Today:

- Admin
- Framing
- Cameras
- Lenses
  - Lens laws
  - Typical lenses
  - Focal lengths
  - Aperture, depth of field

JH Bring to class:
Closeup lenses
extension tubes
Iris
View camera

- Admin:
  - Office hours: Monday 2 pm ECME 220, and by appointment.

Good digital photography reference:

David Fearon, *The Ultimate Guide to Digital Photography 4*, 4th ed. (Dennis Publishing, 2010).

New link:

http://www.gfxtra.com/ebook-photographt/209963-the-ultimate-guide-to-digital-photography-4th-edition-hq-pdf.html

Free download (ads)
http://extabit.com/file/2crkahmwqn3hm or can pay for 'premium'

PHOTOGRAPHY FUNDAMENTALS

1) Framing
2) Camera
3) Lenses
4) Exposure Control
5) Resolution

1) Framing

a. #1 rule of photography: Make The Subject Fill The Frame

Image dimensions of less than 700 pixels won't be accepted.

b. Know your scale. Take an extra image with a ruler in it.

You'll need to specify your FOV = Field of View
i.e. "top to bottom was 10 cm"
Sometimes the image will supply the scale, such as the diameter of a jet.

c. Work it. Take many images, from varied POV = Points of View

- Get close, pull back. Move around the sides.
- Try a mirror to see the back.
- Consider making a stereo image
- Try video, a few seconds or minutes

Video tutorials
http://vimeo.com/videoschool/101

Vimeo = upscale YouTube.
FV videos will be posted there by FlowVis@CUBoulder

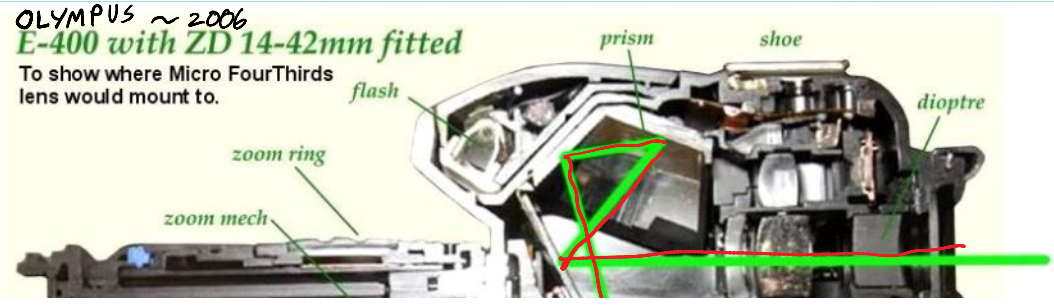
- Change the lighting.
- Try time lapse (smartphone camera app is easy to use)
- Consider the motion: Capture the whole track, and also zoom in on a particular moment/location
- Plan a second try. Look at results at full resolution first, not just on camera LCD. Takes time.

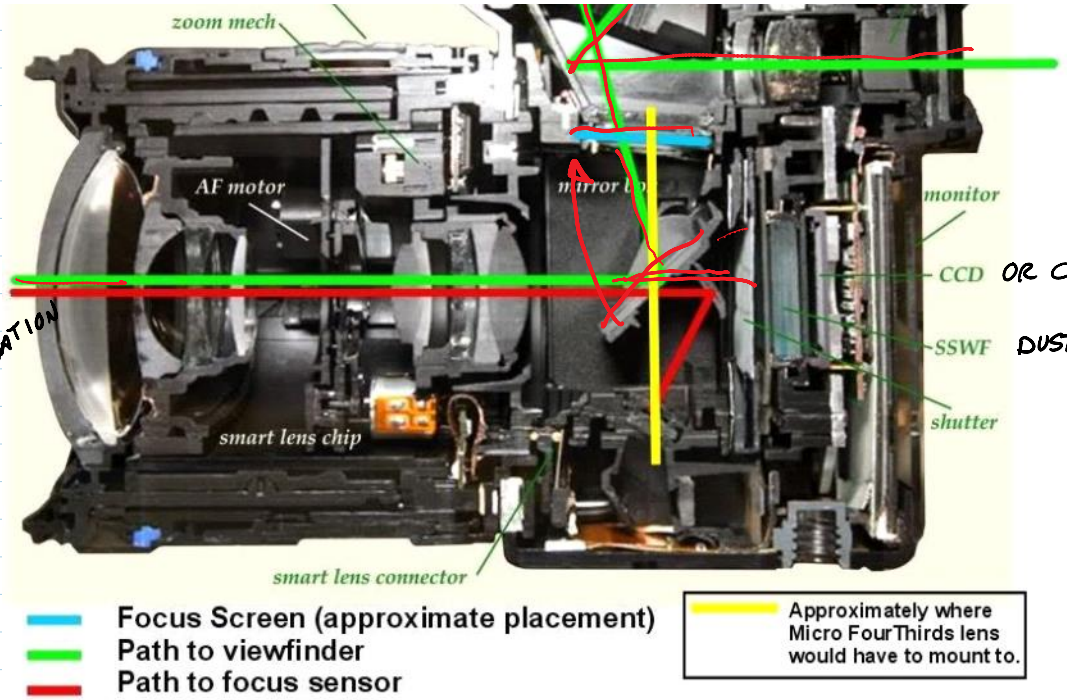
Discuss
How will you start?
How will you implement these?

