



This month I feature Heath Holden from the North West Coast. Heath has many projects but this one is specific to Tasmania. Here he talks about one close to his heart.



“The LIFE of a Tasmanian Devil”

I am Heath Holden, currently based in the big city of Devonport in North-West Tasmania. I've been photographing for around 10 years and I had no idea this journey would end up so much fun! Briefly; I started out shooting mostly BMX, some travel and a bit of everyday life. I bought a Canon 300D and a couple of years later a Canon 20D, which I absolutely loved! I have ridden BMX and raced mountain bikes since I could walk and it has led me on many good trips nationwide and also across the pacific.

I take on a variety of editorial and commercial assignments plus contribute travel and adventure content to several stock agencies (i.e. Lonely Planet, Getty Images and Aurora Photos). Most importantly I invest a lot of time and energy on personal projects, one in particular being “The LIFE of a Tasmanian Devil”.

This is an ongoing project I have been working on for 3 or 4 years now. I began researching Tasmanian devil photography when I was in Singapore, some years ago, whilst on another assignment. My curiosity as to what was out there in relation to Devils, the quality of the work and how people were doing it took me down that path. In my research, I found very little to look at. What I did find, was that almost all images were of captive devils photographed in the daylight or with big horrible spot lights that were baited with dead whatever staked to the ground. Not my idea of good wildlife photography, considering the devil was now listed as endangered by the IUCN Red List. Based on this, I concluded it was time to research and create a way to photograph the Tasmanian devil up close, intimate and in its natural habitat.

I spoke to an old friend who is a zoologist at a devil park, he mentioned camera traps. I knew nothing about them. I listened to podcasts and watched endless National Geographic clips to decode where to start, what gear they were using to build these mystery setups. (I had worked as a Toyota mechanic for about 6 years in my life before photography so I could D.I.Y fairly well.)

Eventually I built some camera housings and flash tubes to suit. I invested some cash and got all the bits I needed, second hand Canon bodies, flashes, and the most important part of the setup, the infra-red monitors which I bought new from the U.S suppliers. This was a huge jigsaw puzzle of boxes, tubes and cables, endless fun for the very patient photographer.



After all the trial and error I soon started to have some luck, I found myself looking for devil paw prints every time we were out mountain biking or trekking, I'd end up back there without a bike setting up a camera trap in a stream or on a trail. The next few years took me to a few regular places where I managed to get some really nice shots.

It is a labour of love that's for sure and the difference in the first few shots through to the more recent ones is quite noticeable, fine tuning the lighting is a big deal, as well as the infra-red beam settings. Camera trigger delays, beam breaking time, camera and flash settings.





As I mentioned to begin with I just wanted to get some cool shots of some devils, I thought it was a cool animal but didn't know a whole lot about it, other than it was getting a tumour around its mouth which was having a devastating effect on the population. The deeper I got into this work the more fascinated I became. I learned about behaviours and started to track them in some really odd places, which led to some very interesting shots in industrial areas, as well as images of them climbing trees and crossing streams.

The project has now grown into a full blown natural history photo story, which means it needs to be a lot more than a few camera trap pictures. It is now a documentary of the Tasmanian devil, which I believe has never really been done to any extent. I have been photographing scientists in the field, trapping devils, taking samples, micro chipping and releasing.





I have access to the Menzies Institute for Medical Research to photograph researchers in the lab, heavy duty science information, including cells, culture & microbiology.



I've always been interested in science and this project has opened up opportunities to be a part of it and learn more. I never imagined this to go on and on but it has drawn me in, it has created some goals for my work as a photojournalist and it has built great working relationships with scientists, magazine editors and conservation organisations which will ultimately make the next project I choose, much stronger from its outset.



So far my work on the devil has been published in a variety of publications, most notably a BBC Wildlife Magazine feature and a National Geographic online story.

However, the Devil is not my only work. It is one of many projects happening at the same time. But that is another story.



Any questions are very welcome, send to heath@heathholdenphotography.com

See more at www.heathholdenphotography.com and follow my instagram @heathholdenphoto

Thank you for reading - Heath

GALINA ROMALIS

My interest in photography first started while watching my father developing his photos. A mysterious red light transformed our family bathroom into a laboratory where black and white images would magically appear on wet paper.

