



ON1 Effects 2018

User Guide

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PART 1: ON1 EFFECTS 2018 OVERVIEW



ON1 Effects 2018 is a complete stylizing tool for your photos. With a professional-grade effects engine that includes 23 filters, Effects gives you endless possibilities for finishing your photos, with extensive stacking, masking and blending options; hundreds of borders and textures; and a set of local adjustment tools for applying basic tone and color options to your images. To help get you started, ON1 Effects 2018 comes with more than 100 built-in presets, and you can save—and apply—your own presets with the click of a button.

You can use ON1 Effects 2018 as a standalone app, simply by dragging and dropping photos, or as a plug-in to a photo editor such as Adobe's Photoshop, Lightroom Classic CC, Photoshop Elements or Apple Photos. And, with ON1's optional Smart Photo technology—available when using Effects 2018 as a plug-in for Lightroom and Photoshop—you can save your photo back to your primary app, and still be able to re-edit your photo in Effects 2018 with its settings intact: reopening a Smart Photo inside Effects 2018 will display the image exactly as you left it previously.

Using the Help System

Find and watch free video tutorials at the ON1 Effects 2018 Product Training site, available at ON1.com. This is the best and quickest way to dig into the ON1 workflow and discover new techniques that will help you with your photo editing and organizing. There, you can search our Knowledge Base for frequently asked questions, common issues and more.

System Requirements

	MINIMUM	RECOMMENDED
OPERATING SYSTEM	Mac OS 10.9 through 10.13 Windows 7, Windows 8 or Windows 10 current releases, 64-bit only	Mac OS 10.12, 10.13 Windows 10 current releases, 64-bit only
PROCESSOR	Intel Core 2 Duo, Xeon or better processor	Intel Core i5, Xeon or better processor
RAM	4 GB (8 GB when used as a Photoshop plug-in)	16 GB RAM
HARD DRIVE	1.5 GB for installation	1.5 GB for installation Fast (7200 RPM) or SSD drives for optimal performance
DISPLAY	OpenGL 3.3 compatible video card with 512 MB video RAM, 1280x720 resolution	OpenGL 4.2 compatible video card with 1 GB dedicated video RAM, 1920x1080 resolution
THIRD-PARTY APPS SUPPORTED (PLUG-IN)	Photoshop CS6, CC (all versions) Photoshop Elements 13, 14, 15, 2018 Photoshop Lightroom 5 and 6, Lightroom Classic CC (all versions) Apple Photos	
OTHER	Internet connection for activation, auto update checking, content downloads and tutorials.	Internet connection for activation, auto update checking, content downloads and tutorials. Wacom tablet for pressure-sensitive input Hardware display calibration tool

Installation

To install ON1 Effects 2018, double-click the installer icon and allow the installer to guide you.

Be sure to close any supported host applications such as Adobe Photoshop, Elements or Lightroom, as well as any previous versions of ON1 products before installing or updating.

MAC OS

The application is installed in the ON1 Effects 2018 folder in the Applications folder.

All plug-in files for supported host applications (Adobe Photoshop, Lightroom, Photoshop Elements or Apple Photos) found during the installation process will be installed automatically. You will see a summary of installed plug-ins at the end of installation.

Support files are installed into /Library/Application Support/ and ~/Library/Application Support/ folders.

WINDOWS

The application is installed in the ON1 Effects 2018 directory in the ON1 directory in the Program Files directory.

All plug-in files for supported host applications (Adobe Photoshop, Lightroom, Photoshop Elements) found during the installation process will be installed automatically. You will see a summary of installed plug-ins at the end of installation.

If a previous version of ON1's Effects is found, it will be maintained or replaced based on your preference during installation.

Support files are installed into \ProgramData\ON1\ on Windows.

Launching ON1 Effects 2018

To launch Effects 2018 as a standalone app, with access to all modules, follow these steps:

MAC OS

1. Open a window in the Finder.
2. Navigate to the Applications folder.
3. Navigate to the ON1 Effects 2018 folder.
4. Double-click on the ON1 Effects 2018 application icon.

You can add ON1 Effects 2018 to your dock for easy access by clicking and holding the icon in the dock and selecting the Keep In Dock option. If you use Launchpad it can be found there as well.

WINDOWS 7

1. Go to your Start Menu.
2. Select the ON1 group.
3. Select ON1 Effects 2018.
4. If you selected the "Add Icon to Desktop" option during installation you can also access ON1 Effects 2018 from there.

WINDOWS 8.1 AND WINDOWS 10

1. Open the Start screen by pressing the Window key.
2. Select ON1 Effects 2018.
3. If you selected the “Add Icon to Desktop” option during installation you can also access ON1 Effects 2018 from there.

To launch ON1 Effects 2018 from an external application, such as Adobe Photoshop or Lightroom, see the sections below for complete instructions.

Licensing and Registration

When you first launch ON1 Effects 2018, you will be presented with a window asking you to activate your software. In this window, you can either enter your ON1 account information (if you have purchased the app) or can start a free trial of the app.

IF YOU HAVE PURCHASED ON1 EFFECTS 2018:

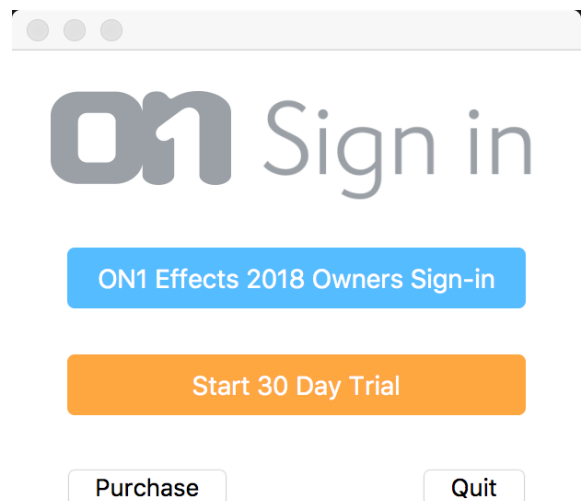
Click on the “Owners Sign-in” button and fill in your ON1 account information (email and password) to register the app with us. (You should have set up an account when you purchased the software.) If the computer you are signing in with does not have access to the internet, you can manually register your software by clicking on the “No Internet connection” link in the license dialog.

Your license lets you install ON1 Effects 2018 on five computers. When you enter your ON1 account info, Effects 2018 communicates with the ON1 activation server and registers your software for that computer.

If you wish to move your copy of ON1 Effects 2018 from one registered computer to a new one, and you are not going to be using the older machine, it is best to sign out of the old computer first. Open Effects 2018 and select Sign Out from the Help menu. This will turn off Effects 2018 on the current machine, and you can install and sign in on another machine.

You can log into your ON1 user account area (<https://www.on1.com/login/>) at any time to download the software, see the number of computers you have registered, and make basic changes to your account information, including updating your email address, changing your password, and turning notifications on or off.

If you have issues related to installing or activating Effects 2018, please contact ON1’s customer support, which can be reached by clicking on the Support tab (<https://on1help.zendesk.com/hc/en-us>) on the main ON1 website.



TRIAL VERSION

ON1 Effects 2018 can also operate as a fully featured trial version for 30 days from when you first launch it. This gives you time to evaluate the product and see if it fits your needs. If you have downloaded Effects to try it out, simply click on the Trial button in the Sign In window. Each time you launch Effects 2018 during the trial period, you will see the window, which will tell you how many days remain in the trial.

You can purchase ON1 Effects 2018 at any time from this window by clicking on the Purchase button. If you do that, just enter your ON1 account information the next time you launch the product and the activation window will no longer appear.

PRODUCT IMPROVEMENT PROGRAM

We believe that the best products are made by listening to our customers. We use many methods to gather your ideas and feedback including: emails, surveys, direct conversations, market analysis and the Product Improvement Program. The Product Improvement Program is built into our software and gathers information about how our software is used. It is the most accurate way for us learn what features are important to you and how our products fit into your workflow.

Enrollment in the program is voluntary. When you participate, we collect basic information about how you use our programs and basic information about your computer. This information helps us learn what features are important to you and how we can make our software easier to use. No personal information is collected and you will not be contacted.

You can choose to participate in the Product Improvement Program the first time you launch ON1 Effects 2018. You can change your participation later: select Help Improve ON1, Inc. Products from the Help menu.

To learn more about the Product Improvement Program, go to the Support area of the ON1.com website.

Uninstalling ON1 Effects 2018

To uninstall ON1 Effects 2018, first deactivate your product, by opening ON1 Effects 2018 and selecting Sign Out... from the Help menu. (This will allow you to transfer your license to another computer.)

MAC OS

1. Go to the Applications/ON1 Effects 2018/Documentation folder.
2. Double-click on the Remove ON1 Effects 2018 application.

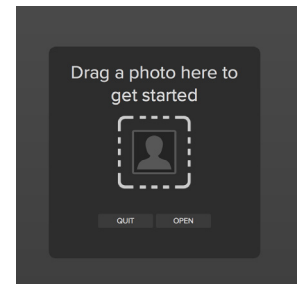
WINDOWS

1. Go to Control Panels.
2. Under Programs select Uninstall a program.
3. In the list that comes up select ON1 Effects 2018 and then click on the Uninstall button.

Opening photos from within ON1 Effects 2018

ON1 Effects 2018 can open the following file types, in RGB color mode, either 8 or 16 bits per pixel.

- Raw files from most major camera manufacturers
- Digital Negative (DNG)
- Photoshop (PSD)
- Photoshop Large Document (PSB)
- Tagged Image File Format (TIFF)
- Joint Photographic Experts Group (JPEG)
- Portable Network Graphic (PNG)



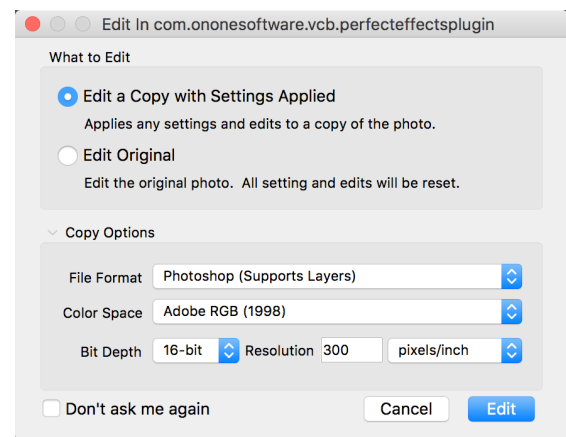
The Open Photo icon is displayed in the center of the main Effects 2018 window.

When you first launch ON1 Effects 2018, you'll see the Open Photo icon in the center of the main window. To open an image, you can either drag an image anywhere into the window from the desktop, or you can click on the Open button to navigate to a specific file.

Once you've selected an image, Effects will present you with a dialog box that gives you options for what happens when you save your edits. You have two main options, to edit a copy of the original file, or you can edit the original. Choosing the latter option will make all of your edits on the original file, overwriting it when you save the image. (In general, we don't recommend this option, especially if you are working on JPG files, since the saving process can introduce artifacts by applying additional compression to your image.)

The other option, Edit a Copy with Settings Attached, will make a copy of your image for editing in Effects. If you choose that setting, the Copy Options section of the dialog box gives you the following options:

1. **File Format:** Sets the file type of the copy: Photoshop (PSD), TIFF, or JPEG.
2. **Color Space:** Sets the default color space when opening the file; the list includes Adobe RGB 1998, Apple RGB, sRGB, ProPhoto RGB, or ColorMatch RGB. (You can also import additional profiles via this pop-up.)
3. **Bit Depth:** Sets the bit depth for the file; the choices are 8- or 16-bit.
4. **Resolution:** Sets the file's output resolution.
5. **Don't ask me again:** If wish to use the same settings each time you open an image, click this box. (This setting can be changed in Preferences' Files tab.)



Effects' What to Edit dialog box gives you two options for what happens when you are finished editing your image.

SAVING YOUR IMAGES AFTER EDITING IN EFFECTS

After your editing session, click the Done button at the bottom of the Effects window to save your image. If you don't wish to save your edits, click the Cancel button.

Using ON1 Effects 2018 with Adobe® Photoshop®

When you edit an image sent from Photoshop to ON1 Effects 2018, you are editing Photoshop's currently selected layer. By default, Effects makes a copy of the layer, so your original layer is saved, unless it is a Smart Object (see below). If you'd like to change this preference, see the Plug-Ins section of the Preferences window.

Effects is accessible from within Photoshop in two ways, from the File > Automate menu, and from the Filter > ON1 menu. Either option does the same thing: sends the currently selected layer to Effects.

EDITING IN PHOTOSHOP WITHOUT PRESERVING CHANGES MADE IN EFFECTS

To use ON1 Effects 2018 inside of Photoshop when you do not wish to re-edit your operations, follow these steps:

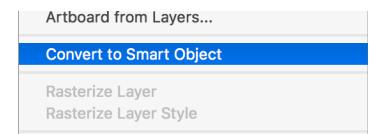
1. Open the image you want to work on in Photoshop.
2. Select the layer you want to work on. Make a duplicate if you want to preserve the original layer (Layer > Duplicate).
3. From the Filter menu, select ON1 and then the module you would like to use.
4. When you're finished editing your photo, click the Done button in ON1 Effects 2018. The edited version of the layer will replace your originally selected layer.

EDITING IN PHOTOSHOP TO PRESERVE CHANGES MADE IN EFFECTS

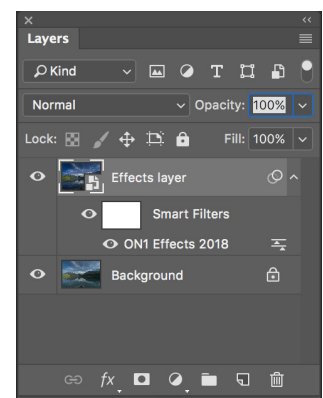
To be able to re-edit your Photoshop images at a later point inside ON1 Effects 2018, you will use Photoshop's Smart Object technology:

1. Open the image you want to work on in Photoshop.
2. Select the layer you want to edit in Effects.
3. Right-click on the layer and choose Convert to Smart Object.
4. From the Filter menu, select ON1 Effects.
5. When you're finished editing your photo in Effects 2018, click the Done button.

To re-edit your Smart Object layer again inside Effects, double-click on ON1 Effects 2018 in the edited Smart Object layer in Photoshop (see the screenshot on the right). Effects will then launch that module, and let you change your previous settings or make new ones.



Right-clicking on a layer in Photoshop's Layers panel gives you the option to turn the layer into a Smart Object.



Using Effects 2018 with Adobe® Lightroom® Classic

ON1 Effects 2018 can be accessed from within Lightroom Classic CC, providing an integrated, round-trip workflow of your images, and, using ON1's Smart Photo technology, you can save your edits made in Effects, so that you can re-edit them later.

When using ON1 Effects 2018 as a plug-in for Lightroom, using Photoshop format (.PSD) files is recommended for maximum compatibility. One additional advantage of using this format is that PSD files sent from Lightroom to Effects may also be saved as a Smart Photo, which is an ON1-specific variant of the Photoshop format that allows you to re-edit your settings at a later date.

NOTE: If your saved file will be larger than 2GB or 30,000 pixels on a side, your image will automatically be saved in the .PSB (or Large Document) format. This is a newer version of the PSD format and still maintains all your layers and masks.

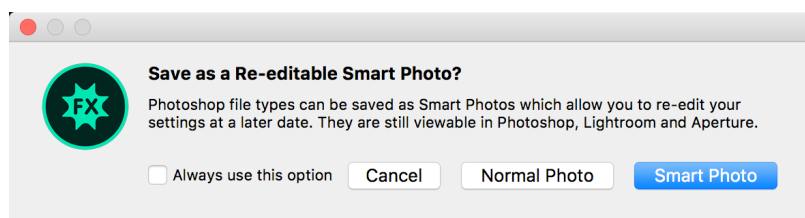
USING SMART PHOTOS TO PRESERVE YOUR EDITS

A Smart Photo is a special ON1-specific version of the Photoshop (PSD) file format that saves your editing settings and masks from Effects so you can go back and re-edit them later. Any settings you make, including masks and control points, are readjustable. Smart Photos are used when you access ON1 Effects 2018 from within Lightroom. (Re-editability is available from within Photoshop when you use Photoshop's Smart Objects, as detailed on page 7.)

Smart Photos have certain limitations. Primarily, you cannot use any tool that will change the original pixels, size or proportions, which, in Effects 2018 is limited to the Crop tool. If you open an image in Effects with the Smart Photo setting on, the Crop tool will not be accessible during your editing session.

NOTE: Even though a Smart Photo is a variant of the Photoshop file format, Photoshop does not recognize the information ON1 Effects 2018 uses to provide re-editing capability. If you open a Smart Photo inside Photoshop, you will be prompted to flatten the document. If you are sure you do not want to re-edit the photo inside Effects 2018, click OK; otherwise, cancel and make a copy of your photo before opening it inside Photoshop.

Smart Photos are invoked when you open a PSD format file sent from Lightroom to Effects. Initially, when you open a PSD in Effects, you'll get a dialog box that asks you what type of photo you'd like to create:



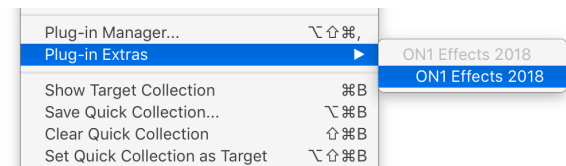
If you click the Normal Photo button, when you finish your editing, Effects will save your changes without re-editing capabilities at a later point. If you click Smart Photo, Effects will save your changes such that if you reopen the image at a later point inside Effects (from Lightroom), you can re-edit your settings or reset them and start over.

Clicking the Always use this option will remember which setting you chose in the dialog box. You can change this setting in the Preferences' Plug-ins tab. (See "" on page 15 for details.)

There are two primary ways to use ON1 Effects 2018 with Lightroom, via the Plug-In Extras command in the File menu and the Edit In command in the Photo menu.

ACCESSING EFFECTS 2018 VIA 'PLUG-IN EXTRAS'

Accessing ON1 Effects 2018 from the File > Plug-in Extras menu is the preferred way to access the app. It has the most flexibility in how the files are handled. To edit an image in Effects, select the image in Lightroom, go the File menu, select the Plug-In Extras submenu, and choose ON1 Effects 2018.

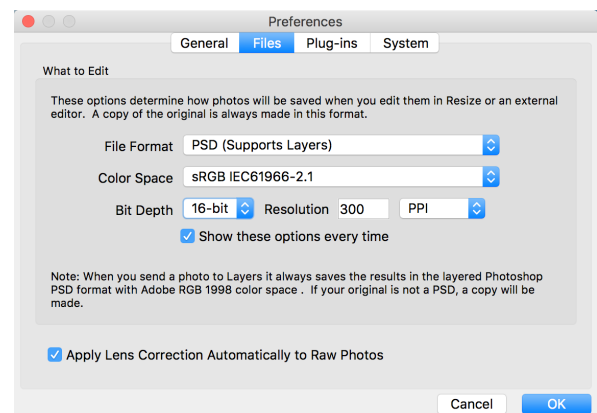


The Plug-In Extras submenu, is found in Lightroom's File menu.

File Creation Characteristics When Using Plug-In Extras

When you use ON1 Effects 2018 through the Plug-In Extras menu there are important file-handling options that are controlled in the Files section of the Preferences dialog. These need to be configured in advance based on your desired workflow. Once these are set, all images sent to Effects 2018 via the Plug-In Extras submenu will use these characteristics:

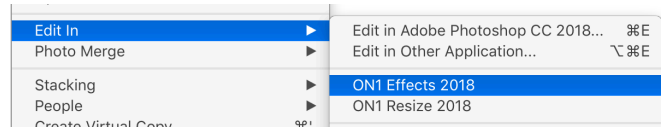
- **Save Photoshop Files As:** Controls how Photoshop files opened from Lightroom are saved, as smart photos or regular PSDs.
- **File Type:** The file type drop-down menu determines what type of file will be created. The default is PSD, which maintains layers. You can also select JPG or TIFF, if you prefer those formats and are not concerned about maintaining layers.
- **Color Space:** The color space drop-down menu determines what RGB working color space is used; Adobe RGB 1998, sRGB or ProPhoto RGB.
- **Bit Depth:** The bit-depth drop-down menu determines the bit depth, either 8-bit or 16-bit per pixel.
- **Resolution:** The resolution drop-down menu determines the resolution of the file.



When sending a file from Lightroom to Effects via Lightroom's Plug-In Extras menu, the edited file will be created according to the settings in the Files section of Effects' Preferences window.

ACCESSING EFFECTS 2018 USING 'EDIT IN'

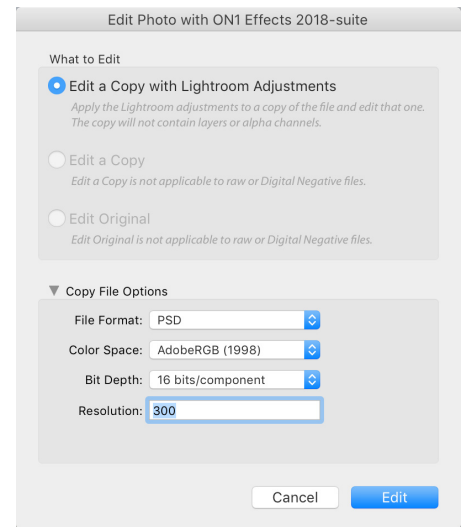
For quick editing of photos in Effects, select your image in Lightroom, go to the Photo menu and select the Edit In submenu and choose ON1 Effects 2018.



