

VOL. 4 | F-STOP KEMPTON PARK | APRIL

FRAMESHIFT MAGAZINE

MAY THEME
MOVEMENT

PSSA
STANCE ON AI

APRIL RESULTS
WEEKEND WINNERS
SALON RESULTS

20
25

fstoppphoto.co.za



F-STOP Photographic Society is proudly affiliated with the
PHOTOGRAPHIC SOCIETY OF SOUTH AFRICA





FRAMESHIFT MAGAZINE



Cover Photo:
Vase and Sphere
by Arnold Bester

PUBLISHER	F-Stop Photographic Society, Kempton Park
EDITOR	Belinda Ueckermann
CLUB MEETINGS	2nd Wednesday of the Month
TIME	18h45 for 19h00 sharp
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FrameShift Magazine

FrameShift Magazine is a dedicated space for photographers to connect, learn, and share their vision. Each issue is filled with inspiration, insights, and opportunities to grow as a photographer. From spotlighting member work to sharing expert tips and behind-the-scenes stories, every page is designed to keep you engaged and motivated.

Why FrameShift?

The name reflects the essence of photography - shifting perspectives, framing moments, and transforming the ordinary into extraordinary. With each issue, we aim to inspire you to see the world in new ways and embrace your creativity.

Send your ideas to

editor@fstoppphoto.co.za

How You Can Get Involved

FrameShift Magazine is a collective effort, and we want every member to feel part of its creation. Share your photos, suggest topics, or contribute articles - it's your chance to make your voice heard and your work seen!

- Have a unique technique or workflow to share?
- Know an inspiring story behind an image?
- Discovered a hidden gem location for shoots?

We'd love to include your insights and experiences in upcoming issues. This is your magazine, and together we can make it a rich tapestry of ideas, inspiration, and creativity.

Thank you for being part of this journey. Your involvement keeps the club and this magazine vibrant and exciting!

PREVIOUS ISSUES



Chairman's Corner

A note of hope and inspiration.

Hope everybody is settling into the new season and getting ready to tackle another quarter of photography. We are all passionate about photography as an art. This drive to get better and do more with new knowledge and challenges makes it all worth it. All that money spent on expensive equipment pays off when good results and comments are received.

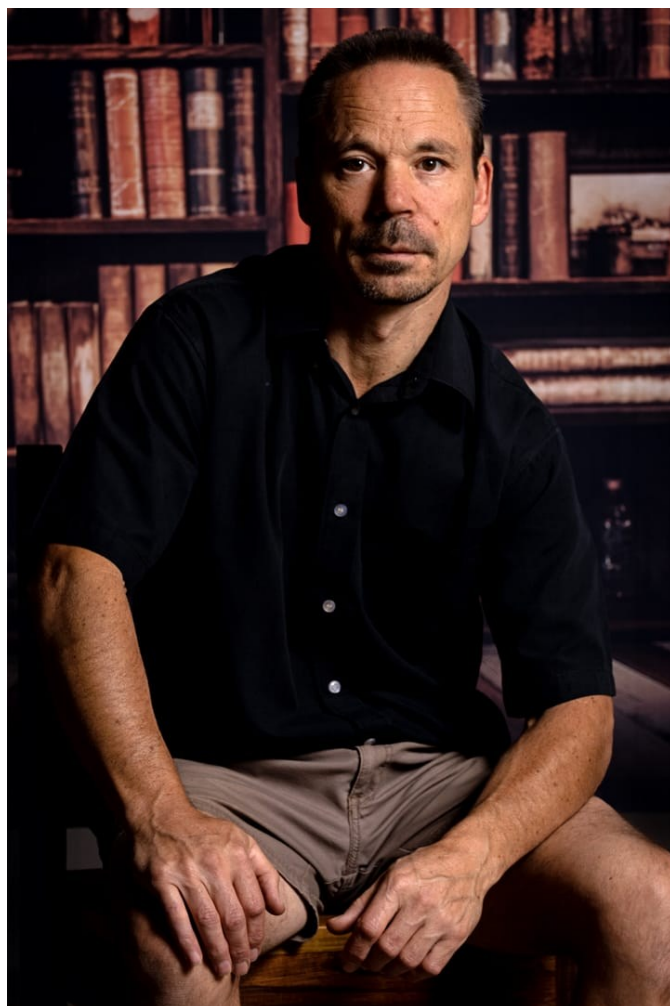
As most of us prioritise our personal life by making a living and work to keep the lights on as well as saving money for retirement, there will always be a desire to take and make more photos.

In my personal life it was photography that helped me through tough times and kept me inspired to move ahead, not to give up hope in life. Photography makes me feel happy and creative when the mind feels drained of other stress.

At some point though, it becomes difficult to even get satisfaction from photography. A time when no creativity or inspiration wakes the desire to go and make images. A time when one feels it is now the point where it all ends, when one needs to move on or away from the rut or hole that slowly begins to cave in. Most of us have been there, or still is, or will get there. It is this time when we need to step back and assess the situation. We need to make the right decisions for ourselves.

If something does not contribute to your wellbeing or health and adds to the stress, it will be a difficult choice to put the camera away for a while. It may be just what was needed to get life back on track and find your need to photograph again.

It may be that it is not photography as a whole that needs to be put on hold but only part of it to remove some stress or pressure to perform. It may be that involvement in any club or group should be put on hold and you need to act as an individual while still having some satisfaction from photography.



I feel I may have reached this point again. I have overcome it before. I am determined to overcome it yet again with challenges much higher this time than the previous times. Life situations are different and aged equipment adds to the challenge.

I encourage everyone in a similar position to reach out for support. Knowing someone else is there to help with inspiration will get us out of the hole and back on course of creativity, perhaps a better course with new inspiration and new ideas.

It is not a cry for help but rather **a note of inspiration** to not forget the friends we have in each other as fellow photographers. I hope I will be able to look back in a few months and feel happy that some inspiration has made a difference in someone's life, even if it was just my own.

Committee 2025

Position	Name	Cell No	E-mail Address
Chairman	Arnold Bester	0832526477	chair@fstoppphoto.co.za
Vice Chairman	Rickus Barnard	0829096327	chair@fstoppphoto.co.za
Secretary	Kay-Leigh Moore	0716889647	admin@fstoppphoto.co.za
Treasurer	Maureen Fourie	0712548689	finance@fstoppphoto.co.za
Technical Co-ordinator	Rickus Barnard	0829096327	chair@fstoppphoto.co.za
Public Relations / Editor	Belinda Ueckermann	0823238223	editor@fstppphoto.co.za
Webmaster			webmaster@fstoppphoto.co.za
Events & Outings Co-ordinator	Ryan Sim &	0836510933	events@fstoppphoto.co.za
	Fraser Bryce	0794949622	events@fstoppphoto.co.za
General Steward	Anthony Malin	0825712924	general@fstoppphoto.co.za

Info e-mail	General F-stop e-mail	info@fstoppphoto.co.za
Committee e-mail	All committee members	committee@fstoppphoto.co.za

General Information

FEE STRUCTURE

Main Member : R420.00

Additional Family Member : R300.00

Pensioners : R200.00

Scholars : R170.00

Yearly Fees are due by end April

BANKING INFORMATION

F-Stop Photographic Society

Capitec Business Account

Branch Code: 450 105

Acc Number: 1051918200

Ref: Name and Surname

E-mail POP: finance@fstoppphoto.co.za

SOCIAL MEDIA

- **Website** : <https://fstppphoto.co.za>
- **Facebook** : <https://www.facebook.com/Fstopphotographic/>
- **WhatsApp** : Please ask Maureen to be added to the group. [Cell 0712548689](tel:0712548689)
- **Publication** : Club Website and Social Media Accounts, if you do **NOT** want your images to be published, please contact the editor before the 15th of each month. editor@fstoppphoto.co.za

General Club Rules

- **Respectful Conduct**

All members must treat each other with respect and courtesy, both in person and online. Constructive criticism should be offered in a positive and encouraging manner.

