



NEWSLETTER ISSUE:
June 2026



What I Learned from Taking Five Photographs in Japan

By Chris Seen

Japan has long held a special place in the imagination of photographers. It offers an extraordinary blend of ancient traditions, dramatic landscapes, modern urban energy and a deep respect for beauty in everyday life. In February 2026, I travelled through Japan on a self-drive photographic journey, chasing some of the country's iconic locations while also trying to understand what makes them such compelling photographic subjects.

What struck me most was that the photographs were rarely just about pressing the shutter. Each image involved patience, discomfort, timing, planning and often a willingness to adapt when conditions did not cooperate. These five images taught me far more than camera settings. They reinforced that successful travel photography often comes down to preparation, persistence and observation.

Snow Monkeys in the Steam

Jigokudani Monkey Park, Nagano

The famous snow monkeys of Jigokudani are



one of Japan's most photographed wildlife subjects but reaching them is part of the experience. The journey involved a 30-minute walk through snow-covered forest tracks in temperatures around minus six degrees. It quickly became obvious that staying warm was not just about comfort — it directly affected photography.

If you are cold, distracted and fumbling with gloves, you stop thinking creatively.

I wore layered clothing, waterproof footwear and fingertip-less gloves so I could still control the camera. Even then, after more than two hours in the snow, concentration became harder.

The key lesson was to arrive early. The park opens at 9:00am, but tour buses soon transform the location into

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a crowded viewing platform. Being there before the rush meant I could secure a front position along the fence line and work more deliberately.

Photographing the macaques themselves was deceptively difficult. While they often sat motionless in the steaming hot water, they could suddenly move or glance away. The heavy steam drifting across the pools created a beautiful atmosphere but also softened contrast and made autofocus challenging.

Rather than shooting single frames, I used low-speed continuous shooting and relied heavily on back-button focus. Timing became critical. The difference between an ordinary image and a compelling one often came down to a fleeting moment of eye contact emerging through the mist.

What I liked most about this image was the simplicity. The monkey appears isolated in a world of steam and silence. The minimal colour palette and soft haze help create a mood that feels almost dreamlike.

EXIF: Sony A1, Sony 70–200mm GM OSS at 200mm, 1/1000 sec, f/5, ISO 1000. [filecite?turn4file0?L1-L18?](#)

Waiting for Mount Fuji

Chureito Pagoda Viewing Platform

Some photographs are less about technical skill and more about endurance.

The classic view of Mount Fuji beside the Chureito Pagoda is one of the most recognisable images in Japan. Reaching the viewing platform involved climbing more than 400 steps, sharing narrow pathways with hundreds of other photographers and tourists, and then waiting.

And waiting.

When we arrived at 8:30am, Mount Fuji was completely hidden behind cloud. Many visitors took a quick photograph and left. We stayed for three hours.

That patience became the difference.

Eventually the cloud shifted just enough to reveal the mountain, while a drifting band of cloud hovered across the slope in a way that almost suggested volcanic activity. Suddenly the scene transformed.

Capturing the image raised several technical challenges. The brightness range between the foreground pagoda and the distant mountain was extreme, so I used exposure bracketing and later merged the images into an HDR composite in Lightroom. I also intentionally accepted some distortion from the wide-angle lens because including all five levels of the pagoda required shooting from a very awkward low angle through a wire fence.

Ironically, some of the imperfections became part of the image's authenticity. The photograph reflects the reality of photographing famous locations — compromised positions, crowded conditions and the constant challenge of making something personal from an iconic viewpoint.

What I remember most, however, is not the technical process. It was the shared anticipation among the waiting photographers, all staring into the clouds hoping for a brief opening.

EXIF: Sony A7R IV, Sony 24–70mm GM OSS at 34mm, 1/1000 sec, f/9, ISO 100.



