



# EXPOSURE

## The Subantarctic Islands and the Southern Ocean

by Susan Chisholm



It was January 2025 when, in recognition of my advancing years, I thought 'It's Now or Never'. I had been thinking about this trip for ten years but had been scared off by thoughts of the big waves of the Southern Ocean. I decided 'Let's do it' and David and I booked. Thank goodness we did.

The Subantarctic is remote, wild and wondrous. Penguins walk up to you, Albatrosses glide past the ship with wing tips almost touching the water, and the islands feature unusual vegetation and mega herb flowers.

We visited four places.

The Snares, Auckland Islands and Campbell Island are three groups of islands governed by New Zealand. Macquarie Island is governed as part of Tasmania. All have UNESCO World Heritage Listing and are highly protected. You cannot land on The Snares but may view them and their wildlife from zodiacs. The southern most of these islands is Macquarie Island which is about halfway between the bottom of New Zealand and Antarctica.



Each island is different in terms of landscape, vegetation and each island has some wildlife unique to it.

It was difficult choosing what equipment to take but I had three considerations. My priority was to capture wildlife rather than landscapes. I needed to be hands free when getting on/off the zodiacs, and I had to be prepared for bad weather.

I took two DSLR camera bodies – a Nikon D500 and a Nikon D7500. I almost never used my D7500 camera with 18-55mm lens. It was too difficult to carry two



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camera bodies and not wise, in the wind, to change lenses. However, it was reassuring to have both cameras in case the other camera failed. I took a plastic cover for my long lens in case of rain and always had a lens cloth in my pocket. I carried my compact Panasonic Lumix DMC-TZ110 as well as 8x42 binoculars.



My camera bag has a waterproof cover and fits my back. I used a Cotton Carrier camera harness to carry a camera across the chest. Balancing weight was very important to avoid muscle strain and to stay comfortable.

When photographing seabirds in flight from the ship, I used my Nikon 300mm prime with a 1.4x extender. For wildlife photography from the zodiacs and on land, I used the 80-400mm zoom lens. For wide angle, landscape, people, boat, and mass wildlife photos, in the zodiacs and on land, I used the compact Panasonic Lumix DMC-TZ110. I am not suggesting this latter camera is the best in its field but I have had it for a few years and you can shoot in RAW and use manual settings. I have never learnt how to use it to its full potential, but it is light, small and fits in my pocketing it easy to carry with my DSLR.



The Southern Ocean at these latitudes is known for cloudy skies and I expected to use a high ISO and wide apertures to get sufficient shutter speed for birds. However, the weather was good most of the time. Cloud was high and diffuse and there was generally a lot of light.

It is not difficult to take photos of penguins on land. They do not move fast and are not afraid of humans. Although there is a required minimum distance for approaching wildlife, these birds are quite inquisitive and will come

right up to you. They do not fly off the minute your camera locks on them.

I was surprised and dismayed that out of 100s of photos, very few penguin photos show catchlights in their eyes. Usually, even in shady situations, I photograph the catchlights giving life to the bird and preventing it from looking dead. Several penguin species have red glassy eyes and I don't know if this was the reason for the absence of catchlights.



I loved standing on deck and taking photos of albatross. In many locations, they regularly glided past the ship. It was just a matter of patience, being out there at the right times and maintaining balance.

'Regrets, I had a few'. I was disappointed to manage so few good landscape photos. There were long walk options on both Enderby Island, one of the Auckland Islands, and Campbell Island. These were strenuous with steep uphill sections.

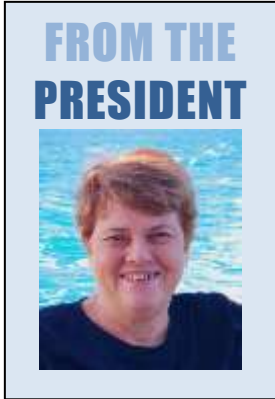
I judged myself not to be fit enough to do them and so stuck to some easier walks. Therefore, I did



miss out on some landscape and mass mega herb flower opportunities. However, I do think this is a location where wildlife photography reigns supreme.

We had a Ship Photographer. I was really interested to see, in her slideshows, that she had taken some excellent close-up photos of wildlife (such as part of a head). I wish I had done this. Also, she was an expert at advanced phone photography and videos. I should have learnt smart phone photography techniques before the trip. She had some excellent videos, and I wish I had done this. There was a lot of wildlife action.

Nevertheless, I had a fabulous time. It was a bird lovers' paradise, and I felt privileged to be in remote places that few people get to see and where human beings are not the predominant species.



Hello members,

We had a great workshop this month, thanks to Julie Geldard, Priscilla Gibbs, Lekha Surawerra, Bruce McDonald, Warren Veivers, Hazel Sempf and all the helpers. The idea was to give members a better concept of the exposure triangle and to refresh more experienced members.

It became a great social night with time for members to talk to other members. This is what I am hoping to do more often. We have another activity-based night scheduled for later in the year. We have learnt from both the workshops and will make a few changes to how they are run next time.

