



NEWSLETTER ISSUE:
July 2026



Wyaralong Dam – A Photographer's Playground on Brisbane's Doorstep

By Bruce McDonald

Just over an hour from Brisbane lies one of Southeast Queensland's most rewarding yet surprisingly under-appreciated photographic destinations. Wyaralong Dam, west of Beaudesert, offers an extraordinary variety of subjects, from ethereal misty landscapes and prolific birdlife to astrophotography and intimate nature studies. Whether you're looking for an easy morning outing or a full day exploring with your camera, Wyaralong has something to offer every photographer.

Originally constructed to supplement Southeast Queensland's water supply, the dam has matured into a beautiful recreational area where nature has reclaimed much of the landscape.



Procession – Canon R5 Mk II, lens RF 100-500 L IS at f4.5, 100mm, 1/1000sec ISO 800, tripod (Headwaters)

Dead trees emerging from the water, rolling hills, quiet coves and abundant wildlife combine to create images that often feel far removed from suburban Brisbane.

Four Distinct Photography Locations

One of Wyaralong's strengths is the variety of easily accessible shooting locations.

The Recreation Area is the obvious starting point. Located at the end of the main access road, it provides parking, toilets and easy access to the water's edge. The gently sloping shoreline offers wide panoramic views, attractive reflections on calm mornings and excellent foreground opportunities using rocks, grasses and shoreline vegetation. This area is also the best location for astrophotography thanks to its relatively open skies and minimal nearby lighting.

The second location is the Silo Area, situated beside the Beaudesert-Boonah Road. Although parking is limited to two small no-through roads and photographers must exercise extreme caution because of passing traffic, this location rewards early risers with atmospheric views across the upper reaches of the dam.

INSIDE

Wyaralong Dam	1
Hunt and Shoot	5
From the President	6
From the Editor	6
11 August Club Meeting	7
Membership Fees due	7
Tips of the month	8
Portrait Workshop	10
MGPS August Picnic	11
Rocks Riverside Park Shoot	12
Honours from June	13
June Competition Results	15
MGPS executive & Office Bearers	17
Club Competition Schedule	18
Inter-club Competitions	18
Forming an International Group	19
Photographic Opportunities	19
Entering Prints	21

Further along lies the Headwaters, accessed via Old Beaudesert Road and Knehr Road. The final section is gravel with several blind corners, so careful driving is recommended. This is arguably the most photogenic part of the entire dam, particularly during winter when fog frequently settles among the dead tree trunks protruding from the water.

For photographers wanting a little adventure, the North Shore Trail links the headwaters with the dam wall. The walk opens up numerous viewpoints that cannot be reached by vehicle and rewards those prepared to carry their equipment a little further.

Chasing the Fog

If there is one reason many photographers return repeatedly to Wyaralong, it is the winter fog.

During the cooler months, the headwaters and silo areas are often blanketed in mist before sunrise. The combination of still water, ghostly tree skeletons and low clouds creates wonderfully minimalist compositions that suit both colour and monochrome photography.



Reflections in fog - Canon R5 Mk II, lens15-35 F2.8 L IS at f9, 27mm, 1/125 sec ISO 50, tripod (Main drive)

Success, however, depends on preparation. Experienced photographers regularly monitor several weather services, including Ventusky, WillyWeather and Clear Outside, comparing forecasts to improve the chances of finding suitable conditions. When everything aligns, an early start is essential. Leaving Mount Gravatt between 3:00 and 3:30 am usually allows plenty of time to reach the dam before first light and to set up while the fog is still at its best.

The changing light after sunrise is equally rewarding. As the mist slowly lifts, isolated trees appear and disappear through the haze, creating constantly evolving compositions over the course of an hour or more.

Birds, Birds and More Birds

Wyaralong is also an excellent destination for bird photographers.

Cormorants drying their wings, elegant egrets stalking the shallows, spoonbills sweeping for food, pelicans cruising across the water and black swans are regular visitors. On different days you may also encounter kingfishers, herons, whistling kites and numerous small woodland birds.

The important thing to remember is that the birds move constantly between the various locations around the dam. A productive area one weekend may be almost empty the next, so flexibility and patience are essential.

A telephoto lens in the 100–400 mm or 150–600 mm range is ideal, while image stabilisation and higher shutter speeds will help capture birds in flight. Those using mirrorless cameras should take advantage of animal or bird eye autofocus when available.