- **Attendance and Participation**

Members are encouraged to attend meetings regularly and participate in club activities, such as workshops, shoots, and exhibitions. Active involvement ensures a thriving and engaging club environment.

- **Submissions and Deadlines**

When submitting images for competitions or showcases, members must adhere to the provided deadlines. Late submissions may not be considered for review or exhibition.

- **Photo Copyright and Ownership**

Members must ensure they own the copyright to their submitted images or have permission to use the work of others. All images submitted must be original, and credit should be given to any collaborators or external sources.

- **Respect for Privacy and Permissions**

When photographing people, property, or private spaces, it is important to seek permission from subjects or property owners before submitting or displaying the work publicly.

- **Collaboration and Teamwork**

The club encourages collaboration between members. Sharing techniques, tips, and feedback helps create a more supportive and educational environment for everyone.

- **No Plagiarism**

Members should ensure their work is entirely their own. Plagiarism, including copying or heavily referencing other photographers' work without credit, is not tolerated.

- **Respecting Themes and Categories**

When entering club nights, members should adhere to the themes and categories as outlined. Images should reflect the intended focus and requirements.

- **Club Elections and Nominations**

Nominations for committee positions will be open during the AGM. Members interested in contributing to the club's leadership should follow the nomination procedure and attend the AGM to vote.

- **Photographer's Responsibility**

While photographers are encouraged to experiment and push boundaries, they are responsible for ensuring that their work aligns with the ethical standards set by the club, particularly in terms of authenticity and originality.

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www.pssa.co.za



PSSA Information

PSSA Contact Information

Website: <https://pssa.co.za>

Salon Calendar: <https://pssa.co.za/category/salons/calendar-results-for-year-ending-june-2025/>

International Salon: <https://pssa.co.za/international-salons/>

Diamond Rating: <https://pssa.co.za/diamond-ratings-and-salon-honours/>

PSSA Congress 2025

The PSSA Congress will be held in Struisbaai on 11 - 15 August 2025.

Click here for more information
<https://pssa.co.za/2025-pssa-national-congress/>

Upcoming Salons

2025-04-19	9th MFFC PDI Salon 2025
2025-05-03	SSCC 8th National PDI Salon
2025-05-17	PECC National Salon
2025-05-31	3rd Kriel Foto Club Salon
2025-06-07	1st Ballito Photo Club National Salon
2025-06-14	TAF 14th Print & PDI Salon
2025-06-21	PSSA 27th Up and Coming



Click on the above image to launch the Congress AV

PSSA Stance on AI

**THE PHOTOGRAPHIC
SOCIETY OF SOUTH AFRICA**
REG. NO. 54/01845/08



Photography is the art, application and practice of creating images by recording light, either electronically by means of an image sensor, or chemically by means of a light-sensitive material such as photographic film.

The Photographic Society of South Africa (PSSA) is the preeminent organisation in South Africa dedicated to the art and science of photography. It stands as the officially recognised body representing amateur photographers across the nation, committed to protecting their rights and the integrity of their work.

PSSA's objectives are to:

- unite individuals interested in photography
- encourage the highest possible standards of photography
- embrace the future of photography while continually supporting the present
- advance the interests of photography in all aspects amongst its members

Being a photography body, PSSA prohibits images that promote practises where all elements of images have not been created by the author by photographic means.

Images created or modified using Generative AI technology are not allowed in any PSSA-affiliated event or competition. These Generative AI restrictions apply whether or not text prompts are used in the AI generation process.

Generative AI technology consists of:

- In-painting (where AI fills in generated elements not captured by the photographer or removes and replaces elements from a photograph with AI-generated content),
- Out-painting (where AI extends beyond the original boundaries of the photograph using generated elements); and
- Image-to-image AI (where AI transforms an entire photograph based on text prompts or style references)
- Text-to-image (where images are generated from scratch based on text entered into a prompt description)

April Club Review

Theme April 2025: Architecture

Images that highlight the beauty of buildings and structures

The latest gathering of our photography club was a dynamic and inspiring session, with members showcasing their creative interpretations of this month's set subject: Architecture. The evening was filled with diverse perspectives, technical discussions, and an appreciation for the beauty found in structural design.

A wide range of architectural styles and approaches were displayed, reflecting each photographer's unique vision. Some members focused on grand historical landmarks, capturing intricate details with precision, while others took a modernist approach, emphasizing geometric patterns and minimalistic compositions. The use of black and white photography to enhance contrast and texture was particularly striking in several pieces.

April's Winning Images

The competition featured exceptional work across all star grades, with the following images taking top honours:

- **Best 5 Star Honours & Best Senior :**
Acraea Caterpillar by Arnold Bester
- **Best 5 Star :**
Painted Lady by David Roberts
- **Best 4 Star :**
The Art of Impact by Deidre Schnetler
- **Best 3 Star & Best Junior:**
On the Run by Kobus Barnard
- **Best 2 Star :**
Queen V by Lay-Leigh Moore
- **Theme Winner :**
Rivonian Storm by Fraser Bryce

Theme winner : Rivonian Storm by Fraser Bryce



April Club Review

Theme April 2025: Architecture

Images that highlight the beauty of buildings and structures

Best Images of the Evening



Best Senior and Best of Evening : **Acraea Caterpillar by Arnold Bester**

Best Junior : **On the Run by Kobus Barnard**



Theme May 2025: Movement

Capturing motion to show energy or tell a story.

Looking Ahead: May's Challenge

Next month's theme is Movement. Capturing motion to show energy or tell a story.

Movement photography is a style of photography that captures motion within a still image. It emphasizes the sense of movement, energy, or fluidity by using various techniques such as:

Slow Shutter Speed (Long Exposure): Blurs moving elements while keeping stationary subjects sharp, creating a dynamic effect (e.g., light trails, flowing water).

Panning: Tracks a moving subject with the camera, keeping it in focus while blurring the background to create a sense of speed.

Freeze Motion (Fast Shutter Speed): Uses a high shutter speed to capture a split-second of action, freezing motion crisply (e.g., athletes in mid-air, water droplets).

Multiple Exposure: Combines several frames in one image to show the progression of movement.

Intentional Camera Movement (ICM): Moves the camera during exposure for an abstract, painterly effect.

Movement photography is often used in sports, dance, wildlife, and urban environments to convey energy, rhythm, and storytelling.

Good luck and have fun with this challenge!

REMINDER 17 MAY 2025




IPIP Photography Club presents

CENTRAL GAUTENG REGIONAL CONGRESS

17 May 2025

Photoshoots with agility dogs, ballet dancers, models and abstract macro photography!






