

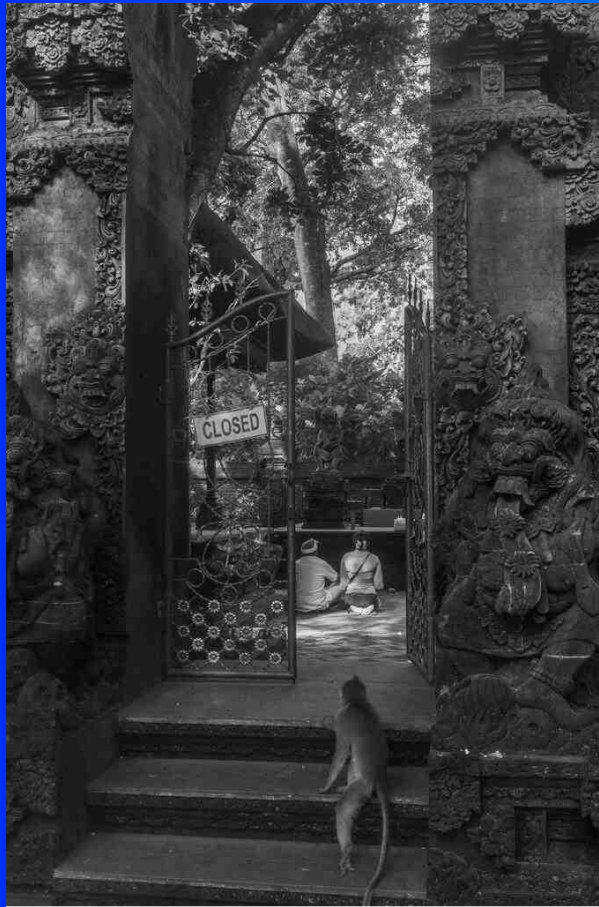
— 20 YEARS —
20
2006 - 2026

ROCKINGHAM
PHOTOGRAPHY CLUB



**Rockingham
Photography
Club**

**AUGUST
2026**



Gold - Theme Modified - Lubin Dinnie



Gold - Theme Modified - Sharon Leisk

Images are owned by the individual photographer and are reproduced in this publication under their acknowledgment and subject to individual copyright. Please contact the Magazine Editor or the Rockingham Photographic club if you wish to use these images in any form. Please note this magazine may contain images that may offend individuals so viewer discretion is required

**Next Meeting
August 11**

CONTENTS

CLUB BUSINESS	3
Notifications concerning the club	
BRISEY'S BULLDUST	4
Magazine editor's editorial column	
MONTHLY THEMES	5
Club Competition themes	
MONTHLY AWARDS	6
Gold	
MONTHLY AWARDS	9
Silver	
MONTHLY AWARDS	14
Bronze	
MEMBERS PAGES	20
Submissions, Photos, Articles	
OUTINGS	21
Photo's of our get togethers	
TRAINING	24
Articles, Links, Tips and Hints	
READERS MART	32
Members Items For Sale Or Wanted To Buy	

Page navigation:

When viewing in a PDF viewer tap or click on the page number to open the section you wish to see. Tap or click on the button in the top left corner of each page to return to this page

NEXT MONTH'S THEME

September Architectural Forms - Natural & Man-Made

This month we are exploring the concept of architecture in it's broadest sense.

We often think of architecture as steel, concrete and human design but nature is the original architect.

Your challenge is to capture the structural beauty of both worlds, focusing on form, lines, patterns and space

2025—2026 COMMITTEE

President Ian Riley

Vice President Daniel Messom

Secretary Michelle King

Treasurer Jayne Palmer

Catering Manager John Binks

Training Sharon Leisk

Raffles Michelle King

Newsletter Brian Tanner

Committee Lubin Dinnie

Committee Cara Riley

Committee Phil Ashton

NEXT GENERAL MEETING

11/8/2026

GENERAL MEETING VENUE

Warnbro Community & Family Centre:

