

# Beckham Digital

May 2015 Newsletter

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Welcome to our May newsletter, which perhaps should be titled bringing home the bacon given our cover picture. Here it is in its entirety in the original landscape form.



It was one of those lucky accidents that happen to us from time to time. We were at [The Beamish Museum of the North](#), which is in the North East of the UK. It was towards the end of the day when I was walking around the farm and turned a corner to see this huge pig standing up on its gate like someone having a gossip over the garden fence.

I just managed to get off 4 shots, but only this one was with the Pig looking my way. The lighting was overcast and I needed a 30<sup>th</sup> of a second at f5.6. The lens used was a 28~135mm set here to 85mm. After taking 4 shots I realised the animal was not likely to move so I found another viewpoint and was about to frame up when a family came around the corner from the other direction and young children ran towards the pig and that was that. The pig retreated and never came back out.

I waited a while after the family had gone to see if the pig would come back out and lean over the fence again, but that was not to be. For interest, this was club judged in a competition by 13 club members. It received 6 \* 10's – 4\*9's – 4\*8's and 1\*5

**[New Tutorials – Infra-Red Photography](#) – Download Only** - Well, it's pretty obvious that shooting infra-red images with a converted camera is likely to be a niche market. Infra-red photography will have a limited following, but most photographers seem to find that Infra red Images do have a universal impact and appeal.

However, to have a go at this fascinating part of digital photography you will require a spare camera and some expense to get it converted. There are other ways you can have a go and we look at those too. So, if the best way is via a converted camera, this fact alone is likely to ensure that Infra-Red is limited in its use among photographers, but its well worth taking the plunge.



Perhaps the images and videos we show in [This Category](#) and our enthusiasm for Infra-red may inspire you to give this some thought. Add some colour too if you like.



The main presentation in this category that explains all is one we call [The Options](#). We did publish that some weeks ago, but it is a must view part of this category of videos as it documents our experiences with three ways to enter Infra red photography.

When it comes to shooting infra-red. Lets start off by assuming that everyone will be shooting Raw images exclusively. We need those Raw images to give us the latitude and flexibility to create the sparkling black and white infra red photographs that we are looking for.



We can easily add colour too if we want it. (The old cottage was hand coloured) These videos will demonstrate some of the techniques for manipulating Infra-red images in Photoshop and Lightroom. We will mostly use Adobe Camera Raw and Photoshop, but the tools and sliders we will be using are exactly the same in Lightroom's Develop module.

Producing sparkling monochrome infra red images is remarkably easy because Infra red handles contrast so well. Far better than conventional visible light photography in the same conditions and its that which adds a fair degree of its appeal for me.

Try our [Introduction Video](#) as well as the one above called [The Options](#) to set the scene. The Tutorial download can be found [HERE](#)

**[Our Free Video](#)** – This month we look at Smart Guides in Photoshop and layout tips and tricks

I think we can often get so tied up with the manipulation tools of our image editors that we can sometimes miss some neat stuff that just helps us to work easier and faster.