Talks with Landscape Photographer, Johan Brits &
Documentary Photojournalist, Antoine de Ras

R400, lunch included

Cliffview Primary School, Fairlands, Randburg

April Scores

Certificate of Merits (COM's)

Category	Image Name	Author Name	Star	Points
Nature	Acraea Caterpillar	Arnold Bester	5H	15
Pictorial	Vase and Sphere	Arnold Bester	5H	14
Scapes	Gathering Storm	Belinda Ueckermann	5H	14
Photojournalism	Rally Raid G521 Mono	Belinda Ueckermann	5H	14
Pictorial	Dhalia art	Annaline Werth	5H	14
Nature	On the Run	Kobus Barnard	3S	14
Nature	Painted Lady	David Roberts	5S	14
Photojournalism	Heavy	Rickus Barnard	5H	13
Photojournalism	Pitcher #12	Kobus Barnard	3S	13
Pictorial	Capturing the Landscape	Rickus Barnard	5H	13
Pictorial	FireProof	Fraser Bryce	5S	13
Portraiture	Jumping High	Marthinus Odendaal	5H	13
Altered Reality	The most basic human need is to fit in	Michelle Rademeyer	5H	13
Altered Reality	The past is always your past	Michelle Rademeyer	5H	13
Portraiture	Fire Chief	David Roberts	5S	13
Pictorial	Crimson Elegance	Deidre Schnetler	4S	13
Photojournalism	Most Wanted	Ryan Sim	3S	13
Pictorial	Eclipsed Grace	Belinda Ueckermann	5H	13
Portraiture	My Teddy hug	Annaline Werth	5H	13
Photojournalism	Down Low	Annaline Werth	5H	13
Portraiture	Queen V	Kay-Leigh Moore	2S	13
Pictorial	The Art of Impact	Deidre Schnetler	4S	13
Theme	Rivonian Storm	Fraser Bryce	5S	13

Evening Statistics

Award	Points	Totals	Category	Entries	COM 15	COM 14	COM 13	Gold 12	Gold 11	Gold 10	Silver 9
COMS	15	1	Altered Reality	4			2	1	1		
COMS	14	6	Nature	12	1	2		4	3	2	
COMS	13	16	Photojournalism	14		1	4	7	2		
Gold	12	33	Pictorial	22		2	5	7	3	3	2
Gold	11	18	Portraiture	17			4	7	3	2	1
Gold	10	13	Scapes	5		1		1	1	1	1
Silver	9	7	Theme	20			1	6	5	5	3
Total pictures			Totals	94	1	6	16	33	18	13	7

April Scores

Autor Name	Star	Cat	Photo Title	Score	Award
Andries Francois Botha	2S	PI	The station that was	10	G
Andries Francois Botha	2S	PO	I was born this way	12	G
Andries Francois Botha	2S	PO	Taking a minute	10	G
Andries Francois Botha	2S	TH	Morgenster	10	G
Kay-Leigh Moore	2S	PI	Textures of wildflowers	12	G
Kay-Leigh Moore	2S	PO	Queen V	13	COM~B2
Kay-Leigh Moore	2S	PO	Smoking gun	12	G
Kay-Leigh Moore	2S	TH	Somewhere in West Virginia	10	G
Kobus Barnard	3S	NA	On the Run	14	COM~B3~BJ
Kobus Barnard	3S	PJ	Pitcher #12	13	COM
Kobus Barnard	3S	PI	Classic Ford	12	G
Andre De Kock	3S	PJ	No twee en veertig	12	G
Andre De Kock	3S	PI	Laventel produkte	10	G
Andre De Kock	3S	PI	Roeibootjie	10	G
Andre De Kock	3S	TH	Glaskasteel	11	G
Stephan Fourie	3S	AR	CRINKLED COSMOS	12	G
Stephan Fourie	3S	PI	KOSMOS 3	9	S
Stephan Fourie	3S	PO	LADY	11	G
Stephan Fourie	3S	PO	Chantel 1	9	S
Stephan Fourie	3S	TH	Ninety two Rivonia	9	S
Andre Kruger	3S	NA	Ostrich	10	G
Andre Kruger	3S	PJ	Lineout	12	G
Andre Kruger	3S	PI	Frog	9	S
Andre Kruger	3S	SC	Waterfront	9	S
Andre Kruger	3S	TH	Historic Raadzaal	9	S
Ryan Sim	3S	PJ	Most Wanted	13	COM
Ryan Sim	3S	PI	Little BeeEater	12	G
Ryan Sim	3S	PO	Masculinity	12	G
Ryan Sim	3S	PO	Hush Boy	12	G
Ryan Sim	3S	TH	Taalmonument	11	G
Deidre Schnetler	4S	TH	View from Below	12	G
Deidre Schnetler	4S	PI	Crimson Elegance	13	COM
Deidre Schnetler	4S	PI	The Art of Impact	13	COM~B4
Deidre Schnetler	4S	PI	Steel and Light	12	G
Elsa Schnetler	4S	NA	Blue	12	G
Elsa Schnetler	4S	PJ	Racing to the checked flag	12	G
Elsa Schnetler	4S	PJ	Eriksberg	12	G
Elsa Schnetler	4S	PO	Elegant beauty	11	G
Elsa Schnetler	4S	TH	Goteborg St Francis Chruch	11	G
Fraser Bryce	5S	PI	FireProof	13	COM
Fraser Bryce	5S	PO	Divine Contemplation	12	G
Fraser Bryce	5S	PO	Serenity in Yellow	11	G
Fraser Bryce	5S	TH	Rivonian Storm	13	COM~BTH
Ron Cox	5S	NA	All by myself	12	G
Ron Cox	5S	NA	Separated	11	G
Ron Cox	5S	NA	Pink Cosmos	10	G

