



This month I feature Garth Smith from the NW Coast. Garth is a well known Tasmanian Photographer who hails from Smithton. He spends many hours in the field showcasing his "forgotten NW", This includes Smithton, Stanley & the beautiful Tarkine area of Tas.



GARTH SMITH PHOTOGRAPHER

Tatlow's Beach Aurora

I see myself as a local amateur photographer who was born and bred at Smithton on the NW Coast. From my early years I seem to remember having a camera in hand, starting with a variety of Kodak Instamatic hand-me-downs. As soon as I started work and could afford my own first decent camera I bought myself an SLR, a super zoom the Tokina ATX 35-200mm and began to concentrate on shore based surf photography and landscapes which still holds my interest today.

My first photographic influences came from about the age of eleven or so when I discovered the work of Ansel Adams in Yosemite National Park. Our school library had a stack of old National Geographic's and his photographic work often featured strongly in some of them. Around the same time I was also exposed to the work of Olegas Truchanas, through the political events of Lake Pedder & the unsuccessful fight to save it. This made me realise the uniqueness of certain parts of Tasmania and got me interested in finding out more. It also led me to Peter Dombrovskis.

To me Dombrovskis had the greatest influence over my photography with inspiration coming from all directions. He showed me the Tasmanian landscape in ways I had never seen before. When I realised he was trekking into places that were days from the car park, his images made me want to go there, to see these landscapes and gain the proper appreciation for the places travelled, to follow in his footsteps. Today, there are hundreds or maybe even thousands of Australian landscape photographers who owe Peter a debt of gratitude for what he did, and I am one of them.



I have never had any formal training, preferring instead to learn the craft the old fashioned way. This was obtained by reading a bit, by looking at images and working out how they were taken, according to me, and then going out, clicking the shutter and hoping for the best. We are talking here about the early to mid 80s, no internet, no easy access to information, and limited books on the subject in the public library of my small country town. Plus I was working with slides (film) and it took about around three weeks before they came back from the processor. So until they arrived, you had no idea if you had captured the image in the way you intended or had blown it. It was a hit and miss thing, as you couldn't readily go back again in a hurry to repeat the procedure with your photography learning based on a long wait for outcomes.

I spent the next 15 or so photographic years taking pretty snapshots of surf, bushwalking & life in general and then gradually drifting away from it for a time. Roll the clock forward another ten years and digital has quickly gotten to 6-10 megapixels, and the seemingly limitless information overload of the internet is available. With this came access to thousands of other like minded photographers, and access to the works of the photographic masters past & present to provide inspiration. Edward Weston, Cartier-Bresson, Galen Rowell & Michael Kenna come to mind.

Around this same time, a friend of mine David Murphy, also from the NW Coast, heavily twisted my arm and provided another jolt of inspiration which bought me back again. Since then the two of us have spent many hours out in all weathers taking images together and discussing all things photographic. Now I am on my third DSLR and the fourth is not too far away, having progressed from the Nikons D40 & D90 crop formats, through to the Canon "full frame" 5D Mark 2 which I have been shooting with for a bit over 5 years. I have no brand loyalty whatsoever and have Canon, Sigma, Tamron & Rokinon lenses in my kit. My preference is prime lenses but I also have zooms. Throw a little money my way and I am sure I could find room for a Zeiss.

Coppertones



My photography tends to gravitate towards niche lenses so I have a lens for wide work, a lens for macro, a lens for sport & birds, one for auroras, a different one for galaxy shots, another for indoor night functions, one for portraits and a couple of others that I no longer remember what they are for. I tend to be an available light shooter no matter what time of day it is, and I don't own a flash or light set up, but I have been known to do a bit of light painting with a torch. I have used various post processing options over time but for the main of my processing the last couple of years I have used CS5 with the Nik suite as a plugin.

I bought a wonderfully adaptable 4 shade reflector about 5 years ago. I might even find a use for it one day. I am sure other photographers also have that wonderful piece of equipment that has yet to be used as well. I have Hoya, Marumi, Lee, Singh-Ray & B+W filters. Amongst the filter kit are polarisers, ND, & ND graduated filters. Most of my serious shooting is done on a tripod. This is mainly to slow me down, to force me to take my time and think, to enable me to fine tune my shot set up in live view, especially with a wide angle where mere centimetres left/right, up/down can significantly affect the composition.

I tend to shoot an eclectic mix of things and maybe even styles, even though 90% of my photography work is landscapes and seascape. In my portfolio of images that I have kept, I find vehicles, football, cricket, surf, flowers, birdlife and fauna, portraits and nudes, weather, mood, macros, auroras and the night sky, colour, black and white, long exposures and urban and rural architecture and other assorted topics amongst the traditional land and seascape subjects.

