

Rocketing to the Presidency

By Paul Thomas



After many years taking photos on just an iPhone, I decided recently that I wanted to return to SLR photography. After buying a camera, I phoned my old mate and photographic judge, Paul Tilley, asking his advice on which club to join. He recommended Mt Gravatt. I called Ian Sweetman asking if I could attend the next meeting to get the feel of the club. He advised that it was going to be the AGM and was not so interesting. I've been to a lot of AGMs in my time, and I thought this might tell me a lot about the club.

Once the election of officer bearers started, I could see that Ian, the president had reached his term limit but no one else had nominated for the position. Warren Veivers the chairman warned everyone that the club would fold if we did not get a president. He called an intermission for members to discuss who might fill this position and that of

Vice President, Competitions Officer and Activities Officer. I could see members busily talking and perhaps doing a bit of arm twisting. Two former presidents and life members Warren Veivers and Graham Martin had a chat to me and after hearing about my long involvement in photography suggested I might like to step forward if no one else did. I hurriedly filled in a membership form, paid my dues and when the meeting resumed put my hand up to be your president.

My interest in Photography commenced when I was 14. My sister and I grew up on a 10 acre farm in Sunnybank. We loved lying in the paddock looking up at the cloud formations and the stars, studying the trees, insects, wildlife, birds, picking fruit and collecting chickens' eggs. While the adults gathered in the house, my little sister and I would be outside looking at caterpillars. My uncle noticed this and gave me his old SLR camera. Unfortunately, I was not able to purchase film nor pay for developing. Fortunately, my dad helped out, but it was like waiting for Christmas every time I finished a roll of film.

On leaving school, I commenced work as a first-class wood machinist through an apprenticeship with Don Rex furniture. Unfortunately, due to an accident I became allergic to black bean timber dust. Luckily, I was near the end of my apprenticeship and could complete it, but I was not able to continue working in that field.

Some weeks later, I saw that the factory at the end of our street had a sign advertising for an apprentice watchmaker. I immediately went home, grabbed one of the many model cars I had made with precision, and headed off for a successful interview. This job taught me the skills to repair watches, clocks, binoculars and compasses. It gifted me with the skills required to get a position at Canon Australia repairing cameras, lenses and projectors. Working at Canon gave me many opportunities to meet and work with professional

photographers and go on photographic bus tours as a technician for Canon. I embraced the chance to carry the professional's camera bags, equipment and set up for the shoot.

I went on to become the General Manager of Pro Cam Studio which had a wide photographic range including weddings, portraiture, documentaries, TV commercials and a live to air sky channel. With my wife, I established Deborah & Paul Thomas Photography & Video.

Later positions included Technical Sales Representative for Precision Power and Business Development Manager at Rittal Australia. I look forward to meeting you all.

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FROM THE EDITOR



I thank Paul Thomas firstly for volunteering to become our president and for his article introducing himself. Paul's work experience shows he has a lot to offer the club.

The AGM was remarkable for not only Paul's meteoric rise to the presidency. During the intermission, the quarter of the membership who were present at the AGM soul searched and talked with one another about where to find the leaders we needed to keep a club we all loved blossoming into the future. Several members felt a need to be involved but were daunted by their incomplete knowledge of what particular positions involved. The discussions were fruitful as former office holders were able to alleviate concerns by shedding light on what was required. New volunteers were assured of support to get started as well as when they are away.

Once the meeting reconvened and the presidency was sorted, Carol Rustichelli nominated for Vice-President, Rose Parr for Competitions Officer, Janet Richardson returned as Activities Officer, Joni Keenan took on the Hunt and Shoot and John Langer volunteered to welcome new members. Several committee members and many office bearers had earlier kindly nominated to continue in their role. As well, Bruce McDonald stepped forward to take over from Gwenda Kruger as Club Activities Officer and Ian Sweetman offered to update our website. In the end all positions were filled which is a real credit to the club. A full list of positions and occupants appears on page 10.

