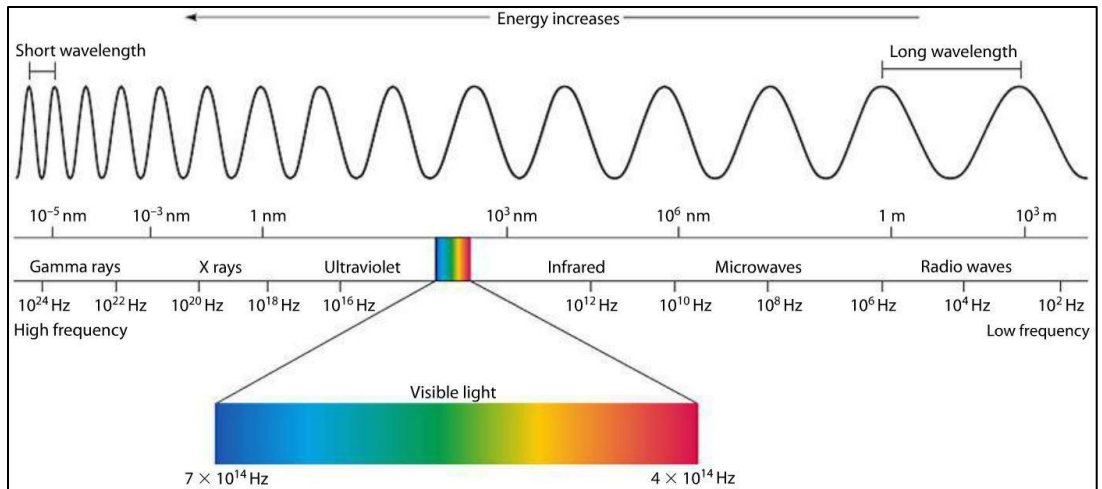


INFRARED PHOTOGRAPHY *By John Doody*



Infrared (IR) photography is photography using infrared light. Firstly, what is infrared light? The seven colours of the visible spectrum that our eyes see are red, orange, yellow, green, blue indigo and violet that stretch from a wavelength 380nm (nanometers) to 700 nm. This is only a small part of what is called the electromagnetic spectrum. At wavelengths less than 380nm we have ultraviolet light, x-rays and gamma rays. At wavelengths greater than 700nm we have infrared light, microwaves and radio waves. Infrared light is the light just outside the seeing range of the eye, but some animals and insects' eyes are sensitive to this



INSIDE

Infrared Photography	1-4
MGPS Member Successes	5
From the President & Editor, Fees Due	6
Helicopter Photo Shoot	7
July Photo Shoot	8
13 July Club Meeting	9
Honours from May	10-12
Print and Digital results for June	13-14
Club Office Bearers	15
MGPS Competition Schedule for 2022	16
External Competitions/ Mt Gravatt Show	16
Club Polo Shirt order	17

infrared light. 1. Warrego River

Why use infrared?

Infrared creates unusual tonal relationships. For example, the chlorophyll in green plants reflects infrared light so that in the final image leaves and other green foliage can appear very bright whereas the trunk of the trees and the branches will be darker as they do not reflect as much infrared light. This creates contrast between the leaves and the branches so as to better define the structure of the tree or other plants. Because light from the blue sky does not pass through the IR filter the blue sky will appear very dark and there is greater contrast between the sky and clouds and greater contrast

within the clouds. This creates some interesting images where the viewer is made to question the origin and nature of the photograph.

Do we need any special equipment to do infrared photography?

In this discussion I will refer to two types of infrared filter, The first one that I will call an “infrared filter” lets infrared light pass through the filter and blocks ultraviolet and most normal light. These filters are a very dark red in colour. The second is an “infrared cut filter” which blocks infrared but admits normal light. At a minimum you need an infrared filter to fit whatever lens you intend to use for your infrared photography. You can do infrared photography with a standard camera and an infrared filter, but personally I was not happy with the results. Normal cameras have an infrared cut filter fitted over the sensor that blocks most infrared light so to get any results you need very long exposures. It is better to use a camera that has been modified to accept infrared light. This is a complicated task and is probably best left to an expert.

