

CREATIVE CHOICES

ON1 IMAGE WORKFLOWS
FROM START TO FINISH

Written by: Colby Brown

ABOUT THE AUTHOR

Colby Brown is a photographer, photo educator and author based in Eastern Pennsylvania. Specializing in landscape, travel and humanitarian photography, his photographic portfolio spans the four corners of the globe. Throughout his work, one can see that he combines his love of the natural world with his fascination of the world's diverse cultures. Each of his photographs tells a story of life on this planet.

Colby became a photographer back in 2006, rapidly rising in the ranks of the photo industry. Not too long after picking up his first DSLR, Colby was leading workshops for National Geographic in South America, further spurring his love for both travel and photo education. In 2011, he founded The Giving Lens, an organization that blends photo education with support for various NGO's and causes around the world. TGL helps fight for child education, clean drinking water projects, species preservation, women's rights and much more.

As one of the most influential photographers on the internet with an audience reaching millions around the world, Colby creates & helps run various social influencer marketing campaigns for some of the biggest companies and destinations in the world, including Sony, Samsung, Toshiba, Iceland Naturally, Jordan Tourism Board, Australia.com, Travel Alberta, Visit California and many more.

Over the years, Colby has worked with many partners and sponsors, representing the top companies in the photo industry. He is a Sony Artisan of Imagery, a Wacom Ambassador, an X-Rite Coloratti, a G-Technology G-Team Ambassador and is connected with a variety of other companies in both the technology and travel industries.



INTRO

When it comes to finding the right tools to process and edit your images, you have a lot of options to choose from. While programs such as Lightroom and Photoshop have been incredibly popular over the years, we have seen an increase in competition from a variety of different companies in the photo industry lately. Companies such as ON1 have continued to push the boundaries of the digital darkroom, providing tools and features that many of us asked for...as well as a few we didn't know we really needed until we used them for the first time.

With the launch of ON1 Photo RAW, On1 has created an incredibly powerful, innovative and efficient photo editing suite that doesn't force you into subscription model just for using the software itself. In order to overcome the challenges and speed issues that plague many photographers using programs such as Lightroom, ON1 opted to create Photo RAW from scratch, building the code line by line to offer a more powerful and overall enjoyable user experience. It isn't every day that a brand new RAW image processor is created, which is why I have been so excited for ON1 Photo RAW since it was first announced months ago.

This brings us to the creation of this eBook, "*Creative Choices – ON1 Image Workflows from Start to Finish*". While there are thousands of video tutorials and eBooks out there that focus on *how* to use a specific photo editing application, very few talk about *why* you should make certain edits to your images. This purpose of this eBook is to give you a bit of insight into the creative choices and process I use to edit my photos using ON1's latest photo editing suite. After reading the eBook, I hope that you can take some of what you learned here today and apply it to your own evolving workflow process.





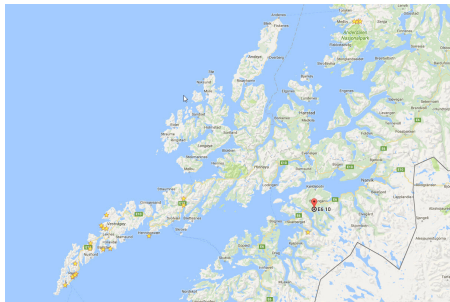
SUNRISE ABOVE THE ARCTIC CIRCLE

Sony a7 II | Sony 70-200 f/4 G FE
ISO 100 | 1/20 Sec | f/11

IMAGE BACKGROUND

This image was taken early one morning at sunrise near the town of Narvik, Norway, above the arctic circle. I had been chasing the midnight sun for hours, looking for breaks in the clouds to light up the sky when I saw these peaks in the distance. This specific mountain range caught my eye because of its unique grouping of peaks and the natural frame the landscape below the mountains offered.

Using my full frame Sony a7 II and my 70-200 f/4 telephoto lens, I composed the shot with the mindset of including as much of the brilliant & beautiful sky as possible, while still allowing for the mountain peaks to play a significant role in the image.



COLBY'S POST PROCESSING THOUGHTS

Ultimately I want this photo to retain the moody and atmospheric feel that I remember when I originally took the image. I know I will need to apply some localized adjustments to help balance the bright sky and dark foreground and I will need to bring out some of the colors in the scene to help give the image more impact.

All this being said, I will have to be careful not to pull out too much shadow detail in the mountains as it would create a very unnatural and almost HDR-like look, which is something I would like to avoid.



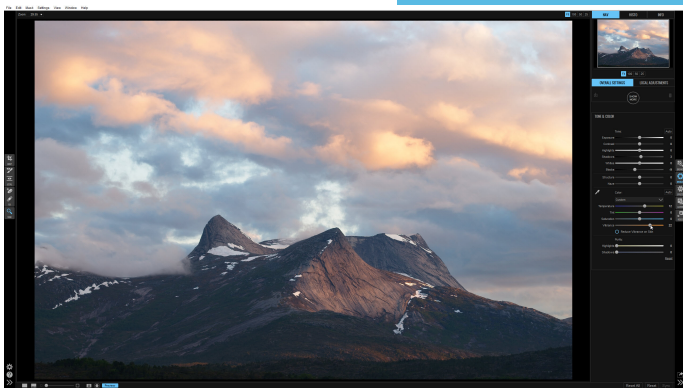
PROCESSING WORKFLOW

STEP 1

Once I have the image open in ON1 Photo RAW, I want to jump right into the **Develop Module** and get started.

