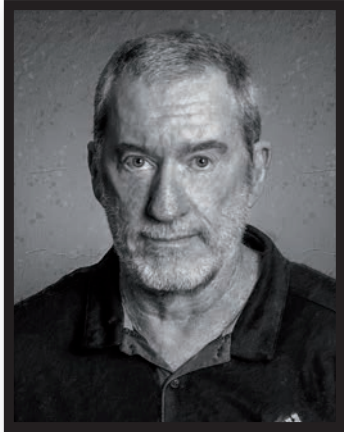## This Month

Action/Motion, panning, freezing movement, stroboscopic imagery, anything that conveys motion in your image.

DR3 Adam Smalley

President's Report

Welcome to Freographic February 2023 issue

A big welcome back to everyone for 2023, and hope you all had a nice break over the Christmas holidays. And a special welcome to our newest members, Anne, Rom, Sam and Lisa, we hope you enjoy the activities and friendship but don't hesitate to contact any of the committee if you think we need to lift our game. There's always lots of opportunity to improve those little aspects that we sometimes overlook as we get a bit laid-back in our adventures and life generally.

We've definitely started the year with a bang, having Manuel Goria as our first Education night presenter. Well done Marlene!! Manuel not only showed us a range of amazing F1 images, but kept us entertained with anecdotes and musings from his photographic travels and F1 events. His action themed imagery was just the sort of prompt we needed for our first Set Subject comp of the year (which was Action). As it turned out, some of our members didn't really need any of Manuel's prompting, as the array of submissions was incredible both in Digital and Print. Our judge on the night, Nick Melidonis, did a great job, ensuring everyone got an award for their entries. Nick has been a long-time supporter of the club, and we really appreciate his wisdom and insight into the art of photography (and congratulations on your 80th birthday mate). Nick made comment that he has seen real development and improvement in the club over the years he has been visiting and was really taken with the quality and standard of prints submitted.

And on that note, congratulations to Adam Smalley who took out of inaugural People's Choice award for best Print on the night. Although I have to say, his two entries (Open and Set Subject) were both stunning and hard to separate in members votes. This new addition to our comp night

The club meets at 7.30pm on the first and third Tuesday of every month (except January) at the North Fremantle Community Hall: 4 Thompson Road, North Fremantle (Harvest Road end). See the map at the bottom of our home page: www.fremantlecameraclub.com.

The first Tuesday is an educational evening and the third Tuesday is competition night. In addition there are social outings organised to improve and share our photography skills. See information in this month's Freographic and on the website. Guests are always welcome. Become a club member today!

Contact emails

The following email addresses have been set up for FCC business.

Secretary: secretary.fremantlecameraclub@gmail.com
Treasurer: treasurer.fremantlecameraclub@gmail.com
Freographic: editor.fremantlecameraclub@gmail.com
Website: web.fremantlecameraclub@gmail.com
Digital competition entries: fremantlecameraclub@gmail.com

activities, will hopefully ensure everyone gets to look a little closer at the Print entries, but also maybe think about entering the Print section to get some feedback and see the real advantage of producing a good image so that it's on a nice paper for others to admire.

Finally, a couple of items I'd like to mention is that for the month of March, our first Education evening event (Tuesday 7th March) will be a photo-walk around the streets of Fremantle, meeting near the Round House with more specific details coming out next week (for Parking etc). The general idea will be to try and capture some images for upcoming themes for our competition, but to also meet and greet other members for a social catch-up.

Just a reminder, that for March only, our competition night will be on the 4th Tuesday of the month due to the Hall be pre-booked. After March, we will be back to normal with 1st and 3rd Tuesdays of the month for Club meetings in the Nth Fremantle Community Hall.

The second item I'd like to mention is the intention to run a one-day bus trip (we are thinking April), again with photography and social aspects intertwined for a fun day out. Will keep you all posted with the itinerary and costs etc.

BTW – while wishing everyone a great year ahead in your photographic journey, what are your photographic aspirations for this year?

"To me, photography is an art of observation. It's about finding something interesting in an ordinary place...I've found it has little to do with the things you see and everything to do with the way you see them (Elliott Erwitt).

Pat Hallaran
President

MARCH EDUCATION NIGHT

THE PHOTOWALK

Date: Tuesday 7th March
Time: 6.00 pm
Location: Meet at the Round House Fremantle

There is lots of parking nearby, but we thought we might finish at the Gage Roads Brewery at the Fremantle Waterfront for those that wish to buy a lemonade and/or a meal, so if that suits you to finish, you might park nearby Gage Rds and walk over to the RoundHouse.

The idea for the photowalk will be to capture a range of shots with just a few rules.

you are only allowed to use one Lens for the walk and capture as many of the following as you can:

something **YELLOW**
a **TRIANGLE**
a **MONO** portrait
MOVEMENT
a **FRAME**
something **HIDDEN**
LOOKING UP
On the **EDGE**
something **ABSTRACT**
some Public **ART**

We will collate all the images and decide on the best overall winner to be announced at the next in-club meeting.

