



IMPACT!

OCTOBER 07

NEWSLETTER OF THE WELLINGTON PHOTOGRAPHIC SOCIETY INC. (ESTD. 1892)

www.wps.org.nz



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Cover image: "Tunnel" by Jenny O'Connor

Editor's note



"Beneath skin" by Himiona Grace

I can remove "Acting" from my title now, having been elected at the AGM to the editor's position for the coming society year. Since Arti did such a great job with revamping *Impact*, I plan no great changes.

One thing I would like to see is some articles of a "how to" nature or on other interesting topics. But, of course, I need people to submit this type of article. Have a chat with me if you have an idea. This month, we have an article from Syd Moore about a side of Kate Sheppard that is probably not well known.

We have no "Pres sez" this month because Brett is currently in the backblocks of Tibet and did not expect to find e-mail access anywhere to send me something.

This month also sees the re-introduction of rosters for members' photo displays and assistance with the welcome desk. But, don't worry. Our membership secretary, Richard Bryan, will approach people beforehand for this; we won't just roster you on without asking.

Peter Rodgers

What's on in October

Scientific photography – Alan Blacklock

- **Tuesday, 9 October**
- **The Arts Centre, 61-69 Abel Smith Street**
- **7.30pm**

- **Member's display:** Richard Bryan & Greg Young
- **Welcome desk:** Richard Bryan & Greg Young

Alan works at NIWA, the National Institute of Water & Atmospheric Research. NIWA's mission is to provide a scientific basis for the sustainable management and development of New Zealand's atmospheric, marine and freshwater systems and associated resources.

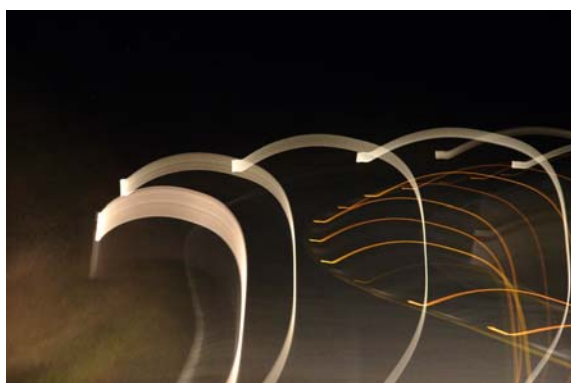
Alan started his photography career as a photo journalist and then moved into medical photography, after moving to New Zealand in 1979, when he headed the Audio Visual Unit of the Medical School in Wellington.

After about six years, he returned to his core skills of photography and joined the Ministry of Agriculture & Fisheries at their Fisheries Research Centre at Greta Point. Since 1985, that post has evolved through various restructures and evolution into NIWA.

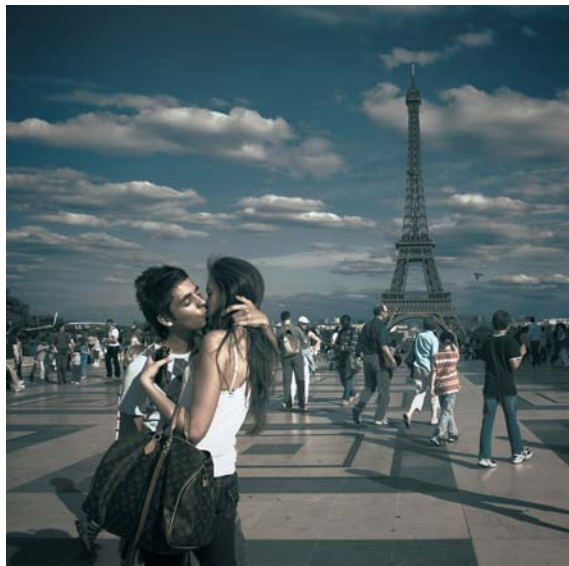
Today, Alan says his job comprises of a number of things ranging from asset management, picture editing, image research and of course, original photography. Come along to the presentation to find out how photography, in one science environment, has changed over the years and continues to evolve.

