



EST. 1958

PEEPs

MAGAZINE

Vol: 02 of 2026
Autumn Edition | April 2026



**TIPS FOR
HIGH-KEY
PHOTOGRAPHY**

A Post By: **CANON SA**

CINDY ASSELBERGS

2STAR-BEDOUIIN LADY -
CINDYASSELBERGS -
BEST JUNIOR.

20 QUESTIONS

DIVE DEEP INTO AN INTERVIEW
WITH ONE OF THE BENONI
CAMERA CLUB MEMBERS.
THIS MONTHS INTERVIEW IS WITH
CINDY ASSELBERGS.

**FIRE
PHOTOGRAPHY**

Top tips for
photographing fire.



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BENONI CAMERA CLUB IS PROUDLY ASSOCIATED WITH
THE PHOTOGRAPHIC SOCIETY OF SOUTH AFRICA



Photographic
Society of South Africa

CLUB DETAILS



Publisher

Benoni Camera Club

Editor

Pamela Lee Menezes

Club Meetings

**First *Wednesday* of
the month**

Time

18:00 for 18:45

Venue

**Northfield Methodist
Church**

Address

**Aerodrome Dr,
Airfield, Benoni, 1501**

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

FROM THE CHAIRMAN

Chairs Chat



TOPIC: - THINKING OUTSIDE OF THE BOX

KIND REGARDS

Shane Else

As photographers, we often find ourselves chasing the “perfect shot” — the perfect light, the perfect subject, the perfect moment. But I’d like to challenge that idea slightly. What if the beauty of photography isn’t found in perfection, but rather in presence?

In a world that moves incredibly fast, photography gives us a reason to slow down. It teaches us to notice the small things — the way light falls across a surface, the expression on someone’s face, or the story hidden in an everyday scene. Sometimes the most powerful images are not the most technically perfect, but the ones that make us feel something. One topic I’d like us to reflect on is “Seeing Differently.” We all stand in the same place at times, yet no two photographers capture the same image. Why? Because photography is not just about what we see — it’s about how we see. Your perspective, your experiences, and your creativity are what make your work unique. I encourage each of you this week to try something slightly different:

- Shoot from a new angle — get lower, go higher, move closer
- Use light in a way you haven’t before — experiment with shadows or silhouettes
- Or simply photograph something ordinary and turn it into something extraordinary

Another thought to consider is storytelling. Every photograph has the potential to tell a story — even a simple one. Ask yourself: What am I trying to say with this image? When you begin to think this way, your photography naturally becomes more intentional and more meaningful.

Lastly, I want to remind everyone that growth in photography doesn’t happen overnight. It happens through practice, experimentation, and sometimes even failure. Don’t be discouraged by the shots that don’t work — they are just stepping stones toward the ones that do.

Let’s continue to support one another, learn from each other, and most importantly — enjoy the process.

Thank you, and I look forward to seeing the incredible work you will all create. Now go and give your cameras the attention that they deserve.

MEMBERS

BENONI CAMERA CLUB 2026 COMMITTEE MEMBERS

**Meet our current members for the duration of 2026.
We welcome two new members, Michelle & Tersia.
Welcome to the BCC Committee.**



Chairman

**SHANE
ELSE**



scores@benonicameraclub.co.za
shane@benonicameraclub.co.za
Cell: 083 655 1137

Vice-chair & scorekeeper

**ROBERT
SPOON**



vice-chaire@benonicameraclub.co.za
robert@benonicameraclub.co.za
Cell: 083 309 6776

Events Co-ordinator

**MICHELLE
STEPHEN**



events@benonicameraclub.co.za
Cell: 082 727 1991

Secretary

**TERSIA
SMIT**



info@benonicameraclub.co.za
Cell: 072 428 5816

Magazine Editor

**PAMELA LEE
MENEZES**



newsletter@benonicameraclub.co.za
Cell: 081 230 9343

Treasurer

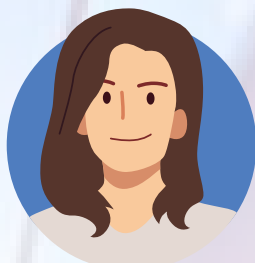
**TOM
LOUGHRAN**



finance@benonicameraclub.co.za
tom@benonicameraclub.co.za
Cell: 082 459 1025

Web Master

**BELINDA
UECKERMANN**



webmaster@benonicameraclub.co.za
Cell: 082 323 8223

Photovault Administrator

**CONNER
ERASMUS**



conner@benonicameraclub.co.za
photovault@benonicameraclub.co.za
Cell: 064 654 7581



The Club Committee is a small group of nominated and elected volunteers, each of whom has a specific area of responsibility. From managing finances, to looking after the equipment, to processing memberships, and even down to the essential details like ensuring there is enough food for our meetings, each Committee Member plays a critical role in the Club's livelihood. One of the club's promotion criteria is to serve on the committee. Many of the committee members have been on the committee for a period of years, and we encourage willing members, new and old, to stand for this role.

Refreshments

THE SEED CAFÉ
@ NORTHFIELDS CHURCH

Photo taken from google

beverages & food
can be purchased from

The Seed Café.

UPCOMING

EVENTS/SALONS

APRIL 2026

TAF 15th Print & PDI Salon (2026) PSSA B2026/30
Entries (Closing: 02 May 2026).

Sandton National Digital Salon PSSA B2026/07
Entries (Closing: 09 May 2026).

Four Nations Competition 2026 - PSSA Members
Entries (Closing: 12 May 2026)

4th Kosmos Digital Salon PDI (2026)
Entries (Closing: 16 May 2026).

