

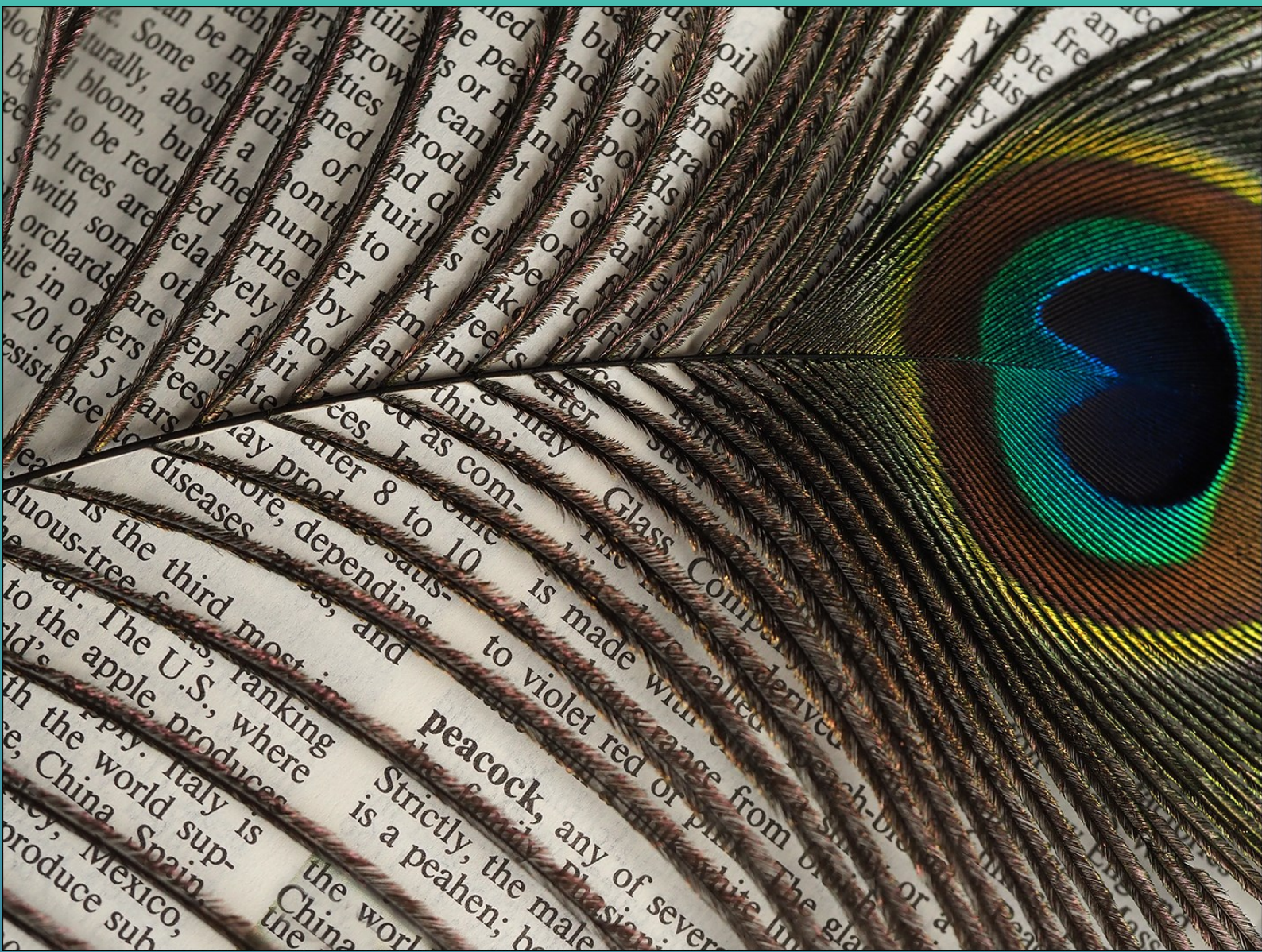


[www.benonicameraclub.co.za](http://www.benonicameraclub.co.za)

# PEEPS MAGAZINE

Est. 1958

MARCH 2024



Benoni Camera Club is proudly associated  
with the Photographic Society of South Africa





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**Publisher** Benoni Camera Club

**Editor** Cathy Boyes  
**Assistant:** Belinda Ueckermann

**Club Meetings** 1st Wednesday of the month

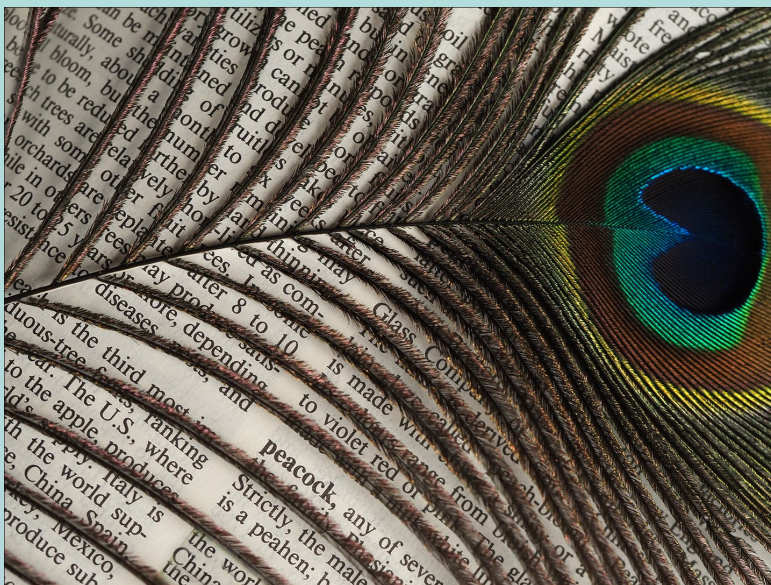
**Time** 18h00 for 18h45

**Venue** Northfield  
 Methodist Church  
 Cnr. Aerodrome Road  
 & Webb, Street, Benoni

**Bank Details** Benoni Camera Club  
 ABSA Bank,  
 Acc No: 29525870,  
 Branch 632005.  
**Use NAME & SURNAME  
 as a reference**

