



## My Journey with Creative Photography

by Ann Ingham *B. Photography, Grad. Dip. Ed., Dip. Teach, Cert. Ceramics*



After many years as a potter, loving texture and form, I turned to photography as a creative outlet in the days of film. I spent hours shut away in the darkroom creating prints.

Suddenly I realised that photography had taught me the importance of this wondrous thing called light. Further I had learnt to love black and white photography as an art form. Then digital arrived and I discovered the immediacy of colour. The Mount Gravatt Photographic Society provided further encouragement, and in partnership with Julie Geldard, I became events co-ordinator and ran the beginners group for a couple of years. I have since become a member of the Master's Apprentices Photography Group as I value their search for creativity, the opportunity to explain the inspiration behind our images, the non-judgemental feedback from members, and the use of art history to inform our photography practice.

I had always wanted to attain a fine arts degree, so on my retirement I enrolled as a mature age student at Griffith University and three years later graduated with a degree in photography. Those years, mixing with young creative minds, being challenged by and inspired by art history and essay writing, were valuable.

They taught me the value of conceptual photography. However, it wasn't until I collated all that knowledge and stepped out on my own, that I really began to achieve my own personal vision and style.

I realised that I have always been fascinated with nature's sculptures. I have been a bushwalker for many years and have always enjoyed noticing and depicting these sculptures in my images. As much as possible I like to be inspired by what is seen in nature, and this is where I experience a sense of wonderment of a world which is complex, varied and beautiful.

I really value the ability to see patterns and abstractions in nature particularly when these patterns are enhanced by light. I am constantly

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searching for that all important light which helps to express mood, and striving for, and occasionally achieving, simplicity of form. The actual taking of the photograph, the search for pattern and texture enhanced by light is so exciting. That search for the best light, the best angle and viewpoint, the best texture and the best composition is endlessly fascinating. The further chance to create mood and emotion in camera has become a challenge and a joy.

I never tire of looking for a particular shape or degree of decay in the leaves which I encounter, either in the garden, or on a bush walk in National Parks. This fascination grew into a realisation of how beautiful nature is in decay and I began creating images which were inspired by that decay. Thus began my collection. A collection of dried-up eucalypt leaves added to the excitement. Leaves from the garden, nothing was safe. The collection grew, decaying flowers, everything became gist for the mill.

Often the skeleton of a leaf can catch my attention. I like to photograph the resulting nature's sculptures and interpret them with the camera in a painterly way, using double imaging and creative blur techniques. I prefer to create these images in camera, although sometimes enhance them with digital techniques with a little help from *Lightroom*, *Photoshop* and *Nik* software. I found to my delight that my new Olympus camera allowed me to create multiple exposures in camera, and so the decaying leaves and plants as well as sculptural shapes, became a focus for my creations.



I always used natural light for these images until I began to experiment with LED lights and reflections on the kitchen floor. More excitement.

Recently I was excited to discover the use of a light pad to create backlighting. This discovery was through the fortunate encounter with Dianne English's wonderful botanic art on Julie Geldard's iphotographmagic. Dianne held an inspirational zoom session where she generously shared her amazing art from her light pad. My imagination ran wild when I eventually managed to get hold of my very own light pad. How wonderful for still life. How wonderful to use the materials from my own house and garden. How wonderful to use the decaying plants which had always so inspired me, but in a different way.

I found that the decayed flowers, leaves and seeds that I had collected could be used to create many different stories, and really lent themselves to graphic design.





*Fly me to the moon*



*Beauty in decay*

**I realised then that I wanted to create art.**

Postproduction on my images is mainly done in **Lightroom**, some adjustments such as cloning, adding textured backgrounds, layer masks done in **Photoshop** and I sometimes use **Nik** software to enhance the image. These examples are solarized in **Colour Efx** from **Nik**.



To me it is important to use our creative spirit to enhance the understanding of the world around us. In this digital age we can forget the beauty of simplicity. We have become so image conscious that we can often forget the beauty of reality. What makes photography so interesting is the combination of reality and abstraction. By utilising my creativity, I hope to show the amazing creativity of nature.



## LIFE MEMBERSHIP AWARDED

MGPS has for awarded Life Membership in recognition of the contributions of John North, a highly esteemed club member. We congratulate John on becoming a Life Member.

