Gimp
MAGAZINE

IAN MUTTOO

NIGHT TIME AND LOW
LIGHT PHOTOGRAPHY

THE GIMP
GALLERY

Gimp
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IAN MUTTOO

NIGHT TIME AND LOW | THE GIMP
LIGHT PHOTOGRAPHY | GALLERY

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Gimp MAGAZINE

This month we feature the amazing works of Ian Muttoo, and his master class that teaches us all about nighttime and low-light photography. While this issue is light on GIMP, it is heavy on photography and the talented people who use GIMP.

Ian Muttoo is a regular contributing writer and photographer for GIMP Magazine. Ian's photography was featured on the very first cover of GIMP Magazine, and his article about motion photography appeared in Issue #3. In Issue #4 Ian also brought us an article about utilizing reflections as a photographer. If you are new to our magazine, be sure to visit our website to read all of Ian's amazing contributions.

And speaking of amazing contributions, Debi Dalio who has helped us as our writer/editor since Issue #3, is unfortunately moving on. As our editor she was responsible for pulling together all of the content for each issue. She worked with digital artists, illustrators, and photographers from all over the world to write and develop stories that are important to our readers. Debi has made our publication significantly better and she will be missed. Debi has agreed to help us until all of her works are published, which will be around Issue #11. Be sure to join everyone from GIMP Magazine in wishing Debi well, and check out her photography & digital arts at her new website: http://portraits-naturally.blogspot.com/.

In this issue we also have some outstanding gallery submissions. We give special thanks to those who submitted on such short notice, and are always looking for new submissions from you, our readers. Send us your submissions at http://gimpmagazine.org/submissions.

Next month we have a special edition of GIMP Magazine lined up. I have a master class planned around digital arts using GIMP, Inkcape and Scribus, and will demonstrate how to create professional-quality art using completely free and open-source software.

The team at GIMP Magazine presents Issue #8. If you are not already doing so, please follow us on Twitter, Google+, Issue, or by email subscription. Also, tell a friend about GIMP and GIMP Magazine and kindly tweet or blog about us to help spread the word.

Enjoy!

Cheers
Steve

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IAN MUTTOO

NIGHT TIME AND LOW LIGHT PHOTOGRAPHY

by Ian Muttoo, edited by Debi Dalio

Night time and low light enviroments provide challenging and potentially highly rewarding photo opportunities. If you're not a regular low light shooter, these tips can help you get started.

APERTURE SETTING

In "Aperture Priority" mode on your camera, select the largest aperture setting (the lowest f/ number) to maximize your ability to shoot in low light. Adjust the aperture setting to taste based on the amount of available light. Most lenses produce softer or less sharp images at large aperture settings. Shoot at all aperture settings with your lenses to understand how your equipment performs. Depending on what you want to accomplish, and depending on available light, set your aperture accordingly.

Image 1 http://www.flickr.com/photos/imuttoo/8120489271/sizes/o/
Image 2 http://www.flickr.com/photos/imuttoo/9567979814/sizes/o/

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ISO ADJUSTMENT

Adjust your ISO setting until you get a shutter speed that works for you. If you're shooting with a modern DSLR, mirrorless or other digital camera, don't be afraid of high ISO settings if you want to shoot hand-held. Getting the shot you want in low and/or challenging light at a high ISO is better than not getting your shot at all. Digital noise and grain is not the end of the world. Alternatively, depending on your subject matter, use a tripod to stabilize your camera and select the lowest ISO setting that still provides you with the effect you want.

If you're shooting film in low light without a flash, shoot with an appropriately high ISO film. Some films can even tolerate being shot at a higher ISO than advertised. The new Kodak Portra is particularly good at this. Also, if you're shooting film, true black and white film can be shot at higher or lower than advertised ISOs. Experiment with different settings.

