



EXPOSURE

The Long Road West or the Magnificent, Not-young Man in his Diesel Machine *by Bruce McDonald*

It takes a special person to accede to a request from a “friend in photography” to abandon his domestic routine in order to accompany her and her friends on a flying visit to the photographic highlights of Western Australia. The request seemed reasonable given the friends were more interested in shopping, coffee shops and tourist attractions, and dismissive of pre-dawn starts and post-dinner photography.

COVID lockdowns looked like forcing us to invoke plan B which would have involved a circuit of South Australia, but a last-minute reprieve saw the border open, and the initial plans come to fruition. Alas, by this time the non-photographers had abandoned the cause and we were set for some six weeks of photographic bliss.



Western Australia presents a mind-blowing array of photogenic landscapes, natural environments and human activities to capture the attention of the serious and not so serious photographer, but there is a qualifier. Sometimes the distances between the points of interest can be a challenge, even for the seasoned road traveller, particularly when motel accommodation is preferred.

Like children in a lolly shop we settled on Nambung, Karajini and Kalbarri National Parks, Exmouth, Shark Bay and the south coast towns of Denmark, Albany and Esperance as being the sweetest morsels from the smorgasbord of photographic opportunities. Key to the whole trip was a booking to swim with the whale sharks out of Exmouth, a one-day catamaran experience with some thirty tourists, but more on that later.

Like all modern travellers we sought out motels with wi-fi access, but the first night in Coonabarabran proved to be the trend setter for most of the trip. Access was non-existent or particularly slow even though the said establishment used three satellite dishes to ensure a signal. The first decent connectivity didn't make itself known until Norseman in Western Australia. Next time I might be more considered in my motel selection. Sometimes you need to take what is available though.

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Menindee Lakes was on the itinerary with recent rains providing the necessary top-up for some classic dead tree sunset shots. Alas the top-ups had made the dirt roads from Wilcannia impassable and the black top from Broken Hill, while driveable, only led to the flooded roads at Menindee. Invoke a change of plans, stay at Broken Hill and do a shoot at Silverton, made famous by the Mad Max movie. Silverton is popular with tourists and while taking in the town and environs, the Mad Max Museum didn't get a look in, maybe next time.



Eucla Telegraph Station

The next few days present a significant decision-making challenge, how far to drive and where to stop each day. Long distances between various accommodation means something of a juggling act to not spend too long behind the wheel. I didn't find crossing the Nullarbor as "traumatic" as it is often referred to. There is the changing landscape and vegetation, stops to view the Great Australian Bight, road trains and wide loads to keep you focused, and if you pick the right stop, some photography to engage in. It was a short drive from Border Village (SA) to the ruins of the Eucla telegraph station in Western Australia. This did require another stop at the quarantine gate due to restrictions on transporting fruit and vegetables. The first gate was encountered in the east of South Australia.

Our route continued west to Norseman and then north to Coolgardie and Kalgoorlie, stopping for lunch. While opportunities for architecture and street photography abound in these historic towns, a timeline had us heading up the Goldfields Highway at 110 kph, a limit that was now commonplace on what I thought were excellent roads. There appeared to be a paucity of tourist traffic and only a moderate amount of mine traffic, even though the frequency of mines along this highway is extensive.

It was on to Leonora our next overnighter. Our motel was surrounded by a steel fence with a keypad security gate, not something you expect to see, but given the location is remote it is wise to be cautious. The motel is only a short drive to the historically listed gold town of Gwalia where we spent the late afternoon trying to capture the mood of what once was.



Historic Gwalia

Excitement levels were beginning to rise as our first significant stop, Karajini National Park approached but another overnighter at Meekatharra stood in the way. Our stay in what I think was a disused worker's caravan had me wondering if there were ever any union strikes regarding these quarters. My one of ten little rooms each with a bed, toilet/shower and limited storage space on a mobile chassis (wheels now removed) would rate as the worst accommodation choice of the journey. Oh yes, there was a small bar fridge in the room/cell.



Dales Gorge

Another long drive to the Capricorn Roadhouse for fuel (including a 20-litre jerry can) then onto Tom Price for lunch and finally Karajini NP where three nights looked restful after six days of travelling. Now was the time for some serious photography. The park contains spectacular gorges, rock formations, waterfalls and walking trails of differing levels of difficulty. Staying at the Eco Resort was quite expensive, but an upgrade eased the pain a little although the hot water was temperamental. An onsite restaurant meant we didn't need refrigeration or a food supply.

Within the park the corrugated unsealed roads had me wondering if I wouldn't need a dental appointment to replace my lost fillings but somehow both the diesel machine and the body survived. We



Secret Gardens

were advised that the roads had been graded earlier in the week and it would be another six weeks before the next scheduled grading, gulp.

As it turned out the 20 litres of fuel weren't needed during the three days at the Eco resort, but we did access our 20 litres of drinking water for the first time. A three-night stay will allow the visitor to see the central gorges, but the more remote locations will require more time. Self-contained explorers can stay at Dales Gorge but note that visitors to WA national parks require either a day or season pass. A three-month season pass covered our visit and was good for all national parks.

I'm sure there would be some top panoramas available on a climb of Mt Bruce (part of the park), but sadly we didn't have time, we had to press on to Cheela Plains station. This was a break in our run to Exmouth. I'd recommend using this as a stop-over and possibly even a two-night stop.

Exmouth has much to offer the photographer apart from the whale shark cruises. Crowds flocked to see the sunset at Vlamingh Lighthouse like bees at the Carnival of Flowers and Cape Range National Park offers more than a three-night stay will enable. Walking trails, 4-wheel drive tracks and bird watching are catered for in the park. Some roads were closed due to fire



Cheela Plains

damage, so we only tackled the walk at Yardie Creek.

