

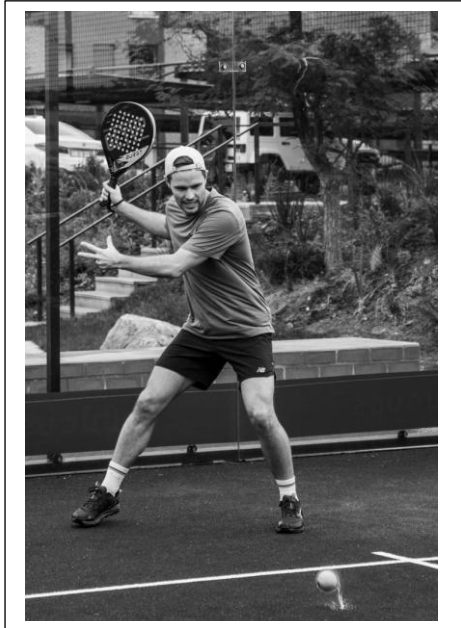


IPIP Photographic Club

March 2025 Newsletter

Theme: Bokeh

Image By



Peter Casalis

The March newsletter is a tad longer than usual but it does contain some rather interesting contributions – both technical and recreational. However, first and foremost:-

PSSA Central Gauteng Regional Congress 2025

Members are reminded that Our Club is hosting this event on 17th May. Our Congress Committee, under the leadership of CHAIR, has been actively engaged in the planning process since early January and substantial progress has already been made toward getting this event successfully off the ground.

Our thanks are once again extended to those members who have volunteered their services in assisting with the following typical duties:

1. Packing goody bags & welcome pack
2. Hanging up 70 PSSA images
3. Manning PSSA images
4. Food preparation
5. Set up still life (bring props)
6. Set up hall
7. Group leader
8. Model and dog assistants
9. Food prep and serving
10. Clean up during and after event
11. Pack up and vacate hall

Photovault is now open to receive photo entries for this event.

Promotion

Julie de Wild has been promoted from 1-Star to 2-Star level. Our congratulations go to Julie for her achievement.

April Set Subject

The Set Subject for April is "Close-Up". The differences between Close-Up and Macro were enumerated. The main idea to take away is: Macro implies a 1:1 ratio between image and subject i.e. subject is equal in size (or smaller) than the camera sensor size. Close-up implies a magnification of less than 1:1 i.e. image is smaller than real-life subject.

Club Outings

1. Workshop at Randpark High School – Saturday 15th March, 08H30 to Noon. Bring suitable items to photograph and don't forget tripods
2. Weekend away at Wakkerstroom – 28th to 30th March

Technical Talk

Dudley Schnetler shared a few thoughts on how HISTOGRAMS can aid in alerting us to areas of excessive underexposure or blown highlights, in our photos. Techniques for interpreting histograms at both camera level and post processing level, were discussed. Explaining the use of this valuable tool, adds a useful dimension to our photographic skillsets.

General Guidelines for submission of members' monthly images

Submission Procedure:

All images must be submitted via www.photovaultonline.com. Instructions on how to use this App can be obtained from the Committee.

Time Limits:

1. Set Subject
To be taken within 12 months of submission
2. Members' Challenge
To be taken within 6 months of submission

Monochrome Submissions:

Monthly submitted photos must include at least one monochrome image subject to the following guidelines:

1. Should you submit 2 set subject and 2 members challenge images, one must be monochrome.
2. Should you submit 4 colour, the image with the lowest score will be disqualified.
3. Should you submit 3, 2 or 1 images, there is no need to submit a monochrome image.

Image Processing:

- images must have been taken by you.
- You may however use Photoshop brushes.
- Should you, for example, do a background or sky replacement, you may not use the AI tool for this purpose. The new background or sky must have been taken from another one of your images.

Naming of Images:

- When naming your images for submission, use the opportunity to tell the judges more about the image. It's the only opportunity you have.
- Use a name which fits the image;
- Try not to use the theme name in the name with number eg. Abstract 1 and Abstract 2
- Try not make it a long sentence, remember someone has to type the name out twice in full, once for the peer vote voting form and once for the judging outcome

Franconi Challenge

This regular yearly activity will again take place during 2025, subject to the following guidelines:

1. One topic may be chosen and submitted, thereafter the final images may be taken;
2. Six images must be submitted with a written narrative;
3. Deadline for submissions 31 October 2025;
4. You may change your topic once through the year, taking images from that new date;
5. Choose a topic which will challenge you and with which you will learn new skills;
6. Do not choose a theme that you used in previous years, even in a different variation;
7. You can practice many more topics, decide which will work, perfect the process, submit as topic and then take final images (may not work with travel photos);
8. Submit your images to other photographers – share your photos and get feedback;
9. Carefully choose the Name of the submission – it must reflect topic;
10. Make sure each image reflects and encompasses the topic and the name of submission. The set will be judged as a panel (set). They must all clearly speak to the topic;
11. Take note of the order of the photographs – the order could tell a story;
12. Each image must be technically correct in terms of focus, exposure etc. (unless intentionally otherwise, which you explain in your text submission);
13. Study the comments and scores of your and other panels to further your learning;
14. Normal club rules apply for manipulation and use of AI.

Technical and Training

The following article has been provided by Saskia Cole.

