



Rockingham
Photography
Club

— 20 YEARS —
20
2006 - 2026

ROCKINGHAM
PHOTOGRAPHY CLUB

Edition 4

OCTOBER 2026



Gold - Open Modified - Jayne Palmer

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Next Meeting
October 13

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NEXT MONTH'S THEME

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.

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



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



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.



Time, like an old Pink Floyd song, is ticking away. It's been nearly a year since I come to my first club meeting as a visitor. I am very happy to say my photography skills are improving through the club assignments and challenges and I'm also picking up a lot of tips from the judges' critique every meeting. My approach to photography is evolving where I am now keeping an eye out for interesting subjects rather than taking a snap of something I have come across that is somehow memorable. I am looking at composition more than I ever used to and paying more attention to cropping and zooming to enhance my photos. For this I'm very grateful to the club and members.

Being in the club I have found some limitations of my old Nikon Coolpix P900 camera and for the last few months I have been dreaming of an upgrade and have been going down several comparison rabbit holes researching what to upgrade to. There is so much to consider, mirror or not, full frame or crop, zoom and aperture range, kit lens or buying separately and the list goes on. Then comes the price comparison, grey import or Australian stock, buy online or local retailer. The mind boggles. My wife, Julie, must have had enough and ordered me to "just buy one already".

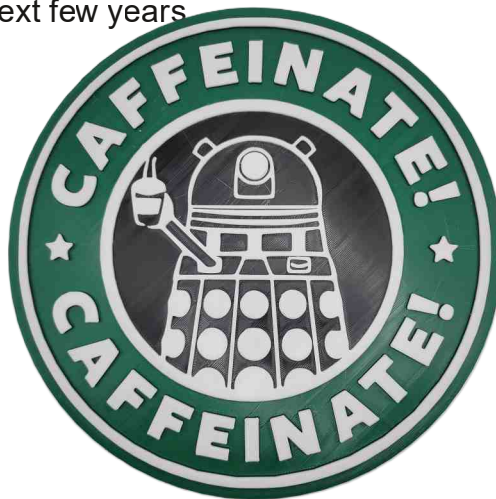
Before I could talk myself out of it I did a quick trip to Digidirect Cannington. As I suspected photography is just as costly as 4 wheel driving so I now have two hobbies to make sure I am always broke.

What did I buy you may ask?

Nikon Z5II mirrorless full frame with Nikkor 24 - 70 f4 kit lens. Hopefully I am now future proof for the next few years



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 - Open Modified - Jayne Palmer



