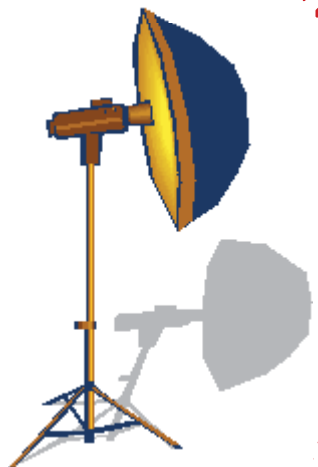


FOR HIRE!!!!

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

Our May meeting gave those members present a great insight into the audio visual format of photography and the skills that can be achieved in this medium. Thanks to Alan Forbes of the Redlands club for his enjoyable presentation.

I trust that members have participated in the many activities & competitions on the June calendar. Judging of entries in the Nambour show & our June in-house competition are yet to be finalised. Best of luck to those who entered!

May newsletter lists our "calendar of events" through to April 2008. Please take time to read same. Our finances will receive a welcome boost following the successful sausage sizzle on May 6th. (final figure to be confirmed by our Treasurer). Thanks goes to all concerned.

Our next meeting on the 13th June is an in-house competition, subjects in each grade will be (A) Landscape & (B) Open.

Ray Biggs
President.

Compassion and tolerance
are not a sign of weakness
but a sign of strength

-the Dalai Lama-

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

Photography Week at O'Reillys

Put on in conjunction with Australian Geographic

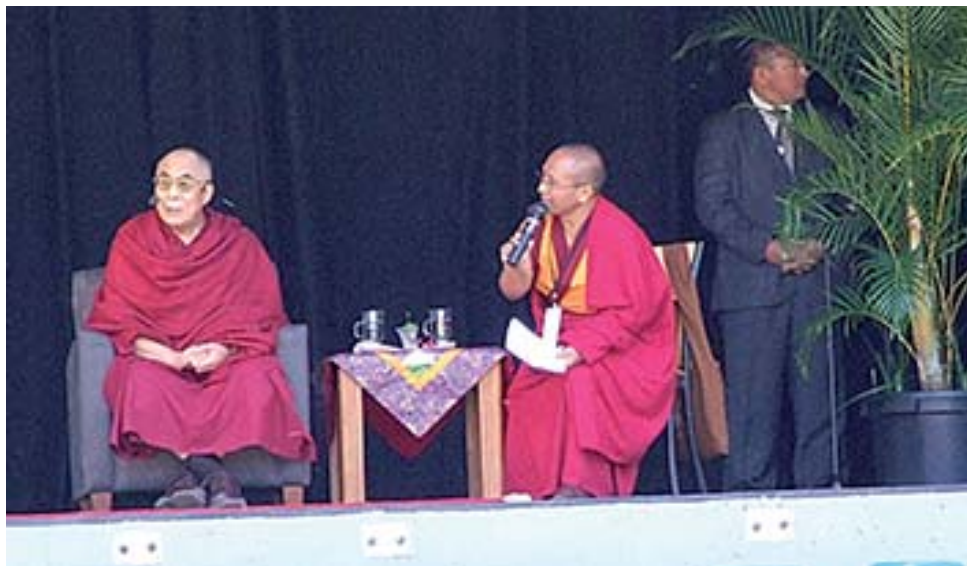
Barbara and David spent last week up at O'Reilly's Rainforest Retreat in Lamington National Park taking part in the Photography Week held by O'Reilly's and Australian Geographic magazine, and hosted by expert photographers, Darren Leal of "Wild Visions" and Glen Threlfo, who is based at O'Reilly's. The week comprised of demonstrative workshops, instructive seminars and open discussion forums, as well as excursions in the National Park. In the main, the workshops centered around learning to use our digital cameras and related equipment, together with sessions on using the basic Photoshop programme. Out in the field, on walks through the forest, we put into practise what we had learnt in the workshops.

Our days usually started with the Bird Walk around 7 am, we had day walks to the Antarctic Beech Forest (when it rained hard all the way back) and Elebana Falls; we were taken to various other locations to photograph sunsets and landscapes and most evenings after dinner saw us in the Theatre for various presentations of photographs. Barbara and David thoroughly enjoyed the week away and recommend it to everyone - as well as the excellent photography workshops, the company was great, the food was excellent, the accommodation very comfortable and the surroundings spectacular!!

Report by David Bryan

P.S. David won two "firsts" in the Photography Section at the Maleny Show - one for his "Animal" print (cheetah) and the other for his "People" print (girl in Namibia).





The Dalai Lama Australia Zoo June 13



AUSTRALIAN
MERINO WOOL

Celebrating 200 years

This year marks an historic achievement for the Australian wool industry, it was 200 years ago that the first bale of Australian wool intended for commercial sale at auction was exported to England.

