Portrait Pro
User Manual

Version 27.0

Anthropics Technology Ltd

www.portraitpro.com

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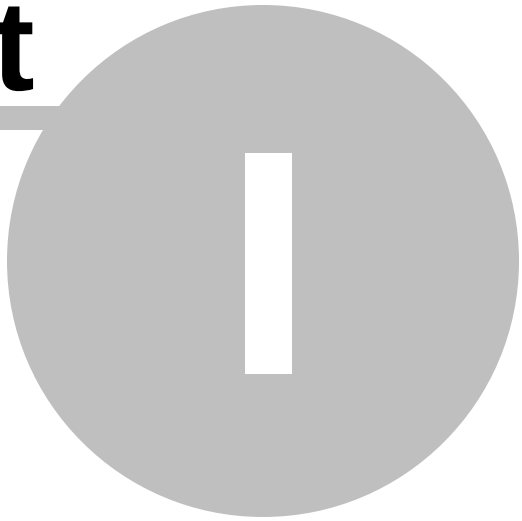
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Part



1 Getting Started

Introduction

PortraitPro is the easiest and fastest way to retouch portraits, allowing you to achieve professional results in minutes.

PortraitPro works in a completely different way to ordinary airbrushing and photo editing software. PortraitPro has been trained with thousands of examples of human beauty, and as a result you can add as much or as little photo enhancement as you want, simply by moving sliders.

Due to the knowledge of human beauty and expert lighting techniques that is built into PortraitPro, anyone can achieve the highest quality photo touch-up in just a few minutes.

This manual is for PortraitPro 27. To find out what has changed since the previous version, see What's New in PortraitPro 27 6.

PortraitPro is available in three editions 11: Standard, Studio and Studio Max. All editions are covered by this manual.

PortraitPro is available for Windows and Mac computers. This manual is for the Mac version of PortraitPro.

System Requirements

PortraitPro needs macOS 13 or later.

When your computer has suitable graphics hardware (GPU), PortraitPro uses it automatically to speed up processing. Otherwise PortraitPro uses the main processor (CPU). On the Mac, the graphics hardware is used on macOS 15 or later. There is no setting to change.

Getting Started

Take a look at the Quick Start Guide 9 to see a quick overview of how to use PortraitPro.

The Step By Step Guide 16 provides more detailed information about each step.

In addition, the application itself has built-in tutorials that show you how to use most of its features.

If you need further help, please visit www.anthropics.com/support/portraitpro, where you can see the latest FAQ and use our support ticket system to send a question to our support staff.

1.1 What's New in PortraitPro 27

This page summarizes what is new and improved since PortraitPro 24, and then shows where to find the controls that have moved. There were no versions 25 or 26.

New and Improved

- **Faster.** Faces are found more than twice as fast, and tilted faces are found more reliably. In a group photo, all the faces are usually found in under a second. Switching between the faces in a group photo now takes well under a second, where it could take several seconds before. Many of the image processing steps have also been made faster, so the enhanced image updates more quickly when you move the sliders.

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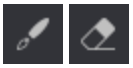
- **Graphics card acceleration in every edition.** PortraitPro now uses your computer's graphics card to speed up processing in every edition. On macOS 15 or later, finding the skin, hair and background in your photo runs on the graphics card, so a photo is ready to enhance sooner after you place the outlines. There is nothing to download or turn on, and if the graphics card cannot be used, PortraitPro uses the processor instead.
- **Updated look.** PortraitPro has new controls and icons, and a refreshed dark style that uses your system font. Slider values and toolbar button labels are now shown by default (you can turn them off in the General Settings 123), pop-up tips have a single **Got it** button, and the controls panel can be made narrower, leaving more room for your photo.
- **Tools strip.** All the tools are now in one place: the tools strip 93, a column of buttons beside the controls panel. Press a button to open that tool's page over the sliders, then press **Done** or ESC to go back. A dot on a button shows that the tool is changing your photo.
- **Simpler before and after views.** The **View Before** and **View After** buttons on the toolbar 45 choose which views are shown. To compare your photo with the original, press and hold the **Show Before** button on the enhanced image, or hold down RETURN. This now works in every tool, not only on the sliders.
- **Faces strip.** In group photos, the faces strip 51 at the top of the controls panel shows a tile for each face, so you can switch faces with one click. The outlines of the other faces stay visible but faint, so you can always see which face is current.
- **Faces in profile.** To locate a face that is viewed side on, pick a **Looking Left** or **Looking Right** picture at the Select Face 34 stage.
- **Clearer RAW support.** If a RAW file will not open, PortraitPro tells you why, and whether you need the free Adobe DNG Converter. More RAW file types are listed in the File Open dialog. See RAW Settings 133.
- **More reliable.** Many problems have been fixed, so PortraitPro is more stable. The third-party libraries that PortraitPro uses, such as those for reading and writing JPEG, TIFF and PNG files, zlib compression, color management and Qt, have been updated to recent versions. This fixes known security issues and bugs in those libraries.

Where to Find Controls That Have Moved

If you are used to PortraitPro 24, this table shows where to find the controls that have moved. Some things have also been renamed: a session file (.ppx) is now called a **project**, so *File > Save Project...* replaces *File > Save Session...*, the zoom control is now the Navigator 50, and the skin and hair areas are now the skin and hair masks. The menus and keyboard shortcuts are the same as before, except that ESC and RETURN now work on every tool page.

Control	PortraitPro 24	PortraitPro 27
Before and after views	Tabs above the image: **View Before Only**, **View Before and After** and **View After Only**.	 **View Before** and **View After** buttons on the toolbar. Turn both on to show the views side by side.
Flip To Before	 **Flip To Before** button on the toolbar.	 Press and hold the **Show Before** button at the top left of the enhanced image. Holding down RETURN still works.

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Touch Up and Restore brushes	 Buttons on the toolbar.	 **Touch Up** and **Restore** buttons on the tools strip, or press T or R. See Brush Tools 20.
Brush size and strength	A panel that popped up when you moved the mouse over the Touch Up or Restore button.	A settings card at the top of the controls panel, shown while the brush is selected.
Effects mask	 **View/Edit Effects Mask** in the Restore brush's pop-up panel, or the **View/Edit Effects Mask** toolbar button once the mask had been changed.	 **Effects Mask** button on the tools strip, which is always shown. **View/Edit Effects Mask** is also in the Restore brush's settings card. See Effects Mask Tools 98.
Skin mask (was the skin area)	**View/Edit Skin Mask** button in the Skin Smoothing and Lighting & Coloring sections.	 **Skin Mask** button on the tools strip. The **View/Edit Skin Mask** buttons in those sections still work. See Skin Mask Tools 96.
Hair mask (was the hair area)	**View/Edit Hair Mask** button in the Hair section.	 **Hair Mask** button on the tools strip. The **View/Edit Hair Mask** button in the Hair section still works. See Hair Mask Tools 97.
Background mask	Buttons in the Layers section.	 **Background** button on the tools strip, which opens the background mask only. To change the background, use the Layers 80 section as before. See View/Edit Background Mask 82.
Crop Tool	Button in the Tools section of the controls panel.	 **Crop** button on the tools strip, or press C. See Crop Tool 99.
Remove Noise	Button in the Tools section.	 **Remove Noise** button on the tools strip. See Remove Noise 101.
Clone Tool	Button in the Tools section.	 **Clone** button on the tools strip. See Clone Tool 108.
Replace Sky	Button in the Tools section.	 **Replace Sky** button on the tools strip. See Replace Sky 106.

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Art Effects	Button in the Tools section.	**Art Effects** button on the tools strip. See Art Effects 110.
Lighting Brush	Button in the Lighting & Coloring section.	**Lighting Brush** button on the tools strip. See Lighting Brush 103.
Turning the tools on and off	One On/Off button for the whole Tools section.	An On/Off switch in the header of the Remove Noise page, and another that the Replace Sky and Clone Tool pages share.
Other Faces	**Other Faces** button on the toolbar.	The **+** tile at the end of the faces strip 51. *File* > *Enhance Another Face In This Photo* (CMD+E) still works.
Deleting a wrongly found face	The cross at the top right of the face, at the Select Face stage.	Move the mouse over the header above the face to open it, then click the cross.
Single View and Dual Views (when working on the background)	Tabs above the image.	**Single View** and **Dual Views** buttons on the toolbar.
Leaving a tool	An **OK** button, in different places on different pages.	A **Done** button at the bottom of every tool page. Pressing ESC does the same.
Pop-up tips	**Hide** and **Hide Forever** buttons.	A single **Got it** button.
GPU settings	*File* > *Settings* > *GPU* tab (Studio Max edition on Windows).	Removed. PortraitPro uses the graphics card automatically, in every edition.

System Requirements

PortraitPro 27 needs 64-bit Windows 10 version 1809 or later, or macOS 13 or later. It can also be installed on Windows PCs with ARM processors. See Getting Started 6.

1.2 Quick Start Guide

Tutorials

The quickest way to become an expert PortraitPro user is to follow the tutorials on the welcome screen. They are in three groups:

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- **Getting Started**: **First Steps**, **Shape** and **Skin Smoothing**. Work through these in order, starting with First Steps.
- **Learn More**: tutorials on particular parts of the software, such as group shots, makeup, eyes, hair and layers.
- **Advanced**: tutorials such as mouth and teeth inpainting, reflections in glasses, brush sliders, sky replacement and the Photoshop plug-in.

Each group is shown once you have completed the group before it, but you can choose to show it sooner.

Enhancing an Image

These are the basic steps to follow when enhancing an image:

1. Load the image you want to enhance 16
2. Check the face has been detected correctly 17
3. Apply presets or adjust the sliders 18
4. Save the result 19

1.3 Tips For Best Results

Don't push the sliders up too far

Often, you can greatly improve a picture with fairly subtle changes.

Push the sliders up just far enough to get the results you want.

If you go too far, the result can look unnatural.

Don't use the sliders to fix small blemishes

You can avoid the need to push the sliders up too far by using the Touch Up 20 brush to clean up spots and blemishes. Select it with the **Touch Up** button on the tools strip 93. By correcting these areas specifically, you can leave the rest of the skin looking natural.

Make sure the skin mask is right

PortraitPro automatically works out which areas in your picture are skin. This is shown as the skin mask. You can sometimes improve the results by adjusting the skin mask.

Press the **Skin Mask** button on the tools strip, and then use the Extend and Cut Back 96 brushes to refine the skin mask.

Make sure the outlines are accurately placed

You will get the best results if the outlines are accurately placed. Although the Face Finder usually does a good job of placing the outlines, you can sometimes improve the results by adjusting the positions of the outlines. In particular, make sure the outlines around the outside of the face follow the edge of the face. This is especially important if any skin relighting or makeup is being applied.

You can adjust the outlines in the Before view at the Enhance Face 18 stage (press **View Before** on the toolbar if the Before view is not shown), or at the Adjust Outlines 27 stage.

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1.4 PortraitPro Editions

PortraitPro comes in three editions, Standard, Studio and Studio Max. The Standard edition is intended for more casual users or amateur photographers. The Studio edition is intended for enthusiast or professional users. The Studio Max edition has the features of the Studio edition, but has Auto Batch in place of manual batch processing. Auto Batch enhances large numbers of photos automatically, for photographers who process a lot of images.

This manual covers all editions, with features that are only available in some editions indicated in one of these ways:

Studio Max Edition Only 11

Studio & Studio Max Editions Only 11

Studio Edition Only 11

The following table shows the main features of PortraitPro, and which editions they are in.

Standard	Studio	Studio Max	
✗	✗	✓	Auto Batch (automatic batch processing)
✗	✓	✗	Manual batch processing
✗	✓	✓	Available as a Photoshop plug-in with Smart Filter capability
✗	✓	✓	Available as a Lightroom plug-in
✗	✓	✓	Read camera RAW format
✗	✓	✓	Read Adobe DNG format
✗	✓	✓	Read and write TIFF and PNG images with 16 bits per sample (48 bits per pixel)
✗	✓	✓	Support for JPEG, PNG and TIFF embedded color profiles
✗	✓	✓	Supports conversion between different color spaces
✗	✓	✓	Supports setting monitor and working color spaces

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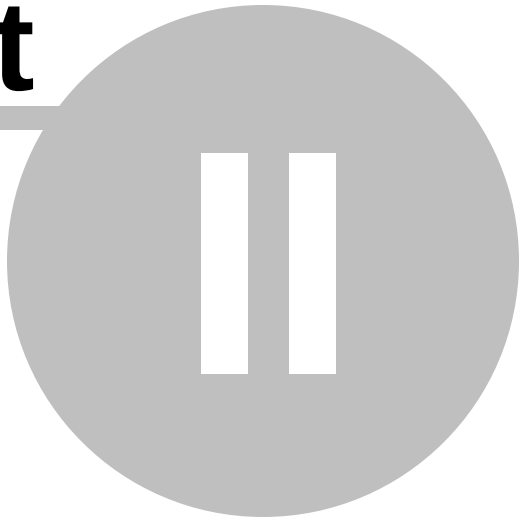
✔	✔	✔	Skin smoothing
✔	✔	✔	Skin relighting
✔	✔	✔	Skin recoloring
✔	✔	✔	Face sculpting
✔	✔	✔	Eye enhancing
✔	✔	✔	Hair enhancing
✔	✔	✔	Mouth enhancing
✔	✔	✔	Apply makeup
✔	✔	✔	Manual touch-up brush
✔	✔	✔	Picture controls
✔	✔	✔	Background editing controls
✔	✔	✔	Inpainting 91: reduce reflections in glasses, remove stray hairs and recover faces in blurred photos
✔	✔	✔	Lighting Brush 103
✔	✔	✔	Remove Noise 101
✔	✔	✔	Replace Sky 106
✔	✔	✔	Clone Tool 108
✔	✔	✔	Art Effects 110

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✔	✔	✔	Unlimited fully customizable presets
✔	✔	✔	Enhance more than one person in a photo
✔	✔	✔	Read and write JPEG, PNG and TIFF format images
✔	✔	✔	Free online support

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Part



2 Step By Step Guide

This section of the manual describes the various stages that you may need to go through when you use PortraitPro.

The most important stage is the Enhance Face 18 stage, which is where you view and can adjust the enhanced image.

Most of the other stages are only needed if the Face Finder did not find the face in your image correctly.

2.1 Open An Image

The PortraitPro Welcome screen

When you run PortraitPro, it begins with the welcome screen:



Open a single image

To open an image to enhance, either:

- Press the **Open Single Image** button on the welcome screen (called **Open Image** in editions without Auto Batch), or
- Select the *Open...* command in the File menu 39.

This will bring up the File Open dialog.

Browse to the file you want to enhance, and press the Open button.

Image types that PortraitPro can open 154.

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Once the image has been opened, PortraitPro will automatically find all the faces in the image, and determine their gender and age.

If any faces are found, then you will be taken to the Enhance Face 18 stage.

If PortraitPro cannot tell the gender and age of a face, the Select Gender 119 dialog appears first. If more than one face is found and you have turned off **Automatically Enhance All Faces In Group Shot** in the General Settings 123, you go to the Select Face 34 stage to choose a face.

If no faces are found, you will be taken to the Select Face 34 stage, where you can locate the face 26.

If the faces are not automatically detected, check that you haven't turned off **Automatically Find Faces In Images** in the General Settings 123.

Open a batch of images

If you have the **Studio** or **Studio Max** edition of PortraitPro 11, you will be able to open batches of images for faster working.

The **Studio Max** edition has automatic batch processing 23 (Auto Batch). Press the **Open Image Batch** button on the welcome screen to start one.

The **Studio** edition has manual batch processing 25.

2.2 Check Face

When a face has been automatically detected, there are three things that should be checked: the positions of the outlines, the skin & hair masks, and the gender/age.

If there is more than one face in the image, you should check these things for each face. Only the current face can be edited. Change the current face 32 to check or edit a different face.

Outline Positions

The outlines will have been automatically placed around the face. These are shown over the face in the **Before** view, so make sure the Before view is shown. If it is hidden, press the  **View Before** button on the toolbar 45 to show it.

While the mouse is not over the **Before** view, the outlines of the current face are dimmed and its control points are hidden. Move the mouse into the Before view to show the outlines at full strength, with the control points that let you move them. If the face is small on the screen, the control points stay hidden so that you cannot move them by accident; click on the face to zoom in to it.

The outlines should follow the edges of the features, and the edge of the face. If any are wrongly positioned, move them into the correct place by moving the control points. To move a control point, move the mouse over it until you see an orange cross, then click and hold down the left mouse button. Move the mouse to reposition the point, and then release the button.

If you're making significant changes to the outlines, or if you find the software is quite slow when you move points, you may find it quicker to edit the point positions in the Adjust Outlines 27 stage.

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Skin & Hair Masks

The skin and hair masks will have been automatically detected. To check these, press the  **Skin Mask** and  **Hair Mask** buttons on the tools strip 93. For how to correct them, see editing the skin mask 96 and editing the hair mask 97.

These masks are used to control where the skin and hair processing are applied.

Gender/Age

Each face is classified as **Female**, **Male** or **Child**. This is shown in the header above the face. If this is wrong, move the mouse over the header to open it, and you will be shown buttons that let you change the gender/age.

This setting is used to help create the best result when enhancing the face. It has a minor effect on some of the processing that is performed, but the main effect is to determine which preset 52 is applied by default.

Note: this setting cannot be used to change the appearance of the face to be the opposite gender or to change the apparent age.

2.3 Enhance Face

After you have opened an image and the face has been detected, you are ready to start enhancing the face.

Viewing the result

You can choose whether you want to see the before and after image side by side, or whether you just want the before or the enhanced image as large as possible. Use the  **View Before** and  **View After** buttons on the toolbar 45 to show or hide each view.

Whichever views are shown, you can always flip the enhanced ("after") image back to the original ("before") image to see the changes. Press and hold the  **Show Before** button in the top left corner of the After view, or press and hold the RETURN key.

Changing the result

PortraitPro will automatically enhance your image when you reach this stage. See presets 52 for how to configure this default enhancement.

Presets

PortraitPro comes with a library of presets 52, which set some or all of the sliders to predefined values to get a particular effect. Try a few of these to see some of the enhancements possible for your photo.

The Snapshot 55 function allows you to save your work at the current point and revert back to it later. Note that, unlike Presets, these are temporary and are not retained when opening a new image.

Sliders

For complete control over how the image is enhanced, you can use the sliders in the controls panel 47.

The sliders are grouped into sections that control various aspects of the face. Sections can be opened or closed by clicking on their title button. This has a small triangle pointing down if the section is open, or right if the section is closed. To toggle the effects of a whole section on or off, click the on/off switch next to its title.

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Try moving the **Master Fade** slider in a section to get an idea of the overall effect controlled by that section.

The lower sliders in each section give you finer control over the effect. The value of each slider is shown next to it. You can hide the values by turning off **Show Slider Values** in the General Settings 123.

Tools

The tools strip 93 beside the controls panel has the brushes and tools for more changes. For example, use the  **Touch Up** brush to remove a spot that is still visible, or  **Crop** to crop the photo.

Most tools open a page of controls over the sliders. When you have finished with a tool, press **Done** at the bottom of its page, or press ESC, to go back to the sliders.

2.4 Save Result

Saving the enhanced image

To save the enhanced image:

- press the **Save** button in the toolbar 45, or
- select the *Save JPEG/TIFF/PNG...* command in the File menu 39.

This will bring up the Save Image Options 120 dialog which lets you select the file format you want to save in.

The *Save* command in the File menu 39 saves the enhanced image in the same format that you previously selected, or the same format as the original file if you have not already selected a format.

Note: you must be in the Enhance Face 18 stage to save an image.

Saving the project

If you would like to save all the settings so that you can reload your image and continue adjusting the sliders, select the *Save Project...* command from the File menu 39. This saves the original image, all the point positions, the skin and hair masks, all the slider values and any snapshots into a PortraitPro project file (.ppx).

To load the project back into PortraitPro, use the same commands as you would when opening an image 16, but select the .ppx file instead.

2.5 Pan Tool

The Pan tool is available when you are enhancing an image 18.

The Pan tool is the default tool when no other tool is selected.

To use the Pan tool, click and drag the image to change which part of the image is visible.

When the Pan tool is selected, you can use your mouse wheel or the + and - keys on your keyboard to zoom.

When a brush is selected, you can hold down the SPACE BAR to use the Pan tool until you release it.

The Pan tool can be used as an alternative to the Navigator 50.

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2.6 Brush Tools

The brush tools are available when you are enhancing an image 18. They are called brush tools since they work like a paintbrush. You need to move the cursor over the area where you want to "paint" with the brush, then press and hold the left mouse button while you drag the mouse over the area you want to affect.

There are two types of brush tools. This page describes the standard brush tools which are used for making changes to how the skin is enhanced in particular areas. The other type is the Area Brush Tools 22, which are used for editing the skin, hair and effects masks.

Touch Up and Restore Brushes

The following brushes are available from the tools strip 93 beside the controls panel.

 Touch Up	Selects the Touch Up brush. Use this to paint over spots or blemishes in the skin that have not been eliminated automatically or which need further correction. Keyboard shortcut: **T**
 Restore	Selects the Restore brush. Use this to paint over spots in the skin that have been removed, but that you would like to bring back. The Restore brush only restores effects applied to the skin. To remove all effects, including makeup, from parts of the image, use the effects mask 98. Keyboard shortcut: **R**

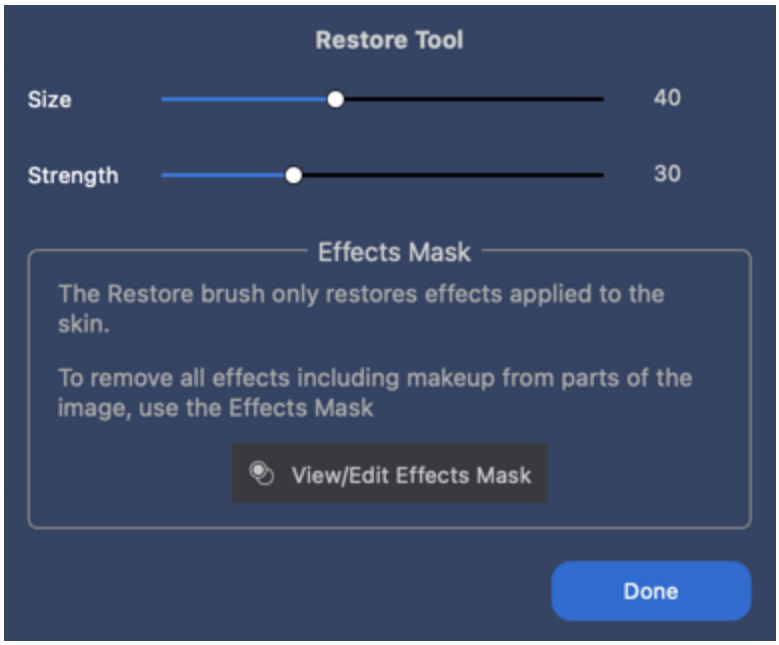
Selecting a Brush

To select a brush, press its button on the tools strip, or press its keyboard shortcut. The button is highlighted while the brush is selected.

When you select a brush, a card with the brush settings opens at the top of the controls panel, above the sliders. It contains:

- The **Size** slider, which sets the size of the brush.
- The **Strength** slider, which sets how strongly the brush works.
- For the Restore brush only, an **Effects Mask** box with a **View/Edit Effects Mask** button, which lets you view or edit the effects mask 98.
- The **Done** button, which closes the brush.

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You can still use the sliders below the card while a brush is selected.

To close the brush and go back to the Pan tool 19, press **Done** on the card, press the brush's button on the tools strip again, press ESC, or press the **Adjust** button on the tools strip.

While one brush is selected, hold down SHIFT to switch to the other brush for as long as you hold the key.

Brush Controls

The brush tools work like a paintbrush. You use them to paint an area on the enhanced image, to which the brush effect is applied. Brushes only work in the After view, so make sure the After view is shown.

To use a brush, press the left mouse button while the cursor is in the enhanced image, and drag the mouse while holding the button down. Release the mouse button to finish the brush stroke. The area that the cursor passes over while you do this is the area that you have "brushed".

Brush Size

The brush size controls how big an area is affected by the brush. You can see how big this area is from the size of the cursor circle when using the brush. You can change the brush size in a number of ways:

- Adjust the **Size** slider on the brush settings card
- Use the **[** and **]** keys to make the brush smaller or larger
- Hold down the OPTION key and use the mouse wheel
- Hold down the OPTION key, then right-click and drag horizontally

Brush Strength

The brush strength (opacity) controls how strongly the brush effect is drawn. A strength of 100 means the full brush effect is applied in one stroke. You can set a smaller strength to make gradual changes.

For example, if you set the strength to 50 when using the Touch Up brush, then when you paint over a spot only half of the maximum spot removal effect will be applied. If you release the mouse and paint over the spot again, then 50% more spot removal processing will be applied. This lets you do just enough to remove the spot, but without applying too much effect which might over-blur the surrounding area.

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You can change the strength with the **Strength** slider on the brush settings card, or by holding down the OPTION key, then right-clicking and dragging vertically. You can also set the strength using the number keys on your keyboard. The keys from **1** to **9** set the strength to values from 10% to 90%, and the **0** key sets the strength to 100%.

Brush Undo

When you use any brush tool, the last brush stroke can be undone using the Edit Menu 41 Undo command, or by pressing **CMD+Z** on the keyboard. Further undo will undo previous brush strokes and other actions that you have performed going back in the history of the current project. After an undo you can also redo to get back where you were from the Edit Menu 41 Redo command or **CMD+Y**.

Tablet Support

PortraitPro supports a tablet and stylus. If you have a tablet and stylus you will normally find this easier to use when drawing.

2.7 Area Brush Tools

The area brush tools are available when you are enhancing an image 18. The area brush tools are used to edit the masks that set where the skin or hair enhancements are made. They can also be used to edit the effects mask, which sets where any effects are applied. PortraitPro will automatically detect the skin and hair masks, but depending on the picture it may not always get them exactly right. The area brush tools are provided to let you manually fix these masks.

The three masks that can be edited using brushes are:

 Skin Mask 96	To view or edit the skin mask, press the **Skin Mask** button on the tools strip 93. You can also open the Skin Smoothing 60 or Lighting & Coloring 64 section, and then press the **View/Edit Skin Mask** button. The skin mask is used when applying skin effects to the picture.
 Hair Mask 97	To view or edit the hair mask, press the **Hair Mask** button on the tools strip. You can also open the Hair 76 section, and then press the **View/Edit Hair Mask** button. The hair mask is used when applying hair effects to the picture.
 Effects Mask 98	To view or edit the effects mask, press the **Effects Mask** button on the tools strip. You can also select the Restore brush 20, and then press the **View/Edit Effects Mask** button on its settings card. The effects mask covers the areas where effects are applied. Paint with **Cut Back** over areas to stop any effects being applied to those parts of the picture, and with **Extend** to apply the effects there again.

Each of these opens a page of controls over the sliders, and shows the mask over the enhanced image. When you have finished, press the **Done** button at the bottom of the page, or press ESC, to go back to the sliders. When you are using **Enhance Skin Only**, the button at the bottom of the skin mask page is labeled **Adjust** instead.

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Smart Brushes

The area brush tools are "smart" brushes, in that they will automatically detect the edges of regions.

You will see when you select an area brush tool that the position of the brush is shown by two circles. The outer circle is the area where the brush will be applied. The inner area is the "detector" region. When you paint with the brush, the detector region is painted as normal. The region between the inner circle and the outer circle will only be painted for areas which are a similar color to the color in the inner region. This means that if you are painting along an edge, all you need to do is keep the detector region completely inside the area you are painting, and the brush will automatically paint up to the edge but not beyond it, even if the outer circle of the brush goes beyond the edge.

Use the **Brush Size** slider to set the size of the outer circle, and the **Detector Size** slider to set the size of the inner circle. You can also use the **[** and **]** keys, or hold down the OPTION key and use the mouse wheel, to change the brush size. Holding down the OPTION key while you right-click and drag changes the brush size (drag horizontally) or the detector size (drag vertically).

When painting with a smart area brush, you can press and hold the OPTION key to lock the position of the detector. This is very useful when painting very fine detail such as strands of hair.

Brush Tools

There are two types of brush tool:

Extend	Use this to paint over areas that you want to add to the mask.
Cut Back	Use this to paint over areas of the photo that you want to remove from the mask.

While one of these brushes is selected, hold down SHIFT to switch to the other one for as long as you hold the key.

You can also use keyboard shortcuts to go straight to a brush: **S** and **D** select the Extend and Cut Back brushes for the skin mask, and **H** and **J** select them for the hair mask. See Keyboard Shortcuts 156.

2.8 Automatic Batch Processing

Studio Max Edition Only 11

The Studio Max edition has automatic batch processing (Auto Batch) that lets you load a batch of images and have them all processed automatically.

It lets you easily view each one to make any adjustments needed.

Opening a batch of images

To open a batch of images to process automatically, press the **Open Image Batch** button on the welcome screen.

This will bring up a File Open dialog.

Browse to the folder containing the files you want to enhance, and select the images you want to enhance.

You can select more than one image in the File Open dialog by holding down the CMD key while clicking on each image you want to add, or by dragging a box around several images.

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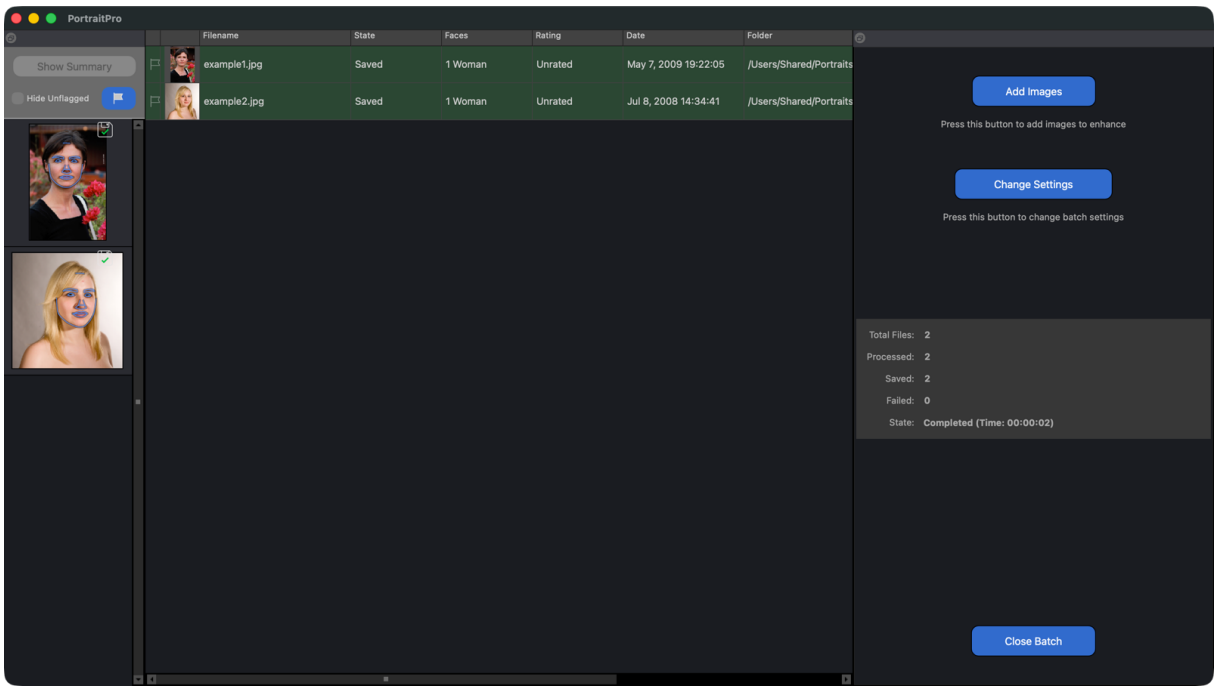
Set the save options

Once you have selected one or more images to open, you will see the Auto Batch Save Options 113 dialog. Use this to set where and how the enhanced images should be saved, and defaults for gender, age and the preset to use.

Press **OK** on this panel to continue. Note: if you cancel the panel at this stage, the Auto Batch will be closed.

Processing

While an Auto Batch is open, you will see the **Auto Batch Items** panel (the filmstrip), which shows thumbnails of all the images in the batch.



The screenshot above shows the filmstrip on the left. It also shows the summary view in the main window, and the Auto Batch controls in the controls panel.

The images will be processed automatically. If the **Auto Save** checkbox on the Auto Batch Save Options 113 dialog is checked, then each image is saved once it has been processed.

At all times, this summary screen shows the state of each image.

Checking the results

Click on an image in the filmstrip view to select it. You will then see that image in the main window. If the image has been processed, you will be able to view and adjust the enhanced face 18 (or faces if there is more than one).

It is best to check each image 17, since the Face Finder can sometimes misplace the outlines which can cause problems with the enhanced image.

When you are happy with the result for an image, click on another image or go back to the summary view. If **Auto Save** is checked, the image you were just viewing is then saved.

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If no face was found in an image, a **Manually Locate Face** button is shown in the controls panel when you select that image. Press it to open the image at the Select Face 34 stage, where you can locate the face 26.

To get back to the summary screen shown in the screenshot above, either click on the **Show Summary** button at the top of the filmstrip, or select the **Show Summary** menu command in the Auto Batch menu 42.

Flagging images

Each image in the filmstrip can be flagged or unflagged. If the **Hide Unflagged** box near the top of the filmstrip is checked, then all unflagged images will be hidden from the filmstrip. This can be used to narrow the set of images you are working on if you have a large batch.

There are a number of ways to flag or unflag an image:

- Right-click an image in the filmstrip and use the command in the pop-up menu.
- Right-click an image (or a selection of images) in the summary view and use one of the commands in the pop-up menu.
- Press the Flag button near the top of the filmstrip view to bring up the **Automatically Flag Items** dialog. This lets you automatically set the flag on all the images based on the metadata of each image.

Saving the Auto Batch project

To save the whole batch so that you can come back to it later, select *File > Save Batch...*. This saves an Auto Batch project file (.ppb). To reopen the batch, open the .ppb file in the same way as you would open an image 16.

2.9 Manual Batch Processing

Studio Edition Only 11

The Studio edition has manual batch processing that lets you load a batch of images and easily work through them.

To use the manual batch processing, select the *Open Batch...* command (F4) from the File menu 39.

This will bring up the Manual Batch dialog 116 that lets you add files to the batch, and set the options for how the images will be saved when you move to the next image in the batch. You can also choose to save a project file (.ppx) for each image, using the **Also Save Project (.ppx file)** option.

When you use the manual batch processing, each image is loaded as if you had opened it in the usual way, but without having to keep bringing up the File Open dialog.

In addition, each image is saved to the folder selected in the Manual Batch dialog without having to use the File Save dialog for every image.

This is done by using the **Save And Open Next** command (F5) after each image has been enhanced. This command is in the File menu 39. You can also use it by pressing the **Save And Open Next** button on the toolbar when enhancing a face 18. This command is only shown while a manual batch is open.

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2.10 Manually Locate A Face

If the face in your image was not found automatically, you will need to locate it semi-automatically or manually.

To locate a face semi-automatically at the Select Face 34 stage, you just need to click on the nose, and then click on the chin. The features should then be found automatically.