1 Moreton Cres, Warnbro WA 6169

Doors open 6.45 pm

Meeting starts 7.00 pm

NEXT COMMITTEE MEETING

8/9/2026

MAGAZINE EMAIL

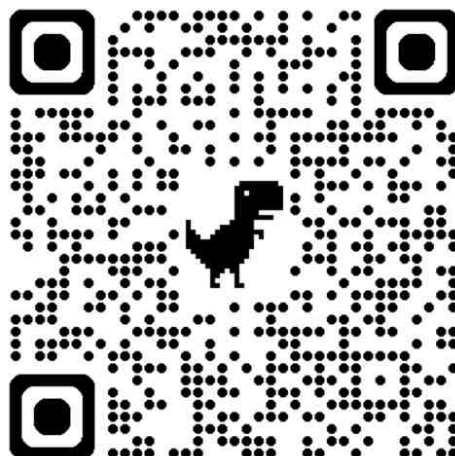
peel4x4magazine@gmail.com



EXPRESSIONS OF INTEREST FOR T-SHIRTS

Scan this QR code to register your interest in the Rockingham Photography Club 20th Anniversary polo shirt.

This is an expression of interest only not a confirmed order.



We're planning future training sessions and would love your input. Whether you're a beginner or an experienced photographer, your feedback will help us choose topics, formats, and times that best suit our members.

The survey takes around 5 minutes to complete. Simply scan the QR code.

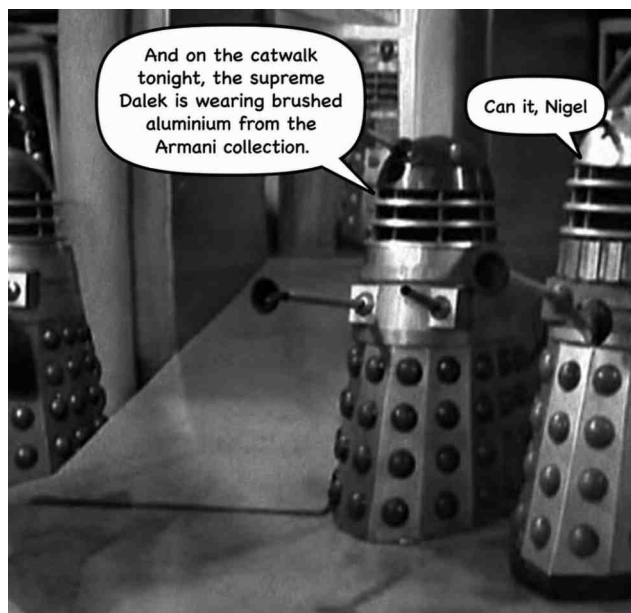




Well here we are at the second edition of what I hope to develop into an enjoyable and informative read each month. You may have spotted a magazine email address on the contents page peel4x4magazine@gmail.com. Rather than generate a new email account for me to keep track of, I am using the account I created for my other club magazine that I check every day. This simplifies things a little for me but I would ask if you do send communications please put Rockingham Photography Club or similar in the heading. As I have mentioned before, I welcome feedback and suggestions for the content in this mag and anything you would like to share for the members page. This is a perfect place to share images from your portfolio that don't make it to the monthly competition but deserve to be shown, it could be a short story of your latest trip or your favourite place or other interests. What appeals to you could appeal to others as well.

I have had a suggestion for the gold award winners to provide a background story about their winning photo, maybe include the inspiration to take the shot, camera settings and post production steps if any. I won't be collecting members contact details and won't contact you directly so if (and when) you get a Gold Award please send me a few words for the magazine.

Brisey





February It's The Light

For this theme, the subject matter is secondary to the lighting. We are looking for images where the quality, direction, or colour of the light is the defining feature. This could include the golden glow of sunrise, the harsh shadows of midday, or soft window light.

March Framing - Windows & Doors

This composition challenge asks you to use architectural or natural elements to create a "frame within a frame." While actual windows and doors are perfect examples, you can also use tree branches, archways, or fences.

April Shallow Depth of Field

Submit an image where your main subject is sharp, but the background (and potentially the foreground) is beautifully blurred. This is often achieved by using a wide aperture (low f-stop number like f/1.8 or f/2.8).

May A Sense of Movement

Photography often freezes time, but this theme asks you to show the passage of it. We are looking for images that convey motion, whether through the silky blur of a waterfall (long exposure) or the streaking background behind a moving car (panning).

