



PHOTO RAW MASTER CLASS

TIPS, TRICKS & STRATEGIES FOR GETTING
THE MOST OUT OF ON1 PHOTO RAW 2018

LIZ LEPAE & RICK LEPAE

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Tips, tricks and strategies for getting the most out of ON1 Photo RAW 2018

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INTRODUCTION



ON1 Photo RAW 2018 is a one-stop shop for managing your photo library and for creating compelling final shots.

We've been working with ON1 Photo RAW since it first came out over a year ago, and we think that the latest version, Photo RAW 2018, is the best one yet. From the speed and utility of the Browse module, to the non-destructive editing built into Develop and Effects, the compositing tools inside Layers, and the scaling features of Resize, Photo RAW is entirely capable of being the only photo editor you ever need.

With all that power and functionality, ON1 Photo RAW 2018 can also be a bit daunting, even if you've

been using it for a while. That's part of the reason for this ebook: we hope to shed a little bit of light into some areas of the app, to help make you more productive, and to help save you time when you're editing. We don't cover every aspect of Photo RAW—that would be a few hundred pages, and more like the manual—but we think you'll find a few places where you go "I never knew that."

The book is structured into three parts. The first, *Better Browsing*, offers strategies for getting the most out of Photo RAW's organizational module—including the all-important culling of photos—and tips for working with ON1's new Panorama and HDR features. The second chapter, *Getting the Most Out of Develop and Effects*, dives into presets, filters, local adjustments, blending modes and more. The last chapter, *Retouching Tips*, will help you use Photo RAW's extensive tools for masking and retouching.

SIX THINGS TO KNOW THAT WILL MAKE YOUR PHOTO RAW 2018 EXPERIENCE EVEN BETTER

When we started working on this book, we thought about the things that would help improve everyone's experience with ON1 Photo RAW 2018, no matter what level of photographer they were, and we came up with a list of six things that every Photo RAW

user should know about. Since they span the boundaries of all the modules, it made sense to start off with that here in the introduction, so here goes:

1. Know Your Preferences: Photo RAW is an amazing program straight out of the gate. You can load up photos in Browse, immediately start applying presets, and export finished images in minutes. However, a lot of ON1 users rarely access the app's Preferences window—we know this, because after years of working with the company, we can tell you that many a customer service question revolves around a small change you can make in Preferences. It seems a little odd at first—shouldn't the default settings be honed when you first install the app?—but that's the beauty of Photo RAW; it's customizable on nearly every level. We cover some, but not all of the Preferences settings in this book: the best place to dive into all of them is in the *ON1 Photo RAW 2018 User Guide*, which can be found online, here: <http://bit.ly/2AMfYIS>.

2. Remember the Mighty Tab Key: Most software comes with a lot of excess window dressing—often called 'chrome'—that clouds your computer's screen with often important, sometimes extraneous, data, and Photo RAW

is no different. As you're editing in Develop, for instance, you have a Presets panel on one side and an Adjustments panel on the other. In Browse you have Folders and Albums and Metadata panes taking up space on-screen. As you're editing and sorting, these panels can obviously be useful, but what do you do when you're ready to peek at your final image? That's where the Tab key comes in handy—tap it once and all the panes disappear to let you really view your final shot without any of the chrome. Press Tab again and all your panes will pop back up, leaving you ready to edit more if you'd like. This trick works in all the modules and makes it a lot cleaner when looking at a photo in its full glory, with minimal distraction.

3. Compare Before and After Editing: When you're editing a photo in Develop or Effects, you want to check how your edits look when compared with your original image. The Backslash key [\] lets you jump back and forth between your original image and your current edited version, and we recommend doing this often during your editing process. If you'd prefer to see your original image overlapping with your new edits, you can use Compare mode option

by pressing Control-Y (Command-Y on the Mac) in Develop and Effects. This splits your image in half, comparing both the before and after views of the same photo. Sometimes, after long sessions of editing, you can lose sight of where you wanted an image to end up, so check the before/after views often to make sure you are ending up with the best possible final photo.

- 4. Create Versions:** This is one of the best additions to Photo RAW 2018, and it saves many headaches in the editing process. When you're in Browse, select a photo, press Control-' (Mac: Command-') and the app will create a duplicate version of a photo, which you can edit in an entirely different manner. What's awesome about this is that you aren't duplicating the

Versions are a great way to test different editing options on a photo—without taking up extra space on your hard drive.



actual file; this virtual copy uses the pixel data from the original, and the edits are stored in Photo RAW's database. (See "Understanding Browse's caching and database structure" on page 7 for more about this.)

Versions are extremely useful for comparing multiple edits on the same photo, for producing different results for clients and personal portfolios, for testing various stylizing choices and for creating a customized organizational hierarchy. The Versions feature gives you so many options for personalizing your editing workflow, all without taking up valuable hard drive space, that it's hard to see how we got along without it.

- 5. Master Your Presets:** If you're an ON1 user of any level, you know about the power of presets. You get dozens installed with the app, ON1 sends free ones out regularly, and there are others for sale in the ON1 store. However, creating (or tuning) presets can take a little bit of work to master. Practicing with different images, playing around with settings and learning how filters interact is a huge part of the preset-creating process. When creating a preset, always see how it looks on five images to make sure that it's not a one-hit wonder. Also,

create a few versions of the same preset—by playing around with filter settings and blending options—to make the best interpretation of a particular style. It can take some time, but it’s always worth it.

When you make a few go-to presets that work with almost every image, you’ll save time and a lot of excess editing energy. (For more tips about presets, see “Use presets from within Browse as part of your editing process” on page 18, and “Managing presets” on page 35.)

6. **Use Cataloged Folders:** If you’ve committed to using Photo RAW for all of your photo-management and editing tasks, then make sure you’re using the app’s cataloging feature, which lets you zip through your photo library quickly inside of Browse. Adding a folder is easy: just drag it from the Browse preview area onto the Cataloged Folders pane. Photo RAW goes through the photos in that folder—and any subfolders—extracting the image previews into a cache on your hard disk. These previews get called up immediately when you’re viewing photos in Browse, and they are the key to getting the most out of Photo RAW’s Albums and Filters panels, helping you find photos quickly.

The best parts about cataloged folders are twofold: the processing is done in the background, and you can even move the cache folder easily to a different location, to take advantage of faster hard drives or to save on space. The only thing we wish ON1 had done differently was keep the feature’s previous name, Indexed Folders, mainly to save confusion with Adobe Lightroom Classic CC’s catalog structure, but that’s a minor point. (See “Understanding Browse’s caching and database structure” on page 7.)

With these six tips as a starting place, let’s dig a bit deeper into ON1 Photo RAW 2018, starting with Browse. —*Liz and Rick*

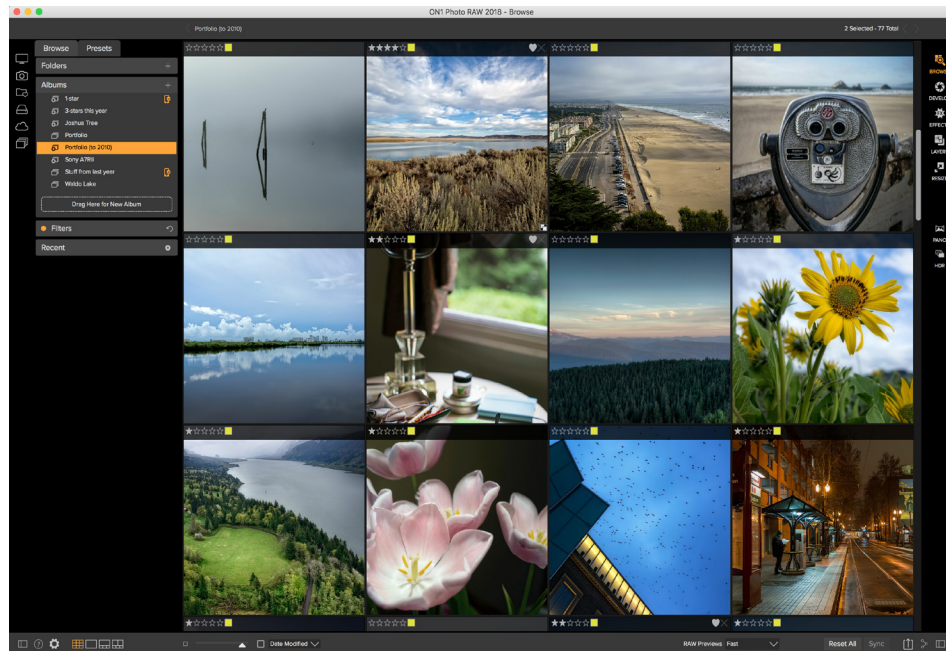
1 BETTER BROWSING

UNDERSTANDING BROWSE'S CACHING AND DATABASE STRUCTURE

ON1 Photo RAW 2018 is a standalone browser and editor that was designed to follow *your* workflow for storing and editing your images. The power of Photo RAW is that you can put your photos wherever you wish—cloud services, network drives, multiple disks—and in whatever folder structure that suits your needs. Photo RAW is also flexible enough that, as your library and experience grows, it will adapt to whatever workflow changes you make.

While it shares many characteristics with its competitor, Adobe Lightroom Classic CC, Photo RAW uses a more freeform approach to working with your photos. Chief among this is the way that it indexes your photos and stores your edits. Unlike Lightroom, which uses a single, visible catalog file to store non-destructive editing operations and meta-data, and a separate preview cache, Photo RAW hides the database information and caches from view in special folders on your computer. (Many complex applications work in a similar manner.)

The purpose of this is to let you view photos anywhere on your computer without having to “put” them all in a catalog. For my workflow, this is ideal. For example, I have tens of thousands of photos dat-



ing back to film scans from the 1990s, and they are scattered across multiple hard drives, some of which haven't seen the light of day in years. Since I really don't need to have them all at my fingertips, I have a folder on my primary photo hard drive that is called Portfolio, where I have copies of the final edits for all my portfolio images from 1990 through 2010. If I need to go through an old drive to find alternate ver-

A portfolio folder and album let me maintain access to my best images from over the years, without having to have every last one of my photos cataloged and accessible all of the time. This simpler workflow works for my needs.

sions, or if I want to find family photos, or photos of a trip taken, I can fire up Browse, point it at the disk and zip through the appropriate folders of images to find the ones I want.

If you're used to Lightroom's single catalog, ON1's system might feel as though you're missing something, but there really is no reason to be concerned. If you own your workflow, and you're smart about backups—which you should be no matter what app you use to manage and edit your photos—you'll find that Photo RAW provides just as much peace of mind as any other solution. It's just a matter of understanding what's going on underneath the hood, and why you shouldn't worry about it.

The hidden pieces of Photo RAW's image processing

As I noted, most complex apps have many different types of files that are used to provide support behind the scenes. On Windows, Photo RAW's support files are stored in `\ProgramData\ON1\` and in `\Users\[username]\AppData\Roaming\ON1\`; on the Mac, the support folders are in `Library/Application Support/ON1` and in your user folder, in `~/Library/Application Support/ON1`. It's rare that you would have a reason to ever do anything with the files stored here, but these are the types of things that are in those folders:

- Components for a number of the different modules that make up ON1 Photo RAW 2018.
- Cache files to help speed up operations while you're working in Photo RAW, as well as the cache of indexed previews from your cataloged images.
- Data files for some presets.
- Extras—textures and borders—that came with the app, or those which you've added to Photo RAW.
- Database files that include metadata information and editing operations you've made on an image.
- Error and crash logs, which can sometimes be helpful to ON1's support staff when you're having a problem with the software.

All of these files are important to the smooth running of Photo RAW, and it's important to know that the app regularly performs checks on the integrity of its database and cache files. If you're performing regular backups of your computer, you shouldn't have to worry at all about issues you might have with your photo library.

Using ON1 sidecar files

There is one thing you can do to help further ensure that your edits and metadata are saved with your images, and it's a simple fix in the Photo RAW Prefer-

ences window: open Preferences, click the File tab, and turn on the “Save ON1 sidcar files for non-destructive edits and metadata.”

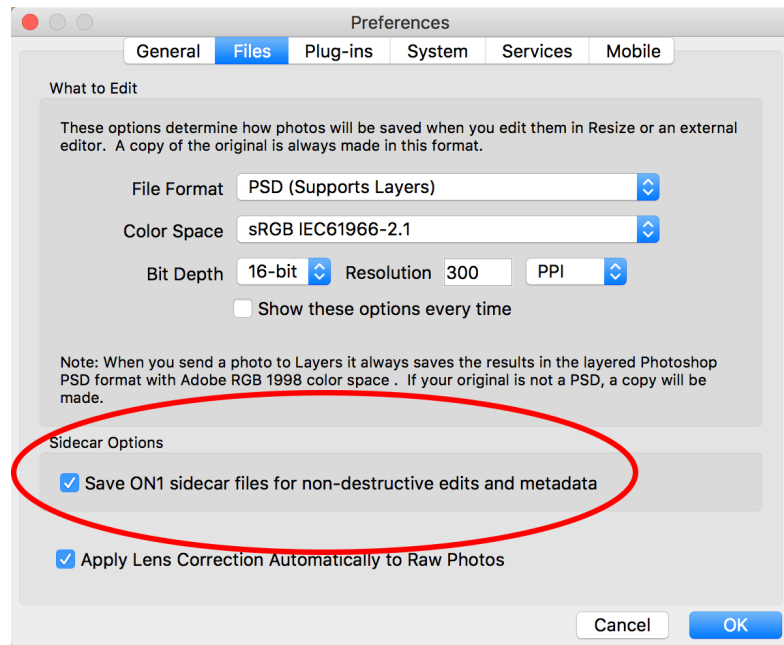
These sidcar files are little stubs of data with an “.on1” extension that reside in the same folder as your image. Any time you make a change to an image—add or remove keywords or ratings, create a version, or perform an editing operation inside Develop or Effects—the accompanying changes are written both to Photo RAW’s database, as well as the .on1 sidcar file.



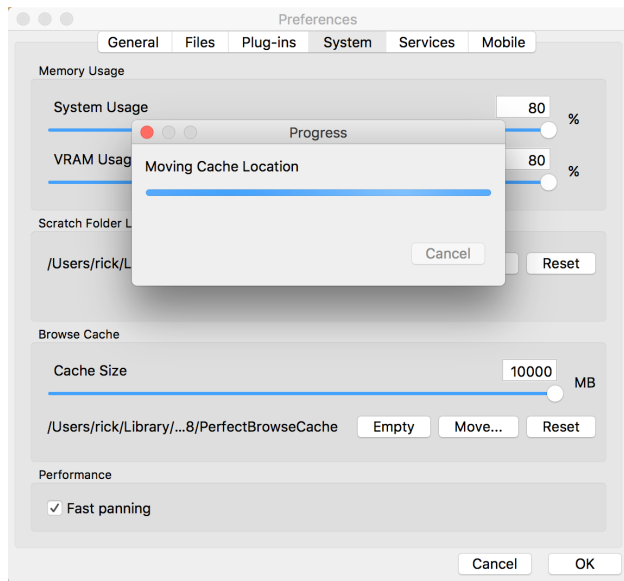
201506-
greece-078_HDR.on1

These sidcar files, even with all the associated data that reside in them, are smaller than most text files. While I’ve heard from some people that they resent the fact that their image folders have these little ‘nits’ sitting alongside their images, I feel that they are vital to any Photo RAW user: they really act as a second line of defense (and backup) in protecting your photos and the editing you’ve done to them. (I used sidcar files with Lightroom Classic for the same reason—I got an extra level of backup with them, especially since the sidcar files reside on hard drives that are regularly backed up.)

