



EXPOSURE

Sandy Camp Wetlands Reserve A Hidden Gem for Birdwatching and Photography by Geoffrey Hui

I first discovered Sandy Camp Wetlands back in May 2020, when the easing of COVID restrictions allowed us to enjoy outdoor activities within 50km of home. Lucky for me, this beautiful spot was tucked away in Brisbane's eastern suburbs, not far from where I live. It quickly became one of my favourite places to visit for both birdwatching and photography. With easy access, well-maintained paths, and an abundance of birdlife, Sandy Camp Wetlands has turned into my go-to place for capturing local bird photos.



Intermediate Egret: Focal Length: 500mm, 1/1250, F6.3, ISO: 2000

A Birding Paradise

What I love most about Sandy Camp Wetlands is the remarkable diversity of birdlife. Over 200 species, both resident and migratory, have been recorded here, making it an ideal location for birdwatchers and photographers. No matter the season, there's always something to observe or photograph.

Throughout the year, the wetlands host a mix of waterbirds, shorebirds, and songbirds. I've had the pleasure of spotting Sacred and Forest Kingfishers, Rainbow Bee-eaters, Grebes, Moorhens, Fairywrens, Darters, Jacanas, and both Little and Great

Egrets. The reserve also serves as a haven for migratory birds, and I've been fortunate enough to photograph seasonal visitors like Latham's Snipe, Royal Spoonbills, Pacific Herons and sometimes rare birds such as the endangered Australian Painted-Snipe.

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White-breasted Wood Swallow - Focal Length: 500mm, Shutter Speed: 1/3200, Aperture: F7.1, ISO: 8000



Sacred Kingfishers: Focal Length: 560mm, 1/1600, F8.0, ISO: 1000



Australian Painted-Snipe - Focal Length: 840mm, 1/1000, F5.6, ISO 400



Kookaburra: Focal Length: 140mm, 1/2500, F8.0, ISO: 1000

A Photographer's Dream Location

As a photographer, Sandy Camp Wetlands is a dream location. With four large ponds, canals, reed beds, good access paths and open spaces, it provides endless opportunities for capturing stunning images of birds and their environment. My preferred time to visit is early in the morning or in the late afternoon, when the light is soft, golden, and low creating the perfect conditions to photograph birds in their best light.

What brings me back to Sandy Camp time and again is the sheer variety of birds that call this wetland home. The reserve acts as a sanctuary for numerous species, from waterbirds to reptiles, all of which present great subjects for photography. Whether it's a bird perched on the bank, in a tree, a wader skimming the water, or one in flight, the wetland offers countless opportunities to practice and improve my photography skills.

What I take to Photograph Birds in Sandy Camp

I have a full frame camera, so I primarily will use a 600mm prime lens but a 100-500mm or 200-600mm zoom lens is also ideal for this location. I often hand hold my camera to get my shots, as some of the smaller birds can move quite fast such



Superb Fairy-wren - Focal Length: 500mm, Shutter Speed: 1/2500, Aperture: F7.1, ISO: 1250

as fairywrens, rainbow bee-eaters, flycatchers, fantails and honeyeaters but on some occasion, I will use a tripod when I am standing or sitting still, waiting for a subject to appear such as a Crake or a Bittern. I also carry a pair of binoculars to help spot and ID birds from a distance.

Here are some key times I look forward to each year (note that the timing may vary based on climate conditions):

- **March:** Royal Spoonbills and Pacific Herons arrive at Sandy Camp to feed.
- **April–May:** Osprey breeding and nesting at Sandy Camp
- **July:** White-headed Stilts visit Sandy Camp to feed.
- **August:** Striated Pardalote breeding season begins.
- **September:** Comb-crested Jacana breeding season starts.
- **October:** Egrets display their breeding colours.
- **October–November:** Sacred Kingfisher, Kookaburra, Leaden Flycatcher, Yellow Robin, Australasian Grebe and White-breasted Wood Swallow breeding and nesting season.