2023 Annual Membership fees are now due

Fee payable - $75.00

In addition to cash or a cheque payable to Fremantle Camera Club, payment can also be made by Direct Debit to the Club's account at Westpac Bank

(BSB 036 022: Acc No 363931).

Please include in the description/payment reference FCC plus your surname.

(e.g. FCC Smith)

- Covers all FCC Education and Judging events throughout the year.

- Access to our Free monthly newsletter FREOGRAPHIC
- Access to sponsors deals and printing discounts
- Access to WAPF events and competitions

If you are not renewing membership for 2022, please advise so that your name can be removed for the mailing list.

Stuart Bridge
Treasurer
treasurer.fremantlecameraclub@gmail.com

Fremantle Camera Club

Photography
Awards
2022

2022 DIGITAL PHOTOGRAPHER OF THE YEAR

1st Place – Ben Clark

2nd Place – Jan Robinson

3rd Place – Adam Smalley

2022 PRINT PHOTOGRAPHER OF THE YEAR

1st Place – Adam Smalley

2nd Place – Pat Halloran

3rd Place – Jeff Spickett

2022 DIGITAL IMAGE OF THE YEAR
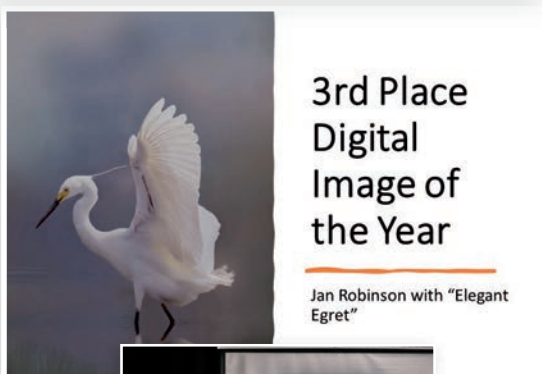

1st Place Digital Image of the Year
Adam Smalley with Lonely Jogger

2nd Place Digital Image of the Year
Ben Clark with Wheatbelt Storm

3rd Place Digital Image of the Year

Jan Robinson with "Elegant Egret"

2022 PRINT OF THE YEAR

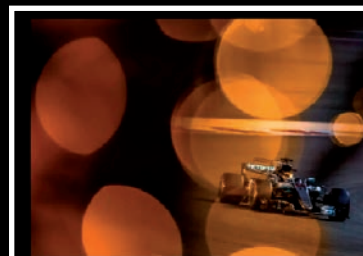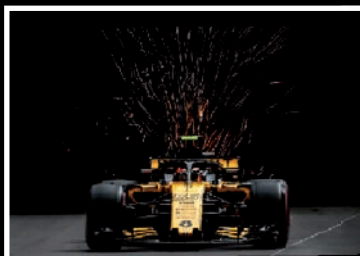1st Place - Print of the Year
Nadine Henley with "Landscape with Rain"

2nd Place - Print of the Year
Jan Robinson with "Flying In"

3rd Place - Print of the Year
Yuri Ginsberg with "Sunrise at Colins Pool"

END OF YEAR AWARDS

FEBRUARY

Education Report

We were fortunate to have Manuel Goria speak at the club for the start of 2023.

A few years ago we could only talk to him via zoom.

Manuel's experience in sports photography is renowned.

He showed us many of his images from his Formula One Racing photography career and explained the various settings used to achieve these spectacular shots.

Along with variations of angles, movement and how to show the action in an image.

I think we all came away very inspired and he was very generous with his advice in photography.

To follow Manuel's work

Manolomedia
manolomedia.com

Marlene Bishop
Education Officer

APRIL
Education Night

Our speaker for April will be Trevor Collens and I have been told he is a very interesting presenter.

Trevor Collens is a veteran editorial photographer who covers news, sport and features for various national and international newspapers and wire agencies, as well as undertaking occasional commercial work for select clients.

Trevor began his career in 1979, starting out in the photographic darkrooms at "The West Australian" and progressed through the ranks to become a senior photographer. After working for five years in "The West's" Melbourne bureau as a specialist sports photographer, he left in 2008 to spend the next 8 years working in New York City.

He has covered a wide gamut of events ranging from Olympic Games to junior sports, from local council meetings to UN General Assemblies and made portraits of local identities to Hollywood stars.

Trevor returned to Perth in 2017 and has been freelancing since then.

To see Trevor's work, have a look at his website below
trevorcollens.com

Marlene Bishop
Education Officer

EDUCATION NIGHT

Windows To The Wildlife Soul

Text & Images - Diana Andersen

https://wildanimalinfo.com author/animalmagnetism101/

What is Wildlife Portrait Photography?

Wildlife portrait photography is the art of capturing the essence of a wild animal in an image. Capturing engagement between an animal and the photographer places the audience in the photographer's shoes, sharing this connection with the person viewing the final image. For those photographers working for conservation, there can be no better way to make your audience care about wildlife.

Record Shot or Portrait?

Many wildlife portraits taken close to a stationary subject fail to impress photography judges. They are generally labelled as record shots because they record the animal's physical appearance. However, despite the technical skill and difficulty required to capture the image, they don't engage the audience. In addition, some judges will tell you that the subject needs to be doing one of the three 'F's. A photograph worthy of an award requires the animal to be flying/fighting, feeding or fornicating.