To celebrate this remarkable milestone Australian Wool Innovation Ltd (AWI) and Rural Press Limited are pleased to invite readers to send in their contemporary photographs which capture the joy, the romance, the struggle, the innovation and the sheer determination involved in bringing Australia's fabulous Merino fibre to the world.

AUSTRALIAN WOOL TO THE WORLD

PHOTOGRAPHIC COMPETITION

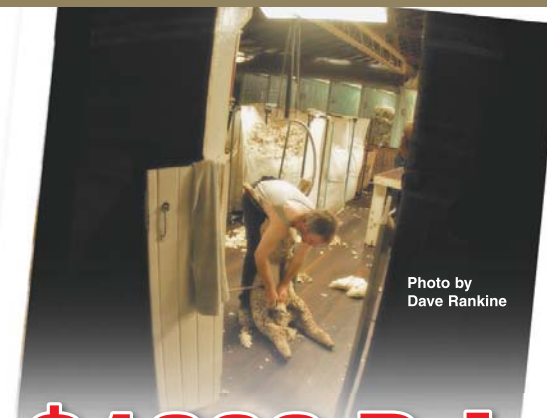


Photo by
Dave Rankine

\$1000 Prize

The national winner of this photographic competition will win \$1000 in prize money.

Each of the six State finalists will win a fine Australian Merino wool garment and an accommodation and travel package to Canberra for a major industry function at Parliament House to celebrate the wool industry.

ENTRY COUPONS AVAILABLE IN:

QUEENSLAND
Country Life

THE LAND

At the cutting edge...
STOCK & LAND

Farm WEEKLY

Stock journal

State winners will be announced on June 21, 2007, in the Public Notices section of the publications above.

Please also see the Public Notices section of these publications for terms and conditions. Coupons available in publications until May 24 2007. Competition closes May 31 2007.

BIRD PHOTOGRAPHY (not edited) © DARRAN LEAL

Darran Leal shot his first bird images in 1979. Since then he has had hundreds of images used in magazines,

calendars and books. Read on as he examines the pitfalls of starting through to the joys of making money from a labour of love.

I can remember my first images of our feathered friends while living on Norfolk Island in 1979. I had always had an interest in birds but it was not till I put a camera in my hand that this changed to a passion.



Today, I still get excited when pulling the long tele lens out to “try” and shoot a previsualised image - like the “Osprey With Darter”, recently shot at the Kingfisher Bay Resort bird week on Fraser Island.

So how hard can it be? Anyone who has tried to shoot birds discovers very quickly that a few things happen:

1. Your first results usually end up with very small birds in the image - well smaller than you remember?
2. They don't sit still and some don't sit at all!

Our “minds eye” has the ability to zoom in on a subject and thus make it larger than the framing offered. This is a very common mistake when starting. Easily fixed - I’ll buy a big telephoto lens. Immediately you face new problems:



TOP - 2004

Osprey - Fraser Islands. Shot with a 400mm lens with digital conversion to a 600mm lens - f5.6 500th of a second.

BOTTOM - 2003

*Vamillion Flycatcher- Galapagos Islands.
Shot with a 400mm lens with digital
conversion to a 600mm lens - f5.6 60th of
a second & flash.*



Calendar of Events			
Date	Subject One	Subject Two	Activity
June	Landscape	Open	
July	Field Trip to Fort Lytton - Brisbane Xmas in July Dinner		
August	Rain	Open	
September	TBA		
October	Old Buildings	Sunrise/Sunset	
November	Before and after Show and Tell		
December	Movement	Action	Christmas Party
January	Show and Tell and subject		
February	Dusk and Dawn	Open	
March	AGM		
April	Flowers	Open	

Noters

[illegible]

second. I aim then to get some light behind the subject so that it does not have a black background. This will help to define feather detail better. If possible, I use the sun's light from the 180 degree's behind the bird and my flash acts to automatically balance with this light. Today's technology is fantastic and makes this work very accurate, allowing me to concentrate on composition and that all important split second.

DIGITAL

The gods are smiling on you! My new Canon EOS 1 D II has a 1.3x magnification factor built in due to the smaller chip size. For the first 21 years of my career, a long lens was a problem with invariable compromises at times. Now I can buy a 400mm lens which becomes a 520mm lens. Add a 1.4X converter and it becomes a 728mm lens at f5.6. Stunning for safaris in Africa. Yes you are under done at the wide angle end but new lenses are solving this situation fast. My most common recommended outfit now for someone first starting out is - Digital body - standard zoom - 70-300mm or similar. With a magnification of 1.6x with the Canon 300D as an example - your 70-300mm suddenly becomes a 112-480mm - invaluable!

