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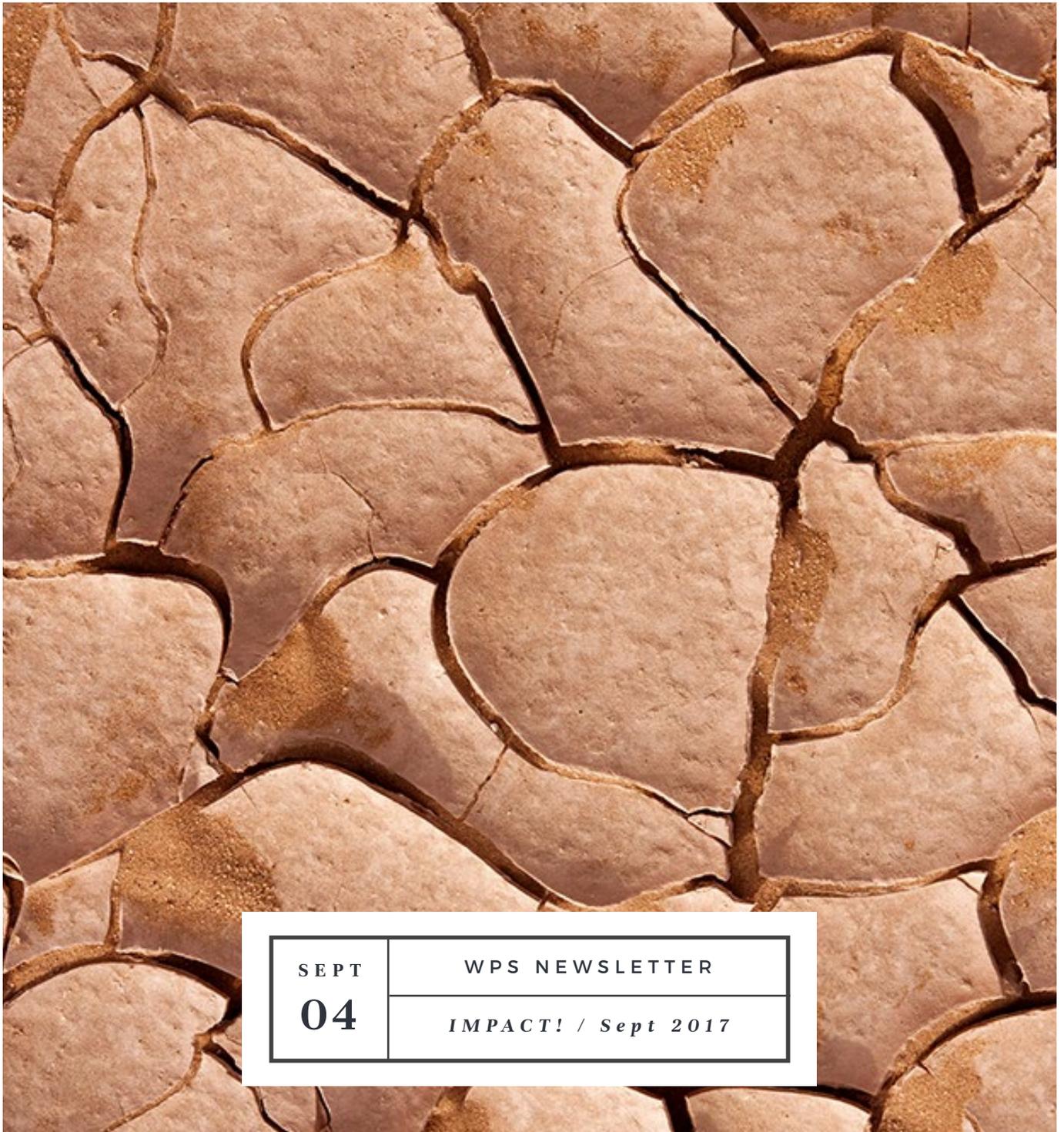
Wellington Photographic Society Newsletter - September 2017

This Month
News & Events
Page 8

WPS AGM
2017 News & Photos
Page 10

Member Profile
Brett Jennings
Page 14

The official newsletter of the Wellington Photographic Society - Celebrating 125 years of Photographic excellence



SEPT

04

WPS NEWSLETTER

IMPACT! / *Sept 2017*

IMPACT

NEWSLETTER

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INTRODUCTION

We make this newsletter to encourage members to get involved in club and local events. and to demonstrate the great work happening and to show you how many reasons there are to be part of the society.

Wellington Photographic Society has to the best of it's knowledge sourced accurate information, and cannot be held responsible for any errors or misinformation

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/// Keith Molloy
/// Cover

/// Brendon Lang
/// Above

PREZ SAYS



“The highlight of the next twelve months will surely be the 24 Hours in Wellington Event which is set down for the weekend of 23-25 March 2018.”

It is quite a step up from helping establish a brand new camera club in a small South Canterbury township some years back to taking on the Presidency of the Wellington Photographic Society in its 125th year. However, it is a challenge that I am looking forward to and, with the help of an enthusiastic committee, I am sure we are in for an exciting year.

Can I acknowledge the work and dedication of the outgoing committee members, Hilary Troup, Tom Zink and Lesley Moyes. Also a special thanks to Gail Teale as President for the last two years. Gail has been particularly helpful in briefing me on my new job and in managing the transition.

