

WORKFLOW ACCELERATOR

# BEAUTY RETOUCH

v3.0

INSTRUCTION MANUAL

KNOWLEDGE. BUSINESS. INSPIRATION.



# 2016 update

Thank you for all your support and love for the RA Panels that you have been sharing with us for the past two years! We truly appreciate every **testimonial**, **shoutout**, every **tag** and every **mention** on social media from our Panel users!

It is your love and help spreading the word, that allows us to continue improving the RA panels and making the updates available to you free of charge.

This year the RA Panels update includes

not only an addition of a couple of exciting practical features such as User Custom Actions and a newer and simpler Magic Skin Tone script, but also a complete facelift!

We hope you enjoy the new modern look of the panels, and as always we are looking forward to seeing and sharing your screenshots featuring our panels along with your beautiful work. Use tag #RApanels on any social media where you post your images.

Among other news, we'd like to invite you

to follow our new Instagram account, where we share inspiring images from amazing artists from all over the world on a daily basis:

[www.instagram.com/retouchingacademy](http://www.instagram.com/retouchingacademy)

Stay inspired!



The moment you cheat for the sake of beauty, you know **you**

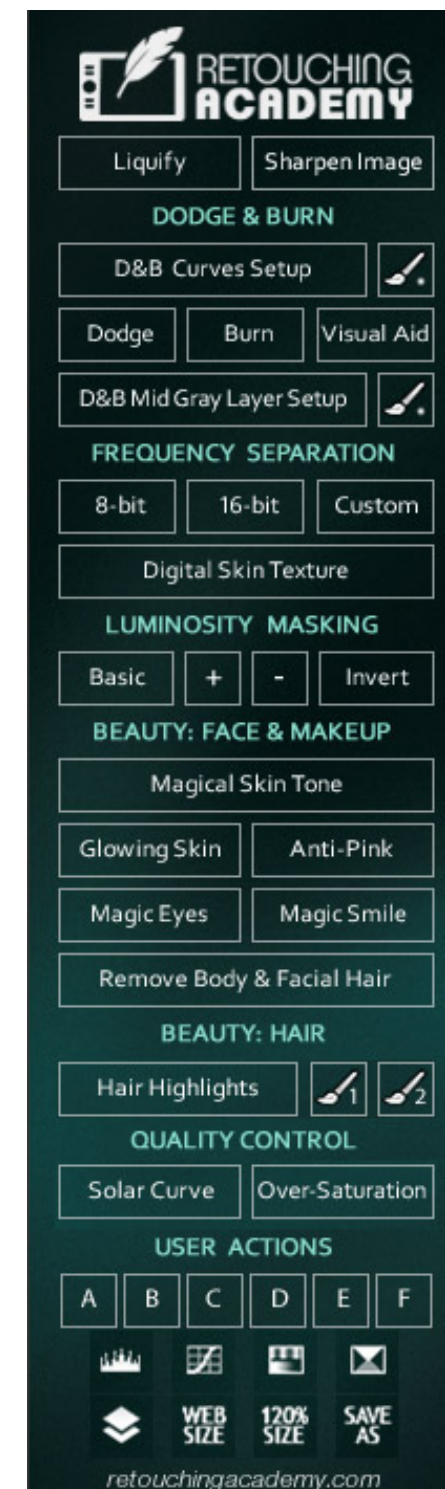
**are an artist.**

~ David Hockney





Photo & Post-production by Julia Kuzmenko McKim, Model: Aqueela of Osbrink Models, Los Angeles



# FIRE UP YOUR WORKFLOW!

The Beauty Retouch Workflow Accelerator is a Photoshop extension panel created by a team of Retouching Academy experts to help photographers and retouchers speed up their Beauty, Fashion, & Portrait retouching workflows and increase the quality of the finished product.

## UNLEASH YOUR RETOUCHING MAGIC POWERS

Our Workflow Accelerator combines basic Beauty retouching scripts with tool and adjustment layer shortcuts that will simplify and accelerate your workflow by automating the tedious and repetitive parts of your routine. Utilizing a few advanced and extremely helpful scripts, this extension panel will also save you hours of work as well as help you achieve accurate, repeatable, top-quality results!

Our panel will allow you to declutter your workspace, close out unnecessary Photoshop panels and have all of your main actions and tool buttons sitting right where you want them, all in one place. That's not to mention that it is a beautiful supermodel of a panel!



■ fire up your workflow!

# MAKE YOUR RETOUCHING FAST & SMART

SAVE TIME, DECLUTTER YOUR WORKSPACE,  
AND ACHIEVE CONSISTENTLY ACCURATE,  
REPEATABLE TOP-QUALITY RESULTS.

## CONVENIENCE

We know what a hassle it can be digging through Photoshop's submenus and recalling obscure keyboard shortcuts, so we've gathered the most commonly used tools, adjustment layers, and functions for Beauty & Portrait retouching all in one easily accessible place.

## SMART SCRIPTS

The central part of the panel is a collection of retouching actions that we've refined over the past few years. They are designed to help you save time setting up the necessary layers and perform advanced calculations to help you achieve top-quality retouching results.

## TOP OF THE PANEL

Surveying our users showed that the vast majority did not use the tool buttons, so we moved them to the top of Pixel Juggler (our free panel) to clear up some space for the new features.

## SKIN RETOUCHING

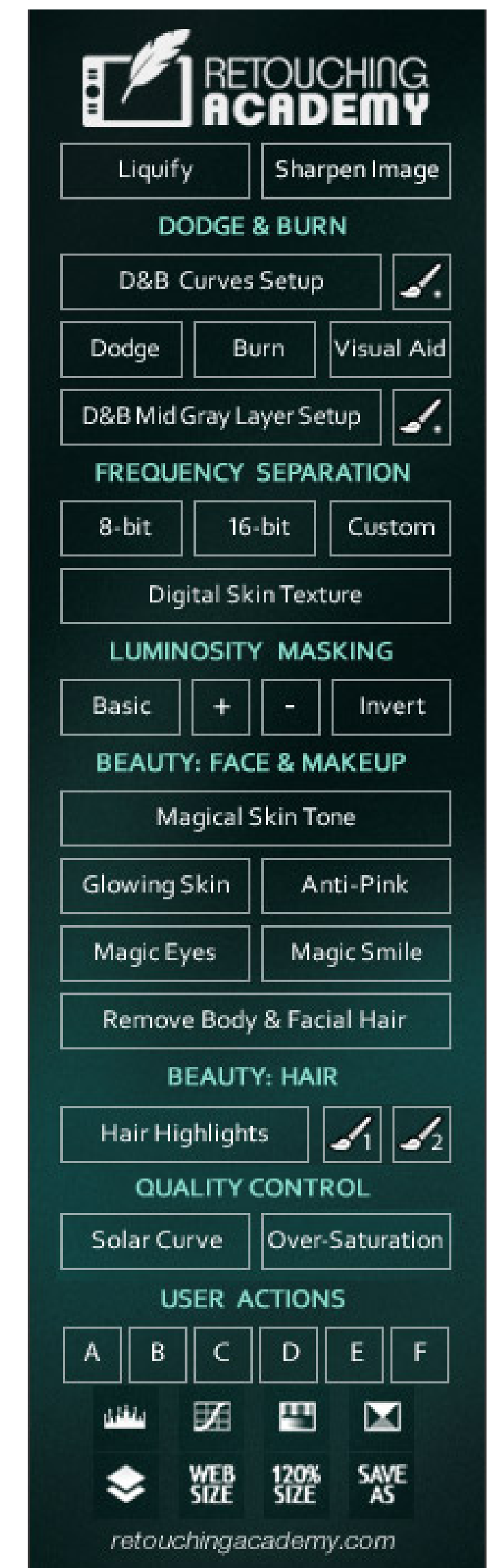
The key skin retouching techniques in beauty photography - Dodge & Burn and Frequency Separation - aren't easy to master, but this section of the panel can help you simplify and quicken their setups. If you're not sure how these techniques work, we've included a [helpful video tutorial](#). Understanding these techniques thoroughly is the first step toward mastering them!

## FACE & MAKEUP RETOUCHING

After the skin is cleaned up, it's time to beautify the rest of the face: add vitality to the eyes, brighten up the smile, remove facial hair, and even out skin tones with the Magical Skin Tone script. We have update it, and it's simpler and more effective now!

## CUSTOM ACTIONS, QUALITY CONTROL & MORE

Now you can even add your Custom Actions to the panel! Check out the instructions on how to set them up further in this manual. And before you finish your retouch and submit it to your client, make sure to use these handy Quality Control procedures; they're great for catching issues tough to identify any other way. Plus, if you're like us and use the same handful of Adjustment layers in your workflow frequently, we've thrown in a few quick-access buttons at the bottom of the panel just for you.