Using sidcars gives you an added advantage when you’re working on two computers. Because the sidcar contains all of the edits you’ve made to an image, and that they reside with the image, when you open Photo RAW on a second computer and view that folder, you’ll see everything that you’ve done to those images; Photo RAW is smart enough to compare the contents of the sidcar file with any



Turning the ON1 sidcar files option on in the Preferences’ Files tab gives you an additional backup for saving changes and edits to your raw files, and makes it easy to share your image library across multiple machines.



Go to the Preferences' System tab to move the Browse cache folder to an alternative drive if you're looking to eke out a bit more performance or if you are worried about space constraints on your main hard drive.

image data you might have in the local database, and display your photo with the most recent editing information. (This also works if you want to send an image to a friend who uses Photo RAW; send the sidecar file with the image and they'll see everything you've done.)

Moving Browse's cache folder

There is one special folder inside the support folders that you have a little bit of control over: the PerfectBrowse Cache folder. This folder is used by Browse, and includes JPEG previews (at various sizes) of the images that reside inside your cataloged folders, as well as previews of non-cataloged folders that you peruse while working inside Photo RAW.

The cache folder can be rather large, especially if you're working on a high-resolution display and have a lot of cataloged images. If you're concerned about space on your main hard drive, or want to use a faster drive for caching operations, you can move that file easily, again by accessing Photo RAW's Preferences, this time from the System tab. Simply click the Move button inside the Browse Cache section, pick the intended destination (I put mine inside a folder called Browse Previews Cache), and wait for Photo RAW to move the file.

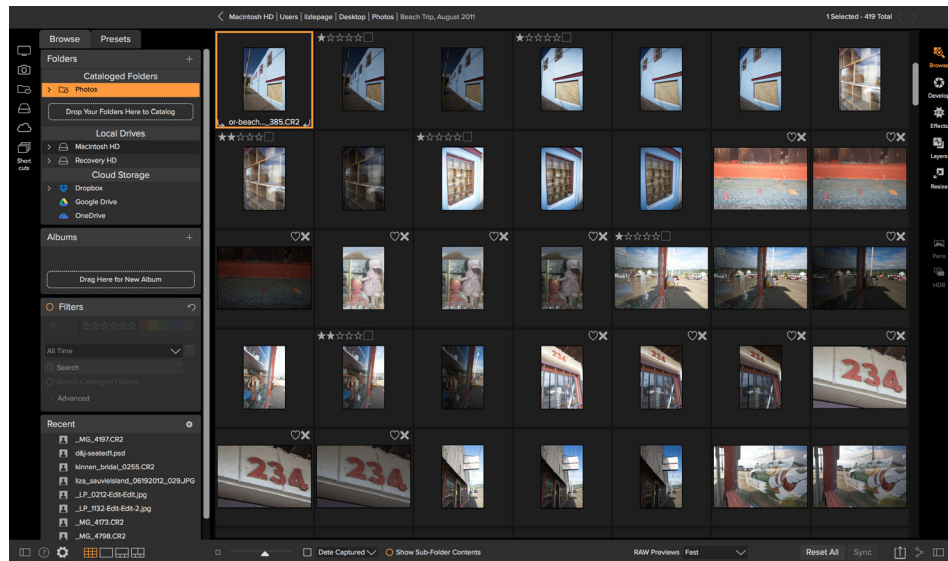
One last note about the Browse Cache section: the Cache Size option, which has a maximum size of 10GB, is solely related to the amount of dedicated preview cache space for non-cataloged folders; cataloged folders are cached without a size cap. If you are primarily using cataloged folders with Photo RAW, you might see a PerfectBrowse Cache folder that is 40GB in size and higher. —Rick

CULLING YOUR IMAGES

Sorting your images can be incredibly boring, but it is essential to the editing process. Culling lets you focus your efforts on the photos that matter and push back the ones that aren't top-notch. Here are some tips to getting through this process quickly:

Create a system and stick with it. You need to come up with an easy system to sort which photos you like, which photos you are excited about and which ones need to go. This can involve star ratings, color labels, or even the simple Like/Dislike flag. The most important thing for a culling system is that it needs to be simple enough that you'll remember it later and that you will always use it when you're looking at a new group of photos. If you make it too complicated, you'll be trying to figure out why there are five different colors on your photos and what those mean.

My system is fairly simple: one star for good photos, two stars for great photos and the Dislike flag for photos I think aren't worth keeping at all. Another system I saw in action recently, which is a take on a traffic light, is also easy to remember: the Green color label for great photos, Yellow for maybe photos and Red for bad photos. Whatever the system, keep it consistent across all your folders and

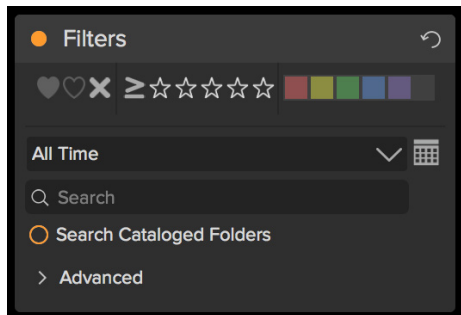


take note of it somewhere in case you forget (I keep a post-it note on the edge of my monitor with the details of my system).

Scan through swiftly. The biggest mistake people make when they have to cull a gigantic folder of images is that they spend too much time on full-size previews of each photo. Try spending one second per image—yes, I know it's a very small amount of time—and make a decision quickly. We tend to form opinions fast and that's exactly how

You can see my rating system at work here.

All the photos I like have 1 star and there's a single 2-starred image that I'm really excited about. All the photos I want to get rid of have X's in the corner, noting that I've 'Disliked' them. I can easily sort those out by using the Filter pane on the left-hand side.



The Filters pane is your best friend

when it comes to winnowing down your culled photos. Click on the 'X' icon at the top of the pane to view only those photos you've rejected with the Dislike flag. (Don't forget that you can also use the pane to filter your 1- or 2-star selects, or to look at all the photos that haven't been rated, by filtering on the empty heart icon.)

we should judge our photos. A photo seems a bit off? Dislike it. Colors are good? One star. Overexposed with blown-out highlights that you'll never get back? Dislike it.

The more time you spend on each image, trying to dissect every little corner for quality, the more that culling becomes a massive time suck. Trust your instincts. And remember, when you Dislike a photo, it's not getting deleted—that won't take place unless you actually make that happen—so you can always come back if you feel like you missed something.

Zoom out. Leave the full-size previews behind and start culling your multi-photo gallery from Thumbnail view. It sounds crazy, but it has made a massive difference in trimming my culling time. Set the grid size to be large enough for you to see the images clearly, but not so big that you can't view 20 to 30 images at a glance. (Also, turn off Square Thumbnails from the View menu; they might look nice, but you want to see the whole thumbnail when you're culling.)

Following on the last tip about spending one second per photo, you want to trust

your instincts. If the photo isn't framed well, seems a little blurry or a subject has closed eyes, then you'll probably spot it in Thumbnail view. If a photo is incredibly underexposed, you'll definitely notice it next to a similar shot with a better exposure. That's one of the best parts of zooming out when you sort—you can compare photos and see what's really standing out!

One shot per pose. Whether you're a portrait photographer or not, this is an important rule to follow. If you're shooting a wedding and have six photos of the same bridal pose, you don't need to process all six of them. When you're looking at them in your gallery, you'll be able to spot the image with all the important components (eyes open, great pose, in focus, etc.), so give that single shot a star and move on.

This idea works with landscape photography as well. Were you out shooting fall leaves and chose six angles to photograph the same maple tree? Choose one image from each angle and move on. Were you taking photos of birds in your backyard? Choose one or two of each bird, making

sure you're noting the ones with crisp focus, then move on. Don't let too many images bog you down; trust that you know which photos are your best.

Not sure which photo is best? Compare them.

This is my favorite trick when I need to figure out which image is the best of a group. Select the photos you want to judge, then hit the C key (or click on the Switch to Compare View icon in the View Selector section at the bottom of the Browse workspace). You will now see your selected photos in the main Preview area. Now you can compare them, zoom in if you need to take a closer look at important details, and choose the best of the bunch. To remove a photo from the Compare View, press the slash key [/]. This feature is perfect for quickly narrowing down a group of photos to those that really are the best shots.

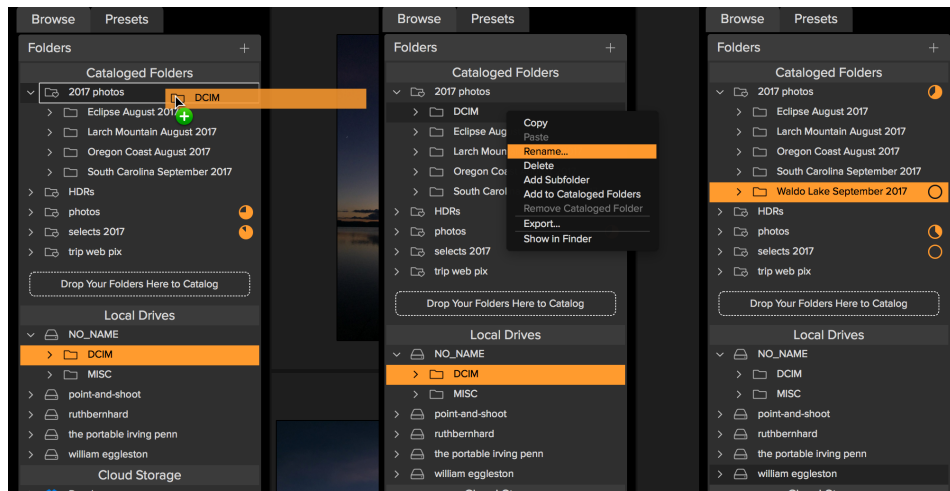
Ditch the rejects—really. The last thing I do is to use the Filters pane to select all of the photos that have a Dislike flag. I do a quick scan of the group to make sure that they really are rejects, but once I'm sure, I'll select all of the images (by choosing Select All from the Edit menu), right-click on one of them and press the Delete key.

I know that deleting any images is heresy to some photographers, but I believe that proper culling means that you get rid of the photos that really will



never work. If it's out of focus; has subjects with eyes closed or awkward poses; or has overblown highlights, it gets the Reject flag, and ultimately, I get rid of the photo. This keeps things clean and tidy for me, and I don't have to go through a bunch of bad images all over again later, if I revisit a shoot. —Liz

Browse's Compare View is awesome for finding the right shot out of a group of similar images. These two shots have a slightly different pose, and I use Compare to see which one I like more. The one on the left has stronger eye contact, which my client will like, so that will be the image that gets the 1-star rating.



Importing images from your camera to Photo RAW is easy: Insert your camera's card, choose the card's volume and subfolder from the Local Drives section of the Folders pane, and drag the folder into a cataloged folder (above left). After copying, I'll rename the folder (middle) to something more descriptive of the shoot or trip (in this instance, to Waldo Lake).

IMPORTING PHOTOS FROM YOUR CAMERA

Since Browse lacks a direct import function (yet—ON1 is reportedly working on one), a lot of people don't understand how easy it is to use Browse's Folders pane to pull photos from their camera. The most important thing to remember is that you aren't importing photos *into* Browse, you're just copying them from your camera's memory card to your computer or hard drive. Browse is just there to facilitate that transfer. Here's how it works:

First, make sure that you have a final destination set for your photos, whether it's your computer's

Pictures folder or an external hard drive you have plugged in. Next, take your camera's memory card, place it in a card reader and plug it into your computer. Your card will pop up under the Local Drives tab (mine is called the "NO_NAME"); click the discovery triangle on the left side to show the card's subfolders. You'll usually find two folders—DCIM (which stands for Digital Camera Images), and something similar to MISC, for the miscellaneous non-photo information that your card carries, such as camera settings.

Click and drag the DCIM folder from your card reader to your new location. I like to drag right into my cataloged photos folder (marked "2017 photos" in the screen shot on the left), which will copy the folder and images into my master folder, and will start to index them immediately. Then I right-click on the copied folder and choose Rename from the pop-up and change it to something more memorable.

One additional note: Depending upon your camera's settings, the DCIM folder will sometimes contain subfolders. For my workflow, I drag and drop the whole folder, then organize it after it has been copied, but you can also select individual folders to copy instead if that fits your workflow. It's one more instance of the flexible nature of Photo RAW.—*Liz*

USE BATCH RENAME TO FIND PHOTOS FAST

Talk to a dozen photographers, and you'll discover that each one has a completely different way of renaming and organizing their photos. Some prefer to stick with a date hierarchy, others like to rename based on client information and a few more like to title images based on what's in the photos themselves.

Whatever your preferred method, Photo RAW's batch renaming feature can be useful in helping you maintain the file names that fit your organizing method. Renaming your files also helps you to find your photos faster, especially if you have thousands of photos scattered across multiple hard drives.

If you're used to the array of renaming options found in Lightroom, Browse's Rename feature will seem light—it can't apply image metadata to a filename, for example—but it has the basic features I need.

First, select the images you want to rename. Click on the first image of a group, hold the Shift key, then scroll and click on the last photo of the group. This will select all the photos in between.

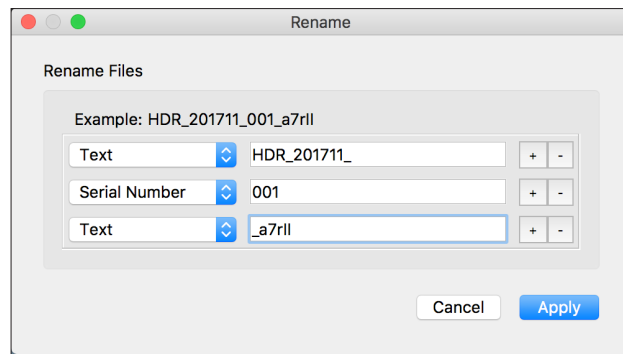
Next, go to the Edit menu and choose Rename Files. Alternatively, you can also right- or Control-click on one of the selected photos, and choose Rename Files from the pop-up menu.

The concept of the Rename Files dialog is simple. You build your new file name based on three categories—Current Name, Text and Serial Number—in the order you choose.

