



Bodies of Work. Your Next Step? *By David duChemin*

Reprinted with permission from <https://davidduchemin.com/> Bruce McDonald recommended this article as being of interest to members. David's website is a wealth of ideas. You can get your own copy of The Contact Sheet directly from me by going to MyContactSheet.com

There are, or can be, many steps on the journey of craft (and vision!). The moment we stop paying so much attention to how much light is in a scene and begin to notice its *quality* is one such significant step forward. Another for me was when I changed my thinking about my lenses and started choosing my focal lengths based on the behaviour of the optics—what they made the scene look and feel like—not just how much stuff they allowed me to squeeze into the frame.

These steps forward happened a long time ago for me, but others took longer to learn—the shift from thinking about photographing things to photographing ideas, for example. That was a big one for me. So too was the change from a focus on single images to bodies of work, though that wasn't so much an epiphany as a long, slow awakening that began as I realized all the photographers I truly admired were shooting longer series of images: bodies of work that allowed them to go deeper on a subject, theme, or idea than just one lucky shot here and there.

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It is bodies of work to which I now give almost all my focus as a photographer.

If you were on a workshop with me, perhaps in Venice or India, this is what we would work on. Bodies of work push us harder as photographers. They demand we find a through-line in our work. They force us to make choices about what we photograph and how, especially as we work to create those collections of images in a way that allows them to work together.

Choose a Theme

On the first day of our hypothetical workshop together, I would give you the simple homework that would fill the coming week. Go wander with

your camera alone and decide what you want to explore photographically. In other words, go find a theme.



9 Frames from a short series exploring the light and colours—mostly after dark—of Venice, Italy.

It might be life in a specific neighbourhood. It might be expressions of faith. Some of my students have chosen themes that include celebration, urban decay, food, craftsmen, and tourism. One did self-portraits in Rome. Another photographed people taking selfies. The idea is to find a hook on which to hang your photographic exploration for a week.

Choose Your Constraints

Now choose some constraints. In other words, which limitations will you work within to give the resulting images some cohesion so when they're presented together as a series of 12 they clearly belong to each other? Will all 12 images be a certain aspect ratio or frame orientation? Will this be a black and white series or colour? What kind of colour palette? Will it be soft and muted or bright and alive? Will you constrain yourself to one lens, one kind of light or time of day? To make these choices, you'll be willingly challenging yourself and owning some of your particular preferences and tastes. Not everyone finds this easy. And yet....

By the end of our week together (and several conversations about your photographs over coffee or wine), you'd have whittled down your many images to 12 and found in them a sequence that makes sense to you. On the final evening, we'd all sit together and show those bodies of work and marvel at what others had seen that we had completely missed—a vision so different from our own of a place we'd otherwise shared. And we'd all see in the work of others the unmistakable voice of that person.

This is one of my highlights as a teacher: to see photographers awaken to their own voice as they've made tighter decisions and forced themselves to work within them, to do only what's most important to them, to be creative in their own way within a set of self-imposed constraints and personal tastes.



9 frames from a body of work made on the Ganges River at Varanasi, India.

Twelve images on a theme, within chosen constraints. Sounds easy, right?

That simple assignment has changed the way I photograph. It has encouraged greater creativity, decision-making, depth, and discipline. It has forced me to see my edits differently. To think of sequences. To choose through-lines for my work and seek out the images that might best connect to those themes. It has made me a more thoughtful photographer over the years, one who asks “what am I trying to accomplish here?” while making the kinds of choices that help answer that rather than shooting blindly or only opportunistically. To seek and not only to accept what comes (though I do that, too). And as I’ve pursued this, my projects have gone from 12 images to 24, to 48, and more. One year’s work has added to another, and then again to another, and the work has found new rhythms and the occasional unexpected but beautiful detour.

A single image can only do so much—can only say so much. It gives fewer opportunities for nuance, to tell a bigger story. I think one compelling single image can too easily convince us we are further along in our craft than we are. One image is a lucky shot (and yes, ultimately they’re *all* lucky, and so are we to do what we do), but a body of work is a more challenging thing to get to. And for me, it is much more rewarding.

I wonder if this is the next step for you? Have you been working in this way and noticed the benefits? I’d love to hear from you in the comments? If not, what would it take to make this your next move forward? If you’re like many of my first-time students, the reaction is, “I don’t think I can do this!” But you can. I’ve never had a student finish the week without doing so and feeling the exhilaration of seeing their work reflect back to them both a vision and voice they weren’t even aware were theirs.

It’ll be a while before I’m doing workshops again (though read below if you’d like to learn from me in person), but you don’t need me to make this a new way of working your craft and going deeper: twelve images on a theme, created within some intentionally-chosen constraints. Challenge is what drives growth in any craft, skill, or

medium. And like the bodies of work I'm encouraging you to make, I hope you'll find in this challenge something so much more than just the sum of its parts.

