



# Knysna Photographic Society

<https://www.knysnaphotosoc.com/>

NEWSLETTER: April 2024

Picture of the Month

Senior



Lighting up the sky – Eileen Covarr

Junior  
Picture of the Month



Splashing out – Sharon Long

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### Our image galleries

To see all the images that scored well and to follow the links to the resources, dates and so on click on the link below

<https://www.knysnaphotosoc.com>

The Knysna Photographic Society is proudly affiliated with the  
PHOTOGRAPHIC SOCIETY OF SOUTH AFRICA



# Message from the Chair

**April 2024**

## **Congratulations**

Congratulations to Maureen van den Heever on attaining her 4 Star rating. Congratulations also to Pam Brighton, Eileen Covarr, Leoni Hattingh, Anne Hrabar, Gill Maskell, Peter Oosthuizen and Carol Phillips on receiving their JAP accreditations after a long and intensive process.

## **Meeting venues**

Finding suitable venues, on our designated 3<sup>rd</sup> Wednesday of each month, continues to be a challenge. Notwithstanding, we are trying hard to resolve this issue and hopefully will have some good news soon. In the meantime, we will continue to use the Golf Club, which should see us through the winter months while we look for alternatives.

## **Mentorship programme**

A list of senior members who will act as mentors has been published. It is hoped that members will make use of the availability of these people to discuss any photographic issues they may need help with.

## **Projector Brightness**

Member feedback from our March club night is that the adjustments to the projector have improved the quality of projected images. We will continue to monitor this.

## **Second Monthly Club Meeting**

The second “intermediate” meeting was held via Zoom on 10<sup>th</sup> April 2024 with the Set Subject theme of Refractions. As agreed, these images were not judged or scored, but used as the basis for discussion on what worked and what didn’t work. This dovetails with the mentorship program.

The theme for the next meeting on May 8, is Monochrome and more details are shown elsewhere in the Newsletter.

pp Doug Emanuel

# Salon Acceptances – April

## BOKSURG 7<sup>TH</sup> SALON

Carol	1
Peter	2
Eileen	2
Leoni	4 includes 1 COM
Alan	4
Cathy	5
Anne	5 includes 1 COM

## BRANDPUNT 6<sup>TH</sup> SALON

Anne	1
Carol	1
Cathy	3
Alan	4
Eileen	4 includes 1 COM

## GERMAN INTERNATIONAL CUP SALON

Cathy	13
Anne	24
Carol	24 includes 1 Honourable Mention
Eileen	30

## SWARTLAND 7<sup>TH</sup> INTERNATIONAL SALON

Cathy	4
Alan	4 includes 1 COM
Anne	8 includes 1 COM
Eileen	7 includes PSSA Gold Medal and Silver Medal.

## Special Achievements



### SWARTLAND 7<sup>TH</sup> INTERNATIONAL SALON

Eileen Covarr won the PSSA Silver Medal – Scapes and  
PSSA Gold Medal-Best Panel of Four.

### PSSA JUNIOR PICTURE OF THE MONTH MARCH 2024

Alan King's won Junior Picture of the Month with his image Ghosts of Leenjies Klip out of  
51entries. Congratulations Alan!!

### PSSA WEBSITE PICTURE OF THE MONTH MARCH 2024

Anne Hrabar came 4<sup>th</sup> shared with 1 other photographer out of 36 entries.



# Editor's choice...

Alan King shares some thoughts on high ISO and various denoising techniques – thank you, Alan

## Modern cameras and software – high ISO advantage?

### Summary

TANSTAAFL – There Ain't No Such Thing As A Free Lunch. This highlights the fact that every image we capture is a compromise involving what's in front of us, the equipment we use, the post-processing we may/may not employ and our expectations. For every choice there is both a benefit and a cost.

This note is intended to highlight one potential benefit of improvements in cameras and post-processing software – the ability to shoot at high ISO in low light and still achieve acceptable image quality. The potential benefit is a 5-6 stop increase in shutter speed (or reduction in aperture) for a given light level.