■ Adobe® Photoshop® CS6, CC2014, CC2015, Mac & Win

# BEAUTY RETOUCH: INSTALLATION GUIDE

## FOR CC2015

## FOR CS6 & CC2014

### MAC & WIN

- If you are updating your panel, please begin by **uninstalling** the previous version: [uninstall the old panel](#);
- Download and install ZPXInstaller®, an open source Adobe® extension installer, from [ZXPINSTALLER.COM](http://ZXPINSTALLER.COM) and launch it;
- Drag and drop the **BEAUTY\_RETOUCH\_v3.zxp** file into ZPXInstaller®;
- Launch Adobe® Photoshop® CC2015 and open Beauty Retouch v3.0 panel via **Window > Extensions**;
- Make sure to activate **Custom Actions**, **Brushes** and **Tool Presets** with these [additional installation instructions](#);
- The **Pixel Juggler v2.0** can be installed using the same exact steps.



### MAC & WIN

- If you are updating your panel, please begin by **uninstalling** the previous version via the Adobe® Extension Manager or [manually](#);
- Once the previous versions of the panels are uninstalled, launch the Adobe® Extension Manager **AS ADMINISTRATOR** and click the **Install** button at the top of the application window, navigate to the Beauty Retouch panel installation file **BEAUTY\_RETOUCH\_v3.zxp** via the **Install** window and select it;
- Click **Install** in the security certificate notification dialog box and in the Publisher verification dialog box (in CS6 and Windows); accept the Extension Manager Disclaimer regarding installation of a third party extension;
- Launch (or restart) Photoshop® and open the panel from **Window > Extensions** menu;
- Make sure to activate **Custom Actions**, **Brushes** and **Tool Presets** with these [additional installation instructions](#);
- The **Pixel Juggler v2.0** can be installed using the same exact steps.



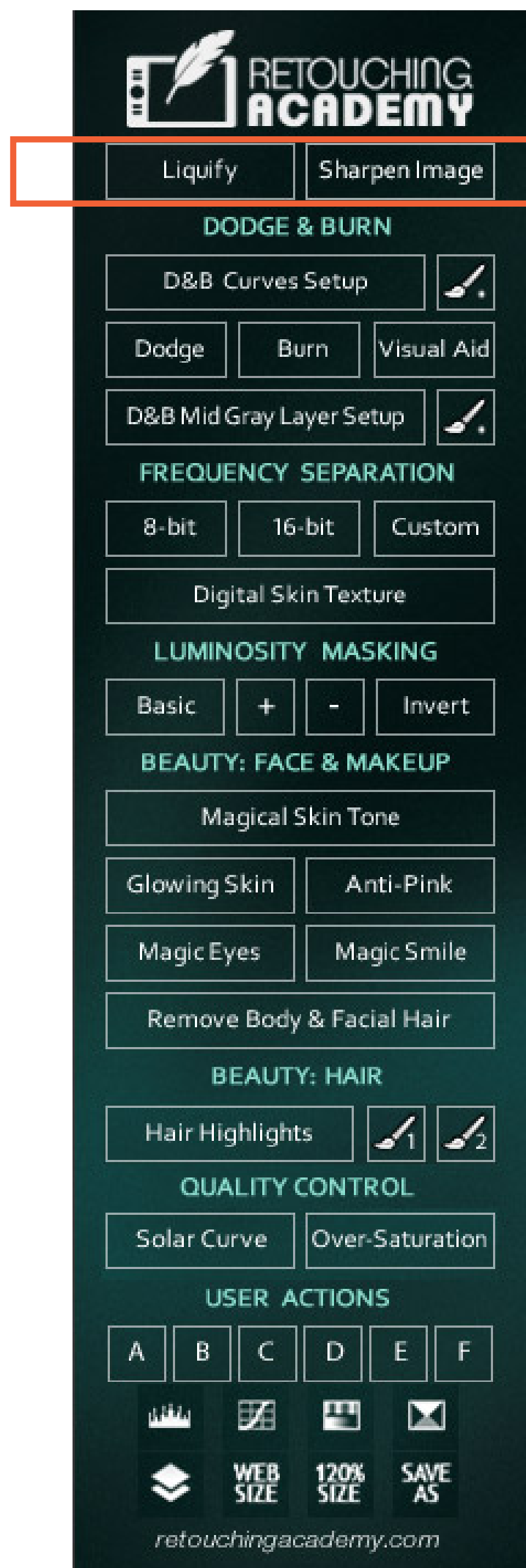


# DESCRIPTION & FUNCTIONALITY *Overview*

THE STEP-BY-STEP GUIDE BEGINS FROM PAGE 14



## TOP OF THE PANEL



### LIQUIFY & SHARPEN IMAGE

The **Liquify** button functions exactly like the original Liquify tool.

The **Sharpen Image** button will add a sharpening layer at the top of your layer stack. You will want to adjust the Opacity of this layer according to your preferences and the particular image you're retouching.

If you only want to sharpen some parts of the image, invert the layer mask color to black via Command (CTRL) + I, then unmask just the areas you want to sharpen.

Note, that by default, the shape transformation tools, such as Liquify filter, don't work when called for from an empty layer, a layer mask, a group, or a layer with turned-off visibility.



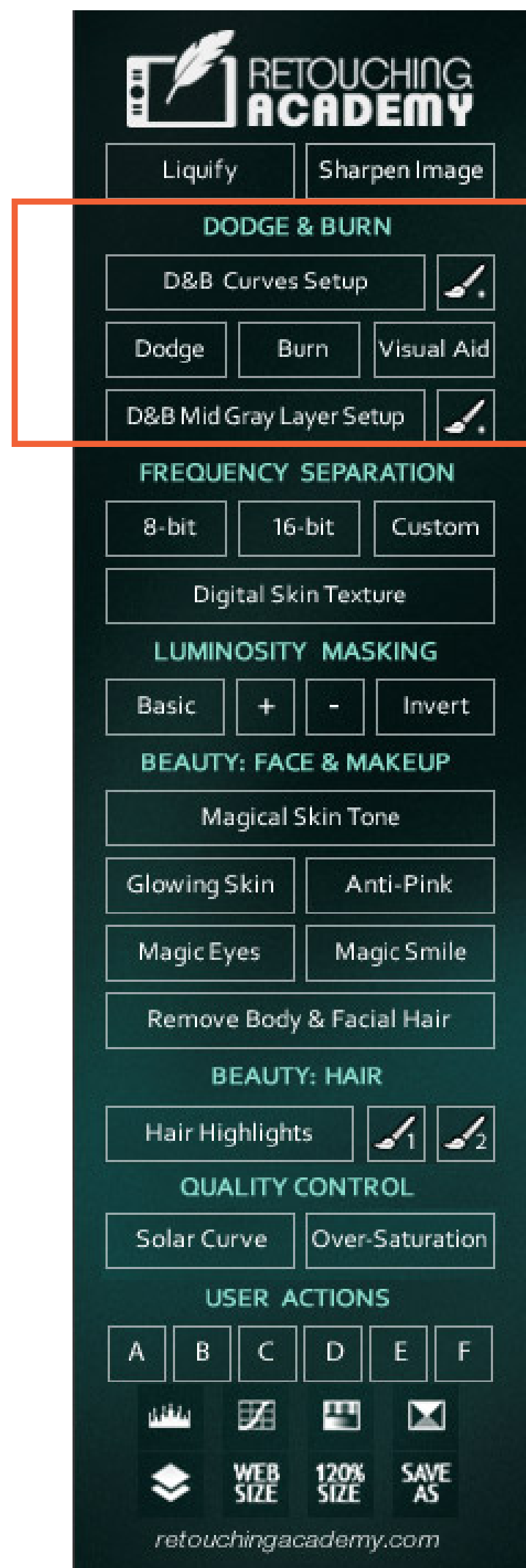
## RETOUCHING ACADEMY OPEN EDUCATION

Be sure to check out our free educational materials on the Retouching academy website:

[retouchingacademy.com/open-education](https://retouchingacademy.com/open-education)



# SKIN RETOUCHING: DODGE & BURN



## D&B CURVES SETUP + D&B BRUSHES

This button will add Curves Adjustment layers with black layer masks for Dodging & Burning so you can begin to perform the technique in a heartbeat.

The two D&B brushes, designed based on the built-in settings of this Dodge & Burn setup, will allow you to achieve the best quality results when working on the Dodge & Burn layers.

The upper D&B Brush button is set to 100% Opacity and 1% Flow, and its size is only 10px, so it should be perfect for local skin retouching on full images (portrait, fashion, beauty) shot on most modern digital cameras.

The lower D&B Brush button has exactly the same settings, but its size is 300px, so pick it up when you need to work on a larger area with a larger brush.