We are now looking at the interclub comps later this year so we will be asking for images from you to choose for selection.

I have secured permission from a USA website for Paul to supply a link with Photography Tutorials each month. They are very informative and free for you to view.

I would like to thank Paul Mackay for doing such a great job with the newsletter. Also I want to register my appreciation of Margaret Kemmery for organizing supper, Bruce McDonald for monthly outings Cheryl Zwart and Warren Veivers for running the Monochrome group and Jeffery Mott for running the Digital Improvement Group, Ian Sweetman and Susan McCrory for organizing the IT behind the scene, and Ann Smallegange with Rose Parr for the photo entry arrangements for the monthly competition critique sessions. Remember to thank them yourselves when you see them They are all busy doing volunteer jobs for the club in their own time.

We have more events happening soon so keep an eye on your emails and Facebook.

*Suzanne Edgeworth*



This month we have a feature article about an area we seldom hear about – the Subantarctic Islands and the Southern Ocean. Susan Chisholm writes about her fascinating journey there, illustrated with some superb images.

As part of our Know Your Photographer section, we again focus on newer members with an article from Alan Wigginton who joined our club last year. Alan has been entering some excellent images in competitions so its good to learn more about his photography.

When compiling the newsletter, my usual strategy is to use the previous month's newsletter as a template for the current month's edition. However, I noticed a number of errors in last month's newsletter including an inaccurate description of this month's set subject. I do not like to see errors in our newsletter and apologise for the slip up..

I know lots of you enjoy the feature articles and get travel ideas or photographic hints. I like to have a few feature articles on file so I'm not scrambling to find one just prior to publication. Sadly, I have to confess my file is currently empty with nothing in place for future months. This is where you come in. Please send me something or talk with me at a meeting about what you might contribute in this area.

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

I am looking for more feature articles so please get in touch.

*Paul Mackay*


## Activity- based Club Meeting

Julie Geldard assisted by Priscilla Gibbs, Lekha Surawerra, Bruce McDonald, Warren Veivers and Hazel Sempf presented an excellent activity on 8 April focusing on Depth of Field and Shutter Speed.



## Tips of the month

We have obtained permission to publish tutorials from Photography Life in our Newsletter. Spencer Cox, Editor in Chief of Photography Life has given us the okay to use the free tutorials on their website. <https://photographylife.com/>. The newsletter will delve deeper into these tutorials across coming editions. *Suzanne Edgeworth*



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LENS REVIEWS CAMERA REVIEWS TUTORIALS COMPARE CAMERAS FORUM

NEW: Photography Life is now a retailer for NYA-EVO — adventure camera bags des

### Learn Photography

If you are just starting out in photography and you don't know where to begin, or perhaps you have been taking pictures with your camera for a while and want to improve your shooting skills, you've come to the right place. The material compiled in this article will not only help you in building up your photography knowledge, but also assist in advancing you to the next level. On this page, you will find the most valuable articles and techniques we have written to help you grow as a photographer, from basic photography articles for beginners all the way to more advanced techniques and tutorials.

**Start Here:**

- [What is a DSLR?](#)
- [What is a Mirrorless Camera?](#)
- [What is Shutter Speed?](#)
- [What is Aperture?](#)
- [What is Camera ISO?](#)
- [Understanding Shutter Speed, Aperture and ISO](#)
- [Understanding Camera Modes](#)
- [Metering and Metering Modes](#)
- [What is Exposure Compensation?](#)
- [Autofocus Modes Explained](#)
- [Common Camera Settings](#)
- [How to Take Sharp Photos](#)
- [Composition in Photography](#)

# HOW TO HOLD THE CAMERA

A sharp photograph results from several factors- all of which are of equal importance. These factors are: properly holding the camera, enough DOF, the lowest ISO setting possible, and a fast enough shutter speed to prevent camera shake.



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Perfect to print A5 size  
14cm x 21cm / 5.51" x 8.27"



## LEGS

Legs should be shoulder-length apart to create balance. If you need to lean in, move one leg forward and bend the knees slightly.



## EYEBROW TOUCH

Rest the viewfinder against your eyebrow to create more support.

## HANDS

Use your right hand to grip the camera body and your index finger to press the shutter release. Cup the lens with your left hand, to create more support and stabilization.

## ELBOWS IN

Tuck your elbows in, resting your arms on your sides. This gives you a sturdy support.



## KNEELING

Bring one leg up and rest your elbow on the knee. This basically creates a tripod-like shape.



## PORTRAIT

Turn the camera so the shutter release is at the top. Cradle the bottom of the camera with your left hand.

## BREATHING

Breathe out when taking a picture. Holding your breath in, creates a subtle shaking body motion.



## LEAN IN

Use a wall, flat surface or even another person's shoulder to create support. This is helpful when using a slow shutter speed and a tripod is not available.

## Portrait Workshop

The club has engaged two portrait photographers to present a portrait workshop with models on Saturday 4 July at Coopers Plains Library from 1.00 pm to 4.30 pm. There are a limited number of places, and these will be allocated based on who pays first after official notice is provided via e-mail. This will be an excellent opportunity to improve your portrait photography. More information coming soon.