June Monochrome

Strip away the colour and show us the world in black and white. Entries must be purely monochromatic (black, white, and shades of grey) or toned entirely in a single colour (like sepia or cyanotype).

July Candid Moments

Capture an unposed, spontaneous moment involving people. The subjects should not be looking at the camera or "performing" for the photographer. This could be a street scene, an interaction at a market, or a quiet moment at a public event.

August A Three-Image Story

Submit a single entry consisting of three distinct images arranged together to tell a story or explore a theme. The three images can be sequential (beginning, middle, end) or thematic (three different views of the same subject).

September Architectural Forms - Natural & Man-Made

This month we are exploring the concept of architecture in it's broadest sense.

We often think of architecture as steel, concrete and human design but nature is the original architect.

Your challenge is to capture the structural beauty of both worlds, focusing on form, lines, patterns and space

October Macro

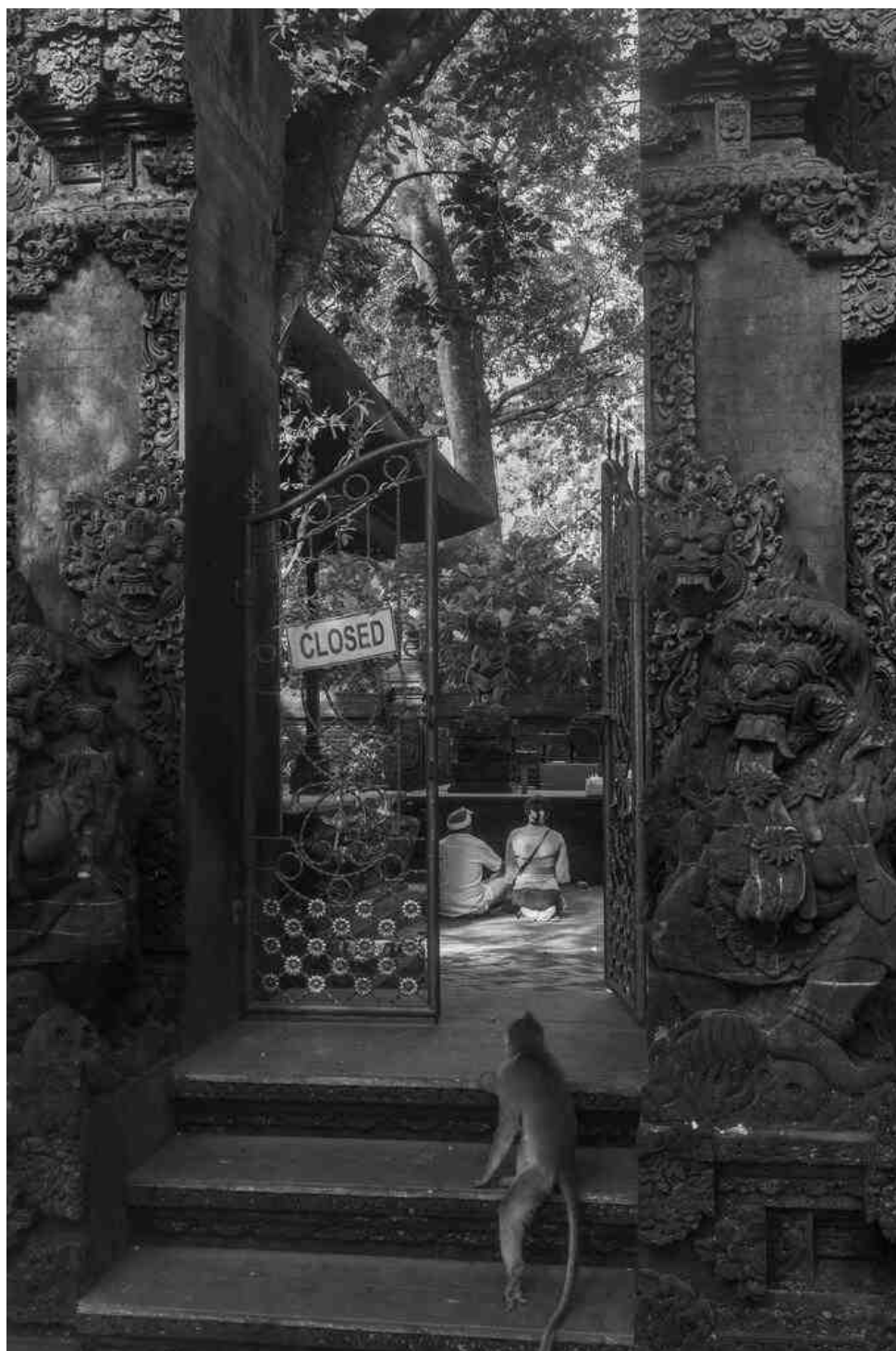
Get up close and personal. We are looking for images of small subjects—insects, flower details, textures, or water droplets—where the subject is reproduced at life-size or larger magnification.

