This Month

Train Study:

A picture of one or more trains, or of appropriate scenes taken near the permanent way of a railway.

Bullet Train **Adam Smalley**

President's Report

Welcome to Freographic June 2021 issue

Colds and flu and COVID-19 restrictions won't keep us down this winter! The crisp light and subdued colours are glorious for photography and I hope some of you have been able to get out and about in the frosty mornings for some beautiful sunrise images. Most mornings I take the dog for a walk at 6.30 and too often I wish I had my camera when I see the amazing morning sky, but I'm way too rugged up and cold to stop for long. The winter storms are coming too along with some very snappy cloud formations.

Our June education and competition nights were excellent as usual, and well attended thanks to a solid group of regulars each fortnight. Special thanks and acknowledgement must be given to our tireless committee and other members who turn up without fail to make the evening run smoothly for the rest of us: they set up the equipment for the presentations, put out chairs, lighting, supper and then put it all away (although I hope by now everyone knows at least to help put the chairs away!). We wouldn't be a club without them that's for sure.

Stay well and safe and see you in July.

Jane Fraser
President

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

Perth's Biggest Ticket is Back and so is the Photographic Competition!

The Perth Royal Show Perth National Photographic Exhibition is the most prestigious industry competition held in WA.

The team at the Royal Agricultural Society of WA is pleased to announce that Perth's Biggest Ticket, the 2021 Perth Royal Show is back and so is the prestigious Photographic Competition!
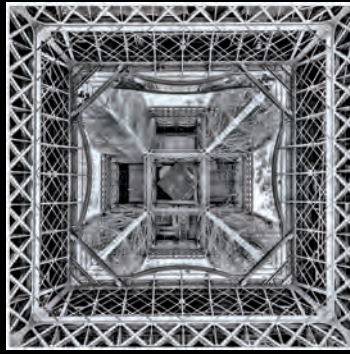
The 2021 Photographic is now open for entries, but closes on Friday July 23, 2021, 4.30pm so be sure to be quick and enter now.

Images can be entered in one of six (6) classes.

1. Youth

2. Open Colour

3. Nature

4. Australian Rural Life

5. Creative / Altered Reality

6. Monochrome

For details see:

https://perthroyalshow.com.au/competitions/competition-entries/photography/

Upcoming Education Night July 6th

Liz Barker

Our speaker for July will be Liz Barker.

**Liz is a Perth Photographer interested in Urban Spaces, Architecture, Landscapes Long Exposure and more.**

A recent stint in Quarantine led to an interesting photographic project called Room 806 – 14 Days in Quarantine
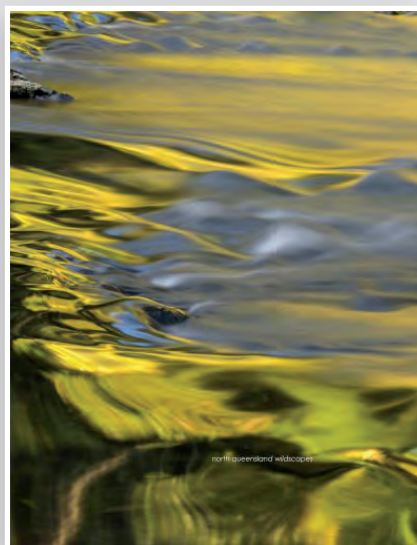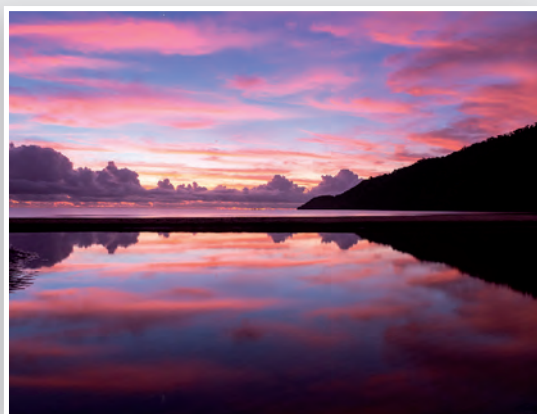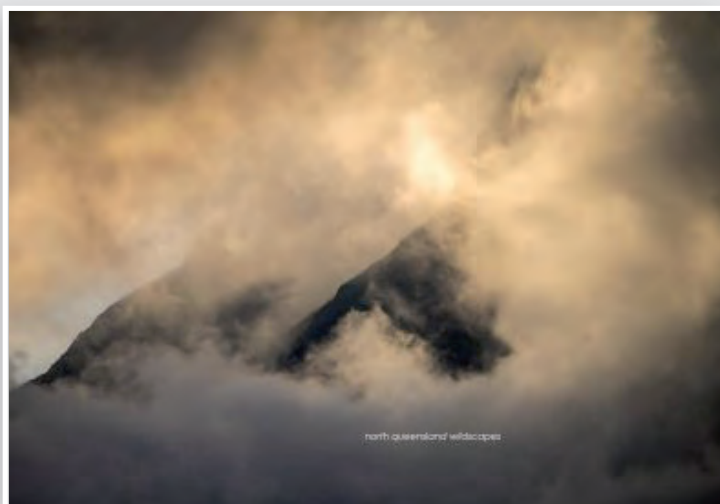
Her list of awards includes, Second Place award in AIPP Silver Linings.

