



This month I feature Robert Dettman from SA. Robert is a well known Photographer within APS who is known for his architectural works. Here he tells us a little about himself and his thinking, plus some tips for capture.



ARCHITECTURAL PHOTOGRAPHY - ROBERT DETTMAN AFIAP

Upon retirement from architecture I decided to make photography my main interest, so it seemed natural to make photos of buildings like those I used to see in professional journals in the 60s, that is, highly controlled, precise images of buildings that owe their styling to the principles of modernism. Back then they were always black and white. I think of those photographs as architectural "portraits" because when making a portrait of a person one tries to get the best profile of the subject in the most flattering light. It's pretty much the same with a building, the crucial difference being that you can't direct the "model".

One aspect of the Modernist style of architectural photography as practiced by Max Dupain, Ezra Stoler and others is the absence of people. The emphasis is exclusively on the building, anything else is considered to be superfluous and a distraction. This even includes indications of environmental context. But be warned, as a quick glance through exhibition catalogues will show, this kind of work is either not much practiced and/or not well rewarded in competitions.

Jim Richardson from National Geographic said, "If you want to improve your photography stand in front to something interesting". So, taking his advice, I seek notable contemporary architecture or historically significant buildings. Many buildings, particularly classical ones, are symmetrical and I respect that by photographing them front on.





I have a number of simple categories for my photography: exterior, interior, detail and streetscapes. The following portfolio is organised that way but there are no streetscapes. Exterior and interior are self explanatory but detail needs some discussion.





I became interested in shooting small elements of modern buildings after becoming bored with the portraits. I identify with Aaron Siskind's words,

"When I make a photograph, I want it to be an altogether new object, complete and self-contained, whose basic condition is order."

So in looking at buildings I search for details that have potential as abstract works of art. I think of the details as new and original art of my own making and so feel free to manipulate them, sometimes in radical ways. It's a process of ignoring the obvious and seeking something original that plays upon colour, form, line and pattern. Vibrant colour is a theme of my work so I look for colour when searching out details. In post processing I push the colours in most images, less so with the portraits, more so with the details.

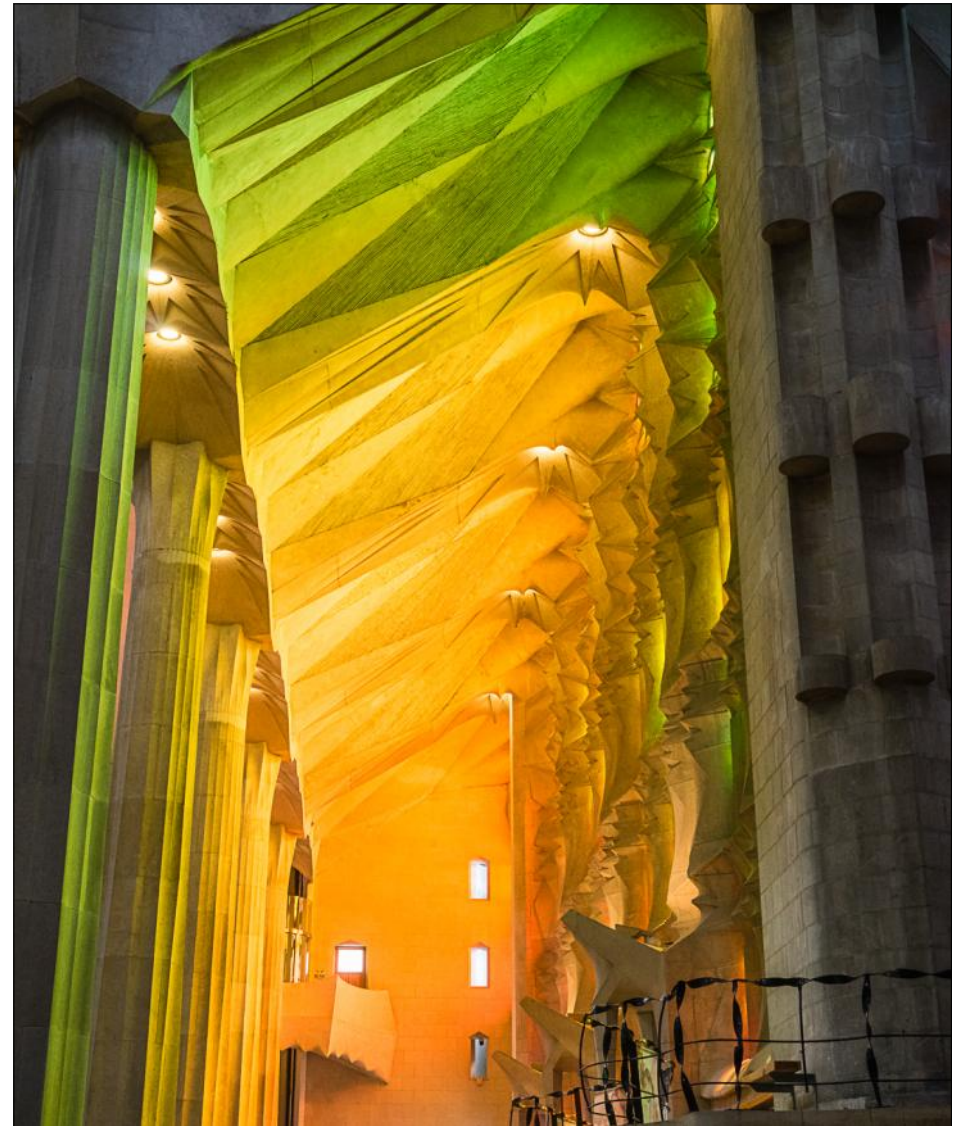
All my work is shot with available light. I have found that the constraints that landscape photography supposedly puts on shooting in the middle part of the day don't apply to architecture. In fact there are situations in which any light condition can be used. Soft light is good for buildings with deeply sculptured facades because the shadows are not so deep. Bright mid-day sun is great for most contemporary buildings particularly if they are colourful.