Image 3 http://www.flickr.com/photos/imuttoo/8177712808/sizes/o/
Image 4 http://www.flickr.com/photos/imuttoo/7680768464/sizes/o/
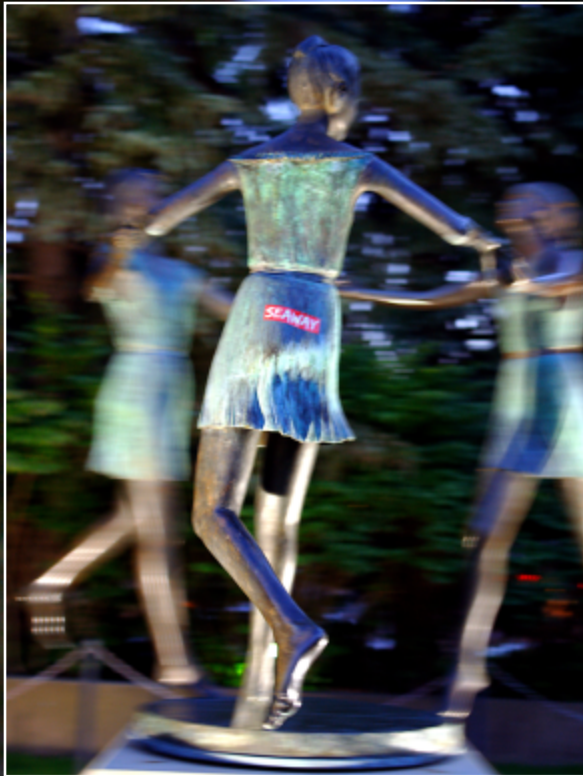
IAN MUTTOO

IMAGE STABILIZATION

For hand-held low light shooting, an image-stabilized lens will enable you to get sharp shots at slower shutter speeds, but you will see softness or motion blur if your subject moves. This might be an effect that you desire. For this type of photography, experiment with different shutter speeds to determine the slowest shutter speed that you're comfortable with – the slowest shutter speed where your hand shake, breathing, or other body motion does not introduce blur to your photo. Some of us are more steady than others! Make an effort to hold the camera as steadily as possible. Take a breath and hold it before shooting for a little additional stability. Tuck your elbows into your body for even more stability. Also, if you can, lean on a wall or lamp post to give you more stability when shooting hand-held.

When shooting with an image-stabilized lens on a tripod, depending on your camera, you may have to turn image stabilization off. It's worth checking your camera manual to find out if this is recommended since some image stabilization systems can introduce softness to your images when active on a tripod. If you're in doubt, turn it off. Just remember to turn it back on when you're done!

Image 5 http://www.flickr.com/photos/imuttoo/2176540132/sizes/o/
Image 6 http://www.flickr.com/photos/imuttoo/230426921/sizes/o/

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FOCUS

If your camera is having difficulty autofocusing in low light, use the "low light focus assist" lamp if your camera has one. It will shine light on your subject (using a dedicated lamp or your flash) allowing the autofocus system on your camera to focus accurately. In challenging lighting conditions you will get better results from "cross type" autofocus points. Check your camera manual to find out if and where they exist on your camera. If you still don't get the results you're looking for, focus the lens manually.

Image 7 http://www.flickr.com/photos/imuttoo/7910960344/sizes/o/
Image 8 http://www.flickr.com/photos/imuttoo/6145293093/sizes/o/
Image 9 http://www.flickr.com/photos/imuttoo/8155179368/sizes/o/

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WIDE ANGLE LENS

Wide angle lenses admit more light in challenging lighting scenarios, even if their maximum aperture is "slower" (smaller) than a normal or telephoto lens. So, start at the wide end of your zoom lens (the lowest mm setting / focal length of the lens), see which shutter speed you can get at a specific ISO setting, and adjust to taste.

Image 10
http://www.flickr.com/photos/imuttoo/6854737027/sizes/o/
Image 11
http://www.flickr.com/photos/imuttoo/5515977705/sizes/o/
Image 12
http://www.flickr.com/photos/imuttoo/5252604702/sizes/o/

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LONG EXPOSURE

  Long exposure photography at night can produce wonderful results. Light trails in urban settings and star trails in the country can complement a good composition and make for interesting and compelling work. Long exposures can be achieved in Shutter Priority mode or Manual mode. Experiment with long shutter settings until you get the effect you're after. Adjust the other camera settings to ensure that you get a properly exposed image.

  If you're shooting with a tripod and have an image-stabilized lens, turn image stabilization off to be safe. If you're shooting a long

exposure shot, use the self-timer or a remote shutter release to minimize camera movement (and resultant image softness) during the exposure.

To maximize image sharpness, if your DSLR or SLR has a mirror lock-up function, use it when shooting long exposure shots. Remember to turn mirror lock-up off when you're done! This isn't necessary for mirrorless, point-and-shoot, and phone cameras.

