



NEWSLETTER ISSUE:  
January 2026

# EXPOSURE

## FROM THE PRESIDENT



Hello everyone, welcome to 2026.

I would just like to give you an idea of what has happened so far in the last few months and some of the things that are planned for this year.

In December we had a great Christmas party and Photo of the Year presentation with the help of many members, it was a very successful and enjoyable night.

We have listened to your responses to the survey and have started implementing some of your requests.

The meetings will now start at 7 00 with arrival from 6.30, we will try this for 6 months and see how successful it is.

Tony White has done a fantastic job of updating the digital entry page for competitions.

We are in the process of updating the website starting with improving the process to enter digital competitions.

Ian Sweetman has done an amazing job at creating a new Calendar which now has all the events occurring at MGPS. Have a look and see. When you click on the tabs the information is there.

You will now receive reminder emails of club monthly events (ie) entry due nights for club comps and outings and activities

We are still intending to do more on the website.

This year we will have more activities nights and workshops where you will actively be learning how to do different aspects of photography. The first one is on Wednesday 11 February.

We are in the process of arranging a weekend away in April and will inform you when we have more information.

If you have any suggestions for the club, please talk to one of the committee members, you can recognize us as we now have new gold badges.

I hope this will be an exciting year for us all.

Suzanne Edgeworth (President)

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November Digital Image of the Night  
*Show Off* by Heidi Wallis

## Vale: Eligia Sword

For 15 years, Eligia Sword was a treasured member of the Mount Gravatt Photographic Society — an award-winning photographer whose images consistently achieved honours, not only in digital form, but also in print format. Her work stood out for its quiet excellence and her ability to see beauty where others might simply pass by.

Eligia had a deep passion for nature, especially the small, often-overlooked details. Bugs fascinated her. So many times, while we were out photographing together, Eligia would gently lift a leaf and discover tiny creatures of astonishing beauty — moments I would never have noticed without her. She had that rare gift of seeing the extraordinary in the smallest things.



I still remember the first time Eligia attended one of my early beginner photography lessons with iPhotograph Magic, back in 2009. We were photographing at a large nursery when she discovered a white and yellow butterfly resting inside a beautiful crows-nest, which she captured perfectly. The image was outstanding — but what I remember most was the look of awe on her face. Her eyes glowed with pure delight. In that moment, I knew she was hooked, and photography would be a lifelong passion.

Eligia joined me on many outings over the years and became a valued and generous contributor to Mt Gravatt Photographic Society and iPhotograph Magic. I also knew she carried a long-held dream: to travel to Africa. In 2023, that dream finally came true when she joined me in Kenya and Tanzania. She was absolutely over the moon — filled with joy, wonder, and gratitude for every moment and opportunity to capture the wildlife.

It was only after returning home that Eligia learned she would need to undergo treatment — which at times, was quite savage. Yet she faced it with bravery and determination. This year, her goal was simple and hopeful: to return to MGPS, to reconnect with her community and her passions. Her best friend Liann was ready to take her along, helping her find her way back to the things she loved most.

It is with great sadness that we now face life without Eligia. Her absence leaves a deep void — in our clubs, in our friendships, and in the quiet moments when we pause to look closely at the natural world. She taught us to slow down, to notice the small things, and to find beauty where we least expect it.

Eligia will be deeply missed and always remembered.

By Julie Geldard on behalf of all her photography friends with love and always admiration.

*Flamingo Parade* by Eligia Sword



## FROM THE EDITOR



Happy New Year members and best wishes for a successful photographic year in 2026. There is a lot of energy and creativity in our club and I'm sure we can look forward to many interesting and stimulating activities.

We have commenced the year on a sad note, however, with the passing of our valued member, Eligia Sword. Eligia notably won a second and a highly commended at the Club's most recent annual awards. I thank Julie Geldard for her moving tribute to Eligia.

In our first newsletter, we don't have a feature article but these will be returning in February. Geoff Hui sent me an engaging article of his journey along the coast of Alaska. This will feature in February. Similarly, Ian Hunter sent unsolicited a very interesting story of his caravan journey through Western Australia. This will be included in the March Newsletter. I hope these examples encourage more members to send me details of their photographic activities. These do not need to be based around travels but might involve a report on

experiments or learning in any area of photography.

I thank Warren Veivers for providing a very useful article on sharpness for our Tip of the Month. I invite other members to send me their tips for inclusion in the newsletter. Thanks also to Dallas Hrabar for writing about his photography.

Please send ideas or contributions for the newsletter to **the editor's email**. [newsletter@mgps.org.au](mailto:newsletter@mgps.org.au)

*Paul Mackay*

## New Life Member

**Our President, Suzanne Edgeworth was presented with her life membership for her long and outstanding contribution to MGPS.**

Suzanne wrote this statement in accepting the life membership.

I was honored in December to receive the Lifetime Membership of Mount Gravatt Photographic Society. I joined MGPS in 2010 and decided shortly after that I wanted to become more involved in the club.

I undertook the role of Competitions officer which I held for 3 years. Following that, I became Secretary and on the Committee. Two years later, I was elected Vice President and after a further two years became President for two years. When I stepped down from that role, I then took on the role of organizing speakers to present at the club. I also became the Interclub Competitions Officer, which I held for 4 years. I enjoyed all these roles. Then last year I once again took on the role of President.

