

FRAMESHIFT MAGAZINE



20

25

Chairman's Corner

Member's News

**THE
FUNDAMENTALS OF
PHOTOGRAPHY:**

Beyond ISO, F-Stops, and
Shutter Speeds

The Judge's Seat

**SHOWCASE:
MARTHINUS
ODENDAAL**

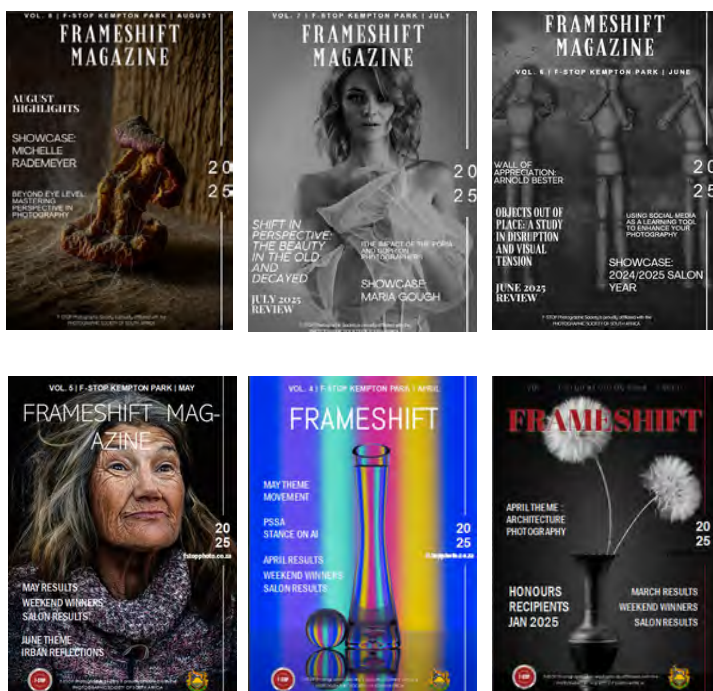
**SEPTEMBER
HIGHLIGHTS**

FRAMESHIFT MAGAZINE

FrameShift Magazine Information:

Publisher:	F-STOP Photographic Society
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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

COMMITTEE

Chairman:	Arnold Bester 0832526477 chair@fstoppphoto.co.za
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Technical Co-ordinator	Rickus Barnard 0829096327 chair@fstoppphoto.co.za



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

First National Bank
Acc Type: Gold Business Account
Acc Name: F-Stop Photographic Society of Kempton
Acc Number: 63168184976

Ref: Name and Surname
E-mail POP: finance@fstoppphoto.co.za

SOCIAL MEDIA:

- **Website** : <https://fstpphoto.co.za>
- **Facebook** :
<https://www.facebook.com/Fstopphotographic/>
- **WhatsApp** : Please ask Deidre to be added to the group. Cell +46 (0) 72 887 3657

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

AUGUST & SEPTEMBER BIRTHDAYS:



September 2025:

9th - Marthinus Odendaal
26th - Andre Kruger

October 2025:

14th - Jeanette Smith
24th Anthony Malin

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/>

CERPS 2025

Date: 18 October 2025

Salon Calendar: R400 per person

Contact: cerps2025@gmail.com



CERPS 2025
BACK TO SCHOOL

Proudly hosted by Boksburg Camera Club

Inter-club Competition | Photo challenges | Spot prizes & more..

YOU ARE INVITED

18 Oct. 2025

St Dominic's Girls School Boksburg

With Guest Speakers:
Thinus Van Staden, Mark Straw & Wendy Lottering

R400 per person (includes lunch)

For more info: cerps2025@gmail.com

We hope to see you there!

SALON CALENDAR

27 Sept 2025	Camera Club of Johannesburg 90th Anniversary
11 Oct 2025	2nd Kroonstad Fotoklub Life in Monochrome PDI Salon
25 Oct 2025	7th Rustenburg National Digital Salon
15 Nov 2025	Vanderbijlparkse Fotografiese Vereniging Digital Salon
10 Jan 2026	7de Brandpunt Fotoklub Nasionale Salon
17 Jan 2026	5th Bethal PDI Salon

PSSA News:

Newsletter: <https://mailchi.mp/pssa/39ads0741o>



PSSA Newsletter September 2025

CHAIRMAN'S CORNER

Critique on your work

To handle critique on your photography. Stay calm, remember it's about the work, not you, and listen to understand the feedback's intent, even if it feels personal. Separate subjective opinions from objective technical suggestions, ask clarifying questions, look for patterns in the feedback, and use the criticism to learn and improve your future work.

Manage Your Initial Reaction

- Don't take it personally: Remember that the feedback is about your photograph, not a personal attack on you as a person.
- Take a step back: If the critique feels sharp or overwhelming, take a moment to step away and process it before responding.
- Listen to understand: Try to understand the critic's perspective, even if you don't agree with it.

Analyze the Critique

- Differentiate subjective vs. objective: Identify comments that are purely opinion-based (subjective) versus those about technical flaws like focus, exposure, or composition (objective).
- Consider the source: Think about the photographer's or critic's experience level, as this might influence the weight you give their feedback.
- Look for patterns: If you hear similar points from different people, it's a strong indicator that there's something to learn from it.



