



EXPOSURE

Reshape your direction in photography!

FROM THE EDITOR



This month's newsletter contains some excellent information as well as links to significant learning opportunities that have the potential to reshape your focus or pathway in photography.

Firstly **Ann Smallegange** has written a very detailed article about **taking your photography beyond club level to national and international competitions and acquiring photographic honours in the process**. Ann's article complements a more basic article on this subject which I wrote for the August 2022 newsletter which is available on our website.

Ann is highly qualified to advise us in this field as she is a verifier for the Honours program within the Australian Photographic Society (APS) as well as Federation Internationale De L'Art Photographique (FIAP). She has also followed the honours pathway herself achieving the distinctions of APSEM and EFIAP/gold EPSA.

Throughout the history of our club, many members have pursued photographic honours and it is evident in their photography. Current and recent members who have followed the honours pathway include Dan Demy-Geroe GMAPS, EFIAP/Gold, John North GMAPS, EFIAP/Silver, Warren Veivers FAPS, AFIAP, Graham Martin AAPS, AFIAP, John Doody AAPS, AFIAP, Geoff Hui GMAPS, EFIAP/Bronze, Brendan Barker AAPS, Chris Seen AAPS, Sue Gordon FAPS, Gordon Dixon FAPS, EFIAP, Peter McKenry LAPS, Lyn Fedrick AAPS, Tony White FAPS, AFIAP, Julie Geldard AAPS, AFIAP, Sam Fernando AAPS, Sue Chen FAPS, EFIAP and Paul Mackay AAPS. I apologise to any members overlooked due to my incomplete information.

Ann's article is quite lengthy, so I have divided it into two sections with the second section at the end of this newsletter. The images included are examples of digital images by Ann which have received acceptances or awards in international competitions.

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Secondly, Cheryl Zwart and Warren Veivers who facilitate the Monochrome Group have organised two excellent on-line learning opportunities available to all club members free of charge as the club is paying the presentation fee. On Thursday 19 June at 7pm, **Mieke Boynton** will deliver a 90 min zoom presentation on **Game of Tones about improving your black and white photography**. She will follow up with another 90 min zoom presentation on Thursday 17 July at 7pm on **Tried and Tested Landscape Lessons**. Mieke has won many awards including Australian Landscape Photographer of the Year.

MGPS is honoured to have such a highly qualified presenter.

Congratulations to **Gwenda Kruger** received a **Commended** Award for her image of Blowering Dam in the **Landscape Awards**. Also in the **Outback International Photography Exhibition** Australia 2025, **Rose Parr** and **Dan Demy-Geroe** received Salon HM Certificates. Congratulations.

The World of National and International Photographic Honours and Distinctions – going beyond club level

By Ann Smallegange



You might be wondering what the world of National and International photographic honours and distinctions is all about and how it can benefit your photography.

Firstly, it's possible to see what others are entering into competitions and what kind of images are gaining acceptances and awards. Anyone can look at the **catalogues that are produced by photographic exhibitions** and so can see what kind of images are being produced by others and gain ideas for new work for themselves. There is no cost involved in doing this. To see the catalogues, look at one of the main approving bodies websites, choose an exhibition, and look for past catalogues. The standard of presentation of catalogues or digital galleries varies across exhibitions, so if you don't like one, choose another. For recent Australian exhibitions, try Vigex Salon, Maitland Salon, or Outback International Photography Exhibition.

Secondly, it's possible for people to **enter competitions**, and if the work is judged good enough, to gain acceptances, or even awards. Once sufficient acceptances and/or awards have been gained for several different images, then a person can apply to photographic organisations to gain Honours or Distinctions. This does depend on whether the exhibitions were granted patronage by approving bodies such as the APS (the Australian Photographic Society) or the worldwide photographic organisations - FIAP (Federation Internationale De L'Art Photographique) and PSA (Photographic Society of America). There are other organisations as well such as GPU (Global Photography Union) and some regionally based ones.



Thirdly, it's possible to **gain photographic honours or distinctions**. For instance, with APS, people can enter a panel of images for the lower honours, or in a different stream altogether, enter a portfolio of work into the Conceptual Art Portfolio Awards (CAPA). APS is also thinking of a new portfolio system for introduction in 2026. FIAP currently offer MFIAP, and past accepted folios can be viewed on the FIAP website. PSA also have a portfolio program and past folios can also be viewed on their website.

Working towards honours and distinctions can help in broadening your photographic horizons. It can improve your photography and be motivating to get you out shooting and making new work as a project. Working towards a goal can be rewarding and leave you with some great images.

