

— 20 YEARS —
20
2006 - 2026

ROCKINGHAM
PHOTOGRAPHY CLUB



**Rockingham
Photography
Club**

Edition 1

**JULY
2026**



Gold - Theme Modified - Lubin Dinnie



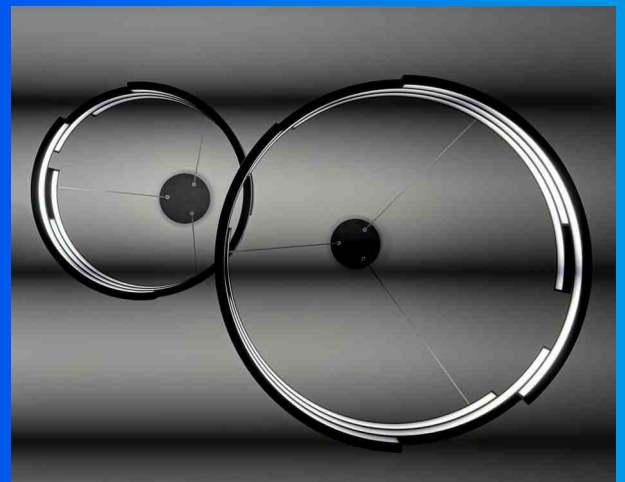
Gold - Theme - John Binks



Gold - Theme - John Binks



Gold - Theme - Daniel Messom



Gold - Theme - Phil Ashton

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**Next Meeting
July 14**

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NEXT MONTH'S THEME

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).

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

12/5/2026

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

4/5/2026



Welcome to the first issue of the Rockingham Photography Club Magazine.

My intention for this magazine is to grow and evolve to reflect what you, the members, want it to be. I have started this first magazine with sections I believe should be included but I would like feedback on what you would like be included in future editions. The size of the magazine doesn't really matter to me, the largest I have produced elsewhere was 138 pages (that was for a dare).

Starting off I have included a page for club business which will contain topical and relative notifications that we need to be aware of when available, my editorial page that will contain my take on life as I see it or random ravings about nothing in particular. With a bit of luck I may be able to persuade our President to submit some words of wisdom each edition. There will be pages set aside for the award winning photos from the previous month and a members page that will be devoted to whatever you would like to submit, be it some photos or jokes or hints and tips or a few words about your latest trip. Anything you want to share with the others. Be aware that if I don't receive submissions you will have to put up with my stuff. :-)

Photos and / or trip reports of club outings, such as the recent 20th anniversary BBQ, will have a place of their own and there will be training pages as I find suitable content. We all have something to sell or want to buy so there is also a readers mart for this.

As mentioned I encourage feedback (good or bad) to make this magazine a success

Brian Tanner (Brisey)



I recently joined this club and have liked the experience so far. It was a bit daunting starting in a well established photography club armed only with a decades old interest in landscape photography but no real skills and to submit photos for judging along with such amazing photos from the members. I was quite surprised and grateful for one of my first entries to get a Bronze award giving me the confidence to keep at it. The few members I have spoken to so far are very friendly and I am happy that I am picking up some hints already.

I am also a member of another local club, The Peel 4x4 Club, for over 25 years and have been on their committee for nearly 16 years with the last 11 years as Magazine Editor. I have published a few over 100 of the 300 magazine editions the Peel 4WD Club have produced so it didn't take much for me to volunteer for the RPC Committee and offer to publish a magazine for the club.





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 naturally occurring or man-made

October Macro

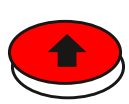
Get up close and personal. We are looking for images of small subjects—insects, flower details, textures, or water droplets—where the subject is reproduced at life-size or larger magnification.