Silver - Theme - Cara Riley



Silver - Theme Modified - Lubin Dinnie



Silver - Theme Modified - Leanne Masson



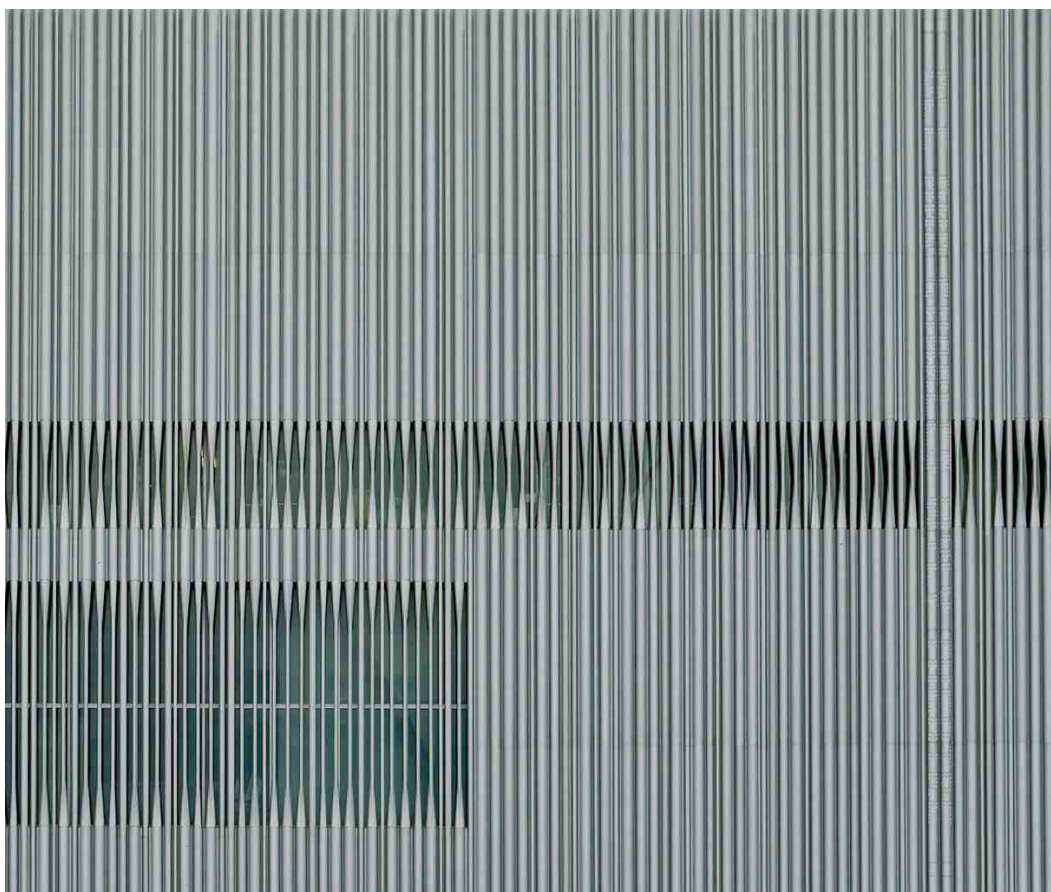
Silver - Theme Modified - Leanne Masson



Silver - Open Modified - Sharon Leisk



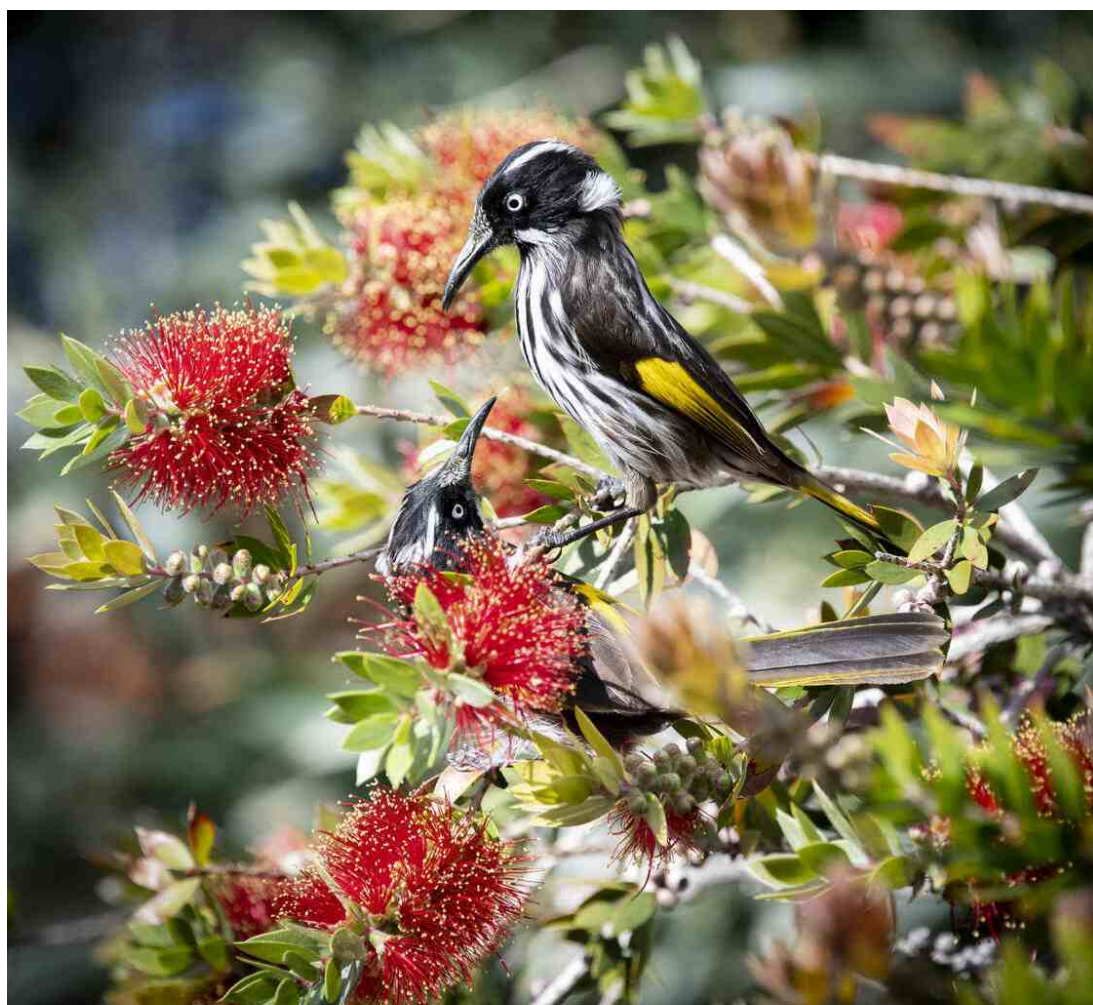
Silver - Theme - Cara Riley



Silver - Theme - Phil Ashton



Silver - Theme - Daniel Messom



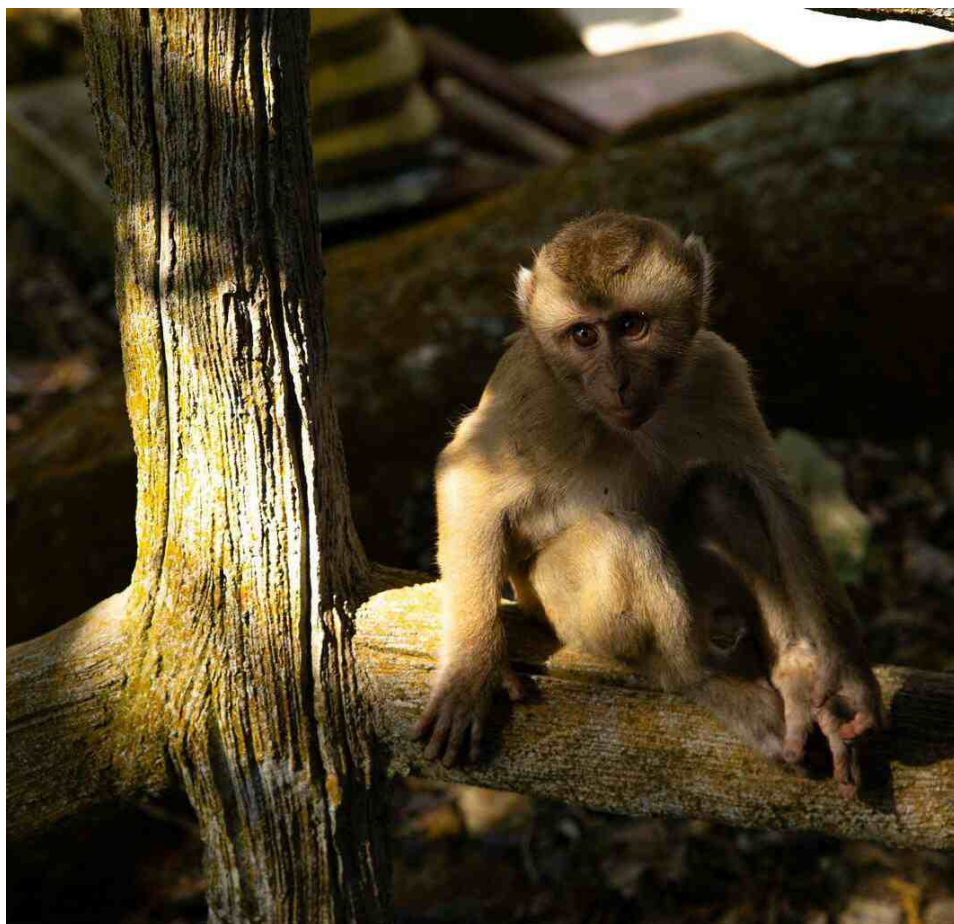
Silver - Open - Jayne Palmer



Bronze - Theme Modified - Lubin Dinnie



Bronze - Theme - David Hardie



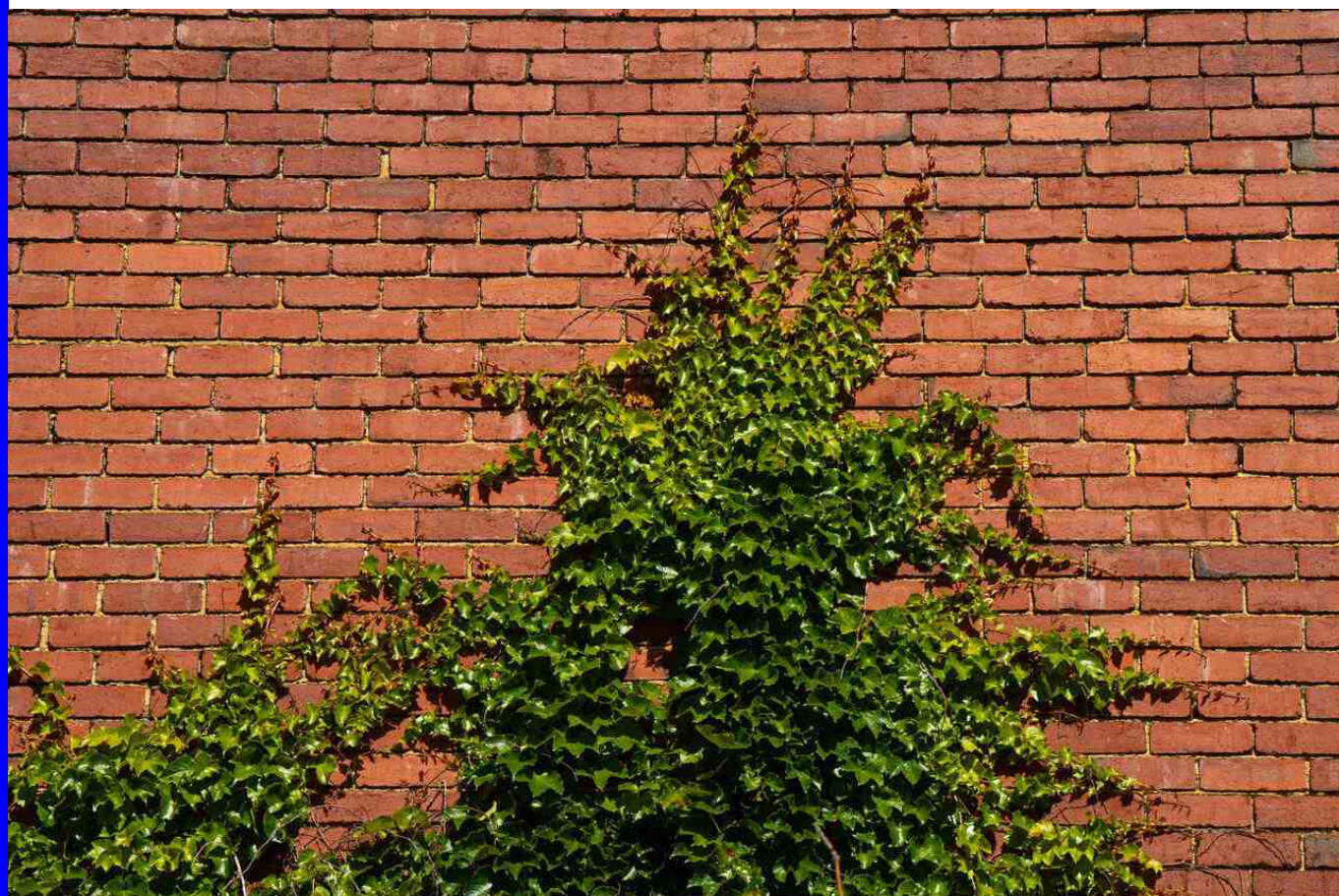
Bronze - Open - Stephanie Doust



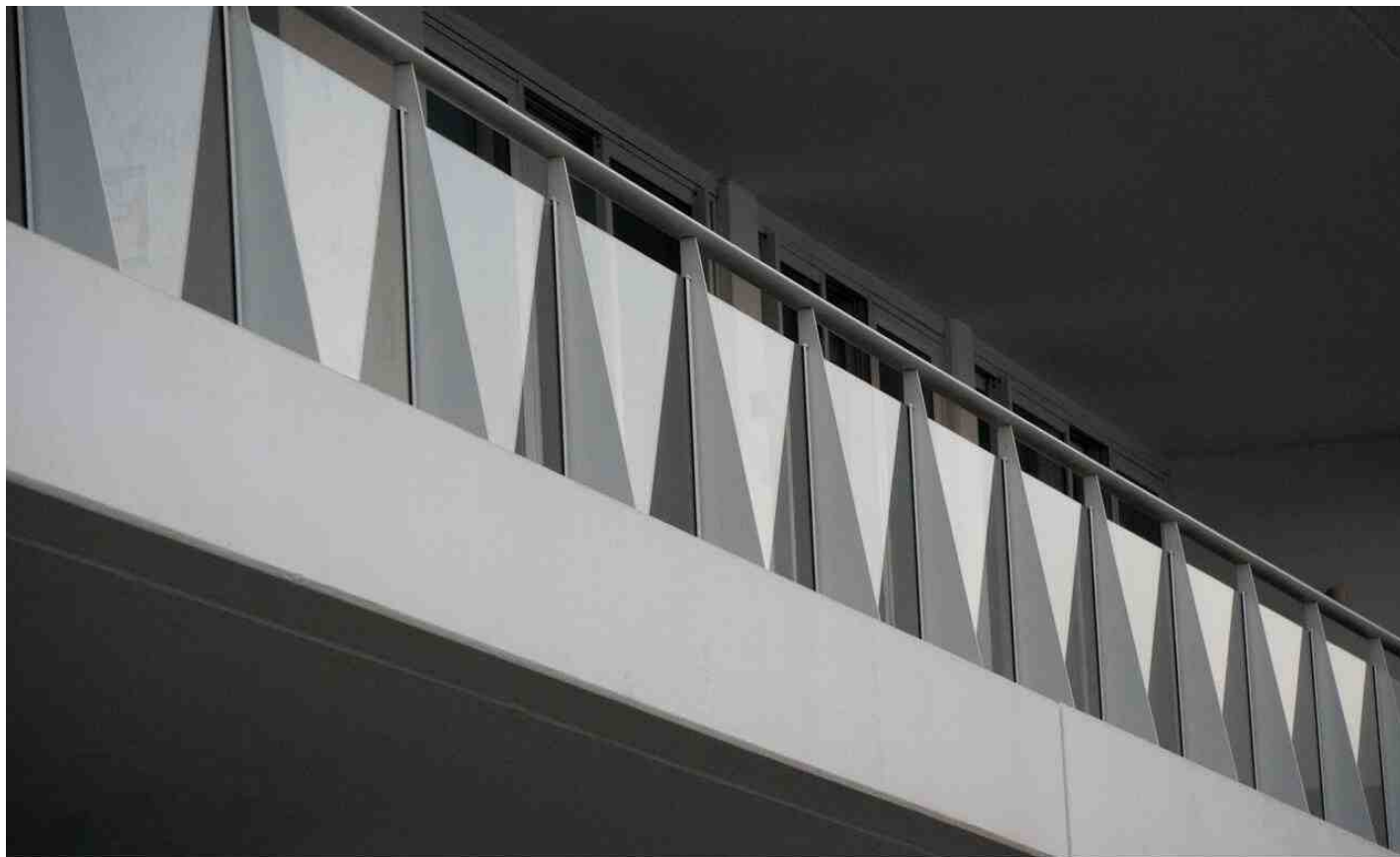
Bronze - Novice - Brian Tanner



Bronze - Theme - Phil Ashton



Bronze - Theme - Iain Riley



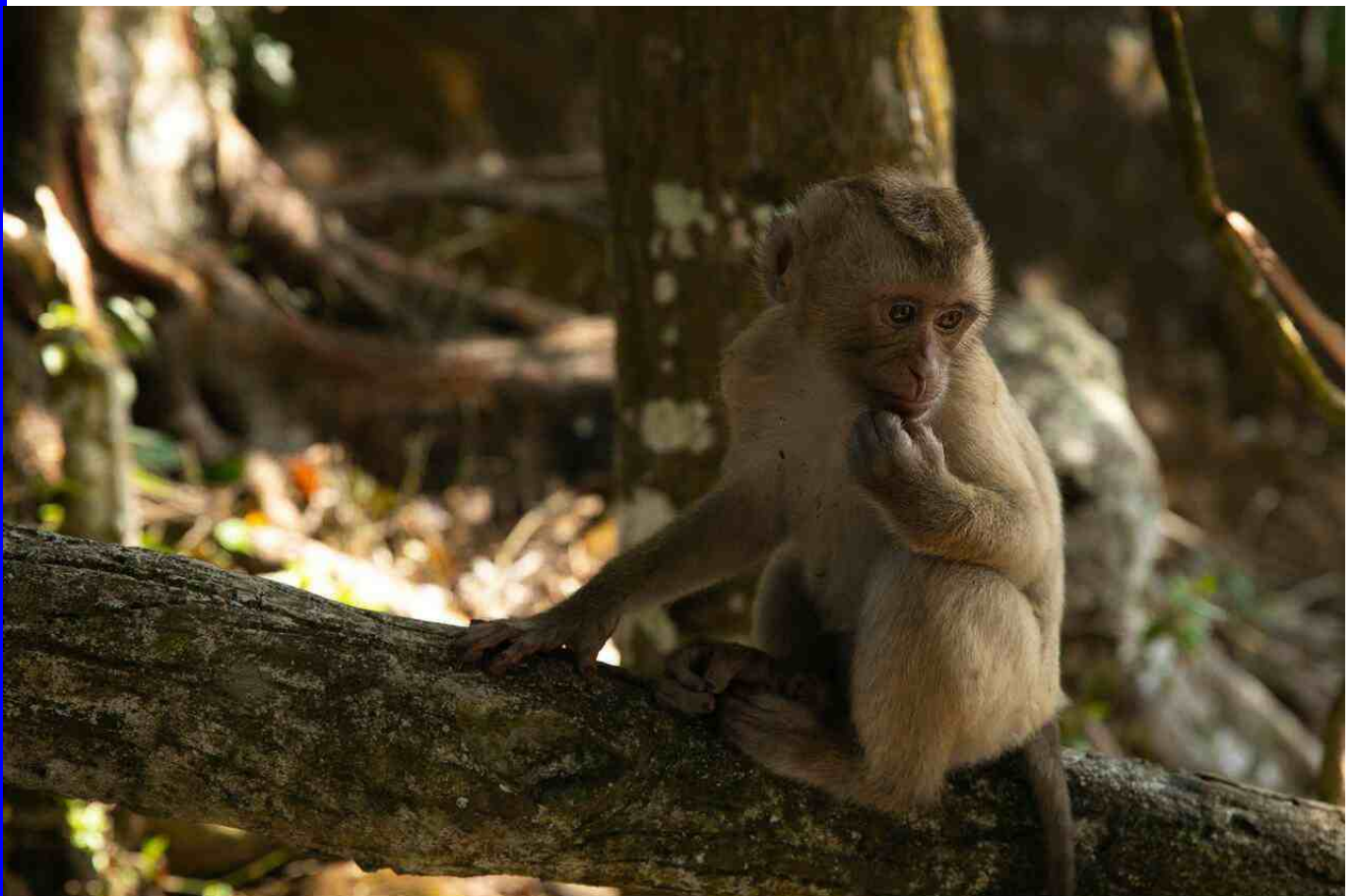
Bronze - Theme - Iain Riley



Bronze - Novice - Ian Pearson



