

VOL. 14 | F-STOP KEMPTON PARK | FEBRUARY

FRAMESHIFT

20
26

Judge's Chair

EDITING CHALLENGE

Chair's Corner

Salon Results

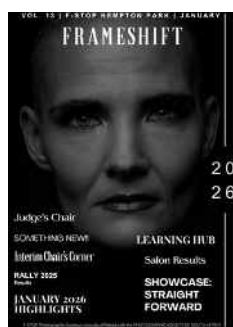
FEBRUARY 2026
HIGHLIGHTS

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:



INDEX:

CONTENT:	PAGE:
Frameshift Magazine explained	3
Club Information	4
General Club Rules	5
PSSA Information	6
Chair's Corner	7
Judge's Chair - Mariana Kruger	8
February 2026 Overview	14
February 2026 Certificate of Merits	26
Themes 2026	33
February Weekend Challenge	37
Salon Results	38
Editing Challenge	54

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.

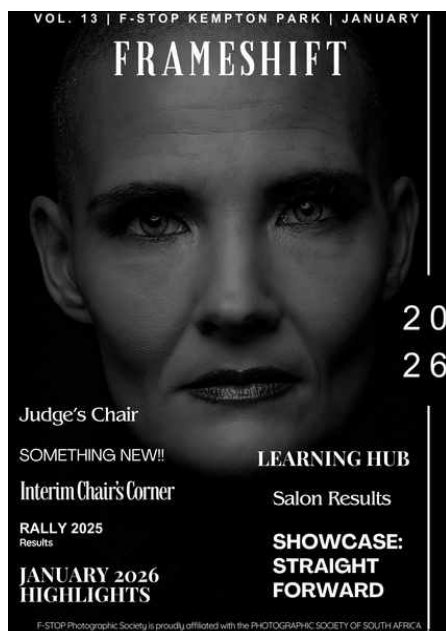
Share your photos, suggest topics, or contribute articles - it's your chance to make your voice heard and your work seen!

- 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

CHAIR PERSON:	Belinda Ueckermann 0823238223 chair@fstoppphoto.co.za
VICE CHAIR PERSON:	Fraser Bryce 0794949622 chair@fstoppphoto.co.za
SECRETARY:	Deidre Schnetler +46 (0) 72 887 3657 admin@fstoppphoto.co.za
TREASURER:	Belinda Ueckermann 0823238223 finance@fstoppphoto.co.za
PUBLIC RELATIONS / EDITOR:	Deidre Schnetler +46 (0) 72 887 3657 editor@fstppphoto.co.za
WEBMASTER:	Belinda Ueckermann 0823238223 webmaster@fstoppphoto.co.za
EVENTS & OUTINGS CO-ORDINATOR	Fraser Bryce 0794949622 events@fstoppphoto.co.za
GENERAL STEWARD	Anthony Malin 0825712924 general@fstoppphoto.co.za
TECHNICAL CO-ORDINATOR	Maureen Fourie 071 254 8689

GENERAL INFORMATION:

FEE STRUCTURE:

Main Member : R475.00
Additional Family Member : R375.00
Pensioners : R275.00
Scholars : R175.00
Yearly Fees are due by end February

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://fstppphoto.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@fstoppphoto.co.za

FEBRUARY BIRTHDAYS:

07th - Maureen Fourie
22nd - Frank ueckermann
27th - Ron Cox



F-STOP Photographic Society is proudly affiliated with the PHOTOGRAPHIC SOCIETY OF SOUTH AFRICA
www.pssa.co.za

GENERAL CLUB RULES

RESPECTFUL CONDUCT

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

ATTENDANCE AND PARTICIPATION

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

SUBMISSIONS AND DEADLINES

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

PHOTO COPYRIGHT AND OWNERSHIP

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

RESPECT FOR PRIVACY AND PERMISSIONS

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

COLLABORATION AND TEAMWORK

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

NO PLAGIARISM

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

RESPECTING THEMES AND CATEGORIES

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

CLUB ELECTIONS AND NOMINATIONS

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

PHOTOGRAPHER'S RESPONSIBILITY

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

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/>



Entangled in Time by Belinda Ueckermann

SALON CALENDAR

DATE:	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)
28 Mar 2026	PSSA National Salon of Photography
11 Apr 2026	8th Boksburg National Digital Salon (Brochure available)

PSSA NEWS:

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



CHAIR'S CORNER

THE PHOTOGRAPH I HAVEN'T TAKEN YET

There's a question photographers don't often ask themselves — perhaps because the answer requires honesty:

What is the photograph I haven't taken yet?

Not the one that earned an acceptance.

Not the one that scored well.

Not the one that looks impressive framed on a wall.

But the image that still sits just beyond reach. The one we think about but haven't attempted. The one that feels slightly uncomfortable.

Photography teaches us very quickly how to control focus. We learn how to isolate a subject, soften a background, and guide the viewer's eye exactly where we want it to go. Shallow depth of field becomes one of the first creative tools we truly understand.

But beyond technique, it represents something more deliberate. It forces a decision. When we choose shallow depth of field, we are saying: this is what matters. Everything else can fall away. And that is not always easy.