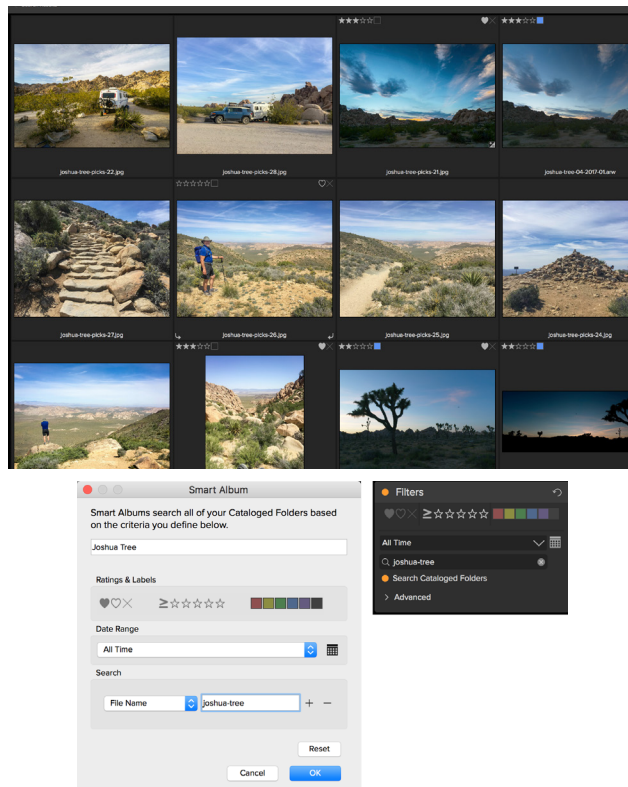
If you're a purist and like to keep the filename that the camera created, that's when you'll use Current Name. The Text option lets you create custom text of any kind. Serial Number will apply a continuous numbering system based on the amount of numbers you want to add.

TIP: Use leading zeros in the Serial Number field to make sure that your photos sort properly. For example, if you're renaming 500 photos, put "001" in the Serial number field. Your photos will be named "*filename-001, -002....-010, -011...-099, -100, -101...-500,*" and will sort correctly. (If you had 1,000 photos, you would use "0001" instead.)

The most important features are on the right side of the dialog, the + and - buttons, where you add com-



Use the Rename Files dialog box to make it easier to find photos later. For this selection, I'm renaming a group of HDR-bracketed photos taken in November 2017, and shot with a Sony A7RII camera.



Use Filters or Smart Albums in conjunction with renamed files to make finding a photo or group of photos quick and easy. The selection shown above is based on the same criteria—photos with “joshua-tree” in the name—in either the Smart Album or Filters panes.

ponents to your new file name. In my example, let’s say I want my new filename to be “joshua-tree_2017_001”. I will start with a custom Text box, and type in “joshua-tree_2017_”; then, I’ll click the + button on the right and choose Serial Number. I want three digits in my sequence of photos, so I’ll type in ‘001’. Now I click Apply and let Browse do the rest of the work.

As I said up top, one of the many reasons why renaming files is so important is that it can make it easier to find them using Filters or Smart Albums. If I’m looking for shots taken at Joshua Tree National Park, for example, I can turn the Filters pane on, type “joshua-tree” into the text field and click the Search Cataloged Folders button in the pane, and all of my Joshua Tree photos appear in the preview window. And, if I wanted to come back to a set more frequently, I would instead create a Smart Album (which can *only* search cataloged folders) using the same criteria.

For instance, I go to the beach every year, and use the word “beach” in the filename of all my shots. Since I regularly add to this category, and often go back to it for inspiration, I created a Smart Album, which lets me follow my beach shots over the years.

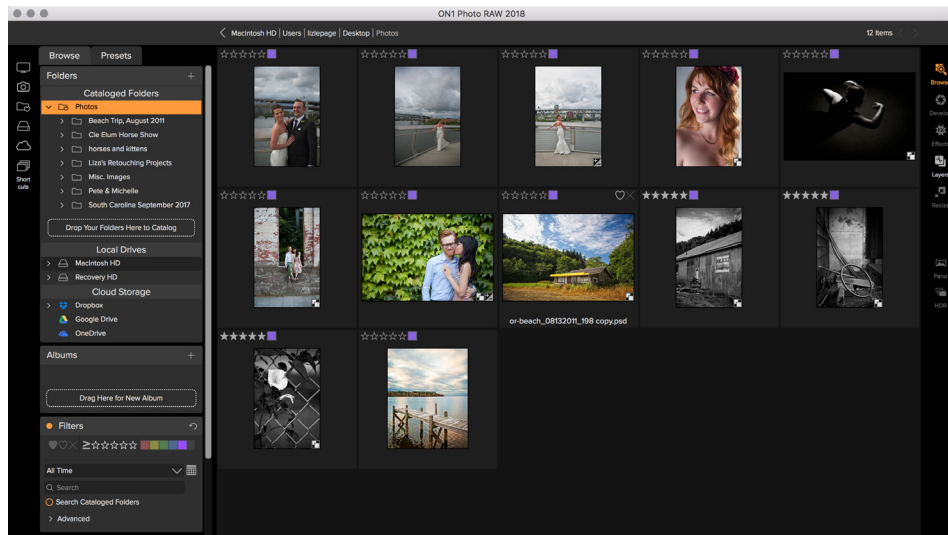
I believe that renaming images is part of the general culling process, and it is essential to my workflow, especially as it relates to finding photos quickly at a later time. —Liz

LABEL YOUR PHOTOS WITH COLOR

When I talked about culling images, I noted how important it is to create a rating system to determine which photos you want to edit. Color labels are rarely used as the first line of rating—stars are easier to remember—so they're often forgotten, but they can be incredibly useful for sorting images after culling.

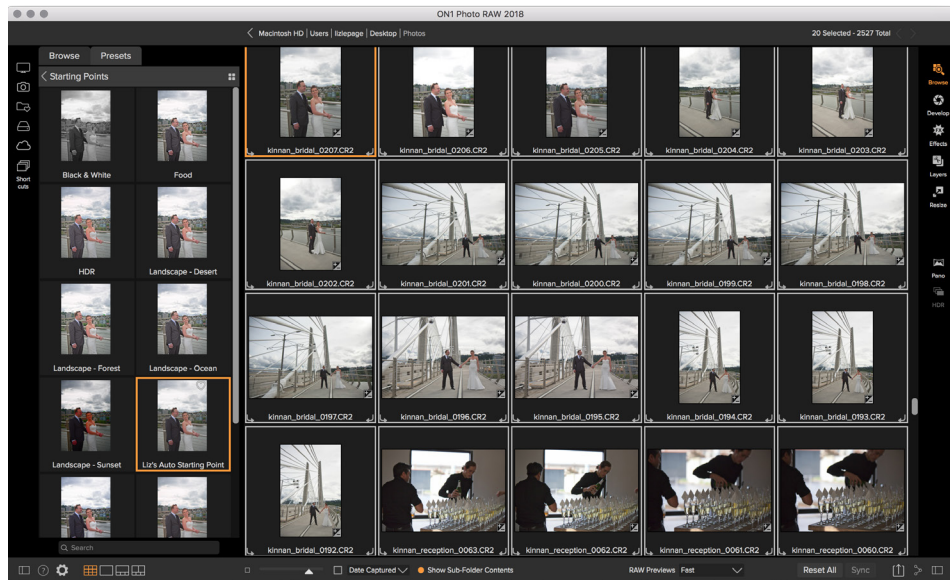
For example, I have lightly edited a group of photos for a client and am ready to start retouching. I have 50 potential photos and not every one needs to be retouched. Instead of complicating my star system, I label my retouch-ready photos with Red—which can easily be applied to an image by pressing the 6 key—so that I can pull them out with the Filters pane later.

If you're a landscape photographer, let's say that you just edited photos from your trip to the beach and are ready to export your favorites. Which photos were your best and belong on your website? Which photos would you like to share with your friends, but maybe aren't portfolio-worthy? Color labels can help you differentiate between the best photos you want to really highlight and the photos you'd like to share on Facebook. (Purple for Portfolio is easy for me to remember, which is why I use that.) Other photographers use color labels for images to be merged into a panorama or an HDR.



Where the color labels get really useful is in conjunction with either Filters or Smart Albums. Using Filters is great for quickly finding a group of photos, but for my portfolio collection, I just create a Smart Album that includes all photos with the Purple color label. As I add new portfolio images, they automatically get added to the album. The only thing to remember about Smart Albums is that they only work with cataloged folders. —Liz

Use color labels to differentiate photo categories. For example, I use Purple for my portfolio, while other photographers use colors to call out images for panoramas or HDRs. With five color label options available, you can easily categorize your library to fit your workflow.



This group of photos—shot on a cloudy day—started out way too dark, but with my Auto Starting Point preset, they're now all much brighter. If I want to make more edits in Develop or Effects, I'm at a better place to see potential selects.

USE PRESETS FROM WITHIN BROWSE AS PART OF YOUR EDITING PROCESS

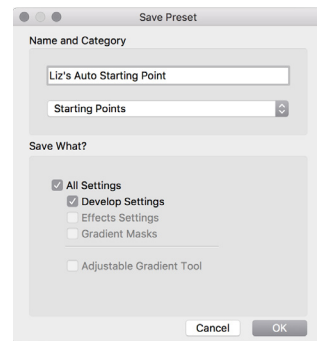
Want crazy fast editing with little time spent in Develop or Effects? Use presets inside Browse! Whether you're dealing with a huge number of photos, or you want to process a few images quickly for exporting, presets can save you tons of time. And, because everything is non-destructive, you can easily reset your editing right inside Browse, or continue editing inside Develop or Effects.

Choose a photo—or a group—that you want to edit, then go to the left side of your Browse window and select the Presets tab. These are the same presets you would see in Develop and Effects and can apply to any image without having to leave Browse. Pick a category and a preset, click it, and your photo has been edited. It's simple and you have access to those edits inside Develop/Effects if you want to make tweaks.

A great place to start is to make your own “Auto” preset in Develop. Just take any image and jump into Develop. On the right side, select the Auto option in the Tone & Color panel. Then save that as a preset by going to the Settings menu and choosing Save Settings as Preset. (I named mine “Liz’s Auto Starting Point” and I saved it in the pre-created category called “Starting Points.”)

Now, when you go back into Browse, you can apply this preset to one image or a whole folder of photos. Select a group of photos, go to your newly created preset and click to apply.

This is such a useful tool for seeing the poten-



Saving my Auto preset.

tial in an image—if you’re unsure of which images to keep in a large grouping, adding some automatic adjustments might help you find the cream of the crop.

When culling images in Browse, I will often leave the Auto preset applied to my image group; it makes it easy for me to view my photos as a group, and, I can go into Develop or Effects to re-edit selects without any trouble. However, if you’re a purist, you can easily remove any preset quickly from a photo in Browse: Select the image or images you wish to remove your preset from, and choose Reset All Settings from the Settings menu.

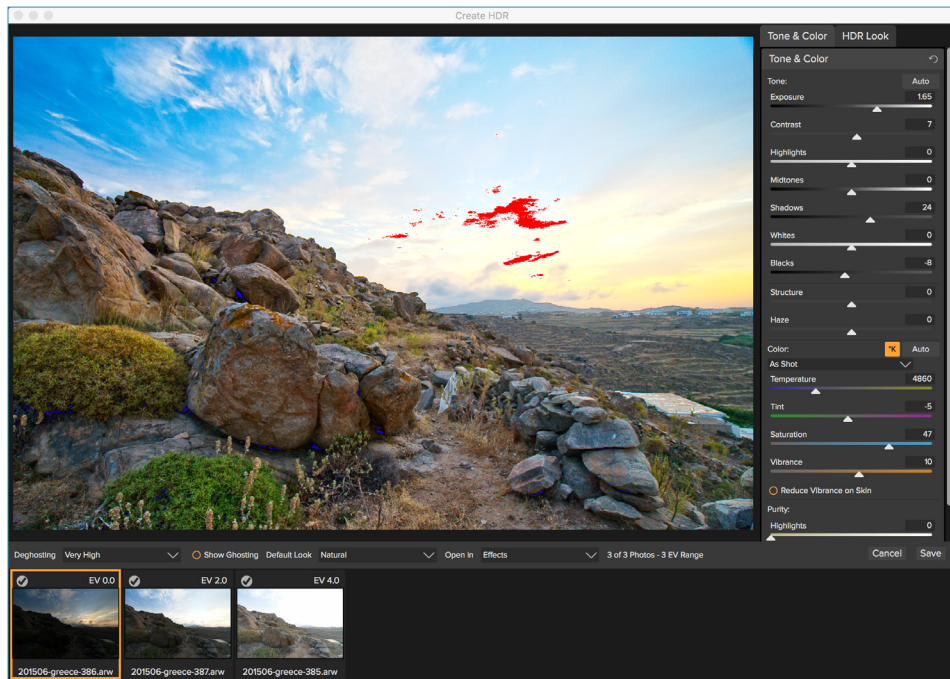
Here are few additional tips about using presets inside Browse:

- If you’re looking to apply Effects presets to a photo, don’t forget about the Quick View browser. It’s a great way to look at a whole group of presets applied to your photo at one time. Just select an image, click on the category you wish to use—I use the Favorites category, or one of my own basic-stylizing categories—then click on the Quick View browser icon in the category’s title bar.
- I will often use presets in the Black & White category to see how some of my images might look with that treatment. I whittled down the number of presets in that category, and tweaked the ones that remained to my taste, and voila: I have a quick and dirty way to see if there’s a great black-and-white photo in a group.
- Don’t forget the Sync and Copy/Paste Settings commands; they’re also great ways to copy edits from one image to another.

Presets are the best way to improve your editing efficiency. You can find more preset tips in “Managing presets” on page 35. —Liz



The Quick View Browser is a great tool for dialing in Effects presets while within Browse. One place I use it often is when I’m looking to see if there are some potential black-and-white toning options for a photo.



Hold down the 'J' key while adjusting the Tone & Color sliders, and Photo RAW will display highlight (shown in red) and shadow (blue) clipping.

HDR TIPS

Photo RAW's HDR (high dynamic range) feature is one of the coolest additions to the app, and I love the fact that it's available directly from within Browse. Since it is all non-destructive, it's easy to generate HDR files quickly without having to go into Develop or Effects and build them there, which means that I

have more time to experiment with different groups of images and compositions.

What follows are a few tips to help you get the most out of building HDR images inside Photo RAW.

Use the clipping display for highlights and shadows

While there isn't a histogram display in Photo RAW's HDR window, you can easily view highlight and shadow clipping by holding down the 'J' key while you are making adjustments to the sliders. (Of course, if you open the final HDR image inside Develop or Effects, you can view the histogram.)

