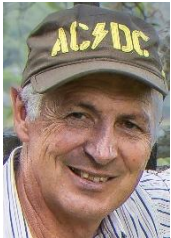




NEWSLETTER ISSUE:
September 2026

EXPOSURE

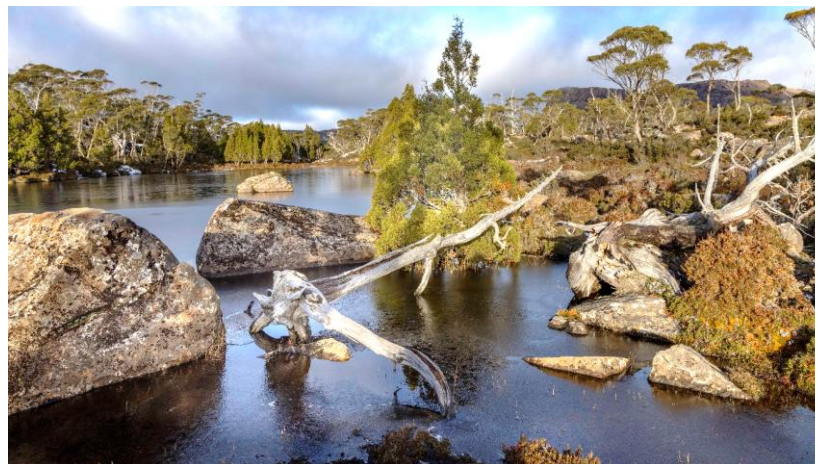


Photographing Tasmania's Walls of Jerusalem

By John Dalton

A four-day self-supported hike to Tasmania's Walls of Jerusalem NP in winter is a suspect option for a photographer. But the prospect of sights I have never seen, in weather I have never experienced and wearing ice spikes for four days would I thought make an interesting photography experience.

Logistics and Guides: I signed up with a group of people doing this hike with a commercial company who organised a winter hike from Launceston. Their experience was



The hike up to base camp: Late afternoon golden light on the ascent to base camp enabled a capture of the iconic interplay between water, rocks, trees and sky.

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essential in managing night temperatures of -6 deg., carrying 18kg of gear, potential weather forecasts of rain, 90km winds and snow, permits, food and the usual logistics. Being in a group and having experienced guides as organisers really freed me up to just concentrate on hiking and photography rather than the logistics of the whole exercise.

Our two guides were wonderful human beings in every respect, and they were very patient as I took time to compose shots while hiking at pace. I found that a series of 10 second pauses to get the camera out, compose a shot and resume walking could result in being well behind the rest of the group and required shorter rest breaks than the other walkers to compensate. I had informed the guides that I would be doing this before departing and that my photography wouldn't interfere with the intentions of other group members.

Gear: I opted to just take the Canon R5 camera, a 24-105mm lens, 4 batteries, a 256GB SD card, a lens cloth and nothing else. This added just 2 kg to the existing 18kg of gear, so a tripod or other lenses were out of the

question. I carried the batteries in a top pocket inside a puffer jacket for body warmth as they deplete quickly in cold weather.



Documentary Style: The trek up to base camp with full packs resulted in enhanced appetites and welcome rest from packs.



Documentary Style: We summited one of the highest peaks when group members suddenly discovered they had phone reception. The irony and juxtaposition provided by a remote and beautiful landscape infiltrated by digital technology was not lost on those of us who left their phones at home.



High Key: The unexpectedly white landscape suggested at least one attempt at 'high key' style editing to accentuate the feeling of hanging ice and snow on the track.

All of this could fit in a standard camera bag which was attached in front to both my belt and straps up to the shoulders of knapsack. That secured the camera, distributed the weight and ensured hands and legs were free for scrambling up rocks to the peaks. In preparation for rain, I used a 'shower cap' type cover for the camera bag and a large zip lock bag for the camera inside the camera bag for a second layer of protection. Heavy duty ski gloves were necessary in the mornings to ensure cold fingers could feel the camera controls.

Weather and Light: A hike like this can either be brilliant or a disaster depending on the weather. This hike had two brilliantly blue cold clear days and two days of high cloud. The days before and after this window of weather opportunity were atrocious Tassie weather: rain, wind, and snow. We were very fortunate!

