



EXPOSURE

CAPTURING THE LITTLE THINGS IN LIFE

By Cheryl Zwart



Photography was not my first port of call when I was growing up. I did have a box brownie, and most of my photos were headless or minus the subject. In other words, it didn't seem a career worth pursuing.

After working in the graphics industry for many years, and adjusting other people's images on a regular basis, I thought it might be time to pick up a real camera. My friend Denise McMillan and I decided to take the leap and attend a meeting at MGPS, where I heard about a beginner's meeting at the club. Julie Geldard and Ann Ingham took me into the wonderful world of photography and taught me many basics that would become my staple diet. After experimenting with a camera and

growing in confidence of how it worked, my photos showed people with heads and things started to come together.

Jumping through the years, comes to where I am today with photography. I have a passion for the little things. Macro interests me, and I'd like to take you on my journey of how it started. One day in the garden I saw a mosquito. Little did I know that this little thing would change my view on how I saw things through the lens. When I viewed the image on screen I was astounded by the fine detail in a mosquito. The one pictured is a boy! They don't bite and, who would have thought that I would be able to tell the sex of these little things that we swipe.

I thought then it would be a great time to ask for help to take even better images. Enter Eligia Sword. Eligia gave me great hints and solid tips on how to get a great photo of the tiny things. I did a lot of photographing with Eligia and Liann Haaima and things started to come



together. You know you are strange when you get emotional at the sharp capture of a jumping spider's eyes.

I mention the above people to indicate how much help there is in a club. There are so many others who have helped me in my endeavour to capture an image. Don't ever be afraid to start photography or to make mistakes on your journey.

Today, a lot of my images are taken in my yard, the ones shown here are all from my backyard. There are so many creatures in a suburban backyard, if you grow a mixture of plants. I am not sure what is more of interest to me, photography or entomology. And no, I'm not a gardener, my husband is, and he sometimes listens when I request an area not to be pruned, because it is currently housing a nursery.

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When I say I like the little stuff, it is often 1mm in size, and yes I am close to my subjects, even wasps.

Recently, I saw a wasp squashing up a caterpillar, the wasps then carted this back to the nest and fed the larva who would be capped after it was nice and fat ready to be reborn a wasp. Look closely at the third image, it shows the larva. Same colour as the nest.

Spiders were never one of my favourite creatures, until I saw one up close. Those eyes will get you every time. Remember that the eyes are the focus of a macro shot.

This is the first spider I looked into the eyes of, I did take this at Mt Coot-tha, but have found many in my garden as well.



Probably one of my favourite bugs is the Lacewing bug which looks quite pretty as an adult, but I prefer the nymph stage. The ugly one is sometimes called an antlion.

Many will have seen these little white eggs on stalks, I never thought I'd see one hatch. The first nymph I noticed was stage 3 where it looked like a speck of dirt on a bush, and it moved. It is known as a trash bug because it eats so many aphids and then puts the corpses on its back. A winner for the garden. Then one day I saw them hatch and I had my grandson running around the yard looking for white dots on stalks, he was very helpful.



The assassin bugs in the yard pack a bite and start off quite small. They become quite useful in the garden by killing off the bad stuff. Sadly, they also eat the good things, but the good outweighs the bad. Most of my bug images consist of births, deaths and marriages.

And then there is the funny stuff. The plant hopper family come in all shapes and sizes. They are primarily plant eaters, but the fancy ones don't seem to do any damage.

This little lantern fly nymph reminds me of a little croc, while the Green horned leafhopper reminds me of a little bull.



Finally, we all know a red ladybug, but the ladybird nymph is so much more useful. They kill large numbers of aphids.

What a joy to see a ladybug hatch. This was a yellow one but same principle. Some images you will

never use for a competition, but the viewing of something amazing can be seen through a lens. Sometimes I just use a lens as binoculars for seeing something I can't otherwise see.



There are so many creatures that I now spot in the garden, but occasionally I take another subject, reflections of waterdrops. Some people take flowers with macro, for me it's bugs, there is an amazing world before you with the macro lens.