Swimming with the whale sharks was challenging, not due to fear but more because of flailing arms and legs not to mention fins in the face. Three drops with two offering good but fleeting interactions with these fish didn't provide any "honour" images, so disappointment reigns supreme. My vehicle's roof pod, installed to carry wet suits, fins and other sundries, proved to be of marginal use as the tour operator provided all the necessary gear.

Exmouth has many appealing restaurants, while the boutique brewery in a rustic setting with top-shelf woodfired pizzas and a contemporary band had locals and tourists alike flocking in like corellas in a feeding frenzy.

Next stop Denham, Shark Bay and Monkey Mia. Denham township proved to be a good place to stay rather than the

Monkey Mia tourist facility. Denham is centrally located with more facilities for the tourist. Shark Bay, a short drive from Denham, is focused on the tourist. You can participate in feeding the dolphins, see turtles, walk short and long trails and take in the beach scenery.

My most memorable experience was the one-hour flight, doors off, over Shark Bay, Francois Peron National Park and Useless Loop. Unlike a previous aerial shoot, I made sure my battery was fully charged and a large memory card was in place. Being concerned about the fading afternoon light I elected to set auto ISO on the camera with an aperture of f/8 on a 70-200 mm image stabilized and auto-focus lens. I figured using this formula would allow me to concentrate on composition for the quickly changing landscape.



Sand Tongue



Salt Ponds



Afternoon flow

There were no plans to do any sand driving, but a sudden rush of thoughtlessness had us spraying sand and digging four big holes from which there was no easy exit. This pre-dawn adventure saw a local ranger and dog walking, 4-wheel owner combine forces to extricate an embarrassed Queenslander. Apart from any thoughts you might have about misadventure, all was not lost as a decision to carry recovery gear and compressor paid dividends. The recovery gear enabled the dog man to tow us out and with now deflated tyres the compressor facilitated return to normal tyre pressure. We discovered compressor hoses are in high demand in this area as they regularly get stolen from roadhouses and fuel outlets. The obvious solution is to not offer this service to the road user. Packing the compressor was indeed a sensible decision.

Now for Kalbarri National Park, 186,000 hectares of spectacular gorges, coastline and vegetation that straddles the Murchison River which is centred on the tourist town of Kalbarri.

This is another photographic jewel that would justify a lengthy stay rather than a three-night sojourn. The sunset on the rocky foreshore cast a pink hue on the long-exposed wave action on the afternoon of our arrival.

Day two was a coastal drive checking out the array of headland lookouts and walks before



Murchison River

travelling inland on day three to the spectacular skywalk that offered images of the Murchison River. There are two cantilevered walkways 100 metres above the river, a truly special experience, and they are free to access. Short drives lead to features known as Nature's Window, Z-bend Lookout, Hawkes Head Lookout and at each location, several walking trails.



Pinnacles at night

Heading south, the next main destination was Cervantes, jumping off point for Nambung National Park and the Pinnacles. There was a quick stop in Geraldton to refuel body and vehicle before paying a visit to the HMAS Sydney Memorial, another potential source of award-winning photos given the right lighting conditions. We had also spent a morning at the HMAS Sydney Museum in

Denham before departing there.

Cervantes township was named after the ship, Cervantes, wrecked nearby. The ship had been named after Miguel de Cervantes, author of Don Quixote. Nambung National Park is open 24 hours a day so sunrise, sunset and astro photography are possible with little restriction. Vehicles are required to stick to the designated, well-formed, unsealed roads and parking bays. Visitors don't need a 4-wheel drive vehicle.

Abstract images of the sand dunes at Lancelin were next on the bucket list but rain and fear of being bogged in sand (again) saw another plan B enacted. A visit to the New Norcia monastery with its museum, gallery and buildings proving to be a good rainy-day option.

The challenge now was to make it to the south coast (Denmark, Albany Esperance) via the Avon Valley, thereby avoiding Perth. The Avon Valley and the route through the western edge of the wheat belt offers many interesting towns such as York, Toodyay,

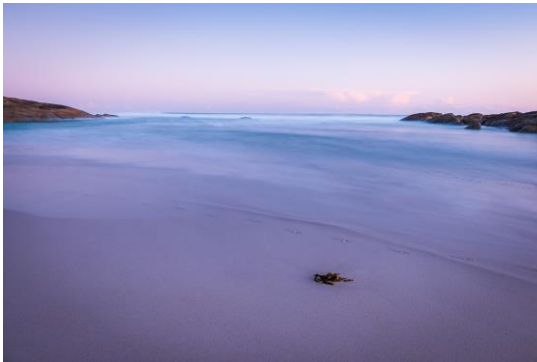


West Beach blur

Brookton, Beverley, Narrogin and Wagin that would justify a separate photographic excursion lasting a week or two rather than the two days we had allowed.

Mount Frankland National Park and the 600-metre treetop walk was the first destination during the days staying in Denmark. There is a small fee (\$15.00 for seniors) to access this walk. After the tree-top walk there is a forest floor circuit that offers opportunities to photograph patterns and textures in the bark and “looking-up” images of tree canopies. Thereafter the coastal features of rocky foreshores and sandy beaches, surfers and beach goers kept the shutters clicking and the digital cards filling.

Next stop Albany and the cantilevered walkway at The Gap made for an exciting time during the large southern swell and blustery conditions. The walkway is 40 metres above sea level and with surging seas the spray is forced up the sheer rockface before traversing the contours and drenching the carpark, a sight to behold and photograph but frequent checking for spray on the lens is necessary. A short walk from The Gap is the Natural Arch, another landform worthy of a photographic study.