File Creation Characteristics When Using Edit In

When you use the Photo > Edit In submenu, Lightroom will ask you each time how you wish to edit the selected image. You have three editing options—Edit a Copy with Lightroom Adjustments, which makes a copy of the file that includes any edits you have made in the photo; Edit a Copy, which copies the original photo without any changes made in Lightroom; or Edit Original, which is not available if the photo being sent to ON1 Effects 2018 is a raw file.

You can also set the file type (TIFF, Photoshop or JPEG), the color space and bit depth for the resultant file. We suggest using the Photoshop format, which is required if you wish to create a Smart Photo for re-editing later.

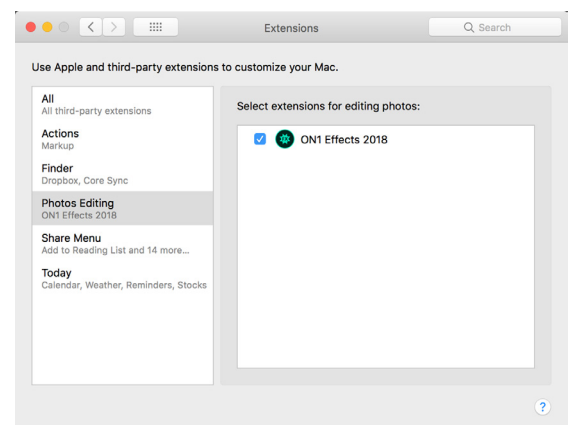


Using ON1 Effects 2018 with Apple® Photos

ON1 Effects 2018 integrates tightly with Apple Photos (for Mac OS only) and provides a seamless experience for enhancing your images. One note: Apple Photos does not support ON1's Smart Photo capability; edits made inside Effects are final, although you can reset your photo to its original state inside Apple Photos.

SETTING UP APPLE PHOTOS TO WORK WITH EFFECTS

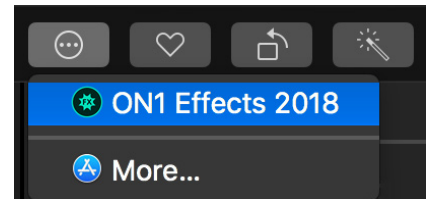
If you have Photos on your computer when you install ON1 Effects 2018, the appropriate plug-in will be installed, but you will need to manually activate it in order to use it. To do so, go to Apple's System Preferences and click on the Extensions icon. In the Extensions pane, click on Photos Editing, then check the ON1 Effects 2018 box. This will let you send images from Apple Photos to Effects 2018. (File Sharing must also be turned on in System Preferences for this to work.)



After installing Effects 2018 on your Mac, you must turn the Photos extension on via Apple's Extensions System Preference.

To edit an image in ON1 Effects 2018 follow these steps:

1. Select the image you wish to edit in Photos.
2. Click on the Edit button.
3. On the top right side of the editing window, to the right of the Info button, you'll see the Extensions icon, designated by a circle with three dots inside it. Click on that button, and choose ON1 Effects 2018 from the pop-up.

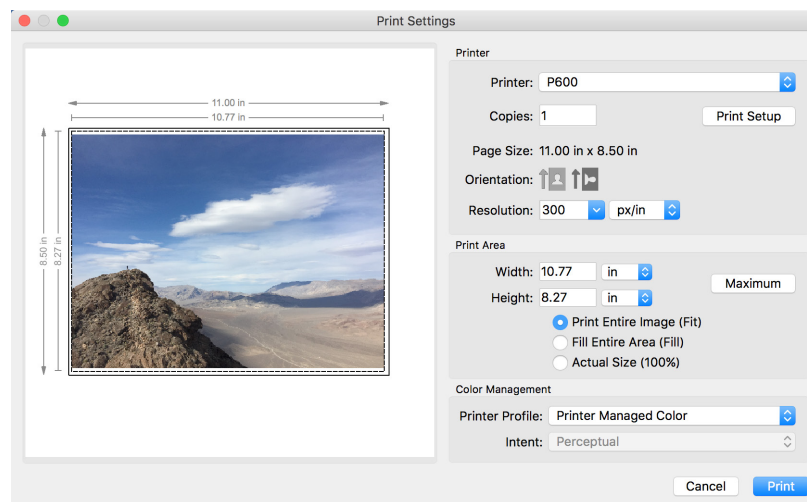


Click on the Extensions button inside Apple Photos' editing window to send an image to Effects 2018.

Printing

ON1 Effects 2018 has full printing capabilities built directly into the product, and you can print your photos from any module, using the Print command from the File menu.

To print an image, follow these steps:



1. Select Print from the File menu.
2. Select your printer from the Printer pop-up.
3. Press the Print Setup button to adjust printer specific options such as paper size and type and printer specific color management options.
4. Adjust the number of copies, orientation and output resolution.
5. In the Print Area section set the area to fit, fill or actual size. The preview on the left shows the paper size and margins as well as the print area and how the image will fit or fill the print area. (When using Fill Entire Area, you can move the photo around the print area box.)
6. Select the output Printer Profile and Rendering Intent to properly adjust the photos colors to your printer and paper combination. You may also select the Printer Managed Color option to let your printer driver manage the color instead.

TIP: If you have already cropped and sized your image to your desired print area size, simply set the width and height to match in the Print Area section.

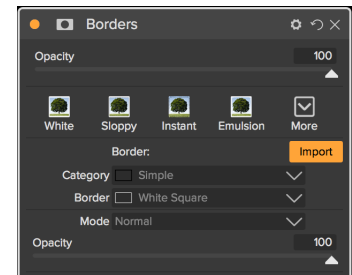
Extras

ON1 Effects 2018 supports a number of additional file types that can be used in the Borders and Textures panes. ON1 includes a number of borders and textures in the product when you install Effects, and you can create your own, or add extras downloaded from the ON1 website. You can use the Extras Manager to import and manage your own extras, creating categories for each type, and deleting user-added extras that you no longer want.

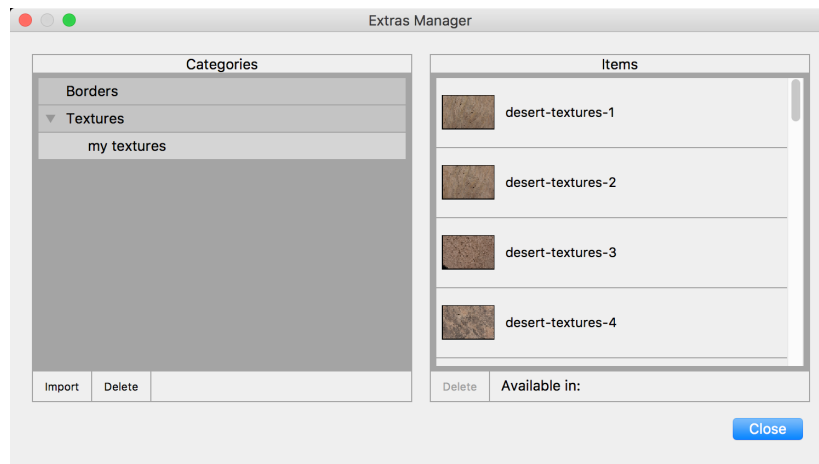
HOW TO IMPORT EXTRAS

To import textures and borders, add either the Borders or the Textures pane to your image in Effects. Click on the Import button in the pane, where you will see the Extras Manager, and follow these steps:

1. Click on the type of extras you wish to import in the left column (Textures or Borders). You can only import extras of one type at a time.
2. Click on the Import button in the bottom of the left column. A Finder or Explorer Window will appear where you can select the files to import. If you want to import an entire folder, click into the folder then select the first file, then shift-click on the last file. Click import when your selection is complete.



After adding a Borders (or Textures) filter, click on the Import button to open the Extras Manager.



3. Select a category for your extras to live in. This is where you will be able to find it inside of the ON1 Effects 2018. You can select from an existing category or create a new one.

When your extras have been imported you will see them in the Extras Manager in the category you selected, in the type of extra they belong to.

NOTE: See “Applying filters with the Filter Browser” on page 20 for instructions on how to add a filter in Effects.

What Type of Images Can I Import as Extras?

Textures may be any image file that ON1 Effects 2018 can open including JPEG, TIFF, raw or Photoshop files. Border files must have a large central area that is transparent, which means that only files that support transparency, such as PNG, can be imported as borders.

NOTE: Presets are managed separately inside Effects, and if you download an .ONP (preset) file, you can simply double-click on it to install it. For more information, see the Presets section of this guide, starting on page 56.

USING EXTRAS IN EFFECTS

You can access borders and textures extras inside of Effects. To use them follow these steps:

1. Open an image in Effects.
2. In the Filter Options pane, select either the Borders or Textures filter type.
3. From the Category pop-up, select a category you have imported. User-added extras categories will appear at the bottom of the category list.
4. From the Texture or Borders pop-up select a texture or border from the desired category.

NOTE: More information on the Borders and Textures filters can be found in the Effects section of this user guide, on page 41 (Borders) and page 48 (Textures).

HOW TO DELETE EXTRAS

You can remove imported extras using the Extras Manager. Follow these steps:

1. Open an image inside Effects, and add either a Border or Texture filter.
2. Open the Extras Manager by clicking on the Import button in the filter you just added.
3. Click on the extras type that contains the content you wish to remove. This will display categories within that extras type.
4. To delete an entire category, select in the left column and click on Delete button in the footer of the left column.
5. To delete individual extras, select them in the right column and click on the Delete button in the footer of the right column.
6. After you've closed the Extras Manager, click on the 'x' icon in the filter you added in Step 1. This will remove the filter, but your changes to the Extras Manager will be saved.

Deleting extras is permanent and can not be undone.

Preferences

ON1 Effects 2018 has a number of system-wide settings that you can set via the Preferences window. To access Preferences, either click on the gear icon at the lower left side of the screen, or choose Preferences from the ON1 Effects 2018 menu (Mac OS) or the Edit menu in Windows.

The Preferences window has six tabs: General, Files, Plug-Ins, System, . The settings in each tab are described below.

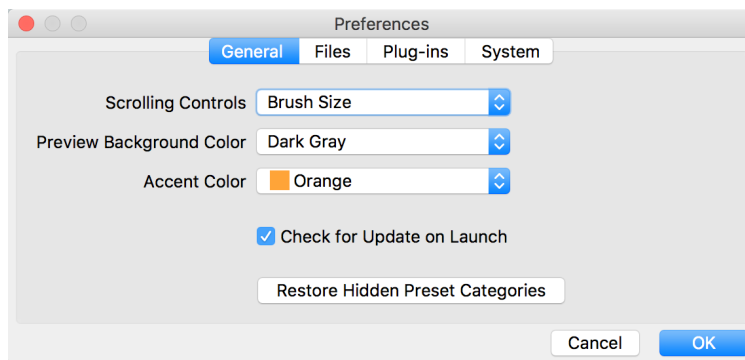
GENERAL SETTINGS

The General settings tab adjusts basic settings for the Effects workspace, including background color, scrolling controls and more.

Scrolling Controls

Lets you select how the mouse scroll wheel or scrolling gesture works. The options are:

- **None:** Default.
- **Preview Zoom:** Adjusts the zoom of the preview window. Scrolling up increases the zoom, scrolling down decreases the zoom.
- **Preview Pan:** Pans the image, like using the pan tool or navigator. It is important that the panning is comfortable, not too fast or slow or jerky.
- **Brush Size:** Adjusts the size of the current tool if relevant, such as a brush tool.



Preview Background Color

You may select the color of the background behind the preview image. The default color is black. There is options for black, white, light gray, dark gray and custom. The custom option has a color picker where you can select your own background color.

Accent Color

Lets you choose the display color for highlighted items (folders, tabs, selections) in the Effects interface.

Check for Update on Launch

Enabled by default, the product will communicate with ON1's software update server when you start ON1 Effects 2018; if an update is available it will prompt you to download or skip.

Reset Hidden Preset Categories

ON1 Effects 2018 comes with a set of default preset categories (such as Architecture, Urban, or People), and you can also create your own presets and custom categories. You can have the capability to 'hide' any categories (and the presets inside them) that you might not use. Clicking this button will restore any hidden categories and their presets, including custom ones.

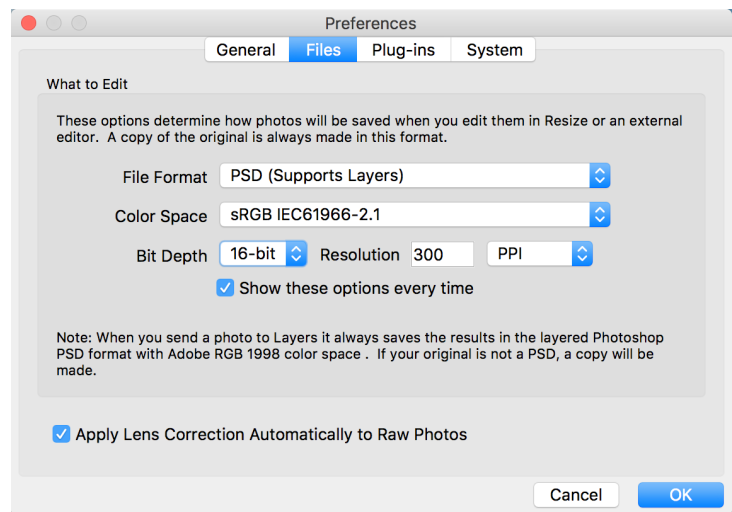
FILES

The Files tab is used to determine what file type ON1 Effects will create when opening copies of an image in standalone mode. (See "Opening photos from within ON1 Effects 2018" on page 6 for more details.)

What to Edit

There are five options in the What to Edit section of the Files tab:

1. **File Format:** Sets the file type you wish to create: PSD, TIFF, or JPEG. If you wish to use a layered workflow, you must choose PSD.
2. **Color Space:** Sets the default color space when opening a copy of a file; the list includes Adobe RGB 1998, Apple RGB (Mac OS), sRGB, ProPhoto RGB, or ColorMatch RGB.
3. **Bit Depth:** Sets the bit depth for the file when opening a copy of a file.
4. **Resolution:** Sets the resolution when opening a copy of a file.
5. **Show these options every time:** If you wish to use the set of file characteristics in this section automatically every time you open a new file in Effects, uncheck this box.



Apply Lens Correction Automatically

With this option on, ON1 Effects will use its lens correction database to look up correction information automatically on any raw photo opened in Effects.

PLUG-INS

The Plug-Ins tab is specific to using Effects as a plug-in for Photoshop or Lightroom, and lets you set up conditions when opening files from these apps.

Smart Photos

- **Save Photoshop Files As:** When you send a PSD file to Effects 2018 via Lightroom you can save the file as a Normal Photo or a Smart Photo, or have Effects ask your preference every time you open a file from within Lightroom.

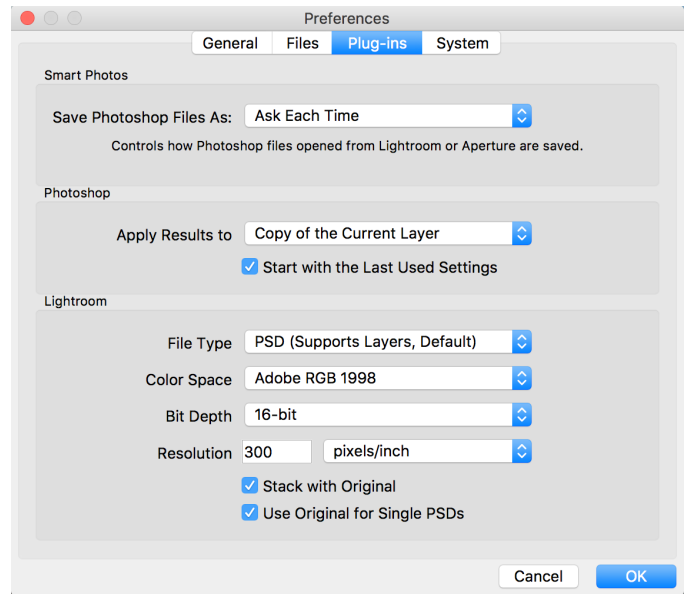
Photoshop

- **Apply Results to:** When editing in Photoshop you can choose to have your effect added to a copy of your current layer or to the current layer. You can also choose to start with the last used settings when launching ON1 Effects 2018 .

Lightroom

This preference lets you choose the specific options for files opened via the Plug-In Extras menu in Lightroom:

- **Save Photoshop Files As:** Controls how Photoshop files opened from Lightroom are saved, as Smart Photos or regular PSDs.
- **File Type:** The file type drop-down menu determines what type of file will be created. The default is PSD, which maintains layers. You can also select JPG or TIFF if you prefer those formats and are not concerned about maintaining layers. The last option is same as source, which maintains the file type of the original file, except for Lightroom raw files, which are saved as PSDs.
- **Color Space:** Determines what RGB working color space is used; Adobe RGB 1998, sRGB or ProPhoto RGB.
- **Bit Depth:** Sets the file bit depth, either 8-bit or 16-bit per pixel.
- **Resolution:** The resolution drop-down menu determines the resolution of the file.
- **Stack with Original:** When enabled, the new image is stacked with the original image, making it easier to organize.
- **Use Original for Single PSDs:** When enabled, if you select a single PSD file, it will be edited directly, rather than having a copy made.

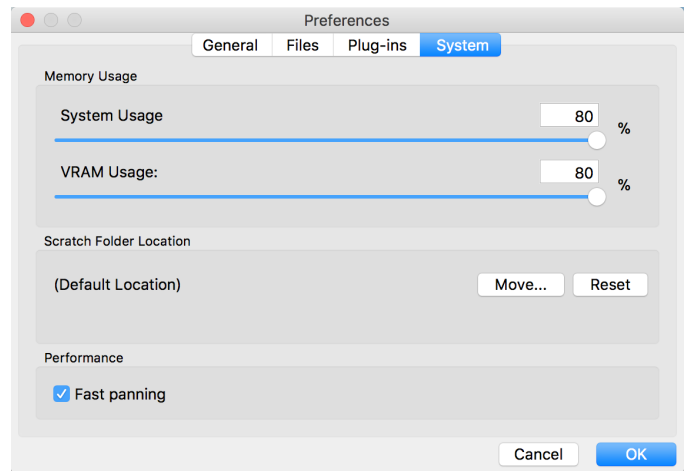


SYSTEM

The System tab is where you change the performance-related characteristics of Effects 2018.

Memory Usage

- **System Usage:** Specifies the amount of system memory (RAM) that is used by the application. The maximum (and default value) is 80%.
- **VRAM Usage:** Specifies the amount of video memory (VRAM) that is used by the application. The maximum (and default value) is 80%.



Scratch Folder Location

This setting lets you move or reset your memory cache, which helps speed many editing operations while you're running ON1 Effects 2018. This is helpful if your system drive has limited space and wish to use a different—or faster—external drive as a cache. This cache information is purged each time you quit the application.

Performance (Fast panning)

Fast panning is available when you're viewing an image at 100% in Detail view, and is designed to give you better performance when using the Hand tool to pan around the image. With this setting on, as you pan, Effects will display the image at a lower quality; as soon as you let go of the mouse, the app will then show the pixels at their highest quality.

ON1 EFFECTS 2018 KEYBOARD SHORTCUTS

BASIC COMMANDS

Cut
Copy
Paste
Undo
Redo
Print
Rotate 90° Clockwise
Rotate 90° Counter Clockwise
Show/Hide Left Panel
Show/Hide Right Panel
Show/Hide All Panels
Show Navigator/Histogram/Info

MAC OS

Command X
Command C
Command V
Command Z
Command Shift Z
Command P
Command]
Command [
Command Left Arrow
Command Right Arrow
Tab
Command 1

WINDOWS

Control X
Control C
Control V
Control Z
Control Shift Z
Control P
Control]
Control [
Control Left Arrow
Control Right Arrow
Tab
Control 1

TOOL & EDITING COMMANDS

Crop Tool
Local Adjustment Brush
Adjustable Gradient
Refine Brush
Perfect Eraser
Retouch Brush
Masking Brush
Masking Bug
Zoom Tool
Brush Size
Brush Feather

MAC OS

C
K
Shift K
N
Q
R
B
M
Z
] (*larger*)
[(*smaller*)
Shift] (*softer*)
Shift [(*harder*)

WINDOWS

C
K
Shift K
N
Q
R
B
M
Z
] (*larger*)
[(*smaller*)
Shift] (*softer*)
Shift [(*harder*)

Brush Opacity	Option] <i>(higher)</i>	Option] <i>(higher)</i>
	Option [<i>(lower)</i>	Option [<i>(lower)</i>
	Option number keys 1-0 <i>(10% to 100%)</i>	Option number keys 1-0 <i>(10% to 100%)</i>
Toggle Perfect Brush	Command R	Control R
Toggle Tool Mode	X	X
Temporarily Select Hand Tool	Hold Spacebar	Hold Spacebar
Temporarily Toggle Tool Mode	Hold Option	Hold Control
Invert Mask	Command I	Control I
Show Mask	O	O
Show Mask	Control M	Control M
Show Clipping	Option J	Alt J
Temporarily Toggle Clipping View	J	J

VIEW COMMANDS

Toggle Preview
Zoom In
Zoom Out
View Actual Pixels
Fit to Screen
Full Screen Mode
Preview Area Compare
Show Quick View Browser
Go from Fit to 100% View

MAC OS

\
Command +
Command -
Command Option 0
Command 0
Command Control F
Command Y
Option Up Arrow
Spacebar

WINDOWS

\
Control +
Control -
Control Alt 0
Control 0
F11
Control Y
Option Up Arrow
Spacebar

PART 2: ON1 EFFECTS IN-DEPTH

With more than 20 filters that can be stacked in any order, with extensive blending and masking options, Effects lets you create stunning, pro-level photos with ease.

Here are just a few of the things you can do with an image in Effects:

- You can add filters in any order (even multiple instances of the same filter).
- Move filters up and down in the stack.
- Add blending options to all or some of the filters and set the opacity of each filter individually.
- Create complex masks for each filter you add, letting you selectively apply a filter to specific portions of an image.