Winner, Australian Photography Magazine Mono awards, 2018 Golden Shopping Trolley Awards, 2018 Perth Astrofest Awards.

Have a look at Liz's great work on her website below.

https://lizbarkerphotography.com/
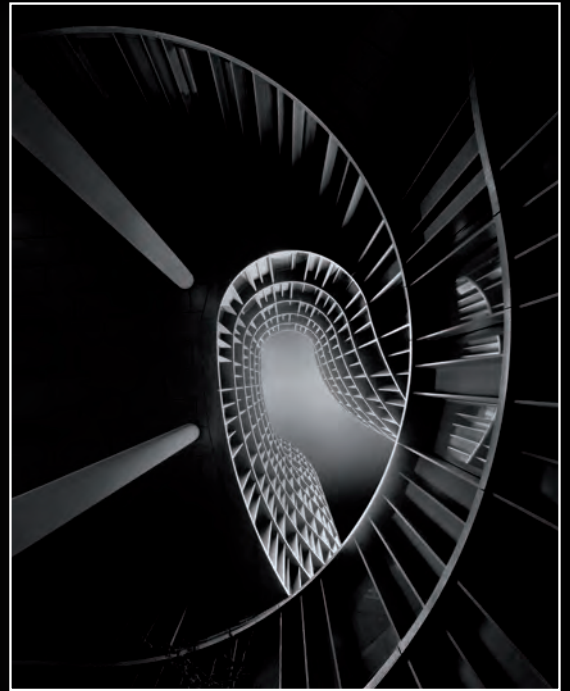
Education Report
Paul Curtis

Our June Education Night's zoom presenter was Paul Curtis form Far North Queensland.

This was Paul's first zoom talk and we thank him for an excellent insight into his world of photography.

Paul is a passionate wilderness landscape photographer. He can trek for days to get to one spot in the wilderness to capture that great shot.

He has often camped in remote areas to attain a photo. More recently he enjoys walking along streams to capture a shot.

Lawn Hill in Queensland is one of his favourite places to photograph.

We were presented with an amazing array of photos from his collection. From abstracts, reflections, water patterns, trees, drone shots and many more.

Paul carries a variable neutral density filter which he also uses as a polaroid filter.

When he is in a setting, he tries to take photos of all angles of the area, rather than many phots of just one specific area. This gives many interpretations of a photo.

Paul was very honest and entertaining, he gave us a wonderful insight into his love of the wilderness.

If anyone from the club find themselves in Cairns, Paul has said he would be happy to assist

them to find their way around for a good discount on one of his many tours. I know that I look forward to taking one of his tours.

He has lived in Kuranda in Far North Queensland for over 40 years and his knowledge of the area is extensive.

Marlene Bishop
Education Officer

www.nqwildscapes.com

https://www.facebook.com/pages/North-Queensland-Wildscapes-Phototours-with-Paul-Curtis/398026747010348

PrintWest 2021

Printwest 2021 - final selection of 15 colour and 15 mono images chosen by the judges (your committee) to represent Fremantle Camera Club in this year's PrintWest 2021 club competition. Thanks to everyone who entered.

Colour

Distinguished Gentleman
Adam Smalley

The King Lives
Adam Smalley

On the Wing
Jan Robinson
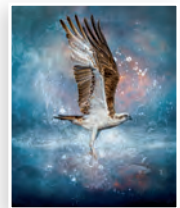
Ospray Drive
Jan Robinson

Morning break
Jason Eagle

Morning swim
Jason Eagle

Pantheon
Jeff Spickett

To the Door
Jeff Spickett
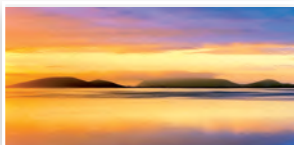
Morning Glory
Lawrie Beilin

Bitter Ending
Lawrie Beilin

Annapuna Nepal
Matt Landy

Cobbler Kathmandu
Matt Landy

The High Priestess
Pat Halloran

Brianna Saute'
Pat Halloran
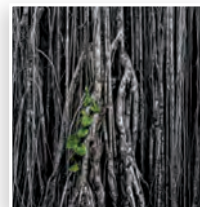
A Touch of Life
Marlene Bishop

Mono

Majestic
Adam Smalley

Tempodrom
Adam Smalley

Bridled Tern Discussion
Christine Chester
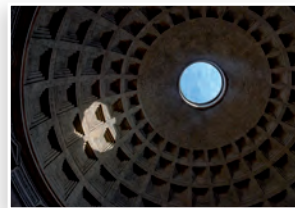

In Flight
Christine Chester

Luna Park & Harbour Bridge
Helena Kristel

Mermaids in the City
Jan Robinson

Soaring on the WInd
Jan Robinson

The Flow
Jason Eagle

Angles
Jeff Spickett

Audience awaits
Jeff Spickett

ZigZag
Lawrie Beilin

Down and out in Sydney
Matt Landy

Thief in the night
Matt Landy

Entente' My Friend
Pat Halloran

Snow White
Pat Halloran

MONO SELECTION

FCC EXTRAS

We will try to add some extra information to each newsletter. If anyone has any extras, they would like to share please email
Marlene at marleneab@iinet.net.au or Adam at asmalle@iinet.net.au
This can be an event, podcast, website, workshop or anything that might benefit our photography world.

