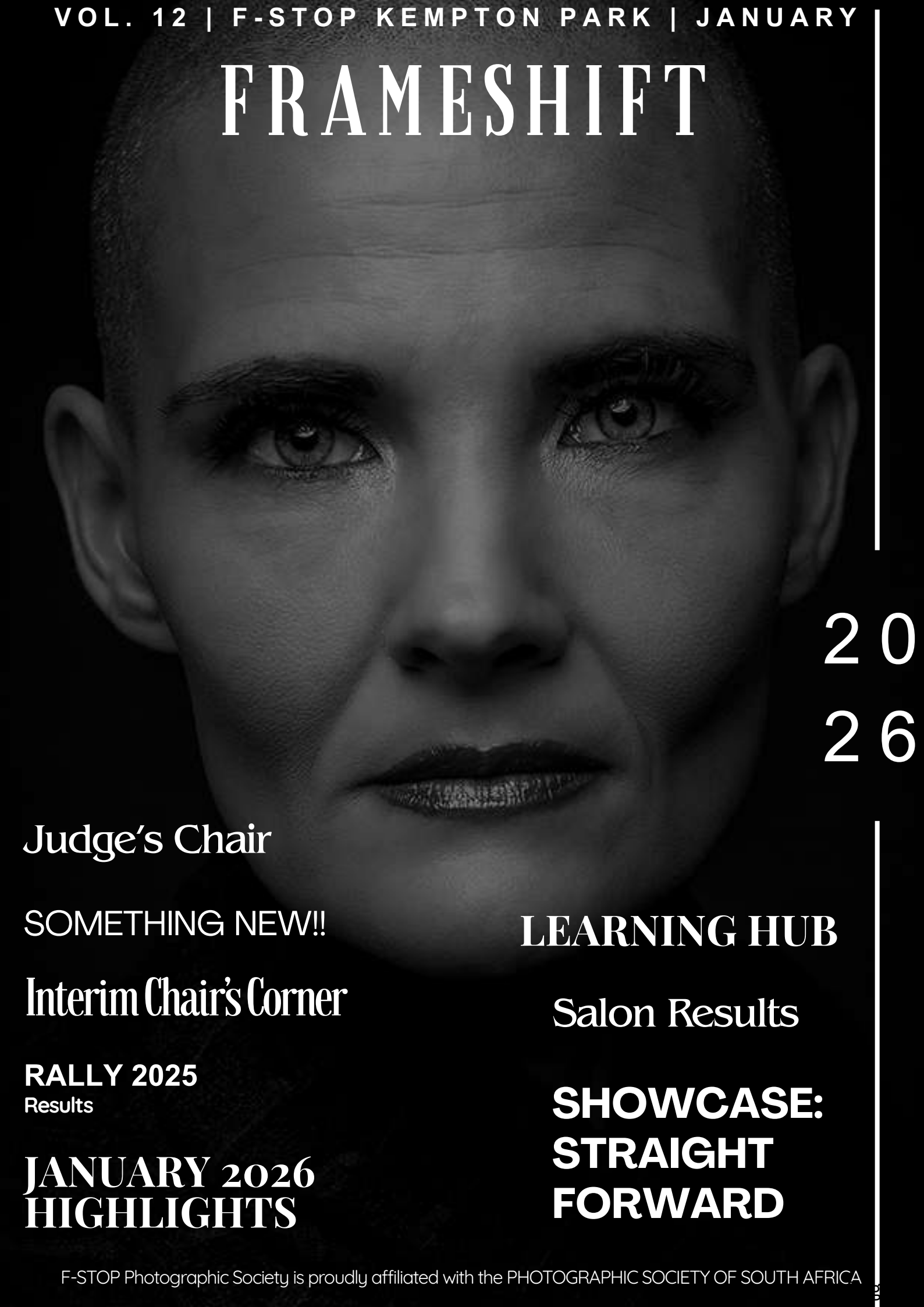
VOL. 12 | F-STOP KEMPTON PARK | JANUARY

FRAMESHIFT



2026

Judge's Chair

SOMETHING NEW!!

Interim Chair's Corner

RALLY 2025
Results

JANUARY 2026 HIGHLIGHTS

LEARNING HUB

Salon Results

SHOWCASE: STRAIGHT FORWARD

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

FRAMESHIFT MAGAZINE

FRAMESHIFT MAGAZINE INFORMATION:

PUBLISHER: F-STOP Photographic Society

EDITOR: Deidre Schnetler

COVER IMAGE: Straight Forward by Fraser Bryce

WEBSITE: fstopphoto.co.za

EMAILS: General
info@fstopphoto.co.za
Accounts
finance@fstopphoto.co.za
Events
events@fstopphoto.co.za

SUGGESTIONS: Editor
editor@fstopphoto.co.za

PREVIOUS EDITIONS:

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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@fstopphoto.co.za

CLUB INFORMATION

COMMITTEE

INTERIM CHAIR: Belinda Ueckermann
0823238223
chair@fstopphoto.co.za

INTERIM VICE CHAIR: Fraser Bryce
0794949622
chair@fstopphoto.co.za

SECRETARY: Deidre Schnetler
+46 (0) 72 887 3657
admin@fstopphoto.co.za

TREASURER: Belinda Ueckermann
0823238223
finance@fstopphoto.co.za

PUBLIC RELATIONS / EDITOR: Deidre Schnetler
+46 (0) 72 887 3657
editor@fstpphoto.co.za

WEBMASTER: Belinda Ueckermann
0823238223
webmaster@fstopphoto.co.za

EVENTS & OUTINGS CO-ORDINATOR Fraser Bryce
0794949622
events@fstopphoto.co.za

GENERAL STEWARD Anthony Malin
0825712924
general@fstopphoto.co.za

TECHNICAL CO-ORDINATOR Rickus Barnard
0829096327
chair@fstopphoto.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@fstopphoto.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 : If you do **NOT** want your images to be published, please contact the editor before the 15th of each month. editor@fstopphoto.co.za

JANUARY BIRTHDAYS:

JANUARY 2026:
05th - Natasha Gerber
12th - Arnold Bester
15th - Anton Bester
20th - Anton Bester
23rd - Andre Botha

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/

Ballerina backlight by Annaline Werth

SALON CALENDAR

DATE:	SALON:
7 Feb 2026	2nd Highway Salon
21 Feb 2026	Ermelo Fotoklub 5th Digital Salon
7 Mar 2026	14th National AFO Salon
14 Mar 2026	29th PSSA Up & Coming National Salon (Brochure available)
21 Mar 2026	SAVAS 4th Digital Salon (Brochure available)

PSSA NEWS:

Newsletter: https://pssa.co.za/january-2026-e-image/

INTERIM CHAIR'S CORNER

THE PHOTOGRAPH I HAVEN'T TAKEN YET

There's a question photographers don't often ask themselves — perhaps because the answer can be uncomfortable:

What is the photograph I haven't taken yet?

Not the one that earned an acceptance.
Not the one that scored well or looks good on a wall. But the image that still lingers somewhere ahead of us — slightly out of focus, unfinished, unresolved.

Photography teaches us early on how to control sharpness. We learn to decide what must be clear — and what can quietly fall away.

And maybe that's where this year should begin.

Shallow depth of field is not just a technical choice. It's a decision. A statement that says: this matters — the rest does not. Yet how often do we avoid making that same decision in our photography?

We play it safe.
We include too much.
We try to please everyone.

Over time, our images become competent — but cautious.

As chair this year, I want to encourage a shift in how we approach our photography. Not towards complexity or perfection — but towards intentional focus.

What draws your eye before you lift the camera?
What do you instinctively want to isolate?
And just as importantly — what are you afraid to leave out?

Interim Chair - Belinda Ueckermann

Because the photograph we haven't taken yet is often not missing because of skill or equipment. It's missing because we haven't yet trusted our own vision enough to commit to it.

This month's theme invites you to do exactly that.

Choose your subject deliberately.
Let the background soften.
Allow the image to breathe.

Not every photograph needs to explain everything. Sometimes clarity comes from restraint.

Next month, I'll share the moment I realised that playing it safe was quietly holding my photography back — and what changed when I allowed uncertainty back into the frame.

Until then:
📷 Focus with intention.
📷 Exclude without apology.
📷 And photograph the image you've been avoiding.

JUDGE'S CHAIR

JUDGE'S CHAIR

IN THE JUDGE'S CHAIR: FRANCOIS VENTER ON PHOTOGRAPHY AND FEEDBACK

This month, Francois Venter took on the brave task of climbing into the judge's chair. With years of experience behind both the camera and the scorecard, he brings a clear, considered approach to image evaluation, focusing on impact, story, and honest feedback.

We asked Francois a series of questions to better understand how he sees photographs, competitions and the role judging plays in helping photographers grow.

Q1: How long have you been judging, and what motivated you to start judging in the first place?
Not 100% sure, but probably 10–15 years. It is an extremely good learning tool. You learn more about yourself during this process as well.

Q2: What is your favorite photograph that you have taken, and why does it stand out from the rest?
There were many, but I got the opportunity to photograph giraffes drinking at night. It is so unique and made for spectacular images.

Q3: How do you personally approach an image when judging, from the first glance to the final score?
They say first impressions last. So I look for impact, then I look at the composition and its story. Lastly, I consider the sharpness and lighting.

Image by Francois Venter

Q4: How much weight do you give to emotional impact versus technical perfection?
OBVIOUSLY, IMAGES THAT HAVE A CLEAR STORY AND THEREFORE IMPACT WILL BE FIRST ON MY LIST. Lastly, the lighting and sharpness should support the story

Q5: Is there an image you judged recently or years ago that has stayed with you, and what made it unforgettable?
I think impact or uniqueness is the main thing Some images, when they come up they just almost score itself.

They just make a massive impression immediately. Such a recent image has to be Fraser's winning image of this month. It just tells the story. You do not need a title or words.

JUDGE'S CHAIR

Q6: What advice would you give a beginner photographer who wants to improve but feels overwhelmed by feedback and opinions?
Remember, you go to a club to get an opinion on your image. You have to listen to the comments. You do not have to agree with the comments. Learn and take from comments what you need. A comment is just a comment, so also remember it is just one person's opinion. Somebody else WILL have a different opinion

Q7: What is the most important thing beginners should focus on before worrying about competition results or scores?
In club competitions the comments are the most important. Scores and results are less important. In salons, the score is unimportant, but the results are obviously important.

Q8: What advice would you give experienced photographers who feel stuck or feel their work is no longer progressing?
Try another Genre. If your club offers set subject competitions, take part. It will expose you to other styles or techniques. Look at other people's work and "steal" with your eyes. Also, learn or go out to judge; you get great ideas and learn a lot about yourself in this process

Q9: What advice would you give photographers when they strongly disagree with a judge's comments about their image?
Firstly, you came to the club to get somebody's opinion. So even if you disagree you have to listen. Take from the comments what you need. It is often more important to listen to what is not said rather than to what is said.

Image by Francois Venter

Also, remember judges are also just photographers. They might sometimes also use the wrong word to say the right thing, e.g., instead of saying a macro image does not have enough depth of field, a person might say it is not sharp (meaning to say not sharp where it needs to be sharp).

Q10: Is there a photography trend you never connected with, and one trend you genuinely loved seeing emerge?
I think the worst for me is where people blatantly copy other supposedly successful people. Stealing with your eyes is ok, but when you copy somebody's technique but just because you copied a person in the top 10 of the impala trophy does not make your image good. Your image needs to carry itself. I love to see people do different things.