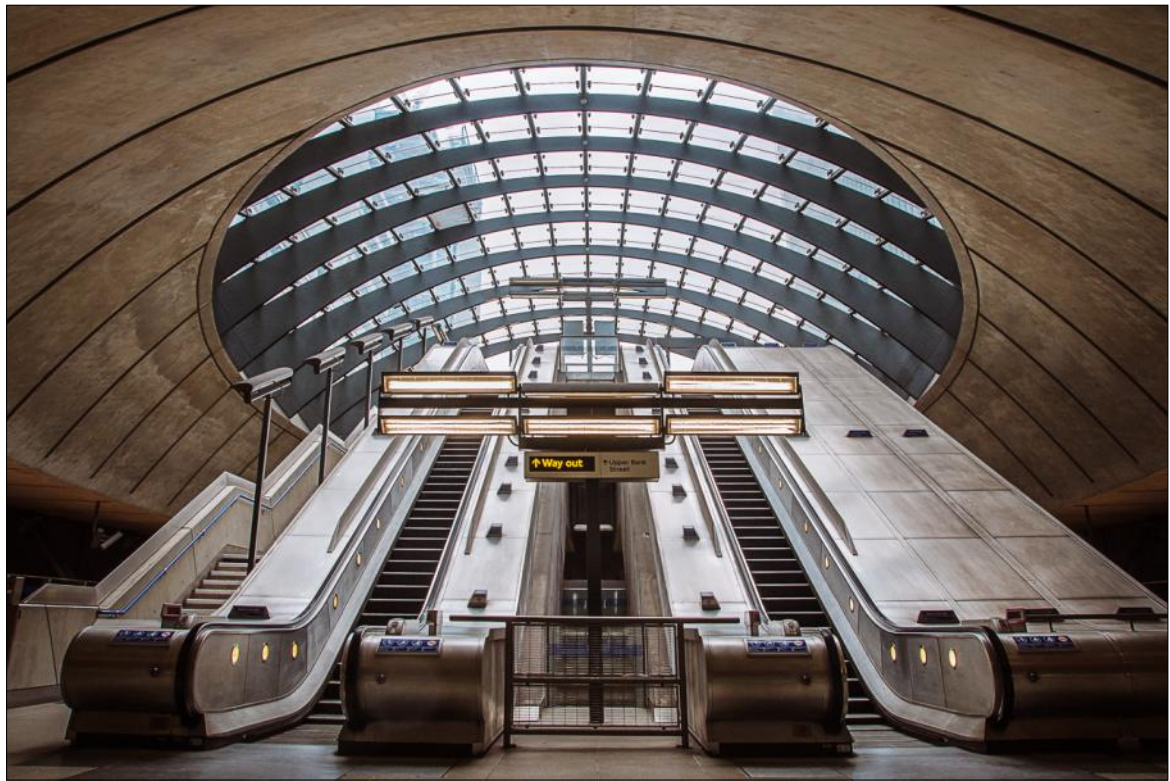


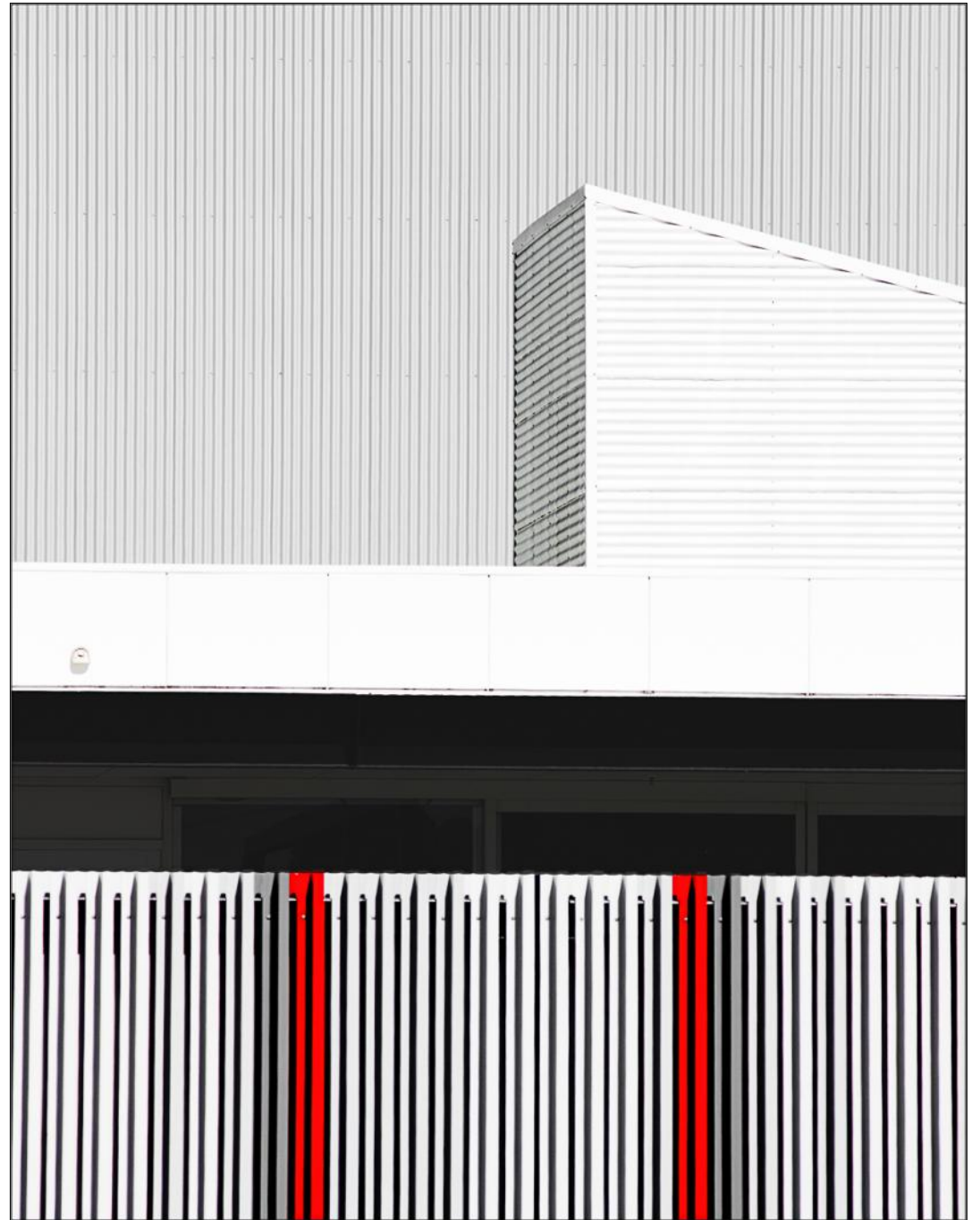
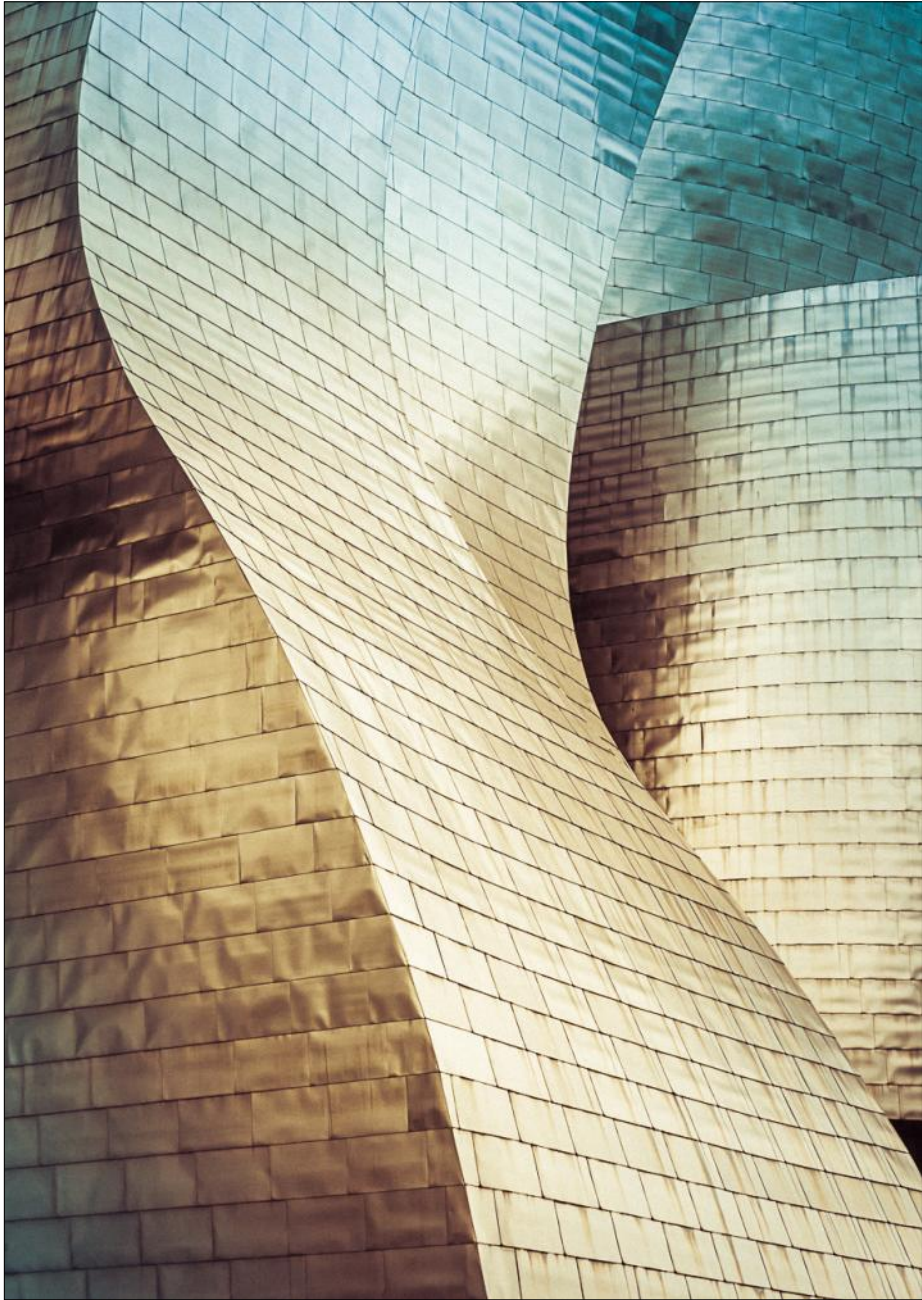
My favourite light is the blue hour after sunset when the colourful mix of natural and artificial lights make the building pop and will often help separate the building from its surrounds. The golden hours may not be so good because the rich warm colour cast that washes over the scene changes the colour of the building, but then that's why we have black and white! The message is, don't be put off by the conditions of weather and light.