CONVERTERS

Are a fill in for extending the range further. They are a small tube with quality glass that fits between your body and lens. However, they work best with prime fixed focal length lenses. Zooms tend to drop off around the edges too much. I suggest you test before you buy.

Our feathered friends offer very rewarding moments combined with very frustrating situations. I have enjoyed 25 years of shooting thousands of images and look forward to the next 25 years of adding to my collection and printing the results for the walls of my house and to sell. Yes patients has some play in bird photography but I think motivation is even more important. Get out an shoot!

1. Cost
2. Size
3. Weight of the lens

Long telephoto lens work is a balance of your needs, budget, what subject you are shooting and how much you are prepared to carry. As this goes to press, I should have just received the Canon 400mm f4 DO IS USM lens that retails for just over \$12,000 and weighs just under 2kg. I have not had a lens like this for some time. Instead, I have been using 100-400mm zooms or similar.

Why the change? For me it is a personal professional choice but for you, I can guarantee that 90% of you

Over the years I have used several with the Sigma range offering an excellent alternative quality to your camera brand. You need to ask yourself when you are buying:

1. How much will I use it and what for? If a lot and for publishing quality, then you will need to spend at least \$3,000. If occasionally and for personal use, then maybe just under \$1,000 is a good starting point.

2. What size do I usually enlarge my results? This applies to the above points as most of us only enlarge to A4 or perhaps A3 for inkjet use. Virtually all modern lenses including the cheaper lenses will handle this requirement well.



*TOP - 2003
Blue-footed
Boobie - Galapagos Islands. Shot with a
400mm lens with digital conversion to a
600mm lens - f5.6 500th of a second.*

*BOTTOM - 2003
Masked Boobie - Galapagos Islands. Shot with
a 400mm
lens with
digital con-
version to a
600mm lens
- f5.6 125th
of a second
& flash.*



3. Available budget, weight factor, size. Again applies to above but I found that most of my professional needs were covered comfortably by a \$3,000 100-400mm lens. They even fit in my Crumpler back pack well!

As you guessed, I love long lenses and have been using them predominately hand held for over 20 years. What, the text book says I need a big tripod!

True if you have subjects that do not move a lot. Unfortunately, most birds do. So I am very careful how I hold my lens and I support myself as much as possible. Against a tree works well but down on one knee is the best with my "tripod arm" resting on my upright knee.

OTHER FOCAL LENGTHS AND THINGS ...

But a long lens is not always needed for bird photography and in fact I have used every lens from a 20mm super wide angle at a nest to a 100mm macro at the beach. Their are two ways of shooting nesting birds - that is, if they do not let you walk up and simply shoot them. Some do! The first is by hide. I rarely use this method of covering yourself near the nest as I find it slow.

I have preferred to use a remote system that plugs into the camera. Either infrared or I roll speaker wire out for 20-30m, and with a plunger button, shoot when I deem fit. The positives are that you can often get the images very quickly with few pressures on your important subject. You simply watch them for a few minutes, previsualise were they come in etc, and then set accordingly.

While stalking, my eye can be to the camera for several minutes at a time to be ready for that split second opportunity but I prefer to try and predict the best opportunities. Invariably from my years of watching their behaviour, I can guess what will happen next and get into position early. Perhaps this is why I prefer stalking birds? I find I can get very close to most species because



*TOP - 2003
Magnificent Frigatebird
- Galapagos Islands.
Shot with a 400mm lens
with digital conversion to a
600mm lens - f5.6 500th of a
second.*

I have no tripod and the above technique of trying to previsualise the result.

Clothes make-ith the man - but don't really make much difference with most bird species. It is like white lenses to black etc. Birds know of your presence often well before you know of theirs. When moving up on a subject - try so with an indirect manner, slowly watching for the birds warning signals like bobbing its head. Be patient and work by yourself. A friend can be handy but get them to work the subject to you - like a sheep dog.

I rarely use any other aperture than f5.6 unless shooting at a nest. Why? Because it offers a beautifully diffused back ground that isolates the subject and via aperture priority, a fast shutter speed. A technique very similar to shooting people. However, due to the very limited depth of field, focusing is paramount. I use a combination of auto and manual focus depending on the situation.

FILL-FLASH

Fill-flash helps with subject movement and often a better balance of light. In a forest, the shutter/aperture combination is often around 125th at f5.6 or even a 60th of a



*TOP - 1982
Pied Oystercatcher - shot in 1982 on Kangaroo
Island using a remote control. 300mm lens f8.
MIDDLE - 1986
Brown Boobies - Lady Musgrave Island.
400mm lens at f5.6.
BOTTOM - 2004
Male King Parrot - Lamington National Park.
100mm macro lens f8. Bird on hand.*