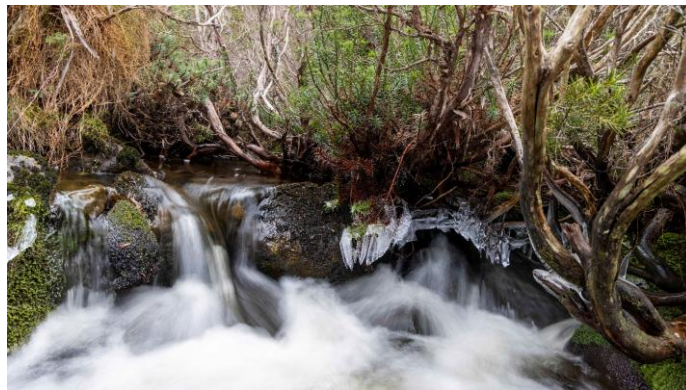
Photographic Expectations: Although I had done a few Tassie summer hikes previously, I have never experienced snow and ice, and so the whole photographic exercise could not be pre-conceived or planned. Only the company website containing the standard iconic summer images could serve as

something of pre-visualising what would take place. And so, the resulting photos themselves were left to the whim of the track and the weather.

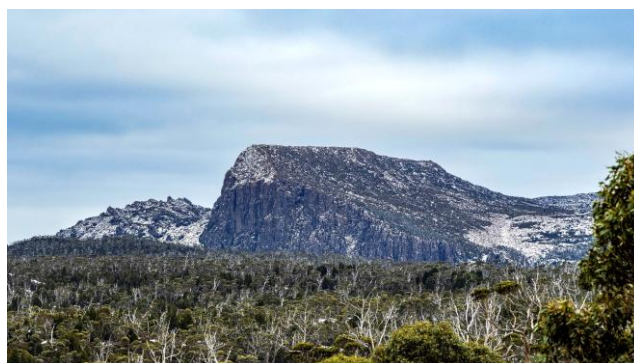


Abstract Images: An abundance of ice provided geometric patterns for abstract images, with potential for interesting black and white editing to enhance features.

Light: Golden light on the first day illuminated the winter colours and skeletal trees surrounding this lake. This contrasted with the next day which was cloudy with blue light and a more moody feel to the mountains.



Slow Shutter Style: Without a tripod, slow shutter waterfall shots were near impossible without the presence of a natural feature on which to stabilise a camera. However, by placing a foot on a branch out in the water as a camera rest and turning the viewfinder at right angles to the camera, I was able to capture this image at relatively slow shutter speed. The camera was secured to one hand above the water by several twists of the wrist strap to the hand.



Final thoughts: Most people do these types of hikes for non-photographic reasons. Comments like 'why don't you put the camera away and just enjoy the moments abound. However, experiencing these landscapes with photographic eyes intensifies both the moment and the memory for people like me. This is further evidenced when after the trip, the more avid hikers look forward to receiving copies of all the photos and unsolicited comments about how, when they appear on computer screens later, the memory and benefits of the experience are re-lived.

My only enduring negative thought remains about just how vulnerable these



Abstract and Minimalist: There were an abundance of natural features that provided for alternative interpretation. Ice and water on the track formed both curved and linear crystals.

types of experiences are to extreme weather such as that which occurred just days before and after these photos were taken.

Iconic Shots: Stitched panoramas (7 photos in portrait) where necessary to capture the width of the walls to the full extent of the 180deg. Necessary while including a foreground of light snow.



The Challenge: A certain amount of physical fitness and a head for highs were necessary to access optional peaks.



Pioneers: Fur trappers and cattlemen once used the area before it became a National Park. Their old huts remain as emergency shelters.

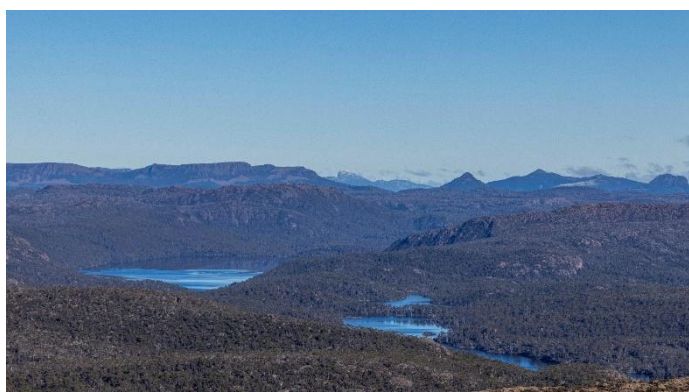


Wildlife: Both the wallabies and possums carried their winter coats in abundance. Neither were troubled by the presence of hikers. Only one platypus was seen, and that was from a distance.

Leading Lines: Although not a natural feature, the wooden duckboards often complimented the landscape and suggested the true nature of the experience.



Lens Test: Frenchman's Cap (centre horizon) is a dominant peak 70 kms south of "The Walls". This shot was a test of my new 24-105mm lens to capture it at such distance and detail the foreground frozen lakes without resorting to focus stacking.



A Sense of Scale: Most of the hikers expressed the opinion that the summits got higher as you approached the sheer walls. Well selected routes minimised more serious climbing.



Group Etiquette: This photo is included to remind me of the extent to which guides go to accommodate aberrant photographers. I realised I was taking too many photos and getting too far behind the other hikers when I found one guide almost asleep while waiting for me.



