PLUG IN with onOne SOFTWARE

A Photographer's Guide to Vision and Creative Expression

Nicole S. Young

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Peachpit Press

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To Brian: Without you this book would have never been written. Thank you for your encouragement, for your inspiration, and for getting me out the door with my camera when I needed a break. I feel honored to have you in my life now and forever. I love you!

Acknowledgments

When I write a book it absorbs the majority of my time and energy, and this book, more so than any I've written thus far, was an exceptional challenge to complete. Even though I am and have been thoroughly familiar with the topic, writing a book on software before it's released is not an easy task and cannot be accomplished without the help of many individuals behind the scenes.

To my editors and production team over at Peachpit: Valerie Witte, Linda Laflamme, David Van Ness, Liz Welch, WolfsonDesign, Aren Straiger, Mimi Heft, and Valerie Haynes Perry. Thank you for your patience and dedication in putting this book together. The road was much bumpier than expected, but we pushed through and ended up with something I'm very proud of and excited to share with the world.

To the entire team at onOne Software: You have created an excellent product with Perfect Photo Suite 7 and should be *very* proud of it.

To Craig Keudell, onOne Software's President and Founder, for having the vision to put out a product for photographers and artists to help them create something beautiful.

A huge thanks Dan Harlacher, onOne's Senior Product Manager, for putting up with my prodding questions about the tiny bits and pieces of the software I needed verification on. It has been a busy time for all of us and I appreciate you taking the time out of your day to help me add so much value to the pages in this book.

To Amy Chan (Marketing), Rick LePage (Content), Brian Kraft (Sales), Kevin Bier (Engineering), Jonny Davenport (Prerelease Coordinator), and Patrick Smith (Customer Support) for not only being awesome, but also for helping out whenever I had any questions about the software. You guys are also pretty good for a laugh from time to time.

To the readers of this book, many of whom have been asking for a book about the Perfect Photo Suite for some time now. I hope that this book helps you in seeking the inspiration you desire, and also gives you the knowledge you need to speed up your "staring at pixels" time to give you more time creating beauty with your cameras.

And last, but definitely not least, to my husband, Brian Matiash. Thank you for being supportive during my rants and frustrations during the process, and also for your scrutinous tech editing of this book. You're the "preset of my life"…don't ever forget that. ;)

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Foreword

Seeing *Plug In with onOne Software* come to fruition means a great deal to me, and being asked to write its foreword is icing on the cake. You see, the software that this book encapsulates, the company that created it, and the author who penned this book all mean a great deal to me. I've been a devoted user of the Perfect Photo Suite for many years, and I attribute much of my success as a photographer squarely to its tools.

As onOne Software's curriculum and education manager, I'll occasionally roam around the engineering, development, and QA sections at the office to peek at the engineers' displays. Usually, I am greeted to windows of code—lots of code. To see the magical and creative ways that you, the photographer, use the tools built on these thousands upon thousands of lines of code is nothing short of astounding. This book will help you get the most out of Perfect Photo Suite 7 so you can amaze me even more.

At its core, we built Perfect Photo Suite 7 to serve as an extension of your creativity. We wanted to provide you with a finely tuned instrument that can provide beautiful results in a scalable way, from the casual user who simply wants to apply a one-click effect to the power user who loves spending hours digging deep into the fiber of what makes this suite of tools so powerful. We all have our own sensibilities around style when it comes to post-processing and the Perfect Photo Suite was built to help each of you find, refine, and evolve what that means.

When you first launch Perfect Photo Suite 7, you're going to see the product of so many months of labor. In its truest form, this was a labor of love for us at onOne. Every aspect of every module, from the fonts used to the order that the tools were laid out, was carefully discussed, debated, and even argued over. Nothing was deemed as trivial. But every decision was made with one overriding purpose in mind: to build the most powerful and inspiring collection of photo editing products for you, providing everything you need to realize your photographic vision.

To that end, *Plug In with onOne Software* is a wonderful complement to the Perfect Photo Suite. You might say it's the *perfect* complement. With Nicole Young as the book's author, you will be treated to some of the best educational material out there. If there is one skill that Nicole excels at, it is sharing her knowledge in a way that is clear, approachable, and easy to understand. She thrives on turning obscure topics like layer masks, blending options, and resize algorithms into material that is truly easy to grasp and, more importantly, to use. In these pages, you'll tour every single product and its tools and follow along through step-by-step examples of those tools in action. Every discussion is supported by beautiful imagery—*all* processed using Perfect Photo Suite 7. This book is one of the most comprehensive resources for using Perfect Photo Suite 7 to its fullest potential.

Nicole took such great care to make sure every corner of the Perfect Photo Suite was represented and explained in a familiar tone. From her frequent visits to the onOne Software office in Portland to her whimsical, ad hoc video chats with Senior Product Manager Dan Harlacher, Nicole made it her number one priority to thoroughly learn every feature, every tool, and every menu item that makes up Perfect Photo Suite 7. I'll be the first to admit to learning a number of new things about software during the tech-editing phase of this book. In turn, for all of her effort, Nicole was able to synthesize this material in a way that will truly engage you and make you excited to run out the door, grab some new photos, and launch them in the Perfect Photo Suite as soon as you get home.

I hope you enjoy the inspiring words and imagery that Nicole shares in the coming pages. It is my sincerest wish that her efforts serve as inspiration for you as you learn all about the power of Perfect Photo Suite 7.

Never stop shooting. Never stop sharing.

Brian Matiash
Curriculum and Education Manager
onOne Software

Introduction

Post-processing can, at times, feel like a necessary evil. We photographers tend to enjoy the *photography* side of things and dread staring at pixels in front of a glowing computer monitor to create the final image. I definitely put myself into that category; I don't hate post-processing, I just prefer to spend my time doing something else.

In writing *Plug In with onOne Software*, however, I had to dig deep into every crevice of Perfect Photo Suite 7 to discover its potential, and during that process I learned so much more than I expected. And then a surprising thing happened: I began to *enjoy* editing my photos with my newfound knowledge. Now, I'm often *excited* to import images into my computer because I look forward to seeing what I can do with them in the Perfect Photo Suite 7. The editing process has become my playground. My hope is that the Perfect Photo Suite, along with this book, will encourage you to enjoy the process of experimenting with your photos, too.

Not only will you learn more about the software, you may discover new ways to edit your photos. While writing, I uncovered a few that had never occurred to me. When working on Chapter 3, "Perfect Mask," for example, I quickly realized how easy it was to mask a subject out of a scene and swap in a new backdrop, and it has inspired me to create more composite images. And, with the introduction of the brand-new product, Perfect B&W, I now have an easily accessible and simple-to-use tool to convert images into gorgeous black and white photographs. In-between the pages of writing each chapter I found ways to breathe new life into old photographs I had nearly forgotten about. I don't believe that we can use software and plug-ins as a quick fix to create a beautiful work of art from a crappy photograph, but we can use the software for a boost of inspiration and fuel the fire of our creative minds.

This book is not intended to be read from cover to conclusion; rather, it was made for you to jump around and learn about the specific areas you need help with the most. In Chapter 1, "Getting Started," I spell out some of the best practices for using the software, such as setting up your computer and preparing your files, and from there I dive straight into each specific product in Perfect Photo Suite 7. The chapters are laid out in the same order you'll find the products in the software, and to make things easy, you'll always know which product you're reading about just by looking at the top of the page. Chapters 2 through 7 each have a "step by step" section at the end to demonstrate how to process one or more images in that product; and you can learn how to enlarge, sharpen, and get your images ready for printing in Chapter 8, "Perfect Resize." Chapter 9, "Perfect Integration," brings the workflow together by showing how to process images in more than one product in the Perfect Photo Suite. You'll learn not only what the features can do, but also how you can combine them for spectacular results.

So, whether you're new to the onOne Software products or you've been using them for several years, you're bound to learn a thing or two in *Plug In with onOne Software*. My goal was to create an intensive book covering as many features of the Perfect Photo Suite 7 that I could fit inside of each of these pages. I hope that in reading this book you get as excited and inspired about photography as I did while writing it.

NOTE

No book ever seems to have enough room to fit all the useful information about a product, so I was selective about what I included in each chapter. Because I just had to share a little more information that might come in handy, however, I've provided a bonus for you online. As an added value for you, I wrote an appendix, "Keyboard Shortcuts," which covers the keyboard shortcuts you can use as you are working in the software. To access it, log in to or join Peachpit.com (it's free), then enter the book's ISBN. After you register the book, a link to the bonus content will be listed on your Account page under Registered Products.

