

## My Trip to the Far west

*By Rose Parr*



In September this year, I flew to Perth to look around for a week during Western Australia's wildflower season. I took a 24-70mm lens, a 70-200mm lens and a 2x adapter. I think my lens choices were reasonable, but I should have brought my tripod. I wasn't hiring a car, so I booked three separate day trips (Wildflowers, Pinnacles and Margaret River) the last two being as frustrating due to the limited time available for photography during stops.



Butterfly on Wildflowers

The weather was disappointing with bland grey skies and intermittent rain most days. The only sunny day was the one I'd allocated for seeing Kings Park, close to the Perth CBD. It's a large park with beautiful displays of natives. I missed my tripod. The next day, the wildflower bus trip I took was well-organized and informative, and we dodged showers while visiting four wildflower sites in and around Perth.

Accessed by ferry, Rottnest Island advertises many photo opportunities, so I stayed overnight. Very pretty bays are accessed via the Hop-On Hop-Off bus, but the overcast skies produced poor light for potentially sparkling landscapes. One bay had a good view of Ospreys and their large nest of sticks, but a longer lens was needed. Also, a tripod would have helped due to the wind.



Wildflowers

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I spent a lot of time following quokkas around trying for one of those cute quokka shots, but quokkas rarely look up for the camera, they squint in the daylight and appear in greater numbers in the evening so you're depending on street lighting and the setting is urban. And they hop away when you're ready for that low level shot.

The grass trees on the drive up the coast to the Pinnacles are huge and chunky but there were no opportunities to stop. You really need your own car. After an interesting drive through one section of the Pinnacle Desert, we tourists were allowed only 15 minutes to look around. This time limit was challenging to walk to find a suitable pinnacle composition without surrounding tourists and footprints, then wait for the sun to pop out from behind a cloud to produce highlights and shadows. I managed to extend the time by 10 more minutes as I'm elderly, deaf and able to wander off at speed.

Now that I've been so far west, I intend to visit the region again, hoping for a more successful photo collection with better weather, more time at sites, and a tripod.



Quokkas



Pinnacles



The Bell Tower

**FROM  
THE  
EDITOR**



I thank Rose Parr who sent me her interesting short article about her trip to WA. Rose provides some valuable advice on the pitfalls of organized tours. I would really appreciate other short articles for our newsletter.

Please note that the **first set subject for 2025 has changed from Still Life to Monochrome**. Still Life has switched to the second half of the year. The reason for the change was to generate monochrome images for the Interclub Competition.

Our **President Paul Thomas** wanted to convey his apologies for being absent at our Christmas get together on Wednesday 11 December. He is travelling overseas at this time.

I will also miss our final two meetings for the year. Thanks to **Bruce McDonald** for completing the newsletter for me.

As usual, I am looking for members to share their experiences and perspectives in a feature article with accompanying photos. Please give it some thought. As usual, send ideas, feedback or contributions to **my email**.

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

# Member Successes

Congratulations to **Geoff Hui** who has been awarded his **GMAPS (Grand Master of the Australia Photographic Society)**.

## PQS Barbeque

The PQS barbeque organized by MGPS went very well.



Lee Schatkowski



Lee Schatkowski



Lee Schatkowski



Warren Veivers



Warren Veivers



Warren Veivers



Images by Suzanne Edgeworth



## Honours from October - Curves

### Bird's Eye View by *Bhaskar Desha*

The photo was taken at Cape Couedic on Kangaroo Island in August 2024. I was walking down the ramp behind the lighthouse when I spotted the gull flying in the wind with the sea in the background.

I used my Nikon Z8 camera.

Technical data were: handheld Nikon mirrorless Z8 Camera fitted with a 24-120 mm Nikon zoom lens, Aperture priority, ISO 1600, focal length 83 mm, f8 and 1/5000 sec.



