

# IMPACT

May 2018

NEWSLETTER OF THE WELLINGTON PHOTOGRAPHIC SOCIETY

Digital edition

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A selection of events and exhibitions

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## Projected Image

Images from our recent projected image competition





# Prez Says

## **Projected Image Competition**

Our first competition is done and dusted and congratulations to all those who entered and particularly the four entries that either won prizes or were highly commended. Judge John Boyd was impressed by the quality of the images and confessed to some difficulty in making the final selection from his short list. Those who attended the presentation evening would have been impressed by John's thoughtful commentary on each of the 73 photographs and his suggestions as to how they might be improved. Thank you so much John for your contribution.

## **Congratulations**

John Boyd also had the pleasant task of presenting Carol Anderson with her certificate making her an Associate of the Photographic Society of New Zealand APSNZ at the recent PSNZ conference in Dunedin. PSNZ distinctions are divided into three categories:- Licentiate, Associate and Fellow.

As John explained this was a considerable Honour being awarded to Carol and a significant step up from the Licentiate she had gained previously.

Congratulations, Carol on achieving this high honour. According to our membership records, you become one of just nine WPS members who have achieved this level or higher. We hope to feature Carol and some of her work in a future issue of Impact.

## **Looking Forward**

We are in for a busy month this May. I am particularly excited about the presentation and workshop on portraiture that Shannon and Brendon are conducting on the 10th and 20th. I can't wait to put some of the theory into practice at the hands-on workshop.

That is followed by Pet Photographer Jo Moore speaking on the 24th. Jo is a talented photographer and an entertaining speaker so it should be a good evening.

Don't forget the Monthly Photo topics. For May they are Standing Out and Frame within a Frame. Send your best three images on each topic to [sharemypics@wps.org.nz](mailto:sharemypics@wps.org.nz) by the end of the month. See what everyone else has produced at the first meeting in June.

Enjoy your photography

**Glen Innes**  
WPS President

Left - Brendon Lang

# IMPACT

NEWSLETTER

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

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## 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 its profile and serve our members with a high quality programme.

### Principle Partners



Cover Image - Vandy Pollard

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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.*



## GROWING UP WILD AND FREE IN RURAL NZ

Self-taught photographer Niki Boon has lived almost all of her life in the countryside. Niki has photographed her four kids as they grow up wild and free playing and learning from the land. [Link](#)



## THE MAGICAL WORLD OF RODNEY SMITH

For over 45 years, fine art and fashion photographer Rodney Smith brought his unique vision to the world through his whimsical imagery. [Link](#)



## THE REBIRTH OF TINTYPE

In a time when photos are produced quickly and then forgotten, it's no wonder that some of the most interesting photographers today are slowing down. Way down. [Link](#)



## ALONG CHINA'S BORDER WITH NORTH KOREA

The photographs capture life along the icy river which forms a natural 491-mile-long boundary between China and North Korea, amid heightened tensions between the two countries. [Link](#)



Right - Shannon Doyle



# News & Links

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A small list of Photo News & Links and events,

Click on images to follow links



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## 9 COMPOSITION TIPS FOR SHOOTING GOOD LANDSCAPE PHOTOS

Photographer Toma Bonciu (AKA Photo Tom) made this 10-minute video with 9 composition tips and rules you can use to shoot more effective landscape photos. [Link](#)



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## THE ROLLEIFLEX IS BACK: SAY HELLO TO THE INSTANT KAMERA

The legendary Rolleiflex twin-lens reflex camera is back... in a very different style. Rollei today announced the new Rolleiflex Instant Kamera, a TLR instant camera that shoots Fuji Instax Mini film. [Link](#)



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## FLICKR HAS BEEN ACQUIRED BY SMUGMUG

Huge news in the photo sharing world today: SmugMug just announced that it has acquired Flickr from Yahoo, which was itself acquired by Verizon last year. This deal “will create the most influential photography community in the world,” SmugMug says. [Link](#)



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## HERE'S THE TRAILER FOR 'KODACHROME'

Netflix purchased the rights for the upcoming movie Kodachrome in September 2017, and today it just released the film's 2.5-minute trailer. The movie is a story that's centered around the final days of Kodachrome film. [Link](#)

# What's on this Month

WHEN: MAY - JUNE WHERE: WELLINGTON

” There is plenty going on in May - make sure you enter our upcoming competitions.



## Fields of Remembrance

From 18 April to 9 May, part of Wellington Botanic Garden will become a place to reflect on and remember those who died in World War One 1914-1918.

The Fields of Remembrance white crosses installation is now in place on the Salamanca Lawn site in the Botanic Garden.



## Burning Up Years: Aotearoa Music History

This NZ Music Month we're celebrating some of the gems of Aotearoa music history with a special exhibition at Wellington Museum.

5 - 25 May | Wellington Museum, 3 Jervois Quay, Queens Wharf | Free Entry



## Chocolate Factory Tours 2018

Come join us to learn about the world of chocolate making, as this tour introduces you to the entire process of making chocolate at the Wellington Chocolate Factory, Aotearoa's first open to the public 'bean-to-bar' chocolate factory.

Saturdays 2018 | 11am-12pm | [Details Here](#)



## We Love Film - Meetup and Comp

Against all predictions of its demise, film is alive and well! We love how many people still shoot this way and we're getting together to compare notes on how and why you shoot analog.

Thurs, May 3 @ 6 PM - 7:45 PM  
Wellington Photographic Supplies [Link](#)

# Our Programme

HIGHLIGHTS FROM THE 2018 PROGRAMME - MAY - JUNE

## Portrait Photography: Theory and Practice

Through practical exercises and demonstrations, we will showcase some of the key concepts of portrait photography including lighting, set dressing, posing and how to set up your own home studio.

**Meeting:** *May 10*

**Workshop:** *May 20*



## Jo Moore: Pet Photography

Jo Moore's commercial business goes beyond wedding and event photography to capturing the energy and character of your beloved pet. Jo also uses her photography to promote ideas about conservation and animal welfare.