When I got my first camera on my 16th birthday I started dabbling into that magic too, taking and developing pictures of my friends and relatives.

After moving to Hobart in 1994 my photography helped me to maintain contact with my family back in Russia, providing pictures to illustrate a thousand words in a letter home. Because I was telling about Tasmania through the photos, a camera became an essential piece of sightseeing and bushwalking equipment.

I think it is impossible to live in Tasmania and not fall in love with its nature. My way of expressing this love is through photography.

Street Music





Old Orchard



Donkey Orchid

Taking pictures of a beautiful scene or a close-up shot of a flower
– I try to capture my personal vision of a subject and hope to convey it to the viewer.

My favourite genre is landscapes, I enjoy photographing water, unusual geological formations and beautiful rocks.

I have recently started photographing Aurora Australis as well. Birds, bugs, flowers - they feature in my work too but on an occasional basis. The genre which started it all, portraiture, also remains an important part of my work.

A few years ago I started a small business, printing photos for other people as well as my own pictures. It almost brings me back to that magic lab without the red light and chemicals this time - Galina



Top Left - Autumn in vineyards, Above Right- Autumn in the Gardens
Bottom left - Orange Ruffs



Above - Aurora at Goats Bluff / Right - Songstress
Below - Stellar Traffic



Top Left - Pieman River Reeds / Bottom Left - Aurora at Full Moon
Top Right - Frosty Dawn at Cradle / Bottom Right - Kissy Kissy





Top Left - Boats at Sunset / Bottom Left - Fireworks in Harbour




*Magnolia
Photography
& Printing*
by Galina Romalis

Small business, based in West Hobart.
Prints up to A1+ size are done on Epson 7900 using a variety of high quality media such as Canson Rag Photographique 310gsm, Hahnemuhle German Etching 310gsm and others.



For enquiries call: 0408 003 443
or email: galina.romalis@gmail.com

GOOD PHOTOS
GREAT PRINTS!