### Introduction

Do we even need to do any post-processing? Provided we are happy with the out of camera (OOC) images we may feel we do not need to do any post-processing. Provided the initial image was properly taken, modern cameras can produce out-of-camera Jpegs that are pleasing to the eye with good saturation, colour, and detail without further input from us. Our cameras use brand and model specific settings to convert the initial RAW image to Jpegs. Each brand has their own name for this, but the end result is a Jpeg that can be downloaded from the camera and used for printing or sharing. This is the image that you will see on your camera's rear screen.

For photographers aiming to extract additional quality from their images however, post-processing is required. Even though it is possible to post-process Jpegs, best practice is to use RAWs rather than Jpegs. It should be noted that there are many photographers who produce excellent images straight out of camera through a combination of excellent camera skills and fine-tuning their in-camera RAW conversion function.

Many of the techniques used to produce images rely on post-processing to improve the quality of images, produce composites and to create special effects. It makes sense to use the original RAWs since they retain the most information, but this is not obligatory. Camera makers each have their bespoke RAW converters<sup>1</sup>, but it is safe to say that the two dominant applications for post-processing are Adobe's Lightroom and Photoshop programmes.

### Camera craft and post-processing

Two themes over the past couple of decades have been the improvements in camera technology and image processing software applications. Provided we are not purposefully trying to achieve artistic effects in our images, the basics of a good photograph remain a combination of shutter speed, aperture and ISO to produce a well exposed image where the subject is acceptably sharp.

In the simplest terms:

- Shutter speed determines whether the subject will be acceptably sharp or not (blurring comes from either subject movement or camera movement or both).
- Aperture determines the depth of field – what portion of the image will be acceptably sharp and whether the background will be blurred or not.
- ISO can be equated to sensitivity<sup>2</sup> – the higher the ISO the more sensitive the camera is to light.
- Typically, ISO is only adjusted to enable the best combination of Shutter speed and Aperture to achieve the correct exposure for a good image that matches the photographer's objectives.

The rule of thumb has always been to keep ISO as low as possible and to raise it as a last resort. This is because high ISO images tend to have more noise than low ISO images. But where light levels are low and we need to increase shutter speed to reduce blurring due to movement (for example) and our aperture cannot be opened any further, the only option left is to raise ISO and accept the penalty (noise, graininess, loss of contrast).

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<sup>1</sup> Canon's raw converter is Digital Pro Professional. Fujifilm has expanded their in-camera conversions to a broad range of film simulations.

<sup>2</sup> There are very technical definitions of ISO but sensitivity works for this discussion.

## Impact of technology improvements

The sensors and electronics in modern cameras have developed to the point where it is now possible to capture decent images at much higher ISOs than earlier digital cameras without incurring a hefty penalty on image quality. By way of example, a practical limit for the EOS 7D was ISO 400 for useable images. In contrast, the EOS R6 can shoot comfortably at ISO 3200 and produce cleaner images. What is the implication of this?

- In practical terms it means that where we might previously have had to shoot an image at 1/30<sup>th</sup> of a second to get the right exposure, we can now use a shutter speed 3 stops faster i.e. 1/250<sup>th</sup> of a second, handheld. For a 200mm lens (without image stabilisation) this means camera shake will not be an issue and a tripod or rest may not be required.

In parallel with this development, there have been significant improvements in the ability of post-processing applications to “denoise” images. In practice this allows us to shoot at even higher shutter speeds than previously (by raising the ISO) and then still obtain a clean image in post-processing. In the case of the EOS R6 above, it is possible to obtain a useable image shot at ISO 12800 (5EV [stops] compared to a shot at ISO400) using denoising applications. Three applications are compared here:

DXO – DXO Pure Raw 3 (standalone module in DXO Photolab)

Topaz AI – Ai denoise module


Adobe – AI denoise available in Lightroom and Photoshop

If you are already using current versions of LR and PS through the Adobe subscription model then using their bespoke denoise tool makes sense. Both Topaz and DXO come at significant cost.