### Avian Curves by *Jeff Mott*

This was a very last-minute shoot. After discussing my original entry for curves at the Digital Image Improvement group, I realised even with further editing it wasn't my best work. Thankyou Suzanne for your critique! Therefore, the Wednesday morning it was due I got out to shoot the local cockatoos and try to get some crest shots or curved wings during landing as here. I was lucky to get these nice, curved wings patterns behind its head.

Nikon Z9 100-400Z at 320mm 1/2000 f8 ISO 560

### Apex by *Bruce McDonald*

Captured on a day I was looking for images for the Curves theme, this shot of the Neville Bonner bridge high point seemed to fit the bill. I decided to enter it as Open rather than Set.

The image was processed in **Lightroom Classic** using the Adobe Landscape profile and cropping to suit the image. Basic panel adjustments including contrast, highlights, whites, shadows and blacks along with small adjustments to the clarity, vibrance, dehaze and saturation. Sharpening and noise reduction were applied before adding a vignette and converting to black and white. After conversion additional adjustments to contrast, whites, blacks, shadows and highlights were applied and the small aerial at the peak was removed.

Capture: Canon R5 with RF 70-200 f/2.8 IS L lens @ 124mm, f11, 1/1000 sec ISO 400.



### Digital Curves by *Robert Vallance*

This image was taken in the new casino area, it certainly met the curves criteria but looked a bit ho-hum when edited, so I decided to "spice" it up a little. The image had been taken mid to late morning. I used Luminar Neo for the editing process and changed colours by selecting specific parts of the image and then converting them to the strong colours in the final image.

Fuji X-T30, Fuji XF15-135mm 3.5/5.6 Settings Single Exposure

Capture: F11 iso 1600 Focal length 52mm 0EV SS1/28 WB Auto

### Along the Canal by *John Langer*

This image was captured on a day trip from Liverpool to Llangollen in northeast Wales during April 2019. Located on the River Dee, the town of Llangollen is in a UNESCO World Heritage Site that includes 11 miles

of canal from Glendrid to Horseshoe Falls. It also includes the Pontcysyllte Aqueduct constructed in 1795. As it was a rare sunny day in Wales, we decided to take a short walk along the canal from Llangollen Wharf. And it was near here that we came across the graceful curves of a stone bridge spanning the canal. Post-processing was undertaken in **Lightroom Classic**. This included increasing the shadows, texture and clarity, but reducing the highlights. Canon EOS 750D, Canon 18-55 mm f/3.5-5.6 lens at 44mm, 1/160s, f9, ISO 100.



### ***Queen of the Grevilleas by Susan Chisholm***

I really like this photo. I didn't have to search to find the flower and I didn't have to travel to see it. I just walked past it, in the garden, and saw it in a different way. I photographed it from the front instead of my usual view, from the side, and I photographed inside. The background is one of several large prints, I have, where I have photographed, from a distance, into the leaves of high trees and thrown the scene out of focus, using f2.8.

Nikon D7500 with a 90mm 2.8 macro Tamron lens on a tripod. Settings were focal length 90mm, 1.6 second shutter speed, f16 and ISO 100. 7-exposure focus stack, using Helicon Focus for processing

### ***The Need for Speed by Janet Richardson***

I had seen an email from someone announcing the speed boats were going to be racing at Cabarita. We had travelled down the previous year only for the event to be washed out due to heavy rain. This time it had been raining a few days prior, but it was a lovely sunny day on the Saturday for the trails. We set ourselves up under a large shady tree and waited for the excitement to begin. The first few drivers were a bit slow but as they became more confident the faster, they went and the adrenaline increased both for photographers and speed boats racers. I can never tell if my photos will turn out until I get them on the computer. I was thrilled with my results and experimented with different shutter speeds. I had the intention if they were duds I could return the next day.



### ***Gadigal Metro Station by Paul Mackay***

I was in Sydney only days after the new Metro had opened. For a few days it was underutilised and provided the opportunity to wander around taking photos even with the encouragement of security personnel. As the Metro travels under the harbour, there are several banks of escalators taking passengers deep underground. These provided interesting images including the giant murals which grace each station. I selected a slower speed to convey a hint of movement.

