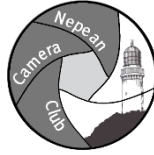


# Snapshot



Newsletter of Nepean Camera Club December 2023



## BEST WISHES FOR 2024

### Important Dates:

**Tuesday 16<sup>th</sup> January 2024** - Photoshoot at  
Rosebud Pier for Sunset-Be Creative

**Tuesday 6<sup>th</sup> February 2024** - Club Meeting

Cameras by groups-Group discussion - Outline  
Topic 1- Icons on the MP - Light in Photography -  
Storytelling in Photography

## Items of interest:

### *Mornington Peninsula Shire*

Calling all Mornington Peninsula coast enthusiasts! Submit your favorite Peninsula coastline pics and stand a chance to WIN an epic Wildlife Adventure Cruise with Moonraker Dolphins Swims! Snap, share, and WIN! Don't miss out - the competition ends on 4 February 2024.

### **New Meeting Room 2024:**

**In 2024 the club will be relocating back to Dromana OSO Room 8. The first meeting in Room 8 will be on 6th February 2024.**



# in focus

NCC Rosebud November stats

5289 views

Total Since May 2022

279,105 Photo Views

4,676 Photo stream Views

Photo by Alan Thexton- Opps

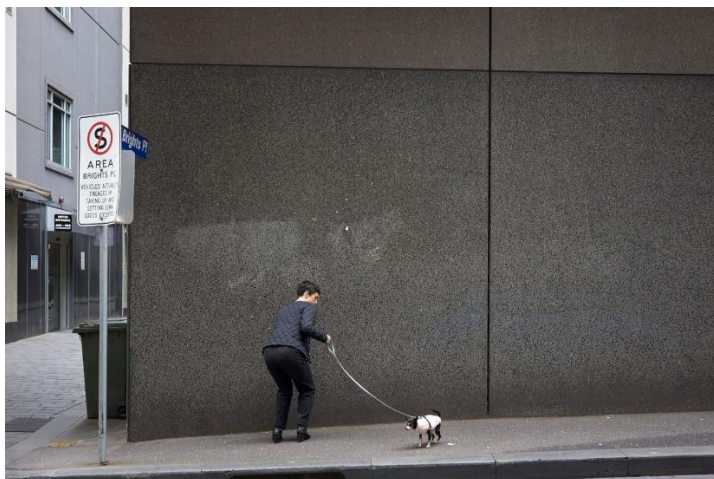


Photo by Mike Lyons – Ice Cream Parlour Bali





**Photo Opportunity:**

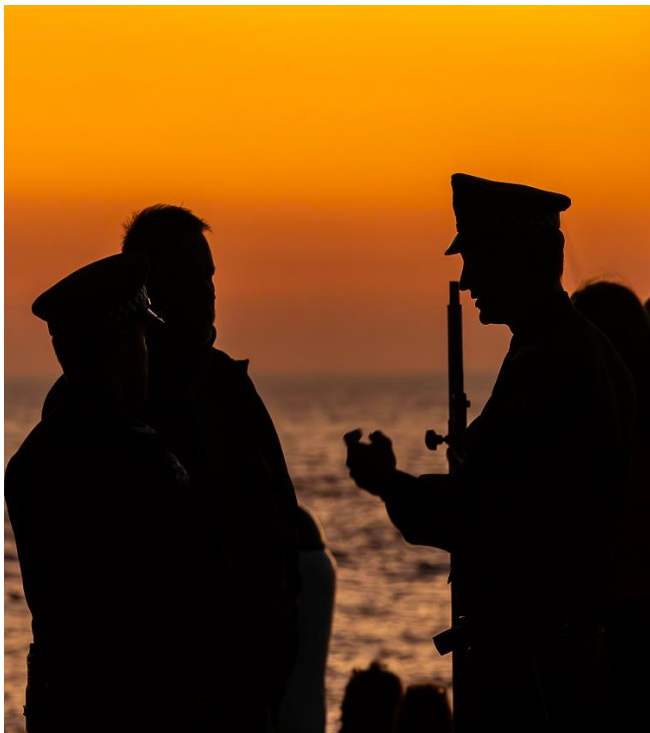
On a windy day head to Safety Beach Boat Ramp Jetty for a great spot to photograph the wind and kite surfers.





