

SDCC PHOTO DEPARTMENT
Creative Techniques/HDRI
N. David King, Instructor

NAME: _____

DUE: _____ **Points:** _____

HDRI: Simulation

Our assignments so far have worked with a “real” HDR image making process where the various exposures were created by using exposure changes in the camera. For this assignment we will use the RAW converter to simulate HDR for those occasions where expanded dynamic range was needed but there was no time to shoot the bracketed exposures.

Subject

For this simulated HDR shot you can pick another landscape or you can do a portrait, still life, or any other genre of image. We will be using and relying on the expanded capture range of RAW files but we still cannot create detail where none was captured. So for this the actual dynamic range needs to be more limited. It should not be more than 1 stop overexposed nor 1.5 stops underexposed. Shoot for the very best exposure possible in which the highlight area touches or just barely exceeds the right side of the histogram.

Procedure

You will follow the directions in class to make 3 or more simulated exposure corrections in your RAW converter. Each of these corrections will be made into its own TIFF files and labeled accordingly.

These simulated exposure change files will then be used in the HDR software as if they were actual brackets. Photoshop will NOT process these files. In Photomatix you will need to tell the software what the simulated increments of exposure were for the set ranging from 0 for the middle shot..

To Turn in

You will submit two files to blackboard:

1. The final HDR/Tonemapped/edited image
 2. A straight shot of the single frame. Do not edit this shot.
 3. Turn both images in to Blackboard as follows:
 - a. Bit Depth: 8 bit
 - b. Color Space: sRGB
 - c. Resolution: 100 ppi
 - d. Dimension: 1,000 pixels along the longest dimension
 - e. Format: JPEG
 - f. File Names:
“yourname_HDRSim_[final/Original].jpg”
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Grading

Grading will be based on technical quality of exposure and processing (this is an advanced level class), aesthetics and composition, and following directions.
