APJA NEWS

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Introduction

The Annual General Meeting held on Sunday 14 August via Zoom was a successful meeting based on the quantity of attendees, the speaker presentation by Julia Coddington about Street Photography (incoming from Singapore) and the election of the new committee.

The incoming committee has gained extra new members, enlarging its membership for the first time in a few years. This is a welcome development as it is an indication of ongoing support for the activities of our association.

A photographer told me his camera didn't have continuous high-speed mode and I almost burst out laughing.

Our new committee members are:

Harry Sheppard (President)
Gary Smith (Vice-president and Training Director)
Joseph Maher (Treasurer)
Bob Artis (Secretary)
Alfred Zommers (Webmaster)
Rob Sloane (Marketing)
Tony Harding (Resources)
Sam Mariani (Honours)
Committee Members:
Paul Robinson (Newsletters)
Margaret Zommers
Michael Walker
David Skinner
Ken Bretherton

The association thanks these members for taking on the roles and wish each well in their endeavours.

By way of introduction about the members of the committee over the next few issues of the APJA News a short bio will be featured.

2022 Syllabus

Sept Friday 9th – Image Evaluation (Part 2)
Sunday 11th – Committee Meeting & General Meeting
Nov Friday 4th – Level 5 Course (Part 1)
Friday 11th – Level 5 Course (Part 2)
Friday 18th – Level 5 Course (Part 3)
Sunday 20th – EoY Committee & General Meeting

The only person happy with a 100% crop is a farmer.

Popeye was a really good photographer, Because he was "Popeye DSLR man!"

For nature photographers: *"When I was 16, I worked in a pet store, and they fired me because . . . they had three snakes, and one day I braided them." – Steven Alexander Wright*

Sunday 11th – Committee Meeting & General Meeting

Rob Sloane has emailed a reminder everyone about our meeting on Sunday. The guest speaker is JP Stones.

JP believes great storytelling can help your audience connect emotionally with your images. But understanding how to weave a narrative into your photography can be confusing. How can one photo tell a whole story, with a beginning, middle, and end?

JP has spent the last 5 years photographing the same group of Mexica, or Aztec, dancers. In that time, he learned how connected the Mexica are to their mythology. To stories passed down across generations. That's when he decided that, as these stories were so vital to Mexica culture, they needed to play a bigger role in his portraits.

This is a talk is about what happened next. About how a desire to tell stories visually, ended up changing his entire creative process, and the way people react to his photos. Using examples from his cultural photography work in Mexico, JP Stones explores different ways to improve that emotional connection. Including how myths and character archetypes can be harnessed for better storytelling.

Working with narratives won't just change the way people engage with your photos, it will fundamentally change the way you create them. Because that narrative can also be used to guide decisions on posing, composition, lighting, and colour.

Focusing your creative decisions and ensuring you create cohesive work. JP has presented for professional organizations and camera clubs across the US, Mexico, and the UK. His work has been featured on the cover of multiple publications, including Good Light Magazine. He's been teaching his Photo Workshops for close to 10years.

Presenting our Committee Members

As noted in the Introduction the newsletter will introduce committee representatives to association members over the next few issues.

President: Harry Sheppard BCA (Photo) Hon, APJA, AIPP-Student

I have been a member of EMPC (Echuca-Moama) for many years and have been Secretary, Treasurer, Judge Steward and Committee member throughout my membership. I very rarely enter interclub competitions but am always available to assist anyone in their photographic journey.

Formal education includes Bachelor Creative Arts (Photography) with Honours at La Trobe University Digital Photography; Social Media, University of Tasmania; Australian Institute Professional Photographers (Student Member); Australian Photographic Judges Association Level 6 (Master) - Level 5 yet to be completed; and Echuca Moama Arts Initiative Echuca Moama PC.

