



EST. 1958

PEEPS

MAGAZINE

Vol: 05 of 2026
Winter Edition | July 2026

**TIPS FOR
ICM PHOTOGRAPHY**

**ARTICLE ON PATTERNS
OF NATURE IN
PHOTOGRAPHY**

RON REYNOLDS

5 STAR -
WHITE CRAB SPIDER

**20
QUESTIONS**

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

**DID YOU KNOW
& FUN FACTS**

ABOUT PHOTOGRAPHY





Club Details	Page 3
Chairman's Chat - ETHICAL EDITING IN PHOTOGRAPHY	Page 4
Committee Members	Page 5
Refreshments	Page 6
Upcoming Events/Salons	Page 7
Member Focus & Spotlight - 20 Questions	Page 8 - 10
Promotions & Achievements	Page 11
Club Members Birthdays	Page 12
Set Subjects for 2025	Page 13 - 17
Article: ICM Photography	Page 18
Upcoming Outings	Page 19
Fun Facts about Photography	Page 20
Top 10 Scorers	Page 21
June Scores	Page 22
Salon Results	Page 23
Article: Patterns in Nature Photography	Page 24
Meeting Magistrate - Shedding light on the judge	Page 25
Announcements	Page 26
Special Congratulations to BCC Members	Page 27- 28
Winning Photos	Page 29 - 53
Feel free to share your ideas!	Pages 54
Promotion Requirements	Page 55
Diamond Rating Requirements	Page 56
Benoni Camera Club Application Form	Page 57
Closing Page	Page 58

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



Ethical Editing in Photography.

This month I'd like to spend a few minutes talking about ethical editing in photography.

Almost every digital photograph benefits from some editing. Adjusting exposure, contrast, colour balance, sharpening, or cropping can help produce an image that more closely reflects what we saw with our own eyes. These are generally accepted practices and are part of the creative process.

The question becomes more important when editing changes the story the photograph tells. Removing or adding people or objects, replacing skies, or combining multiple images may create a beautiful picture, but it also changes reality. That's perfectly acceptable in creative or artistic photography, provided it is presented honestly as digital art or a composite.

In documentary, wildlife, nature, or photojournalism, however, the image must represent a real moment. In these genres, no manipulation is allowed; doing so will breach competition rules.

As photographers, our reputation is built not only on the quality of our images but also on our integrity. Before entering a competition or sharing an image, it's worth asking: Am I enhancing this photograph, or am I changing its truth?

Ethical editing isn't about limiting creativity—it's about being honest with our audience and respecting the purpose of the photograph.

Thank you, and I hope this gives us all something to think about the next time we sit down to edit our images

TOPIC -
ETHICAL EDITING IN PHOTOGRAPHY.

KIND REGARDS

Shane Else

MEMBERS

BENONI CAMERA CLUB 2026 COMMITTEE MEMBERS

**Meet our current members for the duration of 2026.
We welcome a new member Hannah Deetlefs.
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

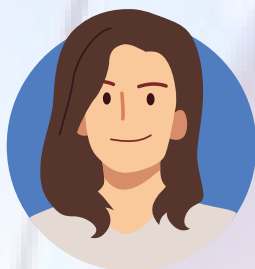
**TOM
LOUGHRAN**



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

**HANNAH
DEETLEFS**



photovault@benonicameraclub.co.za
Cell: 072 596 7569

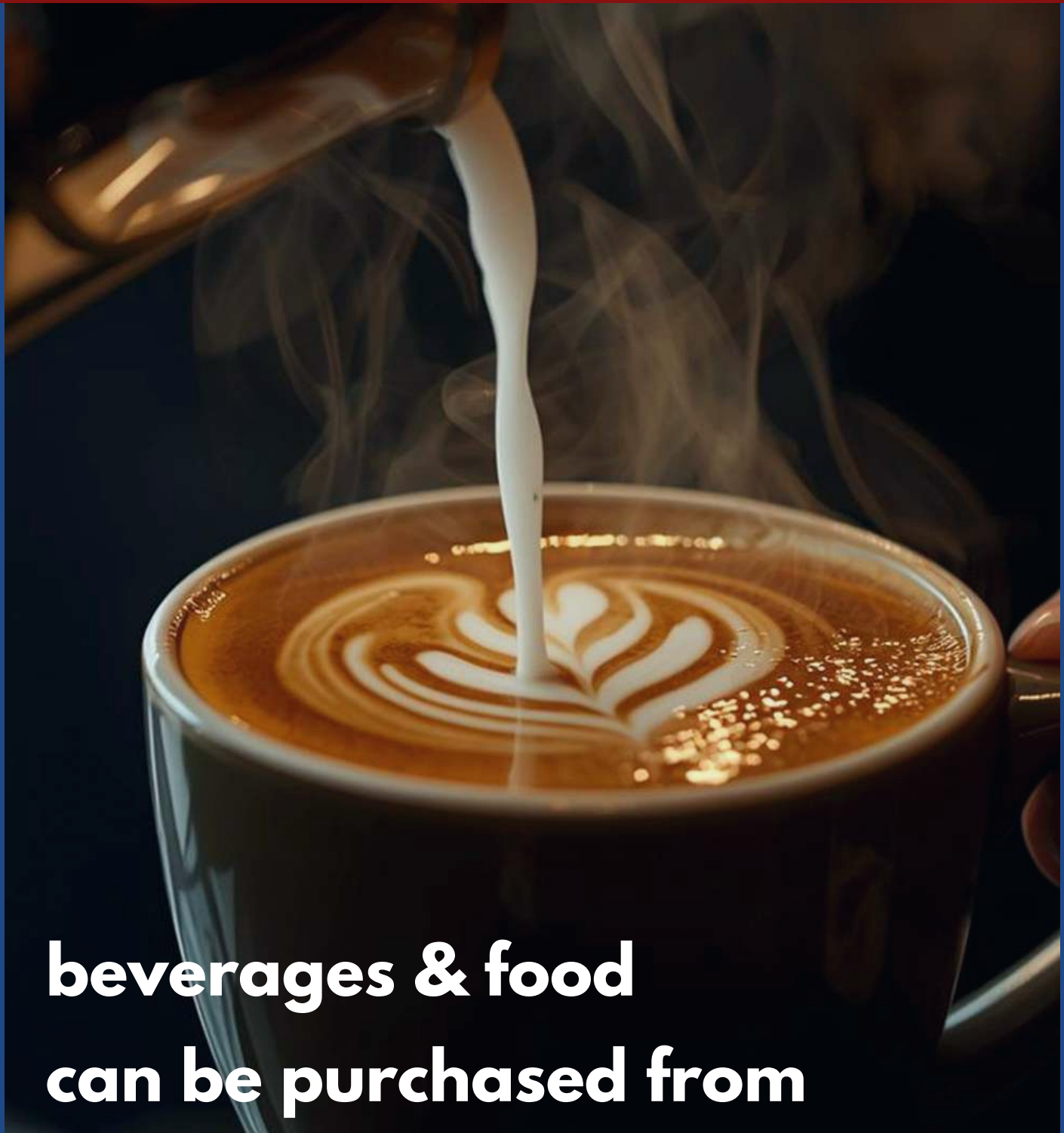


The Club Committee is a small group of nominated and elected volunteers, each of whom has a specific area of responsibility. From managing finances, to looking after the equipment, to processing memberships, and even down to the essential details like ensuring there is enough food for our meetings, each 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

JULY 2026

COE Application August 2026

Entries (Closing: 08 Aug 2026)

10th Tygerberg Salon PDI and Prints (2027)_

PSSA C 2027/06

Entries (Closing: 29 Aug 2026)

30th PSSA National Up-and-Coming

Photographic Competition (2027).

