

EXPOSURE



Caravan trip to Perth

by Ian & Lynnee Hunter



In December 2024 Lynnee and I loaded up our 21' caravan in preparation for our trip to Perth. The main purpose was to visit my terminally ill sister, but we also wanted to see a bit of WA on the way. We planned to stay in caravan parks in Esperance and Busselton, but for the rest of the time we wanted free or low-cost camping (such as Showgrounds). As with any travel photography, we had to take the light as we found it, including a cave photo where I used the low light provided by the cave lights (hand-held). The night photo at the artesian spring was taken using a Samsung phone, the rest were with my Nikon DSLR.



Figure 2 Our setup on the Nullabor

We were delayed 1 ½ days in leaving to rectify faulty brakes on the van, so we only made it to Sandy Creek Pub (near Warwick) on the 1st night. The evening meal was in the pub where the publican entertained us with great stories. We continued to Moree Showgrounds and Nyngan Weir.

We needed to make up time, so we had longer days than planned, and didn't get to see as many of the tourist spots as we would have liked. We stopped at a tree with lots of



Figure 1 Nyngan Weir

stuffed toys just outside Cobar. There were all manner of decorated trees on the journey, some with thongs or bras in them. Between Cobar and Wilcannia, we saw immense numbers of feral goats. Lynnee convinced me to stop once so she could take a photo of a goat's skull beside the highway (a bit gruesome for this page). We drove through an intense, black thunderstorm as we approached Broken Hill, where we stayed overnight at the racecourse with some parts flooded from the storm.

Fortunately, we found a slightly elevated spot to camp the night (without 240volt power) and inside the caravan was thankfully dry.

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After a long drive to Port Augusta, we free camped west of the airport. There were several other vans there, so we felt safe, always a consideration when free camping. At night we could see the lights of the road trains on the highway a few km away below our hill.

Next day, we drove through Kimba (halfway across Australia), then on to Streaky Bay. We stayed in a low-cost RV camp with many other vans. We disconnected the van and took a side trip to Sceale Bay. After that began the long trek across “the Nullabor” (a mostly unpopulated stretch from Ceduna S.A. to Norseman W.A.).



Figure 4 Great Australian Bight near the S.A/W.A border

The famous treeless Nullabor Plain is only a few hundred kilometre, with sparse trees for the rest of the area known as “The Nullabor”. The dearest fuel along the way was at Nullabor where diesel was \$2.83/L compared to \$1.78 in Port Augusta. There was an EV charging station at Nullabor. The service stations across the Nullabor are so isolated that their electricity (including for EV charge points) is provided by diesel generators and solar panels.

We stopped at a couple of easily accessible lookouts as we approached the W.A. border to see the cliffs. The flat featureless land continued all the way to the edge of the limestone cliffs, which are rumoured to contain entrances to several caves under the Nullabor. The Great Australian Bight comes far enough North there that the highway passes quite close to the coast. We spent a night in Eucla Caravan Park (cheaper than Border Village) before continuing for another two days to Esperance. Australia’s longest straight road (90 miles without a bend) is somewhere between Caiguna and Balledonia (W.A.) where we free camped about 800m off the highway in a delightful spot which we had to ourselves.

Arriving in Esperance after so many days of continuous driving was like arriving at a beautiful oasis. By driving continuously long days, we had made up the 1 ½ days that we lost at the start. We stayed in Esperance for 5 nights! This was sightseeing highlight of our trip. The beaches in the Southern Ocean are unpolluted and so are the fresh ocean waters, The colour of the sand and the water were enchanting.



Figure 6 The Suspended Table in Lake Cave



Figure 3 Toy tree near Cobar



Figure 5 A beach in Cape La Grande National Park near Esperance.

We stayed at Pink Lake Caravan Park on a powered site and took the opportunity to recharge the battery and water tanks, and to do some washing. We drove around to the beaches on the Pink Lake circuit drive, and made a journey to Cape La Grande N.P. We didn’t stop at Stonehenge (A replica of the British site), but did stop to look at trees etc.

We took two days to travel to Busselton, where we finally met up with my sister and her husband spending another three days at a caravan park. We visited the Margaret River Caves (my favourite was Lake Cave), an obligatory winery, and the lighthouse at Cape Leeuwin where the Southern Ocean meets the Indian

Ocean. I had been there previously on a fairly calm day and then saw a demarcation line due to the different colours of the 2 oceans, but I believe that this is a pretty rare sight. We were amazed at the huge number of grass trees including one in flower (also a rare sight) with its stems (spikes) wandering like helictites.



Figure 7 Wonky grass tree



Figure 8 Grass Tree Flower Close-up

From Busselton, we travelled to Perth where we camped in a relative's yard. We spent some quality time with my elder sister (who passed away the following April). We were fortunate to be able to enjoy a memorable family

reunion on Christmas Eve, and a more intimate Christmas dinner the next day with both of my sisters, their husbands and my mum who is 94 and still living independently.

Whilst in Perth, we also spent some time in Fremantle and in Kings Park. We were impressed to see many varieties of Kangaroo Paw, including a rare black one.



