

February Exhibition Summer

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Team Digital

UPCOMING EVENTS

26th Feb	Review of ICM Photoshoot
5th Mar	Exhibition - Nature
12 Mar	Daniel Ward Hartlands - Infrared photography & Camera Conversions
19th Mar	Finding Your Photography Style with Alex Cearns
2nd April	Exhibition - Something Round Judge Alan Carter
16th Apr	Chris Hawkins Smartphone Photography



Camera
Electronic
We love photography

My 365 Photography Project - Glenda Gore

Reflecting on My 365 (+1 for Leap Year) Photography Project

Well, that's a wrap! My 365 (+1 for the leap year) project for 2024 is officially in the books. This marks the third time I've completed this ambitious challenge—first in 2020, then again in 2022, and now here we are. For those unfamiliar, a 365 project means taking one photo every single day for an entire year. Sounds simple enough, right? Just grab your phone and snap away. But for me, it's always been about creating images I'd be proud to display or compile into a photo book. And for the most part, I think I pulled it off!

When a friend asked me to reflect on the experience—how it shaped my photography, whether I'd do it again, and my overall thoughts—it felt like the perfect opportunity to share some insights. So here's a light-hearted look at what I learned during my year behind the lens.

To Photobook or Not to Photobook?

In 2020, I turned my project into a photo book, and it's a cherished keepsake. But 2022 came and went in a blur, and those images are still sitting on a drive somewhere. As for 2024? I'd love to create a book, but there's a small backlog of travel albums waiting for their moment in the sun first. Now that I'm retired, tackling these projects feels more achievable—fingers crossed!

The Daily Decision Dilemma

One of the biggest challenges was choosing just one image per day to represent the project. Some days were particularly fruitful—great birding days or bursts of creative inspiration—making it hard to narrow it down. Over the year, I've amassed a massive catalogue of images, creating a delightful (and slightly overwhelming) backlog for future editing, experimenting, and even exhibition entries. Who says practice doesn't pay off?

Practice Makes... Proficient

It's often said that practice makes perfect, but I'll settle for "proficient." Over the course of the year, I've become much faster at navigating my camera settings. Adjusting ISO, shutter speed, or aperture without taking my eye off the viewfinder was a skill that improved and came particularly handy during bird photography, where every second counts.

Spending so much time in familiar locations, like Bibra Lake, also sharpened my observational skills. I learned the habits of local wildlife, discovered hidden pockets of beauty, and always knew where to find a splendid wren for a quick snap on busy days. It's amazing how revisiting the same place repeatedly can still yield new surprises.



Creativity Sparks in Unexpected Places

Not every day was a birding bonanza or an epic landscape adventure. On quieter days, I wandered through suburbia, explored city corners, and hunted for hidden gems. Often, I'd stumble upon something I wasn't even looking for, and my creativity would kick into high gear. Some of my favourite experimental images were born from these serendipitous moments. And when I came home empty-handed? I'd challenge myself to get creative with post-processing.

Post-Processing: My Secret Weapon

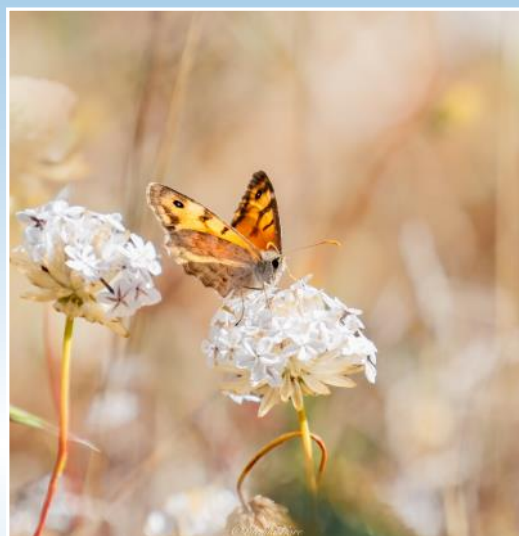
Speaking of post-processing, my editing skills have grown leaps and bounds. Working with editing software almost daily has made me faster, more confident, and more innovative. I've developed macros, discovered new workflows, and found which tools work best for achieving the results I envision. Editing has become just as rewarding as shooting.

Has It Improved My Photography?

