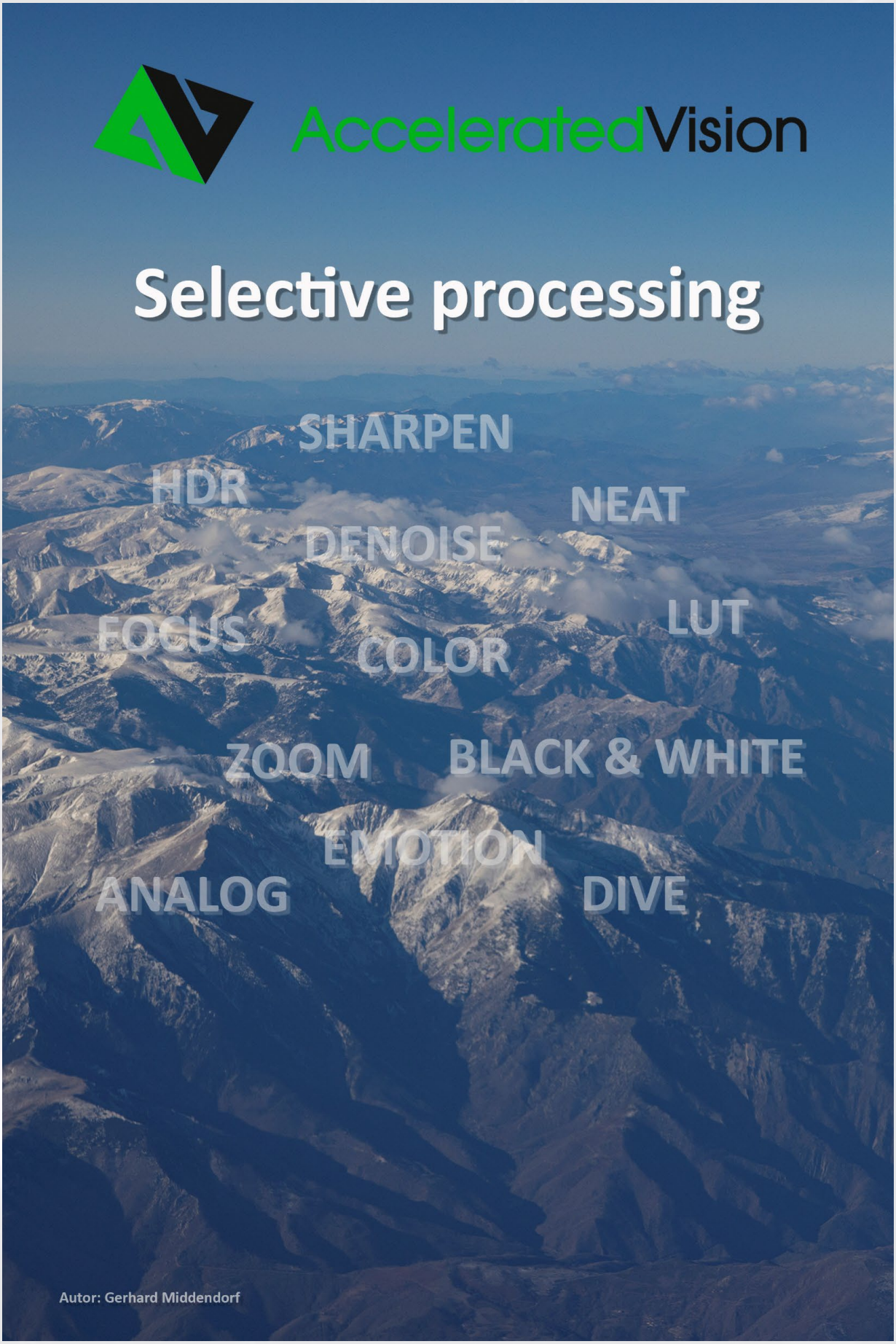

AcceleratedVision
Selective processing
SHARPEN
HDR
NEAT
DENOISE
FOCUS
LUT
COLOR
ZOOM
BLACK & WHITE
EMOTION
ANALOG
DIVE
Autor: Gerhard Middendorf

Guide to the basic functions of the programme

Selective processing

In this unusual module, which you will find in all Accelerated Vision image editing programmes with the exception of the Zoom software, there are no limits to the realisation of your creative image ideas and image fantasies. Trying things out, which is easy with the help of the interactive buttons, is worthwhile and leads to unusual resulting images.

If you want to make local, selective adjustments to an image in order to optimise image motifs, give them a special image look, change them or creatively alter them, open the **Local Adjustments/Selective Drawing** module and you will see various mask areas with different options for individual design ideas.

You can enhance or reduce colours or certain details in selected parts of the image, change the character of the image with the help of colour filters or change colours as desired. Or you can create unusual composings, use the AI-supported masking function to quickly replace a sky with one of your own photographs or one from the supplied collection. The depth map allows you to quickly and effectively create differentiated lighting with multiple light sources or different sharpening of the foreground, centre or background for more spatial depth, while the collection areas with their range of textures provide templates for exciting and unusual resulting images and in many cases demonstrate

The special thing is that you can realise most of the implementation ideas quickly and easily with a special brush tool.

After each editing step and selection of a preset, you can switch to selective drawing or try out other presets with the unedited **original image** and after the selective changes, which is particularly useful for composings, guarantees a uniform image look and allows unlimited creative freedom.

The Black & White program offers a special feature in which you can decide whether to switch to selective drawing with the image converted to a greyscale image or with all or part of the colour included, which further expands the options.

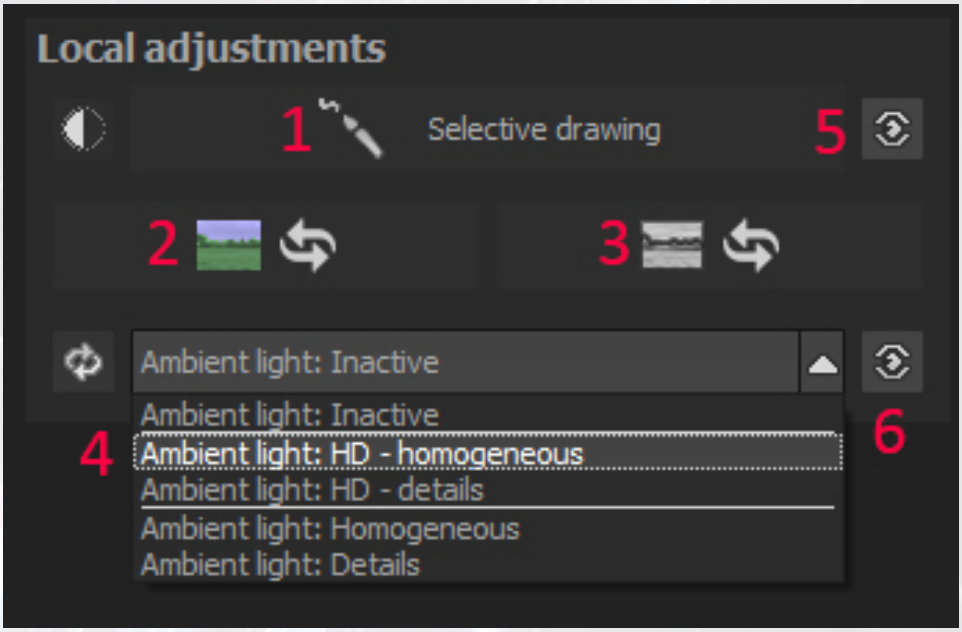
This guide will familiarise you with the most important tools and mask options and offers suggestions for your own implementation ideas with the image examples.