FROM THE Vice PRESIDENT



Hello members,

Suzanne is currently away on holiday in Norway, so I have the pleasure of stepping in to bring you this month's update.

Last night, 9 September, we held our AGM. It was a privilege to preside over the meeting in Suzanne's absence. Congratulations to everyone re-elected to the committee: Suzanne Edgeworth continuing as President, Gavin Carter as Secretary, Gwenda Kruger as Treasurer, Doug Paterson as Activities Officer, Paul Mackay as Newsletter Editor, Michael Mitchell as Records Officer, and Rose Parr and Ann Smallegange sharing the Competitions Officer role. We'd also like to welcome John Langer as our new committee member number 9.

Over the last twelve months, the committee has worked hard behind the scenes to improve the club and find new and interesting training sessions to help members build their skills. Over the next twelve months, we're planning more of the same, including extra training nights at the Coopers Plains Library.

Last month we held a picnic at Archerfield Wetlands, where members had plenty of opportunities for wildlife photography before settling in for the picnic itself and swapping skills and knowledge with each other.

For our next monthly meeting, we're running a practical training session rather than the usual presentation. The evening will be set up as a series of stations, each focused on a different skill, so you can move through them at your own pace and refine what we've covered in our training sessions over the past twelve months, while picking up a few new techniques along the way.

Please bring your camera, a couple of lenses of different focal lengths, and your tripod.

On a personal note, I'd like to thank everyone who came along to the opening of my university exhibition, Relinquished Presence. It was a great day, and I was honoured to share it with so many of you. A special thanks to Susan Chisholm, Paul Mackay and Margaret Kemmery for giving their time to sit for me. The sitters were the real stars of the exhibition. I was just the guy next to the camera.

Joshua Morrison-Francis

FROM THE EDITOR



Thanks, this month to our remote area member, **John Dalton** for his fascinating feature article on his winter trek up the Walls of Jerusalem in Tasmania. I'm sure many of us would love to have the fitness required for such an adventure.

The **Australia Cup results** were announced by Zoom presentation on Friday 21 August. Out of 60 clubs, MGPS came 14th.

Congratulations **Ian Sweetman** on his image "Hanging by a Thread" taking first place in the Minimalism category of the Queensland Interclub competition. (Alan Wigginton)

Congratulations Ann Smallegange who received a FIAP Honour of a Very High Distinction at the APS/FIAP Distinctions Presentation.

Congratulations Chris Seen who has been awarded his **FAPS** (Fellow of the Australian Photographic Society). Also, at the **APS Crossing Bridges Meet Up in Mongolia** Chris received an **Honourable Mention** in a competition involving participants from across the globe.

In my absence, **Baskar Desha** will be editing the next newsletter. Much appreciated Bhaskar!

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

Tip of the Month

Camera Care: Keeping Your Gear Clean

Cameras spend their lives in some surprisingly dirty places. Dust, fingerprints, salt spray, sand and moisture can all find their way onto a camera or lens. A few simple habits will help keep your equipment in good condition and, importantly, prevent dust spots appearing in your photographs.

Start with prevention

Whenever you change lenses, try to do it somewhere sheltered from wind, dust or spray. Have the replacement lens ready before removing the first one and keep the camera's lens opening facing downwards where practical. Replace front and rear lens caps when lenses are not being used.

After photographing at the beach, in dusty conditions or around salt spray, wipe the outside of the camera and lens before putting them away. Pay particular attention to lens barrels, buttons and joints. Avoid allowing sand or grit to remain around moving parts.

Cleaning your lenses

Don't immediately rub a dusty lens with a cloth. Small particles can potentially scratch the lens coating. First use a hand-operated bulb blower to remove loose particles. Canon similarly recommends removing dust before wiping a lens surface.

If fingerprints or marks remain, use a clean microfibre lens cloth or proper lens-cleaning tissue, with a small amount of lens-cleaning solution if necessary. Work gently from the centre towards the edge.

What about the sensor?

Dust on the sensor usually appears as dark spots in photographs, particularly when using small apertures such as f/11 or f/16. Most modern cameras have an automatic sensor-cleaning function, so try this first.

For loose dust, a hand-squeezed bulb blower can also be used according to your camera manufacturer's instructions. Hold the camera with the lens mount facing down and never allow the blower nozzle to touch the sensor or other internal components. Avoid canned compressed air.

If stubborn marks remain, consider professional sensor cleaning rather than experimenting with unfamiliar cleaning methods.

A simple cleaning kit

Keep a small kit in your camera bag containing a bulb blower, clean microfibre cloth, lens-cleaning solution and lens tissues. Cleaning brushes can also be useful for the exterior of the camera, provided they are kept clean.

