Eye On The World

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 **Jim Selby** at **jim1423@earthlink.net** to reserve the ColorMunki.

Puppy Portraits Help Shelter Pets Find New Homes

Click HERE for Slide Show

Monday, Oct 16, 2017 NBC4 News

RCC Member *Alex Woodcock* helps shelter pets find new homes by taking portraits of them. The photos of these furry creatures were taken at the Redlands Animal Shelter.

"I love photographing animals," Woodcock said. "So it's a rewarding way to use my photography skills to make shelter pets look more appealing and adoptable."

She says the photos help bring more people in to adopt animals that are waiting for good homes.

The shelter is open from 10 a.m. to 5 p.m. Tuesday through Friday and 10 a.m. to 4 p.m. Saturday. For more information, call 909-798-7644.

Want to learn more about your hobby?
Click the link below to go to *B&H Learning Video Site:*
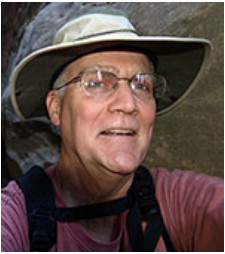Click HERE

Programs for February 2018

February 5
Michael Vamstad
Respecting and
Protecting the Wildlife
We Love to Photograph

February 19
Rick Strobaugh
Landscape Photography
&
Field Trip (TBD)

**March 5**
*Spring
Competition*

March 19
*Competition
Awards*

Programs
Jim Hendon

Feb. 5 – Respecting and Protecting the Wildlife We Love to Photograph

Michael Vamstad, a wildlife ecologist at Joshua Tree National Park, sees a lot in his job covering this vast desert preserve: coyotes, sheep, rattlers, tortoises, roadrunners -- and a whole lot of people with cameras seeking photos of these creatures, sometimes with unfortunate results. Mike will share his observations and knowledge, and help RCC explore the issue of wildlife photography ethics. With more shutterbugs pursuing more animals and birds each day, and habitats shrinking, the time is right for us to take a look at how to photograph wildlife respectfully. More details to follow.

February 19 -- Landscape Photography & Field Trip with Rick Strobaugh
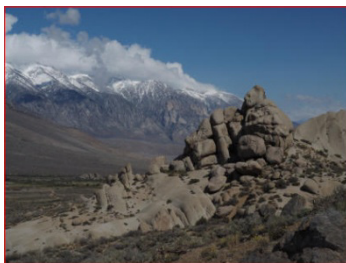
Grand Canyon. Yosemite. Mono Lake. Zion. Yellowstone. Big Sur. All are rich in scenic wonders, enticing photographers with endless prospects, both color and black and white. But capturing great landscapes is tough! Which lens or filter? What time of day? Bright sun or dark shade? Where to set up? Moonrise? Sunset? How do you compose the photo for impact? What is your "subject" or main point of interest? And what are the keys to fine tuning landscape photos into print-worthy winners with computer editing? Rick Strobaugh, RCC landscape shooter and chair of our Mentoring function, will answer these and many other questions in this special program. Soon after being energized and educated by Rick, we'll head out for a landscape photo field trip with friendly coaching from selected RCC photographers (location TBA). Move over, Ansel Adams!

Lightroom Classic CC Basic Course

Classes: **Tuesdays   Feb 6, 13, 20   6:00 p.m. – 9:00 p.m.** Presented by John Williams.

This class will cover the basics of using Lightroom Classic to manage and enhance your digital images. The course concentrates on the Library and Develop modules and covers topics such as managing and organizing your photos, culling your photos, easily finding your photos at a later date, collections, developing your images, including localized adjustments and sharing your photos. A 300 plus page PDF document will be provided that covers all the topics you need for later reference. Students will be provided sample images and encouraged to bring their laptop computers to practice during the course. Both beginners and seasoned users can benefit from this course. Two additional instructors (Carl Detrow and Dave Ficke) will provide over-the-shoulder instruction.

Tuition: $25. No Textbook required.

Requirements: Highly recommend you subscribe to Adobe Creative Cloud (Photography plan – $9.99/mo.) and install the latest Lightroom program (Lightroom Classic CC). Lightroom 6 users can also benefit from this course. Class sessions are held from 6:00 to 9:00 p.m. at Redlands First Presbyterian Church (100 Cajon St., Redlands, CA), in a classroom immediately adjacent to our main Redlands Camera Club meeting room.

Objectives: Create stunning Images and make your photos "pop." Learn to manage your photos and to backup your photos/Lightroom.

If you have any questions, call John at (909) 793-6861 or email: jhwr@earthlink.net

Note: Anyone can sign up for the course. However, if you are not a Redlands Camera Club member, a membership fee will be included when you register ($25 + $35). Maximum of twelve people, so enroll soon to reserve your spot.

Class is sold out - This is just a reminder for those who signed up

Field Trips - Debra Dorothy

The Great Los Angeles Air Raid of 1942

Date: February 24th

Time: 3PM-8:PM

Location: The Fort MacArthur Museum
3601 S Gaffey St. San Pedro
California, 90731

We will meet at the Coco's Bakery Restaurant 1140 W Colton Ave, Redlands, CA 92374 at 1:30PM

Please take a look at the [Fort MacArthur Museum](#) Website for more information about this event. This will mainly be an evening shoot so please bring appropriate equipment for night shooting.

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

Prez Sez -
Dave Ficke

My passion for the out of doors began when I was young and my family went on camping trips. We enjoyed the beach, deserts and the mountains. These excursions were relatively inexpensive vacations and all it involved was driving and some camping gear. My hiking/backpacking experience began around age18, living on my own in the Upland area, and every day I would look up and see three compelling images calling to me: Mt Baldy, Ontario and Cucamonga peaks. That is when my journeys into the backcountry began, with a few day hikes to Mt Baldy and a trip to Ontario peak. Those day hikes only wetted my desire to plan for my first overnight trip to Cucamonga peak.

I do not remember how much weight I was carrying, but I do know it was way too heavy, and it took me all day to get to the top, but I made it! I laid my ground cloth and sleeping bag down and cooked something that was semi-organic to eat. I watched the sun set as I took some photographs with my vintage 35mm Nikkormat camera with a 50 mm lens attached, that I still have to this day.

Since then I have done many more backpacking trips and seen so many more sunrises and sunsets, and never recall seeing a bad one. But the interesting thing about the sun's rise and fall is that it doesn't always cooperate! There could be no cloud in sight, or the view could be clouded over, or big beautiful cumulus shapes could dance across the sky, but the sun's rays may not light them artistically enough. I can't tell you how many times I have gone out to shoot a sunset and although they are really great to enjoy, photographically they become just another day's end!

This last Saturday, January 20th, after a quick storm came through, the clouds were really impressive; the prospect for a great sunset was in sight! As the late afternoon progressed, the clouds dissipated and the prospects for a glowing sunset evaporated quickly. But I went out anyway, and as I looked towards the west, still no clouds sat on the western horizon. As I turned toward the southeast, I noticed a cloud stretching from the Rialto area all along the valley eastward to the Banning pass; suddenly the prospects of a good shot began to take shape. My plan was to wait patiently and hopefully the sun's rays would light up both the top and bottom of the cloud minutes before sunset. The shot that illustrates this tale is the product of that patience, and I am very pleased with it!