SANDISK SD CARDS

I have stood before an array of SD cards in a shop and wondered which one to buy, so I turned to ChatGPT for answers specifically SanDisk cards, as I have been happy with this brand.

To start, what do all the details on the front of the card mean :





The differences between **SanDisk Ultra**, **SanDisk Extreme**, and **SanDisk Extreme Pro** SD cards primarily lie in their **speed, performance, and intended use cases**. Here's a breakdown:

1. SanDisk Ultra

- **Read Speed:** Up to 120 MB/s
- **Write Speed:** Typically lower, often around 10-30 MB/s
- **Speed Class:** UHS-I, Speed Class 10
- **Usage:** Best for entry-level photographers and casual users. Ideal for standard point-and-shoot cameras, Full HD (1080p) video recording, and storing photos.
- **Performance:** Sufficient for everyday tasks but not suitable for 4K video or high-speed burst photography.

2. SanDisk Extreme

- **Read Speed:** Up to 150 MB/s
- **Write Speed:** Up to 70 MB/s
- **Speed Class:** UHS-I, Speed Class 10, U3, and V30
- **Usage:** Suitable for more advanced users, including hobbyists and semi-professionals. Great for capturing 4K UHD video, high-resolution photos, and moderate burst shooting.
- **Performance:** Offers faster write speeds than Ultra cards, making it better for handling larger files and higher data rates.

3. SanDisk Extreme Pro

- **Read Speed:** Up to 200 MB/s
- **Write Speed:** Up to 90 MB/s (for UHS-I) or even higher for UHS-II variants
- **Speed Class:** UHS-I or UHS-II, Speed Class 10, U3, and V30 (or higher, depending on the card)
- **Usage:** Designed for professional photographers and videographers. Perfect for 4K and even 8K video recording, continuous burst mode, and RAW photography.
- **Performance:** The fastest and most reliable among the three, handling demanding tasks with ease. It's ideal for professional use where high-speed performance is crucial.

Summary:

- **SanDisk Ultra:** Best for basic use and Full HD video.
- **SanDisk Extreme:** Ideal for 4K video and advanced photography.
- **SanDisk Extreme Pro:** Optimized for professional-grade tasks like 4K/8K video and high-speed continuous shooting.

For an amateur photographer the **SanDisk Extreme** SD card is recommended. Here's why:

SanDisk Extreme

- **Read Speed:** Up to 150 MB/s
- **Write Speed:** Up to 70 MB/s
- **Speed Class:** UHS-I, Speed Class 10, U3, and V30
- **Performance:**
 - Fast enough for capturing high-resolution photos.
 - Supports **4K UHD video** recording, which is useful for shooting fast-moving subjects like birds or cars.
 - Handles **continuous burst mode** fairly well, which is crucial for capturing action shots in bird or sports photography.

Why it's recommended:

- **Fast write speeds** ensure that the camera can quickly write high-quality images, reducing the time between shots, which is essential for capturing multiple images in quick succession.
- **Versatility:** It handles both still photography and video recording effectively, offering a good balance between performance and cost for an amateur photographer.

If you're looking for slightly better performance and are willing to invest a bit more, the **SanDisk Extreme Pro** could also be considered, especially if you plan to shoot in continuous burst mode frequently or want the best performance possible.

When choosing the size of an SD card for photography, several factors should be considered, such as the **resolution of your camera**, the **type of photography you do**, and your **workflow preferences**. Here's a guide to help you decide:

1. Camera Resolution and File Size

- **Higher resolution cameras** (e.g., 20 MP and above) produce larger file sizes, especially if you're shooting in **RAW format**. A single RAW image can range from 20 MB to 50 MB or more.
- **4K video** also takes up significant space, with roughly 350 MB per minute of recording.

2. Types of Photography

- **Action and wildlife photography:** You might shoot in **continuous burst mode**, resulting in many high-resolution images quickly filling up the card.
- **Landscape photography:** Generally produces fewer images, but the files can still be large, especially if shooting in RAW.

3. Workflow Preferences

- **Single large card:** If you prefer to shoot all day without changing cards, a larger capacity (128GB or 256GB) is recommended.
- **Multiple smaller cards:** This can be safer to avoid losing all your data in case of card failure, using 32GB to 64GB cards and swapping them out during the shoot.

Recommended Sizes:

- **32GB to 64GB:** Suitable for casual photography or if you're shooting primarily JPEGs or shorter bursts in RAW. It offers a balance between capacity and the risk of data loss.
- **128GB to 256GB:** Recommended for more intensive shooting sessions, such as wildlife or sports photography, where you'll be capturing numerous high-resolution images or 4K videos.
- **512GB and above:** Useful for very high-volume shooting, like extended trips or events where changing cards is impractical. Ideal for professional use or if you're shooting a lot of 4K/8K video.

Why Size Matters:

- **Convenience:** Larger cards reduce the need to change cards frequently.
- **Risk management:** Using multiple smaller cards can mitigate the risk of losing a large number of files due to card failure.
- **Backup and storage:** Consider your ability to back up large files while on location or traveling, which might influence your preference for card size.

For an amateur photographer, a **64GB to 128GB card** typically offers a good balance between capacity and manageability, providing ample space for a day's worth of high-resolution photos or several hours of 4K video without being too cumbersome to handle.