Photographing Blossom Differently

Imperial Palace Gardens, Tokyo

February in Japan is associated with blossom season, but many visitors arrive expecting cherry blossoms and leave disappointed. The timing of the famous sakura bloom is highly seasonal and often later than people expect.

Instead, I discovered the quieter beauty of plum blossoms.

The gardens around Tokyo's Imperial Palace and Shinjuku Gyoen National Garden were filled with soft pink blooms, but without the overwhelming tourist crowds that dominate later in spring.

Initially I approached the scene conventionally, looking for close-ups of flowers and elegant branches. But eventually I realised the image needed something more.

The couple seated quietly beneath the blossoms transformed the photograph.

Suddenly the image became less about botany and more about atmosphere, memory and human connection. The blossoms frame the people rather than dominate them. Their presence gives scale, emotional warmth and a sense of place.

Travel photography often improves when we stop trying to isolate famous subjects and instead look for interactions within the environment.

The other important lesson was compositional restraint. Blossom photography can easily become visually cluttered. By simplifying the frame and allowing the people to anchor the image, the scene became calmer and more engaging.

EXIF: Sony A7R IV, Sony 24–70mm GM OSS at 25mm, 1/500 sec, f/8, ISO 800.



Fushimi Inari After Dark – Kyoto

Fushimi Inari Shrine is one of Kyoto's most visited locations, famous for its endless corridors of orange



torii gates. During the day it can feel almost impossible to photograph without crowds.

I quickly realised that if I wanted a cleaner, more atmospheric image, I needed a different strategy.

Our first visit was in the late afternoon as part of a day tour. Tourist groups filled the pathways and the gates never truly emptied. Rather than forcing photographs that did not work, I decided to return at night.

That decision changed everything.

The second visit, after dark, was almost surreal. The pathways were quieter, the artificial lighting deepened the orange tones of the gates, and the corridors suddenly became mysterious and cinematic.

Even so, the image I originally imagined never fully materialised. I had hoped for a solitary figure in traditional kimono walking away into the tunnel of gates, adding a human narrative to the composition. It never happened.

Travel photography often teaches acceptance. Sometimes the image you imagined is not available.

Instead, I focused on geometry, repetition and depth. Shooting handheld at 1/40 second with ISO 40,000 created significant noise issues, but modern processing software such as DXO PureRAW made the image usable.

The experience also reinforced the importance of planning depth of field in advance. At f/2.8 with a 16–35mm lens, focus placement became critical. In hindsight, I wished I had used the PhotoPills app beforehand to calculate where the focus point needed to sit in order to maximise usable sharpness through the corridor.

In crowded travel locations, preparation before arriving often matters more than experimentation once you get there.

EXIF: Sony A1, Sony 16–35mm GM OSS at 35mm, 1/40 sec handheld, f/2.8, ISO 40,000.

The Floating Torii Gate - Miyajima Island, Hiroshima



The famous floating torii gate at Miyajima is one of Japan's great photographic icons. But what surprised me most was how dramatically the image changes depending on the tide.

At low tide, tourists walk directly out to the gate across exposed sand. At high tide, the gate appears to float in water, isolated and elegant.

Neither is necessarily better.

They are simply different photographs.

Fortunately, our guide scheduled the visit during favourable tidal conditions and with excellent morning light. I walked down onto the wet sand rather than remaining on the elevated boardwalk where many tourists were photographing from. Shooting from a lower perspective strengthened the reflections and increased the visual impact of the gate.

Of course, even iconic scenes contain distractions. Ferries occasionally drifted through the background and tourists wandered unpredictably through the frame.

FROM THE PRESIDENT



Hello members,

This month has been another busy and enjoyable one for the club, with a range of activities providing members with opportunities to learn, socialise and, of course, take photographs.

The Monochrome Group enjoyed a morning outing to the city, with six members taking part. Meanwhile, Gavin Carter organised a role-play dress-up photography event at Redlands, which attracted 17 members and provided plenty of creative photographic opportunities.