April Scores

Author Name	Star	Cat	Photo Title	Score	Award
Maureen Fourie	5S	NA	Easy Morning Stroll	11	G
Maureen Fourie	5S	PJ	Carnival Tickets	11	G
Maureen Fourie	5S	PI	Return for Deposit	12	G
Maureen Fourie	5S	TH	Curvacious	10	G
Anthony Malin	5S	NA	Bok in die Bos	11	G
Anthony Malin	5S	PI	In the Pool	12	G
Anthony Malin	5S	SC	Winelands	11	G
Anthony Malin	5S	TH	Winburg Voortrekker Monument	12	G
Sarina Odendaal	5S	PJ	The Invitation	12	G
Sarina Odendaal	5S	PJ	Tribute to the BGs	11	G
Sarina Odendaal	5S	PO	Graded	12	G
Sarina Odendaal	5S	TH	Cradle se Kerk	11	G
David Roberts	5S	NA	Painted Lady	14	COM~B5
David Roberts	5S	NA	I am starving	12	G
David Roberts	5S	PO	Fire Chief	13	COM
David Roberts	5S	TH	Union Buildings	12	G
Jeanette Smith	5S	NA	lion at sunset	12	G
Jeanette Smith	5S	PI	winter in the forest	11	G
Jeanette Smith	5S	SC	english country park	10	G
Jeanette Smith	5S	TH	tower of london	12	G
Rickus Barnard	5H	PJ	Heavy	13	COM
Rickus Barnard	5H	PI	Capturing the Landscape	13	COM
Rickus Barnard	5H	PI	Pushing Daisies	11	G
Rickus Barnard	5H	PI	Zik-Zak	11	G
Rickus Barnard	5H	TH	Spiral Stairs	12	G
Arnold Bester	5H	NA	Acraea Caterpillar	15	COM~B5H~BS~BE
Arnold Bester	5H	PI	Vase and Sphere	14	COM
Arnold Bester	5H	PI	Grasses Tabletop	12	G
Arnold Bester	5H	TH	Allan Gray Building	12	G
Marthinus Odendaal	5H	PJ	Vault Markets	12	G
Marthinus Odendaal	5H	PO	Jumping High	13	COM
Marthinus Odendaal	5H	PO	Abigail	10	G
Marthinus Odendaal	5H	SC	Golden Gate	12	G
Marthinus Odendaal	5H	TH	Kerk van die Kant af	9	S
Michelle Rademeyer	5H	AR	The most basic human need is to fit in	13	COM
Michelle Rademeyer	5H	AR	The past is always your past	13	COM
Michelle Rademeyer	5H	AR	True courage is like a kite in a strong wind	11	G
Michelle Rademeyer	5H	TH	Meet me by the fountain	10	G
Belinda Ueckermann	5H	PJ	Rally Raid G521 Mono	14	COM
Belinda Ueckermann	5H	PI	Eclipsed Grace	13	COM
Belinda Ueckermann	5H	PO	Kera	12	G
Belinda Ueckermann	5H	SC	Gathering Storm	14	COM
Belinda Ueckermann	5H	TH	FNB RMB	10	G
Annaline Werth	5H	PJ	Down Low	13	COM
Annaline Werth	5H	PJ	Up in the air	12	G
Annaline Werth	5H	PI	Dhalia art	14	COM
Annaline Werth	5H	PO	My Teddy hug	13	COM
Annaline Werth	5H	TH	Monument structure	11	G

Certificates of Merit



Above (Portraiture)

Kay-Leigh Moore, **Queen V**

COM 13, Best 2 Star

Below (Nature)

Kobus Barnard, **On the run**

COM 14, Best 3 Star, Best Junior



Certificates of Merit

Left
(Photojournalism)
Kobus Barnard
Pitcher #12
COM 13, 3 Star



Below
(Photojournalism)
Ryan Sim
Most wanted
COM 13, 3 Star





*Top Left
(Pictorial)*

Deidre Schnetler
The Art of Impact
COM 13, Best 4 Star



*Bottom Left
(Pictorial)*

Deidre Schnetler
Crimson Elegance
COM 13, 4 Star

Certificates of Merit

Certificates of Merit



Top (Nature)

David Roberts, **Painted Lady**
COM 14, Best 5 Star



Left (Photojournalism)

David Roberts, **Fire Chief**
COM 13, 5 Star

Certificates of Merit

Left (Photojournalism)

Fraser Bryce,

FireProof

COM 13, 5 Star

Below (Theme - Architecture)

Fraser Bryce,

Rivonian Storm

COM 13, 5 Star, Best Theme



Certificates of Merit



Top (Nature)
Arnold Bester,
Acraea Caterpillar
COM 15
Best 5 Star Honours
Best Senior
Best for the evening



Left (Pictorial)
Arnold Bester,
Vase and Sphere
COM 14, 5 Star Honours

Certificates of Merit



Left (Photojournalism)
Rickus Barnard,
Heavy
COM 13, 5 Star Honours

Right (Pictorial)
Rickus Barnard
Capturing the landscape
COM 13, 5 Star Honours





Top (Portraiture)

Marthinus Odendaal | **Jumping High** | COM 13, 5 Star Honours



Left (Altered Reality)

Michelle Rademeyer,

**The past is always
your past**

COM 13, 5 Star Honours

Certificates of Merit



Left (Altered Reality)
Michelle Rademeyer,
**The most basic
human need is to fit
in**
COM 13, 5 Star Honours

Certificates of Merit

Below (Photojournalism)
Belinda Ueckermann | **Rally Raid G521** | COM 14, 5 Star Honours



Certificates of Merit



Left (Pictorial)
Belinda Ueckermann,
Eclipsed Grace
COM 13
5 Star Honours

Below (Scapes)
Belinda Ueckermann
Gathering Storm
COM 13
5 Star Honours



Certificates of Merit



Above (Pictorial) | Annaline Werth | **Dahlia art** | **COM 14, 5 Star Honours**

Below (Photojournalism) | Annaline Werth | **Down Low** | **COM 13, 5 Star Honours**



Certificates of Merit



Above (Portraiture)
Annaline Werth

My Teddy Hug
COM 13, 5 Star Honours

THEMES 2025

JANUARY - JUNE

January 2025: Still Life



Creative photos of arranged objects, focusing on lighting and composition.

February 2025: Tiny Details (macro)



Close-up shots that reveal the fine details of small subjects.

March 2025: Straight Out of Camera



Photos shared exactly as they were taken, with no editing.



April 2025: Architecture

Images that highlight the beauty of buildings and structures.



May 2025: Movement

Capturing motion to show energy or tell a story.



June 2025: Urban Reflections

Creative shots of reflections found in cityscapes.

THEMES 2025

JULY - DECEMBER

July 2025: Objects Out of Place



Finding and photographing things where they don't belong.

August 2025: Decayed Beauty



Showcasing the charm of old or broken-down subjects.

September 2025: Idioms



Photos that creatively represent popular sayings or phrases.



October 2025: Traditional

Celebrating culture and heritage through photograph



November 2025: Self-Portrait

Expressing yourself through photos of you, taken by you.



December 2025: Year-End

Year-End celebration

Theme: Movement

<https://photzy.com/how-to-effectively-convey-motion/>

How to Effectively Convey Motion



I have always wanted to write a photography guide about motion, and today, finally, I get to share this guide about motion with you. Initially, though, I was thinking of focusing on the different techniques that photographers can use to capture motion. But as I was sorting out photos that I could use for the guide, I then thought of sharing something else: conveying motion.

Is there a difference? Yes. Capturing motion and conveying motion are two different things. The former deals with being able to get the shot into the frame, making sure that the technicalities of exposure and composition are intact by using the right camera techniques. The latter, on the other hand, focuses on storytelling. It highlights the photographer's ability to show motion in a way that they would want their audience to understand.

Motion Misconception

I've titled this subtopic this way for the mere reason that there are misconceptions in photography storytelling. Most of this has to do with photographers assuming that viewers know what they are presenting. Sometimes, this has to do with the idea that because we've used a certain technique, the viewer automatically understands what we want them to see.

But see, whether we like it or not, most viewers perceive photographs intuitively rather than technically, especially those with no knowledge of photography. The photographer who can convey

a message without having to explain himself or the photograph is a better storyteller than the one where the viewer goes, 'Ok, what is it?' or 'That's not what I'm seeing.'

Key Lesson: In terms of motion, the misconception happens with how movement, speed, or momentum is presented. The photographer thinks he's showing a photo of someone running very fast, but his audience doesn't perceive the same speed.

I'll give you some examples.

Does this photograph of a car convey motion?



You may be thinking, 'Sure, it's a car and it's on the road. It's probably conveying motion,' right?

Let's change the subject first. We'll go back to this car later.

Let's take a look at this photograph.



