



PHOTOGRAM

Monthly Newsletter of the Redlands Camera Club

August 2016

Redlands Camera Club meets: 1st & 3rd Mondays, 7:00 pm
First Presbyterian Church - 100 Cajon St - Redlands, CA
Guests are always welcome

Members' Night Image Submissions – The image submission form on the club web site will be available from August 5th – 12th. With the live edit format, images are due a few days early so that the reviewers can provide more detailed feedback. Don't forget! Images are due the Friday before the August 15th meeting, not the day of.

ColorMunki – Have your photos submitted for QuickPix, Members' Night, or competitions not looked the way you expected? The problem is probably a difference in how your computer and the club projector display colors and brightness. You can fix this by calibrating your computer the same way our club calibrates our projector – with the ColorMunki. Set up is simple and the calibration process only takes a few minutes. Contact Lois Ritchie-Ritter at loisritchie@yahoo.com to reserve the ColorMunki.

Photogram – If you have photo equipment that you are looking to sell, why not let club members know. Send your submissions to carl.oday.rcc@gmail.com by the third Thursday of the month to be included in the following Photogram.

Programs for August & September 2016

August 1 st	August 15 th	September 5 th	September 19 th
Competition Awards and Pot Luck	Members' Night	RCC Roundtable	Mastering Macro
Meeting Starts @ 6:00	With Live Edit	With Free Ice Cream!	With Frank Peele

Details for the current month's programs may be found in the Programs article, starting page 3.

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Prez Sez

Carl Detrow

Contrast

July was an interesting month down at the old Camera Club. This is the first time in as long as I can remember that we didn't have a meeting on a first or third Monday. Our forecast attendance numbers just didn't support a meeting, so I hope you all had as good a time celebrating our nation's independence as did I.

Our second meeting was our Summer competition, which pushed the awards potluck back to the first meeting in August (August 1 at 6PM). I heard several comments that this was the best crop of entries yet. There were 115 images to look at, so we scheduled a break to give our judges (and my rear) a little rest. We'd be interested in what you thought of the competition. All I can say to all who entered, our competition committee, and our judges is, "Keep up the great work."

I was recently watching one of Kelby's videos on Lightroom and learned something new. From my first Photoshop class in about 2004 (We used Photoshop CS) I was cautioned not to use the contrast slider, mainly because it was not very effective. Later, as I transitioned to Lightroom and PS Camera Raw, I was similarly warned. Kelby now says that Adobe has fixed the math behind the problems and the slider is now a very effective way to deal with contrast. That's fine with me, because I always seem to make things worse when I try to use tone curves. I've tried the contrast slider after basic exposure adjustment and before further adjusting highlights and shadows (if required), and I've been surprisingly pleased by the results.

Contrast is something that can often make an image better. We like to say it gives it "punch," rescues it from flat lighting. Contrast is also something that makes our club great. It's clear from the competition entries this time that we comprise a very diverse group of widely talented artists. The rest of society can go on and on about diversity of race, religion, or gender (English majors, let us cringe together.), but our club is made up of people of a variety of skill levels who like to photograph a lot of different subjects in a huge variety of ways. That is to our credit and to our advantage. We all share a common interest in the art of photography, and we all want to get better at it. And the best way to do that is to communicate with our fellow members.

Those of us who are less skilled have no trouble taking classes or attending mentoring sessions, but feel intimidated just talking one-on-one with a best-of-show winner. I know, because I was myself in that kind of awe when I first joined. But now that I've gotten to know a lot of the very best photographers in our club, I find that most of them love to talk about their art, and are in fact flattered by the most basic questions. My advice: arrive at the meeting at least 20 minutes early and talk, preferably to someone you haven't talked to before. Ask that golden question, "What do you shoot," and learn from the answer. I guarantee our diversity will make you better.

Happy shooting!



Programs

Jim Hendon

August 1st – Competition Awards and Pot Luck

Meeting starts at 6:00 pm – Bring Your Favorite Dish

August 15th – Members' Night



Get some first-rate feedback for your photos -- with on-screen coaching -- at our mid-summer Members Night on August 15. These valuable programs help us become better photographers through thoughtful, pointed reviews of our images and those of fellow RCC members. Our new format provides our images to handpicked reviewers and a Live Editor a couple of days in advance, giving them ample time to prepare comments and editing tips. Scheduled reviewers are Carl O'Day, Debra Dorothy and Dave Ficke, teamed with Bruce Woodcock as Live Editor. Submit one image via the RCC web site between Aug. 5 and noon, Aug. 12. See you on the 15th!