The **COLOR** programme has been used as an example for this guide.

Table of contents

1. Switch to selective drawing

Click on the button with the brush symbol to open the window with various options.



1. Click on this button to switch to the **Selective editing** window.
2. Clicking this button **transfers** the current **result image** directly to one of the composing masks via a transfer window.
3. Clicking this button **transfers** the current **result image as a mask** (greyscale image) to one of the mask areas via a transfer window, e.g. to sharpen this mask or work out more detail.
4. With the four available **ambient light** modes, you can activate **homogeneous** (HD) or **details ambient light** (Details), with which, for example, a replaced sky in a composing mask is automatically or customised to the surroundings.
5. Click this button to hide or show all calculations of the **local adjustments** that were made in the masks.
6. Click this button to hide or show all **Ambient Light** settings.

2. Overview ‘Selective editing’ window

The window **selective editing** shows the four main areas:

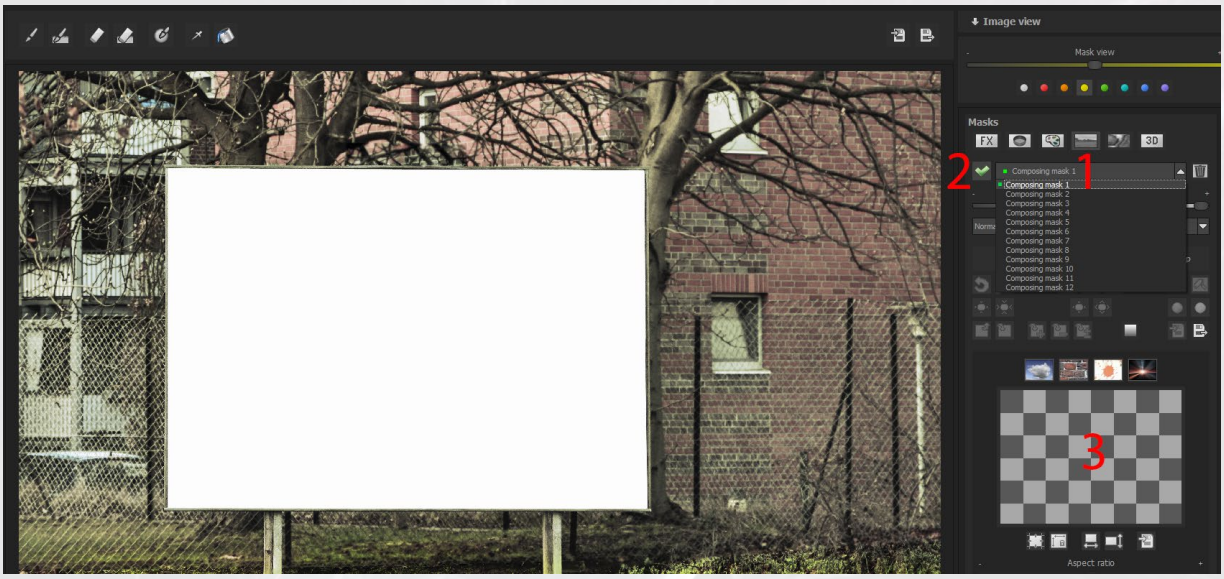
1. **The image area:** The 100% image view can be customised as required to ensure optimum editing. Scroll up or down with the mouse wheel to enlarge or reduce the image section. Hold down the mouse button to move the section as required.

2. **Masking tools:** All masking tools are located in the toolbar at the top left and next to them are the associated parameters, which are only displayed when a tool is activated.

3. The top right-hand side shows the **image view thumbnail**, the **zoom slider** and the **mask display**. Click anywhere in the thumbnail to centre the image view on this point, which is very helpful for precise masking with the brush. Click on the small arrow to hide or show the image view again. Use the **zoom slider** to do the same as with the scroll wheel. The visible white rectangle in the image view visualises the zoom area and can be moved to the desired position by holding down the mouse button. Mask colour/mask display: The default colour yellow can be changed individually by clicking on a different colour. If you drag the slider (semi-transparent), which is set to 50% by default, to the right, the mask is fully opaque; in the left position, the original is shown with the current editing.

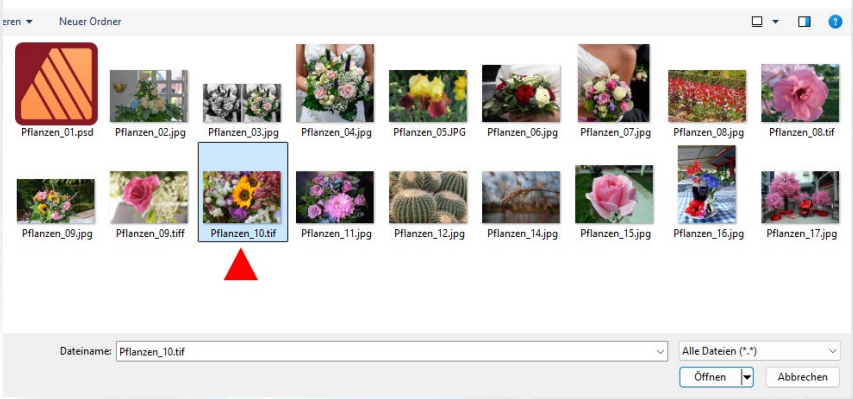
4. **Mask area and parameters:** The lower section lists all mask areas and all parameters that can be used to influence masks. The masks and parameters are presented in the corresponding chapters.

3. Workflow in selective drawing



A workflow in selective drawing is always the same or similar in all mask areas with the exception of the 3D module. The same applies to drawing a mask with the associated parameters. Here is an example of the procedure in a composing mask in which you can add images on different layers, such as the 'insertion' of a new sky, which is one of the most popular applications.
Note: Points 1 to 3 are omitted in the other mask areas and are replaced in the corresponding masks by selecting one of the options. You can then immediately draw the desired mask with the brush.

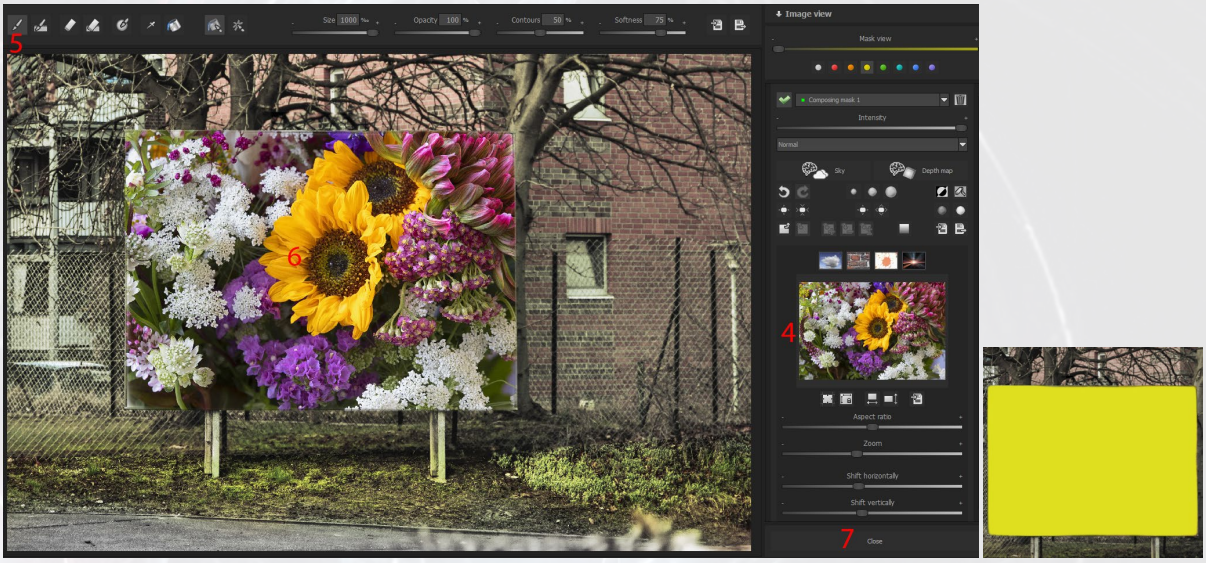
1. **Selection of a mask area**, in the example the **composing masks**.
2. **Activating a composing mask**: Click on the '**X**' to activate composing mask 1 and the grey 'X' turns into a **green arrow**.