For the Love of the Photograph, David



9 frames from my on-going black and white underwater work.



A sample of the images from the very beginning of a series from Churchill, Manitoba.

MGPS Member Successes

Geoffrey Hui awarded APS Honours.

Congratulations to Geoff Hui for achieving LAPS LICENTIATESHIP of the AUSTRALIAN PHOTOGRAPHIC SOCIETY. This is the springboard. You have already broken the ice. From here, it's just a matter of continuing as you are. But bear in mind, you have to keep and maintain accurate records as you progress, it's not only challenging; it's also, very satisfying and extremely rewarding. One recommendation I am happy to pass on to you; *I have not taken my best image yet; I am going to take it tomorrow.*

Once again, congratulations Geoff, you are now on your way. Well done.
John North EFIAP/s, GPU Cn4, GMAPS, PSQA.

2022 MULLINS CONCEPTUAL PHOTOGRAPHIC PRIZE

Sue Gordon was one of the finalists in this prestigious competition for her work *What's hidden in shadows*. In this competition, photographers accompany their image with a statement describing the concept.



For some this is a reality, as it once was for me and is now hidden in history. Blue moods, blue days, blue bruises. Bruises on skin, bruises on mind, and bruises on spirit. It happens in the dark of closed doors and practiced lies. What is hidden in shadows and darkness is far worse than what you see and what is hinted at in averted eyes and excuses. No more. NO MORE!

2022 QUEENSLAND INTERNATIONAL DIGITAL CIRCUIT

In this competition chaired by John North, entrants' images are judged in four salons (Mt Gravatt, Townsville, Maryborough, and Gold Coast). It draws participants from across the world. John generally has the catalogue available on club nights and it is an excellent guide to the levels of photography in these wider competitions.

Geoffrey Hui

Open Colour – Honourable Mention – *The dance*
 Scapes Colour - Honourable Mention – *All tracks lead to water*
 Scapes Colour - Merit – *Sunrise over Torres Del Paine National Park*
 Acceptances - 24

Paul Mackay – Acceptances - 18

Brendan Barker – Acceptances - 6

Ann Ingram – Acceptances – 1

2022 APS NATIONAL

Paul Mackay – Acceptances – 7 **Brendan Barker** – Acceptances - 1

2022 SOUTHERN CROSS NATIONAL EXHIBITION

Geoffrey Hui Open Colour – APS Silver Medal – *The victory spin*
 Night Sky – APS Bronze Medal – *Aurora Borealis over Kirkjufell Mt*
 Scapes – Highly Commended – *Sunrise over Torres Del Paine National Park*
 Acceptances – 6

Paul Mackay

Open Mono – Highly Commended – *Moving on*
 Acceptances - 7

Winning entries of MGPS members who entered the Mt Gravatt Show

By Suzanne Edgeworth

Colour Prints Open Prints

1 st .	Paul Mackay	<i>River Hugger</i>
2 nd .	Chris Seen	<i>Blood and guts</i>
3 rd .	Paul Mackay	<i>Putting my skates on</i>
H/C.	Chris Seen	<i>Kaos in flight</i>
H/C.	Chris Seen	<i>Bracing for landing</i>

Mono Prints Open

1 st .	Paul Mackay	<i>Playing the winning card</i>
2 nd .	Paul Mackay	<i>Destined for destruction</i>
3 rd .	Paul Mackay	<i>Globemaster over city</i>
H/C.	Paul Mackay	<i>Moving on</i>
H/C.	Hector Beveridge	<i>Sunburst</i>

Creative Prints Open

1 st .	Robert Vallance	<i>Magnolia leaves</i>
2 nd .	Hector Beveridge	<i>Fury</i>



Suzanne Edgeworth with the Show Gallery

Nature Colour or Mono

1 st .	Hector Beveridge	<i>At easre</i>
2 nd .	Hector Beveridge	<i>Monarch's realm</i>
3 rd .	Chris Seen	<i>Circle of life</i>
H/C.	Hector Beveridge	<i>Not a grassbird</i>
H/C.	Chris Seen	<i>Food pick up</i>

MGPS members staffed the photographic display at the Mt Gravatt Show. Thanks to the following members for their assistance: Michael Mitchell, Sue Gordon, Michelle Coles, Bruce McDonald, Hector Beveridge, Christine Jull, Dotti Harkins, Robert Vallance and Priscilla Gibbs.