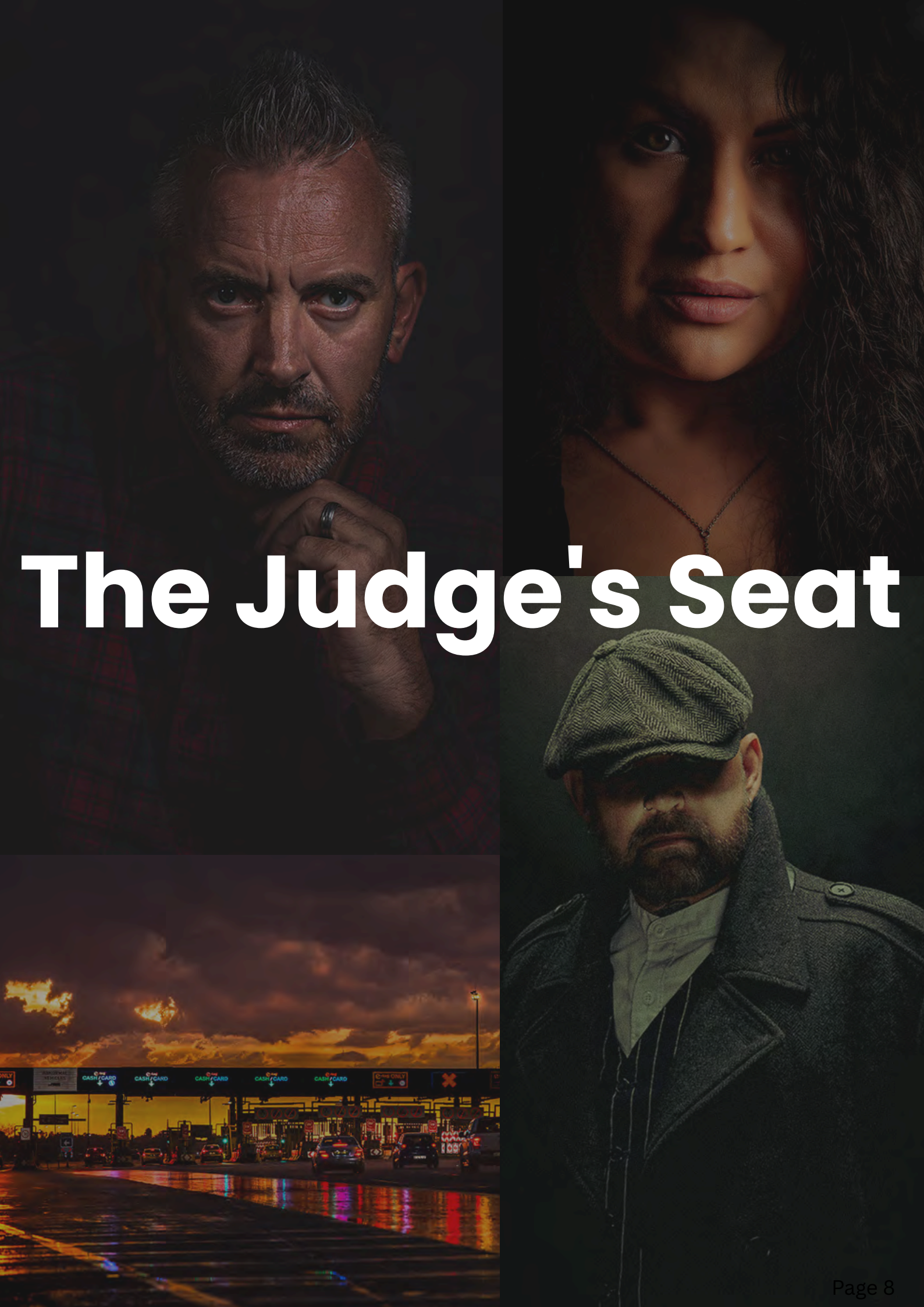
Arnold Bester - F-stop Chairman

Decide What to Do with the Feedback

- Ask questions: Turn the critique into a dialogue by asking clarifying questions to better understand their point of view.
- Find the core message: Determine if the critique points to a fundamental flaw or a minor preference that you can either ignore or consider later.
- Focus on actionable advice: Use the feedback to guide improvements in future photos, rather than just dwelling on the past.

Respond and Move Forward

- Thank the critic: Acknowledge their time and effort by thanking them for sharing their thoughts.
- Use it as a learning tool: Apply the constructive elements of the critique to develop your photographic skills and a stronger visual sense.



The Judge's Seat

THE JUDGE'S SEAT

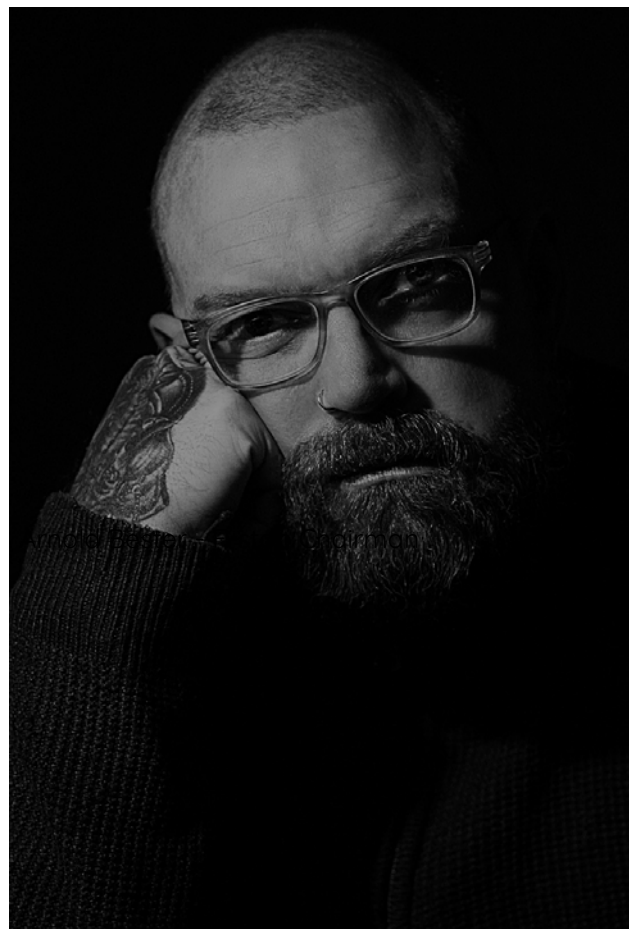
The Judge's Seat: A Night of Vulnerability and Growth

Ordinarily, the second Wednesday of the month is a highlight on my calendar, a much-anticipated evening with my local photography club. This month, however, the invitation was different. I was asked to step into the role of judge for the evening. My initial reaction was not one of pride, but of pure trepidation. The wind left my sails; I could feel my blood pressure rise.

The anxiety was twofold. Not only was I facing the daunting task of critiquing the work of my peers—photographers I deeply admire—but I also had to deliver the disappointing news that our club's planned weekend away was cancelled due to lack of participation. Waking up on that Wednesday morning, I knew it would be a challenging night. For the first time in my four years with the club, I was not looking forward to walking through those doors.

I had initially enrolled in the Judge Accreditation Programme (JAP) with the Photographic Society of South Africa (PSSA) for a purely pragmatic reason: to deconstruct what judges look for in an image, and in doing so, become a better photographer myself. The logic was sound. What I hadn't fully reckoned with were the very real responsibilities that came with the accreditation—the act of judging itself.

Standing before the group, I felt a wave of humility. Announcing the cancelled trip was difficult, but I confess, I may have lingered on the subject a moment longer than necessary. It was a welcome delay from the main event. Discussing the JAP course offered another brief respite.



Fraser Bryce

But then, as I began to speak about the programme, a profound realisation washed over me. I looked out at the faces in the room. With a few new exceptions, this was the very community that had guided me from the beginning. These were the photographers whose work I had studied, whose advice I had sought, and whose camaraderie had shaped my journey. They had been there for every step of my growth.

The weight of that moment was overwhelming. I was truly moved, and for a second, words failed me. This group, my mentors and friends, now trusted me to stand before them and offer a critique. They trusted my opinion, a value I was only just beginning to understand myself.

A timely, compassionate hug from a fellow member grounded me.

THE JUDGE'S SEAT

The gesture was perfect, allowing me to collect myself, conclude my thoughts, and finally, get down to the business of the evening.

I can attest that judging from the back of a room, anonymously, is a far easier task. It's also simpler to assess the work of strangers. The fear of impacting a valued relationship with a careless word is a heavy burden.

That night, I scored 84 incredible images (with our chair, Arnold, deftly handling my own four entries). I was not perfect. I struggled through many of them, and I undoubtedly talked too much, pushing our finish time perilously close to 10 pm.

Yet, on the drive home, a quiet confidence emerged. I realised I did know what I was talking about. Not because I am a professional photographer, but because I had spent a year being taught by professionals exactly what to look for. This experience, as uncomfortable as it was, was the crucible I needed to grow.

To anyone reading this who is serious about their craft: when you reach a 4-Star level, I urge you to investigate the JAP course. Do it for yourself. The programme, held one Saturday morning a month, features a different genre specialist each session. This curated wisdom, absorbed over a year, will undoubtedly sharpen your eye and elevate your work. For an annual fee of approximately R550, accommodated by the senior members of the PSSA, it is an unparalleled investment in your photographic education. It provides that deeper understanding, that critical edge we all seek.

In closing, I must extend my deepest gratitude to every member who trusted me with their exceptional work that evening. Your kind words of support, the calls and messages the following day, each one helped to dissolve my lingering insecurities.

A special thanks to Sarina, for that perfectly timed 'wee hug' right when I needed it most.

It was a night I wish I could've told my Mum about.