The first thing I want to do is make some quick adjustments in the **"Overall Settings"** tab to both the **Shadows** (3), **Blacks** (-9), **Temperature** (12) and **Vibrance** (22) sliders. By slightly pulling up the shadows and down the blacks, I am bring out some much needed shadow detail while maintaining accurate dark elements in the image. By increasing the temperature of the photo, I am making the overall image warmer, which helps to enhance some of the colors found in the sunrise while also removing some of the blue color hue commonly found in the darker/shadow parts of the photo.

Lastly, in terms of **Vibrance**, I often prefer to use it over the **Saturation** slider in most situations as it has a softer touch to enhancing overall color.



Small adjustments to Shadows, Blacks, Temperature and Vibrance in "Develop"

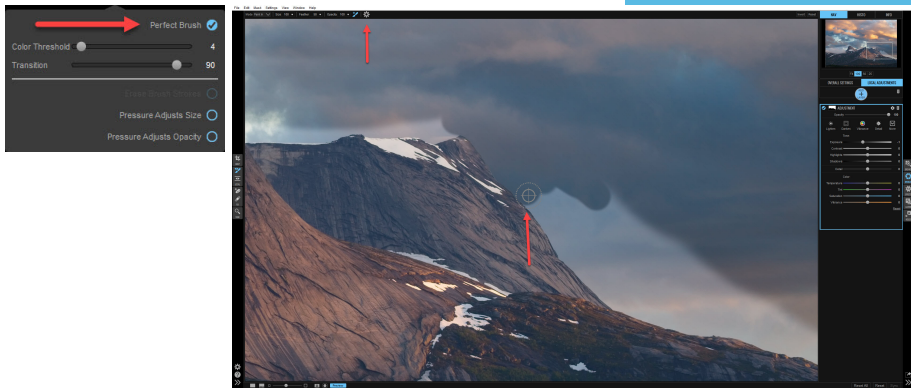
STEP 2

Next I want to focus on darkening the sky by using the brush tool found in the “Local Adjustments” tab. This will help bring a lot of atmosphere and mood to the image, but I don’t want to push things too far.

Set the **Exposure** slider to -1 and start to paint the effect in the sky, leaving the mountains alone in the process.



Painting in a dark sky using the “Local Adjustment” features



One of the more challenging aspects of darkening the sky in a photo such as this is maintaining a natural transition between the sky and mountain. By zooming in and enabling the "Perfect Brush" feature found in the "Gear" icon at the top of the screen, I can be much more precise about where I am painting in the effect, in this case the darkening of the sky. It is incredibly tool to use in situations when you have a distinct edge between where you want an effect applied and where you want no effect at all.

Use the "Perfect Brush" feature when you want to be very precise in painting in your effect

STEP 3

Now I am going to jump into the **"Effects" Module** and apply a touch of **Dynamic Contrast** into parts of the image. This will help bring out some texture and give the mountains a little more impact.

To do this I select the blue **"Add Filter"** button on the right hand tool bar and choose **"Dynamic Contrast"** from the displayed options. In this case, I prefer to use the **"Soft"** preset (found just under the **Opacity** slider) as it takes a more measured or restrained approach to adding contrast to this image.

Right off the bat, I want to drop the opacity of this filter down to around 25 because it is being applied way to aggressively by default. This essentially means only 25% of this filter's effect is being applied, which is a good place to be for the kind of look I am going for.

Lastly, I am going to gently pull up the **"Medium"** contrast slider to 6 as this will help give me a touch more structure/ definition.



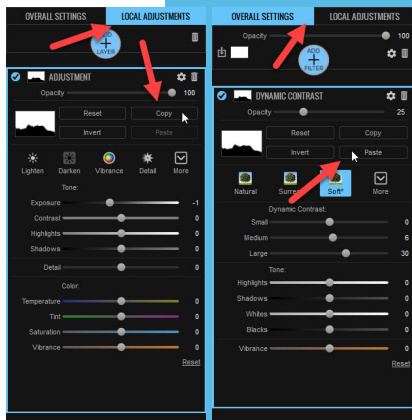
Applying Dynamic Contrast to add a touch of punch and texture to the image

But before I get too excited, I have a problem. The filter is being applied to the entire image! I only want dynamic contrast applied to the mountains, while leaving the sky alone. As a personal preference, I generally prefer that the skies in my images maintain a dream like look, as if the clouds are soft and soothing. This is why you will rarely see me add contrast, structure or sharpness to the skies in any of photos.

To fix this problem, I only have to take a few quick steps. Since I already created a layer mask when I darkened the sky by painting in a -1 exposure, I can copy that mask and use it with the **Dynamic Contrast** filter I just created.

To do this, I simply move to the **Local Adjustments** tab and click on the white & black box next to the word **Adjustment**, just below the **Add Layer** button. Now I see four different options; **Reset**, **Copy**, **Invert** and **Paste**. I select **Copy** and then return to the **Dynamic Contrast** filter by clicking on the **Overall Settings** tab. I then click on the same white box next to **Dynamic Contrast** and select **Paste** to copy the layer mask.

The only problem is that the layer mask we created was for the sky. By clicking on the **Invert** button, I can flip the selection in the layer mask and now, only the mountains are being effected. While this step might seem as if it is complicated and takes too much time, the reality is that it took me just a few seconds to complete.



First you need to copy the Layer Mask from the Local Adjustments layer for darkening the sky

Then paste that Layer Mask back in the "Overall Settings" tab for Dynamic Contrast. Then invert the mask.

STEP 4

Next I want to brighten the mountain peak that already has a touch of sun hitting it. My goal is to have it stand out even more then it already is, almost as if it is becoming the focus of the story of this particular image.