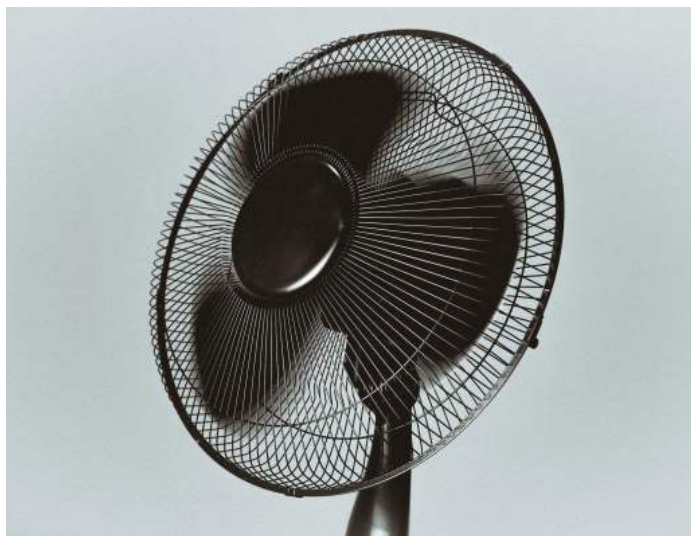
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<https://photzy.com/how-to-effectively-convey-motion/>

It's a desk fan. Does it convey motion? It doesn't, right? It seems like it's turned off.

Do you know that you can take exactly the same photograph while the fan is spinning? All you need to do is to use a very fast shutter speed.

If I wanted to show motion, I'd create something like this.



See the blades and how it creates a blur trail to convey motion? Without a doubt, those fan blades are definitely spinning.

Now let's go back to the car photograph. Does this convey motion? Probably. But some viewers may say, 'It looks like a parked car. There's a driver, but maybe he's waiting for someone?' If it was moving, though, how fast is it moving? 1mph? 2mph? Is it running quickly? Slowly? I can probably take exactly the same photograph while the car is at 1mph or at 40mph, but because we're not quite sure about movement, speed, and momentum, it doesn't really effectively convey motion.

Here's another photograph.



Does this photography convey motion? Oh yeah! How? By the dust trail created. Do we know how fast the van is going? In a way, yes. Visually, we know it's moving quite slowly because the dust trails aren't too thick. It also just feels that way. We will be discussing more on how to convey speed in a little while.

Capturing motion and conveying motion are two different things.

Camera Techniques to Show Motion

There are really only two camera techniques used to show movement. Everything else are variations of those two techniques. The first is called motion blur and the second is freeze motion. Motion blur is created by the use of a slow shutter speed while freeze motion uses the opposite: a fast shutter speed. Unless you've only started to take interest in photography today, it's highly likely that you're already quite familiar with these terms.

Recommended Videos: While our discussion will involve both of these concepts, we won't be tackling how to achieve them. I suggest you check out these Photzy resources for a better understanding of these terms, especially if you're not familiar with slow and fast shutter speeds.

[Shutter Speed Explained](#)

[Camera Aperture and Shutter Speed](#)

Motion Blur

Creating motion blur requires one main thing: a long exposure. This is why it's also called long exposure photography.

The longer the exposure, the more blur that is created.

When shooting with long exposures, you can either capture a light source or a non-light source. When you capture light sources, it will create light streaks. If you capture non-light sources, it will create blur trails. Check out this example –



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In this one single image (above), both moving light sources and non-light sources are captured. Fireworks are light sources and produce light streaks. Can you see the clouds? It's a little blurry because it was also moving while the shutter curtain was open. Since it's a non-light source, this creates blur trails. Here's another example.

In this photograph, you can see reddish light



streaks. These are actually fire trails from a fluid lighter. As you can see, light trails were created when I moved the fire around.

Here's another example of motion blur on a non-light source.

Here you see some performers dancing, but they're



creating blur trails because of the long exposure. So again, light sources create light streaks while non-light sources create blur streaks. When you zoom in close to light streaks, though, you'll see that they're actually quite blurry too; although they look sharp from afar.

Although this is not a tutorial on long exposures, let me give you just a few pointers on how to create it effectively.

Let's use the next three photographs as examples.



There is something that is steady or sharp – not moving.

a. Photo 1: the surrounding walls

b. Photo 2: the rocks

c. Photo 3: the posters on the wall

There is something moving.

a. Photo 1: the people

b. Photo 2: the water

c. Photo 3: the train

The movement is obvious, but also not ambiguous or unrecognizable.

Important Note: There are, of course, exceptions to

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these items, as you may create a motion photograph that focuses on artistry, especially those that are abstract.

...Light sources create light streaks while non-light sources create blur streaks.

What do I mean by ambiguous? Take a look at the photograph below.



Can you tell me what the blurry thing in the foreground is? You can guess, but are you sure? It's quite difficult to convey, right? It could be a skater passing or twirling. Is it a kid? An adult? Is it Santa in a blue ski suit?

Had the exposure not been that long, you will still have a sense as to what it is. Unless this is the effect that you want to create or you'd like to go after an artistic look, then it's probably best to make sure you don't keep your audience guessing, especially if you've decided that it's your main subject, like this one.

Recommended Reading: If you'd like to improve your skills in using slow shutter techniques, grab a copy of Photzy's [Complete Guide to Long Exposure Photography](#) premium guide.

Freeze Motion

A fast shutter speed is used mainly for two things: freezing an action and preventing blur caused by camera shake. When you freeze an action, or what we call motion freeze, it doesn't mean that the viewer will automatically perceive the shot as having no motion. Remember, all photographs are frozen images. Even photos with motion blur aren't exactly moving as if it's a video clip. It's all in the perception of the viewer.

Freeze motion photographs are pretty straightforward. Here are some pointers when

creating effective freeze motion photographs.

1. They will not have any form of blur caused by either an element moving or the camera shaking. It is still possible, however, to have out of focus blur.
2. There is something in the frame that is obviously in the act of moving, either by means of perceived motion by the subject or through a supporting element.

Let's analyze the following photograph based on the two pointers I gave.



First, do we see any motion trails? None, right? Check! We do see out-of-focus blur in the background, though, which is fine.

Recommended Reading: I wrote a free guide earlier on [Avoiding Blur](#) and it talks about the different types of blur. You can check it out here: [How to Avoid Blurry Photographs](#)

Second, do we see an element in the act of motion? Yes, the kid (our subject) is obviously in the act of running. Check!

Here's another example.



There are no motion trails in this image, but it's also

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very hard to determine if the van is in motion as it is. A supporting element, however, in the form of shattering glass, creates the perception that the van is in motion. So this qualifies as an effective freeze motion photograph. Remove the shattering glass and this would be less effective.

Key Lesson: Whenever we're trying to determine whether there is perceived motion on a frozen element, we want to ask the question: would the element look the same if it was in motion and if it wasn't? If the answer is 'yes, it would look the same,' then chances are your viewers may not see it as something that is in motion. In this case, you need to introduce a supporting element that shows that the object is in motion; otherwise, it may be better to use motion blur techniques instead.

A fast shutter speed is used mainly for two things: freezing an action and preventing blur caused by camera shake.

Conveying Speed

We can use different photography techniques to convey speed. I've already shown you one using the photo of the van with the dust trail.

But did you know that you can actually control how a viewer perceives speed? What I mean is, regardless of the actual speed of a moving object, you can make something slow look fast and you can make something fast look slow. You, the photographer, have this ability.

