



HDR ~ The Possibilities

Shoalhaven Photographic Club

23rd May 2012



HDR = High Dynamic Range



HDR = High Dynamic Range

■ Why use HDR ?



HDR = High Dynamic Range

■ Why use HDR ?

- *Two quite different reasons*



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■ Why use HDR ?

- *Two quite different reasons*

- 1. To Handle Bright, High Contrast Lighting*



HDR = High Dynamic Range

■ Why use HDR ?

- *Two quite different reasons*

- 1. To Handle Bright, High Contrast Lighting*
- 2. To add a “New Look” to your images*



HDR = High Dynamic Range

■ Why use HDR ?

- *Two quite different reasons*

- 1. To Handle Bright, High Contrast Lighting*
- 2. To add a “New Look” to your images*

■ Use 1 or 2 OR 1 + 2 Combined.



What We'll Cover - I



What We'll Cover - I



What We'll Cover - I

- Discussion of Dynamic Range



What We'll Cover - I

- Discussion of Dynamic Range
 - Film



What We'll Cover - I

- Discussion of Dynamic Range
 - Film
 - Digital



What We'll Cover - I

- Discussion of Dynamic Range
 - Film
 - Digital
 - The Human Eye



What We'll Cover - II



What We'll Cover - II

- Bracketing



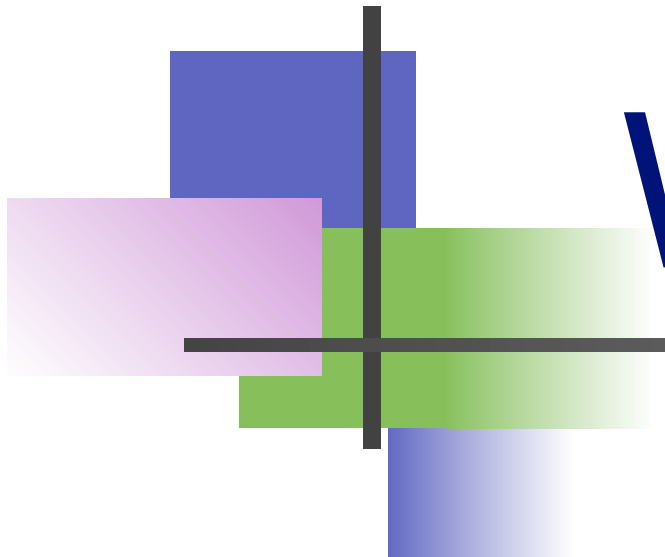
What We'll Cover - II

- Bracketing
- Software - HDR and Blending



What We'll Cover - II

- Bracketing
- Software - HDR and Blending
- Audio Visual



What We'll Cover - II

- Bracketing
- Software - HDR and Blending
- Audio Visual
 - “TOSA” - *Textures Of Sydney Architecture*



What We'll Cover - II

- Bracketing
- Software - HDR and Blending
- Audio Visual
 - “TOSA” - *Textures Of Sydney Architecture*
 - *Single Images using Local Contrast and Structure*

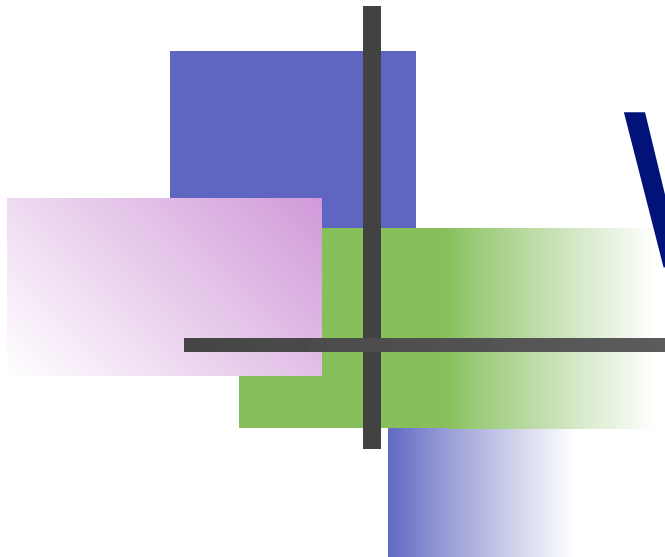


What We'll Cover - III



What We'll Cover - III

- Software Demos



What We'll Cover - III

■ Software Demos

1. Manual Blending in Photoshop



What We'll Cover - III

■ Software Demos

1. Manual Blending in Photoshop

2. HDR and Blending with Photomatix



What We'll Cover - III

■ Software Demos

1. Manual Blending in Photoshop
2. HDR and Blending with Photomatix
3. Single Image HDR with Photomatix



What We'll Cover - III

■ Software Demos

1. Manual Blending in Photoshop
2. HDR and Blending with Photomatix
3. Single Image HDR with Photomatix
4. HDR with HDR Efex Pro



What We'll Cover - III

■ Software Demos

1. Manual Blending in Photoshop
2. HDR and Blending with Photomatix
3. Single Image HDR with Photomatix
4. HDR with HDR Efex Pro
 - Use of Control Points



What We'll Cover - III

■ Software Demos

1. Manual Blending in Photoshop
2. HDR and Blending with Photomatix
3. Single Image HDR with Photomatix
4. HDR with HDR Efex Pro
 - Use of Control Points
 - Structure and Local Contrast with Nik Sharpener

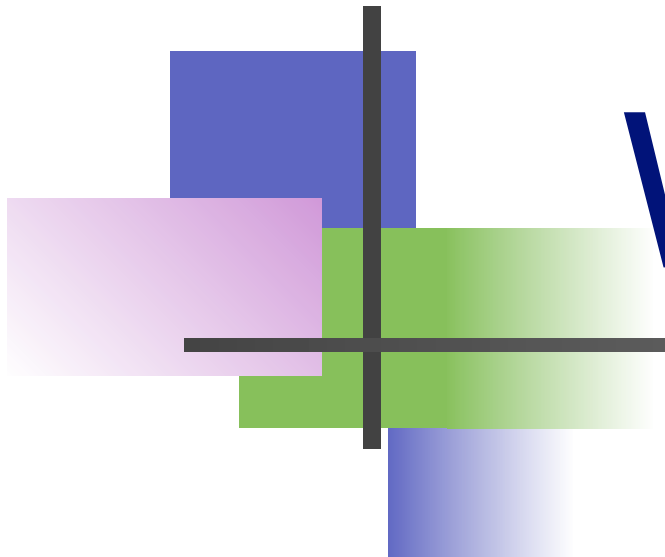


Why HDR ?



Why HDR ?

1. Bright Light, Contrasty Scenes



Why HDR ?

1. Bright Light, Contrasty Scenes
2. Creative Use of HDR Techniques



A Quick Survey



A Quick Survey

- What do you think of HDR ?



A Quick Survey

- What do you think of HDR ?

1. You're *very experienced* in HDR



A Quick Survey

- What do you think of HDR ?
 1. You're *very experienced* in HDR
 2. You shoot a *medium level* of HDR



A Quick Survey

- What do you think of HDR ?

1. You're *very experienced* in HDR

2. You shoot a *medium level* of HDR

3. You've *tried it a bit*



A Quick Survey

- What do you think of HDR ?

1. You're *very experienced* in HDR
2. You shoot a *medium level* of HDR
3. You've tried it *a bit*
4. You've not tried it but are *interested to learn*



A Quick Survey

- What do you think of HDR ?

1. You're *very experienced* in HDR
2. You shoot a *medium level* of HDR
3. You've *tried it a bit*
4. You've *not tried it but are interested to learn*
5. It's *horrible - can't stand HDR !!*



Dynamic Range



Dynamic Range

■ Slide Film ~ 6-7 Stops.



Dynamic Range

- Slide Film ~ 6-7 Stops.
- Negative Film ~ 10-12 Stops.



Dynamic Range

- Slide Film ~ 6-7 Stops.
- Negative Film ~ 10-12 Stops.
- Good Digital Sensors ~ 7-10 Stops.



Dynamic Range

- Slide Film ~ 6-7 Stops.
- Negative Film ~ 10-12 Stops.
- Good Digital Sensors ~ 7-10 Stops.
- The Human Eye ~ 15-24 Stops.



Dynamic Range

- Slide Film ~ 6-7 Stops.
- Negative Film ~ 10-12 Stops.
- Good Digital Sensors ~ 7-10 Stops.
- The Human Eye ~ 15-24 Stops.
- A Bright Sunny Day ~ 12-15 Stops.



Dynamic Range



Dynamic Range

■ So



Dynamic Range

■ So

- The previous slide is very approximate, and



Dynamic Range

■ So

- The previous slide is very approximate, and
- Non-scientific



Dynamic Range

■ So

- The previous slide is very approximate, and
- Non-scientific

■ But



Dynamic Range

■ So

- The previous slide is very approximate, and
- Non-scientific

■ But

- The figures do show that the human eye can see far better than even the best cameras, film or digital.



What Shall We Do ?



What Shall We Do ?

- How can we overcome bright light ?



What Shall We Do ?

- How can we overcome bright light ?
 - Only shoot on dull days



What Shall We Do ?

- How can we overcome bright light ?
 - Only shoot on dull days
 - Move to England !!



What Shall We Do ?

- How can we overcome bright light ?
 - Only shoot on dull days
 - Move to England !!
 - Use Fill-Flash



What Shall We Do ?

- How can we overcome bright light ?
 - Only shoot on dull days
 - Move to England !!
 - Use Fill-Flash
 - *Does not help with Landscapes*



What Shall We Do ?



What Shall We Do ?

- Use Graduated Neutral Density Filters



What Shall We Do ?

- Use Graduated Neutral Density Filters



Pros



What Shall We Do ?

- Use Graduated Neutral Density Filters



Pros

- I. Result is obtained in a single exposure*



What Shall We Do ?

- Use Graduated Neutral Density Filters



Pros

- I. *Result is obtained in a single exposure*
- II. *All the work is done in camera*



What Shall We Do ?

- Use Graduated Neutral Density Filters



Pros

- I. *Result is obtained in a single exposure*
- II. *All the work is done in camera*



Cons



What Shall We Do ?

- Use Graduated Neutral Density Filters



Pros

- I. Result is obtained in a single exposure
- II. All the work is done in camera



Cons

- I. Straight Line Transitions



What Shall We Do ?

- Use Graduated Neutral Density Filters



Pros

- I. Result is obtained in a single exposure
- II. All the work is done in camera



Cons

- I. Straight Line Transitions
- II. Ok, with a simple horizon



What Shall We Do ?

■ Use Graduated Neutral Density Filters



Pros

- I. Result is obtained in a single exposure
- II. All the work is done in camera



Cons

- I. Straight Line Transitions
- II. Ok, with a simple horizon
- III. Limited Control, 1 stop, 3 stop



What Shall We Do ?



What Shall We Do ?

- Take Multiple Bracketed Images, **and**



What Shall We Do ?

- Take Multiple Bracketed Images, **and**
- Combine the Images on your Computer



What Shall We Do ?

- Take Multiple Bracketed Images, **and**
- Combine the Images on your Computer
 1. *Manual Blending*



What Shall We Do ?

- Take Multiple Bracketed Images, **and**
- Combine the Images on your Computer
 1. Manual Blending
 2. Automatic Blending



What Shall We Do ?

- Take Multiple Bracketed Images, **and**
- Combine the Images on your Computer
 1. Manual Blending
 2. Automatic Blending
 3. HDR Software



What Shall We Do ?

- Take Multiple Bracketed Images, **and**
- Combine the Images on your Computer
 1. Manual Blending
 2. Automatic Blending
 3. HDR Software
 4. Combinations of 1, 2 and 3



A High Dynamic Range Image

A High Dynamic Range Image

091224_151150_D90_8672.NEF

1/8 sec at *f* / 11, ISO 100

11 mm (11.0-16.0 mm *f*/2.8)



A High Dynamic Range Image

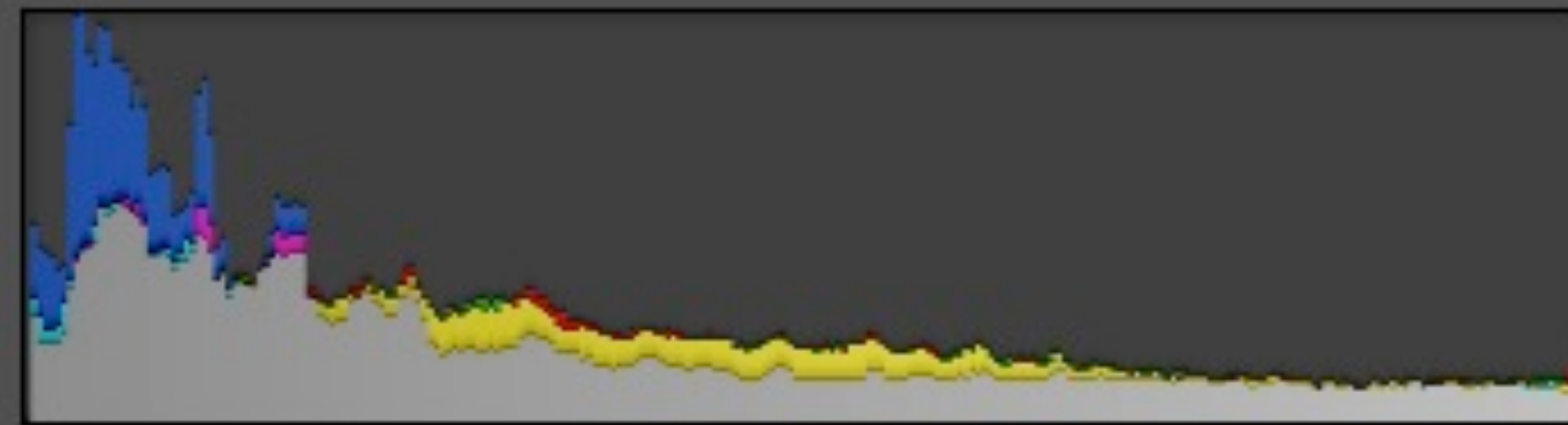
091224_151150_D90_8672.NEF

1/8 sec at $f / 11$, ISO 100

11 mm (11.0-16.0 mm $f/2.8$)



Histogram ▼



ISO 100

11 mm

$f / 11$

1/8 sec

23rd May 2012

A High Dynamic Range Image

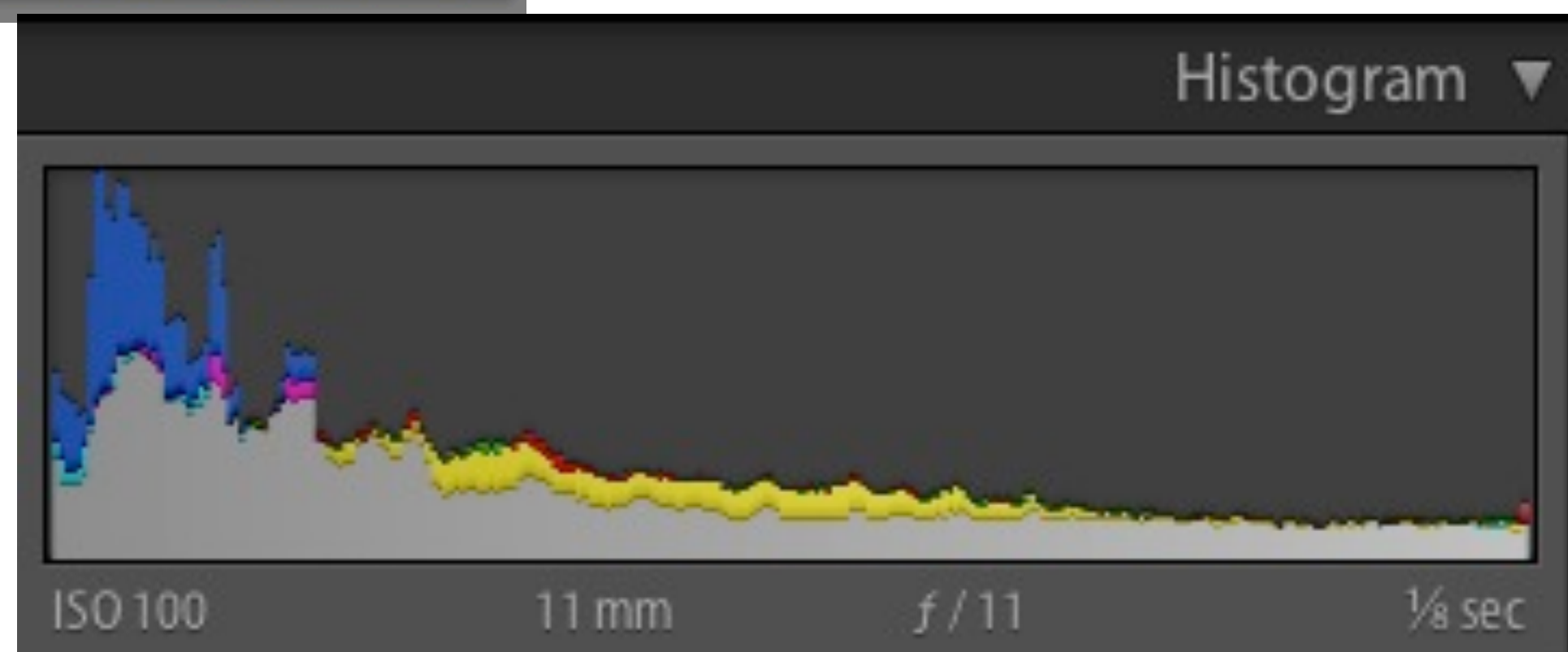
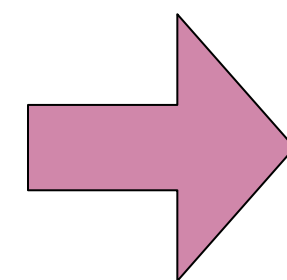
091224_151150_D90_8672.NEF

1/8 sec at $f / 11$, ISO 100

11 mm (11.0-16.0 mm $f/2.8$)



Clipped Shadows



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A High Dynamic Range Image

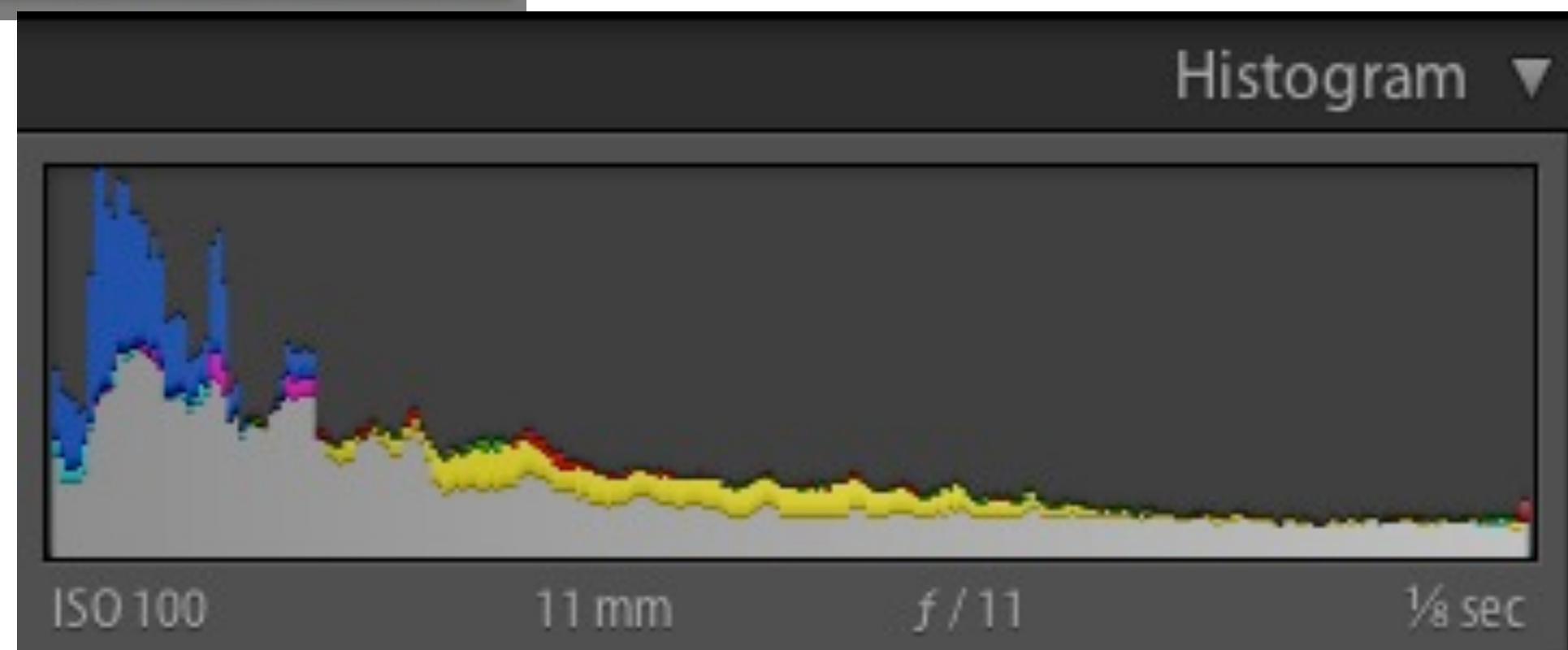
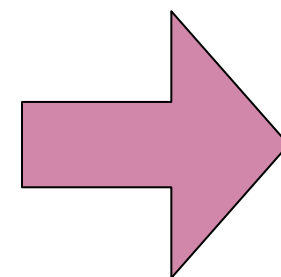
091224_151150_D90_8672.NEF

1/8 sec at $f/11$, ISO 100

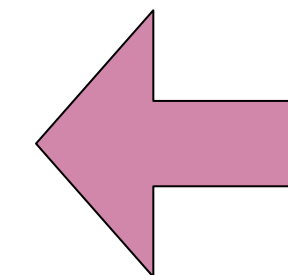
11 mm (11.0-16.0 mm $f/2.8$)



Clipped Shadows



Blown Highlights



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A High Dynamic Range Image

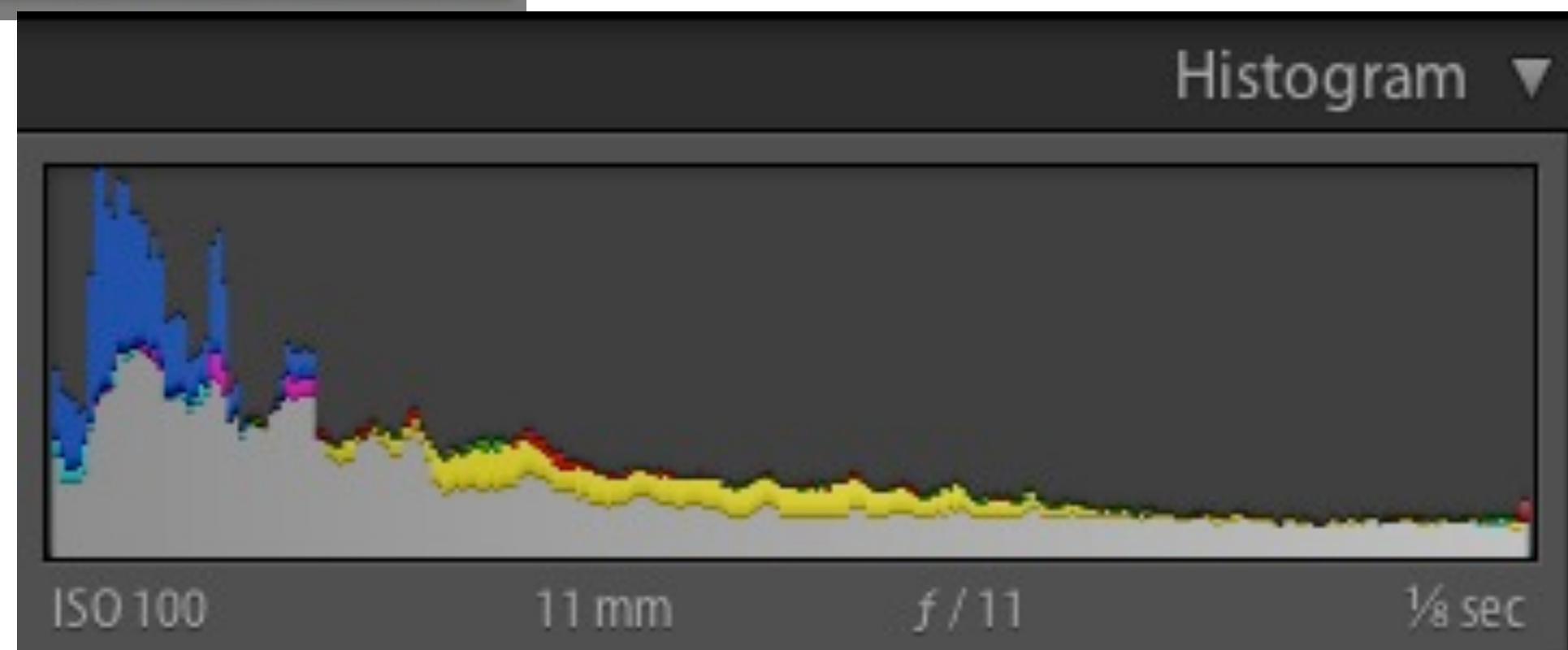
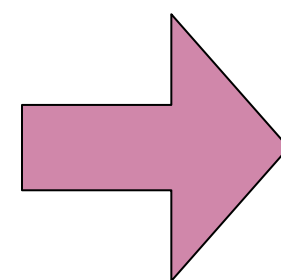
091224_151150_D90_8672.NEF