**20th China International
Photographic Art Exhibition - PVO Entry**
Entries (Closing: 23 May 2026).

MFFC - 10th PDI SALON (2026) PSSA B2026/32
Entries (Closing: 30 May 2026).

SCC 1ST NATIONAL DIGITAL SALON PDI (2026)
PSSA B2026/33
Entries (Closing: 13 June 2026).

**3rd SANPARKS Honorary Rangers - Pretoria Region -
Salon (2026) PSSA C 2026/34**
Closing on the 27th of June 2026.



MEMBER
SPOTLIGHT

CINDY
ASSELBERGS



20 QUESTIONS

For the month of **APRIL 2026**, our member spotlight, which is where we ask a current member of the Benoni Camera Club **20 Questions that will help us dive deeper into getting to know that member as an individual and** as a photographer.

Each member will have a chance to be interviewed or questioned each month.

Members will be selected at random each month.



This is something that we decided to do to help us grow closer as a club and get to know our members.

CINDY ASSELBERGS WAS BORN ON THE 31ST OF OCTOBER 1984

20 QUESTIONS

WITH CINDY ASSELBERGS →

1. How would you describe your photography style (e.g., candid, traditional, artistic)?

Probably traditional and travel-focused.

2. Where can people view your work?

I have an Instagram account, @cindy.expguide, and also a website, cindyasselbergs.myportfolio.com (You will also find the video documentaries I used to do for my company).

3. How long have you been in photography for?

Maybe about 12 years now but I am still very much an amateur hobbyist.

4. What are you passionate about in photography?

Mostly just capturing a fleeting moment, and that comes from my job.

5. What subject matter do you enjoy shooting the most?

I mostly do landscape, wildlife and architecture.

6. What camera make and model do you shoot with?

I use a Fuji XT5.

7. What is your favourite lens to shoot with and why?

For a long time I was using the fuji 18-135mm because of my video work, which I still use for photos but for wildlife I use either the 100-400 or the 150-600, it just depends on the region I am working.

8. You take quite a bit of travel photography, and to my knowledge you travel for work. Tell us a little bit about this and how it has influenced your photography.

I have been working on cruise ships since 2015, initially as a photographer on the traditional cruiselines (not a very creative job, I must admit) but since 2022 I have been on expedition ships. First as a videographer and now as a history lecturer/general guide. When I was a videographer, my work was geared to marketing for the company and guest memories so I had to really up my game in terms of wildlife, landscapes, and visual storytelling.



By Pamela Lee Menezes

9. What specific part of photography would you personally like to improve on?

I think mostly the technical stuff and just the confidence to try things in a new way.

10. What editing program do you use?

I have the Adobe photo package. I used to do a lot through Lightroom, but now I do everything through Camera Raw.

11. How did you get into photography?

I mostly got into it because I wanted to take really awesome photos on my travels instead of just "happy snaps".

12. What are your top, most-used Lightroom or Photoshop techniques that speed up your workflow?

I have tried to create presets with the general adjustments I know I would make for every photo. I apply those and then just make additional tweaks where needed.

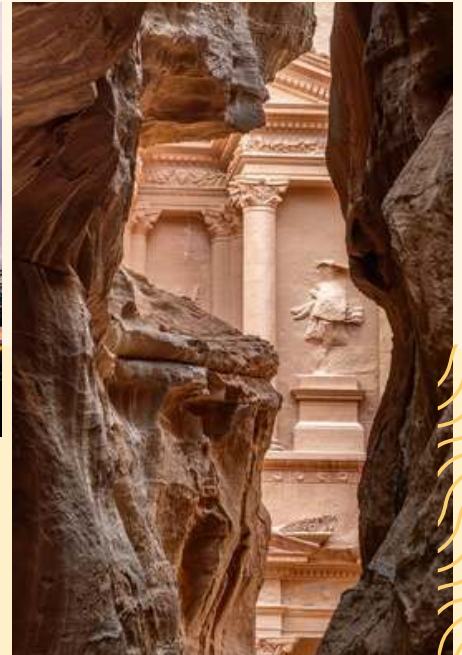
13. What is the one thing you wish you knew when you were starting out?

I have no idea. Photography has always just been a personal thing, I never had grand ideas of making it a profession.

14. What is the photo you are most proud of, but that received little to no attention?

I don't really have one to be honest.

20 QUESTIONS



WITH CINDY ASSELBERGS →

15. Tell me a little bit about yourself.

I was born and raised in Benoni. I still live here when I am not out on a ship somewhere. I am fortunate that my job has taken me to so many places that I never would have even thought about going, especially Antarctica! I grew up wanting to be an archaeologist, then a graphic designer, but then I ended up being a sports administrator, and now I'm an expedition guide talking about nature, wildlife, and history. It's pretty crazy!

16. What is your 'go-to' gear that allows you to be prepared for almost any scenario?

I used to carry 2 cameras, one with a general wide-zoom lens and the second with a telephoto. Purely because of the situations I was working in, I needed to be fast and didn't always have time to change lenses. Now I just stick to 1 body and the 2 lens options.

17. Whose work has influenced you most?

I don't really follow anyone specifically. But I do have a former colleague whose work I absolutely love.

18. How did you get good at photography?

Just practice and forcing myself to look at things differently from the person next to me.

19. What are your expectations for Benoni Camera Club in 2026?

I just want personal growth, and it's great to come to club meetings and see all the amazing work that everyone is putting out there. It gives me a bit of inspiration to keep pushing and try harder to take better pictures.

20. What outings would you like to see from Benoni Camera Club in 2026?

Maybe some things that are more teaching-focused, especially on technical things related to our cameras, and also maybe editing techniques. Things like that.