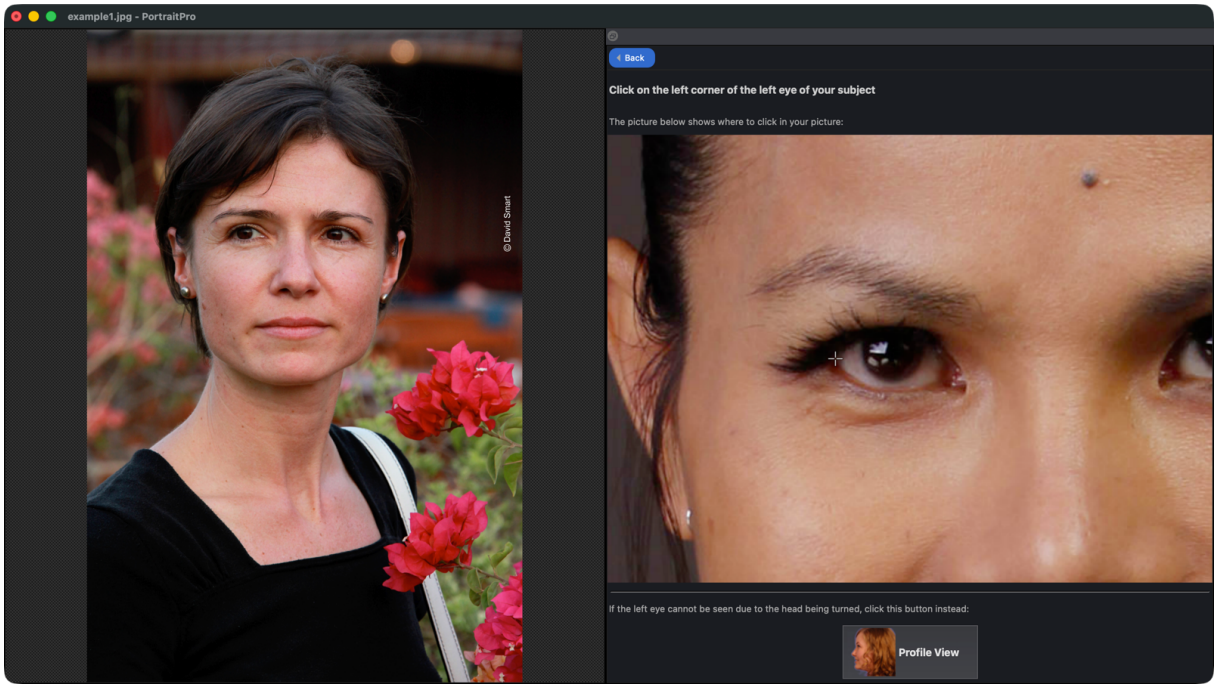
If the features are still not located properly, as a last resort you can locate the face manually. This can be useful if, for example, you are trying to locate a non-human face. There are three ways to start:

- Press the **Manually Locate Face** button at the Select Face 34 stage.
- If the face is viewed side on (in profile), click the picture below the **Manually Locate Face** button that matches it: a face looking left or a face looking right.
- If you clicked on the nose and chin but the face could not be found, the **Face Not Found** box is shown. Press **Looking Left** or **Looking Right** if the face is in profile, or **Manually Locate Face** otherwise.

This will bring up the Select Gender 119 dialog to let you set the gender and age for the new face.

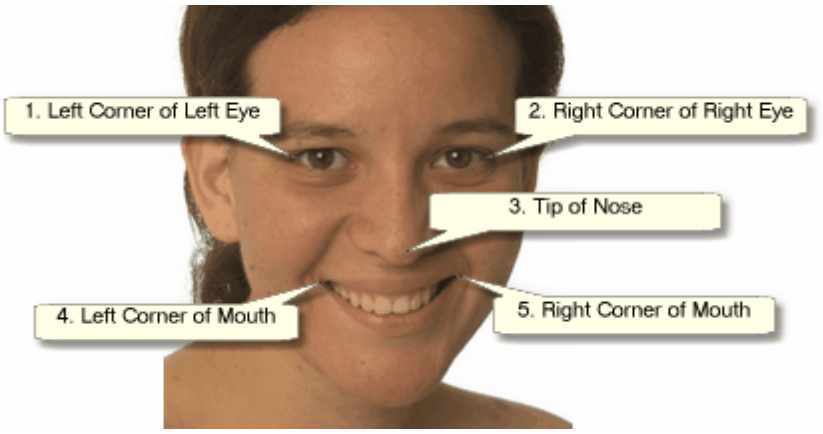
Locate 5 key features on the face

After you have selected the gender, the next step is to locate the positions of 5 key features on the face. If you chose a profile picture, this stage starts in profile mode, and you only need to locate 3 features (see *Profile views* below).



The 5 key features are:

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Locating the feature points

As you click on each point, PortraitPro will automatically move on to the next point.

You will be shown an example image to help you know where to place each point.

You can adjust the position of any points you have already marked by clicking on one of those points and dragging it.

The cursor will have a small text label next to it to remind you which point you are locating. If you don't like these labels, you can turn them off using the General Settings 123 panel.

Zooming In

To help you to position the points more accurately, you can hold down the CMD key to zoom in on the cursor.

Profile views

If you chose the **Looking Left** or **Looking Right** picture at the Select Face stage, this stage starts in profile mode. You only need to locate the eye point, the nose tip and the mouth point that can be seen.

If you did not choose a profile picture but the face is viewed side on, press the **Profile View** button in the controls panel. This button is shown while you are locating the two eye points.

If you are not sure whether the face is being viewed in profile or not, the main test is whether you can see both eyes. If you can't see one of the eyes due to the head being turned, the face is in profile.

Adjust the outlines

After you have located the 5 key features, PortraitPro will automatically place the outlines over the face and show you the outlines in the Adjust Outlines 27 stage.

If any of the outlines are misplaced, correct them by dragging the control points, before pressing the **Next** button to go to the Enhance Face 18 stage where you can view and adjust the enhanced image.

2.11 Adjust The Outlines

Viewing and moving the outlines

The **Adjust Outlines** stage shows the outlines around the current face, and lets you adjust their positions.

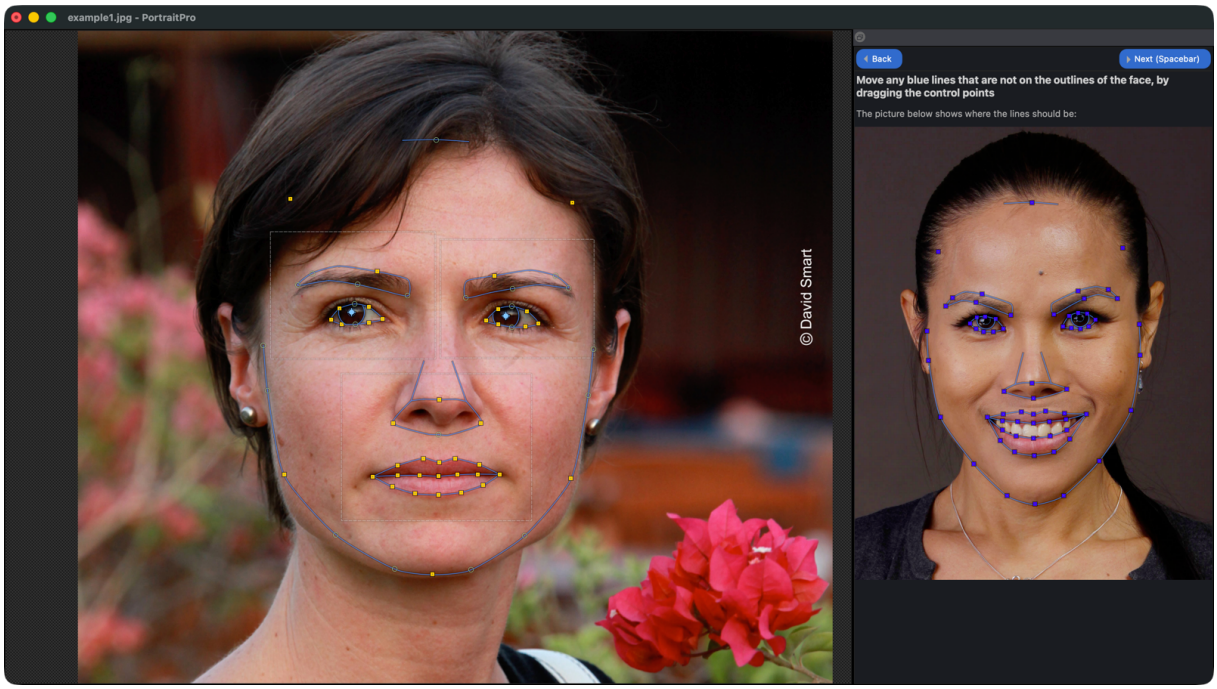
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Note that this stage is optional, since the outlines will be automatically placed around each face when you load an image. If any of the outlines are misplaced, these can be moved in the Before view at the Enhance Face 18 stage (press **View Before** on the toolbar if the Before view is not shown). However, if the Face Finder has failed to find a face in your image, this stage lets you position the outlines manually.

This stage is reached in one of these ways:

- Select the *Adjust Outlines* command in the File menu 39, or
- Press the **Adjust Outlines** button over a face at the Select Face 34 stage, or
- While manually locating a face 26.

If any of the outlines are not shown correctly around the features of the face, they should be moved to the correct place. A reference image in the controls panel shows how the outlines should be positioned. As you move the mouse over the control points on your photo, the matching control point in the reference image is highlighted, so you can see where it should be placed.



Adjusting the outline

The outline is shown as blue lines overlaid over your image in the main working view. The lines can be moved by dragging the control points.

The control points are shown differently depending on how they were set:

- The **small yellow squares** - these are points that have been placed automatically by PortraitPro. If any of these points are in the wrong place, you will need to move them manually to the correct place.
- The **small blue squares** - these are points that you have placed.
- The **light green circles** - these are points that have been automatically placed based on where the other points are. Any of these points may move if any other points are moved.

Whenever you drag a control point, it will turn into a blue square to let you know that it is a point that you have positioned.

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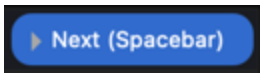


For best results:

- Try to move as few points as possible to line up the outline.
- Any points you do move, try to move as little as possible. If you spend a long time carefully adjusting every point, not only are you wasting time, but you are likely to end up with a worse result.
- Start by moving points that are already fixed - those shown as small yellow or blue squares. The more points you can leave as small green circles, the better.

To adjust the outlines around the eyes or mouth more accurately, click inside the dotted rectangles to zoom in on that feature. Click again to zoom back out.

Once the outlines are correctly positioned (or if no adjustment is necessary), press the SPACE BAR or click the **Next** button.



Adjusting the iris and pupil outlines

Two circles are shown inside the eye. The smaller (green) circle should fit around the pupil (the black part in the middle of the eye). The larger (blue) circle should fit around the iris (the colored part of the eye). These circles are positioned automatically, so you will not usually need to adjust them.

To move the circles, drag the point in the center of the circles.

To resize the circles, drag the outline in or out.

If the iris is not exactly circular, you can drag on the four small blue squares on the iris outline to make it an ellipse.

If the center of the iris and the pupil are not exactly the same, you can move the pupil independently of the iris by first clicking on the pupil circle, and then dragging the center point. To go back to moving the iris and pupil together, either click on the iris circle, or move the cursor away from the eye and back again.

Adjusting the outline for each feature

For greater accuracy, you can ask PortraitPro to show a zoomed in view of the main parts of the face to make it easier to check the positions of the outlines. This is done by clearing the **Skip Zoomed In Steps When Adjusting Outlines** checkbox in the General Settings panel.

This will happen automatically for profile (side-on) faces regardless of this setting, since PortraitPro cannot place these points automatically for profile views.

PortraitPro will take you to each of the features in turn so that you can check, and if necessary, adjust the positioning of the selected outline of each feature.

The features are shown in the following order.

Left eye and eyebrow

The left eye outline is set automatically. If it does not go correctly around the eye, adjust it by moving the control points.

Depending on the shape of the eyebrow, it can be difficult to get the outline to fit around the eyebrow. In these cases, it is best to not worry about it and just get the position roughly correct. Even if you are able to get the outline to fit around the eyebrow reasonably well, if you had to move the points a lot to get it to fit, you may get a

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better result by moving the points less even if the eyebrow outline no longer goes around the eyebrow accurately.

Right eye and eyebrow

The same comments about the left eye and eyebrow apply to the right eye and eyebrow.

Nose and mouth

When you get to this stage the **Mouth Open Or Closed?** panel will appear, provided **Ask If Mouth Closed When Adjusting Mouth Outline** has not been turned off in the General Settings 123. This panel has two buttons:

Mouth Open	Press this button if the mouth of the face you are enhancing is open. You will then see four lines between the corners of the mouth. The top two should be positioned around the upper lip, and the bottom two around the lower lip. If the line along the bottom of the top lip is placed close to the line along the top of the bottom lip, you will see the line along the top of the bottom lip disappear leaving just the control point in the middle. The mouth will then be treated as closed anyway.
Mouth Closed	Press this button if the mouth is closed. You will then see only three lines between the corners of the mouth. The center line should be placed along the line where the lips meet.



If you are used to pressing the SPACE BAR to quickly move on to the next stage, note you can also use this to dismiss the dialog asking if the mouth is open or closed. If this happens, the mouth will be selected as being open. If the mouth is in fact shut, you can either press the Back button followed by the Next button, and the panel will appear again, or you can simply move the middle two lines together.

Face outline

Try to avoid moving the face outline points around the face, just move them towards or away from the center of the face.

Once you have been through all the features, press the **Next** button one more time to start PortraitPro processing your image. You will then be taken to the Enhance Face 18 stage, where the fun begins!

2.12 Full Body Enhancement

PortraitPro is designed to enhance portrait photos. Please check out our product **PortraitPro Body**, which is specifically designed for full body enhancement.

However, if your photo includes other parts of the body, then you can use the skin enhancement tools on other parts of the skin that can be seen.

To do this, all you need to do is make sure that PortraitPro knows which parts of the photo are skin. You do this by editing the skin mask, as described in Skin Mask Tools 96.

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2.13 Plug-in Mode

Using the PortraitPro Plug-in

Studio & Studio Max Editions Only 11

The Studio and Studio Max editions of PortraitPro can enter a "plug-in mode". This is intended for use when PortraitPro has been launched by another application (such as Photoshop or Lightroom) to enhance an image that is being managed by the other application. PortraitPro then behaves like a plug-in to the other application.

After the plug-in has been successfully installed as outlined in the Plug-in Installation Guide 138, you will be able to use PortraitPro as a plug-in in any of the supported photo editing applications.

When PortraitPro is run as a plug-in from another application, the image or layer in the other application will automatically be loaded into PortraitPro where you can enhance the faces in the usual way. Once you are happy with your results, press the **Return From Plug-in** button on the toolbar (keyboard shortcut F12) at the Enhance Face 18 stage. This will close PortraitPro and return the enhanced image to the original application.

The enhanced image is always returned with the same bit depth as the original image (8 or 16 bits per sample), whatever the bit depth settings in PortraitPro. If the image is returned as a TIFF file, no extra channels (such as the skin and hair masks) are added to it.

When PortraitPro is in plug-in mode, the following changes occur:

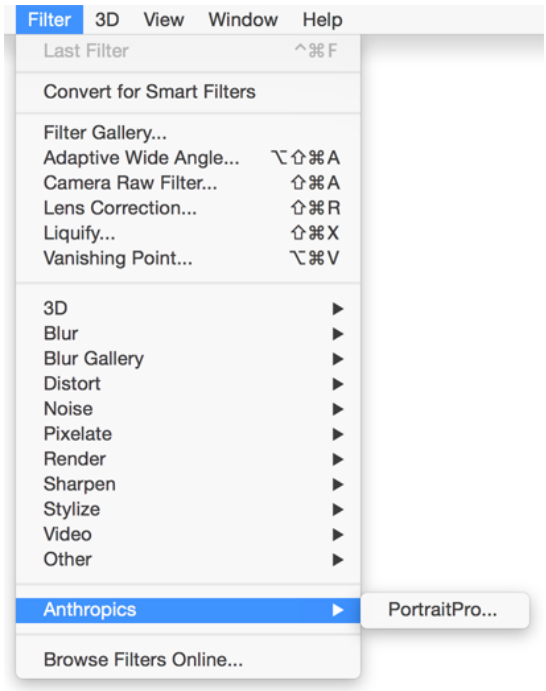
- The File menu 39 has no commands for opening or saving files. Instead, it has *Return From Plug-in*, along with the commands for switching between faces and adjusting the outlines.
- The Crop 99 button is not shown on the tools strip 93 in plug-in mode, since the other application will generally expect the image to still be the same size after it has been enhanced by PortraitPro.

Using PortraitPro from Photoshop

When the plug-in has been installed, PortraitPro will appear as a filter in Photoshop. In the Photoshop *Filter* menu, you will find a sub-menu called *Anthropics*, and in that you will find the PortraitPro filter.

The PortraitPro filter works like other Photoshop filters in that it is applied to the current selection (or the whole area if there is no selection) on the current layer. When you select the filter, the image being filtered will automatically be opened in PortraitPro.

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Plug-in Location: Filter > Anthropics > PortraitPro

2.14 Group Shots

Working with group shots

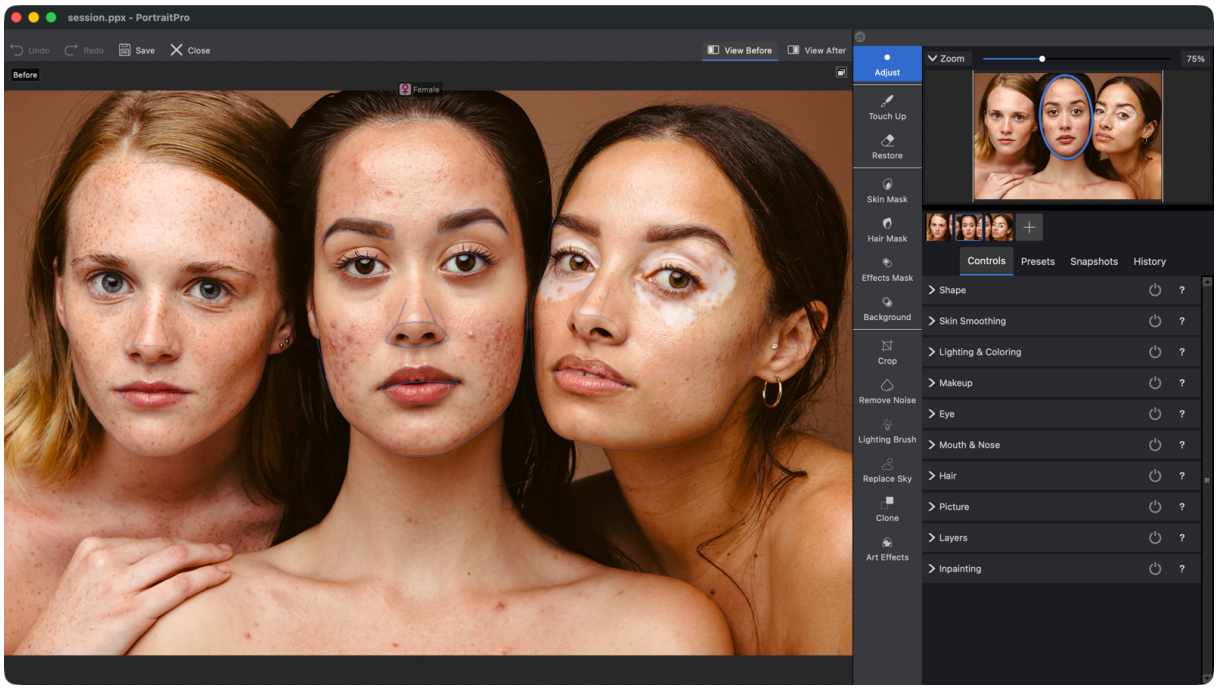
If there is more than one face in your image, all the faces will be found and enhanced automatically. Faces are found quickly, even in large group photos, and switching between faces is fast.

If you would rather enhance only the faces you choose, turn off **Automatically Enhance All Faces In Group Shot** in the General Settings 123.

You can only make changes to one face at a time, so there is always a current face, which is the face that will be affected when you change any sliders or apply any presets.

The current face has a blue ring round its tile in the faces strip 51, which shows a tile for each face. In the Before view, the outlines of the other faces are drawn more faintly than those of the current face. The current face is also shown by a blue oval in the Navigator 50. If there is only one face in the image, the blue oval is not shown.

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Changing the current face

You can change the current face in one of these ways:

- Click the face's tile in the faces strip 51 at the top of the controls panel.
- Pan or zoom the view to the other face. Provided the old face is mostly out of the view, the current face will automatically switch to the other face.
- Click on the oval around the other face in the Before view. If the Before view is not shown, press **View Before** on the toolbar 45 first.
- Select *Switch to Next Face* (CMD+N) or *Switch to Previous Face* (CMD+P) in the File menu 39.
- Click the **+** tile at the end of the faces strip 51 (or use *File > Enhance Another Face In This Photo*, or the CMD+E keyboard shortcut) to go to the Select Face 34 stage, and then select the face you want to edit.

When the current face changes, the blue ring in the faces strip and the blue oval in the Navigator move to the new face. Switching to another face clears the undo history.

Missed faces

If the Face Finder missed any faces in the group shot, click the + tile at the end of the faces strip to go to the Select Face 34 stage, and then click on the nose and chin to add the missing face.

Small faces

When a face is small on the screen, for example when you are zoomed out of a large group photo, its outlines are drawn with thin lines and its control points are hidden, so that clicking on the face does not move a point by accident. Click on the current face in the Before view to zoom in to it.

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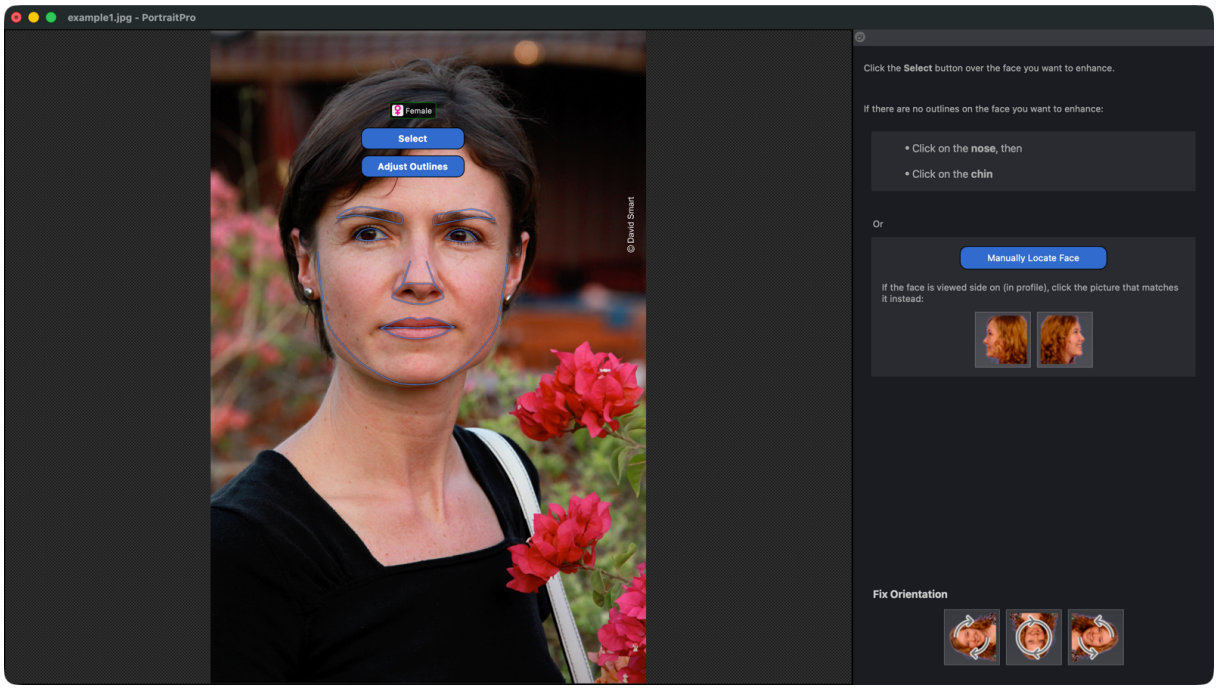
Deleting a face

To delete a face, for example one that was found where there is no face, move the mouse over the header above the face in the Before view to open it, and click the cross. After you confirm, if another face that has already been enhanced remains, that face becomes the current face and the view is fitted to it. Otherwise, you go to the Select Face 34 stage.

2.15 Select Face

After you have opened an image, PortraitPro shows the image in the Select Face stage if no faces were found.

You can also go to this stage at any time by selecting the *Enhance Another Face In This Photo* command in the File menu 39, or by clicking the **+** tile at the end of the faces strip 51 at the Enhance Face 18 stage.



Outlines are shown around each face. Check the gender and age category for the face, and then press the **Select** button over the face to enhance that face. You will be taken to the next stage where you can check and adjust the outlines 27.

If you come back to this stage after a face has already been enhanced, you will see an extra button over the face called **Adjust Outlines**. Press this button to go to the stage where you can adjust the outlines. The **Select** button will take you straight to the Enhance Face 18 stage when the face has already been enhanced.

Sometimes, you may find that a face has been detected in part of the image where there is no face. Delete these mislocated faces by moving the mouse over the header above the face to open it, and clicking the cross.

Enhancing a face that was not detected automatically

If the face you want to enhance was not detected (so there are no outlines around it), you just need to click on the nose, and then the chin.

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The instructions in the controls panel tell you to click on the nose, then the chin. The cursor has a "nose" label next to it until you have clicked on the nose. When you click on the nose, a cross appears that you can drag to reposition the nose point. You can delete the nose point by pressing the ESC key.

Once the nose has been clicked, the cursor label changes to "chin" to make it clear that you now need to click on the chin.

Once you have clicked on the nose and chin, the face outlines will automatically be placed on the face.

Faces in profile

The Face Finder cannot find faces that are viewed side on (in profile), so clicking on the nose and chin does not work for these faces. Instead, look for this text in the controls panel: "If the face is viewed side on (in profile), click the picture that matches it instead:". Below it are two picture buttons, one showing a face looking left and one showing a face looking right. Click the picture that matches the face in your photo.

The Select Gender 119 dialog is then shown so that you can set the gender and age of the new face. After that, you go to the Locate Features stage, which starts in profile mode. You only need to click on the eye, nose tip and mouth corner that can be seen. See Manually Locate A Face 26.

Manually locating a face

If a face cannot be found from the nose and chin, for example if it is not a human face, press the **Manually Locate Face** button in the controls panel. After you have set the gender in the Select Gender 119 dialog, you can locate the face yourself 26 by clicking on the eyes, nose and mouth.

Face Not Found

If you click on the nose and chin but the face cannot be found from those points, the **Face Not Found** box is shown. The most likely reason is that the face is in profile. The box has these buttons:

- **Looking Left** or **Looking Right**: press the button whose picture matches the face if it is viewed side on. As with the picture buttons in the controls panel, you set the gender, and then Locate Features starts in profile mode.
- **Manually Locate Face**: locate the face yourself by clicking on the eyes, nose and mouth. This is the default button, so pressing RETURN chooses it.
- **Cancel**: close the box without locating the face.

Controls for each face

For each face that has been located (whether automatically or manually), the outlines will be shown around that face.

In addition, a small header is shown just above the face (or just inside the top of the face, if there is no room above it), and below this, the **Select** and **Adjust Outlines** buttons.

Faces that have already been enhanced have a green border round their header.

Control	Description
Gender Indicator/Selector	The header shows the gender/age symbol, and also its label (such as Female) if the face is wide enough. When you move the mouse over the header, it opens to show buttons that let you set the gender and age category of the face. PortraitPro needs to know the gender of the face since it has been trained separately on what makes female and male faces attractive.
Delete Button	This is the cross at the right of the header, shown while the header is open. Press this to delete all the data that PortraitPro has stored for

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	this face.
Select Button	Selects the face to be enhanced. The first time a face is selected, this will take you to the Adjust Outlines 27 stage where you can view and adjust the outlines. If the face has already been enhanced, you can press this button to make further changes.
Adjust Outlines Button	This button only appears if the face has already been enhanced. It lets you make changes to the outlines around the features. Note that you can also adjust the outlines at the Enhance Face 18 stage, but you may prefer to make these changes in the Adjust Outlines 27 stage where you are also shown how the outlines should be positioned in a reference image.

Gender/age symbols

The gender is shown using one of the following symbols:



Gender and age not set. If either the Select or the Adjust Outlines button is pressed when the gender is not set, the Select Gender 115 dialog will be shown so that you can set the gender and age before going to the stage requested.



The face is an adult female.



The face is an adult male.



The face is a child, younger than about 12 years old.

When the age is set to "child", this will reduce the changes that can be applied to the shape of the face, since generally changing the shape of a child's face is undesirable.

Rotating the image

If the image is in the wrong orientation, you can rotate it by pressing the buttons under **Fix Orientation** at the bottom of the controls panel.

Note: if the Select Gender dialog is shown, you will need to cancel it before pressing the rotate buttons.

Enhance Skin Only

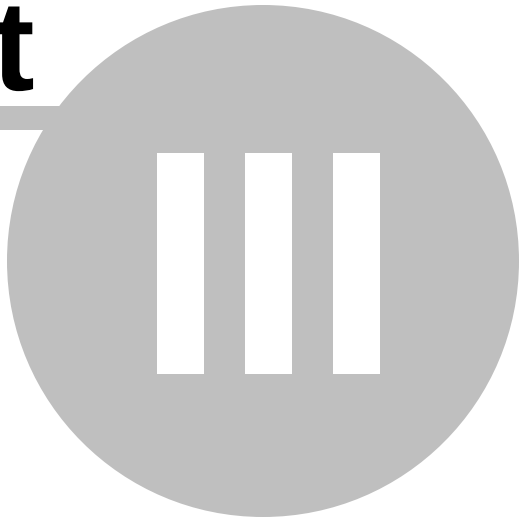
If no faces have been located, an extra button will appear in the controls panel called **Enhance Skin Only** (keyboard shortcut: S).

This lets you use just the skin enhancing parts of PortraitPro, so you can use PortraitPro even when there are no faces in the image.

Note that when you are in enhance skin only mode, none of the controls that require a face will be available.

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Part



3 Reference

This section provides information about the different menu commands and controls in PortraitPro.

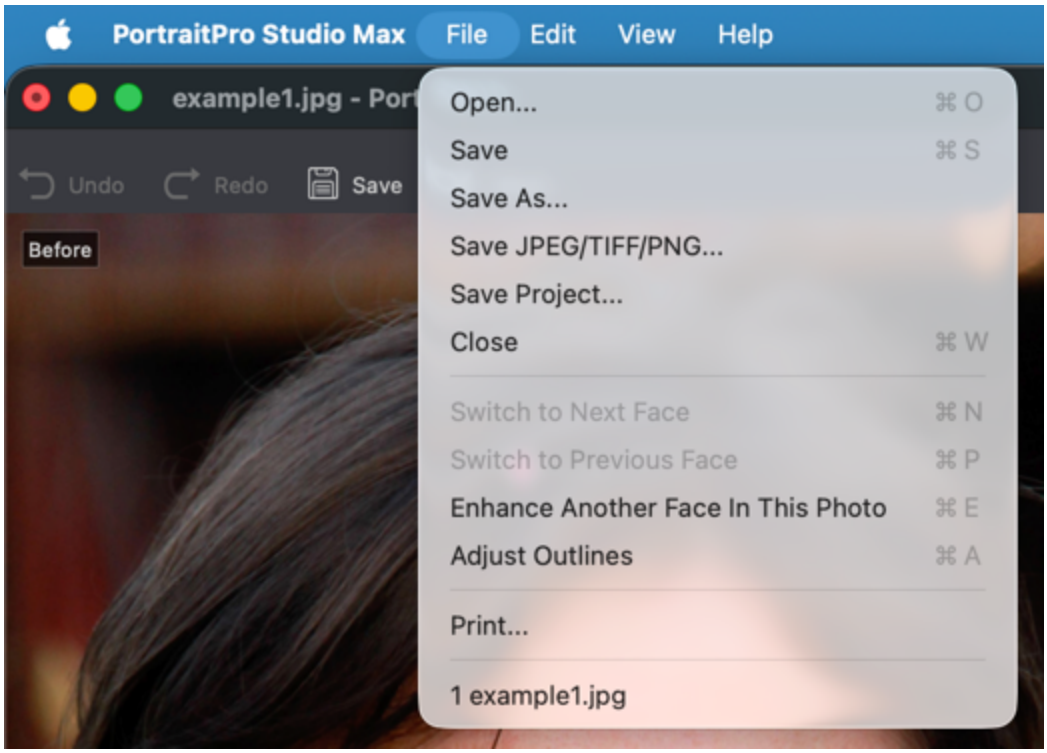
The Menu Commands Reference 38 describes each menu command.

The Controls Panel Reference 47 describes each of the controls available when you enhance an image 18.

The Dialogs Reference 112 describes the main dialogs that are used by the application.

3.1 Menu Commands Reference

These are the menus on the menu bar in PortraitPro.



File Menu 39	Commands to open and save files, switch between faces, and print
Edit Menu 41	Undo and redo, and commands to copy images and masks to the clipboard
Auto Batch Menu 42	Studio Max Edition Only 11 This menu only appears when an Auto Batch 23 is open. It contains commands to add and remove images from the batch, and to change the batch settings.
View Menu 43	Commands to control the window layout and how the image is shown
Help Menu 44	Commands to open the help, control the pop-up help, check for updates and get support

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On the Mac, the **PortraitPro** application menu contains *About PortraitPro*, *Settings...* (which opens the Settings 121 dialog) and *Quit PortraitPro*.

3.1.1 File Menu

The File menu contains the following commands:

Open...	Opens a file (see Supported File Types 154). If a file is already open with unsaved changes, you will be prompted to save or discard the changes before the new file is opened. If you have the **Studio Max** edition, you can select several files to open them as an Auto Batch 23.
Open Batch...	Studio Edition Only 11 Opens the Manual Batch 116 dialog.
Save And Open Next	Studio Edition Only 11 This command only appears when you are working on an image opened from the Manual Batch 116 dialog. Saves the current image, and opens the next one in the batch. The folder where the file is saved, and the file format, are set in the Manual Batch dialog. This command appears as **Open Next** if an image was opened from the batch but was then closed using the *File > Close* command.
Save	Saves the current file. The first time you use this command after opening a file, the following rules apply: If you opened a JPEG file, the enhanced image is saved as a JPEG. If you opened a PNG file, the enhanced image is saved as a PNG. If you opened a TIFF file or any RAW file type (**Studio** and **Studio Max** editions only), the enhanced image is saved as a TIFF. If you opened a PortraitPro project file (.ppx extension), the project file is saved. From then on, this command saves the same type of file as before. If a new file is being created, a File Save dialog appears so that you can choose where to save the file. This command is only available at the Enhance Face stage 18.
Save As...	Saves the current file. This is similar to the Save command, except that a File Save dialog always appears so that you can choose where to save the file. This command is only available at the Enhance Face stage 18.

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Save JPEG/TIFF/PNG...	Brings up the Save Image Options 120 dialog, which lets you save the enhanced image as a JPEG, TIFF or PNG image file, and set the save options. A File Save dialog then appears so that you can choose where to save the file. This command is only available at the Enhance Face stage 18.
Save Project...	Saves a PortraitPro project file, so that you can open it again in PortraitPro and carry on where you left off. PortraitPro project files are saved in a proprietary format that cannot be loaded into any other application. The file extension is ".ppx". A project file includes the image along with all the point positions, slider settings and masks. It also includes any snapshots 55 that have been saved for the image. This command is only available at the Enhance Face stage 18.
Save Batch...	Studio Max Edition Only 11 This command only appears when an Auto Batch 23 is open. Saves the whole batch as an Auto Batch project file (.ppb extension), so that you can open it again later and carry on working on the batch.
Close	Closes the current image. If there are any unsaved changes, you will be prompted to save or discard them. The Close command returns you to the welcome screen 16. In the **Studio Max** edition, when an Auto Batch is open and you are viewing the batch summary, this command appears as **Close Batch**, and closes the whole batch.
Switch to Next Face	Switches the face currently being edited to the next one in a group shot. This command is only available at the Enhance Face stage, when there is more than one face in the picture.
Switch to Previous Face	Switches the face currently being edited to the previous one in a group shot. This command is only available at the Enhance Face stage, when there is more than one face in the picture.
Enhance Another Face In This Photo	Goes to the Select Face 34 stage so that you can enhance another face in the same image. The **+** tile at the end of the faces strip 51 does the same thing at the Enhance Face 18 stage.
Adjust Outlines	Goes to the Adjust Outlines 27 stage for the current face. Although you can adjust the outlines in the **Before** view, if you need to move a number of points it may be quicker to do this in the Adjust Outlines stage, depending on the resolution of the picture and the speed of your Mac.
Settings...	Brings up the Settings 121 dialog.