Shooting on a larger SD card can present some increased risks of data loss due to **corruption**, though the risk is generally low with high-quality cards like those from SanDisk. Here are the key considerations:

Risks of Using Larger SD Cards

1. **Data Loss Magnitude:**
 - With larger cards (e.g., 128GB or 256GB), you store more photos and videos on a single card. If the card becomes corrupt, you could lose a significant amount of data compared to a smaller card.
2. **Card Corruption:**
 - Corruption can occur due to **power interruptions, improper ejection, or card age and wear**. Larger cards are written to more frequently and hold more data, slightly increasing the likelihood of encountering corruption over time.
3. **Recovery Complexity:**
 - Recovering data from a larger card can be more time-consuming and complex. Recovery software might take longer to scan and retrieve files from a card with more data.
4. **Usage Wear:**
 - Larger cards tend to be used for longer periods without switching, potentially leading to quicker wear, especially if the card isn't regularly formatted and maintained.

Mitigation Strategies

- **Multiple Smaller Cards:** Use multiple smaller cards (e.g., 32GB or 64GB) to minimize the loss if one card fails.
- **Regular Backups:** Frequently transfer and back up data to a computer or cloud storage, reducing the risk of significant data loss.
- **High-Quality Cards:** Invest in reliable, high-quality cards with advanced error correction and wear levelling features.
- **Proper Handling:** Always safely eject the card and avoid removing it while the camera is on or data is being written.

While larger cards are convenient, the potential data loss in the event of corruption is greater. Using a strategy that involves regular backups and multiple smaller cards can help balance convenience with data security.

How Good a Photographer are You ?

Dudley Schnetler has submitted a thought-provoking article. It is an interesting (fun?) exercise to allocate points out of 10 to each aspect below, according to your perception of your skills. Note your % out of 100. Then calculate the average score across a number of random images which you submitted to past Club events, calculate the average % out of 45 and compare this to your perceived result above. How close is the match?

10 Skills Needed to be a Photographer

1. Mastering Camera Operation

Without that, you're like a chef without ingredients – you simply can't create your best work without the foundation. Key areas to focus on, are:

- Manual mode.
- Understanding exposure.
- Reading histograms.
- Metering modes.
- White balance.

2. Creative Lighting Techniques

Light is the essence of photography, and mastering its use is one of the most critical skills you can develop.

3. Focusing Techniques

Mastering various focusing techniques will ensure your subjects are crisp and clear.

4. Composition and Visual Design

A well-composed image can elevate even the most mundane subject. Understanding the principles of visual design will help you create more compelling and balanced photographs.

Key composition techniques:

- Rule of thirds.
- Leading lines.
- Framing.
- Symmetry and patterns.
- Negative space.

5. Colour Theory and Management

From creating harmonious colour palettes to ensuring accurate colour reproduction, colour management is a crucial skill.

6. Creative Techniques

Expanding your repertoire of creative photography skills can open new possibilities in your photography.

Techniques to explore:

- Long exposure.
- Intentional camera movement.
- Macro or close up photography.
- Light painting.

7. Post-Processing Skills

Developing your editing skills can help you realize your creative vision and rescue less-than-perfect shots. Remember, post-processing should enhance your images.

8. Showcasing Your Photographic Work

As you develop your skills and build your portfolio, it's crucial to have a professional way to display your images.

While many photography skills are universal, each genre has its own set of specific techniques to master.

- *Landscape Photography.*
 - *Use of filters (ND, polarizing), maximizing depth of field, capturing panoramas.*
- *Portrait Photography.*
 - *Posing techniques, working with models, flattering lighting setups*
- *Street Photography.*
 - *Candid shooting techniques, anticipating moments, zone focusing*
- *Product Photography.*
 - *Creating clean backgrounds, lighting for texture and shape, tethered shooting*
- *Wildlife Photography.*
 - *Long lens techniques, understanding animal behaviour, camouflage and fieldcraft.*

9. Being Camera-Ready

Great photo opportunities can arise at any moment. Carry your camera everywhere.

10. Develop Your Photo Skills with a Mentor or Community.

Members' Forum

The following interesting travellog is provided by Gerry Mullon.

Pelican Watch on Malgas Island





The Mullon family had the opportunity to assist SANParks with their Pelican Watch program on Malgas Island over Christmas 2012.

The Pelican Watch is a SANParks management strategy aimed at alleviating the disastrous effects on the breeding success of Cape Gannets (below) on Malgas Island caused by Great White Pelican predation on their hatchlings.

This phenomenon has been driven by a pelican population expansion, caused by the availability of

agricultural offal to the pelicans in local farmlands. The offal supply at the piggeries decreased after 2004, and it led to mass mortality of pelicans at the pig farm.

As a result, the pelicans had to find alternative food sources. It seems that this situation becomes acute during the breeding season, as this is when they experience increased energy needs for raising their own chicks.

Pelican chicks are raised every year in the period between October and January / February. This coincides with the breeding season of cormorants, gulls and Cape Gannets on West Coast offshore islands.



Pelican predation on seabirds intensified during the 2005/06 and 2006/07 seasons (coinciding with the cutting off of the piggery offal supply), when they extended their range to Malgas Island to attack and eat gannet chicks. They also visited other islands on the West Coast and some colonies of water birds in the mainland, and they disturbed several species of seabirds and water birds.