PROMOTIONS

THERE ARE CURRENTLY
NO ACHIEVEMENTS AT
THIS TIME



ACHIEVEMENTS

THERE ARE CURRENTLY
NO ACHIEVEMENTS AT
THIS TIME



**LET'S
CELEBRATE**

A MASSIVE
CONGRATULATIONS TO
ALL OF OUR MEMBERS !

UPCOMING EXTERNAL EVENTS

APRIL - MAY 2026



2026 PORTUGUESE FESTIVAL

EXPECT BIGGER AND BETTER THIS YEAR

29-31 MAY
NASREC EXPO CENTRE

VENDORS WANTED

 **060 524 3767**



2026 RALLY-RAID RACE

SCHEDULE

ROUND ONE MAY 8TH - 10TH OUTENIQUA WESTERN CAPE	ROUND TWO JUN 19TH - 20TH PARYS FREE STATE
ROUND THREE JUL 24TH - 25TH BRONKHORSTSPRUIT GAUTENG	ROUND FOUR AUG 28TH - 29TH RESERVE LOCATION TBC
ROUND FIVE OCT 9TH - 10TH VRYHEID KWAZULU-NATAL	ROUND SIX NOV 13TH - 14TH THABAZIMBI LIMPOPO





APRIL

19 - Lesley Chown
20 - Tom Loughran



JUNE

05 - Amy Ansell



happy
Birthday

MAY

01 - Michelle Stephen
07 - Sally Matthee
14 - Leigh Reynolds
16 - Isabella van der Slik
19 - Sheilah Murray
24 - Talana van Tonder





A
TOUCH
OF
RED



TEXTURE



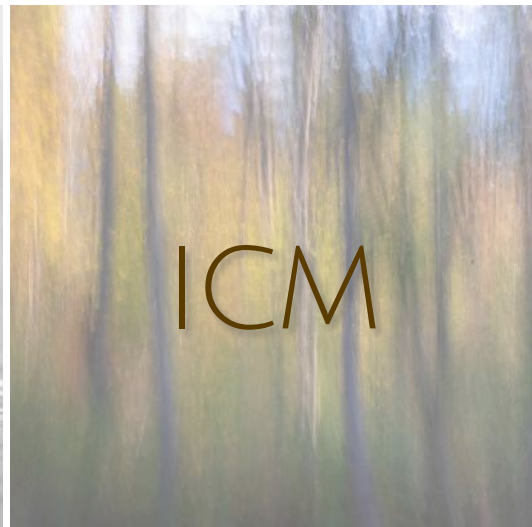
BACK
LIGHT



FIRE



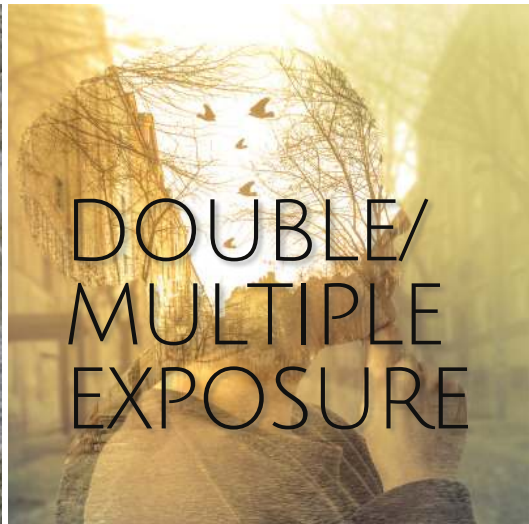
HIGH KEY



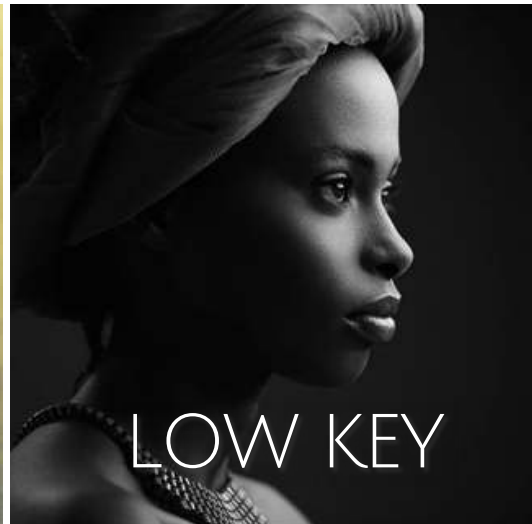
ICM



PATTERNS
IN
NATURE



DOUBLE/
MULTIPLE
EXPOSURE



LOW KEY



ARCHITECTURE
IN
MONO

2026

SET SUBJECTS

MAY | FIRE

Fire

SET SUBJECT
MAY 2026



FIRE PHOTOGRAPHY CAPTURES THE INTENSE LIGHT, MOTION, AND COLOR OF FLAMES, REQUIRING MANUAL CAMERA CONTROL TO BALANCE BRIGHT, FAST-MOVING SUBJECTS WITH DARK SURROUNDINGS. ESSENTIAL SETTINGS INCLUDE PARAMOUNT.

EXAMPLES OF FIRE PHOTOGRAPHY ENCOMPASS A WIDE RANGE OF SUBJECTS AND TECHNIQUES, FROM CAPTURING SMALL, INTIMATE FLAMES TO DOCUMENTING LARGE-SCALE INFERNOS AND THE PEOPLE INVOLVED.

EXAMPLES OF FIRE PHOTOGRAPHY INCLUDE: - SMALL FLAMES, CAMPFIRES AND BONFIRES, FIRE PERFORMANCES, FIREFIGHTERS IN ACTION, WILDFIRES AND EXPLOSIONS, ARTISTIC AND ABSTRACT FIRE, RING OF FIRE TECHNIQUE, AND VOLCANIC ACTIVITY.