**Meeting:** *May 24*



## Printing and Print Technology

Rather than bemoan the decline in quantity of photos printed, let's celebrate the fact that digital has given us new technology and new avenues for producing high quality prints. We examine the tools today to make better prints than ever before

**Meeting:** *June 14*



## Guest Speaker: Sports Photography

Details are still in progress. This will be talk focussing on sports photography, the gear needed and techniques to achieve great sports images. Will be followed by a field trip to the sports fields on Saturday morning/Afternoon.

**Meeting:** *June 28*

**Practical:** *June 30*



# Interclub 2018

WELLINGTON INTERCLUB BATTLE - 23 AUGUST @ TTC

Our next competition event will be this year's Wellington Interclub Battle. This is a friendly and social competition between all the Photography Clubs in the Wellington area.

***This year's topics are:***

1. Seen on the Street
2. Hats
3. Flowing Water
4. Curves
5. A closer look at things
6. Minimal
7. Standing Out
8. Frame Within a Frame
9. On the Move
10. Waiting

***Rules:***

Three images per subject for initial selection, please submit digitally to: [competitions@wps.org.nz](mailto:competitions@wps.org.nz). Each image must be named: Title/InterClub/Your Name

***Submission Dates:***

***Topics 1-5*** – 21 June 2018 (12pm)

***Topics 6-10*** – 5 July 2018 (12pm)

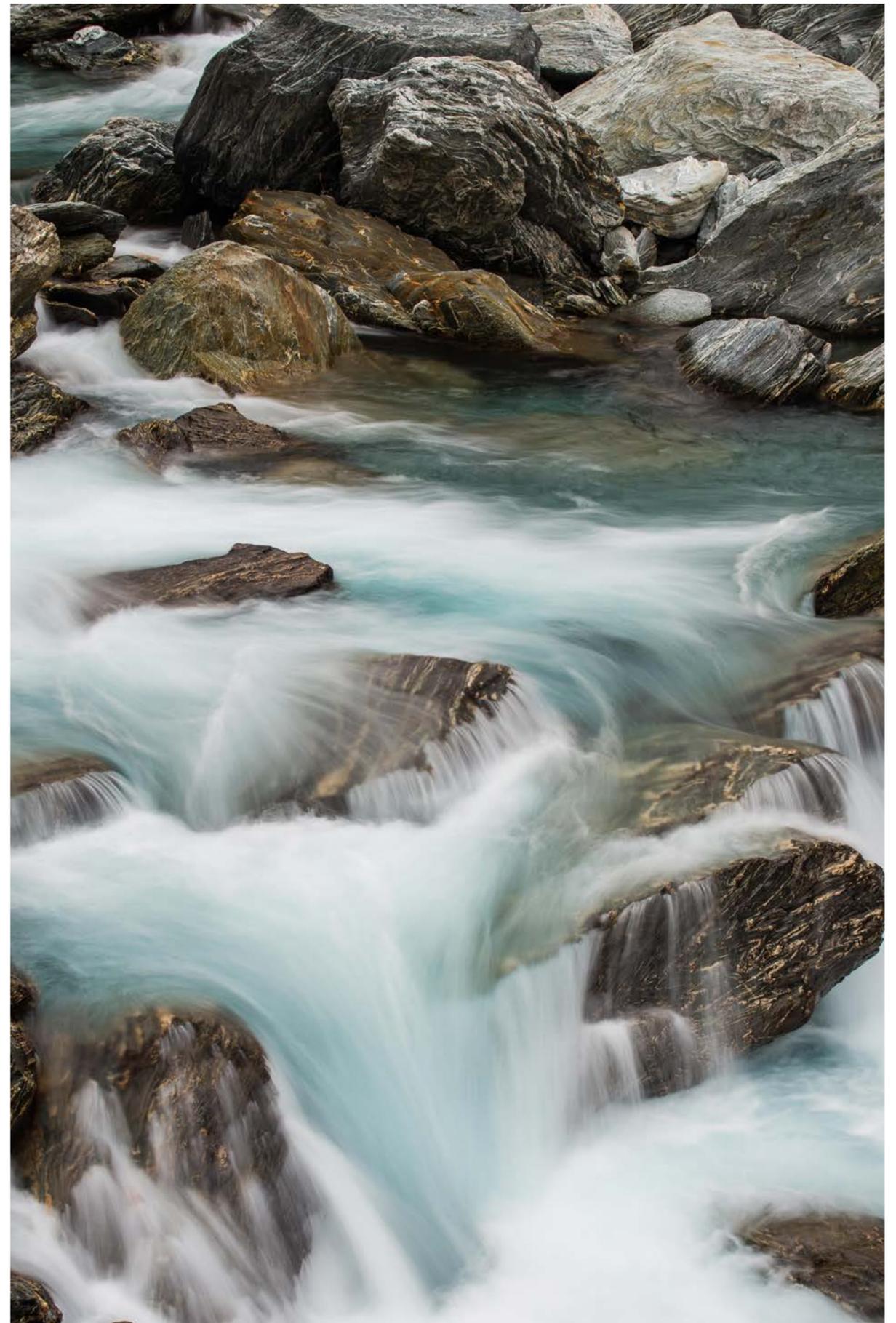
If selected, members will be required to provide a good quality matted print of their image as per the rules:

***Rules (as set by the host club):***

- Maximum matt board size – 50cm by 40cm
- Titles or names not to be visible on the front of the image or matt board

The main event will be hosted WPS this year on Thursday 23 August 2018. Drinks and Nibbles will also be available pre-judging.

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Above: Raymond Cho



## Club Competitions

### THE BENEFITS OF CLUB COMPETITIONS

We all have a passion to produce good images and to continue to improve, otherwise we would not belong to a photographic club. However, it's very difficult for anyone to objectively assess their own work and to improve in isolation. The critiques from a qualified judge that are part of a regular club competition give an opinion as to how your pictures compare with others, how they might be improved and what a judge is looking for. Often, that learning process is essential if an author wishes to exhibit at a higher level and to enjoy the satisfaction of success.