### **Our Last Club Photo Shoot**

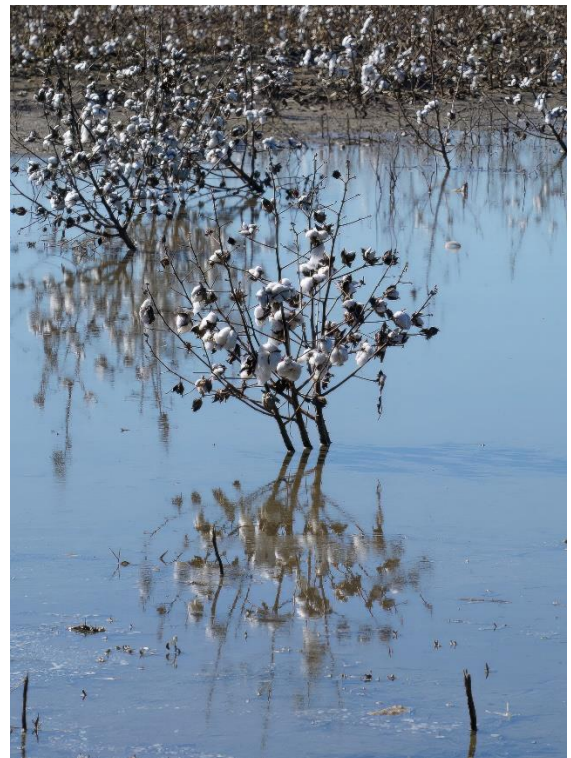
Mike Lyons – Dawn Service Sorrento



Unfortunately, our December photoshoot had to be cancelled due to the weather.

So please find below images taken by members during 2023.

Jim Carr - Tragic Beauty





Lynn Nankervis - Riverland



Photo by Bob Thornhill - Narawmtapu







## Camera tech: Crop factors explained

Full-frame sensors provide the standard by which all other sensors can be compared

While the majority of interchangeable lenses are designed to fill the proportions of a full-frame sensor, plenty of digital cameras use sensors that are smaller than full-frame (see page 107). As they are exposed to a smaller part of the picture projected by a lens, smaller sensors produce a magnification effect, with the 'cropped' image looking as though it has been taken with a longer lens.

The focal length of the lens hasn't increased – a 50mm lens is a 50mm lens, regardless of the camera it's attached to – but the 'crop factor' of the sensor makes it appear that it has. Other differences that the sensor size makes include the larger pixels gathering light more efficiently so you'll get cleaner, better-quality images at high ISO settings. Plus, it's easier to exploit shallow depth-of-field effects, so that images have more blur and less sharpness.



**Full Frame**  
No adjustment is necessary with a full-frame sensor – the focal length on the lens is what you get.  
Crop factor: 1

**APS-C**  
Most APS-C sensors have a crop factor of 1.5, although with Canon APS-C cameras, it's 1.6.  
Crop factor: 1.5 or 1.6

**Micro Four Thirds**  
To get a 20mm equivalent view, you need a lens that has a focal length of 10mm.  
Crop factor: 2

## Camera tech: AF points explained

The amount of autofocus points varies between cameras – but in short, the more you pay, the more you get

Entry-level DSLRs have around seven to nine AF points, whereas a high-end mirrorless, such as the Canon EOS R3, has 4,779. Cameras that offer a densely populated array of AF points across the viewfinder make it easier to focus on subjects that aren't in the centre of the picture.

A large number of AF points also makes for smoother focus tracking, as the camera can 'hand off' autofocus from one point to the next and more accurately follow a subject moving across the picture.



AF point array

AF points are clustered towards the centre of a DSLR viewfinder. An AF point array typically contains standard AF sensors that measure sharpness in one plane and 'cross-type' AF sensors that are more precise.

**Types of AF point**  
Beginner cameras may have one cross-type point, whereas high-end models have many. Dual cross points are the most powerful.



