Taffienuus Oktober/November 2023

Beste Tafelberg-Fotografieklub-lede

So aan die einde van Okt. kan ons dit darem nie nalaat om saam met die Springbokke bly te wees oor die Wêreldbeker oorwinning nie. Dit was en is darem baie lekker! Dis beslis iets om te geniet vir nog baie lank! Daar is vir ons almal baie lesse hieruit te leer. Dat aanhouer wen – dat jy nooit opgee nie. Daar is ook die les dat ons nooit moet moeg word om vir mekaar hoop te gee nie. Mag ons almal -elke dag vir mekaar hoop gee deur om te gee en aan te hou!

Dieselfde geld vir jou fotografie. As jy sukkel om 'n tegniek baas te raak -of dit in die kamera of op die rekenaar is – moenie opgee nie!!!! Elke nuwe poging sal beter wees! Alles wat jy op die einde bereik gaan afhang –hoe graag jy dit wil hê!!!

Hierdie is die laaste nuusbrief van 2023. Ek hoop dat almal 'n wonderlike Desember maand gaan hê en dat julle gaan tyd maak om foto's te neem. Daardie feesdae waar die res van die familie laat wil slaap -is dit ideaal om vroeg op te staan en sommer iewers te gaan foto's neem !!!!

1. WEN-FOTO'S VAN OKTOBER 2023

Tree at Murati: Neels Beyers	Black Swan: Mariana Visser
Wenner: Ope en Maand wenner	2de: Ope

a Mouthful: Quintus Heine
Wenner: Vaste kategorie

Kudu Bulls on alert : Dixon Norval
2de: Vaste kategorie

Pushing for the line
Junior Wenner: Mark Penz

 Baie geluk aan ons wenners en ook al die ander goeie foto's. Ek moedig lede aan om hulle foto's in te skryf – Dis al hoe jy groei as iemand jou foto evalueer en jy heeltyd probeer beter doen.

2. KLUB PRESTASIE:

2.1 Impala uitslae 2023
Nadat ons verlede keer berig het van ons baie goeie Impala uitslae – het ek nagelaat om vir Thomas Bothe geluk te sê: Hy was die top skolier op die Impalalys. Baie geluk. Dis voorwaar 'n prestasie.

2.2 Ander uitslae:

- Theo Potgieter het Okt se PSSA Website kompetisie gewen met 'n mooi foto-Kyk gerus
- Mariana Visser het 3 aanvaardings en een FIAP Blue Ribbon ontvang . Dit was by die 4de APOLLON BW HPS Salon 2023

Opmerking: Lede skryf hulle eie foto's by die maandelikse PSSA **web kompetisie** in – Die klub skryf slegs die senior en junior wenners van die klub in Kyk op PSSA se website.

Vir oorsese salonne moet jy op die webtuiste van PSSA kyk. Die bekendes se besonderhede verskyn daar. MAAR onthou dat jy 'n foto nie meer as 3 keer hier by ons salonne of by oorsese salonne kan inskryf vir

erkenning nie.   Indien jy meer as 3 foto's inskryf gee ons nie vir jou meer punte vir 'n foto's nie. Oorsese foto's word slegs erken as jy die naam en foto vir ons aanstuur

2.3 Salonuitslae (vir 2023-2024 Impala jaar)

- Ons het die volgende uitslae vir aanvaardings in die Nasionale Salonne van PSSA ontvang: Die totale is die aantal aanvaardings wat elkeen ontvang het.

	2nd Midlens		1 st Maritzburg	18th KCC	
Neels Beyers		5	2		6
Thomas Bothe			1		
Louise de Lange		1	1		
Philip de lange		2	1		
Andre de Koker		2			
Christo Giliomee	1 Meriete en	8	4		7
Quintus Heine		4	4	1 Meriete en	3
Dixon Norval	1 Meriete en	3			8
Theo Potgieter		6	3	1 Meriete en	6
Juliana van Dyk		3	1	1 Meriete en	2
Adriaan van Zyl		2			3
Karen van Zyl		4			
Mariana Visser		4	3	1 Meriete en	5

Baie-baie geluk aan elkeen met hulle uitstekende prestasie. Tafklub is baie trots op elke lid wat so presteer.