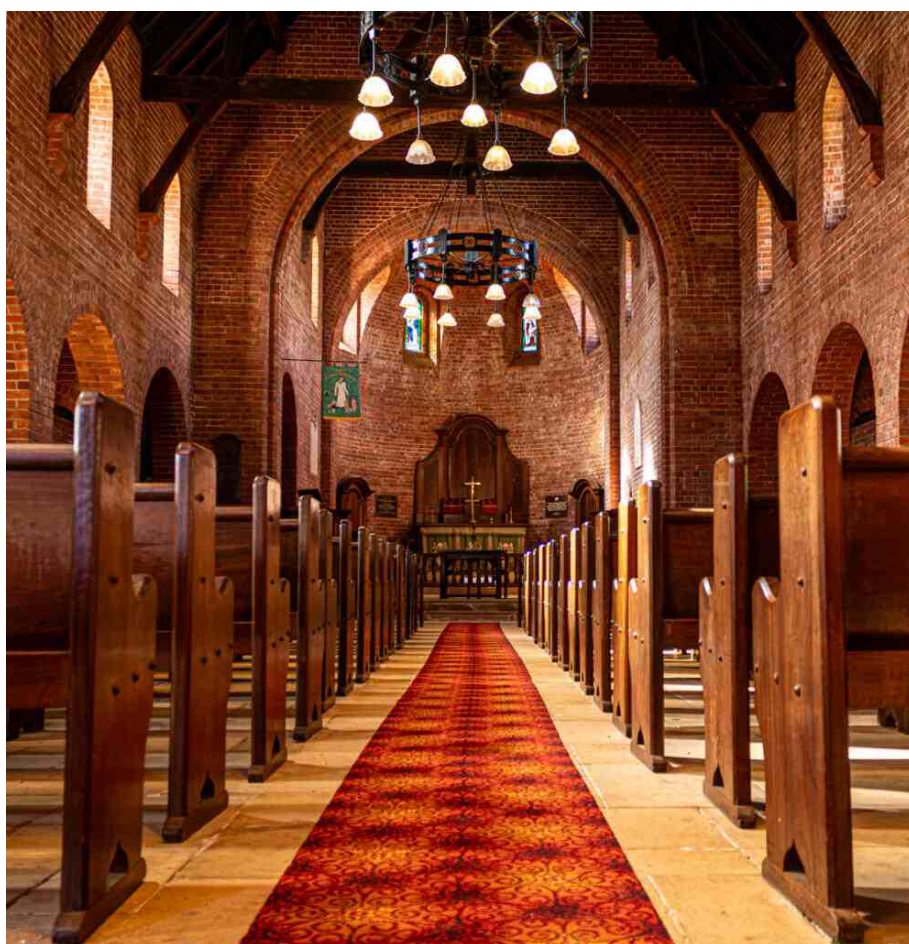
Bronze - Theme - Cara Riley



Bronze - Open - Stephanie Doust



Bronze - Theme - Iain Riley



Bronze - Novice - Ian Pearson



Bronze - Theme - Daniel Messom



Bronze - Theme - Daniel Messom



Bronze - Theme - David Hardie



Bronze - Theme Modified - Sarah Salmela



Bronze - Theme Modified - Lubin Dinnie



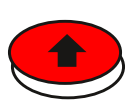
Bronze - Novice - Brian Tanner



Bronze - Open Modified - Sharon Leisk



Bronze - Theme - Phil Ashton



Bronze - Theme - Leanne Masson



Beyond the Basics: Elevating Your Photography to the Intermediate Level

Every photographer remembers the thrill of moving away from "Auto" mode and finally understanding the exposure triangle. However, once you master basic focus and clean exposures, it is easy to hit a creative plateau. Moving