

ANTARCTICA, FALKLANDS and COVID

By Geoff Hui

Just over a year ago on 1 March 2020 my wife and I commenced a once in a lifetime Antarctic adventure. We boarded our ship *MS Roald Amundsen* at Punta Arenas, Chile for what we thought would be 18 days of adventure.

We sailed through the Straits of Magellan passing spectacular glaciers, Cape Horn and then took a further two days crossing the notoriously rough Drake Passage to Antarctica. We were well prepared for challenging seas as my wife had purchased



Booth Island

sea sickness patches that really work (scopolamine patch). Our first landing on the Antarctic Peninsula was at Yankee Harbour. There we encountered a colony of Gentoo penguins and had the pleasure of photographing them in the beautiful late afternoon light. They were truly specular but very smelly. The next day we landed on Deception Island where the bravest of our group including my wife undertook the polar plunge at Pendulum Cove. Lucky for them the water was about 2° C as the island is in an active geothermal zone.

INSIDE

Antarctica, Falklands and COVID	1-4
Queens Gardens Photo Shoot	5
From the Editor & the President	6
Members Commended	7-9
Still Life Presentation	10
Club Meeting 13 May	11
May Photo Shoot	12
Honours from March	13
Results April Digital & Print Competition	16
Vale: Arty Salt	18
Competition Schedules	19

On day five we cruised slowly through the Lemaire Channel, littered with icebergs and surrounded by steep icy mountains. Here we had close encounters with Humpback whales on their southern migration as well as Orcas, Dolphins and Crabeater seals. The temperature was around -5° to 0° C on deck and we needed a good warm, windproof jacket, beanie and gloves to be outside photographing these beautiful animals for any length of time. That afternoon the ship arrived at Vernadsky Station, originally a British expedition base that was subsequently

sold to Ukraine for one British pound. These days it is popular with Antarctic travellers who enjoy a vodka in the earth's southernmost bar or post letters home just for the Antarctic postmark. It was here that



East Base Stonington Island

passengers first started hearing the bad news from their family and friends at home about the COVID-19 outbreak in Australia.

We continued south towards the Gullet and Red Rock Ridge which was the southernmost point of our cruise, 68° 18'S. Landing on Stonington Island, we explored an abandoned US research base which is only a few hundred metres from the Nevy Glacier face, that was actively calving huge icebergs. We explored the island by foot or kayak and saw many Adélie penguins that were molting their feathers.

Further north on Horseshoe Island we walked amongst Fur seals, Adélie and Gentoo penguins. Later in the day we sailed through

the Pourquoi Pas Circumnavigation and The Gullet, spotting more Humpbacks, Minkes, Orcas and Hourglass dolphins.

The next day in Port Charcot we boarded zodiacs to get up close to huge icebergs with the most amazing shapes and textures. Upon landing on Booth Island, we were surrounded by Gentoo penguins whose colony was so vast that the entire rock and snow were covered in red/orange poo. In the late afternoon, we arrived in the Lemaire Channel just in time for a spectacular sunset dinner.

Unfortunately, after cruising north to Spert and Elephant Islands, the intense wind and high swell prevented landing. Instead, we took to the zodiacs motoring around the islands gazing at Humpback whales with calves as well as Fur seals, Elephant seals and Chinstrap penguins. Elephant Island was made famous through its connection with Ernest Shackleton who with his crew took refuge on the island after their failed attempt to cross Antarctica. The Endurance Memorial that commemorates Shackleton's fateful journey is a key attraction on this island. Even though we were enthralled with the cruise, COVID was never far from our thoughts especially when we heard that some cruise ships had passengers infected with COVID-19 and that they were unable to contain the spread of the virus. Luckily for us our ship was virus-free.

On 11 March, we again crossed the Drake Passage heading for the Falkland Islands. We spent three days there, visiting Stanley, Saunders Island and New Island seeing lots of different birds including King, Magellanic, Gentoo and Rockhopper penguins, Black Browed Albatross, Skua, Dolphin and Kelp Gull, Magellanic Oystercatcher, Upland and Kelp Geese, Striated Caracara and White-rumped Sandpiper.

On 15 March we sailed back into Punta Arenas with great trepidation, knowing that some countries had already closed their borders to limit the spread of the COVID. At that time Chile still had its borders open. On arrival in Punta Arenas, we packed and prepared to disembark. However, this didn't happen as it was deemed unsafe due to riots and looting in the city the previous night. The riots were connected to the political and civil unrest occurring in Chile at the time. That evening, the Chilean government closed all their borders for six months. We were stranded as nearly all countries in South America were closed or about to be closed. The cruise company was running out of options. Furthermore, the ship had almost exhausted its food provisions. There were



MS Roald Amundsen at Stonington Island

high level negotiations occurring between the cruise company, Australian, UK, US, Canadian and Chilean



Tabular iceberg Bransfield Strait

governments. The passengers on board were 40 percent Australians, 30 percent Americans, 20 percent French and Germans and 10 percent from a range of other countries. We waited in Punta Arenas for three days awaiting a decision.