September 5th – Annual RCC Forum with Free Ice Cream



Come for the ice cream, stay for the fellowship and discussion! Young, old, beginner, expert -- we need RCC members of all kinds on Sept. 5 to tell RCC leaders what we're doing right, wrong and in between. We'll start with a summary Year In Review presentation, then kick off the forum by inviting ideas, complaints, suggestions, whatever! We'll also provide 3X5 cards to help capture all the good feedback. Scheduled to join us, listen and respond will be a host of key RCC leaders: Carl Detrow (president); Jim Hendon (VP, programs); Frank Peele, Bruce Woodcock (education); Debra Dorothy (field trips); Rick Strobaugh (mentoring); Russ Trozera (competitions); and Carl O'Day (RCC BLOG). Let's make this the most productive forum ever. See you on Labor Day!



Membership

John Williams

Now is the time to renew your Membership for FY 2016-2017!

Membership Renewal – Thanks to all of you who have renewed your RCC membership. If you haven't renewed, your Membership is now **PAST DUE**. \$25 is a great deal for all of the benefits that Redlands Camera Club offers. The club's workshops, education classes, competitions, and field trips are only available to members in good standing. Contact John Williams at jhwr@earthlink.net if you have any questions about your membership renewal.

Prospective new members please note: At Redlands Camera Club you'll find a group of photo-enthusiasts with a wide range of interests, a ton of experience and a willingness to share. Our regular club meetings offer stimulating programs, members' nights and competitions; in addition, we offer field trips, workshops, classes and opportunities for mentoring. You can obtain an application form at one of our regular meetings or from our website by going to the club web site (www.redlandscameraclub.com), clicking on the "Downloads" tab and then clicking on "Membership Application" tab. Follow the instructions on the form and you're all set! Dues are the primary sources of club revenue allowing us to provide you with quality programs and training. Only currently paid members can take part in RCC classes, events, free workshops, field trips and competitions.

Please introduce yourself to our new members and help direct them to members who can assist them become a better photographer. We try to get a brief Bio from each of our new members. Contact me by email (jhwr@earthlink.net) if your Bio has not appeared and you wish to have it included in the Photogram.

A big welcome goes to the following newest members:

John Donoghue

Brandon Johnson



RCC Mentoring Program

Rick Strobaugh

I recently watched a show on Landscape Photography on Kelbyone.com. One of the discussions was on the Seven Deadly Sins of Landscape Photography. They were: 1 - Choppy water - smooth, reflective water in lakes and ponds usually looks best, 2 - Frozen water drops - waterfalls and streams usually look best as lacy blur of water. Shoot with slower shutter speeds. 3 - Crooked Horizon, 4 - Cloudless/uninteresting sky, 5 - No interesting foreground, 6 - Harsh mid-day sun, 7 - Distractions sneaking into the edges of your photos. Keep these deadly sins in mind when you are composing your photo scenes. Many of the most powerful images are the simplest images. Quite often, less is more for a powerful image.



Field Trips

Debra Dorothy

San Diego Sites



Date: August 24th Wednesday

Location: San Diego California

Due to the distance, plan on this being a full day trip. Depending on Mother Nature I am hoping to get some good sunset opportunities.

This is for all of you who have said you haven't shown up for any of the field trips because they are always on the weekends. This is your chance to partake in a camera club opportunity and have fun shooting with your fellow members.

Here are a few possible locations we may be going to.

Chicano Park Logan Heights San Diego

Del Mar 4th Street Beach

Star of India/San Diego Maritime Museum

North Torrey Pines Bridge

Since a lot of these places have limited parking its a good idea to plan on carpooling. We will meet at the **Coco's Bakery Restaurant 1140 W Colton Ave, Redlands, CA 92374 at 9:00AM.**

Equipment List:

Since we will be doing low light shooting a tripod is essential.

A remote shutter release is a good idea if you have it. If not you can use the 10 second delay on your camera.

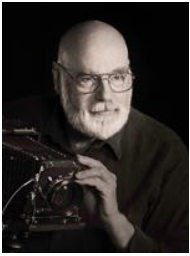
Be sure you have full batteries and extras if possible

Wide Angle Lens if possible

Flashlight or headlight

We will be walking a lot so comfortable shoes are a must.