3. **Load new image file**: Click in the checkerboard pattern to select a folder and double-click to load the desired image into composing mask 1. Proceed in the same way in the other composing masks if you want to import additional image motifs.

4. **Preview of the imported image:** The image area looks the same as before because the loaded image is still in the background and only becomes visible in the masked areas using a mask tool.

5. **Select a tool** with which the mask is to be painted or drawn - in most cases this is the brush.

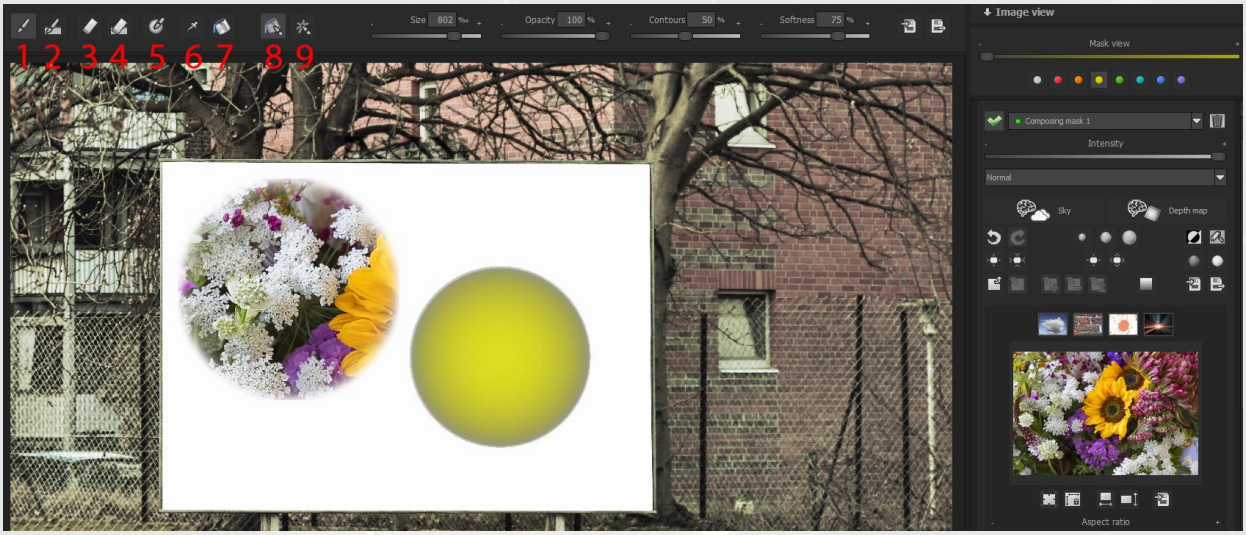


6. The finished composing image after painting in the mask with the brush. The mask display slider is moved to the left. If you drag it to the right, only the mask in the selected colour is displayed. This allows you to easily check a painted mask and correct errors if necessary.

7. **Switch to finalise mode:** If you are satisfied with the result, switch back to finalise mode by clicking on the **Close** button.

   Note: If you save this result as a project, all settings are retained. This means that you can continue working or make corrections after calling up the project again if required.

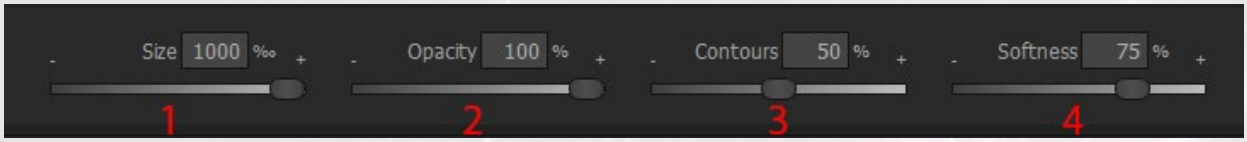
4. The mask tools

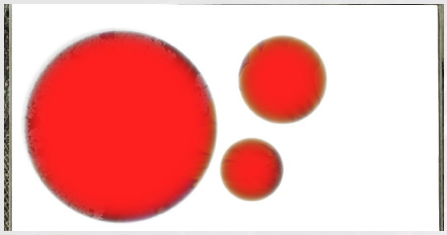


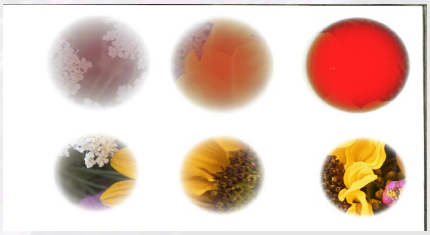
The tools you can use to complete most tasks are the **brush** to paint masks and the **eraser** to correct mistakes.

1. **Brush or drawing mode:** If you activate the brush tool, you will see the masked area in the form of a circle and the set mask colour when you move over an image area. As long as the mouse button is not pressed, you will only see the 'simulation' of the mask. When the mouse button is held down, the loaded image is masked at the points over which you move the mouse.
2. **Brush with limitation**: Limits the mask to the set opacity.
3. **Eraser:** Works like the brush, only in reverse, to correct incorrectly painted areas with the set opacity.
4. **Eraser with limitation:** Limits the painting back of a mask with the set opacity, e.g. to achieve uniform 'semi-transparencies'.
5. **Smoothing:** Smoothes the drawn mask and makes it 'softer'.
6. **Mask creation from the image:** Creates masks using colour tones or brightnesses in the image, e.g. if a green meadow is to be masked.
7. **Fill mode for the mask:** Click on the bucket symbol to mask an entire defined image area with the set opacity. In the image example, the poster can be masked with one click.
8. Activates the **fill mode** for all brush functions.
9. Activates the **ray fill mode**: This allows you to mask difficult areas such as gaps around the edges of buildings or tree leaves or to paint 'around the corner', so to speak.