PSSA C 2027/06

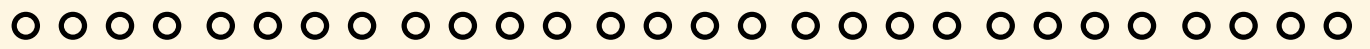
Entries (Closing: 05 Sep 2026)

Centurion Camera Club 9th Digital Salon 2026

PDI (2027) PSSA B 2027/07

Entries (Closing: 17 Oct 2026)





MEMBER SPOTLIGHT

HANNAH DEETLEFS



20 QUESTIONS

For the month of **JULY 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.

HANNAH DEETLEFS WAS BORN ON THE 26TH OF OCTOBER 2000



20 QUESTIONS

WITH
HANNAH DEETLEFS



By Pamela Lee Menezes

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

Adventurous and observant

2. **Where can people view your work?**

On Instagram: @hdeetlefs.photography

3. **How long have you been in photography for?**

I did some photography as a teenager and was a member of BCC alongside my dad. Then picked up my camera again in November 2025 for a trip to Kruger, and with a reignited interest, started taking my camera along on my adventures.

4. **What are you passionate about in photography?**

Trying to capture the beauty of being human. From people doing physical feats that have taken great dedication to achieve, to the genuine smile after a friend's bad joke. The awe-inspiring natural beauty we are surrounded by or the way light trickles down through leaves. The sparks of life that we easily overlook when caught up in the mundane routines of life.

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

Rock climbing as I love watching the focus and skill that are displayed as well as the raw emotion of triumph and failure. It is also a fun challenge to get yourself positioned well in relation to your subject. Either by ascending a rope on an adjacent climb or finding a good vantage point. Then getting your timing and framing right to capture the perfect action shot. I also enjoy finding small creatures, plants or mushrooms that most people walk right past.

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

Canon 550D

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

My 18-55mm for its general versatility, compact size and light weight

8. **What do you do for a living?**

I am a Veterinary Nurse.

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

Editing in general, and HDR landscapes so I can do sunsets and sunrises justice

10. **What editing program do you use?**

I used Gimp initially when starting out but recently transitioned over to Photoshop.

11. **How did you get into photography?**

My father enjoyed photography, and gave me his DSLR camera after he upgraded so I could join him. He helped me understand the fundamentals early on, which I am immensely grateful for.

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

Curves, levels and colour adjustments.

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

There are going to be photos that you absolutely love that are not received as well as you hoped. Take the constructive criticism and keep striving to improve, but don't let it cloud the joy you find in capturing your world.

20 QUESTIONS

WITH
HANNAH DEETLEFS



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

Although I am proud of all my photos, I have found it interesting to see how my climbing photographs have been received by judges, and it has challenged me to figure out how to convey the emotion and atmosphere to people who might know little about the sport.

15. **Tell me a little bit about yourself.**

I was born and raised in Boksburg and returned after completing my studies in Pretoria. I work as a Veterinary Nurse for companion animals and exotics. When not at work, you can probably find me at the climbing gym or off on an adventure, usually in the Magaliesberg or Waterval Boven areas.

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

My Seewer Camera clips! Securing my camera either to the shoulder strap of my backpack, or to my climbing harness to ensure I have quick access, while keeping it safe and secure while hiking, ascending ropes, or navigating cliff edges.

17. **Whose work has influenced you most?**

Local climbing photographer Danie Du Toit of Surefooted Photography, and expedition photographer Jimmy Chin.

18. **How did you get good at photography?**

Trial and error! And taking time to look at the photos I admire and try to figure out what exactly I like about them, and try apply that to my own photos.

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

To keep learning from fellow photographers, and continue to grow my skills!

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

I am really excited for the upcoming macro workshop!



PROMOTIONS

TALANA VAN TONDER
3 STAR TO 4 STAR.



ACHIEVEMENTS

THERE ARE CURRENTLY
NO ACHIEVEMENTS AT
THIS TIME



LET'S
CELEBRATE

A MASSIVE
CONGRATULATIONS TO
ALL OF OUR MEMBERS !

AUGUST

02 - Danae Rennie
04 - Leandri van Niekerk
09 - Pamela Lee Menezes
~~14~~ - Lynda Erasmus
14 - Margot Vile
27 - Ankia Mavromatis
28 - Margaret Finn
30 - Linda Stedman
30 - Shane Else

SEPTEMBER

04 - Anton Jacobs
23 - Leen Van Der Slik



OCTOBER

09 - Clarissa Jacobs
14 - Jeanette Smith
18 - Tersia Smit
25 - Peta Quabeck
31 - Cindy Asselbergs



happy
Birthday



A
TOUCH
OF
RED

~~TEXTURE~~

~~BACK~~
~~LIGHT~~

~~FIRE~~

~~HIGH KEY~~

~~MACRO~~

ICM

PATTERNS
IN
NATURE

LOW KEY

ARCHITECTURE
IN
MONO

2026

AUGUST

| ICM

SET
SUBJECTS

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
AUGUST 2026

ICM

PHOTOGRAPHY

Patterns in nature are visible, repeating regularities of form, structure, and behavior found in both living and non-living environments. Driven by physical forces, mathematical rules (like Fibonacci sequences), and evolutionary biology, these patterns include fractals, spirals, symmetries, spots, stripes, and voronoi patterns. They optimize efficiency for growth, strength, and survival, seen in seashells, rivers, and animal camouflage.