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	Note: on the Mac, the **Settings...** command is in the PortraitPro application menu.
Enter License Token...	This command only appears in the trial edition. If you have bought PortraitPro and have a license token, you need to download the full edition. This command explains how, and has a link to the license manager, where you can download the full edition.
Print...	Brings up the Print dialog, which lets you print the enhanced image.
Recent files	The files you have opened most recently are listed near the bottom of the menu. Select one to open it again. You can stop PortraitPro keeping this list in the General Settings 123.
Exit	Closes the application. If there are any unsaved changes, you will be prompted to save or discard them. Note: on the Mac, this command is called **Quit PortraitPro** and is in the PortraitPro application menu.

Plug-in Mode

If PortraitPro is in plug-in mode 31, the File menu only contains these commands:

- **Switch to Next Face**, **Switch to Previous Face**, **Enhance Another Face In This Photo** and **Adjust Outlines**, which work as described above.
- **Return From Plug-in** (F12), which returns the enhanced image to the application that launched PortraitPro and closes PortraitPro.
- **Quit PortraitPro** (in the PortraitPro application menu), which closes PortraitPro.

3.1.2 Edit Menu

The Edit menu contains the following commands:

Undo	Undoes your most recent change, such as a change to a slider value or a stroke made with a brush tool. The menu item shows the name of the change that will be undone. This means it is safe to experiment with different presets, or try moving any sliders, since you can always go back to the result you had earlier if you don't like the changes. This command is only available at the Enhance Face stage 18.
Redo	Redoes a change that you have undone with the *Undo* command.
Copy	This sub-menu contains commands to copy images and masks to the clipboard.

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	Copy Original Image	Copies the original image to the clipboard. This can be useful if you have opened a PortraitPro project file (.ppx).
	Copy Enhanced Image	Copies the enhanced image to the clipboard. This is the same image that would be saved if you saved the enhanced image.
	Copy Skin Mask	Copies the skin mask to the clipboard. White is skin and black is not skin.
	Copy Hair Mask	Copies the hair mask to the clipboard. White is hair and black is not hair.
	Copy Foreground Mask	If the background mask has been found, this copies it to the clipboard. White is the foreground and black is the background.
	Copy Background Mask	This copies the inverse of the mask copied by Copy Foreground Mask, so white is the background and black is the foreground.

3.1.3 Auto Batch Menu

Studio Max Edition Only 11

The Auto Batch menu appears when an Auto Batch 23 is open. It contains the following commands:

Show Summary	Switches to the summary view, which shows information about all the images in the batch.
Change Settings	Brings up the Auto Batch Save Options 113 dialog. The keyboard shortcut is F4.
Report...	Shows a report that lists each image in the batch. You can choose the **Report Format** (Key/Value, Tab Separated, JSON or XML), and then press **Copy to Clipboard** or **Save...** to use the report in another application.
Add Images	Brings up a File Open dialog that lets you add more images to the batch.

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	This command does not appear in plug-in mode 31.
Remove Current Image	Removes the current image from the batch.
Remove Failed Images	Removes all failed images (if any) from the batch. Failed images are those that could not be loaded due to problems with the image file, or those where no faces were found.
Remove Completed Images	Removes all completed images (if any) from the batch. Completed images are those that have been processed and saved.

To save the whole batch so that you can carry on with it later, use *File > Save Batch...* (see File Menu 39).

3.1.4 View Menu

The View menu contains the following commands:

Full Screen	Makes the application fill the entire screen, to maximize the working area. To restore the application to its windowed state, select this command again.
Dock Controls Panel	Lets you choose whether the controls panel 47 is docked to the main window, or is a separate floating window. Occasionally, the controls panel can get lost off screen when it is undocked. This command provides an easy way to bring it back.
Dock Auto Batch Items	Studio Max Edition Only 11 This command only appears when an Auto Batch 23 is open. Lets you choose whether the **Auto Batch Items** panel, which lists the images in the batch, is docked to the main window, or is a separate floating window.
Dock Before View	Lets you choose whether the Before view is docked in the main window, or is a separate floating window. You can also press the button at the top right of the Before view to change whether it is docked. Note: you cannot undock both the Before and After views at the same time. If you undock the Before view when the After view is already undocked, the After view is docked again automatically. This command is only available at the Enhance Face stage 18.
Dock After View	Lets you choose whether the After view is docked in the main window, or is a separate floating window. You can also press the button at the top right of the After view to change whether it is docked. This command is only available at the Enhance Face stage 18.

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Faster Rendering	Increases the speed at which the enhanced image is calculated. This is done by reducing the number of working pixels in the enhanced image. This option is useful if the sliders are particularly sluggish on your computer. If you find that the enhanced image looks too soft, turn this option off. *Note:* this option only affects how the enhanced image appears within the application. It makes no difference to the quality of the image saved when you use the *File > Save JPEG/TIFF/PNG...* menu command.

3.1.5 Help Menu

The Help menu contains the following commands:

Contents	Opens the online help in your web browser, showing the table of contents. The keyboard shortcut is F1.
Quick Start Guide	Opens the online help showing the Quick Start Guide 9.
Keyboard Shortcuts	Opens the online help showing the Keyboard Shortcuts 156.
Re-Enable All Pop-up Help	Turns all the pop-up help messages back on, including any that you have closed with their **Got it** button. This command only appears if any pop-up help messages have been turned off.
Disable All Pop-up Help	Turns off all the pop-up help messages. This command only appears while pop-up help is turned on.
Check for Updates...	Opens your web browser to show whether you have the latest version of PortraitPro. If updates are available, links are provided for you to download them.
Support...	Opens your web browser to show the PortraitPro support pages. You can use these to find answers to common questions, or to contact the PortraitPro support team.
Forum...	Opens your web browser to show the PortraitPro user forum. This is where you can join the PortraitPro community in discussions about the product and photography in general. This command only appears when PortraitPro is running in English.
Buy PortraitPro...	This command only appears in the trial edition. Opens your web browser to show the PortraitPro editions, so that you can buy the full edition.

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About PortraitPro	Brings up the About box, which shows your PortraitPro edition, the copyright notice and a link to the PortraitPro website. Near the bottom, it shows the product code and version of PortraitPro that you have. You can select this text to copy it into a message to our support team. The About box also has a link to the **ThirdPartyLicenses** folder of your installation (see Third Party Credits 138), and a **System Info** button that shows details of your computer and PortraitPro setup, which can help our support team. Note: on the Mac, this command is in the PortraitPro application menu.

Pop-up Help

Pop-up help messages are tips that appear next to parts of PortraitPro the first time you use them. To close a tip so that it is not shown again, press its **Got it** button. To see all the tips again, select *Help* > *Re-Enable All Pop-up Help*.

3.2 Toolbar

The toolbar is shown above the image when an image is loaded and ready to adjust.



The buttons on the left of the toolbar are for undo and redo, and for saving and closing your photo. The buttons on the right choose which views of the photo are shown.
The brushes, masks and other tools are on the tools strip 93 beside the controls panel.

The following buttons are available on the toolbar:

Undo	Provides undo for changes to slider values and changes made with the brush tools. Same as *Edit* > *Undo* menu command.
Redo	Lets you redo an operation that has been undone with the *Undo* command. Same as *Edit* > *Redo* menu command.
Return From Plug-in	Returns the enhanced photo to the application that started PortraitPro as a plug-in, and closes PortraitPro. Same as *File* > *Return From Plug-in* menu command. This button is only shown when the application is in plug-in mode 31.
Save And Open Next	Saves the current image, then opens the next image in the batch. Same as *File* > *Save And Open Next* menu command.

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	This button is only shown when a batch is open in the Studio edition. It is shown in place of the **Save** and **Close** buttons.
 Save	Brings up the Save Image Options 120 dialog to let you save the enhanced image as a JPEG, TIFF or PNG image file, and to set save options. Same as *File > Save JPEG/TIFF/PNG...* menu command. This button is not shown in plug-in mode.
 Close	Closes the current photo. If there are any unsaved changes, you will be prompted to save or discard these. Same as *File > Close* menu command. In plug-in mode, use **Return From Plug-in** instead.
 View Before	Shows or hides the Before view, which shows your original photo and the face markup. The button is highlighted while the Before view is shown. If the Before view is the only view shown, pressing this button hides it and shows the After view instead.
 View After	Shows or hides the After view, which shows your enhanced photo. The button is highlighted while the After view is shown. If the After view is the only view shown, pressing this button hides it and shows the Before view instead.
 Single View	Shows a single view of the background. This button is shown in place of **View Before** and **View After** while you are editing the background mask 82, changing the background 87 or editing overlays 90.
 Dual Views	Shows two views of the background side by side. Each view can show a different option, such as the result and the mask. Like **Single View**, this button is shown while you are working on the background. It is disabled on pages that can only show one view.

Choosing the views

When both **View Before** and **View After** are highlighted, the original and enhanced images are shown side by side. The two views can only be shown side by side if the area for the image is wider than it is tall. If it is not, showing one view hides the other.

These buttons are disabled on pages that show a view of their own, such as Remove Noise 101. They are hidden while the Before or After view is undocked into a separate window, since both views are then shown. See the Controls Panel Reference 47.

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To compare the enhanced image with the original, press and hold the **Show Before** button in the top left corner of the After view, or hold down the RETURN key.

Button labels

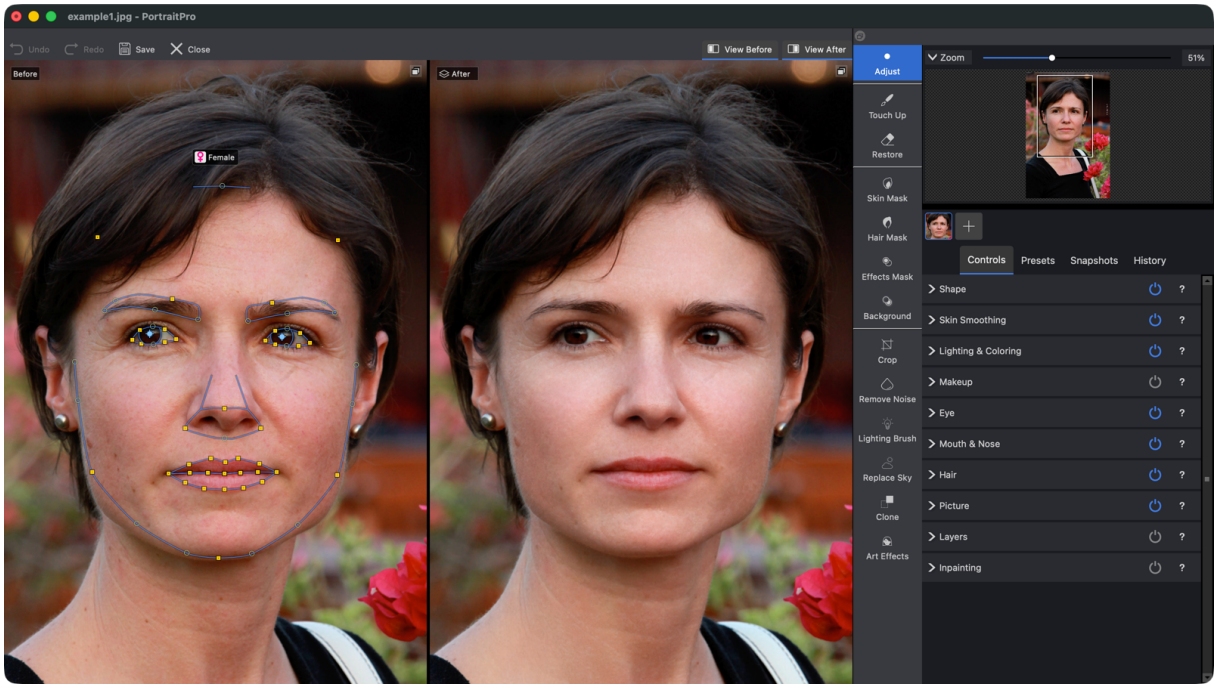
The text labels on these buttons are only shown if the window is wide enough for them to fit.

You can also always hide these labels by turning off **Show Labels For Toolbar Buttons (If Space)** in the settings dialog 123. This setting also controls the labels on the tools strip.

3.3 Controls Panel Reference

This section describes the main controls available when you are enhancing an image.

Enhance Face Controls Overview



Navigator 50 - At the top of the controls panel. Lets you select the area of the image that is shown.

Faces Strip 51 - Below the Navigator. Shows a tile for each face in the photo; click a tile to enhance that face, or the + tile to choose another face.

Under the faces strip are tabs that let you view the main slider controls, the presets, the snapshots or the history.

Slider Controls 55 - Click on the **Controls** tab to view the main slider controls (keyboard shortcut **F9**). These give you total control over the way the image is enhanced.

They are grouped into the following sections:

- Shape 57 - Lets you control how the shape of the face is altered

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- Skin Smoothing 60 - Lets you control how the skin is enhanced
- Lighting & Coloring 64 - Lets you adjust the lighting on your subject and its color
- Makeup 66 - Lets you add makeup to the face
- Eye 71 - Lets you control how the eyes are enhanced
- Mouth & Nose 75 - Lets you control how the mouth, lips and nose are enhanced
- Hair 76 - Lets you control how the hair is enhanced
- Picture 78 - Controls that affect the whole image, such as brightness and contrast
- Layers 80 - Controls that let you set a background mask and set what happens in the background area
- Inpainting 91 - Controls that fill in selected areas of the face with generated content, for example to reduce reflections in glasses or remove stray hairs

Presets 52 - Click on the **Presets** tab to view the presets (keyboard shortcut **F10**). Presets let you quickly apply predefined settings to the face. You can also save your own presets.

Snapshots 55 - Click on the **Snapshots** tab to view the snapshots (keyboard shortcut **F11**). These are very similar to presets, except they are stored for the current image only.

History - Click on the **History** tab to quickly undo or redo recent actions.

Tools Strip 93 - The column of buttons beside the controls panel, on the edge nearest the image. It lets you select the Touch Up and Restore brushes, edit the masks, and open tools such as Crop and Remove Noise.

Before View - Shows the original image

After View - Shows the enhanced image

Viewing the controls

The main sections in the controls panel can be opened or closed by clicking on the buttons in the header of each section. These buttons have a small triangle next to them which points down if the section is open, or to the right if the section is closed.

Tool and mode pages

When you open a tool from the tools strip 93, or press a button in a section that starts a mode (such as **View/Edit Skin Mask**), the controls for that tool or mode slide in over the sliders.

To go back to the sliders, press the **Done** button at the bottom of the page, press ESC, or press the **Adjust** button at the top of the tools strip.

Resizing the controls

The controls panel can be made wider or narrower by dragging the edge of the controls panel next to the image. When the controls panel is docked on the right of the window, as it is at first, this is its left-hand edge.

If you make the controls panel narrow, the tools strip shows just the icons on its buttons, without their labels.

Docking and undocking the controls

The controls panel can be undocked (made into a separate window) by double-clicking the header at the top.

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It can also be undocked by clicking the undock button at the right of the controls header bar, or by using the *View > Dock Controls Panel* menu command.

When it is undocked it can be freely moved around the screen.

It can be docked by double-clicking the header again. You can also drag it to the left or right edge of the main window to dock it on that side.

The tools strip moves with the controls panel. It is always on the edge of the panel nearest the image, or on the left edge when the panel is undocked.

Docking and undocking the before and after views

The Before and After views can be undocked into separate windows. This is intended to allow you to put the before or after view on a different monitor if you have multiple monitors.

To undock the Before or After view, click the undock/dock button in the top right corner of the view.

Alternatively, you can use the *View > Dock Before View* or *View > Dock After View* menu commands.

Only one of the before or after view can be undocked at a time, so if you undock one while the other is already undocked, the other one will be docked back into the main window.

While a view is undocked, both views are shown, so the **View Before** and **View After** buttons are hidden.

Viewing the enhanced image

The default view when the application is first installed is for the original and enhanced images to be shown side by side, as shown in the screenshot above.

The  **View Before** and  **View After** buttons on the right of the toolbar 45 control which views are shown. Each button is highlighted while its view is shown.

- To show only the original image, press **View After** to hide the After view. When the cursor is over the original image, the outlines around the face are shown, and can be dragged to reposition them.
- To show only the enhanced image, press **View Before** to hide the Before view. If a brush tool is selected, you can paint in this view to apply the brush.
- To return to the side by side layout, press the button for the view that is hidden. The views can only be shown side by side if the area for the image is wider than it is tall. If it is not, the view you choose is shown in place of the other one.

If only one view is shown, pressing its button hides it and shows the other view instead.

Comparing the enhanced and original image

Whichever views are shown, you can press and hold the  **Show Before** button in the top left corner of the After view to switch it to show the original image. This button is labeled **After**, and changes to **Before** while you hold it down. When you release it, the view switches back to the enhanced image.

You can also press and hold the RETURN key to do the same thing. The original image is only shown while you hold down the RETURN key.

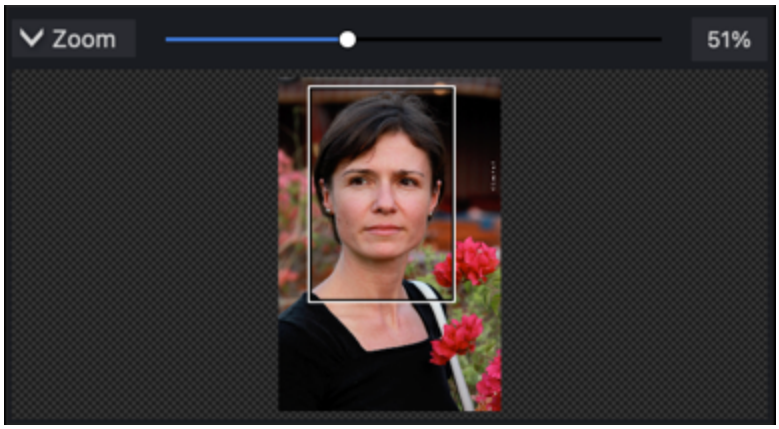
This lets you flip between the enhanced and original image, which is a great way to see the changes. It works on every page, including tools that have a view of their own, such as Remove Noise 101, Replace Sky 106 and Art Effects 110.

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3.3.1 Navigator

The Navigator is at the top of the controls panel [47] at the Enhance Face stage.

It shows a small image of your whole photo, with a rectangle that shows which part of the photo is visible in the working view. It also provides controls to let you zoom in and out, or pan the current view.



The screenshot above shows the Navigator.

The Navigator contains the following controls:

Zoom Button	Shows or hides the Navigator. Hiding it collapses the Navigator so that the image is hidden, which leaves more room for the controls below it. Click again to show the Navigator.
Zoom Slider	Lets you zoom in (slide to the right) or out (slide to the left).
Zoom Scale Button	Shows the current zoom scale. Click it to show a drop-down menu with **Whole Picture**, **Current Face** and various zoom scales. The current zoom scale is checked.

The rectangle in the Navigator can be dragged to pan the view.

Clicking outside the rectangle will center the view on that point.

The view can also be panned by using the Pan Tool [19].

Resizing the Navigator

The whole controls panel (including the Navigator) can be made wider or narrower by dragging the edge of the controls panel next to the image.

The Navigator can be made taller or shorter by dragging the space between the Navigator and the tabs below it.

Keyboard Shortcuts

+	Zoom in.

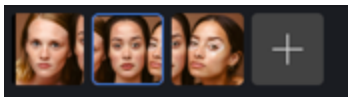
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-	Zoom out.
F6	Zooms the view to show image pixels 1:1 with screen pixels.
F7	Zooms the view to show the whole image.
F8	Zooms the view to show the current face.

3.3.2 Faces Strip

The faces strip is the row of face pictures at the top of the controls panel 47 when you are enhancing a face, just below the Navigator 50 and above the sliders. It shows each face that PortraitPro has located in the photo, and lets you choose which face to enhance.

The strip is shown whenever a face is being enhanced, even if the photo has only one face. It is not shown when you are using **Enhance Skin Only**. It stays visible when the Navigator is collapsed.



What the strip shows

- Each face has a tile showing that face, cropped from the photo. The tiles are in the same order that *File* > *Switch to Next Face* and *Switch to Previous Face* (CMD+N / CMD+P) step through them.
- The face being enhanced (the current face) has a blue ring round its tile.
- A face that has not been enhanced yet has a darkened tile.
- After the face tiles there is always a **+** tile, for choosing or adding another face.

If there are more faces than fit across the panel, scroll the strip sideways. When the current face changes, its tile is scrolled into view.

Hold the mouse over a tile to see its tool tip, which gives the face number (for example "Face 2 of 3"), its gender and age, and what clicking the tile does. Tool tips are only shown if **Show Tool Tips** is turned on in the General Settings 123.

Using the strip

- Click another face's tile to enhance that face. If the gender of that face has not been set, the Select Gender 119 dialog is shown first; if you cancel it, the current face does not change. Switching to a face that has not been enhanced yet takes a moment while it is enhanced. If the face is mostly out of view, the view moves to show it.
- Click the current face's tile to zoom the view to that face. This is the same as **Current Face** in the Navigator's zoom menu, or the F8 key.
- Click the **+** tile to go to the Select Face 34 stage, where you can choose another face in the photo, or add a face that was not found automatically by clicking on its nose and chin. This is the same as *File* > *Enhance Another Face In This Photo* (CMD+E).

Switching to another face clears the undo history.

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While the strip is being updated, for example just after you delete a face, its tiles are grayed out and cannot be clicked.

See Group Shots 32 for more about working with photos that have more than one face.

3.3.3 Presets

To view the presets, click on the **Presets** tab, which is below the Navigator in the controls panel (keyboard shortcut **F10**).

Presets let you quickly set the values of several or all sliders.

Presets are divided into sections, which match the sections available in the main slider controls 55. The presets in each section only affect the sliders in the corresponding section in the main slider controls.

In addition, there is a section for *Global* presets. Presets in this section affect all the sliders in all the sections.

Each preset has a name, and also shows an image showing the result of applying that preset to the current face.

You can drag and drop the presets to re-order them.

When PortraitPro is installed, it comes with a number of presets ready for you to use.

One of the global presets is used to set the initial slider values when a face is enhanced. The preset used can be different depending on whether the face is female, male or child. To change which preset is the default for new faces, use the Manage Presets 137 dialog.

Selected Preset Intensity Slider

The **Selected Preset Intensity** slider is above all the presets. When you select a preset, this slider is enabled and set to 100. It can be used to increase or decrease the intensity of the preset just selected.

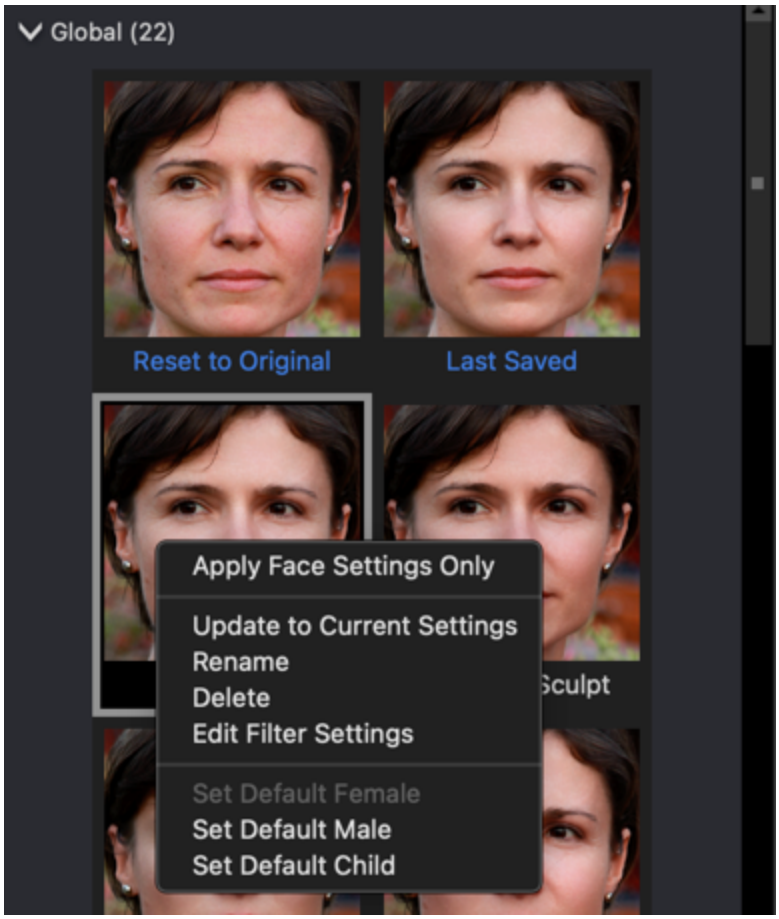
If you move this slider to 0, then all slider based effects are removed.

If you adjust any sliders on the Controls tab, then when you come back to the Presets this slider will have been disabled.

Presets context menu

Right-click a preset to bring up its context menu.

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Apply Face Settings Only	Applies the preset to the current face without changing the settings that affect the whole picture. You can also do this by holding down CMD while you click the preset. This option is only available for global presets and snapshots.
Update to Current Settings	Stores the current settings in the selected preset. If the selected preset is a global preset, then all settings are saved. For other presets, only the settings for the section for that preset are saved. This option is not available for special presets such as **Reset to Original**.
Rename	Brings up a dialog that lets you rename the preset.
Delete	Deletes the preset.
Edit Filter Settings	Brings up a dialog that lets you change the filter settings for the preset. The filter settings let you hide presets that are not appropriate for the current face, based on the gender or age of the face.

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Set Default Female	Sets this preset as the default preset for female faces. Only one preset can be the default for female faces, so this preset will replace the previous default. This option is only available for global presets.
Set Default Male	As **Set Default Female**, except that it sets the default preset for male faces.
Set Default Child	As **Set Default Female**, except that it sets the default preset for child faces.

Note: there is no undo/redo for changes made using the presets context menu commands.

Saving and managing presets

At the top of the presets panel there are two buttons, and a search button at their right, which shows a box in which you can type part of a preset name to show only the presets that match. The two buttons are:

Save	Brings up the Save Preset 136 dialog. This lets you save the current slider values as a new preset. Keyboard shortcut: **F2**
Manage	Brings up the Manage Presets 137 dialog. This lets you rename, re-order or delete presets. It also lets you change the default female, male and child presets.

Reset to original preset

One of the built-in global presets is **Reset to Original**. This resets all sliders to 0 so that all enhancements are turned off.

Keyboard shortcut: **X**

You can use this keyboard shortcut to reset all the sliders to 0 without having to navigate to the presets and find the **Reset to Original** preset. This shortcut will still work even if the **Reset to Original** preset has been deleted using the Manage Presets 137 dialog.

Copying presets between users

Presets saved from PortraitPro are stored per user. The presets are stored in files, so it is possible to copy a preset saved by one user to allow it to be used by another user.

Presets are stored under the user's *Library* folder. The *Library* folder in the user's home folder is normally hidden by the **Finder** application. To find it, you need to open the **Go** menu in **Finder**, and then hold down the OPTION key. You should see the *Library* folder appear in the **Go** menu. Select this to open the *Library* folder, and then navigate to *Application Support/Anthropics/PortraitPro/UserPresets*.

Presets are stored in the files with a **.ppr** extension.

The preset files can be copied from one user's *UserPresets* folder to another's. The copied presets should then appear in the other user's presets list in PortraitPro. Note: if PortraitPro is already running, you will need to restart it if you copy presets to the *UserPresets* folder.

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3.3.4 Snapshots

To view the snapshots, click on the **Snapshots** tab, which is below the Navigator in the controls panel (keyboard shortcut **F11**).

Snapshots are very similar to global presets 52, except that they are only stored for the current image. They provide a way to store several sets of settings for the current image, that you can then quickly switch between.

To save a snapshot, switch to the Snapshots tab and then press the **Save** button. Alternatively, you can press the keyboard shortcut **F3**. When you save a snapshot, you can optionally give it a name. This will be shown under the snapshot image when you view the snapshots.

If you save a PortraitPro project (using the *Save Project...* command in the File 39 menu), then the snapshots will be saved in the project file (.ppx) and restored when you reload the project. Otherwise, snapshots are lost when you close the image.

To convert a snapshot to a preset, simply apply the snapshot to the current face, then save the current settings as a preset.

3.3.5 Slider Controls

To view the slider controls, click on the **Controls** tab, which is below the Navigator in the controls panel (keyboard shortcut **F9**).

Sliders are the main way of controlling how your image is enhanced.



Sliders have no effect if they are set to 0, and an increasing effect as they are moved to the right (and left if they have 0 in the center).

You can double-click a slider to reset its value to 0.

Slider Sections

The sliders are organized into a number of sections.

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Shape 57	Subtly reshape the face to beautify facial features.
Skin Smoothing 60	Improve the appearance of the skin. Also has a **View/Edit Skin Mask** button to let you refine the areas that PortraitPro treats as skin.
Lighting & Coloring 64	Lets you enhance or correct the lighting on the subject. Also lets you adjust the color of the skin.
Makeup 66	Apply makeup to the face.
Eye 71	Improve the appearance of the eyes. Also provides an option to enable red-eye removal.
Mouth & Nose 75	Improve the appearance of the mouth and nose.
Hair 76	Improve the appearance of the hair. Also has a **View/Edit Hair Mask** button to let you refine the areas that PortraitPro treats as hair.
Picture 78	Control various aspects of the whole image, such as brightness and contrast.
Layers 80	Lets you set a background mask and set what happens in the background and foreground areas. Also lets you add overlay layers.
Inpainting 91	Fill in selected areas of the face with generated content, for example to reduce reflections in glasses or remove stray hairs.

The brushes and other tools, such as Crop and Remove Noise, are on the tools strip 93 beside the controls panel.

To reduce clutter on the screen, each section can be opened or closed by clicking on its title button. The arrow next to the title points right when the section is closed, and down when the section is open.

Each section can also be turned on or off by pressing the on/off button to the right of the section's title button. When a section is turned off, it has no effect on the enhanced image. This can be useful to see what effect a section is having.

If you move a slider while a section is turned off, the section will automatically turn back on with all the other sliders set to 0. This is a useful way to turn off all the sliders in a section except one.

Slider Organization

Sliders are organized in a hierarchy.

Some sections have a **Master Fade** slider that controls all the main sliders in that section. This lets you quickly see how the controls in that section affect your image.

Underneath each master slider is a hierarchy of sliders that give you fine control over all aspects of the enhancement.

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If a slider has more sub-sliders underneath it, then the slider's label will be a button with a triangle to the left of the label. Press this button to open the sub-sliders.

When you move a slider that has sub-sliders underneath it, the sub-sliders will move too.

When you move a sub-slider, you will see the parent slider move too, but to a lesser extent. This is because the parent sliders always show a weighted average of the sliders underneath. This gives a rough indication of the values of the sub-sliders even when the sub-sliders are closed.

Using Sliders

Each slider controls the effect described by its label.

For most sliders, you increase the effect by moving the slider to the right and decrease the effect by moving the slider to the left. The exception is those sliders that allow negative values and have 0 in the center. For these sliders, move the slider away from the center to increase the effect or back towards the center to decrease the effect.

As you drag a slider, the enhanced image is updated in real-time so you can see what effect it has.

If a slider is at 0, then the effect it controls will make no change to the image.

Sliders with 0 in the center will "snap" to 0, which means they go to 0 if they are moved near 0. If you want to get a value near to 0 but are finding the slider is snapping to 0, you can hold the CMD key to prevent the slider from snapping to 0.

The value of each slider is shown next to it. You can hide the values by turning off **Show Slider Values** in the General Settings.

Instead of dragging a slider, you can click on its number value and use the up/down control to change the slider position, or type a numeric value, or use the up/down cursor keys.

To find out what an individual slider does, hover over it with the mouse.

3.3.6 Shape Controls

PortraitPro gives you the ability to subtly reshape and enhance facial features, simply by moving sliders. Some people regard this as going too far when enhancing a portrait. For those people, the shape sliders can simply be left at 0 and PortraitPro will not change the shape.

However, before dismissing this tool, we urge you to try it - you will be amazed at how much a subtle change to the shape can lead to a dramatic improvement in your portrait. One good trick is not to do too much - your aim is usually to make the subject look their very best, not like someone different. A great example of this is eye widening, which makes your subject look alert and confident and draws attention towards the eyes.

Sliders

Master Fade	This slider is connected to the other sliders in this section that perform general enhancement to the shape of the face and facial features. You will see the other sliders move as this one is moved. The sliders that are not connected to the master fade slider are those that control effects that are likely to work well only on specific faces, such as the lip plumping and eye widening sliders.
Face Shape	Enhances the shape of the face. Pressing the **Face Shape** button opens the following sub-sliders:

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	Forehead	Enhances the shape of the upper head.
	Jaw	Enhances the shape of the jaw.
Eyes	Enhances the shape and position of both eyebrows and eyes. Pressing the **Eyes** button opens the following sub-sliders:	
	Left Eye	Enhances the shape of the left eye only - useful for evening out eye shape and size.
	Right Eye	Enhances the shape of the right eye only.
	Eyebrow Shape	Enhances the shape of the eyebrows. Pressing the **Eyebrow Shape** button opens two sub-sliders that let you control the left and right eyebrow shapes independently.
	Cross Eyed	Moves the eyes further apart (or closer together). Pressing the **Cross Eyed** button opens two sub-sliders that let you control the left and right eyes independently.
Eye Widening	Widens (or narrows) the subject's eyes. Pressing the **Eye Widening** button opens two sub-sliders that let you widen the left and right eyes independently.	
Eye Expanding	Horizontally expands (or contracts) the eyes. This can be useful to restore the circular shape of the iris and pupil if the **Eye Widening** slider has been used. Pressing the **Eye Expanding** button opens two sub-sliders, **Expand Left** and **Expand Right**, that let you expand the left and right eyes independently.	
Mouth Shape	Enhances the overall shape of the mouth. Pressing the **Mouth Shape** button opens the following sub-sliders:	
	Upper Lip	Enhances the shape of the upper lip only.
	Lower Lip	Enhances the shape of the lower lip only.
	Expression	Changes the mouth expression.
	Blur Lip Line	Blurs the line between the teeth and the lips to prevent a jagged look that can occur when face sculpting. This slider does not appear if the mouth is closed.
Plump Lips	Makes the lips fatter. Pressing the **Plump Lips** button opens two sub-sliders that let you control the upper and lower lips independently.	

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Nose	Enhances the shape of the nose. Pressing the **Nose** button opens the following sub-sliders: **Nose Shape** — Enhances the shape of the nose. **Shorten Nose** — Shortens (or lengthens) the nose by changing the size of the head. **Shorten Philtrum** — Shortens (or lengthens) the philtrum, which is the gap between the bottom of the nose and the top of the upper lip, by changing the length of the nose. **Slim Tip** — Shrinks (or enlarges) the tip of the nose. **Slim Nose** — Narrows (or widens) the whole nose.
Neck & Shoulders	This section contains sliders to adjust and enhance the shape of the neck and shoulders. The position of the neck and shoulders is automatically determined, but it can be adjusted by using the **Shoulder Box** controls at the end of this section. **Tuck Neck** — Tucks the area of the neck under the chin. **Neck Length** — Increases or decreases the neck length. **Slim Neck** — Slims or widens the neck. **Neck Base** — Adjusts the position of the base of the neck. **Shoulders** — Moves the shoulders up and down. **Arms** — Slims or expands the arms. **Shoulder Box** — Expand this section to see the sliders that let you position exactly where in the image the shoulders lie. The sliders are **Height**, **Horizontal** and **Vertical**. The shoulder box is shown as a rectangle in the After view while any of these sliders are being adjusted. If you find some of the Neck & Shoulders sliders are not working very well, you may be able to improve the results by adjusting the position of the shoulder box.
Lens Correct	When photographs are shot with a wide-angle lens (commonly seen with cellphones) this can have the undesirable effect of distorting the facial features. This slider can correct those problems.

