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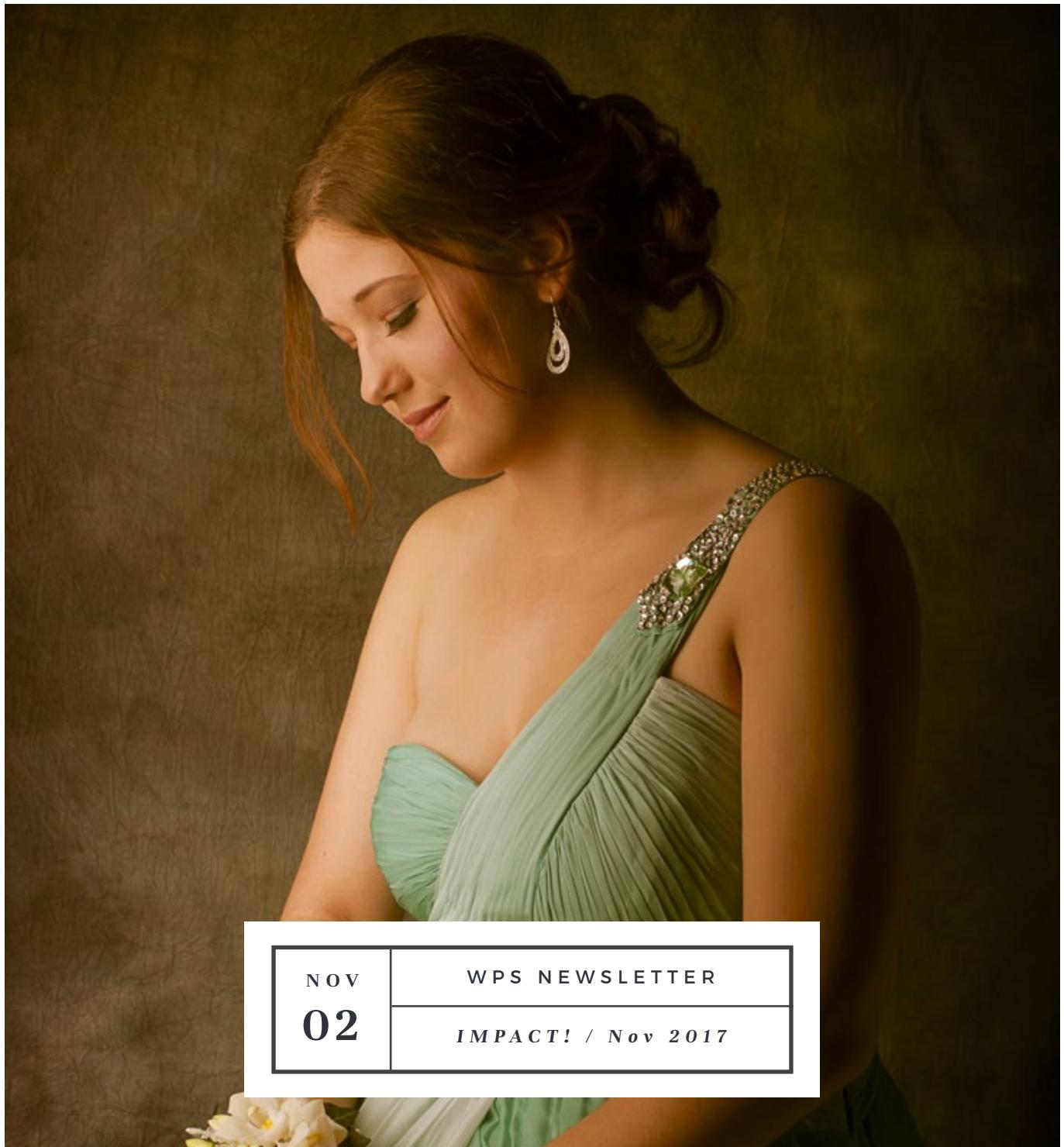
Wellington Photographic Society Newsletter - November 2017