Sacred Kingfisher - Focal Length: 600mm, Shutter Speed: 1/4000, Aperture: F7.1, ISO: 2000

Other Things to Consider

The mosquitoes at Sandy Camp are quite aggressive so make sure you spray insect repellent on yourself to keep them at bay. I always carry sunscreen and a bottle of drinking water with me as it can get quite hot in summer. I also wear hiking boots and watch carefully where I walk as there are snakes in the reserve, though they will normally move on when they sense your presence.

So, grab your camera, put on your walking shoes, and head out to this local gem to capture some amazing wildlife photos, you never know what incredible moments you'll encounter and capture along the way.



Leaden Flycatcher - Focal Length: 600mm, Shutter Speed: 1/1600, Aperture: F5.6, ISO: 500

Key Resources

Brisbane Birds Facebook page: <https://www.facebook.com/groups/brisbanebirds>

eBird: <https://ebird.org/hotspot/L1788977>

FROM THE EDITOR



This month I thank Geoff Hui who has written a very informative article on bird photography in Sandy Camp Wetlands. Geoff is a regular visitor to the area so he has valuable knowledge to share.

Thanks also to Bruce Kershaw for his contribution to our new *Know Your Photographer* section. Bruce is a new member, so we look forward to seeing more of his images across coming competition nights.

The photo shoot in Toowoomba was a great success with photographer John Elliot spending a lot of time with members explaining what inspires his work.

REMEMBER: HUNT AND SHOOT - SAVE THE DATE! - 22/3/25!!! - Further details to follow soon.

Also Rose Parr recommended a very interesting photographic exhibition currently on with details at [MAIN + LOUNGE GALLERY | Furari Flores \(Stealing Flowers\) | Onespace](#)

Thanks to those members who sent me details of their honour images for this newsletter. As I will be away for the second half of March, I have a tight deadline, so I will appreciate your prompt response.

Please send ideas, feedback or contributions to **my email**.

newsletter@mgps.org.au Paul Mackay

MEMBER SUCCESSES

Chris Seen had an interesting article entitled *Amazing Africa* published in the *Australian Photographic Society e-News Jan/Feb 2025 edition*. Chris' article includes many spectacular photos of African wildlife and people he encountered during safaris in Kenya and South Africa. He provides a good insight into how to select a safari and what to expect. One of his images was featured on the magazine's cover. The regular APS e-News also contains many other sections relevant to members and is a reminder of the benefits of being a member of the Australian Photographic Society. Chris also had one of his images featured on the cover of an exhibition by *Photoartreus*.

Geoff Hui is featured in the same edition of APS e-News under the section *Know Your Photographer*. This section provides an interesting insight into Geoff's photography. You may read both articles via this link:

<https://www.a-p-s.org.au/.../1315-02-aps-e-news.../file...>



John Langer had one of his images from Wellington, NZ published in *The Great Escape Magazine* within the *Sunday Mail* on 16 February 2025.



"We took a trip to Wellington late last year. The New Zealand capital is a contemporary city with great attractions, including its cable car, which provides wonderful views of the city and the harbour." **John Langer**

KNOW YOUR PHOTOGRAPHER

Name: Bruce Kershaw



- Years behind the camera?** My first SLR was in 2003-ish, Nikon D70. I've had a lot of periods where I didn't pick up a camera but have always wanted to spend more time and take it to the next level.
- Favourite Camera/s? Why?** Currently I have a Nikon mirrorless Z7ii which I really like because of its high resolution and permanent 'live-view' that mirrorless brings. I specifically like the ability to expose based on a histogram view and that it's got all the latest functions a photographer would want (most of which I don't need or use). High resolution allows greater cropping potential – something that I try to avoid but comes in handy sometimes. Due to my subjects, I don't need the speed and low light the other models provide. I also have a Nikon mirrorless Z5 which is infrared converted (830nm). This is naturally monochrome and very high contrast compared to the 590 – 720nm IR filters. I use this after sunrise and before sunset when visible light is too harsh for a normal camera. The infrared option extends the time that I can enjoy being out and taking photos.
- Favourite Lens: Why?** I don't really have a 'favourite'. I have a z14-30 f4, a z24-70 f4, a z50 f1.8 and a z100-400 f5.6. The z24-70 is probably the most versatile and therefore most used, but it probably gets edged out by the z14-30 or z100-400. With my preferred type of subjects, I find telephotos helpful.
- Postprocessing Software preference? Why?** My workflow almost always starts in Lightroom, then Photoshop and the Nik collection (mainly Silver Efex). Photoshop is the software I spend much of my time in as it's unparalleled in terms of versatility. I'm also a big fan of the TK9 plugin which is becoming more and more critical for my editing in PS.
- Main Photographic Interests?** Minimalism. Abstract. Monochrome. Long exposure. Fine Art.
- What challenges you?** Technically I know my way around the camera enough to usually expose correctly, but seeing the light and getting the right composition is always a bit of a struggle. I'm no artist, and so photography will always stretch me.
- What do you want to learn next?** I'm on the printing path now. I bought a Epson P700 and am enjoying the output of images I took. Printing is a lot more complicated than I realised but very rewarding when you get it right. I'm a fan of Canson Photographique Rag 310. It's a smooth Matte cotton paper that works well with B&W.
- Show us your favourite image?** What were your capture strategies? What were your processing strategies?