In the breeding season 2006/07, pelicans caused **total failure** of the breeding effort of the Cape Cormorant and Cape Gannet colonies on Malgas, Jutten and Schaapen islands. At this time they also wiped out the Crown Cormorant colony on Dassen Island and Swift Tern chicks on Schaapen Island, and

they were seen scouting Kelp Gull breeding areas on Robben Island, where they had not been seen for at least ten years.

Up to 200 pelicans at a time have been seen on Schaapen, Jutten and Malgas islands during the summer breeding season, and the results of their predation has been a disastrously low breeding success rate for the species on which they preyed.

This is an ongoing problem and if left unmanaged is likely to have a catastrophic long-term effect on the populations of gannets and cormorants along the Cape West Coast.

In the case of the threatened Cape Gannet, whose population is under stress from several other factors, this is a particular worry.

The Pelican Watch involves teams of staff and volunteers (The Mullon family year) working in five-day shifts on the for the entire duration of the sea bird breeding season - 24/7. It consists of physically chasing pelicans that land on islands, so that they fly away from the breeding colonies. This is far easier said done!



Park that islands the than



When we were told that the Pelicans are crafty, they were not kidding. These birds manage to sneak onto the island and feed on the chicks without being seen. They fly in formation low over the water so as not to be seen. They are also not too concerned about people. They wait until you are just a few meters away from them before gracefully taking off and landing on another part of the island. We had to station ourselves at various points on the island in order to eventually make them leave. We had groups of 11 pelicans arriving on some days. This group split up when they saw us, so we had them in various places on the island at the same time.

Extremely frustrating and very hard work.

To make things more difficult we could not just run after the *^\$&%* pelicans. We had to skirt the outside of the gannet colony slowly without frightening the gannets off their nests because the ever-present gulls were only too happy to snatch a chick and rip out its crop just for the fish its parent had just fed it. This conservation stuff is not for sissies

The gulls also breed on the island, and they don't take too kindly to being disturbed. They attack with beak, claw and poop ... yes poop! Their aim is amazing and they aim for the highest point. We resorted to using umbrellas and sticks with flags on the end slung over our shoulders to provide a high point so the gulls would not poop on our heads.

Cape Gannets are very beautiful and social birds.

One parent stays to guard the chick and the out to sea to catch fish.



other heads

The birds leave runways through the colony to allow for running take offs.



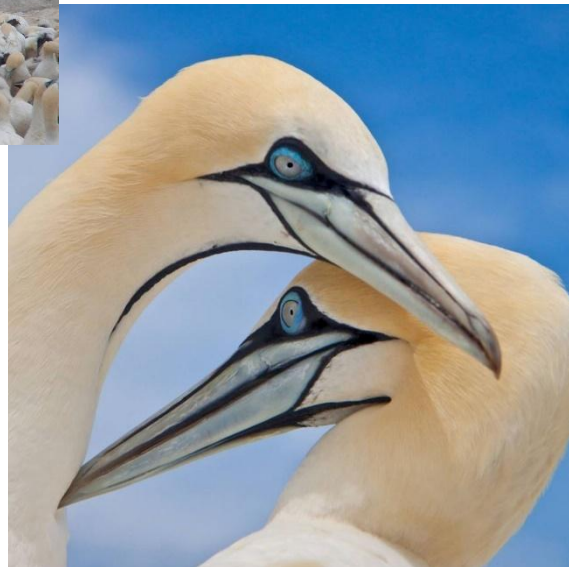
On arriving back they trumpet, stall their flight and drop into the colony right next to their mate. How they manage to locate each other amongst 100,000 identical birds is a mystery.

reestablish their relationship by rubbing their bills and together.

The next parent then goes off to fish whilst the other chick.

We arrived on Malgas Island (just off Langebaan) on December very early in the morning.

After a short boat ride, we lugged everything we would need the 5 days up a ladder at the end of the jetty. Very getting everything off the boat onto the bottom rung of the ladder with the boat bobbing up and down on the waves.



On their return, the couple then necks

feeds the

23rd

need for difficult

The people who were on duty for the 5 days before us left with the boat. Only realised afterwards why they seemed



in such a hurry to get on the boat 😊

Just the 4 Mullons left on the island with 100,000 very noisy Gannets, cormorant, gulls and a million flies. The island is covered by mountains of guano and the flies just love it.

Steve and Leanne (my children) were very reluctant participants but because it was over Christmas they agreed to come to the island with us.

Luckily the boat left immediately before they discovered that the toilet consisted of a shack and a bucket which needed to be carried down to the ocean to be emptied and cleaned after each use.



There are a few habitable buildings on the island and many that the birds have taken over.

One of the least pleasant tasks was our daily tour of the island to collect the remains of dead birds. Usually about 13 a day. This included chicks killed and disembowelled by gulls as well as adult birds. The casualties attributed to the pelicans' predation cannot be determined as they gulp the chicks down whole.

The location on the island where the bodies were found was noted for research purposes.

The bodies were then thrown off the end of the jetty.

The toilet roof was the highest convenient vantage point on the island, and we spent a great deal of time scanning the island and the surrounding ocean through binoculars watching for Pelicans.

The toilet roof was also the only place to get internet access.



