

Website: <https://helderbergphoto.com>

Email: helderbergphoto@gmail.com

Facebook: www.facebook.com/groups/helderbergphoto/

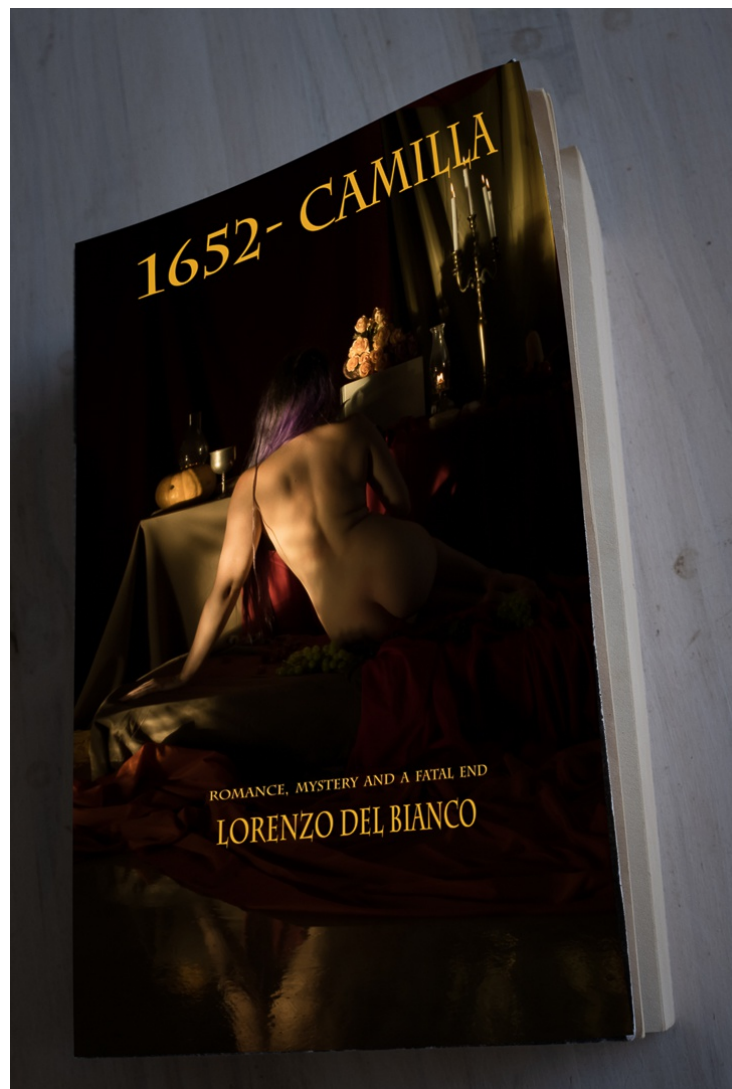
Member of PSSA: <http://www.pssa.co.za>

United Church: 28 Bright Street, Somerset West, 7130

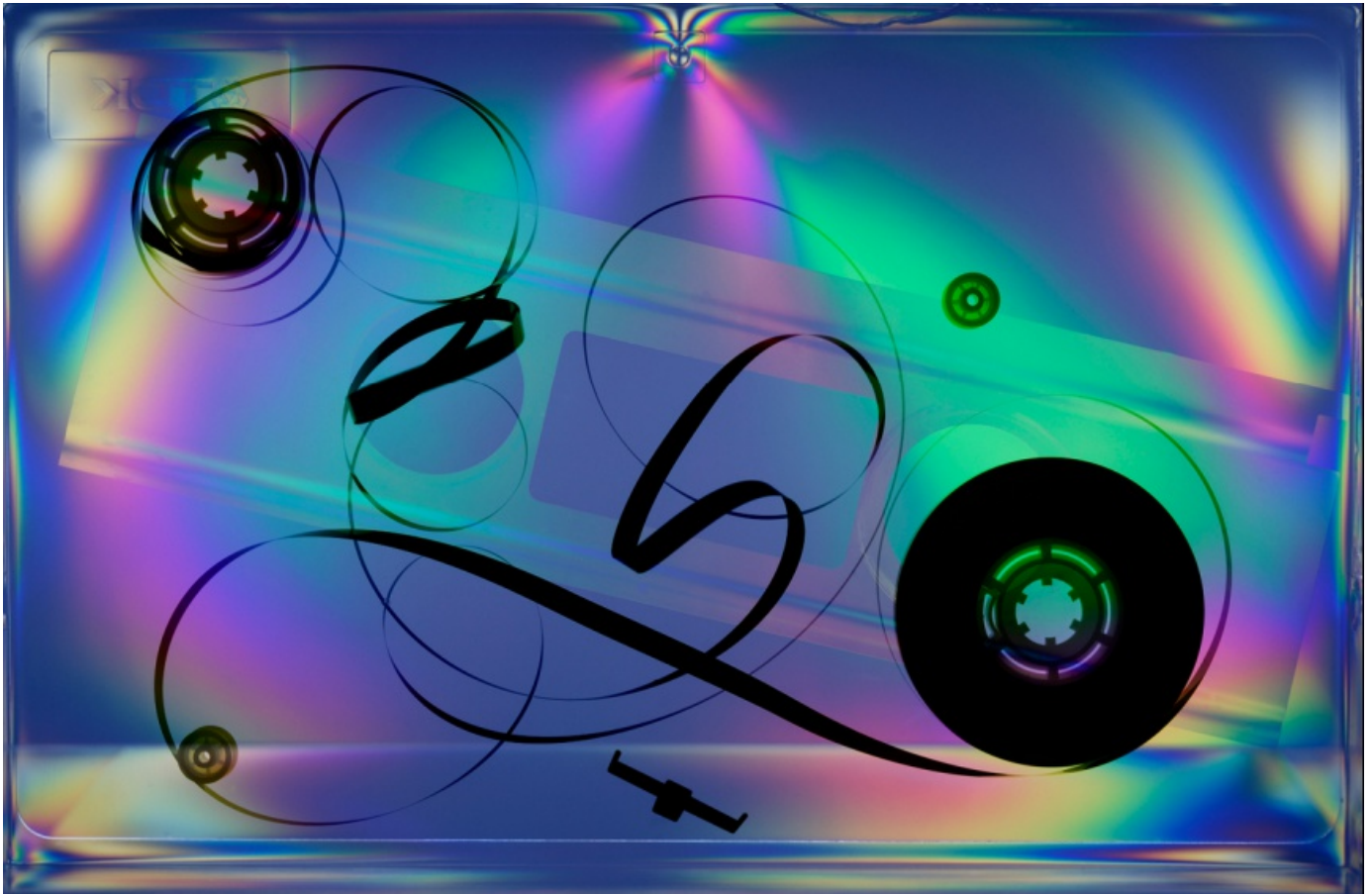
Meeting: Second Tuesday of Each Month @ 19h15

MONTHLY COMPETITION

Once again, there was no judging of images this month. Looking at the images that have been judged in 2023, I noted that there were only three images that achieved a score of 29. So, I decided to put these three up instead of the normal monthly winners.



April Competition: Camilla
Author: Denise Whiteford
Digital, Set Subject, 29 Points



June Competition: Silenced Obsolescence
Author: Antenie Carstens
Digital, Open, 29 Points



June Competition: Amsterdam Cycling
Author: Ester Du Plessis
Digital, Set Subject, 29 Points

FROM THE CHAIR

As another year draws to a close, it's good to know that our Club is staying alive with a wonderful group of members who remain interested, and committed, to our favourite hobby – and who make the effort to enter competitions and come on outings (when we have them!)

The December Newsletter will contain next year's dates and plans. In the meantime, you and your partner, families and friends are welcome to come to our Gala Evening, at the small hall, on Tuesday evening 12th December 2023, from 7pm onwards. Catering will be out-sourced – please just bring your own beverages! And please let Issi know by the end of the month if you are able to come and how many guests you will be bringing ...

issi@vodamail.co.za

Until then, best regards - Nettie

SET SUBJECT PROJECT

The Set Subject Project is "Broken but Beautiful". This is based on the poem by Swati Suman, which is presented below:

Broken But Beautiful

The trees shed their leaves
Caricatured in the season of autumn
The petals from the flowers
Fell down on the muddy grass
All withered with the darkness of gloom
Broken — but — Beautiful.

