

VOL. 7 | F-STOP KEMPTON PARK | JULY

FRAMESHIFT MAGAZINE

20
25

*SHIFT IN
PERSPECTIVE:
THE BEAUTY
IN THE OLD
AND
DECAYED*

**JULY 2025
REVIEW**

NEW MEMBERS

THE IMPACT OF THE POPIA
AND GDPR ON
PHOTOGRAPHERS

SHOWCASE:
MARIA GOUGH

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



FRAMESHIFT MAGAZINE

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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 photograph, 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.

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!

Send your ideas to

editor@fstoppphoto.co.za



CLUB INFORMATION

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www.pssa.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
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SOCIAL MEDIA:

- **Website** : <https://fstpphoto.co.za>
- **Facebook** :
<https://www.facebook.com/Fstopphotographic/>
- **WhatsApp** : Please ask Arnold to be added to the group. Cell 0832526477

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

JULY & AUGUST BIRTHDAYS:



JULY:

- 8th - Annaline Werth and Stephan Fourie
10th - Rickus Barnard
23rd - Elsa Schnetler

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.

PSSA INFORMATION

CONTACT INFORMATION

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

Salon Calendar: <https://pssa.co.za/category/salons/calendar>

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

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

PSSA CONGRESS

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/>

SALON CALENDAR

2 Aug 2025	30th Birthday Celebration Salon NPC (2026)
9 Aug 2025	28th National "Up-and-Coming" Photographic Salon NPC (2026)
30 Aug 2025	Durban Camera Club Digital Salon 2025 PDI - (2026)
6 Aug 2025	6th PSSA Youth National Salon
6 Aug 2025	Western Cape Print Circuit (Three Regions)
13 Aug 2025	Bloemfontein Camera Club Salon



CHAIRMAN'S CORNER

The Essence of a Photographic Attitude: Seeing Beyond the Lens

A "photographic attitude" refers to a photographer's mindset, approach, and intentionality when creating images. It encompasses more than just technical skills and equipment; it involves a thoughtful perspective on subject matter, composition, and the message conveyed through the photograph. It's about cultivating a way of seeing the world and expressing that vision through the lens.

What constitutes a photographic attitude: A strong photographic attitude involves a clear understanding of what the photographer wants to communicate through their images. This includes choices about subject matter, composition, lighting, and editing, all working together to convey a specific message or emotion.

A good photographic attitude involves being observant and aware of the world around you, noticing details and moments that others might miss. This heightened awareness allows for capturing unique and compelling images. A photographer with a strong attitude isn't afraid to experiment with different perspectives, techniques, and styles to create original and engaging images.

While attitude is crucial, a photographer also needs to be technically proficient in using their equipment and understanding the fundamentals of photography. This allows them to translate their vision into reality.



Arnold Bester - F-stop Chairman

Photography can be challenging, and a good attitude includes the ability to persevere through difficult situations, learn from mistakes, and keep practicing to improve. A photographer should be open to learning from others, seeking feedback, and continuously refining their skills and perspective.

A good photographic attitude includes respecting the subject of the photograph, whether it's a person, place, or object. This can involve seeking permission, being mindful of cultural sensitivities, and capturing the subject in an honest and respectful way.

In essence, a photographic attitude is about much more than pressing the shutter button, it's a mindset that blends creativity, curiosity, technical skill, and respect. By cultivating this approach, photographers can move beyond simply taking pictures to creating images that resonate with emotion, meaning, and intention.

Whether you're just starting out or refining your skill, embracing a strong photographic attitude can elevate your work and deepen your connection to the world through your lens.



JULY 2025 OVERVIEW



JULY OVERVIEW

July at F-Stop: Objects out place and Amazing Talent

What happens when something's just not where it should be? That was the creative challenge behind July's set subject: Objects Out of Place. And our members rose to the occasion—turning everyday oddities into compelling visual stories.

From misplaced items in quiet corners to striking visual juxtapositions, the evening delivered a wide range of interpretations. And beyond the photos themselves, it was the stories, the growth, and the shared moments that made it one to remember.

We also had the pleasure of welcoming a new member: Anton Bester. Fresh eyes are always a welcome addition, and we can't wait to see what Anton brings in the coming months.

Top Honours of the Night

The image that stole the show this month was "Gracie" by Fraser Bryce, which walked away with Best of Evening. Fraser also took home Best Senior and Best Five Star a well-earned triple win for a photo that balanced technical control, and storytelling all in one frame.

Another name worth watching? Alan Bryce. Back-to-back winner in the junior category, Alan earned Best Junior again this month with his image "Sophie Live," which also took the title for Best One Star. Not bad for someone just getting started!

Here's the full list of Best of Grade winners for July:

- 1 Star: Alan Bryce – Sophie Live



Sophie Live by Alan Bryce

- 2 Star: Andries Francois Botha – Your Time Is Up
- 3 Star: Stephan Fourie – Bank of China
- 4 Star: Elsa Schnetler – Cool Blue
- 5 Star: Fraser Bryce – Gracie
- 5 Star Honours: Belinda Ueckermann – Petal Dance

And let's not forget our Set Subject Winner: "It Got Lost" by Anita Bester, a subtle and poetic take on the month's theme that quietly captured the judge's attention.

COMs All Around

This month, the club awarded 10 Certificates of Merit to images that stood out for their creativity, composition, or storytelling. These entries may have just missed the top spots, but they're absolutely worthy of recognition and praise.

A Word of Thanks

A huge thank you to Alta Oosthuizen, our judge for the evening, for her thoughtful feedback and encouraging comments. Whether you entered a photo or just came to be inspired, her insights gave everyone something to take away.

To all our members, thank you for showing up, sharing your work, and making each month feel like more than just a competition. It's a creative community, and we're lucky to have it.

See you in August!

JULY SCORES

Capturing the Unusual: July's Creative Challenge Delivered Big Impact in July, 84 images across seven diverse categories: Altered Reality, Nature, Pictorial, Photojournalism, Portraiture, Scapes, and Theme. The images submitted was submitted by photographers ranging from 1 Star beginners to 5 Star Honours veterans.

The judging round reflected not only the depth of talent within the club but also the broad spectrum of visual storytelling, technical execution, and personal expression that makes our photography club truly unique.

