

IMPACT

Wellington Photographic Society Newsletter - October 2017

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



OCT
04

WPS NEWSLETTER

IMPACT! / Oct 2017

IMPACT

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INTRODUCTION

We make this newsletter to encourage members to get involved in club and local events, 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

/// Thomas Zink
/// Above

PREZ SAYS

IMPROVE YOUR PHOTOGRAPHY P52

The first is a small photographic group I have joined. Project 52 is a group of Wellington photographers that undertake different weekly photographic assignments and share and comment upon the results through a closed Facebook page. It has challenged me to move outside my comfort zone and try approaches and techniques that are new to me. It is also good to see how other members have interpreted the same challenges in widely different ways and to see positive and helpful feedback on one's own efforts.

CENTRAL REGIONAL CONVENTION

Secondly, I am just back from a very successful PSNZ Central Regional Convention in Stratford over the last weekend attended by a good number of WPS members. Keynote speakers were Ron Willems and Newell Grenfell from Christchurch who also led workshops. Kevin Bone from Hawera and Tony Carter from New Plymouth also presented. In a very informative workshop session, Bruce Girdwood and Shona Jaray helped allay some of the mystery about seeking PSNZ Honours. I loved the opportunity to interact with other photographers, to be inspired by some great work and to pick up helpful insights and tips. If you have never participated in a regional or national PSNZ convention, I would thoroughly recommend that you do so.

HELEN WESTERBEKE

Closer to home, what an inspiring photographer and speaker Helen Westerbeke is! We were enthralled and inspired last meeting by the account of her photographic journey from beginner to being recently made a Fellow of the Photographic Society of New Zealand. One of our senior members commented afterwards that it was one of the best presentations he had heard at the club!

ANNUAL EXHIBITION

The final selections for Annual exhibition have almost been finalised and members will have a preview of them at our next meeting on 12 October. It is rather special to be celebrating our 125th birthday this year.

The official opening of the exhibition is on 17 November at the National Academy of Fine Arts. To celebrate 125 years of WPS photography there will be a special historic display. I look forward to seeing you there! We are fortunate to have received generous support from the Wellington Community Trust and the Nikau Foundation as well as substantial assistance with the cost of printing from one of our key supporters, Wellington Photographic Supplies.

Keep enjoying your photography!



“Photography can be a solitary pursuit at times and sometimes it feels that one’s work is falling into a rut and is not moving forward. However, a couple of recent events have served to both inspire me and recharge my photographic batteries.”

We have several large events in the near future with the largest been the WPS 125th Anniversary Exhibition on the 17th of Nov. We look forward to sharing our history with our members and the Wellington Community.



/// Ross Collins
/// Above

SPONSORS

We would to welcome our new sponsors Nikau Foundation and Wellington Community Trust for coming on board along with longtime partners Wellington Photographic Supplies. With these sponsors in place it allows us to achieve our goals and allows us to reach more of the Wellington community. Sponsors allow the society to continue to expand it's profile and serve our members with a high quality programme.



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INSPIRATION

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



ISO 1200

On ISO 1200 they have plenty of brand new behind the scenes videos from well known photographers from around the world. Get a glimpse behind the camera with some truly inspiring artists.

In-depth techniques, behind the scenes with some of the worlds best photographers.

<http://www.iso1200.com/>

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



The Art of Photography

The Art of Photography is a great photo channel making videos covering famous photographers, photography techniques, composition, & the history of photography.

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



BrickCON-NZ

BrickCON-NZ is a LEGO® display by fans for fans! Everyone will enjoy the show, come along and see amazing LEGO® creations, set collections, interactive displays and more.

\$2 entry per person, under three's are free!

Oct 7 to Oct 8 // 9 - 5 PM
Expressions Arts and Entertainment Centre
836 Fergusson Drive, Upper Hutt

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 - [Worlds Largest Pinhole Camera](#) | Fig 02- [Capturing the world with Paul Daly, Amos Chapple and others](#)

Fig 03 - [One fine day in Thorndon](#) | Fig 04 - [Pro Photographer Was Born Without Hands and Legs](#)

THIS MONTH



The Pixel Trade Project

Between the 2012 and 2015 Shantanu Starick successfully travelled to all every continent, without spending a cent of money on anything in the process.