PATTERNS

IN NATURE

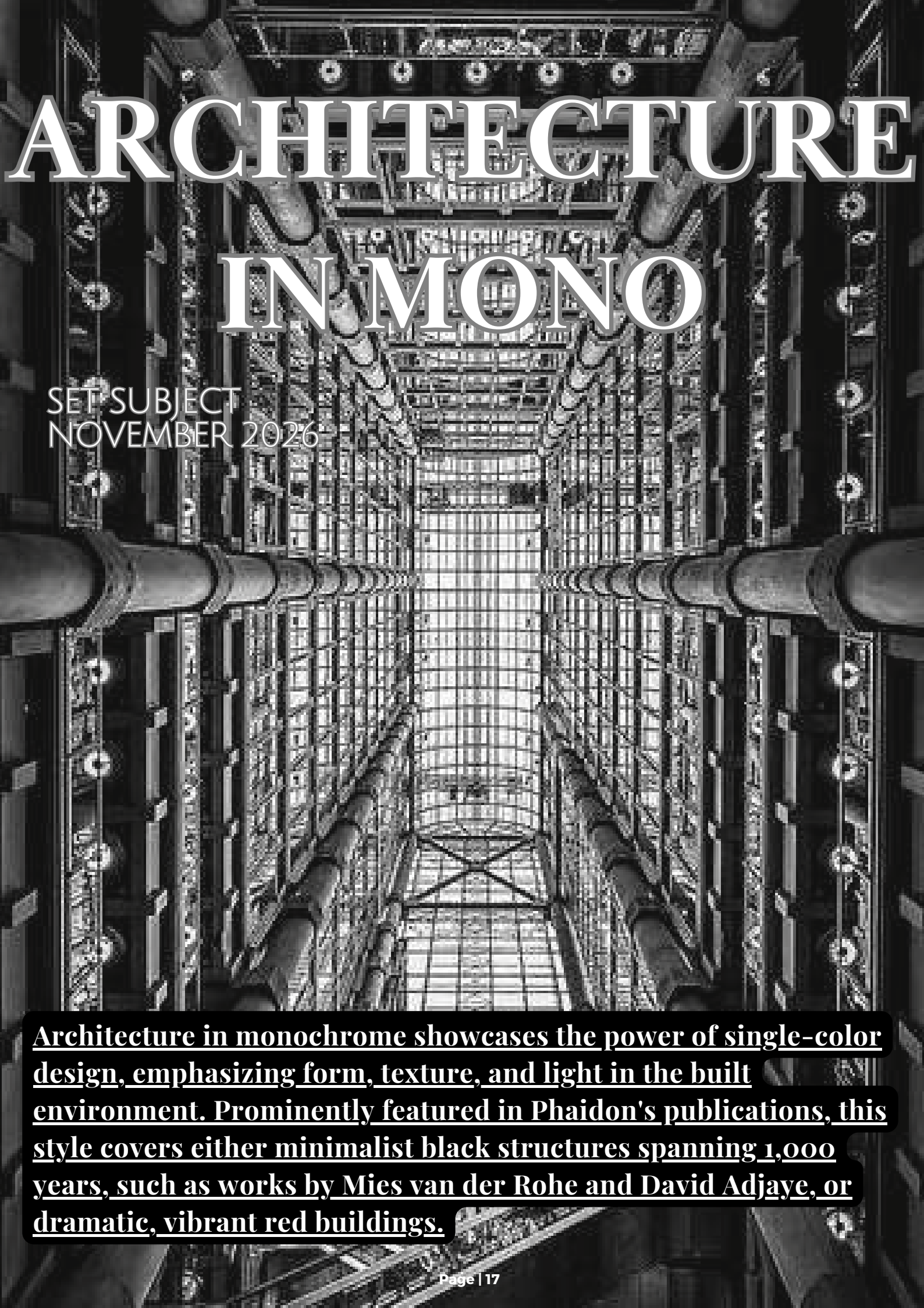
SET SUBJECT
SEPTEMBER 2026

LOW KEY



Low-key photography is a dramatic style characterized by dark tones, high contrast, and deep shadows, with 70-90% of the frame often being black.

It focuses on lighting specific, intimate details of a subject, creating a moody or mysterious atmosphere. Key techniques include using a dark background, a single, tightly controlled light source, and low ISO settings to minimize noise in the shadows.



ARCHITECTURE IN MONO

SET SUBJECT
NOVEMBER 2026

Architecture in monochrome showcases the power of single-color design, emphasizing form, texture, and light in the built environment. Prominently featured in Phaidon's publications, this style covers either minimalist black structures spanning 1,000 years, such as works by Mies van der Rohe and David Adjaye, or dramatic, vibrant red buildings.



By:
Roxanne Overton

ICM PHOTOGRAPHY

"The Art of Intentional Camera Movement: Play, Experiment, Grow".

We live in a three-dimensional world, or do we? Actually, there is a 4th dimension - an enchanting space of motion. It's a magical way to visualize a story - to use time and movement to alter our perspective of reality - or of what we've been told is visual reality. Most of what we see is in our peripheral vision - all that area that surrounds where our eye is focused at any given moment. Every bit of it is blurry. Stop reading and look at the words in front of you. How much of what you see is actually in focus? A tiny amount in our field of vision is all that we see clearly. Everything else exists in blur. We flit from object to object so quickly that it fools us into thinking we are seeing a much larger field of sharp, focused vision.

I experimented with shutter speeds and different movements and was delighted with the various personalities that the images adopted. Like traditional photography, there are many choices of perspective. I could shoot quiet elegance, pure whimsy or rock 'n roll, depending on motion and time. Any subject had the opportunity to try on different moods and looks that could be radically different from each other.

I love how ICM alters clarity just enough that the familiar takes on an unfamiliar appearance. Phone cameras and social media have made photography visually commonplace. The ease of travel allows multitudes to photograph what used to be isolated and exclusive. It seems everyone has the same photograph of icons like the Golden Gate bridge or a New York skyline or that special spot in Angkor Wat. A lot of talented photographers take these photographs and many take them very well. To my eye though, they all look pretty much the same. These photographs all share the common vision of a literal interpretation of the scene. No matter how skillfully executed, they do not inspire the viewer to see beyond the literal, the immediate and the obvious.

When I got my first camera, I immediately looked up how to shoot a multiple exposure. It was never my intent to photograph documentary style. I wanted to interpret what I saw and to impart the emotional pull that drew me to my subject. My desire was to photograph the ephemeral. When we click the shutter, we capture time. It's an illusion of sorts. What we get will never pass our way again in quite the same way. I didn't want to take what was expected. Instead, I was looking for a way to tell the story a bit differently. Those elements of good photography had to be present but I also wanted to add other parts to my visual exploration. If successful, the viewer would know how it felt to be there at that particular moment - the emotion of it. When one feels an image, it imparts a power that the visual can't do in isolation.

It doesn't matter if I shoot simple subjects or iconic places, when I use ICM, the photographs become uniquely mine. No one else moves quite the same way at the same timing and speed. Each ICM photograph is inimitable in its interpretation. Different movements and timing can yield a multitude of results that are pleasing in diverse ways. It's an exciting and evolving way to tell a story.

One of the first things I learned is that just because I was going to shoot 'blurry', didn't mean I could be careless and not shoot well. Quality photography needs a strong subject, proper exposure, and good composition. This is true whether you are shooting at 1/500th of a second or 1/10th and in motion. I think making sure of the quality of each image is even more important with blur because you are removing that element of expected reality most people rely on - sharpness.



I am mindful when I shoot. I consider all of the essentials as I compose my shot. I don't take short cuts - instead I am considering extra attributes as I factor in the effects blur will likely have. I question how I want to move, how much time I want to collect and look for details

I may want to incorporate into my choices. Digital shooting, with its instant feedback, accelerates the learning curve.

Motion captures 'extra everything'. Moving light and atmosphere overlay details in new ways. Elements are hidden and revealed differently. The excitement of discovery is sensuously delicious. Shapes and lines form where there were none while absent where I might expect them to be. Everything changes and morphs into an altered state of reality. The story is still there - only it's a whispered impression - a snippet of energy. Sometimes it seems to be a figment of my imagination.

Everything is fair game. No subject is out of bounds. Anything can be interpreted through motion giving the viewer a different perspective. I shoot without prejudice - every genre is open to me.



ICM Photography: Hunt, Play & Grow with Motion | Roxanne Overton

ICM Photographer Roxanne Overton explores Intentional Camera Movement (ICM), turning motion and blur into unique, expressive works of art.

Roxanne Overton

CLUB

SUNDAY 26TH JULY - JHB STREET WALK WITH ANTON BOSMAN.

SATURDAY 15TH JULY - MACRO WORKSHOP.

SATURDAY 24TH OF OCTOBER 2026 - CERPS



OUTINGS

DID YOU KNOW?

Amazing Photography Facts & Quick Quiz

— LEARN. SHOOT. INSPIRE. —



FASCINATING PHOTOGRAPHY FACTS

-  **THE WORD "PHOTOGRAPHY" MEANS "DRAWING WITH LIGHT"**
It comes from the Greek words *photos* (light) and *graphé* (drawing or writing).
-  **EVERY LENS HAS A "SWEET SPOT"**
Most lenses are at their sharpest around f/8 to f/11, rather than wide open.
-  **GOLDEN HOUR DOESN'T LAST AN HOUR**
Depending on the season and your location, Golden Hour can last anywhere from 20 to 60 minutes.
-  **RAW FILES ARE LIKE DIGITAL NEGATIVES**
RAW images contain much more information than JPEGs, making editing far more flexible.
-  **YOUR CAMERA DOESN'T SEE COLOUR LIKE YOUR EYES**
The human brain automatically adjusts colour, but cameras rely on White Balance settings.
-  **THE RULE OF THIRDS ISN'T REALLY A RULE**
It's simply a composition guideline—and sometimes breaking it creates even stronger images.
-  **SHUTTER SPEED CAN FREEZE A HUMMINGBIRD**
A shutter speed around 1/4000 second can freeze rapidly moving wings.
-  **CLOUDS MAKE BETTER LANDSCAPES**
A completely clear sky often produces less dramatic landscape photographs than one with textured clouds.
-  **MACRO PHOTOGRAPHY REVEALS HIDDEN WORLDS**
A tiny insect or water droplet can appear like an entirely different world when photographed up close.



