



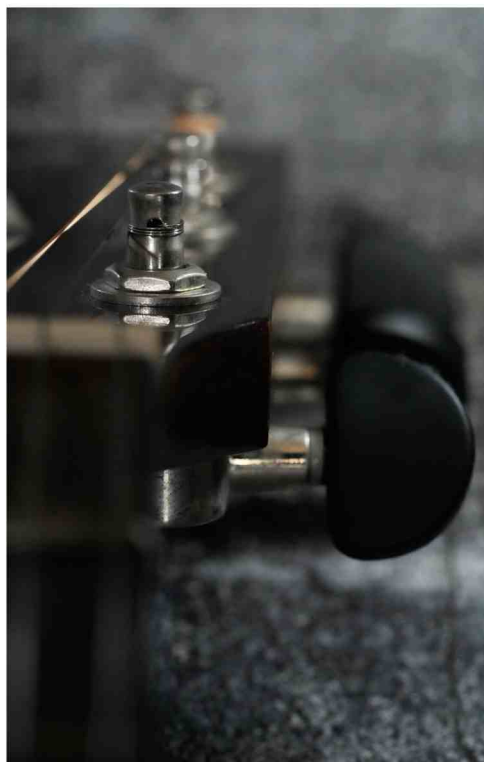
Rockingham
Photography
Club

— 20 YEARS —
20
2006 - 2026

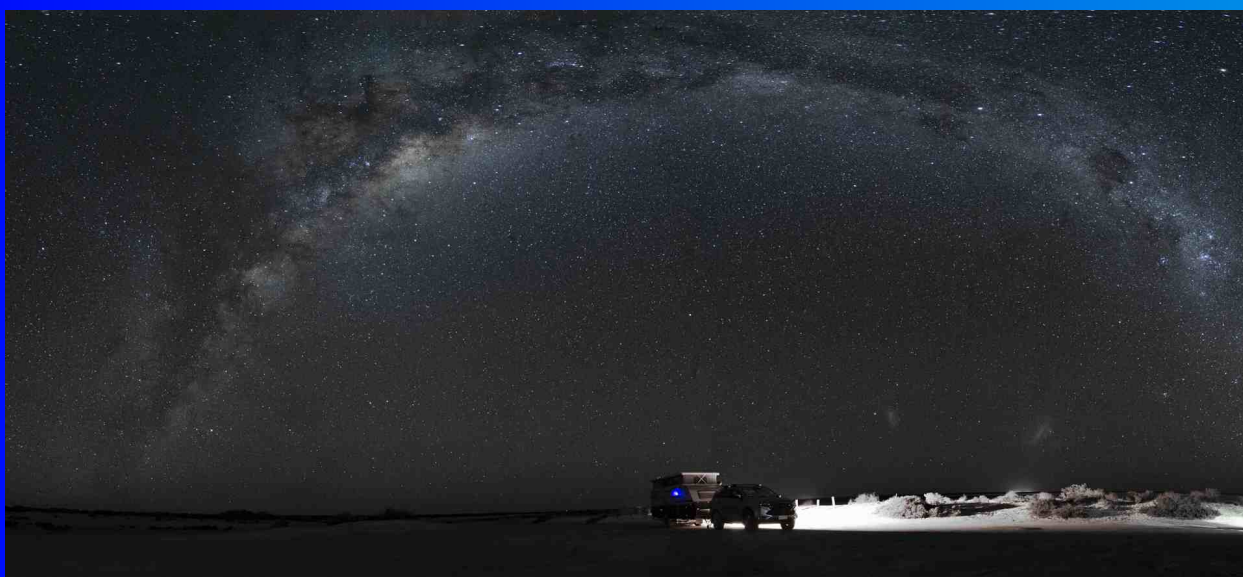
ROCKINGHAM
PHOTOGRAPHY CLUB

Edition 3

SEPTEMBER 2026



Gold - Theme - Cara Riley



Gold - Open - Jayne Palmer

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Next Meeting
September 9

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NEXT MONTH'S THEME

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.

