

The TYE-Target - An Overview



Our objective is to enable you to decide for yourself what a lens or a camera can do for your application and requirements. We will not provide a rating of any sort that might influence your own findings. For a proper assessment of what the sample files show, it is necessary to understand what the obstacles for the test candidates are. The following is a quick rundown of what our TYE-Target offers.

The TYE-Target is mounted inside a flightcase on an easel. When not in use, the cover is closed to guarantee protection from bleaching by sunlight. This provides comparability for a longer timeframe to come. Every single object on the target has its special challenge.

1.+2. Driftwood in the background, partially burnt

Warm tones similar to tanned skin, with lots of fine structure in the wood details. Burnt pieces show tonal separation in shadows.

3.+5.+14.+16. Metallic Reflexes

Metallic reflexes render a guaranteed pure white that definitely exceeds the dynamic range of any sensor. Fine structures in combination with extreme contrasts show chromatic aberrations very clear.

4. Color Checker

A common tool for the calibration of RAW development procedures. It can be used for neutral balance as well.

5. Black Pit Inside the SpyderCube

This is the darkest possible spot in every picture. A good hint towards real dynamic subject range.

6. Neon Colors

Fluorescent subjects are very critical to render with digital sensors.

7. Pyramid

With the Aperture wide open one can see how fast the blur sets in.

8. Brushes

Fine structures in different areas with saturated colors as well as in areas with very bright and dark tones. This shows that local resolution and color resolution can be different.

9.+12. Fine Structures in Saturated Red

Red is the most critical color to render for the majority of image sensors. The result depends more on sensor capabilities than on lens capabilities.

10. Saturated Basic Colors with Glossy Surface

Gradual tonal values from highlights to saturated basic colors can be judged in these objects. In bad cases posterization can be seen.

11. Kodak Q-13 Target

Common standard in copy work, offers some delicate color fields. The target can be bought for cheap and offers a physical comparison in your own hand to the sample files you find on: www.trust-your-eyes.com

12. Red Mesh

Diagonal mesh is a problem that might result in moiré in low contrast areas.

13. Dark Sponge

Rendition of finest shadow detail at low contrast can be tested here. The sponge is semi-opaque, which provides low contrast in the shadows.

15. Fine Colorful Structures

Tonal separation and color saturation can be observed here.

16. Metal Grid

This diagonal grid is a major obstacle for moiré on high contrast borders.

17. Kodak Q-13 Grey Scale

Neutral tonal values and their separation can be seen here.