

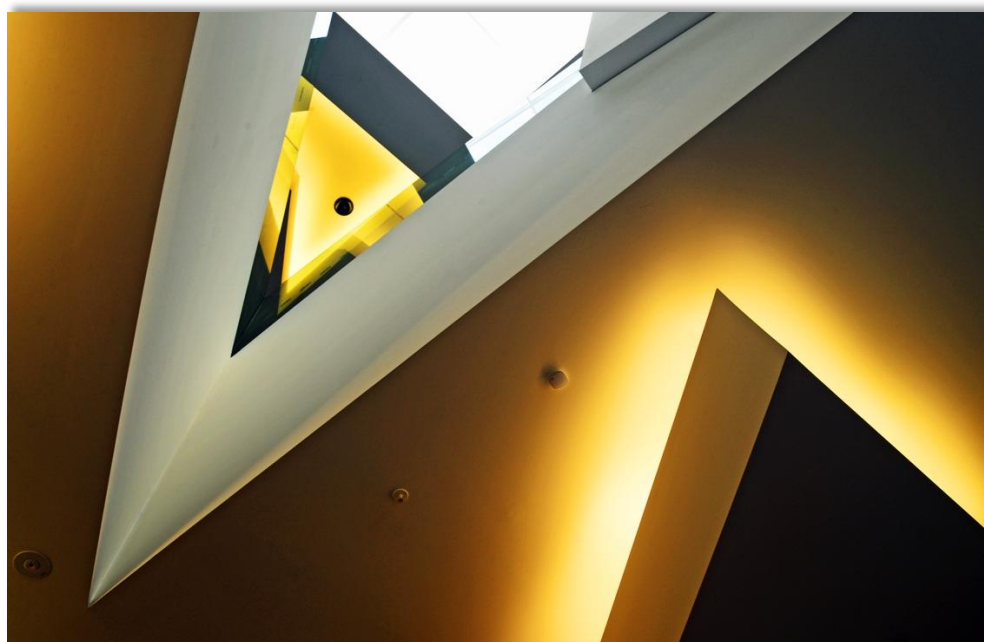


# EXPOSURE

## Abstract Photography by Dan Demy-Geroe EFIAP/g GMAPS PSQA



I have been asked to write an article for the MGPS Newsletter on any subject, so I've decided to write about Abstract Photography, which is a genre of interest to me. This article is based on a presentation I gave to The Master's Apprentices photography club in Brisbane in early 2022.



Dan Demy-Geroe: *NGV Abstract Shapes* (2018)

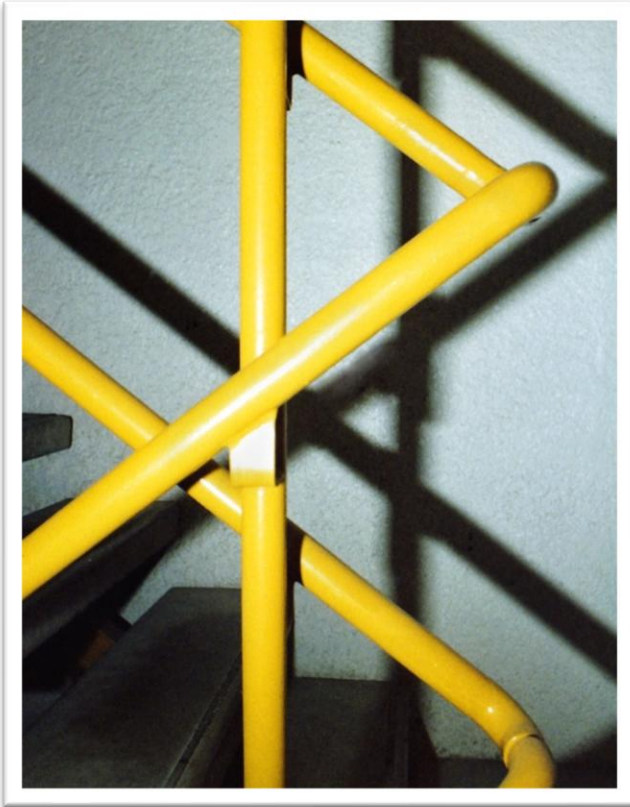
Firstly, what is abstract photography?

- In general, abstract photography is **non-representational art** (i.e., it is removed from reality)
- It is created through the medium of photography or photographic processes and materials
- It often features **visual design** elements such as line, shape, form, pattern and colour
- The visual design is usually more important than the actual subject or content
- The subject may not be immediately recognizable to the viewer and may merely suggest a particular subject. "*What is it?*" is a question you may sometimes hear.

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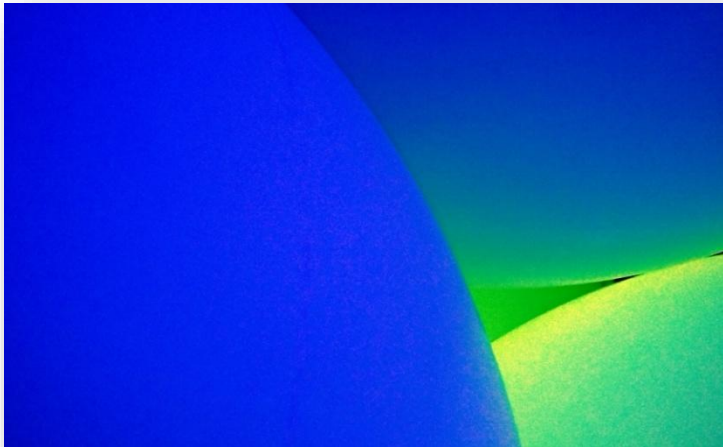
In addition to many other subject areas, I've been dabbling into abstract photography for a very long time. The following semi-abstract or contemporary image of mine was taken way back in 1978, when I was still relatively new to serious photography. Over the years, whenever I saw a subject with interesting colours, lines, angles or shapes, I would come in close and try to create an abstract image from it. Over time I created a collection of abstract images as a personal project. In 2018 I had an exhibition of 26 of my more recent abstract prints at Stanthorpe Regional Art Gallery.