The second row of the Dodge & Burn section of the panel is similar Dodge & Burn buttons - they will simply set up either Dodge, or Burn, or the Visual Aid layers. Use them when you need to add any of those layers to the initial full D&B Curves Setup separately.

## D&B VIA MIDGRAY LAYER SETUP

This button is for those who prefer performing the Dodge & Burn technique via the 50% MidGray layers. There's no right or wrong method, provided you're comfortable with the process and know what you're trying to achieve.



Watch the original video tutorial for using D&B scripts, as well as the new video on the updated version of the panel.

## ADDITIONAL MATERIALS

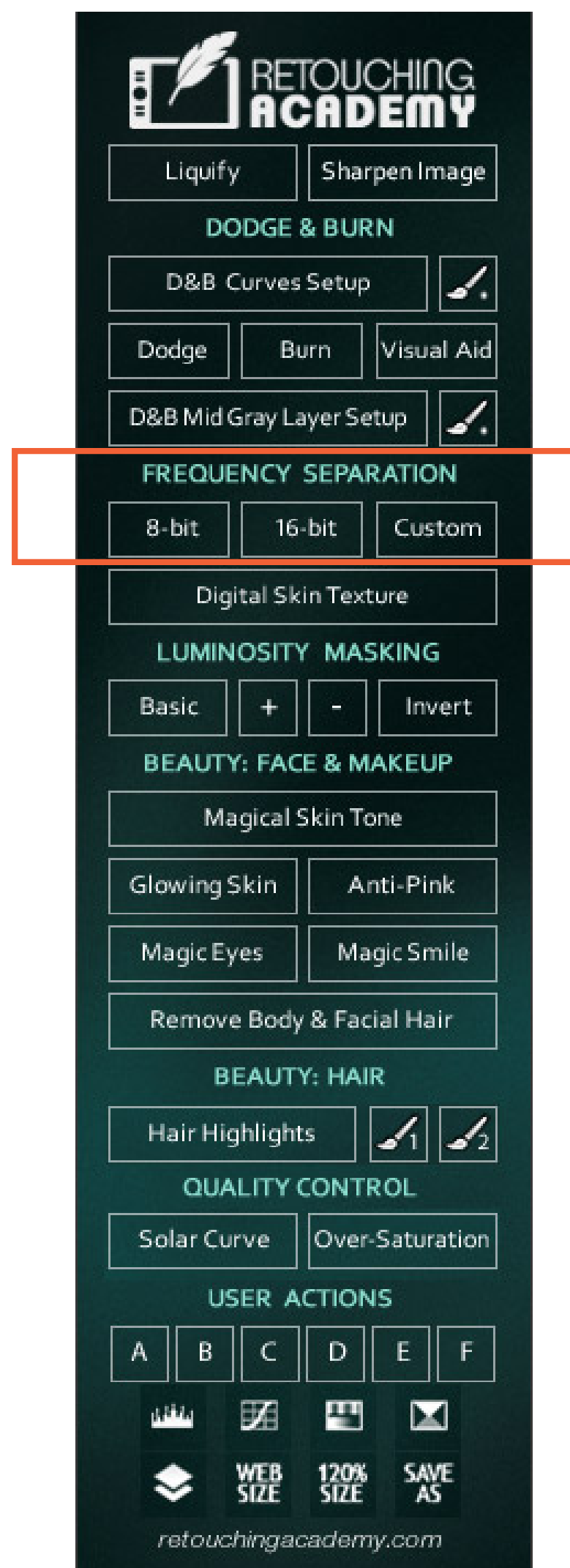
If you are unsure which brush setting you should adjust when performing D&B, check out the following Retouching Academy article: [Mastering Brushes for Dodge & Burn Work](#).

If you are new to the Dodge & Burn technique, make sure to read the following articles:

[The Ultimate Guide to the Dodge & Burn Technique Parts 1-3 by Julia Kuzmenko McKim](#).



# SKIN RETOUCHING: FREQUENCY SEPARATION



## FREQUENCY SEPARATION

Frequency Separation (FS) is a tricky technique. It's very powerful when used correctly, but it can also ruin your image if you slap it on without understanding how it works or the logic behind it.

If you're new to the Frequency Separation technique, be sure to read the following article: [The Ultimate Guide To The Frequency Separation Technique](#).

In the 3.0 version of the panel you will find three scripts that will set up all the necessary layers for your Frequency Separation work in any way you prefer - via Apply Image for 8- and 16-bit images, or via High Pass (Custom button).

Even though there are some pre-set radius values in this script, if you are serious about your retouching results you must understand how FS works and select the correct values based on the image at hand.

You can only achieve accurate results when you customize your settings depending on the image you are retouching.

When correcting skin tones under the Low Frequency layer, work on the new empty layer(s) rather than the Low Frequency layer itself. This will allow you to adjust the intensity of your corrections by lowering opacity and/or



adding layer masks. You can also add more empty layers, and/or use various blending modes when working on those layers between the texture (High Frequency) and tones (Low Frequency) layers.

### PRO TIP:

Keep in mind, that pixel color and luminosity shifts may occur when you use the Frequency Separation technique on images of smaller sizes.



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## SKIN RETOUCHING: AFTER DB & FS

### DIGITAL SKIN TEXTURE

Sometimes after the initial skin work you may find some parts of the skin missing some texture if, for example, you had to remove a set of prominent blemishes or a scar and could not avoid losing good skin texture.

Sometimes the subject's skin surface has so many skin problems that by the time you've fixed most of them, the skin texture may end up missing some of the "healthy" texture.

If you ever run into this issue, don't worry, we've got you covered!

The Digital Skin Texture button will create a layer that contains false texture and hide it under a black layer mask. All you need to do is gently uncover the areas where the skin is lacking texture.

You may need to adjust the size of the texture layer under the mask if it's too small for the image you're retouching as well as the Opacity of the digital skin texture layer altogether.

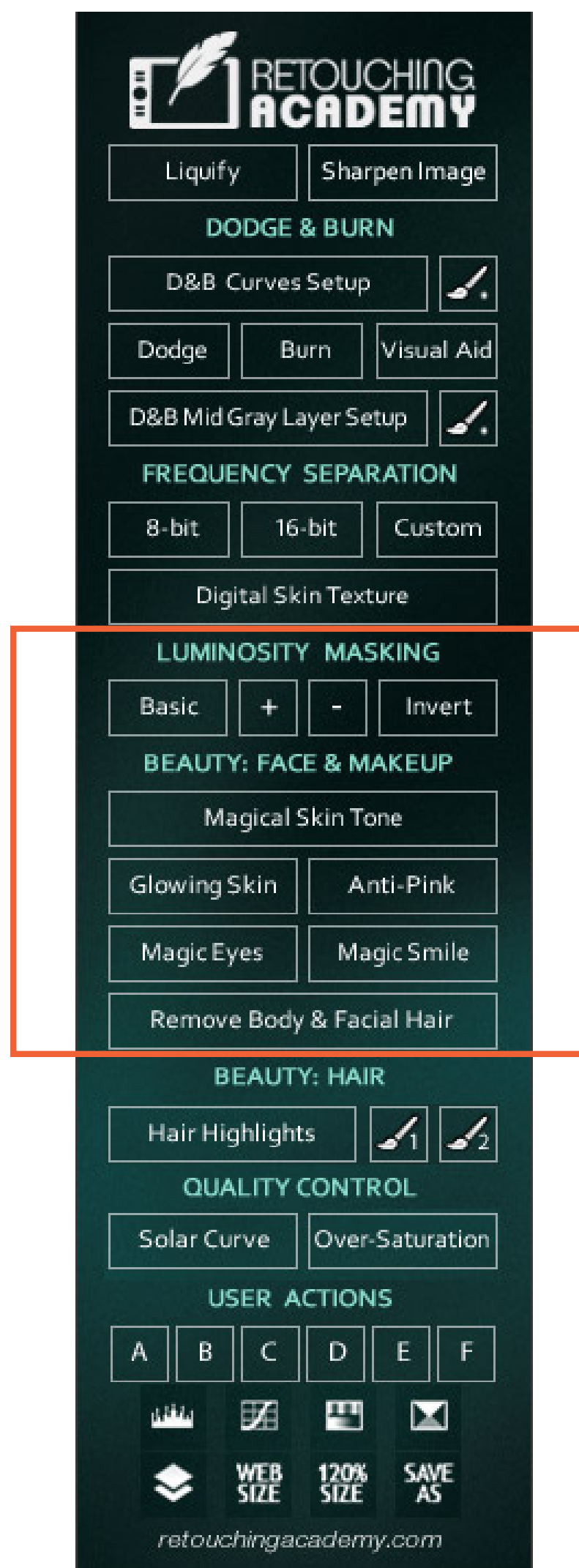
Check out our [video tutorial](#) to learn other ways to leverage this technique.