Pay attention to ghosting options

It's also a good idea to click the Show Ghosting button at some point while you're tuning an HDR image, if for no other reason than to get an idea of where there might be blending or blurring issues in your final HDR photo.

In general, I set Deghosting to Medium, but with challenging images, I will take a screen shot of the HDR window with the Show Deghosting option on, to visualize where I need to pay attention after merging. Sometimes, after working with an HDR file, I might regenerate the image with Deghosting set to off, or to very high, to see if I can get a cleaner result.

When building an HDR image, Photo RAW uses an image in the middle of your tonal range as the base for building your HDR. This image is really only used as the base for the deghosting process, however. With difficult images, experiment with the base to see if you can get better results.

One thing that I do after I create an HDR is zoom into some of the deghosted areas to check for purple or green fringing along contrast edges, and, if necessary, adjust the Color Fringing sliders in Develop's Lens Correction pane. For example, in the HDR shown on the right, the leaves on the tree had some purple fringing, which I was able to pull out with the sliders.

The HDR Look filter isn't required

The Create HDR window includes Effects' HDR Look filter for you to tune your image, but there's no reason you have to use it in your finished image. As is the case with all of Effects' filters, you can easily remove it from the filter stack after your image has been created. Go to Effects, and click the 'x' in the upper right corner of the HDR Look panel to remove the filter.

Lastly, here are a few tips for making the best series of frames for an HDR composite:

- Shoot with a tripod to minimize alignment issues when blending images.
- Lock your focus, ISO and aperture when bracketing; use shutter speed to differentiate your frames.
- It will be rare for you to need more than three bracketed shots two stops apart; if you're worried that you might not be capturing the complete range of tones, use your camera's histogram as a guide during the capture process, and add shots at either end of the bracket. —Rick



It's always worthwhile at some point to check the Show Ghosting button in the Create HDR window. If for no other reason, it can give you an idea of where there might be problem areas in your finished HDR composite.



BUILDING BETTER PANORAMAS

Photo RAW's Panorama feature—which is still in beta, according to ON1—is much simpler in operation than HDR; it has few features beyond cropping and adding panoramic metadata, and there are no editing options directly from within the Create Panorama window. You just select the images that you wish to merge, choose a cropping option, module to open the resultant file and click save.

Because it still is a work in progress, the results aren't always great, especially if you start with less-than-perfect individual frames. Here are some tips for improving your pano shots:

- **Be smart in the field.** The best chances you have

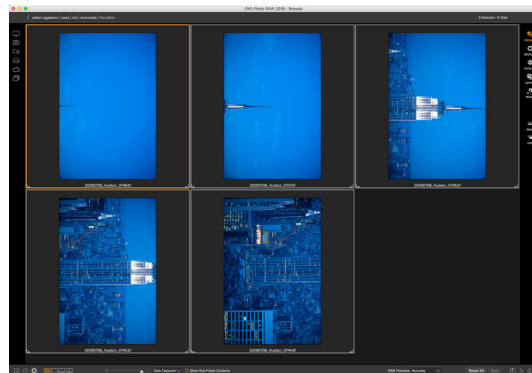
for creating a successful panorama are to use a completely level tripod, with your camera set to manual mode, so that each individual frame has the same exposure settings. Don't forget to manually focus as well, and use more overlap between frames than you think you'll need.

- **Try, try again.** If you have a set of frames that you're sure should create a successful panorama, but still get the "Not Enough Photos to Create a Panorama" dialog box, give it another try. I've had luck from time to time by giving the panorama generation another try.
- **Lots of overlap means lots of flexibility.** If you have lots of overlap between frames, but notice some blending issues in a finished panorama, try rebuilding it without some of the extra frames.
- **Edit for contrast and sharpness before merging.** Because Photo RAW's panorama-generation algorithm looks for edges of sharpness and contrast when aligning images, it can sometimes be helpful to perform a little bit of editing on your images beforehand, especially if you run into problems with the panorama engine. Be light: add sharpness or contrast in small amounts, and don't do any finishing adjustments on the individual frames; wait until after your panorama has been merged for those types of edits.

- **Think horizontal with vertical panoramas.** Photo RAW doesn't always do a good job of stitching together vertical panoramas—panos with frames shot from ground to sky—but there is a workaround: rotate the merger frames 90 degrees, stitch them together that way, then rotate them back (along with the finished panorama) to their original orientation after stitching.

If you're looking to create better panoramas, ON1 has a helpful web page, Pano Best Practices Guide, written by Dan Harlacher, ON1 Photo RAW 2018's product manager. It can be found in ON1's support section, here: <http://bit.ly/2AoKhVa>

For a more in-depth look at creating panoramas, with shooting and post-processing tips for ON1 Photo RAW 2018, check out our ebook, *Panoramas Made Simple* (CDP Press), written by Hudson Henry: <http://bit.ly/2BxHOVv> —Rick



Rotating images intended for a vertical pano 90° clockwise is a great trick for generating a better vertical final image. Just rotate the images and the merged panorama after you're done. (Images ©Hudson Henry.)



2 GETTING THE MOST OUT OF DEVELOP AND EFFECTS

UNDERSTANDING THE BASICS OF PHOTO RAW'S NON-DESTRUCTIVE EDITING FUNCTIONALITY

One of the beauties of working with ON1 Photo RAW 2018 is its non-destructive editing capabilities. When you use Photo RAW as a standalone editor, you can move from Browse to Develop and Effects, applying all types of edits, from cropping to global tone and color operations, to the application of filters, all without having to worry about the integrity of your original images. As you edit, Photo RAW is simply keeping track of the operations you are applying, generating them on-screen as you work, and saving them as “instructions” to replay when you open that file again at another time.

As long as you keep your editing inside those three modules—Browse, Develop, Effects (including the Local Adjustments panel)—your files remain untouched. It doesn't matter if your photos are in raw, JPG, TIF, or Photoshop format, because Photo RAW treats your originals as just that: originals. The only time you could run into trouble is if you opened

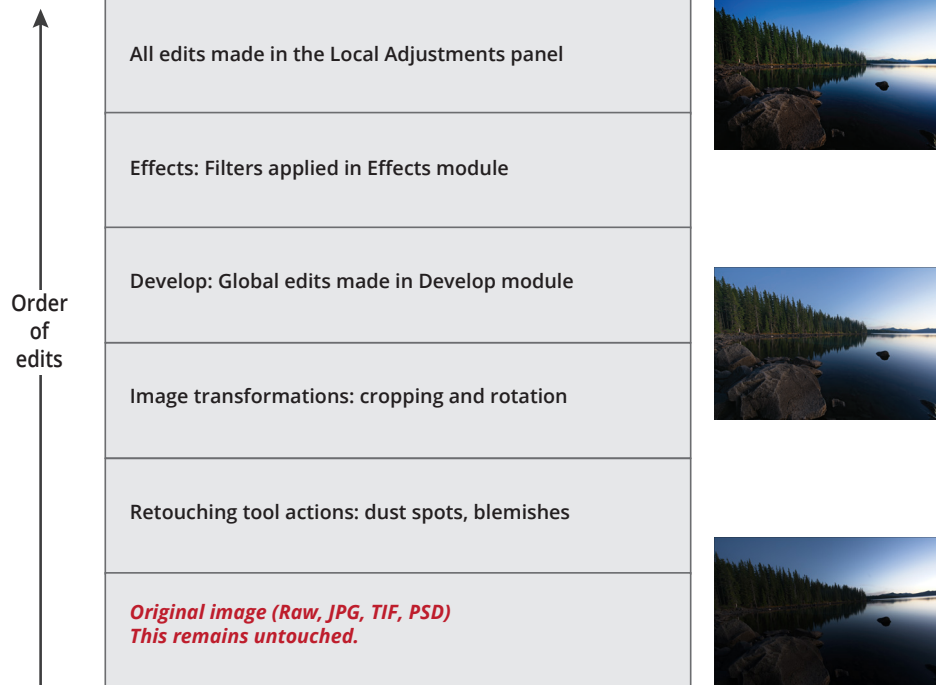
an image directly from within another photo editor, and made changes to it outside of Photo RAW.

If you send an image to the Layers module, or Photoshop (or other external editor), Photo RAW makes a copy of the file per the settings inside the Preferences' Files tab. When you return to Browse, you will see the new version of your file alongside the original image.

NOTE: If you're using Photo RAW as a plug-in to Lightroom or Photoshop—or from within Photo RAW's Layers module—you only get non-destructive editing capabilities when you use the Smart Photo or Smart Layer functionality when sending an image to Develop or Effects. If you use other apps as your primary image management and editing tool, you should follow the developer's recommendations for maintaining the integrity of your originals.

Because Photo RAW has such a wide array of tools and functions that you can perform on an image, it

ON1 Photo RAW 2018 Editing Stack



can be helpful to understand the order in which edits are applied during the editing process, and which are “played back” when you open an image that has been edited already inside Photo RAW. (This is sometimes referred to as the editing stack, or pipeline.)

At the bottom of the stack is your original image. It doesn’t matter whether it is in raw, JPG, TIF or Photoshop format: Photo RAW always treats your base image as untouchable. After that, the order in which editing tasks are applied is relatively straightforward and easy to understand:

- Any retouching operations, like removing dust spots, power lines, blemishes, are applied first.
- Image transformations—cropping and rotation—are applied next.
- Next up, any global, Develop-specific adjustments are applied.
- All Effects operations reside above Develop adjustments.
- Lastly, all local adjustment layers are applied at the top of the stack.

In most cases, the image stack isn’t something you need to worry about, but it is a good thing to know in which order things are applied as you edit your images. —Rick

DEVELOP VS. EFFECTS

There are two routes to go when you're ready to edit in ON1 Photo RAW: Develop and Effects. When Develop made its debut in Photo RAW 2017, many people were excited to have a dedicated module to make quick edits on their raw files. However, when is it best to use Develop over Effects? This can be tough to decide, especially since both programs have some overlapping adjustments and filters. What are the biggest differences between the two, and which program should you be using?

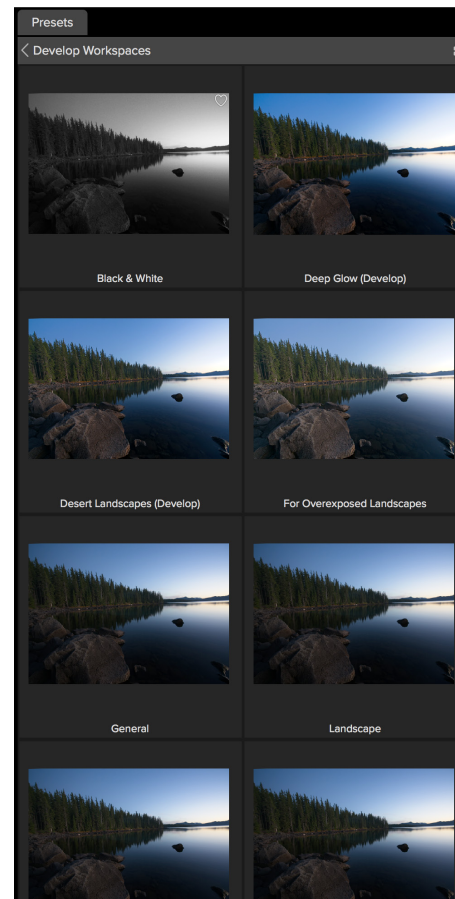
I call Develop the “Fast, Global Editor,” since it applies changes to your entire image and it has the right set of adjustment panes, making it very quick to use for a lot of your images. When you come home from a photo shoot with an image you're really excited to edit and share, Develop is the best place to start. It's great for photos that already have a good exposure base and don't need a lot of heavy selective editing. I love opening an image in Develop to get a quick feel for the possibilities. The biggest downside with Develop is that you can't add a mask to your adjustments.

With Develop, you get all your basic editing tools in one spot, and you can use the selective masking capabilities of the Local Adjustments panel to retouch small areas. So often, people jump into Effects thinking that they need every single specialty filter and the full set of masking tools, but end up having used many of the same adjustments found in Develop. Effects is great, but sometimes it can be overkill for what you intend to do to a photo.

If you aren't totally sold on Develop—or think that you really can do it all with those wild filters in Effects—let me sell you with four reasons to think about editing there first.

Develop Workspaces. You're new to editing Develop and you don't quite know where to start. No problem; just open up the Develop Workspaces preset category and pick a preset based on the type of image you have. If you're working on a photo from your trip to the beach, try out the Landscape preset—it sets you up with all the editing panes you need, and nothing more.

What's better is that you can create your own presets and add them to this category too, depending on what you use the most and



The Develop Workspaces category, with some of my presets added to it.

what types of images you edit. Just create your preset and save it to the Develop Workspaces category. (See “Managing presets” on page 35.)

Finish your photos fast. You don’t need to go to Effects for every photo finishing technique. With the help of the Vignette and Sharpening panes, which don’t normally require masking, you can get a photo ready for printing or sharing in no time.

The retouching tools live in Develop too. A lot of people think that you need to do your retouching in Effects, but all of the retouching tools live in Develop as well, and they work identically in both modules. And remember, all retouching operations reside at the bottom of the image editing stack, so it doesn’t matter where you retouch.

Local adjustments rock. One of the main reasons why Develop is great to start out in is that you also have access to Local Adjustment layers. Sometimes, you just want to lighten a subject’s face or add detail to your foreground, so there’s no need to jump into a whole other module just to mask a little bit here and there. For me, the combination of local adjustments and Develop is perfect for a lot of my work, and I never need to go into Effects. (See “Better Local Adjustments” on page 30 and “Retouching with Local Adjustments” on page 55).

When Effects makes sense

There are a bunch of common adjustment types found in both Develop and Effects—Black & White, Split Tone, Glow, Vignette—and many of the components of Develop’s panes (Details’ sharpening and noise reduction, for example) can be found in parts of Effects filters. When is it better to use Effects?

Effects really is best when you need to make bigger changes, access more filters, selectively edit with precision, or truly stylize an image. Working inside Effects generally takes up more time—you have to add filters individually and stack them like layers—but it comes with stronger editing tools.

I like to save Effects for when I know I have a tougher image that needs more specialized adjustments. You have access to Photo RAW’s full set of masking and blending options, which make the edits 10 times stronger than a simple pane in Develop. Those extra options can eat up time, and you can easily get lost in the huge array of filters, so if you want a fast edit, Effects isn’t always the best choice.

And, despite the fact that there are both Glow and Black & White panes in Develop, I almost always use the ones in Effects. The Black & White pane in Effects has a whole section on toning options—I love adding a bit of Selenium toning to a black-and-white photo—

than the one in Develop, and, while I rarely use masking with the Glow effect, I still prefer to have that effect applied at the very end of my finishing process, and will leave it at the top of my Effects filter stack (quite often below a Vignette, for example).

NOTE: Applying a filter of the same type in Develop and Effects adds a second instance of that filter. While there might be times when you wish to do that (when selectively editing with masks, for example), it's best to use one filter type globally on an image.