In our photography, we sometimes try to include too much. We hedge our bets. We play safe. We avoid committing fully to a single subject or idea because leaving something out feels risky.

Yet growth often begins when we are willing to exclude.

To focus with intention.

To simplify without apology.

To trust our own eye.

As we begin this year together, I encourage you to think beyond settings and apertures.



Interim Chair - Belinda Ueckermann

Ask yourself what you are choosing to highlight — and what you are allowing to blur into the background. And then consider something further.

If your image had a soundtrack — what would it be? What emotion would it carry? What title would it deserve?

Next month's theme invites us to explore exactly that: pairing image with song title, allowing feeling to lead meaning. It will challenge us not only to see with intention, but to connect our photographs to something more personal and expressive.

Because the photograph we haven't taken yet may already have a mood. Perhaps even a melody. Next month, I'll reflect on how playing it safe can quietly hold us back — and what changed when I allowed myself to take more creative risks.

Until then, photograph deliberately. Focus intentionally. And don't be afraid to let the rest fall away.

— Chair



JUDGE'S CHAIR



JUDGE'S CHAIR

IN THE JUDGE'S CHAIR: MARIANA KRUGER ON PHOTOGRAPHY AND FEEDBACK

In February, Mariana Kruger took a turn in the judge's chair. It's never a small task, but she approached it with calm focus and a genuine respect for the work in front of her. With solid experience behind the camera, she looks at images with a balanced eye, paying attention to impact, intention, and how well the story comes through.

We asked Mariana a few questions to better understand how she approaches judging, what she values in competition images, and how she believes thoughtful feedback helps photographers grow.

Q1: How long have you been judging, and what motivated you to start judging in the first place?

I have been judging for just over two years. I was fortunate enough to meet a very inspiring previous PSSA President during a Zimanga trip. He and his wife shared how judging had improved their photography.

At the time, I was also getting frustrated by some of the judges' comments. I have a golden rule: you're not allowed to complain unless you take action and become part of the solution.

Q2: What is your favorite photograph that you have taken, and why does it stand out from the rest?

I have so many favourite photos, and they are not always images taken with my camera. Many are simple selfies taken on my cellphone with my family, and they are incredibly precious to me.



Image by Mariana Kruger

I lost my dad to cancer a couple of years ago, and those selfies represent a world of special memories.

Photos have the ability to take you back to a specific moment in time, bringing all your senses to life. You can smell the bush from that day. You can hear the wind in the autumn leaves. You can feel the bite in the air.

You see the autumn colour palettes in all their glory. Suddenly, you are back in that moment, in awe of what nature and its Creator are sharing with you.

It is magical.

JUDGE'S CHAIR

Q3: How do you personally approach an image when judging, from the first glance to the final score?

Impact is definitely first, then technical. Adjusting expectations and feedback on grading system.

Q4: How much weight do you give to emotional impact versus technical perfection?

This definitely depends on the category. For wildlife photography, technical perfection has to be spot on, that is the minimum requirement.

From there, you move on to the story, impact, and other elements. For photojournalism, the top criteria is storytelling and impact. That is the most important aspect.

Q5: Is there an image you judged recently or years ago that has stayed with you, and what made it unforgettable?

Last year I scored for Highveld Club and I saw the most beautiful street shot in Morocco, it was this old brick building with a gate and a person walking parallel to the gate through the entrance.

It had 3 layers to it and each layer's colour palette was a perfect match, light was magical, the depth of field was perfect.

This was unique and creating the extraordinary through the ordinary. It is one of those photos every time you look at it you see something else that is special and adds to the photo. I had to give it full marks.

Q6: What advice would you give a beginner photographer who wants to improve but feels overwhelmed by feedback and opinions?

Listen to the feedback and try the recommendations to see whether they improve your photo.

I have found that I might not always like the feedback, but when I objectively try the suggestions, I can see what works and what doesn't work for me.

And yes, in many cases there is merit in the recommendations. 😊



Image by Mariana Kruger

JUDGE'S CHAIR

Q7: What is the most important thing beginners should focus on before worrying about competition results or scores?

Photograph what you love, and then take the best possible photo of what you love. Experiment, play and then go and play a little more.

Photography is a combination of theory, knowing your camera, practising by taking photos, and improving your post-processing skills.

Q8: What advice would you give experienced photographers who feel stuck or feel their work is no longer progressing?

For me, being out in nature, visiting an art museum, or listening to music always gets my creative juices flowing. I have always had a very logical day job, and I feel more balanced when both sides of my brain are fed.

Q9: What advice would you give photographers when they strongly disagree with a judge's comments about their image?

Don't take it personally. I know it's not easy, but it is really just one person's opinion. Try out what they recommend, and if it doesn't work, it doesn't work!

Q10: Is there a photography trend you never connected with, and one trend you genuinely loved seeing emerge?

I'm not sure I'm the best person to talk about trends. Mainstream and commercial photography trends are typically quite different from salon judging.

Q11: What is your current go-to camera and lens setup, and why does it suit the way you shoot?