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

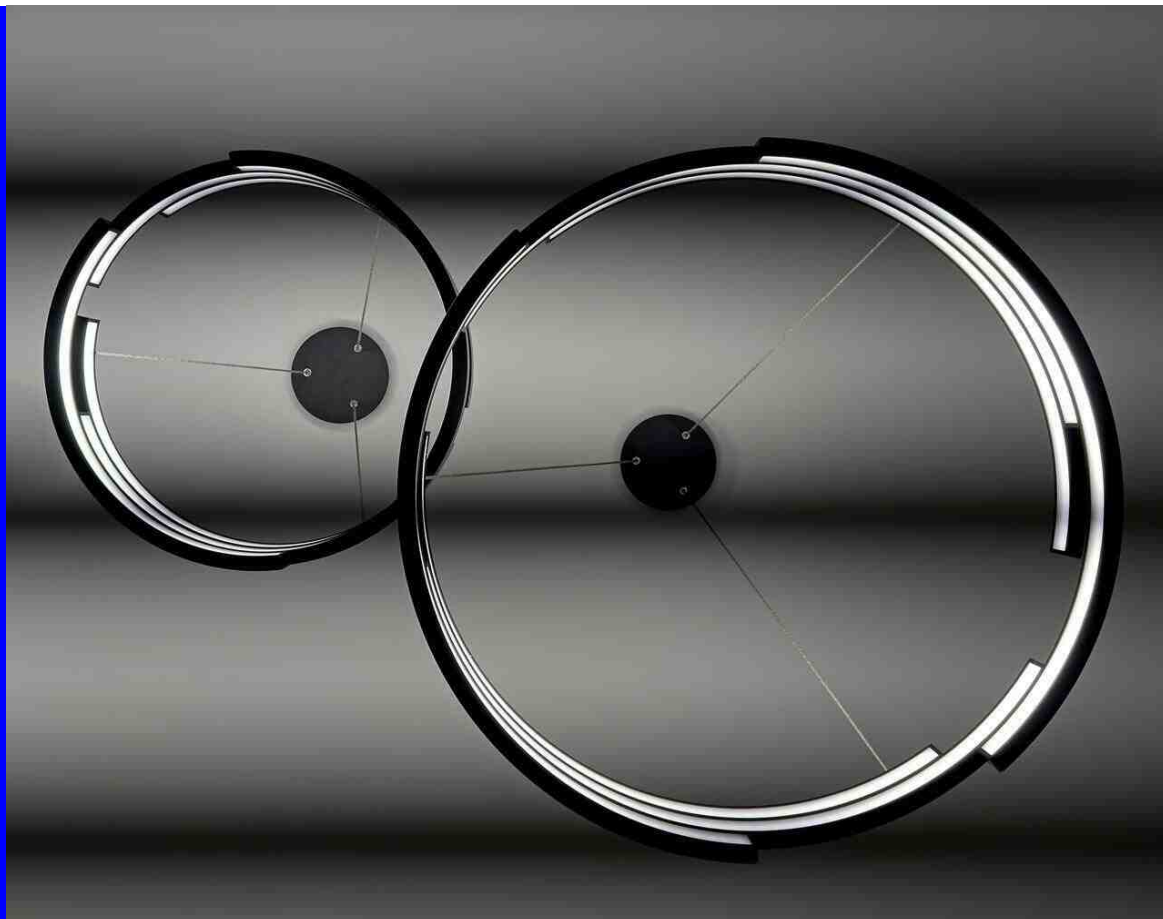
This is an "Open" competition with no set theme. We invite you to enter your single favourite image taken during the past 12 months. It can be of any subject and in any style.