### John North

John joined MGPS in 1980 having been involved with camera clubs since the early 1960s. He has held numerous positions including president, treasurer, vice president, welcoming officer, and committee member responsible for organizing judges and selecting images for Inter-club competition. He started up a AIGE group to help club members enter National and International competitions and progressing them to honours. John has been awarded FIAP for International level, Global Photographic Union (CPU Cm. 4), Grand Master of Australian Photographic Society (GMAPS) and PSQA as recognition from the Photographic Society of Queensland for being an accredited judge. He served on the committee of PSQ in the 1980s and 1990s. John has been instrumental in developing the QIDC (Queensland International Digital Circuit) now in its eighth year.

John regularly judges at Australian Camera Clubs and has also judged in Austria and Germany.



Ian Sweetman presenting John with his badge

### FROM THE PRESIDENT



The presentation at our last meeting was a slideshow of the winning entries for the Queensland International Digital Competition, which was introduced by Warren Vievers, with Warren providing insights to the judging process and what judges are looking for so that we could better appreciate the reasons these images had been selected.

After the presentation there was a lot of discussion where Warren, Gordon Dixon and John North gave generously of their experience and knowledge.

The following weekend a large group of MGPS members went out to Oxley Creek Common to take photos, birds mainly but anything that looked interesting. There was lots of sharing of sightings, tips, ideas, advice and laughs along the way with some of the group meeting up for coffees afterwards. It was a reminder of what a great photographic community we belong to as members of MGPS. *Ian Sweetman*

Special thanks to Ann Ingram for her very interesting feature article this month. I am now looking for volunteers for our feature articles for next year. Thanks to all members who have filled in the newsletter survey. Your feedback is invaluable.

As usual, I always welcome short articles, pieces of news as well as suggestions. Please send these to [newsletter@mgps.org.au](mailto:newsletter@mgps.org.au). *Paul Mackay*

### FROM THE EDITOR



## Wyaralong Dam Milky Way Shoot

It certainly was a challenge doing Astrophotography again, being only my second attempt and once again at Wyaralong Dam. It was such a fun night. I realise I have a lot to learn. We arrived around 5 pm when it was still quite hot and sunny, and the lake looked lovely. After a discussion about where the Milky Way was going to be (thank you Jeffrey Mott), we all set up our tripods, ready to click away. In all, I think we had about a dozen members arrive.

The night seemed to go quite fast. Sharon, Janet, Joyce and I decided to head “up the hill”, only to find Ian Sweetman was already there. I must say a big thank you to Ian who kindly was a great help to us ladies, in giving us a few hints on focusing etc. I learned a lot as well as having many laughs. I forgot to re-focus on quite a few shots, so that meant I took about 200 shots and deleted 150. Around 9.15 pm, we ladies decided to pack up as a mist was setting in and the stars were getting a bit dull.

Although fighting off the occasional bug, it really was quite beautiful out in the dark countryside, in the silence, with a view of the very calm lake.

So, thank you Rodney Topor and Rod Vallance for arranging another great outing. *Gwenda Kruger*



Ian Sweetman



Jeffrey Mott



Lekha Suraweera

# Oxley Common Shoot

On Saturday 16 October a record 25 club members came along for a very enjoyable bird shoot. So, thank you Rod Vallance for arranging another great outing.



Mangala Jayasekera



Sharon Puata



Gwenda Kruger



Chris Seen



Susan McCrory



John Doody



Bruce McDonald



Coffee after the bird shoot – Chris Seen



Geoff Hui

## Hunt and Shoot

Another year's Hunt and Shoot is done and dusted, with the announcement of the winners imminent. Sam Fernando set up the challenge for 19 club members to challenge themselves on Sunday 10 October.

After meeting in the city botanic gardens, participants were restricted to photographing ten themes/subjects within the boundaries Alice to Adelaide Streets and Albert to William Streets. Apart from the geographical boundaries, photographers were restricted to a total of 20 images with no deletions permitted and no multiple exposures or HDR images either.

These restrictions necessitate a careful, considered and planned approach to capturing the images of choice. Some of the first-time participants commented on how challenging the activity proved to be, especially when a time limit was added to the other constraints. While tripods were verboten, lenses could be changed, white balance and aspect ratio also adjustable.

Some of the themes were shadows, iconic buildings, colourful, creative and curvature. Flowers proved to be one of the most challenging subjects within an area largely characterised by metal, concrete, stone and asphalt. Also challenging was the city landscape with contrast, shadows and bright sunlight adding to the challenges confronting shooters.

Fortunately, one of the subjects was "photo of your choice". This gave some latitude to double-up on a theme or find something outside of the set subjects.