In either Develop or Effects, remember Solo Mode

When you make a lot of edits in Develop or Effects, you can get bogged down with every single pane open at once, cluttering your screen, and forcing you to scroll up and down to get to a pane. For that reason, I like to use Photo RAW's Solo Mode, which you can turn on via the Window menu.

Solo Mode keeps only one active pane open at a time, keeping the others closed until you click on that pane's title bar. No more scrolling around for your Vignette or Split Tone, they're all readily accessible and let you concentrate on one thing at a time. —Liz

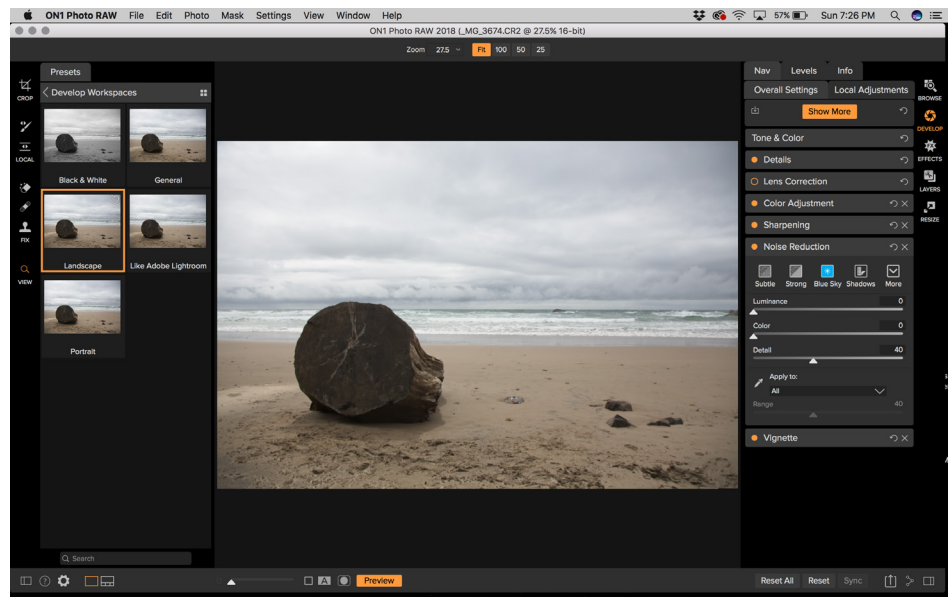
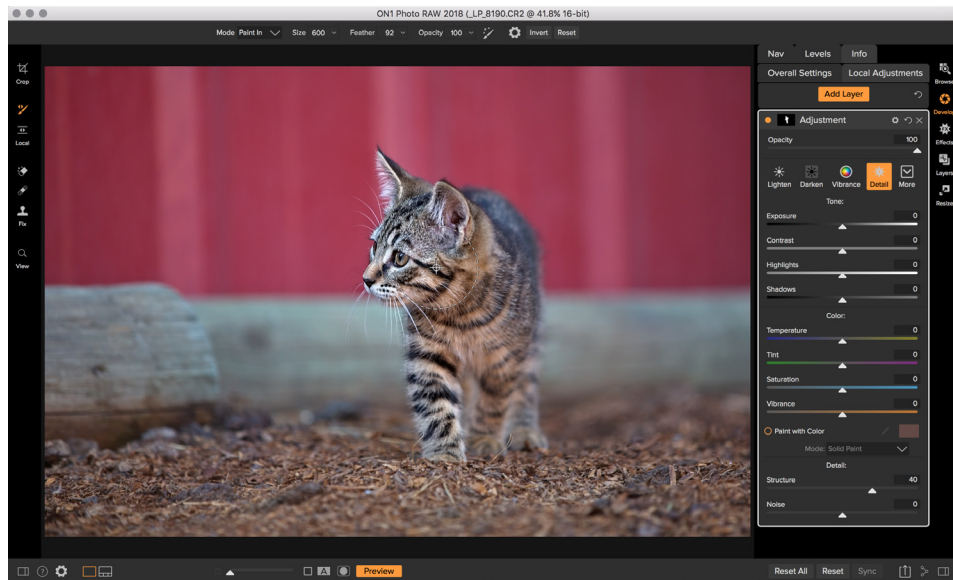


Photo RAW's Solo Mode is a great way to minimize clutter and concentrate on the filter or adjustment you're working on at the moment.



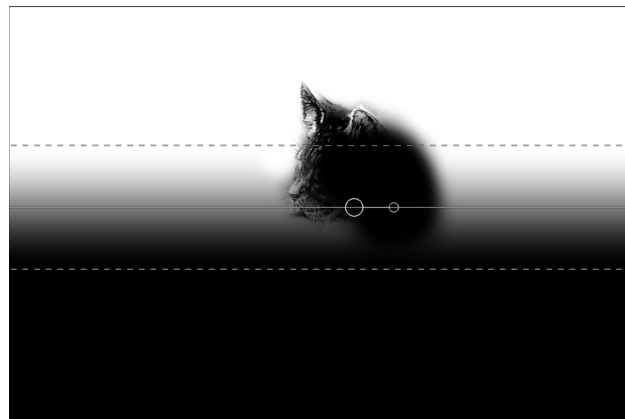
BETTER LOCAL ADJUSTMENTS

If you haven't played with local adjustments, you're missing out—they're one of the best features in ON1 Photo RAW, and I'm completely obsessed with them. They're quite versatile, but a lot of people seem to forget they exist, since they're tucked off into a separate tab, living between Develop and Effects. Here are a few of my favorite tips for getting the best out of local adjustments. —Liz

The Perfect Brush isn't always necessary

You don't always need to spend an hour making intricate masks with the Perfect Brush option on. For this image, I just wanted to apply detail to the kitten. I set my Adjustment Brush to have a very large Feather amount and then made big, broad sweeps over the kitten.

While the Perfect Brush is great when you have to get incredibly specific about your mask edges, for a project like this, a simple, feathered brush is perfect.

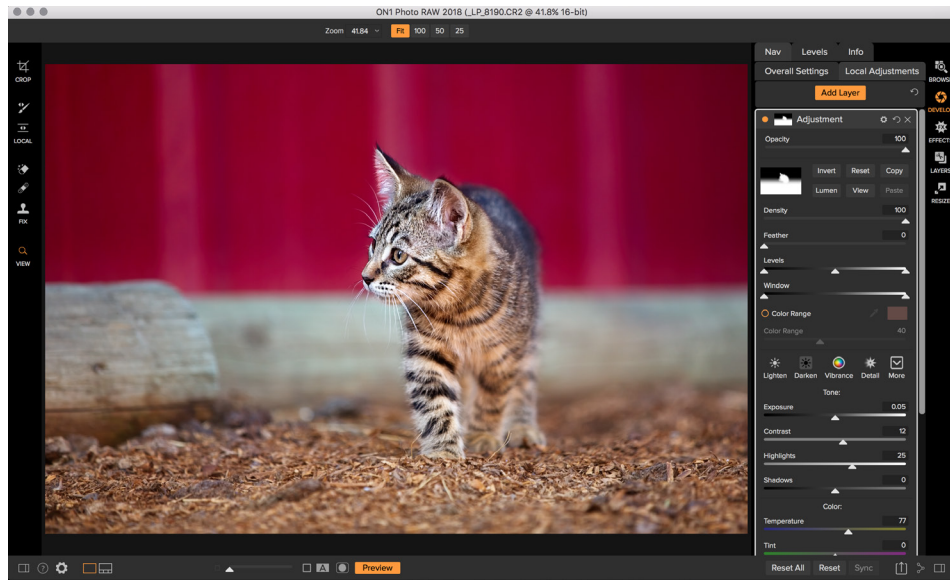


The finished mask.

Combine masking techniques to create better selections.

To darken a horizontal background with a subject in the foreground, start by adding a gradient mask across your horizon, and line it up without worrying about your foreground. Then, grab your Adjustment Brush and paint out your subject (or paint it in, depending upon the scene).

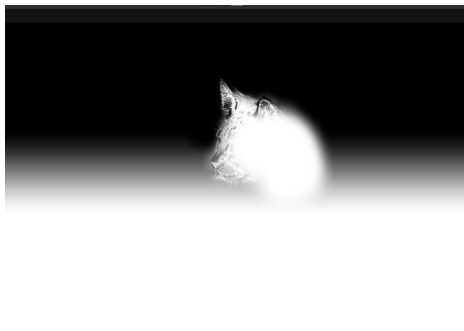
For this image, I did use the Perfect Brush to make sure I got an impeccable mask, but some photos won't call for such intricacy. (The final mask is shown above right.)



Take advantage of the Copy, Paste and Invert mask options

One of Photo RAW's best features is the capability to copy and paste masks from one local adjustment to another. This feature, along with the Invert mask option, can save valuable time when working with multiple local adjustment layers. Just open the Mask Options section, and you'll see a whole set of mask operations that are available with a single click.

In this image, I darkened the red barn behind the kitten, but also wanted to lighten up the foreground, so I copied and pasted the mask from the previous adjustment to a new local adjustment, and then clicked the Inverse button to flip the mask. Then I just increased the Exposure and Contrast settings. (The mask is shown below on the left.)

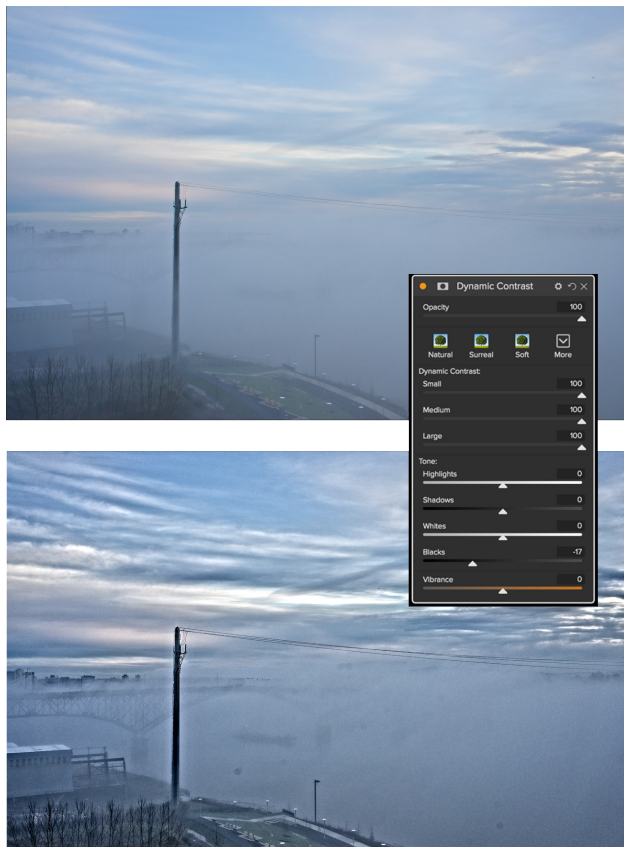


Copying and pasting masks also works with Effects

Here, I copied the first local adjustment's mask, went over to Effects, added a Photo Filter and pasted the mask. There, I added a slight purple hue to the red barn, giving me the perfect finishing touch to my image.

One other tip about masking and Local Adjustments: If you want to build carefully refined masks, and wish to take advantage of Photo RAW's Refine mask tools (Blur, Chisel, Refine Brush), go into the Effects module first, then click on the Local Adjustments tab. Those tools aren't available if you're working in Develop and switch to the Local Adjustments tab.





With all the fog, it was hard to see the dust spots in this image, but adding a temporary Dynamic Contrast filter in Effects let me see all the spots in their ugly glory, making removal quick and easy.

USE DYNAMIC CONTRAST TO REMOVE DUST SPOTS

Dust spots on my camera sensor are the bane of my photographic existence; there's nothing more frustrating than printing a photo that I have painstakingly edited, only to find that my print is marred by a hidden dust spot. Dan Harlacher, Photo RAW's product manager, gave me a great tip for using Effects' Dynamic Contrast filter to get a better view at dust spots in your photos.

Simply open your photo in the Effects module, and add a Dynamic Contrast filter. I crank all three of the contrast filters to 100, although most of the time, it's just the Medium and Large sliders that bring out the dust. With the filter on, you should be able to see all of the major dust spots pretty clearly without having to scroll around your photo at 200%.

Then use the Retouch Brush—or other retouching tool, depending upon the need—to remove the dust spots from your photo. Once you're done, simply delete the Dynamic Contrast filter from the Effects stack, and you're all set. Because of the way the Photo RAW image stack works, it's as if the filter was never applied, but those pesky spots have still been wiped away.

This trick doesn't matter whether you have made other edits to your photo or not; sometimes I will see a dust spot easily without making any changes to a photo, while other times I will discover a dust spot when I add a filter or a preset that uses a bunch of Effects filters.

This tip has been such a useful tool for me that I've saved a special style for the Dynamic Contrast pane, called "DC - dust removal," which I apply whenever I'm on the lookout for dust in my images. (To do this, set the sliders in the filter, then choose Save New Style from the More pop-up at the top of the filter.) —Rick

MANAGING PRESETS

Presets are essential for using Photo RAW effectively, letting you easily apply Develop and Effects settings and masks in local adjustment layers. In addition to the vast number of presets ON1 includes with the app, you can download even more from ON1, and from folks like Matt Kloskowski, Hudson Henry, Photomorphis, Brian Matiash and Liz.

As much fun as presets are—and they rock—the Presets panel can get a bit busy if you're not careful. Here are a few tips from both of us for maximizing your preset experience.

Creating categories

Categories are the best way to manage your ON1 presets and they help to organize your edits. And, while Effects and Develop come with pre-packaged categories, you can also create your own. This helps you sort through the presets you love and can help you find them faster.

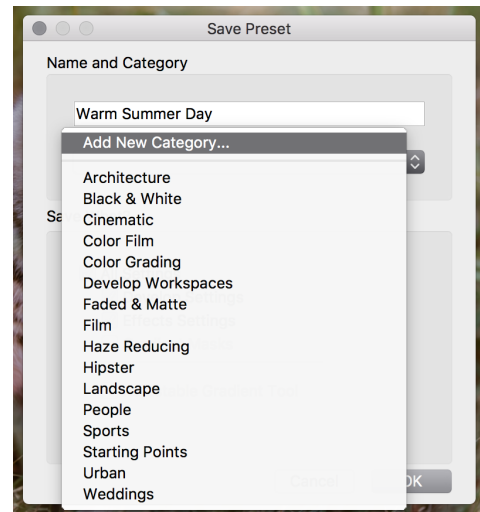
To create your own preset category, you'll need to start by making a preset you want to save. Once you're ready, go up to the Settings menu and select Save Settings as Preset (or click the Save Preset icon at the top of the Overall Settings pane). The dialog box that pops up is where you'll make your new

preset category; there's a drop-down menu at the top, which will have a category pre-selected. Open that menu and you'll see Add New Category. Type in a name and click OK and you have a new preset category.