PODCASTS

Home - Gina Milicia Melbourne Sydney Lifestyle Celebrity photography
https://www.ginamilicia.com/

PODCASTS | Lightminded
https://www.lightminded.com.au/podcast

The Art of Photography With Stanley Aryanto (thewickedhunt.com)
https://podcast.thewickedhunt.com/

ONLINE WORKSHOPS

Eventbrite have a range of workshops online or physical

Nikon Life have been doing a series of zoom sessions, which are very interesting even if you aren't with Nikon.

WEBSITES

https://www.ginamilicia.com/

https://www.easywayphotography.com.au/

Port Hedland Photo Workshop

Photo by Stuart Bell

Join Midland Camera House, **TAMRON, DJI** and **SIGMA** on a weekend photo workshop in this uncelebrated but magnificently picturesque part of the world. Port Hedland and surrounding areas, located in the Pilbara coastal region will provide us with incredible scenery to explore and we guarantee that amazing photographic opportunities will present themselves. With photo editing workshops, multiple location shoots utilising a wide range of world class lenses and a DJI drone demonstration, you've got what will add up to be a workshop weekend that should not be missed.

Saturday will consist of a busy itinerary with photo shoots starting at dawn and extending through to a late night astro shoot. During the following day representatives will be showcasing major photographic brands such as Sigma, Tamron, DJI, Think Tank, Peak Design, Hoya and more in a Sunday morning expo, while well known landscape photographer Nathan Dobbie will run through the basics of landscape editing using Lightroom.

Book Your Spot - Save The Date

Friday 6th August 2021 - Sunday 8th August 2021

$50 per person*

To book or for more information please call Anthoula or Russell at Midland Camera House on 9250 1635
Email inquires to be directed to anthoula@midlandcamerahouse.com.au

Bookings can be made up until the 30th June 2021.

Brought to you by:

OKKO   thinkTANK   3 Legged Thing   peak design   TAMRON
HEDLAND CAMERA CLUB
SIGMA   HOYA   DJI   SanDisk   Town of Port Hedland   PORTHAVEN PORT HEDLAND

*Transport, meals and accomodation costs are not included.
*A vehicle will be required as numerous locations will need to be attended.
*Accommodation has been pre-arranged with Port Haven Village, please contact Midland Camera House on 92501635 to confirm.
*Accommodation must be booked by 30th June 2021.
*This event is subject to compliance with all Government mandated COVID restrictions

High-Level Principles for Fine-art Processing

by Joel Tjintjelaar
https://www.bwvision.com/high-level-principles-for-fine-art-processing/
Apr 29, 2021
B&W RECOMMENDED

In this new blog post, I'm focusing on the Why instead of just the How of fine-art post-processing by presenting a few high-level principles that form the basis of a structured method of processing to create images that are visually effective and aesthetic. Principles that are software independent but also independent of your preference for colour or B&W processing. To make it more practical, I'm providing examples of how to do this – the practical, technical execution – for every principle.

INTRODUCTION

There's an enormous amount of information available on the Internet on how to process images to B&W, or colour for that matter, in fine-art style. Most of the time all those tutorials go into a lot of technical or otherwise very specific detail. Furthermore, how you process your images, is almost always very dependent on the tools you use: Photoshop, Lightroom, Topaz, Skylum, plugins, etc., there's so much to choose from. Let's not forget our own B&W Artisan Pro X software

Gehry Buildings Dusseldorf Germany 2021 (c) Joel Tjintjelaar

even though our software is method-driven and not feature-driven like all other software. A little more on that and how it relates to 'higher-level principles for fine-art editing', further down this post.

The How – the technique – and features, are so prominently

and abundantly described that it's easy to lose sight of what it really is about, and what the process is (and there should be a process) and what we are actually aiming for when processing images to something in fine-art style or any other style for that matter. The Why – the methodology – and logical steps

in a process are often missing while they are essential to better understand and perhaps improve on the How. This article focuses on the Why, while also giving recommendations for the How, in such a way that it is largely software-independent and practical.

A FEW THOUGHTS ON FINE ART

You could even add to the complexity and confusion of the topic, by stating that we should establish first what fine art is. This post isn't the place for that type of abstract and elaborate discussion. I've discussed that in several older blog posts on this website (here, here, and here for example) and I've just finished a new more concise article on what (fine) art is that will be posted soon (will insert link here when it's posted *Update May 26, 2021: link to new post). But for the sake of some transparency and practicality of this post, let me be more specific by saying that when I talk about processing in fine art style, I mean to say the following:

A style of processing in which we deliberately deviate from what was there in real life and what was recorded on your sensor (or film), to express and amplify a personal vision to establish a personal visual style, that could only be achieved by additional processing.

A visual style that is not only aesthetic but also effective as a result of the aesthetic criteria we've chosen to support our artistic intentions and messages through the images we create.

Even more simplified: anything that is not straight-out-of-camera and is aesthetic and effective.

So, effective and aesthetic by way of post-processing.

Beauty is in the eye of the beholder as the saying goes, but throughout the history of photography and of the visual arts in general some concepts and high-level principles have been developed and have been proven to be effective and that should serve as guidelines for creating aesthetic and effective images. I would go as far as to say that an effective image is also aesthetic and vice versa.