Graham Martin suggested to me that a useful addition to the newsletter would be a regular list of forthcoming events which offered opportunities for photography. I would love to include such a section but need some help in compiling a list of what's coming up. If you can recommend websites with this information or personally know of events, would you please email me the details?

As usual, I am looking for members to share their experiences and perspectives in a feature article with accompanying photos. Please give it some thought. As usual, send ideas, feedback or contributions to **my email**.

newsletter@mgps.org.au Paul Mackay

Member Successes

Robert Vallance was awarded Highly Commended at **EKKA 2024** for *Docklands Melbourne* (right)

Rose Parr was the winner of the "Detail" category, **Brisbane Open House 2024 Photography Competition** for *Fire hoses in compartment of fire engine, Roma Street Fire Station* (below).



Gwenda Kruger was Commended in the **Mono Awards** for *Losing the board* (left)

Ann Ingham was Commended in the **Mono Awards** for *A Winters Walk at Sunset* (right)

John Langer had his honour winning photo *The Mountains of Reine* published by the **Sunday Mail** in the Escape supplement on 1 September 2024. This photo was featured in the August newsletter.





Photographic
Society of
Queensland

PSQ ANNUAL BBQ

**Sunday 27th October 2024 – 9:30 am-
3:00 pm Underwood Park,
Underwood Rd, Underwood**

[Click for directions](#)

Hosted by:



Come along to the PSQ Annual BBQ! Meet your fellow photographers and have some fun.

Bring: Chair, hat, sunscreen, repellent, flask of tea and coffee and don't forget your cameras.

We shall be having a BBQ of sausages, meatballs, sliced bread, rolls, salads, cold drinks, cakes and bickies.

Underwood Park has many photographic opportunities including skate bowls, BMX tracks and a lagoon with boardwalk teeming with wildlife.



Close by is the Fo Guang Shan Chung Tian Buddhist Temple where we will be conducting guided tours after lunch, for a small donation (pay when booking the BBQ).

For the more adventurous the Daisy Hill Conservation and Koala Sanctuary trails can be accessed from here.

There will be raffles on the day including a \$200 voucher kindly donated by **CameraPro**



Join us at the park for a great day.



Book your tickets here: <https://www.trybooking.com/CVHWR>

University of Queensland Photo Shoot

A small group explored the buildings and newly redeveloped lake setting at the University of Queensland last Sunday afternoon. This was followed by a very convivial coffee and cake at Saint Lucys located in the Tennis Centre. It was a relaxing afternoon trying to capture dragonflies in flight, water birds, vegetation and architectural features around the campus. *Bruce McDonald*



Bruce McDonald



Gwenda Kruger



Doug Patterson



Hazel Hewlett-Smith

Honours from July - Scapes

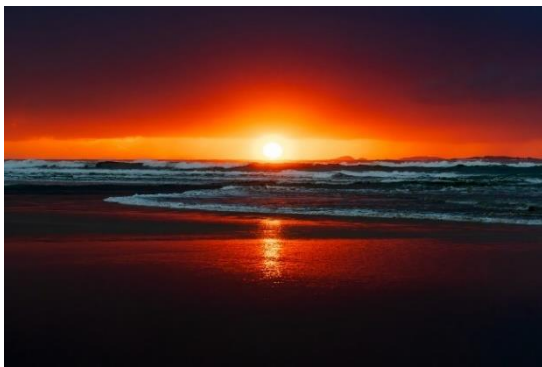
***Is this Edible?* by Rose Parr**

It was an overcast afternoon at the Wynnum foreshore. The tide was out exposing the carcass of a large fish. Several seagulls were trying their luck with the remains.

After the usual Lightroom edits in Basic, the shot still looked rather bland, so I increased the blacks and contrast more than I normally would, similarly with texture. Beige fabric overlapped the fish's jaw, so to avoid confusion between carcass and fabric, I changed the colour of the latter to blue by masking it and adjusting the temperature slider. I reduced the exposure of the foreground with the aid of a linear gradient and masked the tail of the fish to increase the highlights, making it more noticeable. I completed the edit with a slight vignette.