To do this, I am going to jump back into the “Local Adjustments” tab and select the blue “Add Layer” button at the top of the right side panel. From there, I am going to increase the **Temperature** slider to 55, **Highlights** to 8 and **Vibrance** to 4, allowing me to not only brighten the peak, but warm the colors in the process. This somewhat mimics the look and feel of the sun hitting this area with more intensity.

Once I am ready, I begin to paint in the effect only in the area of the mountain peak that is already getting hit by light. The results speak for themselves!

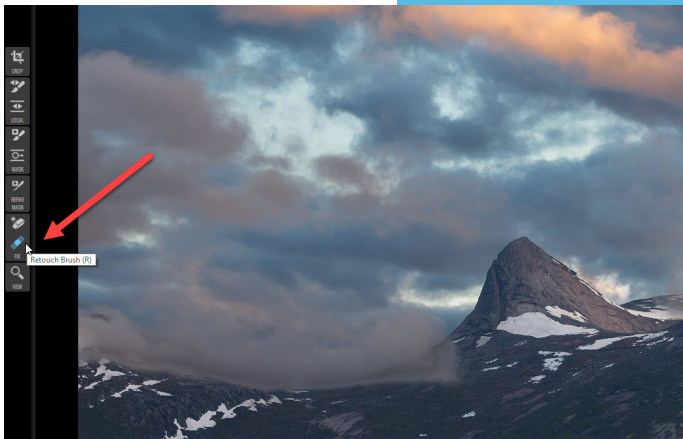


Add a touch of brightness and warmth to the mount peak with a Local Adjustment

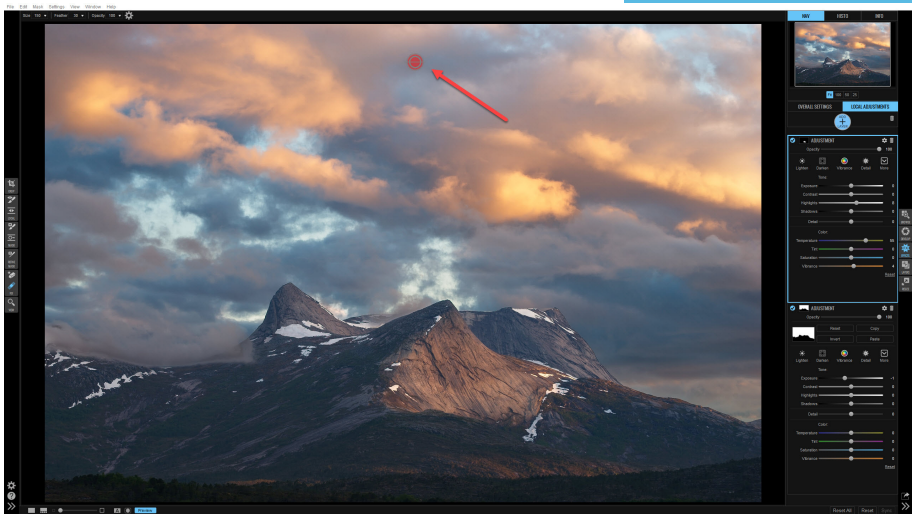
STEP 5

I am now in the clean-up stage of this workflow process and I noticed a small dust spot in the top center portion of the sky. This is most likely caused by a small dust particle that managed to find its way onto my cameras sensor when I was changing lenses.

To fix this problem, ON1 Photo Raw has a "Retouch Brush" tool located in the left side tool bar ("R" Keyboard shortcut). After selecting it, all I need to do is hover over the spot, click the mouse button and let the software to do all the heavy lifting.



The Tool Bar on the left side of the screen has the "Retouch Brush" for cloning out distractions



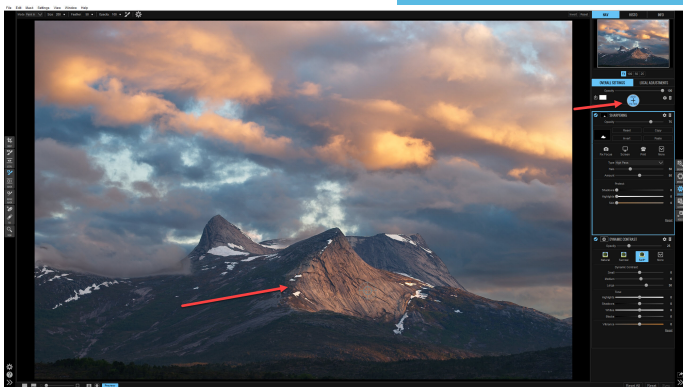
With the Retouch Brush selected, simply click on the dust spot to remove it

STEP 6

As a general rule of thumb, one of the last steps I take on any given image has to do with sharpening. In this case, the only area I am truly concerned with is the peak with sunlight hitting it.

As I mentioned before, I don't want to sharpen the dramatic sky found in this image and the foreground simply contains too many darker or shadow pixels.

If I were to sharpen those darker pixels, I would only be adding noise into my image, which is something I definitely wish to avoid.



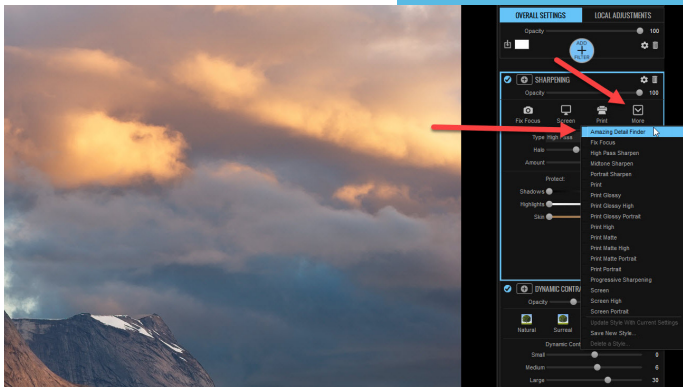
Under the "More" icon for Sharpening you will find a variety of sharpening options

The solution is simple. Inside the “Effects” module, I found the Sharpening filter under the blue “Add Filter” button.