2)Cameras: Roughly 3 common types

DSLR	Point and Shoot	Camcorders
Digital Single Lens Reflex	PHD Push Here Dummy	

DSLR





http://media.photobucket.com/image/dslr%20optics%20diagram/Mikefellh/E-300Stuff/WhereM43lensWouldBe.jpg

AE = auto Exposure
AF = Auto Focus

Mirror flips up when shutter triggered = REFLEX.
For long exposures, lock mirror up to prevent vibration.
Use circular polarizers on lens front to get past partial mirrors into AF and AE sensors

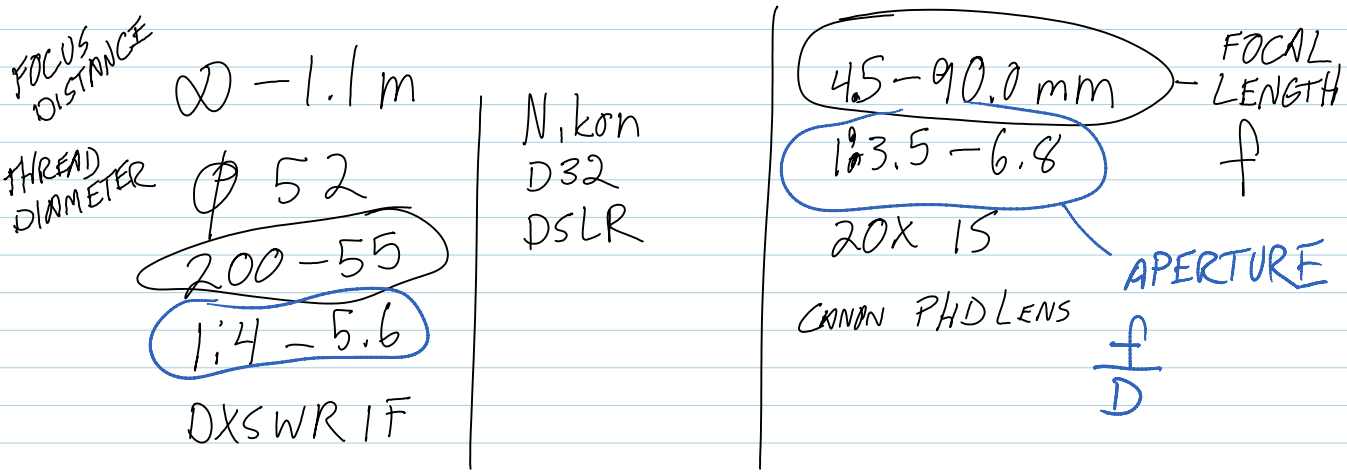
PHD: Small sensors; lower resolution even if mpx the same; diffraction limits approached?
No lens choices. Can still add close-up lens.
Composition is harder. LCD screens tough to use in sun, don't show fine focus. Can't preview depth of field. Optical view finders are inaccurate when close up.
Much lighter, more portable.
Comparable performance at prosumer level.

CAMCORDERS: primarily for video. Records to disk or solid state memory. Usually longer record time than still cameras. Built-in effects, maybe editing, quieter mechanisms, set white balance, better microphones

Camera technology is changing rapidly. Lines between designs are shifting. Superzooms, for example.