Allow me to illustrate. What do you think about the photograph below? Can you feel the motion? Can you perceive how fast this race car is going?



How about this one? How fast are the cars going?



Now, intuitively, the viewer would say that this photo conveys faster speed than the race car photo. They would likely even think that the cars here are running a lot faster than the race car above. In fact, it's so fast that you couldn't see them. What's left are headlights and tail light trails.

But all this is probably not true in reality because the race car would most likely be running faster, even if it wasn't at top speed compared to cars on the freeway. Logically, it just doesn't make sense.

But why is it that this photograph seems to convey faster speed compared to the race car photo, when it should be the other way around?

Let's analyze the race car photo. Are you sure it's moving quickly? Sure, it's in motion, but wouldn't a race car hitting the brakes look the same?

Here's another example that will give you some ideas.



First, tell me which is faster: the biker or the man walking?

Now, can you see the biker's blur trail compared to the man walking? This tells us that the biker is moving faster than the walking man. The difference

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is that the biker has a longer blur trail. This tells us that blur affects how one perceives speed. In this photo we can see that a longer blur trail seems to convey faster speed. The next sections should give you more insight into conveying speed.

Exaggerating Speed

Ok. Now, don't think. Yes, don't use logical reasoning. Just look at the photo below and try to feel how fast that ride is.



I don't know about you, but if my perception of the speed of that amusement park ride is the same as its actual speed, I wouldn't dare ride it. Would you? I'd probably have a week long headache if I did!

Note: If you're not quite familiar with this ride and you'd like to compare your speed perception with the ride's actual speed, just check out this video to give you an idea of how fast it usually goes: [Wave Swinger video](#).

The amount of blur didn't only show fast speed, it exaggerated it.

Panning is another way to exaggerate speed. Panning is a motion technique involving a certain camera movement while using a bit of long exposure. The result of using panning effectively is a motion trail background and a subject that is relatively frozen. .

Key Lesson: As you have already seen, photographs aren't exactly accurate. Photographs tell the truth, and they also don't. Photographers have the power to control what viewers perceive. That's why it's important that we ourselves are in touch with our intuitive side rather than just our technical side. Understand, though, that our technical knowledge helps us translate

photographs intuitively. Without skill, you will not be able to convey your message powerfully every time. Remember, it's about controlling the intuition to create the right perception.



Here is an example above. This is an effective way of conveying motion. But more so, it's an effective way to increase the perceived speed of something compared to what it really is.

Let's now look at another speed exaggeration, this time using freeze motion.

Freeze motion can slow down time. It can give the illusion that time is in slow-mo. Take a look at the photograph below.



Based on the scene, it seems as though the man fell off a motorcycle. Of course, it's more likely that it's only the concept the photographer wanted to create, but the subject probably actually just fell from something else to create a much safer shot. Surely some trick editing may have been used too, but the point is that as the movement is frozen, it makes viewers feel that time is slowing down.

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Panning is a motion technique involving a certain camera movement while using a bit of long exposure.

Here's another shot. Liquid droplets floating in the air. It's not uncommon nowadays to create such an effect.



Again, for our review, motion blur can create the illusion of speed and momentum while freeze motion can create the illusion of slow motion. This, of course, isn't always the case, so you shouldn't use it as a formula. I will explain this briefly in the next section.

Take a look at this photo. Is it speeding up or slowing down time?



You may experience a mix or you may experience one or both, but at different times depending on what element in the frame you're focusing on. You may even find that everything is at normal speed.

Changing Form

Using photography techniques can change the form of elements and therefore change the message of the image. For example, raging waters can look much calmer with long exposure photography. Take a look at the waterfall photos below. It's the same waterfall, but taken at different angles and with different lighting conditions.



In the second shot, a longer exposure was used to create a silky smooth look, probably making it gentler compared to the first photo, which is much closer to the reality. Photography has altered how strong the impact really is.

Key Lesson: Remember I said in the previous section that although motion blur can suggest faster speed, you shouldn't use it as a formula. This waterfall comparison is an example of that. In this instance, the one with the longer motion blur seems to fall slower since it has a calmer feel, compared with the other shot.

Chrono



This is a composite image – several shots stitched into one with the same subject. While we do not

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normally see how a bud blooms into a full flower, photographers can capture movement using time lapse. You simply take shots at different intervals to show movement. Most people would do time lapse photography as a video, but there's just something beautiful about composites like these that show the transition or transformation. Action sports photographers do this quite often, but it's also great for movement that takes a long time to transition. This is another way to present and convey motion.

Beyond Natural

Photography has the ability to show us what could be if our eyes had the capacity to act like a camera. Since we don't have that ability, it makes motion photographs interesting and exciting to create. Let me give you some examples.



This is a star trail image. You will never see the stars this way with your natural eye unless you have superhuman abilities! You can achieve this effect by, again, using long exposure techniques while shooting the night sky.



Take a look at this seascape shot. If you've been a shooter for some time now, you know that this slow shutter effect is caused by moving waters, but to a

beginner or someone with no knowledge of photography, this looks like coastal fog hovering over a calm sea.

Photography has the ability to show us what could be if our eyes had the capacity to act like a camera.

This was my first ever fireworks photograph. I took this during the first year of my photographic journey. I wanted to show you this for one specific reason.



There are two types of firework patterns in this shot: the dandelion-shaped circles up top and the low-flying white streaks at the bottom. To viewers of this photograph, they will conclude that the firework patterns were created at the same time; that as the high-flying dandelion fireworks burst, at the same time the low-flying mini streaks came up. But in reality, that's not the case. The mini streaks came seconds later. It's sequential but not simultaneous.

This was made possible by the use of a long exposure and a black cardboard to cover the lens during unwanted intervals. This is something that many old-school photographers shooting fireworks have been using. It looks somewhat natural to the human eye, but really, it's as surreal as it can be. Of course, with the advent of composite images, it's really quite easy now to combine bursts during post production to make it look grander.

Motion and Art

I did mention a few times that abstract art is an exception to the tips I have been giving because the focus is no longer in creating movement to show speed or convey action. Rather, the focus is translating motion into a more artistic appeal.

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I have a personal fine art photography collection of motion blur shots that I have taken that I'm quite fond of. They're not necessarily prized pieces, but I love how playing around with the camera, using a long exposure and some moving lights, can produce something interesting. Here's one below.



Defying Gravity: A Lesson on Perception



We all know that this is a falling wrist watch. I mean,

your brain is telling you it is. But no matter how hard you rationalize, most of us will look at this as a floating wrist watch, not a falling one. It doesn't even seem like it's falling down very slowly. Is that even logical? There's really no reason for us to believe that it's floating, right? But it is our intuitive nature rather than our rational brain that's telling us otherwise. And more often than not, intuition wins. This is the power of photography. This is what I mean by controlling the perception of your viewer by handling motion effectively. Here's another example. Is it falling or floating?



If you're having trouble understanding this concept, that's alright, but it's probably because you're thinking too much. What you need to understand, though, is that most viewers, especially those who have no experience in photography or any similar craft, will rely on their intuition automatically and will assume things based on what their inner spirit is telling them.

Here's another illustration. Hopefully it will give you more ideas. Compare these two trick photographs:



Ok, which one is falling and which one is floating? Yes, the girl is floating and the guy is falling. Awesome! How did you know? Because the position of the girl seems like she's floating and the position of the guy seems like he's falling. Now, I'll

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do something cool. I'm going to flip the falling photo.



