



AcceleratedVision

Photo STYLE

Apply any photo style
to the currently loaded image
in professional quality.
Lightning-fast image editing
without prior knowledge

SHARPEN

Photo STYLE

HDR

NEAT

DENOISE

FOCUS

LUT

COLOR

ZOOM

BLACK & WHITE

EMOTION

DIVE

ANALOG

PANORAMA

AI Filter

Guide to the special functions of the programmes

Photo STYLE

Photo STYLE is an exceptional and unique programme offering two solutions: **Image editing** and **Photo style transfer**.

In the **quick editing** area with various basic functions, you can optimise any imported image in a flash without any prior knowledge:

- In the **Horizon + cropping** area, you can correct the image orientation if necessary using horizon correction and crop the image as desired.
- In the **Corrections** section, you can balance colour casts and reduce chromatic aberrations.
- In the **Exposure + structure** area, you can individually influence and optimise brightness, contrast, highlights and shadows, details, colours, colour temperature or colour angle for creative image looks.

The unique selling point and core feature of the programme is **image style transfer with professional image quality**.

This module can do much more than the equally effective LUT styles, which overlay a desired look on an image and are offered in almost all **Accelerated Vision** programmes.

A key difference between this module and LUT styles is the **transfer of gradients**. **Photo STYLE** transfers all types of gradients, whether diagonal or wavy, to a currently loaded image. This option creates exciting and surprising image moods.

All colour nuances, brightness gradations and vignetting are transferred in exactly the same way.

The only exceptions are details such as soft focus or sharpening.

Parameters such as intensity, softness and attenuation make it easy to tailor the transmission to your personal taste. Another advantage is the ability to adjust specific settings such as brightness, contrast and colour separately.

You can choose to use ready-made photo styles from the database or create your own photo styles with your own images. This is done in a flash because, unlike in the AI Filter programme, you don't have to train a filter with a before-and-after image in numerous runs. Instead, you simply select an image of your choice as a 'reference image' and, if necessary, evaluate all other images stored in this folder in the preview to see whether the 'new' image look meets your expectations and should be saved in the database.

Note: Cross-programme functions and modules such as the RAW module, all other modules that can be displayed via the toolbar, and expert mode can be found in the corresponding guides.

Table of contents

1. [Workspace with toolbar and selected settings](#)
2. [Image editing - Quick editing](#)
3. [Photo style transfer - Introduction](#)
4. [Photo style database](#)
5. [Customise photo style transfer using parameters](#)
6. [Create and save photo styles using your own photos](#)
7. [Export/import functions](#)
8. [A brief overview of the modules in the quick access menu](#)

1. Workspace with toolbar and selected settings

If you already own another **Accelerated Vision** programme, you won't need to get used to anything new, despite the exceptional features of **Photo STYLE**. The layout and use of the menus, tools and modules available in the toolbar are identical, require no adjustment, and are described in detail in the '**General Functions**' guide.

The two modules, Photo Style Transfer – the programme's core feature – and **Quick Editing**, are described in the following chapters.

Note: The user interface is designed for **4K screens**. On **Full HD screens**, you will need to scroll down slightly to see all the modules and options.

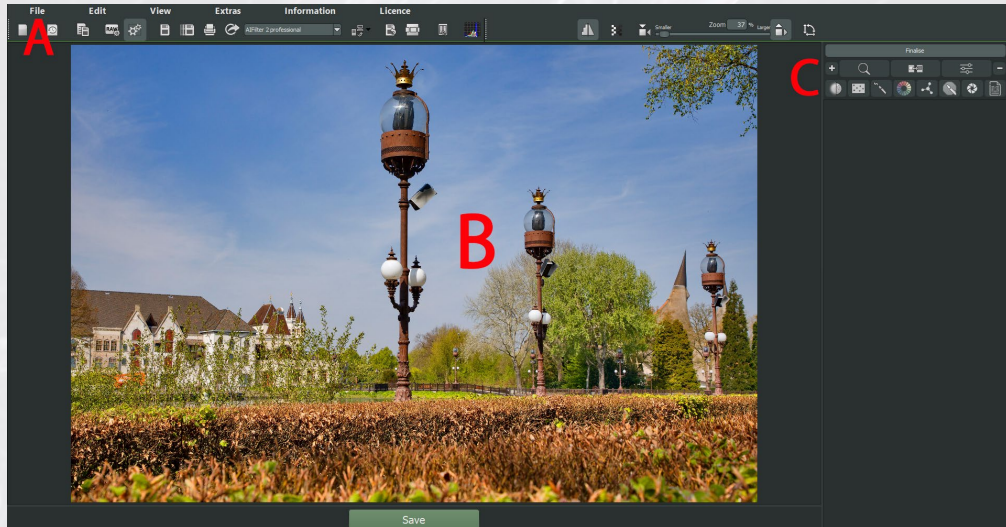


Photo STYLE is divided into three main sections:

A: Menu bars and toolbars.

B: Image area displaying the loaded image.

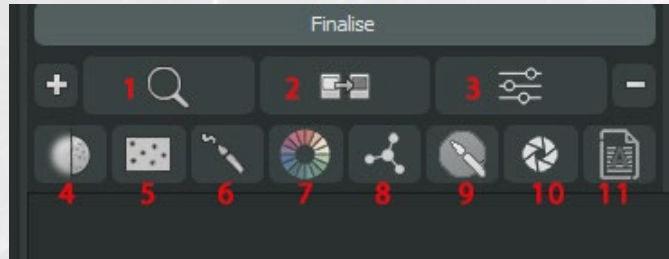
C: Toolbar in Finalise mode with selectable modules (see next page).

3 differences compared to other programmes:

- **Presets:** In most programmes, such as **HDR, COLOUR, BLACK AND WHITE** etc., once you have loaded an image file, you will see the image look determined by the default preset.
There are no presets in Photo STYLE, because the different visual styles are created using the picture styles. That is why, once you have imported an image file, you will always see the unaltered original.
- **Right-click on the image:** In all programmes where the imported original image is affected by a preset, right-clicking on the image displays a comparison with the original. As there are no presets in Photo STYLE, you will only see a comparison with the original once a selected photo style has altered the image.
- **Expert mode:** This mode, which is available in most other programmes alongside the **Finalise mode**, is not available in **Photo STYLE**.

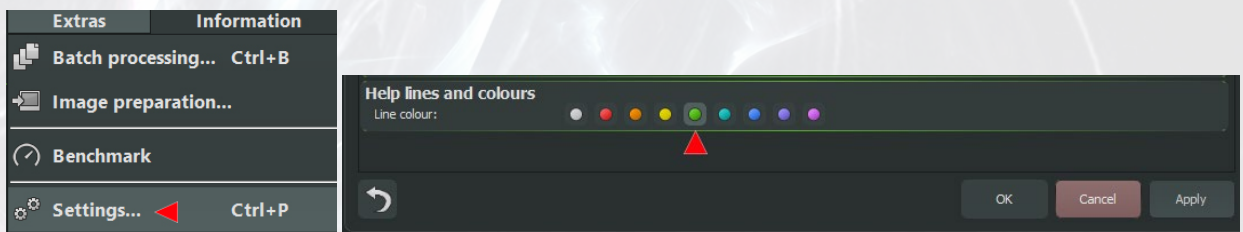
Selectable modules in the toolbar

Clicking the **plus sign** displays **all modules**, clicking the **minus sign** hides them again. Clicking on one button, e.g. **Photo Style Transfer** (2), opens only that module, clicking on it again closes it.



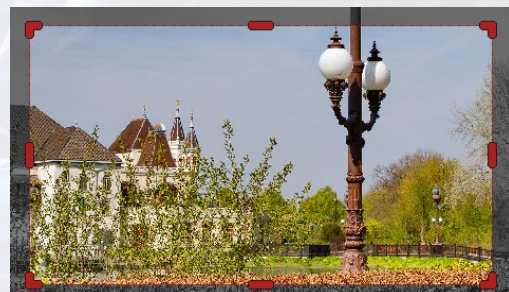
1. Magnifying glass/Comparison view
2. Photo style transfer
3. Quick editing and Quick access on selected modules
4. Virtual micro-details
5. Grain module
6. Selective drawing
7. Colour module
8. AI filter area
9. Sensor error correction
10. Focus peaking analysis area
11. Watermark area

Selected settings



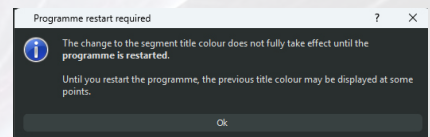
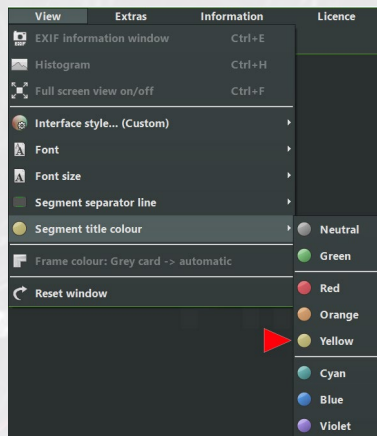
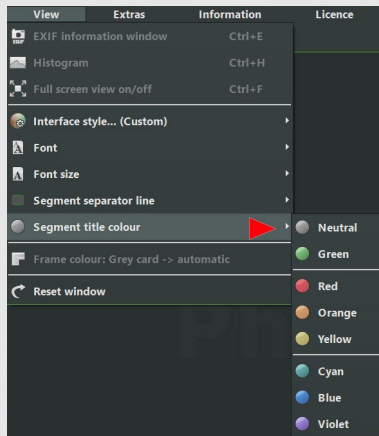
Change the colour of the Help lines

The Help lines that appear, for example, when cropping an image, are green by default. In the **Extras/Settings** submenu ...



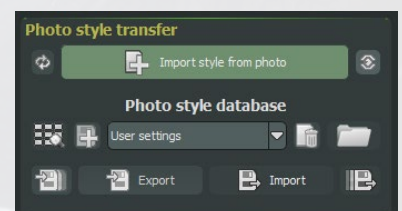
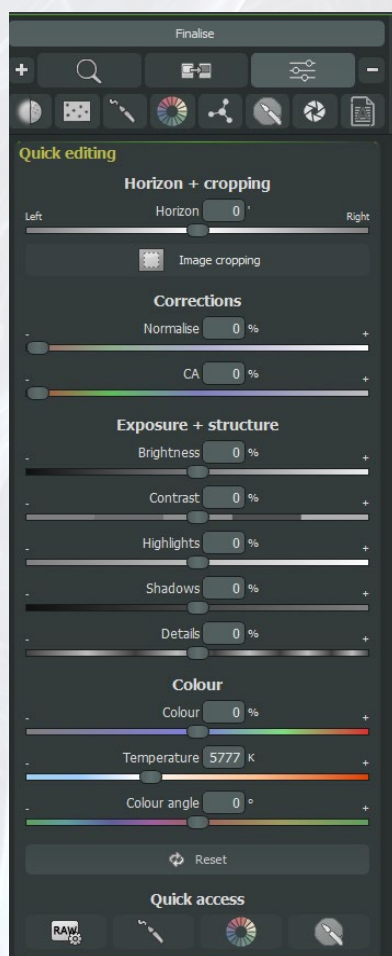
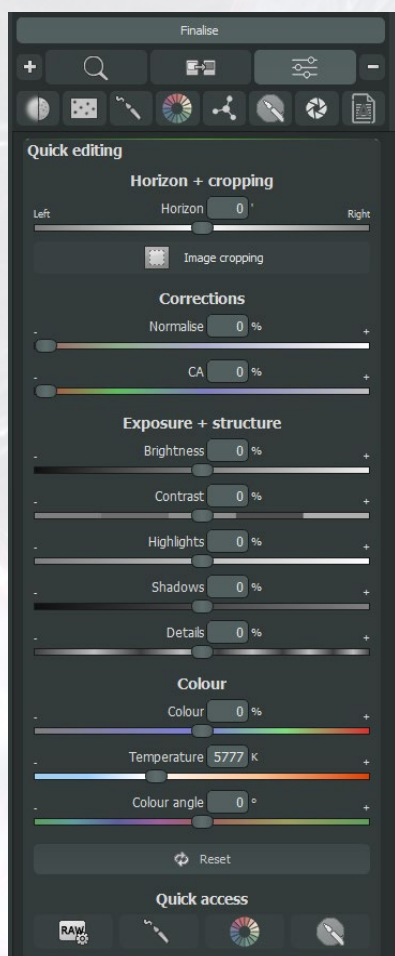
... and there in the **'Guides and Colours' section**, the line colour can be changed to any of the eight additional colours available, e.g. to **red** as shown in the graphic on the right. Clicking **'Apply'** and then **'OK'** applies the new colour to all guides in the programme.

Change the colour of the headings



By default, the colour of all text is neutral (grey).

In the **View/Segment title Colour** submenu, you can change the title colour or the colour of the headings. This change takes effect once the programme has been restarted (see graphic on the right).



For this guide, the colour of the title lines has been changed to red and the colour of the headings to yellow.

2. Image editing - Quick editing

The **Quick Editing module** is deliberately placed **before** the **Photo style transfer module** in the guide, as it makes sense for many imported images to first optimise the image as desired before altering its character using the photo styles.

This module provides all the tools needed for quick image editing and manipulation.

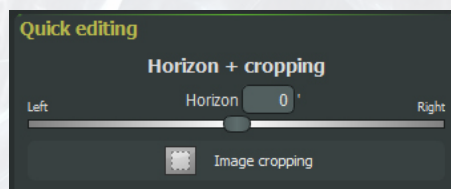
Often, a combination of two or more controls produces the desired visual effect. Here, the focus is on the effect of **each individual parameter** in order to better illustrate how they work. Useful and frequently used combinations are, of course, taken into account.

The Quick editing module is supplemented at the bottom with **Quick access** to selected modules:

- **RAW**
- **Selective drawing**
- **Colour module**
- **Sensor error correction.**

The following overview of the tools and parameters describes the possible applications of this module.

Straighten the horizon



In a typical holiday snapshot like the one shown in the example, ...



... where the horizon line 'tilts' to the left, the image is straightened in an instant using the Horizon slider.

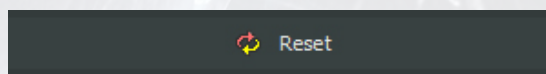
In this example, drag the **horizon slider** all the way to the **right**, ...



... until the picture is straight - done!

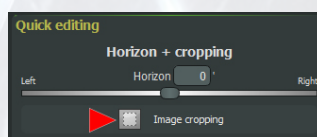
Note: The unit of measurement for rotation is **arc minutes**. **60 arc minutes** correspond to a rotation of **1 degree**. In the example where the slider is set to **244**, the image has been rotated by approximately 4 degrees.

Reset settings

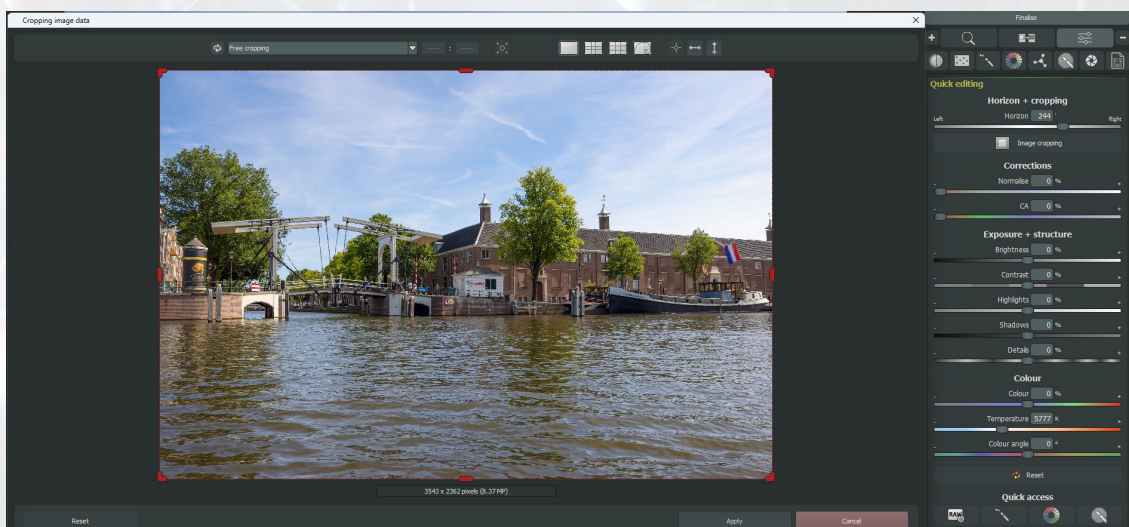


Double-clicking on a slider resets the currently selected setting for that slider. Clicking on the button with the coloured circular arrows resets **all** settings.

Image cropping

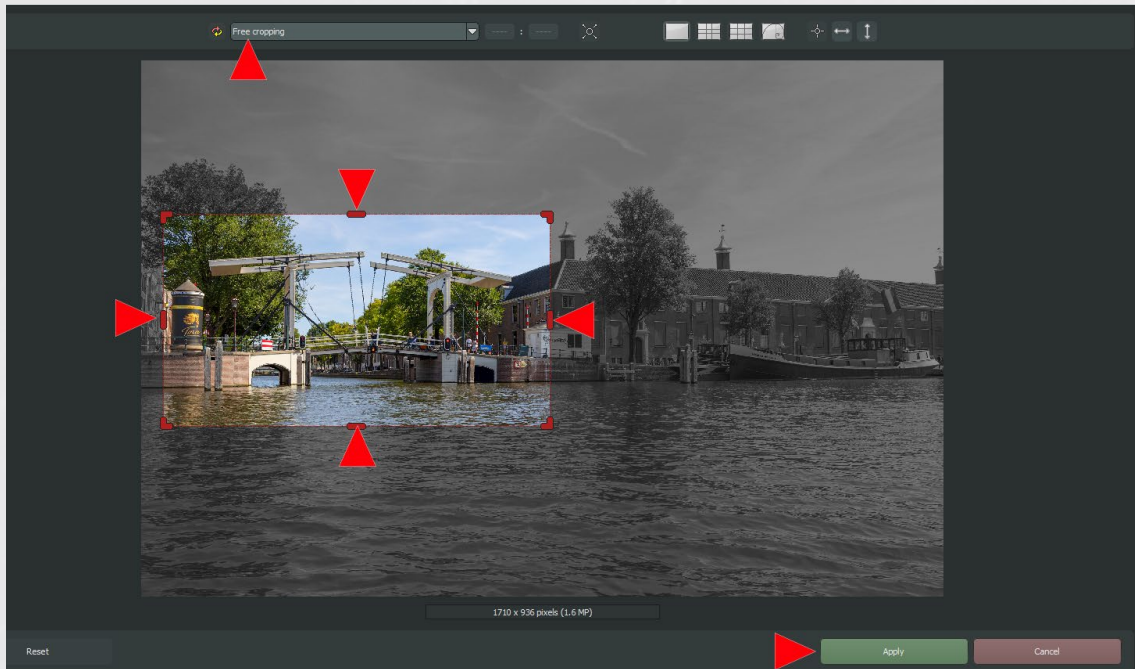


Click the **"image cropping"** button ...



... switch to the **Cropping image data** window.

Individual cropping, cropping to specifications, help lines

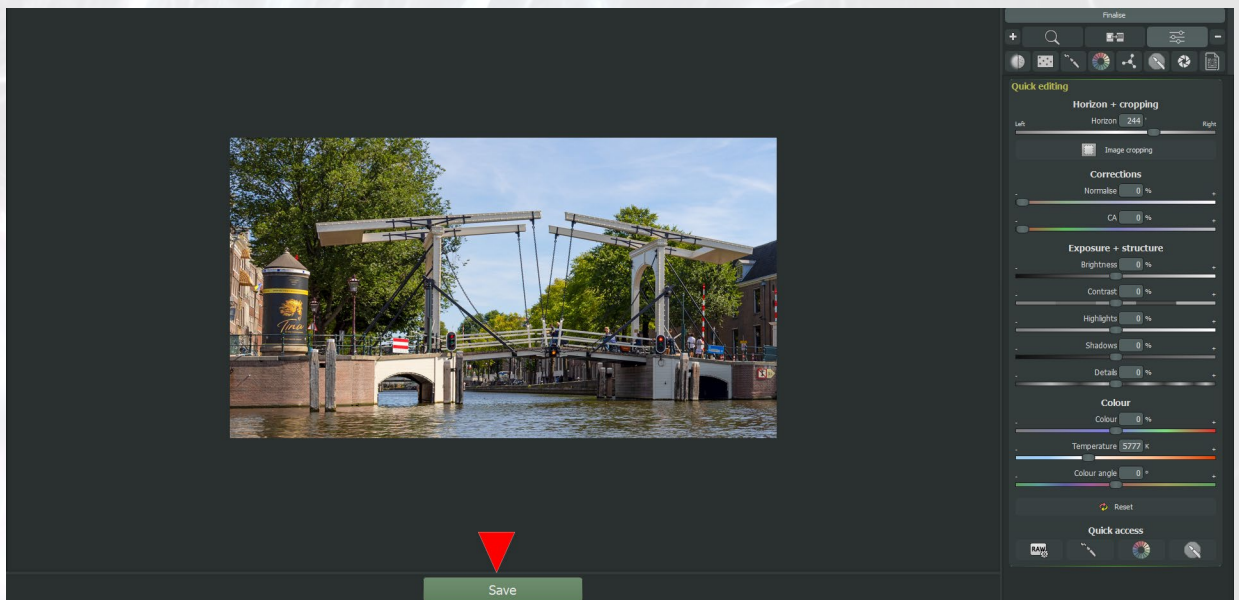


Free (individual) cropping

By default, **free cropping** is set to **8 handles**.

Drag the handles to select the desired section of the image. By holding down the left mouse button inside the selection frame, you can move the selected section and position it precisely as required.

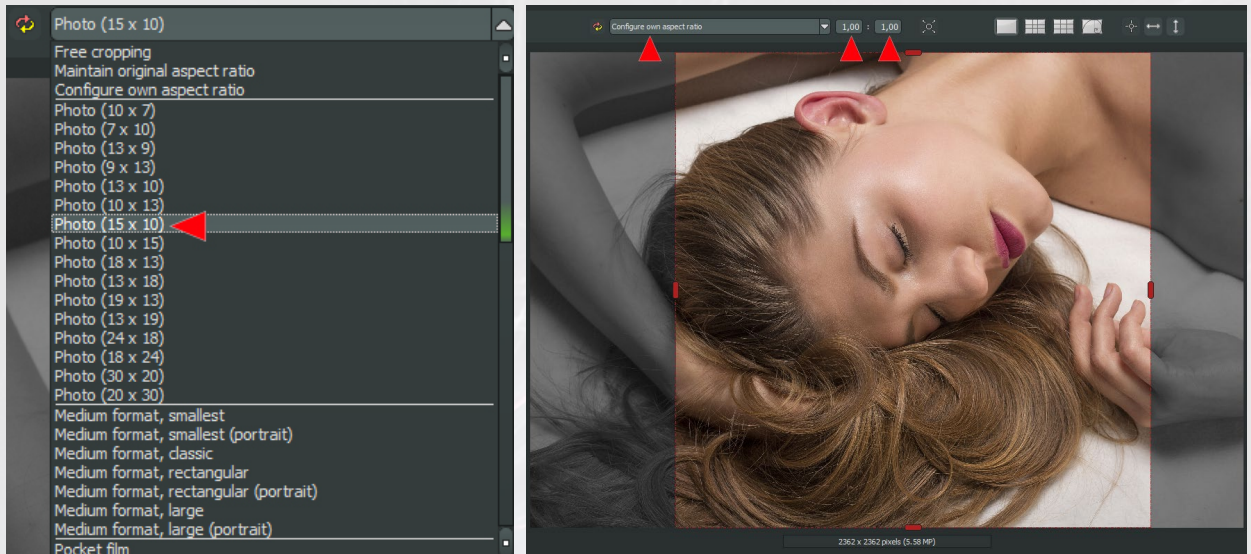
Click **“Apply”** ...



... the window closes, and the cropped image can be saved as a cropped image as usual.

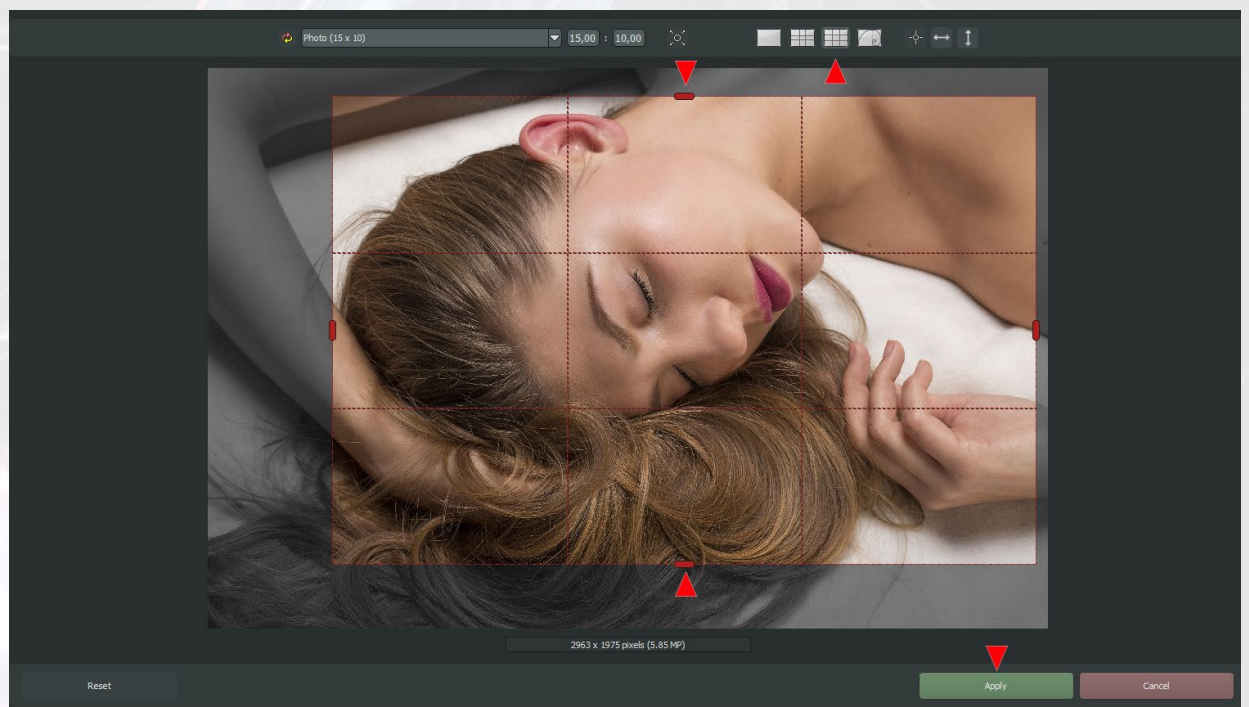
Note: All cutting options are described in detail in the guide to **general programme functions**.

Cutting to specifications, help lines



Clicking on '**Free cropping**' or the small arrow opens the context menu, which offers preset options for **fixed aspect ratios** or the option to choose your **own aspect ratio** (see image on the right, square).

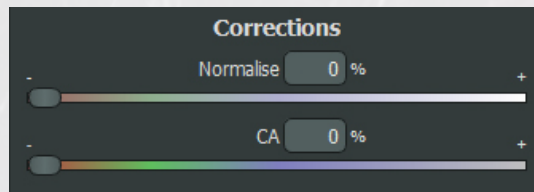
For example, select the aspect ratio **15 x 10** (see image on the left) ...