High Key

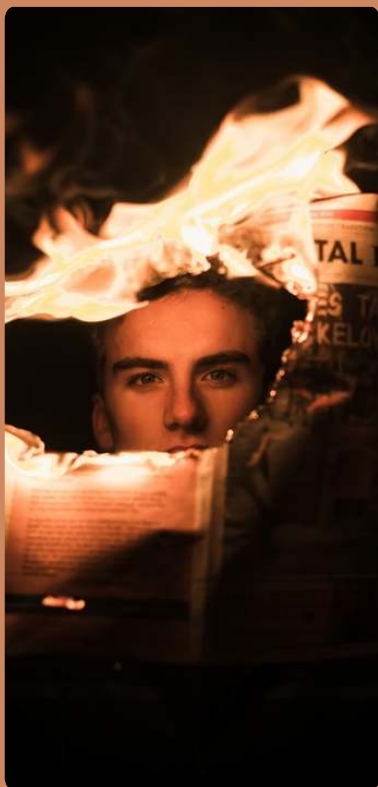
High-key photography is a style characterized by bright, low-contrast, and airy images with minimal shadows, often using overexposed backgrounds to create an optimistic or ethereal mood. It requires soft, even lighting, typically achieved with a 1:1 or 2:1 lighting ratio to eliminate harsh shadows, popular in fashion, portraiture, and product photography.

INTENTIONAL CAMERA MOVEMENT (ICM) IS AN ABSTRACT PHOTOGRAPHY TECHNIQUE INVOLVING DELIBERATE CAMERA MOTION DURING LONG EXPOSURES TO CREATE PAINTERLY, IMPRESSIONISTIC IMAGES. BY USING SLOW SHUTTER SPEEDS—TYPICALLY 0.3 TO 2 SECONDS—AND MOVING THE CAMERA VERTICALLY, HORIZONTALLY, OR CIRCULARLY, PHOTOGRAPHERS TURN LANDSCAPES AND SCENES INTO ARTISTIC, BLURRED, OR TEXTURED WORKS.

SET SUBJECT
JULY 2026

ICM

PHOTOGRAPHY



Playing With Fire

Two veteran National Geographic photographers give their tips on how to take photographs when flames—large or small—are the only source of light.

Slow Shutter Speed

The main trick is to use a slow shutter speed. Any light, whether it's a source light or reflected, needs time to record itself on your sensor—the brighter the light, the less time is needed; dim light needs a lot of time. And the size of the aperture matters too. Small holes ($f/16$, $f/22$, etc.) let in little light; big holes ($f/2$, $f/2.8$, etc.) let in a lot. It takes some experimentation to get the right shutter speed/ f -stop combination because of the variables: the brightness of the light source—a pressure lantern is brighter than a kerosene lantern, which is brighter than a candle—or the distance of the light source from your subject, among other things. A good rule of thumb for birthday candles is to start at $1/15$ th of a second at $f/5.6$. (It's good to use a mid-range f -stop so you have some depth of field.) One of the many great things about digital cameras is that you can immediately check to see if your exposure works. If it doesn't, try a slower shutter speed or larger aperture—but don't go too slow with the shutter speed or the kid blowing out the candles will get blurry.

Fill Flash

If there's little or no ambient light in the flame-lit scene you're shooting and you want to see more than what's very close to the flame, fill flash is a handy tool. The trick is to throw enough light on the subject to be able to see it in some detail without overpowering the golden light thrown by the flame. Here's how to do fill flash for birthday cakes and the like.

Modern flash units and the flashes built into most cameras have adjustable outputs—that means that you can tell the flash to put out more or less light than it normally would in a given situation. The adjustment can be made in one of the menus under "Flash Level" or something similar. It's usually in increments of $1/3$, and can go to as little as -3 stops or +3 stops. I shot all the images of our friendly flamingo (below) at $1/8$ th of a second at $f/5.6$. In the first set, you can see how rapidly the light falls off as he's moved away from the candle.



CLUB

30 MAY 2026
MACRO WORKSHOP
@ NORTHFIELD METHODIST CHURCH IN BENONI
TIME TO BE CONFIRMED



OUTINGS

FUN FACTS ABOUT PHOTOGRAPHY

DID YOU KNOW
Q & A's



WILDFIRE PHOTOGRAPHY

Fire photography in South Africa is a specialized, high-stakes field focused primarily on documenting intense Western Cape wildfires, urban, and industrial blazes. The most prominent work in this area comes from photographers capturing the intersection of environmental destruction, community impact, and the actions of first responders. [1, 2]



POPULARITY:

Photography is widely considered the most accessible and popular art form, driven by smartphone technology making it a democratic medium for billions. It combines artistic expression with storytelling, documentation, and instant sharing, allowing for widespread participation in creation and consumption, often surpassing traditional forms in daily engagement.



MOST PHOTOGRAPHED PLACE:

the Eiffel Tower is widely considered the most photographed monument and attraction in the world. With over 7 million annual visitors and unparalleled visibility across Paris, it consistently tops global lists for the most photographed landmarks, particularly on social media platforms like Instagram.

Q1

What camera setting on a digital camera most affects the amount of visible 'noise' in a photo?

- a Shutter speed
- b Aperture
- c ISO

Q2

What does HDR stand for?

- a High Dynamic Range
- b High Definition Resource
- c Hard Drive Restore

Q3

When does a photographer use the 'rule of thirds'?

- a Focusing
- b Lighting
- c Composition

ANSWERS

1 C

ISO - High ISO ratings produce more sensor noise, a grainy look rather similar to the grain from film emulsions. This is most noticeable in images from smaller sensors because each pixel is larger in relation to the whole image.

