



NEWSLETTER ISSUE:
June 2025



Impressions of Oatlands by Warren Veivers

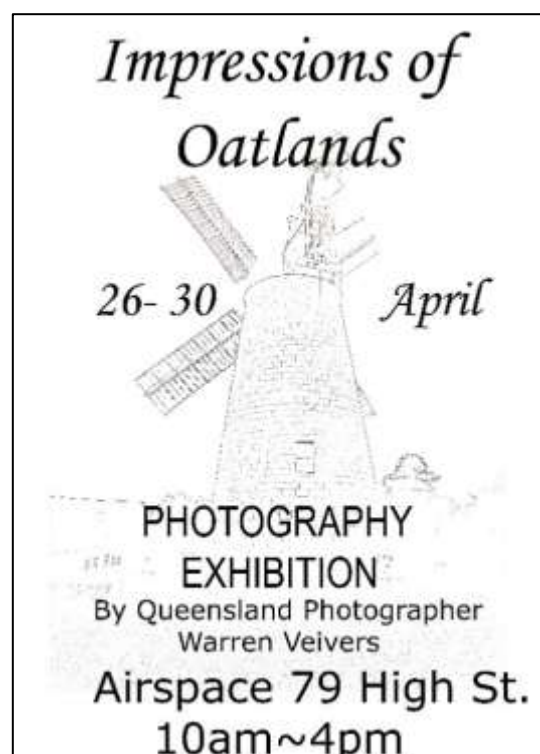
In mid 2024 I heard about the Southern Midlands Council's *Artist in Residence* Programme and decided to submit an application. Somewhat to my surprise it was successful and on 3 April this year I arrived in Oatlands to begin my one month's stint as Artist in Residence. The council provided one month's free accommodation in a charming Georgian style sandstone building with a gallery in a front room facing the High Street. The rest of the building provided a bedroom, lounge, kitchen and bathroom. All that was expected of me was to be physically present in the gallery for around 3 or 4 days each week, exhibit my work, talk to visitors and donate one artwork for the council's art collection.



This allowed us time to complete part of the Three Capes Walk and visit various areas of interest in southern and central Tasmania. Oatlands, itself, is a quiet and charming town featuring numerous colonial-era sandstone cottages and some quite significant buildings. Callington Mill (above) and its associated distillery plus restaurant are standouts. As well, Lake Dulverton was only a short walk from our accommodation and offered numerous photo opportunities.

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Wearing Kilts in a cold Westerly...



Commissariat Store

To start with, Helen and I set up an exhibition of some of my work from about the last 14 years. At the same time early mornings and late afternoons gave opportunities to photograph in and around Oatlands. I needed to print images so my rather large and heavy Canon printer had been packed into our Hi Ace Campervan and set up in the Airspace gallery, soon after our arrival. Because I knew there were numerous hanging wires around the gallery walls, I'd needed to figure out a way of hanging prints without frames. Bunnings came to the rescue with two or three lengths of plastic panel edging, a roll of orange bricklayer's twine and some special fabric tape- total cost \$15~\$20. Officeworks helped out by supplying large sheets of 5mm foamcore, which I cut into A4, A3 and A3+ size pieces to support the prints hung on the walls. I kept offcuts of foamcore to use as small signs for the exhibitions. [I'd spent around \$80-\$100 on foam core.] Obviously, it would be hideaously expensive to use frames and transporting them would have been nigh impossible. I also found 3 folding tables and 4 artist's easels in the gallery to display more prints. In total, I was able to show just over 50 prints in each exhibition. Finally, I was ready to mount the second, *Oatlands Impressions* exhibition. All of the prints included in this article, including those above, featured in that final exhibition.



Our Neighbour Susan's, High Street Cafe



Anglican Church



Uniting Church



Down to Earth Cottage



Spring's Arrival, Lake Dulverton



High Street Forest Fantasy

The above two images were probably the result of a dream, because I woke up one night with an idea in my head that I had to write down just in case I forgot. Put simply, it was to use heavy feathering [250-500ppx] to divide an image into two parts which could be processed separately and allow one area to merge gradually into the other. *Before and After, Night and Day, Different Seasons* or *Bright Moonlight competing with Dark Cloud Shadows* were all possible ideas that occurred to me in the middle of the night. Some members will recognize, in these two images and several others, a few techniques that I like to use, including *Solarization, Find Edges* and the *Pointillist Filter*- even a couple of *infra red* images. While it may not always be obvious, I used dodging and burning in many images

and my version of vignetting in nearly every one. It involves applying the Lasoo Tool, strong feathering [250 px] and using Brightness Contrast to lighten the selected area then inverting the selection and darkening outside areas. This can be as heavy-handed, or as subtle, as desired and sometimes I even use it, in reverse, to lighten the corner areas instead of darkening them.