JUDGE'S CHAIR

Example: I got to know Arnold as an excellent macro photographer, and then, at a club evening, he throws a magnificent still life at you (surprised). Or you go to a club known for nature images, and a portrait or visual art image wins the night. So basically, do something different and unexpected.

Q11: What is your current go-to camera and lens setup, and why does it suit the way you shoot?
Nikon Z8. For Portraits 50mm f1.8, for Landscapes Sigma Art 27-70mm f2.8, wildlife Nikon 70-200mm F2.8 or Nikon 200-400mm F4. I trust these lenses and focus on making them work instead of falling from one lens to another.

Q12: Is there an image of yours that performed far better in competition than you expected, and what do you think judges responded to?
Yes, every 2–3 months. I am biased due to my intimate connection with my images. Judges see the image for what it is; they look at it cold, without emotion. I think they see good quality parts that might be missed due to my emotional connection with the image.

Q13: Is there a photograph you believed strongly in that underperformed in competition, and what did you learn from that experience?
Oh, lots of them. Especially my arty images. Each of the judges has their own taste, and everybody doesn't understand or like that type of image. It might push the boundaries too far for some people.

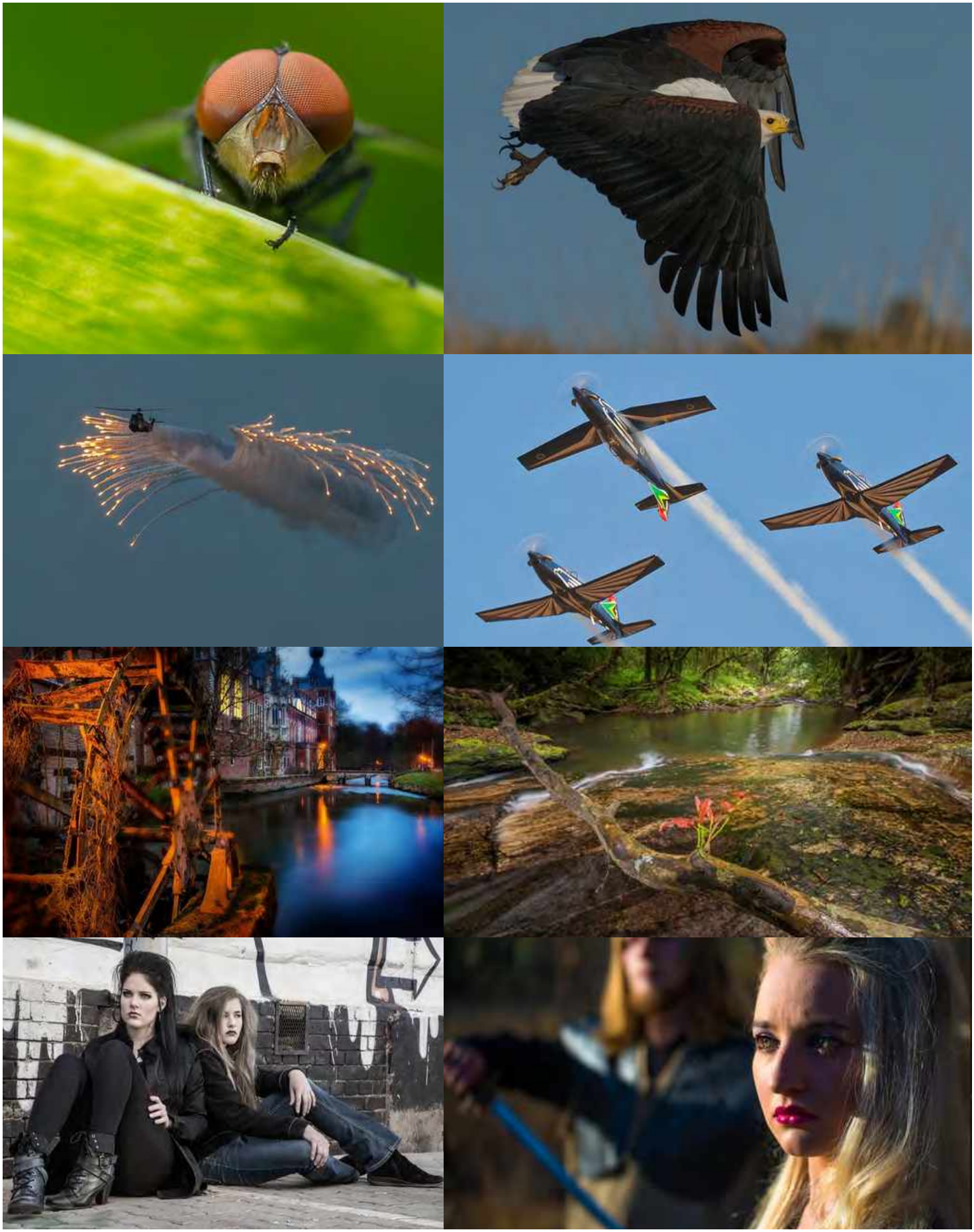
Q14: If there were no limits of time or location, what or where would you most want to photograph next?
I would have to say Iceland or the region above Norway or Alaska. It is that bucket list places that you don't think you will ever be able to visit.

Q15: What is your favourite photography saying or joke?
"Photography is the Art of Painting with Light" - Author unknown

We thank Francois Venter for taking the time to answer our questions and share his perspective from the judge's chair. His insights highlight the importance of story, thoughtful critique, and the learning that comes with every image.

Image by Francois Venter

JUDGES CHAIR



Above Images byFrancois Venter

JANUARY 2026 OVERVIEW

JANUARY 2026 OVERVIEW

WELCOME 2026: JANUARY AT F-STOP

Some themes are about colour and drama. Monochrome Portrait stripped all of that away. This month asked members to focus on faces, light and expression without colour doing any of the heavy lifting.

The results were quieter, more deliberate, and in many cases far more revealing. With 110 images on the screen, it was a full night that rewarded careful looking.

Judge Francois Venter worked through a wide spread of portraits, from clean studio-style work to more natural, character-driven images. It was one of those evenings where small details mattered and everyone in the room seemed to notice.

Parsley Flowers in Vase - Arnold Bester

STANDOUT MOMENTS:
The image that set the pace was Straight Forward by Fraser Bryce. It was confident, direct and technically controlled, earning a 14 COM along with Best of Theme, Best Senior and Best of Event.

Another 14 came in Nature with Robberfly on Curly Perch by Arnold Bester. One of the highest scoring images of the night, it stood out for its clarity and precision.

In Pictorial, Arnold Bester again featured with Parsley Flowers in Vase, also scoring 14 COM and taking Best of 5 Star Honours. A simple subject, carefully seen and well executed.

ACROSS THE STAR LEVELS:
There was solid work right through the club, with strong results at every level.

1 Star:
Walking Home - Louis Schnetler

2 Star:
Surfing the Crowd - Alan Bryce

3 Star:
Road Between Trees - Andre de Kock's Road Between Trees

4 Star:
Luanel - Stephan Fourie

5 Star:
Hisings Bridge - Deidre Schnetler

5 Star Hobours:
Parsley Flowers in Vase - Arnold Bester

JANUARY 2026 OVERVIEW

BY THE NUMBERS:
There were 110 images entered on the night. Scores ranged from 6 to 14, with the bulk of entries sitting comfortably in Gold.

A total of 12 Certificates of Merit were awarded, and three images reached the top score of 14. It was a steady night rather than a wild one, with consistency across most categories.

CATEGORY NOTES:
Let's take a closer look at each category for the evening.

Altered Reality:
A smaller category with 4 entries, but filled with creativity. Michelle Rademeyer entered three images that all scored Gold, each exploring mood and composition. Anita Bester's Changing World took viewers on a whirlwind with a baby elephant scoring her a quieter, more conceptual route.

Nature:
Nature was one of the busiest categories of the evening and maintained a strong, consistent standard throughout. The range stretched from birds in flight to close-up detail, with solid field technique on display.

Changing World by Anita Bester

The standout was Robberfly on Curly Perch by Arnold Bester, which scored a 14 COM and set the pace for the category. A strong run of Golds followed, including work from Belinda Ueckermann, Linda Stedman, Ron Cox and David Roberts. With its depth and consistency, Nature was one of the most dependable sections of the night.

Pictorial:
Pictorial delivered one of the widest spreads of subject matter, moving easily between still life, atmosphere and everyday scenes. The variety gave the category a good rhythm and without feeling scattered.

Certificates of Merit went to Roller in Flight by Belinda Ueckermann (13 COM), Spotted Feather by Maureen Fourie (13 COM), and Parsley Flowers in Vase by Arnold Bester, which topped the category with a 14 COM and Best of 5 Star Honours.

Across the rest of the entries, Golds were consistent at every star level, keeping the overall quality steady.

Photojournalism:
Photojournalism stayed true to its purpose, with clean storytelling and minimal distraction.

The standout was Luanel by Stephan Fourie, which earned a 13 COM and Best of 4 Star. Alan Bryce had a strong showing at 2 Star level, with Surfing the Crowd taking Best of Grade, supported by two more Golds.

The category wasn't large, but the storytelling thread remained clear throughout.

JANUARY 2026 OVERVIEW

Portraiture:
Portraiture offered a good mix of controlled studio-style work and more natural, environmental portraits. Lighting and expression were the deciding factors here, especially with Monochrome Portrait influencing how judges viewed tone and contrast.

Study of Strength by Belinda Ueckermann earned a 13 COM, standing out for its control and presence.

Maria Gough had a particularly strong night at 4 Star level, producing three Gold. The category balanced technical control with personal style, making it one of the more engaging sections to watch.

Scapes:
Scapes was a smaller category, but it held together well. The emphasis leaned toward atmosphere and structure rather than dramatic colour or scale.

Two images reached COM level: Highlight in the Snowscape by Rickus Barnard (13 COM) and Hisings Bridge by Deidre Schnetler (13 COM, Best of 5 Star).

The remaining entries stayed consistent, with careful compositions and a calm approach to light.

Theme: Monochrome Portrait
Monochrome Portrait was the largest and most closely watched category of the night. Without colour to rely on, images lived or died on light, expression and simplicity.

The clear standout was Straight Forward by Fraser Bryce, which scored a 14 COM and went on to take Best of Theme, Best Senior and Best of Event.

Elsa Schnetler followed closely with The Mona Lisa Smile, earning a 13 COM.

Across the category, Golds came from every star level. The strongest images resisted overcomplication, keeping backgrounds clean and expressions honest.

The mix of direct portraits and more interpretive approaches made this one of the most engaging theme sets in recent months

FINAL THOUGHTS:
Monochrome Portrait forced members to slow down and pay attention. Without colour to lean on, light, expression and timing had nowhere to hide. The result was an evening of honest, well-considered work, with strong performances across all star levels and a handful of images that will be remembered long after the scores fade.

On to the next meeting.

The Mona Lisa Smile by Elsa Schnetler

.