## Conclusions

1. Modern cameras have improved sensors and image stabilisation significantly resulting in the ability to shoot at lower shutter speeds without tripods and still achieve acceptable results.
2. Software applications can now be used to denoise high ISO images and produce a clean image for further processing.
3. Three common applications are DXO Pure Raw 3, Topaz AI and AI denoise in Lightroom/Photoshop.
4. A potential benefit is the ability to capture images in low light without needing a tripod or other form of stabilisation and still obtain a quality image.
5. The potential benefit of combined camera/denoising software is significant – as much as 5-6 stops i.e. instead of having to use a shutter speed of say 1/30<sup>th</sup> sec it may be possible to shoot at 1/1000<sup>th</sup> sec.

END

Image	Comments
	<p>Jpeg output of the original RAW file shot at ISO 6400</p> <p>Noise is clearly evident especially in the background but is present throughout the image.</p> <p>The high ISO was required to maintain a minimum shutter speed of 1/1000<sup>th</sup> sec on an 800mm lens at F11.</p>





\_MG\_8216-CR3\_DP3 denoise

DXO DeepPrime Pure Raw 3 module used to denoise the original RAW image.

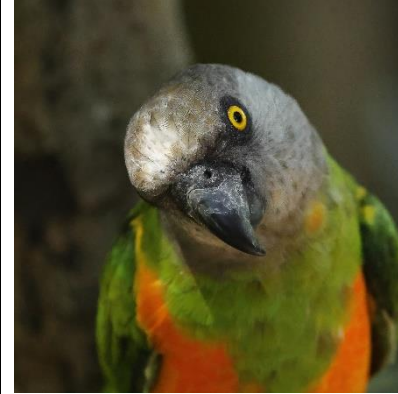
This is a Jpeg extracted from the DNG file produced by the denoise application.



\_MG\_8216-Adobe AI denoise

AI denoise module in Lightroom (Lr) used to denoise the original RAW image.

This is a Jpeg extracted from the DNG file produced by the denoise application.



\_MG\_8216 TIF – Topaz

One of three different parameter settings in Topaz AI. Compared to DXO and Adobe brightness is lower and colours not as saturated but the denoising appears to be very close.

This is a Jpeg extracted from the TIF exported from Topaz.

**Differences in colour, brightness, contrast can be corrected in LR etc. Denoising is the important aspect and results appear to be very similar for all three.**

**Ed's note –**

**the next page shows heavily cropped images shot handheld at 1/1250, f10, 200mm and 51200 ISO.**

**I cleaned it up using DxO Deep Prime XD (equivalent to Pure Raw standalone) and again using Nik Define.**

**Compared to my “modern” Nikon D200 back in the day this type of result would have been impossible.**

**Both .jpegs after processing.**



## May Meeting

The May meeting will be at the Knysna Golf Club on Thursday 16 May at 6:30 pm.

### Judges

The judges for May will be Cathy Birkett, Gill Maskell and Sonia Elliott as remote judge

## Club calendar – 2024

Monthly Meeting	Meeting Date	Entry Deadline	Set Subject	Bi-annual Competition
May	16	4		A day at .....
June	19	8	Mood /Emotion	
July	17	6		
August	21	10	Transportation	
September	18	7		
October	16	6	Triptych	
November	20	9		Winter

## May Zoom Meeting

The May Zoom meeting will be held on Wednesday, May 8, and will be hosted by Alan King.

We will be discussing monochrome, and you are invited to submit up to two images for discussion, particularly where you feel your image can be improved.

Sonia will be available to talk about various conversion options in Photoshop.

## Salon Calendar 2024-2025

Details of all salons are available at <https://pssa.co.za/category/salons/calendar-results-for-year-ending-june-2024/>