On 18 March the cruise company managed to resupply and decided to return to the Falkland Islands as Port Stanley was still open. The company was planning a strategy with the Australian and UK governments to safely fly us out of the British Stanley airbase. Unfortunately, our third sailing across the Drake Passage was so rough that many passengers including me were thrown out of our beds in eight metre swells. We could not land in the Falklands until ten days had elapsed from leaving Chile because it was deemed that we needed to quarantine

to ensure there was no COVID on board. Thus, we spent days circumnavigating the Falklands.

Finally, on 25 March the first group of passengers were permitted to disembark. These were mainly Americans, Canadians, British and EU citizens. The next day Australians and New Zealanders disembarked and were escorted to the UK airbase in Stanley. There we boarded a chartered flight to Santiago where we were escorted through a secure section of the airport to board another charter flight to Sydney. We arrived home for further quarantine on the 27 March. We were emotionally and physically tired and felt our world had forever changed yet we cherished memories and photos of an amazing adventure.

Some information on my camera equipment and photographic challenges from a photographer's perspective.

Equipment used: Two DSLR full-frame cameras (just in case one camera malfunctioned or broke during the trip), 100-400mm zoom, 24-70mm zoom, 16-35mm zoom, 4x64GB memory cards, 4 batteries, GoPro, iPhone, travel tripod and ball-head, table tripod, polarizer, ND, NDG filters and a good pair of gloves designed for photographers (i.e., Vallerret Gloves), lots of lens tissues and microfibre cloths and waterproof bags that fit a camera and lens.

In retrospect if I were only going on an Antarctica cruise again, I would not take a tripod, as the ship is always moving. Getting in and out of Zodiac boats was hard enough without a tripod and the only real opportunity I had to use it was on an overnight stay on Stonington Island, but unfortunately that was cancelled due to strong winds. I would invest in more memory cards as 4x64GB was not



Sunset at Stonington Island

sufficient. I found myself having to delete photos to conserve memory 3/4 of the way through our trip.

Photography in Antarctica in early March was a joy. The light was always soft, and the sun was lower in the sky. Sunrise and sunset were wonderful every day. Taking photos of animals onshore was easy. We were told not to get closer than five metres from penguins unless they come to you and ten metres for more dangerous animals like seals. I would always get down low or lay on the ground/snow to be on eye level with the animal for most of my shots. Luckily, the cruise company allocated us bright red and yellow waterproof jackets and black rubber boots which made lying on penguin poo bearable. I would always carry two cameras with me when we landed. One had 100-400mm and the other 24-70mm. I always carried microfibre cloth with me as the camera were frequently exposed to water when travelling in Zodiacs.

Also, an important note is that small expedition cruises have one big advantage over big cruise ships regarding landing onshore. The IAATO regulates that no more than 100 guests can land at one site at the same time. Ships carrying over 500 passengers are prohibited from conducting any landing activities.

Photo statistics: Total number of photos taken was just over 7000. Of the keepers, 53 percent were taken with the 100-400mm lens, 45 percent with the 24-70mm and two percent with the 16-35mm lens.



Father and Son



Our voyage

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

PO Box 234 Mount Gravatt QLD 4122

President: Gary Silk

Newsletter Editor: Paul Mackay

Email: newsletter@mgps.org.au

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

Staying up to date:

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

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

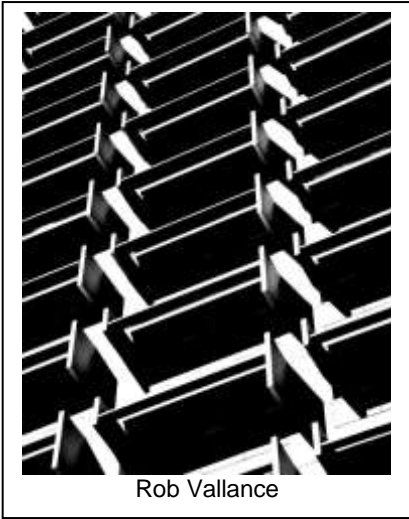
QUEENS GARDENS PHOTOSHOOT



Hector Beveridge

On Friday 16 April, we meet at Queen's Garden. Robert was there to meet the ten MGPS members who came along. Robert's challenge for us was shadows and patterns and we had to stay between Elizabeth Street, the river, and the Botanical Gardens. Although not familiar with this area, we found many photo opportunities in patterns, shadows and looking up. I walked around with Sue and meet up with Joyce. A passer-by asked us whether there was camera group out and about today we happily told him about MGPS. Joyce even took his photo. At the end of the shoot, we all gathered for coffee. It was an enjoyable day and further evidence of the wonderful friendships I've made through MGPS. Everyone was so helpful and willing to share their expertise.

