



www.benonicameraclub.co.za

PEEPS MAGAZINE

Est. 1958

APRIL 2024



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



Publisher Benoni Camera Club

Editor Cathy Boyes
Assistant: Belinda Ueckermann

Club Meetings 1st Wednesday of the month

Time 18h00 for 18h45

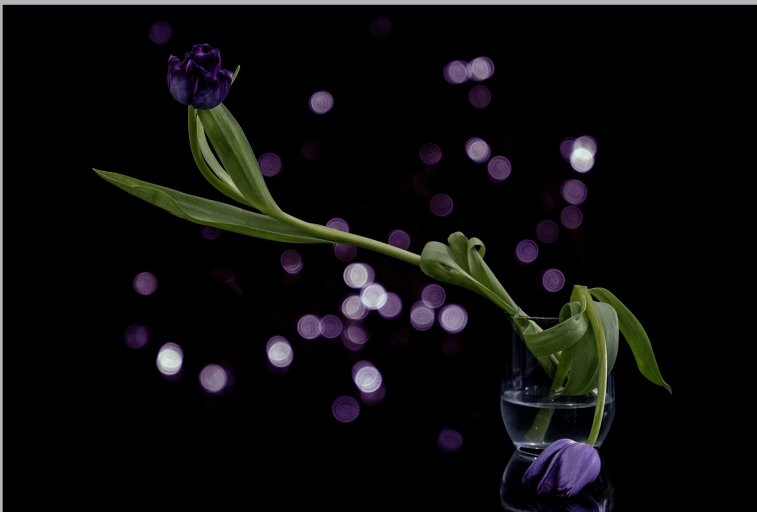
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Cnr. Aerodrome Road
& Webb, Street, Benoni

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**Use NAME & SURNAME
as a reference**

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Reading between the lines
Paula Rutherford | Set Subject Winner



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

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CHAIR'S CHAT



Hi All,

We often hear people say they have lost their mojo meaning, to lose one's confidence, energy or enthusiasm, especially if it coincides with a decline in one's success.

Do you feel like you have lost your mojo? You're not alone, it happens more often than you think! Losing your mojo doesn't just mean your interest in photography generally, it means how you're feeling about life and that affects all aspects, including photography if that is part of your life.

When you have a good mojo, you are deeply present, not only to yourself, but to those around you. It's a tingle you can't name, almost a vibration that keeps you engaged and makes others want to engage with you. Your mojo is the whisper inside of you that says, "You've got this!" And means it!

So how do you get your mojo back?

1. Phone a friend. Talk things through. Sometimes you need to be reminded of who you are.
2. Take a 'mental health day', to play, get away from life for a bit.
3. Do things you enjoy with other people.

4. List 10 things that are awesome in your life.
5. Reconnect with people who feed your soul
6. Give yourself 'brain space'. Intentionally block your schedules, giving yourself time to become curious about what's possible.
7. Get reacquainted with your values. Values are your guidelines showing you the way forward.
8. Set a goal. We all benefit from something to work towards achieving.
9. Look for THREE bright spots a day Make this a habit, as when you have lost your mojo, you begin to focus on the gloom ...
10. Talk to a mentor, or a friend.

Want to be happier? Want to reclaim your mojo? Learn to feed your inner soul and fan your inner fire! Get to know yourself again, and more importantly, don't forget to believe in yourself too.

Kind 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

MAY | SPORT

JUNE | WINDOWS & DOORS

JULY | PRIMARY COLOURS

AUGUST | GLAMOUR

SEPTEMBER | MONO

OCTOBER | PETS

NOVEMBER | BENONI

DECEMBER | VERSATILITY

SET SUBJECT: SPORT

Taking your camera to the match: 7 tips for improving your sports photos

Photographing sport offers a huge number of creative possibilities, and it's a great chance to try out some of your camera's modes and features that you might not have used before.

Next time you go to a sports event, why not try shooting stunning action sequences, freezing motion and capturing the atmosphere of the game? These seven tips will help you make the most of your camera at the match, whether you're shooting with a compact or a bridge camera.

1. FIND A DIFFERENT ANGLE

At sporting events most photographers will be shooting from the same angle, so think of ways you can set your images apart. Maybe you could lie on the ground and shoot from a low angle? Or get a symmetrical composition of the players from somewhere high up?

Often, shooting from the side of the pitch is better than being behind the goal. You could also try to experiment with different focal lengths. If you're using a camera with interchangeable lenses, a tele photo zoom lens such as the Canon EF 70–300mm f/4-5.6 IS II USM gets you right in close to the action, and its built in stabilization helps camera shake.

2. SET YOUR CONTINUOUS SHOOTING MODE

Most of the time, you'll shoot single frames, but when shooting action-packed sports such as rugby or football, you want the best opportunity to capture the most dramatic moments. That's why sports photographers shoot in burst or continuous shooting mode.

To enable this, go to your camera's Drive Mode menu. Sometimes there is a dial on your camera's top plate giving direct control; otherwise, you'll find the drive modes in your camera's menu system. Single shot mode is depicted on the dial as a single rectangular frame, continuous shooting as multiple frames.

Most cameras will be able to capture anywhere from 5 to 12 frames per second when set to burst mode. This allows you to sift through your shots at the end and find the one that best captures the moment, such as the goalie making a dramatic save.

3. USE AUTO WHITE BALANCE

Your camera's Auto White Balance does a great job at reproducing accurate tones and colours. Whether you're shooting a game in the daytime or at night, it's best to use your AWB and let your camera automatically adjust as the light changes.

