

Beckham Digital

Nov 2017



Infra Red – 3 Years on – Video (see below for video link)

In May of 2014 I decided to have a Canon 5D Mk2 camera converted to shoot infra red images. I chose Camera Clinic, based in Melbourne, to do the conversion, but you will not have too much difficulty finding a company to do this for you wherever you are in the world.



Above is one of the first images I shot with the camera in Ballina on the 10th May 2014. 125th @ f8 with an iso of 100. One of the benefits of a converted camera is the fact that we can shoot images hand held. Those who try Infra Red with a deep red filter over the lens of their conventional camera will find that all shots will need to be taken from a tripod.

That is OK for the first dozen shots, but soon gets hugely tedious and any movement in the shot will be very blurred.

Sometimes when creating my newsletter I notice that size sometimes matters. I noticed with the image above that it seems to have more appeal when viewed full screen. Reduced to 600 pixels for this newsletter, it loses something. I guess it's caused when lots of detail is crammed into a small image. So, to see this image at full resolution click [THIS LINK](#) and open it up in your image editor

Infra red is light in the invisible part of the spectrum and the camera conversion required is where the Infra Red blocking filter that's in front of all our sensors in the camera body is removed. It's replaced with a visible light blocking filter, which is a fairly strong red in my case.



So, the infra red images we first shoot with our camera may have this strong colour cast, but don't let that worry you.

It's easily removed via a manual white balance setting in your converted camera or via Adobe Camera Raw/ Lightroom and there is no effect on the image quality.

There are different strengths of visible light blocking filters you can have placed in your camera. So talk to those who are doing the conversion for you to be sure you get the one for you.

I had a 780nm filter added to my Canon 5D to block most of the visible light because I wanted good contrast black and white images with no colour.

Some people choose a less powerful blocking filter and as a result, some visible light will be recorded along with the infra red and that may add some colour as we show on the right

Producing sparkling monochrome infra red images is remarkably easy because Infra red light copes with high contrast so well. Far better than conventional visible light photography in the same conditions.



I have included a link with my video PC menu this month to a couple of original Infra Red Raw images. Please feel free to open them up in your own raw image editor to have a play with them. There is nothing like being able to open up original Raw images to be able to evaluate what Infra Red can deliver. However. I will add the [link to those two images HERE too](#) for those who may be Mac users.

[Download Video from HERE](#)

[You will also find many more infra-red images on my Flickr Site Here](#)

Photoshop for Beginners - Video Presentation

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I was recently asked to speak on the subject of Photoshop for Beginners at a Camera Club and I decided to make a short presentation to start the evening. There is little doubt that Photoshop comes with a reputation that it's difficult to learn, but quite often the newer user of Photoshop can make that learning harder than it need be.



There are ways that the newer user of Photoshop can flatten out that learning curve quite a bit. This is not rocket science, just a little thought and a measured approach as I explain in my short presentation

[Download Photoshop for Beginners from HERE](#)



Last month I published a video on the debate about whether a new user of image editing software should choose Lightroom or Photoshop. Perhaps these two presentations should be presented together. So if you missed this last month, here it is again, [Lightroom or Photoshop is HERE](#)



Set Subject Competition

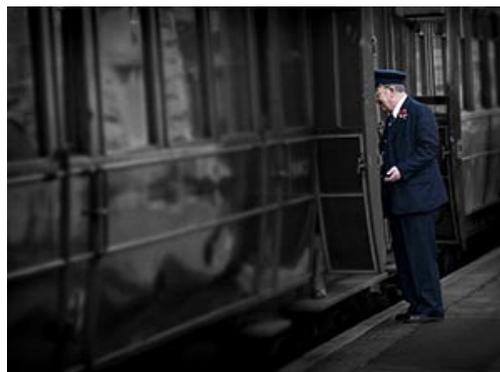
photographers expertise. To take them out of their comfort zone, but is that actually achieved I wonder? I've been a member of Noosa Photo Club for almost 10 years and not once can I recall shooting an image specially for a set subject.



I usually find something in my archives that fits the set subject, or I don't bother entering, so am I typical or not?

Would it be fair to suggest that many of the better images seen in set subject competitions would have done just as well in an open competition.

Would it also be accurate to say, that generally (with some exceptions) members who do shoot specially for the set subject, end up submitting images that are more often than not at the lower end of their capabilities. Rushing to find and shoot something suitable before the competition deadline is not generally the route to great photography.



Is it a good thing to force a photographer to take images in situations they are not comfortable with or they don't have a great deal of interest in?

Street photography being one example where the general consensus seems to be that this subject would include images taken of everyday life going on around us. However, there will be differences in opinions on what constitutes Street Photography. For example: Are the images above street photography?



What's probably more important is who decides what does and what doesn't meet the set subject in any club. Is that judgement made by some adjudicator at club level, or just left to the judge to decide.

One definition from the Internet said: *Street Photography is a type of photography that features subjects in candid situations within public places. Street photographs are mirror images of society, displaying "un-manipulated" scenes, with usually unaware subjects*

If a photographer has to Google a definition of a set subject, doesn't that automatically stifle their creativity to some degree? In the wording above it clearly states public places, so using this definition it doesn't pin down images to actual street scenes. It says public places, so that would include beaches and other events where people gather. I couldn't find a definition on either the Australian Photographic Society or the Photographic Society of Queensland (PSQ) web sites, which covers this subject.