Fraser Bryce



Gracie by Fraser Bryce



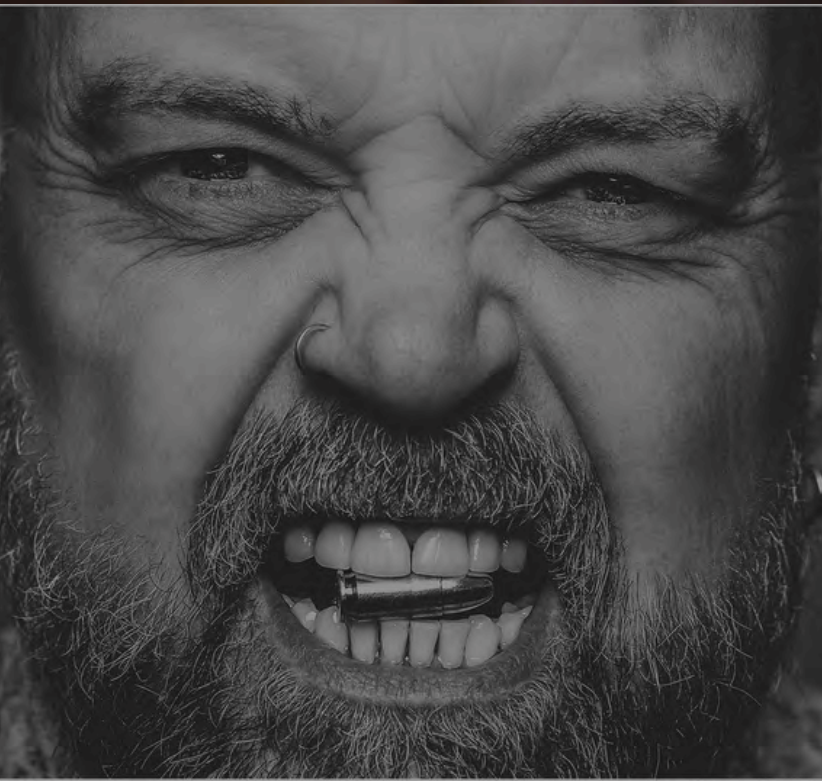
Verdant Stare by Fraser Bryce



Silver Steed by Fraser Bryce



SEPTEMBER 2025 OVERVIEW



SEPTEMBER OVERVIEW

Say It With Pictures: September Highlights at F-Stop

What happens when you turn words into images? That was the challenge behind September's set subject: Idioms. From "bite the bullet" to "just keep rowing," our members found clever ways to give familiar sayings a visual twist.

The result was a night filled with humour, creativity, and fresh perspectives on how language and photography can meet. From striking literal takes to more subtle interpretations, the evening proved just how powerful storytelling becomes when framed through an idiom.

Top Honours of the Night

The image that led the way this month was "Here we go" by Annaline Werth. Not only did it earn Best Senior (5H-Star), it also secured Best Event, a remarkable double win that showed Annaline's strong eye for both composition and meaning.

On the junior side, Alan Bryce impressed with "Maj at the SBE," which walked away with Best Junior and also took Best 2 Star. A proud moment for one of our junior talents.

The evening's Best of Theme went to Fraser Bryce for "Bite the Bullet," chosen by club vote. A fitting honour for Fraser, who also stepped up as judge for the very first time this month.

Best of Grade Winners - September

Each grade had its moment in the spotlight, with fresh ideas and strong storytelling coming through at every level:



Here we go by Annaline Werth

- 1 Star: Anton Bester – Mexican Rose
- 2 Star: Alan Bryce – Maj at the SBE
- 3 Star: Andries Francois Botha – Just keep rowing
- 4 Star: Maria Ambrose Gough – Renaissance Period
- 5 Star: Fraser Bryce – Midnight Scarf (Club vote)
- 5H Star: Annaline Werth - Here we go

COMs All Around

This month saw an impressive 29 Certificates of Merit awarded across the star levels. The 5 Star Honours group led the way with the most COMs, showcasing the depth and consistency of our top photographers. A detailed list will be included in the Score Article.

A Word of Thanks

A heartfelt thank you to Fraser Bryce for stepping into the role of judge for the first time. His thoughtful comments and steady encouragement gave members fresh insights, and his own entries showed that even a judge can surprise us with bold creativity.

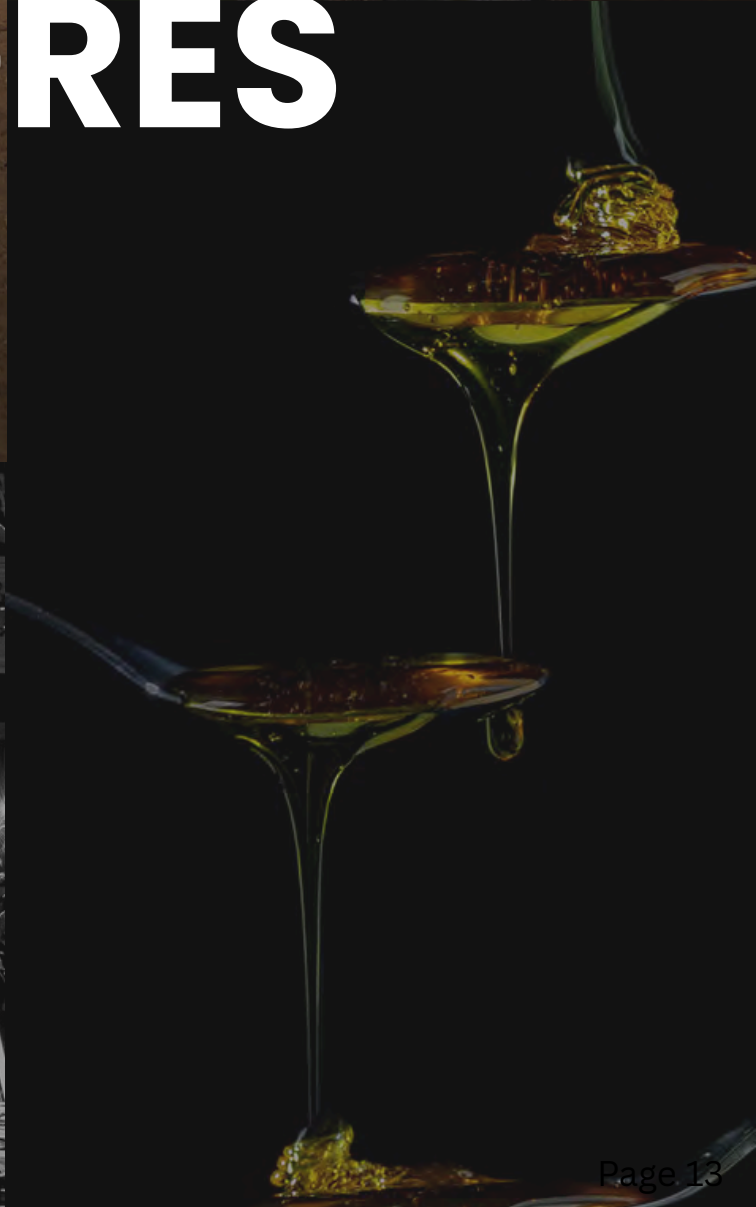
To all our members: thank you for bringing your imagination and humour to September's theme.

You proved once again that photography is not just about what we see, it's also about what we say.

See you in October! 📸



SEPTEMBER 2025 SCORES



SEPTEMBER SCORES

September Scores at F-Stop: Idioms in Focus

On 10 September, members submitted over 100 images across the categories of Altered Reality, Nature, Pictorial, Photojournalism, Portraiture, Scapes, and Theme.

With entries spanning every star level from 1 Star to 5 Star Honours, the evening once again highlighted the variety of styles and strengths within the club.

The judging focused on not only technical control, but also on how creatively members could interpret the theme Idioms and the results did not disappoint.

Statistical Insights:

This month, scores ranged from 9 to 14, with top entries showing strong storytelling and sharp execution.