Effects also has a Local Adjustments panel that lets you apply basic edits to parts of your photos, with either a gradient mask or a local adjustment brush. These adjustments include settings like exposure, highlights and shadows, contrast, detail, and more. (See page 52 for information on how to use local adjustments.)

To help you save time and help you create the looks that you love best, ON1 Effects 2018 also includes a robust preset system that lets you save settings made in the main filter stack—along with local adjustments and masks—for applying to other photos.

NOTE: If you use an external editor such as Lightroom or Adobe Photoshop as your primary Raw editor, you can use Smart Photos (via Lightroom) or Smart Objects (in Photoshop) to preserve edits made in ON1 Effects 2018. See “Using Smart Photos to preserve your edits” on page 8 of this guide for a description of the editing process with these apps.



ON1 Effects Main Screen Overview

- A. **Tool Well:** Tools for working within Effects
- B. **Preferences/Help:** Shortcuts to opening and closing the left panel, app preferences and help.
- C. **Presets and Filters Panels:** Switch between list of presets (by category) or list of all filters available inside Effects. Clicking on an item in the list applies that preset or filter style to your image.
- D. **Search:** Searches presets or filter styles (by name).
- E. **Magnification Slider:** Adjusts zoom for current image.
- F. **Tool Options Bar:** Options and settings for currently selected tool.
- G. **Preview Window:** Displays the current photo in detail view.
- H. **Preview Option Toggle:** Compare (before/after) mode, show/hide mask, turn preview and soft proofing on or off.
- I. **Photo Information Pane:** navigator, levels (histogram) and general photo information
- J. **Overall Settings/Local Adjustments:** switch between filter stack and local adjustment panes.
- K. **Filter Stack:** Where you add filters to apply to your photo. Click the Add Filter button at the top of the stack to add filters.
- L. **Reset/Save Bar:** Resets all settings, cancels editing session, or saves edits.
- M. **Export/Share:** Shortcuts for exporting and sharing selected photos, as well as opening and closing the right panel.

Tools

Effects has 12 tools available for you when you are working on a photo:

1. **Crop Tool:** Trims an image to your desired size or ratio.
2. **Adjustment Brush:** Paints in or out local adjustments.
3. **Adjustable Gradient:** Applies a selective gradient in local adjustment mode.
4. **Masking Brush:** Mask large similar areas quickly. (Includes Perfect Brush option.)
5. **Masking Bug:** Applies a selective gradient as a mask in any filter (or to the entire stack).
6. **Blur Tool:** Blurs the edges of a masked area to help it blend more naturally.
7. **Chisel Tool:** Removes fringes from the edge of a mask.
8. **Refine Brush:** Lets you refine an existing mask's edges, to help mask difficult areas, such as hair.
9. **Perfect Eraser:** Removes distractions like signs and power lines.
10. **Retouch Brush:** Removes blemishes like dust spots and acne. (Includes Perfect Brush option.)
11. **Clone Stamp:** Paints over an area from a sample of another area.
12. **Zoom Tool:** Adjusts the magnification of the image in the Preview area.

To access a tool, simply click on the tool. When selected, the cursor will change, and you will see a set of options for the tool in the Tool Options bar above the Preview window.



CROP TOOL

The Crop tool, which lets you crop your image to specific aspect ratios or pixel dimensions, is only available when using ON1 Effects 2018 as a standalone app; it is not accessible when using Effects as a plug-in from Photoshop, Lightroom or Apple Photos.

To move the image inside the crop box, simply click and drag inside the box. You can also nudge the image using the arrow keys on your keyboard.

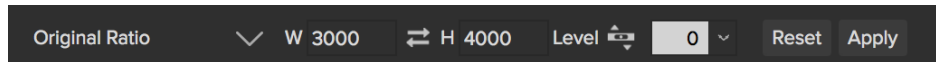
To resize the crop box, click and drag on any of the handles. Clicking on a corner handle allows you to adjust two sides at the same time; clicking on a side handle adjusts that side. If you hold the Shift key down while adjusting the size, the box's proportions are maintained. To rotate the crop box, move outside a corner until the tool changes to rotate.



The Crop interface, with the crop size preset pop-up open.

To straighten an image, you can use the Leveling Tool, which is found in the Tool Options bar when the Crop Tool is active. Click on it, and drag the tool across an element in your image that should be level.

Crop Tool Options Bar:



- **Preset pop-up:** Lets you choose from Freeform or constrained preset ratios
- **Width:** Sets the width of the crop box.
- **Swap Dimensions:** Swaps the width and height. Handy for rotating the crop box.
- **Height:** Sets the height of the crop box.
- **Leveling Tool:** Click and drag this tool across an element in your image that should be level.
- **Angle:** See and adjust the angle of rotation.
- **Reset:** Resets the crop area to the size of your original photo.
- **Apply:** Applies the crop.

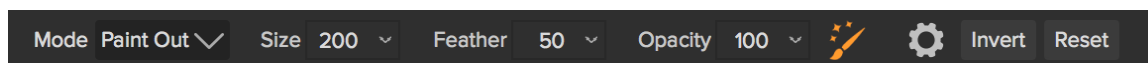
ADJUSTMENT BRUSH / ADJUSTABLE GRADIENT TOOLS

For information on the Adjustment Brush and Adjustable Gradient tools, see the Local Adjustments section on page 52.

MASKING BRUSH

The Masking Brush is one of two tools in Effects for masking filters. When you select the Masking Brush, your cursor changes to look like two concentric circles, one representing the inner hard edge of the brush, and soft outer, feathered edge of the brush. At the center of the brush is either a plus or minus. The plus means that you are painting “in” a filter’s effect, while minus means the brush mode is set to paint out.

Masking Brush Tool Options



- **Paint Mode:** The paint mode controls if you are painting out (hiding the effect) or painting in (restoring the effect). You can tell your current mode by looking at the plus or minus icon in the center of the brush. If the icon is minus, you are painting out, and if the icon is a plus, you are painting in. You can change the mode in the Tool Options bar, or by pressing the X key, or by holding down the option (alt) key temporarily.

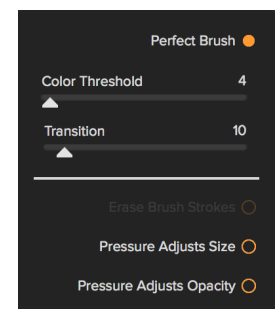
NOTE: If you would like to invert the mask (turn it from black to white), in order to paint a filter’s effect into your image, select the Masking Brush tool, then choose Invert Mask from the Mask menu.

- **Brush Size:** You can control the size of the brush using the Size pop-up. Use a small brush at high magnification for precise work, and a large brush at fit to screen for general work. You can control the size of the brush several ways:
 - » Use the Size pop-up in the Tool Options bar.
 - » Use the left and right bracket keys: ' [' and '] '.
 - » Use your mouse's scroll wheel (this option can be set in Effects' Preferences window).
 - » Use your Wacom pressure-sensitive tablet.
- **Feather:** You control the amount of feathering—or hardness—of the brush by using the Feather pop-up in the Tool Options bar. The feather has a range from 1 to 100 percent. Use a small feather at high magnification for precise, hard-edged work and a large, soft-edged brush in Fit to screen mode for general work. You can visually see your feather by watching the outer concentric circle of the brush tool. In addition to the Feather pop-up, you can adjust the size of the feather by holding down the Shift key and pressing the right or left bracket keys on your keyboard.
- **Opacity:** You can control the opacity, or strength of the brush with the Opacity pop-up in the Tool Options bar. The opacity has a range from 1 to 100 percent. You use a high opacity to paint quickly and hide large areas. You use a lower opacity for blending areas together or for subtle work. You can control the size of the brush several ways:
 - » Use the Opacity pop-up in the Tool Options bar.
 - » Press the option (Mac OS) or alt (Windows) key on your keyboard and press one of the number keys. Each number represents an opacity percentage from 10% (1) to 90% (9); 0 represents no opacity.
 - » Use your Wacom pressure-sensitive tablet.

TIP: Think of the opacity as the shade of gray you are painting onto your mask. While white in a mask represents 100% of an effect showing and black represents no effect showing, all opacity settings in between will show a percentage of the effect. This can be very useful when you wish to blend masks in a realistic manner.

- **Perfect Brush:** The Perfect Brush option incorporates a color-based, self-masking technology to help create precise selections and masks. When you turn the Perfect Brush option on—by clicking on the Perfect Brush icon in the Tool Options bar—the Masking Brush collects the colors under the center of the brush and applies the effect only to those colors. This protects the adjustment from being applied across edges, such as tree branches.

Further settings for the Perfect Brush can be found by clicking on the gear icon in the Tool Options bar. There, you can set these options:



Perfect Brush options

- » **Color Threshold:** This option lets you control the balance between keep and drop colors, based on the area you are working on. For example, you may want the Perfect Brush to be very precise and only paint away very similar colors, while at other times you want it to paint away a broad range of colors in the same neighborhood.

- » **Transition:** This slider controls the feather of the Perfect Brush based on color. To create a soft edge, increase the transition. To create a harder edge, decrease the transition amount.

TIP: You can turn the Perfect Brush on and off using the Command-R (Mac OS) or Control-R (Windows) keyboard shortcut. You can also temporarily lock the color to remove by holding down the Command (Mac) or Control (Windows) key. This can be useful when brushing through areas with a lot of openings like tree branches.

Wacom Support

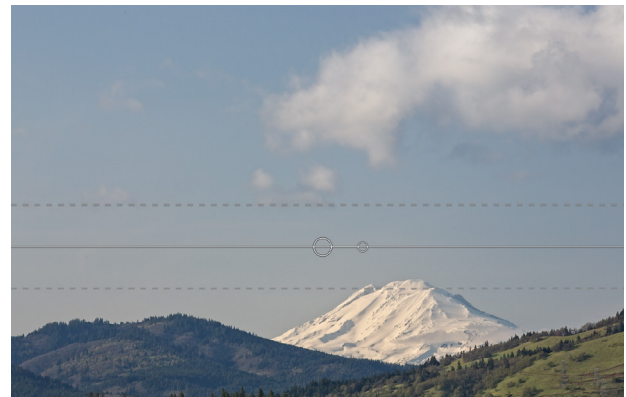
ON1 Effects 2018 supports pressure-sensitive tablets from Wacom with the Masking Brush. When you use the Masking Brush you can enable pressure sensitive controls for the brush size, brush opacity, or both simultaneously. To turn this support on, click on the gear icon in the Tool Options bar. You can activate pressure sensitivity for both size and opacity by clicking the appropriate buttons in the drop-down menu.

MASKING BUG

The Masking Bug is used for blending layers by creating radial, gradient and reflected gradient mask shapes quickly. It works in a similar manner to the Adjustable Gradient tool in the Local Adjustments pane. The mask goes from dark to light in tone, applying more of the adjustment where the gradient is lighter, and less of the adjustment where the gradient's tone is dark. The most common use of gradient masks is to darken the sky in an image, while preserving the brightness of the foreground, similar to using a gradient filter on your camera lens.

To apply a standard gradient to a filter, click on the Masking Bug, then click in the image roughly where you wish the gradient to go. You'll see the outline of the gradient, which is called a bug. You can use the handles on the bug to move your gradient around, increase or decrease the length of the gradient, or rotate it.

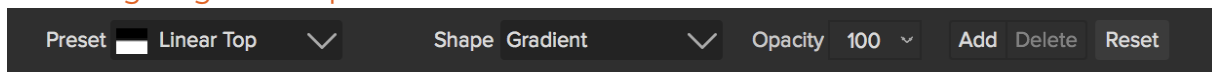
You can change the gradient shape via the Tool Options bar: in addition to the standard dark-to-light horizontal gradient, you can also create a circular gradient and a reflected gradient, which is like the horizontal gradient, but goes from black (no effect) at the outer edges to white (full effect) in the center.



In this image, a Dynamic Contrast filter has been applied, with a Masking Bug added, to keep the filter's effect out of the clouds.

TIP: To see the mask created by the Masking Bug, and the range of black to white tonality, choose Show Mask from the View menu. You can choose either a red overlay, which presents the mask over your image, or grayscale, which just shows the mask as black to white tones.

Masking Bug Tool Options Bar:



- **Preset:** The preset pop-up includes several common ways to use the tool (linear top down, linear bottom up, left and right, and circular vignettes), and changes the current bug (if there is one) to match the preset.
- **Shape:** The shape pop-up controls the shape of the bug. In addition to the standard Gradient and the Reflected Gradient, there are two radial shapes: Center, which puts the light tones at the center and the dark tones on the outside of the mask, and Edges, which sets the gradient in the opposite direction.
- **Opacity:** Sets the maximum opacity or density of the mask.
- **Add:** Adds a new gradient using the current settings.
- **Delete:** Deletes the current gradient.
- **Reset:** Resets the mask on the layer completely. This removes all gradients and clears any brushing that has been done.

Manipulating a Linear Gradient Mask

Once you've added a gradient to an image, you can modify it easily by accessing the following parts of the gradient overlay:

- To move a gradient, click on the large circle at the center of the gradient and drag.
- To resize a radial gradient, click and drag on the solid line.
- To adjust the feather (or hardness) of the mask, click and drag along the dashed line.
- To rotate the mask, click on the smaller circle near the center of the gradient and drag.

Working with Multiple Masking Bugs

You can have up to six Masking Bugs per layer. Each bug is re-editable when you're using ON1 Effects 2018 as a standalone app, or when you use Smart Filters (Photoshop) or Smart Photos (Lightroom).

To add another Masking Bug, press the Add button or click outside of the current bug while the Masking Bug tool is selected.

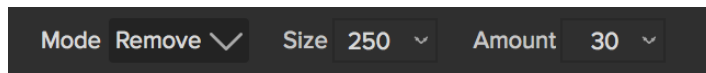
Only one Masking Bug may be adjusted at a time. You will see the overlay controls for the active bug while your mouse is over the preview area. Inactive bugs are marked with a small circle; to select an inactive bug clicking on this small circle marker.

Masking Bugs are subtractive. Each bug hides more and more of the current layer. When Masking Bugs overlay each other they may hide more of the layer too. You can always use the Masking Brush to over-ride and paint areas back in hidden by the Masking Bugs.

BLUR MASK TOOL

The Blur Mask tool softens edges of the mask where you paint; all you need to do is run the tool over the edges you wish to blur. Softening the edges on blurred or semi-transparent subjects like hair can make them blend with a new background in a more realistic manner.

Blur Mask Tool Options



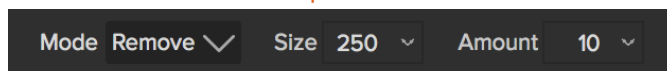
- **Mode:** Remove/Add/Normal lets you adjust exactly what part of the mask edge to blur. Remove blurs and lightens the mask, Add blurs and darkens the mask, and Normal blurs both light and darks.
- **Size:** Adjusts the size of the blur tool. Feel free to use a large size to make brushing fast. The size of the brush does not affect the blur amount.
- **Amount:** Controls the amount of blur. Use the lowest amount needed to maintain as much detail as possible.

TIP: Double-click on the blur tool icon to apply the blur to the entire mask.

CHISEL MASK TOOL

The Chisel tool works to remove fringes or halos along the hard edges of a mask; just click and drag along the edges of a mask you wish to refine. Fringes are common when the background to be removed is brighter than the foreground. The chisel works like a chisel or plane in a wood shop: It removes just a sliver along the edges, and, because it only works on the edges, you don't have to be too careful when using it.

Chisel Mask Tool Options



- **Mode:** Select remove or add
- **Size:** Adjusts the size of the chisel tool. Feel free to use a large chisel to make brushing fast. The size of the chisel does not affect how much is chiseled off.
- **Amount:** Controls the amount of pixels that will be removed or added during each brush stroke.

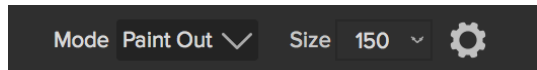
TIP: Double-click on the chisel tool icon to apply the chisel to the entire mask.

REFINE BRUSH

This tool cleans up intricate areas and the borders along a mask, and is helpful for cleaning up a mask created with the Masking Brush. For example, when you wish to apply an effect to a subject, and there are areas such as hair, or tree branches that are difficult to remove with the Masking Brush.

To use the Refine Brush, you select the tool and paint along the edges where you would like the mask to be refined. The brush strokes are displayed as a red overlay, and when you let up off the mouse button, ON1 Effects 2018 will work to make making the mask edge more defined, improving the overall mask.

Refine Brush Tool Options

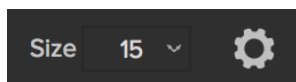


- **Mode:** Controls the refinement mode, either Paint Out, which always refines to remove from the mask, Paint In, which always refines to add to the mask, or Auto, which does both at the same time. Paint Out is recommended in most cases.
- **Size:** This slider adjusts the size of the brush. Select a brush size that is just larger than the intersection of the subject and background. Avoid using oversized brushes it will take longer to process and may yield lower quality results.
- **Pressure Adjusts Size (gear icon):** If you have a Wacom tablet you can control the size of the brush with pressure when this setting is turned on.

PERFECT ERASER

The Perfect Eraser can be used to remove distracting elements and blemishes from your image. It uses a content-aware algorithm that replaces the pixels with a natural-looking result within the boundaries that are painted.

Using the tool is easy: click on it in the tool well, and paint over the area you wish to remove. Make sure you cover the entire area. A red overlay appears where you paint. If the first attempt does not give you a perfect result, simply paint over it again and it will improve with each pass. You can also fine tune the area after applying the Perfect Eraser by using the Retouch Brush (see below).



The default brush size for the Perfect Eraser is 125 pixels; you can make this bigger or smaller by clicking on the Brush Size in the Tool Options bar, or by pressing the right or left bracket keys on your keyboard. The maximum brush size is 500 pixels.

If you have a Wacom pressure-sensitive tablet, select the Pressure Adjusts Size button in the Tool Options bar.

RETOUCH BRUSH

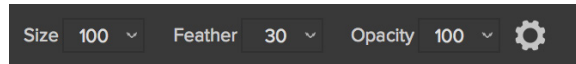
Use the Retouch Brush to remove small imperfections like dust or blemishes.

Just dab the brush on areas that contain spots or other imperfections, such as acne, sensor dust, power

lines and more. The tool looks at the neighboring areas in your image and fills in the brushed area with an area of similar color and texture.

It is best to use the smallest brush size possible and to work by dabbing rather than making large brush strokes. If you dab with the Retouch Brush and don't like the results, use the Undo command and try using a smaller brush or vary your brush stroke and try again. The Retouch Brush is also great for retouching skin.

Retouch Brush Options Bar:

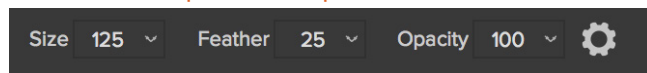


- **Brush Size:** This adjusts the overall size of the brush.
- **Brush Feather:** This adjusts the hardness of the brush. It works best to use a feather larger than 50 to blend and look natural.
- **Brush Opacity:** This adjusts how strong the retouching is. Use 100% to completely remove an imperfection. Use a lower opacity to soften them.
- **Pressure Adjusts Size:** If you have a Wacom pressure sensitive tablet, you can adjust the size of the brush according to the pressure. Click on the button to activate the Wacom sensitivity controls.

CLONE STAMP

Use the Clone Stamp tool for replacing an area of the image with a sample area from a different part of the image. Hold down the Option (Mac) or Alt key (Windows) and click the area you want to clone from. Then click and drag on the area you want to clone over and it will clone from the point you selected.

Clone Stamp Tool Options Bar:



- **Brush Size:** This adjusts the overall size of the brush.
- **Brush Feather:** This adjusts the hardness of the brush. It works best to use a feather larger than 50 to blend and look natural.
- **Brush Opacity:** This adjusts how strong the retouching is. Use 100% to completely remove an imperfection. Use a lower opacity to soften them.
- **Pressure Adjusts Size:** If you have a Wacom pressure sensitive tablet, you can adjust the size of the brush according to the pressure. Click the button to activate.

ZOOM TOOL

This tool, which is the default tool selected when you open an image in Effects, adjusts the magnification of the image in the Preview window. With the Zoom tool selected, click in the Preview window to zoom in and center the image at the location clicked.

You can also double-click the Zoom tool in the tool well to set the image to 1:1 (or 100%) magnification view, which shows every pixel. This is best when examining small details.

Navigating the Preview Window

ON1 Effects 2018 provides several ways to navigate and view your image in the Preview window:

- By default, your image is presented in Fit view, which displays your entire image within the preview area, and the Zoom tool is selected. Clicking on the image with the Zoom tool will zoom in to 100%, and the cursor will change to the Hand tool. You can move around your image by clicking and dragging in the preview area. Clicking once will take you back to Fit view.
- You can also zoom in and out via the View menu and the Navigator pane. The Navigator pane displays a bounding box around the area currently on-screen, and you can reposition what is displayed in the preview area by clicking and dragging the box in the pane. Clicking one of the buttons at the bottom of the Navigator pane will automatically zoom to Fit, 100%, 50% or 25% views. (The buttons are also viewable in the Zoom tool's options bar when it is selected.)
- When the preview zoom is larger than the viewable area, holding down the spacebar will display the Hand tool if any editing tool is selected. Clicking and dragging while holding the spacebar will reposition your image at the current view level.

Navigator, Histogram and Info Panes

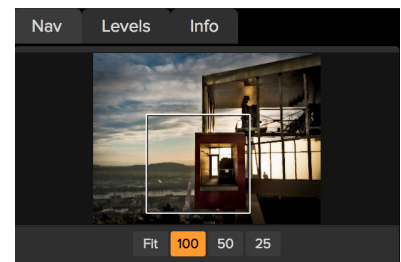
At the top of the control panel on the right of the main window are the Navigator, Histogram, and Info panes. It contains three useful tools for inspecting and viewing details of your image.

