

Beckham Digital

Oct 2015



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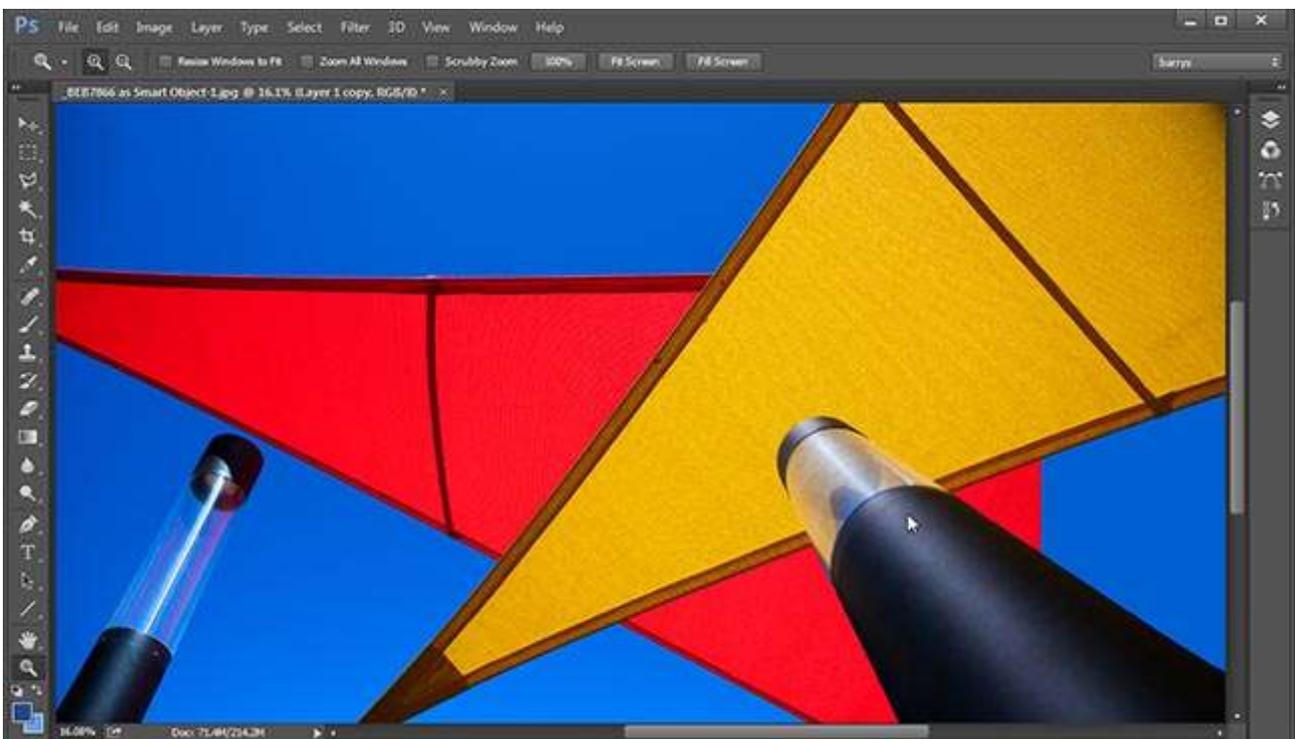
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Welcome to our October Newsletter – I have been thinking ahead to the next generation of tutorials on how photographers learn Photoshop. I have done a lot of soul searching on how to go about this differently to the past. Why change you may ask?

It's no surprise when I say Photoshop is a hard act to get your head around when you first come into contact with it. I hate the word difficult, because if it was that difficult I would never be using it. If you're new to Photoshop, it's just something you haven't learnt yet. In the past my philosophy to teaching Photoshop was a little at a time and to keep Layers away from the basics, Raw away from Layers etc etc and it has worked pretty well.

It helped people to learn by isolating techniques/skills, feeding them into the mix in a gradual and practical way. What will I need first, what comes next etc. The problem is, that times have moved on and rather quickly too. Digital photography is not in its infancy any more and only a few days ago I spoke to a rank beginner in photography who was already shooting Raw images and I felt, rightly so.