Suns up - Canon R5 Mk II, lens RF 15-35(2.8) L IS at f2.8, 30mm, 13 sec ISO100, tripod (Headwaters)

Beyond Landscapes

Although landscapes attract most visitors, Wyaralong rewards photographers who slow down and look for smaller subjects.

Weathered timber, textured bark, reeds catching the morning light and abstract reflections all make excellent images. The contrast between living vegetation and the skeletal remains of drowned trees provides countless opportunities for creative compositions.

Occasionally, fishermen quietly working the shoreline or canoeists gliding through the mist add a welcome human element, giving scale and storytelling to an otherwise tranquil landscape.

Night Photography

The recreation area offers surprisingly good conditions for astrophotography.

While it cannot compete with truly remote dark-sky locations, the relatively low levels of light pollution allow impressive images of the Milky Way during the appropriate months. A sturdy tripod, cable release (or camera self-timer) and a fast wide-angle lens are highly recommended.

Planning is everything. Apps such as PhotoPills or Planit Pro can help determine when the Milky Way core will align over the water or above the distinctive dead trees, producing far more dramatic compositions than simply photographing the night sky alone.

Don't Forget the Drone

Licensed drone pilots can produce spectacular perspectives over the dam, particularly in early morning when fog lingers across the water. The intricate patterns formed by drowned trees, winding waterways and surrounding hills are revealed from above in ways impossible from ground level. As always, pilots should ensure they comply with CASA regulations and check for any local restrictions before flying.



Silo - Canon 5D Mk IV, lens EF 100-400 L IS at f5.6, 400mm
1/1000sec ISO1000

Planning Your Visit

From Mount Gravatt, allow between 60 and 75 minutes depending on your chosen route and traffic conditions. The recreation area's gates generally open from 5:30 am to 6:30 pm between September and April, and from 6:00 am to 5:30 pm during May to August. An interesting feature is that the exit gates will automatically open if you leave after closing time, removing the worry of becoming locked in. Public facilities are available only at the recreation area.



Shades of orange – Canon R5, lens RF 15-35(2.8) L IS
at f11, 35mm, 1/60sec ISO100, tripod

When packing your gear, consider taking:

- A wide-angle lens for sweeping landscapes.
- A telephoto for birds and compressed landscape views.
- A sturdy tripod.
- Polarising and neutral density filters.
- Waterproof footwear during wetter months.
- Plenty of drinking water, particularly if exploring the North Shore Trail.

A Destination Worth Revisiting

Perhaps the greatest appeal of Wyaralong Dam is that no two visits are ever the same. Changing water levels, shifting weather, seasonal birdlife and the ever-changing quality of light ensure every outing offers fresh photographic opportunities.

It is a location where patient photographers are rewarded—not simply by spectacular sunrises or dramatic fog, but by the quiet satisfaction of discovering new compositions in a familiar landscape. For camera club members seeking a destination close to Brisbane that offers diversity, accessibility and outstanding photographic potential, Wyaralong Dam deserves a permanent place on your list of favourite locations.

Monthly Shoot Pause

There will be no Club monthly shoot in August given members will have opportunities to participate in the Hunt and shoot (1 August) and the Club picnic and Wetlands shoot at Archerfield (29 August).

Hunt and Shoot Challenge

Come along for a fun morning of photography, creativity and friendly competition!

Meeting Details Saturday 1 August at 9.15 am

Meeting Point: Pig 'N' Whistle, King George Square

After a short briefing, members will receive the challenge list and competition instructions before heading off to photograph the assigned subjects.

Competition Time: 1½ hours

At the end of the challenge, we'll meet back at the Pig 'N' Whistle, where each member will complete and submit their Challenge Sheet.

Before You Start

Please begin the competition with a completely blank memory card.

- Only JPEG (.jpg) images will be accepted for judging.
- No images should be on the card before the competition begins.

At the Completion of the Shoot

At the conclusion of the event, please hand the following to Joni Keenan, Hunt & Shoot Convenor:

- Your memory card
- Your completed Challenge Sheet

Place both items in the envelope provided and clearly write your Club Number on the outside.

Memory cards will be returned to members as soon as possible.

Competition Area

The competition will take place within the Brisbane inner-city precinct.