An adorable face needs only subtle adjustments to enhance the photograph.

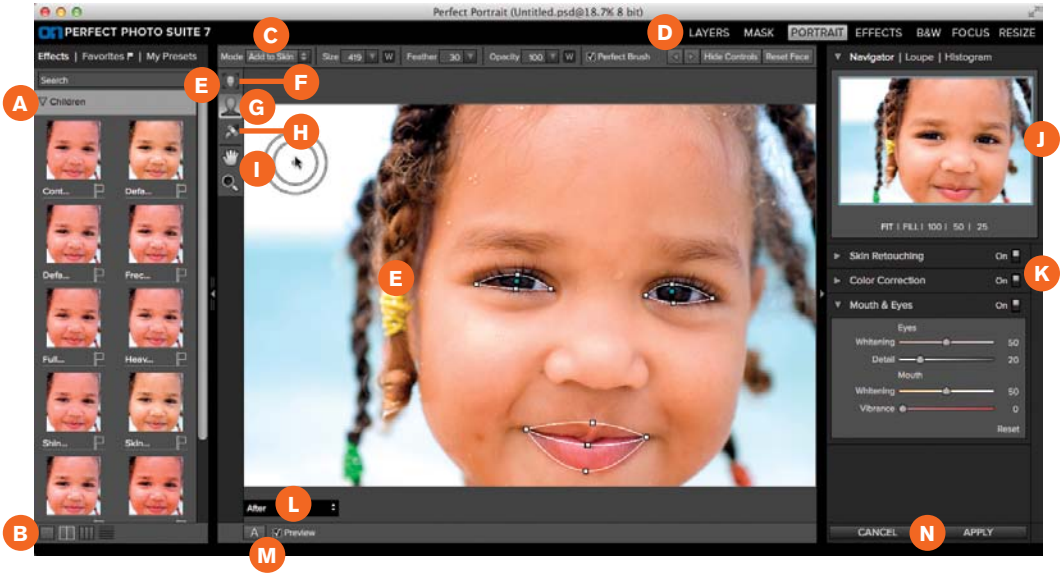
Nikon D200, 50mm, 1/500 sec at f/2.8, ISO 100

Chapter 4

PERFECT PORTRAIT

Creating a beautiful portrait is an art form, and post-processing the image is part of that art. The elusive goal is a balance between keeping your model recognizable and enhancing facial qualities, but finding that balance can be a time-consuming challenge. After all, you're not trying to hide who the subject is, but rather exaggerate the beauty that's already there while removing the distractions, such as blemishes and harsh lines. Perfect Portrait automates these tasks, while still giving you full control over the retouching of your portraits, which not only helps you create beautiful images but also saves you precious time.

The Perfect Portrait Interface



- A Effects, Favorites, and Presets
- B Browser mode
- C Tool Options bar
- D Module selector
- E Tool-well
- F Face Select tool
- G Face Edit tool
- H Retouch brush
- I Hand and Zoom tools
- J Navigator, Loupe, and Histogram
- K Adjustment panes
- L Mask View mode
- M Preview mode
- N Cancel and Apply buttons

When to Use Perfect Portrait

Not every photograph of a person is going to need extensive (or even basic) retouching, but when your subject's face is the main highlight of the frame, then Perfect Portrait is an excellent solution for your editing workflow. Here are a few other occasions when this software is a good choice:

- **Quick portrait edits:** Perfect Portrait uses facial recognition to locate key areas on the face, such as the eyes and mouth. Enabling you to automate your retouching, this feature makes quickly enhancing and beautifying any portrait easy.

- **Presets and batch edits:** For those occasions when you have several portraits of the same person, such as senior portrait or bridal sessions, for example, you can create a preset for that individual and then apply it to the rest of your images. What's even more impressive is the ability to batch edit with these presets (using Adobe Photoshop or Lightroom) to quickly go through a large set of images at once.
- **Individual retouches in group photos:** For groups of two or more people, you can separate and edit each face individually. Because each face is unique and requires different types of edits, this software allows you to fine-tune the adjustments specifically for each person.

Portrait Retouching

When retouching portraits, remember above all else that *subtlety is key*. When we photograph people, we hope to create a memory, a moment in time, and a glimpse of who they are. Because of this, you want to avoid overworking the image, but to instead enhance it *just enough* so that the subject's personality and true self shine through. Finding that balance of beautiful retouching without making a person's skin, eyes, or teeth look fake is something you can easily do with Perfect Portrait. Inside, you'll find tools to adjust each of these so that your images look beautiful *and* realistic.

Before you can do any portrait retouching, however, you first need to hone in on the face or faces you're going to work on. Perfect Portrait's automated facial recognition makes step is easy, plus you can refine the identified facial elements to make the rest of your editing a breeze.

Facial Recognition

When you launch Perfect Portrait, you'll notice that it does some initial "thinking" while it's searching for people in your image (**FIGURE 4.1**). The software locates these faces and then places each into its own Face Box. Next, it creates masks separating the various parts of the face, such as the eyes and mouth. You then can use these masks to selectively edit each area individually.

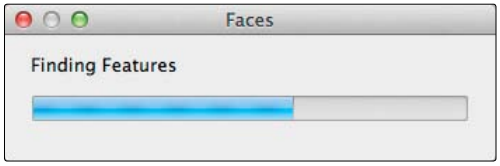


FIGURE 4.1 Perfect Portrait first searches for faces and finds their features. This usually takes only a few seconds for each face in your image.

Once Perfect Portrait finishes its work, you can start your own. First, make sure Perfect Portrait discovered all of the faces you want to edit. If you don't see boxes around all the faces you want, you need to do a little prep work to the face selection, such as:

- **Adding a Face Box:** If Perfect Portrait can't locate a face in your image automatically, it displays the Add Face dialog box informing you that you need to *add* a face (**FIGURE 4.2**). To do this, just drag the Face Box you see on your screen over the face, resizing it with the handles on the box border so that the entire face is in the box. Click the Apply button in the Add Face pop-up window when you're finished. Alternately, you can add a face by choosing Face > Add Face in the menu bar.

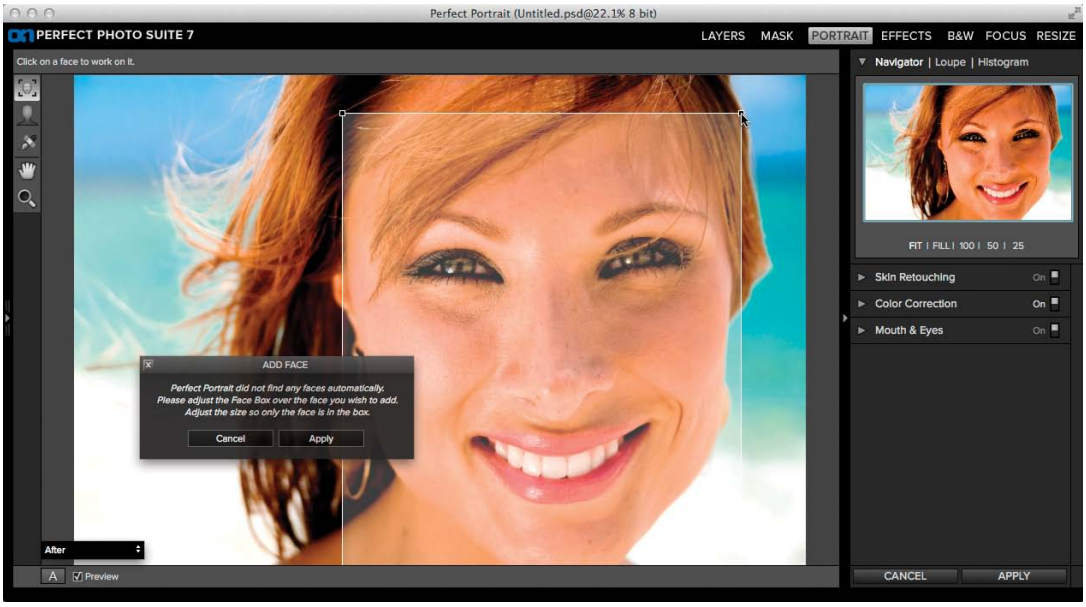


FIGURE 4.2 If a face is partially obscured or the entire face is not showing, Perfect Portrait may be unable to find it. When this happens, you can quickly adjust the Face Box to identify the face in your image.

- **Selecting multiple faces:** If Perfect Portrait found at least one face, but couldn't locate all the faces in your image, you can use the Face Select tool to add more faces. Click the new face you want to add, and resize the Face Box that appears so that only the face is inside the box (**FIGURES 4.3** and **4.4**). When you're satisfied, click Apply in the Add Face pop-up window.

