

# Beckham Digital

Feb 2017



## Cover Photo – Tawny Frogmouth

We arrived at my daughters house and spotted the birds (two of them) in the tree next to their veranda. The veranda is at second floor level so we were at the same height as the Birds and only 8-10 feet away. It just so happens that we keep a spare Canon 5D Mk 2 in the car along with our old 100-400mm zoom just for those times when we stumble upon something interesting. Like this!

Technical details for the cover photo are 400iso Canon 100-400mm lens set at 220mm. Shutter speed 640<sup>th</sup> @f5.6. I did consider getting the tripod out of the car so I could drop the iso to 100, but we were about to head off to Brisbane to the theatre and didn't have a lot of time. It was also steaming hot outside. The birds were still there on our return from the theatre later that night, but it was nearly dark.



*250<sup>th</sup> @ f5.6 – 400iso – Canon 100-400mm zoom set at 400mm*

Although related to owls, their closest relatives are oilbirds, potoos, owlet-nightjars, and true nightjars. Tawny Frogmouths and owls both have mottled patterns and wide eyes. However, owls possess strong legs, powerful talons, and toes with a unique flexible joint because they use their feet to catch prey.

Tawny Frogmouths prefer to catch their prey with their beaks and have fairly weak feet. They roost out in the open relying on camouflage for defence. Unless someone points one out you can be really close and not see them. They just look like a tree stump when they tuck their heads in during the day.

Tawny Frogmouths have wide forward facing beaks for catching insects whereas owls have narrow downwards facing beaks used to tear prey apart. The eyes of Tawny Frogmouths are to the side of the face while the eyes of owls are fully forward on the face.

## Bald Eagle and Select and Mask in Photoshop

Perhaps I am going through a bird phase, because I created this image in the past few weeks along with the Tawny Frogmouths above.



I saw a similar shot by a wildlife photographer acquaintance of mine Michael Snedick. It got me thinking about the Select and Mask options in Photoshop and I wondered how it would deal with feathers rather than the open tops of trees. I used the Select and Mask in a video demo a few months back using the image below and that worked extremely well [Video HERE](#)



I cut out the old sky and put in another and was able to select all the gaps in the tops of the trees using Select and Mask. The technique was very effective and even in a high resolution image, the result was great.

So, I tried the same technique with the Bald Eagle and it worked reasonably well on the loose feathers.

You can see a larger image than the one above on our Flickr site [HERE](#).

It's odd where ideas and inspiration spring from. You see a picture somewhere, it reminds you of a technique or a picture you have that is similar and the inspiration kicks in.

I am glad inspiration does work in this way because the image seems to be doing pretty well on [Flickr](#) and [ePhotozine](#). Yes, the background has been completely replaced with a rainforest scene, but it all seems to work OK. I may try it in an open competition and see what the judge makes of

it. All being well, he/she will not even be aware the background was replaced, which brings me back to thoughts of photographic rules that can never be policed. If you can't spot the manipulation, then you're left with having to rely on the photographers integrity.

However, if you're willing to do that, you don't need the rules :-)

## Newsletter Video – Hand Colouring



This month I am away from my recording studio and therefore cannot record anything new for the newsletter video. So, I have gone back to Photoshop CS-5 for this technique on hand colouring of images.

Although I use CS-5 to demonstrate the techniques, they are just as relevant today in Photoshop CC or Photoshop Elements as they were back in CS-5 days.

It's also a technique that has both creative and corrective possibilities and that is always a plus.

[Download from HERE](#)

## Audio Visual – Rules Rules Rules

I recently heard about a photographic club who were considering Audio Visual Competition Rules and one item that seemed to be causing some debate was Time Lapse photography. Members drawing up these “rules” contend that Time Lapse is a *video production* even if the production’s images were all taken as still images and not single frame video.



So my [Silver Medal winning slide show called Hot in the City](#), would effectively be banned I expect, because it contains 10 still images in a time lapse opening sequence. I hope that sort of rule does not find its way into Audio Visual competitions. If you want a great example of where rules can destroy creativity, HERE IT IS.

I confess that I find it difficult to understand the need, or the logic for such rules. I recall using this technique back in the days of Kodak Carousel Projectors and electronic dissolve units long before video was even thought of in this context.

So, why is a rule needed? It's not as though the technique is available to some and not others. Everyone has the opportunity to use it. How can 10 still images shot with a still camera and put together with a fast transition be wrong?

