



Shutternews

Why you should not delete images on your memory card using your camera

A Photographer's Guide to Rates and Pricing



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PSSA results

Winners

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Photo by: Errol Wagg

BOKSBURG CAMERA CLUB

Visit our website:

www.boksburgcameraclub.co.za

Photo-Vault-Online-Entries

www.photovaultonline.com

<https://www.facebook.com/groups/>



BANKING DETAILS:

First National Bank

Sunward Park Branch:

201209

Current account no:

62482721406



From the chairman

Spring is one of the best seasons for capturing the beauty of your natural surroundings. The flowers are in full bloom and the weather is just perfect – not too hot and not too cold. Perfect for practicing outdoor photography. Spring is a great season for getting outside and working on your craft. If you are looking for a specific project to get your creative juices flowing, there are many different things that you can do.



For those who are still learning new skills, you can use certain techniques to ensure you get the best images. As with any type of photography, light is very important. I so often see images at club that have been taken at the wrong time of day. Be particular about the light when you're shooting outdoors. Make use of the foreground and shoot using a wide-angle lens. You might be surprised to know that this is one of the oldest techniques. The reason is that a wide-angle lens creates a greater depth of field. In this aspect, you can actually use contrast between your subject and background.

Don't be afraid to experiment with your shots as well. For example, if you're in a woodland and you're wondering what angle to use to capture the tallness of the trees. The answer? Do a vertical shot. To do this, you just need to point your lens 90 degrees upwards to have that so-called converging verticals effect. When you shoot this way, the trees will appear as if they're close together or converged. And you're also creating a great mix of colours with the contrast of the green leaves of trees and the blue sky. Now, that is purely nature's beauty!

So, why not go out and try to explore what springtime has to offer?

Till next time, happy shooting!

About Boksburg Camera Club

Here is a summary of what you can expect to see at our club meetings and hopefully it will explain some of the frequently asked questions that we get at the club. Should you have any further queries please do not hesitate to speak to one of our committee members.

Club meeting:

We meet every month on the second Wednesday at Laerskool Baanbreker. On arrival at the club you will be asked to sign in at the front desk. Please make sure we have your full name, surname, email address and contact details, so that we can keep in contact with you. We start our meetings at 19h00 once all the members have arrived and signed in.

Entering your photos in the E-Photography/cell phone Category:

Members are required to submit their monthly digital images (e-photography) via PHOTOVAULT Online. <http://www.photovaultonline.com/photovault/index.php>

Opening of the Meeting:

Either the Chairman or the secretary will open the meeting and discuss the latest happenings and upcoming events.

The judge will then be introduced and he/she will present a short lecture with examples of his/her own photos when applicable. After this judging of images will start. The points will be given as "Bronze, Silver, Gold or COM". The judge will also give you feedback on how your photos can be improved to obtain higher points in future, where necessary. We will also break for "supper" – please feel free to join us after which judging will continue

Definitions:

STAR: This indicates the level that the club member is on. (For example – you will start as a One Star worker).

AWARD: Our judge for the evening will call out one of the following awards: "Bronze, Silver, Gold or COM – Certificate of Merit. Each award has a specified point associated with the award.

SALON: A salon is a photographic competition that members can enter. This competition is sometimes held by other clubs, or is a national or international competition. At these competitions, you can win medals etc.

Our Club Levels or Star Ratings:

When you join our club, you start with a One Star Rating. After you have been awarded a certain amount of points you move up to the next level or rating. You are required to have a certain amount of points and gold awards to move to the next star rating. Our ratings are from One to Five Star Masters. More details will be given to you on enrolment as you will receive a copy of the club rules.

Awards:

CERTIFICATE OF MERIT (COM):	is the highest award	= 5 points
GOLD AWARD:		= 3 points
SILVER AWARD:		= 2 points
BRONZE AWARD:		= 1 point

Set Subject for the Month:

There is a set subject competition that is held each month. The subject is a different topic each month and each member can enter one entry as an e- photograph. The judge will pick a winning photo from the 1 - 3-star workers and one winner from the 4 – 5-star workers. The extra points will be added to your grading sheets.

Photography Winners:

Once all the photos have been displayed a winner will be selected by the judge for each star rating. We send the winning photos to the Boksburg Advertiser for publication if they have space before publication. The winning images will also be published in the club's newsletter, Shutternews

Certificates:

Members are given Certificates for their GOLD, COM and winning photos which will be emailed to you.

The Boksburg Camera Club committee members will be more than willing to help you should you have any further queries. We are all like-minded people who have a love and passion for photography. This is a wonderful forum to be able to meet new people and to share your talents with people that want to learn.