Dan Demy-Geroe: *Staircase Abstract* (1978)

Abstract images may be based on aspects of real objects, to isolate interesting shapes or designs, or to alter them. Abstracts may also be created from light or chemicals combined directly with photographic materials. Most abstract images would be considered as creative, but not all creative images are abstracts.

Why do people create abstract images? The short answer is **to create art**, or at least strive to do so, and maybe to communicate something they find interesting (or even to express their emotions). Abstracts don't necessarily do well in competitions because many people, including judges, don't understand or appreciate them – but they can be very satisfying to create and display. As photographers, we can seek inspiration from both historic and contemporary abstract art and abstract photography.



Dan Demy-Geroe:  
*Intersecting Light  
Spheres* (2022)

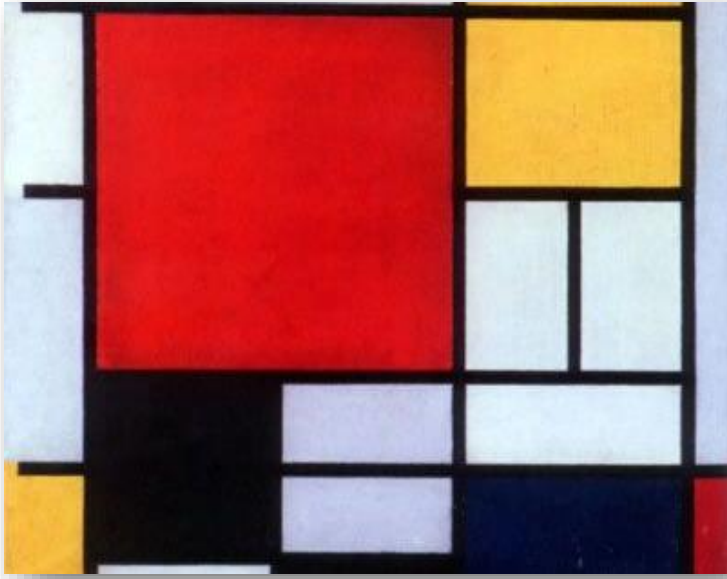
**Abstract art** evolved in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, initially as a reaction against realism. It evolved from early 20<sup>th</sup> century art movements such as cubism, fauvism and futurism and includes geometric abstract art and abstract expressionism. Abstraction usually does not seek to depict accurate reality, but rather to capture an impression or express an emotion

through its design. It may exist along a continuum from partial abstract to complete abstract. That is, abstract art may be derived from real recognizable objects, or it may be completely non-objective or non-representational.

The earliest examples of **abstract photography** were scientific studies made separately in the early 1840s, just after the invention of photography, by scientists John William Draper (who made spectroscopy recordings of light) and Anna Atkins (who made cyanotype photograms of algae). Although not intended as abstracts, they have a pleasing abstract appearance, a bit like blueprints (if anyone remembers them).

Modern abstract photography evolved prior to 1920 and almost in parallel with contemporary art movements of the era. The American Alvin Langdon Coburn was one of the earliest abstract photographers. His "Vortograph" images were made by using mirrors attached to the camera lens (somewhat like a kaleidoscope) to create an altered and fragmented picture. Around the same time, Paul Strand, also in the USA, began to experiment with close-up abstract images of real objects. His photograph, *Abstraction, Porch Shadows, Connecticut* is one of his best-known abstracts. Photographers such as Christian Schad (German), Laszlo Moholy-Nagy (Hungarian) and Man Ray

(American French) all experimented with photograms in the 1920s and 1930s. For photograms, objects are placed directly on photographic paper to create a positive image which is then processed.