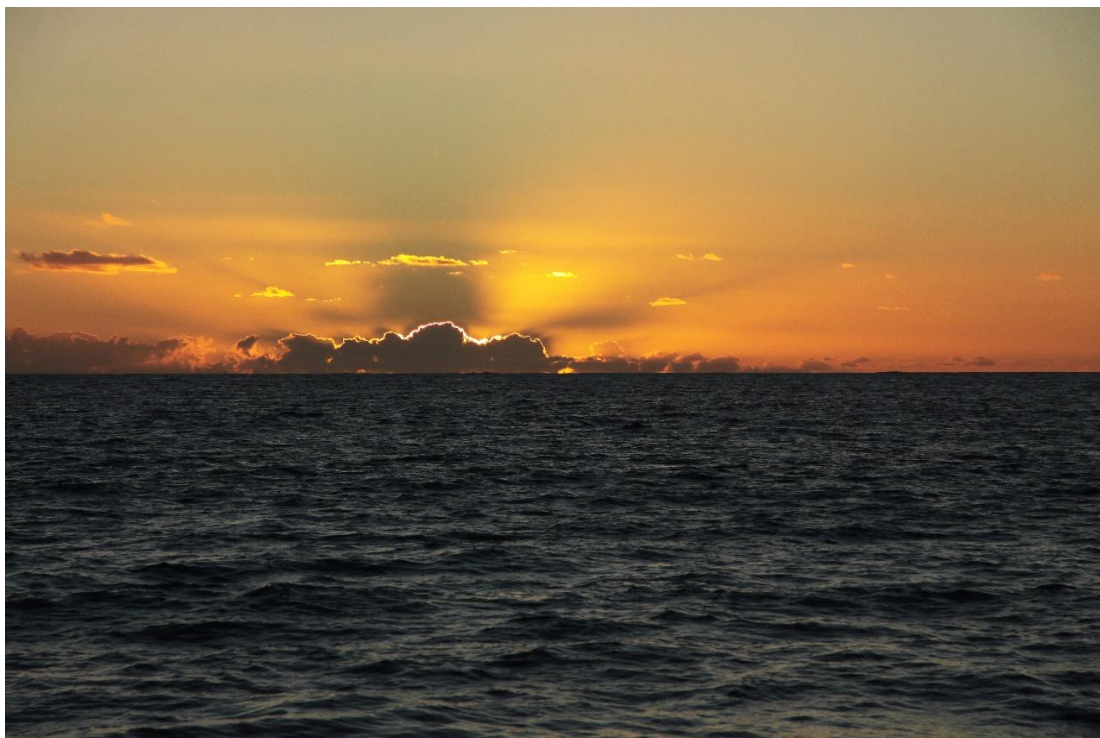
There was no running water on the island. We took our drinking water with us, but we used rainwater for washing dishes and sponge baths.

We took all our meals with us pre-cooked and frozen. We were very limited for space on the boat and weight restrictions.

I didn't pack any of the nice extras to save on weight. I was not a very popular mother for doing that.

We realized why they restricted weight when we were lugging our cooler boxes up the ladder at the end of the jetty on our arrival, but we really missed the little extras.

Sundown was the best time of the day. The pelicans had left the island for the day, the gannets were settling down for the night and we could sit down with a well-deserved gin and tonic. I cannot remember anything ever tasting as good.



Next meeting : Tuesday 1st April 2025

Venue : MOTH Hall 18:00 for 18:30

Submissions : On Photovault before Midnight 22nd March 2025

Hope you enjoyed the March newsletter

HAPPY SHOOTING

IPIP PHOTOGRAPHIC CLUB

Set Subject Topics for 2025

Month	Set Subject	SS Image Cut-off Date	MC Image Cut-off Date
April	Close-up	1 st March 2024	1 st October 2024
May	Through a Window	1 st April 2024	1 st November 2024
June	On The Water	1 st May 2024	1 st December 2024
July	Selective Colour	1 st June 2024	1 st January 2025
August	Golden Hour & Blue Hour	1 st July 2024	1 st February 2025
September	Urban Photography	1 st August 2024	1 st March 2025
October	Contre Jour	1 st September 2024	1 st April 2025
November	Levitation	1 st October 2024	1 st May 2025

- The August SS topic implies either one or the other - or both - of the subjects

