

David Busch's Sony Alpha a68/ILCA-68 Guide to Digital Photography

How the a68 Calculates Exposure

Your camera calculates exposure by measuring the light that passes through the lens and reaches the sensor, based on the assumption that each area being measured reflects about the same amount of light as a neutral gray card that reflects a "middle" gray of about 12- to 18-percent reflectance. (The photographic "gray cards" you buy at a camera store have an 18-percent gray tone; your camera is calibrated to interpret a somewhat darker 12-percent gray.) To explain more about this later.) That "average" 12- to 18-percent gray assumption is necessary because different subjects reflect different amounts of light. In a photo containing, say, a white cat and a dark gray cat, the white cat might reflect five times as much light as the gray cat. An exposure based on the white cat will cause the gray cat to appear to be black, while an exposure based only on the gray cat will make the white cat look washed out.

This is more easily understood if you look at some photos of subjects that are dark (they reflect little light), those that have predominantly middle tones, and subjects that are highly reflective. The next few figures show some images of actual cats (actually, the same off-white cat rendered in black, gray, and white varieties through the magic of Photoshop), with each of the three strips exposed using a different cat for reference.

Correctly Exposed

The three pictures shown in Figure 5.4 represent how the black, gray, and white cats would appear if the exposure were calculated by measuring the light reflecting from the middle, gray cat, which, for the sake of illustration, we'll assume reflects approximately 12 to 18 percent of the light that strikes it. The exposure meter sees an object that it thinks is a middle gray, calculates an exposure based on that, and the feline in the center of the strip is rendered at its proper tonal value. Best of all, because the resulting exposure is correct, the black cat at left and white cat at right are rendered properly as well.

Note

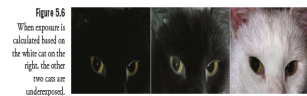
The examples in Figure 5.4 were made using Center metering, which works exactly as discussed in the previous paragraph. The a68 also offers Multi metering, which applies artificial intelligence when calculating the exposure, as discussed shortly. That system applies algorithms that can produce a good exposure even when part of a scene is white or another light tone. Since Center metering does not use such "trickery," the results you get are more predictable, making this type of metering useful when learning the concepts of exposure. Later in this chapter, I'll describe the three metering modes, each employing a different "strategy," as well as the various a68 features you can use to get a good exposure in difficult situations.

Overexposed

The strip of three images in Figure 5.5 shows what happens if the exposure were calculated based on metering the leftmost, black cat. The light meter sees less light reflecting from the black cat than it would see from a gray middle-tone subject, and so figures, "Aha! I need to add exposure to brighten this subject up to a middle gray!" That brightens the black cat, so it now appears to be gray. But now the cat in the middle that was originally middle gray is overexposed and becomes light gray. And the white cat at right is now seriously overexposed, and loses detail in the highlights, which here become a featureless white.

Underexposed

The third possibility in this simplified scenario is that the light meter might measure the illumination bouncing off the white cat, and try to render that feline as a middle gray. A lot of light is reflected by the white kitty, so the exposure is *reduced*, bringing that cat closer to a middle gray tone. The cats that were originally gray and black are now rendered too dark. Clearly, measuring the gray cat—or a substitute that reflects about the same amount of light—is the only way to ensure that the exposure is precisely correct. (See Figure 5.6.)



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