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Project 2

Assignment 2.

Digital Image Qualities

Planning the assignment

There were a number of images choices that I considered for this assignment from flowers to more work on complimentary colours, through to portraits indoors using lighting in line with one or two of the reading books from the list (Light Science and Magic and Train your Gaze). However, the flowers and complimentary colour work I have already done in assignment 1 and for portraits I am not currently comfortable with these as a subject at the moment.

I decided to look again at one of the early subjects that I did in the art of photography course and to see how I would approach this a second time, therefore the theme is Binsted church in Hampshire.

Results

All of the images were taken in close succession so that I could record any technical challenges that I came across.

The first image I chose was of a door to the side and front of the church. The door was wooden and very dark in tone. The light was bright and from behind the camera therefore directly shining on the wall the door is in. The wall is painted just a little 'off white'. Exercises 6, 8 and 9 have taught me a lot about dynamic range and also the use of the histogram. In this instance I started with Aperture priority and the resulting histogram demonstrated when looked at in conjunction with the actual image on the LCD, that it was too over compensated for average by the camera. The tones were clearly not right.



This technical challenge meant that I needed to switch to Manual mode and then with an aperture of F16 (which I chose for depth of field for the path in front) I started bracketing exposures until I took this one at 1/100th of a second at ISO400 (Noise Reduction off). This image gave a histogram where the highlights were just clipping. Therefore from the lesson notes I knew that I had a good high dynamic tonal range (given the histogram and the dark tones in the door that spot metering in close was reading 7 to 8 stops darker).

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The second image that I tried was from the graveyard looking back on an end wall that was not in direct sunlight. I could see that the lighting was a different colour compared to the side of the church in direct sunlight. This second image was in more of a typical shade but with a bright overcast day the shadow was not as intense and deep as maybe a bright blue sky day.

The over all affect with the tones well within tolerance on the histogram, occupying a central location, other than the door where there are dark tone values offer a secondary peak to the left of the histogram; is a flat low contrast image with low dynamic range.

The settings on the camera where ISO 400, 1/200th second at F8



The next image is a low light situation taken at ISO3200. Now located inside the church, I found a fantastic organ that is as beautiful to look at as it is to be heard. The organ is on the opposite side of the church to the side the daylight comes in and is therefore in shadow, very deep shadow, in fact it was so hard to focus through the lens manually, that I had to rely on the Nikon D200 with its low light emitting beam for its autofocus to lock onto. The resulting image lit only with deep shade and soft diffused indoor light on this abundantly grey metallic surface, has created a flat appearance with low dynamic range and contrast. This is echoed by the grouping of values central in the histogram. Due to the high ISO rating there is also an abundance of noise in the frame, it was taken at 8 seconds (well over the ½ second recommended in the notes to prevent more noise) and at F10 for a reasonable depth of field.

I took a number of frames and of differing compositions to try and get an interesting view. I resorted to this one taken lower down and looking up. There is perspective distortion but I think it adds to the composition in this instance.



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Mixed lighting conditions.



Inside the church I found a mixed light situation of incandescent lights in the ceiling (just visible) and natural light from the stain glass window but more that can be seen in the arches to the right. The sun is located outside the windows out of frame but to the right. You can see the mixed light effect of the more orange light to the bluish tinge on the wall to the left, the natural bluish light can be seen further down the wall. The spot lights affecting the wall higher up.

Still using a high ISO of 3200 the image was taken at $\frac{1}{4}$ second and at F22 for a large depth of field.

The noise is still very noticeable, particularly in the roof space where there is a lot of shadow.

Whilst leaving the church I saw the door furniture looked interesting. It is in a large shadow area under the cover of a large porch way. I could see it offered another example of a picture with flat, low contrast and low dynamic range.



This is my favourite of the images in this assignment which could be cropped closer.

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Never the less I was more intent in showing the example as low contrast and low dynamic range.

Taken at various ISO settings to experiment, I found that the one at ISO100 and noise reduction feature of the Nikon back on, it gives me the level of sharp detail that I like. I also like the diffuse reflection from the subject and the wood. Taken at $1/3^{\text{rd}}$ second and at F8 for the sweet part of the lens and at 125mm I am very please with the result. To improve this further I would consider a closer crop removing some of the wooden door both left and right, yet I still like it as taken.

This final image in the assignment is an example of high dynamic range and high contrast in a scene. Taken hand held as apposed to all the other which were tripod mounted, the shutter speed was $1/640^{\text{th}}$ second at F22 and at ISO1000. I used the high ISO again to experiment with noise, but it is only noticeable when the image is zoomed right in. Then you can see evidence of noise ruining the detail in my opinion. The dark tones are self evident in the twigs as we look up here at the shadow side of them at 11am. The sun is just behind the church tower. There are also dark tones totally black in the walls, particularly to the bottom right of frame. The whites are in the sky where total white out appears.