Using your AWB setting also frees you up to concentrate on composition and anticipating key movements. To enable your Auto White Balance, typically there will be a WB button on the back of your camera, or on your LCD if it is touch sensitive. Pressing this lets you cycle through the options.

4. SHOOT JPEGS

Photographers are often told to shoot RAW files, or to shoot JPEG + RAW, but in sports photography this rule-of-thumb is often ignored. Many photographers who shoot in burst mode (photojournalists, sports and wildlife photographers, in particular) will shoot JPEG because your camera will usually capture more frames per second as JPEGs than as RAW files.

RAW files are bigger and contain more data, and in some cameras they take longer to clear your camera's buffer. JPEGs are smaller files, meaning your camera can write them onto your memory card faster and capture more moments. Your camera is likely to shoot JPEGs by default, so if you haven't changed this, you're good to go.

Even when shooting JPEGs in continuous mode, shoot in short bursts—press the shutter for one to two seconds and let go. If you keep it pressed down for too long, the buffer will fill up and slow down your shooting speed.

5. DON'T JUST LOOK AT THE PLAYERS

The special feeling of being at a match isn't just about what's happening when the game is at its peak. Try turning your camera towards the audience to capture hopeful faces and creative outfits, or zoom in on the players' anxious expressions or their arms around each other just before the game kicks off.

6. USE SERVO AF MODE OR SUBJECT TRACKING

Out of the box, your camera will usually come with its AF mode set by default to Single Shot AF, and this is where most photographers tend to stay. But when you're photographing moving subjects on the sports pitch, you'll need to switch to Servo AF mode.

Usually, there is a direct control on the back of your camera for switching AF mode—either a physical button or an option on your touchscreen. Servo AF, also known as continuous autofocus, will keep focusing on your designated AF point as long as you half-press the shutter button. This is really handy for sports photography because you can focus on points where you anticipate the action will happen and wait for the moment to occur.

Your AF tracking mode takes this even a step further. In tracking mode you simply touch the AF point on your LCD (if your camera has a touchscreen) or half-press the shutter to lock focus on your subject, and then your AF point will move with that subject as it moves across the frame. This is great for following the action on a crowded pitch.

7. FREEZE THE ACTION WITH FAST SHUTTER SPEEDS

The goal of any sports photographer is to freeze the action in dramatic moments, and the only way you'll do this is to shoot at fast shutter speeds. Ideally, you'll want to be shooting at around 1/1000 sec, but certainly not slower than 1/500 secs.

A good way of achieving these shutter speeds is to refer to your mode dial and change the exposure mode to Shutter Priority (TV). What this does is to allow you to dial in the desired shutter speed, and the camera will then set the aperture and ISO according to guarantee that speed.

It's not mentioned in this article but it's common practice to use back button focus during sports photography to ensure the subject remains in focus when moving and the photographer is using a burst mode... Shane

Written by Jeff Mayer
Canon South Africa

SALON RESULTS

6TH BRANDPUNT FOTOKLUB NATIONALE SALON

JEANETTE SMITH | 3 ACCEPTANCES

STEPHEN KANGISSER | 7 ACCEPTANCES
1 CERTIFICATE OF MERIT

BOKSBURG PHOTOGRAPHIC CLUB SALON

ANTONETTE
BEZUIDENHOUT | 2 ACCEPTANCES

NATASHA BIRD | 6 ACCEPTANCES

LYNDA ERASMUS | 1 ACCEPTANCE

STEPHEN KANGISSER | 7 ACCEPTANCES
1 CERTIFICATE OF MERIT

CECIL MAYHEW | 1 ACCEPTANCE

JEANETTE SMITH | 1 ACCEPTANCE

Congratulations

UPCOMING EVENTS

APRIL 2024

21 April 2024

WALTER SISULU BOTANICAL GARDEN CLUB OUTING

Venue: Malcolm Rd, Poortview, Roodepoort
Time: From 08h00 to 17h00
Entrance fees. Adult: R80 off peak (April- August)
Student: R45 off peak (April-August)
Child: R25, Children under 6 years: Free

27 April 2024

F1 POWERBOAT RACE

Venue: Ebotse dam, Benoni
Time: From 07h00
Price: Adult R50.00, Child R20.00



**RYNFIELD
F1 POWERBOAT
RACE
EBOTSE
DAM**

27th of April 2024
Gates open
07:00 AM

R50 adult
R20 child

JUNIOR's and F30's

Ultimate Machines

VELDRIF MARINE SERVICES

DIXON PREMIUM BATTERIES

MAY 2024

04 May 2024

MONO WORKSHOP - CLUB EVENT

11 May 2024

THE NEDBANK INTERNATIONAL POLO TOURNAMENT

Venue: Indaba Club, Forrest Rd & 6th Ave, Inanda, Sandton
Time: 11h00

[Click here for tickets](#)

18 May 2024

POTCHEFSTROOM AIRSHOW

19 May 2024

SADAA GP GAMES TRIAL (DOG AGILITY)

Venue: Kyalami Equestrian Park

JUNE 2024

1 JUNE 2024

MEDIEVAL FAYRE

Venue: Greensleeves Medieval Kingdom, Krugersdorp
Time: 11h00
www.medievalfayre.co.za

2 JUNE 2024

9TH ANNUAL EAST RAND MOTOR SHOW

Venue: 1 Brodigan Street, Rynfield, Benoni
Time: 08h00 to 17h00

NOTICE:

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

events@benonicameraclub.co.za

UPCOMING PSSA SALONS

APRIL 2024

- 2024-04-20 – 1st Cape Photographers National Print Circuit Salon (Brochure available)
- 2024-04-20 – 1st IPC PDI Salon (Brochure available)