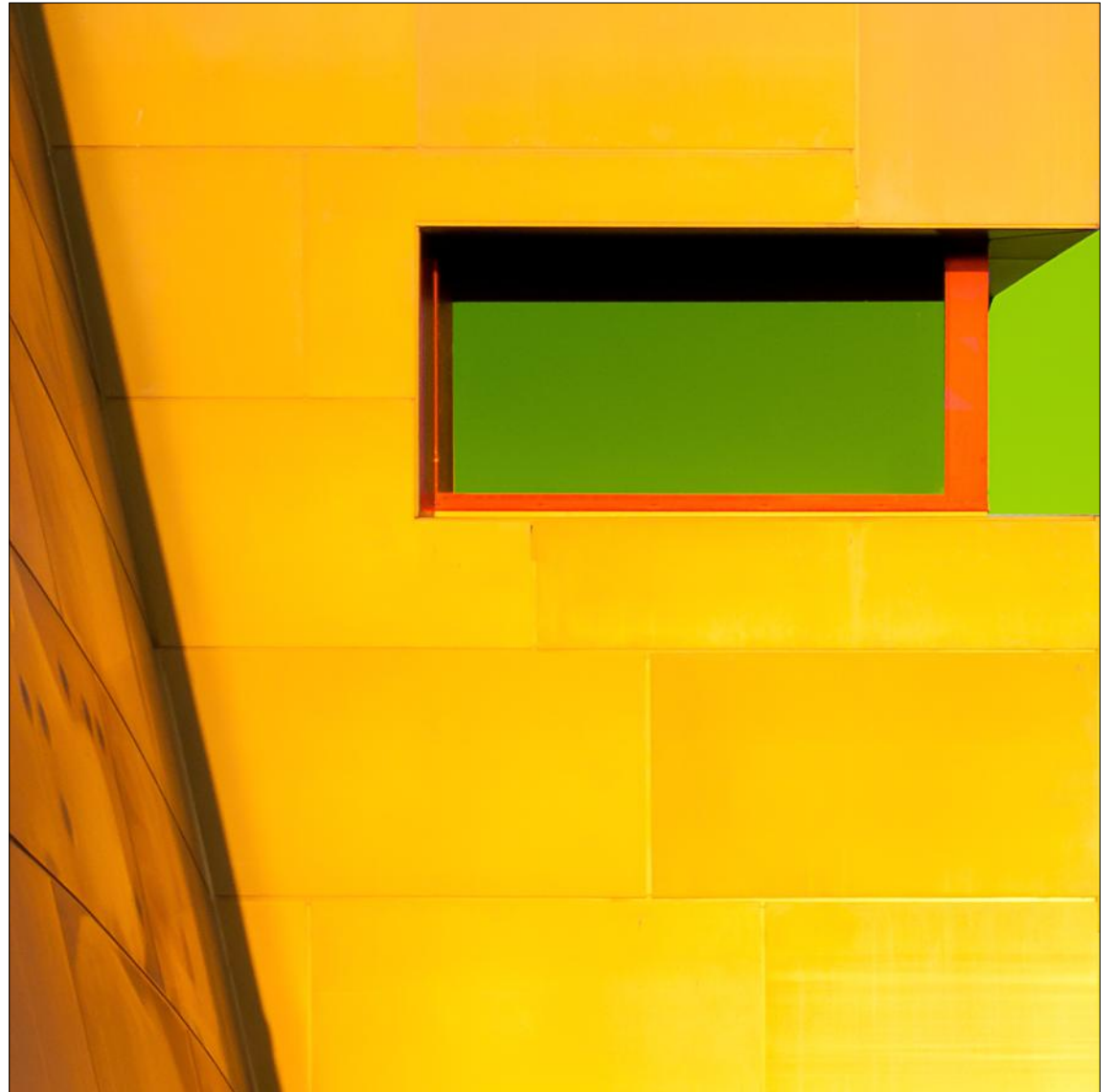
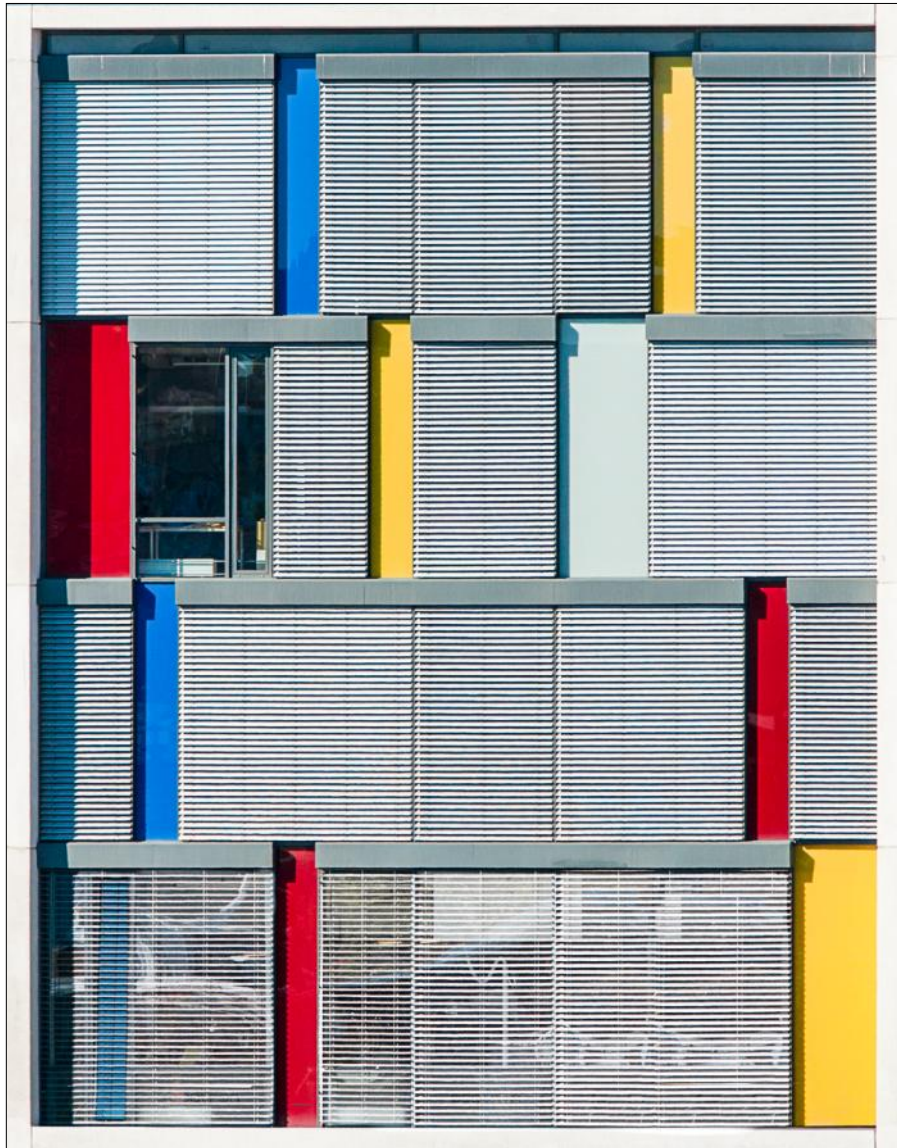