from a beginner to an intermediate photographer requires shifting your focus from simply *capturing* a scene to deliberately *authoring* an image. To break through the plateau, you must transition from technical reaction to creative intention.

By mastering advanced manual controls, upgrading your compositional toolkit, and manipulating complex lighting, you can elevate your imagery from simple snapshots to compelling visual stories.

Master Advanced Manual Exposure

True creative control begins when you look past a balanced exposure and start making intentional technical sacrifices.

- **Isolate Your Subjects:** Move beyond standard aperture settings. Use your widest aperture (like f/1.8 or f/2.8) to compress your depth of field, or pull back to f/11 to maximize sharpness across a landscape.
- **Control Motion Blur:** Experiment with slow shutter speeds and Intentional Camera Movement (ICM). Panning with a moving subject or tracking waves can transform a static scene into a painterly, abstract piece of art.
- **Expose for the Highlights:** Do not let your camera average out the scene. Use spot metering to lock your exposure onto the brightest elements, letting the background fall into deep shadow for high-contrast drama.
- **Trust the Histogram:** Stop relying on your camera's LCD screen to judge exposure, as bright sunlight can easily deceive your eyes. Always check the histogram graph to ensure you are not clipping highlights or unintentionally crushing your blacks.

Advance Your Composition Style

The Rule of Thirds is an excellent starting point, but relying on it exclusively can make your portfolio feel predictable. Intermediate photography demands dynamic geometry.

