

APJA Australian Photographic Judges Association Inc.

APJA NEWS

Issue No.50 March 2021

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Photographic
Judges Association
Inc.

Established 2014

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Photographic Artist Feature
Pete Turner (Colourist) - USA

President's Message

Level 2 Seminar via Zoom was held during March on Fridays 5th, 12th & 19th, ably conducted by our Training Director, Gary Smith, for a very successful outcome. Speakers, aside from Gary included Rob Sloane and Sam Mariani. Tech support by Rob and Jean-Phillipe Weibel ensured smooth delivery via Zoom.

The next seminar has been planned for August, Level 4, where all participants from levels 1 to 3 are encouraged to participate. Later in the year registrations will be called.

😊😊 50 issues of APJA News – we can celebrate a milestone 😊😊

Judging images is about subtlety: trends by photographers and judging can go unnoticed until discussions occur between judges when these can be identified. A couple of things come to mind that as judges we should address:

- a. Images being cropped far too tightly in competitions. This could be a result of comments we as judges may have made about ‘getting in closer’ with some photos which is then interpreted as all photos need to be closely cropped. When making the comment the subtlety, combined with clarity, is that cropping applies only to the particular image being judged and the extent to which it could be carried out. Remember ‘breathing room’ within the image is just as important as appropriate cropping.
- b. ‘Photos must tell a story’ is a comment, taken generally, is inappropriate in a number of circumstances, type of image, subject matter and style. Narrative has its place in pertinent images and set subjects, such as social documentary, nature and photo journalism, but even here ‘telling a story’ may not directly apply as quality images can also inspire other interpretations.

As judges we need to ensure that specific comments don’t become generalizations causing misunderstandings by photographers when pursuing their art.

More about subtlety in the next newsletter.

Paul Robinson

Syllabus

All meetings by ZOOM (Subject to review)

2021

- April Easter 2nd, 3rd, 4th and 5th
May Sunday 2nd Committee and General meeting.
June Possibly VAPS convention 4th, 5th & 6th
July Sunday 11th APJA AGM
Aug Level 4 Seminar via Zoom
Friday 6th
Friday 13th
Friday 20th
Sept Sunday 12th Committee and General
Nov Level 6 Seminar via Zoom
Friday 5th
Friday 12th
Friday 19th
Sunday 14th EoY Committee and General

Photographic Artist Review

Pete Turner (30 May 1934 – 18 September 2017) graduated from the Rochester Institute of Technology in 1956 along with classmates Bruce Davidson and Jerry Uelsmann.

Photo District News voted him as one of the 20 most influential photographers of all time and in 1981 the American Society of Media Photographers (ASMP) awarded him its Outstanding Achievement in Photography honour.

His photographs are in the permanent collections of many major international museums and the George Eastman House in Rochester is the depository of Turner's life's work and where his retrospective exhibit, "Pete Turner: Empowered by Color", opened in 2007. (1)

Turner explored, dramatized, saturated and controlled colour, expanding the discipline and science it had developed since the mid-1800s. Competition photography, open colour being typical, is mostly about capturing the subject in colour and almost equally its discipline is not generally applied (there are obviously the occasional exceptions). Turner

is an excellent example of inspiration for those interested in the application of colour discipline. It is worth noting the obvious, for nearly all his career he worked with analogue – digital came late in his life.

He studied art, and was influenced by the work of René Magritte and Yves Tanguy, two twentieth-century artists who were part of the Surrealist group in Europe. Throughout his career, colour has been a constant. "Colour is what attracts me to a scene," he says, "but there has to be more than colour—there has to be content. But content is often hard to find when you're working with highly graphic colours and bold design, so you tend to rely on colour. Some photographers will tell you, if you're in trouble, go for colour; meaning if you can't find content, let the colour carry the load. But once you get to a certain level, you get back into content."

Colour, he adds, can be hard to control. "It can lead you down a lot of tricky paths, and it can mess up compositions because your eye will be drawn to the colour area like a magnet, and that's not necessarily good for the composition." And so, he will often reject scenes that don't work as compositions, even though the colour may be brilliant. "Sometimes I get closer and closer to getting the picture. Then, I stop and realize the composition is falling apart."

When the picture is working, Pete knows when the work is done. "I know a lot of photographers have problems knowing when they've done enough on a subject or a scene, but I have a good feeling for that. I do know when I've got it, and whatever roll or disk I'm on, that's it. I don't look back or think I should have taken more pictures. I have confidence in my ability and the equipment, and I walk on to the next picture. I guess you could say I know when I've satisfied my own curiosity."

"There is a difference between the digital palette and the film palette," he says of his digital images. "Digital gives me a more subtle, more pastel, less saturated image, which is interesting in its own way. And then, of course, I can play all sorts of games with the image in Photoshop."

Pete calls Photoshop "the darkroom of today," and he uses it as a retouching tool—and to control colour in his images. "I'll work with colour levels and curves, hue and saturation," he says, but not with filters or composite effects. "I don't do any photo composition," he says, partly because he doesn't like the look of it, and also because, he says, it's too easy and too many people are doing it. "I don't like to follow the path of what's trendy." (2)

References: (1) Wikipedia (2) Nikon, Learn & Explore – Pete Turner: Master of Color Photography.

Committee Activities

1. The website is continuing its development.
2. Accreditation and mentoring. As noted in the last newsletter these are now managed by the Honours Director, Sam Mariani, heading a sub-committee comprising Ron Cork and Mario Mirabile. Further support for this sub-committee is needed from within general membership, contact Paul Robinson. If you have been judging for a few years and have completed Level 3 training then you can be a candidate for this sub-committee.



Minolta makes the best bodies, Nikon makes the best lenses, Canon makes the best compromise. - [Anonymous](#) - *My rich friend Bob who has all three systems.*