Photography Tip

Great photographers don't just capture what they see—they capture what they *notice*.

SHORT QUIZ

Test your photography knowledge!

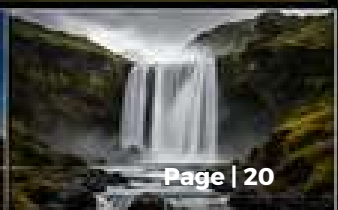
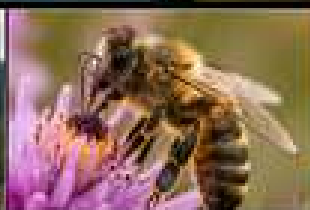
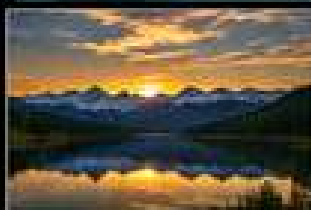


-  Which focal length generally produces the least perspective distortion for portraits?
A 24 mm
B 50–85 mm
C 200 mm
-  What happens when you increase ISO?
A Less light enters the lens
B The camera becomes more sensitive to light
C The lens zooms further
-  What does a polarising filter mainly reduce?
A Motion blur
B Reflections and glare
C Camera shake
-  Which focusing mode is best for moving subjects?
A Single AF (AF-S)
B Manual Focus
C Continuous AF (AF-C / AI Servo)
-  What creates a blurry background?
A Small aperture (f/16)
B Large aperture (f/1.8)
C Slow shutter speed
-  Which composition technique uses natural objects to guide the viewer's eye?
A Leading Lines
B Histogram
C White Balance



Quote to Inspire

The camera is an instrument that teaches people how to see without a camera.
— Dorothea Lange





Congratulations!

Benoni Camera Club

LOG JULY 2026

Benoni Camera Club Log July 2026

Name	Surname	Log Position	Total Score
Tom	Loughran	1	281
Pieter	Kruger	2	264
Cecil	Mayhew	3	261
Antonette	Bezuidenhout	3	261
Cathy	Boyes	4	258
Robert	Spoon	5	255
Paula	Rutherford	5	255
Michelle	Stephen	6	254
Margot	Vile	7	252
Hans	Van der Walt	7	252
Vivienne	Murray	8	250
Ron	Reynolds	8	250
Shane	Else	9	240
Linda	Stedman	9	240
Hannah	Deetlefs	10	238

Well done to all our members!

Thank you for your passion,
dedication and great photography!

Benoni Camera Club

YEAR-TO-DATE SCORES

TOTAL SCORES YTD FOR 2026 - JULY

							TOTAL SCORES YTD FOR 2026 - JULY													
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	COMS	Set Subject	Salon Acceptances	Acceptances for the year	Required - Salon Acceptances	Alternate Rating	IPSA Awards
Anika	Maromatis		1				1	0	0	0	0	0	12	0	0	0	0	0		
Leandri	van Niekerk		1				1	144	144	0	11	11	1	3	6	0	0	0		
Danae	Rennie		1				1	69	69	0	6	6	6	1	0	0	0	0		
Stephen	McDonald		1				1	94	94	0	8	8	4	2	0	0	0	0		
Clarissa	Jacobs		1				1	0	0	0	0	0	12	0	0	0	0	0		
Pamela	Menezes		3				3	185	0	295	0	16	20	3	0	2	1	1		
Natalia	Lumgalr		3				3	0	0	295	0	0	20	0	0	0	0	3		
Hannah	Deetlefs		3				3	238	88	207	7	19	13	7	0	0	0	3		
Cindy	Asselbergs		3				3	215	51	244	4	15	16	10	0	6	6	-3		
Corinne	Devenish		3				3	209	106	189	8	16	12	9	6	13	0	-10		
Basil	Chassoulas		3				3	49	506	-211	31	3	-11	0	0	0	0	3		
Talana	Van Tonder		3				3	180	299	-4	23	14	-3	6	0	17	6	-14		
Ada	Olwaga		3				3	0	429	-134	33	0	-13	0	0	0	0	3		
Lesley	Chown	1	3				3	69	211	84	16	6	4	1	0	0	0	3		
Jennifer	Vorster		3				3	0	108	187	8	0	12	0	0	0	0	3		
Conner	Erasmus		3				3	0	355	-60	27	0	-7	0	0	1	0	2		
Tersia	Smit		4				4	207	0	440	0	15	30	2	0	3	1	12		
John	Horn	1	4				4	237	594	-154	36	13	-6	2	0	1	0	14		
Cecil	Mayhew		4				4	261	3790	-3350	286	19	-256	4	0	65	10	-50		
Antonette	Bezuidenhout		4				4	261	3572	-3132	273	21	-243	2	0	85	19	-70		
Cathy	Boyes	1	4				4	258	2588	-2148	176	21	-146	1	0	7	0	8		
George	Pipinos		4				4	155	1718	-1278	120	9	-90	0	0	16	1	-1		
Michelle	Stephen		4				4	254	254	186	20	20	10	10	0	0	0	15		
Margot	Vile		4				4	252	1867	-1427	125	17	-95	1	6	2	0	13		
Isabella	van der Slik		4				4	0	417	23	31	0	-1	0	0	5	0	10		
Ferd	Hartzenberg	1	4				4	120	733	-293	51	6	-21	2	0	14	0	1		
Trevor	Fox		4				4	202	2003	-1563	137	13	-107	1	0	0	0	15		
Amy	Ansell	1	4				4	231	3474	-3034	198	13	-168	0	0	0	0	15		MPPSA, EPSSA (Mille)
Anton	Jacobs	1	4				4	8	643	-203	44	0	-14	0	0	4	0	11		
Sheilah	Murray		4				4	160	863	-423	42	7	-12	1	0	0	0	15		
Neil	Murray		4				4	67	504	-64	14	1	16	0	0	1	0	14		
Suzette	McLaren	1	4				4	0	771	-331	58	0	-28	0	0	0	0	15		
Peta	Quebeck	1	4				4	61	361	79	22	4	8	1	6	0	0	15		
Robert	Spoon	1	5				5	255	1126	0	80	18	-60	3	0	47	11	-47		
Pieter	Kruger	1	5				5	264	1747	0	129	19	-109	5	0	17	0	-17		
Tom	Loughran	1	5				5	281	998	0	70	19	-50	8	0	207	93	-207		
Hans	Van der Walt	1	5				5	252	n/a	0	265	19	-245	1	0	36	0	-36		
Linda	Stedman	1	5				5	240	n/a	0	131	13	-111	3	0	41	14	-41		
Lynda	Erasmus	1	5				5	136	n/a	0	12	8	8	2	0	15	0	-15		
Ron	Reynolds	1	5	Beret			6	250	n/a	0	174	17	-154	2	0	92	18	-72	D2	
Shane	Eise	1	5	Beret			6	240	n/a	0	123	15	-103	2	0	104	2	-84	D2	LPSSA, Diamond 1 Open
Margaret	Finn	1	5	Beret			6	208	n/a	0	177	10	-157	0	0	74	1	-54	D3	
Sally	Matthee	1	5	Beret			6	0	n/a	0	147	0	-127	0	0	97	0	-77	D3	Diamond 1 Open
Paula	Rutherford	1	5	Beret			6	255	n/a	0	307	16	-287	3	6	41	0	-21	D2	
Leigh	Reynolds	1	5	Beret			6	79	n/a	0	72	6	-52	0	0	31	3	-11	D1	
Michelle	Nelson	1	5	Beret			6	0	n/a	0	77	0	-57	0	0	41	0	-21	D1	Diamond 1 Nature
Julie	Rochford	1	5	Beret			6	36	n/a	0	88	3	-68	1	0	15	0	5	D1	
Vivienne	Murray		5	Silver			8	250	n/a	0	17	17	58	4	0	55	55	20		LPSSA Mono
Leen	Van der Slik	1	5	Gold			9	142	n/a	0	160	9	-10	4	6	126	0	24	DPSSA	FPSSA

TOGETHER WE CELEBRATE PASSION, CREATIVITY & EXCELLENCE.