From my perspective, I don't think this is a valid criterion, and it's not because the subject is difficult to capture. I can't entirely agree because it suggests that taking an engaging portrait of an animal is impossible, and I know this is not true. There would be outrage if we required human portrait photographers to meet these criteria with their subjects! In addition, there is a portrait category in many wildlife photography competitions that is looking for photographs that capture an animal's personality or uniqueness in an image.

Understanding Your Subject

The saying 'the eyes are the windows to the soul' applies to wildlife as much as humans. But what are we hoping to see in the wildlife soul? If you learn to recognize them, many expressions can be captured in wildlife when we achieve a visual connection. Curiosity, fear, playfulness, and watchfulness are among the stories our images can tell. So, we need to prepare to hit the shutter when we see the expression in our subject. To achieve this, we need to learn to read an animal the way we do with humans.

Imagine, for a moment, two children in a classroom. One focuses on the teacher, listening intently and watching as they explain the lesson. Although looking in the same direction, the other is thinking about what they will eat for lunch or what they will do after school. We can picture the difference in our minds because we are human and can read people's eyes and facial expressions. In short, we can recognize the difference between engagement and someone whose mind is elsewhere just by looking at them.

Wildlife portrait photography is the art of capturing the essence of a wild animal in an image.

EXTRA

Portrait and fashion photographers understand the importance of capturing this moment of connection. Consequently, they often encourage engagement from the model with directions such as, look this way or look at me. This moment is also essential for wildlife portraiture but a little more challenging. Unlike humans, wildlife doesn't take direction well, so we need to learn to recognize that moment as we do with humans andposition ourselves to capture it the instant it happens.
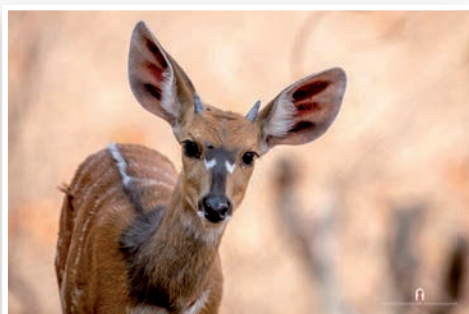
We need to learn to recognize that moment of engagement as we do with humans and position ourselves to capture it the instant it happens.

Getting Your Position Right

Our subjects are often far from us, so we are unlikely to connect with the animal personally. However, our telephoto lenses can bring us close to the animal at long focal lengths. Regardless of how well-disguised we are and how quietly we approach the subject, animals are sensitive to disturbance in their immediate environment. Therefore, being prepared to take a shot as you creep closer is an excellent place to start.

Of course, we want the best light on our subject, so that should be your first consideration when choosing your position. In addition, a catchlight in your subject's eyes is vital, so understanding the direction of the light is essential. A catchlight in the eyes brings your animal to life, and it can be simply waiting

for the subject to turn a little or shifting your shooting position slightly.

After positioning yourself, it is often a matter of staying quiet and simply observing. Animals are watchful in general, and with patience, your subject may turn their attention to the camera. By being positioned between the subject and the target of their attention, you can capture that moment of expression. In doing so, your audience can share that moment through the image.

Animals are watchful in general, and with patience, your subject may turn their attention to the camera.

The Importance of Eyes and Ears

A successful portrait image may rely on factors such as shape, outline, and texture in fur and feathers. However, many rely on eye contact so if your image includes the eyes, sharp focus is crucial regardless of the aperture and depth of field. Most digital DSLR and mirrorless cameras will have single-point autofocus, allowing you to pinpoint focus on the eyes. Without it, the autofocus will likely grab the animal's nose if you use multiple focus points or larger zones.

Your subject should be at eye level as much as possible. Of course, this depends on the animal, so you must adjust your shooting height. A tiny bird or mammal might require laying down on the ground, whereas an

elephant would be fine and safer from a vehicle! By connecting with the subject at eye level, we also place the subject into the environment, and the image tells a better story.

Another factor to bear in mind is the position of an animal's eyes. Human eyes face forward, which is typical of many, but not all, predator species. In contrast, many prey species have eyes on the side of their heads to give them better peripheral vision. Therefore, for wildlife portrait photography, the angle of your subject, relative to the camera, must vary depending on the animal.

Ears can also contribute significantly to expression, so waiting for the position of the animal's ears to enhance your portrait is beneficial. For example, forward-facing or pricked ears are often appealing to the viewer. However, there is no right or wrong position with ears. It is simply relevant to the expression you wish to capture.

Your shooting height should relate
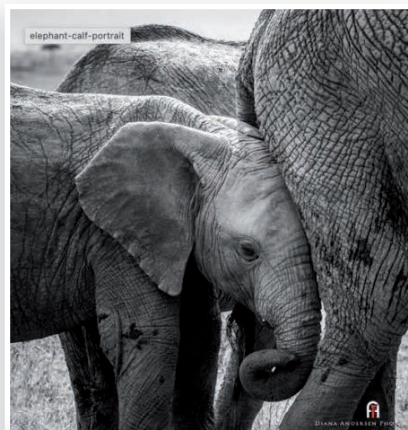
to the size of the animal. A tiny bird requires getting low whereas an elephant would be safer from a vehicle.