Competition Rules

- You may take up to two photographs for each challenge.
- Challenges do not need to be photographed in order, but your selected images must be clearly identified on your Challenge Sheet.
- Tripods are not permitted.
- You may use any in-camera functions available on your camera, including:
 - Multiple exposure
 - Scene modes
 - Film simulations/styles
 - Other built-in creative features
- Some challenges will require you to include a particular object or location within your image. That object does not have to be the main subject of the photograph, but it must be visible in the final image.

FROM THE PRESIDENT



Hello members,

The club has enjoyed another busy and productive month, with a wide range of activities and events for members.

Our recent Portrait Workshop was a great success, attracting 15 MGPS members along with six photographers from other clubs. We were fortunate to have some outstanding models, while John Lomas and Vince Cesare shared their expertise on photographing portraits using continuous lighting. Their practical demonstrations and advice were greatly appreciated by everyone who attended.

We were also treated to an inspiring presentation and hands-on workshop by Elayne Geltch on the fascinating subject of light refraction. Elayne

demonstrated just how creative photography can become with a little imagination and encouraged members to experiment with techniques they may not have considered before.

Our monthly outing took members to the Brisbane City Botanic Gardens, where participants tackled a series of photographic challenges. These outings continue to provide an enjoyable opportunity to develop skills while sharing ideas with fellow members.

Several members have asked for more information on creating triptychs, one of our competition topics later this year. We've listened to your feedback and have distributed a guide explaining how to create a triptych, along with a clearer definition of the competition requirements.

We're also organising a series of online Lightroom workshops to help members build their editing skills. Further details will be circulated shortly.

A sincere thank you to everyone who has volunteered to assist at the Mt Gravatt Show. Your willingness to give your time is greatly appreciated and helps strengthen the reputation of our club within the community.

The coming month is shaping up to be another busy one, with plenty of activities and opportunities to become involved. Please remember to check the club calendar on our website regularly so you don't miss any upcoming events.

Happy photographing!

Suzanne Edgeworth

FROM THE EDITOR



Contributing to our newsletter has just become much easier!

In chatting with members over recent months, I've discovered that many of you have wonderful photographic experiences and valuable insights to share but often feel daunted by the thought of writing an article. The good news is that obstacle has largely disappeared.

Over the past few months, I've been experimenting with using AI as a writing assistant. Members simply send me their ideas—sometimes nothing more than a few notes or dot points—and AI helps turn those thoughts into a well-written article. I then send the draft back to the member for approval before it appears in the newsletter.

This month's feature article is a perfect example. With only a couple of days' notice, Bruce McDonald sent me a few paragraphs describing his experiences photographing at Wyaralong Dam. After processing Bruce's ideas through AI, a polished article was produced in seconds. The knowledge, experiences and observations are Bruce's—the AI simply helped present them in a readable and engaging way.

I hope many more members will take advantage of this easier way to contribute. You don't need to be a writer to share your experiences—just send me your thoughts, tips or stories, and I'll help turn them into an article for everyone to enjoy.

Of course, if you would prefer your words to appear exactly as you have written them, just let me know. I'll be happy to publish your contribution without AI assistance.

As always, contributions, ideas and feedback are very welcome. If you would like to contribute an article, images or suggestions for future editions, please contact the editor at:

newsletter@mgps.org.au

Paul Mackay

11 August Club Meeting Landscapes and Street Photography

Landscape Photography by Colin Bushell - TBA

Street Photography in Morocco by Paul MacKay

Paul will reflect on his experiences in capturing candid images of street life in Morocco. As well as sharing fascinating images of Moroccan people,

Paul will focus on the "How" with insights into camera settings, processing techniques as well as strategies to overcome a general reluctance to be photographed, all within the context of a busy small group tour. Come and see how he captured the vibrant and colourful street life of this amazing country. Paul is an experienced and enthusiastic photographer and a long-established club member. Not to be missed if you are interested in Street or Travel Photography!

Membership Fees Due

This is a reminder that your membership fees become due on July 1st each year.

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 a 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)

You need to be a financial member to continue entering monthly competitions and to continue to receive the newsletter and emails,

It is also a requirement to be a financial member to vote at our AGM

Tip of the month: What is Composition

This is a summary of a more detailed article available at [What is Composition in Photography?](#)

The Definition of Composition

One of the questions beginners often ask is, "*What exactly is composition?*" The answer is actually quite simple.

Composition is the arrangement of the elements within your photograph.

Every time you press the shutter, you make choices. What do you include? What do you leave out? Where do you place your subject in the frame? These decisions determine whether your photograph has impact or simply records a scene.