OM1 Mk II with Olympus Zuiko Pro 12-40 pro lens at 12 mm. 1/25 sec, f. 3,2, ISO 800. The image was largely processed in Photoshop to emphasise the curves.

### ***All Fluffed up After Rain by Rose Parr***

I arrived at Minnippi Parklands mid-morning just after the rain stopped, the overcast skies providing soft lighting. There were many birds pottering around, including this ibis standing on the railing overlooking the lagoon. I was expecting it to take flight, but it just assumed various poses for quite a while with its feathers all fluffed up. It was fortunate that the bird was separated from the background by the lagoon below the railing, resulting in good background bokeh of green foliage.

When processing in Lightroom, the green of the foliage also had the benefit of being a dramatic contrast to the subject. I decided to crop from the original full body shot to a portrait. My adjustments included reducing highlights and shadows, deepening blacks, de-noising, and lightening the head. As this photo was entered in the club's Open competition section, not a Nature section, I added a slight vignette.



Edited in Adobe **Lightroom Classic**.

Capture: Sony A7Riii camera body, Sony FE 200-600 lens at 478mm. Spot metering. 1/2500 second, F11, ISO 1000.

## Results from November Competition: Machinery

PRINT COMPETITION judged by Ralph Brown				
Member name	Open Image	Set Image	Points	Points YTD
<b>AB Grade Print</b>				
Janet Richardson	Merit	Honour	21	42
Joni Keenan	Merit	Credit	15	36
Robert Vallance	Honour	Merit	21	60
<b>A Grade Print</b>				
Bob Garnett	Merit	Merit	18	81
Lekha Suraweera	Credit	Credit	12	78
Paul MacKay	Credit	Merit	15	90
Susan Chisholm	Merit	Credit	15	72
Bruce McDonald	Credit	Credit	12	69
Rose Parr	Honour	Honour	24	93
Joyce Metassa	Credit	Credit	12	51
Kerri-Anne Cook	Credit		6	57
Rosslyn Garnett	Honour	Honour***	24	78
Swarna Wijesekera	Credit	Credit	12	63

\*\*\* Print Image of the night

Images awarded Merits or Honours will be displayed on the MGPS website [-www.mgps.org.au/club/monthly-comps/winning-images](http://www.mgps.org.au/club/monthly-comps/winning-images). Contact the Records Officer [records@mgps.org.au](mailto:records@mgps.org.au) for any problems.

DIGITAL COMPETITION judged by Ralph Brown				
Member name	Open Image	Set Image	Points	Points YTD
<b>AB Grade Digital</b>				
Margareta Dewilde	Merit	Merit	18	81
Christine Jull	Credit	Merit	15	69
John Langer	Merit	Honour	21	108
Janet Richardson	Honour	Credit	18	72
Gwenda Kruger	Honour	Credit	18	54
Bhaskar Desha	Credit	Out of Category	6	69
Joni Keenan	Credit	Credit	12	63
Robert Vallance	Merit	Credit	15	69