So, in the next generation of videos, manipulating Raw files and Layers will be dealt with right from the start. After all, it's easier to correct exposure in Raw than it is via a Jpeg. The videos will be shorter and more focused, but I will still make some effort to deal with tools and techniques in as isolated a way as it's practical to do. I don't think it helps to introduce 6 tools and techniques into one video for example. That is OK in the Master-Class series where I can make certain assumptions about the experience of those viewing the videos.

In these new videos I am creating them in shorter groups of around a dozen or so videos, about 2 hours in length approximately. I have retained the logical steps I have used before such as what do I need to know first, then what is next etc. What has changed is that I am treating Adobe Camera Raw and Photoshop as one software, which means in the early groups of videos I will be demonstrating basic Raw techniques, Layers techniques and any finishing I need to do in

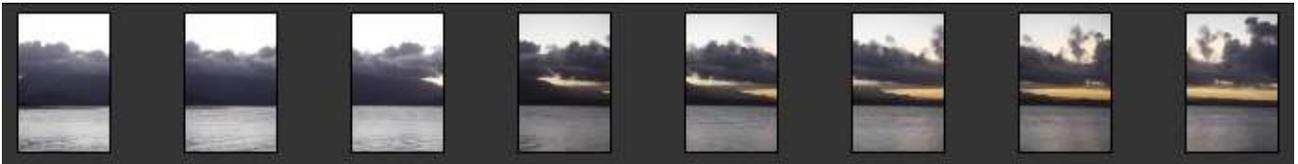
Photoshop.

I will continue with real life projects as often as possible so that what I demonstrate is relative to the photographer, especially club photographers. In fact the very first demonstration video is on the subject of how to deal with under/over exposure. In our old disks we may have done this with levels and curves, but these days, we would do it through Adobe Camera Raw, so it's Raw where I have chosen to start in these new videos.

Your views are always welcome via our [E-mail](#) from our [contact page](#)

[Photoshop Creative Cloud 2015 – New ways to create a Panorama Tutorial](#)

Suitable for Photoshop and Lightroom - Last month I said I had done very little panoramic photography, but I have now given the new Photo Merge to a Raw file a try. I have to say it is now so much more controllable and easier then ever to get a great result. The image below represents a simple approach of standing on the spot and hand holding a series of 8 images in portrait format.



All the Adobe Camera Raw work is done once the images are stitched together. The results from a technical point of view now work superbly. The image below in its full size came out at 12000 pixels by 5400. In this video we take you through the process start to finish. You can check out our video introduction on our Web Page [HERE](#) We include two Panoramic examples, one from a tripod and one hand held. You can go direct to our intro video (best quality) [HERE](#)



[High Dynamic Range Photography \(HDR\) – New tutorials](#)

Suitable for Photoshop and Lightroom - The HDR of old was a bit of a hit and miss affair. When it worked well, it worked very well, but it was a bit of a lottery with what result you would get. With the release of Creative Cloud 2015 in June, we saw a change to the way this works.

Now we can create an HDR image straight from our Raw files and the merged images remain in Raw Dng format. That means we can take the final merged HDR image through Camera Raw or Lightroom and getting a good result is now much more in our control.

In this [download](#) I have three examples of different images, one containing movement of both a boat and the waves of the sea. They run in total for about 40 minutes and all start and finished images are included, so if you want to have a go and you don't have any images prepared, you can use mine.

As usual we offer lots of other information in our start to finish tutorials, such as the new brush options within graduated filters.



HDR created in Creative Cloud 2015

The images below were all shot with an aperture of F8 and shutter speeds of a 30th - 60th and 125th



[Free Video - Photoshop The Move Tool and Arrows and Highlights](#)

In trying to find interesting topics for videos I recently looked at Photoshop tips on the internet, but quickly lost interest in it. My main criticism is that the tips and tricks offered are either just basic ways the software works or the tip is so obscure you would never remember it because you would hardly ever use it.

Personally, I like to try and find tips and tricks that I use regularly in Photoshop in a practical way. I have tried to do that this month by looking at the Move tool in practical use with real life subjects. The Move Tool looks rather boring just being able to move an image, but it is the route to a whole lot more. In addition we look at one or two other tips and tricks along the way.