In a word: absolutely. But this project has done more than that. It's deepened my connection to the environment, introduced me to new people, and made me more observant of the world around me. It's reminded me that photography isn't just about capturing moments; it's about experiencing them.

So here's to another year of growth, creativity, and connection. Will I tackle another 365 project? Who knows! But for now, I'm savouring the journey and looking forward to what's next. If you've ever considered trying a 365 project, I'd say go for it. You never know what you'll discover—about the world, and about yourself.

Glenda Gore



Acting Exhibition Director's Report February 2025 - Greg Hilton

We had our first exhibition for the year, titled Summer.

Of all the entries, there were 17 Projected Subject, 16 Projected Open, 2 Print Subject and 3 Print Open. Susan Vearncombe had entered a couple of very nice Projected entries, but they had gone into the Print entries by mistake, so they were not shown. Once the automated cutoff time for entries comes into effect, there is no way of changing anything, unfortunately. Hopefully, we will get to see them another time.

Our judge, Pat O'Halloran, was well received by most members. There were a couple of comments from members about the quality of the images when projected, in relation to contrast and saturation. Diederik and also Tony Luha have done a lot of work on calibrating the projector, which is quite a high-end machine. It is just a fact of life that the images projected on a screen are never going to be as good as those on an electronic screen. The judge has already scored the images before arriving at the club, but in future the ED will instruct the judge to not comment negatively on the lack of brightness of an image when projected.

The March exhibition, Nature, is usually a popular one, so I would expect at least a few more print entries for that one. Our judge will be Jan Robinson.

MAT AND FOAM BOARDS

The club buys mat and foam core boards in bulk for purchase by members. These are available in the library and can be purchased by members.

White and black mat boards: \$9 each

Foam core boards (sticky back) \$9 each

Members can pick up anytime and should pay the treasure (George) either in cash or by EFT deposit in to the club account BSB 036 302 Account 288 518. Remember to include your name and the word boards in the annotation. Note that the foam core boards can also be used with either the double sided tape (on the non-stick side) or direct stick mounting methods.

Gold Awards

Projected Subject



The Boys of Summer
by Alan Wallace



Summer Saviours
by Nola Sumner

Silver Awards

Print Subject



Summers Watch
by Glenda Gore

Gold Awards

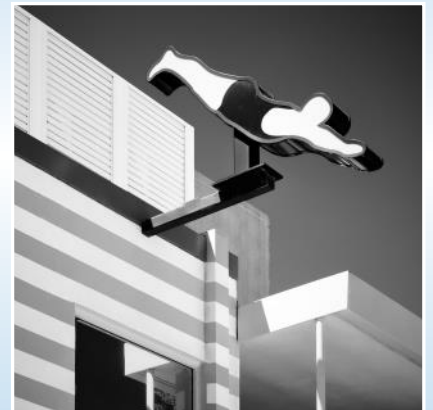
Projected Open



Pretty in Pink
By Keith Lightbody



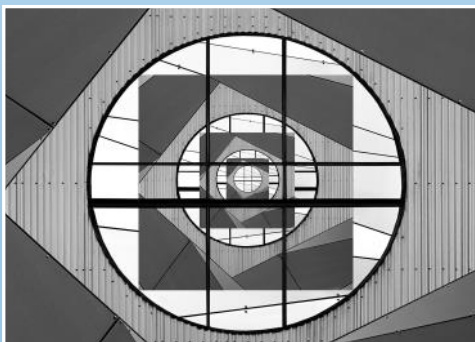
Breaking Out By Ron Borich



The Diver By Alan Wallace

Gold Awards

Print Open



Sheet Steel By Alan Wallace



Burning Earth
By Helen Rowbottom



The Chaos of India By Glenda Gore

President's Report 2024 - Chris Orrell

Let me begin by thanking our committee for managing another full program of activities at WCC in 2024 – Vice President Susan Vearncombe, Secretary Cynthia Ball, Treasurer, George de San Miguel, Exhibition Director (by default) Greg Hilton, Program Director (by default) Jane Speijers, Newsletter Editor Kelly Dawson, Darkroom representative Josh Wells, Librarian Mark Toovey and General committee members Judith Shields and Bob Ball.

Also those members who were not on the committee but contributed in other ways especially our webmaster Andrew Marriott (who managed my email as there was some conflict re forwarding the presidents email to my personal email). They have all been great to work with – hard-working, constructive and helpful.