Grand Champion

Paul Mackay *River Hugger*

People's Choice

Susan Chisholm *Dragons look west*



Paul Mackay beside the Grand Champion image

RESULTS OF MGPS COMPETITION 2021-2022 (thanks to Michael Mitchell)

B Grade Prints	# entries	YTD	Average	Merits	Honours
Susan McCrory	9	75	8.33	3	2
Christine Jull	8	66	8.25	4	1
Margareta Dewilde	9	66	7.33	5	0
AB Grade Prints					
Dorothy Harkins	18	156	8.67	8	5
Robert Vallance	20	132	6.60	5	2
Janet Richardson	18	123	6.83	7	0
A Grade Prints					
Geoffrey Hui	20	204	10.20	8	10
Paul MacKay	20	195	9.75	9	8
Eligia Sword	20	168	8.40	6	6
B Grade Digital					
Margareta Dewilde	22	207	9.41	5	11
Christine Jull	20	174	8.70	8	6
Shania Mitchell	16	114	7.13	6	1
AB Grade Digital					
Hazel Sempf	22	201	9.14	5	9
Sharon Puata	20	180	9.00	5	8
Michael Mitchell	22	180	8.18	6	6
A Grade Digital					
Jefferey Mott	22	213	9.68	9	9
Heidi Wallis	22	198	9.00	7	8
Geoffrey Hui	22	198	9.00	10	7

**MEMBERS PROMOTED
IN GRADINGS**

The following members are congratulated for moving up one level in their grading commencing in July 2022.

Margareta Dewilde
Christine Jull
Sharon Puata
Hazel Sempf
Michael Mitchell
Kevin Dixon
Dorothy (Dotti) Harkins
Gary (Rick) O'Shea



Creative Winner: Robert Vallance
Magnolia leaves



People's Choice Winner: Susan Chisholm
Dragon looks west



Nature Winner: Hector Beveridge
At ease

FROM THE PRESIDENT



I was quite saddened recently to hear from some of our A Gold members that they thought that A Gold membership no longer existed when in fact it was only the A Gold section of our monthly competition that was discontinued due to the limited numbers of entries making it no longer viable.

I would like to reassure you all that A Gold still exists as a membership classification and is highly regarded within our club community. For those who are not fully aware of what A Gold status means, it is awarded to a member who has attained a consistently high standard of photographic work and who has made a long-standing contribution to MGPS. A Gold membership status is not automatic, it is earned and bestowed on worthy members after due deliberation of the MGPS Management Committee following MGPS Guidelines.

Elsewhere in the newsletter you will find a flyer for the Rotary Multicultural Festival and Car Show & Shine on Saturday 6th August. This is shaping up to be a great event and MGPS have been invited by Rotary to attend as a group. We are currently organising early access to the grounds to be able to photograph the show cars as they arrive and set up. Keep an eye out for more details. *Ian Sweetman*

FROM THE EDITOR



We have something different this month in a very stimulating article by an excellent photographer David duChemin on Bodies of Work. Bruce McDonald recommended the article as being of interest to members. I know my policy has been to include “nothing you can google” but in this case the article took me in a direction I never thought about googling. It also helped that David footnoted the article with the conditions by which camera clubs could reprint his article. If other members stumble across an article you think would be of interest to members and there appears to be no copyright problems, please email me the details.

I continually try to ensure that the newsletter records the many ways in which MGPS members contribute to the club and are involved in photography. However, my information depends on having many reliable sources. I scan the catalogues of competitions for members names but could easily miss a few. So if you see I've missed someone's achievement including your own, please let me know. Also, if you know of any ways members are involved in photography through competitions or other areas, please inform me so the diversity and richness of our club is represented in this newsletter. With that in mind, I acknowledge Sue Gordon and John Doody who spent a day making wooden frames to hang members' images at public library displays later in the year. Also Suzanne Edgeworth did a wonderful job organising the Photography Competition and Exhibition at the Mt Gravatt Show..

As usual, I always welcome short articles, pieces of news as well as suggestions. Please send these to **my new email** newsletter@mgpsinc.onmicrosoft.com *Paul Mackay*

MEMBERSHIP FEES DUE – 1ST JULY



- Full membership \$50
- Concession (Blue Card) \$25
- Spouse of FULL member \$30
- Associate Under 18 yrs \$35

HOW TO PAY

1. By CARD at meetings. See Michelle Coles (Treasurer) during the supper break.
2. BANK TRANSFER to Mt Gravatt Photographic Society Inc
BSB 064-118 Acc 10054613
Put your name in the reference so we know who has paid.

A GRADE GOLD MEMBERS

A Gold Grade - are members who, in the opinion of the management committee, have shown a high level of photographic achievement over an extended period in A Grade and have also a proven record of assisting fellow members. For a significant time, there was a club competition within the A Grade Gold membership. However, because too few were competing due to other photography commitments including judging and professional photographic work, the club decided to retain the special status of A grade Gold but include them within the A Grade competition. The current A- Grade Gold members are featured below.