2 a

High Dynamic Range

15 c

Composition





Benoni Camera Club Log April 2026

Name	Surname	Log Position	Total Score
Michelle	Stephen	1	157
Tom	Loughran	2	142
Cecil	Mayhew	3	135
Cathy	Boyes	4	132
Antonette	Bezuidenhout	5	129
Pieter	Kruger	5	129
Margot	Vile	5	129
Trevor	Fox	6	126
John	Horn	6	126
Robert	Spoon	7	123
Vivienne	Murray	8	121
Amy	Ansell	9	120
Hans	Van der Walt	9	120
Tersia	Smit	10	118

TOTAL SCORES

YEAR TO DATE

						TOTAL SCORES YTD FOR 2026 - APRIL														
Firstname	Surname	Service	Star Rating	Beret	Master 1	Accept Req	Converted Star Rating	Points Year	Point in Section	Points Req	Gold attained for Section	Total Golds Year Auto	Gold Required in Section Auto	COMB	Set Subject	Taken this session	No explanations for this year	Required - taken this session	Alternative Rating	IPSSA - Records
Anika	Maronits		1				1	0	0	0	0	0	12	0	0	0	0	0		
Marlene	Gerlach		1				2	100	100	0	8	8	4	4	0	0	0	0		
Carly	Auerbach		2				2	111	195	25	14	7	1	6	0	0	0	0		
Vanessa	Shannon		2				2	94	141	79	0	8	15	2	0	1	0	1		
Lucyrose	Reverich		2				2	103	254	34	0	8	15	5	0	13	0	13		
Sydney	Bosch		2				2	0	85	135	7	0	8	0	0	0	0	0		
Natalie	Lumgar		3				3	0	0	295	0	0	20	0	0	0	0	0		
Tania	Smith		3				3	118	221	74	0	9	20	1	0	1	1	0		
Patti	Bibb	1	3				3	41	1509	-1214	115	3	-95	0	0	0	0	0		
Jack	Charistoulas		3				3	11	468	-173	29	1	-9	0	0	0	0	0		
Talana	Van Tonder		3				3	76	195	100	15	6	5	2	0	11	0	8		
Aily	Owaga		3				3	0	429	-134	33	0	-13	0	0	0	0	0		
Lesley	Chowen	1	3				3	0	142	153	10	0	10	0	0	0	0	0		
Jennifer	Vorster		3				3	0	108	187	8	0	12	0	0	0	0	0		
Conner	Erasmus		3				3	0	355	-60	27	0	-7	0	0	1	0	2		
John	Horn		4				4	126	483	-43	31	8	-1	2	0	0	0	0		
Cecil	Mayhew		4				4	135	1664	-1224	277	10	-247	3	0	55	4	48		
Antonette	Bezuiderhout		4				4	129	3440	-3000	262	10	-232	1	0	24	8	10		
Cathy	Boyes	1	4				4	132	2462	-2022	166	11	-136	1	0	0	0	0		
George	Pipinos		4				4	76	1639	-1199	115	4	-85	0	0	16	1	1		
Michelle	Stephan		4				4	157	157	-283	12	12	18	7	0	0	0	0		
Margot	Vile		4				4	129	1744	-1304	116	8	-86	1	6	2	0	12		
Isabella	van der Sijl		4				4	0	417	23	31	0	-1	0	0	0	0	10		
Ferd	Hartzenberg	1	4				4	76	689	-249	49	4	-19	0	0	14	0	0		
Trevor	Fox		4				4	126	1927	-1487	134	10	-104	0	0	0	0	0		
Amy	Ansell	1	4				4	120	3363	-2923	153	8	-163	0	0	0	0	0	Samira, CIPSSA (4/8/26)	
Anton	Jacobs	1	4				4	8	643	-203	44	0	-14	0	0	0	0	12		
Sheliah	Murray		4				4	71	774	-334	39	4	-9	1	0	0	0	18		
Neil	Murray		4				4	16	453	-13	13	0	17	0	0	0	0	18		
Suzette	McLaren	1	4				4	0	771	-331	58	0	-28	0	0	0	0	18		
Peta	Quabeck	1	4				4	61	361	79	22	4	8	1	6	0	0	18		
Robert	Spoon	1	5				5	123	994	0	70	8	FALSE	1	0	43	7	43		
Pieter	Kruger	1	5				5	129	1612	0	118	8	FALSE	3	0	17	8	17		
Toos	Loughran	1	5				5	142	859	0	61	10	FALSE	4	0	152	16	142		
Hans	Van der Wal	1	5				5	120	n/a	0	253	7	-233	1	0	16	0	16		
Linda	Stedman	1	5				5	117	n/a	0	124	6	-104	1	0	35	8	35		
Lynnda	Erasmus	1	5				5	67	n/a	0	6	2	14	1	0	10	0	15		
Ron	Reynolds	1	5	Beret			6	117	n/a	0	164	7	-144	0	0	81	7	63	80	
Shane	Elze	1	5	Beret			6	117	n/a	0	115	7	-95	0	0	132	0	82	80	Samuel & Open
Margaret	Finn	1	5	Beret			6	96	n/a	0	169	2	-149	0	0	23	0	53	81	
Tally	Matthee	1	5	Beret			6	0	n/a	0	147	0	-127	0	0	97	0	77	81	Samuel & Open
Paula	Rutherford	1	5	Beret			6	114	n/a	0	297	6	-277	0	0	13	0	23	80	
Leigh	Reynolds	1	5	Beret			6	52	n/a	0	70	4	-50	0	0	18	8	8	81	
Michelle	Nelson	1	5	Beret			6	0	n/a	0	77	0	-57	0	0	11	0	21	81	Samuel & Nature
Julie	Rochford	1	5	Beret			6	0	n/a	0	85	0	-65	0	0	10	0	0	81	
Vivienne	Murray		5	Silver			8	121	n/a	0	8	8	67	1	0	5	5	70		CIPSSA Score
Leen	Van der Sijl	1	5	Gold			9	47	n/a	0	154	3	-4	1	6	120	0	33	DPSSA	IPSSA

YEAR TO DATE

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THINK OUTSIDE THE BOX WITH HIGH KEY PHOTOGRAPHY

March 08, 2018 By David Johnston

What is High Key?