Let's try and break down what those high-level principles are, derived from my own personal experience which in turn is derived from, and inspired by, many great images and findings from the past and present in visual arts in general, and not just photography. Because, I believe strongly that in order to create images that can be considered authentic, meaningful, and aesthetic, we need to be visually articulate and literate. And for that, we need to study the masters of all visual expressions.

In this analysis, I'm going to leave the meaning of images, or the artistic intention and message aside. I'm also going to leave out compositional principles like rules of thirds, golden ratio, leading lines. Those are important elements that come before post-processing the images and are out of scope for this article on post-processing.

HIGH-LEVEL PRINCIPLES FOR CREATING AESTHETIC AND EFFECTIVE IMAGES

1. **Selective (tonal) contrast:** The eyes are always drawn to the element with the highest tonal contrast and brightest light: the Figure

2. **The darkest tones** are always in planes and objects closest to the observer: in and around the Figure

3. **The lowest contrasts** (tonal/dimensional/colour contrasts) are always in planes and objects farthest away from the observer and have therefore fewer details: usually in the Ground.

4. **The highest contrasts** are always in objects/planes closest to the observer and therefore have the highest details: usually in/directly around the Figure

5. **Dimensional depth perception by Creating Presence**: a sense of perception of dimensional depth that is created by subtle transitions from dark to light and vice versa and defining edges.

6. **Contrasting (depth) dimensionalities** to enhance depth and isolate the most important elements we can use more than just tonal contrast (see 1 through 4), there's also dimensional contrast: in the Figure alone or in Figure (more/less) and Ground (less/more) E.g. a 3-dimensional object (Figure) against a 2-dimensional sky (Ground) increases the contrast between figure and ground and therefore the effectivity of the image.

7. **Contrasting colours vs analogous colours** or neutral colours (for colour processing, will be discussed in future articles

Below are a few examples of two of the described principles. *Photo 1 with the Erasmus Bridge: [1] Selective (tonal) contrast to draw the eye and [5] Creating Dimensional Depth. Photo 2 with the tree: [1] Selective (tonal) contrast to draw the eye, [5] Creating Dimensional Depth and [6] Contrasting Depth Dimensionalities*

SELECTIVE CONTRAST TO EMPHASIZE SHAPES (FIGURE) AND DRAW THE EYE TO THE FIGURE

Tree 2019

COLOR - SOOC

B&W NEUTRAL CONVERSION

B&W CREATING DEPTH ADJ. + DIMENSIONAL CONTRAST

FREO EXTRAS

A FEW EXPLANATORY NOTES

Before we apply those principles to an image we need to take note of a few basic concepts in image-making and add some explanation to the mentioned principles

Determining Figure and Ground

Perhaps the highest level of image analysis is to break down an image into 2 simple elements: the figure and the ground. A principle, very well described by author Mark Getlein in his book Living with Art. It comes down to establishing what your most important object is, the figure, and your supporting background, the ground. The ground can be anything that is not your figure. A foreground can be ground, and so can a sky or any other type of background. If you want to know more, I've also written about it in this post.

Figure isolation and effectively drawing the eye

So what to do after you've determined your figure and ground? To effectively draw the eye in, the figure and the area of the ground that intersects closely with the figure should have the highest contrast and the brightest light, and the most details. Ideally, everything else should be lower in contrast and darker to effectively draw the eye in. Ideally, which doesn't mean, always. If you understand this concept then you could play with 'tension' in other parts of the image and break this rule. Or perhaps there is more than 1 figure in your image. Let's stick with the simplest version of just 1 figure and ground.

You will find that even though you know exactly what your figure and ground are and had that in mind when taking the shot in the field, the amount and distribution of contrast and highlights and shadows aren't as they should be to be effective. In that case, this will need to be corrected in post-production. And to do that effectively with the most control you will need to isolate the figure from its ground. And here's where masking comes in. At the very least you need to at least have a hard mask from the figure and from the ground. Those two masks are called critical masks. From there, internal masks can be derived that are especially needed when you have geometric or manmade objects. And they are almost always a hard mask as they need to isolate a figure from its ground, not a soft or luminosity mask. Luminosity masks isolate light, not a figure unless the distribution of light intensities coincides exactly with the figure and ground, which is usually not the case.

Masking and, often completely neglected, good mask analysis is a separate set of Photoshop and in-the-field skills that, if done the right way, requires more than just learning a Photoshop technique or trick. I have explained everything on masking and the correct methods, analysis, and workflow in my 5-hour Advanced Masking video, and is too elaborate to cover here. I have also written a blog post called Photoshop Masks and Selections Guide that you may use as a starting point.

APPLYING THE HIGH-LEVEL PRINCIPLES TO IMAGES

Now we have described and explained the high-level principles, how can we put this into practice in post-processing, independent of what processing technique or software we use? For that, I have created a sequence of steps presented below.

Note that all steps after step 2 are grouped in Figure and Ground steps, and I start with the Ground first, but this is just a personal preference. If you prefer to start with the Figure, you should. Also, note that steps 3 to 10 can be repeated as many times as needed. There's a special place for step 10 in my personal workflow as that is a step, I would insert frequently after every step after step 2.

PRACTICAL STEP SEQUENCE – A GUIDE

1. **Determine figure(s) and ground(s)**. See my post on how to do this.