3. PHOTOVAULT EN Klubpunte:

- Indien jy met jou eie rekords sien dat jou punte en Photovault sin verskil, stuur asb vir my 'n epos dat ons jou punte kan nagaan. Ons gaan weer in begin Des. 'n goeie oudit doen dat almal se punte op die sisteem reg is in die nuwe jaar.
- Soms verskil mense se Photovault punte met hulle eie rekords, omdat daar met die oudit, punte afgetrek word indien jy vir 'n foto meer as 3 keer aanvaardings ontvang het.
- Daar is 'n komitee aangewys wat hierdie sake hanteer: Dit is Quintus , Hendi Barnard en Mike Barkhuizen.
- Foto's wat ingeskryf word vir kompetisies moet asb. die datum wanneer die foto geneem is insluit in die metadata.

4. NOVEMBER SE BYEENKOMSTE
- Die volgende vaardigheidsaand is **Dinsdag 14 November om 19:00 .** Dit gaan 'n **ZOOM** opleidingsgeleentheid (Mariana Visser) wees met die volgende temas:
  -Hoe werk Photovault?
  -Hoe skryf ek my foto's vir kompetisies in?
  -Watter foto's kan ek vir klubkompetisies inskryf?
  -Hoe skryf ek vir salonne in? En wat se foto's werk vir salonne?
  - Hoe verskil prints van digitale foto's vir salonne?
   Julle kan vrae voor die tyd aan Mariana instuur.

- Die fotografie uitstappie is **Sondag 19 Nov. saam met Witzenberg klub.** Dit is by Tulbagh. Dit is 'n trekkerrit tot bo op berg en dan iets te nuttig daarbo. Die koste is tans R460 maar Philip het beding dat dit R280 per persoon kos. Almal ontmoet mekaar 9:00 by die plaas op Tulbagh. Kontak asb. vir Juliane voor 4 November by 0814283185 – indien jy wil saamgaan.
- Die maand se klubkompetisie is **28 November** en die sluitingsdatum is **22 November.** Die beoordelaar is Mariana Visser. **Dit is slegs 'n ope kompetisie. Jy kan enige foto inskryf wat nog nie by Tafklub ingeskryf is nie**

5. INTERKLUB- FEESVIERING VAN FOTOGRAFIE.

Hierdie jaar is daar 'n gesamentlike feesgeleentheid (Tussen al die Wes Kaap klubs) waar fotografie gevier word. Dit word die Vrydag en Saterdag van 10 en 11 Nov. by Groot Constantia gehou. Die Vrydag open die uitstalling van alle klubs Daar is slegs 10 foto's per klub. Die uitstalling kan by groot Constantia vir die volgende maand gesien word.

- Saterdagoggend 11 Nov. bied Martin Barber 2 sessies aan – Die koste vir die Saterdagoggend is R200p/p. Die wat die Saterdag wil bywoon kan my nog laat weet.

6. JAARAFSLUITING

Ons jaarafsluiting is 2 Desember en daarmee saam ook ons prysuitdeling. Ons sien baie uit daarna! Ons gaan baie lekker kuier en feesvier. Dit word gehou by Adriaan en Karen van Zyl se huis. Dit gaan die vorm van 'n skaapbraai wees en kos R50 per persoon. Eie drinkgoed en eetgerei moet saamgebring word. Die R50 moet so gou moontlik in die klub se rekening inbetaal word. As verwysing gee jou naam en afsluiting
 Die geleentheid om jou naam op te gee vir die lekker aand is al verstreke, maar as daar nog 'n laatslaper is – kontak vinnig vir Karen van Zyl voor Donderdag 2 November. Hulle ry Vrydag vir 'n maand weg.

7. TAFKLUB SE KOMITEE VIR 2024:

Op 24 Oktober het ons 'n nuwe komitee vir 2024 verkies. Hulle begin 1 Januarie met hulle werksaamhede.