David Knell		Lyn Fedrick		Julie Geldard	
John Doody			John North		Gordon Dixon
			Warren Veivers		Graham Martin
		Rodney Topor		Sue Gordon	

MGPS Development Class

A total of nine participants eager to improve their camera skills took part in the first of a number of MGPS Development classes on the 25 June 2022. The session presenter Julie Geldard covered a wide range of topics including Depth of Field, Creative Shutter speed and Metering modes, and each topic was reinforced with a short practical session in which the participants were able to consolidate the lesson.

The class, held at Underwood Park was held in a well presented and warm room with excellent facilities. There was ample car parking and space outside for photos. Morning tea was provided.

Julie was assisted by Ian Sweetman, Suzanne Edgeworth, Michelle Coles and Robert Vallance, who provided support during the practical portions of the class. Judged by the smiles at the end of the class I believe it will be rated a success by the participants.

. *Robert Vallance*



Robert Vallance



Robert Vallance



Gwenda Kruger



Robert Vallance



Robert Vallance

WHAT JUDGES LOOK FOR

(A summary of the presentation by Graham Martin and Warren Veivers to members at the July 2022 club meeting.)

As long standing and experienced judges, Graham and Warren provided us with an insightful and interesting perspective on how to approach selecting our images for competition. The presentation went beyond identifying the finer points of an image to include the holistic aspect of entering images into a competition.

The final point “that you are not going to be able to please all of the judges all of the time, but you can work the odds in your favour” captured the essence of the presentation.

Starting with matching your image to the type of competition, club or external, is crucial. Club competition allows time for judges to be contemplative in their analysis of images whereas external competition judging is based more on impact. It follows then that we need to be considered in our selection of images for various competition entry.

With two people in every image, the photographer and the viewer (*Ansel Adams*), the photographer needs to convey what was seen and what was felt.

It was highlighted that club competition is a learning opportunity, not just for the feedback on our own images but also from the feedback on all member’s entries.

Impactful images are generated by subject choice but the avoidance of cliches was emphasised. While aspects such as leading lines, framing, low and high viewpoints and S-curves were cited as potential approaches to generating impact, these are by no means the only approaches. We need to develop ability “to see” some of these aspects.

Mention was made of the contribution to impact made by lighting (quality, quantity, direction), composition and colour (especially in conveying emotion).

Simplicity was also highlighted, best described as every element of the image needs to pay rent. In other words, if the element doesn’t add impact, it shouldn’t be there. This is where cropping can come into play.

Both print and digital images were used to illustrate the issues being discussed with reference being made to creating mood, showing humour, emotion and storytelling.

Some of the statements that Graham and Warren emphasised follow as they can inform our practice as photographers.

Think about what your message is at the point of capture (What will capture the attention of the judge?)

There is no such thing as bad light, only an inability to use the light available.

Think first, shoot second and then explore the subject (example, different angles, camera settings, lighting) But don’t forget to be instinctive.

A note on being instinctive. The need to have camera settings ready for the situation was emphasised, example, pre-focusing in street photography.

Many other useful tips were woven into this thoughtful presentation, two of which were:

Don’t be afraid to include yourself in the photo to provide scale or a point of interest (use a timer or remote)

Use layering (foreground/midground/background) to create depth in an image especially valuable in landscape photography.

It was evident to members attending that significant time, effort and thought went into this warmly received presentation. Thanks to Graham and Warren.

Bruce McDonald

Brisbane Powerhouse & Interior Portrait Shoot

Where	Brisbane Powerhouse 119 Lamington St, New Farm QLD 4005. The Brisbane Powerhouse is an arts and culture centre which was previously known as the Power Station. It is now a venue for plays and exhibitions.
Date	TUESDAY, AUGUST 23, 2022
Times	9:30 AM – 11:30 AM
Meet at	Approximately 9.00 am at Coffee Shop at entry to Powerhouse so we are ready to start at 9.30 am. (Grab yourself a coffee while you wait).
Parking	Being midweek, parking is usually quite easy in the New Farm Gardens parking areas.
Shooting	The shoot is being held on a Tuesday as there is to be no functions or advertised exhibitions, so we shall have quite a vast area to walk around as we please. The Powerhouse is very old with some beautiful architecture. With this in mind, we are hoping to have present some amateur models (two males and a female), for us to practice portraits with. Failing the attendance of the models, we can have some fun using our photography colleagues as models. Some of us have done this before resulting in a lot of fun. There is also the New Farm Park gardens close by for garden shots.
Coffee at	Following the shoot, we shall meet for coffee or lunch, along Brunswick St, venue to be advised
Note from Gwenda Kruger	From this August, I shall be taking over organising the Monthly Shoots. A big thank you to Rob Vallance for all our previous shoots. He has done a wonderful job and I hope I can keep up the standard.

10 AUGUST MPGS Annual General Meeting

Mount Gravatt Photographic Society Inc ANNUAL GENERAL MEETING

Wednesday 10th August - 7:30pm

All members are requested to attend as **we are a club run entirely by volunteers** and your attendance at the AGM is really important whether you are nominating for a role or showing support for those who do nominate. Your input on rule changes etc. is also vital.