FIGURE 4.3 Perfect Portrait found only three of the faces in this group.

FIGURE 4.4 Too add a fourth face, I clicked the little boy's face on the left, resized the new Face Box that appeared, and clicked the Apply button.

- **Removing a Face Box:** You can also delete Face Boxes from inside your image using the Face Select tool, which can be helpful if the software didn't locate the face properly the first time. With the Face Select tool active, click the X in the top-left corner of the Face Box you want to remove (**FIGURE 4.5**). The software will delete it and display a new Face Box. You can then either add a new face or cancel the process.

Alternately, you can delete any face by clicking the Face Box and choosing Face > Delete Face in the menu bar.

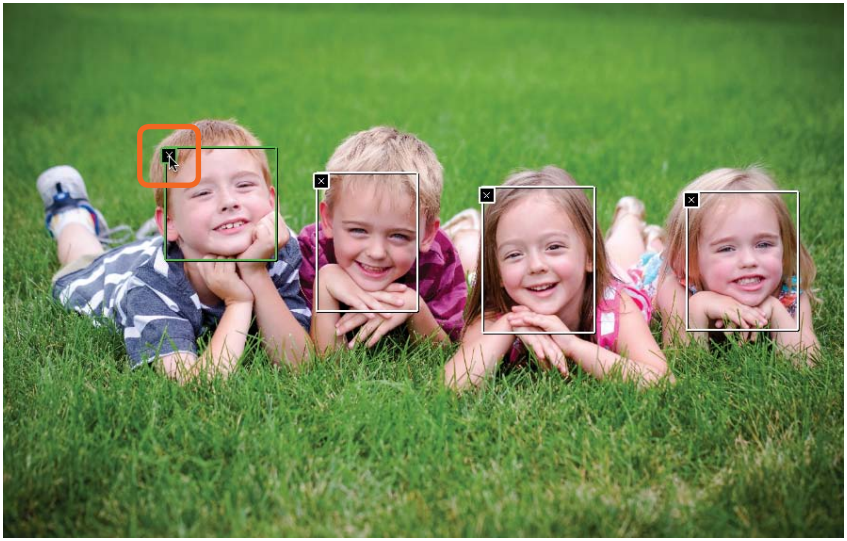


FIGURE 4.5 To delete a Face Box, click on the X in the upper-left corner of the box.

HOT TIP

You can remove a Face Box only when the image contains more than one Face Box, because the software needs at least one face in order to work.

Refining the Face

Perfect Portrait's facial recognition algorithm not only finds faces in your image; it also locates the eyes, lips, teeth, and skin within each Face Box. If the white control outlines are perfectly situated around each of these areas, then that's excellent! You can move along to the next section to start retouching your portrait. The algorithm doesn't always get the controls into their proper place, however, and you need a little bit of manual override. This is when the Face Edit tool will come into play.

The Face Edit Tool

To get started, first you need to activate a Face Box. If you're still inside the Face Select tool, click the Face Box you want to edit to automatically activate the Face Edit tool and zoom in. You can also click the Face Edit tool in the

tool-well to activate and zoom in to whichever box is highlighted in green (**FIGURES 4.6** and **4.7**).

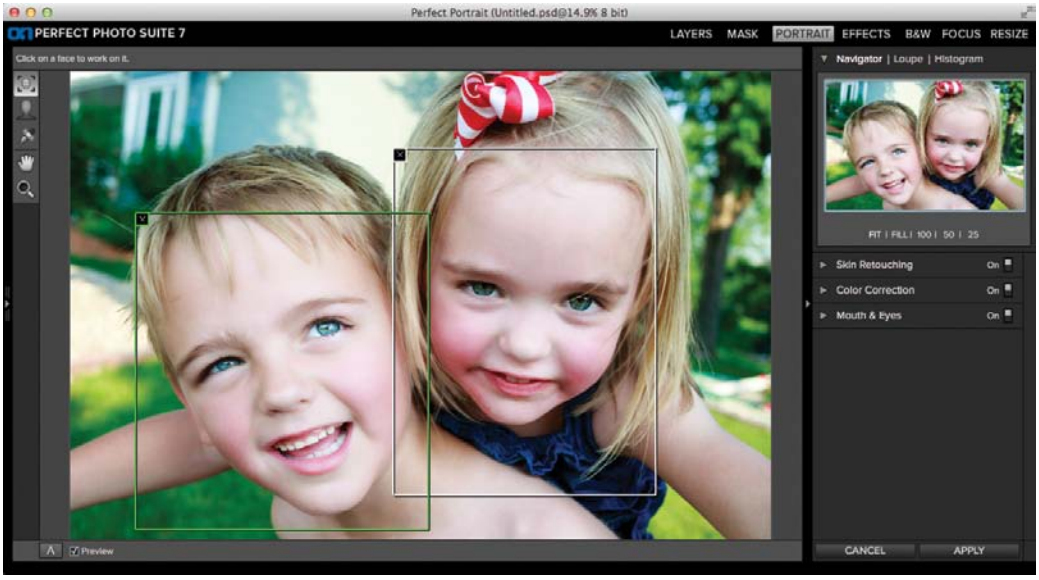


FIGURE 4.6 The boy on the left is highlighted in green, indicating his box is selected with the Face Select tool.

FIGURE 4.7 I can start editing this face with the Face Edit tool by clicking the face inside the green box or by clicking on the Face Edit tool in the tool-well. The preview zooms in on that face and displays the eyes and mouth controls.

FIGURE 4.8 Perfect Portrait did an excellent job of initially finding the locations for the eyes and mouth.

Notice the controls that outline around the eyes and mouth. If the software was able to find the face well, then the controls will be in the right spots (**FIGURE 4.8**). If you need to adjust them, however, just drag the points to the correct locations. For the *eyes*, for example, be sure to put the blue point right on the pupil. Next, move the dots on the side to the corners of the eyes, and adjust the top and bottom points along the curve of the inside eyelids so that the eyeball is the only thing inside of the controls (**FIGURE 4.9**). For the *mouth*, three sections encompass your controls: two for the lips and one for the teeth. Make sure that the teeth are in the middle section, and the lips are in the top and bottom sections (**FIGURE 4.10**). For images with no teeth, just close the middle gap so it's no longer visible (**FIGURE 4.11**).

FIGURE 4.9 To refine the controls, just use the cursor to click and drag them into position.

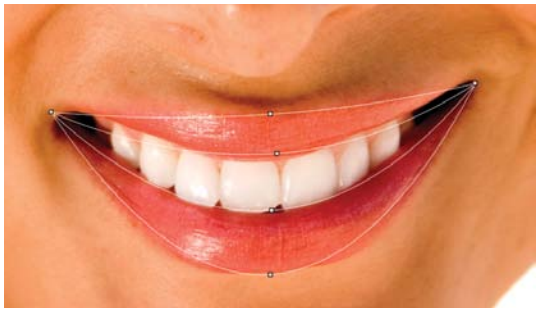


FIGURE 4.10 This example shows proper placement of the controls over a mouth with visible teeth.

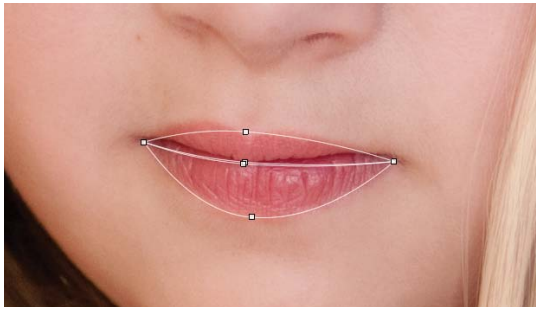


FIGURE 4.11 This example shows proper placement of the controls over a mouth with no visible teeth.

Refining the Mask

Perfect Portrait also creates a mask to isolate the skin from the rest of the image, which allows you to use the Skin Retouching pane to edit only the skin areas of the face. As you can all other masks in the Perfect Photo Suite, you can adjust the skin masks by painting. When the Face Edit tool is active the cursor automatically defaults to a brush, so all you need to do is start painting to make changes.

Before you make any brush strokes in your image, preview the mask so you can see what, if anything, you need to adjust. Previewing the mask is *extremely* useful for this type of edit, as the changes the Skin Retouching tools make to your image are usually so subtle that you might not even know if something is awry until it's too late. To preview the mask, click **Ctrl+M**. You'll see a red overlay of the areas that are masked out. The portions of your image that are not in red should be the skin areas. You can choose among four mask view modes: Red, White, Black, and Grayscale (**FIGURES 4.12** through **4.15**). To access each of these, choose View > Mask View Mode, or use the black box on the bottom left of the Preview window.

