

# APJA NEWS

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## *President's Message*

Our AGM was held on 2 July and the results for the office bearers for 2017/18 are:

President: Paul Robinson  
Vice-President: Jean-Phillipe Weibel  
Secretary: Margaret Zommers  
Treasurer: Sheryle Griffiths  
Training Director: Emma Gilette  
Marketing: Rob Sloane  
Web Master: Ron Cork  
Honours: Alfred Zommers  
Librarian: Mary Mullane  
General Committee Members:  
David Norris  
Jennifer Fawkes

The association congratulates those who have volunteered and been elected to manage the APJA. Your commitment, knowledge, time and team effort to the ongoing wellbeing of the association is appreciated.

To the outgoing committee members a special thanks for your input, encouragement and guidance towards making further steps forward with the aims of the APJA.

A number of apologies were received from members unable to attend the AGM and to those who provided these I thank you as it demonstrated your continuing interest in the APJA.

*Paul Robinson*

### ***LEVEL 3 Licentiate Seminar Sunday 20 August***

Emma Gillette has further developed the level three seminar and has some quality speakers lined up. Registrations are to be made with Bill Millar:

oneoff@iprimus.com.au

We are looking forward to catching up with as many participants as possible. It will be held at St. Peter's Church Hall, cnr Ames Ave and Neerim Rd, Murrumbena (Sometimes showing as Carnegie) with doors opening at 8:30am. Parking in the church car park is not possible but there is plenty of street parking available.

### ***Monthly Presenter Notes***

Immediately after the AGM a presentation was made about "What to look for and how to judge Architectural photography" by Paul Robinson. A number of photography books about architecture were made available as well as the images illustrating the topic. The key points covered for judging architectural photography were:

1. Paintings of architecture have been around for thousands of years but gained prominence in the 1500's & 1700's with the works of Hans Vredeman De Vries (1527 - 1607), Canaletto (1697 - 1768), Francesco Guardi (1712 - 1793) and in modern times with Claude Monet and the Australian, Jeffrey Smart. Photographers being Julius Shulman, Michael Harris, Norman McGrath, Mohammad Domiri and Adam Mork. All of these can be seen on the internet.
2. **Exteriors.** All can be photographed from the street without permission.
3. There are three basic viewpoints - Direct front elevation, 45 degs from the left and 45 degs from the right. Exteriors need to be explored by looking for the unusual, for strong geometry and scale, for details, angles, the abstract, materials and surface texture.
4. **Interiors** are challenging owing to reflective surfaces as well as styling/staging considerations. When there is a need to match interior and external brightness often this can best be achieved on an overcast day with interior fill light and all lamps/overhead lights switched on. Curtains/drapes or blinds can control the light inside as well as hide outside scenery that is a distraction. Interiors can also be photographed with the lens actually placed on a building's window looking in.
5. **Emotion** and mood is gained through lighting, colour or atmospheric effects (storm light, light through fog, or intensity of angle).
6. **Inventive** images include reflections, solarization, wall paintings and look for complementary colours for abstract interpretations. Further, shoot as pinhole option as no image needs to be exactly as it is found.

Iconic subjects can be boring owing to familiarity - different interpretations, such as White Night, shifts the meaning of structures but the projected imagery is unsharp.

7. Generally look for viewpoint, space, colour, size, scale, design that is disorientating, design that is a visual surprise and differing planes.
8. Domes provide geometric patterns and shape, featuring circles, squares & triangles.
9. Transparency in composition deals with visually diving into the image, a third dimension perspective characteristic (Opaque being the opposite - no depth). Dodging and burning can emphasise depth and geometry.
10. Interior decoration can be overwhelming but asymmetry or symmetry or borders puts order into the subject.
11. Strong linear perspective together with people also provides scale.
12. **Light.** Right angle sunlight where the light barely kisses the elevations permits texture to appear. This is usually within about a 2cm tolerance and a ten to twenty minute timeframe.
13. In classic architectural photography the aim is to capture the vision of the architect. Lines must be captured as envisioned, horizontal and vertical lines being the most common. Unless designed convergence is frowned upon in classic architectural photography. Clean lines can be achieved by photographing the axis of the elevation (The centre point) meaning a twenty storey building needs to be photographed from the equivalent height of the tenth floor.
14. Typical lens usage on a full frame digital camera or 35mm film camera includes 17mm to 35mm lenses especially for interiors. Most architectural photographers use 17mm or 20mm lenses.