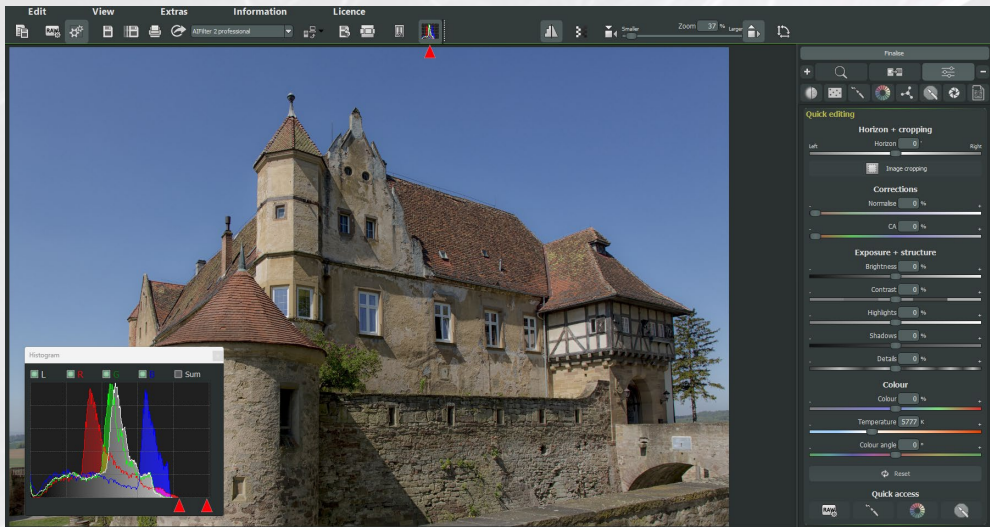
... and if you drag one of the **four handles** (for all fixed aspect ratios), the selected aspect ratio remains constant for any desired crop.

Help lines: Clicking on one of the buttons in the top-right corner allows you to display guides (from left to right) for the **Golden Ratio**, the **Rule of Thirds** (as shown in the example image) or the **Golden Spiral**, to help you frame your shot perfectly. Clicking the button on the left hides the help lines again.

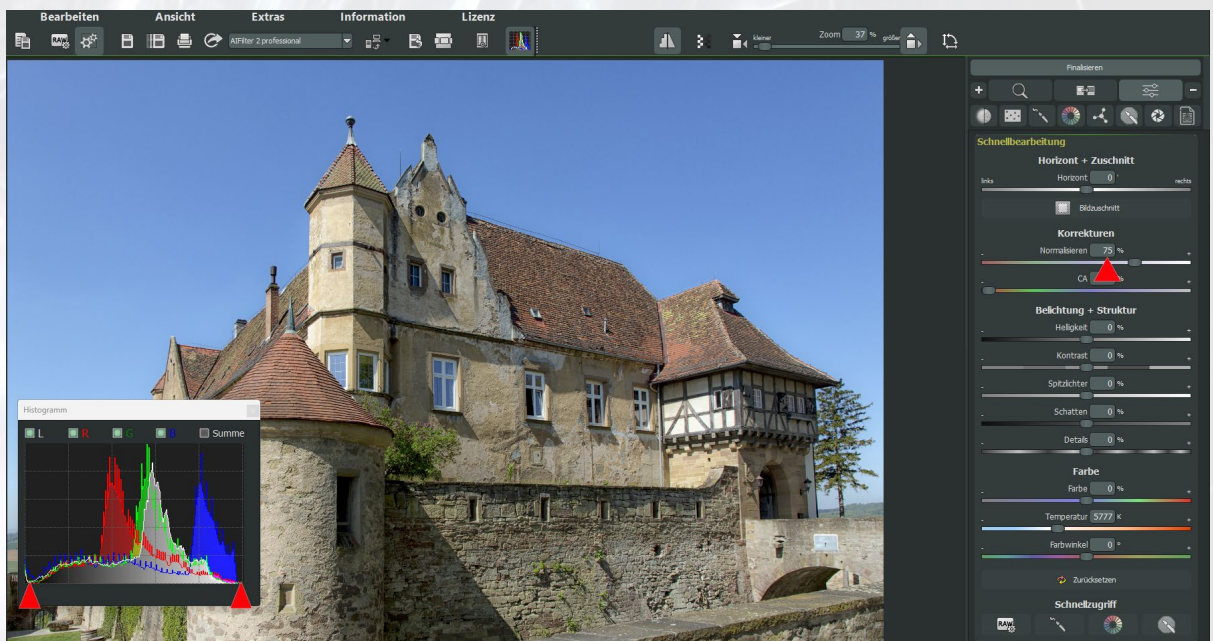
Correction area



Normalise



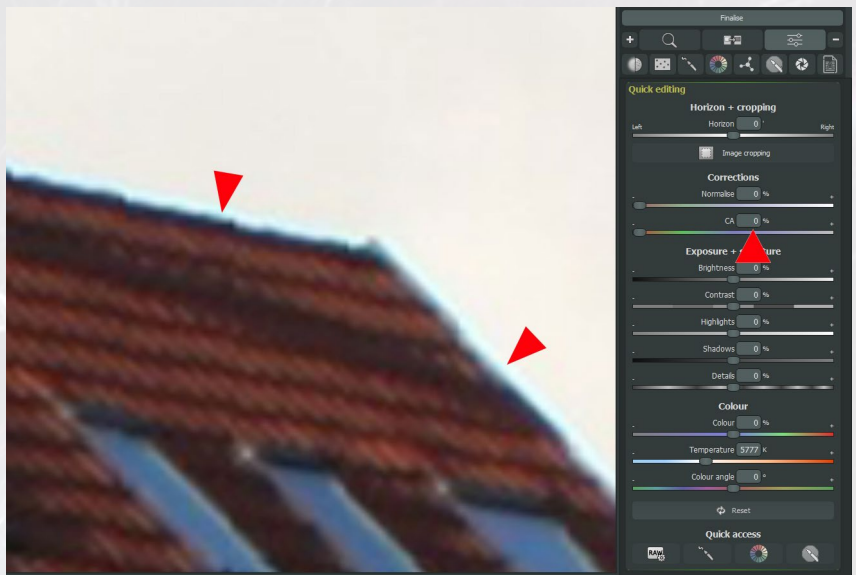
The histogram, which allows for a quick assessment of how the tonal values are distributed in an image, is not always used to its full potential in every shooting situation. If you click the button in the toolbar to display the histogram, it is clear to see that, in the example image, the bright areas (on the right-hand side of the histogram) have not been fully taken into account.



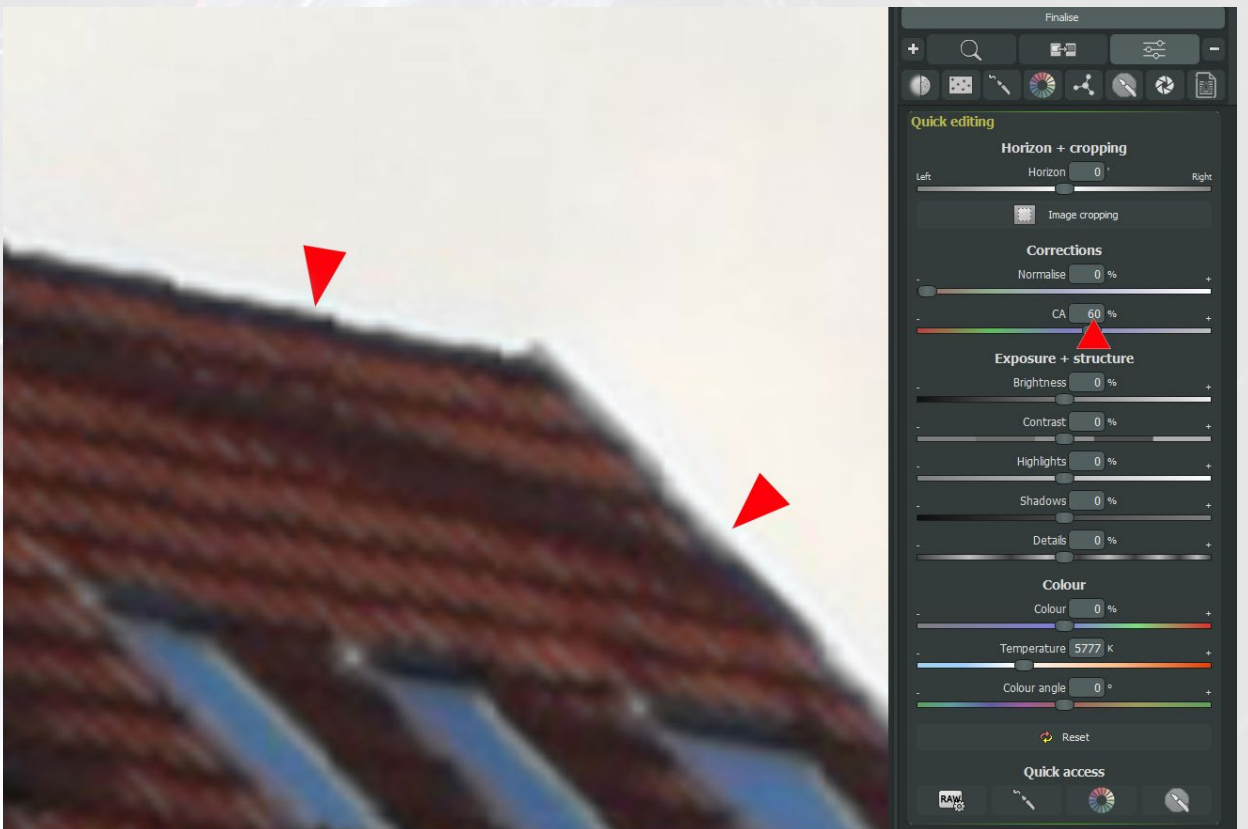
The **Normalise slider** compensates for this shortcoming: move it all the way to the right until the entire range of the histogram is utilised more effectively to make the most of all the information in the image.

Any **colour casts** present are also removed.

CA – Chromatic aberrations

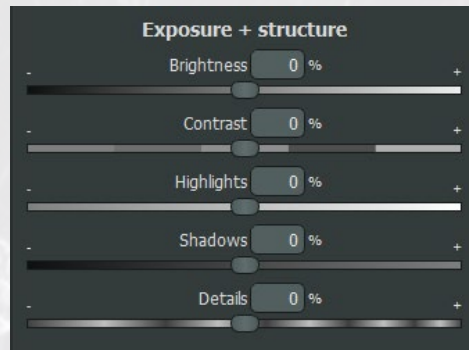


Chromatic aberrations are unsightly **colour fringes** or coloured edges that are often visible at the edges of an image or along contours. Magnified sections of these parts of the image make them more clearly visible.



The **CA slider** effectively reduces these colour fringes. Gradually move the slider to the right until the colour fringing is significantly reduced (**60%** in the example) and is no longer noticeable when the image is zoomed out.

Exposure + structure



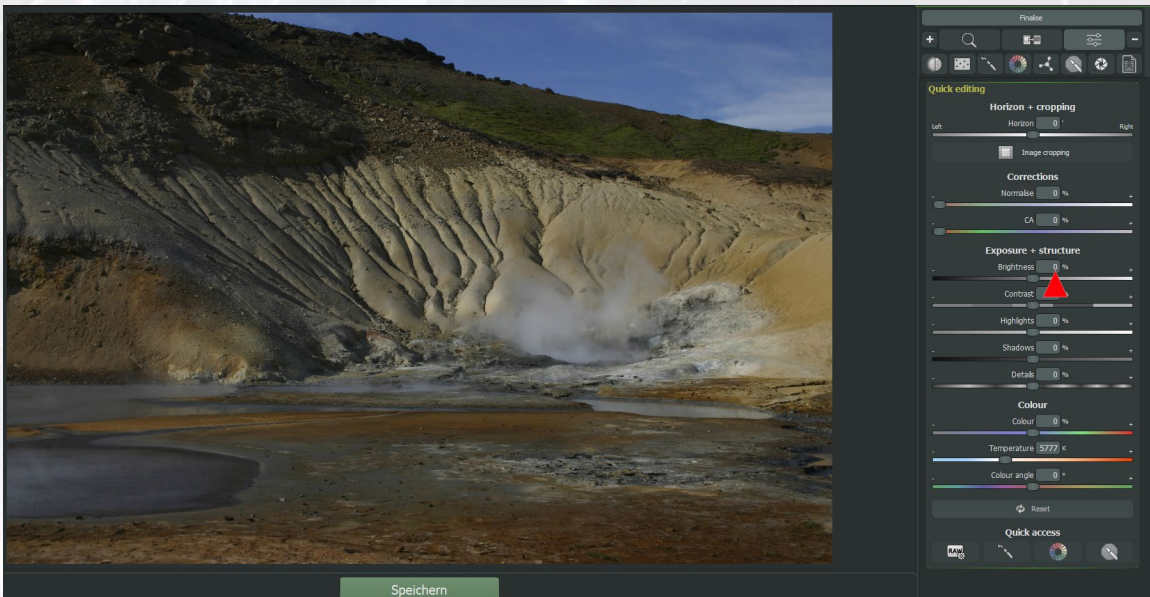
This section focuses on 'traditional' image editing, with **5 correction options**:

- **Brightness**
- **Contrast**
- **Highlights**
- **Shadows**
- **Details**

These parameters have a distinctive feature: they operate **dynamically** or **adaptively**. This means that images are not simply brightened or darkened uniformly, nor is the contrast increased or reduced indiscriminately; instead, the image is 'analysed' depending on the subject matter, so that, for example, bright areas of the image are brightened less than dark ones, or the contrast in high-contrast areas is increased less than in low-contrast areas.

In the initial position, all controls are set to **zero** in the middle position.

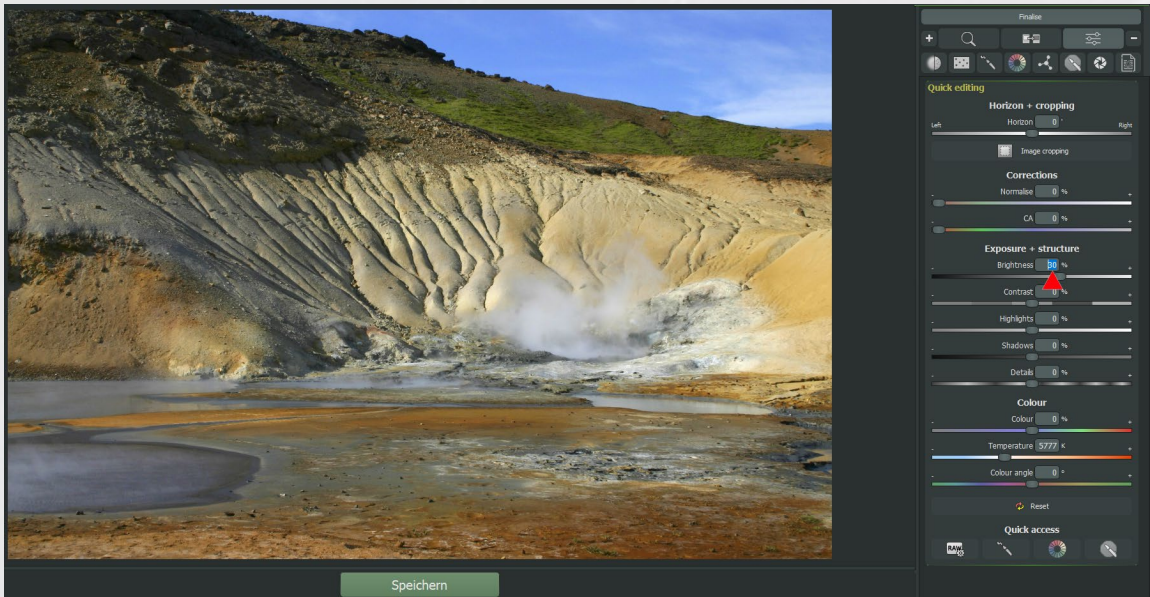
Brightness



This **dynamic brightness control** is up to **twice** as powerful as the effect of the same name in Expert Mode, allowing you to significantly increase the effect when required.

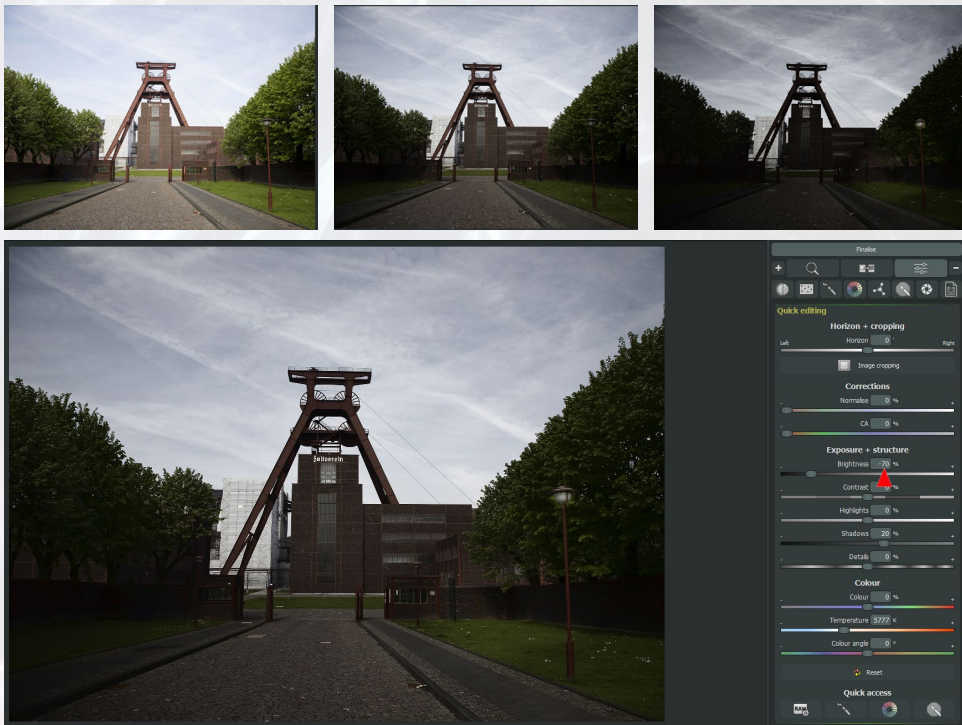
Result: Images can be adjusted from very dark to very light as required.

Increase brightness



If you drag the brightness slider in the underexposed original to the **right**, to **30%** in the example, the dark areas of the image will be brightened more than the parts that were already brighter, such as the sky, creating a convincing overall effect with just a single adjustment.

Create an evening atmosphere



Drag the slider to the **left**, in the example to **-70%**, to instantly create the desired evening or night-time atmosphere, which can be adjusted continuously, as shown in the two images above alongside the original, with values of -50% and -100%. When using very strong darkening effects, it can also be effective to 'bring back' some highlights using [Selective Drawing](#) to make the night-time atmosphere appear even more interesting or realistic.

Contrast



The **contrast slider** works in a similar way to dynamic brightness: this '**adaptive contrast**' affects each image differently, as it enhances or reduces the contrast in specific areas of the image and optimises the effect of shadows and highlights.



As the perception of the 'right' level of contrast is subjective and there are therefore no objective criteria, judge the image based on your own personal preference and, if necessary, move the slider all the way to the right, in the example **60%**, until the contrast level matches the desired look of the image.

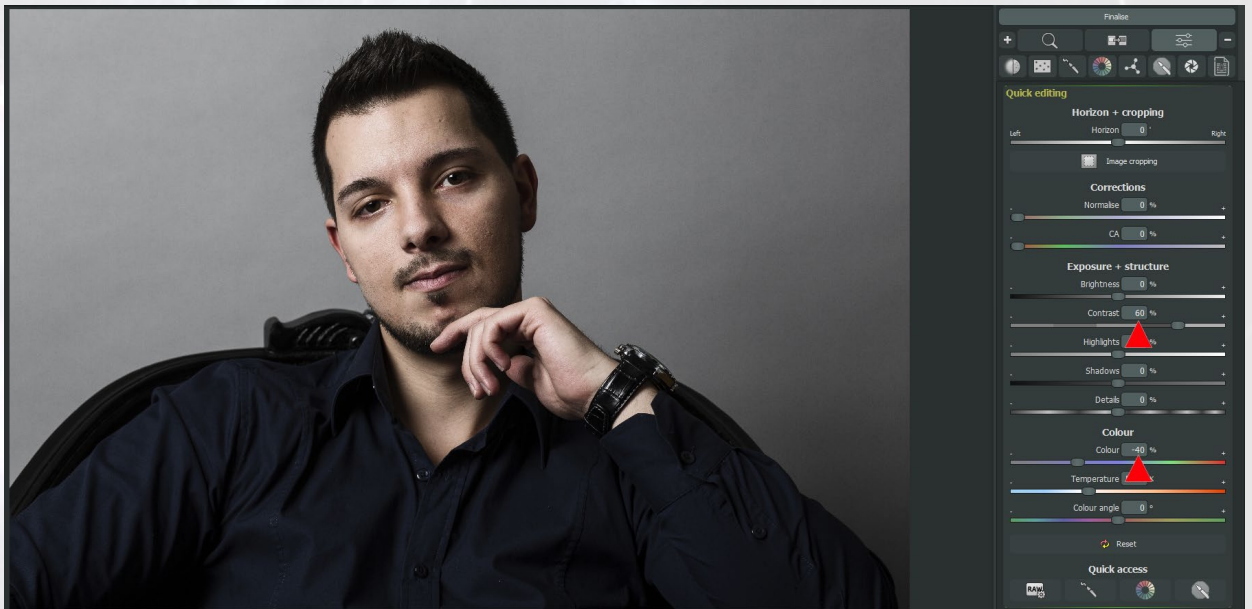
Contrast enhancement in portraits



The contrast control can also be used to great effect when editing portraits, particularly character portraits.



Increasing the contrast, in this example by **60%**, also intensifies the colours. If you find this colour enhancement too strong, ...

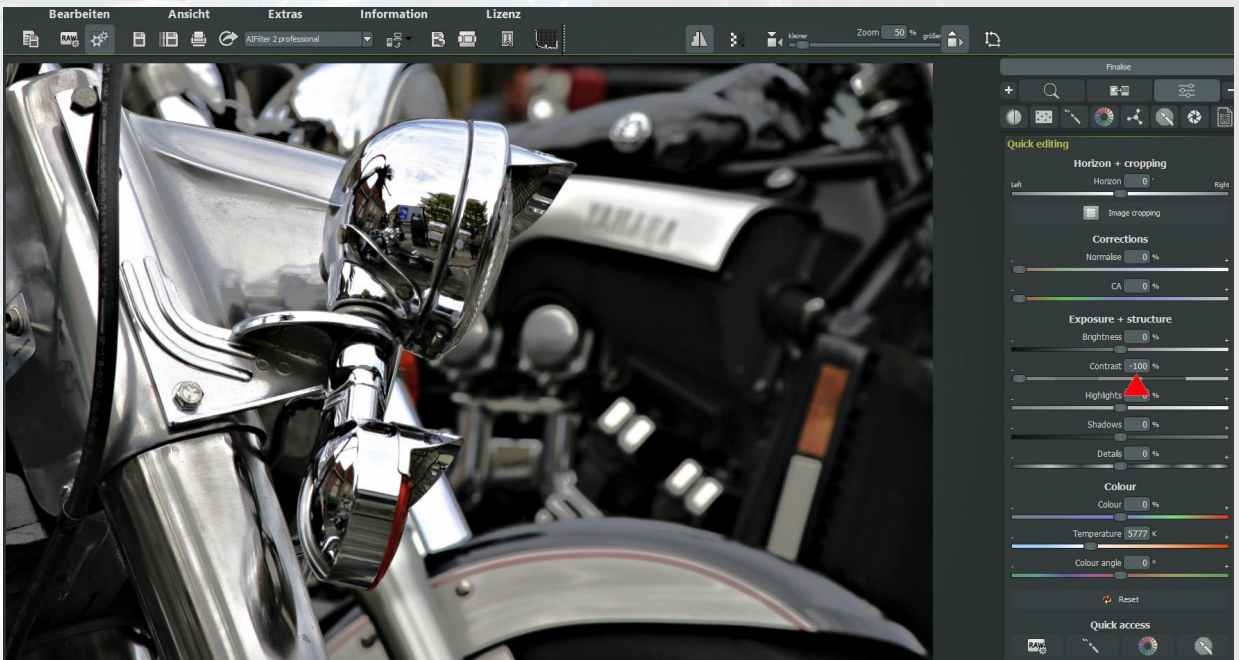


... use the **colour slider** to adjust this, dragging it all the way to the left until the overall look feels 'right'.

Contrast reduction



The way adaptive contrast adjustment works is also clearly demonstrated by a reduction in contrast depending on the image being displayed.



In this example, if the contrast slider is set to **-100%**, the main subject – the two motorcycle headlights – remains sharp and high-contrast, thereby drawing the eye to it even more, whilst the other parts of the image appear slightly less contrasty.

Note: When taking portraits of women, slightly reducing the contrast can be used to create a 'soft-focus' effect on the skin.

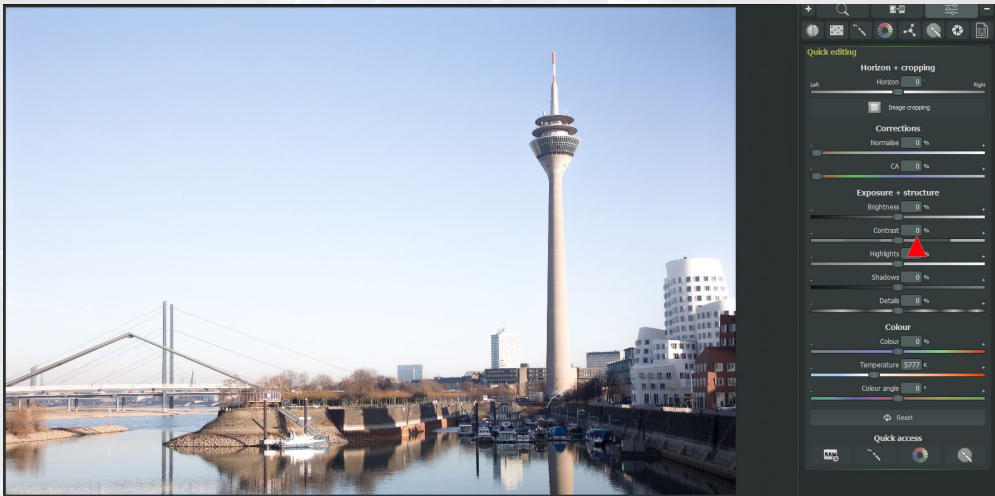
Highlights

This slider effectively darkens areas of the image that are too bright or overexposed when it is dragged to the left, and lightens them further when it is dragged to the right.