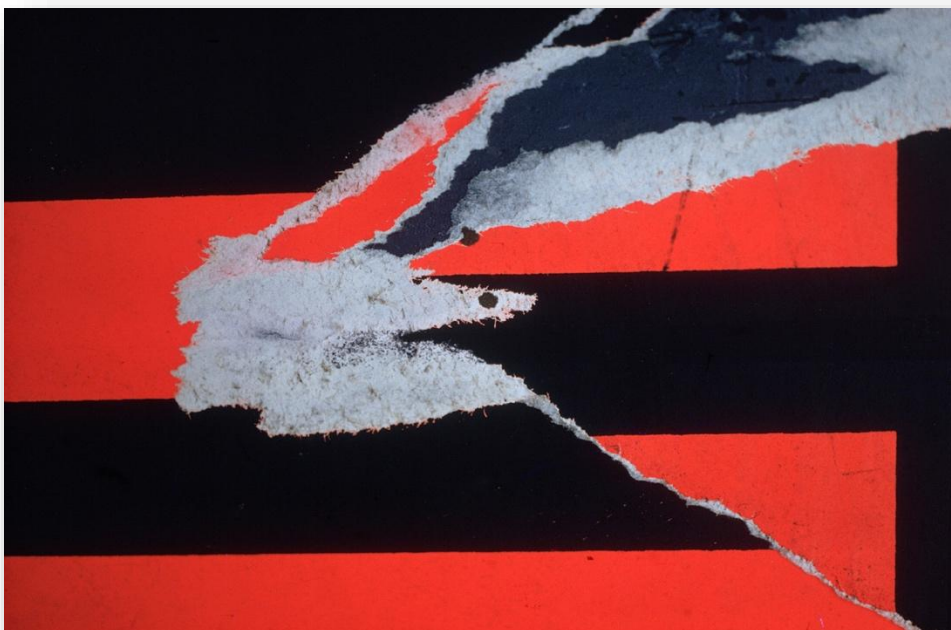


**Abstract Art Example** - Piet Mondrian:  
*Composition with Large Red Plane,  
Yellow, Black, Gray and Blue* (1921)

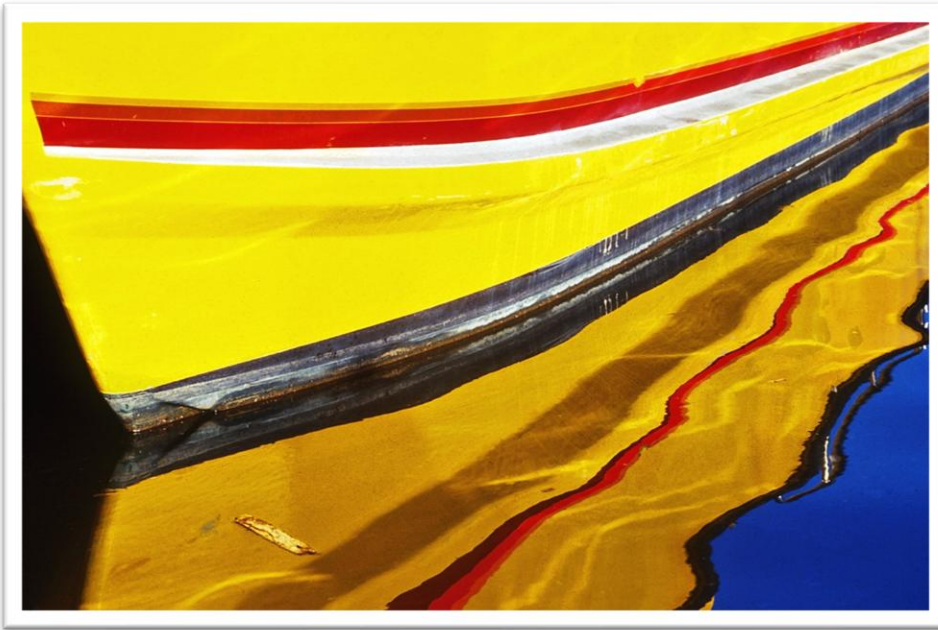


**Abstract Photography Example**  
- Paul Strand: *Abstraction, Porch  
Shadows, Connecticut* (1915)

Well known practitioners from the history of abstract photography include Alvin Langdon Coburn, Paul Strand, Alfred Stieglitz, Minor White, Paul Caponigro, Aaron Siskind, Laszlo Moholy-Nagy, Ernst Haas and Peter Keetman. More recent well known abstract photographers include Andreas Gursky, Thomas Ruff, Wolfgang Tillmans, Barbara Kasten, Walead Beshty, Ola Kolehmainen, Frances Seward and Andrew S Gray. Some of these photographers sell their photographs for thousands of dollars. Gursky's large format print *Rhein II* sold for over \$4.3 million (US) in 2011.



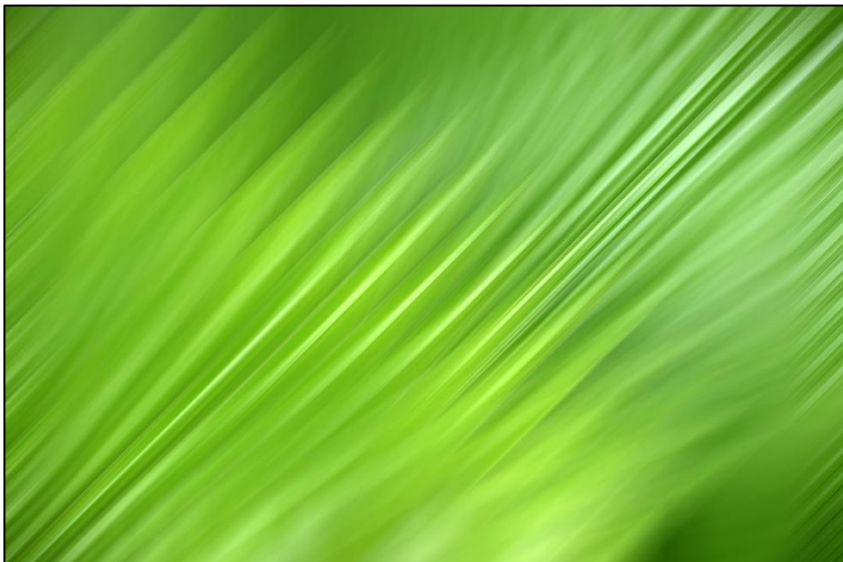
**Abstract  
Photography  
Example** - Ernst  
Haas: *Torn  
Poster II,  
Redbird, NYC*  
(1960)