Gold - Theme - John Binks



Gold - Theme - Daniel Messom



Gold - Theme - Phil Ashton



Gold - Theme Modified - Lubin Dinnie



Gold - Theme - John Binks



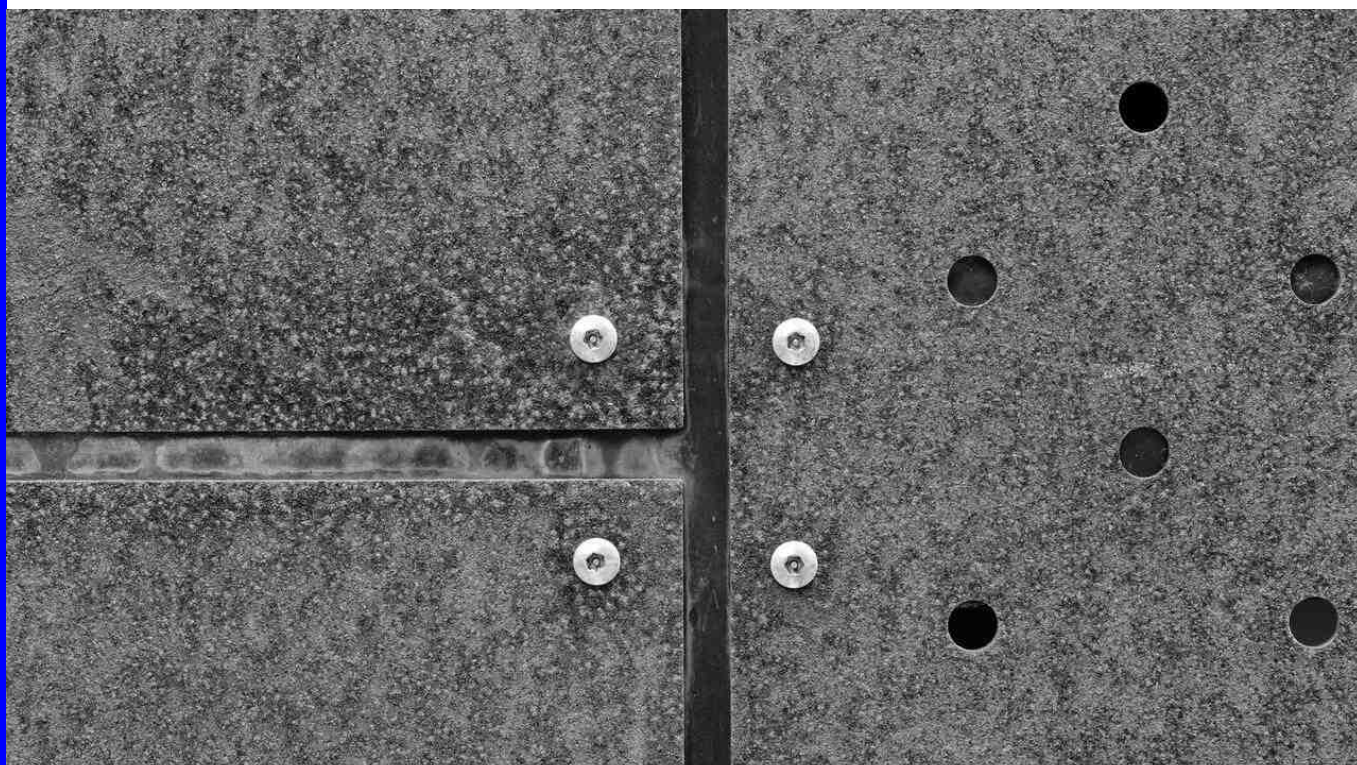
Silver - Theme Modified - Lubin Dinnie



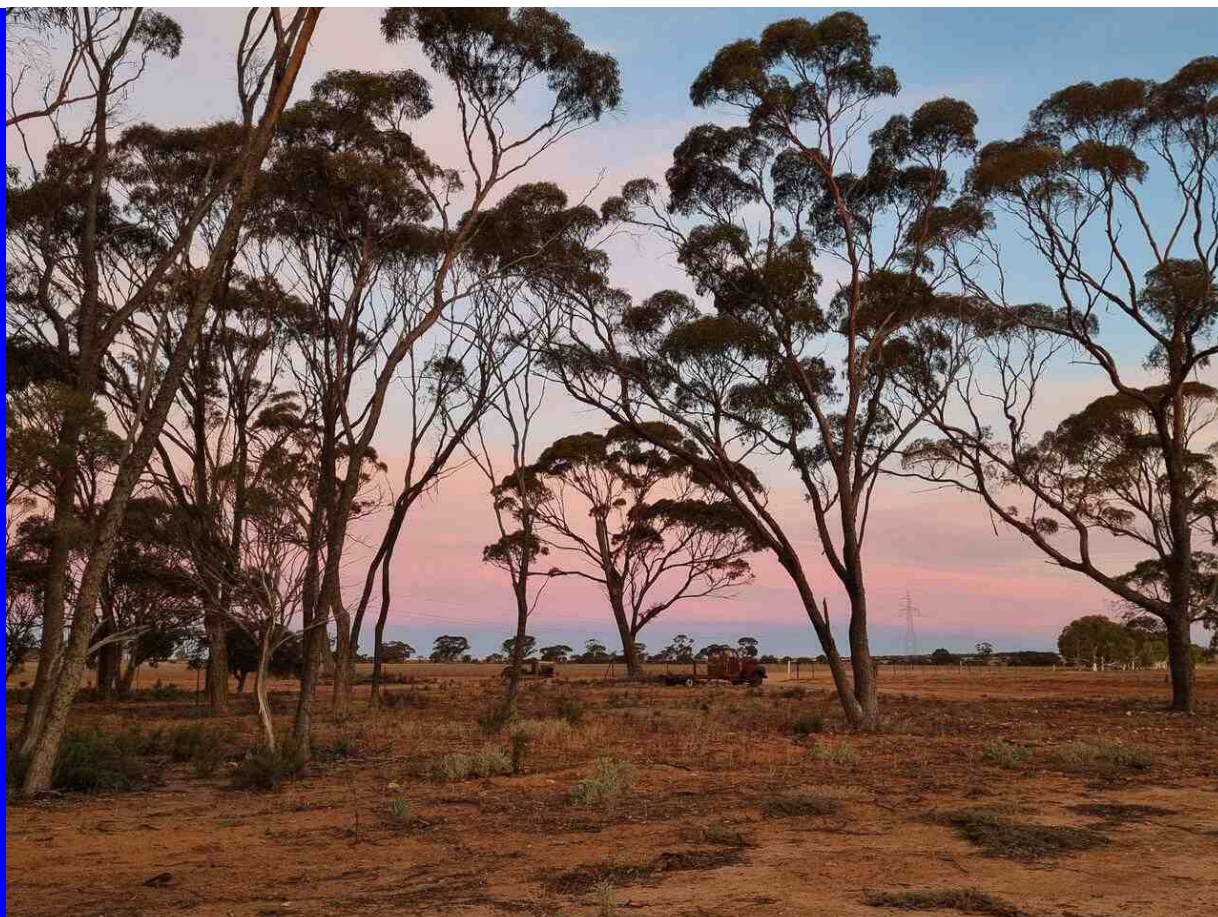
Silver - Theme Modified - Leanne Masson



Silver - Theme Modified - Julian Evans



Silver - Theme - Cara Riley



Silver - Open - Alannah Wright