“No currency, no contracts, only my camera and the curiosity of a cat.” In exchange for his skills as a professional photographer, each subject provided a roof to sleep under, food to keep the stomach happy and a ticket or ride to the next trade..

Carterton Events Centre |
Caterton, Wairarapa | Sat 14 Oct, 8.30pm (60 mins)



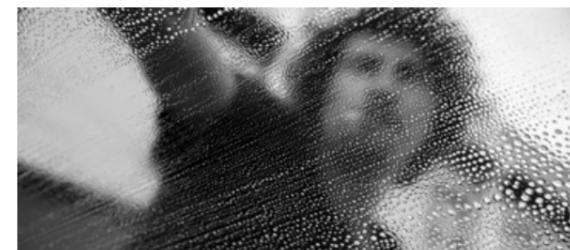
Obelisks, Urns and Angels - Heritage Week

Have you ever wandered through Bolton St Cemetery and wondered why the grave stones are carved and decorated with so many designs and symbols? The Victorians used many decorations and symbols to explain the life and virtues of the person buried beneath.

Join guides of the Friends of Bolton St Cemetery to learn the secrets and meanings of the most beautifully carved headstones in the Cemetery.

Fri 27 October 5.30pm | Bolton Street Memorial Park
General Admission: \$5.00

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

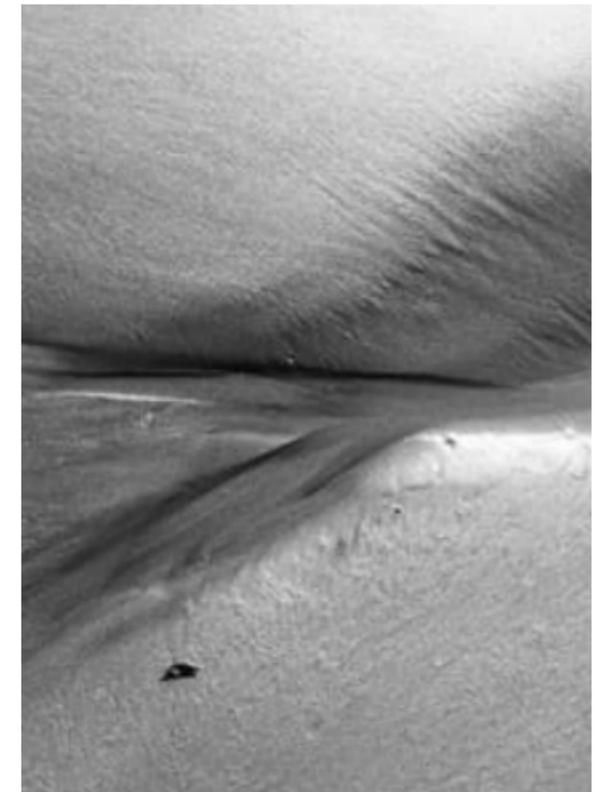


Mary Hutchinson 'Window on Newtown'

"window on newtown" is Mary Hutchinson's second black and white Newtown street series, following on from Newtown Forever, in 2016. With this series, in addition to standard prints highlighting my interest in what there is to see in my local suburb, I am experimenting with some larger format images loosely based on "paste-up" public art concepts.

The venue is a temporary gallery space provided by Newtown Residents Association and WCC.

September 23 - October 15 | 199 Riddiford St, Newtown
Open most days 1.30pm - 6.30pm



Mini Landscapes - The Castlepoint Beneath Your Feet

Photographs of Castlepoint taken from an altitude of about 1 metre. These black and white canvas photographs have been skilfully framed by Dave Kearney (Aonachvale Woodcraft) to create works that have become more than photos- at once mysterious, ambiguous, luscious and austere.

Mini Landscapes: grand scale tiny reality.