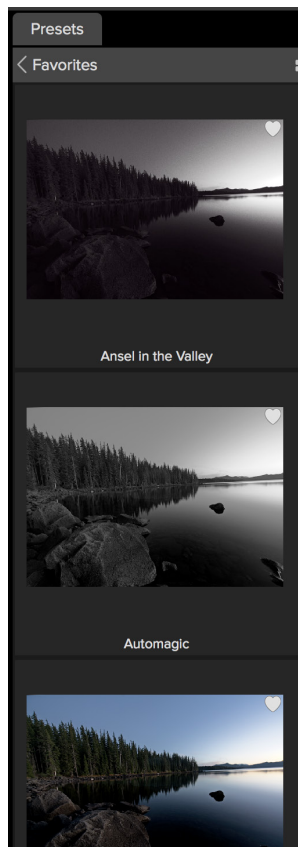
I highly suggest getting specific about your categories—my favorites include “Summer-Style Presets,” “Client Presets,” and “Black & White Landscape Presets.” It'll help you find your presets quicker as you're processing and make it simpler to sort your new presets into the categories they'll fit best in. —Liz

Renaming categories

Luckily, as you sort your presets into categories, you can also rename those categories. This can be extremely useful if you've made a client-specific section that you want to relabel for other uses. My favorite example: I had made a series of five presets for a client who had a beautiful wedding on the beach during the summer. After the wedding was over, I kept reusing the presets because they look fantastic with almost any bright, summery couple portraits.



Create your own custom preset category when you save a new preset.



The Favorites category

is great for saving (and applying) often-used presets.

Instead of moving the presets around to new categories, trying to figure out where they need to land, I just renamed the category “Summer Beach Portrait Presets.” It’s simple, and a great reminder of the type of presets I created.

To do this, right-click on a Preset Category. In the drop-down menu, select Rename Category. Once you type in your new name, you’re done! —*Liz*

Favorites

One other often overlooked feature with presets is the Favorites category, which gets added automatically to the top of the Presets panel whenever you click the small “heart” icon in a preset’s thumbnail. This category is great if you have a small set of presets across multiple categories that you use over and over, or are using on a specific project, for example.

To remove a Favorite, click on the icon a second time, and it disappears from the category. —*Rick*

Updating presets with current settings

Think about the last time you added a preset and made a tweak—did you save a new preset based on that tiny little tweak? Or maybe every time you apply the Golden Hour Enhancer preset, you always adjust the intensity of the Photo Filter? That’s when you

should be using Update Preset with Current Settings, which is tucked into the Settings menu in Browse, Develop and Effects. Simply apply a preset, adjust the filters and settings to the point where you’re happy, then choose the Update Preset option to change it.

This feature is shockingly useful, and the best part is that it works with all presets. Love the Magic City preset, but hate that Split Tone inside it? Edit or delete the filter, then update the original preset—now you’ll never have to make those annoying minor modifications again! —*Liz*

I love this tip too: I used this feature with almost the entire Black & White preset category in Photo RAW. I’m not a fan of the borders that many of those presets use, so I applied each preset to a photo, deleted the Borders filter, and updated the preset. —*Rick*

Inserting presets within Effects

Presets are supposed to be a one-stop-editing-shop, but some photos require a little extra tweaking. That’s where Insert Preset comes in handy, letting you combine multiple presets together to make the perfect combination.

Let’s start with one of my favorite presets—Matte 6. It works wonderfully on most of my portrait

images, but it has a tendency to be a lot darker than I like. One of my favorite ways to lighten up photos is a preset I created called Bright Bokeh Texture, which uses the Tone Enhancer and Texture filters. To add it on top of Matte 6, I just right-click or on the preset, and choose Insert Preset from the drop-down menu and I've combined two presets into one great photo!

A few notes about using Insert Preset:

- If your saved preset has any Develop adjustments in it, they will not be applied when you insert the preset if you have already made Develop adjustments. This includes automatic lens correction (see “Don’t get bit by the Save Preset settings” on page 38 for more).
- Insert Preset option is only available in Effects.
- You can insert a preset anywhere in the Effects filter stack above the first filter; just click on the filter in the stack where you wish to place the new preset, and it will be placed above that filter. (If you wish it to be at the bottom of the filter stack, click and grab the bottom filter and drag it above the inserted preset.) —*Liz*

Exporting presets

If you have one computer where you keep all your favorite ON1 presets, why would you need to export

anything? For sharing, of course! I know that a lot of people are protective over their favorite presets, especially if it relates to client work. However, if you’ve created an amazing preset that you think other landscape photographers would love, why not share it?

There are two ways you can do this: you can export one single preset or you can export a whole category. Luckily, they’re both based on the same principle of right-clicking on the preset (or category) you want to export, then selecting the Export option from the drop-down menu. Once you have your name and location set, you’re ready to start sharing all your favorite presets.

In addition to sharing presets, I almost always export my favorite presets as a backup. —*Liz*

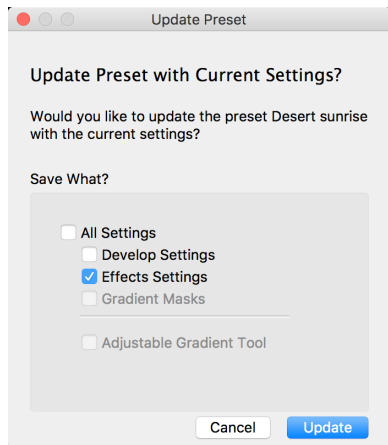
Hiding categories and deleting presets

ON1 includes tons of presets with Photo RAW, and if you build your own, or you download and import preset packs, the Presets panel can get a bit messy. Luckily, there are a bunch of options you have for managing presets.

First up is hiding a category. If you decide that you will never use a Hipster preset, right-click on the category and choose Hide Category. Poof! It, and all the presets in that category, disappears from the list.

A screenshot of a context menu in a dark theme. The menu is open, showing several options. The first option is 'Use Preset'. The second is 'Insert Preset'. The third is 'Update Preset with Current Settings...'. The fourth is 'Rename Preset...'. The fifth is 'Delete Preset'. The sixth is 'Import Preset...'. The seventh is 'Export Preset...'. The menu is slightly offset to the right of the item it was triggered by.

Right-clicking on a preset gives you a powerful set of tools for managing presets inside Photo RAW.



To remove unwanted Develop settings from a preset, apply the preset to an image, then choose Update Preset with Current Settings from the Settings menu, uncheck the Develop box and click on the Update button.

The category hasn't been deleted; it's just hidden from the list. To get it back, open the Preferences pane, click on the General tab, and choose "Restore Hidden Presets Categories." This will put all hidden categories back in the panel—even categories you've created.

NOTE: If you hide a category that includes a preset marked as a Favorite, that preset will disappear from the Favorites category. To keep it as a Favorite, export the preset and import it into another category.

If you've decided that you never, ever, want to use a preset ever again, open the preset's category, right-click on the preset and choose Delete Preset. This action is not undoable, so make sure you either have a backup (via Export), or that you're absolutely sure you don't want the preset. —Rick

Don't get bit by the Save Preset settings

Photo RAW lets you save presets that include Develop, Effects and local adjustment settings, and the Save Preset dialog box is smart enough to know if settings have been applied in each of the different modules.

However, be careful when saving presets if you have 'Apply Lens Correction Automatically to Raw Photos' turned on in the Files tab of the Preferences section. Even if you haven't made other, Develop-specific adjustments to an image, the Develop Settings option will be checked in the Save Preset dialog, and it can be easy to skip right by that and click the Save button without thinking about it.

Applying a preset with saved Develop settings will overwrite any adjustments you have already made in Develop, even if the only thing that was included in the preset was automatic lens correction.

If you mistakenly save a preset with Develop settings, it's easy to fix: select any image (inside Browse, Develop or Effects) that has never had a preset applied to it, and apply the preset you wish to change. Then, choose Update Preset With Current Settings from the Settings menu, and, in the dialog box, uncheck the Develop Settings box and click the Update button. You can then remove the preset you just applied by clicking Reset All Settings from the Settings menu. —Rick

BLENDING OPTIONS IN EFFECTS

Effects is an unbelievably powerful tool for editing and stylizing your images, with 23 different filters that can be applied in endless ways. Then, you add to that the excellent masking and selection options for selectively applying effects to your images. And there's even more on top of that: blending options, which let you adjust how your filters are applied to an even more specialized degree.

Blending modes are often forgotten, but they hold serious power. Any time you apply a filter, click on the gear icon up at the top of that layer to open the Blending Options section of the pane. Inside you'll find an array of adjustments:

Blending Modes. If you're a Photoshop user, you'll recognize this long list of bizarrely named blending modes; they represent great ways to blend a filter or layer with the underlying image. Filter options only get you so far, and masking can take time; these

modes can be great shortcuts to making adjustments.

The modes are grouped into six categories. The top category has only the Normal option, and is the default, meaning that the filter is applied to all the pixels in the image in question. The other categories blend the pixels on the current filter layer with the one below it, and these categories are organized by the type of effect that the mode creates. These categories are, in order: darkening, lightening, adding contrast, comparison and color/luminosity.

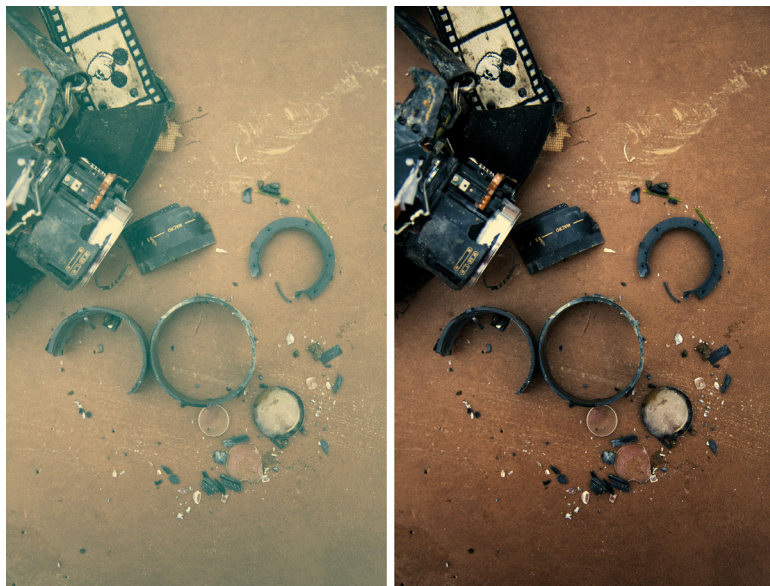
Really, the best thing to do is to play around with the modes to see what they can do. I highly recommend starting with something obvious, like a Photo Filter layer with a bright color, and begin scrolling through the list. Your image will update instantly when you switch to a new mode, making it incredibly easy to see your results.

Multiply (in the Darken category) and Screen (Lighten) are two modes that I use most often and are pretty

ON1 PHOTO'S BLEND MODES

	Normal
	Darken
DARKENS	Multiply
	Color Burn
	Linear Burn
	Darker Color
	Lighten
	Screen
LIGHTENS	Color Dodge
	Linear Dodge (Add)
	Lighter Color
	Overlay
	Soft Light
	Hard Light
ADDS CONTRAST	Vivid Light
	Linear Light
	Pin Light
	Hard Mix
	Difference
ADJUSTS BASED ON COMPARISON	Exclusion
	Hue
	Saturation
AFFECTS COLOR OR BRIGHTNESS	Color
	Luminosity

Blend modes blend the pixels on the current filter layer with the one directly underneath it, and are grouped into five categories, based on the type of blending applied. (Image taken from of the *ON1 Photo RAW 2018 User Guide*.)



Use the Multiply option when you want to darken and intensify an image, especially when a filter—like the Vintage one above—creates a flat faded look. For this image, I've applied the Vintage filter's Ocean color option (above left), and, since I want to add the color effect, but keep my photo slightly grungy, I changed the blend mode to Multiply, giving me the look I want (right).



Screen is great for brightening and softening an image. Here, I have a Lens Flare filter applied (left), but the bright pops of red and yellow don't mix well with the underlying image. I can use the Amount slider to lessen the size of the flare, but it won't back off the overall intensity. By going to the Blending Options and switching the mode to Screen (right), I get a much better result, although, for this image, I also lowered the filter's Opacity to get a slightly reduced final effect.

helpful in understanding how these blending options work. Multiply will look at the color information from your filter and your image, and will darken any non-white area, almost like printing a second copy of an image on top of another. It's an incredible way to apply a moodiness to an image or to playfully darken highlights.

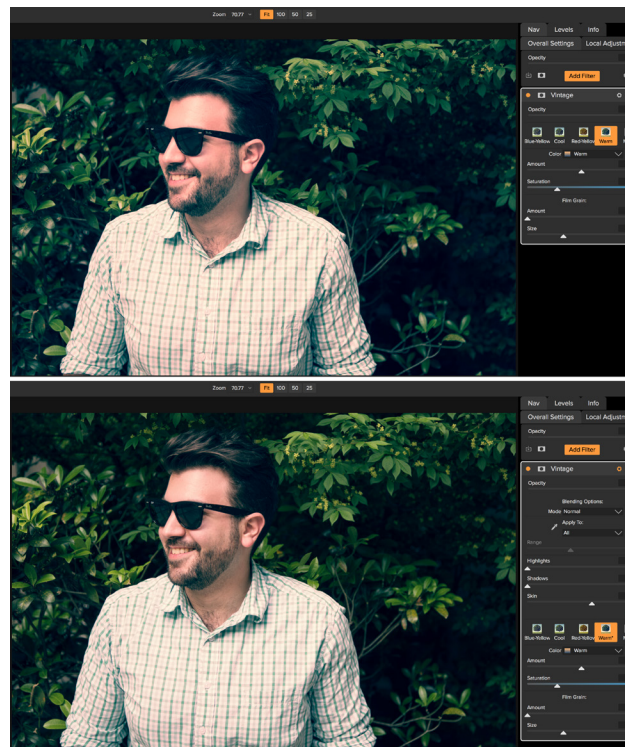
Screen is the exact opposite, looking at the color information and always choosing the lighter color; think of it like making black pixels disappear.

Once you get the concept—playing around with blending modes while using a Photo Filter helps illustrate this well—you'll be using it to lighten or darken your images in exciting ways.

Apply To options. If you need to get extremely particular about what part of an image a filter is applied to, the Apply To drop-down menu is fairly extensive. Pop it open and select the tone or color you'd like to apply your filter to—you can choose Highlights or Shadows, you can choose a particular

color or even a group of colors, like Flesh Tones. Underneath the Apply To drop-down menu is a Range slider, which lets you adjust the width of information you affect—the larger the number, the more of the image you affect. It's a simple concept, but it can be incredibly powerful when you want to just affect the blues of a sky or the flesh tones of a group of subjects, all without having to create a mask. (And, if there are areas in your image where you don't want the effect applied, just create a mask and brush the effect out.)