TIPS FOR ARCHITECTURAL PHOTOGRAPHY- ROBERT DETTMAN AFIAP

The first four points are of relevance when travelling to distant places.

- Research your subject. This is particularly important when travelling to remote locations because your time and the opportunity to revisit is limited.
- Try to find the architect's brief or design concept so that you can better interpret the finished work photographically. And don't forget the interior spaces.
- Use Google Maps in satellite view to see where the building is located, its context, orientation and possible camera positions. Also check out how you will get there by public transport, or if by car, where there is convenient parking. By noting this you will save time and stress when you arrive.
- Use software like *The Photographer's Ephemeris* to understand where the light will be in the season of your visit and time of day.
- In home territory revisit the building in different lighting and weather conditions. The differences in the resulting images can be startling.
- Camera settings are much the same as you would use for landscape.
- Use manual or aperture priority and select an f-stop to maximise the depth of field. Having any part of the building out of focus is bad form.
- ISO should be set to the optimum for your camera, 100 or 200.
- Shoot RAW.
- Use a tripod if the shutter speed drops below what is acceptable for hand holding.
- Lens focal length; I find that the great majority of my shots are in the 20-24mm range (full frame equivalent) so a zoom lens that incorporates these focal lengths is recommended.
- Post-processing is very important. Be prepared to spend a lot of time on the computer finessing the images.