5. The parameters for the tools

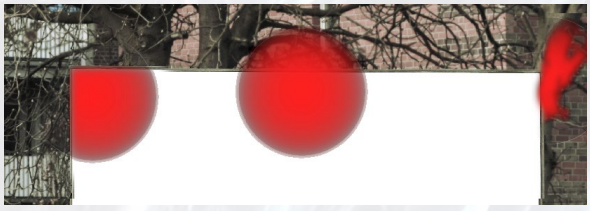


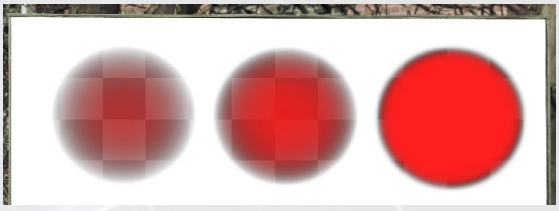




1. **Size** (graphic left): Use this parameter to set the desired brush size continuously. If you want to adjust the brush size for more difficult passages without having to leave the image, use the number '**1**' to reduce the radius and '**2**' to increase it.

2. **Opacity** (graphic on the right): This parameter determines whether the mask and therefore the visible new part of the image should be fully opaque or less opaque in the original. Use the numbers '**3**' to reduce the opacity and '**4**' to increase it.

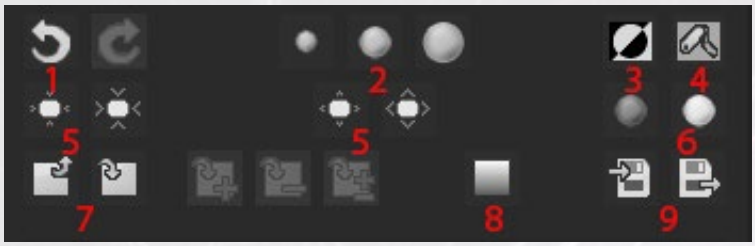




3. **Contours** (graphic left): This extremely effective parameter ensures that masks are created in the shortest possible time in almost all tasks because it automatically recognises adjacent contours and thus prevents you from unintentionally 'painting over' areas that would have to be corrected with the eraser. With the default contour thickness setting of 50%, most masks, such as the one in the example image, are created without any problems and in just a few seconds. The left part of the graphic clearly shows where the brush touches the poster frame and only works within the frame. In the centre, the outline thickness is set to 0%. Here the brush 'skips' all borders and paints over all areas. On the right, the outline thickness is set to 100%, which is not noticeable within the frame because there is only a smooth, contourless area here. Outside the frame, only the somewhat smoother areas of the tree are captured, everything else is ignored. Contour detection becomes weaker with the number '**5**' and stronger with the number '**6**'.

4. **Softness** (graphic on the right): Here you determine how soft or hard the transitions to the neighbouring edges or contours should be.

6. Selected parameters for editing the mask

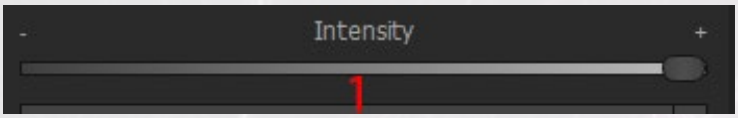


You can use the parameters on the right-hand side to further optimise the painted mask or use other options if required:

1. **Backward/forward arrow:** Here you can undo one or more editing steps.
2. **Smoothing the mask:** Smoothes the mask more or less.
3. **Invert the current mask:** This option is useful for many composings in order to see the imported compositing image and move it if necessary, e.g. when adding fireworks. This mask inversion is just as important for using layer offsets and creating an automatic mask. You will see examples of this later.
4. **Deletes the current mask**: In contrast to the recycle bin symbol, where the composing image is also deleted, only the mask is deleted here.
5. **Enlarges** (right) or **reduces** the current mask by 1 or 5 pixels with each click. This is often very helpful to optimise painted masks, e.g. for the sky, to the adjacent surroundings.
6. **Increases** the current mask (right) or **reduces** it (left).
7. These two buttons are used to **copy the current mask** to the clipboard (left) and **paste it** in the same area with other options (right) or 'take it along' to other mask areas, which is very practical.
8. Opens the window with the **gradient selection**.
9. **Saves the current mask** as an image file in tiff format (left) or l**oads an image file** into the current mask (right).

This option is highly recommended for drawn masks that you want to use again later on the same image motif, for example to insert other image parts or textures without having to paint the mask again. A separate folder makes it easier to find the desired mask.

7. Selected parameters for the composing image



With further parameters on the right-hand side, you can change the painted mask as a whole or individually influence the composing image if required.

1. **Intensity:** Use the intensity regulator to continuously control the mask intensity from full coverage (preset) to ineffective (0%).

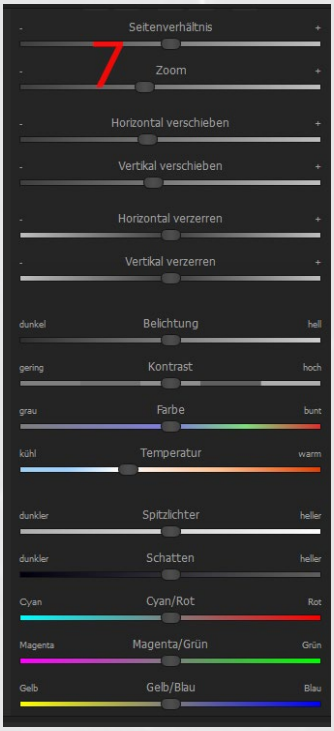
2. **Activates the multiple application of the composing image** (special effect).

3. **Activates the aspect ratio** of the composing image: An important button if the loaded image has a different aspect ratio than the original, because the composing image always 'adopts' the ratio of the original, e.g. with an original in portrait format and a sky in landscape format. The ratio is adjusted by clicking on the button.

4. **Flips the composing image horizontally** (4) or **vertically** (5).

6. **Saves the composing image as a file.**

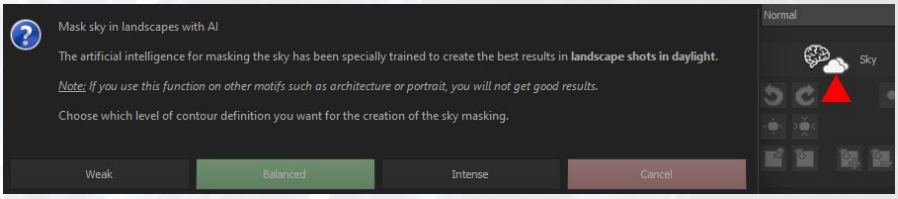
7. **Optimise and influence the mood of the image:** With these parameters, which only affect the composing image and not the original, you can influence the composing image in terms of form and mood as required so that the result is a credible 'total work of art' as a composing image. The interactive buttons enable quick and intuitive variations.
Zoom/Move example: If you invert the loaded composing image, you can use these sliders to move it so that you can paint the mask exactly at the desired position after inverting it again.
Example Horizontal/vertical distortion: These parameters ensure a very realistic overall impression, especially with texture overlays and a 'suitable' layer offset.