Questions I am asked. Do I photostack? No. There often isn't time with my subjects. Bugs can be quick movers. Do I pin the bugs? No! I never hurt my models. The only model I have hurt was a cockroach who I found eating a tomato in the kitchen. Once it had posed for my photos, I bundled it up and fed it to Denise's lizard.



I shoot with Olympus 60mm macro lens and flash. I sometimes use a Raynox DCR250 2.5X Super Macro Lens, depending on the subject. I always handhold my camera. If you saw me taking photos, you would wonder what I am doing. A lot of my shots are one-handed as I pull back branches with the other hand. Better with two hands and nice and steady as you start your adventure.

Macro photography is very unforgiving and getting your object on one plane (horizontal), gives you the best chance of getting your subject all in focus. So, moving your feet is the best option, but little creatures don't usually sit on the end of a twig posing for you. It is often a good idea to buddy up with somebody, to hold bushes back

for you to get your shot and visa versa. Don't worry if you get a lot of deleted shots, it gets better, and the moment that you get a spider's eye in focus, you might cry too.

I use an Olympus EM1, I always have a macro lens on this camera with a flash attached. That moment a bug moves, needs to be caught immediately. I pretty much always use Auto Focus (I do have a manual option, I can flick to if I need), F-stop between 11-14, 1/250 sec. I use ISO 640 just because it works for me in dark spots. With the water drop pic I actually used a monopod, it wasn't moving, and I manually focused. I took a few shots of this one before I got what I wanted.

I watch random YouTubes. My knowledge base has mainly been tips I have learned from club members.

So I challenge you to get up close and personal with the creatures you would often walk past, there is a world beneath the leaves. Most of all have fun!! Mistakes mean you learn something.

MGPS Member Successes

2022 PSQ Salon of Excellence (Digital)

Jeffrey Mott – Social Documentary **First Place** and 1 Acceptance, Nature – 3 Acceptances, People – Acceptance, Mono – Acceptance, Colour – Acceptance.

Sue Chen – Social Documentary **Third Place** and 2 Acceptances, Nature – 3 Acceptances, Mono – 2 Acceptances, Colour – Acceptance.

Paul Mackay – Nature – Acceptance, People – Acceptance, Mono – Acceptance, Colour – 3 Acceptances

Geoffrey Hui – Nature – 2 Acceptances, Colour – 3 Acceptances

Swarna Wijsekera – Social Documentary – Acceptance, People – Acceptance, Mono – Acceptance

Chris Seen – Nature – Acceptance, People – Acceptance, Colour – Acceptance

Ian Sweetman – Mono – Acceptance, Colour – Acceptance

Michelle Coles – Colour – Acceptance

Brendan Barker – Non-A Grade Travel – Acceptance, Non-A Grade Colour – 2 Acceptances

Robert Vallance – Non-A Grade Travel – Acceptance, Non-A Grade Colour – Acceptance

MGPS scores well in the Interclub Nature Competition (Digital)

Ten clubs entered with a very high standard of entry judged by Gary Cranitch, an accomplished photographer.

Category	Member	Image title	Points/ Place	
Birds	Jeffrey Mott	Reef fish lunch	20/ 1st	MGPS came first in the diversity section which is the highest score through all the categories.
	Paul Mackay	Exuberant tawny grass bird	18	
	Hector Beveridge	Down a bit aaah	13	
Botany	Susan Chisholm	Fungi family	13	MGPS placed second in the aggregate scores
Invertebrates	Cheryl Szwart	Exercise time	20/ 1st	
	Ann Smallegange	Golden green stag beetles	16	
Landscape	Rosslyn Garnett	Mendenhall glacier	11	
Mammals	Geoffrey Hui	Piggyback	18/ 2nd	
Other nature	Robert McFarlane	Dueling dragons	13	
	Christine Jull	Seeing double	12	

FROM THE PRESIDENT



It was with great to see a light supper return to meetings last week.

Attending meetings is much more of a social event when you have that opportunity to have a chat and catch up over tea/coffee and a biscuit.

While we are enjoying ourselves, we need to be aware that Covid hasn't gone away, and that flu season is heading our way.

Please try and remember to maintain basic precautions such as hand sanitiser and social distancing by spreading out during the breaks and staying away if you feel unwell.