A touch of Winter photos by Anne - Launceston & Thousand Lakes Lodge Liawenee

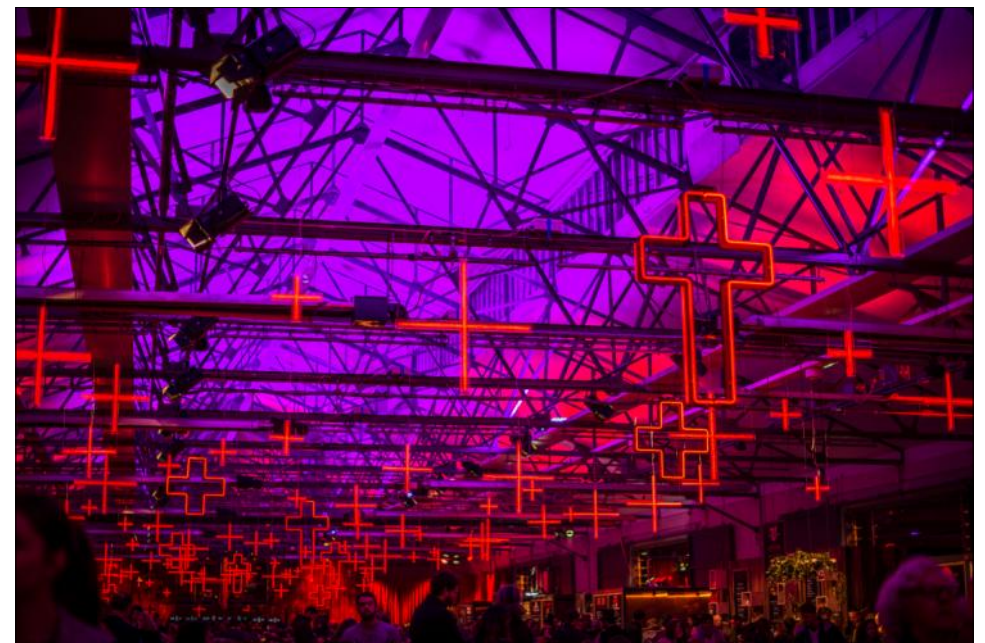




Some images taken by Susan Mace at Hobart's 2017
DARK MOFO WINTER FEAST
For more information, here is a link to it [online](#)











LIVING WITH THE BIRDS

RON FAPS, EFIAP, FPSNZ, ARPS

& GEORGIE McKIE FAPS, EFIAP, FPSNZ

In 2012 we were looking for a new place to live having decided that the Christchurch earthquakes were not going to stop in the foreseeable future. Stable, non-shaky Tasmania seemed an ideal location, and we set about finding a property with trees, bush, peace and easily accessible photographic opportunities. The 5 acre lifestyle property we bought had a very suitable house with no stairs to deal with, and a mixture of bush and paddock that has proved to be home for a great deal of wildlife. Not having dogs, and the cat being an indoor old girl, we find ourselves regularly visited by pademelons, potoroos, the odd bandicoot, possums and a tiger quoll. No need for a lawn mower, the little padys take care of that. The house vendors also assured us that the birdlife was awesome.

We were particularly keen to meet up with the yellow-tailed black cockies that apparently feasted on two large mature Banksia serrata trees every summer. On arrival we found that those trees had been chopped down by tenants. We immediately replaced them but it will be a while before the replacement brings the cockies back to us. However, flowering for the first time this year it did attract Little Wattlebirds, New Holland Honeyeaters, Yellow Throated Honeyeaters, Silver-eyes and the wrens.

The side supporting the greatest number of flower cones faces the morning sun, and we put up our one man hide and quickly found ourselves also in a position to photograph Goldfinches on the one remaining scotch thistle in the paddock, as well as being visited by Pardalotes, two different types of Robins, and fleetingly the beautiful Firetail Finch from the neighbour next door.

Georgie - Little Wattlebird feeding juvenile on serrata

They all were attracted by a water bath and a water bowl, shared by the resident sparrows and the three families of Superb Fairy Wrens. Ron puts wild bird seed out every morning.

On the other side of the house we ripped out a large bank of agapanthus, and put in native ground covers to complement the mature grevilleas, hebes and fuchsias. The best plantings include the banksia called "Birthday Candles", and the mature grevilleas.

We set up a feeding station, an old log balanced on a couple of concrete blocks, some assorted perches, another birdbath and a smaller water bottle.

Birds respond to perches being staged around the garden, and that provides additional opportunities to capture subjects a little away from the feeding area.



Ron - Feeding Wrens



Georgie - Three demanding Wren chicks

We were advised that many small birds really like grated parmesan cheese which we mix with live meal worms (bought from the local pet shop). Rolled oats and crumbled multi grain bread tossed up the back of the bank keeps the sparrows at bay for a short time, but they too have developed a taste for the cheese.

Georgie - Little Wattlebirds on serrata



The wrens are so accommodating that we can simply sit on a chair and photograph them at a 200-300 mm focal length. Using the hide is best to capture all the other bird visitors many of which are very movement sensitive. Over time most of the birds have become used to us, and do hang around waiting for their breakfast. We have never encouraged any birds to become “tame”, however, over the 4 years, two of the dominant male wrens have regularly landed on our hats, cameras or on the side of the food tray to get the first worm.

Ron - Silvereye





Ron - Fantail bathing

Our equipment now includes a pair of Sigma 150-500 mm f5-6.3 zoom lenses. Our cameras are Nikon D7100s, 24 megapixel APC format. These are light enough for old hands to carry and produce an excellent quality image. We both use tripods with panoramic 360 degree rotation gimbal heads. Ron's is an old second hand Wimberley unit and Georgie's is an unbranded generic head coming out of China and purchased through Ebay. The trick to buying these heads is to check out the weight carrying capacity. Georgie's will carry 20kg and cost \$109 AU. Whilst Ron can hand hold, and therefore stalk a subject, Georgie cannot. In the hide we are both using the tripods. No doubt being on the tripod results in incredibly sharp images. Georgie also uses her cable release in her left hand, leaving her right hand to move the gimbal and make camera adjustments when needed. We did have the opportunity to buy the 150-600mm lens put out by Sigma, but after reading many reviews settled on the second 150-500 as the better quality lens.

If you use a hide, make sure that you are sitting as close to the back panel as you can and keep the front of the lens well back from the opening. Keep light off it and the birds will not usually notice any movement of the lens.

We usually set the ISO to 1000 if it is sunny allowing a shutter-speed of 1/1000 seconds. In overcast conditions the ISO may be set at 1600.

Noise is not a problem with these settings in our cameras. If you wish to capture flight shots with sharp wings your shutter will need to be at least 1/3000 second or higher.