Please note that your membership fees for the financial year 2022/23 will need to have been paid to enable you to vote on the motions being put forward at the meeting. See Page 8 for how to pay your fees.

All Committee members will step down from their positions. Currently, we do not have nominations for the positions of **Secretary**, **Activities Officer** who organizes speakers for the club meetings and **Committee Member** who assists the Management committee in the execution of their duties. If you can help the club by nominating for any of these roles or any of the other committee roles please email us on info@mgps.org.au

Honours from JUNE MONOCHROME



***Just Scraping* by Robert MacFarlane**

I took this photo during the RAF practice immediately prior to Riverfire last year where I was at Wilson Park. (The practice is better in that it is held just after midday when there is more light and less crowds.)

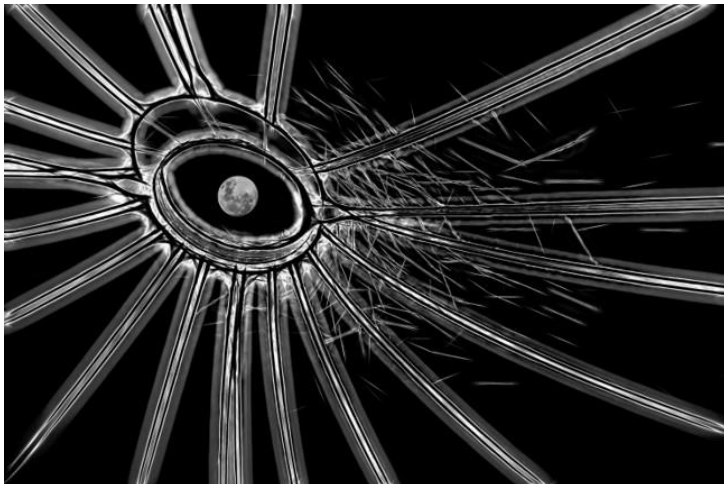
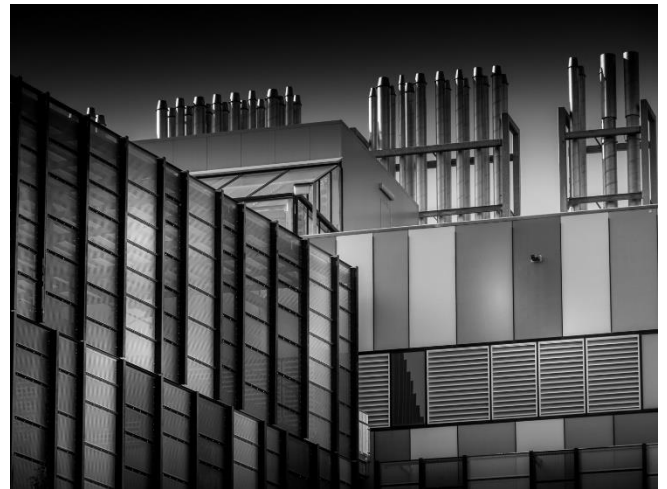
The image is the most dramatic shot (with its close proximity to the building) of a panning burst of at least 13 shots at a rate of 10 frames a second. The shots were taken at 1/4000th of a sec at F5 on auto ISO - I wanted to make sure that I stopped the plane. I used my 70-300mm lens zoomed to the equivalent of about 290mm in the full frame equivalent. I like its sharpness as you can see people on the verandas of the building watching the action. I processed it in an HDR mode, then straightened and cropped it. But it still lacked something - it was a cloudless blue sky. So I went back to the same location months later at about the same time of day and took many photos of clouds in a stacked HDR

mode on my camera (3 shots where one shot is correct exposure and the others are + or - 2 stops). Processing the clouds this way seems to give them more punch without blowing out the details. Although I struggle at blending 2 images, this was a little easier as the plane and the building had sharp edges to mask. The colour image does not impact the same way that black and white does and the plane is grey already.

***Behind Boggo Road Gaol* by Margareta Dewilde**

This image was taken on the Clubs excursion to Boggo Road Jail. It is the sited in the eco-sciences precinct. I took the photo in colour and then converted it to BW. The offices had a lot of indoor lighting and I dulled them down. The changes were done in Lightroom.

OMd-E5-MK II, 1/400sec, F5.5, ISO 200, Aperture Pri, 75mm (150mm) m.14-150 lens



***Gateway to the Galaxy* by Bob Garnett**

The original image of the Gateway to the Galaxy was taken at The Aboriginal Dream Time site at Barcaldine. It was photographed looking up at the centre of the large Marque tent in the dance centre circle. The image was processed in Lightroom with additions from Niks software for Solarizing & Black & White. I also used Topaz to achieve the scattered metal particles look. The Moon was added in Photoshop finishing with Levels or Curves.

