

March



PicturesToExe – Fine Control of Sound - Video

When we're using PTE, it can be a little tricky to place an image very precisely on the time line, especially when we're trying to match the appearance of that image precisely with that sound. Maybe it's the beat of the music or it could be a sound effect, like letters appearing with the sound of a typewriter.



It can also be a little tricky to adjust sound volume, particularly when we require a very low volume setting, perhaps 3% or less.

There are ways we can enlarge the sound waveform length and width to allow finer audio editing control. Look at our short video on [YouTube](#) that runs for under 9 minutes. Or, you can download the [Mp4 video HERE](#)

The slide show I used in the video is called *Cold War Scrapyard*, which you can [download as an Mp4 HERE](#) or view on [YouTube HERE](#)

Cover Image – Dusty Work – [Image on Flickr Here](#)



Canon 400mm lens – 640th @ F5.6 with 200iso. I did show this image in last month's newsletter, but perhaps it's worth a few words. The image was taken on a hot summer day in Australia with full sun.

I mention this to suggest that apart from being on a beach or in the snow with similar sunshine, you won't get much brighter light than this. Despite the brightness of the sunshine I was concerned about camera shake. I didn't want to get home and find the image didn't have critical sharpness. This caused me to raise the iso from 100 to 200.

I was using a 400mm lens and in those circumstances, I would want a minimum shutter speed of 400th of a second to avoid camera shake. However, there was further complications here. I was in windy and blustery conditions and many will know how this can affect movement in hand held shots.

In addition, I was on an uneven and sloping bank on the side of a country road and these issues are those that we need to keep in mind if we want consistency with the images we capture. Nothing is more frustrating than finding a good photo opportunity and later, on the computer we find the image isn't sharp.

My camera aperture was wide open at f5.6, so iso was the only place I could go to increase shutter speed. Increasing the iso from 100 to 200 (1 stop) allowed my shutter speed to be comfortably above the 400mm focal length of my lens at 640th of a second.



This is an Infrared image of the same subject. Taken at 400 iso – 125th @ F8 with a converted Canon 5D Mk2 camera. The lens used was the same 100-400mm zoom, but here it was set for 120mm.



Tasmania Trip

At the time of posting this newsletter we are away on a photographic road trip to Tasmania. So, please excuse the short newsletter this month. For our UK readers, Tasmania is the Australian Island State sitting approximately 400 kilometres off the S.E corner of Australia.

Our trip involved a 2000k journey south from the Sunshine Coast in Queensland, through New South Wales to Sydney and then into the state of Victoria and Melbourne. From there we boarded a ship for a nine-hour crossing of the Bass Strait.

At the present time we have almost concluded our time in Tasmania and in 2 days we catch the ferry back to Melbourne. As you will expect we have been out and about with the cameras, including our infrared camera and our Mavic Pro 2 Drone.

The image below is a simple iPhone shot, because all the images we have taken have been shot in Raw format. That includes the drone still photography too.



Trying to capture that soft and forgiving light of evening and using a little luck, mixed with calculated guesswork to get in the right place at the right time. It's hard to beat the quality of that evening light. It makes exposure easier, manipulation easier and the results generally better.

The image below is a bit of a cliché for Australian photographers, because this is a very common image to see in Photo competitions here. It's the boat house at Cradle Mountain and again, this is a straight iPhone image.

Of course, if your'e photographing the same scene as hundreds of others, it's hard to be different. I hope the raw files I have shot will allow me to use a little Photoshop Magic and create an appealing image, but I can't do that while away travelling.

This National Park does not allow cars down to the lake between 8am and 6:30pm because buses ferry people down and the road is narrow and winding. We had to wait till 6:30 and then drive the 10k down to the lake.

This doesn't leave a great deal of time, because the light is fading fast. Even though many other photographers have shot the same image, its not one you can ignore. If you're there, you must take a few shots.



Mavic Pro Drone

I have no images to share just yet, but after purchasing the drone recently, this trip has allowed me to get it airborne and capture some images and some video. For speed I have settled on bracketing the raw images shot with the drone.

I'm not sure I want to evaluate images on the iPhone screen while the drone is aloft, and my battery power is being used up. I've taken the view that it's quicker to bracket three exposures and sort out the best image later. I'm sure at times I may want the foreground from one shot and the sky from the next, we shall see.

As a new user of a drone I've had no issues throughout our time away, which is just over 4 weeks so far. No mishaps or technical issues, no near misses or problems. I try to use common sense and to keep the drone in sight, but that is a little hard to do sometimes. When the drone is a few hundred metres away and against a blue sky. It's easy to lose sight of it when you look down at the iPhone screen to take a shot.

When you look back into the sky, it can be a devil to spot. There are times when you lose sight of it when it's close enough to hear.

That is when you use the map. Turn the drone around until the red arrow points back towards the home point (which is you) and fly forward and it'll soon come into view.

I'm looking forward to working with these images and the video when I get back home.