Once again, Sam presented a thoughtful and interesting activity for club members to challenge themselves within clearly prescribed limits and from all accounts, participants found this to be an enjoyable morning in the city. Thank you, Sam, for your long-standing organisation of the annual Hunt and Shoot. *Bruce McDonald*



Iconic Buildings: Carlie Hall



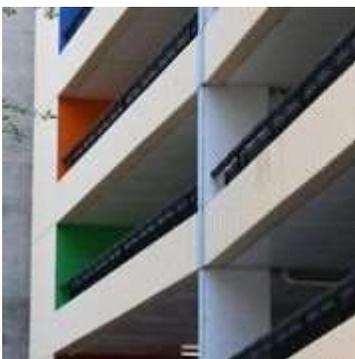
Curvature: Bruce McDonald



Artistic or Monument: Jeff Mott



Looking Up: Susan Chisholm



Modern Architecture: Sharon Puata



Flowers: Gwenda Kruger

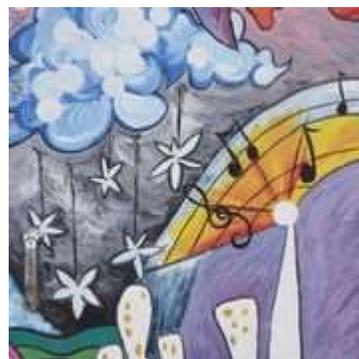
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Creative: Dotti Harkins



Shadows: Joni Keenan



Colourful: Dotti Harkins (overall winner)



Photo of Choice: Dotti Harkins

## Mt Coot-tha Sunrise Photo Shoot

<b>Date</b>	Friday 19 November 2021
<b>Meet Time</b>	04:00 am to 07:00 am
<b>Sunrise Time</b>	04:44 am
<b>Meet at</b>	Mt Coot-tha Lookout
<b>Shooting</b>	Brisbane city at sunrise
<b>Challenge</b>	Sunrise photos looking east
<b>Coffee at</b>	TBC: Mt Coot-tha coffee shop
<b>Comments</b>	The sun will be rising roughly over Mt Gravatt and if the weather is clear, it should allow some nice reflections on the city buildings. If it's not so clear there are some easy walking tracks in the area I have scheduled this shoot for Friday morning so that those members who are unable to make it on weekends have the chance to take part in a club shoot.
<b>Contact</b>	Robert Vallance MGPS Facebook page, MGPS email, Mob 0409593728
<b>Safety</b>	Set your alarm

## Club Meeting Wednesday 10 November

### Peter Crichton Photography – Moody Portraits



My career began as a school photographer, sidelining for 2 wedding studios on the weekend. I rapidly moved into more challenging fields, working full time for McGee's Advertising in Melbourne shooting business and real estate.

In 1996 I started a wedding & portrait photography studio on the Gold Coast.

By 2004 the studio had 9 part time photographers shooting 180 weddings a year as well as portraits, family, corporate events, corporate head shots and also running photography courses.



During this time, we received 4 annual awards from ABIA Australian bridal industry association voted by the brides.

As an established professional photographer, I am now excited to share my success and tips with other photographers. It's so cool to make a living from doing what you love, either as a full-time career or just on weekends to offset your camera gear.

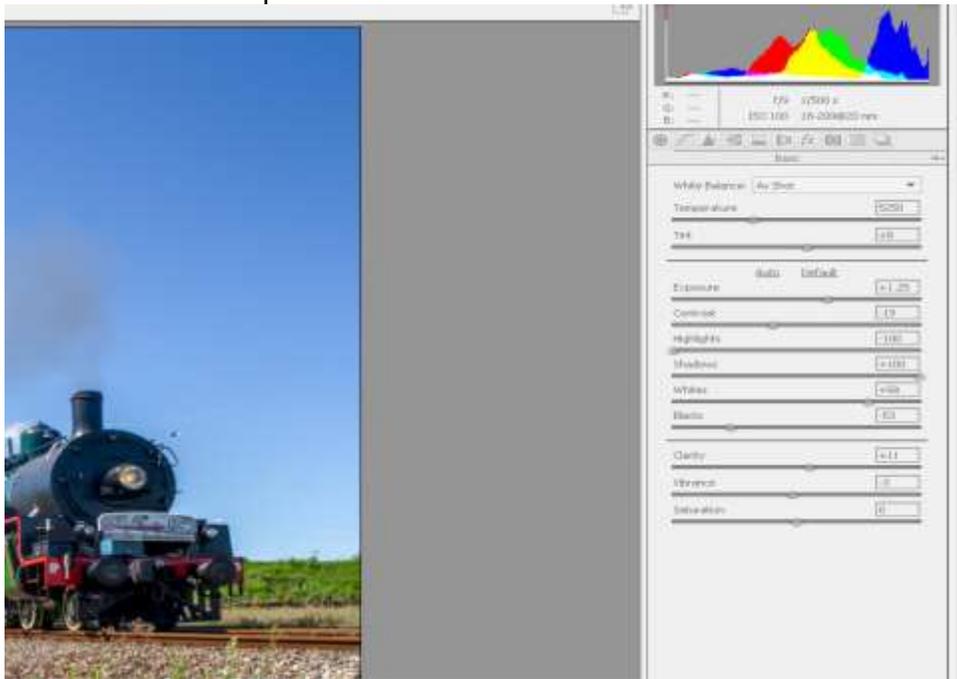
I look forward to sharing some insights with you on your photography journey just like the Pros who shared with me.

