APJA NEWS

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Merry Christmas and Happy New Year
Village centre, Portarlington, Ireland

Presidents Message

The APJA has now completed ten years of operations, a milestone for the association, and I wish all members a Merry Christmas and a Happy New Year.

Personal thanks to all members who participated in various events over the past twelve months. Deep appreciation to members of the Committee for your dedication, collaboration and collegiality.

Volunteers are the lifeblood of the association and keep it functioning to meet its mission resulting in improved judging of images. Practicing members who have taken on the judging role are having a positive influence and non-practicing members are urged to take on a new year's resolution to commence club judging in 2024.

Our end of year speaker, Alwyn Hanson, presented "What makes a Masterpiece?". He dispensed a great deal of information from which we learnt a great deal, further broadening our appreciation of great photographs which can support our discussion points when judging.

Paul Robinson

New Members

Welcoming to the APJA are:
James Reid, Kate Perkins (both from Victoria), Jacky Lee (Canberra) and Frederick Doerfler (Pennsylvania, USA).

The committee is currently reviewing the procedure for applicants. Once this has been finalised, we will be able to provide more relevant information about new members supporting the dialogue between judges.

2024 Syllabus

The following is yet to be ratified & offered so members can plan ahead.

Training 2024 Working Document

Image Evaluation 5 & 19 April 2024

Composition in Photography Lyn Haywood
How to Evaluate an image (No scoring– just evaluation)
Judging: CRC method in Image evaluation.

Level 1 17, 24 + 31 May 2024

1. Scorings methods and writing comments, use of dictation, include Pauls ""point method"" of writing comments. Theo van der Meulen
2. Critique and give feedback to include compositional elements etc
3. Public speaking and presentation.
4. Common mistakes photographers make. Lyn Haywood
5. Image research tools that could be used in Judging
   Demo of reverse image search google, TinEye.com, and **FastStone**

Week 3 Practical Judging: Scoring methods out of 15, HC + C.

Level 3 - 19, 26 July +2 August 2024

19th July
1. Colour Lyn Haywwod
2. Emotion in Images and Personal Bias Use - PowerPoint by Ian Rolfe
3. Altered reality/Creative Composites

26th July
4. ICM Vicki Moritz
5. Monochrome, cover UV in a few slides. minimalism, mood
August 2 Practical Judging:
Merit HC + C this time merit high

Level 5 4,11 + 18 Oct 2023

Oct 4

1. Ethics, Copyright & law (aerial, nazi symbolism) AI
2. Wildlife and Nature
3. Art movements and photographic trends - up to 1850 Paul Robinson