If you have any questions you can call me at 909 633-2913 or email me at Debbiedsd.dorothy@gmail.com



Education/Workshops /Exhibits

Frank Peele

RCC School of Photography Courses and Workshops

August workshop: Editing Your Night Sky and Light Painting Images

This workshop will be held on Monday, August 29, from 6:00 to 9:00 p.m. in our normal club meeting room, John Knox Hall of the First Presbyterian Church. Although aimed specifically at RCC members who attended the Borrego Springs Night Sky Workshop and Field Trip, the information will benefit those who have taken images of the night sky and/or used light painting techniques. This will be a hands-on experience; Frank Peele will demonstrate using Lightroom and Photoshop (will apply also to Photoshop Elements users), then assist attendees in working with their own images.

Bring to the workshop: laptop computer with your image editing software of choice, a multi-outlet extension cord, and one or two night sky, light painting (or combination) images for practice. The workshop is free to RCC members.

New Session of RCC School of Photography Classes Starts in the Fall

The 2016-2017 session of the Redlands Camera Club School of Photography begins Tuesday, September 13 with **Exploring Digital Photography**. This eight-week course is designed not only for those who are relatively new to using a digital camera, whether they have previous experience shooting film or not, but as well for those of any experience level who want a better understanding of how to use their cameras. Choosing the best camera and lenses, considerations of focus and exposure, understanding light, the principles of composition, an introduction to managing and editing your images in the computer – and much more – will be covered. There will be a strong hands-on emphasis, giving students the opportunity to put into practice the principles being taught. Tuition is \$90. Class sessions are held from 6:00 to 9:00 p.m. Additional meetings of this class will be on the following Tuesday evenings: Sep. 20 and 27, Oct. 4, 11, 18 and 25, and Nov. 1.

Instructor for this class is Frank Peele. Prerequisite for all classes is membership in the Redlands Camera Club. Dues are \$25 per year, and membership allows taking multiple courses. In addition, free programs, classes and workshops are offered to members throughout the year.

Exciting news is coming from Bruce Woodcock, who will teach a Digital Workflow class beginning on Nov. 8.

If you have specific questions about these classes or the Redlands Camera Club's educational offerings, call (909) 798-7999 or email educationworkshopsrcc@gmail.com



Competitions

Russ Trozera

2016 Summer Competition

The Redlands Camera Club would like to congratulate Debra Dorothy for winning Best of Show in our 2016 Summer Competition. The title of the image was Tussle scored 88.4. The images will be on the web site on Monday evening. The majority of the images in the competition scored 80 and above. That is really nice. We are looking forward to the next competition is on December 5, 2016 where you can enter up to 3 images. Image upload begins on Nov. 7 thru Nov. 21, 2016. We would also like to congratulate all those that participated and also won ribbons. It was a very good competition.

Thanks to everyone

If you have any questions, please email Russ at: photosbyruss@verizon.net



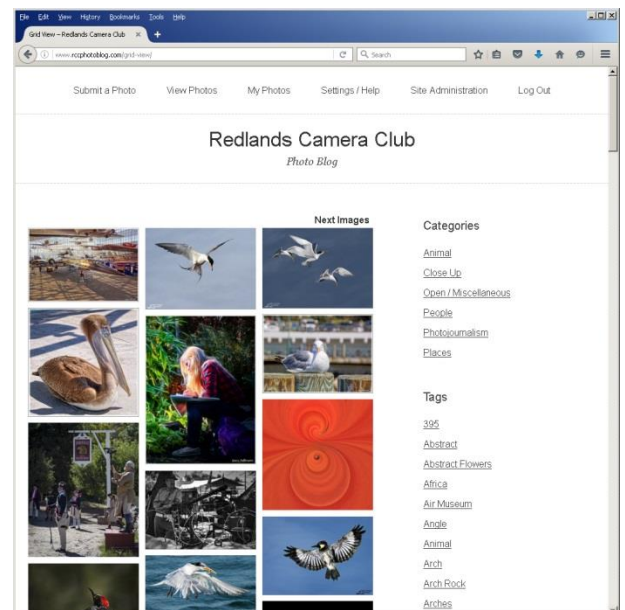
RCC Photo Blog

Carl O'Day

46 users and 312 images later the RCC Photo Blog is still going strong. If you do not already have an account, send an e-mail to signup@rccphotoblog.com and we will get you set up.