Figure 9 Black Kangaroo Paw (*Macropidea Fuliginosa*)

After two wonderful weeks in Perth, we had a sad farewell and travelled east to a cousin's gold lease in Coolgardie. We spent a day visiting the sites in Kalgoorlie, including the "humugous" "Super Pit", which is currently approximately 600 metres deep and 3.5 km long and 1.5 km wide. It's hard to appreciate in the photo, but there is one of those "monster" trucks about 2/3 down on the far wall.

After that we took four days re-crossing the Nullabor. We expected to get our best fuel consumption on that section as the roads are relatively flat and straight, but due to high winds in both directions, the consumption was equal to our worst. We encountered many large road trains and over-size (OSOM) vehicles transporting all manner of mining equipment, and even one super yacht, apparently on its way to Perth. We had to leave the bitumen on several occasions. The roads are in good condition, and fairly wide (especially in W.A.), but we made good use of our UHF 2-way radio to talk to the large vehicle escorts to ascertain the width of approaching OSOM loads.



Figure 10 Kalgoorlie's "Super Pit"

that I had dreamed of going since my early 20's. We drove to an isolated campsite in the National Park and were the only ones there. After setting up camp near an ablution block, I saw a sign behind the caravan that said that there was an aboriginal burial site nearby. We had a very unsettled night, and at midnight decided

to drive back to Broken Hill. Unfortunately, we were the only car on the road and there were kangaroos constantly in our headlights requiring driving at below 40km/h and frequently stopping for roos jumping in front of us. From memory it took 3 ½ hours to complete the 130km journey.

We managed a couple of hours' sleep on the side of the road before leaving Broken Hill for Cobar. We placed a stuffed toy on the toy tree that we found near Cobar on the way westward. Then we camped for the night in a "donation" campsite at Glenhope Station.



Figure 11 Historic display at Glenhope Station

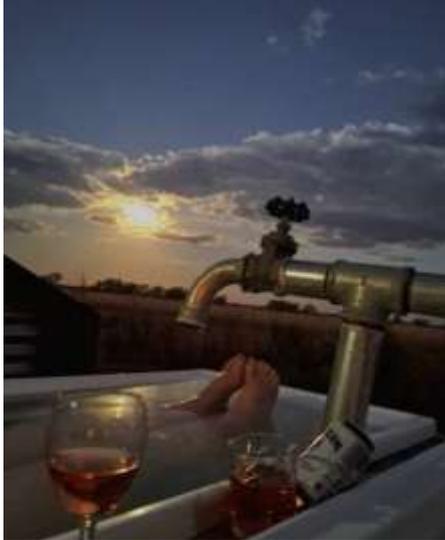


Figure 12 Cool artesian spring baths

Feeling refreshed, we continued north to Cunnamulla, where Lynnee was born. Lynnee wanted to find information about her mother who had died before her first birthday. Lynnee at this tender age was adopted by a family who changed her name and kept from her details about her birth family and heritage. Staff at the Information Centre gave her a few recommendations of elderly people in town who might know something.

We then spent the night out of town at Charlotte Plains station where there were hot and cool artesian springs. We camped beside a cool spring and spent a few hours soaking in the tepid bathtubs under the moonlight. It was probably the best night of our trip and well worth the price tag.

The next morning was spent chasing up those contacts that might offer clues to Lynnee's past. Although we uncovered a lot of interesting stories about life in Cunnamulla during the early 1960's we sadly gleaned no information about Lynnee's parents.

Continuing east, we found a donation camp in Bollon (west of St George) where we had a delightful RV stop to ourselves, beside a lovely creek.

The next day we continued to a cousin's property near Dalby and camped near the homestead. It was then a relatively short drive back to Brisbane.

Our trip in numbers:

Total days away:	43 days	
Total distance:	11,482km	
Total fuel (diesel):	1,836 Litres;	\$3,580.41 (the joys of towing)
Highest fuel consumption:	21.7 L/100km	from Balledonia to Cocklebidy (W.A.)
Average fuel consumption:	16.0 L/100km	
Cheapest fuel:	\$1.54/L	at Warwick (Qld)
Dearest fuel:	\$2.83/L	at Nullabor (S.A.)
Total accommodation cost:	\$655.95	(the joys of caravanning)

Our 2008 Roadstar 21' caravan is set up with gas/electric fridge, gas stove, a 12-volt battery and solar panel, a gas stove, 240volt microwave and 240volt air conditioning, plus a 12-volt fan for when no 240-volt power is available. We also have freshwater tanks, a grey water holding tank (for sink and shower waste water) and an ensuite containing a shower and chemical loo. To conserve water on the long stretches we used a "birdbath" instead of the shower, and we used the facilities (and the power) at caravan parks etc. whenever we could.



Figure 13 Wallam Creek at the Bollon RV stop

FROM THE PRESIDENT



Hello members,

Thank you to Josh Morrison-Francis for running the Lightroom beginners' class. It was a very informative evening.

We had a fantastic meeting earlier this month with John Lomas presenting a talk about Portrait photography along with Gavin Brown's talk about camera sensor care. Being able to get our sensors cleaned on the night was excellent.

I'm happy to say we have organised a portrait workshop on Saturday 4 July with John and Vincent Cesare. Attendees will be limited to 21 so when we announce the details it will be on the basis the first 21 booked and paid order gain the places, so keep the date free and look for emails about it soon.