Close examination of *Down to Earth Cottage* will reveal that the house is actually built into the sandstone bedrock. The following image will also require close examination to get the full story.



High Street Duplex

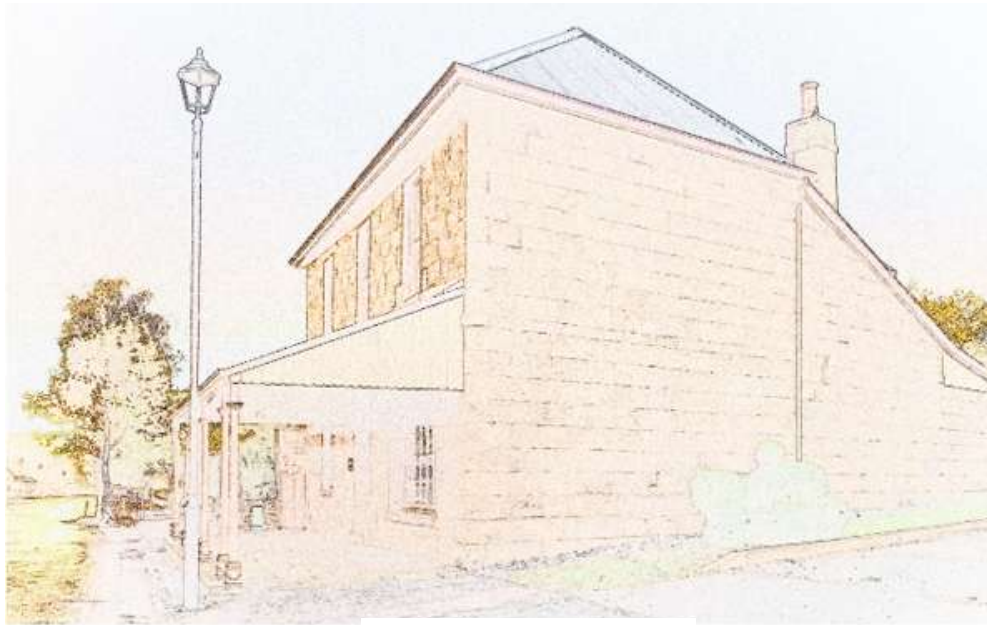


The Roxv

Overall, the experience for me was stimulating and enjoyable. However it may not be for everyone. Apparently, one Artist in Residence lasted just one day and disappeared without any explanation. Some people on their own may find a month in Oatlands depressing especially in Winter. However various other towns like Ross, Campbelltown and even Hobart are a short drive away on the excellent Midland Highway. There's a pub, an excellent restaurant at the

RSL and a couple of cafes and the highly-rated restaurant at the Callington Mill distillery all within a few minutes walk from Airspace.

The accommodation would suit a couple who don't require 5 star comforts. Only one thing really bothered me- the need to perch on a barstool at a small round table to eat meals. There are two lounges, one is a double sofa bed so short term visitors might be possible. The council has discouraged long term visitors in the past possibly due to the Bohemian lifestyle of a few visiting artists and their friends. There's a TV screen that can play DVD's but no TV Reception. Previous AIR's have left behind DVD's and a small collection of books, none of which we were inspired to read or watch.



High Street Sunrise



Grazing Sheep, Andover

If anyone is interested in applying to be an artist in residence in Oatlands I'd be happy to talk it over with them.

FROM THE EDITOR



This month's newsletter contains some very interesting articles as well as links to significant learning opportunities that have the potential to reshape your pathway in photography.

It is fascinating to hear of the varied and exciting experiences club members are having. **Warren Veivers** had a wonderful month long experience as artist in residence in Oaklands in Tasmania. Warren has shared his experience and the creative images he displayed. **Margaret Kemmery** took up a special opportunity to visit Mongolia and has recounted her fascinating experience. I look forward to seeing Mongolian photos on competition nights.

How good was Mieke Boynton? Her presentation of the **Game of Tones Black and White Photography** online workshop last Thursday was brilliant. I particularly noted her advice on filters and detailed instructions on how to convert colour images to black and white. I will appreciate watching Mieke's presentation again using the link provided by Gwenda and Cheryl. I'll be able to absorb a bit more of her guidance by being able to pause and review what she is saying. This wonderful on-line learning opportunity facilitated by Cheryl Zwart and Warren Veivers from the Monochrome Group continues into next month. **Mieke Boynton** will deliver another 90 min zoom presentation on **Tried and Tested Landscape Lessons** on Thursday 17 July at 7pm on. Mieke has won many awards including Australian Landscape Photographer of the Year. MGPS is honoured to have such a highly qualified presenter.