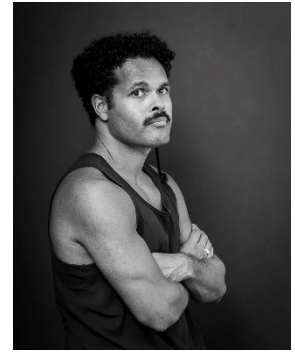
Original image (right)



***Tristan* by Hector Beveridge**

This image comes from our club studio portrait photo shoot organised by Rob Vallance in September last year. I always feel as if I have cheated the system somewhat when I have success with images from organised events such as this one. Strictly speaking it is not all my own work. The environment and lights were supplied and the lighting setup and pose were arranged by a group of us. However, I like the images and was involved. I think converting to monochrome made the image and the judge liked the whites of the eyes.

Olympus M1 Mk2, Olympus 12-100 lens at 28mm, f4 1/50sec ISO 800 -1 EV. Cropping and minimal processing in Lightroom.



***Sunset net fishing* by Hazel Sempf**

I took this photo at Bribie Island, it was a glorious sunset, full of colour. To add to the setting these two young fellows came into the scene and started casting their drag fishing net. I quickly recomposed and adjusted the camera settings to capture the moment.

Sony RX10 at 50mm, 1/15, F11, ISO 80. Processed in Lightroom where I cropped a little to bring more focus onto the boys, added some brightness, adjusted the whites and blacks, lifted the shadows and added a touch of vibrance.

***Lap of luxury* by Eligia Sword**

My local park is Minnippi Parklands. Over the last few years there have been a pair of resident black swans which have bred a few times. I have enjoyed watching the cygnets as they grow to adulthood and eventually evicted from the park. The adult in this picture is actually a sibling from the previous lot. The cygnets seemed to prefer to ride on its back rather than on the mother's.

Canon 5dmark3, F5, iso 400, 1/2000 and spot metering.



***Yellow Moth* by Swarna Wijesekera**

This image of the yellow moth was taken in my garden quite some time ago. I was just shooting random items and among them was this beautiful yellow moth. The camera mode I used was manual. The camera is a Canon 7D mark II. The lens I used was 70 – 300mm at an f value of 5.6. I was shooting at a shutter speed of about 1/ 1000. ISO value was 300.

This was only processed in light room with a heavy crop.

Newsletter of the Mount Gravatt Photographic Society Inc. (MGPS)

PO Box 234 Mount Gravatt QLD 4122

President: Ian Sweetman

Newsletter Editor: Paul Mackay

Email: newsletter@mgps.org.au

Club meetings are held on the 2nd and 4th Wednesday of each month at St Bartholomew's Church Hall, corner of Logan Rd and Mountain St, Mount Gravatt.

Staying up to date:

For all the latest news on what's happening at the club and for news on other events and activities, you can;

- Join the Club's Facebook page – MGPS Members Group. Please ensure that your Facebook page is in the same name as your club membership to be eligible.
- Watch your inbox for regular club emails as well. If you are not receiving emails please let us know.

APS National Meet up - Toowoomba 2022

Like 4 Share Tweet



Meet Up



Details

Start Date	11 September, 2022
End Date	14 September, 2022
Cut off date	28 August 2022
Individual Price	\$50 Members - \$70 Non Members
Location	Toowoomba QLD

Results from July Competition

Subject: Nature

AB Grade Print	PRINT COMPETITION judged by Ralph Brown			
Member name	Open Image	Set Image	Points	Points YTD
Trudi Aykens	Credit	Credit	12	12
Margareta Dewilde	Credit	Merit	15	15
Christine Jull	Merit	Honour	21	21
Brendan Barker	Credit	Credit	12	12
Gwenda Kruger	Honour		12	12
Robert Vallance	Merit	Credit	15	15
A Grade Print				
Geoffrey Hui	Merit	Honour ***	21	21
Bob Garnett	Honour	Credit	18	18
Hector Beveridge	Merit	Merit	18	18
Dorothy Harkins	Honour	Credit	18	18
Lekha Suraweera	Honour	Merit	21	21
Eligia Sword	Credit	Credit	12	12
Paul MacKay	Merit	Credit	15	15
Heidi Wallis	Merit	Credit	15	15
Susan Chisholm	Credit	Merit	15	15
Joyce Metassa	Credit	Credit	12	12
Kerri-Anne Cook	Merit	Credit	15	15
Rosslyn Garnett	Credit	Merit	15	15
Liann Haaima		Credit	6	6
Swarna Wijesekera	Credit	Merit	15	15