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.





12 December 2026



MANJIMUP CHERRY *Harmony* FESTIVAL



About the festival...

The Manjimup Cherry Harmony Festival is an annual community event held on the second Saturday in December. Our positive and harmonious festival belongs to the community - we celebrate our agricultural richness and the resilience of the people that live in the beautiful Southern Forests Region of Western Australia.

There is amazing entertainment, fabulous food stalls, log chop, cooking demonstrations, exhibitions, street parade on the Saturday..the main street is closed for all the activities. A Long Table Dinner, Very Cherry Sunday Breakfast can also be attended. Lots of accommodation in the area or drive down for the day.

The Photographic Exhibition/Competition organised by the Manjimup Camera Club is an excellent start to entering your photography in a competition; there are some great prizes and the cost to enter is so reasonable. Many of the members of the club have won their first competition at this event.

The 2026 event is our 25th year of the festival, as we open the streets for this family friendly event and invite you to join in this exciting event.



PHOTO COMPETITION 2026

CLASSES

COLOURED PHOTOS

ADVANCED SECTION. This section is for photographers who have won 3 or more first places in this competition in the last 5 years. These are the only classes they can enter in the Cherry Harmony Festival Photographic Competition

The first three classes are the ADVANCED CLASSES but are open to all other photographers as well.

These classes will be written as 1A, 2A and 3A in the programme.

CLASS 1A. RED, the main subject must be RED

CLASS 2A. MACRO/CLOSE UP – OPEN SUBJECT

CLASS 3A. MONOCHROME / BLACK & WHITE – OPEN SUBJECT

CLASS 4. OUR AMAZING PETS

CLASS 5. RURAL LIFE IN W.A.

CLASS 6. AUSTRALIAN NATIVE FAUNA

CLASS 7. AUSTRALIAN NATIVE FLORA

CLASS 8. ARCHITECTURE – OPEN SUBJECT

CLASS 9. NOVICE, person not having won a place in any Cherry Harmony Photographic competition.

CLASS 10. ARIAL/DRONE – OPEN SUBJECT

CLASS 11. CREATIVE, must not be AI generated

CLASS 12. MONOCHROME / BLACK & WHITE, PORTRAIT – one or more person/s

SCHOOLS

CLASS 13. PRIMARY SCHOOL – OPEN SUBJECT

CLASS 14. HIGH SCHOOL – OPEN SUBJECT

Prizes for 1st, 2nd and 3rd places will be awarded on all classes

Prizes for JUDGES AND PEOPLES CHOICE

Condition of Entry

1. **ADVANCED PHOTOGRAPHERS** –Classes marked A1, A2 and A3 are for people who have won in 3 or more classes in the last 5 years of the Manjimup Cherry Harmony Festival Photography Competition. Classes 1A, 2A and 3A are the only classes they can enter.
Other people can also enter into these classes.



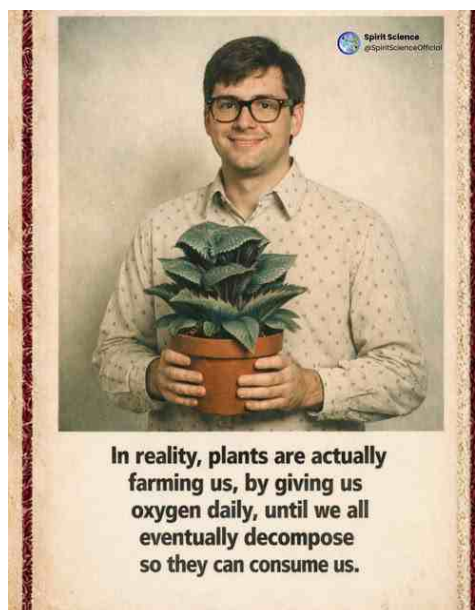
Our eldest daughter hit a curb in a shopping centre carpark a few weeks ago which gashed the sidewall of a tyre. Apart from the obvious cost of replacing the tyre she was fortunate to have a space saver spare so she could get mobile again fairly quickly. This got me thinking that if her car was one of the numerous new cars (particularly EV's) that don't come with a spare and only a can of tyre puncture repair goop, it would have been a much bigger problem as the repair goop is next to useless on sidewall damage. I have now suggested to her to buy a Gluetread Sidewall Seal Kit for the boot in case it happens again.