Quintus Heine:	Voorsitter
Adriaan v Zyl:	O/voorsitter
Karen van Zyl:	Sekretaresse
Hendi Barnard:	Photovault:
Juliane van Dyk:	Uitstappies:
Theo Potgieter:	Tesourier
Kathy Smith:	Funksies en sosiaal

Ons sê baie dankie vir JP Bester wat uittree. Hy was die termyn se tesourier. Hy is seker van ons oudste **betrokke lede** in die klub! JP jy moet lekker rus – maar nou het jy weer tyd om meer foto's te neem!!!

8. WAT IS BELANGRIK AS JY FOTOS WIL LAAT DRUK:

Ek het baie nagelees hieroor en in plaas daarvan dat ek 'n samevattende artikel hieroor vir julle skryf het ek op 'n bevatbare artikel afgekom en ek deel dit graag met julle. Ek het dit net na die nuusbrief intrek. My bron is hieronder aangedui.

https://www.capturelandscapes.com/how-to-prepare-images-for-printing
.
TEN SLOTTE:
Onthou: Neem baie foto's !! Om foto's te neem maak van jou 'n dankbare mens. Ons is bevoorreg om die skepping deur 'n lens te bekyk!!!!

Vriendelik Groete

Quintus Heine

8 Crucial Steps to Prepare Images for Printing

Get Great Results Printing Your Photography!

By
Christian Hoiberg

Seeing a finished image displayed online is always a nice feeling but actually holding a physical print gives a completely different type of satisfaction. It's not until the image is printed and hung on a wall that the entire process is finished. However, making a good print isn't as straightforward as one would think and most of us have experienced that the printed image doesn't look nearly as good as it does on the computer.
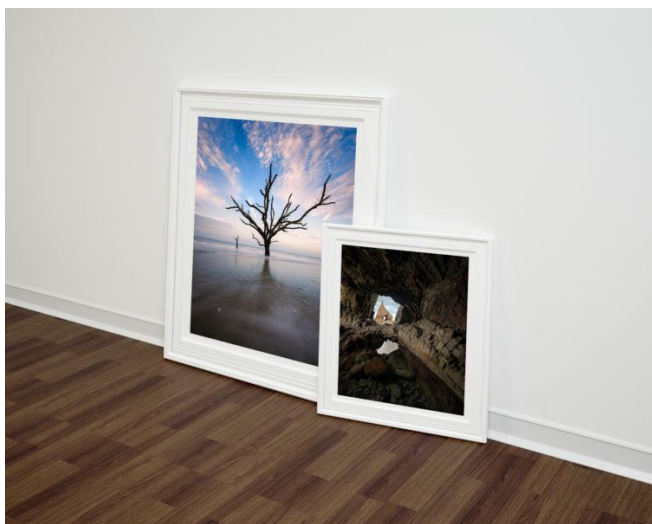
There are many reasons why they don't look as good printed but most come back to the fact that **you've failed to prepare the image for printing**. Unfortunately, it's not enough to just send the processed file to the print lab (or your own printer). You need to do some more work beforehand.

Don't worry, though! It doesn't take a lot of effort to get the printed image to look just as good as the digital version. There are only a few simple steps we need to follow:

#1 Calibrate the monitor

When did you last calibrate your monitor? Have you ever done it before? If not, do you know what it means?

Having **a correctly calibrated monitor is the most important factor** when you want to prepare images for printing. Without a calibrated monitor you won't know what the image *actually* looks like.