Silver - Theme Modified - Sarah Salmela



Silver - Theme Modified - Phil Ashton



Silver - Theme - Phil Ashton



Silver - Theme Modified - Cara Riley



Silver - Theme Modified - Cara Riley



Bronze - Theme - David Hardie



Bronze - Open - Alannah Wright



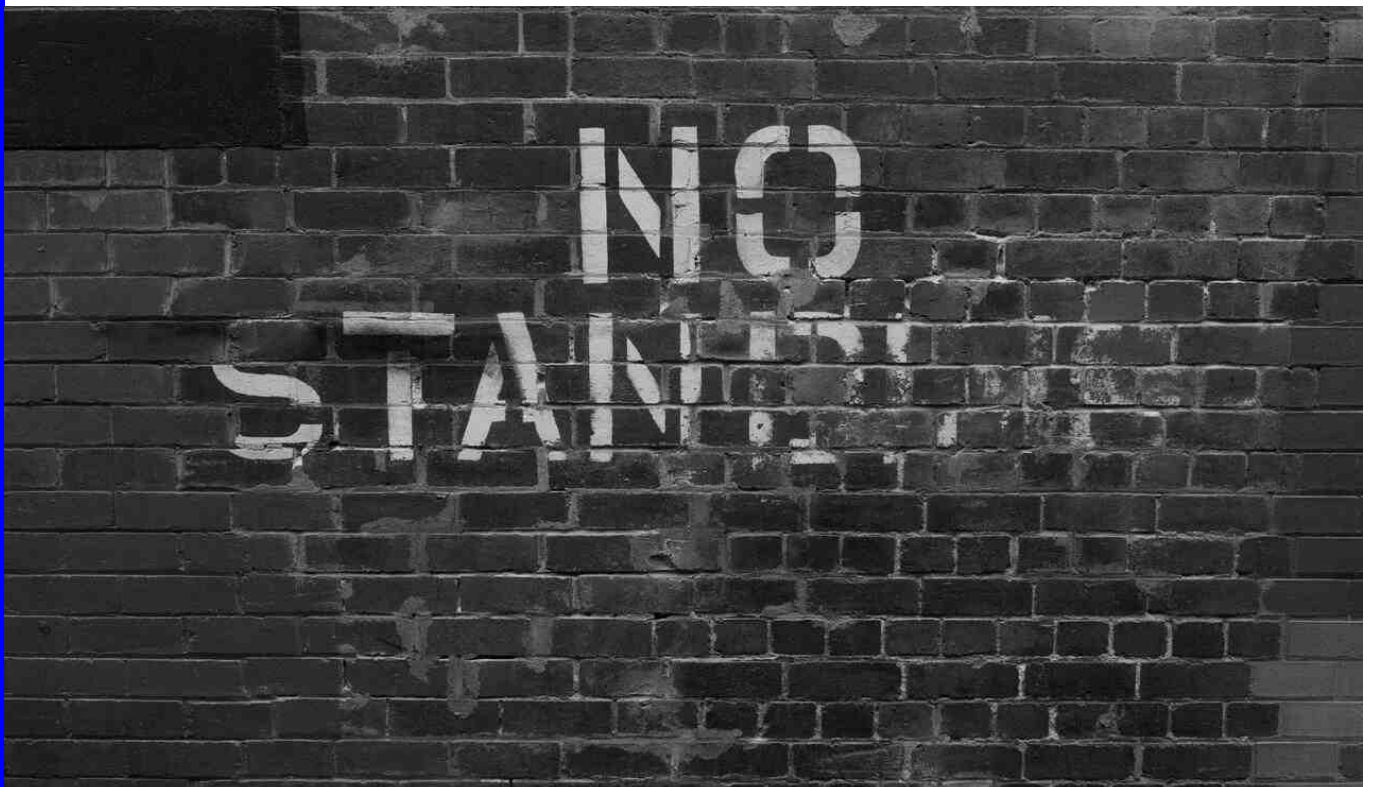
Bronze - Theme Modified - Sarah Salmela



Bronze - Theme Modified - Sarah Salmela



