



NEWSLETTER ISSUE:
May 2026

EXPOSURE

The 2026 PSQ Convention

Photography, Friendship and Fresh Inspiration on the Sunshine Coast

More than 200 photographers from 30 clubs across Queensland and New South Wales gathered at Maroochydore from 1–4 May for the 2026 PSQ Convention — and fifteen members from MGPS were right in the middle of it all.

Across four days, members enjoyed keynote presentations, practical workshops, sunrise shoots, exhibitions, social events and plenty of lively photographic conversation. This report draws together impressions and highlights from many of the MGPS members who attended.

Warren Veivers, who also presented at the convention, summed up the



atmosphere perfectly:

“I found the opportunity to meet and chat with acquaintances from other clubs, as well as fellow MGPS members, a particularly stimulating experience.”

A Relaxed and Social Beginning

The convention opened on Friday evening with an informal meet-and-greet at the



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Maroochydore Surf Club. With the sun setting over the ocean and photographers gathering from across the state, the atmosphere was warm, social and immediately welcoming.

Suzanne Edgeworth remarked it was a chance to reconnect with old friends, meet photographers from other clubs and share stories, travel plans and, naturally, plenty of photography talk.

After drinks and nibbles, several MGPS members continued the evening over dinner in the bistro. “It was wonderful to sit together talking photography and travel while looking out over the beach.”

Inspiring Keynote Presentations

Adrian Donoghue — *The Storytelling Journey*

One of the convention highlights was Adrian Donoghue’s keynote presentation exploring his creative evolution as a photographic storyteller.

Adrian, winner of the 2022 International Photography Awards Fine Art Photographer of the Year (Non-Professional), shared the development of his acclaimed series *The Lonely Man* and *The Adventures of Young Matilda*. His surreal composite images combine carefully crafted studio portraits with urban backgrounds photographed in places such as Melbourne, London and Italy.

What particularly resonated with attendees was Adrian’s commitment to long-term photographic projects. Rather than chasing single images, he immerses himself in one concept for years, gradually building a coherent body of work.

View more of Adrian’s work on <https://www.facebook.com/adriandonoghuephotography>



Mark Galer — *Creating Compelling Travel Narratives*

Sony Global Ambassador Mark Galer delivered a highly engaging session on visual storytelling in travel photography.

Rather than relying on one “hero” image, Mark demonstrated how powerful travel stories emerge through a sequence of photographs — establishing scenes, people, action, details and atmosphere working together to create narrative flow.

His relaxed approach to photographing people also struck a chord with many delegates. Mark explained that he often photographs candidly first, then acknowledges the subject with a smile, a tap on the camera and a thumbs-up gesture.

His memorable closing advice stayed with many attendees:

“If you want to be a better photographer, stand in front of more interesting stuff.”

View more of Mark's work on <https://www.facebook.com/mark.galer/>



Peter Eastway - Change: *What will happen to travel photography*

Bruce McDonald noted that this keynote was an opportunity to place photography's latest trends in the historical context of an evolving art form. Using stories, images and videos from his extensive experience and travels, he engaged and inspired delegates while touching on many aspects of photography including AI. He didn't dismiss AI as such, but saw it as having a role to play, but not in competitions.



Workshop Highlights

Conni Weise — *Wildlife Close and Personal Underwater Photography*

Janet Richardson admitted that underwater photography initially felt completely outside her comfort zone.

"I'm flat out on land," she laughed.

But Conni Weise's passion quickly won over the audience. Through stories and spectacular images, she revealed the dedication required to create compelling underwater wildlife photography — often involving mud, waist-deep water, leeches and long periods of waiting.

Conni described her approach through what she calls the "3 Ps": Passion, Persistence, Patience

Janet described the session as both fascinating and infectious in its enthusiasm.

View more of Conni's work on [Conni Weise \(@conniweise\)](#) • [Instagram photos and videos](#)



Ken York — *Light Painting*

Along the Cotton Tree Esplanade, Ken York's light painting sessions introduced participants to the creative possibilities of long exposure photography.

Despite some challenging light pollution, Ken demonstrated an impressive range of tools including programmable light tubes, coloured rope lights and shaped light sources capable of producing intricate patterns.



Participants then had the opportunity to experiment for themselves, discovering both the technical and creative challenges involved in building successful light paintings.

Chris Seen noted that the workshop reinforced how effective even simple light sources can be when combined with patience, timing and experimentation.

View more of Ken's work on [ken.york \(@kens_creative_photography\)](#) • [Instagram photos and videos](#)

Warren Veivers — Sunrise at Point Cartwright

Participants photographing sunrise at Point Cartwright captured dramatic early light around Dolphin Rock — although not without a little unexpected excitement.

An incoming wave suddenly surrounded the group in sea foam, leaving many photographers scrambling to protect tripods and camera bags.

Fortunately, the damage was limited mostly to damp shoes and wet tripod legs.

"Hardly anyone actually got their feet wet," — *Warren Veivers*



John Doody — Alexandra Headlands Sunrise Shoot

After finishing the previous evening's light painting session close to midnight, Dotti Harkins admitted the 5.00am start felt ambitious.