Standard



Cross-type



Dual cross



How they work

The AF sensor detects a line of contrast that 'breaks' the line of the sensor – such as the horizon here. The AF system pushes the lens's focusing back and forth until the active sensor is able to find this high-contrast point.

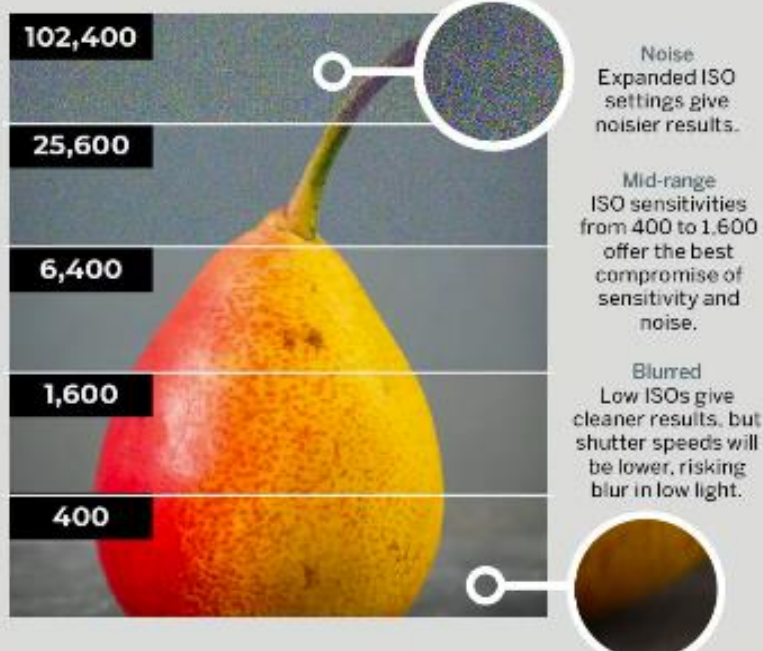


# Camera tech: ISO and image quality

Setting sensor sensitivity can be a compromise: increase the risk of blurred photos, or increase noise?

When you push the ISO higher on a camera, colours become muddier, and dynamic range (the amount of detail captured from shadows to highlights) drops off. But the most obvious side effect is an increase in the 'noise' – this is the digital equivalent of film grain but even less palatable, with the image covered in ugly coloured speckles.

ISOs in the region of 100 to 400 produce cleaner, richer and more detailed images; however, they require more light to make an exposure. This can be achieved by shooting with either a larger aperture or a slower shutter speed – or both. You can take a picture at low ISOs without making these adjustments, but it will take longer to make the exposure and that could result in a blurred picture if the subject or the camera move during this time.