Statistical Insights

The scoring this month ranged from 10 to 13, with 13 being the highest score awarded. A total of 10 Certificates of Merit (COM) were handed out to images that demonstrated exceptional quality and creativity.

Topping the scoreboard was Fraser Bryce's emotionally resonant portrait "Gracie", which earned Best 5 Star, Best Senior, and the coveted Best of Evening title. His strong control of light and tone made this image both intimate and impactful.

Close behind was Alan Bryce, whose dynamic photojournalism entry "Sophie Live" scored 13, earning him both Best 1 Star and Best Junior, a notable back-to-back win in the junior category. Alan also received a COM for his scenic entry "Waterloo Blue", marking him as a promising emerging talent.

In the 5 Star Honours group, Belinda Ueckermann took the top spot with her pictorial work "Petal Dance", which earned her Best 5 Star Honours and a COM.



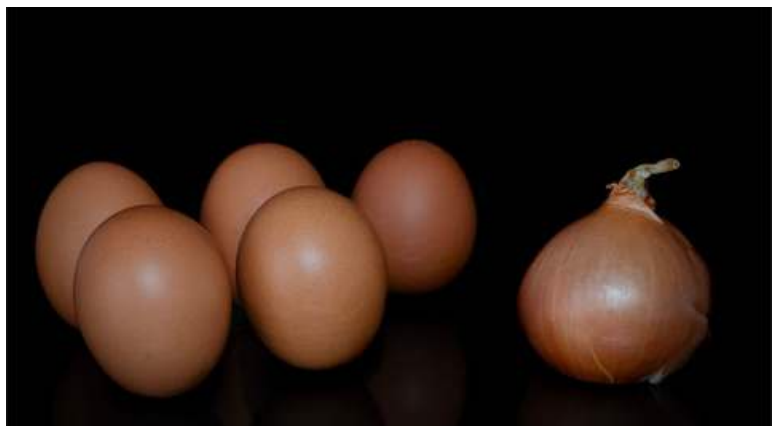
Antique and Modern by Dave Roberts

Elsa Schnetler impressed in the 4 Star category with "Cool Blue", which secured her both Best 4 Star and a COM. Looking at the 3 Star group, Stephan Fourie stood out with "Bank of China", a strong architectural shot that took the 3 Star Winner title.

Meanwhile, Andre Botha captured the 2 Star Winner award with "Your Time Is Up", a striking pictorial piece scored at 12.

Category Trends

- Portraiture was especially strong this month, with several high-scoring entries including "My Best Friend", "Gracie", and "Determination" earning 12s and consistent Golds. The category also saw the highest overall COM-winner: Francois by Fraser Bryce.



Let me in or I will make you cry by Michelle Rademeyer

JULY SCORES

- Nature held steady with technically sharp entries like “Cuckoo Wasp” by Arnold Bester (COM) and “cheetah hunting early morning” by Jeanette Smith.
- Pictorial featured the largest number of submissions and the widest stylistic range—from the soft elegance of “Little Birdy” to the surreal charm of “Cool Blue”.
- Photojournalism offered storytelling-rich entries like “Sophie Live”, “Rally Raid 404”, and “Low Flying”, all scoring 11 or higher.
- Theme (“Out of Place”) inspired creativity across the board. Three images stood out with COMs: “Deviant Screw” (Deidre Schnetler), “Out of Place Innibos” (Elsa Schnetler), and “It Got Lost” (Anita Bester), the latter of which was named Best of Theme for its poetic and minimalist interpretation.
- Altered Reality had a small but imaginative showing, with Michelle Rademeyer submitting three conceptually strong images, all earning Golds.

Celebrating the Winners

- ★ 1 Star - Sophie Live by Alan Bryce
- ★ 2 Star - Your Time Is Up by Andre Botha
- ★ 3 Star - Bank of China by Stephan Fourie
- ★ 4 Star - Cool Blue by Elsa Schnetler
- ★ 5 Star - Gracie by Fraser Bryce
- ★ 5 Star Honours - Petal Dance by Belinda Ueckermann

- 🏆 Best of Theme - It Got Lost by Anita Bester
- 👧 Best Junior Sophie - Live by Alan Bryce
- 👦 Best Senior - Gracie by Fraser Bryce
- 🏆 Best of Evening - Gracie by Fraser Bryce



Soneli by Sarina Odendaal



Po of bataleur by Jeanette Smith

JULY SCORES

Certificates of Merit (COM) Winners – Score: 13

- Cuckoo Wasp by Arnold Bester (Nature)
- Cool Blue by Elsa Schnetler (Pictorial)
- Little Birdy by Deidre Schnetler (Pictorial)
- Petal Dance by Belinda Ueckermann (Pictorial)
- Sophie Live by Alan Bryce (Photojournalism)
- Gracie by Fraser Bryce (Portraiture)
- Waterloo Blue by Alan Bryce (Scapes)
- Deviant Screw by Deidre Schnetler (Theme)
- Out of Place Innibos by Elsa Schnetler (Theme)
- It Got Lost by Anita Bester (Theme)

Final Thoughts

This month's judging revealed that high scores don't belong exclusively to higher star grades. From 1 Star to 5H, strong ideas, confident execution, and originality all had their place at the top.

With 74 Gold awards and 10 COMs across 84 submissions, July was a testament to the quality, growth, and shared passion of our members.

As we look forward to August, the momentum is clear: the club's creative energy is alive and well.

We can't wait to see what comes next.