Alan wanted us to warn you that some of the content of the talk is of a medical/surgical/forensic nature with some graphic material

Tonight is also the final date for submitting prints for the WPS exhibition.



"Miles go by" by Jenny O'Connor



"French kiss" by Karim Sahai

Selection of prints for WPS exhibition

- **Tuesday, 23 October** (note change from normal date)
- **The Arts Centre, 61-69 Abel Smith Street**
- **7.30pm**

The WPS Annual Exhibition is the opportunity WPS provides each year to members to display their work to the public. It is your one opportunity to publicly show your photographic expertise. The exhibition will be at the Westpac St James Theatre, 77-87 Courtenay Place, first floor gallery. The exhibition will be seen by audiences attending performances at the Westpac St James and by other visitors.

The total number of framed prints to be hung will be 50. It has not been feasible to arrange for satisfactory projection of digital images at this venue this year.

This year our Selector for the exhibition will be Katie Dukes, Arts Advisor, Wellington City Council. We are grateful to Katie for taking on this task.

The details for submitting **print** entries to be hung in the exhibition are as follows:

- Maximum number of entries per person: **4** (total to be hung: 50)
- Final date for submitting prints: WPS meeting **Tuesday, 9 October**. (Prints may be handed in at Wellington Photographic Supplies, Vivian St, up until 5pm on 9 October if you are not able to be at the meeting)

Katie will review the prints and present her selection to the WPS meeting on **Tuesday 23 October** (note shift from normal Monday meeting time since that is Labour Day). Katie will briefly critique entries ending up with the 50 prints selected. The selection criteria will include the following:

1. A wide range of subjects selected.
2. As many members as possible to have one print selected — subject to maintaining overall quality standards.
3. If more than 50 prints meet the above criteria, then the number will be reduced to 50 by removing prints belonging to those members who have the greatest number of prints selected (i.e. prior to the adjustment).

All prints entered must be mounted/matted so that the exterior dimensions of the mat are exactly 20"x16" in order that they fit into the frames that WPS owns. Each print must have a completed WPS exhibition entry form positioned top centre on the back of each mount. Entry forms are provided on the last page of this *Impact*.

Matboard should be white. As there many shades of white, we suggest the following:

1. Bainbridge Alphamat (museum quality conservation)
 - a. Snowflake 8519
 - b. Frost 8469
2. Bainbridge Novacore (acid-free but non-conservation)
 - a. Superwhite 4061
 - b. Porcelain 4754
3. Crescent Regular Matboard (acid-free but non conservation)
 - a. Arctic White 3297
 - b. Manor White 3340

Crescent Matboard is available from Gordon Harris, 170 Victoria St., Wellington, telephone 385 2099. Matting services are available from pictures framers.

Any queries regarding requirements for submission and matting can be directed to Fred Wotton (see contact details near the end of the newsletter).



"Fun fun fun" by Keith Miller



"Sand clouds" by Nuala Fitzpatrick

What's on in November

Wedding photography – Esther Bunning

- Tuesday, 13 November
- The Arts Centre, 61-69 Abel Smith Street
- 7.30pm

Esther is a Fellow of the NZIPP and in 2006 won the NZIPP award for editorial/illustrative photography. Esther is probably best known for her wedding photography but she also takes works as a portrait and commercial photographer. The focus of her WPS presentation however will be wedding photography. Esther aims to "tell the story" of the weddings she photographs in a documentary and creative style that shows the real laughs and emotions of the day.

Special Interest Groups presentation

- Monday, 26 November
- The Arts Centre, 61-69 Abel Smith Street
- 7.30pm

Come along to find out what the WPS Special Interest Groups are all about and to see their best images. This is a great chance for members to showcase their photography and to get some feedback and input.

Photographic competitions

PSNZ Central Regional Interclub Print Competition

Not one print was handed in at the 11 September meeting, nor were any prints left at Wellington Photographic Supplies for collection. Your society was therefore unable to submit an entry into this interclub competition this year.

