



Your Workflow Accelerator

BEAUTY RETOUCH

USER MANUAL

BY RETOUCHING ACADEMY

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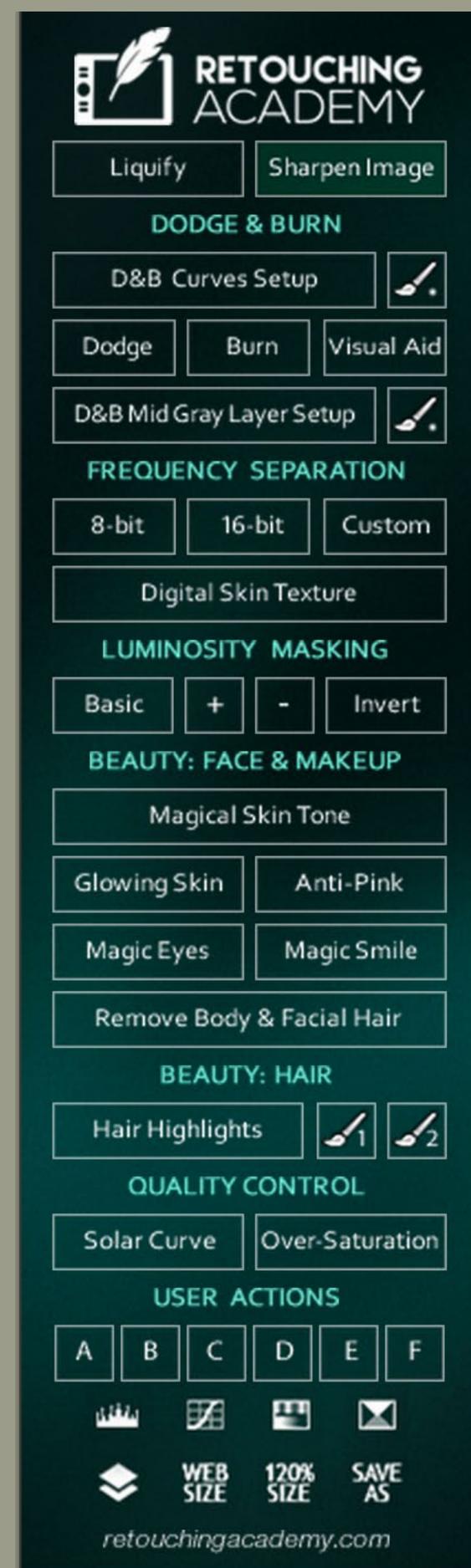
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LATEST UPDATE

Thank you for all the love and support you are continuing to share for the RA Panels since their first release!

We truly appreciate every testimonial and shout-out, every tag and every mention on social media from our Panel users!

It is your love and help in spreading the word that allows us to continue improving the RA Panels and make the updates available to you free of charge.

In this update, we have responded to the changes in Brush controls in Adobe® Photoshop® CC2018, improved the Magic Eyes script so that it does not increase the size of your PSD files as much as it used to, and simplified panel installation to a single click with our new installer!

As always, we look forward to seeing and sharing your screenshots that feature our panels alongside your beautiful work.

Use hashtag **#RApanels** on any social media where you share your images and tag us **@retouchingacademy** on Instagram.

And if you're ready to retouch

professionally, at the Retouching Academy website we're creating a new directory to help working retouchers find new clients and take their business to the next level. Visit our website for details on why and how to become an [RA Recommended Retoucher](#).

Happy retouching!

USEFUL LINKS:

[RA Panels FAQ Page](#)

[RA Free Retouching Education](#)

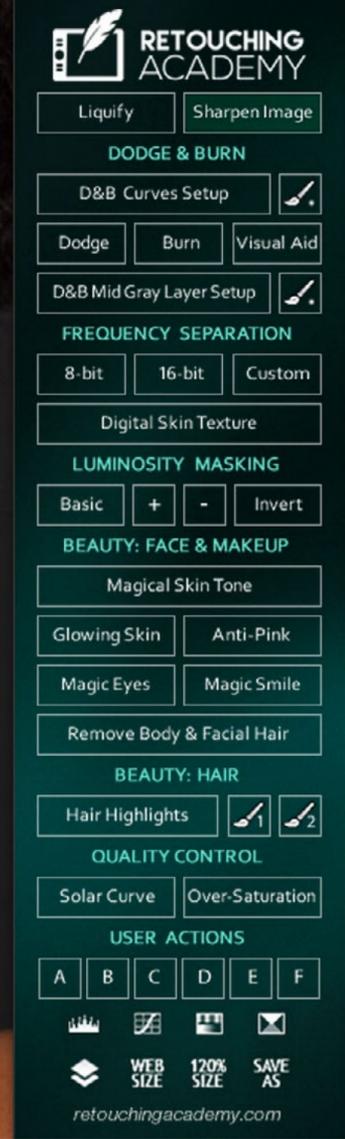
[RA Panels Video Tutorials](#)

[RA Panels Support Ticket](#)



*“The moment you cheat for
the sake of beauty, you know
you are an artist.”*

- David Hockney



Photography & Retouching by [Julia Kuzmenko McKim](#), Model [Joy](#), Makeup by [Ernesto Casillas](#), Hair [Anastasiia Terebova](#).

UNLEASH YOUR RETOUCHING SUPER POWERS

MAKE YOUR RETOUCHING FAST & SMART

The Beauty Retouch panel combines beauty retouching scripts with simple shortcuts that will simplify and speed up your workflow by automating its tedious and repetitive parts.

Utilizing advanced and extremely helpful scripts, the panel will also help you achieve accurate, repeatable, top-quality retouching results.

It 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.

CONVENIENCE

We know what a hassle it can be digging through Photoshop's submenus and recalling obscure keyboard shortcuts, so we have 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 have refined over the past few years.

These actions are designed to help you save time setting up the necessary layers, improve your workflow and consistently achieve accurate, repeatable high-quality retouching results.

INTERFACE EXPLAINED: BUTTONS & SCRIPTS OVERVIEW

TOP OF THE PANEL

We provided an easy access to the Liquify filter and our Sharpening script right at the top of the panel.

SKIN RETOUCHING

The key skin retouching techniques in beauty photography — Dodge & Burn and Frequency Separation — take time to master, but this section of the panel can help you set up the necessary layers in a click of a button, so you can focus on the actual technique and not waste your time on its setup. Developing a solid understanding of how these techniques work is the first step toward mastering them. Check out some helpful [video tutorials](#) on our website. Our [Master Dodge & Burn video course](#) is also a great help for those who are still learning the technique.