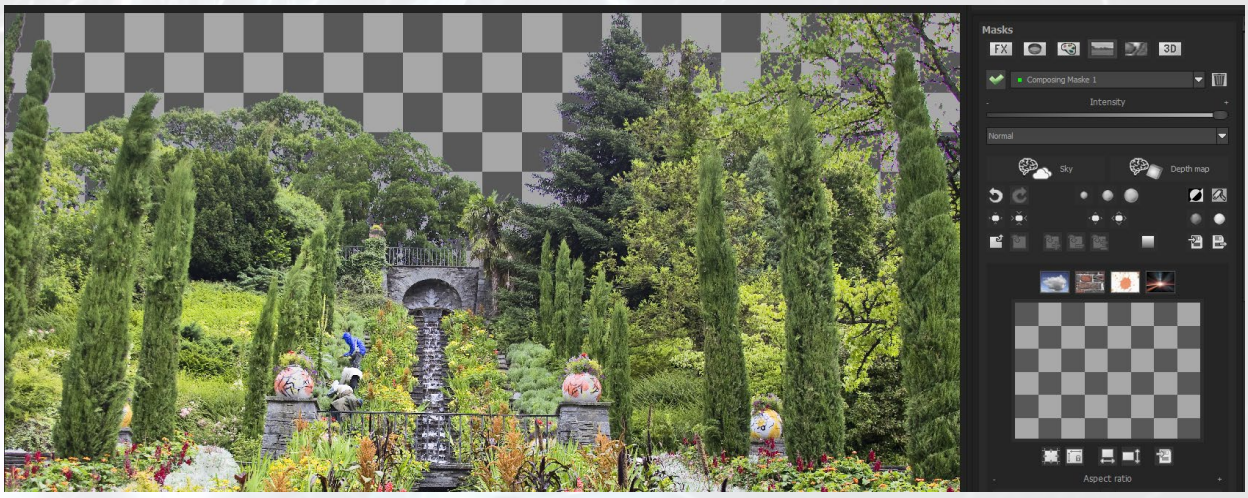
8. Image collection areas with sky replacement

If you activate a composing mask, you will see **4 image collection areas** with background images that are supplied with the programme and can be used freely. The popular replacement of a sky can be solved very quickly and easily with an **automatically calculated and AI-supported masking of the sky** (5) and the first image collection **Sky and Sunset**.

The **automatically calculated depth map** (6) is the subject of a separate chapter.

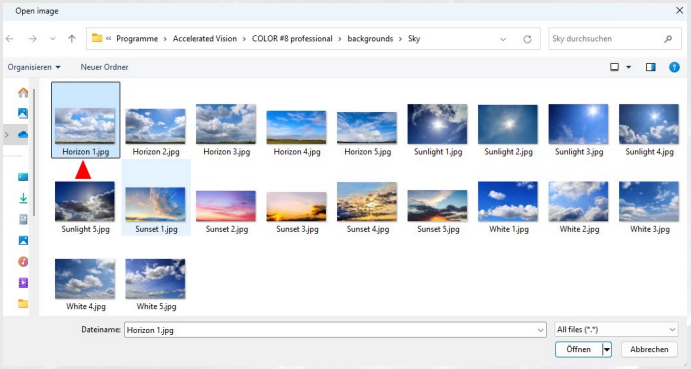


Clicking on the Sky button offers 3 options for sharpening the contours.



Another click, e.g. in the **Balanced** preset, immediately creates the semi-transparent mask, which also withstands critical examination with the mask fully displayed or hidden as in the image example and which you could only create in this perfection with a great deal of time. However, if parts have been masked too much or too little, this can be quickly corrected with the eraser or brush.

The ‘installation’ of the new canopy is just as quick.



Click in the collection area to select a desired sky from the range, **Horizon1** in the example image.

You will immediately see the resulting image and, if necessary, you can use the sliders to adjust the position or influence the mood of the image.

If you want to try out different skies with the **same masking** in the same or other composing masks, there are 3 simple options:

1. **Try out another sky from the collection**: Click again in the ‘Sky collection’ to select another file in the same composing mask to replace the previous file.
2. **Select a sky you have photographed yourself**: Click in the composing mask to open the familiar Load **image window**. Here you import the desired cloud or sky file to replace the previous one.
3. **Select sky in another composing mask**: Click on the **Copy current mask to clipboard button**, activate **New composing mask**, click on the **Paste mask** button and load the desired file.

Note: These options apply to **all collections and mask areas**.

9. Ambient Light

The very good resulting image with the replaced sky can be further optimised and made more realistic and harmonious. **Smart Ambient Light**, which was already briefly introduced when switching to selective drawing, projects all changes made in a composing mask, in this image example the replacement of the sky, onto the entire image and thus 'merges' the image mood of the surroundings with the new image elements.

If you activate **Ambient Light HD-Homogeneous** here, for example, the difference is immediately visible.

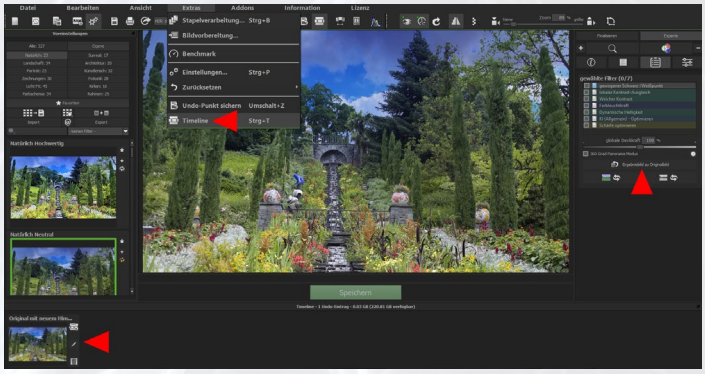
The more the **Softness slider** is moved to the right, the greater the influence of the projection and the softer the blending; the other sliders can be used to control the overall **intensity** of the ambient light or the **colours**, **dark** (shadows), **medium** (midtones) or **bright** (lights) areas of the image.

Click on the '**eye symbol**' to the right of the small arrow to switch the effect of the ambient light on and off, and click on the **coloured arrows** to reset all settings.

Note: If you switch back to **selective drawing** with the settings you have made and try out a different sky or motif, these settings will be applied.

10. Selection of other presets - result image to original image

If you switch back to Finalise mode in Selective Drawing by clicking **Close** and want to try out a different preset, this can lead to irritation, as in the example image with the **Drawing Pencil** preset, because the original has been given the modified preset image look, but the sky has not. This is because the original always takes precedence over the edits in Selective Drawing for all selected presets. This can lead to deliberate eye-catchers, such as built-in coloured fireworks in a black and white image, but this is not usually desirable and can be quickly resolved with a small diversions:

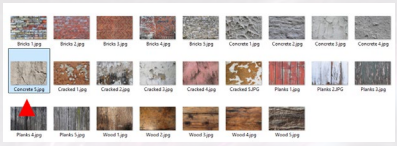


Switch to **Expert mode** and click on the **Resulting image as original image** button below the selected effects and parameters. You can then hide the **undo point** in the timeline, which is displayed by default, by clicking on **Extras/Timeline**.

The image now displayed is virtually the new original and the original image mood can be varied with any preset if required.

Note: If you save everything as a **project**, you can return to selective drawing with all settings at any time using the undo point.

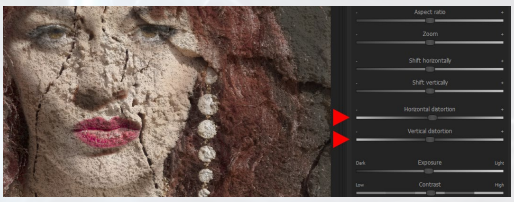
11. Image collection ‘Walls and Structures’



This range of different textures makes it easy to tackle a wide variety of tasks: Painting over house walls, buildings, objects of all kinds either with full or reduced opacity or creating exciting, alienating composings. The **power of calculation methods** plays a decisive role in these and similar tasks.