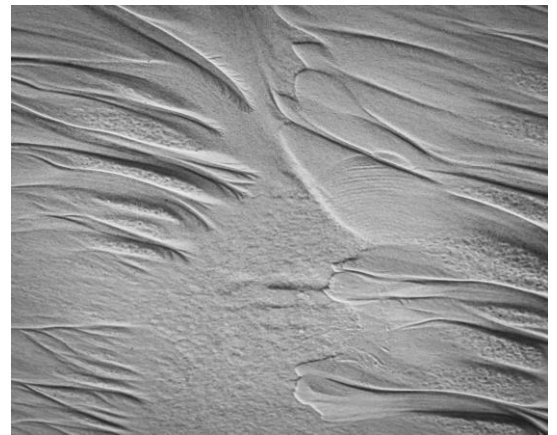
Seaweed shore

Albany is a significant port and economic hub with silo art, ANZAC memorial and museums along with some old buildings to keep the street photographer happy. It appeared that COVID had impacted some activities as restaurant options were limited and expensive. We did, however, find a nice little coffee shop at the top of town that had me stitched up for breakfast and lunch.

Esperance was the last significant stop before the long road back to the east coast. More beach scenes from a myriad of beaches popular with the purveyors of photographic workshops and another pink lake that didn't prove to be pink. All attempts to document a pink lake with some descent images on this journey proved fruitless. I used the opportunity of an afternoon return to West Beach to practice the technique of in-camera blur.

Cape Le Grand National Park, accessible from Esperance, would be best explored over several days from within the park. The early morning drive was anxiety inducing due to the frequency of native hopping animals. While there were infrequent

carcasses dotting the journey to date, in this location the carcasses were alive and moving, and moving in



Sand patterns



Windmill

numbers. Lucky Bay is known for kangaroos on the beach but obviously they had other pressing needs on this morning. The clear morning and white sand suggested barefoot on the beach. Not so, the tightly packed sand was like ice and with no Roos to snap, sand patterns became the subject.

Now for the long road home staying at several different locations to those used on the trip west. Crossing the Nullarbor posed no concerns, and it afforded an opportunity to catch some images missed on the first crossing. One missed opportunity was a collection of Australian Windmills at Penong where different designs and brands of farm windmills were freely accessible. This display was located next to one of the holes (appropriately named Windmill) on the longest golf course in the world. This course goes from Ceduna in the east to Kalgoorlie in the west, so not a course that can be played in a day. No doubt it breaks the long drive for golfing enthusiasts.



Silverton

A short drive from Port Augusta to Broken Hill allowed enough time to fit in a sunset shoot out at Silverton. After this there was little photography but plenty of driving.

Image 19

Generally, I thought drivers were courteous and considerate of fellow road users while road conditions were excellent in Western Australia but a little more challenging once in mid-western New South Wales. There was a noticeable deterioration of roads in eastern regions due to rain events that occurred during our travels. It was interesting to see that caravaners, 4-wheel and regular vehicle drivers frequently acknowledged each other with a finger raised from the steering wheel. This was an infrequent occurrence

when a car driver acknowledged a truck driver, but I suspect the practice would be common between truck drivers.

On another front, many of the motels used need some serious maintenance and upgrading. They clearly reflect an earlier era of road travel, although they are not alone in this regard. Fuel stops and Roadhouses generally need significant maintenance and substantial cleaning would not be amiss.

Quick facts (approximate)

Accommodation: \$6500

Distance: 6300 klms

Fuel: \$3500

Consumption: 9.8lt/ 100klm

Most expensive diesel fuel paid: \$2.80 per litre

Cheapest diesel fuel paid: \$1.98 per litre

Most expensive diesel fuel seen (Nullarbor Roadhouse): \$2.88 per litre

Images: 7300

Most frequently used lenses: 15-35 f/2.8 mm wide angle and 70-200 mm f/2.8 telephoto zoom



Member Successes

Congratulations on the achievement of APS Honours *by John North*

Congratulations to **Paul Mackay** on achieving Australian Photographic Society LAPS Honours and to **Geoffrey Hui** who has previously achieved LAPS and now has been awarded his AAPS Honours.

Photographic Honours are a statement on how a photographer is progressing and what level he or she has reached.

I refer to the old saying, one must learn to crawl before you can walk. I see Paul Mackay has achieved LAPS. This is the very first very first award available, and it requires a minimum of 50 acceptances from National and International Salons. Geoffrey Hui has gone one better; he has gained AAPS with a minimum of 100 acceptances and minimum of 5 separate awards.

These two awards are the first and second any photographer can receive and are the beginning of a very long path that is globally open to all enthusiastic photographers.

Congratulations Paul and Geoffrey on your achievements

34th Sutherland Shire National Exhibition of Photography

Brendan Barker – 2 Acceptances

Geoff Hui – 12 Acceptances including Highly Commended Ribbon for *Piggyback* in Nature

Paul Mackay – 10 Acceptances including SSNEP Silver Medal for *Moving on* in Open Monochrome