Many books make composition sound complicated, but at its heart it is simply arranging the visual elements so they work together. Keeping this definition in mind makes it much easier to improve your photography.

Seeing with Purpose

The famous photographer **Edward Weston** described good composition as "**the strongest way of seeing.**"

A strong composition helps tell the viewer what is important. Imagine a photograph where a path leads your eye towards an old church, or where a fence naturally guides you to a person standing in the distance. These visual connections help create meaning and make the image more engaging.

Whenever you compose a photograph, ask yourself:

"What do I want my viewer to notice first?"

Then arrange your composition to make that happen.

Match the Composition to the Mood

Composition also helps communicate emotion.

A dramatic storm might suit a low horizon with dark clouds dominating the frame. A peaceful beach scene may benefit from balanced lines, soft light and plenty of open space.

Before taking a photograph, think about the feeling you want to convey.

Ask yourself:

- What mood does this scene have?
- How can my composition strengthen that feeling?

Often the answers are surprisingly intuitive.

Guide the Viewer's Eye

Good composition gently leads the viewer through the image.

Our eyes naturally follow lines, curves, contrasts and bright areas. Roads, rivers, fences and shadows can all guide attention towards your main subject.

You can also use light to attract the eye. A brightly lit mountain peak or a face illuminated by sunlight immediately becomes the centre of attention.

The goal is to help viewers explore your photograph rather than leave them wondering where to look.

Move Your Feet!

One of the biggest mistakes beginners make is photographing everything from eye level without changing position.

Instead of simply zooming your lens, try moving.

Walk closer.

Step back.

Crouch down.

Find a higher viewpoint.

Changing your position changes the relationships between objects in the frame and often produces a much stronger composition.

Wide-angle lenses can make nearby objects appear larger and more dramatic, while telephoto lenses compress distance and simplify busy scenes.

Keep It Simple

Composition is not about memorising dozens of rules. It is about making thoughtful choices.

Before pressing the shutter, ask yourself:

- What is my main subject?
- What can I remove?
- Where do I want the viewer to look first?
- Does the composition support the mood I want to create?

The more consciously you answer these questions, the stronger your photographs will become.

After all, composition is simply learning to see—and then arranging the scene in the strongest possible way.

Mastering Exposure Compensation is a simple step that can make a significant difference to the quality of your photography

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.

Portrait Workshop

John Lomas' portrait workshop on 4 July was a huge success. Special thanks go to Suzanne Edgeworth for her organisation and to Vince Cesare, Gavin Carter and Josh Morrison-Francis for their leadership on the day.



Chris Seen



Suzanne Edgeworth



Suzanne Edgeworth

The next MGPS Picnic - 29 August



The next MGPS picnic is at Archerfield Wetlands 9.30 – 11.30am on Saturday 29 August. The address for the entry to the carpark is 482 Bowhill Rd, Durack.

Bring a plate to share for morning tea / brunch (9.30am). Please bring your own cups, crockery etc as you feel needed. The main carpark is past the picnic area, but it's only 100-200m walk back down either stairs or a ramp. In case the main seating area (shown on the attachments) is very popular, bring a camp chair with you. The area has been redeveloped by the BCC in the last year or two; facilities are good. There are public toilets. There are no power points.

For the birds in wetlands photoshoot, please meet in the main carpark near the community centre 6.45am before heading off to the trail. The signs say to be beware of snakes, so along with a hat, sunscreen and water, it would be a good idea to wear long pants and closed in footwear. Of course, if a group of people want to go earlier they can – the gates to the main area are open at 6.00am and close at 6.30pm. The signs do recommend not walking by oneself though.

There is an outlook (see pics of trail map) – a picture from the outlook is also attached.

There are many species of birds and a good population of them in the wetlands.

Sunrise that day is 6.05am. For the ultra-keen, there is a second entrance at 455 Bowhill Rd (further east from the main entrance) that is

accessible 24 hours.

Please remember to sign on with MGPS when you arrive.



Ann Smallegange
0488 366 909



Rocks Riverside Park Shoot

A handful of members braved the cool conditions and potential rain event to capture the action in the park and stop for a coffee at the kiosk.

The water feature and community gardens created shots with a difference while time was spent waiting for birds to return to their hollow of capturing the kookaburra perched in the pandanus. There was a constant stream of walkers, runners and cyclists gracing the walkways and some of the disused industrial features offered other points of interest.