2. **Isolate Figure from Ground by creating critical masks (hard masks)**. You can skip this step but then you have less control over the contrast, the light intensity, and the depth perception in both figure and ground. Processing becomes more difficult and less accurate. At the same time, the Figure can be broken down into separate planes with derived masks. Especially geometric objects in which the separate planes are bordered by edges always need separately derived masks.

3. Lower contrast in Ground.
Then darken if your Ground should be darker and low-key or lighten if it should be lighter and high-key. But lowering the contrast first is essential before darkening or lightening, else you end up with higher contrast in the ground no matter if it's lightened or darkened. This is a step most people forget.

4. Darken or lighten the ground – see step 3.

5. Lower contrast in Figure selectively. Same principle as in lowering the contrast in Ground. The idea is that by lowering the contrast first, it is easier to see what needs to be lighter/darker/less or more contrasty. Also, it will be easier to control the tonality and contrasts.

6. Darken or lighten Figure depending on how the light should fall. Essentially the same as in step 3 for the Ground but now more selectively

7. Increase contrast in and around the Figure

8. Bring back details in Figure selectively – often using hard masks with intersected luminosity masks in isolated areas.

9. Bring back some details in the Ground selectively and more subtly than the details in the Figure. The goal is to add points of interest to accentuate a leading line for example. Or to enhance mood by accentuating clouds. There are several reasons why you would want to do this

after removing the contrast but always keep in mind that it should be subsidiary to the figure in terms of contrast and light intensity. Use of luminosity masks with intersected hard masks in isolated areas.

10. Create depth per plane using subtle gradual transitions from dark to light and vice versa per plane in Figure and in Ground. Often I would do this step after every step after step 2
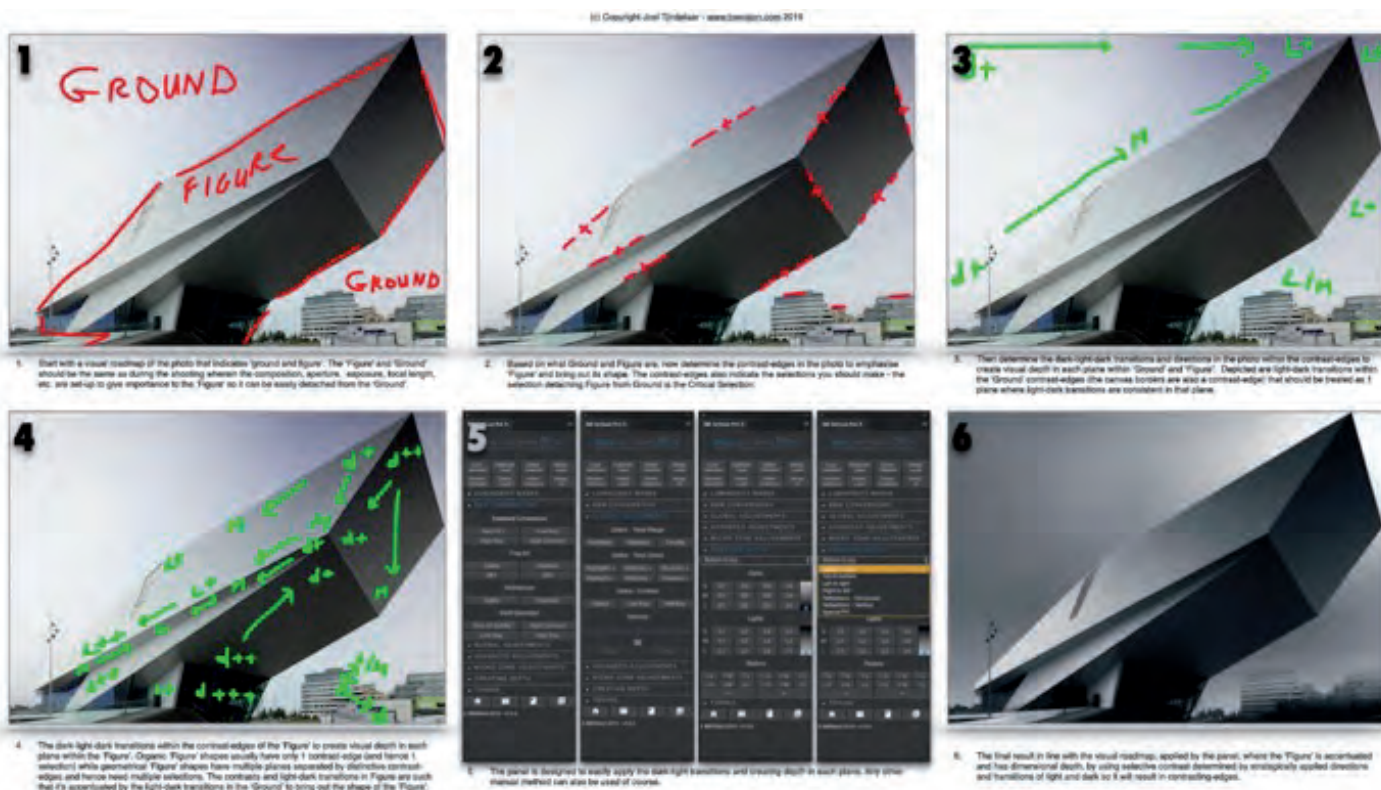
An example with image analysis and the principles applied as 'visualization notes'.