Whilst occupying these roles I also have been the Coordinator for the Mt Gravatt Show Photographic Competition for the past 10 years and Coordinator of MGPS exhibitions at the Carindale and Garden City Library for the last 3 years.

I have been involved in, and assisted in many Christmas parties and workshops, weekends away and activities. During this time, I have made so many friends and have worked alongside some amazing people.

MGPS is a great club, and I have seen so many people grow in their photography and life journey, and it makes me happy if people feel I have assisted them along the way.

I would like to thank all those who have helped me in my roles and my own journey.

I encourage all of you, if you are not already participating in some part of the club, think about it.

It is a rewarding way to make new friends whilst on your photographic journey.

Suzanne Edgeworth





## Tip of the month

### IMAGE SHARPNESS ISSUES

1. Generally, "Standard" images should be sharp.
2. Creative images and portraits may have more appeal if soft or blurred.
3. Normally it should be obvious to a judge if the lack of sharpness is intentional or appropriate.
4. Furthermore, a judge should be able to recognize when an image is out of focus, blurred due to camera movement, blurred due to subject movement or if some soft-focus lens, filter or technique has been used.
5. Image sharpness is comprised of two factors- Resolution and Contrast. Sometimes Resolution can be improved, but only slightly, by stopping down. Contrast may be increased during processing to make an image look sharper.

### TYPES OF UNSHARPNESS- CAUSES AND SOLUTIONS

- a. Out of focus. [see b.]
- b. Inadequate Depth of Field. Usually caused by inappropriate [too large] aperture choice or an unsuitable point of focus. It's possible for SLR cameras to show an in-focus image in the prism viewfinder when the image is not really focussed accurately on the sensor. With Mirrorless cameras the viewfinder image you see is taken directly from the sensor. Careful focussing, possibly using Live View and Depth of Field preview [if available] can help resolve this issue.
- c. Blur caused by Camera Movement due to a too slow a shutter speed.
- d. Blur caused by subject movement and too slow a shutter speed.
- e. Blur over part, or all, of the image caused by "Mirror Slap". Obviously, this is not a problem with rangefinder or mirrorless cameras- only with SLR's. It's usually only an issue between speeds from 1/60 second down to about 1 second and can vary from camera to camera. It often shows up as blurring to the top or bottom [or left or right] of the image with the remainder sharp. Using a tripod doesn't help overcome the problem. It's not a problem with long exposures because the blurring only occurs for a small fraction of the exposure time. Modern cameras and lenses shouldn't be affected too much by this problem if Image Stabilization is turned on when handholding.
- f. An unstable tripod. Various solutions are available- not extending the centre column or the bottom leg sections can help. As well, try weighing down the tripod with a camera pack or bag of stones. In windy conditions it may be safer to handhold, or you could look for a sheltered spot. Finally invest in the best tripod that you can afford, that you can carry comfortably and that suits your needs.
- g. Forgetting to turn off Image Stabilization when using a tripod. A soft image is produced because a lens element or the sensor itself, in some cameras, moves to compensate for movement that isn't there. If I'm using a lightweight tripod as I often do I leave the IS turned on as this will help eliminate blur from slight movement due to the tripod.
- h. Forgetting to turn on Image Stabilization when hand holding your camera.
- i. Aberrations in a lens. Chromatic aberration is usually only evident as colour fringing around outlines in your subject. Unless it's extreme there's no need to panic and immediately buy a new lens. Often it can be corrected by using the "Lens Correction" option in an image editing programme.

Spherical aberration can cause a lack of sharpness especially towards the edges of the frame.

Other lens aberrations include Barrel Distortion [usually most obvious in fisheye and ultra-wide-angle lenses] and Pincushion Distortion [sometime evident in telephoto lenses] which don't necessarily affect sharpness but show straight lines as curves. Some zoom lenses can show both but at different focal lengths.

Coma is another lens aberration which renders point sources of light as miniature “comets”. It’s rarely obvious and usually not a problem. Sometimes using any filter at all on a wide-angle lens for night sky images can induce coma. Often it can be corrected by stopping down- even slightly and removing any filter on the lens.

- j. Diffraction caused by stopping down a lens too far can degrade image sharpness. The obvious solution varies depending upon Camera Format or lens type. As a general guide minimum aperture should be f 5.6 for compacts, F 8 for Micro 4/3 cameras, F 11 for APS C cameras and F 14~ F 16 for full frame models. Large format [eg 4x5 or 8x10 inch] film photographers found diffraction was not a problem at apertures as small as f 64 or even smaller.
- k. Overall lens softness is usually only a problem at or near maximum aperture with less expensive lenses. Generally, “top flight” lenses can be used with confidence wide open. Most lenses improve if stopped down between 1 and 3 stops. Middle apertures usually offer the best sharpness, and diffraction becomes an issue when stopped down further- regardless of the price or initial quality of the lens. Be aware that **some** lenses [ especially for compact and Micro 4/3 cameras but possibly full frame as well] may offer their best sharpness when wide open or stopped down only one stop.

Often this unsharpness appears as an overall haziness that may be partially corrected in processing using Dehaze filters or techniques like Apply Image Multiply or Contrast adjustment in Photoshop.

- l. One final cause of unsharp images is a dirty or scratched lens or filter. Beware- careless cleaning can ruin an expensive filter and UNNECESSARY CLEANING OF FRONT AND REAR LENS ELEMENTS SHOULD BE AVOIDED.