1/8 sec at $f/11$, ISO 100

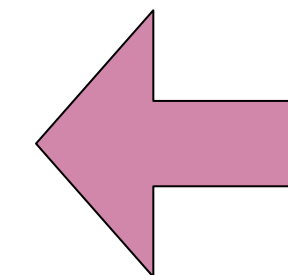
11 mm (11.0-16.0 mm $f/2.8$)



Clipped Shadows



Blown Highlights



23rd May 2012

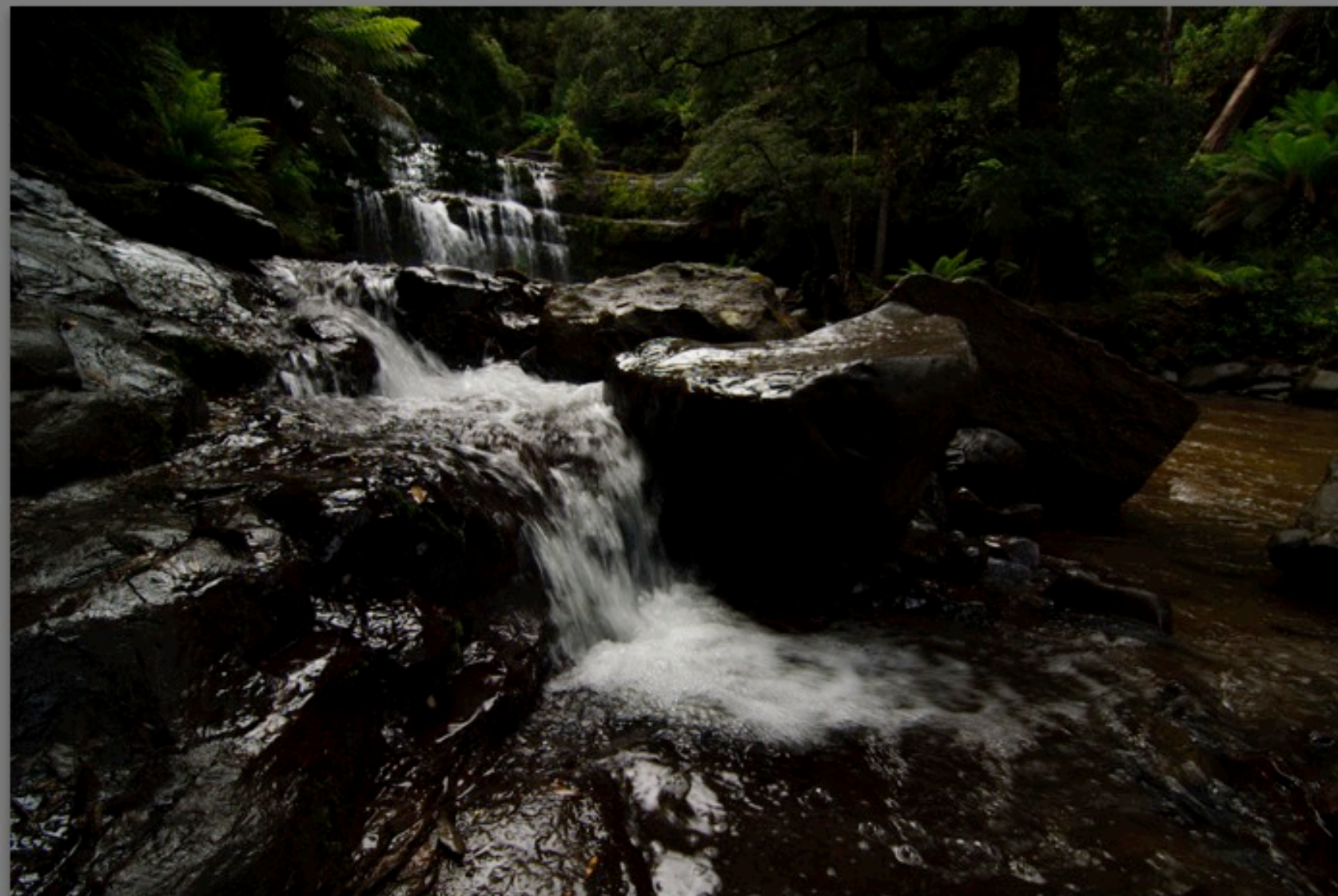


Two Stops Under-Exposed

Two Stops Under-Exposed

091224_151152_D90_8673.NEF

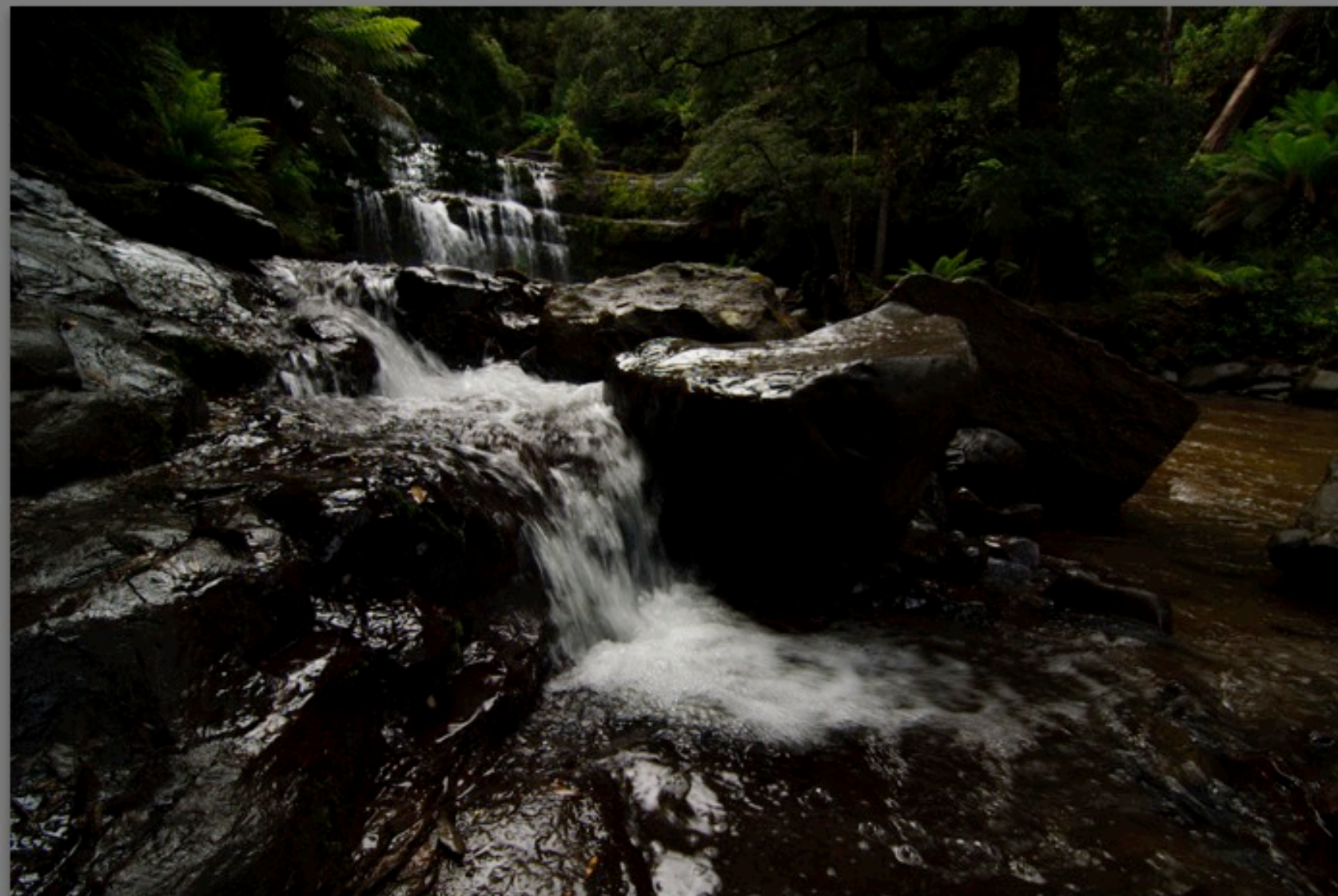
$\frac{1}{30}$ sec at $f / 11$, ISO 100
11 mm (11.0-16.0 mm $f/2.8$)



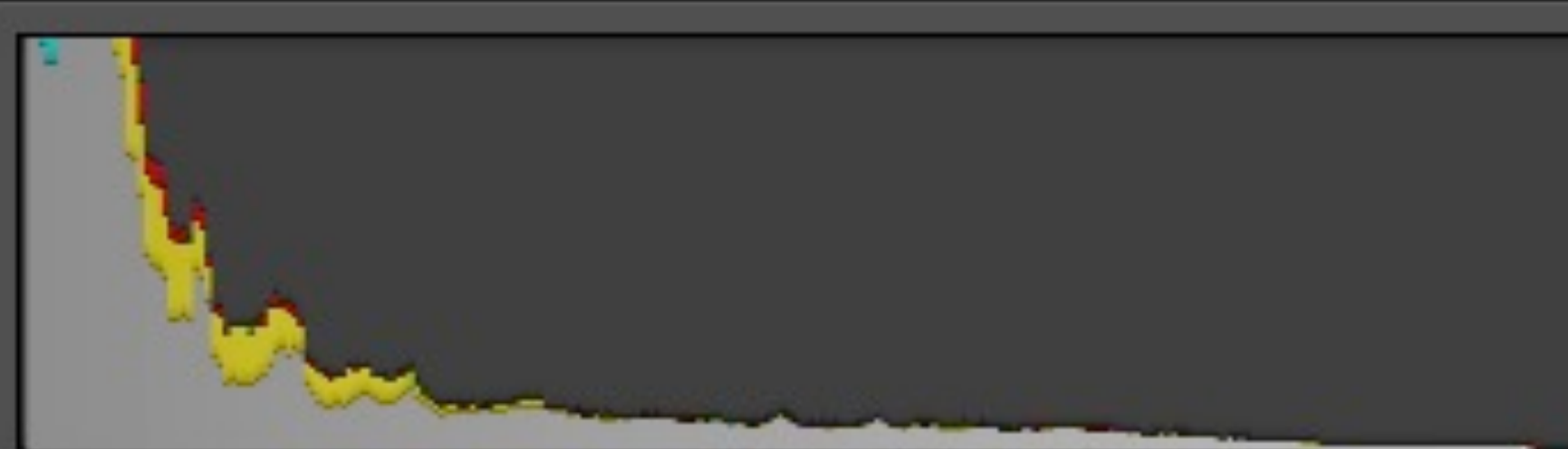
Two Stops Under-Exposed

091224_151152_D90_8673.NEF

$\frac{1}{30}$ sec at $f / 11$, ISO 100
11 mm (11.0-16.0 mm $f/2.8$)



Histogram ▼



ISO 100

11 mm

$f / 11$

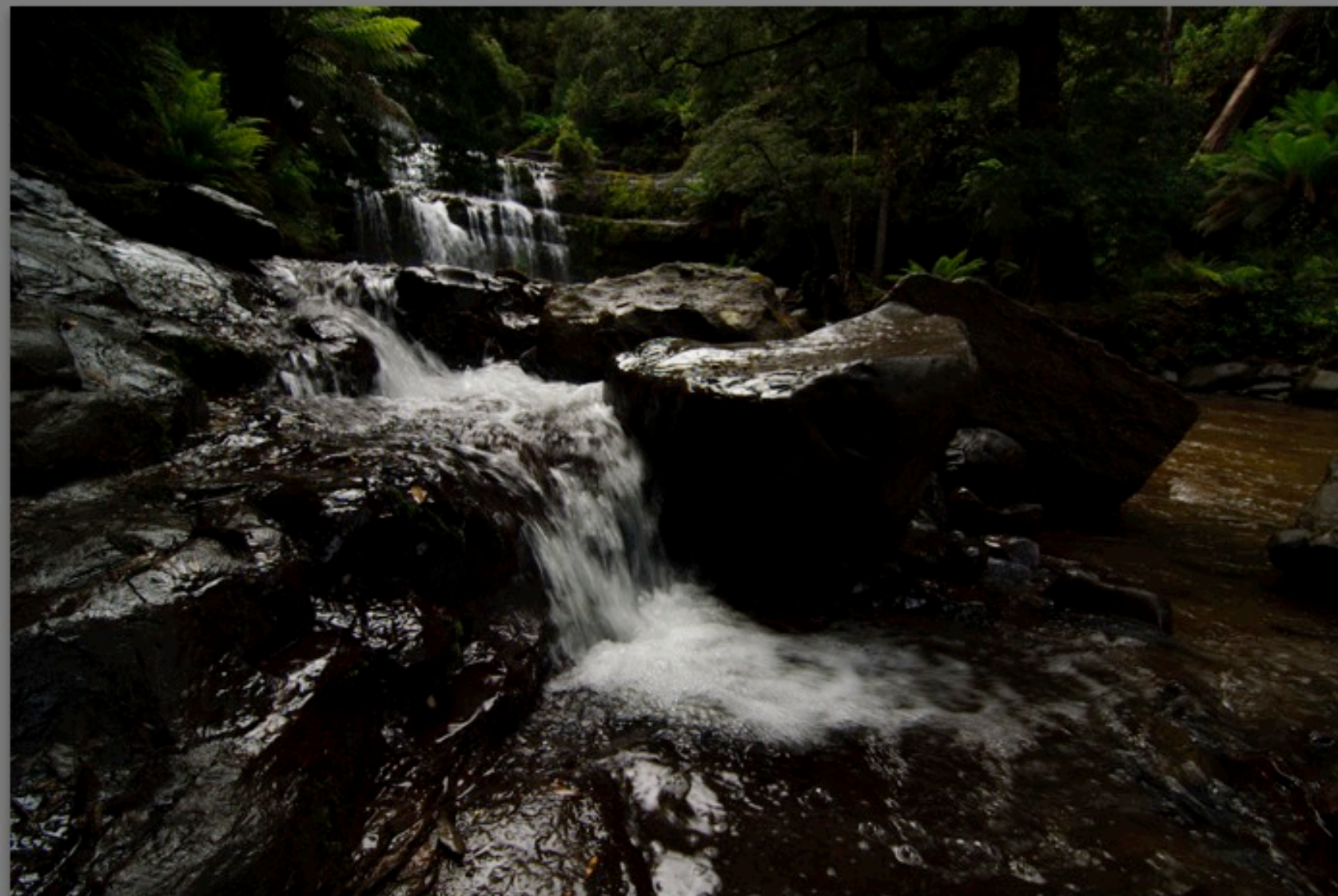
$\frac{1}{30}$ SEC

23rd May 2012

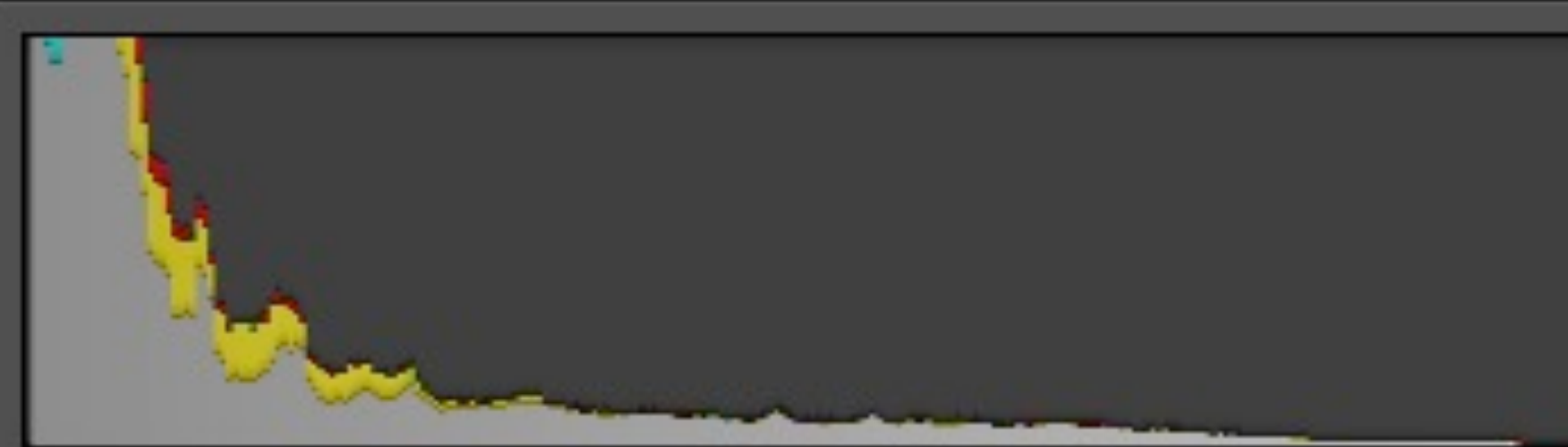
Two Stops Under-Exposed

091224_151152_D90_8673.NEF

$\frac{1}{30}$ sec at $f / 11$, ISO 100
11 mm (11.0-16.0 mm $f/2.8$)



Histogram ▼



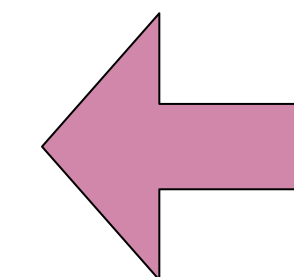
ISO 100

11 mm

$f / 11$

$\frac{1}{30}$ SEC

No Blown Highlights

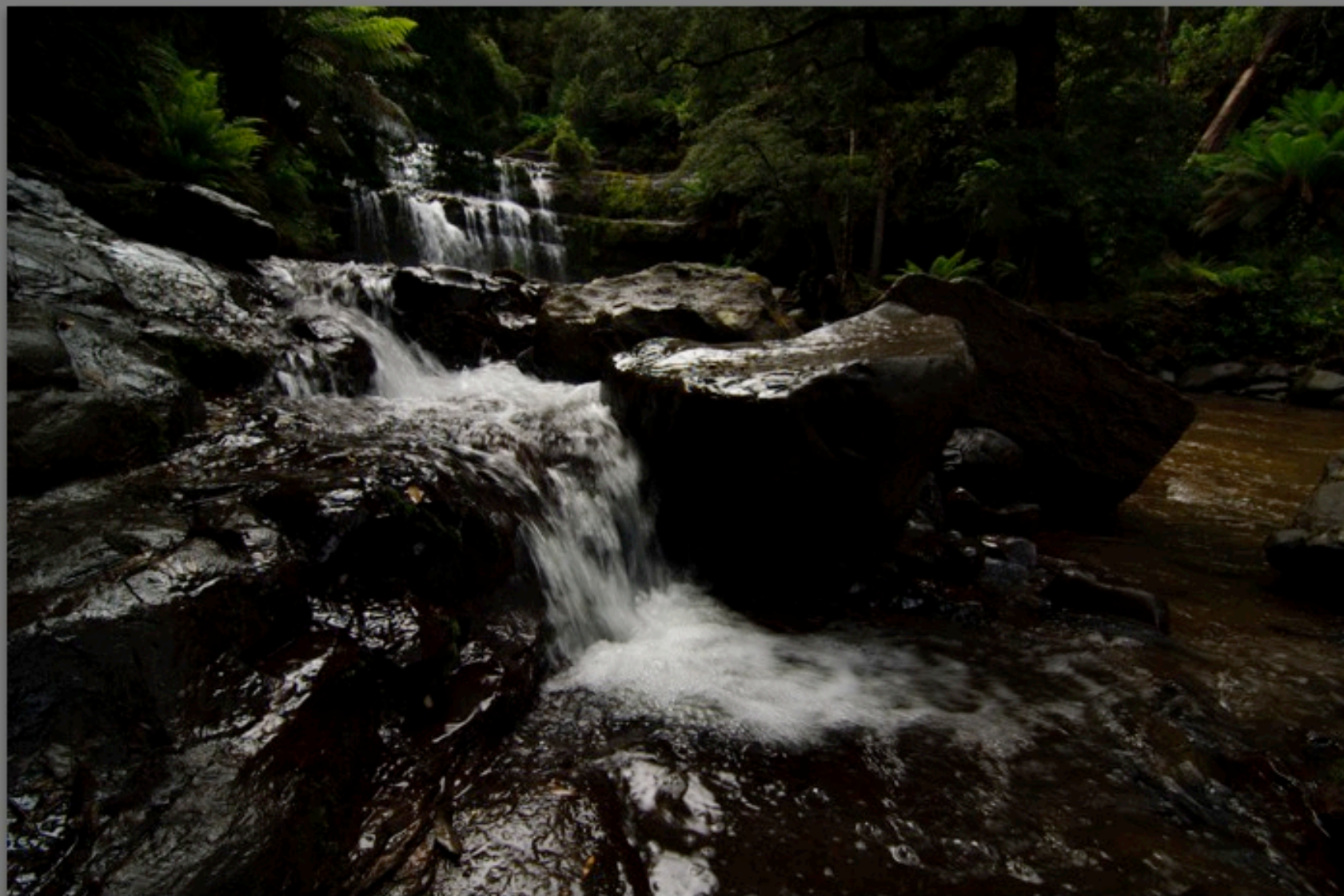


23rd May 2012

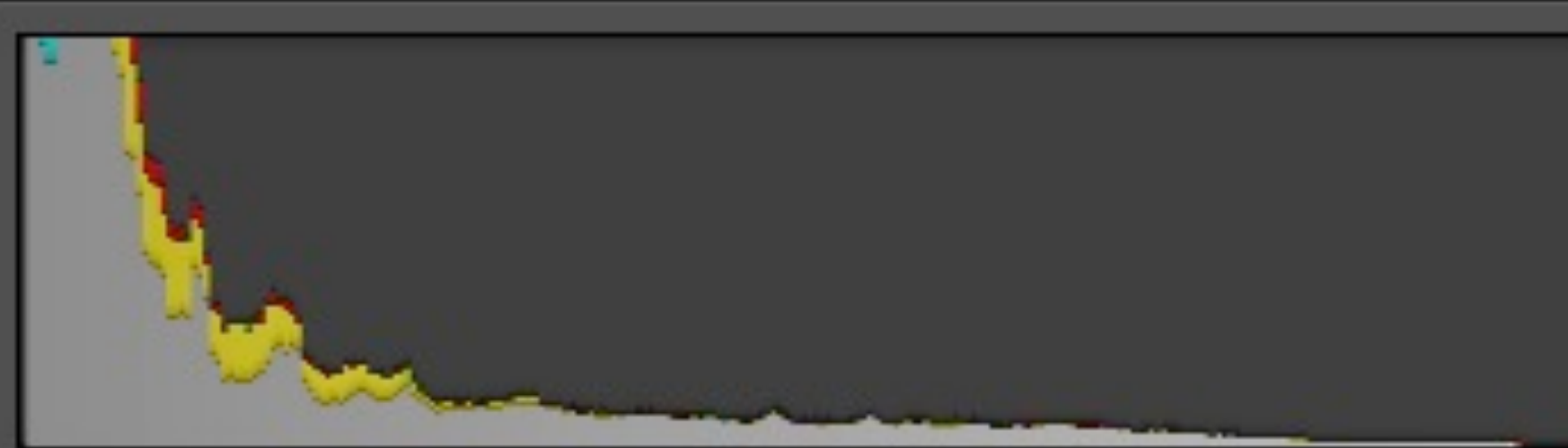
Two Stops Under-Exposed

091224_151152_D90_8673.NEF

$\frac{1}{30}$ sec at $f / 11$, ISO 100
11 mm (11.0-16.0 mm $f/2.8$)