SALON RESULTS IMPALA 2026



Salon Results Impala 2026			Included	229	116	25	22	18	15	7	6	5	5	3	2	2	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0
No	Salon Name	Closing Date	Total	Tom	Mylene	Ron	Linda S	Robert	Talana	Cindy	Corrine	Shane	Peter	Leigh	George	Teresa	Margaret	Pamela	Michelle	Sally	Kagan	John H	Fredi	Loren	Lynnda	Arlton	Cathy B	Fred H	Josella	No Members	Added to Cores
4	5th Witsberg Photographic Society Salon 2026	2026-07-06	6	2			0	0	1	0		0	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Aug-25
2	2th Edendale National Digital Salon, 75th Anniversary	2026-07-19	8	3		1	0	1	0		3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4	Sept-25
3	30th Birthday Celebration Salon NPC	2026-08-02	6	3			0	0	0		0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	Sept-25
4	28th PISA UP and COMING National Salon 2026	2026-08-09	2	0			0	0	0		2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	Oct-25
5	3rd Durban Camera Club Digital Salon	2026-08-30	7	5		0	1	1	0		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	Oct-25
6	Bloomfontein CC Salon 2026	2026-09-18	11	5		3	2	1	0		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4	Nov-25
7	Camera Club of Johannesburg 90th Anniversary	2026-09-27	7	5		0	1	0	1		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	Nov-25
8	2nd Kromaat Fotoklub Life in Monochrome FDI Salon	2026-10-11	8	5		0	1	2	0		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	Feb-26
9	2th Rustenburg National Digital Salon	2026-10-26	11	4		5	0	2	0		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	Feb-26
10	2th Vanderbijlparkse Fotografiese Vereniging Salon	2026-11-16	4	3			1	0	0		0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	2	Mar-26
11	2to Brandgrum Fotoklub Nasionale Salon	2026-01-10	15	4	5	2	2	2	0		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	5	Feb-26
12	5th Bethal FDI Salon	2026-01-17	5	5	0	0	0	0	0		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	Mar-26
13	2nd Highway Salon	2026-02-07	6	2		0	0	1	1	0		0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	5	Mar-26
14	Ermelo Fotoklub 5th National Digital Salon	2026-02-21	8	5		0	0	3	0		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	Apr-26
15	1th National AFG Salon 2026	2026-03-07	7	4	3	0	0	0	0		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	May-26
16	29th PISA UP and COMING National Salon 2026	2026-03-14	7	0		0	0	0	0		6	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	2	May-26
17	SAVAG 4th Digital Salon 2026	2026-03-21	8	8	0		0	0	0		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	May-26
18	PISA International Salon of Photography 2026	2026-03-28	19	7	0	5	2	2	0		0	0	0	0	2	0	1	0	0	0	0	0	0	0	0	0	0	0	0	6	May-26
19	Worcester FK 2de Nasionale Salon	2026-04-04	0	0		0	0	0	0		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	QRS
20	8th Bokburg National Digital Salon - FDI	2026-04-11	24	7	5	0	1	2	6		0	2	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	7	Jun-26
21	2th WGRS National Digital Salon	2026-04-18	13	10	3	0	0	0	0		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	Jun-26
22	IAF Klub Prima 8 FDI Salon 2026	2026-05-02	21	14	6	0	1	0	0		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	Jun-26
23	London National Digital Salon	2026-05-09	16	7	3	5	1	0	0		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4	Jul-26
24	4th Kromas Fotografiese Klub Salon	2026-05-16	6	5	0		1	0	0		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	Jul-26
25	10th MFFC FDI Salon	2026-06-30	4	3	0	1	0	0	0		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	Jul-26



Congratulations to Everyone
★ for Your Amazing Results! ★

TOGETHER WE CAPTURE • TOGETHER WE ACHIEVE



PHOTOGRAPHING PATTERNS IN NATURE

Capturing Patterns in Nature Photography

Nature is filled with beautiful repeating patterns waiting to be discovered. From the delicate veins of a leaf to the ripples in sand or the textured bark of a tree, these natural designs can create striking and artistic photographs. By using thoughtful composition, lighting, and perspective, photographers can transform everyday scenes into captivating images.

Where to Find Natural Patterns

Plants and Trees

- Leaf veins and petals
- The textured patterns of tree bark
- Spiral formations in succulents, cacti, and ferns

Landscapes and Earth

- Wind-shaped sand dunes
- Cracked earth after dry weather
- Rows of trees or crops creating natural repetition

Water and Sky

- Gentle ripples across lakes or rivers
- Frost crystals on leaves or windows
- Repeating cloud formations in the sky

Tips for Photographing Natural Patterns

Experiment with Different Angles

Try photographing directly above your subject or looking upwards through a forest canopy to reveal symmetry and repeating shapes that are often overlooked.

Make Use of Side Lighting

Light coming from the side creates subtle shadows that enhance texture and add depth to your photographs.

Fill the Frame

Move closer or zoom in to eliminate distracting elements. Filling the frame with the pattern creates a clean, abstract, and visually powerful image.

Explore the Small Details

A macro lens or close-focusing mode can reveal intricate patterns that are invisible from a distance, opening up a whole new perspective on nature.

'Patterns' Is a Photographic Celebration of Nature's Rhythms

Interacting With the Scene

Another thing McCormack's early days of rigorous field notes in rural Australia taught him was the power of pre-visualization.

"Mirrorless cameras today basically pre-visualize for you, and for me, my temptation is to not think enough about the image," McCormack says.

"It's like I see something and I'm like, 'Okay, good to go.'"

However, when he is at his "most creative and best," the photographer has much longer interactions with a scene. If a scene strikes him, he reflects on what about the scene is compelling.

"It's kind of just editing away and teasing apart to find the big thing or the small thing, the thing that is unique and interests me," McCormack explains. "In the words of Georgia O'Keefe, to see takes time."



"Patterns" is a photographic celebration of nature's rhythms.
"It's a pattern photographer"
By Heather A. J.



Tip for Photographing Patterns in Nature
If you love the outdoors and doing photography, then you've got some natural subjects right in front of you. Here are some tips for finding and photographing patterns in nature.
By Digital Photography School, Nov 25, 2020

Tips for Photographing Patterns in Nature

When out in the field look for subjects that have repeating shapes or tones. Obvious choices are tree bark, leaves or rocks as they often contain repeating forms and shapes, as well as strong lines to aid composition. Extending from this, look at the wider field of view, repeating trees, sand, and reeds also make for great images.