In our second video we look at creating arrows and highlights that can be very useful in many different areas of what we do.

[Download the Videos from HERE](#)

PicturesToExe – Slide Styles

One of the new options included into PicturesToExe 8 was Slide Styles. What are they and how do they help us? Take a look first [HERE](#). You will find a small video demo on our web page that shows the type of presentation that can be created and transferred to other images via Slide Styles.

In fact you can [download](#) that slide style and try it yourself.

Once the Slide Style is created you can save it into a category of your making.

You can then share it with others or share theirs. The most versatile part is that you can apply any style to one image in your show or 50 all in one go. That's what Slide Styles were designed for. Check out a [short demo](#) we made just for this section, no sound just the Slide Styles demonstrated. Download time under 1 minute.



Once you make a Slide Style, then it's easy to add a small variation and save another. You can quickly build up a small group of similar styles, but with enough variation to add that vital spark to your slide show. We have a dedicated group of videos on making Slide Styles.

[Check out our introduction video HERE](#)

[Available on disk here](#)

[Download version here](#)

Successful Images in the past few weeks

I used the image below as last month's cover picture, but of course it was in portrait format for that. It was shot at the Beamish Museum in the North East of the UK. Inside these sheds the light is pretty subdued and to retain flexibility in your use of aperture and shutter speeds a tripod really is essential.

Here the shutter speed was half a second @ f11, but I also added exposure compensation because of the dark background. The exposure reads 2 stops under what the camera wanted to give. You wouldn't call this an average range of tones from an exposure point of view.

If we are not careful, we can easily slip into an over exposure situation. Then we end up in a fight with our software to hold burned out highlights and that can affect quality.



It's a rather simple image, but it seems to have hit the spot with those who have viewed it and especially our last judge who scored it highly. The image uses a now well practised strategic colour technique, but perhaps its appeal is due to the fact that the colour isn't bold at all.

In the tutorials I make, I have often gone on about how highlights can be far more damaging in our images than many photographers appreciate. Perhaps this is an example of that, even though the highlights in the original are not as bad as they could have been with the 1.33 stops more exposure the camera wanted to give.

Red and Blue below is especially pleasing because it was the result of a tutorial rather than sitting down with the end result in mind. I didn't set out to create a winning image, but grateful to find myself with one at the end of the recording session. I set about describing the techniques of lifting the car from a beachside car park, but the Photo gods must have been smiling on me that day.



Isn't that pretty typical of what can happen sometimes. We try hard sitting at our computer to create something with impact, but things just won't flow. Then on another day everything flows and it happens almost by accident. It's why I often tuck an image away in a work in progress folder when things are not working for me.

Come back a few days later and we can often see the image differently. Sometimes we get a sort of log jam in our creativity and a few days away from it is enough to make a difference.

Our Image Galleries

Our image Galleries on Flickr continue to expand and I should point out that there is in fact two galleries of images to view. [His](#) and [Her's](#)

The image below was one Carol shot on our recent trip north. 180th of a second @F4.5 with a 200 ISO. The Camera was a Canon 5D Mk 2 with a 28~135mm lens set to its 28mm wide end. The light on that day was just a bit odd, which affected the colour of the images we shot. Under the circumstances it seemed to sensible choice to go for monochrome and it must have been right getting her top score in a recent competition.



So, do check out her [images on Flickr](#) or she will think I am hogging everything :-)

Photoshop Tip – Reverse Masking

There are many situations where we make an edit change to one layer in a layered stack and we find ourself needing to mask 90% of the upper image to allow only a small part of one layer to show through to the layer below.

Of course its easy enough to create the mask and then flood it with black. Remember **Alt+Backspace** will always flood the foreground colour and **Ctrl+Backspace** your background colour.

However, if you hold the **Alt Key** while applying the mask from the layers palette, it will be created already flooded with black. Now you can select white as your foreground colour and reveal just the pixels you want. Also, if you need to return your foreground and background colours to black and white at any time, just touch the **D key**.



Articles Page – Remember we also have an articles page on our [Website HERE](#) full of PDF's on a variety of topics

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