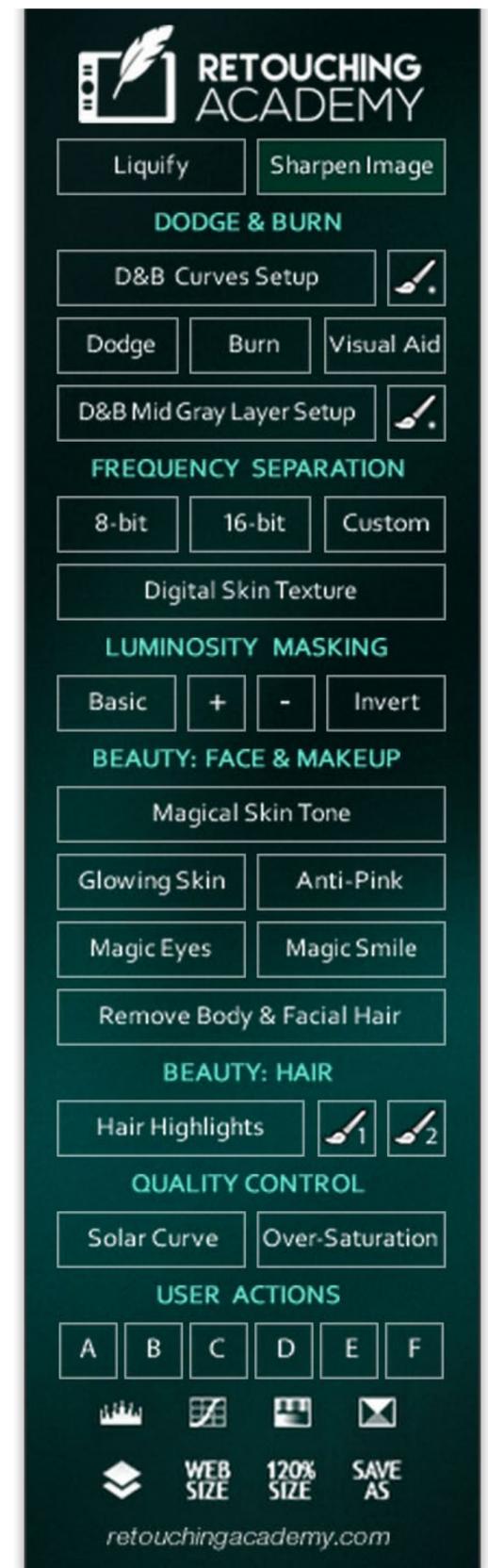
FACE, MAKEUP & HAIR RETOUCHING

After the skin is cleaned up, it's time to beautify the rest of the face. You can accomplish this by: adding vitality to the eyes, brightening the smile, removing facial hair, evening out skin tones with the Magical Skin Tone script and by using other scripts for face and makeup retouching in this section. Make the hair look shiny and healthy in your images with our Hair Highlights script and brushes.

CUSTOM ACTIONS, QUALITY CONTROL & MORE

If you have some of your own Custom Actions that you'd like to continue using, [add them to the panel!](#) And before you submit a retouched image to your client, use the panel's handy Quality Control features; they're great for catching issues that are tough to identify otherwise.

And lastly, if you frequently use the same key Adjustment layers just like we do, you'll like the few quick-access buttons at the bottom of the panel as well.



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OVERVIEW

FOR CC2015 TO THE LATEST

MAC & WIN

- If you are updating your panel, please begin by **uninstalling the previous version: uninstall the old panel**;
- Download and unzip the installation package ZIP file from your **Member Area** on the RA Lab website;
- Double-click the **BeautyRetouch.dmg** (Mac OS) or **BeautyRetouch Setup.exe** (Windows) installation file. You will be prompted to drag-and-drop or copy the installer app to your Applications (Mac OS) or Programs (Windows) directory;
- Navigate to the Applications/Programs directory, then double-click on the **Beauty Retouch installer app** to install the panel in Adobe Photoshop CC2015 or higher (you will only need to do this once);
- Launch Photoshop and open the **Beauty Retouch panel** via **Window > Extensions**;
- Be sure to activate the Custom Actions, Brushes and Tool Presets by following these **additional installation instructions**;
- The **Pixel Juggler** panel can be installed using the same exact steps.

FOR CS6 & CC2014

MAC & WIN

- **If you are updating your panel, please begin by uninstalling the previous version via the Adobe Extension Manager or manually:**
- Download and unzip the installation package ZIP file from your **Member Area** on the RA Lab website;
- 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 **BeautyRetouchCS6_[version].zxp** via the Install window and select it;
- Click **Install** in the security certificate notification dialog box (CC2014) or the Publisher verification dialog box (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;
- Be sure to activate the Custom Actions, Brushes and Tool Presets by following these **additional installation instructions**;
- The **Pixel Juggler** panel can be installed using the same exact steps.

— DESCRIPTION & FUNCTIONALITY

THE BEAUTY RETOUCH PANEL SCRIPTS & BUTTONS GUIDE



TOP OF THE PANEL LIQUIFY & SHARPEN IMAGE

LIQUIFY

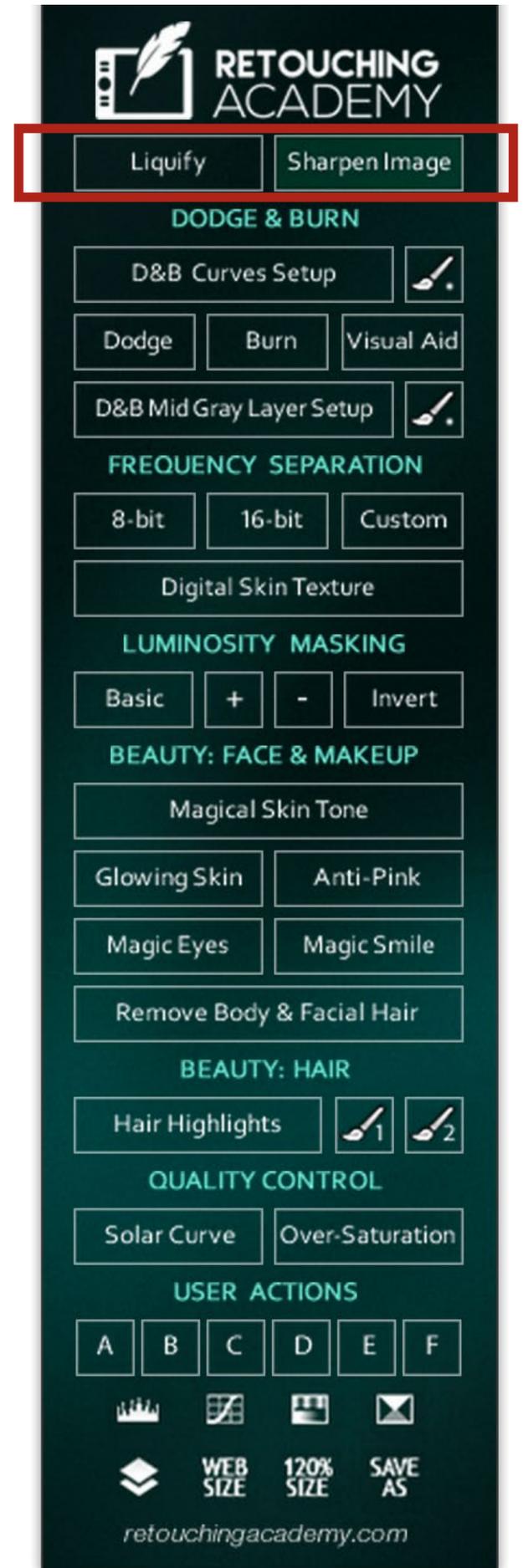
The **Liquify** button provides a convenient shortcut to activate the Liquify filter, which functions exactly like the original filter accessible through the main Menu, for your active layer.

Note, by default, the Liquify filter won't work when called for from a blank layer, a layer mask, a group, or a layer with turned-off visibility.

SHARPEN IMAGE

The **Sharpen Image** button will add a sharpening layer at the top of your layer stack.

Click to sharpen the entire image, and then adjust opacity of the added sharpening layer. You can also use this to sharpen only specific details of the image by inverting the layer mask to black via **Command (CTRL) + I**, then unmasking just the areas you want to sharpen.



[START HERE](#)

RETOUCHING ACADEMY OPEN LEARNING MODULES

Be sure to check out our free educational materials on the Retouching Academy website.

SKIN RETOUCHING

DODGE & BURN

D&B CURVES SETUP + D&B BRUSHES

The **D&B Curves Setup** button will add Curves Adjustment layers with black layer masks for Dodging & Burning, as well as a set of **Visual Aid** layers so you can begin to perform the technique in a heartbeat.

The two **D&B brushes**, designed in accordance with 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.