Gaining honours can be very satisfying and an acknowledgement of achievement. Having said that, entering competitions (and paying to do so), keeping records, and applying to the approving bodies with a list of results certainly isn't for everyone. And for panel or portfolio applicants, it can be disappointing to not be granted the honour sought.

It's very important that all work is of high quality. Judges can be very harsh when they detect what they think are easily fixed problems in images. If you keep this in mind when preparing your images, the results will be better.

The main approving bodies also have other activities besides offering honours and distinctions. These can be found in their newsletters or on their websites. Examples are meetings, conventions and educational programs.

APPROVING BODIES FOR PHOTO HONOURS

The different approving bodies have different ways of recognising achievement. For photographers who primarily do their work as a hobby or interest, the approving bodies that have been around for many years are:

APS - The Australian Photographic Society – awards Honours based on achievement in Australian national (which it has approved) and international competitions, or for a panel or portfolio submission. The website is: <https://www.a-p-s.org.au/> . It has a listing of Australian national and international competitions.

FIAP – Federation Internationale De L’Art Photographique – offers Distinctions based on achievement in competitions to which it gives patronage. It also has a Distinction for a portfolio submission. The website is www.fiap.net, and exhibitions that have applied for patronage can be found at <https://www.myfiap.net/patronages>.

PSA – Photographic Society of America – grants recognition for achievement in the salons that it recognises. Also has a portfolio submission system and educational activities. The website is now <https://psaphotoworldwide.org/>

The Global Photographic Union (GPU) is a more recent arrival in recent years. It grants recognition (“Crowns”) for achievement in salons that it recognises. It also has a “stunning images” submission system - “Titles”. It has photo festivals. The website is <https://www.gpuphoto.com/>

Anyone can enter a photo exhibition, they are not restricted to amateurs. Experienced or professional people can enter them too, if they wish to.

A panel is a group of images sent together to the approving body to be assessed. It’s generally much cheaper than entering exhibitions but can be tougher. A portfolio is meant to be a cohesive body of work, with a theme. Though, by entering exhibitions, you gain an assessment of how your images compare with others. For some bodies, the award granted through a portfolio/panel system is different to that gained by exhibition.



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IMPROVE YOUR BLACK AND WHITE PHOTOGRAPHY



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.

Duration: 90mins. Format: Zoom presentation.

Link to some of Mieke’s Black and White photos: <https://www.miekeboynton.com/black-and-white>

A Game of Tones – Thursday June 19th @7pm

<https://us02web.zoom.us/j/87429905913?pwd=tYZUxSbmJNWx4XfojZ2ZqHaoy5iiJb.1>

Meeting ID: 874 2990 5913

Passcode: monochrome

See next page for follow up presentation.

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>

Tried and Tested: Landscape Lessons Learned by Mieke - Thursday July 17th @7pm
<https://us02web.zoom.us/j/87651216270?pwd=N04Hd7qdAcSmTbciuzqcncypK9Da7y.1>

Meeting ID: 876 5121 6270

Passcode: landscape

Club Meeting 11 June

Topic Photo Books

Speaker: Ann Pappadado AAPS

Anne's passion for photography was sparked when she joined the Queensland Camera Group in 2016. After years spent photographing her son's cricket games, Anne redirected her lens to birds and found a new love for bird and nature photography. Her portfolio also includes conceptual photography, where she has been a finalist and awarded in the Australian Photographic Society's Mullins Conceptual Photography Prize from 2019 to 2021. Anne's love of storytelling through images is also expressed in her photo books, a medium where she has excelled in national competitions since 2019. Her latest creation, *Through My Window*, placed first in the open section of the Australian Photographic Society's 2024 annual photo book competition. She also enjoys making audio visuals and would be delighted to judge any local AV competitions. Anne's AV, 'The King of Kings Beach' has been award multiple times in national AV competitions. Anne regularly shares her expertise, presenting on working with collections, series, and crafting impactful photo books. (from PSQ)



June Photo Shoot

Date, Time	Sunday 15 June 5.45 am - 8.00 am
Location	Nudgee Beach, Nudgee
Details	<p>Sunrise is at 6.35 am with first light at 6.09 am. Low tide of 0.7 m is at 6.33 am so the start time of 5.45 allows time for setup. Arrive earlier if you like.</p> <p>This location provides opportunities to capture birds, fishing scenes, abstract water and sand patterns, water in the landscape, ICM, mangroves and sometimes horses on the beach. Boats are often moored in Nundah creek, giving more opportunities for interesting shots.</p> <p>Breakfast/Coffee post shoot at venue to be announced.</p>

Maiala Photo Shoot

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



Chris Jull



Lekha Suraweera



Lekha Suaweera



Gwenda Kruger



Chris Jull

HUNT AND SHOOT



getters were 1st Rodney Topor, 2nd Rose Parr and 3rd Margareta Dewilde



judge, Alyson Crawford who is a longtime MGPS member. Alyson's judgment was based on style and creativity. Place

Joni Keenan assisted by Gwenda Kruger organized a successful Hunt and Shoot competition on 22 March in Fortitude Valley. Everyone was given their list on a map and 10 items to photograph in two hours. Many thanks to our

PSQ CONFERENCE



Every year I look forward to the PSQ conference and have only missed one conference since Mt Gravatt was the host for conducting this annual event in 2019.