When looking into your chosen subject, stare at it for a decent amount of time and don't rush to bring your camera to your eye. What areas strike you as interesting, are there any lines you catch yourself following? These are all important characteristics that make a great pattern picture.

Picking your area of focus, working with standard composition rules can be highly effective. A line or break in the rule of thirds, or a repeating design with a contrast or stop point on one of the intersecting locations can make a simple and highly pleasing image.

Technique

In terms of shooting technique, often you'll want to maximize your depth of field to ensure the greatest level of detail within your images. This can be done in a number of ways depending on your subject.

Getting sharp images

The simplest method of gaining a large depth of field is to use a small aperture. Shooting above f/8 to ensure a large amount of your frame is kept in focus will help bring out the details of your chosen subjects. If you are working handheld, you might need to use flash or increase your ISO so as to not fall into slow shutter speeds that will see you encounter sharpness issues.

If you are working at an even closer scale, often stopping down won't be enough to get the depth of field needed to showcase an entire pattern (especially with macro photography). So another method that can be deployed is focus stacking.

This is the process of shooting multiple images, each one in the sequence focused incrementally apart, then brought together in software to maximize the depth of field. This is a more advanced technique, that due to its precision requires a tripod to ensure critical sharpness. If the ultra-close perspective is something you find intriguing, focus stacking is certainly worth exploring.

BRUNA MENTRUP

MEETING

Magistrate



Bruna Mentrup's Collection

BRUNA MENTRUP

SHE IS AN ACCLAIMED WILDLIFE PHOTOGRAPHER. SHE IS AN LPSSA HONOURS & PSSA ACCREDITED JUDGE - NATIONAL AND LOCAL AWARDS - WILDLIFE PHOTOGRAPHY EDUCATOR.

"GROWING UP ON A FARM NEAR POLOKWANE, BRUNA DEVELOPED A DEEP APPRECIATION FOR NATURE, INSPIRED BY BREATHTAKING BUSHVELD SUNSETS AND THE WONDER-FILLED STORIES HER FATHER SHARED ABOUT THE SUN, MOON, AND STARS. AS A QUIET OBSERVER AND CREATIVE DREAMER, SHE FOUND BEAUTY IN THE WORLD AROUND HER FROM AN EARLY AGE. TODAY, MY PASSION LIES IN CAPTURING THE MAGIC OF THE AFRICAN LANDSCAPE AND WILDLIFE, USING PHOTOGRAPHY TO PRESERVE THE BEAUTY, LIGHT, AND EMOTION FOUND IN NATURE.

HER WILDLIFE PHOTOGRAPHY JOURNEY BEGAN WITH A SIMPLE PASSION AND BASIC EQUIPMENT, DRIVEN BY A DETERMINATION TO CAPTURE THE BEAUTY OF NATURE. OVER TIME, DEDICATION, EXPERIENCE, AND COUNTLESS HOURS IN THE AFRICAN WILDERNESS HELPED BRUNA GROW AS A PHOTOGRAPHER, EARNING PRESTIGIOUS ACCREDITATIONS, AWARDS, AND RECOGNITION. WHILE TECHNICAL SKILLS CAN BE LEARNED, SHE BELIEVES THAT THE TRUE ESSENCE OF PHOTOGRAPHY COMES FROM PASSION, PATIENCE, AND A GENUINE CONNECTION WITH THE NATURAL WORLD."

Announcements

JULY 2026



WELL DONE!

Cindy Asselbergs – PSSA – Junior

WE ARE SUPER PROUD OF YOU!



JUNE 2026

OUR 2ND RUNNER-UP IS CINDY
ASSELBERGS FROM BENONI CAMERA CLUB
WITH "SMILE, YOU ARE ON CAMERA"



Junior Club Competition Winners Jun 2026

A young Martial Eagle was very restless and I was fortunate enough to get this photo.

 Photographic Society of South Africa

WELL DONE!

Tom Loughran – PSSA - Senior

WE ARE SUPER PROUD OF YOU!