I am not affiliated with Gluetread but I think it is a great investment especially if you travel outside the metro area with a space saver spare or no spare at all. I stumbled across this product some time ago and brought it to the attention of our 4x4 club, many of our members bought the kits as they regularly travel to remote areas. I wouldn't recommend these as a permanent fix but it will get you home in an emergency.

Do I have one of these you may ask. No, I am considering it, but my wife's car didn't come with a spare so I bought a full size spare for it as she frequently travels to her sister's farm in Hyden.

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

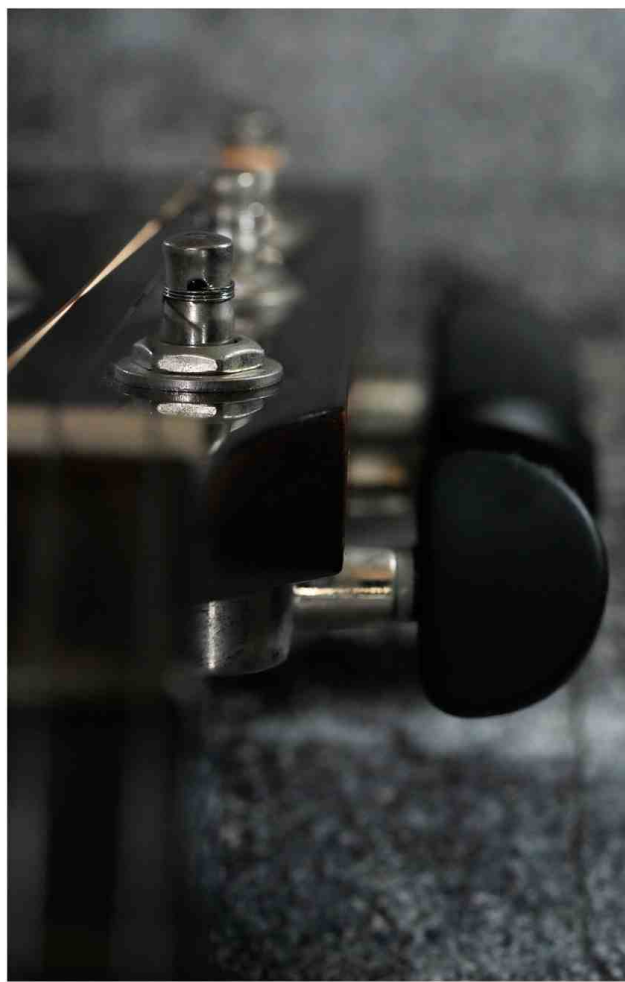
Get up close and personal. We are looking for images of small subjects—insects, flower details, textures, or water droplets—where the subject is reproduced at life-size or larger magnification.