Visit our website:

www.boksburgcameraclub.co.za

Committee 2016-2017

	<p>Percy Mitchell Chairman 082 575 7401</p>		<p>Errol Wagg Vice Chairman and Competitions Manager 082 491 8710</p>
	<p>Denise Smith Secretary/admin 076 731 1980</p>		<p>Nico Grobbelaar E-photo coordinator 082 448 4299</p>
	<p>Jacques Taljaard Treasurer 083 654 4614</p>		<p>Annemi Taljaard Editor 079 499 5281</p>
	<p>Erich Schober Equipment manager 083 447 8014</p>		<p>Steve Koekemoer Workshops and outings 082 572 3065</p>

Events Calendar

September

Mon	Tue	Wed	Thu	Fri	Sat	Sun
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

October

Mon	Tue	Wed	Thu	Fri	Sat	Sun
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

November

Mon	Tue	Wed	Thu	Fri	Sat	Sun
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

September

- 2- Beachcombers PDI Salon**
- 11- Jackie Cilliers
- 13- Club evening**
- 16- 3rd Africa Photographic Awards**
- 18- Noma Matsiliza
- 26- Frans Grotius
- 29- Deon Mostert
- 30- 7th West Rand PDI Salon**

October

- 4- Jacques Taljaard
- 6- Anneke Watt
- 7- Westville PDI salon**
- 9- 2nd International Circuit Camera Obscura**
- 11- Club evening (AGM)**
- 14- CERPS**
- 16- PE Camera Club International PDI and Prints salon**
- 21- Swartland PDI and prints Salon**
- 28- Annemi Taljaard

November

- 4- Pietersburg PDI salon**
- 8- Trophy evening**
- 11- Boksburg PDI Salon**
- 15- Kierie Viljoen
- 16- David McIntyre
- Alta Neto
- 18- Centurion PDI salon**
- 22- Anna Ireland



Set subjects for 2017

January- Macro/close up

February- Street photography

March- Water

April- Food

May- Wildlife/Zoo acceptable

June- Monochrome

July- Colour (Red)

August- Silhouettes

September- Scapes

October- Portraiture (emotions)

November- Trophy evening

January2018- Shapes/Abstract

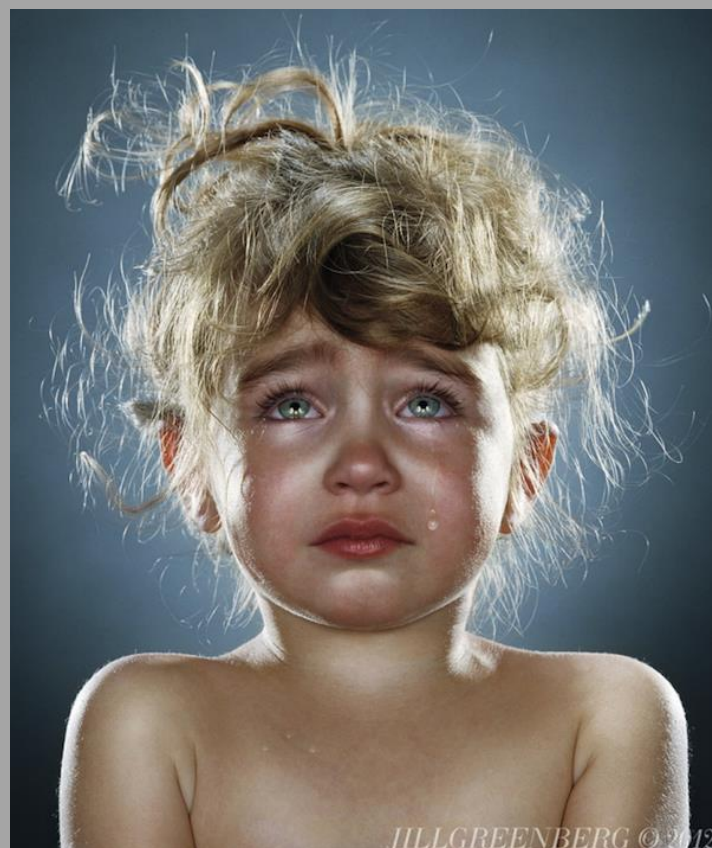
Set subject inspirations for October:

Portraiture (emotions)

Portraiture: A likeness, personality and mood of a living subject where that subject is dominant in the image. Portraiture is not restricted to head and shoulders and may include just a part of the face, a back view or even a full-length study.

<http://www.pssa.co.za>

Please just note that this month's set subject focuses on emotions



Feedback on workshops/outings

19 August: Intermediate Adobe Photoshop Workshop

Our members met at Die Boomhuis at 8:00 where Monique van Wyk taught them how to effectively work with layers, refining edges, blending modes and combining pictures.

It was a morning filled with learning and everyone who attended had a good time.