*** Print Image of the night

B Grade Digital	DIGITAL COMPETITION judged by Rochelle James			
Member name	Open Image	Set Image	Points	Points YTD
Lee Dixon	Acceptance	Merit	12	12
AB Grade Digital				
Trudi Aykens	Merit	Merit	18	18
Margareta Dewilde	Credit	Acceptance	9	9
Christine Jull	Acceptance	Honour	15	15
Brendan Barker	Merit	Merit	18	18
Gwenda Kruger	Acceptance	Acceptance	6	6
Robert Macfarlane	Acceptance	Credit	9	9
Lorraine Burdeu	Credit	Acceptance	9	9
Russell Dickson	Credit	Acceptance	9	9
Robert Vallance	Acceptance	Credit	9	9
Rose Parr		Honour	12	12

A Grade Digital				
Member name	Open Image	Set Image	Points	Points YTD
Geoffrey Hui	Credit	Merit	15	15
John Doody	Merit	Acceptance	12	12
Michelle Coles	Acceptance	Acceptance	6	6
Sharon Puata	Credit	Acceptance	9	9
Hazel Sempf	Credit	Honour	18	18
Gary (Rick) O'Shea	Merit	Acceptance	12	12
Bob Garnett	Merit	Acceptance	12	12
Hector Beveridge	Acceptance	Acceptance	6	6
Kevin Dixon	Acceptance	Acceptance	6	6
Dorothy Harkins	Credit	Acceptance	9	9
Lekha Suraweera	Credit	Credit	12	12
Suzanne Edgeworth	Credit	Honour	18	18
Eligia Sword	Credit	Merit	15	15
Paul MacKay	Acceptance	Merit	12	12
Heidi Wallis	Credit	Merit	15	15
Susan Chisholm	Acceptance	Merit	12	12
Joyce Metassa	Credit	Acceptance	9	9
Kerri-Anne Cook	Honour	Credit	18	18
Rosslyn Garnett	Credit	Credit	12	12
Jefferey Mott	Merit	Honour ***	21	21
Liann Haaima	Acceptance	Acceptance	6	6
Swarna Wijesekera	Merit	Acceptance	12	12
Shuying Jiang	Credit	Acceptance	9	9
Cheryl Zwart	Credit	Honour	18	18
Priscilla Gibbs	Acceptance	Acceptance	6	6

*** Digital Image of the night

Images awarded Merits or Honours will be displayed on the MGPS website -www.mgps.org.au/club/monthly-comps/winning-images Contact the Records Officer records@mgps.org.au for any problems.

MGPS 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.

MGPS Executive



Ian Sweetman
President



Brendan Barker
Vice President



Susan McCrory
Secretary (on leave)



Michelle Coles
Treasurer



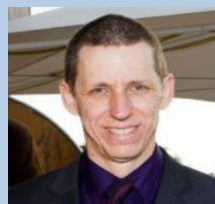
Suzanne Edgeworth
Activities Officer



Margareta Dewilde
Competitions Officer



Paul Mackay
Newsletter Editor



Michael Mitchell
Records Officer

Andrea Ryan
Member #9

MGPS Officer Bearers

ZOOM officer	Rodney Topor	Librarian	
Club Activities Officer	Robert Vallance	Welcome Desk 1	Dotti Harkins
Data Projectionist	Rodney Topor	Welcome Desk 2	Christine Jull
Assistant Projectionist	Rick O'Shea	Welcome Door 1	Joyce Metassa
Digital Competitions	Tony White	Welcome Door 2	Russell Dickson
Interclub Competition Officer	Suzanne Edgeworth	Welcome Door 3	Joni Keenan
Assistant Treasurer	Chris Seen	PSQ Liaison	Sue Gordon
Competitions Assistant 1	Trudi Aykens	Website Coordinator	Kevin Dixon
Competition Assistant 2	Janet Rowe	Hunt and Shoot Coordinator	
Equipment Officer	Rick O'Shea	Catering Coordinator	VACANT
SUBGROUP COORDINATORS			
Digital Group	Rodney Topor	Monochrome Group	Warren Veivers, Cheryl Zwart
Developers Group	Julie Geldard	Inter/National Group	John North

CLUB COMPETITION SCHEDULE 2022

Themes marked # form the basis for interclub competition in 2022.

Set subject	Entries due	Judging date	Description
Long Exposure	24 Aug	28 Sept	Long Exposure photography involves using a long-duration shutter speed to sharply capture the stationary elements of images while blurring, smearing, or obscuring the moving elements with the intent to create a photo that shows the effect of passing time.
Reflections	28 Sept	26 Oct	Images where mirrors, windows, water, or other reflective surfaces are used to get reflections. Creative possibilities endless....
Low Key	26 Oct	23 Nov	Low-Key images that have been exposed or manipulated post-processing, so that the key tones are darker than the mid-tone ideal (meaning the highlights are dimmer, the shadows dense and the overall image looking darker and more brooding)
Annual	09 Nov	14 Dec	Refer to MGPS website competition page or Member handbook number 6.1-page 11
Open	14 Dec 2022	28 Jan 2023	An image of any subject or genre 2 open images can be entered for both the digital and the print competitions.