Happiness by Elsa Schnetler



Decay Beauty by Jeanette Smith



Early morning dew by Ron Cox

Best of 1 Star



Sophie Live by Alan Bryce

Best of 2 Star



Your time is up by Andries Botha

Best of 3 Star



Bank of China by Stephan Fourie

Best of 4 Star



Cool Blue by Elsa Schnetler

Best of 5 Star, Seniors and Event



Gracie by Fraser Bryce

Best of 5H Star



Petal Dance by Belinda
Ueckermann

Best of Theme



It Got Lost by Anita Bester

JULY CERTIFICATE OF MERIT



Little Birdy by Deidre Schnetler



Sophie Live by Alan Bryce



Cuckoo Wasp by Arnold Bester



Waterloo Blue by Alan Bryce



Gracie by Fraser Bryce



Cool Blue by Elsa Schnetler

JULY CERTIFICATE OF MERIT



Out of place Innibos by Elsa Schnetler



Petal dance by Belinda Ueckermann



Deviant Screw by Deidre Schnetler



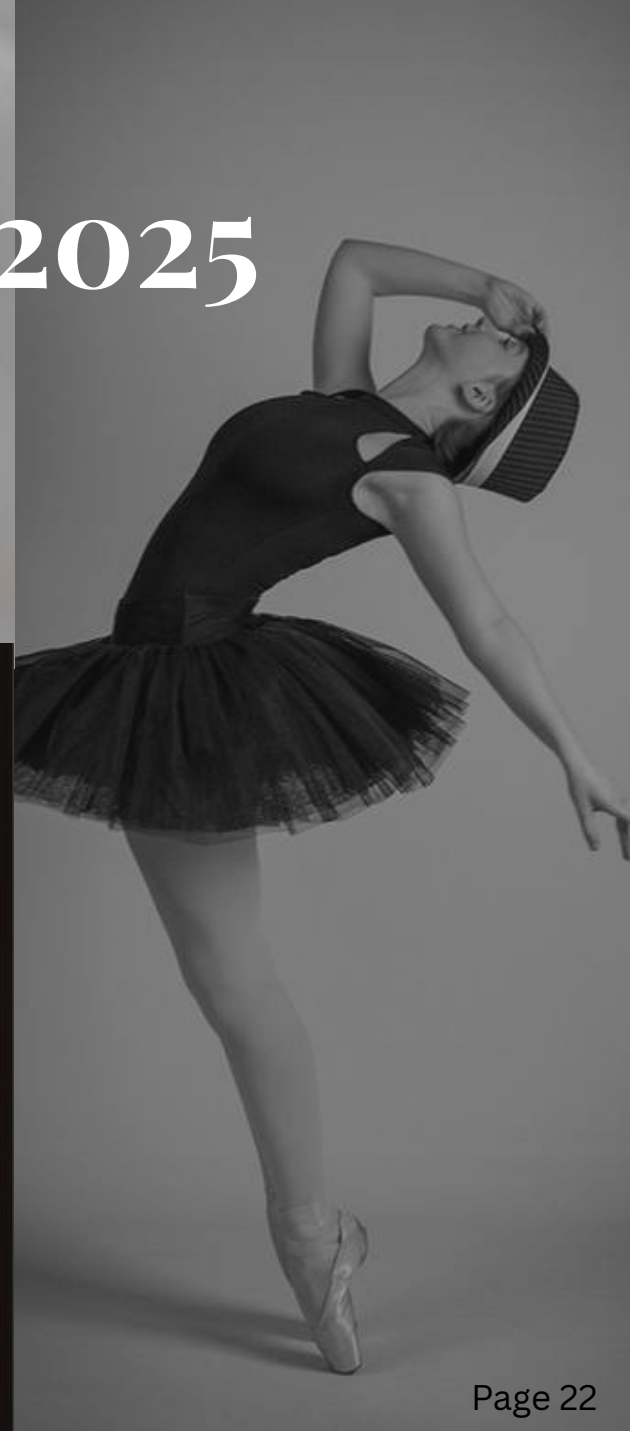
It got lost by Anita Bester

Let's Celebrate!

CONGRATULATIONS!



THEMES 2025



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



JULY 2025 THEME INFORMATION

JULY 2025 THEME

Shift in Perspective: The Beauty in the old and Decayed

Not all beauty is polished. Some of the most compelling images come from what's broken, faded, rusted, or forgotten. Decayed Beauty challenges us to find meaning in what's falling apart, to notice the quiet stories behind chipped paint, cracked walls, or abandoned spaces.

This isn't just about photographing decay for the sake of it. It's about capturing the texture of time and showing that beauty isn't always about perfection.

Here's how to approach the subject with purpose and creativity.

1. Don't Just Look — Notice

Anyone can walk past a rusted fence or an old door. Your job is to notice what makes it worth a second glance and a photo.

Look for:

- Surfaces that show history: weathered wood, peeling posters, flaking paint.
- Objects out of place: an old shoe on a windowsill, a broken chair in an empty hallway.
- Signs of life and loss: personal items left behind, nature growing through man made spaces.

Ask yourself:

- What makes this interesting?
- What does it remind me of?
- What's the story here?
-

The moment you start asking those questions, you're already seeing like a photographer.



Flower Pot by Natasha Gerber

2. Use Light to Reveal, Not Just Illuminate

Decay comes alive in the right light. Harsh sun can flatten details. Soft, angled light brings out texture.

Shoot during:

- Golden hour (sunrise/sunset) for warmth and contrast
- Overcast days for mood and subtle tones
- Window light for indoor scenes, side light works best

3. Get Closer Than Feels Comfortable

Decay is all about detail. Cracked varnish, rust bubbles, crumbling stone, these are the textures that tell the story.

Try this:

- Get close enough to fill the frame with one surface.
- Use a macro lens or shoot tight with a standard lens.
- Look for repetition, pattern, and contrast within the decay.

But also zoom out occasionally. Sometimes a wide shot showing the whole environment gives essential context — like a single torn curtain in an abandoned home, or a rusted car surrounded by overgrowth.

JULY 2025 THEME

4. Composition is Still King

A messy subject doesn't mean a messy photo. Composition brings order and focus, even in decay.

Keep in mind:

- Use leading lines (cracks, shadows, beams) to draw the eye.
- Frame intentionally don't let distractions weaken your shot.
- Use negative space to give breathing room and mood.
- Shoot from different angles, straight on isn't always the most effective.

Try simple compositions first, then experiment. You'll find your rhythm.

5. Let the Story Stay Open

Good photos don't explain everything. They suggest. A strong image of decayed beauty lets the viewer fill in the blanks. Don't over-stage your shot. Let it feel honest. Leave the dust, the scratches, the broken bits.

And resist over editing. Texture should feel real, not filtered into oblivion. Enhance what's already there, contrast, detail, light without making it look artificial.



Burnt Out by Marthinus Odendaal

6. Start Close to Home

You don't need to sneak into abandoned factories or drive to remote towns. Often, the best subjects are in your own garage, backyard, or neighborhood.

Look for:

- Old tools
- Forgotten corners of sheds or basements
- Faded signs
- Broken windows
- Overgrown gardens
- Rusted fences or gates

The more you look, the more you'll find. This subject rewards patience and curiosity.