November Reflections

Photograph a subject indirectly by capturing its reflection. This could be in a puddle, a shop window, a mirror, or a shiny car body. The reflection can be the sole subject, or it can interact with the "real" object.

December Open - My Favourite Image

This is an "Open" competition with no set theme. We invite you to enter your single favourite image taken during the past 12 months. It can be of any subject and in any style.



Gold - Theme Modified - Lubin Dinnie



Gold - Theme Modified - Sharon Leisk



Silver - Theme Modified - Phil Ashton



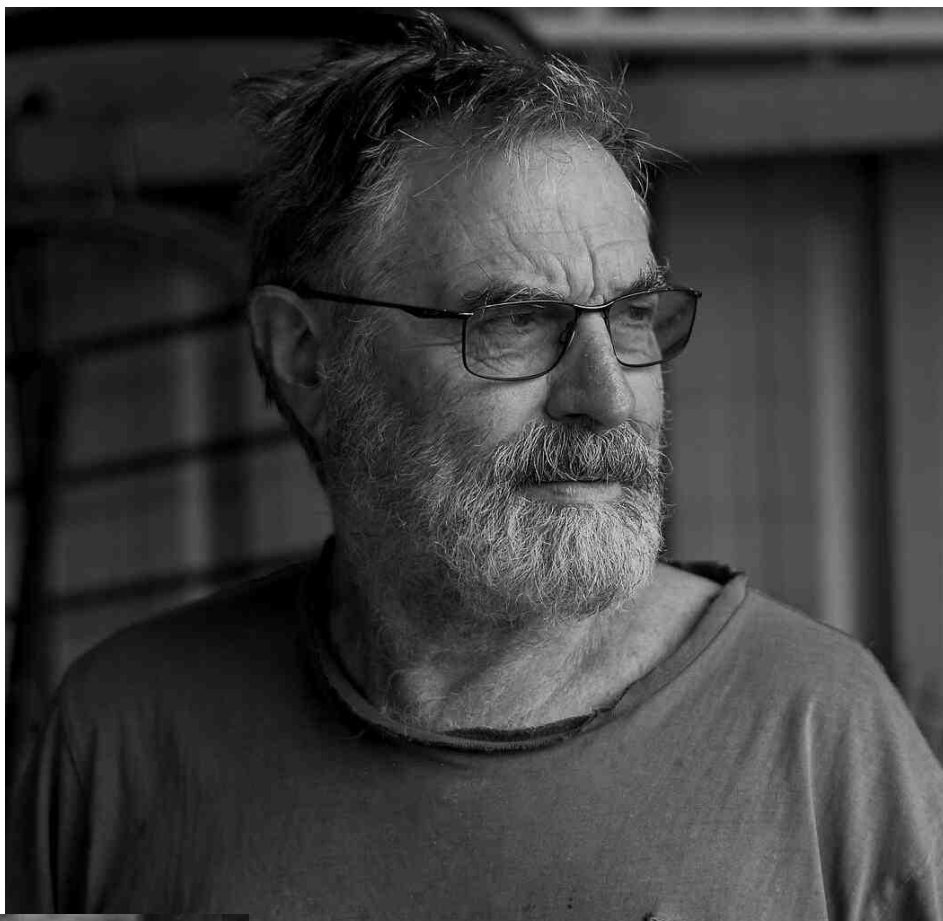
Silver - Theme - David Hardie



Silver - Novice - Brian Tanner



Silver - Open Modified - Leanne Masson



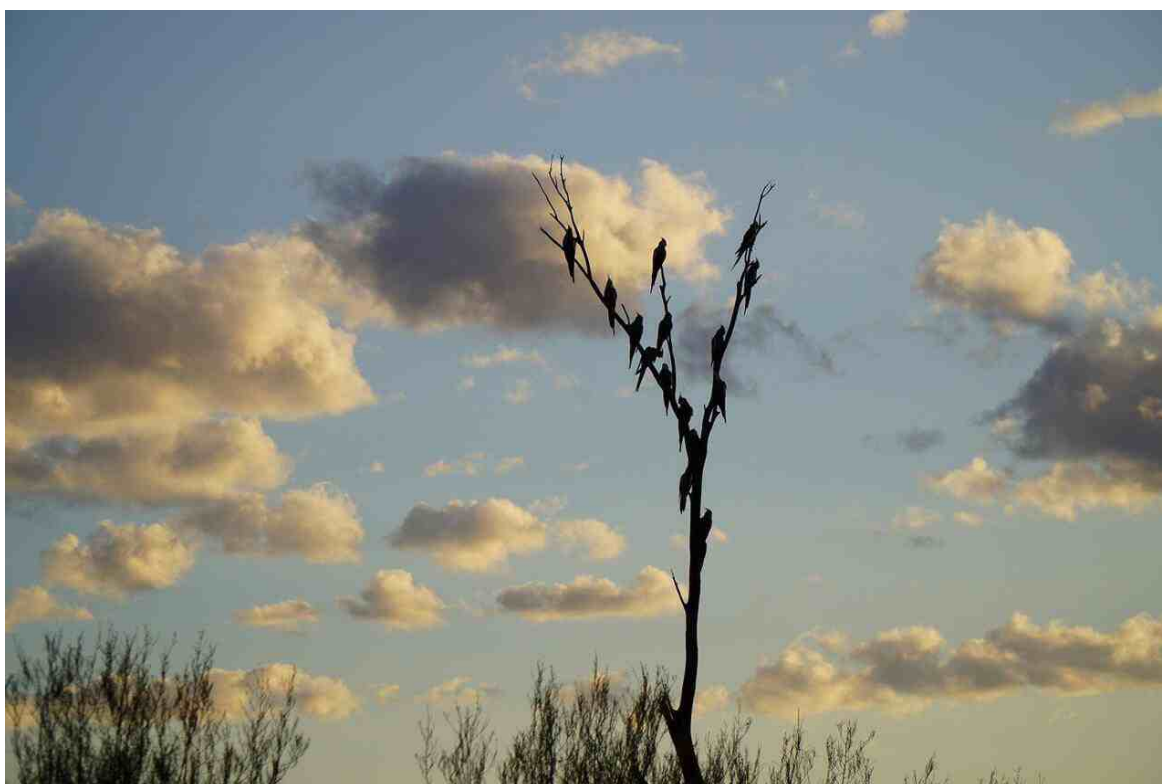
Silver - Theme - John Binks



Silver - Theme - Cara Riley



Silver - Open - John Binks