Photo & Post-production by Julia Kuzmenko McKim for [Go Pro: Studio Beauty video training](#) for photographers. Model: Dani of Aston Models, Makeup: Stella Kae, Hair: Savannah Calderon



## LUMINOSITY MASKING & BEAUTY: FACE & MAKEUP



### LUMINOSITY MASKING SET

These buttons are a super quick and easy way to make luminosity-based selections, adjust and invert them for your retouching purposes. Luminosity masking is great for precise color corrections and especially color grading.

Check out our [video tutorial](#) where Julia Kuzmenko explains how she works with our Luminosity Masking scripts.

### MAGICAL SKIN TONE

This is a truly magical button, and even though we have replaced the old script with a new, much simpler one, we managed to keep its magic :)

Sometimes retouching skin isn't all about fixing uneven texture or the values of the skin tones, it's often about simple color inconsistencies of the skin tones across the face or body.

Of course, there are a variety of color correction tools and techniques that can be combined to help unify skin tones, but this one simple script that we created for our own work can potentially replace all of them. Plus, save you a ton of time along the way.

And it's even easier to use now in Beauty Retouch v3.0!

### GLOWING SKIN & ANTI-PINK

These scripts will help you quickly color-correct pinkish skin tones and add some glow to the face. Remember that each image you work on is unique, so be sure to adjust the opacity settings appropriately for the layers these scripts create.

### MAGIC EYES & MAGIC SMILE

Retouching eyes and teeth has never been simpler and faster. Check out our [video tutorials](#) to learn how to use these handy scripts.

### REMOVE BODY & FACIAL HAIR

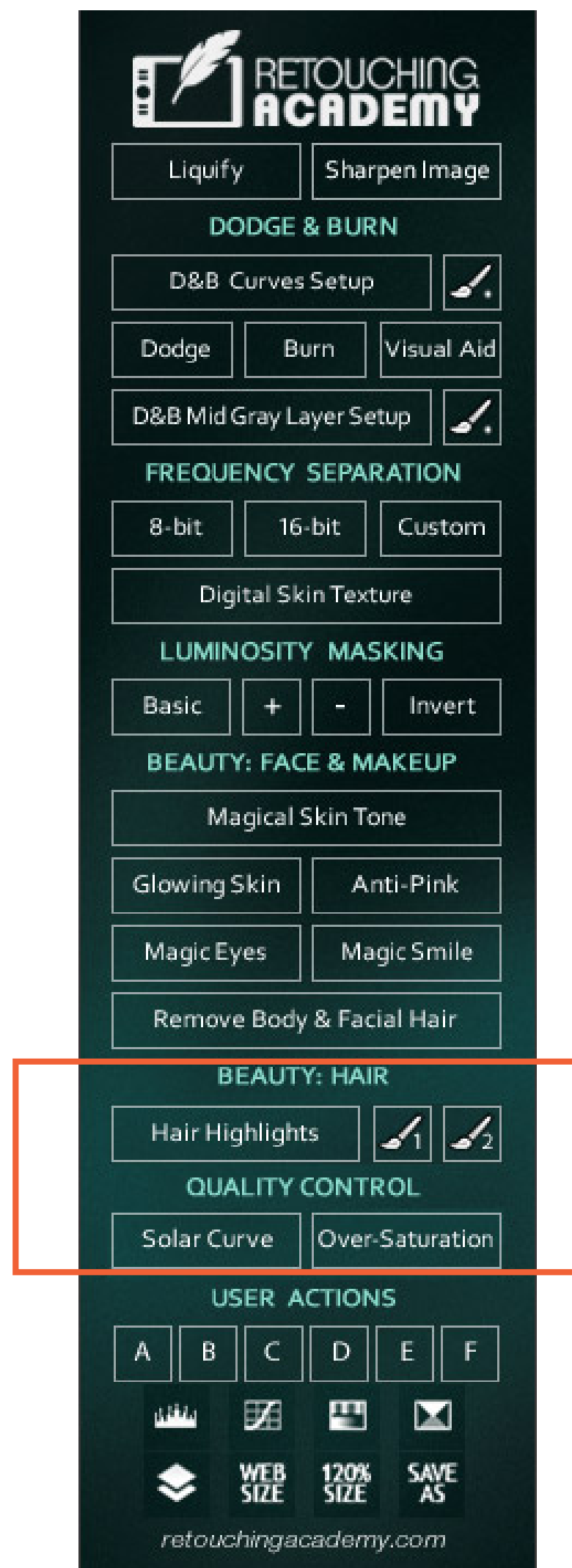
This script is very helpful when unwanted body and/or facial hair is visible in the image. It takes some practice to apply correctly, so watch the [video tutorial](#) to understand the logic behind it before you take it out for a spin.

### HELPFUL TIP:

Apply scripts for different problematic areas independently.



## HAIR HIGHLIGHTS & QUALITY CONTROL



### HAIR HIGHLIGHTS

This set of buttons is very straight forward - add the Hair Highlights layer, then pick up one of the brushes (brush 1 - 50px, brush 2 - 100px) and paint over the existing highlights to enhance them.

- - -

Before submitting your retouched image to your client or a magazine, make sure to double-check a couple of things:

### SOLAR CURVE

This script will create a visual aid layer, which will help you find any flyaway hairs, dust spots, and other unwanted artifacts on the background. This quality control procedure is especially important if your image is destined for print.

Often, what isn't visible on the screen can show up when the image is printed - an oversight that could damage your professional reputation.

Be sure to apply the Solar Curve script to inspect the background of every single image you retouch.

### OVER-SATURATION

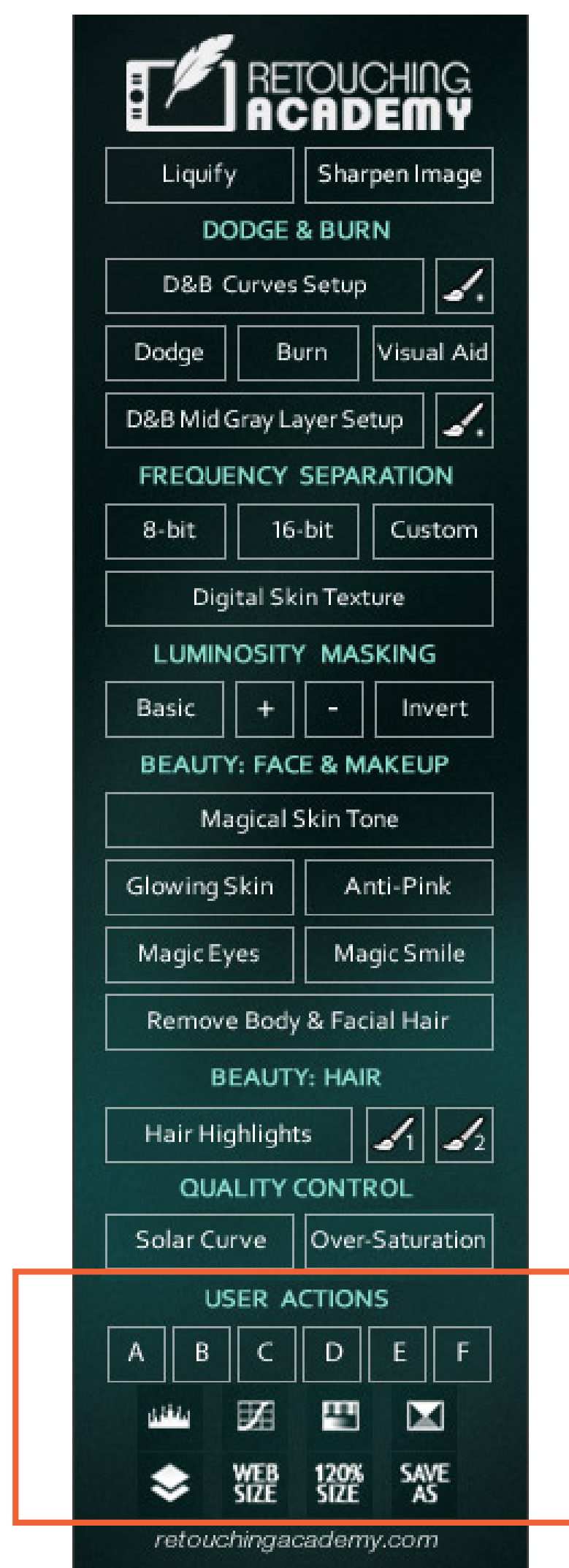
This is another necessary Quality Control procedure that we recommend for every image you plan to print. A few common areas in portraits and beauty images, such as the hairline, ears (when backlit), etc., tend to get over-saturated and should be toned down slightly in general, and even more so if your image will be printed.