BEST OF 1 STAR

WALKING HOME BY LOUIS SCHNETLER

BEST OF 2 STAR

SURFING THE CROWD BY ALAN BRYCE

BEST OF 3 STAR & JUNIORS

ROAD BETWEEN TREES BY ANDRE DE KOCK

BEST OF 4 STAR

LUANEL BY STEPHAN FOURIE

BEST OF 5 STAR

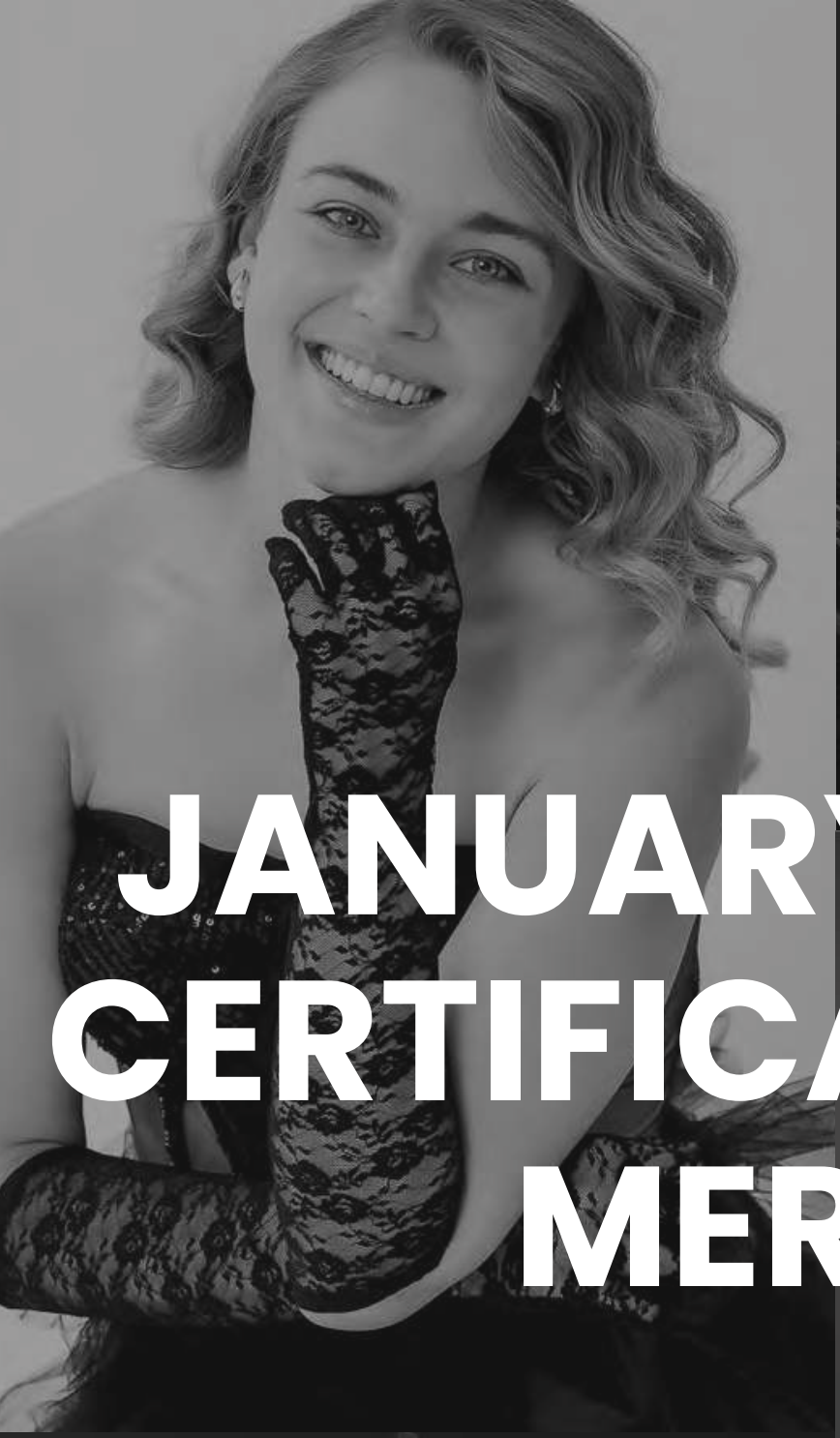
HISINGS BRIDGE BY DEIDRE SCHNETLER

BEST OF 5 STAR HONOURS

PARSLEY FLOWERS IN VASE BY ARNOLD BESTER

BEST OF THEME, SENIORS & EVENT:

STRAIGHT FORWARD BY FRASER BRYCE



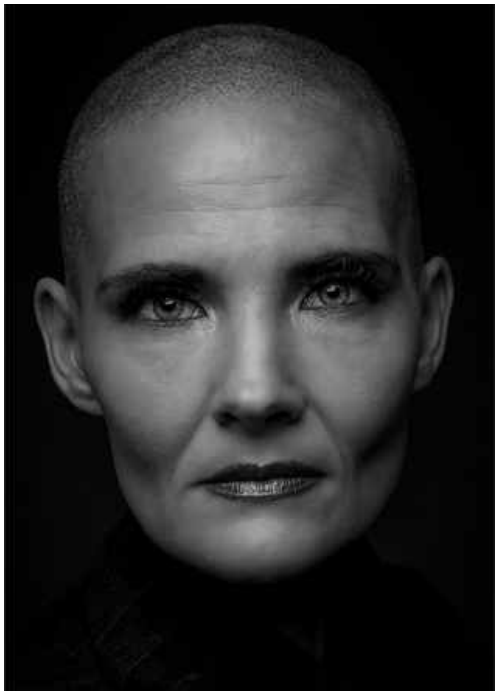
JANUARY 2026 CERTIFICATES OF MERIT

JANUARY CERTIFICATE OF MERIT

The Mona Lisa smile by Elsa Schnetler

Study of Strength by Belinda Ueckermann

Parsley Flowers in Vase by Arnold Bester



Straight Forward by Fraser Bryce

Luanel by Stephan Fourie

JANUARYCERTIFICATE OF MERIT

Highlight in the Snowscape by Rickus Barnard

Spotted Feather by Maureen Fourie

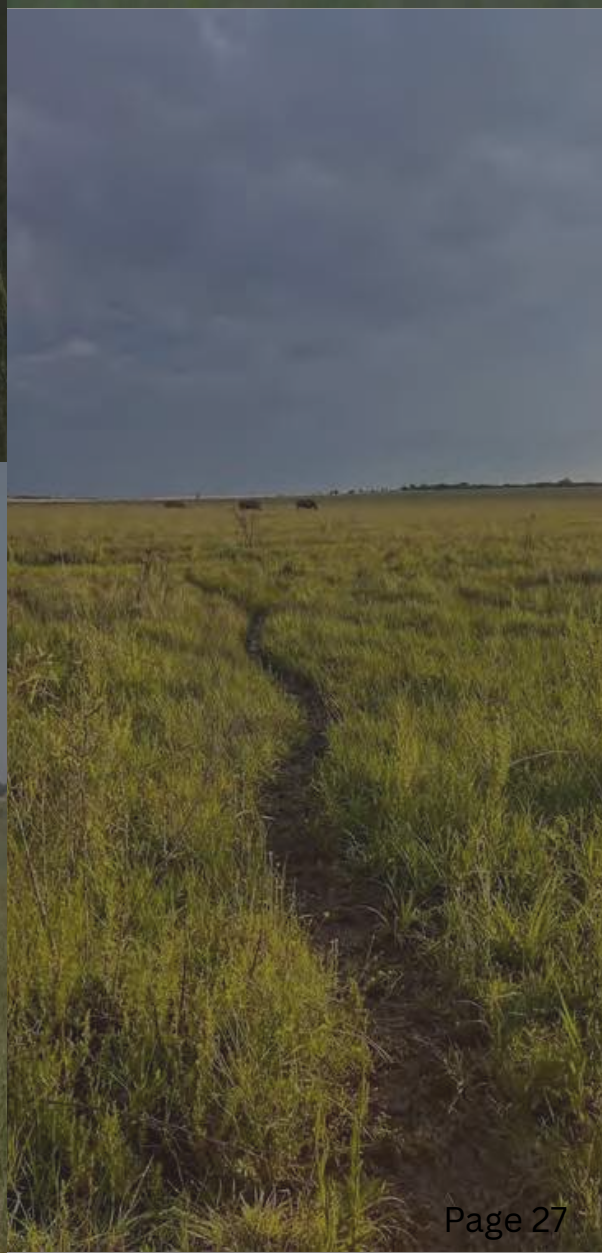
Droplets Wire Protea by Arnold Bester

Robberfly on Curly Perch by Arnold Bester

Roller in Flight by Belinda Ueckermann

Hisings Bridge by Deidre Schnetler

RALLY 2025



RALLY 2025

RALLY 2025: SEEING FAST, SHOOTING TRUE

The annual Rally once again brought F-Stop member together for a fast-paced test of creativity, observation, and discipline. Organised each year by Rickus Barnard, the Rally challenges photographers to work under pressure, respond quickly to a brief, and trust their instincts behind the camera.

For 2025, the club members received a set of categories and just one day to photograph each one. There was no room for overthinking or second chances. The brief was simple, the clock was not forgiving, and the results relied entirely on what could be captured in the moment.

This year's categories were:
Dirt Road or Landscape, Bird/s, Lone Animal, Repeat, Leaf/s, Dead Tree, Veld Flower, & Horns

In keeping with the spirit of the Rally, all images were submitted straight out of camera. No editing was allowed, placing the emphasis firmly on composition, timing, light, and the photographer's ability to see rather than fix later.

The Rally continues to be a reminder that strong images are not built in software, but in awareness, preparation, and decisive shooting. The variety of interpretations across the categories shows just how differently photographers can respond to the same brief, even with identical constraints.

In the pages that follow, we showcase the category winners offering a full view of how members approached the challenge and how each category was interpreted through the lens in a single day.

Image by Elsa Schnetler

Image by Sylvia

Image by Arnold Bester

Image by Ron Cox

BEST OF DIRT ROAD & LANDSCAPE:

IMAGE BY ARNOLD BESTER

RUNNER UP OF DIRT ROAD & LANDSCAPE:

IMAGE BY ELSA SCHNETLER

2ND RUNNER UP OF DIRT ROAD & LANDSCAPE:

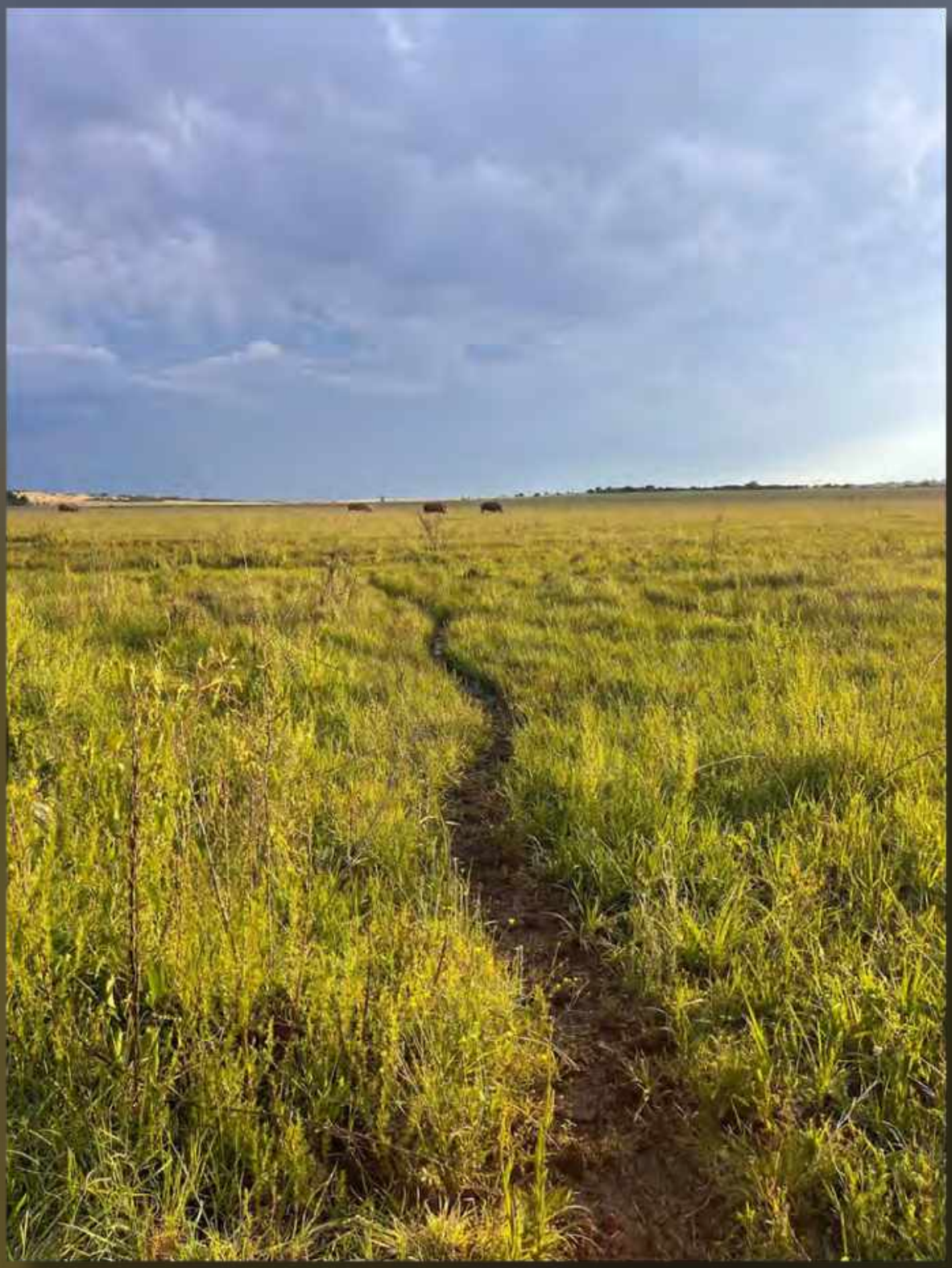


IMAGE BY KEAGAN

BEST OF BIRDS:

IMAGE BY ANITA BESTER

RUNNER UP OF BIRDS:

IMAGE BY BELINDA UECKERMANN

2ND RUNNER UP OF BIRDS:

IMAGE BY DAVE ROBERTS

BEST OF ANIMALS:

IMAGE BY ARNOLD BESTER

RUNNER UP OF ANIMALS:

IMAGE BY ANITA BESTER

2ND RUNNER UP OF ANIMALS:

IMAGE BY JEANETTE SMITH

2ND RUNNER UP OF ANIMALS:

IMAGE BY RON COX

BEST OF REPEAT:

IMAGE BY RON COX

RUNNER UP OF REPEAT:

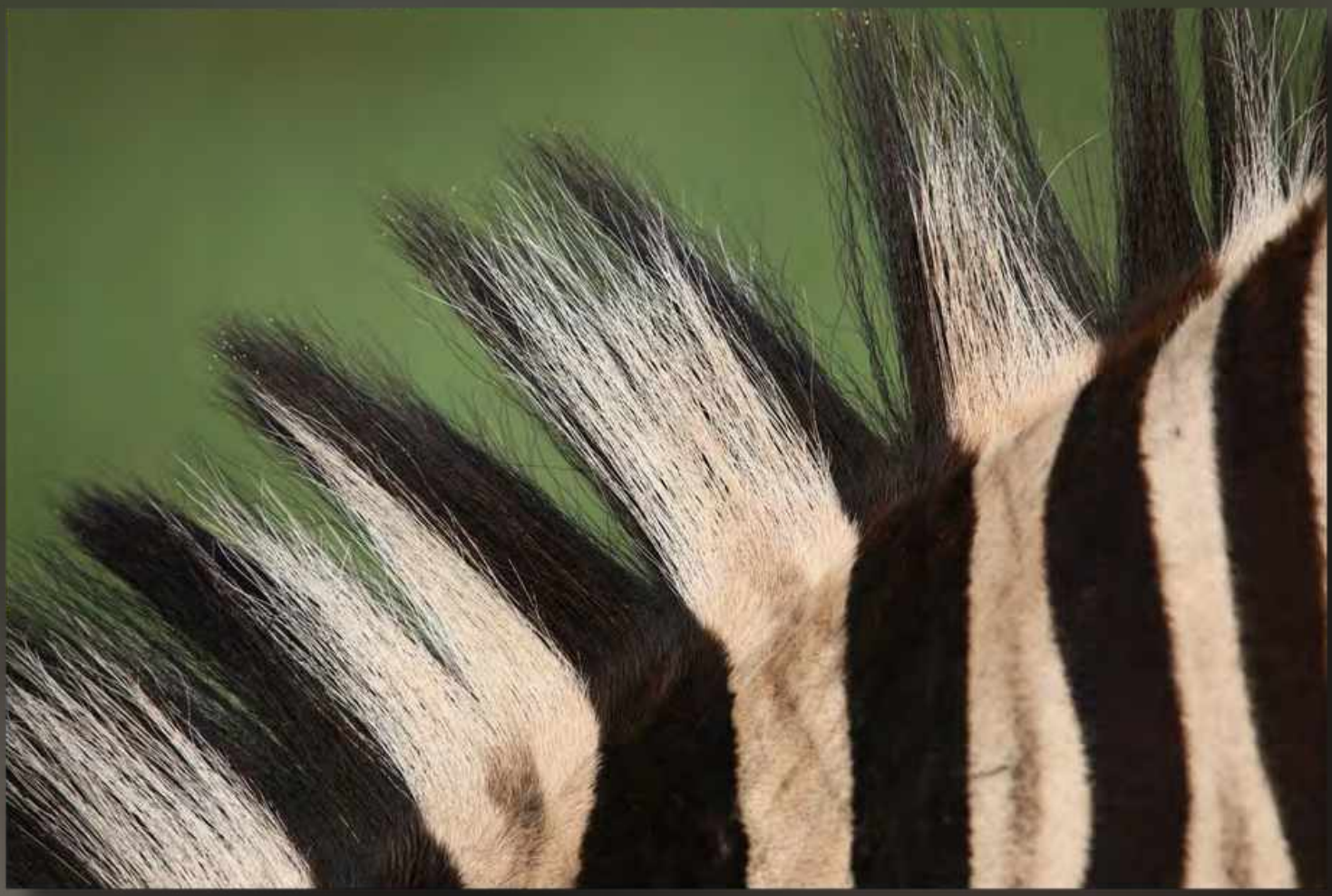


IMAGE BY ARNOLD BESTER

2ND RUNNER UP OF REPEAT:

IMAGE BY RON COX

BEST OF LEAFS:

IMAGE BY ARNOLD BESTER

RUNNER UP OF LEAFS:

IMAGE BY ARNOLD BESTER

2ND RUNNER UP OF LEAFS:

IMAGE BY ELSA SCHNETLER

BEST OF DEAD TREE:

IMAGE BY BELINDA UECKERMANN

RUNNER UP OF DEAD TREE:

IMAGE BY ANITA BESTER

2ND RUNNER UP OF DEAD TREE:

IMAGE BY DAVE ROBERTS

BEST OF FLOWERS:

IMAGE BY ARNOLD BESTER

RUNNER UP OF FLOWERS:

IMAGE BY ANITA BESTER

2ND RUNNER UP OF FLOWERS:

IMAGE BY BELINDA UECKERMANN

BEST OF HORNS:

IMAGE BY ARNOLD BESTER

RUNNER UP OF HORNS:

IMAGE BY ANTHONY MALIN

2ND RUNNER UP OF HORNS:

IMAGE BY RON COX

2026 THEMES

2026 THEMES

January - June

JANUARY: HUMAN PORTRAIT MONOCHROME

A black-and-white portrait showing real emotion and detail.

FEBRUARY: SHALLOW DOF (DEPTH OF FIELD)

Keeping one part of the photo sharp and the rest softly blurred.

MARCH: SONG TITLE

Capturing a title from a song.

Ash and Roses by Maria Gough

Contemplating by Maureen Fourie

APRIL: STREET PHOTOGRAPHY

Real moments and people in public places, shot without posing

MAY: FLOWER CLOSE-UPS

Detailed, up-close photographs of flowers, highlighting their textures and colors.

JUNE: FINE ART PORTRAITS

Portraits made to look artistic, focusing on mood and expression

2026 THEMES

July - December

You see a beast, I see my best friend by Annaline Werth

JULY: REFRACTIONS
Refraction is where light bends through a transparent object, to create an inverted or distorted image of the scene behind it

AUGUST: NEGATIVE SPACE
Compose with emptiness as the lead

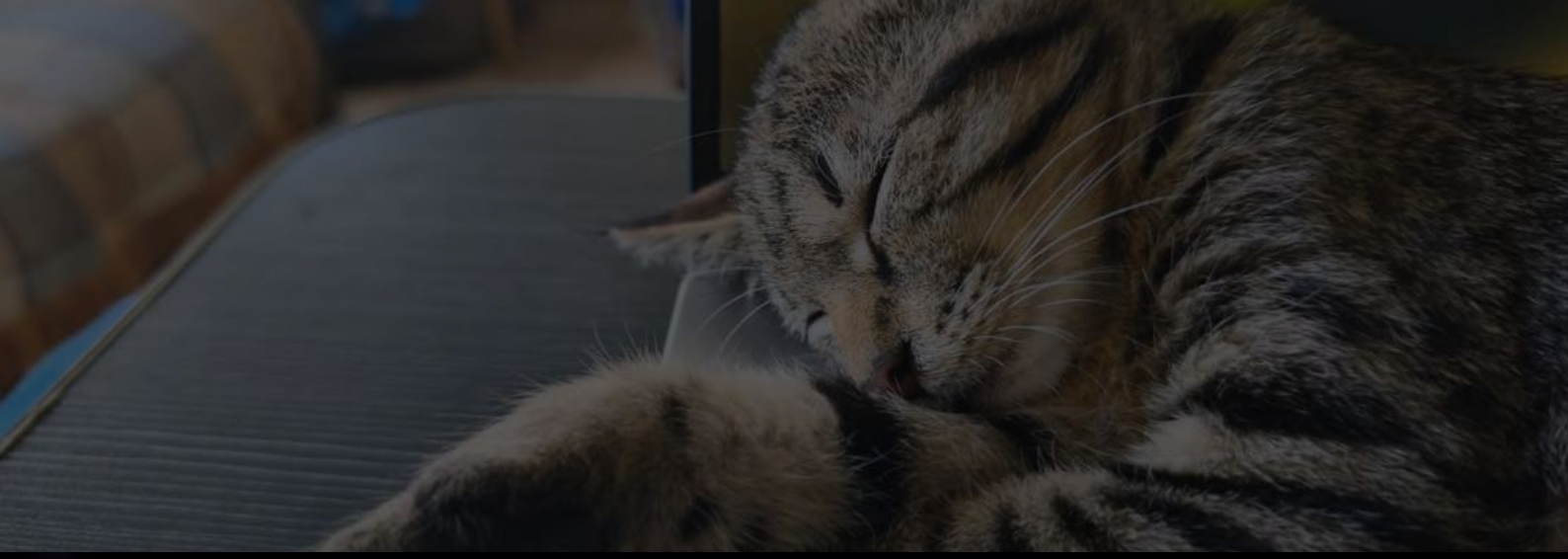
SEPTEMBER: SUNRISE AND SUNSET
Capturing the sun when the day begins or ends.