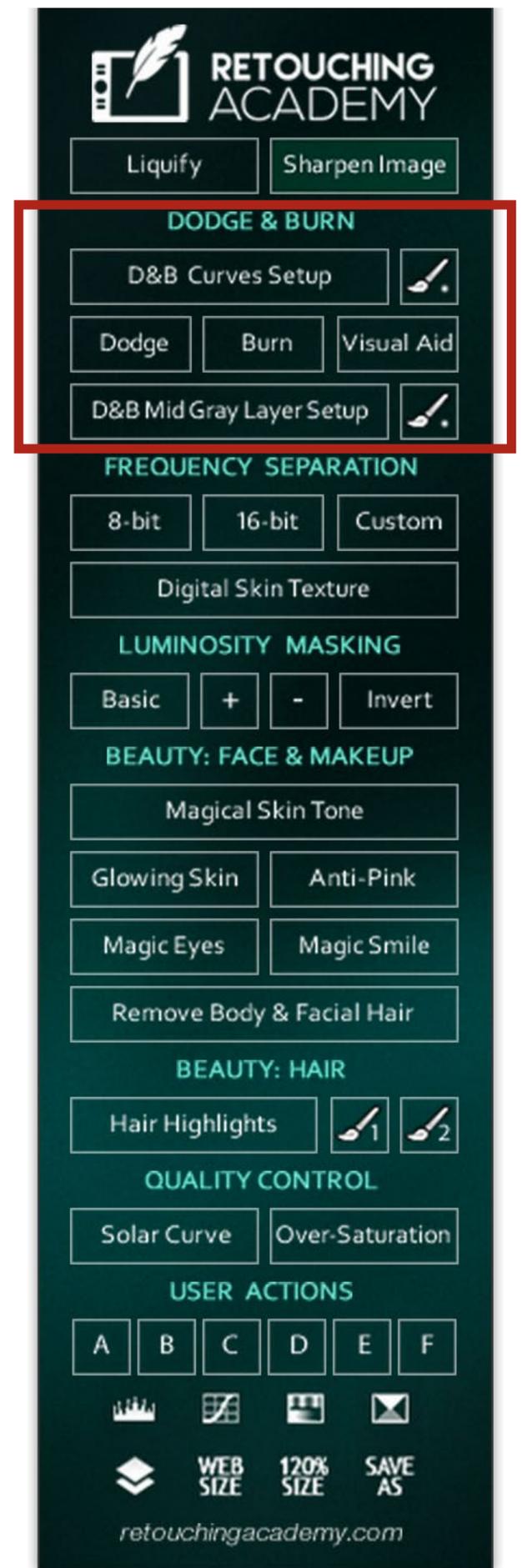
The **upper D&B Brush button** is a soft brush set to **100% Opacity** and **1% Flow**, and its size is only **10px**, so it is ideal for local skin retouching on full images (portrait, fashion, beauty) shot on most modern digital cameras. The **lower D&B Brush button** has exactly the same settings, but its size is **300px**, so pick it up when you need to work with a larger brush.

The second row of buttons of the Dodge & Burn section of the panel has separate **Dodge, Burn, and Visual Aid buttons**. Use them when you need to add any of those layers independently, which can be handy when you need to perform another round of just dodging or just burning and don't need the full setup.

D&B VIA MID GRAY LAYER SETUP

This button is for those who prefer using the **50% Mid Gray layers** setup when Dodging & Burning. There's no right or wrong method, provided you're comfortable with the process and know how to achieve the outcome you are after.

When working with this method, you will paint directly on the layers in the **50% Mid Gray Layer** setup, which allows you to introduce color right at the time of dodging and burning when needed.



MASTER DODGE & BURN:

Learn the technique with Michael Woloszynowicz in our [Master Dodge & Burn video course](#).

HOW TO USE 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 Brush** of your choice on the **layer masks of the respective layers** to uncover the areas you would like to brighten (Dodge) and darken (Burn).

REMEMBER TO:

- Adjust the darkness and contrast of the **Curves** Adjustment layer inside the **Visual Aid** group to better see the values of problematic skin areas that you need to retouch;
- Toggle the visibility of the **Visual Aid** group every 3–5 minutes to refresh your vision as you proceed to dodge and burn;
- Zoom out often to avoid over-retouching;

HOW TO USE D&B MID GRAY LAYER SETUP

The same D&B results can be achieved with either of the two methods - **Curves** or **50% Mid Gray layers**. Try each to see which one you are most comfortable with. Click to add the **D&B 50% Mid Gray** layers and paint on them with the **D&B Brushes**.

REMEMBER TO:

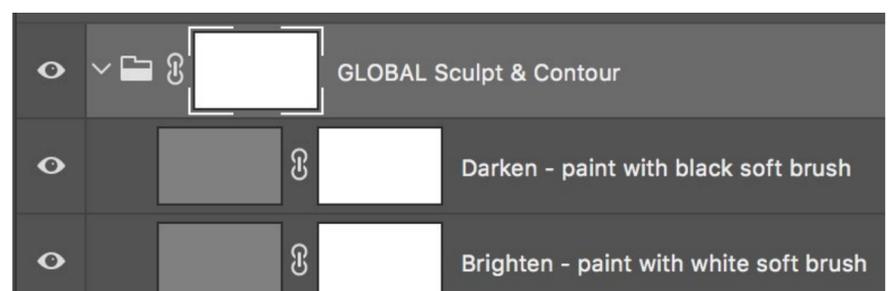
- Use the **Visual Aid** group here as well. Delete it after all of the D&B work is done;
- Paint with black and white D&B brushes on either or both layers. For convenience, we recommend that you paint with a black D&B brush on the **Darken** layer and with a white brush right on the **Brighten** layer;



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- Don't retouch the entire picture in just one round of D&B if a lot of work is required in any given picture;
- Finish one round, then add another **Dodge** or **Burn** layer, or both, and move on to the next problematic area — this way you will give yourself a little leeway to fix your own mistakes, especially when you are still learning to master this technique;
- Delete the **Visual Aid** group after you're done.

- Use the generated layer masks as needed and don't forget to adjust the opacity of your layers to lower the intensity of your brush strokes as necessary;
- Don't try to complete the entire procedure in one round;
- Toggle the visibility of the entire group before you move on to the next task;
- Lower the visibility of the entire group or the relevant layers inside the group if you notice that you have taken your D&B too far.



SKIN RETOUCHING

FREQUENCY SEPARATION

FREQUENCY SEPARATION

Frequency Separation (FS) is a tricky technique to master. It's very powerful when used correctly, but it can ruin your image if you slap it on without understanding how it works or the logic behind it. If you are new to the Frequency Separation technique, be sure to read about it on the [Retouching Academy FS page](#).

The latest version of the panel includes three script variations 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**,
- via **High Pass** (**Custom** button).