Please send ideas or contributions to **my email**. newsletter@mgps.org.au

Paul Mackay

MY TRIP TO MONGOLIA by Margaret Kemmery



This was a tour organised by Pia Jesson together with a Mongolian photographer she had befriended at the APS Crossing Bridges event in Singapore.

I saw the email from Pia only a month before the tour. She was looking for 7 photographers to join her on this epic journey. I was delighted to find out the group still had vacancies. I felt excited and nervous. How would I cope with the cold? Would my photography skills let me down? How would my camera hold out in the cold? Would my troublesome leg/knee play up?

Mongolia is only a 5-hour flight from Hong Kong. The capital Ulaanbaatar is not an

attractive place to land. Ice and snow covered a bleak landscape as we travelled to our overnight stay in a hostel. We had landed in their New Year holiday period, a time of family gatherings.

Excitement had us all up early the next morning where we had breakfast of tea and toast, all purchased the evening before in the small shops on the corner of our building. The view from the window showed it had snowed during the night. We were all eager to get out for a little street photography. But the cold almost defeated us, especially those not well wrapped enough. During the 5 hours we were outside we sometimes took shelter in the little takeaways for warmth and coffee.

There were not a lot of people on the streets at first but as the morning wore on, we started to see families either carrying food to other (older) family members or whole families entering restaurants, all traditionally dressed in hats, boots, belts and the traditional wrap over coats.

We made our way to Parliament House in front of the huge Square. Snow was being shovelled from footpaths and cars. Cars had special brushes to clear snow away and large square shovels used to clear footpaths. Large ice sculptures depicting a bridge and massive yaks pulling a wagon captured our attention.

Our tour guide Ulzi had informed us that because of Mongolian Lunar New Year the anticipated games on the ice had been cancelled but he had other things in store for us. That afternoon he collected us in 3 SUVs (2 photographers per car) and drove us to his home. It was full of family members come to celebrate the Tsagaan Sar feast with many adults and children, and a fully laid table of food dominated by Ul Boov a huge pastry 'nest' cake decorated with sweets and chocolate. Many times, during our visit we would get to sample the meaty dumplings served with potato salad, tomato and cucumber slices. We were treated with great hospitality and given gifts and new notes (money - no coins) purchased the day before, to be kept for good luck.



The following day we were once again entertained but this time by the family of one of our drivers who lived in a yurt, they call a 'Ger'. It was so much bigger than I had anticipated. The roof is made of straight poles with a circular crown. All around the 'walls' of the Ger were beautifully painted cupboards and in the middle was the firebox fed by wood that not only heats the Ger but was the source for cooking.

Following the celebration, we headed for the train station and the 11-hour trip north to Khuvsgul Lake. The carriages had compartments for two people and we were supplied with spotless sheets for our rock-hard beds. My companion was Jan

Sharples (ex MGPS member). We were 5 women on this trip, one driver staying behind to collect David, our late arrival, who caught up with us at our first train stop.

With the games being cancelled, we found ourselves after a very long and dark drive in a resort on the edge of a lake. The accommodation delighted us with hot water and Japanese style toilets which after the outhouses with holes in the floor was welcome relief. We tried a sunset shoot, but the sun and sky weren't obliging. We continued to the frozen lake where crampons were needed for our feet and where the sight of the frozen ice made us a little wary. But with a ship frozen in and cars taking families to view the ice sculptures in the distance we felt braver. A traditionally dressed man with his pony and sledge occupied our cameras.



Our days of travel were not boring, herds of yaks and horses, goats and cows had us climbing in and out of the cars to grab shots especially as this was now migration time and we were fortunate enough to see herders on horseback. The landscape is vast and once we saw a herd of yak being driven by a young girl possible 11 or younger, alone in this barren landscape dotted with the odd colourful home and the teepee-like structures of the shamen.

We were to stay in a reindeer village to photograph reindeer at sunrise. This was my favourite shoot because of the beautiful light. While here, we also visited the family who have horses. Again, white horses against snow are a beautiful sight and wonderful experience. The owner being a true actor with his casual pose and cigarette on horseback.



Sadly, the ger was rather too rustic for us women who struggled over the ice and snow in slippery sandals to visit the-hole-in-the-ground in the middle of the night in pitch black darkness, (no one made it!) so a decision was made to head for something a bit more civilised. Only a bit more, this time we had to negotiate a rickety, outdoor staircase, cross the road, enter another property and find the outhouse around back of the home. It all added up to many laughs and a great adventure.

Another early morning shoot involved the trip to the Unfrozen River. A sight that would disappear once the sun rose higher. Surrounded by the crystallized snow and ice on ground and trees, the pristine river runs freely (Imagine the Land of Narnia)



Then came a wonderful surprise from Ulzi, our tour guide. He'd bought us tickets for the Golden Eagle Festival one of three, held yearly in Bayab-Olgii in the Altai mountains of western Mongolia. Here the Kazakh eagle hunters gather from several of the 'Stan' countries to vie for the position of champion.