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Head Forward	Moving the head towards the camera can have a flattering effect on the appearance of the jaw. This slider simulates this.
Expressions	The expressions slider can be used to add (or increase) a smiling expression to the subject. Press the **Expressions** button to open a number of sub-sliders that let you add various other expressions.
Hair Volume	Increases the volume of the hair. This slider will have no effect if there is no hair mask 97 set, for example if the subject is bald.
Hairline	This slider can be used to adjust the hair shape to reduce the effect of a receding hairline.

Restore Glasses' Shape

If the subject is wearing glasses, there may be distortions to the shape of the frames when editing the shape of the eyes. To fix this, check the **Restore Glasses' Shape** box.

Example

These pictures show how face sculpting can improve the appearance of a face.



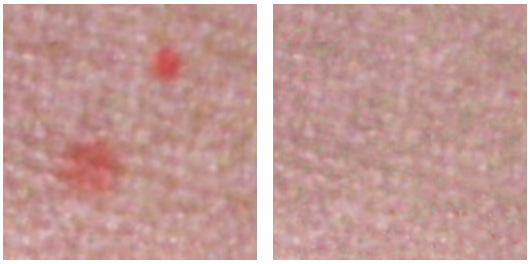
3.3.7 Skin Smoothing Controls

The skin smoothing controls let you selectively remove or reduce wrinkles, spots, shine, shadows and other skin defects while retaining a natural skin texture.

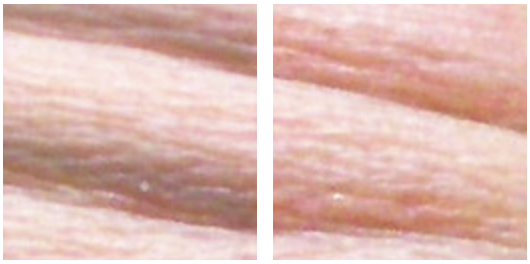
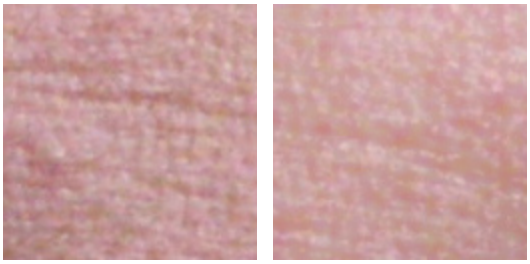
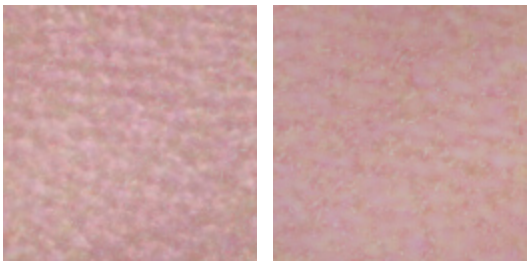
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PortraitPro automatically works out which parts of the photo are skin (the skin mask), but you will get better results if you check and fix the skin mask 96. To do this, press the **View/Edit Skin Mask** button at the top of this section, or the **Skin Mask** button on the tools strip 93.

Sliders

Master Fade	This slider is connected to the other sliders in this section that perform general enhancements to the skin. You will see the other sliders move as this one is moved.
Around Eyes	Reduces bags under the eyes, and reduces "crow's feet", the wrinkles that appear next to the outer corners of the eyes. Pressing the **Around Eyes** button opens the following sub-sliders that let you control these enhancements independently: **Lighten Eye Bags** — Reduces the appearance of bags under the eyes by lightening the skin color in the area where eye bags appear. Click the triangle next to **Lighten Eye Bags** to access sliders that let you control the left & right eyes independently. **Smooth Eye Bags** — Reduces the appearance of bags under the eyes by smoothing the skin texture in the area where eye bags appear. Click the triangle next to **Smooth Eye Bags** to access sliders that let you control the left & right eyes independently. **Smooth Crow's Feet** — Smooths the areas to the left of the left eye and to the right of the right eye where crow's feet appear. Click the triangle next to **Smooth Crow's Feet** to access sliders that let you control the left & right eyes independently.
Imperfections	Subtly removes redness and reduces small skin blotchiness within the skin mask.  **Before** **After**
Thin Wrinkles	De-emphasizes wrinkles by making them thinner and lighter within the skin mask.

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	 **Before** **After**
Fine Shadows	Fades away dark specks and fine wrinkles within the skin mask.  **Before** **After**
Remove Pores	Removes pores within the skin mask, giving a smooth, airbrushed effect.  **Before** **After**
Remove Shine	Corrects small areas of shine within the skin mask.  **Before** **After**
Remove Grease	Corrects larger areas of shine within the skin mask.

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Sharpen	Sharpens the skin within the skin mask. Press the **Sharpen** button to open the **Scale** sub-slider, which affects the scale at which the sharpening is applied.
Trim Eyebrows	Removes stray hairs from around the eyebrows.
Around Mouth	Quickly clears up faults such as wrinkles from around the mouth.
Non-Face Skin	Smooths skin that is not on the face.
Texture	Maintains a natural look by applying realistic skin texture in areas where skin texture is being corrected. This texture goes into Touch Up brush strokes and areas where the sliders have had an effect. You will need to zoom in on the picture to see the effect of changes to the skin texture. Clicking on the triangle next to **Texture** opens the following sub-sliders: **Brightness** — Finer control over skin texture brightness. **Saturation** — Finer control over skin texture saturation. The greater the saturation, the more intense the color. **Size** — Makes the skin texture pattern larger or smaller.
Details	The **Details** slider allows you to bring back or further reduce details such as moles, wrinkles and strong spots. It affects all the other skin smoothing sliders and the Touch Up brush. It has no effect if the other skin smoothing sliders are at zero, and has the most effect when the other skin smoothing sliders are high. If the Touch Up brush doesn't completely remove a blemish, moving the Details slider to the left should reduce the blemish further, by giving more of an airbrushed look.

Removing Spots

PortraitPro automatically removes spots by default.

You can adjust the degree to which PortraitPro removes spots using the **Spot Removal** drop-down list at the bottom of the Skin Smoothing section. The automatic spot remover gets rid of spots within the skin mask. The sensitivity lets you control the size of small spots that should be kept. For example, if the face has freckles and you want to keep these, select a lower sensitivity.

If you find that PortraitPro has not removed a spot, you can manually touch up an area using the **Touch Up** brush. Select it with the **Touch Up** button on the tools strip 93.

If PortraitPro has removed a spot that you want to keep, you can manually restore it using the **Restore** brush, which is also on the tools strip.

More information about using brush tools 20.

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Example

The Before and After pictures below show an example of how wrinkles were removed automatically by PortraitPro:



3.3.8 Lighting & Coloring Controls

PortraitPro lets you change the lighting on the subject's face via simple controls. These controls can provide a very effective way to enhance the appearance of the face.

Note that some of these controls are quite sensitive to the positions of the outlines around the face. If you are not getting a good result, try adjusting the outlines 17 shown over the **Before** view so that they line up with the edges of the face.

Note: the sliders and other controls in this section only affect those parts of the picture that are in the skin mask 96. Press the **View/Edit Skin Mask** 96 button at the top of this section, or the **Skin Mask** button on the tools strip 93, to change the skin mask.

Lighting Direction

The general lighting direction can be changed by moving the circle in the control at the top of this section. Leave it in the center if you don't want to change the lighting direction.

Sliders

Base Contrast	Changes the lighting contrast.
Body Contrast	Adjusts how the relighting is applied to the body areas. Leave this slider at 0 to apply the same effect to the body as is being applied to the face. To turn off body lighting, set this slider to -100. Note: body lighting needs the background mask to have been created in order to work properly. If you use body lighting regularly it is best to leave the **Automatically Find Background** setting turned on in the General Settings 123. Alternatively you can

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	create the background mask in the Layers 80 section, or with the **Background** button on the tools strip. Press the **Body Contrast** button to open the following sub-sliders and color selectors: **Horizontal Nudge** — Moves the body lighting effect horizontally relative to the lighting position set in the lighting direction control. **Vertical Nudge** — Moves the body lighting effect vertically relative to the lighting position set in the lighting direction control. **Highlight Color** — The color used when relighting highlighted areas. **Shadow Color** — The color used when relighting shadowed areas.
Modeling	Relights the image to make the features of the face appear more sculpted or defined.
Fix Lighting	Applies lighting similar to "beauty lighting" that makes skin and features appear smoother.
Cheekbones	Gives more definition to the cheekbones. Pressing the **Cheekbones** button opens two sub-sliders that let you change the left and right cheeks independently.
Left Shadow	Adds shadow to the left side of the face.
Right Shadow	Adds shadow to the right side of the face.
Left Kick	Adds a kick light to the left side of the face.
Right Kick	Adds a kick light to the right side of the face.
Smokey Eyes	Darkens the area above the eyes to simulate smoky eyeshadow or a stronger brow.
Pout	Adds shadow below the lips to make them appear fuller.
Sculpt Nose	Adds definition to the nose.
Chin	Adds shadow under the chin, darkening the top of the neck so the chin and jawline stand out.
Skin Color Style	See the Skin Color Style description below.

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Lighting Brush

The Lighting Brush 103 lets you paint light and shade onto the photo. To select it, press the **Lighting Brush**  button on the tools strip 93. Its effects are part of this section, so they are only applied while this section is turned on.

Skin Color Style

These are the sliders in the Skin Color Style section.

Color Change	This slider can do different things depending on the setting of the **Style** drop-down menu.
Style	Controls the style of the color correction applied to the skin. *Color Correct*: A very general color correct that will fix badly colored skin. *Other options*: Will change the skin color to match a particular style of coloring.
Brightness Contrast	This controls how much the **Color Change** slider changes the brightness and contrast (as opposed to just the hue and saturation). This slider will have no effect if the **Color Change** slider is set to 0.
Correct Outside Face	Copies the recoloring that was applied to the face onto the rest of the picture. This will correct the white balance of the picture using knowledge about the correct colors of skin.
Temperature	Manually adjusts the color of the skin to remove any temperature (red-blue) color cast.
Tint	Manually adjusts the color of the skin to remove any tint (green-purple) color cast.
Tan	Gives the skin a tanned look. Pressing the **Tan** button opens the following sub-sliders: **Saturate** — Gives the skin a richer color. **Darken** — Subtly darkens the skin. **Gold** — Gives the skin a golden color if moved to the right, or reduces the amount of gold color in the skin if moved to the left.

3.3.9 Makeup Controls

Makeup controls allow you to add realistic looking makeup after your picture has been taken. This can be done to make your subject look better, or just to explore different looks.

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To start adding a makeup element, just slide up the master slider (next to the element name) to increase the opacity of that element. All makeup elements come with sensible defaults that can be altered as described here.

Hair covering the face: Because makeup shouldn't appear over the top of hair, if there is hair covering any area where makeup is applied, press the **Hair Mask** button on the tools strip 93 and use the **Extend** brush to add that hair to the hair mask 97. Makeup is then not applied there.

Objects covering the face: Sometimes glasses, accessories or hands may be covering an area where makeup is being applied. To prevent this, press the **Effects Mask** button on the tools strip, and paint over the object with the **Cut Back** brush to remove it from the effects mask. See Effects Mask Tools 98.

Profile faces: please note that makeup is not supported for faces that are viewed in profile, so the makeup section will not appear for those faces.

Makeup Elements

Lipstick	Lipstick isn't just for giving the appearance of lipstick, it can also be used to cover faults on the lips (using the coverage slider).	
	Master slider	The master slider controls the opacity of the entire lipstick. All the controls under it are affected by the opacity. Because you won't see any difference to the lipstick when the opacity is at 0, it will automatically jump to 75% when adjusting any of the other controls.
	Texture	Use this to control the material property of the lipstick. The best way to understand this is just to scroll through the different options to see what they do.
	Color	The color of the lipstick is controlled using the brightness slider and the hue and saturation picker underneath. Drag the "plus" around to alter the hue and saturation. By default, only conventional lip hues are shown in the color picker. If you want to select from the full range of hues, uncheck the **Conventional Lipstick Colors Only** checkbox.
	Shine	This is used to tweak the amount of shine added to the lipstick.
	Coverage	This affects how much of the original shine from the lips is visible. When applying to already shiny lips, a low coverage can result in overly shiny lips. A higher coverage can cover faults in lips better, but can end up looking artificial as the original lighting is discarded.
Mascara	Mascara can be used to draw attention to the eyes.	

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	Master slider	The master slider controls the opacity of the mascara. All the controls under it are affected by the opacity. Because you won't see any difference to the mascara when the opacity is at 0, it will automatically jump to 75% when adjusting any of the other controls.
	Application	Use this to choose what style the mascara appears in.
	Softness	Because sometimes eyes are slightly out of focus, PortraitPro measures the focus of the eyes in the original picture and tries to match the mascara softness to it. This slider can be used to manually tweak the default focus detection.
	Nudge Upper Lash / Nudge Lower Lash	PortraitPro uses the eye markup in the Before view to place the mascara. The markup should be placed where the waterline meets the eyeball. Lashes come out of the outside of the waterline, so there is a gap between the markup and the roots of the mascara. However if the head is tilted, the waterline can be larger or smaller. These sliders let you adjust the position of the mascara on the upper and lower lashes to compensate in these situations.
	Texture	Adds a texture to the mascara.
Upper Eyeshadow / Lower Eyeshadow	Eyeshadow can be used to draw attention to the eyes.	
	Master slider	The master slider for the eyeshadow element controls the opacity of the entire eyeshadow. All the controls under it are affected by the opacity. Because you won't see any difference to the eyeshadow when the opacity is at 0, it will automatically jump to 75% when adjusting any of the other controls.
	Texture	Use this to control the material property of the eyeshadow. The best way to understand this is just to scroll through the different options to see what they do.
	Shape	Use this to choose the shape of the eyeshadow.
	Color	The color of the eyeshadow is controlled using the brightness slider and the hue and saturation

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		picker underneath. Drag the "plus" around to alter the hue and saturation.
	Shine	This is used to tweak the amount of shine added to the eyeshadow.
	Inner Opacity / Outer Opacity	This is used to change the opacity of the inside or outside parts of the makeup.
Eyeliner	Eyeliner can be used to draw attention to the eyes.	
	Upper Liner Opacity / Lower Liner Opacity	Control the opacity of the upper and lower eyeliner.
	Upper Application / Lower Application	Control the shape of the upper and lower eyeliner.
	Texture	Adds a texture to the eyeliner.
Blusher	Blusher is used to give cheeks a rosy glow.	
	Master slider	The master slider controls the opacity of the blusher. All the controls under it are affected by the opacity. Because you won't see any difference to the blusher when the opacity is at 0, it will automatically jump to 75% when adjusting any of the other controls.
	Face Shape	You can adjust the blusher to flatter different face shapes.
	Color	The color of the blusher is controlled using the brightness slider and the hue and saturation picker underneath. Drag the "plus" around to alter the hue and saturation.
Bronzer	Bronzer is a way to sculpt the face while giving a tanned look.	
	Master slider	The master slider controls the opacity of the bronzer. All the controls under it are affected by the opacity. Because you won't see any difference to the bronzer when the opacity is at 0, it will automatically jump to 75% when adjusting any of the other controls.
	Bronzer Style	Use this to choose the style of the bronzer: **Dimension**, **Extreme Dimension** or **Flat**.

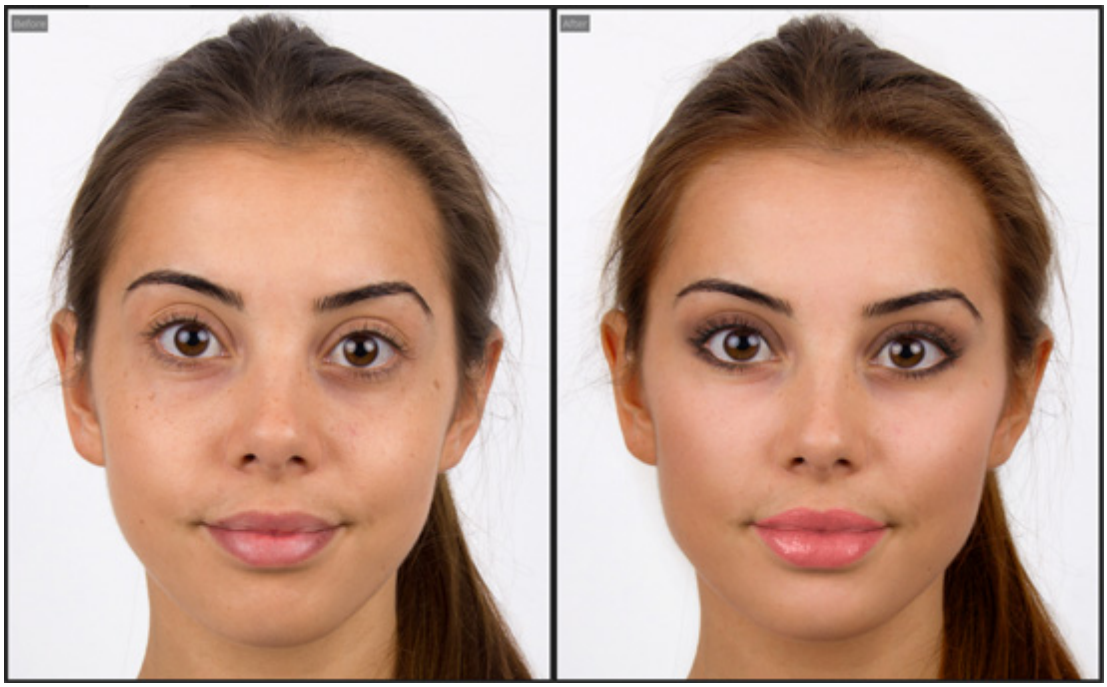
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	Color	The color of the bronzer is controlled using the brightness slider and the hue and saturation picker underneath. Drag the "plus" around to alter the hue and saturation.
Highlighter	Highlighter is used to sculpt the face while making it glow.	
	Master slider	The master slider controls the opacity of the highlighter. All the controls under it are affected by the opacity. Because you won't see any difference to the highlighter when the opacity is at 0, it will automatically jump to 75% when adjusting any of the other controls.
	Color	The color of the highlighter is controlled using the brightness slider and the hue and saturation picker underneath. Drag the "plus" around to alter the hue and saturation.
Eyebrow Pencil	When using the eyebrow pencil controls, make sure the eyebrow outlines are correctly positioned over the eyebrows. If they are not correctly positioned, you can move them in the Before view.	
	Master slider	The master slider controls the opacity of the eyebrow pencil. All the controls under it are affected by the opacity. Because you won't see any difference to the eyebrow pencil when the opacity is at 0, it will automatically jump to 75% when adjusting any of the other controls.
	Color	The color of the eyebrow pencil is controlled using the brightness slider and the hue and saturation picker underneath. Drag the "plus" around to alter the hue and saturation.
	Left / Right	Use these to adjust the left and right opacity individually.

Example

These pictures show how makeup can subtly improve the appearance of a face.

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3.3.10 Eye Controls

PortraitPro can automatically brighten, whiten and sharpen the eyes. The Eye controls allow you to adjust exactly how much effect you get. You can also change the color of the eyes.

Partially obscured eyes: The eye sliders look bad when applied over hair that covers eyes. If there is hair covering the eyes, press the **Hair Mask** button on the tools strip 93 and use the **Extend** brush to add that hair to the hair mask 97. The eye sliders then have no effect there.

If another object (such as a hand or glasses) is covering the eye, you can use the Effects Mask 98 to prevent edits being made to that item. Press the **Effects Mask** button on the tools strip, and paint over the object with the **Cut Back** brush to remove it from the effects mask.

Totally obscured eyes: If one of the eyes is completely obscured, you can turn off all changes to that eye using the **Eye On/Off** buttons at the top of the Eye section. If both eyes are obscured, simply turn off the Eye section entirely using the On/Off switch in its header.

Sliders

Master Fade	This slider is connected to some of the other sliders in this section that perform general enhancements to the eyes. You will see the other sliders move as this one is moved.
Whiten Eyes	Whitens and brightens the white part of the eyes. The area affected is controlled by the **Whiten Area** slider. Whitening takes any color out of the whites of the eyes leaving them a shade of gray when the slider is at the top. Pressing the **Whiten Eyes** button opens two sub-sliders that let you whiten the left and right eyes independently.

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Clean Eyes	Cleans up veins and other discolorations in the whites of the eyes. The area affected is controlled by the **Whiten Area** slider. Pressing the **Clean Eyes** button opens four sub-sliders that let you control the left and right eyes independently. The sub-sliders **Left Eye** and **Right Eye** let you control the overall effect for each eye, from 0 (no effect) to 100 (maximum effect). The sub-sliders **Left Curve** and **Right Curve** can be used to either increase the apparent curvature of the eye by moving the slider to the right, or make the eye appear flatter by moving the slider to the left. The curve sliders work by adjusting the cleaning effect added, so they will have no effect if the corresponding left/right eye slider is 0.
Whiten Area	Changes the area of the eye that will be whitened or cleaned by the Whiten Eyes or Clean Eyes sliders. Pressing the **Whiten Area** button opens two sub-sliders that let you change the area for the left and right eyes independently.
Darken Pupil	Darkens the pupil (the black part in the middle of the eye) in the eyes. Pressing the **Darken Pupil** button opens two sub-sliders that let you darken the left and right pupils independently.
Darken Pupil Size	Use to change the size of the pupil when darkening. Pressing the **Darken Pupil Size** button opens two sub-sliders, **Left Eye Pupil Size** and **Right Eye Pupil Size**, that let you change the left and right pupils independently.
Sharpen Eyes	Sharpens the subject's eyes. Pressing the **Sharpen Eyes** button opens the following sub-sliders that let you control the amount of sharpening applied to different parts of the eyes. **Upper Left Lash** — Sharpens the upper left eye lashes. **Lower Left Lash** — Sharpens the lower left eye lashes. **Left Eye** — Sharpens the left eye. **Left Lash Area** — Changes the size of the area that the left eye sharpening influences. **Upper Right Lash** — Sharpens the upper right eye lashes. **Lower Right Lash** — Sharpens the lower right eye lashes. **Right Eye** — Sharpens the right eye. **Right Lash Area** — Changes the size of the area that the right eye sharpening influences.

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Sharpen Eyebrows	Sharpens the subject's eyebrows. Pressing the **Sharpen Eyebrows** button opens two sub-sliders that let you sharpen the left and right eyebrows independently.
Brighten Iris	Brightens or darkens the iris (the colored part of the eye). Pressing the **Brighten Iris** button opens two sub-sliders that let you brighten or darken the left and right irises independently.
Change Eye Color	Press the **Change Eye Color** button to open the sub-sliders that let you change the color of the irises. **Amount** — If this slider is 0, the color of the eyes will be unchanged (the **Color** and **Intensity** sliders will be ignored). Set this to 100 to set the eye color selected by the **Color** and **Intensity** sliders. Lower values will blend between the selected color and the original eye color. If this slider is at 0, it is automatically set to 100 whenever the **Color** or **Intensity** sliders are moved. Press the **Amount** button to open two sub-sliders that let you set the amount of change for the left and right eyes independently. **Color** — Sets the color of the eyes (provided the **Amount** slider is not 0). Press the **Color** button to open two sub-sliders that let you set the color for the left and right eyes independently. **Intensity** — Sets the intensity of the eye color. Press the **Intensity** button to open two sub-sliders that let you set the intensity for the left and right eyes independently.
Contact Lens	You can choose from a list of contact lens options to be applied to the eye. There is an opacity slider to fade it in and out and a scale slider to change the size.
Add Eyelid	Accentuates the line above the eye where the eyelid starts.

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Remove Pupil Catchlight	This slider blackens the pupil area to remove catchlights (reflections). You can use it with the **Add Catchlight** slider and the **Catchlight Image** button to replace them with new catchlights. Pressing the **Remove Pupil Catchlight** button opens two sub-sliders that let you remove catchlights from the left and right pupils independently.
Add Catchlight	This slider lets you add a catchlight image (reflection) to the eyes. If the slider is set to 0, no catchlights will be added. As you increase this slider, the intensity of the catchlights added is increased. If you cannot see the catchlights even when this slider is set to 100, it is possible the catchlights are outside the eye areas. Press the **Catchlight Image** button to open the catchlight controls, and then use the controls at the bottom to move the catchlights into view.
Catchlight Image	Shows the catchlight image currently selected. Press this button to open the **Add Eye Catchlights** page, which shows you all the catchlight images available. If the **Add Catchlight** slider is at 0 when you press this button, it is set to 75 so that you can see the catchlights. On this page, you can click on one of the images to set it as the image to use for the catchlights added to the eyes. You can also adjust the position of the catchlights inside the eyes using the **Nudge Catchlight Positions** controls at the bottom of the page. Check **Move Both Catchlights** to move both catchlights together, or press **Reset** to put them back in their original positions. Press **Done** (or ESC) to return to the sliders.

Red Eye Removal

If your photo has "red-eye" (caused by a flash illuminating the insides of your subject's eyes), this can be automatically removed by checking the **Remove Red-Eye** box at the top of the Eye section.

Example

The Before and After pictures below show an example of how the model's eyes were whitened and sharpened automatically by PortraitPro.



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3.3.11 Mouth & Nose Controls

PortraitPro automatically whitens the teeth and enhances the color of the lips. The Mouth & Nose controls allow you to adjust these effects to get exactly the look you want.

Sliders

Master Fade	This slider is connected to some of the other sliders in this section that perform general enhancements to the mouth and nose areas. You will see the other sliders move as this one is moved.
Whiten Teeth	Removes any color from the teeth. The area affected is controlled by the **Whiten Area** slider. This control is not shown if the mouth is closed.
Clean Teeth	Cleans the teeth. The area affected is controlled by the **Whiten Area** slider. This control is not shown if the mouth is closed.
Whiten Area	Changes the teeth area affected by the **Whiten Teeth** and **Clean Teeth** sliders. This control is not shown if the mouth is closed.
Lip Saturation	Makes the lips more colorful.
Lip Darken	Move this slider to the right to darken the lips, or to the left to make them lighter.
Lip Contrast	Increases the contrast within the lip area, giving the lips more impact.
Sharpen Mouth	Sharpens the outline and details of the mouth. Press the **Sharpen Mouth** button to open the following sub-sliders that let you control the amount of sharpening applied to the different parts of the mouth independently. **Upper Lip** Sharpens the upper lip only. **Lower Lip** Sharpens the lower lip only.
Sharpen Teeth	Sharpens the teeth. This control is not shown if the mouth is closed.
Nose Contrast	Increases the contrast within the nose to draw attention to it.
Moisten Lips	Adds some shine to the lips.
Lip Hue	Changes the color of the lips.

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Example



3.3.12 Hair Controls

PortraitPro lets you enhance the hair of the subject by moving sliders. Please note that before doing this, it is important to have the hair mask set reasonably accurately – see Hair Mask Tools 97. To view or edit the hair mask, press the **View/Edit Hair Mask** button at the top of this section, or the **Hair Mask** button on the tools strip 93.

Sliders

Hair Recolor	Controls how much hair recoloring to apply. The color is set by selecting one of the hair swatches. To see the swatches, press the **Select Hair Color** button below this slider. This opens the **Hair Recolor** page, where you can click on a swatch and adjust the **Hair Recolor** slider. Press **Done** (or ESC) to return to the sliders. If this slider is at 0 when you press the **Select Hair Color** button, it is automatically set to 75.
Colored Highlights	This slider lets you add colored highlights to the hair. Open this section to see the controls that let you select the color for the highlights, and the sliders that control the highlights. Click on one of the small hair images to select that color for the highlights, or use the color picker if you want to pick any color. The **Thickness** slider adjusts the thickness of the highlights. The **Fringe** slider controls the density of highlights in the subject's fringe area, if they have one. The **Random** slider alters the highlights pattern. The highlights are randomly generated, so this slider lets you try different random variations.
Shine	Makes the hair more shiny. Pressing the **Shine** button opens the **Softness** sub-slider, which controls the softness of the shine added. This has no effect if **Shine** is set to 0.
Auto Levels	Automatically improves the contrast and colors in the hair.

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Fill Light	Adds a fill light to the hair, which will brighten shadow areas.
Blacks	Darkens or lightens the black areas within the hair.
Contrast	Adjusts the contrast of the hair.
Vibrance	Increasing the vibrance will make the color of the hair more intense.
Saturation	Adjusts the saturation of the colors in the hair.
Temperature	Adjusts the temperature (red-blue) of the colors in the hair.
Tint	Adjusts the tint (green-purple) of the colors in the hair.
Dehaze	Increases the contrast of the hair by deepening its darkest tones, which makes the hair look crisper and more defined. Move the slider to the left to lighten the darkest tones and soften the hair's contrast instead.

Hair Tidying Mode

Further controls are located in Hair Tidying Mode. Click on **Go To Hair Tidying Mode** at the bottom of the Hair section to access these sliders. Because of the way the hair tidying sliders work, it is not possible to switch quickly between them and the regular sliders, which is why they are in a separate mode.

<table>
<tr><td>Fill Hair Shadows</td><td>Fills out shadows within the hair caused by hair clumping.
  
Before After
Press the Fill Hair Shadows button to open the following sub-sliders to give finer control over the enhancement:
Shadow Brightness Controls how bright to make the shadows brightened by the "Fill Hair Shadows" slider.
Shadow Texture Controls how much texture to reveal in the shadows brightened by the "Fill Hair Shadows" slider.</td></tr>
<tr><td>Smooth Hair</td><td>Makes hair appear smoother and tidier.</td></tr>
</table>

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	  **Before** **After** Press the **Smooth Hair** button to open the following sub-slider that gives further control over the way the hair is smoothed: **Smoothing Softness** — Alters the degree to which the Smooth Hair slider makes the hair appear soft.

Leave Hair Tidying Mode by pressing the **Done** button, or by pressing ESC.

3.3.13 Picture Controls

These controls affect the whole image and allow you to adjust the overall look of the picture, controlling things like the contrast and color temperature.

You can also crop the image by pressing the Crop 99 button on the tools strip 93.

Sliders

Auto Levels	Automatically improves the contrast and colors of the whole image. Note: this slider may have little effect on some images.
Flatten Histogram	Adjusts the colors in the image to flatten the histogram.
Exposure	Adjusts the overall exposure (brightness) of the whole image.
Fill Shadows	Simulates adding a fill light, which brightens the darker areas of the image.
Blacks	Darkens or brightens the very dark areas of the image.
Contrast	Increases or decreases the contrast of the image.
Dehaze	Increases or decreases the contrast in dark areas if needed.
High/Low Key	Makes the image more *high key* (more bright tones) or *low key* (more dark tones).
Picture Color Style	Open this section to see the controls that let you apply a color style to the picture.

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	The **Color Change** slider controls how much color change to apply. If this is 0, then there will be no change. The **Style** drop-down lets you select from a number of built-in styles to apply. The **Brightness Contrast** slider affects the brightness and contrast of the color change.
Vibrance	Adjusts the overall vibrance of the colors in the whole image. Increasing vibrance will make muted colors more intense, but has less effect on colors that are already saturated. This helps preserve skin tones.
Saturation	Adjusts the saturation of the colors in the whole image. Increasing the saturation will make the colors in the picture more intense. Decreasing the saturation will make the colors less intense (more gray).
Temperature	Use this slider to adjust the color of the whole image to remove any temperature (red-blue) color cast.
Tint	Use this slider to adjust the color of the whole image to remove any tint (green-purple) color cast.
Black And White	By default, this slider converts the image into black and white. If you press on the **Black And White** button, it opens three color wells that let you set the color for the dark tones, the color for the mid tones, and the color for the bright tones. These default to black, mid-gray and white, but by changing these you can get a variety of effects.
Sharpen	Sharpens the entire picture. Press the **Sharpen** button to open the **Scale** sub-slider, which affects the scale at which the sharpening is applied.
Shine	Makes the image more "shiny". Pressing the **Shine** button opens two sub-sliders, **Amount** and **Softness**. **Amount** lets you set how much shine to add. **Softness** controls the softness of the shine added. This has no effect if **Amount** is set to 0.
Vignette	The vignette controls let you add a classic vignette effect over the image. **Vignette** — The main vignette slider controls the opacity of the vignette effect. If this is at 0, no vignette is applied. At 100, the vignette effect will be opaque at the edges. **Radius** — Controls the radius of the oval used to create the vignette effect. **Color** — Sets the color for the vignette.

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	Hardness	Sets the size of the soft part of the vignette.
	Horizontal Offset	Moves the center of the vignette left and right.
	Vertical Offset	Moves the center of the vignette up and down.

3.3.14 Layers

PortraitPro lets you add extra image layers over your image.

PortraitPro also lets you make changes to the background, including replacing the background completely or adding additional elements between the background and foreground parts of the image.

The background mask 82 identifies which parts of the image are background and which are foreground. PortraitPro will automatically create a background mask. Tools are provided so that you can modify the background mask as required.

Changing the background

To change the background of your image, click on the **Layers** title button in the controls panel to open the Layers section.

The Layers section will contain a sub-set of these buttons:

Create Background Mask	When you press this button, PortraitPro will automatically create a mask and then open the **Change Background** page, with the Background Mask 82 section open. This button is only shown if the background mask has not yet been created.
View/Edit Background Mask	Opens the **Change Background** page, with the Background Mask 82 section open. This button is only shown if the background mask has been created, or if the original image loaded had an alpha channel.
Change Background	Opens the **Change Background** page, with the Background Image 87 section open. This button is only shown if the background mask has been created, or if the original image loaded had an alpha channel.
Add Overlay	Opens the View/Edit Overlays 90 page. This button is only shown if no overlays have already been added.
View/Edit Overlays	Opens the View/Edit Overlays 90 page.

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	This button is only shown if one or more overlays have already been added.

Before pressing the **Create Background Mask** button, you should make sure all the faces in the image have been found, and the face outlines correctly shown around them. If any faces have not been located properly, click the **+** tile at the end of the faces strip 51 to go to the Select Face stage and locate them. This is necessary since PortraitPro needs to know the location of the faces to make the initial background mask.

Don't spend much time adjusting the background mask initially. Once the mask is roughly correct, press the **Next** button at the bottom of the page to open the other section, Background Image 87, where you can change the background.

While a newly created mask is shown for the first time, the bottom of the page has **Cancel** and **Next** buttons. Press **Cancel** if you want to delete the new mask.

When the Change Background page is shown, you can switch between the Background Mask 82 controls and the Background Image 87 controls by clicking on the header for that section.

After you have changed the background image, go back to the **Background Mask** section and use the tools there to refine the mask.

When you have finished, press **Done** at the bottom of the page, or press ESC, to return to the sliders.

Note that the accuracy needed for the background mask depends greatly on the change made to the background. If the new background is very similar to the original background, then you usually don't need to be very accurate with the background mask. However, if the new background is very different from the original, then a highly accurate mask will probably be needed.

Adding Overlays

Press the **Add Overlay** or **View/Edit Overlays** button (whichever is visible) to open the Overlays controls 90. You can use these controls to add image elements over your image.