High key photography is a way to capture a scene artistically by intentionally overexposing the photograph. This technique has been around for a long time and was also used in the old film photography days (although they don't seem that long ago).

The overexposing effect of high key photography creates a predominately white photograph that reveals textures, deep shadows, and extreme contrasts that can otherwise be missed in a standard photograph.

High key photography also creates a creative image that resembles pencil sketches or highly detailed watercolor paintings. They can be shot in either black and white or color to reveal various appearances in the outdoor scene you're shooting.

How to Shoot in High Key

To shoot photographs in the high key style, you need to understand your camera settings and how they affect the light that's entering your camera's sensor. The easiest way to start thinking about shooting in high key is to think about your normal shooting progression or workflow and alter it to intentionally overexpose your photo. I highly recommend that everyone create a workflow that they consistently follow.

Why?

Well, consistent practices in the field lead to consistently great photographs. That's a good line. Write that down. So, you're in the field and you've exposed the scene in front of you like normal. To create a high key look, increase your ISO first to overexpose your shot. Why the ISO? Think about it this way, if you increase your shutter speed you might capture some unwanted movement in the trees and leaves. If you alter your aperture, you might create unwanted range of focus issues. The ISO is the only solution that will increase your sensor's sensitivity to light so that the shutter and aperture effects remain constant.

If you still don't get the amount of overexposure you want just by increasing your ISO, feel free to adjust your other camera settings as well. If you decide to do that, I would caution you to zoom into your shot and be sure you don't have any unwanted shaking or range of focus issues. However, to be honest, I'd rather further adjust the exposure in post-processing.

Key Characteristics & Techniques

- **Lighting:** Multiple light sources are used to eliminate harsh shadows, often using hard light to create a high-contrast ratio.
- **Exposure:** Images are often purposely overexposed, with the histogram skewed heavily to the right.
- **Background:** Subjects are typically placed against bright or white backgrounds.
- **Settings:** Low ISO ($\backslash(100-400\backslash)$), wide aperture ($\backslash(f/2.8-f/5.6\backslash)$), and positive exposure compensation ($\backslash(+1\backslash)$ to $\backslash(+2\backslash)$ EV) are standard.
- **Applications:** Ideal for wedding, beauty, and product photography to achieve a clean, high-end, or joyful feel.
- **Post-Processing:** Brightening shadows and increasing overall exposure in editing can enhance the effect.

How to Achieve a High-Key Look

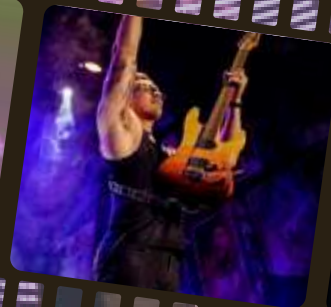
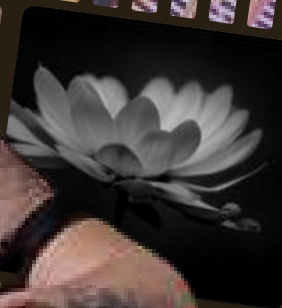
- **In-Studio:** Position the subject far from the background, using strong lights on the background and softer lights on the subject.
- **Outdoors:** Shoot on overcast days or in bright, sunny areas where the sky or light-colored environments can serve as a natural backdrop.
- **Metering:** Use spot metering to ensure the subject is correctly exposed despite the bright background.
- **Contrast:** Ensure the subject wears light-colored clothing to blend seamlessly with the scene.

High-key is the opposite of low key photography, which focuses on dark tones and dramatic shadows.

<https://www.outdoorphotographyguide.com/post/think-outside-box-high-key-photography>

MAUREEN FOURIE

MEETING *Magistrate*



Maureen fourie's Collection



MAUREEN FOURIE

MAUREEN FOURIE IS FROM F-STOP . SHE IS A VERY VERSATILE PHOTOGRAPHER. HER WORK CAN BE VIEWED ON FACEBOOK AND INSTAGRAM.

Announcements

APRIL 2026



WELL DONE!

Cindy Asselbergs – PSSA – Junior

WE ARE SUPER PROUD OF YOU!



MARCH 2026

OUR 2ND RUNNER-UP IS CINDY ASSELBERGS FROM BENONI CAMERA CLUB WITH "TOWER BRIDGE"

APRIL 2026

JUNIOR CLUB WINNER FINALIST.
CINDY ASSELBERGS - BEDOUIN LADY.



WELL DONE!

Vivienne Murray & Michelle Stephen – PSSA - Senior

WE ARE SUPER PROUD OF YOU!



MARCH 2026

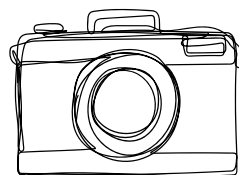
SENIOR CLUB WINNER FINALIST.
VIVIENNE MURRAY - SUGARBIRD SONG.



APRIL 2026

SENIOR CLUB WINNER FINALIST.
MICHELLE STEPHEN - TINY DANCER.