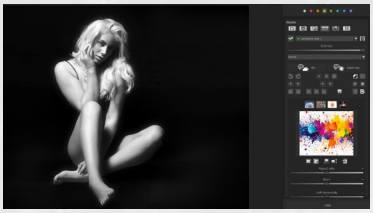
Texture overlay example: The model is to be ‘distorted’ with the **Concrete 5** texture marked in the graphic at the top right; if you load this texture into composing mask 1 by double-clicking, everything remains unchanged because nothing has been masked yet.

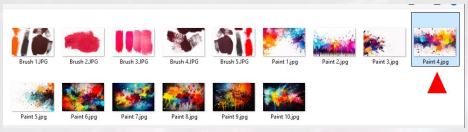
If the mask is now inverted, only the texture is visible with a semi-transparent mask. If you now set the mask intensity to 0% and select **Normal** for the calculation method, which are set to Normal by default, e.g. **Multiply brightness**, the texture will be included in the image and you will immediately see an exciting composing image.



If the result is not quite convincing because the ‘right’ distortion is missing, this can be adjusted as required using the two controls **Horizontal distortion** and **Vertical distortion.**

12. Image collection ‘Splashes and brushes’



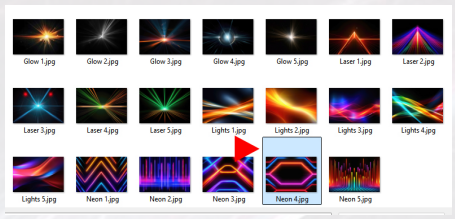


These splashes and brushes textures invite you to experiment creatively and create surprising variations on an invited original image. Here, too, you can paint a mask and use it to ‘spray’ house walls, buildings, objects or subjects with either full or reduced opacity, or you can create unusual composings again with an inverted mask and various layer offsets.
Note: If you select image motifs that were photographed against a black or white background, you can apply textures with a black or white background in a flash using selected offsetting methods without using mask tools. Small corrections can be made quickly using the eraser or brush.

Example body painting: The model is to be painted over with the **Paint 4** texture marked in the graphic above right using the same steps as in the example with the ‘Walls and textures’ collection.

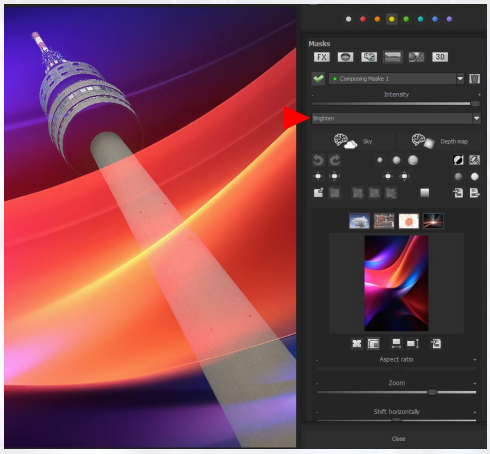
If the mask is inverted and a calculation method such as darkening or **(HSV) colour** is selected as in the image example, you will immediately see a convincing body painting in which the texture adapts perfectly to the body shapes thanks to the layer offsetting, which would also apply to other underlying structures. Disturbing splashes of colour are quickly eliminated with the eraser. As always, the image look can be changed in position or to a different image mood as desired using the sliders.

13. Image collection ‘Light and Laser’



With the **Light and laser** textures, reversing the composing mask, a suitable offsetting method (brighten in the image examples), which can often be the first choice for dark subjects or night shots, you can create incomparable colour symphonies.

This allows you to use the splendour of colour for unusual picture looks with very different picture motifs or to create unique picture moods with special light effects or laser beams.



The two further image examples with the textures **Lights 5** (graphic on the left) or **Laser 3** (graphic on the right) in conjunction with a selected offsetting method indicate the wide range of possibilities. Of course, all textures can also be selectively painted in with the brush.

14. Masks area FX effect masks

By activating an effect layer in the selection list of this mask area, you can quickly and precisely apply selected effects such as **Soft skin**, **Intensify** or **reduce colours**, **Intensify** or **reduce details** with the brush, either selectively or as a whole if required.

Example 1: Enhance colour:
Step 1: Click on the grey 'X' in front of the standard **setting Display original image** to expand the selection list.
Step 2: Click again to select the desired effect, in the image example **Intensify colour**, and the grey 'X' turns into a green arrow.

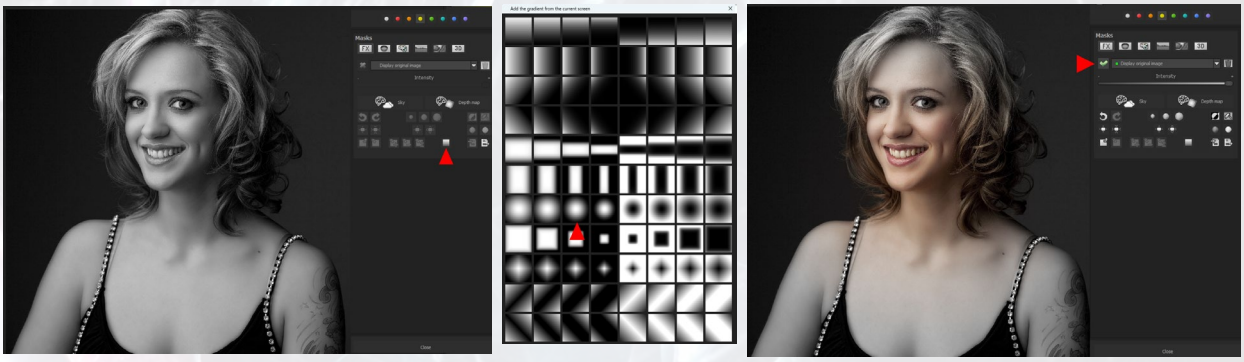
Step 3: Use the brush to paint over the desired parts of the image and adjust the effect to your liking using the intensity slider.

Intelligent mode: This intelligent mode, which belongs to the respective effect, is activated by default, analyses the loaded image and then 'controls' the calculations, which leads to significantly more structured and natural, realistic-looking result images. The comparison with the resulting image **with deactivated mode** (graphic on the right) is striking: the structures of the leaves are barely recognisable and the red is too intense and unnatural.

Image example 2: Restore colour tone in Black & White

The selection of effects is identical in most programmes. However, there are programme-specific exceptions.
For example, the FOCUS programme lacks the **Correct red eyes**, **Soft skin** or **Sharpen** effect, while BLACK & WHITE lacks the Correct red eyes effect. Instead, there is the **Restore colour tone** effect, which is missing in the other programs.

Example 2: Restore colour tone:
The procedure is the same for all effects. As the original was photographed in colour, you could also select the preset effect **Display in original image** and paint the mask as desired.



Add gradient: Use gradients to smoothly fade effects in or out. In the image example, a coloured original has been loaded in the Black & White program and the Fade in original image effect has been selected to better visualise the effect. Click on the window with the **gradient symbol** (left-hand graphic) to open the window with the gradient selection (centre graphic), in which you can click on the appropriate gradient, which then immediately takes effect on the image (right-hand graphic). In the example, the coloured original is faded in softly in the middle (everything that is displayed in white in the gradient) and faded out softly towards the outside. This allows you to control and influence all effects very quickly and selectively.