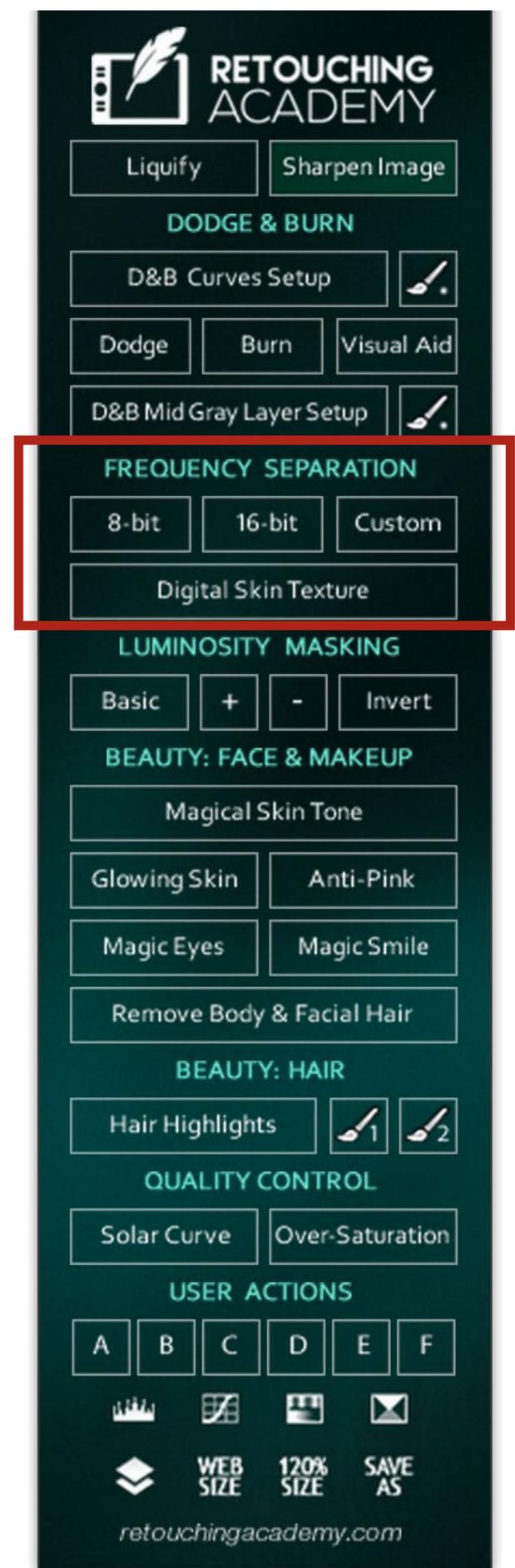
Ultimately, either one will enable you to achieve identical results, so it's just a matter of your preference. If you prefer the **Apply Image** method, run either 8-bit or 16-bit script depending on the bit-depth of the image you are working on.

When using the **Custom** method, the bit-depth of your image does not matter; you will only need to select the appropriate **High Pass** filter pixel radius.

IMPORTANT POINTS

Even though there are some pre-set radius values in these scripts, you must understand how FS works and select the correct radius value based on the image at hand.

Properly customizing your radius settings for each image will help you achieve the most accurate results. **Remember that the changes you are applying to the image must be very subtle to avoid over-retouching.**



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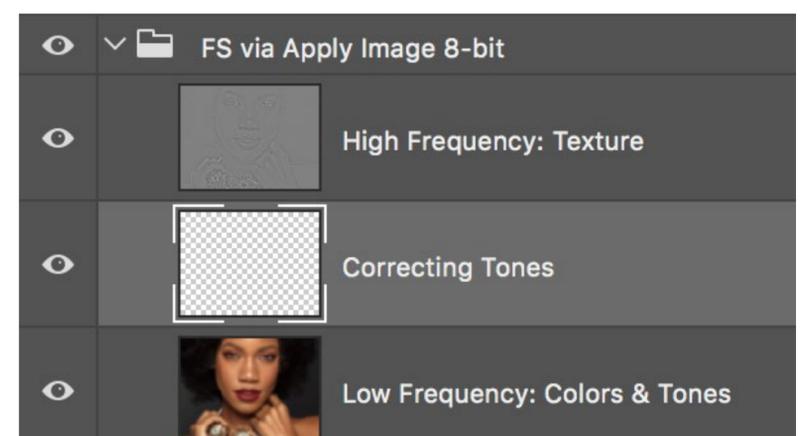
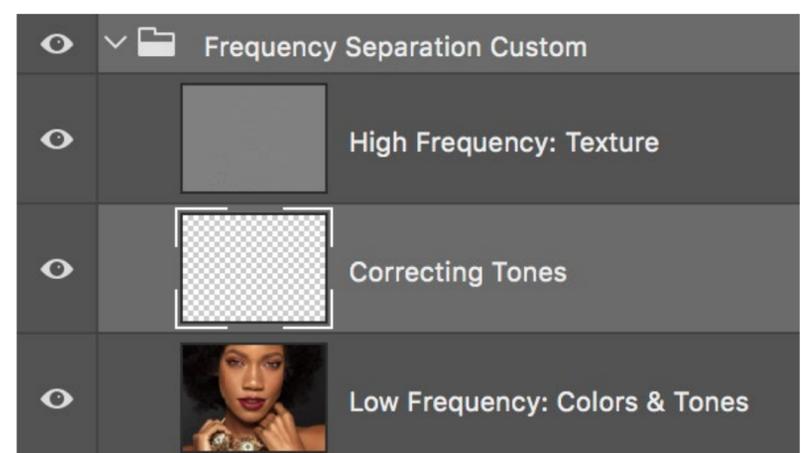
HOW TO USE FREQUENCY SEPARATION

- Run the FS script of your choice and choose a pixel radius that fits your image or the area you're aiming to retouch with FS.
- The **8-bit** and **16-bit FS scripts** will apply a 6.4 pixel radius when running the **Gaussian Blur** filter, but you can change it to a pixel radius that is more appropriate to your image;
- The **Custom FS script** will allow you to select the **High Pass filter pixel radius** first, so you can evaluate how much information you would like to be taken up to the **High Frequency (texture) layer** depending on the image or the area you are trying to fix;
- Be sure to memorize the number you enter into the **High Pass** dialog box because the **Gaussian Blur** pixel radius must be exactly the same;
- Each of our FS scripts will add a new blank layer between the **High and Low Frequency layers**. When correcting skin tones under the **High Frequency layer**, work on the new empty layer(s) rather than on the **Low Frequency layer** directly. This will allow you to adjust the intensity of your corrections by lowering opacity and/or adding a layer mask;
- You can add more blank layers, use various blending modes, and add layer masks to those layers when needed. This will give you greater control and allow you to correct mistakes without having to start over.

ADDITIONAL MATERIALS:

Get to know the fundamentals of FS with our [Frequency Separation Technique Guide](#).

- When working on the new blank layer above the **Low Frequency layer**, you can use the **Healing Brush** tool (*recommended settings: 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** (*recommended settings: 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**; use a harder brush tip with higher Opacity (90–100%), and set Sampling to **Current Layer ONLY**.



SKIN RETOUCHING AFTER DB & FS

DIGITAL SKIN TEXTURE

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 the **Digital Skin Texture** script to simulate the look of human skin texture when you need it.