Peter Crichton

## Advice from a Judge

John Blessas who judged our digital competition in September sent through some practical advice for members:

These are a set of adjustments that I make in **Photoshop Camera Raw**. The format has been set by several online schools and by Gary Guest. These remove the highlights and increase the shadows to give detail. By then holding the “ALT” key as the whites are increased and blacks decreased the image has an almost complete dynamic range of brightness restored. Sometimes a less ‘drastic’ amount of adjustment is all that is required as with portraits. After this the clarity and vibrance are adjusted and in the sharpening tab the chromatic noise reduction is taken up.



This is a starting point to recover washed out highlights and shadow detail. It does give a different look and should be used cautiously. After taking the adjustments to the extent shown, try taking them back until you reach the result that suits your personal style.

The primary factor in looking at all images is emotion. How does the image generate feeling (good or bad)? Have I felt a sense of a feeling, story, place or other emotion? Technical merit is considered, but only as to how it helps with the emotion of the image. I believe an image does not have to be razor sharp, on the thirds, etc. to tell its story.

I do use the “Three Images” test for deciding grades. If this was one of three images on a wall, what would make me come back to that image?

I am quite happy to answer questions if members want further comments.

John Blessas  
[jb@mky.net.au](mailto:jb@mky.net.au)

## Honours from September High Key



***Calming snuggle and Flower girl*** by Paul Mackay

I photographed two granddaughters so had to write about them both. With the digital image on the left, I was walking by and just spotted a high key image starring me in the face. I raced for the camera and my granddaughter kindly posed as I took numerous shots. In the end, I had to combine two images to get her legs and head in the position I preferred. I increased whites and highlights in **Photoshop** and softened parts of the image using the camera raw filter. Olympus OMD EM1 MK III, Olympus 12-40 pro lens at 17 mm, 1/60 sec, f4.5. 1600 ISO

For the **Flower girl** print image, I searched through my stock and found an image from a wedding in 2017. My granddaughter was wearing pink and was in front of a bridesmaid wearing dark pink. I had to clone in light shy from the upper left onto the right side. I then desaturated her dress and hairband. Finally, I increased highlights and softened the image in the camera raw filter in **Photoshop**. Olympus OMD EM1 MK I, Olympus 40-150 pro lens at 150 mm, 1/1600 sec, f2.8. 200 ISO



***Misty crossing*** by Brendan Barker

I was early to the club photoshoot at QUT/Gardens Point in July. As a result, I took advantage of the wonderful foggy morning we were having. Here I captured the Goodwill Bridge appearing out of the fog. This photo was taken from the river walk underneath the Captain Cook Bridge looking towards South Brisbane.

The image was shoot with a Sony A77 - 1/160 sec at f / 13, ISO400 and at a focal length of 40mm. The image was shot in colour and converted to monochrome in **Lightroom**. The main edits were to crop the image to remove most of the river (as this was predominately dark), increase the exposure, highlights and whites. I also reduced the texture and clarity slightly to give it a softer look which fits with the misty morning feel.



### ***Pelican's perch*** by Bruce McDonald

Mention fog and I'm checking my gear in preparation for an early morning start. Regrettably, we have only a small number of foggy days here in Brisbane, so when I was alerted to fog at Beaudesert it was a case of checking the batteries, cards and warm clothing before setting the alarm.

There were four pelicans perched amongst the trees that I had planned to photograph. As usual, I had both a wide angle and telephoto zoom with me so I was able to frame up the birds using the telephoto lens. The shot came well into the shoot so the early morning sun (6.40 am) was accentuating the fog, tree trunks and spider webs

Basic processing using ***Lightroom***. This was the fourth of five different crops used to eliminate a fourth pelican and various tree trunks and branches. EOS 5D IV EF 70-200 L IS II USM, AV priority, ISO100 f/8.0 200mm 1/320 sec tripod.