### *Syllabus 2017*

Aug.	Sunday 20th	<b>Training level 3 Seminar</b>	<b>8:30am</b>	<b>St. Peter's</b>		
Sept.	Sunday 3rd	Committee Meeting 12.15 pm	General Meeting 2pm	St. Anthony's	What to look for and how to judge sports photojournalism	TBA
Sept.	Sunday 17th	<b>Training level 4 Seminar</b>	<b>8:30am</b>	<b>St. Peter's</b>		
Oct.	Sunday 22nd	Committee Meeting 12.15 pm	General Meeting 2pm	St. Anthony's	What to look for and how to judge still life	Rob Sloane
Nov.	Sunday 19th	Committee Meeting 12.15 pm (Nov 7 is Melb. Cup day)	EoY General Meeting 2pm	St. Anthony's	What to look for and how to judge creative	Rob Sloane
Dec.		<b>No meeting this month</b>				

### *Photographic Artist Review*

In this, our third of a three part series about combination/composite photography, we are looking at the work of Erik Johansson (born April 1985). He is a Swedish-born artist based in Prague who creates surreal images by recombining photographs and other materials. He expresses ideas by combining images in new ways to create what looks like a real photograph, yet with logical inconsistencies to impart an effect of surrealism. Some finished images are the combination of "hundreds of original photographs" as well as raw materials, and Johansson spends dozens of hours using image manipulation software to alter the image digitally and to illustrate his idea. Reporter Robert Krulwich wrote that Johansson creates a "meticulous fantasy" which is "part photograph, part construction, part drawing" with "so many layers of foolery in his images, you can't pull the illusion apart, it fits together so perfectly."

Erik doesn't capture moments, **he captures ideas.** With his camera and Photoshop the goal is to make it look as realistic as possible. To him it is just a way to collect material to realize the ideas in his mind with a problem solving approach. Although one photo can consist of hundreds of different images he always wants it to look as if it could have been captured. There are no CGI or stock photos in Erik's personal work, just complex combinations of his own photographs. It's a long process and he only creates 6-8 new images a year, excluding commissioned work. Check out his website to see a whole different world of photography.



## ***Current Photography Exhibitions***

### **Victoria**

The Colour Factory 409 - 429 Gore St., Fitzroy T: 9419 8756

Monday to Friday 11am to 5pm and Saturday 1pm to 4pm.

"Appreciation to Death" by Harris Choy, a Chinese photographic artist who specializes in palladium prints. Most prints were captured in an Italian cemetery and opens on Thursday, 10 August and closes on 2 September.

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VIGEX print exhibition is now being shown in projected image form at the Geelong Camera Club on Wednesday 9th August at 7:30pm (1 Barwon Heads Road Belmont - opposite K-mart car park) and at the Corio Bay Camera Club, Centenary Hall, Cox Road, Norlane on Thursday, 14 September at 7:30pm.

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Ballarat International Foto Biennale opens on 19 August and closes on 17 September. There are 100 exhibitions over 30 days.

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Town Hall Gallery, 360 Burwood Rd., Hawthorn. "Dark Contrasts" a photographic exhibition of collage prints currently showing until 27 August.

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Centre for Contemporary Photography, 404 George St., Fitzroy  
All four gallery spaces are currently exhibiting.

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APPA & Professional Portfolio Reviews, Melbourne Olympic Park Function Centre, Batman Ave., Melbourne. 25 to 27 August 8am to 6pm.

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### **Western Australia**

Perth Centre for Contemporary Photography, 388 Hay Street, Subiaco.  
Current until 19 August. *Vanishing Point*, by Ellen Dahl, Yvette Hamilton & Consuelo Cavaniglia

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People say photographs don't lie, mine do. - *David LaChapelle* -  
*Collector's edition of Life, the Eisie Issue, spring 1998, Page: 137*