But the effort proved worthwhile.

Under the guidance of John Doody, photographers spread along the rocky shoreline at Alexandra Headlands, each searching for their own composition as soft dawn light slowly developed.

Clouds drifted across the horizon, water moved gently through the rocks and finally shafts of sunlight broke through.

"It was worth the early start." — *Dotti Harkins*



Andrew Kennedy — City Frames: Urban Inspiration

Andrew Kennedy led participants through the rapidly developing Maroochy City Centre precinct, encouraging photographers to see architecture in more creative ways.

Rather than standing across the street and photographing whole buildings, Andrew challenged the group to:

- move underneath structures,
- look upward, isolate details,
- search for curves and geometry,
- and photograph what instinctively attracted their eye.

Chris Jull particularly enjoyed the combination of striking architecture, sweeping curves and green spaces integrated throughout the precinct. "I gained knowledge about photographing architecture that I had never really considered before."

More info at [Andrew Kennedy Photography](#)



Esther Beaton — In Pursuit of Beauty

For Rose Parr, Esther Beaton's presentation was especially inspiring because it demonstrated how passion, initiative and persistence can create a successful photographic career at any stage of life.

Through stories from assignments, workshops and wildlife encounters, Esther revealed the realities of professional photography while also sharing the joy and wonder that continue to drive her work.

Rose described the session as deeply relatable and motivating.

John Lomas — *Seeing the Light*

Hector Beveridge considered John Lomas's workshop the standout session of the convention.

Building on techniques previously demonstrated at MGPS, John recreated his lighting setups and carefully explained both the technical settings and the creative reasoning behind them.

Participants quickly crowded around the best shooting positions as models posed under controlled lighting.

Hector admitted he was initially sceptical of John's recommended settings:

- ISO 1000, f/8, 1/200 sec, Manual mode

But the results quickly changed his mind.

"His parting words were simple — remember shutter speed."



Convention Dinner and Salon Results

The convention dinner at the Maroochydore RSL provided a relaxed and highly social finale to the weekend.

A major highlight of the evening was the announcement of the PSQ Salon of Excellence awards, with several MGPS members receiving acceptances and four members achieving podium results.



MGPS Award Winners

- **Rose Parr** — Second Place, A Grade Digital People
- **Ann Smallegange** — Third Place, A Grade Digital People
- **John Langer** — Third Place, Non-A Grade Digital Open Colour
- **Janet Richardson** — Third Place, Non-A Grade Digital Open Mono
- **Janet Richardson** — Third Place, Non-A Grade Digital Scapes

Final Thoughts

The 2026 PSQ Convention offered far more than technical instruction. It provided fresh inspiration, creative stimulation and valuable opportunities to connect with photographers from across the state.

For many MGPS members, the greatest value came not only from the presentations and workshops, but from the conversations, shared experiences and renewed enthusiasm for photography that continued long after the weekend ended.



Fostering Community Engagement

Fostering a Love of Photography in the Community *by Bhaskar Desha*

Photography has become an important and enjoyable part of life at the Mount Gravatt Men's Shed, where members regularly gather to learn, share ideas and explore their creativity.

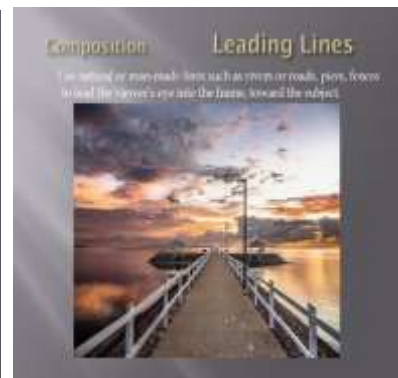
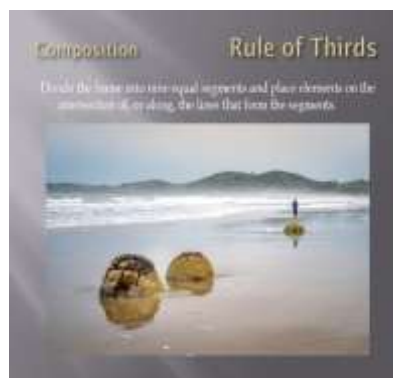
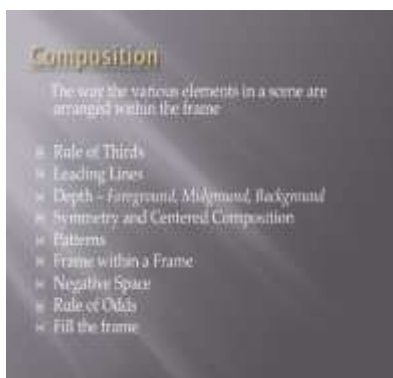
I joined the Men's Shed in 2022; around the same time, I became a member of the Mount Gravatt Photographic Society (MGPS). The Shed offers a wide range of activities including woodwork, metalwork, leathercraft, music, cartooning, beekeeping and photography. With a long-standing interest in photography, I quickly became involved with the Shed's photo group, which now has around twenty active members.