Once selected, the first thing I want to do is click on the layer mask box and select the “Invert” button. By default the effect was applied across the entire image and inverting the layer mask allows me to block the effect entirely.

Next, I select the kind of sharpening I wish to apply, in this case, the “Amazing Detail Finder” option found under the “More” icon, just the layer mask options. Now I hit the “B” short cut key on my keyboard to enable the Brush Tool while making sure the “Paint In” mode is selected in the top left hand corner of the screen. Now I simply paint in the area I wish to effect, which in this case is the mountain peak in sunlight.

It is very easy to over sharpen an image, so the last thing I need to do is drop the opacity down to 75 in order to remove a touch of the sharpening effect. When in doubt, it is always better dial back ad adjustment than to over apply it.

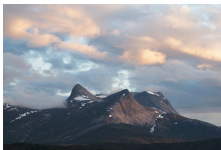


Paint in the sharpening effect onto the same mountain peak I brightened up in the previous step.

WRAP-UP

By darkening the sky, applying a tonal contrast filter and pulling out a bit of color and light in the process, I was able to create a much more powerful and engaging image.

While some photographers might feel that processing an image has to take a long time, the key is to finding the right adjustments and effects to apply, which in this case only took 6 quick steps.



Original image



Final image

PULLED OUT TO SEA

Sony a7r | Sony 16-35 f/4 ZA FE
ISO 80 | 1.6 Secs | 1/11

IMAGE BACKGROUND

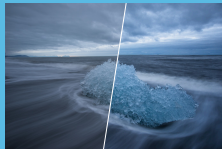
This photo was taken on the famous black sand beach, just outside the Jokulsarlon glacial lagoon in Southern Iceland. As pieces of ice calve off the Vatnajökull glacier into the lagoon, the natural ocean currents slowly pulls them out to sea. However once they get there, the tide and crashing waves often end up pushing these floating icebergs up towards the shores of the volcanic black sand beach, making for incredible photo opportunities.

I used a full frame Sony a7R 36mp mirrorless camera and a 16-35 f/4 FE wide angle lens to both maximize resolution and get a wide photo in the process. Using a tripod and wading out into the water, I was able to get close to this iceberg as the water from the crashing waves was trying to pull it back out to sea. My choice of a long exposure we chosen specifically to put a focus on the “motion” of the water as this process happened.



COLBY'S POST PROCESSING THOUGHTS

My overall goal with this image is to make sure that all of my editing choices are done in a way that helps emphasize my creative choices in the field, namely the use of the slow shutter speed to showcase both motion and tension in the water. I also want to make sure I pull out as much detail in this block of ice as possible while I try to maintain a more balanced use of shadows and midtones in the image. If the photo is too dark, it might turn viewers away of what could end up being a fairly spectacular image.



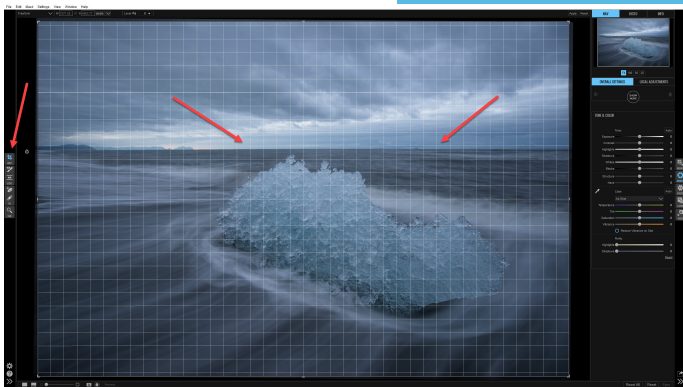
PROCESSING WORKFLOW

STEP 1

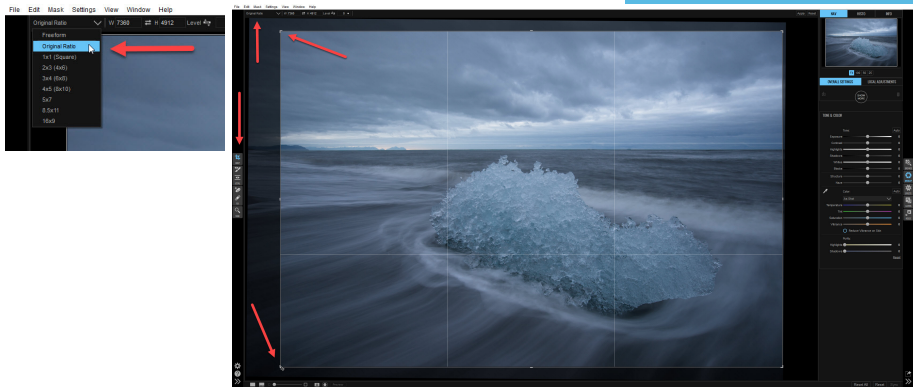
The first thing I notice about this image is that the horizon is tilted at an angle, causing a distraction.

To correct this, I need to click on the “Crop Tool” located in the tool bar on the left side of the screen (“C” keyboard shortcut) to start the process.

Once I move the mouse cursor just off to the side of the image, it turns into a small circle with an arrow. Now I click the mouse and begin to drag up and down to straighten the horizon. This temporarily turns on the grid lines which help me line up the horizon evenly throughout the entire image.