7. Revisit and Reshoot

Decay changes over time, sometimes slowly, sometimes overnight. If you find a great subject, don't treat it as a one-time opportunity. Go back. Shoot it in different light, different seasons, or from new angles.

You'll often see things you missed the first time and your photos will get stronger with each visit.

Final Thought

You won't always get a great shot on the first try. That's fine. The point is to start seeing differently, to train your eye to notice the layers, the wear, the beauty hiding in things we usually ignore.

Shoot often. Review your images. Ask: What worked? What didn't? What could I try next time?

The goal isn't to make decay look beautiful, it's to show that it already is.



LEARNING HUB



LEARNING HUB

The Impact of POPIA and GDPR on Photographers

In an age where a single photo can travel around the world in seconds, privacy laws are becoming more important than ever. For us photographers, whether you're the kind who documents street life with a keen eye, or someone who carefully crafts portraits in studio settings, two acronyms are becoming increasingly relevant: POPIA and GDPR.

They may sound like something best left to lawyers and corporate compliance teams, but they have very real consequences for anyone who lifts a camera. In this article, we're diving into what these laws mean, how they affect your work, and how you can stay creative without crossing legal lines.

Understanding the Acronyms: POPIA vs GDPR

Let's start with the basics.

POPIA stands for the Protection of Personal Information Act. It's South Africa's privacy law that came into full effect on 1 July 2021. POPIA regulates how we collect, use, store, and share people's personal information, including photos.

GDPR, or the General Data Protection Regulation, is the European Union's equivalent, and it's even stricter. Since 2018, GDPR has made waves globally, not just in Europe. It affects any individual or business, yes, including photographers who capture or process data of EU citizens, regardless of where they're based.



Reflections by Dave Roberts

So why does this matter to a photographer in, say, Cape Town or Pretoria?

Because images of people are considered personal data when the person is identifiable. That means the way you capture, share, sell, or display your work can fall under these laws.

Photography Meets Privacy: The Heart of the Issue

Imagine snapping a portrait of someone at a festival. They're not your client, just an intriguing character whose expression or style caught your eye.

You post that photo on your Instagram, or maybe you print it for an exhibition. Seems harmless, right?

Under privacy laws, it's not that simple. Both POPIA and GDPR protect identifiable personal information, which includes someone's likeness, face, body, or other features in a photo.

If the subject can reasonably be recognised, and especially if the image is shared online or used commercially, you're "processing" personal information.

That means legal obligations could kick in.

LEARNING HUB

What Does "Processing" Mean in Photography?

"Processing" sounds technical, but in this context, it means:

- Taking the photo
- Storing it (digital or physical)
- Editing it
- Sharing it on social media
- Printing it for an exhibition or sale
- Submitting it to a magazine or club competition
- Using it in marketing materials or blogs

Even a seemingly innocent action like backing up your portfolio on Google Drive can fall under these rules if the images include identifiable individuals.

Consent: The Golden Rule

One of the most important principles under both POPIA and GDPR is consent.

If you're photographing someone with the intention of publishing, distributing, or profiting from that image, it's best to get written consent, ideally through a model release form.

This is especially important in cases where:

- The person is the main subject of the photo.
- The photo will be used commercially or for marketing.
- The subject is a child (in which case, parental or guardian consent is mandatory).
- The context of the photo could be considered sensitive (e.g. protests, religious events, clinics, or impoverished communities).

Pro Tip: A signed model release isn't just a legal buffer, it shows professionalism and builds trust with your subjects.

Real-World Scenarios Photographers Should Consider

Let's take a few everyday examples and see how the laws apply:

📍 Street Scene in Johannesburg

You capture a bustling sidewalk, with people coming and going. No one is the main focus, and faces are mostly incidental.

Risk Level: Low.

Advice: You're likely okay, especially if it's for artistic or documentary purposes. But if someone contacts you asking for their photo to be removed, be courteous and comply.

📍 Portrait at a Local Rally

A protester catches your eye. You ask to take their photo, and they nod but don't sign anything. You later include the image in a local exhibition.

Risk Level: Medium to high.

Advice: Verbal permission isn't enough. Public protest or not, people have a right to privacy, especially when images are shared publicly. Best to follow up and get written consent.

📍 Children at a Charity Event

You volunteer at a youth fundraiser and take photos of kids playing. You upload the gallery to your photography page.

Risk Level: Very high.

Advice: Always get explicit, written consent from a parent or guardian before photographing or publishing images of children. Laws are much stricter here—for good reason.

LEARNING HUB

How to Stay Legally and Creatively Safe

Here are some practical, everyday actions you can take:

- Get consent early. Keep a few printed model release forms in your bag or use digital ones via apps like Easy Release.
- Blur faces when needed. Especially for minors or sensitive subjects. Many editing tools allow for tasteful anonymisation.
- Keep records. Store signed releases and emails related to permission. This protects you if questions arise later.
- Be mindful of context. A photo that seems neutral to you could be sensitive to someone else.
- Think before you post. If in doubt, hold back until you're sure publishing the image is legally and ethically sound.

What If the Subject Has Passed Away?

This is a sensitive but important situation to consider, especially in documentary, street, event, or memorial photography. Whether it's an old portrait, a photo taken at a public event, or an image used in a historical context, the question arises: What if the person in the photo has since passed away, and you never received consent?

- POPIA (South Africa)

Under the Protection of Personal Information Act (POPIA), the rights it provides apply only to living individuals. Once a person has passed away, their personal information including identifiable images, is no longer protected under POPIA.

This means that legally, you are not required to obtain consent to use or publish the image of someone who has died. However, that doesn't mean there are no boundaries.

- GDPR (European Union)

Similarly, under the General Data Protection Regulation (GDPR), data protection rights also apply only to living persons. After death, the GDPR does not apply to the data of deceased individuals.

However, individual EU member states may have their own laws regarding the handling of personal data after death, especially in cases where data is considered sensitive or relates to cultural heritage, families, or estates. If you're publishing work in Europe or involving European subjects, you may want to check local regulations just to be sure.