A club is a group of people and we all need to be considerate of the health and well-being of the other people in our club.

Ian Sweetman

FROM THE EDITOR



I wish to express the Club's **condolences** to a long-standing club member, Lyn Fedrick on the passing of her husband, Howard. Please keep Lyn in your thoughts and prayers.

This month, I thank Cheryl Zwart for her excellent feature article on Macro Photography. Cheryl gives us some excellent insights into what inspired her and how her journey progressed.

The club achieved some excellent results in PSQ's Salon of Excellence. This is a great place for new club members to start off entering external competitions.

As usual, I always welcome short articles, pieces of news as well as suggestions. Please send these to **my new email** newsletter@mqpsinc.onmicrosoft.com

Paul Mackay



PSQ A Grade Social Documentary 1st Jeff Mott – Unwise Crossing

City Dawn Photoshoot

Twelve club members gathered beneath the Story Bridge in the predawn gloom tripods ready to capture the emerging light. Ian Sweetman and Rodney Topor provided a lot of helpful advice. It was great to see new members including Bill Van Diest mixing with several long-standing members. The light did emerge but not with the hoped-for sunrays and reflections of the glass buildings. Thanks, Rob Vallance, for your excellent organization.



Paul Mackay



Hazel Sempf



Bill Van Diest



Ian Sweetman



Robert Vallance

Monochrome Print Meeting

The mono group took a break from zoom meetings and met face-to-face at Pinnacle Framing on Compton Road to learn a lot more about framing our prints. The business is run by our own Peter Bargh. We were a group of approximately a dozen and had taken prints with us for critiquing by Warren later in the evening.

Peter took us in small groups around his premises to show the machines and tools he uses to perfect the framing. Probably the most expensive is the amazing cutting machine that works on air pressure. At a cost of \$65,000 it can cut any design you can dream up. Then there is a cold vacuum press for adhering print to board for certain gsm (weight) paper.

Peter moved on to frames. He is not a lover of composite frames which eventually splinter and separate and can result on prints falling off walls. For timber ones the mitre machine and 'V' nailer (underpinning) are used which seamlessly cut and join. Art (plain 2mm) glass is cut on a vertical cutter. All is assembled on the cutting bench.

Who knew that if you live near the sea you should not use wire to hang? Also, most of us were surprised to hear that the mats move; expanding, shrinking over time so do not tape all around the print, just at the top. For this 'Filmoplast' a Japanese tape is best as it never dries.

With coffee/tea in hand we settled in to hear Warren Vievers critique our images. He is a member of The Fine Monochrome Print Group and brought some very interesting images along. Some were on two sheets of 10"x8" glass. It gets a bit technical here, but it involves printing a negative and behind the negative is a sheet of black glass which gives a partial positive print.

Warren showed some of his work using composite images, one taken on old slide film and the other taken 30 years later. He replicated what the old film makers did in the darkroom. He spoke of the cost of developing 'wet plate' collodion prints. Find more about this process on Google and YouTube.

Warren is working on a series of lith prints involving long exposure in developer and split tone. If you are interested in this kind of photography, please speak to Warren. Thank you to Peter and Warren and thanks too, to Cheryl for arranging it.



Margaret Kemmery.



JUNE PHOTO SHOOT – HELICOPTER OVER BRISBANE

Where	Meet at V2 Helicopters Hanger 219 Qantas Ave Archerfield Airport
Date	Saturday 18 June 2022
Cost	\$140.00 - Link to trybooking https://www.trybooking.com/BZKNF BOOKINGS CLOSE ON 4 JUNE
Times	1:00PM to 4:30PM
Shooting	Brisbane CBD, River and Mount Coot-tha from a doors off helicopter
Challenge	This month we are shooting aerial images from a V2 Robinson R44 helicopter
Notes	Due to time constraints this shoot will be limited to 15 people. and booking will close on the 4 June 2022 Bookings will be made using the Try Booking App using the attached link. Weight can be a problem so when booking you will be asked your weight, and you will be weighed and loaded to provide the best weight distribution for each flight
	The R44 is a small lightweight helicopter which will carry three passengers so all will have a “window” seat and with the doors OFF there will be no obstructions to a clear shot from any seat. V2 are hoping to be able to use two helicopters flying alternatively.
	The flights will be subject to suitable weather, if we are unable to fly on the day we will be able to make alternate arrangements. All flights over the CBD are subject to Air Traffic Control permission the company will contact them to ensure we get the best available flight path but it may differ on some flights. Flights will last approx 15 to 20 minutes commencing at engine start. If we have not completed our flights by 4:30PM we will complete them on an alternate date
What to bring	Camera, (it must be attached to your body) lens, wide to medium, not telephoto. Warm tight-fitting clothing and glasses taped to a band around head
Safety	Ensure you have a charged battery in your camera. Don't try to change lens while airborne, make sure your lens hood is firmly attached, better still leave it at home.