We try to have a minimum aperture of f8 to provide a reasonable depth of field. The above settings are a guide only and it is worth looking at your metadata to find the best combinations that work for you. Often the size of the bird will determine the required aperture.





Georgie - Crescent Honeyeater on birthday candles

Ron tends to shoot aperture priority and Georgie shoots shutter priority.

Winter light is low enough to generally provide a catch-light in the eye, but at times we have used fill flash to provide the catch-light if the sun is high in the sky. Be aware that using flash from the hide may startle birds as it is coming out of a black hole.

The key thing with bird photography is patience and establishing a good rapport with your subjects.

We do not attempt to do nesting images as that draws attention to the nest and puts the birds and the babies at risk. The babies will be produced at the feeding area, once they have fledged and will give you hours of opportunities.



Top Left - Bird set up, Far Right - Hide,
Bottom left - Gimbal Head
Bottom right - Camera set up

TASMANIAN PHOTOGRAPHER OF THE YEAR - Georgie McKie FAPS, EFIAP, FPSNZ

June 24 was the day that Devonport Camera Club hosted the Tasmanian Photographer of the Year in Sheffield, for members of the TPF affiliated clubs. It is an interesting concept where the aim is to find the leading workers in Small Prints, Large Colour Prints, Large Mono Prints and Projected Images, based on versatility rather than a particular area of specialisation.

Sheffield was chosen as the venue and the whole community embraced the event, with a number of businesses and attractions offering special access for photographic opportunities not normally available to visitors to the town. The lovely old Sheffield Town Hall was the venue for the exhibitions, photographic presentations and the dinner. A winter event such as this needed weather-proofing and the morning activities and the venue achieved that, but the day proved to be frosty and sunny. The organising committee found local businesses keen to sponsor some aspects of the day.

Momento Pro came on board, supplying vouchers to the value of \$1,000 to be shared between the winners. APS members featured among the winners with Dennis Hulme winning the Projected Images section, and new APS member Dr Mehrdad Abbasian as runner-up. Mary Viney took out the Small Print title and Ron McKie won the Mono Print section and was runner up in Colour Prints. Steve Whitworth won the Colour Print section. APS members formed the judging panel, and each judge, (Peter Bellmont FAPS, Karen Lewis AAPS and Jenni Tanner) provided a short presentation of their own work. Our keynote address was carried out by master wilderness photographer Gerard Horsman.



Colour prints exhibition

In total 159 prints were hung, and 84 projected images were screened. Eighty people were in the hall for the presentations, and during the day, many locals and tourists visited the exhibition. The choice of the venue proved to be most popular and certainly attracted a large attendance.

The next TPF get-together is on November 11th, and is to be hosted by Wynyard Camera Club who has selected Waratah as the venue. It is great to see such places used as it opens up more photographic opportunities than the club's home towns.

NOTE: ALL MEMBERS OF APS ARE WELCOME TO COME TO THESE EVENTS AS GUESTS. YOU DO NOT NEED TO BE A MEMBER OF AN AFFILIATED CLUB.

TASMANIAN PHOTOGRAPHER OF THE YEAR - Georgie McKie FAPS, EFIAP, FPSNZ

Mono prints exhibition



top - rising mists / bottom - surfer



Mary Viney another member of APS and member of Wynyard Camera Club, also won the Photographer of the Year in small prints. Congratulations Mary. (Currently she is away so her images cannot be included this edition, but they will be in the next one).



Ron McKie, an APS member and member of Devonport Camera Club won the Tasmanian Photographer of the Year in Mono Prints for 2017. These are the four works that gained him the award. Congratulations Ron.



left - high maintenance / right - young fur seals



From the Editor - Anne

Hi all, we are definitely into winter as many of you are experiencing and this newsletter is a little later than normal. As mentioned in the last one I have been away, but am back to a chilly start. I was lucky to have a slight diversion from the cold for a short time but it has definitely hit with a vengeance. The above abstract photos are ones I took whilst away on the sunny gold coast, for all of a week. Then it rained and turned nasty again until the day we left, when out came the sun—as inky pinky spider said—and dried up all the rain. So our trip south was rather nice until we hit Melbourne. But driving off the boat in Tassie made me realise I was certainly home to a winter that had arrived whilst I was away.

These images, by the way, were taken during the CoolyRocksOn Festival, when many people land at Coolangatta for a few days of classic cars and rock & roll, a bit of nostalgia. Here I have used the duco of the cars and the reflections to show what can be done with cars, without the whole car in the image. A good fun pastime that suits all weather, especially when it rains on them and you have the water drops with it.

As mentioned in the last newsletter APS have two face book groups that are closed to the general public but open to members as well as friends of APS. One of these is a general group for all photography and the other is one for those people who are interested in contemporary work. Both are used by the members in various ways. However, one must be a member of face book to join.

Here is the link to the one called Friends of the Australian Photographic Society (<https://www.facebook.com/groups/1197313546978720/>)
The link to the other page Friends of APS Contemporary Group is here (<https://www.facebook.com/groups/1259990940713900/>).

Regarding Tassie. I asked last time if anyone would be interested in taken on this newsletter or assisting with any activities etc within our state. So far I have had no response to these questions. So I have relented to ceasing this newsletter at the moment as I always seem to get material from people when I ask. So I am very appreciative of this. I also have not had any offers to take on the Tasmanian APS rep position, so for now I am still here.