The key is not excessive cleaning, but careful cleaning when it is needed. A few minutes looking after your equipment can save considerable time later removing dust spots in Lightroom or Photoshop.



Archerfield Wetlands Picnic



Joyann Singleton



John Langer



Chris Seen



Chris Seen



Dotti Harkins



Chris Seen



Joshua Morrison Francis

Monochrome Group City Excursion



Margaret Kemmery



Cheryl Kneebone Zwart

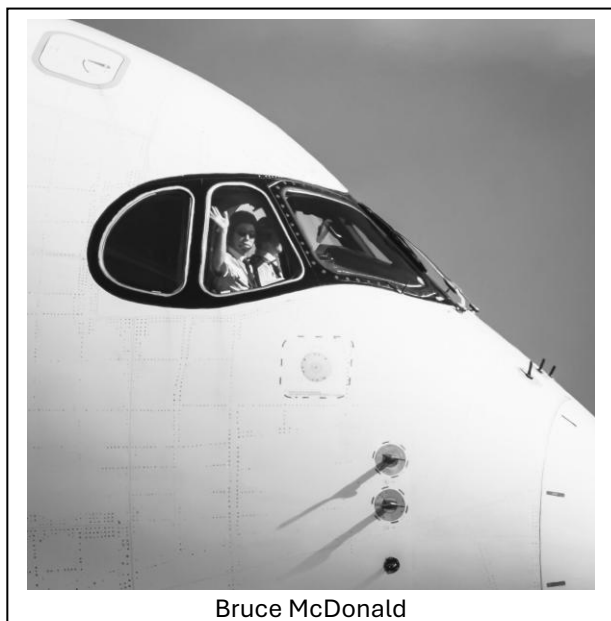


Margaret Kemmery



Margaret Kemmery

Airport Photo Shoot



Bruce McDonald



Bruce McDonald



John Langer

Friendship Place at Brisbane Airport provided a new plane spotting experience for photographers capturing aircraft arriving and departing on the original runway. Planes heading to and from the new parallel runway transit close to the viewing area thereby allowing closer shots of interest.

Club Meeting - 14 October

Workshop – Back to Basics, Practically

For our next monthly meeting, we're running a practical training session rather than the usual presentation. The evening will be set up as a series of stations, each focused on a different skill, so you can move through them at your own pace and refine what we've covered in our training sessions over the past twelve months, while picking up a few new techniques along the way.

Please bring your camera, a couple of lenses of different focal lengths, and your tripod.

Christmas Party - 9 December

More details will follow about the Christmas Party at which winners of the Annual Awards will be announced.

MGPS 2025-26 Monthly Competition Winners

PRINT

A Grade Prints 1st PLACE Rose Parr

AB Grade Prints 1st PLACE John Langer

A Grade Print 2nd Place ace **Paul Mackay**

A Grade Prints 2nd PLACE **Bob Garnet**

AB Grade Prints 2nd PLACE **Janet Richardson**

1x AB Grade Prints 3rd PLACE **Wendy Buick**

DIGITAL

A Grade Digital 1st PLACE Jefferey Mott

AB Grade Digital 1st PLACE Christine Jull

A Grade Digital 2nd PLACE **Ian Sweetman**

A Grade Digital 2nd PLACE **Kerri-Anne Cook**

AB Grade Digital 2nd PLACE **Bhaskar Desha**

B Grade Digital 2nd place **Shania Mitchell**

B Grade Digital 2nd PLACE **Doug Patterson**

AB Grade Digital 3rd PLACE **John Langer**



Some of the Award Winners
Bhaskar Desha, Paul Mackay, Chris Jull, Rose Parr,
Bob Garnett, John Langer

MGPS 2026 Hunt & Shoot Winners

Theme	Title	Winner
Negative Space	Light Pole	Sharon Puata
Something that inspires you	Shop Window - Clothes	Margaret Kemmery
Mood	Guys drinking	Chris Jull
Change camera aspect ratio	Passageway	Margaret Kemmery
Little	Little red door	Margaret Kemmery
Bokeh or blur in background	Rope tied	Margareta Dewilde
Sound	Work Dozers	Hazel Sempf
Someone using phone	Guy in black	Sharon Puata
Time	Olympic clock	Margaret Kemmery
Creative – make it yours	Statue holding chocolate	Janet Richardson
Overall Winner		



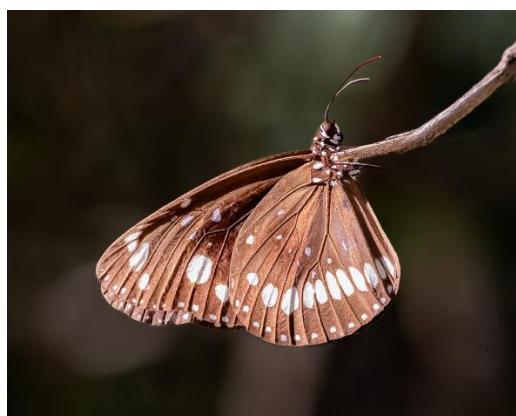
Honours from August

Hakuba Ski Slopes by Chris Seen

This was captured in February 2026 on a drive from Nagano heading toward Kanazawa that included a lunch break in Hakuba. We were on a self-drive tour of Japan, and this was Day 4. I had the opportunity to test my skills in snow white landscapes for the first time.

