



IMPACT!

MARCH 07

NEWSLETTER OF THE WELLINGTON PHOTOGRAPHIC SOCIETY INC. (ESTD. 1892)
www.wps.org.nz



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Cover image by Liga Rodgers

PRES SEZ

There isn't much doubt that death is a sorrowful affair. Especially the death of one's mother. My mother died from a heart attack while swimming at the beach in Nelson on 7 February. I was away on business in China and received a phone call from my brother telling me the news – Mum is no longer with us. It takes a while to register. My father had died 15 years ago – also from a heart condition. Both died suddenly – my father's death was not unexpected, but my mother's was. With one parent still alive, the mantle passes on to the survivor. With both gone, it passes to the children – usually the eldest – that's me.

Arriving back in New Zealand, I stopped briefly in Wellington before going to Nelson to help arrange the funeral. It was like being in two worlds at once – the practical one of working through the mechanics of funeral arrangements, and the rather ethereal one of coming to grips with the reality that I would never see my mother again.

I thought about taking some photographs, but the impulse wasn't there. The occasion was right for it – almost everyone who knew my mother was there – family, friends, relatives, people she had worked with and been in community groups with. But as the eldest son, I couldn't quite bring myself to take out the camera and put the strap over my shoulder. It wasn't the right place or time. It wouldn't have been dignified.

One odd thing was that in January my mother had made a trip from Nelson to Cambridge and New Plymouth to visit elderly relatives for whom she cared deeply because many of them are in their 90's and she was concerned that she might not see them again. How strange that this concern was well-founded, but for a reason that none of us in the family had even considered.

Going through her belongings, I've come across an archive of photographs – some going back to her parents and her early life. I'm finally getting to the point – it's the photographs that really interest me. There aren't many negatives – most are contact prints from film sizes that we don't have any more. But there's a history there that isn't available in any other form.

I'm aware that there are many aspects of my mother's life that I know very little about. The photographs fill in some gaps, although many others remain. This has convinced me to make the effort this year to pick up some of the threads where my mother left off. She was a great communicator and connector. When she travelled, she didn't do so to go sightseeing. She travelled to be with people she loved and whose company she enjoyed. The sights were secondary. One of the threads I want to pick up is to continue the connections that were important to her. I'll try doing this by making some portraits.

I went with my brothers to the place at the beach where my mother died. Someone had made a cross in the sand and placed flowers and some stalks of marram grass there. It was reported in the newspaper that the beach had been blessed after her death. I made some photographs there. Some were portraits of an empty space.

Brett Longley

Guest Editor's Note...



Image by Peter Rodgers

You have a guest editor this month, as our regular editor, Arti, was unable to work on this issue due to other commitments and I volunteered to help out with this month's *Impact*.

Liga and I have recently been in Latvia, visiting Liga's family. Of course, Latvia is in the middle of winter and this brought new experiences for me – like getting up early one morning to photograph the sunrise in -20 degrees (yes, that's minus twenty!) and trying to decide whether it is better to fumble with the camera through gloves or have your hand quickly freeze when taking each shot. And losing a lens cap in the snow, sadly.

But the beauty of the snow-covered landscape in various lighting conditions made it worth getting out and taking some photos. Our apologies for hogging the space in the newsletter! All the pictures were taken around Rubene, the village where Liga's parents live.

Peter Rodgers

What's on in March

Pinhole photography – Alistair McAra

- Tuesday, 13 March
- Arts Centre, 61-69 Abel Smith St
- 7.30pm

Alistair McAra teaches photography and works with Prof. Ann Noble at Massey University. He also works as a commercial photographer and with Wellington Photographic Supplies designing education and information programmes for digital camera users.

Alistair's interest in pinhole photography began during his studies at Massey University and he runs a workshop each year for World Pinhole Day in April (see: www.worldpinholeday.org). The wide angles and colour saturation that pinhole cameras allow suit Alistair's preference for street photography.

Presenting your images – by WPS members

- Monday, 26 March
- Arts Centre, 61-69 Abel Smith St
- 7.30pm

At some point in your photographic career, you will want to show your images either at an exhibition, a competition or in your home. How about giving one as a present?

Following on from the very successful "Back to Basics" evening, this presentation will focus on the important topics of mounting and displaying your photographs as prints or projected images. It will be informative for relative newcomers and a refresher for the more experienced. There will be plenty of opportunity to ask questions, so come along and get involved.

Image by Liga Rodgers



What's on in April

Conceptualisation and visual design of photographs – Jordyn O'Keefe

- Tuesday, 10 April
- Arts Centre, 61-69 Abel Smith St
- 7.30pm

Jordyn O'Keefe teaches "Creative Eye" courses at Wellington High in the adult education programme and is a highly respected portrait and wedding photographer and publisher in her own right. Jordyn will take us through the key elements of visual design in photography, including line, shape, texture, and perspective from both a technical point of view and in terms of conveying emotional impact. She will be accompanied by one or two of her students who will show us how they took their learning from Jordyn's course into their own work.