A total of 29 Certificates of Merit (COMs) were awarded across the star levels. The 5 Star Honours group produced the highest number of COMs, demonstrating once again the consistent quality at the top of the club.

Topping the scoreboard was Annaline Werth, whose Here we go swept multiple awards: Best 5 Star Honours, Best Senior, and Best of Event.

Alan Bryce continued his rise in the junior and 2 Star levels with Maj at the SBE, which took Best Junior and Best 2 Star.

Fraser Bryce had a standout evening as both judge and competitor, with Bite the Bullet earning Best of Theme (club vote) and Midnight Scarf securing Best 5 Star.



Arty Anelwi by Stephan Fourie

At the intermediate levels, Andries Francois Botha impressed with Just keep rowing, winning Best 3 Star, while Maria Ambrose Gough claimed Best 4 Star with Renaissance Period.

In the Nature category, Sanet Kruger earned a gold with Yummy mine (1 Star), and Andre Kruger impressed in 3 Star with African Jewel and Peak-a-Boo.

Category Trends:

Altered Reality:

This category was dominated by the 5 Star Honours group. Annaline Werth's Here we go not only earned a COM but also rose to the very top, taking Best Event. Michelle Rademeyer's conceptual entries stood out, earning both Golds and COMs for works such as The future is for those who know how to wait.



Hunting for fish by Elsa Schnetler

SEPTEMBER SCORES

Nature:

A strong field across all levels, from Sanet Kruger's gold-winning Yummy mine in 1 Star to Arnold Bester's COM with Daddy Longlegs with Eggs at Honours. The category highlighted both creative composition and crisp wildlife detail.

Pictorial:

The largest category once again, producing a number of COMs. Highlights included Maria Ambrose Gough's Renaissance Period (Best 4 Star + COM) and Fraser Bryce's Midnight Scarf (Best 5 Star + COM).

Photojournalism:

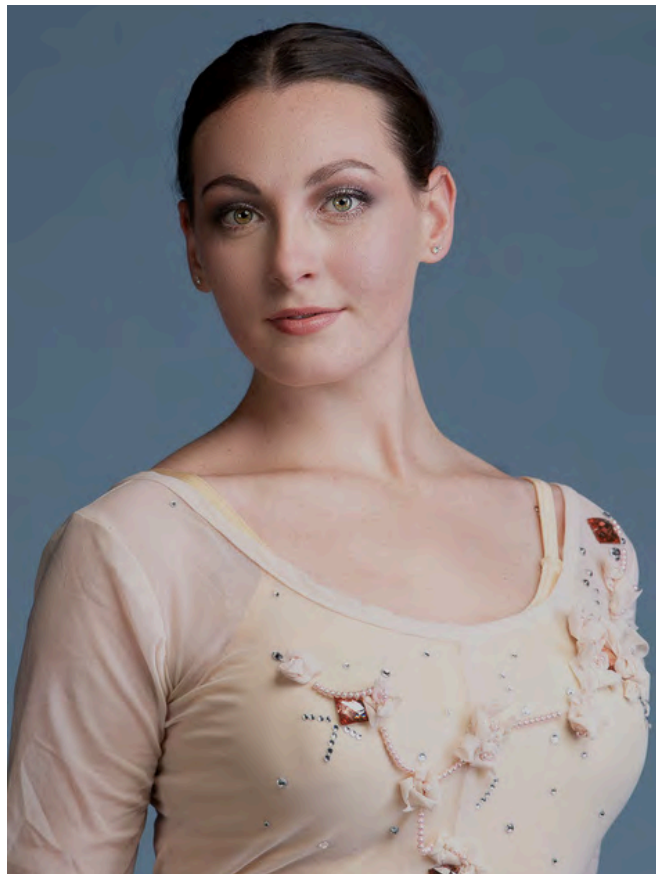
Alan Bryce's Maj at the SBE led the way, earning Best Junior and Best 2 Star alongside a COM. Maureen Fourie (Number 75) and Belinda Ueckermann (The cat on the wall) also delivered COM-winning work.

Portraiture:

Portraits shone brightly this month, with Stephan Fourie (Arty Anelwi) and Maria Gough (Gloves and Lipgloss) both achieving COMs. At the top level, Marthinus Odendaal's Elsje and Fraser Bryce's Midnight Scarf demonstrated strength in narrative portraiture.

Scapes:

A smaller but competitive category. Belinda Ueckermann's Arniston earned a COM at Honours, standing out among high-scoring landscapes.



Elsje by Marthinus Odendaal



Gazania by Anita Bester

SEPTEMBER SCORES

Theme (“Idioms”):

One of the most exciting categories of the evening, Theme produced a wide spread of COMs and top awards. Bite the Bullet by Fraser Bryce took Best of Theme (Club vote), while other standouts included Alan Bryce (Spill the Beans), Deidre Schnetler (Better to light a candle than curse the dark), and Jeanette Smith (die oggendstond bring goud in die mond).

Certificates of Merit (COM) Overview:

A total of 29 COMs were awarded in September. The strongest concentration came from the 5 Star Honours group, showcasing both technical control and creative interpretation at the highest level.

2 Star:

- Maj at the SBE – Alan Bryce (Photojournalism)
- Spill the Beans – Alan Bryce (Theme)

4 Star:

- Nest feeding time – Elsa Schnetler (Nature)
- Hunting for fish – Elsa Schnetler (Nature)
- Renaissance Period – Maria Ambrose Gough (Pictorial)
- Gloves and Lipgloss – Maria Gough (Portraiture)
- Arty Anelwi – Stephan Fourie (Portraiture)
- Better to light a candle than curse the dark – Deidre Schnetler (Theme)

5 Star:

- Bronzed Ellie – Anita Bester (Altered Reality)
- Gazania – Anita Bester (Pictorial)
- Wake up smell the Coffee – Anita Bester (Theme)
- A Cup of Sunshine – Maureen Fourie (Pictorial)
- Number 75 – Maureen Fourie (Photojournalism)
- Portrait of M – Maureen Fourie (Portraiture)



Gloves and Lipgloss – Maria Gough



Portrait of M by Maureen Fourie

SEPTEMBER SCORES

- Bite the Bullet – Fraser Bryce (Theme)
- die oggendstond bring goud in die mond – Jeanette Smith (Theme)

5 Star Honours:

- Here we go – Annaline Werth (Altered Reality)
- You saying what – Annaline Werth (Altered Reality)
- The future is for those who know how to wait – Michelle Rademeyer (Altered Reality)
- The cat on the wall – Belinda Ueckermann (Photojournalism)
- The Warmth of a Cup – Belinda Ueckermann (Portraiture)
- Arniston – Belinda Ueckermann (Scapes)
- Jumping through hoops – Belinda Ueckermann (Theme)
- Elsje – Marthinus Odendaal (Portraiture)
- Daddy Longlegs with Eggs – Arnold Bester (Nature)
- Eland Portrait – Arnold Bester (Pictorial)

Final Thoughts

September's judging proved how flexible and inventive F-Stop members can be when challenged to visualise language.

From literal takes to symbolic artistry, Idioms brought out both humour and depth across every star level.

With over 100 submissions, 29 COMs, and multiple high-scoring winners, the evening demonstrated that our club continues to grow in both skill and imagination.

As we head into October, one thing is certain: the stories will keep getting stronger.