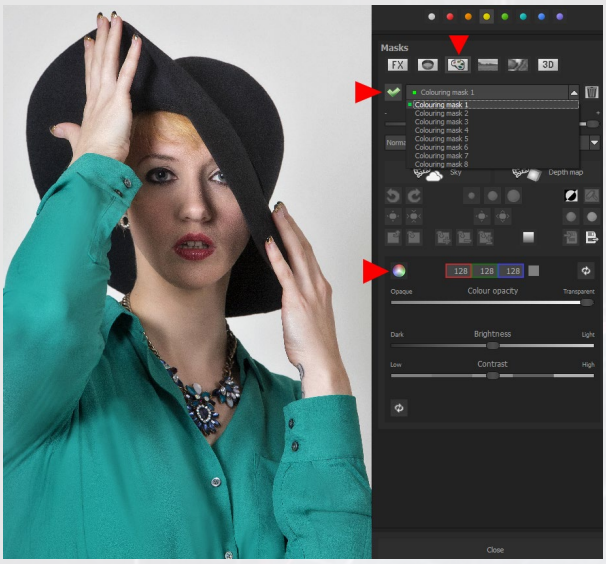
15. Mask area Colour filter

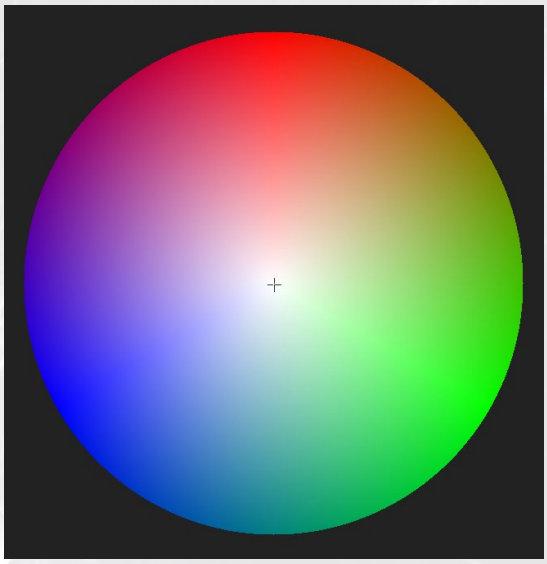
Colour filters are ‘mood makers’ and work like pre-screwed colour filters on cameras. You can use them to make colours appear brighter or darker as required and influence the image statement in a desired direction. A selected **red colour filter** brightens the colours of the colour filter, in this case all colours with red components in the image, and darkens the other colours, in particular the complementary colour (green).

Example red filter:
Click on the **Red colour filter** button, which is preset by default, to open the selection list. Another click on the desired colour filter activates it, in the example the red filter. The grey ‘X’ becomes a green tick.
Now you can selectively influence the image expression with the brush or overall via the ‘bucket symbol’ with the set opacity.

The mood of the picture has changed in a flash: The sky appears more dramatic and forms a stronger contrast to the other brightened colours such as orange and green.
A **blue filter** would create the opposite image mood: the sky and all colours with blue components are brightened, the rest is darkened.

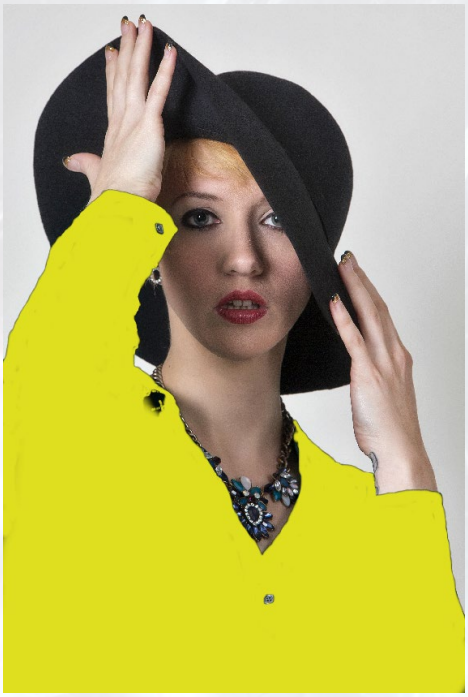
16. Mask area Colouring

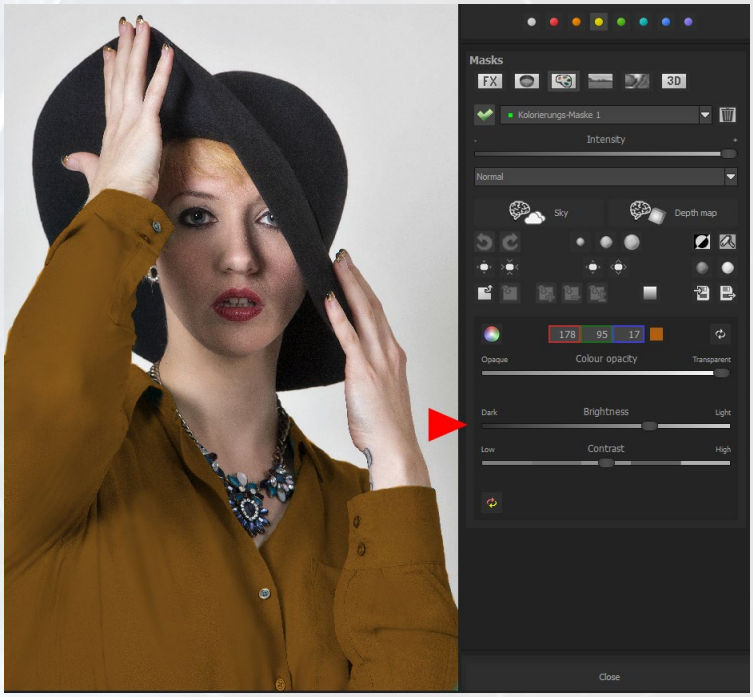




In the colouring masks, you can very quickly and effectively recolour masked areas in the colour circle (graphic on the right) as required.

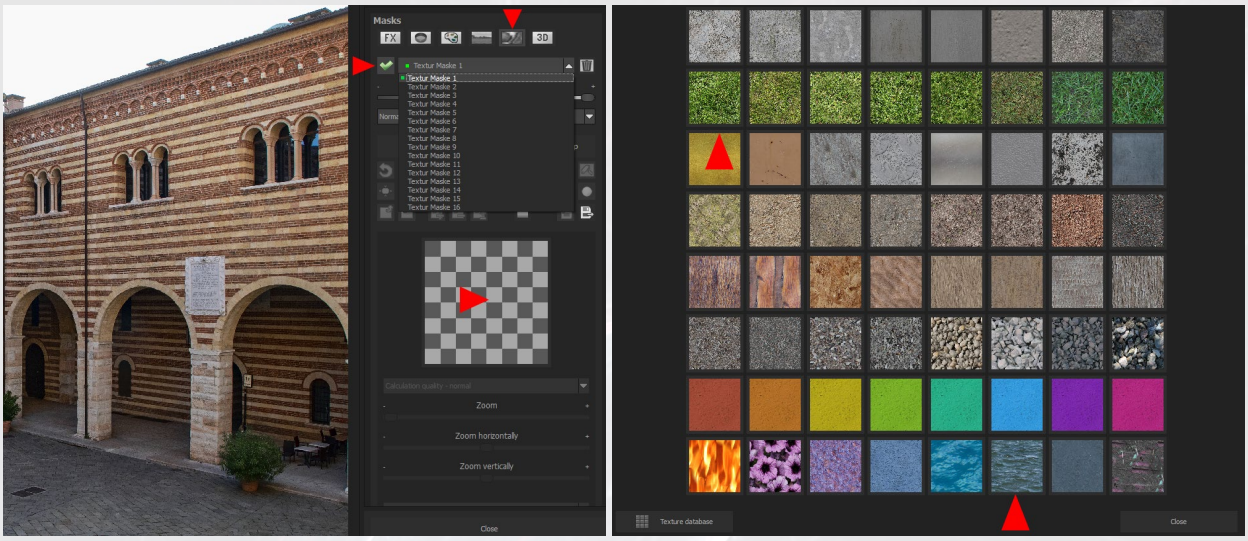
Click on the **colouring mask 1** button, which is preset by default, to expand the selection list. Another click in a desired composing mask activates it and the grey 'X' becomes a green tick.