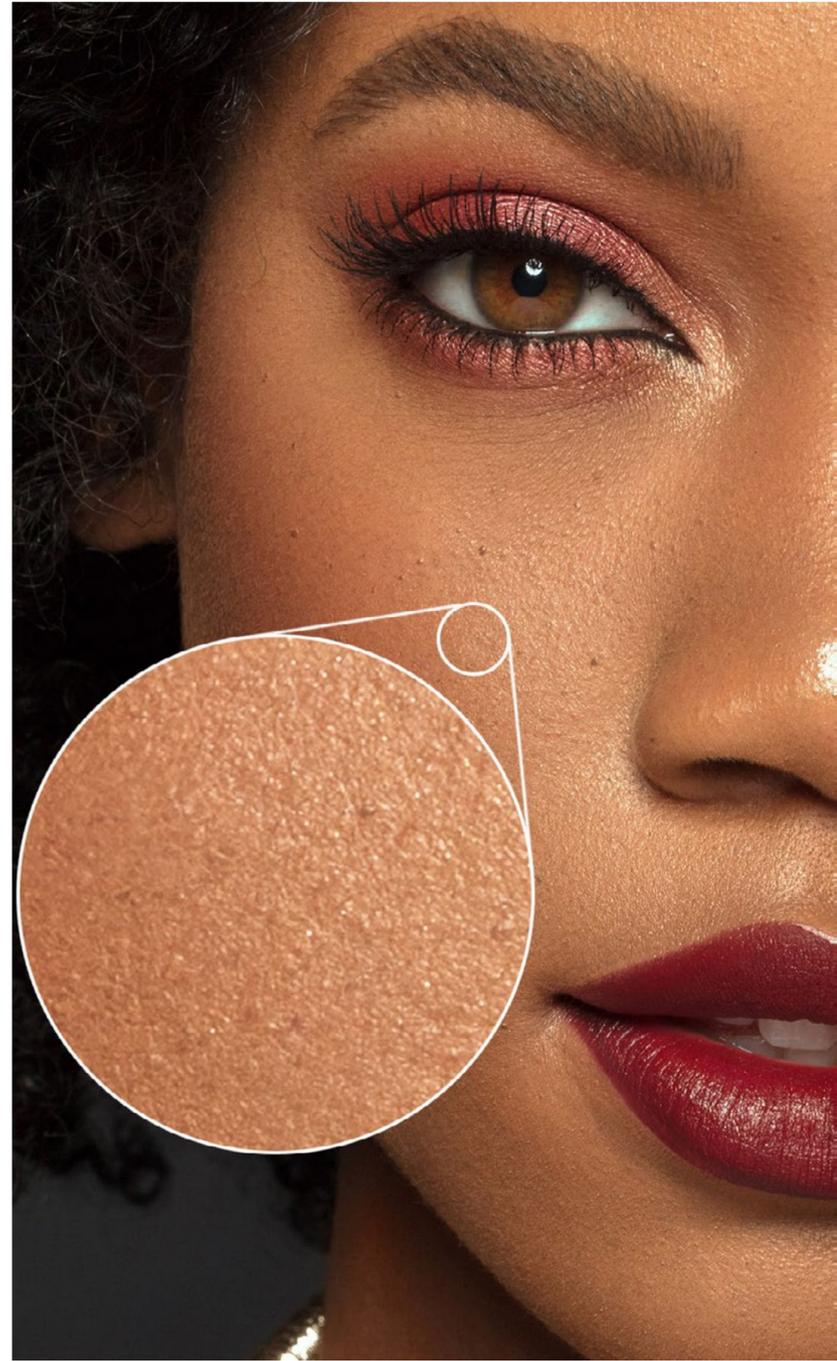
Sometimes when your subject's skin surface has quite a few visible issues to correct, such as acne, discoloration, wrinkles, scarring, etc., it is possible that after the initial skin cleanup work is done, the skin may look too "soft" and lack its original texture in some areas.

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 artificial texture and hide it under a black layer mask. All you need to do is selectively uncover the areas where the skin is lacking texture.

HOW TO USE DIGITAL SKIN TEXTURE

- Run the **Digital Skin Texture** script. This script will create a layer that contains artificial skin texture and hide it under a black layer mask;
- Selectively uncover the areas where the skin 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 to enlarge the layer until the size of the digital texture matches the size of the original skin texture in the image. To do 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.



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LUMINOSITY MASKING

LUMINOSITY MASKING SET

Color and value adjustments based on Luminosity selections are a great way to color-grade your images with exceptional precision. Our **Luminosity masking** buttons are a super quick and easy way to make luminosity-based selections and adjust or invert them for your retouching purposes.

Check out the [Luminosity Masking video tutorial](#) where one of the Beauty Retouch panel creators, [Julia Kuzmenko McKim](#) explains how she works with our Luminosity Masking scripts:

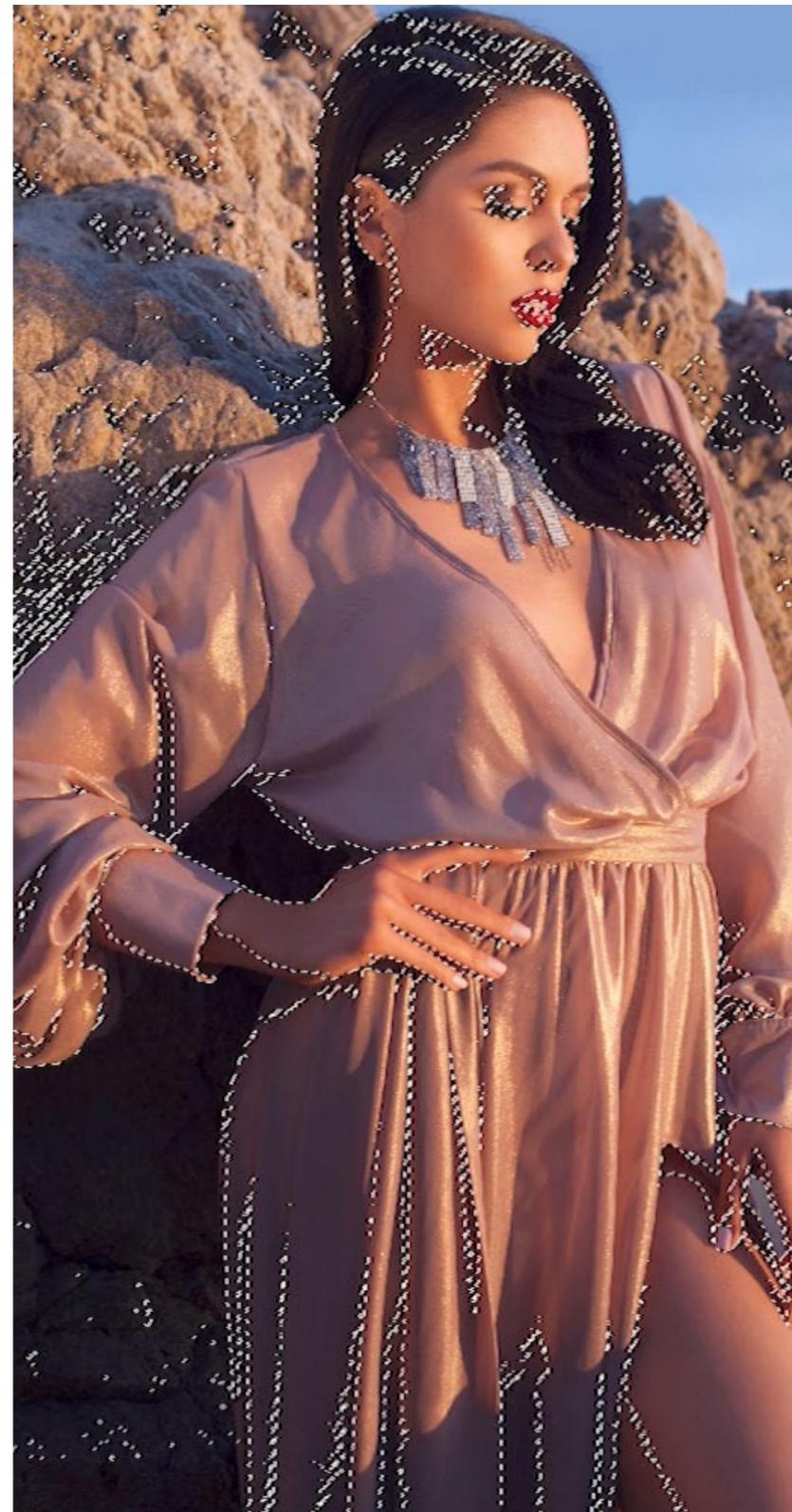


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TUTORIAL

HOW TO USE LUMINOSITY MASKING SET

These buttons will allow you to make precise selections based on the pixel brightness values in the Blue channel of your image and provide great flexibility with your selections - and all at a click of a button:

- Always start with the **Basic** button to set up a base selection;
- You can use this selection to add a layer mask in order to adjust a color or brightness of specific areas in your image (highlights, midtones or shadows);
- You can also refine your selection by pressing the "+", "-" buttons to include or exclude more areas of the image based on their brightness. Use the **Invert** button if you need to invert your selection.



Photography & Retouching by Julia Kuzmenko McKim, model Carolina Urrea, Makeup by Jerry Avila, Hair Victor Mendoza.

BEAUTY: FACE & MAKEUP

MAGICAL SKIN TONE & MORE

MAGICAL SKIN TONE

This is an incredibly useful script for beauty retouching! Sometimes retouching skin isn't about fixing uneven texture or tonal values, but about fixing simple color inconsistencies across the face or body.