From the members:

Steve Koekemoer: Awesome work Monique

Ursula Herbst: Thanks for an amazing workshop.

Channette Coetzee: Thanks Monique, it was awesome.

Sonja Nel: thanks- had a great time.



August- Cell phone winners



1-3 Star
Jackie du Plessis
Natures lines



4-5 Star
Mark Preston-Whyte
Happy companions

Why you should not delete images on your memory card using your camera

Jeff Cable



As many of you know, I spent many years of my life as Director of Marketing at Lexar dealing with the ins and outs of the memory card business. And in all that time, I have never written a blog about the do's and don'ts of memory cards. Now that I have left Lexar and not on that side of the business any more, I feel that I can write this objective piece for you without any conflict of interest.

And if you are taking digital photos on a memory card (and you probably are), **YOU WILL WANT TO READ THIS!**

First, let me explain the memory card in simple terms for you.

Most people look at a memory card as a piece of plastic or metal, and they don't think much about them. But inside those covers, there is a LOT of intelligence. There is flash memory, a controller and much more. The quality of that memory and controller often determines the speed and quality of your card.

Your memory card has something called a File Allocation Table, otherwise known as a FAT Table. Think of your memory card as a book and the FAT Table as a Table of Contents. When you format a memory card, you are not actually erasing the card, you are just clearing the FAT Table. So...you have removed the Table of Contents, but the chapters of the book still remain. Yep, all the images will remain on your card until you shoot more and overwrite them. This is why you can use a program like Lexar's Image Rescue, SanDisk's

Rescue Pro or other data recovery software to recover images from a card even after it is formatted.

And now for the tips, which I am going to write in the order of importance:

1. DO NOT erase images from your memory card in your camera! Clarification: What I mean by this is: Do not go through your photos and delete them one by one using your camera. I see people (including professional photographers) doing this all the time and it is a REALLY bad idea. Your camera is awesome at taking photos, but it is not very smart at managing the data on your memory card. Deleting individual images from the card using your camera is a great way to scramble the FAT Table. DON'T DO IT! And heck, memory cards have gotten so inexpensive and large, that you should not have to delete images to save space. Just pop in a new card and keep shooting. Once you have downloaded to your computer, and backed up the images THEN format your card to use it again.

2. Format your memory cards in your camera, not on your computer. I have seen countless web sites which tell people to format their memory cards on your computer. This is just bad information! You want to format the cards in the camera. And you should do this on the camera you are shooting with. I am currently shooting with the Canon 1DX Mark II, Canon 1DX, Canon 5D Mark IV and Canon 5D Mark III, and I format the card in the camera I am using. You are reading this correctly...I do not format in one Canon camera and move it to another. Will they work? Yes, they will. But it could cause issues down the road. Speaking of this, it is not a good idea to pull a memory card out of one camera model and putting it into another without formatting. I have seen people shooting with a Canon camera, pull the card out and start using it in a Nikon camera. They like to be formatted a certain way and each manufacturer does it their own way.

3. Speaking of formatting, it is a good idea to format your cards after each shoot. Once you have downloaded your card and have the images IN MORE THAN ONE PLACE, you should format that card before it's next use. It keeps things cleaner on the card.



4. Use a good card reader! I cannot tell you how many times I have seen professional photographers take a high-quality card out of a \$10,000 camera and put it into a cheap no-name reader. Ughh, it just kills me. When I was working at Lexar and a customer would call me about a corrupted memory card, one of my first questions I would ask is “What card reader are you using?” Folks, those memory card readers have intelligent controllers inside them, just like the cards! I have seen way more cards corrupted in a reader than in a camera.

5. Don't fill a card completely. Even though most memory cards are built really well and have all kinds of intelligence in them, it is not a good idea to fill a card completely. One of the reasons that I love shooting with large memory cards, is so that I have tons of head room to shoot a lot of photos and not worry about overfilling the card. FYI, I also have the same mentality with my computer hard drives. I never fill them, because their performance suffers a lot when they are full. I usually fill a hard drive to a maximum of 90% and then start writing to a new one.

6. Don't pull a memory card out of your camera or card reader when data is being written or read from the card. If data is being transferred to / from the card and that process is interrupted, it is quite possible that you will lose some or all of your photos. And don't always trust the red light on your camera to determine if data is being transferred. Before I pull my memory cards, I always wait an extra couple of seconds after the red light on the camera goes off, signifying that the data is done being written to the card.



7. If you have two card slots in your camera, write your images redundantly to both cards to have more peace of mind. This way, if one card gets corrupted, you can most likely get the images off the other card. I always do this!