## May Photoshoots

See next page for Close up workshop on Saturday 16 May.

### Capturing the Action of Heroes Odyssey

Join us for a unique field excursion as we collaborate with **Heroes Odyssey**, a premier Brisbane-based Live Action Role Play (LARP) community. **Saturday 30 May 9,30-12.30 at Redland Bay Pony Club, 190-262 Cleveland-Redland Bay Road, Thornlands**

#### What is LARP?

*(Photo: Margaret Kemmery)*

LARP is a form of interactive storytelling where participants physically portray characters in a fictional setting. Heroes Odyssey is a high-fantasy medieval world where the story is entirely **unscripted**. Every outcome is directed by real player actions, making for an authentic and unpredictable environment.

- **Action Photography:** Unlike a film set, the combat here is **not choreographed**. You will have the chance to capture genuine, high-stakes movement and candid reactions as players navigate the battlefield in real-time.
- **Environmental Portraiture:** Participants spend hundreds of hours crafting intricate, historical and fantasy kits. This is a fantastic opportunity to work with models in an immersive setting to capture high-quality character portraits.

#### A Collaborative Experience

This is a formal collaboration with another passionate community group. As we will be entering an active, living event, our goal is to document the artistry and intensity of their world while respecting their immersion. It is a brilliant chance to practice "street photography" techniques in a medieval setting—capturing the story as it unfolds naturally.

#### Safety

- Portraits can be taken in the out of game area
- Action Shots can be taken in on the field
- Do not interfere with a player's roleplay on the field
- All photographers who go onto the field are required to **wear high vis clothing**

#### Quick Note for Members:

Because the action is unscripted, we recommend a "fast" lens and a quick eye! It's about being in the right place at the right time to catch those spontaneous moments that make for award-winning competition entries.



[https://www.google.com/maps/place/Redlands+%26+Southern+District+Equestrian+Group/@-27.5669859,153.2747887,405m/data=!3m1!1e3!4m6!3m5!1s0x6b91672642f4e29b:0x73b15e8b3138f0b18m2!3d-27.56662714d153.277229!16s%2Fg%2F11h20963cn?authuser=0&entry=ttu&\\_ep=EgoyMDI2MDQxNS4wIKXMDSOASAFQAw%3D%3D](https://www.google.com/maps/place/Redlands+%26+Southern+District+Equestrian+Group/@-27.5669859,153.2747887,405m/data=!3m1!1e3!4m6!3m5!1s0x6b91672642f4e29b:0x73b15e8b3138f0b18m2!3d-27.56662714d153.277229!16s%2Fg%2F11h20963cn?authuser=0&entry=ttu&_ep=EgoyMDI2MDQxNS4wIKXMDSOASAFQAw%3D%3D)

## April Photoshoot

<b>Date, Time Location</b>	<b>Saturday 25 April 6.30 am Anzac Square Cenotaph Ann St Brisbane</b>
<b>Details</b>	This is an opportunity to capture the environment post Dawn Service. Moving from the Cenotaph through Anzac Square and on to breakfast. The early risers might attend the service and if interested in making a day of it, stay around for the parade in mid-morning. An excellent event for capturing images of people. Wear comfortable shoes, a hat and have a supply of water.

## 13 May Club Meeting – Printing & Close Ups

### 1st Speaker: Andrew Merefieid - Printing - A "Deep Dive"

Andrew will speak to us in some detail about how to prepare photographic images for printing. He is an absolutely brilliant printer of images with many years of professional experience across a variety of different technologies and media. But more than this, Andrew is also a very accomplished portrait and street photographer, as well as being a great presenter.



### 2nd Speaker: Ann Smallegange - Close-Up Photography in Natural Light. Pt1

Part 1 Anne will outline the key elements of how she creates her amazing close-up images. This will include recommendations for lenses, accessories and aids (from the necessary to the optional - some being quite simple but very effective!), imaging processing software and focus stacking, along with lighting and weather conditions. Anne is one of our close-up experts - a skilled and experienced photographer and long-time club member. She uses her Canon full frame gear and natural lighting to great effect. Even if you're already getting great close-up images using different gear and other techniques, you'll enjoy this presentation immensely.



### PART 2 Saturday 16 May

#### Close-Up Photography in Natural Light - Practical Nature Shoot Part 2

**Workshop.** - 6.45AM start at waterways near Golden Ave, Calamvale.

You will need: your telephoto lens (or macro lens, if you have one), a standard sized tripod (but not required if your camera gear has good vibration reduction); to enhance the light - an A4 sized card covered both sides with aluminum foil - one side flat the other "crumpled up" - or a plain flat white Styrofoam lid; a small chair/stool and 2 large rubbish bags or a small tarpaulin to keep the morning dew at bay.

Highly recommended: remote-control shutter; transparent light diffuser ( a simple homemade version is fine). Also, be aware of how close your lens can focus i.e. it's close up performance. You don't need to buy a lot of expensive equipment or accessories.