To get an idea of how sensitive your unconverted camera is to infrared light put it into live view and pick a TV remote control that does not show any light on its front LED when you press the “On” button. Aim this remote towards your camera in live view, press the “On” button and look at the live view screen to see if you can see any light on the LED. If you can’t see anything the camera is not sensitive to infrared, if you can see a little light, it is a little sensitive to infrared, and if it is bright the camera is very sensitive to infrared light.

There are several different camera conversions that can be performed. In all of these conversions the infrared cut filter is removed from within the camera and replaced by either a piece of optical glass or a filter that only allows infrared light to pass through. There are a range of infrared filters that can be inserted ranging from passing 95% of infrared light above 695 nm to filters that pass only wavelengths above about 900nm.



1. Warrego River Blues

The advantage of having the infrared filter permanently in your camera is that you don’t have to worry about the extra expense of purchasing additional filters to go onto your lens and your infrared camera is ready to go. If you choose an internal filter that passes 95% of infrared above 695nm you could then add, if you wish, additional filters, at say 720, 850 or 900nm, to the front of the lens to make this cut-off higher. This will give you more flexibility in the type of images you can create. If you start with an internal filter with a cut-off of 900nm then you are stuck with that, and you will only be able to create monochrome images from your image file.

The second option is to have a piece of optical glass inserted in place of the internal infrared cut filter. The camera then becomes what is called a full spectrum camera and will accept all light from ultraviolet to high infrared. You then control the type of photography you perform by adding the appropriate filter to the front of the lens. This is the course of action I have taken. I had my Canon 5D Mk II modified by removing the IR cut filter from within the camera. In its place a piece of optical glass was inserted converting it to a full spectrum camera. This gives me the most flexibility because, besides being able to use the camera for infrared photography I can also use it for ultraviolet photography with the addition of an ultraviolet filter to the lens, and astrophotography where it is an advantage to be able to record the full range of light from ultraviolet to infrared. Many objects in the night sky emit infrared light and the colours from these objects are not as prominent with a standard camera.

Having chosen to make my camera a full spectrum camera I then needed to purchase an infrared filter to go onto the lens. There are many different filters to choose from and all these give slightly different results. I choose an URTH 720nm Infrared Filter. The URTH because I could get it at a good price and 720nm because that seem

to be a standard for most IR photography. There is advice on the properties of different IR filters on many websites including Kolarivision <https://kolarivision.com/articles/choosing-a-infrared-filter/>

Note that after an infrared or full spectrum conversion of your camera the automatic sensor cleaning may not work. Special care will need to be taken to ensure that dust does not get into the camera and the sensor may need more frequent cleaning.

Lenses for Infrared Photography

Not all lenses are suitable for infrared photography, and it is often the case that a very expensive L series lens, which is your pride and joy is unsuitable. Many lenses give hot spots in the image making them unsuitable for infrared photography. My main lens which is a Canon F2.8 24–70mm L Series lens is unsuitable whereas my Canon F2.8 16-35mm L Series lens is much better. There are a number of websites dedicated to infrared photography that give advice and data on lenses that are most suitable for infrared photography, including Rob Shea Photography <https://blog.robsheaphotography.com/infrared-lenses.html>, and Edward Noble's lens hotspot website <https://www.edwardnoble.com/hotspots>. Since I was limited in the lenses that I had for IR photography I researched the best lenses. One Canon lens that all websites advised were good for IR photography was the Canon 40mm F2.8 STM which is a small and very light pancake prime lens. I was able to purchase one of these second hand on Gumtree for \$170.00. I have only had this lens for a short time and to date, I am very happy with the quality of this lens.



2. City Infrared (Monochrome)

Colour or Black and White Infrared Photography

Depending on the infrared filter chosen you can use the infrared images to create colour or black and white photographs. A 720 nm or less infrared filter will allow some of the red end of the spectrum to pass through. Because the light from the blue sky is not pure blue but also contains some red and green, the sky will appear red if you use automatic white balance. Using Lightroom, Photoshop or other similar software we can invert the colours so that the red sky now becomes blue.