8. Purchase name brand memory cards. As you may have guessed, I use Lexar memory cards in all my cameras, but that is not to say that they are the only good company out there. SanDisk makes a good product as well. There are others too, but make sure that you do not use one of those cards made by a no-named company. Remember, you are trusting your images to the card! And you are going to be using the card over and over, so spending

a couple of dollars more to get a better product, in the long term, will not cost you much more. Nothing kills me more than seeing someone shooting with a great camera, expensive lens and a crappy memory card. Yep, this gets to me even more than someone using a crappy reader.

And just for fun, here are some common misconceptions about memory cards:

* If memory cards get dropped in water, the data will be lost forever!

This is not true. Because memory cards are made with solid state memory, it is not uncommon for them to go through the washer and dryer and still be useable. Would I keep using that card after a situation like this? Probably not. But most likely your data will still be on the card and can be recovered. I used to jokingly say to people, "If you put your card through the washer, make to put it in the dryer too!"

* You must keep your cards in covers.

I hate to tell you this folks, but I have my cards loose in my bags all the time. I do not use the little jewel cases that come with the cards. I do use the ThinkTank Pixel PocketRockets, but also have countless cards thrown in my bags. This has never been an issue.

* (Added) Going through airport X-Ray machines can damage your cards

I have had many people ask me how they should travel with their memory cards, especially at airports. In the old days, the X-Ray machines could damage 1000 speed film, but they pose no threat to the solid-state memory cards you own today.

To sum all this up...

After reading this blog post, I hope you have a better understanding of your memory cards and readers and appreciate them a little more. There is so much technology packed into these devices, but they are so small and unassuming that it is easy to take them for granted.

These are simple tips that could save you from a disastrous situation. I hope that these help all of you to keep your memory cards and images safe now and in the future.

Winners

PSSA results



2017.08.12 Tafelberg International PDI Salon

Nature excluding Wild Birds	Ulandi	Wagg	Caterpillar and Flower	Acceptance
Nature excluding Wild Birds	Laetitia	Kenny	leopard 2487	Acceptance
Human Portraiture	Laetitia	Kenny	Jaime 7	Acceptance
Human Portraiture	Ulandi	Wagg	Sultry Looks	Acceptance
Human Portraiture	Errol	Wagg	Ballerina	Acceptance
Human Portraiture	Laetitia	Kenny	Stephanie	Acceptance
Human Portraiture	Errol	Wagg	Getting Ready	Acceptance
Human Portraiture	Laetitia	Kenny	Adam in Eden	Acceptance
Scapes	Laetitia	Kenny	Solitude	Acceptance
Open - Colour	Errol	Wagg	Church Child	Acceptance
Open - Colour	Laetitia	Kenny	three glasses	Acceptance
Open - Colour	Laetitia	Kenny	Lovers	Acceptance
Open - Colour	Laetitia	Kenny	burning building	Acceptance
Open - Monochrome	Laetitia	Kenny	Strange friends	Acceptance
Open - Monochrome	Ulandi	Wagg	Darren	Acceptance
Open - Monochrome	Errol	Wagg	Grunge Pianist	Acceptance
Open - Monochrome	Laetitia	Kenny	solitude	Acceptance

2017.08.19 Vereeniging PDI Salon

Scapes - Colour	Acceptance	Panorama with tree	Kenny	Laetitia
Scapes - Colour	Acceptance	Kubu Baobab	Wagg	Ulandi
Nature - Colour	Acceptance	Grey Gull	Wagg	Errol
Nature - Colour	Acceptance	Caterpillar and Flower	Wagg	Ulandi
Human Portraiture - Colour	Acceptance	Stephanie	Kenny	Laetitia
Human Portraiture - Colour	Acceptance	Surreal friendship	Kenny	Laetitia
Human Portraiture - Colour	Acceptance	Temptation	Kenny	Laetitia
Human Portraiture - Colour	Acceptance	Getting Ready	Wagg	Errol
Human Portraiture - Colour	Acceptance	Ballerina	Wagg	Errol
Open - Colour	COM	Adam in Eden	Kenny	Laetitia
Open - Colour	Acceptance	steam punk tunnel	Kenny	Laetitia
Open - Colour	Acceptance	lookout	Kenny	Laetitia
Open - Colour	Acceptance	Fighting the Flames	Wagg	Ulandi
Open - Monochrome	Acceptance	solitude	Kenny	Laetitia
Open - Monochrome	Acceptance	Resting model	Kenny	Laetitia

2017.09.01 PSSA National AV Salon

No results for Boksburg Camera Club

Winners

August e-photography results



1 Star
Ruzaan Blignaut
Gracious

2 Star
Sarah Penrose
Avaritia



3 Star
Lynn Perry
This is NO life





4 Star
Dave McIntyre
Yellow billed Kite on
carcass



5 Star
Percy Mitchell
Aggressive Leopard

1-3 Star Set Subject
Winner
Alan Driver
Ladies view





1-3 Star Set Subject
Runner up
Lynn Perry
Spectacular sunset



4-5 Star Set Subject
Winner
Percy Mitchell
Spitzkoppe through the arch

4-5 Star Set Subject
Runner up
Sandra McCallum
Bridal Veil Falls



A Photographer's Guide to Rates and Pricing

Getting your Photography Rates Right

If you are a professional photographer or even someone looking for photography services you have, no doubt, checked other photography rates online. You have most likely been faced with a huge range of rates for the same services. Having come from a construction project management environment I know how important it is to take all factors into account and get your price right.