Daddy Longlegs with Eggs by Arnold Bester



Jumping through hoops by Belinda Ueckermann

BEST OF 1 STAR



MEXICAN ROSE BY ANTON BESTER

BEST OF 2 STAR & JUNIORS



MAJ AT THE SBE BY ALAN BRYCE

BEST OF 3 STAR



JUST KEEP ROWING BY ANDRE BOTHA

BEST OF 4 STAR



RENAISSANCE PERIOD BY MARIA GOUGH

BEST OF 5 STAR



MIDNIGHT SCARF BY FRASER BRYCE

BEST OF 5H STAR, SENIORS & EVENT



HERE WE GO BY ANNALINE WERTH

BEST OF THEME



BITE THE BULLET BY FRASER BRYCE

SEPTEMBER CERTIFICATE OF MERIT



Here we go by Annaline Werth



The future is for those who know how to wait by Michelle Rademeyer



You saying what by Annaline Werth



Nest feeding time by Elsa Schnetler



Hunting for fish by Elsa Schnetler



Gazania by Anita Bester

SEPTEMBER CERTIFICATE OF MERIT



Maj at the SBE by Alan Bryce



The cat on the wall by Belinda Ueckermann



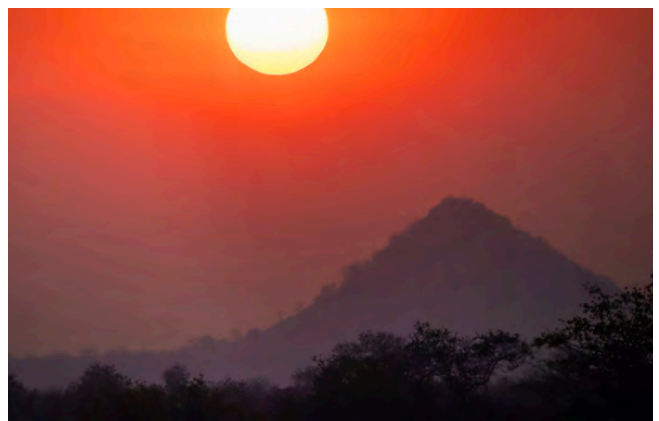
Arty Anelwi by Stephan Fourie



Better to light a candle than curse the dark by
Deidre Schnetler



Number 75 by Maureen Fourie



Die oggendstond bring goud in die mond by
Jeanette Smith

SEPTEMBER CERTIFICATE OF MERIT



A Cup of Sunshine by Maureen Fourie



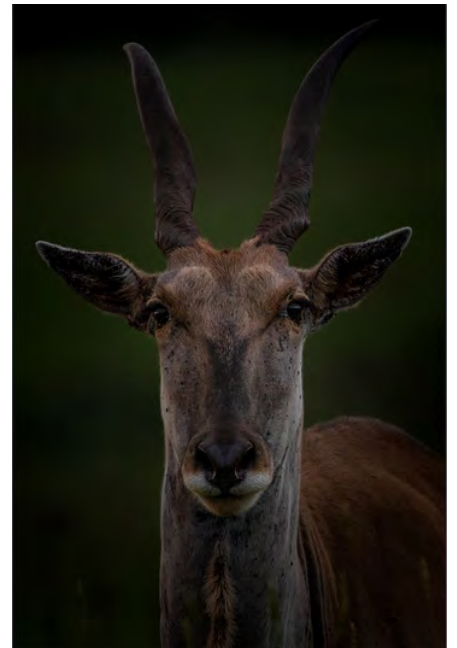
Bronzed Ellie by Anita Bester



Daddy Longlegs with Eggs by Arnold Bester



Renaissance Period by Maria Gough

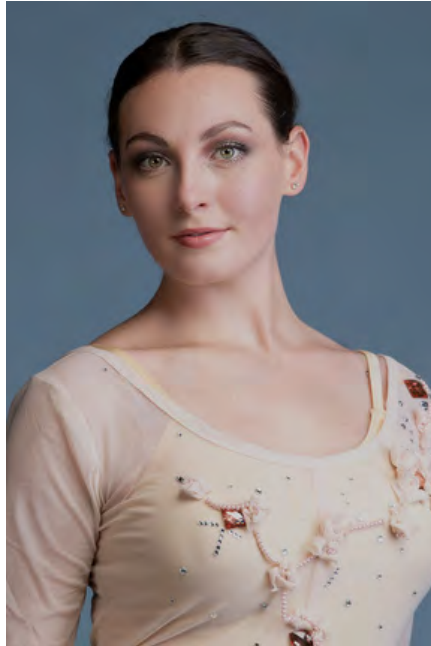


Eland Portrait by Arnold Bester

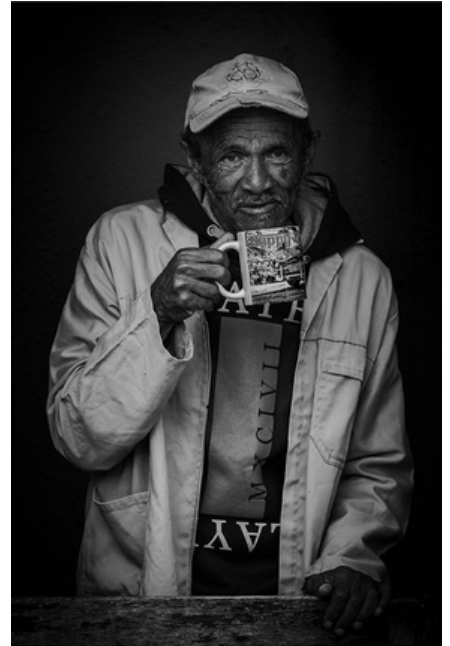
SEPTEMBER CERTIFICATE OF MERIT



Gloves and Lipgloss by Maria Gough



Elsje by Marthinus Odendaal



The Warmth of a Cup by Belinda Ueckermann



Wake up smell the Coffee by Anita Bester



Portrait of M Maureen Fourie



Jumping through hoops by Belinda Ueckermann



Number 75 by Maureen Fourie

SEPTEMBER CERTIFICATE OF MERIT



Arniston by Belinda Ueckermann

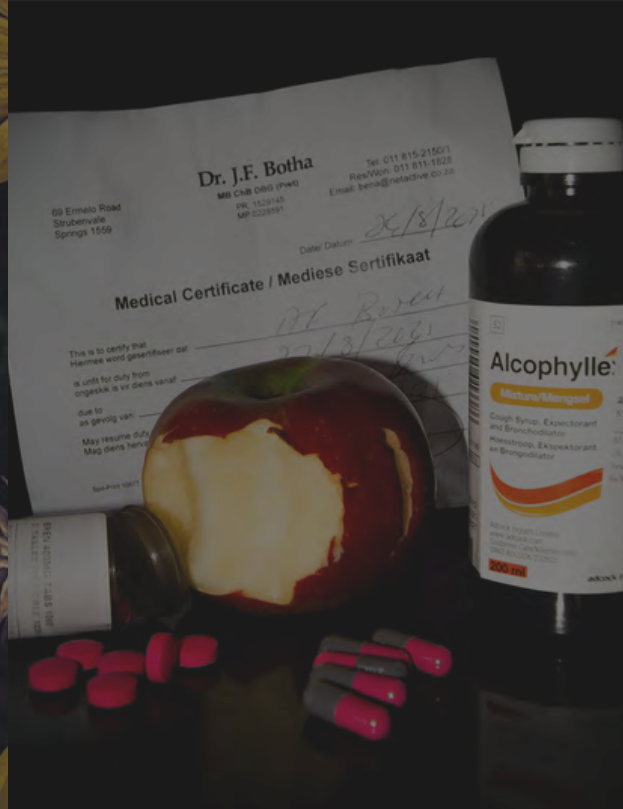


Spill The Beans by Alan Bryce



Bite the bullet by Fraser Bryce

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

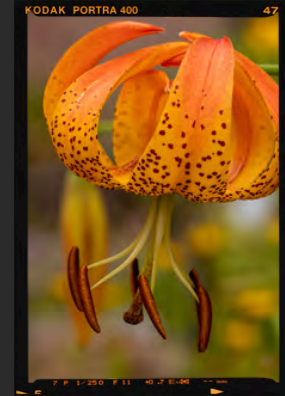


Showcasing the charm of old or broken-down subjects.