We also completed our selection for submission to the Australia Cup Interclub Competition. Thank you to all members who generously submitted additional images for consideration. Your support helps ensure we can present a strong

and diverse collection of work on behalf of the club.

The picnic at the Karawatha Discovery Centre was attended by 23 members and proved to be a wonderful social occasion. It was great to see members taking the opportunity to relax, chat and get to know one another better in a beautiful outdoor setting.

A highlight of the month was Josh's lighting presentation at the club. It was an informative and engaging evening, and I'm sure everyone who attended came away with new ideas and techniques to apply in their photography.

Looking ahead, the monthly city outing on 19 June promises to be another excellent event and one not to be missed. Behind the scenes, we are also busy organising additional activities and preparing entries for several upcoming interclub competitions.

The Mount Gravatt Show is coming up in July, and I encourage all members to support this important event by entering your photographs and volunteering to assist where possible. Your involvement helps showcase both the club and the quality of photography produced by our members.

Finally, membership renewals are now due. If you have not yet renewed, I would appreciate it if you could do so at your earliest convenience.

Thank you to everyone who has contributed to another successful and active month for the club. I look forward to seeing you at our upcoming events.

Suzanne Edgeworth

FROM THE EDITOR



Chris Seen has written an excellent article on photography in Japan for this newsletter.

This month's *Know Your Photographer* profile introduces newer member Joyann Singleton, who is also a very experienced photographer.

Thank you to members who have contributed to forthcoming feature articles.

Our *Tips of the Month* section reverts back to practical shooting suggestions this month. I welcome any input from members for this section.

I will be away during all of October so I'm inviting someone to volunteer to edit the newsletter in that month.

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

Tip of the month: What is Exposure Compensation

This is a summary of a more detailed article available at [What is Exposure Compensation and How to Use It](#)

Understanding Exposure Compensation

One of the most useful tools available to photographers is Exposure Compensation. It allows you to make your photos brighter or darker than the exposure chosen by your camera, helping you achieve the result you actually want rather than relying entirely on the camera's automatic settings.

Most cameras use a light meter to determine the correct exposure. The meter assumes that the scene being photographed should average out to a medium tone known as "18% grey." In many situations this works very well, but sometimes the camera can be fooled by very bright or very dark subjects.

For example, if you photograph a bright beach scene, snowy landscape, or a person standing against a bright sky, the camera may try to darken the image too much. The result is often a photo that appears dull or underexposed. On the other hand, when photographing a very dark subject, the camera may brighten the image too much, making it look washed out.

This is where Exposure Compensation becomes invaluable. It allows you to override the camera's exposure decision by adding or subtracting light from the final image.

A positive exposure compensation setting (+EV) makes the image brighter. A negative setting (-EV) makes the image darker.

As a simple guide:

- Use **+1 EV** when your image looks too dark.
- Use **-1 EV** when your image looks too bright.
- Smaller adjustments such as **+0.3 EV**, **+0.7 EV**, or **-0.3 EV** can provide more subtle corrections.

Exposure Compensation works in camera modes where the camera controls part of the exposure, such as:

- Aperture Priority (A or Av)
- Shutter Priority (S or Tv)
- Program Mode (P)
- Most Scene Modes

In Manual Mode, Exposure Compensation generally has no effect unless Auto ISO is being used.

Most cameras provide easy access to Exposure Compensation through a dedicated button marked with a "+" and "-" symbol or through a dial on the camera body. Mirrorless cameras often show the effect immediately in the electronic viewfinder or on the rear screen, making it easy to see the result before taking the photograph.

When using Aperture Priority mode, Exposure Compensation changes the shutter speed selected by the camera. In Shutter Priority mode, it changes the aperture. The result is the same—the image becomes brighter or darker according to your adjustment.

A good habit is to review your image and histogram after taking a shot. If important details appear too dark or too bright, a quick adjustment using Exposure Compensation can often solve the problem instantly.