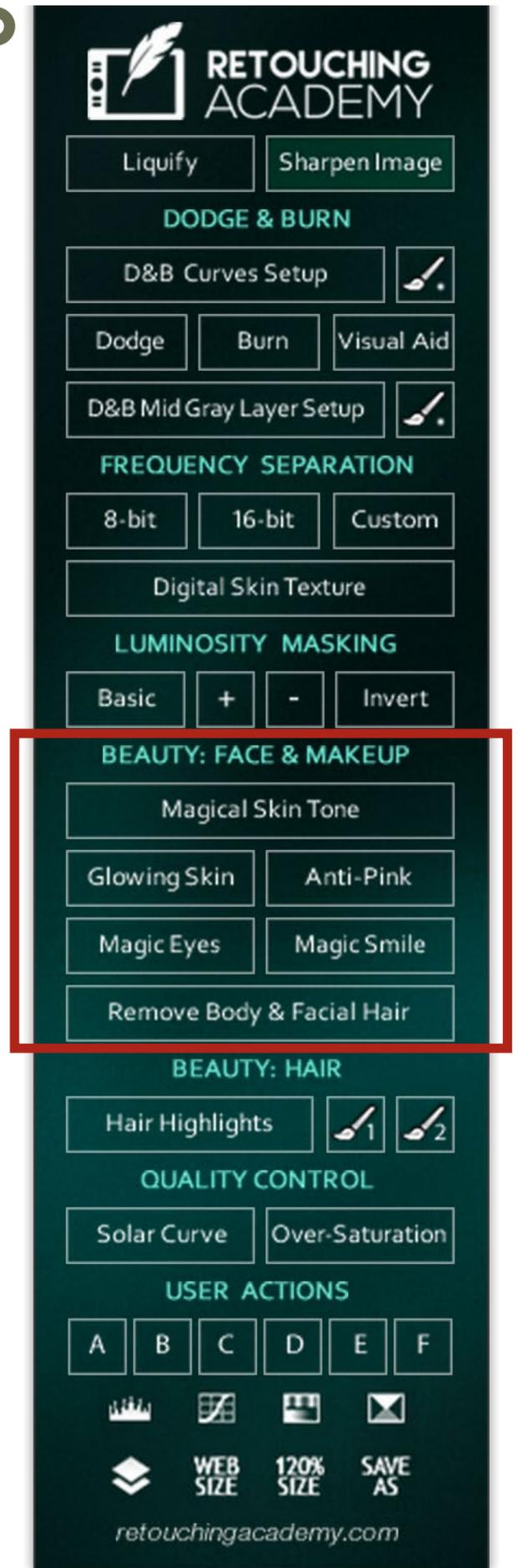
Save time and energy with this one simple script that can replace a combination of color-correction tools and techniques to help unify your subject's skin tones.

HOW TO USE

MAGICAL SKIN TONE

This script is designed to help you achieve consistent skin tones in your Portrait, Wedding, Beauty, or Fashion images and get the full benefit of fast and precise skin color corrections:

- Simply click on the button to run the **Magical Skin Tone** script, then unmask the areas where you need to add some warmth to desaturated areas of the skin;
- Be sure to use a soft brush when unmasking the areas that you are color-correcting and adjust the Opacity of the created group as necessary;
- Each image is unique, so if the default skin color does not exactly work for your image, take a peek inside the **Skin Color** folder and adjust the **Shadows** and/or **Midtones** & **Highlights** Adjustment layers by double-clicking on the layer thumbnail and tweaking the color using the **Color Picker**.



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

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.

HOW TO USE GLOWING SKIN

This script will help you quickly add a little healthy glow to the skin at the end of your retouching, provided your image is properly exposed:

- Run the **Glowing Skin** script, then unmask the areas where you would like to add a little punch to the highlights or brighten the 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 the **Opacity** of the added group to lower the intensity of your changes as needed.

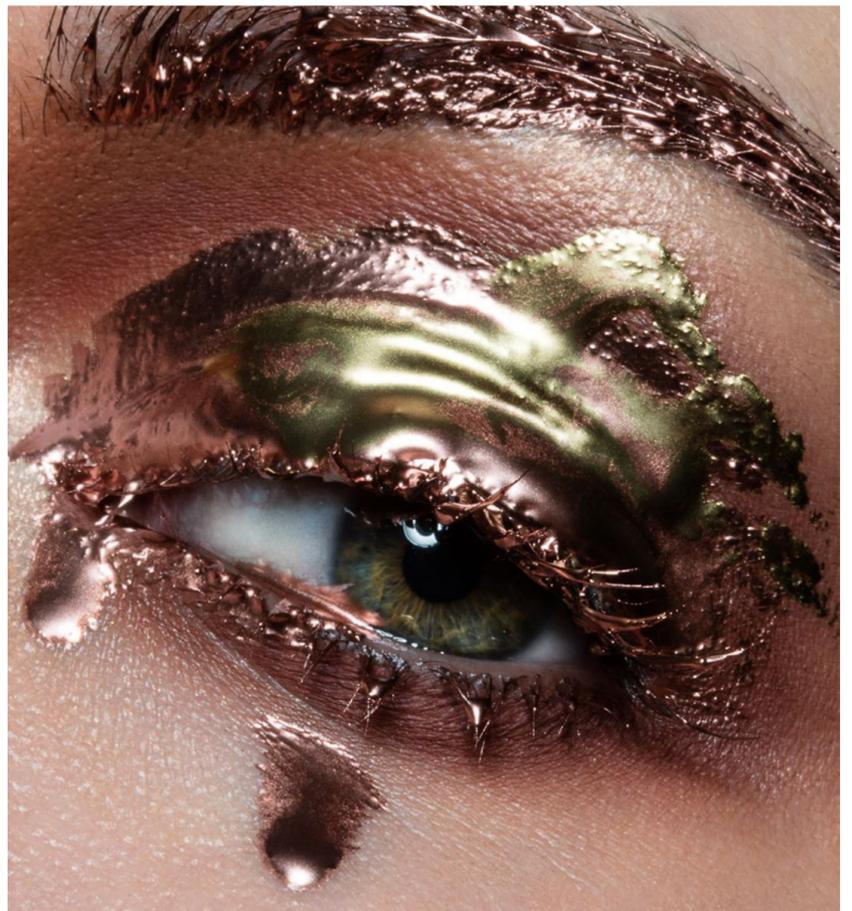
HOW TO USE ANTI-PINK

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

- Run the **Anti-Pink** script and evaluate the intensity of the changes to adjust the **Opacity** of the layer;
- Invert the mask to black (**Command (CTRL) + I**) and use a soft white brush on low Opacity (or Flow) to unmask just the areas of the skin that

you would like to color correct;

- Adjust the **Opacity** of the layer once again to ensure the effect isn't too strong for your image.



Photography & Retouching by [Julia Kuzmenko McKim](#), model [Laura Gude](#), makeup by [Vlada Haggerty](#).