Histogram ▼



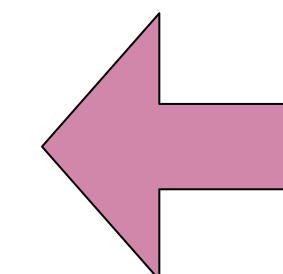
ISO 100

11 mm

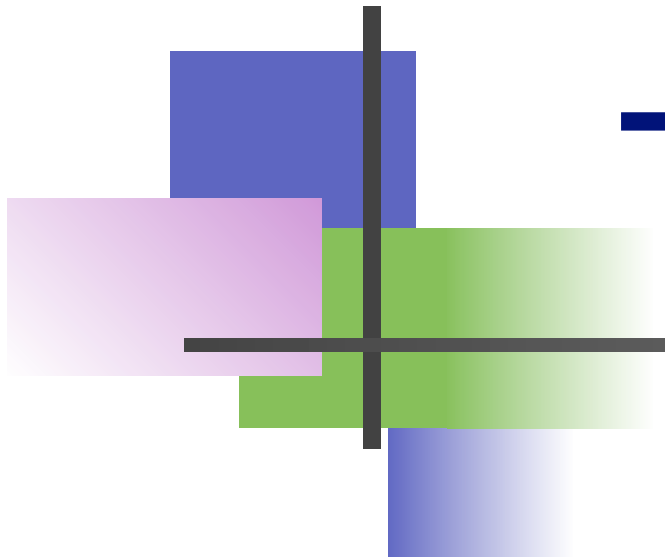
$f / 11$

$\frac{1}{30}$ SEC

No Blown Highlights



23rd May 2012



Two Stops Over-Exposed

Two Stops Over-Exposed

091224_151153_D90_8674.NEF

0.5 sec at $f/11$, ISO 100

11 mm (11.0-16.0 mm $f/2.8$)



Two Stops Over-Exposed

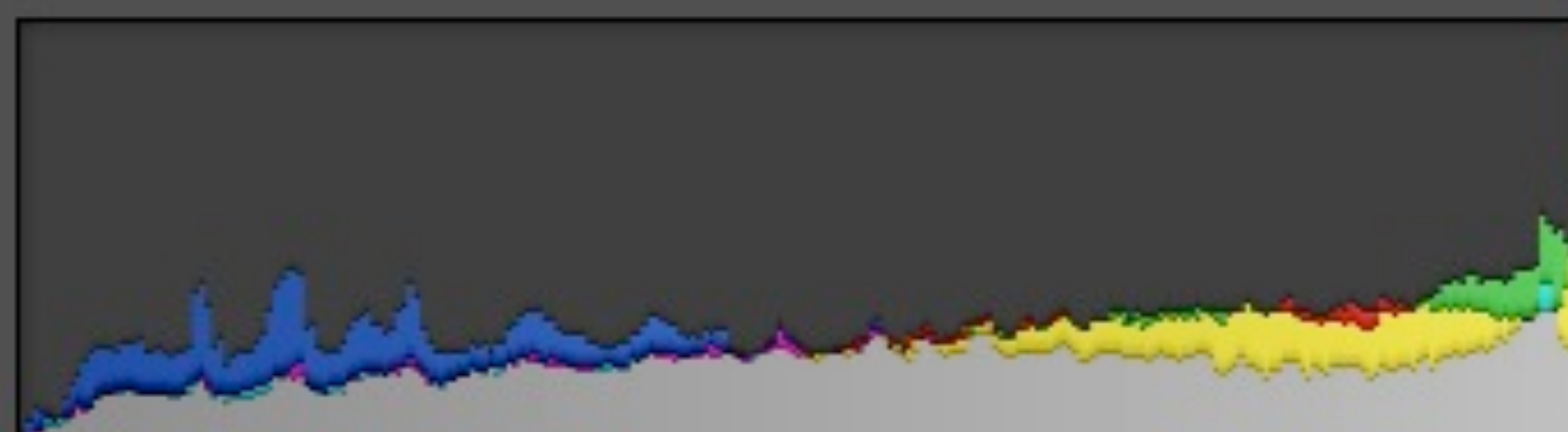
091224_151153_D90_8674.NEF

0.5 sec at $f / 11$, ISO 100

11 mm (11.0-16.0 mm $f/2.8$)



Histogram ▼



ISO 100

11 mm

$f / 11$

0.5 sec

23rd May 2012

Two Stops Over-Exposed

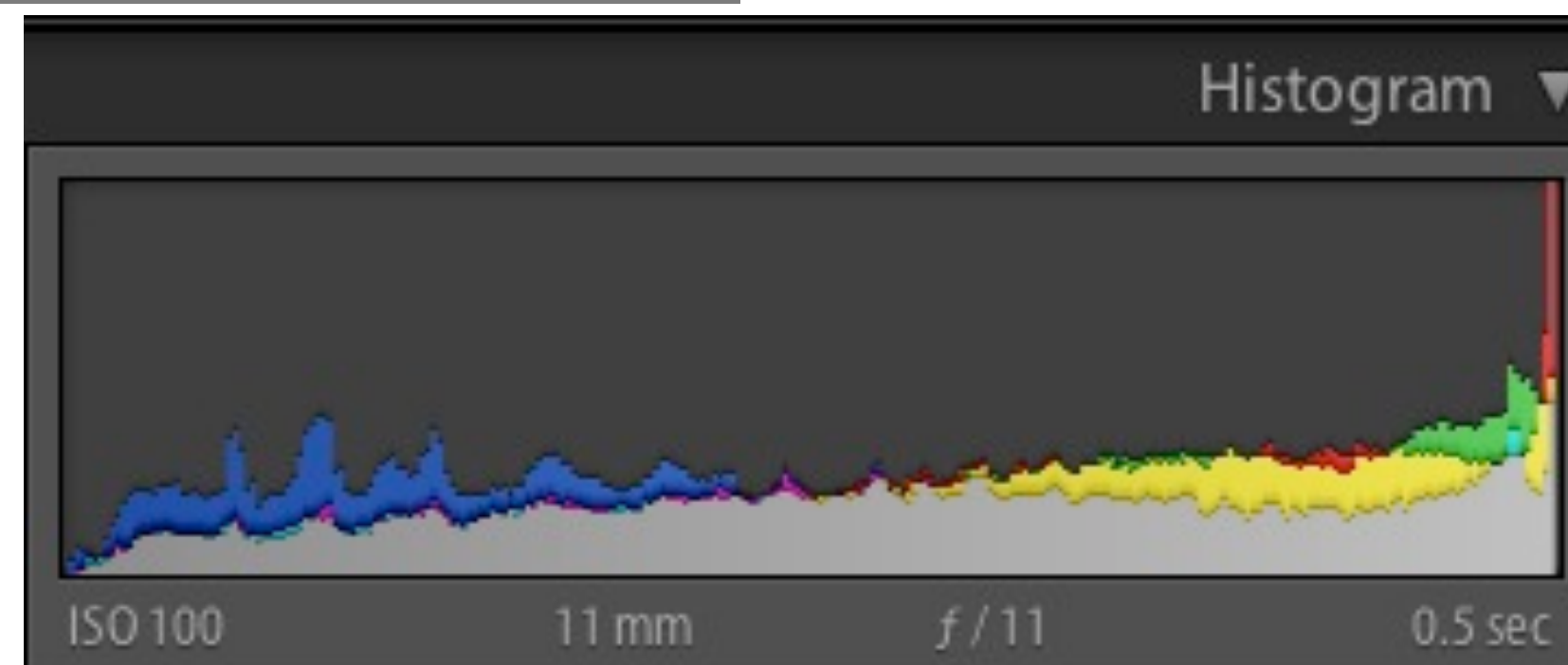
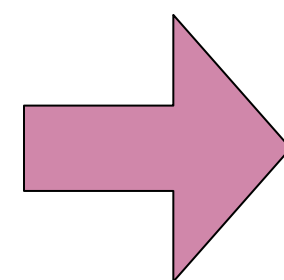
091224_151153_D90_8674.NEF

0.5 sec at $f / 11$, ISO 100

11 mm (11.0-16.0 mm $f/2.8$)



Full Shadow Detail



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Two Stops Over-Exposed

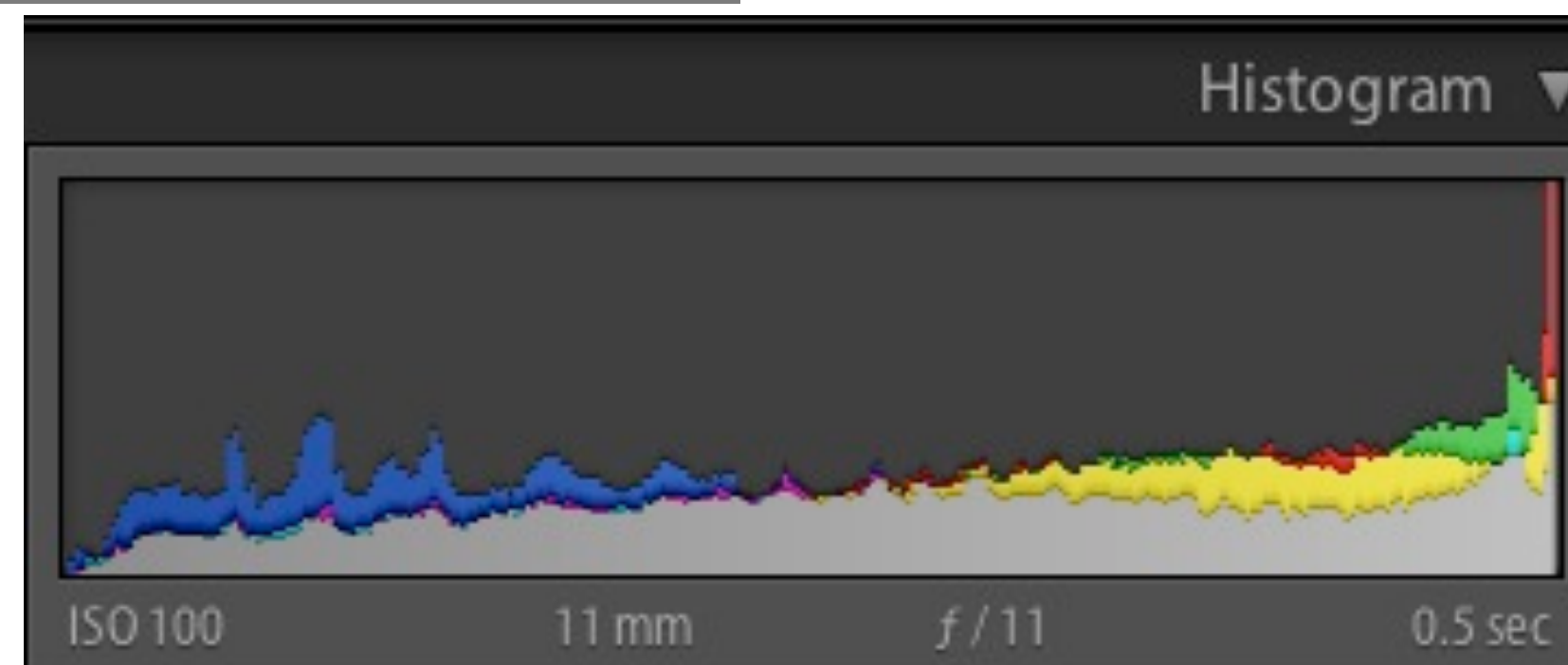
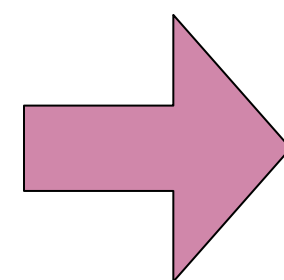
091224_151153_D90_8674.NEF

0.5 sec at $f / 11$, ISO 100

11 mm (11.0-16.0 mm $f/2.8$)



Full Shadow Detail



23rd May 2012

3 Images Combined

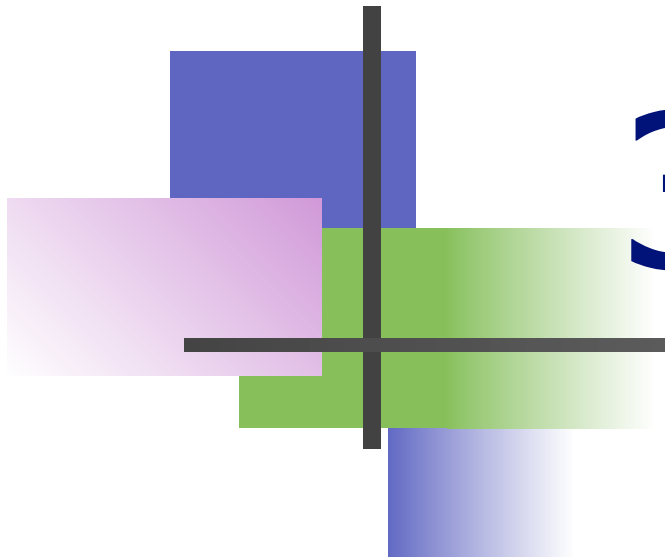


23rd May 2012

3 Images Combined

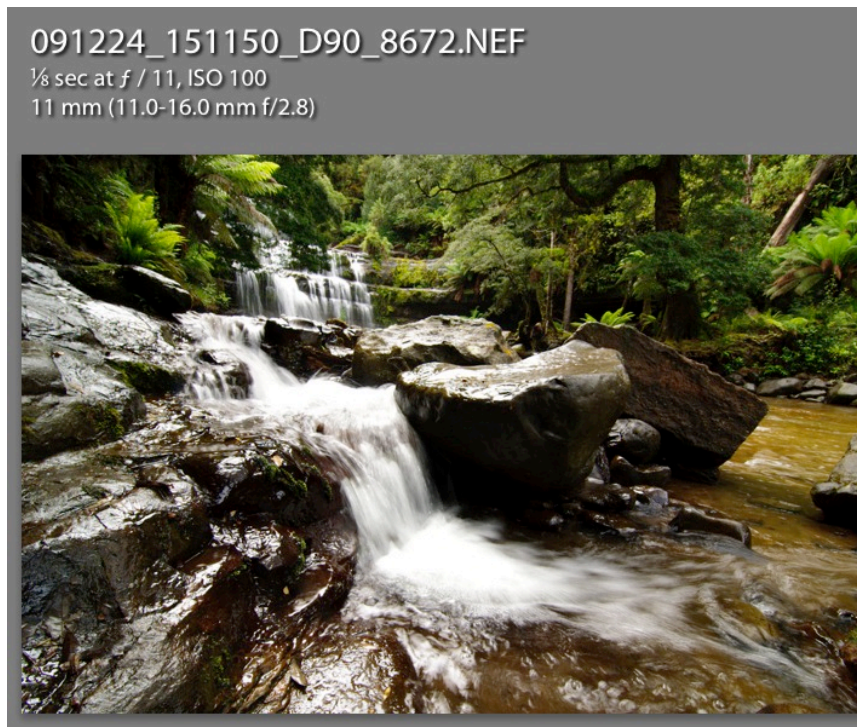


23rd May 2012



3 Originals + Blended Image

3 Originals + Blended Image



3 Originals + Blended Image

091224_151150_D90_8672.NEF
1/8 sec at f / 11, ISO 100
11 mm (11.0-16.0 mm f/2.8)



091224_151152_D90_8673.NEF
1/30 sec at f / 11, ISO 100
11 mm (11.0-16.0 mm f/2.8)

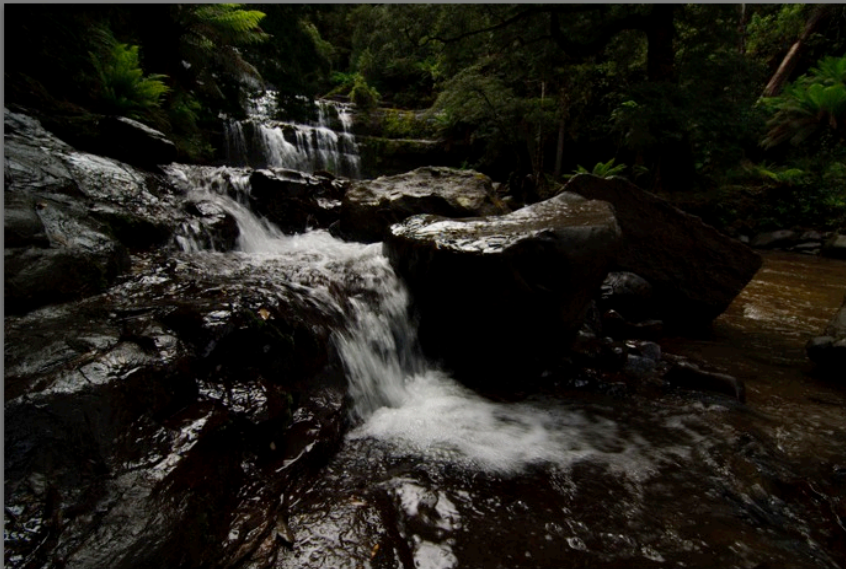


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091224_151150_D90_8672.NEF
1/8 sec at *f* / 11, ISO 100
11 mm (11.0-16.0 mm *f*/2.8)



091224_151152_D90_8673.NEF
1/30 sec at *f* / 11, ISO 100
11 mm (11.0-16.0 mm *f*/2.8)



091224_151153_D90_8674.NEF
0.5 sec at *f* / 11, ISO 100
11 mm (11.0-16.0 mm *f*/2.8)

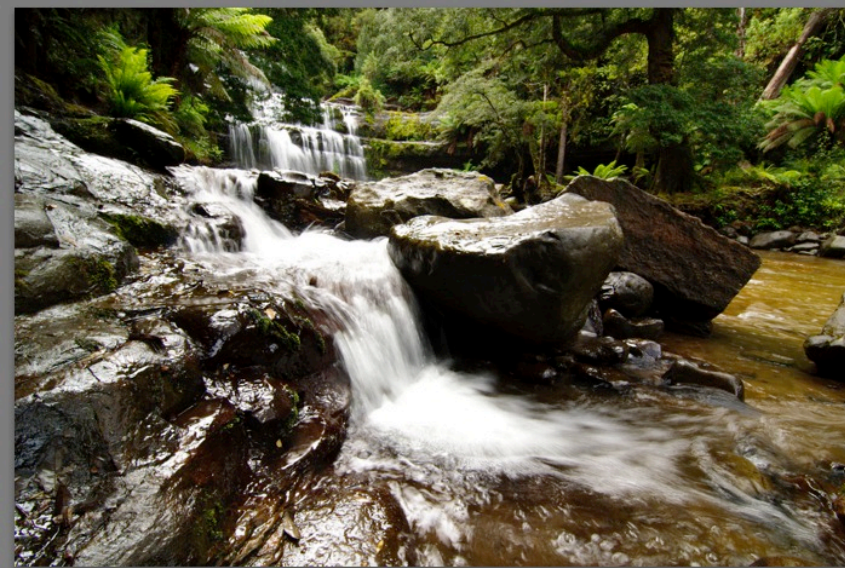


23rd May 2012

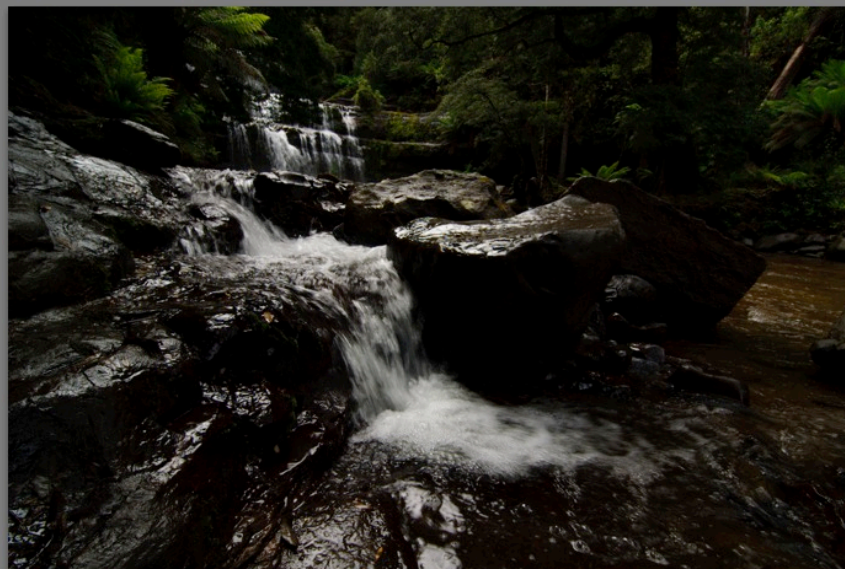
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3 Originals + Blended Image

091224_151150_D90_8672.NEF
1/8 sec at f / 11, ISO 100
11 mm (11.0-16.0 mm f/2.8)



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1/30 sec at f / 11, ISO 100
11 mm (11.0-16.0 mm f/2.8)



091224_151153_D90_8674.NEF
0.5 sec at f / 11, ISO 100
11 mm (11.0-16.0 mm f/2.8)



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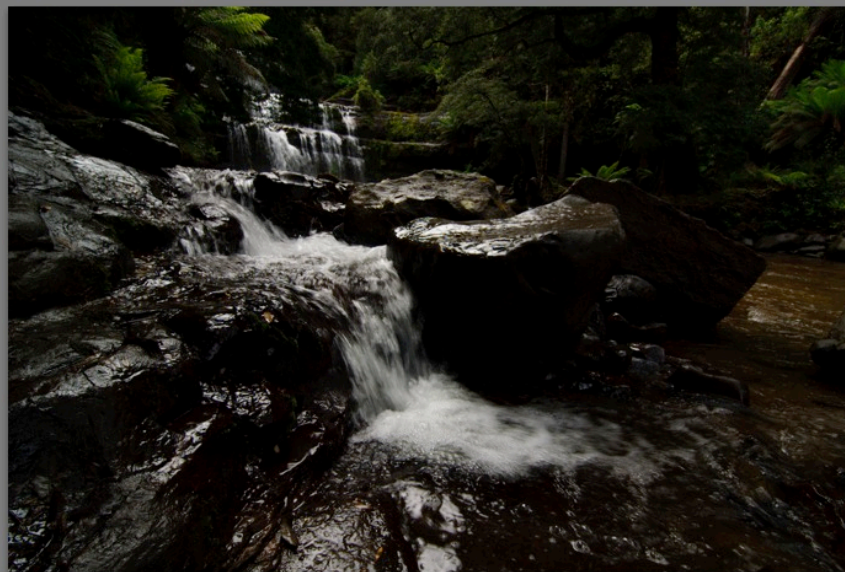
Shoalhaven Photographic Club

3 Originals + Blended Image

091224_151150_D90_8672.NEF
1/8 sec at *f* / 11, ISO 100
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1/30 sec at *f* / 11, ISO 100
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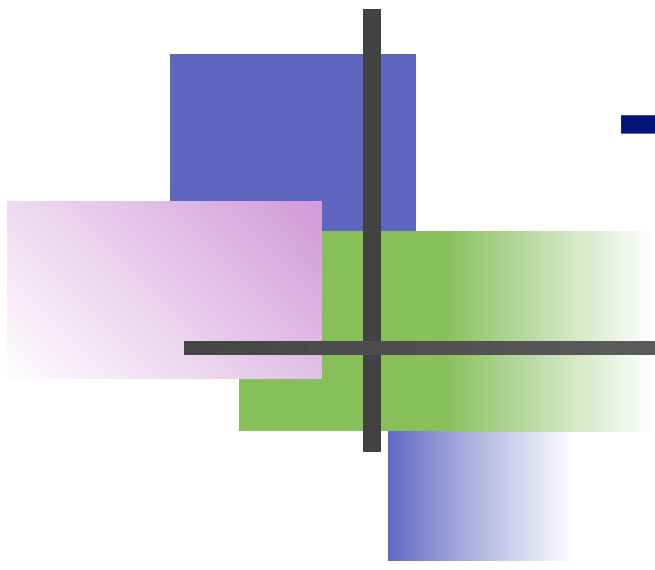


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0.5 sec at *f* / 11, ISO 100
11 mm (11.0-16.0 mm *f*/2.8)



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Types of HDR Images - Blending

Types of HDR Images - Blending



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Types of HDR Images - Blending



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Types of HDR Images - Over the Top

Types of HDR Images - Over the Top



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Types of HDR Images - Over the Top



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Types of HDR Images - A Compromise

Types of HDR Images - A Compromise



Types of HDR Images - A Compromise





Bracketing



Bracketing

- Take Several Exposures 1 or 2 stops apart



Bracketing

- Take Several Exposures 1 or 2 stops apart
- Doing This Manually is Slow and Tedious



Bracketing

- Take Several Exposures 1 or 2 stops apart
- Doing This Manually is Slow and Tedious
- Most DSLRs have Automatic Bracketing



Bracketing

- Take Several Exposures 1 or 2 stops apart
- Doing This Manually is Slow and Tedious
- Most DSLRs have Automatic Bracketing
- Many Higher-End P&S Cameras do too



Bracketing



Bracketing

- Select the Number of Shots to Take



Bracketing

- Select the Number of Shots to Take
 - Usually 3



Bracketing

- Select the Number of Shots to Take
 - Usually 3
 - *Can be 5, 7 or even 9*



Bracketing

- Select the Number of Shots to Take
 - Usually 3
 - *Can be 5, 7 or even 9*
- Select the Exposure Difference



Bracketing

- Select the Number of Shots to Take
 - Usually 3
 - *Can be 5, 7 or even 9*
- Select the Exposure Difference
 - *0.3, 0.7, 1 or 2 EV (aka Stops)*



Bracketing

- Select the Number of Shots to Take
 - Usually 3
 - *Can be 5, 7 or even 9*
- Select the Exposure Difference
 - *0.3, 0.7, 1 or 2 EV (aka Stops)*
- 3 Shots at 0, -2 and +2 EV works well for me.