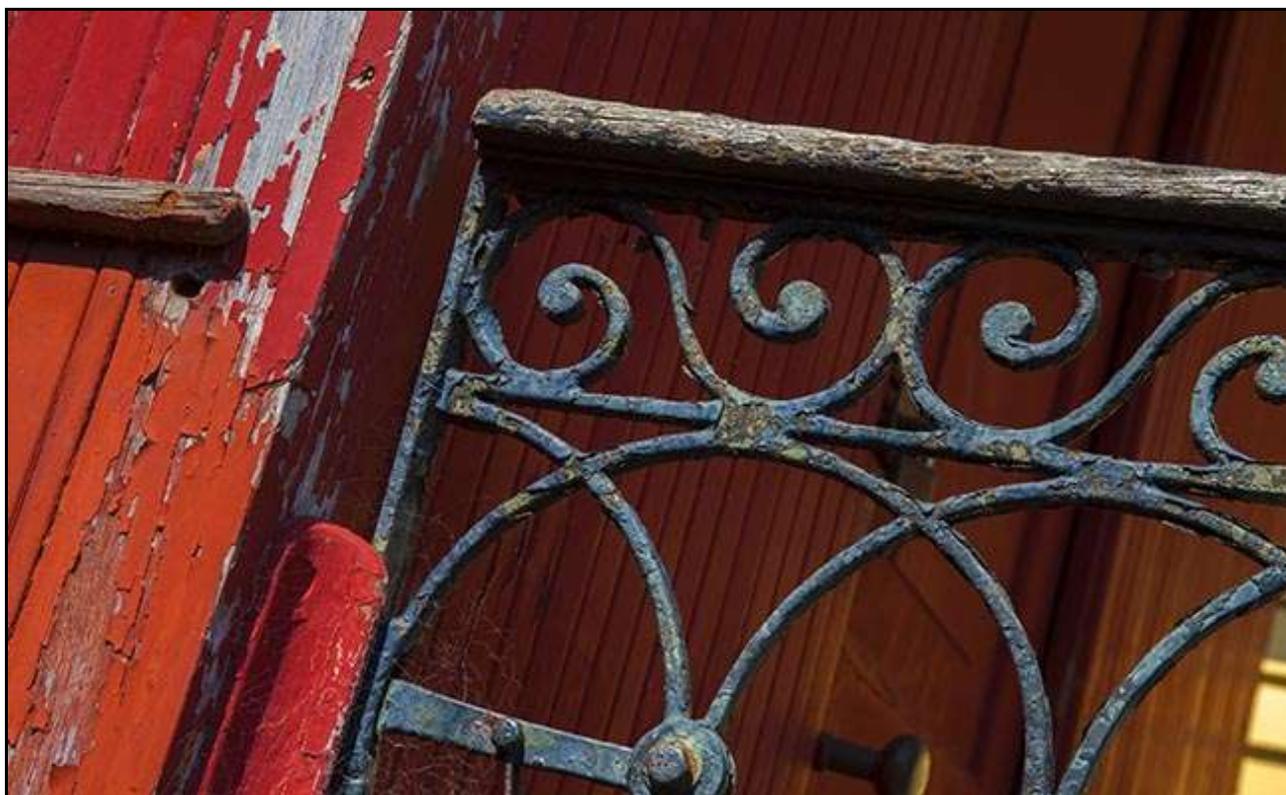
It's often just a few tips and tricks we need to get things started and we shouldn't under-estimate how important it is to speed up those other tasks.

It will leave more time for the editing.



**Sharpening Images** – I haven't sharpened an image for quite a long time now and so long that I can't recall the last time I did.

I don't just mean high resolution images created in Adobe Camera Raw, but also those downsized for club competitions, Audio Visual, our flickr galleries, or even here with a reduced sized image like this one for the newsletter.



I gradually came to the conclusion that I just didn't need it any more. Many of the readers of this newsletter, will have viewed our tutorials and watched the audio visuals, yet has anyone felt that the images were not sharp? I doubt it and would be surprised to hear any concerns.

The coming launch of Canon's new 50+MP camera made me think about this. I believe there are a number of reasons for this: Firstly, the feeling of sharpness in a picture can be enhanced simply by getting the colour, contrast and clarity right. In that instance you may not have touched any sharpening at all, but the image jumps off the screen.

Getting the exposure right also helps because then you're not having to push those sliders further than they really want to go. We all know that when we do that we cause other problems that affect quality and sharpness or the appearance of sharpness.

I am sure that when development reached 16-20MP cameras, that helped a bundle too and I now think back and wonder if I just carried on sharpening images because it was suggested to be the right thing to do.

Now I suppose this could all be an indication that I need a visit to SpecSavers, but having just been, I wonder? Do you really need to sharpen every image? Is it causing more problems than it solves?



**Reading the Signs** - Over the years, I have developed a reasonable skill in spotting the potential for some nice evening photographic light. Watching the weather and the clouds through the afternoon to try and predict a good sunset.

As many of you will know, what often looks good just before sunset can easily fizzle out.

Other times we write off any possibility of a good sunset and with little time to get anywhere, Mother Nature springs her surprise of glorious colour.