Focus Modes and Techniques

I recommend continuous autofocus even though your subject is unlikely to move much. Unlike human models, there is always a chance that an animal will move unexpectedly, causing you to lose focus. For Canon users, continuous AF is known as AI SERVO. On Nikon, the mode is AF-C. Other brands may use a variation on AF-C or C-AF. Most cameras, by default, have autofocus assigned to the shutter button. By pressing the shutter halfway, the camera focuses. When you have achieved focus, fully pressing the shutter button captures the image.

Back Button Focus

Many wildlife photographers use back-button focus, which has advantages over the factory default autofocus method. Firstly, setting up back-button focus separates the two functions. A button on the back of the camera, usually the AF-On button, activates autofocus. The shutter button's only function then is to capture the image. In addition, back-button focus also allows for the easy recomposing of your portrait shot.

Portrait shots can benefit from having negative space in front of the subject to balance the image, so pressing the focus button will fix your focus point, allowing you to recompose the scene before pressing the shutter and taking the photo.

Alternatively, you can continually autofocus by pressing and holding the back button while using the shutter button to capture the shots. For cameras with the technology, eye-tracking focus with the target set to animals is excellent, but it is not without problems. For instance, it can get confused with very hairy animals or those with pronounced nostrils. However, setting up two forms of back-button focus will help avoid this issue.

With two forms of back-button focus, you can set the AF-On button to use eye-detection focus. You can also program a second button for single-point continuous autofocus, usually alongside the AF button (for example, the * button).

Then, if the eye-tracking autofocus struggles to grab focus on the eye, you can switch to the alternative button and tell the camera where you want it to focus.

There is no right or wrong position of the ears but focus on the eyes is essential.

Isolating Your Subject

One of the best tools we have as photographers is aperture and depth of field. However, understanding the difference between how the lens and our eyes see a subject is essential to use these effectively. Isolating our subject from visual clutter enhances the expression and personality of our animal. Humans have good depth perception, so we see like a lens with a high aperture, such as f/22. However, this depth perception brings both the background and the subject into sharp focus, which competes for our attention. If your lens is capable, by using a low aperture such as f/2.8, we can create an image that removes the distracting background with a soft focus.

Understanding Focal Length

However, the relationship between the subject and the area behind it also impacts the image. For example, even at f/2.8, the background will be busy if an animal is close to a bush. By contrast, the further it is from the objects behind it, the softer the background will be. This effect is due to the magnification of the area behind the animal.

Therefore, if possible, we should aim to place some distance between the subject and the background. Shoot at the most extended focal range of your lens, even if you need to move back to fit your subject into the frame, as this will result in greater background magnification.

As a result, we can often increase the aperture, which will help get more detail in the face by increasing the depth of field. Humans have relatively flat faces, but animals often have longer faces, and birds have beaks that can benefit from a greater depth of field to ensure that more of the head is in focus.

Finally, it is essential to learn to see distractions in your viewfinder. Bright areas at the edge of the frame and objects intersecting your subject can ruin an otherwise successful portrait. Often, all that is required is a shift in your shooting position to avoid unwanted areas in your frame.
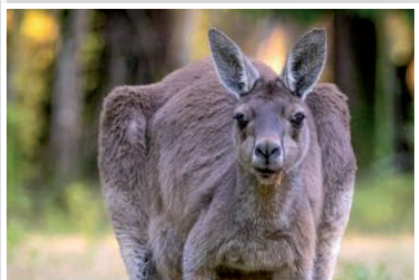
Shooting at the longest focal length can allow you to increase the aperture, improving detail in the face by increasing the depth of field. It also creates a softer background due to greater magnification of the area behind your subject.

To help isolate your subject, aim to place some distance between your subject and the background. Shoot at the most extended focal range of your lens as this will result in a softer background with greater magnification.

Focal length 140mm, aperture f/6.3

Focal length 280mm, aperture f/7.1

Focal length 560mm, aperture f/8

Exposure

Of the three exposure variables, shutter speed, aperture and ISO, the aperture would be the most critical for animal portraits due to the importance of depth of field. Ideally, manual exposure is desirable if we have the time to set up our shot. However, if you are worried about missing the shot with birds or animals that may move or depart suddenly, aperture priority or auto ISO may be easier for you, depending on how quickly you are accustomed to changing your settings.

Once you choose your aperture based on the subject and its position, your camera will automatically adjust the shutter or ISO relative to the available light in aperture priority. Reading the settings in your viewfinder is essential to avoid shutter speeds becoming too low or your ISO creeping too high.

Highlight Alert Function

Most digital cameras will have a highlight alert function in their menu system. This function causes bright areas with no detail in the image to blink, a valuable tool to avoid losing critical texture in fur and feathers. Spot metering or partial metering can be excellent for getting the correct exposure for your subject, but it can lead to errors if your animal is dark or bright. Dark subjects can overexpose when using spot metering, and the opposite occurs with very bright or white animals.