Bracketing

- Select the Number of Shots to Take
 - Usually 3
 - *Can be 5, 7 or even 9*
- Select the Exposure Difference
 - 0.3, 0.7, 1 or 2 EV (*aka Stops*)
- 3 Shots at 0, -2 and +2 EV works well for me.
 - *Sunrise/Sunset might need more over/under exposure.*



Automatic Exposure Bracketing (AEB)



Automatic Exposure Bracketing (AEB)

- Set Your Camera to Continuous Shooting



Automatic Exposure Bracketing (AEB)

- Set Your Camera to Continuous Shooting
- Set the Number of Images



Automatic Exposure Bracketing (AEB)

- Set Your Camera to Continuous Shooting
- Set the Number of Images
- Set the Exposure Difference



Automatic Exposure Bracketing (AEB)

- Set Your Camera to Continuous Shooting
- Set the Number of Images
- Set the Exposure Difference
- Hold the Trigger Down



Automatic Exposure Bracketing (AEB)

- Set Your Camera to Continuous Shooting
- Set the Number of Images
- Set the Exposure Difference
- Hold the Trigger Down
- All Shots are taken in quick succession



Automatic Exposure Bracketing (AEB)

- Set Your Camera to Continuous Shooting
- Set the Number of Images
- Set the Exposure Difference
- Hold the Trigger Down
- All Shots are taken in quick succession
- I know this works for Nikon and Olympus



Automatic Exposure Bracketing (AEB)

- Set Your Camera to Continuous Shooting
- Set the Number of Images
- Set the Exposure Difference
- Hold the Trigger Down
- All Shots are taken in quick succession
- I know this works for Nikon and Olympus
- I am pretty sure it also works for Canon



Bracketing ~ Camera Settings I



Bracketing ~ Camera Settings I

- Manual Focus



Bracketing ~ Camera Settings I

■ Manual Focus

- Tip - Focus once using Auto-Focus then set to Manual



Bracketing ~ Camera Settings I

■ Manual Focus

- Tip - Focus once using Auto-Focus then set to Manual

■ Don't use Auto White Balance

- Chose the most appropriate, Daylight, Cloudy, etc.

■ Use RAW

- Not Essential
- But as for ALL types of photography
 - HIGHLY RECOMMENDED !!



Bracketing ~ Camera Settings II



Bracketing ~ Camera Settings II

- Use Aperture Preferred Mode



Bracketing ~ Camera Settings II

- Use Aperture Preferred Mode

- The *Aperture* **MUST** remain the same



Bracketing ~ Camera Settings II

- Use Aperture Preferred Mode
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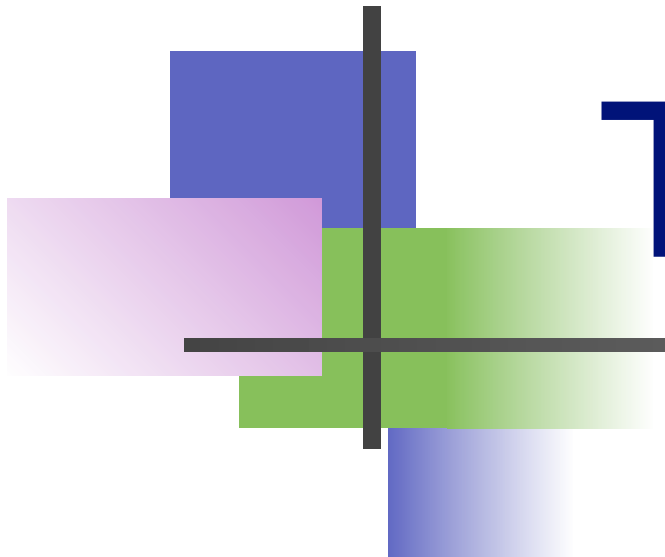
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- Important for Longer Exposures
- Optional ~ use your own judgment



Tripod or Hand-Held



Tripod or Hand-Held

- Do I need a Tripod ?



Tripod or Hand-Held

- Do I need a Tripod ?
 - Definitely Preferable



Tripod or Hand-Held

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Tripod or Hand-Held

- **Do I need a Tripod ?**

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- If you Hand-Hold check for the Slowest Speed



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- **If you Hand-Hold check for the Slowest Speed**

- If your standard exposure is 1/30th



Tripod or Hand-Held

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- Definitely Preferable
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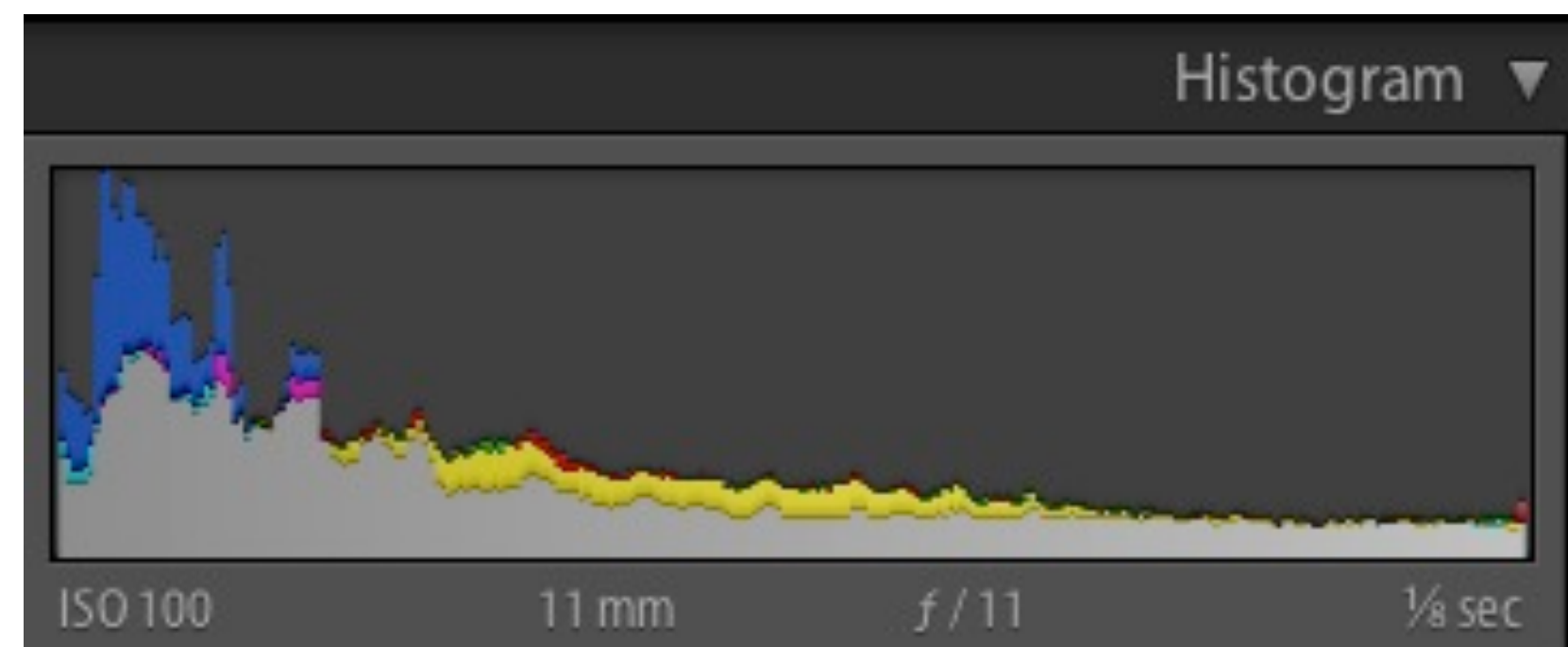
■ If you Hand-Hold check for the Slowest Speed

- If your standard exposure is $1/30$ th
- A +2 stops exposure will be $1/8$ th

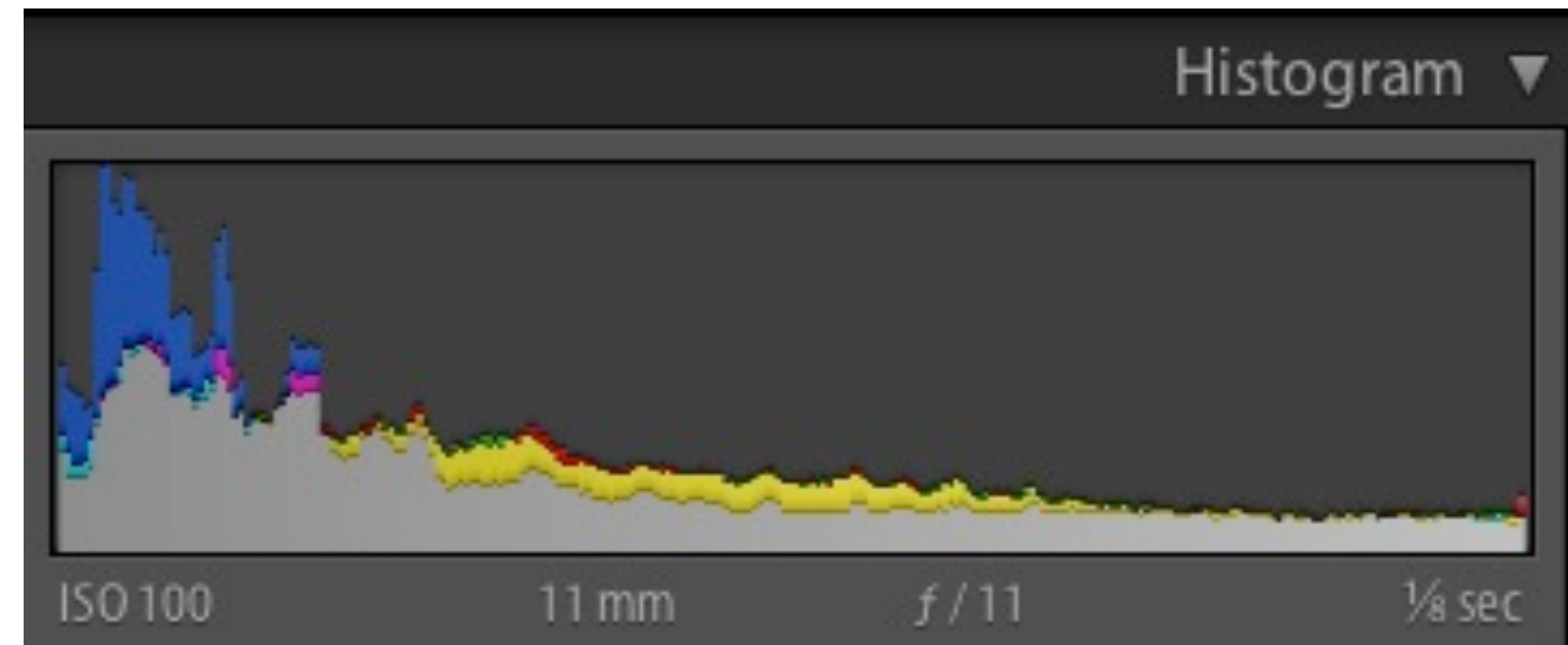


Watch Your Histograms

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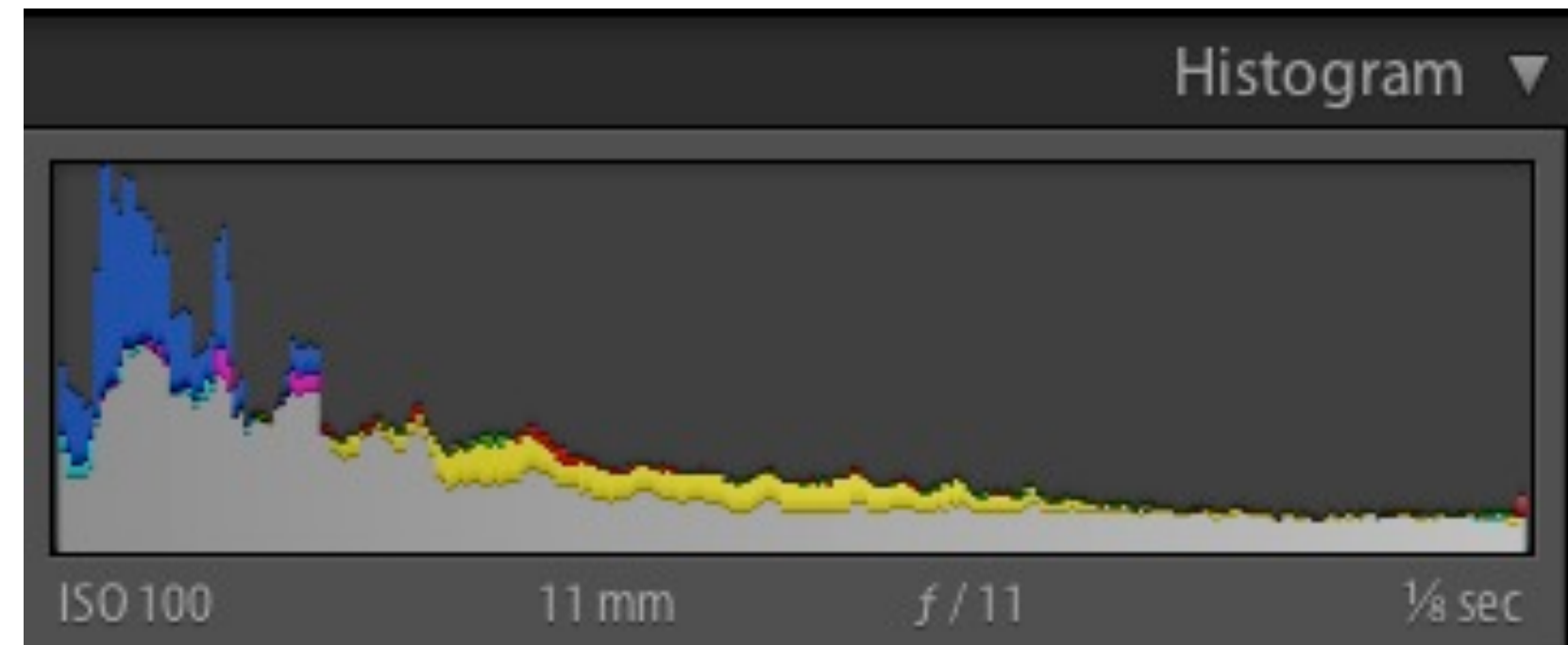


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Standard Exposure

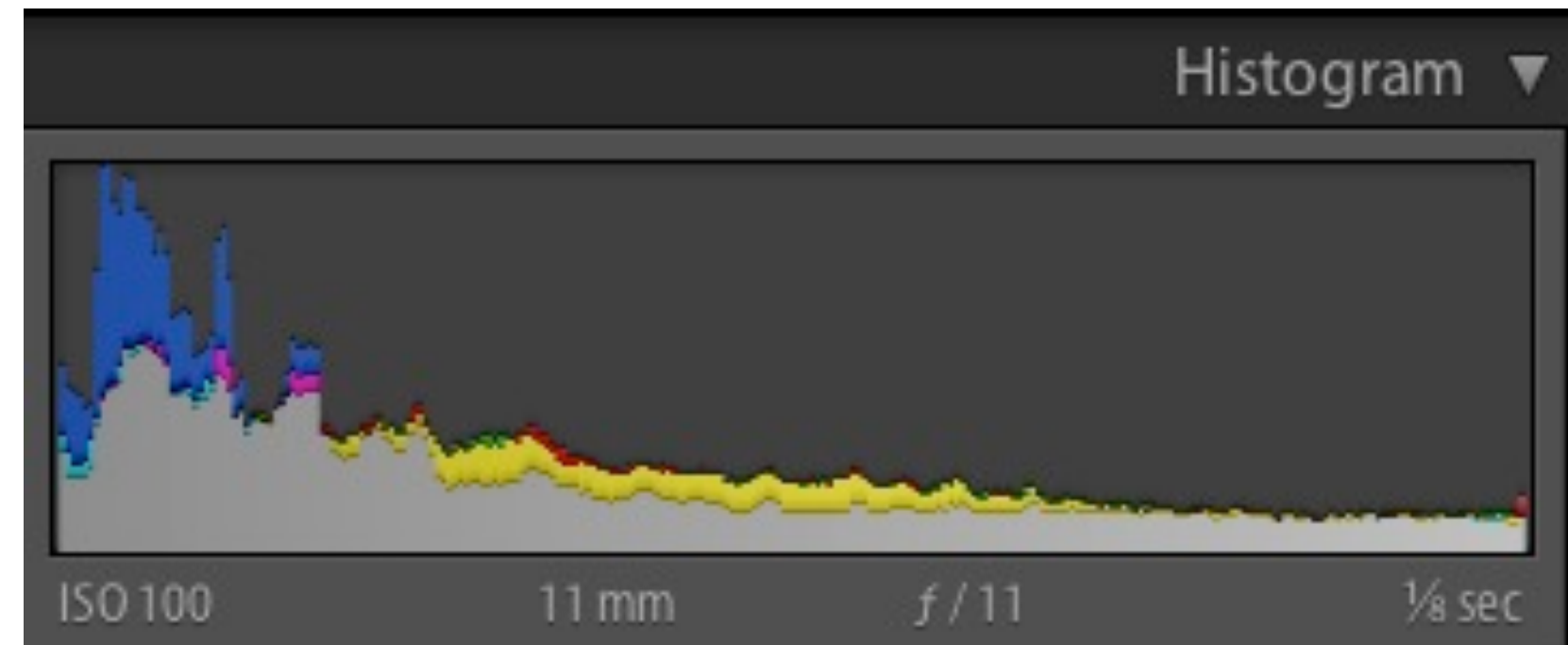
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Standard Exposure

Mid-Range Fine but ...