Ok, does the guy seem like he's still falling? Doesn't he now look like he's floating above the clouds? Probably even rising up.

What changed? The angle, the position, and the way the elements look in the photograph. See, the photographer has control over these perceptions. It may not appeal to all audiences 100% of the time, but when you consider these factors whenever you deal with motion, then you would be able to effectively convey what you would like your audience to see.

This is quite similar to acting. An actor can show anger using facial expressions and body language even if he's actually feeling the opposite emotion. An actress can feel loved and appreciated, but on camera, she can show loneliness and depression. If they're good, their audiences would be able to perceive the correct emotion. If they're not, they will see through the acting.

Conclusion

Dealing with moving objects doesn't mean you have to create an image that shows motion. Rather, it is taking control of motion so that it will result in an image that you want to convey to your

audience – whether you want to relay the true nature of a scene, or if you'd like to create something to exaggerate or reduce motion.

Below are some exercises I'd like you to work on. If you're not quite familiar with using your camera's shutter speed, then gain more knowledge and practice, practice, practice. I also recommend reading Photzy's [Long Exposure Photography premium guide](#). Although it focuses on creating motion blur, it will help you understand and better use your camera's shutter speed settings

Non-Shooting Exercise: Grab a sports magazine or visit a photo gallery website like Flickr or 500px. Search for five motion blur and five freeze motion photographs. Use the pointers I gave on pages 13 and 15 to determine which images effectively convey motion. Go over the ten images and briefly describe how motion in each image was conveyed. Next, briefly describe how speed was conveyed in each photograph.

Shooting Exercises:

1. Using a very fast shutter speed setting, take a photo of a moving object and make it look like it's not moving. Show it to other people and ask them to describe what they see.
2. Create a photo showing speed exaggeration blur techniques.

Create a floating photograph. Think of ways to make it look like it's floating instead of falling. If you run out of ideas, watch *Star Wars* first.



About the author:

Karlo De Leon

Karlo de Leon is a travel & lifestyle photographer and small business consultant. He has extensive experience in technical training and coaching and has given talks, workshops, and classes on photography to companies, organizations, and the academe. He also has special interests in lifestyle design and pursuing a positive prolific life. If you liked this guide, connect with Karlo here:

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LEARNING HUB



THE PSYCHOLOGY OF COLOR Cheat Sheet



LEARNING HUB

MASTERING BACKLIGHT

Backlighting a subject is one of the most dramatic lighting schemes that you can employ. However, it can be challenging to find the correct subject and then meter the lighting appropriately.

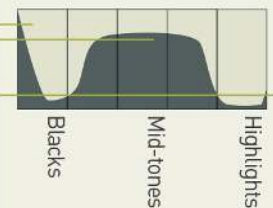
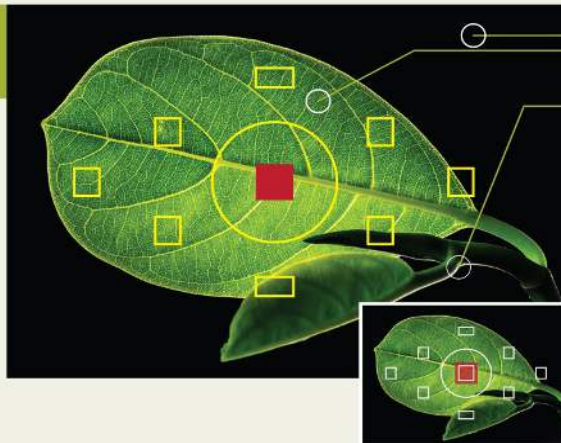


PHOTZY.COM

Perfect to print A5 size
14cm x 21cm / 5.83" x 8.27"

LIGHT THROUGH THE SUBJECT

- The backlight source must be placed behind the subject, it generally works best when there's little to no light hitting the background.
- This technique works with subjects that are translucent such as foliage, fabric, and windows.
- It creates a dramatic mood, especially in macro photography.

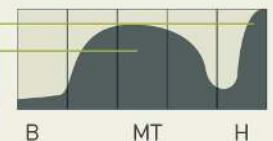
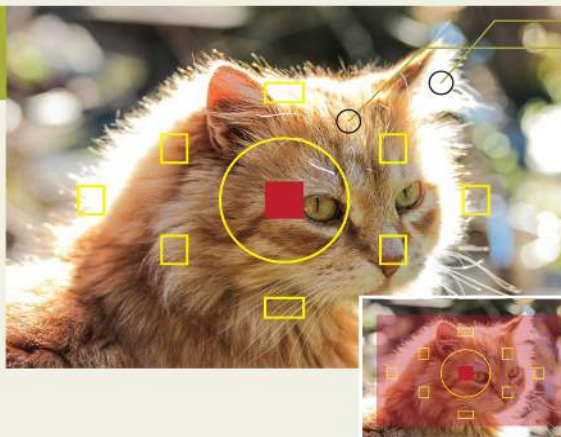


SPOT METERING

Meter just the subject, not the background.

BACKGROUND & SUBJECT

- The backlight source is behind the subject, and generally illuminating the background as well.
- In most cases, an additional light source from the front will be needed, such as an electronic flash or a white bounce card.
- Good for portraits, or making a subject stand out from the background in midday light.

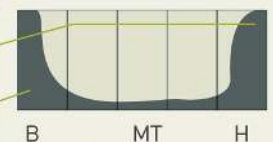
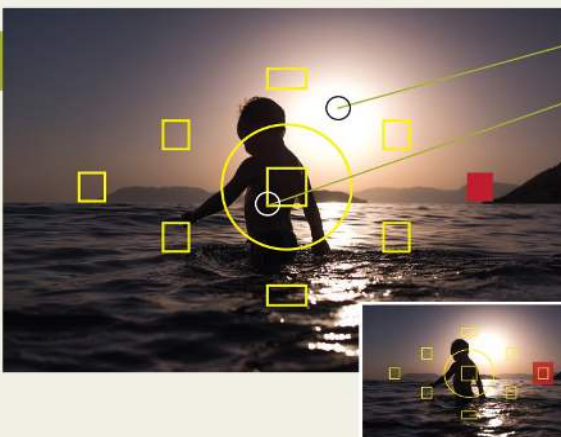


EVALUATIVE METERING

place the center of the meter frame on the most important feature of the subject.

SILHOUETTE

- The backlight source must be behind the subject.
- Manual mode is recommended.
- Excellent for high-drama effect.
- Avoid front light sources.
- Simple compositions work best.



SPOT METERING

Place the spot meter on a mid-tone area of the background, making sure that the brightest part of the backlight source is outside of the metering frame.

APRIL WEEKEND CHALLENGE

Due to the change on the groups on WhatsApp, unfortunately the March winners are lost.