After Death: Where Law Ends and Ethics Begin

Even though you may not be legally required to seek consent, ethical photography still calls for sensitivity and compassion, especially when the image:

- Shows the person in a vulnerable, distressing, or private situation (e.g. illness, poverty, protest, grief)
- Could cause emotional harm or embarrassment to surviving family members or communities
- Will be used in a public or commercial setting (e.g. social media, exhibitions, books, competitions)

If possible, consider:

- Reaching out to the next of kin or family to inform or ask for approval
- Including a respectful caption or dedication where appropriate

LEARNING HUB

- Asking yourself whether the photo adds value, dignity, and context to the narrative or simply risks being misunderstood or hurtful

Ultimately, while the legal obligation may fall away, your integrity as a photographer doesn't.

Know Your Rights as a Photographer, Too

While it's important to respect privacy laws and your subjects, photographers also have rights worth protecting, especially in public or artistic settings.

You have the right to:

- Take photographs in public spaces, as long as you're not trespassing or breaking another law.
- Retain copyright to your images even if a person appears in them.
- Ask for takedown requests to be clarified, not every "you can't post that!" message is valid under law.
- Document history through your lens, photography is a form of expression and storytelling.

The key is balance: privacy rights don't cancel out your creative freedom, and your freedom doesn't override someone else's dignity. Knowing both sides of the equation helps you shoot with confidence and conscience.

New Measures for Magazine

In light of these legal developments, the editor of the club magazine will now request the necessary supporting documentation (such as a model release or written consent) before publishing any photograph that may carry a privacy risk, especially those with identifiable individuals in private or sensitive contexts.

This measure isn't meant to discourage creativity or censor artistic work. It's about:

- Protecting our club, our contributors, and the people in our photos
- Demonstrating professionalism and responsibility in how we share images
- Avoiding potential legal complications for the magazine and the photographer

To support members, the club will provide template forms, including a model release form and a basic consent form which can be printed or used digitally.

A Final Thought

Photography is storytelling, and stories are always about people. These laws don't mean you need to put your camera down. They mean you need to lift your awareness along with your lens.

Being a respectful photographer is about more than aperture and ISO. It's about ethics, empathy, and staying informed. With just a few thoughtful adjustments, you can keep doing what you love without stepping on the wrong side of the law.

Disclaimer

This article is intended as a general guide for photographers and club members to better understand how privacy laws like POPIA and GDPR may affect our work.

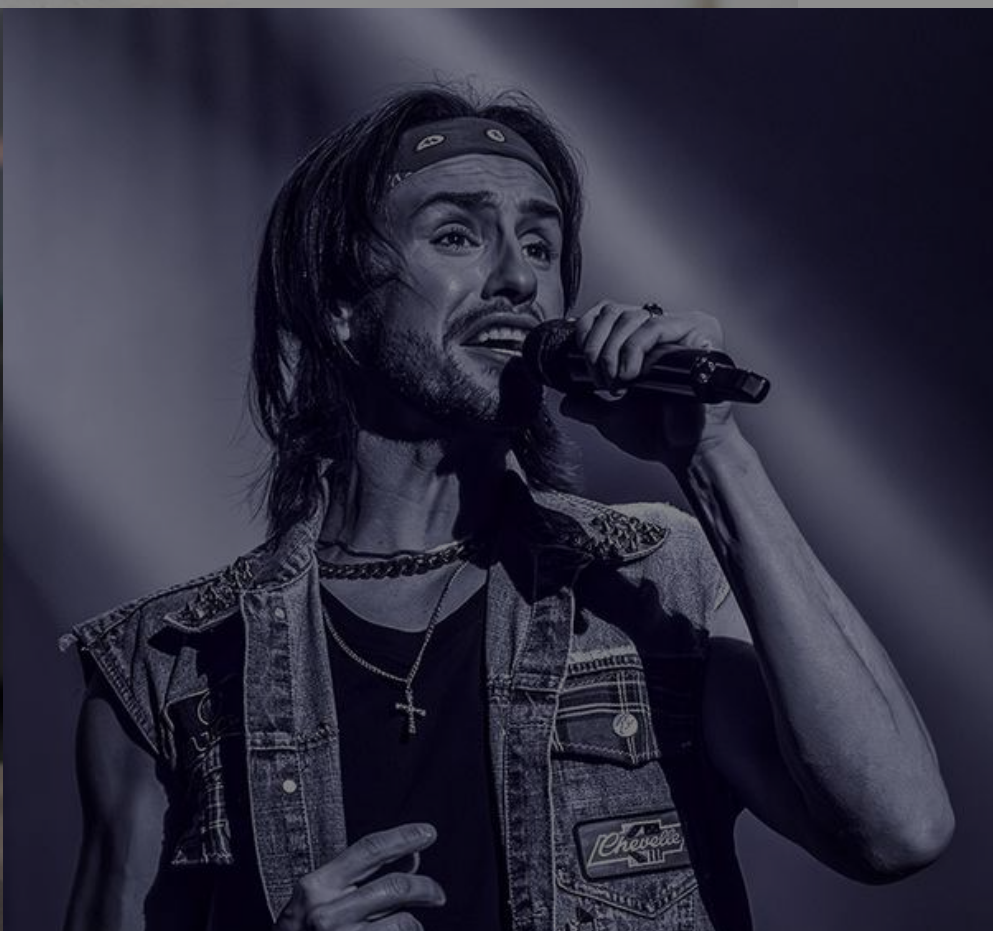
It does not constitute legal advice, nor does it replace guidance from a qualified legal professional.

While every effort has been made to ensure the information is accurate and practical, laws can change and apply differently depending on the situation.

If you're unsure about a specific case, especially when photographing people in sensitive contexts or sharing images publicly it's always best to seek legal advice.