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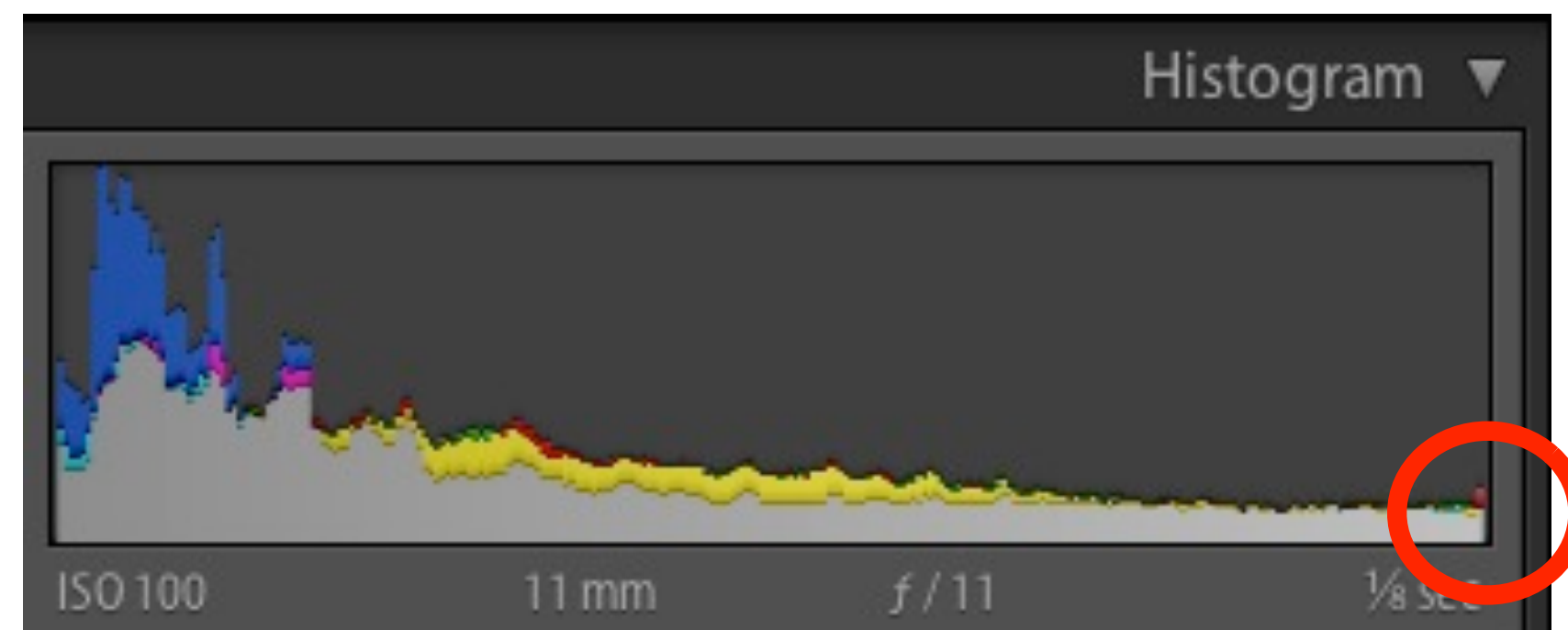


Standard Exposure

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Clipped Shadows and Highlights

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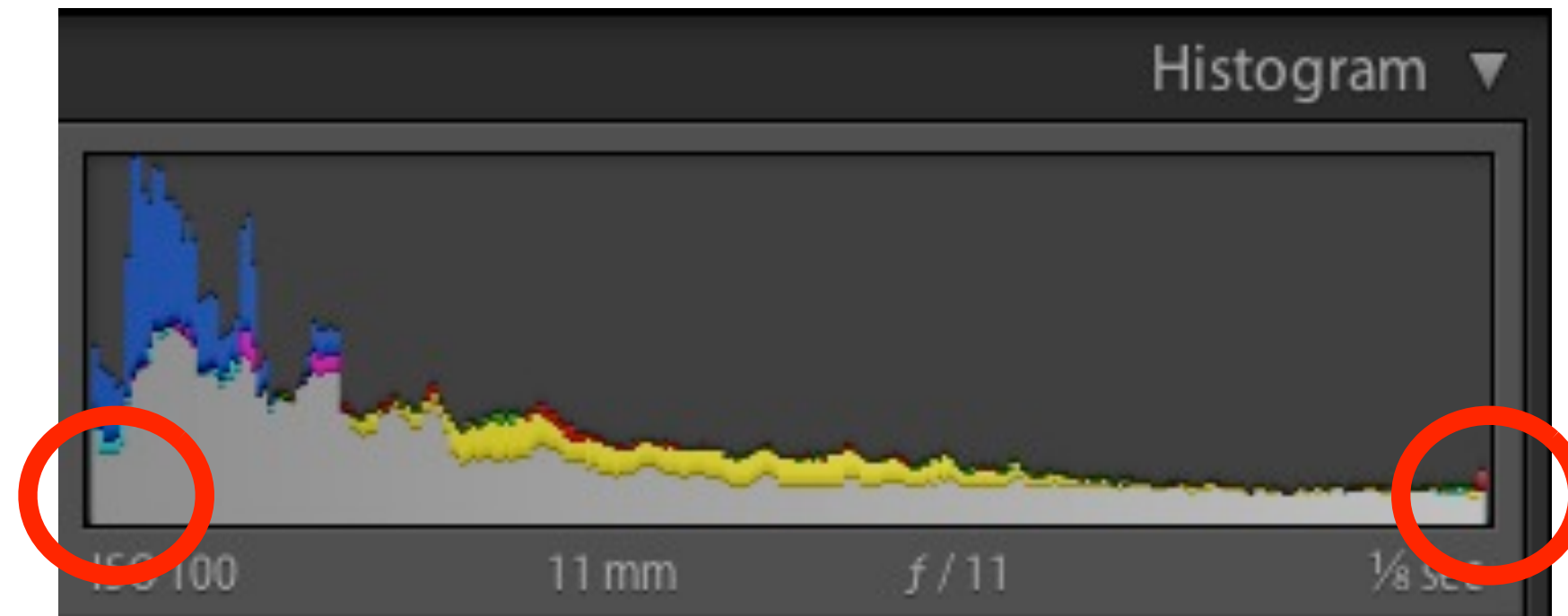


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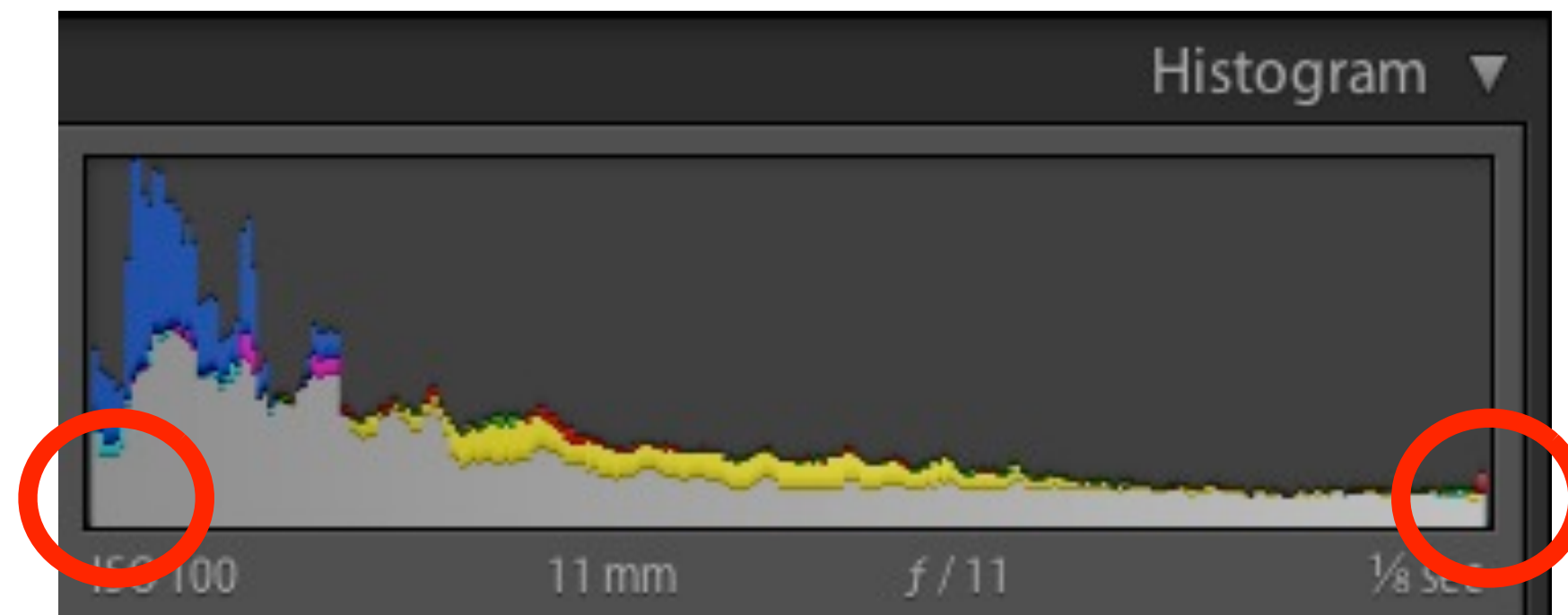


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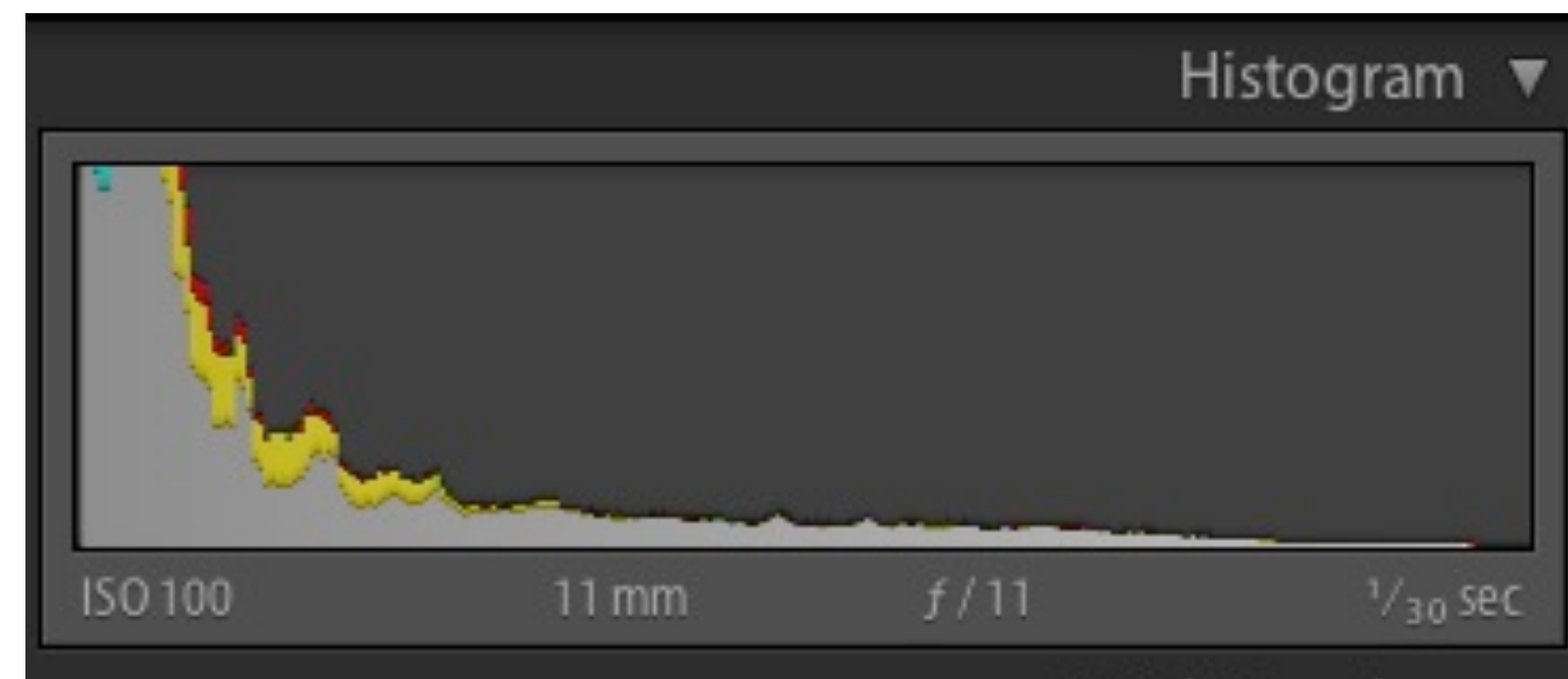
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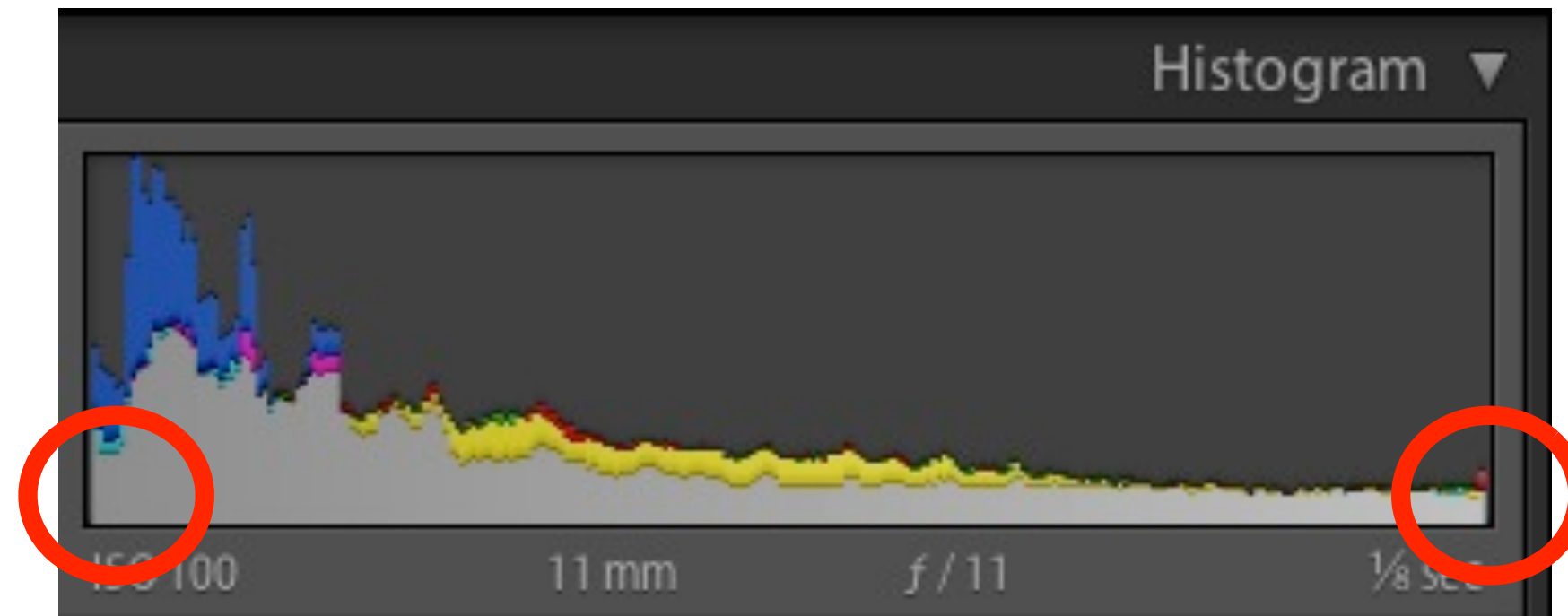
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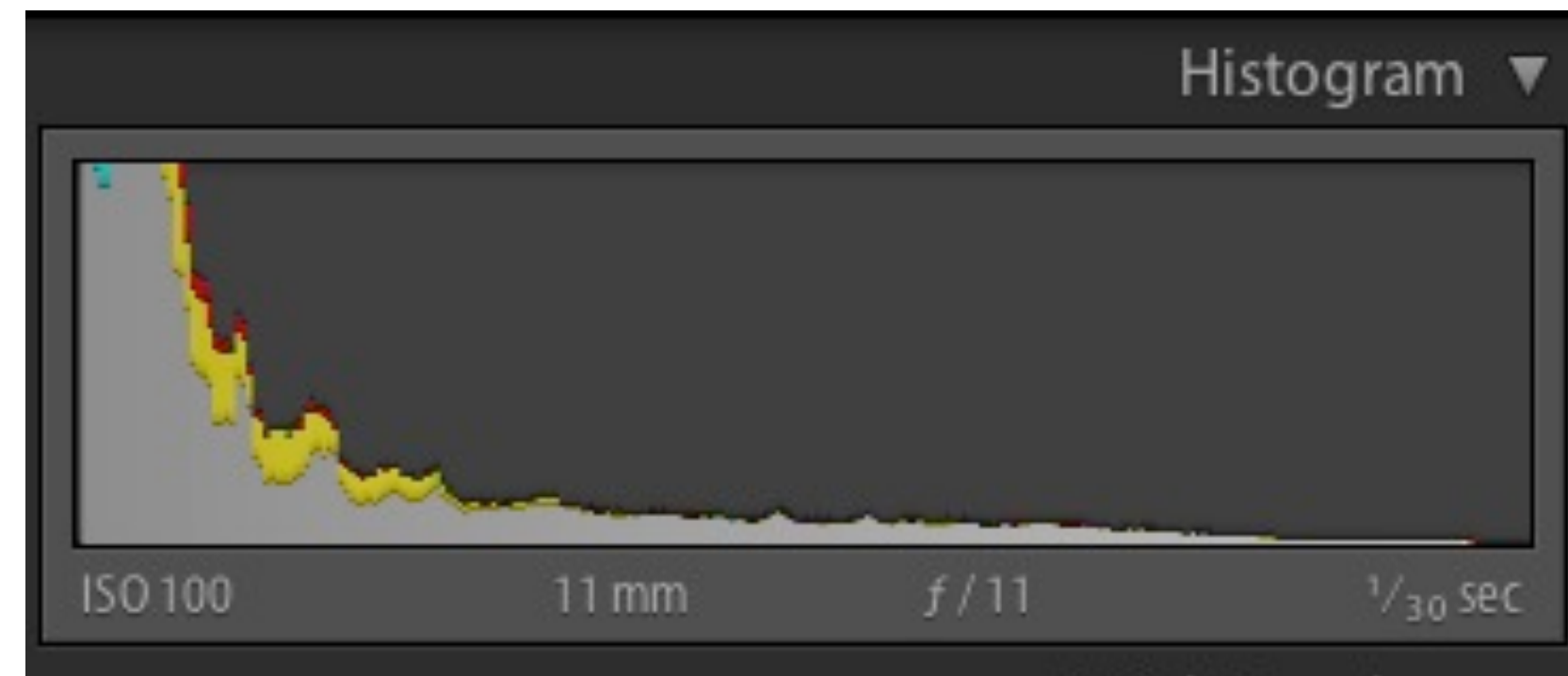
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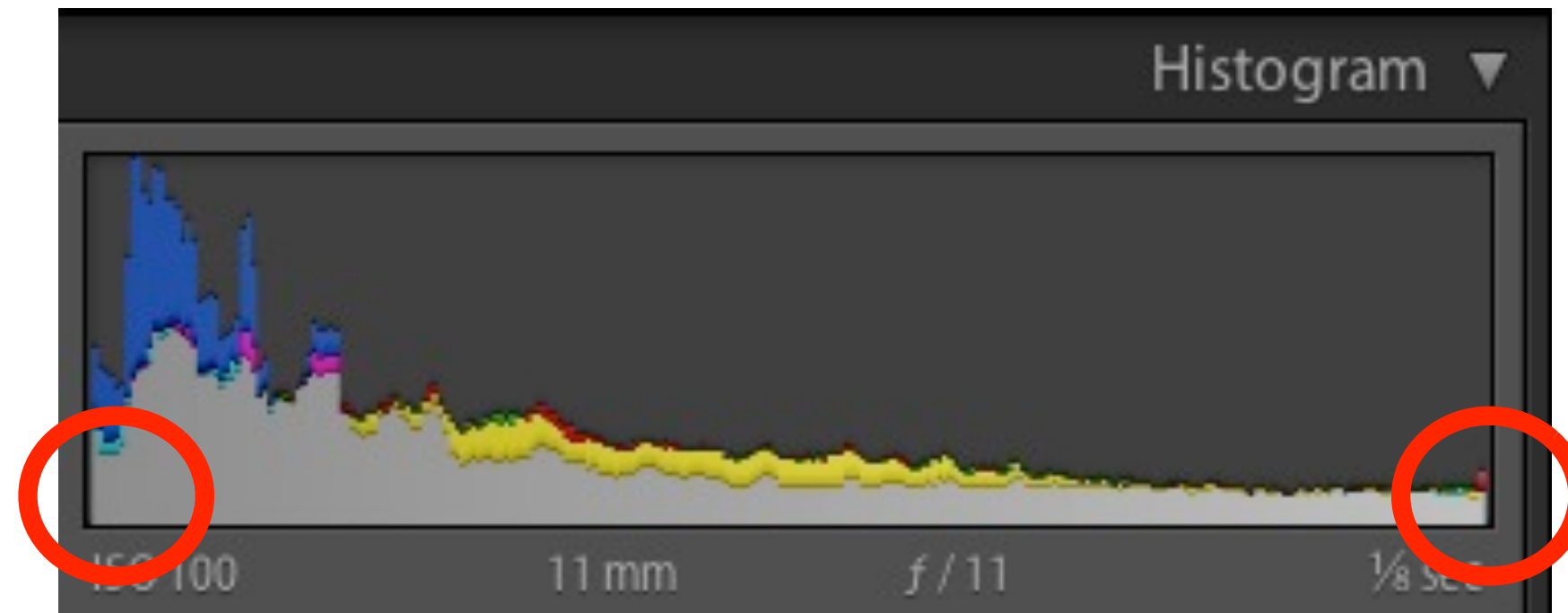
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Underexposure -2 Stops

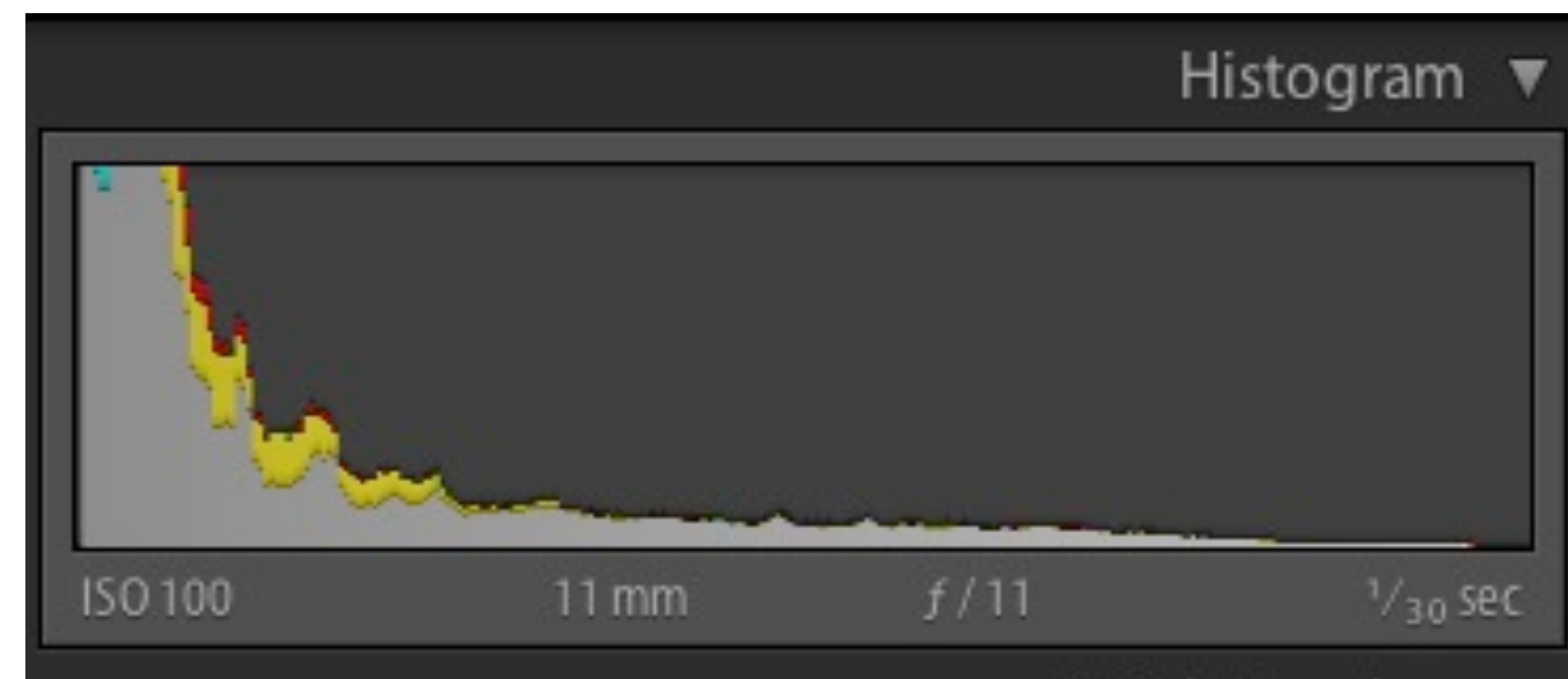
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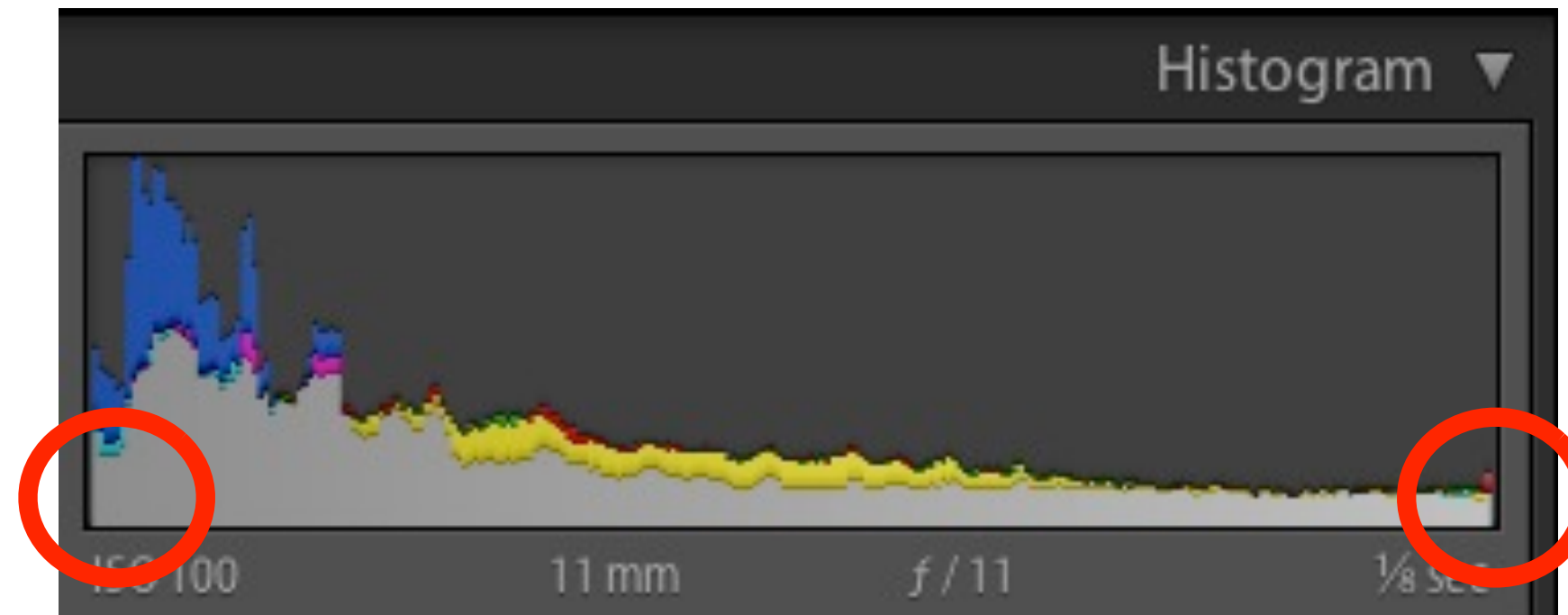
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Underexposure -2 Stops