Pakenham National Photographic Exhibition 2022

Brendan Barker – 1 Acceptance

Interclub Competition – MGPS placed third



2022 Interclub Final Points

| Club | Interclub 2022 final points |
|------------------------------------|-----------------------------|
| BRISBANE CAMERA GROUP | 455 |
| PHOTO ARTS CLUB TWEED | 454 |
| MT GRAVATT PHOTOGRAPHIC SOCIETY | 445 |
| QUEENSLAND CAMERA GROUP (BRISBANE) | 440 |
| ASPLEY CAMERA CLUB INC | 433 |
| CREATIVE SHOTS PHOTO CLUB (Mackay) | 433 |
| GOLD COAST PHOTOGRAPHIC SOCIETY | 432 |
| IPSWICH PHOTOGRAPHIC SOCIETY INC | 431 |
| CABOOLTURE PHOTOGRAPHY CLUB | 430 |
| WYNNUM-BAYSIDE CAMERA CLUB | 430 |
| CALOUNDRA CAMERA GROUP | 429 |
| HERVEY BAY PHOTOGRAPHY CLUB | 429 |
| BUNDBERG PHOTOGRAPHIC GROUP INC | 423 |
| BURPENGARY CAMERA CLUB INC | 423 |
| GLADSTONE CAMERA CLUB | 423 |
| GYMPIE CAMERA CLUB | 423 |
| ROCKHAMPTON PHOTOGRAPHY CLUB INC | 423 |
| NORTH QUEENSLAND CAMERA GROUP | 418 |
| TOOWOOMBA PHOTOGRAPHIC SOCIETY | 411 |
| TIN CAN BAY CAMERA CLUB | 406 |
| GOONDIWINDI PHOTOGRAPHY CLUB | 380 |
| NOOSA PHOTOGRAPHIC SOCIETY | 357 |
| MAD ABOUT PHOTOGRAPHY CLUB | 255 |

| Individual results in the Interclub Competition | | | | |
|---|-------------------|--------------------|-------|-----------------|
| Images were selected by a club panel from those which had received Honours in club competitions as well as other images submitted by members. | | | | |
| Title | Photographer | Category | Score | Place |
| Destined for destruction | Paul Mackay | Climate change | 25 | 1 st |
| Short lived | Jefferey Mott | Nature & Wildlife | 25 | 3 rd |
| Goalie Jubilation | Chris Seen | People or Portrait | 23 | 3 rd |
| Icebergs in the Mist | Geoffrey Hui | Negative space | 22 | |
| Moving On | Paul Mackay | Negative space | 22 | |
| City Camouflage | Robert Macfarlane | Non-A grade Open | 22 | |
| Paws And Shadows | Susan McCrory | Non-A grade Open | 22 | |
| Super High Tide at Cleveland | Sharon Puata | Climate change | 22 | |
| Seeing eye to eye | Jefferey Mott | Nature & Wildlife | 22 | |
| Brothers | Trudi Aykens | People or Portrait | 21 | |
| Just the 2 Off Us | Joyce Metassa | Silhouette | 21 | |
| Dragons Head Looks West | Susan Chisholm | Scapes | 21 | |
| Lap Of Luxury | Eliga Sword | Nature & Wildlife | 21 | |
| Morning Surf | Heidi Wallis | Silhouette | 20 | |
| Sunset over Langkawi Jetty | Geoffrey Hui | Silhouette | 20 | |
| Golden Perch | Bruce McDonald | Negative space | 20 | |
| Wind power | Lekha Suraweera | Climate change | 20 | |
| Fractured Personality | Brendan Barker | Non-A grade Open | 20 | |
| Lockyer Creek Rail Bridge IR | John Doody | Scapes | 20 | |
| Like this Son | Gary O'Shea | People or Portrait | 18 | |
| Sunset in Willemstad | Swarna Wijesekera | Scapes | 18 | |

Here's the link to the **slide show** of the 2022 winning images.

<https://drive.google.com/file/d/1wdLMYblb7wiA5tdwgcgEjKLqhem2xaRfp/view?usp=drivesdk>

MGPS Photo Exhibition in Council Libraries

There are 22 images from MGPS photographers on display at the Garden City Library until the end of September.

Thank you to the people that made it happen:

Suzanne Edgeworth, Sue Gordon, John Doody, Michael Mitchell, Warren Veivers, Robert Vallance, Bruce McDonald, Ian Sweetman, Brendan Barker.

Correction *by Suzanne Edgeworth*

The image featured here was entered into the Australia Cup competition under the wrong author. It was entered under the name of Kerry-Anne Cook whereas it should have been **Rosslyn Garnett**. The club apologizes for this oversight.



FROM THE PRESIDENT



After our very successful model shoot at the Powerhouse recently I wanted to thank Gwenda for arranging the outing, the people who arranged for the models to attend, all the photographers that attended and the models who came along on the day.

I'm not sure how many people are aware just how much it costs to have models attend a photo shoot such as this. Prices can range up to 150~200 dollars per hour and we had five models for close to three hours for no charge other than being provided photos for their portfolio's or just for their personal use, so it is very important that we uphold our end of the deal.

So, a very clear thank you to those that uploaded images for the models, if we don't do this the models are unlikely to agree to do it again.

Finally, it was also very encouraging to find out that Max, one of the models, had not only used some of the images of her Instagram account but had also acknowledged MGPS in her posts which is great for all involved.

Ian Sweetman

FROM THE EDITOR



This month we have a wonderful long article from Bruce McDonald detailing his travels to Western Australia. Bruce has provided some very useful information for those of us dreaming of undertaking such an adventure.

This month, we publish the set subjects for club competitions through to January 2024. I am sure members will be eager to peruse these and plan appropriate photographic expeditions. The subjects from February to July are set by PSQ and MGPS has a representative who contributes to this decision. The subjects from August to November are set by the Management Committee considering subjects which will appeal to members and those which have not been used for some time.

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

Paul Mackay

MGPS Meeting 12 October

OCTOBER PRESENTATION

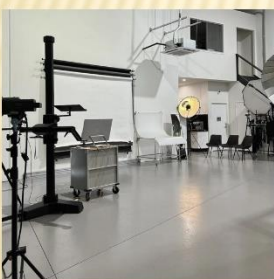


Peter Wannu – safa Studios

We are a Photography Studio and Creative Hub located in Meanjin (Brisbane) founded by Peter Wannu, Photographer and former lecturer at Queensland College of Art.

Peter has been a key contributing force to the present wave of influential photographers in Brisbane, Sydney and Melbourne.