Protecting tones. Your last set of options are based on protecting certain tones in an image. When you apply a filter to a photo, but want to keep your shadows clean, just slide the Shadows slider to the right. You'll immediately start to see the filter removed from the darker areas of your image. It's my absolute favorite way to add a filter I love without affecting a subject's skin, *and* it's so much faster than brushing a mask. —Liz



Use Apply To in the Blending Options section of a filter to prevent a filter from being applied to parts of an image without creating a mask. Here, I applied a Vintage filter, but I don't want the filter to affect the skin tones of my subject, so I adjusted the Apply To Skin slider to reduce the effect.

FOUR 'GO TO' FILTERS THAT YOU SHOULD BE USING MORE

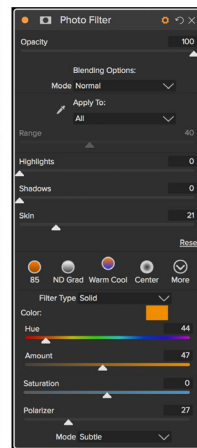
In my mind, Effects is the king of the ON1 modules; most of the people who love ON1 have been in love with Effects since they first saw the module, years ago. It boosts your images with filters like Dynamic Contrast and saves you buckets of processing time by using beautiful presets.

One of the biggest issues I run into when talking to big Effects users is that they're stuck on a handful of specific filters. Don't get me wrong—Sunshine and Vignette are two of my favorites too—but there are over 20 other filters that hold amazing secret powers of editing. So with that said, let me introduce you to my four favorite 'go to' filters in Effects. —Liz

Photo Filter

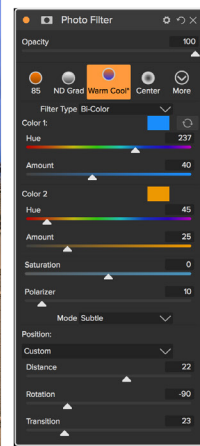
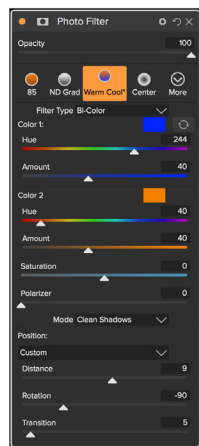
Let's start simple and clean: the Photo Filter. This bad boy has the most incredible processing power and can add enhancements to all sorts of different projects. When I pop them in my presets, I almost always get an email asking me why it's in there. Let me show you a few of my favorite uses:

First off, this is the best way to tone an image



quickly. Open up an image that could use a warm boost. Add your Photo Filter, then open up the More menu to select Orange. Once added, the key is to adjust your Filter options: Start by increasing the Polarizer slider at the bottom of the pane. This acts just the way a glass Polarizing filter would on your camera, helping to balance light and add contrast to your photos. If you're applying the filter to a portrait, a great trick to is to open the Blending Options and push up the Skin protection slider. This will help protect your subjects from overly orange skin!

I use the Solid color filter option, set to Orange, to tone an image quickly, adjusting the Polarizer slider to add a bit of contrast, and using the Skin slider to protect my subjects' skin from the strong effect of the filter.



By using this same idea, you can also color an image with two separate colors—one for the top of the image and one for the bottom. I run into this problem a lot, with a sky that needs a boost of cool tones and foreground that could use a boost of warm tones. When you pop open the Photo Filter, select the Warm Cool preset up at the top. Then adjust your Mode, which adjusts how the colors blend with your photo, to Subtle. You can adjust the colors separately—I almost always colorize my foreground less

than my background—and you can add in that magic Polarizer slider to keep your contrast. Don't forget to play around with the Position of the line between the two colors too. You can also adjust the Distance, rotate the demarcation line and create a softer transition between the tones, all in the bottom part of the pane.

To help balance foreground and background tones, I use a Warm Cool filter to add cool tones for the sky and warm tones for the foreground, with the Subtle mode set and a higher transition setting to smooth out the tones.



My favorite secret use for the Photo Filter is the ability to apply digital make-up to portraits. Open your portrait and apply the Photo Filter. In the image on the left, I'll add a little blush and brighten up her lipstick, so I click the Color icon and select a pinkish tone. Next, I go down and change my Mode to Clean Highlights, which will give me the best color boost. Finally, I'll need to create my mask, so I start by inverting it—this will make it simple to just paint on make up. My brush needs to have a large feather and a low opacity, after which I will slowly brush over the cheeks and lips.

This is a really easy retouching tip: With a few simple adjustments—some photos will need more or less intensity in the color—you'll have a stunning portrait with a pop of added pink.

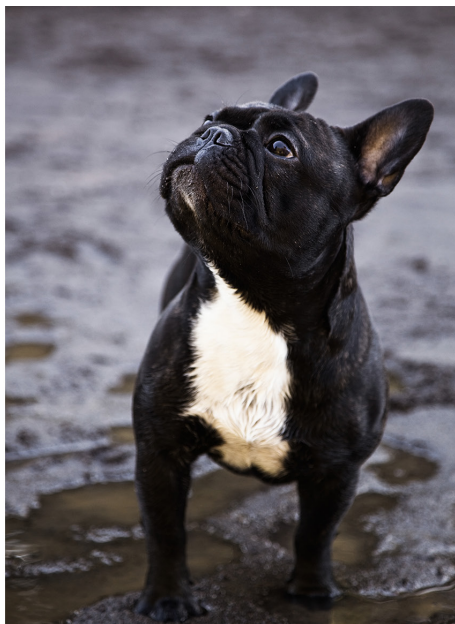
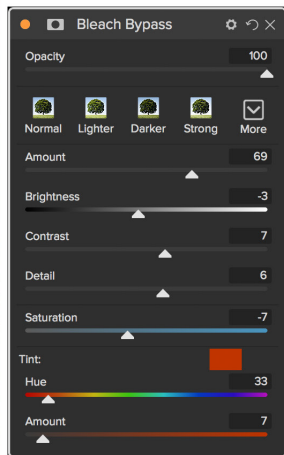
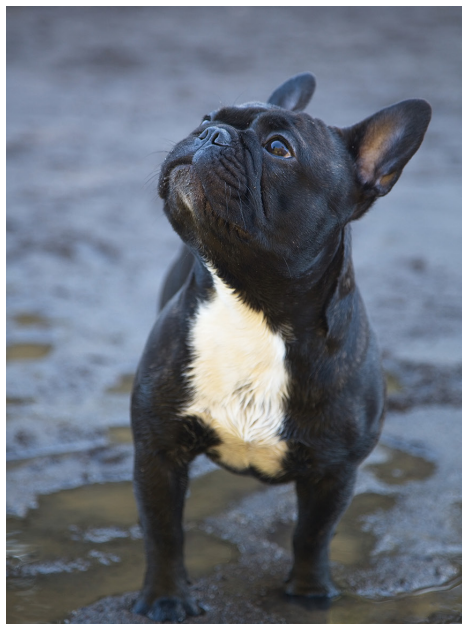


Antique

This filter is a great way to get a softly stylized look for your photos and it's the easiest to use. Open your image and add the Antique filter. I almost always start by removing the Film Grain, but if you're going for a strong film look, you might want to leave it on.

Play around with the Color menu, where you can choose a subtle tone for your photo. The last option I love to play with is Fade, which will soften your blacks into subtle grays. It may not seem like a massive change, but I've found that it can give you a quick and easy style for your photos without having to apply three different filters.

One other use for the Antique filter is when you wish to use a photo as a faded backdrop in a composite. (Such as an image that will be used with text overlays, on a business card or poster.) While you can use Layers or Photoshop to simply reduce the opacity of an image—and there are plenty of times when that is the way to go—the Antique filter's toning options can help make a much more compelling finished product.



Bleach Bypass

Contrast is one of the most useful adjustments that people apply to their images; it can make dull photos stand out, intensify details and help boost vibrance. Many people jump straight to the Contrast sliders found in Develop's Tone & Color pane and throughout different filters in Effects, or they may play with the White and Black sliders to increase the

strength of those tones. Both of these routes can be a great start, but my favorite way to apply contrast is through the Bleach Bypass filter. You've probably seen it pop up in presets and wondered what its purpose was. Let me tell you why I think it's the most amazing contrast-booster inside Photo RAW.

Bleach Bypass refers to a color film technique; rather than processing color film normally, you skip

the bleaching function, which results in the silver remaining in the emulsion.

If you're not an old school film photographer, then let me boil down what all this mumbo jumbo really means: when using the bleach bypass method, the final photo is as if you processed a high-contrast black-and-white image and sandwiched it with the normal color image. This results in a photo that is still in color, but has muted hues and heavy black-and-white tones. I think of it like contrast on steroids.

Luckily, we live in the digital world where we don't have to process film that smells like ammonia: we can just add a simple filter inside Effects. Applying the Bleach Bypass filter is straightforward, and is mainly controlled by the Amount slider up at the top. As you intensify the Amount, the stronger the contrast will become and the duller the colors will become.

The best part of this filter—and so many of the other filters in Effects—is that it comes with extra options to help boost your photos. If the colors get too muted,

you can increase the Saturation slightly. If you're worried that the contrast is eating away at the sharpness of your darker and lighter tones, you can increase the Detail slider. My favorite little adjustment is with the Tint option, where I can apply a subtle color tone, (which I've done in my photo of the dog on the previous page). It's such a fun way to warm up an image without having to add a whole new layer.



Simply applying contrast to an image (top) can often leave it looking dull. Using Bleach Bypass (bottom) is a great way to add contrast and make an image pop more.



Cross Process

Film style presets are everywhere in the world of digital editing and people absolutely love them. Like bleach bypass, film presets harken back to the days of hands-on processing, with bucketloads of funky-smelling chemicals and gloriously beautiful final prints.

There are two different types of color film—slide and color negative—and they require two separate types of processing techniques. When you switch the processing techniques (for example, if you process color negative using the slide film chemicals), it creates incredibly bizarre color shifts and tonal adjustments. This technique is called cross processing, and it's where the filter name comes from.

The Cross Process filter in Effects starts with the Color drop-down menu, which gives you six options to play around with. They'll all produce slightly different results, so the best practice is to test them all until you

find your favorite—mine is Yellow Strong. The Amount slider controls the intensity of the Color effect, so lower it to get a better sense of the style you're going after (100% is usually way too much). The rest of the sliders are pretty straightforward, but can help adjust how strong the Cross Process filter is adjusting other aspects of your photo.

The key to this filter is the Blending Mode options, which can be found by clicking the gear icon at the top of the filter. Once you can see your Blending Options, open the Mode drop-down menu and select Soft Light. This will take the extremely strong color effect and blend it more softly with the underlying image. Once you've taken this step, the Cross Process filter goes from almost unbearable to marvelously fun—it's so much easier to play with the color options and find your favorite style. It's a great start to a film preset, but I also think it can be pretty darn awesome all on its own.

3 RETOUCHING MADE EASY



THE BASIC RETOUCHING TOOLS

Unless you're working with young, skin-perfect models on a regular basis, portrait retouching is an inevitable reality. For the most part, I don't recommend a ton of retouching—the subtler, the better—but some photos will require a little more work.

ON1 Photo RAW 2018 has a huge array of tools that you can add to your portrait-editing arsenal, and most are darn easy to use. Here are a few of my best tool tips for keeping your retouching fast and realistic. In this chapter, I'll be working on a portrait of a friend, with the original (top) and final retouched version (bottom) shown on the left. —*Liz*

The Retouch Brush

The Retouch Brush is as simple as they come, and it can make fast work of portraits with little effort. If you have a subject with good skin, but a few pimples that make-up couldn't cover, the Retouch Brush is your best starting point. Once selected, just size the brush accordingly and lightly blot away small imperfections. It works best on plain surfaces (think fuller areas of skin and soft backgrounds), but it doesn't always do well with more complicated textures, so keep that in mind.

Where the Retouch Brush really shines is in very subtle skin softening. Most subjects don't need full-blown blurring of their pores, but might need some under-eye cover-up, for example. To soften an area of skin, select your Retouch Brush and go to the Tool Options Bar. The key is to lower the Opacity to 20% to 25% and to make sure the Feather is high, around 75%. Now take a large brush and sweep it under the eyes, being careful not to hit the actual eye or any lashes sticking out. If it doesn't soften to your liking the first time around, just repeat your brushing until you're satisfied.

TIP: To make it appear more natural, vary your brush size and the location of where you're brushing. And remember to still leave some skin texture, too much softening will make your subject's skin look fake!

The Perfect Eraser

This is the big gun, the guy you call in to get the tougher jobs done. Have a big blemish on the edge of a top lip that the Retouch Brush can't seem to clean up? Or maybe there are some distracting stray hairs that are obscuring facial features? That's what the Perfect Eraser does best. By using Content-Aware Fill technology, this tool can replicate texture and keep



By lowering the opacity of the Retouch brush to 25%, and using a large (75%) feather, I applied some light skin softening underneath the eyes, and softened the highlights on her cheek. If you look at the final version, on the right, you can see the difference between the retouched side of her face, and the (as yet) unretouched version.

lines consistent without mess. Unlike the Retouch Brush, there are no options with the Perfect Eraser—just set the brush size and start clicking.

Sometimes you will find that the Perfect Eraser doesn't do the best job the first time you click. Here are three things you can do to try and get better results with the Perfect Eraser:

Resize your brush. If it's too big, it can collect too much surrounding information and get confused. If it's too small, it may miss some margins.

Use shorter, smaller strokes. When retouching, the Perfect Eraser works best with smaller strokes. If you clicked and dragged over a huge area all at once, it might not accomplish what you wished to do. Try shorter, smaller clicks to get better results.

Build up your brushing. Sometimes the Perfect Eraser just won't finish the job in the first go-around, no matter what you try. Don't be afraid to build up an area by using multiple strokes in overlapping spots.

The Clone Stamp

The Clone Stamp tool is your last resort, when all else has failed. It can be the toughest tool to use, but it is also the most powerful of the bunch. The way it works is simple: you hold down the Option key, and click on a clean area of skin. Then, as you move your mouse, you'll see that clean skin replicated in your brush cursor as you move it around. As you click over a blemish, and the good skin you selected will cover it up. While the tool's function may be uncomplicated, the Clone Stamp comes with a few important caveats:

Getting the edge right. The hardest part of the Clone Stamp is getting the clone spot you selected to blend with the area you're stamping it in. A great way to help with this problem is to have a soft feather on the edge of your brush, around 30-50%. If you go

too high, the feather may blur natural texture, so be cautious.