MAY 2024

- 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

JUNE 2024

- 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

JULY 2024

- 2024-07-06 – Nelspruit Salon
- 2024-07-15 – 8th Danube Summer Circuit 2024
- 2024-07-20 – 3rd Benoni Camera Club Digital Salon

AUGUST 2024

- 2024-08-03 – 4th Witzenberg Photographic Society National Salon 2025
- 2024-08-17 – 2nd Durban Camera Club Digital Salon
- 2024-08-24 – 5th PSSA YOUTH National Salon
- 2024-08-31 – 8th Centurion Camera Club Digital Salon

SEPTEMBER 2024

- 2024-09-08 – AV Makers National AV Salon (Brochure available)
- 2024-09-14 – 6th Randburg National Digital Salon
- 2024-09-28 – 6th HCPS National Digital Salon 2025

OCTOBER 2024

- 2024-10-12 – 9th Tygerberg Digital Salon
- 2024-10-19 – PSSA 26th Up and Coming
- 2024-10-26 – Krugersdorp Camera Club 19th National Digital Salon

NOVEMBER 2024

- 2024-11-09 – 3rd SPC National Digital Salon

WHAT ARE SALONS?

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](#).

Conditions of Entry

The salon conditions of entry document (salon brochure) will provide all the detail of the event such as:

- Time table – Closing date, judging dates, when results will be available and exhibition dates.
- Awards – Medals and other awards which can be won.
- Categories of entry and their definitions.
- Names of the judges.
- Entry fees
- How to enter



APRIL LOG

TOP 10 SCORES

1	Tom	Loughran	152
2	Robert	Rushmer	149
	Stephen	Kangisser	
3	Jeanette	Smith	147
4	Pieter	Kruger	146
5	Paula	Rutherford	145
	Cecil	Mayhew	
6	Hans	Van der Walt	144
	Ron	Reynolds	
7	Belinda	Ueckermann	141
	Ferdi	Hartzenberg	
8	Natasha	Bird	139
	Michelle	Nelson	
9	Diana	Allison	138
	Shane	Else	
10	Isabella	van der Slik	137

WINNING IMAGES

THANKS TO ARNOLD BESTER FOR JUDGING APRIL'S IMAGES

SET SUBJECT | PAULA RUTHERFORD

BEST JUNIOR IMAGE | KEAGAN DOYLE

BEST SENIOR IMAGE | JEANETTE SMITH

TOTAL SCORES FOR 2024 - April

First-Name	Surname	Star Rating	Master 1	Points Year	Point in Section	Points Req	Gold attained for Section	Total Golds Year Auto	Gold Required in Section Auto	COMS	Salon Acceptances	Acceptances for the year	Required - Salon Acceptances	PSSA Awards
Johan	Rushmer	1		81	81	0	6	6	6	1	0	0	0	
Robert	Rushmer	1		149	185	0	13	12	-1	4	0	0	0	
Keagan	Doyle	2		54	191	29	15	4	0	2	0	0	0	
Diana	Allison	3		138	44	251	4	10	16	1	1	0	2	
Ada	Olwaga	3		36	350	-55	28	3	-8	1	0	0	3	
Alan	Samson	3		132	183	112	12	12	8	0	0	0	3	
Basil	Chassoulas	3		42	284	11	18	4	2	0	0	0	3	
Conner	Erasmus	3		32	355	-60	27	3	-7	0	1	0	2	
Frank	Ueckermann	3		82	120	175	9	7	11	1	0	0	3	
Jennifer	Vorster	3		0	41	254	3	0	17	0	0	0	3	
Lesley	Chown	3		0	27	268	1	0	19	0	0	0	3	
Patti	Bibb	3		125	737	-442	55	10	-35	0	0	0	3	
Tom	Loughran	3		152	428	-133	34	12	-14	3	0	0	3	
Amy	Ansell	4		131	2592	-2152	158	9	-128	2	0	0	15	MPPSA, EPSSA (Mille)
Isabella	van der Slik	4		137	44	396	4	12	26	0	3	0	12	
Ferdi	Hartzenberg	4		141	44	396	3	11	27	1	6	2	9	
Anton	Jacobs	4		30	466	-26	34	2	-4	0	1	0	14	
Antonette	Bezuidenhout	4		136	2550	-2110	198	11	-168	1	35	2	-20	
Cathy	Boyes	4		129	1609	-1169	110	10	-80	0	2	0	13	
Cecil	Mayhew	4		144	2792	-2352	211	12	-181	3	41	2	-26	
George	Pipinos	4		135	945	-505	69	11	-39	1	9	2	6	
Hans	Van der Walt	4		144	2486	-2046	193	12	-163	2	0	0	15	
Linda	Stedman	4		133	823	-383	69	11	-39	2	0	0	15	
Lynda	Erasmus	4		102	1238	-798	93	7	-63	1	10	2	5	
Margot	Vile	4		128	944	-504	68	10	-38	1	2	0	13	
Neil	Murray	4		71	209	231	8	2	22	0	1	0	14	
Peta	Quabeck	4		42	300	140	18	2	12	0	0	0	15	
Pieter	Kruger	4		146	745	-305	52	10	-22	2	0	0	15	
Robert	Spoon	4		124	123	317	8	8	22	1	5	0	10	
Sheilah	Murray	4		69	381	59	21	4	9	0	0	0	15	
Stephen	Kangisser	4		149	1456	-1016	109	12	-79	5	648	70	-633	LPSSA, DPSSA
Suzette	McLaren	4		94	727	-287	54	8	-24	0	0	0	15	
Trevor	Fox	4		41	1295	-855	88	3	-58	0	0	0	15	
Belinda	Ueckermann	5	5	141	n/a	0	11	11	9	3	32	0	8	
Jeanette	Smith	5	MB	147	n/a	0	79	11	-39	5	49	6	-9	
Julie	Rochford	5	5	128	n/a	0	72	11	-52	1	15	0	5	
Leen	Van der Slik	5	MG	134	n/a	0	118	11	32	1	123	0	27	FPSSA
Leigh	Reynolds	5	5	95	n/a	0	58	7	-38	0	18	0	2	
Margaret	Finn	5	MS	116	n/a	0	146	6	-71	0	70	0	5	
Michelle	Nelson	5	5	139	n/a	0	69	11	-49	1	20	1	0	
Paula	Rutherford	5	MB	145	n/a	0	256	11	-216	3	38	0	2	
Ron	Reynolds	5	MB	144	n/a	0	121	11	-81	4	32	0	8	
Sally	Matthee	5	MB	79	n/a	0	142	5	-102	4	89	1	-49	Diamond1 Open
Shane	Else	5	MB	138	n/a	0	81	12	-41	1	41	0	-1	
Natasha	Bird	5	5	141	141	0	11	11	9	3	21	21	-1	LPSSA DPSSA