Oct 11

4. Made versus found images - Vicki Moritz
   Subtitle "Judging Creative images".
5. Action Photography

Oct 18th

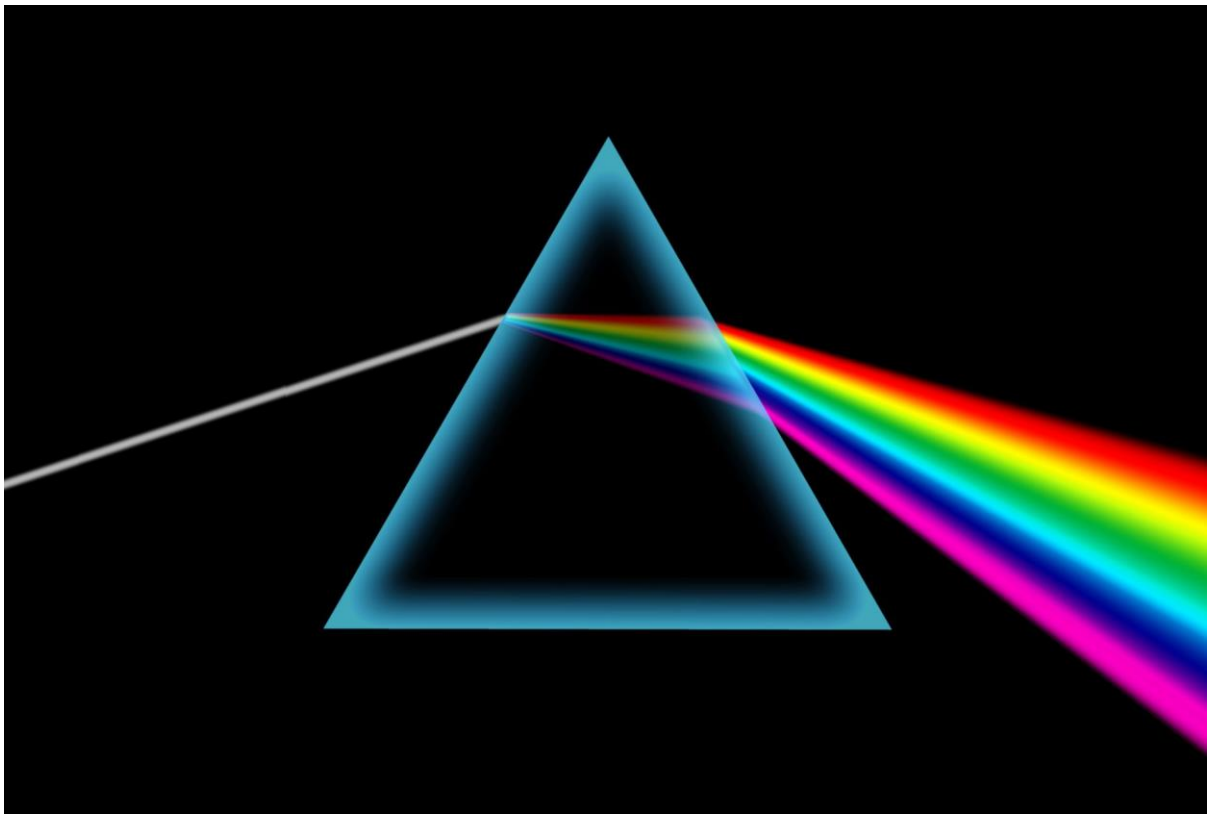
6. Astro and Night Photography
7. AI update - use by clubs, panel?
8. **Practical Online quiz**

Mysteries of Photography

Your Brain, Rainbows and RGB

By David Woodcock

We have all seen a rainbow. The “white” light we see is really a mixture of “All the Colours of the Rainbow”. The classic way to illustrate this is to pass a beam of white light through a prism.



The different colours in what we see as white light are bent by different amounts and we see the rainbow from red through yellow, green, blues through to purple.

Ever since the Stone Age, artists have been grappling with ways to represent the colours of nature using artificial pigments. Before colour photography was feasible, The CIE (Confederation Internationale de l’Eclairage) was working on practical ways to put colour on a page to represent accurately what we see with our eyes. Their key findings were published in 1931 from experiments with human colour vision using a

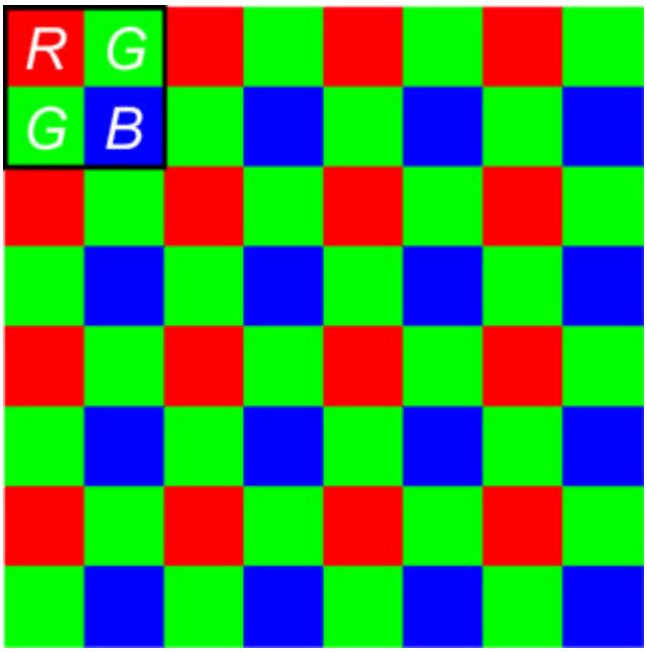
group of *only* men from the Yorkshire region of England. (Teaser: Some women have superior vision in blue to *any* man.)

I don't think it an exaggeration to say that the whole of the world's current printing and photography industries are based on this work.

Now our primary interest in all this is for photography. Let's get practical. If you want to capture an image via photography, you break the image down to as small and as many bits as you can. Each tiny bit used to be silver halide crystals on a film and are now pixels on your camera sensor. Depending on the image in front of you, every pixel can potentially be exposed to any combination of colours. How do you capture this so you can reproduce them later as a recognisable image?

