

APJA NEWS

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President's Message



Our second full year is drawing to a close and I wish all members a Merry Christmas and a Happy New Year. We have had a successful year and this is planned to continue into 2017 with a review of training seminars completed earlier in December by the Training Sub-committee.

Personal thanks to all members who participated in various events over the past twelve months, especially Committee Members of 2016 and the new committee for 2017. Your volunteer work is benefiting not only APJA members but all clubs in Victoria and beyond. The commitment of all members to the APJA is heart warming and confidently demonstrates the ongoing dedication to the success of our association. I am looking forward to our continuing collaboration in 2017.

Paul Robinson

APJA 2017 Syllabus

Month	Date	Event	Event 2	Location	Topics
		Topics and Dates will be confirmed prior to January 2017			
Jan.	No meeting this month				Jan 25 is Australia Day
Feb.	Sunday 19th	Committee Meeting 12.15pm	General Meeting 2pm Presentation of Certificates	St. Anthony's	What Judges Look For: Margaret Zommers
Mar.	No meeting this month				March 13 is Labour Day
April	Sunday 23rd	Committee Meeting 12.15 pm (Apr 14-17 is Easter; Tues 25th Is Anzac)	General Meeting 2pm Image Evaluation Workshop - One	St. Anthony's	Emma Gilette, Alfred Zommers & Rob Sloane
May	Sunday 21st	Committee Meeting 12.15 pm (Sun 14 is Mother's Day)	General Meeting 2pm Image Evaluation Workshop - Two	St. Anthony's	Emma Gilette, Alfred Zommers & Rob Sloane
	27 & 28 May	VAPS Convention month			Sun 18 May Father's Day
June	No meeting this month				
July	Sunday 2nd	Committee Meeting 12.15 pm	AGM & General Meeting 2pm presentation	St. Anthony's	What to look for and how to judge portraiture
July	Sunday 23rd	Training level 2 Seminar	8:30am	St. Peter's	
Aug.	Sunday 6th	Committee Meeting 12.15 pm	General Meeting 2pm	St. Anthony's	What to look for and how to judge sports photojournalism
Aug.	Sunday 20th	Training level 3 Seminar	8:30am	St. Peter's	
Sept.	Sunday 3rd	Committee Meeting 12.15 pm	General Meeting 2pm	St. Anthony's	What to look for and how To judge abstract
Sept.	Sunday 17th	Training level 4 Seminar	8:30am	St. Peter's	
Oct.	Sunday 22nd	Committee Meeting 12.15 pm	General Meeting 2pm	St. Anthony's	What to look for and how to judge architecture
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 nature
Dec.	No meeting this month				

"Photography is the art of observation. It has little to do with the things you see but everything with the way you see them" Unknown.

Monthly Presenter Notes

In June, Dr. Bert Hoveling presented about judging at National and International Salons. Bert has experience in judging at all levels both in Australia and overseas so his presentation contained useful information and tips which will stand members in good stead in advance of being approached to judge at these levels.

Some key points he made were:

- In Australia the salon organizers often rely on the Australian Photographic Society "Who's Who" list from which to offer judging placements.
- While these salon judges may have established records of making high quality images they may not necessarily be trained in the discipline of photographic judging.
- The offer to become a judge at a salon requires the prospective judge to provide a brief (resume/profile/bio) of themselves sometimes addressing specific knowledge/experience in the set subject/s in which they have been asked to judge.
- The salon organisers include honours/qualifications after the judges name on the salon entry form and sometimes this needs to be checked as they may be relying on information gained elsewhere or sometimes just show 'Experienced Photographer'. However, the greater the clarity or specifics of your qualifications the greater your relevance to the judging at the salon.
- When considering about whether to enter a salon, or not, some photographers assess the quality of the judges by noting their honours/qualifications. If potential entrants perceive the judges as not of the standard they expect then this is taken into account in their decision making.

After accepting the role of being a judge then upon arrival at the salon venue the judge will be introduced to all fellow panellists and a formal introduction by the Chairperson to the salon will take place. The introduction consists of the most recent updates to any national or international rulings about the judging process or definitions or conduct of the salon.

You will be re-introduced to your immediate panel members for the particular section/s which you are adjudicating and guided to the room/area in which you will carry out your judging.