**E-mail:** info@benonicameraclub.co.za  
**Website** www.benonicameraclub.co.za

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Reading between the lines  
 Sally Matthee | 5 Star

Benoni Camera Club Application Form
PSSA Application Form for Single Member



Benoni Camera Club is proudly affiliated with the  
**PHOTOGRAPHIC SOCIETY OF SOUTH AFRICA**  
 www.pssa.co.za

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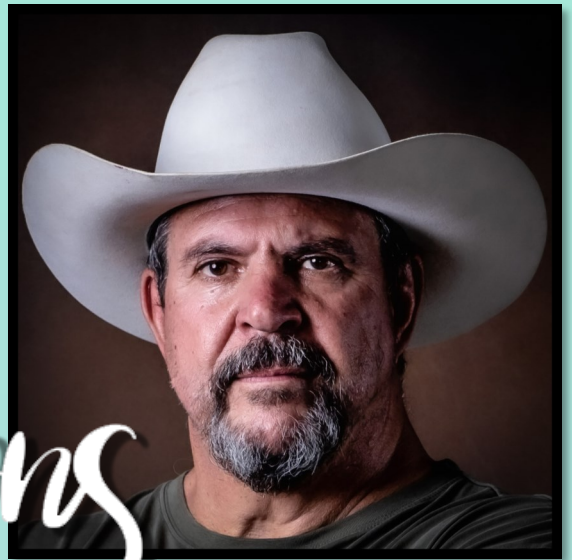
### CO-ORDINATOR TRAINEE

**CONNER ERASMUS**

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From the **BENONI CAMERA CLUB** members,  
Congratulations to **SHANE ELSE** on being  
elected as **CHAIR** for 2024



# Congratulations

## CHAIR'S CHAT

Hi All,

Thank you for your vote of confidence in your to take the helm for 2024.

Firstly, thank you to Anton for stepping up to the plate and keeping the ship steady when our previous Chair left.

Thank you to the old committee and welcome to the new committee for 2024. I'm looking forward to working with all of you.

Our vision for 2024 is to make Benoni Camera Club and enjoyable experience for all our members.

To achieve this we will:

- ♦ Arrange outings to cater for all the genres
- ♦ Have workshops to help our members grow
- ♦ Be approachable to our members for new ideas and suggestions

We will be posting numerous outings that will not necessarily be club outings if an outing tweaks members interest and they think it's worth collaboration with others, please contact Patti and she will see how it can be facilitated.

We are running a poll on Facebook, to try and determine what the club members would like to do. Please participate, so that we have a reasonable sample with which to work.

Looking forward to a great 2024.

Regards,

*Shane Else*



# SET SUBJECT 2024

## NOTICE:

Ensure your entries are in on the Sunday before the 1st Wednesday of the month

Images must be sized with either the height exactly 1080px  
or the width exactly 1920px (2mb) format

**APRIL | BOKEH**

**MAY | SPORT**

**JUNE | WINDOWS & DOORS**

**JULY | PRIMARY COLOURS**

**AUGUST | GLAMOUR**

**SEPTEMBER | MONO**

**OCTOBER | PETS**

**NOVEMBER | BENONI**

**DECEMBER | VERSATILITY**

# SET SUBJECT: BOKEH

## What does Bokeh mean?

Bokeh comes from the Japanese word 'boke' which means blur or haze. Bokeh is pronounced BOH-ka or BOH-kay.



## What is Bokeh?

Bokeh is defined as 'the effect of a soft out-of-focus' background that you get when shooting a subject, using a fast lense, at the widest aperture, such as f/2.8 or wider. When talking about a fast lens it refers to the size of the aperture. Lens speed is the maximum aperture diameter, or minimum f-number, of a photographic lens. A lens with a larger than average maximum aperture (that is, a smaller minimum f-number) is called a "fast lens" because it can achieve the same exposure as an average lens with a faster shutter speed. Conversely, a smaller maximum aperture (larger minimum f-number) is "slow" because it delivers less light intensity and requires a slower (longer) shutter speed. Simply put, bokeh is the pleasing or aesthetic quality of out of focus blur in a photograph.

## Best Aperture for Bokeh

To achieve bokeh in an image you need to use a fast lens—the faster the better. You'll want to use a lens with at least an

f/2.8 aperture, with faster apertures of f/2, f/1.8 or f/1.4 being ideal. The ratio of the camera to subject distance and the subject to background distance is curtail. Many photographers like to use prime lenses when shooting photographs that they want visible bokeh in.

## Best Lens for Bokeh

Although bokeh is actually a characteristic of a photograph, the lens used determines the shape and size of the visible bokeh. Usually seen more in highlights, bokeh is affected by the shape of the diaphragm (the aperture) of the lens. A lens with more circular shaped blades will have rounder, softer orbs of out-of-focus highlights, whereas a lens with an aperture that is more hexagonal in shape will reflect that shape in the highlights.

Don't worry if you don't own a very fast lens. By increasing the distance between the background and your subject, you can see bokeh images that are shot at smaller apertures like f/8.

## How to achieve Bokeh ...

To increase the likelihood of creating visible bokeh in your photographs, increase the distance between your subject and the background. You can do this by decreasing the distance between the camera and the subject. The more shallow the depth-of-field, or further the background is, the more out-of-focus it will be. Highlights hitting the background will show more visible bokeh too, so if you're using a backlight, side light, or hair light, the bokeh may become more pleasing to the eye.

.../p7



**Best camera settings ...**

You'll want to shoot with the lens wide open, so you'll want to use a shooting mode of Aperture Priority or Manual. Manual gives you the ability to choose both your aperture and shutter speed, whereas Aperture Priority allows you to choose the f/stop while the camera chooses the appropriate shutter speed for the exposure. You could also use the Flexible Program Mode, choosing the widest possible aperture/shutter speed combination.