The highlight of the next twelve months will surely be the 24 Hours in Wellington Event which is set down for the weekend of 23-25 March 2018. This will be a unique opportunity to showcase our city and its people and to demonstrate the undoubted photographic skills and creativity of our members. Peter Naylor and his committee is well underway with these arrangements and I hope that every one of our members participates in this.

We are hosting the 2018 Interclub competition, so that will be another task where we will be looking for helpers and a high standard of entries. I want to see us build upon the initiatives developed under Gail's leadership, with a wide range of club activities and an expanded membership.

My vision for the Society is one where we can all be inspired, can take our craft and creativity to higher levels, can enjoy the company of fellow photographers and have some fun!

A LITTLE ABOUT MYSELF

I returned to my hometown of Wellington in January 2016 after many years away and joined WPS soon afterwards. I had been working and living in the Mackenzie District since 2002, when I took up a position as CEO of the local Council. It was there in that amazing South Island environment that my interest in photography really blossomed. I have to thank my very good friend and mentor, Keith Walter FPSNZ for helping me develop my craft and helping me to look critically at my work .

Ron Lindsay who tutored me during a year long certificate course at Aoraki Polytechnic, was also influential in introducing me to areas of photography that I would have never have dreamed of exploring. I enjoy various types of photography, including landscapes, sports, nature, documentary and portraiture.

Glen Innes
WPS President

A lot is on this month with the 8x10 presentations on Sept 14th and preparations towards the 125th anniversary Exhibition and 24hrs in Wellington events.



CONTRIBUTORS

Brett Jennings

Brett is a relatively new member to the club, and has taken on the role of club new secretary.

[INSTA](#)

Peter Rodgers

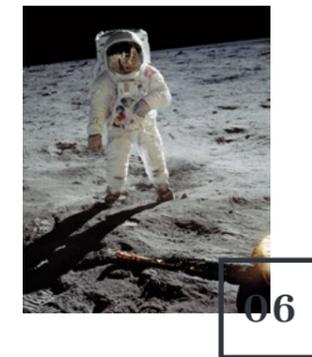
Peter is a longtime member of the club (Since 1997) and has some wonderful impressionism photographic work. He is also an avid pinhole photographer, which I'm sure we will hear more about in the future.

Shannon Doyle

Shannon is our comms / marketing manager and Impact editor. Shannon is a full time commercial photographer and graphic designer.

[WEB](#) | [FB](#) | [INSTA](#)

TABLE OF CONTENTS



PAGE
02

Contact Info

All the details you need to get in touch with the team.

PAGE
03

Prez Says

An introduction to the month from the WPS president.

PAGE
04

Contributors

All the people who helped put this issue's Impact together.

PAGE
06

Inspiration

A collection of work that can help inspire your creative possibilities

PAGE
07

News

A small list of local Photo News & Events and events.

PAGE
08

This Month

Exhibitions / Meetings & other notable events

PAGE
10

AGM 2017

Images & News from the recent club AGM

PAGE
12

Interclub 2017

All the Details from the yearly Interclub event, held by KCC

PAGE
14

Brett Jennings

An Interview with WPS member Brett Jennings

PAGE
16

Print Comp '17

The winning images from our the recent print competition

PAGE
18

Exhibition '17

Entry and other info for the WPS yearly exhibition

PAGE
20

DIY Photobook

Some tips on designing your ideal photobook

PAGE
24

Solargraphs

How to make and use your own pinhole cameras

PAGE
27

Volunteers

We are looking for willing volunteers for both Exhibition and 24hrs

PAGE
28

Club Notices

PSNZ & Other local photo news

INSPIRATION

These are a collection of works that can help inspire your creative possibilities, collected from around the web, and via word of mouth.



CreativeLive

World class online classes in all aspects of photography, from Photoshop, to lighting and everything needed to make great images. Available on-demand 24-7.

Broadcasts are available for free 24hrs after broadcast, and are able to purchased at a later date.

Check out the schedule of broadcasts here:
<http://cr8.lv/29xvXdW>

Let us know of any
artists, photographers
or articles you would
to see.



100 Influential Images of our Time

Explore the stories behind 100 images that changed the world, selected by TIME and an international team of curators.

<http://100photos.time.com/>



Advanced Photoshop Tips

Photography tutorials created by photographer, Jimmy McIntyre- helping photographers learn to master Photoshop. This channel teaches it all, from beginning Photoshop techniques, Photoshop Secrets, to advanced Digital Blending techniques,

Check it out for yourself at:
<https://www.youtube.com/user/TheJimmymac20/>

NEWS & LINKS

A small list of Photo News & Links for the month of August.
Click link or Photo to follow links..