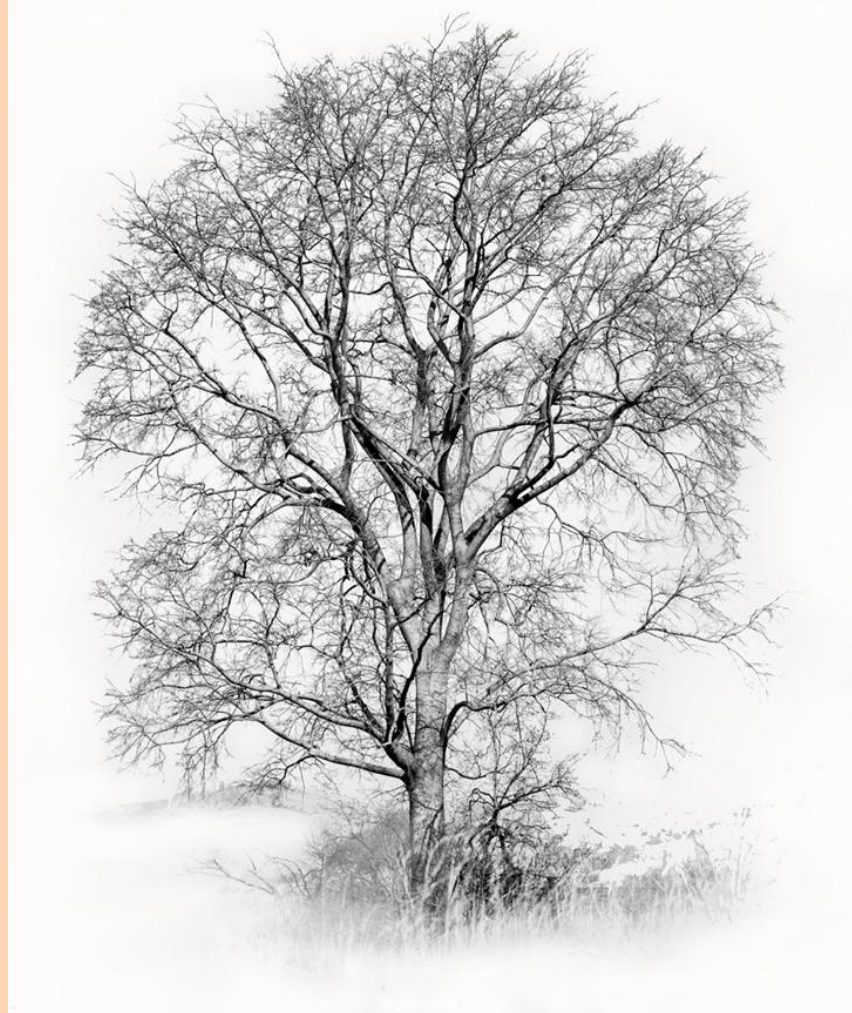
Members' Images – March 2025

Salon Acceptances

Western Cape Photo Forum PDI and PRINTS Salon - 2025

Gerry Mullon

Waiting for Spring 35



Members' Images – March 2025

Best-Of-The-Best (2024)

1-3 Star – Lesly Kearns Eastwick (42)(COM)



Members' Images – March 2025

Best-Of-The-Best (2024)

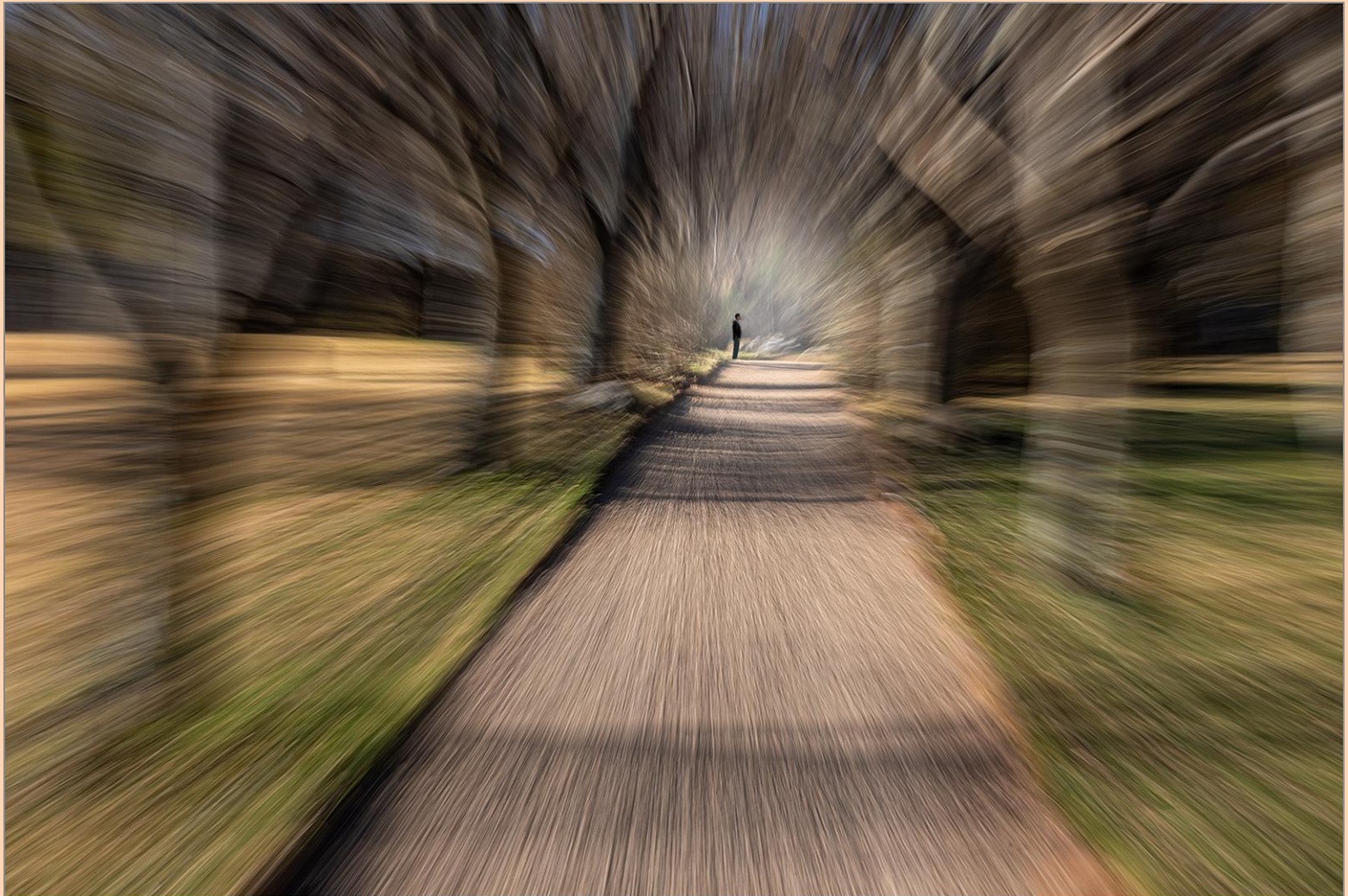
4 Star – Champagne - Deon Heyns (41)