For wildlife photography, I use the Nikon Z 9 with my 70–200mm f/2.8, 400mm f/2.8, or 24–70mm f/2.8 lenses, together with Delkin Black memory cards. This setup is excellent for low-light and high-speed situations.

For landscape photography, I use the Nikon Z 9 with the 14–24mm f/2.8 lens.

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, this is an image of a Mozambican Spitting Cobra. See image below. Like most bushwise South Africans, I have a healthy respect for snakes, and taking this photo was really a personal triumph. First, just being so close, and secondly, finding the beauty in something that genuinely scares me.

Technically, it was a good photo—the pin-sharp venom drops against the black background made most people think it was done in Photoshop, but it's straight out of the camera. Interestingly, it performed better in open competitions than in nature-themed ones.



Image by Mariana Kruger

JUDGE'S CHAIR

Q13: Is there a photograph you believed strongly in that underperformed in competition, and what did you learn from that experience?

Many. I think as photographers we have a personal attachment to our photos.

It is importantly to differentiate between what I like and what I will hang in my house vs what judges and Joe public would like.

Q14: If there were no limits of time or location, what or where would you most want to photograph next?

I am a big dreamer: all the unusual animals and baobabs in Madagascar, pumas in Patagonia, bears and orcas in Alaska, snow leopards in Nepal, or another trip to Norway, Scotland, or New Zealand.

Q15: What is your favourite photography saying or joke?

To many things to photograph and too little time and money

We sincerely thank Mariana Kruger for the time, care, and thought she put into her role as our February judge. The depth of her feedback and the clarity of her observations added real value to the evening.

Her perspective reminds us that growth comes from careful seeing, honest critique, and the willingness to keep refining our craft.



Image by Mariana Kruger



Image by Mariana Kruger

JUDGE'S CHAIR



Above Images by Mariana Kruger



FEBRUARY 2026 OVERVIEW

FEBRUARY 2026 OVERVIEW

WELCOME: FEBRUARY AT F-STOP

Some themes are about big skies or dramatic light. For February it was all about constraint and narrow focus. Shallow Depth of Field asks you to decide exactly what matters in the frame and let everything else fall away. There is nowhere to hide. If the focus is off, even slightly, the image feels uncertain.

This month's theme pushed members to be precise. Not just technically sharp, but intentional. What is the subject? Where does the eye land first? What is allowed to blur and why? On screen, the difference between controlled focus and casual aperture choices became obvious very quickly.

With 124 images presented on the night, it was a full programme that demanded attention and attention to detail. Judge Mariana Kruger worked steadily through a varied spread of entries, moving from wildlife and portraiture to landscapes and conceptual work. It was an evening where small technical decisions carried real weight, and where creativity and technical skill held equal importance.

The image that set the pace was *The Path May Be Steep but the End is Worth It* by Michelle Rademeyer. It was unique and multidimensional, with the judge commenting that it appeared almost three-dimensional. The image earned a 15 COM along with Best of 5 Star Honours, Best Senior and Best of Event.

In the Theme category, six images received a Certificate of Merit, with three earning a score of 14 and three earning a score of 15. The top image of the Theme was *Pink Protea* by Maria Gough.



The Path May Be Steep but the End is Worth It by Michelle Rademeyer

ACROSS THE STAR LEVELS:

There was solid work right through the club, with strong results at every level.

1 STAR:

Hooked on Ice by Louis Schnetler

2 STAR:

Waterfall by Natasha Gerber

3 STAR:

Bribing Partner by Tielman de Villiers

4 STAR:

Voetsek met 'n Bootlift by Frank Ueckermann

5 STAR:

Flamingo Reflection by Jeanette Smith

5 STAR HOBOURS:

The Path May Be Steep but the End is Worth It by Michelle Rademeyer

FEBRUARY 2026 OVERVIEW

CATEGORY NOTES:

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

ALTERED REALITY:

Normally the quieter category of the evening, Altered Reality shone brightly this month, producing the Best 5 Star Honours, Best Senior and Best of Event image, along with an additional three COM awards.

Michelle Rademeyer obtained a perfect score of 15 for The Path May Be Steep but the End is Worth It. It was a powerhouse image that not only impressed the judge but also captivated the audience.

Belinda Ueckermann with Entangled in Time, Deidre Schnetler with Spiral Within, and Annaline Werth with The Strange Lady in Sunflowers Field also obtained a COM respectively. Altered Reality proved to be a top-scoring category of the month.

NATURE:

Nature was one of the bigger categories, with a total of 21 images. Defensive Swallow and Egret in Flight by Ron Cox both scored 14 COM and stood out for technical excellence.



Rooi Naaldekoker by Rickus Barnard

Eina my nerwe is nou af by Frank Ueckermann and Rooi Naaldekoker by Rickus Barnard matched that score, making Nature a COM factory for the evening.

Newcomer Tielman de Villiers dominated the Junior section of the Nature category with not one but three Certificates of Merit. Bribing Partner received Best Junior and Best 3 Star, an impressive feat for his first club evening.

PICTORIAL:

Pictorial is always one of the most diverse and largest categories, with a total of 29 images.