Did you know your results in external competitions contribute towards your cumulative points towards MGPS Gold, Silver and Bronze awards as well as Masters and Honours Status?

Check the table below and if this applies to you, contact Michael Mitchell with details - records@mgps.org.au

Comp	Champion	Honour	1st	2nd	3rd	Merit/ Highly Commend	Credit	Accept	Entry
MGPS Monthly Competition		12				9	6	3	
MGPS Annual Competition (December)	30		20	15	10	5			
MGPS – Interclub – Metro, PSQ	40		20	16	12	9			3
Approved minor salons, shows, exhibitions, events	25		10	8	6	4		2	1
State Salon Including SEQ	50		30	24	18	12		6	1
National Salon	70		40	32	24	16		8	1
International Salon	10		50	40	30	20		10	1



Who We Are

Rotary is a global network of 1.4 million neighbors, friends, leaders, and problem solvers who see a world where people unite and take action to create lasting change across the globe, in our communities, and in ourselves.

Solving real problems takes real commitment and vision. For more than 110 years, Rotary's people of action have used their passion, energy, and intelligence to take action on sustainable projects. From literacy and peace to water and health, we are always working to better our world, and we stay committed to the end.



THE RAISED FUNDS WILL ASSIST ROTARY'S "DISADVANTAGED YOUTH" PROGRAMS

Email: sunnybankrotary@gmail.com
chris.ellissbhrotary@gmail.com



SPRINGWOOD



Global No.1 for 7 Consecutive Years



Proudly Sponsored by Brisbane City Council



Rotary Multicultural Festival and car show & shine

Date: Saturday 6th August 2022

Time: 9:30am-4:00pm

Venue: Mt Gravatt Showgrounds

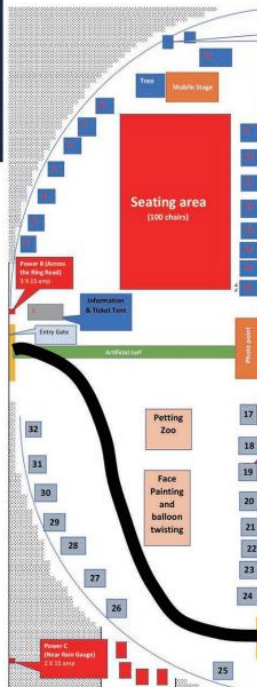
1644 Logan Rd, Mt Gravatt, QLD 4122



FREE ENTRY & FREE PARKING

Car Show & Shine

200+ Vehicles on display
 (Modern & Vintage cars,
 Luxury Cars & Motorbikes)



The Multicultural Festival



- Diverse communities' cultural performances,
- food & drinks, harmony, 4000+ patrons from public.
- Dignities & celebrities visit the festival.
- ABC and 4EB's live broadcast.
- Free Petting Zoo + Balloon Twisting + Face Painting

Halal Food Available



LIVE BROADCAST



For Public Transport
 BUS 170 Broadwater Rd at Hillgrove, Stop 40
 BUS 175 Logan Rd at Mt Gravatt Showgrounds, Stop 38a

For Parking
 Over 2000+ free car parking around show area
 including Hillsong Church car park



INVITATION

PERSONA: 50 YEARS OF PHOTOGRAPHY AT QCA

Angela Blakely, Amy Carkeek, Anna Carey, Bruce Reynolds, Christine Ko, David Lloyd, Dean West, Eric Bridgman, Fiona Foley, Gerwyn Davies, Jay Younger, Joachim Froese, Joe Ruckli, Katrin Koenning, Louise May Dela Cruz, Man&Wah, Marian Drew, Martin Smith, Nicolette Johnson, Raphaela Rosella, Ray Cook, Renata Buziak, Russell Shakespeare, Shehab Udin, Swade Ferguson, Talitha Grootenboer, The Huxleys, Tracey Moffatt

Opening Event: Thursday 4 August, 6pm - 8pm featuring a special performance by the Huxleys.

Exhibition Dates: 1–13 August 2022

Webb, Project, and Grey Street Galleries 226 Grey Street, South Bank & POP Gallery, 381 Brunswick Street, Fortitude Valley.

Spanning all four QCA Galleries spaces, this exhibition is an exploration of half a century of photographic teaching and learning at the Queensland College of Art, Griffith University. *Persona: 50 Years of Photography at QCA* explores the territory of the self, alter ego, disguise or alias.

This exhibition features the work of over twenty-five QCA alumni and students, and will feature a wide range of media. Focusing on works that have a strong personal or autobiographical element, the exhibition serves as a salutation to the past fifty years of Photography at the Queensland College of Art, and a celebration of what's to come.

Curated by Henri van Noordenburg.