### ***Still water*** by Margaret Kemmery

I don't find Hi-Key an easy subject so when I came across this image in my collection I wondered if it would be acceptable. This was taken at a most surprising rest stop in Vietnam. Behind me was the bustle of a busy traders vying to sell their wares, to the side was a fisherman mending his net and in front of me this amazing view, nothing to spoil the view to the far misty mountains except for a couple of boats gently bobbing to my right. Unbelievably quiet and serene. The judge said I had broken the rule of thirds and placed the tree in the middle of the photo. But it worked



### ***Piggyback*** by Geoff Hui

These beautiful snow monkeys (Japanese macaque) were photographed in Jigokudani, Yamanouchi Town, Nagano Prefecture, Japan in 2011.

I saw this mother and baby monkey descending from an adjacent hill, in deep snow to the hot spring and pool area where I was standing. The first thing that grabbed my attention was the bright red/pink colour of their face in contrast to the pure white of the snow. The cuteness and emotional factor is the baby being piggybacked which we relate to as caring, protection and love.

It was an easy decision to convert this photo into a high key image as most of the scene was already white, plus the monkeys were also covered in snow.

The file was imported into ***Lightroom***, and basic adjustments were done on the exposure, white balance and shadows. I used a radial filter to slightly desaturate and reduce clarity on their faces as the original colour was too saturated for a high key image. To finish off the image, I selectively dodged the darker areas of their fur to brighten and reduce the contrast of the overall image.

Canon EOS 5D II, 105mm, f6.3, 1/800s, ISO 640, EV +2/3



### **Front entrance** by Rosslyn Garnett

Cruising around Europe and doing daily side trips into the townships I came across a laneway and saw this quaint white building. Being intrigued I thought it was worth a photo as it was a white building with very little contrast.

Sony A7R Mk 2, f8, exposure 1/80 sec ISO 200 focal 30mm

Edited in **Lightroom** and finished in **Photoshop** (levels and curves). This photo had no special processing as it was already a white building, that also had light coloured cobblestones on the footpath.

### **Run run run** by Cheryl Zwart

After attending an activity with Charlii Savage, which was organised by MGPS, I tried to address my noncreative side. The image of Cape Otway and the dead trees was taken some time ago and kept in my archive. This year for a monochrome shoot, we went to Dutton Park cemetery with a couple of models. I asked Natalie, our model, to create a look of horror. The image was sort of what I wanted but not quite, so thank you **Photoshop**. The dress that Natalie was wearing didn't allow her to run or put her foot up at the back how I wanted, and her dress didn't swirl like I wanted. Her arm was not in the correct position, so I took an arm from another shot and placed it where I wanted it. I then created a bit more of the dress to add movement. The foot is mine taken in my back yard. Blending all the images wasn't an issue as they were pretty much taken at the same time of the day. All images were just basic shots with auto ISO, aperture priority and f8 in bright sunlight. I have always taken what I call spare parts for those group shots where one person has their eyes shut or similar, and this was just one step further.



### **Family feud** by Heidi Wallis.

My image was taken in a park in Indooroopilly where the Rainbow bee-eaters nest. I can stand there for hours photographing them, trying to get them in flight which can be quite challenging with their kamikaze flight manoeuvres! They are quite impressive hunters and according to Wikipedia, can spot a potential meal up to 45 metres away.

This image was taken with Canon 90D, Canon EF100-400mm f/4.5-5.6L IS II USM, f6.3, ISO 500 and 1/4000

### **Misty morning** by Dotti Harkins

It's always difficult getting out of bed on a cold winter's morning but I wanted to reach Wyaralong Dam early to catch the morning sun and hopefully some mist coming off the water. Arriving at 7.00 am I initially focused on the silo and its reflection. After taking several photos I turned to my right and was awed by the sight of the mist hanging on the surrounding hills and the sun hitting the one lone skeletal tree. As a novice I found it interesting that two such different photos could be taken ten minutes apart.

Olympus EM1 Mk III 1/100 sec. f/5.6 38mm ISO 200. Cropped and converted to black and white in **Lightroom**. Border added in **Photoshop**.





### ***Gull in the sky*** by Lekha Suraweera

My visit to Sri Lanka in early 2020, yet again helped me in achieving an honour in the September club competition. The fishermen were checking out their nets at dawn in the lagoons of the Jaffna peninsula, (northern Sri Lanka). We happened to be there watching and photographing hundreds of birds swooping and flying in for the titbits that the fishermen were throwing away.