The site had two huge buildings in the style of Gers surrounded by mini gers that housed the visiting competitors. Here too were vendors selling their merchandise. One of the largest gers housed the eating hall and rest rooms. The other was for the performers that appeared on the stage in front. There were musicians from many neighbouring countries with unusual instruments, dancers and singers. And all the while our attention was focused on the horsemen with their eagles riding through the camp. We overworked our cameras.



Technical details: Olympus EM5 mkII. Lens 12-40 and 40-150 pro. But I made a grave mistake unnoticed until I was home. My menu showed I had changed the ratio from 4/3 to 16/9. The only compensation was the many landscape shots. I've not mentioned the landscape. Too many words needed. From barren plains, grey cliffs, snow tipped mountains, forested hillsides all criss crossed by frozen rivers and streams. One word: Awesome.



LEARNING OPPORTUNITY – MIEKE BOYNTON

Mieke Boynton is a full-time landscape photographer based in the picturesque alpine township of Bright in Victoria, Australia, where she and her husband Matt Palmer own and operate their “Alpine Light” fine art photography gallery. Together, they showcase photographs from their stunning local area and their many travels around Australia and overseas.

Mieke’s landscape photographs celebrate the artistry of Nature and its breathtaking beauty, and her distinctive abstract aerials are taken from chartered helicopters and light planes, flying over some of the most remote and fascinating areas of Australia, Iceland, New Zealand and Namibia.

Mieke’s achievements include becoming the first Australian and first woman to win the prestigious Epson International Pano Awards in 2019, and receiving the Silver Medal in the Landscape/Nature category in the 2025 World Photographic Cup. She was also named NZIPP Australian Professional Landscape Photographer of the Year in 2022, 2023 and 2024. Mieke is a Master with Distinction of the New Zealand Institute of Professional Photography (NZIPP), a Master of the Fédération Internationale de l'Art Photographique (FIAP) and a Grand Master of the Australian Photographic Society (APS). As a former teacher, Mieke enjoys mentoring other photographers and her educational skills have helped her to become a respected judge and presenter both in Australia and overseas.

Website: www.alpinelight.com.au / www.miekeboynton.com

Facebook: <https://www.facebook.com/MiekeBoyntonPhotography>

Instagram: <https://www.instagram.com/miekeboyntonphotography>

Are you keen to improve your Black and White photography? Have you ever wondered what you can do if your monochrome images look a bit grey? Join Mieke for an outline of the basics of B&W and be guided through her favourite monochrome images as she shows each of the RAW files in colour, explains her decision-making as she converted each to monochrome, and shares her favourite editing software for monochrome images.

Tried and Tested - Landscape Lessons Learned by Mieke

– Thursday July 17 – 7pm

Enjoy being guided through Mieke’s recent award-winning landscape photos, from the planning of the shoot, through to the reality of the conditions on the day, to the final finishing touches in processing. Ever wondered what the best apps are for planning a shoot? Mieke shares all of her planning apps and websites. Have you been curious about how much processing professional photographers do? Mieke shows her RAW files for each photo and explains why she processed each as she did. Do happy accidents happen? You bet! And Mieke will tell some of these stories too. The added bonus is that you’ll pick up a stack of practical tips and tricks for your own landscape photography.

Duration: 90mins. Format: Zoom presentation.

Link to some of Mieke’s Landscape photos: <https://www.miekeboynton.com/landscapes>

<https://us02web.zoom.us/j/87651216270?pwd=N04Hd7qdAcSmTbciuzqcncypK9Da7y.1>

Meeting ID: 876 5121 6270 Passcode: landscape

Club Meeting 9 July

Speaker – Victoria Purdie, Freelance Photographer

Purdie Photography – Freelance Photographer

July Photo Shoot

Date, Time	Saturday 19 July 2.00 -4.00 pm
Location	Queensland Maritime Museum 412 Stanley St Southbank
Details	<p>This month's outing coincides with the annual Brisbane Open House event coordinated by the Australian Institute of Architects.</p> <p>This is an opportunity to capture some of Queensland's maritime history with free access to some remarkable craft including the HMAS Diamantina and Jessica Watson's Ellas Pink Lady along with a host of other exhibits including numerous small boats.</p> <p>This is an opportunity to photograph the details associated with boats, ships and associated maritime resources.</p> <p>Closed shoes are required.</p> <p>Coffee post shoot will be at Southbank.</p>

See Page 13 for the August and September Photo Shoots

Nudgee Beach Photo Shoot

Six club members had a very enjoyable time at this event organised by Bruce McDonald



Paul Mackay



John Langer



Alan Wigginton



Jeff Mott

HONOURS FROM MAY (AGED)

Wreck and waves by Ann Smallegange

The image is of the Maheno wreck on K'gari and is taken from a helicopter.

