

ROAD TRIP TO THE NT

By Jeffrey Mott

As with most MGPS members, 2020 was for me a year when travel photography ground to a halt. My trip into the Arctic Circle was deferred to 2021 and then to 2022. With the continued threat of lockdown and closure of state borders, I felt my best chance of getting out and recapturing that sense of wonder you get from seeing something truly amazing was via a road trip in my own vehicle carrying 2 weeks for spare food and water in case of lockdown and not booking anything too far ahead of time. My main plan was to cross into the Northern Territory with a backup of heading to North Queensland if the border was closed. Luckily the border remained open and so began a seven week, 17,000km road trip.



White plumed honey eater at close to minimum focus distance. 600mm + 1.4 TC at f8 1/2000th sec ISO 640

My first stop was 800km West at Bowra wildlife sanctuary near Cunnamulla. This 140km² former cattle station is now owned and operated by the Australian Wildlife Conservancy and, with it's over 200 recorded bird species, is a Mecca for bird watchers and wildlife researchers. Having been closed to visitors in 2020 I was very keen to try and return here after a great trip in 2019. Usually there is basic accommodation but



Map from my Garmin Satellite communicator and tracker that I took along for safety given the lack of phone signals

due to Covid it is camping only now. The daily bird count in the evenings



Rhino R75 pop up hide, ghillie netting and a scrim net around the lens

where we find the largest number of a species seen at one place and time continue but in a socially distanced fashion. One of the wonderful parts of visiting is that everyone is a crazy bird person. With the recent drought breaking rains, bird life exploded across the region, and I was excited to try photographing from a portable hide (rather than my usual walk/sit and shoot technique). Setting up close to a water source, it was amazing how much closer birds came and also how effective it was for keeping flies away. The main negatives were the limited field of view

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and field of shooting, inability to move once set up and the need to use a tripod. The tripod is necessary as any sudden movement will frighten off the birds.

The hide was a bit too effective on one occasion where an emu gave me a fright by walking right up to the hide from the side and peering in.

Being 800km West of Brisbane and half an hour out of Cunnamulla, Bowra is also very dark. Unfortunately, no night driving is permitted due to the risk of injury to animals limited much Astrophotography, although the lagoon with its dead trees is right next to the camping area. I had wanted to try and photograph a deep space object so I set up my



Carina Nebula. 50 x 90 sec exposures at ISO 2000 500mm f5.6 on a Skyguider Pro & Nikon d850



'Barney' the barn owl just before feeding time

equatorial mount, a device that when aligned to polar north or south, rotates opposite to the earth so that stars stay still, and long exposures of the night sky can be taken. The Carina Nebula is one of the largest objects in the night sky and after quite a lot of hunting around to find it I was able to take a series of long exposures to stack in *Deep Sky Stacker* and then process in *Photoshop*.

The last day a Bowra was spent trying to figure out what to do with an injured barn owl that had become stuck on barbed wire overnight. With the nearest suitable vet 3.5 hours' drive away we were able to get a 2ml syringe from the pharmacy in town and slowly feed it a sugar water solution so that it survived long enough to get to hospital at Australia Zoo. Despite being quite unwell it was able to recover and be released back into the wild at Bowra.

After a brief stop at open plains of Longreach where I visited the excellent Qantas Founders Museum and spent some time photographing old cars and pieces of machinery, I continued towards the NT border stopping at Mount Isa. This was probably one of the biggest surprises of the trip as Lake Moondarra (20 minutes out of town) was a great



Lake Moondarra sunset. Nikon 24-70 2.8 + d850 at 58mm 1/60th sec f8 ISO 800

bird photography location and gave me an amazing sunset.

After Mount Isa I was lucky enough for the NT border to be open and I was able to head over and down to Alice Springs via the Devil's Marbles which are a huge collection of large round rocks. Unfortunately, the better formations are non-photography zones due them being sites of religious/cultural significance.

In Alice Springs I spent my time scouting out astrophotography locations in the MacDonnell ranges for returning later with a less full moon and also locations for

photographing wildlife in the excellent Alice Springs Desert Park. After Alice Springs I headed to Uluru / Kata Tjuta National Park. It turned out I had left just in time as Alice Springs proceeded to a snap lockdown due to an infected mine worker transiting through the airport. The challenge of taking unique photographs at such a popular place as well as the restrictions on the visitation hours limiting astrophotography meant I arrived with low expectations. But it is truly one of the most incredible places in the world. Although short relative to the peaks of New Zealand or Switzerland, the way Uluru and Kata Tjuta emerge from the nothingness of the flat scrubland is awe inspiring. I don't think I have ever seen a picture that does them justice. With 7:30 the park closing time and astronomical darkness at 7:27pm it was feasible to do a very rushed photo of Uluru on the road near the sunset viewing area. Kata Tjuta was more difficult. All I could do

was take a blue hour photo then drive for the exit and photograph the stars outside the park before blending them in *Photoshop*. Up to now in my photographic journey, I had avoided *Photoshop* as much as possible. I found it obscure and time consuming and I have always wanted to get out and take photos, not spending a long time processing them. However, it was clear for the photos I wanted to create, that I would have to bite the bullet and develop some blending skills.