Before I start to process this image, I need to straighten the horizon of the photo



I also want to crop in slightly from the left side of the image. There is a small deviation in the water flowing out the sea on the left side of the image and I would prefer that it was smooth instead. All I need to do is simply drag the mouse in from the bottom left and upper left corners to find the right balance that works for my image. In this case I want to pull a little from both to balance out the textures in the sky and the space between the iceberg and bottom of the frame. Make sure “Original Ratio” is chosen in the top left drop down menu first. Once I am done, I simply hit the “Enter” key on my keyboard.

To crop the photo, use the mouse to pull in from the corners of the image frame.

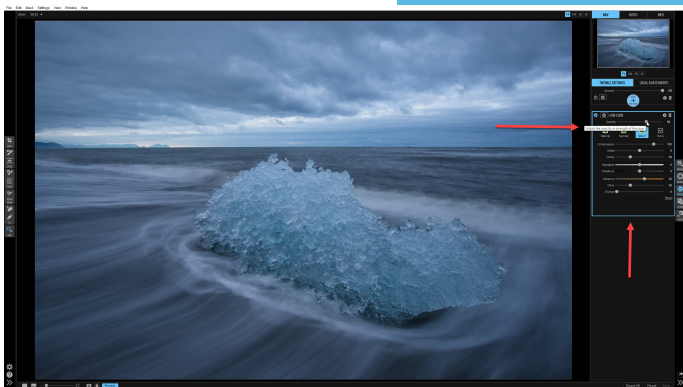
STEP 2

Now that basic horizon and crop adjustments have been made, I am ready to start bringing this image to life by adding a bit of punch to the photo.

I am going to start by jumping into the “Effects” Module and selecting the “HDR Look” filter. Once here, I want to choose the “Glow” preset and make a few quick changes to the default settings.

First I move the **Compression** slider up to 163 to compress the contrast between the shadows and highlights within the image. This mostly brings out some nice details in the water found in the foreground around the iceberg. I also want to increase **Vibrance** to 22 to help pull out a bit of the blue color hue found throughout the image.

Lastly I want to drop the **Opacity** of the filter to around 66% to pull a bit of the effect back. When in doubt, it is always better to pull back a little than over apply an effect to your image.



The Opacity slider controls the strength of the adjustment you are applying to the image

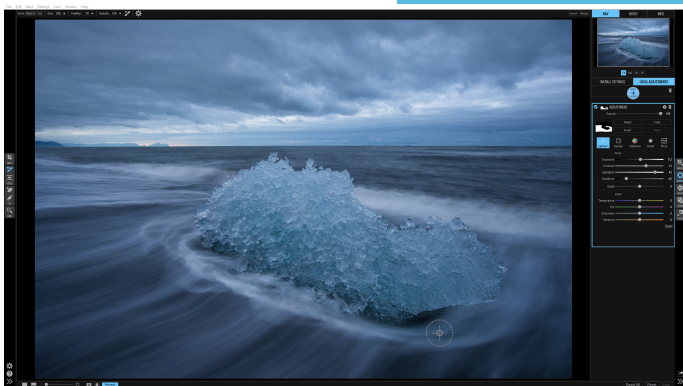
STEP 3

Next I want to jump back into the “Develop” module and pull down the **Black** slider to -24 to darken the darkest part of the image, adding a bit of mood/contrast into the shot.

From here I quickly jump into the “Local Adjustments” tab to try to pull out the highlights found in the water around the iceberg, making the tension and motion of the water more visible in the process.

My focus will mostly be on the crashing waves and the water hitting the iceberg from the front. To do this I increase the **Exposure** slider to .2, **Contrast** to 13, **Highlights** to 42 and **Shadows** to -32 to brighten the highlights of the water and darken the shadow pixels nearby at the same time.

The effect is subtle, but can be powerful when applied correctly.



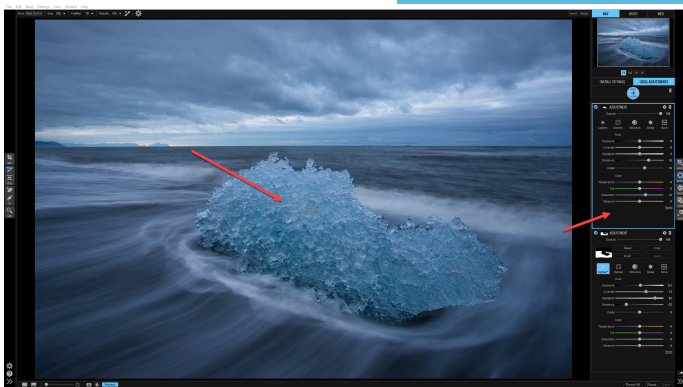
Using the Local Adjustment tool to subjectively brighten the water surrounding the iceberg

STEP 4

While still in the “Local Adjustments” tab, I want to simultaneously bring out some of the blue found in the iceberg while also pulling out a bit of texture in the process. This will help add some detail and punch to the iceberg, which is main point of focus for this image.

To do this I click on the blue “Add Layer” button and adjust three different sliders. First **Saturation** is pushed to 12 while **Shadows** is pushed up to 18. This increases the blue found in the iceberg while pulling out a bit of shadow detail to prepare us for the next slider.

Now I move the **Detail** slider to 10. While ON1 Photo RAW offers a variety of different ways to sharpness and texture to your images, the **Detail** slider as a local adjustment can be an effect tool to use in a pinch.