However, this year was to be more exciting than the previous ones, as I was attending with a group of like-minded friends. This year it was held in Hervey Bay so we booked our accommodation early.

Our club was well represented with several members attending and even though we didn't win any photographic awards or bring home the trophy for the most entries, we cleaned up with other prizes.

Several Mt Gravatt attendees were lucky prize winners. Bruce MacDonald won the lucky door prize; Margareta De Wilde was the lucky winner of the auction. Her prize was donated by one of the speakers Eric Brandseth. The feedback form was won by Christine Jull.

The conference allows you to catch up with new and old friends. All the speakers were entertaining, inspirational and masters of their craft. Whether it was a passion for Portraits, Seascapes, Travel or Still Life and more, we were left enthusiastic to improve our creativity and photography skills.

Next year, the conference is on the Sunshine coast. Hopefully we will see you there.

Janet Richardson

CAMBERWELL INTERCLUB NATURE COMPETITION

CATEGORY	IMAGE TITLE	PHOTOGRAPHER	CLUB	POINTS
Invertebrates	Native Bee	Ian Sweetman	MGPS	18 (HC)
Landscape	Lichen & Snow	Jefferey Mott	MGPS	15
Birds	Pick ME for the Spider	Rose Parr	MGPS	14
Mammals	Scanning the Plains	Dorothy Harkins	MGPS	14
Mammals	Frolicking Calf	Ann Smallegange	MGPS	14
Mammals	Shortcut through the wetland	Chris Seen	MGPS	14
Birds	Just Landed	Swarna Wijesekera	MGPS	13
Botany	Morning Glory	Susan Anne Chisholm	MGPS	13
Invertebrates	Hoverfly	Lekha Suraweera	MGPS	12
Birds	Dinner is served	Kerri-Anne Cook	MGPS	11

Here is the link to the Camberwell nature comp judging and the individual results are attached

Note that you may need to choose the HD settings to view the slideshow in its best possible form.

<https://1drv.ms/v/c/c77efafdc366f13e/EdM0rL-BsK5Gh960wxW7fL0ByTe60ieDfZhZLjYU4S5G0w?e=yg3eRg>

MY PHOTOGRAPHIC JOURNEY: SUZANNE EDGEWORTH



I bought my first camera, a point and shoot when I went to New Zealand on a bus trip aged 18. When I went to England and Europe four years later, I continued to enjoy trying to capture beauty and culture, but not really knowing what I was doing; I just enjoyed taking photos. I had upgraded to an Olympus point and shoot film camera, I really didn't know what I got till you had them printed. After two years there I went to the USA to work on Cruise Liners. I invested in a Super 8 Movie camera to capture moving scenes; I still had my Olympus camera for still shots.

After 1 year in USA, I returned to Australia, where a new business and family put a hold on photography except family shots. I bought a Sony Handycam video camera, mostly for family records.

In 2008 a trip to China with my daughter prompted me to buy a Canon Power shot 90. As it had a video option and being digital, I was able to get some great shots and video.

In 2010 the sale of my business and with the children being older I had the opportunity to follow my passion for photography. I bought a Canon 1000D, a basic SLR camera and attended U3A photography classes and joined Mt Gravatt Photographic Society.

I started attending the MGPS Beginners Group to learn more, and lightroom classes for editing. In 2013 a trip to Africa with Julie Geldard promoted an upgrade to Canon 7D M1. This trip tested my photographic skills and while I captured some wonderful images, I realized I needed to learn a lot more.

Through MGPS meetings, attending classes, watching YouTube, speaking with and going on photo shoots, workshops with other photographers, my photography improved.

I joined the MGPS Committee and helped with the Beginners' Group and learnt even more by making great friendships along the way.

In the role of Interclub competitions officer for MGPS, I get to see some amazing photos and hope one day I can create images like them. It is important to see what other photographers are doing to see what we can aim for ourselves.

After a shoulder operation, I needed to go to a lighter camera system, so I changed to Fuji mirrorless camera. I now also have the Fuji XT4 and love the colors it produces and its capacity to handle high ISO better than my XT2. The camera body has built in image stabilization and a flip out screen for video.