November Reflections

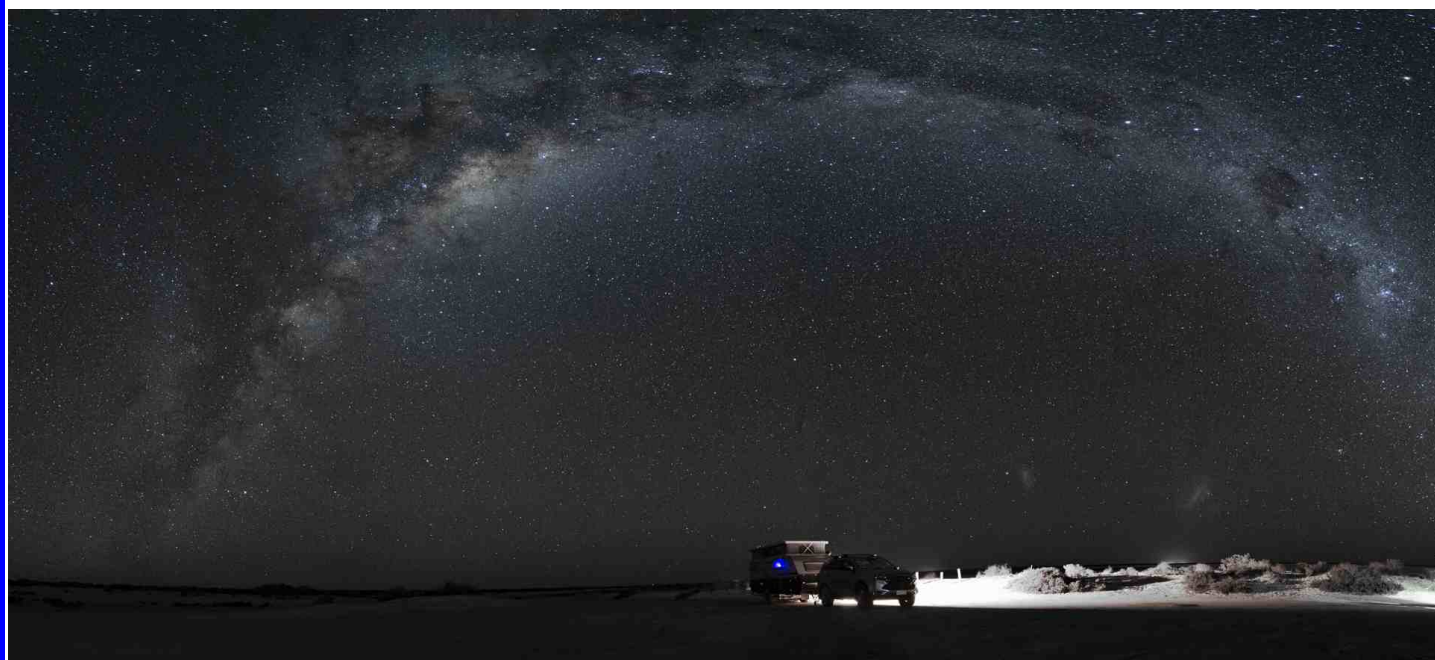
Photograph a subject indirectly by capturing its reflection. This could be in a puddle, a shop window, a mirror, or a shiny car body. The reflection can be the sole subject, or it can interact with the "real" object.