Nature does not always cooperate with our own agenda; nonetheless, we are not the ones in control, and although our desire is to try to photographically capture what nature displays, it should also be our goal to simply sit back and enjoy it! I went out with the intention to photograph a sunset, but was rewarded instead with a shot that lit up southern clouds whose forms were beautifully lit up by the sun setting behind me!
Dave
Every Day is Earth Day

Membership - *Stephanie Billings*

NEWS FLASH!

*You may now join RCC or renew your membership via PayPal
Just go to our WebSite at www.redlandscameraclub.com and
click on the link*

Membership Renewal – We want to give a BIG SHOUT OUT to all our club members for renewing their 2017-18 membership.   Thanks everyone!!

As of November 11, 2017 we have 120 members in good standing and our club just continues to grow. Since the beginning of our fiscal year we have received 17 new members.

     All club members please introduce yourselves to our newest members and help direct them to members who can assist them with their photography needs.

    If you are a new member we would like to get to know you better. One way to do that is for you to give us a brief bio. We will post one in the Photogram each month. Contact me by email (HeartandSoul4@yahoo.com)
if you are interested in having your bio in the Photogram.

     Welcome Committee: I want to thank Jacque Sneddon for volunteering to be a part of the welcoming committee. We now have four committee members, Debbie Seibly, Carl Detrow, Jacque Sneddon and myself Stephanie Billings. We are more then willing to help out with any questions club members may have. If we don't have the answers we will direct you to the right person.

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 help you become a better photographer. Our regular club meetings offer stimulating programs, members' nights and competitions; in addition, we offer field trips, workshops, classes and opportunities for mentoring and all of this for just $35.00! 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.org), clicking on the "Downloads" tab and then clicking on "Membership Application" tab. Follow the instructions on the form and your all set!

Competitions

Russ Trozera

2018 Spring Competition

The Redlands Camera Club is making some changes to our Spring Competition. Each photographer will be allowed to enter two images.

The judges will critique each of the images. The judges can challenge the scoring when there is more than a 10 points difference between the high and low score of an image. I know this a little late for changes. We do apologize for any inconvenience. We are trying something different in hopes that our members will get more out of the competition and increase their photography skills.

Category X is for Abstract photography. The Competition is on March 5, 2018. You can start uploading your images February 5, 2018 at 11AM through Feb. 19, 2018 at 11 PM. Ribbons will be awarded at our annual installation dinner on March 19, 2018. You may feel free to call Russell Trozera at (760) 486-5269 if you need help or have questions. You can contact him by email at photosbuyruss@yahoo.com

RCC 2017 Winter Competition Second Place Ribbons

Pooka
MarLouie Miller

In The Dark
Bitsy Bernor

Look At Me
Lucy McGeer

Out Of Control
Michael Nelson

The Hidden Pool
Russell Trozera

Bike On Black Road
Ken Randall

Green Heron
Bruce Bonnett

Double The Trouble
Debra Dorothy

Dancing For Joy
Deborah Seibly

The Sack
Dave Ficke

A Foggy Morning
Bruce Bonnett

Violin Rhapsody No 1
Debra Dorothy

Second Place Ribbons

<h1 style="text-align:center;color:red">Here's What I Think!</h1>

(Note: The article covers different Adobe Photoshop/Lightroom tips. The views expressed in this article are those of the author and do not necessarily reflect the views of Redlands Camera Club.)
By John Williams

What's new in Photoshop CC 2018

IMPORTANT: Before installing **Lightroom Class CC**, download and installed the latest Graphics driver from the manufacturer's website. If you are experiencing problems (crashes or problems), then uncheck **Use Graphic Processor** box in the **Edit>Preferences>Performance tab**.

You will need a supported graphics processor (also called a graphics card, video card, or GPU) for Photoshop to properly perform its tasks. Adobe recommends the following GPU's for window computers:

- AMD: Radeon GPU with DirectX 12 or OpenGL 3.3 support.

- Intel: Skylake or newer GPU with DirectX 12 support.

- NVIDIA: GPU with DirectX 12 or OpenGL 3.3 support.

- OpenGL 3.3 and DirectX 10-capable video adapter for GPU-related functionality.

- You need a least 1 GB of Video RAM (VRAM). 2 GB of dedicated VRAM (4 GB recommended) for large, high-resolution monitors, such as 4K- and 5K-resolution monitors.

PS 2018 has improved GPU support for smoother editing on high resolution screens. (Requires Mac OS 10.11+ or Windows 10.0.14393 or later in addition to a graphics card with more than 1GB VRAM. Earlier OpenGL support is still available for older hardware/software.)

Features that won't properly work without a supported GPU: 3D, Oil Paint, Render – Flame, Picture Frame, and Tree, Scrubby Zoom, Birds Eye View, Flick Panning, Smooth Brush Resizing

Features that require a GPU for acceleration: Artboards, Camera Raw, Image Size – Preserve Details, Select Focus, Blur Gallery - Field Blur, Iris Blur, Tilt-Shift, Path Blur, Spin Blur (OpenCL accelerated), Smart Sharpen (Noise Reduction – OpenCL accelerated), Perspective Warp, and *Select and Mask* (OpenCL accelerated).

Personal note: My AMD GPU was old and didn't support some features in Photoshop 2018. RCC member Woody Wood (computer guru) recommend the following GPU to replace my AMD GPU (purchased on Amazon for $140).

<p style="text-align:center">EVGA GeForce GTX 1050 Ti GAMING, 4GB GDDR5, DX12 OSD Support (PXOC) Graphics Card 04G-P4-6251-KR</p>

Access to Synced photos in Lightroom Classic:

You can now use the Photoshop Start Screen to access photographs that are synced in the cloud via Lightroom. If you have synced files using Collections in Lightroom Classic, Photoshop can access your photos using a lower resolution proxies called Smart Previews. Smart Previews have a maximum dimension of 2560 px on the long side.

1. When you launch Photoshop 2018 and have chosen **Edit>Preferences>General** and checked the **Show "Start" Workspace When NO Documents Are Open** box, you will see workspace as shown in the figure to the right.

2. You will see three buttons at the upper left sided of the Photoshop start screen including **RECENT** (photos you have recently processed in Photoshop), **CC FILES** (those files synched to the cloud using Lightroom CC), and **LR PHOTOS** (collection synced to the cloud using Lightroom Classic).