I was on a holiday to Hervey Bay to see the whales and had found out scenic helicopter flights were available from the Hervey Bay airport, which is only a short distance south of Hervey Bay. I rang the company and asked if they could take the doors off, explaining I was an amateur photographer, and also asked if they had any suggestions about time of day etc. Yes, they could take the doors off, but I would need to fly with at least one other passenger who would be happy with that. They were able to find someone and told me a time. It wasn't a large helicopter; I think it would have taken five people at most. And I was very particular about the seat harness being well secured! I had two cameras with me because it's not possible to change anything once in the air. I kept the shutter speed up to account for the speed and vibration of machine. This shot I liked because of the layers and the shadow. I also found out later that the big 4WD bus tours are often at the wreck in the middle of the day, and of course there are 4WD's which use the eastern beach of K'gari. I was lucky there was no-one there at the time.

Canon EOS R 1/3200 sec, f/4.5, ISO 1000, 24-105mm lens at 55mm at around 4 pm early in September. Some burning in, mainly of the 4WD tracks at top, otherwise normal type processing in camera raw, cropped.



Early Education by Bob Garnett

The image of Early Learning was taken at the Pioneer Village in Inverell NSW at about 9.00am. The school was originally located in the old settlement three miles south of Inverell and was later moved to the Pioneer Village in Inverell. The image was edited in Lightroom then added to Photoshop to try and fix the window glare. Each window was selected lowering the brightness and adding a small amount of the outside scene. The desks were another problem with the window glare, so each desktop was

selected lowering the Brightness first, then Cloning Colour from the other desktops to bring the colour and grain.

Camera EOS 5D mark 111 Handheld, F8 Shutter 1/160 Sec

Dragon by Gwenda Kruger

I do not have a lot of info regarding settings as this was taken at Australia Zoo in September 2022 and the software I used to use didn't keep settings once you edited. The only editing I did was cropping as I didn't believe in editing in those days. Still don't really.

Camera: D780, 24-70 mm lens



Looking Their Age by Rose Parr

To create an image illustrating "Age" I went through my stash of inherited family memorabilia - why didn't I keep MORE of my parents' stuff. I had a selection of old silver items to attempt a still life arrangement. To add balance, I wished to include an old candle and visited second-hand shops in order find a suitable silver candlestick. Luckily, I'd saved roadside paper daisies from a Stanthorpe trip; they were falling to bits nicely and provided a warm colour as a contrast to the silver. I used

washed calico for an appropriately wrinkled background, its colour in keeping with the warmth of the

flowers and the candle. Muslin fabric over my continuous lighting setup served as a diffuser to soften the shadows.

Editing in Lightroom Classic included using masks on individual objects to adjust whites and shadows.

Capture: Sony A7Riii, Sony FE 24-70mm F2.8 GM at 51mm. 1/6 second, F14, ISO 500. Aperture Priority. Tripod. Shutter release cable. Shot at night, lighting from a continuous light on a stand.



Hot head by Michael Hilton

This image was taken against a light blue wall in my home last year. I replaced the light blue with a black background using Photoshop. In the original shot the flame thrower was further to the left. To make the image more dramatic I moved the flame thrower closer to the subject's head again using photoshop.

Camera Sony A7R V; lens Sony FE 2.8/24-70 GM II;

Anzac Veteran by Hazel Sempf

"This was taken on our Great Southern Heritage Rail Tour back in August, where Canberra was our first stop. On the funny side, here we were touring Canberra, and Canberra is our hometown where we grew up, and probably rarely did the tourist thing. Had never been to a Last Post at the War Memorial. Some of the people on the tour chose to lay a wreath and we were sitting where we had a good view.

Location: Australian War Memorial, Canberra - approximately 5 pm.

Capture: Nikon D780, Manual, NO tripod, 300 mm lens at 135 mm, F5, Shutter 1/100, ISO 280, WB Auto.

Slightly cropped in LR to get rid of a security guard nearby but no other processing."



Bird on a Lake in Black and White by Wendy Buick

Location: Coombabah Lake Qld 10.00am

The Pelican was playing with a plastic bottle and kept pushing it down as in the image and that's what caught my eye.

Image was shot on Canon R10 mirrorless with 100mm/400 mm @ 300mm focal length and a Variable ND 2-400 filter.

The settings were ISO200, F13 @ 1/160sec.

I shot a sequence of images with the use of Subject tracking, eye detection and multi exposures. Setting the exposure

range from -3 to +3.