Something Wicked this way comes by Anthony Malin

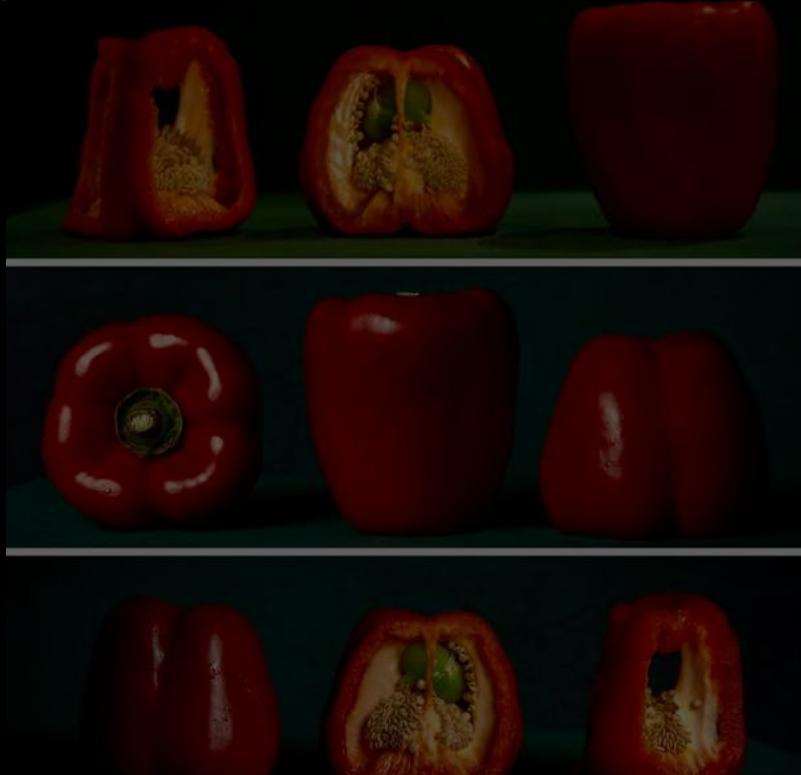
OCTOBER: PANNING
Moving the camera with a subject so the background blurs and the subject stays sharp.

NOVEMBER: FACELESS PORTRAITS
Showing a person without their face. The face is hidden

DECEMBER: YEAR END
Year-End Celebration



DECEMBER & JANUARY WEEKEND CHALLENGE



DEC & JAN WEEKEND CHALLENGE

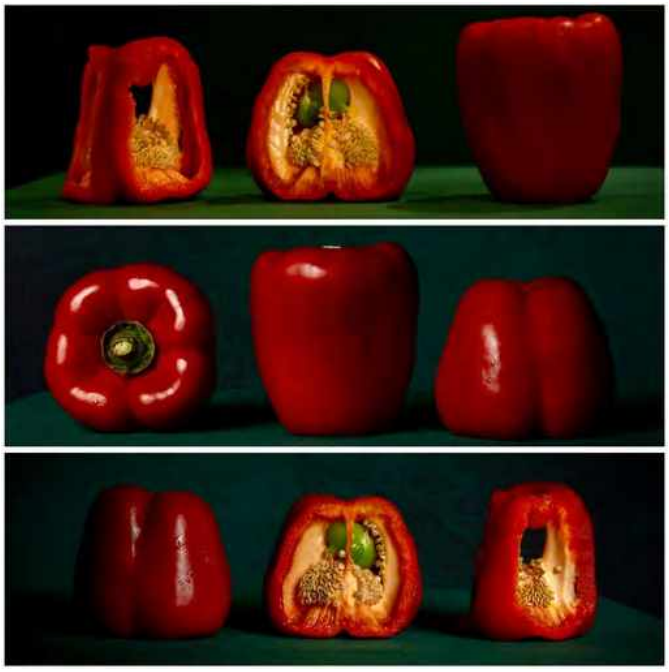
Bokeh (28 Nov - 2 Dec)

Background stars by Arnold Bester

Negative Space (5 Dec - 8 Dec)

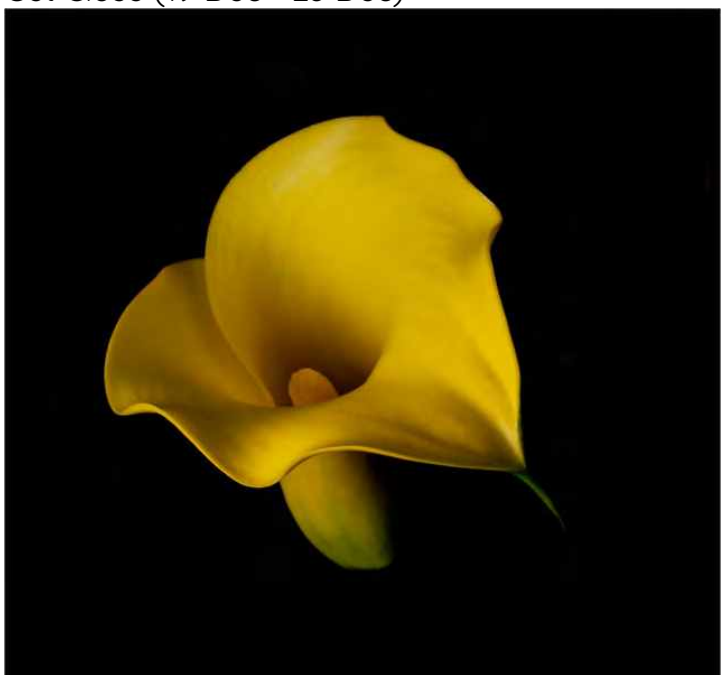
Lone Bear by Deidre Schnetler

Triptych (12 Dec - 15 Dec)



Tri Peppers by Maria Gough

Get Close (19 Dec - 23 Dec)



Lily by Ron Cox

Naughty or Nice (25 Dec - 30 Dec)

Sleeping on daddy laptop when he has to learn by Louis Mouton

New Year (31 Dec - 5 Jan)

FireWorks by Deidre Schnetler

DEC & JAN WEEKEND CHALLENGE

Flower Power (9 Jan - 13 Jan)

Poker on fire by Anita Bester

Lets be Dramatic (16 Jan - 20 Jan)

Burning Hand by Marthinus Odendaal

Repetition (23 Jan - 27 Jan)

Time and Time again by Maria Gough

WOW!!!

Nice Job!

Congratulations on your win!!!

WORKSHOPS: PHOTO FACTORY 15TH MARCH 2026

WORKSHOPS: 15TH MARCH 2026

A Full-Circle Moment: Club Open Day at The Photo Factory

AN INVITATION TO A COLLABORATIVE PORTFOLIO WORKSHOP ON SATURDAY, 15TH MARCH 2026.

My photography journey began in an unexpected way: at an impromptu open day shortly after COVID. After two years indoors, I was invited to The Photo Factory in Benoni. I remember feeling completely overwhelmed by the professionals, the models, the energy—and the sheer scale of the incredible venue. I was out of my depth, a solitary figure with a camera.

That day, I was approached by a lovely wee woman named Anneline, her simple question, "Where are you from?" led to an invitation to our club. That invitation changed everything, and here I am still, sitting next to Anneline. A Godsend.

Four years later, I found myself back at The Photo Factory, assisting a young couple with their Matric Dance Photos. The surreal feeling of coming full circle hit me. This place is where it all started. Now under the passionate new management of Warren, the venue has been thoughtfully developed with photographers and models in mind. The gardens are beautiful, the facilities are top-tier, and there's a palpable drive to elevate the creative experience.

Walking the grounds with Warren, he made a generous offer: "Why don't you bring the club round for a day?" That was the seed.

Photo Factory by Fraser Bryce

And so, the planning began. I knew we had the talent in our club—some of the most skilled and dedicated photographers I've had the privilege to work with. You deserve a day out in a venue that inspires you. To make it truly special, I reached out to find models who would benefit as much as we would.

This will not be a normal workshop. This is a **collaborative exchange.**

HERE IS THE PROMISE OF THE DAY:

For our Photographers: You will have access to the stunning, professionally developed Photo Factory and the chance to work with amazing talent from the pageantry scene. This is your day to create, network, and be inspired.

For our Models: In return for their time and artistry, every participating photographer will provide them with a selection of professionally edited portfolio images—at no cost. This is our club's way of giving back.

For the Venue: We are thrilled to showcase The Photo Factory's fantastic facilities to our community. It's a venue that truly deserves the exposure.

F-Stop Photography Club is being noticed—from a tight-knit local group to producing CERPS winners.

WORKSHOPS: 15TH MARCH 2026

This event embodies our growing spirit: **everyone helping one another.**

You've earned this. Let's come together for a day of mutual inspiration and incredible images.

EVENT DETAILS:
What: Club Open Day & Portfolio Workshop
Where: The Photo Factory, Benoni
When: Saturday, 15th March 2026
Focus: Collaborative shooting with models across multiple indoor/outdoor sets.

This Event is solely for F-Stop Members and their families.... Its your day.

More information to follow at February club Evening.

Let's make it a day to remember.