JULY WEEKEND CHALLENGE



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The Rule Breaker (27 June to 30 June)



Eye by Arnold Bester



Race Stop by Sanet Kruger

DreamScape (18 July to 23 July)



Dakla 234 by Marthinus Odendaal



The deserted bench, as seen from my window by Anita Bester

Object Face (4 July to 8 July)



Mrs. Humpty Dumpty by Maria Gough

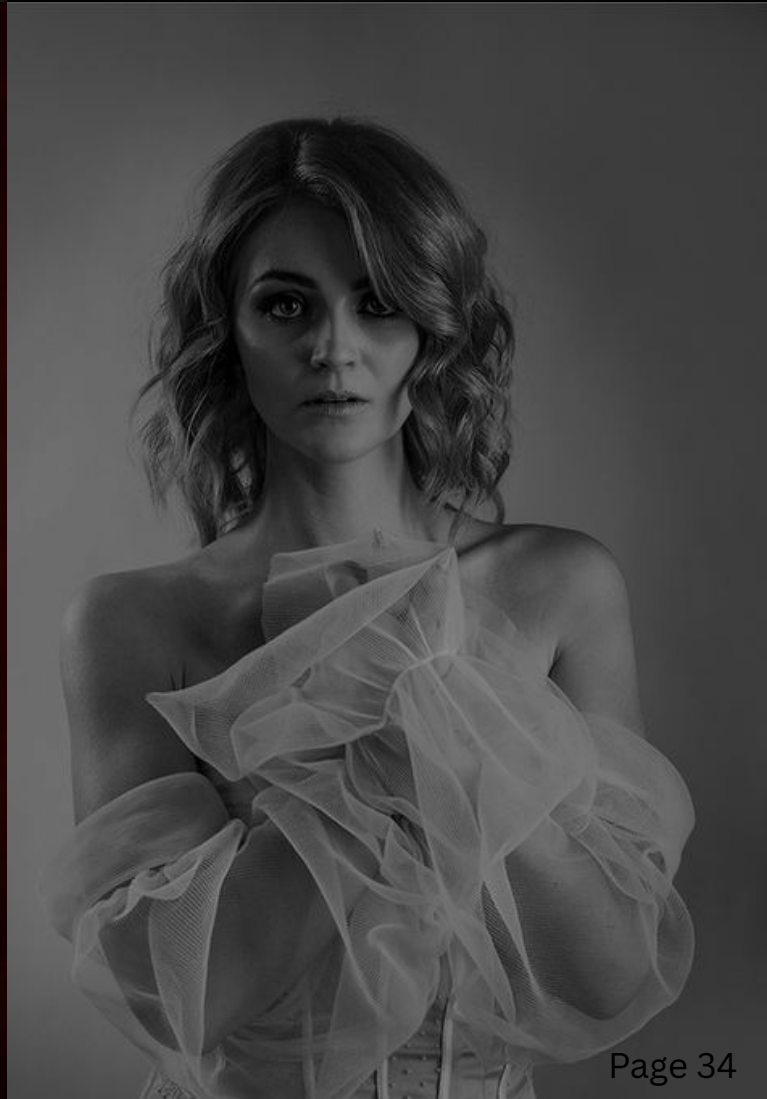
Monochrome Madness (11 July to 14 July)



Sound of Indigo by Belinda Ueckermann



SHOWCASE: MARIA GOUGH



SHOWCASE: MARIA GOUGH

Maria Gough: Through the Lens of a New Life

For Maria Gough, photography didn't arrive with fanfare. It crept in quietly, first as a curiosity, then as a creative spark, and eventually as a calling. It was only after she retired that she truly picked up a camera with intention. That moment marked the beginning of a second act, one coloured by light, shutter, and story.

It all began when she joined F-Stop Camera Club a few years before retirement. That decision turned out to be more than just joining a group, it opened a door to a whole new world and life. As she moved through the ranks and shifted from Auto to Manual, something changed.

What had once been a passive enjoyment of the world became an active pursuit: to document, to interpret, to create. "I needed something that would challenge me, stretch me. Photography gave me all of that and more."

Today, Maria's work carries a signature sense of grace. Her photos are full of heart, whether she's capturing the depth of a portrait, the movement of wildlife, or the quiet dignity of a flower. She describes her style simply: "Life is beautiful, and I try to show that."

But don't mistake simplicity for softness. There's conviction behind her lens. One of her favourite memories is from a goth themed event where she noticed a striking young woman with vivid blue and green dreads.



Magical Nymph by Maria Gough

Maria saw something in her posture and presence and asked her to pose perched on a tree trunk, almost like a Bushman. The photo, rich in contrast and character, remains a personal favourite, even if it didn't win over the judges. "It didn't matter what they thought, I knew what I saw. That image meant something to me. It still does." See image above.

Fate intervened and the same model went on to become a hair model for an international competition in Vienna, just months after that spontaneous portrait. Another reminder that photography is never just about what's in the frame, it's also about the people, the stories, and the connections behind it.

Maria's gear reflects the heart of her work. Her go-to lens for portraits and flowers is the Tamron 24-70mm f/2.8—sharp, reliable, and intimate. For wildlife outings at Rietvlei, she switches to the Nikon 70-200mm f/2.8, a lens she trusts to deliver clarity from a distance.

SHOWCASE: MARIA GOUGH

When she needs something even longer for bush trips, she rents from Lens to Hire in Sandton, an arrangement that brings the right gear to her door without the long-term commitment.

“I’ve also made friends with my tripod,” she said. “I resisted it for so long, but I’ve come to appreciate the steadiness it brings. Some shots are just better when you slow down.”

Her inspirations are as layered as her photos. Maria finds deep resonance in the art of Vincent van Gogh, drawn to the passion in each brushstroke and, she admits, perhaps also because of her love for the colour yellow. On the photography side, she admires the clean, impactful portraits of Joel Grimes, whose style balances boldness with simplicity. Locally, she’s energized by the edgy work of Karl Daniels, especially his use of motion blur and colour gels. “His portraits feel alive, experimental... they make you stop and look again. That’s the kind of response I want to evoke.”

For new photographers, Maria offers two pieces of advice: join a camera club, and find a mentor. The camera club keeps you accountable, she says, it pushes you to improve, to listen, to keep showing up. But a mentor, she believes, is the key to unlocking growth.

She credits fellow F-Stop member Ron Cox as one of her most valuable guides. “Ron was generous with his time and his knowledge. If he didn’t know something, he’d help me find someone who did. Without him, I wouldn’t have been able to set up my studio or push past those early technical hurdles.”



MAG Logo provided by Maria Gough

While Maria has travelled extensively, it’s Africa that continues to hold her heart. Years ago, she spent five nights in the Namib Desert, one of which was along the hauntingly beautiful Skeleton Coast. The silence, the starkness, the vast sky, it was a place that didn’t just get under her skin; it settled in her soul. Someday, she hopes to return, with sharpened eyes and steadier hands to recapture the magic. “That kind of place stays with you. And I want to see it again, not just with my eyes, but with everything I’ve learned since.”