Thank you, Robert. *Joni Keenan*



Rob Vallance



Dotti Harkins



Margaret Kemmery

From the white roofed house



Hi there Folks.

Well, another month has gone by. The last meeting with masks on was a little different. Peter Law, my old History of Photography lecturer from my college days gave an interesting presentation on Still Life. I for one enjoyed it and I hope those in attendance did as well.

The Committee is in the process, once again, of getting together a Club T-Shirt which I think will meet with your approval this time. We will tell you more as time progresses.

Well done Chris Seen for your Gold Medal in the Salon of Excellence in Non-A Grade Mono People. Chris also won two other places as well.

A few of us attended a day arranged by Tina Dial with her Dog Agility connections and came away with some fine images which you may have already seen.

I conducted a workshop at a studio in Redlands which several you attended and from which I hope you were able to gain some info.

For those not at the last meeting, I introduced our new Vice President Ian Sweetman. Ian has been working as a FIFO on an island off the coast of PNG. His situation has recently changed, and he immediately offered his services to the Club. A big thank you for this, Ian.

I want to stress once more to stay Covid aware. Even though we are floating along now this could change as the situation in the countries around us change.

Keep your batteries charged and card formatted.

Till next time

Gary Silk

Inviting contributions from members

With a monthly newsletter, I am always looking out for relevant stories. I welcome suggestions to newsletter@mgps.org.au but as well I have decided to approach members to write an article about their personal photographic adventures, both near and afar. The first of these makes our cover story this month. I'm very appreciative that Geoff Hui agreed to write about his amazing Antarctic adventure. I hope you enjoy reading about Geoff's experiences and the advice he offers in terms of remote photography.



New member – Dave Duckworth

I am also trying to ensure that all new members are featured in the newsletter. So far, this has been just a photo but down the track, I would like to also include a bit of a self-introduction. I know that the newsletter plays an important role in attracting new members to the club and keeping us a vibrant community.

Paul Mackay



MEMBERS COMMENDED

MGPS places fifth in Glennie Competition

MGPS has done very well, placing fifth in the Glennie Nature Competition this year. To earn an award at the Glennie is an accomplishment worthy of recognition. Each year there is strong competition, and it is very difficult to achieve an award. There were 657 images submitted from 66 clubs including 46 from the United States and 20 International.

You can view the 2021 Glennie Slide Show by copying the link below into your browser. (The slideshow requires over 277MB of memory. Hit the Download button to the right of the Sign-In Sign up buttons. You do not have to sign into download the mp4 video. If you play the video without downloading the video, you will only see a 15-minute preview of the video.)
<https://www.dropbox.com/s/rn0afxlg887dw7b/2021GlennieSlideShow2.mp4?dl=0>



Blue Banded Bee by Jefferey Mott

Club awards went to:

- 1st Greater Lynn Photographic Association
- 2nd Castile Hill RSL Photography Club
- 3rd Cape Cod Viewfinders
- 4th Gold Coast Photographic Society
- 5th Mt Gravatt Photographic Society

Awards to MGPS members:

- Ann Smallange - merit
 Susan Chisholm - merit
 Jefferey Mott – 1st place in category
 Cheryl Zwart - 1st place in category



Aphid Catcher by Cheryl Zwart

Making the Cover

Congratulations to Geoff Hui who has one of his images featured on the cover of the April Edition of Australian Photographic Society eNews.

Geoff said he joined APS in December last year and has been posting images on their Facebook website. Recently, they asked him if they could use his Eastern Yellow Robin for their April eNews. This could be an excellent opportunity for other members.

Link to Friends of the Australian Photographic Society -
<https://www.facebook.com/groups/1197313546978720>



MGPS members feature at Photographic Art Exhibition

Three photographers from MGPS (Ann Ingham, John Doody, Julie Geldard) were among a group of photographic artists from *iPhotographMagic* whose work is on display at the Tiny Tree Cafe Gallery, Coorparoo until 8 May. Many club members were present for the opening on Friday 16 April. The exhibition focuses on photographic art, a growing genre where photographers create unique art pieces using their cameras as creative brushes, with various settings and techniques to capture the beauty of our world through the lens. Postproduction technique and various printing modalities are

then used to enhance the captured image to bring out its finest qualities.