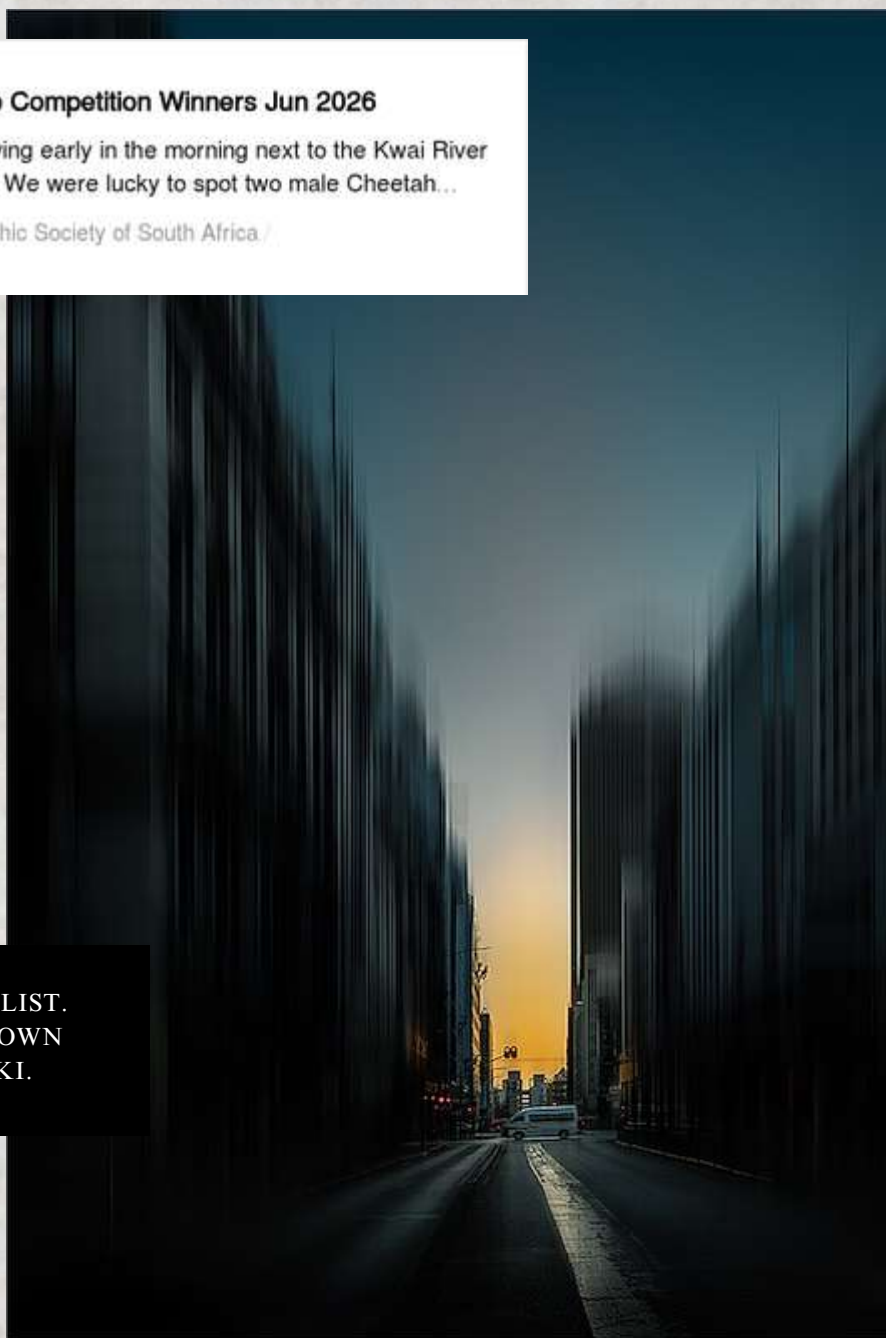


Senior Club Competition Winners Jun 2026

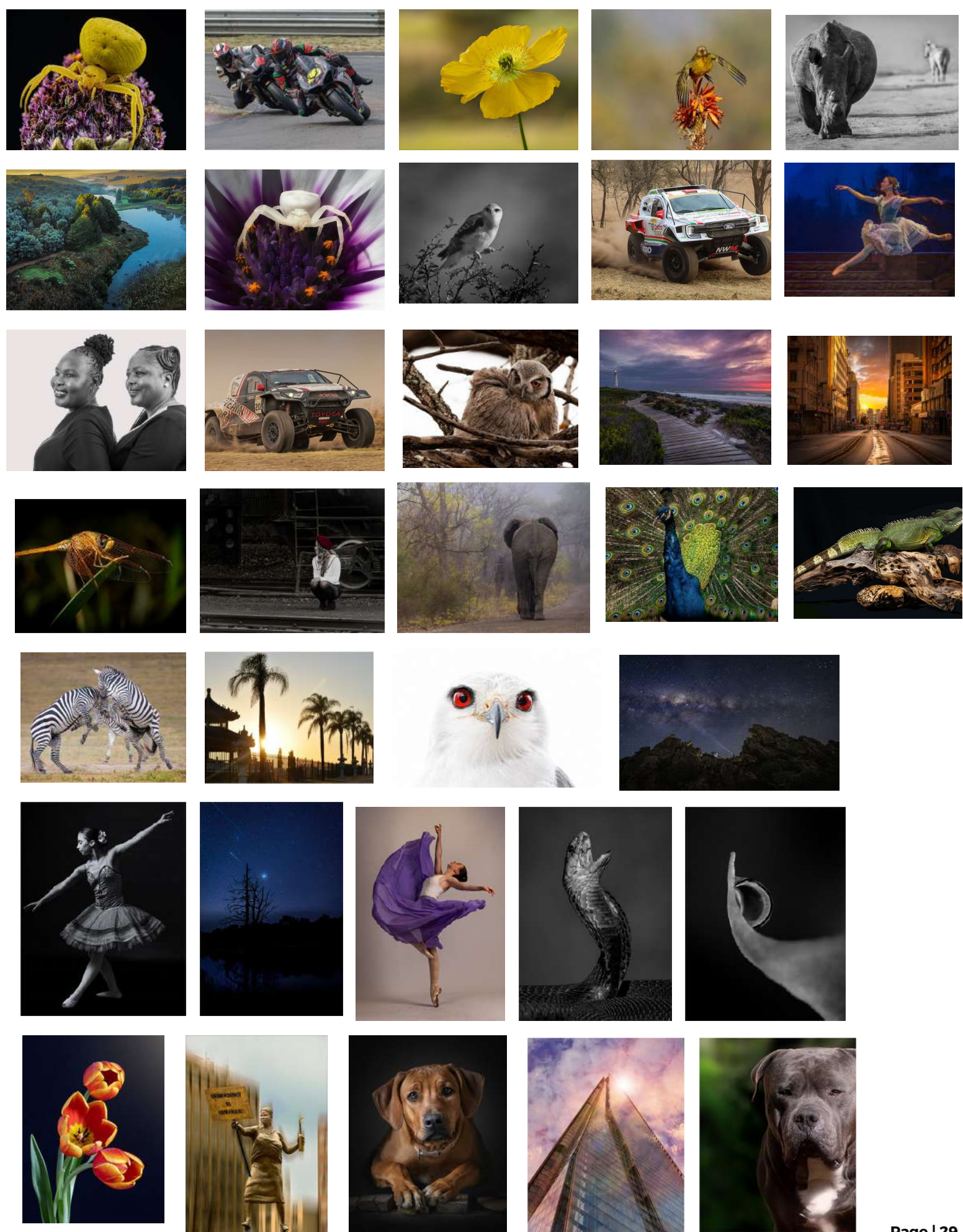
We were driving early in the morning next to the Kwai River in Botswana. We were lucky to spot two male Cheetah...

 Photographic Society of South Africa

SENIOR CLUB WINNER FINALIST.
TOM LOUGHRAN - DOWN TOWN
JOHANNESBURG ADAMSKI.