Calibrating the monitor means balancing and correcting its colors, typically done by using a spectrometer and calibration software. This is something everyone should do even if they don't plan on printing an image. If the colors of your monitor are off, it means that all your images look different on other devices.
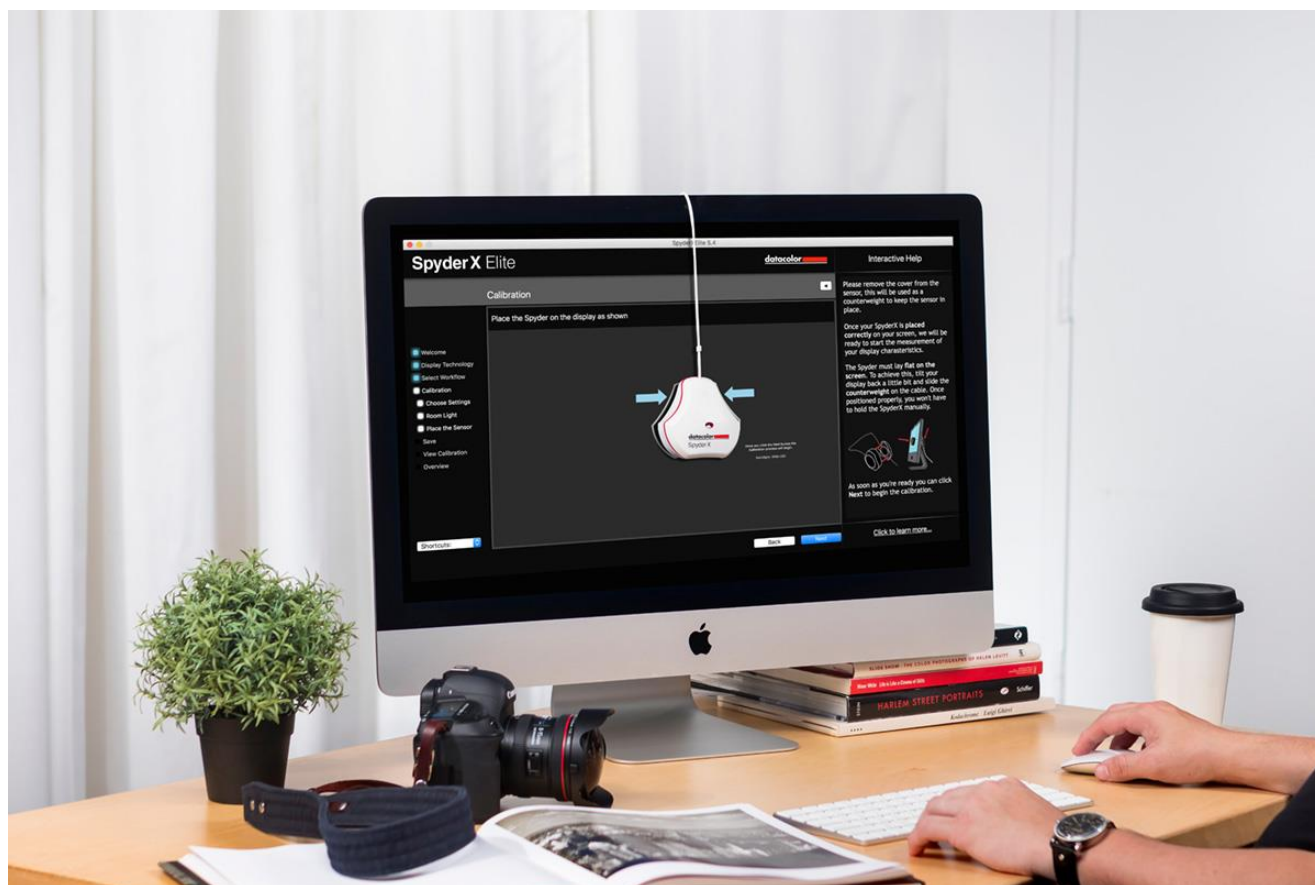
Photo courtesy of Datacolor

Regularly calibrating the monitor ensures that the colors you're seeing on the screen are balanced properly and closely match the colors in the print.

I recommend **calibrating your monitor at least once a month**. However, the older your monitor is the more often you may have to calibrate it.

There are various tools out there that you can use to calibrate the monitor. Personally, I've been using Datacolor products for the past several years and have had excellent results with them. I'm currently using the SpyderX Pro model (don't worry, these are super easy to use and don't require any more than following a few basic steps).