Many photographers consider Exposure Compensation one of the most important controls on their camera. Learning when and how to use it can dramatically improve your results, especially when photographing high-contrast scenes, bright skies, snow, beaches, stage performances, or subjects in difficult lighting.

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



Underexposed image based on camera's meter (shot in Aperture Priority Mode)
DSC-RX100M4 + 24-70mm F1.8-2.8 @ 10.15mm, ISO 200, 1/13, f/11.0



Properly exposed image after dialing +1 EV using Exposure Compensation
DSC-RX100M4 + 24-70mm F1.8-2.8 @ 10.15mm, ISO 200, 1/6, f/11.0

8 July Club Meeting – Techniques & Workshop

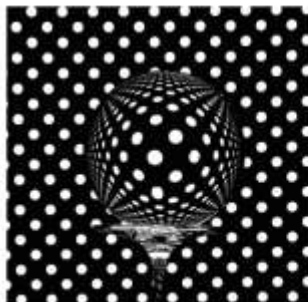
Elayne Gelch - Creating Refracting Images - Techniques and Workshop.

Elayne Gelch - Creating Refracting Images - Techniques and Workshop.

Part 1 - Elayne will show us a number of different ways to take refracted images and explain exactly how it is done.

Part 2 - She will then lead us through a practical workshop using 2 different props and appropriate lighting. Bring your camera or phone camera. A tripod is not needed as hand holding makes it easier to line up the refraction.

Elayne is an accomplished photographer of many years standing and a popular presenter. "Creative photography is what really interested me" says Elayne. Purchasing a second-hand lighting kit a number of years ago opened up many opportunities and she fell in love with experimenting with light. Elayne's other passion is Street Photography. "I prefer to build a body of work that never appears to end".



Lighting Presentation

Lighting Presentation

At our 11 June club meeting, Josh delivered an outstanding presentation on studio and portrait lighting, sharing a wealth of practical knowledge and experience with members.

The presentation covered a range of lighting options, including continuous lighting, flash systems, and affordable lighting solutions that photographers can easily set up at home. Josh explained how the positioning of lights can dramatically influence the mood, appearance, and impact of a portrait, demonstrating how subtle adjustments can transform the final image.

Members also gained valuable insights into the use of different lighting modifiers, with Josh explaining how each one affects the quality, direction, and softness of light. His clear explanations helped demystify what can often seem a complex aspect of photography.

A special thank you goes to Margaret Kemmery and Bhaska Desha, who kindly volunteered as models for the evening, allowing Josh to demonstrate various lighting techniques in real time.

Josh also shared a comprehensive slideshow presentation, which has since been emailed to members for future reference. In addition, he brought along a range of lighting equipment and accessories, giving members the opportunity to see the gear up close and ask questions about its use.

The evening was both informative and inspiring, providing practical ideas that members can apply to their own photography.

Thank you, Josh, for the time and effort you invested in preparing and presenting such an excellent session for the club.

Suzanne Edgeworth



Play your part in the Mt Gravatt Show 25-26 July

Our club (MGPS) is responsible for coordinating the photography competition at the Mt Gravatt Show. Suzanne Edgeworth has been the chief coordination for many years.

She will be asking for helpers closer to the event to sort, display and to supervise the exhibition at the show.

How can you help?

Setting up on Friday 24 July from 9.30 am

Supervising on Saturday 25 July from 9.00 am to 1.00 pm or 1.00 pm to 5.00 pm

Supervising on Sunday 26 July from 9.00 am to 1.00 pm or 1.00 pm to 4.30 pm

Please email Suzanne if available on suz.m.28@gmail.com

Why not enter as well as help?

This year's Mt Gravatt Show Photography Schedule information is now on their website.

<https://www.mtgravattshow.com.au/competitions/>

There are different topics this year so please have a look, there are different drop-off times as well. There is still no fee to enter, and you can submit as many photos as you want in any or all sections. I would encourage you all to submit something into the competition.