The trick is being there with a camera, so sometimes it best to be safe rather than sorry. With our image here, we just about made it and within a few minutes it was all gone.

Above Lake Leslie is located ten kilometres from Warwick in Queensland, Australia. 30<sup>th</sup> of a second @ f8 at ISO 100. Lens: Canon 16-35mm set at 16mm – Tripod used

**Photoshop Layers – Are you missing out?** - Talking to a long term Photoshop user recently, I picked up in the conversation that they hardly use Photoshop's layers. A trusted Camera Club member colleague told them that they didn't need Layers and that advice has been followed ever since. I know that people mean well when they offer that sort of advice, but really they are putting their head in the sand just to avoid a little extra learning.



If you're a Photoshop user and you are not making good use of layers, you're allowing the best part of your software pass you by. Most of what you want to do is actually more difficult and certainly will take longer than it would using layers, but yes. You will have to understand layers to get the best from them.

If ever there was a subject where the results more than justifies the effort, Layers is it. We have a comprehensive set of Layers tutorials. 20 large crystal clear videos running in total for 478 minutes. A comprehensive set of tutorials for those who want to use Layers.

We have presented the videos in a logical way to help the learning process. We take you into Layers in a gentle way. We have quick links below, again arranged in the order that you may want to view them.

[Introduction video to our Layers Disk or Download](#)

[The Layers Concept – Its where we need to start – Download here](#)

[Our Pdf that lists the contents of our disk or download](#)

[Understanding Layers on Disk](#)

[Understanding Layers as a Download](#)

## **New Slide Show – Rosewood Railway**

We were informed about this old railway near Brisbane that only steams one Sunday per month, but being a fan of old railway yards we decided to take a look mid week. The location is just south west of Brisbane and it was a very hot day, about 32c with bright sun and we got there about 2pm.

So, generally speaking, not the best conditions to shoot images of an old railway where we sometimes struggle with contrast at the best of times. In bright Australian sun the situation could



be a whole lot worse, but we were the only people there and I could not resist shooting some images.

[Check out the slide show for PC – Mac and iPad](#)

Also try our Pdf

[The Making of Rosewood Railway](#)

## Your Comment :



Don't forget, you can comment on this newsletter or any of the subjects on our Forum. It's a simple sign in process, just choose a username and a password and join like minded people.

Forum headings include: PicturesToExe – Digital Photography – Image Editing – Infra-Red Photography - Miscellaneous

[The Main page can be found HERE](#)

## [Quick Links to all our Latest Slide Shows](#)

[Cold War Scrapyard](#)

[Contrast](#)

[Loco's in Steam](#)

[Infra-Red Presentation/tutorial](#)

[London Calling](#)

[Our UK Introduction Presentation](#)

[The Fire Trail](#)

[Incliment Weather \(Scotland\)](#)

[Invisible Light](#)

[Many More here](#)

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## [\*\*Quick Links to Video Tutorials\*\*](#)

[Lightroom 5](#)

[Photoshop CC – Disks](#)

[Photoshop CC – Downloads](#)

[All other Photoshop Tutorials](#) (other versions CS-3, CS-4, CS-5, CS-6, Lightroom)

[Lightroom](#)

[PicturesToExe Tutorials](#)

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## [\*\*Quick Link to All our PDFs\*\*](#)

[Digital Infra-Red](#)

[What can Photoshop's Bridge do for me](#)

+ More

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## [\*\*Quick Links to Slide Show Demo's\*\*](#)

[\*\*Adding a thin outline to your images\*\*](#)

[\*\*Creating Stylish Backgrounds\*\*](#)

[\*\*Creating a Matt Frame with Images\*\*](#)

[\*\*Creating a Matt frame with animation\*\*](#)

[\*\*Creating and applying distressed edges\*\*](#)

[\*\*Free Fonts no demo, but this is a free Video\*\*](#)

[\*\*Text on a Path\*\*](#)

[\*\*Using Images as your titles\*\*](#)

[Create Titles combined with your images](#)

[Creating and using Masks](#)

[Creating the Third Image](#)

[Differential Focus](#)

[Creating a Moving Route Line on a map](#)