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



NOV
02

WPS NEWSLETTER

IMPACT! / Nov 2017

IMPACT

NEWSLETTER

PRESIDENT

Glen Innes
president@wps.org.nz

EDITOR / COMMS

Shannon Doyle
impact@wps.org.nz

SECRETARY

Brett Jennings
secretary@wps.org.nz

TREASURER

Philip Dyer
treasurer@wps.org.nz

PROGRAMME ADMIN

Kerry Whittaker
programme@wps.org.nz

COMPETITION ADMIN

Julie Brixton
competitions@wps.org.nz

WEBMASTER

Brendon Lang
webmaster@wps.org.nz

MEMBERSHIP SEC

Susan Mahon
memberships@wps.org.nz



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 its knowledge sourced accurate information, and cannot be held responsible for any errors or misinformation

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CONTACT US

Address

Wellington Photographic Society
4 Moncrieff St, Mt Victoria
Wellington

Contact

W : wps.org.nz
E : secretary@wps.org.nz

[/// Rey Alabastro](#)
[/// Cover](#)

[/// Ross Collins \(Rough\)](#)
[/// Above](#)

PREZ SAYS

I last lived in Wellington for the first 25 years of my life, being raised on the hills that form the Eastern side of Miramar Peninsula. I left the city in 1972 and only returned in January 2016. Coming home was a mixed experience, but one of the joys of Wellington for a photographer is its harbour, its coastline and its hills. I have relished reacquainting myself with these, often in the company of a pack of dogs sharing my pleasure in being out in the open and away from the hustle and bustle of a city that might be only a few minutes away.



"The year has just rushed by for me but I am so looking forward to our special 125th Anniversary Exhibition, which opens at 6pm on Friday 17 November at the NZ Academy of Fine Arts."

I am also enjoying the cultural experiences that a diverse city offers, and which one couldn't easily access while living in rural and provincial New Zealand. A great example of this was the current exhibition being held in the Portrait Gallery on the waterfront. It is entitled "Transplanted: Refugee Portraits of New Zealand" and a handful of WPS members attended a special showing last Saturday. It features a series of absolutely stunning black and white images by photographer Alistair Guthrie, a former winner of the Brian Brake Memorial Prize. Curator Tracy Barnett added great insight into these images by relating the very personal stories behind these images.

She is a journalist and author who has reported from refugee camps and detention centres from Myanmar to Sydney and is the 2017 winner of the Loxley Peace Prize.

I found the whole experience quite emotional and very moving. I do urge you to attend if you can. It runs until 5 November at the Gallery which is open from 10.30am to 4.30pm daily. Free admission. For more details, [click here](#)

Formal invitations to members their families and guests will be sent out this week and I trust you will make a special effort to be there. Our exhibition will be complemented by works from prominent WPS photographers from the past and a special display of historic cameras, courtesy of Simon Woolf. We also need volunteers to help on the night and at busy times during the exhibition period. See Gail Teale if you can help

A lot of work is going on behind the scenes on our 24 hours in Wellington Project, scheduled for 23-24 March next year. This will be an exciting time for all those involved and Peter Naylor tells me he will be shortly asking for members to formally sign up to participate either as photographers or in carrying out a wide range of supporting activities.

Finally a big shout out to Kerry Whittaker who bravely introduced us at our last club meeting to the art of photographing mixtures of oil and water under coloured lighting. It was a fun hands-on evening and some quite creative results achieved. They say oil and water don't mix but the outcome can be quite fascinating photographically. Keep enjoying your photography!

Glen Innes
WPS President

November is a big month for us, with the 125th Anniversary Exhibition on the 17th of November being the focus of much of the work that has gone on behind the scenes in the last couple of months. We look forward to welcoming both members & their friends and families, to show off our great work.