Using exposure compensation is essential to achieving the correct exposure for your subject. I have exposure compensation assigned to a dial at the top right of my camera body, so my thumb easily accesses it. However, it would be best to determine what is comfortable and works for you. There is no absolute right or wrong when setting up your camera. In reality, it is a matter of personal choice.

Many birds and animals have white plumage or fur somewhere that can blow out in bright light.

Post-production

Post-production is a vital part of creating a successful image with digital photography, just as darkroom techniques were in the past. However, unsubtle vignet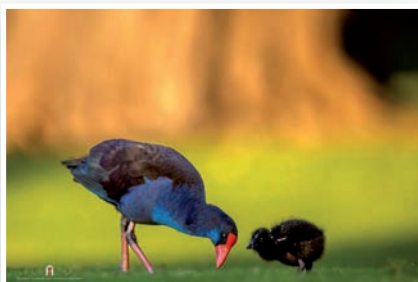tes, excessive sharpening and clarity, oversaturation, and other processing techniques can ruin an otherwise compelling portrait.

On the other hand, the subtle use of digital manipulation can enhance wildlife portrait photography, drawing the viewer's attention directly to the eyes of the subject. The goal of the image is to capture the animal's personality, so identifying the aspects of the photo that tell the story should be the key to your post-production choices.

Seeing the Wildlife Photography Portrait

Wildlife portraiture can have many positive benefits to wildlife conservation by connecting viewers to their wildlife subjects. However, learning camera craft is only part of the skills needed to make this visual connection. Learning to 'see' your subject and making your shooting decisions relevant to the story you wish to tell is the key to images that have a visual impact. Whether the animal is common or exotic, capturing a compelling portrait is immensely satisfying, holding your audience's attention in a visually saturated market.

Club Competition Nights

February's Subject: Action
(ICM-In Camera Movement/Panning etc)

Action/Motion, panning, freezing movement, stroboscopic imagery, anything that conveys motion in your image. Encompassing, but not limited to, dancing, racing, ballet, sport, callisthenics or gymnasium.

Judge: Nick Melidonis

Gold
Catch the Wind
Mary Outh-Aut

Gold
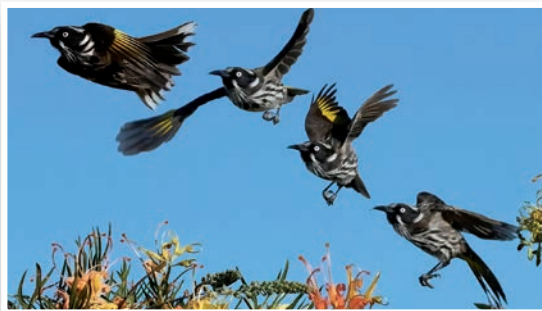*Ferris Wheel Ride*
Jan Robinson

Gold
Slam dunk
Adam Smalley

Club Competition Nights

Digital Subject ⌐ February

Silver
Honeyeater Takeoff
Steve Barnes

Silver
Bombie
Carol Zaugg

Silver
Cold Morning
Jane Fraser

Silver
Uluru Camel Cup
Helen Rowbottam

Silver
Getting The Kick In
Penny Kirkland-Smith

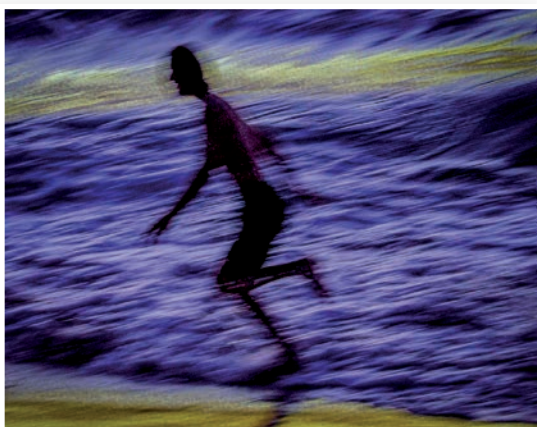**Silver**
Invasion Day Amnesty
Matt Landy