THE NAVIGATOR PANE

This gives you a thumbnail view of your image. The white square region marks the image area that is visible in the preview pane. You can pan your image by clicking and dragging inside the square.

At the bottom of the Navigator pane are several zoom buttons representing percentage zoom views (100%, 50% and 25%). Click on one of the buttons to change the view.

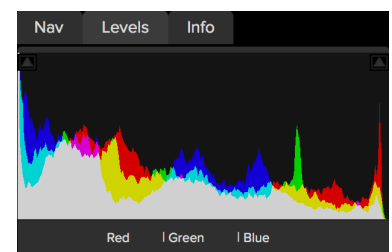
Fit zooms to fit the current canvas size, while 100 zooms to 100%, displaying the actual pixels.



THE LEVELS PANE

This gives you a color chart of the shadow, midtone and highlight areas based on the image RGB values. This is useful to show areas within the image that may be clipping. Clipping is when your image contains pure blacks or white and can signify loss of highlight or shadow detail.

The left side of the histogram represents the shadows, while the right represents the highlights. At the top of each end is a triangle. If the triangle is lit, there is clipping on that side of the histogram. If you click



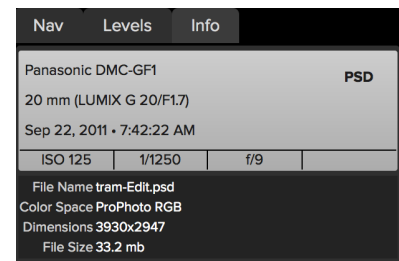
on the triangles, you will activate the clipping overlay on your image, which displays the areas that are clipped. Those areas with a blue overlay are pure black, while the areas with the red overlay are pure white. You can turn the clipping view off again by clicking on one of the triangles. You can also temporarily enable clipping view by holding down the J key at any time. The clipping view is useful when you are making adjusts to the brightness and contrast of your image.

The Histogram pane also displays the RGB values under the cursor at the bottom of the pane.

THE INFO PANE

The Info Pane displays metadata for the currently selected image in a large, easy-to-read format. This metadata includes camera make and model; lens focal length; capture date and time; file type; GPS location data; ISO setting; shutter speed; aperture; and exposure compensation.

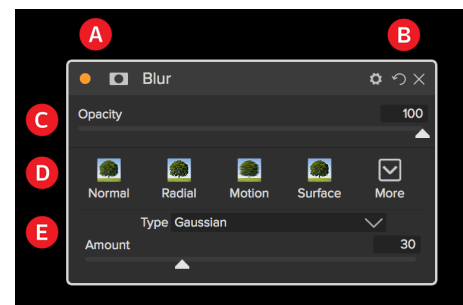
The Info pane also displays file-specific data, including name, color space, image dimensions and resolution. If any of the metadata fields are unavailable they will be left blank.



Filters

Filters are the building blocks of Effects' editing power. Each filter is an adjustment type, and acts as a movable, editable layer over the base image you are working on. You can use Effects' masking tools to apply a filter to only part of an image and can change the blending mode (and opacity of the filter) to alter the way the filter interacts with those above and below it in the stack.

The Effects module has 23 filter types, found in the Overall Settings panel (they are also accessible via the Filters panel on the left side of the window). You can apply filters in any order, and you can have more than one instance of a filter in the stack. (This can be helpful when you are creating complicated masks on an image and wish to apply a filter differently in parts of the image.)



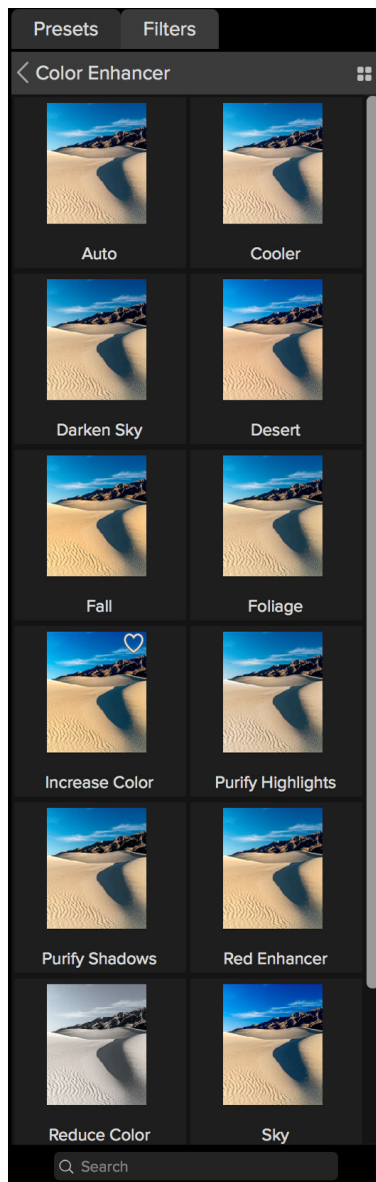
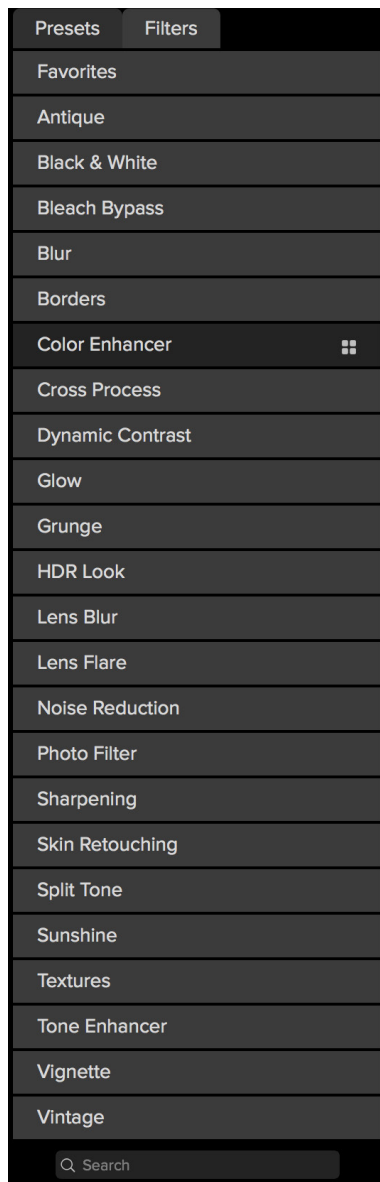
Contents of a filter pane (Blur filter shown):

- A. Button (left) turns filter on or off.
Show/Hide Mask (right)
- B. Show blending mode options (left).
Reset filter settings (middle).
Delete filter from the stack (right).
- C. Sets opacity of the filter.
- D. Styles pane for the filter's presets.
- E. Settings area for adjusting a filter's settings (dependent upon the filter chosen).

APPLYING FILTERS WITH THE FILTER BROWSER

Effects has a Filter panel that lets you browse all of the filters inside Effects, and display previews of those filters with the available styles for that filter. To choose the Filters panel, click on the Filters tab. A list of the filters will appear, and clicking on a filter will display thumbnails of your image with that filter's available styles. To choose one, click on the style, and Effects will add that filter to the Overall Settings pane. Note that this will replace the currently selected filter in the stack; to add a new one on top of the stack, click the Add Filter button in the Overall Settings panel, then choose a filter from the list.

If you hover over a filter style's thumbnail in the browser, you'll see a heart icon. Clicking the icon will fill the heart in and add that style to your Favorites category. This category resides at the top of the filter



The Filter Browser has a list of all the filters available in Effects. Clicking on a filter will display thumbnails of the filter's styles using your image. Clicking on the heart icon in a style will add that filter's style to the Favorites category at the top of the panel.

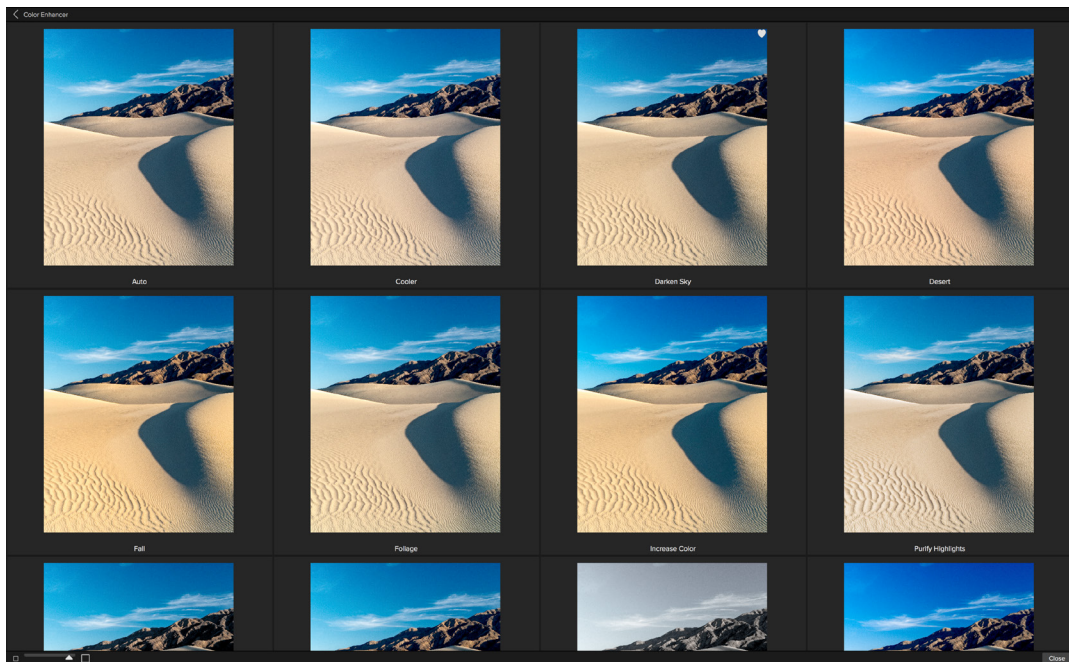
list, and contains all filter styles you have selected as a favorite. To remove a favorite, open the Favorites category, and click again in the heart icon.

If you'd like to see a larger representation of what your selected photo will look like with a filter's styles, click on the Quick View Browser icon in the category's title bar. That will display a window over the entire Effects interface with all of the presets in that category. Press the Escape key to close the Quick View Browser.

To change the size of the thumbnails in the Filter Browser, select the Browser Mode option from the View menu and choose One, Two or Three Column View.

To apply a filter style to a photo, simply click on the style in either the Filter Browser or in the Quick View Browser.

To search for styles inside the Filter Browser, type in the name you're looking for in the search field. The search results appear in a new sub-folder called search results, which will be selected automatically.



Clicking on the Quick View Browser icon in the Filters panel will display a resizable window of all that filter's styles as applied to the currently viewed image. To apply one of the styles, just click on the desired effect.

WORKING WITH FILTER PANES

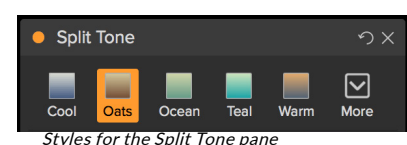
By default, the filter stack is empty. To add a filter, simply click on the Add Filter button at the top of the stack, and click the filter you would like to add to the stack. Clicking on the button in the top left corner of the pane will turn that effect on or off, which can be helpful if you want to see the effect in the context of other edits you have made. If you don't like the effect, click on the trash can icon in the pane's title bar to get rid of it. The Reset button at the bottom of each pane will reset that pane's settings to their default.

To move a filter up or down in the stack, click on the pane's title bar and drag it up or down. A heavy white line will appear between panes as you drag; let go of the mouse at the location you wish the filter to go.

TIP: Each pane can be collapsed, by clicking in the pane's title bar (a Hide/Show link is visible when you move your cursor over the title bar, but the entire title bar is clickable). If you don't want to have to scroll up and down the filter stack when you have a lot of open panes, go to the Window menu and choose Solo Mode. This will leave only the current pane open, and will hide all the other panes. Clicking on another pane will open that one and collapse the previous one.

STYLES

Most of the filter panes in Effects have a set of built-in styles at the top part of the pane. Styles are like preset adjustments for a pane: they provide a group of settings to help you get started in the pane, or to apply a specific effect.



You use a style by clicking on the style's icon in the pane, and then can adjust the sliders as desired to get the right effect for your photo.

You can save your own settings as a style. Simply click on the More icon on the far right side of the styles list for that pane, then choose Save New Style from the pop-up. Name your style, and it will then be added to the top of the More menu. To apply a saved style, choose the style from the More pop-up menu. To adjust the settings for a saved style, apply it, make any changes you would like to the sliders or other options, then right-click on the More pop-up and choose Update Style with Current Settings from the menu.

NOTE: It can be easy to confuse presets and filters, but filters are individual adjustments, while presets are a composite of all saved adjustments (and some masks). For more, see “Presets” on page 56.

FILTER MASKS

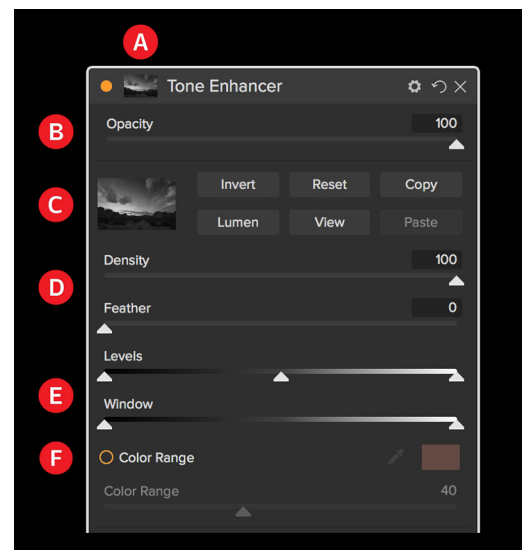
Every filter (and local adjustment) has a mask associated with it, which lets you apply that filter's effect to specific areas of an image, using the Masking Brush (or the Local Adjustment Brush and Gradient) and Masking Bug tools. By default, the mask is white, which means that the effect is visible in every part of the image. Using the Masking Brush, for example, you can 'paint out' the effect in areas that you wish not to be affected by the filter. Alternatively, you can invert a filter's mask and choose to 'paint in' the filter where you would like it to be.

When you add a filter, the mask is technically hidden. You can add one by either selecting and using one of the two masking tools, or by clicking the Show/Hide Mask icon in the title bar of the filter pane (this icon will initially be represented with a plus sign in the middle of it). When you add a mask in either way, the contents of the Show Mask icon will represent the mask on that filter layer.

Effects has two options for viewing the contents of a mask: either as a red overlay on top of your image (the default), or you can choose to see only the mask itself, represented as grayscale. These options are available from the Mask menu; select Show Mask to see the mask, while the View Mode option lets you switch between the two modes. (Effects will remember the previous settings.)

The Mask section of any effect or local adjustment has the following contents, as shown below (using the Tone Enhancer effect as an example):

- A. The Show/Hide Mask icon, which displays the contents of the current mask. The default mask contents are white when you add an effect, and black when you add a local adjustment layer.
- B. Sets the overall opacity of the mask.
- C. Larger display of the current mask, with buttons to invert, reset, copy, paste, and view/hide the mask contents. The Lumen button creates a luminosity mask of the image.
- D. Density adjusts the overall mask density from black (100) to white (0). Feather blurs the mask.



Overview of the Mask Options section of a filter pane.
(Also applicable to Local Adjustments.)

- E. The Levels and Window settings let you adjust the black and white points of the mask, fine tuning them in different ways.
- F. The Color Range option lets you choose a color (selected via the dropper tool), and make or tune the mask based on the range of the color selected.

Luminosity Masks

A luminosity mask is a specialized mask type you can create inside Effects, both in the main filter stack and the Local Adjustments stack. This mask uses the brightness (or luminance) values in your image to let you target specific tonal ranges with an effect (or to hide the effect from those tones). It is ideal for subtle enhancements to very specific areas of an image.

To add one of these masks, click on the Lumen button in the Mask options area or choose Create Luminosity Mask from the Mask menu. If you view the mask, you will see that it looks like a black-and-white version of your image. With a luminosity mask, your effect will be applied in an increasing amount depending upon the brightness value of the pixel underneath: if the pixel is black, none of the effect will be applied; if it is white, it will be entirely applied; for all other tones, the effect will get applied as a percentage of the pixel's brightness, from 0 (white) to 100 (black).

You can use the Levels or Window controls to further target tones with your luminosity mask. The Levels setting lets you set the black (left triangle) and white (right) points of the mask, with the midpoint, or gamma, setting being adjusted by the middle triangle. This lets you refine the mask to focus on narrow bands of luminance values in an image; for example, if you wanted to focus an effect on the midtones, bringing the white and black points into the middle of the Levels slider, and adjusting the midpoint, will help achieve this much quicker than you could with the Masking Brush.

The Window slider is similar to the Levels slider, in that it works like a black point slider from both sides. When you move the right and left triangles, all of the tonal ranges outside the points will be black, leaving those areas affected that are within the 'window' of the mask. For example, if you wanted only the shadows in your image to have an effect, you would move the right slider over towards the left by about two-thirds.

Color Range selections

The Color Range option lets you create a mask using a specific color, either one inside your image, or one via your system's color picker. To use this option, click the On button next to the Color Range section, and click the eyedropper tool to select a color inside your image that you wish to sample. You can then use the slider to expand or contract your mask based on that color: lower numbers means that fewer colors will be selected, higher numbers mean that more.

Masking tips

Here are a few tips for working with the various options in the Mask pane:

- You can use multiple masking tools to create and modify masks. For example, you can start with a luminosity mask, adjust the tonal range of the mask with the Levels or Window sliders, and then further refine your mask with the Masking Brush or Masking Bug. A luminosity mask always overrides the current mask, however, so you should start there.

- Use the Feather slider to blur a mask to smooth transitions between masked and unmasked sections.
- Lowering the Density slider can help intensify an effect after you've created a mask. Think of it like a 'reverse fade'; at the default setting of 100, all of your mask is viewable, and at 0, the mask is entirely white.
- Because it can sometimes be helpful to use the same mask (or its inverse) on different filters, use the Copy button to grab the contents of a mask from one filter and the Paste button to paste that onto the mask of another filter.

FILTER OPACITY

Every filter has an opacity setting, which effectively adjusts the strength of the filter. The Opacity slider, which is found at the top of each filter's pane, ranges from 0 (no effect) to 100 (full effect). What this means is that at 100, all of the filter is applied to the image in the stack. At 50, the filter strength is half, and the effect is much less strong. Playing with a filter's opacity can often help soften an effect in a way that you wouldn't be able to get otherwise.

For example, if you add a Black & White filter to an image, but would like a faded, muted color effect, simply reduce the opacity of that filter. The more you reduce the opacity, the less effect the Black & White will have.

By default, when you add a filter, the opacity will be set to 100. You can create presets, however, with whatever opacity you wish for a given filter.

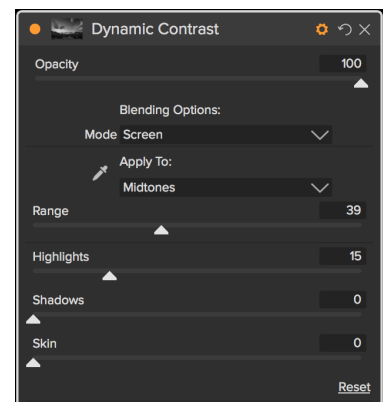
DELETING A FILTER

You remove a filter by selecting it and pressing the trash icon to the right of the filter's pane.

BLENDING MODES

In addition to opacity, you have one other very powerful option for adjusting the strength and effect of a filter: blending modes. Blend modes determine how a filter interacts with the filters below it in the image stack. Blend modes can darken or lighten an image, depending upon the mode chosen, while others adjust contrast or color. ON1 Effects 2018's blend modes also let you apply a blend mode to specific colors or tones in your image, making them a very useful tool for precision editing of your images. You can apply sharpening, for example, only to the midtones in an image, which can be very helpful in a landscape image.

To see the blending modes, click on the Blending Options gear icon at the top of a filter's pane. The Blending Options area will drop down from the top of the panel. The blending option controls are:



Clicking the gear icon in a filter's title bar will open the Blending Options section of the pane.

- **Blending Options:** A pop-up list of blending modes. There are 24 common blending modes

available in the list, including Normal, Lighten, Darken, Screen, Multiply, Soft Light, Hard Light, Overlay and Color.

- **Apply To:** This lets you apply the blending mode to a specific color or tonal range. The options are; All (the default), Highlights, Midtones, Shadows, Reds, Greens, Blues, Magentas, Cyans, Yellows, Flesh Colors, Vivid Colors and Neutrals. (You can also manually choose a color range by selecting the Dropper Tool in the pane and clicking on a color in your image.)

When you choose one of these options, the adjustment is applied to that part of the image that is based on the lightness, hue, or saturation range specified. The Range slider expands or contracts the selected option, and the Highlights, Shadows, and Skin sliders protect those settings from your adjustments.

More about blending modes

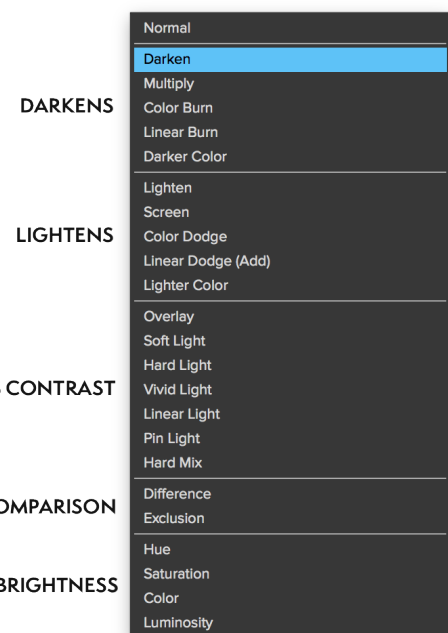
At their basic level, blend modes determine how the pixels on one layer interact with the layers below it. With 24 blend modes in Effects, it might be difficult to know which ones to use in any given situation, but they can easily be grouped into Normal (the default mode) and five categories: Darken, Lighten, Contrast, Comparison, and Color/Luminosity.