Cobweb Morning Dew



I am a firm believer in simplifying photography by taking the process back to the basics. For me, there are three variables, time, aperture & ISO with maybe white balance thrown in for good measure. All images to me are a function of these things. I believe that if you pay attention to, and understand these, in conjunction with the histogram, then basically you can get a workable shot in most conditions. I am a firm disbeliever in “get it right in camera” being the holy grail, and I tend to use the “Expose To The Right” of the histogram technique a lot of the time. There is no “correct” exposure. There is art, expression and individualism. The camera cannot correctly expose all tones in the scene the way our eyes see it. It can come close quite often, but mostly it is up to us to choose where the compromise lies, and that applies in the seeing, taking and in the processing. At other times the camera sees what the naked eye can’t, whether that is very fast exposures, very long exposures, or night work.

Mycena interrupta



We are remarkably spoilt in Tasmania for a seemingly endless variety of coastline angles and light but I have also developed a growing admiration for the highlands and in particular the area surrounding and in proximity to Cradle Mountain. Cradle Mountain National Park is a very special place and even after 25 or more years of going there I am still finding magic niches, that I have walked straight past for years. This area has wonderful changing light, and offers photography on many levels, from the macro to the wide expanse and all in between. I can find myself lost in macro for an hour without leaving a 1 metre square on the forest floor, or find myself being buffeted by a blizzard, set up over a shot, waiting for that gap of magic light straight after the storm passes. It is not unusual to be up at 2:30am to walk in to shoot the dawn from a new location, or out until after midnight trying to capture an aurora or the galaxy above the landscape. As well, there is always a chance of snow, sunshine, hail, rain, fog, frost and the wonderful light and weather that go with these things. Then after lunch I can go through it all again with something different.

Forest Floor



Elemental

My favourite time of the year at Cradle Mountain National Park is definitely fagus time, when the leaves of Tasmania's endemic winter deciduous *Nothofagus gunni* change colour and lose their leaves turning whole hillsides yellow or orange. This area is one of the jewels in Tasmania's crown, maybe THE most important one and it is Tasmania's own.

Just on this, I want people to be aware and never forget that we almost lost our National Park last January with the fires that came through the northern end of it. The full force of the fire came up the Forth valley to within 8km of Cradle Mountain. Individual bushes were spot firing on the southern slopes of Cradle Mountain itself.