The next meeting is a workshop, so bring your cameras and tripods.

Julie Geldard will run the workshop about fundamentals of camera photography including The Exposure Triangle, understanding aperture, shutter speed, and ISO and how select focus can guide the viewer's eye and strengthen your composition. She will also provide guidance on using a slow shutter speed to add motion. It will be a great night.

We are also hoping to have a club weekend away later this year so if you have a place, you have been to, with opportunities for different types of photography and accommodation please let a committee member know about it.

If you have any suggestions for the club, please come forward and talk to the committee members who now have gold badges so you can recognise them.

Suzanne Edgeworth (President)

FROM THE EDITOR



Sometimes photography happens when you are on the road doing other things. So it is with this month's feature article by Ian and Lynnee Hunter. I'm sure you will appreciate the real human story of a rushed trip across the country to see Ian's very ill sister. Along the 11,482 km journey, they economise as much as possible but this brings its challenges in terms of safety. We get a sense of the vastness of Australia and the variety of landscapes. I'm sure readers will be touched by Ian and Lynnee's week in Perth with his sister. A moving side story on the return journey involves Lynnee's unfulfilled quest for details of her heritage. The photos bring this very personal journey to life. Thanks so much Ian and Lynnee for sharing your very special story.

I recently spent a week in Melbourne and was fortunate to be invited by a friend to attend a meeting of the Camberwell Camera Club. This is a large and very active club with 180 members. I was welcomed by its members who were eager to learn about MGPS. They were particularly interested in our Hunt and Shoot competition. Camberwell has physical meetings every week with some of these being special interest groups. I attended the portrait group evening with about 50 members present. After 40 mins of input from some local experts on the placement of hands and working with models, we all practiced the skills in a workshop at six stations, each with lights. We took turns at being models which was a new experience for me standing under the lights and trying follow the ever changing instructions of the photographers regarding how to position my hands, face and what mood was required. When it came to my turn as photographer, I felt the benefits from our club's recent portrait lighting presentation by John Lomas.

This month, we have an article in the *Know your Photographer* section from another new member, David Bond. We seem to be getting new members every month which is wonderful to see.

I have a feature article from Susan Chisholm but nothing in my folder for after that. PLEASE approach me or send me something you would like to contribute for the newsletter. It does not need to be about an exotic location or travels. Stories of photography in the back shed are just as interesting.

Please send ideas or contributions for the newsletter to **the editor's email**. newsletter@mgps.org.au

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

Paul Mackay

April 8 Club Meeting

Julie Geldard presents unlock the creative power of your camera

Join us for an engaging presentation by Julie Geldard as she breaks down the fundamentals of camera settings and shows how an understanding of the exposure Triangle is necessary to progress to creative techniques which will transform your images.

In this session, we'll explore The Exposure Triangle – understanding aperture, shutter speed, and ISO.

How select focus can guide the viewer's eye and strengthen your composition **PRACTICAL:** Using slow shutter speed to add motion, mood, and storytelling to your photographs.

PRACTICAL: During each segment, we will stop to do some practical.

Bring your cameras and bring your Tripods. as we put these skills into practise.

Julie will be assisted by Warren Vievers, Priscilla Gibbs, Lekha Suraweera and Hazel Sempf.

We also invite members to bring along anything that moves that could be a good example for fast and slow shutter speed like a roulette wheel, some dices, grandchildren's hot wheels race car set.

Whether you're new to photography or looking to deepen your skills, this presentation will help you see how camera settings and techniques directly influence the emotional impact of your images.

We'll finish by bringing everything together in a powerful discussion on emotional & creative photography— learning how thoughtful camera choices can amplify the feeling, story, and connection within every photo.

If you're interested in photography and want to take more meaningful images, this session is for you.

Come discover how the right camera techniques can turn a standard photograph into a powerful emotional, creative image.

See you on 8th April. Julie Geldard



The Lightroom Training Group



John Lomas arranging the lighting in his portrait presentation

Tip of the month

UNDERSTANDING CAMERA AUTOFOCUS MODES (AF)