There are money prizes for 1st, 2nd, 3rd and Adult Grand Champion prize, a voucher from CameraPro for \$200.00.

If you know of Children interested in Photography there is a student category with prizes as well and \$100.00 voucher from CameraPro for Student Grand Champion

The MGPS June Picnic

Twenty-three members gathered at the Karawatha Discovery Centre on Saturday 6 June for a wonderful morning of friendship, conversation, and good food.

Blessed with a beautiful winter's day, members enjoyed the opportunity to relax and connect in a casual and welcoming atmosphere. The picnic provided a chance for members who may not regularly interact at club meetings to get to know one another better and share stories about photography, travel, equipment, and a wide range of other interests.

One of the highlights of the morning was the impressive selection of food. Members generously brought along a plate to share, resulting in a delicious and varied spread that was enjoyed by everyone.

The Karawatha Discovery Centre proved to be an ideal venue, with its covered seating and tables providing a comfortable gathering space. Many members also took the opportunity to explore the surrounding forest walks and enjoy the natural beauty of the area.

The event was a great success and received very positive feedback from those who attended. More importantly, it reinforced the strong sense of community and friendship that makes MGPS such a special club.

Given the popularity of the picnic, we are planning similar social gatherings in August and September and look forward to seeing even more members come along and join in the fun. *Suzanne Edgeworth*



Heroes Odyssey Photoshoot

17 Club members participated in an interesting morning photography enthusiasts who enjoyed dressing up in medieval themed costume and role playing fights with swords and other weapons. Thanks to Gavin Carter for organising this activity.



Ann Smallegange



Chris Seen



Dotti Harkins



Margaret Kemmery



Joyann Singleton



Paul Mackay



Gwenda Kruger



Hector Beveridge



John Langer



Suzanne Edgeworth

City Photoshoot

A small group incorporated several challenges as they captured shots in the City Botanic Gardens and surrounding streets. Challenges included framing the shot, reflections in water, leading lines and blur of cyclist/runner/walker.

We all began with tracking down a secretive bird and finished with the obligatory exchange of ideas and discussion over coffee.



John Langer



Susan Chisholm



Susan Chisholm



Gwenda Kruger

July Photoshoot

Date, Time Location	Friday 17 July 7.30 am Rocks Riverside Park Counihan Rd Seventeen Mile Rocks (well signed on 17-Mile Rocks Road)
Details	<p>Explore all the park has to offer - dry creek beds, public art, industrial artefacts, vegetation, possibly some bird life and maybe even bugs.</p> <p>The park is good for photographing shapes, textures, shadows and line.</p> <p>Adequate off-street parking is available and there is an onsite café. Post shoot at the café or retire to a café on Seventeen Mile Rocks Road.</p> <p>Wear comfortable shoes a hat. There are water bubblers available if you forget your water supply.</p>

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

Know your photographer

Joyann Singleton

In my younger years my nickname was “Mrs Kodak” as I always had a camera in my hands. They were always only “happy snaps” with no actual knowledge of photography. I joined Wynnum Bayside Camera Club in the middle of 2023 and started in AB grade. In 2025 I went to A Grade.

Camera: I have always shot with Canon cameras and mostly just pocket versions. About 7 odd years ago I purchased a 7D camera and I think I wore it out! It was costing so much in repairs. Last year I upgraded to an R5 Mark II and I’m enjoying it.



Lens: My favourite lens is now my 100-500 lens which I love using for my speed photography.

Processing: I am navigating through Photoshop as I originally started on Photoshop Elements years ago and never quite mastered it and too scared to try anything else.

Interests: I’ve grown up around water skiing and I use to take those photos mainly. Last few years I have taken speedway, Dirt track motorbike racing, cars and bikes at Morgan Park and powerboats at Laidley Powerfest last year, and this year Handball (which was wonderful and fast). As well as Macro and street photography as well.