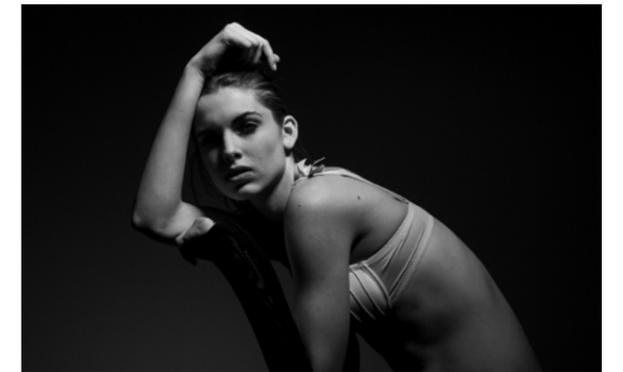
That the standard of NZ photography is very high was clearly evident in this year's PSNZ National Exhibition, the Honours portfolios and the Interclub competitions. It was disappointing that WPS did not figure highly apart from Carol Anderson's Associateship, and I hope that with the 2019 Convention being held at Lower Hutt, we will make a determined effort to fully show the talent of our membership by competing individually and as a club.

John Boyd (Hon FPSNZ Hon PSNZ APSNZ)

If you have questions about PSNZ or the various club competitions, please feel free to get in touch with John at [vjboyd@actrix.co.nz](mailto:vjboyd@actrix.co.nz)

For more information about what PSNZ offers photographers, please visit this [link](#).

Left: Ross Collins



## Home Studio Essentials

HANDY ITEMS FOR BUILDING YOUR OWN HOME STUDIO

While you can shoot portraits in almost any location, having your own home photo studio setup makes it easier to control the lighting, background and style of your images.

### Light Stands

Studio lighting is all about positioning the light source away from the camera, so stands are crucial. They support your lighting, hold backdrops and reflectors. Mounting your flash means it can be positioned at the right distance and angle to the subject.

### A Speedlite flash

These are compact flashes that are easy to set up. The best way to use these lights is in conjunction with radio triggers and receivers. This allows you to use them off-camera and not be tethered by cords as you move the lights around.

You can also take these lights with you anywhere because they are so small.

**5 in 1 Reflector/Diffuser** A small 5-in-1 Reflector is cheap, small and easy to carry.

A reflector like this can be used in 3 ways, to add light to a subject with the white/gold side, to diffuse light (with the inner scrim), making the light less harsh on your subject and as a flag (basically using it to block light hitting the subject entirely).

To soften light without a reflector use a white bed sheet or white shower curtain – pretty much anything white and semi-transparent.

### A Clamps/Superclamps

They can be used for a variety of uses, to hold backgrounds, tighten a subject clothing, mount lights or hold reflectors and accessories.

### Wireless trigger

You can't beat the simplicity of fixing a Speedlite directly to your camera's hotshoe, but this seldom gives the best results. Use the Speedlite off-camera and you'll generally get a much more natural lighting effect, especially in portraiture. The easiest way to do this is to buy a wireless trigger.

### Scrim/Nylon/Shower curtain

A neat and cheap tool to soften window and outdoor light. Mount or fasten between a harsher light source and your subject to create flattering light almost anywhere.

### Paper Backdrop

They're available in a variety of sizes and colors. You'll need support stands and a pole to keep the backdrop in place. If you don't have one, try a large sheet or piece of fabric. A neutral gray is a good starting point, as it can be easily modified to look white or black using basic techniques.

### A Convertible Umbrella

The single most versatile light modifier out there is the umbrella and more specifically the convertible umbrella. An umbrella can function as many different light modifiers and the right one can be all you need in your lighting kit. Indeed, it's a simple to use and very effective light modifier that gives you the most bang for your buck.



“The photo topics for May are Standing Out & Frame within a frame. There have been some fantastic images coming through, so lets keep up that great work!

Starting in 2018 we are asking our members to submit images around two topics each month. This is a opportunity to share images on a more informal basis and get everyone more involved in sharing images.

Send your favourite three pics to [sharemypics@wps.org.nz](mailto:sharemypics@wps.org.nz) by the last day of the month. All submissions will be included in a short presentation of images at the first club meeting of the following month.

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Left: Marta Sudomirska (Wind Wand)



# Model Etiquette 101: The Basics

ARTICLE & PHOTOS BY BRENDON LANG

## **My approach to photographing a model**

Based on my experience to date, photographing people including models requires you to follow some basic etiquette principles and guidelines for a successful photoshoot.

Standing in front of a camera for most people does not come naturally and can be a bit scary at first, even for experienced models. As a photographer it is your job to make sure the subject is at ease and is comfortable in front of the camera for the best results.

Here are a few guidelines to help improve your experience when photographing people.

## **Be Engaging**

This could possibly be the most important tip here since it helps to boost your chances of getting honest and collaborative results. Like with any social situation having a great rapport helps both the model and yourself relax and create a more creative atmosphere and most importantly makes it fun.

## ***Some tips I learnt***

- Spend a bit of time before getting the camera out to talk with them.
  - Starting off with a casual greeting to make them feel at ease.
  - Express a sincere interest in the conversation with the model
  - Keep the conversations light, remember you just meet them.
  - Talking to them in a non-formal and approachable way about what the objectives are of the shoot and what they and you would like to see in the results
-

## Formalities

In most cases permission should be obtained when photographing a model. Using a model release form is common practice, and it formalises what the images can and cannot be used for.

Unless it's a commercial shoot where money is exchanging hands, most photoshoots are TFP or 'Time for Photo'. A TFP agreement basically outlines that the images will be used for self-promotion and there will be no financial gain, unless both parties agree to terms.