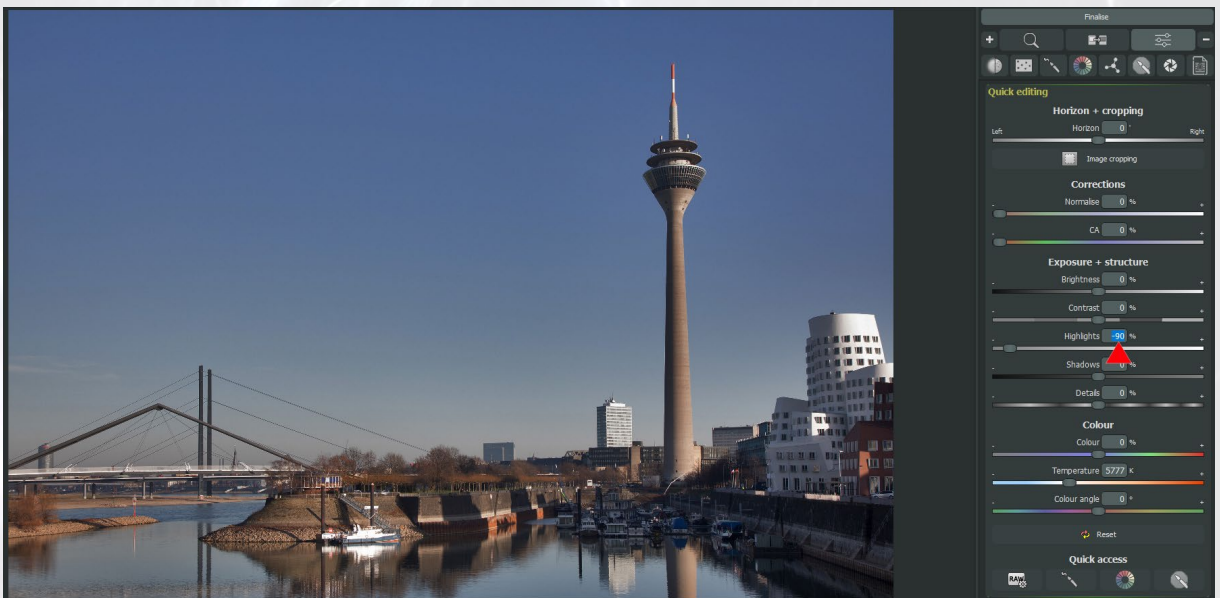
Unlike **haze and fog correction**, which takes into account **all** dark and light areas of the image, this method corrects only the highlights, i.e. exclusively the **light areas**.

When used in conjunction with the **Dynamic Brightness slider**, this combination is the 'classic' approach – one of the most commonly used image adjustments – for effectively brightening areas of the image that are too dark and darkening areas that are too bright or overexposed.

Example 1: Solo Highlights



This photograph is overexposed. The sky looks pale, almost white, and the image as a whole appears very 'flat' and lacks impact.



If you drag the slider to the left, to **-90%** in this example, the overall impression of the image changes immediately: the sky now features a gradient from deep to light blue, and the 'flat' image has become a striking one.

Example 2: Combination with the Dynamic Brightness slider



This image illustrates the typical problem encountered in such and similar shooting situations, where either the background is correctly exposed, as in the example, and the foreground is too dark, or vice versa.



If you now increase the brightness using the **Brightness slider** until the foreground appears well-exposed, the background looks a little too bright and blurred, despite the intelligent and dynamic differentiation.



Now drag the Highlights slider all the way to the left until the background has the desired brightness and clarity, in this example **-70%**.

If necessary, the brightness may need to be adjusted slightly upwards again, in this case from 60% to 70%.

Example 3: Combination with the Dynamic Brightness slider



This image illustrates the typical “standard case”: some parts of the image are too dark, making the details difficult to make out in places, whilst others are too bright and lack any significant detail.



If you now increase the brightness using the **Brightness slider** until the dark areas of the image appear well-exposed (**+50%**) and then use the Highlights slider to ‘counteract’ this until the bright areas regain detail (**-62%**), the overall impression comes very close to the actual image as seen by the human eye during the exposure.

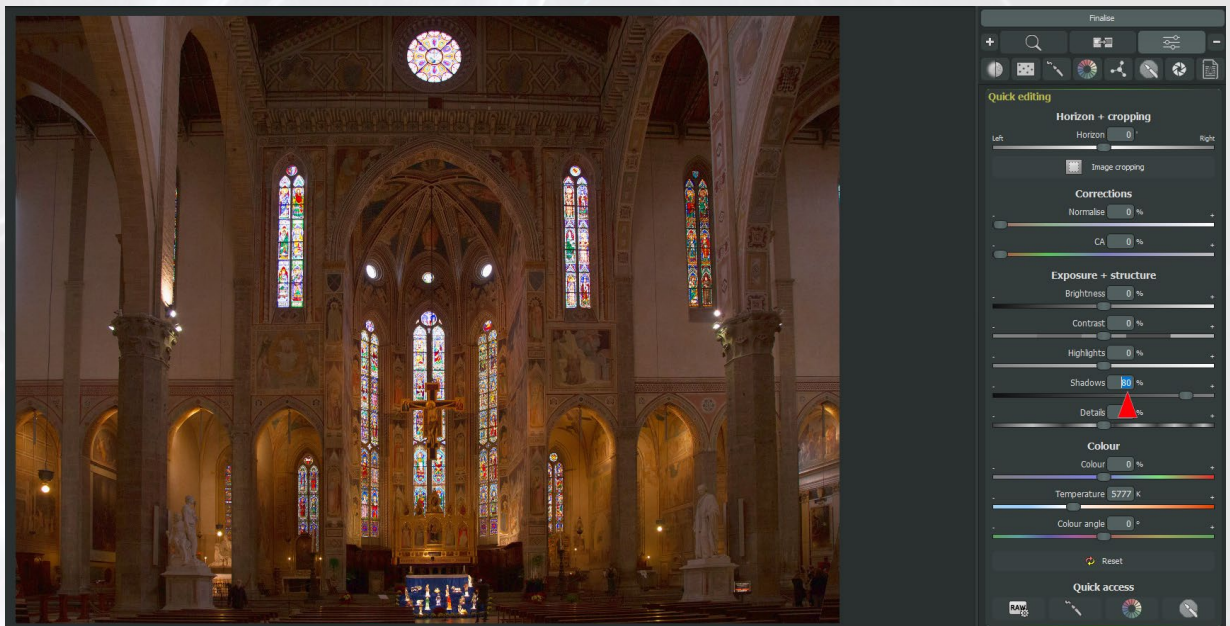
Shadows (dark areas)

This adaptive control does practically the **opposite of the highlights slider**: dark areas of the image can be brightened, whilst the bright areas of the image are largely left untouched or even darkened further.

Example 1: Lightening shadows



In images such as these, the shadow slider effectively brightens all the dark areas of the church whilst deliberately reducing contrast when the slider is moved to the right – in this example, to **80%**. This low-contrast brightening emphasises the atmosphere created by the diffused light ...



... and allows the colourful windows to make the desired impact.

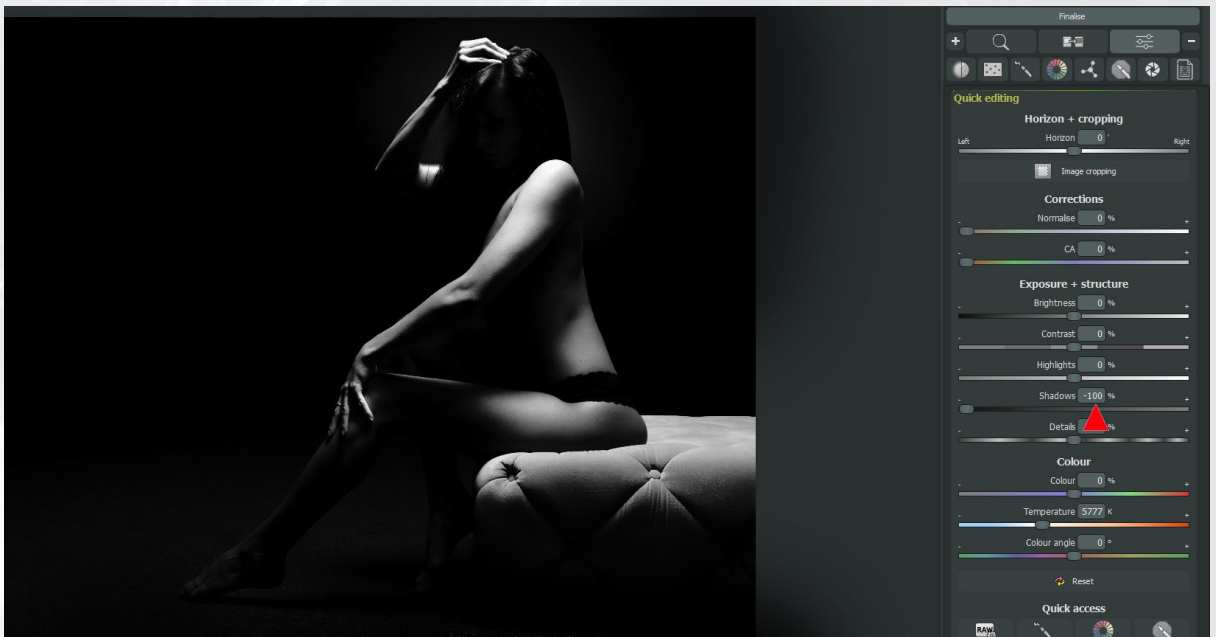
If you'd still like more contrast, move the contrast slider to the right until you achieve the desired look.

Note: Of course, for certain images, you can also choose the **shadow/highlight** combination.

Example 2: Darkening shadows



Darkening the shadows also works very well with subjects like these, to emphasise the lighting and the silhouette effect.



Move the shadow slider as far to the left as you like – in the example, to **-100%**, and all the light areas of the image will be preserved, whilst the dark areas will become even darker, right down to black. The result is a striking contrast between light and dark.

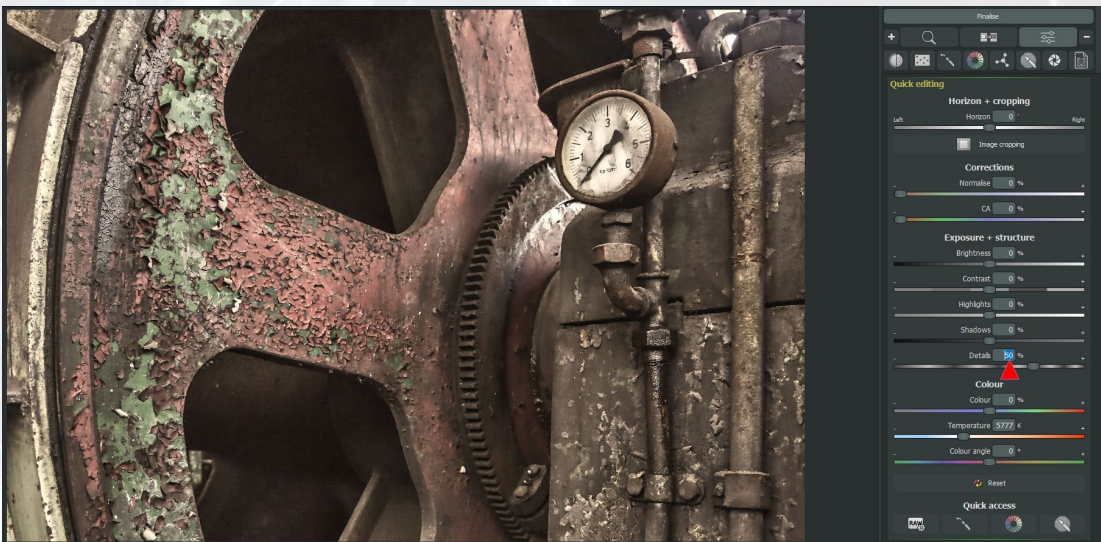
Details



This slider analyses the details in the image based on the subject ...

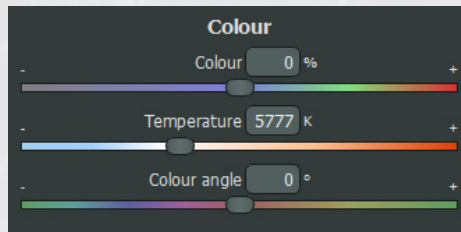


... and reduces it when you drag the slider to the left, in the example to **-100%**, which makes the image appear 'flatter' or 'dull'.



If the slider is moved to the right from the centre position, in this example to **+50%**, the details in the image are effectively **enhanced**, depending on the subject. Overdoing this combination of **local contrast** balancing and **soft details** can actually make an image look worse rather than better.

Colour area



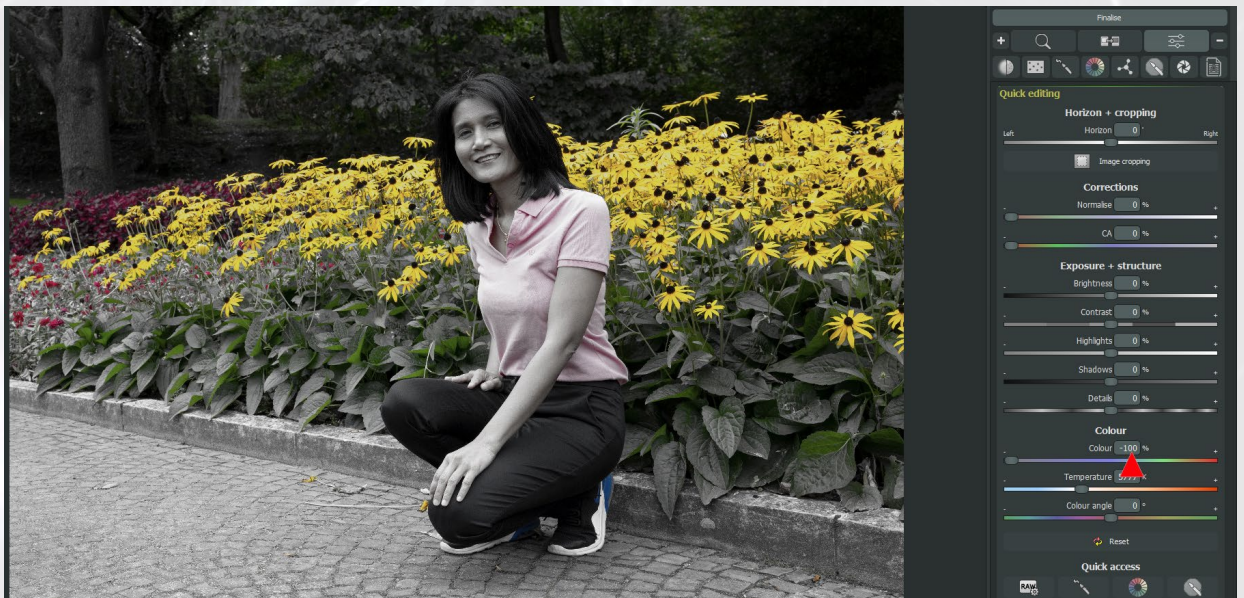
In this section, you can optimise an image, quickly adjust its appearance by changing the colour temperature, or bring creative ideas to life by selecting a different colour scheme.

Colour



This slider also works **adaptively/dynamically**, which means that when you drag **the slider to the left, stronger (vibrant) colours are reduced or desaturated more than weaker ones**. This helps to balance out the colour intensity slightly.

Desaturate colours



In the example, the slider has been moved all the way to the left (**-100%**). The colours are vivid, but have not been desaturated to the point of becoming a black-and-white image.

Enhance colours

If the slider is moved to the right, less saturated colours are given greater weight.



Here, the colour slider is set to **+50%**, and it is clear to see that the vibrant colours of the flowers have been altered less than the slightly paler green of the leaves or the pink of the T-shirt.



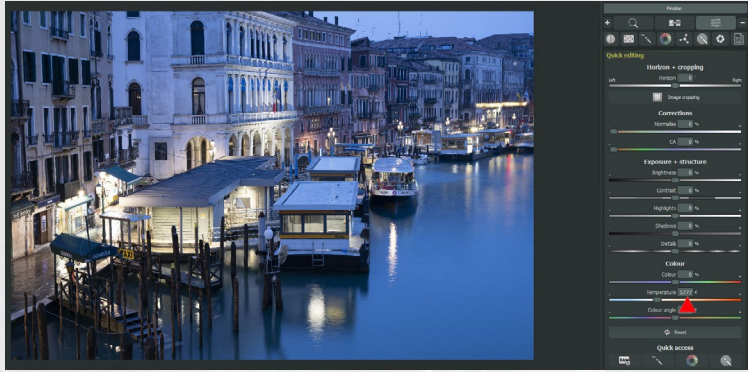
Example 2: In this landscape photograph ...



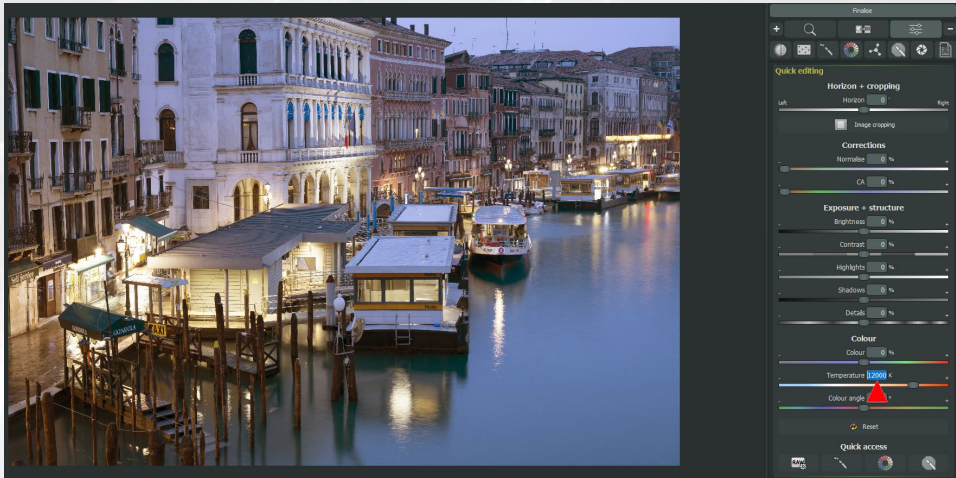
... the slider is set to **70%**. Here, too, paler colours such as the blue of the sky are given greater weight than the rest, so that the colour saturation of the sky and other less saturated colours aligns more closely with the other colours.

Temperature

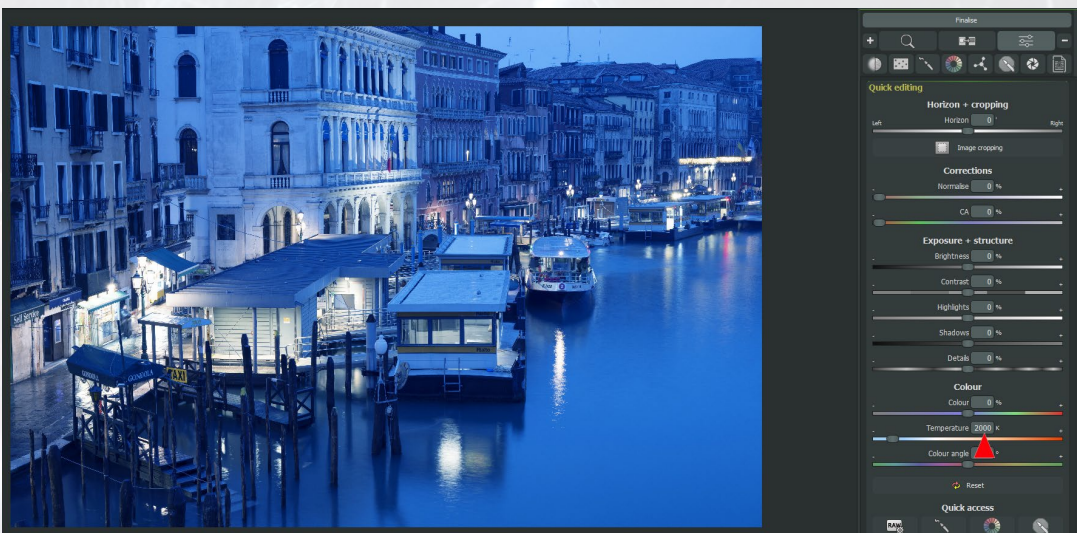
All control settings are set to zero, with the exception of the colour **temperature**.



This setting is set to the 'neutral' value of **5,777 K** (Kelvin), a reference value for 'daylight white' light, or bright, slightly bluish daylight at midday. Evening shots, such as the one shown in the example, are usually taken at this colour temperature unless the camera is set otherwise.



To the right, the image appears 'warmer', here at **12,000 K**, ...



... towards the left for a 'colder' tone, here at **2,000 K**. This allows you to achieve the desired image mood in a flash, even if it differs from the camera's preset colour temperature.

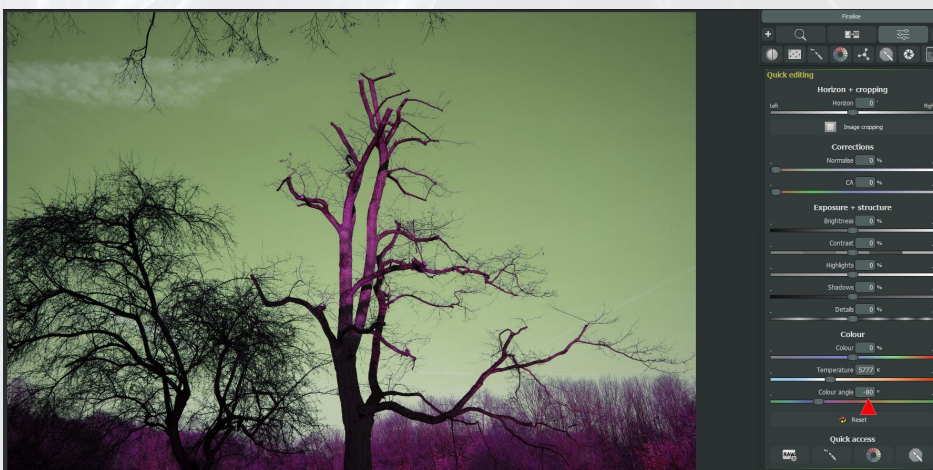
Colour angle

This slider is identical to the colour-harmonic parameter '**Colour Angle (RYB)**' in the RAW module. Here, RYB stands for the primary colours **red, yellow and blue**.

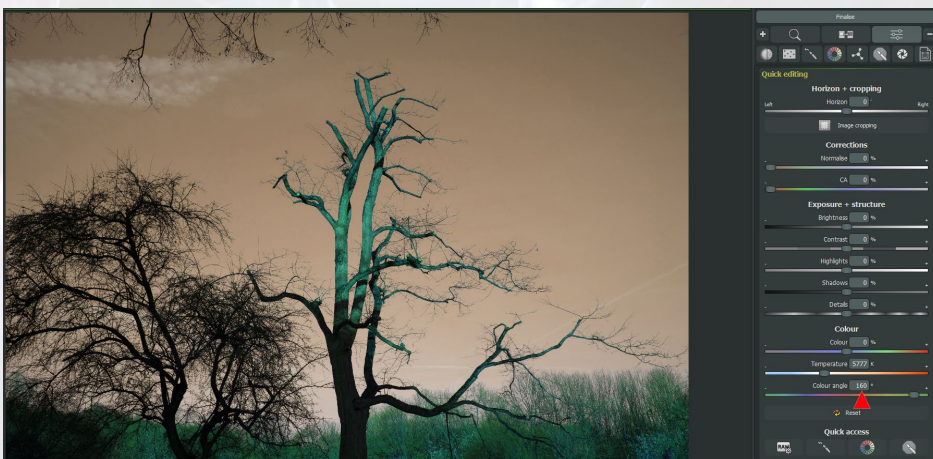
'Colour-harmonious' means that the colours displayed remain in harmony with one another even after each adjustment of the controls (the so-called Goethe colour wheel, which encompasses the entire spectrum of colours).



Here, for example, you can achieve visual styles ranging from the unusual to the surreal ...

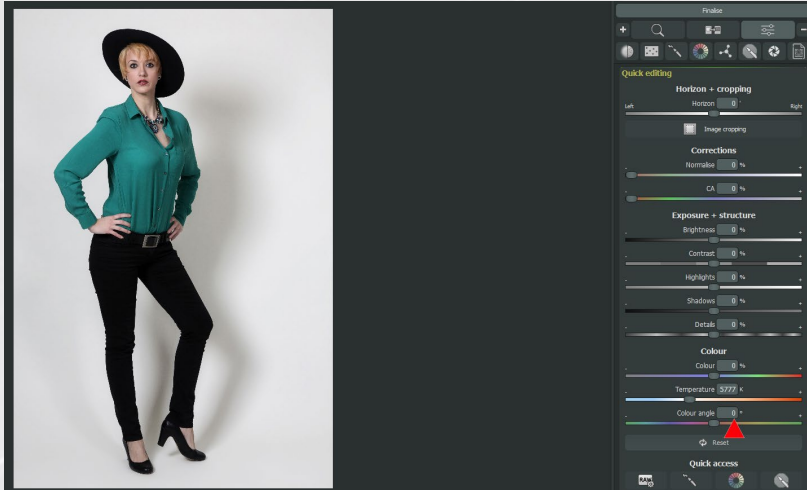


... as here at **-80 °** ...

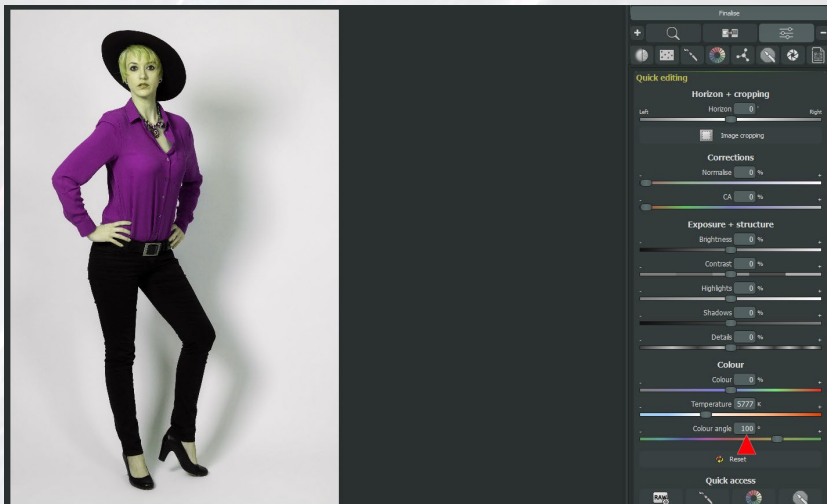


... or here at **160 °**.

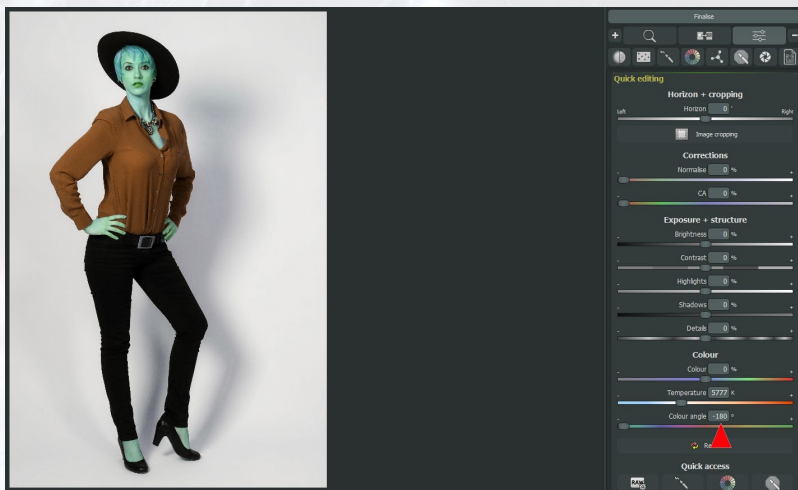
Example 2



You can just as easily change the colour here in a flash and get creative ...