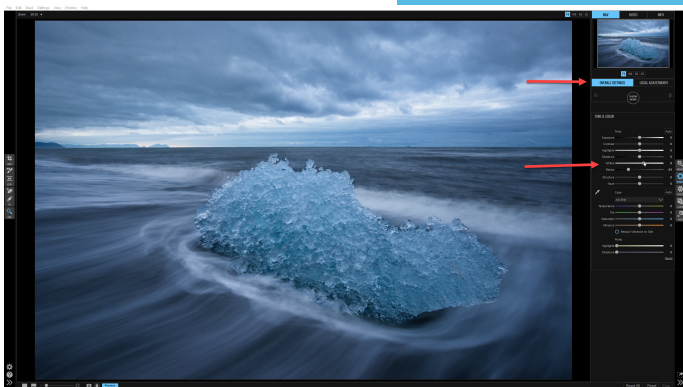


Bring out the blue color of the iceberg using the Local Adjustment tool and the Saturation slider

STEP 5

Next, I feel the need to pull up the overall brightness of the image, especially after seeing how all of the previous effects were applied to the photo.

This is done by jumping back to the “Overall Settings” tab and pulling up the “Whites” slider to 8. This brightens the whitest pixels in the photo without affecting the shadow or dark pixels of the image in the process.

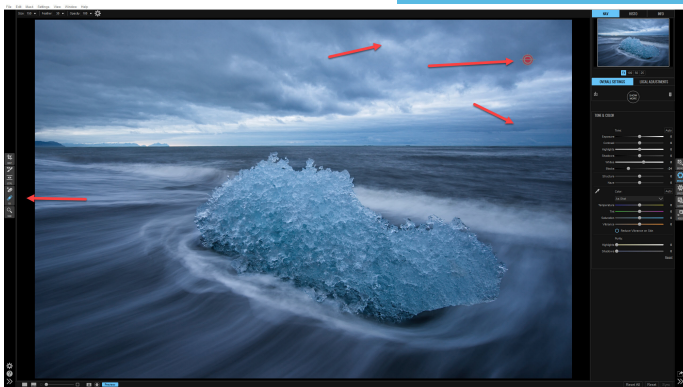


Increase the brightness of the image by using the Whites slide in the “Overall Settings” tab.

STEP 6

Lastly, I once again have a few visible dust spots I can see in the sky of this photo.

A quick use of the “Retouch Brush” (Keyboard Shortcut “R”) will easily take care of these distractions. Once the tool is highlighted, simply use your mouse to click on the offending dust spots and watch them vanish!



Clean up unwanted dust spots by using the Retouch Brush in ON1 Photo RAW

WRAP-UP

I had a number of specific elements I wanted to focus on with this image. The two most important aspects were the motion of the water and the iceberg itself. By emphasizing the highlights of the crashing waves, I tried to make the viewer feel the tension of the water trying to pull the iceberg back out to sea, which would ultimately be its demise.

In addition, by pulling out the texture, contrast, shadow detail and color of the iceberg, I made sure it maintained the focus of the narrative I was trying to tell with this image. All in all I feel this image cleaned up very nicely from the original RAW file I had to work with.



Original image



Final image



THE COLUMBIA RIVER GORGE

Sony a7r1 Sony 16-35 f/4 ZA FE
ISO 50 1/1.6 Secs 1/11

IMAGE BACKGROUND

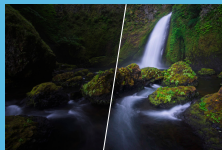
This photo of Whclella falls in the Columbia River Gorge, just outside Portland, Oregon, was taken early one morning this past spring. In order to avoid any direct sunlight or hot spots on the waterfall or rocks in the area, I had to get there early, before the sun crested over the mountains. Using my waders, I made my way through the water and eventually found a nice flat rock to climb up onto, which gave me a nice elevated position to photograph from for this particular scene. Otherwise my camera would have been closer to water level and I would have lost most of the falls behind the rocks that would have obstructed my view.

I choose to use my Sony a7R full frame 36mp mirrorless camera and the 16-35 f/4 FE lens to maximize both resolution and wide angle necessary to get this entire scene into a single frame. I used a ND filter to slow down my shutter speed to 1.6 seconds, allowing the water to have a more dream like look and took advantage of a circular polarizer (Formatt Hitech) to help cut out any reflected light from the sky and clouds above on the water itself and wet rocks around the stream.



COLBY'S POST PROCESSING THOUGHTS

The first thing I will need to accomplish is to bring back some of the shadow detail currently hidden in this under exposed image, which shouldn't be a problem considering how much dynamic range the Sony a7R captures with every shot. I will also need to pay close attention to both the water flowing throughout the scene and the green color found throughout the image. Both elements play a significant role in not only creating impact for the viewer, but also helping the image keep maintain its authentic and realistic feeling.

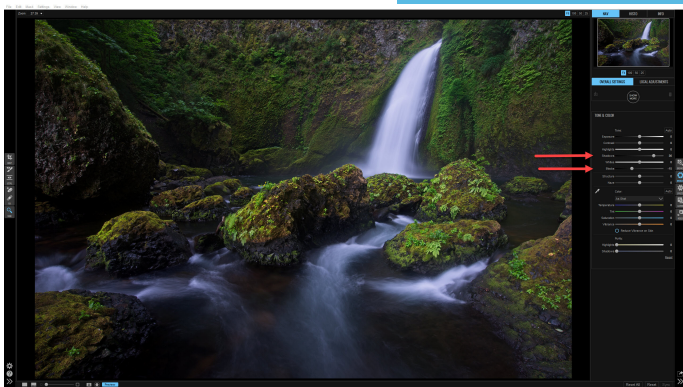


PROCESSING WORKFLOW

STEP 1

In order to bring this photo back to life, the first thing I want to do I pull up the **Shadow** slider in the “Develop” module to 32. This will help bring out a ton of shadow detail that was laying there in wait.

At the same time, lets pull down the **Black** slider to -15. While the **Shadow** slider helps me brighten the overall darkness of this image, the adjustment to the **Black** slider helps us maintain a solid true black element in the shot. Otherwise what should be black could come out more dark gray in nature.