Bronze - Theme - Iain Riley



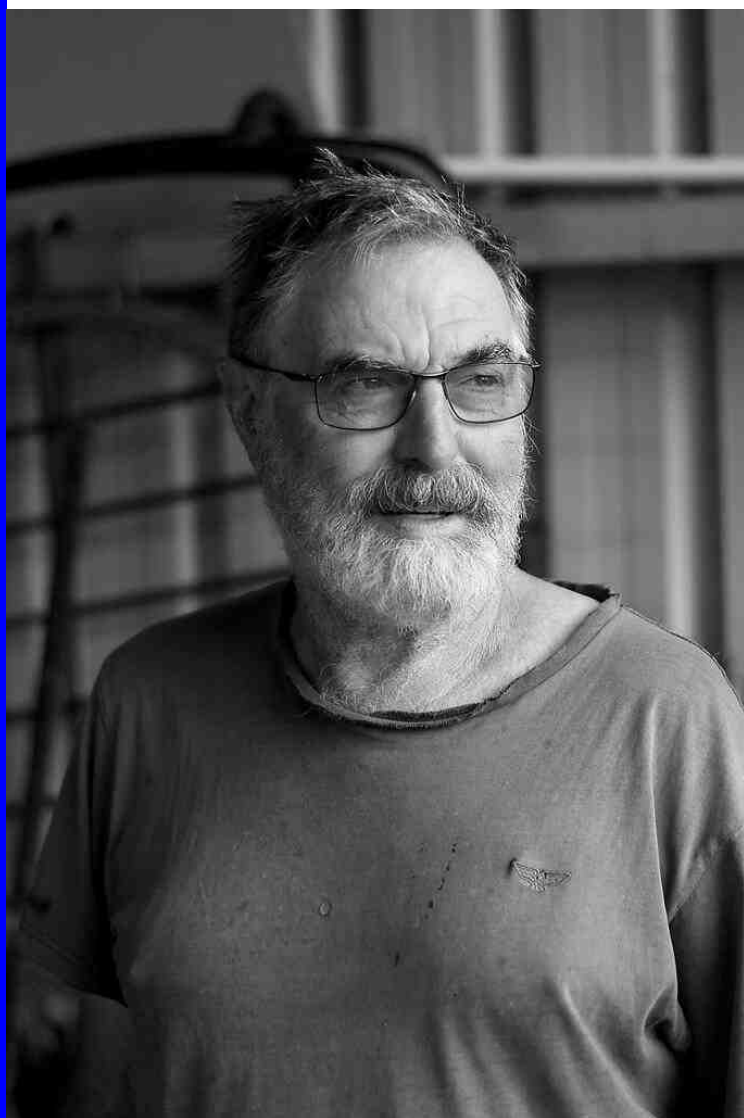
Bronze - Theme - Iain Riley



Bronze - Theme - Daniel Messom



Bronze - Theme - Daniel Messom



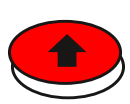
Bronze - Theme - John Binks



Bronze - Novice - Brian Tanner



Bronze - Open - Jayne Palmer



Photos by
Brian Tanner

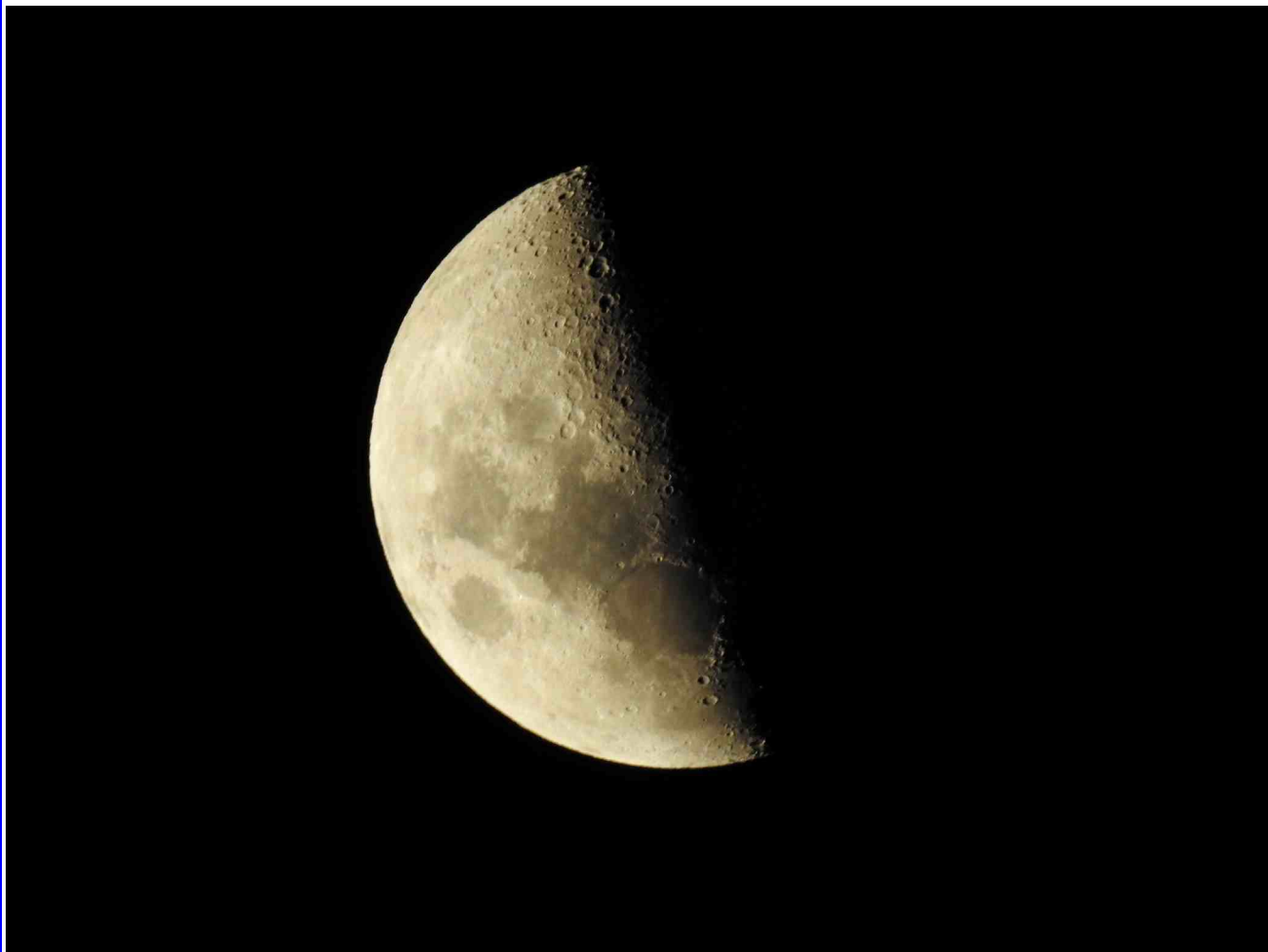








Photo by Brian Tanner





April 2026 Theme