Balter Kitchen and Bar, 9 High Street, Carterton
Friday 13 October to Sunday 22 October | Free entry

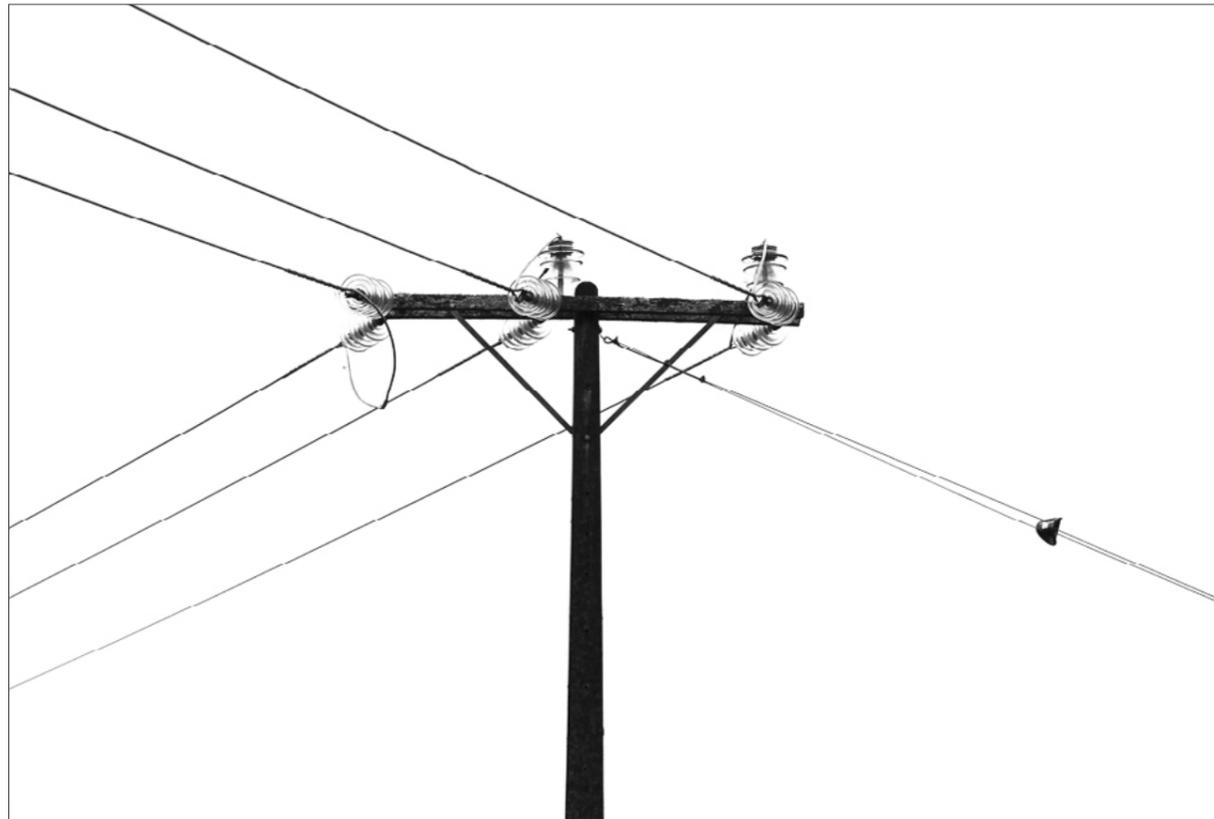
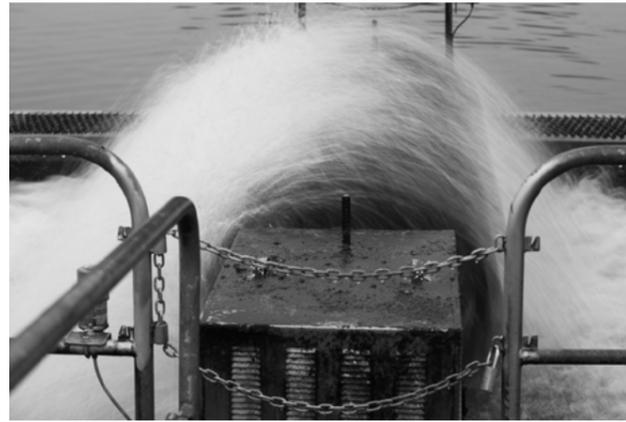
PSNZ CENTRAL REGIONAL

Some images from the PSNZ weekend convention hosted by Stratford Camera Club.

