

DESN 350 Digital Imaging and Photography Week 7 - Fall 2011

Reading

Ch 11 RAW Shooting

Ch 12 Selected Topics: Landscape, Stitch Images, Macro

Ch 17 Editing in RAW

Camera Assignments

1. Submit your **two** best images for “Unseen Patterns in Nature,” a proposed publication featuring small natural things such as details of leaves. **Find subjects that have reoccurring patterns that are noticeable only with close-up shots between 2" and 8" from your camera, or up to 12" away if you use zoom.**

2. Submit **two** close-up images of your own two small hardware or jewelry items suitable for an advertisement or a student portfolio. **Items should be no larger than 2", be clean and dust-free, and fill the frame.**

3. Using the lighting tent, in CEB 125C, submit your best **two images of the assigned object**. Each image should show the form and surface details clearly, with no high-glare (clipped) spots. Set your camera or edit for a neutral white balance. The object should fill the frame. Use a clean, dust-free background. (For instance white or solid-color paper would be fine.)

4. (Two images) Open and color correct the two RAW images linked “RAW1 RAW2 for assignment.” Include a caption on each one with the color temperature of the light that originally illuminated the scene. Watermark and turn in a JPEG (a collage of the two would be good).

Tutorial Assignments:

Open the image `basic_raw_adjustments.CR2` (old gas pump) and follow the tutorial pp. 412-415 to straighten and correct the color cast. Watermark and turn in a JPEG image.

Open the image `OutStandingInItsField.CR2` (cow and clouds) and follow the tutorial pp. 427-429 to recover the highlights. Watermark and turn in a JPEG image.

Study Questions: Ch 11 RAW Shooting

What are six good reasons to shoot in RAW?

Why not use RAW?

Study Questions: Ch 12 Special Shooting

What are four issues related to landscape shooting?

What are seven recommendations for taking panorama “stitch” images?

What are four recommendations for taking macro images?

Study Questions: Ch 17 Editing in RAW

In what way are edits made in a RAW editor *indestructive*?

What is in the Photoshop *XMP file* that is created when you edit a RAW image?

Explain the difference in the operation of the RAW editor *white balance eye dropper* tool and the eyedroppers found in Levels and Curves.

Is it better to click on a *gray item or a white item* when using the RAW editor eye dropper? Gray

How do you get the RAW editor to *highlight clipped areas* (shows them in bright red) in the image?

What does the *Recovery* slider actually recover?

What does the *Fill Light* slider fill?

How would you use a *white-balance card*?

If there is no identifiable white or gray in the image, how can you use the *histogram's RGB mode* to suggest a color correction?

How can you recover *highlights* with the *Exposure* slider?

How do you apply the edits you make in one image in RAW to several other images?

Study Questions about the RAW Editor

Technically, what are several advantages to editing such things as exposure, contrast and saturation, straightening, and so on, in RAW editor, when you could do the same things with Photoshop's regular tools anyway?

When creating a black and white image in Camera RAW, what does moving a color slider to the right actually do to the image?

Why might it be better to straighten a horizon in Camera RAW rather than straighten it in Photoshop?

Why are the adjustment brush and graduated filters important tools for photographers?

Study Questions about Macro Photography

What is the typical macro mode icon on a digital camera?

What is more important to macro photography, closeness of the subject to the camera, or magnification?

Generally, in macro photography, which lens setup is best for a flat object, telephoto or wide angle?

What is a ring light? How does a tent affect lighting?

If you must use built-in flash, what can you do if it's too bright?

What typically happens to your depth-of-focus as you move the camera closer to the subject?

How much of the available depth-of-field is usually behind the object in focus, and how much is in front?

Which would probably give you a sharper image when you attach it to your existing lens: an extension tube or a close-up lens?

Why do we make sure the back of the camera is parallel to the surface plain on the macro subject?

What does aluminum foil, a cooler, and a water spray bottle have to do with close-up photography?