Using these processes, you can create false colour infrared images. By using filters with a cut-off above 720nm, less visible light is passed through the filter so the sky becomes very dark and then and we can only create black and white images from the resultant image file. The most contrasty black and white images are achieved with the 850nm or above filter. For more information on this see:

<https://kolarivision.com/articles/choosing-a-infrared-filter/>.

Camera White Balance

It is best to include a custom white balance in your camera when shooting infrared, if we use automatic white balance the images will be red on the back of your camera and it is not easy to gauge the quality of a red image. To set up a custom white balance there are several

approaches that can be taken. Firstly, you could do a white balance on green grass. Take a photograph of green grass and use this to set up the custom white balance for your camera. This will make all green foliage white or close to it. The second approach is to photograph a white sheet of paper or a grey card and use this image to set up a custom white balance.

Focusing Your Infrared Camera

Lenses will focus differently between infrared light and normal light. Some older lenses have markings to indicate where the lens will focus in infrared light. This would not be common in modern lenses. The approach that I take is to focus the camera in live view in which case you need the camera to be attached to a tripod. Zoom into the live view image to check the fine detail. It also makes the focusing much easier if you have a custom white balance set in camera.

Software Processing of Infrared Images

If you use an infrared pass filter above 850nm and use a custom white balance in camera and export your images from the camera as a jpg file you can get a usable monochrome image directly from the camera, otherwise the processing of infrared images may not be a trivial matter and requires some understanding of what you are doing. I will not cover the detail processing of infrared images in this article as it is fairly extensive, other than to say you may have to set up special profiles when converting from raw in Lightroom as the built-in profiles may not give you enough adjustment and if you are doing colour infrared you need to do some swapping of colour channels in Photoshop or similar program. There are many videos online describing the process especially those by Rob Shea on YouTube. Having converted the image file from RAW and swapped the colours you also need to set the white point of the image. This is different to setting the white balance in the camera. Choosing different white points can result in very different images. In photograph number 1 *Warrego River* I choose the clouds to set the white point whereas in photograph number 2 *Warrego River Blues* I choose the trunk of the ghost gum to set the white point. The result is very different! In photograph 3 *City Infrared* I have chosen to convert the image to monochrome.

Summary

Infrared photography is a fun, different and challenging way to extend your photographic journey. The results can look amazing but like any area of photography you need to work at it to achieve the best results. In this article I have included four of my infrared images, three colour and image number three monochrome. These images reflect my infrared journey so far. I would like to extend my range of filters to explore more possibilities. Feel free to contact me if you have any further questions.



4. Fairfield Park

MGPS Member Successes

2022 TRICONTINENTAL INTERNATIONAL PHOTO CIRCUIT

This competition consists of three salons hosted by photo clubs in Australia, China and USA. Therefore, potentially each image may be judged three times. The competition attracts photographers for all over the world.

Sue Chen

Photo Nature - **PSA Gold Medal, VAP Silver Medal, GPU Ribbon**, - *King Penguins*

Open Mono - **SIPS Silver Medal** - *Deep in thoughts*

Open Colour - **SIPS Bronze Medal** - *Tranquility*

Open colour - **SIPS Bronze Medal** - *Golden Eye*

Acceptances - 30

Geoffrey Hui

Open Mono - **GPU Ribbon** - *Guggenheim Museum Bilbao*

Photo Travel - **SIPS Bronze Medal** - *Having A Chat Penang Street Art*

Photo Travel - **SIPS Honourable Mention, VAP Honourable Mention** - *Cafe Apartments Ho Chi Minh City*

Photo Nature - **AHPC Honourable Mention** - *Say Ahh*

Acceptances - 19

Paul Mackay

Open Mono - **IAAP Gold Medal** - *Heatwave*

Open Colour - **SIPS Honourable Mention** - *Calming Snuggle*

Acceptances - 7



Gold Medal Images: *King Penguins* by Sue Chen



Heatwave by Paul Mackay

FROM THE PRESIDENT



It is coming to the end of the financial year which also signals several things for MGPS. It is the end of the year for club membership with renewals due from the 1st of July.

It is the end of this year's monthly competition with tonight's scores the last contributing to this year's placings.