Normal is the most widely used: it simply applies the effect to all of the pixels in the adjustment (or effect), assuming the layer opacity is 100%.

The other modes apply different levels of that category's effect using various mathematical formulas, and sometimes it can be hard to know which mode will work best with what photo. Most often, when you know how you want to apply an effect

—by darkening, for example—you'll need to perform a bit of experimentation with the different modes in that category to determine which mode works best.

ON1 PHOTO'S BLEND MODES



NOTE: How to apply blending modes, which ones to use, and when to use them, are beyond the scope of this guide. Matt Kloskowski did a free ON1 video series called “Blend Mode Basics,” which covers the four blend modes you need most and how to use them. He also dives into how to use blend modes in ON1 Effects to make your photos pop. The series can be found here: <http://bit.ly/2rQJMPu>

PhotoshopCafe.com also has a free tutorial on understanding blending modes, which covers nearly all of the blending modes found in ON1 Effects. It can be found here: <http://bit.ly/2hlfX5h>

MASTER OPACITY, BLENDING AND MASK OPTIONS

Effects also has master opacity and master blend mode options for the entire image stack, and includes a Master mask option. The Master Opacity slider, found at the top of the Overall Settings panel, controls the strength of the composite filter stack against the original image.

The Master Blend Mode options can be accessed via the gear icon at the top of the Overall Settings panel. It has the same controls as the blending options in the individual filter panes, and, like Master Opacity, what it blends the filter stack with depends upon what edits you have made on your image in Effects.

To create a Master mask, click on the mask icon next to the Save Preset icon in the Overall Settings panel. This mask works on the entire effects stack, letting you selectively add (or remove) an entire effect on a photo.

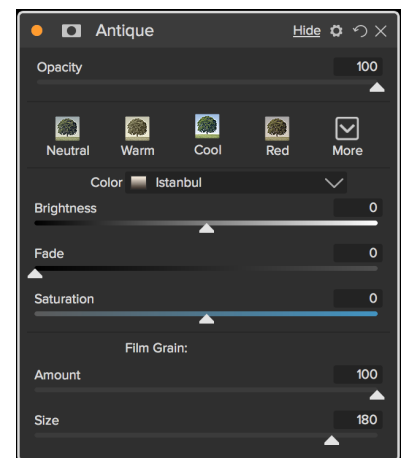
ON1 Effects 2018's Filter Types

Effects has 23 filter types available for you to use inside ON1 Effects 2018. Each filter has a set of styles in the top row, providing a range of popular or useful options for using that filter. You can also save your own preset styles by clicking the More pop-up at the end of the Styles row.

ANTIQUE

The Antique filter gives your image an aged look; unlike the Vintage filter, this filter focuses more on a monochromatic or hand colored look.

- **Color:** Drop-down menu displays a list of color options that are similar in tone to the Split Tone filter, providing a duotone-style effect.
- **Brightness:** Adjusts the overall brightness of the image.
- **Fade:** Adds a white fill to the image, giving the illusion of a faded photograph.
- **Saturation:** Adjusts the color saturation. Moving the slider to the left decreases the saturation; moving it to the right increases it.
- **Film Grain:** Amount controls the strength and size dictates how large the grain appears.



BLACK & WHITE

This pane is used to turn a color image into a monochromatic image with some additional toning features.

The styles at the top of the pane represent different filter types often applied to an image, while the Auto button selects the black and white points of your image automatically. To manipulate the tones manually, move the color range sliders to the right (increasing brightness) or the left (decreasing). Alternatively, you can choose the Channel Mixer option from the Conversion pop-up, and use the slider to choose a look that accentuates the color tones you are most interested in.

To change the tones directly inside a photo, choose the Color Response tool in the pane: click on it to select the tool, then click and drag in the image to increase or decrease the brightness of the selected color range.

Tone

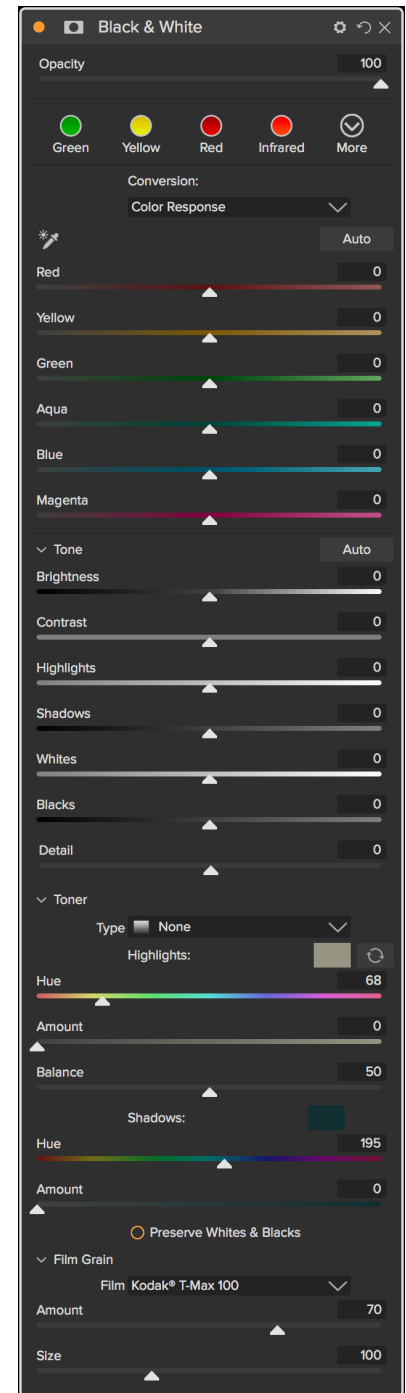
The Tone section of the Black & White pane lets you can adjust brightness, contrast, highlights and shadows, whites and blacks, and detail directly within the filter pane.

Toner

The Toner section of the filter is designed to approximate many traditional and popular darkroom-based paper toners, from sepia tones to platinum, selenium, coffee and more. You can choose from more than 20 toning options via the Type pop – up menu, and adjust the combination of paper (which is represented by the Highlights section of the pane) and silver (represented by the Shadows). To tune your options, you can adjust the Hue or Amount of each setting, and use the Swap tones icon (next to the Highlights color well) to swap the highlights and shadows colors. The Preserve Whites and Blacks button keeps the pure whites and pure blacks neutral, instead of taking on the color of the toner.

Film Grain

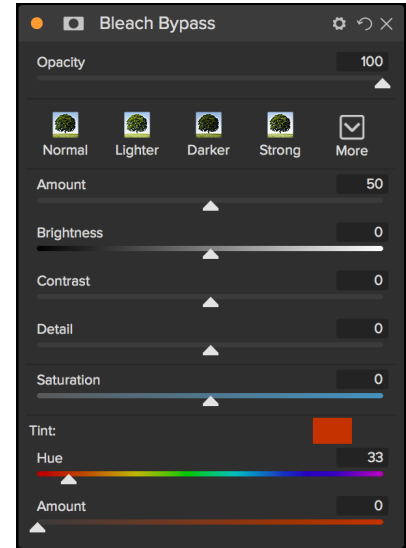
The last section of the Black & White pane is Film Grain, which, like the Toner section, is designed to add a classic film grain look to your photos. To add film grain, choose from the drop-down list of popular black and white films. The Amount slider controls the strength of the effect, while the Size slider adjusts the scale of the grain.



BLEACH BYPASS

This filter is based upon an old color film processing technique where the bleaching step was skipped. It reduces the saturation and increases the contrast.

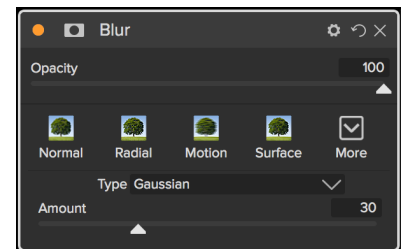
- **Amount:** Controls the strength or amount of the bleach bypass appearance.
- **Brightness:** Adjusts the overall brightness of the image.
- **Contrast:** Increases or decreases the global contrast.
- **Detail:** Enhances the details by increasing the micro contrast.
- **Saturation:** Adjusts the underlying saturation.
- **Tint:** Choose a new color by clicking in the color icon or by using the Hue slider.
- **Amount:** Adjusts the strength of the tint.



BLUR

The blur filter contains five options for adding blur to your images: Gaussian, Motion, Radial, Surface and Box. Each blur has its own look:

- **Gaussian:** This is a simple Gaussian blur applied to your image. It has one slider, Amount, which controls the strength of the blur by adjusting the radius.
- **Motion:** A motion blur adds the appearance of movement.
 - » The Amount slider controls the strength of the blur, and Distance controls the blur relative to area between the subject and camera. Angle sets the angle of the blur, while the Smoothing slider softens the lines created by the motion.
- **Radial:** These blurs are circular, zooming out from a central point.
 - » Amount controls the overall strength of the blur. Quality controls how noisy the blur is, with 1 being grainy and 100 smooth. Smoothing softens the lines created by the motion.
 - » The Radial blur type also includes a center spot selector at the bottom of the pane. Click on the icon, then click on the part of the image you want to make the center of the blur.
- **Surface:** These blurs tend to maintain edges but add blur to the details. This blur type can give you a “simplified” effect. The Amount slider controls the strength of the blur, while Threshold sets how similar colors are grouped.
- **Box:** A Box blur is similar in concept to a Gaussian blur, but it bases the blur on contrasting edges. Box blurs tend to retain edges a bit more clearly than Gaussian blurs.



NOTE: Do not use the Opacity slider when trying to reduce the strength of a blur; use the amount sliders instead.

BORDERS

ON1 Effects 2018 has a large collection of pre-made borders and edges that you can add to your photos. These borders range from classic film borders to viewfinders to artistic effects to emulsion transfers and many more.

The Borders filter also has an extensive set of controls for manipulating the size, color, and blending mode of the borders you choose.

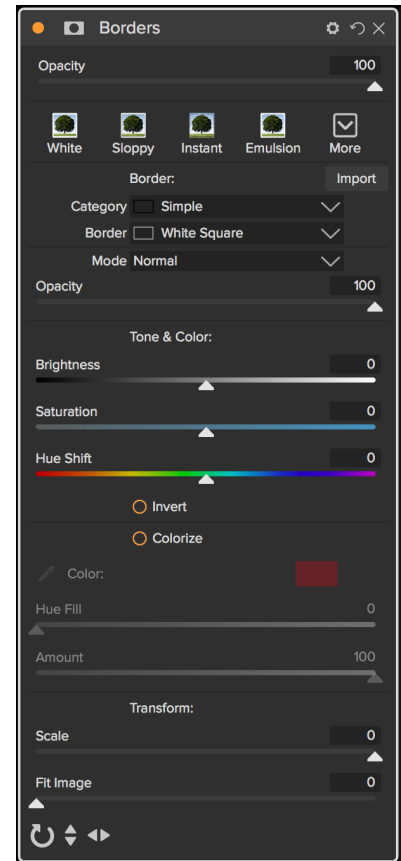
You can also import your own borders, either directly into the Borders filter pane, or via the Extras Manager (available in Browse). Border files need to be a standard PNG file type with a large central transparent area

The Category and Border pop-ups at the top of the pane are used to select the border category and the specific borders within each category. There are 8 built-in categories, sorted by type. Any user-imported borders will also appear in this list.

Once you have chosen a border to add, you can adjust its blending mode and opacity, and, if the border has color, you can adjust its hue, saturation and brightness. Alternatively, if the border is black or white, you can colorize it.

The Transform section at the bottom of the Borders pane lets you scale the border up or down in size, to help you get the look you're after, and the Fit Image slider adjusts the size of the image under the border.

You can rotate or flip the currently selected border by clicking the buttons at the bottom of the screen.



NOTE: See the “Extras” on page 12 for how to use the Extras Manager to import textures (and other extras), along with additional information for preparing files for Borders and Textures.

COLOR ENHANCER

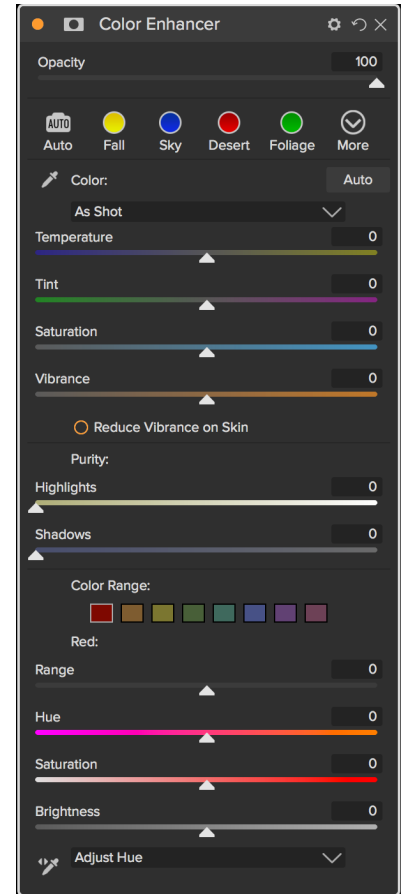
The Color Enhancer is designed to give you complete control over color manipulation in your image, whether it is on a globally across your entire image, or by adjusting different color ranges.

The styles at the top of the pane are designed to help enhance specific scene types (Foliage, Fall, Desert, Sky). To adjust global color in an image, work in the Color section of the top half of the filter pane; to work with individual color ranges, use the Color Range section at the bottom of the pane.

Color

The Color sliders in the top half of the pane control Temperature, Tint and Vibrance. They are used to remove a color cast and enhance the color of the image. The settings in this section of the Color Enhancer pane include:

- **Auto Button:** The auto button detects and removes a color cast. It makes adjustments to the Temperature and Tint sliders.
- **Gray Dropper:** Used to remove a color cast of an image. Click the icon to activate, then click on an area in the image that should be gray. The sliders will automatically adjust according to the sample you have selected.
- **White Balance presets:** This pop-up lets you change the white balance according to common color temperatures (As Shot, Auto, Daylight, Cloudy, Shade, Tungsten, Florescent, Flash, Custom). The default is As Shot, which is the color temperature that the camera recorded when you took the photo.
- **Temperature:** This slider shifts the color either cooler (blue) or warmer (yellow).
- **Tint:** Shifts the color either green or magenta.
- **Saturation:** Increases or decreases the overall saturation of your image.
- **Vibrance:** Increases or decreases the color of muted tones, leaving more saturated colors alone.
- **Reduce Vibrance on Skin:** When turned on, adjustments made with Vibrance slider are reduced on skin colored areas. This allows you to increase the vibrance of clothing and the background without adversely affecting the skin color.
- **Purity - Highlights:** Reduces the saturation in the highlights.
- **Purity - Shadows:** Reduces the saturation in the shadows.



Color Range

In the Color Range section of the pane are swatches for eight colors: red, orange, yellow, green, aqua, blue, purple and magenta. Clicking on one of the colors will let you adjust the hue, saturation and brightness of

the selected color range. Other settings in the pane include:

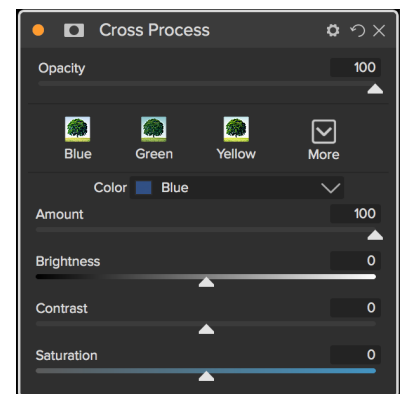
- **Range:** This slider lets you narrow or widen the range of the selected color.
- **Hue:** Changes the hue for the selected color range.
- **Saturation:** Adjusts the saturation of the selected color range.
- **Brightness:** Adjusts the brightness of the selected color range.

You can also use the pane's Targeted Dropper tool to click on a section of your photo and adjust the hue, saturation or brightness dynamically. To do this, click on the tool and choose which parameter you would like to adjust. Then click in your image on a color you would like to adjust and drag the cursor to the left or right to decrease or increase the effect.

CROSS PROCESS

This filter simulates the effect of processing film deliberately with the incorrect chemistry. It creates unnatural colors and high contrast.

- **Color:** A drop-down list of cross-processing types (Blue, Green, Yellow, with Strong options).
- **Amount:** Controls the overall strength of the filter.
- **Brightness:** Adjusts the overall brightness.
- **Contrast:** Adjusts the overall contrast.
- **Saturation:** Adjusts the underlining saturation.

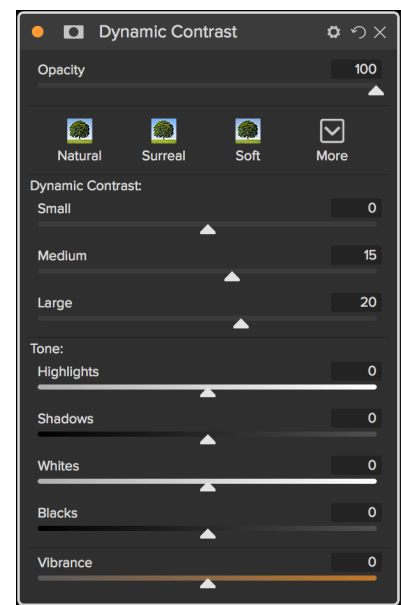


DYNAMIC CONTRAST

Dynamic contrast adds clarity—also known as tonal contrast—to your image, making it pop. It can be a strong effect, so it is often combined with masks to help lessen the effect in certain areas of an image (clouds in a sky, for example, often look surreal with too much Dynamic Contrast applied to them).

The top portion of the pane adjusts the contrast in areas of small, medium and large detail; moving the slider to the left decreases the contrast, while moving the sliders to the right increases them.

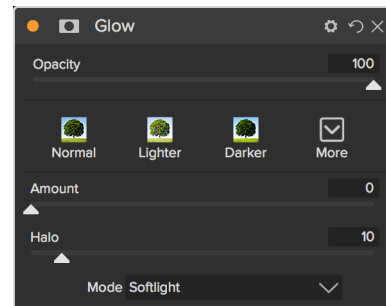
Because adjusting the contrast in extreme ways can affect an image's tonal qualities, the bottom section of the pane lets you make adjustments to the highlights and shadows to recover detail, in the white and black areas, and increase vibrance.



GLOW

This pane adds a soft-focus glow to the image. The styles section and the More pop-up include a number of different glow types. Adjustable settings for the Glow pane include:

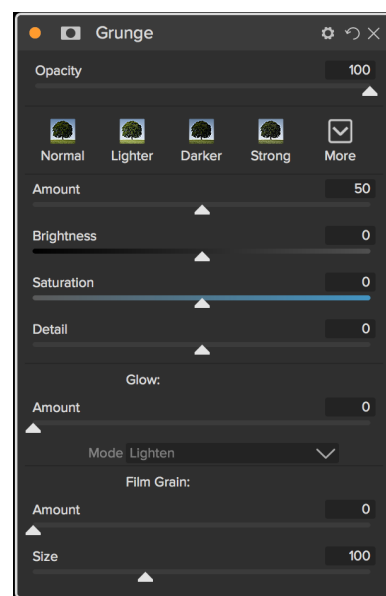
- **Amount:** Controls the overall glow strength.
- **Halo:** Sets the radius of the glow effect, creating a fuzziness to your image's edges.
- **Mode:** Lets you set the blending mode for the glow effect.



GRUNGE

This filter is used to add a dirty or grungy look to your image. Settings in this pane include:

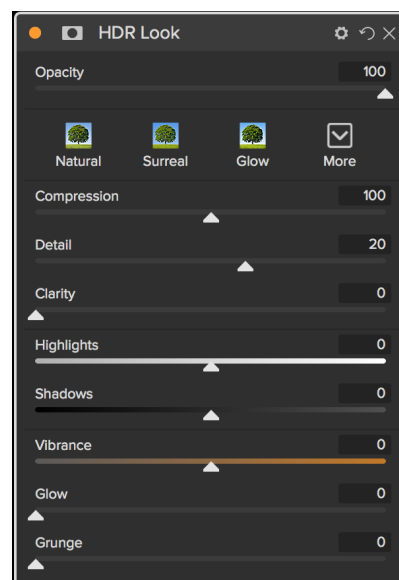
- **Amount:** Adjusts the overall strength of the grunge.
- **Brightness:** Adjusts the overall brightness of the image.
- **Saturation:** Adjusts the underlying saturation.
- **Detail:** Adjusts the amount of detail.
- **Glow Amount:** Adds a glow to the grunge.
- **Mode:** Lets you choose the blending mode for the glow effect.
- **Film Grain Amount:** Adds film grain to the image.
- **Film Grain Size:** Controls the grain size.