When I started selling my services I also check what other photographers were charging to get an idea of what I should be doing. I soon realised that most of the photographers that I looked at had no idea how to run a business let alone price their services. I'm talking about the people that are at the low end of the rates scale. These are people that make a living from photography? I quickly stopped letting other people's rates influence me.

There will always be clients searching for and willing to accept the lowest price, no matter how low it is. They are usually also the clients that accept poor quality or are disappointed when they see their photos.

With experience, you could give estimates off the top of your head but it is always better to give your client the right price, in writing. The right price is a price that is fair to your client but also makes the photographer money. Professional photographers need to understand one basic principle; you are in business to make a profit. Otherwise you are a charity.

Start thinking about all of your costs more carefully.

As I said before, it is important to consider all of the factors when you start pricing. The first and most important factor is that you need to make a living.

I will cover:

- Charge Out Rate
- Cost of a Photograph
- Time Related Costs
- Output and Printing
- Travel and Location Costs
- Profit

Charge Out Rate

This rate is what the photographer charges their client for their time, usually per hour. What is charged should depend on the photographer's qualification, experience and the

quality of their portfolio. It is also influenced by the location of the photographer. Generally, these rates would be lower in smaller towns compared to big cities. This is the value that the photographers place on themselves.

The charge out rate is to cover your basic expenses such as food, accommodation, car repayments, school fees, insurance, light and water, etc. This should also cover your business costs for things like marketing and running your website. You shouldn't change this rate based on the amount of work you have. If you have decided on a rate and are not making enough money on this rate, find more business.

That said, you can offer your clients a reduction on this rate based on volume. For example:

1 to 2 hours = 100% of the rate

2 to 4 hours = 90% of the rate

More than 4 hours = 80% of the rate.

Obviously, your client does not see your rates directly but they get the benefit in their quotation.

Cost of a Photograph

A photographer's equipment is expensive and subject to wear and tear. In time it would need to be replaced. This needs to be carefully calculated for every piece of equipment that you will use.

As an example, I use a camera with that costs 'y'. After checking with the manufacturer I know that the shutter is good for a certain number of shots. We will call this number 'z'. Based the estimated number of shots I plan to take in a year (s) and on inflation of i% over that period I would need to make 'x' per photo in order to replace my camera when it wears out. So here we go with the maths:

x= Cost per photo

y= Purchase price of camera

z= Number of shots that the camera is rated for

s= Estimated number of shots per year

i= Estimated inflation

$$x=(y/z)*((z/s)+((z/s)*(i/100)))$$

So let's try an example without being currency specific:

Your camera cost you 10,000 – y (cheap camera)

Your camera is good for 50,000 shots – z

You estimate that you will take 22,000 shots per year (100 shots per day for 220 working days per year) – s

Average inflation = 5% – i

So we plug it into the formula and see what comes out.

$$x=(10,000/50,000)* ((50,000/22,000)+(50,000/22,000)*(5/100)))$$

$$x=(0.2)* ((2.3)+((2.3)*(0.05)))$$

$$x=(0.2)* ((2.3)+(0.115))$$

$$x=(0.2)*(2.415)$$

$$x=0.48$$

So you need to build in a rate 0.48 per photo you take just for your camera. There is one more variable for this formula, wastage. If you are experienced you may find that over 80% of your shots are final. But if you find that you have to take 100 shots to get 50 that you are prepared to supply the client you would need to double your rate. So an experienced photographer would need to multiply the rate by 1.2 or less and a less experienced photographer would need to multiple the rate by 2 or more.

You need to repeat this calculation for each piece of equipment including lenses, flashes, memory cards and batteries. Don't underestimate the batteries.

Bear in mind that the number of good shots will also depend on the type of photography. Portraits are fairly easy once you have tested the light positions you should be good to go. On commercial photography you may waste a lot more shots because of having to reposition lights for each product in a shoot. Weddings can result in a high number of shots being wasted because of changing lighting conditions as you move from venue to venue.

Time Related Costs

Any time that you work in post-production must be taken into account. If you are taking photos in RAW you will no doubt be putting in some time to processing and converting the files to a popular format for your clients. Selecting the best shots and basic processing doesn't take much time if you know what you are doing so it shouldn't add too much to the price but must be included. It is, after all, your time and therefore a cost. The rate that you use for processing doesn't necessarily have to be the same as your charge out rate but it is probably better to stick to a standard.