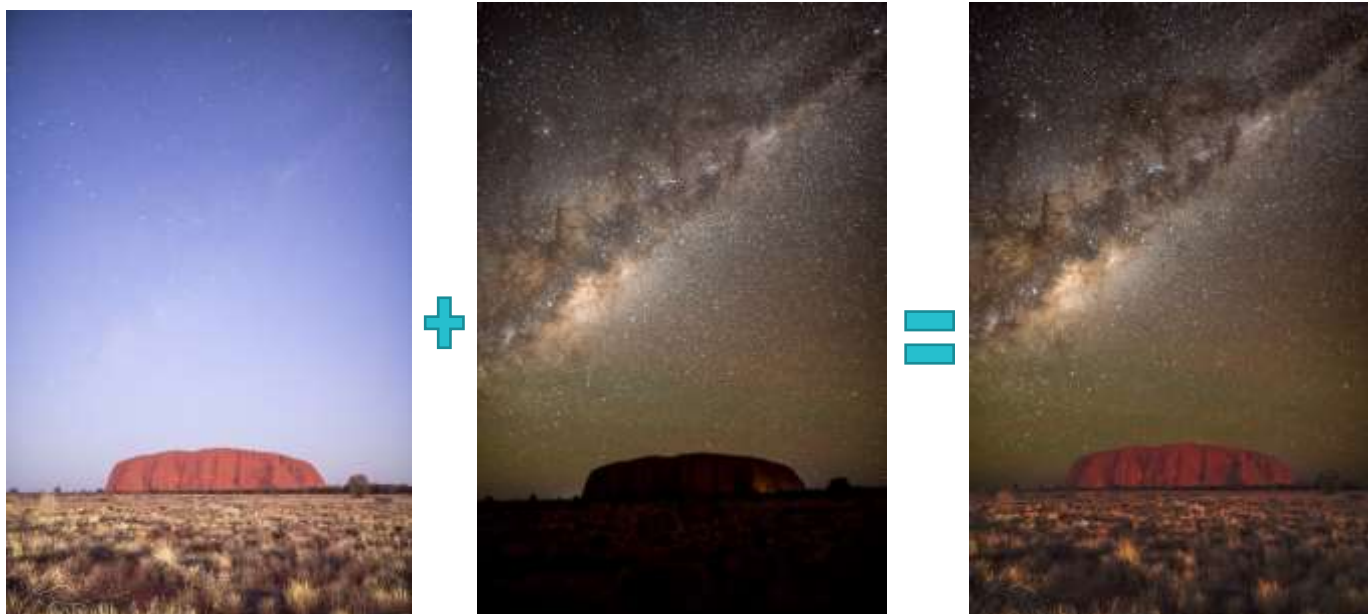
Walpa Gorge at Kata Tjura in blue hour in the foreground d850 + Samyang 24mm 1.4 at 1/2 sec ISO 1600 f4 and stars on Skyguider pro with same lens at f2 ISO 640 120 second exposure. The light here is a cheap electric camping lamp, but a flash is easier to balance if available



Fortunately, there are some amazing resources available, and I would strongly recommend Ben Willmore's comprehensive *Adobe Photoshop CC: The Complete Guide' on CreativeLive* as well as the *PiXImperfect YouTube* channel.

Below you can see the blue hour foreground of Uluru with its faint milky way above it, then a 2-minute exposure on a *Skyguider pro* at 7:27 with the Samyang 24mm 1.4 and then the blended result. I really wished I had more time to get a better polar alignment and fiddle with the focus, but it is really rushed when you have such tight timeframes. The green I believe is airglow.

After Uluru / Kata Tjuta I headed back to Alice Springs which had fortunately come out of lockdown. While the West and East MacDonnell ranges are not as impressive as Uluru / Kata Tjuta, the lack of opening hours





Some of the towering street art in Austin Lane in Darwin. Nikon 24mm f3.5 tilt shift HDR at f11 ISO 100.

made astrophotography a lot easier and less rushed. Because it is so dry two-thirds of the nights were completely cloud free. There were also an amazing number of budgerigars and zebra finches due to the recent rains. Photographically, the landscape was amazing with white ghost gums and wildflowers in bloom, however, I focused primarily on bird and astrophotography as there weren't enough hours in the day to do everything possible.

From Alice Springs I headed North to Katherine and then on to Darwin. The change in weather from the red centre was a real shock, going from a maximum of 14 to a maximum of 36 with the dry desert air being replaced by humid tropical air. Darwin was a real surprise with Austin Lane being the focus of a street art festival having amazing paintings towering over the lane. In addition to the Territory Wildlife Park, I visited Fogg Dam which, while having amazing wildlife, is hard to photograph in because of the risk of salt water crocodile attacks. After Darwin I



Heading through the mist at dawn on a cruise at Yellow Water. Nikon 24-70mm at 70mm 1/200 f5.6 ISO 2800



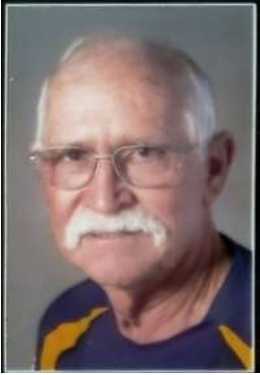
spent 3 nights at Yellow Water in Kakadu. This was an absolute highlight of my trip, the wetlands were teeming with birds and crocodiles, and after over 30 years of tourist boats, they are quite habituated to boats passing by. After one 2-hour sunset cruise I rapidly decided this was the place to photograph and spent a total of 16 hours on the boats over my 3 days. There were raptors having aerial duels, egrets and darters catching fish, buffalos wading through wetlands with cattle egrets on their back and crocodiles fighting for territory. All in the setting of massive lily covered wetland in full bloom. After Kakadu, I started the long drive back to Brisbane and lockdown via Katherine, Tennant Creek, Winton, another excellent day in Mount Isa and Lake Moondarra plus a 4-night stay at Carnarvon Gorge. The gorge is a very dark location at night, suitable for astrophotography, but a dense tree cover obscuring the gorge walls and a long walk with river crossings makes it a challenging but promising location.

All in all it was a fantastic trip and I would highly recommend the Northern Territory and outback Queensland in winter to any lovers of wildlife or astrophotography.

Ward's Canyon at Carnarvon. Nikon 16-35 f4 at 16mm f8 ISO 800 HDR

LIFE MEMBERSHIPS AWARDED

MGPS has for the first time awarded Life Memberships in recognition of the contributions of some highly esteemed club members. We congratulate our new Life Members.



Gordon Dixon

Gordon became a member of MGPS in the 1960s. He held many positions in the club including two terms as president. One of his most notable contributions was to grow the club from 17 to 37 members through writing articles and advertising in the local newspaper.

Gordon is an accredited international judge and has received upwards of 700 - 800 local, national and international awards for his photography. He has mentored many new members through his role in various sub-groups.



Graham Martin

Graham joined MGPS in 1973. He was twice the president and vice president and held numerous other committee positions.

Graham was consistently awarded top honours in A grade prints and slides. Has received local, national and international awards. Graham is an accredited judge and holds AAPS, AFIAP, and PSQA awards. Graham is now serving as the chairperson of the PSQ Judges Executive.



Warren Viewers

Warren has been a member of MGPS since 1980. He held the president's and vice president's positions twice and well as serving as treasurer and competition's officer. He is currently co-coordinator of the Monochrome Group, a position he has held since the 1990s. Warren has served as President on the PSQ Executive Committee. He holds AIAP, FAPS, SSAPS awards along with awards for Monochrome Print of the Year.



David Knell

David was the most experienced professional photographer to join MGPS which he did in 2004, some years after retiring from 49 years working as a photographic printer and then photographer. David provided expert guidance to other members particularly in the print medium. He consistently won Print of the Month and in 2009 won Monochrome Print of the year. *(More photos on page 17)*

CHUNG TIAN TEMPLE PHOTOSHOOT



Photo: Jeffrey Mott

Another enjoyable monthly photoshoot. Thank you, Rob Vallance, for organising the day. We had an amazing club turn out with 25 members joining in for the Friday shoot.