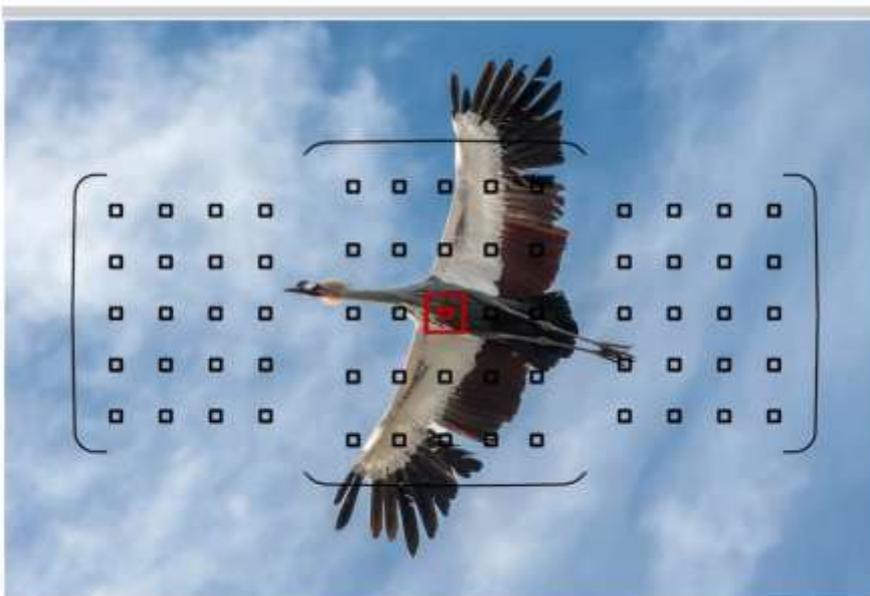
AF MODES	HOW IT WORKS	WHEN TO USE IT
AUTOFOCUS SINGLE (AF-S / ONE-SHOT AF)	<ul style="list-style-type: none"> It is the most basic AF option Your camera will lock the focus on the subject that you want to photograph If your subject moves, you'll have to focus again. 	Best AF mode for static subjects: <ul style="list-style-type: none"> Landscape Still Portraits Architecture 
AUTOFOCUS CONTINUOUS (AF-C / AI SERVO)	<ul style="list-style-type: none"> It's a more advanced Autofocus Mode Your camera will continue to track the subject even if it moves around the frame The efficiency of this mode depends on many factors like the subject's movements, the light conditions, camera technology, etc. 	Best AF mode for moving subjects: <ul style="list-style-type: none"> Wildlife Sports & Action 
AUTOMATIC AUTOFOCUS (Hybrid Autofocus / AF-A / AI-FOCUS AF)	<ul style="list-style-type: none"> Combination between Single & Continuous AF modes. Your camera will switch between both modes depending on the movement of the subject 	Best AF mode for unpredictable/erratic subjects: <ul style="list-style-type: none"> Wildlife Children Street photography & Events 

Each camera manufacturer uses different nomenclature for the same Autofocus Modes. Check your camera manual to see your camera Autofocus names.

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From Suzanne Edgeworth

April Photoshoots

Date, Time Location	Saturday 11 April, Sunday 12 April Negotiated times Annual Invitation Handball Competition Nissan Arena cnr Kessels and Main Rd MacGregor
Details	Shoot for a negotiated time over the two days or if space allows, for the whole competition. The game is 2 x 30-minute halves with several matches each day. Chris Seen will be available to provide shooting guidance about where to position yourself, what action to look for and initial camera settings. The organisers have asked for photographers to have a Blue Card. If you are interested contact Chris on 0406645341 ASAP or prior to Easter. See the club's Facebook page for more detail.

Date, Time Location	Saturday 25 April 6.30 am Anzac Square Cenotaph Ann St Brisbane
Details	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.

Manly Photoshoot report 28 February

Jeff Mott organised an excellent photoshoot at Manly on Saturday 28 February. Here are a few images.



Bhaskar Desha



Gwenda Kruger



Hazel Sempf

Know your photographer

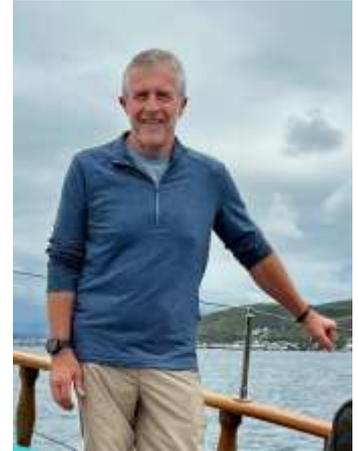
David Bond

1. Years behind the camera?

I've been playing with cameras on and off for about 40 years. I became a bit more serious in the early 2000s, but for quite a while photography slipped back to mainly family and holiday snapshots. Recently I've rediscovered the enjoyment of getting out with the camera again.

2. Favourite Camera/s? Why

While I use a Fuji X-T5 now, my old favourite was the Canon 5D MkII. It had a wonderful full-frame sensor, excellent image quality and an intuitive layout — I didn't have to constantly dive into menus. That said, I still have a soft spot for my first film SLR, a Ricoh XR-1, which is where my love of photography started.



3. Favourite Lens: Why?

In my Canon days it was the Canon EF 24–105 f/4, and now it's the Fuji XF 16–80 f/4. Both for the same reason — they are great “walk-around” lenses with excellent image quality and a useful focal range for street and urban photography.

4. Postprocessing Software preference? Why?

Lightroom Classic. I've always preferred trying to get the image as close as possible in camera, rather than spending a lot of time in post-processing. Lightroom suits that approach — it lets me make simple adjustments and refinements without getting lost in complex editing. I also use a Nik Silver Efex plugin for black and white adjustments. That said, listening to other club members, I'm starting to realise there's a whole world of software out there that I still have a lot to learn about.

5. Main Photographic Interests?

I enjoy all areas of photography, but I have a particular love for black-and-white images. In terms of subjects, street photography, urban architecture and abstracts tend to be my favourites. I also like long exposures in a range of settings.