Please confirm your interest in attending via the Event which will appear on our Facebook page.

This Workshop depends upon certain weather conditions prevailing.

On the evening of Thursday 14 May, Ann will check forecast conditions for Sat 16 May and advise if it is to go ahead or be rescheduled. Alternative dates may include Sunday 17 May or the following weekend, Saturday 23 May and Sunday 24 May

## Brisbane Cup Handball Photoshoot Report

Chris Seen kindly organised for several club members to attend the Brisbane Cup Handball Competition as photographers. It was held on 11-12 April at the Nissan Arena. Teams present represented most states as well as Singapore. The standard of play was very high. Chris provided us with useful tips on Sports photography and processing. He also guided a number of us through the process of getting a Blue card. Here are a few images.



Paul Mackay



Chris Seen



John Langer



Rose Parr

## Know your photographer

### Alan Wigginton

1. **Years behind the camera?** A bit over 60 years ago my first camera came out of a show bag. I had been interested in photography before this, but my very own camera started my journey. That camera was very quickly discarded in favour of my parents' Kodak box camera. A proper, but basic, camera came a few years later and then my first SLR around the time I joined a local camera club.

A growing family and increasing film costs restricted my photography during the late 1990s and early 2000s until I was able to move to digital.



2. **Favourite Camera/s? Why** My favourite camera has almost always been the one I was currently using. In 2006, as digital SLRs were becoming more affordable, I chose a Nikon D80 as a good compromise between features and price and stayed with Nikon. I'm currently using a Z8 and enjoy its relatively high pixel count, speed and ability to use my existing lenses with an adapter.
3. **Favourite Lens: Why?** My favourite lens is the Nikkor 500mm f/5.6 PF. Although rather specialised due to the fixed focal length, it is small and light for its focal length, and sharp.
4. **Postprocessing Software preference? Why?** I use Lightroom Classic. It has good library management and is easy and quick to use for most shots, but Photoshop is still needed sometimes. I'm not as impressed with the recent price rises.
5. **Main Photographic Interests?** I mostly enjoy photographing nature such as birds, wildlife and landscapes but I will photograph anything I see that I find interesting.
6. **What challenges you?** I tend to be opportunistic as a photographer and don't do well on anything that needs arrangement or posing such as still life, portraits etc.
7. **What do you want to learn next?** I would like to try more astrophotography and have recently been trying some video.
8. **Show us your favourite image?** One favourite image is a tough choice but this image of a pair of Great Crested Grebes is one of my current favourites.

I have only seen them twice, both times at the same location. I visited Rockhampton a couple of years ago and paid an early morning visit to the lagoon behind the botanic gardens. I saw a pair of these on the opposite side of the lagoon – too far away for decent photos.



I returned the following year, not expecting to see these again, but came across a pair, close on my side of the lagoon. I tried to anticipate their movement, got down low, stayed still and waited. The light wasn't ideal, but I did get several shots of the pair interacting.

Processing in Lightroom was simply to adjust brightness and bring out the texture and colour of the birds.

## Relinquished Presence: A Call for Participants

### Can you assist Josh?

As you may know, I am currently completing my Bachelor of Communication and Creative Industries at the University of Southern Queensland. As part of my final year, I am required to conceive, develop, and present a major public exhibition. I would love for some of you to be part of it.

The project is called Relinquished Presence. It is a large-scale portrait photography exhibition that challenges the way we think about how people are photographed and, more broadly, how we present ourselves to the world. In a visual culture built around curated images and careful self-presentation, this project asks a different question: what do we look like when we are not performing?

The work moves away from traditional portraiture entirely. There is no posing, no direction, and no second takes. Each image is captured in the in-between moments, when a person is no longer performing for the camera but hasn't yet turned away. Faces mid-blink, half-laughing, or looking somewhere else. These are the moments that usually get edited out. In Relinquished Presence, they are the entire point.

The process is straightforward and unhurried. Most of the time we simply sit down and talk while I get to know the person in front of me, and the camera runs quietly in the background. Other times we sit in the silences that naturally happen. There is no pressure to smile, hold an expression, or look a certain way. What I am looking for is presence as it naturally appears, not as it is constructed.

By removing names, backstories, and any surrounding context from the final images, the exhibition invites viewers to engage with each subject on their own terms, without being told what to feel or how to interpret what they see. The meaning becomes personal. That is deliberate.

Participants will receive one final high-resolution digital image from their session. To preserve the integrity of the project ahead of its public debut, images will be released to participants when the exhibition opens. The work will be displayed as large-scale prints, and the exhibition is planned for August/September, with dates to be confirmed.

Shoots are scheduled to take place between 10 and 15 May at Maude Gallery and Studio in Newstead.

If you are interested in being involved, I would genuinely love to hear from you. You can reach me by sending a message on Facebook, or by emailing me directly at [U1179335@umail.usq.edu.au](mailto:U1179335@umail.usq.edu.au).