Silver - Novice - Toni May



Silver - Open - John Binks



Silver - Theme Modified - Lubin Dinnie



Silver - Theme Modified - Julian Evans



Silver - Theme - David Hardie



Silver - Theme Modified - Sarah Salmela



Bronze - Theme - Daniel Messom



Bronze - Novice - Toni May



Bronze - Theme - Cara Riley



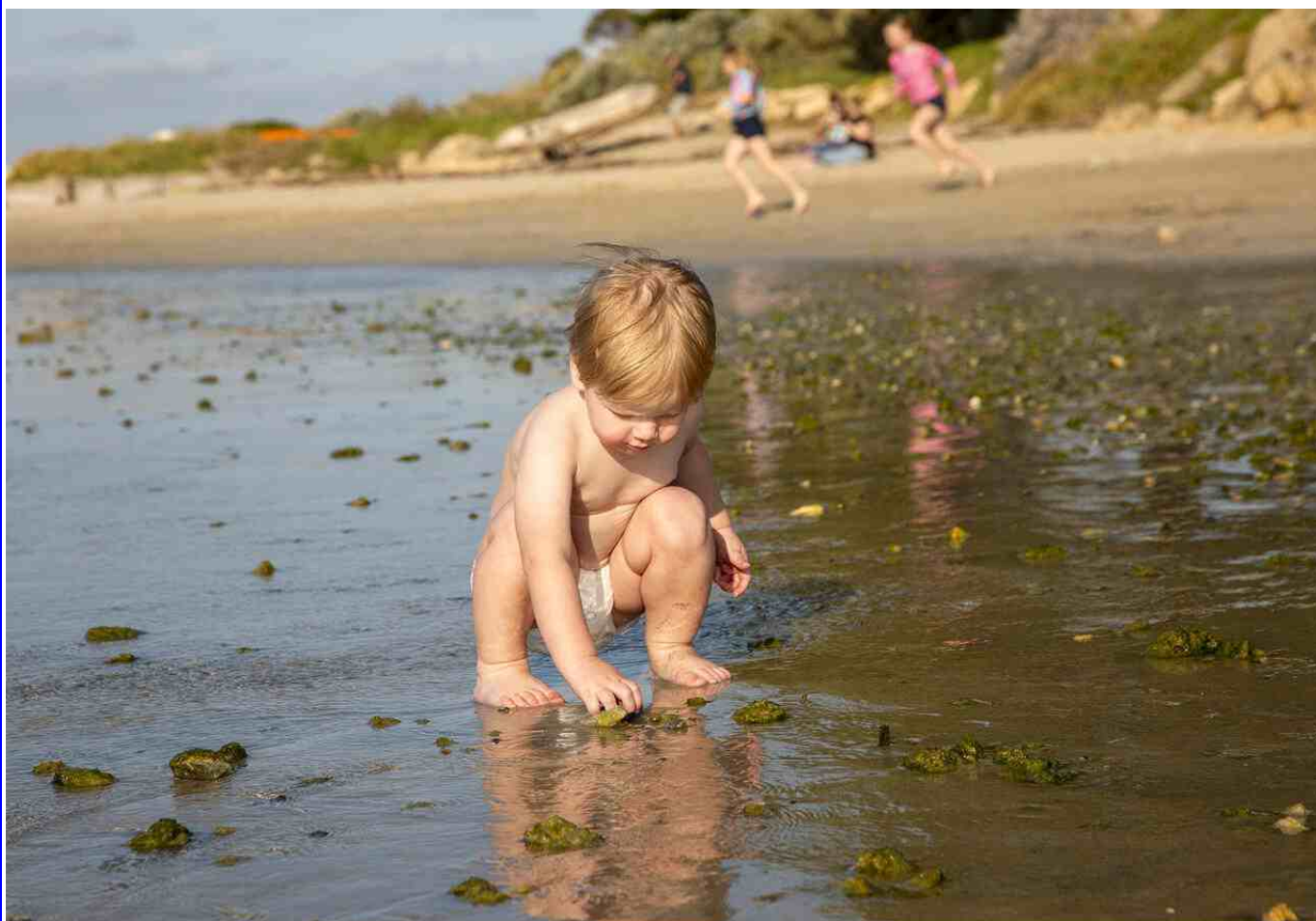
Bronze - Theme - Daniel Messom



Bronze - Theme Modified - Lubin Dinnie



Bronze - Theme - Michelle Young



Bronze - Theme Modified - Sarah Salmela



As some of you may know my other passion is 4 wheel driving and I am also a member of the Peel 4x4 Club. You may think photography is an expensive hobby, I think once you get it under your skin, 4 wheel driving and camping could possibly be more expensive. After 24 years I am on my 5th 4 wheel drive now having broken 2 and wearing out another. My new Patrol was only 3 months old when I did a fair bit of damage and had to put it into the panel beaters and another year or so later back for more repairs. My first 4WD was a Jeep Wrangler that I treated very badly swamping the motor with water in river crossings 3 times (it started again each time spitting water out of the exhaust) and destroyed 2 transmissions.

It has been a really good pastime though, allowing me to access scenic places I had no idea existed and challenging the cars and myself on sometimes extreme obstacles mostly conquering them but I have been bogged badly too many times to care to remember. I have put myself in some tricky situations such as nearly rolling the car a couple of times and also floating down a swollen river. I think camping out in the bush sitting around a campfire watching the stars is second to nothing.