We decided to use the name "Safa" for our studio as this was the Arabic name originally given to Peter when he was born in Egypt. Moving to Australia gave Peter the opportunity to freely pursue his passion for photography and photo education, he has always dreamed about owning a space like what we have established with Safa Studios - we are very excited to share it with you.



October Photo Shoot – Curtis Falls, Mt Tamborine

| | |
|------------------------|---|
| Location | CURTIS FALLS 14-18 Dapsang Drive, Eagle Heights |
| Date & Time | Saturday 29 October 2022 meeting at 8.30 am |
| Details: | Seeing as we had to cancel our Maiala rainforest walk, I figured why not have a walk down the Curtis Falls Track. It will be a walk through spectacular rainforest which leads down to a beautiful waterfall. Great for slow exposure. https://www.queensland.com/au/en/plan-yourholiday/journeys/p-56b2624dd5f1565045da5ffb-curtisfalls-track-tamborine-national-park |
| Meeting Point: | Meet at the entrance to the Walking Track |
| Parking: | The car park is right near the meeting point. As we are arriving fairly early, the car park should have vacant spaces. |
| Coffee: | There is a café right beside the entry to the Walking Track which I hope to book. I will keep you updated. |



Honours from August Scapes



***Mooloolaba* by Paul Mackay**

This image was taken from Point Cartwright looking towards Mooloolaba. The settings were Olympus OMD EM 1 Mk III with Olympus 12-40 pro lens at 32 mm with a 6 x ND filter, 20 sec. f9 and 200 ISO.

I entered my first version of this image in the Open category in May and was disappointed to receive a credit considering the image had been highly praised in Mono Group. The judge suggested my sky was uninteresting and the mid ground made the image too busy. As I had not received a merit or higher, I was permitted to resubmit another version of the image. This time, I replaced the sky and used the free transform tool in Photoshop to enlarge the

foreground and background buildings to effectively paint out the mid-ground making the image somewhat simpler and more dramatic.

***Slash and Grab* by Geoff Hui**

This female Eastern Osprey was photographed at Oxenford. I shot a burst of about 30 images while this Osprey dove to catch a fish for breakfast. Lucky for me she succeeded in catching a fish.

The image is slightly backlit which helped to highlight all the water droplets as she flew by.

Camera Settings: Sony Alpha 1, @ 600mm, f6.3, 1/4000s, ISO 2000, EV -1



***A Family Affair* by Susan Chisholm**

I was pleased to find attractive, clean fungi that were in a convenient place to photograph, being just below eye level. The group was by the side of one of the Mt Glorious tracks this March. It took me a while to decide on my composition. I chose this view because I liked the jagged piece of dark bark sticking up to one side of the fungi and felt it emphasised the soft rounded fungi. My camera was a Nikon D7500 with the Tamron 90mm 2.8 macro lens. Settings were 1/5 sec, f16, ISO 100. I used focus stacking, taking several images. My processing was in Lightroom and Helicon Focus.

Feeding the Larvae by Cheryl Zwart

Some images are just a matter of pushing the shutter button when you see something interesting and the light is right, you have a great shot. This one was a bit different; I still used my macro settings 1/250 ISO 640 F8-14 this one F14, but I shot through the back LCD screen, one handed hanging onto the door frame with the other hand. I am not a fan of getting stung by a wasp, but I figured if they didn't see my whole body, it would reduce my chances of being stung. (plus I could make a quicker getaway). I took several shots, moving my camera so that I could eliminate the background as much as possible and this one was in the group. It is cropped around 50%. If I see something interesting happening, I hang around until I hopefully get the shot I want. I had never seen this happening before. Exposure is pretty much unchanged, brightened a bit and sharpened.



Gloucester daybreak by Ian Hunter

I was travelling along the Pacific Highway to the NSW Blue Mountains from Brisbane overnight (wanting to arrive around 11am) late in June. I stopped overnight briefly at Urunga but woke at 3am. Deciding that it was too cold to go back to sleep I decided to pack up my swag and continue my journey south.

Over the years I have taken just about every variation on this trip to alleviate the boredom, and as I approached the Gloucester turnoff (near Taree), I decided on the spur of the moment to take the "Buckets Way" detour this time. The sun was coming up as I was driving and I wanted to get to Gloucester in time to catch a photo of the sun rising



over those wonderful geological formations before the sun got too high.

As I approached Gloucester the fog settled in and I realised that I would have to look for a different photo opportunity. I spotted a sign for a lookout as I approached Gloucester, so I decided to stop and see what was on offer there. There were a couple of protesters setting up at the lookout. I wandered about snapping a few fence line photos etc. but as I was returning to my car I spotted the scene that I captured in this photo. The protesters saw me setting up to take the picture and offered for me to come over to them to get a "great shot" from their perspective. I declined their generous offer and had to move forward to avoid getting them in the photo, which meant that the table was more prominent in the photo than I would have liked.

I composed the photo trying capture the sun's rays just to the left of the photo, setting my aperture at f5.6. I had previously set a fairly high ISO as I'd been taking various photos of the sunrise at earlier times, so my shutter speed ended up being 1/2000. In hindsight I might have accentuated the sun's rays by setting a higher f-stop and reducing the shutter speed as it wasn't required for such a static setting, but I was very happy with the result that I saw in the camera. I agree with the judge's comments about cropping to reduce the amount of foreground.

CityCat at Sunset by Hector Beveridge

This image comes from a photo shoot with Rob Vallance and was captured from the Goodwill Bridge at 6:24pm in late June. It is a good example of "right place right time". We were blessed with a colourful sunset without which it would be a standard image. The scene was there but I needed something in the front left corner to balance the image. Patience rewarded me with a CityCat.

OM-I with Olympus 12-100 Pro lens at 23mm (46m ffe) ISO 200 F 5.6 1/6th second.