Thanks

**Joshua Morrison-Francis**

*Vice President Mount Gravatt Photographic Society*



## Member Successes

Through **FIAP: Fédération Internationale de l'Art Photographique** two members were awarded honours:

**Chris Seen** was awarded **Artist FIAP**. This involved gaining over 100 acceptances in international competitions from 41 works across 15 different countries.

**Ann Smallegange** was awarded **EFIAP/p (Excellence – Platinum)**. This came from over 1200 acceptances from 301 works in over 40 countries, with 5 images awarded in different countries

One of **John Langer's** images from his recent trip to China has been featured in the *Sunday Mail*.



## Honours from March

### ***Struggle for survival* by Michael Mitchell**

The image was taken at home in the backyard at around 3.30 in the afternoon. This was on the day that the image was to be submitted. I tried a couple of different set ups for the set category but none of them worked out to my liking. Then i came across this lone plant growing in the crack between the external wall and the concrete path. The contrast between the bricks and the green leaves worked well.

Camera was Canon 90D with 100mm f2.8 macro lens.

Settings used iso100, shutter speed 1/320s at f2.8



### ***Foraging* by Lekha Suraweera**

I photographed this image from the lagoon in Jaffna Sri Lanka. It was taken during February, when migratory birds from the Northern hemisphere were visiting Sri Lanka. The brackish water in the lagoon is calm and food for the wading birds are plenty.

I went to photograph during early morning when the sun was not so harsh. This was taken handheld, with Canon EOS 7D Mark II. EF100-400mm f/4.5-5.6L IS II USM +1.4x III lens , F/8.0, 560.0 mm , Shutter speed 1/1000sec, ISO 500.

The raw image was cropped and globally edited in Light room. The denoise in Lightroom worked well on this image.

### ***Master Fisherman* by Jeff Mott**

Shot on Heron Island, this male Greater Crested Tern is coming into land on the beach and show off its fish to any females that might be present. On this day there was a high tide mid-morning that brought the terns up quite high on the beach, allowing me to shoot down and get the crashing waves behind them. I used a circular polariser to take some of the sheen off the water in the background and reduce specular highlights. Highlight priority metering @-0.7ev to avoid blowing out highlights.

Nikon Z9 + 400mm TC 2.8 @ 1/3200th sec F4 ISO 72 + CPL



### ***The Stoa of Attalos Columns* by John Langer**

In Ancient Greece, a 'stoa' was considered to be a covered walkway with a roof supported by columns. It created a sheltered space for public gatherings, shops, trade and artistic displays.

My image of *The Stoa of Attalos Columns* was taken at the Agora of Athens which was an ancient market place. It was built by King Attalos II between 159-138 BC.

When travelling previously, I tended to focus on the outside of buildings as a 'record' of where we visited. However, inside the stoa, the afternoon sun in Athens was casting a distinct shadow of each

column across the building's floor. This certainly created a rather powerful image that was well worth capturing (April 2023).

Taking time to compose the image, meant that only minor adjustments were made to it when post-processing. These were to the shadows and contrast in Lightroom.

The final image was presented as a Print entry for the Set subject of 'Minimalism'.

Canon EOS 750D, Canon lens EFS 55-250mm, f/4-5.6 at 55mm, 1/320 sec, f11, ISO 100 (no tripod, RAW image)

### ***Where it began by Rick Nelson***

This image is of the gazebo at Pullen Park in Raleigh, North Carolina which is the first public park in North Carolina, the 5th oldest operating amusement park in the USA and the 16th oldest in the world (established in 1887 with 66.4 acres). I took this photo while walking through the park with my wife. This gazebo is special to me as it's where I proposed to my wife (the beginning of my happily ever after).



I took this photo on March 18, 2020 at 2:36pm. I edited in Lightroom with just minor adjustments and a crop.

I used my Nikon 1 J1 with the 1 Nikkor VR 30-110mm f/3.8-5.6 at 51mm. My settings were in Manual mode 1/200 sec., f/5.6, ISO 100



### ***Family Time by Susan Chisholm***

This photo of Gentoo Penguins was taken on Macquarie Island, a subantarctic island governed by Tasmania, in January this year. The colony was a short distance from the Australian Antarctic Division station at Buckles Bay. There were about one hundred of the birds in sight either stationary or moving slowly down the beach and over rocks. Cloud was high and diffuse.

I wanted to show the environment and chose this group as they were on the lower slopes of low hills and I could include in the photo the grass, rocks, sea and sky. I really liked the intimacy of the family group. I also like the two

penguins, slightly out of focus, in the background. They remind me of sentries guarding the penguins in front of them.

Nikon D500, Nikkor 80-400mm, aperture priority, auto ISO, ISO 1400, f14 at 155mm, 1/2000s, -0.67 EV.

### ***Floating Fallen Leaf by Joyann Singleton***

This was captured a while ago when I was walking around Underwood Park Lagoon and noticed this gum leaf falling into the water. It was a moment of calmness on the water and it caught my eye that it just floated so gently on top of the water. I was using my old Canon 7D with a 70-200 lens. This was taken at F4 at 1/160 shutter speed and a focal length of 200. ISO 100.