FIGURE 4.12 The default preview, the Red mask can help you locate areas of skin or no skin that need to be corrected.

FIGURE 4.13 The White mask is another way to preview the mask in Perfect Portrait.

FIGURE 4.14 Use the Dark mask preview when your image has areas of red already, such as a red backdrop or bright red hair.

FIGURE 4.15 The Grayscale mask helps you refine your mask by showing a black-and-white preview.

Now that you know what your mask looks like, you're ready to start fixing it. Here are some of the settings in the Tool Options bar you can use when painting the mask to reveal only the skin (**FIGURE 4.16**):

FIGURE 4.16 The Tool Options bar allows you to change your settings when refining the mask.

- **Mode:** There are two options for the Mode setting: Add to Skin and Not Skin. Use the *Add to Skin* option when you want to reveal the skin areas of your portrait, and use the *Not Skin* option when portions of the mask reveal more than skin, such as hair or clothing (**FIGURE 4.17**).
- **Size:** The Size setting determines the overall size of the brush, and ranges from 1 (a small brush) to 500 (a large brush). Use the smallest brush size possible in your image for more accurate results.
- **Feather:** The Feather setting determines how soft or harsh the edge of your brush is, and ranges from 0 (a very harsh edge) to 100% (a very soft edge). To soften the transition of your mask, keep the feather at a higher setting, usually above 50.
- **Opacity:** This setting determines how transparent your brush stroke is, and ranges from 0 (completely transparent) to 100 (completely opaque). For most cases you'll be okay leaving this setting at 100. If you want to refine the edges of your mask around a hairline, wispy bangs, or men's facial hair, try lowering the opacity slightly and painting along the border of the area (**FIGURE 4.18**). This will give you a smoother transition when making heavy adjustments with the Skin Retouching pane.

FIGURE 4.17 (left) I used the brush to paint with a Mode setting of Not Skin over the area just to the right of her face.

FIGURE 4.18 (right) Painting with the Not Skin mode at 20% opacity allowed me to mask out a stray strand of hair over this little girl's face.

A few additional buttons on the far right side of the Tool Options bar are also handy:

- **Next and Previous Face Arrows:** When you're working on more than one face, these buttons are the quickest way to jump back and forth between the Face Boxes in your image. Click on the right arrow to go to the next face, and use the left arrow to move back to the previous face. The Preview window will automatically fill with the new Face Box and allow you to make your refinements and retouching adjustments.
- **Hide Controls:** After you have the eyes and mouth controls set in the right place, you can click on this button to hide the white outlines (**FIGURES 4.19** and **4.20**). Hiding the outlines will give you a clearer viewing experience when using the adjustment panes on the right side of your window, particularly when making adjustments to the eyes and mouth.
- **Reset Face:** If you want to start over with any of the adjustment panes (Skin Retouching, Color Correction, Mouth & Eyes), click the Reset Face button. This feature resets the edits and the mask to only the currently selected face; it will not reset the eyes and mouth controls, or any edits you made with the Retouch brush.

HOT TIP

If you want to reset the edits to your face and start from scratch, click the face you want to reset and then choose Face > Reset Face in the menu bar. This method resets only one face at a time. If you want to reset all faces in your image, choose Edit > Reset All Faces.

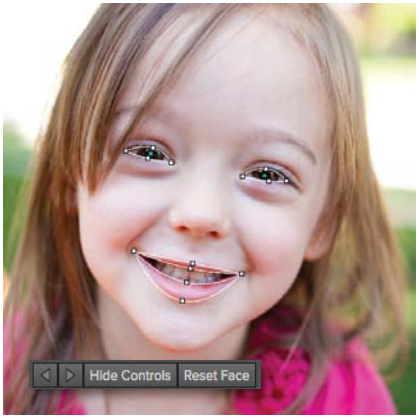


FIGURE 4.19 By default, Perfect Portrait displays controls over the eyes and mouth. To hide these, click the Hide Controls button in the Tool Options bar.

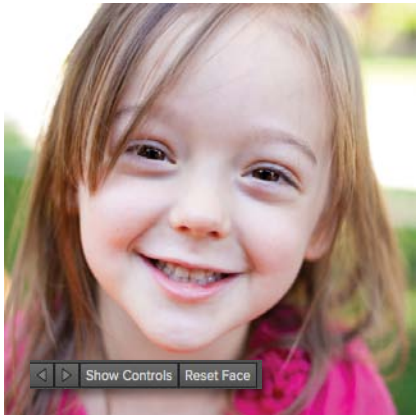


FIGURE 4.20 After you hide the controls, the toggle changes to a Show Controls button; click it to show the controls over the eyes and mouth.

Skin Retouching

Smooth and beautiful skin is something you will likely strive for in many of your images, and with Perfect Portrait you have the tools to create blemish-free portraits very quickly *and* easily. The key with skin retouching is to not overdo the effect so much that the skin looks like plastic, or that freckles are completely gone. (Freckles can be cute, especially on little kids!) Keeping that texture in a person's face keeps the reality alive while still showing each individual at his or her best.

Inside of this software you will find two main adjustments for retouching skin: the Retouch brush and the Skin Retouching pane. The Retouch brush clears away individual blemishes and lines, and the Skin Retouching pane applies global adjustments to the skin in your portrait.

Retouch Brush

When you need to remove a blemish or a flyaway hair, reach for the Retouch brush in the tool-well. You can find the tool's three settings in the Tool Options bar on the top of your window:

- **Size**: The Size setting ranges from 0 to 2500 pixels. For the majority of your retouching needs, you will usually want to set this to a low number. To prevent any smudging in the surrounding skin, keep Size set to just larger than the blemishes you're trying to remove.
- **Feather**: The Feather determines how soft the edge of your brush will be and ranges from 0 (a very harsh edge) to 100 (a very soft edge). Try keeping this setting to at least 25 to ensure smooth blending of the retouch areas with the existing skin.
- **Opacity**: Opacity, ranging from 0 to 100, refers to how transparent or opaque the brush will be when you make your edits. A high number, such as 100, completely removes the blemish. If you want to make more subtle adjustments to areas of the skin, try setting this to around 50 or lower. This is a good way to subtly remove lines and wrinkles, as well as to brighten the areas underneath the eyes.

Consider a few of the ways you can use the Retouch brush to make your portraits clean and beautiful:

- **Remove blemishes:** Just one click on your image will immediately erase any blemishes. When using the brush for specific areas, keep it to about the same size, or maybe just a little larger than the blemish you're erasing and make individual clicks instead of brushing over larger areas (**FIGURES 4.21** and **4.22**).

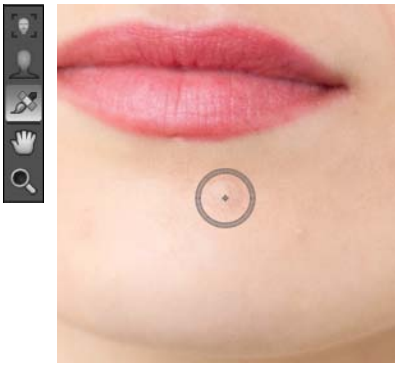


FIGURE 4.21 (left) A Size of 90 and a Feather of 11 with the Retouch Brush is enough to remove this blemish.

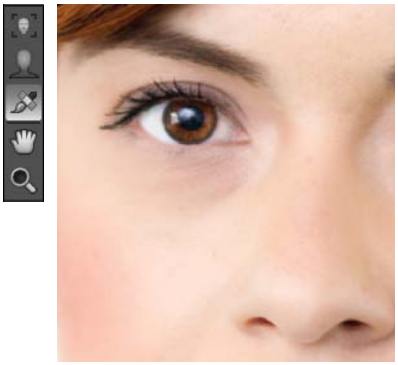
FIGURE 4.22 (right) By clicking just once with the Retouch Brush, I removed the blemish completely.

- **Fade wrinkles and lines:** The Retouch brush is great for softening lines and wrinkles in an image. You'll still want to keep some definition of the lines intact to keep the face looking natural, so the key is to reduce the Opacity setting below 50% and then make a few brush strokes over the lines. Also, be sure that your brush size is at the smallest setting possible so that you're affecting only the lines on the face (**FIGURES 4.23** and **4.24**).

FIGURE 4.23 (left) To fade away the lines around this woman's mouth I will use the Retouch Brush at a low opacity.