Frozen Fagus

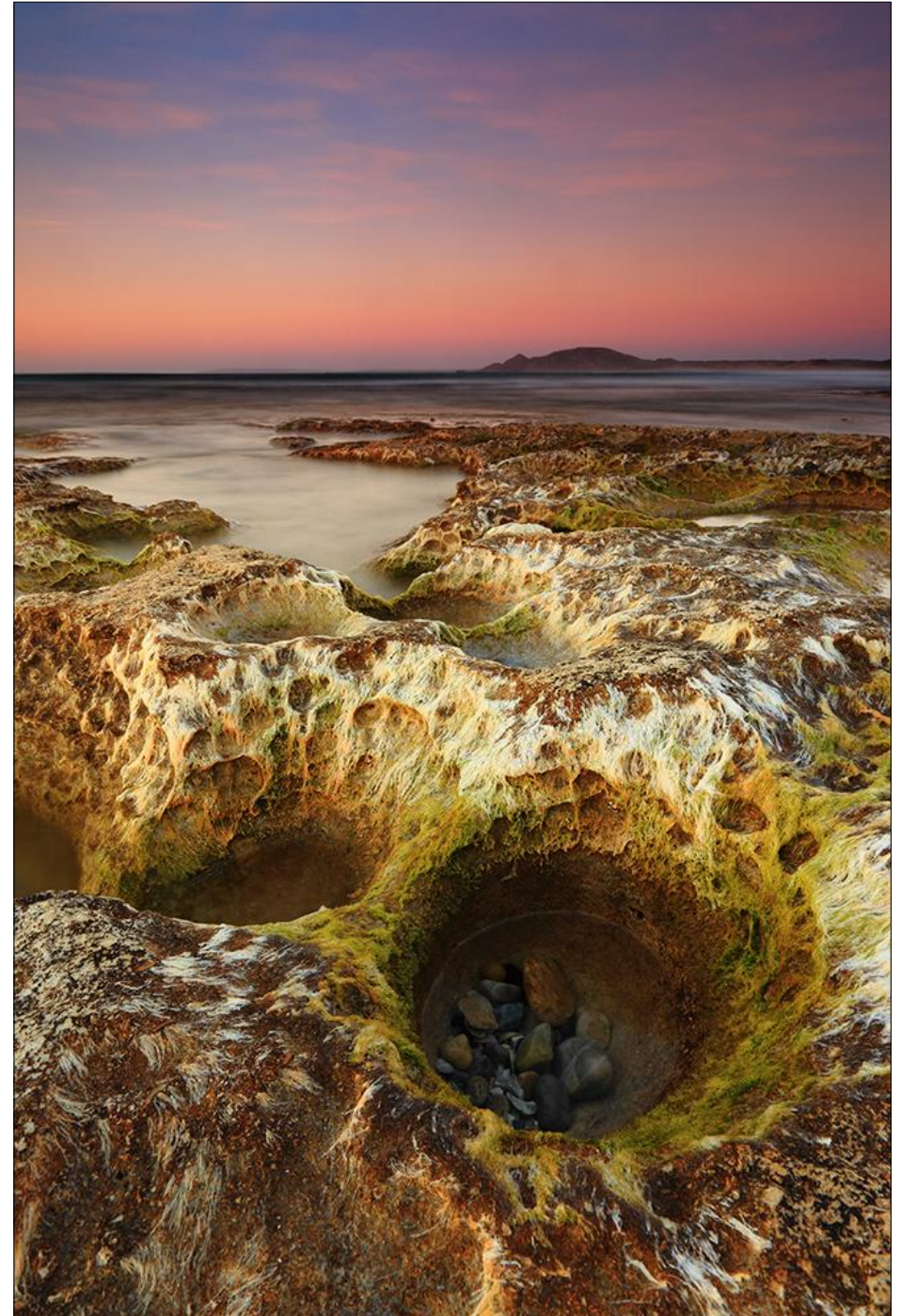
Green Point Sunset

As photographers, we can choose to be anything that we like. We can use our images to help protect our landscape, to use them to make people aware of what is there and what needs looking after.

We can be artists in our genre, we can be takers of pretty pictures and we can take snapshots that seem mundane on their own but sit proud and important in a social or documentary portfolio. We can be a political activist or any combination of these things.

We can be a jack of all trades, or we can specialise in one genre or several. But I think the main thing to do is to never let yourself be constricted by outside influences.