Ask to view your photo on the printshop's monitor before printing if you don't have a calibrator yourself. You might be surprised how much the colors may vary quite if you haven't calibrated your monitor.

#2 Save your print file in sRGB or Adobe RGB

I know it might sound tempting to save your print files in ProPhoto as it's a much larger color space but the fact is that most monitors and printers can't show that wide range of colors.

Printing an image that's saved in a larger color space than the printer can handle can lead to dull-looking images as the printer is out of gamut (meaning the colors aren't able to be reproduced on the printer).

Most print labs will ask for your files in sRGB but certain high-end locations might be able to print on Adobe RGB. This is something you should check with them.

Recommended Reading: What Are Color Spaces in Photography?

#3 Save images as 8-bit

You may have heard of the terms 8-bit and 16-bit but you probably don't know their meaning or how they affect your photo.

Simply put, a bit is the number of tones available to each color; an 8-bit image holds 16,000,000 colors compared to a 16-bit image that holds 28,000,000,000 colors.

So why should you save it as 8-bit if there are so many more colors in 16-bit? Wouldn't you want all that extra information? Well yes, I suggest *editing your images as a 16-bit* file but when saving them for printing, you should opt for 8-bit.

The truth is that **there is no difference in the print quality whether you save as 8-bit or 16-bit**. Most printers aren't quite able to print 16-bit files and automatically switch them to 8-bit; meaning saving images as 8-bit files makes them slightly smaller and quicker to transfer to a printer.

#4 Choose the correct dpi

Dpi (i.e. dots per inch) is a key factor when talking about print resolution as it talks about the amount of dots printed in an inch. The more dots you have the more detail you have. This also means that the lower the resolution of your file is, the less detail it contains.

I recommend saving your images at 300 dpi when printing. You can get away with a lower dpi for smaller prints but you'll lose detail in larger prints.
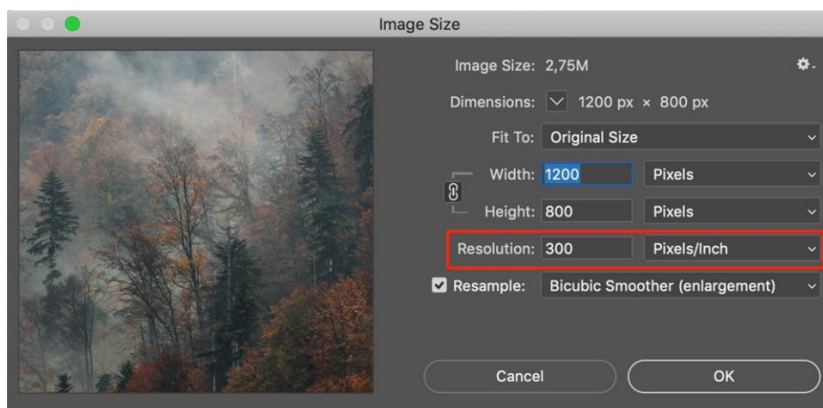

72 dpi is the standard for monitors but it`s too little for printing. A low-resolution iPhone image might look great on your computer but when enlarging it for a big print it's most likely going to lack details and look pixelated.

#5 Resize your images

Resizing the image might not be an essential step to prepare images for printing but I tend not to send the full-size image to be printed. Also, when printing large images we need to *enlarge* the file. Enlargement is slightly more complicated and is too big of a topic to cover in this article. However, I highly recommend Mark Metternich's video course Mastering Fine Art Printing and Color Management which also goes into detail about enlargement.