In the venue you will be given instructions about:

- what is expected (For example, during the initial judging you cannot discuss the images with anyone. You may only ask questions of the section supervisor during the initial scoring)
- the method of scoring (For example, by keypad and give a mark out of five points)
- what the overall acceptance percentage from the received entries will be
- the section/subject definition
- If it is projected images where you will sit and what your judging number is
- If it is prints the location within the room from where you may commence, what your judging number is, and be introduced to your assistant/scribe who physically handles the prints - the judge does not handle prints
- Prior to the actual judging of the section you will be asked if you have any questions and these are answered to your complete satisfaction prior to the actual judging.
- If using a keypad for projected images you will be asked to test it prior to the judging
- You will be notified of the quantity of entries in the section (Both for prints and projected image sections)

You are now ready to commence the judging and how this is carried out varies from salon to salon.

- In some projected image salons you will be asked to score each entry (Referring to you by your judging number) by the room supervisor but in others you may score at will when each image is projected. It depends upon the system the salon is using.
- Timeliness about scoring images is important. Decision making for scoring needs to be deft but not so quick as to miss important aspects of an image. It is not unusual for scoring each image to take no longer than six (6) seconds. When dealing with hundreds or thousands of images the organisers may have only one or two days to conduct the salon in the venue so timely judging decisions are a necessity.
- Once the initial judging of the section is completed then the images are sorted into batches by their score. A percentage of images must receive an acceptance (Sometimes between 20 to 30%) and a number of images will receive awards (Highly Commended, Merit and placings - 1st, 2nd & 3rd)

- When determining awards, if necessary, this is when the judges may confer with each other to make the necessary recommendations to the salon organizers. Personal flexibility, subject knowledge, understanding of aesthetics, compliance with the section definition, image relevance and quality come into play at this point to make findings for the desired results.
- Personal ego, bias and ulterior motives during this final phase of judging must not enter into the decision making.

Overall salon results, such as best image in the salon, are drawn from those images receiving the top award in each of their sections/categories. All the salon judges are given an opportunity to further review these section winners and then vote (Usually by a show of hands) for the additional awards being offered.

Photographic Artist Review

This second instalment of our three part series about Still life photography features the work of Robert Beulteman from the USA. Beulteman does not use a camera to make these images but the process is: Using high voltage electricity of 40 - 60 thousand volts where the electricity makes an ultraviolet aura of ionized gas which illuminates the subjects energy fields. A variety of visible light sources are then used to paint light onto the subject and these include xenon-strobe, tungsten and fibre-optic light which is then scattered through diffusion screens and the subject onto sheet film where the energy exposure is recorded. In essence these are photographs made with the energy of light and electricity using the living plant as both source and filter.

It took two years for Beulteman, working sixty hour weeks, to develop the process and make just 25 images.

This is dedication but how do people think of these things!!!!





Warning - Attempting to do similar work may result in certain Death.

Current Photography Exhibitions

New South Wales

Have you ever wondered what goes into producing a top class portrait or photograph? Come along to the Moran Prize Sunday sessions in December and January to find out. You'll meet the artists, gain an insight into their works and even enjoy a glass of wine on the lawns of beautiful Juniper Hall. Bookings are not required.

When: 18 Dec, 8 Jan, 15 Jan, 22 Jan, 29 Jan, 5 Feb 2017

Time: 3pm

Where: Juniper Hall, 250 Oxford Street, Paddington

Victoria

Exhibitions Coming to Gold Street Studios :

The Alchemists -Copper Plate Photogravure Jennifer Page, Dianne Longley and Ellie Young 2nd of Nov 2016 to 15th Jan 2017

Siderotype: Iron based print in Precious Metals Mike Ware -Jan 2017 to March 2017

The Print Exposed 8th March to April 2017

ICELAND An Uneasy Calm Tim Rudman

Monash Gallery of Art

860 Ferntree Gully Rd., Wheelers Hill (Melbourne)

Exhibition "Life Aquatic" current till 26 February 2017.

Western Australia

Pert Centre For Photography

Weekend Photography Workshops through to 15 January 2017.

18 Colin St, West Perth

Queensland

Queensland Centre for Photography

32 Cordelia St, South Brisbane

Current exhibition: ECP: Picture Book

"Money can't buy you happiness, but it can buy you camera gear. That's pretty much the same thing" Unknown.