Julie Geldard {R} with her work *In Harmony*



Ann Ingham with her image *Beauty in Decay*



John Doody and *The Land We Love*



Swarna Wijesekera and Rick O'Shea



Lekha Suraweera and Pricilla Gibbs

Photographer of the Year 2020 shortlists Bruce McDonald

The 2020 Photographer of the Year competition coordinated by the **Australian Photography** magazine saw Bruce McDonald short listed in the final 20 entrants of the Travel category. In most categories, entrants are required to submit a portfolio of four images that tell a story. Only one image is required for the Photographer of the Year and Creative categories. The competition is for amateur photographers.

Bruce selected four images taken at a tannery during his 2018 tour of Morocco. One of these images, **Tannery worker**, had scored well in an earlier club competition, but the judge's feedback suggested a tighter crop was required to better capture the action in the vat. The image presented here is after the tighter crop. Three supporting images were selected to complete the story.

Winners and finalists were announced in February with Bruce's portfolio listed as sixteenth in the Travel category. There were more than 3000 entries across all the categories. The 2021 competition opens later this year.



Drying Time



Tannery Worker

Chris Seen places well in 2021 Salon of Excellence Queensland

In his first entry in the PSQ Salon of Excellence, Chris Seen was awarded in Non-A Grade level

Gold Medal - Mono Category "The Greenbank Man"

Bronze Medal - Open DPI Category "I Claudia"

Bronze Medal People Category "Lady on the Lamb"



Surveying the Vats



The Greenbank Man

Chris thanked club members who have provided advice, direction and encouragement including Gary Silk, Nadia Filiagi, John North, Rodney Topor and Tony White.



Leather Colouring

Learning about Still Life from Pete Law

At our April club meeting we were treated to an absorbing presentation by Pete Law on Still Life photography. Pete is a long-term member of Aspley and obviously well versed in his subject. His presentation outlined the principles he uses:

- Find your inspiration.
- Is it practical or even possible?
- Gather your props, hero items & backgrounds.
- Do they relate to each other?
- Discover the shapes, textures, and translucency.
- Think about colour, warmth and vibrancy.
- Study the lighting, composition, and perspective.

My impression was there are two facets to the still life craft. The first - conceiving an image then collecting artifacts to tell the story and composing them to best effect, utilizing colour, warmth, texture, translucency. One tip was to never allow composed items to touch; they should overlap or leave some separation.

The second is to capture the image. Pete recommended setting the lowest ISO available to maximize detail and texture. He works in the dark using live image and light painting techniques, checking the image as he goes. It is important to keep the light moving. He uses a LED torch with adjustable light intensity and light diffusers designed and marketed by American photographer Harold Ross at <https://www.etsy.com/shop/RakeTheLight#>. This allows for long exposures – a fact exemplified by his **Havana Club** image which had an exposure time of 160 seconds.

Pete also identified concepts that help him tell a story including complexity, non-conformity, the final piece of the puzzle and why am I the odd one out.

He advised to us procure the best quality when shooting food as a still life subject. This maximises both the colour and texture. For other subjects, and inspiration, he recommended scouring op-shops for items.

I was surprised to learn that scanned objects classified as still life as do found objects. Pete showed us interesting examples of both, generating some thought-provoking ideas.

As still life is our competition subject for June, Pete's talk was most opportune, and I am sure has inspired members to delve further into this genre. Please check the revised definition on page 18. *Hector Beveridge*



Havana Club by Pete Law

CC

the
etc.