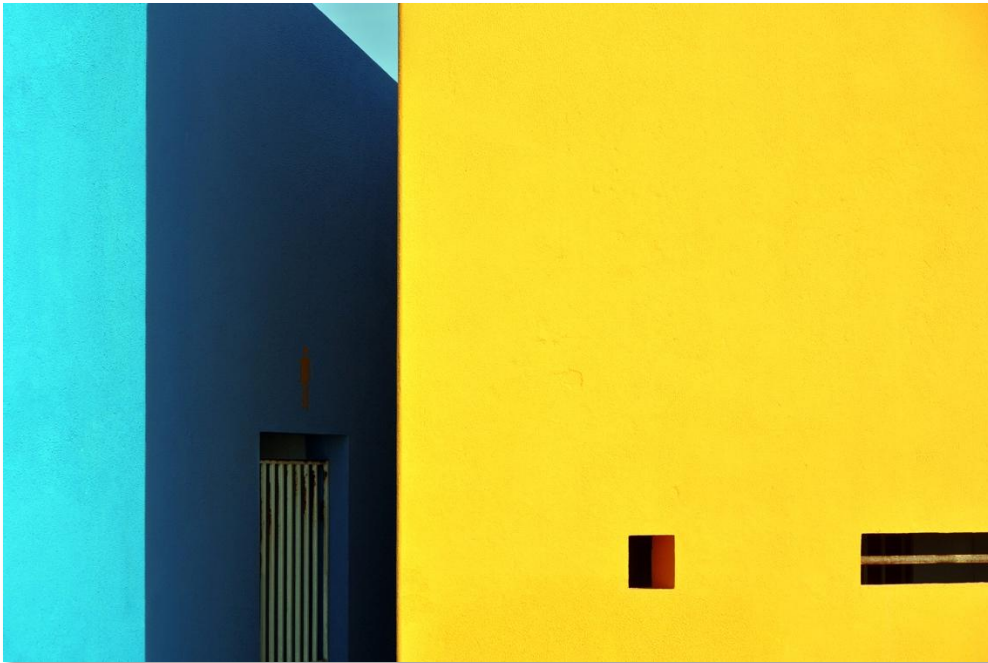
Dan Demy-Geroe: *Boat and Reflections* (1991)

The following are some **techniques** of Abstract Photography:

- Get in close to subjects or objects to make them more graphic and less recognizable. Try to isolate details, simplify the image and create some structure.
- Use good techniques of composition and incorporate design elements (e.g., line, shape, form, colour, pattern or texture). Look for harmony and balance in the final composition.
- Look for interesting geometric shapes and patterns and exploit light and shadow details.
- Explore unusual angles of view, high, low and aerial views, to create a sense of mystery.
- Change the image by shooting through textures (e.g., uneven glass) or use computer post processing to change the image (e.g., adding texture or other additional layers).
- Use motion blur (i.e., intentional camera movement); try panning the camera at 1/10 second shutter speed, with auto ISO. A similar blur effect can also be created in post processing.
- Photograph patterns from coloured dyes dropped in water, or oil drop and water mixtures.

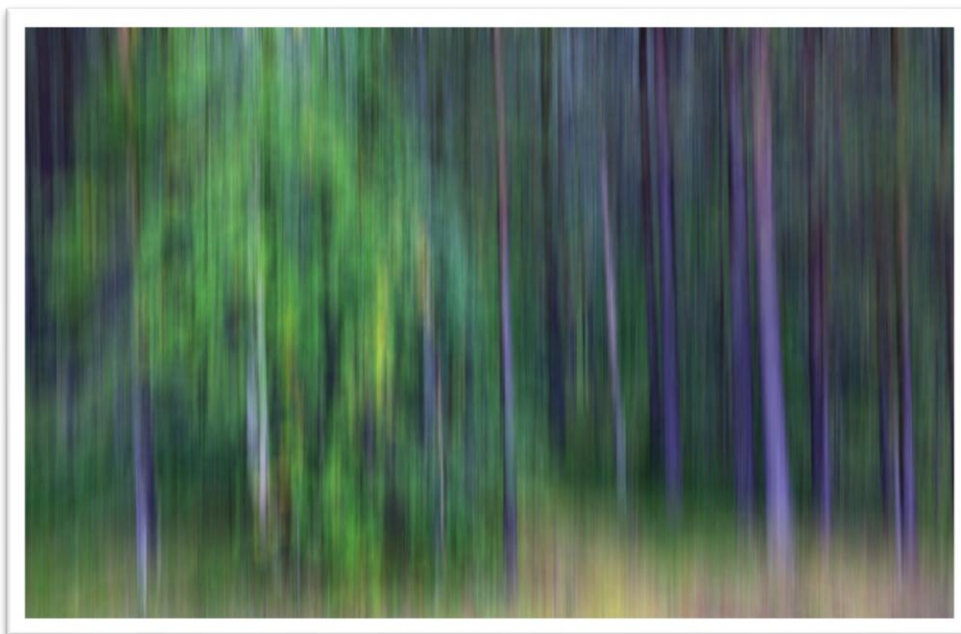


Dan Demy-Geroe: *Palm Patterns* (Motion Blur), 2017



Dan Demy-Geroe:  
*Architecture*  
*Abstract, Portugal*  
(2013)

Abstract subject matter is all around us, in the natural world and in the built environment. You just need to train yourself to look for it. You can also create your own abstract subjects and photograph them - or create abstracts without a camera through light or chemical processes direct on light sensitive photographic paper (e.g. photograms). Unlike for painters, it may sometimes be more difficult to create abstract photographs with emotional input, but your selection of subject, composition and colour can create an *emotional response* in the viewer.