In 2024 we held 40 weekly meetings including 5 outings, ten exhibitions, 9 talks from our members, and 16 talks from invited speakers (two of these via zoom). It was another full and interesting program organized by Jane.

We held 10 exhibitions over the year and the number of digital images submitted for each exhibition varied from 35 to 52, with print image numbers around 10, a little disappointing as we used to be very strong in our printed images exhibitions. Our last exhibition of the year was run without an official judge, but we managed to judge it in house with lots of work put in by Judith Shields, (she has written up the format if we need to repeat it). The subjects for this years exhibitions have gone up on the website, so go have a look and start preparing images for them. I hope we can have lots of participation.

We also had two SIGs running successful programs, The Darkroom SIG is very active with 19 members and Greg Bell ran several workshops over the summer period with more in the pipeline and the Photobook Making SIG has 25 members and met once a month on a Sunday morning.

Several of our members attended PhotoWest 2024 in September. It was organized by Melville Camera Club at the South Perth Civic Centre. It was a very lively event with some interesting speakers and workshops.

Printwest (the WAPF interclub photo competition) which was run at the event saw WCC come in 4th in the colour competition and 7th in the Mono competition and 4th overall. The WCC members who had their images in the top 10 were Alan Wallace, Isobel Pearson and Harshwardhan Singh. Thanks to those involved in selecting our entries and submitting them.

PhotoWest 2025 has been organized by Bunbury Camera Club and will be run from 19-21 September, in Bunbury.

Congratulations to Alan Wallace who was Photographer of the Year 2024, Printer of the Year 2024 and Exhibitor of the Year 2024, and Monochrome Photographer of the Year 2024.

PhotoMarket had another very successful year in 2024 with three events raising a good amount of cash for our club and also awareness in the community of our camera club. Thanks to Andrew Marriott, Bob Halligan, Cynthia and Bob Ball for organizing these events which contribute so much to our club and to all those other members who faithfully turn up to each market to help with sales and organization. Also special thanks to Nola Sumner and Trevor Mori for manning the club table.

And thanks to all those members who perform off-committee roles the club. We could not function without your help.

There are many ways you can help without actually joining the committee, the computer needs to be operated each week, Glenda Gore and Greg Hilton operated the computer on many occasions in 2024 but they are not always available, so please step up if you think you can help.

Supper needs to be organised and this is a simple job of putting your name on the roster and then buying milk and biscuits or cake, bringing along, setting up and clearing away and giving the receipt to the treasurer for reimbursement.

And the Exhibition director needs help on Exhibition nights to set up, take down, do polls etc.

Chris Orrell, President 2024

Darkroom Group Summer Workshops - Greg Bell

Over the holidays the Darkroom Group conducted two workshops for Group members in the Club Darkroom.

The first was an introduction to Lith Printing. Seven members attended and some colourful prints were made. The technique uses black and white photo paper with a very dilute hydroquinone developer to achieve infectious development. The images are high contrast with very black blacks achievable. The silver particle size distribution produces coloured highlights which vary with the manufacturer and emulsion properties. This is an exciting process where the photographer snatches the print from the developer just at the moment when the print looks 'right'. Most find this a very seductive process. It is subtle, hence the popularity.

The second session covered general technique, dodging, burning, flashing and advanced Darkroom practice. Our 4x5 Chromega enlarger is now fully functional and was introduced to the Group. A total of seventeen members attended and the discussion was very lively. Some brought along prints they were working on and showed them around.

Many requests were made for more of these events and we plan to do so throughout the year.



*A Happy Darkroom
Photo by Erika*



*Andrea & Jessica making Lith prints
Photo by Erika*

Projected Subject 17 Entries

Gold

Nola Sumner - Summer Saviours
Alan Wallace - The Boys of Summer

Silver

Faye Arcaro - Night Stalker
Isobel Pearson - Keeping Cool
Georgina Wilson - Summer sunset from Cottesloe
Richard Sak - Endeavour Inlet's Sommer day
Keith Lightbody - Last Waterhole
Gary Louth - Mine!