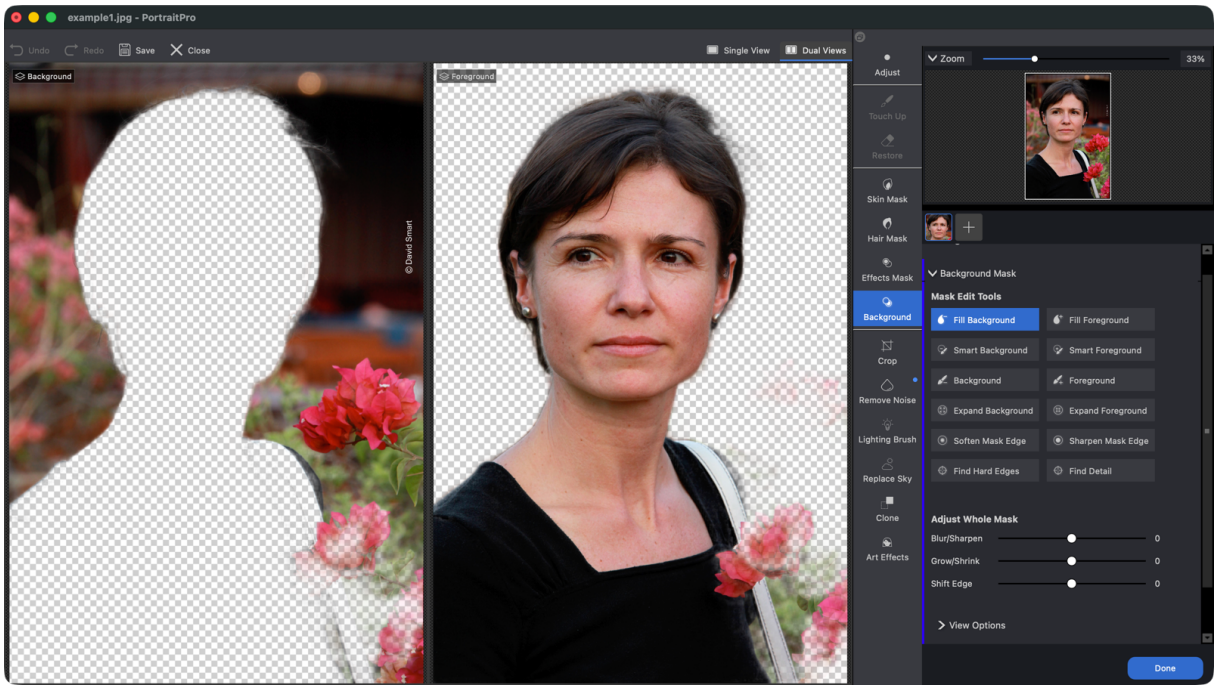
A selection of overlay images is provided. You can also select your own images. For an image to be useful as an overlay, it should normally have an alpha channel that sets part of the image to be transparent.

Background Mask from the Tools Strip

You can also view or edit the background mask by pressing the **Background**  button on the tools strip 93. If the background mask has not been created yet, PortraitPro creates it first.

This opens a page headed **Background Mask**, which only has the background mask 82 controls. It does not let you change the background: to do that, use the **Change Background** button in the Layers section. On this page the **Delete Background Mask** button is always shown, and the page ends with the **Done** button.

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3.3.14.1 View/Edit Background Mask

Introduction

The background mask covers the areas of the picture that contain the background. This is the part of the picture that will be affected by the background controls 87.

To open these controls, press the **Background** button on the tools strip 93, or press the **View/Edit Background Mask** (or **Create Background Mask**) button in the Layers 80 section. The page slides in over the sliders:

- From the tools strip, the page is headed **Background Mask** and only has the background mask controls. The **Delete Background Mask** button is always shown.
- From the Layers section, the page is headed **Change Background** and also has the Background Image 87 section, which lets you change the background.

When you have finished, press **Done** at the bottom of the page, or press ESC, to return to the sliders.

The controls and tools in the **Background Mask** section let you set the background mask.

Most of the tools are in pairs, to let you set areas to be background or foreground. Note that although you can view and edit either the background or foreground, there is only one mask. The foreground area is just the inverse of the background and vice versa.

Getting Started

When you first enter the **Background Mask** section, the background mask will have been automatically created. It will usually need to be adjusted to get a good result.

If the image loaded already has an alpha channel, then this will be used as the foreground mask. In addition, the background area will be automatically marked as transparent (see *Transparency* section in the Change Background 87 page).

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These are the recommended steps when adjusting a newly created mask:

- Use the **fill tools** to correct any large areas that are wrong.

  These tools let you quickly fill large areas by scribbling over them. The area filled automatically extends out to edges detected in the picture.

- Press **Next** (at the bottom right of the page) to open the Background Image 87 controls, and set the background that you want. The **Next** button is shown when you have just created the mask from the Layers section.

  The reason for setting the background you want before getting the mask exactly right, is that the accuracy you need will depend greatly on the change you are making to the background. You can save a lot of time by only fixing the areas that are visibly wrong.

- Press on the **Background Mask** section header to go back to the background mask controls.

- Use the **smart brush tools** over areas near the edges of the mask that are wrong.

  These tools try to automatically determine where the boundary between the background and foreground is within the area painted, so they do not set the entire area painted to be background or foreground.

- Use the background and foreground tools if you have an area that the smart brushes do not work well on.

  You can zoom in (using the Navigator 50) and then use the background or foreground brush tools to paint an area.

The other tools can be useful in certain cases. For example, the **Find Detail** tool often works well for stray hairs around the edges of the hair.

If you find colors bleeding through around the edges of the mask, this can sometimes be quickly fixed by using one or more of the **Adjust Whole Mask** sliders.

Mask Tools

The buttons under **Mask Edit Tools** provide 12 different tools that can be used to adjust the background mask.

To use these tools, move the cursor over the image. For most tools, a preview of the effect will be shown while you move the mouse over the image. Press and hold the left mouse button while moving the mouse over the image to apply the tool to the mask.

The size of the brush can be adjusted using the **Brush Size** slider under the tool buttons.

Some of the tools also have a strength setting. When one of these tools is selected, a **Strength** slider will appear under the **Brush Size** slider.

Fill Background	Scribble in areas that should be background. This brush will automatically fill out the area scribbled in. Keyboard shortcut: **S**
Fill Foreground	Scribble in areas that should be foreground. This brush will automatically fill out the area scribbled in. Keyboard shortcut: **D**
Smart Background	Sets part of the area painted to background. This tool tries to automatically determine which areas should be set to background by comparing the colors in nearby parts of the image that are foreground and those that are background.

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	Keyboard shortcut: **F**
Smart Foreground	Sets part of the area painted to foreground. This tool tries to automatically determine which areas should be set to foreground by comparing the colors in nearby parts of the image that are foreground and those that are background. Keyboard shortcut: **G**
Background	Sets the mask to background. Keyboard shortcut: **H**
Foreground	Sets the mask to foreground (i.e. not background). Keyboard shortcut: **J**
Expand Background	Makes the background area a little larger. This only has an effect when it is painted over an edge in the mask. The edge will be moved towards the foreground area to make the background area larger. Keyboard shortcut: **K**
Expand Foreground	Makes the foreground area a little larger. This only has an effect when it is painted over an edge in the mask. The edge will be moved towards the background area to make the foreground area larger. Keyboard shortcut: **L**
Soften Mask Edge	Blurs the mask edge. This tool only has an effect if it is painted over an edge in the mask. It can be useful if you don't want a hard edge where the new background starts.
Sharpen Mask Edge	Sharpens the mask edge. This tool also only has an effect if it is painted over an edge in the mask.
Find Hard Edges	This tool can be used to align a mask edge with a hard edge in the original image. This tool only has an effect if it is painted over an edge in the mask. It should be used where the original image has a hard edge, and you want the mask edge to be aligned with that edge. Start by getting the mask roughly right using the other tools, then use this **Find Hard Edges** tool to align the mask edge exactly with the edge in the original image.
Find Detail	This tool should be used in areas that have lots of fine detail. It tries to automatically set both the foreground and background in the area painted over. This tool is effectively a combination of the **Smart Foreground** and **Smart Background** tools.

Mask Views

When editing the mask, it can be viewed in a number of ways to make it easier to see what you are doing.

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The view mode can be selected in the **View Options** section, by clicking on one of the buttons that shows a small image of how the mask will be shown when that mode is selected.

As you hover over each button, the name of the mode is shown above the buttons.

Show Result	This is generally the most useful view, since it shows exactly what you will get when you have finished. It shows how the new background will appear on the original image. Keyboard shortcut: **1** (**6** for left-hand view)
Show Foreground Only	This shows the foreground of the original image, with the background shown as a checkerboard. This view shows exactly which parts of the original image will be unchanged when the background is replaced. Keyboard shortcut: **2** (**7** for left-hand view)
Show Background Only	This shows the background of the original image, with the foreground shown as a checkerboard. This view can be useful to see if parts of the original image that you want to be in the foreground are currently part of the background. Keyboard shortcut: **3** (**8** for left-hand view)
Show Mask Overlay	This shows the original image with the background mask overlaid as a semi-transparent color. The color used for the overlay can be selected from the drop-down list. Keyboard shortcut: **4** (**9** for left-hand view)
Show Mask Only	This shows just the mask. The background is shown as white, and the foreground as black. Keyboard shortcut: **5** (**0** for left-hand view)

It can sometimes be useful to see more than one view of the mask at once. This can be done by pressing the **Dual Views**  button on the toolbar, which shows two views side by side. When dual views are shown, two sets of mask view mode buttons are shown on the page, so that a different view mode can be set in the left and right views. Press the **Single View**  button to go back to a single view.

While the background pages are shown, the **Single View** and **Dual Views** buttons take the place of the **View Before** and **View After** buttons on the toolbar 45. They can only be used while you are editing the background mask.

The label at the top left of each view shows which view mode it is using. This label is also a **Show Before**  button: press and hold it to show the original image in that view. You can also hold down RETURN to show the original image in all the views.

When you first view a newly created background mask, the left view will be set to **Show Background Only**, and the right view to **Show Foreground Only**. This is because the **Show Result** view is not useful before any changes have been made to the background image.

When you return to view an existing background mask, the left view will default to **Show Background Only**, and the right view to **Show Result**. However, if you have changed these view options, these will be remembered when you return.

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Adjust Whole Mask

Near the bottom of the Background Mask section, there are three sliders that can be used to quickly make changes to the whole mask.

Note that these sliders all affect just the edges of the mask.

Blur/Sharpen	Move this slider to the left to blur all the edges in the mask. Move this slider to the right to sharpen all the edges in the mask.
Grow/Shrink	Move this slider to the left to grow the background mask (shrinking the foreground). Move this slider to the right to shrink the background mask (growing the foreground).
Shift Edge	Move this slider to the left to move the mask edges inwards. Move this slider to the right to move the mask edges outwards.

Keyboard Shortcuts

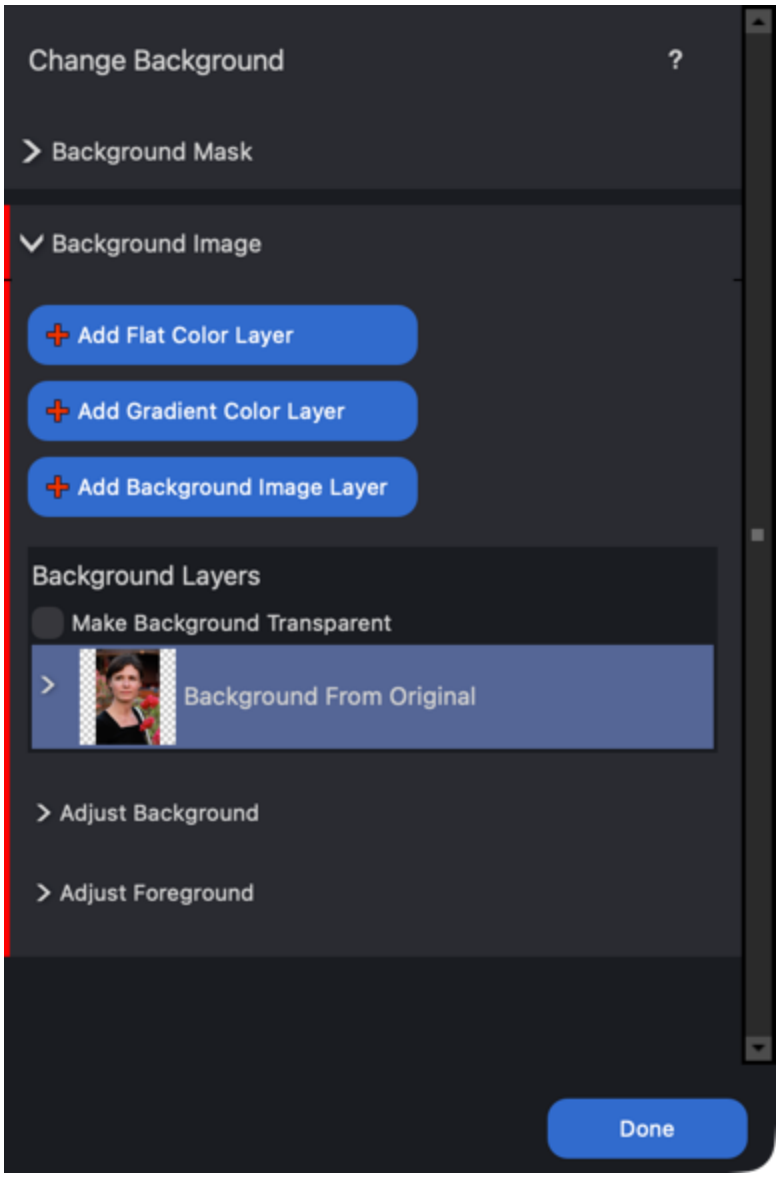
CMD	While held, temporarily switches to pan tool. This lets you move the image in the view.
SHIFT	While held, temporarily switches to the opposite tool. This switches from a tool affecting the background to the one performing the same operation on the foreground and vice versa. Also switches between the soften mask and sharpen mask tools.
S, **D**, **F**, **G**, **H**, **J**, **K**, **L**	Switches the current tool. The descriptions of the tools above show which shortcut is for which tool.
1, **2**, **3**, **4**, **5**	Changes how the mask is shown. The descriptions of the mask views above show which shortcut is for which view mode. If dual views are shown, these keys affect the right view.
6, **7**, **8**, **9**, **0**	Changes how the mask in the left view is shown. These keys only have an effect if dual views are shown.
[, **]**	Make the brush size smaller or larger.
RETURN	While held, shows the original image.
ESC	Leaves the page and returns to the sliders, like the **Done** button.

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3.3.14.2 Change Background

The controls on this page let you select what you want to do to the background areas.

To open these controls, press the **Change Background** button in the Layers 80 section. The **Change Background** page slides in over the sliders, with the **Background Image** section open. The **Background** button on the tools strip 93 only opens the background mask, so use the Layers section to change the background.



To compare the result with the original photo, press and hold the **Show Before** button at the top left of the image, or hold down RETURN. When you have finished, press **Done** at the bottom of the page, or press ESC, to return to the sliders.

The background image can be changed in two ways:

- Additional layers can be added between the background from the original image and the foreground from the original image.
- Sliders can be used to apply effects such as blurring to the background image.

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Adding layers

The three buttons at the top of the Background Image controls let you add the following types of layer:

Flat Color	Adds a layer that fills the entire background area with a flat color. The color to use can be set using the color selector control. There is also an opacity slider that lets you fade out the color layer. Set this slider to 100 if you want the flat color to be opaque, which will completely hide any layers below it, including the background from the original image.
Gradient Color	Adds a layer that fills the entire background area with a color gradient. The gradient is set by two colors and two positions within the image. The colors are set using the color selector controls. The positions of these two colors are shown by circles in the image, which can be dragged to move the color gradient. When dragging the color positions in the image, they will snap to various positions such as the edges of the original image, or when they are vertically, horizontally or diagonally aligned. To turn off the snap, hold down the OPTION key while dragging. There is also an opacity slider that lets you fade out the gradient color layer. Set this slider to 100 if you want the gradient to be opaque, which will completely hide any layers below it, including the background from the original image.
Background Image	Adds a new image layer. Press the **Select Image...** button to bring up a file dialog that lets you choose the new image. If **Open Built-in Backgrounds Folder** is checked, then the file dialog will open in the application folder that contains a selection of backgrounds that are provided with PortraitPro. Otherwise, the file dialog will open in the last folder you chose a file from. Once the new image is loaded, you can position it in the image. A rectangle is shown around the new image. Drag within the rectangle to move it, or drag a corner or edge to resize it. You can also rotate the image by dragging outside the rectangle. When dragging to reposition the image, it will snap to various positions to help you align it accurately. To turn off the snap, hold down the OPTION key while dragging. There is also an opacity slider that lets you fade out the image layer. Press the **Set Crop To This Image** button to set the crop rectangle to the current bounds of this image. Note that if you subsequently move the image, the crop rectangle will not be updated so you will need to press this button again if you want to also adjust the crop.

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Viewing and Editing Layers

New layers are always added above any layers that have already been added. The first layer is added above the original image.

The layers added are shown in the Background Layers section below the buttons. Click on one of the layers to open the controls it contains, that allow it to be edited.

Layers can be re-ordered by pressing the up and down arrows in the header bar for each layer. The background from the original image must always be the lowest layer.

Layers can be deleted by pressing the X in the header bar.

Transparency

Check the **Make Background Transparent** checkbox to make the background area transparent. Transparent areas are shown using a checkerboard pattern.

When saving the result 19, if there are any transparent areas then an alpha channel will automatically be saved with the image, provided the image file format supports this. The JPEG image file format does not support transparency.

Adjust Background

The whole background, consisting of all the background layers composited together, can be adjusted using the **Adjust Background** sliders.

Blur	Blurs the background area. If a blur is applied, then the **Depth of Field** slider becomes enabled, which can be used to simulate a depth of field effect. If the **Depth of Field** slider is 0, then no depth of field effect is applied. The depth of field effect uses the simple assumption that the background is a flat plane receding into the distance. To simulate a focus point and depth of field, a horizontal line along the background is left unblurred, and the blur increased either side of this until it reaches the blur amount set by the **Blur** slider. The **Depth of Field** slider controls the size of the unblurred area (simulating the depth of field of a lens). If the **Depth of Field** slider is greater than zero, then the **Focus Plane Pos.** slider becomes enabled, and it can be used to set the height at which the unblurred line is set, which simulates the distance into the scene that the focus point is set.
Brightness	Brightens or darkens the background area.
Contrast	Increases or decreases the contrast of the background area.
Exposure	Increases or decreases the exposure of the background area.

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Flash Recovery	Reduces the brightness of very bright areas that might have been overexposed by a flash.
Blacks	Decreases the brightness of dark areas to enhance the black area in the image.
Tone Curves	Open the Tone Curves section to show sliders that let you selectively adjust the brightness of different parts of the image based on their brightness.
Temperature	Adjusts the color temperature of the background. Move the slider left to reduce the color temperature (making it more blue) or to the right to increase the color temperature (making it more yellow).
Tint	Adjusts the color tint of the background. Move the slider to the left to make the image more magenta, or to the right to make it more green.

Adjust Foreground

Most of the sliders available in the **Adjust Background** section are also available for adjusting the foreground image. This is the part of the original image that is not part of the background.

3.3.14.3 Overlays

PortraitPro allows you to add overlay images to your image.

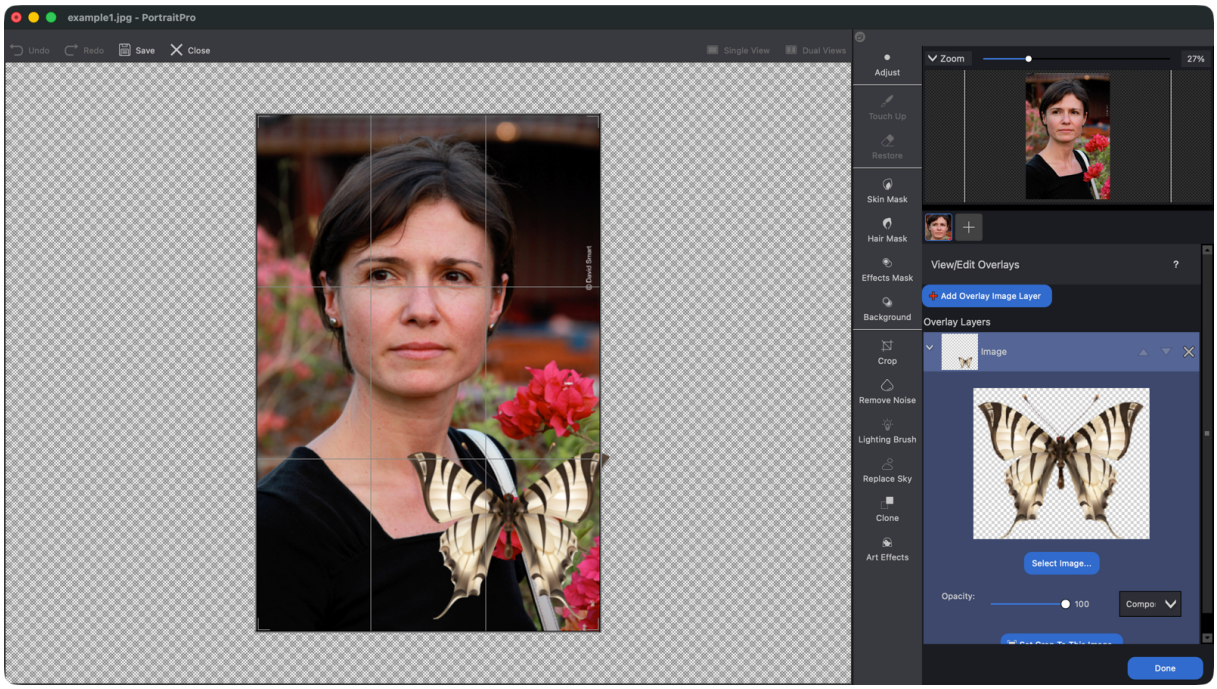
These are added after all other effects and processing, so will not be affected by any other sliders.

To add an overlay:

- Click on the Layers 80 title button to open the Layers section
- Press the **Add Overlay** button to open the **View/Edit Overlays** page, which slides in over the sliders
- Press the **Add Overlay Image Layer** button to add an overlay image
- Press the **Select Image...** button to bring up the dialog where you can select an image

Once you have added an image, you can move, rotate and resize it by dragging the control points in the main view.

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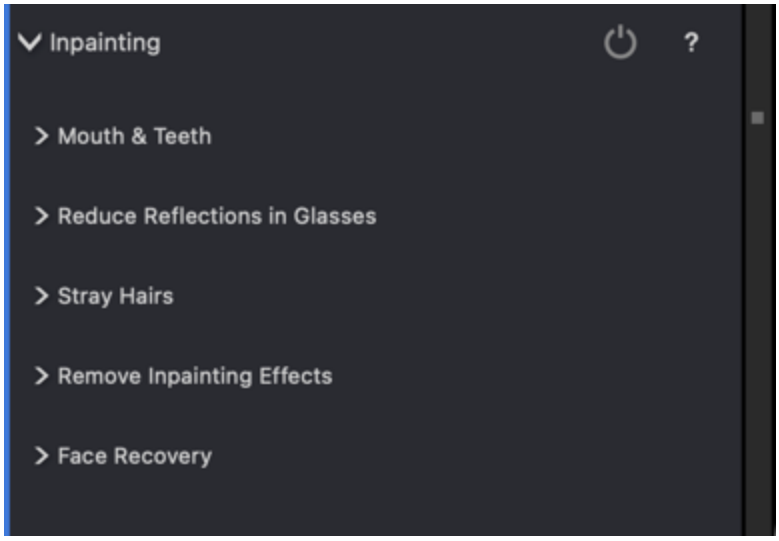
Layers can be re-ordered and deleted in the same way as the layers in the Background Image 87 controls.

If you have already added overlays, press the **View/Edit Overlays** button in the Layers section to change them.

When you have finished, press **Done** at the bottom of the page, or press ESC, to return to the sliders.

3.3.15 Inpainting

These controls use generative AI to allow parts of the image to be replaced by new content.



The Inpainting section is at the bottom of the slider sections 55, below Layers 80. To open it, click on the **Inpainting** title button. The section is turned off until you use one of its controls, and like the other sections it can be turned off again with its on/off button.

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Mouth & Teeth

These controls are mainly intended to allow bad teeth to be fixed. The drop-down control allows you to select from a number of options so you can choose the best result.

Once you have chosen an option, the **Strength** slider is shown, with **Teeth**, **Upper Lip** and **Lower Lip** sub-sliders, so you can adjust the result.

Reduce Reflections in Glasses

These controls are for cases where someone is wearing glasses and there are reflections in the glasses that are obscuring the eyes.

Paint the reflections mask over the reflections you want to reduce. First check that the markup around the eyes and the skin mask 96 are correct, since these are sometimes affected by reflections.

To set the reflections mask automatically, move the **Automatic Reflections Mask** slider and you should see the area highlighted where the reflections have been found. If there are no reflections in the picture this slider will have no effect. The **Left** and **Right** sub-sliders let you set each eye separately.

You can also paint the reflections mask yourself by pressing the **View/Edit Reflections Mask** button. This opens the **Reflections Mask Brushes** page, where you can edit the mask in the same way as the skin or hair masks, using the **Extend** and **Cut Back** brushes. Press **Done** or ESC when you have finished. Once you have painted the mask yourself, the **Automatic Reflections Mask** slider is no longer shown.

Once the reflections mask is set correctly, choose the option that gives the best result using the drop-down control. You can then use the **Strength** slider, and its **Left** and **Right** sub-sliders, to adjust the result.

Stray Hairs

Press **Stray Hair Remover**, then paint over stray hairs in the **After** view to remove them. You can also use it to remove stubble.

Remove Inpainting Effects

Press **Inpainting Remover**, then paint over an area in the **After** view to undo this section's effects there.

Face Recovery

Face Recovery improves faces in blurred or noisy photos. To use it, check the **Enable** checkbox.

This is only intended to be used on blurry or noisy faces. If it is used on high quality images, it may well make the picture worse.

When Face Recovery is enabled, the other tools in this section are disabled. To re-enable the other tools, uncheck **Enable**.

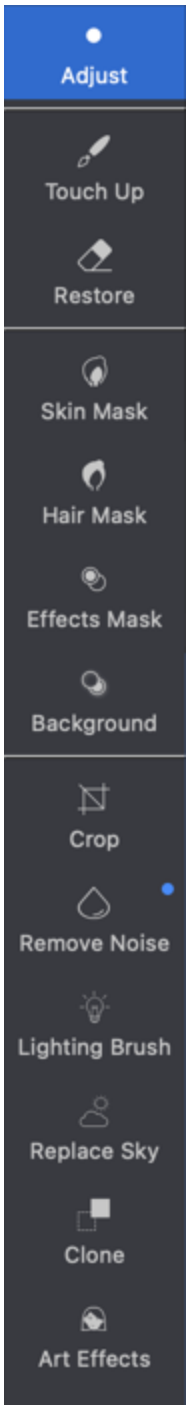
The **Eyes**, **Nose** and **Mouth** drop-down controls each offer a number of options, so you can choose the one that gives the best result. The **Unsharp Mask** slider adds extra sharpening to the recovered face. At 0 no extra sharpening is applied; moving the slider to the right sharpens progressively larger details, giving a stronger, crisper look.

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3.4 Tools Strip

The tools strip is the column of buttons beside the controls panel when you are enhancing an image 18. It gives you the brushes, the masks, and the tools that work on the whole photo.

The strip is on the edge of the controls panel 47 nearest the image, and it moves with the panel. When the controls panel is docked on the right of the window, as it is at first, the strip is on its left edge. If you dock the controls panel on the left of the window, the strip moves to its right edge. If you undock the controls panel, the strip is on its left edge.



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Using the tools strip

Press a button to use that tool. Most tools have their own page of controls, which slides in over the sliders in the controls panel. The button for the tool you are using is highlighted.

To go back to the sliders, do any of the following:

- Press the **Done** button at the bottom of the tool's page.
- Press the ESC key.
- Press the **Adjust** button at the top of the strip.
- Press the highlighted button of the tool you are using again.

The **Touch Up** and **Restore** brushes are used with the sliders, so they don't have a page of their own. Instead, their settings appear in a card at the top of the controls panel. See Brush Tools 20.

Hover over a button to see a description of it.

Buttons on the tools strip

The buttons are arranged in groups, from the top of the strip to the bottom.

Adjust

 Adjust	Returns to the sliders 55 from any other tool or mode. This button is highlighted while the sliders are shown and no brush is selected.

Brushes

 Touch Up	Selects the Touch Up brush 20. Use it to paint over spots or blemishes in the skin that you want to reduce further. Keyboard shortcut: **T**
 Restore	Selects the Restore brush 20. Use it to paint over areas of the skin that you want to look more like they did in the original photo. Keyboard shortcut: **R**

Masks

 Skin Mask	Lets you view or edit the skin mask 96, which marks the areas of the photo that are skin.
 Hair Mask	Lets you view or edit the hair mask 97, which marks the areas of the photo that are hair. This button is not available when you are using **Enhance Skin Only**, since there is no face and so no hair mask.
 Effects Mask	Lets you view or edit the effects mask 98, which shows where PortraitPro's effects are applied. Paint with **Cut Back** over parts of the photo that you want to protect from any changes made by PortraitPro.

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Background	Lets you create or edit the background mask 82, which separates the person from the background. This button opens the background mask only. To change what is shown in the background, use the Layers 80 section of the sliders.

Photo tools

Crop	Opens the Crop Tool 99, to crop the photo. This button is not shown in plug-in mode 31, since the application that started PortraitPro does the cropping.
Remove Noise	Opens Remove Noise 101, to reduce the noise in the photo.
Lighting Brush	Opens the Lighting Brush 103, to paint light and shade onto the photo.
Replace Sky	Opens Replace Sky 106, to replace the sky in the photo.
Clone	Opens the Clone Tool 108, to remove unwanted objects by painting over them with another part of the photo.
Art Effects	Opens Art Effects 110, to apply artistic effects to the whole photo.

Tools that are changing the photo

A small dot in the top corner of a button shows that the tool is changing your photo. This lets you see which tools are in use, even while you are working with the sliders. The dot is shown on:

- **Crop**, when the photo is cropped.
- **Remove Noise**, when noise removal is turned on.
- **Lighting Brush**, when you have painted light or shade and the Lighting & Coloring 64 section is turned on.
- **Replace Sky**, when the sky has been replaced and Replace Sky and Clone are turned on.
- **Clone**, when you have added clone patches and Replace Sky and Clone are turned on.

Labels and icons

Each button shows an icon with a label below it. If the controls panel is too narrow for the labels beside the sliders, or the window is too short to fit the whole strip with its labels, the buttons show just their icons.

To always show just the icons, turn off **Show Labels For Toolbar Buttons (If Space)** in the General Settings 123. This setting also controls the labels on the toolbar 45.

If the window is too short to show all the buttons, even without their labels, the strip has a scroll bar so that you can reach the rest of the buttons.

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Tools used in the After view

These tools work in the enhanced ("After") view. The tool that is selected sets what happens when you click in the enhanced image. Each tool has a different cursor shape, so that you can easily see which tool is selected.

Pan Tool 19	Pans the view of the image. This is the tool in use when no other tool is selected.
Brush Tools 20	The Touch Up and Restore brushes, which let you paint in the enhanced image to touch up or restore spots.
Area Brush Tools 22	The Extend and Cut Back brushes, which let you paint in the enhanced image to refine the skin, hair and effects masks.

3.4.1 Skin Mask Tools

PortraitPro automatically determines which areas of the picture are skin. These areas make up the *skin mask*, which sets the area that will be affected by the skin smoothing and skin lighting sliders. For some pictures, PortraitPro may not get the skin mask exactly right, so you should always check the skin mask and fix it if necessary.

To check and fix the skin mask, press the **Skin Mask**  button on the tools strip 93. You can also press the **View/Edit Skin Mask** button at the top of each of the sections that contain sliders that enhance the skin. These sections are: Skin Smoothing 60 and Lighting & Coloring 64.

The **Skin Mask Brushes** page slides in over the sliders. The skin mask will be shown by default as a translucent blue overlay over the enhanced image. If this color does not make it easy to see the skin mask in your picture, you can choose another color and opacity from the **Color** drop-down lists. Use the **Show Skin Mask** checkbox to show or hide the overlay.

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If the skin mask is wrong, manually adjust it using the mask brushes 22. Paint with **Extend** to add to the skin mask, and **Cut Back** to remove from it. The **Brush Size** slider sets the size of the brush, and the **Detector Size** slider sets the size of the detector, shown as the inner circle of the brush. You can also press **S** to select the Extend brush and **D** to select the Cut Back brush, which opens this page if it is not already open.

You can also get PortraitPro to recalculate the skin mask by pressing the **Recalculate Skin Mask** button. The **Refine Edge** button smooths the edges of the skin mask.

When you have finished, press **Done** at the bottom of the page, or press ESC, to return to the sliders.

If you leave the page when the skin mask is empty, PortraitPro asks you to confirm, since the sliders that affect the skin will then have no effect.

If no face has been marked up in the photo, the skin mask is not detected automatically, so you need to paint it with the **Extend** brush. In this case the button at the bottom of the page is labeled **Adjust** instead of Done: press it once you have painted the skin mask, to go on to adjust the enhanced image.

3.4.2 Hair Mask Tools

PortraitPro automatically finds the area in the image that is hair. This area is the *hair mask*, which sets the area that will be affected by the hair sliders. It is important to get the hair mask fairly accurate, otherwise the hair sliders will not work as well as they can.

To check and fix the hair mask, press the **Hair Mask** button on the tools strip 93. You can also press the **View/Edit Hair Mask** button at the top of the Hair 76 section.

The **Hair Mask Brushes** page slides in over the sliders. The hair mask will be shown by default as a translucent purple overlay over the enhanced image. If this color does not make it easy to see the hair mask in

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your picture, you can choose another color or adjust the opacity using the **Color** drop-down lists. Use the **Show Hair Mask** checkbox to show or hide the overlay.



If the hair mask is wrong, manually adjust it using the mask brushes 22. Paint with **Extend** to add to the hair mask, and **Cut Back** to remove from it. The **Brush Size** slider sets the size of the brush, and the **Detector Size** slider sets the size of the detector, shown as the inner circle of the brush. You can also press **H** to select the Extend brush and **J** to select the Cut Back brush, which opens this page if it is not already open.

You can also get PortraitPro to recalculate the hair mask by pressing the **Recalculate Hair Mask** button. The **Refine Edge** button smooths the edges of the hair mask.

When you have finished, press **Done** at the bottom of the page, or press ESC, to return to the sliders.

If you leave the page when the hair mask is empty, PortraitPro asks you to confirm, since the hair sliders will then have no effect.

There is no hair mask if no face has been marked up in the photo, so the **Hair Mask** button is not available then.

3.4.3 Effects Mask Tools

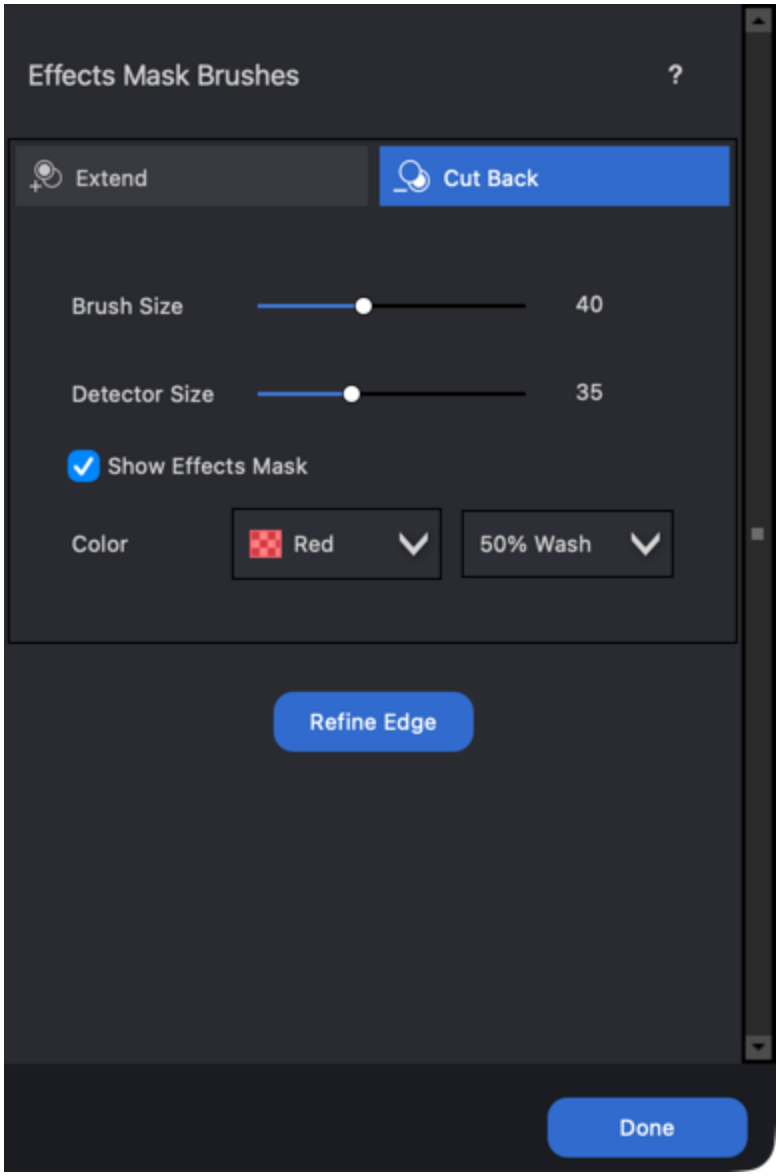
The *effects mask* shows where PortraitPro's effects are applied. When a face is first enhanced, the effects mask covers the whole face, so all the effects are applied. Removing part of the face from the mask stops any effects being applied there. This is useful to prevent effects such as skin smoothing or makeup being applied to areas of the face that are obscured, for example by a hand or glasses.