Dan Demy-Geroe:  
*Forest at Tankavaara*  
(2018)

People (your audience) will tend to search for meaning in abstract art and abstract photographic works. Sometimes there may be intended or unintended meaning, but often it is more about design, pattern, interesting shapes and the relationships between different colours. Like any art, this can evoke a certain feeling or emotion in the viewer, but it is not usually associated with any sort of story inherent in the image.



Dan Demy-Geroe: *Floral Montage* (2014)

In conclusion, abstract photography and abstract art have largely developed in parallel and have many similarities and crossovers. The best abstract photography *is* abstract art. Abstract photography requires a creative approach to subject matter and some experimentation. Ideally, abstracts should not have an immediate association with real objects and should use the language of visual design. In the words of the famous Austrian American photographer, Ernst Haas:

*“For me, the final stage of photography is transforming an object from what it is, to what you want it to be.”*



This month I thank Dan Demy-Geroe who has written an excellent article on Abstract Photography. At the 9 April club meeting Dan gave a very interesting talk on 50 years of his photography. It really showcased Dan’s expertise and the growth of his style across several genres.

Thanks also to our long-term club member Bob Garnett for his contribution to our new *Know Your Photographer* section. Bob is a very successful A Grade member and it’s no wonder considering the rich background he brings to his photography.

I was away for much of March and part of April, and I thank Bruce McDonald for stepping in as acting editor.

Thanks to those members who sent me details of their honour images for this newsletter. We have some interesting feature articles in the pipeline written by Ann Smallegange and Margaret Kemmery but I am always looking for more so please be in touch.

Please send ideas, feedback or contributions to **my email**.

[newsletter@mqps.org.au](mailto:newsletter@mqps.org.au) Paul Mackay

# KNOW YOUR PHOTOGRAPHER

**Name: Bob Garnett**

## Years behind the camera

My first camera was a Practica and I joined the Brisbane Camera Club in 1962 hoping to improve my Photography

I bought bulk 35mm film, loaded it into Film cassettes. After taking images, I processed the photos onto photographic papers using the wet process.

After 3 years I left the club as I was too busy with two daughters and a new house. The camera was still used but mainly for family photos

In later years I became heavily involved with video, working with a professional, Jim Comino photographing weddings in and around Brisbane for about four years.

In 2013 I joined the Mt Gravatt Photographic Society and enjoy being a member with other camera enthusiasts.

## Favourite Camera

I have always been a canon user. My current Camera is an EOS R5 With 24-70, 70-200, 100-500 lens. For my macro I use my Canon SLR MK 4 with 100 mm lens on a workbench with an electronic rail

## Favourite Lens

I like all my lenses but the main one that I have used here and on many trips is the EF 24-70. I know I should be using the RF version on the Canon EOS R5 but my EF lens is so sharp I cannot part with it.

## Post Processing Software Preference

All my images are processed in Lightroom. From Lightroom I use Nik Software for Mono conversion. Lightroom has a good masking system which I can use quite well. From Lightroom I transfer the image to Photoshop to remove any spots or objects that are needed to improve the image. I finish with a levels or curves adjustment.

## Main Photographic Interests

Travel, Landscape, Monochrome, Bird Photography and Macro

I am leaning a lot more towards Day to Night images with much help from Lightroom

## What Challenges You

Like all Photographers, I am challenged finding the right images to meet my needs. I am confident using my camera and have no trouble editing my images. Software is so good these days it makes life a lot easier

## What Do You want To Learn Next

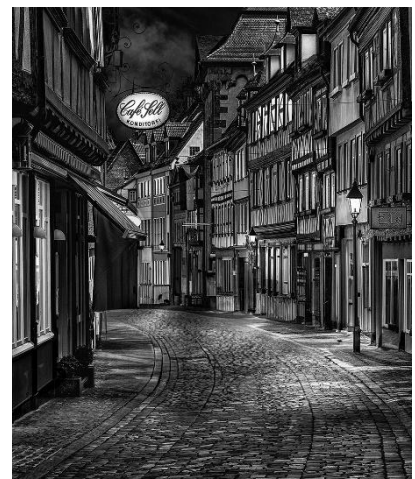
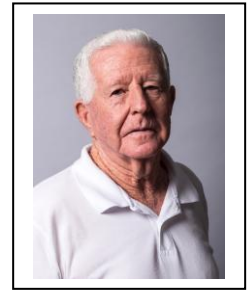
Not Printing. I leave this to the experts. I have had too many blocked Printer heads from not doing enough prints.

I would like to learn more about monochrome and day to night photography

## My Favourite Image

This image is titled *The Quite Night* and was taken in Europe at about 10.00am. The image was processed normally for a day photo then added to Photoshop to remove some people and objects as well as adding a night sky.

Back in Lightroom, I lowered the exposure about 1.5 stops and added the light & shadows. Balancing the lights can take a great amount of time.



## Club Meeting 14 May

### Topic Portraits

### Speaker: Gary Cranitch

Meet the man who travels across Queensland to photograph the wonders of the outback as well as the deep, dark depths of the Great Barrier Reef.

Gary Cranitch has been the photographer at the Queensland Museum for more than 34 years.

He has captured creatures great and small in

locations that naturalist David Attenborough calls his "most highly rated natural wonders".