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



The background of the page is a collage of four images. The top-left image shows a Great Horned Owl with its characteristic ear tufts and yellow eyes, perched on a rock. The top-right image is a close-up of a gazelle's head, showing its large, dark eyes and long, thin horns. The bottom-left image depicts a herd of African elephants in a savanna setting, with a large adult elephant in the foreground and a smaller calf to its left. The bottom-right image is a close-up of two vibrant purple daisy-like flowers with yellow centers.

OCTOBER 2025 THEME INFORMATION

OCTOBER 2025 THEME

Rooted in Tradition: October's Photographic Challenge

Tradition is one of those words that can mean a hundred different things depending on where you stand. For some, it's cultural rituals passed down through generations. For others, it's family recipes, old tools, or seasonal celebrations.

Tradition can be grand and ceremonial, or quiet and personal. That's what makes it such an exciting theme for October because every photographer has their own story of what "traditional" looks like.

1. Start with Your Own Traditions

Think about the traditions you know best. They don't have to be global or historic they can be as simple as Sunday lunch, a birthday ritual, or a holiday custom in your family.

Ask yourself:

- What object, gesture, or setting represents this tradition?
- Is it about people, food, place, or atmosphere?
- How can I make it feel both familiar and fresh to the viewer?

The strongest images often come from personal connection.

2. Objects Tell Stories

Tradition lives in objects. A candle, a woven basket, a wedding ring, a set of worn tools, all of these carry memory and meaning.

Try isolating a traditional object with strong light, or placing it in its natural environment to show how it's used.



Can you hear it by Dave Roberts

Examples:

- A loaf of bread on a wooden table for baking traditions.
- A violin in warm light to capture musical heritage.
- Hands tying a knot, weaving fabric, or preparing food.

3. People and Rituals

Tradition often involves people passing something down. Don't be afraid to use portraits, gestures, or staged scenes.

Think about:

- A child learning from a grandparent.
- A group gathering for prayer, dance, or song.
- Seasonal rituals like planting, harvesting, or decorating.

Faces and hands are powerful storytellers when it comes to tradition.

OCTOBER 2025 THEME

4. Light and Mood

Tradition often feels timeless. Lighting can help you capture that.

- Warm, golden tones suggest nostalgia.
- Soft window light evokes intimacy and memory.
- Dramatic side-light can add gravitas to ceremonial or cultural traditions.

Try experimenting with natural light for authenticity or use controlled light to echo the atmosphere of a specific tradition.

5. Composition and Detail

Traditions are layered. Sometimes the detail tells the whole story.

- A close-up of a family recipe book.
- A wide shot of a gathering or ritual space.
- Symmetry and repetition to echo ceremonial order.

Choose framing that reflects the feeling of the tradition: intimate, grand, orderly, or lively.

6. Keep It True, Keep It You

The word traditional can mean cultural, religious, seasonal, or simply personal. Don't feel limited to "big" traditions, sometimes the quiet, everyday rituals are the most moving.

Your challenge is not to document tradition like a historian, but to capture its spirit as a photographer.

Final Thought

Tradition connects us to where we come from, and sometimes to where we're going. This month's challenge invites you to look closer at the rituals, objects, and moments that define tradition in your life and community.

Whether you frame a cultural festival, a family heirloom, or a simple ritual you cherish, remember: tradition isn't just about the past, it's about the meaning we carry forward.

So pick up your camera, honour what matters, and let your lens tell the story of tradition.



Edinburgh Castle by Anthony Malin



Early morning ride by Annaline Werth



LEARNING HUB



LEARNING HUB

The Fundamentals of Photography:

Beyond ISO, F-Stops, and Shutter Speeds

When most people hear “fundamentals,” they brace for a lecture about aperture blades and light meters. Important? Sure. Inspiring? Not really. Photography, at its core, is about seeing and shaping the world. These fundamentals will strengthen your images whether you shoot on a DSLR, a mirrorless, or the camera in your pocket.

Light Is Everything

Photography literally means drawing with light. Before you worry about lenses or megapixels, learn to see light. Is it soft and wrapping, like on an overcast day? Or harsh and dramatic, like at midday? Notice how window light falls differently from a desk lamp, or how the colour temperature shifts from golden evening to cold fluorescent.

A simple exercise: spend a day photographing the same subject at different times: morning, noon, late afternoon, evening. Compare the results. You'll quickly see that light doesn't just illuminate your subject; it changes the mood, texture, and story entirely.

Composition Tells the Story

Think of composition as stage direction. Where do you want the viewer's eye to go? What do you want them to ignore? The “rule of thirds” and “leading lines” are just starting points. Strong composition means arranging the elements in your frame so they support the story you're telling.



Sunset on the Chobe River by Dave Roberts

Don't be afraid to break rules. A centered subject can be powerful if the symmetry is intentional. A tilted frame might feel dynamic when everything else is too rigid. The trick is not to follow formulas but to be deliberate.

Backgrounds Matter More Than You Think

The background is like the supporting cast in a play: unnoticed if it does its job well, distracting if it doesn't. A messy background can weaken your subject; a simple one can strengthen it.

Instead of zooming in tighter every time, try changing your position. Step left, crouch down, shoot from above. Often the easiest way to “fix” a distracting background is simply to move yourself.

Timing Beats Perfection

Sharpness is overrated if nothing is happening. The most memorable photos often come from capturing the moment: a laugh before it fades, a child jumping into a puddle, the instant a bird takes flight.

Henri Cartier-Bresson called this the “decisive moment.” It's about being ready, anticipating, and clicking when everything aligns. Sometimes that means patience; sometimes it means reacting fast.

LEARNING HUB

Either way, the heart of photography often lies in timing, not in flawless pixels.

Emotion Over Pixels

A technically perfect shot can still fall flat if it says nothing. Meanwhile, a blurry, grainy photo can make someone cry if it captures something real.

People remember how your photo made them feel long after they forget how sharp it was.

So ask yourself: does the image connect? Does it show emotion, tell a story, or create atmosphere? If it does, you've succeeded, even if the technical side isn't textbook.

Edit With Purpose

Editing is where intention shows. It's not about fixing mistakes; it's about finishing the vision. The goal isn't to make a "better" photo, it's to make the photo feel like what you saw, or sometimes, what you want others to feel.

Resist the temptation to push sliders for the sake of drama. Ask: why am I increasing contrast here? Why am I muting this colour?

Each choice should have a reason. Purposeful editing elevates an image. Random editing just makes noise.

Consistency Creates Style

Style isn't a preset you download, it's the result of repetition, reflection, and choices made over time. If you keep photographing and editing, patterns will emerge.

Maybe you're drawn to bold colours, or soft tones. Maybe you prefer minimal compositions or busy storytelling frames.

The more you shoot, the more these patterns surface. Honing them is how style develops. It's not about forcing uniqueness but trusting your eye and leaning into what excites you.