6. What challenges you?

Developing that instinctive “photographer's eye”. Many photographers seem to immediately see shapes, light, colour and contrast in a scene. That doesn't always come naturally to me, so I often spend quite a bit of time looking, thinking and framing before pressing the shutter. This is probably why my wife groans whenever I have a camera with me.

7. What do you want to learn next?

Composition and learning to see the image. Developing that instinct for shapes, light, colour and contrast is something I'm keen to keep improving. I also need to focus more on the post processing side of things.

8. Show us your favourite image? What were your capture strategies? What were your processing strategies?

One image I like is a photograph I took of the Eiffel Tower. It was mid to late afternoon with pretty harsh light, so the idea was more about composition than technical difficulty. I tried to use diagonals and deliberately avoided showing enough of the tower to make it immediately obvious, while anchoring the image to the famous French names around the structure. Processing was simple — minor adjustments in Lightroom and a black-and-white conversion and tweaks using the Silver Efex plugin.



Interclub Nature Competition Entries



Ann Smallegange_Garden Jumping Spider and Fly



Alan Wigginton_Victims of the Dams



Hazel Sempf_Bettong



Rose Parr_Oops Missed the Fish



Ian Sweetman Starry Starry Night



Jefferey Mott_Short Beaked Echidna



Kerri-Anne Cook_Rainbow Bee-Eater Ballet



Heidi Wallis_Gotcha



Susan Chisholm Bon Apertit



Suzanne Edgeworth_Feeding Time

Honours from January

Australia Remembers by John Langer

The *Last Post Ceremony* at the Australian War Memorial shares the story of a name listed on the Roll of Honour. It also includes the reciting of the ode, the sounding of the Last Post and an opportunity for visitors to lay wreaths and floral tributes. However, I did find that the telling of the story behind a name on the Roll of Honour to be the highlight. The ceremony begins at approximately 4.30pm each day.

My image was captured from the Western balcony of the Australian War Memorial. This vantage point looks over the Parade Ground and is easily accessible. Minor adjustments were made to the exposure of the sky and subject using the masking tools in Lightroom. The processed image was then presented as a Print entry for the Set subject of 'Australia'.

Canon EOS R7, Canon lens 18-150 mm, f/3.5-6.3 at 18mm, 1/100 sec, f11, ISO 100 (no tripod, RAW image)



Colonised by John Dalton

Danny is a Wakka Wakka man.

After performing a traditional Welcome to Country, he listens to the Federal Court judge deliver a decision on the Land Application at Cherbourg (Qld, April 2022).

Some expressed joy at the success of their campaign. Others remembered the 240 years of dispossession, institutional confinement by the State and the ancestors who never lived to see such recognition or freedom.

Danny's dark eyes and frown are enough to express the irony of the moment. Should he celebrate or commiserate, being handed back control of small unused portions of the land that was always his?

While the day was very bright, cloudless and sunny, the large tent for the courtroom and seated crowd was very dark but brightly backlit. For ease of photography, I concentrated on the people like Danny who were outside in the midday sunlight. This tended to highlight his strong features, ancestral heritage, and traditional markings.

When edited with other photos from the day, a verse 'wrote itself' while perusing the final edits. This was cathartic for the photographer who felt emotionally connected to people in the lens!

The photo of Danny is heavily cropped (just 25% of the full frame taken), and was taken on a Canon 1DX Mark II, f/11m 1/250 sec/ 400mm focal length / 0 step exposure bias/ handheld.

Dark Eyes Dark History (John Dalton Kingaroy April 2022)

Dark eyes veer into dark history.
Why they're dark is no mystery.
A Welcome to Country, painted and
smoked.
To forget the pain, and the spirits choked.
White eyes planted the union jack.
And called it theirs, that was that!
Today white law has given back.
Scraps unused or off the track.

Confined by fences, separated from land.
Dark eyes know and understand.
Separated sisters, an 'Act of State!'.
Told it was kindness, "for their own sake".
Now hidden eyes so full of tears.
Three shy sisters separated for years.
Together today, separated sisters.
With eyes that speak, and shout in
whispers.

Young boy shows, with eye and spear.
His country now, both far and near.
Young woman's eyes reflect motherhood.
She nurses a future not understood.
His cynical eye saw it all before.
"What's so different? Its gratuitous law."
"Always was, always will be."
I am the land; my land is me".

Hanging Out by Rose Parr

During a recent hot December, I had a few days away in accommodation very close to Girraween National Park. On this morning, I made the effort and crept outside before 7am to catch wallabies who were reasonably close. Mum wallaby was sitting in shade with surrounding dappled light. When editing, I cropped my joey image from a whole mother and joey shot and was surprised when I got away with sufficient resolution. The Digital Improvement group suggested a tweak to the crop which worked better.

Editing in Lightroom Classic included global de-noising and adjustments to highlights and shadows. I used selective masking to make further adjustments in highlights, shadows, whites, and exposure. Capture: Sony A7Riii, Sony FE 200-600 F5.6 - 6.3 at 282mm. 1/400 second, F8, ISO 2000. Aperture Priority. I used my tripod which was already set up on the porch of the accommodation.



What a big mouth by Alan Wigginton

We occasionally have frogmouths roosting for the day in our backyard. On this day we had two adults and this young bird which appeared to be panting to keep cool in the heat, making a somewhat unusual portrait.