Shallow Depth of Field

Presenter: Sharon Leisk
Date: March 17, 2026

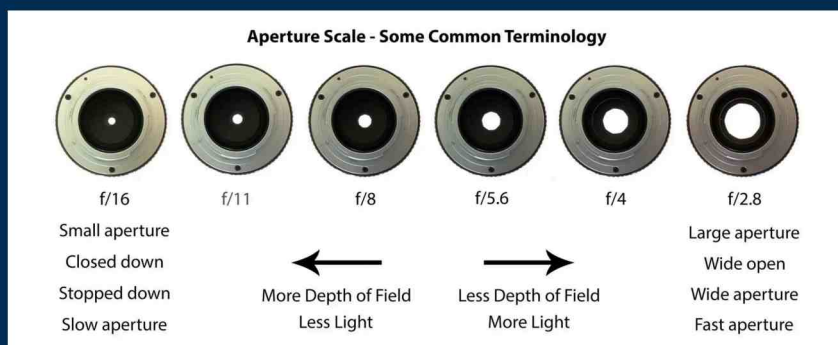


Rockingham Photography Club Inc.
Committed to learning, sharing and experiencing all areas of photography



Learning Objective

Learn how to control aperture to manipulate depth for subject isolation.



Before we tackle shallow depth of field

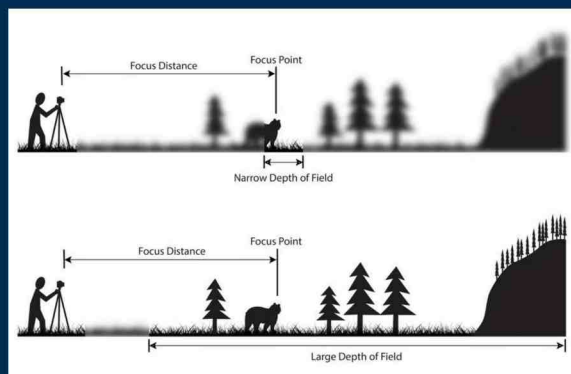
What is depth of field?