**Bokeh in portraits ...**

The most photographed subjects showing nice examples of bokeh are portraits. Close-up portraits show bokeh very well. Close-up and macro images of flowers

and other objects in nature are also popular subjects o photograph that shows off bokeh in an image. An often photographed subject that is an extreme example of bokeh is photographing a grouping of holiday lights or other highly reflective objects. When purposefully photographed out-of-focus, these normally harsh or bright objects become soft, pastel diffused orbs of glowing light. Bokeh can add softness to an otherwise brightly lit photograph. Using this technique to separate your subject from the background can also allow you to utilize a not-so-photographic background in your image, but because of its diffused blur, it seems to 'highlight' the subject and not detract from it.

**Acknowledgement to Nikon Explore**

**Read more here:**

- <https://digital-photography-school.com/how-to-achieve-nice-bokeh-inplain-english/>
- <https://www.nikonusa.com/en/learn-and-explore/a/tips-and-techniques/bokeh-for-beginners.html>
- <https://www.creativelive.com/blog/bokeh-effect-tutorial/#:~:text=Bokeh%20can%20create%20some%20amazing,and%20use%20a%20wide%20aperture>



# SALON RESULTS

## 12TH AFO NATIONAL DIGITAL SALON

NATASHA BIRD | 7 ACCEPTANCES

STEPHEN KANGISSER | 5 ACCEPTANCES  
1 CERTIFICATE OF MERIT

## OTRCC 3RD NATIONAL DIGITAL SALON

STEPHEN KANGISSER | 3 ACCEPTANCES  
3 CERTIFICATE OF MERIT

LYNDA ERASMUS | 1 ACCEPTANCE

FERDI HARTZENBERG | 1 ACCEPTANCE

## ERMELO FOTOKLUB 4TH NATIONAL DIGITAL SALON

NATASHA BIRD | 1 CERTIFICATE OF MERIT  
7 ACCEPTANCES

STEPHEN KANGISSER | 1 CERTIFICATE OF MERIT  
12 ACCEPTANCES

FERDI HARTZENBERG | 1 ACCEPTANCE

*Congratulations*



# UPCOMING SALONS

- 2024-04-13 – 7th PSSA International Salon of Photography (Brochure available)
- 2024-04-20 – 1st Cape Photographers National Print Circuit Salon (Brochure available)
- 2024-04-20 – 1st IPC PDI Salon (Brochure available)
- 2024-05-04 – 7th Edenvale National Digital Salon – PDI (Brochure available)
- 2024-05-18 – Kroonstad Fotoklub Life in Monochrome PDI Salon (Brochure available)
- 2024-05-31 – 2nd Amber AV International Salon
- 2024-06-01 – 8th MFCC DPI Salon (Brochure available)
- 2024-06-08 – PSSA 25th Up and Coming
- 2024-06-15 – TAF 13th Print and PDI Salon (Brochure available)
- 2024-06-29 – 1st F-STOP Kempton Park PDI Salon

## PSSA Salons

### What are salons and why do we do them?

Wikipedia: “From the seventeenth century to the early part of the twentieth century, artistic production in France was controlled by artistic academies which organized official exhibitions called salons.”

To be able to exhibit your work on a salon, you had to obtain the approval of the judges. Today it is still the same in photography that all entries received are evaluated by the jury and only those found acceptable will be exhibited.

And this is how we think of a photographic salon today – an exhibition of photography.

Photographers are invited to submit their images in various categories for possible inclusion in the salon exhibition. A panel of judges scores all the submitted images and chooses approximately 20% for exhibition. The images that are chosen are known as “acceptances” and these are the “salon acceptances” that are required for Club promotion.

The acceptance rate will be different for each event and is set by the jury but within the parameters set by the organisations which approved the exhibition (salon) and lend their name to it (patronage).

In South Africa, PSSA as the national organisation representing amateur photographers, uses a guideline for acceptances for PDI (projected digital images) salons at between 20 and 25% and up to 35% for prints and Audio Visuals. Overseas you may see rates between 25 – 45%!

The prime reason for presenting a salon is to see work that you would otherwise not see and share that with all our members and the public.

The entry fee is there to cover cost and if there is a surplus that is a bonus.

Salons are either National ones where only photographers from South Africa (as well as all members of PSSA worldwide) may enter or International ones where photographers from all over the world compete.

A list of salons is published on the PSSA website, in Club newsletters and entry for SA salons is generally via [PhotoVaultOnline](#).

# UPCOMING EVENTS

## MARCH 2024

### PRETORIA ENTERTAINMENT PRESENTS EASTER FUN DAY

When: 30 March 2024  
Venue: Die Voortrekker Monument, Pretoria  
Time: 10h00 -18h00

## APRIL 2024

### ENAMEL ROSE OPEN PHOTOSHOOT BY JAGO HERST

When: 07 April 2024  
Venue: Die Woestynrood Gastehuis, Zwaavelpoort, Pretoria  
Time: 08h00 - till LATE

## MAY 2024

### THE NEDBANK INTERNATIONAL POLO TOURNAMENT

When: 11 May 2024  
Venue: Indaba Club, Forrest Rd & 6th Ave, Inanda, Sandton  
Time: 11h00  
[Click here for tickets](#)

## NOTICE:

Should members be aware of any exciting events taking place,  
kindly let me know

[newsletter@benonicameraclub.co.za](mailto:newsletter@benonicameraclub.co.za)





# PHOTOGRAPHERS LOG

## TOP 10 SCORES

### JUNIORS

1	Tom	Loughran	108
2	Ferdi	Hartzenberg	97
3	Diana	Allison	94
4	Isabella	van der Slik	93
5	Robert	Rushmer	93
6	Alan	Samson	87
7	Patti	Bibb	84
8	Johan	Rushmer	81
9	Frank	Ueckermann	35
10	Conner	Erasmus	32