fig 01



fig 02



fig 03

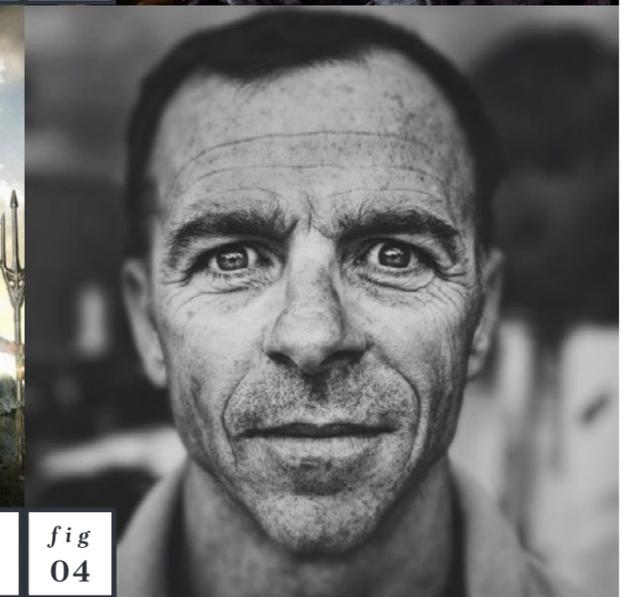


fig 04

Click either the link or the picture to see the link:

Fig 01 - [The Widelux- The original 35mm panoramic camera](#) | Fig 02- [How old, black and white photos get colorized](#)
Fig 03 - [Photographer turns sick kids into Justice League](#) | Fig 04 - [Cinematic Portraits with a Big Mac box, Iphone & Torch](#)

THIS MONTH



Humble - The Life of 100 Small Objects

The Turnbull Library Collection contains material that illustrates the shape and the detail of our history and, for a fleeting moment, actually played a role in the shaping of that history, before being discarded. These humble objects were also instrumental in navigating the minutiae of everyday life: getting access to a toll road; riding on a bus; passing the time on a ferry trip. This exhibition draws together items that are physically small but are valuable in illuminating our history in ways other objects do not.

National Library of New Zealand | 70 Molesworth Street, Thorndon, Wellington | Fri 1 Sept - 17 Nov | Free



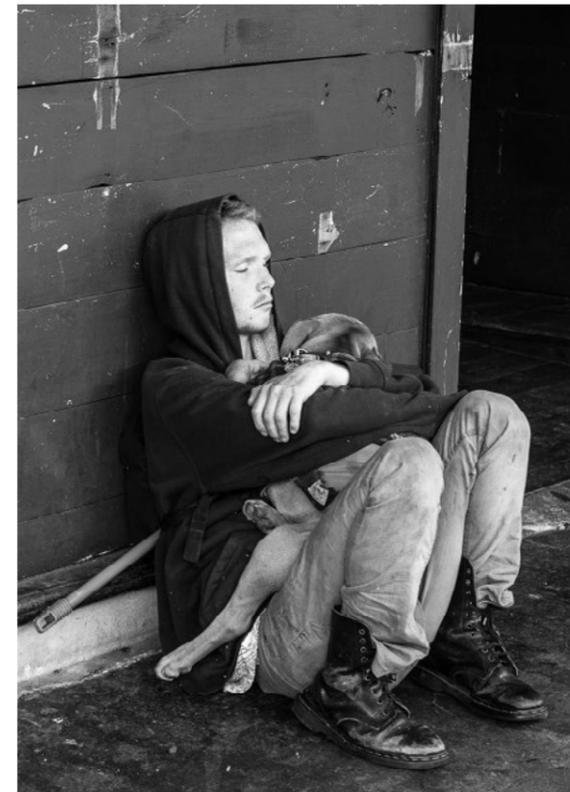
Monochrome 2017

The Monochrome Film Group are holding an exhibition of traditional Black and White prints, taken on film, at the Hutt Art Gallery (previously known as the ODLIN Gallery), from 13 to 24 September.

The exhibition is titled "Monochrome 2017" and is open to the public and the gallery is open from 10am to 4pm 7 days a week. Admission is free.

13 to 24 September | Hutt Art Gallery, 9-11 Myrtle St, Lower Hutt | 10am-4pm Daily | Free

” Lot's of great exhibitions and events coming up this month!

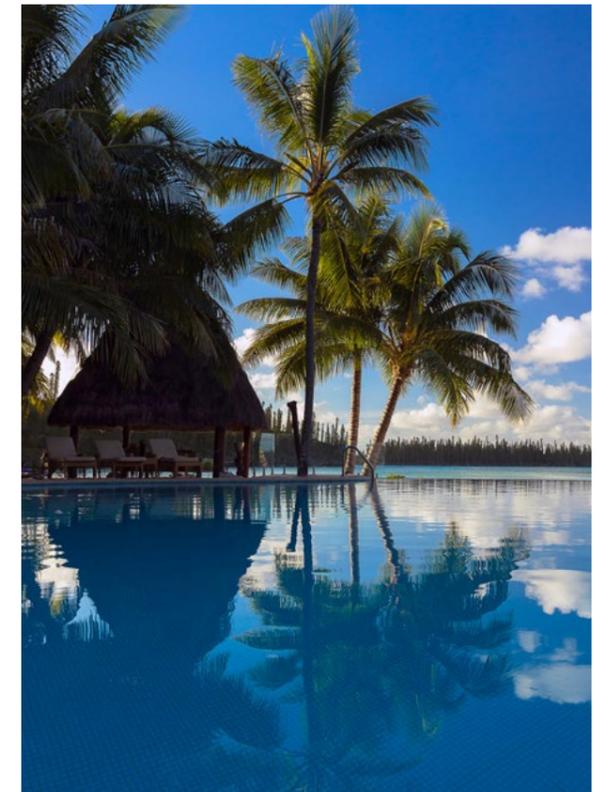


Mary Hutchinson Exhibition

Golden is Mary Hutchinson's fourth black and white Wellington Street Photography series. The images were made in the "Golden Mile" of Courtenay Place, Manners/Dixon Streets.