Now I am older I'm a little wiser I have calmed down a lot and just go for scenic drives with the odd light 4WD track now.

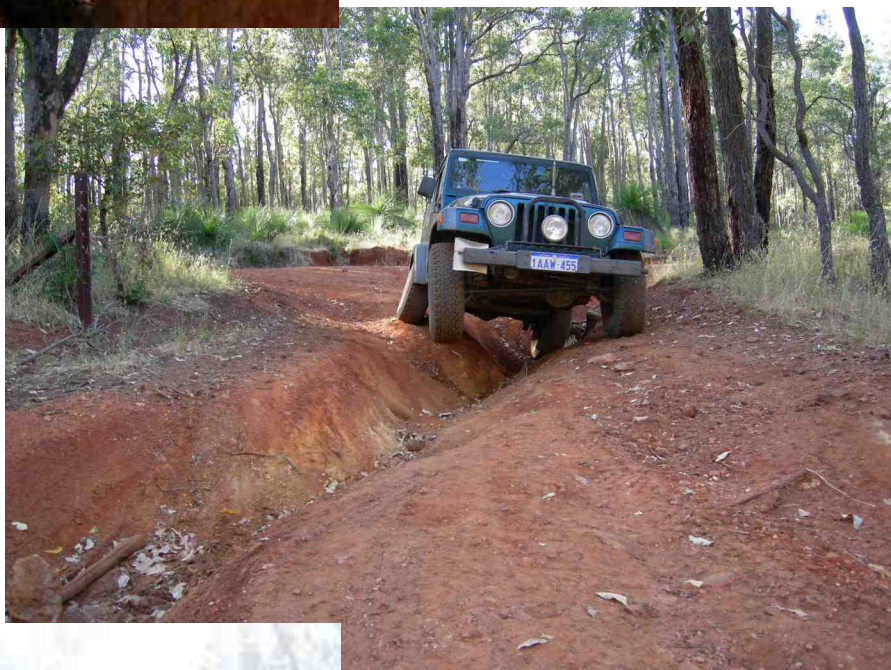
I have added a few photos from years gone by.

Brian Tanner











OUTDOOR PHOTOGRAPHY MANIFEST: FIELD REFERENCE GUIDE

SECTION 1: MASTERING THE EXPOSURE TRIANGLE

To capture a perfectly balanced image, three distinct camera settings must coordinate in perfect harmony. Adjusting one variable automatically requires balancing another.

1. Shutter Velocity (Temporal Light Control)

- **Definition:** The precise duration of time the physical camera sensor remains exposed to incoming ambient light. [2]
- **The Scale (Slower to Faster):**
 - **1/15s – 1/45s:** Deliberate kinetic motion blur. Perfect for smoothing out rushing water or ocean tides.
 - **1/120s:** Standard handheld shooting baseline to minimize organic hand-shake.
 - **1/500s:** Standard motion freezing for slow-moving wildlife or human subjects.
 - **1/2000s:** High-velocity action freeze for flying birds or fast sports. [2, 3, 4, 5]
- **Field Practice:** Slow shutter speeds allow longer light transmission but introduce environmental camera shake. A sturdy support system is strictly required when dropping below 1/60s.

2. Aperture Diameter (Spatial Light Control)

- **Definition:** The variable physical opening inside the lens structure regulating both total light volume and spatial sharpness.
- **The Scale (Wider to Narrower):**
 - **f/2.8 – f/4 (Wide):** High light intake accompanied by an isolated, shallow focus plane. Best utilized for separating isolated subjects from the background.
 - **f/8 (Moderate):** The sweet spot where most optical lenses resolve their highest native sharpness.
 - **f/11 – f/16 (Narrow):** Restricted light passage but comprehensive, deep focal sharpness across the entire frame. Ideal for expansive outdoor vistas.
 - **f/22 (Extremely Narrow):** Maximum focus depth, but introduces optical softening due to diffraction limitations.