I was very much aware of the camera tendency to turn white to 18% Grey so I intentionally overexposed by 2 stops in order to have the detail in the snow. As we left Hakuba I was keeping an eye on the countryside and found a convenient location to pullover. After initially taking a few samples I moved around and then onto the road bridge to obtain this perspective.

Sony A7 RIV, 1/250, FL 25 mm (24-70mm), F11, ISO 125



Gilded Bark by Bob Garnett

The image of the Butterfly "Gilded Bark" was taken at Oxley Common with a nice background of shaded trees. This gave a nice out of focus making the butterfly stand out.

It was edited in Lightroom Classic lowering the highlights for the white areas on the wings plus some contrast added. A layer mask was selected for the subject to add some more colour to the wings. Some small sharpening occurred in Photoshop.

Camera Canon 5D Mk4, Lens 400 mm, 1/1250 Sec, ISO 2000, F9, Spot focus, Auto White Balance.

Painted Hills Dry Gullies by Ann Smallegange.

This is one of several aerial shots I took when I went to the Lake Eyre region some years ago, staying at William Creek. The Painted Hills are amazing for the diversity of landforms, the dry terrain, and the wonderful colours.

Canon EOS R, 24mm, 1/2000 sec at f/4.5, ISO 320. Processed in Photoshop



Striated Pardalote by Alan Widdinton

As usual at Eagleby Wetlands, Striated Pardalotes were calling continually but staying hidden high in the trees. While I was standing waiting for a subject, another photographer had stopped to chat, distracting us from the birds. After a while we noticed this bird had come down close giving this opportunity.

This was taken at 7:30 am, about two hours after I had arrived. Minimal processing was done in Lightroom, cropping and slightly darkening an overly bright area of background on the left. I also removed a piece of out-of-focus branch from the lower right corner in Photoshop.

Nikon Z8, Nikkor 500mm PF f/5.6 + 1.4TC giving 700mm, 1/500 f/8 ISO 1400. Manual mode with auto-ISO



Winter Feed by John Dalton

'Winter Feed' was taken in late afternoon in Autumn. That is when the last of the summer pasture is baled for use as feed during the usually dry early spring.

The idea to take the shot was due to a pause at a STOP sign when joining the D'Aguilar Highway near Kingaroy and realising that the paddock straight ahead had been baled in a particular pattern

and the light was autumn gold.

A 400mm lens was necessary to both reach the paddock from the road, but also condense the subject spread over several paddocks and contour banks. Even at f/16 it was difficult to achieve both foreground and midground focus due to the 500m distance covered in the view. Little Lightroom editing was needed, as the golden light, the composition featuring layers of subject matter, and the bales themselves being arranged in a formal, yet interesting manner helped the final version reveal itself.

Canon R5, 100-400 f4 lens, f/16, 1/400 sec, ISO 1250, handheld on a highway

The Watchful Lady by John Langer

This image was taken at our MGPS Portrait Workshop led by John Lomas on Saturday 4 July. This workshop provided us with a great opportunity to understand the key elements of portrait photography! It emphasised the importance of lighting and encouraged us to focus in closely on our subject.

After using the denoise feature in Lightroom, some minor adjustments were made using the masking tools. These included adjustments to the subject's eyes (clarity, texture, colour saturation).

The Watchful Lady was submitted as a Print entry (Open subject).



Canon EOS R7, Canon lens RFS 55-250mm, f/4-5.6 at 183mm, 1/250 sec, f11, ISO 1000 (no tripod, RAW image)



Horsepower by Rose Parr

The Brookfield Show in May provided quite a few photographic opportunities. As a bonus, the food trucks were good, and the weather fine. I figured out my closest possible vantage point to this horse jump and fired away. I'd brought my 200mm lens to be unobtrusive but should have packed the 2 X teleconverter as well, as the image required a significant crop when processing using Lightroom Classic. As well as the usual processing tweaks, I used object and linear masking for adjustments to exposure, highlights and whites. Unfortunately, there wasn't a glint in the horse's eye to improve on due to the angle of the head. After straightening the verticals, it was a toss up whether to straighten the horizontals of the roof in the background, or the pole on the jump. The roof won.

Capture: Sony A1, Sony FE 70-200 F2.8 at 200 mm. 1/1600 second, F11, ISO 3200. Manual, burst, spot metering.