OVERVIEW OF RECOMMENDED TECHNIQUES FOR APPLYING THE HIGH-LEVEL PRINCIPLES

All steps are completely independent of the software or techniques you prefer to use. Having said this, isolating Figure from Ground (the creation of the critical mask) can only be done with the highest degree of accuracy and the highest chance of success with Photoshop. And to some extent this also applies to the other steps after step 2: the highest accuracy and the subtlest of any of the adjustments per step can be achieved in Photoshop and to a lesser extent in other software.

RECOMMENDED TECHNIQUES			
STEP	More Recommended	Recommended	Less Recommended
1. Determine Figure and Ground	Visually during editing and determining in the field.	Visually during editing	-
2. Isolate Figure from Ground (critical masking) and derive masks	Multi Channel Masking - see description above	Pen tool	Traditional channel masking/lasso tool/ color based, etc.
3. Lower Contrast in Ground	Selective Curves by using hard masks	-	Dodge/Burn
4. Darken or Lighten Ground	Selective Overlay and normal darkening/lightening with gradients/brush + hard masks	Selective Curves using hard masks	Dodge/Burn
5. Lower Contrast in Figure	Selective Curves using hard masks	-	Dodge/Burn
6. Darken or Lighten Figure	Selective Overlay and normal darkening/lightening with gradients/brush + hard masks	Selective Curves using hard masks	Dodge/Burn
7. Increase contrast in/ around Figure	Selective overlay darkening/ lightening with gradients/ brush + hard masks	Selective Curves using hard masks	Dodge/Burn
8. Bring back details in Figure	Selective overlay darkening/ lightening with gradients/ brush in isolated areas using hard masks + luminosity masks	Selective Curves in isolated tonal zones using hard masks + luminosity masks	Dodge/Burn in isolated tonal zones
9. Bring back details in Ground	Selective overlay darkening/ lightening with gradients/ brush in isolated areas using hard masks + luminosity masks	Selective Curves in isolated tonal zones by using hard masks + luminosity masks	Selective Dodge/Burn in isolated tonal zones
10. Create Depth per plane	Selective Gradient tools with overlay/normal darkening/ lightening with hard masks per plane	Manual (PS) Gradient tools with hard masks per plane	Dodge/Burn

FREO EXTRAS

IFS

Images · **Frames** · **Signs**

Fremantle Members $10 Print Special

Jason Eagle at IFS is offering FCC members a special print offer! Any Fine art paper print for competition image dimensions $10. Print with black/white matt board border $18.

For Printing, the fine art papers he has on hand are:

Fine Art Print Papers Readily Available:

Ilford Galerie Prestige Smooth Pearl - 310gsm

Ilford Galerie Crystal Gloss - 290gsm

Ilford Galerie Textured Cotton Rag - 310gsm

Ilford Galerie Smooth Cotton Rag - 310gsm

Gamut Canvas Bright White Poly Cotton Matte - 380gsm

Please note FCC members also get 20% discount on any other service, e.g Frames, canvas prints etc.
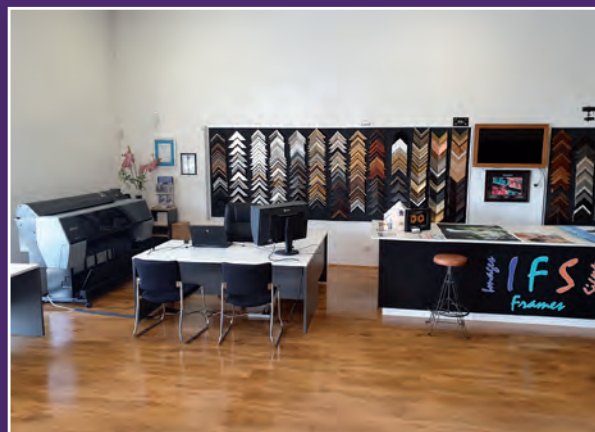
m: 0480 112 179

p: Shop 6, 676 Beeliar Drive, Success, WA, 6164

w: www.imagesframessigns.com.au

e: info@imagesframessigns.com.au

Associate – Australian Photographic Society AIPP Emerging member

Custom Picture Framing
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- Over 950 frames available to choose from in store.
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Whether its a fine art painting, family photo or your childs first drawing, we can help transform your pictures into a work of art that's ready to be hung on your wall. At IFS Images Frames Signs, you can get inspired and get creative with your framing, the only limit is your imagination! We can help you create something special, offering our expert design advise and years of framing experience.