The above comments are offered as a guide for photographers and not as a comprehensive technical bible. Readers are invited to take only the advice that they need. Indeed, those striving for artistic softness can possibly apply the advice in reverse to achieve their aims.

Warren Veivers September 2016, Revised April 2021

## February Photoshoot

<b>Date, Time</b>	Saturday 28 February 3.15-6.15pm
<b>Location</b>	<b>Norfolk Point Manly- Nautical theme</b>
<b>Details</b>	<p>This is an opportunity to capture nautical related images suitable for the forthcoming monthly competition. There is potential to also create some minimalist images for a later monthly competition.</p> <p>Your contact for this shoot will be <b>Jeffrey Mott</b>.</p> <p>The shoot will provide opportunities to practice your panning technique and potential for post-production photo stacking.</p> <p>The shoot will provide opportunities to practice your panning technique and potential for post-production photo stacking.</p> <p>For panning, Jeff suggests a 50-300mm or equivalent lens and an ND filter while for an overview of photo stacking see <a href="https://www.youtube.com/watch?v=P6kurH5e-Zg">https://www.youtube.com/watch?v=P6kurH5e-Zg</a> . As well, Jeff is happy to cover photo stacking in the 23 February Digital Image Improvement Group.</p> <p>Free parking is available, but it can get busy at times.</p> <p>Post shoot we could adjourn to the Manly Boathouse for dinner.</p>

## The MGPS 2025 Christmas Party



The Christmas party for 2025 10 December was a great success. We had 54 members attend the fun filled night. The Christmas decorated tables for a sit-down dinner gave members a chance to mix as they enjoyed a lovely selection of food and desserts.

The Trivia quiz was enjoyed by all: thanks to Josh for being the MC.

There are a few members who deserve our gratitude for their contributions:

Susan McCrory organized the slideshow of the winning images and the slideshow of all the entries that showed in the early part of the night.

Margaret Kemmery purchased the collection, prepared the raffle basket and arranged drinks and other food items for the night.

Sue Gordon for judged the Photo of the Year competition and bought some of the food items from Costco on her way to the club.

Lekha made a beautiful fruit platter.

I arranged for a contact to supply the main course food, and I was pleased there was plenty of delicious food.

Many members came early to help set up the tables and food area and helped during the night and on pack up (too many to mention), so a huge thank you to you all for any of the roles you did on the night.

It was a pleasure to see so many members all help to make a great event. *Suzanne Edgeworth*



# MGPS 2025 Annual Awards



Award recipients

PRINTS			DIGITAL		
Non A Grade Colour			Non A Grade Colour		
John Langer	Tunnel view	1st	Bhaskar Desha	Brown Booby Flyover	1st
Margaret Kemmery	Reindeer Herder	2nd	Doug Paterson	Sea Scout Dinghy	2nd
Janet Richardson	Illusion	3rd	John Langer	Yosemite Falls	3rd
			Janet Richardson	Hand Pulled Rickshaws	HC
A Grade Colour			A Grade Colour		
Liann Haaima	Headfirst	1st	Suzanne Edgeworth	Boys Fishing	1st
Bruce McDonald	Pushing the limits	2nd	Rose Parr	It's MY Spider	2nd
Swarna Wijesekera	Resting Butterfly	3rd	Dallas Hrabar	REDLAND BAY	3rd
Paul Mackay	Ait Benhaddou	HC	Geoffrey Hui	Bear Of Anan Creek AK	HC
			Eligia Sword	Feeding the Young	HC
Non A Grade Monochrome			Non A Grade Monochrome		
John Langer	Moody Moments	1st	John Langer	Peering into the Gloom	1st
Janet Richardson	Big Beast	2nd	Janet Richardson	Speeding Past	2nd
Gwenda Kruger	TIMES HAVE CHANGED	3rd	Wendy Buick	Angry Bird copy	3rd
			Bhaskar Desha	Pelican abort landing	HC

A Grade Monochrome			A Grade Monochrome		
Paul Mackay	Playing the guembri	1st	Geoffrey Hui	A Whales Tale	1st
Hector Beveridge	Mary River Rattler	2nd	Eligia Sword	Ruffled	2nd
Swarna Wijesekera	Me time on the beach	3rd	Hazel Sempf	Jim	3rd
Liann Haaima	Dueling	HC	Kerri-Anne Cook	ANNUAL #2	HC
			Dorothy Hurdle	Dance of the Paperbarks	HC
PRINT CHAMPION			DIGITAL CHAMPION		
Paul Mackay	Playing the guembri		Geoffrey Hui	A Whales Tale	



Playing the guembri

and below

A Whales Tale





# Know your photographer

## Dallas Hrabar

**Years behind the camera?** 40

**Favourite Camera/s? Why**

Nikon D3400, APSC camera (24mp, crop sensor). Crop sensor multiplier is great for sport, good on power, backward compatible for my old Nikon lens's and it was less than \$700.00 with 18-55mm kit lens.

**Favourite Lens: Why?** Canon EF 300mm 2.8 IS, SSSSharp as.

**Post processing Software preference. Why?** I might tinker with it.

I like to get exposure right in camera, so I keep an eye on the histogram shape and highlight warning in preview and scan for things that just don't look right.

I crop, straiten, add copyright branding and add mounts for presentation in PS CC.

**Main Photographic Interests?**

Minimalist, landscapes, sport, street, human interest, ICM, fauna, flora, family, and styling the tiny.

