

LIGHT RECORDING SESSIONS

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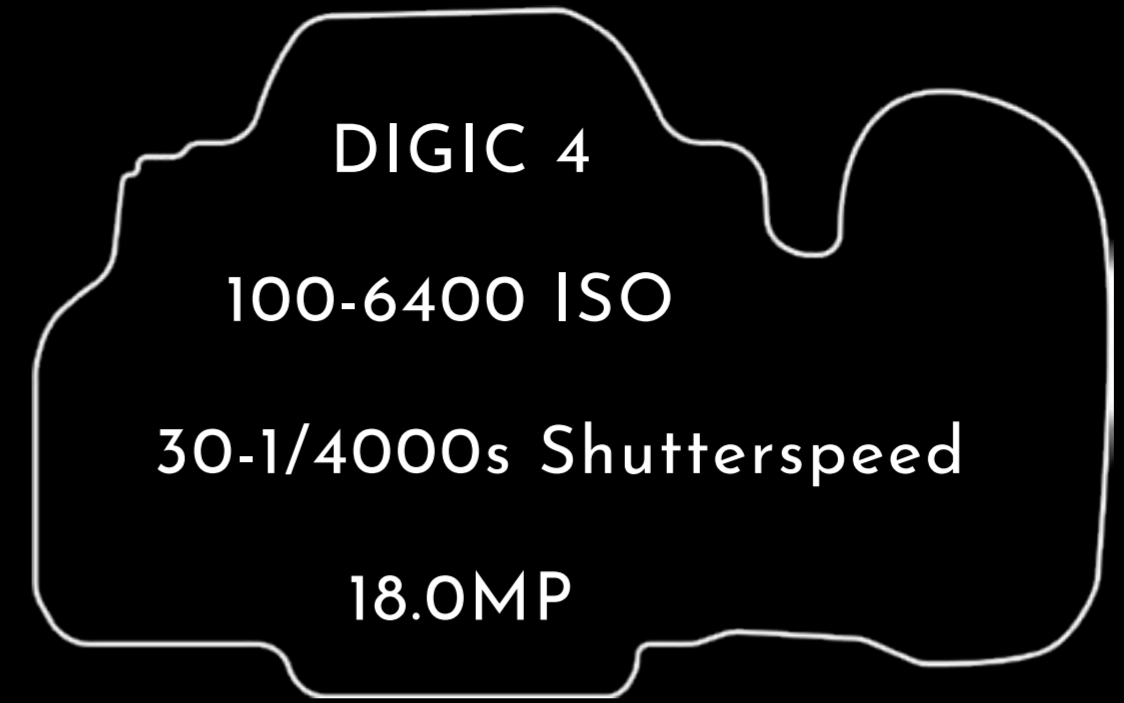
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# Chapter 1: the Machine

Canon eos 550d entered the market in 2010, it's a versatile and user-friendly DSLR camera designed for photography enthusiasts. With its 18-megapixel CMOS sensor and DIGIC 4 image processor, the EOS 550D is a perfect tool for getting that desired "advanced" in MP.



CANON EOS 550D





“The boat moorer” Shutter priority, f/5.6, 1/800

“The boat supplier” Shutter priority, f/7.1, 1/1000



## Chapter 2:

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As our brains are wired to prioritize facial recognition, a skill for crucial for social interaction and communication, just going outside was enough to spot dozens of hidden faces. Shutter priority was used to manually keep the shutter speed high, so that it's easy to 'catch' faces on-the-go.

## "Blinky house"

Shutter priority, f/20, 1/320



# Chapter 3: Programs

I found myself mostly using Manual and Stutterspeed priority with manual ISO modes, as they provided the control I needed for lighting, noise and motion blur. In the examples placed on further pages I've shown some most useful cases for some of the modes. The thing that amazed me the most using TV mode to control shutter speed in a way, that ISO didn't have to be used that much to keep the brightness up, therefore I was able to get sharp, noiseless images.

M



SPORT



TV



MACRO



# Chapter 4: motion blur

This chapter has everything to do with using different shutterspeeds with a purpose of controlling the amount of motion blur.