It also time to be thinking about what position you may be able to volunteer for at the AGM which will be held in early August. A full list of positions and information regarding the AGM will be coming soon.

So the end of the financial year also represents the beginning of a new chapter and new opportunities. What opportunities are you hoping to be taking part in? *Ian Sweetman*

FROM THE EDITOR



This month, I thank John Doody for his excellent feature article on Infrared Photography. I saw some of John's infrared works at his recent Mt Coot-tha exhibition. A group of club members were quizzing John about the processes he uses. I thought his answers would be of interest to many members, so John kindly volunteered the article.

Club members achieved some excellent results in the Tricontinental International Photo Circuit. I particularly acknowledge the images of Sue Chen who is a club member we mainly see through her role as a judge. I was surprised by my results as when I looked at the previous year's gallery prior to entry I felt I had little chance of even gaining an acceptance. I encourage all club members to have a go and enter some of these wider competitions which are advertised in every newsletter. Since joining the Australian Photographic Society, I have gained more insight into these competitions.

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

MEMBERSHIP FEES DUE – 1ST JULY

- Full membership \$50
- Concession (Blue Card) \$25
- Spouse of FULL member \$30
- Associate Under 18 yrs \$35

HOW TO PAY

1. By CARD at meetings. See Michelle Coles (Treasurer) during the supper break.
2. BANK TRANSFER to Mt Gravatt Photographic Society Inc
BSB 064-118 Acc 10054613
Put your name in the reference so we know who has paid.

Helicopter over City Photoshoot

In 1976 I boarded a 747 Jumbo Jet for the first time. It was big, carried hundreds of passengers and had four big engines and lots of sealed doors. Today nearly 50 years later, together with eleven other MGPS Members, I arrived at the V2 Helicopter hangar at Archerfield all eager for a tiny, single engine, doorless helicopter flight for a 20-minute photo shoot over Brisbane. A few of us were a little nervous not knowing what to expect as this was our first time in a helicopter let alone one without doors. Three of us squeezed in with the pilot on each flight.

Any nerves dissipated quickly as excitement took over as we held cameras tight against the wind and clicked away as we flew over The Gabba, the winding Brisbane River, past the city then towards Mt Coot-tha and St Lucia before returning to Archerfield. You could tell by the smiles on everyone's faces that all thoroughly enjoyed their flight. I can't thank Robert Vallance enough for organising such a great activity.

Chris Jull



Rob Vallance



Gwenda Kruger



Margareta Dewilde

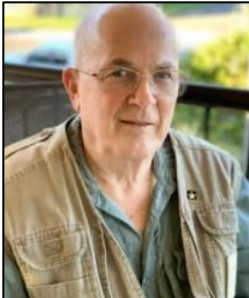
JULY PHOTO SHOOT – Coochiemudlo Island

Where	Coochiemudlo Island
Date	22 July 2022
Times	Ferry departs Victoria Point 07:30AM. Ten-minute ferry ride
Meet at	Ferry terminal Victoria Point
Shooting	Coochiemudlo Island
Challenge	Birds, Beach, Architecture, Water Views Sunrise People flotsam and jetsam
Coffee at	Curlew Cafe, 11:00AM, opposite the ferry terminal
Notes	Parking at the Victoria Point ferry terminal
	Coochie offers the opportunity to shoot over the bay and Stradbroke Island and gentle beach and bay shots
Comments	Coochie is a small island, and you will be able to walk round it in a couple of hours. It's a short walk from the terminal to the eastern beach, and you will have time to plan your shots and enjoy the island peace and hopefully the sun.
	The day is intended to be a bit less structured than usual, the ferries run approx. every half hour, so you are welcome to arrive earlier, or later. By 11:00AM we should all be ready for coffee or tea. If some of you decide to stay a little longer the cafe serves lunch.
Safety	Coochie is a safe environment
Bring	Tripod, Camera, Lens, Filters.