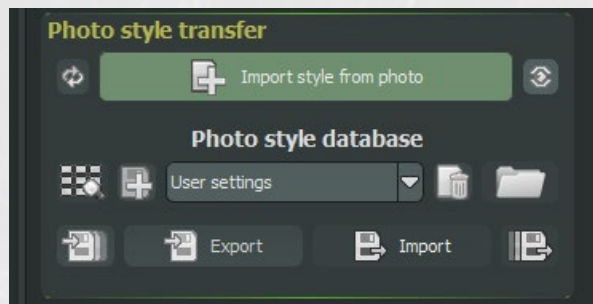


... as shown here at **100 °** ...



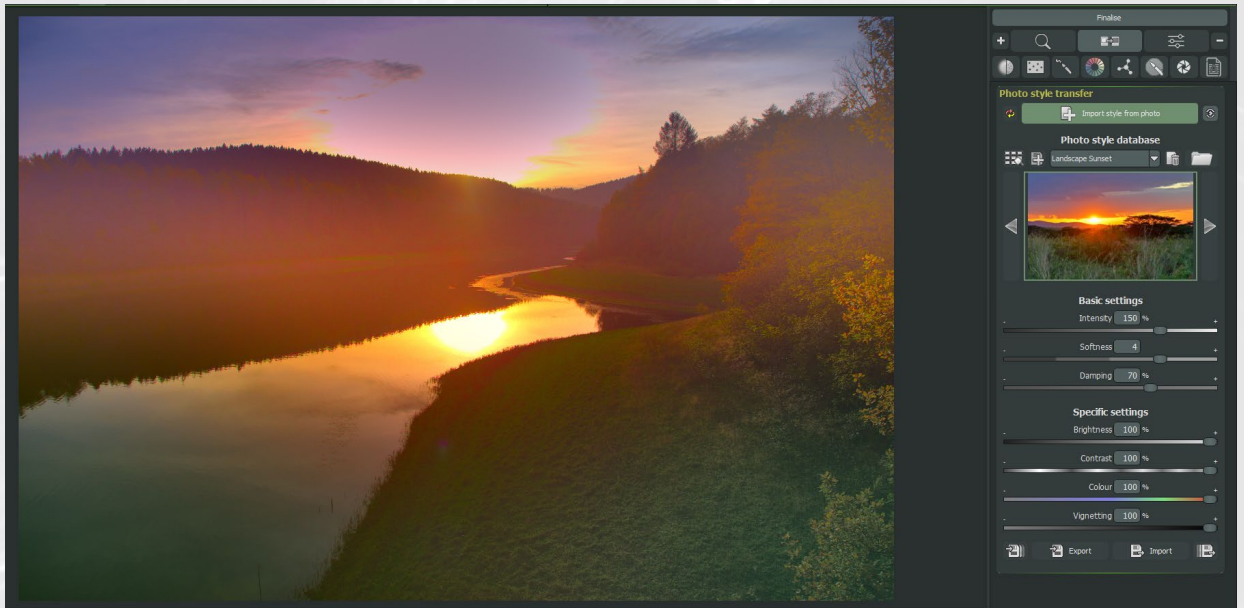
... or here at **-180°**, and you can always be sure that the colour combinations will remain harmonious and have a surprising effect, even if the altered skin tone in the example might not appeal to every viewer.

3. Photo style transfer - Introduction

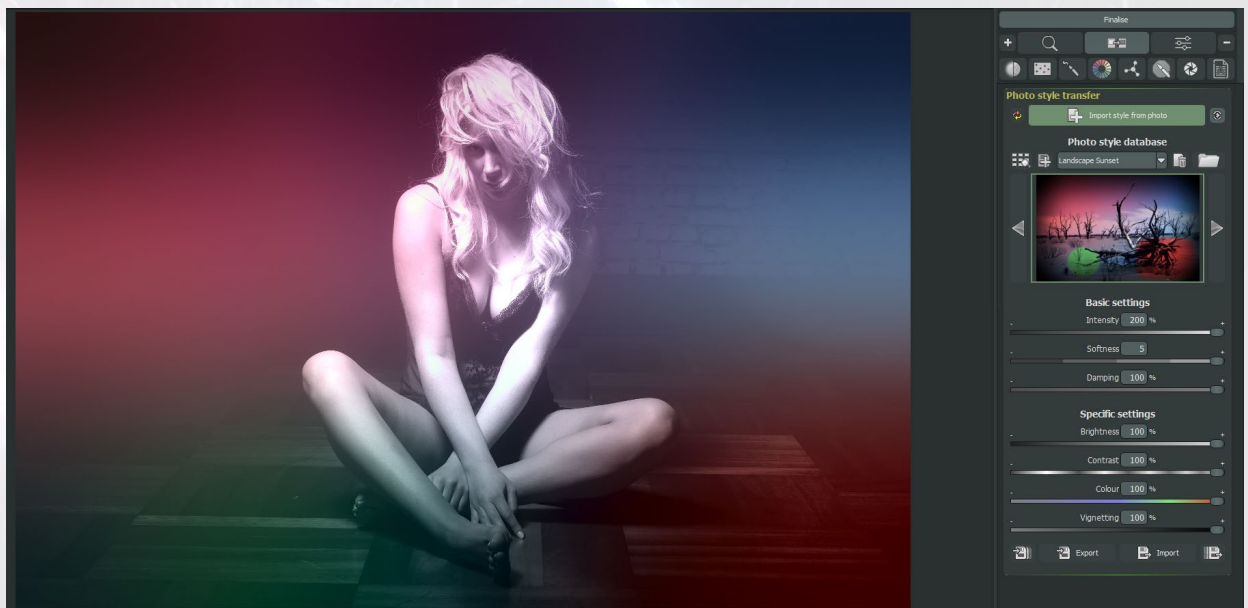


The image style transfer feature is the programme's core feature and unique selling point.

Here you can instantly give an imported image a different, unusual, imaginative and unique look, tailored to your own personal preferences.



- using the preset picture styles



- styles you have created yourself using your own image files.

These image styles can be applied to **one** imported image once or saved and can then be used to give **any image the special look** you want, which can be tailored to your personal taste using various settings.

Unique selling points

Advantages over LUT styles



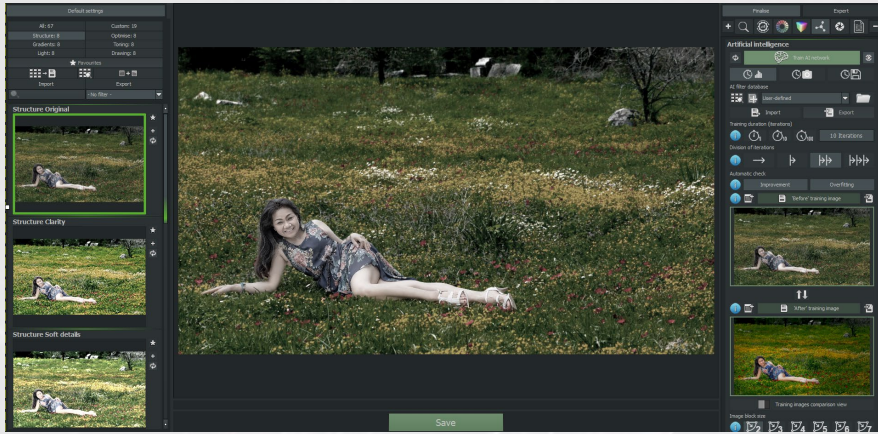
The **photo style transfer** is much more versatile, which is particularly evident in gradients. These photo styles render **gradients** of all kinds with a wide variety of colour tones and brightness levels in all directions – not just from bottom to top or vice versa, or from left to right or vice versa, but also, for example, diagonally or in serpentine lines.



Vignetting makes such a significant difference because it ensures that brightness levels, in particular, are not simply superimposed onto the image, but are **weighted** and **distributed**, which makes the image look far more dynamic and vibrant.

Another advantage: brightness, contrast and colour can be adjusted individually.

Advantages over the AI Filter programme



All image styles with the listed benefits can also be created using the **AI Filter** programme; however, this requires a 'before' and 'after' image to generate the desired image style with excellent quality, and is also significantly more time-consuming.



In Photo STYLE, all you need for your chosen picture style is a 'before' image; you can see the result straight away, and everything happens incredibly quickly and in full resolution!

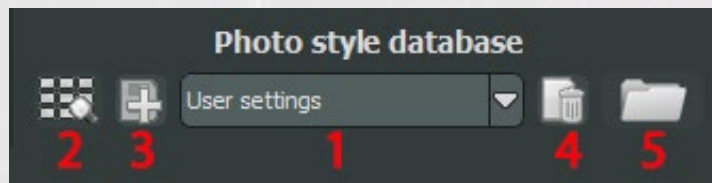
This gives many images greater impact and intensity.

The '**Photo Style Database**' section shows the quickest way to apply a photo style: with a single click, you can apply the desired style to your imported image.

The section '**Customising Photo Style Transfer with Parameters**' explains how you can quickly and intuitively tailor picture styles to your taste using the various settings.

In the section on creating and saving **photo styles using your own photos**, you effectively switch roles and go from being a **user** to a **designer**, coming up with creative ideas for visual styles that can be created using your own photos and customised to your liking using the available settings.

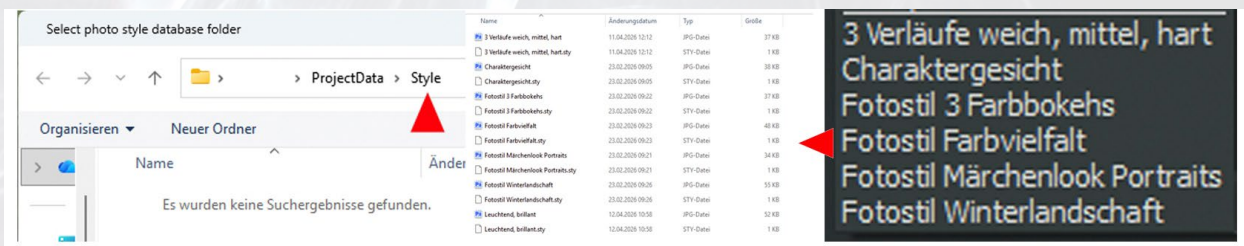
4. Photo style database



This database provides immediate access to all the photo styles included in the package, as well as any photo styles you have created and saved yourself.

The database offers **5 options**:

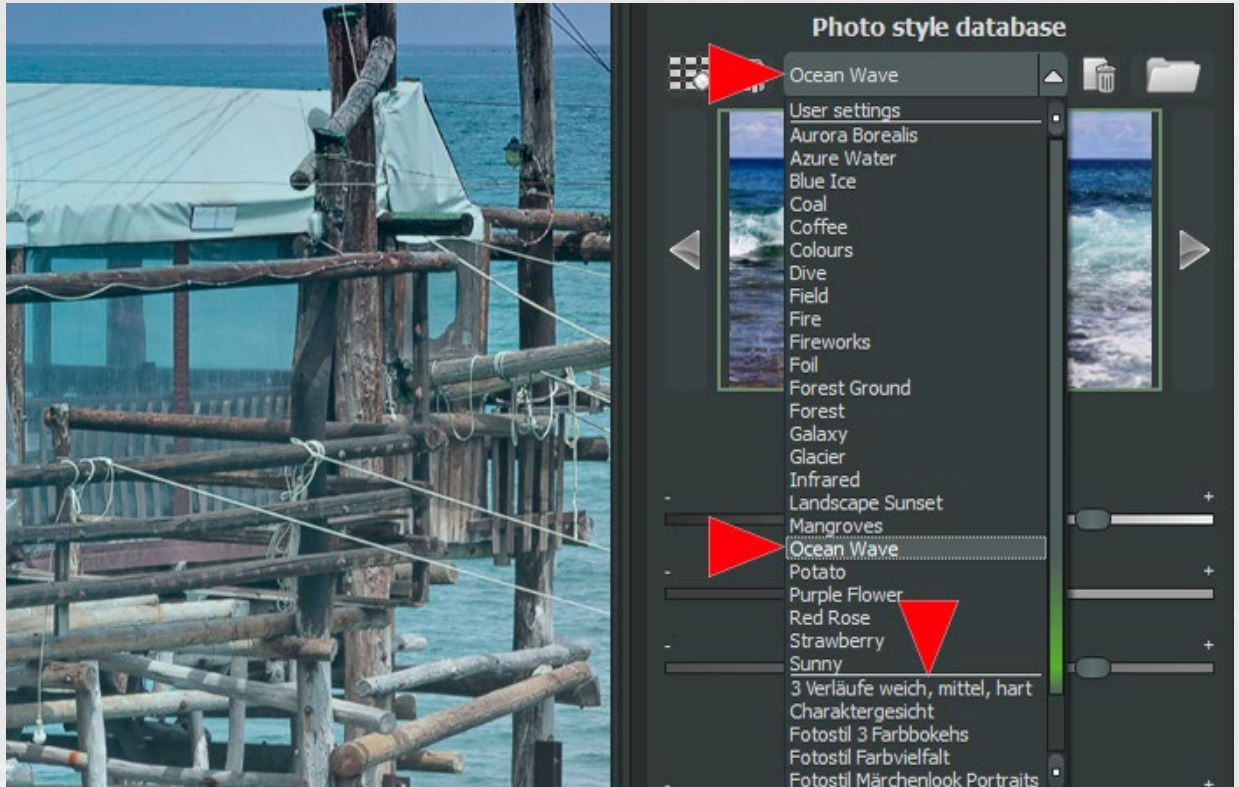
- 1 Clicking the **User Settings** button or the small arrow next to it will open a pop-up window displaying all saved or custom photo styles.
- 2 Clicking the button with the **browser** icon displays all saved photo styles in the **Variant Browser** window.
- 3 Clicking on the **save icon with the plus sign** adds the current photo style to the database.
- 4 Clicking the button with the **bin icon** will delete the currently selected photo style and its associated files from the database
- 5 Click on the button with the **save icon ...**



... The folder containing your own photo styles and the corresponding image files will appear by default. If you click the button, you will only see the folder without its contents. These will only become visible and be listed (centre graphic) if you were to select this **style folder** via File Explorer.

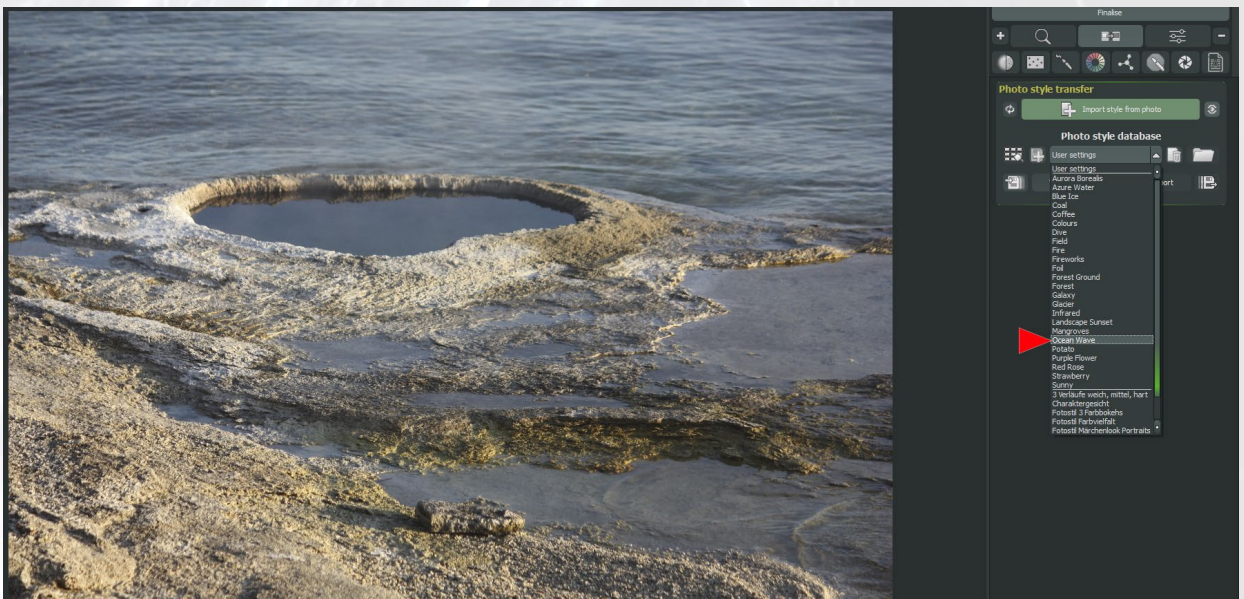
You don't need to worry about this button, as there is no point in creating a folder other than the one set by default.

Included photo styles



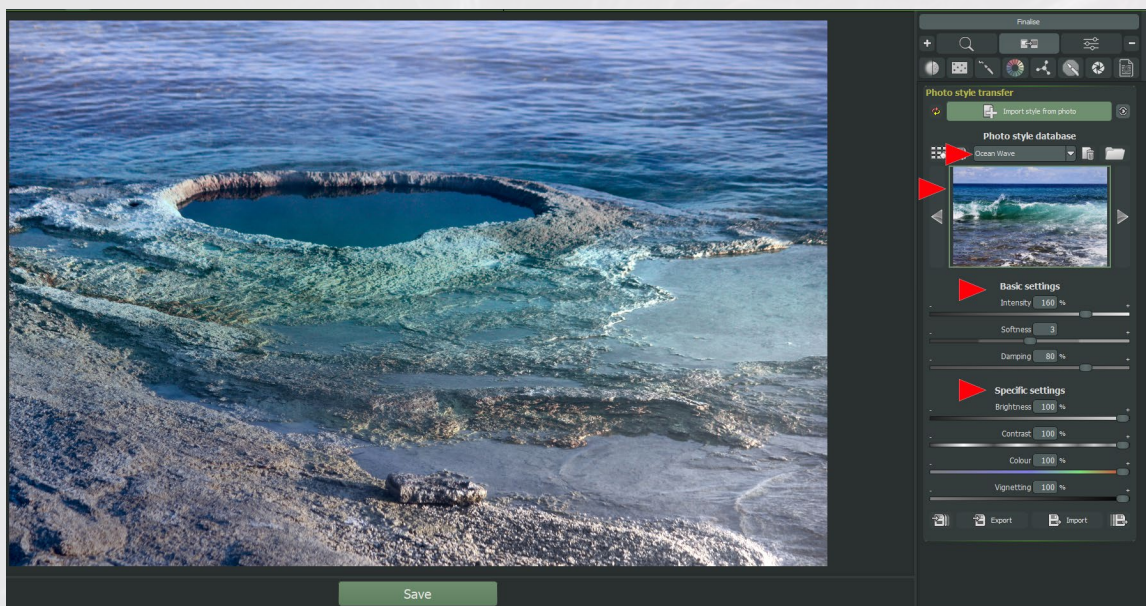
When you click the **User Settings button**, all the included photo styles are listed in alphabetical order **above** the white line.

Below the white line, you can select any styles that you have created and saved yourself.



Select a photo style for an imported original that you'd like to try out and see how it affects the image, e.g. **Ocean Wave**, ...

... the selected picture style is applied immediately and can be compared with the original by right-clicking on the image.

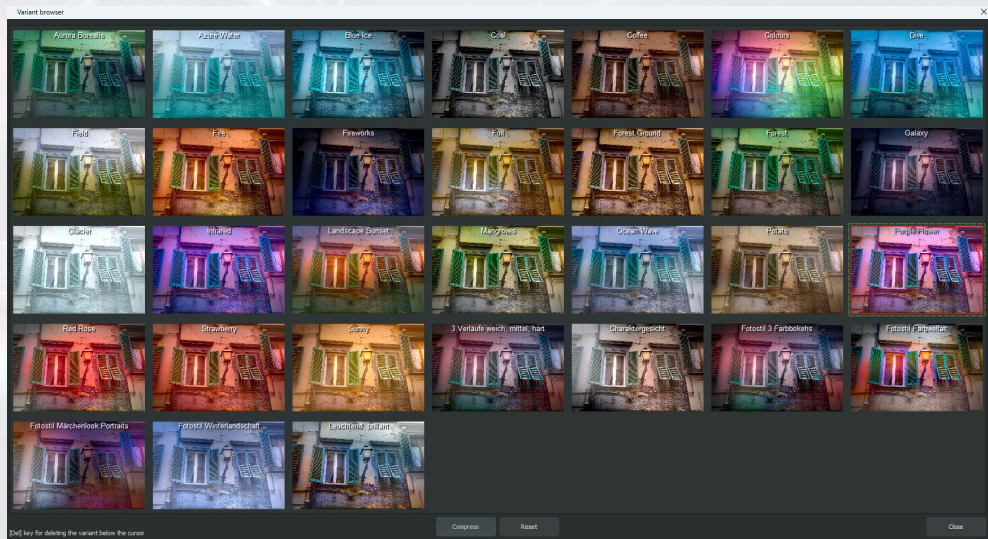


The **thumbnail** below the style name shows the image used to generate and calculate this style.
The **arrows** to the left and right of the thumbnail only switch to other files in the selected folder for user-created image styles; they have no function for the pre-installed styles.

Below the thumbnail, whenever a photo style is selected, the parameters for the **basic and specific settings** are displayed, along with the values used to create that style.
These settings are explained in the following chapter.

Browser

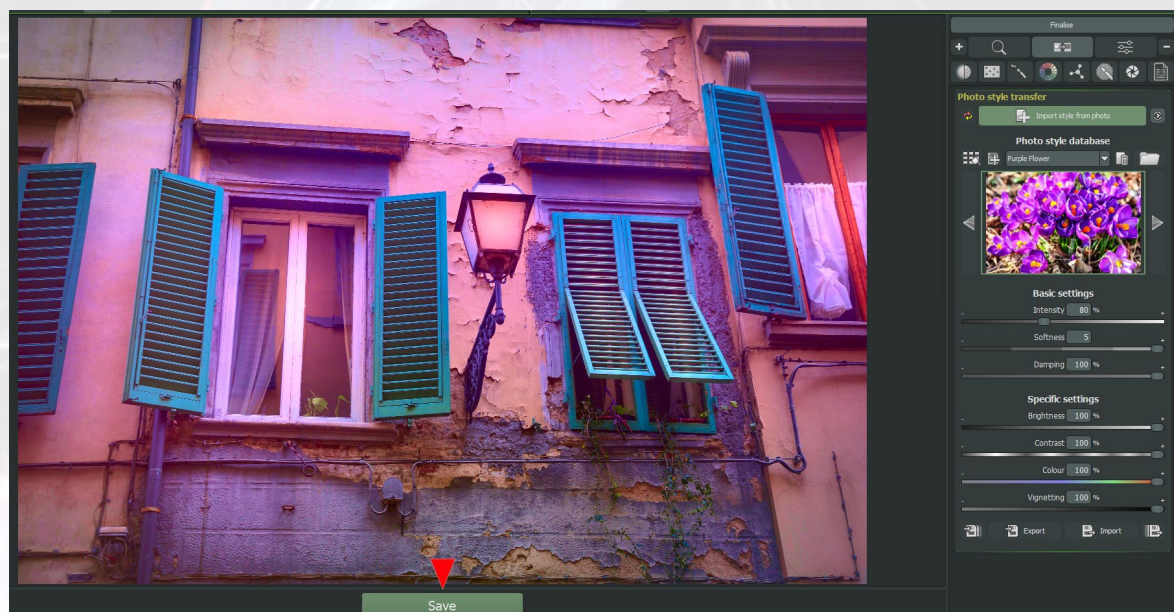
The **Variant Browser**, which can be opened by clicking the button with the browser icon, provides a quick visual overview of all saved photo styles, both the pre-installed styles ones and your own.



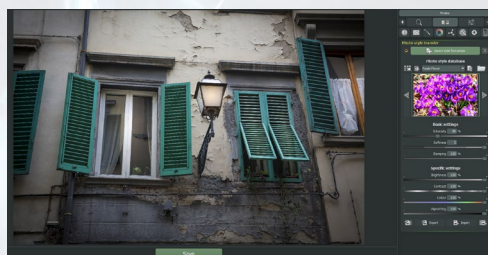
Change the view and select your preferred picture style



Scrolling the mouse wheel up or down zooms in or out of the view.
When you click on a style you'd like to try, it will be highlighted with a green dotted border.



Double-click the thumbnail again to apply this photo style immediately to the selected image, ...

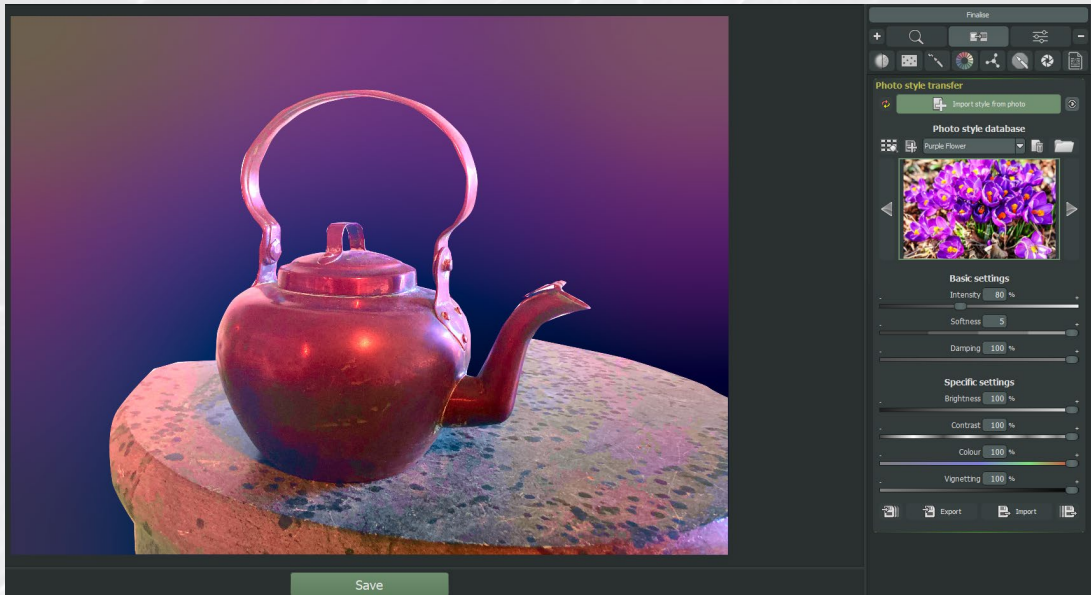


... can be compared with the original again by right-clicking on the image and saved immediately by clicking 'Save' if you're happy with the result.

The image style is retained when a new image is loaded

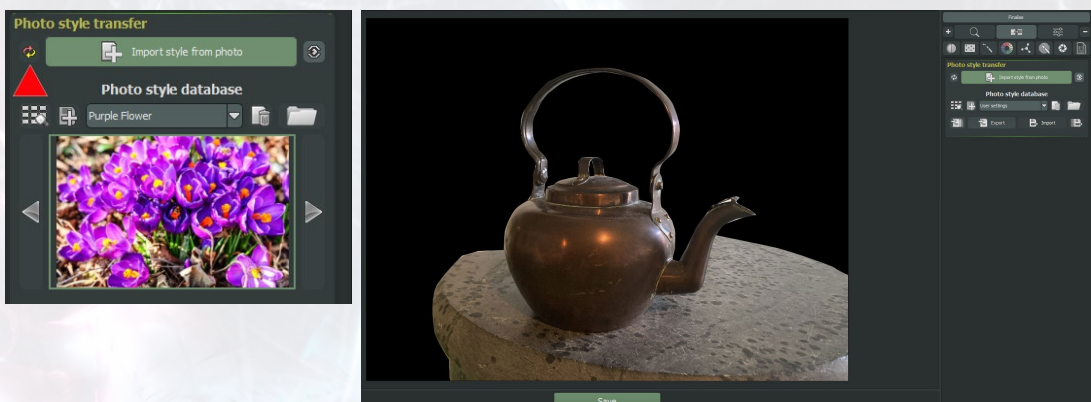


Upload a new image, ...