Shutter priority, f/4.5, **1/400**

Shutter priority, f/4.5, **1s**



# Chapter 5: Depth of field

One of the main aspects of a photo that aperture controls is the depth of field. In this particular example you can see how the main theme changes from one subject portrait to the whole atmosphere of the photography lesson. The reason why these pictures have almost the same brightness is auto ISO adapting for the closed aperture



Aperture priority, **f/4.5**, 1/50

Aperture priority, **f/11**, 1/50



High ISO



Low ISO

## Chapter 6: noise

ISO settings directly affect the amount of noise in a photograph. Though being a useful tool for increasing the sensitivity to light, the noise in high-ISO images usually creates an impression of a low quality picture. Therefore I've tried to gather light mostly by giving the camera more time to actually capture it in poor light condition.





# Chapter 7: composition

My approach to taking photos was actually to spot a precious moment and then capture it before it's gone. Still, while taking pictures for this chapter I've also focused on composition, contrast, symmetry etc. to make the shot even more unique.



"Dawn of the day"

Distribution of objects in the foreground, symmetry



"Dream house, take 2"  
50/50 frame division, contrast



"Parking prohibited"  
Golden ratio



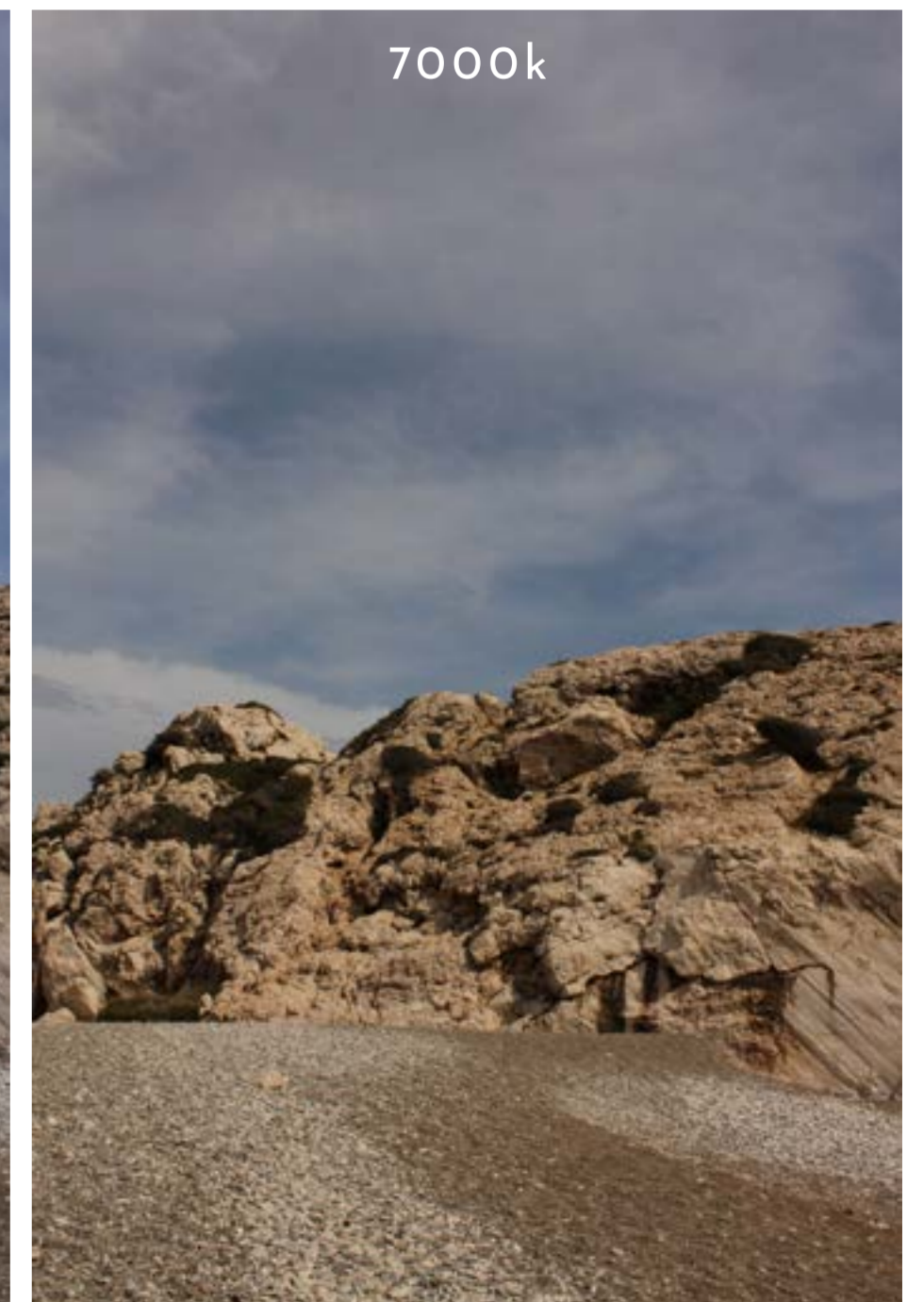
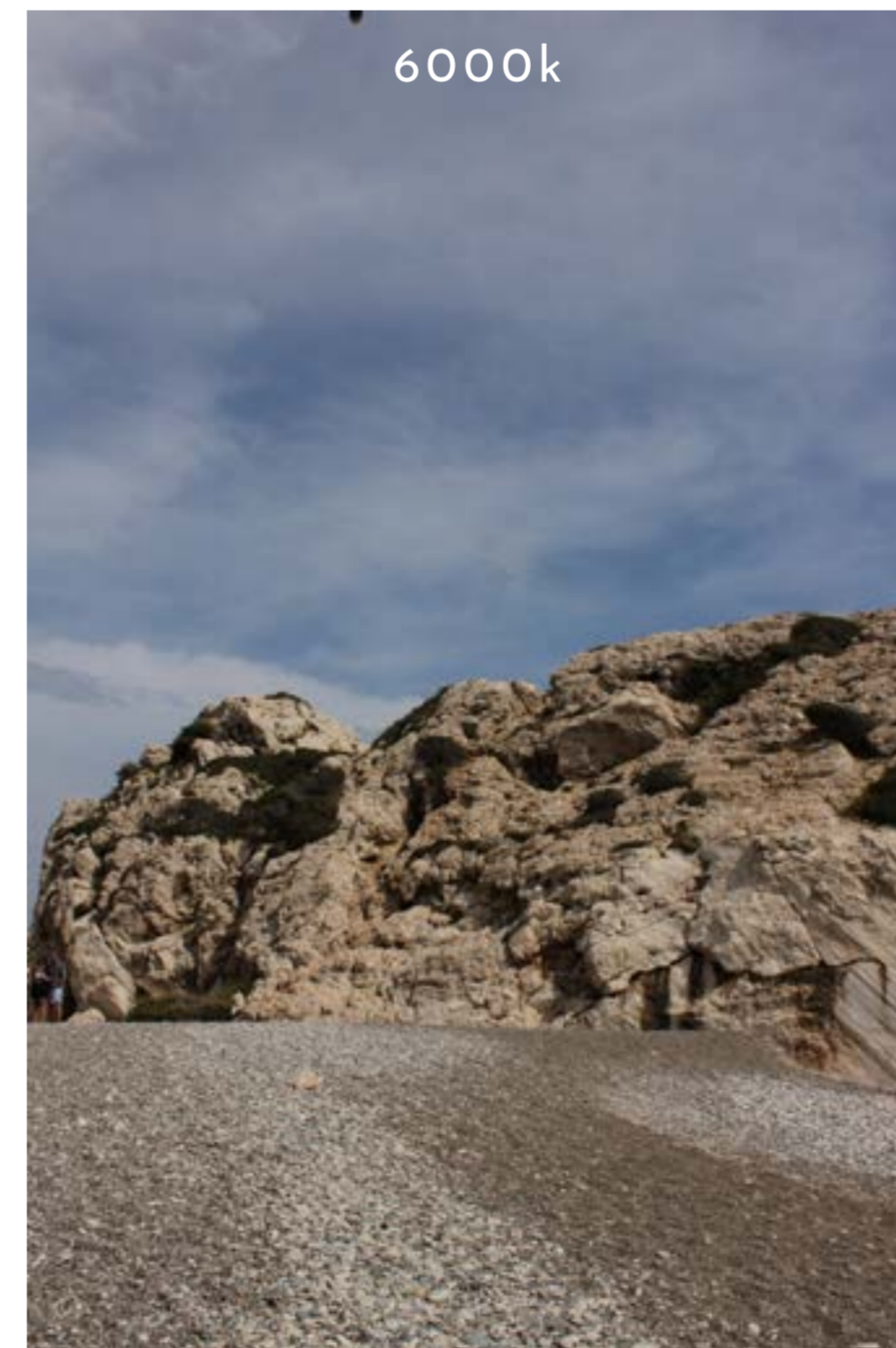
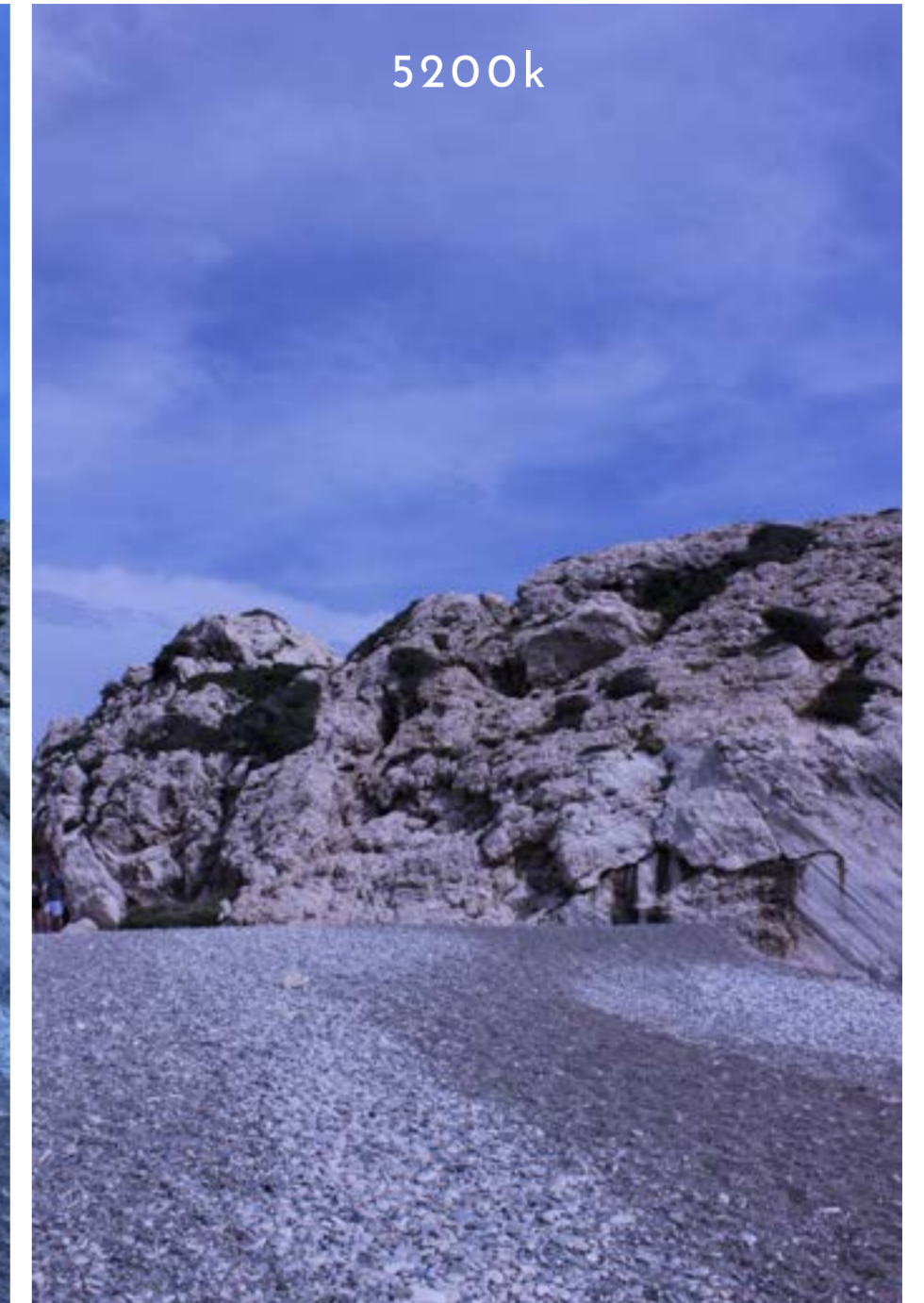
"Water meets rock"  
50/50 frame division