COVID-safe meeting

COMING ACTIVITIES

**CLUB MEETING
7.15 PM WEDNESDAY 13 MAY still to come**



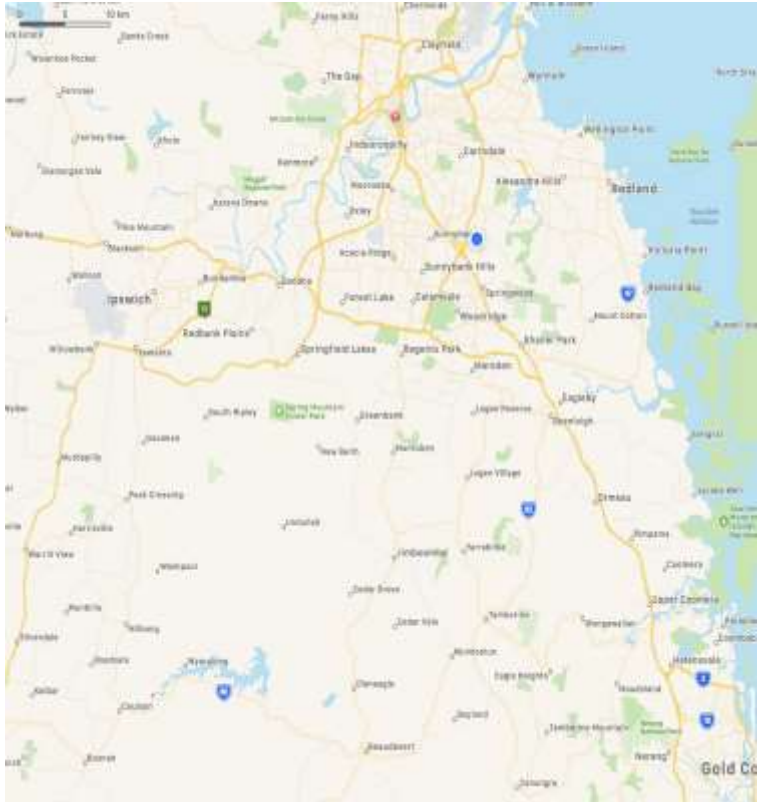
Strange World
PHOTOGRAPHY

Charli Savage is an Australian self-taught photographer. She captures surreal and other-worldly photos and turns them into art that tells a story.

Join us as Charli takes us on a journey through her imagination and shares her story into the world of Conceptual Fine Art.



Monthly Photo Shoot – still to come	
Where to Meet	Wyaralong Dam Picnic area
Date	Saturday 22 May 2021
Times	3:00pm – up to 9:00pm Moonrise at 2:12pm Sunset 5:04pm Dark - 6:19pm - New moon so sky will be very dark
Shooting	Shoot the sunset around the dam, and follow up with some Star/Astro shots if the weather is suitable
Challenge	Tree silhouettes against the sunset, some reverse sunsets into the bush and picnic area. Look into the heavens for inspiration for night shots using flashlights and star light. Maybe some light trails. I suggest we will all be ready to leave by about 9:00pm but the option to stay later is there if you wish.
Refreshments	Robs BBQ will be in action at around 3.30pm at a cost of \$5 per Hamburger, please let me know if you would like to have one so that I can cater for all. There is no hot water so bring a thermos if you want a hot drink.
Notes	It will be late Autumn so it will be cold as the night. BRING A WARM JACKET AND HEADWEAR. The gates close for entry at 5:30pm but open automatically for exit.
What to Bring	Zoom lens may be useful
Comments/ Safety	This location is approximately 50Km from Mt Gravatt, so we should carpool where possible. Check the map below for the exact location of the meet. Note that the entry to the dam is not well marked so keep a look out for it and do not drive through to Kalbar
Safety	There is no lighting in the area so please be careful, watch your footing and bring a torch or similar
Contact	Robert Vallance MGPS Facebook page, MGPS email, Mob 0409593728



Honours from March Black & White



Studying by Lekha Suraweera

In September last year we visited the Adelaide University library. Its interior was quite somber, and I was awestruck with the ambience. Long rectangular balconies went right around the entire large hall, for several stories, and there were shelves of books and tables and chairs for the users, backing the balconies.

What amused me about the subject in the photograph was that he was using his computer to read what he was researching, instead of making use of the thousands of books

around him. There was no room to go in front of the subject to shoot, so I had to shoot long-distance across the facing balcony to get a decent shot. I used the tripod as the dark interior required a long shutter speed of 1/15 seconds at f4, ISO 6400.

My Canon 5D mk3 camera with 24mm to 105 mm lens was used at 105mm focal length.

The image was shot originally in colour, and turned into black and white using Silver Efex Pro2 in Nik Software. Afterwards it was processed mainly in Lightroom. Exposure adjustment, sharpening, luminance smoothing, and edge masking was done in Lightroom. Noise reduction was done in Define2, in Nik software and Lightroom.

Kissed by a Camel by Dotti Harkins



Kissed by a Camel was taken on an overnight stay in the Moroccan Sahara. I was fortunate that the sandstorm the previous day didn't reoccur but the temperature was so hot, the glue on my Olympus camera started to break down and the plastic to slide. My guide was dressed in colourful attire – Persian blue robes and orange headdress. My camel was named Jimmy Hendrix. They both were full of personality which I hope I captured in the photo.

This photo was taken on my Samsung phone. I converted it to black and white in Lightroom and cropped it. The lines of the desert sands were a fluke, only revealing themselves in postprocessing.

Coloured Leaves by Denise McMillan

This started as a quick snap with my iPhone of rain on rose leaves at home. I played with it in the Snapseed app and added a coloured layer (which I made from a very blurred rose garden pic).





***Waiting Patiently* by Kerri Feeney**

I am a beginner photographer who has been very reticent to enter competitions. This is the second time I have entered a competition.

I thought this image told a story that was emphasised in black and white as the shadow of the returning bird added considerably to the story. I loved that you could see the fish and the delivering bird's eye through its wing feathers and the slightly open mouth of the waiting bird. This was taken on Moreton Island. I was part of Julie Geldard / Wendy Klein workshop.

I have a canon 5D, EF 100-400 (heavy but that is what I decided for a few years) F11 ISO200 1/750sec. I took a continuous series as this bird flew into its partner bird and transferred the fish.