#### PRO TIP:

If drastic changes are required, your best bet may be to infuse complimentary colors into over-saturated areas rather than applying desaturation, so it's always important to understand the limits of a given technique.



## USER ACTIONS + BOTTOM OF THE PANEL



### CUSTOM USER ACTIONS

We are very happy to add this new row into the Beauty Retouch v3.0 panel!

This means that if there were any custom actions that you created yourself and were using besides of what was available on our panel, you can now link up to 6 of them to the panel, and trigger your custom actions with the buttons from A to F.

### THE KEY ADJUSTMENT LAYERS

Four key Adjustment layers have proven to be our go-to color and exposure correction tools: Levels, Curves, Hue/Saturation, and Selective Color. We believe these layers are so fundamental to your retouching workflow that we have given them a special place in the panel.

These buttons work exactly like the original Adjustment layers they represent.

### STAMP LAYERS

The first button in the bottom row is one that performs the Stamp layers function (keyboard shortcut SHIFT + OPTION + Command (CTRL) + E ). Note that this button, just like the original function, will not work if a layer with turned-off visibility is selected.

Be sure to select a visible layer or a group at the top of the PSD stack before clicking the Stamp Layers button.

### ENLARGING & SAVING

The last few buttons on the panel are: **Web Size** (= Save for Web), **120% Size** and **Save As**.

The **120% Size** button increases the size of the image by adding 20% at a time.

If you need to enlarge your image further, just click the button a few times.

Keep in mind that when you increase the size of an image, you risk degrading its quality by essentially asking Photoshop to add new pixels. Photoshop does this by using color and values of neighboring pixels to calculate the color and values of the new pixels it creates. Photoshop generates the best results when it increases the image size by no more than 20% at a time, hence, the 120% enlargement button.

# STEP-BY-STEP

## *Guide*



## TOP OF THE PANEL

**LIQUIFY** - this button functions exactly like the original tool it represents. Note, by default, the Liquify Tool won't work when called for from an empty layer, a layer mask, a group, or a layer with turned-off visibility.

**SHARPEN IMAGE** - click to sharpen the entire image. Adjust opacity of the added sharpening layer. Can be used to sharpen just specific details of the image as well: just invert the layer mask to black and uncover the parts of the image that you would like to sharpen.

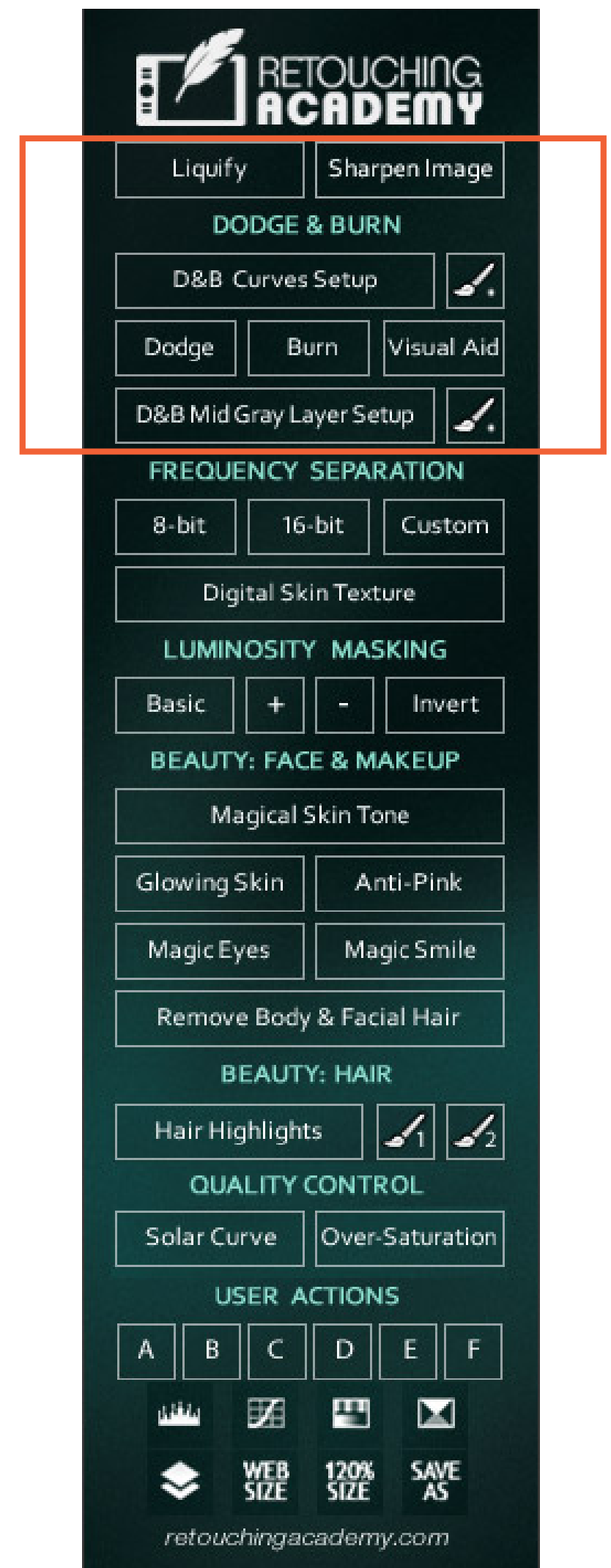
## SKIN RETOUCHING: DODGE & BURN

**D&B CURVES SETUP** - click to add the Curves Adjustment layers for D&B along with the Visual Aid group. Paint with the D&B Brushes to uncover the areas you would like to brighten (Dodge) and darken (Burn) on the layer masks of the respective layers.

Remember to:

- Adjust darkness and contrast of the Curves Adjustment layer inside the Visual Aid group to better see the values of problematic skin patches that you need to target.
- Toggle the visibility of the Visual Aid group every 3-5 minutes to refresh your vision and see your image in color as you proceed to dodge and burn.
- Zoom out often to avoid over-retouching.
- Delete the Visual Aid group after you're done with this round of D&B.
- Don't try to retouch the entire picture within just one round of D&B. Finish one round, then add another set of Dodge or Burn, or both, and move on to the next problematic area - this way you will allow yourself to have a little room for mistakes, especially when you are still learning to master this technique.

Be sure to [activate our brush presets](#). Our D&B Brushes are both set up to 100% Opacity & 1% Flow, and only differ in size - 10px for the upper D&B button and 100px for the lower D&B button.