Her next chapter is already taking shape online. Under the name MAG Photography (Maria Ambrose Gough), she’s launching new Facebook and Instagram pages where her work will be presented in curated themes: portraits, wildlife, travel, and floral studies. She’s designed a logo and plans to unveil the platforms by mid-August 2025.

And if you ask her what she loves to photograph most, the answer comes easily: women. “Not just to make them look beautiful, but to help them feel beautiful, to see themselves as radiant and strong. Watching someone’s confidence grow through the lens... that’s the real magic.”

SHOWCASE: MARIA GOUGH

Maria knows the judging process at camera clubs can be both a gift and a challenge. Not every image is seen the way she intended. Not every judge connects with her vision. But she's learned not to measure her worth or her work by a score on a screen.

"Sometimes the photos that mean the most to you won't win any awards. And that's okay. This journey isn't about approval. It's about growth. It's about the next photo."

In Maria's world, every image is a step forward, every frame a chance to learn something new. Her photos tell stories, not just of her subjects, but of herself, of a life transformed by light, by colour and by courage. Keep your eyes on Maria as she's only getting started.



Glamour by Maria Gough



Namib Night Camp by Maria Gough



Try Me by Maria Gough



Survivor by Maria Gough

SHOWCASE: MARIA GOUGH

Message to Maria

My journey in photography began just over four years ago, and among the most formative experiences has been my involvement with the Kempton Park Photography Club, better known among its members as F-Stop Photography Club.

As a beginner, I recall being awestruck by the caliber of work displayed during my first visit. Over the years, I've aspired to reach the heights of those who inspired me then, and among them, Maria Gough stands out.

Her distinctive style is so refined that I've come to recognize her work instantly, a testament to her artistic vision and technical mastery.

Beyond her photographs, Maria's presence in the field is a lesson in itself: she approaches her craft with a rare blend of professionalism and passion, qualities that elevate not only her work but also those fortunate enough to collaborate with her.

Maria's portraits have consistently moved me. Her ability to harness light, evoke emotion, and breathe narrative into her subjects transcends the ordinary, transforming each image into a story waiting to be told.

Monthly, her submissions remind me of the power of portraiture, how a single frame can capture a mood, a history, or an unspoken truth.

On my phone, I keep a folder of images that inspire me, a visual compass guiding my growth. Maria's work appears there often. Her photographs linger in my mind long after club meetings, their resonance undiminished by time. To some, they may simply be beautiful portraits; to those who understand the craft, they are masterclasses in composition, emotion, and artistry.

Maria, if you're reading this, know that your work is more than a collection of images, it's a source of motivation, a benchmark of excellence, and above all, a reminder of why we pursue this art.

You inspire me.

Fraser Bryce



The hat by Maria Gough

SHOWCASE: MARIA GOUGH



SHOWCASE: MARIA GOUGH



SALON RESULTS

TAF 14th Print & PDI Salon

Accepted



Nostalgia by Michelle Rademeyer

Accepted



Out of the darkness by Michelle Rademeyer

Accepted



Melinda Confait by Fraser Bryce

1st Ballito Photo Club National Salon

Accepted



Follow the tracks by Michelle Rademeyer

Category Winner



I am the composer of my life story by Michelle Rademeyer

Accepted



Out of the darkness by Michelle Rademeyer

SALON RESULTS

Accepted



The past is always your past by Michelle Rademeyer

Accepted



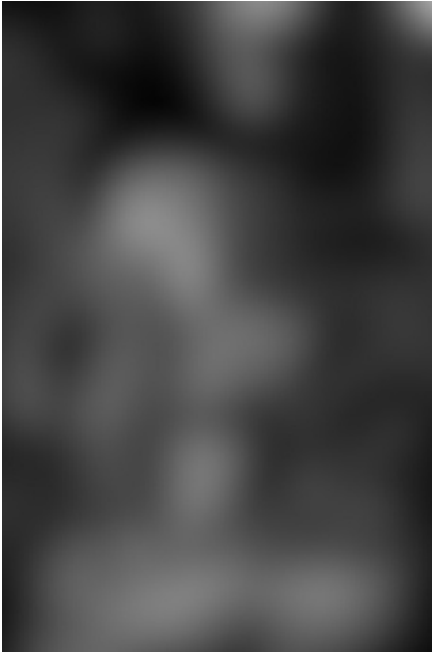
Its in your hand to make it a better world t by Michelle Rademeyer

Accepted



Nostalgia by Michelle Rademeyer

Certificate of Merit



Shelter Boy by Arnold Bester

Accepted



Down but not out by Fraser Bryce

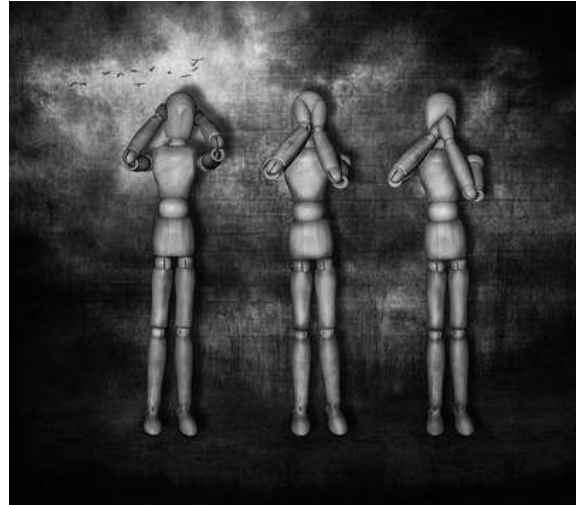
SALON RESULTS

Accepted



Pink Crabspider with Prey by Arnold Bester

Accepted



Everyone hears sees speaks no evil sometimes by Michelle Rademeyer

Accepted



Where the quiet colored end of evening smiles by Michelle Rademeyer

Accepted



Purple and blue glass by Arnold Bester

Certificate of Merit



Wet Bee by Arnold Bester

Accepted



Blue glass vase and sphere by Arnold Bester

SALON RESULTS

Certificate of Merit



Wilter Bug by Arnold Bester

27th National Up-and-Coming Photographic Competition

Accepted



Attitude by Andre Botha

Accepted



The Gherkin Reflected by Alan Bryce

Accepted



Old School by Stephan Fourie

Accepted



Roxette by Stephan Fourie



NEW MEMBERS



NEW MEMBERS PAGE

Every great community is built on the people who shape it and we're growing stronger every day. In this special section, we're excited to introduce the newest faces joining us.