HDR LOOK

This filter recreates the HDR style of tone mapping, with accentuated edges and sharpening. This one, like dynamic contrast, often benefit from masking or blend modes. Settings for this filter include:

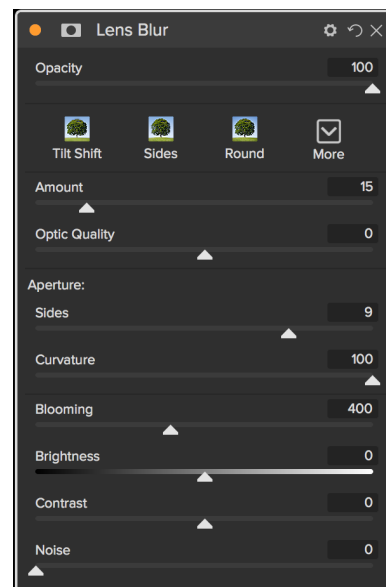
- **Compression:** Compresses the tone to reveal highlight and shadow detail.
- **Detail:** Increases the local contrast of details and edges.
- **Clarity:** Increases the global contrast.
- **Highlights:** Recovers detail in the highlights.
- **Shadows:** Recovers detail in the shadows.
- **Vibrance:** Adjusts the vibrance of muted colors.
- **Glow:** Adds a bright glow.
- **Grunge:** Adds a dark gritty look.



LENS BLUR

This filter creates a blur, based on a camera lens such as a tilt-shift or a shallow depth of field look. You can use the Masking Bug gradient tool to adjust the amount of blur through your image, or brush in or out the effect where you want it. The filters settings include:

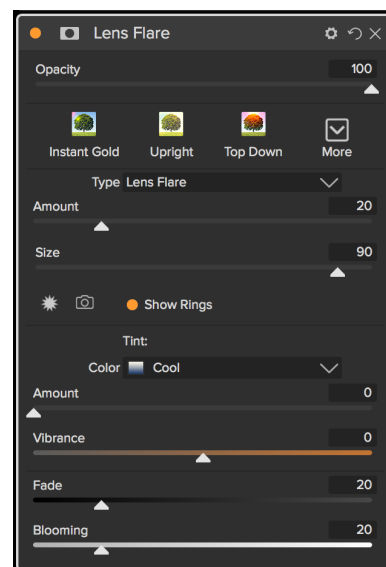
- **Amount:** Adjusts the overall strength of the blur.
- **Optic Quality:** Controls the aperture shape in the inner and outer feather.
- **Sides:** Sets the number of blades in the lens aperture, which changes the shape of the bokeh.
- **Curvature:** Sets the curvature of the aperture blades.
- **Blooming:** Adjusts the highlight bokeh.
- **Brightness:** Controls the overall brightness of the blur.
- **Contrast:** Controls the contrast of the blurred areas.
- **Noise:** Adds simulated film grain to the blurred areas.



LENS FLARE

The Lens Flare filter is used to create or enhance images shot into the sun. It reduces contrast, shifts color and renders a realistic lens flare.

- **Type:** Sets the style, either lens flare or sun spot.
- **Amount:** Adjusts the overall strength of the effect.
- **Size:** Controls the size of the effect.
- **Light Source Tool:** Click and drag with this tool to set the location of the light source. This can be off the image canvas, to give the effect of light coming in from outside the camera point of view.
- **Camera Position Tool:** Click and drag with this tool to set the location of the camera. This changes the shape of the lens flare. This can also be off the canvas.
- **Show Rings:** Shows or hides round aperture shaped artifacts in the lens flare.
- **Color:** Select a vintage color look.
- **Amount:** Control the amount of the vintage color look.
- **Vibrance:** Add vibrance to the underlying image.
- **Fade:** Decreases the shadow density by brightening the shadows. Adds a matte or faded look to your image.
- **Blooming:** Adjusts the highlight bokeh.



NOISE REDUCTION

Use this pane to reduce luminance and color noise, while maintaining image detail. The styles section includes a number of different noise reduction options, based on the type of image you're working on.

- **Luminance:** Adjusts the overall strength of the noise reduction applied to the luminance or detail of the image. Hold down the Alt/Option key to see just the luminance while adjusting this slider.
- **Color:** Controls the amount of noise reduction applied just to the color or chroma of the image.
- **Detail:** Controls how much edge detail is protected. Hold down the Alt/Option key to see the edge mask while adjusting this slider.
- **Apply to:** Allows you to limit the noise reduction to just a portion of the image based on color or brightness values. Options include highlights, shadows and midtones, as well as color ranges. To set a custom color range, click the Dropper icon and click on a color area that has the noise you wish to remove. Use the Range slider to adjust the range or fuzziness of the color range to apply the noise reduction to.

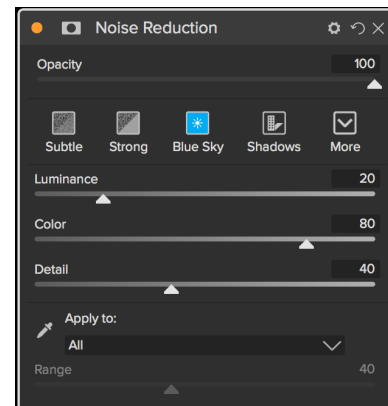


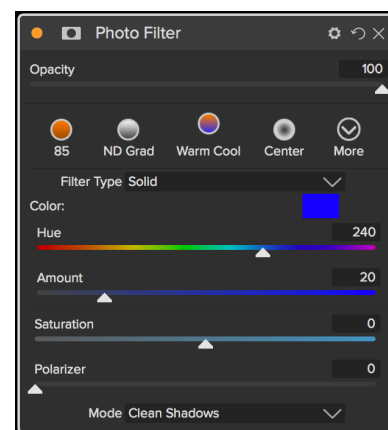
PHOTO FILTER

This filter recreates traditional, solid color lens filters used for warming and cooling effects, as well as gradient, bi-color and center-spot filters. You choose the filter type from the pop-up menu at the top of the pane, then adjust the settings to your liking. Each type offers different options for selecting a filter color (or colors, in the case of the Bi-Color type), adding saturation or polarization, and more.

The Solid option includes a section for choosing the single color you wish the filter to be, and an Amount slider for how strong you want the effect. The Polarizer slider adds a polarization effect, which can sometimes help clear haze or enhance the blues and greens in an image.

The Bi-Color and Graduated filter options let you choose filter color (or colors), feather for the filter transition, and a direction for the effect.

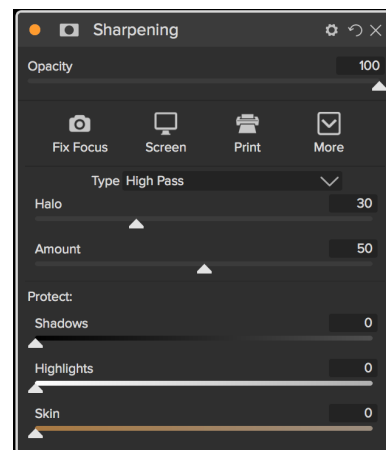
The Center type works much like the Graduated option, with the difference being that the filter radiates from the center of your image, and you can choose the center to be either clear or colored.



SHARPENING

This pane helps add sharpness to your photos, to compensate for a moving subject or a slightly out-of-focus camera, or for an illustrative effect. ON1 Effects 2018 offers three algorithms for sharpening, High-Pass, Progressive and Unsharp Mask. Which one you use depends upon the image or your personal preferences. The styles section and the More pop-up have a wide range of sharpening styles—using all three methods—to help you get started.

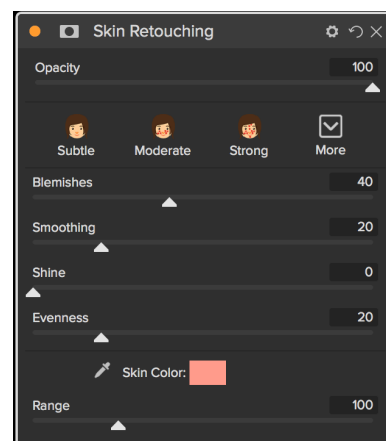
- **Type:** Chooses the sharpening method. Each sharpening method has its own set of sliders.
- **Amount (all types):** Controls the overall strength of the sharpening for each sharpening type.
- **Halo (Unsharp Mask, High Pass):** Sets the radius of the sharpening effect. Smaller amounts keep fine detail, while larger amounts can exaggerate edge detail.
- **Threshold (Unsharp Mask, Progressive):** Controls the sharpening effect based on contrast in your photo. Larger settings means that smoother areas do not get sharpened.
- **Detail (Progressive only):** Controls sharpening in small details.
- The Protect section protects highlight, and shadow areas and skin tones from having sharpening applied.



SKIN RETOUCHING

The Skin Retouching pane is used to reduce blemishes, smooth skin and reduce shine on skin. The styles at the top of the pane represent a range of adjustments, from subtle to strong, and the More pop-up menu has a number of additional styles for you to choose from, depending upon your image. Other settings include:

- **Blemishes:** Adjusts the strength of acne, pores and fine lines.
- **Smoothing:** Adjusts the strength of smoothing similar to makeup foundation.
- **Shine:** Adjusts the strength of the skin shine.
- **Evenness:** Adjusts how consistent the skin color is across the entire face. It is great for correcting highlights that may be too yellow, shadows that may be too green or reducing redness in noses and ears.
- **Skin Color:** Use the Color Dropper icon to select the skin color. Click the icon to activate it and single click again on the color of the skin in the image.
- **Color Well:** This will display the color you have chosen with the Color Dropper. Clicking on the well will let you choose a different color to represent the skin.
- **Range:** Adjusts the precision of the color selected.

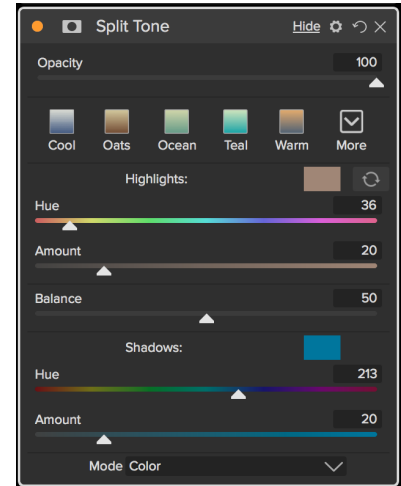


SPLIT TONE

This filter applies a duotone-style effect by using a gradient map that tints the dark and light portions of the image in different hues. This can be used to age an image and give it an antique or vintage look. The styles section has a selection of popular split-tone effects, and you can create your own by manipulating the sliders to choose a map for the highlight and shadow colors.

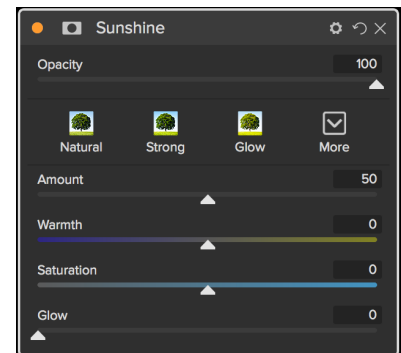
To use the pane, you can use the Hue slider in each of the sections to choose the colors you want for highlights and shadows. The Amount slider controls the strength of the color, and Balance sets the balance between the shadow and highlight colors, letting you make one of the colors more dominant.

The Mode pop-up sets the blending mode for the split tone. The options you can choose from are Normal (no blending), Color, Lighten, Darken, Multiply or Screen.



SUNSHINE

This filter increases the appearance of sunshine. It makes a flat cloudy day more vivid. The controls are fairly straightforward, including adjustments for the strength (Amount), warmth and saturation. You can use the Glow slider to add a bright glow to your image.



TEXTURES

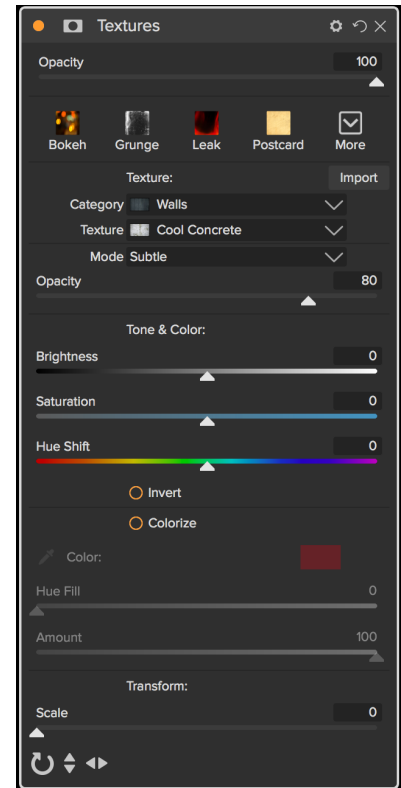
The Textures filter places a texture over the image to add a stylized look and is similar to the Borders filter in scope and functionality. ON1 Effects 2018 comes with an extensive set of textures that you can add to your photos, ranging from fabric, metal, stone, text and more. You can also import your own textures directly into the Borders filter pane, or via the Extras Manager (available in Browse). Texture files can be almost any image format (JPEG, TIFF, Raw or Photoshop).

When loading a texture file, it will be rotated automatically to match the orientation of your image. You can override this with the rotate and flip tools, and use the Transform option to scale the texture's size over your image.

The Textures pane has Category and Texture pop-ups at the top of the pane, used to help you narrow your texture search. There are nine texture categories, sorted by type, and any user-imported textures will also appear in this list.

Once you have chosen a texture, you can adjust its blending mode and opacity, and, if the texture has color, you can adjust its hue, saturation and brightness. Alternatively, if the texture is black or white, you can colorize it by clicking on the Colorize button in the bottom half of the pane.

The Transform section at the bottom of the pane lets you scale the texture up or down in size. You can also rotate or flip the texture by clicking the buttons at the bottom of the screen, which can be helpful to achieve the look you desire.



NOTE: See the “Extras” on page 12 for how to use the Extras Manager to import textures (and other extras), along with additional information for preparing files for Borders and Textures.

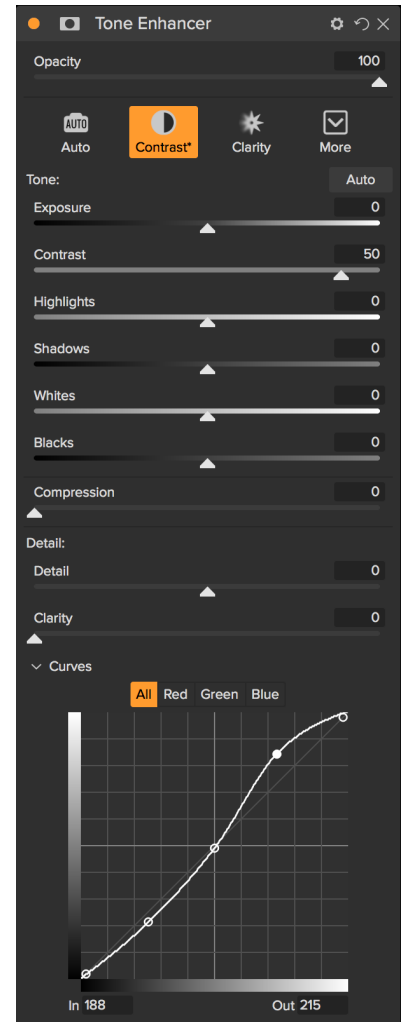
TONE ENHANCER

The Tone Enhancer controls the brightness and contrast, or tone, of the image and lets you recover detail in the highlights and shadows, and adjust the white or black point.

- **Auto Button:** The auto button sets the white and black points automatically, adjusting all of the primary tone settings to balance the histogram.
- **Exposure:** Adjusting this slider to the right will lighten your image. Adjusting to the left will darken your image.
- **Contrast:** Increase or decrease the contrast in your image.
- **Highlights:** Darkens the highlights, recovering detail.
- **Shadows:** Lightens the shadows, revealing details.
- **Whites:** Adjusts the white point, adding or removing contrast in the highlights.
- **Blacks:** Adjusts the black point, adding or removing contrast in the shadows.
- **Compression:** Compresses the tone to reveal highlight and shadow detail.
- **Detail:** Increases the local contrast in the image.
- **Clarity:** Enhances large edges to add clarity.
- **Curves:** The curves dialog is a powerful, advanced tool for adjusting contrast and color.

The Curves section of the Tone Enhancer filter is a powerful, advanced tool for adjusting contrast and color in your image. The buttons at the top of the pane let you adjust the composite RGB channel, or you can adjust the individual Red, Green or Blue channels independently.

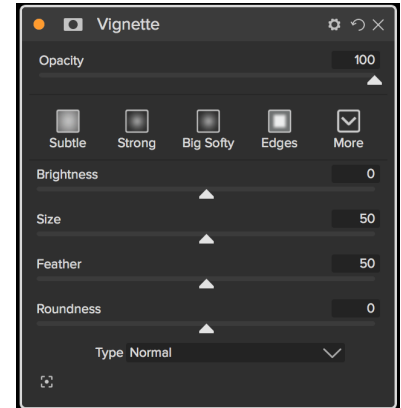
In the main part of the pane, the left side of the X-axis represents the dark tones in your image, while the right side represents the light tones. By clicking on the line at the center of the pane and dragging it up or down, you adjust those specific tones making them lighter or darker. (It is often helpful to keep an eye on the Histogram when making adjustments with Curves.)



VIGNETTE

The Vignette pane creates flexible vignettes which focus a viewer's eye toward the center of the image by darkening the edges of the frame. The buttons at the top of the pane let you quickly apply a vignette and then customize the look with the advanced controls. Styles apply common vignette types.

- **Brightness:** Controls how light or dark the vignette is.
- **Size:** Controls the size of the vignette.
- **Feather:** Controls the hardness of the edge of the vignette.
- **Roundness:** Controls the shape of the vignette, from square to round.
- **Type:** This drop-down menu lets you select a normal, subtle or soft vignette effect.

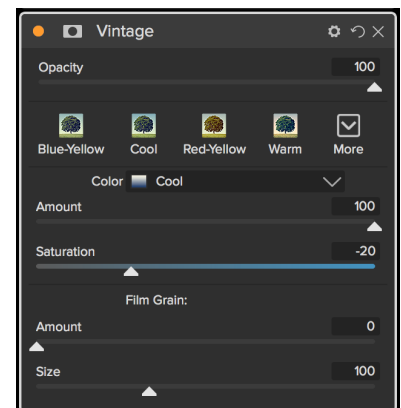


The Center Tool at the bottom of the pane lets you to select the center point of the vignette. Click on the tool icon to activate and then click on the area in the image you wish to make the center of your vignette.

VINTAGE

The Vintage filter is for adding an aged, vintage look reminiscent of films and papers from the mid-to-late 20th Century.

- **Color:** A drop-down menu of various color styles to apply to your image.
- **Amount:** Controls the overall strength of the filter.
- **Saturation:** Adjusts the saturation of the original image.
- **Film Grain Amount:** Adds film grain to the image.
- **Film Grain Size:** Controls the grain size.



Local Adjustments

In addition to the primary adjustment panes, you can make local adjustments to portions of an image in ON1 Effects 2018. You can apply these adjustments using either the Adjustment Brush or the Adjustable Gradient, and you can create as many local adjustments as you need on an image. Local adjustments can be used to apply a gradient filter to darken a sky, for example, or to add a more complicated vignette to an image. Local adjustments are in essence a mask that is applied to a portion of your image, and you can manipulate those masks in powerful ways with both the blending modes and the luminosity options in the Adjustment panes.

Operations you can perform with local adjustments include Tone (exposure, contrast, highlights and shadows, detail), Color (white balance, saturation and vibrance) and Detail (structure and noise). Each adjustment pane can have completely different settings and work on different parts of your image. You can also use local adjustments to paint with color over part of a photo, to do specialized tasks such as skin retouching or to replace the color of an object.

ADJUSTMENT PANE

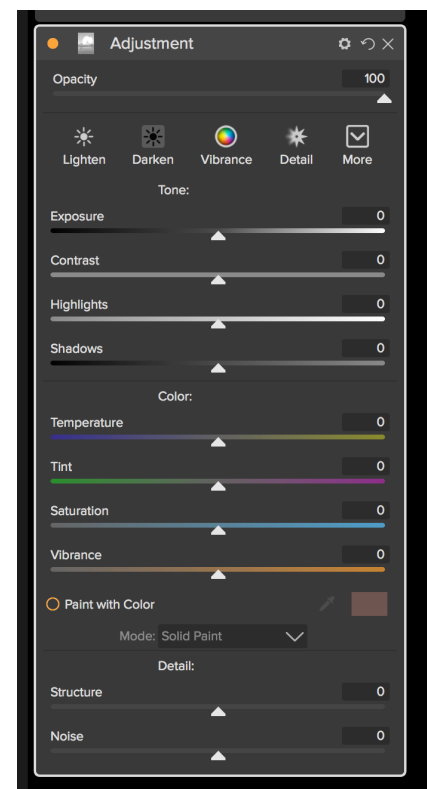
Local adjustments are controlled from the Adjustment pane. To create one, click on the Local Adjustments tab and choose Add Layer. This creates a new Adjustment pane. This pane includes the following options:

- **Opacity:** Sets the opacity of the adjustment. Since local adjustments are at the top of the image stack, this lets you tune an adjustment after you've applied other edits to a photo. (See "Understanding the Raw pipeline in ON1 Effects 2018" on page 42 for more.)
- **Styles:** The pane has a number of canned styles for you to start with, including ones for lightening or darkening, adding vibrance, fixing teeth or red eye, and many more. (You can also save your own styles via the More pop-up menu.)

The main section of the Adjustment pane has a subset of options for adjusting basic tone and color in your images: Exposure, Contrast, Highlights, Shadows, Detail, and Color Temperature, Tint, Saturation and Vibrance. ON1 Effects 2018 provides you with a number of blending and masking options for each adjustment. (Local adjustment masks work identically to the ones in Overall Settings; see "Filter Masks" on page 34 for more.)