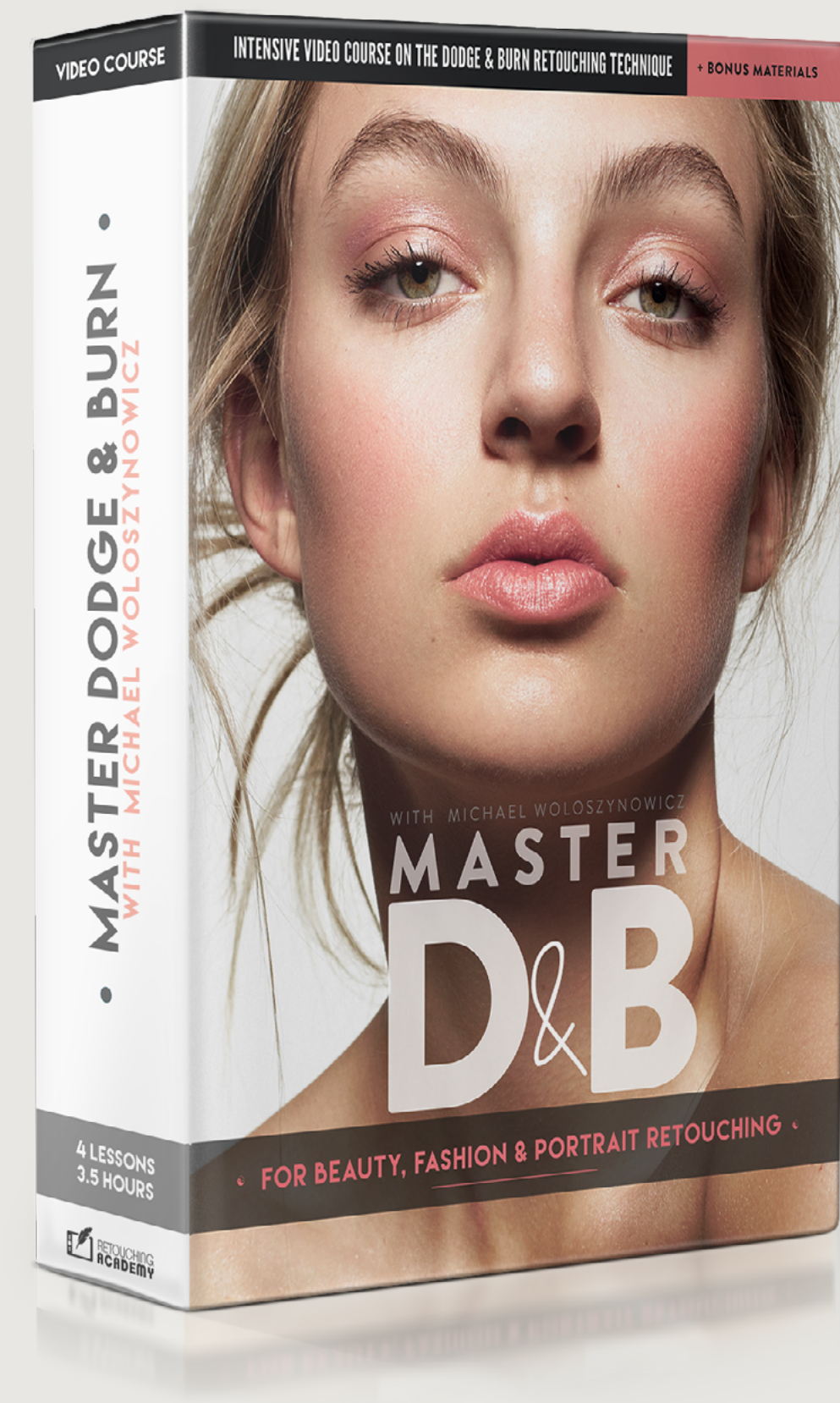


**D&B MID GRAY LAYER SETUP** - click to add the D&B layers via 50% Mid Gray layers. It is up to you which setup to use for your Dodging and Burning work: based on Curves Adjustment layers or this one. The same results can be achieved with either one, so try them both and choose the one you're most comfortable with.

- Paint with a black D&B brush right on the Darken layer and with a white brush right on the Brighten layer.
- Use the pre-set layer masks as needed and don't forget to adjust the opacity of your layers to lower the intensity of your brush strokes when necessary.
- **HELPFUL TIP:** The advantage of this D&B method is that not only can you affect the values of the pixels in your image, but the colors as well. In other words, you can paint with colors not just with black and white, so you can inject color into the areas you're brightening or darkening at the same time.
- Just as with the Local D&B technique, don't try to complete the entire procedure in one round. Work with this setup for a while and then click the button again and move on to a different area.
- Remember to toggle the visibility of the entire group before you move on to the next task.

If you notice that you have taken your D&B too far, lower the visibility of the entire group or the respective layer(s) inside the group.

[Watch our video tutorial to learn more about this script and buttons.](#)



## MASTER DODGE & BURN

If you are still working on developing your Dodge & Burn skills, check out our [Master Dodge & Burn video course](#) by the talented artist and educator Michael Woloszynowicz.

Use this special discount code for **\$50 OFF** for the RA Panels users only: **50OFFMDB**



## SKIN RETOUCHING: FREQUENCY SEPARATION

**FREQUENCY SEPARATION** - just like with the Dodge & Burn technique, we've included a couple of Frequency Separation methods: a setup via **Apply Image** for **8- and 16-bit images**, as well as the **High Pass method** (the **Custom** button).

Ultimately, either one will enable you to achieve identical results, so it's just a matter of your preference. Watch [our video tutorial](#) to see a few key implementations of the technique in Beauty retouching.

- These scripts will only be helpful if you understand the technique. The panel is just a tool, you are the Master who makes all of the creative decisions. If you are new to the technique, check out [Julia's Fstoppers article The Ultimate Guide To The Frequency Separation Technique](#).
- For the correct use of Frequency Separation, you need to choose a pixel radius that fits your image and the area you're aiming to retouch. The Custom button will allow you to select the High Pass filter pixel radius. Be sure to memorize the number you're entering into the High Pass dialog box since the Gaussian Blur pixel radius should be exactly the same.
- Our script will add a new empty layer between the High and Low frequency layers - we insist that you work on that layer (and/or add more empty layers when needed) rather than on the Low frequency layer itself.
- When working on the new empty layer above the **Low Frequency**, you can use the Healing Brush tool (Hardness 0-10%, Spacing 1%, Sampling: **Current & Below**), a soft Painting Brush (softer brush tips on lower Opacity will help you achieve more accurate results) and/or the Clone Stamp tool (softer brush tip, lower Opacity (or Flow) at 2-15%, Sampling: **Current & Below**).
- When working on the **High Frequency layer**, we recommend that you only use the Clone Stamp Tool: harder brush tip, higher Opacity (90-100%), Sampling set to **Current Layer ONLY**.

**FS VIA APPLY IMAGE** - press the **8-bit** or **16-bit** button depending on the bit-depth of your image. All of the above applies to this set of FS buttons as well.



Photo & Post-production by Julia Kuzmenko McKim, Makeup & Hair Lupe Moreno, Model: Oralia Cortes. From the one-on-one training with Hannan Mian, Los Angeles

### PRO TIP:

If you notice that the FS setup is degrading the quality of your smooth gradients or vivid colors in the image - mask the entire FS group and unmask only the areas that you have corrected with it.





**DIGITAL SKIN TEXTURE** When your subject's skin surface has too many problems (acne, discoloration, wrinkles, scarring, etc.), it's possible that by the time you fix most of the obvious problems, the skin texture may look too "soft" and lack its original texture in some areas.

If you zoom in and look at the skin in one of your images, you will see that human skin in a digital image is nothing but a mix of pixels of various values within a consistent set of colors. We have created a script that simulates the look of human skin texture and it's the **Digital Skin Texture** script.

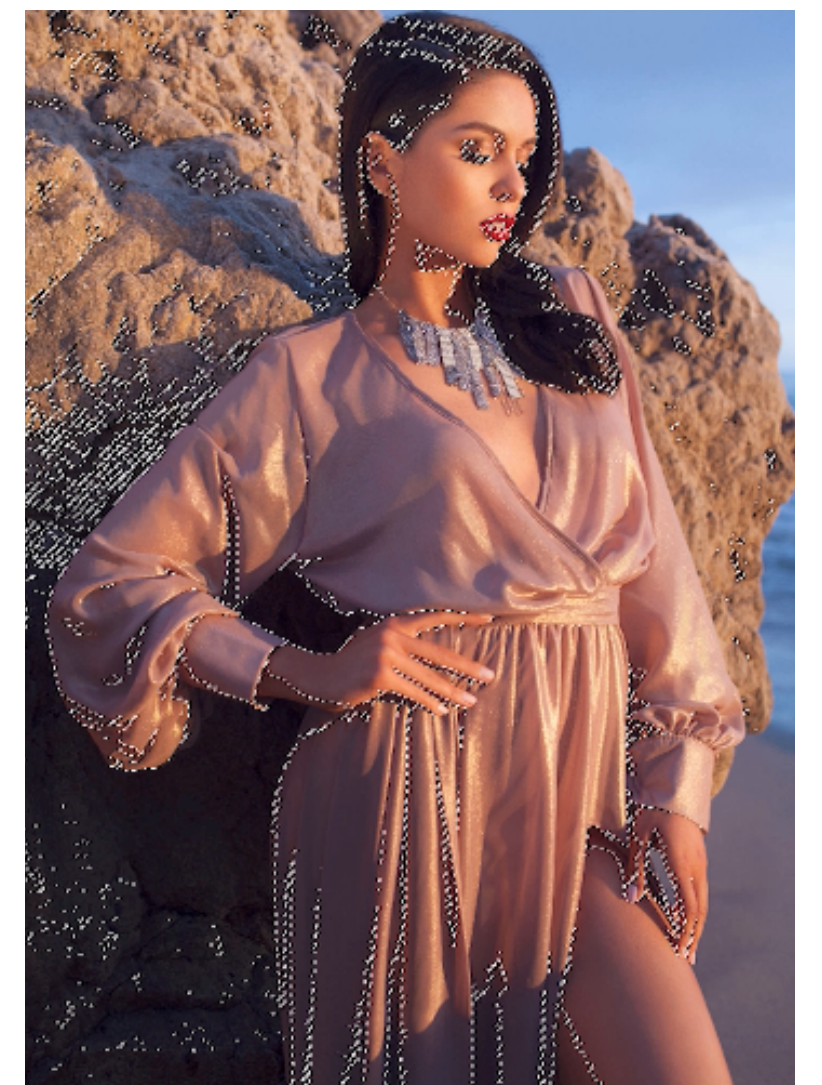
- Run the Digital Skin Texture script; it will create a layer that contains false skin texture and hide it under a black layer mask.
- Gently uncover the areas where the skin in your image is lacking texture.
- You might have to adjust the size of the texture layer under the mask if it is too small for the image you're retouching: simply click on the link icon that connects the digital texture layer with its layer mask to unlink them. Then click on the digital texture layer icon and activate the **Free Transform** tool by pressing Command (CTRL) + T. The last step is enlarging the layer until the size of the digital texture matches the size of the original skin texture in the image. For that, press and hold the SHIFT key while pulling one of the **Free Transform** corner anchors outward.