Photography Animals in Captivity – 10 Tips

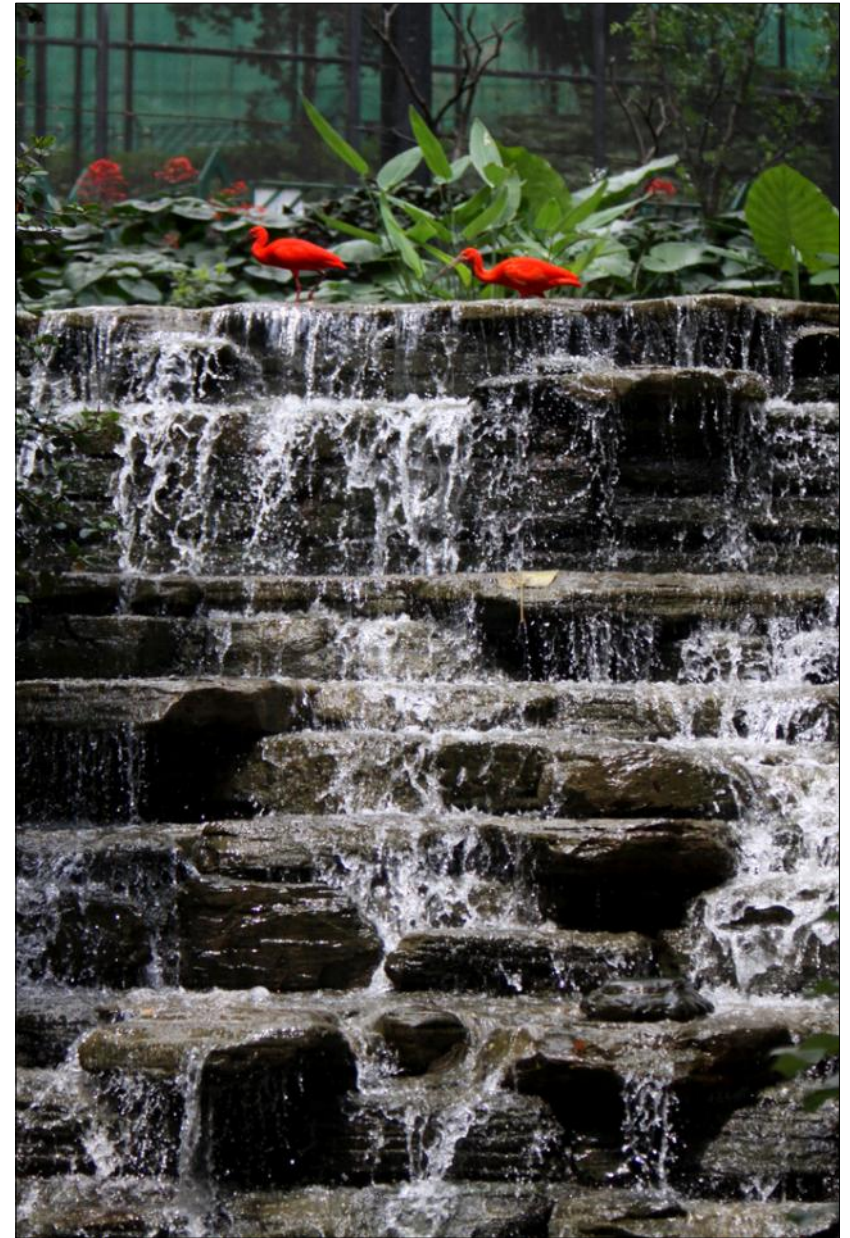
by
Rick Smith AAPS

Visiting zoos and wildlife parks with my camera has been a passion for a number of years. It has taken me to various parts of the world and put me in the presence of some of the most spectacular creatures on the planet. It's also been a great deal of fun. While not having quite the same thrill as seeing the animals in the wild, such places still provide opportunities and challenges for photographers, as well as the chance to see many fascinating creatures.

While some might not like the idea of keeping animals in captivity, such institutions provide the only hope for the survival of many species. The value they have to educate the public about the extraordinary creatures who share our world should not be underestimated. With education comes understanding, and hopefully a desire to support wildlife conservation.

Over the years I've come across a number of techniques and developed some ideas to help me capture the best images I can. So here are ten tips to help you have an enjoyable day at the zoo and come away with some great shots.

- 1) **Knowledge.** Before your visit look at the zoo's website. This will contain mundane information such as location and opening hours, but also any special exhibits and what species are on display so you can get an idea of what you might be able to photograph. On arrival make sure you collect a zoo map and pay particular attention to any keeper talks and feeding times. Animals will be more active at these times and this in turn should provide photo opportunities.
- 2) **Gear.** The equipment I take with me consists of two zoom lenses– a 70-200mm and an 18-55mm, and also a 1.4 converter for my Canon EOS. The longer zoom is an f2.8 that is brilliant in low light and the converter helps get closer if the animal is in a larger enclosure or I am after a portrait. You don't want to miss the shot fiddling about changing lenses.



This image of the scarlet ibis enclosure at Hong Kong Zoo shows that good images can be obtained even without a long lens.

3) Time of the Day. Many animals are more active at certain times. For example, check out the big cats early or later in the day. While the animals move their enclosures do not and some may be photographed in more flattering light at different times of the day depending on their position. Be prepared to do some walking, you'll enjoy the exercise.

4) Wire. The design of enclosures in today's zoos means that many have no obstructions between you and the subject. This is good news, but some creatures, birds for example, and various dangerous animals still need to be kept behind wire. To get a successful shot wait until the subject is a little distance from the wire, aim for a gap in the wire and hopefully, your autofocus will lock onto the subject and depth of field will throw the wire out of focus. If your autofocus keeps locking onto the wire then switch to manual. If the subject is too close to the wire you will not be able to eliminate it from your shot.