Postproduction using Lightroom, crop only slightly, top horizontal to focus on the story and remove distracting waves. I converted it to B&W and adjusted the shadows, whites, and contrast.

I am just going on my gut really and listening to people who have wonderful skills at the club, workshops, and YouTube.

***Showing off your fish* by Jeff Mott**

Canon d850 500mm PF at f/8 ISO 640 1/2000s

In the summer Heron Island off Gladstone is covered with nesting birds and turtles. The male Crested Terns attract females by flying in with a fish landing in dramatic fashion and raising their crest while lowering their wings. Interested females may also raise their crest and lower their wings and join the male in dancing around in a circle with the male holding a fish like a flamenco dancer with a rose in their mouth. Habituated to human presence from the resort I was able to sit on the beach about six metres away and witness this amazing spectacle.



***The Old Boat House* by Jackie Dawson**

For as long as I can remember, I have wanted to take a black and white photo of the boatsheds at Maroochydore. I wanted the beautiful timber structure contrasted in black and white tonality. My penultimate goal was to capture the images in heavy rainfall, to obscure the riverbank across from the sheds, providing a more ethereal image. The weekend I travelled north for this shot; rain was forecast. On arrival, rainfall had ceased and did not reappear for the remainder of my time there. Instead, the waters were increasingly choppy, and the skies lacked much in the way of detail. I needed to return to Brisbane that afternoon and I became more determined that I would not be beaten and walk away empty handed. As usual, in

photography, you need to be prepared to recalculate and think outside your prepared "box". That is what I did. I conceded defeat in that I was not getting the shot I had planned for and set about taking a very lengthy exposure using ND filters instead, to smooth the troubled waters and utilise the winds blowing the lacklustre clouds overhead. All in all, the exposure was almost five minutes.

***Concrete Jungle* by Heidi Wallis**

My image was taken at QUT Gardens Point. My eye was drawn to the double curves of the staircase with the jutting angles in the background. It was originally quite a dark photo due to the bright sky so have done some post processing in Lightroom. Taken with Canon 90D, 10-18mm lens at f11, 1/400 ISO320.



***Fruits of the Forest* by Susan Chisholm**

Loved the colour and translucence of the juice vesicles of finger limes from a friend's garden. There are two photos here both taken with my Nikon D500, Tamron 90mm 2.8 macro lens and using aperture priority. The background reflected in the mirror is a large print of an image of tree foliage. I took it specifically to use as a background for macro photography. Settings used were AF, f3.2, SS 1/400 sec, ISO 100. The finger lime mirror image uses settings of MF, F16, SS 1/10 sec, ISO 100. I used Lightroom for standard tweaks followed by a focus stack of 7 exposures with Helicon Focus. Painstakingly used PS Spot Healing Brush to remove multiple specks caused by cleaning the mirror with a paper towel and Windex. Next time, it'll be a lint-free cloth! Didn't notice till viewing photos on my computer the next day.



***In Love* by Geoff Hui**

These are our resident Superb Fairy-wrens that like hanging out on our clothes hoist. They are very cute but can sometimes be quite naughty and poop on our clothes and sheets.

I love the interaction and tenderness between these two birds. One is preening the other whilst holding hands (feet).

Canon R5, EF100-400mm f4.5-5.6L IS II USM, EF Extender 1.4x III, @ 560mm, f8.0, 1/500s, ISO 10000, EV -1.0



***King Arthur* by Jackie Dawson**

Arthur is our Ragdoll cat who has "Attitude" with a capital "C". He is not the most sociable specimen at the best of times, but his saving grace is his glorious, good looks. He was stubbornly insisting on climbing onto our china cabinet one morning, determined to not get down despite repeated "death threats" from me. I noticed how the light coming from the window was creating a beautiful soft light where he sat, gazing tauntingly down at me. So, what to do? Grab the camera, Nifty fifty lens on board, use the available light (as the cat will take off at first sign of the camera) and take that shot. I knew I had one chance, and only one. And I got him!!! Given that his colours are "blue point" (grey tips and white coat) he fit my black and white theme perfectly. Editing was undertaken in Lightroom for basic adjustments and Photoshop was used to place an Oil filter over the image to provide texture to his fur and overall imagery. Given that he won me an "Honour" for his image, I shall keep feeding him this



month.

***Gotcha* by Geoff Hui**

We went to Gunlom Waterfall for a swim to escape a very hot day in Kakadu, it was 43 deg Celsius and very humid. I wasn't planning to take any wildlife photos that afternoon, so I left my long (heavy) lens in the car. Whilst swimming in the cool crystal-clear waterhole, I noticed there were lots of Rainbow Bee-eaters flying around catching insects. Not wanting to miss out on a great photographic opportunity, I quickly ran back to the car and grabbed my telephoto zoom lens and was fortunate enough to have captured some amazing bird actions in good light.