... the currently selected picture style is applied to the new image immediately.

Reset database



Clicking on the **coloured arrows** around the edge will reset all settings for the Photo Style Transfer, including any **basic and specific settings** you may have made, and remove the current style.

If you **close the programme**, the database containing all the settings you have made will also be reset.

5. Customise photo style transfer using parameters



Upload an original file ...



... and when you activate one of the pre-installed or custom photo styles, in this example '**Galaxy**', various information, settings and saving options appear below, allowing you to customise the application of the styles and export or import them as required:

- The **template, the image** used to create this photo style,
- **Basic settings**,
- **Specific settings**,
- **Save options**. These are visible directly below the database as long as no image style has been selected, and are described in the section on export/import functions.
- **By default, the parameters are set to the values used to create the selected photo style.**

Difference from quick editing

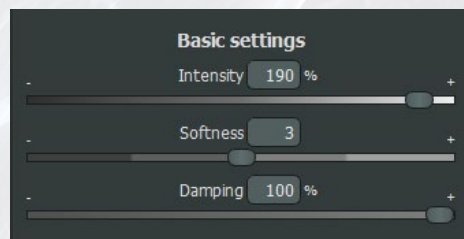
All the controls shown in the **Quick Editing section** have a **direct effect on the loaded original** and modify it as required.

None of the settings in the '**Basic Settings**' and '**Specific Settings**' sections affect the original image itself, instead, they determine how strongly, weakly, with low contrast, with high contrast, more brightly or more darkly, etc., **the selected picture style is applied to the image**.

Here you can decide whether the new picture style with the saved settings meets your expectations, or whether other combinations of controls better achieve the desired look.

The explanations of the individual parameters are also intended to make it easier to use these controls when creating photo **styles with your own images** (see the next chapter), as the way they work is identical in that context.

Basic settings



The default settings for **each of the included photo styles are set to different values**, as they have been tailored to the specific style and saved accordingly.

This setting can be applied as is to most of the pre-loaded images, but can be quickly adjusted to suit your own viewing preferences if required.

Intensity

This control has a special feature: the adjustment range goes from **0%** (all the way to the left) to **200%** (all the way to the right).



In the **zero position**, the original is visible, which can be confirmed by right-clicking on the image: no changes are visible.

Variation in intensity



If the slider is set to **100%**, the effect is applied **once**.



If the slider is set to **200%**, the effect is applied **twice with double the intensity**.

Note: If the intensity slider is set to zero, all other sliders for the basic and specific settings will also have no effect. If the intensity slider is moved to the **right** and the picture style transfer is enabled, the other parameter settings will also take effect.

The further you move the intensity slider to the right, the **darker the edges** and the **brighter the centre** become in this photo style.

Note: By default, the slider for this photo style is set to **190%**.

Softness



This parameter allows you to adjust the **softness** of the transfer and determine how '**hard**' or '**soft**' the individual elements of a photo style should be transferred from the source image to the imported original.



If the slider is set all the way to the **right (5)**, the transition is very **smooth**.



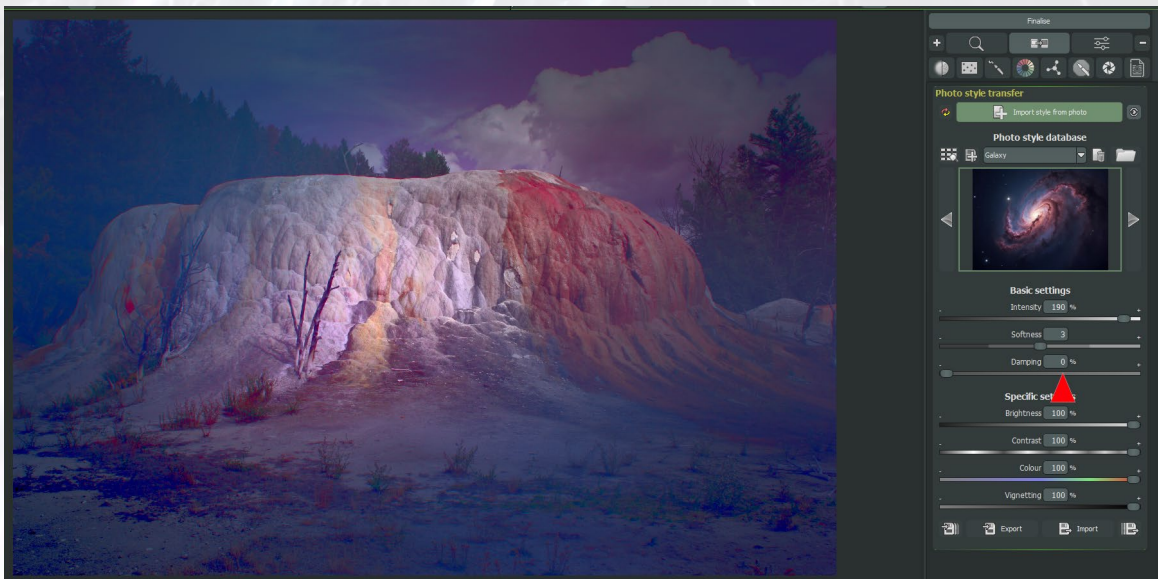
If you drag it all the way to the **left (1)**, the style will be rendered more '**harshly**'.

Damping



This slider allows you to decide whether and to what extent individual areas of the image should be excluded from overly drastic changes, or whether the original should have a stronger influence and determine the desired look of the image.

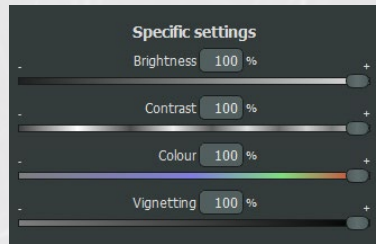
As the attenuation increases (slider moved to the right to 100%), more of the original image's look is preserved. For example, the original contrast becomes more clearly discernible again, or more of the original's details are retained and become visible once more.



The further the slider is moved **to the left (to 0%)**, the more of the selected picture style is applied. For example, the contrast of the original image is replaced by the contrast of the style image.

Conclusion: There are no 'right' or 'wrong' settings. They depend on the subject you're photographing, the selected picture style, and your personal taste or vision of the desired final image.

Specific settings

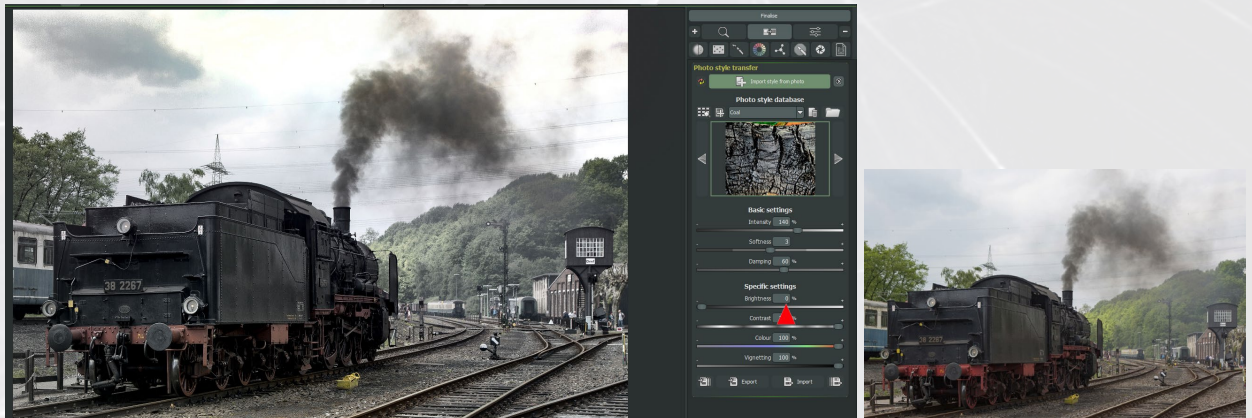


While the sliders for the basic settings vary depending on the selected photo style, the specific settings always remain at **100%**.

The settings for the **basic options**, which correspond to the selected picture style, have been carried over unchanged in the examples.

Brightness

This setting adjusts the **brightness** transfer and determines the extent to which the **brightness from the photo style image** should be applied to the imported original.



With image styles such as **Coal** (as shown in the example) or **Galaxy**, this can result in the image becoming **brighter at the left** end of the scale (no brightness, 0%) ...

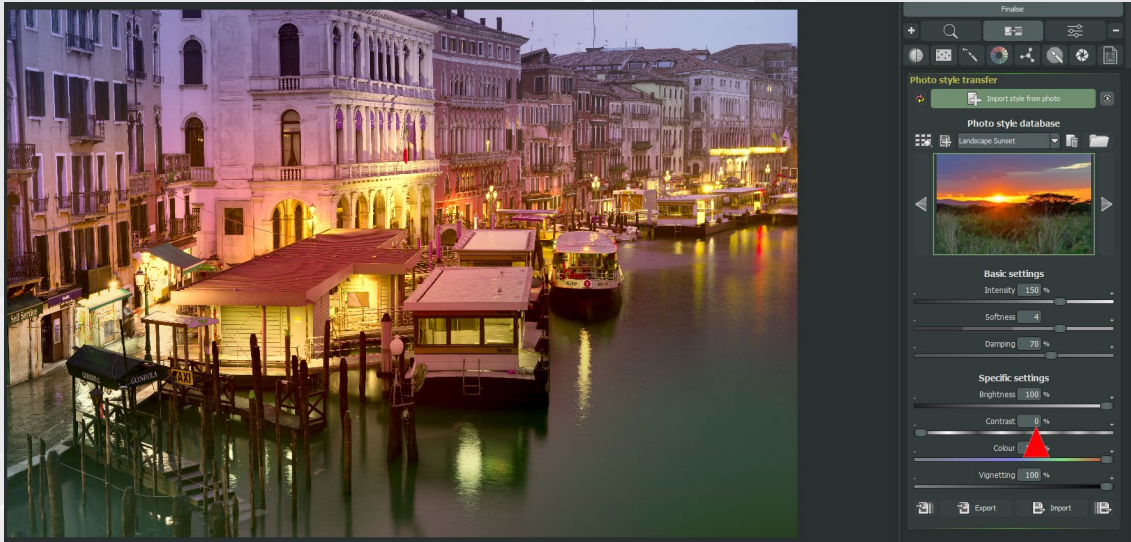


... and becomes **darker** at the **right-hand limit** (maximum brightness, 100%), which may seem confusing at first glance.

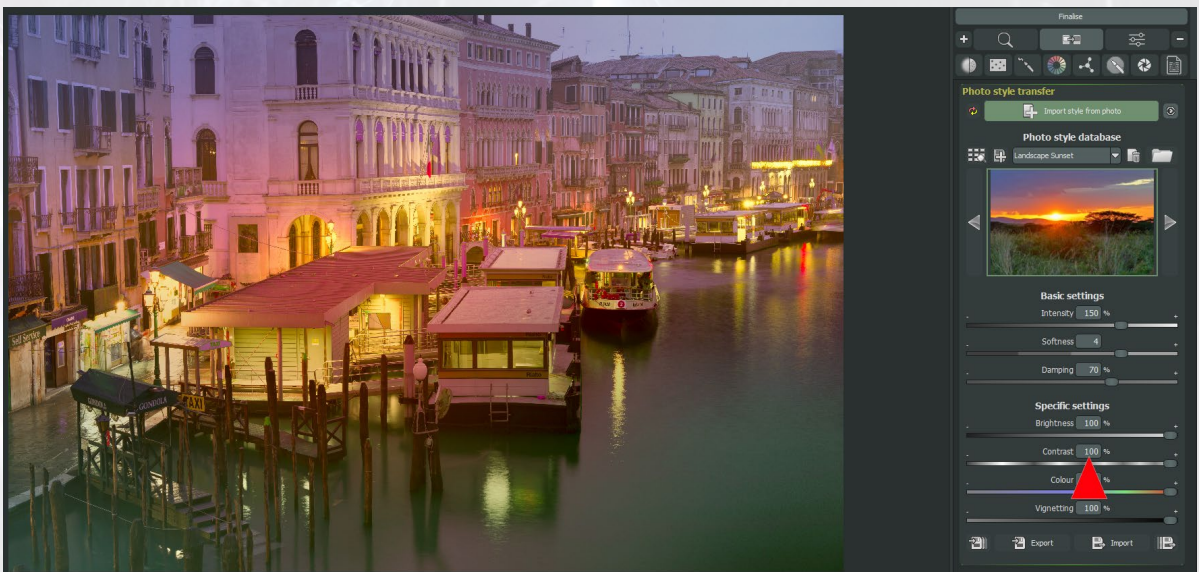
Contrast



The **contrast** slider determines how strong the contrast is in the selected photo style image, ...



... in the **Landscape Sunset** example, which is applied to the imported original. If the slider is moved **all the way to the left to 0%**, the **original contrast** of the imported image file is retained and no contrast is applied from the 'style image'.

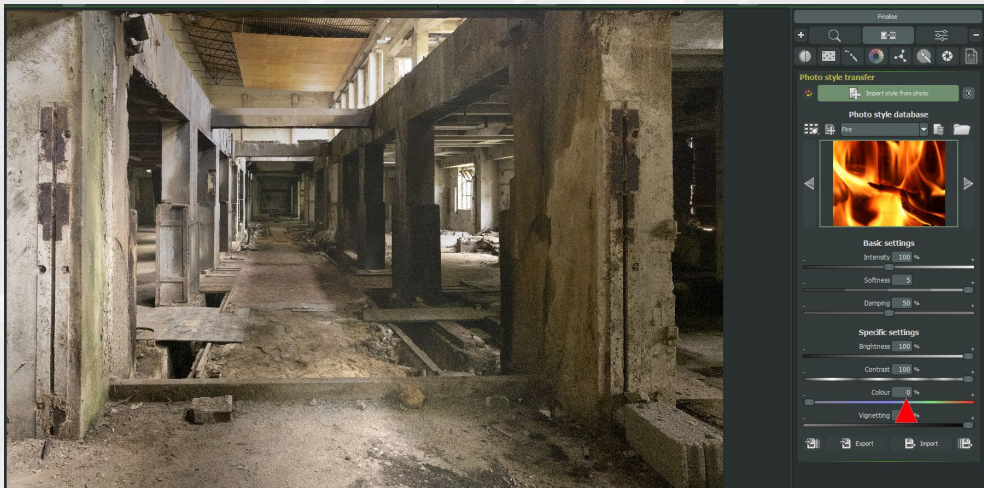


The further the slider is **moved to the right, up to the default setting of 100%**, the more the **contrast of the selected picture style** influences the final image.

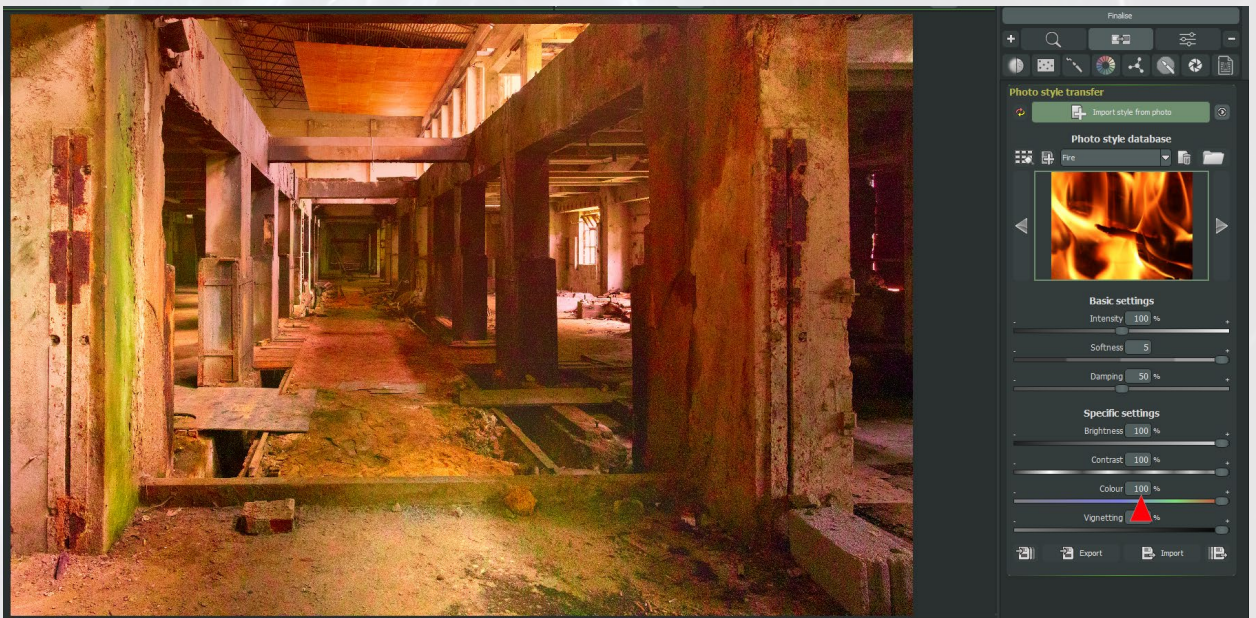
Colour



The **Colour** parameter determines the intensity of the **hue** and **saturation** from the selected photo style image, ...



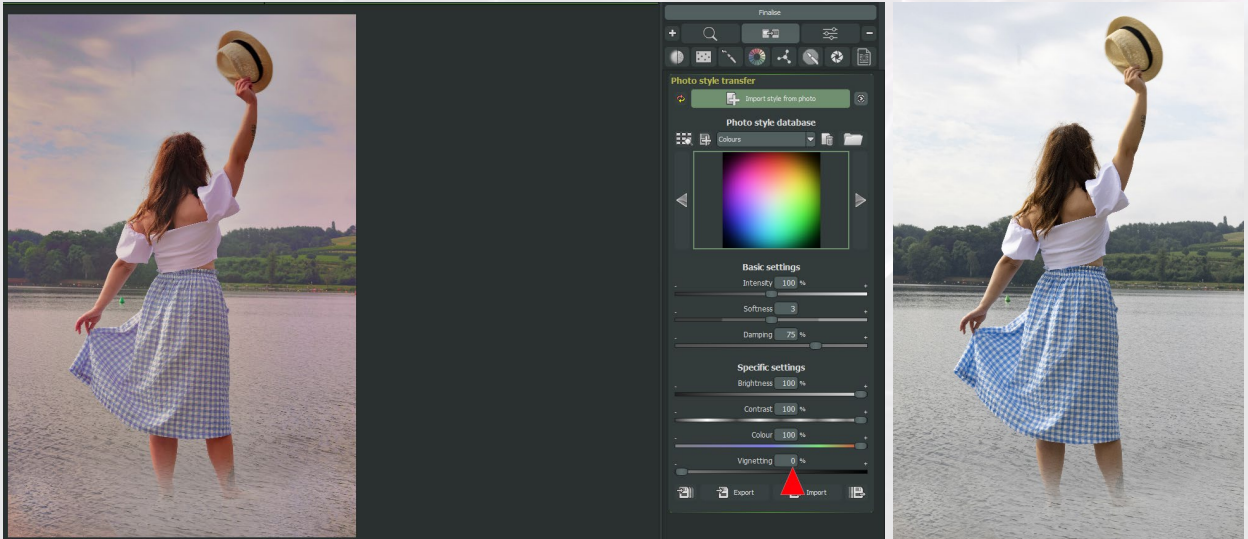
... in the **Fire** example, which is applied to the imported original.
The further the slider is **moved to the far left**, down to **0%**, the more the **colours of the original dominate**.



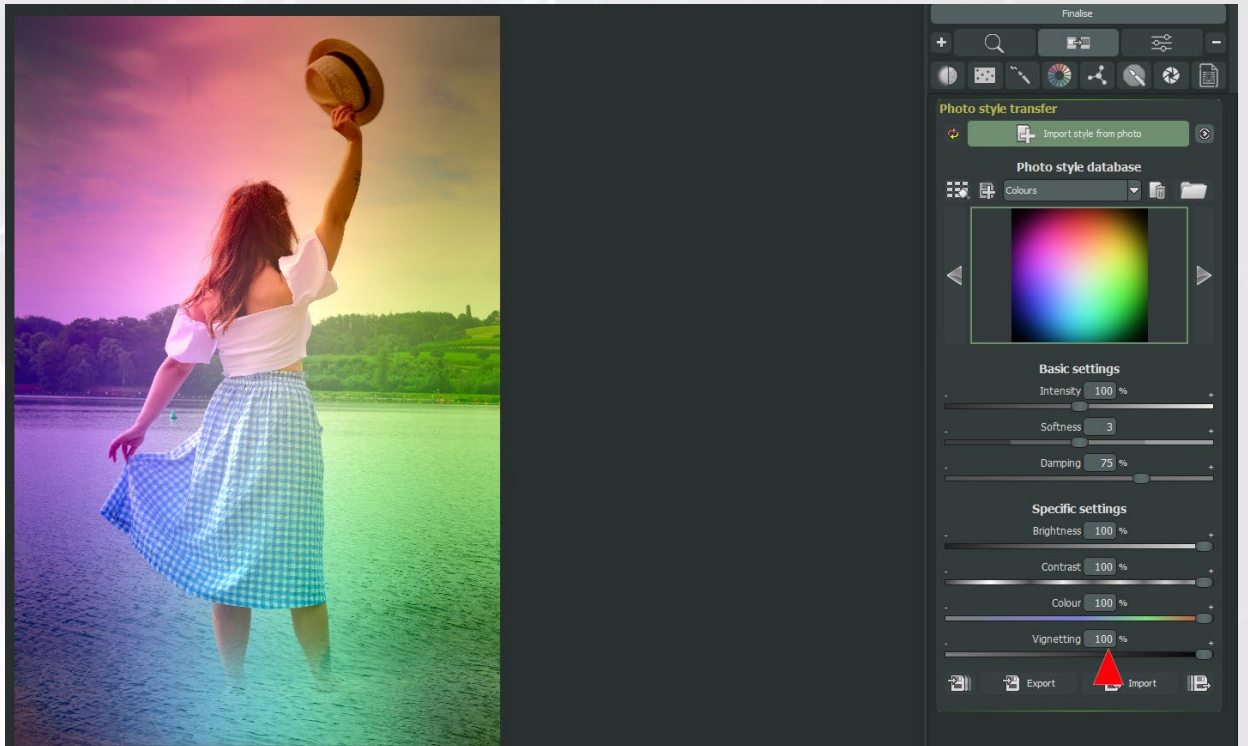
The further the slider is moved to the **right**, up to **100%**, the more the hue and saturation of the **selected picture style** will influence the final image.

Vignetting

This slider could also be called '**Vignetting and Gradients**', as it affects both and produces the most striking changes in many types of image.



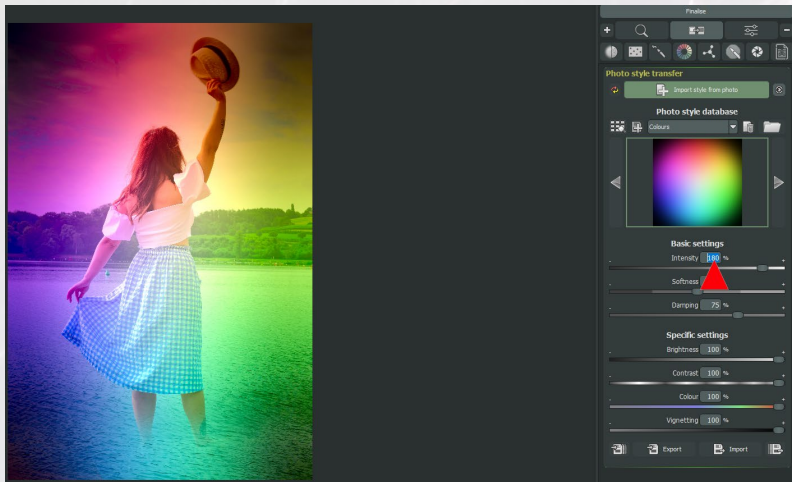
For example, if you drag the slider all the way **to the left to 0%** in the '**Colours**' photo style, **no gradients are applied** at all, resulting in a relatively **even distribution of brightness** that makes everything look rather dull and uninspiring.



If the slider is moved all the way to the **right to 100%**, **all vignetting and gradients** are applied with an effective distribution of colours and brightness, which lends each imported original a unique visual character and can produce spectacular results.

Increase or decrease the intensity overall or in specific areas

As we have seen, the position of the **intensity slider** determines how strongly or weakly a selected photo style is applied to the imported original.

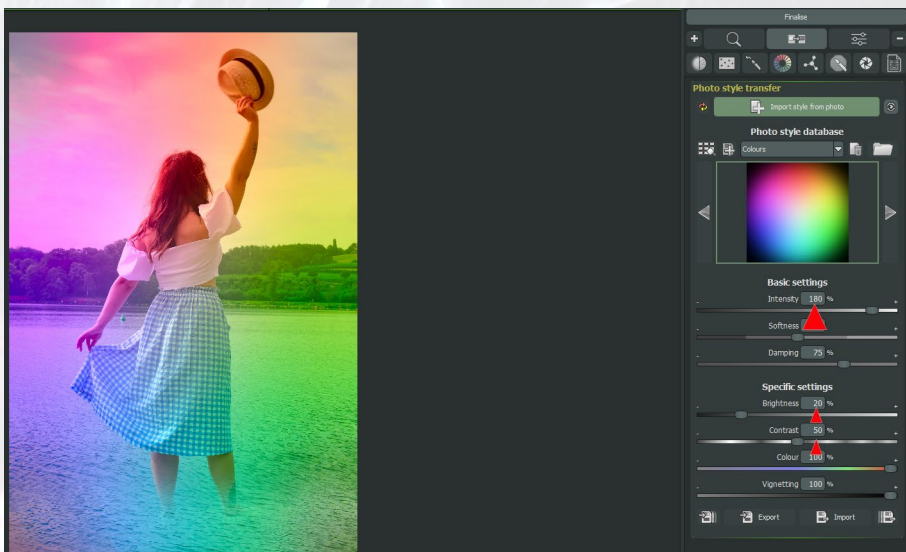


Changes in total

In this photo style, the **intensity slider** is set to the default value of **100%**. This allows you to instantly **increase or decrease the overall intensity of the effect in either direction**, taking into account all current slider settings, and adjust it to your liking.

In the example, the intensity has been increased from **100% to 180%**, which noticeably enhances the **vignetting** and **gradients** in particular.