I have been a photographer since 1963 and my first camera was a Kodak Cadet 126mm folding Camera. My first teacher was my father who was a photographer for Fox Studios, London, and The British War Office prior to him immigrating, he was a tough task master but when he said that image was good, I knew by any other standard it was excellent. Now I have a collection of Canon Digital cameras the 7Dm1, 70D, 450D and the D30. Then there are the film cameras a Minolta XG-M 35mm SLR and a Canon 3000N 35mm SLR plus a few simple 35 mm compacts and hiding away is an 1895 vintage Thornton Pickhard Series 3 I/2 plate Field Camera with plates. All in full working order. Plus, there is a case full of lenses, speedlights and a product studio as well as a full studio lighting and backdrop set. I am not allowed to buy anything else until I sell some more images. My wife just does not understand the need!

My interests are in all genres of photography but at present I am directing my attention to the abstract form which is harder than one would think. To help me with the understanding of the theory of the photography art I undertook the Bachelor of Creative Arts Degree with a major on Photography which has now turned into a Bachelor of Visual

Arts/Creative Arts Degree Majoring in Photography with Honours. There is so much theory needed that an extensive library is paramount which to my wife's chagrin. I now have, from the how too, right through to the psychology that is applied to the imagery all are the tools needed by me to be a reasonable photographer and a responsible judge of other people's photographs.

I have exhibited several locations.
Phyllis Palmer Gallery (Bendigo Latrobe University) x 6 times
The Foundry Gallery (Echuca) x 3 times
Morrison's Winery Moama
Shire of Campaspe Library- Echuca
Several Business houses throughout Echuca Moama

I have entered a few international competitions with reasonable acknowledgement of my work receiving many awards. Pre-Covid (Heart attack) I was the resident photographer for the Foundry Gallery in Echuca and photographed all the events and openings there.

The future for APJA as I see it with me at the helm. I am not about change for the sake of change but, I am a keen advocate of evolution and I see the foundation for a great organization has already been laid. The current plans are sound and requires us to follow the architects plan and make modifications as and when the circumstances dictate. In my working life I held many portfolios one of which was as a Quality Control Auditor I envisage those Best Practise and Quality Control theories could be applied to the application of both the practise of our Judging and the quality of our training, always striving for the best possible outcomes.

Marketing: Rob Sloane, SSVAPS, SSAPS, APJA
Trained in micro and macro photography for electronics (AFF Dept of Supply 1968-72), High Speed photography and darkroom principles and practice, WRE Dept of Defence 1972-73). Education at RMIT and Monash University, always had an interest in photography, especially darkroom and photomechanical work.

Joined the Knox Photographic Society in 1992 and have served on the KPS committee for over 25 years, served on the VAPS committee including VAPS President and Secretary. Rob is a founding member and presenter of the Australian Photographic Judges Association.

Main interest in photography has been photojournalism and travel photography.

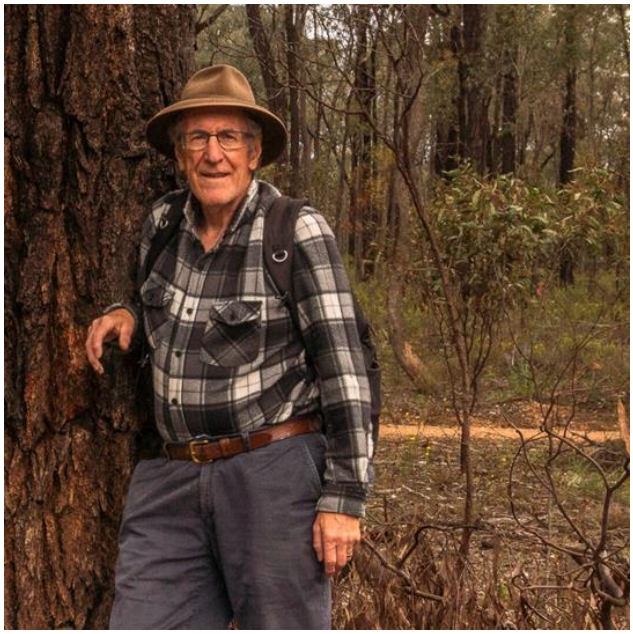
Vision for APJA.
To help support and provide ongoing training for Image Evaluators and Judges that provide their time and expertise to VAPS clubs and other photographic clubs around Australia.