Highlights OK ~ Clipped Shadows

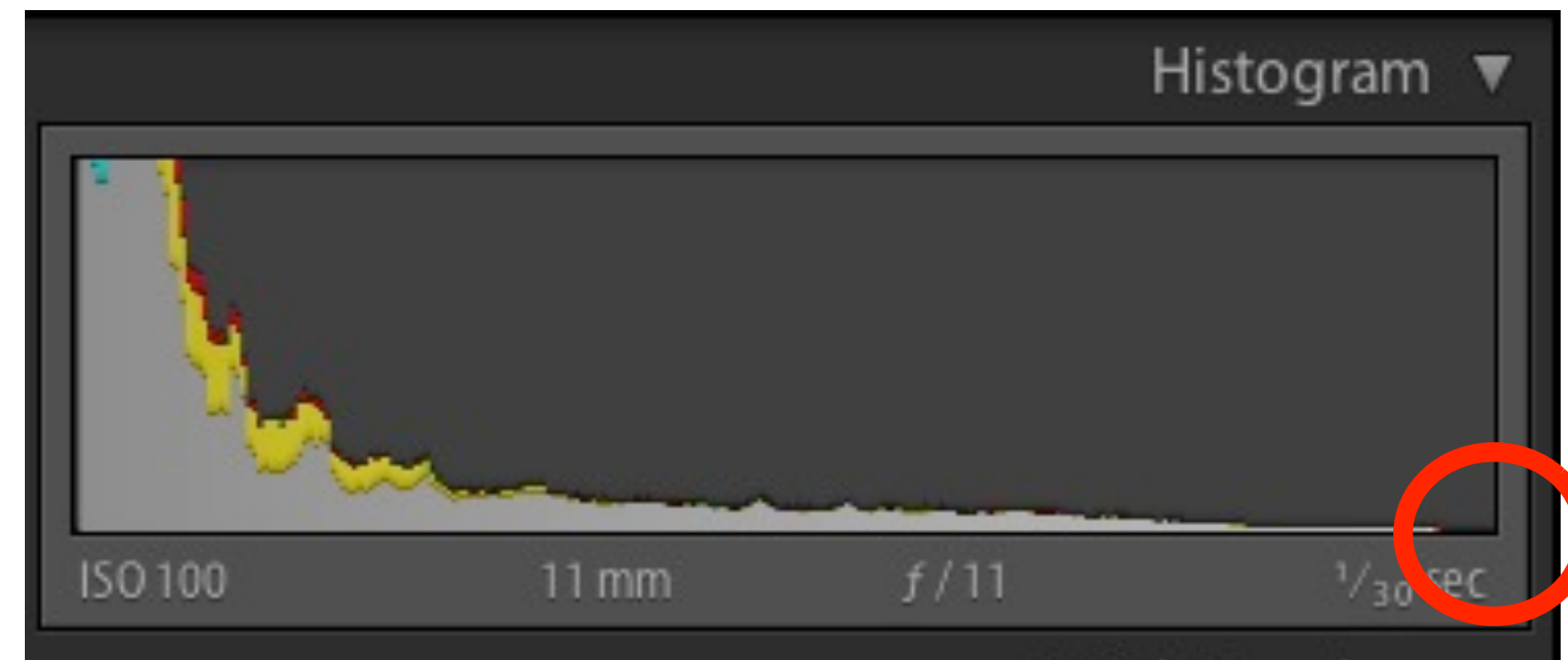
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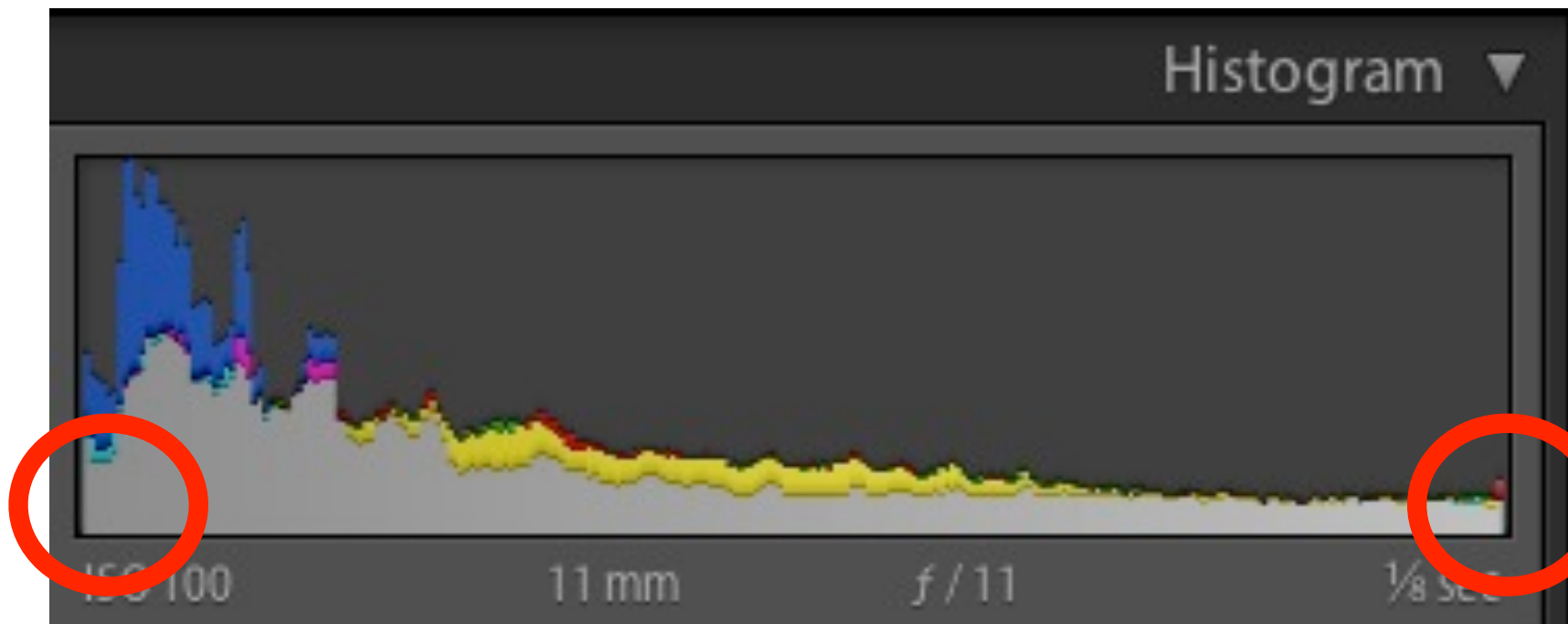
Clipped Shadows and Highlights



Underexposure -2 Stops

Highlights OK ~ Clipped Shadows

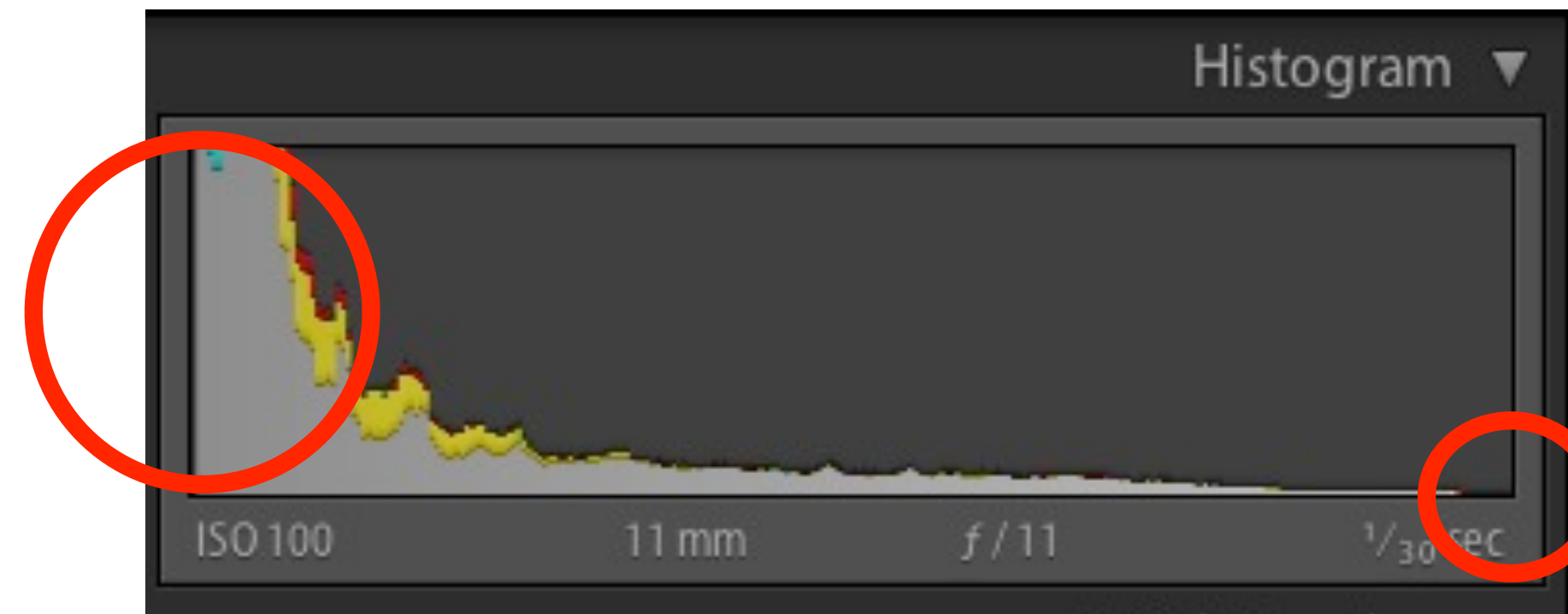
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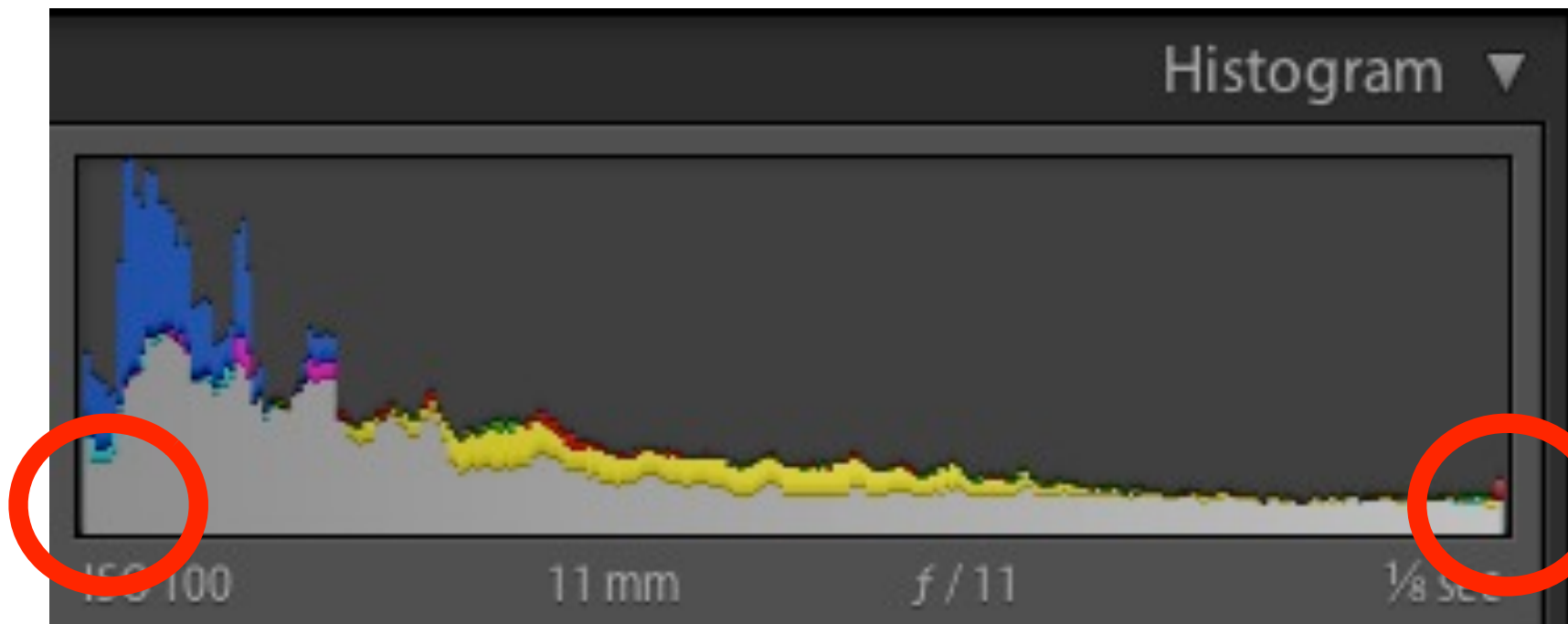
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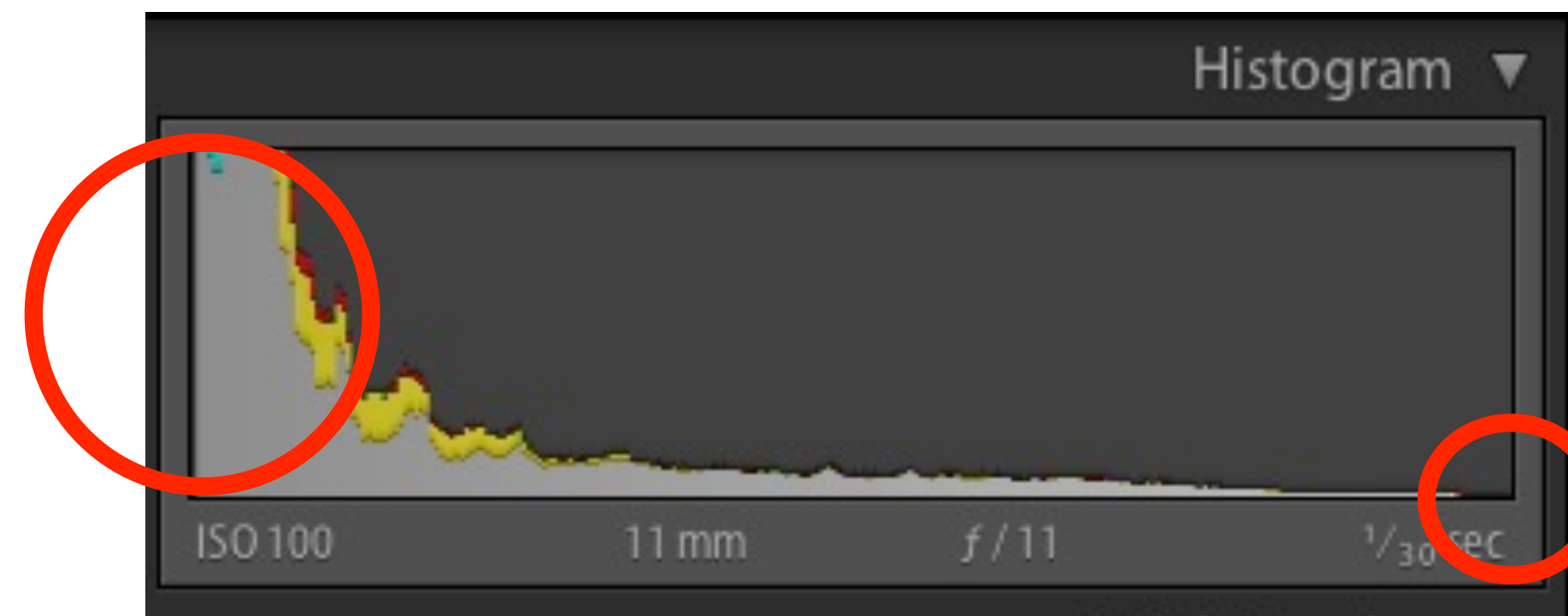
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Standard Exposure

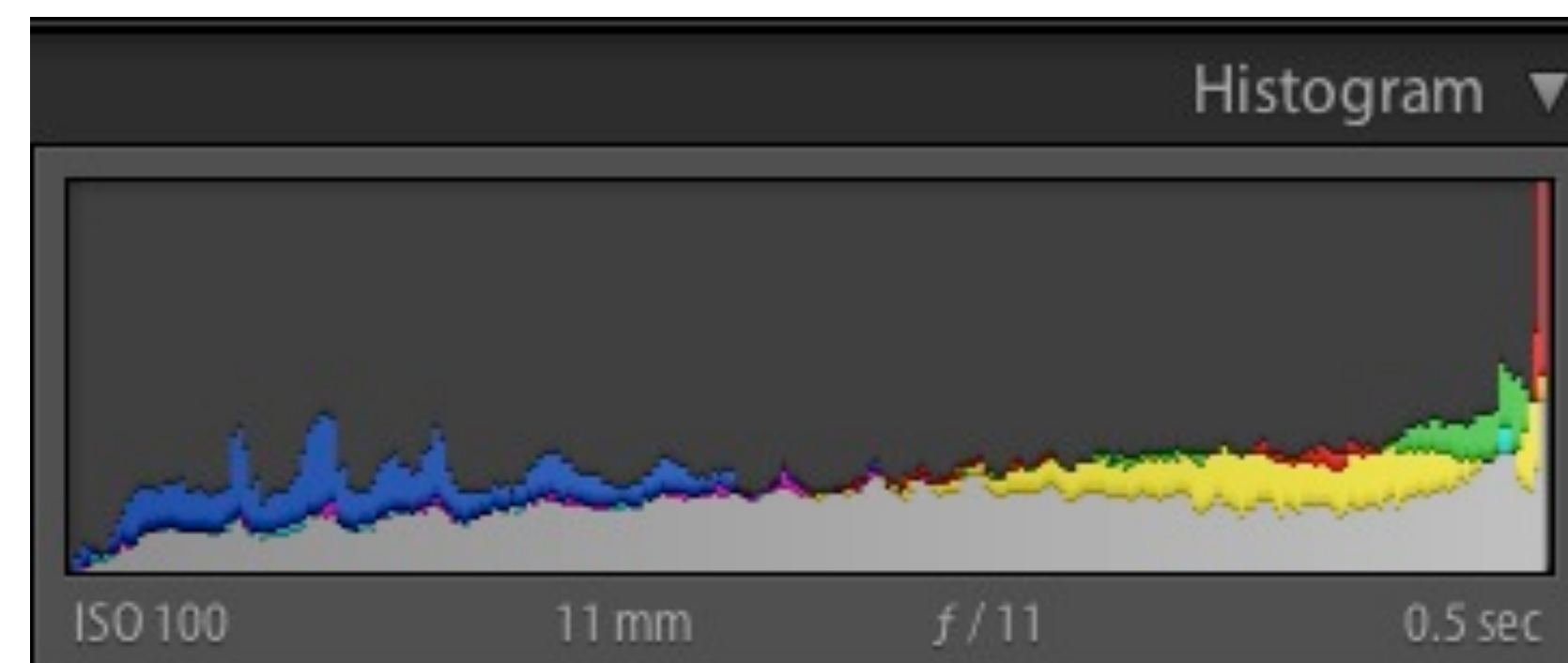
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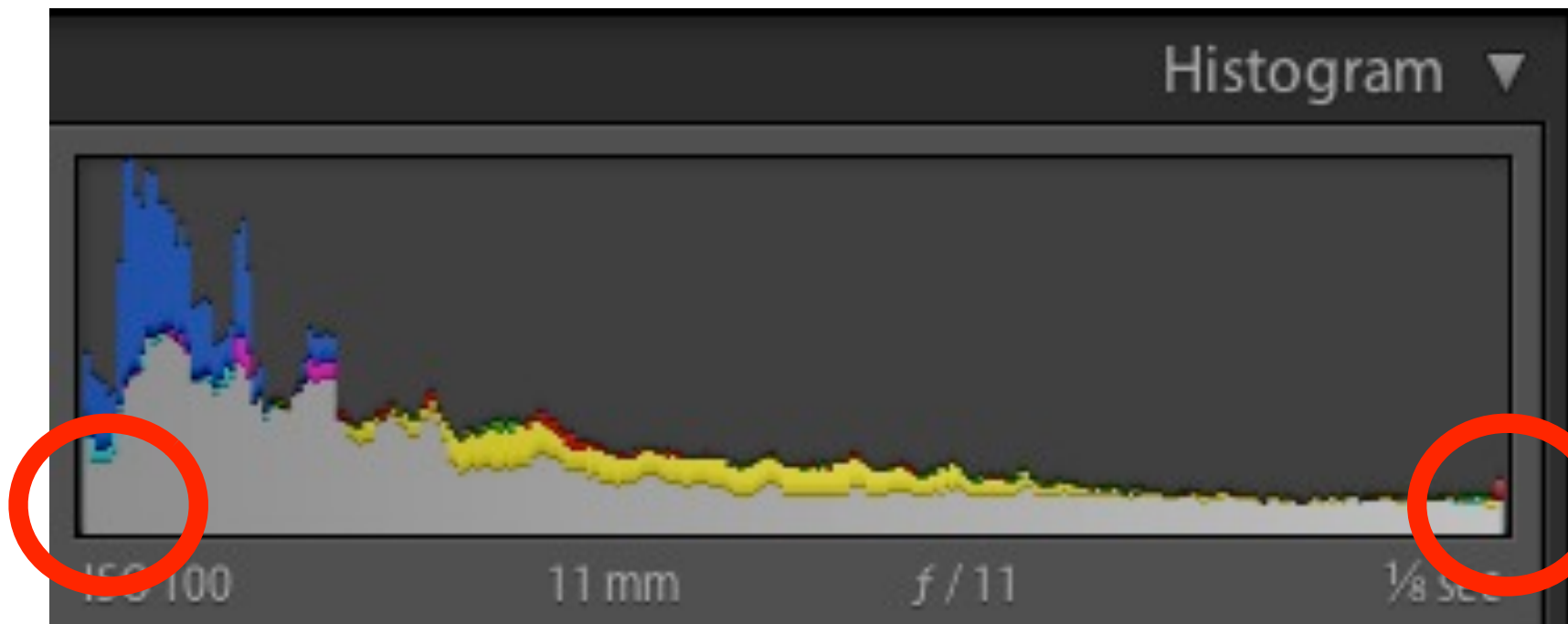