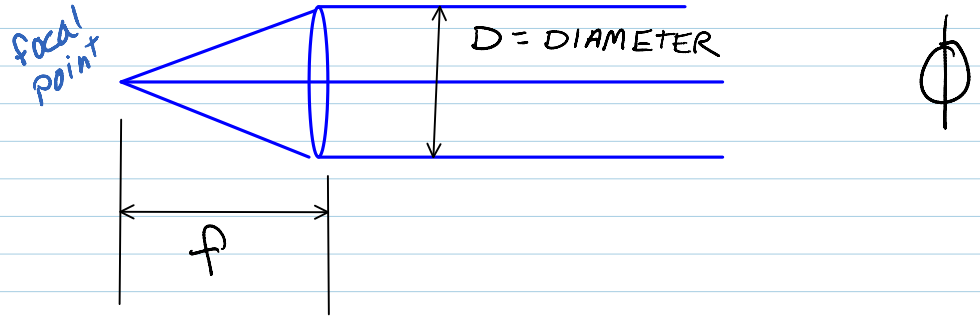
3) LENSES

Minute paper. What are the numbers on your lens? What do they mean?



Lenses are defined by FOCAL LENGTH and APERTURE

f = focal length = distance from center of lens system to sensor when focused at infinity



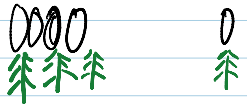
Variable focal length = ZOOM lens.
Now is default. Non-zoom are called 'prime' lenses.

10 years ago, 35 mm film cameras were standard, and the standard lens was 50 mm. f> 50 mm = telephoto long
f < 50 mm = wide angle short

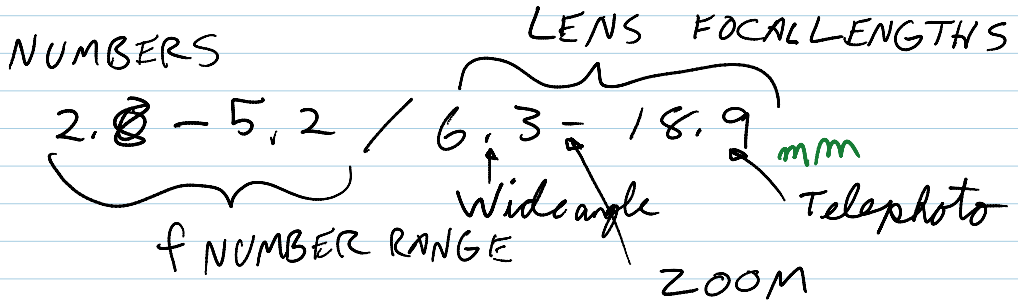
Aperture defined as f/D = f/ = f number = f#
INVERSELY related to diameter.
Nondimensional. More about aperture later.

PHDs have small sensors, so focal lengths and diameters are smaller:

Common values for PHD cameras:
f = 5 - 60 mm, f/ = 4 - 8
28-336 mm equivalent to 35 mm, i.e. same FOV
w = wide T = tight, or telephoto