Pictorial housed four star grade winners: Best 1 Star, Louis Schnetler with Hooked on Ice; Best 2 Star, Waterfall by Natasha Gerber; Best 4 Star, Voetsek met 'n Bootlift by Frank Ueckermann; and Best 5 Star, Flamingo Reflection by Jeanette Smith.

Pictorial also produced eight Certificates of Merit. Spring Droplets by Arnold Bester (14 COM) and Colours in Vase by Louis Mouton (13 COM) reflected careful framing and thoughtful tonal handling. The section moved easily between still life and interpretive work without losing cohesion.

PHOTOJOURNALISM:

Photojournalism kept its focus on storytelling. Early Morning Fishing by Frank Ueckermann, No Way Back by Belinda Ueckermann, and Competing for the Puck by Rickus Barnard each earned a 13 COM, with clear narrative intent and clean execution.

The category was not large, with only 11 entries, but it remained honest and direct in approach.

FEBRUARY 2026 OVERVIEW

PORTRAITURE:

Portraiture delivered a thoughtful mix of controlled studio work and more natural, character-driven images. With 14 images entered, it was a solid category that leaned heavily on expression and clean composition. Undamaged by Fraser Bryce earned a COM and stood out for its confident engagement and tonal balance. It was a portrait that held the viewer without unnecessary distraction.

Lost in Thought by Theresa Jansen van Vuuren reached 13 COM, driven by subtle expression and careful framing. Janique High Key by Maria Gough added strength to the category with a 12, showing good control over light and tonal separation.

Across the board, the stronger portraits kept backgrounds simple and allowed the subject to carry the weight of the frame. Where lighting was controlled and focus intentional, the results were convincing.



Janique High Key by Maria Gough



By The Dam by Malin Anthony

SCAPES:

Scapes brought atmosphere and structure to the evening, with 15 images entered. The category leaned toward mood rather than spectacle, with careful handling of light and layering.

A Romantic Sunrise by Maureen Fourie scored 14 COM, balancing colour, depth and composition in a way that felt resolved. Sunset Bath by Tielman de Villiers matched that 14 COM, offering a softer, more atmospheric interpretation with strong visual flow.

Shingwedzi Dawn before the Flood by Anita Bester and Walk Home by Deidre Schnetler both scored 12, reinforcing the steady standard within the category.

FEBRUARY 2026 OVERVIEW

THEME: SHALLOW DEPTH OF FIELD

The Theme category asked for precision. Shallow focus is easy to attempt and difficult to control. The strongest images understood exactly where the viewer's eye should land and made sure nothing competed with that point of focus.

Pink Protea by Maria Gough set the standard. It scored 15 and took Best of Theme. Focus was exact, background falloff was smooth, and the subject carried the frame without distraction. It was a clear demonstration of control rather than effect.

Close behind were shallow dof by Jeanette Smith (14 COM), Purple Beauty by Elsa Schnetler (14 COM), Sonbesie or Cicada by Belinda Ueckermann (14 COM), and Van aangesig tot aangesig by Frank Ueckermann (14 COM). Each handled selective focus with intention, whether isolating detail, separating action, or simplifying a busy environment.

FINAL THOUGHTS:

This month came down to control. The images that stood out were the ones that made clear, confident decisions and followed through.

With 124 entries and strong results across all star levels, the standard held steady. Three 15s set the bar, and a solid run of 14s followed close behind.

A focused, technically sound evening. On to the next one.



Shallow dof by Jeanette Smith



Blaartjie en die Doring by Barnard Rickus

BEST OF 1 STAR:



HOOKED BY LOUIS SCHNETLER

BEST OF 2 STAR:



WATERFALL BY NATASHA GERBER

BEST OF 3 STAR & JUNIORS:



BRIBING PARTNER BY TIELMAN DE VILLIERS

BEST OF 4 STAR:



VOETSEK MET 'N BOOTLIFT BY FRANK UECKERMANN

BEST OF 5 STAR:



FLAMINGO REFLECTION BY JEANETTE SMITH

BEST OF 5 STAR HONOURS SENIORS & EVENT:



THE PATH MAY BE STEEP BUT THE END IS WORTH IT BY
MICHELLE RADEMEYER

BEST OF THEME:



PINK PROTEA BY MARIA GOUGH



FEBRUARY 2026 CERTIFICATES OF MERIT



FEBRUARY CERTIFICATE OF MERIT



The path may be steep but the end is worth it by Michelle Rademeyer



Ice Dance by Arnold Bester



The strange lady in sunflowers field by Annaline Werth



No Way Back by Belinda Ueckermann



Entangled in Time by Belinda Ueckermann

FEBRUARY CERTIFICATE OF MERIT



Dandelion blow by Arnold Bester



Nightmares by Tielman de Villiers



Lost in Thought by Theressa Jansen van Vuuren



Pink Protea by Maria Gough



Van aangesig tot aangesig by Frank Ueckermann



Mushroom Folds by Deidre Schnetler

FEBRUARY CERTIFICATE OF MERIT



Pennies op die spoor by Michelle Rademeyer



Shallow Dof by Jeanette Smith



Bumble Beetle by Arnold Bester



Elephant at Night bw by Jeanette Smith



My Pride Colours by Annaline Werth



Sunset bath by Tielman de Villiers

FEBRUARY CERTIFICATE OF MERIT



You are desert by Tielman de Villiers



Defensive Swallow by Ron Cox



Rooi Naaldekoker by Rockus Barnard



Eina my nerwe is nou af by Frank Ueckermann



Early Morning Fishing by Frank Ueckermann



Egret in Flight by Ron Cox

FEBRUARY CERTIFICATE OF MERIT



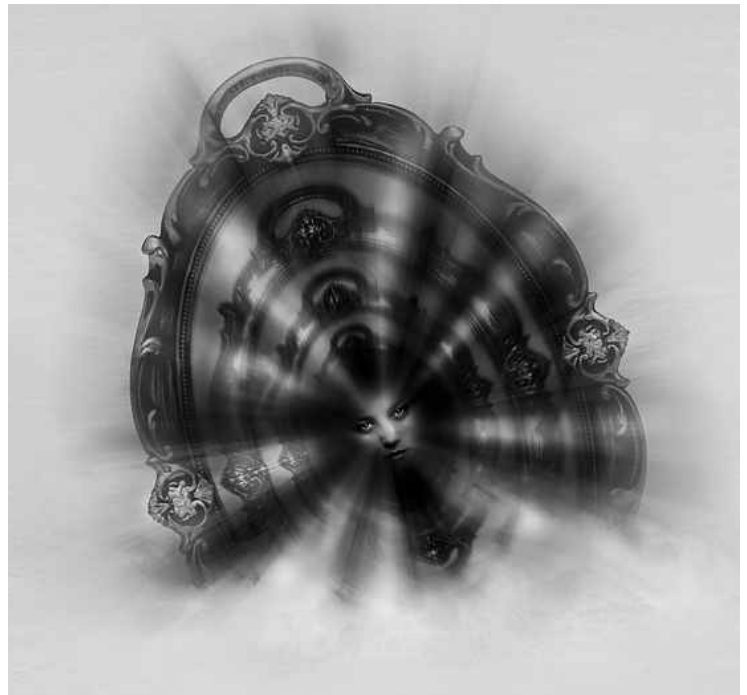
Competing for the Puck by Rickus Barnard



Purple beauty by Elsa Schnelter



Colours in Vase by Louis Mouton



Spiral Within by Deidre Schnetler



Flamingo Reflection by Jeanette Smith



Unbuttoned by Maureen Fourie

FEBRUARY CERTIFICATE OF MERIT



Satellite Road by Fraser Bryce



Undamaged by Fraser Bryce



Sonbesie or Cicada by belinda Ueckermann



Timing is everything by Andre Botha



A Romantic Sunrise by Maureen Fourie



Spring Droplets by Arnold Bester



Voetsek met n bootlift by Frank ueckermann

Well Done!



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

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.



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

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



Something Wicked this way comes by Anthony Malin



FEBRUARY WEEKEND CHALLENGE



FEBRUARY WEEKEND CHALLENGE

Blue (30 Jan - 2 Feb)



Blue Hour by Deidre Schnetler

Valentines (13 Feb - 16Feb)



Please be mine forever by Linda Stedman

Tools of the Trade (6 Feb - 9 Feb)



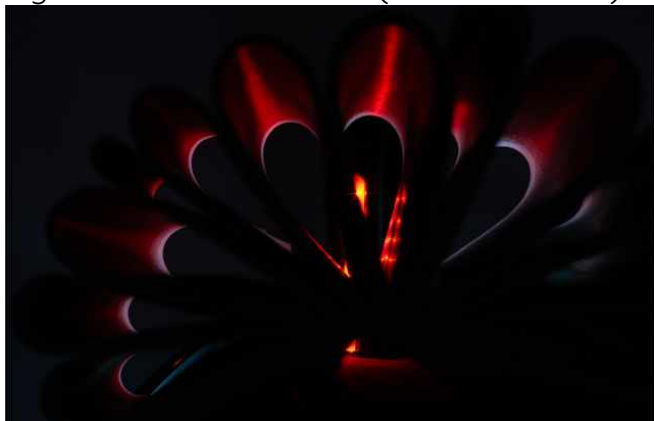
Drilling by Arnold Bester

Light and Shadow Task 2 (16 Feb - 23 Feb)



Giraffe Shadow by Sanet Kruger

Light and Shadow Task 1 (16 Feb - 23 Feb)



Book Pages by Elsa Schnetler

WOW!!!

Nice Job!

Congratulations on your win!!!