The camera used was Canon 7D mk 2 with Canon 100mm to 400mm zoom lens and 1.4 Mk3 extender attached. Aperture f8, 1/1600, focal length 560mm, spot metering, and ISO 400.

The raw image was edited in **Lightroom** and turned into a monochrome image using **Nik** software. The followed some additional **Lightroom** adjustments. The colour of the bird which

was mostly white, helped me in choosing this image as my high key entry.

### ***View to sea*** by Michael Keenan

Using soft afternoon light this image illustrates interesting texture and lines in the rock, as well as the low-level horizon cloud. The upper highlights of the cloud contrast nicely with the darker cloud behind. The meandering water channel leads the eye into the image and assists in creating a sense of depth.

It was a tricky camera setup (but fun) as the tripod and camera were spanning the channel as waves washed not far below.

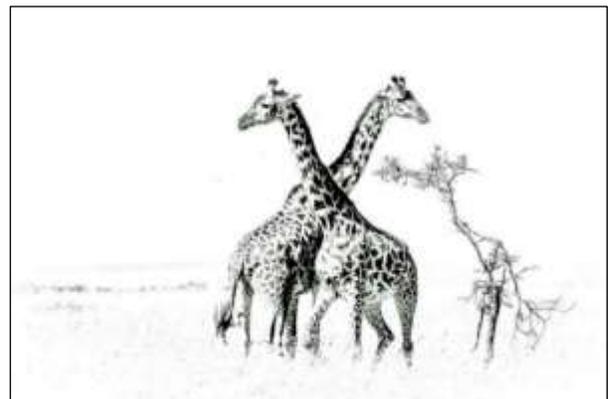
Technical details include:

- Six shots were taken to maximise foreground sharpness
- Each shot ISO100, 35mm focal length, f13, 3.2sec
- Basic **Lightroom** adjustments and synchronisation
- **Photoshop** focus stack to achieve sharp foreground focus
- The focus stack did weird things to the sea, so this was rectified by blending in one or two of the best sea images
- Other **Photoshop** adjustments included increased mid tone contrast, as well as basic shadow and highlight tweaks to retain detail



### ***Giraffe crossing*** by Swarna Wijesekera

I was on a photographic tour with Julie Geldard. These two giraffes were photographed in the Ngorongoro National Park in Tanzania. It was taken in colour and later processed in **Lightroom**. Converted to mono and next made into a high key image. I adjusted all the sliders in the basic panel to get the required effect to resemble a high key image. Photo was shot with Canon EOS 60D at a shutter speed of 1/200sec, f11, focal length 180mm and an ISO 500.



### ***Resting yachts*** by Shuying Jiang

Canon EOS 6D 70 mm, 1/13 sec, f 6.3 ISO 250



**Gerbera** by Christine Jull

My high key image was taken with my Olympus 60mm macro lens, settings of 0.5 sec, f11, ISO100. The gerbera was in a light tent and lit from behind. I edited it in **Lightroom**, firstly cropping it then using a radial filter on the centre of the flower, lightening it, adjusting the contrast and highlights right down and shadows right up to get the effect I wanted. A little texture and clarity were also added.



**Feathers** by Eligia Sword

I love to take bird photos. Sometimes I pick up some interesting feathers and I liked the idea of using them in a photo. I arranged them on a light pad and took my photo.

Camera: Canon 5dmk3, 100mm macro lens, F11, 1/100 sec, ISO 800, Spot metering, +2 exposure compensation

## CLUB COMPETITION SCHEDULE 2021-22

Set subject	Entries due	Judging date	Description
<b>Annual</b>	10 Nov	8 Dec	Refer to MGPS website competition page or <b>Member handbook</b> number 6.1 page 11.
<b>Open</b>	8 Dec 2021	26 Jan 2022	An image of any subject or genre
<b>Silhouette</b>	26 Jan 2022	23 Feb 2022	Details in next Newsletter
<b>Negative Space</b>	23 Feb 2022	23 Mar 2022	Details in next Newsletter
<b>Climate Change</b>	23 Mar 2022	27 April 2022	Details in next Newsletter
<b>People</b>	27 April 2022	25 May 2022	Details in next Newsletter
<b>Scapes</b>	25 May 2022	22 June 2022	Details in next Newsletter
<b>Nature</b>	22 June 2022	27 July 2022	Details in next Newsletter