The original Raw image was first developed in Topaz Photo AI adjusting lighting, contrast, denoise and tonal range. For cropping, I use Topaz Gigapixel. The black and white conversion was completed in NIC Silver Efex using a profile I developed for Black and white. The image was proceeded for digital display not print.

Perusing the Bible by Bhaskar Desha

We have a very old copy of the Bible at home. It has a publication date of 1838 and decidedly would show age if it features in a photograph. To show age I decided to photograph its inside cover with hand-written notes dating back to the 1830s.

I used my Nikon Z8 camera to capture the Bible as it sat on a rustic table (again to show age) with an antique pince-nez resting on it. I experimented with different ISO's and selected a low value to show detail especially of the hand-written notes.

Technical data: My camera was a Nikon mirrorless Z8 fitted with a 24-120 mm Nikon Z zoom lens, indoor lighting, mounted on a tripod for a long exposure necessitated by the low ISO, ISO 200, focal length 87 mm, manual mode f16 (for as large a depth of field as possible) and 16 sec.



Greeting the day by Paul Mackay

This was another wonderful pose from my favourite model. I wanted to show how her personality shone through even when she was experiencing weariness and pain. I purchased the cup and saucer as well as the egg cup in secondhand store. Fortunately, we had other props that suited the aged theme.

OM1 Mk II with Olympus Zuiko Pro 12-40 Lens at 31 mm, ISO 3200, f7.1, 1/125 sec. This was processed using DXO Pure Raw 4 and Nik 7 Silver FX filters to convert to monochrome.

Date, Time	Saturday 16 August 2.30 - 4.30 pm
Location	Stones Corner and Hanlon Park Precinct Photo Shoot
Details	Wander along Logan Road and photograph a precinct in transition. Capture the shop fronts, passing traffic and pedestrians, venture to the busway and Norman Creek, head back to explore the award-winning Hanlon Park landscape. Look out for insects, try some double exposures and ICM. Adequate parking is usually available under the busway accessed via Laura St or immediately left after crossing the bridge when heading outbound. Street parking where available. Note 40kph speed limit in this area. Meet outside the Library on Old Cleveland Road Coffee post shoot will be at Stones Corner.

Date, Time	Sunday 14 September 8.00 -10.00 am
Location	Sandy Camp Wetlands Photo Shoot
Details	It's that time of year again, the weather is warming up and the days are getting longer. It's time to bring out those longer lenses and search for those magical bird shots be they of the familiar egrets or something you've not captured before. Parking on Sandy Camp Road Post shoot coffee and cake will be at Wynnum North.

Results from June Competition: Low Light

	PRINT COMPETITION judged by Warren Viewers			
Member name	Open Image	Set Image	Points	Points YTD
AB Grade Print				
Joni Keenan	Acceptance	Merit	12	48
A Grade Print				
Bob Garnett	Merit	Credit	15	177
Dorothy Harkins	Merit	Merit	18	90
Lekha Suraweera	Credit	Credit	12	159
Paul MacKay	Merit	Merit	18	204
Susan Chisholm	Credit	Honour ***	18	147
Rose Parr	Credit	Credit	12	198
Joyce Metassa	Merit	Merit	18	144
Rosslyn Garnett	Honour	Credit	18	168
Swarna Wijesekera	Credit	Credit	12	144
**** 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			
Member name	Open Image	Set Image	Points	Points YTD
AB Grade Digital				
Margareta Dewilde	Acceptance	Credit	9	153
Christine Jull	Credit	Acceptance	9	147
John Langer	Honour	Credit	18	174
Janet Richardson	Merit	Credit	15	150
Brendan Barker	Credit	Acceptance	9	60
Margaret Kemmery	Merit	Credit	15	15
Bhaskar Desha	Acceptance	Honour	15	183
Michael Hilton	Credit	Merit	15	63
Joni Keenan	Acceptance	Credit	9	108

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			
Member name	Open Image	Set Image	Points	Points YTD
Gordon Dixon	Acceptance	Acceptance	6	105
Hazel Sempf	Merit	Acceptance	12	198
Bob Garnett	Credit	Credit	12	150
Dorothy Harkins	Acceptance	Acceptance	6	126
Ann Smallegange	Merit	Credit	15	174
Lekha Suraweera	Credit	Credit	12	144
Suzanne Edgeworth	Credit	Acceptance	9	123
Paul MacKay	Credit	Acceptance	9	177
Heidi Wallis	Acceptance	Credit	9	174
Robert Macfarlane	Credit	Acceptance	9	144
Susan Chisholm	Acceptance	Acceptance	6	138
Bruce McDonald	Credit	Acceptance	9	159
Stephen Relf	Merit	Credit	15	117
Alan Wigginton	Acceptance	Merit	12	42
Ian Sweetman	Acceptance	Honour ****	15	201
Rose Parr	Acceptance	Credit	9	159
Joyce Metassa	Acceptance	Credit	9	129
Rosslyn Garnett	Acceptance	Acceptance	6	123
Jeffrey Mott	Merit	Acceptance	12	189
Bill Van Diest	Acceptance	Merit	12	75
Swarna Wijesekera	Acceptance	Acceptance	6	138
Shuying Jiang	Honour	Acceptance	15	159
*** 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	Assistant Competitions Officer	Ann Smallegange
SUBGROUP COORDINATORS			
Digital Improvement Group	Jeffrey Mott Reserve: Geoffrey Hui	Monochrome Group	Warren Veivers, Cheryl Zwart