FIGURE 4.24 (right) With the Opacity set to 50% and the Size set to 50, I was able to subtly remove the lines in the image. I don't want to completely remove them, just fade them a little.

- **Lighten under the eyes:** Many people, even children, will have dark areas below their eyes, and you can use the Retouch brush to fade that area away. To do this, use the brush at a low opacity (30% is a good start) and a size just large enough to fit the area (about the same size as the iris of the eye is usually good). Paint a few brush strokes over the area—just enough to remove some of the darkness but not so much that it starts to look "smudgy" (**FIGURES 4.25** and **4.26**).



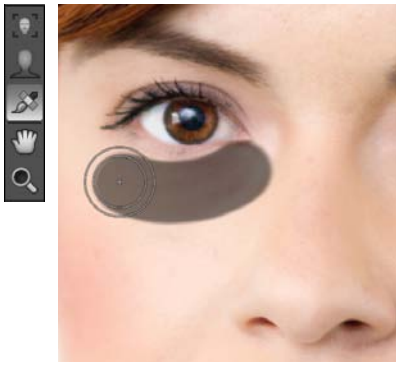


FIGURE 4.25 (left) Most people have dark areas under their eyes.

FIGURE 4.26 (right) To fade the dark areas away without completely removing them and making them look "smudgy," I used the Retouch brush with the Size set to 150, Feather at 125, and the Opacity set to 50%.

Skin Retouching Pane

NOTE

The Skin Retouching settings adjust only the skin areas in your image, so be sure the mask is good-to-go with the Face Edit tool before you start your edits.

The Skin Retouching pane is where the magic happens. Here you can remove blemishes, smooth skin, and more! The pane is set up for you to start with the top setting, Blemishes, and work your way down. Working in order will give you the best overall results (**FIGURE 4.27**).

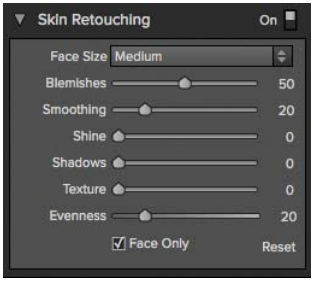


FIGURE 4.27 These are the default settings of the Skin Retouching pane.

NOTE

Changing the Face Size setting resets any changes made to the mask with the Brush tool, so be sure to set the Face Size before using the brush to refine the mask.

- **Face Size:** The Face Size setting determines the initial mask size for the face: *Large*, *Medium*, or *Small*. This sets the masking area to look for flesh colors beyond the default mask; change it if the surrounding mask is encompassing too much or too little of the skin on the face. You can preview the mask by clicking the drop-down and hovering over the sizes. In addition, you can refine the mask by using the Brush tool.
- **Blemishes:** Ranging from 0 to 100, the Blemishes slider removes medium-size blemishes, such as acne, freckles, large pores, and even lines in the face while retaining the pore structure in the skin. When

using this slider for females and children, try setting it between 60 and 80. For males, keep the setting under 50.

- **Smoothing:** This setting smoothes the skin and is a good complement to the Blemishes slider and helps add a soft, healthy glow to the face. Be careful to not be heavy-handed with this slider, or you'll end up with skin that looks plastic and surreal (**FIGURE 4.28**). Although it ranges from 0 to 100, aim to keep the setting under 30, which is a good guideline for most skin types (**FIGURE 4.29**).

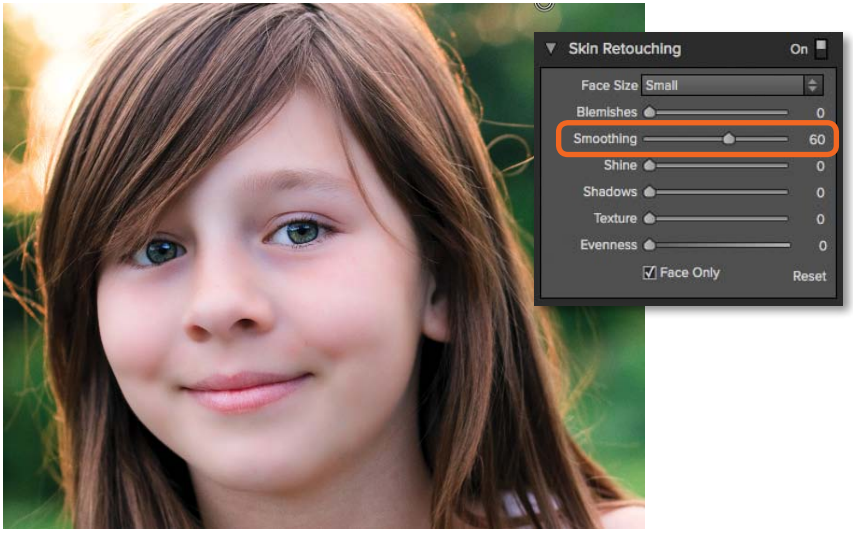


FIGURE 4.28 Be careful to not overdo the smoothing slider. This image has a Smoothing setting of 60, which adds too much softening to the skin.

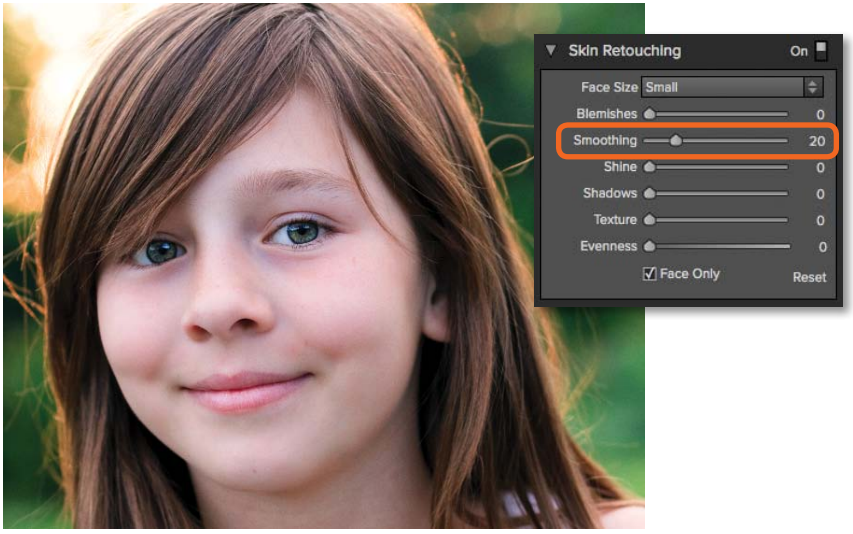


FIGURE 4.29 Using a lower Smoothing setting will typically give you the best results; here a setting of 20 adds a subtle softness to the skin without losing detail.

- **Shine:** Light can emphasize any oil on the skin, making it look shiny. To counteract this, use the Shine slider to even out those shiny areas and better blend them with the surrounding skin (**FIGURE 4.30**). The slider has settings ranging from 0 to 100; simply move the slider to the right until the shine has disappeared (**FIGURE 4.31**).

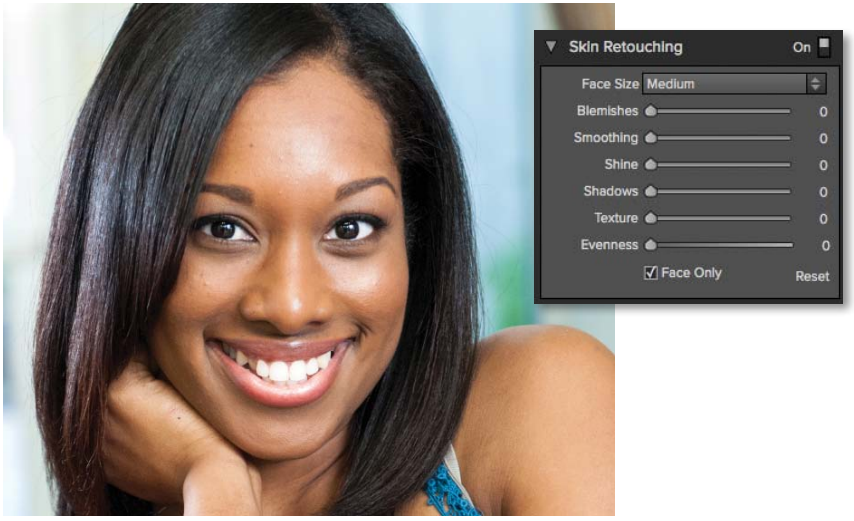


FIGURE 4.30
This woman has some shine on her face; I'm going to use the Shine slider to make it less apparent.