[Gary Cranitch: The man who captures Queensland's creatures great and small - ABC News](#)



Source: ABC Radio Brisbane: Jessica Hinchliffe

## May Photo Shoot

<b>Date, Time</b>	Friday 23 May 9.30 -11.30 am
<b>Location</b>	<b>Maiala Rainforest</b> Mt Glorious Road, Mt Glorious
<b>Details</b>	<p>This rainforest is approx. 50 minutes from the CBD. The circular track is an easy walk with opportunities for macro shots (fungi, bark and leaves), wide angle forest trees and canopy captures. Try some ICM or multiple exposures. Challenge yourself to do something different.</p> <p>See <a href="https://parks.desi.qld.gov.au/parks/daguiar/attractions/maiala">https://parks.desi.qld.gov.au/parks/daguiar/attractions/maiala</a> for more detail. Parking is at the start of the walk. Wear good walking shoes. Aim to arrive by 9.15 am.</p> <p>Morning tea/Lunch post shoot at venue to be announced.</p>

## Competitions Officer

This month Ann Smallegange has taken over the computer duties of Competition Officer, releasing Margareta Dewilde. Rose Parr continues to collect Prints on the night and deliver them to the judge, and Rodney Torpor has been finding the judges this year.

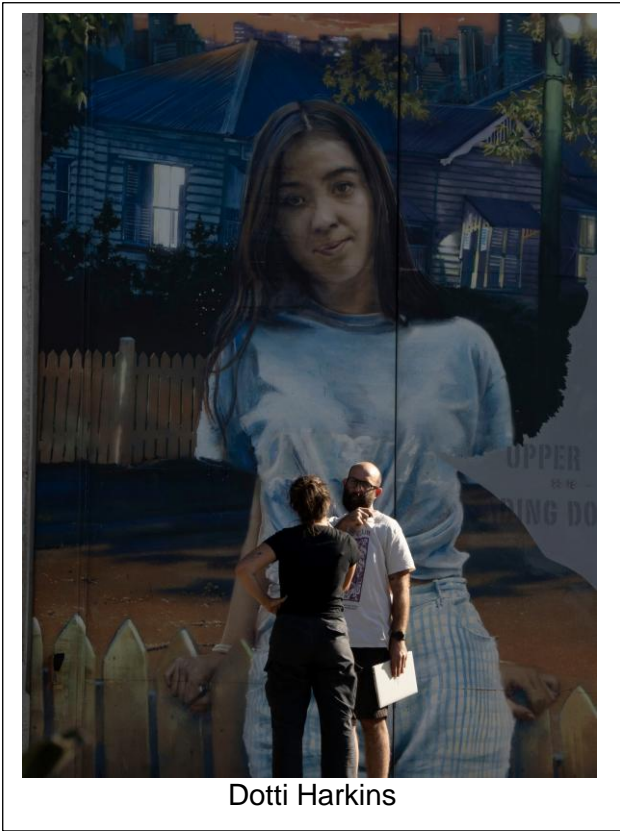


Ann Smallegange



# New Farm Park Photo Shoot

Organised by Bruce McDonald



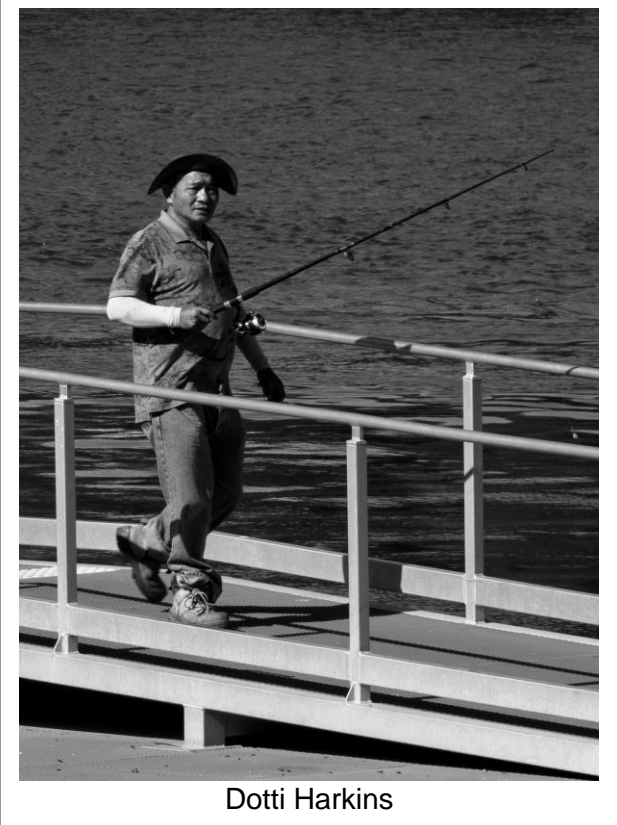
Dotti Harkins



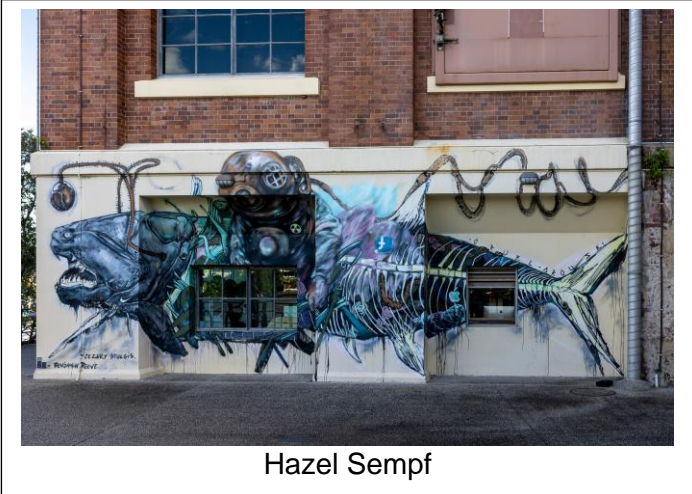
Chris Jull



Gwenda Kruger



Dotti Harkins



Hazel Sempf

## HONOURS FROM MARCH (ANIMALS)

### ***Bird on a post by Wendy Buick***

**Location:** Warner Bros Studios, Qld, outside Stage 4, early in morning. A group of these little birds had their nest outside my work room window. The image was taken early in the morning with a diffused handheld light source. I also shot thru glass that had been sprayed with a diffuser to get a ghosting effect around edges. The image was processed in ON1 raw software, then taken into photoshop for finals. It took many, many days and shots to get what I wanted.

**Capture** Canon 450D, 300mm (28mm - 300mm Sigma lens), 1/1000 at F7.1. ISO 400 with shutter priority and on a tripod.



### ***Albatross off Tasmania by Bhaskar Desha***

The photo was taken from a small boat on a wilderness cruise in the ocean off the coast of Tasmania.

I used my Nikon Z8 camera to capture the albatross as it sat in the water. I was lucky to get the shot because in a fraction of a second it flew off.

Technical data were: handheld Nikon mirrorless Z8 Camera fitted with a 100-400 mm Nikon zoom lens, Aperture Priority, ISO 640, focal length 400 mm, f8 and 1/2000 sec.

### ***It's MY Spider by Rose Parr***

Early one morning in December last year I was investigating Sandy Camp Road Wetlands. On one of the back paths another photographer kindly alerted me to the whereabouts of an occupied bird's nest. Amazingly the view of the nest was unobstructed by vegetation and the background was workable. I took a few photos, including a location shot to find the spot again, and reviewed them later to decide how next to approach this opportunity.