ON1 Effects 2018's blend modes determine how the selected layer blend with the items below it in the image stack. Click on the Blending Options gear icon at the top of the Adjustment pane to drop down the Blending Options. The blending option controls are:

- **Blending Options:** A pop-up list of blending modes. There

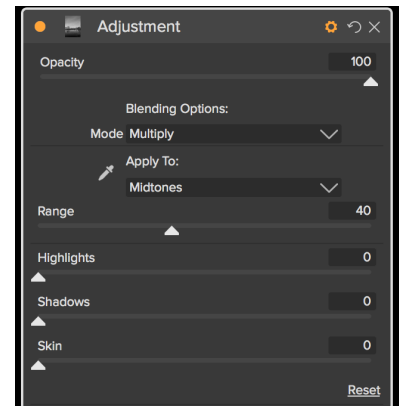


Adjustment panes let you adjust basic tone and color settings on the parts of the image you choose. You can also set the opacity of the adjustment, as well as apply masks (via the mask icon, top) and advanced blending options (accessed via the gear menu).

are 24 common blending modes available in the list, including Normal, Lighten, Darken, Screen, Multiply, Soft Light, Hard Light, Overlay and Color.

- **Apply To:** This lets you apply the blending mode to a specific color or tonal range. The options are; All (the default), Highlights, Midtones, Shadows, Reds, Greens, Blues, Magentas, Cyans, Yellows, Flesh Colors, Vivid Colors and Neutrals. (You can also manually choose a color range by selecting the Dropper Tool in the pane and clicking on a color in your image.)

When you choose one of the options in this menu, the adjustment is only applied to that part of the image that is based on the lightness, hue, or saturation range specified. The Range slider expands or contracts the selected option, and the Highlights, Shadows, and Skin sliders protect those settings from your adjustments.



The Adjustment pane's Blending controls give you extensive options for applying local adjustments to targeted tonal and color ranges in an image.

NOTE: See page 37 for more on blending modes and how to use them, along with links for more information on the topic.

LOCAL ADJUSTMENT TOOLS

There are two tools specifically designed to create local adjustments, the Adjustment Brush and the Adjustable Gradient:

Adjustment Brush

The Adjustment Brush works like a standard brush tool, with adjustable sizes, feathering and opacity. You can paint an adjustment in or out via the Mode pop-up in the Tool Options bar, and adjust the size and feathering of the brush via the bar or with the bracket keys on your keyboard. The Adjustment Brush is especially powerful when used with the Perfect Brush option, represented by the icon in the Options bar.



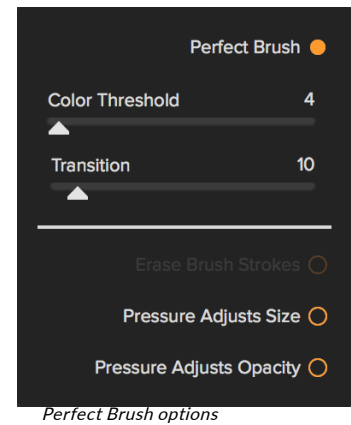
The Perfect Brush is located in the Adjustment Brush's Options Bar.

The Perfect Brush option incorporates a color-based, self-masking technology to help create precise selections and masks. When you turn the Perfect Brush option on, the Adjustment Brush collects the colors under the center of the brush and applies the effect only to those colors. This protects the adjustment from being applied across edges. A great example of using the Perfect Brush would be if you wanted to darken the sky in an image, but didn't want to darken a group of mountains on the horizon.

The Color Threshold slider will allow you to control the balance between keep and drop colors, based on the area you are working on. For example you may want the Perfect Brush to be very precise and only paint away very similar colors, other times you want it to paint away a broad range of colors in the same neighborhood.

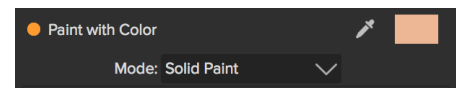
The Transition slider controls the feather of the Perfect Brush based on color. To create a soft edge, increase the transition. To create a harder edge you need to decrease the transition.

TIP: You can turn the Perfect Brush on and off using the Command-R keyboard shortcut (Control-R on Windows). You can also temporarily lock the color to remove by holding down the Control key (Windows) or the Command key (Mac). This is useful when brushing through areas with a lot of openings like tree branches.



Painting with Color

The Paint with Color option at the bottom of the local adjustment panel lets you use the Local Adjustment brush to select a color and paint it into your image. It is designed for two situations: when you wish to apply softening (or evening out) to portions of an image by blending existing color, and to replace the color of an existing object.



The Paint with Color section has two options, Solid Paint and Replace Color, and a color swatch for the chosen color. You can choose a color from your image by clicking on the eyedropper icon, or you can click on the swatch and choose a color from the system color picker.

Solid Paint will paint over anything you brush with the chosen color; think of it as painting with a Normal blending mode. Replace Color will replace the hue, but not the luminosity, of the color you are brushing over; it is essentially painting with a Color blend mode, in which whites are preserved.

The Solid Paint option is an ideal skin softening tool; if you use the eyedropper to select a middle tone section of skin, and use a low opacity setting on your brush, you can paint over parts of the skin with the brush.

ADJUSTABLE GRADIENT TOOL

The Gradient Adjustment tool is very similar to the Masking Bug found in Effects' main editing tool bar. It lets you create a linear or radial gradient mask across part of your image. The gradient mask goes from dark to light in tone, applying more of the adjustment where the gradient is lighter, and less of the adjustment where the gradient's tone is dark. One of the most common uses of a gradient mask is to darken the sky in an image, while preserving the brightness of the foreground, similar to using a gradient neutral-density filter on your camera lens.

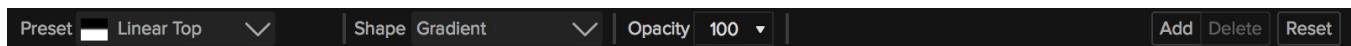
To apply a standard gradient to a local adjustment, click on the tool, then click in the image roughly where you wish the effect to be. You'll see the outline of the gradient, which is called a bug. You can use the handles on the bug to move your gradient, increase or decrease the length of the gradient, or rotate it.

You can change the gradient shape via the Tool Options bar: in addition to the standard dark-to-light horizontal gradient, you can also create a circular gradient and a reflected gradient, which is like the

horizontal gradient, but goes from black (no effect) at the outer edges to white (full effect) in the center.

TIP: To see the mask created by the Gradient Adjustment tool, and the range of black to white tonality, choose Show Mask from the View menu. You can choose either a red overlay, which presents the mask over your image, or grayscale, which just shows the mask as black to white tones. These views can be helpful in understanding how these gradients work.

Adjustable Gradient Tool Options Bar:

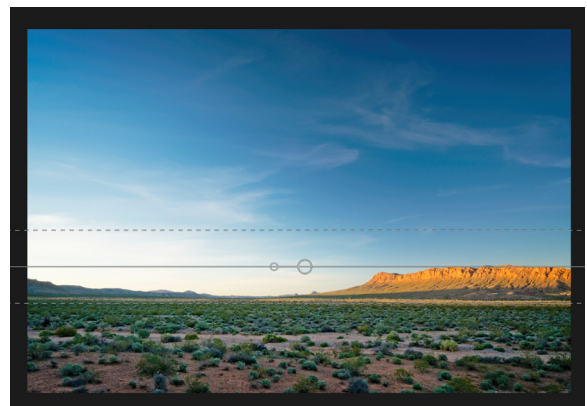


- **Preset:** The preset pop-up includes several common ways to use the Gradient Adjustment tool (top down, bottom up, left and right, and circular vignettes), and changes the current bug (if there is one) to match the preset.
- **Shape:** The shape pop-up controls the shape of the bug. In addition to the standard Gradient and the Reflected Gradient, there are two radial shapes: Center, which puts the light tones at the center and the dark tones on the outside of the mask, and Edges, which sets the gradient in the opposite direction.
- **Opacity:** Sets the maximum opacity or density of the mask.
- **Add:** Adds a new gradient using the current settings.
- **Delete:** Deletes the current gradient.
- **Reset:** Resets the mask on the layer completely. This removes all gradients and clears any brushing that has been done.

Manipulating a Linear Gradient Mask

Once you've added a gradient to an image, you can modify it by accessing the parts of the gradient overlay:

- To move a gradient, click on the big circle at the center of the gradient and drag.
- To resize a radial gradient, click and drag on the solid line.
- To adjust the feather (hardness) of the mask, click and drag along the dashed line.
- To rotate the mask, click the smaller circle near the gradient center and drag.



NOTE: For information on how to manipulate the masks generated by the linear gradient tool or the adjustment brush, see “Filter Masks” on page 34.

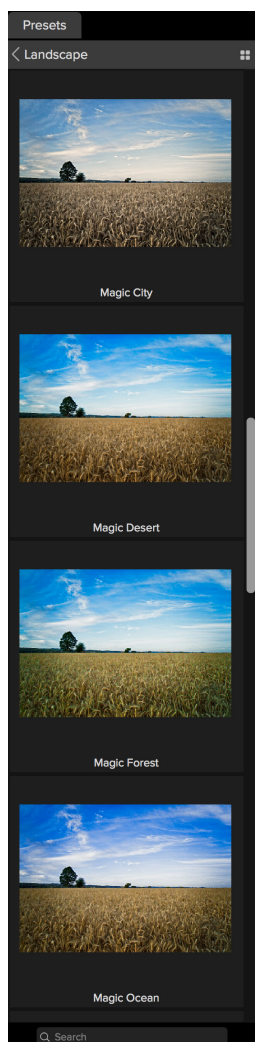
Presets

Presets are a fast and easy way to get consistent results when editing a group of images, as well as help you hone your own photographic look. Presets are stored “recipes” that include a set of Effects adjustments.

ON1 Effects 2018 comes with more than 200 built-in presets, in more than a dozen categories, ranging from landscapes to portraits, color grading, film looks and much more. You can also create your own presets, or import presets from other ON1 users and photographers.

You can create presets that apply Effects settings and local adjustments that use the Adjustable Gradient tool, and any combination of these.

Presets do not store crop settings, retouching information, or masks created with brush tools. Masks created with Effects’ Masking Bug, or with the Adjustable Gradient Tool in the Local Adjustments panel, can be stored in a preset, however.



The Preset Browser's Landscape category, set to 1-column preview. To apply a preset to an image, click on it.

USING A PRESET

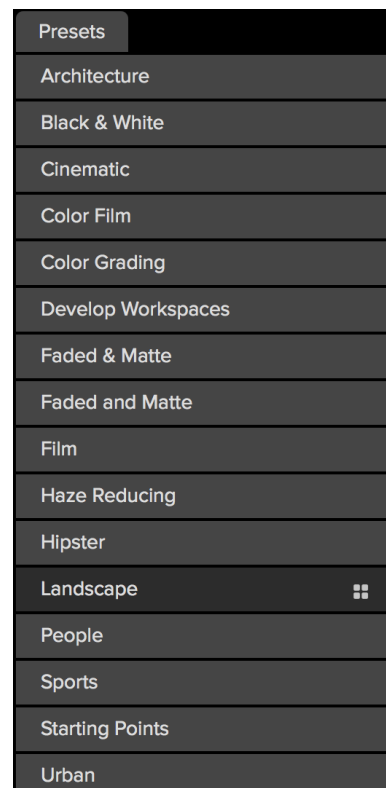
To apply a preset to an image, click on the Presets panel. There you will see any built-in presets supplied by ON1—ordered by category—as well as any presets you might have created or installed yourself. Clicking on a category name will open it and display any presets within that category, each with a tiny thumbnail showing your selected image with that preset applied to it. To change the size of the thumbnails in the Presets panel, select the Browser Mode option from the View menu and choose One, Two or Three Column View.

If you'd like to see a larger representation of what your selected photo will look like with a category's presets, click on the Quick View Browser icon in the category's title bar. That will display a window over the entire Effects 2018 interface with all of the presets in that category. (Press the Escape key to close the Quick View Browser.)

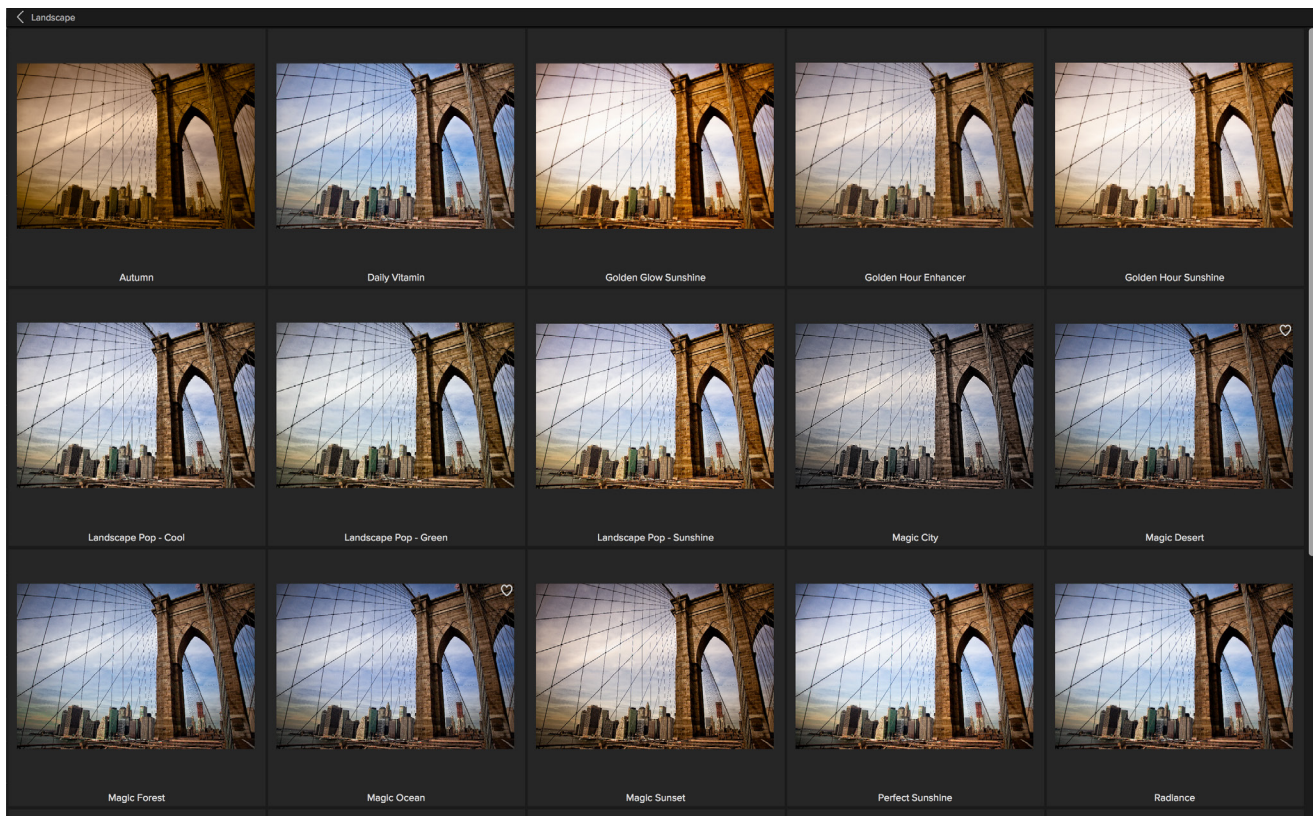
To apply a preset to a photo, simply click on the preset in either the Category mini-browser or in Quick View mode. Presets are not cumulative; after you've applied one preset, clicking on another preset will remove the previous one and apply the new one.

Once you've applied a preset, you can still make changes to any of the panes and settings—in Effects and Local Adjustments—add or remove adjustments, switch to another preset, perform any retouching or more.

If you don't like a preset, clicking on another one will replace the settings of the previous preset with the settings of the new preset. To remove a preset entirely, choose one of the reset options from the Settings menu, or remove the individual



The Preset panel, in its default (closed) view. As you hover over a category, the Quick View Browser icon appears on the left side of the category's name. Clicking on that icon will open a full-screen window showing your photo with that category's presets applied to it.



Clicking on the Quick View Browser icon in the Panels pane (or choosing Open Quick View Browser from the Window menu) will open a full-screen representation of that category's presets, giving you a larger representation of how that preset will look when applied to your image.

settings from the appropriate panes in Effects. (The latter approach is recommended if you have created masks or local adjustments that you wish to preserve.)

TIP: If you hover over a preset's thumbnail in the browser, you'll see a heart icon. Clicking this will add that style to your Favorites, which resides at the top of the Presets panel. To remove a favorite, click again on the heart icon.

INSERTING PRESETS

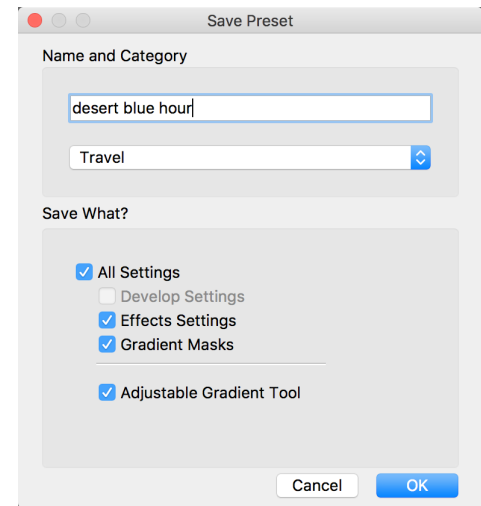
When you click on a preset, Effects' default behavior is to remove any existing presets (and adjustments) and apply the newly chosen preset to your photo. Sometimes, however, you would like to add a filter or a complex mask to a photo in Effects, and wish to add a preset on top of your adjustments. To do this, open the Presets pane, and right-click Insert preset with the preset you wish to add. This will add the preset's filters above the currently selected filter panel in Effects, while preserving the filters already added, as well as any edits you made in the Local Adjustments panel.

SAVING PRESETS

Once you have a group of edited settings that you wish to save, go to the Settings menu and select Save Preset. The New Preset dialog will appear, with options for which module's settings you wish to save, naming the preset, and adding it to an existing or new category.

If you have applied a preset to an image, and subsequently updated any of the edit settings (or add or remove adjustments), you can update the preset with the new settings by choosing Update Preset with Current Settings from the Settings menu. This will only change the preset in your app; any images that had the old version of the preset will keep those settings unless you reapply the preset. (You can also update a preset by right-clicking on the preset in the Preset panel.)

If you would like to create a new preset category—which will be added to the Presets panel—choose Add New Category from the category pop-up.



With the Save Preset dialog box, you can save your Effects settings, and any gradient masks and Local Adjustment settings that used the Adjustable Gradient tool. (The Develop Settings option is unavailable inside ON1 Effects 2018.)

MANAGING PRESETS AND CATEGORIES

You can perform a variety of operations on presets and preset categories, including importing and exporting presets (individually or by category), deleting individual presets, and hiding categories.

Importing & Sharing Presets

You can import presets you have downloaded from the ON1 website or other source. Some files will be individual presets, while others might be preset “packs,” which will include more than one preset.

A preset will have an ‘.ONP’ extension, while a preset pack has an ‘ONPreset’ extension; all you need to do is double-click on the file—or choose Import Preset from the Settings menu—and Effects 2018 will ask you to pick a category where you wish to place the preset or pack, and it will copy the presets into the app. You can delete the downloaded files, if desired.

To export an individual preset, click on it and choose Export preset from the Settings menu.

Deleting presets

To remove a preset if you no longer want to have access to it, follow these steps:

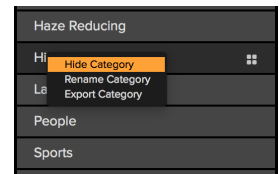
1. Select the preset you wish to remove in the Preset panel.
2. Select Delete Preset from the Settings menu.

(You can delete any preset, including the presets that came pre-installed with Effects. If you think you might wish to save a preset, export it first, then delete it.)

Managing categories

In addition to creating your own preset categories, which get displayed in the Presets pane, you can also perform other operations on categories, including hiding, renaming or exporting. These options are all available via the Preset Category pop-up menu, which is available when you hold right-click on a category name:

- To remove a category—and its presets—from the Presets panel, choose Hide Category from the pop-up. (You can restore all of the hidden preset categories in the General tab of the Preferences window.)
- Choose Rename category if you wish to change the name of the category.
- To export a category and all of the presets within it as an ONPreset pack, choose Export Category from the pop-up menu.



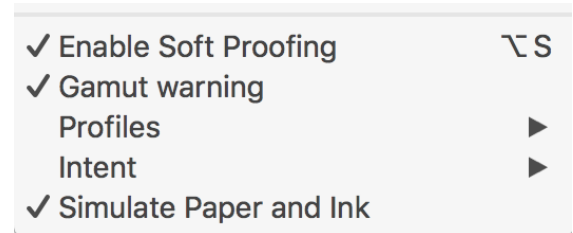
Right-click on a category to see the category management pop-up menu.

TIP: Many preset management options can also be performed by clicking on a preset in the Preset panel and right-clicking on the preset. This is helpful if you want to update, export or rename a preset without applying it to an image.

SOFT PROOFING

ON1 Effects' soft proofing feature lets you see how a photo will look when printed, using the color profiles that get installed with your printer. Soft proofing helps you determine where there might be issues when you print, so that you can adjust your tone, color and effects to give you a print that is closer to your editing vision.

Normally, when you're viewing an image in Effects, you are viewing it through the lens of your monitor's display profile. The color gamut of your computer's display is wider than that of most photo printers, which means that some colors you are able to view on-screen are not reproducible when you print. When this happens, the color profile conversion that happens in the print engine will cause substitutions of colors that the printer cannot print to the closest color that it can. This means that your image could have subtle (or broad) shifts in color, especially in certain color ranges.



Effects's soft proofing options are found at the bottom of the View menu

Soft proofing is turned on via the View menu, or by clicking on the soft proofing icon to the left of the Preview button at the bottom center of the main Effects window. The background of the main preview window will change to approximate the color of the paper you're profiling.