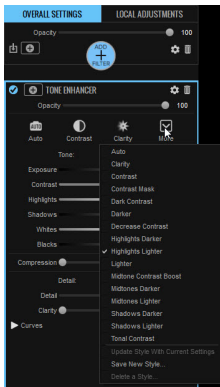
Brighten the image and maintain true blacks by pulling up the Shadows and down the Blacks slider

STEP 2

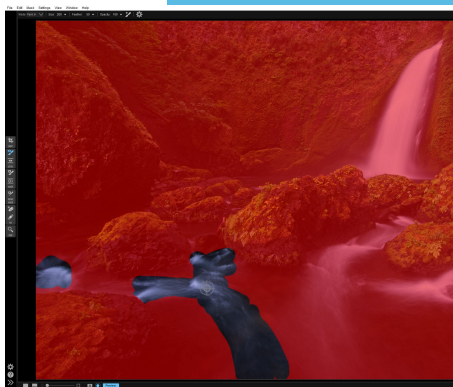
Next, I want to focus on brightening the highlights found in water, namely the waterfall and flowing water found throughout the stream. This will be done in two parts.

First, I will jump into the “Effects” module and hit the blue “Add Filter” button at the top of the panel. From there I find the “Tone Enhancer” filter and select it. Under the “More” drop down icon I find and select the “Highlights Lighter” preset. Instantly I should see a nice uptick in the brightness of the water found throughout most of the image.

To ensure the water flowing in from the left of the photo is also taken care of, I need to move to the “Local Adjustments” tab. By moving the Highlights slider to 100 and slightly increasing Exposure (.05) and Contrast (3), I can subjectively paint in the effect where it is needed. In order to see exactly where the effect is being applied, I hit Ctrl-M (Cmd M on a Mac) to enable the Mask Overlay feature. Hit the same key combination to go back to normal viewing.



The “Highlights Lighter” preset for the Tone Enhancer filter is found under the “More” icon



Turn on the red overlay for the layer mask to see where you are painting in your desired effect

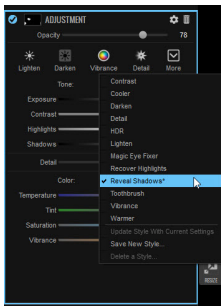
STEP 3

While I am here, I want to make another **Local Adjustment** to the image, but this time focus on pulling out a bit more shadow detail from the rocks found in the pool of water just to the left of the waterfall as well as the rock outcrop in the bottom left hand corner of the image.

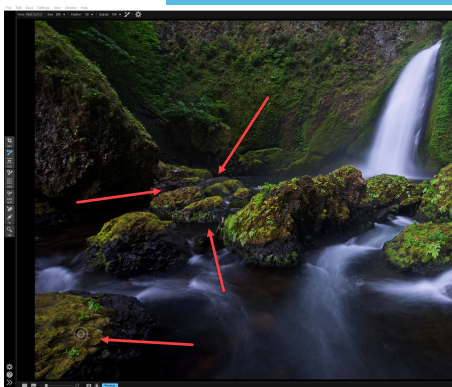
To do this I click on the blue **"Add Layer"** button at the top of the panel and select **"Reveal Shadows"** in the **"More"** drop down menu. By default, this preset applies a -10 to **Contrast**, 50 to **Shadows** and -10 to **Saturation**.

While this will pull out shadow detail, the drop in **Saturation** will muddy the wonderful green colors found in those rocks. To fix this, I simply increase the **Saturation** slider to 12, which will give me a much better look.

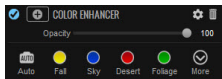
Now I am ready to paint in the effect on the rocks.



Under Local Adjustments you will find the "Reveal Shadows" preset



Pulling out shadow detail in the rocks on the left side of the frame using the Adjustment Brush

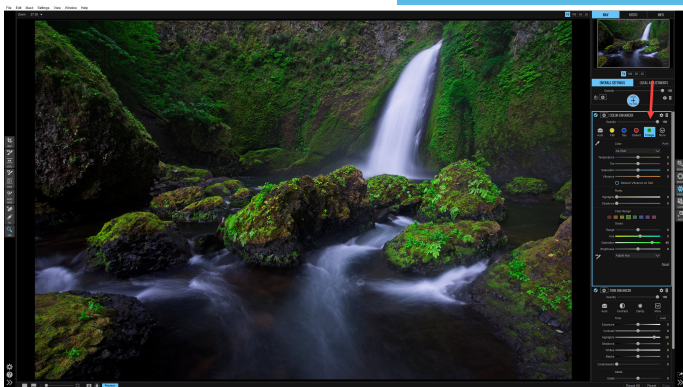


STEP 4

Next I want to focus on the color found throughout this image, which is mostly made of greens. However most people don't realize just how much yellow is found in a scene like this, so I have to pay attention to that color spectrum as well.

I start this process by moving into the "Overall Settings" tab while still in the "Effects" Module. From here I am going to click on the blue "Add Filter" button at the top of the panel and select "Color Enhancer".

Just below the Opacity slider you will find a series of presets to choose from including Auto, Fall, Sky, Desert, Foliage and a few more under the "More" icon.