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 - Cara Riley



Gold - Open - Jayne Palmer



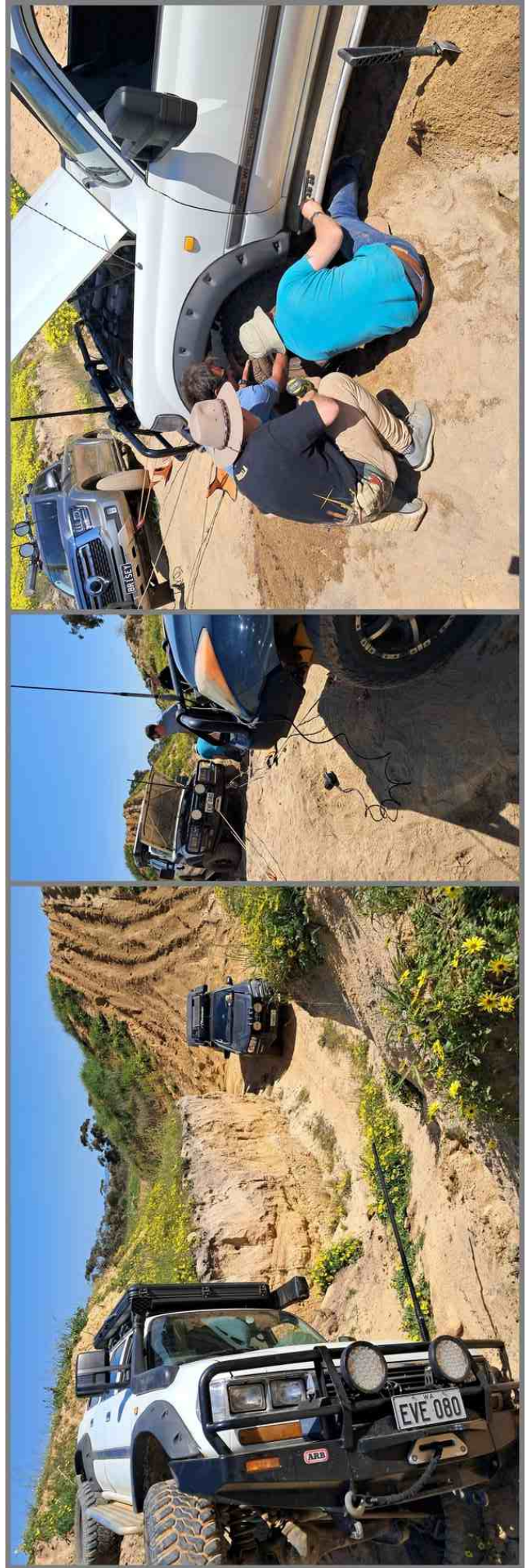
Silver - Theme - Stephanie Doust



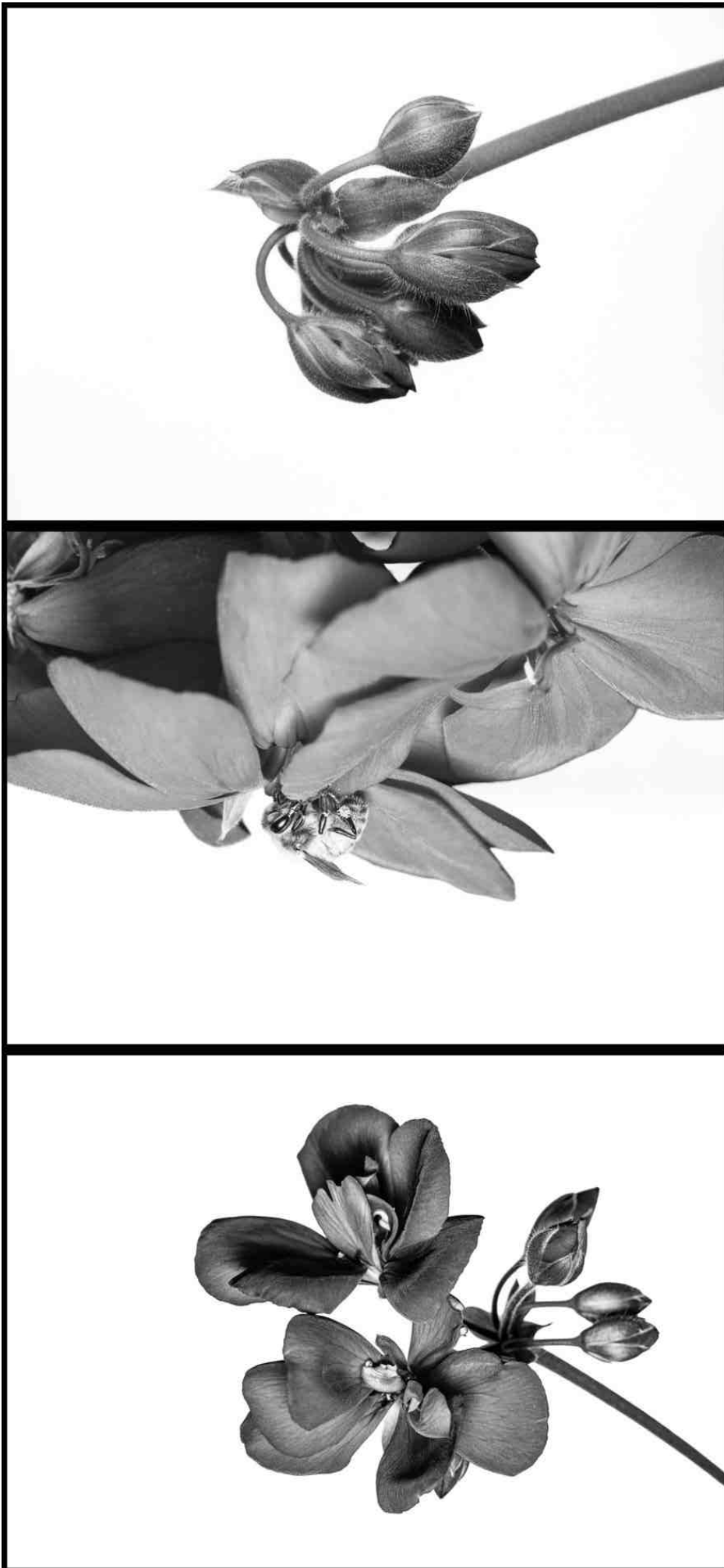
Silver - Theme - David Hardie



Silver - Novice - Toni May



Silver - Novice - Brian Tanner



Silver - Theme - Leanne Masson



CLUB AWARDS BRONZE



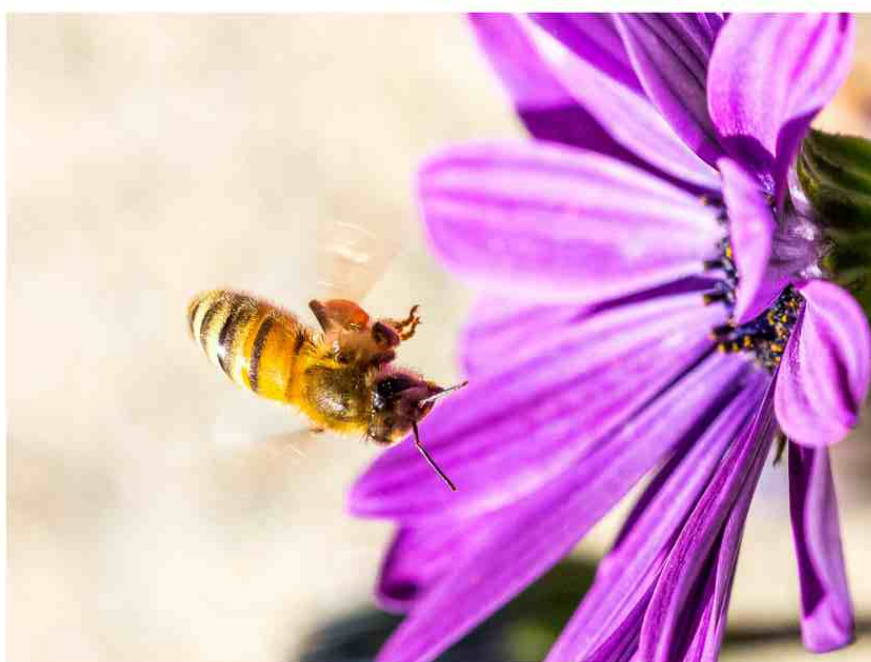
Bronze - Theme - Phil Ashton



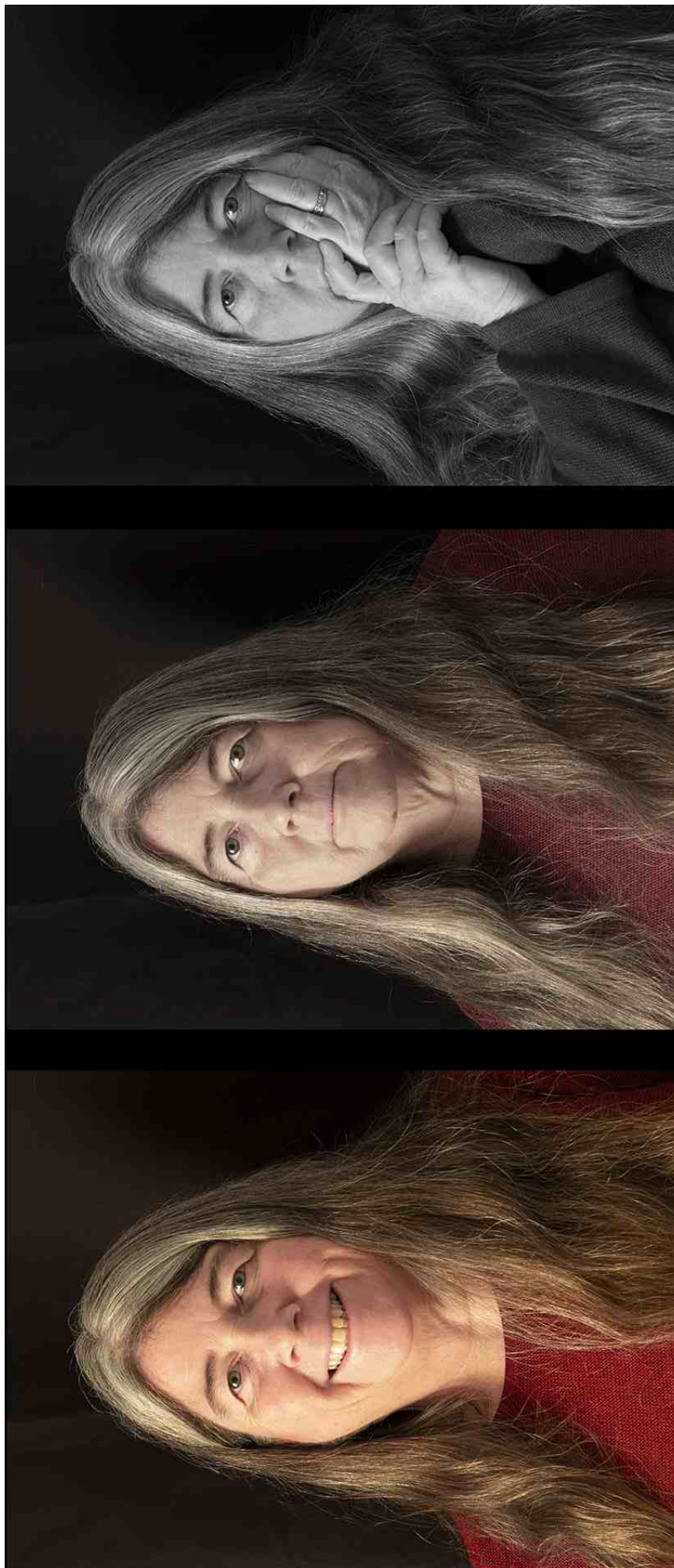
Bronze - Novice - Toni May



Bronze - Open - Jayne Palmer



Bronze - Theme - Daniel Messom



Bronze - Theme - Sarah Salmela



As I have mentioned before this is a section for anyone to submit to. It could be a funny story, something interesting, your latest holiday, an interesting photo with an explanation of your motivation to take it or just anything you wish to share. Please send any submissions to peel4x4magazine@gmail.com.

My Triptych that I submitted last month comes with a story as you would imagine. I was at a weekend camping trip with the Peel 4x4 Club at Whitegum Farm, outside York, where they have converted a large paddock into a 4x4 playground. On the last day some of us decided to have one last play before heading home. All was going good when suddenly we heard a call over the radio that no one wants to hear: "I've flipped". We all raced to give aid and found a member's car on its side at the bottom of a hill, apparently the result of following tyre tracks up a hill to find nothing on the other side but a sheer dropoff, the result can be seen in the first photo. While the driver was still strapped into the drivers seat we set about securing the car to another with a winch to minimise the likelihood of rolling further, and then clambered onto the car to help the member get out before setting about pulling the car onto its wheels again, middle photo. Due to the angle of the car plus a tyre that had separated from the rim we ended up having to use two winches to move the car into a safe spot for repairs, last photo.