The group meets twice each month — one outing for photography in the field and another at the Shed to review and discuss images. Recent photo walks have included Bulimba, Mt Coot-tha and Wellington Point. These sessions provide a relaxed and supportive environment where members can learn from one another and enjoy the social side of photography.

Earlier this year, members expressed interest in hearing from an experienced photographer. MGPS President Suzanne approached club member Hector Beveridge, who generously agreed to present a session titled *What Makes a Good Photo*.

Hector's presentation explored key elements of strong photography, including composition, lighting, leading lines and visual storytelling. Using examples from his own work, he demonstrated how thoughtful decisions behind the camera can transform an image from a snapshot into a compelling photograph.

The evening was greatly appreciated by members and further strengthened the connection between the Mount Gravatt Men's Shed and MGPS, highlighting photography's ability to build creativity, friendship and community.



FROM THE PRESIDENT



Hello members,

Since my last report, the club has enjoyed a very busy and rewarding few weeks.

Despite the wet weather on Anzac Day, several members ventured out and no doubt captured some memorable images from the commemorations.

The highlight of May was undoubtedly the PSQ Convention over the long weekend. It was terrific to see so many MGPS members attending, learning from experienced presenters, and connecting with photographers from other clubs. You can read more about the convention elsewhere in this newsletter.

A special thank you to Ann Smallgange for her excellent presentation on close-up photography, followed by a practical workshop and coffee catch-up enjoyed by ten members.

We also now have our Portrait Workshop open for bookings, and Gavin Carter has organised the exciting *Heroes Odyssey* photographic opportunity on 30 May — a fantastic chance to capture some unique images.

Behind the scenes, the committee and volunteers continue working hard to create opportunities for members to learn, share ideas, and enjoy photography together. One example is our upcoming club picnic on 6 June. Details are available via email, Facebook, and the website calendar — please let us know if you're coming.

A quick look at our club calendar shows just how active MGPS has become, with plenty more exciting activities planned in the months ahead.

Suzanne Edgeworth

FROM THE EDITOR



One of the highlights of this month's newsletter is our feature article on the recent PSQ Convention, written collaboratively by several MGPS members who attended. Their reflections capture not only the educational value of the event, but also the strong sense of community and shared enthusiasm that made the weekend so enjoyable. To help members explore further, I have also included links to the websites and online galleries of several of the convention presenters.

This month's *Know Your Photographer* profile introduces newer member Keith Chester, whose thoughtful reflections on travel photography, camera systems and image-making make for an engaging read.

I am also very grateful to the members who have recently volunteered to contribute feature articles for future editions of the newsletter. Your support and willingness to share experiences, techniques and photographic journeys helps make the publication far more interesting and diverse. There are still several upcoming editions to plan, however, so I would warmly encourage any members considering an article or photo story to get in touch.

Our *Tips of the Month* section takes a slightly more theoretical direction this month, but the ideas explored are highly relevant to improving the way we see and approach photography.

As always, contributions, ideas and feedback are very welcome. If you would like to contribute an article, images or suggestions for future editions, please contact the editor at:

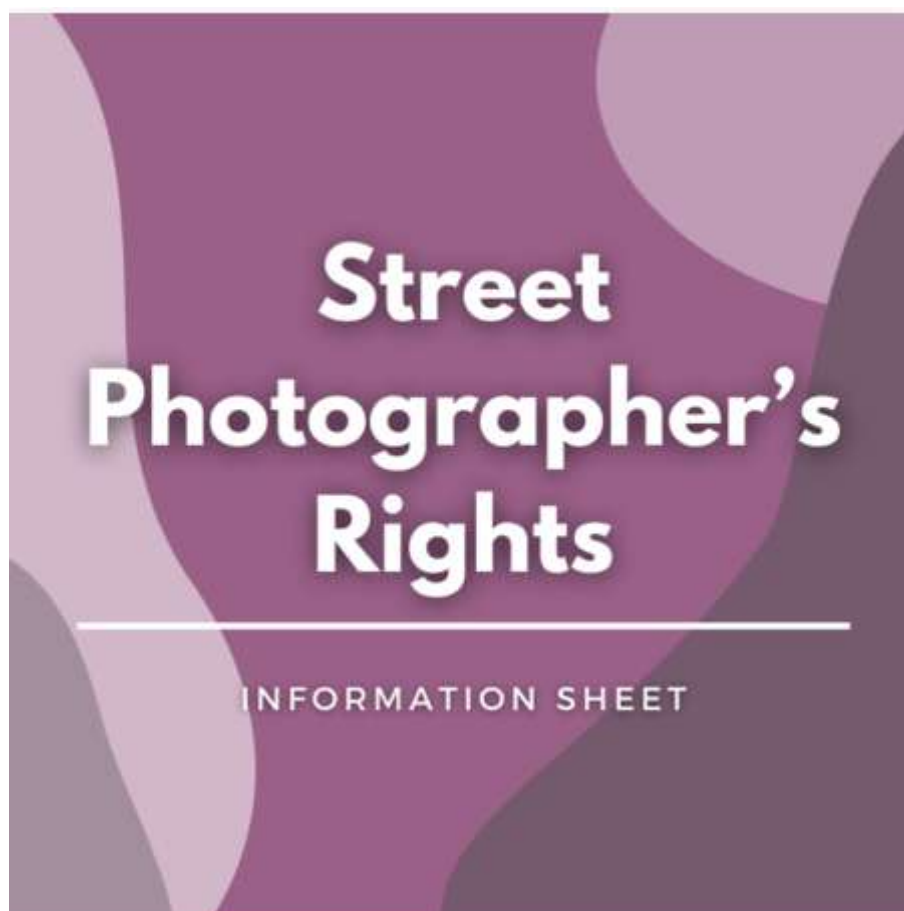
newsletter@mgps.org.au

Paul Mackay

Legal Issues and the Arts (including photography)