Take **People** as another set subject. A definition of the term also seems difficult to pin down, but looking at images from a PSQ search seems to suggest the definition is quite wide including single people in close up situations.



The image here is a picture of a child not known to the photographer. The location was a public place and the little girl just sat at a desk in an old school room when the **Candid** shot was captured. Under the circumstances, wouldn't most photographers think this fell into the subject of **People** pretty well?

Recent experience of this subject suggests not, when (*I am sure for good intentions*) organisers decided to add (*not a*

close up or portrait) to the category "People". A very good image was barred from the competition as being a close up. However, the image was only objected to when it reached the finals and I wonder if we can read anything into that about human nature? How do we decide:-

How close is close up?

Who defines the distance?

When does a people shot of one person become a portrait?

How can set subject definitions be written so there isn't any ambiguity?

I doubt they can be written completely without ambiguity unless they are so lengthy most people would give up. However, if you cannot close all the loopholes in a set subject, isn't that a good enough reason to leave the rule out?

I recently witnessed a situation where it was felt necessary to read out the definition of Scapes as a set subject. So, a question:- If we have to define a simple subject like scapes, doesn't that rather make my case for me, that set subjects hinder more than they help and kill creativity?

But, do you disagree, its OK to disagree even in this politically correct world. [Come along to our Forum to give us your opinions](#)

PicturesToExe and Audio Visual in General



Things seem to have been very quiet on the Audio Visual front these past few months. However, I have done a little judging of an Audio Visual competition for a Camera Club in Brisbane and it has prompted a few thoughts.

One of those thoughts I have mentioned before. It's why more digital photographers do not use AV to present their images. Especially as we seem to be in a world where most of what we see is via a projected or electronically displayed image, rather than as a print.

Could it be, that creating a single image for the camera club environment, isn't that demanding. Sure, to be competitive you have to reach a certain club standard, but given the number of images we shoot, anyone can do this, given a bit of time.

When you have to shoot a larger number of images to the same standard for Audio Visual, then it's a slightly different matter. It's now far more difficult to maintain the quality over all of the images. It takes more time and effort and I suppose that will inspire some, but deter others.

However, there are some general things we can do to make our slide shows more appealing. If we turn on our large flat screen TV in the evening and see a square picture on the screen, what's our first thought? Mine is, wow, this must be an old program and probably dated too. If there are not very good reasons for me to hang around I am likely to channel flick to find something else.

I have similar thoughts when I see Slide Shows that fall well short of filling my PC screen, my laptop screen or my TV screen. (see red car below) It can make the show look a little dated and those first

impressions can be important.

If all our screens are now 16:9 and the AV competition rules allow 1920*1080 pixels (16:9) then why not make full use of the real estate at your disposal?



Filling the screen can be done with a little creativity and it looks so much better in my view.



Another issue that really doesn't look good is constant animation. OK, for a couple of images, but then it can get tedious and appears to have been added because the author could. Not because it adds something positive to the presentation.

Remember, an image that may lack a little impact and appeal, and isn't improved just because you

moved it around the screen. Use animation delicately and measured, unless you have great reasons for doing something different.

While I am talking about animation, don't allow any of the straight edges of your image to show on the screen during the zoom. It just looks bad and has a negative impact on what you're trying to create. It should only be done when you have good creative reasons for doing so and I cannot think of any right now.

If you see an effect like ours below during a zoom in or out of your image , something is not right. The point of AV is a smooth transition from image to image and this isn't it!



Can I remind you our [complete sets of Audio Visual tutorial Videos](#) on many aspects of Creating slide shows with PicturesToExe. Videos are easily downloaded and you can have the whole topic safely on your desktop in 20 minutes tops.

Making good audio visual is about paying attention to detail.

Beckham Digital Forum



I have included a Members Video section on our [Photographic and Audio Visual Forum](#), where from time to time I will post tutorial videos. This part of the Forum is only open to members, but membership is free and takes only a few seconds to sign up.

Yes, it's my blatant attempt to get a few more members interested in the forum. The forum is currently a small group of people, but that can be both good and not so good. We could do with a few more members to help the forum gain momentum.

So, videos may be one way I can encourage one or two of you to join us [HERE](#)

YouTube video introductions to Tutorial Videos in our range

YouTube links on the left and our website on the right

Photoshop for Photographers	A Complete Photoshop Course
Photoshop for Photographers Main Introduction	Purchase
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Photoshop for Photographers Part 2 Intro	Purchase
Photoshop for Photographers Part 3 Intro	Purchase
Photoshop for Photographers Part 4 Intro	Purchase
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Understanding Photoshop's Bridge Intro	Free
60 + Lightroom Videos	Covering nearly all LR options
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Photoshop Creative Cloud	Dedicated Topics
Understanding Layers	Purchase
Shooting & Manipulating Raw	Purchase
Making Effective Selections Introduction	Purchase
Image Presentation Introduction	Purchase
Monochrome Magic Introduction	Purchase
Infra-Red Photography Introduction	Purchase
How to Win, or do better in Competitions Intro	Purchase
Adding the Wow value in Raw images Intro	Purchase
Master-Class Tutorials (no Intro videos avail for these)	View & Purchase
PicturesToExe 9 – Intro Videos	Dedicated Topics
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