Resources: Tony Harding, AAPS, AFIAP
Tony Harding has been a member of Caulfield Photographic Society for approaching 20 years. Whilst having a passion for landscape photography, he has widened his interest to many other genres including portraiture, architecture, street photography and creative. He has also been a Member of the Australian Photographic Society for 10 years. He currently resides in Mordialloc, bayside Melbourne.

Through numerous national and international acceptances and awards he obtained his AFIAP Honours in 2013 and AAPS from the Australian Photographic Society (APS) in 2014. He won the Macquarie Photographic Prize (for People) in 2015 and has several times had his photographic work exhibited in LENS Mist and published in Australian Photography and other magazines in Australia and overseas. Tony is a member of the Australian Photographic Judges Association, having completed a range of accredited APJA training courses to level 4 to support his continued judging of club, inter-club and national photographic Exhibitions such as the Pakenham, Warragul and Sutherland Nationals. He began judging around 10 years ago.

Vision for APJA
I support the vision for APJA as outlined in both the APJA Strategic Plan document 2022 and the Master Strategic Plan Framework of July 2022. In particular, I endorse:
•The broadening of APJA Committee membership and the mentoring and transitioning of new members
•The gradual extension of APJA into other states of Aust as appropriate
•Ongoing review of the efficiency and effectiveness of APJA's administration and operations including engendering a culture of mutual respect for, and by, all Committee and other APJA members
•Maintenance of strong governance principles and practices for APJA in accordance with Government regulations, also those of Inc Associations.

Committee: David Skinner



I was born in Camberwell, growing up in Caulfield North, another leafy suburb of Melbourne. I have always had an affinity with rural landscape, spending most school holidays during the teenage years on a family friend's farm in central Victoria.

Photography as a serious hobby took on in later life after a trip in 2010 spent in North America, starting in Vancouver, then on the Rocky Mountaineer to Banff, followed by a road trip through western USA. I am inspired by other people's works, particularly an affinity with Camera Club members around Victoria, as I now judge for the Camera Club fraternity. As an accredited member of the APJA, I enjoy honing many skills in the photographic process, learning from several overseas and Australian landscape photographers (and other genres). Styles of photography enjoyed include the many varieties of landscape and seascape, abstract and natural form in abstract, architecture, cityscapes and street scenes.

I commenced with the APJA in 2017 and have done up to level 6 in training, repeating upgraded levels. My first judging was for Caulfield PS in June 2018. I am a member of Wodonga-Albury Camera Club and reside in Chiltern. I have also been in Casey and Southern Suburbs prior to retirement.

Vision for APJA
Personally, it is to see it become the strength and yardstick for photography club judging standards, not only in Australia, but worldwide. For VAPS to recognise the only source for judges is those accredited with APJA. To keep up with genuine trends and to recognise the "fads" and deal with them. Keep pace with technology in both equipment and digital processing. To recognise film photography as a modern artform along with current technology.

Level 5 Fellow

The Level 5 training course commences on Friday, 4 November and conducted through the 11th and 18th. The course is designed to immerse student into a deeper understanding of art aesthetics and the role that bias plays in image judging.

Training modules will include Personal Bias and its effects on judging, understanding of Art Elements (In-depth study), Understanding of the design principles (In-depth study), understanding of design concepts & Gestalt theory (In-depth study), Art movements and photographic trends - up to 1850 as well as from 1850 to current times. Aesthetics in philosophy and its application to judging and a discussion on great painters.

Successfully completing this course contributes to accreditation at this level.

The course will be advertised nationally, so the earlier you register the easier it becomes for those managing the course to arrange the administration. Your courtesy in early registration would be appreciated.

Where does a digital photographer hang his work?
On a jpeg.