The depth of field (DOF) is the distance between the nearest and the farthest objects that are in acceptably sharp **focus** in an image captured with a **camera**

https://en.wikipedia.org/wiki/Depth_of_field

$$DOF = \frac{2u^2 Nc}{f^2}$$

DOF = depth of field
u = distance to subject
N = f-number
c = circle of confusion
f = focal length

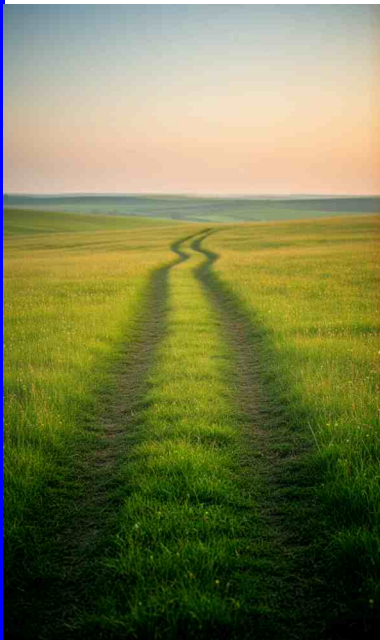




Why should I care?

Mastering depth of field will give you the creative control over what's in sharp focus in your images, turning you into a better storyteller.

<https://www.photopills.com/articles/depth-of-field-guide>



Putting it all together

Aperture, distance to your subject, and focal length together determine your depth of field.

In other words, these three factors can combine to produce a very extreme depth of field effect, or they can cancel each other out.

For instance, if you shoot at $f/2.8$ and you get close to your subject and you use a telephoto lens, you'll achieve an ultra-shallow depth of field.

But if you get close to your subject while using a wide-angle lens, the two factors will generally cancel out, resulting in a medium depth of field.

How to use Depth of Field in Photography



Photography Life

<https://youtu.be/oXOHRkMHDC8?si=2vSoilvnMyPfzC8y>



And now, let's talk about

Shallow Depth of Field!



Recap

A shallow depth of field refers to an effect where only a small portion of the image is in focus while the rest of the image turns to blur.



For instance, a portrait photo might include an in-focus person but have a blurred-out background:



A macro shot might highlight a sharp flower while letting the background turn into a wash of colour

Why is shallow field of depth effect important?

1

A shallow depth of field separates the subject from the background, helping the subject stand out.

2

A shallow depth of field generally blurs the background, which looks really gorgeous (when done right, that is!)

Here's a list of genres that gravitate toward shallow DOF effects:

- Portrait photography
- Wildlife photography (sometimes)
- Street photography
- Fashion photography
- Product photography (sometimes)

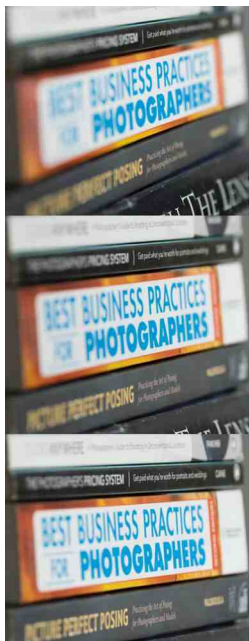
Of course, this list isn't exhaustive, and regardless, don't feel hemmed in.

If you prefer shallow depth of field but you shoot landscapes, that's okay - do what you like!



How to get shallow depth of field

6 techniques to get the shot!



approx.
1-foot

approx.
2-feet

approx.
4-feet

1

Increase the subject background distance

It's one of the easiest ways to achieve a shallow depth of field effect: Position your subject as far away from any background objects as possible.

If your subject is standing right in front of a wall, it'll be in focus no matter what you do. But if they're standing 100 meters in front of that same wall, it's going to be a lot more blurry. Think of it as giving your background more room to blur.

Quick note: Technically, increasing the distance between the subject and the background doesn't make the depth of field more shallow. The depth of field remains the same regardless, but bringing your subject forward increases the appearance of a shallow depth of field and gives you a near-equivalent effect.

2

Use your camera's portrait mode

Most cameras include a little wheel on top with lots of little icons on it - the Mode dial. And on certain beginner models, the Mode dial will feature Scene modes, such as Landscape, Night, Sports, etc.

Generally, one of these modes is Portrait. And if you're uncomfortable using more advanced modes (such as Aperture Priority or Manual mode), Portrait mode is a good way to decrease the depth of field; it sets a large aperture (discussed in the next section!), which will make the depth of field smaller.

Now, Portrait mode doesn't offer any control over your depth of field effect, so I only recommend you use it if you feel completely lost or are still learning basic camera settings.