The street scenes in Golden feature portraits, architectural and anthropological details. The photographs are sequenced to portray everyday human narratives and connectedness along this downtown city thoroughfare.

August 22 - 15 Sept 9-5 | Wellington Cathedral of St Paul, Molesworth St | KOHA Donation



NEW CALEDONIA - EXHIBITION

From Friday 25 August to Friday 15 September, Alliance Française Wellington will host the photography exhibition "Cultural and Natural Landscapes of New Caledonia", by Daniel Maviet.

This exhibition, organized with the support of The Delegation of New Caledonia in New Zealand, is composed of beautiful and colorful photographs which highlight the beauty of natural landscapes of New Caledonia.

Alliance Française Wellington | Friday 25 August to Friday 15 September | Free entry

AGM 2017

The club's AGM was held on 10 August 2017 and resulted in some changes to the Committee, following the retirement of Gail Teale as President and the decisions of Hilary Troup and Thomas Zink not to seek reelection as Secretary and Treasurer respectively.

The new President is Glen Innes, who joined the club on returning to Wellington in 2016. His previous club involvement has been in the South Island with the Nature Photographic Society and the Fairlie Camera Club.

Brett Jennings, a relatively new member of the club, has taken on the role of Secretary and Philip Dyer returns to the

committee as Treasurer, a role he has held before. Susan Mahon joins the committee with responsibility for membership development.

Returning Committee members are:

- Shannon Doyle - Comms, Publicity and Impact Editor
- Brendon Lang - Webmaster and Resources
- Kerry Whittaker - Programme Development
- Julie Brixton - Competitions

Gail's experience and enthusiasm is not lost to us as she continues as Immediate Past President.



/// Donna Jennings
/// Left



/// Lesley Moyes
/// Right



/// Peter Naylor
/// Top Left

/// Lesley Moyes
/// Top Right

/// Hilary Troup
/// Bottom



WELLINGTON INTERCLUB

This year's battle was hosted by the Karori and it was a very enjoyable and informative evening for all involved.

This year's Wellington Interclub Competition was hosted by the Karori Camera Club at the Karori Arts and Craft Centre on 23 August 2017.

There was a good turnout from all the 6 Clubs for drinks and nibbles and judging the competition.

Bruce Girdwood did an excellent job as guest judge, with a helpful constructive critique of each print. That's a hard thing to do when you've only just seen the prints and are in front of a partisan audience!

10 prints were submitted for the Battle

from WPS. Congratulations go to the individuals who received recognition.

Dave Roberts:

- 1st Place for Graffiti
- 3rd for Silhouette

Ian McIlratih

- 3rd for Rocks

Susan Mahon

- 3rd for Patterns and Texture.

Kapiti Coast Photography Club took out the top award, with Hutt and Johnsonville 2nd equal and Karori in 3rd place. WPS came 5th overall.

Details.

OVERALL WINNER :

KAPITI COAST PHOTOGRAPHY CLUB

TOP IMAGE (AS VOTED BY JUDGE) :

KAREN THORNE (ABSTRACT).

BRETT JENNINGS

Favourite Photographers/Artist?

The photographer whose style I admire the most would be Bill Brandt. He was independent-minded and unorthodox for his time, and produced many truly memorable and evocative images. His book "Shadow and Light" remains a firm favourite. I prefer humanist photography and also enjoy the works of Robert Doisneau, Richard Avendon and Platon.

What inspires you about

photography? Every photograph is unique. You can be with a group of people taking an image of the same thing at the same time and if they were all lined up together they would be slightly different, viewed from a different angle or height or perspective. I think that embracing that uniqueness and in some way trying to convey that is my greatest challenge.

What interested you in pursuing photography in the first place?

Although I was interested in photography when I was younger (I remember taking photographs of a tangi I went to in 1990 that I'm still proud of) as is often the case life got in

the way and it was something I never really explored. It wasn't until my daughter, who was 10 at the time told me that she wanted to become a famous photographer and travel the world, that I bought her a camera. I ended up "borrowing" it regularly until she told me very politely to get my own! This was a brilliant piece of advice which has given us something wonderful to do together.

"While it's natural to concentrate on your subject, don't forget that the background can be just as important."

Have you read any good photography books recently? Probably the first photographer I remember was the WPS old-boy Brian Brake, and his book "Brian Brake: Lens on the World" is something I regularly return to and is a feature on my coffee table. A magnificently opulent book chronicling the works of one of our greats.

What is your most prized piece of photo gear you own?