Image 13
http://www.flickr.com/photos/imuttoo/5233494730/sizes/o/
Image 14
http://www.flickr.com/photos/imuttoo/4151479719/sizes/o/
Image 15
http://www.flickr.com/photos/imuttoo/412193306/sizes/o/

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LIGHT PAINTING

Light painting is a wonderfully creative long exposure technique where, during the exposure, the photographer selectively and specifically illuminates portions of their image, or moves continuous lighting sources through the frame. Set your camera up for a long exposure and experiment with different light painting techniques.
Image 16
http://www.flickr.com/photos/imuttoo/5359201810/sizes/o/
Image 17
http://www.flickr.com/photos/imuttoo/5895433918/sizes/o/

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ARTIFICIAL LIGHT SOURCES

If you're shooting JPEG indoors in low light without a flash and get a yellow cast to your shots or colors that aren't accurate, set your camera white balance to "tungsten", "incandescent", or "fluorescent" to match the predominant light source(s) in the room. If you still don't get the result you want (if the colors still aren't accurate), refer to your camera manual and set a manual white balance. Another approach is to convert the image to black and white. If you shoot in RAW mode, you can adjust the white balance with post-processing software.

Film shooters can use color films that are specifically formulated to match incandescent or fluorescent light. Alternatively, film shooters can use black and white film.