Resizing the image is *not* time-consuming, though, if you're not enlarging the image. Simply open the image in Adobe Photoshop then go to *Image -> Image Size* and choose the size you wish to print in (for example 16×24).
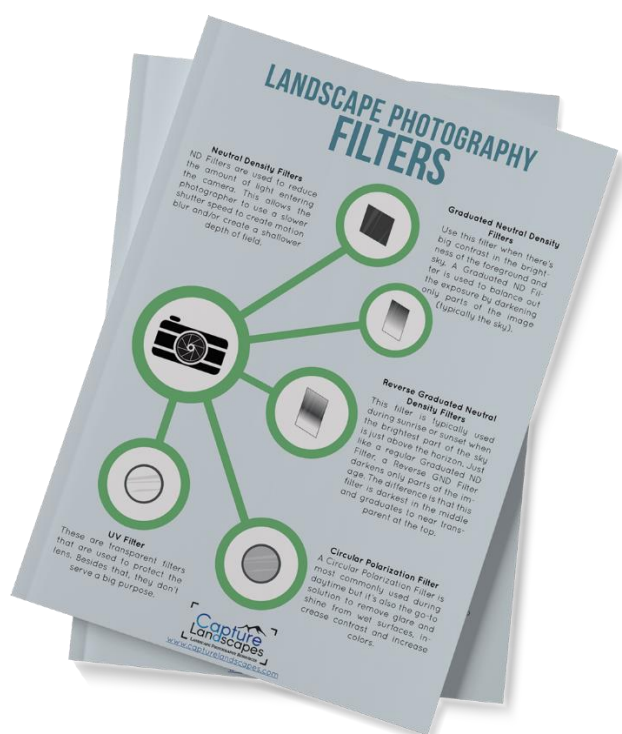
#6 Crop the images

When using a full-frame camera or an ASP-C sensor (cropped sensor) you have an aspect ratio of 3:2. This is a perfect ratio for a 4×6 or 8×12 print but the aspect ratio changes when printing other standard sizes such as 5×7 (7:5) or 8×10 (5:4).

Keep in mind when you're cropping images for print that you may lose some of it due to the aspect ratio. You should always crop the image to the correct aspect ratio before sending it to the printer since a lot of print labs automatically crop without taking the image and composition into consideration. Ergo, it might not turn out the way you would like it.

You can use this diagram to better understand aspect ratios:

#7 Sharpen the image

The final processing step of your printing workflow is to sharpen the image. This should be done *after* cropping it to the desired size.

If you're a Photoshop user and already use Raya Pro, you might already know that you should resize and sharpen an image to make it optimal for the web. When preparing an image for printing you also need to sharpen the image but the methods will be slightly different.

An image that will be printed needs to be sharpened more than an image that is prepared for online display. In fact, you need to sharpen it until it almost looks like it's too much (be aware, the line between over-sharpened and under-sharpened is thin).

How much you need to sharpen an image before printing varies with each image. Typically, images with a lot of details need to be sharpened more than images consisting of mostly sky or soft surfaces such as still water (keep in mind that we don't want to add unnecessary noise when sharpening).

The size of a print also affects how much sharpening it needs; smaller prints tend to require slightly more sharpening than larger prints. This is because smaller images are compressed more and contain less information (which sounds quite the opposite of what you may think).

Choice of the print medium is another factor that affects how much sharpening an image needs:

- Canvas is the most forgiving material as it to some extent hides imperfections. This means that images that aren't razor-sharp might still print well.
- Aluminum prints, on the other hand, are more crisp and detailed, therefore over sharpening (and noise) is more obvious.
- Traditional paper prints on an inkjet printer are somewhere between the other two mediums. Here it's also important to consider the paper type (i.e. heavy cotton paper can be different from luster paper).

It might be helpful to consult your photo lab for advice on how a specific medium (or paper type) will handle your image.

Sharpening technique for prints

There are various methods to sharpen images for print but I prefer to use the *Unsharp Mask* in Adobe Photoshop and manually mask the areas I wish to sharpen. This lets me have full control and target only specific areas of the image.

For more detailed information on how you can sharpen images for print, I highly recommend viewing this short tutorial by Zack Schnepf:

#8 Soft proofing

Soft Proofing is a simple method used to visualize what the printed image will look like. You can do this in both Adobe Lightroom and Photoshop as well as in other photography-related software.