- **Break the Grid:** Utilize advanced framing guides like the Golden Ratio or the Fibonacci Spiral. These lines help guide a viewer's eye through the frame in a more natural, fluid curve.
- **Incorporate Negative Space:** Give your subject room to breathe. Leaving large, empty areas of sky, water, or wall creates an immediate sense of scale, isolation, or quiet minimalism.
- **Build Three-Dimensional Layers:** A flat image rarely holds attention. Consciously construct your frames with a distinct foreground element, a sharp midground subject, and a complementary background to create a deep sense of physical space.
- **Use Architectural and Natural Frames:** Look for physical elements like overhanging tree branches, tunnels, doorways, or windows. Shooting through these elements naturally locks the viewer's gaze onto your primary subject.



Control Complex Lighting

Beginners often pack away their gear when the light gets harsh or unpredictable.

Intermediate photographers see difficult light as a unique opportunity.

- **Manipulate the Golden Hour:** Do not just shoot with the sun at your back. Position yourself to use low-angle light for dramatic silhouettes, or capture golden rim lighting around your subject's edges.
- **Embrace Midday Sun:** Harsh afternoon light is perfect for graphic, high-contrast imagery. Use the hard black shadows cast by buildings or structures to capture bold geometric shapes and abstract patterns.
- **Master Light Flagging and Bouncing:** You do not need expensive studio strobes to shape light. Use a simple piece of black cardboard to block stray light from hitting your lens, or a piece of white foam board to bounce soft light back into dark shadows.
- **Balance Mixed Lighting:** Learn to work with competing light sources. Mixing warm, interior incandescent light with the cool blue light spilling in from a window creates a striking, cinematic colour contrast.

Conclusion

Transitioning to an intermediate photographer is less about upgrading your camera body and more about upgrading your vision. It requires you to slow down, analyse the scene, and make conscious decisions before pressing the shutter button. By pushing your camera's manual settings to their limits, breaking traditional compositional rules, and learning to manipulate complex lighting, you will unlock a completely new level of creative expression. Pack your camera bag, step outside your comfort zone, and start turning your technical skills into art.