Edited in Adobe Lightroom Classic.

Capture: Sony A7Riii camera body, Sony FE 70-200 F2.8 lens plus 2X Teleconverter at 230 mm. Aperture Priority. 1/250 second, F16, ISO 500. Handheld. Continuous focus, burst mode.



***Sun Arise* by Dorothy Hurdle**

This is an early morning image from late May this year, taken from Little Beach of Red Rock, NSW – a spot we like for a relaxing week or so away. From the campground it's a short walk to the beach so I like to head off on mornings when there's the possibility of a good sunrise.

This image was shot on a Sony A7R V with Sony Lens FE 70-200 F2.8 GM OSS II at 102mm, ISO 4000, f11, 1/250s, Auto WB; possibly using a tripod. I always start editing in Camera Raw before Photoshop. I did some noise removal first then applied

auto contrast and that was all this image needed.

***Safe as Houses* by Susan Chisholm**

Wandering around the Domain Park in Auckland, I saw a Pacific Black Duck sitting a little oddly. It wasn't till I continued the path past the back of the bird that I discovered it was not on its own. I had my macro lens on my camera as I was intending to take close-ups of flowers and so had to change settings quickly. I got down low to get a good view of the duckling.

My camera was a Nikon D7500 with a 90mm 2.8 macro-Tamron lens. Settings were focal length 90mm, 1/1600 speed, f8 and ISO 1600. My challenge was how to crop it. I decided to exclude the top half of the adult duck and bring the duckling closer.



***A Quiet Night at Miltenberg* by Bob Garnett**

This image was taken late afternoon in Europe. I edited it into a mono night scene. I added the night sky in photoshop as well as adding shadows and darkening the image.

Canon 5D Mk 4 Canon 24-70 Lens At 67mm at f8, 1/160sec, ISO 200, Auto white balance and no flash

***Once were living* by Bruce McDonald**

Another early morning opportunity to shoot fog at Wyaralong Dam. Having been to this location several times, this was another opportunity to try and capture the area in different conditions. As someone's mother once said "you never know what you're going to get", light or heavy fog different colours from the rising sun and atmosphere, different cloud cover. It really is a box of chocolates.

The image was processed in **Lightroom Classic** using the Adobe Landscape profile and cropping to suit the image. Basic panel adjustments including contrast, highlights, whites, shadows and blacks along with small adjustments to the clarity, vibrance, dehaze and saturation. Sharpening and noise reduction were applied before adding a vignette and converting to black and white. After conversion the preset profile two was applied before additional adjustments to contrast, whites, blacks and shadows. Two masks were then used to selectively adjust exposure and whites.



Capture: Canon R5 with RF 15-35 f/2.8 IS L lens @ 35mm, f8, 19 sec ISO 100, tripod.



***The Baker* by John Langer**

At the foot of the Atlas Mountains and on the edge of the Sahara in Southern Morocco rests the town of Erfoud. It is renowned for its palm groves, dates and black marble containing fossils of marine creatures from 500 million years ago. In addition, the Kasbah Hotel Xalaca is a great location from which photographers can capture stunning images of sunsets over the desert landscape. The Kasbah itself though prides itself on allowing its guests to experience authentic, Moroccan food. This led to me being able to capture *The Baker* who was preparing traditional Moroccan flatbreads (known as msemen) before breakfast.

The original colour image was converted to monochrome in Lightroom Classic. Adjustments were then made to the contrast, highlights, shadows, whites and blacks.

Canon EOS750D, Canon EFS 18-55mm lens, f5-5.6 at 52 mm, 1/80s, f3, ISO 800.

***Hungry Iberian Magpie* by Jeff Mott**

Shot from a bird photography hide in El Barraco in Spain, this hungry juvenile Iberian Magpie (as evidenced by the grey head feathers) was hassling its parents and any other magpies nearby for food by running up and squawking and flapping its wings in their faces. Because the subject was so close, 400mm at 5.6 only gave a relatively narrow depth of field and good separation from the background. Edited with lightroom, photoshop and topaz denoise AI.