Bruce McDonald



Bruce McDonald



Bruce McDonald

Honours from June

***Etched in Time* by Rosslyn Garnett**

This was taken in Gulgong NSW which was a historical gold mining town that was surveyed in August 1870 with a population of 800 people. I noticed this quaint old house and liked the character of the building. The clouds were ideal for a black & white image.

The Raw Image was edited in Lightroom Classic with highlights reduced and shadows opened, transferring to Photoshop to finish with Curves & Level.

Camera Sony 7rm2, f 7.1, exposure 1/800, ISO 400



***The Weavers Gaze* by Bob Garnett**

The Macro image is a spider in our garden. A photo stack of 46 images was taken using 2 times Magnification. A twin flash was used on the camera lens.

The raw images were edited in Lightroom Classic and the Tiff files were transferred to Zerene software to stack. I used both P Max (detail) & D Max (contrast) in the stacking process for better results. In Zerene Retouching you can bring up the finished photo plus the Tiff photo to transfer

any sharp areas to fix some that may have been missed during stacking. There was a final look in Photoshop to finish.

Camera Canon Mk 4 Lens Canon MP-E 65 mm, Canon Twin Flash F16 ISO 100

***Little Owl In The Rain* By Jefferey Mott**

Shot at Brine Pits photography hides in Birmingham, this male little owl was out gathering food when the weather rolled in and it started to rain heavily.

I had been discussing low shutter speeds and rain with professional wildlife photographer Gary Jones while doing his Scottish hides workshop so I was very excited to try and apply those discussions here. There is a real balance between the length of the droplet and its brightness as you change shutter speed.

Nikon Z9 + 800mm 6.3 PF @ f6.3 ISO 400 1/100th sec on a locked tripod head with a wired remote shutter release.



***Motorcycle Dragracing* by Rose Parr**

One Saturday in May, I drove to Willowbank to investigate dragracing. As this was not a major event, audience numbers were small, so I was able to move freely around the grandstand and also behind the barricade close to the starting line. The engine noise was unbelievably loud, and the fumes sickening. I explored various subjects, and back home chose this

panning shot, as one could see part of the rider's face, and the subject produced a workable shadow.

Using Lightroom Classic, I converted from colour to black and white, and used masking to create more interesting effects on the metal and clothing by increasing clarity and texture. I created a few linear gradients to decrease exposure to the top, bottom and right-hand side to draw attention to the subject's line of travel.

Capture: Sony A1, Sony FE 70-200 F2.8 lens at 200 mm. Manual, 1/400 second, F2.8, ISO 100.



Sunrise At Alex By Christine Jull

I took this Sunrise at Alexandra Headlands during a morning workshop at the PSQ Convention held in May at Maroochydore. It was a class run by John Doody with many people in attendance. I used my Olympus OM1 camera with my 7-14mm lens at 14mm, F14 at 1/100th second, ISO Auto. The photo was taken at 6:30am.

Indie In The Window By Paul Mackay

This image was taken during a Natural Light Portrait Workshop organised by the Australian Photographic Society and led by Rob Heyman. Indie was a model there who we were able to work with individually in the afternoon. I saw her near the window and encouraged her to touch the glass creating a merging reflection.

OM1 Mark II with 40-150 Zuiko lens at 40 mm. 1/100 sec, f4.5 ISO 200

The image required only a little processing to darken the reflection in Photoshop.



Macaque profile by Bruce McDonald

Taken on day one of two days spent with the macaques in Japan this image captures a profile of a macaque enjoying one of their favourite daytime pursuits, soaking in the waters of a thermal spring. The nature of the location facilitates easy viewing of the macaques which show no fear of the numerous photographers and tourists that flock to the park. Action unfolds before you so remaining in one place for extended periods of time is recommended.

After cropping and adjusting the capture profile a total of four masks were utilised on the image. Various actions applied included texture, clarity, red and yellow saturation and adjustments to blacks, shadows and temperature. Denoise and sharpening were applied before reversing the photo and converting to black and white using the B&W profile 08. All processing was done in *Lightroom Classic*.

Capture: Canon R5 with RF 100-500 F4.5-7.1 IS L lens @ 400mm, f7.1, 1/2500 sec ISO 4000.