8 JUNE CLUB MEETING

LONGEXPOSURE PHOTOGRAPHY Introduction

Karolin Schild & George Triantafillou
-We Are Raw Photography
Tours & Workshops



- 1 Gear / Camera Settings
- 2 Talking Filters
- 3 Short Calculation sample
- 4 Applying it in the field
- 5 What we do?

Honours from April Climate Change

***The Big Melt - Northeast Glacier Antarctica* by Geoff Hui**

The Northeast Glacier is a steep and heavily crevassed glacier that is 21km long and 8km wide at its mouth. In the foreground is Stonington Island, which once was connected to the Northeast Glacier, but due to glacial retreat, it has now become an island. In the mid-ground are the abandoned United States and British scientific base buildings. It was here from 1947 to 1948 that Edith Ronne and Jenny Darlington became the first two women to overwinter in Antarctica. This station closed in February 1975.



This photo was taken from our ship and I purposely used a long focal length to foreshorten the background thereby making the glacier appear much closer to the buildings to create a sense of drama and danger.

Camera Settings: Canon EOS 5D Mk IV, @200mm, f5.6, 1/800s, ISO 160, EV 0

***Wind farm* by Gwenda Kruger**

The photo is the Crookwell Wind Farm, just outside of Goulburn NSW, where we were heading to visit family. The photo was taken in January 2021. I was stumped as to what to enter as I was thinking “bad” climate change and my husband said why not enter your wind turbines, for “good” climate change. Apart from reducing size for download, I did no editing. I don’t do a lot of editing.

Nikon D5600, 16-80 mm lens, No Filter – Focal length 65mm, F13, Shutter 1/200, ISO 100, Exp +0.3



***Bracing for landing* by Chris Seen**

This was taken at the iPhotographic Magic Raptors Shoot at Biddiddabba. It is of Des the Wedge Tailed Eagle returning to the post. I made a few attempts at capturing Des in flight and then noted the wingspan so positioned myself on the ground at an angle that would accentuate the wingspan on approach to landing.

Shot with my Sony A9 using 70-200mm lens at FL 70mm SS /1250 (should have been higher) Aperture F3.5 ISO 1250



Post processed with Topaz Denoise to lift it. Editing on sky to bring out detail. The challenge with the tones of the feather in contrast to the lightness of the sky.

***Briksdalgljetsjer Glacier* by Margareta Dewilde**

I took this photo of the Briksdalgljetsjer on a trip to Norway in 2017, almost 5 years ago but felt it was appropriate for the subject Climate change. Exp 1/320 sec, F4, ISO 100, 14mm lens. Cropped in Lightroom.





Destined for destruction by Paul Mackay

Having experienced my parents' house being inundated in 1974 and 2011, I was relieved not to have a personal stake in the recent floods. I drove to Kangaroo Point on the Monday of the floods and arrived as the water was peaking. As I approached the Goodwill Bridge, I observed this houseboat heading for a collision with a pylon. I photographed the before, during and after. Fortunately, no one was aboard.

Olympus OMD-EM1 MK III with 40-150 Pro Lens at 130mm. 1/640 sec, f:9, ISO 200.

In **Photoshop**, I used the camera raw filter to mask and blur the background as my depth of field was placing the whole scene in focus. I then used a Silver Efex Pro 3 in the Nik collection to convert the image to monochrome. I also lightened the items on the deck to emphasise the household effects being lost.