SALON RESULTS



SALON RESULTS

7de Brandpunt Fotoklub Nasionale Salon PD9

Category	Award	Photo Title	Photographer(±)
Nature - No Birds - COLOUR	Certificate of Merit	Robberfly on Curly Perch	Arnold Bester
Open Colour - COLOUR	Certificate of Merit	Fruity Twigs in Vase	Arnold Bester
Open Colour - COLOUR	Certificate of Merit	Trio Drop Curls	Arnold Bester
Open Colour - COLOUR	Accepted	Spring Droplets	Arnold Bester
Open Monochrome - MONOCHROME	Accepted	Parsley Collection	Arnold Bester
Open Colour - COLOUR	Accepted	Spill The Beans	Alan BRYCE
Open Monochrome - MONOCHROME	Accepted	Ross in the spotlight	Alan BRYCE
Photo Journalism and Sport - COLOUR	Accepted	Sophie Live	Alan BRYCE
Human Portraits - COLOUR	Accepted	Midnight Scarf	Fraser Bryce
Open Colour - COLOUR	Accepted	Piercing Silence	Fraser Bryce
Open Colour - COLOUR	Accepted	African Dream	Fraser Bryce
Open Monochrome - MONOCHROME	Accepted	Bite The Bullet	Fraser Bryce
Human Portraits - COLOUR	Certificate of Merit	Viking Warrior	Maureen Fourie
Human Portraits - COLOUR	Accepted	Portrait of Girl in Blue	Maureen Fourie
Open Colour - COLOUR	Accepted	Unbuttoned	Maureen Fourie
Open Colour - COLOUR	Accepted	All Out of Wishes	Maureen Fourie
Open Colour - COLOUR	Accepted	Call the Nurse	Maureen Fourie
Open Monochrome - MONOCHROME	Accepted	Master of Bass_5471	Maureen Fourie
Open Colour - COLOUR	Accepted	Dont look back you are not going that way	Michelle Rademeyer
Open Monochrome - MONOCHROME	Accepted	Just breath trust and see what happens	Michelle Rademeyer
Open Monochrome - MONOCHROME	Accepted	Into the unknown	Michelle Rademeyer
Open Monochrome - MONOCHROME	Accepted	Everyone tries to hang onto time sometimes	Michelle Rademeyer
Open Colour - COLOUR	Accepted	Blue Hour Bridge	Deidre Schnetler
Open Monochrome - MONOCHROME	Accepted	Hisings Bridge	Deidre Schnetler
Nature - Birds Only - COLOUR	Accepted	looking for mussels	Jeanette Smith
Open Colour - COLOUR	Accepted	dark death colour	Jeanette Smith
Open Colour - COLOUR	Certificate of Merit	Satisfied After Breakfast	Linda Stedman
Human Portraits - COLOUR	Certificate of Merit	Etched by Time	Belinda Ueckermann
Human Portraits - COLOUR	Accepted	The flower keeper	Belinda Ueckermann
Nature - Birds Only - COLOUR	Accepted	African Fish Eagle in Flight	Belinda Ueckermann
Nature - No Birds - COLOUR	Accepted	Ghost Crab	Belinda Ueckermann
Nature - No Birds - COLOUR	Accepted	Water Monitor Lizard	Belinda Ueckermann
Open Colour - COLOUR	Accepted	Roller in Flight	Belinda Ueckermann
Open Monochrome - MONOCHROME	Accepted	Study of Strength	Belinda Ueckermann
Photo Journalism and Sport - COLOUR	Accepted	Traditional Cape fishing	Belinda Ueckermann
Photo Journalism and Sport - COLOUR	Accepted	Dog Agility	Belinda Ueckermann
Human Portraits - COLOUR	Accepted	Luca	Annaline Werth
Human Portraits - COLOUR	Accepted	Knowledge	Annaline Werth
Open Colour - COLOUR	Accepted	My Pride colours	Annaline Werth