The blog is a great place to get input on your images – particularly with a competition coming up. Other Members' images can help you find some inspiration (and perhaps some motivation).

Sign up today!





RCC Featured Photographer - August 2016

Wayne (Woody) Wood

Robert Upton



For as long as I can remember automobiles have been an all important part of my life. Photography and the love of automobiles came together in the mid 50's and began with a Kodak Brownie camera.

My actual photography education was with the U.S. Army Signal Corps where I learned the "basics of photography" in 400 hours over a period of ten weeks. The cameras used there were Graphic 4x5 press and 70mm combat cameras. No light meters. You had to learn to read the light.

Throughout the 60's, 70's, 80's, and 90's I used a variety of 35mm cameras and specialized in sports car racing at various locations throughout the country.

With the advent of the digital age, photography has become much more fun and a lot more rewarding for me. For the past eight years, landscapes had been my main interest and photographing landscapes with Jerry and Bessie Reece has been fun and a wonderful learning experience.

I photograph with Nikon cameras (D800 & D500) mostly on tripod and process my images using Photoshop, Nik, Topaz and OnOne software.

Water On Tap



Bristle Cone Pine



Bugatti



Windswept



Mono Lake Sunrise



Rifleman



Members Gallery

2016 Summer Competition – Best of Show



Tussle
Debra Dorothy

Club Calendar

Information that was available to the editor at the time of publication.

August 1	Competition awards and pot-luck
August 15	Members' Night with live edit
September 5	RCC Round Table Discussion – ask questions and provide your input into club activities
September 19	Mastering Macro with Frank Peele

Here's What I Think!

(Note: The views expressed in this article are those of the author and do not necessarily reflect the views of the Photogram or of Redlands Camera Club.)

Refining Selections using Adobe Photoshop CC 2015.5 new Select and Mask workspace By John Williams

- **Considerations when making a selection:**

Backgrounds should be contrasty to get clean cutouts. For example, black hair should not be on a black background when cutting out people. Therefore, when taking your photo, consider the background and make sure there is sufficient contrast between the subject and background. If you are photographing people, place a light gray background behind the subject or a white background if you move your subject away from the background. Do not use a green or blue screen behind your subject since there will be color contamination. Light your subject using a small Softbox (26"x26" positioned 45° from your subject) if you are not doing a full body composite. Then place a Stripbank rim light (14"x35") 180° opposite the Softbox giving a harder side light to your subject. When you place your subject between the two lights, it may be necessary to feather the Softbox light by rotating the light towards the camera position so you get a softer light.

Before making a selection make sure you reduce noise to get a more precise selection. Also you should duplicate the image so have a good reference below the selection image. When you make a selection don't forget to use the **Edit in Quick Mask Mode (Q)** to refine your selection. Also consider using one of the RGB Channels using the procedures described above. *Select and Mask workspace can be used to correct hairy, furry, fuzzy, and blurry areas of your selection.*

If you make a selection first before opening Select and Mask workspace, do not make a selection over transitional areas such as a flyaway hair. It's important to stay away from the edges with your selection on tricky areas when background show through items such as hair.

Technique tip to increase contrast when combining two different images (composition): Open the image into Photoshop that you will be making a selection. The ACR dialog box should open and then increase the exposure so that you have as much contrast between the selection area and the background as possible. Then depress the **Shift** key and depress the **Open Image** button. This will load the image into Photoshop as a Smart Object allowing you to return later and reduce the exposure and make other adjustments. Next make a selection of the object and click on **Select and Mask** in the Options bar. Output your selection as a **Layer Mask**. You should have one Layer containing a thumbnail of the original image and a Mask. Next drop this file into your background file. Because the selection layer is a Smart Object, you can easily return to ACR and reduce the exposure and make further adjustments to blend the selection with the background.

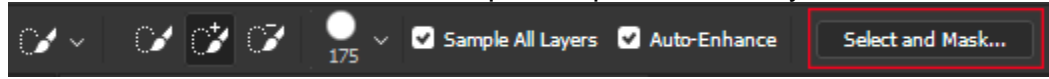
You need to accept that not every hair strand can be selected. However, you will get acceptable selection detail when using the Select and Mask feature.

- **Select and Mask:**

The **Select and Mask** workspace replaces the **Refine Edge** dialog in earlier versions of Photoshop, offering the same functionality in a streamlined way.