Members' Images – March 2025

Best-Of-The-Best (2024)

5S – Alan Mason – Light at the end of the tunnel (41)



Members' Images – March 2025

SS – Judges' Vote

SS 1-3 STAR WINNER

Gerry Mullon – Golden (41)



Members' Images – March 2025

SS – Judges' Vote

SS 4 STAR WINNER

Deon Heyns – Candles (34)

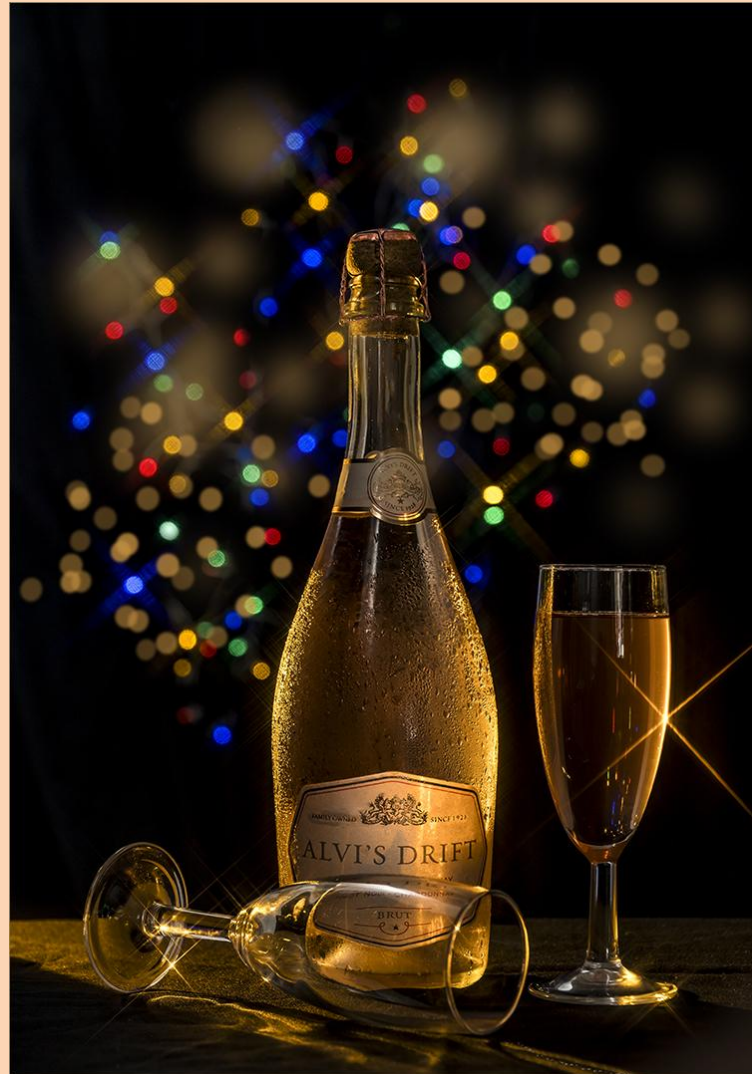


Members' Images – March 2025

SS – Judges' Vote

SS 5 STAR WINNER

Sandy van Vuuren – Celebration (40)