My favorite lens is the 18-135 as it has a great range and is my go-to lens most of the time. I also love 50-140, it is so sharp and goes to f2.8. It can be used with an extender, but I don't have one yet. The XT4 has an APS-C sensor with a crop sensor of 1.5 which gives these lenses a longer reach.

I have learnt to use Lightroom Classic. I like its catalogue and import system. I use Photoshop if the image needs more work. I follow Blake Rudis for Photoshop and Mat Kloskowski for lightroom for tips and tutorials.

I enjoy photographing scapes but find it challenging to get to the best spot to take the photos. I also enjoy photos of people in Asia. Sometimes, I lack motivation to get out there and take photos and I need to set personal goals to improve my use of camera settings and editing skills.

This photo of the Parliament House in Budapest from a trip to Europe last year is one of my favorite images. I knew before I went, I wanted to photograph it at dusk. I took my carbon fiber travel tripod as I knew the lighting would be a problem and I would need to use slow shutter speed to smooth out the water and have more light, I tried to keep the ISO as low as possible to avoid noise. I needed to be aware of not blowing out the lights on the building, so I tried quite a few shots to get the setting right before I lost the beautiful light.



HONOURS FROM MARCH (PORTRAIT)

Town Cryer by Rosslyn Garnett

I photographed the Town Cryer in front of the Brisbane City Hall on an open day when the Brisbane City Council had many of the Government Buildings open for public viewing.

After coming down from viewing the Clock Tower I Heard the Town Cryer ringing the Bell and saw the opportunity for a photo.

A simple Edit in Lightroom as he was in the shade and boosted contrast and vibrance then into Photoshop to clone out imperfections in the brick wall.

finish with Levels or Curves.

Camera Sony A57 Lens 24-200 - f 6.3, ISO 200, 1/160 sec. Focal length 35mm.



Remembering by Gwenda Kruger

"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 - approx 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."

Wandering Ringtail by Ann Smallegange

I took this photo in my backyard. This damselfly had perched on a plant in the mid-afternoon sun and didn't seem to be easily disturbed.

I used my Canon R5 with a 180mm macro lens and 1.4x converter and placed the tripod so that the plane of the image sensor was as parallel to the insect as possible. The image is from a single shot and is not stacked. The insect did move around a bit and I had to move my camera to suit, though I was careful to do so slowly. Details are 1/640 sec, f/11, ISO 1000, no flash, just sunlight, auto white balance. A slower shutter speed to decrease the ISO would have been preferable, but there was a slight breeze at times. Processing was in Photoshop: cropped, Camera RAW, Nik Dfine to denoise a little, some burning of the lighter parts of the background, and final slight adjustments with curves, brightness/contrast and vibrance.



Serengeti vulture by Bhaskar Desha

The photo was taken from an open top 4-wheel drive on a photo safari in Tanzania in 2023.

I used my Nikon Z6II camera to capture the vulture as it sat on a rock by the side of the road as we drove past. I took several shots, one of which was the prized one when the vulture had its mouth open squawking at our vehicle going past.

Technical data: as I was on the lookout for flying birds my camera was set up for fast speed 1/2000 s which was not needed for the vulture sitting on a rock. My handheld camera was a Nikon mirrorless Z6II fitted with a 100-400 mm Nikon zoom lens, Aperture Priority, ISO 2800, focal length 400 mm, f5.6 and 1/2000 sec.



Homeless Man by Shujing Jiang

Brisbane city in the morning. I saw a homeless man sitting in the corner of the street, smoking. There was a light on his face. From his eyes, telling me a story and then, I walked to him said, " May I take a photo for you, please?" I got his permission.

Canon EOS R5; F/5.6; 1/100 SEC; LENS 70-200MM

PROGRESSIVE POINTS FOR THE YEAR – TOP SCORES

AB Grade Prints	YTD
Christine Jull	114
Robert Vallance	96
Janet Richardson	57
Wendy Buick	51
Carol Rustichelli	42
Gwenda Kruger	42
Joni Keenan	36
A Grade Prints	YTD
Paul MacKay	186
Rose Parr	186
Bob Garnett	162
Rosslyn Garnett	150
Bruce McDonald	147
Lekha Suraweera	135
Swarna Wijesekera	132
Susan Chisholm	129
Kerri-Anne Cook	126
Joyce Metassa	126