Returning on more occasions with additional camera gear, I stood like a stone, mindful of possible snakes and other photographers, and experimented with various settings while hopeful the birds would provide good compositions. The photo in question shows the adult male Leaden Flycatcher presenting a spider to the two chicks. I was charmed by the behaviour and appearance of this family, and feel very fortunate to have witnessed and photographed this period in their lives.

Editing in Lightroom Classic included de-noising, and masking different areas to adjust highlights and shadows.

**Capture:** Sony A7Riii, Sony FE 200-600 F5.6 lens at 600mm. 1/2000 second, F8, ISO 5000. Aperture Priority. Spot metering. Burst. Silent. Tripod. Shutter release cable.





### **Scared to get out by Paul Mackay**

This image was taken in Jigokudani Yaen-Koen (Snow Monkey Park near Nagano, Japan). In determining the best day to visit, I consulted the Japan Meteorological Agency site ([Japan Meteorological Agency](#)) as well as the live webcam from the park ([Jigokudani Yaen Koen Snow Monkey Park Live Camera \(Yamanouchi, Shimotakai District, Nagano\) | Live Camera Fujiyama Japan](#)). I followed these sites for days beforehand to determine whether and at what time the wild macaque descended from the mountain to the hot springs, when the springs were shaded and when there are fewer tourists. It is a 90-minute bus ride from

Nagano to the foot of the mountain and then a 2km walk uphill to the snow monkey park. The monkeys come down from the mountain in the cooler months to bathe in the hot spring. I used my OM1 Mk II with Zuiko pro 40-150 lens to capture the macaque in the water. (97 mm, ISO1250, f/7.1, 1/160, -1 stop). The image required little processing.

## **PROGRESSIVE POINTS FOR THE YEAR – TOP SCORES**

<b>AB Grade Prints</b>	<b>YTD</b>
Christine Jull	114
Robert Vallance	96
Janet Richardson	57
Wendy Buick	51
Carol Rustichelli	42
Joni Keenan	36
Gwenda Kruger	30
<b>A Grade Prints</b>	<b>YTD</b>
Paul MacKay	168
Rose Parr	168
Bob Garnett	141
Rosslyn Garnett	138
Bruce McDonald	129
Kerri-Anne Cook	126
Lekha Suraweera	120
Susan Chisholm	117
Swarna Wijesekera	117
Joyce Metassa	108

*Compiled by Michael Mitchell*

<b>AB Grade Digital</b>	<b>YTD</b>
John Langer	147
Bhaskar Desha	147
Christine Jull	129
Janet Richardson	126
Margareta Dewilde	126
Robert Vallance	105
<b>A Grade Digital</b>	<b>YTD</b>
Jefferey Mott	168
Hazel Sempf	165
Ian Sweetman	165
Heidi Wallis	153
Paul MacKay	150
Kerri-Anne Cook	147
Ann Smallegange	141
Rose Parr	138
Dorothy Hurdle	138
Bruce McDonald	135

<b>AB Grade Digital</b>	<b>YTD</b>
Gwenda Kruger	99
Joni Keenan	99
Carol Rustichelli	72
Wendy Buick	42

## Results from April Competition: Portrait

PRINT COMPETITION judged by Peter O'Brien				
Member name	Open Image	Set Image	Points	Points YTD
<b>AB Grade Print</b>				
Christine Jull	Honour		12	114
Wendy Buick	Merit	Merit	18	51
<b>A Grade Print</b>				
Gordon Dixon		Merit	9	18
Bob Garnett	Merit	Merit	18	141
Dorothy Harkins	Credit	Credit	12	66
Lekha Suraweera	Acceptance	Credit	9	132
Paul MacKay	Merit	Acceptance	12	168
Susan Chisholm	Credit	Acceptance	9	117
Bruce McDonald	Merit	Merit	18	129
Rose Parr	Credit	Merit	15	168
Joyce Metassa	Credit	Acceptance	9	108
Kerri-Anne Cook	Acceptance	Credit	9	126
Rosslyn Garnett	Honour	Honour ***	24	138
Swarna Wijesekera	Merit	Acceptance	12	117

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 for any problems.