MAGIC EYES & MAGIC SMILE

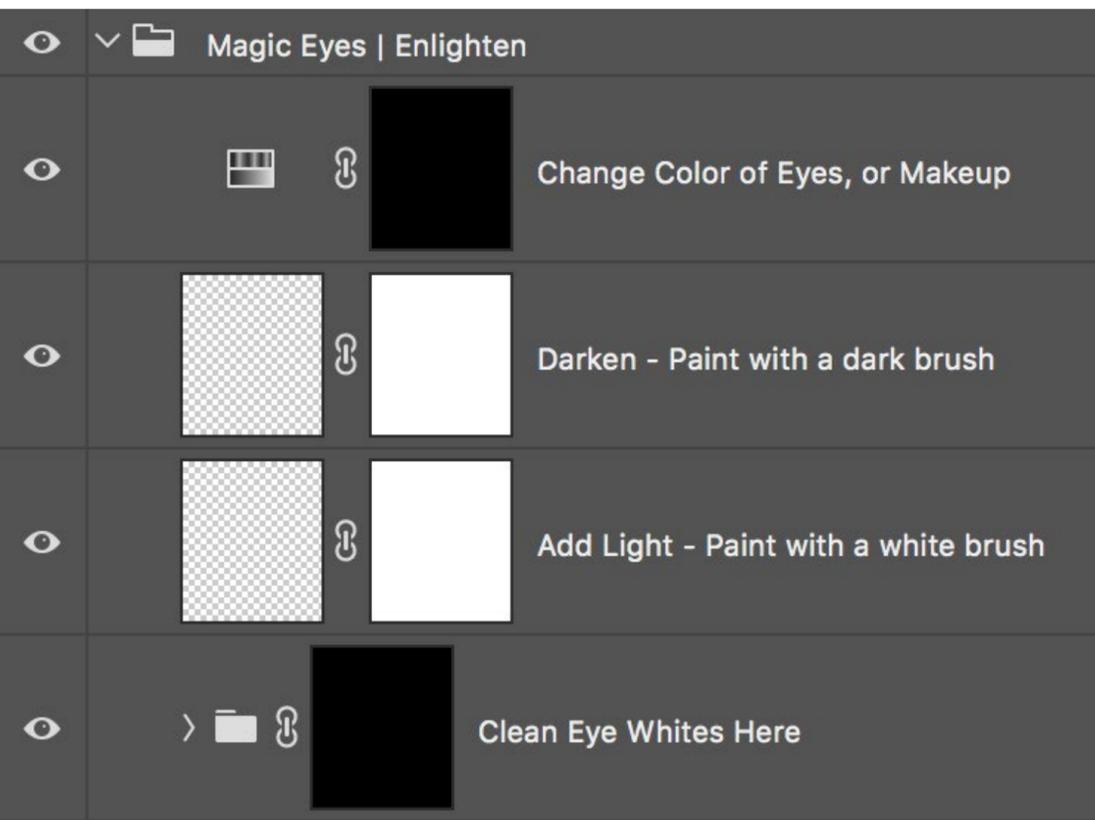
Retouching eyes and teeth has never been faster and easier. Check out our [video tutorials](#) to learn how to use these handy scripts.

HOW TO USE 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 carefully unmask the eye whites with a white brush on mid Opacity (or Flow). Be sure to avoid unmasking the skin around the eyes, the iris, and eyelashes.



- **Add Light:** 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 very low Opacity (or Flow) to add some light and volume back into the eyes. Adjust the Opacity of the layer as necessary. Use the layer mask to refine the added light.
- **Darken:** paint on the layer to darken the outline of the iris slightly to add contrast to the eyes. Adjust the Opacity of the layer to lower its intensity. You can also darken the roots of the eyelashes, the makeup and even the eyebrows

on this layer if needed. Use the layer mask to refine your corrections.

- **Change Color:** you won't use this layer often, but it is there for when you need to adjust the color of the eyes or makeup. Carefully brush over the iris with a semi-soft white brush on the layer mask, making sure you don't paint over the pupil or the whites of the eyes. By default, the revealed areas will be very saturated, so you can see where you are applying your changes; from there you can use the Hue/Saturation Adjustment layer and move the Hue slider until you find the color that fits and then adjust the Opacity of the layer to lower its intensity.

Remember that you can always go into any of the folders created by our scripts and adjust the Opacity, Blending Modes and settings in them to achieve the look that you are after for every image you're working on.

HOW TO USE MAGIC SMILE

Creating beautiful smiles with our script is so easy!

- Run the **Magic Smile** 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 on the teeth are still visible after you've brightened them. If the teeth become too bright and the highlights disappear, lower the Opacity of the group.
- You can also adjust this setup further by individually lowering the Opacity of the Adjustment layers inside the group.

HOW TO USE

REMOVE BODY & FACIAL HAIR

With the click of a button, this script will help you obscure tiny body and facial hair in your portraits, beauty and fashion images.

The script itself might seem to be 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 image - make sure the little hairs are prominent on the High Frequency layer;
- When selecting the **Radius** and **Threshold** for the **Dust & Scratches** filter, 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 left and right and watch the hairs fade into the skin;

- Once you've found the settings that fit your image, click **OK** and the script will set up the necessary layers for you;
- Next, zoom in and make the little hairs disappear by painting with a white soft brush on the black mask.

BONUS!

This script will also help remove tiny stray hair highlights that mess up the main flow of hair (on the head), visible hair product particles, and any tiny but visible and contrasty 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.



In this close-up of a part of a beauty portrait, you can see tiny light hairs under the bottom lip and above the corner of the mouth in the Before image. In the After image, the contrast and brightness of those hairs are taken down in a click of a button, making the further retouching much faster and easier. Depending on the effect of the script in your image, and how far the model is from the camera, in most cases you will not even need to retouch them further to keep the natural appearance.

BEAUTY: HAIR + QUALITY CONTROL & USER ACTIONS

HOW TO USE

HAIR HIGHLIGHTS

Enhance hair highlights with this script and our custom **Hair Brushes** (be sure to activate them if you have not yet).

Using this set of buttons is very straightforward: 1. Add the **Hair Highlights** layer by pressing the **Hair Highlights** button; 2. Pick up one of the **Hair Brushes** (Brush #1 – **50px**, Brush #2 – **100px**) and adjust its size to match the hair strands in your image; 3. Carefully paint on the mask over the existing highlights to enhance them.

QUALITY CONTROL

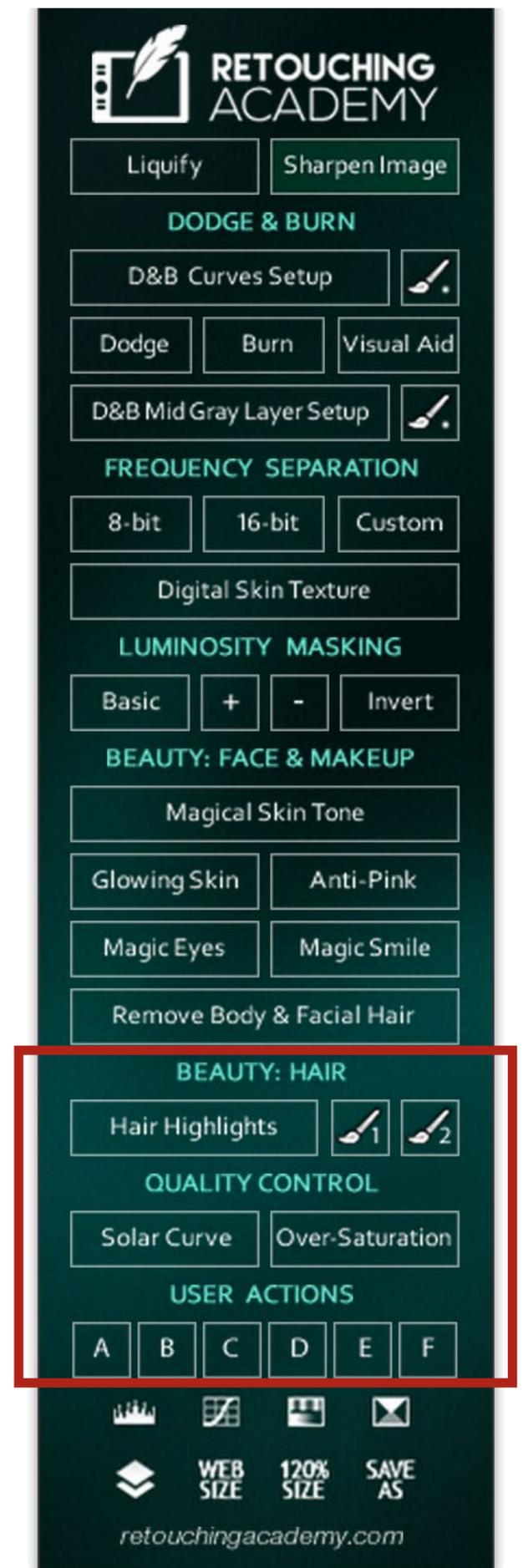
HOW TO USE

SOLAR CURVE

Before submitting retouched images to your client or a magazine, use our **Quality Control scripts** to help perform some final checks.

