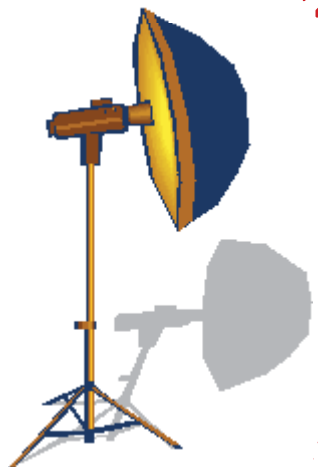


FOR HIRE!!!!

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
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You can't go past Gary's
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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.



Presidents Report

Firstly I must apologise for our meeting & competition programmes for the year ahead missing our April newsletter. These programmes will be included in the May edition. I would also remind members that our editor is always looking for items for inclusion in our monthly newsletters. Please assist.

April meeting was an in house competition with judging by Jayne & Wayne. The number of images presented were down but the quality was of a good standard. The judges appraisals & comments were appreciated by all.

Our special guest for our May meeting is Alan Forbes who will give a presentation on the audio visual section from the A P S competition.

The future of the digital group meetings has been put on hold until further notice. A review of our digital transition is to be carried out A S A P.

Sunday 6 th. is our turn to hold the sausage sizzle at the Fishermans Rd. markets. We are hoping for a sunny day & a good financial outcome for our club.

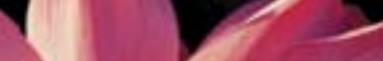
President.
Ray Biggs

Terry Emerson passed away on 23rd March of Cancer. He was 63. Our thoughts go out to his family, his wife is Glenys and there two sons, Stuart and Nicholas.

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

Darran Leal delves into the wonders of light in the field in relation to photography. He offers great tips and techniques on how you can maximise your photo opportunities.

Photography can be a fickle affair with most photographers bordering on a love/hate relationship with the most important element of our art - **light**. Seeing light and its many variables and then being able to utilize the opportunity with knowledge of equipment and techniques is something all photographers strive to master until their final days.



However, some photographers handle it better than others.

Lets start with the basics of light and then use example images to help you see light for the art of photography.

Light can be effected by many events of which weather is perhaps the most obvious. It might be a storm - perhaps a patchy cloud day or the effect of wind blowing up large amounts of dust into the atmosphere.

Have you ever tried to shoot a sunset without clouds? Often the result is a bit disappointing with muted colours and a lack of impact. gwork out how to best handle the situation. For me, I look at a subject quickly (usually) and work on what hits me first in my “minds eye”.

1. Why have I taken an interest in this subject?
2. How can I utilize the available light?
3. Do I need to add more light?



TOP - 1987
Giant Lotus Flower. I cropped in
tight to cut out
large darks areas of water.

BOTTOM - 2001
Look at the light and see the difference.
Shadow, highlights and mid tones.



Calendar of Events			
Date	Subject One	Subject Two	Activity
May			Alan Forbes
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]

Today I went to my Bowen therapist and saw a picture on his wall, when he saw me look at it he asked, did I like it.

To my on astonishment I said no I didn't much.

He asked me why, so I told him, its very dark and a little more light on the subject would have gone a long way. The horizon was cut in the middle and although the tree framed the top of the photo it was kind of spooky. Also the subject isn't sharp. He smiled at me and asked what could make it a bit better, so I said a polarising filter would have made the sky more punchy, a bit more exposure would have helped, defiantly the use of a tripod or sharpen it in Photoshop and I would like to have liked to see the horizon either lower on the picture to give more emphasise on the sky line.

He then said something that I will remember as a judge for the rest of my life. He said, then the picture would not have depicted my emotion I felt when I saw it..

Being true to yourself as a photographer is something I have always felt important, I love portraiture that's no secret, but sometimes I cant see why the author of some pictures have used the angles ,lighting or colouring that they choose. And quite often people cant see mine.

When judging we look for impact, the sharp lines the punchy sky's and true colour. Another look at the photo could just give us an emotional insight to the picture and why someone took the time to take it.