Final Thoughts

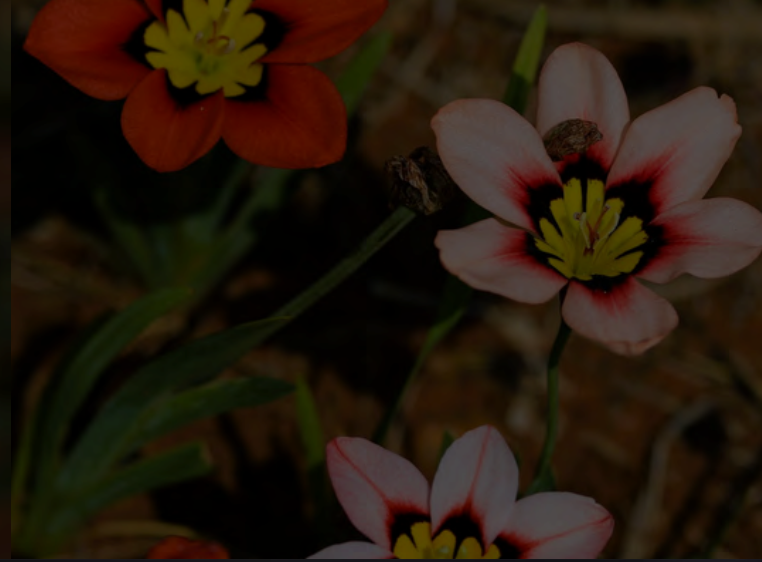
The fundamentals of photography aren't technical checklists; they're ways of seeing. If you learn to notice light, pay attention to backgrounds, shoot with intention, and chase emotion over perfection, your images will grow stronger, no matter what camera is in your hands.

Gear will always change. Settings will always differ. But vision, timing, and connection? Those are timeless. Photography begins when you stop worrying about the buttons and start focusing on what the photo means.

So next time you pick up your camera, ask less about "what's the right ISO?" and more about "what's the story here?" That shift is where the real magic starts.



Meisho Maru No. 38 by Anita Bester



SEPTEMBER WEEKEND CHALLENGE



JULY WEEKEND CHALLENGE

Free For All (28 Aug - 1 Sept)



Can you hear it?? by Annaline Werth

Flowers (5 Sept - 9 Sept)



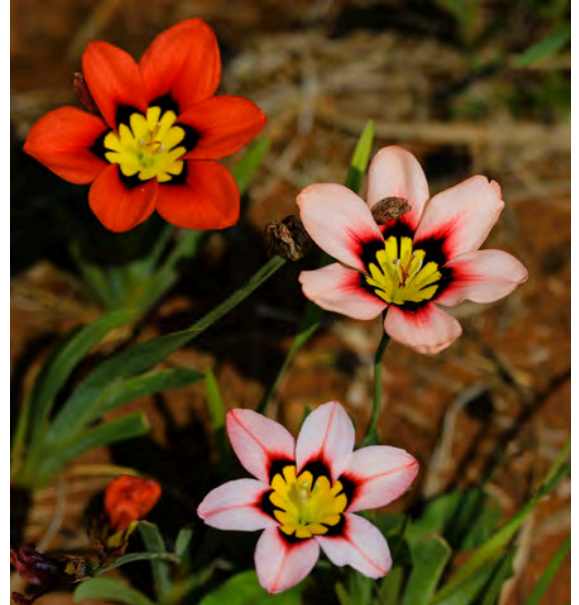
Italian Ranunculus by Dave Roberts

Flowers (5 Sept - 9 Sept)



Rose and Waterdrops by Natasha Gerber

Odd One Out (19 Sept - 23 Sept)



Odd One Out by Andre Klerk

Sweet Treats (12 Sept - 16 Sept July)



Eton Mess by Maureen Fourie

G R E A T I M A G E S

WELL DONE!



SHOWCASE: MARTHINUS ODENDAAL



SHOWCASE: MARTHINUS ODENDAAL

Marthinus Odendaal — From Pharmacy Prints to the Canon R3

Photography has always been part of Marthinus Odendaal's world. His father dabbled in it as a hobby, and as a boy, Marthinus found himself drawn in.

His first camera was nothing fancy: a plastic medium-format model with three light settings and a fixed shutter. Film was dropped at the local pharmacy, and what came back were black-and-white contact prints. One of his earliest memories is of holding up a picture he'd made: his niece bottle-feeding a lamb.

That small moment lit a spark. By the time he was a student, hiking through mountain ranges with friends, photography had become inseparable from his life. He carried an Asahi Pentax SLR (still tucked away in his cupboard today) rationing each frame carefully. "You took one 36-film roll on a seven-day hike," he remembers. "You used it sparingly." Every press of the shutter had to matter. Learning to wait, to watch, and to choose carefully became habits that stayed with him.

For the past 46 years, Marthinus has shared his life with his wife, Sarina. Photography eventually became something they shared together as well, and for the last 16 years they've been taking pictures side by side. It has turned their creative journey into a partnership as much as a personal pursuit, and the joy of exploring the world through a lens has been doubled by experiencing it together.



Marthinus and Sarina Odendaal

Over the years, Marthinus has never tied himself down to a single genre. "I shoot different photographic styles," he explains, and each one has brought him different experiences. Some were quiet and deliberate; others demanded fast reactions. And then there were those rare moments where history unfolded in front of him.

In November 2019, he assisted Chris Fourie in setting up GoPro cameras around Johannesburg's Lisbon building before it was imploded. From the roof of a nearby building, he photographed the demolition as it unfolded. It was, in his words, "a once-in-a-lifetime opportunity." The ground shook, the building fell, and the sequence of images became part of his most memorable work.

Not every shoot has been so spectacular. Some have been demanding in subtler ways. Photographing ballet during a live performance, with low light and constant movement, stands out as one of the most challenging. The test was not just technical but creative: to honour the dancers' art while working within the restrictions of the stage.

His journey with equipment has its own turning point. In 2007, a Nikon sales representative at Camaraz persuaded him to buy a Canon 20D DSLR, calling it the best camera in its price range.

SHOWCASE: MARTHINUS ODENDAAL

From that moment, Marthinus stayed with Canon, upgrading to full-frame bodies, replacing one that was stolen from his office desk, and slowly building a collection of lenses. Today, his go-to setup is a Canon R3 with the RF 24–70mm f/2.8 and RF 70–200mm f/2.8.

Along the way, he has drawn inspiration from photographers both international and local. He is fascinated by American portrait photographer Lindsay Adler, describing her as “a phenomenal trainer” and wishing to attend one of her workshops in New York.

He also points to Dutch tutor Frank Doorhof and acknowledges how much he has learned from South Africa’s own Robbie Aspeling. “There are so many photographers worth following,” he adds. These influences, combined with his own exploration, have shaped a body of work that reflects curiosity as much as skill.

Marthinus also shares advice freely. “Learn the basics of the exposure triangle, learn your camera controls and experiment a lot. Learn the basics of composition and then how to break the guidelines. There are no rules,” he says. And for those considering studio equipment, he adds a practical tip: “Buy battery lights. You can take them anywhere.” For him, the fundamentals are stepping stones to freedom, not boundaries to be feared.

If given the chance to photograph anywhere in the world, Marthinus names two extremes. “I would love to see and experience the animal migration in Serengeti and the Maasai Mara in Kenya. On the other extreme I would love to visit the Arctic countries and Antarctica.”

Both speak to the same instinct: to capture something rare, fleeting, and bigger than himself.

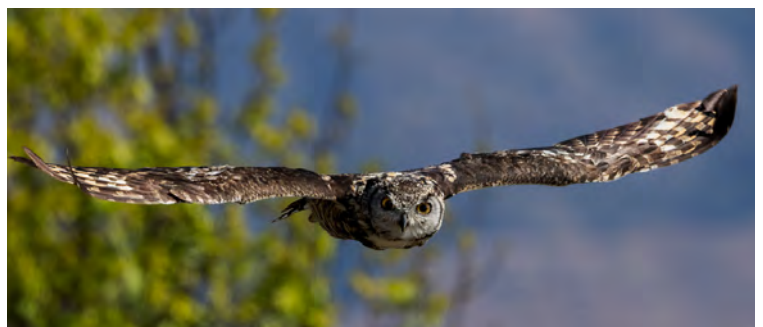
Closer to home, his favourite subject remains people. “I love model photography and studio work,” he says, while adding with a smile, “I love to photograph the birds, the feathered and non-feathered one.”