## How can noise be visible?

**Q** What is image noise and why do we call something we see noise, anyway?

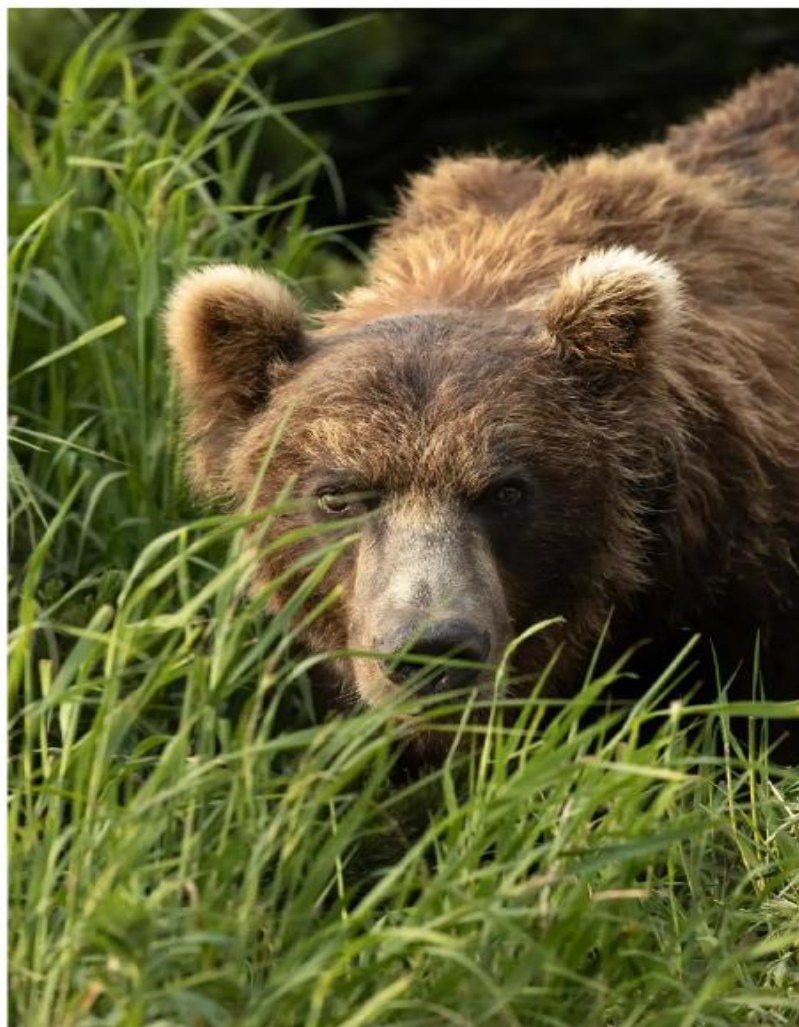
Tom Yeoman

**A** Noise is a strange term since we are talking about something you see rather than hear. However, any electronic equipment that records stills, videos or audio is trying to provide you with a perfect picture or sound. In most cases when there is lots of light or sound, this is achieved to an acceptable standard but the task becomes harder when there is lower light or a weaker signal and then noise creeps in.

The term is borrowed from audio – think of the crackle, hum and hiss of bad audio in a visual form and we get noise that you see, such as speckling and a lack of absolute sharpness that degrades the technical quality of the image. This mainly happens when we have to boost the 'signal' by increasing ISO. Larger sensors in full-frame DSLRs and mirrorless cameras have bigger photosites than smaller cameras and cameraphones, assuming the same pixel count.

Bigger photosites boast greater light-gathering ability, so you get improved signal and less noise. It's part of the reason why some cameras handle the noise generated at higher ISOs better. If the signal you're recording is good – in other words, you have lots of available light – then the noise is overpowered so it's invisible.

If the light is poor, making you increase the sensor's sensitivity by using a higher ISO, the noise also gets boosted and becomes visible. To reduce noise when shooting at a higher ISO, avoid underexposing an image and then thinking you can pull detail out of the shadows in post-processing. You might be able to recover some detail, but it often creates even uglier artefacts. Only shoot with as high an ISO as you need. So, don't shoot at ISO 6400 when 3200 will give you an acceptable exposure.



Shot at ISO 3200, this image has had no noise processed out. However, because it was taken on a full-frame camera and exposed correctly, the image noise is negligible.





## *Members in the **Spotlight***

Photo by Peter Ibbotson - Getting Wet



Photo by Gunda Wright - What'ya looking at.





Photo by Joy Clayton – Meeting Room.



Photo by John Clayton – Howlong Bay.