Specific changes

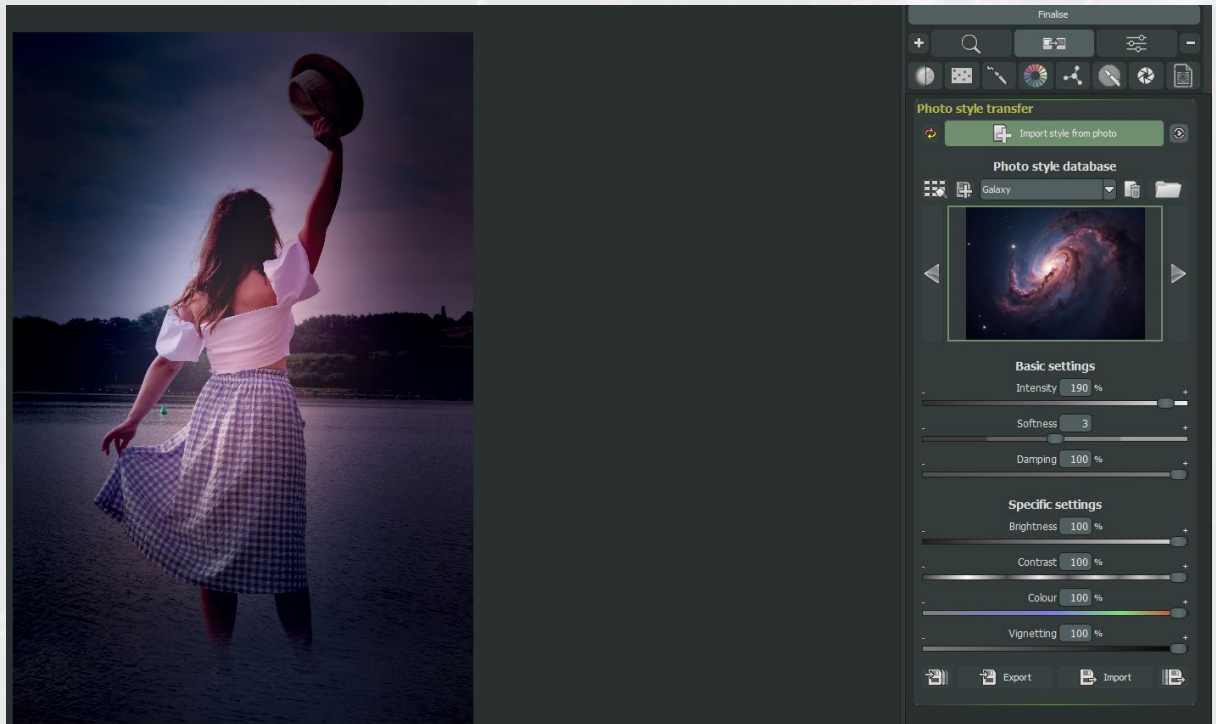


If the overall adjustment isn't quite to your liking, you can change individual settings, for example, adjust the **brightness slider from 100% to 20%** and the **contrast slider from 100% to 50%**.

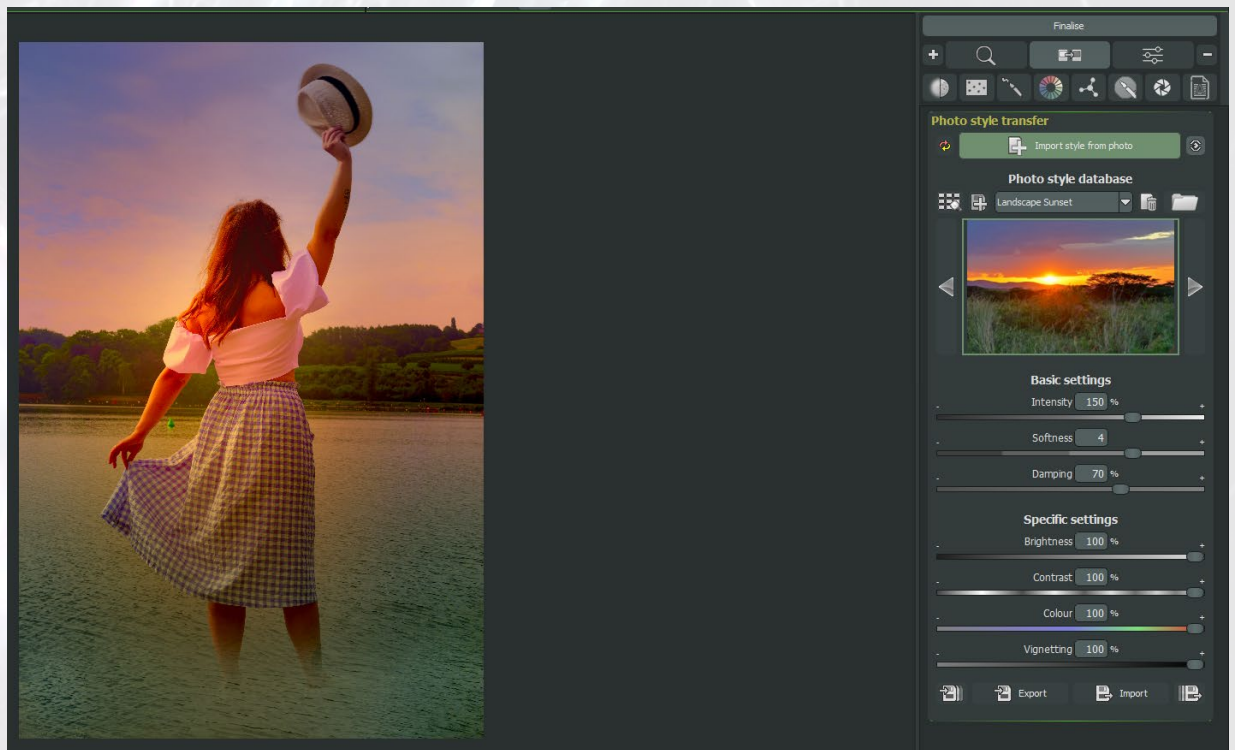
Thanks to the interaction of these controls and the wide range of options they offer for a chosen photo style, you can customise every new image look to suit your own preferences.

Vignetting slider with photo style variations

Depending on the photo style you've chosen, this slider allows you to adjust the **vignetting** and **gradients** more significantly, or to emphasise or reduce **both** equally in other styles.



In the **Galaxy** photo style selected here, it is the **vignetting** in particular that creates a somewhat mysterious, intriguing look, ...



... in the **Landscape Sunset** photo style, it is the **gradients** that really define the distinctive look of the image.

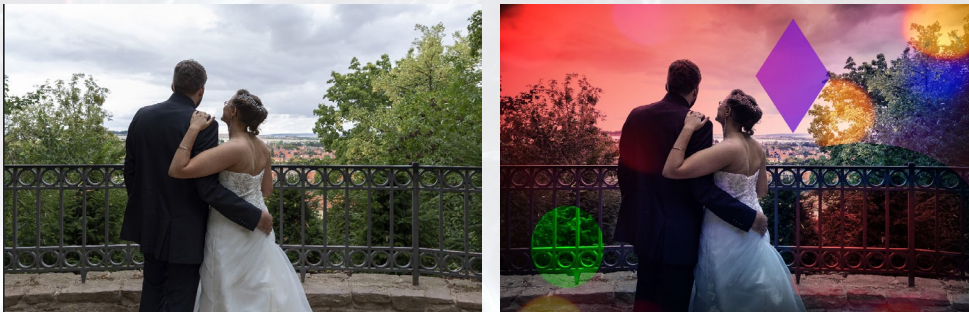
6. Create and save photo styles using your own photos

Following the instructions in the two previous chapters, creating your own photo styles is straightforward, because **all the settings in the basic and specific settings, along with all their possible variations, are identical to those that give images their distinctive look when you select one of the pre-installed photo styles.**

What makes this creative aspect even more interesting is the option not only to use **unedited original images** or **images edited in Quick editing** or other programmes, but also to use **saved images from other programmes such as COLOR**, which have been transformed into striking visual styles using presets offering specific colour moods, colour gradients or vignetting, and can now serve as reference images in **Photo STYLE**.

The following two examples illustrate how a loaded original image interacts with an imported reference image, which is intended to define the look of the image, and can help you decide which images to choose for the desired photographic style.

Example 1: Implementation of gradients

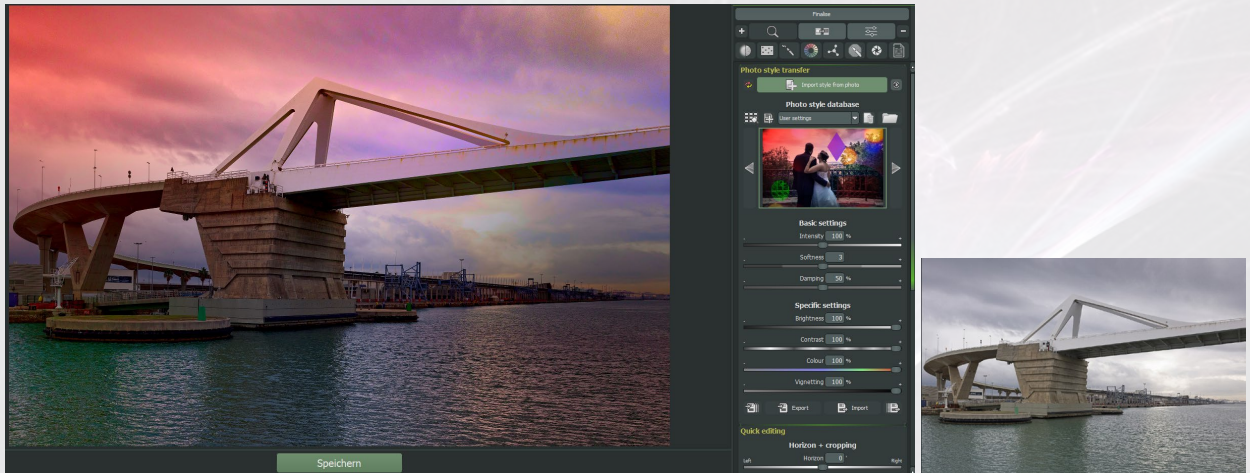


The original has been processed using several colour filters and various gradients ranging from soft to hard, which results in an interesting but undesirable visual effect. The key factors to consider are not the subject itself, but essentially the **colours**, their **positioning**, the **distribution of colour** and **brightness**, the **gradients**, and any **vignetting** that may be present.



If you load the original image into Photo STYLE now and import the edited version, the original will instantly take on a unique look.

Apply photo styles to other subjects



The instant transformation of splashes of colour, geometric shapes, or various colour gradients and brightness levels into a photographic style featuring an impressive symphony of colours turns even the most diverse subjects into real eye-catchers.

Compare the colour gradients with the reference image; you'll be able to identify all the colours and, when looking at similar images, better anticipate whether, for example, the slightly dominant red in the top-left corner fits well with your photographic style, or whether a different distribution of colour and brightness would be more suitable.

In the workflow below, you can see that the default settings, which have been carried over unchanged in this example, can be further tailored to your personal preferences by making individual adjustments.

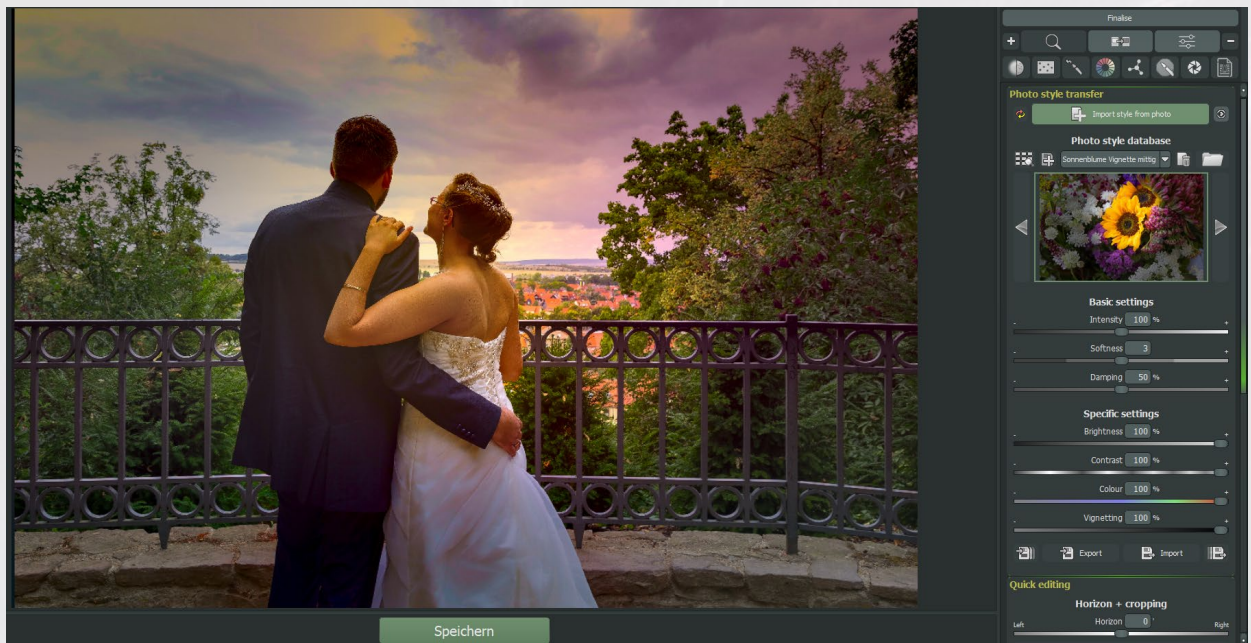
Note: The **photo** style above has been saved as **4 colour gradients**.

Example 2: Vignette

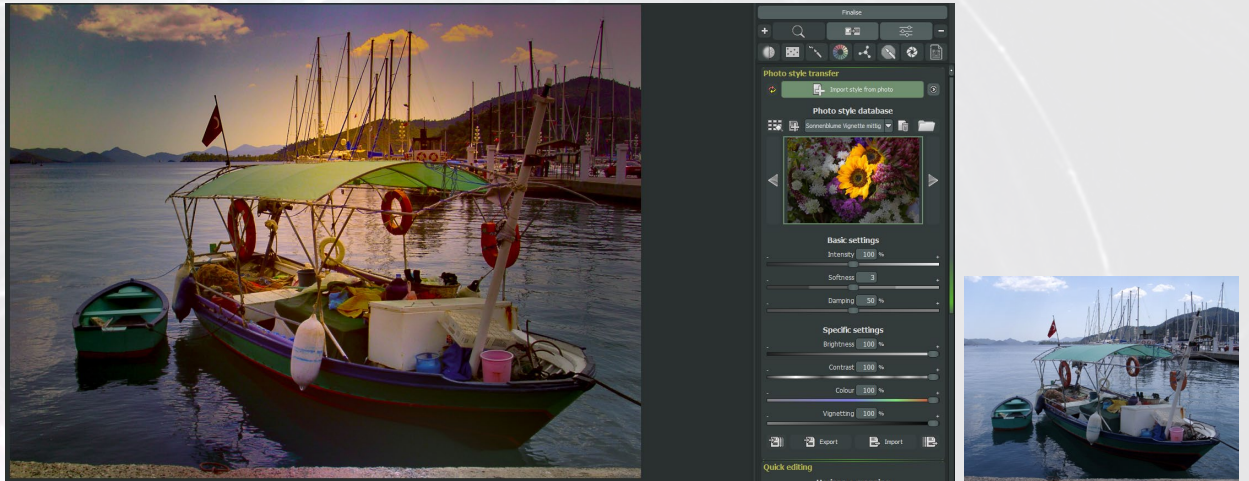


If, for example, you choose a style-defining image such as the one shown in the graphic on the right – using the same motif as in the first example – where the focus is strongly on the yellow sunflower positioned slightly to the right of centre, and the rest of the image is pushed into the background and darkened by the vignette, it becomes clear that, in this and other imported image motifs, the central area of the image will glow in a warmer yellow light, whilst the rest appears darkened towards the edges with the other colours (see next page).

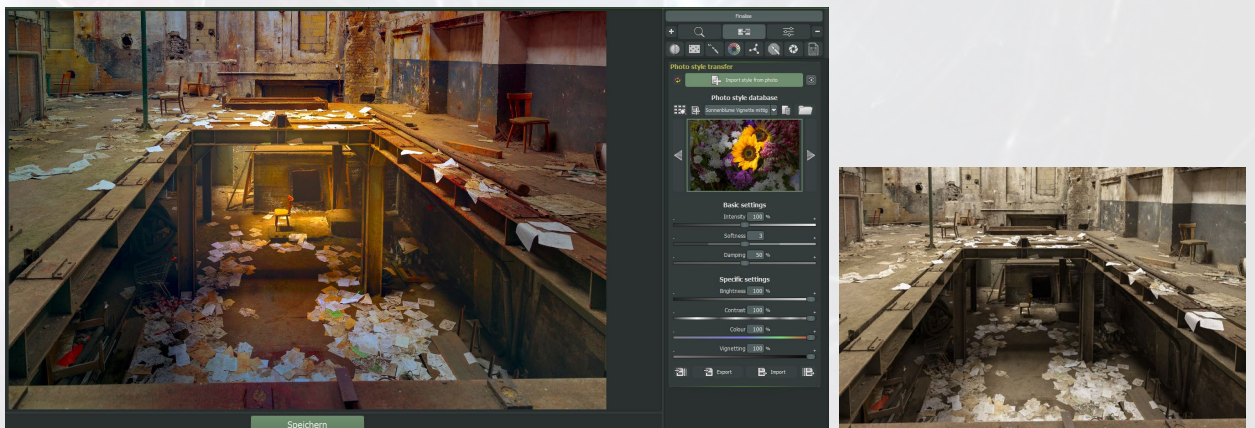
Personalised photo style **sunflower vignette centred**



This photo style, saved as '**Sunflower Vignette Centre**', works well with a wide variety of subjects, such as this one, ...



... this ...

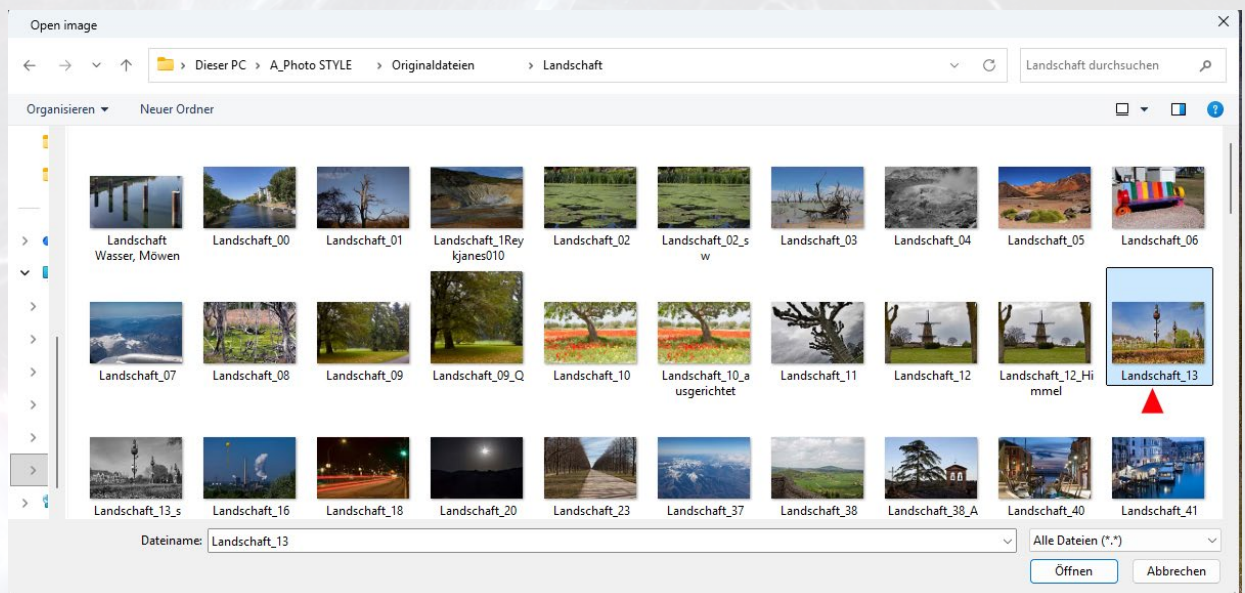


... or, based on this motif, speculations as to how applying this visual style to the respective original **might look**.

Workflow from the imported image to a saved custom photo style, and saving/printing the final image



If you have imported an image and would like to try out a different look for it – one that you can apply to this image and, if necessary, to other photos later – click on **'Import style from photo'**.



In the folder of your choice that opens (in this example, a folder containing landscape photographs), select the image you want, **click on it to highlight it**, and import it by **double-clicking** on it or by clicking **'Open'**.

Your own photographic style using default settings



The selected reference image is displayed as a thumbnail, just as with the included photo styles, and you can see the result of the application to the original immediately: the colours of the reference image have been effectively replaced by a colour scheme in which, amongst other things, **all vignetting and gradients** are incorporated with an atmospheric distribution of colours and brightness, creating a new, distinctive visual character.

Default parameter settings

The default settings are always set to their standard values:

- **Intensity 100%**
- **Softness 3**
- **Damping 50%**

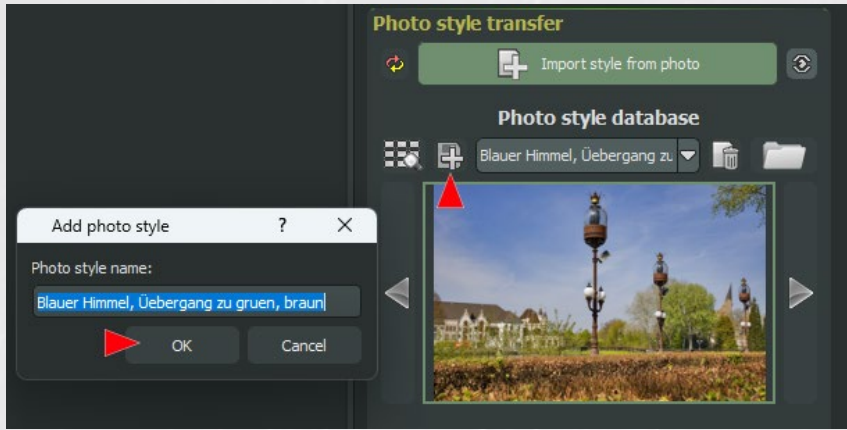
The **Specific settings** are **always** set to the default value of **100%**.

Adjust the settings to suit your personal taste



In this example, the **intensity has been increased to 160%** and the **damping to 100%** in order to preserve more of the contrast and detail from the original.

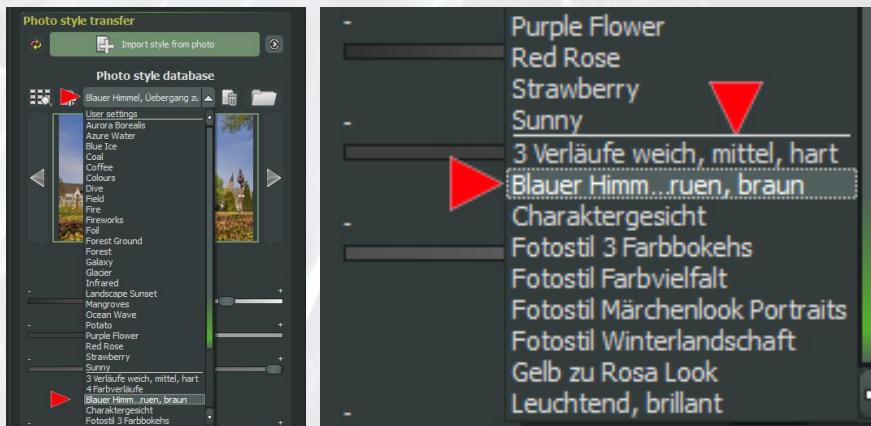
Save a custom photo style



If you are happy with the effect of the photo style, save it so that you can apply it to other images at any time, either as it is or with modified settings.

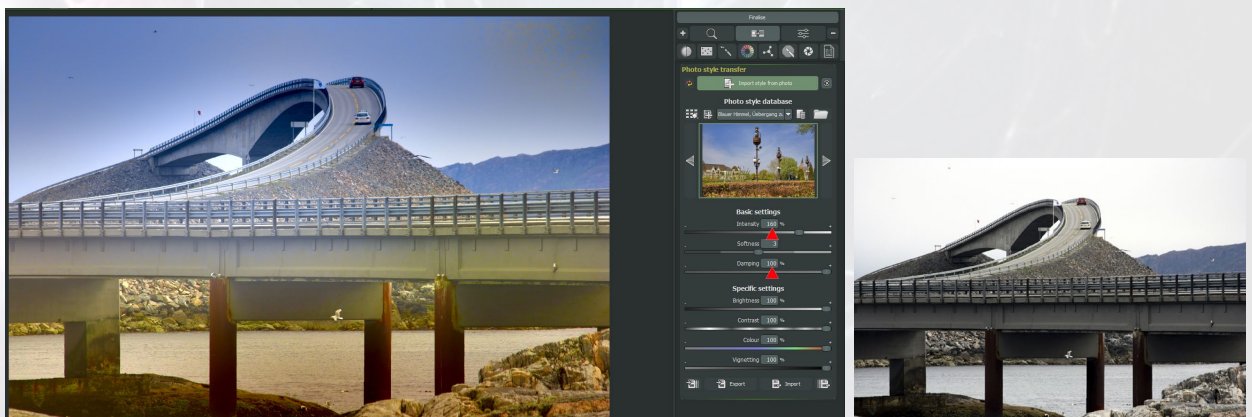
Click the button with the **save icon and the plus sign**, then enter a descriptive name in the dialogue box that opens to make it easier to find later.

Clicking **OK** will save this photo style to the database ...



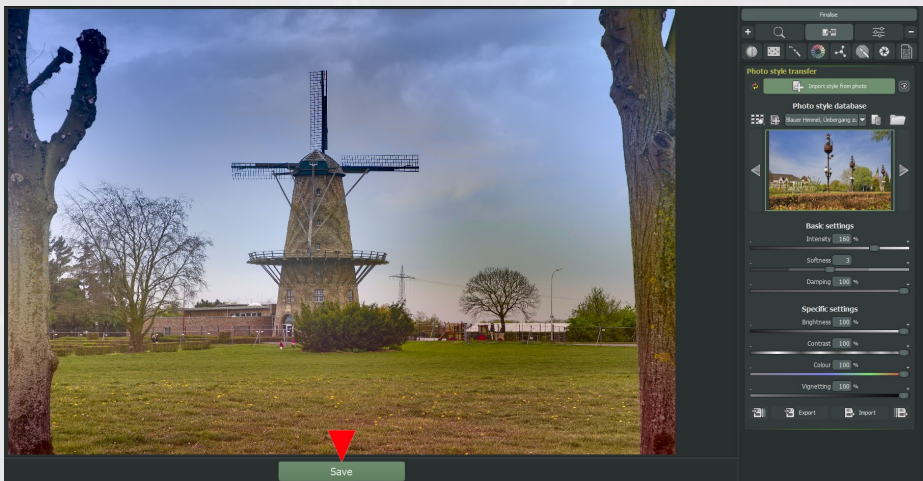
... and immediately add any of your **own photo styles** that may already be saved **below the white line**, in alphabetical order.

When you save, all currently selected basic and specific settings are saved as well ...