### MGPS OBJECTIVES

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

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

#### The Aims of Mount Gravatt Photographic Society:

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

A Grade Digital	DIGITAL COMPETITION judged by Ralph Brown			
Member name	Open Image	Set Image	Points	Points YTD
Dorothy Hurdle	Credit	Honour	18	87
Gordon Dixon	Credit	Credit	12	60
Hazel Sempf	Merit	<b>Honour ***</b>	21	90
Rodney Topor	Credit	Credit	12	54
Bob Garnett	Credit	Credit	12	72
Ann Smallegange	Merit	Credit	15	63
Lekha Suraweera	Credit	Merit	15	60
Suzanne Edgeworth	Credit	Credit	12	54
Paul MacKay	Honour	Honour	24	96
Heidi Wallis	Merit	Merit	18	87
Robert Macfarlane	Credit	Credit	12	69
Susan Chisholm	Credit	Credit	12	66
Bruce McDonald	Credit	Merit	15	81
Stephen Relf	Credit	Out of Category	6	54
Ian Sweetman	Merit	Credit	15	90
Rose Parr	Merit	Merit	18	81
Joyce Metassa	Credit	Credit	12	60
Kerri-Anne Cook	Honour		12	78
Rosslyn Garnett	Credit		6	57
Jeffrey Mott	Credit	Honour	18	96
Trudi Aykens	Credit	Credit	12	60
Bill Van Diest	Credit	Merit	15	15
Swarna Wijesekera	Credit	Credit	12	60
Shuying Jiang	Credit	Credit	12	72
<b>*** Digital Image of the night</b>				

## CLUB Meeting 11 December

### *ANNUAL COMPETITION AND CHRISTMAS CELEBRATION*

Our meeting on Wednesday 11 December will feature the judging of our Annual Competition as well a Christmas celebratory supper. **At this meeting, entries for the January competition are due.**



## MGPS Executive



Paul Thomas  
President



Rodney Topor  
Vice President



Gavin Carter  
Secretary



Gwenda Kruger  
Treasurer



Janet Richardson  
Activities Officer



Rose Parr  
Competitions Officer



Paul Mackay  
Newsletter Editor



Michael Mitchell  
Records Officer



Margaret Kemmery  
Member #9

## MGPS Officer Bearers

Technical Support Officer	Susan McGrory	Welcome Desk 1	Hazel Sempf
Club Activities Officer	Bruce McDonald	Welcome Desk 2	Joni Keenan
Data Projectionist	Rodney Topor	Welcome Door 1	Christine Jull
Web Site Manager	Ian Sweetman	Welcome Door 2	Lekha Suraweera
Digital Competitions	Tony White	Welcome Door 3	John Langer
Interclub Competition Officer	Suzanne Edgeworth	PSQ Liaison	Gavin Carter
Competition Assistant	Janet Rowe	Supper Convenor	Margaret Kemmery
Equipment Officers	Rick O'Shea	Hunt and Shoot Coordinator	Joni Keenan
Public Officer	Suzanne Edgeworth		
<b>SUBGROUP COORDINATORS</b>			
Digital Improvement Group	Jeffrey Mott Reserve: Geoffrey Hui	Monochrome Group	Warren Veivers, Cheryl Zwart

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

**When:** 3<sup>rd</sup> Tuesday every month at 7.00 pm via Teams

**How:** via Teams - Meeting ID: 487 499 217 904    Passcode: 9eV7vv

# Sherwood Arboretum Photo Shoot



Dotti Harkins



Baska Desha



Susan Chisholm



Margareta Dewilde

After a week of rain, we had fine weather to capture a diverse range of intriguing nature subjects. Some 15 members explored the Arboretum before heading for coffee in the nearby Sherwood shopping strip.  
*Bruce McDonald*