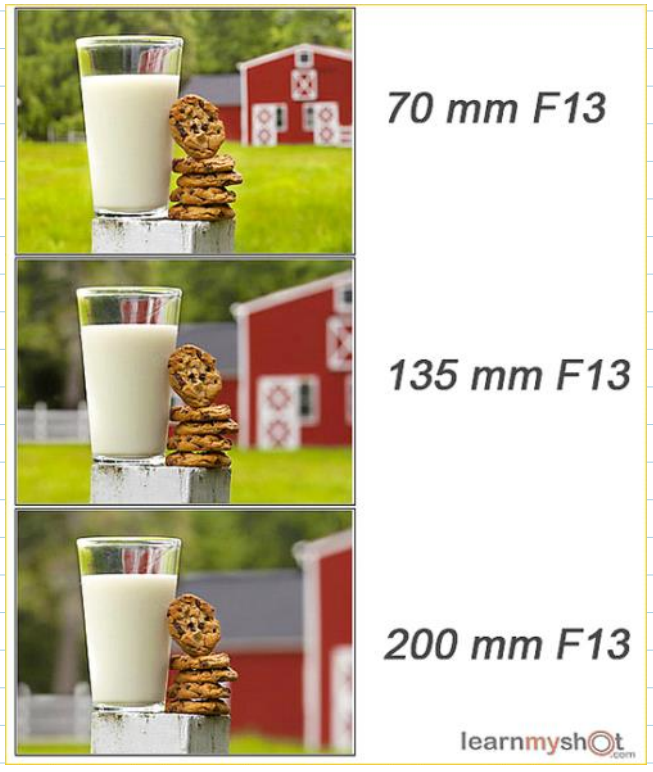


For DSLR, bigger sensors, up to 'full frame' 35 mm
f = 18- 60 mm, f/ 1.8 - 22

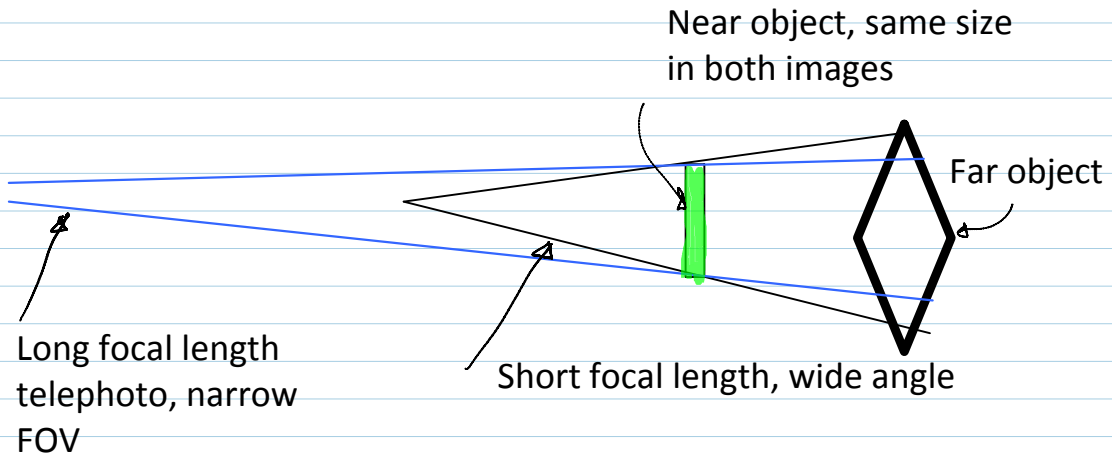


Impact of focal length on framing:

As f increases (longer lens), field of view narrows
'Telephoto compression' happens too



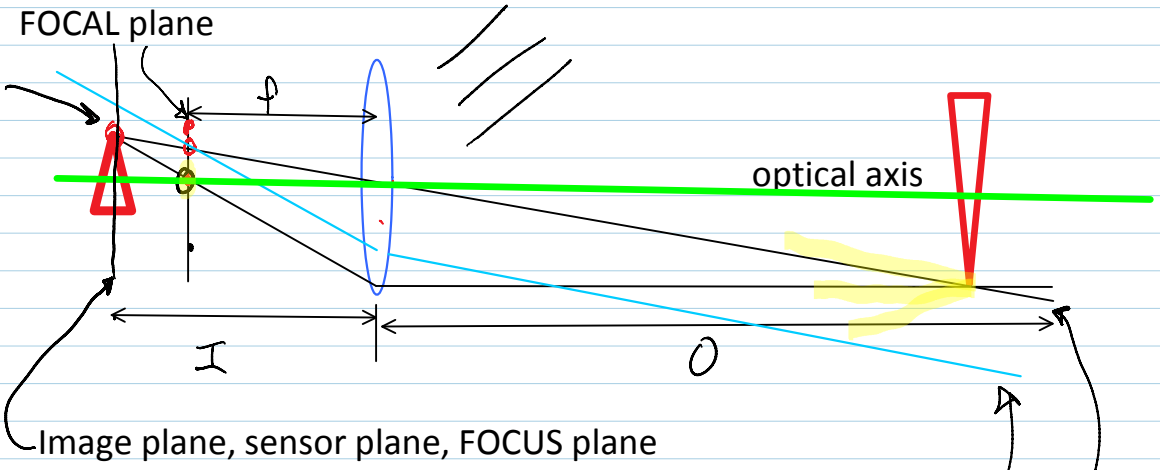
http://www.learnmyshot.com/Telephoto-Lens-Perspective-Compression-and-the-Angle-of-View



TRY THIS NOW

FOCUS

'In focus' when all collected light from a point on the object shows up at a single point in the image.