Results from July Competition: Animals

Judged by Marie Pantaleon

AB Grade Print				
Member name	Open Image	Set Image	Points	Points YTD
Margareta Dewilde	Credit		6	6
John Langer	Merit	Merit	18	18
Gwenda Kruger	Credit		6	6
Wendy Buick	Acceptance	Credit	9	9
A Grade Print				
Member name	Open Image	Set Image	Points	Points YTD
Bob Garnett	Credit	Credit	12	12
Hector Beveridge	Merit	Merit	18	18
Chris Seen	Honour	Honour	24	24
Dorothy Harkins	Acceptance	Credit	9	9
Lekha Suraweera	Merit	Honour	21	21
Suzanne Edgeworth	Acceptance	Credit	9	9
Paul MacKay	Merit	Honour	21	21
Bruce McDonald	Merit	Merit	18	18
Rose Parr	Honour	Merit	21	21
Joyce Metassa	Merit	Acceptance	12	12
Joyann Singleton	Credit	Credit	12	12
Rosslyn Garnett	Merit	Merit	18	18
Swarna Wijesekera	Credit	Merit	15	15
AB Grade Digital				
Member name	Open Image	Set Image	Points	Points YTD
Margareta Dewilde	Acceptance	Merit	12	12
Christine Jull	Credit	Credit	12	12
John Langer	Honour	Merit	21	21
Janet Richardson	Credit	Credit	12	12
Van An Le	Acceptance	Acceptance	6	6
Gwenda Kruger	Credit	Credit	12	12
Bhaskar Desha	Credit	Honour	18	18
Wendy Buick	Acceptance	Merit	12	12
Keith Chester	Acceptance	Honour	15	15
Susan Chisholm	Credit	Acceptance	9	9
Gavin Carter	Honour	Merit	21	21

A Grade Digital				
Member name	Open Image	Set Image	Points	Points YTD
Geoffrey Hui	Honour	Honour	24	24
Hazel Sempf	Credit	Merit	15	15
Bob Garnett	Credit	Credit	12	12
Hector Beveridge	Credit	Merit	15	15
Chris Seen	Merit	Honour	21	21
Dorothy Harkins	Credit	Merit	15	15
Ann Smallegange	Credit	Merit	15	15
Lekha Suraweera	Acceptance	Merit	12	12
Suzanne Edgeworth	Merit	Acceptance	12	12
Paul MacKay	Credit	Credit	12	12
Robert Macfarlane	Credit	Acceptance	9	9
John Dalton	Merit	Merit	18	18
Bruce McDonald	Acceptance	Merit	12	12
Alan Wigginton	Credit	Honour	18	18
Ian Sweetman	Merit	Merit	18	18
Rose Parr	Credit	Credit	12	12
Joyce Metassa	Acceptance	Credit	9	9
Joyann Singleton	Acceptance	Credit	9	9
Kerri-Anne Cook	Acceptance	Credit	9	9
Rosslyn Garnett	Merit	Acceptance	12	12
Jeffrey Mott	Honour	Honour	24	24
Swama Wijesekera	Credit	Acceptance	9	9
Shuying Jiang	Acceptance	Merit	12	12

Print image of the night: Chris Seen

Digital image of the night: Jeffrey Mott

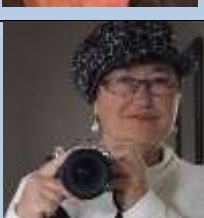
Images Awarded Merits or Honours will be displayed on the MGPS website - www.mgps.org.au/club/monthly-comps/winning-images

Contact the Records Officer records@mgps.org.au for any problems.

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

When: Tuesday after Judging feedback meeting 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
--	---

MGPS Executive 2025-26			
	Suzanne Edgeworth President president@mgps.org.au		Joshua Morrison-Francis Vice President vicepresident@mgps.org.au
	Gavin Carter Secretary secretary@mgps.org.au		Gwenda Kruger Treasurer treasurer@mgps.org.au
	Doug Patterson Activities Officer activities@mgps.org.au		Ann Smallegange Competitions Officer competitions@mgps.org.au
	Paul Mackay Newsletter Editor newsletter@mgps.org.au		Michael Mitchell Records Officer records@mgps.org.au
	Margaret Kemmery Member #9		
MGPS Office Bearers			
Projectionists	Dallis Hrabar & Joshua Morrison-Francis	Welcome Desk 1	Lekha Suraweera
Assistant Treasurer		Welcome Desk 2	John Langer
Digital Competition Officer	Tony White	Welcome Desk 3	Dorothy (Dotti) Harkins
Technical Support Officer	Susan McCrory	Welcome Door 1	Joni Keenan
Web Site Manager	Ian Sweetman	Welcome Door 2	Hazel Sempf
Interclub Competition Officer	Alan Wigginton	Welcome Door 3	
Event Organiser			
Supper Convenor	Margaret Kemmery		
Hunt and Shoot Coordinator	Joni Keenan		
SUBGROUP COORDINATORS			
	Jeffrey Mott Reserve: Geoffrev Hui	Monochrome Group	Warren Veivers, Cheryl Zwart