### ***Minimal Oil Spill by Rose Parr***

My subject for Minimalism was an old oil can spilling oil. I used honey to represent the oil, and discovered my favourite store stocked small pieces of corrugated metal to use as the background. When setting up the shot, lining up the corrugations of the metal so they all appeared as horizontal lines proved very problematic. Lots of taping, measuring and nudging of components was involved.

And I hadn't considered the probability of lens distortion affecting the levels of those lines. After trying adjustments in Lightroom Transformations, I asked the

Digital Improvement Group who directed me to the Lens Correction Panel, where I ticked the box for Enable Profile Corrections, and experimented with the sliders. I had been unaware of this Lightroom feature. I used a radial mask for a spotlight effect, to promote the subject and also to disguise some still imperfect horizontal lines.

Editing in Lightroom Classic.

Capture: Sony A1, Sony FE 70-200 F2.8 GM lens at 142 mm. 1/5 second, F11, ISO 100. Aperture Priority. Tripod. Shutter release cable. Shot at night using a continuous light on a stand.

### ***The Briefing by Hazel Sempf***

I was with my photography friends visiting GOMA with the aim of photographing minimalism. I was on the first floor looking down from the balcony over the concrete open space floor and there was a group of people who had gathered there obviously catching up before heading back to their respective destinations. As the group dispersed these three ladies remained for a short time leaving the remaining whole area deserted when I captured them just as they were departing. I felt this slight separation between them gave the image a sense of detachment and minimalism. I was using my Canon R5 with the 24-70mm lens. This was taken at 42mm, f6.3, 1/100s, ISO 800 in manual mode and auto white balance. I processed the image in Lightroom where I did global exposure adjustments, converted it to black and white, a denoise and several spot removals and cloning on the concrete floor to clean it up. I also applied some masking to adjust the highlighted areas.



### ***On my pedestal by Chris Jull***

I was in Melbourne with a group of friends and we visited the Ian Potter Centre in Federation Square. This display caught my eye because of the colour, straight lines, shadows and minimalism of the entire exhibit. It was taken with my Olympus OM1, 12-100mm lens at 24mm, and shot in Aperture Mode at F4, 1/60 second, ISO 1000 (set on Auto ISO), no flash.

## Results from April Competition: Nautical

*Judged by Michael Stefanini.*

AB Grade Print				
Member name	Open Image	Set Image	Points	Points YTD
Christine Jull	Merit	Credit	15	81
John Langer	Merit	Honour	21	144
Janet Richardson	Credit	Acceptance	9	99
Gwenda Kruger		Credit	6	60
Wendy Buick	Merit	Merit	18	81
A Grade Print				
Bob Garnett	Acceptance	Honour ***	15	141
Hector Beveridge	Merit	Merit	18	117
Lekha Suraweera	Credit	Merit	15	123
Suzanne Edgeworth	Merit	Merit	18	126
Paul MacKay	Merit	Merit	18	138
Bruce McDonald	Credit	Merit	15	87
Rose Parr	Merit	Acceptance	12	159
Joyce Metassa	Credit	Credit	12	114
Joyann Singleton	Honour	Out of Category	12	33
Rosslyn Garnett	Merit	Acceptance	12	99
Swarna Wijesekera	Merit	Credit	15	105
<b>*** Print image of the night</b>				
B Grade Digital				
Member name	Open Image	Set Image	Points	Points YTD
Shania Mitchell	Acceptance	Credit	9	57
AB Grade Digital				
Margareta Dewilde	Credit	Credit	12	96
Christine Juli	Credit	Credit	12	138
John Langer	Merit	Acceptance	12	129
Janet Richardson	Credit	Merit	15	96
Gwenda Kruger	Acceptance	Credit	9	96
Bhaskar Desha	Merit	Merit	18	135
Wendy Buick	Merit	Honour	21	81
Keith Chester	Acceptance	Credit	9	9

**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	Open Image	Set Image	Points	Points YTD
Dorothy Hurdle	Acceptance	Merit	12	90
Hazel Sempf	Merit	Credit	15	126
Bob Garnett	Acceptance	Acceptance	6	87
Hector Beveridge	Acceptance	Honour	15	126
Chris Seen	Honour	Merit	21	81
Ann Smallegange	Honour	Honour	24	138
Lekha Suraweera	Credit	Merit	15	102
Suzanne Edgeworth	Merit	Honour	21	108
Paul MacKay	Merit	Credit	15	99
Heidi Wallis	Merit	Merit	18	114
Robert Macfarlane	Credit	Credit	12	105
John Dalton	Merit	Credit	15	48
Susan Chisholm	Merit	Out of Category	9	99
Bruce McDonald	Credit	Merit	15	126
Alan Wigginton	Merit	Merit	18	132
Ian Sweetman	Credit	Honour ***	18	150
Rose Parr	Merit	Merit	18	138
Joyce Metassa	Credit	Acceptance	9	78
Dallas Hrabar	Acceptance	Credit	9	75
Michael Mitchell	Credit	Acceptance	9	54
Joyann Singleton	Credit	Merit	15	36
Kerri-Anne Cook	Merit	Credit	15	144
Roslyn Garnett	Acceptance	Credit	9	90
Jeffrey Mott	Merit	Honour	21	177
David Bond	Acceptance		3	3
Swama Wijesekera	Credit	Merit	15	111
Shuying Jiang	Merit	Acceptance	12	78
Joshua Morrison-Francis	Merit	Out of Category	9	75

\*\*\* 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.