Activities that you should be charging for include:

- Selecting and basic processing of colour images
- Advanced editing and retouching
- Conversion of images to black and white
- Compressing the images for instant sharing

The easiest way to work out the rates for this would be per photo supplied.

Let's say you are able to convert a photo to black and white in about y minutes and your rate is z per hour.

$$x= (z/(60/y))/y$$

Example:

Converting to B&W

$y = 1.5$ minutes per photo (90 seconds)

$z =$ Rate of 400/hour

$x = (z/(60/y))/y$

$x = (400/(60/1.5))/1.5$

$x = (400/(40))/1.5$ (This shows that you are able to convert around 40 images per hour. It can be reduced by batch processing.

$x = (10)/1.5$

$x = 6.67$ per photo

Once again this must be repeated for each activity. Your client does not need to see any of your rates but you need to be sure that every cost is accounted for.

You also have costs associated with the computer and software that you use. It is a good idea to add these costs into this section

Output and Printing

Supply on Disk

If you supply the photos on disk you should include a rate per disk supplied based on the cost of the disk and any time you would take writing it and printing on the label. This is really quite insignificant on a quotation but it is a cost so it need to be included. If your client wants 100 copies of the disk, it becomes significant and you don't want to have to cover that cost out of your profits.

Printing

If you intend supplying prints to your clients you could do the printing yourself or use the services of a printing company.

Printing yourself can be very expensive you need to consider the cost of the printer, maintenance, paper and the ink. It is not always easy to work this out mainly because the ink cartridges are the biggest cost and every photo uses different amounts of ink. The manufactures estimates on the number of print you can get out of a cartridge is always unreliable. It is however a convenient service to offer.

On the other hand, printing companies will charge you a set price per print which usually works out a lot less expensive and you don't have to cover the cost of the test prints. Then you have to consider that your client would have to come back to collect the prints at a later time and you will incur travel or courier costs to collect the prints. The more you get printed the less your extra costs will be per print.

As with everything else, as long as you know your costs you should be fine. Photo printing is one area that you can look at other people's pricing in your area because it is quite easy to work out. The printer charges you x, you add on y and that's your price. This is a supplied service so you can add a reasonable mark up and/or profit straight onto it. If you do, make sure you exclude it from the profit mark up at the end.

Travel and Location Costs

You should know where you are going to be shooting when asked to do a location shoot. That way you can work out the mileage you will be adding to your car. You will need to cover wear and tear as well as general maintenance and fuel.

The best rate to use for physical travel costs would be the rates supplied by your local AA. It makes it easy and you don't need to worry about it too much unless you end up travelling further than expected.

There are other factors, related to location shoots, that need attention. Unless you carry all your equipment in the car all the time you would need to load your car. That takes time. Unlike your studio which is already set up for a shoot you need to take into account the time it will take to set up at the location. These costs are not part of the time allocated to the shoot and should be added.

Profit

Once you have worked out all your costs you are ready to add a profit.

Profit generated in a business can be used in a couple of ways.

Firstly, you can keep the profit in the business to buy new equipment and assets and maybe expand your offerings. Or you can draw the profits out as dividends.

Your living and business costs should be covered under all the previous costs so you shouldn't need to dive into your profits for that. So you should use your profits wisely to expand your business or to buy better equipment.

This is in your hands but don't overdo it. Remember that you have already added a profit to items procured from other suppliers like printers so you might not want to put additional profit on top of these. But that is your call.

Conclusion

If you have read this far, Well done! This was a long one.

Now you have an idea of how to price your services. If you are a potential client you now have a good idea of the costs that a photographer has to carry. So the next time you are looking for prices rather look at using a photographer that knows how to run a business than one that is not going to be around in a few months. You will find that photographers

that know how to run a business are also better photographers than the cheap fly-by-nights that just hurt the industry.

The above information is how I price my work and is not necessarily the only way. There are a few other variables that I add in, that affect my pricing depending on the type of photography.

I find that I prefer to give an honest quotation to my clients and not get into a situation where I cut my price just to get the job. If you cut your price not only are you not making a profit, to expend your business, but you are basically paying to client to do the job. That is just poor business.

I also don't provide my clients with a detailed breakdown of my costs. They are my costs and they are unique to my abilities. I quote on what my client wants me to do with a lump sum price. If my client decides that they want to add or remove items I will alter the quotation but still with a lump sum value. How you quote is up to you.

If this has helped you please share it so that we can improve the entire photography industry.

In South Africa there are also other means of pricing, i.e. organisations. such as SAFREA that have recommended rates to use for charging for your work.