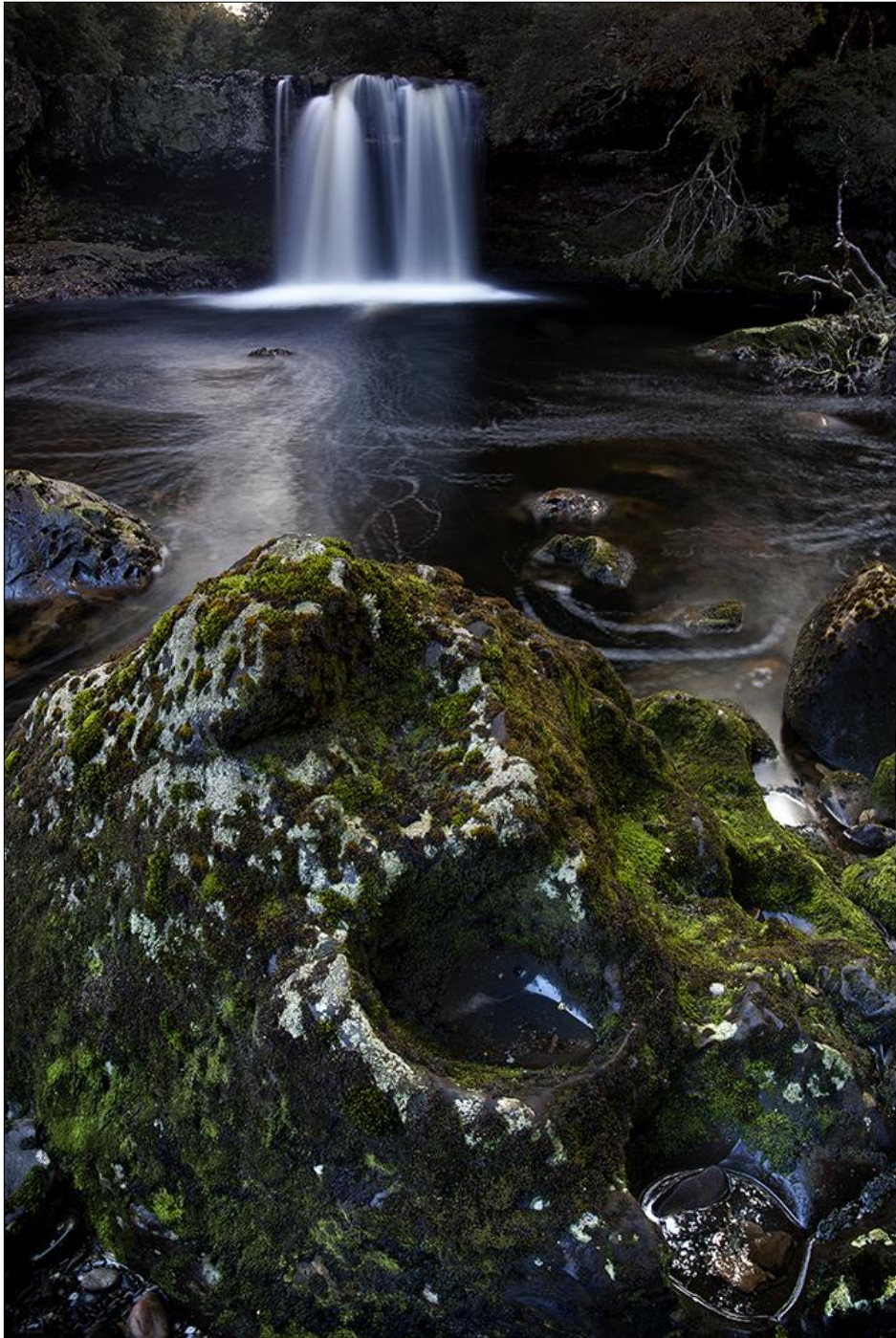
Green Point



One of the main things I love about photography is that it enables individual expression. What may work for one, won't necessarily work for another. What I am detailing here is what works for me. You are quite welcome to disagree. When I started back into photography I wanted to showcase the "forgotten northwest", my corner of the world, so a lot of my early digital work was around Smithton, Stanley, Marrawah, the Tarkine and it still is to this day - Garth