TREASURER'S NOTE: FEES DUE

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.

CLUB COMPETITION SCHEDULE 2025 -Jan 2026

Set subject	Entries due	Judging date	Description
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 Member handbook number 6.1-page 11
Open	10 Dec 2025	28 Jan 2026	An image of any subject or genre. Two open images can be entered for both digital and print competitions.

EXTERNAL COMPETITION OPPORTUNITIES FOR INDIVIDUALS		
Competition	Closes	Website
Sutherland Shire National Exhibition of Photography	20-07-2025	<u>Sutherland Shire National Exhibition of Photography (SSNEP) – SSNEP</u>
Edwardstown Photography Club National	10-08-2025	<u>MyPhotoClub</u>
APS National Exhibition Nature	22 -09-2025	<u>APS National Exhibition Nature</u>
South Coast Camera Club Print Salon	11-11-2025	<u>South Coast Camera Club Print Salon</u>

Mt Gravatt Show Photography Competition (for individuals)

Now is the time to start thinking about the Mt Gravatt Show. It is held on 26 -27 July 2025.

As you may know we are the coordinators for this photographic event.

This year there is no entry fee to enter photos into the Photography section and there is also no restriction on how many you can enter in each section.

We have Camera Pro this year again as a sponsor, so the Grand Champion winner receives a \$200 voucher.

The topics are Monochrome, Color, Creative, Nature, Portrait and Travel.

The definitions are on the Mount Gravatt Show website [Competitions | Mt Gravatt Show](#).

If you know any school student interested in photography, please let them know about it as we need more school student entries. The Grand Champion prize for students is a \$100 voucher.

This year you do not need to enter online as there is no payment involved so you just download the forms and add them to the package your photos are in and deliver them to the Memorial Hall at the show grounds by Monday 21st July ,4.00 pm. I will be asking for helpers for the show and preparation closer to the date.

□

Head On Photo Awards 2025

- **Huge prize pool:** Share in over \$75,000 worth of cash, products, and opportunities.
- **A legacy of support:** Become part of a community that has received over \$1,000,000 in prizes and support.
- **Fair & anonymous judging:** All entries are judged without the artists' names to ensure work is selected on merit alone.
- **Global exposure:** Finalists are exhibited in print and online during the internationally acclaimed Head On Photo Festival 2025.
- **Broad recognition:** We celebrate one overall winner and two runners-up per category, with 100 finalists in printed exhibitions and 200 semi-finalists showcased.

key dates <https://headon.org.au/awards>

- **20 June** [Head On Photo Awards](#) entries **open**
- **27 July** [Head On Photo Awards](#) entries **close**
- **September** Festival program announced
- **7 November** Festival launch and announcement of Head On Photo Awards winners
- **8 - 30 November** [Head On Photo Festival 2025](#)

INTER CLUB COMPETITION OPPORTUNITIES

Interclub Digital Competition

MGPS submits a selection of member's digital images for this major inter club competition.

The topics are Aged, Low Light, Scapes, Portrait, Animals, Open ,Non A grade Open.

Suzanne Edgeworth will have the definitions emailed out soon.

As always, we will look at images that have won Honors and Merits in our club entries over the past year but will need more images to choose from to have a good selection.

We need to choose 4 images for each section but are restricted to only 2 per author over all the entries, this is why we need images from as many members as possible.

If you have images that fit these subjects and have not entered them into club comps, please submit them via our website.

You can enter them from now on the drop-down menu Interclub competition.

The closing date is 10th July, so you have plenty of time, just don't forget, especially you non- A Grade members.

River City Print Competition

MGPS is hosting the River City Print Competition this year. This is an annual interclub competition.

We will be asking for print submissions from you to select images for our club entry.

The topics are Open Color, Open Monochrome, Open Animals, Portrait/People, Open Non A grade. Suzanne Edgeworth will have the definitions emailed to members soon.