CERTIFICATES OF MERIT

RON REYNOLDS	CYCLING RED FURRY FLOWERS HD
JULIE ROCHFORD	WHITE BELLIED SUNBIRD
ROBERT RUSHMER	NOWHERE RIVER ALL TIED UP ROOM WITH A VIEW SUGAR BABE
JEANETTE SMITH	WATCHING WHILE DRINKING
ROBERT SPOON	SYMMETRICAL BEAUTY
LINDA STEDMAN	SCANNING
FRANK UECKERMANN	EARLY MORNING FISHING
BELINDA UECKERMANN	CHEETAH LOVE EGYPTIAN GOOSE IN FLIGHT GET UP LAZY
LEEN VAN DER SLIK	PERFECT WAVE
HANS VAN DER WALT	ARTIST AT WORK IN THE PARK A RIDE ON THE BEACH
MARGOT VILE	BUSHMAN POISON
ANTONETTE BEZUIDENHOUT	UP THERE
NATASHA BIRD	SULTRY LADY THOUGHTFUL LADY IN BLACK
KEAGAN DOYLE	WRINKLES AND RIPPLES
SHANE ELSE	PCG
FERDI HARTZDNBERG	PEEKABOO
STEPHEN KANGISSER	CAPTIVATING IN GOLD CHESS IS TIMELESS
PIETER KRUGER	WHITE RHINO
SALLY MATTHEE	GATE CALLING HERE'S LOOKING AT YOU KID WAITING
CECIL MAYHEW	GIRL ON A SWING
MICHELLE NELSON	SPRINGBOK AT DAWN
GEORGE PIPINOS	MIRROR LEAF
ADA OLWAGE	OLIPHANT COOLING DOWN

WINNING IMAGES

Set subject | Bokeh



SET SUBJECT WINNER | Paula Rutherford | Purple Bokeh

Best Senior & Junior Images



SENIOR WINNER

Jeanette Smith
Playing on the rock



JUNIOR WINNER

Keagan Doyle
Solitary Stance



Please view full size images on <https://benonicameraclub.co.za/winners>

CERTIFICATE OF MERITS

1 STAR



ROBERT RUSHMER

No where river



ROBERT RUSHMER

All tied up



ROBERT RUSHMER

Room with a view



ROBERT RUSHMER

Sugar babe



Please view full size images on <https://benonicameraclub.co.za/winners>

CERTIFICATE OF MERITS

2 & 3 STAR



KEAGAN DOYLE | 2 STAR

Solitary stance



(right)