A wealth of information can be located on the information sheets available at:

[Information Sheets Archive - Page 10 of 11 - Arts Law Centre of Australia](#)



Street photographer's rights

November 22, 2010

Can I take a photograph in public that contains images of people I don't know?...

 Photography

 Copyright & moral rights, Privacy & image rights

 Information Sheet

Tip of the month: The Photograph is Never Neutral

How Our Mindset Shapes Every Image We Make

(This article by the editor was researched and written with the assistance of AI)

Walk into any camera club competition and the conversations are familiar:

“Excellent sharpness.”

“Beautiful lighting.”

“Perfect composition.”

Technical skill certainly matters. Yet the photographs that stay with us long after judging are rarely memorable because they are technically perfect. They linger because they reveal something about the photographer behind the camera.



Many photographers — especially in documentary, travel or street photography — like to think they are simply recording reality. But research in photography, psychology and visual culture suggests otherwise. **Photographs are not neutral records of the world. They are interpretations shaped by the photographer’s experiences, values and emotions.**

Think about your own photography. What subjects repeatedly attract you? People? Isolation? Vast landscapes? Human connection? Urban decay?

These patterns are rarely accidental. Psychologists describe this as *selective attention* — we naturally notice what matters emotionally to us. Two photographers can stand side by side and produce entirely different images because they are not really photographing the same thing.

One sees beauty. Another sees loneliness. Another sees nostalgia.

The camera records light, but the photographer creates meaning.

Every photograph is also an act of exclusion. We choose what to include, what to leave out, when to press the shutter, what lens to use and how to edit the final image. None of these decisions are neutral.

Even our beliefs about photography itself influence our work. Some photographers believe photography should document reality honestly and avoid heavy manipulation. Others see it as artistic interpretation or emotional storytelling. These beliefs shape everything from composition to post-processing.

Emotion also quietly reveals itself in photographs. Images created during periods of grief, joy, anxiety or nostalgia often contain recurring visual themes — empty spaces, dramatic shadows, muted colours or solitary figures. Many photographers later discover their portfolio became an emotional diary without them ever intending it.

Post-processing may reveal even more about us. What we choose to enhance says a great deal about what we value:

- realism or emotion,
- drama or restraint,
- beauty or truth.

Strong photographers often develop a recognisable emotional signature because their work reflects a consistent way of seeing the world.

For many years photography carried an aura of objectivity. “The camera never lies” became a cultural belief. Modern thinking has largely dismantled that myth. Even documentary photography involves selection, framing and interpretation.

This does not mean photographs are false. It means they are personal.

In camera club competitions, technical competence is now common. Modern cameras and software make it easier than ever to create polished images. **What increasingly separates memorable work is authenticity, emotional honesty and clarity of vision.**

Ironically, photographers who chase fashionable styles too aggressively often produce work that feels impressive but emotionally empty. The strongest portfolios usually emerge when photographers stop asking:

“What style wins competitions?”

—and start asking:

“What genuinely fascinates or moves me?”

Over time, photographers unintentionally reveal themselves through recurring subjects, moods and emotional themes. Many critics argue that **every mature body of photographic work eventually becomes a form of self-portraiture** — even when the photographer never appears in the frame.



Perhaps that is photography’s greatest gift. The camera does not merely record the world. It reveals the photographer.

References and Further Reading

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Publisher information: Penguin Random House – Regarding the Pain of Others
3. Roland Barthes (1980). *Camera Lucida: Reflections on Photography*. Hill and Wang.
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4. Vilém Flusser (1983). *Towards a Philosophy of Photography*. Reaktion Books.
Publisher information: [Reaktion Books – Towards a Philosophy of Photography](#)
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“See What You Want to See: Motivational Influences on Visual Perception.” *Journal of Personality and Social Psychology*, 91(4), 612–625.

Upcoming Portrait Workshop

Portraiture & Lighting Workshop

The Mount Gravatt Photographic Society is pleased to present an immersive, two-part learning experience designed to take you from "Auto" to "Manual" and master the 'Art of Lighting' presented by Vince Cesare & John Lomas.

The portraiture and lighting workshop includes an exclusive introductory session to ensure participants are well prepared and understand how the workshop will operate. It is strongly recommended registrants attend to get the most from the workshop.

Workshop Introductory Session

When	Where
Wednesday, 1st July 7:00 pm – 8:30 pm	Coopers Plains Library 107 Orange Grove Rd, Coopers Plains Entrance to the library carpark is via Bosworth St

Portraiture & Lighting Workshop

Put your skills to the test with three professional models.