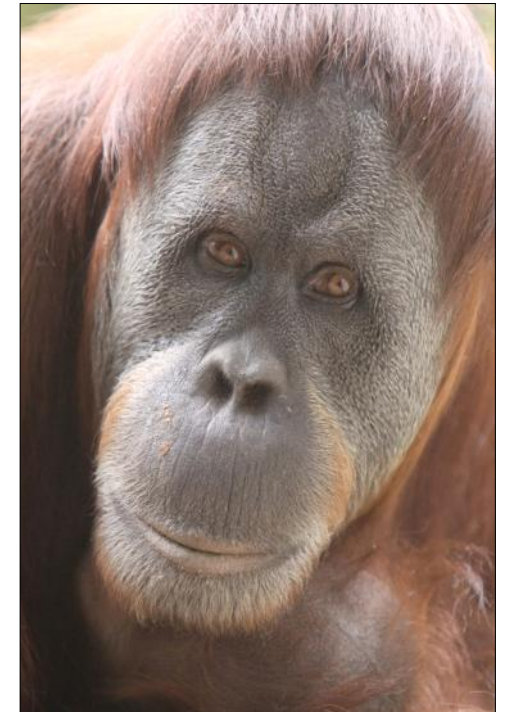
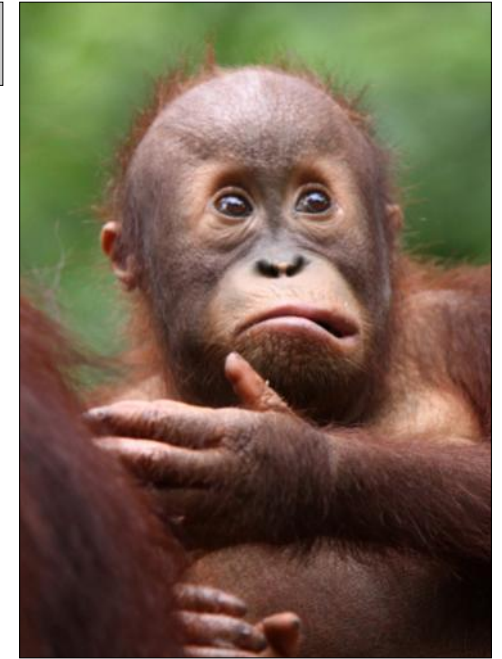
This image of a rare Persian Leopard was taken through wire at Melbourne Zoo.

- 5) Glass. These days many enclosures, especially those of big cats and primates, have glass fronted viewing areas offering unobstructed views. To successfully shoot through glass, get the end of your lens as close as possible to the glass to prevent your autofocus locking onto it. Getting close will also remove dirty fingerprints. The only drawback is that it tends to soften the contrast of the image, but this can be corrected by a quick adjustment of the levels in your image editing program.
- 6) Avoid using flash. Most zoos will have signs asking you not to use flash, but even where there are no signs you should avoid it. Using it can startle and unsettle the animals, and I'm guessing you wouldn't enjoy flashes being fired off into your face all day either.

The Decisive Moment might be a fleeting expression on the face of a young Orang-u-tan at Singapore Zoo, or a more benign look from an adult at Melbourne Zoo—see right

- 7) Kinds of Animals. Different types of animals will require different techniques. For example birds are usually kept behind wire, although some zoos have walk through aviaries. They move fast and are not easy to track, and so provide a considerable challenge. Reptiles on the other hand are kept in smaller enclosures, many of which are glass-fronted. You can get close so a smaller lens is the best option and they don't move around so much either. The challenges vary – photographing a tiger sitting and staring at you and seeing a possible snack is a whole lot different to trying to capture a seal swimming under water.
- 8) The Decisive Moment. Famed French photographer Henri Cartier-Bresson used this phrase to describe the moment when a photograph should be taken. Your subjects will not pose and are not subject to direction so you need to be ready to capture the action, the moment, the eye contact or whatever is happening. Capturing those moments of behaviour and interaction can lift your images well above the ordinary.
- 9) Animals as Portraiture. I tend to treat my animal photography as a kind of portraiture in which I am attempting to show the viewer some thing of the animal's character. It might be power, curiosity, arrogance, cuteness or any one of a number of things, as well as any behavioural characteristics that might be on display.
- 10) Editing. Be ruthless when editing your images – a lesson which should apply to all your photography, Don't accept the mediocre in your work, keep striving for that special shot, the one with the 'Wow' factor that will make it's viewers stand and stare, and wonder how you did that.