Nikon Z9 100-400mm Z at 400mm f5.6 ISO 1400 1/2000 sec.



***Gateway Bridge* by Margareta Dewilde**

This photo was taken on one of the MGPS excursions at 8.30am on my Olympus M5III. 1/60sec, f/7.1, ISO 200, AP, Metering-Multi Segment, Focal length 15mm (30), Olympus M14-150mm.

Yellow Faced Honey Eater by Lekha Suraweera

My bird shot above was taken during mid-day in Toohey forest, among the grass trees.

The grass trees were flowering and some had seeds. The Honey eaters are attracted to the flowers on Grass trees.

I had to wait for about an hour to get a suitable shot of this bird. I wished that I had brought a folding chair to sit on.

The camera was Canon EOS R7 with a RF100-400mm F5.6-8 IS USM lens attached. Focal length 400mm, ISO 1250 with f9 and a shutter speed of 1/640 sec with continuous firing of 15 shots per second (shutter Priority) was used.

I always use the back button focussing.

The processing was bare minimum with Lr and Topaz Studio 2 . The new Denoise program in Light Room helped to denoise the image.



Friendly Beach by Rodney Topor

I was at the nearly deserted Friendly Beach in Freycinet NP, Tasmania, and feeling too lazy to search for the wildlife that was supposed to be there. So I put my camera on a (low) tripod, put a neutral density filter in front of my 35mm (53mm-e) lens, and took a series of photos at different shutter speeds. Back home, I selected the one I liked best, this 5 second exposure, but decided the clouds were too busy, so in Photoshop I selected the sky only and applied a horizontal

motion blur filter. Then I adjusted colour and contrast to create this simple, impressionist, somewhat abstract image that appealed to me.

Misty Morning by Robert Vallance.

This image was captured early in the Dandenong Ranges near Upwey.

Details: ISO 160, Focal Length 18mm, F5, EV+0.3, Shutter 1/60 shot in Mono mode



October Photo Shoot –

Date, Location and Time:	Saturday, 19 October 2.30 pm West End Walkabout
Details	Meet at West Village cnr Mollison St and Boundary St On-street parking in accordance with BCC signage. Alternatively use the bus service - refer to Translink planner for routes and schedules. Street photography opportunities abound. Stroll along the Boundary St shop fronts or meander through the back streets on both sides - Browning, Russell and O'Connell Streets or head up to the old Kurilpa Town Hall and then the side streets off Corbett St to the west where worker cottage architecture can be found. Modern architecture can be found along Melbourne and the side streets back towards the city. A location for coffee and cake to be advised.

Results from August Competition: Solitude

PRINT COMPETITION judged by Michael Stefanini				
Member name	Open Image	Set Image	Points	Points YTD
AB Grade Print				
Carol Rustichelli		Credit	6	24
Christine Jull	Credit	Merit	15	51
Janet Richardson	Acceptance	Credit	9	21
Robert Vallance	Merit	Acceptance	12	30
A Grade Print				
Bob Garnett	Honour	Acceptance	15	51
Lekha Suraweera	Honour	Honour	24	54
Paul MacKay	Merit	Honour ***	21	51
Susan Chisholm	Credit	Credit	12	45
Bruce McDonald	Acceptance	Merit	12	39
Rose Parr	Merit	Merit	18	51
Joyce Metassa	Acceptance	Acceptance	6	21
Kerri-Anne Cook	Credit	Credit	12	36
Rosslyn Garnett	Acceptance	Credit	9	42
Swarna Wijesekera	Merit	Credit	15	42

*** 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 for any problems.

DIGITAL COMPETITION judged by Maureen Carthy				
Member name	Open Image	Set Image	Points	Points YTD
AB Grade Digital				
Margareta Dewilde	Merit	Credit	15	45
Carol Rustichelli	Honour	Merit	21	54
Christine Jull	Credit	Credit	12	39
John Langer	Honour	Merit	21	63
Janet Richardson	Merit	Acceptance	12	36
Bhaskar Desha	Merit	Credit	15	42
Michael Hilton	Credit	Acceptance	9	12
Joni Keenan	Credit	Honour	18	39
Robert Vallance	Credit	Credit	12	33

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.