Photo by Jeff Nankervis – Abuzz in Arcade



Photo by Robyn Biggins – Day's End

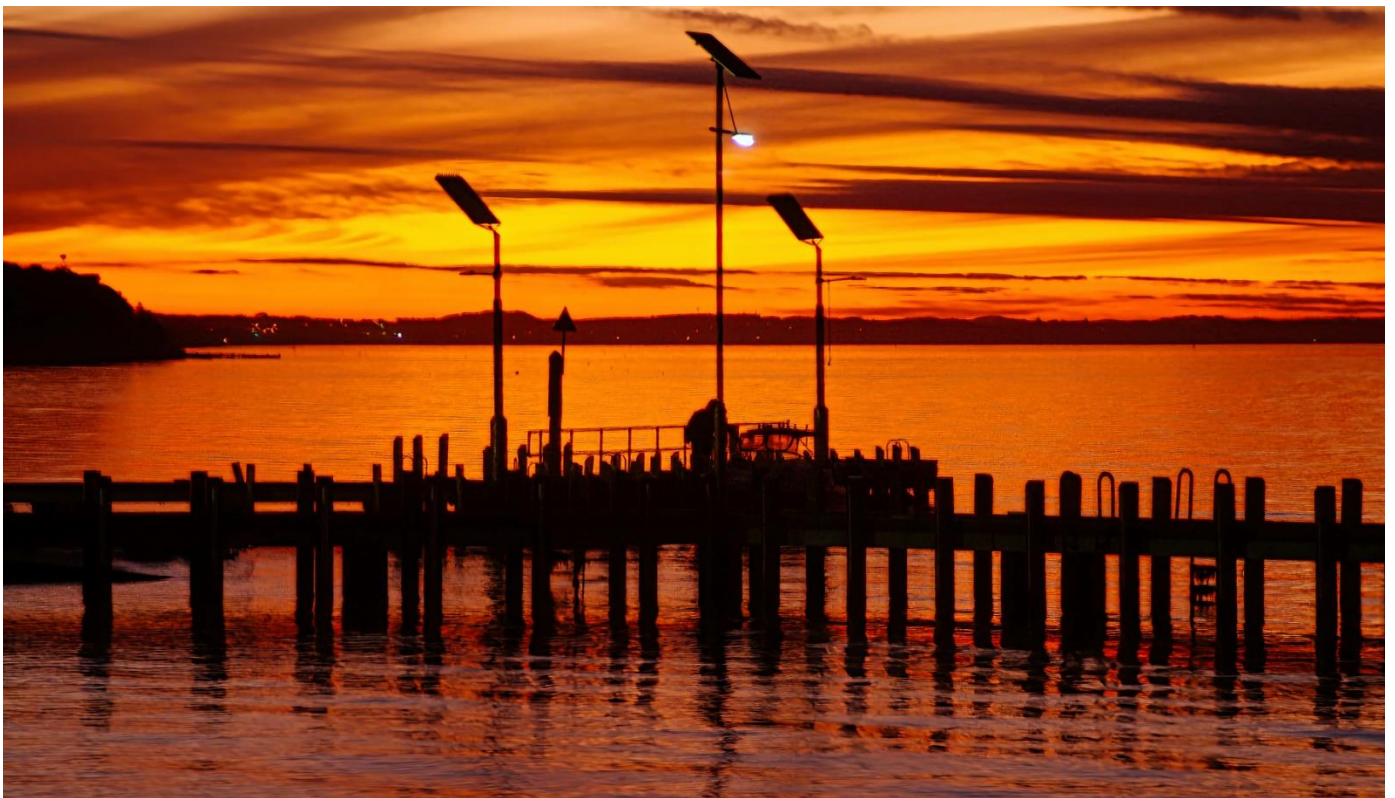




Photo by Sue Raff – Coast of Storms



Photo by Pan Constanti – Grand Children





Photo by Barry Mills – My Wingspan



Photo by Andrew Raff-Take Off





Photo by Kathy Hurst - Archways



Photo by Marnie Fitzsimons – After Sunset

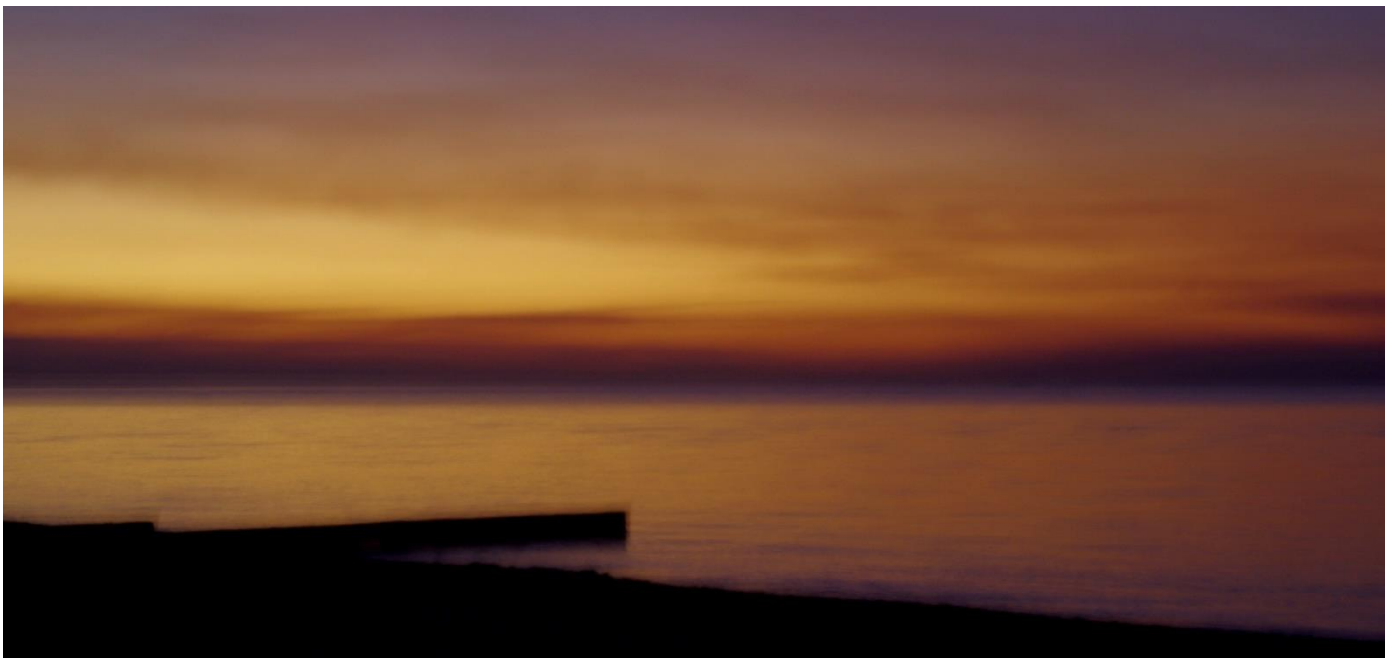




Photo by Alan Thexton – City Shadows

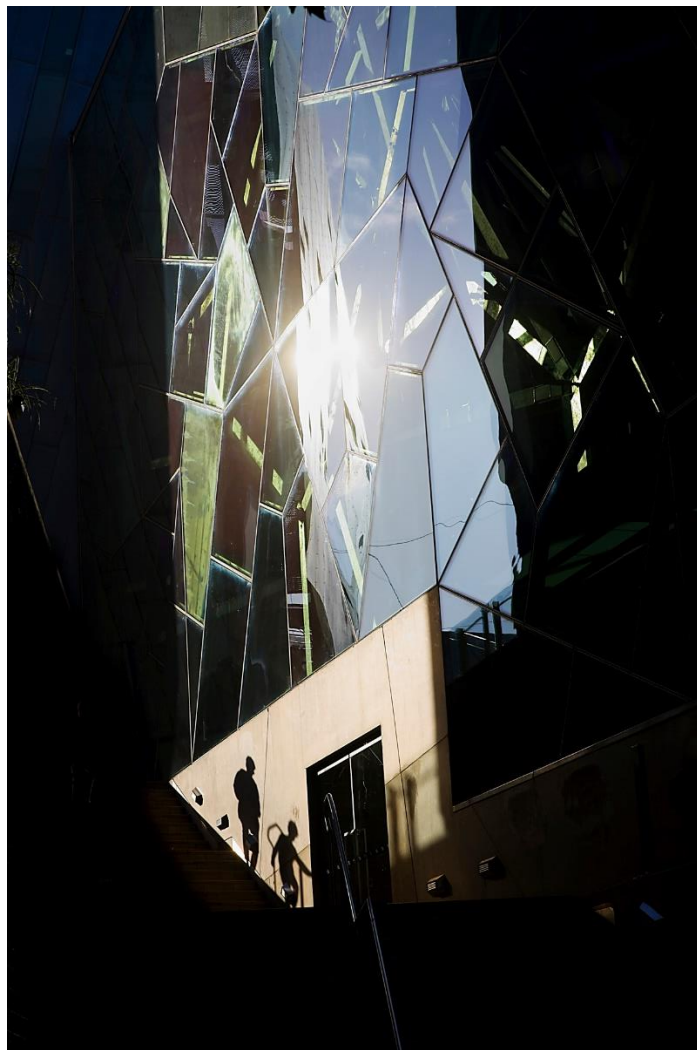
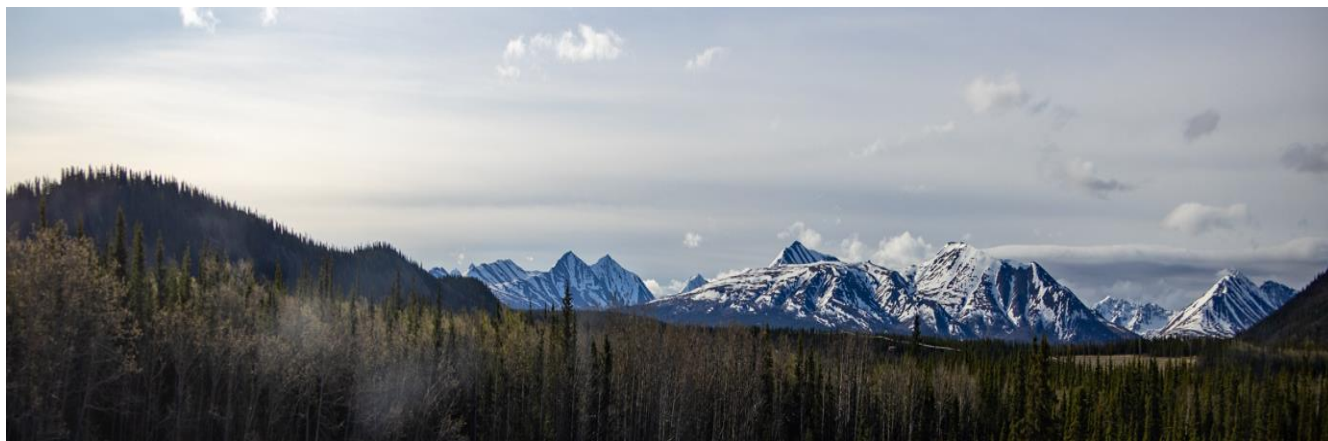


Photo by Lyn Nankervis- Panorama





# Great Ocean Road Photographic Workshop 2024

Hosted by **Samuel Markham**

*"Australian Geographic 2023 Nature Photographer of the Year"*