Wildlife, too, continues to challenge and inspire him. Whether in a studio, on a mountain path, or waiting patiently for movement in the bush, the satisfaction lies in translating the experience into an image worth keeping.

He is not a great social media user, but his work can be found on Facebook under Nspiration Photography. His Instagram account was hacked, and he has not yet rebuilt it. For Marthinus, the photographs themselves remain the best introduction to his work.

From that first black-and-white pharmacy print to capturing the implosion of a high-rise, Marthinus’s story is one of persistence, opportunity, and passion. His journey reflects both the patience of a hiker saving a single frame for the perfect moment and the excitement of standing on a rooftop with cameras ready for history in motion.

Wherever he points his lens: people, wildlife, or birds of every kind, the spark from that very first photograph is still there.



Approach by Marthinus Odendaal

SHOWCASE: MARTHINUS ODENDAAL



SALON RESULTS

Edenvale Digital Salon

Accepted



Your time is up by Andre Botha

Accepted



Gracie by Fraser Bryce

Accepted



Everyone hears sees speaks no evil sometimes by Michelle Rademeyer

Accepted



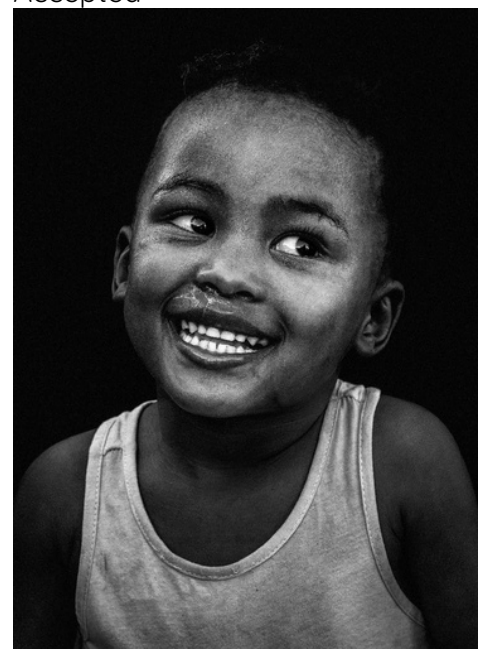
Follow the Track by Michelle Rademeyer

Accepted



Down but not out by Fraser bryce

Accepted



Hint of winter - Fraser Bryce

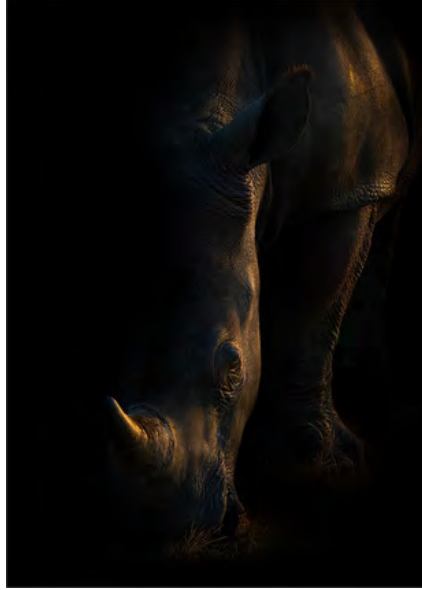
SALON RESULTS

Accepted



I am the composer of my life story
by Michelle Rademeyer

Accepted



Horn of Shadows by Belinda
Ueckermann

28th National Up-and-Coming Photographic Competition

Accepted



Buffel by Andre Kruger

Accepted



Waiting patiently by Andre Botha

Accepted



Your time is up by Andre Botha

Accepted



Sophie Live by Alan Bryce

SALON RESULTS

Accepted



Subtle Singer by Alan Bryce

Accepted



Waterloo Blue by Alan Bryce

30th Birthday Celebration Salon NPC

Accepted



Ember glider by Belinda Ueckermann

Accepted



Spirits of Fire and Glass by Belinda Ueckermann

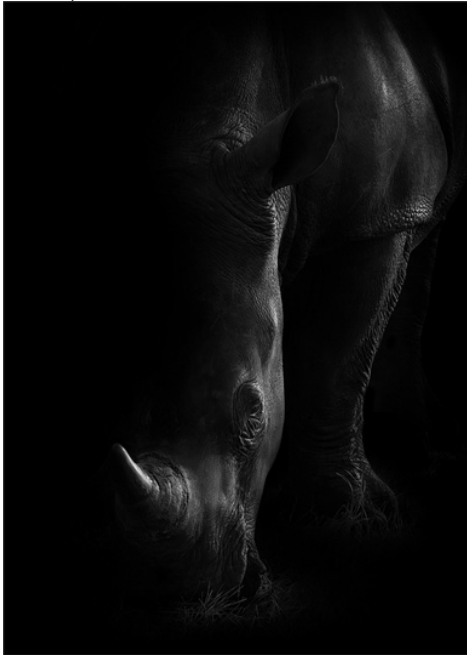
Accepted



Your time is up by Andre Botha

SALON RESULTS

Accepted



Horn of Shadows Mono by
Belinda Ueckermann

Accepted



Where Grace Meets Shadow by
Belinda Ueckermann

Accepted



Floral Muse Shadow by Belinda
Ueckermann

Accepted



Watch Maker by Belinda
Ueckermann

Accepted



Lava light play by Belinda Ueckermann

AMAZING IMAGES Congratulations!

MEMBER'S NEWS:

Fraser Bryce:

Fraser walked away with the Cameraland Camera Bag, sponsored by Godox South Africa, for his Critical Care Image taken during the Southern Gauteng Regional Congress 2025.

A well-deserved recognition of his talent, creativity, and dedication behind the lens. We're proud to celebrate this achievement with him!

Congratulations Fraser!



Critical Care by Fraser Bryce

Belinda Ueckermann:

Belinda was awarded a Gold Medal in the Cronos International Circuit, presented by the Photographic Society of America, for her image "Bloom in Motion."

She also received the IAAP Salon Gold Medal in the Nature Category for her striking image of a Robber Fly.

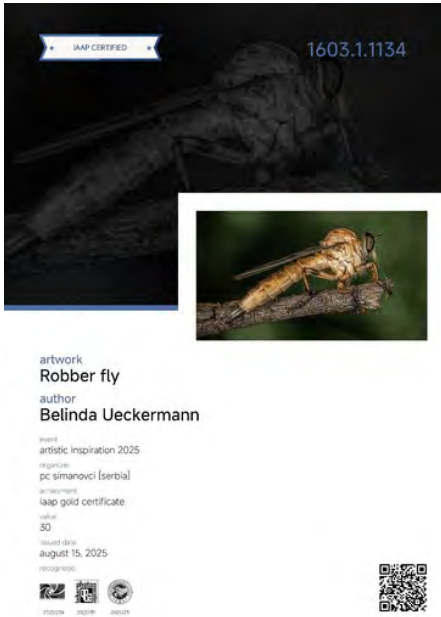
These remarkable international achievements highlight her vision, artistry, and dedication to photography. We're proud to celebrate this success with her!

Congratulations Belinda!



MEMBER'S NEWS:

Belinda Ueckermann:



Robber Fly by Belinda Ueckermann



Bloom in Motion by Belinda Ueckermann



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September 2025 Edition