2 STAR | KEAGAN DOYLE

Wrinkles and ripples



FRANK UECKERMANN | 3 STAR

Early morning fishing



3 STAR | ADA OLWAG

Oliphant Cooling



Please view full size images on <https://benonicameraclub.co.za/winners>

CERTIFICATE OF MERITS

4 STAR



FERDI HARTZENBERG

Peekaboo



LINDA STEADMAN

Scanning



ANTOINETTE BEZUIDENHOUT

Up there



PIETER KRUGER

White Rhino



Please view full size images on <https://benonicameraclub.co.za/winners>

CERTIFICATE OF MERITS

4 STAR



STEPHEN KANGISSER

Chess is timeless

STEPHEN KANGISSER

Captivating in gold

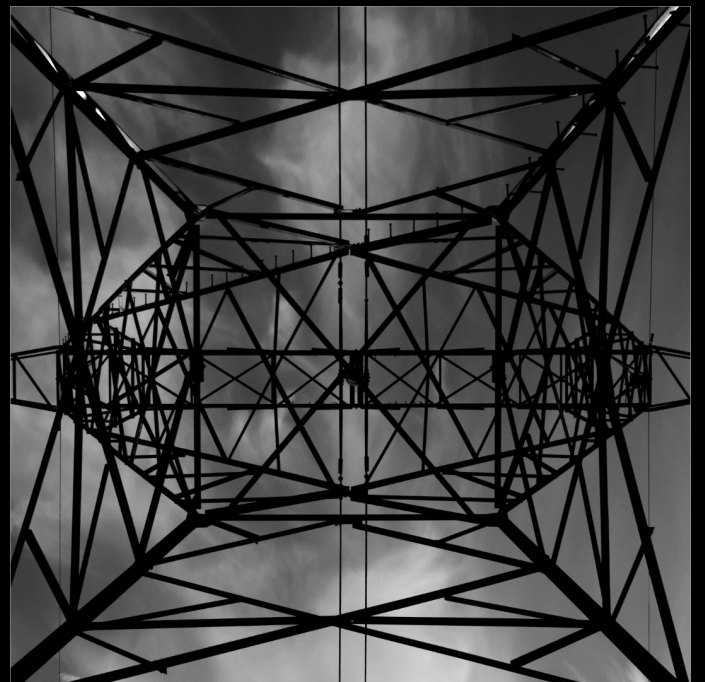


CECIL MAYHEW

Girl on swing

ROBERT SPOON

Symmetrical beauty



CERTIFICATE OF MERITS

4 STAR



HANS VAN DER WALT
A ride on the beach



HANS VAN DER WALT
Artist in the park



GEORGE PIPINOS
Mirror leaf

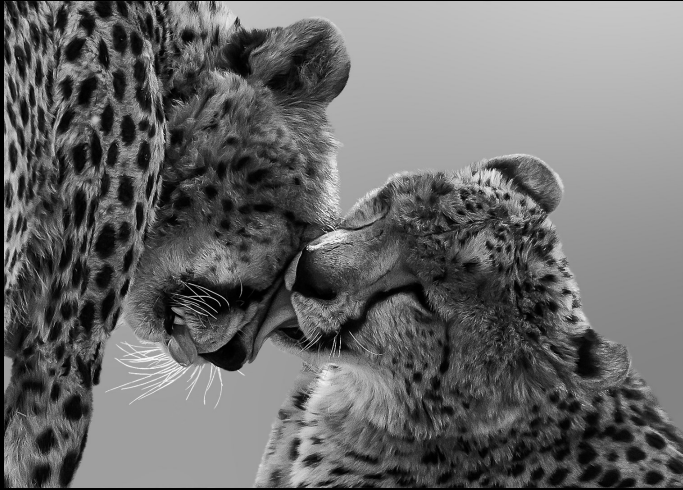


MARGOT VILE
Bushman poison



CERTIFICATE OF MERITS

5 STAR



BELINDA UECKERMANN

Cheetah Love



BELINDA UECKERMANN

Get up lazy



JEANETTE SMITH

Watching while drinking



JEANETTE SMITH

Playing on the rock



Please view full size images on <https://benonicameraclub.co.za/winners>

CERTIFICATE OF MERITS

5 STAR



BELINDA UECKERMANN

Egyptian goose in flight



SHANE ELSE

PCG



JULIE ROCHFORD

White bellied sunbird



MICHELLE NELSON

Springbok at dawn



Please view full size images on <https://benonicameraclub.co.za/winners>

CERTIFICATE OF MERITS

5 STAR



SALLY MATTHEE

Waiting



RON REYNOLDS

Cycling



SALLY MATTHEE

Here's looking at you



SALLY MATTHEE

Gate calling



CERTIFICATE OF MERITS

5 STAR



LEEN VAN DER SLIK

Perfect wave



RON REYNOLDS

Cycling



NATASHA BIRD

Sultry lady



NATASHA BIRD

Thoughtful lady in black



SHOULD YOU SHOOT RAW + JPEG FILES?

For years, photographers have debated whether to shoot in RAW or JPEG. (Well, maybe “debate” is the wrong word. Usually, it’s a matter of more experienced photographers encouraging beginners to start shooting in RAW and stop shooting in JPEG.)

There isn’t much question that RAW files are technically superior. They come with plenty of benefits: greater dynamic range, more color information, and an adjustable white balance, to name just three.

However, these benefits can only really be appreciated when post-processing files. So for photographers who don’t wish to edit their files, the advantages of RAW photography don’t really apply, and certain RAW drawbacks – such as the need to process each file before it can be shared or printed – don’t seem worth it.

Usually, this RAW vs JPEG question gets presented as an either/or proposition. You’re told that you have to decide to shoot in RAW or in JPEG, looking at the pros and cons of both file formats.

But if you could have the advantages of both formats, wouldn’t that be the way to go? Wouldn’t you want the editing flexibility of RAW files, combined with the instant shareability of JPEGs? Is that even possible?

It is, in fact!

Take a look at your camera’s Quality or Image Quality setting in the menu. Most cameras will allow you to put that setting on *both* RAW and JPEG. This is known as RAW+JPEG shooting, where your camera captures a RAW file and a JPEG file each time you press the shutter button. In using RAW+JPEG, aren’t you getting the best of both worlds?

Let’s take a look. But first, let’s review the advantages of RAW files versus JPEGs.



JPEGs

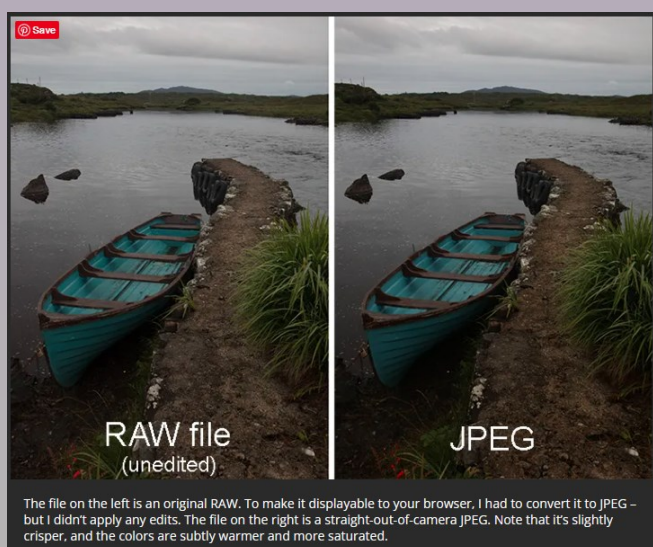
When you take a picture, your camera is actually taking the data that it receives from the image sensor and creating a file. In the early days of digital, a group of experts got together and agreed on a file format everyone could use. It is called “JPEG,” and it stands for “Joint Photographic Experts Group.”