Sensible and level headed club members everywhere should resist foolish rules that in the most

part, cannot be policed anyway.

## PicturesToExe-9



At the time of writing, PicturesToExe - 9 remains under test and we need just a little more patience until the final release. In the meantime here are just a couple of observations for you.

When you start a new project in PicturesToExe 9. It will now default to the 16:9 aspect ratio (not 1024\*768 as before) and the pixel value will be automatically set at 1920\*1080. However, if you want to change that pixel value the setting has been moved from the Project Options > Screen Tab in PTE-8 - to the Main Tab in PTE-9 under the Custom setting. (see below left)

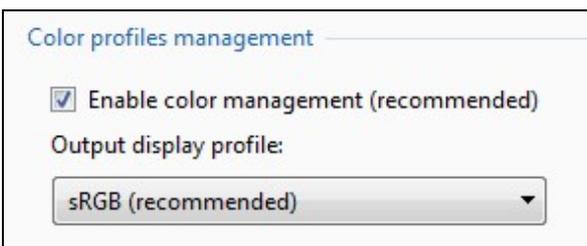


Sometimes, when we animate images they can suffer a little with the moire effect. That twinkling or sparking of pixels that can look quite neat when it appears on water, almost making it look like ripples, but generally far less appealing elsewhere.

You will find a setting within the Project Options > Screen tab under a drop down menu for unsharp mask that selects the best option for animation.



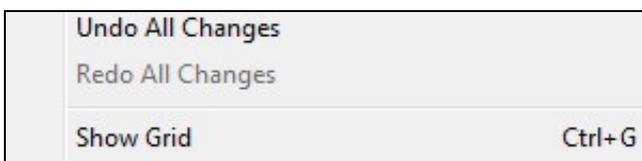
Also in the Settings > Preferences of PTE-9 you will find an option to select a colour space in the Color Profiles Management. By default it's set to sRGB and that is probably best left at that setting.



It means that even if you create images for your slide show in a different colour space like Adobe RGB (1998). PTE-9 will convert them on the fly to sRGB and in the vast number of cases that will be the perfect choice.

It ensures the colour you see in an image editor like Photoshop is the same as that which you see in your slide show.

Here is another great option and especially useful for when we first start using the new software and playing around with the controls, as we often do. We make changes and lose track of what we have actually changed, or we create a complex animation, but one that doesn't come off that well.



We can now Undo all changes in the Object and Animation Screen, via the tools button at the bottom left of the screen.

A simple option, but it's one of those that has a greater value when we are new to the software and we are learning the ropes.



## YouTube video introductions to other titles in our range

Photoshop for Photographers	A Complete Photoshop Course
<a href="#">Photoshop for Photographers Main Introduction</a>	<a href="#">Purchase</a>
<a href="#">Photoshop for Photographers Part 1 Intro Intro</a>	<a href="#">Free</a>
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<a href="#">Photoshop for Photographers Part 7 Intro</a>	<a href="#">Purchase</a>
<a href="#">Understanding Photoshop's Bridge Intro</a>	<a href="#">Free</a>
<b>50 + Lightroom Videos</b>	<b>Covering nearly all LR options</b>
<a href="#">Lightroom Creative Cloud - Introduction</a>	<a href="#">Purchase</a>
Lightroom Master-Class – No intro Videos available	<a href="#">View and Purchase</a>
<b>Photoshop Creative Cloud</b>	<b>Dedicated Topics</b>
<a href="#">Understanding Layers</a>	<a href="#">Purchase</a>
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<a href="#">Image Presentation Introduction</a>	<a href="#">Purchase</a>
<a href="#">Monochrome Magic Introduction</a>	<a href="#">Purchase</a>
<a href="#">Infra-Red Photography Introduction</a>	<a href="#">Purchase</a>
<a href="#">How to Win, or do better in Competitions Intro</a>	<a href="#">Purchase</a>
<a href="#">Adding the Wow value in Raw images Intro</a>	<a href="#">Purchase</a>
Master-Class Tutorials (no Intro videos avail for these)	<a href="#">View &amp; Purchase</a>
<b>PicturesToExe 8</b>	<b>Dedicated Topics</b>
<a href="#">Getting Started in P2E-8 Introduction</a>	<a href="#">Purchase</a>
<a href="#">Basic Animation Introduction</a>	<a href="#">Purchase</a>
<a href="#">Command &amp; Control Introduction -Pdf</a>	<a href="#">Purchase</a>
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