/// Michelle Usher
/// Above

SPONSORS

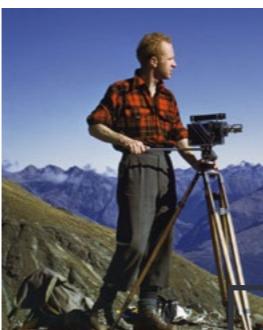
We would like to welcome our new sponsors Nikau Foundation and Wellington Community Trust for coming on board, along with longtime partners Wellington Photographic Supplies. With these sponsors in place it allows us to achieve our goals and enables us to reach more of the Wellington community. Sponsors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



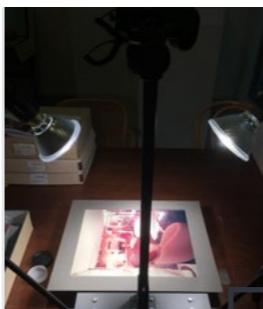
NIKAU FOUNDATION



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These sponsors help us achieve our yearly goals.

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M Hutchinson

An interview with Mary Hutchinson about her history at WPS.

INSPIRATION

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



Reel People NZ

The Reel People' takes a journey through New Zealand, visiting small and independent cinemas along the way.

This movie takes a look into New Zealand's independently owned cinema theatres, a bygone era, still surviving in cities and small towns of New Zealand... This documentary is a sweet stroll down memory lane... Through the film you will visit theatres right through New Zealand.

<http://bit.ly/2hhcpiw>

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



Lynda.com

As a Wellington City Libraries member you have free and unlimited access to over 3500 online tutorials and courses via Lynda.com. Learn how to use software like Lightroom or Photoshop and much more.

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



VSA Exhibition

Volunteer Service Abroad presents an exhibition of photos by, and of, our extraordinary Kiwi volunteers and the people they live and work with in the Pacific and beyond. This exhibition is a celebration of the belief of our founding President, Sir Edmund Hillary, that when people work together in equal partnership, they achieve great things.

Nov 6 - 17 | 7am-7pm
Asteron Centre, 55
Featherston St, Wellington

A small list of Photo News & Links for the month of August.

Click link or Photo to follow links..



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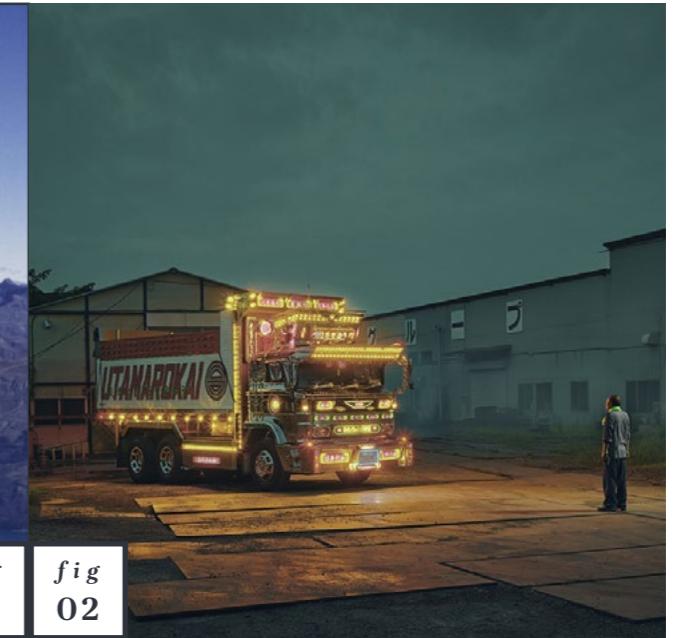