13 JULY CLUB MEETING

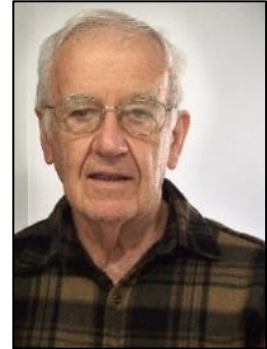
How judges award grades

Warren Veivers (experienced judge and former President on the PSQ Executive Committee)



and

Graham Martin (chair of the PSQ Judges Executive)



Present an in-depth discussion about

- What to present in an image, and what not to present to a judge for competition judging
- The difference between club competition judging and impact judging

APS National Meet up - Toowoomba 2022

Like 4 Share Tweet



Meet Up



Details

Start Date	11 September, 2022
End Date	14 September, 2022
Cut off date	28 August 2022
Individual Price	\$50 Members - \$70 Non Members
Location	Toowoomba QLD

Honours from May People

Ladies Day at the races by Dotti Harkin

This photograph was taken when I attended Ladies Day at Eagle Farm Racetrack. For the most part I was busy taking photos of the horses galloping down the track. I turned quickly to observe some of the activities on offer including Fashions on the Field. Unfortunately, I hadn't had time to change my camera settings when my attention was drawn to the transvestite walking near me. I asked if I could take a photo and my request was granted. However, an official came rushing over and asked me if I had a press pass as presumably phone cameras were acceptable but cameras with lenses were not. For fear of being evicted I put my camera away and blended into the crowd.

Olympus E-M1MarkIII Lens 12-100mm 31mm, f/11 1/640
sec ISO 2000

Lightroom – some cropping and highlighting

Photoshop – removing unwanted spots, trying to remove noise



Valuing tradition by Paul Mackay

An old friend agreed to model for me in return for lunch. I set up under my house as a studio using painting drop sheets and LED lights on stands. The tools dated back to the early 20th century and belonged to my grandfather. My biggest challenge was working with the model to get a variety of expressions. I learned that in future I need to check the photos on a larger screen throughout the shot as too many of my images had the same expression.

Olympus OMD EM 1 MK III, 12-40 Olympus Zuko Pro lens at 13mm, 1/60
sec, f 3.5, ISO 800. Extensive processing in Photoshop.



Blood and guts by Chris Seen

This was taken on the iPhotographic Raptor shoot which has to date rewarded me with three Honours and one Merit. Des the Wedge Tailed Eagle was rewarded with a hare and proceeded to tear it apart and devour it. The rain added another element of distraction to deal with. I did some work in post to balance the exposure and to place the eagle the focus.



Red Browed Finch by Lekha Suraweera

This shot was taken at Bellthrope in Queensland. The birds were coming to the feeder plates of grain, and it was easy to get the background blurred due to the background being a fair distance away from the feeders. I was lucky to get the bird having eye contact with me, which the judge appreciated.

The image was taken with Canon 7D MK 2 with Canon zoom lens EF100-400mm f/4.5-5.6L IS II USM +1.4x III, f7.1, at 280mm, ISO 1000, 1/ 200 sec. Spot metering. The image was lightly edited in Lightroom. It was lightly cropped as well.



Early morning Victoria Point by Sharon Puata

As I live close to the bay I venture down most weekends when the tide is right therefore I have a lot of practice with this genre of long exposure, one I thoroughly enjoy. This shot was taken with Nikon D780 Tamron 17-35mm with an ND1000 F20 60secs ISO100 @35mm. I loved the soft tones of blues and the way the boats formed a leading line to the sun. I did enhance saturation vibrance exposure and contrast in lightroom.

Dragonfly landing by Swarna Wijesekera

This was taken at one of the walks I did at Mt Cootha Botanical Gardens. I made a few attempts at capturing this fly to get a perfect black back ground. The photo is heavily cropped. The camera was set to continuous shooting mode. A few shots were fired, and I selected the best shot to post process.

Canon 7D Mark11 with 70mm to 300mm lens, at F 5.6, ISO 350. Post processed with **Lightroom** and Topaz studio 2



Sunset Fish by Margareta Dewilde

I took this photo at Noosa Spit on a balmy sunset evening. There were lots of people around pursuing various activities, but these three men were oblivious to everything and focused on fishing.