So, there are ten tips to get you started. The rest is up to you. There are plenty of zoos and wildlife parks in Tasmania and the throughout the rest of Australia, and if you are overseas there are even more options. After all there are a lot worse things you could do than spend a day at the zoo using your camera to capture some of the world's fabulous creatures - Rick



Longer lenses will allow you to get close to the subject whether it is a peacock display at Melbourne Zoo or a Bald Eagle at Salt Lake City Zoo in Utah - see far right

Here are two examples of animal portraiture – an elderly Hamadryas Baboon at Wellington Zoo in New Zealand and an African Lion from Melbourne Zoo - see below and right





Capturing interaction is always interesting.

- Whether it's the contentment of two Blue and Yellow Macaws at Singapore's Jurong Bird Park or
- The beginnings of an argument between two grizzly bears at Minnesota State Zoo in Minneapolis or
- Two curious orang-u-tans at Singapore Zoo or
- A polar bear ballet at San Diego Zoo in California.





This image of a tiger at Melbourne Zoo not only has direct eye contact, but also shows the tensed muscle structure of the creature (left)

Reptiles are not noted for showing great character, but this image taken through glass of two iguanas at Melbourne Zoo works well (top right)

This photograph of a python from Singapore Zoo emphasizes both the texture of its skin and its enormous size. (bottom right)



Birds can be difficult to photograph, but they are not without character. A Shoebill at Jurong Bird Park in Singapore radiates some menace, (below)

unlike the Yellow-Casqued Hornbill at Hong Kong Zoo which simply looks strange (right)





This image of a silverback gorilla was shot through glass at Melbourne Zoo (left)

The contrast of dark water, a white tiger and an intense stare make for a compelling image taken at Singapore Zoo (top right)

Finally for something a little different; a hippo taking an underwater stroll at San Diego Zoo in California (bottom right) - Rick



From the Editor - Anne

Hi all, winter is about on us and hibernation can be one option that takes us away from the camera. However, it is also one of the best times for light and imagery. APS, at the moment, is in a period of hibernation, with not a lot happening as they await the outcome from the committee that has been considering options for the future of APS, which could well bring about change in the next two years. This will become public around the time of the AGM in October. Until this happens, there is very little happening to report on. As well, this October will see a new round of elections for the management committee and other offices within the society. Elections happen every two years and this is the year it happens.

I have made a decision not to return to Uni at present, so I will continue on as the Tassie representative for another term of two years. But it is still unknown as to what this might look like in light of possible change happening. I am aware there has not been much going on from my end, other than this newsletter, but I am hopeful, another outing can be arranged at a future date. We do have a couple of new members in the State. Two in the south and one in the Northwest, but we have also lost members, so our membership is still pretty static with 16 in the south, 16 in the north and 11 in the Northwest. A total of 43.

Coming up is the October Apscon in Adelaide between the 12th to the 16th October. It is possible some of you will be attending and if you do I hope you have a great time. I have been to Apscons in Adelaide before & have found them to be a lot of fun with lots of photography opportunities and lecture material. Plus their committee this year has been working very hard to make it a success, so it should be good. More information about the presenters, programme etc. can be found on the APS website.

See: <http://www.a-p-s.org.au/index.php/apscon-2016-adelaide>

In the meantime, I really hope you make the most of our winter light and all the opportunities this offers. Last year we had a bumper snow season & it is not impossible that this could be another year of the same. There are changes afoot here with our own State Body, the TPF. It is a first to run this over a weekend at a place that is geared specifically to taking photos when the light is right, rather than in the host camera club's area. So if you can make it, go along, even if it is only a day trip to look at the work that will be shown from some of our best photographers from camera clubs within the State. As APS members, you are welcome to attend. Details have been emailed, but they are in this newsletter again, to remind you all.

I head off at the end of this month to 'chase hotrod's' at Coolangatta, or perhaps try and avoid them, making the most of what else is around for a few weeks. All the best until next time, with many thanks to all the contributors in this issue.

Anne



Images from last year's snow (top) Tony Rogers (bottom & far right) Galina Romalis





Two more images of a Tasmanian wombat in the snow last winter from Tony Rogers



TASMANIAN PHOTOGRAPHIC FEDERATION 4th JUNE WEEKEND AT COLES BAY

INCORPORATING THE AGM & PHOTOGRAPHER OF THE YEAR RESULTS

APS members are invited to come along to this event as advertised over the next two pages, but you will need to sort out your own accommodation if needed.