Photo: Gwenda Kruger

We started with one of the Venerable Monks providing us an overview of the Temple and the Buddhist faith. Then Kathy, our Tour Guide escorted us around the grounds, outlining some of the history and significance of the temple grounds. Rob got proceedings underway for us by ringing the Blessing Bell.

First up was the Bodhisattva Hall where Buddhist services and meditation sessions are held. We walked through some of the Chan, Zen and Arhat Gardens. These majestic gardens provided many photo opportunities.

We inspected the magnificent seven-story pagoda. This beautiful building provides a peaceful place as a memorial to many loved ones. We continued our walk through the gardens back to the front of the temple. Enjoying and photographing the statuary and plants in the peaceful ambiance.

After the tour, half of the group headed to Irose Café at Rochedale for lunch and some socialising. While the other half of the group headed back into the temple to capture another wonderful photograph or two.



Photo: Brendan Barker

Brendan Barker



Photo: Swarna Wijesekera



Photo: Margareta



Photo: Ian Sweetman

MONOCHROME GROUP POINT HALLORAN SHOOT

It was a big decision for me to go on this shoot. I am not so good at rising very early so sunrises have not been on my 'to-do' list for a long time. But with Warren also promising to show us a few of his 'secret places' afterwards, I was tempted. I was up by 2.30am preparing a hot drink to take and getting my camera ready in order to put into effect some new knowledge regarding Live view and Live Comp acquired at Cheryl and Warren's Olympus gathering.

First light was at 5.40am and the sky was already a glorious shade of red/pink but lacking in cloud. I can't say that I had great success (always practice what you learn) but as the sun quickly rose banishing the colour from the sky it showed up the beautiful colours of the boats on the beach.



Photo: Warren Veivers



Photo: Margaret Kemmery

Once we had our fill of the boating scenes and cleaned the mud off our boots, we set off in conga fashion with Warren in the lead to one of his 'secret' bush walks. John Doody joined us on this section of the shoot, and I look forward to seeing what his eye and camera lens captured.

By now it was 8.30 am so we retired to Victoria Point's Lakeside restaurant Barcella for a well-earned breakfast before starting out again. Not many people know that in the carpark at the rear of the cinema is a pathway into an interesting bushy setting. I had to remind myself and a few others near me that this was a monochrome outing, so we should make an attempt to get some interesting texture shots. Some of the newer members were

surprised at the different mindset needed to 'see' in black and white.

By now I was completely worn out and although our trusty leaders (Warren and John North) set off for yet another 'secret' location, I bid 'adieu' and headed for home and bed). Thank you everyone for help and tips along the way. *Margaret Kemmery*

PS Margaret missed exploring some locations suitable for monochrome and especially infra-red images in the Thornlands area. John Doody elected to stay here shooting infra-red images with his converted digital camera. The remaining hardy souls stayed with me to visit a bushland area in the upper reaches of Hilliard's Creek, parking our vehicles in a turn-around close to the Cleveland Cemetery. By this time the light was too harsh for serious photography, but I reminded the group that around 3:00-4:00 pm the light was simply glorious.

Eventually, close to midday the remaining stalwarts followed me to a secret small lagoon about 10-15 minutes' walk from my home. It's a location where I've taken literally hundreds of images over the last two years. After seeing Sue Jiang's very impressive I.C.M. images, the remaining members were keen to practice them in this delightful location. Finally, we headed home for lunch and a much-needed rest.

I hope everyone enjoyed the morning as much as I did. *Warren Veivers*



Photo: Warren Veivers

STUDIO MODEL SHOOT

On Saturday 18th August, we had another great club outing organised by Rob Vallance. At Mozzie Studios in Redland Bay, we had access to a small studio, three inexperienced but enthusiastic models in the morning and four for our second group in the afternoon. Catherine, a portrait photographer showed us how to use continuous modelling lights rather than strobes or speedlights, so it was very interesting to adjust to shooting with a much higher ISO and having a harder time overcoming ambient light but being able to see the light in real time and all be able to shoot at once. It was also noticeable how much more comfortable such a setup is for the models.



After an introductory talk we were split up into 3 groups each with access to one model, lighting, white or black foam boards, some props and some posing guides. This gave our small group plenty to work with and experiment with as we rotated to each model station. Given the wide range of focal lengths, angles and props that everyone was using I am sure we all came away with something different.

Our group started with Charles who was not short of a joke or a comment. In fact, the most challenging thing with shooting this wonderful character was timing shots so that his mouth was closed as 90% of the time we were all laughing. His image employed a single modelling light bouncing off the wall to the right. (Nikon d850

+ Nikon 105mm 1.4 at f3.2 1/160th sec ISO 3200)

Marie could be a model if she wanted. She had amazing skin, slim build and worked hard with us to get great shots. In this photo she is walking down an imaginary fashion catwalk before spinning her head to us. We used 2 lights –



one on the wall behind the model so make it white and one coming from above and to the right with a very large diffuser on it. (Nikon d850 + Nikon 105mm 1.4 at f2.8 1/500 ISO 1600)

Tristan was a very well-built young man who we asked to get back into his singlet so that we could emphasise his prominent biceps. The lighting was very challenging as the roof skylights produced a lot of ambient light, so we took turns to hold a black foam board over the model and used a direct light at maximal power from the right. (Nikon d850 + 105mm 1.4 at f3.2 1/500 ISO 800) *Jeffrey Mott*



Afternoon Shoot



Eli & Isaac by Brendan Barker



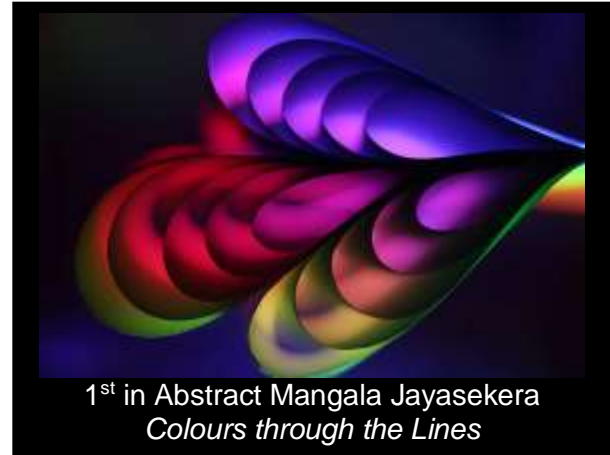
Michelle Coles positions Lily



Lily by Bruce McDonald

	Club	Score
1st	Aspley Camera Club	219
2nd	Mt Gravatt Photography Society	218
3rd	Queensland Camera Group	216
4th	Caboolture Photography Club	212
5th	Photo Arts Club - Tweed	209