The storm in the clouds
The rain showered after thunder
The hail drizzling life forms by its cover
The snow, the mist, the fog
A short spell of bolt amidst regular colors
Like mutual coexistence of set-asides
Broken — but — Beautiful.

The uncovered aspects
Unmasked with seeds of despair
The sadness, the mourn, the loneliness
The tale of voice in the silence of the teary eye
Be the shared sorrow resided in
Nature, The creatures, The universe
The things which remain sidelined mystified
Broken — but — Beautiful.

SET SUBJECT PROJECT (CONTINUED)

The walks of emotions
A tale of togetherness — heartbreaks — happiness
Ups — downs — roller coaster ride
Drizzled with peace, sorrow, joy
Unclear yet meaningful
Like blessings in disguise.

Moonlit by the night sky
A Life ;
Tampered yet protected- outlined
Broken — but — Beautiful.

To the channeled relatedness
From nature to the worldly creations
With the mystics of shared resonance
The dots myriads story of solace in pieces
Broken — but — Beautiful.

Let me be broken ;
In a place which breathes Life
Broken — Yet — Beautiful.

This project was commented on in the July 2023 issue of the HPS Newsletter. To see the published version of the poem, visit:

<https://swati-suman.medium.com/broken-but-beautiful-7ea5db649f47>

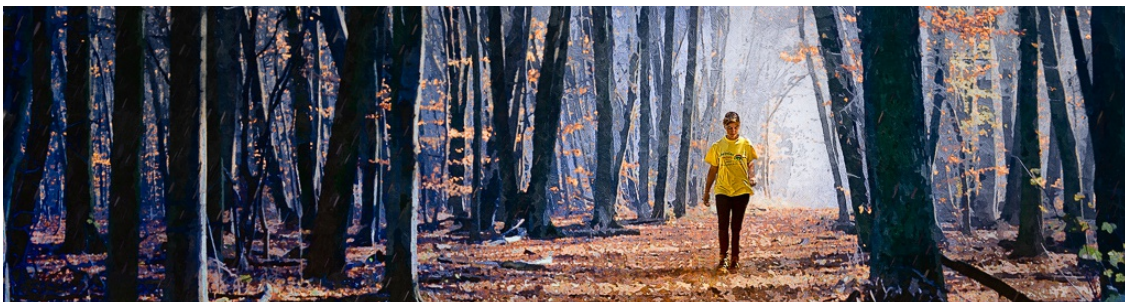
The closing Date for your Project panel of 6 images (Broken but Beautiful) has been changed to Friday 8 December, 2023.

Please use the following number/name convention for your images when you load them into Photo Vault:

Sequence number; Title

For example:

- 1 Pretty Tree
- 2 Broken leaves
- 3 Fluffy clouds
- etc., etc.



AUDIO VISUALS

What motivates us to create an Audio Visual?

The answers can vary and be triggered by experiences.

It can be the need to deal objectively with a topic, e.g., what is the influence of our behavior as humans on other people, animals, weather, agriculture.

Others enjoy putting together graphic techniques with appropriate music as a show.

It can be the theme for a competition, or to reflect on a part of history with images and sound or the beauty of many landscapes in our country.

The possibilities are wide open.

In many cases it is something personal that we want to share with others. Often it turns out to be a long journey to transfer the information, and even more so the feelings we want to express, into images and sound. And it is not uncommon that behind a few minutes of a presentation hide many weeks or months of work.

This versatile and creative medium has brought together a group of HPS members, sharing our experiences and joy, but most of all, a special comradery. Everyone who would like to join us is welcome!

Irmel

EDITOR'S COMMENT

Pen & Ink Techniques in Photoshop

Back in 2005, a magazine article got me interested in making watercolour look-alike images using Photoshop's Art History Brush. I soon realized that I also needed some form of "Pen & Ink" layer, which would enable me to add hard lines over the watercolour wash. So, I investigated the various methods of producing pen and ink, or pencil type drawings, in Photoshop.