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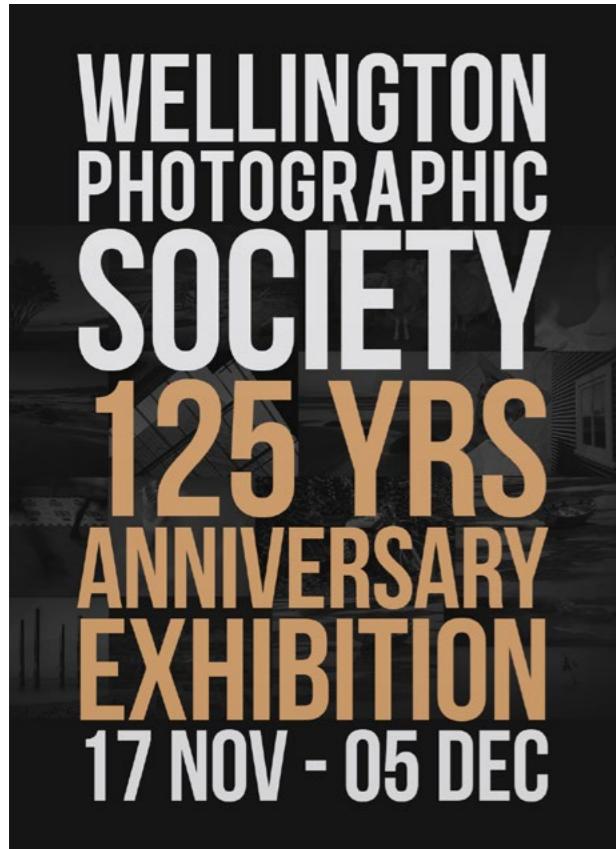
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04

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

Fig 01 - [Inspiration: A Master of Light, Brian Brake](#) | **Fig 02- [Todd Antony Documents "Dekotora"](#)**

Fig 03 - [Aro Valley Wanders](#) | **Fig 04 - [The Faces Of The Infamous Nomads Train-hopping Around America](#)**

THIS MONTH



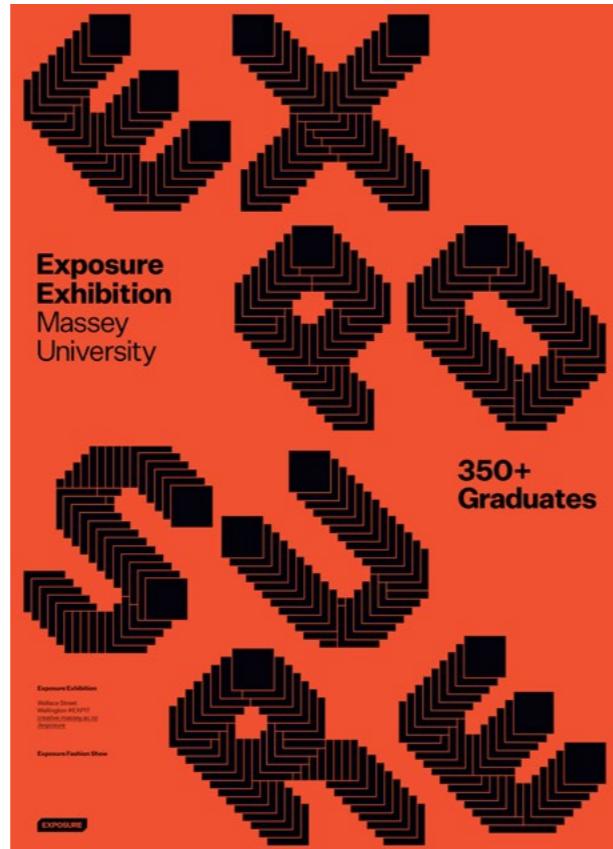
WPS 125yrs Anniversary Exhibition

Join us to celebrate the 125th anniversary of the society and the photographic creativity of WPS members.

Today, 125 years later, the group is larger and more diverse, but our core mission of encouraging the pursuit of photography continues.

Please feel free to invite family members and friends, We would love them to welcome them to join us and help celebrate our history and our community.

Opening: 17 Nov @ 6.00pm | 17 Nov - 5 Dec
Light Space Gallery, Academy of Fine Arts.



Exposure Exhibition

The exhibition is free and is open to the public daily from 4- 18 November 2017. Tickets for this will go on sale in mid-October.

Exposure Exhibition includes work by undergraduate students across all subject areas, from industrial design to photography, and by students from our Master of Design and Master of Fine Arts programmes.

Website: <https://exposure2017.massey.ac.nz/>

4 -18 November | 10am – 4pm | Fine Arts and Photography in Block 2 | Entry via Wallace St

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



Dia De Los Muertos Street Fiesta 2017

Join the Hannahs Laneway Crew for the fourth Annual Day of the Dead Street Fiesta. An annual celebration of life and love one's past.