If you have an Image you are wanting to use in the Mt Gravatt Show and submit for selection for this comp you will still be able to do so as we will select the images for this before the show and Suzanne will give them back to you for entry in the show and get them back from you when we need them for the River City Competition. We will need your prints by 26th June to give us time to do get them back to you for submission to the Mt Gravatt Show.

The judging will be held on Saturday 23 August at Southside Community Church Sunnybank from 2.00 pm but we will need helpers earlier in the day to set up and help with running the event and preparing afternoon tea. Suzanne will ask about this closer to the date

If you have any questions, please ask Suzanne.

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->



PHOTO OPPORTUNITIES

from *Paul Thomas, Suzanne Edgeworth, Rose Parr and Ann Smallegange*

V8 Superboats - 26-27 July 2025 – Tweed Heads <https://www.v8superboats.com.au/calendar/>

Abbey Museum Medieval Festival 11-13 July [FAQ's - Abbey Medieval Festival](#)

Note - Photography is permitted via mobile phones for *personal use only* as per our [terms and conditions](#). DSLR cameras and videography equipment including scope or long zoom lenses, or drones are strictly not permitted.

This is due to our existing agreements with media, and the dedicated service of our professional photography volunteers who go through procedures and policies to ensure safe practices and keeping with our medieval experience.

Brisbane Open House Saturday 19 and Sunday 20 July 2025 brisbaneopenhouse.com.au

From rarely seen private homes and heritage icons to cutting-edge architecture, this year's event is packed with tours, talks, musical performances, film screenings, and so much more.

Paris at Southbank



Paris Tower, South Brisbane

PSA: A little slice of Paris is landing in South Bank this winter! No Europe trip booked this year? Same. Luckily, South Bank is turning into Brisbane's ...

whatsonsouthbank.com.au

EXHIBITIONS

Exhibitions

From Vision to Voice: The Photographer's Journey

Queensland Camera Group is proud to present *From Vision to Voice: The Photographer's Journey*, a celebration of creative expression through photography. This unique exhibition invites visitors to experience not only the images themselves but also the stories behind them — of how they were made and the photographers who brought them to life.



Held at Brisbane's premier photographic venue, Maud Street Gallery in Newstead, the exhibition runs from Thursday 17 to Sunday 20 July, 10am to 5pm daily (closing 4pm Thursday and Sunday). Featuring 33 photographers, *From Vision to Voice* reflects artistic growth, passion and discovery.

"This exhibition is about more than beautiful images," says QCG President Twiggy Daniels. "It's about connecting people to the heart of photography — the ideas, emotions, and journeys that lead to each frame."



Lakeside Impression by Chayvis Zhang



Beach Sprinkles by Joy Melchiori

A highlight of the event is a series of video interviews, where photographers share their creative journeys. Visitors are encouraged to bring a smartphone to scan QR codes and hear these personal stories. A digital installation will also enhance the experience, offering a visual tapestry of photographic evolution.

Join us for this inspiring celebration of image-making and artistic voice.

For more information click on the link [here](https://www.maud-creative.com/from-vision-to-voice/) or contact Queensland Camera Group president Twiggy Daniels on 0409 591 405.

Link is: <https://www.maud-creative.com/from-vision-to-voice/>

Pro-Cam camera and lens rental. Try before you buy. 20% discount on single day rate on all rentals with pickup Friday and return Monday for MGPS members. Contact Pro-Cam for information. They also have a studio with lighting for hire.

Contact details:

A: 22 Gore Street, Albion

W: <https://pro-cam.com.au/>

P: 0412 152 349 or 0413 132 748

ALL SHADES

PHOTOGRAPHIC EXHIBITION

Dean Saffron | Kamilaroi Nation

Proudly hosted by Brisbane Convention & Exhibition Centre



Aunty Kathleen Hopkins and Aunty Ada Simpson, Cherbourg, Queensland

Commissioned by State Library Queensland, ALL SHADES by Kamilaroi artist Dean Saffron, invites audiences to see First Nations people as they choose to be seen.

31 May to 13 July 2025

Exhibition displayed on Arbour Bridge and Plaza Link Foyer, Brisbane Convention & Exhibition Centre
Best entrance via Grey Street Foyer

[BCEC.com.au/All-Shades](https://bcec.com.au/All-Shades) for more information

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BRISBANE CONVENTION
ART AND
EXHIBITION CENTRE

This project is supported by the Queensland Government through Arts Queensland

Acknowledging Country

In the spirit of reconciliation and respect, Brisbane Convention & Exhibition Centre (BCEC) warmly acknowledges the Traditional Custodians of the land on which BCEC now stands. We pay our respects to Elders past and present, and recognise their enduring contribution to the culture and spirit of the land.

A South Bank Corporation Venue, proudly managed by ASM Global

BRISBANE CONVENTION
& EXHIBITION CENTRE