Queensland Interclub



OTHER RESULTS		Pts
Patterns in colour (ABSTRACT)	Suzanne Edgeworth	11
Circle the globe (ABSTRACT)	Joyce Metassa	7
Happy chappy (MONO)	Mangala Jayasekera	12
King Arthur (MONO)	Jackie Dawson	10
Stems in a bottle (MONO)	Suzanne Edgeworth	7
Golden green stag beetles (NATURE)	Ann Smallegange	11
Seeing double (NATURE)	Christine Jull	10
Fruits of the forest (NON A)	Susan Chisholm	11
Court jester (PEOPLE)	Geoffrey Hui	11
Prima donna (PEOPLE)	Jackie Dawson	11
Lake edge (SCAPES)	Bruce McDonald	10
Colours (SCAPES)	Julie Geldard	9
Road (SCAPES)	Bob Garnett	8
Edible forest (STILL LIFE)	Michelle Coles	10
Martini with a twist (STILL LIFE)	Geoffrey Hui	9
Memories of Mum (STILL LIFE)	Heidi Wallis	8



CLUB MEETING

7.15 PM WEDNESDAY 13 OCTOBER

At the club meeting on 13 October, we will be showing the awarded images from QIDC as they were not really seen at the AGM.

Suzanne Edgeworth

FROM THE PRESIDENT



I want to thank you all for putting your trust in me and allowing me the honour of being the new president of MGPS.

At the AGM we had a small number of committee members 'retire' from the committee and some fresh faces volunteered to take on the challenge of being committee members.

The previous committee did an incredible job of keeping the club viable during the worst of the Covid related restrictions and the current committee will do it's best to continue with that work.

A club is made up of members and the committee endeavours to make decisions and function in the best interested of its members.

As a member of the club, I assure you that we want to hear from you if you have ideas for activities or improvements and of course let us know if you think we are getting it wrong.

I'm looking forward to working with you all to continue the development of MGPS. Let's get out there and create images.

This month, I particularly thank Jeff Mott for his very interesting article about his travels to the NT. I was quite envious reading it. I also really appreciated Margaret Kemmery emailing me with details of a photographic experience she had through a PSQ invitation. It shows something of the opportunities which are out there. Gary Silk's and Bruce McDonald's annual reports really show what MGPS has achieved through this difficult year.

It was an honour to write up the contributions of our new life members. I thank Andrea Ryan for providing a lot of this information.

I am pleased to be editing the Newsletter for another year and keen to make some improvements. I am currently looking for members to contribute their experiences and images for our feature articles. We are also looking at conducting a survey to garner your impressions of the newsletter and what we can do better.

Thanks again to Bruce McDonald for proof-reading what is a long newsletter this month.

Paul Mackay

FROM THE EDITOR



HUNT & SHOOT

Invitation to take part in Hunt & Shoot 2021

It is time again for the Hunt & Shoot Competition. This is an annual competition organised by your club, aiming at improving your image capturing skills. Competitors are required to take photos for given subject areas/themes within the competition time and location. Captured images (ten) are submitted for judging at the end of the competition period.

This year, the Brisbane CBD on **Sunday 10th October 2021** will be the time and place. The competition will run 9.00 am to 12.00 noon. A location map showing the meeting point will be emailed to you in due course.

Competitors are required to take only two photos under each subject area. Taking many photos and deleting unwanted photos is strictly prohibited and would lead to disqualification.

An independent judge will do the judging. The judge will not be provided with the names of photographers. Winners will be selected for each subject category and the overall winner will be selected from these winners. The overall winner will be awarded the Hunt & Shoot Trophy. The winning photographs will appear in the newsletter and will be shown at a club night. As editing is not allowed and only the image capturing skills are tested, this is a competition for all - experienced as well as less-experienced photographers.

- An empty memory card, a pen/pencil for writing.
- A cable or a card reader (if needed to download photos from your camera).
- Sunscreen for UV protection, hat and water.
- No tripods are allowed to be used during the event. Multiple lenses can be used, but only one camera body allowed.
- Camera assistants are allowed; however, the ideas and photographs must be yours alone.
- Working in teams is cool. Wear your Club name badge during the photo shoot.
- Be there before 9.00 am.
- Collect an entry form from the Event Coordinator between 9.00 am to 9.15 am. The Event Coordinator will provide a briefing on the rules of the competition.
- The entry form lists ten subjects/topics for photographing. Only two jpg photos should be taken for each topic – total number of photos should not exceed 20. **Remember deletion will result in disqualification.**
- When a photo is taken, write down the number of the photo on the memory card next to the relevant subject/topic.
- Be creative, go anywhere within the designated area staying legal and safe. Maintain proper protocols and common sense, especially when taking photos near people. Please note that taking direct photos of people is not required for the competition.
- Hand in your memory cards and completed entry forms for uploading between 12 noon and 12.30 pm.

It is necessary that those attending should give their details before the day of the event. This is to inform you of any cancellation due to unforeseen circumstances such as heavy rain or Covid related issues.

Your Hunt & Shoot Coordinator is Sam Fernando (phone 0422 406 619, Email:

samfernando87@yahoo.com

Please contact him if you want to get further information.

OXLEY COMMON PHOTO SHOOT

Date	Saturday 16 October 2021
Meet Time	06:30 till 09:30
Sunrise Time	05:11am
Meet at	Oxley Common Carpark
Shooting	Birds and other wildlife found in the Common
Challenge	<p>This will be a competition shoot! Two Vouchers will be presented.</p> <p>One for the most colourful bird image</p> <p>The second for the best Raptor image</p> <p>Images must have been taken on the 16 oct 2021.</p> <p>The winners will be selected from those images posted to Facebook in the week after the shoot</p>
Coffee at	TBA
Comments	This is a great bird area with many sightings if you are prepared to walk into the common
Contact	Robert Vallance MGPS Facebook page, MGPS email, Mob 0409593728
Safety	<p>Pathways and tracks may rough and slippery, watch your step</p> <p>Please bring water and keep hydrated</p> <p>Please wear closed footwear, snakes have been sighted in the area</p>

Honours from August Architecture

Street portrait by Lorraine Budeu

This image was taken in a park near Moorooka Shopping Center. I was looking for people with interesting faces who would let me photograph them. This fellow was most obliging and even let me direct him to a couple of different poses... standing, sitting, turning, while I watched where the light was coming from. I used natural light. Earlier I had taken the photo of a shop keeper inside her shop only to be chased down the street after I had left. The woman's husband had decided I wasn't allowed to have her image and made me delete the photo in front of him. My persistence paid off and later in the morning I made the image here. Street photography is a bit of a worry, but I always ask the person if I can take the shot. In post I liked this image in black & white and didn't have to do much to it in **Lightroom** which is my preferred editing program. I really love portrait photography and the more I learn, I see the more I need to learn.