"Dream house"  
90deg angle, contrast

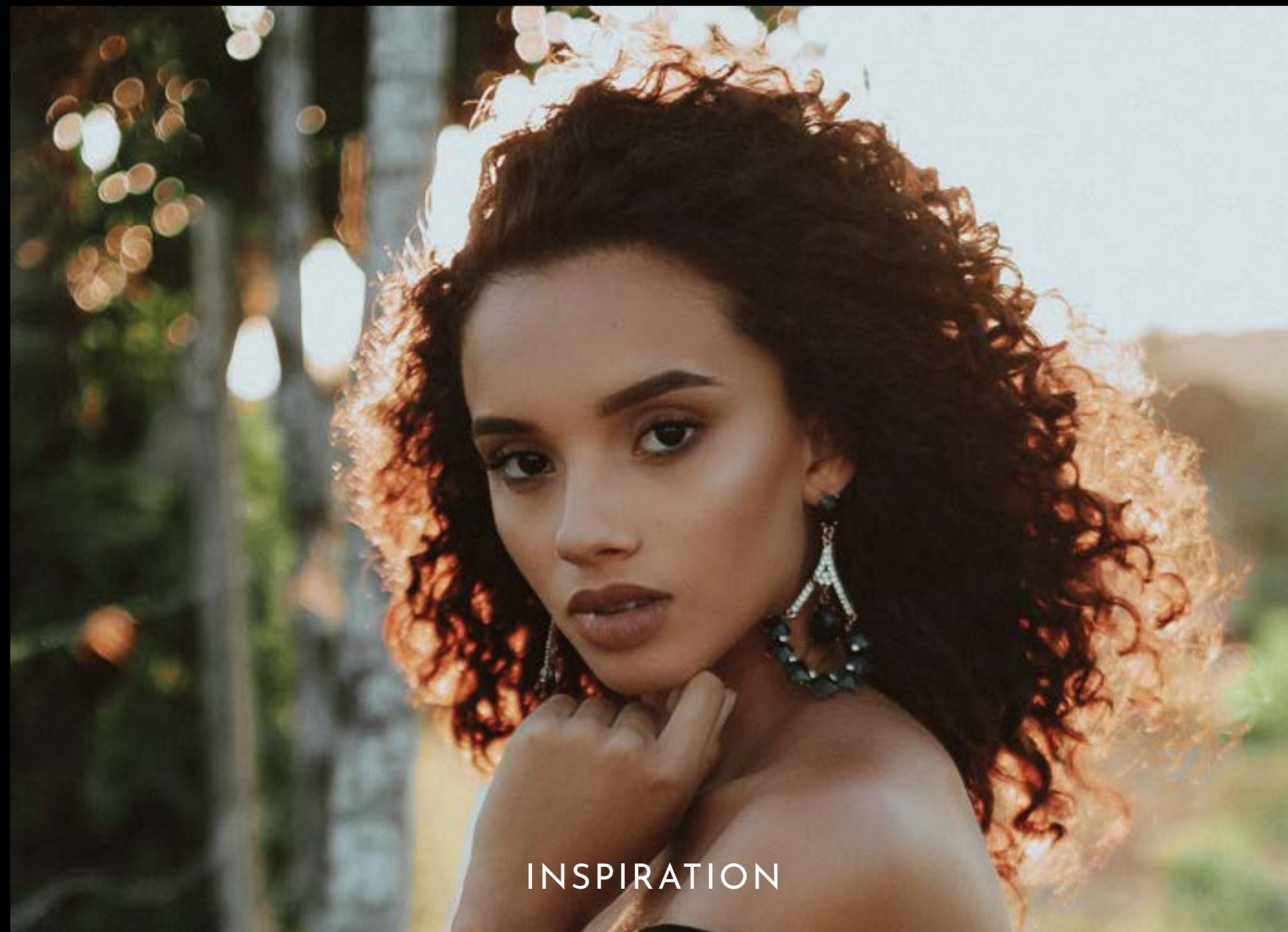
# Chapter 8: from blue to yellow

White balance has the power to fully change the overall mood of the picture. In this typical landscape one it can be clearly seen how different the mood is: it almost seems like 3200k and 7000k could belong to different planets. The preferred option in this case is the 6000k one, as it suits a cloudy southern day the most.



# Chapter 9: portraits

It's fair to say that portraits are quite difficult to do right. My inspiration came from different ages but all of it contains lively human moments, the factor I've considered to be the most important one. I've used apertures of f/4.5 to f/5.6 to get a decent background blur.



f/5.0, 1/50s



f/4.5, 1/15s



# Chapter 10: architecture

When doing the architectural photography, I've decided to focus on the most distinctive property of architecture: composition. The first picture in this chapter features traditional-style villa near Limassol, it's captured in a way, so that parts of it appear to form a 'ladder'. In the next picture on the left a striking impression is created by sharp angles of the building. Repetitive patterns are created by the windows and wooden plates. The last one in this series (on the right) captures a piece of traditional southern architecture taking 2/3 of the frame and a 1/3 taken up by the sky, which compliments the color of the 2nd floor of the building, thus creating an interesting 'emerging' effect







## Chapter 11: background compression

Even though this specific example can't be considered to be a typical of background compression, as it doesn't have a central object, instead it has a clear indicator in the background: a cliff that shrinks from taking a third of the width of the picture to roughly only the 1/10 of it.