A Grade Digital	DIGITAL COMPETITION judged by Maureen Carthy			
Member name	Open Image	Set Image	Points	Points YTD
Dorothy Hurdle	Credit	Merit	15	54
Gordon Dixon	Credit	Honour	18	33
Hazel Sempf	Merit	Credit	15	51
Rodney Topor	Acceptance		3	42
Bob Garnett	Honour	Credit	18	45
Dorothy Harkins	Credit	Honour	18	48
Ann Smallegange	Honour	Acceptance	15	33
Lekha Suraweera	Acceptance	Acceptance	6	33
Suzanne Edgeworth	Credit	Merit	15	24
Paul MacKay	Credit	Honour	18	51
Heidi Wallis	Merit	Honour	21	54
Robert Macfarlane	Credit	Merit	15	45
Susan Chisholm	Acceptance	Merit	12	39
Bruce McDonald	Credit	Honour	18	48
Stephen Relf	Merit	Honour	21	48
Ian Sweetman	Honour	Honour ***	24	63
Rose Parr	Acceptance	Credit	9	42
Joyce Metassa	Acceptance	Honour	15	36
Kerri-Anne Cook	Credit	Credit	12	45
Rosslyn Garnett	Credit	Acceptance	9	36
Jeffrey Mott	Credit	Merit	15	54
Trudi Aykens	Merit	Merit	18	30
Swarna Wijesekera	Acceptance	Merit	12	33
Shuying Jiang	Honour	Credit	18	42
Cheryl Zwart	Acceptance	Acceptance	6	30
*** Digital Image of the night				

YEAR TO DATE POINTS (TOP TEN SCORES)							
AB Grade Prints	YTD	AB Grade Digital	YTD	A Grade Prints	YTD	A Grade Digital	YTD
Christine Jull	51	John Langer	63	Lekha Suraweera	54	Ian Sweetman	63
Robert Vallance	30	Carol Rustichelli	54	Bob Garnett	51	Jefferey Mott	54
Carol Rustichelli	24	Margareta Dewilde	45	Rose Parr	51	Dorothy Hurdle	54
Janet Richardson	21	Bhaskar Desha	42	Paul MacKay	51	Heidi Wallis	54
Gwenda Kruger	12	Christine Jull	39	Susan Chisholm	45	Hazel Sempf	51
Joni Keenan	6	Joni Keenan	39	Rosslyn Garnett	42	Paul MacKay	51
		Janet Richardson	36	Swarna Wijesekera	42	Bruce McDonald	48
		Robert Vallance	33	Bruce McDonald	39	Dorothy Harkins	48
		Gwenda Kruger	21	Kerri-Anne Cook	36	Stephen Relf	48
		Michael Hilton	12	Dorothy Harkins	24	Kerri-Anne Cook	45
						Robert Macfarlane	45
						Bob Garnett	45

MGPS Executive			
	Paul Thomas President		Carol Rustichelli Vice President
	Gavin Carter Secretary		Gwenda Kruger Treasurer
	Janet Richardson Activities Officer		Rose Parr Competitions Officer
	Paul Mackay Newsletter Editor		Michael Mitchell Records Officer
	Margaret Kemmery Member #9		

MGPS Officer Bearers			
Technical Support Officer	Susan McGrory	Welcome Desk 1	Hazel Sempf
Club Activities Officer	Bruce McDonald	Welcome Desk 2	Joni Keenan
Data Projectionist	Rodney Topor	Welcome Door 1	Christine Jull
Web Site Manager	Ian Sweetman	Welcome Door 2	Lekha Suraweera
Digital Competitions	Tony White	Welcome Door 3	John Langer
Interclub Competition Officer	Suzanne Edgeworth	PSQ Liaison	Gavin Carter
Competition Assistant	Janet Rowe	Supper Convenor	Margaret Kemmery
Equipment Officers	Rick O'Shea	Hunt and Shoot Coordinator	Joni Keenan
Public Officer	Suzanne Edgeworth		
SUBGROUP COORDINATORS			
Digital Improvement Group	Jeffrey Mott Reserve: Geoffrey Hui	Monochrome Group	Warren Veivers, Cheryl Zwart

Reminder: All club members are welcome to attend the MGPS Management Committee Meetings as non-voting participants.