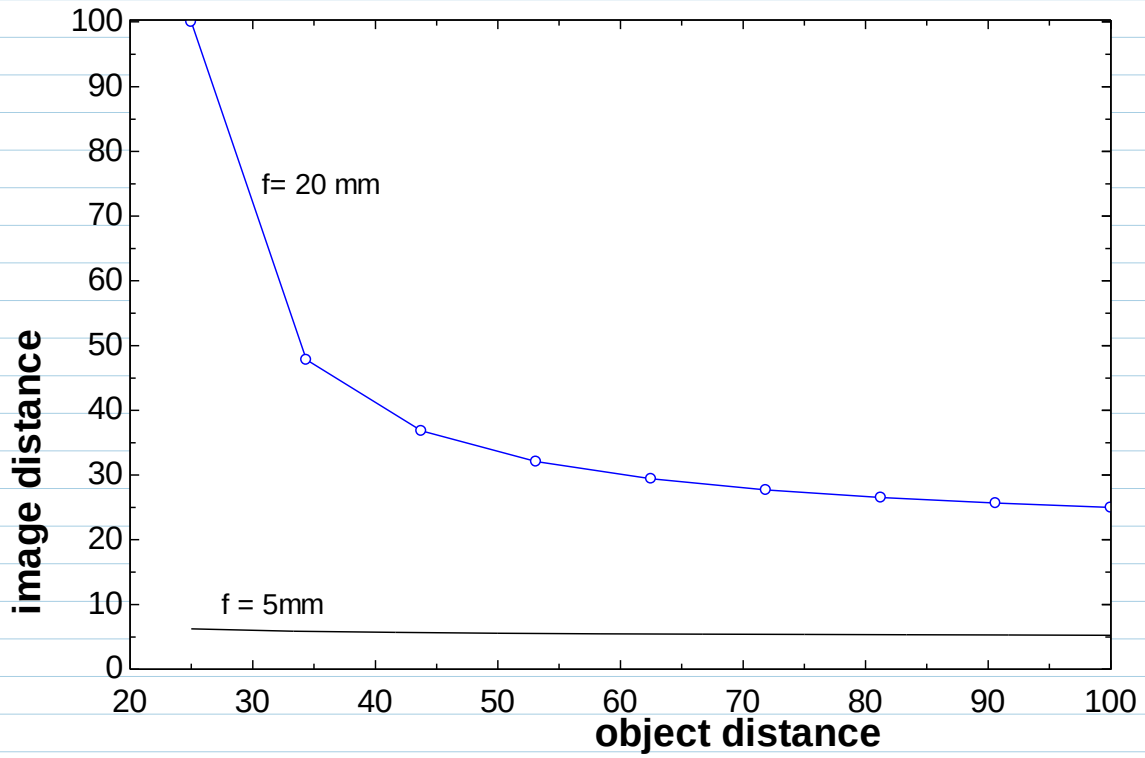


Lens laws:

1) light through center of lens is undeflected
2) light parallel to axis goes through focal point
3) all light entering lens at a given direction ends up at the same point in the focal plane

$$\frac{1}{f} = \frac{1}{O} + \frac{1}{I}$$

As object moves closer, lens moves away from sensor plane.
Mechanical limit defines near focus distance.



<file://C:\Users\hertzber\Documents\01CLASSES\FlowVis\Content\objectimagedistances.EES>

Extension tubes (for DSLR) allow lens to move further out and focus closer. $75 set of 3

"Reverse macro" adapters let you turn the lens around, or put a reversed lens at the end of your normal lens. $15.
Caution, interior lens element is now exposed, easily scratched.

'Close up' lenses allow close focus by changing system f .
Long f lens, threads on to the outer end of main lens
(threads standard, but need to match diameters).
Lower quality, though. Each additional lens element can
lose 10% of light, introduce aberrations.
PHD cameras often lack threads. Just hold it out in front, or
mount to cardboard tube. Check focus often.
Inexpensive, $6 for set of 4

Spec'd in 'diopters' = 1/f in meters. Typically +1, +2, +4

$$\frac{1}{f_{TOTAL}} = \frac{1}{f_1} + \frac{1}{f_2}$$

PHD cameras often have 'macro mode' =
Flower Button. Does yours?

Exercise: Can you get the most magnification by zooming out and moving close, or by zooming in and moving back? At which extreme can you focus closest?

For DLSRs, prime and zoom 'macro' lenses are
available. Expect high price, hope for quality.