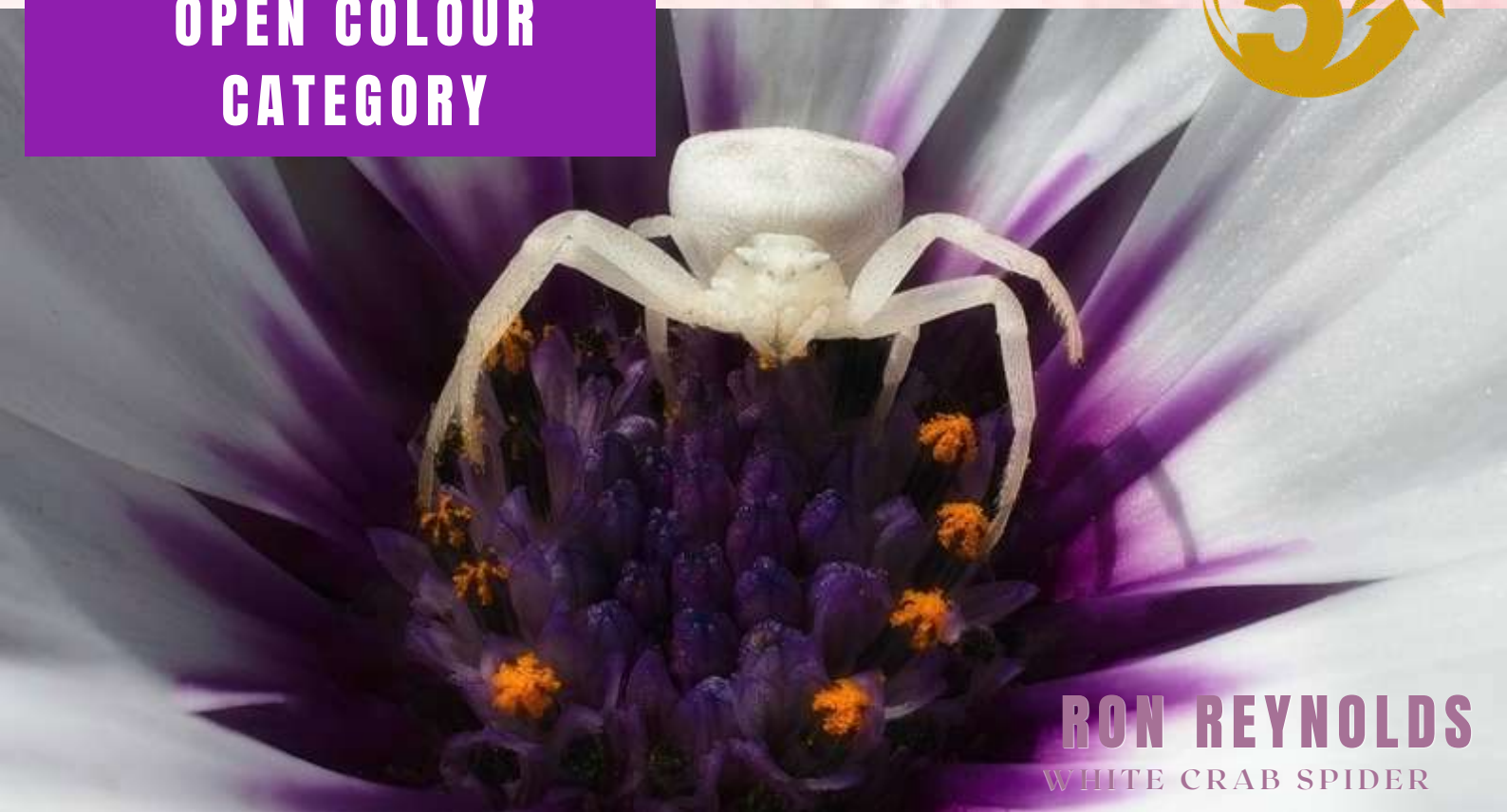
JULY WINNERS



BEST SENIOR



OPEN COLOUR
CATEGORY



RON REYNOLDS
WHITE CRAB SPIDER

CERTIFICATE OF MERIT

SCORE
15

BEST JUNIOR



TALANA VAN TONDER
NAMIB



WINNER

BEST SET SUBJECT - JULY 2026

SET SUBJECT
CATEGORY



CORINNE DEVENISH-
GOLDEN DRAGONFLY

CERTIFICATE OF MERIT

SCORE
13

CERTIFICATE OF MERIT

ANTONETTE BEZUIDENHOUT

LOW DOWN

CERTIFICATE OF MERIT

SCORE
13



**PHOTO JOURNALISM
CATEGORY**

CERTIFICATE OF MERIT

SCORE
15



**OPEN COLOUR
CATEGORY**



PAULA RUTHERFORD

PURE HAPPINESS

CERTIFICATE OF MERIT

LINDA STEADMAN -
PERFORMING



MONOCHROME
CATEGORY

CERTIFICATE OF MERIT

SCORE
13

CERTIFICATE OF MERIT



CERTIFICATE OF MERIT

SCORE
14



CORINNE DEVENISH -
MY TRAIN IS LATE

CERTIFICATE OF MERIT

SCORE
13



CORINNE DEVENISH -
DEMOCRACY IS DIALOGUE

OPEN COLOUR

CATEGORY

CERTIFICATE OF MERIT



PIETER KRUGER -
TWO INTO THE CORNER

CERTIFICATE OF MERIT

SCORE
13

PHOTO JOURNALISM
CATEGORY



PIETER KRUGER -
TEAM BLUE FORD

CERTIFICATE OF MERIT

MONOCHROME
CATEGORY



CERTIFICATE OF MERIT

SCORE
14

HANNAH DEETLEFS -
DROPLETS IN MONO

CERTIFICATE OF MERIT



MICHELLE STEPHEN -

CEDERBURG NIGHT SKY

CERTIFICATE OF MERIT

SCORE
15

OPRN COLOUR
CATEGORY



ROBERT SPOON -

BLACK SHOULDER KITE HIGH KEY

CERTIFICATE OF MERIT

SCORE
13

CERTIFICATE OF MERIT

**MONOCHROME
CATEGORY**

CERTIFICATE OF MERIT

**SCORE
14**

**MICHELLE STEPHEN -
AGITATED COBRA**



CERTIFICATE OF MERIT

STEPHEN MCDONALD-

THE SHARD



**OPRN COLOUR
CATEGORY**

CERTIFICATE OF MERIT

**SCORE
15**



CERTIFICATE OF MERIT

SCORE
13

PAULA RUTHERFORD -
SISTERS



MONOCHROME
CATEGORY

CERTIFICATE OF MERIT

CERTIFICATE OF MERIT



**OPRN COLOUR
CATEGORY**



TALANA VAN TONDER -

JOBURG

CERTIFICATE OF MERIT

**SCORE
14**

CERTIFICATE OF MERIT

OPEN MONO CATEGORY



RON REYNOLDS -

BLACK WINGED KITE MONO

CERTIFICATE OF MERIT

SCORE
13

CERTIFICATE OF MERIT

CECIL MAYHEW -

DRAGON



CERTIFICATE OF MERIT

SCORE
14

**NATURE
CATEGORY**



CORINNE DEVENISH -

PEACOCK SPLENDOUR

CERTIFICATE OF MERIT

SCORE
13

CERTIFICATE OF MERIT

OPEN MONO CATEGORY



VIVIENNE MURRAY-
KING OF THE ROAD

5.0
RATING



CERTIFICATE OF MERIT

SCORE
15





CERTIFICATE OF MERIT

SCORE

15



TOM LOUGHRAN -

CAPE WEAVER

CERTIFICATE OF MERIT

**NATURE
CATEGORY**



CERTIFICATE OF MERIT

SCORE

13

FERDI HARTZENBERG

CERTIFICATE OF MERIT

NATURE CATEGORY



TALANA VAN TONDER -
MMA

CERTIFICATE OF MERIT

SCORE
14



CERTIFICATE OF MERIT

CERTIFICATE OF MERIT

SCORE
13

PORTRAIT
CATEGORY



SHANE ELSE -
BALLERINA



CERTIFICATE OF MERIT

LINDA STEADMAN -

LURKING



CERTIFICATE OF MERIT
SCORE
13



CERTIFICATE OF MERIT



STEPHEN MCDONALD-
GOOD BOY

CERTIFICATE OF MERIT

SCORE
12

PORTRAIT

CATEGORY

CERTIFICATE OF MERIT

TOM LOUGHRAN-

SHOOTING STARS



**SCAPES
CATEGORY**

CERTIFICATE OF MERIT

**SCORE
13**



CERTIFICATE OF MERIT



CERTIFICATE OF MERIT

SCORE
13

DANAE RENNIE -
BREAKING DAWN

**SCAPES
CATEGORY**



CERTIFICATE OF MERIT
SCORE
15

MICHELLE STEPHEN -
KOMMETJIE SUNSET

CERTIFICATE OF MERIT

TALANA VAN TONDER-

FLOWER

CERTIFICATE OF MERIT

SCORE

15



**STILL LIFE & FLORAL
CATEGORY**

CERTIFICATE OF
MERIT

SCORE

15



TOM LOUGHRAN-
YELLOW POPPY

CERTIFICATE OF MERIT

CERTIFICATE OF MERIT
SCORE
14



VIVIENNE MURRAY -
MACHADODORP MIST

SCAPES
CATEGORY



FERDI HARTZENBERG -
FOLLOW THE LEADER

CERTIFICATE OF MERIT
SCORE
15

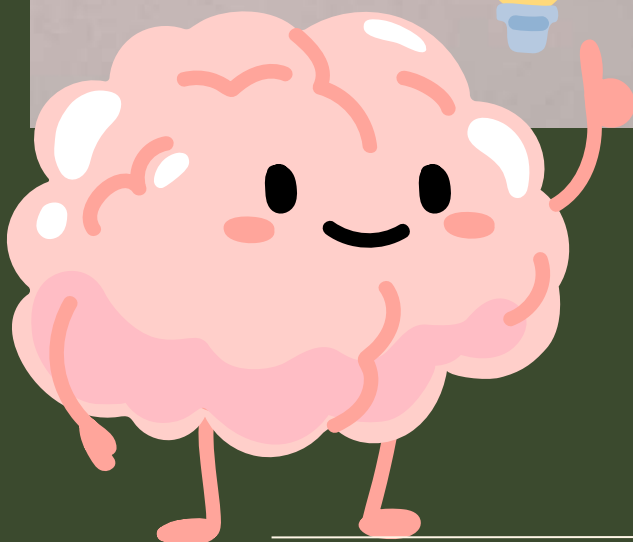
Magazine Content

"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)

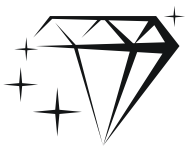
Master Platinum to Master Diamond 300 Gold Awards (75 previous plus 75) + A Fellowship of a National Photographic Society + 150 Salon Acceptance's OR a 5 Diamond Rating

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