These birds are often partly obscured by foliage, but I managed to find a position giving a fairly clear shot framed by leaves. I think the sun was obscured by cloud for this shot giving reasonably soft light.

Processed in Lightroom with some work being required to balance highlights and shadows. The light feathers on the head seem to blow out easily.

Nikon Z8, Nikkor 500mm PF f/5.6. Manual with auto-ISO. 1/1250, f/6.3 ISO 2200, handheld

Bettong by Hazel Sempf

I took this a little over a year ago when on an outing with a group to a wildlife sanctuary. This lovely little fellow was posing beautifully amidst the leaf mulch when I was able to capture him with some food in his hand. I was lucky that he was quite close as I only had my 24-70mm lens on. The camera I used was a Canon R5, at 70mm, 1/125, f7.1, ISO4000 and handheld. I processed the image in Lightroom. I reduced the highlights, increased the shadows and whites and added a touch of clarity. I did a denoise and some spot colour and exposure adjustments.



Aurora Australis by Jeff Mott

On 19/20th of Jan one of the largest geomagnetic storms to hit earth in a couple of decades happened and I was fortunate to be working in Launceston and even more fortunate to have clear skies so I went out to 4 Springs Lake to see if the aurora would last until sunset as it was only 35 min out of Launceston. Fortunately, as the sky darkened, an impressive lightshow ensued and I was able to capture reflections off the lake for a couple of hours before clouds finally rolled in and stopped the show.

Results from March Competition: Minimalism

Judged by Sue Gordon

AB Grade Print				
Member name	Open Image	Set Image	Points	Points YTD
Margareta Dewilde	Merit	Merit	18	66
Christine Jull	Credit	Merit	15	66
John Langer	Merit	Honour ***	21	123
Janet Richardson	Credit	Credit	12	90
Wendy Buick	Honour	Credit	18	63
A Grade Print				
Bob Garnett	Merit	Honour	21	126
Hector Beveridge	Credit	Merit	15	99
Lekha Suraweera	Credit	Credit	12	108
Suzanne Edgeworth	Honour	Credit	18	108
Paul MacKay	Credit	Merit	15	120
Bruce McDonald	Credit	Merit	15	72
Rose Parr	Honour	Honour	24	147
Joyce Metassa	Credit	Merit	15	102
Joyann Singleton	Honour	Merit	21	21
Rosslyn Garnett	Merit	Credit	15	87
Swarna Wijesekera	Merit	Merit	18	90
*** Print image of the night				
B Grade Digital				
Member name	Open Image	Set Image	Points	Points YTD
Shania Mitchell	Credit	Merit	15	48
AB Grade Digital				
Margareta Dewilde	Credit	Merit	15	84
Christine Jull	Merit	Honour	21	126
John Langer	Merit	Credit	15	117
Janet Richardson	Credit	Acceptance	9	81
Margaret Kemmery	Credit	Credit	12	48
Gwenda Kruger	Merit	Credit	15	87
Bhaskar Desha	Merit	Merit	18	117
Michael Hilton	Credit	Credit	12	12
Joni Keenan	Credit	Credit	12	24
Wendy Buick	Credit	Merit	15	60
Rick Nelson	Honour	Credit	18	18

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

When: 3rd Tuesday every month at 7.00 pm via Teams

Microsoft Teams meeting Join on your computer, mobile app or room device Click here to join the meeting	Meeting ID: 487 499 217 904 Passcode: 9eV7vv Download Teams Join on the web
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A Grade Digital	Open Image	Set Image	Points	Points YTD
Dorothy Hurdle	Merit	Merit	18	78
Hazel Sempf	Merit	Honour	21	111
Bob Garnett	Credit	Credit	12	81
Hector Beveridge	Credit	Merit	15	111
Ann Smallegange	Merit	Credit	15	114
Lekha Suraweera	Credit	Honour	18	87
Suzanne Edgeworth	Credit	Acceptance	9	87
Paul MacKay	Credit	Credit	12	84
Heidi Wallis	Credit	Honour	18	96
Robert Macfarlane	Acceptance	Credit	9	93
John Dalton	Merit	Merit	18	33
Susan Chisholm	Honour	Credit	18	90
Bruce McDonald	Credit	Credit	12	111
Alan Wigginton	Credit	Credit	12	114
Ian Sweetman	Merit	Honour ***	21	132
Rose Parr	Honour	Credit	18	120
Joyce Metassa	Acceptance	Acceptance	6	69
Dallas Hrabar	Credit	Merit	15	66
Michael Mitchell	Credit	Honour	18	45
Joyann Singleton	Merit	Honour	21	21
Kerri-Anne Cook	Merit	Honour	21	129
Rosslyn Garnett	Credit	Honour	18	81
Jeffrey Mott	Honour	Honour	24	156
Swarna Wijesekera	Merit	Credit	15	96
Shuying Jiang	Acceptance	Credit	9	66
Joshua Morrison-Francis	Merit	Merit	18	66

*** Digital image of the night

Images Awarded Merits or Honours will be displayed on the MGPS website -

www.mgps.org.au/club/monthly-comps/winning-images

Contact the Records Officer records@mgps.org.au for any problems.