Left Page: Are from an early morning shoot where we went to the Stratford Oxidation Ponds in search of birdlife!

Right page: Images from a field trip to Matarata Downs, a sheep station at Tarata out of Stratford.

Images by Glen Innes & Patrick Flanagan



/// Glen Innes - Stratford Oxidation Ponds
/// All above



/// Glen Innes - Matarata Downs
/// Bottom Half

/// Patrick Flanagan - PSNZ Banquet
/// Top Image



WPS 125TH EXHIBITION UPDATE

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 - 5 DEC

WHERE :

LIGHTSPACE GALLERY,
QUEENS WHARF

CONTACT :

COMPETITIONS@
WPS.ORG.NZ

The submissions are now in and the selections will soon be finalised.

The WPS meeting on Thursday 12 October will provide an opportunity to preview the selections and hear from this year's selectors (Jenny Dey, Mark Berger, and Philip Dyer) how and why the selections were made. This provides a great learning opportunity.

At the WPS meeting on 13 Sept, John Boyd provided a preview of a collection of past WPS member images that will be included in this year's exhibition. There is no doubt the historical display will attract much interest from all that attend the exhibition.

KEY DATES:

- **STAGE 1: PRE-SELECTIONS ARE NOW COMPLETED**
- **STAGE 2: SELECTION PRESENTATION IS THURSDAY 12 OCTOBER (CLUB NIGHT)**
- **STAGE 3: FINAL DEADLINE FRIDAY 20 OCTOBER**

You will submit your final high-resolution jpeg file to competitions@wps.org.nz

wps.org.nz no later than Friday 20 Oct, all images will be printed by Wellington Photographic Supplies and members will be invoiced accordingly.

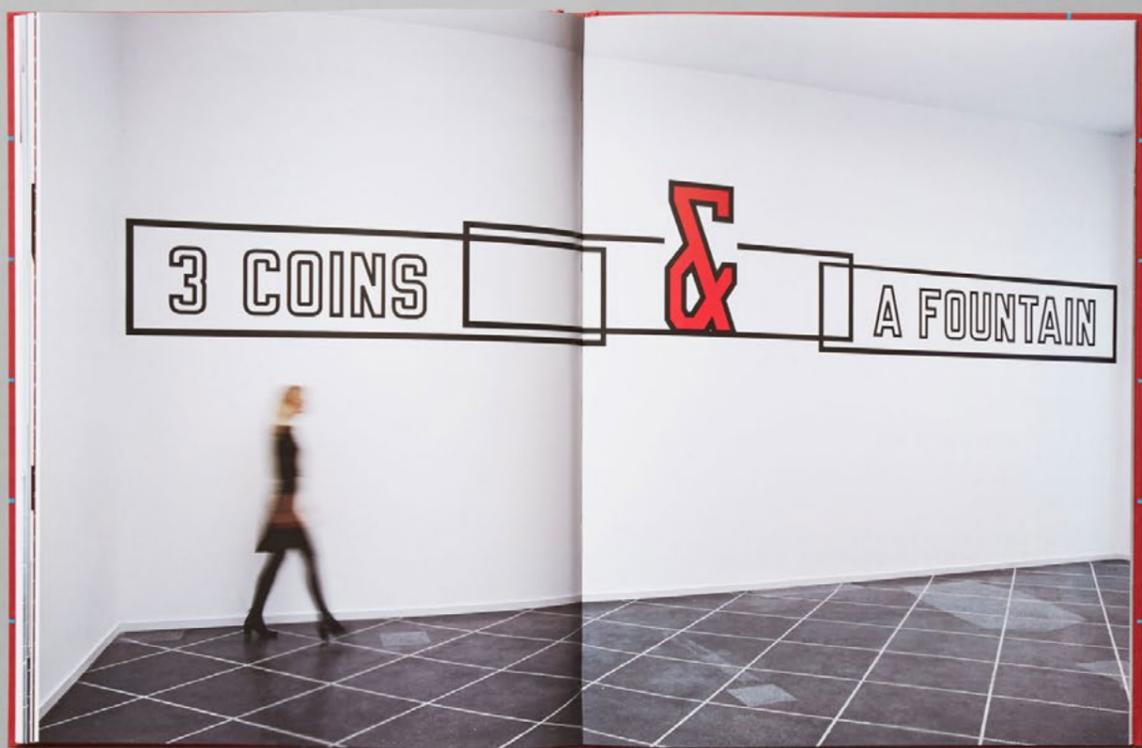
All exhibition prints will be made available for sale unless otherwise specified by the photographer. Unsold prints will be available to collect at the last club meeting on 14 December.