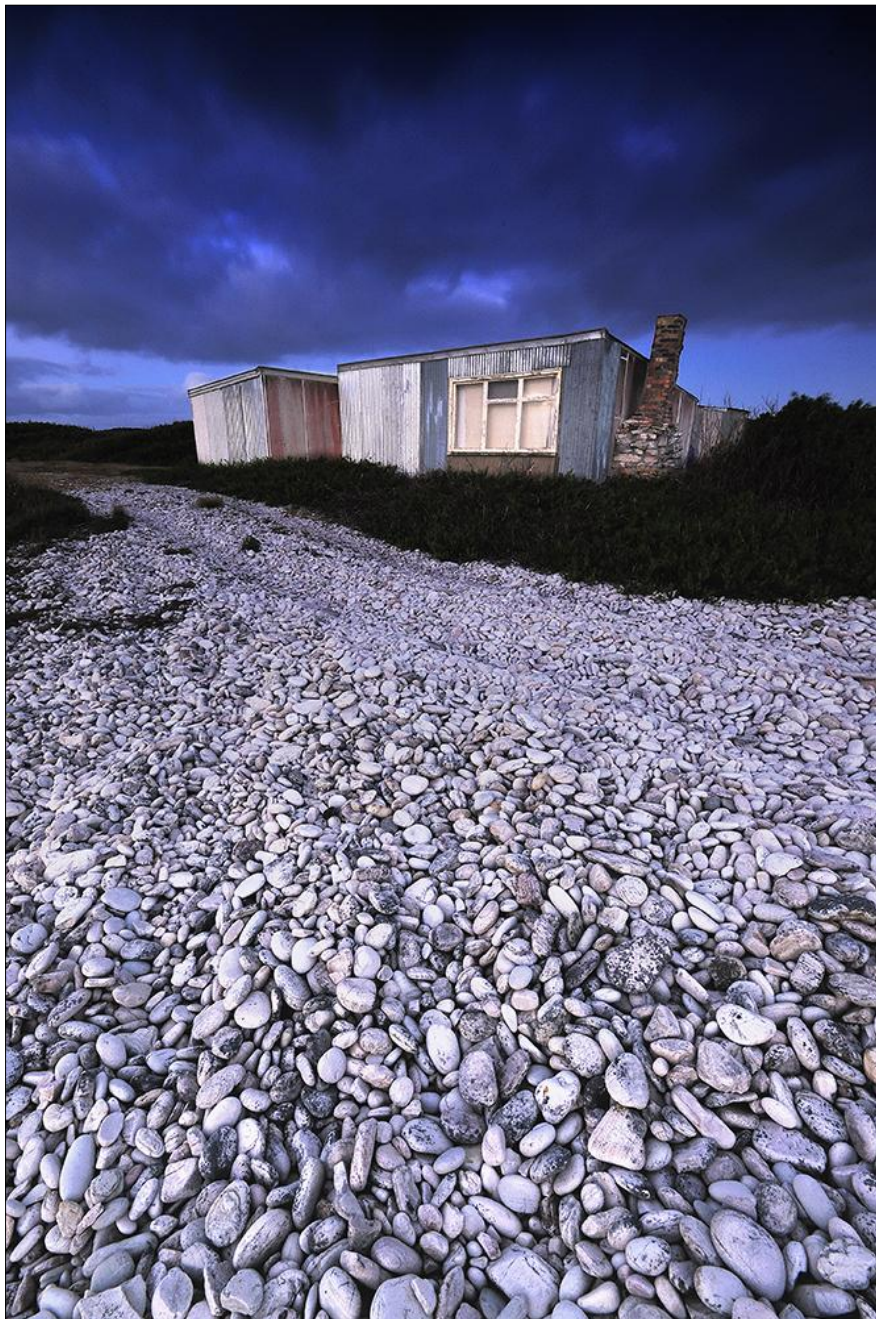


Mist

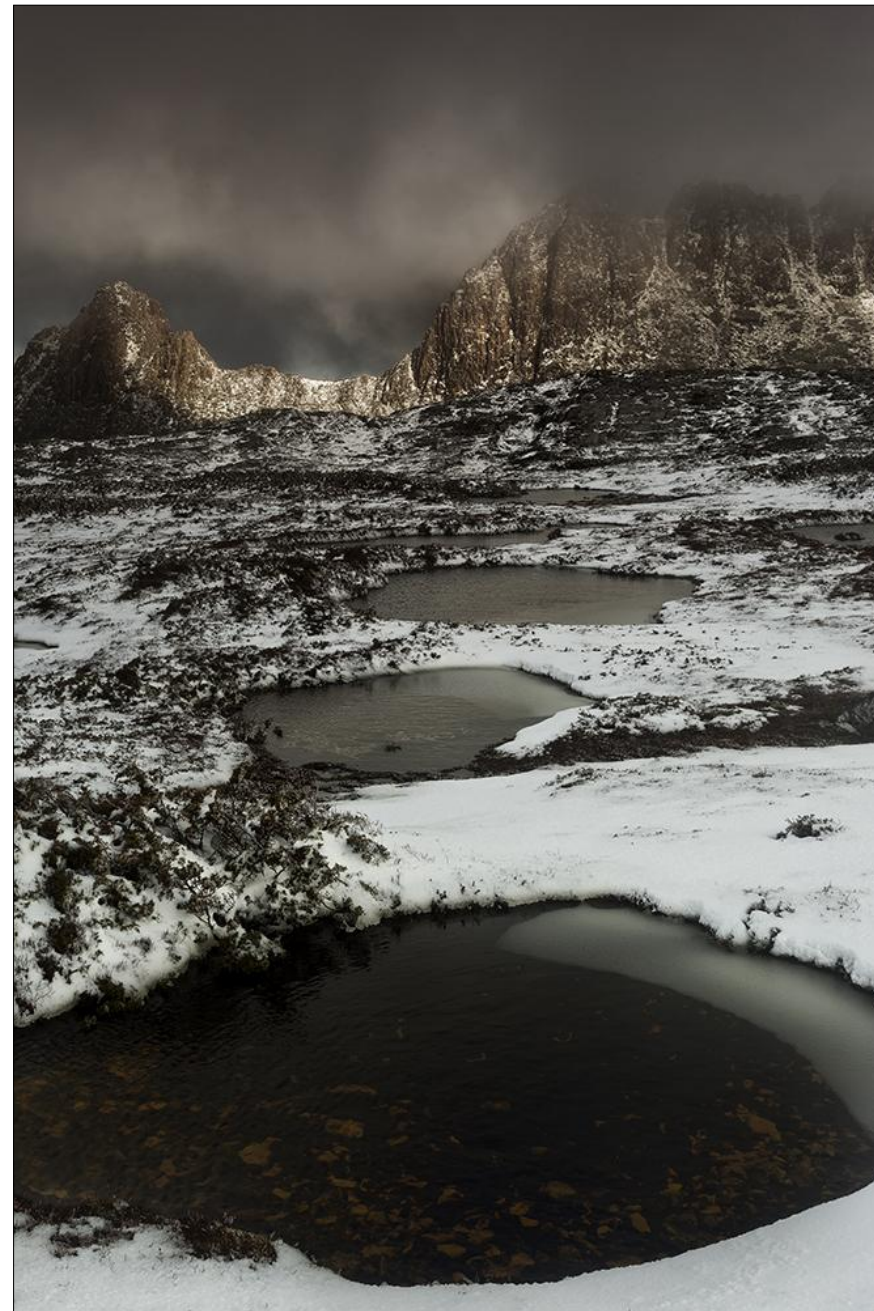


The Billabong

Knyvet Falls



The Shack



Plateau Tarns



Rock Pattern



Left - Loch Ard Gorge
Top Right - Black River Mouth
Bottom Right - Fagus Mandelbrot



A Waiting Game



Ivory Flame

TASMANIAN PHOTOGRAPHIC FEDERATION (TPF) 12th NOVEMBER AT ULVERSTONE

INCORPORATING THE AGM & PHOTO COMPETITION DISPLAY
BETWEEN AFFILIATED CLUBS OF THE TPF PLUS ACTIVITIES.