CLUB COMPETITION SCHEDULE 2026

Topic	Submit Date	Judging Date	Description
Scapes	22 Jul 2026	26 Aug 2026	A pictorial representation of land, sea, seashore, or urban environments that capture 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.
Reflections	26 Aug 2026	23 Sep 2026	Where the reflections of a subject provide the centre of interest. They may be produced by water, windows, metal etc. Mirror reflections are excluded.
Close-up	23 Sep 2026	28 Oct 2026	Is a type of shot that tightly frames a person or object. Close-ups display the most detail, but they do not include the broader scene.
Triptych	28 Oct 2026	25 Nov 2026	A triptych photo is created from three separate photographic panels, which can either be three distinct images that share a common theme or a single larger image divided into three sections.
Annual Comp	11 Nov 2026	09 Dec 2026	Only images captured within the past 12 months from submission date are eligible. Images that have received an Honour or a Merit may also be submitted into this competition. The Competition Categories (one Image per Category) are: • Print - Colour - Open Subject • Print - Monochrome - Open Subject • Digital Image - Colour - Open Subject • Digital Image - Monochrome - Open Subject The competition is conducted in two grades: • A grade members • B (includes both AB and B grade members)

Interclub Competitions

Interclub Digital competition -dates and topics to be confirmed

OPENING DATE FOR ENTRIES normally around 1st June online

CLOSING DATE FOR ENTRIES normally around 10th Aug

Judging online

River City Print Interclub

Remember we are looking for photos for the River City Print Competition. The closing date for submission of entries for selection is Friday July 31st. The definitions are on the website competition page. Submit digital entries for selection. The full information was in last month's newsletter

Forming an International Group

I will run an evening on the APS and FIAP distinctions, and the National and International competitions that these bodies give patronage to.

(APS is the Australian Photographic Society. FIAP is a worldwide body (part of UNESCO) that encourages photography.)

The venue is the **Coopers Plains Library** at 107 Orange Grove Rd, Coopers Plains. (Entry via Bosworth St.) Time is **7.15pm on Wednesday 29 July**. Bring some nibbles to share.

Topics covered:

- . finding competitions with APS approval on the APS website
- . finding competitions with FIAP approval on the FIAP website
- .APS Honours system
- .FIAP Distinctions system
- .various rules and definitions

If anyone has any questions about this topic, please email them beforehand to me at annsmall_01@hotmail.com and I'll try to cover that in my presentation.

Ann Smallegange

Photographic Opportunities (July to Sept)