### SENIORS

1	Pieter	Kruger	99
	Stephen	Kangisser	99
2	Cecil	Mayhew	97
3	Jeanette	Smith	96
4	Michelle	Nelson	95
	Ron	Reynolds	94
5	Hans	Van der Walt	94
	Suzette	McLaren	94
6	Paula	Rutherford	92
	Belinda	Ueckermann	91
7	Shane	Else	91
	Natasha	Bird	91
8	Leen	Van der Slik	90
	Amy	Ansell	90
9	Antonette	Bezuidenhout	89
10	Cathy	Boyes	88
	George	Pipinos	88



# MARCH SCORES

Firstname	Surname	Star Rating	Point in Section	Points needed for section	Gold attained for Section	Gold/Coms needed for the section	Service	Salon Acceptances	Acceptances needed for the section	Rating required	Alternate rating required	PSSA Awards
Robert	Rushmer	1	129		9	3						
Diana	Allison	2	264	-44	32	-17		1	-1			
Ada	Olwaga	3	314	-19	7	13			5			
Alan	Samson	3	139	156	41	-21			5			
Basil	Chassoulas	3	262	33	10	10			5			
Conner	Erasmus	3	355	-60	31	-11		1	4			
Ferdi	Hartzenberg	3	643	-348	32	-12		6	-1			
Frank	Ueckermann	3	73	222	3	17			5			
Isabella	van der Slik	3	734	-439	38	-18		3	2			
Jennifer	Vorster	3	40	255	7	13			5			
Lesley	Chown	3	28	267	9	11			5			
Patti	Bibb	3	696	-401	36	-16	1		5			
Tom	Loughran	3	384	-89	41	-21			5			
Amy	Ansell	4	2551	-2111	38	-8	1		15			MPPSA, EPSSA (Mille)
Anton	Jacobs	4	466	-26	15	15	1	1	14			
Antonette	Bezuidenhout	4	2503	-2063	46	-16		33	-18			
Cathy	Boyes	4	1568	-1128	31	-1	1	2	13			
Cecil	Mayhew	4	2745	-2305	45	-15		39	-24			
George	Pipinos	4	898	-458	31	-1		8	7			
Hans	Van der Walt	4	2436	-1996	47	-17	1		15			
Linda	Stedman	4	776	-336	43	-13	1		15			
Lynda	Erasmus	4	1208	-768	37	-7		9	6			
Margot	Vile	4	900	-460	37	-7		2	13			
Natasha	Bird	4	91	349	7	23		15				
Neil	Murray	4	177	263	10	20		1	14			
Peta	Quabeck	4	300	140	2	28	1		15			
Pieter	Kruger	4	698	-258	12	18			15			
Robert	Spoon	4	83	357	43	-13		5	10			
Sheilah	Murray	4	381	59	13	17			15			
Stephen	Kangisser	4	1406	-966	47	-17		631	-616			LPSSA, DPSSA
Suzette	McLaren	4	727	-287	16	14	1		15			
Trevor	Fox	4	1254	-814	13	17			15			
Belinda	Ueckermann	5	n/a		8	12	1	32	-12		D1	
Jeanette	Smith	5	n/a		35	5	1	43	-3		D2	
Julie	Rochford	5	n/a		8	12	1	15	5		D1	
Leen	Van der Slik	5	n/a		35	115	1	123	27	APSSA	DPSSA	FPSSA
Leigh	Reynolds	5	n/a		19	1	1	18	2		D1	
Margaret	Finn	5	n/a		35	40	1	70	5	LPSSA	D3	
Michelle	Nelson	5	n/a		15	5	1	19	1		D1	
Paula	Rutherford	5	n/a		30	10	1	38	2		D2	
Ron	Reynolds	5	n/a		46	-6	1	32	8		D2	
Sally	Matthee	5	n/a		29	11	1	89	-49		D2	Diamond1 Open
Shane	Else	5	n/a		19	21	1	41	-1		D2	