When	Where
Saturday, 4th July 1:00 pm – 4:30 pm	St Bartholomew's Church Hall 1357 Logan Rd, Mt Gravatt

Models

Jaz, Adrien, and Mackenna.

What to expect:

- Fundamental lighting setups
- The principle of "what you see is what you get"
- Key technical considerations, including avoiding slow shutter speeds
- The importance of understanding and confidently operating your camera
- Guidance on transitioning from Auto to Manual mode
- Live demonstrations of how light transforms a portrait.



Booking & Pricing

The workshop is **strictly limited to 21 attendees. Book early to secure your spot!**

MGPS Early Bird Registration \$120 Available until Midnight, Sunday 31st May.

General Registration \$130 Opens Monday, 1st June.

On June 1st remaining ticketing will be opened to other photography clubs.

Positions are only guaranteed once payment is received.

To book your place **use the link below or scan the QR code:**

<https://www.trybooking.com/DMDAP>

May Photoshoot

We are thrilled to announce an immersive collaboration with Heroes Odyssey, a premier Brisbane-based Live Action Role Play (LARP) community.



MGPS Members are invited to capture the magic of their upcoming Summoning Event, offering a unique opportunity to sharpen your skills in two distinct styles:

- **In-Game Action**
Document the ritual and drama as it unfolds during the live-action experience.
- **Character Portraiture**
Capture high-quality, posed shots of players "out-of-game" to showcase their costumes and craftsmanship.

Don't miss this chance to photograph epic fantasy brought to life. See you there!

Date	30th May
Time	10:15
Location	Redland Bay Pony club Pinklands Sporting Complex 190-262 Cleveland-Redland Bay Road, Thornlands

Safety First: Hi-vis vests are mandatory for all photographers to ensure visibility during the event.

There will be a limited supply of hi-vis vests available on-site, but please bring your own if you have one!

June Photoshoot

Date, Time	Friday 19 June 7.00 am
Location	City photo challenge
Details	<p>An outing with a challenge. Attendees will be given a series of different challenges to focus their image capture. This will include an opportunity to capture some reflections, which is the competition theme due for submission in August.</p> <p>Scapes is the theme due in July so take the time to explore some city-scape possibilities.</p> <p>Meet at the Albert and Alice Stees entrance to the City Botanic Gardens.</p> <p>A central location has been selected to allow for use of public transport at a time when the fuel situation may be uncertain.</p> <p>Wear comfortable shoes a hat and have a supply of water.</p>

Know your photographer

Keith Chester

My photographic journey began in England when I was about eight years old, borrowing my father's Kodak Box Brownie. Some of those early photographs still survive, including images taken during the family's move to New Zealand — a reminder of how photography can preserve personal history across generations.

I currently work with **two very different systems**, each chosen for a specific purpose. My main DSLR is the Nikon D780, a full-frame camera I particularly values for its strong low-light performance, especially in challenging environments such as caves.

Alongside this, I use the OM System OM-5. Originally purchased for a Japan and Korea cruise where lighter gear was essential, the camera quickly proved itself far beyond a travel companion. The Micro Four Thirds sensor has never felt limiting, while the compact size and lighter lenses make it a pleasure to carry.

I also own two additional Olympus cameras — a PEN EP-7 and the rugged Tough TG-6.

Despite embracing modern digital systems, I still hold a special affection for my Pentax K1000 film camera, which served me faithfully for many years.

My lens choices depend entirely on the subject matter.

For the Nikon D780, my regular walk-around lens is a 24–85mm zoom, supported by: a 105mm macro, a 14–24mm ultra-wide for landscapes, a 70–300mm zoom and, occasionally, an 80–400mm telephoto.

For the OM-5 system, his preferred everyday lens is the 12–45mm Pro zoom. I also use: a 60mm macro, a 40–150mm Pro zoom and a 75–300mm telephoto.

Post-Processing Software: I keep my workflow simple, relying entirely on Lightroom CC for post-processing. After years of use, I see little reason to change.

Main Photographic Interests: My strongest interests are landscapes, seascapes, architecture, and occasional street photography. Portraiture and still life work hold less appeal with my focus remaining firmly on travel, place, and atmosphere.

Favourite Image

Choosing a single favourite image was difficult, but one photograph from Japan stood above the rest.

The image was captured at a Shinto shrine in Shimizu shortly after watching a traditional “blessing of a new car” ceremony. As I composed the shot, a woman stood quietly in a doorway. Suddenly she darted across the veranda to close a gate before returning to her original position, forcing Keith to quickly refocus.

Working with the OM-5, I regularly use the live histogram in the electronic viewfinder — a feature I find invaluable because I generally shoot in manual mode.

Only later, during processing, did I realise why the woman had briefly closed the gate. Two other figures, unnoticed at the time of capture, had entered the frame. Rather than spoiling the image, I felt they strengthened both the composition and the story.