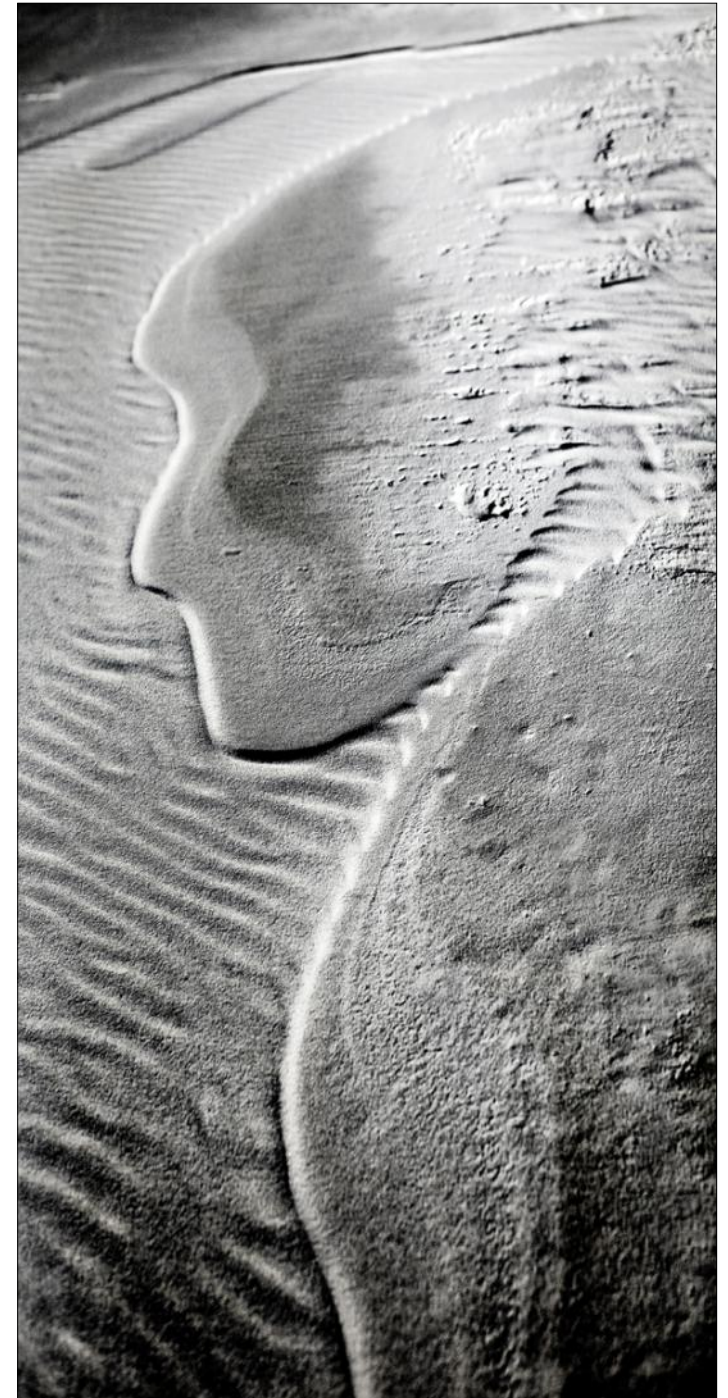
APS members are invited to come along to this event should you so wish. Most of the information is sent out via the local camera clubs, but I am happy to promote it through our newsletter.

At present there is minimal information provided as to where, what and times, but we do have when, so that is a start. Should there be any APS members who would like to come along for the day and you are not linked into any of the affiliated camera clubs, you are welcome to contact me to find out more about venues, activities and times, but it is generally not a bad day catching up with Tasmanian photographers and seeing the exhibition of work being judged, with sometimes an additional presentation, followed up by dinner somewhere that evening.

There are minimal costs, such as entries to some nominated activities if relevant, and into the actual presentation in the afternoon with dinner costs that evening paid by you at the relevant venue/s. You are also required to let people know if you happen to be going, mainly for numbers and bookings etc. Again I can do all that for you, if you wish to contact me for questions and/or options. Some people stay over in the place for the weekend to make it worthwhile, others just come for the day and activities. But don't forget to bring your camera with you if you decide to come.

Just to fill the page and show one of my images taken at Denison Beach on the East Coast last year as part of my Bachelor of Contemporary Arts Degree. I called this one - 'The Face of the Wind' - Anne

ab_oconn@bigpond.com





A touch of Spring - Featuring early spring images from around Launceston streets 2016—including natives, magnolias and cherry blossoms





SUSAN MACE talks about a course she did at Uni this year and the outcomes from it. She also provides the set of images from “Busted” for us to look at.