# WINNING IMAGES

THANKS TO BARRY CLAYTON FOR JUDGING MARCH IMAGES

SET SUBJECT | RON REYNOLDS

1 STAR | JOHAN RUSHMER

2 STAR | DIANA ALLISON

3 STAR | TOM LOUGHRAN

4 STAR | PIETER KRUGER

5 STAR | SALLY MATTHEE

BEST JUNIOR IMAGE | TOM LOUGHRAN

BEST SENIOR IMAGE | SALLY MATTHEE

## CERTIFICATES OF MERIT

JOHAN RUSHMER | LEAP OF FAITH

DIANA ALLISON | DETERMINATION

TOM LOUGHRAN | CHRYSANTHEMUM

TOM LOUGHRAN | BROWN SNAKE EAGLE

TOM LOUGHRAN | SOUR GRAPES

LYNDA ERASMUS | MAJESTIC

PIETER KRUGER | TWISTED TRUNK

AMY ANSELL | OSTRICH PORTRAIT

STEPHEN KANGISSER | PORTRAIT OF AN AFRICAN PRINCESS

CECIL MAYHEW | MUDDY CORNER

STEPHEN KANGISSER | MY FAVOURITE CAR BY FAR

PAULA RUTHERFORD | CLOVER FOR BREAKFAST

RON REYNOLDS | PINK AND BROWN

JEANETTE SMITH | ZEBRAS IN THE DUST

SALLY MATTHEE | READING BETWEEN THE LINES

JEANETTE SMIT | ELEPHANT PLAYING

RON REYNOLDS | A SNACK

# WINNING IMAGES

Set subject | Food photography



WINNER OF SET SUBJECT | COM | Ron Reynolds | A snack



COM | 3 STAR | Tom Loughran | Sour Grapes



# BEST JUNIOR AND SENIOR



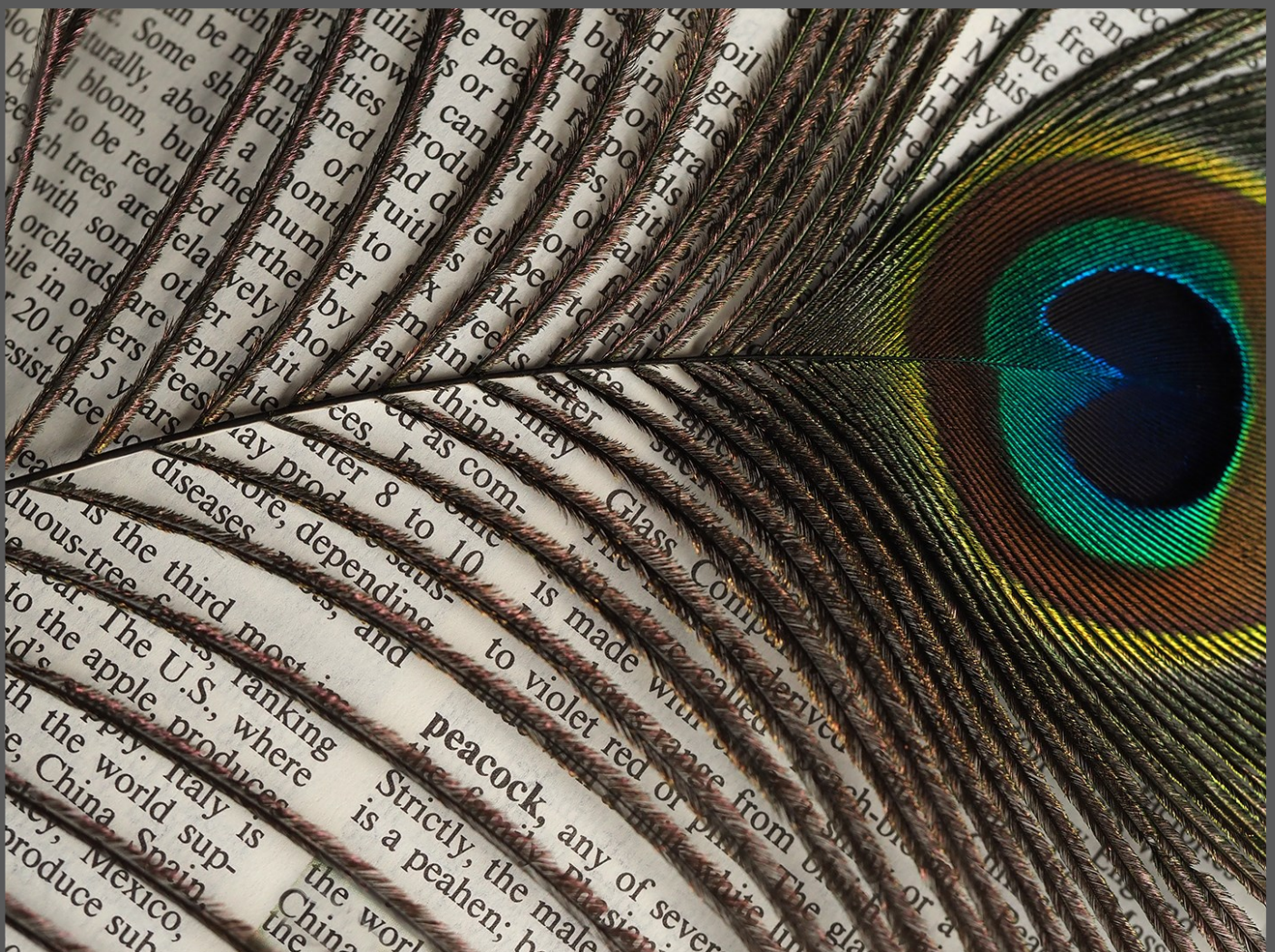
**BEST JUNIOR,  
BEST 3 STAR | COM**

Tom Loughran  
Brown Snake Eagle



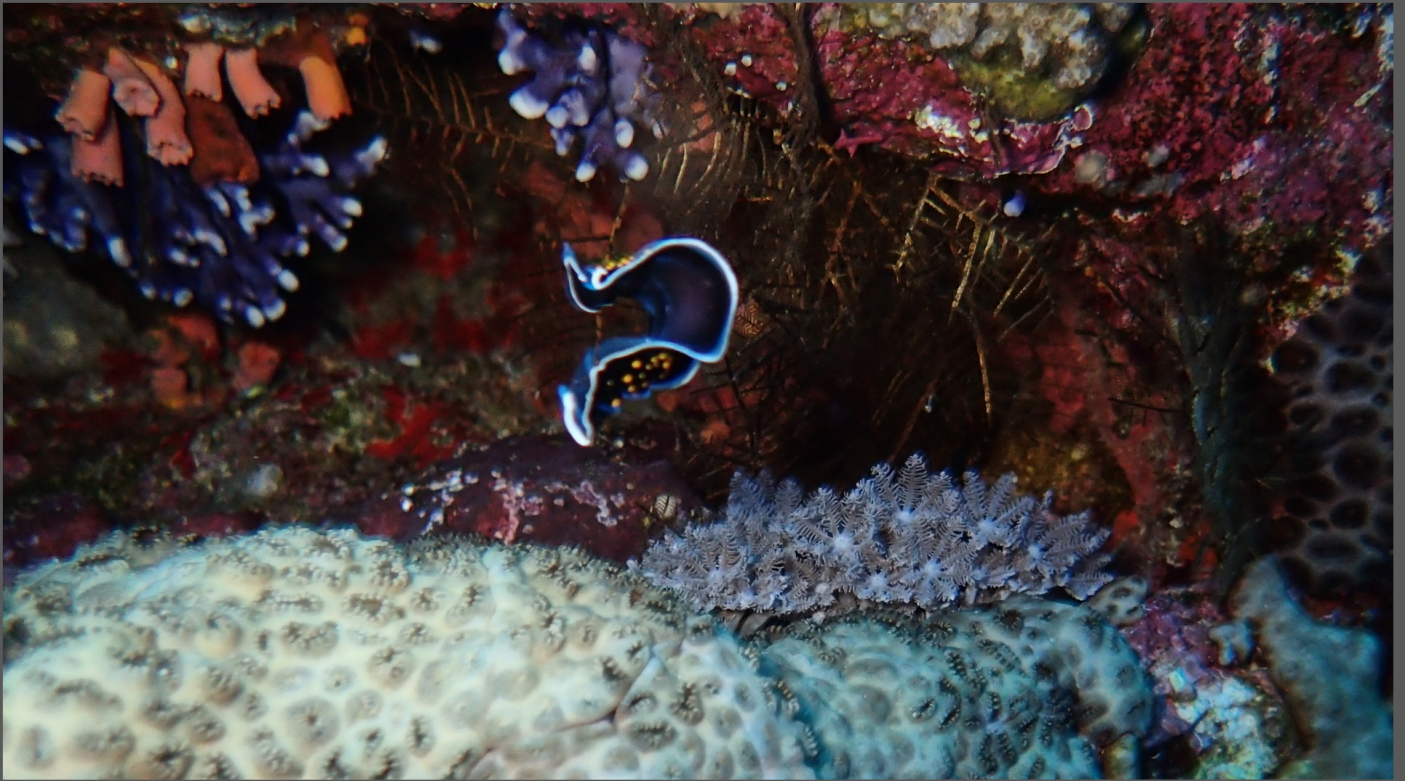