DIGITAL COMPETITION judged by Peter O'Brien				
Member name	Open Image	Set Image	Points	Points YTD
<b>AB Grade Digital</b>				
Margareta Dewilde	Merit	Credit	15	126
Christine Jull	Credit	Acceptance	9	129
John Langer	Acceptance	Acceptance	6	147
Janet Richardson	Acceptance	Merit	12	126
Brendan Barker	Credit	Credit	12	39
Gwenda Kruger	Honour		12	99
Bhaskar Desha	Honour	Honour	24	147
Joni Keenan	Acceptance	Merit	12	99
Wendy Buick	Acceptance	Acceptance	6	42
Gavin Carter	Credit	Merit	15	36

### 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 Peter O'Brien			
Member name	Open Image	Set Image	Points	Points YTD
Dorothy Hurdle	Merit	Acceptance	12	138
Hazel Sempf	Credit	Merit	15	165
Bob Garnett	Credit	Acceptance	9	120
Dorothy Harkins	Merit	Merit	18	105
Ann Smallegange	Honour	Honour	24	141
Lekha Suraweera	Merit	Credit	15	120
Suzanne Edgeworth	Acceptance	Acceptance	6	102
Paul MacKay	Merit	Acceptance	12	150
Heidi Wallis	Merit	Credit	15	153
Robert Macfarlane	Credit	Credit	12	123
Susan Chisholm	Merit	Merit	18	126
Bruce McDonald	Merit	Credit	15	135
Stephen Relf	Merit	Acceptance	12	87
Alan Wigginton	Merit	Acceptance	12	12
Ian Sweetman	Merit	Merit	18	165
Rose Parr	Acceptance	Credit	9	138
Joyce Metassa	Credit	Credit	12	105
Kerri-Anne Cook	Acceptance	Merit	12	147
Roslyn Garnett	Credit	Acceptance	9	102
Jeffrey Mott	Merit	Credit	15	168
Swarna Wijesekera	Merit	Acceptance	12	120
Shuying Jiang	Credit	Honour ***	18	129
<b>*** Digital Image of the night</b>				

**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

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## 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](#)

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## 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
<b>SUBGROUP COORDINATORS</b>			
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
<b>Aged</b>	23 April 2025	28 May 2025	An image that shows a life long-lived – can be animate or inanimate including humans, animals, buildings, cars, books – anything that shows old age. May be in colour or monochrome.
<b>Low Light</b>	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.
<b>Scapes</b>	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.
<b>Still Life</b>	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.
<b>Sport</b>	27 Aug 2025	24 Sept 2025	An image featuring a person or people participating in some form of sporting event.
<b>Transport</b>	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.
<b>Street Photography</b>	22 Oct 2025	26 Nov 2025	An image that features people in candid situations within public places.
<b>Annual</b>	12 Nov 2025	10 Dec 2025	Refer to MGPS website competition page or <b>Member handbook</b> number 6.1-page 11
<b>Open</b>	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
<b>Australia Cup (APS), interclub competition</b> Topic <b>This is Australia</b>	12-05-25	<a href="https://www.a-p-s.org.au/index.php/exhibition/australian-cup-for-clubs">https://www.a-p-s.org.au/index.php/exhibition/australian-cup-for-clubs</a> Enter via MGPS competition page
<b>Sutherland Shire National Exhibition of Photography</b>	20-07-2025	<b><u>Sutherland Shire National Exhibition of Photography (SSNEP) – SSNEP</u></b>

It is a rewarding challenge to participate in National and International photographic competitions. There are hundreds of competitors approved by the Photographic Society of America. You can access these competitions via this website: [Exhibitions \(psaems.org\)](http://Exhibitions(psaems.org))  
For Australian based competitions, check the APS site at [Current Exhibitions \(a-p-s.org.au\)](http://Current Exhibitions(a-p-s.org.au))  
You can use your results in these competitions to build credit for photographic honours.

## 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.



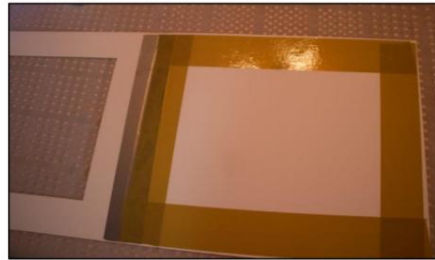
#### STEP 1

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.



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->



### Flotsam Surf Film & Photography Festival 2025 hits the Gold Coast

The annual Flotsam Surf Film & Photography Festival 2025 is set to kick off on May 1, rolling out a two-week froth of film, photography and surf culture from Coolangatta to Burleigh Heads. <http://www.flotsamfestival.com.au/>

### Photo Opportunities from Paul Thomas

**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.)

**Dragon boat racing.** Lake Kawana, Sunshine Coast. See <https://sdragonboatclub.com.au/> for details. (May have happened?)