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

PO Box 234 Mount Gravatt QLD 4122

President: Ian Sweetman

Newsletter Editor: Paul Mackay

Email: newsletter@mgpsinc.onmicrosoft.com

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

Staying up to date:

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

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

Monochrome Group

After a great presentation on high key from Warren Veivers at the monochrome group in September, we will endeavour to experiment again with High Key in October, using our own examples of the subject.

We will be submitting up to 4 images of High Key. A description of High Key from Warren, for those who missed the meeting, will be emailed to members shortly. Warren's image below.



PSQ Barbeque!

Save the date!

Sunday 27th of November. It's still in the planning process, so where, when & what's planned will be announced at a later date.

This is an awesome opportunity to meet up with other like-minded people, make new friends and rekindle old friendships! And, you get to use the camera too!



Sunday 27th November

Results from September Competition

Subject: Long Exposure

| B Grade Print | PRINT COMPETITION judged by Richard Bassett | | | |
|-------------------|---|------------|--------|------------|
| Member name | Open Image | Set Image | Points | Points YTD |
| Joni Keenan | Credit | Merit | 15 | 15 |
| AB Grade Print | | | | |
| Trudi Aykens | Honour | Credit | 18 | 39 |
| Margareta Dewilde | Credit | Credit | 12 | 36 |
| Christine Jull | Acceptance | Credit | 9 | 36 |
| Janet Richardson | Credit | Credit | 12 | 12 |
| Brendan Barker | Merit | Merit | 18 | 39 |
| Margaret Kemmery | | | 0 | 0 |
| Bill Van Diest | Credit | Honour | 18 | 18 |
| Robert Vallance | Acceptance | Acceptance | 6 | 39 |
| A Grade Print | | | | |
| Hector Beveridge | Credit | Credit | 12 | 45 |
| Lekha Suraweera | Credit | Credit | 12 | 51 |
| Eligia Sword | Merit | Merit | 18 | 48 |
| Paul MacKay | Merit | Merit | 18 | 57 |
| Heidi Wallis | Acceptance | Merit | 12 | 36 |
| Susan Chisholm | Acceptance | Merit | 12 | 48 |
| Bruce McDonald | Honour | | 12 | 18 |
| Joyce Metassa | Merit | Acceptance | 12 | 30 |
| Kerri-Anne Cook | Merit | Credit | 15 | 42 |
| Liann Haaima | Honour | | 12 | 27 |
| Swarna Wijesekera | Merit | Credit | 15 | 42 |

*** Print Image of the night

| B Grade Digital | DIGITAL COMPETITION judged by Angela Gregory | | | |
|-------------------|--|------------|--------|------------|
| Member name | Open Image | Set Image | Points | Points YTD |
| John Langer | Honour | Honour | 24 | 24 |
| Joni Keenan | Credit | Credit | 12 | 12 |
| AB Grade Digital | | | | |
| Trudi Aykens | Merit | Acceptance | 12 | 36 |
| Margareta Dewilde | Credit | Acceptance | 9 | 27 |
| Christine Jull | Credit | Credit | 12 | 36 |
| Janet Richardson | Acceptance | Acceptance | 6 | 18 |
| Brendan Barker | Acceptance | Acceptance | 6 | 39 |
| Margaret Kemmery | Acceptance | Merit | 12 | 12 |
| Gwenda Kruger | Credit | Honour | 18 | 36 |
| Robert Macfarlane | Honour | Merit | 21 | 48 |
| Lorraine Burdeu | Acceptance | Merit | 12 | 30 |
| Russell Dickson | Merit | Acceptance | 12 | 30 |
| Robert Vallance | Credit | Credit | 12 | 36 |

| A Grade Digital | | | | |
|-------------------|------------|------------|--------|------------|
| Member name | Open Image | Set Image | Points | Points YTD |
| Geoffrey Hui | Merit | Honour | 21 | 54 |
| Ellis Coles | Honour | Acceptance | 15 | 36 |
| Sharon Puata | Merit | Acceptance | 12 | 27 |
| Hazel Sempf | Credit | Acceptance | 9 | 39 |
| Hector Beveridge | Honour | Acceptance | 15 | 42 |
| Chris Seen | Merit | | 9 | 24 |
| Dorothy Harkins | Acceptance | Acceptance | 6 | 21 |
| Lekha Suraweera | Credit | Credit | 12 | 42 |
| Eligia Sword | Credit | Credit | 12 | 39 |
| Paul MacKay | Acceptance | Honour | 15 | 48 |
| Heidi Wallis | Credit | Acceptance | 9 | 42 |
| Sam Fernando | Merit | Merit | 18 | 30 |
| Susan Chisholm | Acceptance | Acceptance | 6 | 30 |
| Bruce McDonald | Honour | Merit | 21 | 30 |
| Joyce Metassa | Acceptance | Acceptance | 6 | 24 |
| Kerri-Anne Cook | Honour | Acceptance | 15 | 48 |
| Jefferey Mott | Merit | Credit | 15 | 54 |
| Liann Haaima | Credit | | 6 | 21 |
| Swarna Wijesekera | Merit | Honour | 21 | 39 |
| Shuying Jiang | Credit | Credit | 12 | 30 |
| Cheryl Zwart | Merit | Acceptance | 12 | 48 |
| Michael Keenan | Honour | Credit | 18 | 18 |