**What challenges you?** Dissolving 45mp of hue, detail and texture to 2mp for club judging and display.

**What do you want to learn next?** Not sure!

**Favourite image**



My favourites are the ones when I was in the right place at the right time. Paul Mackay (Ed) suggested the WNRL shot "ON THE LINE". The Broncos were on top of the competition ladder and the Cowboys never really impeded their progress on the score board so there were plenty of Broncos tries on offer. I was in the right place and at the right time for this one.

**What were your capture strategies?**

Shots of Impacts, scoring tries, player reactions, team shots and leaving room for cropping

**Camera and setup:** Nikon D500, Spot metering, WB fixed daylight, Manual, S 500, A F8, Auto ISO. Lens:AF-P 70-300/4.5-6.3 G IF-ED VR DX

**What were your processing strategies?**

I converted it to Monochrome because the led barrier advertising was just too strong.

I cropped into the action to emphasise the small amount of line she has to place the ball over before being dragged out of reach. A few shadows and blown highlights add another layer of drama.

## February 11 Club Meeting

**This will be a workshop in three stations so please bring your cameras, tripods and small aperture lenses.**

### **Station 1: use of a light pad to create works of art using articles from nature with Ann Ingham**

I've always been fascinated with creating WORKS OF ART using natural forms particularly flowers and leaves. I've found the use of a light pad is just one of the ways to create works of art taken from nature, and it can produce exciting results. The use of double imaging, postproduction and the use of our own backgrounds can further enhance the initial image.

Why do I use a light pad?? It enables the use of wonderful backlighting. The backlighting is best when using transparent materials. Flowers, leaves, grasses, feathers, butterfly wings, glass, silk, whatever lets light through is gist for the mill.

We will have a couple of light pads at the meeting, but if you have your own pad do bring it along and we can have some fun.



### **Station 2: Refraction Photography with Hazel Sempf**

Refraction is the bending of light using mediums such as water and crystal balls to make an otherwise ordinary image extraordinary. At this workstation, I will show you how to set up and photograph refraction in a home studio setting as well as some of the techniques involved in creating a photograph of a refracted image. A lens approximately 24-70mm or a macro lens will be suitable.



### **Station 3: Cyanotypes with Sue Gordon**

Cyanotypes are a traditional method of image making developed in the 1840's. A light sensitive solution of iron-based chemicals is painted onto paper and then exposed to UV light using negatives, plant specimens or other objects to produce an image. Watching that image come to life as it is rinsed is one of the joys of this process. This workshop offers a hands-on experience of exposing and developing images. All materials will be supplied.



## Forthcoming Speakers in 2026

**Wednesday 11 March** – 2 speakers

**Gavin Brown, Sensor Services** - have your sensor(s) cleaned after Gavin's initial talk/discussion. Further info at [www.sensorservices.com.au](http://www.sensorservices.com.au)

**John Lomas - on portraits.** John will also be judging for us later in the year

**Wednesday 8 July**

**Elayne Geltch** - her **special techniques** will be explained with the opportunity to try these out for yourself afterwards.

**Wednesday 12 August**

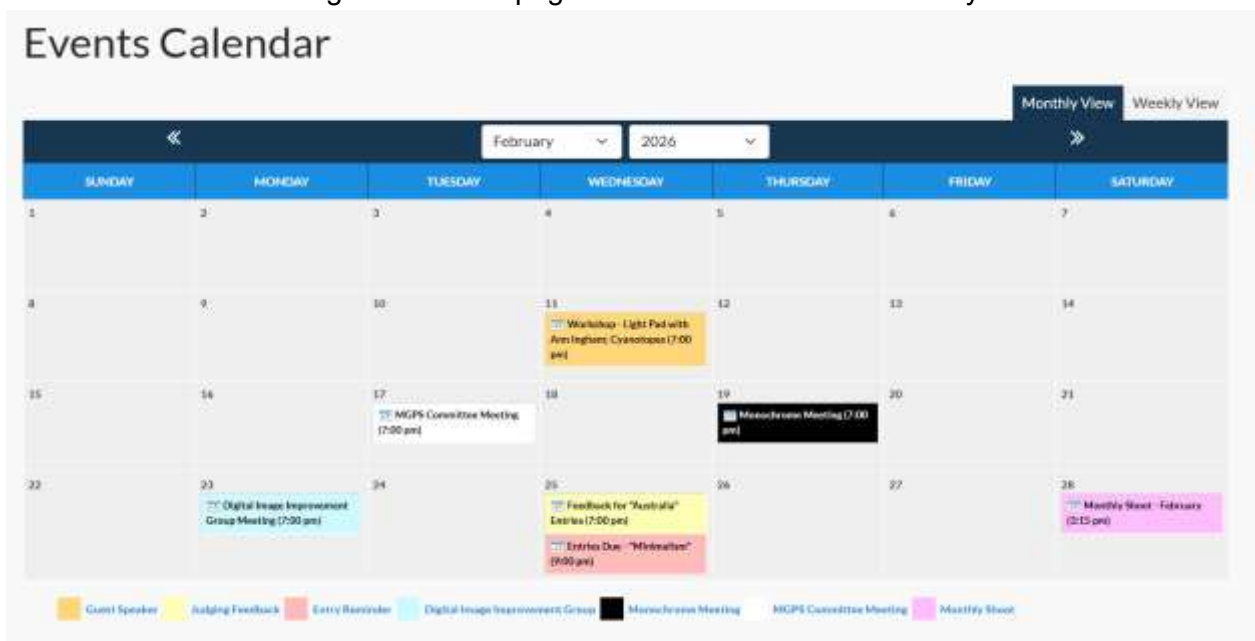
**Colin Bushell** - he will have just returned from extensive travels in **Africa, Sri Lanka and Thailand**; further info at [www.colinbushellphotography.au](http://www.colinbushellphotography.au)

## Introducing the MGPS Calendar

We have a new calendar available on the [MGPS website](http://MGPS.org.au) which has some new features that many of you will find useful.