Options are provided in the information as to what is available but this does not mean you have to choose what is there.

Some people may stay longer than the organised events, but again this is up to you to decide.

What you are required to do if you intend dining with the group on the Saturday night, is to contact Chris Hagan who is responsible for the bookings by the end of May to say you wish to be included for dinner.

Costs of events are as provided and should you not be connected to the TPF via an affiliated camera club, you are still welcome to come along. However, if you are in this situation, it would be worth letting me know that you are going as a member of APS, rather than as a member of an affiliated camera club.

Note: I will not be attending because I will be on the mainland, but there will be others going you will know and perhaps you will meet others you don't know.

This should be a great weekend so if you can, come along - Anne



Tasmanian Photographic Federation Inc.

Annual General Meeting

Saturday 4 June 2016

Hosted by the West Tamar

Camera Club Inc.

**Venue: Coles Bay Community Hall,
Harold Street, Coles Bay**

Programme

Saturday 4 June 2016

Coles Bay Community Hall, Harold Street, Coles Bay

10.00 am Morning tea

10.30 am **TPF Annual General Meeting
Delegates' Meeting**

12.30 pm **Lunch break** (BYO lunch). Tea and coffee will be provided. Viewing of Photographer of the Year entries.

2.00 pm **Photography** (Sunset is at 4.42 pm)
to We have access to Freycinet Marine Farm, 88 Flacks
5.30 pm Road, Coles Bay during this time for photography. The bay and the Hazards can be photographed from this great location and there may be nature photography of pelicans, herons and egrets. There are also numerous locations along the Esplanade, Coles Bay for photography of the rocks, bay and Hazards.

If it is too wet for outdoor photography, there will be a presentation of the Launceston Walking Club's DVDs of "Freycinet" and "Hazards the Hard Way" and the Photographer of the Year presentation will be made at this time.

6.00 pm **Dinner** Iluka Tavern and Bistro, 31 Esplanade, Coles Bay (at own expense).

8.00 pm **Presentation** of Photographer of the Year competition and presentation of awards.

10.00 pm **Night Photography**
For those who are interested and subject to suitable weather, a group will be photographing star trails over the Hazards—meet at the Iluka Tavern.

Charge There is a \$5.00 per person charge for the presentation.

Sunday 5 June 2016

Freycinet National Park—National Parks Pass required.

Sunrise Photography (sunrise is at 7.28 am)

A good location for sunrise is at the Cape Tourville Lighthouse, Cape Tourville Road, Freycinet.

If you have a 4WD with good ground clearance Bluestone Bay would also be a good location for sunrise. There is a turn off to the left 1 km before the Cape Tourville Lighthouse. The 4km track to the beach is very eroded but quite passable in dry weather.

Other Options for Sunday

Wineglass Bay Lookout— 1.5 km each way, Level 3 steep uphill climb.

Wineglass Bay and Hazards Beach Circuit— 11 km circuit, 4 to 5 hours, Level 4 steep uphill climb and a rough path descent.

Sea Kayaking— Freycinet Adventure Rentals, 2 Freycinet Drive, Coles Bay, Bookings Ph: 6257 0500. \$95.00 for 3 hours (approx.) departing 10.00 am.
<http://www.freycinetadventures.com.au>

ATV Adventure—All4Adventure, 1 Reserve Road, Coles Bay, Bookings Ph: 6257 0018. \$149 rider \$99 passengers for 2.5 hours. The tour is guided and departs at 1.00 pm from the corner of the Esplanade and Freycinet Drive.
<http://www.all4adventure.com.au>

Friendly Beaches— visit the Friendly Beaches. 20.5 km from Coles Bay, head out of Coles Bay along Coles Bay Road and turn right 17.5 km from Coles Bay.

Dinner Iluka Tavern and Bistro, 31 Esplanade, Coles Bay.
Ph: 6257 0429. Make your own booking.

Accommodation Options

Big4 Iluka on Freycinet, Reserve Road, Coles Bay. 2 bedroom cabins which sleep up to 6 are available from \$115 per night. Powered sites from \$36 per night. Ph: 1800 786 512.