Image 18
http://www.flickr.com/photos/imuttoo/5056213444/sizes/o/

Image 19
http://www.flickr.com/photos/imuttoo/10636022054/sizes/o/

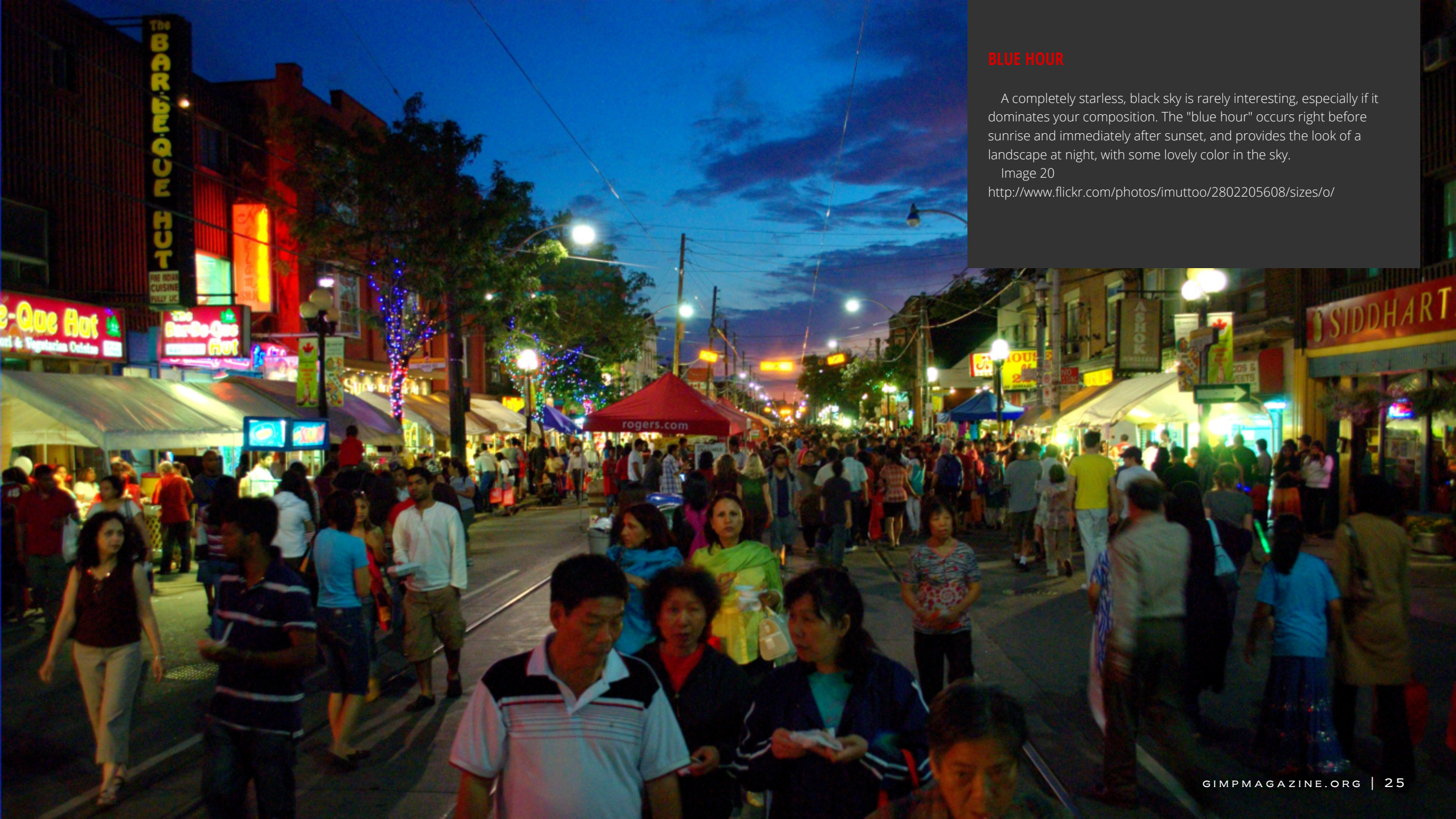## BLUE HOUR

A completely starless, black sky is rarely interesting, especially if it dominates your composition. The "blue hour" occurs right before sunrise and immediately after sunset, and provides the look of a landscape at night, with some lovely color in the sky.
   Image 20
http://www.flickr.com/photos/imuttoo/2802205608/sizes/o/

FLASH

There are lots of creative uses for flash in low light scenarios and at night. Think beyond the most straightforward use of flash — pointing it at your subject and shooting — and consider bouncing your flash, or even getting the flash off the camera via a hot shoe extension cable or wireless triggers. Experiment with the different flash modes on your camera. Try the "slow sync" mode to achieve interesting effects, or try "rear curtain" mode to freeze your subject with a flash at the end of your exposure.

Image 21
http://www.flickr.com/photos/imuttoo/5585543823/sizes/o/

CONCLUSION

There's an entire other world available to capture at night. The ordinary becomes extraordinary. What's plain during the day can be beautiful at night. These tips are intended to spark some thought and encourage you to get out and shoot. There is no substitute for picking up your camera and shooting. Get out at night with or without a tripod. Experiment with these techniques, have a vision for what you want the end product to be, and be critical of the results you produce. As you shoot you'll refine your low light shooting techniques and find approaches that work for you for the type of shooting and photography that you love. Enjoy!

For inspiration, check out the following photography groups on Flickr.

Light Painting:
http://www.flickr.com/groups/lightpainting/
Long Exposure:
www.flickr.com/groups/longexposure/
Night:
www.flickr.com/groups/night-time/
www.flickr.com/groups/after_dark/ ▪

IAN MUTTOO

WE LOVE PIE AT GIMP MAGAZINE, SO MUCH SO THAT WE ARE DEDICATING AN ENTIRE ISSUE (SPRING 2015) TO PIE. WE ARE ASKING EVERYONE TO SUBMIT THEIR FAVORITE PIE PHOTOS (MACRO, FOCUS BLUR, ANY PHOTOGRAPHIC TECHNIQUE YOU LIKE), PIE GRAPHIC DESIGNS, AND EVEN PIE STORIES OF WHY YOU LOVE PIE.

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The Raven

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore —
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door.
"'Tis some visiter," I muttered, "tapping at my chamber door —
Only this and nothing more."

Edgar A.