This year we're extending the party to fit everyone in!

Dia De Los Muertos brings the Hannahs Laneway alive with a Local food market from Shepherd Restaurant, Egmont St. Eatery and LaBocaLoca, Wellington Chocolate Factory and Fix and Fogg!

November 4th | Goldings Free Dive, 14 Leeds St, Wgtn 2pm-7pm



Passchendaele - New Zealand's Darkest Day

Passchendaele—New Zealand's Darkest Day is a powerful new temporary exhibition about New Zealander's experiences in the tragic Battle.

This exhibition portrays the disastrous events of 12th October 1917 at Passchendaele. The exhibit also features original letters and military equipment loaned from Wellington families, whose forbears fought and died on that day.

Pukeahu National War Memorial Park, Buckle St | Saturday 28 Oct – Sunday 10 Dec | 9:00am – 6:00pm

CAMERA SCANNING WITH YOUR DSLR



Digital cameras can be used to create high quality scans of film or print originals with rapid throughput at a reasonable cost, provided that you keep a few good basics in mind.

"It's not an old idea to use a camera to reproduce images from film. It is logical then to not be shocked that photographers have turned their digital cameras toward film, hoping to gain some magical portal to the analog past. With megapixel counts rising, reports of success have grown. A handful of websites have shown how their DSLRs are creating increasingly faithful renditions of their film images ... something most scanners have not done such a wonderful job with."

Camera scanning basics

With some special hardware, along with some proper techniques, it's possible to make excellent digitizations of film and print originals using a digital camera. The camera's sensor provides excellent resolution for the scan, even in comparison to dedicated film scanners, although a proper drum based scanner will still yield superior results.

Camera scanning falls into two basic categories: digitising film and digitising prints.

Print scans

Prints are a more straightforward process than film scans, since they are typically larger, and the scan needs only to reproduce the reflected color and tone. Often, good scans of prints can be made without any specialized equipment at all. A standard lens is generally all that is required, and lighting can be provided by conventional fixtures. In most cases, the scan produced by a digital camera will equal or exceed that made by a dedicated flatbed scanner, and can be produced in significantly less time. In addition, laying a print on a copy stand is potentially less destructive than laying it on a scanner, due to the lack of pressure applied.

Megapixels

When copying prints, it's generally best to use the highest resolution camera that you have available, depending on your intended use of the images. If images will only be used for

web, significantly less resolution is needed than if the images are intended to be used for print.

Copy Stand

A copy stand is a helpful tool for creating copies of prints, since it holds the camera still and parallel to the print. The stand helps to produce a sharp capture and with proper focus and "squared-up" corners. While a tripod may be used instead of a copy stand, it is often less ideal for several reasons. Because the support column on a copy stand is mounted perpendicular to the base, it's easier to get the camera parallel to the print.

* See images on page 12 for examples

Lighting

Lighting for copy work is most often provided by a pair of lights on either side of the print, set at a 45-degree angle of incidence, as shown on page 12. This offers minimal reflection from the print's surface, as well as side-to-side evenness. Sometimes polarizing filters are used on the lighting, in conjunction with a polarizing filter on the camera lens in order to reduce reflection caused by texture in the print's surface.

The color of the light source is also important, particularly for reproduction of color images. While digital cameras can be adjusted to compensate for the very red light of tungsten bulbs, or for the blue light of open shade, the camera can do a better job of creating a good color reproduction if the



light source is a traditional "Daylight" balance. Strobes & speedlites can also be used to achieve a daylight balance.

Film scans

Creating camera scans from film is a more involved process than print copying, but the payoff can be even greater once the system has been configured. And since film libraries contain many originals of the same size, it's possible to scan many thousands of images without having to readjust for size.

The Gear

While a copy stand or a specialised bellows will provide the best results, good results can be achieved with a little ingenuity and thought.