Olympus E-M5 II, manual, 1/1000sec, F5.6, ISO 1250, Olympus M12-100mm, Focal Length 12mm (24mm), Processed in Lightroom.

Kestrel Resting in Long Grass by Heidi Wallis

My image was taken at a IPhotographMagic raptors shoot at Canungra with Mark and his beautiful birds. We were shooting a variety of birds in changing conditions so I used shutter priority so I could quickly adjust my shutter speed to capture flight sequences or birds perched.



Wind power by Lekha Suraweera (This image was accidentally missed last month)

This image was taken on the way to Flinders Ranges in South Australia. The green fields bordered by lush layers of trees, canola fields, purple flowers and the hills first caught my attention. Later I noticed the wind towers on top of the hill nicely spaced so they did not distract the viewer from the beautiful scene.

I had to crop the image from the bottom to focus more on the wind towers to bring forth the set theme, and the positive impact the wind power has on climate. The matching colours green, yellow, purple and blue made me attracted to this scene.

Basic Light room adjustments were made. White balance was as shot, whites, blacks, shadows and highlights were adjusted to my liking according to the histogram.

Canon 5D MKIII, Canon 24mm to 105mm f4 IS USM lens, at 105 mm, 1/800sec, f16, ISO 640.



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 June Competition

Subject: Monochrome

B Grade Print	PRINT COMPETITION judged by Elizabeth Kodela			
Member name	Open Image	Set Image	Points	Points YTD
Margareta Dewilde	Acceptance	Merit	12	66
Joni Keenan		Acceptance	3	3
AB Grade Print				
Trudi Aykens	Acceptance	Merit	12	114
Dorothy Harkins	Acceptance	Merit	12	156
Robert Vallance	Acceptance	Acceptance	6	132
A Grade Print				
Geoffrey Hui	Honour	Merit	21	204
Bob Garnett	Merit	Honour	21	120
Hector Beveridge	Acceptance	Honour	15	123
Lekha Suraweera	Merit	Acceptance	12	150
Eligia Sword	Honour ***	Acceptance	15	168
Paul MacKay	Merit	Merit	18	195
Heidi Wallis	Merit	Acceptance	12	144
Susan Chisholm	Acceptance	Acceptance	6	93
Kerri-Anne Cook	Acceptance	Acceptance	6	21
Rosslyn Garnett	Acceptance	Merit	12	123
Swarna Wijesekera	Acceptance	Merit	12	144

*** Print Image of the night

B Grade Digital	DIGITAL COMPETITION judged by Simon Cox			
Member name	Open Image	Set Image	Points	Points YTD
Lee Dixon	Merit	Credit	15	96
Christine Jull	Credit	Merit	15	174
Margareta Dewilde	Credit	Honour	18	207
Joni Keenan	Credit	Credit	12	51
AB Grade Digital				
Trudi Aykens	Acceptance	Acceptance	6	177
Dorothy Harkins	Credit	Acceptance	9	153
Gary (Rick) O'Shea	Acceptance	Credit	9	162
Brendan Barker	Credit	Merit	15	168
Margaret Kemmery		Acceptance	3	72
Steve Drew	Merit	Merit	18	18
Gwenda Kruger	Acceptance	Credit	9	138
Robert Macfarlane	Acceptance	Honour ***	15	180
Sharon Puata	Credit	Credit	12	180
Kevin Dixon	Acceptance	Credit	9	102
Hazel Sempf	Honour	Merit	21	201
Lorraine Burdeu	Acceptance	Credit	9	162
Russell Dickson	Credit	Acceptance	9	108

Robert Vallance	Acceptance	Acceptance	6	123
Michael Mitchell	Credit	Acceptance	9	180
A Grade Digital				
Geoffrey Hui	Credit	Acceptance	9	198
Michelle Coles	Credit	Acceptance	9	165
Bob Garnett	Credit	Merit	15	135
Hector Beveridge	Credit	Credit	12	156
Lekha Suraweera	Credit	Acceptance	9	186
Suzanne Edgeworth	Credit	Merit	15	114
Eligia Sword	Credit	Out of Category	6	186
Paul MacKay	Merit	Acceptance	12	177
Heidi Wallis	Merit	Merit	18	198
Susan Chisholm	Acceptance	Acceptance	6	153
Kerri-Anne Cook	Honour	Credit	18	48
Rosslyn Garnett	Merit	Acceptance	12	123
Jefferey Mott	Merit	Credit	15	213
Swarna Wijesekera	Honour	Merit	21	183
Shuying Jiang	Credit	Merit	15	153
Cheryl Zwart	Acceptance	Credit	9	186
Priscilla Gibbs		Acceptance	3	150