The **Solar Curve** 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, some details may be invisible on your screen but can show up in print — an oversight that could damage your professional reputation.

- Run the script and inspect the background, looking at it through the **Solar Curve** Adjustment layer.
- If you do find any missed stray hairs or dust spots, remove them with the **Healing Brush** tool and/or the **Clone Stamp** on the underlying empty layer — just make sure the sampling of the tool is set to **Current & Below**.
- Delete the **Solar Curve** layer after everything is corrected.



HOW TO USE OVERSATURATION

This is another necessary Quality Control procedure that we recommend for every image you plan to print.

In portraits and beauty images, a few common areas, such as the hairline and ears (when backlit), tend to be oversaturated and should be toned down slightly, but even more so if your image will be printed.

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

- Run the script and inspect the image for oversaturated areas;
- Paint on the **Desaturate Here** layer mask with a soft white brush set to a low Opacity (or Flow) of **3–10%**, to selectively lower saturation of the oversaturated 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.

USER ACTIONS

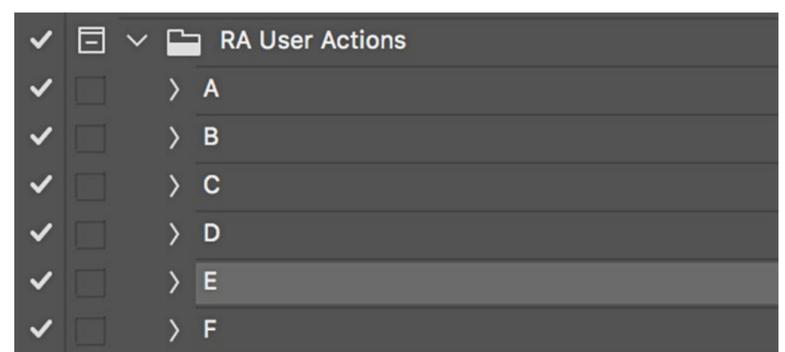
HOW TO USE A-F BUTTONS

These buttons can trigger custom actions that you created or purchased independently. Be sure to activate the User Actions buttons if you have not yet, and then follow these steps to link them 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 the **Duplicate** command under **Panel Options**;

- Next, drag the copy of your custom action to the **RA User Actions group** in the Actions panel that you activated previously;
- Rename this duplicate action to **"A"** and delete the existing default empty action **titled "A"** in the **RA User Actions** group. *Be sure to **capitalize** the letters when renaming your custom actions!*
- Repeat this process for the rest of the custom actions buttons: **B, C, D, E** and **F**.



BOTTOM OF THE PANEL

TOP ROW OF BUTTONS

We believe these four key Adjustment layers are so fundamental to a beauty and portrait retouching workflow that we have given them a special place on the panel. These buttons work exactly like the original Adjustment layers they represent - **Levels**, **Curves**, **Hue/Saturation** and **Selective Color** - with the added convenience of having them accessible right from the panel.

BOTTOM ROW OF BUTTONS

These buttons trigger the following functions respectively: **Stamp Layers**, **Save For Web**, **Enlarge image 120%**, and **Save As**.

STAMP LAYERS

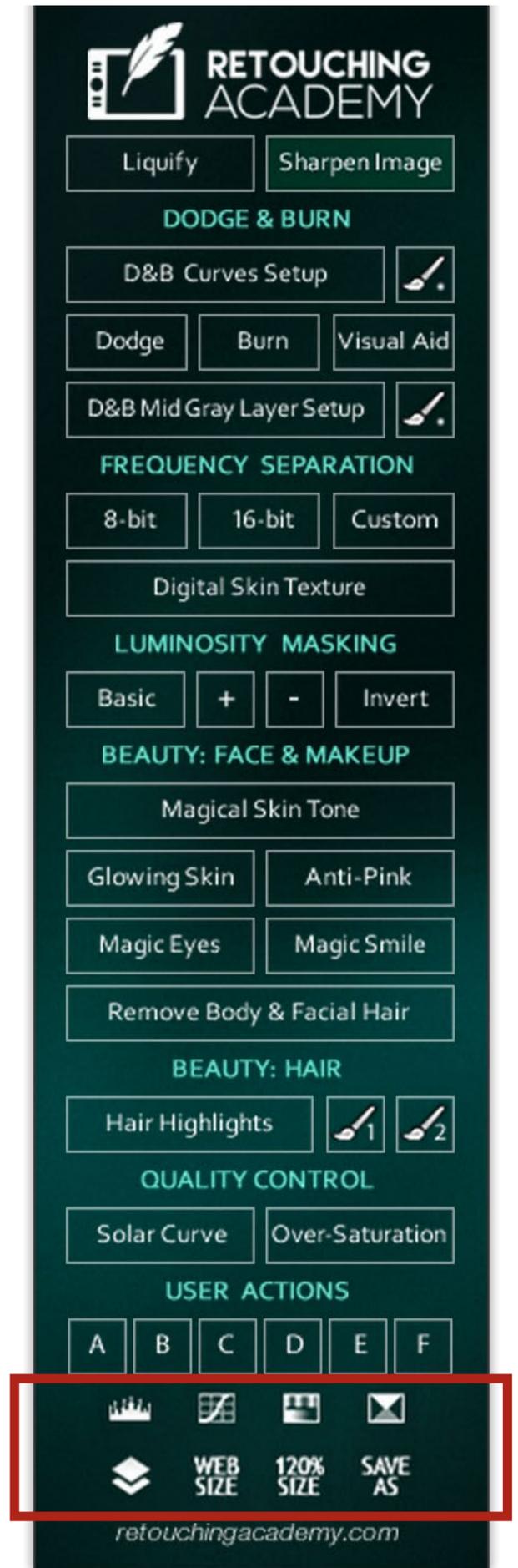
The first button in the bottom row is one that performs the **Stamp layers** function (keyboard shortcut **SHIFT + OPTION (ALT) + Command (CTRL) + E**). Note that this button, just like the original function, will not work if the selected layer's visibility is turned off. **Be sure to select a visible 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 difference between the **Web Size** and **Save As** is exactly the same as between the original **Save For Web** and **Save As** functions in Photoshop.

The **120% Size** button increases the size of the image 20% at a time, which is the optimal amount of new pixels you want to add at once for the best outcome when enlarging your images. If you need to increase the size of your image further, just click the button a couple of times.



FUTURE UPDATES

We have made every attempt to ensure our panels work across all platforms and in localized Photoshop versions. Unfortunately, it is nearly impossible to predict and avoid all potential errors and bugs in any software, especially considering the frequent changes to Adobe products.

If you happen to run into an issue that is not covered on our [FAQ page](#), please [submit a ticket to our developers team](#) describing the problem you have encountered and under what circumstances the issue occurred. Please include screenshots where applicable.

The **Retouching Academy HQ** is located in Los Angeles, CA and we work and provide support in the PDT timezone, from **9:00am to 5:00pm, Monday to Friday** in accordance with our **Support Policy**.

RA Panel updates are free of charge for registered users. The installation files will be updated in your **Member Area** on the **Retouching Academy Lab website** as soon as new versions become available.

We always notify RA Panel users about updates via our social media & blogs, so please be sure to follow us!

Happy Retouching!
The Retouching Academy team