MGPS OBJECTIVES

The Mount Gravatt Photographic Society is a community-based non-profit camera club that is affiliated with the Photographic Society of Queensland (PSQ). The club was formed in February 1967 by a small group of enthusiastic amateur photographers.

See <http://www.mgps.org.au/club/about-mgps/club-history> for more details.

The Aims of Mount Gravatt Photographic Society:

- To foster a love of the art of photography amongst its members and in the community.
 - To assist members with problems pertaining to photography.
- To achieve a more fruitful alliance between the beginner and the experienced photographer.
 - To present lectures on photography for beginners.
- To arrange competitions both within the Society and with other bodies from time to time.

MGPS Executive 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		
SUBGROUP COORDINATORS			
	Jeffrey Mott Reserve: Geoffrey Hui	Monochrome Group	Warren Veivers, Cheryl Zwart

CLUB COMPETITION SCHEDULE 2026

Topic	Submit Date	Judging Date	Description
People	22 Apr 2026	27 May 2026	<p>A photograph of a person or people that must show all the person(s) from head to foot (no head to waist close-ups).</p> <p>The person(s) in the photograph must be the focal subject; however, the image could also depict their environment or a broader scene.</p> <p>Can be posed or candid.</p> <p>Must be a live human being no mannikins, statues or ornaments.</p>
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.</p> <p>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	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"> • Print - Colour - Open Subject • Print - Monochrome - Open Subject • Digital Image - Colour - Open Subject • Digital Image - Monochrome - Open Subject <p>The competition is conducted in two grades:</p> <ul style="list-style-type: none"> • A grade members • B (includes both AB and B grade members)

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	123	Rose Parr	147	Shania Mitchell	48	Jefferey Mott	156
Janet Richardson	90	Bob Garnett	126	Doug Paterson	6	Ian Sweetman	132
Christine Jull	66	Paul MacKay	120			Kerri-Anne Cook	129
Margareta Dewilde	66	Lekha Suraweera	108	AB Grade Digital	YTD	Rose Parr	120
Wendy Buick	63	Suzanne Edgeworth	108	Christine Jull	126	Alan Wigginton	114
Gwenda Kruger	54	Joyce Metassa	102	John Langer	117	Ann Smallegange	114
Joni Keenan	12	Hector Beveridge	99	Bhaskar Desha	117	Bruce McDonald	111
		Swarna Wijesekera	90	Gwenda Kruger	87	Hector Beveridge	111
		Rosslyn Garnett	87	Margareta Dewilde	84	Hazel Sempf	111
		Alan Wigginton	75	Janet Richardson	81	Swarna Wijesekera	96
				Wendy Buick	60		
				Margaret Kemmerly	48		
				Joni Keenan	24		
				Rick Nelson	18		

Interclub Competitions & PSQ Convention

Australia Cup Competition

OPENING DATE FOR ENTRIES Sunday March 1st
 Selection online Monday May 25th 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 1st June online
 CLOSING DATE FOR ENTRIES normally around 10th 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

1. Entries will be accepted only from members of PSQ affiliated clubs.
2. There are separate competitions for A Grade and Non-A Grade members.
3. A maximum of 3 images can be entered into each Print or Digital Section.
4. 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.
5. An image that has been entered into a previous SEQ competition is **not** eligible for re-entry.
6. Entries may be added, deleted or replaced before closing date.
7. Late entries will not be accepted.
8. 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.
9. 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/agradeprint2026>
 Non-A Grade DPI- <https://pixoroo.com/psq-seq/competitions/nonagradedigital2026>
 Non-A Grade Prints - <https://pixoroo.com/psq-seq/competitions/nonagradprint2026>
10. Payment is via PayPal on the website (no PayPal account required).

Sunshine Coast Photography Club

2026
MAY 2ND - 4TH
MAROOCHY RSL
SUNSHINE COAST
105 Memorial Ave,
Maroochydore QLD

Merging beauty with Inspiration
PSQ PHOTOGRAPHY CONVENTION

Tickets on Sale Now

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Keynote Speakers
Workshops
Exploration
Gala dinner
Awards
Meet ups and more!

Keynote Speakers
Adrian Donoghue
- Storytelling/composite
Mark Galer
- Travel techniques
Peter Eastway
- Travel and AI
Esther Beaton
- Fine Art Nature

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Sunshine Coast COUNCIL

SELLING QUICKLY

Photographic Society of Queensland (PSQ) Convention 2026

\$75 - \$295
May 2, 7:30 am AEST

Get tickets

By Sunshine Coast Photography Club

Follow

Maroochy RSL Events Centre · Maroochydore, QLD

May 2, 2026 at 7:30 am to May 4, 2026 at 2 pm AEST

Overview

PSQ Convention 2026: A gathering of Queensland Photographic Club members and photography enthusiasts.

Welcome to the PSQ Convention 2026! Join us at the Maroochy RSL Events Centre for 3 days filled with fun, learning, and networking. Whether you're a seasoned professional or just starting out, this event is perfect for anyone interested in Photography. Get ready to meet like-minded individuals, attend engaging workshops, and hear from industry experts. Don't miss out on this opportunity to expand your knowledge and connect with others in the field. See you there!