Capture strategy: Morning light with sun rising behind the clouds. There was a bit of reflection onto calm sea and contrast in both sea and sky. The pencil buoys were isolated against the sea with no distraction when I used a longer lens.

Processing Strategy:

1. Start in Lightroom for basic brightness adj and cropping to square format.
2. Jump into Photoshop for
 - a. colour corrections
 - b. contrast
 - c. B&W conversion
 - d. Grad filter for sky
3. Jump into Silver Efex for hi / low key and blend back in PS
4. Dodge & Burn selective areas
5. Sharpen
6. Back into Silver efex for grain effect



Club Meeting 12 March

Topic Portraits

Speaker: Andrew Merefield

Pinups on Location | Elite Studio | Pinup Photography

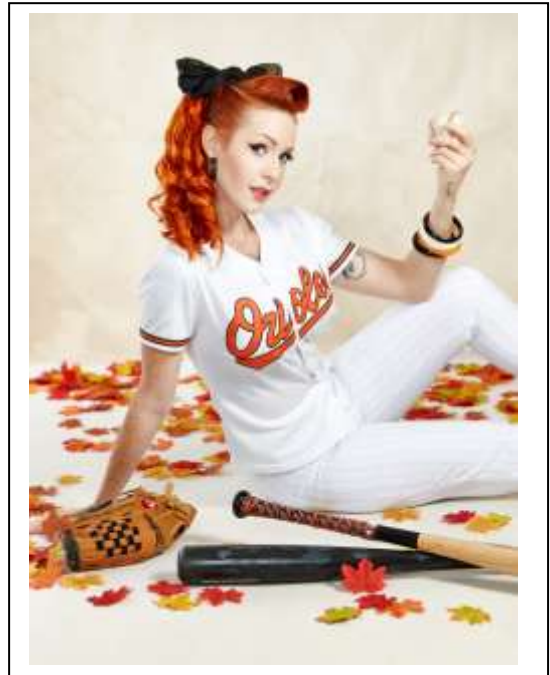
Hi, I'm Andrew Merefield, the creative mind behind Elite Studio Pinup Photography. I think I'm incredibly lucky to do what I love every day – making pinups feel extraordinary.

For me, it's not just about taking photos; it's about crafting an unforgettable experience for your photoshoot. I get to do something truly special—I get to make you feel like a star and capture images that will take your breath away. There's nothing quite like witnessing the delight on someone's face when they see themselves in a new light, exclaiming, "Wow, is that really me?"

I draw inspiration from the vibrant artwork of mid-20th-century pinup legends like Gil Elvgren and Alberto Vargas, as well as the seductive and alluring portraiture of Hollywood's golden age by masters like George Hurrell and Edward Steichen.

Combining my formal education from the Qld College of Art with years of hands-on experience photographing people, I possess the expertise needed to capture your finest moments.

However, the true magic lies in capturing your personality, your ideas, your quirks, your aspirations. Every shoot with Elite Studio is a collaborative journey where your individuality takes centre stage. Together, we'll create images that not only reflect how you want to be seen but also celebrate the unique beauty of who you are.