Stage 4: Opening Night

Volunteers are being requested to be available to engage with visitors and answer any questions about the society/hand out flyers during peak attendance times. It would be appreciated if all members would make themselves available for 1-2 hrs either during a weekend or between 12-1pm mid-week. Please contact Gail Teale or email competitions@wps.org.nz with your availability.

This year's exhibition has been made possible with sponsorship from the Nikau Foundation, and support from the Wellington Community Trust and Wellington Photographic Supplies.

DESIGN YOUR IDEAL PHOTOBOOK



- PART 2- COLOUR & PRINTING -

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.

“Your photos should support or play off each other. You can always ease into big changes with some transition images that are somewhere in between. I also believe you should have a few of your strongest images up front and a killer closer or last image.”

Getting the Right Flow

There is no exact science as to how to organize your images in your book but it should “flow”. I equate organising a portfolio to making a great music mix. The same goes for the way you organize your prints. You probably shouldn't put a dark portrait image following a happy family portrait on the beach. Kind of getting the idea here? Your photos should support or play off each other. You can always ease into big changes with some transition images that are somewhere in between. I also believe you should have a few of your strongest images up front and a killer closer or last image.

Create a Photo Book Mock-Up

Now that you have a stack of photos that is paired up and sequenced, it is time to construct a mock-up of your photobook. Get all of your photos sequenced in an order that you are happy with and ready to compile them into a book mock-up.

For me the best way to best to do this is print spreads, you can do this by printing indivual pages or multiple per page (this will depend on your printer you have available) I print 2 pages per A3 sheet on a regular office laser printer and lay the pages out on the floor or table. This is one of the most important steps for finding errors and mishaps before printing. If possible have a friend or colleague check your work.

A very important note to remember is to label your pages, so you can assemble them in the correct order.

Paper Choices & Sizes

I think we'll dive right into the deep end in this part, with technical specificatipns for paper and printing. The choice of paper for your book can be an important one. Keep in mind what look and feel you want for your book.

Paper choices are just as important here as they would be when choosing Photographic paper Choosing the right paper stock to print on can be difficult. There are a number of options, and it's not always obvious what the difference is between them.

Two of the most common mistakes we see people make when choosing a paper stock are:

- Choosing the lowest gsm paper, assuming it will save money.
- Not understanding the difference between Uncoated & Coated paper stock.

Gsm stands for 'grams per square meter' and refers to the substance weight of the paper (I.e 300gsm is closer to Card and 80gsm is a similar weight to photocopy paper)

A paper's opacity is determined by its weight, ingredients and absorbency. A paper's opacity determines how much printing will show through on the reverse side of a sheet.

Gloss — gloss coated paper has a high sheen. Gloss papers have less bulk and opacity and are typically less expensive than dull & matte paper of equal thickness. Gloss coatings



reduce ink absorption, which give the sheet an excellent color definition.

- Can be hard to view under strong light sources
- Fingerprints and dirt can be a problem

Satin — a satin coating is a less shiny coated finish. It has a lower gloss level than gloss finish, yet a higher gloss level than matte finish. Colors are sharp and vivid.

Matte — a matte coated paper is a non-glossy, flat looking paper with very little sheen. Matte papers are more opaque, contain greater bulk, and are higher in cost. The coating still keeps much of the ink from being absorbed by the paper, which produces excellent, vibrant color.

- easier to view under strong light
- fingerprints and dust less of a problem

Book Sizes

Photo Books are available in many sizes. From dimensions that match traditional print sizes (A5, A4) to books that match regular photographic print sizes such 1x1, 6x4, 8x10 in both portrait and landscape variations.