Norwegian Library by Christine Jull

My image of Norwegian Library was taken in Tromso when my husband and I travelled there for a holiday.

Tromso is a very traditional town with old buildings on one side of the fjord and on the other side, the buildings are quite modern. I found the modern library building with its glass walls and curved roof surfaces fascinating as it seemed totally out of place amongst the old buildings. I took the photo at night (the sun set at 2.30pm) with an ISO1600, 1/40 second, f3.5 and 14mm focal length. I had to edit the photo to remove some rubbish on the right side of the building and did some basic colour editing in **Lightroom**.



Flieschers Hotel by Robert Vallance

We visited Norway in 2019 and the image of Flieschers Hotel in Voss shows the roof detail of this historic hotel which has been in the one family since it was built in the Swiss style in 1889. Edited in **Luminar Ai** in colour with high saturation and converted to Black and white.

Apple iPhone 5s ISO 32
@ f2.2 4.15mm S/S
1/1000 JPEG 1.4 MB
IMG 0793 12/10/2019

Fortitude Valley by Margareta Dewilde

Exp 1/125sec, F8, ISO 1600, Aperture Priority, Metering Mode-Centre Weighted, Focal Length 150mm (300mm), Lens Olympus M14-150mm F4.0, Camera- Olympus OMD e5 II

Some friends and I were in the valley practising photography mid-morning and saw this lady who seemed to be oblivious to the outside world. I liked the setup and took the photo.

The photo was taken in colour and changed to BW in Lightroom.





The Triplets by Dotti Harkins

I was staying at the Gold Coast for the Blues on Broadbeach. Every night we would walk home and I would say, "Are we there yet?" "No, not until we pass the three big towers." Our accommodation was a modest building a couple of doors down. It wasn't until later that I had a look at these impressive buildings called the Jewel Residences which are still under construction. I went back later to photograph them, but it was tricky trying not to capture the reflection of the sun in the glass. I would have liked to remove the building on the left in post-production as the judge suggested but I think it gives perspective. Olympus E-M1 Mark III 1/640 sec. f/8 12mm ISO 200

The Greenbank Gentleman by Chris Seen

My first A-Grade honour and a fitting image and subject. It was a lighting session with my mentor, Gary Silk that produced this image. I am fortunate to have Gary as a mentor as his knowledge encompasses both lighting and posing and he is an excellent model. I thought it was an appropriate title though some have suggested it be named "Silvereye".

Sony A9, ISO 50, 100mm, f8, SS 1/250 70-200mm lens. It was shot in colour converted to mono in ***Lightroom***.

There was some debate between us over my editing style, however, this image, as edited, also achieved 1st place in the Salon of Excellence, Non-A Grade Mono, achieving a Silver Medal. It appears that the judges are happy with this image as it is.



Dueling Water Dragons by Robert McFarlane

This photo taken at the Botanic Gardens in Brisbane towards the end of May. Technical details for the photo taken on my Nikon 1 (a small mirrorless camera with a crop factor of 2.7) include my zoom lens set to the equivalent of 180mm, 1/640, sec f4.5, auto ISO 2500. These water dragons appear comfortable with people (I was about 1.5m from the action) and more concerned with each other. I was there for over an hour watching them tussle with each other for a small burst before resting for a long period. I was trying to get an action shot taking over 1000 images using burst mode at 10 frames a second. I was able to get perhaps a dozen images of an acceptable standard.

My closeness to the water dragon helped fill the image and blur the background. The camera held at a low angle near the ground brought the image to their eye level and diminished the impact of the non-natural look of the pavement on which they were fighting. The disadvantage of being zoomed in to fill the frame was when they burst into action - it was difficult to capture all of their necessary limbs to compose a well-balanced image. As ever, it is important to choose a balance between capturing everything zoomed out but losing detail when you crop your photo or getting the detail by zooming in but miss important composition pieces. This may not be so critical for cameras with high megapixels with good light sensitivity.





Windswept by Rosslyn Garnett

I love to photograph sunsets. This was captured on the break wall in Port Macquarie when the sun was setting. I didn't have my main camera with me so I used my smaller Sony RX100 mk2. Settings: f 9, 1/60 sec, ISO 100, focal length 10 mm

This photo has no special processing applied, this is how it was seen. The editing was done in **Lightroom** and finished in **Photoshop** - levels and curves.

Guggenheim Museum Bilbao by Geoff Hui

Frank Gehry is one of my all-time favourite architects and the Guggenheim Museum Bilbao typifies his genius as a designer, creating a spectacular sculpture-like building that has attracted visitors from around the world to Bilbao to see and experience this magnificent building.

My image of the Guggenheim Museum Bilbao was taken from the opposite bank of the Estuary of Bilbao just prior to sunset.

In **Lightroom**, I adjusted the exposure, highlights, shadows, whites, blacks, white balance and lens correction before transferring to **Photoshop**. There I selected the building from the background and river to create a masking layer. The water and sky were smoothed out using the motion blur filter. To focus and create a better separation of the building from the background I decided to transform the image into a sepia monochrome using **Silver Efex**. Further dodging and burning were done on the file to create a more contrasting image.



The Plant Eater by Bob Garnett

The small grasshopper was caught eating plants in my garden. After a cooling off in the fridge it was placed in an ultrasonic cleaner for two minutes to remove dirt collected on the body.

It was focus stacked with 20-micron steps between images and a three second pause between each step to allow camera settle time. All raw images transferred to **Lightroom** for editing. Images were exported as tiff images. These images divided into seven sub stacks of ten images. Each sub stack was then focus stacked separately in **Zerene** using both P Max and D Max systems. Each sub stack could be edited from P Max to D Max using individual images. All final images from each sub stack

were then focus stacked again to produce the final clean image. This image was transferred into **Photoshop** for curves or levels to finish.

Canon MkIV Lens 100mm macro–Canon twin flash f8 ISO 100 70 Images small LED fill light

King of the Beach by Heidi Wallis

This image was captured at Australia's only legal beach race "Motorcycle Beach Races" held annually at Grasstree Beach south of Mackay. The widely popular race attracts up to 5000 spectators who line the foreshore to catch all the action and to see who will be crowned "King of the Beach".