### ***To help give structure to the photoshoot the following tips can be used:***

- Providing a storyboard or a selection of images will help get you both on the same page and help with your decision on what gear to take.
- Explain to them what types of clothing will work with the images you are both trying to get, some colours and patterns may not suit the style or look you are after.
- Arrange to meet with the model in a public location if it's your first shoot together, remember you are strangers
- Explain to them the how process from camera to print will work so they understand your workflow.
- Explain to them when and what they will get so their expectations are set.
- Work with them on how much they want to be involved in the selection and editing process
- Explain your editing process you use and discuss how much editing will be done to change their appearance. It is important to agree on how they end up looking and what stays and goes with regards to blemishes, moles, scars etc...

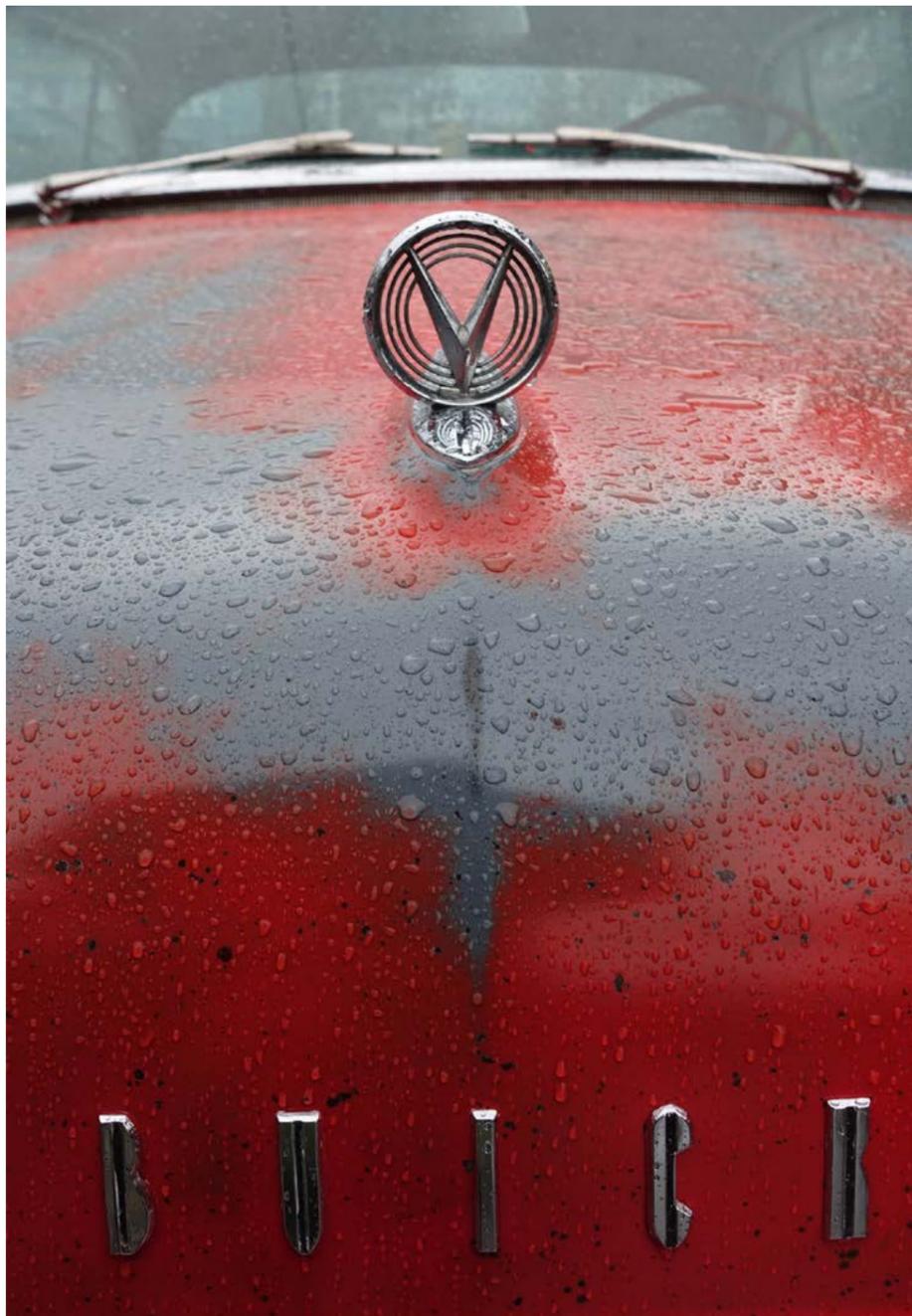
## Common Sense and Courtesy

Remember that inexperienced models can be intimidated and overwhelmed by the whole process. It's important to make sure they feel safe and secure with what you are requesting them to do and that no one is in a situation where they uncomfortable.

- Always be polite and respectful with your model – you're working with a human and not a mannequin. Don't refer to their body in any way that they might find offensive.
- Talk to the model and provide positive feedback while shooting. Remember they cannot see themselves.
- Allow the model to see the images on the camera as you are shooting so they can see what you are seeing and you both can discuss any alterations if required.
- Don't direct your model in a way that will put them in harm's way. If you absolutely must get a shot in the middle of the street or on some rocks by the water, make sure you ask first and make sure the model feels completely comfortable with it.
- Don't Touch the Model Without Permission! If you want the model to pose or move in a certain way, direct them and don't touch them to position them how you want. That is just common decency, especially when working with a model who you don't know well
- Keep the photoshoot under 2 hrs, and work on a 3-4 different looks. Anything longer is exhausting for everyone and it will show in your work.
- Make sure any published images can be posted at the same time by all parties involved.
- Always acknowledge the model, designers and make-up artist in any published image where possible. They deserve credit also.
- If asked, remove any images the model is not happy from social media

Of course this is just the tip of the iceberg when photographing models and the only way to truly master it is to get out and give it a go to see if it's a style of photography you like. But, don't forget the key is to be extra nice and make it fun.