The Raven Calligraphy by Steve Czajka
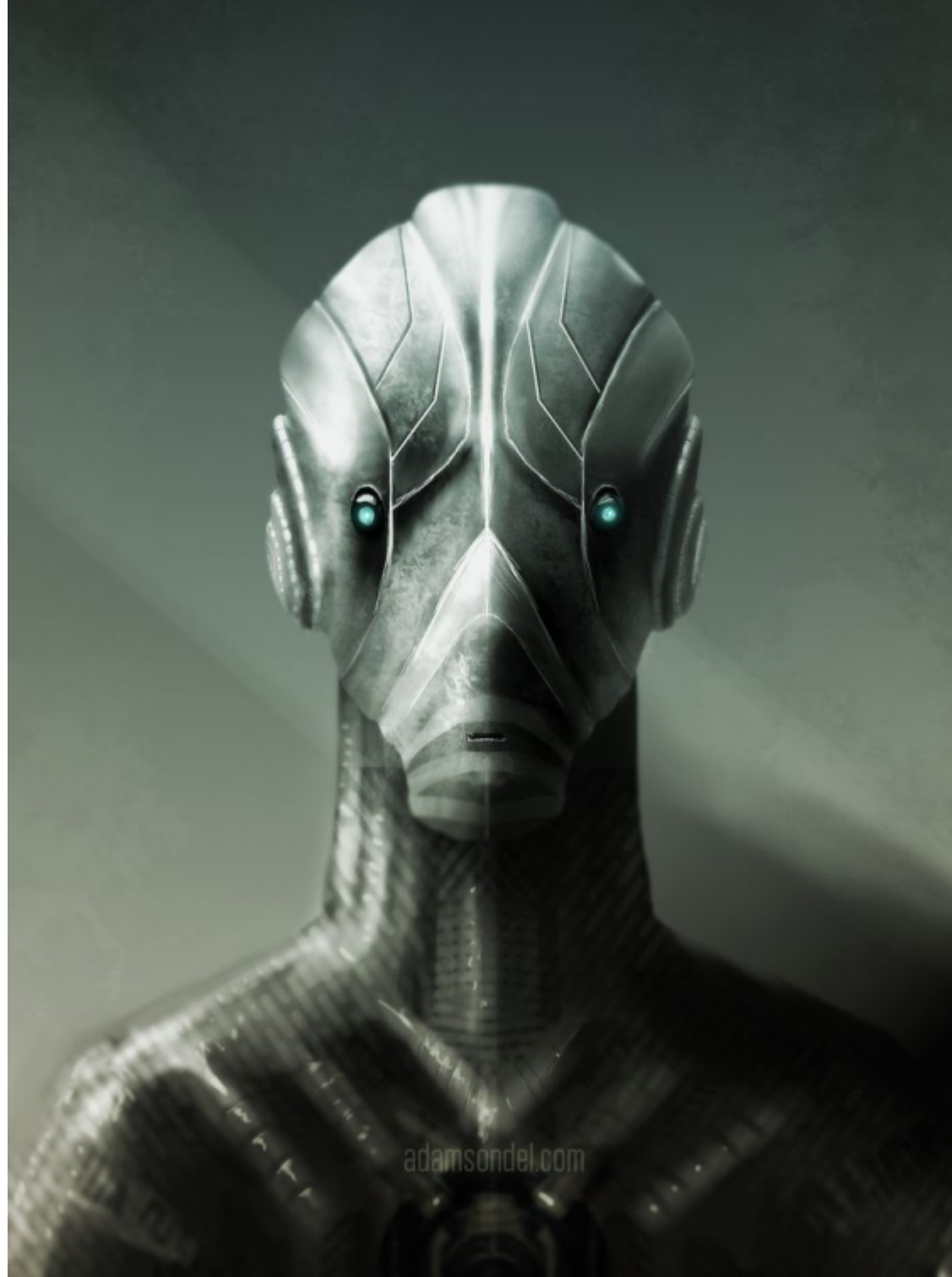
ADAM SONDEL

Title: Andy

Description: My passion is drawing and creating illustrations mainly in digital technology, especially dear to me is environment and concept art. Andy is android. Painted in Krita and finished in Gimp (dodge/burn, focus, RGB effect).

Image Link:

http://adamsondel.com/illustrations/androids-and-mech/

Website: www.adamsondel.com

BJÖRN JÄDERLAND

Title: Rowboat

Description: I am an amateur photographer from Huskvarna, Sweden. This was taken with my Nikon D7000 and super zoom Nikkor 55-300. I found this newly restored rowboat at Huskvarna harbor in Sweden. It was in almost too perfect condition which made me go with black and white photography. The black/white conversion was made in Gimp's channel blender which gives me more control over the process than ordinary conversion.

Image Link: www.flickr.com/photos/95008951@N06/14601218723/in/set-72157633396493238

ASGANAFER

Title: Focused Black & White

Description: My name is Giorgio, and I am 19 years old. I work as a C# programmer. I love martial arts and digital graphics! I have been using Gimp for six years now and I prepared a tutorial on my website (www.asganafer.it).