FROM SUSAN - “The free course was run by the University of Tasmania - “Photography & Social Media”. Part 1 was “Self-Portrait or Selfies” and Part 2 could be anything you chose so I decided on the theme ‘Busted’. Found all these old vehicles at Willow Court in New Norfolk and, working with my tutor, came up with the look I wanted. Each student had to critique 3 other students online as part of the assessment. We were split into groups and encouraged to comment and add constructive criticism to others’ work. Passed the course. Decided to try my luck entering two of the images in the Clarence Art Exhibition 2016 and was very fortunate to be chosen as the Photography winner. A bonus was the sale of “The Leyland” image (SHOWN HERE)”.



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From the Editor - Anne

Apologies that this is slightly late, but it is my own fault for not getting onto it earlier.

Today is the first day of Spring so technically Winter is over for another year. Yet it is not uncommon to get some great photos during our colder months. Everywhere at the moment are blossoms and magnolias, a sure sign that we are in the right season.

We have had four new members join us recently. Mark Hopgood, Gary Morris and Pamela Parks from the south and Anne Dean from the North West. So welcome all to the APS Tasmanian group. Unfortunately, although we have gained some, we have lost three members, one from the North and two from the North West, although one of those is still linked through the couple option. So now we have 17 southern members, 15 northern members & 10 north west, making a total of 42 official members in the state.

Regarding the newsletter, I have been taking it upon myself to invite our state photographers who are not members to have input to this production. Doing this gains a variety of work and the pressure is not on members all the time to provide input. I also like to promote our local photographers and to perhaps give you something different to look at. Sometimes, I feature somebody from the mainland I know through APS, which again gives you the option of checking out other people's work. This is generally combined with work from our own members.

This time we have Jim Clifton and Susan Mace providing work in conjunction with a friend of mine I have featured, called Garth Smith. I really hope you like what you see as his work is quite special. Garth is not a member but Jim and Susan are. Both of them are from Hobart and have been with us for quite some time.

As far as APS goes, things are progressing slowly with regard to 'moving forward'. The upcoming AGM at Apscon brings a new incoming management committee (MC) that will be responsible for progressing any change to the association. Apscon is our annual conference which this year is in Adelaide from the 12-16th October. I am not going this year, but some of you may be. If you do go, it would be great to get something from you about it for the next newsletter that will be out around December, our summer edition. The bottom links have reference to what is happening there, if you want to check anything out.

It is hopeful that some kind of outing/get together can be arranged before this year is finished. I will come up with something and send through information via emails. I hope everyone is going along well and enjoying our beautiful days. All the best until next time - Anne

APSCON 2016 promo as presented at Tweed Heads <https://youtu.be/Rfi-1XpUy6I>

APSCON 2016 The Venue <https://www.youtube.com/watch?v=gaUQlkDX-M>

APSCON 2016 Torrens Footbridge <https://youtu.be/51G7jfk-rJw>

Our Cape York Holiday - Jim Clifton LAPS

Recently my wife Ellen and I travelled to Cape York in our camper van. We only had six weeks and this was nowhere enough time as we spent a most of this travelling. Lesson learned.



From the Spirit of Tasmania we went to Seymour and visited the Vietnam War Memorial. Next stop was Glenrowan which is very disappointing as they have such a colourful history but there appears to be very little effort by either the local council or businesses to capitalise on what they have. Then onto Canberra where we spent three nights so as to visit the War Memorial, the National Gallery (there was a Dianne Arbus exhibition on that I had been unaware of) and Parliament House.

Exhibition sign

Bathurst was next with the highlight a very slow lap of the famous Mt Panorama circuit and a visit to the rather mediocre motor museum.

Cooktown is a gem of a town and well worth a night or two as is Weipa.

I thoroughly recommend a stopover at Bramwell Station (not the Bramwell Roadhouse).

Canberra





From there it's onto Seisia via a stopover at Fruit Bat falls and the barge ride across the Jardine River (see image on left & next page)