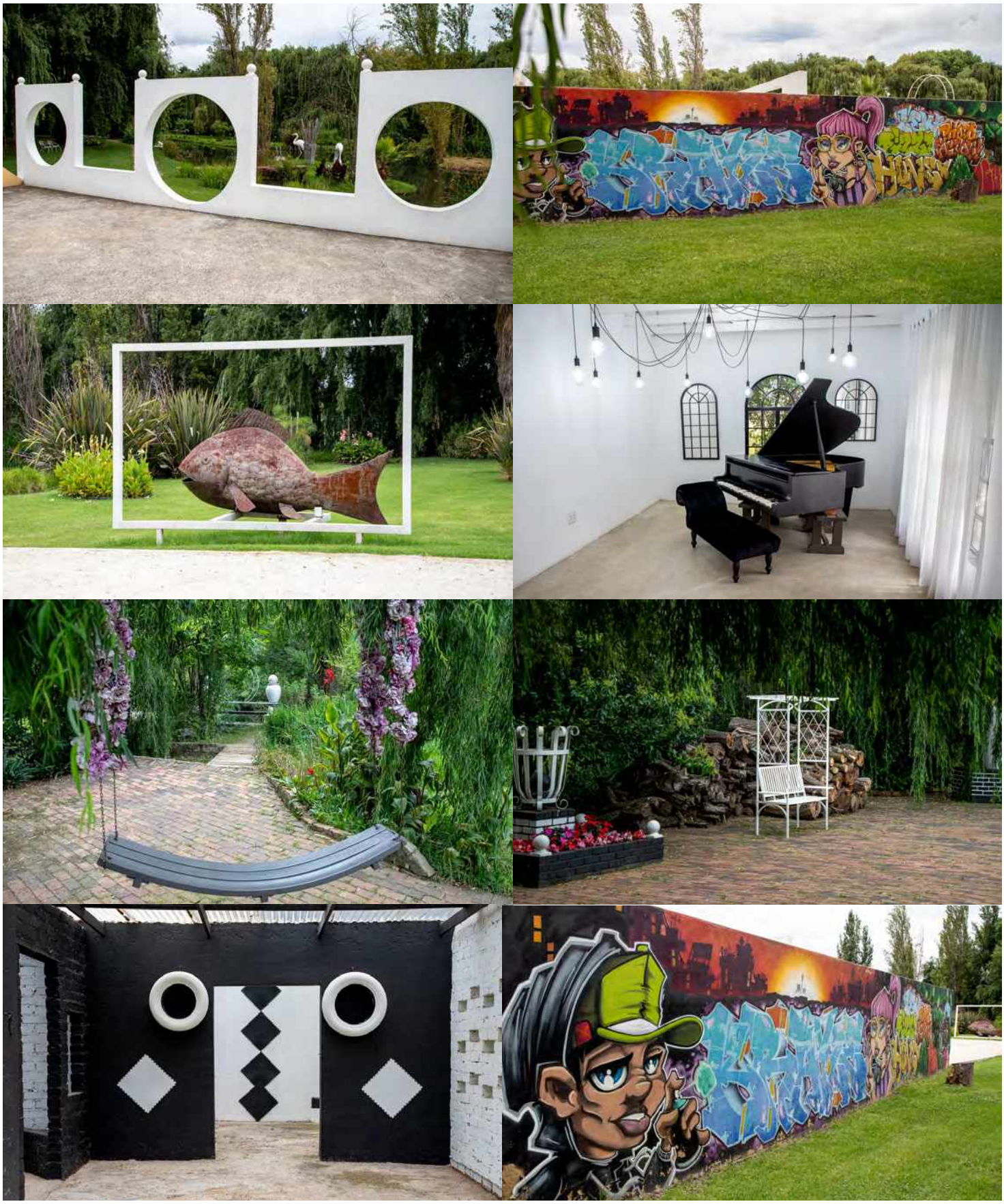
Fraser Bryce

Photo Factory by Fraser Bryce

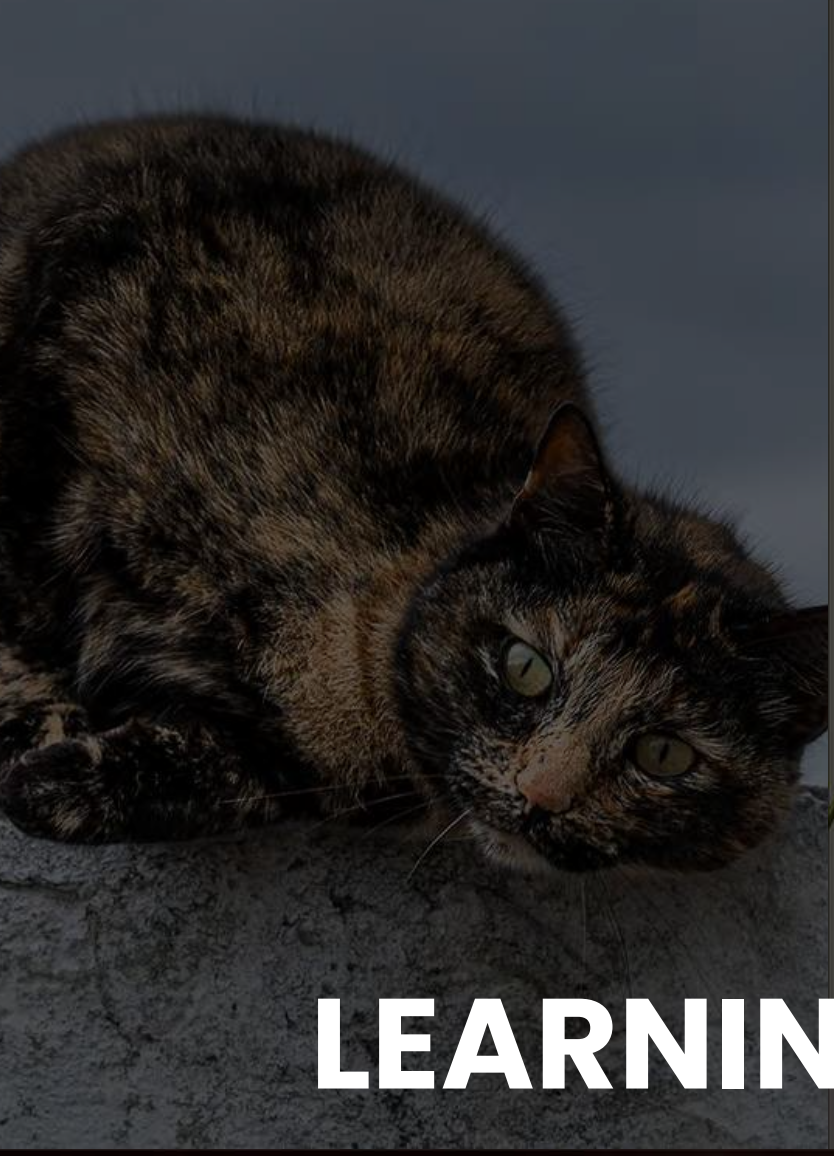
Photo Factory by Fraser Bryce

Photo Factory by Fraser Bryce

WORKSHOPS: 15TH MARCH 2026



Images of Photo Factory by Fraser Bryce



LEARNING HUB:

LEARNING HUB

ASK AWAY: Questions from our members

IS IT A GOOD IDEA TO USE FILTERS?
Using filters can be a good idea, but they should be used with intention. Some filters, like polarisers and ND filters, help you control light at the moment you take the photo by reducing glare, deepening skies, or allowing slower shutter speeds in bright conditions. These are practical tools that can improve an image straight out of camera.

Filters tend to work best when they quietly support the image. If the effect becomes the first thing you notice, it can pull attention away from the subject. Ideally, the photograph should still stand on its own, with the filter just adding that extra bit rather than becoming the main feature.

In short, filters are helpful when they solve a problem or support your creative choice. If there's no clear reason to use one, it's usually better to rely on light, timing, and composition.

WHAT LENS TO BE USED FOR LANDSCAPE PHOTOGRAPHY?
There isn't one "correct" lens for landscape photography. Wide-angle lenses are popular because they allow you to include more of the scene and work with strong foreground elements. Lenses like a 14–24mm or 16–35mm are often used for dramatic skies, leading lines, and wide open spaces.

Standard zoom lenses, such as a 24–70mm or 24–105mm, are extremely versatile for landscapes.

Hot Hand by Arnold Bester

They're great for more natural perspectives, balanced compositions, and situations where you don't want the scene to feel exaggerated.

Telephoto lenses also play an important role in landscape photography. Lenses like a 70–200mm or even longer focal lengths allow you to isolate distant details, compress layers of mountains or hills, and simplify complex scenes.

Prime lenses can work just as well. A 35mm or 50mm prime can be excellent for landscapes when you want a clean, uncluttered composition and are willing to move your feet.

In the end, the best lens depends on what you're trying to show. Landscapes can be wide, intimate, or abstract, and different lenses help you tell those different stories.

HOW DID ARNOLD CREATE THE PHOTO: HOT HAND?

Arnold's image is a composite. The starting point is the hand, forearm and pepper, which carries the whole picture. Over that, he added an ember layer to give the arm a scorched, textured feel. The flames were then brought in as a separate layer and blended into the scene. The final result reads as one image, not a stack of effects, because each element supports the same idea.

LEARNING HUB

WHY DOES AN IMAGE LOOK GOOD AT HOME BUT AT CLUB IT LOOKS BAD?

When an image looks great at home but doesn't translate well on a club projector, it's usually because projectors handle light, color, and detail differently than monitors. Blacks can look gray, colors may shift, and fine details often get lost, making images seem flat or soft. The bigger size and viewing distance can also affect how composition and focus are perceived.

To help your images look their best on a projector, you can slightly boost contrast and saturation, make sure important details are sharp, and check how it looks in a darker room at a larger size. Small adjustments like these can make a big difference when your work moves from screen to projector.

MY IMAGES DOES NOT FEEL SHARP. WHY?

If your images don't feel sharp, there are a few common reasons. First, check your focus, make sure it's on the part of your subject that matters most, usually the eyes in a portrait. Autofocus can sometimes lock onto the background or the wrong area.

Next, look at your aperture. Very wide apertures (f/1.4–f/2.8) have a shallow depth of field, so even a small misfocus makes the image soft. Very small apertures (f/16–f/22) can also reduce sharpness.

Shutter speed matters too, if it's too slow, even slight movement from you or the subject can blur the shot. Camera shake, lens quality, and how you hold the camera can all affect sharpness.

Hunting for fish by Elsa Schnetler

Using a tripod or image-stabilized lens helps, and make sure you're reviewing images at 100% to see true sharpness.

Fixing these basics: focus, aperture, shutter speed, and stability, usually solves most "soft image" problems.

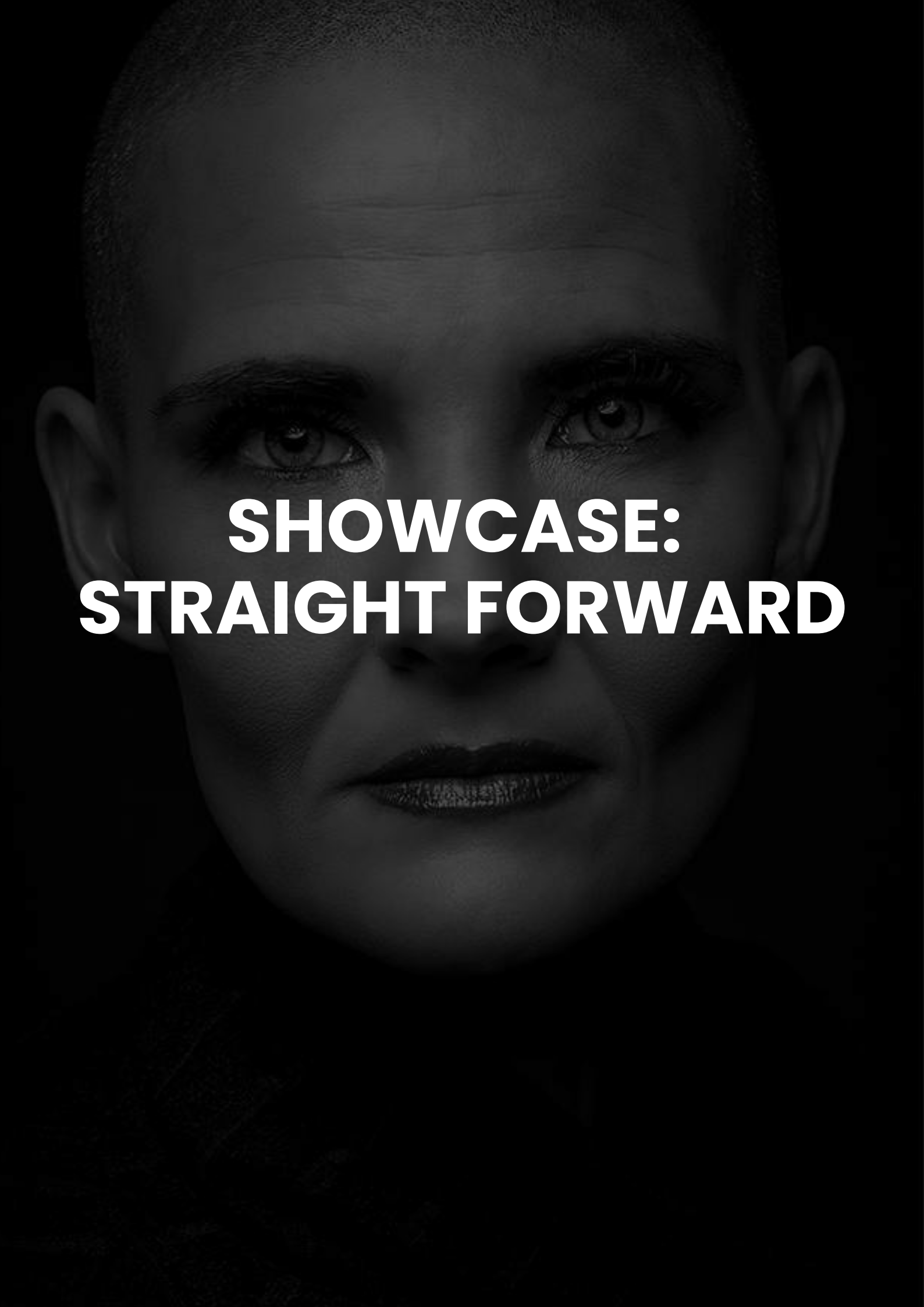
WHICH PROGRAMS CAN I USE BESIDE LIGHTROOM OR PHOTOSHOP?

