

# APJA Australian Photographic Judges Association Inc.

## APJA NEWS

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APJA Australian  
Photographic  
Judges Association  
Inc.

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Photographic Artist Feature  
Richard Tatti (Australia)

## *President's Message*

Our End of Year took place on Sunday, 14 Nov 21 via Zoom featuring our special guest speaker Richard Tatti with a presentation about night photography. An eye-opening adventure made with such humility. As you can already guess for this issue of the newsletter, we will bypass seascape photography but return to the theme in December.

The Level 6 Master course was conducted during November - interactive, interesting, intense and intriguing. The course rounded out the full module arrangement for training and next year we commence the process all over again, so, if you have missed any level of training or wish to repeat it (I read books more than once 😊) then keep an eye out for when they commence for 2022.

Now that we have completed a full cycle of training the APJA is going national by offering courses to all club members in Australia. This will dramatically extend the judging network in the country, refine courses as a result of feedback and expand the base of the association. We currently have some interstate members and this next step will provide them with further support.

It is with sadness to note that on the 11 November the Australian Institute of Professional Photography closed down after 75 years of operations. The institute has been integral to the framework of photography in Australia and will be missed. The former 700 members of the AIPP could be encouraged into amateur photography; their integration would generally benefit photography.

The Berwick Viewfinders are launching a new national photography competition in 2022. Called the Southern Cross National, through this newsletter you will be kept informed about its progress.

Website: Considerable effort has been expended upon its further development. Your attention is drawn to Resources (Not Resources for Visitors but in the same place **once you have logged in**) under which is a reference to **APJA Training Videos**. All are encouraged to check these out as a reminder of items covered in training. Special thanks to Lyn Haywood, Rob Sloane, Ron Cork and Gary Smith for producing these videos.

*Paul Robinson*

## 2022 Syllabus

- Feb Sunday 13th Committee and General meeting  
Friday 25<sup>th</sup> – Image Evaluation (Part 1)
- Mar Friday 4<sup>th</sup> – Image Evaluation (Part 2)
- May Friday 6<sup>th</sup> – Level 1 Course (Part 1)  
Friday 13<sup>th</sup> – Level 1 Course (Part 2)  
Sunday 15<sup>th</sup> – Committee & General Meeting  
Friday 20<sup>th</sup> – Level 1 Course (Part 3)
- June Sunday 19<sup>th</sup> – Committee Meeting
- July Sunday 10<sup>th</sup> – Committee Meeting
- Aug Friday 5<sup>th</sup> - Level 3 Course (Part 1)  
Friday 12<sup>th</sup> – Level 3 Course (Part 2)  
Sunday 14<sup>th</sup> – APJA – AGM  
Friday 19<sup>th</sup> – Level 3 Course (Part 3)
- Sept Friday 2<sup>nd</sup> – Image Evaluation (Part 1)  
Friday 9<sup>th</sup> – Image Evaluation (Part 2)  
Sunday 11<sup>th</sup> – Committee Meeting
- Nov Friday 4<sup>th</sup> – Level 5 Course (Part 1)  
Friday 11<sup>th</sup> – Level 5 Course (Part 2)  
Friday 18<sup>th</sup> – Level 5 Course (Part 3)  
Sunday 20<sup>th</sup> – EoY Committee & General Meeting

## Photographic Artist Review

In all areas of photography there are practitioners, then occasionally someone comes along and elevates aesthetics to whole new level. Such is the quality of photography by Bendigo based photographer, Richard Tatti.

Night photography gained popularity (as a technical subject) from at least the 1890s and was a subject section in the February 1909 Victorian Photographic Affiliation (VAPS predecessor) state-wide photography exhibition held at the Victorian Artists Society Gallery, Eastern Hill (Now East Melbourne). The Director of the National Gallery, Bernard Hall, was one of the speakers.

Glass plate, roll film, cassette film and Polaroid based substrates all were employed in night photography. Considering their analogue and primitive base, night photography was pursued continuously through to digital photography as we now know it. Auroras, Milky Way, cityscapes and architecture were the key aspects of night photography. Then Richard Tatti appeared on the scene.

Richard made a detailed, illustrated presentation at our EoY, which was quite appreciated by those attending on Zoom. Richard generously described methods of how he goes about his photography with a twist of what to look for as a judge of the subject.

When starting out with night photography some of the technical guidelines include:

- Manually focus
- Widest possible aperture of your lens
- Wide angle lens (e.g. 18mm on a full frame camera)
- White balance 4000 – 5000 Kelvin
- Shutter speeds between 10sec – 20sec
- ISO optional for best results from 1600 – 6400 (Noise – postproduction mitigation)
- Star trails – around 3mins

Richard light paints foreground subjects against star filled skies (often the Milky Way) and the compositions have character alongside the more formal structural aspects of the images. Incandescent torches will have a yellow light; LED lights are cool (blue); coloured lights can be used for effects.

The Milky Way rises in the East and sets in the West around June. Its orientation also varies through to about October. To help identify the rising and setting times of the Milky Way he uses the free App ‘Stellarium’ and also free, ‘Star Tracker’ which follows the movement of stars. Google search these to read up all about them.

For star trail image making search for the South Celestial Pole. This can be carried out by pointing the camera due south then angle it up at the latitude degree from which you are located. If in Tasmania this angle would be up 40degrees; Victoria 37.4degrees. Using the Southern Cross is another method (Google!).

NiSi Filters are useful for minimising light pollution. Light pollution in night photography can come from passing vehicle traffic (obvious) as well as towns and cities which are not so obvious to our eyes but in time exposure night photos they are easily recorded. For example, Melbourne light pollution can be recorded more than 60kms away. Otherwise, keep well away from anything where lights are glowing in the sky.

Richard's work relies on technical proficiency but his main effort is in the aesthetics. This manifests in choice of foreground subjects and how they are lit. He spends a lot of time locating subject matter and dealing with property owners where they are in situ. He also finds more readily accessible subjects, such as gnarled trees, notes their location and revisits them keeping in mind the quality of the night sky. The mix of light painting, subject and a gorgeous night sky has raised the quality of night photography from which we can all learn. Check out his website and YouTube presentations. Pics reproduced with permission.