April 4th

"In-Camera Double Exposure"

Winners

Marthinus (Super Trooper),
Belinda (Kosmos) & Ryan
(Mafia Boss lady)



April 12th

"Idioms / Idiome"

Winner

Ron Cox

Oops a daisy



SALON RESULTS

ACC 3rd Digital Salon 2025

Author Name	Photo Title	Category Name	Award
Arnold Bester	Wilter Bug Pose	Macro	Acceptance
Arnold Bester	Salti Reflection	Macro	Acceptance
Arnold Bester	Mantis zinnea	Macro	Acceptance
Arnold Bester	Red Rosies	Mono With a Pop Of Red	Acceptance
Arnold Bester	Tomatoes Only	Mono With a Pop Of Red	Acceptance
Arnold Bester	Tulip Bunch	Open Colour	Acceptance
Arnold Bester	Double Dandy	Open Monochrome	Acceptance
Arnold Bester	Symmetry	Open Monochrome	Acceptance
Fraser Bryce	Imagine	Human Portraits	Certificate of Merit
Fraser Bryce	Material Girl	Human Portraits	Acceptance
Fraser Bryce	Gamblers Trick	Mono With a Pop Of Red	Acceptance
Fraser Bryce	Red Hot	Mono With a Pop Of Red	Acceptance
Fraser Bryce	Sunlit Sentinals	Open Colour	Acceptance
Fraser Bryce	Marbled Majesty	Open Colour	Acceptance
Fraser Bryce	Caledonian	Open Monochrome	Acceptance
Maureen Fourie	Return for Deposit	Mono With a Pop Of Red	Acceptance
Maureen Fourie	Warrior Dance	Photo Travel and Street Photography	Acceptance
Maureen Fourie	Kickin it Up	Photo Travel and Street Photography	Acceptance
Michelle Rademeyer	Its in your hand to make it a better	Open Colour	Acceptance
Michelle Rademeyer	Watching time go up in smoke	Open Colour	Acceptance
Michelle Rademeyer	Bewitching	Open Colour	Acceptance
Michelle Rademeyer	Everyone stands at someones	Open Monochrome	Acceptance
Belinda Ueckermann	Chasing Shadows Mono	Open Monochrome	Certificate of Merit
Belinda Ueckermann	Belenois aurota butterfly	Macro	Acceptance
Belinda Ueckermann	Robber Fly Macro	Macro	Acceptance
Belinda Ueckermann	1909 Star vintage	Mono With a Pop Of Red	Acceptance
Belinda Ueckermann	Red bikes	Mono With a Pop Of Red	Acceptance
Belinda Ueckermann	Jaws of a flower	Open Colour	Acceptance
Belinda Ueckermann	Lonely Lock	Open Colour	Acceptance
Belinda Ueckermann	Rally Raid G521 Mono	Open Monochrome	Acceptance
Belinda Ueckermann	Dandelion Solo Dance	Open Monochrome	Acceptance

SALON RESULTS

9th PSSA National Salon PDI 2025

Author Name	Photo Title	Category Name	Award
Arnold Bester	Stare	Nature Accepted	Accepted
Arnold Bester	Moth Hanging	Nature Accepted	Accepted
Arnold Bester	Feeding Frenzy	Nature Accepted	Accepted
Arnold Bester	Sunflower in copper Vase	Open Colour	Accepted
Arnold Bester	Solitude	Open Colour	Accepted
Arnold Bester	Umbrella	Open Colour	Accepted
Arnold Bester	Kayaking bw	Open Monochrome	Accepted
Arnold Bester	Double Dandy	Open Monochrome	Accepted
Arnold Bester	Symmetry	Open Monochrome	Accepted
Arnold Bester	Starry Clarens Sunrise	Our Country	Accepted
Arnold Bester	Lone House2	Our Country	Accepted
Arnold Bester	Bubbles in Red	Visual Art	Accepted
Arnold Bester	The Podium	Visual Art	Accepted
Arnold Bester	Red Martini	Visual Art	Accepted
Fraser Bryce	Rivonian Storm	Our Country	Certificate of Merit
Fraser Bryce	Purrrfect	Open Colour	Accepted
Fraser Bryce	Marbled Majesty	Open Colour	Accepted
Fraser Bryce	Sunlit Sentinals	Open Colour	Accepted
Fraser Bryce	Camera Flash	Open Monochrome	Accepted
Fraser Bryce	Caledonian	Open Monochrome	Accepted
Fraser Bryce	Melrose Place	Our Country	Accepted
Fraser Bryce	Sunset City	Our Country	Accepted
Maureen Fourie	Protea	Our Country	Certificate of Merit
Maureen Fourie	Dancers 5848	Our Country	Accepted
Maureen Fourie	Fynbos Gin	Our Country	Accepted
Maureen Fourie	Tulip 8960	Visual Art	Accepted
Maureen Fourie	THE LIGHT BULB	Visual Art	Accepted
Michelle Rademeyer	Everyone stands at someones	Open Monochrome	Accepted
Michelle Rademeyer	The world is all opportunities	Visual Art	Accepted
Belinda Ueckermann	Amber Stare	Open Colour	Certificate of Merit
Belinda Ueckermann	Resonance	Human Portraits	Accepted
Belinda Ueckermann	Embers of Time	Human Portraits	Accepted
Belinda Ueckermann	Belenois aurota butterfly	Nature	Accepted
Belinda Ueckermann	Robber Fly Macro	Nature	Accepted
Belinda Ueckermann	European roller	Open Colour	Accepted
Belinda Ueckermann	Blue crane	Open Colour	Accepted
Belinda Ueckermann	Morning Dewdrops Mono	Open Monochrome	Accepted
Belinda Ueckermann	Above the Wild	Our Country	Accepted
Belinda Ueckermann	White Orchid	Visual Art	Accepted
Annaline Werth	Mario	Human Portraits	Accepted
Annaline Werth	My Teddy Hug	Human Portraits	Accepted
Annaline Werth	Cheese	Human Portraits	Accepted
Annaline Werth	Chris	Open Monochrome	Accepted
Annaline Werth	My Passion	Open Monochrome	Accepted
Annaline Werth	Andre	Open Monochrome	Accepted
Annaline Werth	Sunrise	Our Country	Accepted
Annaline Werth	Perfect timing	Visual Art	Accepted

SALON RESULTS

8th Bosveld Fotografieklub PDI Salon - 2025

Author Name	Photo Title	Category Name	Award
Fraser Bryce	Rivonian Storm	Scapes	Certificate of Merit
Fraser Bryce	Purrsonality	Animal Portraits	Accepted
Fraser Bryce	Marbled Majesty	Animal Portraits	Accepted
Fraser Bryce	Caledonian	Open Monochrome	Accepted
Fraser Bryce	Camera Flash	Open Monochrome	Accepted
Maureen Fourie	Fireman on Duty	Open Monochrome	Accepted
Michelle Rademeyer	Waiting for the train	Open Monochrome	Accepted
Deidre Schnetler	Got to Catch the Tram	Open Colour	Accepted
Deidre Schnetler	Late Night Subway	Open Monochrome	Accepted
Deidre Schnetler	Eriksberg Bridge	Scapes	Accepted
Elsa Schnetler	Double Yellow	Open Colour	Accepted
Elsa Schnetler	The beauty in orange	Open Colour	Accepted
Belinda Ueckermann	Old man smoking Mono	Open Monochrome	Certificate of Merit
Belinda Ueckermann	European roller	Nature Birds Only	Accepted
Belinda Ueckermann	Northern carmine bee-eater	Nature Birds Only	Accepted
Belinda Ueckermann	Robber Fly Macro	Nature No Birds	Accepted
Belinda Ueckermann	Untamed Bond	Open Monochrome	Accepted
Belinda Ueckermann	Kleinmond Sunrise	Scapes	Accepted



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April 2025 edition