

DESN 350 Digital Imaging and Photography - Fall 2011

Week1Reading

Complete Digital Photography Ch 2 & 3.

Week1Assignments

Bring your camera with you to class these next few days as we discuss camera operation. It is also a great idea to bring your **camera manual!**

1) Read the specifications of your camera. Look up your camera at **dpreview.com** and list two pluses and two minuses of your camera **over others in the price range**. Don't make this up, and don't just pass along what your camera company's marketing department said. Short smart answers.

2) Take a close-cropped mugshot of yourself and turn it in. **Please!** I will not show it to anyone.

3) Take pictures featuring **texture** as the main subject and turn in your **favorite five**. Include at least **two different types of subjects**. Common images might be of cloth, or moss, or leaves collecting beneath a tree, or intersecting branches in the fall. **The most desired texture images, however, are of unexpected or interacting elements that are not noticed ordinarily**. Try to find elements that people don't usually observe closely, like the surface of a leaf, or textures that occur because of the interaction of two otherwise independent elements that are not usually observed together, like crisscrossing tire tracks, or shadows of a window blind falling across a carpet pattern. **Check them out with Photoshop's Histogram tool to make certain there is no significant clipping of highlights or shadows**.

How to turn in assignments

1) Notice the assignment number in the handout.

2) Name each by week, assignment, number, revision, your name, as in this example:

w1a2n3r1jbraukmann.jpg

3) Complete any assigned editing. Use Image > Size to create a version with the **longest size between 900 and 1200 pixels**, and the **resolution 72 dpi**.

4) Add a watermark (Just your name at 15% opacity).

5) Save as **JPEG** with compression about 8.

6) Delivery Options

- Post to web site via FTP in your folder
Username: **stus2** Password: (**in class**)
(Use Fetch on our Macs, CoreFTP on our PCs, or download a free version of either for use at home.)
- Bring to class on CD and hand in
Please NOT by email! NOT blackboard!

7) **Also** bring your **favorite 3 images** to class each week and set up a slide show of using **Windows** or **Preview** or **iPhoto** if we are using Macs.

8) Then observe the work of each student. Vote for your favorites as indicated by the instructor.

Study Questions from class discussions

What is selective focus (also called "limited depth of field")?

How will your performance change when setting your digital camera to a higher ISO?

What is the advantage of looking at your images in black and white?

How long do you have copyrights to your image?

What are three ways to mark your images to make them less tempting to steal?

What are the advantages of Digimarc to other safeguarding methods?

When should digital manipulation (improving, enhancing, compositing) be avoided?

Ch2 Getting to know your camera pp 10 – 31

What are two fundamental differences between an SLR and a point-and-shoot camera?

What would be the change if you went from a focal length of 50 to 200?

Why should you press your shutter button only ½ way and pause?

Why should you “squeeze off a shot” rather than press the shutter button firmly?

When you do press the shutter button ½ way down, and your camera does not beep to you (assuming it usually does!) what does that mean?

What telltale characteristics does an underexposed image have? Be specific and technical with your answer.

What telltale characteristics does an overexposed image have? Be specific and technical in your answer.

What are the three mechanisms for controlling overall exposure?

If your shutter speed indicator shows “100,” what does that mean?

What should you worry about if your shutter speed is on the low side, say 1/50 of a second?

What does your camera do for you in *Portrait* mode?

What does your camera do for you in *Landscape* mode?

What does your camera do for you in *Snow* mode?

What does your camera do for you in *Sports* mode?

What does your camera do for you in *Night Portrait* mode?

Why is “fill the frame” good advice?

Why is “lead your subject” good advice?

Why is “your knees bend” good to remember?

Why is “backlighting” a problem?

What does it mean to “work” a subject?

Ch 3 Camera Anatomy

Which is better to use for judging focus: LCD or Viewfinder?

Does a *stabilized focusing* (an “image stabilizer”) system replace the need for a tripod?

What the benefit of a *digital zoom*?

What is meant by these lens terms: *telephoto*, *wide-angle*, *prime*?

What options does *drive mode* give you?

Why is it logical, for instance, that a 10 megapixel camera would have a *resolution* of 3648px by 2736px?

What is the top reason for using *JPEG*, and the top reason not to use it?

Should you generally use the highest-quality (lowest compression) option on your camera?

Which is smaller: a *RAW* or a *TIFF* image? *RAW*

Think about this: Why might adjusting the *contrast parameter* affect the *dynamic range* of your camera?

What is *aspect ratio*?

Why should you cradle your camera with one hand while operating the controls with the other?

Where should your elbows be when holding a camera to shoot an image?

Why are smaller capacity memory cards sometimes better than a big one?

Why are faster memory cards sometimes a big advantage for a photographer?