Excerpt from SAREA website:

SAFREA (Southern African Freelancers' Association)<http://www.safrea.co.za/>

RECOMMENDED RATES

Safrea works to raise the professional standing of freelancers in the media and communications industry, promoting professional standards and ethical conduct by both freelancers and their clients.

Safrea recommends the following rates as being fair and equitable industry standards for competent and established professionals in the following fields.

If you are new to the profession, or not confident in a particular area, you should use your discretion to adjust the rates downwards to what you believe is fair remuneration for your work.

You should add a premium for work that is based on expertise, very technical, requires specialist knowledge or a lot of research.

PHOTOGRAPHY RATES

General:

Type	Per hour	Half-day	Full-day	Project fee
Product, advertising, branding, interiors, architectural	R 1,000 – 1,400	R 3,500 – 5,000	R 7,000 – 9,000	
Event photography	R 900.00 – 1,000	R 4,000 – 4,500	R 7,000 – 8,000	
Advertorial, Editorial, Modelling	R 750.00 – 900.00	R 2,500 – 3,500	R 4,500 – 6,500	
Wedding		R 6,000 – 7,500	R 10,000 – 14,000	Second day: R6,000 – 8,000
Media houses, newspapers	R 700.00 - 800.00	R 2,000 – 2,500	R 4,000 – 5,000	R350 / per half-page image 600 / per full-page image

Post-production, retouching	R 600 – 650
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Dropbox / FTP	R 3.00 / MB
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Digital Capture Fee processed	R 150 / image
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Pygmy Photography

THINGS YOU WILL NEED FOR A PHOTOGRAPHY GAME:

Camera. I gave my old iPhone that I don't use anymore. But you could also get 2-in-1 Digital Camera and Projector which is a specially made camera for kids.

Space to take pictures. Both, indoors and outdoors work well.

HOW TO PLAY

1. Let the child go and take the picture of anything he wants, but it shouldn't be very self explanatory. To do that, show him how to zoom in with the camera so he can capture small details.
2. Meanwhile the other child (or you) try not to see where the photographer is going.
3. The photographer brings back the camera and shows the picture on the display screen. The other person has to guess the object in the picture and where was it taken.

This photography activity is fun indoors or outdoors. Outside in the backyard is a lot of fun, because the lighting is good and you can sneak up a lot more pictures of a lot more different things. We played this game inside the house and it was as much fun. Kids could focus on finding little details from the pictures on the walls, on the milk cartons, corners of furniture. You will see pictures and you will not believe it's your house.

INSPIRE THEM

Give kids few ideas on where to find "hard to guess picture shots"

Outdoors:

take a picture of your bike's seat cushion.

take a picture of flower leaf.

take a picture of ...

Indoors:

design of the table runner

flower of the wall tile in the bathroom

your siblings eye in the picture hanging on the wall



<https://playactivities.com/photography-activity/>

Bulletin

Board



Photo and Film expo

26-29 Oct.

Coca-Cola Dome

Tickets at door or

Webticket

Burnout at the Firemen Tavern

29 September

27 October



Important Notice!!

Boksburg Camera Club is hosting a PDI salon.

Categories:

A: Nature (excl. Birds and scapes), Colour

B: Nature (Birds only), Colour

C: Scapes, Colour

D: Pictorial Open, Colour

E: Sport, Colour

F: Pictorial Open, monochrome

Closing date: 11 November 2017



GETPIXCREATIVE COLLEGE

Youth Photographic Club

Calling all young, aspiring photographers - join us once a month, learn a new technique, grow a skill and have fun

3rd Saturday of each month
9am - 12am

Ages 7 - 17 years old
Own camera or cellphone
Drinks & snacks included

R450 per year
(January - November)

19th AUGUST 2017 - RED

see the website for a full activity breakdown

011 425 1768
info@getpix.co.za
www.getpix.co.za

GETPIXCREATIVE COLLEGE

85 Main Road
Farrarmere
Benoni

GETPIXCREATIVE COLLEGE

OPEN DAY
7th October 2017
09:00 - 16:00

Benoni Campus (85 Main Road - Farrarmere - Benoni)