Commercial Printing: Know What You're Getting

It pays to do your research even before sending test prints to your printer. Some commercial printers use a retail version of inkjet printing (often called "dry printing") but many still use conventional photographic printing to produce prints from digital files.

The quality of paper can vary from printer to printer. The



general look and feel of the papers may be similar, but some papers are archival while others will fade and discolour over time. Also, some papers will have brighteners or polyester coatings, which will change the final look of the photograph, its durability and archival quality. Paper weight can also vary between printers with some using a more substantial and durable weight than others.

Preparing images for print

“IT ALMOST GOES WITHOUT SAYING THAT
A PRECISELY CALIBRATED MONITOR IS THE
FIRST STEP TOWARDS ENSURING THAT THE
IMAGES YOU ARE PREPARING FOR PRINT
ARE AS ACCURATE AS POSSIBLE.”

Getting printed output that matches what you see on screen is a bugbear of most graphic designers and digital artists.

It almost goes without saying that a precisely calibrated monitor is the first step towards ensuring that the images you are preparing for print are as accurate as possible. A monitor calibrator, such as a ColorMunki or Spyder 5, is a must for this.

There is a lot we could say about color space. The main thing you need to know is that most companies want a color

space of RGB. Again, check with the particular company you use, but the majority of them prefer RGB over CMYK. If you want to get into specifics of sRGB vs Adobe RGB, make sure to contact customer service for that company. Two useful options to your proof settings can be found under View > Proof Setup > Custom. 'Simulate Paper Color' and 'Simulate Black Ink' options will reduce the contrast range of your proof view to that of ink on paper. Turning this off will extend the contrast range to that of the monitor. This is helpful when working on image detail.

Please note: Not all printers are the same, some may use an RGB print process, but many will CYMK. Talk to your printer or check the relevant information on their website.

Bleed and Trim

"Bleed and trim" can seem like tricky topics – and reading about them can make it seem like you are learning a foreign language. So what is bleed and trim and why should you care?

Bleed refers to the amount of printing that goes beyond the edge of the printed page. If you have a full bleed page, that means your printing will go from one edge to the other without a border. Most printers will require between 3mm and 5mm of bleed to ensure your images are able to printed cleanly without a border.

Trim refers to the amount that a page is cut down. Think about a hardback book. The cover is usually slightly larger than the inside pages. The pages inside have been cut down to fit inside of this cover. This will help you make sense of how photo books work. While you may be ordering a 12x12 book, your pages will, most likely, not be 12x12. They are trimmed down a certain amount to fit inside your cover.

Trim and bleed are important aspects to take into account as you are creating your layouts for your photo book. Essential elements and text should not be placed on the outer edges of your layout or they will get cut off.

So what are you supposed to do? How much space should you allow? This is where you really need to check with your particular company.

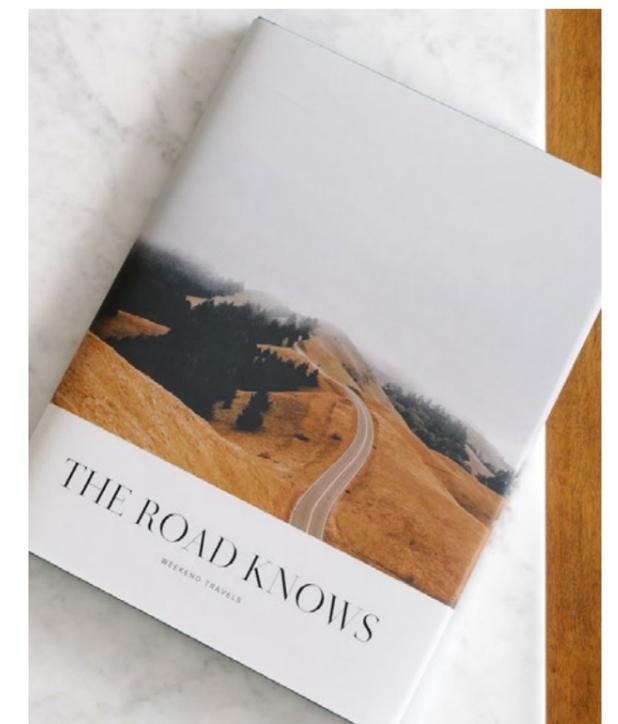
Some companies have template guidelines that you can download and use as an overlay on your layout as you create it. These guidelines let you know what areas of your page are safe from being cut off and which areas to avoid placing crucial design elements. If your company does not have a template to download, they should give some information on how far from the edge to place design elements.