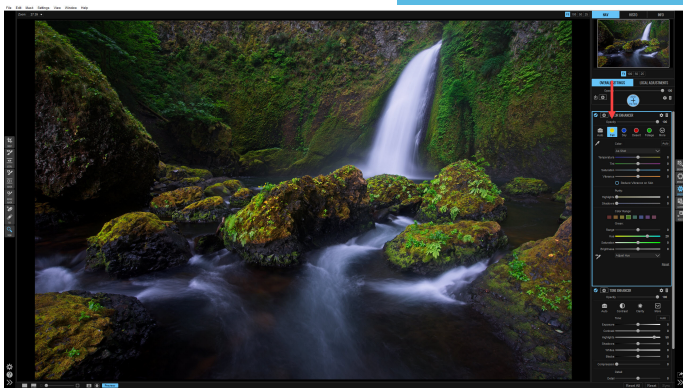
The "Foliage" preset under Color Enhancement makes greens look artificial

Now because I am working on an image with a lot of green, you might think that the “Foliage” preset would be the best fit...but after applying it, the green color hues simply look way too artificial in this particular image.

Now if you recall I mentioned that forest scenes (and even the green color spectrum itself) actually contains a lot of yellow. This is evident when I select the “Fall” preset for this photo. Not only does it adjust the hue of the color green in the scene, but it also effects the Yellow color spectrum as well. The end result is a much more balanced color enhancement with a nice increase in the punch/saturation of the colors I wanted to change within the image.

If I simply increased the global saturation slider with this photo, I would of found a lot of hidden blue and magenta colors hues found in the shadows, which wouldn't of been ideal.

It is important to remember that not every color spectrum found in your images needs to be more intense. A subjective approach will deliver much better results!



The “Fall” preset balances the increase in saturation for both yellow and greens hues in a natural way.

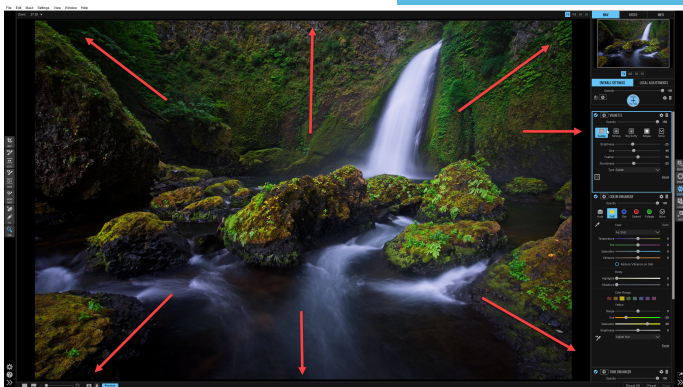


STEP 5

As a final step, I want to make sure the those viewing this image focus their attention on the main subject of the photo, which in this case is the waterfall and rocks near the center of the image.

So how do I help direct their attention? By adding a slight vignette to the image that darkens the frame edges, it helps people to naturally gravitate towards the brighter parts of the photo. The **Vignette** filter can be found in the “Effects” module under the blue “Add Filter” button at the top of the panel. Once selected, you once again have the ability to pick from a few different preset options such as **Subtle**, **Strong**, **Big Softy**, **Edges** and few more under the “**More**” icon.

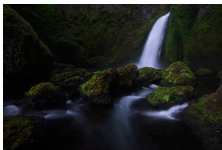
I am looking for a very subtle vignette that looks natural, so my first choice will be the **Subtle** preset. The key is to apply a light darkening around the frame edges while not looking like I had actually applied a vignette to the image.



A vignette can help direct the viewer to the middle of the frame when applied correctly

WRAP-UP

In processing this image I feel I was able to correct a number of issues that were found when I first opened it up in ON1 Photo RAW. I was able to bring back a lot of shadow detail to help balance the overall look and feel of the image at the start. From there I was able to allow the highlights found in the water stand out and correct some spots on the left side of the frame, including some dark rocks. Next my focus moved to color enhancement, concentrating on the yellow and green color hues found throughout the image. Lastly, the vignette I applied helped direct the focus of the viewer onto the waterfall and rocks found at its feet.



Original image



Final image

CONCLUSION

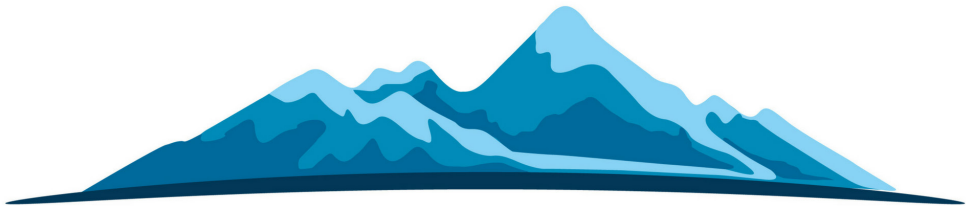
After reading through this eBook I hope you have come away with a few important takeaways.

- When it comes to creating engaging and impressive images, the idea that you have to spend hours and hours editing your photos is simply not true. Depending on the style you prefer, your creative vision for your images and the tools you use, processing your photos can take anywhere from minutes to hours to days. For my work, I want my images to have both atmosphere and emotion, but also live closer to reality that some of the work I see being shared these days. Regardless, there is no wrong way to process an image!
- Expand your horizons when it comes to editing your photos. Often times photographers solely stick to making “global adjustments” to their images. This is done by apply contrast throughout your entire image...or saturation or sharpness. Instead try think more “locally”. Your image might need contrast, but it doesn’t need it everywhere? It might just need to be applied to that one rock you had in mind or that tree sticking up in the background. Either way, local adjustments are one of the ways you might find your images being taken to the “next level”.
- ON1 Photo RAW is an impressive photo editing suite with a ton of features. Take the time to get to know the program and find your favorite filters, presets and adjustments so you know where they are and how they work. If you noticed, there were a number of similar adjustments I did to each of the three images I focused on in this eBook, but the resulting final images where all so vastly different. I knew what effects I wanted to apply to my images and how to apply them to get the desired look. This can take time, so be patient!



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