# Results from October Competition

## Subject: Looking Up

B Grade Print	PRINT COMPETITION judged by Allan Rosser			
Member name	Open Image	Set Image	Points	Points YTD
Christine Jull	Merit	Credit	15	15
Susan McCrory	Honour	Merit	21	45
AB Grade Print				
Trudi Aykens	Credit	Credit	12	57
Dorothy Harkins	Merit	Honour	21	75
Gary (Rick) O'Shea	Credit	Credit	12	24
Janet Richardson	Merit	Merit	18	57
Brendan Barker	Credit	Credit	12	12
Sharon Puata	Credit		6	6
Robert Vallance	Merit	Credit	15	72
A Grade Print				
David Knell	Credit		6	6
Geoffrey Hui	Merit	Honour	21	87
Bob Garnett	Honour***	Honour	24	66
Hector Beveridge	Credit	Merit	15	69
Chris Seen	Credit	Honour	18	54
Lekha Suraweera	Credit	Honour	18	63
Eligia Sword	Honour	Honour	24	84
Paul MacKay	Merit	Honour	21	75
Heidi Wallis	Credit	Credit	12	63
Bruce McDonald	Merit	Credit	15	45
Joyce Metassa	Credit	Credit	12	54
Rosslyn Garnett	Credit	Merit	15	60
Liann Haaima	Merit	Merit	18	57
Swarna Wijesekera	Honour	Merit	21	63

\*\*\* Print Image of the night

Images awarded Merits or Honours will be displayed on the MGPS website -  
[www.mgps.org.au/club/monthly-comps/winning-images](http://www.mgps.org.au/club/monthly-comps/winning-images)

Contact the Records Officer [records@mgps.org.au](mailto:records@mgps.org.au) for any problems.

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>

<b>B Grade Digital</b>	<b>DIGITAL COMPETITION judged by Robert Cullen</b>			
<b>Member name</b>	<b>Open Image</b>	<b>Set Image</b>	<b>Points</b>	<b>Points YTD</b>
Shania Mitchell	Acceptance	Merit	12	54
Carlie Hall	Honour	Honour	24	24
Christine Jull	Merit	Credit	15	69
Susan McCrory	Merit	Honour	21	48
Margareta Dewilde	Acceptance	Merit	12	63
Joni Keenan	Credit	Merit	15	27
<b>AB Grade Digital</b>				
Trudi Aykens	Merit	Merit	18	63
Dorothy Harkins	Credit	Merit	15	66
Janet Richardson	Merit	Merit	18	57
Brendan Barker	Honour	Honour	24	60
Gwenda Kruger	Acceptance	Merit	12	36
Robert Macfarlane	Honour	Honour	24	78
Sharon Puata	Honour		12	57
Hazel Sempf	Merit	Credit	15	57
Lorraine Burdeu	Acceptance	Acceptance	6	57
Russell Dickson	Credit	Merit	15	42
Robert Vallance	Acceptance	Acceptance	6	42
Michael Mitchell	Merit	Credit	15	63
<b>A Grade Digital</b>				
Geoffrey Hui	Honour	Merit	21	81
Michelle Coles	Credit	Merit	15	60
Bob Garnett	Merit	Honour	21	66
Hector Beveridge	Merit	Merit	18	57
Chris Seen	Merit	Honour	21	63
Lekha Suraweera	Honour	Credit	18	69
Eligia Sword	Honour	Merit	21	75
Paul MacKay	Honour	Honour	24	60
Heidi Wallis	Credit	Acceptance	9	57
Sam Fernando	Merit	Honour	21	69
Susan Chisholm	Honour	Credit	18	60
Bruce McDonald	Credit	Credit	12	48
Joyce Metassa	Honour	Acceptance	15	36
Mangala Jayasekera	Merit	Honour	21	66
Rosslyn Garnett	Honour	Credit	18	48
Jefferey Mott	Honour	Honour	24	78
Liann Haaima	Credit	Credit	12	48
Swarna Wijesekera	Honour	Credit	18	60
Shuying Jiang	Acceptance	Acceptance	6	39
Cheryl Zwart	Honour	Credit	18	75
Michael Keenan	Acceptance	Honour	15	51

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

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**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.