When: 3rd Tuesday every month at 7.00 pm via Teams

How: via Teams - Meeting ID: 487 499 217 904 Passcode: 9eV7vv

CLUB COMPETITION SCHEDULE Oct 2024-Jan 2026

Set subject	Entries due	Judging date	Description
Machinery	23 Oct	27 Nov	An apparatus or part there-of, designed to apply mechanical power or to carry out some mechanical function. It must consist of several parts each with its own function.
Annual	13 Nov	11 Dec	Refer to MGPS website competition page or <i>Member handbook</i> number 6.1-page 11
Open	11 Dec	22 Jan 2025	An image of any subject or genre. Two open images can be entered for both the digital and the print competitions.
Still Life	22 Jan 2025	26 Feb 2025	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 whole arrangement will be lit and photographed. Sections of the arrangement may be highlighted [e.g. light painting] 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.
Animals	26 Feb 2025	26 Mar 2025	Images of living untamed or domesticated animals (including pets) in natural or other outdoor environments that may include objects made by humans. Images may feature single or multiple animals. An animal (for the purpose of this topic) is defined as a living being (except for humans) that can breathe, move, eat, reproduce and react to the world through its senses (e.g. sight, smell, hearing). Therefore mammals, birds, reptiles, insects, fish are all animals for the purpose of this topic. It is acceptable that evidence of a human environment the animal frequents is included, along with any supporting manmade accessories although photographs may not include people.
Portrait	26 Mar 2025	23 April 2025	A photograph of a person or persons that may range from a head study to full body length. This section includes candid photographs and formal portraits. This may include accessories and backgrounds in character with the subject. The image may be taken in a formal studio setting or in the community at large. It may be in colour or monochrome. Must be a live human being (mannikins, statues or ornaments will not be accepted).
Aged	23 April 2025	28 May 2025	An image that shows a life long-lived – can be animate or inanimate including humans, animals, buildings, cars, books – anything that is showing old age. May be in colour or monochrome.
Low Light	28 May 2025	25 June 2025	Low light photography encompasses capturing images in dimly lit conditions with minimal ambient light available. It can be anything from subdued indoor lighting to low light night photography.
Scapes	25 June 2025	23 July 2025	A pictorial representation of land, sea, seashore, or urban environments that captures the aesthetic appeal of these outdoor settings. It brings the viewer into the scenery and perfectly captures the settings, mood, and feeling in the location. In can focus on wide-angle shots of landforms, rivers, estuaries, seas, seashore, city skylines, streetscapes and the like. It may also involve closer shots of features of these environments. If humans or animals are in the image, they should not be the main foci, but rather be intentionally present to give a sense of scale to the image.

Monochrome	23 July 2025	27 Aug 2025	An image containing tones of only one colour. This includes black-and-white photography (shades of neutral grey ranging from black to white) as well as images toned in sepia, cyan, blue, brown etc. Partial toning or the addition of an extra colour is not allowed.
Sport	27 Aug 2025	24 Sept 2025	Definition coming
Transport	24 Sept 2025	22 Oct 2025	Definition coming
Street Photography	22 Oct 2025	26 Nov 2025	Definition coming
Annual	12 Nov 2025	10 Dec 2025	Refer to MGPS website competition page or Member handbook number 6.1-page 11
Open	10 Dec 2025	28 Jan 2026	An image of any subject or genre. Two open images can be entered for both the digital and the print competitions.