**BEST SENIOR,  
BEST 5 STAR | COM**

Sally Matthee  
Reading between the lines





# BEST 1 & 2 STAR



**BEST 1 STAR | COM**

Johan Rushmer

Leap of Faith



**BEST 2 STAR | COM**

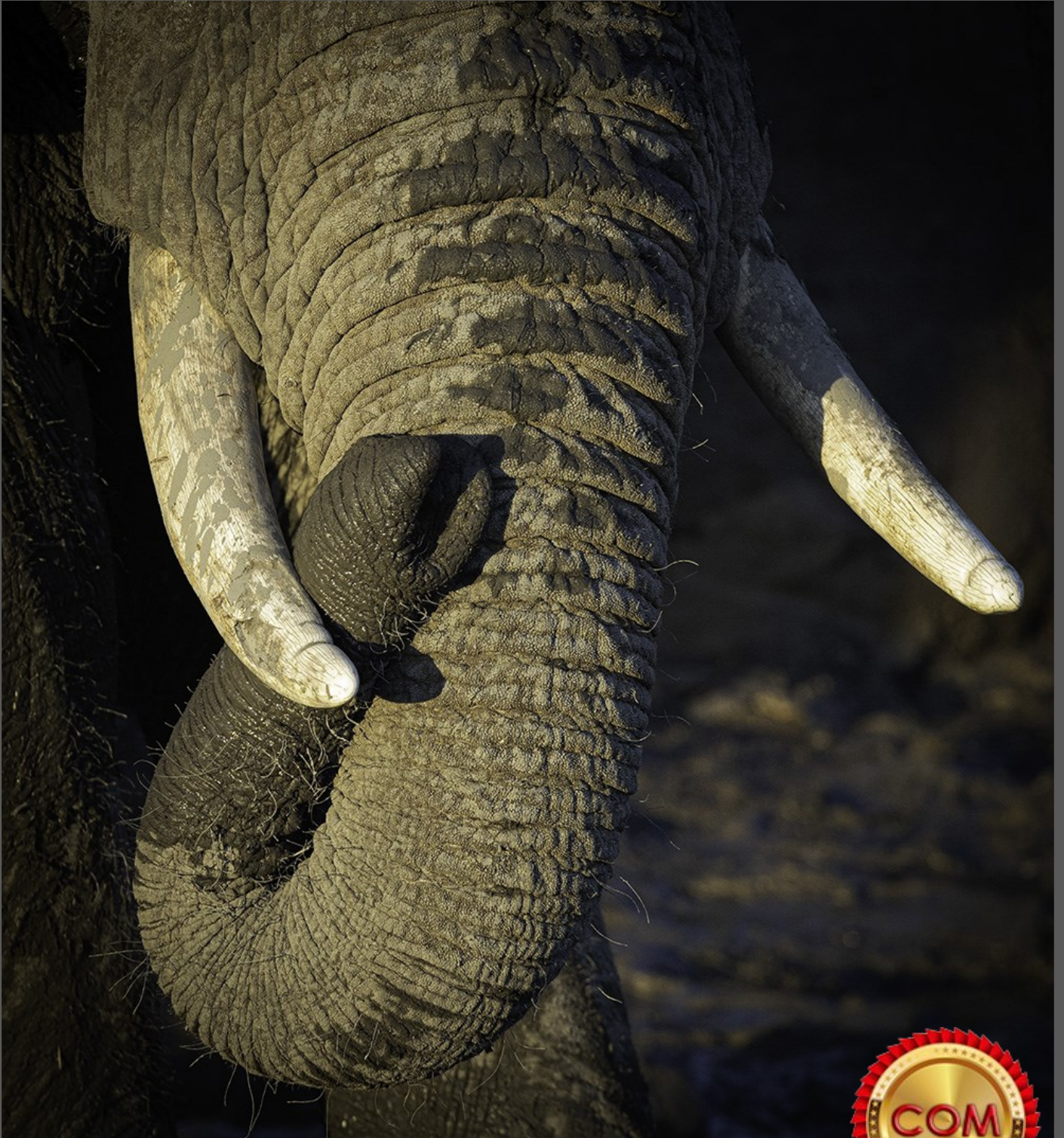
Diana Allison

Determination





# BEST 4 STAR



**BEST 4 STAR | COM**  
Pieter Kruger | Twisted Trunk







# OTHER COMS



**3 STAR | COM**  
Tom Loughran  
Chrysanthemum



**4 STAR | COM**  
Lynda Erasmus  
Majestic



# OTHER COMS



4 STAR | COM | Amy Ansel | Ostrich Portrait



4 STAR | COM | Cecil Mayhew | Muddy Corner





# OTHER COMS

4 STAR | COM

Stephen Kangisser

Right:  
Portrait of an African princess

Bottom:  
My favourite car by far





# OTHER COMS



5 STAR | COM | Ron Reynolds | Pink and Brown



5 STAR | COM | Paula Rutherford | Clover for breakfast



# OTHER COMS



5 STAR | COM | Jeanette Smith | Zebras in the dust



5 STAR | COM | Jeanette Smith | Elephant Playing

# IS SHOOTING IN MANUAL MODE A NECESSITY?

## Myth—Professionals Only Shoot in Manual Mode

As a newbie don't believe everything you hear or read. It is not always true or applicable. Try setting your camera on fixed manual mode where shutter speed, aperture and ISO are fixed and go out on shoot.