Broken dreams by Dotti Harkins

After our most recent floods I was heartbroken to drive down the street in my local area and see so much destruction piled out on the footpaths - people's possessions, life's treasures as well as life's necessities – white goods, furniture, plaster board. In my own backyard my pontoon walkway dangled atop the pylon. On a drive up to the summit at Mt Coot-tha nothing compared to seeing the volume of rubbish being collected and temporarily stored at the quarry. Dump truck after truck unloaded their cargo. Council reported that there were more than 1 000 vehicles involved in the clean-up including trucks, bobcats, and excavators. The sheer volume of destruction was overwhelming.

Olympus OMD EM1Mk III 47mm f14 1/125 sec ISO 200. Processing - Lightroom – some cropping and highlighting, Photoshop – removing unwanted spots.



Waiting for Dinner by Christine Jull

We had been waiting patiently for *ages* wanting this beautiful bird to present his best side to us, but to no avail. He had his back to us with the water directly in front of him which I thought gave me a perfect background. We decided to walk back along the track towards our car when the Eagle decided to move and flew above us towards the dead tree right beside the track. I think the perfect blue sky above him makes him "pop".

Olympus OMD EM1 MkII and my settings were ISO 200, F11, 1/400 sec at 150mm. I cropped the image in Lightroom and did an auto colour setting.

Like this son by Ric O'Shea

This image was from a promotional shoot I was doing for a Keyboard player, I suggested he incorporated his Family into the shoot as well, so he ended up with a nice collection of images, this was one of My favorites. There was a lot of work on the background as my backdrop was short on one side and very wrinkled.

Nikon D610, Lens Nikor 24-70, f:2.8, 1/100sec, ISO 2000, 32mm flash.



A Where there is smoke by Prisilla Gibbs

I took this shot of two men burning off on the way to Camp Duckadang with Suzanne and Eligia. I chose this image to represent the difficulties in addressing climate change as it looks quite simple but epitomizes the complexities involved eg country/city divide, vested interest, black/white cultural differences, economics and livelihoods.

The dead tree trunks and billowing smoke give the impression of destruction in the aftermath of a fire created by humanity through global warming, as illustrated by the men and their vehicle amongst the blackened landscape. The relatively small figures in the largely smoky scene imply the enveloping and overwhelming nature of the problem. Also, their central position shows they are in a dilemma, adding to and trying to mitigate the problem at the same time.

I used DXO Silver Efex for the black and white conversion which added greatly to the feeling of desolation and hopelessness, inferred by the landscape disappearing into the suffocating smoke



Cleaner energy by Hazel Sempf

I found the concept of Climate Change quite challenging and came up with the idea of depicting the change that is occurring from coal fired power stations to the more environmentally friendly wind power, hence the title of Cleaner Energy. This photo is a composite image of three images blended. The base image is from the Callide Power Station in Biloela; and the wind farm power station shown in the light bulb is from Cape Grant, Victoria. Both these images were taken on previous travels. The third image is the lightbulb. I blended the three images in photoshop revealing 100% of the coal fired station on the left, 100% of the wind

power station in the light bulb and then progressively a blend of the coal fired and wind powered images on the right side of the image. The three images used were taken with three different cameras, a Sony HX90V, Canon 60D and Canon R and on three different occasions, the light bulb image being taken especially for the compilation.

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.

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

PO Box 234 Mount Gravatt QLD 4122

President: Ian Sweetman

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.

Results from May Competition

Subject: People

B Grade Print	PRINT COMPETITION judged by Ben Stoffl			
Member name	Open Image	Set Image	Points	Points YTD
Christine Jull	Merit	Merit	18	66
Margareta Dewilde	Credit	Credit	12	54
AB Grade Print				
Trudi Aykens	Acceptance	Acceptance	6	102
Dorothy Harkins	Acceptance	Honour	15	144
Janet Richardson	Merit	Credit	15	123
Robert Vallance	Acceptance	Credit	9	126
A Grade Print				
Geoffrey Hui	Credit	Merit	15	183
Chris Seen	Acceptance	Acceptance	6	75
Lekha Suraweera	Honour	Merit	21	138
Eligia Sword	Credit	Credit	12	153
Paul MacKay	Merit	Honour ***	21	177
Heidi Wallis	Acceptance	Credit	9	132
Susan Chisholm	Credit	Acceptance	9	87
Joyce Metassa	Credit	Acceptance	9	96
Kerri-Anne Cook	Acceptance	Acceptance	6	15
Rosslyn Garnett	Credit	Acceptance	9	111
Swarna Wijesekera	Honour	Acceptance	15	132