Compiled by Gavin Carter

Event	Where	Start	End	Time	Website
2026 Head of the Tweed	Tweed River, Murwillumbah	7/5/2026	7/5/2026		https://rowingmanager.com/qld/
Grand Display of French Cars	TradeCoast Central (Eagle Farm)	7/5/2026	7/5/2026	09:00 - 15:00	https://peugeotclubqld.org.au/
QLD Junior Winter International	KDV Sport (Carrara)	7/7/2026	7/12/2026	08:00 - 17:00	https://kdvsport.com/
Men's State of Origin (Game 3)	Suncorp Stadium	7/8/2026	7/8/2026	20:05	https://www.nrl.com/
2026 North Queensland Championship Regatta	Ross River, Riverway	7/18/2026	7/18/2026		https://rowingmanager.com/qld/
Noosa Concours d'Elegance	Hastings Street (Noosa)	7/18/2026	7/18/2026	10:00 - 16:00	https://noosaconcours.com.au/
Tennis State Champs (10-12 yrs)	Club Coops (Carseldine)	7/23/2026	7/26/2026	08:00 - 16:00	https://queenslandschoolsport.education.qld.gov.au/
BRD - QUT Dragon Boat Regatta	Brisbane River	7/25/2026	7/25/2026	09:00 AM - 5:00 PM	https://www.brisbaneriverdragons.com
AAC-QLD Practice Weekend	Watts Bridge Memorial Airfield	7/25/2026	7/26/2026	All Day	https://aacqld.com.au/events/calendar/
GreazeFest Kustom Kulture	Redland Showgrounds (Cleveland)	7/31/2026	8/2/2026	10:00 - 17:00	https://www.greazefest.com/
2026 Pressler - Brown Time Trial	Burnett River, Bundaberg	8/1/2026	8/1/2026		https://rowingmanager.com/qld/
AFL Derby: Lions v Suns	The Gabba	8/10/2026	8/10/2026	TBA	https://www.lions.com.au/
Pacific Airshow Gold Coast	Surfers Paradise	8/14/2026	8/16/2026	10:30 - 15:30	https://pacificairshowaus.com/
2026 Hyne Bridge to Bridge	Mary River, Maryborough	8/15/2026	8/15/2026		https://rowingmanager.com/qld/
JDS Beenleigh Junior Tournament	Beenleigh Tennis Centre	8/16/2026	8/16/2026	08:00 - 16:00	https://www.tennis.com.au/qld/
Queensland Aerobatic Championships	Watts Bridge Memorial Airfield	8/18/2026	8/23/2026	All Day	https://aerobaticsaustralia.com.au/events-calendar/
2026 Head of the Pioneer	Pioneer River	8/23/2026	8/23/2026		https://rowingmanager.com/qld/
Peninsula Motorfest 8.0	Pelican Park (Clontarf)	8/28/2026	8/30/2026	07:00 - 15:00	https://www.facebook.com/PeninsulaMotorfest
2026 Bundaberg Rowing Club Regatta	Bucca Rowing Centre, Bundaberg	8/29/2026	8/29/2026		https://rowingmanager.com/qld/
2026 Australian Beach Sprints Championships	North Kirra Beach	9/3/2026	9/3/2026		https://rowingmanager.com/qld/

Riverfire (Light & Fireworks)	South Bank/Brisbane River	9/5/2026	9/5/2026	05:00 PM - 8:00 PM	https://www.brisbanefestival.com.au
Brisbane Riverfire (ADF Flypasts)	Brisbane CBD	9/5/2026	9/5/2026	12:00 - 19:00	https://www.brisbanefestival.com.au/festival-info/faqs
Eliminators Hot Rod and American Car Club's Swap Meet and Show n Shine	Beenleigh Showgrounds	9/13/2026	9/13/2026		https://eliminatorsclub.com.au/
2026 Queensland Schools' Rowing Championships	To Be Advised	9/19/2026	9/19/2026		https://rowingmanager.com/qld/
Rods Inc. September Night Run	16-18 Burchill St Loganholme	9/19/2026	9/19/2026	17:00 - 21:00	https://rhrci.memberjungle.com/index.cfm?module=event
AAC-QLD Practice Weekend	Watts Bridge Memorial Airfield	9/26/2026	9/27/2026	All Day	https://aacqld.com.au/events/calendar/
Rods Inc. September Day Run	16-18 Burchill St Loganholme	9/27/2026	9/27/2026	10:00 - 15:00	https://rhrci.memberjungle.com/index.cfm?module=event

Through Mununjali eyes: photojournalist Wayne Coolwell – State Library, Southbank 28 March – 18 October (free)

Wayne Coolwell was a trailblazer of his generation and a powerful voice for his people. A proud Mununjali man with a sharp eye for a story, he captured moments that bridged cultures and inspired connection. Known affectionately as the “Cool Cat of journalism”, Wayne moved effortlessly among the greats, between the media and community, treating every encounter as part of his day’s work behind the lens and microphone.

Respected by his peers and cherished by audiences nationwide, Wayne was among the first Aboriginal voices to grace Australia’s airwaves. His talent, humility and fearless curiosity made him a true pioneer. This exhibition celebrates Wayne’s life and legacy through his own photography, revealing the people, places and moments that shaped his remarkable journey. It invites audiences to remember not only his professional achievements but the warmth, wit and cultural pride that made him unforgettable.

Through Mununjali eyes brings together 5 decades of Wayne’s photographs, honouring his legacy – where story, culture and connection continue to resonate across generations.

The Edge Screens: Nikon-Walkley Photojournalism 2025 Exhibition- State Library, Southbank

Have you considered 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**. 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.**