The calendar can be found in two ways-

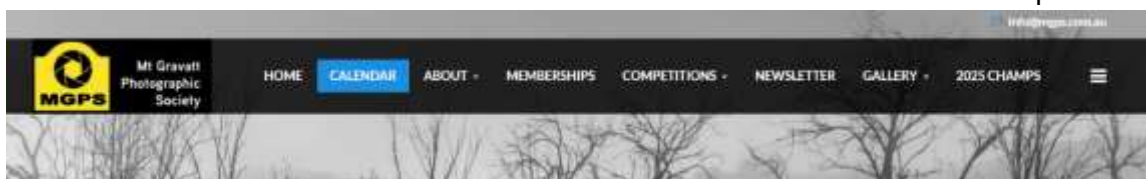
- Got to the [MGPS.org.au](http://MGPS.org.au) home page and scroll down until you see the calendar



Events are colour coded to help with quick visual identification

OR

- Select **Calendar** from the **top** menu





By clicking on a Guest Speaker event in the calendar you will be taken to the details page for that event.



For example, clicking on the workshop event in February you will be taken to the details for the event which will look something like this.....

### Workshop - Light Pad with Ann Ingham; Cyanotypes

The use of a light pad to create works of art using articles from nature

**Ann Ingham**

I've always been fascinated with creating WORKS OF ART using natural forms particularly flowers and leaves. I've found the use of a light pad is just one of the ways to create works of art taken from nature, and it can produce exciting results. The use of double imaging, post production and the use of our own backgrounds can further enhance the initial image.

Why do I use a light pad?? It enables the use of wonderful backlighting.

The backlighting is best when using transparent materials. Flowers, leaves, grasses, feathers, butterfly wings, glass, silk, whatever lets light through is good for the mill.

We will have a couple of light pads at the meeting, but if you have your own pad do bring it along and we can have some fun.

**Cyanotypes**

Cyanotypes are a traditional method of image making developed in the 1840's. A light sensitive solution of iron based chemicals is painted onto paper then exposed to UV light using negatives, plant specimens or other objects to produce an image. Watching that image come to life as it is rinsed is one of the joys of this process. This workshop offers a hands-on experience of exposing and developing images. All materials will be supplied.

#### Event Information

Event Date	11-02-2026 7:00 pm
Event End Date	11-02-2026 9:30 pm
Individual Price	\$5 - Entry
Location	<a href="#">St Bartholomew's Anglican Church Mount Gravatt</a>

+ Save to +
Back

with details of the event or workshop.

Selecting an Event for "Entries Due" will give you the full details of the Set Subject for that month.

### The calendar key...

Along the bottom of the calendar is a colour coded key that will take you to a list of all related events on our calendar.



By selecting a category you will get a full list of dates for that category in the calendar, which looks like this..

### Entries Due - "Minimalism"

Your images for the set subject of **Minimalism** (1 open subject images, 1 set subject images) are due by 9PM Wednesday, 25th of February 2026.

**Definition:**

An image making that relies on simplistic compositions, heavy use of space and elimination of clutter. The main subject is often kept small in then frame or its presence kept to a minimum and exceptionally simple.

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Entries should be submitted via the website - <https://digitalcomp.mgps.org.au/>  
 Sized at 1920 pixels wide by 1080 pixels high  
 Maximum file size is to be 2MB

For a guide on entering your images using the website, please see - [MGPS Competition System Guide](#)

Your past entries are available from [https://digitalcomp.mgps.org.au/my\\_entries](https://digitalcomp.mgps.org.au/my_entries)

If you have problems, or need to confirm your details please contact [competitions@mgps.org.au](mailto:competitions@mgps.org.au)

Regards  
MGPS

#### Event Information

Event Date	25-02-2026 9:00 pm
Event End Date	25-02-2026 9:00 pm
Cut Off Date	25-02-2026 9:00 pm
Location	Online

+ Save to +
Back

### Entry Reminder

28 Jan 2026

#### Entries Due - "Australia"

28-01-2026 9:00 pm - 9:01 pm  
Online

Your images for the set subject of **Australia** (1 open subject images, 1 set subject images) are due by 9PM Wednesday, 28th of January 2026.

**Definition:**

The topic can showcase and portray our diverse country in all its conditions, from the seasons to fire, drought, and flood, as well as its flora and fauna, its people, and its structures – be they railways, buildings, bridges, or more.

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25 Feb 2026

#### Entries Due - "Minimalism"

25-02-2026 9:00 pm - 9:00 pm  
Online

Your images for the set subject of **Minimalism** (1 open subject images, 1 set subject images) are due by 9PM Wednesday, 25th of February 2026.

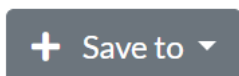
**Definition:**

An image making that relies on simplistic compositions, heavy use of space and elimination of clutter. The main subject is often kept small in then frame or its presence kept to a minimum and exceptionally simple.