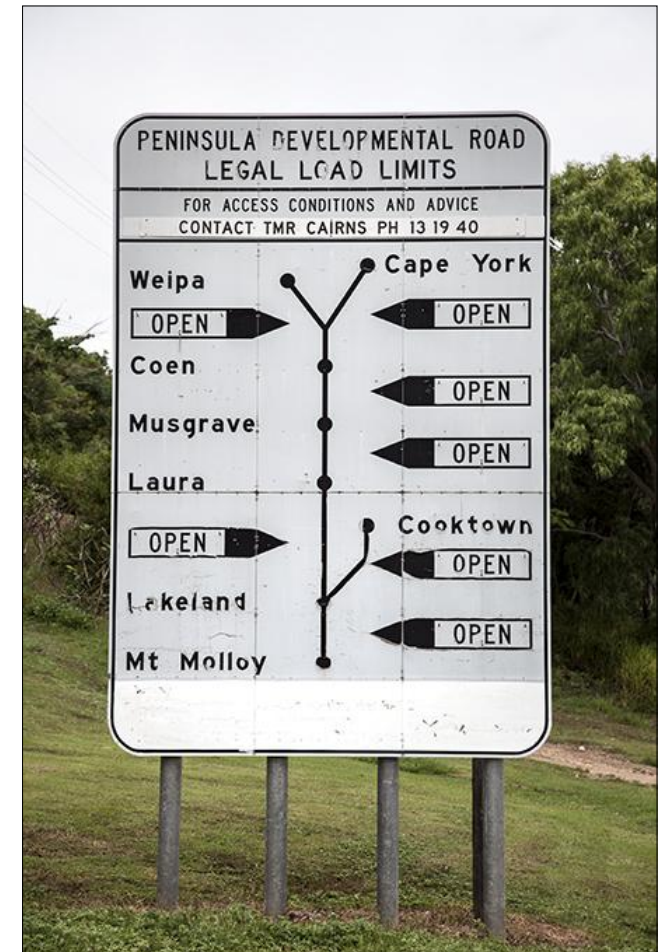
From Seisia it's just a short drive to the tip (the northern most point of the Australian mainland).

On the return trip we rode on the Kuranda Scenic Railway and the Sky Rail cable car.

We toured both the Bundaberg Rum and Cordial factories.

At Kempsey we went to Upper Taylors Arm and had lunch at the pub with no beer made famous by the Slim Dusty song.

We then called in at the Dish at Parkes then onto Deniliquin where the now famous Denni Ute Muster is held every year.





Murray River

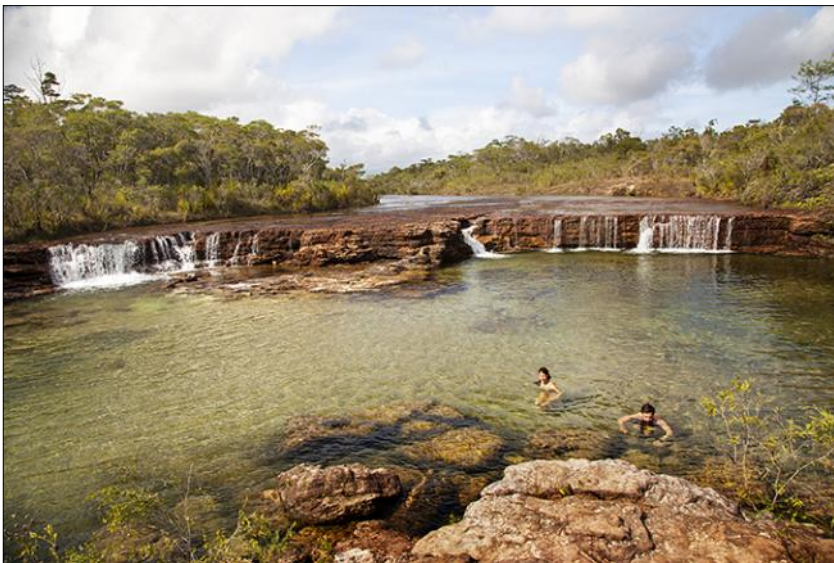
Echuca was next and a paddle steamer ride on the Murray River were next before we're off to Ballarat and a day at Sovereign Hill, then it's off to the Spirit of Tasmania for the trip home.

That's a lot of travelling (about 12,000 kms) in only six weeks but we enjoyed every minute

Jim Clifton



Sovereign Hill



Fruit Bat Falls - Cape York



Cape York



All from Sovereign Hill



THANKS TO ALL FOR THEIR INPUT TO THIS EDITION

WITHOUT IT, THERE WOULD BE NO NEWSLETTER

To conclude, I have added one of Garth's images from the Tessellated Pavement in the south of the state.

EXTRA THANKS TO GARTH SMITH
FOR HIS INPUT TO OUR NEWSLETTER



I am always happy to receive any material from anyone for inclusion. Provided it is related to APS, Tasmania or Tasmanian members of APS or anyone else who has something to offer members. Including information about photography or photographic material that can be of interest to our members.

It will be printed in an edition with the first available space as close as possible to receipt of the material.
It must also be within the ethics and principles of the APS

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The next edition of **Tasmanian Light** will be a Summer edition, hopefully out some time before December. Material for this would be appreciated anytime from now until the end of August. Thanks again for all the wonderful contributions. Lets hope the next one equals what has gone before — Anne

UNTIL NEXT TIME ENJOY
YOUR PHOTOGRAPHY —
ANNE

ab_oconn@bigpond.com