AB Grade Digital	YTD
Bhaskar Desha	168
John Langer	156
Margareta Dewilde	144
Christine Jull	138
Janet Richardson	135
Gwenda Kruger	114
A Grade Digital	YTD
Ian Sweetman	186
Jefferey Mott	177
Hazel Sempf	174
Paul MacKay	168
Heidi Wallis	165
Ann Smallegange	159
Dorothy Hurdle	153
Rose Parr	150
Bruce McDonald	150
Kerri-Anne Cook	147

AB Grade Digital	YTD
Robert Vallance	105
Joni Keenan	99
Carol Rustichelli	72
Wendy Buick	60

Compiled by Michael Mitchell

Results from May Competition: Aged

PRINT COMPETITION judged by Margaret O'Grady				
Member name	Open Image	Set Image	Points	Points YTD
AB Grade Print				
Gwenda Kruger	Honour		12	42
A Grade Print				
Gordon Dixon	Merit	Acceptance	12	30
Bob Garnett	Honour	Merit	21	162
Dorothy Harkins	Acceptance	Acceptance	6	72
Lekha Suraweera	Merit	Credit	15	147
Paul MacKay	Credit	Honour	18	186
Susan Chisholm	Credit	Credit	12	129
Bruce McDonald	Merit	Merit	18	147
Rose Parr	Credit	Honour ***	1	186
Joyce Metassa	Honour	Credit	18	126
Rosslyn Garnett	Credit	Credit	12	150
Swarna Wijesekera	Credit	Merit	15	132
**** 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 Margaret O'Grady				
Member name	Open Image	Set Image	Points	Points YTD
AB Grade Digital				
Margareta Dewilde	Merit	Merit	18	144
Christine Jull	Credit	Acceptance	9	138
John Langer	Credit	Acceptance	9	156
Janet Richardson	Acceptance	Credit	9	135
Brendan Barker	Acceptance	Merit	12	51
Gwenda Kruger	Credit	Merit	15	114
Bhaskar Desha	Merit	Honour	21	168
Michael Hilton	Honour	Credit	18	48
Wendy Buick	Honour	Credit	18	60

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 Margaret O'Grady			
Member name	Open Image	Set Image	Points	Points YTD
Dorothy Hurdle	Credit	Merit	15	153
Gordon Dixon	Acceptance	Acceptance	6	99
Hazel Sempf	Merit	Honour	21	174
Bob Garnett	Credit	Honour	18	138
Dorothy Harkins	Credit	Merit	15	120
Ann Smallegange	Credit	Honour ***	18	159
Lekha Suraweera	Credit	Credit	12	132
Suzanne Edgeworth	Acceptance	Merit	12	114
Paul MacKay	Honour	Credit	18	168
Heidi Wallis	Acceptance	Merit	12	165
Robert Macfarlane	Merit	Acceptance	12	135
Susan Chisholm	Acceptance	Acceptance	6	132
Bruce McDonald	Credit	Merit	15	150
Stephen Relf	Merit	Credit	15	102
Alan Wigginton	Merit	Merit	18	30
Ian Sweetman	Honour	Merit	21	186
Rose Parr	Merit	Acceptance	12	150
Joyce Metassa	Merit	Credit	15	120
Rosslyn Garnett	Credit	Merit	15	117
Jeffrey Mott	Credit	Acceptance	9	177
Bill Van Diest	Acceptance		3	63
Swarna Wijesekera	Credit	Credit	12	132
Shuying Jiang	Merit	Credit	15	144
*** 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

CLUB COMPETITION SCHEDULE 2025 -Jan 2026

Set subject	Entries due	Judging date	Description
Low Light	28 May 2025	25 June 2025	Low light photography encompasses capturing images in dimly lit conditions with minimal ambient light available. It can be anything from subdued indoor lighting to low light night photography.
Scapes	25 June 2025	23 July 2025	A pictorial representation of land, sea, seashore, or urban environments that captures the aesthetic appeal of these outdoor settings. It brings the viewer into the scenery and perfectly captures the settings, mood, and feeling in the location. It can focus on wide-angle shots of landforms, rivers, estuaries, seas, seashore, city skylines, streetscapes and the like. It may also involve closer shots of features of these environments. If humans or animals are in the image, they should not be the main foci but rather be intentionally present to give a sense of scale to the image.
Still Life	23 July 2025	27 Aug 2025	Still life photography is a genre of photography used for the depiction of inanimate subject matter, typically a small group of objects. Similar to still life painting, it is the application of photography to the still life artistic style. The image must include at least three distinct, separate subjects (e.g. not three pears), arranged by the photographer and not found accidentally. The whole arrangement will be lit and photographed. Sections of the arrangement may be highlighted [e.g. light painting] and the subsequent exposures blended in post editing to achieve the final image. Individual, separate elements photographed and composited to form the final image will not meet the criteria. The subject can include flowers and food. A collection of discarded objects found in the environment does not satisfy the definition.
Sport	27 Aug 2025	24 Sept 2025	An image featuring a person or people participating in some form of sporting event.
Transport	24 Sept 2025	22 Oct 2025	An image displaying any vehicle(s), mechanism, devices(s) or creature(s) used as a method or form of transport.
Street Photography	22 Oct 2025	26 Nov 2025	An image that features people in candid situations within public places.
Annual	12 Nov 2025	10 Dec 2025	Refer to MGPS website competition page or Member handbook number 6.1-page 11
Open	10 Dec 2025	28 Jan 2026	An image of any subject or genre. Two open images can be entered for both the digital and the print competitions.