## 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	Ian Sweetman
Vice President	Brendan Barker
Secretary	Susan McCrory
Treasurer	Michelle Coles
Activities Officer	Suzanne Edgeworth
Competitions officer	Margareta Dewilde
Newsletter Editor	Paul Mackay
Records Officer	Michael Mitchell
Member # 9	Andrea Ryan

### OFFICERS

ZOOM officer	Rodney Topor
Club Activities Officer	Robert Vallance
Data Projectionist	Rodney Topor
Assistant Projectionist	Rick O'Shea
Digital Competitions	Tony White
Interclub Competition Officer	Suzanne Edgeworth
Assistant Treasurer	Chris Seen
Competitions Assistant 1	Trudi Aykens
Competition Assistant 2	Janet Rowe
Equipment Officer	Rick O'Shea
Librarian	
Welcome Desk 1	Dotti Harkins
Welcome Desk 2	Christine Jull
Welcome Door 1	Joyce Metassa
Welcome Door 2	Russell Dickson
Welcome Door 3	Joni Keenan
PSQ Liaison	Sue Gordon
Website Coordinator	Kevin Dixon
Hunt and Shoot Coordinator	
Catering Coordinator	VACANT

### SUBGROUP COORDINATORS

Digital Group	Rodney Topor
Monochrome Group	Warren Veivers, Cheryl Zwart
Developers Group	Julie Geldard
Inter/National Group	John North

# Thank You Mozi Studio

In September, Robert Vallance arranged for Catherine Carey to host an excellent Model Photo Shoot opportunity for MGPS members. Catherine provided a well set up studio, lighting, models and valuable hints on model photography all for a modest fee. The club would like to thank Catherine by allowing her to promote the services she offers at Mozi Studio in our Newsletter.

## Mozi Studio



Nothing is more important than family and preserving memories with family is a beautiful thing.

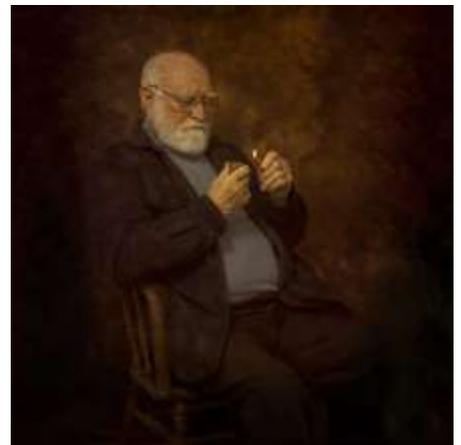
At Mozi Studio in Redland Bay, we take time with families to stop the busyness of life and slow down to make memories that will last a lifetime.

Maternity, newborn, children, and families are what we love to photograph and for a little while we pause time to savour the moment. Those moments become fine art portraits which are archivally printed on beautiful rag paper in a linen box, designed to be treasured for a lifetime.

Additionally, I love to share my space and time with other photographers through workshops and a creative meeting space. Together, we share skills and concentrate on learning. The studio is also available for hire to photographers who need a dedicated space for that special project. It is out of the weather, carefully curated, and with everything you need to make your shoot comfortable for you and your subjects.

The space is available by the half day, full day or more.

Mozi Studio  
Catherine Carey  
2/25 Lennox St  
Redland Bay  
0401 935 693



## EXHIBITION

The **next photographic exhibition by The Master's Photography Club Inc.** will again be held at The Randall Gallery, Mount Coot-tha, 28-30 January 2022. Several of our members are also members of other camera clubs including Mount Gravatt. The club recognizes different styles and skills and encourages our members to go beyond club competition. We welcome new members and if anyone in this club would like to present at one of our meetings please go to our website or have a chat to Warren Veivers.

Margaret Kemmery, Secretary, The Master's Apprentices Photography Club Inc



Photographic  
Society of  
Queensland

Members of affiliated clubs of PSQ  
are cordially invited to

**Military Jetty, Keith Hill Park  
Park near Fairsea Apartment  
68 The Esplanade  
Golden Beach.**



# The Annual PSQ Barbecue & Club Get Together

**10AM – 3.00PM: 21 November 2021**

## MILITARY JETTY, GOLDEN BEACH

The Military Jetty in [Coloumbia](#) was once used for military operations back in World War II and is now a historical site of the Sunshine Coast. The atmosphere on the jetty is a good deal less formal and more relaxed now days though; it's become a popular spot for anglers to cast a line out in the early morning and late afternoon.



### BRING:

Your plates, cup/glass, cutlery, wine, beer  
A CHAIR, and a card table maybe  
Camera gear  
Hat, sunscreen and insect repellent

### PROVIDED:

Shade – we have three shade tents  
All day tea, coffee, soft drinks & water  
Barbeque, Meat, Snags, Rolls, Salads, salt,  
pepper and sauces. (If you want a  
vegetarian option, say when you RSVP.)

### SPEAKERS:

**To Be Decided:** Bring your camera: There  
will be something worth shooting.

**RSVP:** No Charge for Members, but  
for catering purposes, an RSVP is  
essential. Please reply before 18  
November by text to 0439 567 886  
(If you miss this date – BYO food.)