When Soft Proofing, you're able to choose between different color spaces and different printers (plus make your own presets). With the correct printer and color space selected, you can continue making adjustments to the saturation, color balance and sharpness until the image resembles the original version.
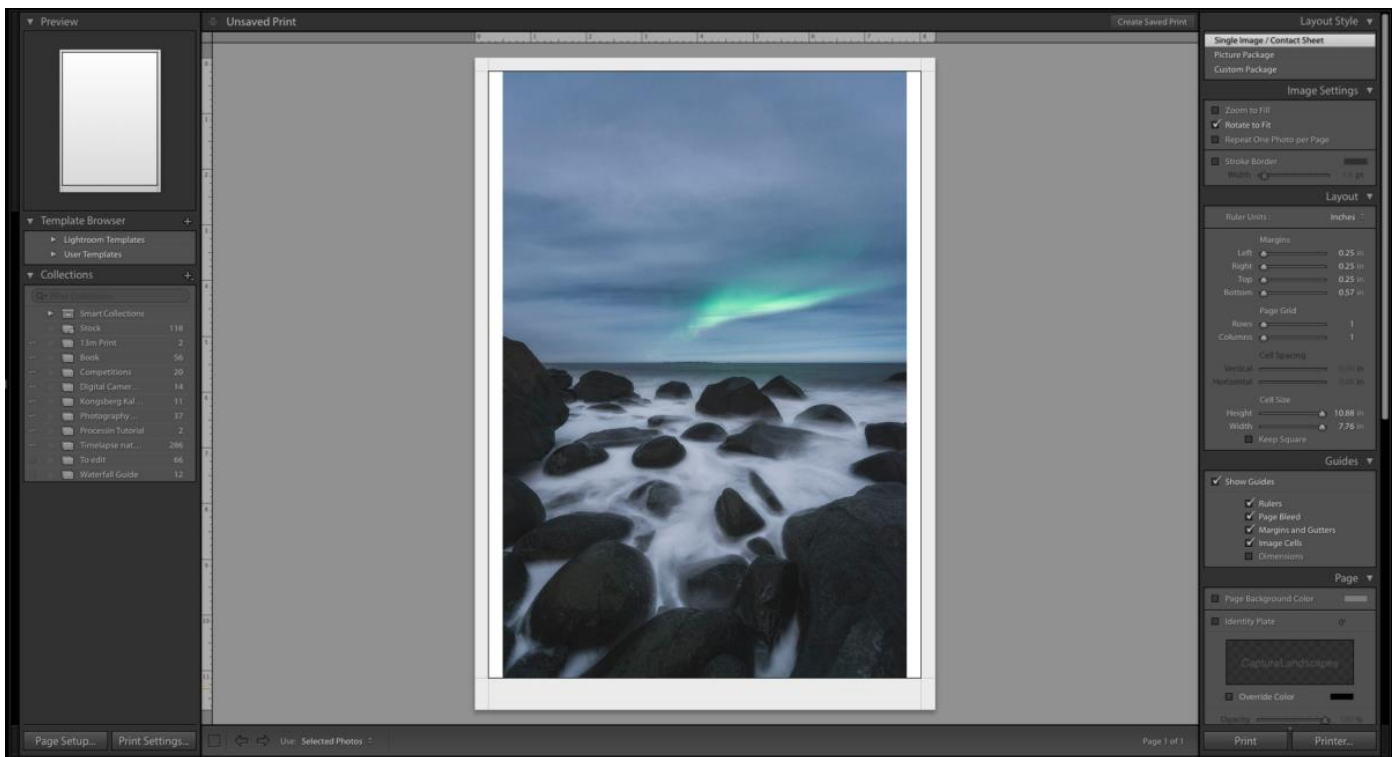
A similar technique that was more common amongst photographers in the past was *Hard Proofing*, which means printing a test image and then making further adjustments afterward. While many still do this today, it is an expensive and time-consuming method, especially considering you're able to get *almost* as good a result by using Soft Proofing.

Conclusion

There are not many things more rewarding as a photographer than seeing your work printed, framed, and hung on a wall, be it your own or someone else's. Creating the perfect print takes some practice and by forgetting a few key elements the print might look nothing like what the digital file does.