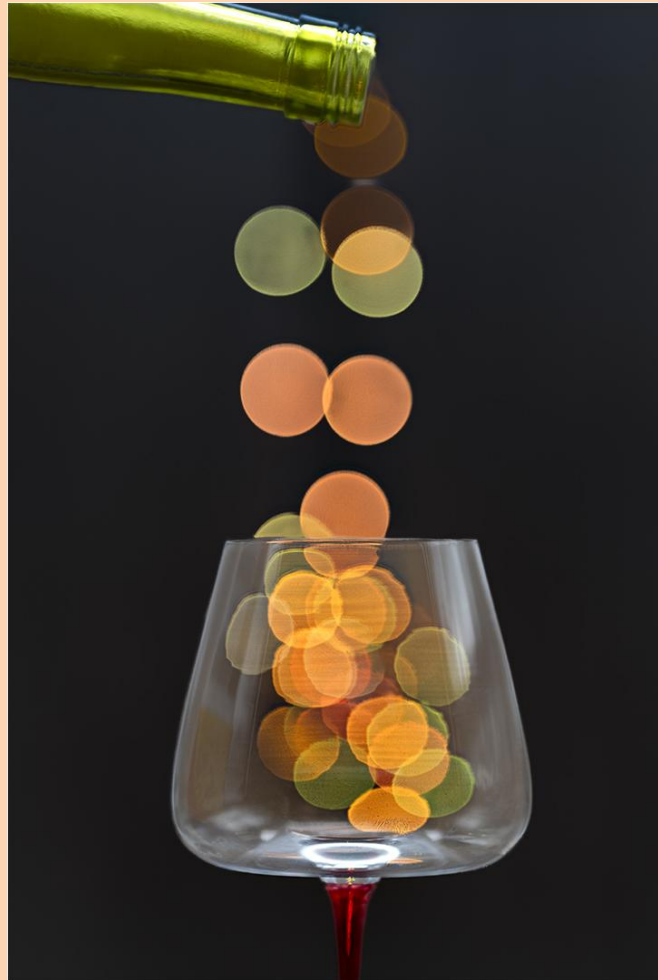


Members' Images – March 2025

SS – Peer Vote

SS 1-3 STAR PEER VOTE WINNER

A bokah of wine – Byron Kennedy



Members' Images – March 2025

SS – Peer Vote

SS 4 STAR PEER VOTE WINNER

Urchins – Louise Schnetler



Members' Images – March 2025

SS – Peer Vote

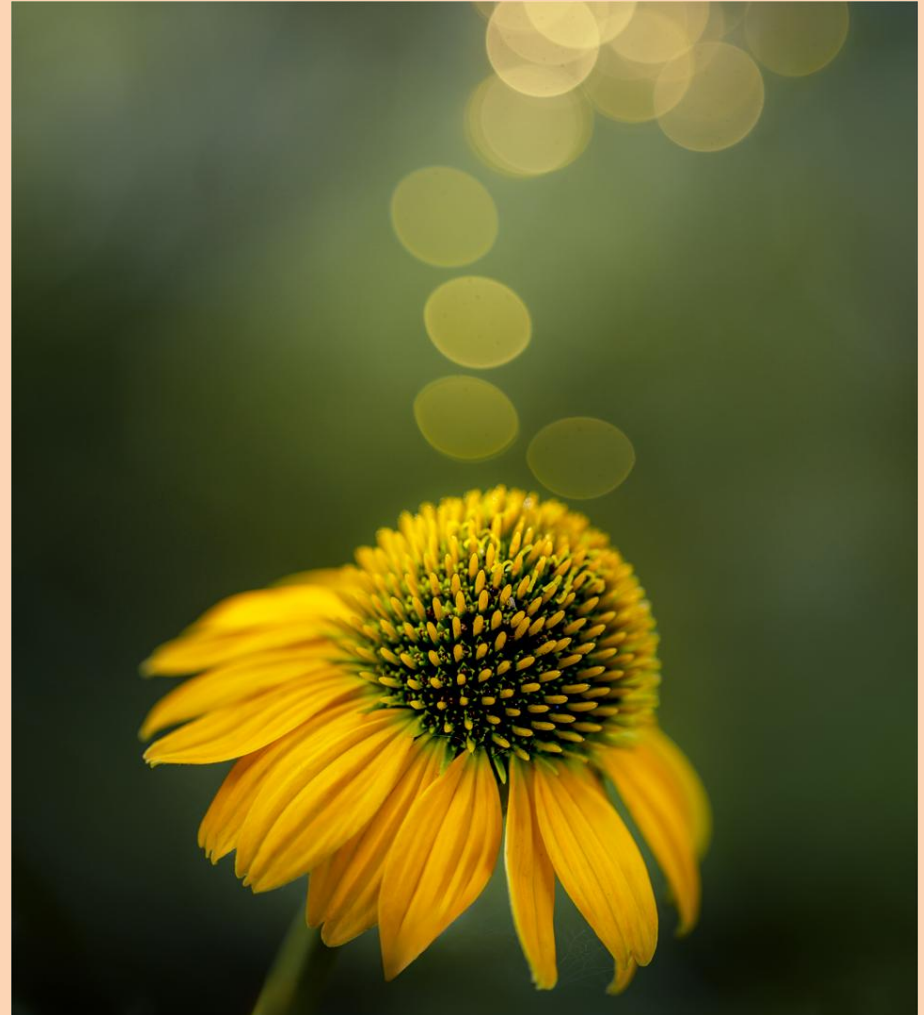
SS PEER VOTE 5 STAR WINNER TIE

Sandy van Vuuren – Celebration



SS PEER VOTE 5 STAR WINNER TIE

Sunshine Yellow – Fabienne Jardim



Members' Images – March 2025

MC – Judges' and Peer Vote



MC 1-3 STAR WINNER - TIE

Oh, what a night (41) – Gerry Mullon

MC 1-3 STAR WINNER - TIE

Shadow Music (41) – Dave Brimson



Members' Images – March 2025

MC – Judges' Vote

MC 4 STAR WINNER

Disagreement – Deon Heyns (40)



Members' Images – March 2025

MC – Peer Vote



PEER VOTE - MC 4 STAR WINNER TIE

Helix Bridge – Nikki Twomey

4 STAR WINNER

Disagreement – Deon Heyns (40)



Members' Images – March 2025

MC – Judges' Vote

MC 5 STAR WINNER

Blue Hour over JHB – David Wolstencroft (42)(COM)



Members' Images – March 2025

MC – Peer Vote

MC 5 STAR PEER VOTE - WINNER

Fearless Jumper – Alan Mason