APRIL TOPICS, "A CLOSER LOOK" & "MINIMAL"

## April Photo Topics

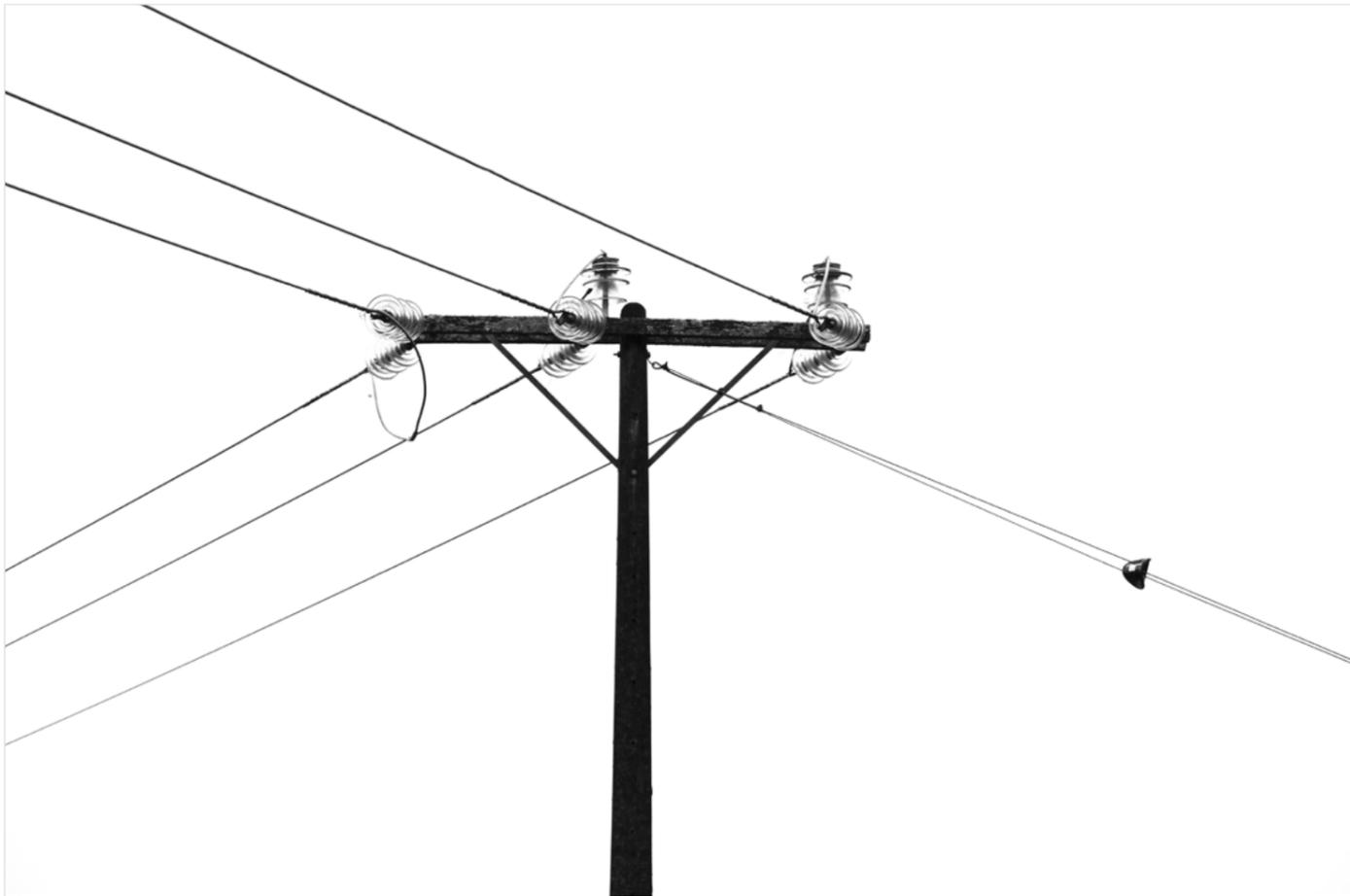
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Remember that this is a space for you to share any image you care to - even if it's not necessarily the best image of all time! This is platform to share your work so that others can see what you've been up to.

This is intended to be an open platform to share photos that you love, so get out there with whatever equipment you have on hand and start shooting. Send your favourite three pics to [sharemypics@wps.org.nz](mailto:sharemypics@wps.org.nz) by the last day of the month.

*The Photo topics for May are* 'Standing Out' & 'Frame within a frame'. We look forward to seeing more of what you're capturing!

Top Left: Hilary Troup | Middle: Shannon Doyle  
Top Right: Kevin Walker | Bottom Left: Glen Innes



Top: Julie Brixton | Bottom: Glen Innes



Above: Gail Teale



## Portrait: Theory and Technique

MAY 10TH @ 7.30PM, TARARUA TRAMPING CLUB

PRACTICAL WORKSHOP MAY 20TH @ TARARUA TRAMPING CLUB (11AM - 2PM)

When it comes to portrait lighting, a small flash and some simple gear is typically more than adequate to get the job done. We will go over the most common lighting positions and give you tips and advice on how to modify and recreate those for yourself.

I light a variety of situations with nothing more than small flash and a umbrella. Unfortunately,

a lighting diagram or behind-the-scenes photo won't be available for most images you would like to recreate. For this reason, knowing how to properly deconstruct the lighting in an image, sometimes referred to as reverse engineering, is an invaluable skill.

If you know how to read the direction and quality of light in a photograph, this will tell

you an awful lot about any image, such as how many lights were used, whether the light source was soft or hard, and whether the light modifier was large or small. Some photos can be rather easy to deconstruct, especially when you can work out modifier in the catchlight in a subject's eyes.

The other part of the equation is building the gear you will use to modify light in any space big or small, we will go over basic studio lighting options, reflectors, V-Flats, Scrims, Light Stands and other useful tools.

Don't let cost discourage you from creating a space at home for your photography. My studio and gear came together in 2 years and is much more affordable than renting space and a better idea than taking over your dining room.