EXTERNAL COMPETITION OPPORTUNITIES FOR INDIVIDUALS		
Competition	Closes	Website
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>

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.

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.

The World of National and International Photographic Honours and Distinctions – going beyond club level

By Ann Smallegange *CONTINUED*

ABOUT PHOTO SALONS AND CIRCUITS

Each individual photo competition is called a Salon. Sometimes a Circuit is run which incorporates several salons (sometimes called judgings). The term Exhibition can refer to a single salon or a circuit.

Each of the approving bodies has rules as to the conduct of the salons or circuits that it approves. For example, there will sections for various kinds of images, and rules for the kind of digital manipulation that can be performed on an image. Although there are several different approving bodies with their own rules, it's mostly the FIAP and PSA rules that apply. It depends on which approving bodies the salon organisers have approached (and paid).

Sections within the exhibition will be either digital projected image or print, and there usually will be several sections. There is just about a universal rule of 4 images allowed to be entered per section.

Some sections often found are:

Colour Open - usually any work, manipulated or not, in colour.

Monochrome Open – For salons approved by FIAP or PSA, images must meet a definition (greyscale, or toned throughout, but no spot colour) (Different definitions but similar in intent.)



Some Open sections can be “Traditional”, that is, only limited editing (no cloning) is allowed.

Nature – For salons approved by FIAP or PSA, any images must meet a strict nature definition (shared by FIAP and PSA and used by APS).

Photojournalism (PJ) – For salons approved by PSA, any images must meet a strict definition (PSA definition only)

Photo Travel (PT) - For salons approved by PSA, any images must meet a strict definition (PSA definition only)

World In Focus – this is FIAP's version of photo travel, and its definition is not quite as strict as PSA's Photo Travel.

The above are very common, mostly because PSA is organised along division lines. PSA has a Projected Image Division (PID) with two paths - Colour and Monochrome, so the resulting approvals will be PIDC or PIDM. (There will be no projected image open section with both colour and monochrome images in a PSA approved exhibition). It also has Nature Division, Photojournalism Division, and Photo Travel Division. There is also Print, as well as 3-D. For Nature, PJ and PT, the intent is that the image reflects reality, and so digitally cloning in or out is not allowed. Definitions for these divisions are very strict and can be found on the PSA website.

Other kinds of sections could be, for example, Life, Woman, Street Photography, any Theme within one of the above sections, eg Nature – Birds, or Colour Theme – Landscape, or Sport Photography. Just about any topic can be used for a section.

For a section, the exhibition will provide the definition if required eg for Nature, Monochrome, Photo Journalism, or Photo Travel. As to what can be included in some sections is sometimes left to the photographer's (and judges') imagination.

A salon will have patronage, or recognition from more than one organisation. There is usually patronage from a National body, eg in Australia, it would be APS. Exhibitions in Australia with only APS approval are usually called Australian Nationals. If any Australian APS approved exhibitions also have approval by FIAP or PSA or GPU, it is called an Australian International.

Once the exhibition closes, the entries are judged, and about 25 to 30 percent of them will be given acceptances, and the best of these are given awards.

It's the acceptances that are gained in the salons that are used toward competition Honours or Recognition or Distinctions. For some recognition systems and levels within those systems, gaining a number of awards (possibly in different countries) is a requirement. This is where the true challenge comes in!



Australian National exhibitions will usually have acceptance rates in the 30 per cent range ie the other 60-70 per cent will be rejected (non-acceptance). Currently, both FIAP and PSA allow a maximum of 30 percent of the submitted images to gain acceptances.

In 2024, PSA brought in new rules such that the number of awards cannot be more than 10 percent of the acceptances. For people looking for awards, this was a problem and there are

now fewer exhibitions offering both FIAP and PSA approval, in fact it's now not so common. To gain awards in International exhibitions for APS or FIAP Honours and distinctions, it's best to use exhibitions that are not approved by PSA but are approved by FIAP.

There are also differences between FIAP (which has World In Focus sections) and PSA (which has Photo Travel).