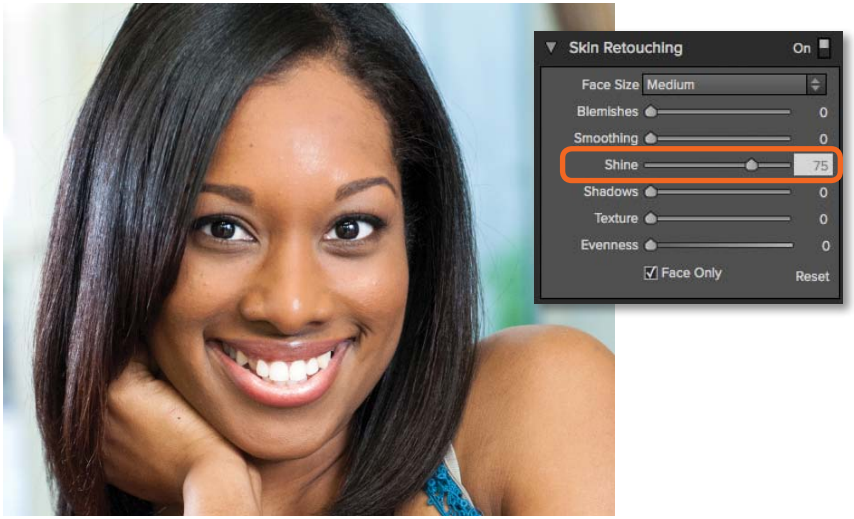


FIGURE 4.31 I used the Shine slider at a setting of 75 to reduce the shine on the woman's face.

- **Shadows:** The Shadows adjustment (between 0 and 100) helps when you have an image with harsh shadows on the face. Moving this slider to the right softens those shadows and evens out the light over the face.

- **Texture:** Usually used in conjunction with the Smoothing slider, the Texture setting adds texture to the skin. If you inadvertently smooth out too much of the skin's natural texture but need to be a bit heavy on the Smoothing slider, use the Texture slider to replace some of what you lost. The setting ranges from 0 to 100, but you're better off using the lowest setting possible to add just a small amount of texture back into the image.
- **Evenness:** When your subject's face has areas of redness (blotchy patches or just rosy cheeks), you can use the Evenness slider (0 to 100) to even out the overall skin tone. As you slide the slider to the right, the red slowly disappears (**FIGURES 4.32** and **4.33**). Be careful, however, not to push the slider too far to the right or you'll lose a lot of the overall color in the face.

HOT TIP

When using the Evenness slider, make sure to double-check your mask to make sure that all areas of the skin (especially the pink and red areas) are masked in properly.

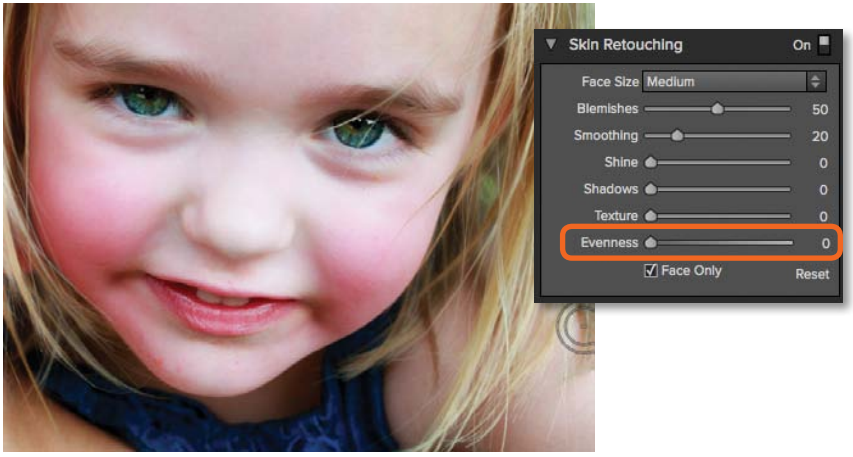


FIGURE 4.32
This little girl has very red, rosy cheeks.

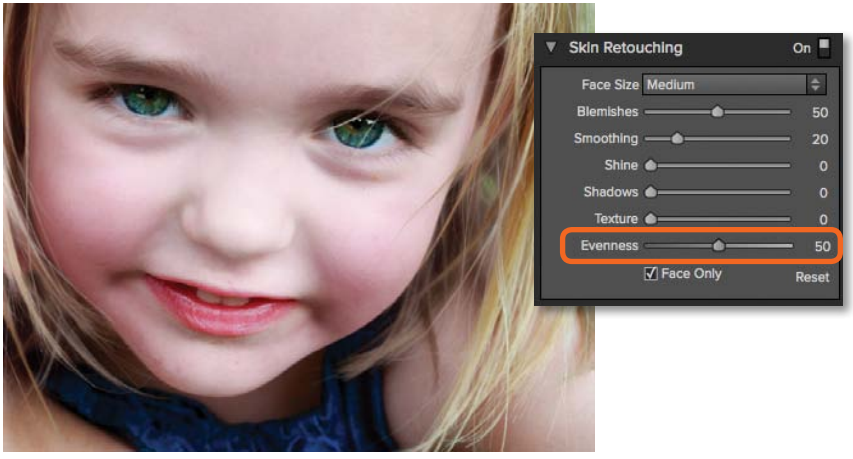


FIGURE 4.33
By moving the Evenness slider to 50 I was able to remove much of the redness in her face.

- **Face Only check box:** On by default, Face Only constrains adjustments to the skin on the face and any area you have painted in with the Brush tool. When you deselect this box, Perfect Portrait will search for other flesh-colored areas of your image and apply the corrections there as well. When working on an individual portrait, leave Face Only checked (**FIGURE 4.34**). If you're retouching a portrait with very little or no clothing or you want to apply the same skin edits to an entire group portrait without selecting individual Face Boxes, then deselect the box to edit the entire group at the same time (**FIGURE 4.35**).

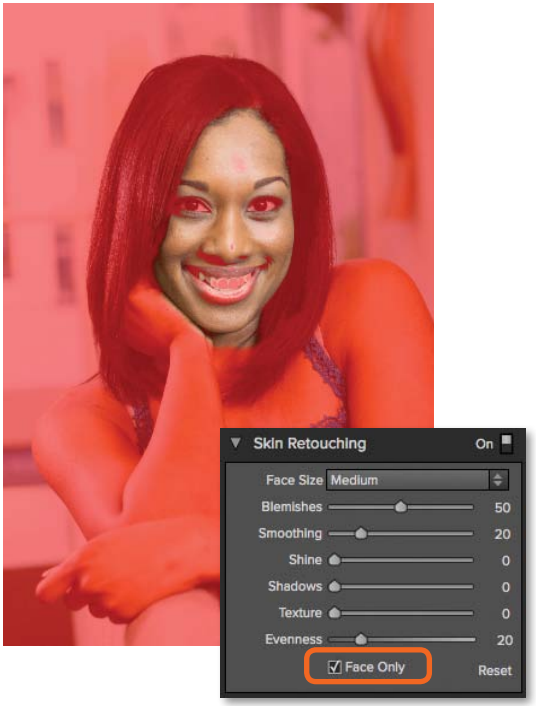


FIGURE 4.34 With the Face Only box checked, only the face will be affected by the Skin Retouching adjustments.

FIGURE 4.35 When you want to adjust all skin in your image, deselect the Face Only box.

NOTE

Be careful toggling Face Only if your image contains manual adjustments (like brushing in skin), as it will reset the mask and you would need to redo your changes. You can see the areas affected by toggling the mask view (Ctrl+M).

HOT TIP

To reset any of the individual adjustment panes, click Reset in the bottom right.

Color Correction

Most portraits look their best when they have a warm color cast to them. After all, people are most attractive when they have healthy, radiant, and even flushed skin. The opposite is a cool color cast, which can be an interesting stylized effect, but in a typical portrait it's usually more of a distraction. If your shot's color cast is less than idea, the Color Correction pane can help (**FIGURE 4.36**).

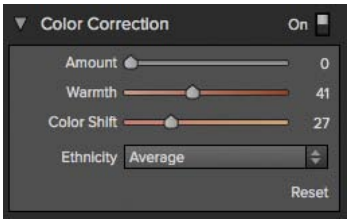


FIGURE 4.36 The Color Correction pane enables you to warm up or cool down the colors in your image.

Even if you already made your color corrections to the image, sometimes it doesn't hurt to make a few last-minute adjustments can really sell a look. Or, if you used a setting such as the Evenness slider in the Skin Retouching pane (which removes redness in the face), you may want to add some warmth back into your portrait to balance it out. Again, this is when Color Correction pane can be very useful. This pane's settings will affect the *entire image*, not just the face and skin.