In Lightroom, I set the white balance to “Cloudy,” slightly reduced the highlights, and recovered substantial shadow detail to emphasise the luminous white robe. Only minimal clarity adjustments were needed, allowing the atmosphere and quiet narrative of the scene to remain intact

Close up Calamvale Shoot

Ann Smallegange guided a group of 14 club members through the techniques of close up photography with a focus on bugs. We discovered that at lower temperatures, dragon flies remain very still and easy targets for those with tripods.



Alan Wigginton



Ann Smallegange



Chris Seen

10 June Club Meeting – Lighting

Joshua Morrison-Francis will present on Lighting Usage

At the next training night, I will be presenting a session on light and how it can be used in portrait photography. I will be covering what light is, how its quality, direction, and intensity affect an image, and how understanding those properties gives you direct control over the mood and outcome of a portrait. I will also walk through the classic lighting patterns that portrait photographers have been using for centuries, including Rembrandt, Loop, Butterfly, and Split lighting, and explain the physics behind why light behaves the way it does.

A highlight of the night will be a live demonstration showing that professional results do not require professional budgets. I will be working with studio strobes and constant LED lights alongside everyday household items, including desk lamps, a torch, tracing paper, muslin, and foam core board, showing how the same lighting principles apply regardless of the equipment. All members are welcome and no prior experience with studio lighting is needed. Bring your camera if you would like to participate in the demonstrations. *Josh*

Honours from April

***HMAS Protector* by Jeff Mott**

This iron gunboat was purchased in 1884 by the South Australian government and was used in the Boxer Rebellion, WW1 and WW2 before being damaged in a collision and then being bought as scrap for use as a breakwater on Heron Island. While easy to swim out to, shooting an under-overshot in the waves proved quite challenging so this is a panorama of three images blended in photoshop as I was bobbing all over the place and my dome port is both very small and acrylic so not ideal for under over shots.

Olympus OM-1 MkII + Olympus 8mm 1.8 Fisheye in Nauticam Housing with 100mm dome port.



***Sails Down Before the Storm* by Bob Garnett**

This image was taken at Cairns Harbour: a wise move by the owner as the wind was very strong when the storm came later. The Raw photo was edited in Lightroom with highlights reduced, the shadows opened, contrast added and increased vibrance. I used layers to lighten the man folding the sails and to paint the Boat hull between the ropes carefully with the Object tool to lighten the boat, hull and add some contrast to it. The layer object tool was

used with a very fine brush to paint the ropes hanging over the boat hull to add some more brightness to them. From here, I had a final look in Photoshop for Curves & Levels to finish.

Canon 5D Mk 4 Lens Canon 100-400, Aperture F8, ISO Auto Shutter 1/2500 Sec

***Preparing for Sea* by John Langer**

Stromness is a town in the Orkney Islands of Scotland that has been shaped by the sea. This stems from it originally being a safe haven for the Vikings. However, today, Stromness is a ferry gateway to the Scottish mainland, a major fishing port and the second most populous town in the Orkneys.

My image was captured on an early morning walk along the Stromness waterfront in May 2024. This area is dotted with historic stone houses, piers and jetties. It is also where a rather colourful fishing fleet is moored and prepared for sea. Adjustments



to the highlights, sky and subject were made in Lightroom. The processed image was then presented as a Print entry (Set subject: Nautical).

Canon EOS 750D, Canon lens 18-55mm, f/3.5-5.6 at 31mm, 1/125 sec, f10, ISO 100 (no tripod, RAW image)



***White-eye in the blossom* by Chris Seen**

This image was taken at Shinjuku Gyoen National Garden (Tokyo). On entry to the garden, I noticed a large tree in blossom had attracted a large number who were taking photos. We bypassed that tree and walked around the gardens with expectations that the number would reduce by the time we returned.

This was not the case and on getting closer it was visible what had the interest. The blossom tree was full of Japanese White Eye birds. With time running out on me I managed to get to the front and enjoy the moment.

This was our final day in Japan and it was time to return to the hotel to get the airport shuttle bus. I managed to squeeze a further five minutes to fill up my SD card. Much to the frustration of my wife who was mindful of the time

Sony A1 (i), Lens Sony 70-200 GM OSS F2. F7.1, SS 1/1600, ISO 1600, FL 200mm



Go Team Loui! By Joy-Ann Singleton

This was taken at the 2026 at the Dog Surfing competition at Noosa. This chap is a local at Noosa and he is seen most days out on the water with Loui.

My camera is a Canon R5 Mark II. In this photo my Exposure was 1/1000 sec, with an F stop of 7.1. I was using my RF 100-500 Lens at a focal point of 200mm.

I always shoot in Raw and Manual setting with Auto WB and any editing is done in photoshop.

I was hit by a rogue wave, got drenched and unfortunately had a spare battery in my pocket which was ruined. I'm so glad I was still able to capture this photo though.

Number 69 by Ann Smallegange

I took this image at the entrance to the Wynnum Manly marina in the afternoon, so as to get the best light. There were a number of boats coming back into harbour after being out sailing during the day.

Camera details were Canon R5m2, 1/500 sec, f/14, ISO 800, using a 100-500mm lens set at near the 500mm end, handheld. I also had in my camera's menus set 'Highlight Tone Priority' to Enable to make sure to retain detail in the whites. I originally had much more of the sail in the image but later decided to crop to focus on the people. Processed in Photoshop.