Bronze

Phil Unsworth - The Diver
Glenda Gore - Anyone for Ice Cream
Claire Basso - Coral Bay Boating

Merit

Greg Hilton - Photographing the Sunset
Ken Langdale - Day Trippers

Print Open 3 Entries

Gold

Alan Wallace - Sheet Steel
Glenda Gore - The Chaos of India
Helen Rowbottom - Burning Earth

Projected Open 16 Entries

Gold

Keith Lightbody - Pretty in Pink
Alan Wallace - The Diver
Ronald Borich - Breaking Out

Silver

Greg Hilton - Silhouette on the rocks
Claire Basso - First Light over the Murchison
Helen Rowbottom - Singing his song

Bronze

Isobel Pearson - Dinner!
Glenda Gore - Crimson Snack
Richard Sak - Drinking Consultants' HQ
Georgina Wilson - Otter enjoying lunch

Merit

Faye Arcaro - Mothers delight
Harshwardhan Singh - In Safe Hand
Ken Langdale - City Sunday

Print Subject 2 Entries

Silver

Glenda Gore - Summers Watch

Merit

Alan Wallace - Cottesloe Summer

5 Fun Questions

I wanted to do something fun so I asked a few members 5 questions to find out some of the best locations for some places to take photos, enjoy.

Best Location for Birds

- Herdsman's Lake is a reliable location at all times of the year
- Parks
- Costa Rica
- Piney Lakes Reserve in Melville has the black cockatoos
- In the sky
- Bibra Lake
- The Berry Farm in Rosa Glen Margaret River
- Your backyard (provided you have no cat) Choose a suitable spot for access & background, put out seed, water & wait. For a long term project plant a bottlebrush.
- Wireless Hill

Best location for night photos

- Fremantle wharves
- Fremantle near the markets
- Dark sky site south coast
- Kings Park
- Elizabeth Quay and East Perth Bridges
- The foot bridge in Northbridge over Roe Street that connects to train station near AGWA fantastic spot for light trails
- You need lights, so St Georges Terrace from the higher western end, say Milligan or start of Malcolm. Leave it until the workers have gone but the cleaners still have the lights on.
- South Perth looking towards the city with all the lights on the river

Best location for a fun photo

- Perth Zoo with the orangutans
- Park photos with grandkids & Rockingham foreshore with old trees to climb
- Zoo
- Deep Water Point on a Sunday, water skiing & jet boats
- Everywhere
- Pets
- That's gotta be kids. Go where there is sand, water and even lighting. Beach, river, Add Kids.
- St Paddy's Day Irish festival in Leederville

Best location for nature

- Kings Park
- Zoo
- Botswana
- Whistlepipe Gully
- NZ or a trip down South
- Dryandra National Park
- Lancelin sand dunes & everywhere down south, especially the country roads around Margaret River
- Faye Arcaro's place
- Whiteman Park

Best location for a B/W photo

- Local skate parks where shadows star
- Buildings in Fremantle
- Under bridges
- Fremantle
- City or Fremantle in particular light & shadows playing on buildings around sunset is wonderful, better then sunrise
- Everything is better in Black and White, but portraits of course
- You need geometry, structure, directional light. So WA Uni (all those colonnades, the clock tower, arches, details) but NOT the architectural wastelands of Curtin or Edith Cowan. Or do it at home, see the wonderful Brand W wine bottle shot on the clubroom wall.
- Kalamunda History Museum

Welcome New Members

Lyn Nolan, Michelle Harnett

Grayden Provis, Karen Scriven

Chris Munday

Congratulations to Judith Shields who won the Members' Choice - Digital image award for her image
'There is always one'
from November's Exhibition,

Congratulations to Faye Arcaro
for winning the Judges Best Subject ***'Night stalker'***

Congratulations to Helen Rowbottam who won the Members' Choice - Print award for her image,
'Burning Earth'

Photomarket - Bob Halligan - ONE DOWN AND LOOKING GOOD

We had our umpteenth Photomarket on Sunday 9th Feb and it was a good one, 41 tables(large) of sellers, 154 buyers(eager for the most part), the \$5 canteen going well, the table at the Café was alive with browsers and sluicers and yakkity all day. And LOTS of students(keen). Plus the weather was kind to us; what more do we need? Well, nothing really, just a repeat for the next one on Sunday morning, June 29th. WRITE THAT DOWN. NOW.

