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Processing; 1.1 Introduction; 1.2 The digital image; 1.3 Image acquisition; 1.4 Colour images; 1.5 The imaging chain and workflow; 1.6 White balance; 1.7 Image histogram; 1.7.1 Levels and grey-picker tools; 1.8 Image processing terminology; 1.9 Digital image processing operations; 1.9.1 Image cropping; 1.9.2 Image resampling (resizing); 1.9.3 Image flipping and rotation; 1.9.4 Linear scales; 1.10 Classes of operations; 1.10.1 Point processing; 1.10.2 Addition 1.10.3 Subtraction 1.10.4 Multiplication and division; 1.10.5 The bad news: artefacts; 1.10.6 The good news: versatility; 1.11 Noise reduction; 1.12 Sharpening filters; 1.13 History log; 1.14 Layers; 1.14.1 Adjustment layers and layer masks; 1.14.2 Composite images; 1.15 Bit depth and dynamic range; 1.16 File formats; 1.17 Image compression; 1.18 Image processing at image capture; 1.19 Properties of common formats; 1.20 Image archiving and the audit trail; 1.20.1 Best practice and the audit trail; 1.21 Printing images; 1.22 Image storage; 1.23 Summary; 2 Cameras and Lenses; 2.1 Overview 2.2 Cameras 2.3 Exposure; 2.4 ISOs; 2.5 The shutter; 2.6 F-stops and apertures; 2.7 So what is the correct exposure?; 2.8 Metering modes; 2.8.1 Measuring the light; 2.8.2 Camera meters; 2.8.3 Incident light meters; 2.9 Getting the right exposure; 2.10 Dynamic range; 2.11 Depth of field and focus; 2.11.1 Lens choice; 2.11.2 Distance to the subject; 2.11.3 The rule of thirds; 2.11.4 Focus; 2.11.5 Manual focus; 2.12 Lenses; 2.12.1 Focal lengths; Reference; 3 The Use of Flash; 3.1 How does it work?; 3.2 Guide numbers; 3.2.1 What is the guide number?; 3.3 Flash modes; 3.3.1 Manual mode 3.4 The inverse square law (ISL) 3.4.1 The ISL (long version); 3.4.2 The ISL short version; 3.4.3 Automatic; 3.4.4 Through The Lens metered flash (TTL); 3.4.5 Other settings; 3.5 The practical application of flash; 3.5.1 Flash only; 3.5.2 Open flash; 3.5.3 Fill in flash; 3.6 Types of flash; 3.6.1 Hammerhead units; 3.6.2 Ring flash; 3.6.3 Semi ring flashes; 3.6.4 Studio flash; 4 Crime Scene Photography; 4.1 Overview; 4.1.1 What are we being asked to photograph?; 4.1.2 When do I take photographs?; 4.1.3 How will I take the photographs?; 4.2 Personal protective equipment (PPE) 4.2.1 Stepping plates 4.3 The generics of scene photography; 4.3.1 Sunshine; 4.3.2 Rain; 4.3.3 Wind; 4.3.4 Fog; 4.3.5 Snow; 4.3.6 Cold; 4.4 Photographic equipment; 4.5 Composition; 4.5.1 Interiors; 4.6 Specific types of scenes; 4.6.1 Motor vehicles; 4.6.2 Assault victims; 4.6.3 Prisoners; 4.6.4 Property; 4.6.5 Fire damaged scenes; 4.6.6 RTC (Road Traffic Collisions); 4.6.7 Homicides and postmortems (PM); 4.7 Appendix 1: Trouble-shooting; References; 5 Light as a Forensic Photographers Tool; 5.1 Overview of alternative light sources (ALS); 5.2 The Electromagnetic Spectrum (EMS) 5.3 Fluorescence

## Sommario/riassunto

Forensic photography plays a vitally important part in the investigation of crime and the subsequent administration of justice. Written by a practitioner with many years professional experience, this book provides an overview of the most common forensic photography techniques in use today for those readers who may not have a detailed understanding of camera techniques and who need to get to grips with the use of light and other key scientific aspects of the job. It covers image capture issues, file handling and relevant equipment, such as lasers and UV lights, and explores how they work.