At the time, a gent who was well known in the RPS (Royal Photographic Society) produced some work on the subject. Back then, I summarized his findings as follows:

1. Use Filter > Artistic > Poster Edges and de-saturate.
2. Use Filter > Stylize > Find Edges and de-saturate.
3. De-saturate the picture. Copy the layer and invert. Set mode to Color Dodge. Apply Gaussian Blur to produce desired result.
4. De-saturate the picture. Copy the layer and invert. Set mode to Color Dodge. Apply Minimum Filter to produce desired result.
5. Apply Smart Blur (R15 T45) choosing Edges Only, apply Stylize>Diffuse Anisotropic , and Invert.
6. Apply Threshold.

EDITOR'S COMMENT (CONTINUED)

Later on, I also began to use the Topaz Simplify and the Akvis Sketch Photoshop Plugins (the latter is mainly used for pencil-drawing look-alikes because of the cross-hatching that it does).

So, why should you be interested in Pen & Ink layers?

Well, the fact is that, although I'm not usually trying to emulate watercolour paintings, often my image edits include a Pen & Ink layer. For the general "sharpening for effect" step, I always use a "Progressive Sharpen" Photoshop Action from Geoff Schewe. But sometimes, this is insufficient for certain areas of an image. It is in cases like these that I generate a Pen & Ink layer to improve the initial apparent contrast separation, before applying the progressive sharpen step.

So, what I am saying is, many images could be improved by the addition of a P&I layer.

Of the methods above, I nearly always use method 3. Occasionally, method 4 is better, but here one has to be careful, because that method tends to exaggerate noise. In the demonstration below I concentrate on using method 3.

Demonstration:

I will attempt to demonstrate the affect of a P&I layer here. Hopefully, the results will be discernable in this pdf print version.



EDITOR'S COMMENT (CONTINUED)

I've chosen this image because the value separation between the yellows and greens of the grass on the right is not good. Assuming that you want to enhance this separation, you might consider a P&I layer. (As usual with Photoshop, there are other methods that could also be used; a quick look at the Blue Chanel here suggests some possible layer-mask driven alternatives.)

- 1 Open your image in Photoshop.
- 2 Make a copy layer (CTRL>J). Rename this layer Pen & Ink.
- 3 Desaturate the Pen & Ink layer (CTRL-SHIFT>U). The layer becomes a grey-tone one.
- 4 Make a copy layer (CTRL>J) (which is automatically named Pen & Ink Copy).
- 5 Invert this layer (CTRL>I), and the Pen & Ink Copy layer becomes a negative.
- 6 Set the blending mode of Pen & Ink Copy to Color Dodge. The image becomes a white page.
- 7 Run Filter>Blur>Gaussian Blur, set this to 6.0 Pixels, and Press OK. You get a sort of line-sketch image.
- 8 Merge down the Pen & Ink Copy layer into the Pen & Ink layer.
- 9 Alter the blending mode of the Pen & Ink layer to Multiply.

The image now looks like this:



Don't see much difference? In Photoshop, where you can click the effect layer on and off, there is a clear difference in the grass and the leaves on the trees. They look sharper, although no proper sharpening for effect has been carried out yet.

Let's put magnified sections of the grass together side by side.

EDITOR'S COMMENT (CONTINUED)



Before



vs

After

It is possible to adjust the opacity, and/or mask out the Pen & Ink layer if required. Also, if a greater effect is required, the layer could be duplicated, or adjusted using a Levels filter.

An occasional problem that occurs is that, when the Color Dodge blending mode is applied (Step 6), instead of a plain white sheet, you can see some black marks on the sheet. This is caused by the blacks in the original image being clipped (i.e. RGB=0). These marks must be removed. In my Photoshop Action for this Pen & Ink process, I put a curves layer above the desaturated Pen & Ink layer, and lift the zero black point (Input 0) to Output 2, and merge down. This ensures that the problem never occurs.

ODDS & ENDS

Cape Photographers Congress 2024 - Calitzdorp



The Good News is that the Cape Photographers are once again holding a congress! Unfortunately, the last one (Cape St. Francis - 2020) had to be abandoned due to Covid restrictions.