3. If you click on the **LR PHOTOS** button, you will see your synced Collections (Collections are called Albums in the Photoshop Start screen). Click on an album to view its contents. To help identify Smart Previews, Photoshop displays a black/white striped circular icon in the lower right of the thumbnail (see figure to the right).
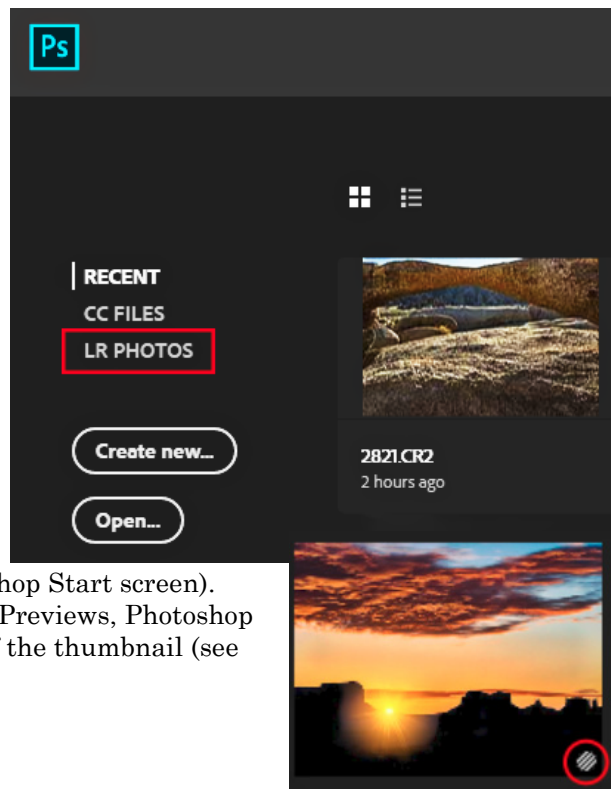
4. This will show your synced photos with Recently taken photos on the top line and your collections you synced on the second line.

5. You can select several photos to import into Photoshop by clicking on the photos (thumbnail will be highlighted with a blue line) or select one photo.

6. After selecting your photos (s), depress the **Import Selected** button.

Save a LR Photo (Collection photo):

When you are finished making adjusting to your photo, choose **File>Save** (in the Photoshop menu) to save the file. Photoshop downloads a copy of the original photo and changes made in Photoshop won't affect the original.

Quick Share:

- Note that Quick Share only works with newer Computer Operating Systems (Windows 10 — not Windows 8.1).

- If you opened a document from LR PHOTOS (synced photos), then you want to use Quick Share to save your work back to Lightroom. To do this do the following:

  1. You can share your creations to several services directly from within Photoshop by selecting **File>Share** or, clicking the **Quick Share** icon. For most services and social media channels, Photoshop will automatically convert the document to the JPEG format before sharing. Your computer OS (Operating System) determines the actual list of services appearing in the Share panel so different operating system will display different options.
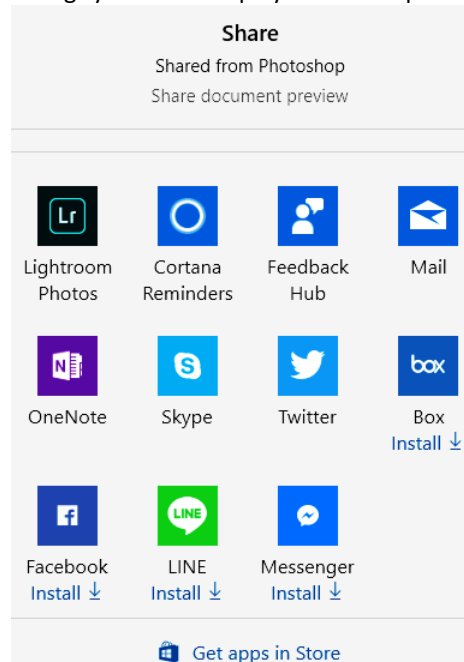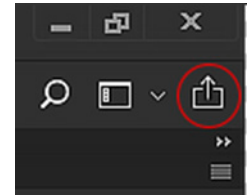
Windows always shares the current size of the open document. Mac computers gives you the ability to share the original or smaller size constrained to 1200 px on the long side.

  2. To add the file to Lightroom (after saving), click the Quick Share icon located at the very top right of the workspace. In the Share popup dialog, choose **Lightroom Photos**. The new file will be uploaded to the cloud and will be synchronized across your devices. **Note:** when using Quick Share to Add to Lightroom Photos, Photoshop will always share the original size.
  Note: When using Quick Share to Add to Lightroom Photos, Photoshop will always share the original size.
 **Note:** if you are using a computer that has either of the Lightroom desktop applications installed (the all-new Lightroom CC or Lightroom Classic CC), you may prefer to launch the desktop application, select the desired images, and use the Edit-In Photoshop command to hand-off a copy of the file to Photoshop. The advantage of this workflow is that, when you're finished editing the image in Photoshop and chose to save and close the file, Photoshop will then hand the file back to Lightroom where it will be added to the Library automatically.

**Improvements to Adobe Camera Raw — Range Masking for fine selection control:**

- **Range Masking** allows you to make precise color or tone-selection for local adjustments (Adjustment Brush, Radial or Graduated Filters) to define a rough mask, and then refine your selection using new Range Masking options.

The new Color Range Masking and Luminance Masking tools allow you to build complex masks for local adjustments. This means you can now mask detailed areas, such as trees and make localized HSL-type adjustments, which was previously impossible without editing in Photoshop (better selection tools).
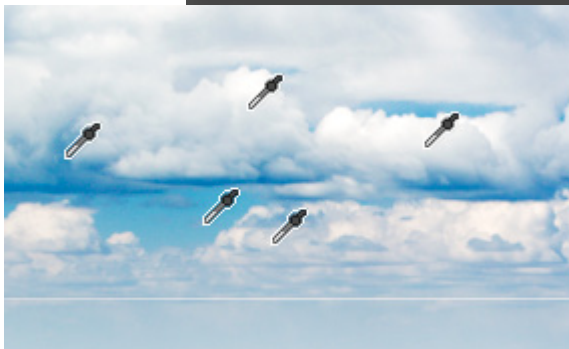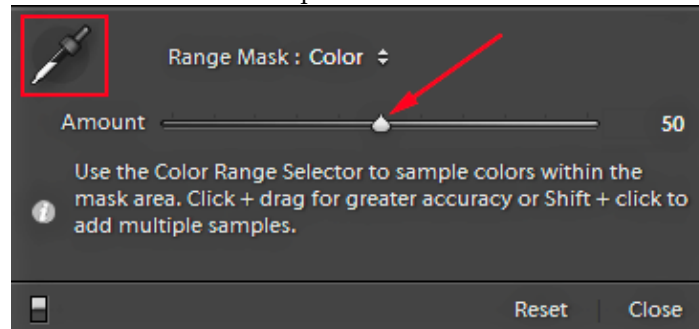
To use the **Range Mask**, you need to first add a Gradient/Radial or Adjustment Brush.
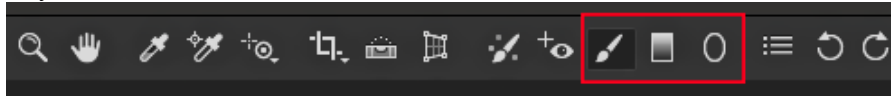

Then select either Color or Luminance from the **Range Mask** dropdown menu.
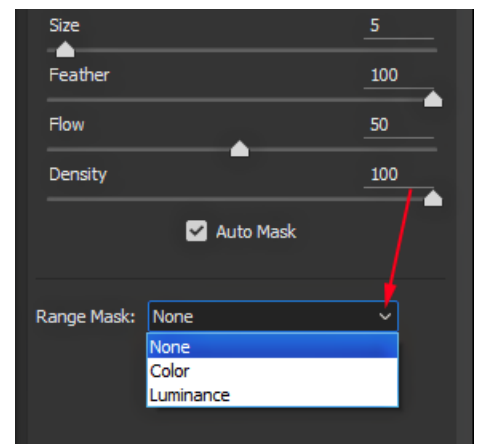
- **Color Range:** To use the Color Range Mask, first add a Gradient/Radial or Adjustment Brush, then select **Color** from the **Range Mask** dropdown menu.