Images Frames Signs
Custom Framing, Fine Art Printing, Canvas Stretching

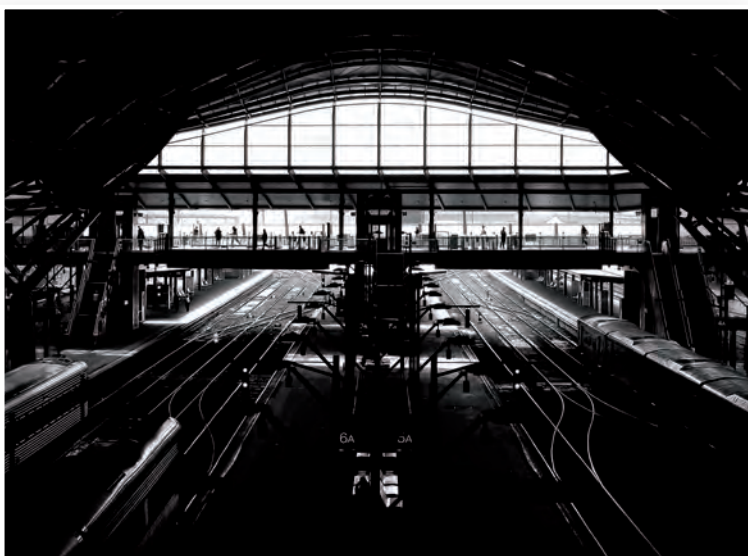# Club Competition Nights

This Months Subject:

Train Study

A picture of one or more trains, or of appropriate scenes taken near the permanent way of a railway. Model trains are excluded.

Judge: Colin White

Silver
Bullet Train
Adam Smalley

Silver
Southern Cross
Ben Clark

Silver
Locomotion
Jason Eagle

Digital Open

Silver
Balancing act
Ben Clark

Silver
Great Egret on the River
Christine Chester

Silver
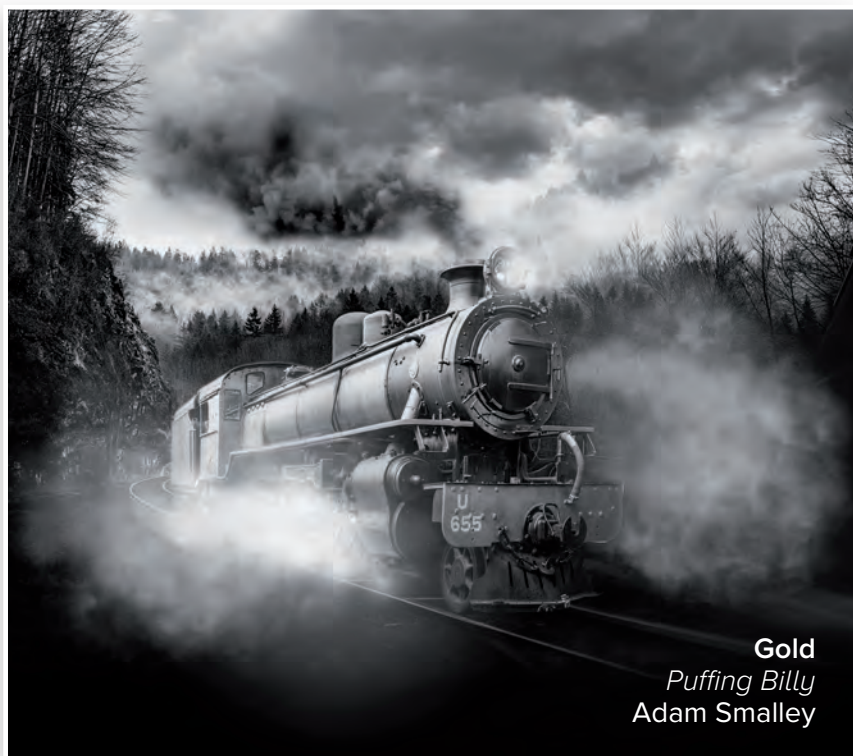*Greens Pool*
Jason Eagle

Silver
Koala Bare Tree
Rhonda McInnes

Print Subject

Gold
Puffing Billy
Adam Smalley

Silver
Family Outing
Lawrie Beilin

Silver
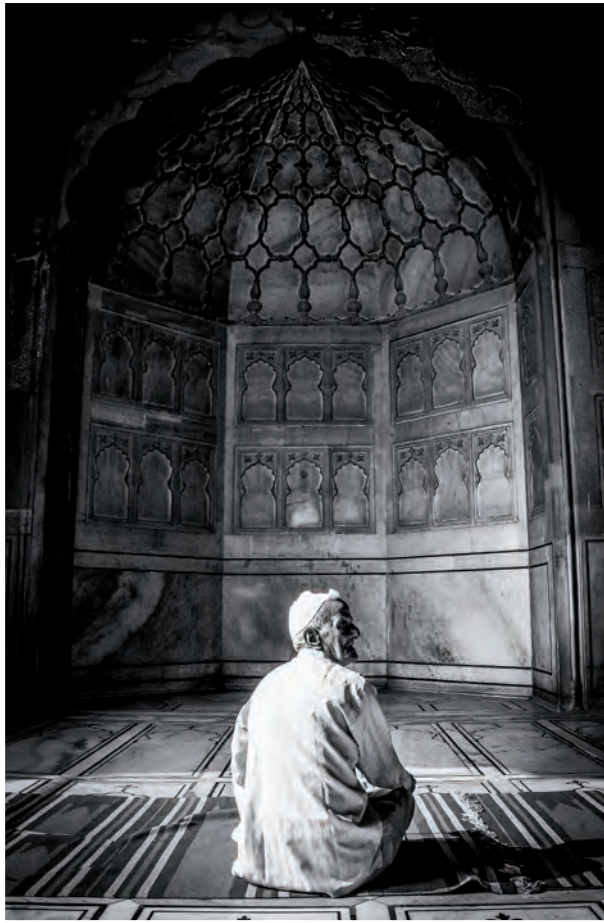*Greenmount Steam Train*
Liz Smith