# Chapter 12: featured

This chapter is all about enjoying the photos of a moment. Experimental, spontaneous.

“LETS WATER THE FLOWER”



"NAUGHTY BRICK"



"FLOWER-MINDED"





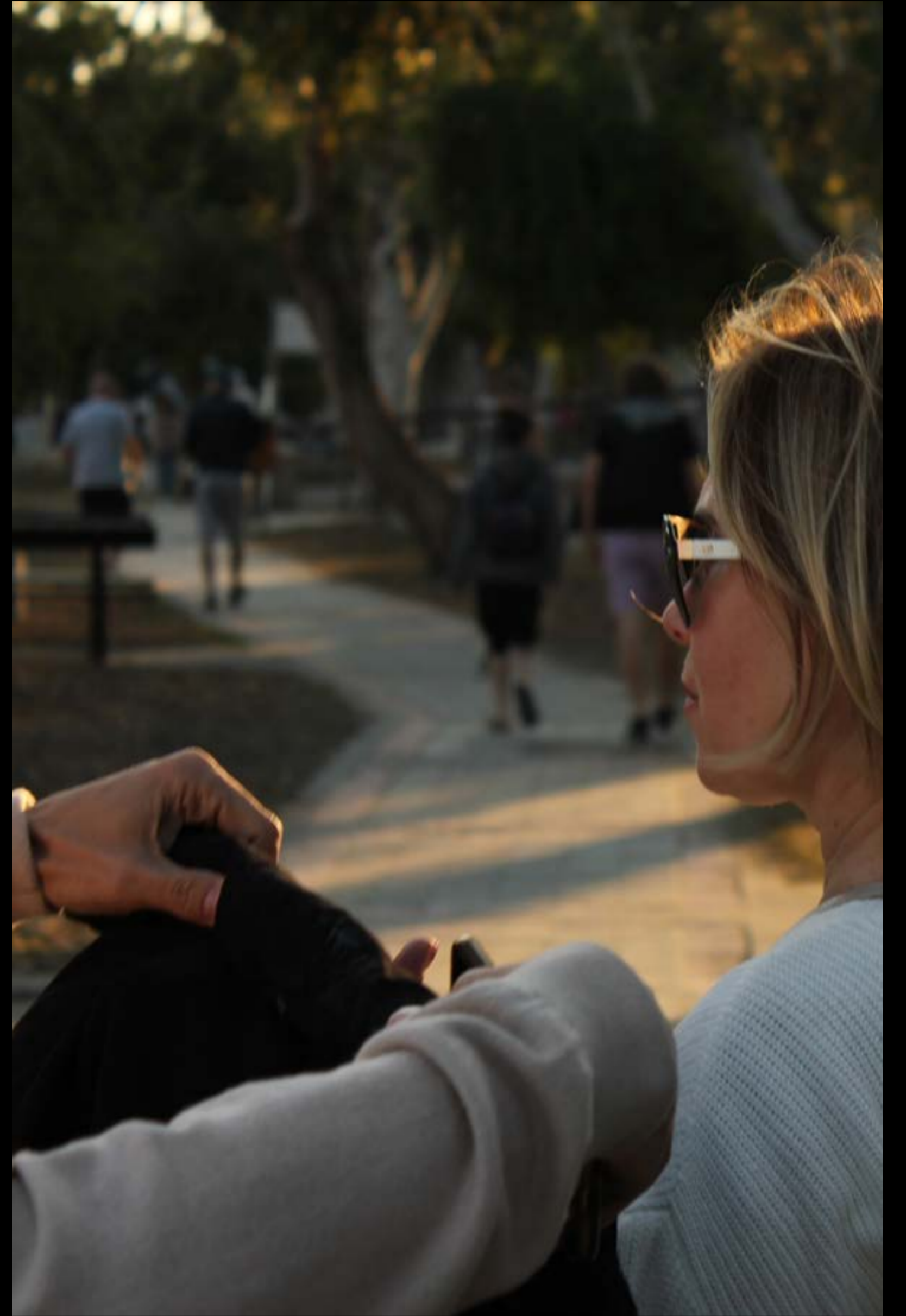
"UNLABELED"



"LOOKING FOR MY YACHT"



"ORANGE MOON"



"LOVE"