Firey Sunset by Chris Jull

My "Firey Sunset" photo was taken quite a number of years ago when I was away at Golden Beach having a girl's weekend - and before the Bribie Island break through.

The sunset was spectacular and I was trying to get the rays of the sun. My camera was my very first "real" Olympus OMD-EM10 Mk I. I used my 40-150mm lens at 49mm, ISO 400, F11, 1/800sec. I definitely would take this shot differently today.



Pumicestone Passage Bongaree by Keith Chester

The image was taken at Bongaree, Bribie Island on 14 July 2026 at 2.18 pm. I positioned myself in a shaded area with the sun over my right shoulder and behind some large trees.

I was using my Nikon D780 with a Nikon 24-85 mm lens at 85 mm. Camera settings were: Shutter 1/800, Aperture F14 ISO 180.

The image was processed in Lightroom CC: Exposure adjusted by +0.55 Highlights -40, Shadows +100 White balance was set to Daylight Clarity +22, Dehaze +17 Sharpening +50. To get detail in the bright area in the water HDR was utilised. The image was cropped to gain the panorama effect and to lose part of the sky but I wanted to,

Landscape in Blue and White by Hector Beveridge

This image was captured 2018 at Lake Tekapo in central South Island, New Zealand where the primary photographic target is the Church of the Good Shepherd. It was taken midmorning with a now superseded Olympus E M1Mk2. Lens was the multi purpose Olympus 12-100 f/4 lens at 66mm. Manual, 1/1600s, f/7.1, ISO 200.



It was a straightforward handheld landscape shot which has been cropped to 16:9 in Lightroom to divide the image into thirds of lake, land and sky. Processing centred on enhancing the luminance of the blue and increasing whiteness the clouds a little. The shimmer on the water is natural. It being perfectly calm.



Rotorua by Hazel Sempf

I took this photograph in October 2024 while on a drive-around holiday to the North Island, New Zealand. Our visit to the Geothermal Springs in Rotorua was spectacular. The geysers were pumping well and the whole place was bubbling and steaming and very smelly. The walk-over viewing bridge gave me an excellent opportunity to take this image. Being on holiday I had my Sony RX10 camera. Shooting as wide-angle as possible, the settings I used were F4.5, 1/1000, ISO100 with -0.3 exposure

compensation. I have only recently processed these images using Lightroom where I did global adjustments to the temperature, exposure and reduced the highlights. I also added some vibrance and saturation. I did some masked adjustments to lift the centre exposure and further reduced the highlights in the sky.

The Wheat Has Been Gathered by Gwenda Kruger

Camera: Nikon D780

Settings: F10, 1/160, ISO 320 Focus 48mm

Very minimal editing, just the tiniest bit of cropping.

This was taken on our recent holiday in NZ. We had stayed in Mt Cook and were on our way back to Queenstown. It was taken around 9 am. I originally stopped for a scene close by which had a beautiful double rainbow. Then I spotted the hay bales with the mountain view in the background. The landscape was beautiful all around, but I have a soft spot for hay bales.



October Photo Shoot

Date, Time	Saturday 24 October 2026 2.30 pm
Location	Ipswich City
Details	Nicholas St. A mobile web app is available to follow a 1.8 klm route or explore at your leisure. This is an opportunity to capture architectural and street photos just for starters. On street parking is available. Wear comfortable closed shoes and a hat. Bring some water and sun screen.

Monthly competition – Top ten as at September

B Grade Digital	YTD	AB Grade Digital	YTD	A Grade Prints	YTD	A Grade Digital	YTD
Shania Mitchell	6	John Langer	51	Rose Parr	63	John Dalton	57
AB Grade Prints	YTD	Christine Jull	51	Chris Seen	51	Alan Wigginton	57
John Langer	57	Gwenda Kruger	45	Paul MacKay	48	Geoffrey Hui	54
Wendy Buick	39	Bhaskar Desha	42	Hector Beveridge	48	Jefferey Mott	54
Margareta Dewilde	33	Keith Chester	39	Lekha Suraweera	48	Ann Smallegange	54
Christine Jull	30	Gavin Carter	39	Bruce McDonald	48	Ian Sweetman	51
Joni Keenan	24	Wendy Buick	39	Rosslyn Garnett	45	Paul MacKay	48
Gwenda Kruger	21	Margareta Dewilde	36	Joyce Metassa	42	Shuying Jiang	48
Janet Richardson	9	Susan Chisholm	33	Bob Garnett	36	Chris Seen	45
Sharon Lee	6	Janet Richardson	30	Swarna Wijesekera	36	Hazel Sempf	42