Canon R5, EF100-400mm f4.5-5.6L IS II USM, EF Extender 1.4x III, @ 560mm, f8.0, 1/1600s, ISO 640, EV -1/3.



Results from April Print Competition

Subject: Scapes *Judged by Ben Staffi*

B Grade Print				
Member name	Open Image	Set Image	Points	Points YTD
Dorothy Harkins	Merit	Credit	15	57
Christine Jull	Merit	Credit	15	39
Susan McCrory	Merit	Credit	15	30
Joni Keenan		Merit	9	27
Janet Richardson	Credit	Credit	12	42
AB Grade Print				
Trudi Aykens	Credit	Acceptance	9	45
Margaret Kemmery	Credit		6	27
Heidi Wallis	Merit	Merit	18	54
Robert Vallance	Merit	Credit	15	42
Chris Seen	Honour	Credit	18	45
A Grade Print				
Geoffrey Hui	Credit	Credit	12	57
Bob Garnett	Credit	Credit	12	48
Hector Beveridge	Credit	Merit	15	45
Lekha Suraweera	Merit	Credit	15	48
Paul MacKay	Merit	Merit	18	51
Bruce McDonald	Credit	Merit	15	33
Joyce Metassa	Credit	Credit	12	33
Rosslyn Garnett	Honour	Merit	21	51
Swarna Wijesekera	Credit	Credit	12	36
Jackie Dawson	Merit	Honour	21	57
A Gold Grade Print				
David Knell	Credit	Credit	12	39

Information on how to submit your digital images can be found here:

<https://mgps.org.au/images/3.pdf>

Information on how to submit your print images when this is again possible can be found here:

<https://www.mgps.org.au/index.php/about/members-handbook>

Results from April Digital Competition

Subject: Scapes *Judged by Ben Staffi*

A link to a YouTube with the **judge's comments**. These will be available shortly after 29 April
<https://www.youtube.com/playlist?list=PLEFzqcV-FcEeeHBIImEbr1rY0G6QjhLV5>

B Grade Digital				
Member name	Open Image	Set Image	Points	Points YTD
Peter Vilaysack		Credit	6	6
Amanada Williams	Merit		9	9
Dorothy Harkins	Credit	Merit	15	153
Peter Varley	Merit	Credit	15	120
Christine Jull	Honour	Merit	21	147
Susan McCrory	Credit	Credit	12	27
Margareta Dewilde	Merit	Honour	21	147
Joni Keenan	Credit	Credit	12	66
Janet Richardson	Credit	Honour	18	153

AB Grade Digital				
Member name	Open Image	Set Image	Points	Points YTD
Trudi Aykens	Credit	Credit	12	141
Gary (Rick) O'Shea	Credit	Credit	12	78
Margaret Kemmery	Merit	Credit	15	84
Heidi Wallis	Honour	Merit	21	168
Gwenda Kruger	Credit	Merit	15	87
Robert Macfarlane	Credit	Honour	18	147
Sharon Puata	Honour	Credit	18	66
Hazel Sempf	Merit	Merit	18	126
Susan Chisholm	Merit	Honour	21	168
Mangala Jayasekera	Honour	Honour	24	153
Lorraine Burdeu	Honour	Merit	21	90
Russell Dickson	Credit	Credit	12	102
Robert Vallance	Acceptance	Credit	9	126
Chris Seen	Merit	Credit	15	168
Michael Mitchell	Merit	Merit	18	135

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.

Results from April Digital Competition

Subject: Scapes *Judged by Ben Staffi*

A Grade Digital				
Member name	Open Image	Set Image	Points	Points YTD
Geoffrey Hui	Merit	Merit	18	192
Michelle Coles	Honour	Credit	18	84
Bob Garnett	Credit	Credit	12	111
Hector Beveridge	Honour	Credit	18	141
Lekha Suraweera	Merit	Credit	15	147
Suzanne Edgeworth	Merit	Honour	21	132
Paul MacKay	Merit	Merit	18	138
Sam Fernando	Credit	Merit	15	117
Bruce McDonald	Credit	Honour	18	138
Joyce Metassa	Credit	Credit	12	108
Rosslyn Garnett	Credit	Credit	12	105
Jefferey Mott	Honour	Merit	21	150
Swarna Wijesekera	Merit	Merit	18	135
Shuying Jiang	Credit	Credit	12	87
Cheryl Zwart	Credit	Credit	12	162
Priscilla Gibbs	Merit	Merit	18	105
Jackie Dawson	Credit	Honour	18	159
A Gold Grade Digital				
Member name	Open Image	Set Image	Points	Points YTD
Julie Geldard	Merit	Honour	21	69

Vale Arty Salt

It is with sorrow we announce the passing of Arty Salt, a longtime member of MGPS. Arty died on Monday 26th April at St Vincent Hospital after a long battle with Cancer.