Smokey Morning by Wendy Buick

This was taken from the Williamstown docks in Melbourne, on a very calm morning in July last year at around 8.30am. Melbourne is a favourite and has the most beautiful atmospheres for photography. With fog I've found there is only a small opening of opportunity in the fog being the right density. So, there is a fair bit of waiting in moist conditions.

Canon R10 with a 18 to 55 mm EF lens with a EF to RF adapter. No filter was used. The camera was handheld, settings and focus was manual. I wanted the fog to show but not overwhelm the city in the background.

I also have an old iPhone setup as a monitor on top of the camera to view the image at a larger view. This really helps with focus, and I can operate the camera from it if needed.

I took over 20 images varying the Fstop and the ISO only, keeping the F stop set at F8. I did not use bracketing. This one ISO 200, F8.0, 42mm, 1/640 shutter speed. White balance set to daylight.

Processing was done in Camera Raw. I didn't do much to the image except below and did not sharpen or detail enhancement. I just used these 3 adjustments.

Exposure: decreased by a couple of clicks, because I felt the image was a little bright.

Effects - Dehaze adjustment was the main adjustment taking it down to show a little more the city buildings but keeping that little patch of blue sky on the upper left. Grain: Increased a little.

Conclusion: I did not want to have do any sharpening or have the colour too dominant and I think Ive achieved that within the take.

Even though this lens is old, on a new camera with the adapter for the R10, it takes still the best landscape images.

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.

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

<p>Microsoft Teams meeting Join on your computer, mobile app or room device Click here to join the meeting</p>	<p>Meeting ID: 487 499 217 904 Passcode: 9eV7w Download Teams Join on the web</p>
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Results from May Competition: People

Judged by Gang Wei

AB Grade Print				
Member name	Open Image	Set Image	Points	Points YTD
Margareta Dewilde	Merit	Credit	15	81
Christine Jull	Credit	Merit	15	96
John Langer	Merit	Merit	18	162
Janet Richardson	Credit	Credit	12	111
Gwenda Kruger	Credit	Merit	15	75
Wendy Buick	Credit	Merit	15	96
A Grade Print				
Bob Garnett	Merit	Merit	18	159
Hector Beveridge	Credit	Credit	12	129
Chris Seen	Merit	Credit	15	15
Lekha Suraweera	Credit	Merit	15	138
Suzanne Edgeworth	Merit	Credit	15	141
Paul MacKay	Honour	Honour	24	162
Bruce McDonald	Merit	Merit	18	105
Rose Parr	Merit	Honour ***	21	180
Joyce Metassa	Merit	Merit	18	132
Joyann Singleton	Merit	Merit	18	51
Roslyn Garnett	Credit	Credit	12	111
Swarna Wijesekera	Honour	Credit	18	123
*** Print image of the night				
B Grade Digital				
Member name	Open Image	Set Image	Points	Points YTD
Shania Mitchell	Acceptance	Merit	12	69
Doug Paterson		Credit	6	12
AB Grade Digital				
Margareta Dewilde	Credit	Credit	12	108
Christine Jull	Merit	Credit	15	153
John Langer	Credit	Credit	12	141
Janet Richardson	Credit	Acceptance	9	105
Margaret Kemmery	Credit	Merit	15	63
Gwenda Kruger	Credit	Credit	12	108
Bhaskar Desha	Merit	Honour	21	156
Joni Keenan	Credit	Credit	12	36
Wendy Buick	Credit	Credit	12	93
Keith Chester	Credit	Acceptance	9	18

A Grade Digital	Open Image	Set Image	Points	Points YTD
Dorothy Hurdle	Merit	Honour	21	111
Hazel Sempf	Merit	Credit	15	141
Bob Garnett	Credit	Merit	15	102
Hector Beveridge	Merit	Credit	15	141
Chris Seen	Credit	Credit	12	93
Ann Smallegange	Honour	Merit	21	159
Lekha Suraweera	Credit	Credit	12	114
Suzanne Edgeworth	Credit	Credit	12	120
Paul MacKay	Merit	Merit	18	117
Heidi Wallis	Credit	Acceptance	9	123
Robert Macfarlane	Credit	Acceptance	9	114
John Dalton	Merit	Credit	15	63
Susan Chisholm	Credit	Credit	12	111
Bruce McDonald	Credit	Credit	12	138
Alan Wigginton	Merit	Credit	15	147
Ian Sweetman	Merit	Merit	18	168
Rose Parr	Merit	Credit	15	153
Joyce Metassa	Credit	Merit	15	93
Dallas Hrabar	Acceptance	Credit	9	84
Michael Mitchell	Credit	Credit	12	66
Joyann Singleton	Credit	Credit	12	48
Kerri-Anne Cook	Merit	Merit	18	162
Rosslyn Garnett	Credit	Acceptance	9	99
Jeffrey Mott	Credit	Credit	12	189
David Bond	Acceptance	Credit	9	12
Swarna Wijesekera	Merit	Credit	15	126
Shuying Jiang	Merit	Acceptance	12	90
Joshua Morrison-Francis	Credit	Honour ***	18	93