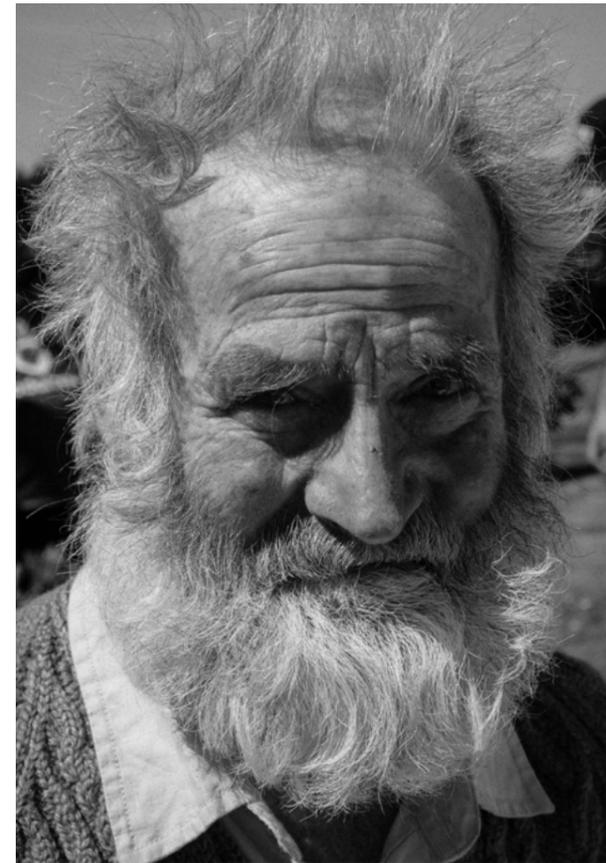
I have a 1937 Rolleiflex Automat Model 1 that I love, and I use it as often as I can afford the film! It's a beautifully designed camera, the images are amazing and if I perform half as well when I'm 80 then I'll be very happy.

Do you have a photographic tip to pass on?

While it's natural to concentrate on your subject, don't forget that the background can be just as important. I remember watching an interview with Alfred Eisenstaedt where he berated one of his most famous early works because it looked like a plant was growing out of the subjects head. I wouldn't have noticed if he hadn't mentioned it but he was right! I also think that it's important to keep things simple: if it doesn't have to be there then don't put it in.

If people want to see more of your work, where can they find you?

<https://www.instagram.com/brettjennings167/>



/// Old Tom
/// Top Left

/// Young karateka
/// Bottom

/// Three Chairs
/// Top Right

WPS ANNUAL PRINT COMPETITION

There was a very high standard of entries again this year and I would like to thank everyone for your entries.

Overall:

- 1st Prize (Overall) - Kodak Cup – Hilary Troup
- Image: “Nine to Go or Save?”
- 2nd Prize (Overall): - Colour Cup – Gayle Cullwick
- Image: “The Door”

Open Category:

- Highly Commended Certificate: Gayle Cullwick
- Image: Solitude”
- Highly Commended Certificate: Donna Jennings
- Image: Untitled (“Boy”)

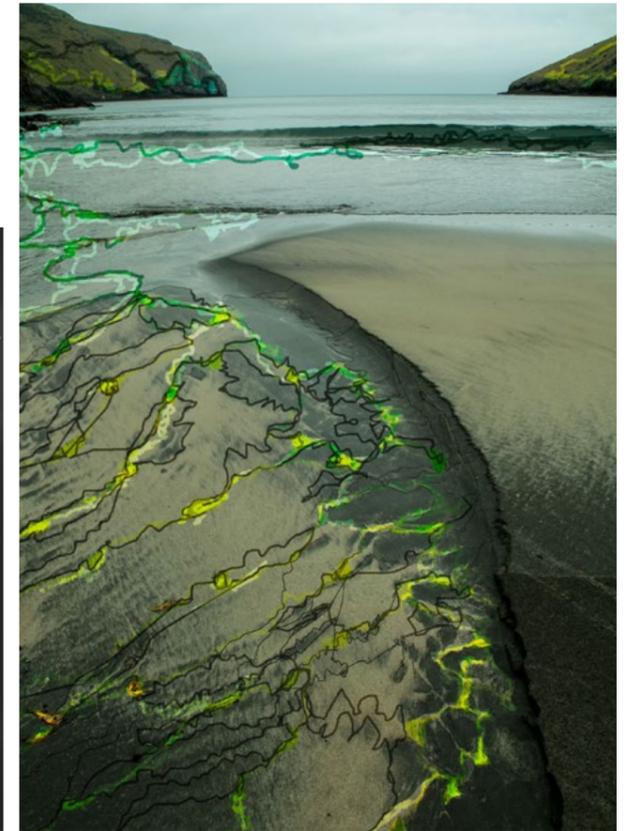
Creative Category:

- Highly Commended Certificate – Patrick Flanagan
- Image: “Ethereal Amazon”
- Highly Commended Certificate – Hilary Troup
- Image: “Net of Gold”

Also special thanks to Jordyn O’Keeffe for her detailed analysis/critique of each entry. It was a very impressive critique and we all learned a lot from her.



/// Hilary Troup - Nine to Go or Save?
/// Above



/// Donna Jennings (Untitled)
/// Top Left

/// Gayle Cullwick - Solitude
/// Bottom

/// Hilary Troup - Net of Gold
/// Top Right



WPS 125TH ANNIVERSARY EXHIBITION

This year our exhibition will once again showcase the photographic creativity of WPS members as well as celebrate the history of the society in recognition of our 125th anniversary.

key dates.

OPENING NIGHT:

FRIDAY 17 NOV

WHERE :

LIGHTSPACE GALLERY,
QUEENS WHARF

CONTACT :

COMPETITIONS@
WPS.ORG.NZ

We are back at the LightSpace Gallery with opening night set for Friday 17 November.