Luckily there was minimal damage; mainly the front passenger tyre had rolled off the rim. An unsuccessful attempt was made to reseal the tyre before changing to the spare wheel. The motor started easily and the driver was shaken but not injured and she was able to drive home.

Brian Tanner



Silver - Novice - Brian Tanner



THE MANUAL EXPOSURE FIELD GUIDE

Manual shooting requires you to override automatic settings and manage three interconnected parameters: **Sensor Sensitivity (ISO)**, **Lens Aperture (f-stop)**, and **Exposure Duration (Shutter Speed)**.

1. ASSESS ENVIRONMENT & CHOOSE ISO

Select your base ISO according to your location's available light. Lower values deliver the cleanest images, while higher values introduce visual grain (noise).

- **ISO 100** – Direct, harsh sunlight
- **ISO 200** – Subtle cloud cover / bright shade
- **ISO 400** – Overcast skies / heavy daytime shade
- **ISO 800** – Indoors under standard lighting / active sports
- **ISO 1600** – Dim environments / low-light events
- **ISO 3200+** – Extreme low light / nighttime street photography

2. SELECT YOUR APERTURE (f-stop)

The aperture regulates how much light passes through the lens and dictates your depth of field.

Wide Aperture (Low f-number) Narrow Aperture (High f-number)

- **f/1.4 – f/2.8**
 - *Light:* Maximizes brightness.
 - *Depth:* Shallow depth of field.
 - *Effect:* Heavily blurred backgrounds; ideal for isolated portrait subjects.
- **f/4 – f/5.6**
 - *Light:* Moderate light intake.
 - *Depth:* Balanced depth.
 - *Effect:* General-purpose street photography and everyday snapshots.
- **f/8 – f/11**
 - *Light:* Reduced light intake.
 - *Depth:* Deep depth of field.
 - *Effect:* Keeps foreground and background elements sharp; ideal for landscapes.
- **f/16 – f/22**
 - *Light:* Minimizes light intake.
 - *Depth:* Maximum depth of field.
 - *Effect:* Everything is strictly in focus. (*Note: Extremely high f-numbers can introduce lens diffraction, slightly reducing overall sharpness.*)



3. CONVERT THE EXPOSURE VIA SHUTTER SPEED

Your shutter speed dictates how long the sensor is exposed to light and controls how motion is captured.

- **Fast Shutter Speeds (e.g., 1/1000s or faster):** Freezes fast-moving targets (wildlife, athletes, splashing water).
- **Slow Shutter Speeds (e.g., 1/30s or slower):** Intentionally blurs motion (silky waterfalls, light trails). *Requires a tripod to avoid overall camera shake.*

4. BALANCING VIA THE BUILT-IN LIGHT METER

Look through your viewfinder or rear screen to read the exposure meter indicator:

[−2 · −1 · 0 · +1 · +2]

- **Left of Zero (< 0):** The image is underexposed (too dark). Fix this by widening the aperture (lower f-stop), slowing the shutter speed, or raising the ISO.
- **Centered at Zero (0):** Indicates balanced exposure according to your camera's metering algorithm. [2]
- **Right of Zero (> 0):** The image is overexposed (too bright). Fix this by narrowing the aperture (higher f-stop), speeding up the shutter, or lowering the ISO.

5. EXECUTION & CRITICAL REVIEWS

- **Prioritize the Creative Intent:** Decide first whether freezing motion or controlling background blur is more important for the shot. Adjust that setting first, then balance the others around it.
 - **Check Creative Intent Limits:** If an image is too bright, shift settings to decrease exposure. If shadows are clipped and dark details are missing, adjust settings to favor overexposure.
-