Several bugs have been reported to Adobe. This new feature only works on a pixel layer (duplicate your Background Layer to get a pixel layer). A workaround is available by double clicking a layer mask to enter the **Select and Mask** space on a non-pixel layer. Adobe reports they are working on several fixes and request if you have a problem to send them your file. This workspace works best if you have a high resolution photo.

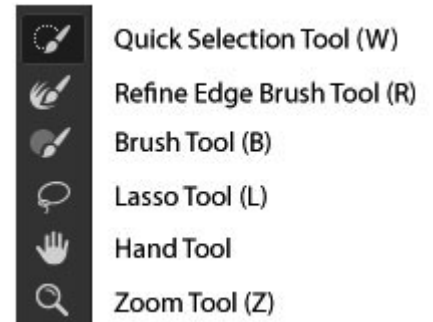
- To invoke the workspace, click **Select and Mask** in the **Options bar** when a selection tool is enabled. Alternatively, you can press **Ctrl+Alt+R** or choose **Select>Select and Mask**. You can also click on **Select and Mask** in the Properties panel for a Layer Mask.



- You can set the default tool behavior, such that double-clicking a layer mask opens the **Select and Mask** workspace. Simply double-click a layer mask for the first time and set the behavior. Alternatively, select **Preferences>Tools>Double Click Layer Mask Launches Select and Mask Workspace**.

- Tools (left panel):**

- Quick Selection Tool:** Make quick selections based on color and texture similarity when you click or click-drag the area you want to select. The mark you make doesn't need to be precise, because the Quick Selection tool automatically and intuitively creates a border.

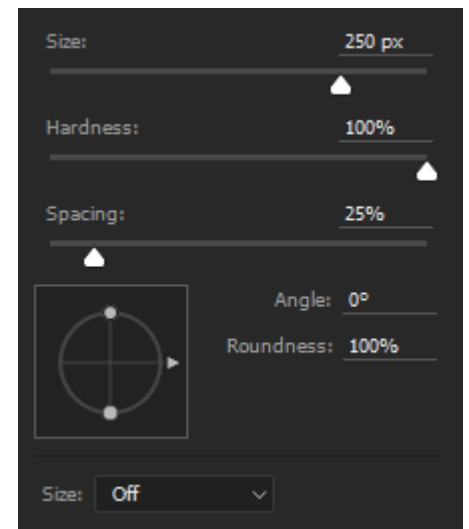


- Refine Edge Brush Tool:** Precisely adjust the border area in which edge refinement occurs. For example, brush over soft areas such as hair or fur to add fine details to the selection. To change the brush size, press the bracket keys. *Generally you only need to click on the Refine Edge Brush Tool to paint over edges of your selection in order to fine-tune your selection.* Magnify closer to the selection and paint over the areas that needs to be better defined. If you depress the Alt key and click over an area, it will sample the color under the cursor and remove that color from the selection.

- Brush Tool:** Begin with making a rough selection using the Quick Selection tool (or another selection tool) and then refine it using the Refine Edge Brush tool. Now, use the Brush tool to finalize or clean up details.

Use the Brush tool to fine-tune selections in two simple ways: paint over the area you want to select in the Add mode (brush default), or paint over areas you don't want to select in the Subtract mode (hold down the Alt key). If you click on the minus icon on the options bar, you must depress and hold down the Shift key to return to the plus or add mode.

With the Brush tool selected and over the on-screen preview, you can right-click and the popup dialog will allow you to change the Brush size, hardness, and spacing.

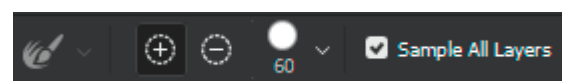


- Lasso Tool:** Draw freehand selection borders. Using this tool, you can make precise selections.