*** 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

| | | | |
|---|--|---|---|
|  | <p>Ian Sweetman President</p> |  | <p>Brendan Barker Vice President</p> |
|  | <p>Gavin Carter Secretary</p> |  | <p>Ellis Coles Treasurer</p> |
|  | <p>Janet Richardson Activities Officer</p> |  | <p>Margareta Dewilde Competitions Officer</p> |
|  | <p>Paul Mackay Newsletter Editor</p> |  | <p>Michael Mitchell Records Officer</p> |
|  | <p>Dotti Harkins Member #9</p> | | |

| MGPS Officer Bearers | | | |
|-------------------------------|---------------------------------------|-------------------------------|---------------------------------|
| Technical Support Officer | Susan McGrory | Welcome Desk 1 | Dotti Harkins |
| Club Activities Officer | Gwenda Kruger | Welcome Desk 2 | Christine Jull |
| Data Projectionist | Rodney Topor | Welcome Door 1 | Lekha Suraweera |
| Assistant Projectionist | Rick O'Shea | Welcome Door 2 | Robert Vallance |
| Digital Competitions | Tony White | Welcome Door 3 | |
| Interclub Competition Officer | Suzanne Edgeworth | PSQ Liaison | Sue Gordon |
| Assistant Treasurer | | | |
| Competition Assistant | Janet Rowe | Supper Convenor | Joni Keenan |
| Equipment Officers | Rick O'Shea Russell Dickson | Hunt and Shoot Coordinator | Robert Vallance |
| | | | |
| SUBGROUP COORDINATORS | | | |
| Digital Group | Jeffrey Mott Reserve: Geoffrey Hui | Monochrome Group | Warren Veivers, Cheryl Zwart |
| Developers Group | Julie Geldard | | |

CLUB COMPETITION SCHEDULE 2022-Jan 2024

| Set subject | Entries due | Judging date | Description |
|----------------|-------------|--------------|--|
| Low Key | 26 Oct | 23 Nov | Low-Key images that have been exposed or manipulated post-processing, so that the key tones are darker than the mid-tone ideal (meaning the highlights are dimmer, the shadows dense and the overall image looking darker and more brooding) |
| Annual | 09 Nov | 14 Dec | Refer to MGPS website competition page or <i>Member handbook</i> number 6.1-page 11 |
| Open | 14 Dec 2022 | 28 Jan 2023 | An image of any subject or genre 2 open images can be entered for both the digital and the print competitions. |

| Set subject | Entries due | Judging date | Description |
|--|-------------|--------------|--|
| High Key | 25-Jan | 22-Feb | An image which consists of light tones only, with the exception that some small area may be black or near black. |
| Water in Motion | 22-Feb | 22-Mar | A picture featuring water, fresh or salt, which gives the impression that it is moving. Water in any form or location is acceptable. |
| Social Documentary (Black & White) | 22-Mar | 26-Apr | Social documentary photography is the recording of what the world looks like, with a social and/or environmental focus, and aims to draw the public's attention to ongoing social or environmental issues. It is often associated with the photographer providing a critical review / assessment of these issues and how people act on them. In these cases, the photographer also often advocates for the people impacted, trying to draw the public's attention to the topic documented. Images need to be black and white (grey tonal range) and not toned with any colour. |
| Portrait | 26-Apr | 24-May | An image of a person or persons from the waist up only, not a full length shot. This may include accessories and backgrounds in character with the subject. The image may be taken in a formal studio setting or in the community at large. It may be in colour or monochrome. Must be a live human being (mannikins, statues or ornaments will not be accepted). |
| Animals | 24-May | 28-Jun | Images of living untamed or domesticated animals (including pets) in natural or other outdoor environments that may include objects made by humans. Images may feature single or multiple animals. Indoor set-ups with natural or artificial lighting are not allowed. Creative post-processing, including composites, is allowed. |
| Scapes (includes landscapes, seascapes, urban-cityscapes) | 28-Jun | 26-Jul | A pictorial representation of land, sea, seashore, or urban environments that captures the aesthetic appeal of these outdoor settings. It brings the viewer into the scenery and perfectly captures the setting, mood, and feeling in the location. It can focus on wide-angle shots of landforms, rivers, estuaries, seas, seashores, city skylines, streetscapes and the like. It may also involve closer shots of features of these environments. If humans or animals are in the |

| | | | |
|-------------------|--------|-------------|--|
| | | | image, they should not be the main foci, but rather be intentionally present to give a sense of scale to the image. |
| Lines | 26-Jul | 23-Aug | Lines come in many flavours and just as many ways to create them. Lines can be thick, thin, plain, single, contour, broken, continuous, curved or straight. Consider the composition when compiling the image. |
| Abstract | 23-Aug | 27-Sep | An abstract image is an attempt to express an emotion, sensation or impression and does not attempt an accurate depiction of visual reality. It may involve the use of colour, light, shadow, texture or shape to achieve this. An abstract image may isolate a fragment of a natural scene in order to remove its inherent context from the viewer. It may be purposely staged to create a seemingly unreal appearance from real objects. |
| Monochrome | 27-Sep | 25-Oct | Any photograph containing shades of only one colour. If toning is carried out, it must be over the total photograph-partial toning and/or the addition of one one or more colour is not acceptable in this monochrome section |
| Book Title | 25-Oct | 22-Nov | The image must bring to mind the title of a book which is in the public domain, either recent or historical. This can be achieved either by word association or scene association with elements of the image providing clear clues as to the title of a valid book. Name image with Book title |
| Annual | 8-Nov | 13-Dec | Refer to MGPS website competition page or Member handbook number 6.1 page 11 |
| Open | 13-Dec | 24-Jan 2024 | "An image of any subject or genre. 2 open images can be entered for both the digital and the print competitions." |

| EXTERNAL COMPETITION OPPORTUNITIES | | | |
|--|-------------|---------------|---|
| Competition | Open | Closes | Website |
| Edwardstown Photography Club National Exhibition | 5-8-22 | 9-10-22 | https://epcnational.myphotoclub.com.au/ |
| Australian Digital Photography Awards | 1-9-22 | 15-10-22 | https://apsadpa.myphotoclub.com.au/ |
| Maitland International Salon of Photography 2023 | 17-9-22 | 6-1-23 | https://maitlandsalon.myphotoclub.com.au/ |
| Warragul National Photographic Competition | 3-1-23 | 15-3-23 | https://www.warragulnational.org/ |

Digital Group Information

At the Digital Group meeting on 28 September, Geoff Hui demonstrated the use of TK8 Plugin for Photoshop. Geoff has provided members with the following information on this useful plugin.