Please note that shape changes due to changes in the Shape 57 section ignore the effects mask.

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To view or edit the effects mask, press the **Effects Mask** button on the tools strip. You can also open it while you are using the Restore brush, by pressing **View/Edit Effects Mask** in the settings card at the top of the controls panel.

The **Effects Mask Brushes** page slides in over the sliders. Use the mask brushes to paint with **Cut Back** over areas where you don't want any effects, and with **Extend** to bring the effects back. Use the **Show Effects Mask** checkbox to show or hide the effects mask, which is drawn over the areas where effects are applied.



When you have finished, press **Done** at the bottom of the page, or press ESC, to return to the sliders.

3.4.4 Crop Tool

To open the Crop Tool, press the **Crop** button on the tools strip (keyboard shortcut **C**). The Crop Tool page slides in over the sliders.

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The Crop button is not shown, and the C shortcut does nothing, in plug-in mode 31, since the application that launched PortraitPro does the cropping. Crop the image in that application instead.

The Crop Tool is used to adjust which area of the whole picture you are going to use for your portrait. You may need to do this to cut out distractions, so that the portrait focuses on the person in the picture. When you crop you don't actually lose anything from the picture, you just change the area displayed, and you can always come back and re-adjust the crop if you have got it wrong.

When you open the tool, the whole picture is shown, with the crop grid overlaid on it.



This grid shows the part of the picture that will be displayed, divided into thirds for reference. Adjust the grid by clicking and holding on any point on the grid and dragging it to the position you want.

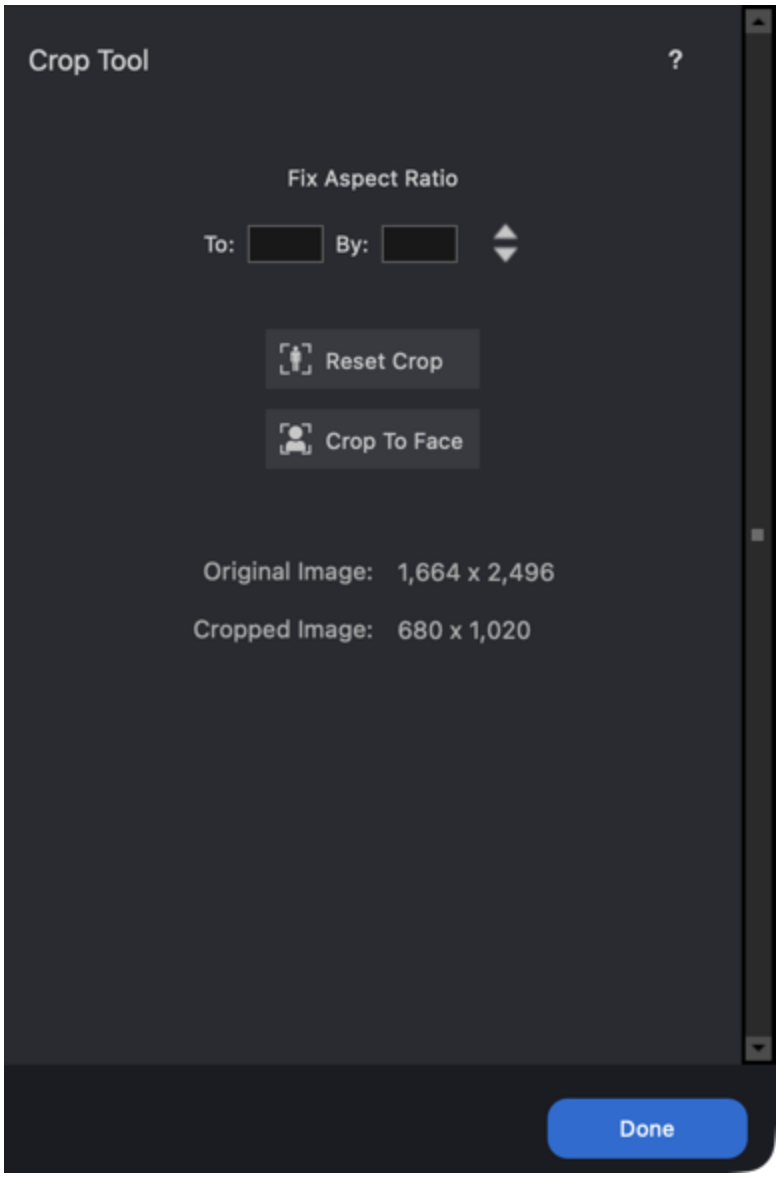
You can also use these buttons:

- **Reset Crop** sets the crop back to the whole image, so no cropping takes place. It also clears any fixed aspect ratio.
- **Crop To Face** crops the image to the face being enhanced.
- **Crop To Background** sets the crop to the background image that you have added in the Layers 80 section. This button is only shown if you have added a background image.

Below the buttons, the page shows the size of the original image and of the cropped image, in pixels.

Once you are happy with the way the crop looks, press **Done** at the bottom of the page, or press ESC, to apply the crop and return to the sliders. To undo a change you have just made to the crop, use **Undo**.

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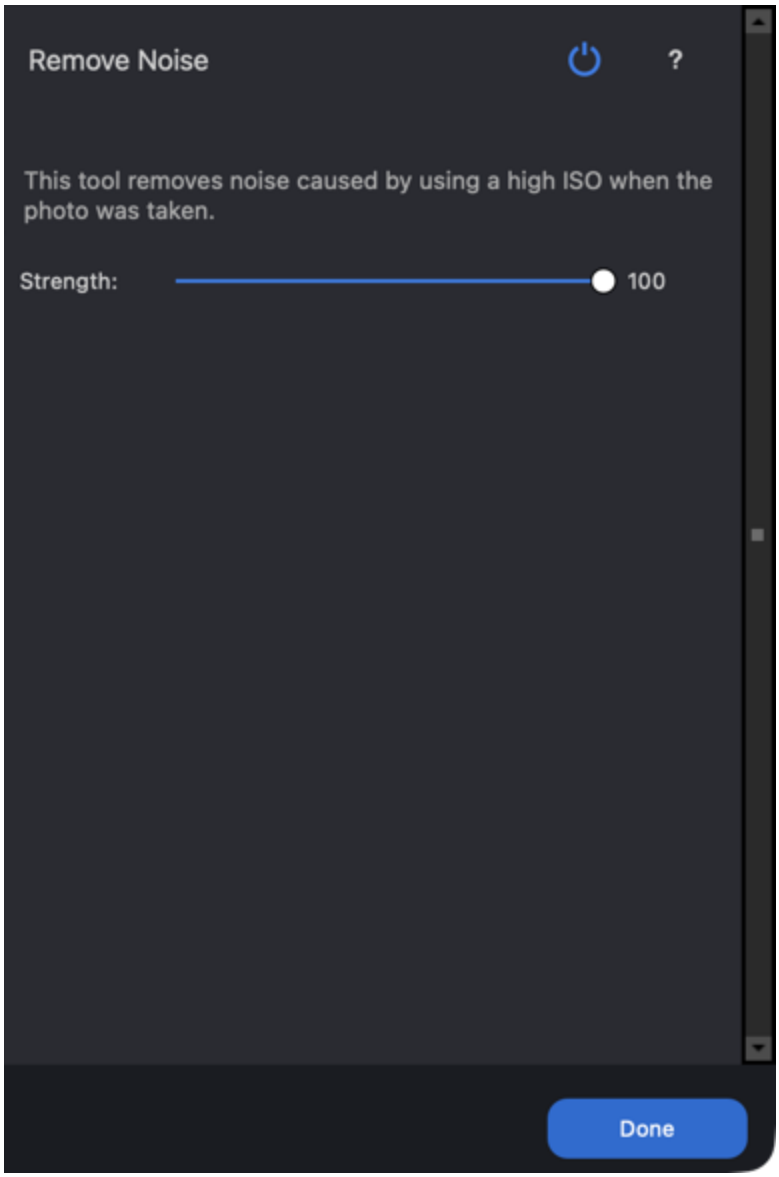
TIP: Professional photographers will usually place the eyes or the mouth in a portrait on the "third" lines. This gives a more pleasing balance to the picture.

You can also fix the aspect ratio of the crop using the **Fix Aspect Ratio** boxes on the Crop Tool page. For example you may want to print out a 6x9 inch picture (this is a standard photographic print size), so want to work in this aspect ratio. To do this, enter the ratio you want in the **To:** and **By:** boxes, or choose a common ratio from the drop-down list next to them. Once you have done this, the crop grid will automatically stay in that ratio as you drag it around. Leave the boxes blank if you don't want a fixed aspect ratio.

3.4.5 Remove Noise

To open Remove Noise, press the **Remove Noise** button on the tools strip 93. The Remove Noise page slides in over the sliders, and the image area shows a single view of your photo with the noise removed.

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This tool automatically removes noise from the image, such as the noise caused by using a high ISO setting when the photo was taken. It uses advanced AI techniques, so it gives much better results than a simple blur filter. The noise removal adapts to how noisy the photo is, so you don't need to set a noise level. For RAW files opened in PortraitPro, a model designed for the noise in unprocessed RAW images is used, and the amount of noise is measured from the photo.

The first time you use Remove Noise on a photo, a progress bar is shown while the noise is removed. If you press **Cancel**, no noise is removed and you return to the sliders.

Controls

Strength - blends between your original photo (0) and the fully denoised photo (100). PortraitPro remembers the strength you last used and uses it for the next photo.

On/Off switch - the switch in the page header turns noise removal on or off. Turn it off to see the photo without noise removal. Turning it back on restores the noise removal, so you don't lose your setting. Using the tool

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turns it on: noise removal is turned on when you first open the page for a photo, and when you move the **Strength** slider.

While noise removal is on and changing the photo, the **Remove Noise** button on the tools strip shows a dot.

Checking the Result

You can zoom in with the mouse wheel and drag the image to check the result in detail. To compare it with the original photo, press and hold the **Show Before** button at the top left of the image, or hold down RETURN.

When you have finished, press **Done** at the bottom of the page, or press ESC, to return to the sliders.

3.4.6 Lighting Brush

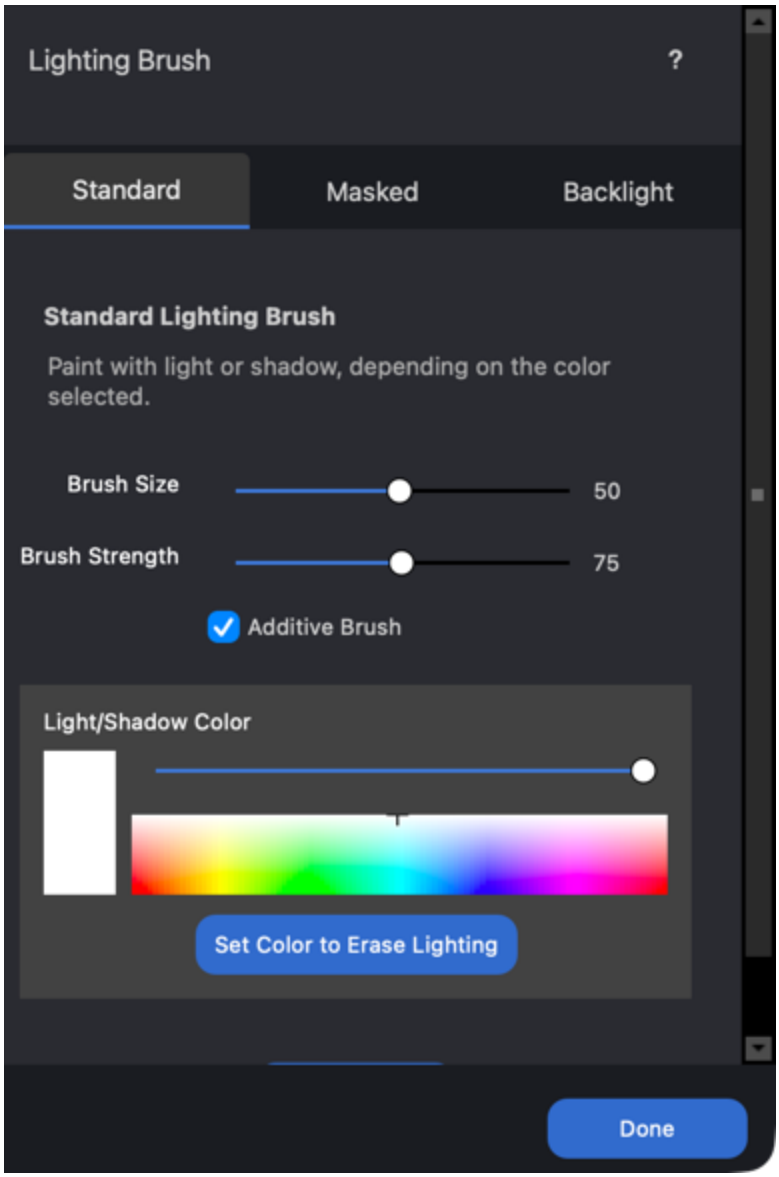
To select the Lighting Brush, press the **Lighting Brush** button on the tools strip 93. The Lighting Brush page slides in over the sliders. You paint with the brush in the **After** view.

The lighting brush lets you paint onto the picture in a way that lets you brighten or darken the areas that you paint over.

The lighting brush effects are part of the Lighting & Coloring 64 section, so they are only applied while that section is turned on. Selecting the Lighting Brush turns the section on if needed. While there are painted lighting effects, the **Lighting Brush** button on the tools strip shows a dot.

The lighting brush has three modes: **Standard**, **Masked** and **Backlight**. You can switch between these by selecting the tabs at the top of the page.

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Standard Mode

In standard mode, the brush is applied wherever you paint with it.

If you paint with a color that is brighter than mid-gray, you will lighten the image.

If you paint with a color that is darker than mid-gray, you will darken the image.

Painting with exactly mid-gray removes lighting effects you have previously painted.

Masked Mode

In masked mode, the brush is masked to paint only in the foreground or background areas, depending on where you first click. If you click in the foreground first, then the brush will only paint over foreground areas, or if you click in the background first, then the brush will only paint over background areas.

Apart from this masking, the brush is applied in the same way as in standard mode.

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Masked mode uses the background mask 82 to decide which areas are foreground and which are background. If the background mask has not been created yet, it is created automatically when you select the Lighting Brush. To change the mask, press the **Background** button on the tools strip.

Backlight Mode

The backlight mode 105 works quite differently from the standard and masked modes, so it is described on a separate page.

Controls

Brush Size - this slider lets you set the size of the brush that you will paint with.

Brush Strength - sets how strongly the brush paints. For subtle effects, keep the strength slider low.

Additive Brush - if this is checked, then when you paint over the same area with a low brush strength, each time you paint the effect will get a little stronger. When this is not checked, painting over areas you have already painted has no effect.

Light/Shadow Color - sets the color to paint with. Colors lighter than mid-gray will lighten the image and colors darker than mid-gray will darken the image. Painting with mid-gray erases lighting effects you have previously painted.

Set Color to Erase Lighting - sets the color to mid-gray. Painting with this color can be used to remove previously painted lighting effects. Painting with this color in areas where you haven't previously used the lighting brush has no effect.

Erase All - press this button to remove all lighting effects that have been painted over the image.

When you have finished, press **Done** at the bottom of the page, or press ESC, to return to the sliders.

3.4.7 Lighting Brush - Backlight

To select the Lighting Brush 103, press the **Lighting Brush** button on the tools strip 93. The Lighting Brush page slides in over the sliders.

This page describes the Backlight mode, which is selected by clicking on the **Backlight** tab.

This mode works quite differently from the Standard and Masked modes.

Backlight mode is designed to be used to let you create the effect that there is a backlight behind the hair.

This brush is intended to be used around the edges of the hair. If you do not get the effects you would like, check if the hair mask 97 needs adjusting.

Backlight works best on clean photos. If there is noise in your photo, then for best results, use Remove Noise 101 before painting with the Backlight brush.

Controls

Brush Size - this slider lets you set the size of the brush that you will paint with.

Brush Strength - sets how strongly the brush paints. For subtle effects, keep the strength slider low.

Hair Size - sets the maximum thickness of hair strands that will be treated as hair, and colored with the hair highlight color.

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Noise Tolerance - higher values make the backlight ignore faint detail such as noise, so that only clearer strands of hair are lit. If noise in the photo gives poor results, increase this slider before painting.

Shadow Color - the color that will be painted behind the hair.

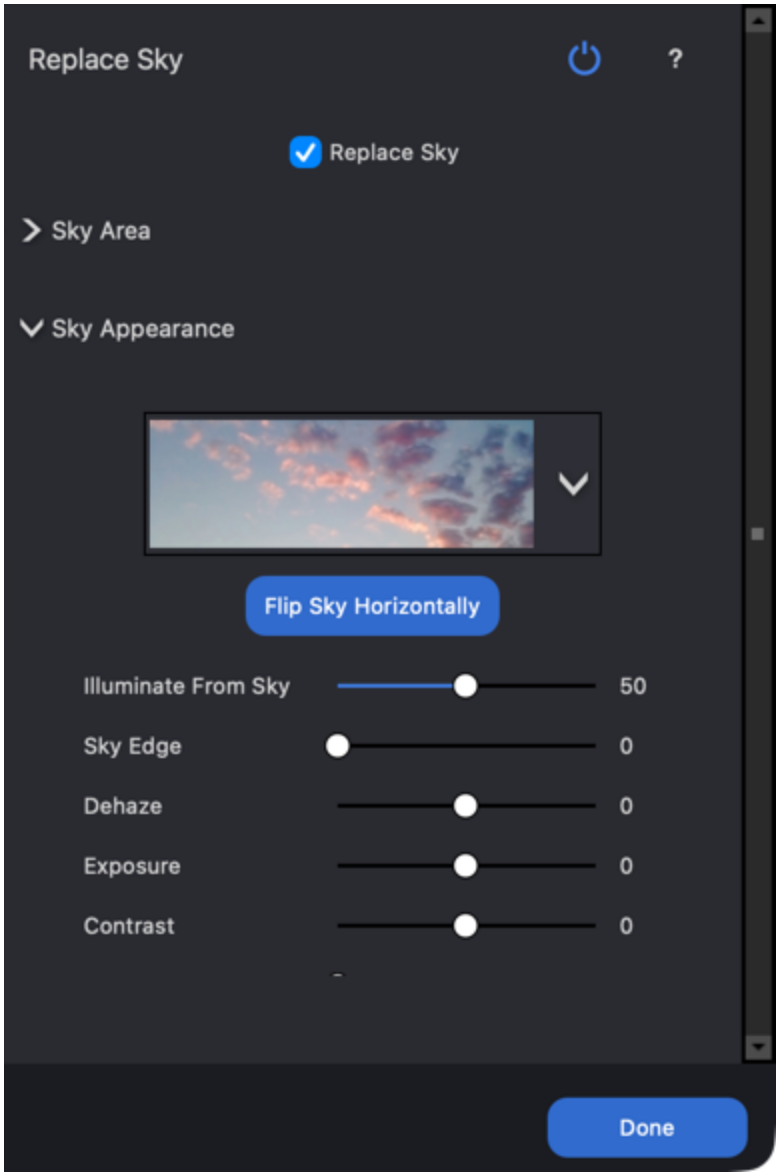
Hair Highlight Color - the color that will be used to highlight strands of hair at the edge of the hair.

Erase All - press this button to remove all lighting effects that have been painted over the image.

When you have finished, press **Done** at the bottom of the page, or press ESC, to return to the sliders.

3.4.8 Replace Sky

To open Replace Sky, press the **Replace Sky** button on the tools strip 93. The Replace Sky page slides in over the sliders, and the image area shows a single view of your photo.



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This tool is useful for pictures with a reasonable amount of sky visible in them. It lets you replace the sky with a more interesting one from a large selection of attractive skies.

The Replace Sky mode has two sections of controls:

Sky Area - provides controls to let you refine the area of the image that contains sky.

Sky Appearance - provides controls to make changes to the sky.

When you first enter this mode, the Sky Appearance controls will be shown.

You can change which controls are shown by clicking on the **Sky Area** or **Sky Appearance** section headers.

Below the page header you will find the **Replace Sky** checkbox. This lets you turn the sky replacement on or off without affecting any clone patches you have added with the Clone Tool 108.

Turning Sky and Clone On and Off

The On/Off switch in the page header (**Turn Sky and Clone On/Off**) turns Replace Sky and the Clone Tool on or off together, so the same switch is shown on both pages. Turn them off to show the photo without the sky replacement and clone tool changes. Turning them back on again restores the changes you made. Using either tool turns them on.

While they are on, the **Replace Sky** and **Clone** buttons on the tools strip each show a dot if that tool is changing the photo.

Checking the Result

To compare the result with the original photo, press and hold the **Show Before**  button at the top left of the image, or hold down RETURN.

When you have finished, press **Done** at the bottom of the page, or press ESC, to return to the sliders.

Sky Area Controls

When the Sky Area controls are opened, the image is switched into black and white and the sky area is shown overlaid in orange.

The sky area is found automatically, but it will not always be completely correct.

There are eight brush tools available that can be used to refine the sky area. The new sky will be placed everywhere that is shown as sky area, so to get the best results this needs to be accurate.

The tools available are:

Set Sky, Set Non-Sky - Select one of these tools to change areas that are set incorrectly. To use these tools you just have to scribble in the area you want to change. These tools try to automatically fill the area in which you are scribbling. Use the **Brush Strength** slider to control how much area these tools affect beyond where you scribble.

Smart Brush (Hard), Smart Brush (Soft) - Use these tools to improve the edge of the sky area. If the edge should be hard, use the Hard brush. If the edge should be soft, use the Soft brush. When using these tools, click first in the area you want to expand (sky or non-sky), then bring the tool up to the edge. The tool will extend the area you first clicked in.

Feather Edge - Use this tool to slightly soften the edge between sky and non-sky by painting along the part of the edge you want to soften.

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Unsoften Edge - Use this tool to slightly sharpen the edge between sky and non-sky by painting along the part of the edge you want to sharpen.

Sky Details - Use this tool to pick out small details in the sky area that should be non-sky by roughly scribbling over the area containing the small details.

Expand Brush - Use this tool to slightly expand an area. First click in the area you want to expand (sky or non-sky), then move the brush up to and then along the edge you want to expand.

Use the **Brush Size** slider to set the size of the brush. You can also press **[** to make the brush smaller and **]** to make it larger. Use the **Brush Strength** slider to set the strength of the brush. A lower strength has less effect with each stroke.

Sky Appearance Controls

Click on the control showing a sky image to pop up a list of all the skies that can be chosen. Use the scroll bar to view all the skies available, then click one to select it. You will then see the sky area in the main image replaced by the chosen sky.

When you have replaced the sky in the main image, you can click and drag the mouse in the main image to move the sky within the image. If you cannot move the sky it may not be big enough to have more to show, so you can use the **Zoom Sky** slider to scale up the sky, which will give you room to move it.

Sometimes, you may want the sky to be mirrored horizontally in your image. Press the **Flip Sky Horizontally** button to do this. You can press the button again to go back to the un-mirrored sky.

The following sliders can be used to help get the best results when adding the new sky to your image:

Illuminate From Sky - If your image contains different colors from the sky, the combined image can look quite unnatural. Use this slider to change the colors in your image to be closer to those found in the sky to give the appearance that the illumination comes from the sky. This can help make the final image look much more natural.

Sky Edge - This can be used to remove a "halo" artifact that can occur in places where the sky edge is soft and lets the original background show through. Use this slider to move soft edges inwards to remove this halo.

Dehaze - Adds or removes haze from your image.

Exposure - Adjusts the exposure of the sky.

Contrast - Adjusts the contrast of the sky.

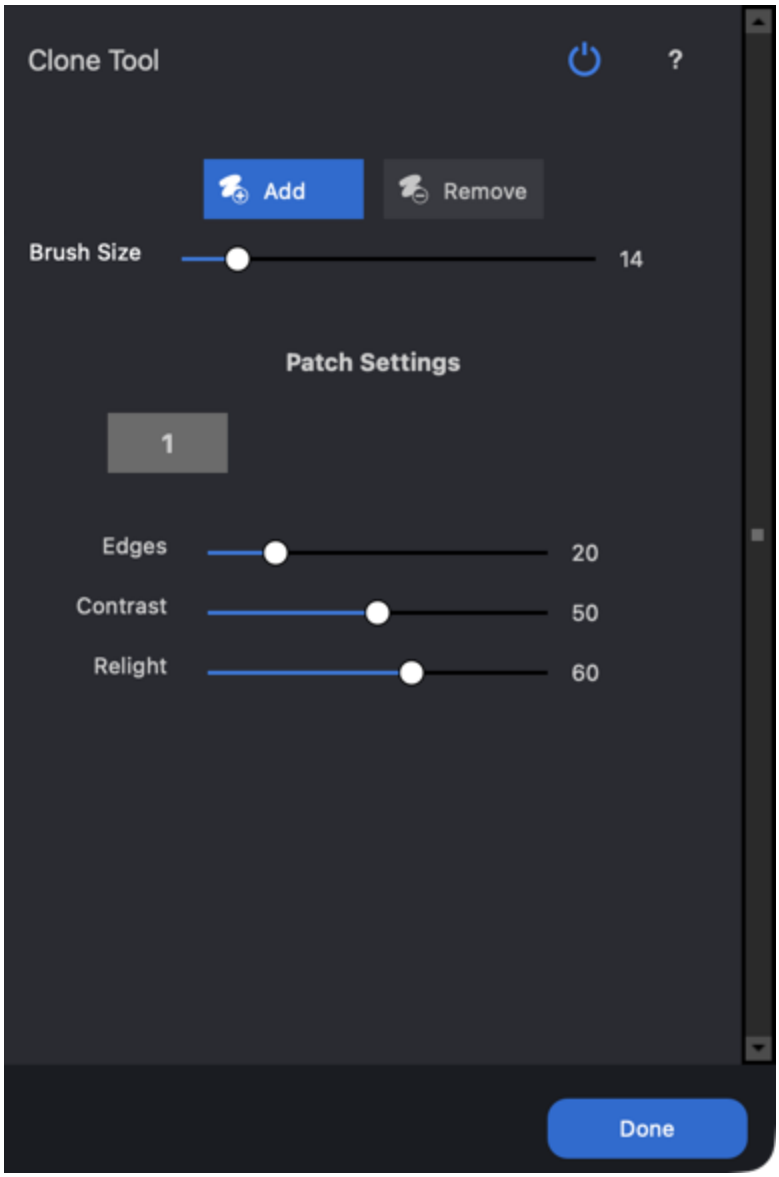
Blur Sky - Blurs the sky. This may be needed if the original image was taken with a narrow depth of field, in which case the sky may look unnatural in the combined image if it is too sharp.

Zoom Sky - Scales up the size of the sky. The sky can be moved within the image by clicking and dragging it in the image view.

3.4.9 Clone Tool

To open the Clone Tool, press the **Clone**  button on the tools strip 93. The Clone Tool page slides in over the sliders, and the image area shows a single view of your photo.

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The Clone Tool lets you copy one part of the image to another, which can be useful for hiding something in the image. You paint a clone patch over the area you want to hide, and PortraitPro fills it with another part of the image.

The tool has two modes, **Add** and **Remove**, which are selected using the two buttons at the top of the page.

In **Add** mode, you can paint over the image to add a clone patch over the area you want to hide. When you release the mouse, the shape you painted will appear outlined in blue, and a second copy of that shape will appear outlined in red. The area outlined in red will be copied to the area outlined in blue. An arrow will be shown from the red outlined area to the blue outlined area to indicate what will be copied.

The position of the red outlined area (the source area) can be adjusted by dragging it in the image.

The size of the blue outlined area (the target area) can be extended by further painting over it while in Add mode. Note that the size of the red outlined area will always be the same as the blue outlined area.

You can also add more clone patches by painting over different parts of the image.

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Press the **Remove** button to enter Remove mode. In this mode, you can paint over clone patches to remove them. Paint over part of an area outlined in blue to reduce its size, or over all of it to remove it completely. Note: you can only reduce the size of a clone patch by painting over the blue outlined area. Painting over the red outlined area has no effect.

Use the **Brush Size** slider to control the size of the brush that you are painting with. You can also press **[** to make the brush smaller and **]** to make it larger.

To compare the result with the original photo, press and hold the **Show Before** button at the top left of the image, or hold down RETURN.

When you have finished, press **Done** at the bottom of the page, or press ESC, to return to the sliders.

Turning Sky and Clone On and Off

The On/Off switch in the page header (**Turn Sky and Clone On/Off**) turns Replace Sky and the Clone Tool on or off together, so the same switch is shown on both pages. Turn them off to show the photo without the sky replacement and clone tool changes. Turning them back on again restores the changes you made. Using either tool turns them on.

While they are on, the **Replace Sky** and **Clone** buttons on the tools strip each show a dot if that tool is changing the photo.

Patch Controls

Each time a new clone patch is added, a numbered button will appear on the page.

Hover the mouse over a numbered button to see which patch it affects, or hover over a patch in the main window to highlight the button that is associated with it.

To adjust the settings for a patch, select it by pressing its numbered button. Note: when a new patch is added, it is automatically selected.

Three sliders will appear under **Patch Settings** when a patch button is selected, which let you refine the way the source pixels are copied to the target area.

Edges - this slider affects how the differences between the edges of the source and target areas are used to adjust the colors copied.

Contrast - this slider lets you adjust the contrast of the pixels copied from the source area, which can be useful when trying to match the target area. Leave this slider in the middle if no change to contrast is needed, or move it left to reduce the contrast or right to increase the contrast.

Relight - this slider controls how much to apply a relighting algorithm that attempts to match the lighting when copying pixels from the source to the target areas.

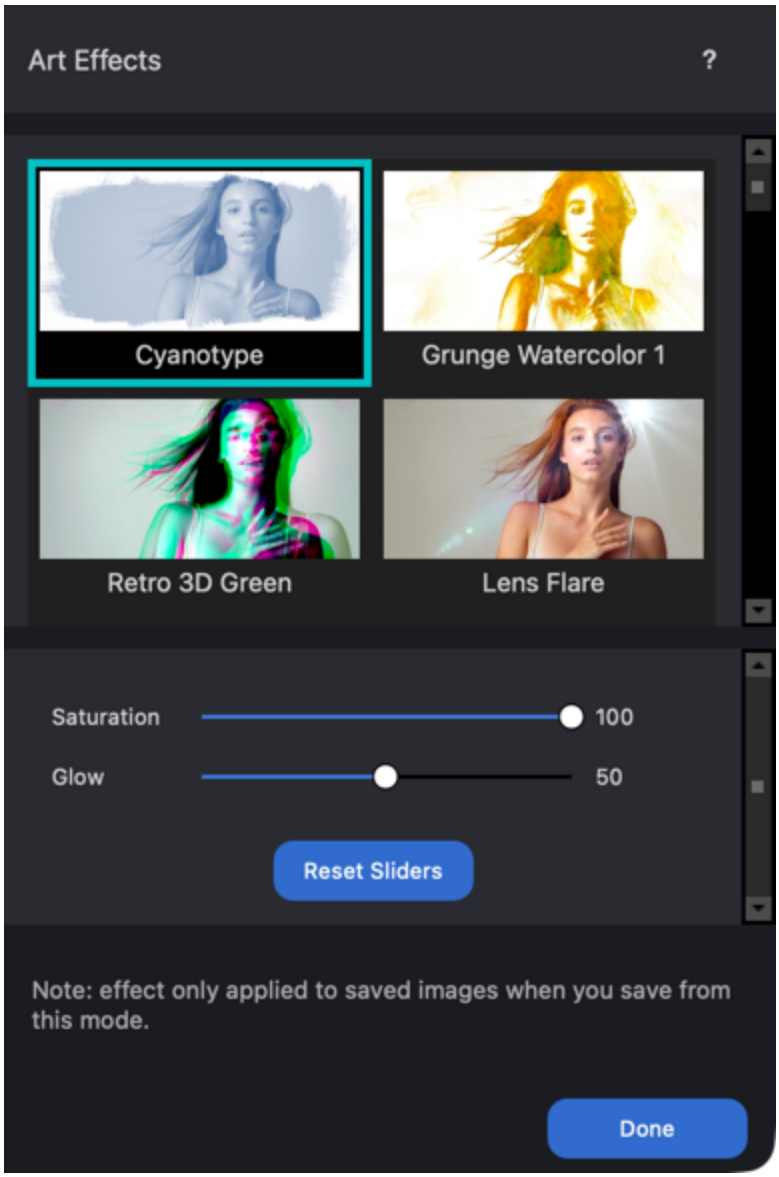
3.4.10 Art Effects

To enter *Art Effects* mode, press the **Art Effects** button on the tools strip 93. The Art Effects page slides in over the sliders, and the image area shows a single view of your photo with the effect applied.

The page shows a list of artistic effects that can be applied to your picture, such as **Cyanotype**, **Grunge Texture 2** and **Grunge Watercolor 1**.

To apply an effect, click on it in the list.

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When you select an effect, a number of sliders will be shown that let you adjust the settings for that effect. When you make changes, these will be remembered next time you select that effect. To reset the sliders back to their original values, press the **Reset Sliders** button.

To compare the result with the original photo, press and hold the **Show Before** button at the top left of the image, or hold down RETURN.

Saving and Leaving Art Effects Mode

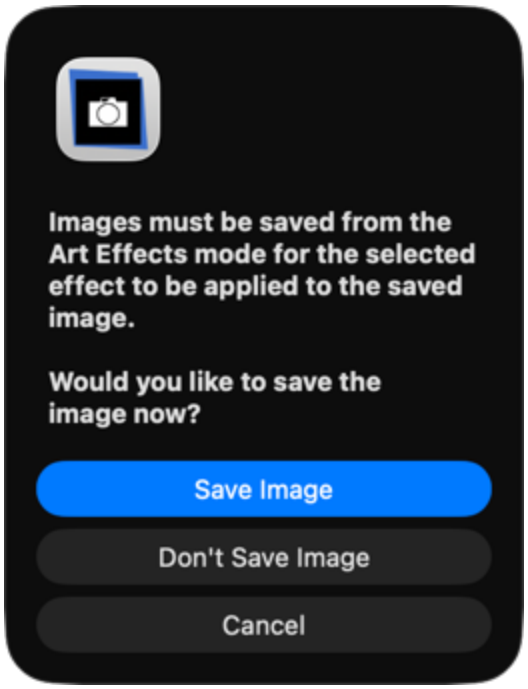
Note that the effect is only applied while you are in *Art Effects* mode. You must save the image while in this mode for the effect to be applied to the image saved.

To leave *Art Effects* mode, press **Done** at the bottom of the page, or press ESC.

If you leave *Art Effects* mode, when you return to it the same effect will be applied with the same settings. This makes it easy to leave the mode to make other changes and then return.

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By default, when you leave *Art Effects* mode a message reminds you that you need to save the image while in this mode for the effect to be applied to the saved image. Press **Save Image** to save the image now, **Don't Save Image** to leave without saving, or **Cancel** to stay in *Art Effects* mode. The **Prompt to Save Image When Leaving Art Effects Mode** option in the General Settings 123 lets you control whether this message is shown.



3.5 Dialogs Reference

This section describes the dialogs in PortraitPro.