Image Link: http://www.asganafer.it/wp-content/uploads/2014/11/GimpMagazine.png

IVAN HVRANIC ▶

Description: I am from Croatia and in my free time I take pictures of stuff that interests me such as: my family, nature and old stuff. I support open source software like Gimp, but I also use proprietary software as well. I love using Gimp, because I can make quick edits. This is my process: levels and curves, brightness and contrast, sometimes saturation, resize for web and sharpening. For black and white I use decompose to RGB layers. I also like to use G'MIC filters, especially film emulation, where I add new layers and then play with opacity.
Image Link:
https://www.flickr.com/photos/66906256@N06/14161585957/
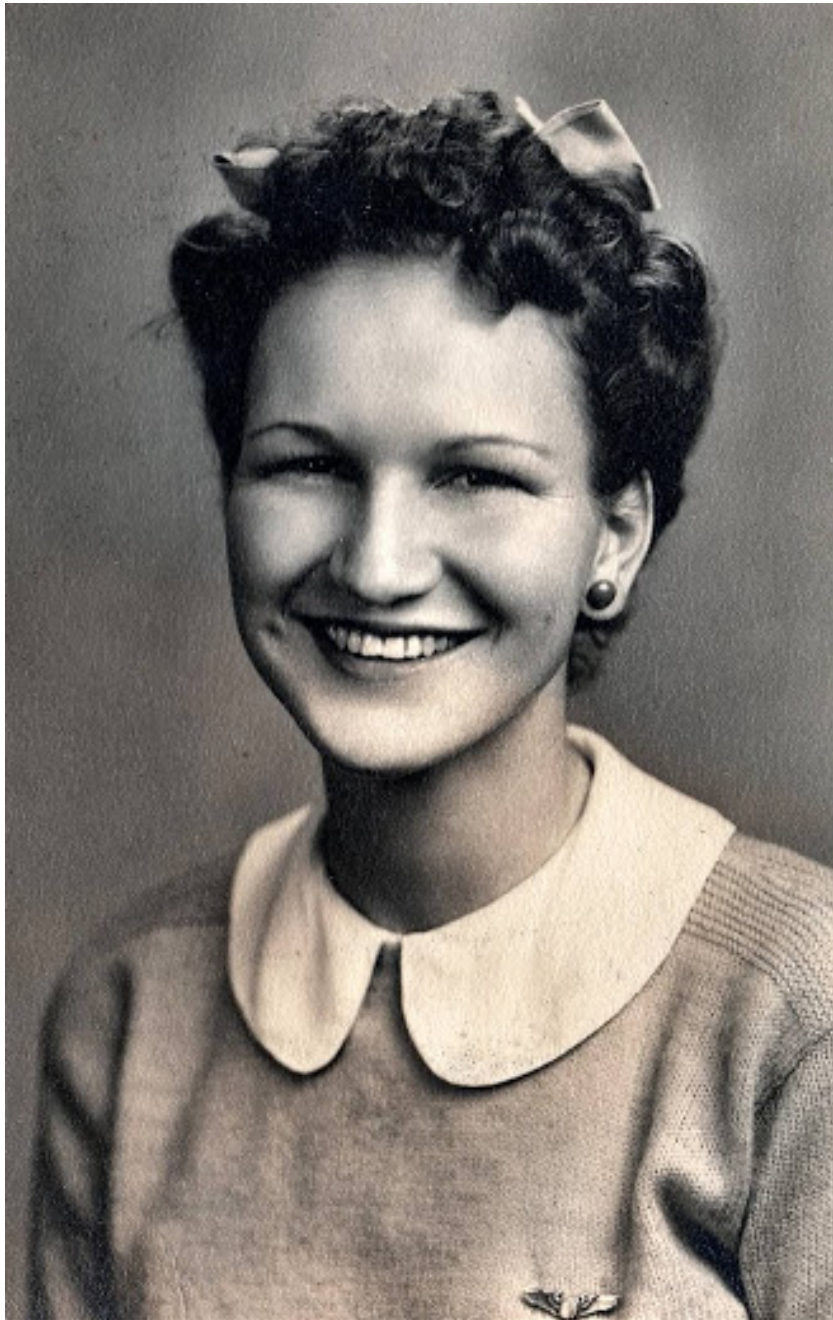
◀RON ENDERLAND

Description: I'm a geek who has been spending lots of time learning the ins and outs of GIMP. This is a before/after shot of an old B&W photo that I colored with GIMP. I added a layer, then set it to overlay, then colored in with the paintbrush.

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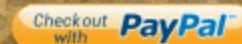HD 720 WMV. Approx 2.5 GB

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