  ➢ Select the **Color Range Selector** (**eyedropper**) and click on your chosen color in the photo you wish to adjust. You can add up to **5** samples by holding down the **Shift key** to add those selected colors. For greater accuracy, click and drag rectangles around the colors you want to adjust.

  ➢ Adjust the **Amount slider** to narrow or broaden the range of selected colors. If you hold down the **Alt key**, and move the Amount slider, it will display the mask as grayscale while moving the slider, so you can easily refine your selection. You can also depress the letter **O** to see the Mask overlay (reddish color).


- **Luminance Range:** To use the Luminance Range, first Mask your area first (using a gradient/radial or adjustment brush). Then select **Luminance** from the **Range Mask** drop down menu.

  ➢ Adjust the Luminance **Range slider** to set the endpoints of the selected luminance range. Consider the **Range** as a *black & white gradient* with the left side being pure black and the right side pure white. If you move the left Range slider inward, the darker areas will not be adjusted.

  ➢ Then use the **Smoothness** (Feather) slider to adjust how smooth the falloff is at either end of the selected luminance range.

  ➢ **For *both* sliders**, hold down the **Alt key** to display the mask as grayscale while moving the sliders, so you can easily see the selection (white areas).

~ 10 ~
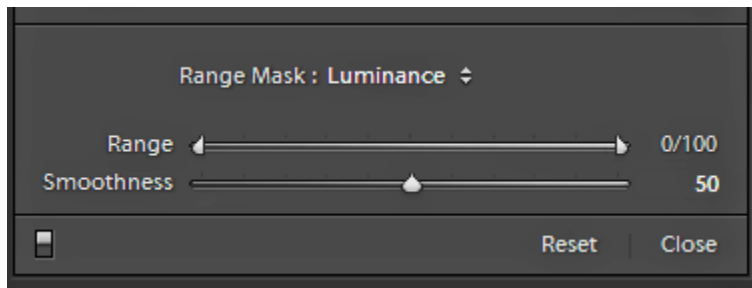
New Brush Preset Management in Photoshop CC:

- Improvement have been made to the way you work with brushes in Photoshop 2018 including more powerful brush presets, new default brushes, drag and drop organization, and more

  1. New default brushes by Kyle Webster. All Creative Cloud customers will gain exclusive access to over 1,000 high-quality, digital brushes at no additional cost.

  2. Renamed panels, the zoom slider and independent controls to display brush attributes.

  3. Reordering brushes and organizing into Groups.

  4. Saving tool options with Brush Presets.

  5. Loading legacy brushes and tool presets.

- **Brushes Panel:** This panel is used to store all of your brushes (**Window>Brushes**). Working with brush presets is much easier in this release of Photoshop. You can now organize brush presets into folders—including nested folders (formally called Brush Presets Panel). Users can preview brush stroke from **Brushes** panel.

  1. Any brush-enabled tool preset can be converted into a brush preset; all of its attributes—such as opacity, flow, and blending mode—are preserved. Once you've converted brush-enabled tool presets into brush presets, you can choose to remove them from the tool presets list.

  2. Click on the Brushes panel flyout menu and toggle between the different views to see any combination of the brush name, brush stroke preview, and brush tip.
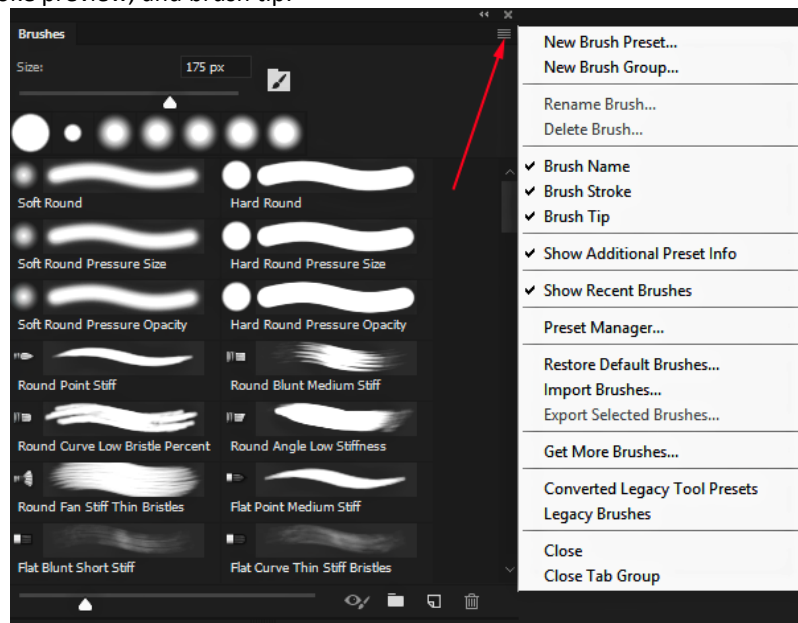

  3. You can scale the brush preview using the zoom slider (located at bottom of the panel) to view more or less brushes. Click on a listed brush to drag and drop the brush presets to reorder them in the list. Also you can collapse or expand folders to see only the brushes you need.

  4. When you scroll down to the bottom of the listed brushes and see the default brushes. If you don't seem them, click on the fly-out menu and select Restore Default Brushes. The default brushes are:

~ 11 ~
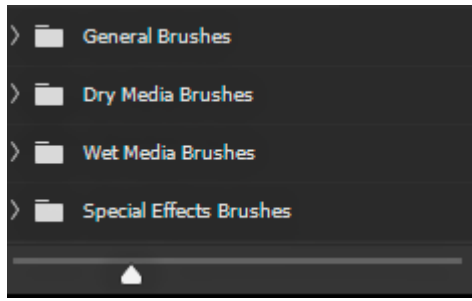
5. **You can order your brushes in groups (folders):**

   ➢ Click on one or multiple brushes (hold down the **Ctrl key**) to select them (blue border indicating selection) and drag them to a folder.

   ➢ Create a new folder by clicking on the **Create a new group** icon (folder icon). In the popup dialog give your group an appropriate name.

   ▪ Note: If you selected your brushes in an established group, the new group will be nested as a subgroup. To have the group on its own level drag the group name up the panel until you see a solid blue line and then release your mouse

   ➢ You can reorder a group by dragging them up or down the panel.

   ➢ **Expand all the groups at once:** Hold down the **Ctrl key** and click on any disclosure triangle (the "V" shape icon next to a group name). Depress the disclosure triangle again to collapse all the groups.