And if you do want to gain more control, check out the next method of creating shallow depth of field:





3

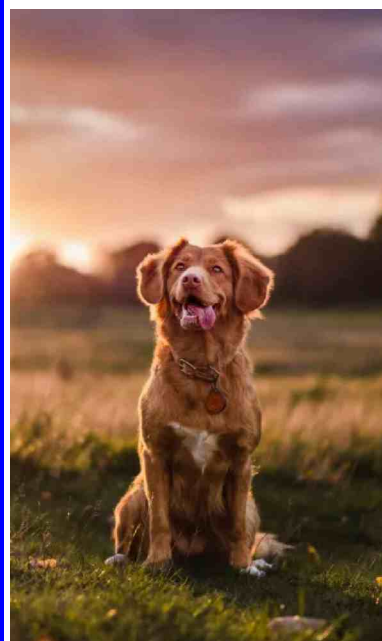
Widen your lens aperture

Every lens includes an aperture – essentially a hole – that widens or narrows depending on your camera's aperture setting. And the wider the aperture, the shallower the depth of field.

Portrait mode will automatically widen your aperture. But if you want a greater level of control, I'd recommend using either Aperture Priority mode or Manual mode, which allow you to dial in your preferred aperture (then watch as the background is blurred).

If you've never set the aperture before, know that small numbers, such as $f/1.8$ and $f/2.8$, correspond to a wide aperture (and hence a shallow depth of field). Large numbers, such as $f/16$ and $f/22$, correspond to a narrow aperture (and a deep depth of field).

For ultra-shallow depth of field effects, stick to $f/2.8$ and wider if possible, though your aperture capabilities will depend on your lens (because all lenses have an aperture maximum).



4

Use a long lens and get close

The closer you get to your subject, both optically – by using a long lens – and physically – by moving toward your subject – the shallower the depth of field and the better the background blur.

That's why the best shallow depth of field portraits tend to be taken on an 85mm lens or a 70-200mm lens, not a 50mm or 35mm lens. The longer focal length makes it easier to get close, which in turn decreases the depth of field. Make sense?

However, if you only own a 35mm lens, don't worry; you can still create a shallow DOF. You simply need to get close to your subject. Yes, it might be a bit uncomfortable if you're photographing people – you'll be shooting from right in front of their face! – but the results will be worth it.



5

Get a wide aperture lens

Wide aperture leads to outstanding shallow depth of field effects.

So if you're serious about achieving a shallow depth of field, a lens with a wide aperture (known as a fast lens) is your friend.

Unfortunately, fast lenses tend to be expensive, but they can also be worth the investment.

Plus, there are a few fast primes – such as a 50mm $f/1.8$ – that are optically impressive, capable of beautiful background blur, and are also quite cheap.

(Fast lenses also let you shoot in low light, which is a major bonus.)



6

Use a full frame camera

Imagine you have two camera setups: one with a full-frame sensor and another with an APS-C sensor. Both setups have identical lenses and settings. You compose two similar shots, you press both shutter buttons, and you look at the files - what do you see? I'll tell you: The image taken with the full-frame sensor will exhibit a shallower depth of field. It's subtle but noticeable.

This isn't some magic trick of the sensor. Rather, it's about cropping. An APS-C sensor has a crop factor that effectively zooms into the image. To match the composition of a full-frame shot, you'd need to step back. The further you are from your subject, the deeper the depth of field will be, so as a result, full-frame cameras do produce more impressive shallow DoF effects compared to crop-sensor cameras, all else being equal.

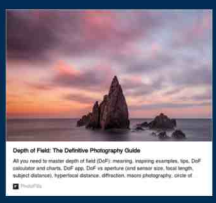
Bottom line: If you're passionate about mastering the art of shallow depth of field, investing in a full-frame camera is a solid move.



Tips for beautiful shallow depth of field effects

- 01 Consider setting focus manually
- 02 Don't forget about composition and lighting
- 03 Shoot into the light for the best backgrounds
- 04 Try photographing cities at night

Resources



The Photopills guide is an excellent resource, be warned it is technically heavy.

<https://www.photopills.com/articles/depth-of-field-guide>



This video from Photography Life is a fantastic resource.

<https://youtu.be/0V0HBMHDC8?list=WL&index=4&list=AL&list=PL>



This video from NeverfStop is explained excellently and includes real life demo's

https://youtu.be/5DZuJL9U79c_MdNwstF3Mmof



Next Steps

Actionable Suggestions for Members

Practice Topics

Engage with the specific topics discussed in this presentation by practicing regularly. Experimenting with various techniques will help in honing your skills and enhancing your creativity.

Join the Club Outing

Participate in upcoming club outing offered by the Rockingham Photography Club. These sessions provide hands-on experience and valuable insights from experienced photographers to elevate your skills further.

Share Photos

Don't hesitate to share your photos for feedback. Engaging with fellow members and receiving constructive critiques will foster growth and inspire creativity within the community.

Thank You

We appreciate your passion and participation in our photography journey!



Questions and Discussion



Next Month's Topic

A Sense of Movement - Control shutter speed to freeze action or create blur.



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