If you're looking for alternatives to Lightroom and Photoshop, there are plenty of programs depending on what you want to do.

For RAW processing and basic editing: Capture One, Affinity Photo, Luminar Neo, Darktable, and RawTherapee are all solid choices. Capture One is great for colour control, while Darktable and RawTherapee are free and powerful if you don't want a subscription.

For retouching and composites: Affinity Photo and GIMP handle layers, masks, and detailed editing much like Photoshop. ON1 Photo RAW is another option that combines RAW editing with layers and effects.

Each program has its strengths, some are easier for quick edits, some give you more control over colour and detail, and some are free. The key is to pick one that fits your workflow and what you want to achieve with your images.



SHOWCASE: STRAIGHT FORWARD

SHOWCASE: STRAIGHT FORWARD

Facing Life Head-On: The Portrait That Won January

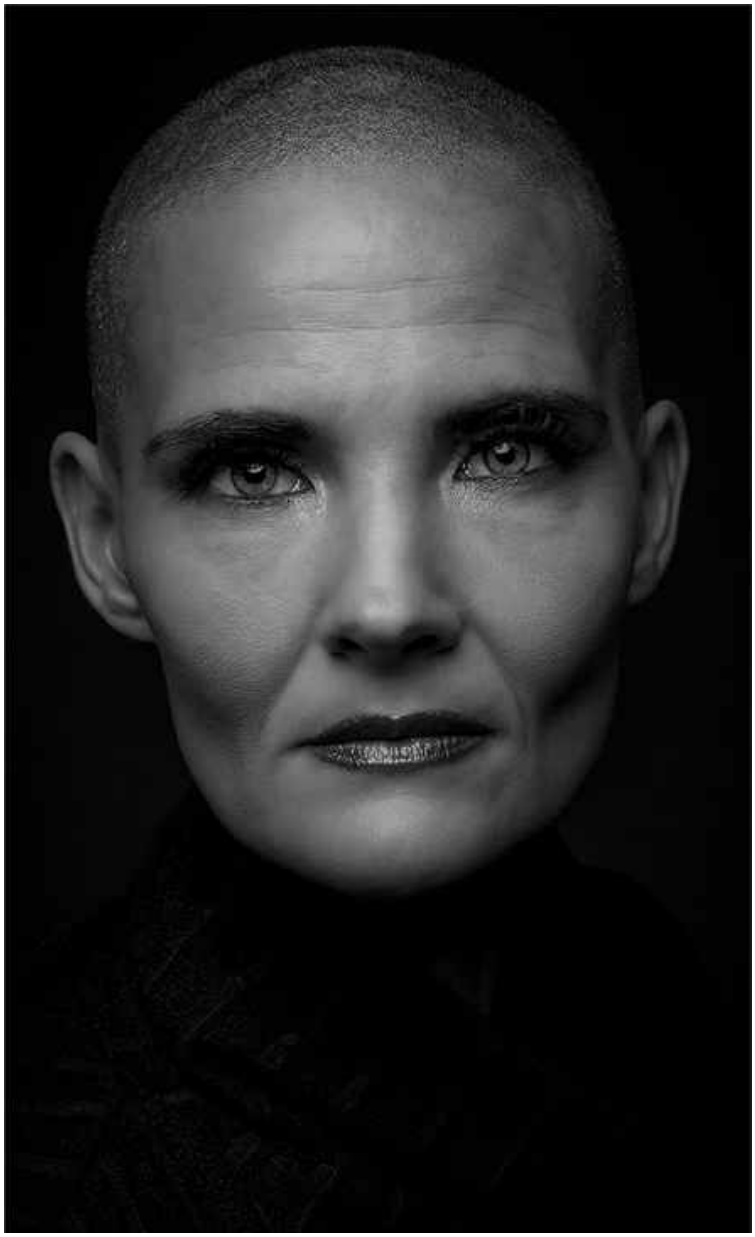
January's Image of the Month was awarded to Fraser Bryce for his portrait Straight Forward. At first glance, the image feels simple. Once you know the story behind it, it stays with you.

The creative path to this image began with a single moment of bravery and selflessness.

The woman in the photograph is no stranger to cameras, lights, glam, or the modeling industry. . Chantal Coutinho is well known in the modeling world. She is a professional model, but there's more to her than the spotlight. She is deeply committed to her community, a devoted wife and mother, and actively supports several charitable causes. This portrait, however, focuses on Chantal the person, not the career.

A few years ago, Chantal was diagnosed with cancer, a journey that changed the course of her life. During Cancer Awareness Month, she attended an event organised by her fitness trainer to raise awareness around cancer and its impact on families. Throughout the event, every attendee was asked the same question: Why are you here?

For Chantal, the question was deeply personal and not easy to answer. Instead of speaking, she chose to act. In front of everyone, she cut off her hair, choosing to show the world her most vulnerable side.



Straight Forward by Fraser Bryce

"My hair was my armour," she said. "It was a big thing for me." Chantal had always been known for her long, beautiful hair. It was an integral part of how she saw herself.

What began as an awareness event quickly became something far more personal. Cutting her hair marked a turning point, not only to honour those lost to cancer, but to confront her own journey head-on.

"It was hard," she said. "A lot harder than people realise." With the support of her family and friends, she took a public stand against a formidable disease. That moment was filmed and later shared on social media to inspire others and offer hope. It did exactly that.

SHOWCASE: STRAIGHT FORWARD

Photographer Fraser Bryce first saw the video on Facebook. Just as it stayed with Chantal, it stayed with him. Fraser had watched a loved one lose their hair due to an autoimmune disease and understood the emotional weight behind it. “People underestimate what losing your hair does to you,” he said. “I’d seen it up close.”

Fraser and Chantal had met while working at the Mr Global event and had crossed paths at various industry functions over the years. After seeing the video, Fraser reached out to her with a strong idea, one rooted in that single moment of bravery. From the start, he was clear about one thing. “No wig,” he said.

The request came as a shock. Chantal hesitated, understandably. “I honestly didn’t want to do it at first,” she admitted. After speaking with her husband and spending time discussing Fraser’s vision, she agreed.

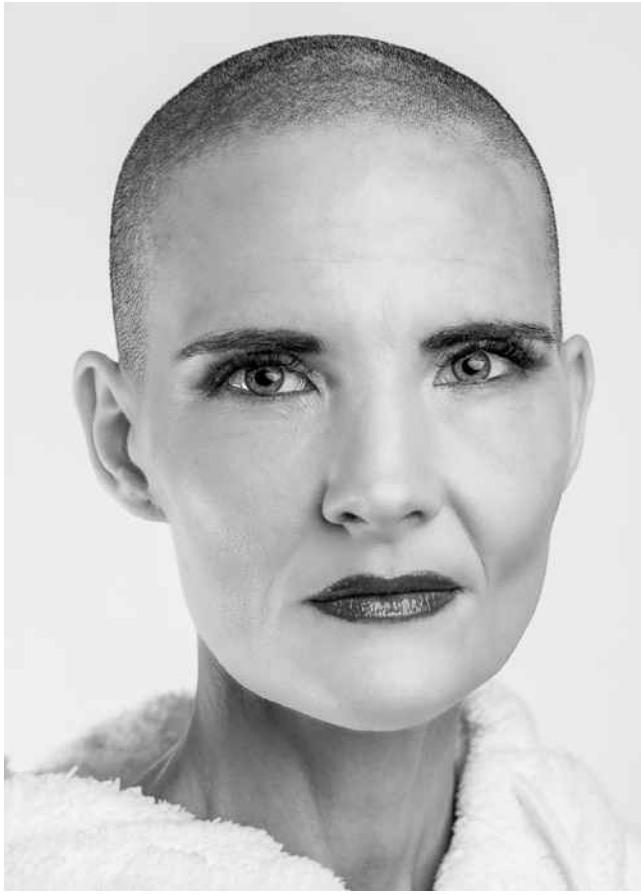


Image by Fraser Bryce

When they met to talk through the concept, something shifted. Fraser explained that he wanted to photograph her naturally, without glam or styling. He wanted to show a woman who had faced and endured difficult times, but also someone filled with light and compassion. He wasn’t just telling her story, but a story many could see themselves in. “When you look at her picture, you can see yourself in it,” he said.

The shoot took place in Chantal’s home. Before the camera came out, they spoke at length about the process and how she would be photographed. “We stopped being photographer and model,” Chantal said. “We became friends.”

When it was time to photograph her, Fraser handed her his own black polo neck. It was slightly too big, but that worked in its favour. It stripped the image back and drew all attention to her face and expression.

“There was nothing styled,” Fraser said. “I wanted everything dulled down except her.”

The moment felt emotionally heavy. Chantal felt exposed. “I was very vulnerable,” she said. “I knew what the image was about, but that didn’t make it easier.” As the shoot went on, she slowly relaxed. “The longer it went on, the more comfortable I felt.”

When Fraser captured the final frame, he knew immediately. “That’s the one,” he said.
Fraser also photographed Chantal’s son during the session, which helped settle the space. Family is incredibly important to her, and having that connection present mattered.

SHOWCASE: STRAIGHT FORWARD

When Chantal received the images, she struggled to recognise herself. “I couldn’t process it at first,” she said. “It was strange seeing myself like that without a wig.” It took a few weeks before she felt ready to share the photographs publicly.

When she did, the response surprised her, especially the support from other women. “That meant a lot to me,” she said. Many of the comments echoed the same sentiment: You are beautiful. This is powerful.

In an industry where appearance is everything, Chantal experienced the strength that comes from simply being yourself.

Since then, something has changed. She began spending time at home without her wigs. Recently, she made the decision to go out in public without one. “That was a huge step for me,” she said. “I’m brave enough now to do that.”

When she looks at the image today, she sees more than her appearance. “I see a woman who has lived,” she said. “There’s been hardship, but also joy and determination.”

The image is lightly edited. Nothing is softened. Nothing is hidden. “That’s what makes it real,” she said. “No dress-up. No glam. Just me.”

She keeps the image close to her heart and plans to print it as a reminder of growth and strength during a difficult time in her life.

Outside of modeling, Chantal remains deeply involved in charity work. She supports Future Generation Academy, a school for autistic children, as well as Jacaranda Children’s Home, Louis Botha Children’s Home, and Eerste Rus Kids.

She has recently stepped down from her role at PPMC Magazine South Africa and now focuses on her businesses and giving back to the community.