Additional soft proofing options are available underneath the Enable Soft Proofing command in the View menu. The options are as follows:

- **Gamut warning:** When checked, this displays colors in the image (via a red overlay) that don't correspond to the current printer profile being soft proofed.
- **Profiles:** The Profiles submenu lists the currently available printer profiles. Choosing one will change the on-screen display to use that profile.
- **Intent:** Effects offers two different rendering "intents" when soft proofing, which are used to convert the color from display to print. Perceptual shrinks the color gamut during the conversion, which works to preserve the relationship between colors in the image. The other intent type, Relative, only converts colors that are outside the current color gamut, but this can sometimes cause two colors, one in gamut, and one outside, to be identical after conversion.

Neither rendering intent is perfect or desired; it often is a matter of the makeup of the image, your editing intent, the paper being printed on, and so forth. Often, you'll want to switch back and forth between Relative and Perceptual, seeing which gives you a better print.

- **Simulate Paper and Ink:** Turning this setting on will cause Effects to use the white point for the chosen paper type (instead of the white point of your monitor), and the paper's actual black density (instead of the display's black point). If you're trying to match a print, you will usually want this setting turned on.

Adjusting images with soft proofing is often a bit of trial and error. For example, it's easy to get caught up in eliminating out-of-gamut colors, but most modern printers—both home printers and online print services—do a pretty good job of approximating colors properly.

The biggest thing you want to be looking for when viewing a soft proof is tone, contrast and color accuracy between screen and print. When using a home printer, use test prints to hone in on the right mix of Effects adjustments.



These three screen shots show the results of soft proofing options. The top image is with soft proofing off (and is using the display color profile). The middle image is with soft proofing turned on, and using a printer profile for Epson's Legacy Baryta paper. You can see that the image looks (slightly) washed out, which is due to the finish of the paper. The bottom image also uses the Baryta profile, and has the Gamut warning turned on; out of gamut colors are highlighted in bright red.

Effects Menus

ON1 Effects (Mac OS Only)

- **About ON1 Effects:** Opens the About box and displays your version number. (This is in the Help menu on Windows)
- **Preferences:** Opens the preferences dialog. (In the Edit menu on Windows)
- **Quit ON1 Effects:** Quits ON1 Effects 2018.

ON1 Effects 2018

About ON1 Effects 2018	
Preferences...	⌘,
Services	▶
Hide ON1 Effects 2018	⌘H
Hide Others	⇧⌘H
Show All	
Quit ON1 Effects 2018	⌘Q

File Menu

- **Done:** Saves your image with edits intact and closes the image.
- **Cancel:** Closes the image without saving any of your edits.
- **Quick Export:** Saves the current image in Photoshop, TIFF, JPEG or PNG format.
- **Export:** Opens the export side panel.
- **Print:** Opens up the print dialog box.

File

Done	⌘↵
Cancel	⌘⌫
Quick Export...	
Export...	
Print...	⌘P

Edit Menu

- **Undo:** Removes the last file operation.
- **Redo:** Redoes the undo operation. This is only available if the last thing you did was an undo.
- **Cut:** Cuts the currently selected item.
- **Copy:** Copies the currently selected item.
- **Paste:** Pastes (copies) the items in the clipboard to the current location.
- **Preferences (Windows):** Opens the Preferences dialog.

Edit

Undo	⌘Z
Redo	⇧⌘Z
Cut	⌘X
Copy	⌘C
Paste	⌘V

Photo Menu

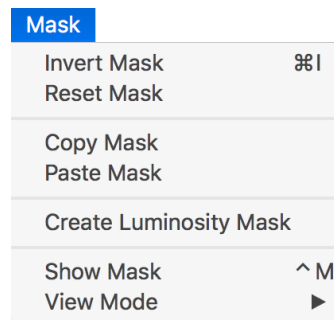
- **Rotate 90 Degrees CW:** Rotates an image clockwise by 90°
- **Rotate 90 Degrees CCW:** Rotates an image counterclockwise by 90°

Photo

Rotate 90 Degrees CW	⌘]
Rotate 90 Degrees CCW	⌘[

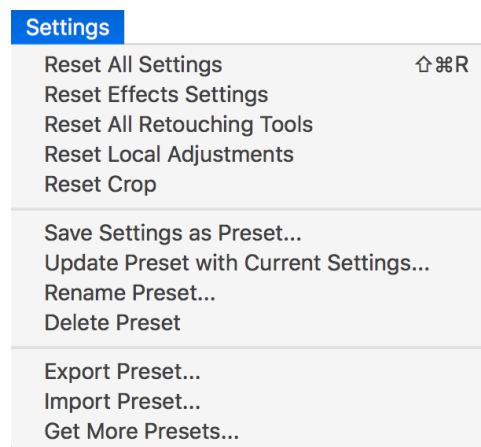
Mask Menu

- **Invert Mask:** Inverts the mask, what was hidden is revealed and vice versa.
- **Reset Mask:** Resets the mask to plain white.
- **Copy Mask:** Copies the mask.
- **Paste Mask:** Pastes the mask.
- **Create Luminosity Mask:** Creates a luminosity layer mask based off of a photo's black or white tonal values.
- **Show Mask:** Displays the current mask either as a red overlay or as grayscale.
- **View Mode:** Sets the Show Mask mode to either red overlay or grayscale.



Settings Menu

- **Reset All Settings:** Resets all the applied settings on a photo, taking it back to its original state.
- **Reset Effects Settings:** Resets only the filter settings applied in the Effects stack.
- **Reset All Retouching Tools:** Resets any edits made with the retouching tools.
- **Reset Local Adjustments:** Resets any local adjustment layers.
- **Reset Crop:** Returns your image to its original aspect ratio.
- **Save Settings as Preset:** Saves the editing settings of the selected photo as a preset.
- **Update Preset with Current Settings:** If an image with a preset has had some settings changed, this lets you update the preset with the new settings.
- **Rename Preset:** Renames a preset.
- **Delete Preset:** Deletes a preset.
- **Export Preset:** Exports a preset as an ON1 preset (.onp) file.
- **Import Preset:** Imports ON1 preset (.onp) files.
- **Get More Presets:** Goes to the ON1 website's Photo Presets page.



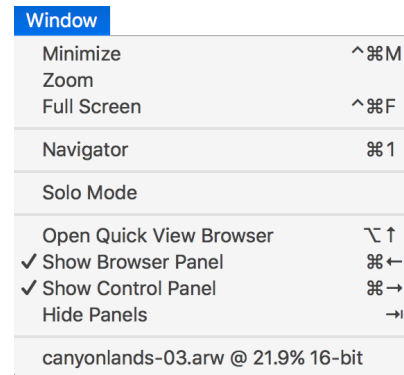
View Menu

- **Zoom In:** Zooms the preview window in one increment. This will make the preview image larger.
- **Zoom Out:** Zooms the preview window out one increment. This will make the preview images smaller.
- **Fit to Screen:** This sets the preview image so that the entire image is on screen at once. Think of this as an overview of the entire image. This is the setting you will use most of the time.
- **Actual Pixels:** This sets the preview image so that it zooms to actual pixels or 1:1 also called 100%. This setting allows you to see every pixel in the image. This is useful when making precision adjustments.
- **Browser Mode:** Sets the Preset panel browser view to 1, 2 or 3 columns.
- **Show Clipping:** Shows the clipping overlay view, displaying the pure white or black pixels in the current image.
- **Show Preview:** Toggle to enable or disable the preview.
- **Compare:** Displays a split-screen view of the current image, with the Before view on the left side of the preview area.
- **Preview Background Color:** Lets you set the background color options.
- **Enables Soft Proofing:** Turns on soft proofing for the current image.
- **Gamut warning:** Displays colors that the printer can't reproduce with a red overlay.
- **Profiles:** Displays a list of installed printer and display profiles; choosing a profile will apply soft proofing for that profile's paper type.
- **Intent:** Lets you switch between perceptual or relative rendering intent for the current image.
- **Simulate Paper and Ink:** When turned on, Photo RAW will set the white point and black point of the display to account for that of the chosen profile.

View	
Zoom In	⌘+
Zoom Out	⌘-
Fit to Screen	⌘0
Actual Pixels	⌘⇧0
Browser Mode	▶
Show Clipping	⌘J
✓ Show Preview	⌘\
Compare	⌘Y
View Mode	▶
Preview Background Color	▶
Enable Soft Proofing	⌘S
Gamut warning	
Profiles	▶
Intent	▶
Simulate Paper and Ink	

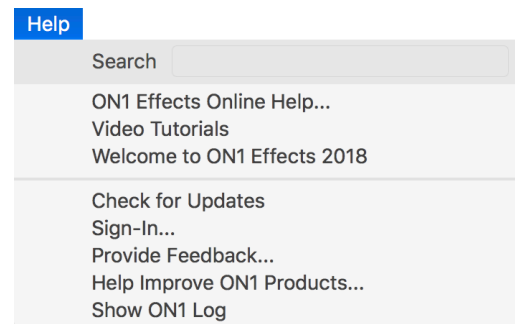
Window

- **Minimize:** Minimizes your screen.
- **Zoom:** Zooms your window to full-size.
- **Full Screen:** Toggles full-screen mode (hides menus).
- **Navigator:** Hides or shows the Navigator, Histogram and Info pane (shortcut cycles through the panes).
- **Solo Mode:** Keeps only one pane open at a time.
- **Open Quick View Browser:** Opens the Quick View Browser overlay for the selected preset category.
- **Show Browser Panel:** Hides/shows the Browser Panel.
- **Show Control Panel:** Hides/shows the Control Panel.
- **Hide Panels:** Hides or shows all Panels.
- **Document Name:** Shows the name, zoom level and bit depth of the open image.



Help

- **Search:** Searches the menu options (Mac OS only).
- **ON1 Effects Online Help:** Opens ON1.com support page in your default web browser.
- **Video Tutorials:** Opens ON1.com product training page in your default web browser.
- **Welcome to ON1 Effects 2018:** Displays the Welcome window.
- **Check for Updates:** Checks with the ON1 update server to see if you are running the current version. If there is a newer version, you will be notified and be walked through the update process.
- **Sign-In/Sign-Out:** Uses your ON1 account login information to authenticate your copy of Effects 2018.
- **Provide Feedback:** Opens the default web browser and goes to the feedback page of the ON1 website.
- **About ON1 Develop (Windows Only):** Opens the about box with the version number displayed.
- **Help Improve ON1 Products:** Opens the Improve ON1 Products dialog.
- **Show ON1 Log:** Diagnostic tool that can help ON1 support when you're having issues with ON1 Effects 2018.



PART 3: ON1 EXPORT

Export is a special panel that is available in ON1 Effects 2018. It the engine for the export process, and the Export pane gives you much of the power of ON1's Resize 2018 app in a quick and easy to use format, letting you export your photos with incredible flexibility, ease and control.



To open the panel, click on the Export icon in the lower right corner of the main Effects window, or can choose Export from the File menu. Once selected, the Export panel opens on the right side of the Effects window, letting you select a group of options as you prepare to export a photo. By default, the panel includes three panes, which are fairly straightforward in their operation: File Type, Location, and File Names. These are the minimum options needed to export a file, but you can also add the following panes to the panel, expanding your export controls: Photo Size, Watermark, Sharpening, Tiling and Gallery Wrap.

FILE TYPE

The File Type lets you choose what format you want your photo to be exported as, along with a color profile that you wish to assign to the exported file. The type options are Photoshop, Photoshop Large Document, JPEG, TIFF, and PNG.

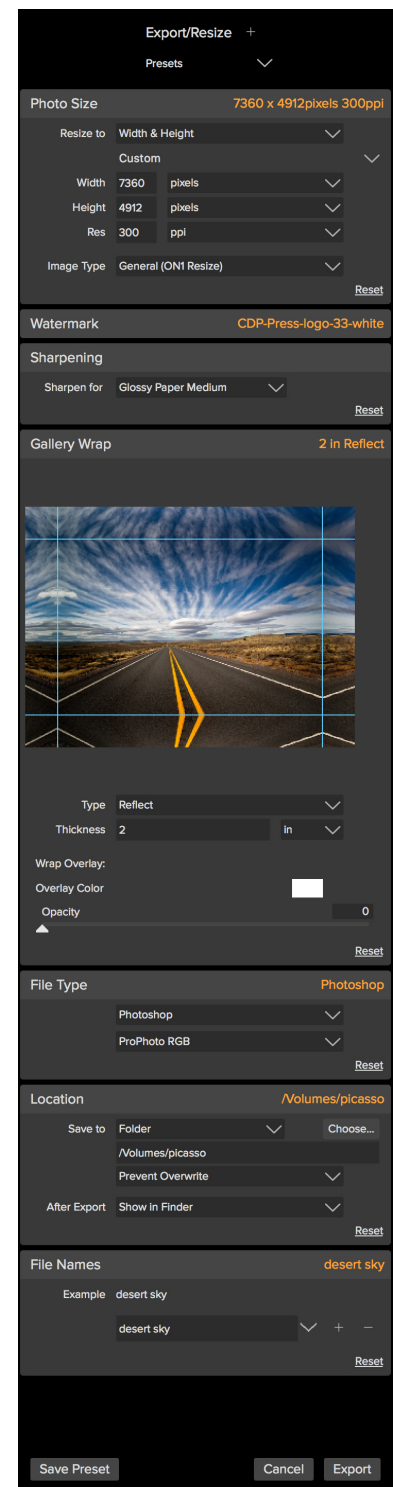
Saving as JPEG lets you choose a Quality setting, with 100 being the highest.

LOCATION

Click the Choose button to select a location, or click on the Save To pop-up for more options, including:

- **Current Folder** will write the file to the same location as the original file.
- **Folder** lets you choose a location by pressing the Choose button
- **Round Trip** (this option is only available exporting through Adobe Lightroom) saves the file over the original and uses the same format, bit-depth, color space and name.

With regard to the other options in this pane, If Prevent Overwrite is selected the word 'copy' will be added to the file(s); otherwise it will overwrite your original image if the destination is set to Current Location. You can also have Effects open the folder you exported your



The Export panel lets you make simple exports, just by choosing an export file type, a location and a name, but you can also perform enlargements (using ON1 Resize's Genuine Fractals engine), add gallery wraps and watermarks, tiling and more.

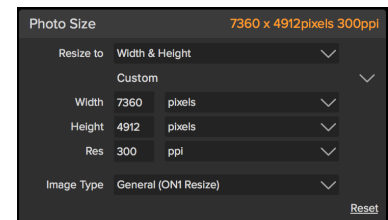
image to by choosing the Show in Finder (Mac OS) or Show in Explorer (Windows) option from the After Export menu.

FILE NAMES

This option may be used to rename the file name. The options include: Current Name, Text and Number. The field to the right allows you to enter a custom name. The plus and minus icons will allow you to add or remove naming elements. Current Name will use the source name without the file extension. Text is used for assigning a custom text string. Number creates an automatically incremented number, starting with the number input in the field. Reset will clear all current settings.

PHOTO SIZE

The Photo Size pane displays the original image size when you first open it. You can simply type into the Width or Height fields to change the document size, or you can choose from a variety of preset sizes—including standard photo paper sizes—by clicking on the pop-up menu underneath the Resize To pop-up.



NOTE: Export does not offer any options for cropping, and if you choose an aspect ratio that is different from that of your photo, on export, your photo will be cropped from the center point out to meet the new ratio. It is best to crop your photo with Effects' Crop tool first.

Keep in mind that the Width and Height fields are locked together to maintain the photos proportions. Changing the width will change the height proportionally. Export does not support non-proportional scaling. If you would like to change the proportions of the image it requires cropping.

The Long Edge and Short Edge options in the Photo Size pane are useful when you want to lock one edge to a specific length or width and don't care about the sizing of the other edge. Simply choose which option is the important one for your photo, enter the dimensions, and Export will resize your photo accordingly.

The units of measurement can be switched by clicking the down arrow. You also control your resolution in pixels per inch. Use this setting to optimize for your output device.

The Photo Size Presets make it easy to set the width/height of your image in a preset size. Use the drop down menu to select a preset size or choose custom to create your own.

The Image Type drop down provides a few options for resizing:

- **General (ON1 Resize)** uses the ON1 Resize algorithm also known as Genuine Fractals: This is the classic, patented, fractal-based algorithm that has made Perfect Resize the standard for over a decade.
- **Low-Res JPG** is best for enlarging low resolution JPEGs (this setting use the bicubic algorithm method).

- **Portrait** works well for resizing portraits protects skin tones from artifacts (uses bicubic algorithm method).
- **Landscape** is great for Landscape photos (uses ON1 Resize algorithm).
- **High Detail** is great for images with many small items (uses ON1 Resize algorithm).

WATERMARK

The Watermark module allows you to add an overlay to the image, most often used for your logo, signature or copyright. Watermarks generally need a transparent background, so make sure your watermark file is a PNG or PSD.

The module has the following options:

- **Choose:** Click the Choose button to select the file you wish to use as your watermark.
- **Size:** This slider controls the size of the watermark file.
- **Inset:** This will determine the percentage in which the file is inset from the edge.
- **Opacity:** This sets the opacity of the watermark.
- **Location:** This grid sets the location of the watermark. Click on the square of the location you desire.



TIP: When working with watermarks, make sure your watermark file is sufficiently large for your usage. For example, if you want it to appear 2 inches wide on a 300-ppi image, your watermark needs to be at least 600 pixels wide. Or if you want it to appear across an entire photo—such as when posting to social media—it needs to be the same size as what you are exporting for the web, typically over 1000 pixels. Using a watermark file that is too small will create a pixelated watermark appearance.

SHARPENING

The Sharpening pane adds additional sharpness to your image, and are designed to be general options for either screen or print work. Using the Sharpening controls can help compensate for loss of sharpness due to dot gain from your printer. Sharpening should only be applied at the end of your workflow just before printing. If you plan to do additional retouching or compositing work after resizing your image, you should disable the sharpening controls.

TILING

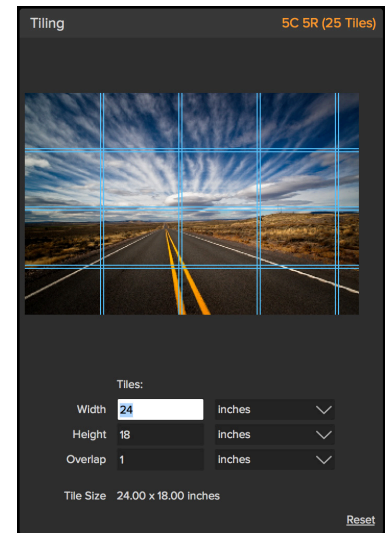
The tiling feature in Export divides an enlargement into smaller pieces so that the image can be printed on a smaller printer.

For example, you might want to create a mural that is 8 feet tall by 12 feet wide, but your printer can only print 24-inch wide strips. With the tiling feature you could automatically create four separate files that are 24 inches wide and 8 feet tall, to create your mural in sections.

With the tiling feature all you do is specify the size of paper you have to print on and if you would like the pages to overlap. Then Export will resize your image and section it down into the individual tiles.

To use the Tiling pane, follow these instructions:

1. Set the Width/Height fields to the size and orientation of paper you wish to print on, or select the number of rows and columns instead.
2. Set the Overlap size. The overlap makes each tile overlap so you can tape multiple panels together and corrects for printer margins if you are not printing borderless.



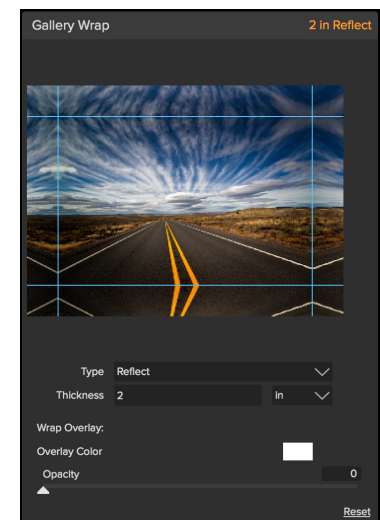
The preview will show cyan guide lines for each tile that will be created.

GALLERY WRAP

The Gallery Wrap feature is designed to help you print on canvas. When making enlargements for canvas it is common to wrap a portion of the image around wooden stretcher bars. These are used for mounting the canvas. These are commonly called gallery wraps. However, if the photo has important detail near the edges of the image they may be lost in the wrapping process. The Gallery Wrap feature in ON1 Resize automatically creates extended margins by reflecting or stretching the areas near the edge of the image allowing the photographer to create a gallery wrap without having to sacrifice any of the original image. The Gallery Wrap feature allows you to select the thickness of the canvas mounting bars and offers a variety of techniques for creating additional margins.

To use the Gallery Wrap feature follow these instructions:

1. Set the Thickness control to the amount of margins you would like to add. A good rule of thumb is the thickness of the stretcher bars, plus half an inch.
2. Select the Type you would like to use.
3. If you wish to add an overlay to the wrap wings, set the color and opacity.



The Gallery Wrap feature has several settings for adding margins and adjusting the look of the wrap. The Type pop-up has four options:

- **Reflect:** Copies an area equal to the thickness setting around your image, then flips each side and adds it as the margins. This is a good general purpose technique.

- **Reflect Soft:** Does the same as the Reflect method but softens the added margins.
- **Stretch:** The Stretch method takes a small area around the edge of the image and stretches it to add the margins.
- **Stretch Soft:** Does the same as stretch, but softens the added margins.

The Thickness slider controls how thick your canvas stretcher bars are. Two inches generally works well for most gallery wraps.

You can also darken the wrap or add a solid color to the wrap area with the Overlay Color add Opacity sliders.

EXPORT PRESETS

Presets remember all of the settings and details selected in the Export window pane. To save a group of settings as a preset, click the Save Preset button at the bottom of the panel. Give the preset a name, and it will appear in the Presets pop-up at the top of the Export panel.



ON1 Effects 2018 User Guide

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