*** Print Image of the night

B Grade Digital	DIGITAL COMPETITION judged by Jenny Graff			
Member name	Open Image	Set Image	Points	Points YTD
Josephine Webb		Credit	6	18
Christine Jull	Acceptance	Acceptance	6	159
Margareta Dewilde	Honour	Acceptance	15	189
Joni Keenan	Acceptance	Merit	12	39
AB Grade Digital				
Trudi Aykens	Honour	Acceptance	15	171
Dorothy Harkins	Acceptance	Acceptance	6	144
Gary (Rick) O'Shea	Acceptance	Merit	12	153
Janet Richardson	Merit	Acceptance	12	150
Brendan Barker	Credit	Credit	12	153
Margaret Kemmery	Acceptance		3	69
Gwenda Kruger	Acceptance	Credit	9	129
Robert Macfarlane	Credit	Acceptance	9	165
Sharon Puata	Honour	Acceptance	15	168
Louise Jameson	Acceptance	Acceptance	6	15
Hazel Sempf	Merit	Credit	15	180
Lorraine Burdeu	Credit	Acceptance	9	153

Russell Dickson	Acceptance	Credit	9	99
Robert Vallance	Acceptance	Acceptance	6	117
Michael Mitchell	Honour	Credit	18	171
A Grade Digital	DIGITAL COMPETITION judged by Jenny Graff			
Geoffrey Hui	Credit	Merit	15	189
Michelle Coles	Credit	Credit	12	156
Hector Beveridge	Acceptance	Honour	15	144
Chris Seen	Honour	Merit	21	138
Lekha Suraweera	Credit	Credit	12	177
Suzanne Edgeworth	Merit	Honour	21	99
Eligia Sword	Credit	Credit	12	180
Paul MacKay	Honour	Merit	21	165
Heidi Wallis	Honour	Credit	18	180
Susan Chisholm	Acceptance	Credit	9	147
Joyce Metassa	Credit	Honour ***	18	123
Kerri-Anne Cook	Honour	Credit	18	30
Rosslyn Garnett	Credit	Acceptance	9	111
Jefferey Mott	Merit	Merit	18	198
Swarna Wijesekera	Honour	Merit	21	162
Shuying Jiang	Credit	Credit	12	138
Cheryl Zwart	Credit	Merit	15	177
Priscilla Gibbs	Acceptance	Merit	12	147

*** Digital Image of the night

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

MGPS Executive

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

MGPS Officer Bearers			
ZOOM officer	Rodney Topor	Librarian	
Club Activities Officer	Robert Vallance	Welcome Desk 1	Dotti Harkins
Data Projectionist	Rodney Topor	Welcome Desk 2	Christine Jull
Assistant Projectionist	Rick O'Shea	Welcome Door 1	Joyce Metassa
Digital Competitions	Tony White	Welcome Door 2	Russell Dickson
Interclub Competition Officer	Suzanne Edgeworth	Welcome Door 3	Joni Keenan
Assistant Treasurer	Chris Seen	PSQ Liaison	Sue Gordon
Competitions Assistant 1	Trudi Aykens	Website Coordinator	Kevin Dixon
Competition Assistant 2	Janet Rowe	Hunt and Shoot Coordinator	
Equipment Officer	Rick O'Shea	Catering Coordinator	VACANT
SUBGROUP COORDINATORS			
Digital Group	Rodney Topor	Monochrome Group	Warren Veivers, Cheryl Zwart
Developers Group	Julie Geldard	Inter/National Group	John North

CLUB COMPETITION SCHEDULE 2022

Themes marked # form the basis for interclub competition in 2022.