SALON RESULTS

Certificate of Merits



Robberfly on Curly Perch by Arnold Bester



Trio Drop Curls by Arnold Bester



Etched by Time by Belinda Ueckermann



Fruity Twigs in Vase by Arnold Bester

SALON RESULTS

Certificate of Merits



Viking Warrior by Maureen Fourie



Satisfied After Breakfast by Linda Stedman

Acceptances



Spring Droplets by Arnold Bester



My Pride colours by Annaline Werth

SALON RESULTS

Acceptances



The flower keeper by Belinda Ueckermann



Study of Strength by Belinda Ueckermann



Parsley Collection by Arnold Bester



Luca by Annaline Werth



Knowledge by Annaline Werth



Midnight Scarf by Fraser Bryce

SALON RESULTS

Acceptances



Portrait of Girl in Blue by Maureen Fourie



Piercing Silence by Fraser Bryce



Just breath trust and see what happens by Michelle Rademeyer



Into the unknown by Michelle Rademeyer



Everyone tries to hang onto time sometimes by Michelle Rademeyer



Dont look back you are not going that way by Michelle Rademeyer

SALON RESULTS

Acceptances



Water Monitor Lizard by Belinda Ueckermann



Traditional Cape fishing by Belinda Ueckermann



Roller in Flight by Belinda Ueckermann



Ghost Crab by Belinda Ueckermann



The Bullet by Fraser Bryce



Blue Hour Bridge by Deidre Schnetler

SALON RESULTS

Acceptances



Master of Bass by Maureen Fourie



Unbuttoned by Maureen Fourie



All Out of Wishes by Maureen Fourie



African Dream by Fraser Bryce



Dark Death Colour by Jeanette Smith



Call the Nurse by Maureen Fourie

SALON RESULTS

Acceptances



Looking for mussels by Jeanette Smith



Dog Agility by Belinda Ueckermann



African Fish Eagle in Flight by Belinda Ueckermann

SALON RESULTS

5th Bethal Digital Salon PDI

Category	Award	Photo Title	Photographer(+)
Nature - No Birds - COLOUR	Accepted	Blue Banded Bee	Arnold Bester
Open Colour - COLOUR	Accepted	Left in the Corner	Arnold Bester
Open Colour - COLOUR	Accepted	Hot Hand	Arnold Bester
Open Monochrome - MONOCHROME	Accepted	Parsley Flowers in Vase	Arnold Bester
Open Colour - COLOUR	Category Winner - PSSA Silver Medal	African Dream	Fraser Bryce
Open Colour - COLOUR	Accepted	Piercing Silence	Fraser Bryce
Open Colour - COLOUR	Accepted	Even Survivors Have Scars	Fraser Bryce
Open Monochrome - MONOCHROME	Accepted	Straight Forward	Fraser Bryce
Open Monochrome - MONOCHROME	Accepted	Bite The Bullet	Fraser Bryce
Open Monochrome - MONOCHROME	Accepted	Cowboy in Town	Maureen Fourie
Open Colour - COLOUR	Accepted	Your best teacher is your last mistake	Michelle Rademeyer
Open Monochrome - MONOCHROME	Accepted	Everyone is outside looking in sometimes	Michelle Rademeyer
Open Monochrome - MONOCHROME	Accepted	Into the unknown	Michelle Rademeyer
Open Monochrome - MONOCHROME	PSSA Bronze Medal - Runnerup	Negative Self-Image	Deidre Schnetler
Open Monochrome - MONOCHROME	Accepted	The Self That Once Was	Deidre Schnetler
Scapes - COLOUR	Accepted	Blue Hour Bridge	Deidre Schnetler
Open Colour - COLOUR	Accepted	walking in the sunset	Jeanette Smith
Nature - No Birds - COLOUR	Accepted	Ghost Crab	Belinda Ueckermann
Open Colour - COLOUR	Accepted	Entangled in Time	Belinda Ueckermann
Open Colour - COLOUR	Accepted	Laces and Dreams	Belinda Ueckermann
Open Colour - COLOUR	Accepted	Whos the boss	Belinda Ueckermann
Open Colour - COLOUR	Accepted	African Fish Eagle at Sunset	Belinda Ueckermann
Open Monochrome - MONOCHROME	Accepted	Study of Strength	Belinda Ueckermann
Open Monochrome - MONOCHROME	Accepted	Sculpted Form	Belinda Ueckermann
Open Monochrome - MONOCHROME	Accepted	The Weight of Strength	Belinda Ueckermann
Open Monochrome - MONOCHROME	Accepted	Etched by Time	Belinda Ueckermann
Photo Journalism and Sport - COLOUR	Accepted	Team Hilux	Belinda Ueckermann
Photo Journalism and Sport - COLOUR	Accepted	Aquatics	Belinda Ueckermann
Scapes - COLOUR	Accepted	Early morning fishing	Belinda Ueckermann
Scapes - COLOUR	Accepted	Fields of Motion	Belinda Ueckermann