**Maximum of 4 Workshop Participants**

**1st - 5th August 2024**



## **Overview**

5 day, 4 night photographic workshop focusing on capturing some of Australia's most iconic and beautiful locations on the Great Ocean Road. I will help you develop your own personal photographic style. Sharing with you my tips, tricks and methods that I have learnt during my years of landscape photography. I will show you my entire post-processing workflow, covering all of my editing techniques that I use to bring my images to life + much more.



### Details

**Date:** 1st - 5th August 2024 – 5 days, 4 nights

**Group Size:** Maximum of 4 workshop participants

**Location:** Beginning and ending in Melbourne, Victoria, Australia

**Skill Level:** Suitable for photographers of all skill levels

**Difficulty:** Moderate, you must be comfortable on uneven and slippery surfaces

**Accommodation:** 4 nights in a luxury countryside homestead (Private Room)

**Transport:** Is provided for the entirety of the workshop



### Booking

To guarantee your spot in the workshop, you can secure it by either making a deposit or paying the full amount upfront.

If you choose to book with a deposit, please remember to complete the final payment at least 30 days before the workshop's commencement.

This will ensure a seamless and enjoyable experience for all participants.

### Price

\$2,799 AUD Per Person – (\$700 AUD Deposit)

Contact: [samuemarkhamphotography@gmail.com](mailto:samuemarkhamphotography@gmail.com)