Challenges: Editing. I basically move a few sliders and crop – that’s it, and I’m looking forward to focusing more to improve my photos.

Learning journey: I want to be a good photographer across all genres as I just love taking photos and seeing and capturing the world in that exact moment. I believe photography gives you an opportunity to look at the world differently and more deeply and I want to continue to practice to be able to capture moments that are sharp and tell a story.

My favorite image this year is my Shy Albatross that I was able to capture in Portland Victoria, in February. Basically, the only strategy I had that day was to hang on! We were on a charter boat in 3-4 metre swells, and we’d had this albatross do a few laps flying around us then came into land behind the boat. He didn’t stay long, but I was glad I was able to capture this photo and have it sharp. I was using an aperture of F11 and a shutter speed of 6400. My ISO was 4000 as it was a very overcast day and my Focal length was 500mm.



Honours from May

Cool Calculation by Rose Parr

This image of the French player Perricard was taken in the Pat Rafter arena at the Brisbane Tennis Centre during the Brisbane International tournament in January this year. I shot in burst, looking to capture an image with the ball in the frame, an interesting body position, and a strong expression on the player's face.

Processing in Lightroom Classic included using the masking of various areas for adjustments to exposure, whites and blacks. I also added more texture to the footwear and wristband, and contrast to the ball.

Capture: Sony A1, Sony FE 70-200 F2.8 at 200 mm. 1/2000 second, F2.8, ISO 400. Manual, burst, spot metering



Common Bluetail Twosome by Ann Smallegange

This image was taken at Golden Av (the same spot where we had the close-up workshop). It was taken in early April a little after 9am.

I took a number of shots which I later stacked in Photoshop. Canon R5, 1/100sec at f/11, ISO 400. The image is cropped as I couldn't get any closer due to the vegetation.

Waitress by Dorothy Hurdle

This photograph shows the waitress who served us at the Shingle Inn in Brisbane City Hall one morning. She caught my eye the instant I noticed her, prompting me to ask whether I could take her portrait. The image was created using only natural light streaming through windows just outside the Inn's interior, captured with my camera and the lens already attached. Later, in Photoshop, I

added a soft whitish border to echo the pale straps of her uniform apron, to give harmony to the finished image.



Sony ILCE-7RM3 with FE 70-200 F2.8 GM OSS II

ISO 2500, 79mm, f9, handheld

Model Daughter by Bhaskar Desha

In the People category for submission in March I thought of a photo consisting of a young woman posing indoors. My daughter was interested in helping me come up with a suitable portrait. We discussed settings that we had seen in magazines and after she tried out a few poses I settled on the one that I eventually



submitted. And selected a background wall which was not conspicuous.

I liked the diagonal layout and after a session with the Digital Image Improvement Group I flipped the image to be a bottom left to top right composition.

I used my Nikon mirrorless Z8 camera to capture the shot and a 24-120 zoom lens. I used available light from a large bay window.

Technical data: I mounted my camera on a tripod and used the following settings, manual, ISO 400, focal length 24 mm, aperture f8 and exposure 1/5 sec. Cropped using Lightroom.

The Appraisal by Paul Mackay

I was fortunate to attend a meeting of the Camberwell Camera Club at which after some input from three members who specialize in portraits, we spent a couple of hours practicing as either models or photographers. The focus of the evening was on lighting and the positioning of hands. We took turs at working with a model and positioning the lights and hands how we saw fit. With this gentleman, I thought the hand could add emphasis to his glasses as a means of scrutiny.



OM1 Mk II with 40-150 Zuiko Pro lens at 46 mm. ISO 200, f 5, 1/250 sec.

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.