Press Enter to accept the **Free Transform** tool manipulations.

**LUMINOSITY MASKING** These buttons will allow you to conveniently make precise selections, based on the pixel brightness values in the Blue channel of your image. Color and value adjustments based on Luminosity selections is a great way to color-grade your images with exceptional precision.

The "+", "-" and "Invert" buttons will provide a lot of flexibility with your selections.

[Watch our new video tutorial to learn more about what this script can do for you.](#)





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## BEAUTY: FACE & MAKEUP

**MAGICAL SKIN TONE** This script is designed to help you achieve consistent skin tones throughout the image in Portrait, Wedding, Beauty, or Fashion photography.

We simplified it in the Beauty Retouch v3.0 to make it easier for our users to get the full benefit of the fast and precise skin color corrections.

Simply click on the button to run the script, then unmask the areas where you need to correct any skin discoloration. Typically, it is very helpful with adding a little bit of warmth into the desaturated areas on the skin.

Make sure to use a soft brush when unmasking the areas that you are color-correcting and adjust the Opacity of the created group further when necessary.

Each image is unique, so if the default skin color does not exactly work for your image, take a peek into the **Skin Color** folder and adjust the **Shadows** and/or **Midtones & Highlights** Adjustment layers via Color Picker.

**HELPFUL TIP:** Be careful not to unmask the Skin Color group over non-skin areas such as eyes, hair, lipstick, background colors, and etc.

**GLOWING SKIN** This script will help you to quickly add a little healthy glow to the skin at the end of your retouching, given your image is correctly exposed:

- Run the Glowing Skin script, then unmask the areas where you would like to add a little punch to the highlights or brighten midtones.

- You can even try inverting the entire layer mask to white instead of painting on it to see if that makes the entire image pop.
- Don't forget to adjust Opacity of the added group to lower the intensity of your changes when needed.

**ANTI-PINK** Use this script when your subject's skin looks a little too pink due to a high percentage of Magenta in the Reds:

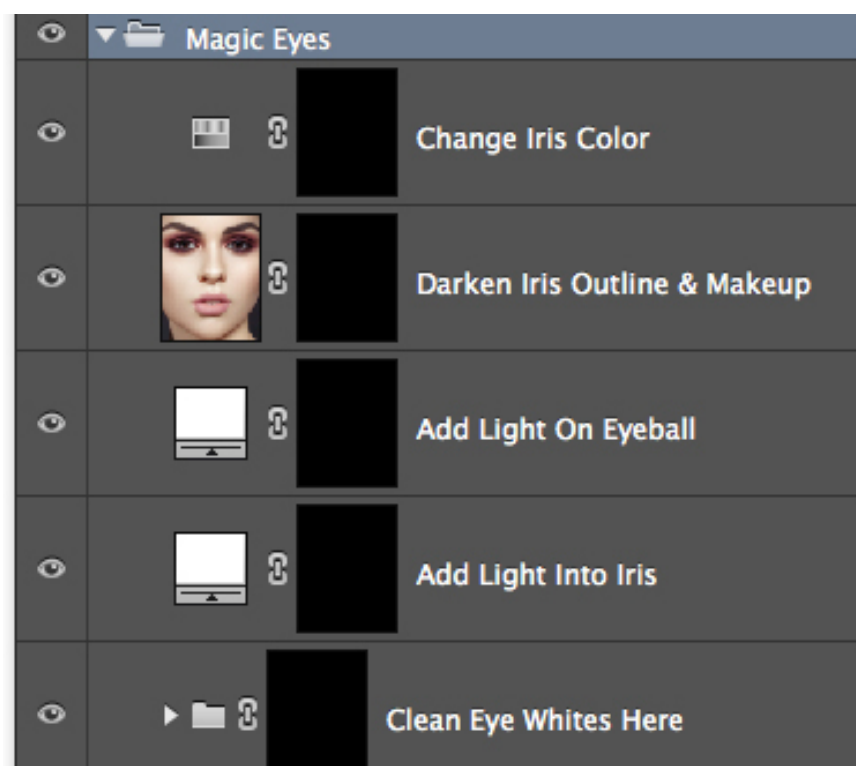
- Run the Anti-Pink script.
- Evaluate the intensity of the changes and adjust the Opacity of the layer.
- Invert the mask to black (Command (CTRL) + I) and only unmask the areas of the skin that you would like to color correct with a soft white brush on low Opacity (or Flow).
- Adjust the Opacity of the layer once again to ensure the effect isn't too strong for your image.

**MAGIC EYES** This script will help you clean up and add vitality to the eyes in seconds:

- Run the **Magic Eyes** script and start working from the bottom of the added group of layers upward.
- **Clean Eye Whites Here:** zoom in very close to the eyes and accurately uncover the eye whites with a white brush on mid Opacity (or Flow). Make sure to avoid the skin around the eyes, the iris, and eyelashes when unmasking.

- **Add Light Into Iris:** with a white soft brush on mid Opacity (or Flow), paint over the bottom part of the iris to add light and vitality to the eyes.
- **Add Light On Eyeball:** here you can lighten any dark spots that may have remained after the initial clean-up. Also, sometimes after the whites have been cleaned they may appear a little flat. If so, brush gently in a horizontal direction in the middle of the eyeballs with a soft white brush on low Opacity (or Flow) 10-20% to add some light and dimensionality into the eyes. Adjust the Opacity of the layer.
- **Darken Iris Outline & Makeup:** with a semi-soft white brush uncover the outline of the iris to darken it. It will add contrast to the eyes, especially now after we have added some light into the iris. Adjust the Opacity of the layer to lower its intensity. You can also darken the roots of the eyelashes, the makeup and maybe even the eyebrows on this layer when needed.
- **Change Iris Color:** you won't need to use this layer often, but it is there for when you need it. All you need to do is accurately brush over

the iris - making sure you don't get onto the pupil or the whites of the eyes - with a semi-soft white brush. By default it will make the iris very blue - from there you can get into the Hue/Saturation Adjustment layer and move the Hue slider until you find the color that fits your subject's eyes. Adjust the Opacity of the layer to lower its intensity.



**MAGIC SMILE** Retouching beautiful smiles has never been easier!

- Run the script and uncover the teeth with a semi-soft white brush on mid Opacity (or Flow) anywhere around 20-60%.
- Make sure the specular highlights in the teeth are still visible after you've cleaned up and brightened them. If the teeth became too bright and the highlights disappeared - lower the Opacity of the group.
- You can also adjust this setup further by lowering the Opacity of the Adjustment Layers inside the group independently.

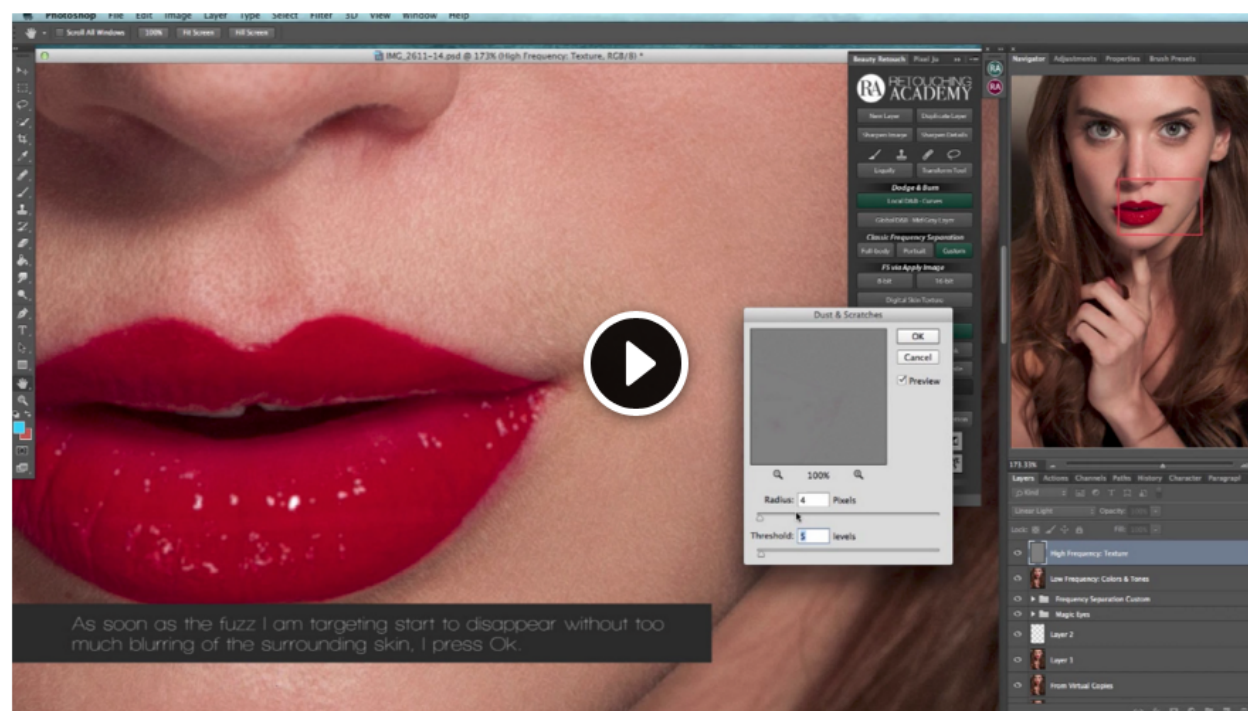
**REMOVE BODY & FACIAL HAIR** This script might seem a little more complex than others on our panel, so please be sure to watch the [video tutorial](#). Understanding how Frequency Separation works is very helpful for using this script correctly.