Now Create Your Book!

Your layouts are ready to add to your book. Most companies have some sort of online software or software you download to create your book. Look for tutorials on how to get started. Their software should walk you through the rest of the creating process.

Some recommended web-based printers:

- <https://www.momento.co.nz/>
- <https://www.milkbooks.com/>
- <http://www.blurb.com/>
- <https://www.artifactuprising.com/>



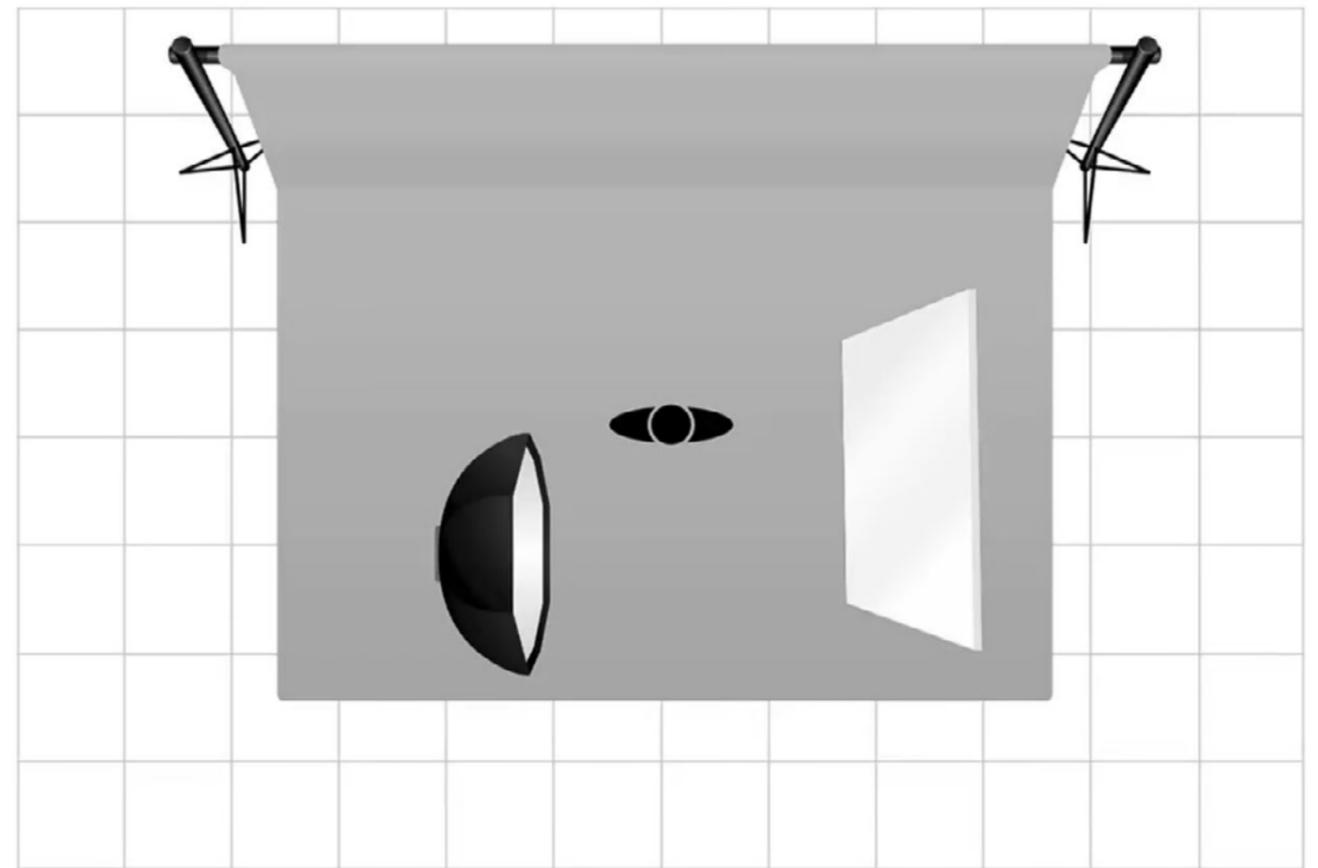


PHOTO BREAKDOWN

CAMERA/GEAR :