He was an active member from the 1990's, with a strong interest in Monochrome Photography, and liked to attend club activities. Arty liked to make practical gadgets for photography and share them with members. Due to health issues, he was not able to attend in recent years.

CLUB COMPETITION SCHEDULE 2021

Set subject	Entries due	Judging date	Description
People	26 May	23 June	A photograph of a person or people that must show all of the person(s) from head to foot (no head to waist close-ups). The person(s) in the photograph must be the focal subject, however, the image could also depict their environment or a broader scene. Can be posed or candid. Must be a live human being (mannikins, statues or ornaments will not be accepted).
Still life (changed definition)	23 June	28 July	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 subject can include flowers and food. A collection of discarded objects found in the environment does not satisfy the definition. The subject can include flowers and food. A collection of discarded objects found in the environment does not satisfy the definition.
Architecture	28 July	25 Aug	This should show either the whole or significant part of a building's exterior form or significant elements of its interior space. The building (historical or contemporary) may be domestic, commercial, industrial or cultural. Multiple buildings such as city scapes do not fit this category.
High key	25 Aug	22 Sept	These images possess a range of whites and light tones thereby minimising the mid-tones and blacks. High key lighting in your photos results in the mid-tones or mid-range tones becoming white. The whites, meanwhile, become whiter. Blacks may still exist, but these will be minimal.
Looking up	22 Sept	27 Oct	The image must be taken to show a scene which lies above the photographer. An image of someone looking up will only be acceptable if that person/s are above the photographer.
Altered reality	27 Oct	24 Nov	The creative alteration of an image, or the combination of more than one image into a single element, either in-camera or through the use of editing software.
Annual	10 Nov	8 Dec	Refer to MGPS website competition page or Member handbook number 6.1 page 11
Open	8 Dec 2021	26 Jan 2022	An image of any subject or genre

The Australia Cup Competition is now open.

This is a club entry comp so we are asking for any images you would like to submit for consideration. There is a tab on the digital entry page for Australia Cup on MGPS Website. This is a digital competition. The club requires your images for selection consideration by **9.00pm on 9 May**.

There is no set subject or grade specification for this competition.

The Great Australian Photographic Challenge is ON....

It is that time of year again, and we are looking for the best images from Australian Photographic Club members both as a club and as individual photographers.

This is an opportunity for clubs to showcase their best work and to promote themselves. There will be recognition at the highest level with the awards being posted to APS social media and through an all-members email announcement. The awarded images will also be made available for viewing through social media and the catalogue.

The club needs to select 20 of the best images made by members and then enter these by 23 May and APS will do the rest.

Entry: <https://apsauscup.myphotoclub.com.au/>

Contact and information: [John Doody AFIAP AAPS CAPS/b](#) (Chairman) **Closing date: 23 May 2021**

MGPS OBJECTIVES

The Mount Gravatt Photographic Society is a community-based non-profit camera club that is affiliated with the Photographic Society of Queensland (PSQ). The club was formed in February 1967 by a small group of enthusiastic amateur photographers. See <http://www.mgps.org.au/club/about-mgps/club-history> for more details.

The Aims of Mount Gravatt Photographic Society:

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

MGPS Officer Bearers 2021

EXECUTIVES

President	Gary Silk
Vice President	Ian Sweetman
Secretary	Susan McCrory
Treasurer	Chris Seen
Activities Officer	Suzanne Edgeworth
Competitions officer	Bruce McDonald
Newsletter Editor	Paul Mackay
Records Officer	Michael Mitchell
Member # 9	Andrea Ryan

OFFICERS

ZOOM officer	Rodney Topor
Activities Officer	Robert Vallance
Data Projectionist	Rodney Topor
Assistant Projectionist	Bruce McDonald
Digital Competitions	Tony White
Interclub Competition Officer	Suzanne Edgeworth
Assistant Treasurer	Wimal Kannangarra
Competitions Assistant 1	Trudi Aykens
Competition Assistant 2	Lekha Surawerra
Equipment Officer	Gary O'Shea
Librarian	Amanda Williams
Welcome Desk 1	Janet Rowe
Welcome Desk 2	Christine Jull
Welcome Door 1	Ian Hunter
Welcome Door 2	Joyce Metassa
PSQ Liaison	Sue Gordon
Website Coordinator	Kevin Dixon
Hunt and Shoot Coordinator	Sam Fernando
Catering Coordinator	VACANT

SUBGROUP COORDINATORS

Digital Group	Rodney Topor
Monochrome Group	Warren Veivers,
	Cheryl Zwart
Developers Group	Julie Geldard