WPS Annual Projected Image Competition – WPS members

- Monday, 23 April
- Arts Centre, 61-69 Abel Smith St
- 7.30pm

Subjects: OPEN and REFLECTIONS

Entries: Maximum three images in total (slides and/or digital) per member. Each image can be entered in one subject only.

Slide entries – size 2"x2" – can be given to Competition Secretary at 26 March or 10 April meetings, or to Wayne Hosie at Arts OK, 123 Cuba Mall, up to 5.00pm, Tuesday, 10 April.

Digital entries – WPS will send e-mails to all members on 27 March and again on 3 April. Entries to be submitted by replying to one of these e-mails by 8.00pm, 10 April.

Judge: Robert Catto

Photographic Competitions

Congratulations

To the following members whose prints were selected to represent the Society in the 2007 Bledisloe Interclub Print Competition:

Kevin Cook (2 prints)
Wayne Hosie (2 prints)
Pamela Glading
Syd Moore

To the following members whose slides were selected to represent the Society in the 2007 Wiltshire Interclub Slide Competition:

Jenny Dey (2 slides)
Wayne Hosie (2 slides)
Mike Drain (2 slides)



Image by Liga Rodgers



Image by Liga Rodgers

2007 Interclub Print Battle

The following are the subjects selected for the 2007 Interclub Print Battle to be held on 14 August.

- | | |
|----------------|-------------------------|
| 1. Repetition | 7. Shadows |
| 2. Action | 8. Duet (two of a kind) |
| 3. Weathered | 9. Caught unawares |
| 4. Panorama | 10. Texture |
| 5. Seashore | 11. Cityscape |
| 6. Reflections | 12. Fantasy |

Bowron Interclub Landscape Slide Competition George Chance Interclub Landscape Print Competition

WPS have not entered these PSNZ organized competitions for several years, but are planning to enter a set of **4 landscape prints** and a set of **4 landscape slides** for these Interclub competitions in 2007.

If you would like to enter your landscape images, these will be required for consideration for selection in June 2007, so there's still plenty of time to go out and capture some award winning landscapes.

The Commonwealth Press Union 2006/7 Photo Awards (Extended Deadline – 27 April)

You may be a professional or amateur photographer or you may simply have taken a striking image that is worthy of the awards - whoever you are and whatever your photograph, this is a competition worth entering.

The overall theme for the Awards this year is "Achievement". This is an open competition for all Commonwealth residents. The photographs will be judged on the interpretation of the theme as well as technical quality.

The awards offer a view of how people in the Commonwealth, with its mixture of races, creeds, cultures and ways of life, see themselves and others. The overall winner of the Commonwealth Photographic Awards will receive £1000 sterling and further prizes will be awarded to the regional winners.

Deadline for entries extended!

Now Friday, 27 April 2007. Please see the following link for more details:
www.cpu.org.uk

Fotoforum (International Competition)

Fotoforum, who organise the TRIERENBERG SUPERCIRCUIT consisting of 4 Salons approved by PSA and FIAP, have sent an invitation to WPS for its members to participate in the 16th circuit in 2007.

Entries need to be sent by early April 2007 at the latest. Any member interested please email austriansupercircuit@netway.at or contact Fred Wotton.

International photographic competitions and salons

WPS occasionally receives information and entry forms for international photographic competitions and salons.

If any member is interested in receiving this information would they please contact the Competition Secretary, Fred Wotton, e-mail: fredwotton@paradise.net.nz. And the information will be forwarded.



Image by Peter Rodgers



Image by Liga Rodgers

Exhibitions & Shows



Whaingaroa

- 16 February - 12 March 2007
- Entry: Koha (donation)
- Location: Photospace Gallery - 1st floor, 37 Courtenay Place.
- Gallery Hours: Monday-Friday 10.00am - 4.30pm,
Saturdays 11.00am - 3.00pm, closed public holidays

Peter James Quinn & Tracey Slaughter – An Age of Innocence

- 16 March - 7 April 2007
- Entry: Koha (donation)
- Location: Photospace Gallery - 1st floor, 37 Courtenay Place.
- Gallery Hours: Monday-Friday 10.00am - 4.30pm,
Saturdays 11.00am - 3.00pm, closed public holidays

Opening: Thursday, 15 March, 5.00pm - 7.00pm

There will be poetry readings by Tracey Slaughter, Anna Jackson and Therese Lloyd at 6.30pm



An Age of Innocence is a lyrical journey in poetic imagery and verse through the simple, everyday childhood experience of growing up in the New Zealand landscape, and will be familiar to all who have shared a similar past. It is the collaboration of two Coromandel artists – poet and Katherine Mansfield award-winning writer Tracey Slaughter, and photographer Peter James Quinn – employing a combination of poetry and photographic images to describe those fleeting, unaffected childhood adventures we nostalgically associate with youth.