+ Save to +
Details

### Saving an event to your personal calendar.

Anywhere you see the following symbol



You can click the symbol and be given the choice of adding to your Google or Yahoo calendars directly or saving an iCal file to your computer which can then be imported into almost any calendar client.



- Google Calendar
- Yahoo Calendar
- Save Ical

## Results from January Competition: Nature

*Judged by Tina Dial*

AB Grade Print				
Member name	Open Image	Set Image	Points	Points YTD
Margareta Dewilde	Honour	Credit	18	48
Christine Jull	Merit	Acceptance	12	51
John Langer	Acceptance	Merit	12	81
Joni Keenan		Credit	6	12
Wendy Buick	Merit	Acceptance	12	45
A Grade Print				
Bob Garnett	Credit	Acceptance	9	90
Hector Beveridge	Credit	Credit	12	72
Lekha Suraweera	Honour	Merit	21	78
Suzanne Edgeworth	Merit	Merit	18	72
Eligia Sword	Merit	Honour	21	21
Paul MacKay	Merit	Acceptance	12	90
Susan Chisholm	Credit	Credit	12	48
Bruce McDonald	Acceptance	Credit	9	48
Alan Wigginton	Honour	Honour	24	75
Rose Parr	Honour	Honour ***	24	102
Joyce Metassa	Acceptance	Merit	12	72
Rosslyn Garnett	Credit	Acceptance	9	63
Liann Haaima	Credit	Honour	18	18
Swarna Wijesekera	Acceptance	Merit	12	66
AB Grade Digital	*** Print image of the night			
Member name	Open Image	Set Image	Points	Points YTD
Margareta Dewilde	Acceptance	Merit	12	60
Christine Jull	Honour	Honour	24	87
John Langer	Merit	Credit	15	84
Janet Richardson	Acceptance	Acceptance	6	66
Van An Le	Acceptance	Acceptance	6	6
Bhaskar Desha	Merit	Honour	21	87
Joni Keenan	Merit		9	12
Wendy Buick	Acceptance	Merit	12	45

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

**When:** 3<sup>rd</sup> Tuesday every month at 7.00 pm via Teams

Microsoft Teams meeting <b>Join on your computer, mobile app or room device</b> <a href="#">Click here to join the meeting</a>	Meeting ID: 487 499 217 904 Passcode: 9eV7vv <a href="#">Download Teams</a>   <a href="#">Join on the web</a>
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A Grade Digital				
Member name	Open Image	Set Image	Points	Points YTD
Geoffrey Hui	Honour	Credit	18	60
Hazel Sempf	Merit	Honour	21	69
Bob Garnett	Acceptance	Acceptance	6	57
Hector Beveridge	Credit	Credit	12	81
Chris Seen	Acceptance	Merit	12	48
Ann Smallegange	Merit	Honour ***	21	84
Lekha Suraweera	Acceptance	Merit	12	63
Suzanne Edgeworth	Acceptance	Credit	9	69
Eligia Sword	Credit	Credit	12	12
Paul MacKay	Credit	Acceptance	9	63
Heidi Wallis	Acceptance	Credit	9	63
Robert Macfarlane	Credit	Merit	15	72
Susan Chisholm	Acceptance	Acceptance	6	63
Bruce McDonald	Honour	Merit	21	87
Alan Wigginton	Merit	Credit	15	81
Ian Sweetman	Merit	Merit	18	93
Rose Parr	Credit	Honour	18	87
Joyce Metassa	Merit	Credit	15	54
Dallas Hrabar	Credit	Acceptance	9	36
Kerri-Anne Cook	Merit	Credit	15	90
Roslyn Garnett	Credit	Acceptance	9	48
Jeffrey Mott	Honour	Honour	24	111
Liann Haaima	Honour	Merit	21	21
Swarna Wijesekera	Acceptance	Acceptance	6	69
Shuying Jiang	Acceptance	Acceptance	6	48
Joshua Morrison-Francis	Honour	Acceptance	15	45

### \*\*\* 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](http://www.mgps.org.au/club/monthly-comps/winning-images)

Contact the Records Officer [records@mgps.org.au](mailto: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.

## Top Ten in Club Competition to date

AB Grade Prints	YTD	A Grade Prints	YTD	B Grade Digital	YTD	A Grade Digital	YTD
John Langer	81	Rose Parr	102	Shania Mitchell	21	Jefferey Mott	111
Janet Richardson	66	Paul MacKay	90	Doug Paterson	6	Ian Sweetman	93
Christine Jull	51	Bob Garnett	90			Kerri-Anne Cook	90
Gwenda Kruger	51	Lekha Suraweera	78	<b>AB Grade Digital</b>	<b>YTD</b>	Bruce McDonald	87
Margareta Dewilde	48	Alan Wigginton	75	Bhaskar Desha	87	Rose Parr	87
Wendy Buick	45	Hector Beveridge	72	Christine Jull	87	Ann Smallegange	84
Joni Keenan	12	Joyce Metassa	72	John Langer	84	Alan Wigginton	81
		Suzanne Edgeworth	72	Janet Richardson	66	Hector Beveridge	81
		Swarna Wijesekera	66	Margareta Dewilde	60	Robert Macfarlane	72
		Rosslyn Garnett	63	Gwenda Kruger	54	Suzanne Edgeworth	69
				Wendy Buick	45		
				Margaret Kemmery	36		
				Joni Keenan	12		
				Sonal De Silva	12		

## Interested in becoming a judge?

Hi Clubs, and Happy New Year.