6. **Make changes to a brush:** Click on the brush you want to change its settings. Then make changes in the Brush Option bar such as Opacity, Blend mode and Hardness or use the Brush Settings panel to make your brush changes. If you want the Brush to have a different color, then change the Foreground Color swatch to your desired color. The changes will automatically be updated and the changed Brush will be highlighted with an orange rectangular line. To save the setting, click on the Create new brush icon (folded paper sheet icon) and the bottom of the Brushes panel. In the popup menus, select the options you want to be applied to the new brush.
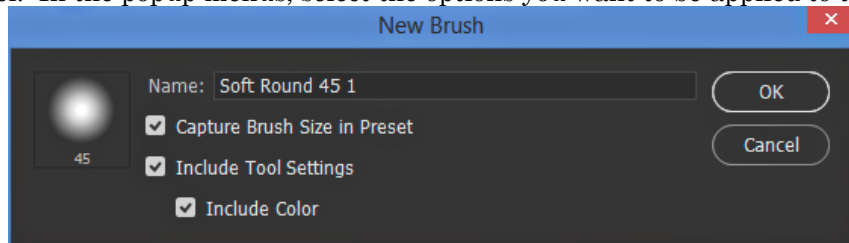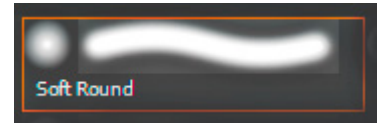

The new modified brush will be added to the unmodified brush you first selected.

7. **Delete a Brush or Group:** Right-click on the name and from the popup menu select **Delete Brush/Group**. or drag the Group/Brush to the Trashcan icon.

- **Brush Settings:** This panel is used to change the settings of the brushes (**Window>Brush Settings** or depress the third icon in the Brush Options bar).
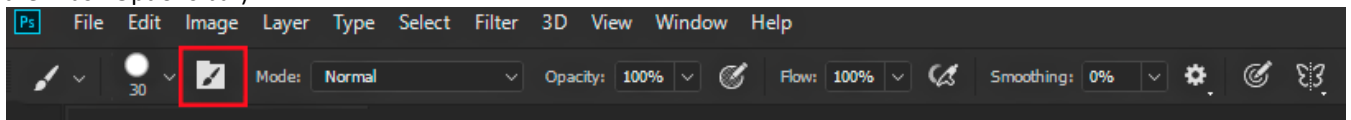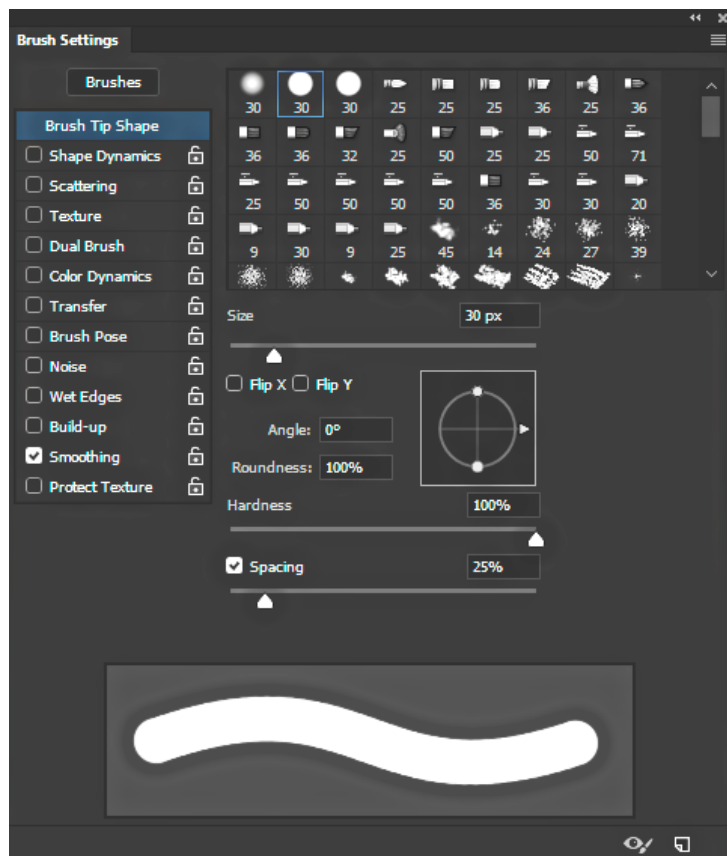
Brush Smoothing:

- Brush stroke smoothing that filters out jitters in your paint strokes for brush, eraser, pencil and mixer brush. If you increase Smoothing to 100% in the Brush Tool options bar, you will get better result as shown in the figure below.

100% Smoothing 0% Smoothing

- **Brush Tool Option bar:**

  ▪ To engage smoothing, increase the Smoothing percentage from **0%** (off) to **100%** (full smoothing). You can change the value by using the scrubby slider (place cursor over the word Smoothing) or depress and hold the **Alt key** while you enter any numeric value between 0–100. To turn Smoothing off, double-click the **0 key twice** and to set Smoothing to 100%, click the **0 key once**.
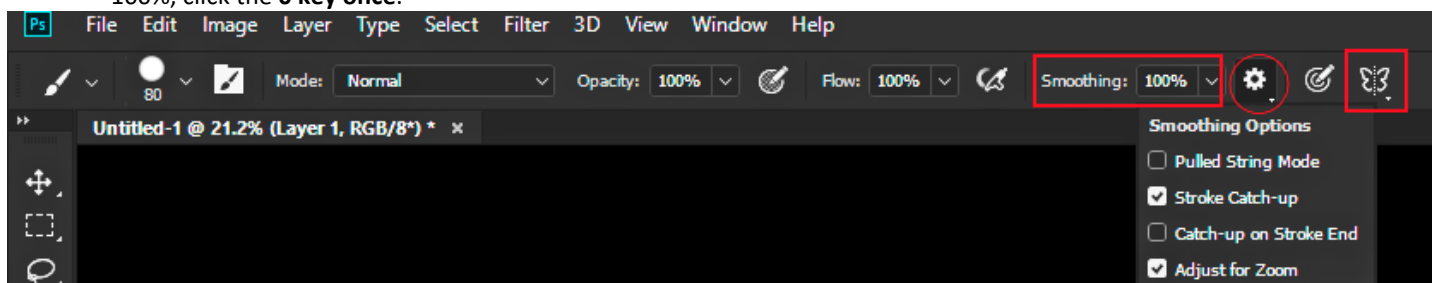

  ▪ When you click on the gear icon, you can select different Smoothing Options.

  1. **Pulled String Mode:** Paints only when the string is taut. Cursor movements within the smoothing radius leave no mark. This option is very useful when you have an abrupt change in direction.

~ 13 ~

2. By default **Stroke Catch-up** is selected. When you paint, the brush will be slightly ahead of the painted line. You will see a colored thin line (magenta leash) between the laid down painted line and the brush cursor (cross-hair inside the circle). This option allows the paint to continue catching up with your cursor while you've paused the stroke. Disabling this mode stops paint application as soon as the cursor movement stops.

3. **Catch-Up On Stroke End:** Completes the stroke from the last paint position to the point where you released the mouse/stylus control.

4. **Adjust for Zoom:** Prevents jittery strokes by adjusting smoothing. Decreases smoothing when you zoom into the document and increases smoothing when you zoom out.

- **Change the Leash Color**:

  - While using stroke smoothing, you may choose to view the brush leash, which connects the current paint location with the present cursor position.

  - Choose **Edit>Preferences>Cursors**.

  - To **turn off** the Leash, uncheck the **Show Brush Leash While Smoothing** box.

  - To **change the color** from magenta to another color, click on the color swatch box and choose another color (Color Picker will launch).
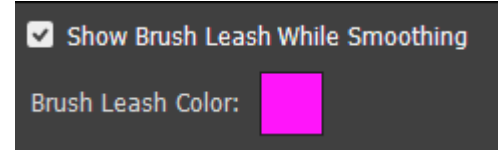
Technology Preview — Paint Symmetry:

- **Symmetry painting** creates mirrored brush strokes along a symmetry axis. This features is not yet production-ready, so exercise discretion when using this feature.