We want to show as much diversity in style, topics, and approaches to photography as possible however we will also be striving for a consistent presentation of prints. Images submitted for selection must be suitable for printing within a standard 16 x 20 format. Sorry, no panorama's will be accepted this year.

Your selectors this year are Jenny Dey, Glen Wheatley, and Philip Dyer.

As with last year, we will be pinning images and printing in bulk through Wellington Photographic Supplies who are again supporting our exhibition.

The selection process is much the same as last year, with the goal of making the process a learning experience with the opportunity for feedback and ideas for improvements before the final selection. The aim is that everyone who submits will have at least one image selected for the exhibition.

KEY DATES:

STAGE 1: PRE-SELECTION DEADLINE
THURSDAY 7 SEPTEMBER

Members can submit up to 3 digital images each with a max file size of 3mb File name should have your name in it e.g. exhibition-ian smith-1

Please email prior to the deadline date. Feedback will come back to you by Thursday 21 September and you must then resubmit your image/s by Sunday 1 October.

STAGE 2: SELECTION PRESENTATION
THURSDAY 12 OCTOBER (TTC)

STAGE 3: PRINTING DEADLINE
FRIDAY 20 OCTOBER

You will submit your final high-resolution jpeg file no later than Friday 20 October.

Entry email:
competitions@wps.org.nz

We look forward to receiving your images. Any queries can be forwarded to president@wps.org.nz

DESIGN YOUR IDEAL PHOTOBOOK



- PART 1- FROM RESEARCH TO DESIGN -

In this we short guide we will go over the some of the basic concepts of putting a together your ideal photobook. We will cover everything from motivation and research through to image selection, typography and page layout. This is intended as an introduction to design basics.

“There’s no stronger way to present your photography than in an engaging book crafted from high quality paper. Whether it’s a collection of family images, a record of a holiday or a portfolio of your best photography, it’s something many of us think of about but never do.”

Step 1 - Why print your photos in a book?

Before you design a photobook, you need to figure out why you want to create one. This will affect how you design the book. Do you want to share it with friends and family? Is it to accompany your exhibition? Do you want to use the book to approach publishers and galleries?

Why print your photos in a book?

If you’ve already made one, you’ll already know that there’s something wonderful about seeing your photos in your very own book – and the end of the year is a great excuse to make one!

There’s no stronger way to present your photography than in an engaging book crafted from high quality paper. Whether it’s a collection of family images, a record of a holiday or a portfolio of your best photography, it’s something many of us think of about but never do.

If you want your photographs to be permanent, you need a book. Don’t rely on a Lightroom Catalog or hard drive to preserve them for decades because it’s not going to happen. The only proven solution for archiving photos for the long haul is print, and not only will a book futureproof your images it can become your photographic legacy and a family heirloom.

Step 2 - Research.

It’s always a good idea to look for inspiration. Do some research on what options are available within your budget,

but try not to incorporate all the characteristics of all the great books you’ve ever seen into yours! Head down to your local bookstore or library to check out some other work and note down what you like and don’t like them,

"Doing your research is important, not just for finding what you like but also what you don't.."

Step 3 - What Type of Book?

Once you know why you want to make a book, and the options out there, it's time to begin thinking about the actual type of book that you want to produce. This will be influenced partly by the purpose of the book, the theme of the content and also the budget available.

Traditionally, photobooks are hardback, but there are less constraints these days, with many self publishing options. It's your book, so feel free to present it how you wish, whether that be A3 hardback or A5 magazine. Think carefully about the type of photos that you want to include, and with what size and layout they would work best.

Step 4 - Themes and Content

The best photobooks have a cohesive theme, they are not just a 'best of' collection of photographs. A body of work taken with a specific theme or subject matter will work well, or you could work with shots taken within a specific time frame, for example, a shot a day for a year.



It's important that the photography included has this restriction upon it in order to give it structure and coherence. It will force you to work more carefully and will create a more considered finished product.

Step 5 - Be selective

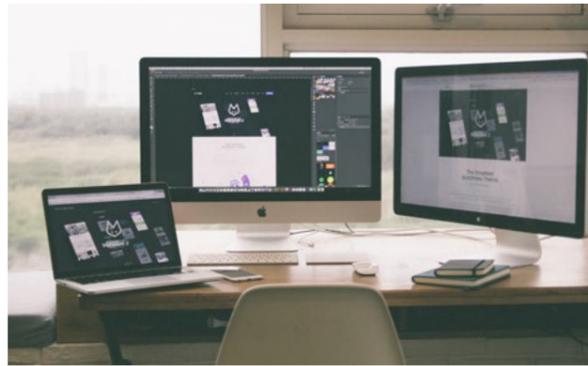
There is no one way or right way to do a photobook, and there are many ways to tell your story. Make the book that you will enjoy, but please keep in mind that a short and well-edited book is always better than a book with too many images and a diluted narrative.

If you just include your best shots, it's likely that a lot of background will be missing from the book. It's important to build up a context for the stronger images by including what you may regard as slightly weaker images. However, do not just include anything and everything. It's right to be selective and critical of the work you are considering for the book.

Step 6 - Image order, Telling the story

Once you've selected the images that you want to include, you now need to consider the order in which they are to be presented. The book should almost tell a story, so consider the flow of the 'narrative' that the pictures offer, don't just stick all the landscapes at the start and the macro shots in the middle.