Underexposure -2 Stops

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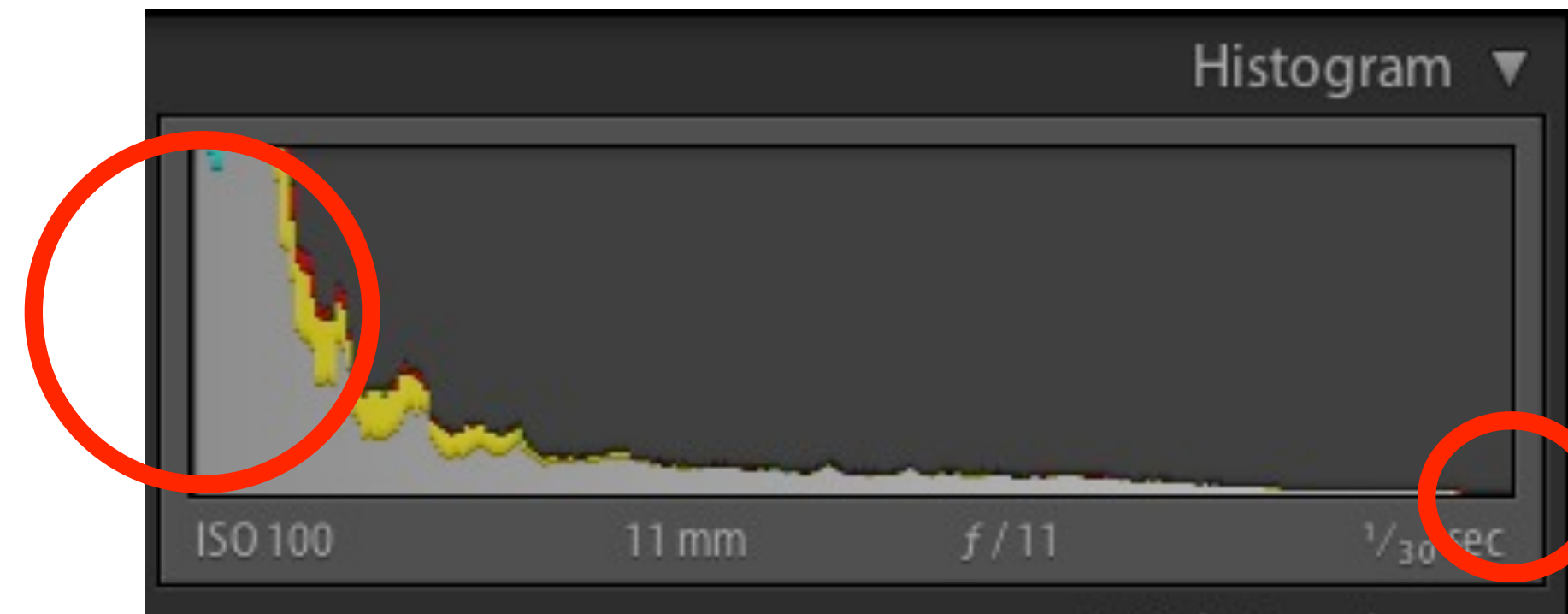
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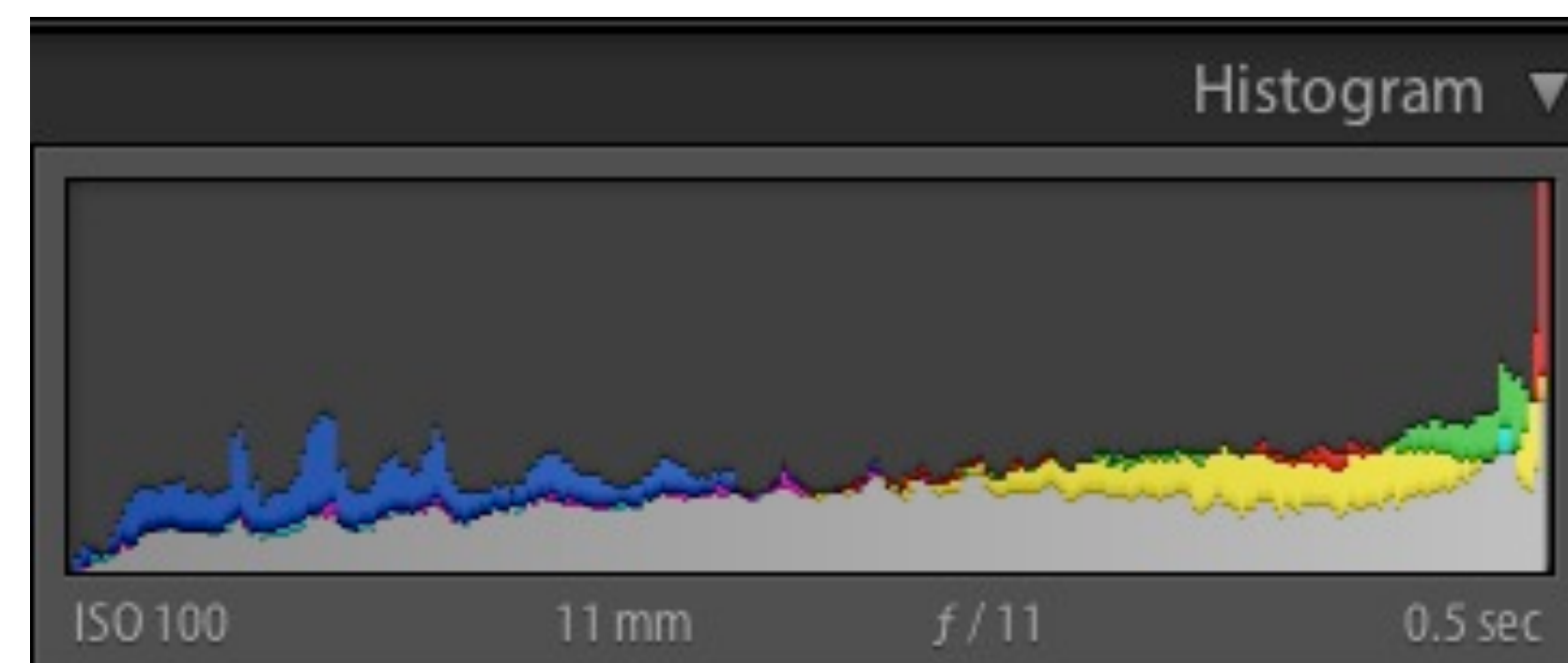
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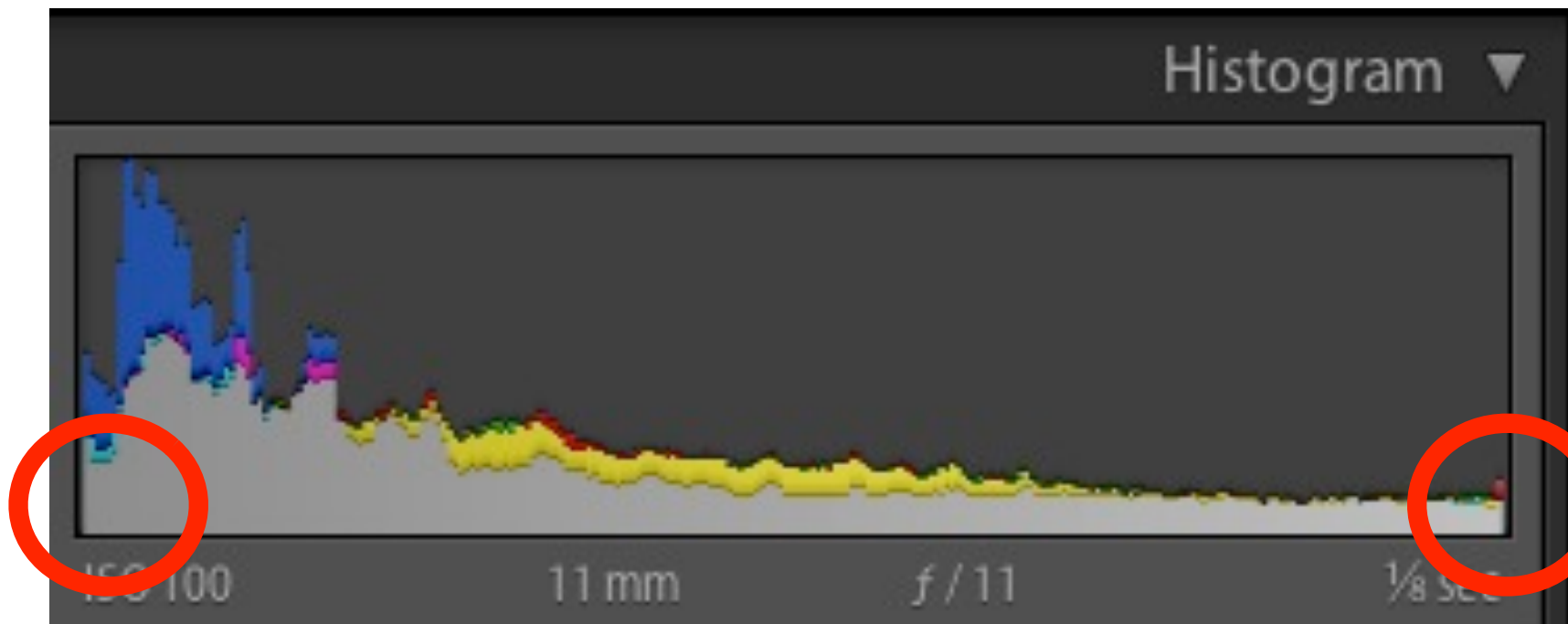
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Overexposure Exposure + 2 Stops

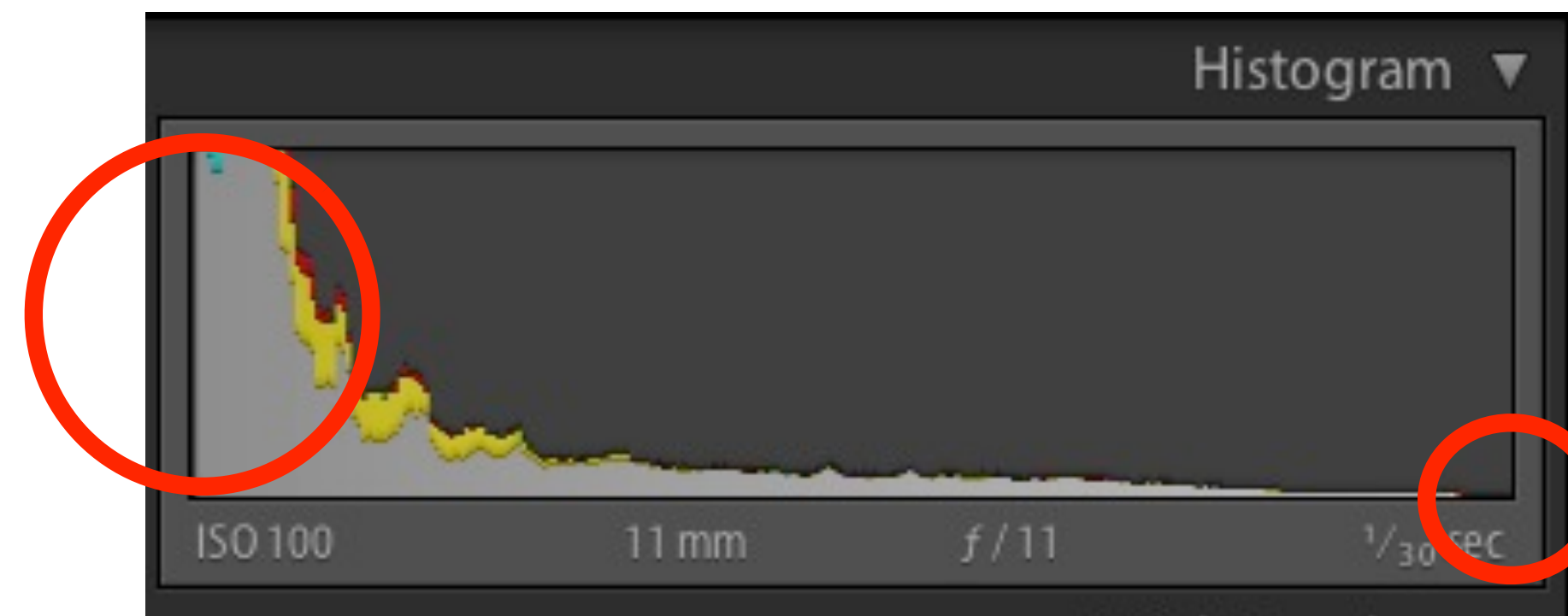
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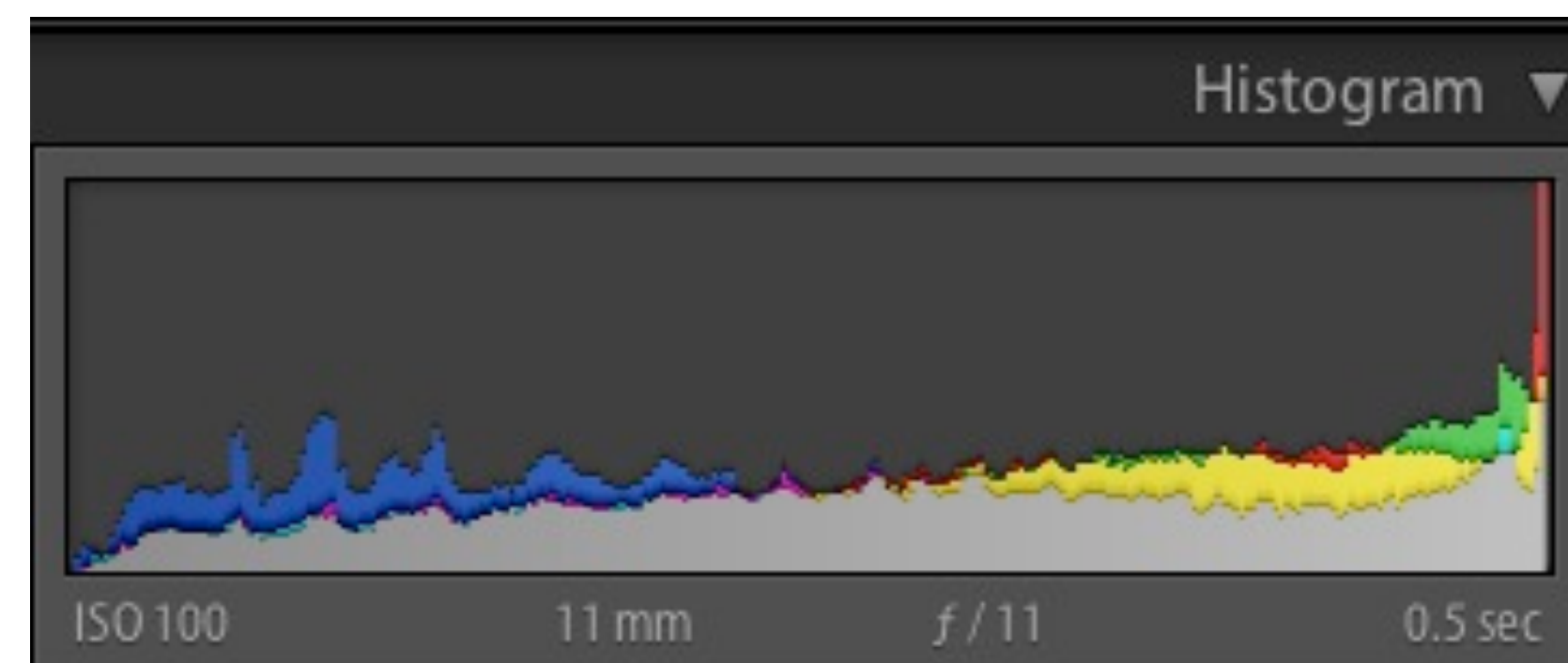
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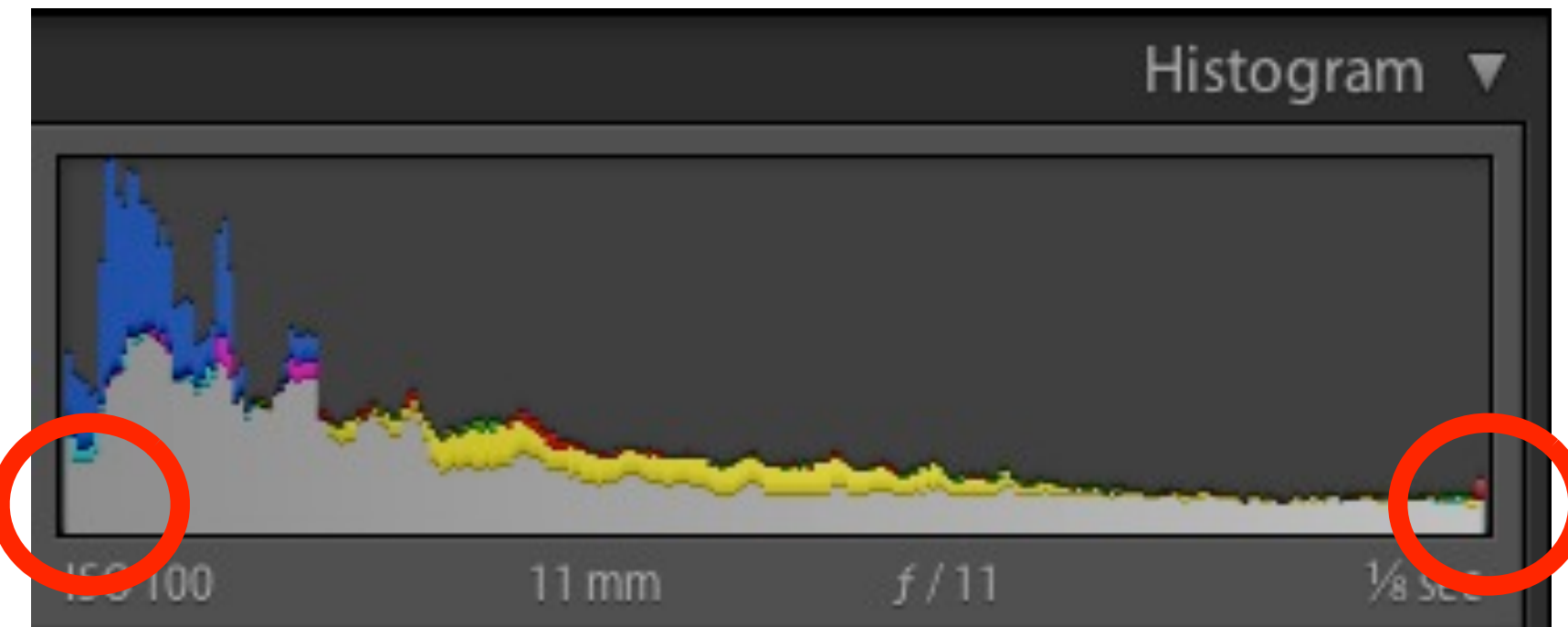
Highlights OK ~ Clipped Shadows