<b>MGPS Executive 2025-26</b>			
	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		

<b>MGPS Office Bearers</b>			
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	Submit Date	Judging Date	Description
Mono-chrome	27 May 2026	24 Jun 2026	<p>An image containing tones of only one colour.</p> <p>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.</p> <p>Partial toning or the addition of an extra colour is not allowed.</p>
Animal/s	24 Jun 2026	22 Jul 2026	<p>Images of living untamed or domesticated animals (including pets) in natural or other outdoor environments that may include objects made by humans.</p> <p>Images may feature single or multiple animals.</p> <p>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).</p> <p>Therefore mammals, birds, reptiles, insects, fish are all animals for the purpose of this topic.</p> <p>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.</p>
Scapes	22 Jul 2026	26 Aug 2026	<p>A pictorial representation of land, sea, seashore, or urban environments that capture the aesthetic appeal of these outdoor settings.</p> <p>It brings the viewer into the scenery and perfectly captures the 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	<p>Where the reflections of a subject provide the centre of interest. They may be produced by water, windows, metal etc. Mirror reflections are excluded.</p>
Close-up	23 Sep 2026	28 Oct 2026	<p>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.</p>
Triptych	28 Oct 2026	25 Nov 2026	<p>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.</p>
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>

## Top Ten in Club Competition to date

Compiled by Michael Mitchell

AB Grade Prints	YTD	A Grade Prints	YTD	B Grade Digital	YTD	A Grade Digital	YTD
John Langer	144	Rose Parr	159	Shania Mitchell	57	Jefferey Mott	177
Janet Richardson	99	Bob Garnett	141	Doug Paterson	6	Ian Sweetman	150
Christine Jull	81	Paul Mackay	138			Kerri-Anne Cook	144
Wendy Buick	81	Suzanne Edgeworth	126	<b>AB Grade Digital</b>	<b>YTD</b>	Rose Parr	138
Margareta Dewilde	66	Lekha Suraweera	123	Christine Jull	138	Ann Smallegange	138
Gwenda Kruger	60	Hector Beveridge	117	Bhaskar Desha	135	Alan Wigginton	132
Joni Keenan	12	Joyce Metassa	114	John Langer	129	Bruce McDonald	126
		Swarna Wijesekera	105	Gwenda Kruger	96	Hector Beveridge	126
		Roslyn Garnett	99	Margareta Dewilde	96	Hazel Sempf	126
		Bruce McDonald	87	Janet Richardson	96	Heidi Wallis	114
				Wendy Buick	81		
				Margaret Kemmery	48		
				Joni Keenan	24		
				Rick Nelson	18		

## Interclub Competitions & PSQ Convention

### 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 31<sup>st</sup>  
 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

## Mt Gravatt Show

MGPS are the coordinators for the photography competition at the Mt Gravatt Show. **This year the show will be on Saturday July 25<sup>th</sup> and Sunday 26<sup>th</sup> July.**

Closer to the event, I will be asking for helpers to sort images, set up the display and supervise the exhibition at the show.

The Mt Gravatt Show Photography Schedule information is now on their website.

<https://www.mtgravattshow.com.au/competitions/>

There are different topics this year so please have a look, there are different drop-off times as well.

There is still no fee to enter, and you can submit as many photos in any or all sections.

I would encourage you all to submit something into the competition.

There are money prizes for 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> and Adult Grand Champion prize, a voucher from CameraPro for \$200.00.

If you know of Children interested in Photography there is a student category with prizes as well and \$100.00 voucher from CameraPro for Student Grand Champion