We would like to offer vacancies in our Understudy Judge Programme for this year if any of your members who are proficient A grade photographers, and might be keen to take up this opportunity.

They can apply to be a fully accredited judge who can partake in live club judgings, panel judgings or remote judgings done on their home computer for our regional clubs, or 'remote only' i.e. no standing up in front of a live audience.

We had a lot of great A grade photographers from our club ranks join us last year, and were mentored to complete their training. Three judgings and a presentation is all that is required and isn't a big time commitment.

Documents can be found on our website at <https://www.psq.org.au/understudy-judge-forms--info.html> or people are welcome to email myself, Victoria at [vicpurdie@gmail.com](mailto:vicpurdie@gmail.com) to ask any questions on this process.

We will also be putting up a new page on our PSQ website that features judges from other states, as we have had judges contact us to work with our Queensland Clubs. Some of our PSQ judges also do judgings for other states. When this is live on the website, we encourage your Competitions Directors to look at this page also to see who might be able to judge for your club. They would most likely be remote judgings but a fresh take on images can be constructive to members.

Contact details for our first two out of state Judges who are keen to work with our Queensland clubs is below. I encourage your Competitions Directors to approach them as they are very keen and experienced.

Mark Bloothoofd. Dip Screen Arts (film practice) Photographer - Judge - Presenter - Educator

## MGPS Executive 2025-26



Suzanne Edgeworth  
President



Joshua Morrison-Francis  
Vice President



Gavin Carter  
Secretary



Gwenda Kruger  
Treasurer



Doug Patterson  
Activities Officer



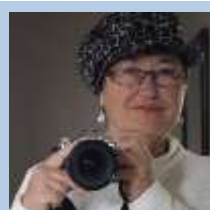
Ann Smallegange  
Competitions Officer



Paul Mackay  
Newsletter Editor



Michael Mitchell  
Records Officer



Margaret Kemmery  
Member #9

## MGPS Office Bearers

Projectionists	Dallis Hrabar & Joshua Morrison-Francis	Welcome Desk 1	Lekha Suraweera
Assistant Treasurer		Welcome Desk 2	John Langer
Digital Competition Officer	Tony White	Welcome Desk 3	Dorothy (Dotti) Harkins
Technical Support Officer	Susan McCrory	Welcome Door 1	Joni Keenan
Web Site Manager	Ian Sweetman	Welcome Door 2	Hazel Sempf
Interclub Competition Officer	Alan Wigginton	Welcome Door 3	
Event Organiser			
Supper Convenor	Margaret Kemmery		
Hunt and Shoot Coordinator	Joni Keenan		
<b>SUBGROUP COORDINATORS</b>			
	Jeffrey Mott Reserve: Geoffrey Hui	Monochrome Group	Warren Veivers, Cheryl Zwart



## CLUB COMPETITION SCHEDULE 2026

Topic	Submission Date	Judging Date	Description
Australia	28 Jan 2026	25 Feb 2026	The topic can showcase and portray our diverse country in all its conditions, from the seasons to fire, drought, and flood, as well as its flora and fauna, its people, and its structures—be they railways, buildings, bridges, or more.
Topic	Submission Date	Judging Date	Description
Minimalism	25 Feb 2026	25 Mar 2026	An image making that relies on simplistic compositions, heavy use of space and elimination of clutter.  The main subject is often kept small in the frame or its presence kept to a minimum and exceptionally simple.
Nautical	25 Mar 2026	22 Apr 2026	Relating to ships, sailors, sailing and navigation of the sea.
People	22 Apr 2026	27 May 2026	A photograph of a person or people that must show all the person(s) from head to foot (no head to waist close-ups).  The person(s) in the photograph must be the focal subject; however the image could also depict their environment or a broader scene. Can be posed or candid. Must be a live human being no mannikins, statues or ornaments.
Monochrome	27 May 2026	24 Jun 2026	An image containing tones of only one colour. This includes black-and-white photography (shades of neutral grey ranging from black to white) as well as images toned in sepia, cyan, blue, brown etc. Partial toning or the addition of an extra colour is not allowed.
Animal/s	24 Jun 2026	22 Jul 2026	Images of living untamed or domesticated animals (including pets) in natural or other outdoor environments that may include objects made by humans. Images may feature single or multiple animals. An animal (for the purpose of this topic) is defined as a living being (except for humans) that can breathe, move, eat, reproduce and react to the world through its senses (eg sight, smell, hearing). Therefore mammals, birds, reptiles, insects, fish are all animals for the purpose of this topic. It is acceptable that evidence of a human environment the animal frequents is included, along with any supporting manmade accessories although photographs may not include people.
Scapes	22 Jul 2026	26 Aug 2026	A pictorial representation of land, sea, seashore, or urban environments that capture the aesthetic appeal of these outdoor settings. It brings the viewer into the scenery and perfectly captures the