ENTERING SALONS AND CIRCUITS

I would suggest using a separate email address. This is because once the competitions have your email address, they will send you multiple reminders about next year's competition etc. Although they are not supposed to send too many emails, there are some salons who get over-enthusiastic about reminders, and there are some who distribute email addresses to other exhibitions in their country (who are enthusiastic about attracting entrants).

TITLES

When entering a salon, all images must have a title. It is very important that this same title be used for the same image when entering any other salon or circuit afterwards. Choose this title with care, as some salons will only allow up to a certain number of characters. Keeping the title shorter than 30 characters is a good idea. Be wary of longer titles as they may become abbreviated, so, for example, Grey Butcherbird with Skink and Grey Butcherbird with Skink no 2 may end up shortened to the same name, even though they are different images. It's probably best to avoid using #2 or no 2. Use a different name for the image instead.

Avoid certain characters such as @ # \$ % ^ & * | ? / \ , . ' " etc. It's best to stick to letters and numbers. Avoid use of apostrophes, full stops and commas – not all salon software will accept them, and then accepted titles can become slightly different between salons. This can cause problems later when applying for Distinctions, especially for FIAP.

It can be useful to keep a copy somewhere of what image has which title, so you can be sure of keeping the same title with the same image through its whole exhibition history. In this regard, please note that the colour and mono versions of an image are considered to be the same, and should have the same title. (This was different some years ago.)

ENTERING AN EXHIBITION

Plan what it is that you want to achieve eg new titles, countries, print or digital acceptances, number of different salons, awards, whatever. Keep a track on when results are expected, and what form the catalogue will take such as print or digital. Keep a note of whether any on-line catalogues need to be downloaded, saved and backed up, or whether print catalogues have arrived.

Digital:

For digital salons and circuits, the most frequent method is digital upload, which is usually done by the author, and the entry fee is paid on-line. PayPal is common to most salons.



Though there are many rules in common thanks to the requirements of the approving bodies, each salon / circuit can have its own way of doing things – so read all the rules carefully. Summarise the important things. Take note of the dimensions required, eg max 1920x1080, or max 1920x1200 and ppi (eg 300, 72 ppi) and the type of colour space required (usually sRGB).

Any digital entries received by the salon have to be shown to the judges using the same dimensions as required for upload. Small entries will not be expanded to fill the screen.

Get organised before starting to upload. For example, make a copy of the images to be uploaded in a separate set of folders, or make a collection for them (depending on what software you use). Check that images to be entered meet the salon's specifications and colour space.

When uploading, it is common to register and establish a username and password. Keep a copy of these. Most systems will allow you to browse for the file to be uploaded from your computer and have another space for the title to be used. It's often a good idea to have the images named with their titles. Keep uploading in the different sections until all the images are entered.

Keep a note of what images you entered in which salon in which year, and what titles you used. This will make it easy to refer to the entry later.

Note that with some salons, once you have completed the upload it is not possible to change the entry. Others (most) will allow amendments up until the closing date.

Print:

Currently for FIAP Distinctions, a number of print acceptances are needed, but this may well change with new rules that are proposed in 2025. This is because of the cost of sending prints, and in the EU, duty has to be paid by the receiving exhibition.

Exhibitions will often request a digital image of the print.

Prints sent overseas can attract a considerable postage fee, so think about going in a group with others. Prints may be destroyed, or an extra fee to send the prints back would be required. Read the entry conditions carefully. Matting prints can add considerably to the postage cost. Prints sent overseas are normally not matted. Prints not matted are best sent rolled, printed side outwards, in a postage cylinder, so that they sit flat when spread on a table.

ACCEPTANCES, AWARDS, REPORTS AND CATALOGUES

Once the salon has finished judging, an entrant should receive correspondence with their results. This is usually an email with results, though sometimes it is necessary to visit the exhibition's website.

Salons will prepare a catalogue (they have to as a condition of gaining approval). Mostly these days this is a downloadable pdf. There are still some print catalogues. A few are web-based and it can be a nuisance to keep a copy of these.

KEEPING RESULTS

If you wish to apply for exhibition Honours, be sure to download and keep these results! They are needed to show that you have indeed gained the acceptances, and for your own records, so you know

what to claim for. Also download and save any on-line catalogues, as these are needed to have your results verified. Backup any results and catalogues that are in electronic form.

The saying is “Keep records – keep records – keep records” – Very important!!



Many salons will also place a gallery on-line for digital images (at a reduced resolution). The images might be only the awards, but some do all acceptances.