Toowoomba Photo Shoot

On Sunday 16 February, eleven MGPS members met up at the Japanese Gardens in Toowoomba looking for some photo opportunities. We then continued to Queen's Park for coffee and then to the Art Gallery where John Elliott walked us through an excellent exhibition of his portrait photography. We then had an enjoyable lunch at the nearby Ground Up café. Thanks to Bruce McDonald for organising an excellent excursion.



John Langer



Rodney Topor

March Shorncliffe Pier Photo Shoot

Date, Time	Friday 28 March, 5.30 (first light) for 5.55 am (sunrise) or soon after.
Location	Shorncliffe Pier
Details	<p>This month we will photograph the Shorncliffe Pier at sunrise followed by a morning coffee/tea or breakfast at a local café.</p> <p>The early birds might get an image or two for the low light competition, thereafter landscape competition shots are likely to be the focus. There could be the potential for some street photos as well.</p> <p>Dog walkers, joggers, cyclists and kayakers all make for interesting subjects. Look for a silhouette or try for long exposures to smooth the water. The pier is a subject itself. The options are too many to mention.</p> <p>Local café location to be determined.</p>

PORTRAIT LIGHTING WORKSHOP

Special thanks to Jeffrey Mott for organizing the portrait workshop on Sunday 16 February. This was an activity focusing on the Digital image improvement group. It was a very educational workshop allowing the six attendees to appreciate the techniques that we can employ to produce fascinating portraits.



Lekha Suraweera



Christine Jull



Bhaska Desha



Margareta Dewilde



Jeff Mott



Margareta Dewilde



Bhaskar Desha

Hunt and Shoot

DATE: 22/3/25

LOCATION: FORTITUDE VALLEY - Further details of the exact location to meet and the time, will be advised closer to the date.

This is always a fun event so come along and join in.

Just a little bit of information for the new members, so you know roughly what is involved. But, of course, all information will be supplied on the day.

You bring with you an EMPTY USB. You are given a list of approximately 10 subjects. You can only take two shots of each subject. No half dozen shots to get the perfect shot. BUT before you take those shots you must FIND the subject! You then decide which of the two shots you wish to submit for judging. Your USB is given to the Judge.

As I said all instructions will be advised on the day. It is great fun ! So, I do hope you will come along.

HONOURS FROM JANUARY (OPEN)

***The Green and Gold* by Susan Chisholm**

Grevilleas are my favourite Australian native flower. I was picking up prints from RGB in Yeronga and noticed several grevillea trees in flower outside. RGB were quite happy for me to pick a few. I photographed this one inside against a background of a large photo of mine which provided a green blurred background.

Nikon D7500 with a 90mm 2.8 macro-Tamron lens on a tripod. Settings were aperture priority, focal length 90mm, 5 second shutter speed (longer than necessary), f16, ISO 100. Focussed manually using live view. 5-exposure focus stack using Helicon Focus for processing. Photoshop used to remove a couple of blemishes in background.



***White on white* by Dorothy Hurdle**

I set this up in my light box to complete two Flickr challenges in one go: "More White" and "Keeping It Simple".

It was taken with a Canon 7D Mark II, EF-S15-85mm IS USM lens: f/5.0, 1/25, ISO 100 at 50mm with auto white balance and use of a tripod. Processed in Camera Raw and Photoshop.

***Scanning the Plains* by Dotti Harkins**

It was late in the afternoon at Moremi Game Reserve, Botswana and our last day before relocating to the Okavango. We were hoping to capture cats just waking, scanning the plains for their evening dinner. We had caught a glimpse of a leopard but lost sight of her. We were almost ready to return to camp when we noticed a flock of four-wheel drives heading out. Our driver picked a prime vantage point when out of the grass a lovely female emerged and sat in a ray of light directly in front of us. What a splendid sight! I was so excited that I didn't notice that my phone had fallen out of our vehicle. Our wonderful guide backtracked an hour later and found it in the long grass!

Olympus EM1 Mkiii, 40-150mm f1.28 at 150mm. Manual, f10 1/60 ISO200.

Lightroom - crop and slight increase in blacks, contrast and clarity.