This Market was notable for a number of reasons. Yes, we had the usual wide range of gear on sale, literally everything from antique to digital, but with quite a few new sellers offering gear not seen before, there was more of it. We also had a lot of new buyers with fresh eyes, and that helps a lot.

Most sellers I spoke to said they had done well on the day and there was probably an all - time Market record transaction when one seller unloaded a Leica M6 and a comprehensive Hasselblad outfit; I did not dare to ask numbers, but they would have been BIG. He did explain that he was a bit sad to see them go, but he was smiling broadly at the time...

Elsewhere it was Tripod City or Lighting City or Filter City, depending which way you looked, and it was worth looking. Manfrotto as low as \$50, including head, and one that reached the ceiling, price unknown to me; filters, all sorts including circular polarisers and close up lenses and sizes, as low as two for \$5. Unheard of pricing, so I bought them. As to lighting, there were pro studio lights, soft boxes, background stands and rolls, reflectors, plus home studio kits, everything you could ever want or need. Some of it sold, some did not, we might see it again next time, interested readers please note.

And books. The Club library rejects had a table in the corner that rapidly cleared- at Gold Coin prices you could guarantee that, I suppose, but other sellers did well with superb coffee table editions in equally superb condition at a fraction of their original price tags. And antiques. Cameras I had never heard of, darkroom kit new to me, even antediluvian paper and film. Ask Bruno, he walked out with two rolls of Ilford HP3 due to expire in 1955. And THAT should prove to be interesting!

Finally, as a Club we owe thanks to all the volunteer helpers on the day. It went like clockwork, we are getting better at this, but these people put in the work to make it so, we need to thank them. And perhaps actually do something to help us out next time. Sunday, June 29 would be a good day to start. day

Bob Halligan



Impression vs. Immersion in Photography - by Seng Mah

Venture Photography Workshops and Tours
(www.venturephotography.com.au)

Photography is more than just capturing what's in front of us—it's about how we see, feel, and connect with our subjects. Many of us take photographs to record a moment, to document an event, or to create an impression. A stunning sunset, a charming street scene, or an unusual pattern in nature might catch our eye, prompting us to raise our cameras and snap a shot. This is impression photography—a quick response to something visually appealing or striking.

But photography has the potential to go much deeper.

The Power of an Image

Some photographs don't just document; they resonate. Think of the images that have changed public opinion or shaped history. Consider Nick Ut's haunting 1972 photograph of a young Vietnamese girl fleeing a napalm attack. It's not just a record of war—it sears the soul and demands an emotional response. Such images go beyond the visual—they immerse the viewer in a profound human experience.

Moving Beyond the Surface

You don't need to be a war photographer to create images that carry emotional weight. What's crucial is the approach. Do you merely take an impression of a scene, or do you immerse yourself in it? Do you pause long enough to feel, understand, and connect with the moment before pressing the shutter?

I call this distinction **impression photography vs. immersion photography**.

Impression vs. Immersion

Impression photography happens in a flash—it's an immediate reaction. You see something intriguing, frame it, and capture it. The resulting image might be pleasing, but it often remains superficial.

Immersion photography, on the other hand, requires engagement. It goes beyond the initial impression and seeks to tell a deeper story. It invites the viewer to step into the moment with you. Instead of merely showcasing what something looks like, it communicates how it feels.

A Change in Mindset

To create immersive images, we must shift our mindset. Instead of saying, "I want to take this photo," ask yourself:

- I am drawn to this because
- I am feeling this because
- I am taking this picture because

The language we use reflects how we approach photography. Instead of objectifying the world, we engage with it. We stop seeing people as mere "subjects" and start seeing them as stories waiting to be told.

Crafting Emotionally Resonant Images

When we move from *Look at this* to *Feel this*, our images gain power. A technically perfect shot may be beautiful, but a truly great photograph evokes emotion. The goal isn't to replicate what others have captured but to create something uniquely personal and deeply felt.

Next time you're out with your camera, resist the urge to snap the first thing that catches your eye. Take a breath. Look deeper. Wait for the connection. Because in your immersive images lie two souls: that of your subject and your own



On Safari! By Judith Shields

I have been lucky to do two Safaris since I retired. The first was to the Kalahari and the second to Kenya/Tanzania. One trip was a photography tour and the other was a general tour with a group of ladies, including WCC member Ann Mackenzie.