The thought of setting up a portrait lighting setup can seem a scary prospect though. But relax, portrait lighting is no black art, just a combination of basic lighting principles and camera skills, while the kit you need has got much cheaper and easier to use.



# The Street Photographer's Manual

A BOOK REVIEW BY GLEN INNES

I have always been fascinated by street photography without really mastering the intricacies of the genre, so I was attracted by the title of the book when I came across it while browsing in the Kilbirnie Library recently. This opening quotation was rather striking:-

“Wandering around with nothing particularly in mind to photograph may seem strange, but when that bit of magic happens, it becomes the most natural and wonderful thing to do.”

On reading the book I found that I had come across something far removed from a dry “how to do it” type of publication but one that aims to inspire the reader through the photographs presented.

The book is structured around a lengthy introduction followed by five chapters exploring the themes of Busy, Quiet, Abstract, Still and Subjects.

Each chapter is divided into a series of projects and profiles of some outstanding street photographers. Twenty photographers are covered in all, many who were unfamiliar to me, but who had all produced arresting images. Useful summaries are provided at the end of each chapter including authoritative advice and technical tips but largely it is the photographs themselves that the author lets carry the

message and inspiration of the book.

David Gibson was born in Ilford, Essex in 1957 and has been a street photographer for 25 years. He spent several years as a care worker and his first published photographs of the elderly, children and disabled appeared in the magazine, ‘Community Care.’ Later, he completed a MA in photography, history and culture at the University of the Arts, London. He was one of the earliest to join the ‘In Public’ street photography collective, founded by Nick Turpin in 2002. He has conducted many workshops on street photography and published another book “100 Great Street Photographs” in 2017

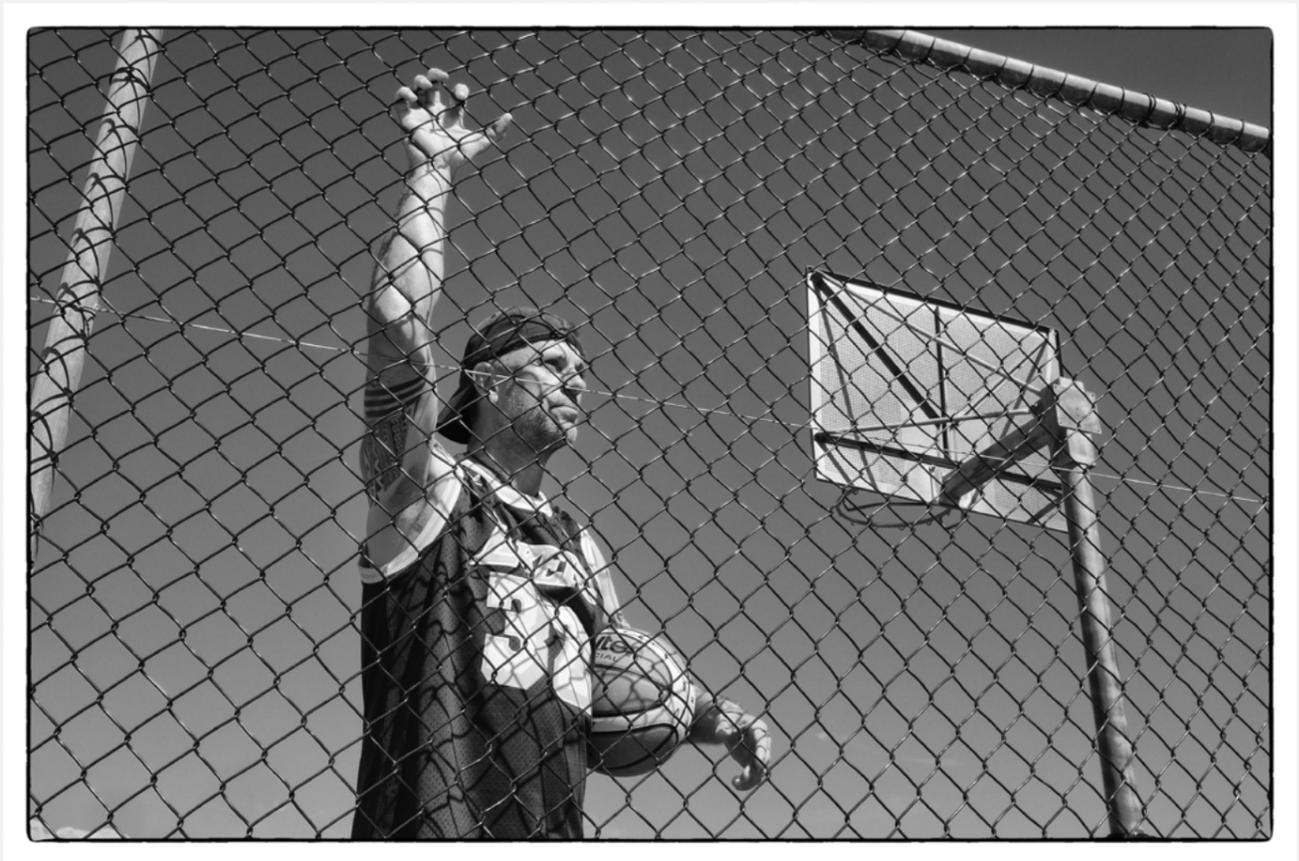
I would really recommend this book to any photographer that has an interest in the subject of street photography.

The Street Photographer's Manual was published by Thames and London, in 2014. ISBN 978 0 500 29310 6

The book can be found for sale [here](#) & [here](#). And David's website can be found [here](#).

# Projected Image 2018

PROJECTED IMAGE COMPETITION 26 APRIL



John Boyd provided a very detailed and inspiring critique of the entries received and said he found it hard to award only 4 prizes given the high standard of images.

Congratulations to the following members who were successful in this year's competition.