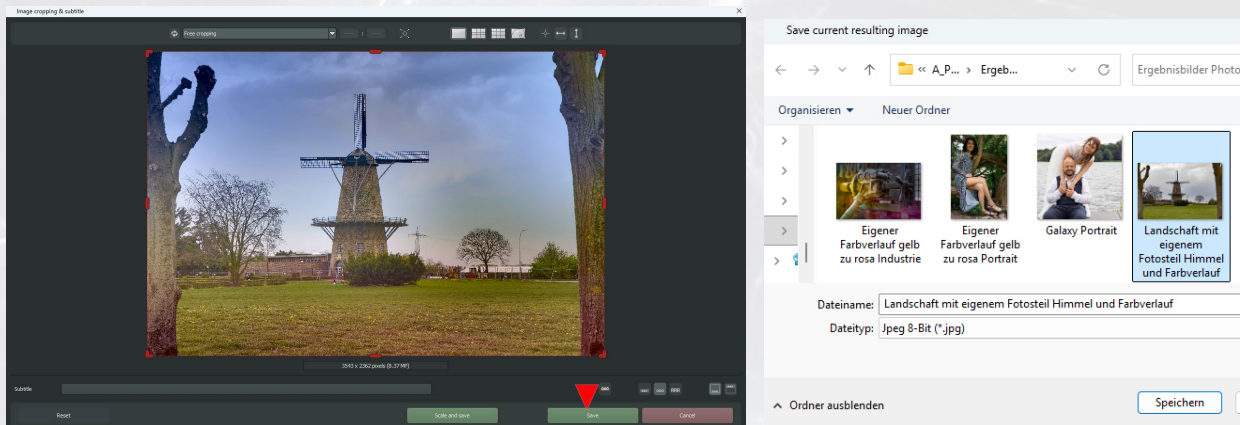


... and will be displayed, along with the thumbnail, once this or another image has been uploaded and this photo style has been selected.

Save or print the results screen



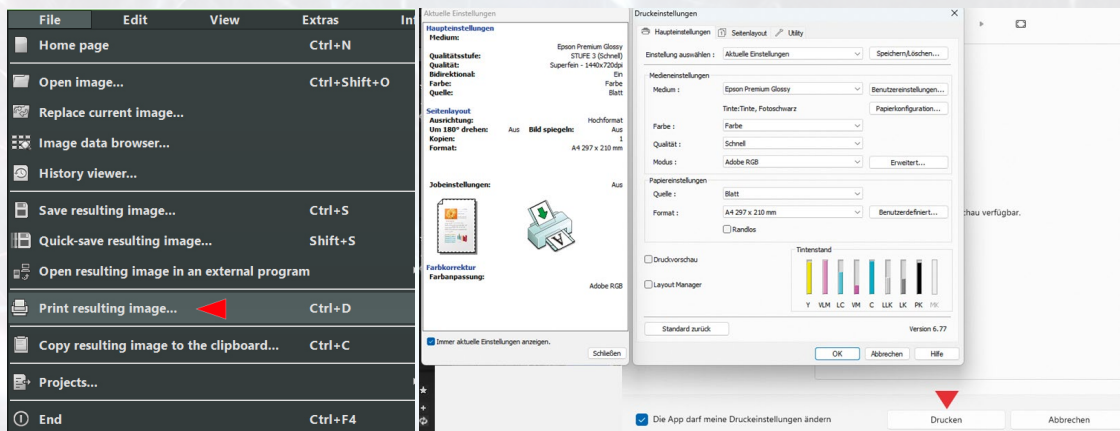
Click **Save ...**



... switch to the Image Cropping & Captions window, where you can, as described in the Quick Edit section, resize the image as required or add a caption, and then save it to a folder of your choice.

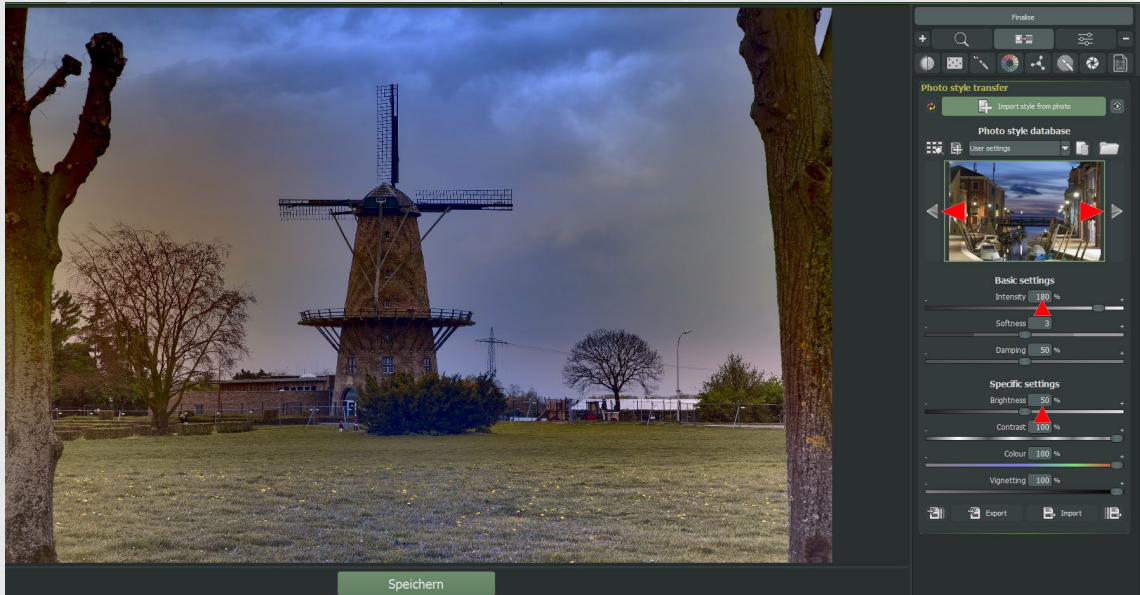
Print results

Would you like to print this or another screenshot, ...



... click on 'Print result image' in the File menu, select the desired printer and print settings in the dialogue box that opens, and then click 'Print' to start the printing process.

Quick photo style variations using images from the same, different folder



By clicking on a

- **Forward arrow** (to the right of the thumbnail) or
- Clicking the **back arrow** (to the left of the thumbnail) selects the next or previous image in the selected folder as the new style reference image.
- Click on the **thumbnail** to select the reference image you want from any folder.

This allows you to try out other photo styles in a flash and, if necessary, adjust them to your liking using the settings.

In the first example, the **intensity was increased to 180%** and the **brightness transmission** was reduced to **50%**.



As long as the same image style is selected, the parameter settings do not change with each new reference image.

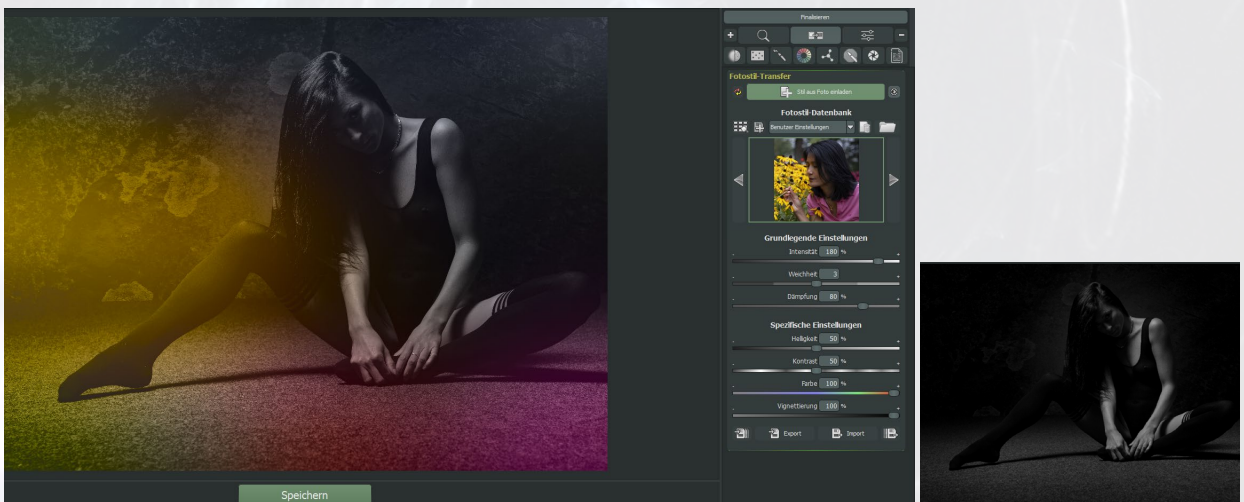
In the second example, which uses an image from the same folder, the intensity has been increased to **200%** and the contrast transfer reduced to **5%** compared with the settings above.

Further examples of photo styles using your own photos



This photo style has been saved as the '**Yellow to Pink**' look, with the following changes to the standard settings; these changes will also apply whenever this photo style is selected in future:

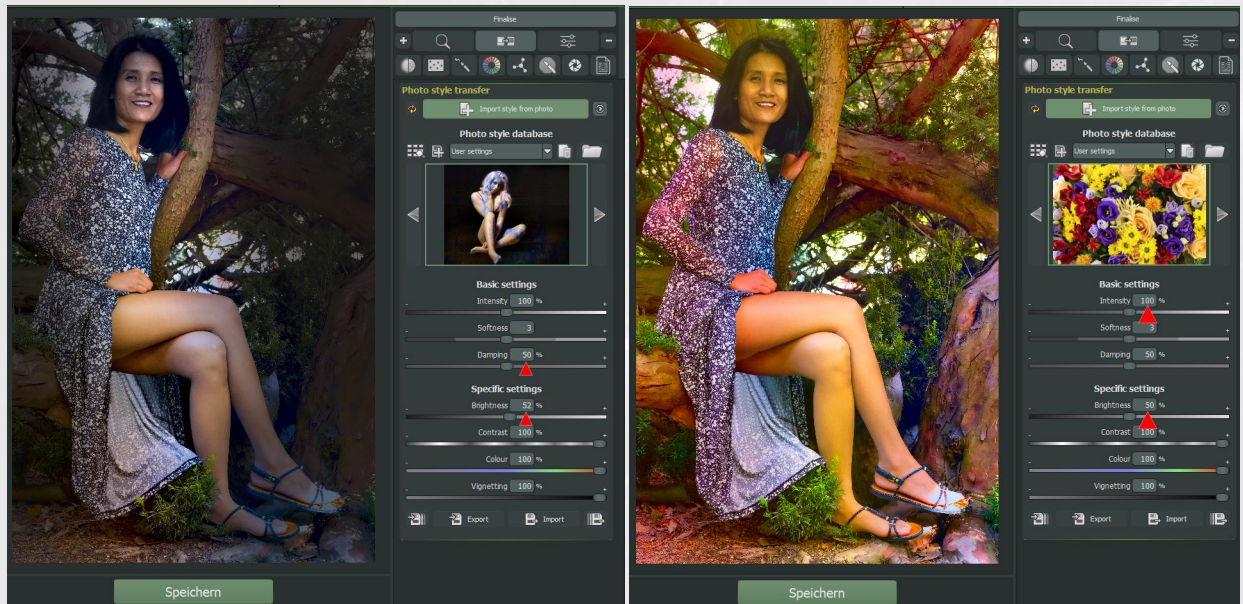
- **Intensity increased from 100% to 180%**
- **Damping increased from 50% to 80%**
- **Brightness from 100% to 50%**
- **Contrast reduced from 100% to 50%**



Variations

Here, the same saved custom photo style, with the exact same settings, has been applied to another black-and-white portrait.

Variations

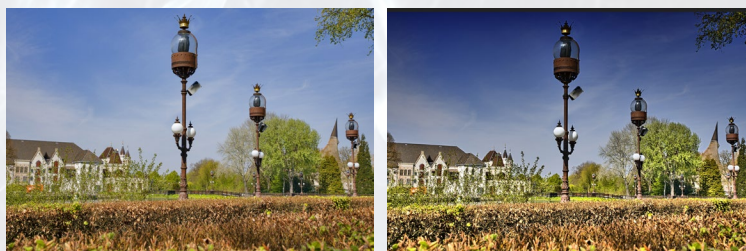


Here, the **arrow pointing to the right** was used to select a different reference image from the same folder for the modified photo style (see image on the left). The settings for the **damping** have been reset to 50% and those for the **brightness** have been changed to **52%**.

In the image on the right, a floral motif has been imported by **clicking on the thumbnail** in the 'Plants' folder, giving the original a truly distinctive look once again.

The **intensity slider** is set to **100**, and the **brightness slider** to **50%**.

Photo style using an image from **COLOR** with the **ND gradient filter** preset

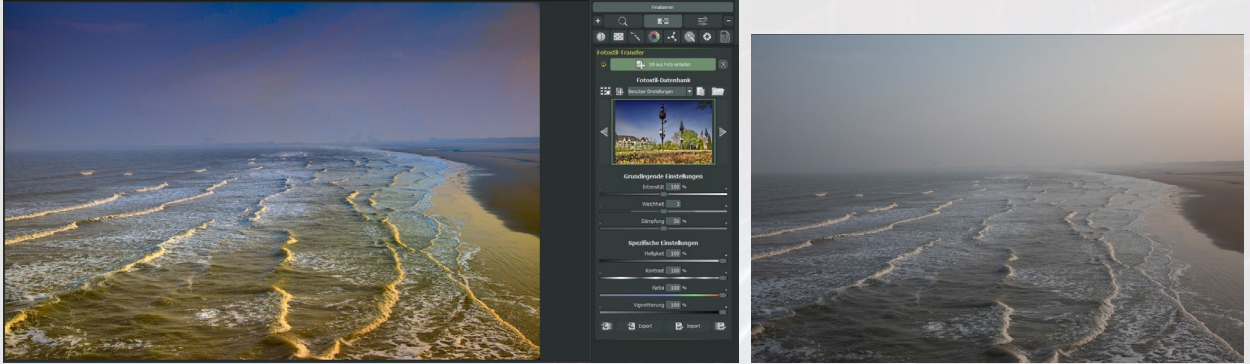


From a photographic style perspective, one could say that this image uses a preset to emphasise the transition from **cool** (blue) to **warmer** (yellow, orange) tones.

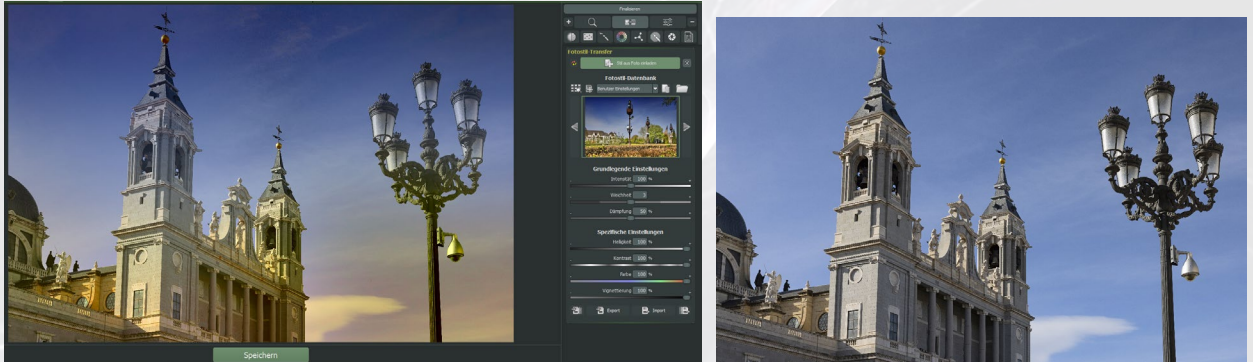


If you load the same original image and import the image created with the preset as a reference image, the result won't look particularly impressive, of course.

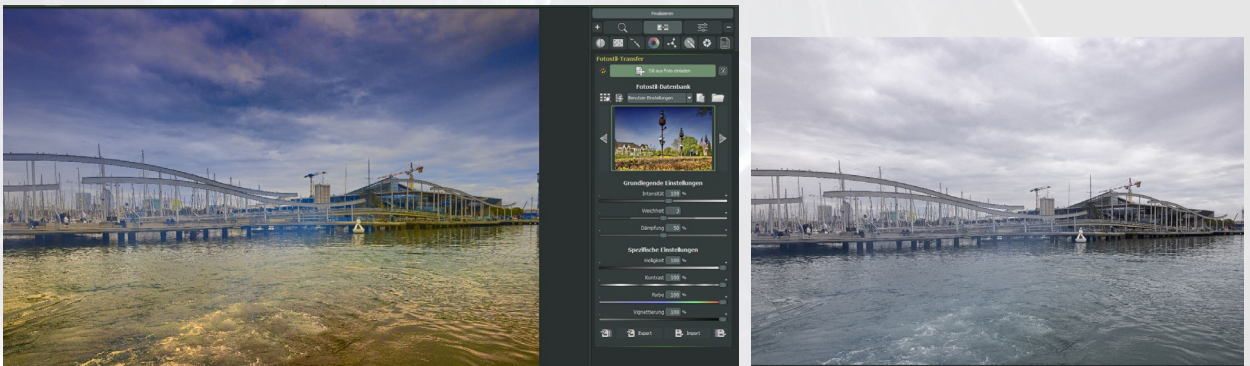
Variations



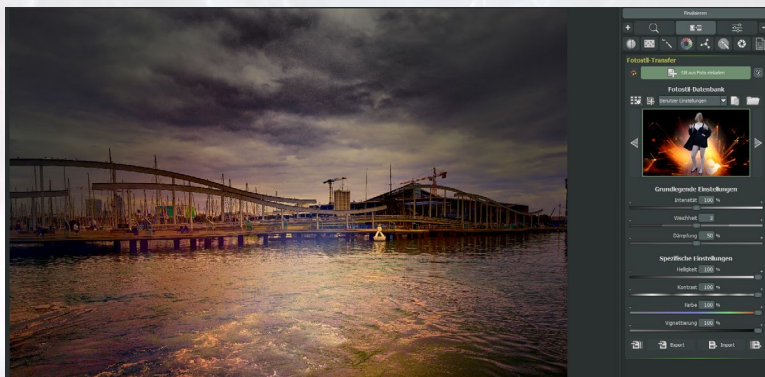
That will only change when other images like these, ...



... these ...



... or completely different designs are used.

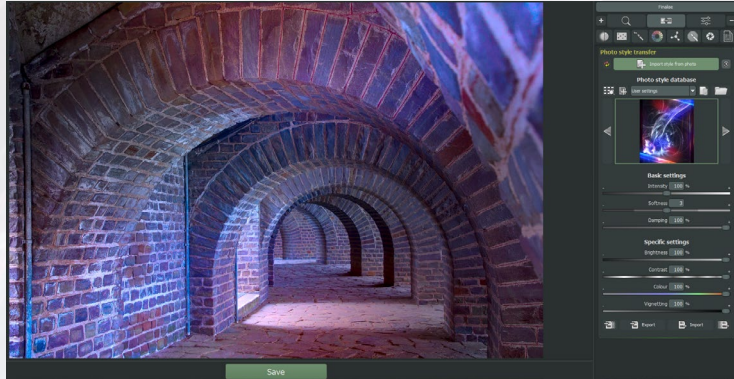


And when the reference image, which was 'composed' in COLOR's Selective Drawing mode, is replaced, the mood of the image is instantly transformed into something completely different, which could be interpreted as an evening atmosphere or even as something ominous.

Variations



The reference images for the last two examples are also output images from **COLOR**. In the graphic on the left, it is the '**Light Frame 4**' preset from the '**Light FX**' category ...



... and, for example, transforming the original into an atmospheric visual style.



Here, the **Bokeh lights 9** preset from the same category defines the look of the reference image.

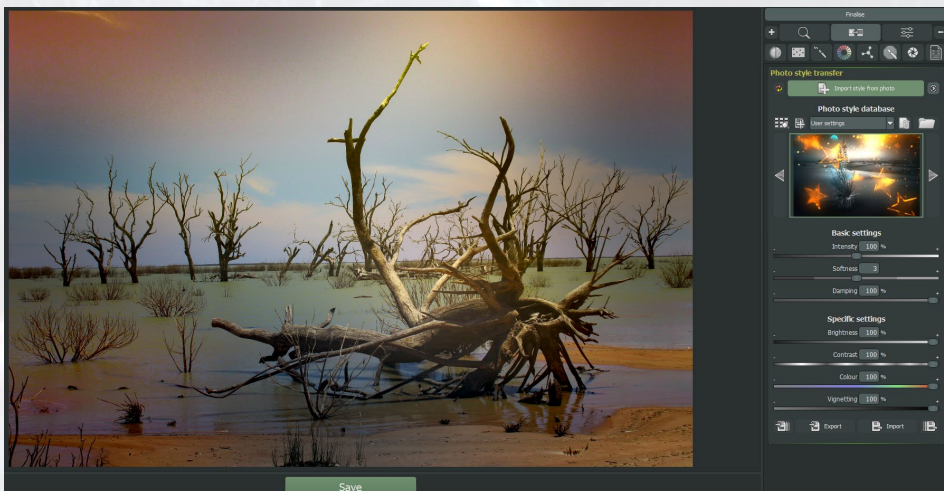
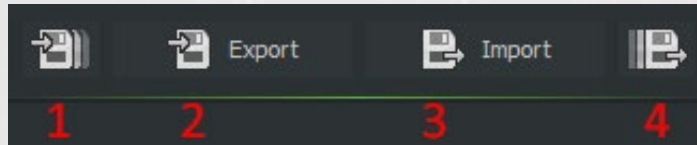


Photo STYLE transforms the various “star-shaped bokeh” effects into beautiful, soft gradients that turn your imported images into imaginative, unusual and atmospheric scenes.

7. Export/import functions



1. Quick export
2. Export
3. Import
4. Quick Import

The export and import functions ensure that

- the settings for a finished photo style are **permanently saved** in a selected folder, which can be accessed again and again later,
- all current settings – i.e. the **complete configuration** – are saved during the **quick export** to a **temporary folder** or an internal file, which can then be retrieved at any time via the **quick import** for use with other photo styles.

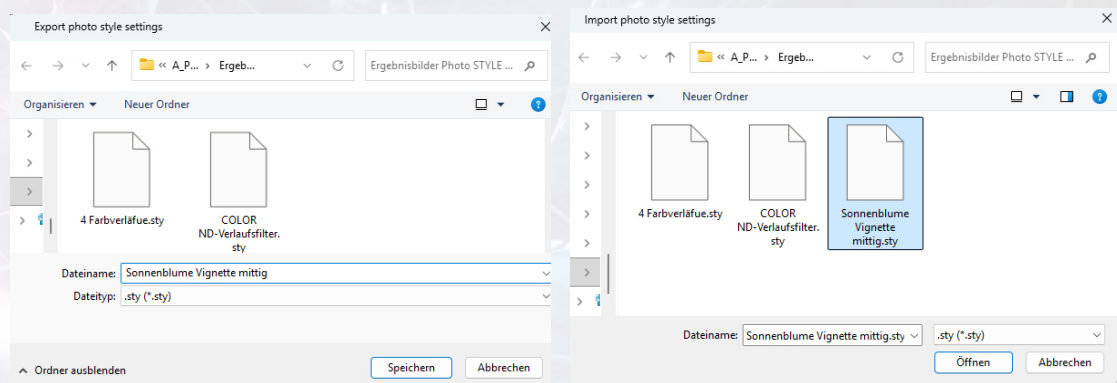
It is advisable to use these quick export and quick import functions, for example, if you have tried out different settings alongside the default ones and then wish to quickly revert to the original settings.

Quick export/Quick import

- Clicking the button (1) saves the current configuration to a temporary folder ('hidden').
- Clicking the button (4) resets all parameters to the "cached values".

Export/Import

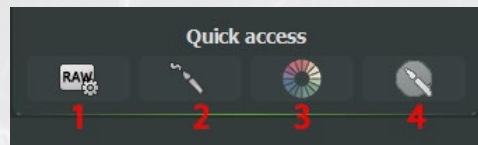
- Clicking the button (2) saves the current settings, including the loaded original and the displayed reference image, to a folder of your choice.
- By clicking the button (3), you can import the file of your choice from this folder.



Note: If you save the current photo style as a **project**, all parameter settings—including the loaded image file and the displayed reference image will also be saved.

8. A brief overview of the modules in the quick access menu

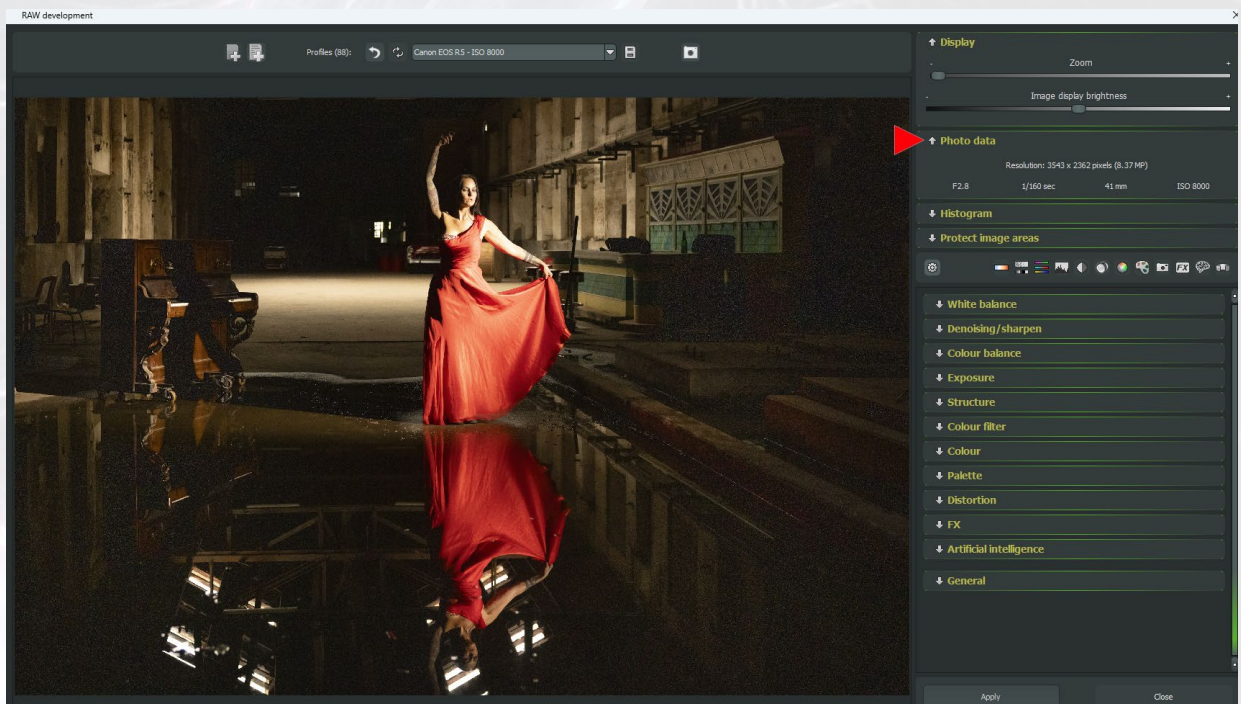
The **Quick editing** feature is supplemented below the parameters with **Quick access** to selected, frequently used modules.



- 1 RAW module
- 2 Selective drawing
- 3 Colour module
- 4 Sensor error correction

The following pages provide a brief overview of the scope of services. Detailed descriptions of these modules can be found in the guides for the **RAW module**, **Selective drawing**, the **Colour module** and **Sensor error correction**, which you can access via the menu [Information/Homepage/Support](#) finden.