Whether they're bringing fresh ideas, unique talents, or just a passion for being part of something bigger, each new member adds something special to our story.

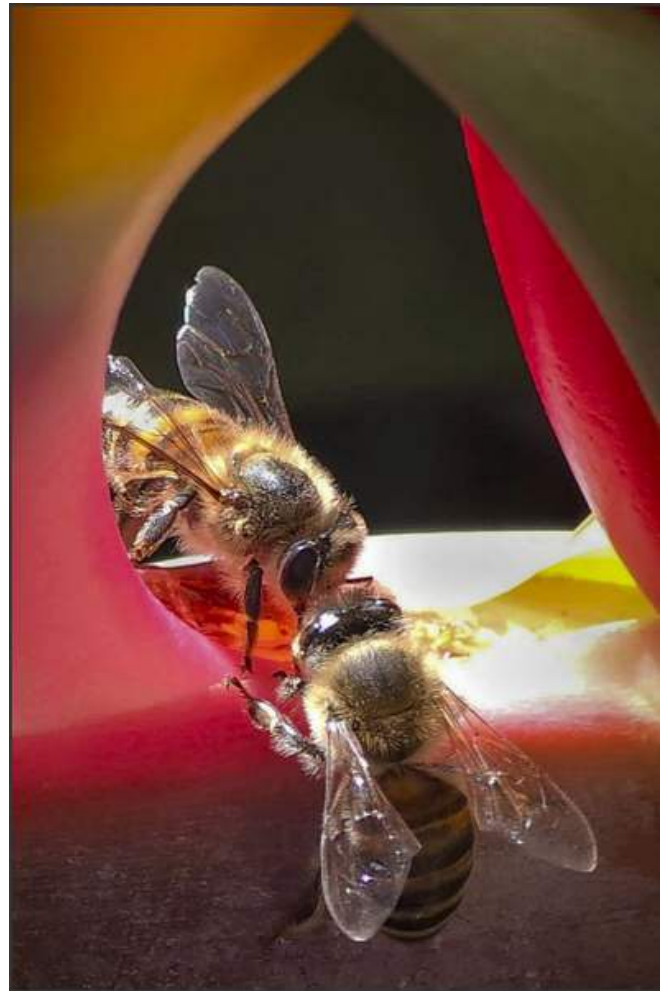
So take a moment to meet the latest members of our community and if you see them around, don't forget to say hello. After all, every friendship starts with a simple welcome.

Anton Bester

For Anton, the spark for photography has always been there but a visit to a game farm in Naboomspruit rekindled that passion in a powerful way. "I took beautiful photos that reminded me how perfect God's creation is," he shares. Inspired by nature's quiet grandeur, Anton was moved to start capturing and sharing the beauty that so many may not get the chance to see firsthand.

He's especially drawn to landscapes and nature photography but really, anything that "begs to be photographed" catches his eye. His favorite shot? A close-up of a bee. "They show up every day, never complain, just do what they have to do. Such small creatures carry the world, yet we often overlook them. We tend to focus on the bigger things instead of what truly matters."

Anton's journey is just beginning, he's already planning to invest in a pro level camera and lenses to take his work to the next level.



Bee Action by Anton Bester

Natasha Gerber

Natasha's path into photography started in front of the lens. After years of modeling, she found herself drawn to the other side of the camera, this time as the one capturing the magic. "It's amazing to see the uniqueness in people," she says.

Her experience in front of the lens gives her a keen eye for portraits and still life, where every detail and expression tells a deeper story.

One of her most treasured images is a photo of her holding her daughter's hand. "This little hand helped me through a lot over the past two years," Natasha shares. "Her tiny hands have done more than she will ever realize."

NEW MEMBERS PAGE

It's a powerful reminder of how photography can hold onto the most personal, emotional moments and make them timeless.

One image, one moment and a world of meaning. Natasha's journey shows how photography can become a way of healing, remembering, and celebrating life's quiet, powerful connections.

With her camera, she captures not just faces, but feelings and we can't wait to see what she shares next.



A Mothers Love is Endless by Natasha Gerber

Alan Bryce

Alan's journey with photography began in childhood, sparked by a vivid memory that's stuck with him ever since. Just before his family moved to South Africa, his dad brought home a brand-new camera. There was something about that moment, the excitement, the sense of something new that planted a seed. Years later, while preparing for a holiday, he bought his first DSLR to document the trip.

One shot, taken from the top of Table Mountain, stood out. It wasn't technically perfect, but it held a spark. "That photo showed me I might actually have an eye for this," he says. And with that, photography started becoming more than just a casual hobby. By 2016, he decided to take it seriously, not as a job, but as a way to express himself creatively.

Over the years, Alan's photographic focus has evolved. He started by honing his skills in portraiture, boudoir, and art nude photography.

But more recently, his heart has found its rhythm in live music photography. "As a musician and a lover of music, I get to combine my passions," he says.

The result? Powerful, energetic images that capture not just performances, but the emotion and electricity of the stage. He's photographed some incredible artists in both South Africa and the UK. He hopes to expand this work internationally in the future.



Table Mountain by Alan Bryce

NEW MEMBERS PAGE

A recent favorite shot was taken during a performance by South African musician Majezi at the iconic Shepherd's Bush Empire in London.

"Shooting in such a legendary venue and having access to all areas was unforgettable," he recalls. "Pair that with the chance to capture one of South Africa's greatest voices, it made the image really special."

The photo hasn't been shared just yet, but Alan hints it may make a debut at an upcoming club meeting. Keep an eye out for "Maj at the SBE."

From the quiet beginnings of a childhood memory to the energy of live stages, Alan's photography is fueled by passion, purpose, and a deep appreciation for the moments that move us.

Looking Ahead

It's clear from Anton, Natasha, and Alan's stories that photography is more than a skill, it's a personal journey. Whether sparked by nature, rooted in emotion, or driven by creative fusion, each of their paths is a reminder that every photographer sees the world a little differently.

As we welcome new members into our community, we also welcome fresh perspectives, new energy, and inspiring stories like these. If you're new here, we hope you feel encouraged to share your journey too because every image has a story, and every story adds something meaningful to the bigger picture.

Here's to new beginnings, new frames, and new friendships.



The Gherkin Reflected by Alan Bryce



Obsession by Natasha Gerber



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