The idea is that everyone could use the same format, and thus it would be easy to share. And you know what? It worked out pretty well. JPEGs are more or less ubiquitous. If you pick up your camera and start shooting, you’ll generally be creating JPEGs. It is the default of virtually every dedicated camera. And because internet browser developers consistently built JPEG support into their software, it is also the format of virtually every picture you see online.

But when your camera creates a JPEG, a few things happen. The first is that the camera compresses the picture data so the file size is smaller. A JPEG will only use about a quarter of the data that your camera captures, and as a result, a large chunk of data is discarded. Some of that is color data, which is done by reducing the number of available colors (there are still a lot of colors available in JPEGs, though). Where you’ll see the biggest impact is in the highlights and shadows, where some detail may be lost.

SHOULD YOU SHOOT RAW + JPEG FILES?

In addition, when a JPEG is created, your camera will add some processing to the picture. The camera manufacturers know that you want your pictures coming out of the camera looking sharp and colorful. Therefore, they add some effects – like sharpness, contrast, and saturation – as the JPEG file is rendered. The benefit is that your pictures generally do look a little better, but the downside is that you aren't in control of the process, and sometimes your camera's processing doesn't match what you're after.



And that brings us to RAW files.

The RAW advantage

In most cameras, you can go into the menu and change the file format to “RAW.” No, there isn't really some sort of universal file format called RAW. Rather, each camera has its own way of bundling the data that it receives from the image sensor when you take the picture to create its own proprietary file (NEF for Nikon, CRW or CR2 for Canon, RAF for Fuji, etc.). The resulting file is called “RAW.”

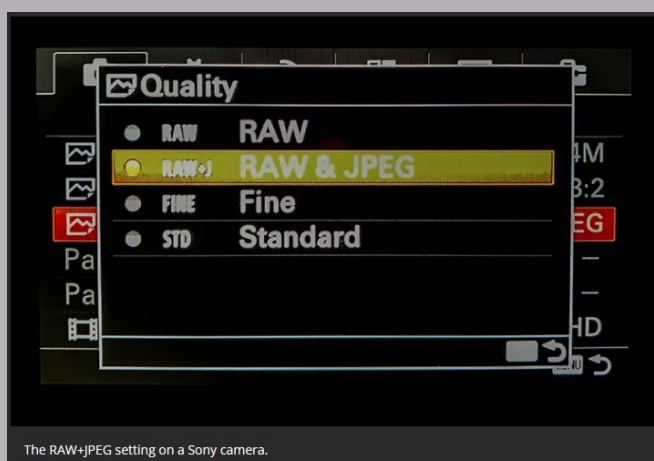
You might already perceive an issue here: Since RAW files aren't the same format, they aren't easily shareable. In addition, RAW files are huge, typically 3-4 times the size of JPEGs.

So why does nearly everyone recommend shooting RAW, then? Because they contain more information. Remember how JPEGs discard data to create smaller files? RAW files preserve all of that data. That means you keep all the color data, and you preserve everything

you can in the way of highlight and shadow detail.

In addition, whereas the camera adds processing when it creates JPEGs, that doesn't happen when you create RAW files. That means you are in control of the process. You can add any level of sharpness, contrast, saturation, etc., that you want (assuming you have access to a RAW processing program, of course). The camera isn't making those decisions for you.

Sure, RAW files are bigger, but they are way better. And you can always [create a JPEG from your RAW file later](#), which you can use to share your photo online once you've finished editing.



The RAW+JPEG setting on a Sony camera.

Shooting both RAWs and JPEGs

So RAW files are the way to go, right? You're preserving all that color data, not to mention the highlight and shadow detail. And you are in full control of the processing of your picture. That's got to be worth it, right?

Generally, that's true: RAW files are worth creating. But what about if you are not going to process your photos at all? Wouldn't it make sense to then shoot in JPEG, since it is the file that looks best coming out of the camera? Or what if you need to share the photo right away, and you don't have time to do any editing?

That's why I encourage you to shoot both RAW and JPEG files! Your camera will likely have a setting allowing you to do both – so that every time you take a picture, the camera creates a RAW file and a JPEG. That would allow you to

SHOULD YOU SHOOT RAW + JPEG FILES?

have all the advantages of *both* file types.