Silver
Hold On Tight
Marlene Bishop

Club Competition Nights

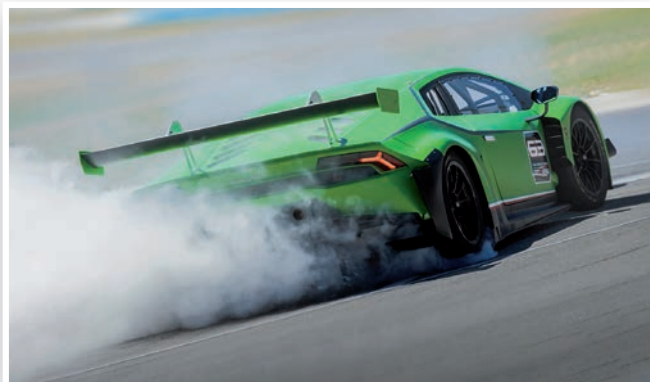# Digital Subject ⌐ February

Silver
The Takedown
Ben Clark

Silver
Boranup Blur
Alison Thorburn

Silver
Runner
Michael Lewis

Silver
Burn Out
Yuri Grinbergs

Silver
Whirling Dervishes
Helena Kristel

Silver
Smashed
Stuart Bridge

DIGITAL SUBJECT

Club Competition Nights

Digital Open : February

Gold
Renee In Blue
Patrick Halloran

Gold
Tidal Range
Julie Hillin

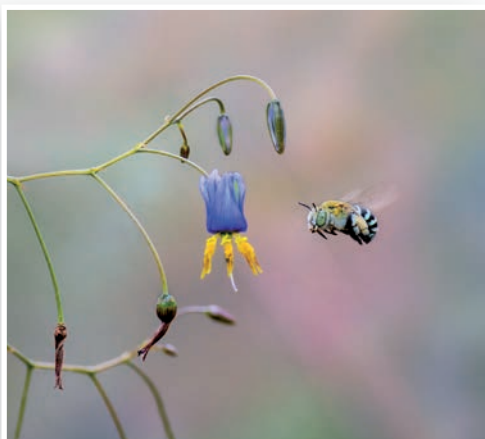**Gold**
Simply Red
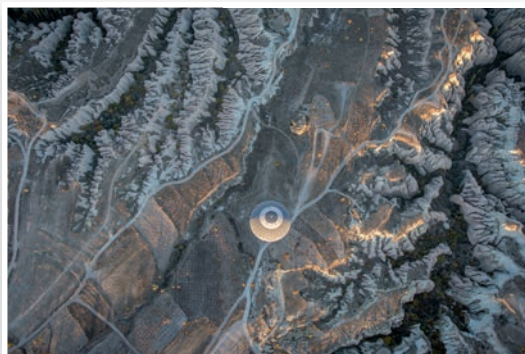Adam Smalley

Gold
The Loving Gardener
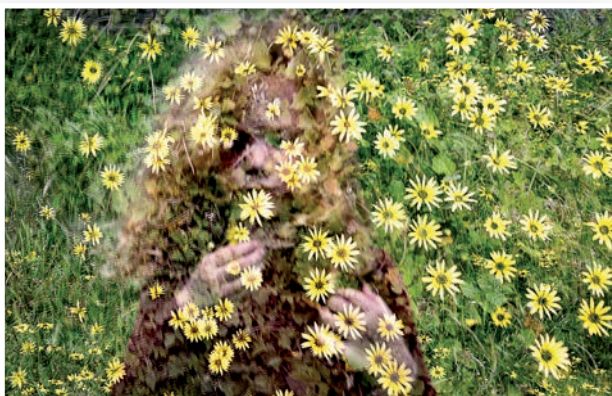Jan Robinson

DIGITAL OPEN

Digital Open : February

Silver
Round The Barrel
Marlene Bishop

Silver
Buzzy Busy Bee
Christine Chester

Silver
Floating At Sunrise
Jane Fraser

Silver
Flower Girl
Michael Lewis

Silver
The Blue Bench
Steve Barnes

Silver
Still Standing
Yuri Grinbergs

Silver
Melbourne Morning Mood
Lawrie Beilin

DIGITAL OPEN

Club Competition Nights

Digital Open

February

Silver
Tomato Lake Darter
Nadine Henley

Silver
On The Edge
Carol Zaugg

Silver
Defiance Amnesty
Matt Landy

Silver
Bleeding Earth
Helen Rowbottam

Silver
Game Over
Steve Barnes
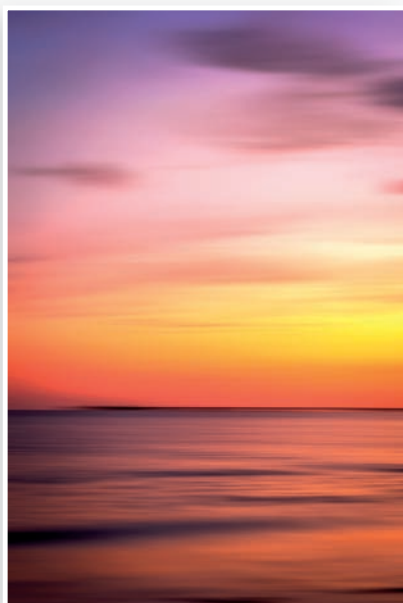

Silver
Balanced
Helena Kristel

Silver
Flowing Creek
Penny Kirkland-Smith

Club Competition Nights

Print Subject February

Gold
DR3
Adam Smalley

Silver
Busselton Blur
Alison Thorburn

Gold
Witch Craft
Pat Halloran

Silver
Water Warrior
Lawrie Beilin

Print Open

February

Gold
Vintage Golfer
Adam Smalley

Gold
Amina
Pat Halloran

Gold
Foreboding
Alison Thornburn

Silver
Stop Sign
Jeff Spickett
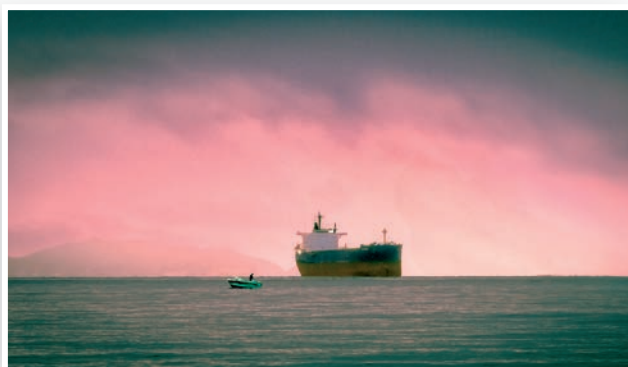
Silver
Big Fish, Small Fish
Lawrie Beilin