Overexposure Exposure + 2 Stops

Shadows OK ~ Highlights Blown

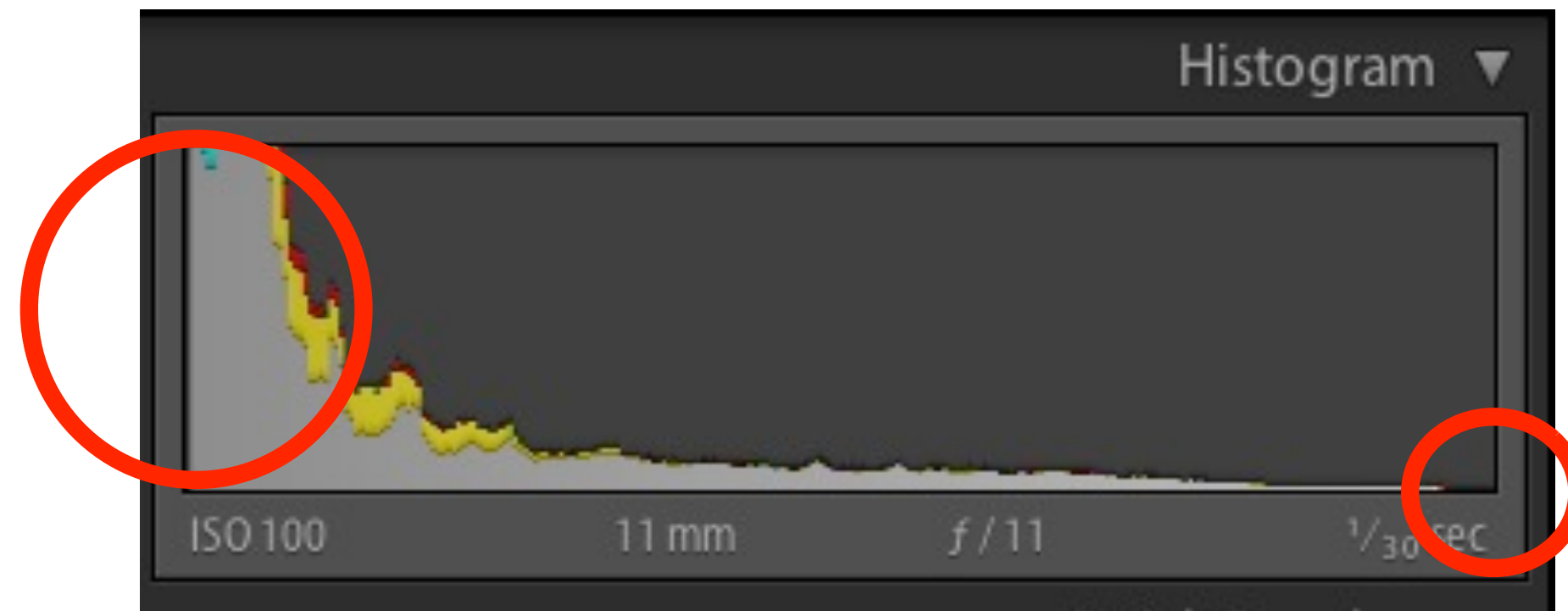
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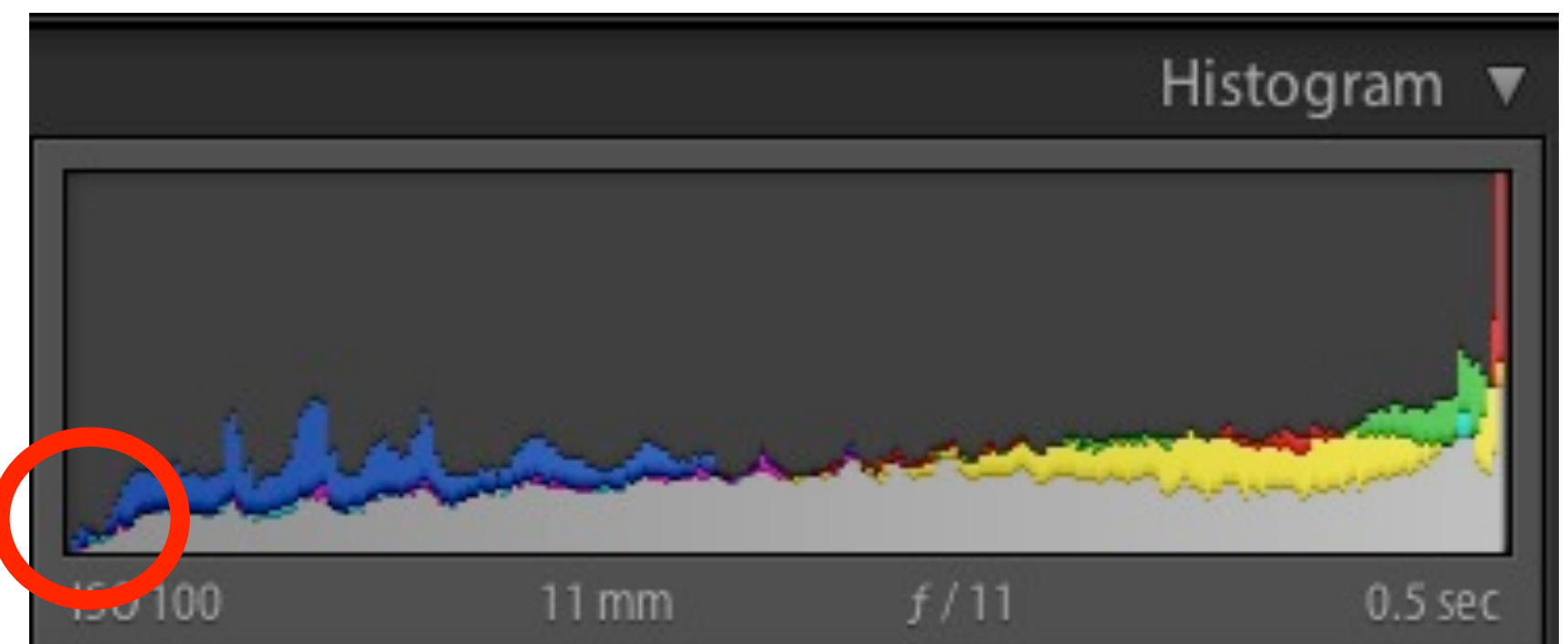
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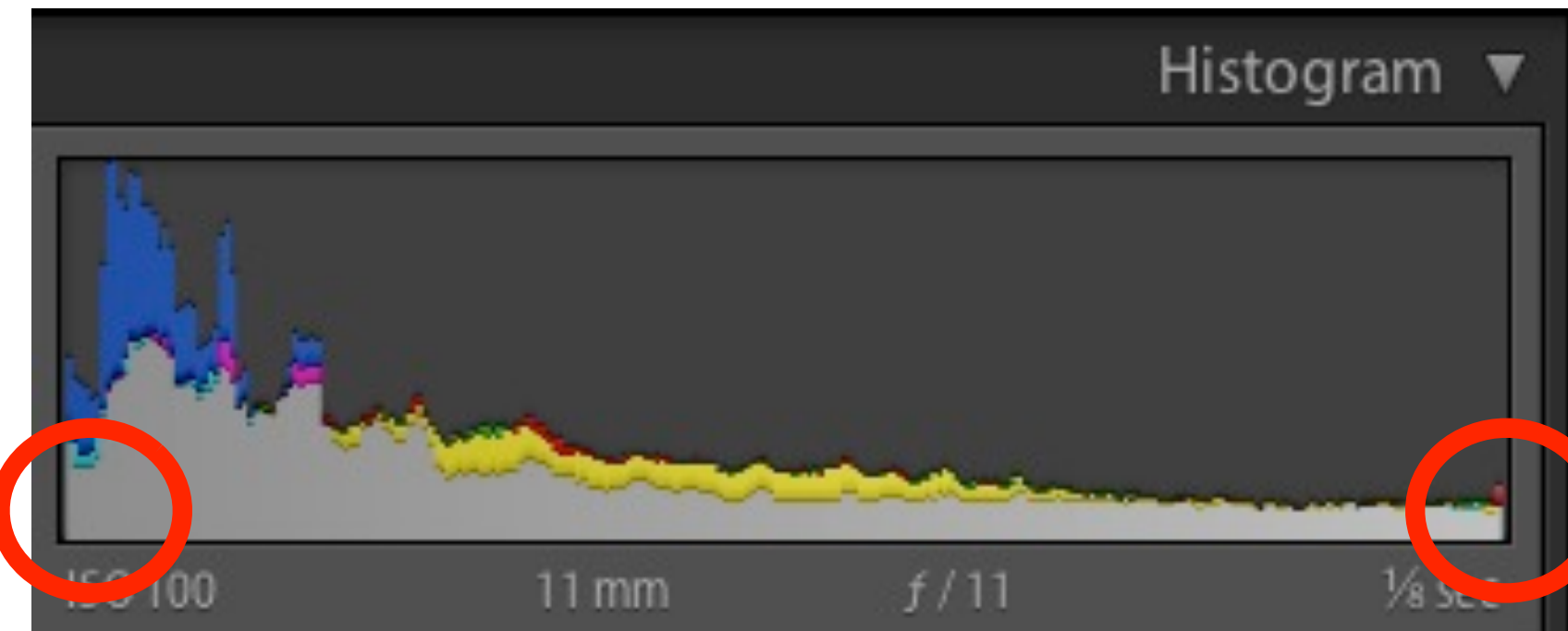
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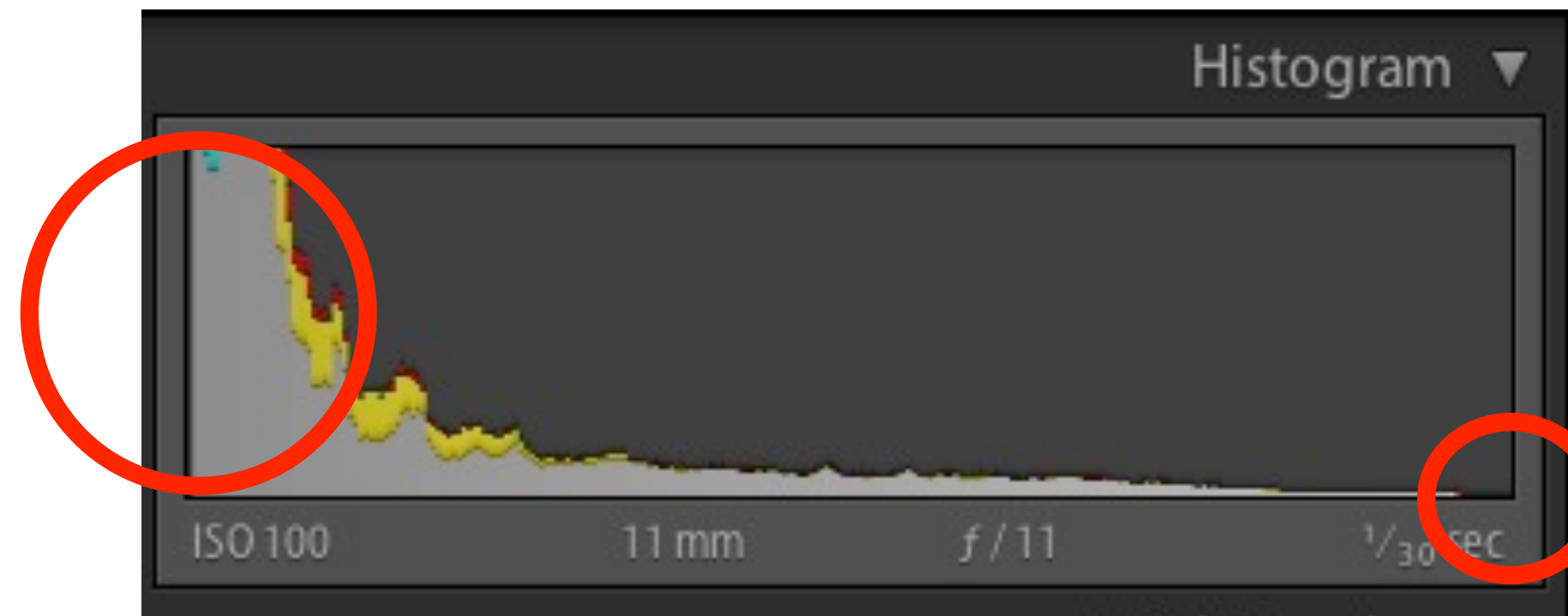
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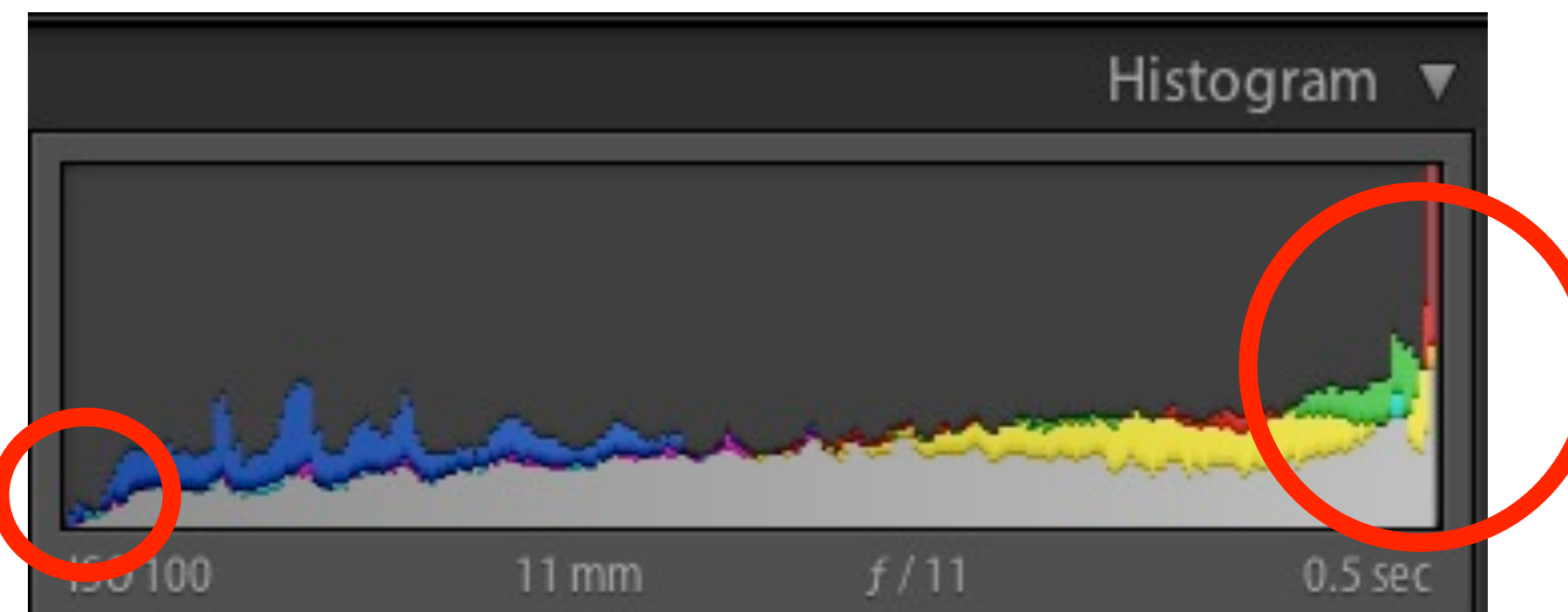
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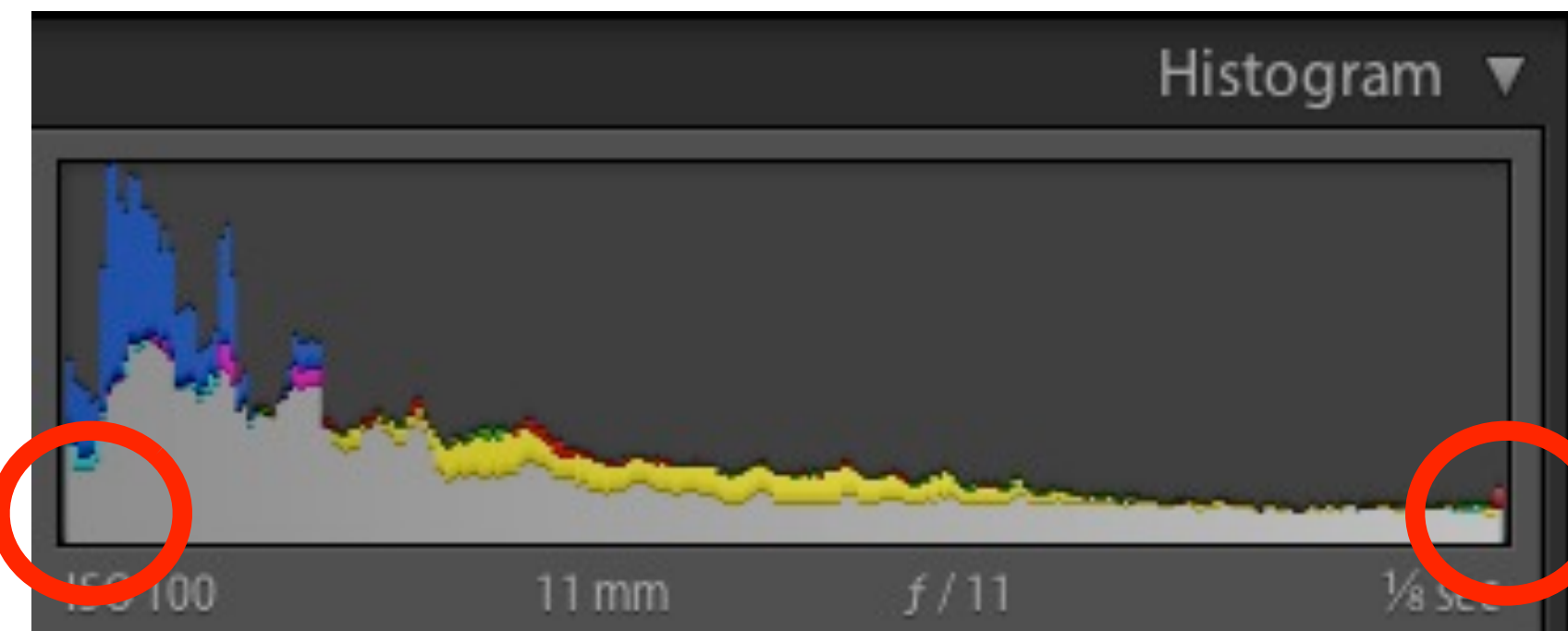
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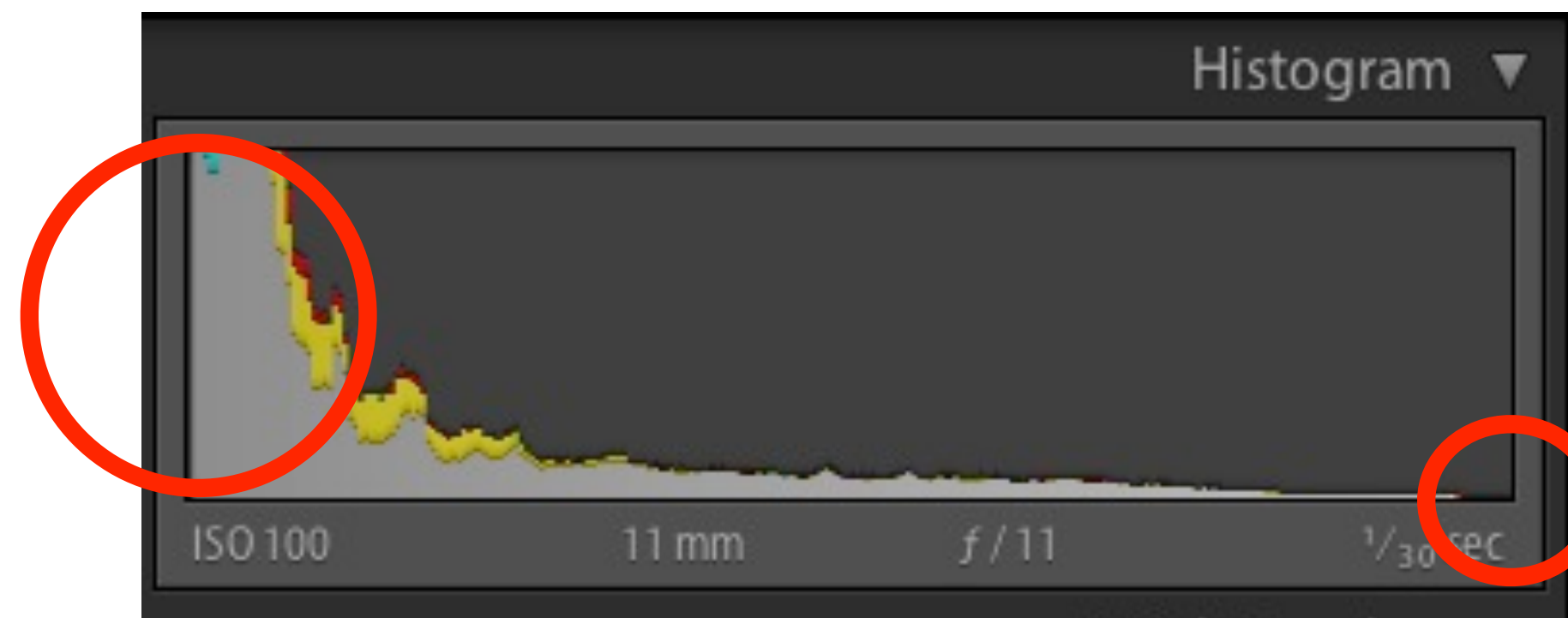
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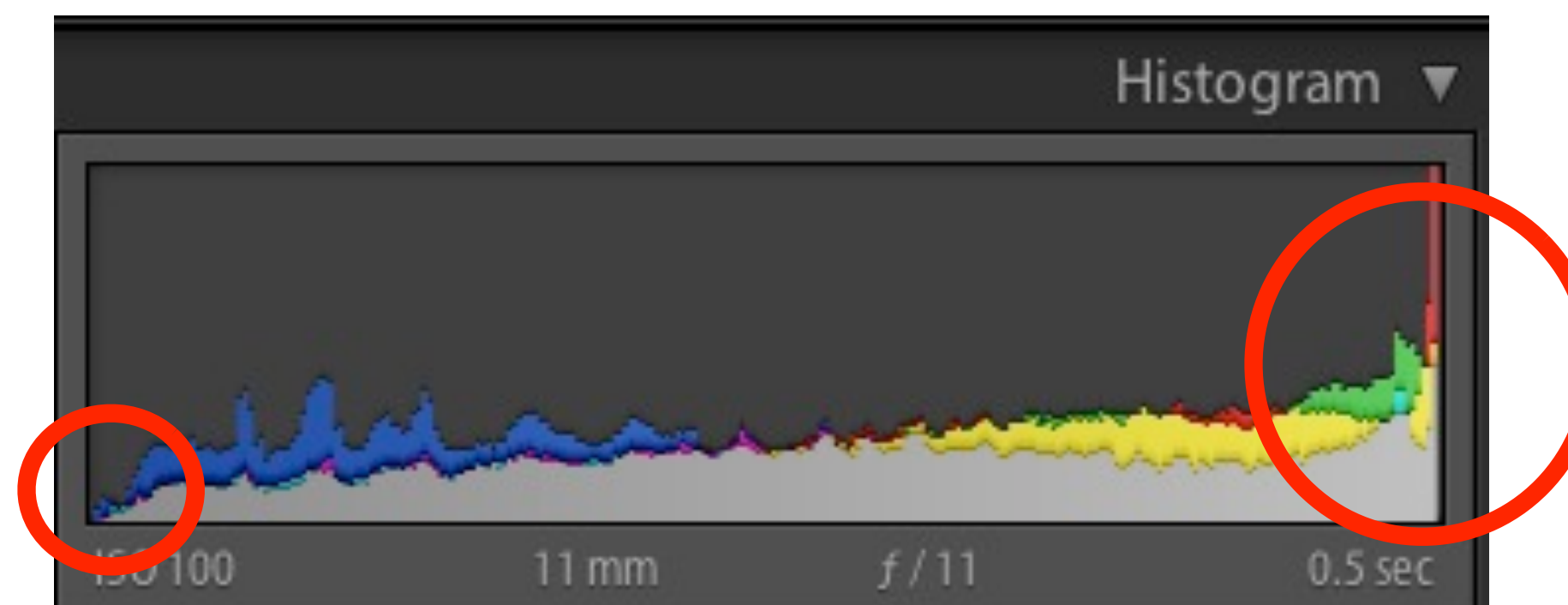
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HDR Software



HDR Software

- Links to HDR and Blending Software :-



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- Links to HDR and Blending Software :-
 - Adobe Photoshop CS5 and now CS6



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HDR Software - continued



HDR Software - continued

- Links to HDR and Blending Software (continued) :-



HDR Software - continued

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- *Includes “Control Points”*

- *Takes a Powerful PC/Mac to run well*



Blending Software



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- Link to LR/Enfuse Blending Software :-

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 - Try them and see what results you like best



A Break from My Voice



A Break from My Voice

■ TOSA



A Break from My Voice

- TOSA

- “Textures of Sydney Architecture”



A Break from My Voice

- TOSA

- “*Textures of Sydney Architecture*”

- Use of Structure and Local Contrast



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- *Similar Effect to HDR*



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- But on a Single Image



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- *But on a Single Image*

- Sit Back, Relax - I Hope you Enjoy It



Blending and HDR Demos



Blending and HDR Demos

- Photoshop Layers – 3 Images



Blending and HDR Demos

- Photoshop Layers – 3 Images
- HDR and Blending with Photomatix



Blending and HDR Demos

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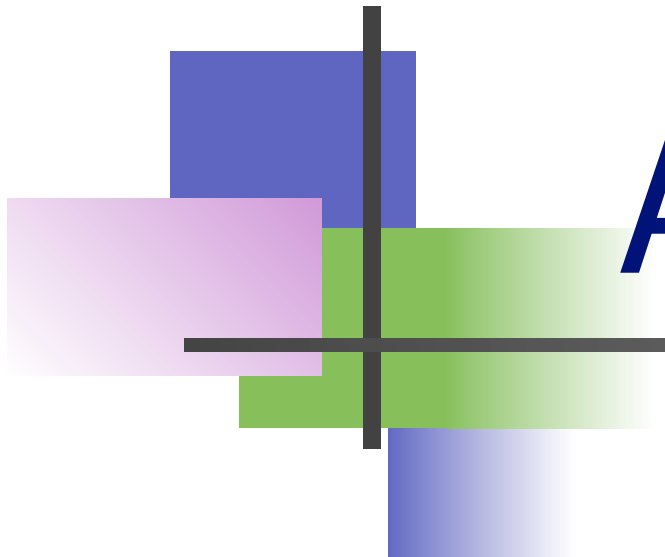
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Blending and HDR Demos

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 - *Blend HDR Output with Original Image*



A Couple of Hints and Tips



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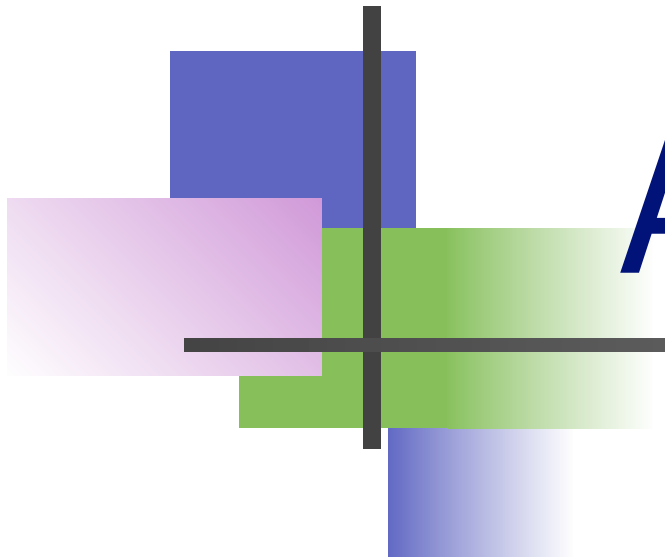
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A Couple of Hints and Tips

- Photoshop

- Merge Visible Layers



A Couple of Hints and Tips

■ Photoshop

→ Merge Visible Layers

■ Shortcut Command + Option (Mac) / Control + Alt (Win) + Shift + E



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- Menu->Edit->Auto-Align Layers...-> Projection->Auto



HDR - The Possibilities



HDR - The Possibilities

- That's It !!



HDR - The Possibilities

- That's It !!
- That's Yer Lot !!



HDR - The Possibilities

- That's It !!
- That's Yer Lot !!
- Thank You for Watching



HDR - The Possibilities

- That's It !!
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- Thank You for Watching
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HDR - The Possibilities

- That's It !!
- That's Yer Lot !!
- Thank You for Watching
- Thank You for Listening

- HDR - Have a Go !



HDR - The Possibilities

Steve Mullarkey

stevemul@ozemail.com.au

Send me an email if you'd like a PDF copy of the presentation.

Subject: HDR Notes