- First choose **Edit>Preferences>Technology Previews.** Check the **Enable Paint Symmetry** box.

- Photoshop lets you paint symmetrically while using the Brush, Pencil, and Eraser tools. In the Option bar for each of these tool, a **Butterfly icon** will appear in the far right area side of the bar indicting this technology feature is enabled.
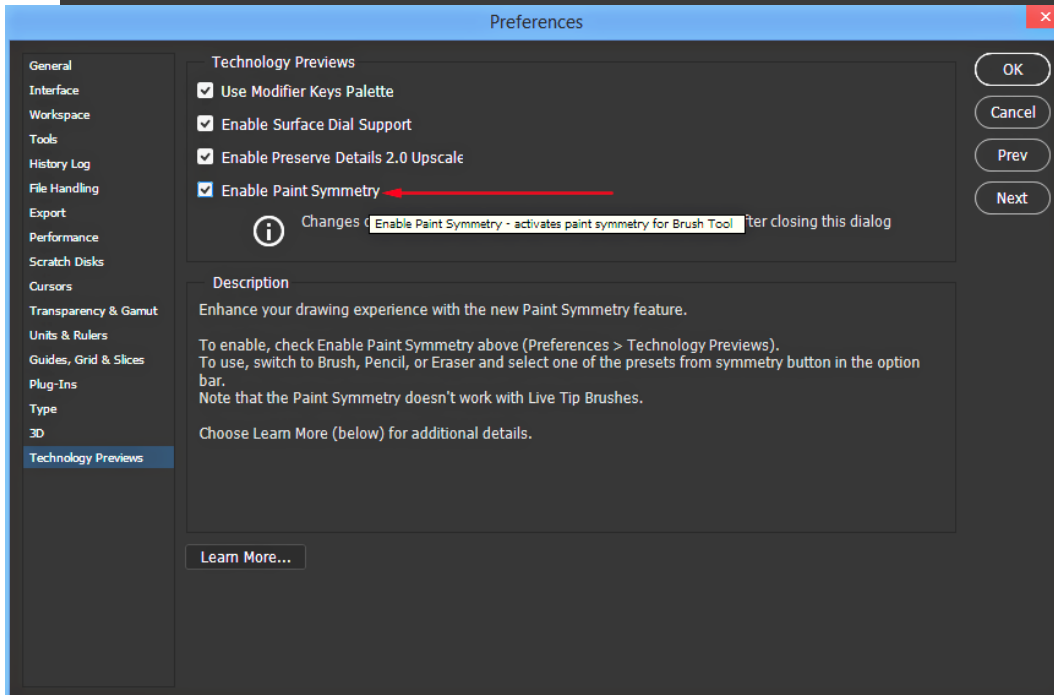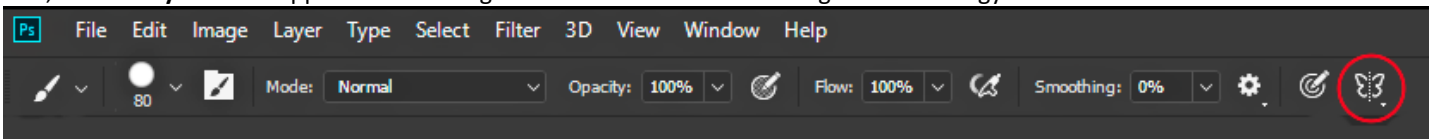
- To use this feature, click the butterfly icon (⧖) in the Options bar. Choose from the several available types of symmetry (see figure to right). After choosing symmetry option, depress the Enter key and start painting. Paint strokes are reflected live across the line of symmetry, allowing for easier sketching of faces, cars, animals, and more.

~ 14 ~
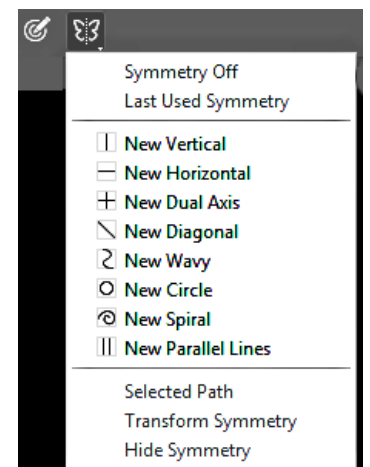
You can set any path as a symmetry path. Right-click the path in the Paths panel and select **Make Symmetry Path**. To modify a symmetry path, select it and then choose ⌗ > **Transform Symmetry.**

- Example shown below uses the **New Dual Axis** symmetry option (note all painting was done in the top left quadrant):
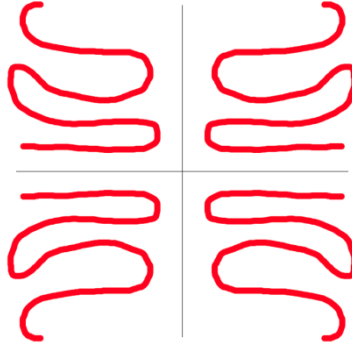
Technology Preview —Improved Image Resize:

- **Preserve Details 2.0** uses Sensei A.I. technology to minimize quality loss when enlarging an image. Adobe says the tool is better in most cases, but not in every situation, which is why the feature is launching as a technology preview and not a fully integrated tool. This feature has an improved image size algorithm designed to detect and preserve the most important details and textures in images when resizing images, without introducing over-sharpening of prominent edges or smoothing out lower contrast details. In addition to skin tones and hair textures, the technology improves preservation of harder-edged details like text and logos.

- To enable the Resize technology, choose **Preferences>Technology Preview>Enable Preserve Details 2.0 Upscale**.
  Note: When using Image Size, Photoshop uses Preserve Details 1.0 when the Resample option is set to Automatic, even if the technology preview is enabled.

- To use this technology when resizing your image, do the following:

  1. Choose **Image>Image Size**.

  2. In the Image Size dialog change the Resample field to **Preserve Details 2.0** (see figure below).
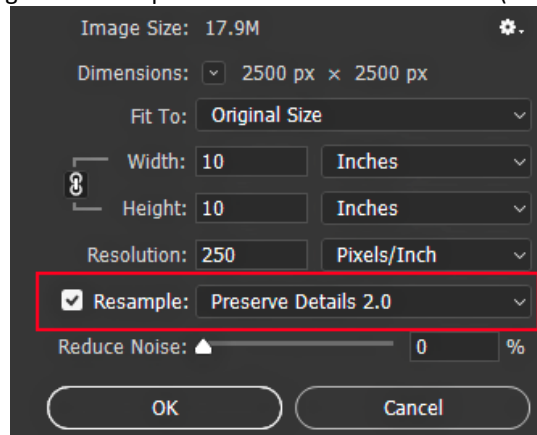

Pen Tool:

1. The anchor points are larger and easier to select.

2. Depress the gear icon in the Pen Tool options bar to change the color of the path and the line thickness (up to 3-points).