A Gallery in the Gardens

- 22 February - 30 March, 9.00am to 5.00pm daily
- Entry: Unknown, presumably koha
- Location: Begonia House, Botanic Garden

Rising like alien creatures from the green depths of the lily pond in the Botanic Garden's Begonia House for the next month are photo installations by Wellington photographer Paul Thompson.

As well as enjoying the floral brilliance of the begonias, orchids and the last of the water lilies, visitors will be able to check out the Philosopher's Garden exhibition from Thursday 22 February until Friday 30 March, 9.00am to 5.00pm daily. The exhibition features photographs that explore the ideas that ancient Greek philosophers debated in their gardens. They are displayed on slender metal stilts that are reminders of the steel structures that make up conservatories. The stilts stand in the lily pond supporting cubes of photos.

<http://www.wellington.govt.nz/news/display-item.php?id=2840>

Re-telling Tales - Photography Exhibition

- Now until 31 March, open daily 10.00am - 5.00pm
- Entry: Free
- Location: Museum of Wellington City and Sea

Responses to the Museum's Telling Tales exhibition by photography students at Massey University's School of Fine Arts. Students chose a year and used photography as a tool to interpret and re-contextualize the archival item and its story.

Pubs of the Past: Hotels and Wayside Inns of the Porirua District

- 3 February - 6 May
- Location: Pataka



Image by Liga Rodgers

Over the years, the Porirua region has hosted numerous pubs, hotels and wayside inns. From the earliest days, when whalers were based at Paramata Point, grog has been served to willing customers and accommodation, at times of somewhat dubious quality, was offered to weary travellers. This exhibition tells the colourful story of these overnight watering holes.

<http://www.pataka.org.nz/48977/links/bulletpages.html>

WPS News and Information

New Members

WPS welcomes new members Annie MacDougall, Elliott Henderson, Peter Kemp and Christine Conroy.

PSNZ convention

Don't forget the Photographic Society of New Zealand's annual convention, this year to be held in New Plymouth on 11-15 April. For more details, go to: www.photography.org.nz

Membership Secretary Position — VACANT

The role of membership secretary is vacant. Anyone interested in taking on this position can contact Fred Wotton or Alistair Owens for more information.

Event Shooters — the birth of a SIG

A challenge, but a great learning experience, was the message from members of the Event Shooters special interest group (SIG) at their presentation to the society on Tuesday, 13 March.

The opportunity to photograph the 10th Wellington International Jazz Festival was the catalyst for forming the group. For the first time in the events history, WPS members were permitted access to photograph the festival. This came about primarily through the goodwill of the organising committee and the efforts of Alistair Owens and Graham Orphin, the event co-ordinator.

With next to no time to prepare after a last minute green light by the festival organizers, Alistair called a hastily organised inaugural meeting and the Event Shooters SIG was into its first assignment. The 14 members covered around 50 acts performed at two indoor venues and several open air locations, spread over eight days. A simple spreadsheet was used for planning and tracking and whilst meetings were kept to a minimum they were essential in providing the social cohesion as well as the co-ordination and information transfer .

Outdoor concerts were held during the day and evening shows at two venues: Happy, Tory Street and just 5 minute walk away at Frontroom, Hania Street. The former having a quintessential "Jazz Club" atmosphere in a small basement with rudimentary stage, very low level lighting and seating for fewer than a hundred. The latter more grand and able to cater for several hundred, it included a mezzanine floor but lacked the intimacy of Happy. Coloured spots were the primary source of lighting at both venues but Frontroom was an improvement on Happy with additional light coming from the stage surround. Both venues were quite dark!

Low light levels, the proximity of the audience and gear stacked around the stage were very restrictive at Happy and made photography difficult, particularly with a tripod. This was not the case at Frontroom and speaker stacks provided some useful camera support.

Image by Peter Rodgers



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The organisers rightly specified no flash and also limited photography to the first ten minutes of each act. However, as there was no negative reaction from artists, this became more relaxed as the Festival progressed. Even so, one's own confidence in discretely moving around the room was a challenge.

Next to no light and no flash called for high ISO (1600 and higher) and even then it limited shutter speeds and aperture. Ideally a tripod/monopod and on board image stabilising was needed but not always practical. With fixed directional lighting and moving musicians meter readings fluctuated wildly and getting a good composition without a microphone obscuring the performer's face (not surprisingly!) was a challenge, as was trying to photograph drummers barricaded behind drum kits.

Fred Wotton and Andrew Taylor shot black and white film, both using Ilford Delta 3200. They had discussed down-rating the film to 1600, but on arrival at the venues needed no convincing to use everything available. Even rating the film at 3200, Andrew said that with f5.6 selected (to give a little depth of field) shutter speeds were typically 1/3 to 1/10 at best. The results, while grainy, were satisfactory.

Fred had to admit that digital performed best in these conditions and was amazed at how the cameras were able to dig images out of the dark. In the next issue of *Impact* hear more on the jazz festival experience.

Image by Liga Rodgers