How might that benefit you? Here are the advantages to RAW+JPEG shooting:

- **You have a JPEG to use immediately.** Let's say you have wi-fi in your camera or want to quickly transfer your images to your computer and share the photo immediately. JPEGs make sense for this. RAW files don't. They aren't easily shareable, and they don't look the best coming out of the camera, anyway.
- **It future-proofs the photo.** What if you are creating RAW files with your Canon camera, but in 10 years, Canon goes out of business? Will your RAW files lose support over time? This seems unlikely, but it is enough of an issue that Adobe has been pushing its own cross-platform solution called DNG (digital negative). If you have a JPEG, this is much less likely to be an issue. While some cameras now offer the option to shoot in the HEIC format (which is similar to a JPEG but superior in terms of image quality), JPEGs are still far more popular and much better supported.
- **You can see how the camera processes the files.** If you have a JPEG sitting next to your RAW file on your computer, you can see how your camera decided to process your photo. In other words, you can see how much sharpening, contrast, and saturation was added and, if you like it, [mimic that effect when you do your own processing](#). This can be helpful when you are just starting out and trying to decide how much processing to add to your photos.
- **You get an accurate LCD preview.** When you look at a photo on your LCD, you see the JPEG version of the shot, even if you're actually photographing in RAW. You can add different processing effects via the [Pictures Styles](#), including B&W, and you'll see these regardless – but if you're shooting in RAW, these effects will disappear when you import your files into a program such as Lightroom or Capture One. However, if you shoot both RAW and JPEG, your camera will produce JPEGs with the effects added, as well as

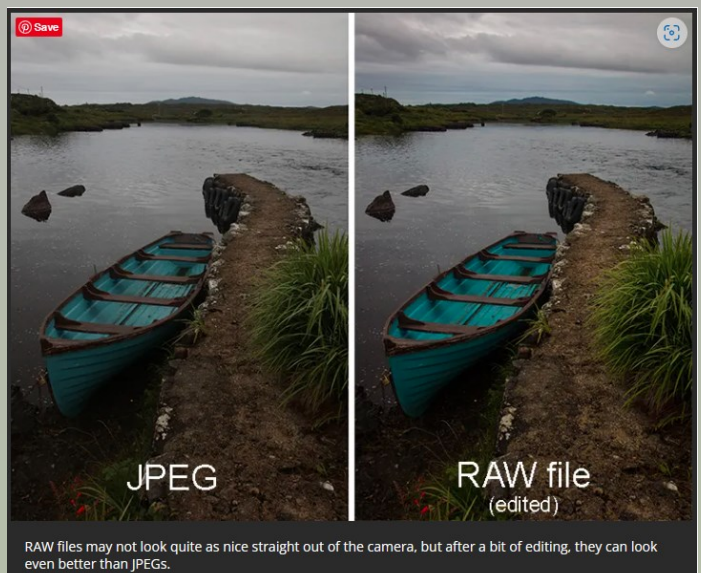
RAWs without the effects. So if you want to see the effects while maintaining the integrity of the RAW file, then capturing both can be beneficial.

Why not shoot only RAW?

But wait a second, you might think. Surely these JPEG advantages are fairly minor, especially if you plan to edit your images regardless. Why bother with all that? Why not just shoot in RAW?

Yes, the JPEG advantages *are* minor, but at the same time, what is the cost? Virtually nothing. Over time, data has gotten cheaper and cheaper. Adding a JPEG costs virtually nothing. Memory cards these days hold hundreds or even thousands of pictures, and they are now pretty cheap. You can now get a 64 GB card for about \$35. You can get hard drives that store terabytes of data for under \$200. These prices continue to drop. Compared to RAW files, JPEGs take up a tiny amount of space. So while I agree that adding the JPEG doesn't have a huge benefit for most shooters, it also doesn't have much of a downside.

There is one other aspect I haven't mentioned, however, and that is speed. Remember that your camera has to write all the data to your card. If you are taking a few pictures at a time (or one at a time), this will not be a factor. But if you are [shooting sports or wildlife](#) with a serious



SHOULD YOU SHOOT RAW + JPEG FILES?

need for maximum frames per second, then there will be an additional cost. The time to write the additional file will slow you down a little bit. In that context, I could definitely imagine foregoing the extra file and choosing to only shoot in RAW. But for most of us, this won't apply.

Why not shoot only JPEG?

At the same time, there are some photographers who will think to themselves, "Well, I don't process my pictures, so I might as well just shoot JPEGs to get the best-looking file I can straight out of the camera."

To those who don't process their pictures, I would first say, "You definitely should do some processing!" You don't need to make dramatic changes or make your images look surreal, but you can do wonders with some little tweaks.

In any case, just because you don't do any processing of your pictures *now* doesn't mean you won't *ever* process your pictures. In a year or two, you might change your mind. When that happens, you don't want to be kicking yourself for not having obtained the best files possible. No, you don't need to shoot only in RAW – that would be inconvenient for someone who doesn't plan to edit – but RAW+JPEG is an ideal approach.

RAW+JPEG is the best of both worlds!

I have been shooting RAW+JPEG for several years now. Do I actually use the JPEGs? Almost never. I always edit the RAW files and usually don't touch the JPEGs.

As mentioned, however, the JPEGs don't cost me anything, so I am sticking with this setting. Plus, there have been a few times when I was on the road and wanted to send photos straight from my camera, so having the JPEG on hand did turn out to be useful.

That's how it works for me. But the decision on the type of files you want to create is up to you. So what do you think? Is shooting RAW+JPEG the best of both worlds? Or is it a waste of space? Let me know in the comments below!

[Is Shooting RAW+JPEG the Best of Both Worlds? \(digital-photography-school.com\)](http://digital-photography-school.com)





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
1 Star to 2 Star	12 Golds/Certificate of Merit Awards
2 Star to 3 Star	15 Golds/Certificate of Merit Awards 220 Club Points
3 Star to 4 Star	20 Golds/Certificate of Merit Awards 295 Club Points and 3 Salon acceptances
4 Star to 5 Star	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.
5 Star to Master Bronze	20 Gold Awards + Diamond 1 Rating
Master Bronze to Master Silver	40 Gold Awards (10 previous plus 10) + Diamond 2 rating
Master Silver to Master Gold	75 Gold Awards (20 previous plus 20) + A licentiate of a National Photographic Society + 40 Salon Acceptances OR a 3 Diamond Rating
Master Gold to Master Platinum	150 Gold Awards (40 previous plus 35) + An Associateship of a National Photographic Society + 75 Salon Acceptances OR a 4 Diamond Rating (DPSSA)
Master Platinum to Master Diamond	300 Gold Awards (75 previous plus 75) + A Fellowship of a National Photographic Society + 150 Salon Acceptances OR a 5 Diamond Rating
Master Diamond to Master Diamond Cluster	600 Gold Awards (150 previous plus 150) + Expert of the Photographic Society of South Africa (EPSSA)
Master Diamond Cluster to Senior Master	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)

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.