Digital
Results

Results of Monthly
Competition 14 February

SUBJECT		
Gold	*Catch the Wind*	Mary Outh-Aut
	Slam dunk	Adam Smalley
	Ferris Wheel Ride	Jan Robinson
Silver	*Boranup Blur*	Alison Thorburn
	Burn Out	Yuri Grinbergs
	Cold Morning	Jane Fraser
	Bombie	Carol Zaugg
	Hold On Tight	Marlene Bishop
	Getting The Kick In	Penny Kirkland-Smith
	Honeyeater Takeoff	Steve Barnes
	Invasion Day Amnesty	Matt Landy
	Smashed	Stuart Bridge
	The Takedown	Ben Clark
	Uluru Camel Cup	Helen Rowbottam
	Whirling Dervishes	Helena Kristel
	Runner	Michael Lewis
Bronze	*And They're Racing!*	Andrew Outh-Aut
	Banshee	Patrick Halloran
	Black Car	Phil Burrows
	Fishing For Breakfast	Christine Chester
	Homing In	Lawrie Beilin
	Sailing By	Jeff Spickett
	Swans Taking Off	Nadine Henley

OPEN		
Gold	*Renee In Blue*	Patrick Halloran
	Tidal Range	Julie Hillin
	The Loving Gardener	Jan Robinson
	Simply Red	Adam Smalley
Silver	*Buzzy Busy Bee*	Christine Chester
	Defiance Amnesty	Matt Landy
	Bleeding Earth	Helen Rowbottam
	Floating At Sunrise	Jane Fraser
	Flower Girl	Michael Lewis
	Flowing Creek	Penny Kirkland-Smith
	Game Over	Steve Barnes
	Melbourne Morning Mood	Lawrie Beilin
	On The Edge	Carol Zaugg
	Round The Barrel	Marlene Bishop
	Still Standing	Yuri Grinbergs
	The Blue Bench	Steve Barnes
	Balanced	Helena Kristel
	Tomato Lake Darter	Nadine Henley
Bronze	*Golden Masts*	Andrew Outh-Aut
	After The Storm	Helen Newnham
	Bathing Beauty	Alison Thorburn
	Fishing For Breakfast	Christine Chester
	Below The Cross	Phil Burrows
	Breakfast	Mary Outh-Aut
	Dragons Dragonfly Breakfast	Ben Clark

RESULTS

Print
Results

SUBJECT		
Gold	*Witch Craft*	Pat Halloran
	DR3	Adam Smalley
Silver	*Busselton Blur*	Alison Thorburn
	Red Racer	Helen Rowbutton
	Water Warrior	Lawrie Beilin
Bronze	*Cyclo*	Lisa Cesari
	Dancing	Jeff Spickett
	Winter Birds	Michael Lewis
	Silver Streak	Stuart Bridge

OPEN		
Gold	*Vintage Golfer*	Adam Smalley
	Foreboding	Alison Thornburn
	Amina	Pat Halloran
Silver	*Stop Sign*	Jeff Spickett
	Reflection Bungle Bingle	Helen Rowbutton
	Bus Stop	Lisa Cesari
	Big Fish, Small Fish	Lawrie Beilin
Bronze	*Blue Swimmer*	Stuart Bridge
	Tea Harvest	Michael Lewis

The Year Society Presents

2023 York Photographic Awards
1-10 April 2023
Sandalwood Yards, Avon Tce.York
Optional theme
Avon River Alive
"Bilya Dordak"
Entries open February 1st 2023
Close March 12th 2023
Minor theme for Digitally delivered images only
Birds in Flight
Check our Terms & Conditions of Entry for Details
Enter online at www.theyorksociety.com.au

2023 Competition
Leaderboard

Scores to February 2023

SUBJECT DIGITAL	
Adam Smalley	5
Mary Outh-Aut	5
Jan Robinson	5
Ben Clark	3
Steve Barnes	3
Stuart Bridge	3
Yuri Grinbergs	3
Jane Fraser	3
Helen Rowbottam	3
Penny K. Smith	3
Carol Zaugg	3
Matt Landy	3
Alison Thorburn	3
Marlene Bishop	3
Helena Kristel	3

OPEN DIGITAL	
Julie Hillin	5
Adam Smalley	5
Jan Robinson	5
Pat Halloran	5
Christine Chester	3
Jane Fraser	3
Stuart Bridge	3
Matt Landy	3
Marlene Bishop	3
Nadine Henley	3
Yuri Grinbergs	3
Carol Zaugg	3
Helen Rowbottam	3
Steve Barnes	3
Lawrie Beilin	3
Jeff Spickett	3
Penny K. Smith	3
Helena Kristel	3

Scores to February 2023

SUBJECT PRINT	
Adam Smalley	5
Pat Halloran	5
Alison Thorburn	3
Helen Rowbottam	3
Lawrie Beilin	3
Jeff Spickett	2
Stuart Bridge	2

OPEN PRINT	
Pat Halloran	5
Adam Smalley	5
Jeff Spickett	3
Alison Thorburn	3
Helen Rowbottam	3
Lawrie Beilin	3
Stuart Bridge	2

Fremantle Camera Club

2023 Club Subjects

Competition nights are held the third Tuesday of each month. The subjects for the monthly competitions have been set by the Committee and are as follows: Please pay careful attention to the definitions.