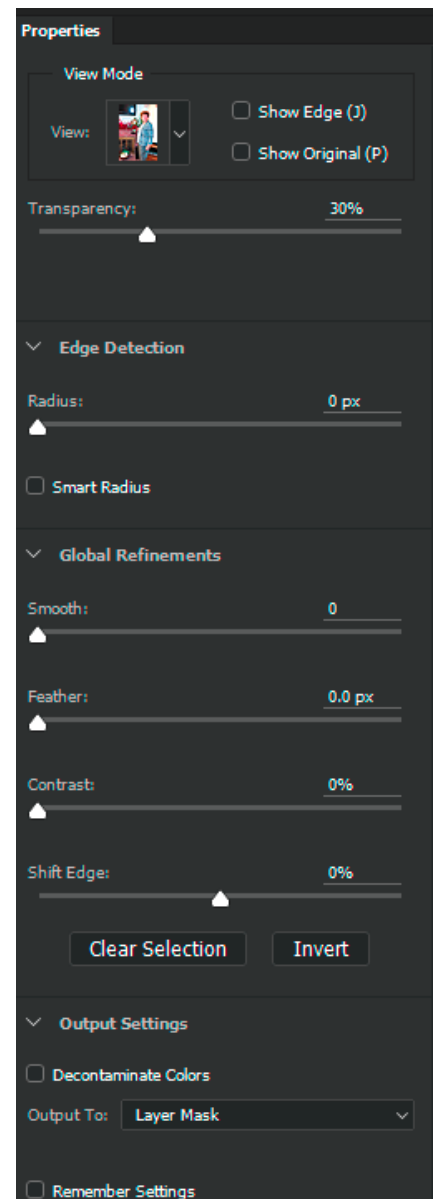
- Hand Tool:** Navigate around the photo. This photo works just like the Hand tool in classic Photoshop

- Zoom Tool:** Magnify and navigate around the photo; works just like the Zoom tool in classic Photoshop. You can also hold down the Z key to bring up the Zoom Tool and continue to click to zoom in. To zoom out hold down the **Z+Alt** keys. To return to full screen, depress the **Ctrl+0** keys.

- Options bar:**



- **Add or Subtract:** Add or subtract from the refinement area. Adjust the brush size if necessary.
- **Sample All Layers:** Creates a selection based on all layers instead of just the currently selected layer
- **Refine the selection:** You can refine your selection in the Properties panel of the Select and Mask workspace. Adjust the following settings:
 - **View Mode settings:** From the View pop-up menu, choose one of the following view modes for your selection:
 - **Onion Skin (O):** Visualizes the selection as an animation-style onion skin scheme. This view is generally the best of all the views but it is important to lower the Transparency to 20-30%. If the transparency is 100%, the background will be pure white; however, lowering the transparency shows you where to paint over along the edges.
 - *Marching Ants (M):* Visualizes the selection borders as marching ants. Marching Ants view mode is not generally useful in seeing your selection.
 - **Overlay (V):** Visualizes the selection as a transparent color overlay. Unselected areas are displayed in that color. The default color is red.
 - *On Black (A):* Places the selection over a black background
 - *On White (T):* Places the selection over a white background
 - **Black & White (K):** Visualizes the selection as a black and white mask. **To see any detail that might have been missed, switch the View to Black and White.** The selected areas will be white and if you see some gray areas that you don't want selected then paint them out or **raise the Contrast** to clean up the edges.
 - *On Layers (Y):* Surrounds the selection with areas of transparency
Note: Press **F** key to cycle through the modes and **X** key to temporarily disable all modes.
 - **Show Edge:** Shows the area of refinement.
 - **Show Original:** Shows the original selection.
 - **Transparency/Opacity:** Sets transparency/opacity for the View Mode. This setting applies beyond the Select and Mask workspace to the Overlay view mode in classic Photoshop.
 - **Edge Detection settings:** You can see the radius in the document window by checking **Show Radius** box and then increasing the Radius slider. However, if some areas are outside the Smart Radius area, increase the Radius and then paint over the selection area. Usually a value of 5 to 15 pixels works well; however, each photo is different and you will need to experiment with the Radius pixel amount. This allows you to selectively expand your




edge detection area, bringing in more details from the subject as Photoshop learns what is and isn't background. Think of the Radius slider as painting around the entire selection at once. If you increase the size of the Radius too much, unwanted background areas may start blending into the selection, and you can even lose areas that you initially selected and wanted to keep.

- **Radius.** Determines the size of the selection border in which edge refinement occurs. Use a small radius for sharp edges, and a large one for softer edges.
- **Smart Radius.** Allows for a variable width refinement area around the edge of your selection. Among other use cases, this option is helpful if your selection is a portrait that includes both hair and shoulders. In such portraits, the hair might require a larger refinement area than the shoulders, where the edge is more consistent. Once you've enabled Smart Radius, you'll usually want to re-adjust the Radius size with the main slider to see if you can get even better results. Normally do not exceed a radius of 20-pixels, otherwise you will get undesirable results.