You need to construct a balance of images that will inform and engage the reader and pull them into the scenes. One option is to put the shots in order as they were taken, which will offer a natural progression, however, you may



feel that certain images from the selection compliment and inform one another and would be better on adjacent pages.

Step 7 - Layout

You've got your shots and they're all in order, now it's time to decide how you want to present them on the page. There are a surprising number of options, so it's important to take your time and experiment with different layouts before

“

“IT'S A OFTEN A VERY GOOD IDEA, TO PRINT A TEST COPY OF YOUR WORK. MAKE SURE YOU PRINT AT THE SIZE THE FINAL BOOK WILL BE.”

”

settling on a final selection.

Firstly, consider whether you want your images to be 'full bleed' or have a border around them. Full bleed simply means that the image fills the page. If you select this option, be sure when constructing the book to extend the image and overlap the edge of the page to ensure that when it gets cut, a thin white line doesn't get left along the edge.

If you select a border option, think about how much space you want to leave around the image in a similar way to mounting a print.

Step 8 - The Cover Shot

The image that you choose to put on the front of your book will be the first point of contact for any reader. It needs to be an engaging image that invites them in. It should also be of high enough quality in order to excite them enough to want to see more. If you can, find an image that most fully represents the theme of book so that it is obvious from first glance what the book is about without having to read any blurb or captions on the back.

Step 9 - Text & Typography

If you want to include captions or text about your project, make sure it complements and enhances the story of the images, extends the visual narrative, or provides supporting information to assist with the reading of the work.

Keep your type simple! Don't use fancy fonts that are hard to read, or combine lots of different fonts within one book (unless you know a lot about typography). Find a font that works well with the style of your book and stick with it.

Resources:

Great books, deserve great fonts!

<http://www.blurb.com/ebook-fonts>

Top 10 fonts used by Book design winners:

<http://bit.ly/1kWOWMZ>

Step 10 - Print a dummy

No one ever printed their first book and said it was perfect. Printing a dummy at home on a basic printer will allow you to flip through your pages and explore if the book feels right. Does the narrative flow? Are the colours correct? Are the images positioned right? Is the typography legible?

Remember that first photograph you ever took? Maybe it wasn't the best and the same goes for designing photobooks. Practice, practice, and more practice. Take your time on your book project too.

In part two, we'll go over converting images for the print process, publishing choices and software.

“Less is More...

Don't try to crowd in a lot of photos in a single layout, give your photos some breathing room. In fact, consider placing a single photo per page. It allows your photo to take center stage. If you have a beautiful photo of which you're especially proud, highlight it by letting it have its own spread.”



BEER CAN PINHOLES (SOLARGRAPHS)

As one of the speakers in last year's 10 x 10 member presentation evening, Peter Rodgers showed us some of his images made with a beer can pinhole camera. In this article, he recaps his experiments with the technique

In 2013, then WPS vice president Clive Pigott gave a presentation on pinhole photography. As part of the evening's activities, many members made pinhole cameras out of beer cans to experiment with solargraphs. At the time, I didn't understand why they were called solargraphs, but more of that later.

The instruction was to leave the camera up for six months, then we returned the cameras to Clive, who scanned the results and sent us our images.

The camera is made out of a tall beer can (500ml size) or a tall Coke can (440ml size). The top is cut off and a cap is made out of black card and tape. A drawing pin is used to carefully make a pinhole in the side of the can, with a bit of black tape as a "shutter" to cover the pinhole. I also found that making a sort of eyebrow out of tape and placed above the pinhole helped stop rain water getting in.

Over the last few years, I have made many more images. I have also made a box camera out of black card, to try having the photographic paper flat instead of curved around the can. The first time I used the box camera, I put it up in my lounge window facing across the street. One day, after it had been up six weeks, I noticed that the tape holding it had come loose



Pinhole no. 1 (beer can); exposure: 6 months

This is first image from 2013 (that's my house from a deck at the top of my sloping section; the beams on the right are part of the pergola).



The Film

The "film" is a sheet of 5 x 7 inch black and white photographic paper inside the can, leaving a gap where the pinhole is, with the light-sensitive side facing the pinhole. This doesn't have to be inserted in the total dark like a darkroom, just away from sunlight is fine.

"That started me on a series of experiments with increasingly shorter exposure times, including a successful image with an exposure of just one week..."



After the Exposure

After the exposure is finished, you take the photographic paper out of the can in a darkened room and scan the image that's on the paper. You get a brownish orange negative image like this: You need to invert the image to a positive image (when inverted, the image becomes blue), flip it horizontally and play with the brightness. And perhaps crop it.

Pinhole no. 22 (Coke can); exposure: 1 week



and the camera had slipped. I thought I might as well have a look at what I had, so I scanned the image and was pleasantly surprised to find a nicely exposed image. In fact, it was a double image as a result of the camera changing position when it slipped. So, clearly, you could get a good result with only a few weeks' exposure – no need to wait six months.

That started me on a series of experiments with increasingly shorter exposure times, including a successful image with an exposure of just one week.

Back to the name "solargraph". It turns out that this technique was originally designed to capture the path of the sun. I wasn't originally aware of that and ignored the instruction to have the camera facing north. I'm actually pleased about my initial ignorance because I like the result without the sun paths. But I have done some images with sun trails.