***Gerbera Flower Seeds Adrift* by Hazel Sempf**

I was at the Roma Street Parklands Gardens photographing the flowers and insects and found myself at the Gerbera flowerbed where I admired the fine structure, elegant beauty and fragility of the seedpods, and noting that the light breeze was effectively scattering the seeds. Thinking they would make a beautiful photograph; I got ready for the moment just as one was falling to take this shot. I used Lightroom for postprocessing and cropped the image and denoised it. My macro equipment is a Lumix G85 micro-four-thirds camera with an Olympus 60mm macro lens, MK-320 speedlight and a KR-60 diffuser. The camera settings were ISO 200, F13 and 1/160 shutter speed. I operate the speedlight on manual power to adjust the exposure.

The lonely road by Gwenda Kruger

This was taken last year, 28/8/24 around 9 am, when we were on our "Grand Southern Loop Heritage Train Tour", three weeks of travelling on old steam trains around NSW. This portion was on a coach though as we were heading for Wilpena Pound. I was surprised with the quality as it was taken out the window of the coach. This was an excellent tour, the third one we have taken, and we have another coming up in August. I definitely recommend these tours if you are a big fan of steam trains. You get to travel on very old steam trains and old train lines, e.g. Spirit of Progress, the old original Ghan, the Picci Ricci Railway. This is the link if needed. <https://cruiseexpress.com.au/cruise-list/central-west-express/>



Hydro Power Station by Swarna Wijesekera

This image was taken in Kawarau Gorge in New Zealand in 2022 around 2.00pm.. The Pioneer Energy power station is one of the main power stations in New Zealand. Travelling in New Zealand by car gave me a golden opportunity to stop at most of the wonderful places along the way. The photo is a simple edit in Lightroom. The camera used was Canon 7D Mark 11 on a tripod and the camera settings were 25.0 seconds: F22: ISO 100 35mm (EF-S18-135 /f3.5 – 5.6 IS USM)



Dragon Fly by Lekha Suraweera

Our pond in the back garden is a habitat for Damsel flies and Dragon flies. Dragon flies come in blue, red and yellow. I sometimes sit beside the pond with my camera and telephoto lens, and I get to shoot them hovering above the pond.

They are active around midday when the sun is shining, and it is a challenge to get a good shot without shadows and with a smooth background.

They are also very quick moving and this presents an added challenge.

I used shutter priority and I servo mode with auto ISO. Evaluative metering and Back button focussing was used.

Camera EOS R7, Lens, RF100-500mm F4.5-7.1 L IS USM taken at 343.0 mm *f*/5.6, Shutter speed 1/640, ISO 12800

The raw image was processed in Light room with basic editing. Auto white balance, exposure, contrast, highlights, whites, blacks and clarity were adjusted to suit the image.

Noise reduction in LR helped considerably as the image was shot with high ISO.

Flying vertical by Paul Mackay

I captured this image at Riverfire 2024. The construction of new pedestrian bridges has meant that the RAAF planes must fly higher than they did previously, so it is a challenge to photograph the planes with Kangaroo Point Cliffs or city buildings as a backdrop. This image was taken from the balcony of an apartment on the 38th floor of a building adjacent to Story Bridge. I took many shots on burst mode but liked this image as the vertical positioning of the FA18 was a little unusual.

OM1 MkII, 40-150 Zuiko Pro lens with 2 x teleconverter. ISO 2000, f/7.1, 1/3200 sec. I processed initially in Lightroom and then in photoshop with Nik and Topaz filters. I sharpened the subject, added more colour to the sky and blurred the background.



PROGRESSIVE POINTS FOR THE YEAR – TOP SCORES

AB Grade Prints	YTD
Christine Jull	90
Robert Vallance	90
Janet Richardson	57
Carol Rustichelli	42
Joni Keenan	36
Gwenda Kruger	30
Wendy Buick	12
A Grade Prints	YTD
Paul MacKay	135
Rose Parr	132
Bob Garnett	108
Rossllyn Garnett	102
Bruce McDonald	99
Susan Chisholm	96
Kerri-Anne Cook	96
Lekha Suraweera	93
Swarna Wijesekera	90
Joyce Metassa	78