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

<p>Microsoft Teams meeting Join on your computer, mobile app or room device Click here to join the meeting</p>	<p>Meeting ID: 487 499 217 904 Passcode: 9eV7w Download Teams Join on the web</p>
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Results from May Competition: Monochrome

Judged by Dan Demy Geroe

AB Grade Print				
Member name	Open Image	Set Image	Points	Points YTD
Margareta Dewilde	Credit	Credit	12	93
Christine Jull	Merit	Credit	15	111
John Langer	Merit	Acceptance	12	174
Janet Richardson	Credit	Merit	15	126
Wendy Buick	Merit	Merit	18	114
A Grade Print				
Bob Garnett	Honour	Merit	21	180
Hector Beveridge	Honour	Merit	21	150
Chris Seen	Merit	Merit	18	33
Lekha Suraweera	Credit	Merit	15	153
Paul MacKay	Merit	Merit	18	180
Susan Chisholm	Credit	Credit	12	69
Bruce McDonald	Merit	Credit	15	120
Rose Parr	Merit	Merit	18	198
Joyce Metassa	Merit	Credit	15	147
Joyann Singleton	Credit	Credit	12	63
Roslyn Garnett	Merit	Honour ***	21	132
Swarna Wijesekera	Credit	Credit	12	135
*** Print image of the night				
B Grade Digital				
Member name	Open Image	Set Image	Points	Points YTD
Doug Paterson			9	21
AB Grade Digital				
Margareta Dewilde	Credit	Credit	12	120
Christine Jull	Honour	Merit	21	174
John Langer	Credit	Merit	15	156
Janet Richardson	Merit	Merit	18	123
Van An Le	Credit		6	21
Gwenda Kruger	Credit	Merit	15	123
Bhaskar Desha	Credit	Credit	12	168
Joni Keenan	Credit	Merit	15	51
Wendy Buick	Merit	Credit	15	108
Rick Nelson	Honour	Credit	18	36
Keith Chester	Credit	Credit	12	30

A Grade Digital	Open Image	Set Image	Points	Points YTD
Bob Garnett	Credit	Credit	12	114
Hector Beveridge	Credit	Merit	15	156
Chris Seen	Merit	Credit	15	108
Dorothy Harkins	Credit	Credit	12	45
Ann Smallegange	Merit	Merit	18	177
Lekha Suraweera	Merit	Merit	18	132
Suzanne Edgeworth	Credit	Credit	12	132
Paul MacKay	Merit	Honour ***	21	138
Robert Macfarlane	Credit	Credit	12	126
John Dalton	Credit	Merit	15	78
Susan Chisholm	Merit	Credit	15	126
Bruce McDonald	Honour	Credit	18	156
Alan Wigginton	Merit	Merit	18	165
Ian Sweetman	Credit	Credit	12	180
Rose Parr	Honour	Merit	21	174
Joyce Metassa	Credit	Merit	15	108
Joyann Singleton	Merit	Credit	15	63
Kerri-Anne Cook	Merit	Merit	18	180
Roslyn Garnett	Credit	Merit	15	114
Jeffrey Mott	Honour	Honour	24	213
Liann Haaima	Credit	Merit	15	48
Swarna Wijesekera	Merit	Credit	15	141
Shuying Jiang	Acceptance	Merit	12	102
Joshua Morrison-Francis	Credit	Merit	15	108

***** Digital 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.

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: Geoffrey Hui	Monochrome Group	Warren Veivers, Cheryl Zwart