Not all our photography has to be taken just for judging...

Take the time to take some for your self.....

Jayne

Darran Leal workshop cancelled due to lack of interest

A new website has been created for Australian, New Zealand and Asian photographers. The site, **www.australasianforums.net** is open to anyone interested in nature photography. It is free to join and once registered it is possible to post your pics directly from your harddrive. As it grows the site will become a valuable source of information on locations, equipment and contacts throughout the region.

4. Perhaps a different angle is better for the given light?
5. After all of this, I will then consider the technical needs of equipment and metering.

I chose the sequence of the Pandanas Tree to start as it highlights just some of the results possible from the same subject but by using different light and photo processes. Remember I had to previsualise these results first as they are not exactly what I saw in the view finder.

IMAGE 1 - Was shot pre dawn with a Canon 10D and 100-400mm lens hand held. I loved the early light and visualised that I could silhouette the tree and rocks but get a little bit of detail into the water below due to reflections. I left the meter on multi pattern. I set my EV over-ride to minus .5 of a stop as the multi pattern system would try to compensate for the dark area and used Aperture Priority.



IMAGE 2 - I returned a couple of hours later with the 10D and 16-35mm lens. I loved the silhouette idea from sunrise and could see that it offered future opportunities as well. How did I know this? Well experience is a part of the formula but really it is logical if you think what does the light do during the day. In this case the sun rises and

I have a rough idea of where and when. Then, sorry to mention this again but - previsualisation plays a big role!

Initially the sun was a problem being too strong as a light source and detracting from my visualised result.

So I partially blocked the sun with the tree. Problem solved. As I had a lot more light this time and less dark area for the meter to read, I chose to shoot straight to what the meter suggested with the theory being that the two extremes would cancel each other out and the balance



would be easily handled by the multi pattern metering system. Most modern camera brands offer such a system. However, learn the subtle differences your meter might have as each brand does have a variance on the theme. 750th of a second, f8 100ISO 23mm focal length.

IMAGE 3 - Same opportunity but I added my son Pearce in as “different image” to use. I am always looking at the light, subject and combined opportunities.



IMAGE 4 - I always shoot a vertical when possible as you just never know what you need. This format suits uses like a magazine cover.



IMAGE 5 - While I am not a B&W photographer - this is one of the few times that I looked at a subject and said - “that image would look great in B&W as well”. This is another reason I enjoy digital shooting.

IMAGE 6 - Guess what - this is the same tree but this time I have moved to the other side and have the sun to my back for a more traditional result. As you can see from these six images of the same subject - previsualising the use of available light with a combination of equipment and techniques, allowed me to achieve results that would look fantastic on my wall, in a book or ... it was great to have the digital camera preview to help confirm the results. I shot several images with some good and some, well - now deleted.



The Dwarf Green Tree Frog in a pandanas - great subject and a

couple of lighting situations available. I shot the first image at 250th of a second f11. This effectively cut out the ambient light harsh light to the subject. The second image was at a 60th of a second f8. The flash has worked to fill in light, balanced to the ambient light. We call this fill-flash and all modern camera's offer this as a standard feature. I much prefer the fill light result personally.



This Rhino was a definite light challenge. We were in Namibia with a safety fence around our camp. At night, different animals would come in to drink and spotlight helped you to see the action.



I could only use flash with the camera at 800ISO which for digital use means golf ball size grain (noise). I decided to have a go at a standard ISO rating of 200. The result was 1.6 second exposure at f5.6 for a 330mm focal length. Out of 4 images, one was sharp - that's all I needed.

Light has many variables and with a little experience and a lot of logical thought, anyone can work out combinations of techniques, angles and timing to get a result. For me, I will continue to previsualise my results before even touching the camera as this is the difference between a fantastic result and an average result.

Train yourself at every opportunity. It could be your back yard, even in your lounge. The more you get out and shoot, the better you will get. Happy shooting ...



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