Important: Try turning **Smart Radius** on and off to see if this option helps.

- **Global Refinement settings:** Generally you will not need to use these adjustments sliders with the exception of Shift Edge.
 - **Smooth:** Reduces irregular areas (“hills and valleys”) in the selection border to create a smoother outline. Normally Smooth Edge doesn't do much. Be aware that using too high a Smooth value can “clip” small details along the edge of the selection.
 - **Feather:** Blurs the transition between the selection and the surrounding pixels.
 - **Contrast:** When increased, soft-edged transitions along the selection border become more abrupt. Typically, the Smart Radius option and refinement tools are more effective. Usually you will not use any contrast adjustment. It generally ruins the edge when overdone, so keep it below 10%. However, if you want a sharp defined edge then increase the Contrast slider about half way and see what happens.
 - **Shift Edge:** Moves soft-edged borders inward with negative values or outward with positive ones. Shifting these borders inward can help remove unwanted background colors from selection edges.
- **Output Settings**
 - **Decontaminate Colors:** Replaces color fringes with the color of fully selected pixels nearby. The strength of color replacement is proportionate to the softness of selection edges. If you see a lot of fringing around hair, which is caused by remaining color from the original background, then use **Decontaminate Colors** option.
***Important:** Because this option changes pixel color, it requires output to a **New Layer** or document. Retain the original layer so you can revert to it if needed.*
 - **Output To:** Determines whether the refined selection becomes a selection or mask on the current layer, or produces a new layer or document. Normally will want to output your cutout to a **New Layer** or **New Layer with Mask**.

Reset: Click  to reset the Workspace and revert the settings to the original state in which you entered the Select and Mask workspace. This option also reverts to the original selections/masks applied to the image when you entered the Select and Mask workspace.

Remember Settings: *Select Remember Settings to save the settings for use with future images. The settings are applied afresh to all future images, including the current image if it is reopened in the Select and Mask workspace.*

- **Shortcut keys:**

- Depress the '**P**' key to see a before & after preview.
- Depress the '**F**' key to cycle through the view modes.

▪ **Recommended steps to refine your selection using Select and Mask workspace.**

1. Either start with a selection, or open the Select and Mask workspace. Choose the Onionskin View mode and choose a selection tool from the Tool bar.
2. If there are any areas of your image not selected that should be, use the **Quick Selection tool** to paint them in quickly.
3. Select the **Refine Edge Brush** and start by clicking on the background area outside your selection to define the hue you want to mask out, then drag the brush into your edges/hair. The more you refine the selection, the smarter it gets and the whole edge begins to look better.
4. Slide your **Transparency slider** up to 100% so you can view the cut out on its own and view any additional areas that need fixing.
5. Turn on **Smart Radius** in Edge Detection section. Select a radius of **5-px** since this will help bring in some of the finer details.
6. In the Output Settings, check the **Decontaminate Colors** box to remove any remaining hue around the edges of your selection.
7. Use the **Global Refinements sliders** to fine tune your selection. The one most likely slider to use is the **Shift Edge** to reduce the selection which will remove unwanted areas around the edges.
8. Select the **Black & White view** and use the **Brush tool** to mask in or out (depress **Alt** key) any remaining sections especially near the edges of the cutout.
9. When you're happy with your selection, click on the **Output** dropdown menu and choose your output method. In most cases for a non-destructive workflow, choose **New Layer with Layer Mask**.
10. Check the **Remember Settings box** if you plan on doing multiple cutouts of the same type of image and press **OK** to confirm you are finished.

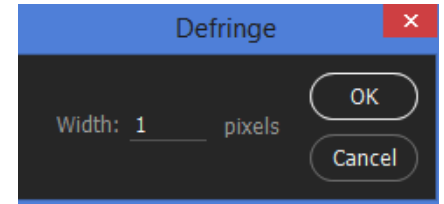
• **Recommended steps after you output your selection to a new Layer:**

- **Before refining your mask, make a copy of your selection in order to revert to the original selection:**
 - **Ctrl-click** on the mask to bring up the marching ants.
 - Select **Channels** and make a copy of your mask (click on '**Save selection as channel**' icon at bottom of panel).