Auto Batch Save Options 113	Studio Max Edition Only 11 Options for saving and processing the images in an Auto Batch
Manual Batch 116	Studio Edition Only 11 Controls for working through a list of images with manual batch processing
Select Gender 119	Setting the gender and age of a face by hand
Save Image Options 120	Options for saving the enhanced image as a JPEG, TIFF or PNG file
General Settings 123	Settings that control various parts of PortraitPro
Color Settings 126	Studio & Studio Max Editions Only 11 Color management and picture bit depth settings
Language Settings 129	The language used by PortraitPro. This tab only appears when more than one language is installed.

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Plug-in Settings 131	Studio & Studio Max Editions Only 11 Installing the Photoshop plug-in, and plug-in mode settings
RAW Settings 133	Studio & Studio Max Editions Only 11 Options for reading camera RAW files
Save Preset 136	Saving the current slider values as a preset
Manage Presets 137	Managing your presets (rename, re-order, delete, import, export and set defaults)

3.5.1 Auto Batch Save Options

Studio Max Edition Only 11

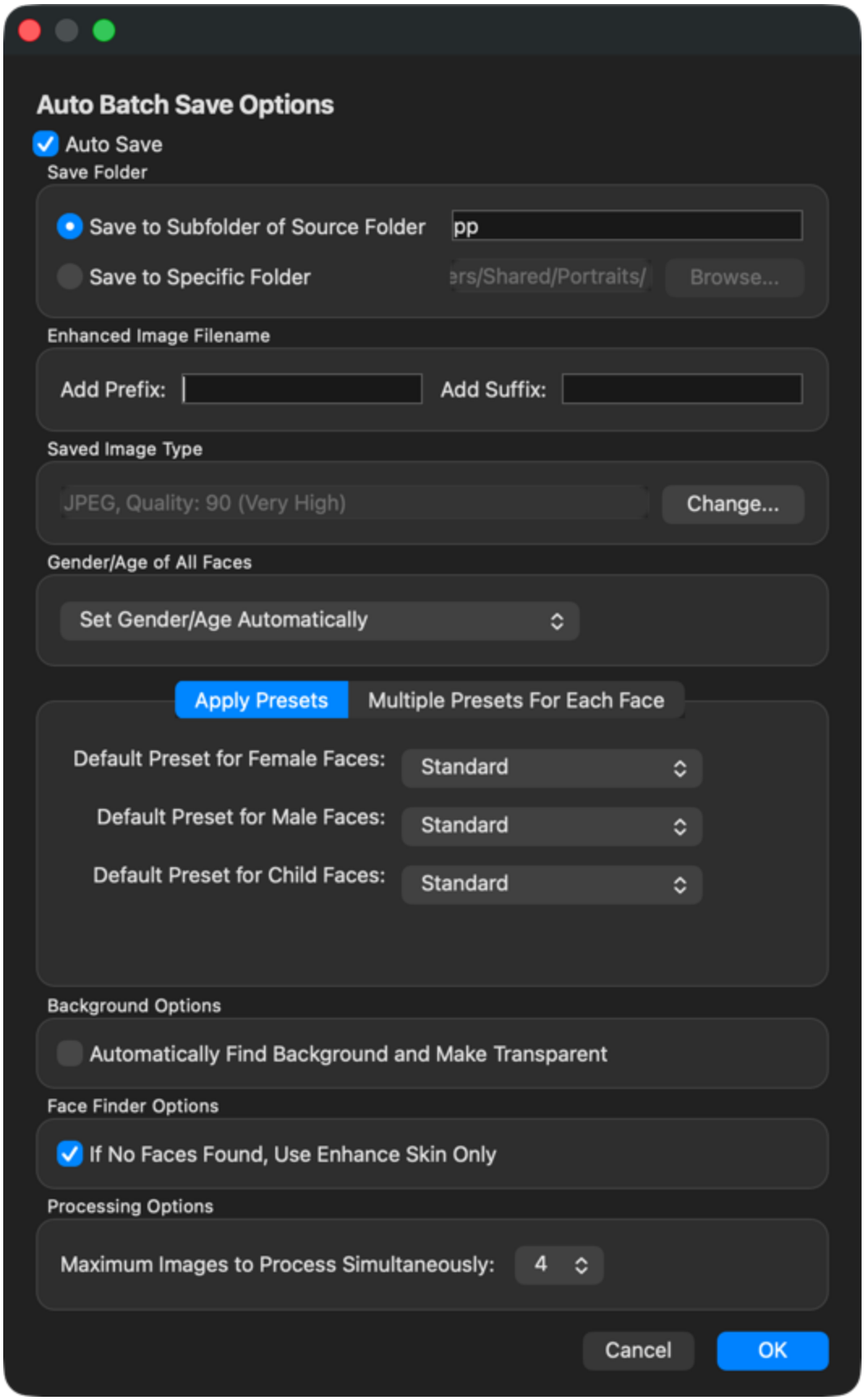
This dialog appears when you start a new Auto Batch 23.

You can also bring it up after a batch has started:

- Select *Auto Batch* > *Change Settings*, or press F4.
- Click the **Change Settings** button in the controls panel when viewing the Auto Batch summary.

Some options can only be set when you start the batch, so they do not appear when you change the settings later.

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Auto Save

If this checkbox is checked, each image is saved automatically after it has been enhanced. The enhanced image is saved to the folder set in the **Save Folder** section, with the name set in the **Enhanced Image Filename** section.

If it is not checked, the images are enhanced but not saved automatically. This can be useful if you only want to save a few of the images. To do this, make sure this checkbox is not checked when you first load all the images. You can then review all the images and remove those that you don't want. Then bring up this dialog again and check this box.

In the trial edition, this checkbox cannot be checked.

Save Folder

Select **Save to Subfolder of Source Folder** to save the enhanced images in a subfolder of the folder that contains each original image, and enter the name of the subfolder. The subfolder is created if it does not exist.

Select **Save to Specific Folder** to save all the enhanced images in one folder, and enter its path or press **Browse...** to choose it.

To save to the same folder as the original image, select **Save to Subfolder of Source Folder** and clear the subfolder name. However, PortraitPro will not let the enhanced image overwrite the original image, so if you do this, you must also enter a prefix or suffix in the next section.

Enhanced Image Filename

The enhanced images are saved with the same filename as the original image, unless you enter some text in the **Add Prefix** or **Add Suffix** boxes.

If the prefix box is not empty, its text is added to the start of the filename.

If the suffix box is not empty, its text is added to the end of the filename.

Saved Image Type

Press the **Change...** button to choose the file format to use when saving the enhanced images (see Save Image Options 120).

Gender/Age of All Faces

This should usually be left at **Set Gender/Age Automatically**. However, if you know that all the faces in all the images are adult females, adult males or children, you can select that option here, to avoid the risk of the gender or age being found wrongly.

This option can only be set when you start the batch.

Apply Presets

On the **Apply Presets** tab, use the drop-down lists to select which preset to apply to each female, each male and each child face that is enhanced.

When you change the settings after the batch has started, check **Re-apply these Presets to All Faces** if you want to apply the presets you select to all the faces in the batch again.

You can select an image in the batch 23 after it has been processed to view it at the Enhance Face stage 18, and then change the preset applied if you want different presets for different faces.

Multiple Presets For Each Face

On the **Multiple Presets For Each Face** tab, you can check several presets. Each image is then saved once for each preset you check, with the preset name added to the end of the filename. The **Filename Separator** is the text put between the filename and the preset name.

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This option can only be used when all the faces have the same gender and age, so you need to select one of the options other than **Set Gender/Age Automatically** in the **Gender/Age of All Faces** section.

Background Options

Check **Automatically Find Background and Make Transparent** to remove the background from each image, leaving it transparent. You need to save the images in a file format that supports transparency, such as PNG or TIFF, not JPEG.

This option can only be set when you start the batch.

Face Finder Options

Check **If No Faces Found, Use Enhance Skin Only** to enhance the skin in images where no faces are found, in the same way as the **Enhance Skin Only** option at the Select Face 34 stage. If this is not checked, those images fail.

This option can only be set when you start the batch.

Flagged Images

If you have flagged any images in the batch, this section appears when you change the settings. Check **Update Flagged Images Only** to apply the new settings to the flagged images only.

Processing Options

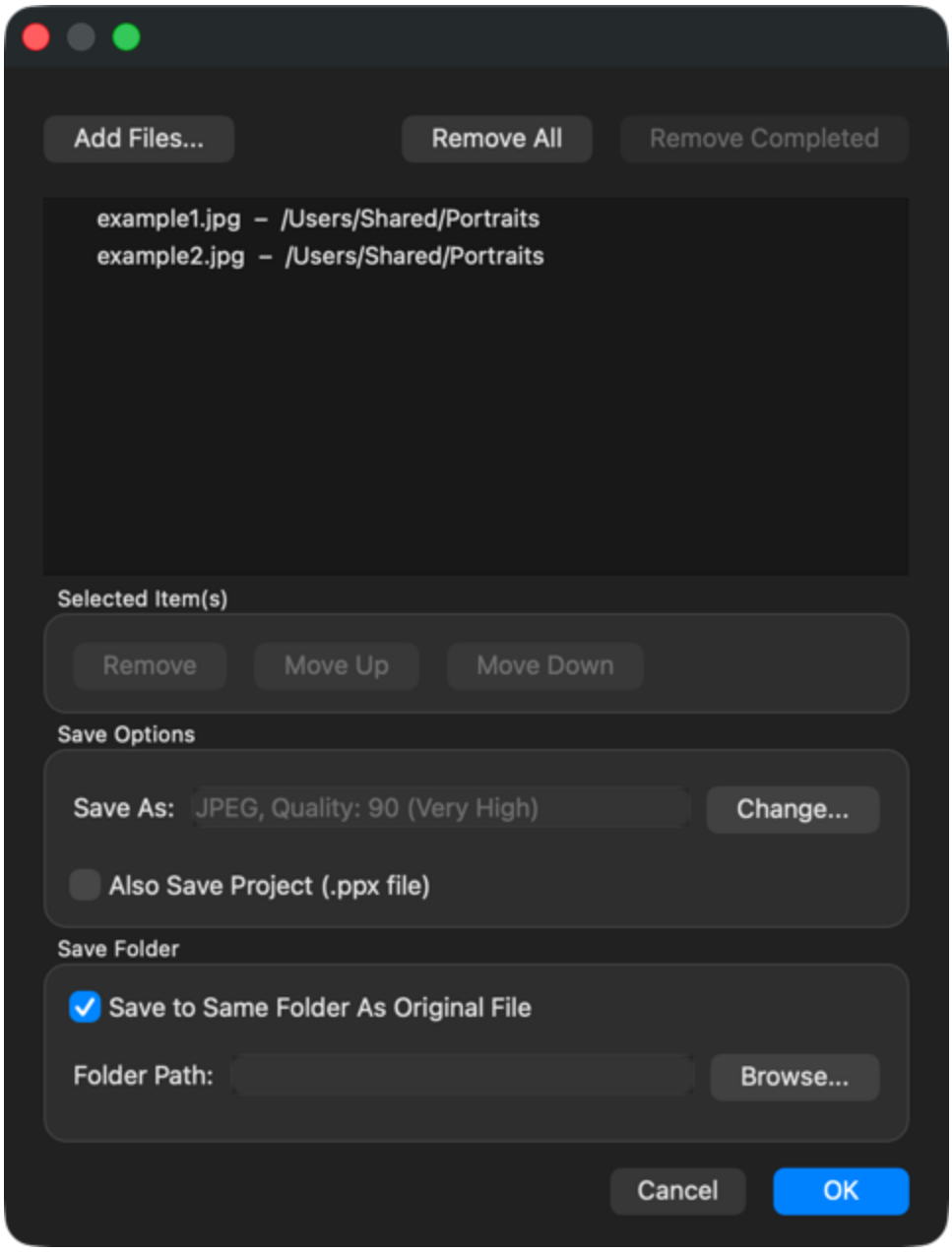
Use **Maximum Images to Process Simultaneously** to set how many images PortraitPro works on at the same time. Processing more images at once can be faster, but uses more memory. Until you change it, this is set to suit the amount of memory in your computer.

3.5.2 Manual Batch

Studio Edition Only 11

To bring up this dialog, select the *File* > *Open Batch...* menu command, or press F4.

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This dialog lets you set up a list of files to work through. You can also set the save options to use when each file is saved.

Adding Files

To add files to the batch list, press the **Add Files...** button. This brings up a File Open dialog that you can use to select the files to add.

The files in the batch are shown in the list at the top of the dialog.

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Using the Batch List

When you press the **OK** button, your changes are saved and the first file in the list that has not already been completed is opened.

When you have finished enhancing that image, select the **Save And Open Next** command from the File 39 menu, press F5, or press the **Save And Open Next** button on the toolbar 45. This saves the current image using the options selected, and then opens the next file in the list.

If you open the Manual Batch dialog again, you will see a check mark against the file you have just completed.

The following icons can appear next to the files in the list:

	Pending - file is waiting to be processed
✓	Completed - file has been enhanced and saved
✗	Failed - file could not be opened
	Skipped - file was closed without saving

You can reset a file's status back to "pending" by right-clicking the file, and selecting **Reset Status** from the pop-up menu.

Once you have completed all the files in the batch, press the **Remove Completed** button to remove them from the list.

This also removes any failed or skipped files. To clear the whole list, press the **Remove All** button. Removing files from the list does not delete them from the disk.

The files in the batch and the batch settings are saved when PortraitPro is closed, so you can carry on working on the files in the batch the next time you run PortraitPro.

Reorganizing the Files

The files are opened in the order shown in this list. If you want to re-order the files, select one or more files in the list and press the **Move Up** or **Move Down** button.

You can also remove the selected items by pressing the **Remove** button. Note that this only removes the files from the list, it does not delete the files from the disk.

To select more than one file in the list, hold down the CMD key when selecting another file. Alternatively, you can hold down the SHIFT key to add all files between the current file and the one clicked on.

Save Options

Files are saved in the format shown in the **Save Options** section. Press the **Change...** button to bring up the Save Image Options 120 dialog, where you can change the save format.

If you check the **Also Save Project (.ppx file)** box, a PortraitPro project file (.ppx extension) is also saved each time an enhanced image is saved. The project file stores the image along with all the point positions and all the slider values. You can open a project file to carry on enhancing an image without having to position the face points again. The project file is saved in the same folder and with the same name as the enhanced image, but with a .ppx extension.

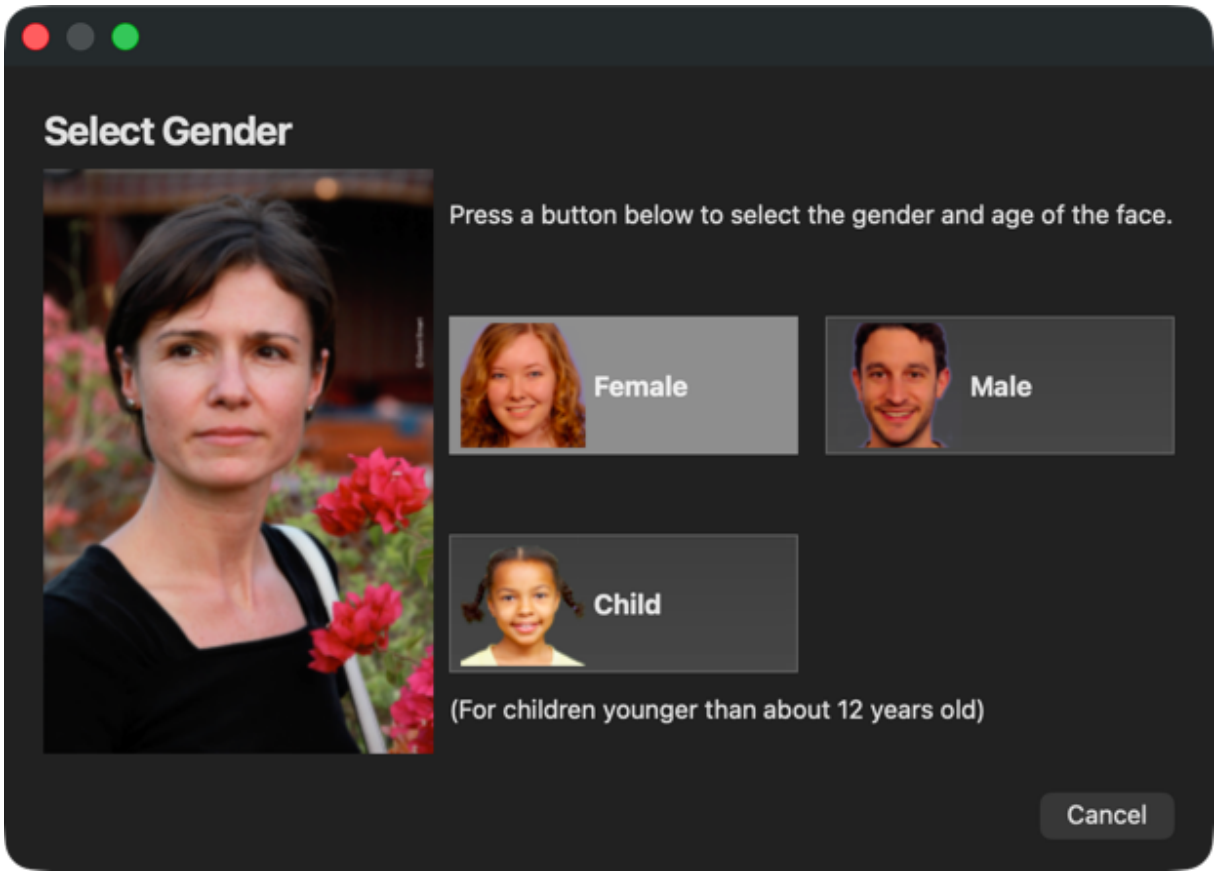
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The files are saved to the same folder as the original file if **Save to Same Folder As Original File** is checked. If you want to save the enhanced images to a different folder, uncheck the box and enter a path in the **Folder Path** box. You can press the **Browse...** button to bring up a folder dialog that lets you select a folder to save to.

The enhanced image is saved to a file with the same name as the original file. If you have specified a suffix to add in the File Save Settings 123, this is also added.

3.5.3 Select Gender

This dialog appears when the gender and age of a face have not been set.



Press the **Female** or **Male** button to set the gender of a face over about 12 years old, or press **Child** if the face is of a child aged about 12 years or younger. This closes the dialog and lets PortraitPro continue to the next step.

You can also press the F key for Female, the M key for Male, or the C key for Child.

Press the **Cancel** button if you do not want to set the gender. This returns you to the previous step.

If the dialog was shown automatically when a single face was found, it also has the **Discard Outlines** button. Press it if the outlines are not shown around the face, which means that the face was not found properly.

This dialog can appear at the following times:

- After opening an image 16, when one face has been found.
- When you press the **Select** button on a face at the Select Face 34 stage, if the gender for that face is not already set.

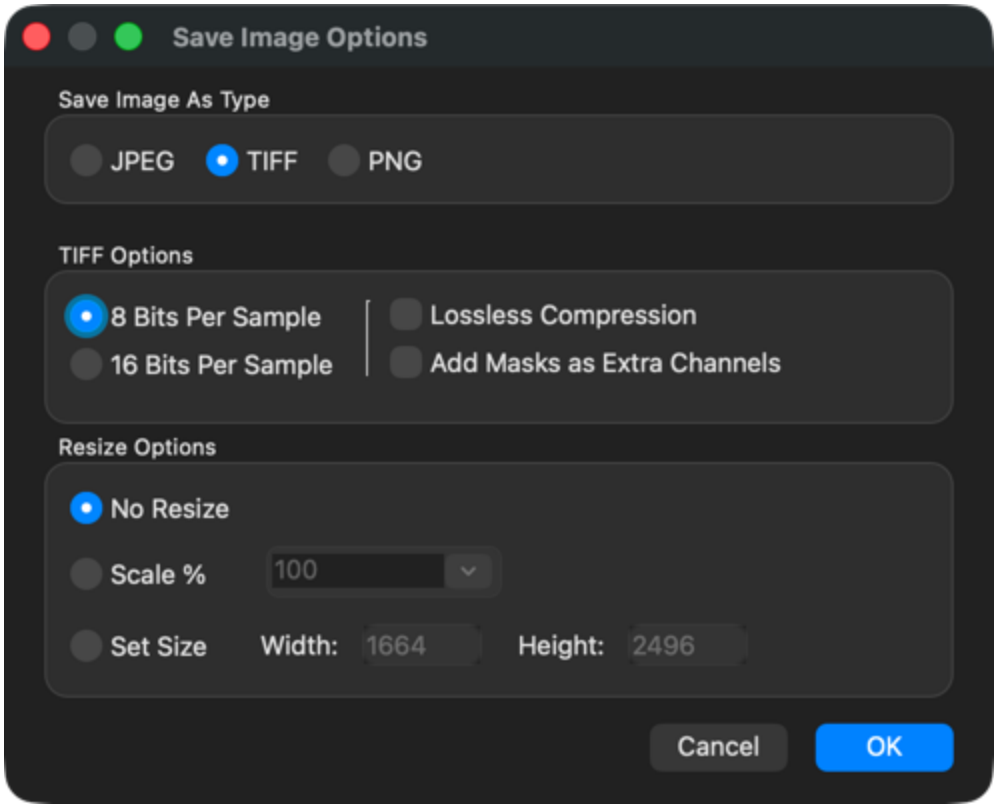
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- When you choose to locate a face by hand 26, by pressing **Manually Locate Face** or one of the **Looking Left** or **Looking Right** buttons, before you start placing the points.

If **Automatically Find Gender/Age** is turned on in the General Settings 123, the gender and age of the faces that are found automatically are usually set for you, so this dialog does not appear for them.

3.5.4 Save Image Options

When you save an image using the *File > Save JPEG/TIFF/PNG...* menu command, the Save Image Options dialog appears. The same options appear when you press **Change...** to set the file type in the Manual Batch 116 and Auto Batch Save Options 113 dialogs.



Under **Save Image As Type**, select whether you want to save the image as a JPEG, TIFF or PNG file.

JPEG Format

If you select JPEG, you can use the **Quality** slider to control the quality of the image saved. The advantage of choosing a lower quality is that the file size can be much smaller. JPEG is usually the best option if you don't plan to do any more editing of the image after you have saved it.

TIFF Format

Saving an image as a TIFF usually results in a larger file than saving it as a JPEG. However, TIFF stores the exact image, so there is never any loss in quality. This is the best option if you plan to open the image to edit further in another image editor.

Check **Lossless Compression** to store the TIFF image with lossless (LZW) compression, or uncheck it to store the image uncompressed. Compression is recommended. The only reason not to use it would be if you

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wanted to open the TIFF file in another application that does not support compressed TIFFs, which is unlikely for any modern software.

TIFF images also have the option **Add Masks as Extra Channels**. If this is checked, the hair and skin masks are also stored in the TIFF file as additional channels. You can then use these in applications such as Photoshop.

PNG Format

PNG is another format that uses lossless compression.

Bits Per Sample

Studio & Studio Max Editions Only 11

TIFF and PNG files can store either **8 Bits Per Sample** or **16 Bits Per Sample** (which is 24 or 48 bits per pixel). If you can see artifacts such as banding in the enhanced image, you can usually fix this by using 16 bits per sample instead of 8. However, using 16 bits per sample generally doubles the file size compared with 8. Also, not all programs can read images with 16 bits per sample.

Resize Options

When saving an image, you can choose to resize it to a smaller size. Select **No Resize** to save the image at its full size.

Select **Scale %** to set the size as a percentage of the original size, or select **Set Size** to enter either the **Width** or the **Height** in pixels. Whichever you enter, the other value is set automatically to keep the aspect ratio of the image.

Plug-in Mode

In plug-in mode 31, you don't use this dialog. When you return the enhanced image to the application that launched PortraitPro, it is saved at the same bit depth as the original image, without any extra channels.

3.5.5 Settings

To bring up this dialog, select the *PortraitPro > Settings...* menu command.

The settings are arranged in these tabs:

General 123	Settings for saving files, the user interface, automatic processing and updates.
Color 126	Studio & Studio Max Editions Only 11 Color management and the picture bit depth.
Language 129	The language used by PortraitPro. This tab only appears when more than one language is installed.
Plug-in 131	Studio & Studio Max Editions Only 11 Lets you install the plug-in that lets you use PortraitPro as a filter from Photoshop, and set plug-in mode options.
RAW 133	Studio & Studio Max Editions Only 11 Options for reading camera RAW files, including using Adobe DNG Converter.

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Press **OK** to keep your changes, or **Cancel** to discard them. Press **Help** to open the help for the current tab.

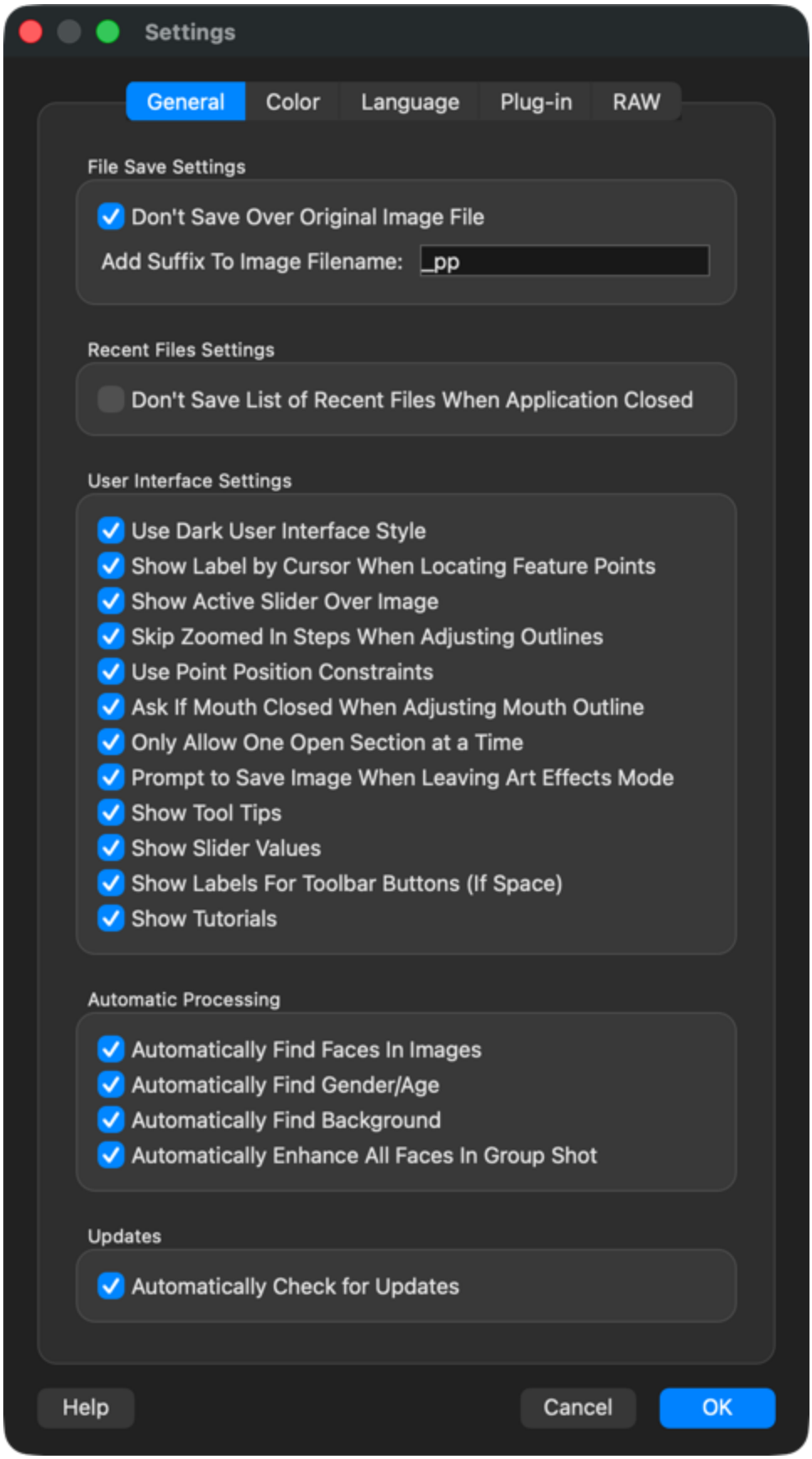
A few settings do not take effect until you restart PortraitPro, or until you open the next picture. PortraitPro tells you when this is the case.

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3.5.5.1 General Settings

To bring up this dialog, select the *PortraitPro* > *Settings...* menu command and then select the **General** tab.

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File Save Settings

Don't Save Over Original Image File - check this box and when you save a picture, PortraitPro will suggest a filename that is different from the original filename.

Add Suffix To Image Filename - with the above option turned on, the suggested filename for saved files is the original filename with the text entered here added to it. By default the suffix is "_pp", so for example, if you open a file called picture.jpg, the suggested filename is picture_pp.jpg.

Recent Files Settings

Don't Save List of Recent Files When Application Closed - check this box and no history of the files you have opened will be saved when the application is closed.

User Interface Settings

Use Dark User Interface Style - check this box to use a dark color scheme, or uncheck it for a more conventional Mac style. This setting is on by default. A change to this setting takes effect when you next start PortraitPro.

Show Label by Cursor When Locating Feature Points - check this box and when you place the main 5 points on the face, the cursor has extra text next to it to help you.

Show Active Slider Over Image - check this box to show the slider you are adjusting over the main image while you adjust it. This helps you see where the slider is in its range without having to look away from the image.

Skip Zoomed In Steps When Adjusting Outlines - check this box to skip the steps where the image is zoomed in to the left eye, right eye, and nose & mouth after the first 5 points have been located. Note: this does not affect profile views (where the face is side on).

Use Point Position Constraints - check this box to force some points to lie along particular lines when they are being moved. This can help prevent points from being positioned in the wrong place, although experienced users may get better results if this is turned off.

Ask If Mouth Closed When Adjusting Mouth Outline - if this box is checked and you choose to locate the points around a face by hand, PortraitPro asks whether the mouth is open or closed when you get to the points on the mouth. Even with this option on, you can press the SPACE BAR to say that the mouth is open and move on to moving the mouth points. If the mouth really is closed, just move the lip points together and they will merge to form a closed mouth shape.

Only Allow One Open Section at a Time - if this box is checked, then when you open a section in the controls panel 47, the previously open section closes, so that at most one section is open at a time. If this box is not checked, you can have as many sections open at the same time as you like.

Prompt to Save Image When Leaving Art Effects Mode - if this box is checked, then when you leave Art Effects 110 mode, a dialog appears asking if you would like to save the image.

Show Tool Tips - uncheck this box to turn off all the tool tips (the help that appears when you hover the mouse over a control). A change to this setting takes effect when you next start PortraitPro.

Show Slider Values - check this box to always show the current value of each slider to its right. If this box is not checked, the value is only shown while you are adjusting a slider. This setting is on by default.

Show Labels For Toolbar Buttons (If Space) - check this box to show the text label of each button on the toolbar 45 and on the tools strip 93, when there is room for it. When there is not enough room, or if this box is not checked, the buttons only show their icons. This setting is on by default.

Show Tutorials - check this box to show the tutorials on the welcome screen. A change to this setting takes effect when you next start PortraitPro.

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Automatic Processing

Automatically Find Faces In Images - check this box to have faces found automatically in images when they are opened. If this box is unchecked, you need to locate all faces in your images by hand before they can be enhanced.

Automatically Find Gender/Age - check this box to have the gender and age (adult or child) found automatically for all faces that are found in an image when it is opened. If this box is unchecked, you need to select the gender and age 119 for each face before it can be enhanced.

Automatically Find Background - check this box to have the background mask of the image found automatically when it is opened. If this box is unchecked, you need to press the **Create Background Mask** button in the Layers section 80 to find the background mask.

Automatically Enhance All Faces In Group Shot - check this box to have all faces in a group shot enhanced. If this box is unchecked and more than one face is found in the image, you need to select which face to enhance before you continue. To enhance other faces in the picture, you need to select 32 each of them in turn.

Updates

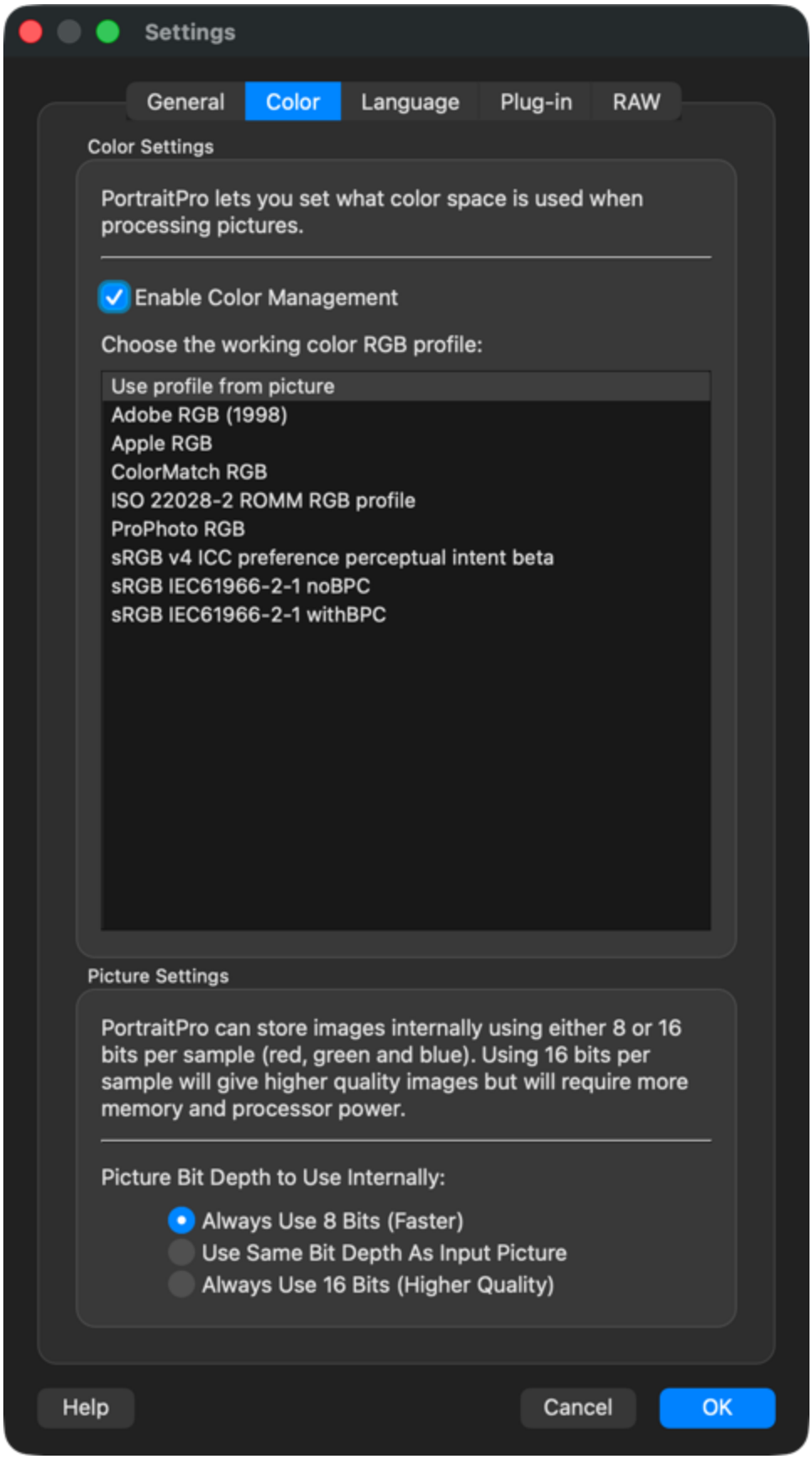
Automatically Check for Updates - if this is checked, PortraitPro checks from time to time whether a new version of PortraitPro is available. If an update is available, a button is shown on the welcome screen. When you click the update button, your web browser opens and shows information about the update.

3.5.5.2 Color Settings

Studio & Studio Max Editions Only 11

To bring up this dialog, select the *PortraitPro > Settings...* menu command and then select the **Color** tab.