I particularly enjoy the challenge of panning photography and with an event like this there's all the usual obstacles to avoid such as marshals, flags and other spectators. This image is of the four-time winner Damien Koppe.

Canon 90D, EF100-400mm f/4.5-5.6L IS II USM @ 278 mm, f7.4, 1/160



St Mary's Star of the Sea Cathedral by Jeffrey Mott

This photo is of St Mary's Star of the Sea Cathedral in Darwin, shot at sunset with Nikon D850 + Nikon 24mm f/3.5 tilt shift. I had been wandering around Darwin shooting architecture but as soon as I saw the backlit stained glass, I knew that this was what I wanted. It is a composite photo with elements taken over five sunsets, with the main photo at f/11 1/2 sec ISO 100.

I had been struggling with how to tell a story with a building and decided that one way would be to do so by the people passing in the street. All up I probably shot 200 photos of the church and passersby in different positions but liked the aboriginal lady and the largish caucasian man in the yellow Australia t-shirt talking on his phone. These two seemed to tell a story of the diverse elements that make up the NT.



From the AGM – Life Members



Warren Veivers with Gary Silk



Gordon Dixon with his son Gwyn



Graham Martin with Gary Silk



David Knell with Gary Silk

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.

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	Ian Sweetman
Vice President	Brendan Barker
Secretary	Susan McCrory
Treasurer	Michelle Coles
Activities Officer	Suzanne Edgeworth
Competitions officer	Margareta Dewilde
Newsletter Editor	Paul Mackay
Records Officer	Michael Mitchell
Member # 9	Andrea Ryan

OFFICERS

ZOOM officer	Rodney Topor
Club Activities Officer	Robert Vallance
Data Projectionist	Rodney Topor
Assistant Projectionist	Rick O'Shea
Digital Competitions	Tony White
Interclub Competition Officer	Suzanne Edgeworth
Assistant Treasurer	Chris Seen
Competitions Assistant 1	Trudi Aykens
Competition Assistant 2	Janet Rowe
Equipment Officer	Rick O'Shea
Librarian	
Welcome Desk 1	Dotti Harkins
Welcome Desk 2	Christine Jull
Welcome Door 1	Joyce Metassa
Welcome Door 2	Russell Dickson
Welcome Door 3	Joni Keenan
PSQ Liaison	Sue Gordon
Website Coordinator	Kevin Dixon
Hunt and Shoot Coordinator	
Catering Coordinator	VACANT

SUBGROUP COORDINATORS

Digital Group	Rodney Topor
Monochrome Group	Warren Veivers,
	Cheryl Zwart
Developers Group	Julie Geldard
Inter/National Group	John North

Results from September – High Key

	PRINT COMPETITION judged by John Lomas			
Member name	Open Image	Set Image	Points	Points YTD
AB Grade Print				
Trudi Aykens	Merit	Credit	15	45
Dorothy Harkins	Credit	Merit	15	54
Gary (Rick) O'Shea	Credit	Credit	12	12
Janet Richardson	Credit	Credit	12	39
Robert Vallance	Merit	Merit	18	57
A Grade Print				
Geoffrey Hui	Merit	Honour	21	66
Michelle Coles	Credit	Merit	15	15
Bob Garnett	Merit	Merit	18	42
Hector Beveridge	Credit	Merit	15	54
Chris Seen	Credit	Merit	15	36
Lekha Suraweera	Merit	Credit	15	45
Suzanne Edgeworth	Merit	Merit	18	30
Eligia Sword	Merit	Merit	18	60
Paul MacKay	Honour	Honour	24	54
Heidi Wallis	Honour	Credit	18	51
Susan Chisholm	Credit	Merit	15	39
Bruce McDonald	Merit	Merit	18	30
Joyce Metassa	Credit	Credit	12	42
Roslyn Garnett	Credit	Credit	12	45
Liann Haaima	Merit		9	39
Swarna Wijesekera	Credit	Credit	12	42

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.

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>

B Grade Digital	DIGITAL COMPETITION judged by John Blessas			
Member name	Open Image	Set Image	Points	Points YTD
Shania Mitchell	Merit	Honour	21	42
Christine Jull	Honour	Honour	24	54
Margareta Dewilde	Credit	Merit	15	51
AB Grade Digital				
Trudi Aykens	Merit	Credit	15	45
Dorothy Harkins	Honour	Honour	24	51
Gary (Rick) O'Shea	Honour	Merit	21	57
Janet Richardson	Credit	Credit	12	39
Brendan Barker	Merit	Honour	21	36
Margaret Kemmery	Merit	Honour	21	42
Gwenda Kruger	Credit	Credit	12	24
Robert Macfarlane	Merit	Merit	18	54
Sharon Puata	Merit	Credit	15	45
Hazel Sempf	Credit	Credit	12	42
Lorraine Burdeu	Merit	Merit	18	51
Russell Dickson	Credit	Credit	12	27
Robert Vallance	Credit	Credit	12	36
Michael Mitchell	Credit	Merit	15	48
A Grade Digital				
Geoffrey Hui	Merit	Merit	18	60
Michelle Coles	Merit	Merit	18	45
Bob Garnett	Merit	Merit	18	45
Hector Beveridge	Credit	Merit	15	39
Chris Seen	Merit	Credit	15	42
Lekha Suraweera	Merit	Honour	21	51
Suzanne Edgeworth	Credit	Merit	15	51
Eligia Sword	Honour	Honour	24	54
Paul MacKay	Merit	Honour	21	36
Heidi Wallis	Credit	Merit	15	48
Sam Fernando	Credit	Honour	18	48
Susan Chisholm	Merit	Merit	18	42
Bruce McDonald	Honour	Merit	21	36
Mangala Jayasekera	Merit	Credit	15	45
Rosslyn Garnett	Credit	Honour	18	30
Jefferey Mott	Merit	Merit	18	54
Liann Haaima	Merit		9	36
Swarna Wijesekera	Credit	Honour	18	42
Shuying Jiang	Merit	Honour	21	33
Cheryl Zwart	Honour	Credit	18	57
Michael Keenan	Honour	Merit	21	36
Priscilla Gibbs	Merit	Credit	15	45

CLUB COMPETITION SCHEDULE 2021

Set subject	Entries due	Judging date	Description
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 <i>Member handbook</i> number 6.1 page 11.
Open	8 Dec 2021	26 Jan 2022	An image of any subject or genre

MEMBERS ACTIVITIES

My journey into photography takes me to many places and situations where I would not normally venture. This weekend was one such adventure. I had responded to Ralph Brown's (PSQ) invite for photographers to attend the Rocklea Showgrounds for a Motor Expo. I am not 'into' cars but after speaking to the organizer, Doug, Secretary of the Chrysler Owners' Club of Qld, decided to give it a go. Doug spoke about his love and enthusiasm of the Chrysler motor car and its' diminishing availability that has made it impossible to hold a motor show in its' own right and to put on an expo had joined forces with vintage and historical owners of all kinds of transport vehicles.