Committee have reviewed the promotion requirements and have agreed that a member who host / organise a total of 4 workshops / outings may also be legible for promotion.

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	A total of 500 acceptances (with a minimum of 167 images) in only ONE division: Open OR Nature OR Monochrome OR alternatively: 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
EPSSA (CIs)	A total of 750 acceptances (with a minimum of 250 images) in only ONE division: Open OR Nature OR Monochrome OR alternatively: 2 x 375 acceptances (with a minimum of 125 images in each) from TWO of the divisions: Open, Nature, Monochrome OR alternatively: 3 x 250 acceptances (with a minimum of 84 images) in each of the three divisions: Open, Nature, Monochrome



BENONI CAMERA CLUB

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

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 & SURNAME											TITLE	
IDENTITY NUMBER												
POSTAL ADDRESS												
											POSTAL CODE	
OCCUPATION												
E-MAIL ADDRESS												
CELL NUMBER												
HOME NUMBER											PSSA NUMBER ↓	
WORK NUMBER												
PSSA HONOURS												
¹ NAME OF MAIN MEMBER (IF APPLYING FOR FAMILY MEMBER DISCOUNT)												

MEMBERSHIP FEES

ENROLLMENT FEE (Once off for new members)	R 100.00	<input type="checkbox"/>	ALL FEES ARE PAYABLE BY 28 FEBRUARY ANNUALLY
MAIN MEMBER FEE	R 500.00	<input type="checkbox"/>	
FAMILY MEMBER DISCOUNTED FEE ¹	R 450.00	<input type="checkbox"/>	
STUDENT / PENSIONERS FEE	R 450.00	<input type="checkbox"/>	
NON PARTICIPATING MEMBER	R 250.00	<input type="checkbox"/>	

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



**Die Fotografiесе 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

Application for Individual Membership

July 2024 - June 2025

- Membership of The Photographic Society of South Africa is open to everyone interested in the art and Science of Photography
- Membership is valid from 1 July to 30 June, after which renewal will be required.
- Applications for membership received between 1 July and 30 December of any year are calculated on the Annual Membership Fee.
- 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.
- 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.
- 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 480	<input type="text"/>
Total	R 660	<input type="text"/>

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 560	<input type="text"/>
Total	R 860	<input type="text"/>

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

Please send proof of payment to 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												

Please tick the most important reason for joining PSSA

Other reason

- | | |
|--|--------------------------|
| 1. To obtain my honours | <input type="checkbox"/> |
| 2. To be able to re-read the e-Image | <input type="checkbox"/> |
| 3. To be able to attend congress at a discount | <input type="checkbox"/> |
| 4. To enter salons at a discount | <input type="checkbox"/> |
| 5. To enjoy all the discounts for members | <input type="checkbox"/> |



Restructuring of PSSA Membership Fees - April 2024

Background

Approximately 30% of all PSSA Affiliated Club members are members of PSSA. While these individual members do receive some benefits that non-members do not receive a large portion of the costs incurred in the running of the PSSA are for the benefit of all clubs and their members.

The board has deliberated this at length and it has been agreed that there needs to be a more equitable share of the costs, effectively based on paying for the services rendered by the PSSA.

It must also be borne in mind that the club affiliation fees have not been increased for nearly 10 years.

The principal adopted was to reduce the general membership fee and increase the club affiliation fee and the fees for individual-specific services such as Diamond ratings, DPSSA, EPSSA and Honours.

To reduce the overall fees it was also decided that a portion of the additional salon entry fee for non-members would be paid to PSSA from each salon. The original intention was that this should have always been paid to PSSA but this practice has fallen away.

The amount of the adjustments, to be as equitable as possible, would be fairly substantial and therefore it was decided to change over a few years.

The new fees are as follows:

Membership Fees

These have been reduced by 20% and are now:

Ordinary members		Joint Ordinary Members
Entrance fee	180.00	300.00
Annual fee	480.00	560.00
International members		Joint International
Entrance fee	280.00	450.00
Annual fee	732.00	840.00
Students and Scholars		
Up to 19 years		20 to 21years
Entrance fee	nil	130.00
Annual fee	120.00	224.00

Discounts

If paid **before the 30th of June 2024** a further discount of 10% applies and 20% for pensioners.

Club Affiliation Fees

These are split into 3 broad categories based on the membership of each club

Up to 19 members	300.00
20 to 49 members	500.00
50 plus members	750.00

Diamond Ratings / DPSSA / EPSSA

The fees will remain at R180.00 but the metal badge will now be an optional extra at a cost of R150.00

There have been large increases in courier costs and the cost of badges has more than doubled.

Honours

As with the above the metal badge will be an optional extra at R150.00

The fees for the various honours are

LPSSA	350.00
APSSA	390.00
FPSSA	416.00
MPSSA	520.00



Visit our website for more information
www.benonicameraclub.co.za

until
next
time!