You might come back very disappointed. Manual settings only work well when the scene is fixed, without moving items unless you plan for such events.

The good part about manual mode is you can do wonderful things like deliberately underexpose etc. It is all a function of knowledge and creativity.

What do you do if a sudden change in scene occurs and you need a quick response? If you are on manual mode the setup time is too long and the surprise scene might no longer exist and you may have lost the shot of a lifetime.

The reality is, professionals and other experienced photographers, use just about every shooting mode on their camera. Don't be clever and fool yourself with a lack of experience.

The other modes are there for a reason. Settings provide simplicity, speed, flexibility, or full control. Depending on the conditions in which you are shooting, any one of these may be appropriate. I want to talk about the myth of Manual Mode, but also why it's important to use it. Moving subjects and shifting scenes are not conducive to manual mode.

## The Professional Reality

Using manual mode to shoot birds in flight is almost impossible. If you have already tried it you will agree that there are just too many variables to take into consideration in a short time space. The backdrop might change from light to dark in an instant if there are trees and

grass in the scene, or there might be clouds in only one section of the sky and the sun might go in and out behind the clouds. The lighting conditions are undoubtedly in constant change. To adapt to such changes on the fly would be a nearly impossible task.

A good photographer would rather choose one specific mode for which the setting will be more suitable for example, would probably choose Shutter Priority mode for speed and Aperture Priority for changing light. That would ensure that you could maintain sharp (or artfully blurred) images or reasonably light scenes when shooting, and leave the decision making to the camera as it makes decisions in a split second. If you want a brighter or darker exposure you'd adjust the exposure compensation

When shooting a specific landscape with fixed properties, that's when you'd make the switch to Manual Mode. In manual, you can take full control of the scene.

You can adjust the depth of field, the exposure, incorporate blurs, or selective focus. In Manual Mode, you own all aspects of the final image, for better or worse.

Professionals and other good photographers use all the tools at their disposal. If it were true that pros only use Manual Mode, then pro-level cameras would only have one setting.

Quite obviously, that is not the case. If you need to shoot in Manual Mode, do so, but not all the time. But understanding exposure, focus, shutter speed, and aperture and their effect on the final image is the heart of photography.

To master the technical aspects of image-creation, you need to be able to put all these together without the help of your camera. Manual mode is perfect for landscape photography because you have the time to make educated decisions while creating your image

# IS SHOOTING IN MANUAL MODE A NECESSITY?

## Manual means full control

Practice makes perfect, imagination is the key to a good photo. Perfect opportunity is not always guaranteed. Educate yourself and don't rely on other photographers as everybody sees an opportunity in a way determined by experience. Know your camera, know the properties and abilities of the lens you want to use. A good imagination goes far but good depth of field, lighting and speed is critical in most cases to produce good photos. Decide where possible how light or dark you want the photo, if any motion blur will be needed and the depth of field that will be required to ensure the required background for example, a totally in focus, a blurred background and or bokeh.

Setting your camera to that scary "M" means you grant yourself full control and full responsibility for whatever emerges.

Night photography is an ideal opportunity for manual mode as it takes a lot of planning and knowledge of your equipment to create a photo. Night photography is one genre that produced amazing results when done well. There is no better way to learn about your camera, light, and about thoughtful photography than to set your camera to Manual Mode, turn off the autofocus, and go make images.

## Summary

It's absolute nonsense that pros only shoot in manual. Utter garbage. Your camera has a bunch of settings for a reason. Shooting in just one would be like only eating one type of food. Each has a purpose, and each has their place in the art of photography.







Tea and Coffee is available complimentary

Toasted Ham and Cheese | R 35.00

Toasted Chicken & Mayo | R 35.00

Chicken Burger | R 40.00

Chocolates | R 15.00

Cold drinks | R 15.00

Crisps | R 10.00

### NOTICE:

Please note that the meeting hall will be open from  
**18h00**, allowing you time to place your orders

**JUDGING WILL COMMENCE AT 18H45**

# PROMOTION REQUIREMENTS

PROMOTION	REQUIREMENT
<b>1 Star to 2 Star</b>	12 Golds/Certificate of Merit Awards
<b>2 Star to 3 Star</b>	15 Golds/Certificate of Merit Awards 220 Club Points
<b>3 Star to 4 Star</b>	20 Golds/Certificate of Merit Awards 295 Club Points and 3 Salon acceptances
<b>4 Star to 5 Star</b>	30 Golds/Certificate of Merit Awards 440 Club Points 15 cumulative Salon Acceptances. In addition, the member must have served the club either as a Committee Member or at the discretion of the Committee.
<b>5 Star to Master Bronze</b>	20 Gold Awards + Diamond 1 Rating
<b>Master Bronze to Master Silver</b>	40 Gold Awards (10 previous plus 10) + Diamond 2 rating
<b>Master Silver to Master Gold</b>	75 Gold Awards (20 previous plus 20) + A licentiate of a National Photographic Society + 40 Salon Acceptances OR a 3 Diamond Rating
<b>Master Gold to Master Platinum</b>	150 Gold Awards (40 previous plus 35) + An Associateship of a National Photographic Society + 75 Salon Acceptances OR a 4 Diamond Rating (DPSSA)
<b>Master Platinum to Master Diamond</b>	300 Gold Awards (75 previous plus 75) + A Fellowship of a National Photographic Society + 150 Salon Acceptances OR a 5 Diamond Rating
<b>Master Diamond to Master Diamond Cluster</b>	600 Gold Awards (150 previous plus 150) + Expert of the Photographic Society of South Africa (EPSSA)
<b>Master Diamond Cluster to Senior Master</b>	1000 Gold Awards (300 previous plus 300) + An Expert (Mille) 1000 Acceptances or a Masters from a National Photographic Society

## Note:

It is the responsibility of the member to prove that he/she has in fact gained the salon acceptances to the competition secretary. ([salons@benonicameraclub.co.za](mailto:salons@benonicameraclub.co.za))

No image may have more than 3 (three) salon credits for promotion in any category.