For latest information see [PSQ Convention 2026: Sunshine Coast](#)

Photographic Opportunities (March to June)

Compiled by Gavin Carter

Corvette Cars & Coffee	Parramatta Rd Underwood	28/03/2026	28/03/2026	08:00 - 12:00	https://www.qldcorvetteclub.com.au/
Eliminators Monthly Meeting	Burchill St Loganholme	7/04/2026	7/04/2026	19:00 - 21:00	https://eliminatorsclub.com.au/
JDS Club Coops Junior Event	Club Coops (Carseldine)	10/04/2026	12/04/2026	08:00 - 17:00	https://www.tennisbrisbane.com.au/
Willowbank QDRC (Drag Racing)	Willowbank Raceway	11/04/2026	11/04/2026	10:00 AM - 9:00 PM	https://www.willowbankraceway.com.au
2026 Brisbane and GPS Rowing Club Regatta	Queensland State Rowing Centre	11/04/2026	11/04/2026		https://rowingmanager.com/ql/
Rods Inc. Festival of Wheels	Boonah Showgrounds	16/04/2026	19/04/2026	All Day	https://www.rodsinc.com.au/festival-of-wheels/
Ashley Cooper Age Championships	Queensland Tennis Centre	16/04/2026	19/04/2026	08:00 - 17:00	https://www.tennis.com.au/ql/
Australian Dragon Boat Champs	Lake Kawana	17/04/2026	22/04/2026	07:00 AM - 4:00 PM	https://www.dbq.com.au/events
AAC-QLD Practice Weekend	Watts Bridge Memorial Airfield	25/04/2026	26/04/2026	All Day	https://aacqld.com.au/events/calendar/
Euro Day	Lakeside Park (Kurwongbah)	26/04/2026	26/04/2026	07:00 - 16:00	https://lakesidepark.com.au/
2026 Queensland Masters Championships	Queensland State Rowing Centre	2/05/2026	2/05/2026		https://rowingmanager.com/ql/
Bonsoy Gold Coast Pro (WSL CT)	Snapper Rocks (Coolangatta)	2/05/2026	12/05/2026	07:00 AM - 4:00 PM	https://www.worldsurfleague.com
Australian Interschools Surfing	Gold Coast (Various)	13/05/2026	15/05/2026	08:00 AM - 3:00 PM	https://surfingaustralia.com
Women's State of Origin (Game 2)	Suncorp Stadium	14/05/2026	14/05/2026	19:45	https://www.nrl.com/
NRL Magic Round	Suncorp Stadium	15/05/2026	17/05/2026	Various	https://www.nrl.com/magic-round/
Mt Cotton Hillclimb AdventureFest	Mt Cotton (47 Gramzow Rd)	16/05/2026	17/05/2026	11:00 AM - 4:00 PM	https://www.mgccq.org.au
2026 Oceania Under 22 Regatta	Queensland State Rowing Centre	22/05/2026	22/05/2026		https://rowingmanager.com/ql/
AAC-QLD Practice Weekend	Watts Bridge Memorial Airfield	23/05/2026	24/05/2026	All Day	https://aacqld.com.au/events/calendar/
QLD Hillclimb Championship	Mt Cotton (47 Gramzow Rd)	30/05/2026	31/05/2026	09:00 AM - 4:30 PM	https://www.mgccq.org.au
Cooly Rocks On	Coolangatta	3/06/2026	7/06/2026	09:00 - 21:00	https://www.coolyrockson.com/
Winternationals (Drag Racing)	Willowbank Raceway	4/06/2026	7/06/2026	All Day	https://www.willowbankraceway.com.au
Brisbane Marathon Festival	Brisbane CBD/River	7/06/2026	7/06/2026	06:00 - 13:00	https://www.brisbanemarathon.com.au/
Stradbroke Day (Horse Racing)	Eagle Farm Racecourse	13/06/2026	13/06/2026	10:00 - 17:30	https://www.brc.com.au/
RACQ MotorFest	Brisbane Showgrounds	14/06/2026	14/06/2026	10:00 - 15:00	https://www.racq.com.au/motorfest
Queensland Row Union Regatta	Wyaralong Dam	20/06/2026	20/06/2026	07:30 AM - 2:00 PM	https://www.rowingqld.asn.au/events
AAC-QLD Practice Weekend	Watts Bridge Memorial Airfield	27/06/2026	28/06/2026	All Day	https://aacqld.com.au/events/calendar/

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 4th Wednesday Meeting. There are some folders on the right as you enter in which to place your prints. Contact our Competitions Officer, Margareta Dewilde if you wish to submit early: competitions@mgpsinc.onmicrosoft.com

Rules for Prints

All grades are able to submit **unmounted** prints for both Open and Set subjects. Previously this option was only available for B graders.

The club has acquired some robust sleeves that can be used for protecting prints. Just bring your prints to the regular meeting and slide it into one of the available sleeves.

Make sure the back of the print is marked with your competition number, whether it is the open or set category, the title and an arrow pointing to the top. You should use a soft marker to avoid creating an indentation on the front of the print.

Note that the document (print) **size is limited to a maximum of A3** while the **minimum size for all grades is 10x8**. 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->

