
Photo 204: Creative Photographic Techniques
SPECIAL TECHNIQUES & EFFECTS:
HDRI PHOTOGRAPHY

Course Outline & Syllabus

This course is designed for intermediate to advanced photography students. It will introduce and explore various special equipment and both shooting and digital techniques used to address capturing subjects whose dynamic range exceeds the limits of the media being used. The issue will be addressed for both Film and Digital shooters but with an emphasis on digital solutions for output.

**COURSE
APPROACH**

This is a once per week lecture/demonstration/critique with some lab class. We will be exploring solutions to image creation problems resulting from situations where the dynamic range of the subject exceeds that of the capture medium whether film or digital. The course will explore shooting techniques as well as processing/post production approaches to creating final images that better correspond to our human perceptions.

That schedule means students will be expected to work on their own (or, in some cases, allowed class time) to produce the assigned projects. They will have access to both wet-lab and digital labs for the completion of their assignments.

OBJECTIVES

Students who successfully complete this course will be able to:

- ☞ Identify situations where the natural dynamic range exceeds the capture ability of their medium,
 - ☞ Demonstrate the use of this shooting and processing techniques to expand the apparent dynamic range of their medium,
 - ☞ Apply digital post production techniques to intensify or enhance their photographs when captured under these extreme exposure/contrast conditions.
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**WEB ENHANCED
COURSE**

Photo 204 is a “web enhanced” course. That means that we will be using Blackboard/Vista as a means of submitting and grading projects as well as one means of distributing course information and content. Full and detailed instructions on using this system will be provided in class and via handouts.

MY WEBSITE

In addition to materials on Blackboard, there will be a lot of detailed datasheet/handouts available for download from my web site at www.ndavidking.com/sdcc.htm

Scroll down to the Photo 204 section to see this list.

GRADING

Students will be graded based on assigned projects and class attendance and participation. Because of the subjective nature of the material, student grades will be individualized and based on student's demonstration of the use of the material for their own photographs. You will be evaluated not on the images *per se* but upon the work applied to them using class discussed and demonstrated techniques.

Grades will be the standard A through F scheme based on points awarded for each project and points awarded for attendance and class participation. Each assignment will be graded with a grading form available online for you to review.

The project grades will be added to the attendance points at the end of the class. Your final grade will be based on the percentage of points you have earned relative to the total possible points. Letter grades will be determined by the following math:

- "A" =90-100% of possible
- "B" = 80-89% of possible
- "C" = 70-79% of possible
- "D" = 60-69% of possible
- "E" = 00-59% of possible

Note: Your gradebook on Blackboard will indicate the current accumulation of points relative to the course's possible points. As you complete and I grade more projects that total of points will grow. But at any point you can see the grade you would get if you stopped turning in work at that point. Because I will not add the attendance points until the very end, which will be equal to about one project, it will always read low. But assuming you do not lose attendance/participation points, your average project points will provide be a pretty fair estimate of your final grade.

ASSIGNMENTS

You will normally have two weeks per assignment to complete the work and turn it in. However in some cases because this is only an 8-week class, I might have two assignments given to you that overlap to make your work more efficient.

Each assignment will have a handout specifying the work to be done and any other important information about that specific

project. This handout will be available for download on either my web site (www.ndavidking.com/sdcc.htm) in the Photo 204 section, or on Blackboard.

The Assignment page on Blackboard will also have the specifics of the assignment enumerated for you as well as the necessary formatting you will need to do in order to properly submit your finished projects.

Each assignment will be given a “Due Date” and a “Cut off” date. The Due Date is when the project is actually due. We will critique them the following week. If a project is turned in after the due date it will automatically be dropped a letter grade and then a point for every school day it is late thereafter.

The Cutoff Date is the last date the computer will accept the assignment. If it is not turned in by that Cutoff Date it will be awarded Zero (0) points. This will not be a good thing for your final grade.

ATTENDANCE

This is a once per week class for only eight weeks, so we have minimal chances to meet. Attendance and participation in class will be given a grade component equal to one project assignment.

If you need to drop the class it will be your responsibility to contact admissions and officially withdraw. Failure to do so will leave your name on my grading roster and I have to give a grade to every name on that roster.

Because of continuing abuse of this issue, excused absences are for true emergencies. You can read the times and days of the course meetings and when you sign up you are committing to attend classes. A trip or vacation to Hawaii, for example, may be a very nice thing but it is not an excuse for an absence.

TARDINESS

Tardiness is rude, disrespectful of other students, insulting to the instructor, unprofessional, disruptive of the class, and, basically, unacceptable to me. If the class does not mean enough to you to make arrangements to show up on time, then drop it. District rules allow me to translate 3 tardies into an absence and three absences in a row (or five total) into an instructor initiated drop. That includes lab classes unless otherwise announced to you.