SALON RESULTS

Category Winner - Silver Medal



*African Dream by
Fraser Bryce*

SALON RESULTS

Runner Up - Bronze Medal



Negative Self-Image by

Deidre Schnetter

SALON RESULTS

Acceptances



Piercing Silence by
Fraser Bryce



Straight Forward by
Fraser Bryce



Even Survivors Have Scars by
Fraser Bryce



Cowboy in Town by
Maureen Fourie



Into the unknown by Michelle
Rademeyer



Your best teacher is your last
mistake by Michelle Rademeyer

SALON RESULTS

Acceptances



Blue Banded Bee by Arnold Bester



Left in the Corner by Arnold Bester



Blue Hour Bridge by Deidre Schnetler



Hot Hand by Arnold Bester



Bite The Bullet by Fraser Bryce



Walking in the sunset by Jeanette Smith

SALON RESULTS

Acceptances



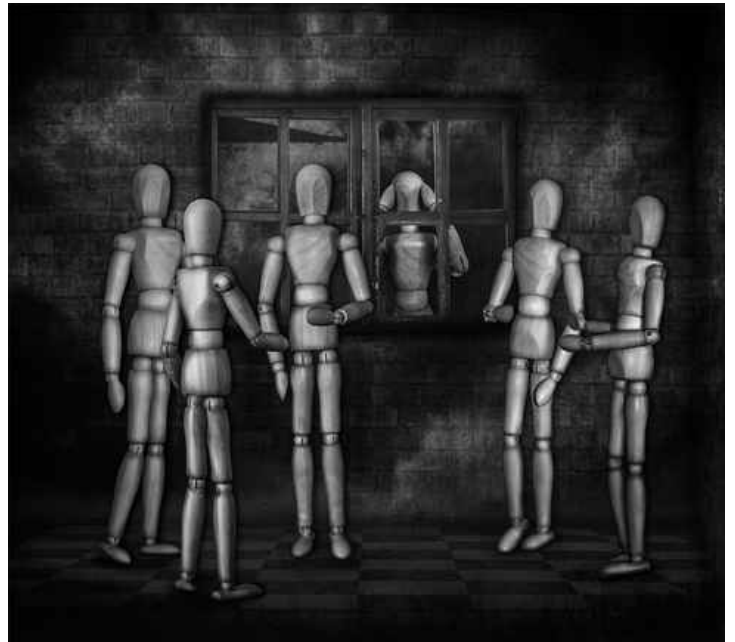
Ghost Crab by Belinda Ueckermann



African Fish Eagle at Sunset by Belinda Ueckermann



African Fish Eagle at Sunset by Belinda Ueckermann



Everyone is outside looking in sometimes by Michelle Rademeyer



Fields in Motion by Belinda Ueckermann

SALON RESULTS

Acceptances



Entangled in Time by Belinda Ueckerman



Whos the boss by Belinda Ueckerman



Study of Strength by Belinda Ueckerman



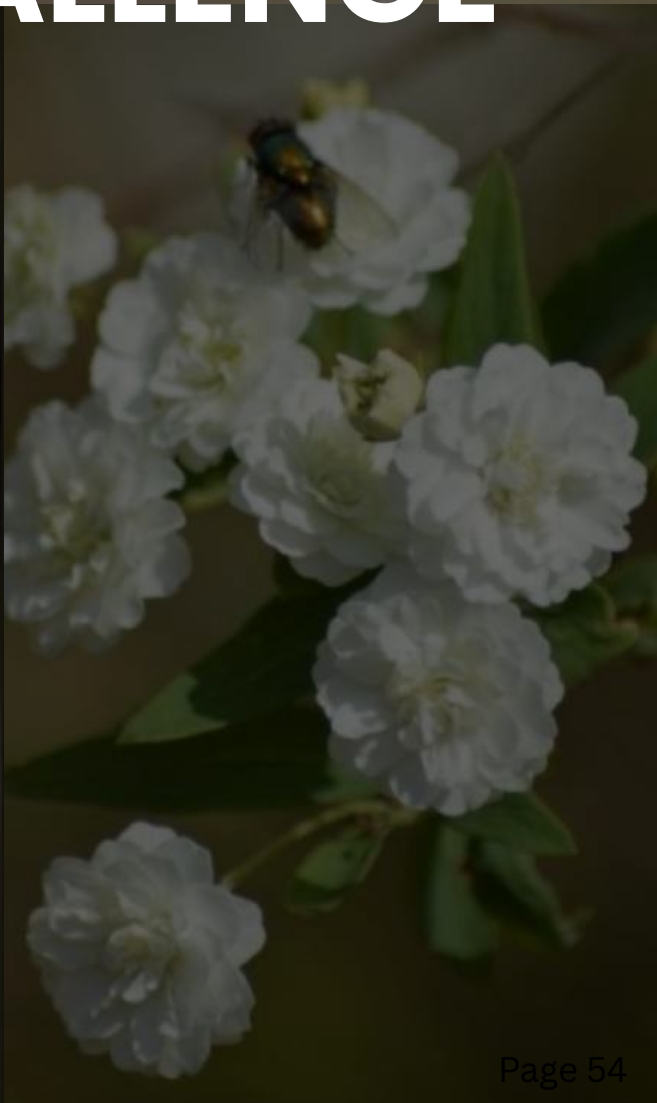
Etched by Time Belinda Ueckermann



Parsley Flowers in Vase by Arnold Bester



EDITING CHALLENGE



F-STOP EDITING CHALLENGE

F-STOP EDITING CHALLENGE.

The first F-Stop Editing Challenge image has officially dropped.

The first F-Stop Editing Challenge image has officially dropped.

This is a big one. One image. Endless creative directions. Safe? Moody? Cinematic? Completely unexpected? That's up to you.

Download the image here:

<https://drive.google.com/file/d/1EJtGX1wnneGiV6-sbABAMWBfvL1LZ232/view>

Now that the images have dropped, it's time to set the ground rules so nobody ends up in trouble. Pay attention, these actually matter

HOW:

- * One image will be provided.
- * You edit the image your way

JUDGING:

- * Upload your edit in PhotoVault under the Editing Challenge category.
- * Monthly judge will score and pick the winning image
- * This image will not count towards advancements

RULES:

- * You may edit the image in any way you choose
- * AI-generated content is not allowed
- * If you add elements, they must be your own work
- * Stock images or third-party assets are not allowed
- * Any editing software may be used
- * You may not distribute the raw/original image under any circumstances



Editing Challenge Image by Fraser for February 2026

IMPORTANT:

- * The original image remains the property of the photographer. Only your edit is yours
- * Edited images may be shared on social media only for personal, non-commercial purposes
- * When sharing, credit must be given to the original photographer and the Editing Challenge
- * The image may not be sold, licensed, entered into other competitions, or used commercially

By downloading the image, you automatically agree to these rules and accept full responsibility for any violations or liabilities resulting from breaking them. No excuses, no loopholes, using the image means you're bound by the terms .

Fraser Bryce is the Author of the image and he must be credited when sharing the image on social media



F-Stop Photographic Society, Kempton Park

fstopphoto.co.za

info@fstopphoto.co.za

February 2026 Edition