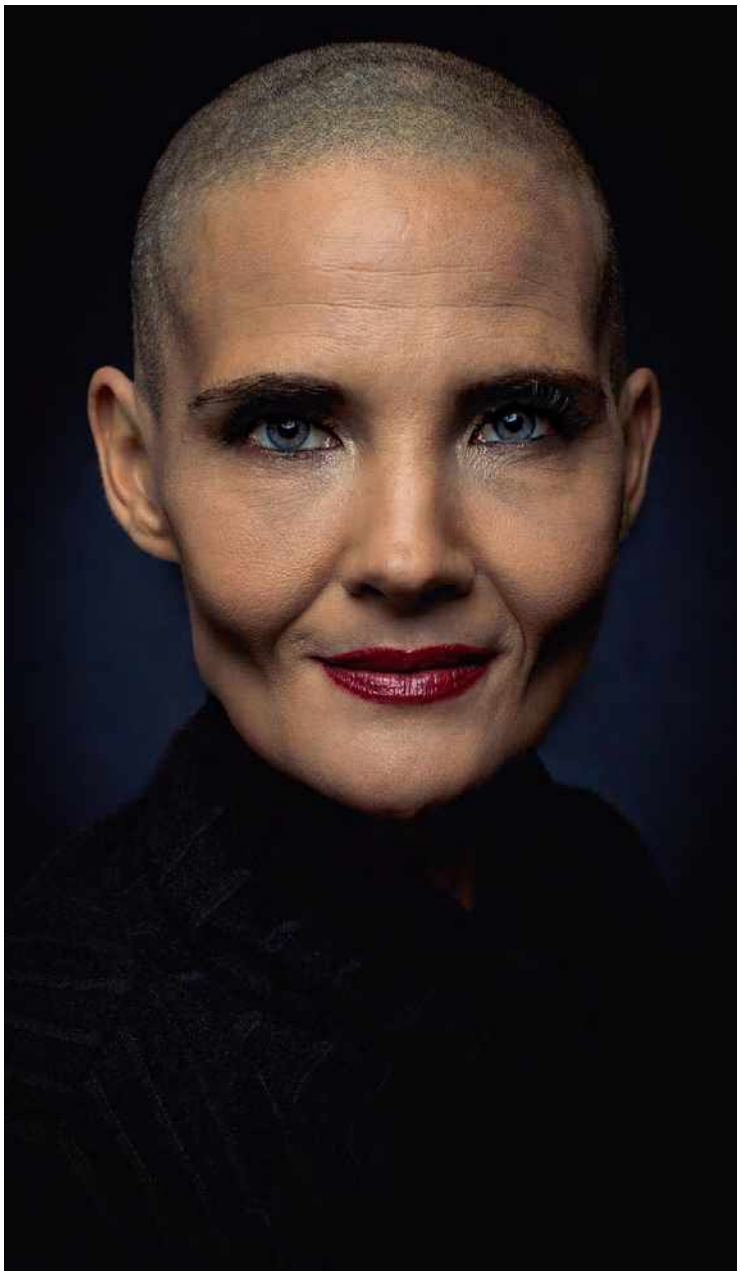


Image by Fraser Bryce

SHOWCASE: STRAIGHT FORWARD

The portrait was photographed by Fraser Bryce using a Canon 6D Mark II with an 85mm L lens. He kept the settings simple: ISO 100, f/7.1, 1/125 sec. Lighting was done with a single Godox AD400 and a 120cm softbox, placed to create a soft butterfly lighting pattern.

“I wanted the light to fall evenly across her face,” Fraser explained. “Butterfly lighting felt right because it’s honest. It doesn’t hide anything, but it’s still gentle.” The choice allowed the light to shape Chantal’s features while keeping every detail visible, reinforcing the idea of showing her as she is, without distraction or drama.

For Chantal, the photograph is no longer just an image. It marks a moment where she chose honesty over hiding, and courage over comfort. What began as vulnerability became a reminder of strength and growth.

For Fraser, the image worked because nothing was forced. The light, the setting, and the connection all stayed true to the intention.

That is why Straight Forward resonates. Not because it performs or explains itself, but because it doesn’t need to. It simply shows a moment that mattered.

Image by Fraser Bryce

SALON RESULTS

SALON RESULTS

7th Vanderbijlparkse Fotografiese Vereniging Salon

Category Winner

African Dream by Fraser Bryce

Accepted

Rockin It by Maureen Fourie

Accepted

Bursting with Colour by Maureen Fourie

SALON RESULTS

Accepted

To Walk or Not by Maureen Fourie

Accepted

A Romantic Sunrise by Maureen Fourie

Accepted

Peek-a-Boo by Maureen Fourie

Accepted

Laces and Dreams by Belinda Ueckermann

Accepted

Wait and the moment will present itself by Michelle Rademeyer

Accepted

Alone by Deidre Schnetler

SALON RESULTS

Accepted

Crimson Elegance by Deidre Schnetler

Accepted

Majestic by Linda Stedman

Accepted

Chiseled Elegance by Belinda Ueckermann

Whos the boss by Belinda Ueckermann

SALON RESULTS

Certificate of Merit

Into the unknown by Michelle Rademeyer

Certificate of Merit

Leonard by Belinda Ueckermann

Spirit dancer by Belinda Ueckermann

Accepted

Underground Subway by Deidre Schnetler

Accepted

White-fronted bee-eater with bee Belinda Ueckermann

SALON RESULTS

Early morning fishing by Belinda Ueckermann

Fields of Motion by Belinda Ueckermann

Traditional Cape fishing by Belinda Ueckermann

Northern Light Veil by Deidre Schnetler

International Salon:

Belinda Ueckermann:

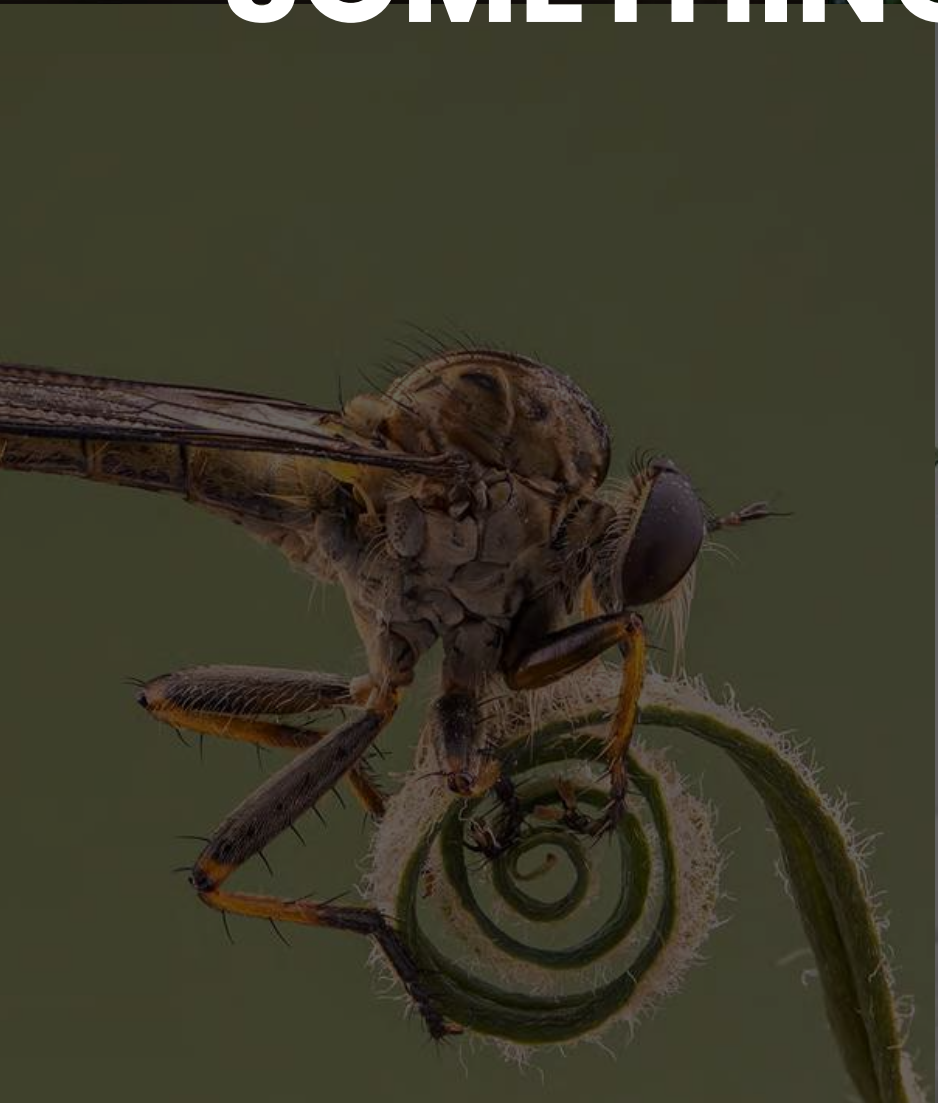
We are proud to share that Belinda received a DIPA Medal and two DIPA Mentions (In our terms that is a COM).

She has also received a Gold Medal in 9th International Circular of Photography Snow Circuit 2025.

SALON RESULTS

Category	Award	Photo Title	Photographer(+)
Open Colour - COLOUR	Category Winner -PSSA Silver Medal	African Dream	Fraser Bryce
Open Colour - COLOUR	Accepted	Rockin It	Maureen Fourie
Open Colour - COLOUR	Accepted	Bursting with Colour	Maureen Fourie
Photo Travel and Street Photography - COLOUR	Accepted	To Walk or Not	Maureen Fourie
Scapes - COLOUR	Accepted	A Romantic Sunrise	Maureen Fourie
Scapes - COLOUR	Accepted	Peek-a-Boo	Maureen Fourie
Open Monochrome - MONOCHROME	Certificate of Merit	Wait and the moment will present itself	Michelle Rademeyer
Open Monochrome - MONOCHROME	Accepted	Into the unknown	Michelle Rademeyer
Open Colour - COLOUR	Accepted	Crimson Elegance	Deidre Schnetler
Open Monochrome - MONOCHROME	Accepted	Alone	Deidre Schnetler
Open Monochrome - MONOCHROME	Accepted	Underground Subway	Deidre Schnetler
Scapes - COLOUR	Accepted	Northern Light Veil	Deidre Schnetler
Open Colour - COLOUR	Accepted	dark death colour	Jeanette Smith
Nature - No Birds - COLOUR	Accepted	Majestic	Linda Stedman
Open Monochrome - MONOCHROME	Certificate of Merit	Leonard	Belinda Ueckermann
Nature - Birds Only - COLOUR	Accepted	White-fronted bee-eater with bee	Belinda Ueckermann
Open Colour - COLOUR	Accepted	Spirit dancer	Belinda Ueckermann
Open Colour - COLOUR	Accepted	Whos the boss	Belinda Ueckermann
Open Colour - COLOUR	Accepted	Laces and Dreams	Belinda Ueckermann
Open Monochrome - MONOCHROME	Accepted	Chiseled Elegance	Belinda Ueckermann
Photo Travel and Street Photography - COLOUR	Accepted	Traditional Cape fishing	Belinda Ueckermann
Scapes - COLOUR	Accepted	Fields of Motion	Belinda Ueckermann
Scapes - COLOUR	Accepted	Early morning fishing	Belinda Ueckermann

SOMETHING NEW!



One Image WITHOUT LIMITS

NEW CHALLANGE COMING SOON!!!

EDIT YOUR WAY!

F-STOP PHOTOGRAPHIC SOCIETY KEMPTON PARK

F-Stop Photographic Society, Kempton Park
fstopphoto.co.za
info@fstopphoto.co.za

January 2026 Edition