Indeed, the variety of working engines, penny farthings (who knew there were so many?) beautifully renovated cars and wagons and equally interesting owners made it a delight for myself and Janet Richardson who accompanied me. It is rather a daunting task to be faced with hundreds of vehicles with the purpose of presenting a few photos for Doug to use for media purposes. What to choose? Fox tails on antennae, polished wooden floored utes, chrome fittings and amazing upholstery vie for attention and yes, the cars themselves.

I didn't recognise any other photographer from our club which was very surprising.

I must admit, I had a very enjoyable few hours chatting with enthusiasts. There is no monetary reward for these community events but the ability to give back to these organisations by way of my photography is reward enough and I encourage MGPS members to join in or offer their services and along the way gain in skill and confidence.

Margaret Kemmery



UPDATES

MEMBERSHIP FEES DUE

Members - As of 1 July, memberships are due for renewal

Could members please deposit to the Club bank account and add your surname as reference. Full \$50 / Concessional (Blue Card) \$25 / Spouse of FULL Member \$30 / Associate \$35 (U18)

Bank details: Mt Gravatt Photographic Society Inc BSB 064-118 Account 10054613

Thanks, *Chris Seen Assistant Treasurer*

AGM REPORTS

PRESIDENT'S REPORT 2021 by Gary Silk

Welcome one and all to the AGM of 2021 and thank you for your attendance.

To start with, a big thank you to the Management Committee and Office Bearers; a more detailed thank you will follow.

The Club has survived a year which was a challenging one to say the least. We have come to the meeting tonight as a robust and vibrant club. Although we have lost some members during the year, at the same time it has been heartening to see new members joining up throughout the year. As the Treasurer will show, we end the year in a secure financial position, which is always a good thing to hear.

We have had various workshops and outings that we were able to conduct when Covid restrictions allowed. There will be more to follow. The strong financial position enabled the Club to offer subsidies for these and other costs.

The Club has endeavoured to offer a semblance of normal club activities where possible. We can only hope this becomes easier as the coming year progresses.

The following is my report of the year just passed. My apologies if any salient points were overlooked. I will be combining all last year with this year in this report, so as to show the journey that the Club has been on.

1. Early last year we had to cease in-person meetings for obvious reasons. To be able to continue some semblance of Club life, the Committee decided to join **Zoom**, along with countless millions around the world. Because of government restrictions, the Hall owners were unable to allow in-person use of the Hall. **Zoom** allowed us to have virtual meetings on our various devices. We continued this until it was deemed safe to have face-to-face meetings, earlier this year. The various subgroups that were able to do so also utilised **Zoom**. These and Club meetings were, and are still, being held under our Covid Plan lodged with the Hall owner, observing whatever government restrictions apply at the time.
 2. During the **Zoom** only era, we were only able to have Digital Competitions. Because of our use of **Zoom**, judges were able to be accessed from around Australia, thus opening the Club to a far larger pool of Jjudges than was possible previously. Our monthly presenters were also sourced from around Australia, which benefitted the Club enormously. Thanks to Trudi for finding the judges and Suzanne for sourcing the presenters.
 3. When we were allowed to have in-person meetings again, the Committee made the decision to trial having a dual system of judging. This involved recording the digital judging and posting the recording on our **YouTube** channel, thanks to Rodney Topor and Tony White, while we then had the print judging in-person at the Hall.

It was here that another innovation was introduced by the Committee in having a digital copy of the print entry, submitted at the same time as the print. The digital copies were collated and shown via data projector on the judging night, to enable members to view the images clearly. Thanks to Tony and Rodney once again.

Following feedback from members regarding how they missed having digital and print judging on the same evening, the Committee have tried, where possible, to have both judges present their results on the same evening. We still us **Zoom** for digital judges who reside away from Brisbane.

4. In response to the decline in the number of print entries each month, discussions were held with the various members, both new and existing, as to what may be the cause. The consensus was that the requirement to matte and mount prints, as well as the perceived complexity of this was putting people off the print competition. After a long debate by your committee, the following was decided: those who preferred to mount prints were at liberty to do so, following the previous Club guidelines regarding print size etc; those who chose not to mount, would be able to enter unmounted prints with a maximum size of A3. Sleeves for this purpose are supplied by the Club. This has only been in operation since the beginning of the new Competition year, and I look forward to this being taken up by more members.

5. To reduce the handling of cash in these less than optimum times, as well as reducing the time spent by the Treasurer counting and banking said cash, the Club entered the 21st century and adopted **Square Pay**. Members need only tap the white square to pay entry fees, annual or joining fees and any activities and items requiring payment. Thanks to Chris and Susan for making this a reality.
6. I asked the Committee to consider whether the \$15 joining fee was still needed. In the past it had been used to defray the cost of printing the booklet containing the rules and regulations of the Club. As this information is now easily accessible on our webpage, the decision was reached to remove this impost.
7. During the **Zoom** Only Era, the Club fees were capped at \$5 for all members. This was decided on as the appropriate response when we were unable to have full Club activities and was to continue until meetings could be resumed in 2021. Dues for '21/'22 remain as pre-Covid at \$25 (Concession) and \$50 (non-concession).
8. To take full advantage of our **Zoom** subscription, the monthly Management Committee meetings are now held via **Zoom**, which has proven to be a great time saver.
9. One of the most pleasurable decisions that I took part in was the introduction of the Life-Time Membership Award. As I have mentioned before, this is to recognise long term members for their service to the Club and fellow members, as well as the photographic community in general. Thank you to the Committee for getting this off the ground.
10. We now have an official Club t-shirt, which several of us have purchased and eagerly await their arrival. Thank you, Chris, for facilitating this. This will give members on outings a discernible presence and, because of the colour, you will have a wearable grey card.
11. The Club has been active in various competitions over the last year, including River City, QIDC, the Australia Cup (where the Club received 4th place) and the Glennie Memorial Nature Salon (where we were placed 5th against Clubs from around the world).