Compiled by Michael Mitchell

AB Grade Digital	YTD
John Langer	126
Christine Jull	105
Bhaskar Desha	102
Margareta Dewilde	99
Janet Richardson	99
Robert Vallance	93
A Grade Digital	YTD
Jefferey Mott	135
Ian Sweetman	126
Hazel Sempf	126
Heidi Wallis	126
Paul MacKay	117
Dorothy Hurdle	114
Kerri-Anne Cook	114
Rose Parr	111
Bruce McDonald	108
Bob Garnett	105

AB Grade Digital	YTD
Gwenda Kruger	75
Carol Rustichelli	72
Joni Keenan	72
Michael Hilton	30

Results from February Competition: Monochrome

PRINT COMPETITION judged by Anne Pappalardo				
Member name	Open Image	Set Image	Points	Points YTD
AB Grade Print				
Wendy Buick	Merit	Acceptance	12	12
Robert Vallance	Merit	Merit	18	90
A Grade Print				
Gordon Dixon		Acceptance	3	3
Bob Garnett	Merit	Credit	15	108
Lekha Suraweera	Merit	Credit	15	105
Paul MacKay	Honour	Honour ***	24	135
Susan Chisholm	Honour	Acceptance	15	96
Bruce McDonald	Merit	Merit	18	99
Rose Parr	Honour	Credit	18	132
Joyce Metassa	Credit	Acceptance	9	78
Kerri-Anne Cook	Honour	Merit	21	96
Rosslyn Garnett	Credit	Credit	12	102
Swarna Wijesekera	Credit	Credit	12	90
*** 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 Contact the Records Officer records@mgps.org.au for any problems.

DIGITAL COMPETITION judged by Anne Pappalardo				
Member name	Open Image	Set Image	Points	Points YTD
AB Grade Digital				
Margareta Dewilde	Acceptance	Credit	9	99
Christine Jull	Credit	Credit	12	105
John Langer	Acceptance	Credit	9	126
Janet Richardson	Credit	Merit	15	99
Brendan Barker	Acceptance	Merit	12	12
Gwenda Kruger	Credit	Credit	12	75
Bhaskar Desha	Credit	Merit	15	102
Joni Keenan	Acceptance	Credit	9	72
Wendy Buick	Credit	Merit	15	24
Gavin Carter	Merit	Honour	21	21
Robert Vallance	Credit	Credit	12	93

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 Anne Pappalardo			
Member name	Open Image	Set Image	Points	Points YTD
Dorothy Hurdle	Credit	Credit	12	114
Gordon Dixon	Merit	Merit	18	78
Hazel Sempf	Merit	Merit	18	126
Bob Garnett	Credit	Merit	15	105
Chris Seen	Merit	Acceptance	12	21
Dorothy Harkins	Credit	Credit	12	72
Ann Smallegange	Credit	Merit	15	99
Lekha Suraweera	Acceptance	Merit	12	90
Suzanne Edgeworth	Acceptance	Merit	12	78
Paul MacKay	Acceptance	Merit	12	117
Heidi Wallis	Merit	Honour ***	21	126
Robert Macfarlane	Merit	Merit	18	99
Susan Chisholm	Credit	Credit	12	96
Bruce McDonald	Merit	Credit	15	108
Stephen Relf	Acceptance	Credit	9	63
Ian Sweetman	Credit	Merit	15	126
Rose Parr	Credit	Honour	18	111
Joyce Metassa	Credit	Acceptance	9	81
Kerri-Anne Cook	Honour	Honour	24	114
Rosslyn Garnett	Merit	Credit	15	84
Jeffrey Mott	Honour	Merit	21	135
Trudi Aykens	Credit	Credit	12	72
Bill Van Diest	Merit	Merit	18	45
Swarna Wijesekera	Credit	Honour	18	90
Shuying Jiang	Merit	Credit	15	102
*** Digital Image of the night				

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

Microsoft Teams meeting

Join on your computer, mobile app or room device

[Click here to join the meeting](#)

Meeting ID: 487 499 217 904

Passcode: 9eV7vv

[Download Teams](#) | [Join on the web](#)

[Learn More](#) | [Meeting options](#)

MGPS Executive

	Paul Thomas President		Rodney Topor 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

CLUB COMPETITION SCHEDULE 2025 -Jan 2026

Set subject	Entries due	Judging date	Description
Monochrome	22 Jan 2025	26 Feb 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.
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. It 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.
Still Life	23 July 2025	27 Aug 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.
Sport	27 Aug 2025	24 Sept 2025	An image featuring a person or people participating in some form of sporting event.