Baska Desha



Susan Chisholm



Dotti Harkins

# CLUB COMPETITION SCHEDULE Nov 2024-Jan 2026

Set subject	Entries due	Judging date	Description
Open	11 Dec	22 Jan 2025	An image of any subject or genre. Two open images can be entered for both the digital and the print competitions.
Monochrome (note change of date)	22 Jan 2025	26 Feb 2025	<b>An image containing tones of only one colour. 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. Partial toning or the addition of an extra colour is not allowed.</b>
Animals	26 Feb 2025	26 Mar 2025	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. 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 (e.g. sight, smell, hearing). Therefore mammals, birds, reptiles, insects, fish are all animals for the purpose of this topic. 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.
Portrait	26 Mar 2025	23 April 2025	A photograph of a person or persons that may range from a head study to full body length. This section includes candid photographs and formal portraits. 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).
Aged	23 April 2025	28 May 2025	An image that shows a life long-lived – can be animate or inanimate including humans, animals, buildings, cars, books – anything that is showing old age. May be in colour or monochrome.
Low Light	28 May 2025	25 June 2025	Low light photography encompasses capturing images in dimly lit conditions with minimal ambient light available. It can be anything from subdued indoor lighting to low light night photography.
Scapes	25 June 2025	23 July 2025	A pictorial representation of land, sea, seashore, or urban environments that captures the aesthetic appeal of these outdoor settings. It brings the viewer into the scenery and perfectly captures the settings, mood, and feeling in the location. In can focus on wide-angle shots of landforms, rivers, estuaries, seas, seashore, city skylines, streetscapes and the like. It may also involve closer shots of features of these environments. If humans or animals are in the image, they should not be the main foci, but rather be intentionally present to give a sense of scale to the image.
Still Life	23 July 2025	27 Aug 2025	Still life photography is a genre of photography used for the depiction of inanimate subject matter, typically a small group of objects. Similar to still life painting, it is the application of photography to the still life artistic style. The image must include at least three distinct, separate subjects (e.g. not three pears), arranged by the photographer and not found accidentally. The whole arrangement will be lit and photographed. Sections of the arrangement may be highlighted [ e.g. light painting] and the subsequent exposures blended in post editing to achieve the final image. Individual, separate elements photographed and composited to form the final image will not meet the criteria. The subject can include flowers and food. A collection of discarded objects found in the environment does not satisfy the definition.
Sport	27 Aug 2025	24 Sept 2025	Definition coming

<b>Transport</b>	24 Sept 2025	22 Oct 2025	Definition coming
<b>Street Photography</b>	22 Oct 2025	26 Nov 2025	Definition coming
<b>Annual</b>	12 Nov 2025	10 Dec 2025	Refer to MGPS website competition page or <b>Member handbook</b> number 6.1-page 11
<b>Open</b>	10 Dec 2025	28 Jan 2026	An image of any subject or genre. Two open images can be entered for both the digital and the print competitions.

#### EXTERNAL COMPETITION OPPORTUNITIES FOR INDIVIDUALS

Competition	Closes	Website
<b><u>Maitland International Salon of Photography</u></b>	13-01-25	<u>MyPhotoClub</u>

It is a rewarding challenge to participate in National and International photographic competitions. There are hundreds of competitors approved by the Photographic Society of America. You can access these competitions via this website: [Exhibitions \(psaems.org\)](http://Exhibitions(psaems.org))

For Australian based competitions, check the APS site at [Current Exhibitions \(a-p-s.org.au\)](http://Current Exhibitions (a-p-s.org.au))

You can use your results in these competitions to build credit for photographic honours.

## Entering Prints

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

1. Enter your prints digital image through the MGPS website using the same process you use to enter the digital competition but select Print Entry.
2. Deliver your Prints to the hall for the 4<sup>th</sup> Wednesday Meeting. There are some folders on the right as you enter in which to place your prints. Contact our Competitions Officer, Margareta Dewilde if you wish to submit early: [competitions@mgpsinc.onmicrosoft.com](mailto:competitions@mgpsinc.onmicrosoft.com)

### Rules for Prints

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

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

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

Note that the document (print) **size is limited to a maximum of A3** while the **minimum size for all grades is 10x8**. B graders should be aware that this is a new minimum size for their prints.

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

## Re-usable Matboard Frame for competition print entries

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

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



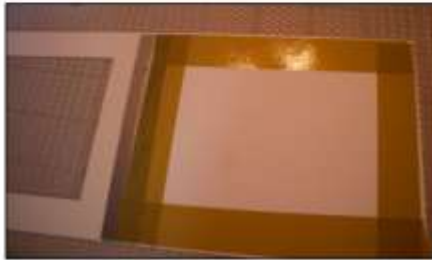
#### STEP 1

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



#### STEP 2

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



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

#### STEP 3

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

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

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

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