- A Camera
- Tripod
- Lightsource (Light Table/Softbox/Lamp)
- Camera Trigger
- Film Holder (Can be improvised with cardboard if needed)

Processing Slide scans

Slides are the most straightforward images to process, since the tools in raw conversion software are built to work with this color and tonal range. One of the most common needs in working with color slides is to open the shadow areas of the image, since these often pick up additional contrast in any reproduction process. The black and shadow commands in Lightroom can do a good job with this task. It's often possible to make very good versions of your images quickly.

Processing B&W Negatives

It's possible to make excellent positive images from camera-scanned black-and-white negatives. The image must first be turned positive, which can often be done with a single click in photoshop (Invert tool).

“

"IF POSSIBLE, FOCUS ON THE FILM GRAIN, NOT ON THE DETAILS; THIS WAY YOU WILL BE SURE TO EXTRACT ALL THE INFORMATION THERE IS ON THE FILM..."

”

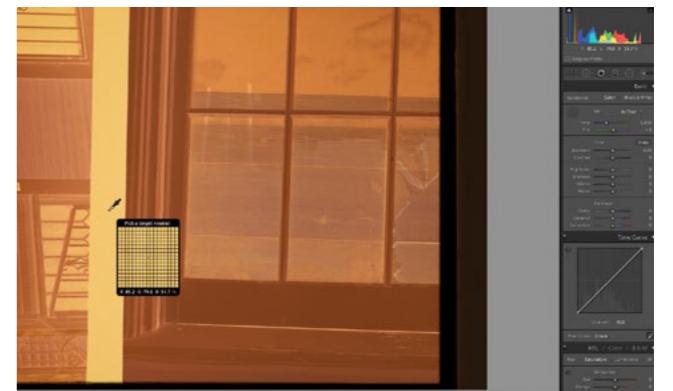
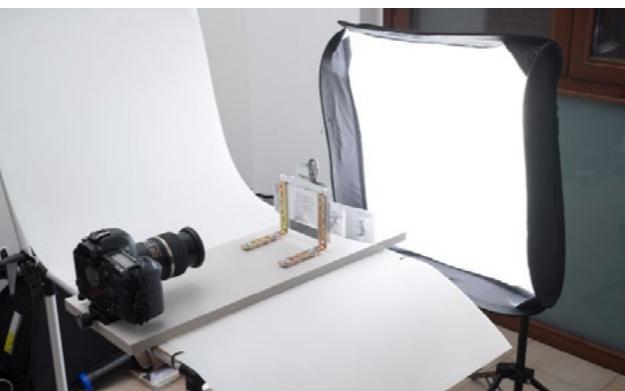
Processing color negative scans

Color negatives are the hardest film images to camera scan due to the difficulty of transforming the color in the negative to a positive. It's possible with a little work, however, to make a good conversion. There are a few steps.

Neutralizing your light source

The light source for the copy will need to be white balanced to remove the orange cast of the film base. This puts the color within the range that a digital camera is optimized for.

- Set the camera to daylight or strobe white balance.
- Shoot a test bracket with the film type you are copying.



Exposure

- If your computer is powerful enough, shoot in RAW; you will benefit not only from more detail, but also from extended dynamic range and better grays/colors
- Close the lens a couple more stops from the aperture you used to focus – use f/8 or, better yet, f/11 – to take the shot. This way you will hit the sweet spot of your lens and avoid vignetting-related issues
- Do custom white balancing using the viewer surface, without the film. This way your colors will be almost perfect without the need to mess with it later.
- Shoot in manual mode in order to have the same exposure and density on all sections
- “Expose to the right”. In other words, increase exposure until the histogram for all the colors almost touches the right side of the histogram. This will ensure that you will have as little noise as possible and that you will exploit the entire dynamic range your camera is capable of. Be careful to not overexpose too much — this is another good reason to shoot in RAW.

Links:

- [Complete Camera camera scanning walkthrough](#)
(scroll down the page to find the videos)
- [Film scan with DSLR](#)
- [Hi quality Film Scan using a DSLR Camera:](#)
- [The Definitive Guide to Scanning Film With a Digital Camera](#)
- [How to photograph 2D works -- Te Papa resources](#)

WPS 125TH EXHIBITION

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.