APRIL WINNERS



WINNER

BEST SET SUBJECT - APRIL 2026

SET SUBJECT
CATEGORY



MARGOT VILE -
A NEW DAY



CERTIFICATE OF MERIT

SCORE
13



BEST JUNIOR

PORTRAIT CATEGORY

CINDY ASSELBERGS

BEDOUIN LADY

CERTIFICATE OF MERIT

SCORE
14





WINNER



MICHELLE STEPHEN
TINY DANCER

CERTIFICATE OF MERIT

SCORE
14

OPEN COLOUR

CATEGORY

BEST SENIOR



CERTIFICATE OF MERIT

CERTIFICATE OF MERIT

SCORE
13



CATHY BOYES
THAT WAS YUMMY

**NATURE
CATEGORY**



ROBERT SPOON
WHITE NECKED JACOBIN

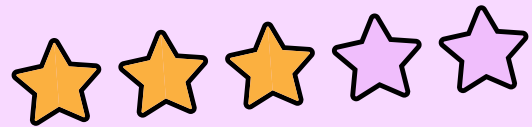


CERTIFICATE OF MERIT

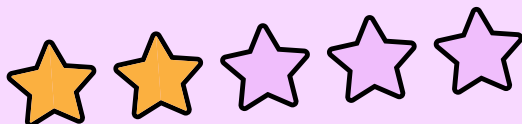


CERTIFICATE OF MERIT

SCORE
13



NATURE
CATEGORY

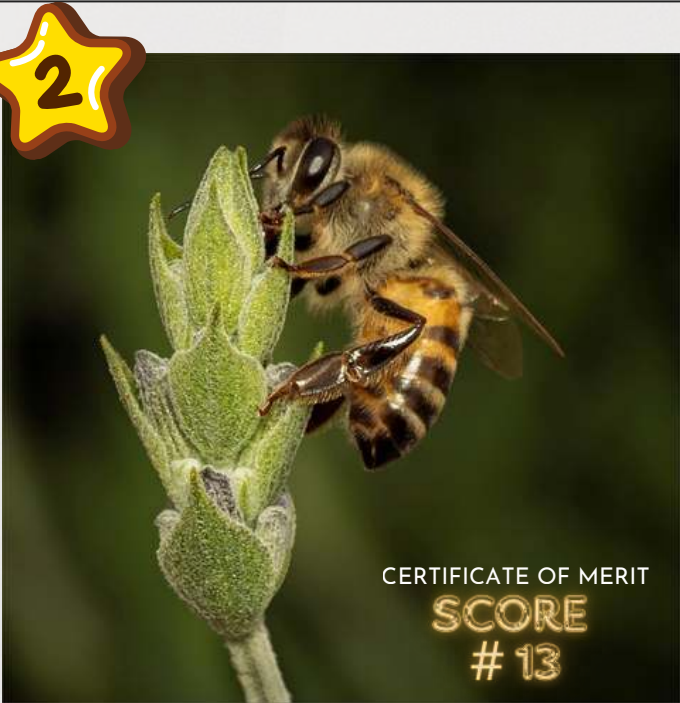


PAMELA LEE MENEZES

SOUTHERN YREE AGAMA

CERTIFICATE OF MERIT

OPEN COLOUR
CATEGORY



CORINNE DEVENISH
LAVENDER BEES



HANNAH DEETLEFS
LITTLE WORSHIPPER



HANS VAN DER WALT
SPEEDWAY



MICHELLE STEPHEN
OVER HE GOES

Certificate

CERTIFICATE OF MERIT

SCORE
13

Of MERIT

CECIL MAYHEW
MERCURY COUGAR



PHOTO JOURNALISM

CATEGORY

PIETER KRUGER
MAZDA WATER JUMP



CERTIFICATE OF MERIT
SCORE
13



CERTIFICATE OF MERIT

HANNAH DEETLEFS

MICHEL AT FERNKLOOF



CERTIFICATE OF MERIT

SCORE
11

PORTRAIT

CATEGORY

CERTIFICATE OF MERIT

CINDY ASSELBERGS
PETRA MONASTERY



CERTIFICATE OF MERIT
SCORE
13

SCAPES CATEGORY



TOM LOUGHRAN
AMSTERDAM KEIZERSGRACHT



CERTIFICATE OF MERIT

SCORE
13

PAMELA LEE MENEZES

LIONESS



OPEN MONOCHROME
CATEGORY

CERTIFICATE
OF MERIT

CERTIFICATE OF MERIT



HANNAH DEETLEFS

LAMELLAE AT NEW WORLD

CERTIFICATE OF MERIT

SCORE
12



STILL LIFE & FLORAL



CERTIFICATE OF MERIT

SCORE
13

MICHELLE STEPHEN

GERBERA





CERTIFICATE OF MERIT



CORINNE DEVENISH

MORNING LIGHT

SET SUBJECT

CATEGORY

CERTIFICATE|OF MERIT

SCORE
12

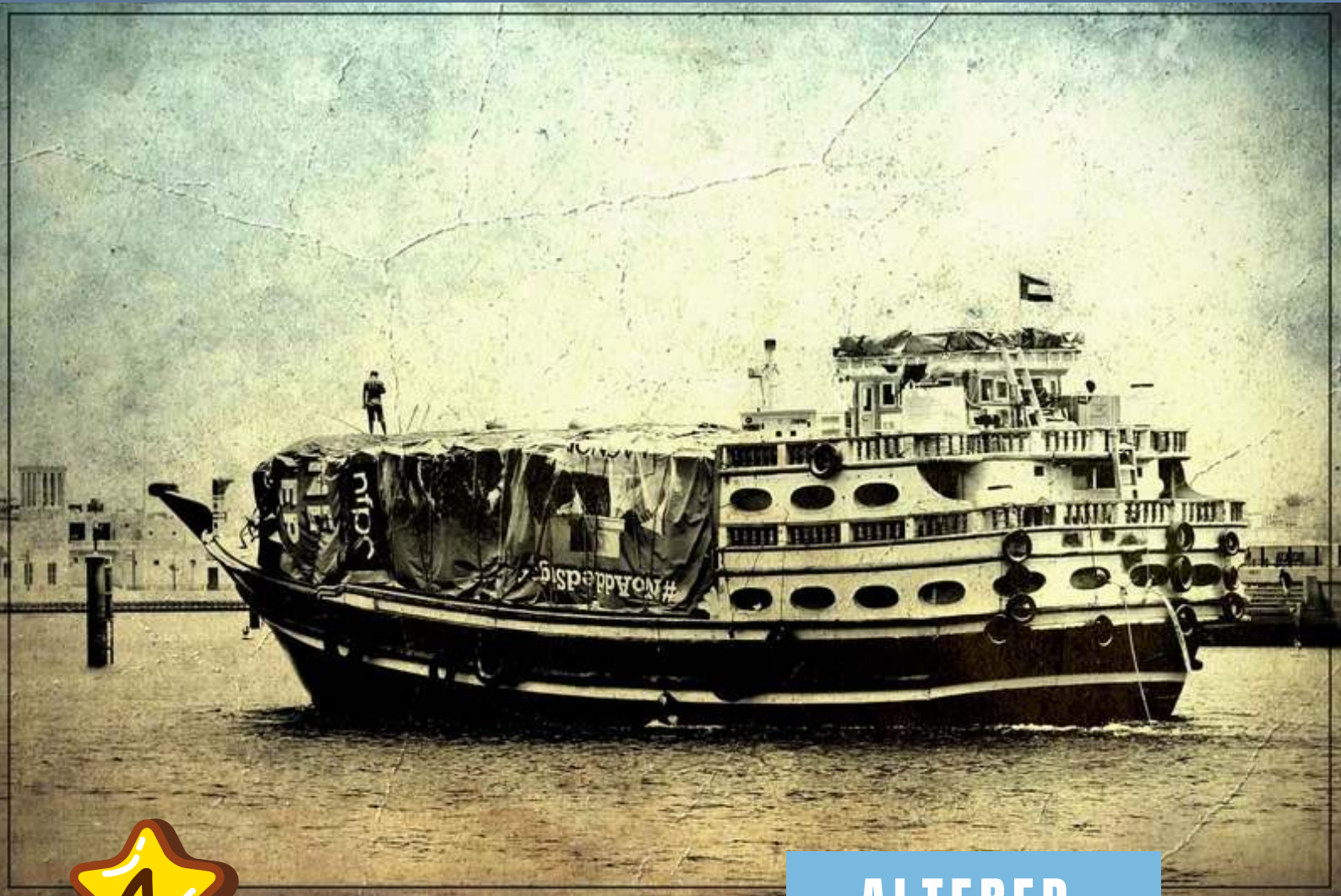
CERTIFICATE OF MERIT

JOHN HORN