- **Amount:** Ranging from 0 to 100, this setting determines the overall amount of color correction in your image. The more you move this slider to the right, the more intense the color correction in your image will be. By default the Color Correction pane is turned on but the Amount slider is set to 0, so you'll need to adjust it for the additional settings to take effect.
- **Warmth:** Use the Warmth slider to warm up or cool down the color tones in your portrait. The slider ranges from 0 to 100; by default it is set at the "original" warmth of your image (usually around a setting of 27). To warm up your image slide it to the right, and to cool it down slide it to the left (**FIGURES 4.37** and **4.38**).

HOT TIP

The sliders in this pane work from top to bottom and are dependent on one another. You must first adjust the Amount slider in order to "activate" the Warmth slider, and after setting your Warmth you can then change the Color Shift setting.

FIGURE 4.37 This is an example of warming up your image with the Warmth slider; in this example it's at a setting of 53.

FIGURE 4.38 This is an example of cooling down your image with the Warmth slider; in this example it's at a setting of 0.

- **Color Shift:** The Color Shift setting gives you more control over the type of warmth in the image. Slide the slider to the left (toward 1) to give your image reddish warmth, and slide it to the right (up to 100) to give it more yellow warmth. Keeping the slider somewhere in the middle (between 25 and 75) creates a standard orange warmth (**FIGURES 4.39–4.41**).

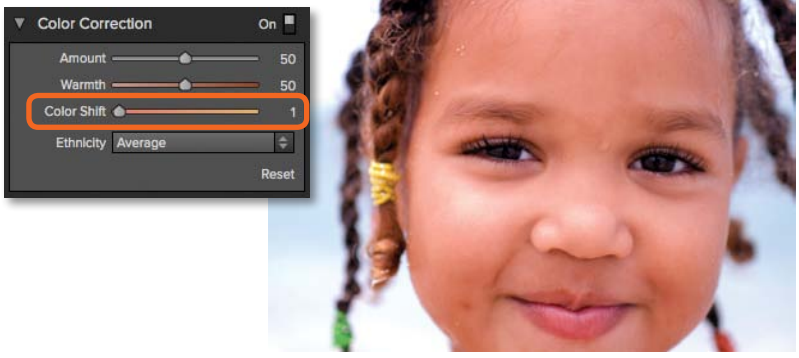


FIGURE 4.39 To add reddish warmth, move the Color Shift slider toward the left.

FIGURE 4.40 To add yellowish warmth, move the Color Shift slider toward the right.

FIGURE 4.41 To add an orange warmth, keep the Color Shift slider in the middle.

- **Ethnicity:** The type of correction needed for each image depends on the original color of a person's skin. Perfect Portrait includes six presets you can use to help the software find a good color match for your photo. These are usually good starting points for your image, or you can leave the setting's default of Average and make your adjustments manually (**FIGURE 4.42**).

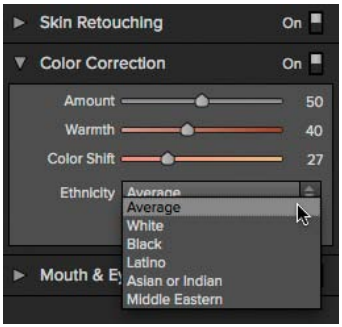


FIGURE 4.42 The Ethnicity drop-down gives you a good starting place, depending on the skin-tone of your model.

HOT TIP

If you have more than one Face Box in your photo and want to use the same settings for the other faces, you can copy and paste the settings over to the other faces. Select the face you want to copy, choose Face > Copy Settings in the menu bar, use the Face Select tool to select a different Face Box, and then choose Face > Paste Settings. All the settings from the adjustment panes on the right will be applied to your currently selected face.

Enhancing the Eyes and Mouth

HOT TIP

When using this pane, try hiding the controls over the eyes and mouth so that you can see your changes much more clearly. Simply click on the Hide Controls setting in the Tool Options bar.

The Mouth & Eyes pane is where you will be able to make adjustments specifically to, not surprisingly, the eyes and mouth. A person's eyes are the most important aspect of nearly all portraits, and this pane offers tools specifically to make those beautiful eyes stand out. Also, nobody likes yellow teeth, and you can use a slider to remove the yellow and brighten your subject's pearly whites faster than a dentist. Each of these settings is directly related to the controls over the eyes and mouth you adjusted earlier in this chapter, so be sure that they're properly positioned to get the best results (**FIGURE 4.43**):

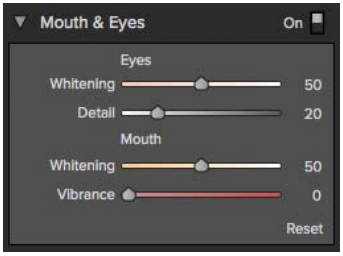


FIGURE 4.43 The Mouth & Eyes pane allows you to make enhancements to the eyes and mouth.

Eyes Whitening: The Eyes Whitening slider brightens the white portion of the eyeball and ranges from 0 to 100. Between 20 and 50 is a good place to start, and be careful about pushing too far with this setting. White eyeballs are nice, but slide it too far to the right and they might start to look unrealistic (**FIGURES 4.44** and **4.45**).

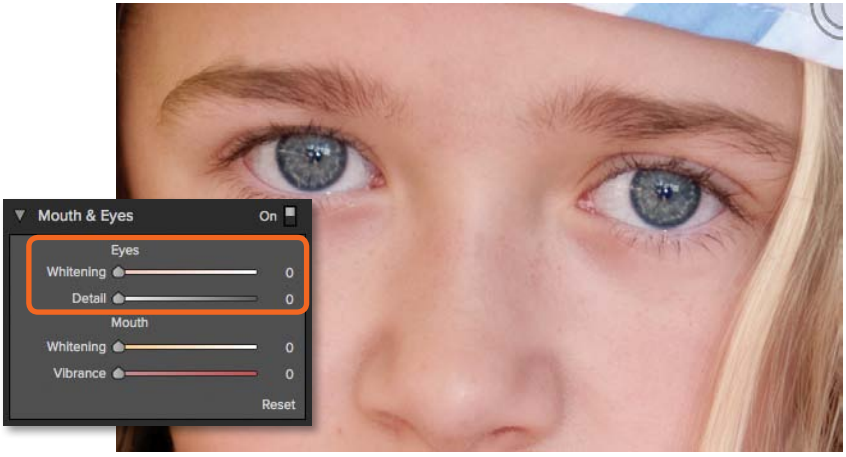


FIGURE 4.44
This image shows the eyes with no adjustments applied.

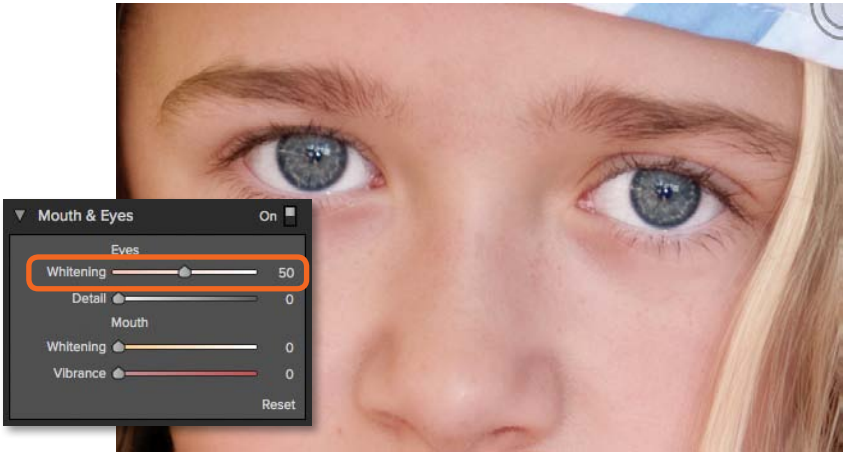


FIGURE 4.45
By moving the Whitening slider to 50, I was able to add a subtle amount of lightening to this girl's eyes.

- **Eyes Detail:** When we look at a photograph our eyes always go to the sharpest portion of a scene. Because the eyes are the most important area in most portraits, adding a bit of sharpening and clarity to them makes sense. The Eyes Detail slider ranges from 0 to 100; to add a

touch of sharpness to the eyes, move the slider to the right. Sharpening the eyes can make them sparkle and give your image the balance it needs, but to keep it realistic don't be too heavy-handed with this setting (**FIGURE 4.46**).