Set subject	Entries due	Judging date	Description
Nature & Wildlife #	22 June	27 July	Nature photography records all branches of natural history except anthropology and archaeology. This includes all aspects of the physical world, both animate and inanimate, that have not been made or modified by humans. Nature images must convey the truth of the scene that was photographed. A well-informed person should be able to identify the subject of the image and be satisfied that it has been presented honestly and that no unethical practices have been used to control the subject or capture the image. Images that directly or indirectly show any human activity that threatens the life or welfare of a living organism are not allowed.
Scapes #	27 July	24 Aug	An image featuring an expansive view without any humans dominating the scene. City /Urban, Rural, Sea, Sky Scapes, and traditional landscapes are all included in this category
Long Exposure	24 Aug	28 Sept	Long Exposure photography involves using a long-duration shutter speed to sharply capture the stationary elements of images while blurring, smearing, or obscuring the moving elements with the intent to create a photo that shows the effect of passing time.
Reflections	28 Sept	26 Oct	Images where mirrors, windows, water, or other reflective surfaces are used to get reflections. Creative possibilities endless....
Low Key	26 Oct	23 Nov	Low-Key images that have been exposed or manipulated post-processing, so that the key tones are darker than the mid-tone ideal (meaning the highlights are dimmer, the shadows dense and the overall image looking darker and more brooding)
Annual	09 Nov	14 Dec	Refer to MGPS website competition page or Member handbook number 6.1-page 11
Open	14 Dec 2022	28 Jan 2023	An image of any subject or genre 2 open images can be entered for both the digital and the print competitions.

EXTERNAL COMPETITION OPPORTUNITIES

9th Qld International Digital Circuit 2022 http://www.queensland-photo.com Entries open 1 April 2022 – Close 6 June 2022 Colour Open, Monochrome Open, Colour theme – Scapes, Mono theme - Architecture The circuit is comprised of four salons. FIAP, PSA, GPU and APS approval. 372 awards are available this year.	
Southern Cross National Exhibition https://southerncross.myphotoclub.com.au Entries open 1 April 2022 – Close 10 June 2022	The Mono Awards 2022 https://www.themonoawards.com.au Entries open 27 January 2022 and close 12 June 2022
34th Sutherland Shire National Exhibition 13 th June - 24 th July 2022 https://sutherlandshirenational.com/	

Did you know your points from external competitions may contribute to MGPS points?

Check the table below and if this applies to you, contact Michael Mitchell with details - records@mgps.org.au

Comp	Champion	Honour	1st	2nd	3rd	Merit/ Highly Commend	Credit	Accept	Entry
MGPS Monthly Competition		12				9	6	3	
MGPS Annual Competition (December)	30		20	15	10	5			
MGPS – Interclub – Metro, PSQ	40		20	16	12	9			3
Approved minor salons, shows, exhibitions, events	25		10	8	6	4		2	1
State Salon Including SEQ	50		30	24	18	12		6	1
NationalSalon	70		40	32	24	16		8	1
International Salon	10		50	40	30	20		10	1

New Order for Club Polo Shirts (short and long sleeve)

The club is planning to order a new batch of club polo shirts. These have proven to be very popular with the first group who ordered them. Some members are keen to order a long sleeve version for mid-season. Please think about whether you would like to be part of the second order. The photo below shows short and long sleeve versions. Excuse the creases as the editor is not a clothing photographer!



SIZING CHART (measure across the front of chest of your most comfortable polo in cm)

Pricing for this order: Short sleeve \$26, Long Sleeve \$36. The club is subsidising the cost to the effect of \$10 a shirt. ORDERS are being taken soon. More details to follow in an email to members.

MEN'S CHEST MEASUREMENTS										
Sizes	2XS	XS	S	M	L	XL	2XL	3XL	5XL	7XL
Polo (measurement across shirt chest in cm)	50	52.5	55	57.5	60	62.5	65	67.5	72.5	77.5
LADIES 1/2 CHEST MEASUREMENTS										
Sizes	L6	L8	L10	L12	L14	L16	L18	L20	L22	L24
Polo	42.5	45	47.5	50	52.5	55	57.5	60	62.5	65

JUNIOR 1/2 CHEST MEASUREMENTS

Sizes	4J	6J	8J	10J	12J	14J	16J
Polo	35	38	41	44	47	50	53