

## DESN 350 Week 2 Part 1

### Reading

Ch 12 Selected Topic: Macro pp 297-301

Ch 17 Selected Topic: Masking pp 447-480

Skip the sections using Lightroom.

### Camera Assignments

1. Macro. 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. Macro. 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.** It will be easiest to do this with the lighting tent in the studio, CEB 125, but you can make your own tent if you wish.
3. Using a lighting tent in CEB 125, or your own setup, submit your best **two images of each of two assigned objects.** Each image should show the form and surface details clearly, with no high-glare (clipped) spots. Set your camera for a neutral white balance. In each case, the object should fill the frame. Use a clean, dust-free background. (For instance white or solid-color paper would be fine.) Note that we want to eliminate room reflections on the object. The tent in the studio makes this easy. Due to limited lab access, this assignment is due in one week.

### Tutorial Assignments:

pp 448-453 *Figure 17.13 Basic Masking with the Quick Selection Tool.* (Dog with chin on short wall) Follow directions to create a simple mask and darken the background while keeping the dog's face bright. Skip step one and simply open the image (dog.jpg) in Photoshop. Watermark and turn in a JPEG image.

pp 462-466 *Figure 17.31 Creating, Deleting and Moving Layers.* (Black and White Boat on Blocks) Follow directions to use a layer mask to apply Shadows/Highlights to a selected part of the image. Watermark and turn in a JPEG image.

pp 476-480 *Figure 18.10 More Layer Masking.* (Sunset Behind Clouds) Follow directions to use layer masks to fix the foreground of the image separately from the sky. Watermark and turn in a JPEG image.

pp. 500-504 *Figure 20.2 Compositing. Palace of Fine Arts 1, 2, and 3.* (Inside of Dome over Arches) Open the images and follow the tutorial pp. 500-504 to create a composite image with as close to *no people* visible as possible. Watch out for phantom shadows! Watermark and turn in a JPEG image.

---

### Study Quest: Ch 12 Special Shooting

What are four recommendations for taking macro images?

### Ch 18 Masking

What does the *quick selection* tool do? What does it look like? *Selects similar colors as you drag. A brush with a selection circle. Selects easy-to-select areas.*

Which selection tool allows you to select an area by *painting over it* in red?

*Quick Mask at bottom of tool palette.*

How can you select based on a particular color range?

*Select > Color Range*

In what ways can you *refine* the edge of a selection? *Feather, Refine Edge is the best. Select > Refine Edge > (see options)*

Under Refine Edge, what does *Shift Edge* do? *Shrinks or expands the selection a few pixels.*

---

### Study Questions re 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?

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?