Transport	24 Sept 2025	22 Oct 2025	An image displaying any vehicle(s), mechanism, devices(s) or creature(s) used as a method or form of transport.
Street Photography	22 Oct 2025	26 Nov 2025	An image that features people in candid situations within public places.
Annual	12 Nov 2025	10 Dec 2025	Refer to MGPS website competition page or <i>Member handbook</i> 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
Adelaide AV Fest International Audio Visual Festival	03-03-25	Adelaide AV Fest
Outback International	30-03-25	MyPhotoClub
Salon of Excellence Queensland	30-03-2025	MyPhotoClub

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 \(psaems.org\)](http://Exhibitions(psaems.org))
For Australian based competitions, check the APS site at [Current Exhibitions \(a-p-s.org.au\)](http://Current Exhibitions(a-p-s.org.au))
You can use your results in these competitions to build credit for photographic honours.

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@mgpsinc.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.



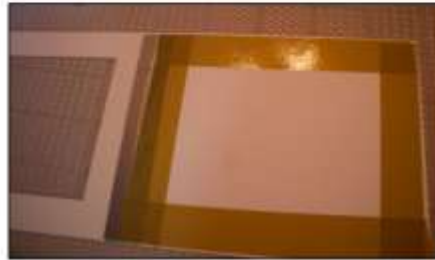
STEP 1

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.



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.**

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->





Invitation to and Rules for Salon of Excellence Queensland 2025

The Rockhampton Photography Club Inc,
on behalf of the Photographic Society of Queensland, invites you to enter SEQ 2025.

Opening Date: 04 January 2025

Closing Date: 30 March 2025

Entry website <https://psq-seq.myphotoclub.com.au/>

A Grade						
Prints	Open Colour	Open Mono	Portrait Colour or Mono	Nature Colour or greyscale mono	Social Documentary Greyscale Monochrome	Elements Colour only
Digital Projected Images	Open Colour	Open Mono	Portrait Colour or Mono	Nature Colour or greyscale mono	Social Documentary Greyscale Monochrome	Elements Colour only

Non-A Grade						
Prints	Open Colour	Open Mono	Portrait Colour or Mono	Nature Colour or greyscale mono	Social Documentary Greyscale Monochrome	Elements Colour only
Digital Projected Images	Open Colour	Open Mono	Portrait Colour or Mono	Nature Colour or greyscale mono	Social Documentary Greyscale Monochrome	Elements Colour only

BEST OF THE BAY



3rd 4th 5th
May 2025

PSQ CONVENTION

HOSTED BY THE HERVEY BAY
PHOTOGRAPHY CLUB



ORGANISE YOUR STAY WITH US

- MANTRA HERVEY BAY
- KONDARI RESORT
- PIER CARAVAN PARK
- RAMADA HOTEL
- AKAMA RESORT



Presenters include

Victoria Purdie PSQ, Ralph Brown PSQ, Pia Jessen APS, Peter Mitchelson, Suellen Saidee Cook, John Abbott, Peter Doré, Ellen Foulds, Mark Higgins, Robert Cullen, Celina Hurworth, Eric Brandseth, Stephen Potts, Hans Schmidt, Alistair Brightman, Neil Medland, Keven Hyde PSQ, Ken York



Main Attractions

Picturesque Hervey Bay
Iconic Urangan Pier
Afternoon Boat cruise
Show & Shine Car parade (Citroen Annual Convention)
5th Light Horse Regiment
Trade show-Garricks Camera House BBG



Gala Dinner

Presentation of SEQ awards
Auctioning of prints
2 course Buffet dinner
Themed decor "Under the Sea"
Best dressed Male & Female



CONTACT US

herveybaypc.secretary@gmail.com



Photographic
Society of
Queensland