NIKON D750 //

85MM 1.8 //

600W STROBE //

180cm UMBRELLA

+ DIFFUSION //

WHITE PANEL (FILL)

PHOTOGRAPHER :

SHANNON DOYLE

SETTINGS :

1/125 | F14 | ISO100

Okay lets start with the tech stuff. One light and the largest modifier you can get is all you really need to create beautiful portrait light. There are numerous ways to create this with multiple lights/scrim/flags etc. But I like to keep things a little easier.

FYI this same look can be achieved with any speedlite, reflective umbrella and 5 in 1 reflector for under \$100.

The way the keylight is positioned is extremely important factor in creating a soft lighting effect. In this instance the key is at 90° instead of the more common 45°. The subject is placed right at the rear edge of the modifier, allowing us to feather the light over her using the softer part

of the light coming from the light source.

This increases the dynamic range between the shadows and the highlights and creates a smoother more gradual transition.

By moving the light backwards and forwards relative to your model, you are able to control the amount of feather and find your sweet spot.

At the end of the day, you can achieve super soft lighting with a variety of modifiers. Ideally, you'll want the largest softbox or umbrella you can manage. The closer the light source is to your subject, the softer the quality of light will be.

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/>

JACK SPROSEN

MEMORIAL TROPHY

Jack Sprosen Memorial Trophy – Competition for Audio Visuals – This opens on 1 October 2017 and closes on 20 November 2017.

For rules, the full details of this year’s competition and the online entry form go to: PSNZ web site. <http://photography.org.nz/salons/jack-sprosen/>

2018

COMPETITIONS

We are now planning and looking forward to the New Year and February 2018 with the first competition deadlines in February 2018.

PSNZ National InterClub Competitions.

- This includes:*
- Wiltshire Memorial Cup (Digital)
 - Bledisloe Cup (Print)

As yet the deadline for submissions has not been announced but we are expecting this to be mid-late February 2018.

Requirements:

Wiltshire Cup

- A set of four digital images (a set is where there is some aspect that connects the set of four and together they are greater than if seen individually)
- Can be any subject
- Each image must be by a different photographer

Bledisloe Cup

- A set of four Prints
- Can be any subject
- Each image must be by a different photographer
- Each image must have been exposed in New Zealand (this is an additional requirement for the Bledisloe Cup)

We are looking at selecting the WPS images from the following 2017 competitions:

- Projected Image Competition
- Wellington Interclub Battle
- Annual Print Competition
- WPS Annual Exhibition

A sub-committee will be organised to oversee the entries.
[registration/](http://photography.org.nz/registration/)

Bainbridge

Matboard

Bainbridge matboard is no longer available to purchase in Wellington. Fred Wotton has an account with the agent in Auckland and will be placing an order with them towards the end of October. He normally places an order just once a year.

Items available include :-

- Bainbridge Alphamat Artcare matboard (archival conservation grade) – 32”x40”
- Bainbridge Novacore matboard (acid free) – 32”x40”
- Bainbridge 3mm and 5mm Artcare archival foamcore mountboard – 32”x40”
- Masterpiece 3mm and 5mm Acidfree foamcore mountboard – 32”x40”
- A range of tapes for matting/ mounting.

Any member interested in obtaining any of the above items at wholesale prices plus GST and freight, please contact Fred (email: fredwotton@xtra.co.nz or phone 4785294 for further information. Final date for notifying Fred of your requirements is Thursday 26 October 2016.

MEMBER

REQUESTS

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.



Impact Newsletter



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.

/// Russ Finnerty

/// Left



WPS IMPACT

WELLINGTON PHOTOGRAPHIC SOCIETY