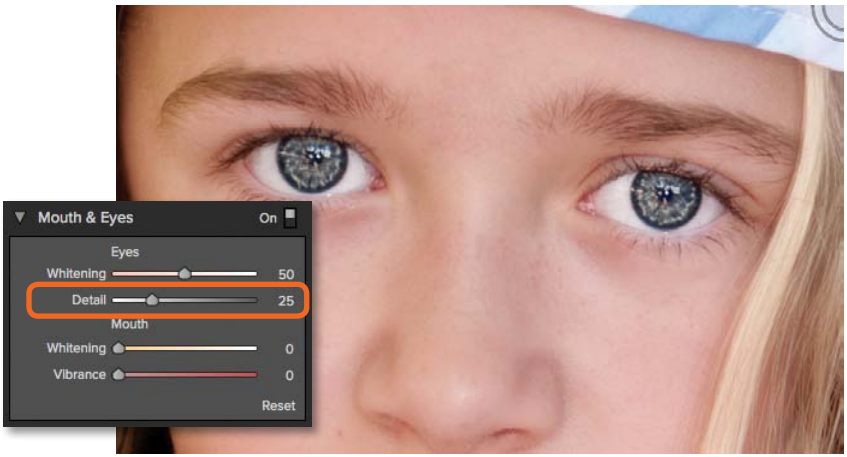


FIGURE 4.46 Setting the Detail slider to 25 adds a good amount of detail to the eyes without overdoing it.

- **Mouth Whitening:** Ranging from 0 to 100, the Mouth Whitening slider brightens and whitens the teeth all at once. Try to keep this setting at around 50 for most images, because pushing the number too high may give your subjects unnaturally whitened teeth. Also, if there are no teeth in your portrait keep this setting at 0 (**FIGURES 4.47** and **4.48**).

FIGURE 4.47 This image shows the mouth with no adjustments applied.

FIGURE 4.48
By moving the Whitening slider to 60 I was able to add a subtle amount of lightening to this girl's teeth without affecting the inside of her mouth.

- **Mouth Vibrance:** This setting adds saturation to the lips to make them a brighter color. The setting ranges from 0 to 100, and I find that setting it anywhere under 50 does a good job of making the color pop without overdoing it (**FIGURE 4.49**).

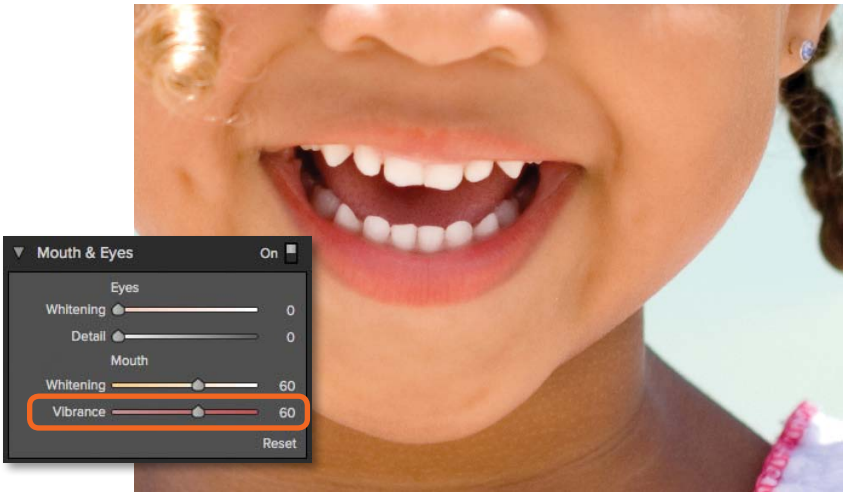


FIGURE 4.49
The Vibrance slider intensifies the red in the lips.

Effects and Presets

Perfect Portrait ships with a good selection of effects you can use with your images. When you launch the application, Perfect Portrait applies basic adjustments to your image, and from there you can play with the effects to see if another works better. If you want to set the initial settings for the adjustments that will be applied upon launching Perfect Portrait, go to Edit > Settings. Here you can select the intensity of the default adjustments (Natural or Strong), apply adjustments only to the skin (Skin Only), or select your own preset from the My Settings option at the very bottom (**FIGURE 4.50**). This is a great way to customize the intensity and application of the default settings to ensure that your portraits come out perfectly every time. After you make changes in the Settings window, the effects will be applied to all future images launched in Perfect Portrait.

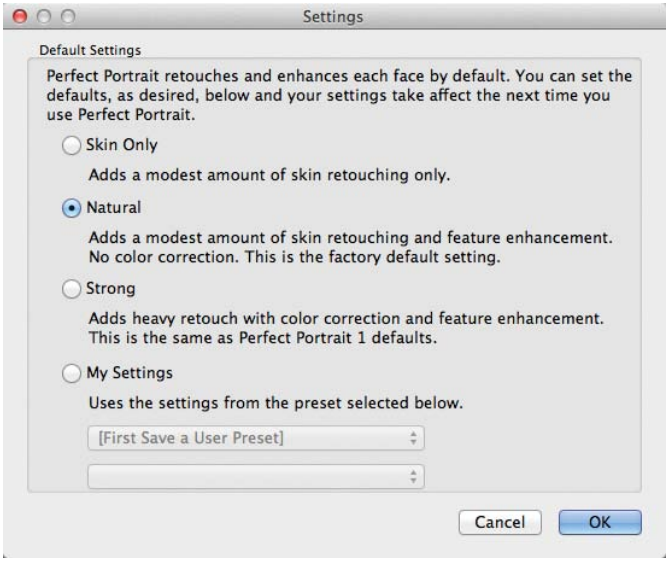


FIGURE 4.50 You can set the default Perfect Portrait adjustments in the Settings dialog box.

To apply an effect, select the face you want to work on by clicking it with the Face Select tool, click the folder drop-down, and then click an effect in the Effects tab to apply it (**FIGURE 4.51**). If you want to apply different effects to more than one person in your image, such as with a group photo, use the arrows in the Tool Options bar to select the individual Face Boxes and then apply the appropriate effect. Both effects and presets will override any changes you have made in the adjustment panes, so apply these before making additional refinements.

FIGURE 4.51 Perfect Portrait offers several effects for use with your portraits.

Another great thing you can do in Perfect Portrait is save your own presets and then apply them to future images. To do this, make sure that a Face Box is selected and then choose Preset > Save Preset. These presets will then appear in the Presets tab on the left side of the window. Custom presets are especially useful when you have a large number of images to edit from the same person or group of people, such as from a senior portrait or engagement shoot. You can save the settings made in the adjustment panes (Skin Retouching, Color Correction, and Mouth & Eyes) and use them for your group of images. As with some of the other products in the suite, you can favorite any effect or preset and save it to the Favorites tab by clicking on the flag icon to the right of its thumbnail.

You also have the ability to batch process images with Perfect Portrait; please turn to Chapter 1, "Getting Started," for a detailed explanation on how to do that using Lightroom and Photoshop.

HOT TIP

Batch processing in Perfect Portrait works only with photographs that have a single person in the image. You need to process group photos manually to tell the software which preset should be applied to each individual face or use a "skin only" preset, which will not make adjustments to the eyes and mouth.

Cleaning Up Skin

Faces with several blemishes are some of the more difficult images to edit. In this image of my niece, I was able to get rid of the blemishes under her chin and make it blend well with the rest of her face by using Perfect Portrait.

Step 1

I started off with my image inside of Perfect Portrait. The software immediately found the girl's face, so I clicked once inside the green square to start my edits and Perfect Portrait immediately located the eyes and mouth.

Step 2

The controls over the eyes and mouth needed some adjustment, so I fixed them by clicking on the points and dragging them to the correct spots. I also used the brush to make certain that the skin on the face was fully showing, especially the areas where the blemishes were most severe.

Step 3

Then I went over to the Effects tab on the left and applied the Heavy Retouch effect from inside the Children category. This did a good job of smoothing away most of the blemishes on the chin.

Step 4

To continue the retouch process, I selected the Retouch brush from the tool-well. Then I set the Size to 125, the Feather to 25, and the Opacity to 50%, and clicked several times in the image over the areas where the blemishes were most severe. I did this until I removed the majority of the blemishes while keeping the skin tone and texture intact.

Step 5

Next I directed my attention to the Mouth & Eyes pane on the right side of the screen. Since her eyes are squinting and not very visible, I decided to move both sliders to 0. Then I increased the Whitening slider for the Mouth to 85.

Step 6

The last step was to apply the effect. When I preview the before and after images, I can tell that the blemishes have faded away nicely without a loss of detail in the skin.

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