The 2024 congress is to be held at Calitzdorp. Once again, Paul Rixom is involved in the organization, so we can expect some great experiences!

[Click on the image above for the introductory video.](#)

The speakers announced in the preliminary programme are drawcards par excellence.

Obie Oberholzer will present two lectures (Going Dutch and Painting with Light) and it is safe to say these will NOT be boring. Obie always surprises.

Willem Oets is another photographer and documentary film maker from whom one can always expect the unexpected (and entertainment!). Apart from a lecture, he will also present a workshop.

ODDS & ENDS (CONTINUED)

Koot Marais is a wildlife guru who has often lectured at JAP meetings — but as a member of the Honours Committee, he is an expert on many photographic genres.

Friso Woudstra, an award-winning AV-maker from the Western Cape, will share some of the secrets for making winning documentary AVs.

Maryna Cotton and Sarel van Staden are professional photographers who have joined forces under the Photowise studio. They have various commercial clients.

The Cape Photographers' congresses are more relaxed than the PSSA congresses (no banquet, for example!) and are also more affordable. If you book before 31 January 2024, the Early Bird fee for a Loyal* Cape Photographer or PSSA member will be R2 500 for four full days of lectures, teas, lunches and suppers. The fee for non-members is R2 750.

* Loyal Cape Photographers would have attended at least three of their congresses.

Kind regards Nicol du Toit

PHOTOGRAPHIC COURSES



YOU'RE INVITED TO AN EVENING OF
SEEING BEYOND THE OBVIOUS
KEYNOTE ADDRESS BASED ON THE BOOK
TOWARDS SYNERGY
LEADERSHIP PRINCIPLES REFLECTED IN NATURE

Only once a photographer has learned the ability to "See Beyond The Obvious" and acquired the skills to record the unexpected can we really allow nature to tell us its wondrous stories.

Thanks to current technology, photographers of all levels can now capture images that are beyond the limits of human perception. This provides us with a unique opportunity to connect with nature in ways that were not possible before.

Moreover, we can discover valuable leadership and business principles from nature and experience wellness in the process.

AMPLIFYING SYNERGY FOR EXTRAORDINARY RESULTS

DATE: 23 NOVEMBER 2023
TIME: 18:00
VENUE: CITADEL AUDITORIUM -15
CAVENDISH STREET (CNR
CAVENDISH & WARWICK STREET)
CLAREMONT
INCLUDES SNACKS &
SELECTED DRINKS

53x YEARS BEHIND THE LENS
2x BOOKS SELF-PUBLISHED
**4x PHOTOGRAPHIC DISCIPLINES
MASTERED**

PRESENTED BY LOU COETZER
FOUNDER & CEO OF CNP SAFARIS,
MASTER PHOTOGRAPHER, INNOVATOR,
VISIONARY, CONNECTOR OF DOTS.

"Lou Coetzer recently hosted a conference for our partners to explore "Photography beyond the obvious". Our aim was to link our approach to futuristic thinking in business to his concept of seeing beyond the obvious. He confirmed his global reputation as being "in a league of his own" in the facilitation of the workshops, framed around nature photography, but linking the insights, discussions, and personal outcomes to his "world first" philosophy of "seeing beyond the obvious" to our clients business demands." ANTON MUSGRAVE, FUTUREWORLD

Subject: Photographic event

Hi everybody,

There is an event I would like to bring to the attention of your members, please:

The well known nature photographer, Lou Coetzer, will talk on "seeing beyond the obvious" on 23 November at 19h00 on at the Citadel Auditorium in Claremont. This should be of interest to nature photographers.

He has made free tickets available to local photographers and people should contact him directly on WhatsApp 082 770 9403 or email lou@cnp safaris.com. Refreshments will be served.

I attach more information on the event.

Kind regards
Nicol du Toit

Please remember to support our sponsor - Kodak Express in Somerset Mall!

Kodak Express
Digital Solutions

SUPERFOTO
PHOTOGRAPHIC

SUPERFOTO

Somerset Mall 021 852 6737