www.getpix.co.za - 082 720 0585 - info@getpix.co.za

STUDY **CREATE** INSPIRE

PHOTOGRAPHY
GRAPHIC DESIGN
MAKEUP ARTISTRY
VIDEOGRAPHY
GAME DEVELOPMENT
SOUND ENGINEERING

Members list

Alan Driver	Jackie duPlessis	Roger Pike
Alan Rankin	Jacques Taljaard	Ronald Reeves
Alex Pawley	James Buys	Ronel Myburgh
Alta Neto	Jasper van Eden	Rowland Hopley
Andre Koekemoer	Johan Botha	Rudolf Schmidt
Anna Ireland	Josua Joubert	Ruzaan Blignaut
Anneke Watt	Kerry Mellet	Sandra McCallum
Annemi Taljaard	Kierie Viljoen	Sarah-Blair Penrose
Armand Wessels	Lelo Ngomana	Sharon Naude
Barry Clayton	Laetitia Kenny	Silvi-Mari Herman
Carol Weedon	Lynn Perry	Sivu Matsiliza
Channette Coetzee	Magda Van Vreden	Sonja Nel
Charmaine Zietsman	Margaret Single	Staci-Leigh De Rouwe
Chris van den Berg	Marie Botha	Stephanus De Coning
Christine Janse van Rensburg	Mari Kok	Steve Koekemoer
David Macintyre	Marina Cockcroft	Suzanne Morshead
Debbie Russell	Mark Preston Whyte	Theo van der Merwe
Denise Smith	Mavis De Rouwe	Therese Schmidt
Deon Mostert	Mel Walsh	Thomas Bingle
Ditta Arnott	Mike Mills	Tony Stacey
Divan Delpont	Monique van Wyk	Tracey Haw
Eddie Mtsweni	Nico Grobbelaar	Tracy Hopley
Edwin Hawthorn	Noma Matsiliza	Ulandi Wagg
Elmarie Swanepoel	Paddy Abrams	Ursula Herbst
Erich Schober	Pam Eley	Vivienne Murray
Errol Wagg	Paula Rutherford	Wallace Hayward
Esme Bruwer	Percy Mitchell	Willie Pieterse
Ettienne van Niekerk	Petra De Wet	Yolanda Taljaard
Frans Grotius	Pieter Kruger	Zarika Botha
Hannes Bronkhorst	Reginald Owen Single	
Jackie Cilliers	Renee de Klerk	



BCC Service desk

Many of our members are not only excellent photographers; they also have other great qualities. Please support a familiar face and refer to our extra service desk. If you would like to add your details to the service desk please email it to the editor: annemi.bestbier@gmail.com

Member	Service	Contact details
Annemi Taljaard	Dietetics	annemi.diet@gmail.com 079 499 5281
Charmaine Zietsman	Char's Designs (For floral requirements to home, office, hotels, functions and weddings)	priorityins@yebo.co.za 082 458 2266
Charmaine Zietsman	Priority Insurance Services (Short-term insurance requirements)	priorityins@yebo.co.za 082 458 2266
Debbie Russell	Debra Russell's Art studio (Art lessons for all levels)	Web: www.debrarussellart.com Contact: 082 937 8468 info@debrarussellart.com
Denise Smith	Lawnmower Mecca and Locksmiths	011 917 7679
Divan Delpont	Optometrist (Specsavers Rynfield)	rynfieldsquare@specstores.co.za 010 600 0279
Jackie Cilliers	Gymnastics and Tumbling club (For gymnastics and tumbling classes for boys and girls from 18 months)	Web: http://boksburggymtumblingclub.shutterflu.com/ Contact: 011 917 1054/ 082 463 1710 jackiec@iburst.co.za

Magda van Vreden	Artist	Facebook Contact: 083 448 3965/ 011 896 1246
Magda van Vreden	SCIO-therapy	magdascio@gmail.com 083 448 3965/ 011 896 1246
Paula Rutherford	Getpix Creative College for photographic tuition	Web: www.getpix.co.za Contact: info@getpix.co.za 011 425-1768
Percy Mitchell	Out of Africa Photography	Web: www.ooaphotography.co.za Contact: info@ooaphotography.co.za





Photographic Society of South Africa

What is PSSA?

The Photographic Society of South Africa (PSSA) is the officially recognised body presenting photographers in South Africa. The aim of the society is the promotion of photography in all aspects through individual membership, affiliated clubs and other photographic groups.

Vision

As the internationally recognised Society, the PSSA actively embraces the future in its services to all photographers.

Mission

- To bring together those interested in photography.
- To promote the highest possible standards.
- To embrace the future of photography while continually supporting the present.

Benefits of joining PSSA

- Become part of the world-wide photographic community.
- Nationally and internationally recognised Honours and Awards.
- Diamond ratings for achievements at National and International salons.
- Receive a quarterly glossy A4 magazine, "IMAGE".
- Access the online newsletter and members' section of the website.
- Publish articles and images in "IMAGE" and on the website.
- Evaluation of members' photographs on the website
- Learn new skills through workshops, tutorials and training DVD's.
- Attend workshops to obtain accreditation as a judge of photography within the Society.
- Discounted entry fees to photographic salons recognised by PSSA.
- Awards for service and excellence in photography.
- Discounts given to PSSA members attending national and regional congresses.

Join today!

Membership of PSSA is open to all photographers

For application forms and other information, access the website: www.pssa.co.za.