Results from September Comp: Reflections

Judged by John Lomas

AB Grade Print				
Member name	Open Image	Set Image	Points	Points YTD
Margareta Dewilde	Acceptance	Merit	12	33
Christine Jull	Acceptance	Honour	15	30
John Langer	Honour	Credit	18	57
Gwenda Kruger		Acceptance	3	21
Joni Keenan	Credit	Acceptance	9	24
Wendy Buick	Merit	Credit	15	39
A Grade Print				
Bob Garnett	Acceptance	Acceptance	6	36
Hector Beveridge	Merit	Acceptance	12	48
Chris Seen	Acceptance	Merit	12	51
Lekha Suraweera	Merit	Credit	15	48
Paul MacKay	Acceptance	Credit	9	48
Bruce McDonald	Merit	Credit	15	48
Rose Parr	Honour	Honour ***	24	63
Joyce Metassa	Credit	Merit	15	42
Joyann Singleton	Credit	Merit	15	27
Rosslyn Garnett	Merit	Merit	18	45
Swarna Wijesekera	Acceptance	Acceptance	6	36
B Grade Digital				
AB Grade Digital				
Margareta Dewilde	Acceptance	Merit	12	36
Christine Jull	Merit	Honour	21	51
John Langer	Credit	Merit	15	51
Janet Richardson	Credit	Credit	12	30
Gwenda Kruger	Merit	Acceptance	12	45
Bhaskar Desha	Credit	Acceptance	9	42
Joni Keenan	Honour	Acceptance	15	24
Wendy Buick	Acceptance	Honour	15	39
Keith Chester	Acceptance	Acceptance	6	39
Susan Chisholm	Credit	Acceptance	9	33
Gavin Carter	Merit		9	39

A Grade Digital	Open Image	Set Image	Points	Points YTD
Geoffrey Hui	Acceptance	Merit	12	54
Dorothy Hurdle	Credit	Acceptance	9	27
Sharon Puata	Acceptance	Credit	9	9
Hazel Sempf	Credit	Acceptance	9	42
Bob Garnett	Acceptance	Credit	9	36
Hector Beveridge	Credit	Credit	12	36
Chris Seen	Acceptance	Acceptance	6	45
Ann Smallegange	Merit	Credit	15	54
Lekha Suraweera	Acceptance	Acceptance	6	24
Paul MacKay	Merit	Honour ***	21	48
Robert Macfarlane	Credit	Merit	15	42
John Dalton	Honour	Credit	18	57
Bruce McDonald	Acceptance	Merit	12	39
Alan Wigginton	Merit	Merit	18	57
Ian Sweetman	Credit	Merit	15	51
Rose Parr	Merit	Credit	15	39
Joyce Metassa	Credit	Merit	15	33
Joyann Singleton	Credit	Acceptance	9	18
Kerri-Anne Cook	Merit	Credit	15	42
Rosslyn Garnett	Credit	Merit	15	42
Jeffrey Mott	Honour	Acceptance	15	54
Swarna Wijesekera	Acceptance	Acceptance	6	33
Shuying Jiang	Merit	Honour	21	48

Print image of the night: Rose Parr Digital image of the night: Paul Mackay

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.

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

When: Tuesday after Judging feedback meeting every month at 7.00 pm via Teams

Microsoft Teams meeting Join on your computer, mobile app or room device Click here to join the meeting	Meeting ID: 487 499 217 904 Passcode: 9eV7vv Download Teams Join on the web
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MGPS Executive 2025-26			
	Suzanne Edgeworth President president@mgps.org.au		Joshua Morrison-Francis Vice President vicepresident@mgps.org.au
	Gavin Carter Secretary secretary@mgps.org.au		Gwenda Kruger Treasurer treasurer@mgps.org.au
	Doug Patterson Activities Officer activities@mgps.org.au		Ann Smallegange Competitions Officer competitions@mgps.org.au
	Paul Mackay Newsletter Editor newsletter@mgps.org.au		Michael Mitchell Records Officer records@mgps.org.au
	John Langer Member #9		
MGPS Office Bearers			
Projectionist	Joshua Morrison-Francis	Welcome Desk 1	Bhaskar Desha
Digital Competition Officer	Tony White	Welcome Desk 2	John Langer
Technical Support Officer	Susan McCrory	Welcome Desk 3	Joni Keenan
Web Site Manager	Ian Sweetman	Welcome Door 1	Hazel Sempf
Interclub Competition Officer	Alan Wigginton	Welcome Door 2	Shuying
Event Organiser	Bruce McDonald	Judge Organiser	Joyann Singleton
Supper Convenor	Margaret Kemmery	Assistant Comp Officer	Rose Parr
Hunt and Shoot Coordinator	Joni Keenan	Assistant Treasurer	
SUBGROUP COORDINATORS			
Digital Image Improvement	Jeffrey Mott Reserve: Geoffrey Hui	Monochrome Group	Warren Veivers, Cheryl Zwart



Mount Gravatt Photographic Society

MGPS ELIGIA SWORD MEMORIAL BIRD PHOTOGRAPHY COMPETITION

The Mount Gravatt Photographic Society, in close partnership with Karl and Eligia's family, is deeply honoured to announce the establishment of the **Annual Eligia Sword Bird Photography Competition**.