***Projected Image Competition:***

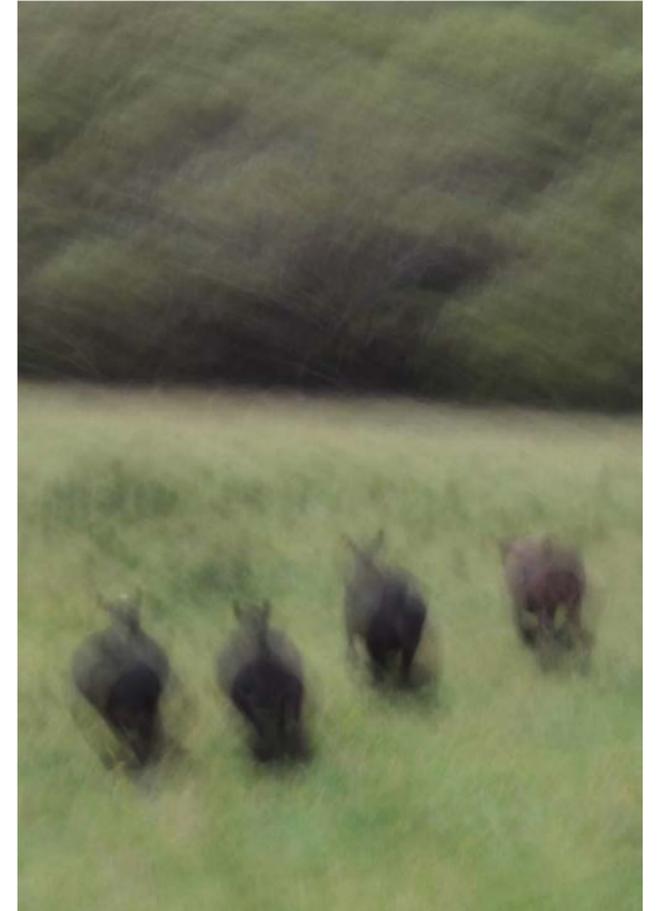
- 1st Place Shannon Doyle - *Left Image:* Untitled (Portrait)
- 2nd Place Keith Molloy - *Above Image:* Behind the Wire
- Highly Commended Gail Teale Image: Swirl
- Highly Commended Gayle Cullwick Image: Watching

The winning images will be displayed on the website gallery. A big thank you to John for his judging





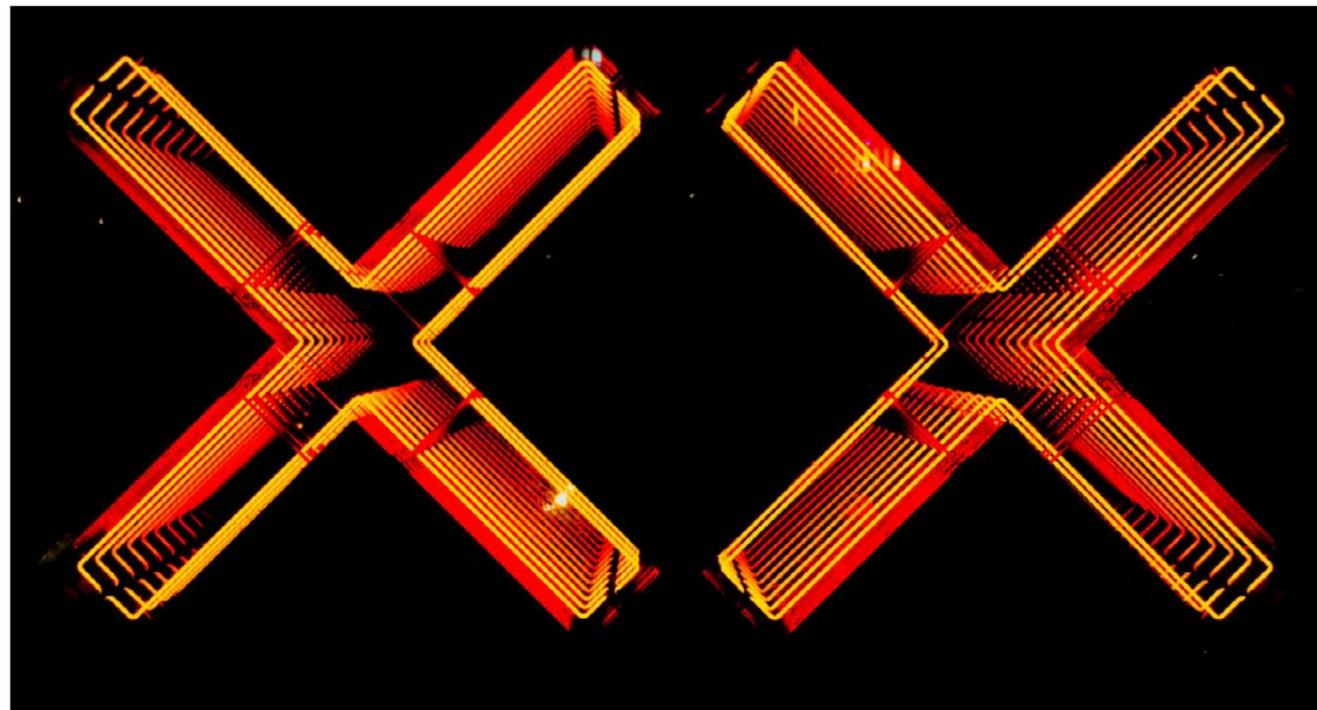
Above: Dave Roberts (Wow)



Top Left: Ian McIlraith (Owners look like their dogs) | Top Right: Peter Rodgers (Cows running from the train)  
Bottom: Prue Miller (Road to paradise)



Top Left: Gail Teale (Fire) | Middle: Glen Innes (Matilda) | Top Right: Justin Blakie (Raceday) | Bottom Right: Prue Miller (Seagull)  
Bottom Left: Sue Mahon (D'Urville mushroom)



# News & Competitions

NEWS & COMPETITIONS FOR MAY

## Secretarial Help Required

Due to family reasons, our Secretary Brett Jennings, has been unable to continue in this role for the WPS Committee. We are therefore seeking a member who may be able to help us out, at least until our AGM in early August.