It costs \$29 USD and is accessible through <https://goodlight.us/writing/TK8/tk8.html>

There is a video on an earlier version of TK Action which demonstrates the workflow.

<https://www.youtube.com/watch?v=yCKKLjug8HE&list=PLgqk854DUkNnYEIPuDD7ilaws7vIm-oKT&index=8>

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**. B graders should be aware that this is a new minimum size for their prints.

Members with serviceable, reusable mounts may continue to use these but please note that the maximum unmounted print should be 16x20.

Re-usable Matboard Frame for competition print entries

HOW TO MAKE A RE-USABLE FRAME FOR YOUR PRINT ENTRIES FOR MONTHLY CLUB COMPETITIONS:

You'll need a backing board and matboard frame of matching size, some packaging tape and/or cloth tape and some 'Micropore' which is available from chemists or Priceline stores.



STEP 1

Line up the edges of your matboard and frame and hinge them with either a strip of packaging or cloth tape down one side on what will become the inside of the frame.



STEP 2

Create a frame of packaging tape on the backing board as shown in the photos. Your print can then be attached to either the packaging tape or the back of the cardboard frame using Micropore. Or attach your photo directly to the front the matboard if you prefer.



STEP 3

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

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

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

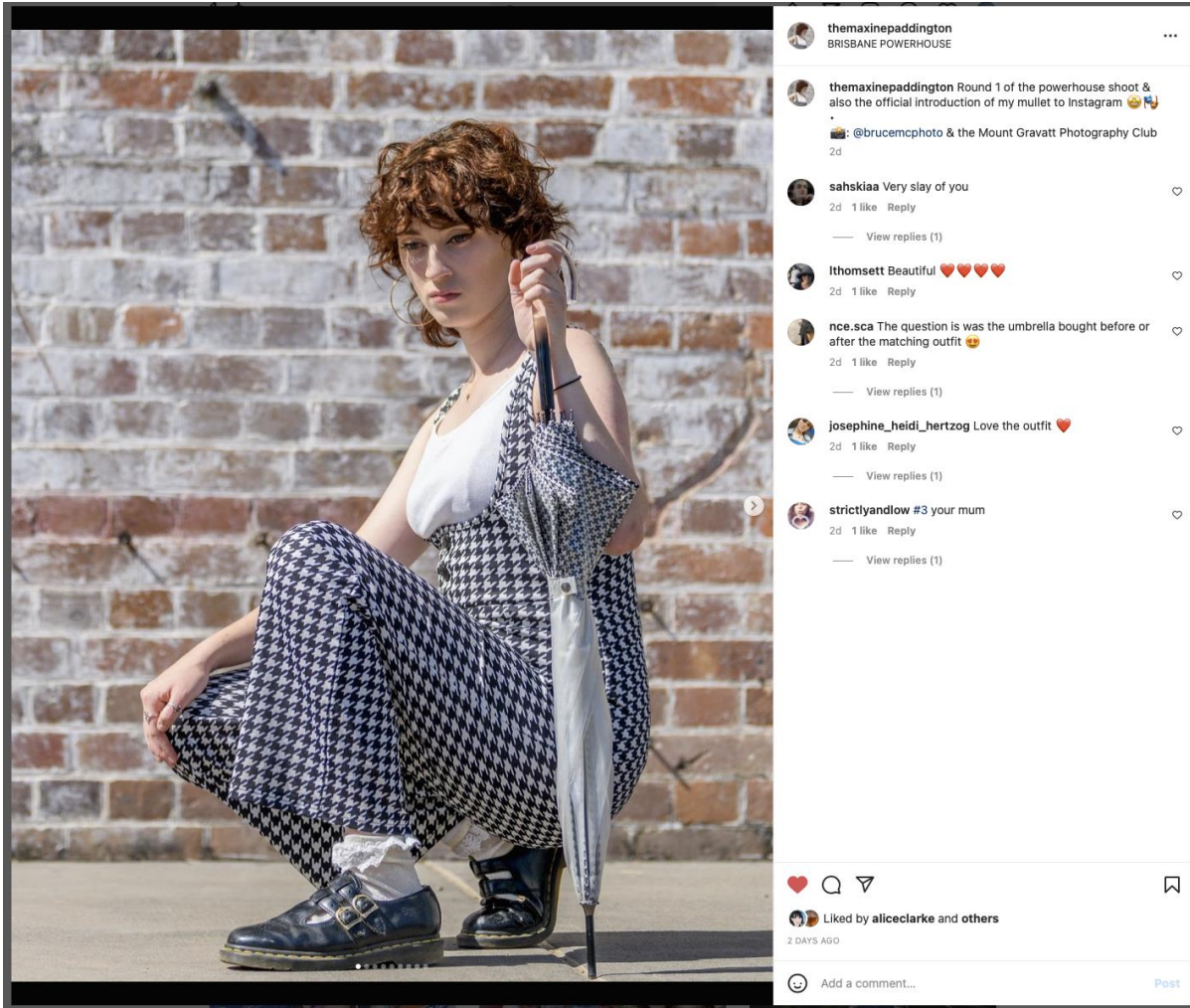
**Matboards and foam boards can be ordered online from Fix-A-Frame at Mt. Gravatt:
<https://www.fixaframe.com.au/online-store/Mat->



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



MGPS acknowledged for the Powerhouse Model Shoot in August



MGPS acknowledged for staging QIDC Salon