PSNZ Central Regional Interclub Digital Competition

Congratulations to the following members whose images were selected to represent WPS in the PSNZ Central Regional Interclub Digital competition:

Himiona Grace	Keith Miller	Nuala Fitzpatrick (2)
Karim Sahai	Pedram Pirnia	Jenny O'Connor (2)

The images featured in this month's *Impact* are the selected images. Thanks to the 13 members who submitted digital images for consideration.

Exhibitions and shows

What the roof dreamt – Denis O'Connor

- 11 August - 4 November 2007
- City Gallery, Civic Square

Denis O'Connor makes sculptures and photographic works which resound with echoes of past events and personal histories. His exhibition, *What the Roof Dreamt*, features work that was created in both Cork, Ireland, and New Zealand. The works explore his ancestral homeland while referencing the Auckland peninsula, where he was brought up, and Waiheke Island, where he has lived for over three decades.



"Rain" by Pedram Pirnia

Stopover — a story of migration – Bruce Connew

- 18 August - 25 November 2007

- Pataka, cnr Norrie and Parumoana Sts, Porirua

Bruce Connew is one of New Zealand's leading documentary photo-journalists. His work records and addresses many of the issues and events that continually make headline news around the world. Since the 1980s, Connew has photographed wars, coups, famines, terrorism and rebellions from places like Kosovo, Burma, South Africa and Vanuatu.

Stopover — A story of migration investigates the story behind the Indian-Fijian sugar-cane workers on the main island of Viti Levu. It records their plight after the Speight coup of May 2000, which brought down the then Indian-Fijian lead government.

War in Paradise

- 25 August 2007 - 28 January 2008

- Museum of Wellington City and Sea, Queen's Wharf

The story of the Third New Zealand Division in New Caledonia during World War 2 told through photographs and extracts from the unofficial histories. The exhibition explores how the soldiers related to the local people – Kanak, French, Indonesian and Vietnamese – and how they coped with living in “the Paris of the Pacific” while preparing to confront the Japanese. Alongside is a fresh look at New Caledonia and the New Zealand War Cemetery and Memorial in Bourail through recent photographs by Paul Thompson.

Photography at War

- 6 October & 3 November 2007, 2.30pm

- Museum of Wellington City and Sea, Queen's Wharf

Join Brian Davis (ex-Te Papa photography collection manager) as he discusses the photography in *War in Paradise*, including the approaches and equipment the photographers would have used.

Once were kumara... – Heinz Sobiecki

- 20 September - 13 October 2007

- Photospace, 1st floor, 37 Courtenay Place

The humble root vegetable reinterpreted.

Thanks, driver – Alison Jones

- 11 October - 2 November 2007

- Toi Pōneke, 61 Abel Smith St

A photographic essay that showcases the range of people who drive cabs for a living in Wellington. This exhibition profiles the driver and presents them in three situations - in the cab, the home and their favourite Wellington place. The exhibition also explores the drivers' interests or hobbies from rock n' roll dancing to bowling and martial arts.

WPS news and information

New committee

At the recent AGM, a new committee was elected. The names and contact details appear to the left. A big thank-you to the retiring committee members and welcome to the new faces.

New members

WPS welcomes new members, Karim Sahai, Peter Newman and Nicos Samios.

Society contacts

President: Brett Longley

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Not for red-necks

By Syd Moore

"Intelligent, brave and politically astute, she was also charming and beautiful" (1)

Kate Sheppard, the Franchise Superintendent of the N.Z. Women's Temperance Union, is famous for championing women's causes. Nevertheless, she had many interests which she also pursued with skill and zeal: among them was photography.

She was more than just a talented amateur photographer. She was also technically skilled, using various developing and toning methods (2).