In addition, the member must have served the club in some capacity.

The committee may, however, at its discretion promote an “out of town” member, based on their own merit achievements attained at this level.



# DIAMOND RATINGS

PROMOTION	REQUIREMENT
1 Diamond rating	Total of 15 acceptances with a minimum of 5 images.
2 Diamond rating	Total of 30 acceptances with a minimum of 10 images.
3 Diamond rating	Total of 60 acceptances with a minimum of 20 images.
4 Diamond rating (DPSSA)	Total of 125 acceptances with a minimum of 42 images.
5 Diamond rating	Total of 250 acceptances with a minimum of 84 images.
DPSSA	This is awarded for achievement of a 4 Diamond rating (125 acceptances with a minimum of 42 images)
DPSSA (Vers)	This is awarded, on application, on achieving a DPSSA in all 3 categories - namely Open, Nature and Mono
EPSSA	<p>A total of 500 acceptances (with a minimum of 167 images) in only ONE division: Open OR Nature OR Monochrome</p> <p>OR alternatively:</p> <p>2 x 5 Diamond Ratings, each of which requires 250 acceptances (with a minimum of 84 images in each) from TWO of the divisions Open, Nature, Monochrome</p>
EPSSA (CIs)	<p>A total of 750 acceptances (with a minimum of 250 images) in only ONE division: Open OR Nature OR Monochrome</p> <p>OR alternatively:</p> <p>2 x 375 acceptances (with a minimum of 125 images in each) from TWO of the divisions: Open, Nature, Monochrome</p> <p>OR alternatively:</p> <p>3 x 250 acceptances (with a minimum of 84 images) in each of the three divisions: Open, Nature, Monochrome</p>



# BENONI CAMERA CLUB

[www.benonicameraclub.co.za](http://www.benonicameraclub.co.za)

Affiliated to the Photographic Society of Southern Africa



## Meeting place:

Northfield Methodist Church,  
Cnr. Aerodrome Road & Webb Street,  
Benoni

Please mail application to: [info@benonicameraclub.co.za](mailto:info@benonicameraclub.co.za)

I hereby apply for membership of Benoni Camera Club  
and agree to abide by the \*Constitution and Competition Rules of the club.

## APPLICATION FOR MEMBERSHIP

### PERSONAL DETAILS

NAME		TITLE	
SURNAME			
IDENTITY NUMBER			
POSTAL ADDRESS			
		POSTAL CODE	
OCCUPATION			
E-MAIL ADDRESS			
CELL NUMBER			
HOME NUMBER		PSSA NUMBER	
WORK NUMBER			
PSSA HONOURS			

### MEMBERSHIP FEES

ENROLLMENT FEE (Once off for new members)	R 100.00	<b>ALL FEES ARE PAYABLE BY 28 FEBRUARY ANNUALLY</b>
MAIN MEMBER FEE	R 500.00	
FAMILY MEMBER DISCOUNTED FEE	R 450.00	
STUDENT / PENSIONERS FEE	R 450.00	
NON PARTICIPATING MEMBER	R 250.00	

### BANKING DETAILS

**ABSA, Acc No: 29525870**

\*Constitution and Competition Rules [available on website](#), SEE MEMBER INFO



# The Photographic Society of South Africa

(Incorporated Association not for Gain)

Reg. No. 54/01845/08

Albatros Building, 17 Joubertstreet,  
VEREENIGING, 1939

Mobile: 082 846 0176

Email [membership@pssa.co.za](mailto:membership@pssa.co.za)



# Die Fotografiese Vereniging van Suid-Afrika

(Ingelyfde Vereniging Sonder Winstgrense)

Reg. No. 54/01845/08

Albatros Building, 17 Joubertstreet,  
VEREENIGING, 1939

Sel: 082 846 0176

E-pos [membership@pssa.co.za](mailto:membership@pssa.co.za)

## Application for Individual Membership July 2023 - June 2024

1. Membership of The Photographic Society of South Africa is open to everyone interested in the art and Science of Photography
2. Membership is valid from 1 July to 30 June, after which renewal will be required.
3. Applications for membership received between 1 July and 30 December of any year are calculated on the Annual Membership Fee.
4. Applications for membership received between 1 January and 31 March of any year are calculated on 50% of the Annual Membership Fee. This reduction is only applicable to the Annual Membership Fee and not Entrance fees.
5. Applications received between 1 April and 30 June of each year will receive membership up to 30 June of the following year. The fee payable will be the new fee applicable for the next financial year.
6. New fees will take effect on 1 April of each year.

Please select the appropriate membership option

### Ordinary

Individuals wanting to join PSSA

Entrance fee	R 180	
Annual Membership Fee	R 600	<input type="checkbox"/>
<b>Total</b>	<b>R 780</b>	<input type="checkbox"/>

### Joint Ordinary

Husband and wife can hold a joint membership,

and will receive a discount on their Annual Membership Fee.

Entrance fee	R 300	
Annual Membership Fee	R 700	<input type="checkbox"/>
<b>Total</b>	<b>R 1000</b>	<input type="checkbox"/>

**Banking Details : ABSA – Account No: 4052639245 Branch Code: 630-532**

Please send proof of payment to [membership@pssa.co.za](mailto:membership@pssa.co.za).

Delivery Address																					
Town											Postal Code										
Country																					
Club name																or Independent					

### Primary Member

Primary Member Details

### Additional Member

(Joint Ordinary Memberships Only)

Title																				
Initials																				
First Name																				
Surname																				
Honours																				
ID Number																				
Date of birth																				
Telephone	Home																			
	Work																			
	Mobile																			
eMail Address																				



Visit our website for more information  
[www.benonicameraclub.co.za](http://www.benonicameraclub.co.za)

until  
next  
time!