Nautica But Nice, 35 Esplanade, Coles Bay. Fully self-contained— 2 double rooms—sleeps 4—\$120 per night. Ph: Viv 0427 570 344.

Freycinet Holiday Houses — Ph: 0431 625 429—a range of self-contained houses.

Freycinet Rentals — Ph: 6257 0320—a range of self-contained houses.

AirBNB Coles Bay— <https://www.airbnb.com.au/s/Coles-Bay>

Stayz Coles Bay — <http://www.stayz.com.au/accommodation/tas/east-coast-tasmania/coles-bay>

General Information

Coles Bay Express and Petrol Station is at 31 Esplanade, Coles Bay. Open 7 days from 8.00 am. Free Wifi.

Coles Bay Convenience Store is at 3 Garnet Avenue, Coles Bay. Hours: Monday – Saturday 8.30am – 6.00pm and Sunday 9.00am – 5.00pm.

Freycinet Bakery Café is at 31 Esplanade, Coles Bay. Open 7 days from 8.00 am.

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A touch of Winter - Featuring images from me (two on left). Galina - pandani in snow (middle top & bottom right) Trish Davis - (right top and middle bottom)



SOME EXCITING NEWS FOR THE LAUNCESTON PHOTOGRAPHIC SOCIETY

BY NADIA TREVAN - PRESIDENT



Nadia Trevan - Blue Wren

As the current President of the Launceston Photographic Society, it gives me great pleasure to announce that the club has won its 11th gold medal at the 2016 Trierenberg Super Circuit photo competition held in Austria.

Winning a gold medal is a real triumph considering that the club is small with only 30 or so members. At least 10 members have to enter to qualify as a club entry and entries are not vetted by the club's committee.



Rick Smith - The Boss

But what is most pleasing is the collaboration of club members to willingly participate in the international competition, given that it cultivates a non-competitive environment at club meetings.



Rick Smith - Sun Bear

So, what started as a challenge some 11 years ago has now become an annual event, with the club winning a gold medal every year since 2005 for “Best Digital File Club” category - the only one of two camera clubs in Australia winning this category.

Over the years, members have also won individual gold and silver medals for specific entries within the club entry.

Trierenberg Super Circuit is regarded as the largest annual salon of art photography in the world. The judging is tough as each image goes through four separate salons in different regions of Austria and Croatia, with each salon having up to four judges in each one.

The competition attracts thousands of images from across the globe. So having an image selected and shortlisted for acceptance in the final judging is a great thrill for both the amateur and professional photographer.

Since joining the club some seven years ago, I have witnessed remarkable improvement in members' approach to photography including my own.



Nadia Trevan - ABT

This is possible because the club's ethos is to encourage learning and provide guidance in a friendly, relaxed and informal environment. We do this through a program of presenters, workshops and of course the “show and tell” session at club meetings.



It's all founded on a common understanding that the love of photography is an art form.

The Launceston Photographic Society was established during the 1940's as a forum for photographic enthusiasts. It provides an opportunity for members to get together, discuss and explore techniques to ultimately improve their photographic skills.

Meetings are held on the fourth Tuesday of each month starting at 7.30pm.

We welcome new members who are interested in photography from novices to the more experienced regardless of camera type.

Contact us at: info@lps.org.au

Website: www.lps.org.au

and join us on Facebook.

Nadia Trevan
President,
Launceston Photographic Society

DebSulzberger - Sleepy Baby



Nadia Trevan - An Intent



DebSulzberger - Soulful



Peter Grant - untitled



Nadia Trevan - Frosty Morn



Left - DebSulzberger
Sister Secrets



Right - Peter Grant untitled
Bottom right - Peter Grant untitled



Peter Grant
untitled



THANKS TO ALL FOR THEIR INPUT TO THIS EDITION

WITHOUT IT, THERE WOULD BE NO NEWSLETTER

To conclude, I have added one of Galina's images in the suburbs of West Hobart after a snow fall last winter.

EXTRA THANKS TO HEATH HOLDEN
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

NOTE: Content is copyright to the author. Any reproduction must be with that person's consent.

The next edition of **Tasmanian Light** will be a Spring edition, hopefully out some time before September, 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