MARCH Creative
(Using Light)

The presentation of a subject in a pictorial and/or pleasing manner in which it is not normally observed by the human eye using light as the main medium. Creativity of an image is a dominant consideration in competition, as exhibited by imaginative content and skill, originality of expression, unusual juxtapositions, and uniqueness of vision. The image should surprise the viewer.

APRIL Portrait
(Captured At Night)

A study of a person, ranging from head studies to full length portraits, with or without accessories. Ideally a portrait should show some aspect of the character or personality of the subject.

The subject must be human – sorry animal shots will not be accepted.

MAY Mono (Lines & Curves)

Lines and curves have a significant compositional role that focuses the viewer's attention on some part of the image and influences the interpretation of the image. Lines and curves can also add a sense of movement.

JUNE Still Life

A man-made arrangement of objects. Flowers - google the Dutch masters. The main idea is to create a good composition and the objects used should be compatible with one another.

JULY Architecture
(Shape and Patterns in Colour or Mono)

Architecture can be a building or structure of any type, old or modern, exterior or interior. Any part including windows, doors, roofs, stairways, steeples, towers, domes, etc.

AUGUST Landscape
(Long Exposure - The Grace Munday Landscape Award)

Can include any subject that is treated pictorially, embodying the elements of good design, arrangement or composition, which reflects the personal interpretation of the photographer. Images may be colour or black and white.

SEPTEMBER Travel
(Mobile Phone)

A Photo Travel image expresses the characteristic features or culture of a land as they are found naturally. Close up pictures of people or objects must include features that provide information about the location.

OCTOBER Open
(Caught in the Act)

An image showing a featured subject doing something surreptitiously. It may be spontaneous or contrived but will obviously fare better if it looks natural.

NOVEMBER Colour
(Triptych)

A triptych is a presentation made up of three (and only three) distinctly separated photographic images displayed on a common background, that has to be a series that tells a story.

2023 SUBJECTS

Competition Rules

See the club website for the full competition rules and responsibilities. In summary:
All financial members of the club are eligible to enter monthly competitions to a maximum of one entry in each of the four competitions (print and digital sections, comprising open and set subject, in either colour or monochrome). All images must be the original photographic work of the member, but may be digitally enhanced.
When entering the next competition remember that Gold and Silver award images may not be re-submitted in either digital or print format at another monthly competition. Similarly, images that come very close to resembling a previous Gold or Silver award entry are ineligible for entry in any section. Bronze and other entries may be converted to a higher standard based upon the judge's comments and only re-submitted in one subsequent competition.

Digital Images: Maximum digital image size is 1920(width) x 1080(height) pixels. A different ratio may be applied to the digital image (e.g. square or 'letterbox'), provided the maximum sizes are not exceeded. There is no limit on resolution.
Each digital image must be submitted as a JPEG file (*.jpg) and in sRGB profile and must have the following file title format: Digital Image Title_Open / Subject_Competitor Number.jpg e.g. Snowflakes_Open / Subject_151.jpg. Digital images are to be submitted to the Digital Images Coordinator by emailing them to fremantlecameraclub@gmail.com by 12 noon on the Sunday nine days prior to competition night.

Prints: Maximum print size is 40 x 50cms, including matt and backing. There is no minimum size. Maximum thickness of entry is 5mm, including print, matt and backing. Any print that does not fit within these maximum sizes may not be accepted for competition. Prints may be produced either commercially (i.e. a printing service) or by the member. Print entries must be properly secured to an appropriate backing of either cardboard or foam core. Members must not submit prints that may potentially damage other entries when packed or during transport.
Each print must be labelled with the following format: Image Title; Open / Subject; **and Competitor Name and number (ie not just number)** e.g. Raindrops; Open / Subject; John Smith 203, on the reverse side of the print in the top left hand corner of the mount board. This makes it easier to return prints.
Prints must be delivered to the Print Competition table at Club meetings no later than 7:15pm. The prints are to be placed facedown in the relevant competition area ie Subject or Open.

Points will be allocated in the monthly competition on the following basis:

a.	Gold	5 points;
b.	Silver	3 points;
c.	Bronze	2 points; and
d.	Non-winning entry	1 point

Fremantle Camera Club 2022

Committee
Members

Pat Halloran
President and
Competition Director

Matt Landy
Secretary

Marlene Bishop
Education Officer

Stuart Bridge
Treasurer

Adam Smalley
Freographic Editor /
Communications

Dave Lester
Committee Member

Jane Fraser
Committee Member

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