EXTERNAL COMPETITION OPPORTUNITIES FOR INDIVIDUALS

Competition	Closes	Website
APS Australian Digital Photography Awards	15-10-24	<u>APS Australian Digital Photography Awards (ADPA)</u>
APS National Exhibition Nature	24-10-24	<u>APS National Exhibition Nature</u>
Edinburgh Photographic Society Digital Salon	10-11-24	<u>Edinburgh Photographic Society Digital Salon</u>
South Coast camera National Print Salon	11-11-24	<u>South Coast Camera Club National Print Salon (visualpursuits-au.com)</u>

It is a rewarding challenge to participate in National and International photographic competitions. There are hundreds of competitors approved by the Photographic Society of America. You can access these competitions via this website: [Exhibitions \(psaems.org\)](#)

For Australian based competitions, check the APS site at [Current Exhibitions \(a-p-s.org.au\)](#)

You can use your results in these competitions to build credit for photographic honours.

Annual Fees Overdue

This is a gentle reminder that membership fees became due on July 1st each year. Please note that the fees listed on the web site are incorrect and are being updated. The correct fees are listed below.

Membership fees can be paid on meeting nights in cash or preferably using our EFTPOS facilities.

Alternately membership fees can be paid by direct deposit into the club's bank account.

Remember to use your *COMPETITION NUMBER* and/or *SURNAME* as reference so we know who has paid!

For those who wish to use direct deposit the bank details are as follows:

Mt Gravatt Photographic Society Inc, BSB 064-118, Account 10054613

Membership fees for the year are : Full - \$60, Concessional* - \$30 (for pensioners or full-time students), Spouse of FULL Member - \$30, Associate \$40 (U18)

Entering Prints

Members are encouraged to enter prints in the monthly competitions. Print entry has two steps:

1. Enter your prints digital image through the MGPS website using the same process you use to enter the digital competition but select Print Entry.

2. Deliver your Prints to the hall for the 4th Wednesday Meeting. There are some folders on the right as you enter in which to place your prints. Contact our Competitions Officer, Margareta Dewilde if you wish to submit early: competitions@mqpsinc.onmicrosoft.com

Rules for Prints

All grades are able to submit **unmounted** prints for both Open and Set subjects. Previously this option was only available for B graders.

The club has acquired some robust sleeves that can be used for protecting prints. Just bring your prints to the regular meeting and slide it into one of the available sleeves.

Make sure the back of the print is marked with your competition number, whether it is the open or set category, the title and an arrow pointing to the top. You should use a soft marker to avoid creating an indentation on the front of the print.

Note that the document (print) **size is limited to a maximum of A3** while the **minimum size for all grades is 10x8**. B graders should be aware that this is a new minimum size for their prints.

Members with serviceable, reusable mounts may continue to use these but please note that the maximum unmounted print should be 16x20.

Re-usable Matboard Frame for competition print entries

HOW TO MAKE A RE-USABLE

FRAME FOR YOUR PRINT ENTRIES FOR MONTHLY CLUB COMPETITIONS:

You'll need a backing board and matboard frame of matching size, some packaging tape and/or cloth tape and some 'Micropore' which is available from chemists or Priceline stores.



STEP 1

Line up the edges of your matboard and frame and hinge them with either a strip of packaging or cloth tape down one side on what will become the inside of the frame.



STEP 2

Create a frame of packaging tape on the backing board as shown in the photos. Your print can then be attached to either the packaging tape or the back of the cardboard frame using Micropore. Or attach your photo directly to the front the matboard if you prefer.



STEP 3

Make some loops of Micropore to seal the frame shut at each corner.

This makes the board easily re-usable as the Micropore pulls away without damaging either the matboard or your photo.

As all the tape is contained within the inside of the frame, it also means that **YOUR FRAME CAN'T DAMAGE ANYONE ELSE'S PRINTS.**

**Matboards and foam boards can be ordered online from Fix-A-Frame at Mt. Gravatt:

<https://www.fixaframe.com.au/online-store/Mat->



When submitting your entries, please ensure that there is **NO** tape on any external edge of the frame. We have had some entries damaged by tape from other people's frames. **Your entries may be rejected if this occurs.**