The technique needs sunlight and doesn't work inside, even with very long exposures. But it does give you interesting results when the camera is pointed at a window (in this case with a toy aeroplane on a block on the table in front of the window).

Article & Images provided by Peter Rodgers



VOLUNTEERS NEEDED

*We are looking for willing volunteers for both
the WPS 125th Anniversary Exhibition and
the 24hrs in Wellington Events*

details

125TH EXHIBITION

NOVEMBER 17 2017

24HRS IN WELLINGTON

23 - 25 MARCH 2018

CONTACT:

SECRETARY@WPS.ORG.NZ

**WPS 125TH ANNIVERSARY
EXHIBITION**

There many ways for you to volunteer
time or expertise to assist with the
125th Anniversary celebrations
& exhibition. From talking with
former members, to assisting with
digging up old photos of the society
and it's members to assisting with

..anything members can do

to assist will be appreciated.

communications to the wider
public and gathering info for our
commemorative book.

Current members can help by telling
their story of their involvement with
the club (Perhaps a favourite photo or
story from their time with the club)

Even if you're unable to help in person,
you may want to consider putting your
hand up to be profiled on the WPS
website. The more the public hear
about the club in the build up the
greater our promotional reach will be.

24HRS IN WELLINGTON

Volunteer tasks include sorting
assignments for the photographers,
co-ordinating access for the
photographers to venues, assisting
with Promotion, filling out forms,
assisting with sponsors and supervising
photographers.

This is looking to be a major
undertaking for the club, so anything
members can do to assist will be
appreciated greatly.

If you would like to assist, please
contact us at secretary@wps.org.nz

CLUB
NOTICES

NEW ZEALAND
CAMERA 2017



New Zealand Camera is the flagship publication showcasing a collection of outstanding photographic images from members of the Photographic Society of New Zealand. New Zealand Camera is a must have book for anyone who enjoys taking photographs and is a perfect gift for everyone with an interest in the visual arts.

Available here:
<http://photography.org.nz/product/new-zealand-camera-2017/>

CANON Online

Competition Reminder

The following rounds for the above competition will close 25th October and December.

It is simple to enter this competition, just log into the members area of the PSNZ website: photography.org.nz and click on Canon Online Submission and follow the entry form.

CENTRAL REGIONAL

COMPETITIONS

Club Competition

Host: Stratford Camera Club.
29th September ~ 1st October 2017
ENTRY FORM & ENTRIES to be received by 31 August 2017

WPS will submit a combined Club entry from preselected winning images. Individual club members can submit as an individual using the form attached below: <http://central.photography.org.nz/registration/>

Individual Competition

Host: Stratford Camera Club.
29th September ~ 1st October 2017
ENTRY FORM & ENTRIES to be received by 31st AUGUST 2017
<http://central.photography.org.nz/registration/>



Southern Regional

Convention

The Nelson Camera Club are proud to be hosting the 2017 Southern Regional Convention on the 13th – 15th October. All PSNZ and Camera Club members are invited to attend this fun, practical and educational event. Registrations are open – [you can register to attend here](#)

The event will be at the Richmond Town Hall, 7 kilometres from Nelson. Within walking distance is accommodation, shops and two mobile camping parks are nearby. Come and enjoy a weekend of photography, entertainment,

outings, and presentations.

NZ Geographic

Photographer of the Year

Entries are now open for the annual New Zealand Geographic Photographer of the Year—the country's most popular, prestigious and richest photography competition. There's more than \$5000 in cash up for grabs, and an expedition voyage.

Entry and Conditions here:
<https://www.nzgeo.com/photography/entry/>

Members

Items Wanted

We have a few member requests for items that might be useful for their photography. If you have one of these items and are willing to help out another member please email: wpsimpact@gmail.com

Film Scanner:

We likely to have a lot of negatives to be scanned prior to our exhibition and a scanner which handle film scanning will be very useful.

Panoramic Film Camera:

We have another member that is keen to try out a panoramic film camera before making a purchase of their own.

PSNZ Judge

Training Wellington

Judge training in Wellington this year is 23rd to 24th September. The venue the Karori Arts Centre. . Please don't leave it until the last minute to register as these workshops fill up fast.

Info Here: <http://bit.ly/2wy2N9F>

THE OLÉ CULTURE

CULTURE IS A SYSTEM OF PERMISSIONS.
IT'S ABOUT THE ATTITUDES AND BEHAVIOURS
THAT ARE ACCEPTABLE AND UNACCEPTABLE IN DIFFERENT COMMUNITIES.
THAT ARE APPROVED OF AND THOSE THAT ARE NOT. -Ken



IMPACT SUBMISSIONS

If you would like to submit images and articles to Impact, please follow the below guidelines. Submissions email: wpsimpact@gmail.com

Images: Can be any resolution, but file size must be below 3mb

Other images Specs: High Resolution, Srgb, 300ppi

Please name files with your first name and last name and image title.

Submission Date: No later than the 27th at 5pm

Guest Posting

I would like to maintain a high level of quality in the posts published in this Newsletter. If you would like to post anything, feel free to drop me a line with your article idea, and we can see if it's a fit. Images in guest posts can be linked back to their original source, and you'll have an "About the author" section at the bottom of the post.

/// Shannon Doyle

/// Left



WPS IMPACT

WELLINGTON PHOTOGRAPHIC SOCIETY