Recipients of awards and recognition include Chris Seen, Bruce McDonald, Ann Smallgenge, Jefferey Mott, Cheryl Zwart, Susan Chisholm, Christine Jull, Geoff Hui, Joyce Mettasa, Krishna Prasad, Robert Vallance, Paul Mackay, and my apology to those who, because of my poor filing system, I have missed mentioning. You have done the Club proud.

As you are aware, this is my final term as President of the Club. It has been an honour to be at the helm during what has been an 'interesting' time.

The running of the Club would not have been possible without the invaluable help of the following members:

- Susan McCrory, who stepped into the breach to be our Secretary (sorry to have dropped you in the deep-end this year) – you have proven your worth time and time again, and I hope you recover from your illness soon.
- Thanks to Chris Seen for keeping the books in order and everything ship-shape and paid for.
- An especial thanks to Suzanne Edgeworth, the fount of all knowledge pertaining to the Club. This also applies to Andrea Ryan who was always there when needed.
- Thank you, Bruce McDonald, for looking after the Competition entries so expertly. Also, a big thanks for your writing skills when things needed to be set out clearly so all would understand the message.
- A huge thank you to Paul Mackay for your outstanding efforts as Editor of **Exposure**. The newsletter is a delight to read from 'cover to cover'.
- Thanks to Michael Mitchell for keeping the records – a job well done.
- Thanks to Ian Sweetman for taking on the role of Vice-President, as soon as he recovered from a bout of the Covid. He has agreed to take on the position of President at short notice and I look forward to being a member of the Club under his stewardship.
- Rodney Topor has once more been of sterling service as the Room Officer and Data Projectionist.

I draw your attention to pp 12 of the last newsletter where the list of Office Bearers for 2021 is to be found. You will find there the names of all those who deserve the thanks of the Club Members.

The only ones missing from the list are you, the members. Without your continuing support over the last year, we would not be here tonight. Each one of you deserve a pat on the back. I wish you the best for the year ahead.

In conclusion, I would like to say one thing: thank you MGPS.

Annual report: Competitions

by Bruce McDonald

The past year has seen a marked decline in the number of club competition entries, no doubt as a consequence of COVID restrictions and the resultant cessation of the print competition from July to December 2020. The competition year saw 244 print entries (438, 2019-20) and 887 digital entries (1064, 2019-20) in the monthly competitions. Our annual competition was restricted to digital images only with a total of 50 images being submitted across B Grade, A/B Grade and A Grade. These are in addition to the 887 images above.

Once print entries resumed in January 2020, we averaged slightly more than 40 entries each month with the Open theme (January) being the most popular with 52 entries and Abstract (May) the least favoured competition with 33 entries. There were 2 Acceptances, 96 Credits, 109 Merits and 37 Honours in these competitions.

In the digital space the monthly competition continued unconstrained by COVID19. The use of online technology enabled judges' assessment and feedback to be recorded in-lieu of face-to-face meetings. Once face-to-face meetings resumed there was a mix of both online and face-to-face digital feedback. Where online feedback was provided by remote judges, members expressed a preference for these to be delivered at the regular judging night rather than via YouTube at some other time.

Of the 887 digital entries there were 44 Acceptances, 347 credits, 333 merits and 162 honours. There were three out-of-category entries in the Song/Film title theme, but these are not included in the count total. Approximately 80 entries were submitted each month with the most popular theme being Looking Down (100) and the least popular themes, apart from the Open, being Abstract (74), People (76) and Shadows (78).

Guidelines for the award system now provided to judges appears to be providing improved consistency in judging feedback although we can always expect some subjectivity. While some clubs use a three-level award system we have retained four levels with clearer definitions that have seen results move towards the credit, merit, honour end of the scale. We retain the out-of-category description.

Congratulations to those members who secured an upgrade to their competition grade. There were two B graders moving to A/B and four A/B graders moving to A grade.

Several modifications to competitions were canvassed by the committee during the year. Analysis of competition entries by A-Gold members had declined to an unsustainable level, partly due to the smaller cohort of A-Golders and partly due to their voluntary commitments. After consultation it was decided that, commencing with the 2021-22 year, the A and A-Gold grade competitions would be combined, however, A-Gold would continue to exist as a club grading.

As a temporary arrangement we asked the print judge to select the print image of the night so we could reduce member's mingling around the display boards to vote for the print of the night, another COVID driven outcome. In addition, judges were asked to select the print and digital image of the night from the "set" category only. It was also decided to trial a change to the requirements for A/B, A and A-Gold to allow them to submit un-mounted prints. B Graders could already do this. The club has provided sleeves for use in submitting unmounted prints and it is hoped that, therefore, more members will participate in the monthly print competitions.

Another significant change was the introduction of projected digital images of member's prints submitted in monthly competitions. This was introduced to enhance the viewing experience on judging nights.

The Club continues to enter local, national and international inter-club competitions. In the past twelve months we entered the 40th Glennie Nature Salon (April 2021), Australia Cup (May 2021) and the Annual Interclub Competition with significantly improved results compared with the previous year's competitions. While we were ranked ninth (down from second last year) in the Annual Interclub Digital Competition, Heidi Wallace received a first place in the non- A Grade Open category and Chris Seen a second in the Action Category.

The annual Glennie nature competition saw Mount Gravatt Photographic Society improve from 15th to 5th out of 66 participating clubs from around the world. Club members Cheryl Zwart and Jefferey Mott achieved “first in category” awards while Ann Smallgange and Susan Chisholm were recognised with merits for their images.

In this year’s Australia Cup, Mount Gravatt achieved a bronze medal and fourth position (an improvement from 14th in 2020) with a score of 360. It appears there were fewer clubs (73) from across Australia participating this year, but still, an outstanding result. Let’s hope that in 2021-2022 the club can further enhance its standing in these interclub competitions.

Monthly competitions are a key club activity, and their operation would not be possible without the input of many members. In particular, I would like to acknowledge the critical roles played by Tony White in managing the Club’s online entry system and Rodney Topor in co-ordinating the recording of judge’s online feedback and the projection of images. It is also important to note the outstanding role played by Michael Mitchell in maintaining the competition results which are used to determine club awards and member upgrades.

We must also acknowledge the contribution of judges, both from Mt Gravatt and all other clubs. Their role can be thankless at times but without their input we would not be able to sustain such a vibrant competition schedule. Trudi Aykens played an important role in engaging most of our judges early in the year, and her persistence in this task is acknowledged.

The past two years as Competition Officer has been rewarding for me and I’d like to thank all members for their support during this time.

MGPS MARKET PLACE

You can advertise relevant items for sale or items wanted here. Just email newsletter@mgps.org.au