Last August Ann joined up with a group of ladies in Nairobi. Our first day was spent in Karen, a suburb of Nairobi. We visited the Giraffe Centre, The Sheldrick elephant orphanage and the Karen Blixen Museum. These educational visits set the scene for the rest of the trip. However, Nairobi was tense with security visible around the hotel and I didn't feel it was a place I wanted to spend much time.

Early the next morning we jumped onto our safari vehicles for a 6 hour drive to the Maasai Mara and our first glamping camp. The accommodation throughout the trip was mainly hotel rooms with canvas walls; camping when you are not really camping. Very comfortable. We spent time in Maasai Mara, Lake Victoria, Ngorongoro crater, the Serengeti and finally Amboseli.

During the first 6 hour drive to reach the Maasai Mara, the scenes from the truck were varied and colourful but also sad when you take in the grinding poverty. It is a different world. You can understand why the young people want to leave and find the life-style they see on social media in first world countries.

The next couple of weeks on safari were wonderful. Entering the first park we were excited to see a herd of wildebeest. We couldn't understand why our driver was racing on to get to the buffet before they stopped serving lunch. He shrugged and said "you will see many more wildebeest" and he was not wrong! For the next two+ weeks we had morning and evening safaris every day and quickly filled up our sd cards with a variety of animals and birds, both big and small.

I travelled with two camera bodies (mental risk assessment made me do it!). Sony 6700 and 6400 (both cropped frame), plus Sony 18-135, 70 - 350 lenses and Sigma 100 - 400 full-frame lens. After day one, I realised having both cameras in the truck was a necessity. The 6400 had the 18 - 135, whilst the newer 6700 carried the 100 - 400. Why? Sometimes the animals were so close the longer lens was useless!

Before you book a safari you have a number of questions to consider. Do I pay more to go with an experienced photographer on a tour with other photographers or do I do a general safari? A photographer will not take you to better animals or more animals as they are restricted to go where the guide takes you. The guide/driver operates under strict rules in the National Parks. We were lucky to have only three keen photographers in our group. Rotating into different vehicles each day, we were not fighting for the best positions as the animals appeared. Imagine six photographers with long lenses vying for position on one truck! Bang for buck is also important. Do you want more days on safari or do you prefer to pay the costs for a professional photographer's trip? Are you a competent wild-life photographer or do you need instruction? Setting the memory dials on your camera before you leave - one for quick moving animals, the other for animals just sitting like lumps staring at you, could prove more cost effective.

The second big question is do you want to fly in a light plane to the National Parks or drive in? If you drive, you need to be prepared to be shaken to the core on the dusty rutted roads. Flying restricts you to 15kgs baggage; trucks allow at least 20kgs. One is faster, the other gives you more exposure to local life.

We felt safe and welcome in the National Parks, however Nairobi and the larger towns had a more tense atmosphere and I would not recommend spending any time unescorted in those locations.



Gadabout Continued



Program Report - Jane Speijers

Welcome to a new year at WCC. Thanks to all those people who attended the Planning meeting at the end of January. Cynthia recorded all comments into a report which will be handed over to the new Program Director and the Program Committee. Oh! I forgot that all those positions are unfilled so your suggestions will remain in Cynthia's report for the time being. However, in the interest of helping out the new Program Director I have organised a few meetings in February, March and April which will be on the online calendar once they are finalised. My thanks also to a few members who have offered to organise some meetings.

By the time you read this the Intentional Camera Movement photoshoot (ICM) at Fremantle, which Glenda Gore has generously agreed to lead, will have taken place. You can upload your images or any other ICM images you may have taken to the **Outing: 2025-02-19_ICM** gallery so they can be reviewed at our club meeting on 26 February which will be facilitated by Judith Shields. The aim of the review session will be to improve your ICM photography.

On 12 March Daniel Ward from Hartlands camera service will be speaking to us about infrared photography and camera conversions (further details available soon). The following week Alex Cearns from Houndstooth Studio & Black Cat Consulting will be speaking about Finding Your Photography Style. Photographers looking to develop their unique voice and vision through their images should not miss this presentation which will provide invaluable insights into the process of discovering and refining a personal photography style to ensure your images stand out in a photo-centric world.