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Color management helps to ensure that the colors you see on your monitor are as close as possible to how they should appear.

You can also set the working color profile that PortraitPro uses internally. This affects the *color gamut*, which is the range of colors that can be represented. This is also the color space used when saving images.

Changes to these settings take effect when you next open a picture or project.

Color Settings

Enable Color Management - check this box and PortraitPro corrects colors when it displays them on your monitor and when it saves picture files. This setting is on by default.

Choose the working color RGB profile - select the color profile that PortraitPro works in. Select **Use profile from picture** to keep working in the profile of each picture you open, or select one of the other RGB profiles in the list. You can only choose a profile when color management is turned on.

Picture Settings

These settings control the *color depth* that PortraitPro uses internally. This is the number of bits used to represent each sample. Each pixel consists of 3 samples (red, green and blue), so:

- 8 bits per sample is 24 bits per pixel.
- 16 bits per sample is 48 bits per pixel.

Using 16 bits per sample gives higher quality images, but needs more memory and processing power. Under **Picture Bit Depth to Use Internally**, select one of these options:

- **Always Use 8 Bits (Faster)** - pictures are always processed with 8 bits per sample. This is the default.
- **Use Same Bit Depth As Input Picture** - pictures with 16 bits per sample are processed with 16 bits per sample, and all other pictures with 8 bits per sample.
- **Always Use 16 Bits (Higher Quality)** - pictures are always processed with 16 bits per sample.

In plug-in mode 31, PortraitPro always uses the same bit depth as the picture it was given, whatever this setting is.

Note: these settings are only available in the Studio and Studio Max editions of PortraitPro. The Standard edition works with color management turned off and 8 bits per sample. This means that colors displayed on the screen may not be accurate. However, color profiles are preserved, so the images saved from PortraitPro have the same color profiles as the images that were originally loaded, and their colors will look correct in other color-managed programs.

An explanation of color management

When color management is turned on, PortraitPro ensures that the colors on the screen are displayed correctly, according to the color profile specified in the image and your monitor profile. For the very best results, calibrate your monitor rather than using the profile that is provided by the manufacturer of the monitor.

For example, if you have a picture on your disk that you have saved with an sRGB profile and you also have the same picture saved with an Adobe RGB (1998) profile, then they will be displayed with slightly different colors with color management turned off, but when color management is on they will look the same. In fact with color management on the two pictures could still look slightly different due to out of gamut colors being lost when the images were created, or rounding errors caused by the different color profile conversions in the process of displaying the images. However any changes would be very slight and normally not noticeable.

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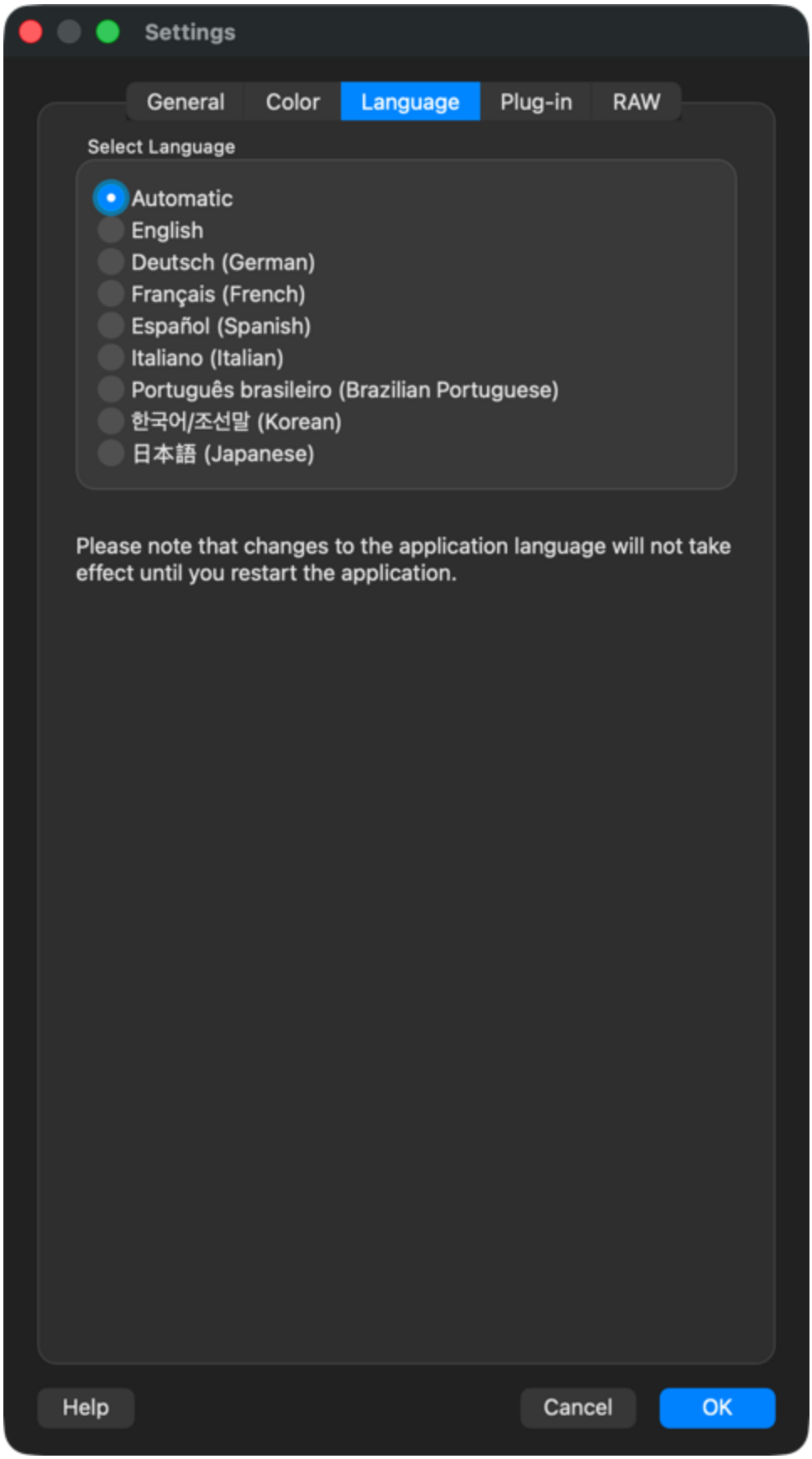
If you print a lot then a good rule of thumb is to use Adobe RGB (1998) as your working profile, or if you mainly view images on your monitor then sRGB is more suitable. In either case it is best not to convert from one color profile to another without a reason, because during the conversion there may be colors that become out of gamut (i.e. they cannot be represented in the new color space) and so they will be lost, and also rounding errors could be introduced which would appear as color banding over smooth gradients in the image.

3.5.5.3 Language Settings

To bring up this dialog, select the *PortraitPro* > *Settings...* menu command and then select the **Language** tab.

The Language tab only appears when more than one language is installed.

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Under **Select Language**, select the language you want PortraitPro to use.

If you select **Automatic**, PortraitPro uses the language of your computer if that language is supported, and otherwise uses English.

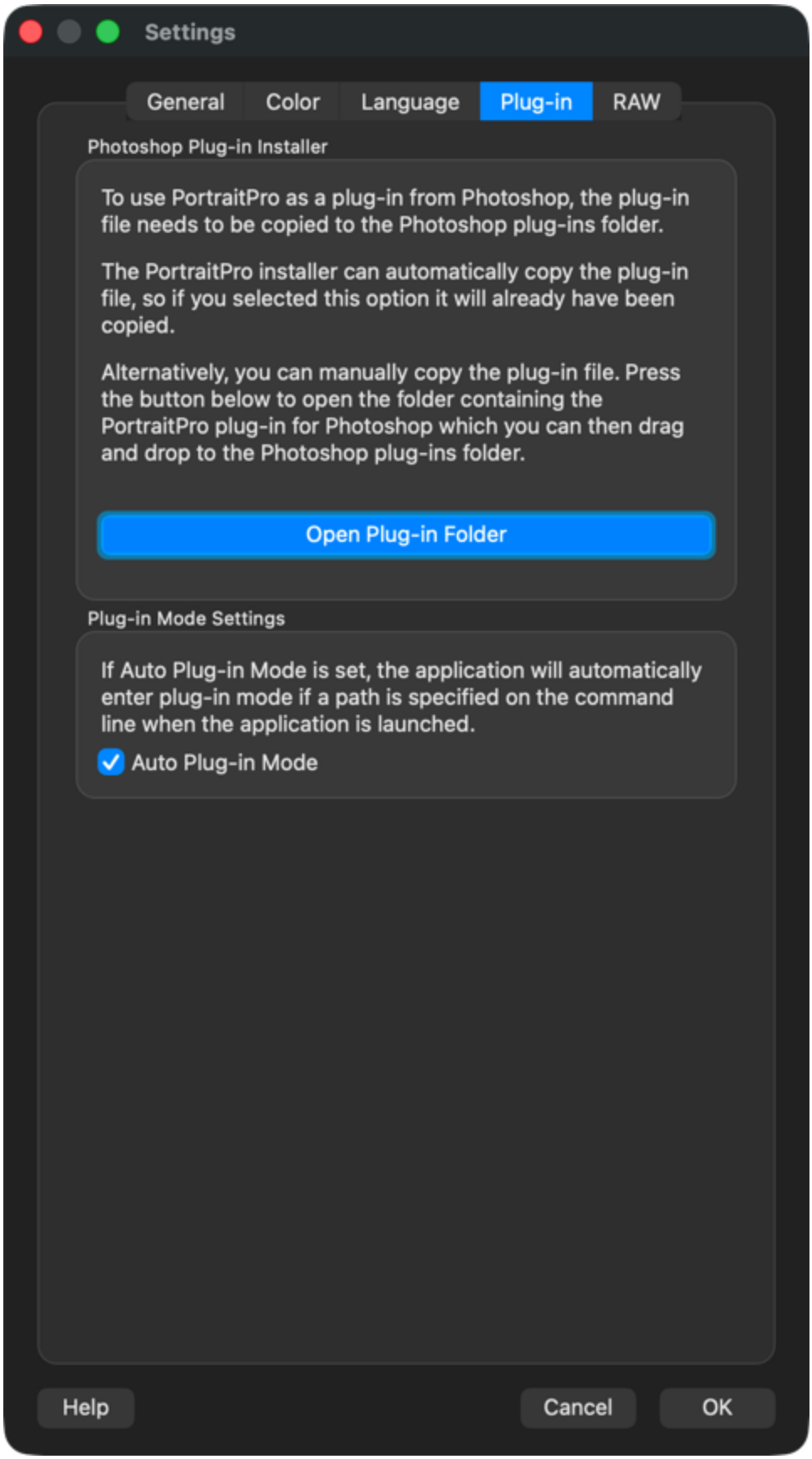
A change of language takes effect when you next start PortraitPro.

3.5.5.4 Plug-in Settings

Studio & Studio Max Editions Only 11

To bring up this dialog, select the *PortraitPro* > *Settings...* menu command and then select the **Plug-in** tab.

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Photoshop Plug-in Installer

To use PortraitPro as a plug-in from Photoshop, the PortraitPro plug-in needs to be installed. See the Plug-in Installation Guide 138 for details.

The PortraitPro installer can copy the plug-in to Photoshop for you. If you chose this option when you installed PortraitPro, the plug-in is already installed.

Otherwise, press the **Open Plug-in Folder** button. This opens the folder that contains the PortraitPro plug-in for Photoshop, so that you can drag the plug-in to the Photoshop plug-ins folder.

Plug-in Mode Settings

Auto Plug-in Mode - if this is checked, PortraitPro enters plug-in mode 31 automatically if a path is specified on the command line when the application is launched.

3.5.5.5 RAW Settings

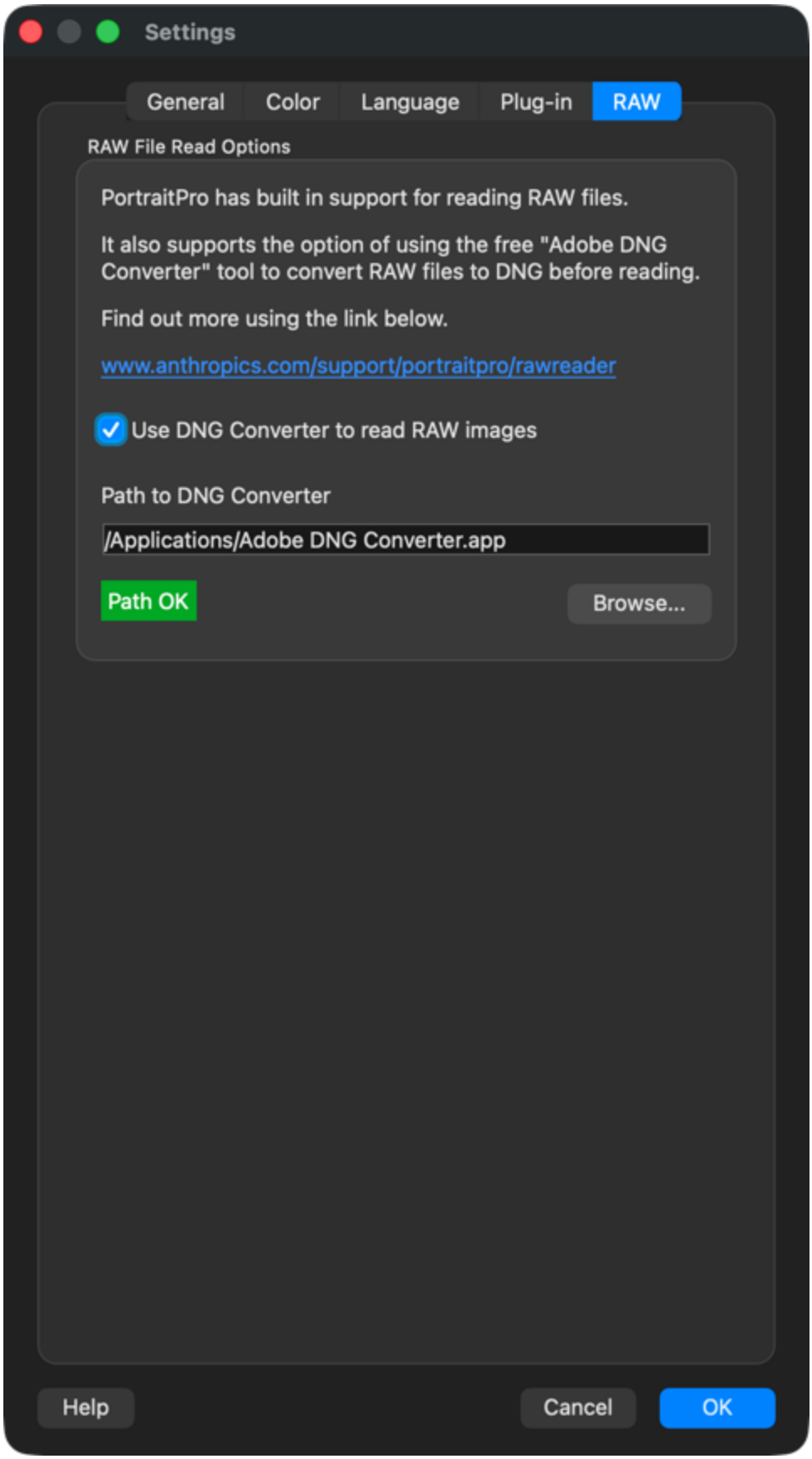
Studio & Studio Max Editions Only 11

To bring up this dialog, select the *PortraitPro > Settings...* menu command and then select the **RAW** tab.

PortraitPro has two ways of reading camera RAW files: its built-in RAW reader, and the free Adobe DNG Converter. Some types of RAW file, including Canon .cr3 files, can only be opened with Adobe DNG Converter (see Supported File Types 154).

To read these files, PortraitPro can use the free *Adobe DNG Converter* tool to convert each RAW file to a DNG file before reading it. To download Adobe DNG Converter and set it up, follow these instructions. The RAW tab has a link to the same page.

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RAW File Read Options

Use DNG Converter to read RAW images - check this box to have PortraitPro use Adobe DNG Converter to read every RAW file. If this box is not checked, PortraitPro reads every RAW file with its built-in RAW reader. DNG files are opened directly either way. Apple QuickTake (.qtk), ARRI (.ari) and older Pentax (.ptx) files can only be read by the built-in reader, so uncheck this box to open them.

Path to DNG Converter - the location of Adobe DNG Converter on your computer. This is set to the usual install location, */Applications/Adobe DNG Converter.app*, until you change it. If you installed Adobe DNG Converter somewhere else, press **Browse...** to find it, or type its path.

The label under the path shows whether PortraitPro can find Adobe DNG Converter at that path: **Path OK**, **File not found** or **No path set**. PortraitPro can only use Adobe DNG Converter when the path is OK. If you check **Use DNG Converter to read RAW images** and the path is not OK, PortraitPro tells you when you press OK, and keeps using its built-in reader.

If a RAW File Will Not Open

If a RAW file cannot be read, PortraitPro tells you why:

The file needs Adobe DNG Converter - for a type that only Adobe DNG Converter can read, such as Canon .cr3, or a file that the built-in reader cannot read, such as a losslessly compressed Fujifilm .raf file. If Adobe DNG Converter is already installed, PortraitPro tells you to check **Use DNG Converter to read RAW images**. Otherwise it tells you to install Adobe DNG Converter first.

Adobe DNG Converter was not found - **Use DNG Converter to read RAW images** is checked, but Adobe DNG Converter has been moved or uninstalled. PortraitPro does not use the built-in reader instead. Reinstall Adobe DNG Converter, change **Path to DNG Converter**, or uncheck the box.

Adobe DNG Converter could not convert the file - the file may be damaged, or your version of Adobe DNG Converter may not support the camera. Installing the latest version of Adobe DNG Converter may help.

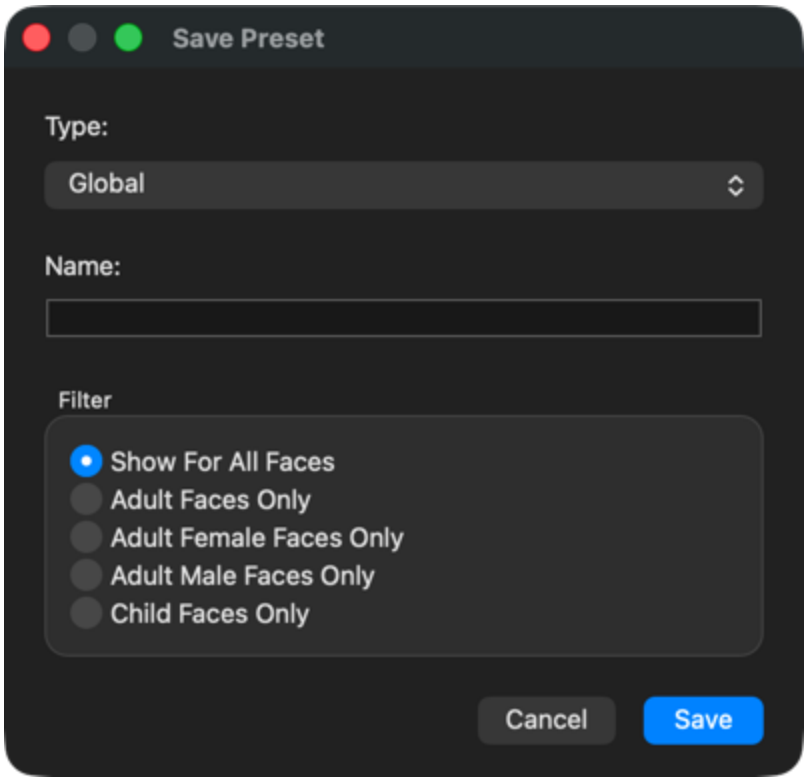
Projects Made from RAW Files

A project (.ppx) stores the original RAW file, which is read again each time you open the project, using the current RAW settings. For example, to open a project made from a Canon .cr3 file, **Use DNG Converter to read RAW images** must be checked. If the RAW file in a project cannot be read, PortraitPro tells you why. The project stays in the list of recent files on the *File* menu, so you can open it again after changing the setting.

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3.5.6 Save Preset

To bring up this dialog, press the **Save** button in the Presets controls 52.



Under **Type**, select the type of preset to save. **Global** presets contain all the sliders. The other types only contain the sliders for a single section, such as **Skin Smoothing** or **Eye**.

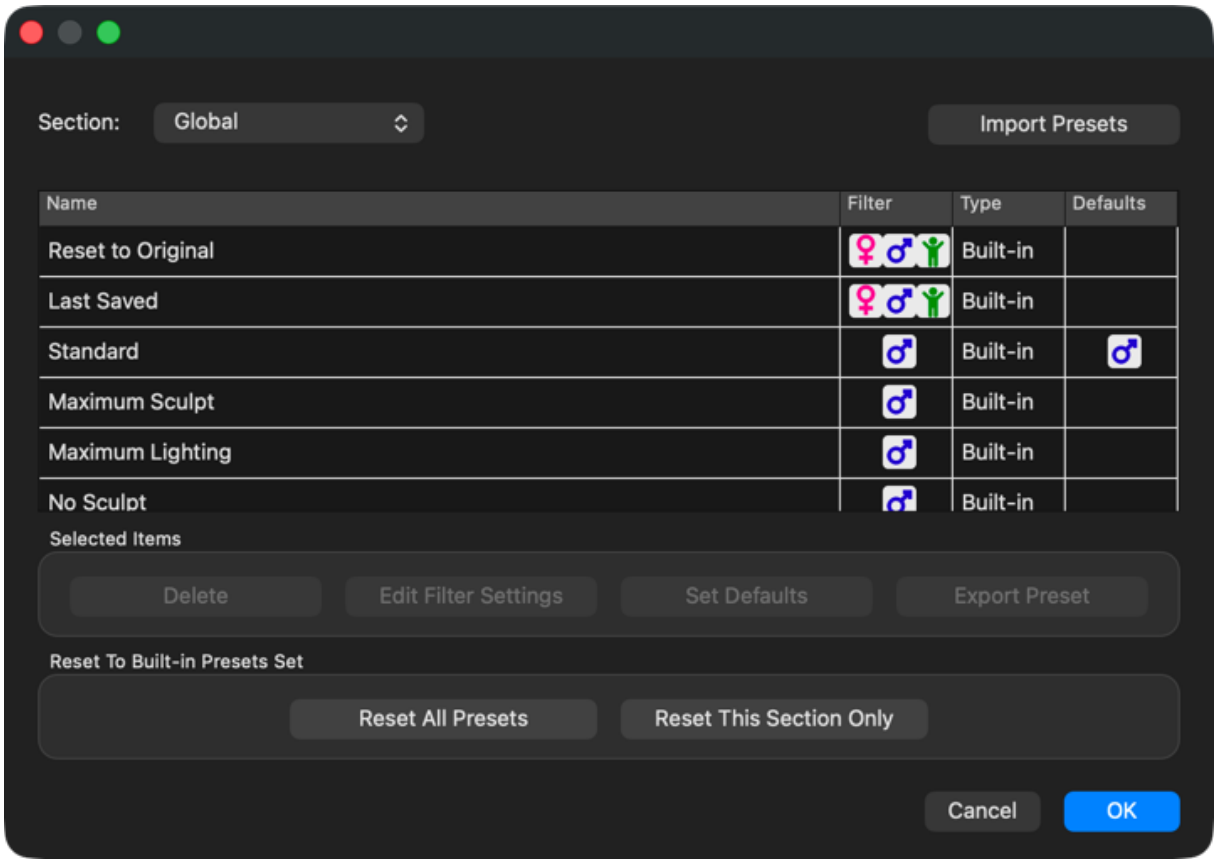
Enter a **Name**, and when you press the **Save** button, the current slider values are saved. If you enter the name of an existing preset, a second preset with that name is created. Note: if you want to replace an existing preset, the easiest way to do this is to right-click that preset and select *Update to Current Settings* from the pop-up menu.

Under **Filter**, select the types of faces for which the preset will be shown. You can change this later with the **Edit Filter Settings** button in the Manage Presets 137 dialog.

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3.5.7 Manage Presets

To bring up this dialog, press the **Manage** button in the Presets controls 52.



This dialog lists your presets. Use the **Section** drop-down list to choose which type of presets to show, such as **Global** presets or the presets for one section of the controls panel. For each preset, the list shows its **Name**, its **Filter** (the faces it is shown for), its **Type** (**Built-in**, **User** or **New**) and whether it is one of the **Defaults**.

To rename a preset, double-click its name in the list, then type the new name.

To re-order the presets, drag them to new positions in the list.

Selected Items

Click a preset in the list to select it, then use these buttons:

- **Delete** - deletes the selected presets.
- **Edit Filter Settings** - lets you change the types of faces for which the selected presets are shown.
- **Set Defaults** - sets the selected preset as the one applied when a new face is loaded. You can choose which faces (female, male or child) it is the default for. This button is only shown for Global presets.
- **Export Preset** - saves the selected preset to a file, so that you can use it on another computer or share it.

To add presets that have been exported, press **Import Presets** and select the preset files. The **Import Log** then shows which presets were imported.

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Reset To Built-in Presets Set

To replace all your presets with the built-in presets that come with PortraitPro, press **Reset All Presets**. To do this only for the presets in the section that is currently shown, press **Reset This Section Only**. Any presets you have added in those sections are removed.

Changes to your presets are only made when you press **OK**. To close the dialog without making any of the changes, press **Cancel**.

3.6 Plug-in Installation Guide

Studio & Studio Max Editions Only 11

Installing the PortraitPro Photoshop Plug-in

In the Studio and Studio Max editions of PortraitPro, you can use PortraitPro as a plug-in 31 from Photoshop and other compatible photo editors. To do this, the PortraitPro plug-in needs to be installed into the application's plug-ins folder.

The PortraitPro installer can copy the plug-in to Photoshop for you. If you chose this option when you installed PortraitPro, the plug-in is already installed.

Otherwise, you can copy the plug-in yourself. In PortraitPro, select *PortraitPro > Settings...*, then the **Plug-in** tab, and press the **Open Plug-in Folder** button. This opens the folder that contains the PortraitPro plug-in (*PortraitProPSFilter.plugin*). Drag the plug-in to the Photoshop plug-ins folder, then restart Photoshop.

Re-installing the Plug-in

If you did not install the plug-in when you installed PortraitPro, perhaps because you did not have Photoshop installed at that time, or if you have since installed a new version of Photoshop, you can install the plug-in later from the Plug-in Settings 131.

Troubleshooting

If the PortraitPro plug-in does not appear in Photoshop (or another compatible application), it may not have been installed correctly. This can happen if the plug-in was installed into the wrong folder.

To fix this, find the correct folder for the plug-in to be installed into. Usually, the Photoshop plug-ins folder is */Applications/Adobe Photoshop <VERSION>/Plug-ins*, where <VERSION> is the version of Photoshop. Once you have found the correct folder, use the **Open Plug-in Folder** button in the Plug-in Settings 131 and drag the plug-in to that folder.

3.7 Third Party Credits

PortraitPro uses a number of third-party libraries, which are acknowledged here. We offer our thanks to the authors for providing these valuable resources.

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dcraw

RAW image reading is provided by dcraw.

```
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The RESTRICTED (Foveon) functions are not included in this build of dcraw.
```

libtiff

TIFF image reading and writing is provided by libtiff.

```
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```

libjpeg-turbo

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```
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zlib

Zlib compression support is provided by zlib.

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Adobe DNG SDK

DNG reading is provided by the Adobe DNG SDK.

Lossless JPEG code adapted from:

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Adobe XMP SDK

The Adobe XMP SDK is used by the Adobe DNG SDK.

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Expat

XML reading in the Adobe XMP SDK is provided by Expat.

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Little CMS

ICC color profile handling is provided by Little CMS (lcms2).

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OpenCV

Automatic feature finding makes use of the OpenCV library.

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Dlib

Dlib, a machine learning toolkit.

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Eigen

Eigen, a C++ template library for linear algebra: matrices, vectors, numerical solvers, and related algorithms.

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ONNX Runtime

Machine learning models are run by ONNX Runtime.

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DirectML

The Windows version of PortraitPro uses DirectML 1.12.1 to run machine learning models on the graphics card. DirectML is copyright (C) Microsoft Corporation, and is included as a separate library file under the Microsoft Software License Terms for DirectML.

OpenMP runtime

The Mac version of PortraitPro uses the LLVM OpenMP runtime (libomp) to spread processing across the processor cores. It is part of the LLVM Project, and is included as a separate library file under the Apache License v2.0 with LLVM Exceptions. The text of the license is available at https://llvm.org/LICENSE.txt.

YuNet

Automatic face finding uses the YuNet face detection model.

```
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FFDNet

Noise removal uses an FFDNet model from the KAIR image restoration toolbox.

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CBIA Graph Cut Library

Some of the background mask tools use the Graph Cut Library from the Centre for Biomedical Image Analysis (CBIA), Masaryk University.

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John D. Cook

Some mathematical functions are based on stand-alone code by John D. Cook.

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Piotr's Image & Video Toolbox

Some fast image processing code is based on Piotr's Image & Video Toolbox, by Piotr Dollár and Ron Appel.

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Qt

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The Qt source code can be downloaded from https://download.qt.io/official_releases/qt/.

FFmpeg

Video playback in the tutorials uses FFmpeg, through the Qt Multimedia module.

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The FFmpeg source code can be downloaded from https://ffmpeg.org/download.html.

3.8 Supported File Types

PortraitPro can read and write the following types of files:

Type	Extension	Description
JPEG	.jpg; .jpeg	Image file type that uses lossy compression
TIFF	.tif; .tiff	Image file type that is uncompressed or uses lossless compression Note: TIFF files containing images that have 16 bits per sample (48 bits per pixel) are only supported in the Studio and Studio Max editions.
PNG	.png	Another common image file format

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		Note: PNG files containing images that have 16 bits per sample (48 bits per pixel) are only supported in the Studio and Studio Max editions.
PPX	.ppx	PortraitPro project file. This proprietary file type stores the image together with all the point positions, slider settings, masks and snapshots (see File Menu 39).
PPB	.ppb	Auto Batch project file, which stores a whole Auto Batch 23. This file type can only be opened in the Studio Max edition.

Studio and Studio Max Editions

In addition, the Studio and Studio Max editions of PortraitPro can read camera RAW files. PortraitPro has two ways of reading them: its built-in RAW reader, and the free *Adobe DNG Converter*, which you install separately and then turn on in the RAW Settings 133. When **Use DNG Converter to read RAW images** is checked, every RAW file is read with Adobe DNG Converter. When it is not checked, every RAW file is read with the built-in reader.

The table shows which reader can open each type of RAW file:

Manufacturer	**Built-in RAW reader**	**Needs Adobe DNG Converter**
Adobe	.dng	
Apple QuickTake	.qtk	
ARRI	.ari	
Canon	.crw; .cr2	.cr3
Epson	.erf	
Fujifilm	.raf	losslessly compressed .raf
GoPro		.gpr
Hasselblad	.3fr; .fff	
Kodak	.kdc; .dcr	
Leica	.rwl	
Mamiya	.mef; .mfw; .mos	
Minolta	.mrw	
Nikon	.nef; .nrw	Pixel Shift .nefx

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Olympus	.orf	
Panasonic	.raw; .rw2	
Pentax	.pef; .ptx	
Phase One	.iiq	
Samsung	.srw	
Sigma		.x3f
Sony	.arw; .srf; .sr2	Pixel Shift .arq

Some other newer compressed formats, such as Sony lossless compressed .arw files and Nikon High Efficiency .nef files, may also need Adobe DNG Converter.

Adobe DNG Converter can read Sigma .x3f files from the SD9, SD10, SD14 and SD15 cameras and the DP1 and DP2 series. PortraitPro cannot open .x3f files from Sigma's Merrill and Quattro cameras.

Apple QuickTake .qtk, ARRI .ari and older Pentax .ptx files can only be read by the built-in reader, so **Use DNG Converter to read RAW images** must be unchecked to open them. DNG files are opened directly, whichever reader is set.

If a RAW file will not open, install the free Adobe DNG Converter and check **Use DNG Converter to read RAW images** (see RAW Settings 133). To try a file whose type is not listed, choose **All Files** in the File Open dialog, or drag the file onto PortraitPro.

3.9 Keyboard Shortcuts

PortraitPro provides the following keyboard shortcuts at the various stages of the application.

Menu Commands

CMD+O	**File > Open...** command.
F4	Studio & Studio Max Editions Only 11 **File > Open Batch...** command, in the Studio edition. In the Studio Max edition, F4 is the **Auto Batch > Change Settings** command, while an Auto Batch is open.
CMD+S	**File > Save** command.
CMD+W	**File > Close** command.
CMD+N	**File > Switch to Next Face** command.
CMD+P	**File > Switch to Previous Face** command.
CMD+E	**File > Enhance Another Face In This Photo** command.
CMD+A	**File > Adjust Outlines** command.
CMD+Z	**Edit > Undo** command.

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CMD+Y	**Edit > Redo** command.

Select Face

S	Same as pressing the **Enhance Skin Only** button, to enhance the skin in a photo without a face.

Select Gender

F	Sets face as **Female**.
M	Sets face as **Male**.
C	Sets face as **Child**.

Locate Features

SPACE BAR	Goes on to the Adjust Outlines 27 stage, once you have placed all the points.

Adjust Outlines

SPACE BAR	Goes to the next feature to adjust. After the last feature, goes on to enhancing the face.

Enhance Face

+	Zoom in. The = key also zooms in.
-	Zoom out.
RETURN (while held)	Shows the original image in place of the enhanced image, the same as holding down the **Show Before** button. This works on every page, including the tool pages.
ESC	Leaves the current tool or mode page (for example a mask, Crop or Remove Noise) and returns to the sliders, the same as pressing **Done**. On the sliders, closes the Touch Up or Restore brush. If you press ESC while you are painting, the brush stroke is kept and the brush is closed.
A	Shows/Hides the skin mask.
G	Shows/Hides the hair mask.
T	Selects the Touch Up brush, the same as the **Touch Up** button on the tools strip 93.
R	Selects the Restore brush, the same as the **Restore** button on the tools strip.
S	Selects the Extend brush for the skin mask 96.
D	Selects the Cut Back brush for the skin mask.
H	Selects the Extend brush for the hair mask 97.
J	Selects the Cut Back brush for the hair mask.
C	Opens the Crop Tool 99 (not in plug-in mode).

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X	Selects the Reset to Original preset, which sets the controls to leave the image unchanged.
[	Make brush smaller (when a brush tool 20 or area brush tool 22 is selected).
]	Make brush larger (when a brush tool or area brush tool is selected).
0-9	Change brush strength (when the Touch Up or Restore brush is selected). The keys from 1 to 9 set 10% to 90%, and 0 sets 100%.
SPACE BAR (while held)	When a brush tool is selected, temporarily switches to the Pan tool 19.
SHIFT (while held)	When a brush tool is selected, temporarily switches to the opposite brush (for example, from Touch Up to Restore, or from Extend to Cut Back).
OPTION (while held)	When a smart brush is selected, temporarily locks the detector. This is useful when brushing fine detail such as strands of hair.
OPTION + mouse wheel	When a brush tool is selected, changes the brush size.
F1	**Help > Contents** command.
F2	Brings up the Save Preset 136 dialog.
F3	Brings up the Save Snapshot 55 dialog.
F4	**File > Open Batch...** command, in the Studio edition. In the Studio Max edition, F4 is the **Auto Batch > Change Settings** command, while an Auto Batch is open.
F5	**File > Save And Open Next** command Studio Edition Only 11.
F6	Zooms the view to show image pixels 1:1 with screen pixels.
F7	Zooms the view to show the whole image.
F8	Zooms the view to show the current face.
F9	Selects the Controls 55 tab in the controls panel.
F10	Selects the Presets 52 tab in the controls panel.
F11	Selects the Snapshots 55 tab in the controls panel.
F12	Return From Plug-in - if the application is in plug-in mode 31, returns the enhanced image to the application that started PortraitPro, and closes PortraitPro.

The F9, F10 and F11 keys only work while the sliders are shown, not while a tool or mode page is open.

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