3. ISO Matrix (Sensitivity Calibration)

- **Definition:** The digital amplification factor of the camera sensor's reception of available ambient light.
- **The Scale (Clean to Grainy):**
 - **ISO 100 (Base):** Pristine image quality with zero digital artifacting or noise. Always use this as your starting reference point.
 - **ISO 400 – 800:** Moderate amplification for shadowed spaces or overcast conditions.
 - **ISO 1600 – 3200:** High amplification for dim environments, resulting in noticeable texture and grain.
 - **ISO 6400+:** Emergency utility level generating dense digital grain and degraded dynamic fidelity.



SECTION 2: GEAR MANIFEST & DEPLOYMENT CHECKLIST

Ensure your pack contains these unbranded, functional baseline items prior to any field execution: [11]

- **Imaging & Stabilization:**
 - Manual control camera body
 - Wide-angle prime or telephoto zoom optics
 - Rigid locking tripod with a quick-release mounting plate
- **Light Manipulation & Power:**
 - Neutral Density (ND) and Polarizing filter arrays
 - High-capacity spare battery cells
- **Environmental Maintenance:**
 - Waterproof chassis rain cover
 - Microfiber textiles and manual dust blowers
 - Multi-size hex/Allen keys for field adjustments
 - Compact tactical backpack
- **Night Operations:**
 - Hands-free LED headlamp with red-light night-vision capability

SECTION 3: IMAGE DATA ANALYSIS (READING THE LUMINANCE HISTOGRAM)

A histogram is an immediate graphical representation showing how brightness is distributed across your scene. It plots data points from absolute darkness on the left side to pure white clipping on the right side.

- **Left-Edge Crashing (Shadow Clipping):** Data points flattening completely against the far-left grid indicate missing details in shadow regions, rendering them absolute black.
- **Right-Edge Crashing (Highlight Clipping):** Data points stacking heavily against the far-right border indicate overexposure, leaving highlights entirely blown out with unrecoverable detail.
- **Optimal Distribution:** Aim for a balanced tonal wave tapering smoothly off before hitting either side wall.



SECTION 4: NATURAL LIGHT CONDITIONS MATRIX

Maximize spatial dimensions by tailoring exposure selections around predictable daily atmospheric phases:

Lighting Phase	Description	Optimal Operational Approach
Twilight (Blue Hour)	Dim, cool light occurring just before sunrise or immediately following sunset.	Long exposures over several seconds to pull rich blue and purple tones out of shadows.
Golden Hour	Low-angle sun casting warm, directional amber light across environments.	Front-light subjects to capture vibrant color saturation or back-light for deep shadows.
High Sun (Midday)	Severe vertical illumination producing high-contrast highlights and minimal shadows.	Bracket your exposures or use neutral density filters to tame harsh reflections.
Diffused (Overcast)	Heavy clouds completely softening incoming solar rays into a uniform soft box.	Capture close-up textures, dynamic forest layouts, and rushing water without glare.

SECTION 5: COMPOSITION TECHNIQUES REFERENCE

- **Framing & Spatial Balance:** Strategically align primary subjects using negative space to establish a strong structural equilibrium.
- **Visual Direction (Leading Lines):** Utilize natural linear pathways (rivers, ridges, pathways) to pull a viewer's gaze straight into the frame.
- **Clean Framing Edges:** Systematically sweep the borders of your viewfinder to ensure stray branches or trash do not break composition.
- **Multi-Plane Layering:** Explicitly organize scenes with clear foreground objects, middle-ground actions, and deep background context to simulate 3D depth on a flat screen.



For sale Cameco caravan mover for single axle caravan or camper. Makes parking a breeze. Powers off the van battery. I have this on my van so I just park close to where I want it & use it to park then use it to hitch up again. This one for sale is left over from my tandem caravan, complete with motors, mounting hardware, controller and remote control. I am happy to help any club member with installation.

\$1200.00

Brian Tanner 0429110957



For sale. Akuma4x4 manual roller shutter to suit large ute tubs. Nearly 2 years old and is always garaged so in really good condition. Will be on the vehicle until the end of June when it comes off for a canopy. Asking \$700.00 Baldivis Western Australia pickup

Brian Tanner 0429110957



\$1,275.00 AUD

SAVE \$75.00 AUD (6%)

GWM CANNON ALPHA MANUAL ROLLER SHUTTER