In April we are planning a lighting workshop and a presentation on phone photography from Chris Hawkins followed by a phone shoot. Keep an eye on our online calendar for further details. I am also organising a free one-hour photography course for iPhones at the Apple Centre in Booragoon in early March. Contact me if you would like to attend.

Perth Festival 2025

This is a large festival with many different events, film, dance, exhibitions, music, have a look at : www.perthfestival.com.au

'The Beach' by Dianne Jones is a photography exhibition which is set at Bathers Beach in Fremantle from the past 20 years. Open from Feb 8th to April 20th entry is free at the Fremantle Arts Centre.

'Clear Light - Full Circle' by Ian de Souza is on at the Moores Art Space in Fremantle from 22nd Feb - 23 March. Which is collection of work with light, shadow and negative space. Entry is free.

'Impossible Island' by Henry Roy is on at AGWA from Nov 30th 2024 - 18th May 2025, which is 113 photos from 1983 - 2023 & are photos taken in many countries, Haiti, Ibiza, Paris, Dakar, Ivory Coast. Entry is free.

Maritime Museum has a exhibition 'Remembering the Men of HMAS Perth' which is free with general entry. 8th March - 27th July 2025

Photo Competitions

The Mono Awards 2025

Entries are now open for The Mono Awards, this is the 7th edition of the annual black and white photo competition. Entries open until 8th of June 2025. See website for details on prizes. www.themonoawards.com.au

Workshop Camera Club Committee

President

Chris Orrell

Vice President

Susan Vearncombe

Secretary

Cynthia Ball

Treasurer

George de San Miguel

Program Director - Sub Committee

TBD

Exhibition Director

Greg Hilton

Glenda Gore Assisting

Newsletter Editor

Kelly Dawson

General Members

Carolyn Glazier

Ron Borich

Derek Burton

Past-President

Jane Speijers

Special Interest Groups - SIGS

Darkroom

Josh Wells

Photo-book making

Chris Orrell

Judith Shields

Jane Speijers

Library / Equipment

Mark Toovey

Webmaster

Andrew Marriot

Photomarket

Bob Halligan

Andrew Marriot

Ron Borich



Photo-book Making SIG

All WCC Members Welcome to join!

Meetings are held on the first Sunday of every month, 9.30 am — 11.30 am, Canning Arts Centre

As photographers, most of us want to "do something" with our photos to preserve our memories for a life-time. Making books is one of the best ways to do this.

The aim of the SIG group is to encourage members to make books, share creative ideas, generally have fun and make friends.



IFS Images Frames Signs
Your Local Fine Art Printing store in Success.



Custom Picture Framing
Fine Art Printing
Canvas Stretching
Over 950 frames available to choose from in store.

- Fine art printing using the new Epson SureColour P9560 44" Printer
- Choose from our range of fine art papers
- Canvas Printing
- Canvas Stretching
- Computerised Matt Cutting & Design

Whether it's a fine art painting, family photo or your child's 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 advice and years of framing experience.

For Printing, the fine art papers on hand are:
 Ilford Galerie Prestige Smooth Pearl - 310gsm
 Ilford Galerie Crystal Gloss - 290gsm
 Ilford Galerie Cotton Artist Textured - 310gsm
 Ilford Galerie Textured Cotton Rag - 310gsm
 Ilford Galerie Smooth Cotton Rag - 310gsm
 Canson® Infinity Arches® 88 Matt - 310gsm
 Canson® Infinity Edition Etching rag - 310gsm
 Gamut Canvas Bright White Poly Cotton Matte

Fully Calibrated Eizo 27" ColorEdge CG279X to view your images on.



Images Frames Signs
Custom Framing, Fine Art Printing, Canvas Stretching
Shop 6, 678 Beeliar Drive, Success, WA, 6164
Contact Jason : 0480 112 179

Check out the Catering Roster on the WCC website

Is your name there?

1. Put your name on the roster.
2. Bring along milk and some biscuits/cake to the value of \$15.
3. See the treasurer to be reimbursed on the night.
4. Set up the table and put away at the end of the meeting.
5. Make sure the judge or guest speaker gets a cuppa. EASY!



Please remember to bring your own cup to the meetings at the clubroom as we don't want to be throwing away disposable cups.

Workshop Camera Club has an active Facebook page which is available only to members. If you are a member, please have a look to see what other members are up to.