I started to become aware of this through John O'Leary's 10/9/93 "Word Pictures" radio-adaptation for National Radio of Judith Devaliant's biography of Sheppard (3). My "photoholism" coupled with my intrigue about this remarkable woman prompted me to search further.

It soon became apparent that biographers have had very little interest in Kate's photography. Judith Devaliant, for example, wrote "I did not have any particular interest in photography" (2).

There's not much information on her private life. But we do know that Kate Sheppard's (nee Malcolm) family were affluent, artistic and intellectual. So money did not inhibit her wide curiosities.

Both her brother Frank Malcolm and brother-in-law Henry May probably strongly influenced her interest in photography as they were active for about four years before her. Frank and Henry were (founding?) members of the Canterbury Amateur Photographic Society formed in 1839. This society collapsed by 1892 when it ran into financial problems (4).

By late 1892 however, organised amateur photography was revitalised.

Kate's sister Isabel May (wife of Henry) instigated, through the Canterbury Women's Institute initiation, a Health Department where women were encouraged to wear loose-fitting clothes to walk in the country. (Christchurch must have had a smog even then (?).) To make these walks more interesting this Department asked Canterbury University College Chemistry lecturer Samuel Page to teach the art and techniques of photography.

About the same time, the Christchurch Philosophical Institute started a photographic section. Henry and Samuel were active members. William Smith (late Lovell-Smith) was also a member. Kate and he were family friends already with strong mutual interests through singing, readings of poetic and prosaic prose, current social issues and do on which now extended into photography (3).

Their relationship was the subject of much conjecture over the years as to its actual intensity. It was formalised in 1925 in marriage, ten years after her husband's death. She was then 77 and died nine years later.

Back in 1893, Kate also became active with the Philosophical Society's photographic section which is no great surprise. While it appears that she did not achieve firsts in their competitions, she was consistently well placed.

It is with regret that I report than none (?) of her works appear to exist now. Neither the Alexander Turnbull Library nor Canterbury Museum Archives have any records.

Since Kate's photography has elicited little interest so far, could it be that photos do exist but have been overlooked? Nobody has categorically stated that none exist. Margaret Lovell-Smith of Canterbury Museum Archives, has suggested that there may yet be stones unturned. Maybe you are aware of such possibilities. The Centre is greatly interested and a note would be much appreciated.



"Sqiggle" by Nuala Fitzpatrick

By now most you are asking "OK how long was she active?" Certainly during 1893 and 1894. Even in England during 1894 she corresponded with William Lovell-Smith not only discussing photos but also exchanging them. Maybe she directly influenced a son of William's, Hubert, in becoming a commercial photographer in 1898 (3)?

I wonder if she ever used photography as an aid in her women's rights campaigning? The wonderful candid photo from Alexander Turnbull Library of the members of a Women's Christian Temperance Union brass band (Sandra Coney's article (1)) expresses my impression of her informal style of portraiture. Could it indeed be hers? Was it used as an aid?

In 1902 her health deteriorated for about four years and may have been coupled with temporary marital problems. This doubtless lessened her activity, but I wager never diminished her interest, for her zealous curiosity seemed indomitable.

I thank Judith Devaliant for her generosity in supplying information that was not already in her biography and to Margaret Lovell-Smith for coping with my ignorance

References

1. Sandra Coney "A leap in the LIGHT", *N.Z. Geographic* 20. Oct-Dec 1993, p20.
2. Personal written communications per Judith Devaliant.
3. Judith Devaliant, *Kate Sheppard: A biography*, Penguin Books, 1992 (p242).
4. *N.Z. Graphic*, 29th July 1893, p 28.
5. Personal phone communications per Margaret Lovell-Smith.

WPS Exhibition - Entry Form (affix to reverse of prints)	
Name:	
Telephone or e-mail:	
Title: (optional)	
Hanging instructions	<input type="checkbox"/> Vertical <input type="checkbox"/> Horizontal For abstracts write TOP on reverse
Please note that while absolutely every care will be taken with your images should any damage occur WPS accepts no liability	

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