CLUB COMPETITION SCHEDULE 2026

Topic	Submit Date	Judging Date	Description
Animal/s	24 Jun 2026	22 Jul 2026	<p>Images of living untamed or domesticated animals (including pets) in natural or other outdoor environments that may include objects made by humans.</p> <p>Images may feature single or multiple animals.</p> <p>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 (eg sight, smell, hearing).</p> <p>Therefore mammals, birds, reptiles, insects, fish are all animals for the purpose of this topic.</p> <p>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.</p>
Scapes	22 Jul 2026	26 Aug 2026	<p>A pictorial representation of land, sea, seashore, or urban environments that capture the aesthetic appeal of these outdoor settings.</p> <p>It brings the viewer into the scenery and perfectly captures the settings, mood, and feeling in the location.</p> <p>It can focus on wide-angle shots of landforms, rivers, estuaries, seas, seashore, city skylines, streetscapes and the like.</p> <p>It may also involve closer shots of features of these environments.</p> <p>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.</p>
Reflections	26 Aug 2026	23 Sep 2026	<p>Where the reflections of a subject provide the centre of interest. They may be produced by water, windows, metal etc. Mirror reflections are excluded.</p>
Close-up	23 Sep 2026	28 Oct 2026	<p>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.</p>
Triptych	28 Oct 2026	25 Nov 2026	<p>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.</p>
Annual Comp	11 Nov 2026	09 Dec 2026	<p>Only images captured within the past 12 months from submission date are eligible.</p> <p>Images that have received an Honour or a Merit may also be submitted into this competition.</p> <p>The Competition Categories (one Image per Category) are:</p> <ul style="list-style-type: none"> • Print - Colour - Open Subject • Print - Monochrome - Open Subject • Digital Image - Colour - Open Subject • Digital Image - Monochrome - Open Subject <p>The competition is conducted in two grades:</p> <ul style="list-style-type: none"> • 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

The River City Print Interclub is on again this year in September and we are making an effort to improve our results over last year by:

- Encouraging more members to submit their best images for selection
- Submitting larger prints for more impact on judges

Prints must be matted with a maximum external mat size of 20x16 inches.

To encourage more submissions from members we will arrange printing and matting of selected images for those not confident or experienced in preparing prints. To ensure good quality prints of sufficient size we are looking for images of approximately 3300 pixels or larger on the smallest side.

Any digital or print image that has received an honour or merit in the last twelve months will be considered automatically. Additional entries must be submitted to the MGPS Digital Submission System by Friday 30 July.

You may submit up to eight images by using both print and digital sections of the submission form.

Note that the maximum size that can be submitted online is 1920 x 1080 pixels.

We may also ask to include some entries entered in the Mt Gravatt show in the selection process. If so we will contact you and ask for a digital image to be submitted to our online system.

For selected images we will ask you to provide matted prints. If you are not confident in making your own prints, you may provide a high resolution image and we will arrange printing and matting.

There is no restriction on when photos were taken, but Images entered in any previous River City Print Competition are not eligible.

After the competition the prints will also be used for the library exhibition.

Categories are

Colour

Any subject that is treated pictorially, embodying the elements of good design, arrangement or composition, and reflecting the personal interpretation of the photographer. The content is unrestricted and may include creative images with all forms of manipulation permitted. Images must be in colour.

Open Monochrome

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 and similar tones. Partial toning or the addition of an extra colour is not allowed.

Animals

Images of living, untamed or domesticated animals (including pets) in natural or other outdoor environments that may include objects made by humans. Zoo animals are acceptable. Images may

feature single or multiple animals photographed outdoors. Indoor studio animal portraits are not accepted. For the purpose of this topic, an animal is defined as a living being, excluding humans, that can breathe, move, eat, reproduce and react to the world through its senses. Mammals, birds, reptiles, insects and fish are all included. It is acceptable for evidence of a human environment and supporting manmade accessories to appear, although photographs may not include people. Controlling live subjects by chilling, anaesthetic or any other method of restricting natural movement for the purpose of a photograph is not allowed.

Portrait/People

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. The image may include accessories and backgrounds in character with the subject and may be taken in a formal studio setting or in the community at large. It may be in colour or monochrome. The subject must be a live human being; mannequins, statues or ornaments will not be accepted.

Open Non-A Grade

Any subject that is treated pictorially, embodying the elements of good design, arrangement or composition, and reflecting the personal interpretation of the photographer. The content is unrestricted and may include creative images with all forms of manipulation permitted. Images may be in colour or black and white.

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.




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->