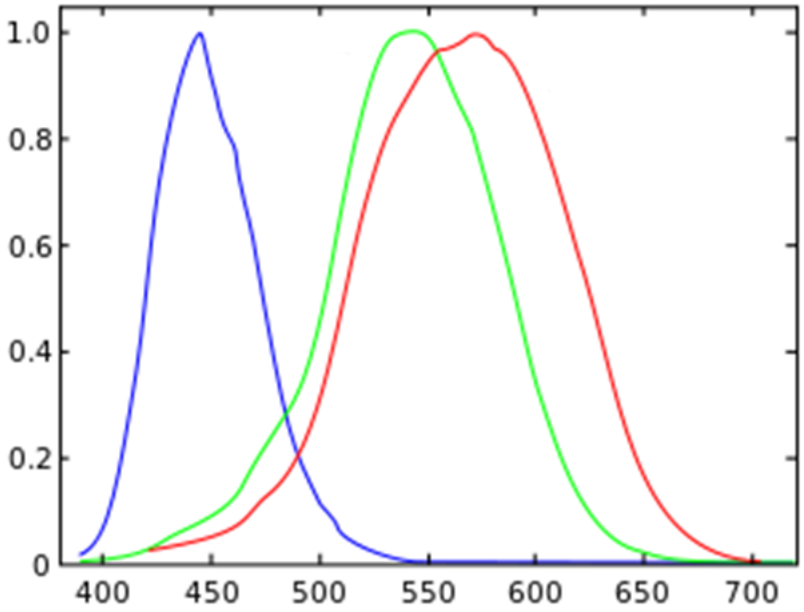
The short answer we don't try to. We do something that gives our brains the impression that we have. This is called RGB colour model (red, blue, green again).

In front of every pixel on your camera sensor is what is called a Beyer Filter with either a red, a blue or a green filter in front of each tiny light sensitive element. (There are twice as many green pixels since our brains have evolved to be more efficient in noticing predators hiding in the undergrowth!) So every pixel in your digital image comes from a mix of four adjacent sub-pixels.



How does this work in producing a colour image that our brains tell us looks like what we see directly with our eyes?

Well it all comes back to the 1930s and the good old CIE. With their group of hardy Yorkshiremen, they found that human colour vision uses three colour receptors with peak sensitives at red green and blue.



Take your colour TV as an example. Every picture element emits only red, green and blue light. Yet it seems to show any and every colour in the rainbow.

This trick works for everything to do with colour reproduction from screens to colour printing. Put together any combination of red, blue and green and you can trick our brains into thinking we are seeing any natural combination of colours in the visual spectrum.

It's all a big con job really. We see with our brains, not with our eyes.

Current Photography Exhibitions

New South Wales & ACT

Ocean Photographer of the Year 2023 at the Australian National Maritime Museum, 2 Murray St., Every day, 10am to 4pm current to Sunday 26 May 2024

South Australia

Wildlife Photographer of the Year Exhibition, current till 31 January 2024 between 10am - 4pm daily (including public holidays) at the Bicentennial Conservatory, Adelaide Botanic Garden

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Victoria

Photography: Real and Imagined, the Ian Potter Centre, National Gallery of Victoria, Federation Square, Melbourne, current till 4 February 2024.

Western Australia

Death Metal Summer: Deanna Templeton and Ed Templeton. Current till 21 April 2024 between 10am-5pm at The Art Gallery of Western Australia, 2 Roe St., Perth.

Queensland

Evolving, at the Maude Street Photo Gallery, 6 Maude St., Newstead (Brisbane) between 15 – 25 February 2024

Judging Tip

The Typology (Part 3) is assembled by observation, collection, naming and grouping. Typologies may be interpreted as a personal style (See Bernd and Hilla Becher – Germany. See Newsletter No. 68).

The concept of physiognomy (the physical appearance) is seen within the realm of portraiture, types and the nature of photographic images. The idea of a typology in photographic art is about the display of the series of photographs.

Typologies can be of similar subjects (for example motorcycles) grouped together within a single frame (image). This is a modern approach but there are also typologies presented as a series usually in a row (horizontal, vertical or diagonal) of separately framed prints.
Further, similar to a single frame print or projected image there is the grid. Here, it looks like a single frame typology but the grid is made up of separately framed prints. Typologies are not common in competitions/exhibitions but we need to keep the above and the prior two newsletter articles in mind when they are submitted.