*Suzanne Edgeworth Mt Gravatt Show Photography Co-Ordinator*

## Photographic Opportunities (April to June)

Compiled by Gavin Carter

AAC-QLD Practice Weekend	Watts Bridge Memorial Airfield	25/04/2026	26/04/2026	All Day	<a href="https://aacqld.com.au/events/calendar/">https://aacqld.com.au/events/calendar/</a>
Euro Day	Lakeside Park (Kurwongbah)	26/04/2026	26/04/2026	07:00 - 16:00	<a href="https://lakesidepark.com.au/">https://lakesidepark.com.au/</a>
2026 Queensland Masters Championships	Queensland State Rowing Centre	2/05/2026	2/05/2026		<a href="https://rowingmanager.com/qld/">https://rowingmanager.com/qld/</a>
Bonsoy Gold Coast Pro (WSL CT)	Snapper Rocks (Coolangatta)	2/05/2026	12/05/2026	07:00 AM - 4:00 PM	<a href="https://www.worldsurfleague.com">https://www.worldsurfleague.com</a>
Australian Interschools Surfing	Gold Coast (Various)	13/05/2026	15/05/2026	08:00 AM - 3:00 PM	<a href="https://surfingaustralia.com">https://surfingaustralia.com</a>
Women's State of Origin (Game 2)	Suncorp Stadium	14/05/2026	14/05/2026	19:45	<a href="https://www.nrl.com/">https://www.nrl.com/</a>
NRL Magic Round	Suncorp Stadium	15/05/2026	17/05/2026	Various	<a href="https://www.nrl.com/magic-round/">https://www.nrl.com/magic-round/</a>
Mt Cotton Hillclimb AdventureFest	Mt Cotton (47 Gramzow Rd)	16/05/2026	17/05/2026	11:00 AM - 4:00 PM	<a href="https://www.mgccq.org.au">https://www.mgccq.org.au</a>
2026 Oceania Under 22 Regatta	Queensland State Rowing Centre	22/05/2026	22/05/2026		<a href="https://rowingmanager.com/qld/">https://rowingmanager.com/qld/</a>
AAC-QLD Practice Weekend	Watts Bridge Memorial Airfield	23/05/2026	24/05/2026	All Day	<a href="https://aacqld.com.au/events/calendar/">https://aacqld.com.au/events/calendar/</a>
QLD Hillclimb Championship	Mt Cotton (47 Gramzow Rd)	30/05/2026	31/05/2026	09:00 AM - 4:30 PM	<a href="https://www.mgccq.org.au">https://www.mgccq.org.au</a>
Cooly Rocks On	Coolangatta	3/06/2026	7/06/2026	09:00 - 21:00	<a href="https://www.coolyrockson.com/">https://www.coolyrockson.com/</a>
Winternationals (Drag Racing)	Willowbank Raceway	4/06/2026	7/06/2026	All Day	<a href="https://www.willowbankraceway.com.au">https://www.willowbankraceway.com.au</a>
Brisbane Marathon Festival	Brisbane CBD/River	7/06/2026	7/06/2026	06:00 - 13:00	<a href="https://www.brisbanemarathon.com.au/">https://www.brisbanemarathon.com.au/</a>
Stradbroke Day (Horse Racing)	Eagle Farm Racecourse	13/06/2026	13/06/2026	10:00 - 17:30	<a href="https://www.brc.com.au/">https://www.brc.com.au/</a>
RACQ MotorFest	Brisbane Showgrounds	14/06/2026	14/06/2026	10:00 - 15:00	<a href="https://www.racq.com.au/motorfest">https://www.racq.com.au/motorfest</a>
Queensland Row Union Regatta	Wyaralong Dam	20/06/2026	20/06/2026	07:30 AM - 2:00 PM	<a href="https://www.rowingqld.asn.au/events">https://www.rowingqld.asn.au/events</a>
AAC-QLD Practice Weekend	Watts Bridge Memorial Airfield	27/06/2026	28/06/2026	All Day	<a href="https://aacqld.com.au/events/calendar/">https://aacqld.com.au/events/calendar/</a>

## **Through Mununjali eyes: photojournalist Wayne Coolwell – State Library, Southbank 28 March – 18 October (free)**

Wayne Coolwell was a trailblazer of his generation and a powerful voice for his people. A proud Mununjali man with a sharp eye for a story, he captured moments that bridged cultures and inspired connection. Known affectionately as the “Cool Cat of journalism”, Wayne moved effortlessly among the greats, between the media and community, treating every encounter as part of his day’s work behind the lens and microphone. Respected by his peers and cherished by audiences nationwide, Wayne was among the first Aboriginal voices to grace Australia’s airwaves. His talent, humility and fearless curiosity made him a true pioneer.

This exhibition celebrates Wayne’s life and legacy through his own photography, revealing the people, places and moments that shaped his remarkable journey. It invites audiences to remember not only his professional achievements but the warmth, wit and cultural pride that made him unforgettable.

*Through Mununjali eyes* brings together 5 decades of Wayne’s photographs, honouring his legacy – where story, culture and connection continue to resonate across generations.

## **The Edge Screens: Nikon-Walkley Photojournalism 2025 Exhibition- State Library, Southbank Until 31 May (Free)**

Capturing incredible stories of triumph, tragedy and everyday life, the works of Australia's best photographers – as recognised by the Walkley Awards for Excellence in Photojournalism – are on display now at The Edge, State Library of Queensland.

The Nikon-Walkley Press Photography Exhibition features the works of finalists across the 2025 Walkley Awards photographic categories displayed on the The Edge Screens.

The Walkley Awards for Excellence in photojournalism recognise the work of photographers across a range of genres, from news and sport to portraiture and photographic essays. These images let us reflect on the year in news, through the individual world views and skilled lenses of Australia’s best photographers.

## **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**. 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->