A word of warning – most websites will not keep their results up past a certain time. The best are about two to three years. PSA approved competitions may only last about three months. If an award is gained in an exhibition that has PSA approval but not FIAP, it is a very good idea to make sure you have a copy of the catalogue for the Verifying Officer (for APS honours). This is because the PSA database does not have

awards listed in it.

Probably the most useful way of keeping track of results is by using Excel software. To see what information is needed, look at the requirements for the bodies such as APS, FIAP etc. Make up your own spreadsheet with the appropriate columns. Learn how to sort the data by columns, as this will help with counting salons, countries, titles etc.

Information from your spreadsheet can then be copied and pasted into the relevant application APS and FIAP documents.

HONOURS / RECOGNITION / DISTINCTION SYSTEMS

I'm mainly just going to cover APS here. For FIAP, the distinctions rules are being reviewed and should be promulgated sometime this year. The FIAP Liaison Officer for Australia, Bronwen Casey, keeps pages on the APS website with FIAP news and the FIAP newsletter. She has a great page with tips on entering salons, called “Salon Entrant Essentials”. For PSA, their system can be found on the PSA website.

It should be noted that APS and FIAP honours and distinctions involve gaining awards past the first levels. The PSA system does not need awards.

THE AUSTRALIAN PHOTOGRAPHIC SOCIETY (APS) approves salons/circuits in Australia at the National level. It is also what FIAP call the local Federation for Australia.

The APS exhibition awards are:

LAPS – Licentiate

AAPS – Associate

FAPS – Fellowship

MAPS – Master

GMAPS – Grand Master

APSEM – APS Exhibitor’s Medal and APSEM levels bronze, silver, gold

The first three names might look a bit odd; they originally came from the Royal Photographic Society (RPS, in England). For LAPS and AAPS, acceptances in Australian national exhibitions with APS approval can be used. For FAPS and higher, acceptances and awards must be gained in Internationally approved exhibitions.

Details of the requirements for each of these honours can be found at <https://www.a-p-s.org.au/index.php/honours/aps-honours> . To find the exhibition honour requirements click on “by Exhibition”. Applications for APS Honours can be lodged any time. For some honours, there are restrictions on how long an applicant has been a member of APS.

APS also provides a PANEL system as well to award Honours. This is much cheaper than entering salons. Currently the Honours are LAPS, AAPS, FAPS by panel, and MAPS by portfolio, with GMAPS

and higher are not available by the panel system. Applications for honours by panel are called for once each year, closing 31 March. For full instructions, and the number of images required, click on the above link, and then "by Panel". In the April edition of APS e-News, mention was made that a new APS Portfolio Honours system is to be planned for commencement in 2026.

APPLYING FOR APS HONOURS

Applications (done on an Excel spreadsheet downloaded from the APS website) should have acceptances and awards gained by exhibition verified by an APS appointed Verifying Officer (VO). Names of VO's can be found on the APS website. There are some VO's in the Brisbane area eg Tina Dial, Margaret O'Grady, Ann Smallegange, but any VO can be used if all acceptances and awards can be verified electronically.

VO's will either use catalogues or access the FIAP and PSA databases to verify an application. For Australian national exhibition results (ie not FIAP or PSA approved), it is necessary to provide a copy of the catalogue. It should be noted that although the databases are very good, there is the odd error in them. The current PSA database does not contain awards and is not being updated while PSA work on a new database. If you wish to claim an award in an exhibition with PSA but not FIAP approval, it is necessary to have a copy of the catalogue.

I know all this sounds a lot, but once started it becomes easier. There are experienced people around who would love to see you do well, and if a little help with the entering process helps, that's all to the better. Any questions, please ask.

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.



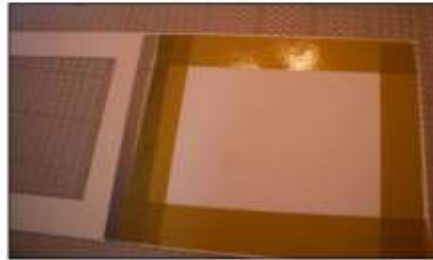
STEP 1

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 and Suzanne Edgeworth

V8 Superboats. 28-29 June. Cabarita, Round Mountain Raceway, NSW. See <https://www.v8superboats.com.au/calendar/> for details.

Abbey Medieval Festival. 11-13 July. See <https://www.abbeymedievalfestival.com/> for details. (Camera restrictions may apply.)

SCENIC RIM CLYDESDALE SPECTACULAR

Beaudesert



Spectacular, the richest Clydesdale show in the Southern Hemisphere, is coming to Beaudesert on June 14 & 15 with country roots and cowboy boots - and this year it's kicking off with a major country music concert on Friday June 13!





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

Exhibitions – Rose Parr

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



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**