

Roll: **statue**

Camera: **samsung Galaxy A54 5G**

Format:

Year: **2025** Month: **July**

Subject: U3A Statues

Notes:

Taken as part of a U3A photography project my objective was to capture images of the same object under different lighting conditions and from different view points.

The first image is an outlier. It is bronze by Antony Dufort, cast in 2004 and mounted atop of a spoil heap from Silverhill Colliery. I thought it a rather striking piece and took many pictures from different angles when we paused on a U3A walk at 11:40. The official title is "Testing for gas" but we are told it is known locally as "Dave"

The second frame was taken with a mobile phone, primarily to establish the context of the statue. The Samsung Galaxy has done remarkable well to largely freeze the movement of the water from the fountains. It was five minutes before eleven (9:55 in real money) in very good light. I like the colours in the vegetation and the shadowed ripples on the water but I do find that the mobile does make the colours rather brassy. I particularly like the crisis point in the column of water from the fountain and the way it appears to outweigh the monument. Had I taken it with my full frame digital I think I would have taken care to get both water and statue in focus, I'm not sure how one might do that with a mobile. As things stand, Vicky is quite blurred which is not an effect for which I was aiming.

Frame three is again taken with a mobile but four days later. The camera is much closer to the subject and is looking upwards. From this angle Victoria appears not to be participating, quite enigmatic, there is a hint of movement around the lips. I am unsure whether the problem is focusing or slight camera shake but the marble looks quite soft. The shot was taken on a clear day at a quarter past eight in the morning.

Another shot with the phone. This one took more engineering than you might suppose. The hat is balanced on my walking stick which in turn is held erect by the slats in a park bench. I am prostrate behind the bench. Both hat and statue are quite sharp, which given my proximity to the hat is quite surprising. I think the phone must have decided to use one of its other lenses (it has three of them.) I would have needed a short, wide angled lens to achieve this with my camera. In this one Vicky does appear to be aware of the idjit fart arsing around by the park bench. 8:21 on the same day as the preceding picture.

F47B0249 was taken with the full fat Canon house brick, using 100-560mm lens at full zoom with a x1.5 teleconverter. The camera is mounted on a tripod. The ISO is at 200, fstop 16 and exposure time 1/1000th. To get the midriff in the centre of the frame it is taken from the parapet wall behind the memorial gates. If you zoom in you will find the sculptural detail is pretty good. The shadows are well defined and dark but the sunlight is far more easterly than you might suppose, as the shot was exposed at 7:52 in the morning. It should have been earlier but it took a long time to satisfy the NCC parking restrictions on an empty embankment road side and as long again to set up the kit.

F47B0251 was taken a few minutes later with the same settings. I have no firm explanation for the difference in the tones. Perhaps the sun came out. The shadows are certainly harder and blacker. Perhaps I tweaked something in the post processing.

P1037004 was taken with a little Panasonic TZ200 at 15:49 on 1st August so the sun must be westerly. The built in zoom lens is 121mm which I think is equivalent to 327mm on a proper camera. The ISO is 125, not a setting I would have chosen, aperture is 6.4 with a long exposure time of 1/200. The all singing, all dancing image stabilisation technology is making a pretty good fist of compensating for the authors hand tremors. The most striking feature of the image, leaving aside Vicky's beak, is pollution markings on the marble. They appear to be raised spots of grime but may also indicate acid rain. The markings are apparent on the Canon shots if you look closely but are presumably being picked out in this image by the angle of the sun. Given full restoration of the statue was only completed in 2022 it does not bode well for the future.

The final shot is ISO 250, 132mm (356 equiv) taken from much the same position as those with Canon but lower down. This time it is a misty morning (7:55) on 20th August. There is little in way of shadow and, in a way, I think it is the most complete of the shots. I'm not sure what I make of the tree encroaching from the right of the frame, I'm tempted to try and cut him out or perhaps mist him in some way in order to diminish that boldness.

Dates:

Times and dates are taken from the EXIF metadata. The chronology has been checked and I believe it to be accurate.

Frames:

114012	1707	11:40	Dave - Testing for gas.	5.54	40	<i>f1.8</i>	1/447
105611	2007	10:56	Fountain and statue.	5.54	40	<i>f1.8</i>	1/736
081640	2407	08:16	Hat and statue.	5.54	40	<i>f1.8</i>	1/627
082137	2407	08:21	Queen Victoria	5.54	40	<i>f1.8</i>	1/835
F47B0249	1008	07:52	Queen Victoria	560	200	<i>f16</i>	1/1000
F47B0251	1008	07:59	Queen Victoria	560	200	<i>f16</i>	1/1000
P1037004	0108	15:49	Marble and pollution.	121.3	125	<i>f6.4</i>	1/200
P1037093	2008	07:55	Queen Victoria in the mist.	132	250	<i>f6.4</i>	1/125



20250717_114012.jpg



20250720_105611.jpg



20250724_081640.jpg



20250724_082137.jpg



F47B0249.jpg



F47B0251.jpg



P1037004.jpg



P1037093.jpg



20250724_081640 - Queen Victoria.



20250717_114012 - Dave - Testing for gas.



20250724_082137 - Hat and statue.



F47B0249 - Queen Victoria



F47B0251 - Queen Victoria



P1037004 - Marble and pollution.



P1037093 - Queen Victoria in the mist.