As mentioned last time Apscon is on again this year between 18-22nd October at Forster. I am not going as we will be travelling elsewhere. The link to it can be found on the APS webpage. See <http://www.a-p-s.org.au/index.php/apscon-2017-forster> Here you will find the full programme and the list of presenters. If you have the time and want to attend you may become one of the regular attendees. Meeting other members is one of the highlights of Apscon and was what took me to many of them over long years.

Again I will mention for the newbies, is that another way to get to know some members across Australia is being part of one of the face book groups or the web folios. You are now able to join whichever folios/groups you wish, including speciality ones at the moment. Initially you were required to be a member of a group to participate in their activities & pay a \$10 fee, but for now, you are allowed to participate in folios without being a member of the group. The link to the folios are in different places on the web. Some on the general link (See <http://www.a-p-s.org.au/webfolios2/>) & others within the respective groups. See here for info on them <http://www.a-p-s.org.au/index.php/members/groups/which-group> So check them out. It may be that you decide to join a group because this too can be worthwhile. Working your way around APS can be a bit confusing at times to newer members and even to some older ones so ask if you need to.

Currently we have 37 members in Tasmania. This does not include two members who have moved interstate. We say goodbye to Richard and Astrid Claase from Launceston who go to Canberra to be closer to their children and we wish them all the best.

One other thing for people to be aware of is the APS office hours. Currently there are two people who work in the office, Stella Fava, who is the chief web person and facilitator and Rene Lolisio. The office is manned three days a week, Tuesday to Thursday from 10-3pm, but occasionally either or both of them be away from the office doing APS work as required. Contacting them can happen via phone on 02 98909795 or via email. Stella is contacted on stella@a-p-s.org.au and rene on rene@a-p-s.org.au or they both can be contacted on secretary@a-p-s.org.au More often than not it will be Rene getting back to you for most things as Stella can be very busy. If you do phone & leave a message, please follow up with an email because it is often that they have trouble hearing the phone messages or phone number left etc. In fact if there is no-body in the office, it is often best to just send an email and they will get back to you asap, but do understand they can be very busy.

All the best to all until next time.

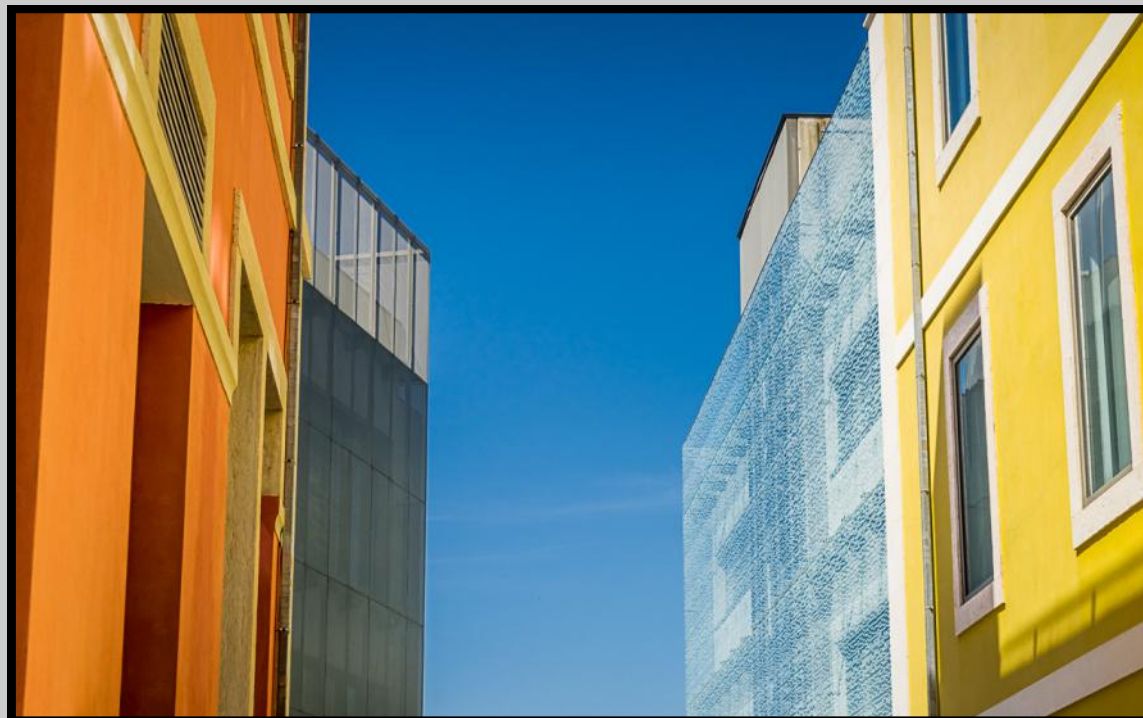
Enjoy your photography. It really does need to be fun - Anne

THANKS TO ALL FOR THEIR INPUT TO THIS EDITION

WITHOUT IT, THERE WOULD BE NO NEWSLETTER

The image here is one of
Roberts from his architectural portfolio.

THANKS AGAINTO ROBERT, GEORGIE & SUSAN
FOR THEIR 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** should happen sometime in Spring. When exactly will depend on
when I can put it together and when I manage to get material for it.

I am always happy for anyone to send anything they would like to be added at any time.

Thanks again for all the wonderful contributions — Anne

**UNTIL NEXT TIME ENJOY
YOUR PHOTOGRAPHY —
ANNE**

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