***** 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 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
Mono-chrome	27 May 2026	24 Jun 2026	<p>An image containing tones of only one colour.</p> <p>This includes black-and-white photography (shades of neutral grey ranging from black to white) as well as images toned in sepia, cyan, blue, brown etc.</p> <p>Partial toning or the addition of an extra colour is not allowed.</p>
Animal/s	24 Jun 2026	22 Jul 2026	<p>Images of living untamed or domesticated animals (including pets) in natural or other outdoor environments that may include objects made by humans.</p> <p>Images may feature single or multiple animals.</p> <p>An animal (for the purpose of this topic) is defined as a living being (except for humans) that can breathe, move, eat, reproduce and react to the world through its senses (eg sight, smell, hearing).</p> <p>Therefore mammals, birds, reptiles, insects, fish are all animals for the purpose of this topic.</p> <p>It is acceptable that evidence of a human environment the animal frequents is included, along with any supporting manmade accessories although photographs may not include people.</p>
Scapes	22 Jul 2026	26 Aug 2026	<p>A pictorial representation of land, sea, seashore, or urban environments that capture the aesthetic appeal of these outdoor settings.</p> <p>It brings the viewer into the scenery and perfectly captures the settings, mood, and feeling in the location.</p> <p>It can focus on wide-angle shots of landforms, rivers, estuaries, seas, seashore, city skylines, streetscapes and the like.</p> <p>It may also involve closer shots of features of these environments.</p> <p>If humans or animals are in the image, they should not be the main foci, but rather be intentionally present to give a sense of scale to the image.</p>
Reflections	26 Aug 2026	23 Sep 2026	<p>Where the reflections of a subject provide the centre of interest. They may be produced by water, windows, metal etc. Mirror reflections are excluded.</p>
Close-up	23 Sep 2026	28 Oct 2026	<p>Is a type of shot that tightly frames a person or object. Close-ups display the most detail, but they do not include the broader scene.</p>
Triptych	28 Oct 2026	25 Nov 2026	<p>A triptych photo is created from three separate photographic panels, which can either be three distinct images that share a common theme or a single larger image divided into three sections.</p>

Annual Comp	11 Nov 2026	09 Dec 2026	<p>Only images captured within the past 12 months from submission date are eligible. 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)
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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	162	Rose Parr	180	Shania Mitchell	69	Jefferey Mott	189
Janet Richardson	111	Paul Mackay	162	Doug Paterson	12	Ian Sweetman	168
Christine Jull	96	Bob Garnett	159			Kerri-Anne Cook	162
Wendy Buick	96	Suzanne Edgeworth	141	AB Grade Digital	YTD	Ann Smallegange	159
Margareta Dewilde	81	Lekha Suraweera	138	Bhaskar Desha	156	Rose Parr	153
Gwenda Kruger	75	Joyce Metassa	132	Christine Jull	153	Alan Wigginton	147
Joni Keenan	12	Hector Beveridge	129	John Langer	141	Hector Beveridge	141
		Swarna Wijesekera	123	Gwenda Kruger	108	Hazel Sempf	141
		Roslyn Garnett	111	Margareta Dewilde	108	Bruce McDonald	138
		Bruce McDonald	105	Janet Richardson	105	Swarna Wijesekera	126
				Wendy Buick	93		
				Margaret Kemmery	63		
				Joni Keenan	36		
				Rick Nelson	18		

Interclub Competitions

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

Mt Gravatt Show

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

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

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

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

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

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

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

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

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

Suzanne Edgeworth Mt Gravatt Show Photography Co-Ordinator

Lord Mayor's Photographic Awards

Discover Brisbane from a new perspective with the Lord Mayor's Photographic Awards.

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- [Lord Mayor's Photographic Awards 2026](#)
- [2025 award winners](#)

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- [What's on in Brisbane](#)
- [Creative programs and awards](#)
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Recently viewed

- [Enter the Lord Mayor's Photographic Awards 2026 by 4pm, Friday 5 June 2026](#)

Photographic Opportunities (April to June)

Compiled by Gavin Carter

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.coolyrocks.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/

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

Wayne Coolwell was a trailblazer of his generation and a powerful voice for his people. A proud Mununjali man with a sharp eye for a story, he captured moments that bridged cultures and inspired connection. Known affectionately as the “Cool Cat of journalism”, Wayne moved effortlessly among the greats, between the media and community, treating every encounter as part of his day’s work behind the lens and microphone.

Respected by his peers and cherished by audiences nationwide, Wayne was among the first Aboriginal voices to grace Australia’s airwaves. His talent, humility and fearless curiosity made him a true pioneer. This exhibition celebrates Wayne’s life and legacy through his own photography, revealing the people, places and moments that shaped his remarkable journey. It invites audiences to remember not only his professional achievements but the warmth, wit and cultural pride that made him unforgettable.

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

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

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

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

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

Have you considered entering PRINTS

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

1. Enter your prints digital image through the MGPS website using the same process you use to enter the digital competition but select Print Entry.
2. Deliver your Prints to the hall for the 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->