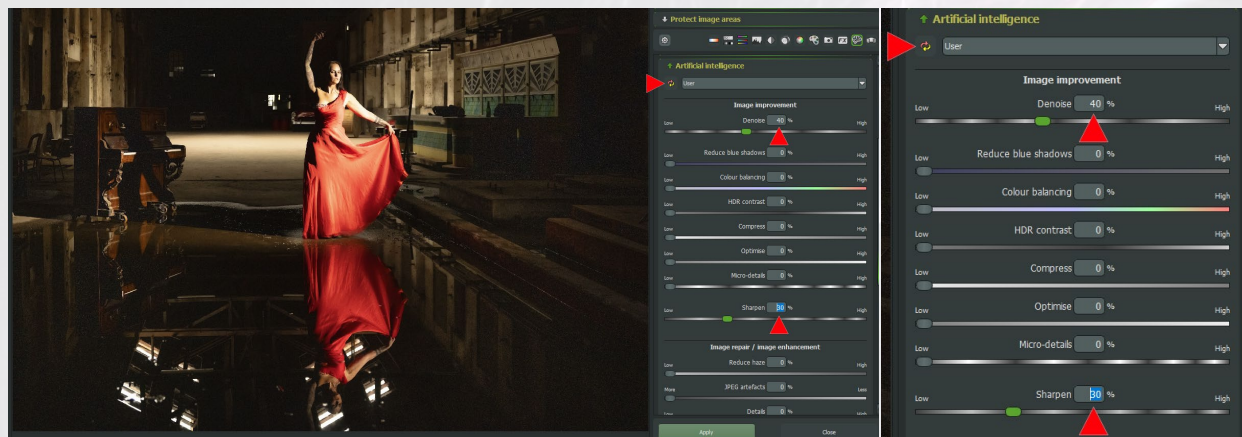
RAW module



Click the button (1) to switch to the **RAW module**, where you can view your photo exactly as it came out of the camera. On the right-hand side, click the arrows next to the **information or editing panels** to display all relevant details, such as the shooting data and settings.

This module is effectively a **standalone image-editing programme**, and its integration into **Photo STYLE** allows for even more customisable image variations, as it gives you full control over your raw data before applying a photo style to the imported original, enabling you to carry out preliminary image editing. **Quick Editing** is essentially a '**best of**' selection from the wide range of features in the RAW module, such as **horizon straightening**.

All the basic image-editing functions available in Quick Edit can also be found in the individual sections of the RAW module, though here they offer significantly more varied and sophisticated options. Examples: **Horizon straightening** in **Distortion**, **Brightness** in **Exposure**, **Details** in **Structure**, **Highlights** in **FX**, or **Temperature** in **White Balance**.



To illustrate the options available in the **Artificial Intelligence** section, click on the arrow to expand it.

This diverse field, which encompasses **all filters that utilise neural networks**, is divided into four 'sub-fields':

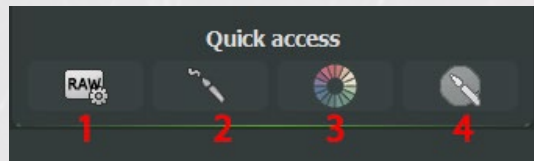
- **Image improvement**,
- **Image repair/Image enhancement**, e.g. with features designed to reduce haze or enhance and sharpen image details,
- **Image mood**, where you can, for example, fade in sunlight or moonlight into the image or fade the colours out,
- **Landscape** with the option to apply a sunset, autumn or winter atmosphere to the image, which you could then use as a saved result image, for example as a **reference image for a photo style**.

In the example, for image enhancement, the two parameters **Denoise** have been set to **40%** because the image was taken at ISO 8,000 and is slightly noisy, and **Sharpen** has been set to **30%** to increase the image sharpness slightly.

Neither of these parameters is available in quick edit mode.

Click **"Apply"** to return to Post-Processing. The image you have edited in the RAW module is now the "new original", to which you can apply your chosen photo style as usual.

Selective drawing



Click the button (2) ...



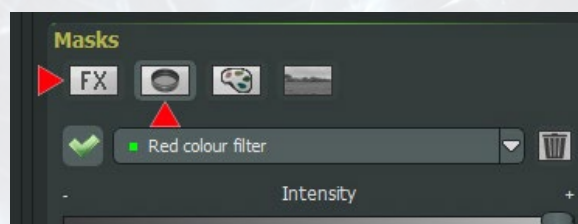
... switch to the module and the '**Selective Editing**' window.

In this unusual module, there are no limits to how you can bring your creative visual ideas and imaginings to life. It's well worth experimenting with what's easy to do using the interactive buttons, as it leads to some truly unique results.

If you want to make **targeted, selective adjustments** to an image in order to optimise it, give it a specific look, alter it or creatively transform it, this is easy to achieve using the **four mask areas**, each offering different options for your individual creative ideas.

What makes it special is that you can bring most of your design ideas to life quickly and easily using a special **brush tool**.

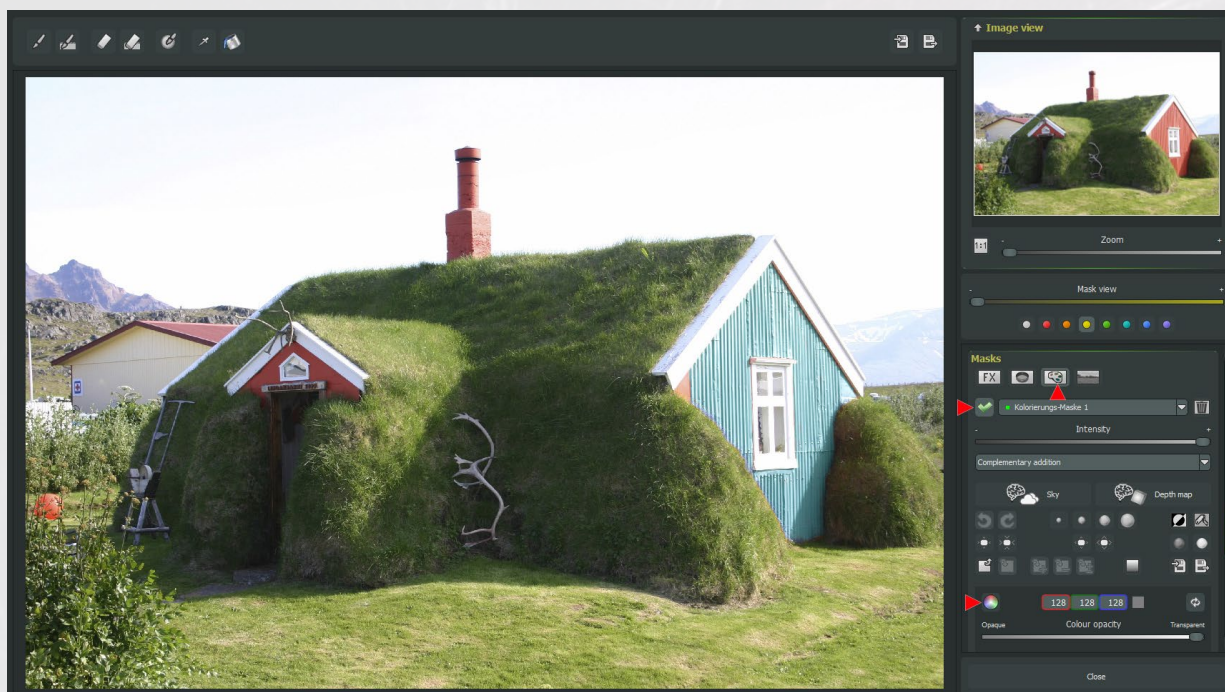
Filter mask area



In the example above, the colour filters available in the mask area work in the same way as **camera filters**. The '**Red**' colour filter selected here **brightens the chosen filter colour, in this example, red and similar colours such as orange and yellow, whilst effectively darkening colours such as blue, green and cyan** (complementary colours).

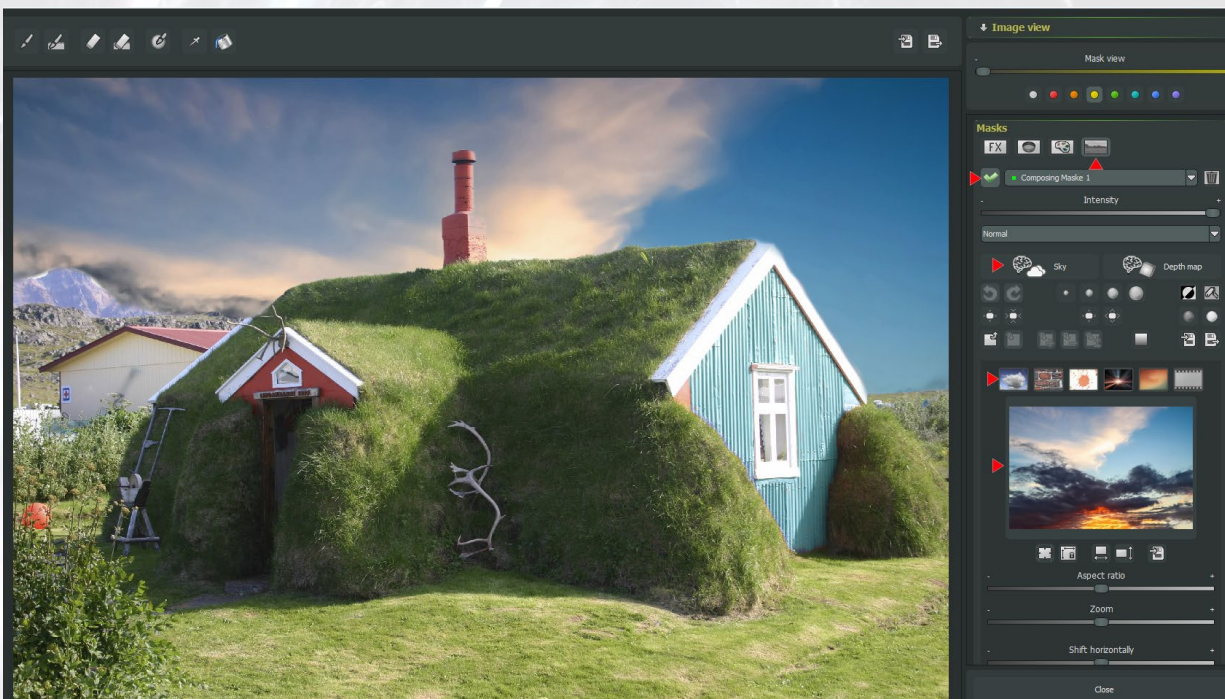
This allows you to quickly alter the look of the image as desired.

Colouring masks area



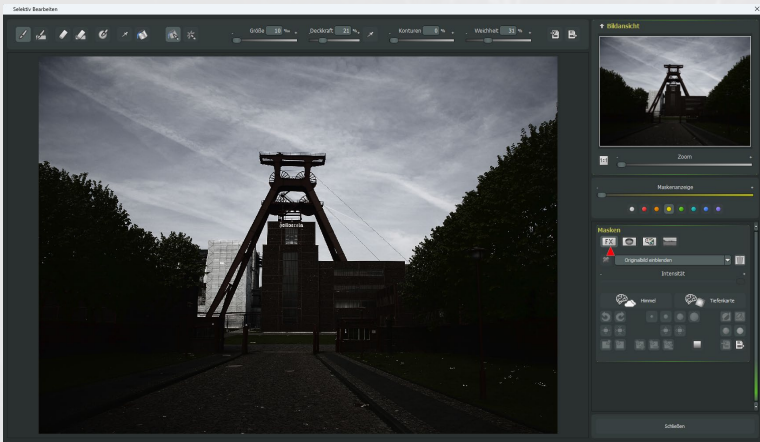
In this section, select a desired 'recolouring colour' from the colour wheel and 'paint' over the area to be recoloured (red) using the new colour (blue). The original image is displayed in the top-right corner of the preview window. **The textures of the painted-over areas are preserved.**

Composing masks area, replacing the sky



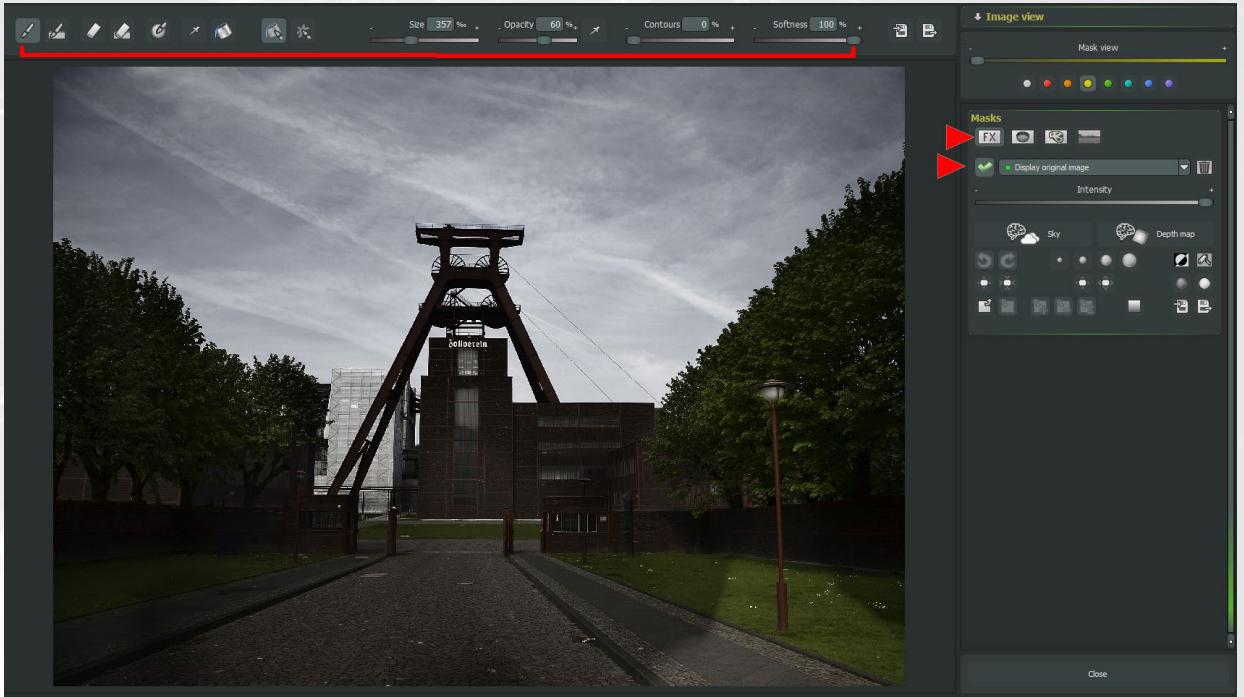
Whether you activate the composing masks area **without** this colouring mask or **with** it, as shown in the example, use the AI-assisted masking feature to swap out a sky in a flash – using one you've photographed yourself or, as shown here, one from the **included collection**.

Effect masks area (FX)



In this section, you can, for example, **enhance or reduce colours, contrast or detail, or make the image lighter or darker.**

One of the most effective effects is to reveal the original image, as shown in the example with this image, which was artificially set in [Quick editing](#) to an evening atmosphere.

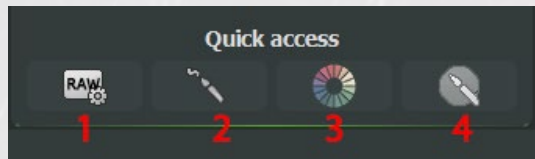


Using the **brush** and its **settings**, including the **brush size, opacity** and **softness**, you can paint over the areas of the image that you want to 'bring back', making the image look more striking and realistic.

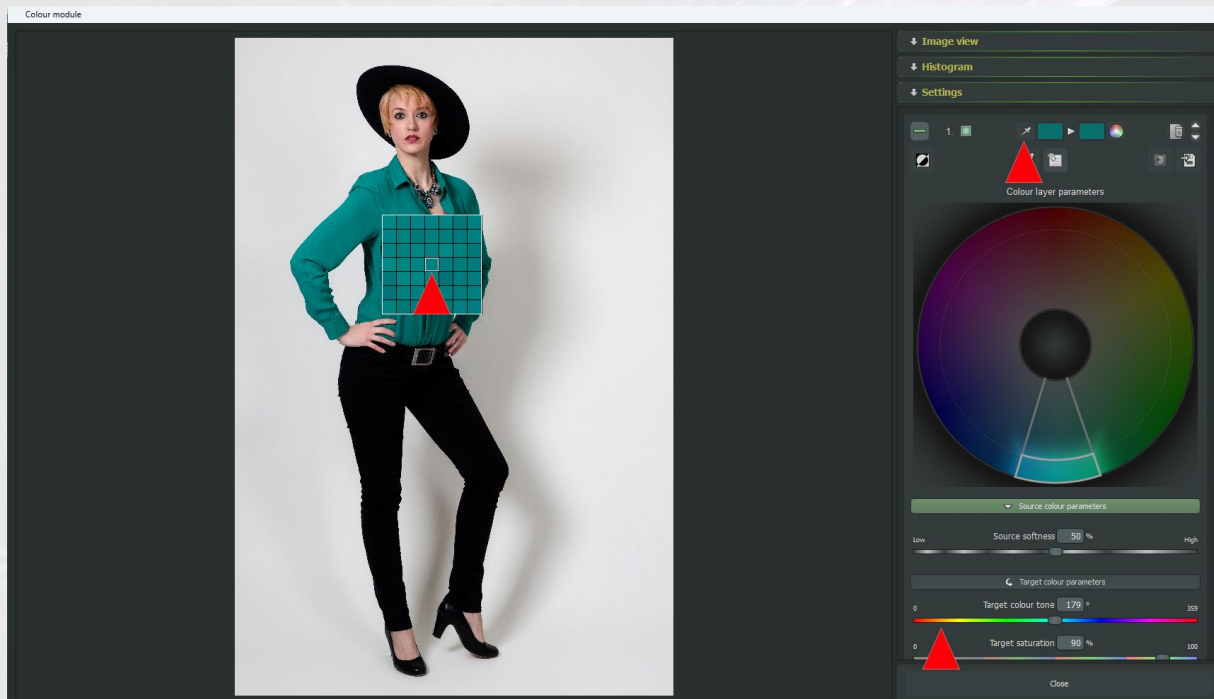
One notable feature is the '**Contours**' parameter, which includes **automatic contour detection**. This simplifies and speeds up the masking process because, depending on the selected intensity, the distinction from adjacent contours prevents unwanted areas of the image from being 'painted over'.

Similarly, you could **reintroduce colours** into a monochrome image to create a striking visual **eye catcher**.

Colour module



Click the button (3) ...



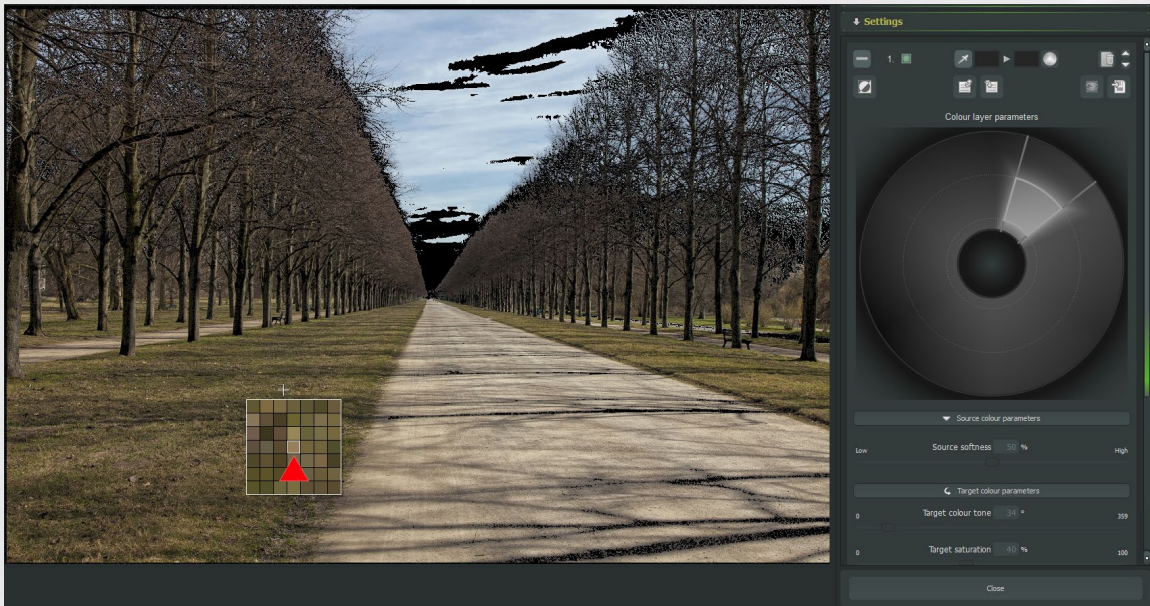
... switch to the **Colour module** and the corresponding **Colour module** window.

In this exciting module, you'll become your own colour director.



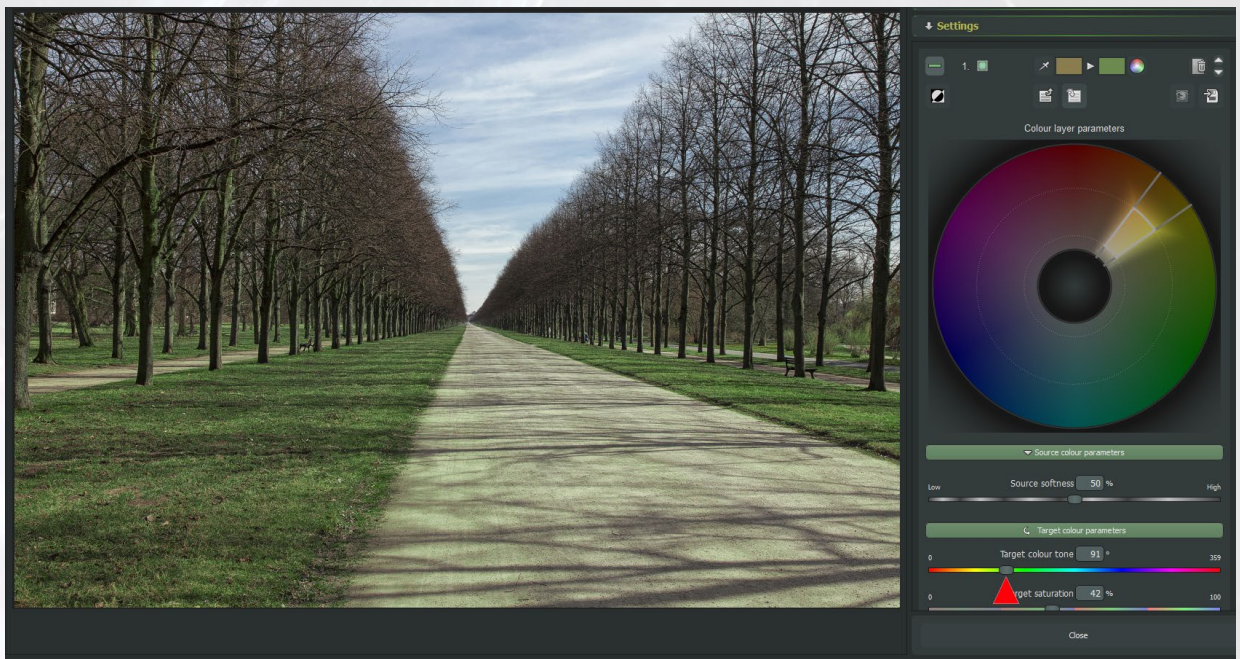
Here, colour areas can be easily selected across multiple colour layers using a **pipette**, precisely highlighted, and then **adjusted or recoloured by choosing a target shade**.

Example 2: Adjusting colours



Adjusting colours is just as quick as changing them. In the example, the brown patches of grass need to be matched to the green ones and made a little more vibrant.

Once the colour to be changed has been selected using the pipette, ...



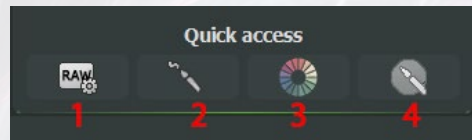
... use the **Target colour tone** slider to set the desired new hue and, if necessary, adjust it to suit your personal taste using the parameters displayed below.

Note: If, when selecting colours with the eyedropper tool, areas of the image, such as the sky here, are coloured **black**, this indicates that these areas, which are too **light** or too **dark** in the image on the previous page, cannot be recoloured.

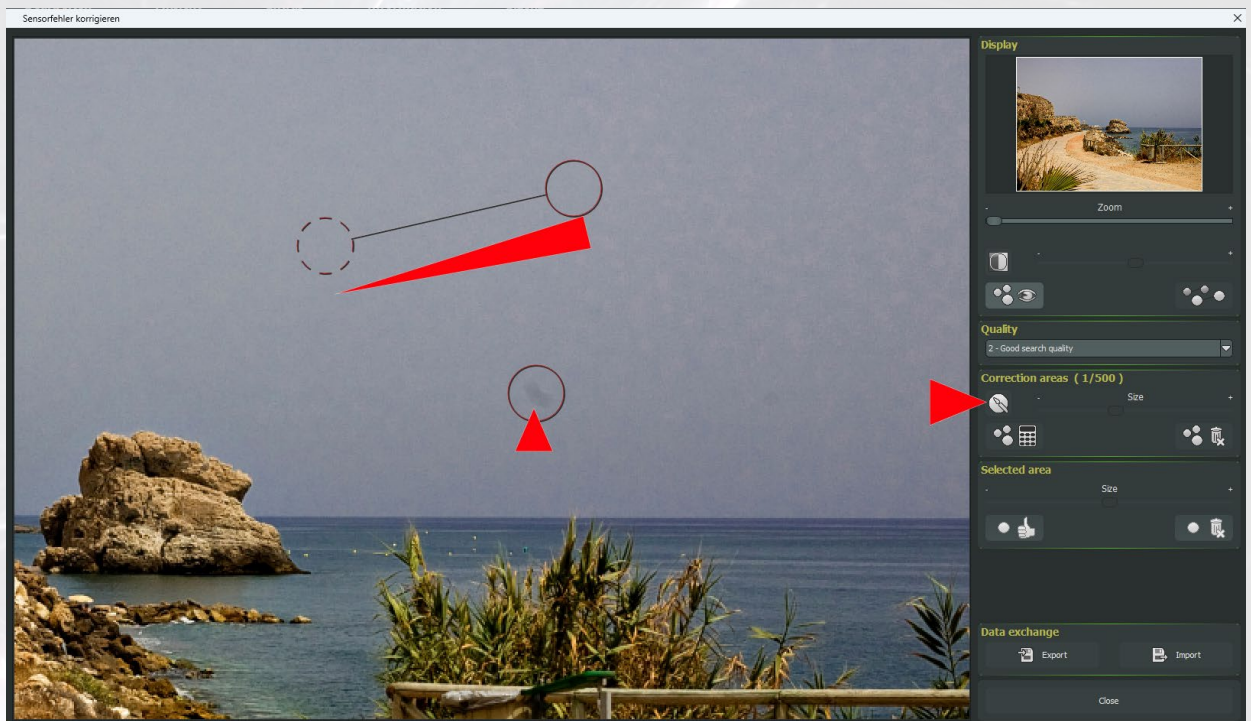
Sensor error correction

Camera sensor errors caused by changing lenses, lint, dust, tiny hairs, water spots or other imperfections on the lens can result in unsightly and distracting blemishes in the image. These are particularly noticeable and clearly visible on smooth surfaces such as the sky or walls.

The **Sensor error correction** module quickly and effectively removes all these imperfections. But it can do much more than just correct sensor errors: its intelligent correction functions are also perfect for removing other distracting objects such as scratches, unwanted people or objects.



Click the button (4) ...



with the **brush icon** to activate the **placement mode**, then **simply place this marker (circle) over a faulty spot using the mouse - that's it!**

The secret behind this lightning-fast correction lies in the intelligent automatic function: The moment you have located the defect with the circle, you trigger the automatic function with a click of the mouse: the programme **immediately searches the image for a reference area without defects**, which is visualised by a dotted circle and **replaces the marked image area, the defect**.

Click the brush icon again to select the second sensor spot in the example image, confirm the position with a click of the mouse, and return to **Finalisation mode** by clicking **Close**.

In most cases, the result is so satisfactory that no further optimisation is required.