The doors will open for the 125th anniversary exhibition at 6pm Friday 17 November at the Lightspace Gallery, Academy of Fine Arts, Queens Wharf.

The exhibition runs until Tuesday 5 December, with the Nikau Foundation hosting their own function in the gallery on the evening of Monday 4 December.

We are still looking for volunteers to be present at the gallery during peak visitor times to engage with visitors and answer any questions about the society/hand out flyers etc.

It would be appreciated if all members would make themselves available for 1-2 hrs either during a weekend or between 12-2pm 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

OPENING NIGHT:

FRIDAY 17 NOV - 6PM

WHERE :

**LIGHTSPACE GALLERY,
QUEENS WHARF**



MARY HUTCHINSON

In this interview series we examine the history and backstory of WPS members and how they got started in photography.

Interview by Hilary Troup

Mary Hutchinson joined WPS to learn how to take photographs. "I needed a refresh on the basics. I'd shifted from a small point and shoot camera to a full DSLR. The digital side confused me. At WPS I saw other people's work. Through that and reading I learned composition and it got me over the hump of feeling completely baffled."

At first Mary was extremely nervous about entering WPS competitions. Other people's entries and judges' feedback showed a range of approaches. Mary particularly remembers a comment from longstanding club member Syd Moore, who's not afraid to speak his mind. He looked at her image of the Evans Bay

boatsheds reflected in a puddle and he said 'You've got an eye.' That gave me enormous encouragement. I respected his view. I realised he spoke from the heart. Another member Mark Berger's work in black and white sparked Mary's interest in black and white. "Around my neighbourhood, with no particular purpose, I started to build up a collection."

The intensive experience of attending a national convention of PSNZ (Photographic Society of New Zealand) in Invercargill was a turning point. She attended Jordyn O'Keeffe's course 'The Creative Eye' and a Photospace course and became a 'ravenous consumer' of photography books, especially about street photography.

The challenge of a project for the

Photospace course led to Mary's first black and white street photography photobook 'Three Cities'. Further photobooks and exhibitions concentrating on the Newtown and Cuba Street neighbourhoods of Wellington have followed.

Mary says Julian Ward has also been a supportive ongoing mentor.

Mary is not a pushy person. Like an earlier club member, Ans Westra, who she greatly admires, Mary is quietly persistent, hunting up the opportunities for images. She says WPS was important for her. "If I hadn't joined the club, I wouldn't have wanted to go on and develop further." Giving back was a motivation for Mary to volunteer to help with the club's next 24 Hours in Wellington event.



// Sneakers -2013 Print Comp Winner
/// Previous page

// 2017 Exhibition 'Cuba People Two'
/// Top

// Three Cities 'My first photobook'
/// Bottom



// Robyn Greening (24hrs 2002)
Above



24 HRS IN WELLINGTON

Registrations are open for the event. We are looking for about 50 participants to take assignments for the 24 hours starting 4pm Friday 23rd of March to 4pm Saturday.

On the 8th of March will be training and guidance on how to approach and complete the assignments. We will also have a ballot of assignments on that evening. Each participant will be able to choose from the over 300 assignments. Each photographer will get a choice before an individual can accept another assignment.

We would like each photographer to take up to 4 assignments. We won't be able to do all assignments, however there are a number we definitely want to include from our sponsors. You can then scope out the assignment and take practice shots if applicable. We will publish the assignments prior to the evening so that you can think about your preferences.

Some of the assignments may suggest that we try for a Triptych or Diptych of the same scene taken at different times of the day. This isn't compulsory.