I will generally start classes on time or no more than ten minutes into the class period. I'm normally not amused by having you slip in when I am in mid-sentence for the students who cared enough to make it on time.

**COMPUTER AND
CELL PHONE USE
IN CLASS**

During specified lab times you will be allowed to use the computers in the classroom to work on your projects. However when I am giving you information and attempting to conduct a lecture it is also rude, disrespectful and insulting to me to see you playing away on your computer or texting or otherwise using your cell phone. It is also distracting to the class and disruptive of the educational process for others. I will not tolerate it.

If you think talking on the phone or email or texting is more important than the class you are free to do that... somewhere else. Let your friends know when your class times are and when you enter the class room, unless you are a Doctor on call or a parent with a sick child, **TURN YOUR CELL PHONE OFF!!!**

**CONTACTING THE
INSTRUCTOR**

The most reliable way to contact me is via email. Please feel free to email me about any issues that arise during the class. However be sure to include in the subject line something about the class or City College so I will not delete it as spam. My email is...

dking@sdccd.edu

SOFTWARE

The class is about extended dynamic range photography and also about the enhancements and modifications possible in the digital arena. We will be demonstrating techniques using Photoshop CS4 and other applicable software. The software we will discuss is available for a free trial period or at very deep discounts for students. If you have a different photo editor, you will have to learn how to translate what we do in Photoshop or Photomatix into the functionality of your own software.

You will turn in your assignments online through Blackboard/Vista, the online course web function used by the district. Therefore you will not need folders, envelopes, CDs or other means of project submission.

**TEXTS AND
READING**

There are no required texts for this class although I would highly recommend that you have and are familiar with the texts required for the Photo 143: Intro to Digital Photography or Photo 100 classes for basic photo capture information and the Photo 180/181 Digital Imaging class for basic Photoshop information.

During the class I will also recommend other reading material as appropriate for the material being covered.

**PROJECT
SUBMISSIONS**

As noted above, all projects will be submitted using Blackboard/Vista. This will allow us to easily project the images on the screen for critiques and analysis and to demonstrate techniques for improvement or enhancement.

I will show you how this is done if you are new to online or web enhanced classes. I have handouts on both my site and Blackboard about the process and also about the size/format requirements for your submitted images files. Both the handout and the project instructions on Blackboard will repeat these requirements to make sure they are available to you in several forms. There is also a video available on blackboard and my site showing you the steps to take in Photoshop CS4.

But just to make sure all bases are covered... here are the requirements in one more document:

Submitted image files must be...

- ☒ Flattened with no layers
- ☒ 8-bit
- ☒ sRGB Color Space
- ☒ 100 ppi resolution
- ☒ 1,000 pixels along the largest dimension (height OR width, whichever is greater)
- ☒ JPEG format

Not doing this will have a grade impact.

**REQUIRED
EQUIPMENT**

In order to shoot real HDRI you will need to have a DSLR or SLR that allows you full manual control of the exposures. You will purposefully be under and over exposing your scene so a camera on and of the settings using auto exposure will not work.

You will also need to mount your camera on a tripod or, at a bare minimum have the ability to auto-bracket 3-5 shots in 1 to 2 stop increments.

I would also recommend having a cable or remote shutter release to avoid camera shake during the sequence of exposures.

Also recommended would be a good, handheld meter capable of taking spot readings. This is nearly essential for film shooters and a great convenience for digital shooters but less essential.

SUPPLIES

For digital shooters you will need memory cards of sufficient capacity to take multiple (3-5) exposures of each shot.

For Film shooters we will have 4-5 assignments so you will need sufficient film to take 3-5 exposures of each image you shoot.

COURSE ITINERARY (TENTATIVE)

Week	Topic/Activity	Notes/Remarks
1	Concept and history of HDR from film efforts to digital. (Powerpoint). Intro Exercise for film and digital users.	Film shooters must calibrate their system. Digital shooters SHOULD calibrate their system. Shooting RAW is best.
2	Zone System Explained and use of Zone terminology for HDR shooting. Assignment: Realistic Rendering	
3	Processing for HDR: Film and Digital. Approaches and looks for HDR. Assignment: Artistic Rendering	Realistic Rendering due For this assignment you may shoot new subjects or revisit the first ones.
4	Simulating HDR in RAW Assignment: Simulated HDR	Artistic Rendering due Will need to shoot RAW and use converter to create simulated HDR files
5	Going beyond HDR: Advanced burning and dodging; painter's techniques for image enhancement. Assignment: Portfolio	Simulated HDR due
6	Lab Time	
7	Lab time	Final Portfolio contacts Due in Blackboard.
8	Final Critique	