*** 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.

DEVELOPMENT CLASSES



Mt Gravatt
Photographic
Society

The class will have a focus on practical exercises and have assistants available.
Class size limited to guarantee everyone gets the opportunity for individual tuition.

When : Saturday 25th June 08:30 ~ 12:00

Where : Underwood Park Community Hall
982 Underwood Road
Priestdale, QLD 4127.

Cost : \$20-
Morning tea is included in the cost.

To book your spot go to TryBooking using this link :
<https://www.trybooking.com/CACHQ>

MGPS Executive



Ian Sweetman
President



Brendan Barker
Vice President



Susan McCrory
Secretary (on leave)



Michelle Coles
Treasurer



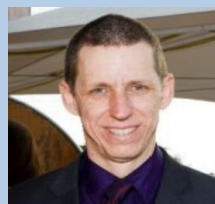
Suzanne Edgeworth
Activities Officer



Margareta Dewilde
Competitions Officer



Paul Mackay
Newsletter Editor



Michael Mitchell
Records Officer

Andrea Ryan
Member #9

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
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

34th Sutherland Shire National Exhibition 13 th June - 24 th July 2022 https://sutherlandshirenational.com/	It appears that most external competitions take place in the first half of the year. If you have any information regarding other competitions, please email the editor.
--	---

Mt Gravatt Show enter/assist

The Mt Gravatt show is held on Sat 23rd July and Sun 24th July. It has a photographic competition is coordinated by MGPS.

The entry to the competition is free and there is a money prize for the winning image as well as award cards for placings. There are multiple sections to enter PRINTS. Follow this link to find out more about entering. <https://www.mtgravattshow.com.au/competitions/> Closing date is Monday 18 July. This is good chance to enter a comp that is not just for our club.

MGPS will need helpers to supervise the images at the show and with the set up and dismantling of the display at the end of the show. Those helping at the show receive a free ticket to get in so you can help supervise for 3 to 4 hours and then wander around. An email seeking helpers will be sent out soon. Contact Suzanne Edgeworth for more information – info@mgps.org.au

Did you know your results in external competitions contribute towards your cumulative points towards MGPS Gold, Silver and Bronze awards as well as Masters and Honours Status?

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
National Salon	70		40	32	24	16		8	1
International Salon	10		50	40	30	20		10	1

MGPS POLO SHIRTS



- Due to popular demand a new order for MGPS Polo Shirts is being taken.
- To secure your polo shirt please go to the following link.
<https://www.trybooking.com/BZSKY>
- Sizing information is in the most recent newsletter and below.

Mt Gravatt Photographic Society Polo Shirt Sizing Guide

Long sleeve



Short sleeve



SIZING CHART (measures front half of actual shirt – measure across the front of chest of your most comfortable polo) Short sleeve \$27-, Long Sleeve \$36- ORDERS being taken now. The club is subsidising the cost to \$10 a shirt. ORDERS being taken now.

MENS CHEST MEASUREMENTS	Sizes	2XS	XS	S	M	L	XL	2XL	3XL	5XL	7XL
Polo (measurement across shirt chest) centimetres		50	52.5	55	57.5	60	62.5	65	67.5	72.5	77.5
LADIES 1/2 CHEST MEASUREMENTS	Sizes										
Polo		L6	L8	L10	L12	L14	L16	L18	L20	L22	L24
		42.5	45	47.5	50	52.5	55	57.5	60	62.5	65
JUNIOR 1/2 CHEST MEASUREMENTS	Sizes										
Polo						12J	14J	16J			
						47	50	53			

DON'T MISS OUT!

DEADLINE TO MAKE YOUR ORDER - 14 JULY