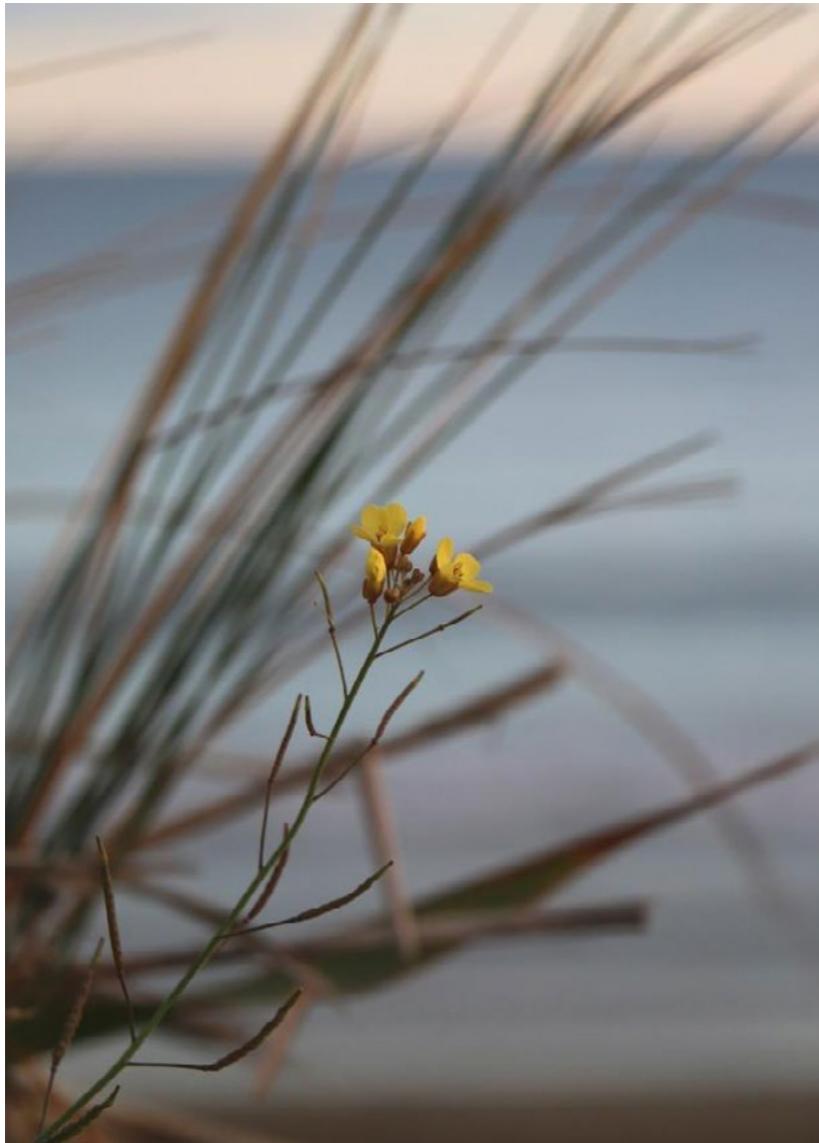
At this stage, we haven't confirmed the exhibition venue but it is likely to be the Academy of Fine Arts main gallery. We will also attempt to lease space at the Wellington library atrium for a number of photos that will encourage people to the Academy and also promote WPS.

Please click on the link and register today. If you can't or don't want to help on 23rd there is plenty of other help required before the event and between the event and the exhibition, and you can register your interest using the same link

// Brett Carryer // Graham Blow
Above Left Above Right

CLUB NOTICES

There are plenty of Comps in near future, make sure to mark your calendar!



As we approach the end of the year, it's important to keep in mind competition dates for the remainder of 2017 and early in new year of 2018. Make sure you don't miss out.

Next Competitions 2017

Jack Sprosen Memorial Trophy:
Competition for Audio Visuals.
This opened 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/>

/// Denise Stephens
/// Above



Next Competitions 2018

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.

/// Peter Van Dalen
/// Above

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; and
- WPS Annual Exhibition.

A sub-committee will be organised to oversee the entries in early January 2018.

Xmas Meeting/Socials

- 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; and
- WPS Annual Exhibition.

A sub-committee will be organised to oversee the entries in early January 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



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.

/// Donna Jennings (Patterns)

/// Left



W P S I M P A C T

WELLINGTON PHOTOGRAPHIC SOCIETY