Curvature Pen Tool:

- This tool simplifies making curve paths. You can create paths by simply clicking points in the shape of a curve, rather than the click–drag motion the traditional Pen tool requires. It allows you to add, subtract, reposition, and convert control points. To draw a path do the following:

  1. Select the Curvature Pen tool from the toolbar.
     Note: If you are using a saved Workspace, you probably will not see the new tool. Choose **Edit>Toolbar** to launch the **Customize Toolbar** popup dialog and add the Curvature Pen tool.

2. Select **Path** in the Options bar so you can make a selection from the path.

3. **Curved lines:** Click your first control point and then add another control point. This will result in a straight line; however, when you add a third control point, a curved path will be formed. Keep adding control points to define the curve and to close the path, click on the initial control point. Consider the path as a string where you can **add control points** by clicking anywhere on the path to bend and better define the path.

4. **Straight lines:** Double-click the control point and then single click in another location to draw a straight line. Then double-click the last control point before single clicking in another location.

5. **Delete a control point:** Click on a control point and depress the **Delete key**.

6. **Sharp corners:** To make a sharp redirected path, double-click on the path control point.
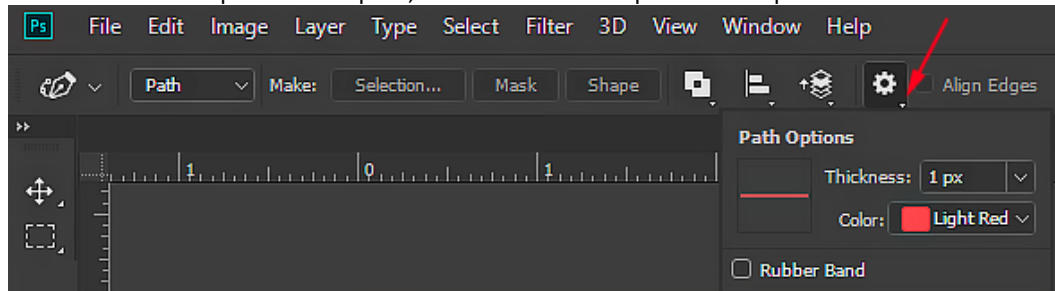
7. **Make a selection from the path:** Click on the Paths panel and at the bottom of the panel click on the dotted circle icon (**Load path as a selection**). After turning the Path into a selection, you can refine your edges by choosing **Select>Select and Mask**.

- **Visualize your paths better:**

1. Click the Path Options button (gear icon) in the Options bar. Adjust path Thickness and Color.
   Note: This only affects a path's appearance and helps you to visualize the shape better. It has no effect on the stroke — you'll specify later when you apply color to shapes.

2. **Rubber Band** option lets you previsualize a path based on your cursor's movement.

Variable Fonts:

- A variable font is a single font file that behaves like multiple fonts. Variable Font is a new OpenType font format supporting custom attributes such as weight, width, slant, optical size, etc. Photoshop ships with several variable fonts for which you can adjust weight, width, and slant using convenient slider controls in the Properties panel. As you adjust these sliders, Photoshop automatically chooses the type style closest to the current settings. For example, when you increase the slant for a Regular type style, Photoshop automatically changes it to a variant of Italic.

- In the Character panel or Options bar, search for variable in the font list to look for variable fonts. Alternatively, look for the icon ( ) next to the font name. Variable fonts loaded in Photoshop are Minion and Myriad Variable Concept, Skia, Source Sans, and Source Serif. In the Properties panel figure below, **Gingham Regular** font is used for the example since it is a variable free downloadable font (do a Goggle search for this free font).

1. A variable font allows you to change the weight (thickness) and width (spacing between letters) of the font.

2. You can change the Weight and Width of the font by moving the appropriate sliders in the Properties Panel (red box).

3. Depress the **Advanced button** to launch the **Character** and **Paragraph** panels.
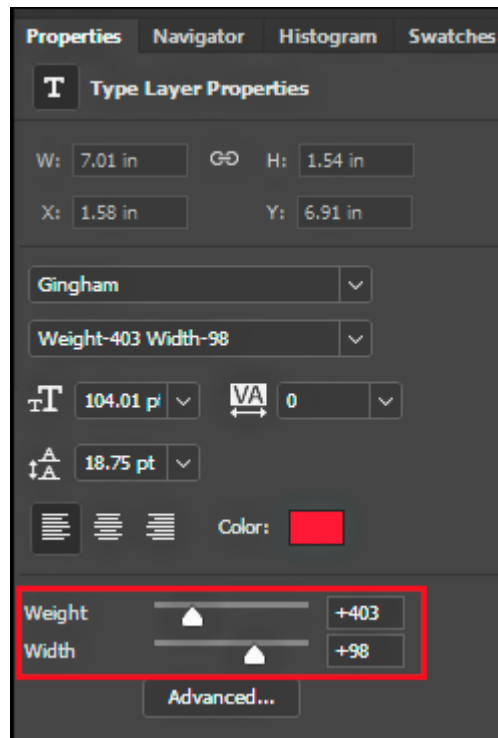
Learn Panel:

1. The Learn panel provides interactive step-by-step tutorials guiding you through basic concepts of Photoshop including: photography, retouching, combining images, and graphic design fundamentals.

2. To display the Learn panel, choose **Windows>Learn**.

3. Selecting a tutorial, automatically opens a sample file. In addition to the instructions in the panel, pop-ups appear to help guide you through the steps.

Rich Tooltips:

1. Hover your cursor over many of the more popular tools in the Tool panel PS displays a description and short animation of the tool in action (the animations will play twice, then disappear).

2. Some Rich Tooltips have links that, when clicked, display the Learn Panel.

3. Rich Tool Tips don't offer much value in the real world. In fact, they can quickly become annoying, taking up too much space on the screen without any real purpose for being there. To hide rich tool tips, select **Preferences>Tools** and uncheck **Use Rich Tooltips** box.

Rich tooltips replace the existing simple tooltips in the toolbar with more helpful graphical style tooltips. The top 20 used tools also have animated GIFs showing the tool in use like this one for the Dodge tool.

Copy and paste a layer into another document:

- You can now copy and paste a single layer or multiple layers in Photoshop—within a document and between documents—using the Copy, Paste, and Paste into Place commands (this includes any type of layer: shape, type, smart object, etc.). If the pixel dimensions of the two images are not the same, the copied layer may appear smaller or larger than you'd expect.

- Do the following to copy and paste:

  1. Open the two images you want to use.

  2. In source image, select the layer that you want to copy.

  3. Copy the layer (**Ctrl+C**).

  4. Click on the destination document tab.

  5. Depress **Ctrl+V** keys to paste the layer into the destination image (it will be placed in the center of your image). Normally you will want to use the Paste in Place command (**Shift+Ctrl+V** or **Edit>Paste Special>Paste in Place**) to place the object in the same position as the source image.. This will preserve object coordinates when pasting (e.g., copy your signature in the lower right corner of an image and past it in the same location in another).

NOTE: To align your pasted layer to the center of the destination image, highlight the layers, select the Move tool and depress Align horizontal layers button in the Options bar.
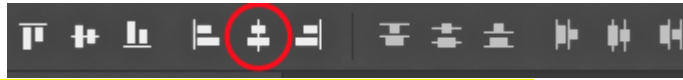
Complete spherical 360 Pano workflow in Photoshop 2018:

- 360 files can be imported using the spherical panorama options from the 3D menu options and exported through the same menu to maintain scrolling format when sharing. The compatibility brings Photoshop tools, such as cloning and healing brushes for removing objects, into 360 photography.
  Note: Ricoh Theta V 360 Degree Spherical Panorama Camera ($430) allowing you to take 14 megapixel stills and high-resolution 4K videos for uploading to Facebook.