			<p>settings, mood, and feeling in the location.</p> <p>It can focus on wide-angle shots of landforms, rivers, estuaries, seas, seashore, city skylines, streetscapes and the like.</p> <p>It may also involve closer shots of features of these environments.</p> <p>If humans or animals are in the image, they should not be the main foci, but rather be intentionally present to give a sense of scale to the image.</p>
Reflections	26 Aug 2026	23 Sep 2026	Where the reflections of a subject provide the centre of interest. They may be produced by water, windows, metal etc. Mirror reflections are excluded.
Close-up	23 Sep 2026	28 Oct 2026	Is a type of shot that tightly frames a person or object. Close-ups display the most detail, but they do not include the broader scene.
Triptych	28 Oct 2026	25 Nov 2026	A triptych photo is created from three separate photographic panels, which can either be three distinct images that share a common theme or a single larger image divided into three sections.
Annual Comp	11 Nov 2026	09 Dec 2026	<p>Only images captured within the past 12 months from submission date are eligible.</p> <p>Images that have received an Honour or a Merit may also be submitted into this competition.</p> <p>The Competition Categories (one Image per Category) are:</p> <ul style="list-style-type: none"> <li>• Print - Colour - Open Subject</li> <li>• Print - Monochrome - Open Subject</li> <li>• Digital Image - Colour - Open Subject</li> <li>• Digital Image - Monochrome - Open Subject</li> </ul> <p>The competition is conducted in two grades:</p> <ul style="list-style-type: none"> <li>• A grade members</li> <li>• B (includes both AB and B grade members)</li> </ul>

## Interclub Competitions

### Camberwell Nature competition

OPENING DATE FOR ENTRIES Monday February 23rd  
 Section online Monday March 9<sup>th</sup> 7.00 pm  
 CLOSING DATE FOR ENTRIES Monday March 23rd 2026  
 Judging online Monday May 11<sup>th</sup>

### Australia Cup Competition

OPENING DATE FOR ENTRIES Sunday March 1<sup>st</sup>  
 Selection online Monday May 25<sup>th</sup> 7.00 pm  
 CLOSING DATE FOR ENTRIES Sunday May 31st  
 Judging will be notified

### Interclub Digital competition -dates and topics to be confirmed

OPENING DATE FOR ENTRIES normally around 1<sup>st</sup> June online  
 CLOSING DATE FOR ENTRIES normally around 10<sup>th</sup> Aug  
 Judging online

River City Print Competition **to be confirmed** judging will be in September

# Invitation to and Rules for Salon of Excellence Queensland 2026

The Brisbane Camera Club,  
On behalf of the Photographic Society of Queensland, invites you to enter SEQ 2026.

**Opening Date:** 01 January 2026

**Closing Date:** 27 March 2026

Entry websites are on Page 2.

## Competition Subjects

A Grade						
Prints	Open Colour	Open Mono	People Colour or Mono	Nature Colour or greyscale mono	Scapes Colour or Mono	Street Colour or Mono
Digital Projected Images	Open Colour	Open Mono	People Colour or Mono	Nature Colour or greyscale mono	Scapes Colour or Mono	Street Colour or Mono

Non-A Grade						
Prints	Open Colour	Open Mono	People Colour or Mono	Nature Colour or greyscale mono	Scapes Colour or Mono	Street Colour or Mono
Digital Projected Images	Open Colour	Open Mono	People Colour or Mono	Nature Colour or greyscale mono	Scapes Colour or Mono	Street Colour or Mono

## SALON ENTRY REQUIREMENTS

- Entries will be accepted only from members of PSQ affiliated clubs.
- There are separate competitions for A Grade and Non-A Grade members.
- A maximum of 3 images can be entered into each Print or Digital Section.
- The same image or a further edit of the same image (i.e. closer crop or mono conversion) can only be entered into **one** section. IE: a Colour or Mono version of the same image will be disqualified if entered into more than one section.
- An image that has been entered into a previous SEQ competition is **not** eligible for re-entry.
- Entries may be added, deleted or replaced before closing date.
- Late entries will not be accepted.
- All images and elements of an image must be entirely the work of the entrant, including post-processing and editing, and must start from original photographs exposed by the entrant.
- All entries must be completed via the **Pixoroo websites**:
  - A Grade DPI- <https://pixoroo.com/psq-seq/competitions/agradedigital2026>
  - A Grade Prints- <https://pixoroo.com/psq-seq/competitions/agradepprint2026>
  - Non-A Grade DPI- <https://pixoroo.com/psq-seq/competitions/nonagradedigital2026>
  - Non-A Grade Prints - <https://pixoroo.com/psq-seq/competitions/nonagradprint2026>

- Payment is via PayPal on the website (no PayPal account required).



# Have you considered entering PRINTS

Members are encouraged to enter prints in the monthly competitions. Print entry has two steps:

1. Enter your prints digital image through the MGPS website using the same process you use to enter the digital competition but select Print Entry.
2. Deliver your Prints to the hall for the 4<sup>th</sup> 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](mailto: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.



**STEP 3**  
Make some loops of Micropore to seal the frame shut at each corner.

This makes the board easily re-usable as the Micropore pulls away without damaging either the matboard or your photo.

As all the tape is contained within the inside of the frame, it also means that **YOUR FRAME CAN'T DAMAGE ANYONE ELSE'S PRINTS.**

**\*\*Matboards and foam boards can be ordered online from Fix-A-Frame at Mt. Gravatt:**  
<https://www.fixaframe.com.au/online-store/Mat->



When submitting your entries, please ensure that there is **NO** tape on any external edge of the frame. We have had some entries damaged by tape from other people's frames. **Your entries may be rejected if this occurs.**

