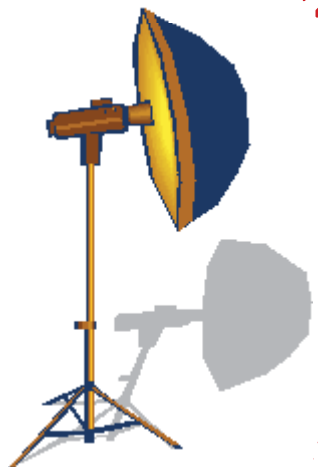


FOR HIRE!!!!

Clubs studio lights they are a set comprising of 2 stands 2 lights and umbrellas. These can be hired for \$10 each per month with a \$50 refundable deposit.



Slide scanning and
digital printing
16x20
paper or canvas



Wayne Ellis
0407 742 110

glaskin@ozemail.com.au



Slide
Processing

You can't go past Gary's
price for slide processing!!!
ONLY \$6.50 per roll ...

Ph: 5496 9169

Condition of entry

It is essential that everyone signs the book at the door on arrival; in the event of an accident, members will not be covered by insurance if they are not registered as attending on the night.



P.O BOX 2528 WEST NAMBOUR 4560

Presidents Report

As the new elected President I would like to thank our out gong president Gary Badford and all office bearers for their ef fects for the past year and welcome our new team for 2007/2008.

Our first committee meeting eas held on 20/3/07. Thank you for the enthusiasm shown by committee who are focussed on creating a positive enjoyable year for all.

A constructive overview of our group's image, meetings, competitions participation andfund raisingoptions was carried out. Some changes are being implemented immediately, the others will come over time.I believe these changes are in the best interest of the group.

I trust the year ahead will be a rrewarding one for all our members.

Ray Biggs
President

BACK 2 BASICS - PSQ 2007 Convention
Kindilan Education & Conference Centre – Redland Bay
9,10 & 11th June (Queens Birthday Long Weekend)

The aim of PSQ's 2007 Convention is to encourage interclub sociability BACK 2 BASICS will not be advocating a return to film based photography but plans to teach newcomers and remind experienced enthusiasts how to make the most of technology by understanding basic camera skills and process- ing techniques while encouraging us all to better utilise our imagination.

<http://np-group.ydpd.com>
April 2007

Macro Photography by Darran Leal (con't)

TTL Flash

This is a very useful tool in macro work. Because it reads your flash through the lens, it takes into account extensions, light loss with filters or similar and as long as you are in the power limitations of the flash for the aperture you have set, you will get the desired result 9 times out of 10. Off camera cords allow you to keep this automation and today you can buy flash units that work with wireless technology so that you still get TTL flash but with no cords - simply stunning! I also use my macro lens with SB80 flash on camera for shooting fill-flash subjects like flowers and lizards. If they are back lit by the sun, this technique works very well. Important - make sure you use your flash on the wide setting, say 24mm, as this will broaden your flash coverage. Otherwise the default setting of around 100mm (due to the 105mm lens) may cause your flash to shoot over your subject. My macro work improved dramatically after buying my first TTL camera and flash. If you are a keen macro photographer - do not delay! While Light is one problem, another just as testing is getting what you would like sharp in the final image - or depth of field.

DEPTH OF FIELD

I shoot from f5.6 to f32. I look at a subject and instantly decide what effect I require. Do I want lots of area in sharp focus or do I want controlled depth.

For example, if my subject has a lot of "busy" looking lines or forms in the background, I will prefer a limited depth of field which means f5.6 to f11. If I need to maximise, then f22 to 32.



TOP - 1980
One of my first "macro" shots. I metered for the leaf, not the black background. 75-150mm lens.
BOTTOM - 1999
Control of your aperture gives control of the look of your result. f8 was enough depth



Remember, your view through the camera is normally at the widest aperture which is also the minimum depth of field. As you close down your aperture, you increase depth of field, this altering the final look of your image to that viewed at the widest setting.

I use my depth of field preview button (not all cameras offer this feature) this working best in bright light and from f5.6 to f11. The brighter the light on your subject, the better it works. Last year I shot a lot of wild flowers in Central Australia and enjoyed the many artistic opportunities offered by using the button to see the final result in the viewfinder.

LET'S SHOOT

Lets look at the results of a 2 hour walk on my recent Great Ocean Road workshop. First of all, finding a location that offers good image opportunities is important. Your back yard is a great starting point. I can remember walking around in my mum's garden in Brisbane in 1980 with a Tamron 75-250mm lens using its "macro" facility and thinking - this is marvelous! Perhaps a nearby national park and definitely any beach will offer rewarding macro images.

What about inside the house you ask? Well yes but I must say I am not a big fan of pulling a mushroom or similar out of its location just so you have no wind and can control the light etc. Shoot it were you find it!

Macro 1&2 - was something everyone in the group walked past but I could not. Macro 2 shows how it looked to the eye. Note the cool blue light. I also did not get my film plane parallel to the subject, this then causing the top of the image to be not sharp - a bin job! Macro 1 was shot at standard flash sync this being a 60th of a second and by using an auto of camera cord (SC17) I could direct light from the opposite side of the leaves. Nikon D1X, one SB80 using off camera TTL cord SC17, f22 camera on tripod.



TOP - 2004
Take your time to look for macro opportunities.
100mm macro f8.
BOTTOM - 2000
Some subjects suit a two flash system. This