The committee meets monthly and the duties include taking minutes at the meeting, working with the President in compiling the committee agenda and attending to a small amount of correspondence between meetings.

If you feel you have these skills and are able to help us out please contact Glen Innes or any committee member. Glen can be rung on 021 898 412 or emailed on [president@wps.org.nz](mailto:president@wps.org.nz)

## NZ Camera 2017

Despite advertising their availability only about half of these have been picked up.

Contact me on 021898 412 or email [president@wps.org.nz](mailto:president@wps.org.nz) in order to arrange collection.

## Annual Print Competition

Topics will be advised next month. Prints to be submitted by 3 September 2018.

## Other Competitions

Do You Like Nature Photography? This competition may be for you.....

The Trena Packer Salver submissions close 15 June 2018 – this is a Nature Photography competition, all clubs are invited to enter this inter club competition. Details on entry and rules are contained in [this link](#).

If you are interested in entering this Competition please see/contact either Julie or the President, Glen Innes. This competition is open to Club entry only. If there is sufficient interest we can organise the WPS entry.

## WPS Competition Dates

For all WPS competition details please see the Website for up to date details.

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Right: Ian McIlraith





## Impact Submissions

A GUIDE TO SUBMITTING IMAGES & IDEAS

If you would like to submit images and articles to Impact, please follow the below guidelines. These are the basic guidelines for submitting all competition images as well during the calendar year.

**Submissions email:** [wpsimpact@gmail.com](mailto:wpsimpact@gmail.com)

- **Images:** Can be any resolution, but file size must be below 3mb
- **No Watermarks** (Images will have name/title attached)
- **Other images Specs:** High Resolution, Srgb, 300ppi
- Please name files with your first name and last name and image title.
- **Image description** – Descriptions/titles should be concise and be nothing more than a title or a few words which describe the image.
- **Submission Date:** No later than the 27th at 5pm

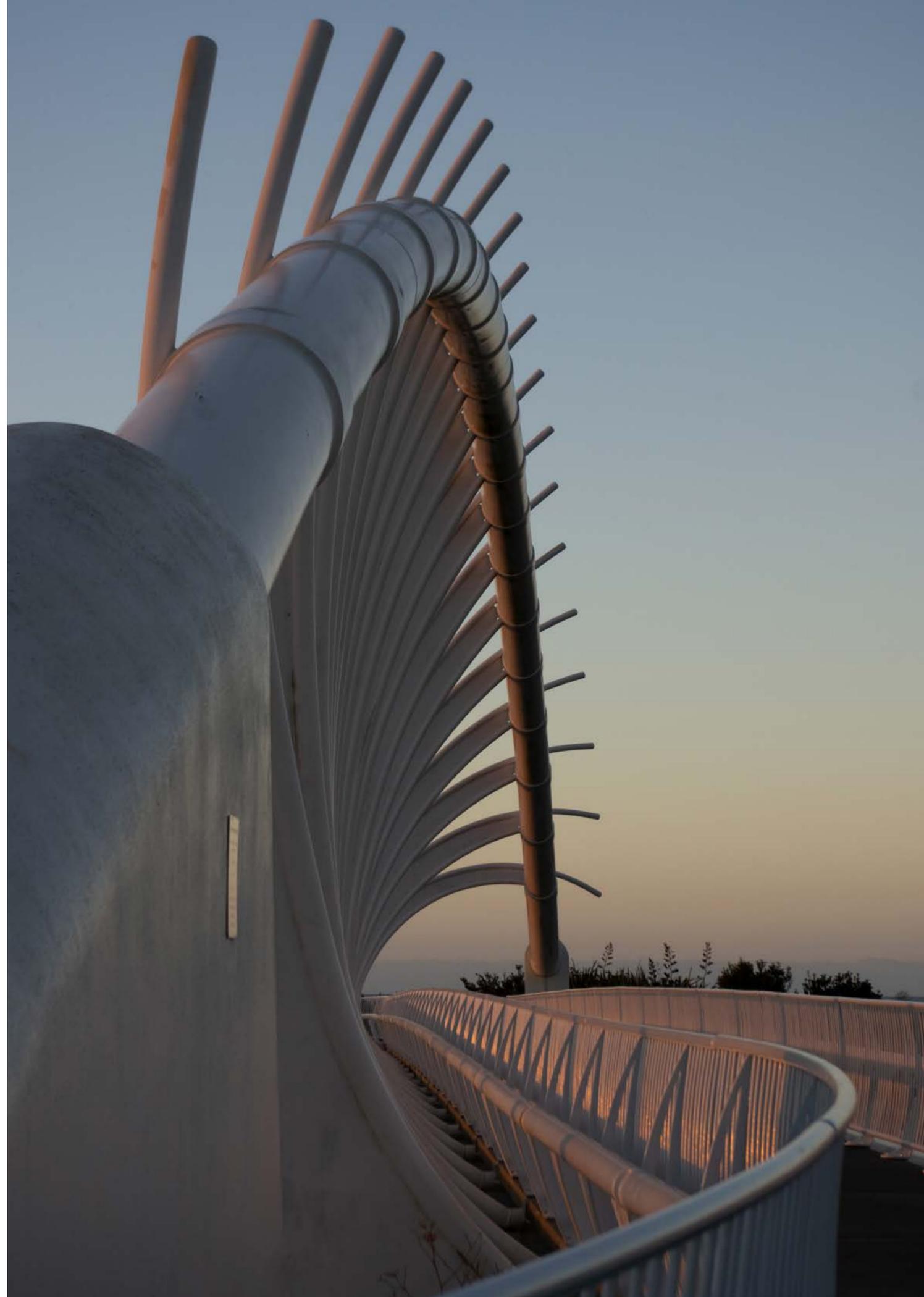
### Guest Posting

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.

If you have any questions regarding the submission process and/or an idea you would like to run past me, feel free to send me an email.

Regards,  
**Shannon Doyle**  
Impact Editor

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