- **Defringe halo/white around edges:**

- **First method:**

- If there are extra pixels around a selection, creating a halo effect, defringe the selection.
- Copy the selection onto a new layer. If you already made a Mask, the **Ctrl-click** on the mask to bring up the selection on the image (marching ants) and then depress **Ctrl+J**. This will place the selection onto a new layer with transparent areas around the selection.
You can also right-click the mask and select '**Apply Layer Mask**' which will apply the selection on a new layer with a transparent background.
- Before attempting any fix, zoom in on the fringed edge to readily see the problem and how the solution is working. Determine the width of the fringe in pixels.
- Choose **Layer>Matting>Defringe**. Then select **1** pixel for the width or the number of pixels you determined by zooming in close to the edge. If that doesn't work, then undo (**Ctrl+Z**) and try 2 or 3 pixel Defringe.
- To see a before/after view, choose undo (**Edit>Undo** or **Ctrl+Z**) and then redo the Defringe adjustment (**Edit>Redo**; or **Ctrl+Z**).
- If the Defringe tool does not remove the pixels then choose **Layer>Matting/Color Decontaminate**. This option changes the color of the stray pixels to match the color of a surrounding object.



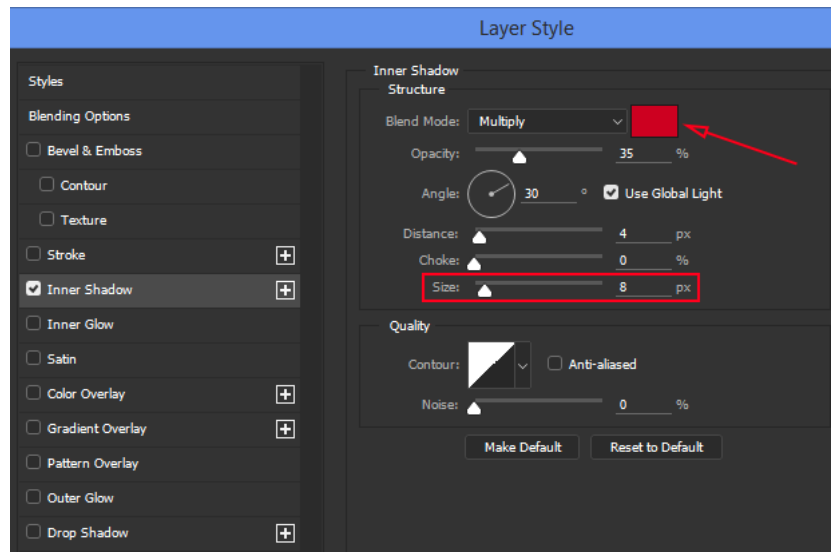
- **Second method:** If your cutout has a primarily white or black background, try going to **Layer>Matting>Remove White/Black Matte**. If the background was primarily white this will remove the white fringe around the cutout. Sometimes you may see some faint black smudges around the cutout which can be removed by using the **Eraser tool** (background around cutout is transparent).

- **Third method:**

- Duplicate the Layer and Zoom Into the fringe area.
- Apply a Gaussian Blur and increase the radius until the fringing color is gone. Use the minimum amount of blur to remove the fringe color.
- Set the Blending Mode of the Blurred Layer to **Color**.
- Add a Black Mask and paint with white over the fringe areas.

○ **Fourth method:**

- Click the **fx** button at the bottom of the Layers panel and in the popup select **Inner Shadow**.
- Click on the **Set color of the shadow** swath box (same line a Blend Mode indicated by red arrow) and with the Color Picker eyedropper select the dark hair color of the cutout.
- Then move the **Size** slider to remove the white fringe.



- Try **duplicating (Ctrl+J)** the cutout layer. For hair it may build up and enhance some hair areas. However, you may not get satisfactory results in other areas when duplicating. Add a Layer Mask and paint out those areas.
- **Add a solid color layer:** It is best to see your work against a solid background color (teal/green/magenta color). Click on **Create New Fill or Adjustment Layer** icon (half circle) and select **Solid Color**. The Color Picker will pop up and select a background color. Click on the new Color Fill layer and drag it below the Mask Layer.

For Sale / Member Announcements

If anyone is interested in Kodak slide carousels please contact Carl Detrow at csdetrow@verizon.net.

Redlands Camera Club P.O. Box 7261 Redlands, CA 92375
www.RedlandsCameraClub.com

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