- Important: While adjusting your 360 photograph, don't save over the original file. Instead, save your progress as a PSD file until you reach the final export step.

- First open you 360 photograph into Photoshop. Then choose **3D>Spherical Panorama>New Panorama Layer From Selected Layer(s)**.

- Use the Move tool to scroll around the image.

- Make any changes that apply to the entire image. These adjustments include options found inside the **Image>Adjustments** menu such as exposure, saturation, and black and white conversion, as well as options accessible from the Filters menu, such as the unsharp mask or turning the photo into an oil painting. You can make adjustments that use layers such as Text, Shapes or Adjustment layers.

- To save you adjusted 360 photograph, choose **3D>Spherical Panorama>Export Panorama**. From the popup menu, choose a new file name so you don't override your original file.

Properties panel improvements:

- You can now adjust leading and tracking for type layers in the **Properties** panel.

- You can now adjust settings, such as color, font, and size, for multiple type layers using the Properties panel.

- Work with Adobe Stock assets in the Properties panel:

  ➢ View the asset on stock.adobe.com by clicking the asset ID.

  ➢ License a preview image directly from the Properties panel.

  ➢ Find stock assets similar to an image on stock.adobe.com.

Deeply Integrated Adobe Stock Content: In the Properties panel, you can now:

- View the asset on stock.adobe.com by clicking the asset ID (Adobe Stock File #).

- License a preview image directly from the Properties panel.

- Click Find Similar to quickly find additional stock assets on stock.adobe.com.

Microsoft Surface Dial:

Photoshop supports the Microsoft Dial on Bluetooth-enabled computers running the latest version of Windows 10 as a technology preview. The dial enables customers to change tool parameters such as brush size, opacity, hardness, flow, and smoothing without taking their attention from the canvas.

Save As PNG:

- When saving as PNG, Photoshop applies much better compression in far less time.

High Efficiency Image Format (HEIF):

Photoshop now supports Apple's High Efficiency Image Format (HEIF). If the HEIF file contains a depth map, Photoshop can read, edit, and utilize the depth map (an alpha channel) to create a depth-of-field effect using the Lens Blur filter (Filter> Blur> Lens Blur).
Note: Adding contrast to the alpha channel can improve the alpha channel for the Lens Blur effect.

Performance Improvements: Photoshop has improved the performance of many common tasks including:

- **File>Open** and **File>New** launch times.

- Startup performance on Windows.

- Common blending and compositing operations, Surface Blur, and Noise>Median filters.

- Virtual memory system.

- Face-Aware Liquify detects more faces and gives more accurate results in when heads are smaller, rotated/turned or have more of their forehead concealed.

- Face details are more protected when using Content-Aware Move, Auto Levels, Curves, Tone, Brightness, Contrast, and skin tone color range.

- Content-Aware Crop and Content-Aware Fill creates better results on edges.

- **Select and Mask** task space improvements include:

    - Improved Refine Edge tool accuracy (especially when the foreground and background color are visually similar).

    - Improved blending of original selection and matting results.

    - Transparency settings are no longer shared between Select & Mask and Quick Mask view modes.

    - Overlay view mode transparency settings are now decoupled from On White and On Black transparency settings.

    - New Decontamination slider control.

    - Ability to change Hardness, Spacing, Roundness, and angle for the Quick Select tool.

Removed Items:

- The preference option for controlling the Recent Files behavior has been removed as has the workspace (and extension).

- The Device Preview extension has been removed.

- The CC Libraries "Auto-create from document" dialog that often popped up when opening files has been removed but, you can still create a CC library from a document through the CC Libraries panel pop-out menu.

Photo by: Rick Strobaugh

Club Calendar

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

Feb. 5 – Joshua Tree NP Ecologist Mike Vamstad on Wildlife Photo Ethics
Feb 19 – Shooting Great Landscapes with Rick Strobaugh
March 5 - Spring Competition
March 19 - Competition Awards

New – Personal Lightroom Coaching with John Williams

RCC Members: Unique opportunity to make a difference
Frank Peele, Education/Workshops Chair
Museum of Redlands
This newly-established museum needs quality photography of items in its collection, and has asked RCC for support. This sounds like a win-win situation, both for the museum and for our members who want to develop skills in "product" photography. I envision a workshop to teach the fundamentals, and one or more shooting sessions to get into creating great images for the museum's use. If you're interested in being part of this service to the community, or just want to find out more about the opportunity, shoot me an email:
educationworkshopsrcc@gmail.com Thanks, Frank

Photo by: Rick Strobaugh

RCC Photo Blog

Carl O'Day

Photo by Woody

We are up to 70 users and almost 1,100 images on the RCC Photo Blog. 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. Other Members' images can help you find some inspiration (and perhaps some motivation).

We are working on the image color issue for some images. When images are submitted they are resized to fit different screens. In this process, they are desaturated a bit. We don't know the cause of the problem yet, but are working on a solution.

I got tired of sifting through photography sites and blogs trying to find useful learning material. In response, I created pbdigest.com – a curated (sort of) collection of photography articles from over 100 photography blogs. Given that this site helps me keep track of useful learning resources, I though club members may benefit too. I would also be interested in any feedback you might have. Thanks for taking a look and I hope the site is helpful to you.

Film cameras and Lenses Needed

A group of photo-enthusiasts at Riverside Community College needs FILM cameras and lenses to use in their studies. If you have such equipment you're willing to donate to a worthy cause, please contact RCC member Constance St Jean and let her know what you have. **Contact her by email at constancestjean@gmail.com**

For Sale: New in Box

Tascam DR-60D Digital Audio Recorder

Want to greatly improve the audio quality of videos made with your DSLR, Mirrorless or other digital camera? Tascam, the professional division of Teac Audio, has your solution – the DR-60D 4-channel audio recorder. Built to mount under your camera either on or off a tripod, this recorder offers 2 professional balanced XLR or ¼" TRS mic inputs plus a 3.5 mm stereo mic input. Its many modes allow you to capture very high-quality sound, tailor the sound to your preferences, and use microphones of widely different types. The LCD screen is fully visible in any lighting condition (even direct sunlight), and complete controls put you in charge of your recordings. In addition to its potential for recording audio for video, its many capabilities make it an excellent choice for any high-quality audio recording – music, voice or you-name-it. Unit is in original box, has never been used, and comes with all included accessories. Sells on Amazon for $179; priced for quick sale at $119.

Frank Peele, 909.798.7999, or email to FrankPeele@verizon.net

Approximately 30 brand new photo frames for sale. Sized from 8x12 on up to 18x24 and much larger. Contact **Rick Strobaugh**: **rpdrunner@msn.com**

"Brooke" Photo by Woody

For Sale

Epson Stylus Photo R-1900. It has ink installed plus I have a set of new ink cartages. I am asking $400 for both the printer and the ink. The ink alone is over $100 when purchased through Epson.

Owen Owens 951-903-9012 **oeowens@gmail.com**

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"Firedancer"
Photo by Woody