Print
Open

Gold
Miss Saigon
Adam Smalley

Silver
Pinky's
Liz Smith

Print
Open

Silver
Bombay Mosque
Matt Landy

Silver
Power
Steve Crocker

Digital
Results

SUBJECT		
Silver	*Bullet Train*	Adam Smalley
	Locomotion	Jason Eagle
	Southern Cross	Ben Clark
Bronze	*Full Steam Ahead*	Jan Robinson
	It Takes Three	Penny K. Smith
	K.L.MONORAIL	Phil Burrows
	Darjeeling Express	Matt Landy
	Leaving on a Jet Train	Coral Jenkins

OPEN		
Silver	*Great Egret on the River*	Christine Chester
	Koala Bare Tree	Rhonda McInnes
	Balancing act	Ben Clark
	Greens Pool	Jason Eagle
Bronze	*Siena at Blue Hour*	Helena Kristel
	Perpare for Landing	Jan Robinson
	One flag NYC	Jane Fraser
	GERMAN RACER	Phil Burrow
	Pattern	Steve Crocker
	Mundaring Weir	Pat Halloran
	Upside down bee-eater	Nadine Henley
	Old Farm House	Yuri Grinbergs

Scores to June 2021

SUBJECT DIGITAL	
Jason Eagle	17
Adam Smalley	16
Ben Clark	14
Deb Faulder	13
Jane Fraser	11
Pat Halloran	10
Jan Robinson	9
Marlene Bishop	8
Jeff Spickett	8
Liz Smith	8
David Carter	8
Helena Kristel	8
Christine Chester	8

OPEN DIGITAL	
Ben Clark	16
Pat Halloran	15
Jan Robinson	14
Christine Chester	14
Deb Faulder	14
Alan Park	12
Jason Eagle	12
Adam Smalley	12
Phil Burrows	10
Yuri Grinbergs	9
Marlene Bishop	9
Lawrie Beilin	9

Print Results

SUBJECT		
Gold	*Bullet Train*	Adam Smalley
Silver	*Family Outing*	Lawrie Beilin
	Greenmount Steam Train	Liz Smith
Bronze	*Jungle Train*	Marlene Bishop
	Perth Station with Bike	Nadine Henley
	On the track	Jeff Spickett
	Life on the tracks	Matt Landy
	Hotham Valley Special	Steve Crocker
	Leaving Freo	Coral Jenkins

OPEN		
Gold	*Miss Siagon*	Adam Smalley
Silver	*Bombay Mosque*	Matt Landy
	Power	Steve Crocker
	Pinky's	Liz Smith
Bronze	*Through the Arches*	Jeff Spickett
	Cool Dawn	Lawrie Beilin
	Dancing With The Stars	Pat Halloran
	Autumn Colours	Marlene Bishop
	Sparrow in Flight	Nadine Henley

Scores to June 2021

SUBJECT PRINT	
Adam Smalley	19
Jeff Spickett	13
Pat Halloran	13
Coral Jenkins	11
Lawrie Beilin	11
Marlene Bishop	7
Alan Park	6
Liz Smith	6
Nadine Henley	5
Steve Crocker	5

OPEN PRINT	
Adam Smalley	21
Pat Halloran	15
Jeff Spickett	11
Lawrie Beilin	11
Matt Landy	10
Steve Crocker	8
Nadine Henley	7
Alan Park	6
Coral Jenkins	6
Liz Smith	5
Marlene Bishop	4

Fremantle Camera Club Subjects for 2021

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.

JULY
Against the Light:

Is an image in which the main source of illumination comes from behind the subject as opposed to the front or sides. Such lighting does not preclude the use of other secondary light sources from the camera-side of the subject.

AUGUST
Landscape: (The Grace Munday)

An image of any scape taken at twilight either morning or evening.

SEPTEMBER
Book or Film Title:

Illustrating the title of a published book or commercially released film. It is thought that a well-known title would have more appeal than an obscure one. To assist in the judging, titles would have to be announced.

OCTOBER
Action:

An image depicting a person or people doing something in a non-leisurely manner e.g. sport, an emergency, at play or at work.

NOVEMBER
City at Night:

A scene out-of-doors in a large town or city taken at night. It may consist of illuminations, buildings or people, but there must be evidence to show that the location conforms to the title. A picture of a neon sign with no surrounding detail would not be acceptable.

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

Committee Members

Jane Fraser
President

Pat Halloran
Competition Director and
Digital Image Director

Matt Landy
Secretary

Trevor Hite
Treasurer & Webmaster

Marlene Bishop
Education Officer

Adam Smalley
Freographic Editor /
Communications

Dave Lester
Committee Member

Helena Kristel
Committee Member

SPONSORS

The club's annual competition prizes are generously sponsored by the following companies. Please show them your support by visiting them when you're next looking for equipment or advice.

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Phone:(08) 9328 4405
www.cameraelectronic.com.au

Team Digital
268 Lord Street, Perth WA 6000
Ph: (08) 9328 3377
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Fitzgerald Photo Imaging
350 Fitzgerald St, North Perth WA 6006
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Camera House Fremantle
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