Eligia was a deeply loved, highly respected, and talented member of our club whose passion for bird photography inspired so many of us. To celebrate her memory and continue her legacy, Karl and her family have generously offered to establish and support this annual award.

We hope this competition serves as a lasting tribute to her incredible spirit and dedication to nature photography.



Competition Details & Rules

Entries Close:	11 th November 2026
Judging:	Awards will be presented and celebrated at our annual MGPS Christmas Party. All submitted entries will be displayed during the Christmas party.
Grades & Sections:	Grade A & Non-A Grade
Prizes	1st Place: \$150 Cash Prize & Engraved Glass Trophy 2nd Place: \$80 Cash Prize
Medium	1 x Digital entry.

Subject

Images may be of wild birds or those kept in captivity e.g. at wildlife parks and similar.

No people may be present in the photo, and evidence of the hand of man may be included but must be kept minimal. E.g. birds may be sitting on fences or fenceposts, wires or other manmade structures.

The welfare of the birds being photographed must be considered at all times

Rules

All parts of the work must be photographed by the maker.

Images may not be composited, though focus stacking is permitted.

Images may have minimal editing of subject matter – small distractions (for example highlights and intrusive small twigs, leaves or branchlets or other small distracting elements) comprising only a very small part of the image may be tended to (e.g. by cloning / healing or similar), but no evidence of their removal should be noticeable.

Adjustments such as brightness, hue, saturation and contrast etc, whether global or local may be used, such that all editing adjustments appear natural. Images may be monochrome; they do not necessarily need to be greyscale.

No elements external to the original image(s) may be brought in by AI-assisted processes or similar.

Images entered previously in monthly club competitions may be entered. Images entered in a previous Eligia Sword Memorial Bird Photography Competition may not be entered again.

The original raw or unedited files, and images either side may be requested by the judge, the MGPS Committee, or the MGPS Competitions Officer in consultation with the President.

CLUB COMPETITION SCHEDULE 2026

Topic	Submit Date	Judging Date	Description
Reflections	26 Aug 2026	23 Sep 2026	Where the reflections of a subject provide the centre of interest. They may be produced by water, windows, metal etc. Mirror reflections are excluded.
Close-up	23 Sep 2026	28 Oct 2026	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.
Triptych	28 Oct 2026	25 Nov 2026	A triptych photo is created from three separate photographic panels, which can either be three distinct images that share a common theme or a single larger image divided into three sections.
Annual Comp	11 Nov 2026	09 Dec 2026	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. The Competition Categories (one Image per Category) are: • Print - Colour - Open Subject • Print - Monochrome - Open Subject • Digital Image - Colour - Open Subject • Digital Image - Monochrome - Open Subject The competition is conducted in two grades: • A grade members • B (includes both AB and B grade members)

Photographic Opportunities (Sept to Dec)

Compiled by Gavin Carter

Queensland Green Ball State Final	Brisbane (TBC)	3/10/2026	5/10/2026	09:00 - 15:00	https://www.tennis.com.au/qld/
2026 Head of the Brisbane	Brisbane River (Above St Lucia)	17/10/2026	17/10/2026		https://rowingmanager.com/qld/
JDS State Finals	TBA (SE QLD)	23/10/2026	25/10/2026	All Day	https://www.tennis.com.au/qld/
AAC-QLD Practice Weekend	Watts Bridge Memorial Airfield	24/10/2026	25/10/2026	All Day	https://aacqld.com.au/events/calendar/
Rugby League World Cup (Finals)	Suncorp Stadium	25/10/2026	15/11/2026	TBA	https://www.rlwc2026.com/
Queensland Toy-Run (Antique Planes)	Caboolture Airfield	28/11/2026	28/11/2026	09:00 - 14:00	https://antique-aeroplane.com.au/event-6476288
Geminids Meteor Shower (Strongest)	Dark Sky Areas (SEQ)	13/12/2026	14/12/2026	21:00 - 03:00	https://www.amsmeteors.org

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.

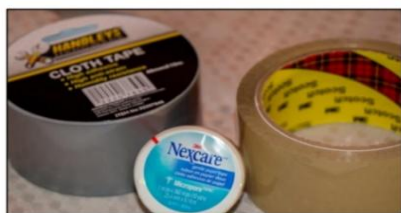
Make sure the back of the print is marked with your competition number, whether it is the open or set category, the title and an arrow pointing to the top. You should use a soft marker to avoid creating an indentation on the front of the print.

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->