- Run the script and select an appropriate Pixel Radius for the High Pass and Gaussian Blur filters for your current image and the task at hand.
- When selecting the Radius and Threshold for the Dust & Scratches, adjust the values by starting with the Radius somewhere around 2-3 pixels and a Threshold level between 8 and 12. Move the sliders slightly up and down and watch the hair disappear. Make sure to avoid blurring out the entire area around the hair; you only need the hair stubs to disappear.
- Once you've found the settings that fit your image, click Ok and the script will set everything up for you - all you need to do



now is zoom in and reveal the areas where you want to "dissolve" the hair by painting with a soft brush set to ~60-90% Opacity (or Flow) on the black mask.

- **BONUS!** This script will also help remove stray hairs that mess up the main flow of hair (on the head) and any tiny dots on skin or clothing such as hair stubs under eyebrows, acne (black spots), goose bumps, skin flakes on chapped lips, and even lint on garments.



## BEAUTY: HAIR

**HAIR HIGHLIGHTS** Enhance **Hair Highlights** by running this script then painting with the custom **Hair Brushes** (make sure to [activate them](#) if you have not yet) on the mask to increase the brightness of the existing highlights.

Choose one of the brushes depending on your image:

- Hair Brush 1 - 50px,
- Hair Brush 2 - 100px.



## QUALITY CONTROL

**SOLAR CURVE** This script will help you ensure you have not missed any stray hairs or dust spots on the background. Most such details may be invisible on your screen but can show up in print, which can cause a lot of grief if, for example, you submitted an image to a magazine.

To avoid disappointment and risk to your professional reputation, be sure to check your background at the end of each retouch (mainly for studio work, where the background is a solid color or gradient):

- Run the script and inspect the background, looking at it through the **Solar Curve** Adjustment layer. You can also play around with the Curve to be able to examine various areas more easily.
- If you find any left-in stray hairs or dust spots, remove them with the Healing Brush tool on the underlying empty layer - just make sure the sampling of the tool is set to **Current & Below ONLY**.
- Delete the **Solar Curve** layer after you're done.

**OVER-SATURATION** Just like with stray hairs and spots, some things don't look the same on your screen as they do in print. If some areas in your image are over-saturated, chances are they won't print as expected.

Instead of letting a printer decide how those colors will be printed, take control and adjust colors in select areas with the Over-Saturation script:

- Run the script and inspect the image for over-saturated areas.
- Paint with a soft white brush on very low Opacity (or Flow), 5-20%, on the **Desaturate Here** layer mask to selectively lower saturation of the over-saturated details in the image.
- If the desaturating effect is too intense, lower the Opacity of the **Desaturate Here** layer.
- After you're done, delete the **TEMP - Visual Aid - DELETE** layer.



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## USER ACTIONS

**A - F BUTTONS** These buttons can trigger custom actions that you created yourself or purchased separately from the Beauty Retouch panel.

Make sure to [activate them](#) if you have not yet, and then follow these steps to link the buttons to your custom actions:

- In the **Actions** panel locate the custom action that you would like to link to the **A button** and duplicate it by dragging it down to the **Create New Action** icon at the bottom of the Actions panel or via Duplicate command in the **Panel Options**.
- Now drag the copy of your custom action to the **RA User Actions** group in your Actions panel that you [activated](#) earlier.
- Rename this action to **A** and delete the existing action titled **A** in the **RA User Actions** group. Make sure the letters are **capitalized**!
- Repeat this process with the rest of the **Custom Actions** buttons from **A** to **F**.

## BOTTOM OF THE PANEL

**TOP ROW OF BUTTONS** These buttons function exactly as the Adjustment layers they represent: Levels, Curves, Hue/Saturation, and Selective Color. They are here for your convenience.

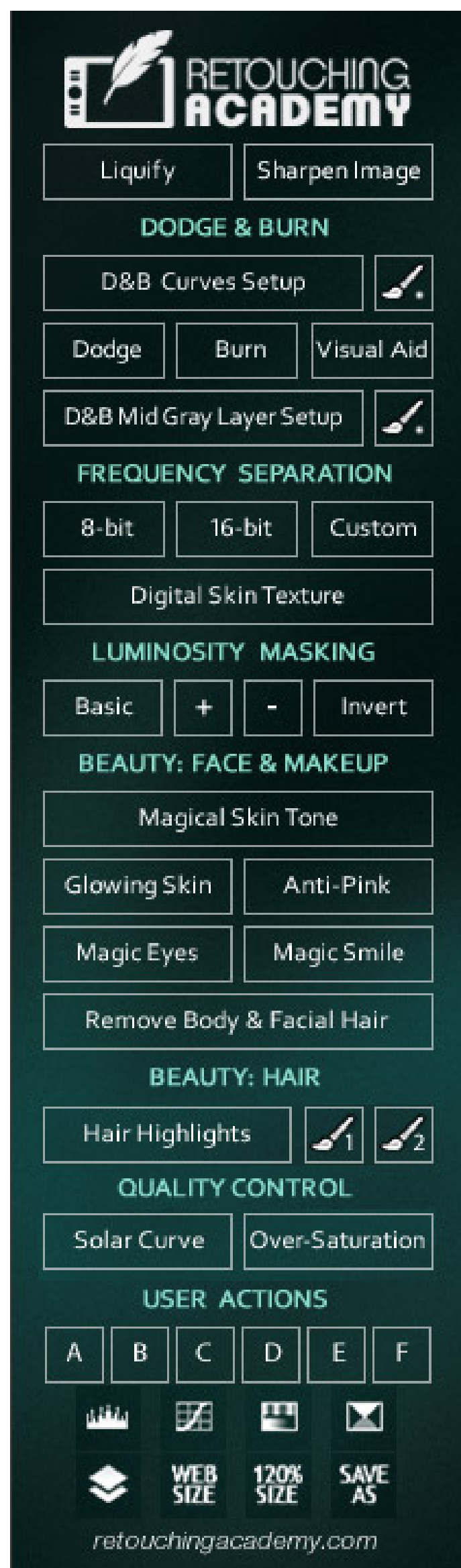
**BOTTOM ROW OF BUTTONS** These buttons trigger the following functions respectively:

**Stamp Layers, Save For Web, Enlarge image 120%, and Save As.**



Photo & Post by Julia Kuzmenko McKim, Model: Fernanda Romero, Makeup Lupe Moreno, Hair Victor Mendoza





## PANEL CREATORS

*taster, smarter, better*



### JULIA KUZMENKO

Julia is a Los Angeles-based internationally published Beauty & Fashion photographer, retoucher and educator. International College of Professional Photography (Australia) graduate, Retouching Academy founder, and Fstoppers writer.

[WWW.JULIAKUZMENKO.COM](http://WWW.JULIAKUZMENKO.COM)



### LILY MIKITYUK

Lily is a professional retoucher with a Bachelor of Arts degree and 10 years in the industry, based in Ukraine and specializing in creative retouching (fashion, beauty & product). Lily also develops Photoshop panels for photographers and retouchers.

[WWW.LILIRETOUCH.COM](http://WWW.LILIRETOUCH.COM)

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## FUTURE UPDATES

We've made every attempt to ensure our panel works across all platforms and in localized Photoshop versions. But, unfortunately, it is next to impossible to predict and avoid all potential errors and bugs, so please bear with us and if you run into any problems that are not yet covered on our FAQ page, send us a message at

[panels@retouchingacademy.com](mailto:panels@retouchingacademy.com) or [submit a ticket to our developers team](#) describing the problem you have encountered and in what circumstances the error happened.

### QUEENSLIFF GLOBAL LLC

53 N El Molino Ave, Pasadena,  
California, USA 91101  
[panels@retouchingacademy.com](mailto:panels@retouchingacademy.com)