Continuously reselect your clone area. Clicking and dragging is tough with the Clone Stamp. Once you select your clone area and stamp it down, the distance between your clone and your brush tip remain connected. This can be helpful when you have large areas of clean skin you're using to cover up area of bad skin. However, the Clone Stamp works better with complicated textures, so clicking and dragging can create very uneven spots that look awkwardly identical. The best practice is to select your clone area, stamp, then reselect a new area. You always want to pay attention to how textures and edges are blending. Keep it slow and steady.

Mix your tools. The Clone Stamp can work best as a companion to the Perfect Brush and the Perfect Eraser. Try using the Perfect Eraser, for example, on a large area of hair you want to fix. Then, use the Clone Stamp to make sure the hair patterns are precise and matched up. Combining tools will often give you the most natural results.

USING THE SKIN RETOUCHING FILTER

Once your blemishes are gone, there is almost always more work to be done on a portrait. In Effects, there is one filter to pay attention to, the Skin Retouching filter, which may be obvious, but it comes with some vital tips for making it run successfully.

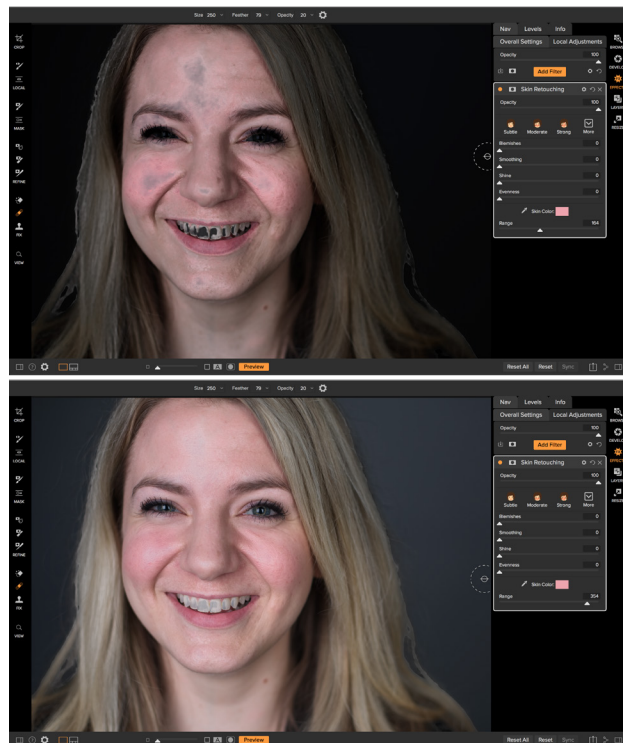
The first—and biggest—thing to realize is that this filter affects your whole image, which means you have to be thinking about masking if you want to apply proper retouching. I'll go one step further: I believe that you should *always* think about the mask first, before you start adjusting any of the filter's Smoothing and Evenness sliders.

The Skin Retouching pane's Range slider helps you hone where the retouching is happening, and it's the place to start playing around with skin selection. As you move the slider, you'll see a dark gray overlay covering the areas of your image that the Skin Retouching pane is *not* affecting. The

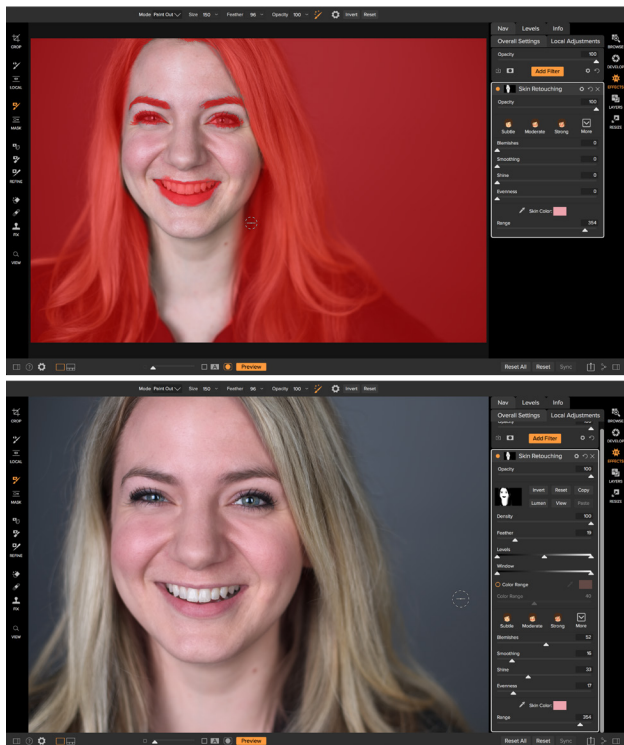
areas you can see clearly *will* be softened. It's extremely sensitive, however, so by the time you can see the entirety of the skin you'd like to select, you might also see hair, clothing and even background information included in its crude selection.

This imperfect selection is why I move the Range slider so that it gets most of the skin—not worrying about the rest—and then I move on to create my own mask.

Once I have the initial selection, I always open the Mask Options section of the pane (click on the mask icon to the right of the pane's name), and click Invert. Then, using the Masking Brush, I carefully paint in softening where I want it. The biggest mistake I see people make is applying skin smoothing to every part of the skin. You want to avoid areas like the lips, the crevices around the nose, the eyelids and even the ears. Focus your skin retouching adjustments to the forehead, cheeks, chin and top of the nose.



When you start to move the Range slider, you'll see a ghoulish-looking mask, which is simply the areas where the pane's sliders will not be applied. As you increase the slider to include most of the skin, you'll see that, most of the time, other aspects of the image will be affected as well. That's when you want to turn to the Masking Brush, to brush out any areas that aren't skin.



Building a proper mask (shown at top) to exclude everything but the skin is essential to getting the best results out of the Skin Retouching pane.

Once you've made a better mask, using the combination of the Range slider and a filter mask, you're ready to start moving sliders. Here are some tips to avoid overdoing the retouching:

Start slow and low. The less retouching, the better. The default settings for Skin Retouching are almost always too strong, so I suggest placing every slider at zero (you can even make a preset style where all the sliders are set at zero to make this process faster). Then, gradually add in Blemish Removal and Smoothing. The Smoothing slider in particular is very easy to over use, so if you normally have a heavy hand, just drop the slider down a few points.

Evenness is key. There are some people who are naturally blessed with perfect skin and then there's everyone else: pimples, blackheads, dark under-eye circles, the list goes on. Redness or color imperfections are the toughest to clean up, but that's where the Evenness slider comes in to save you time.

Used lightly, it helps to reduce red-dish skin while evening out color and tone; it really can be a miracle worker. If pushed too far, however, skin can become too flat, so keep an eye on how far you go.

Don't forget about the importance of skin color selection. Not all skin is the same and the variations are absolutely astounding. One of the toughest problems in any photo editing app is skin color selection, which varies from program to program. Rather than sticking with a general peach color (the Skin Retouching pane's default), you can click the Eye Dropper tool to the left of the Skin Color box and select a color straight from your model's face. This is a much more accurate way to work.

RETOUCHING WITH LOCAL ADJUSTMENTS

The Local Adjustments panel is one of the best tools you have in Photo RAW for expert retouching needs: it can often be the best and fastest way to pump up a dull portrait.

Local adjustments are versatile and are easy to edit later, if you need to. Plus, they automatically come with an inverted mask for quick brushing over the areas you want to adjust: all you need to do is create a new adjustment layer, choose a preset style as a starting point, and start brushing. Here are the three quickest ways to clean up a portrait with local adjustments:

Detail: At the top of a Local Adjustment layer, there are a few pre-selected styles to choose from, Detail being one of them. It's my absolute favorite and the one I use the most—it works beautifully painted on eyes, hair and even eyebrows to really make features stand out.

Vibrance: This is a fantastic way to intensify eye color, among other things. Once applied, you can paint over the iris and see the colors start to pop. I've noticed that I almost always add more Vibrance and add in a little Saturation too, so don't forget that you can save your new adjustments as a Local Adjustment style. Jump up to the More drop-down menu, scroll



Subtle touches with local adjustments can make all the difference when retouching portraits. Above are before (top) and after (bottom) looks at brushing the eye areas with an extra bit of Detail and Vibrance.

to the bottom and select Save New Style. Type in a name—I chose Eye Intensifier—and it will appear in your Styles pop-up menu from here on out.

Toothbrush: Teeth are sometimes the one thing I forget in a portrait—strange, I know—so having the Toothbrush style makes it so simple. When you add a Local Adjustment, go to the top right-hand corner, select the More drop-down menu and choose Toothbrush. Then, start to paint over your subject's toothy smile to see the brightening and whitening happening all at once! I would highly suggest lowering the Exposure, which is almost always too bright, but a little brightness is a big help. Also, don't forget that if you're dealing with some seriously yellow teeth, you can always desaturate a little bit to compensate.

What I love most about these three local adjustments is that they are great for quick editing and don't require a lot of extra modification to use.

TIP: Don't forget the Opacity slider when you're working with local adjustments. Sometimes, you might find that backing off a bit with opacity on Detail or Vibrance, for example, will help make an adjustment look more natural.

Paint With Color

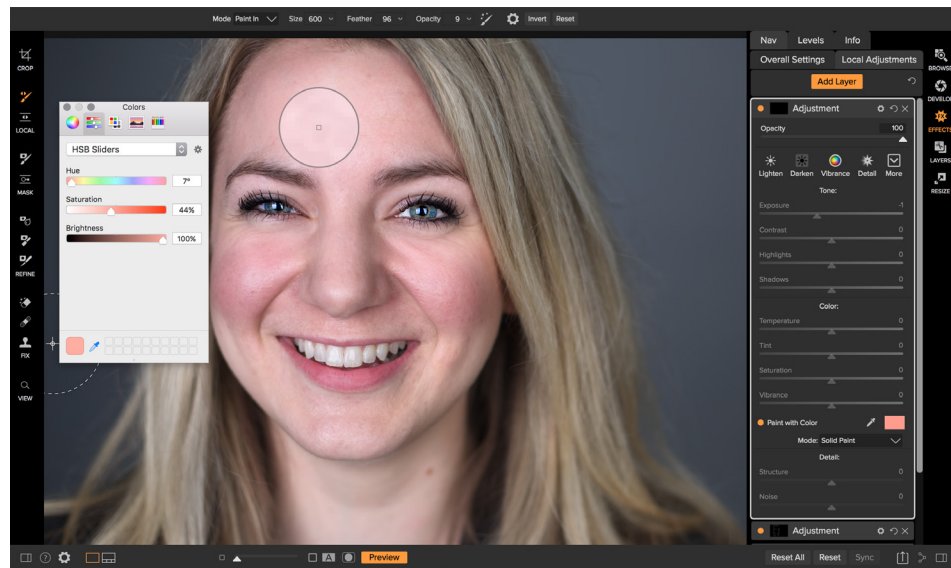
There are two other special Local Adjustment options that deserve longer looks: Paint With Color and Lighten/Darken (also known as Dodge and Burn).

Paint With Color is a new feature in Photo RAW 2018. It is pretty incredible in what it does, and it is only available in the Local Adjustment pane. It lets you paint with a color of your choosing and either softly blend it into your original image or replace a color you don't like. It is absolutely killer with portraits, because it can help you replace unwanted skin tones and soften skin all at the same time. Let me walk you through how to use it:

1. Start by opening up a portrait in either Develop or Effects, and click on the Local Adjustment tab. If you haven't added an adjustment, Photo RAW will automatically add one for you. Otherwise, click the Add Layer button.
2. Turn on Paint with Color at the bottom of the pane. Set the Mode to Solid Paint.
3. Select your color: Click on the Color Selector—it looks like a peachy color swatch—and choose the eyedropper tool at the bottom of the window. Now you'll want to scan the skin of your subject to find the right swatch—if you're dealing with splotchy or uneven skin, choose the

color you want the whole portrait to be. Avoid selecting anything too red or too dark; focus on lighter areas like the cheeks or forehead. Once you're done, close the Color Selector.

- Before you start painting, go to the Tool Options Bar to make some adjustments. Start by lowering the brush opacity to between 15-20%; then make sure that your feather is set pretty high, above 50-75%. The brush size can be adjusted using your bracket keys, so just make sure it's relatively close to what you'll need. The last thing to do is make sure that the Perfect Brush setting is off.
- It's time to start painting. Grab your brush and make big, soft strokes over the skin. Adjust your brush size as you move around to larger parts of the face, like the cheeks and forehead, and smaller parts, like the nose and under the eyebrows. You'll immediately notice the skin's color evening out and the shadows under the eyes begin to fade. Build up in areas where you want more softening and remove it from spots you might have accidentally swiped over.
- If the color isn't quite right, you can always adjust it after you've painted. Click on your Color Selector, make sure that you have the



The key to using the Paint with Color local adjustment is finding the right swatch of your subject's skin to use. You'll get the best results if you avoid selecting tones that are too dark or too red.



Our portrait, before (top) and after (bottom)
applying a Paint with Color adjustment.

Color Sliders tab chosen and then select HSB Sliders from the drop-down menu. HSB stands for Hue, Saturation and Brightness, all of which can make quick adjustments of your color swatch. I like to push up the Brightness slider to brighten the face a bit and push up the Saturation slider to make sure the skin color doesn't fall too flat.

The Paint with Color option is so wonderful that it almost seems like a trick, but it is so fast for portrait enhancements and can save you from creating extremely intricate masks or over-softening a portrait. It can be used to even out tan lines, fade noticeable wrinkles and lighten skin that's fallen into shadow.

Dodging and burning with local adjustments

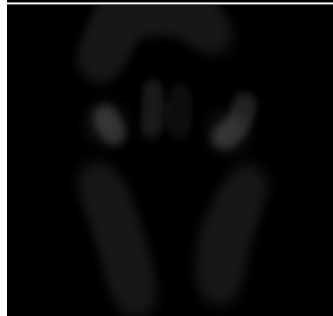
If you've ever studied portrait editing, you've probably learned about dodging and burning—when you selectively lighten and darken parts of an image to make natural contrast stand out. Using Local Adjustments is the easiest way to dodge (or lighten) and burn (or darken) areas of a portrait.

To create your dodging layer, start by adding a Local Adjustment layer and select the Lighten style at the top of the pane. Then go up to the Tool Options Bar and set your Feather to around 90-100% and lower your Opacity to around 10-15%. You want to very softly paint in lightness, so go slowly and build brightness only where you need it.

The best places to lighten on a portrait are the center of the forehead, the top of the nose, under the eyebrows, the whites of the eyes, under the eyes, the tops of the cheeks, the top of the cupid's bow and the chin. Remember, you can always play around with the Exposure slider, so you're never stuck.

You'll need to create your burning layer next, so add a second Local Adjustment layer and choose the Darken style. Just like your Lighten layer, set your brush's feather high and opacity very low, then start to paint in darkness. The best spots to darken on a portrait are the edges of the forehead near the hairline, the sides of the nose, the eyebrows, the eyelashes, the cheekbones and the lips.

To finish up the portrait, I applied dodging (middle) and burning (bottom) adjustment layers (shown here with their associated masks).



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