NEVER ENDING JOURNEY

CERTIFICATE OF MERIT

SCORE
13



**ALTERED
REALITY
CATEGORY**

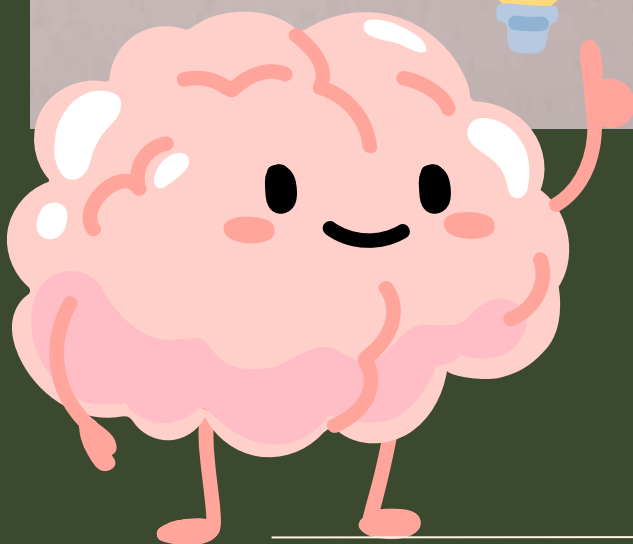
Magazine Content

"We'd love to feature your adventures —
whether it was one of our club outings or your own unforgettable getaway.
Please share your experience with us!

Send in a short write-up along with some of your favourite photos
(*because what's a photography club without great pictures?*).

We would also like to hear your ideas for future magazine editions.

This is your magazine — help us make it truly reflect what inspires you.
We can't wait to see what you've been capturing!





What is needed for Promotions in Salons?



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 acceptance's 4 Star to 5 Star 30 Golds/Certificate of Merit Awards & 440 Club Points 15 cumulative Salon Acceptance's. 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 Acceptance's 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 Acceptance's OR a 4 Diamond Rating (DPSSA)

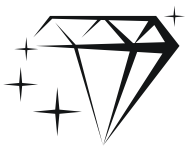
Master Platinum to Master Diamond 300 Gold Awards (75 previous plus 75) + A Fellowship of a National Photographic Society + 150 Salon Acceptance's OR a 5 Diamond Rating

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

What is needed for Diamond Ratings?

PROMOTION (rating) & REQUIREMENT



Diamond Ratings



- 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 (Cls) =

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 I		
WORK NUMBER													
PSSA HONOURS													
* NAME OF MAIN MEMBER (IF APPLYING FOR FAMILY MEMBER DISCOUNT)													

MEMBERSHIP FEES

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

BANKING DETAILS

ABSA, Acc No: 29525870



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

or send us an e-mail
info@benonicameraclub.co.za