Once you have drawn the mask, click on the **colour circle symbol** and select the desired colour. After hiding the mask display, you will see a perfect recolouring, as **all underlying structures are taken over**. The effect can still be adjusted as desired using the **colour opacity**, **brightness** and **contrast** parameters.

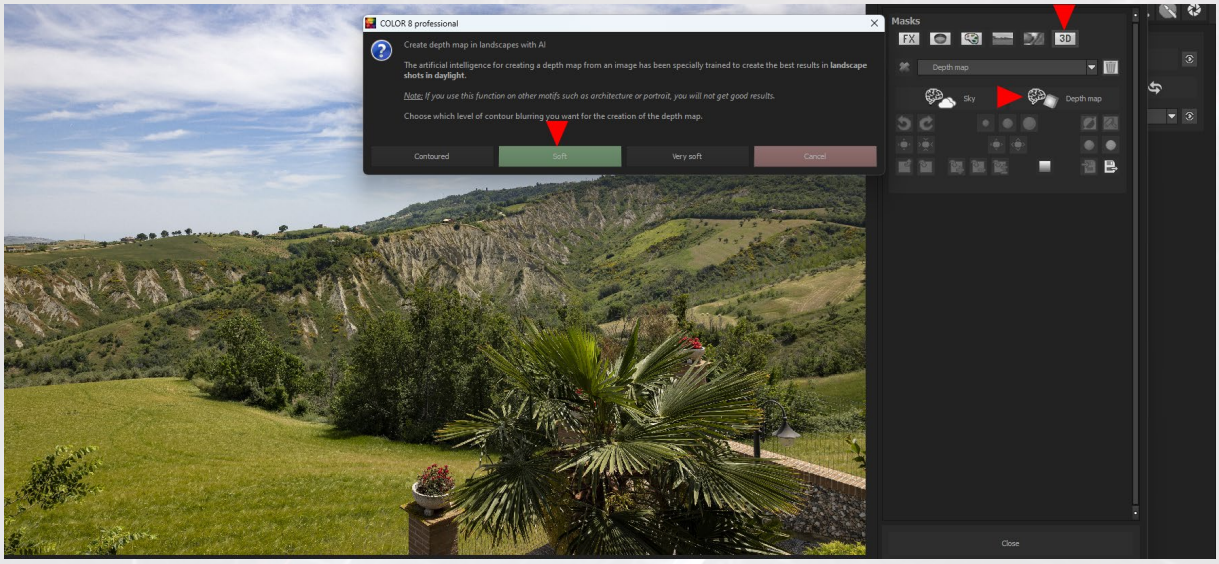
17. Textures mask area



In the texture masks area, you create fantasy images in the same way as in the composing masks, with the difference that clicking in the checkerboard pattern does not load an image file, but opens the texture window (selective editing). With these textures, which also take over the underlying structures, you can quickly ‘retexturise’ road surfaces, walls, water surfaces, but also clothing or skin surfaces.

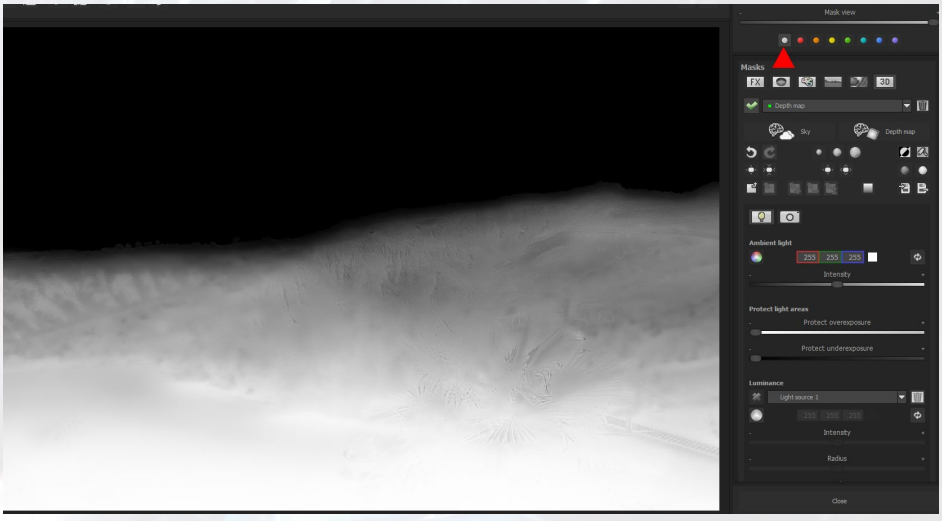
Simply click on a desired texture to load it into the composing window, transfer it to the painted mask and use the parameters to scale (zoom) it according to your individual requirements, tilt it in perspective to create realistic impressions or change it to a different picture mood.
This allows you to quickly try out many textures in the same mask, such as a water texture here instead of the lawn, or ‘restore’ any number of other parts of the image, such as the walls, in further composing masks.

18. 3D mask area with depth map



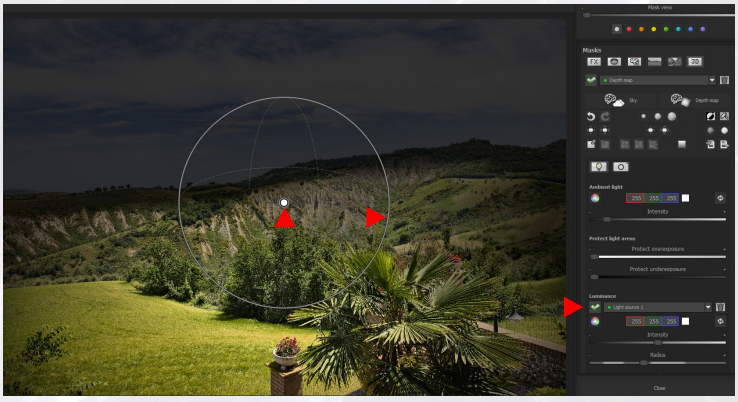
This area uses artificial intelligence to calculate the **depth information** of a 'normal' image, preferably in landscape shots, by determining and defining the foreground, the centre of the image and the background. This automatically generated depth map eliminates the need for manual masking, which would of course also be possible. The image can now be re-exposed using the 3D module and one or more light sources.

Step 1: Click on the button with the depth map symbol to open a window in which you can specify the strength of the blur for creating the depth map. The default setting is Soft.



If you confirm this default setting by clicking on it, the mask is calculated and displayed in the selected mask colour when the mask display appears, in the example **white**.
The white area visualises the foreground, the grey tones (white with lower opacity) the centre of the image and black (no mask) the background. The transitions are smooth and soft, as preset.

Step 2: If you hide the mask display again and **reduce the intensity of the ambient light,** which can be coloured in the colour selector if required, the image becomes darker overall.



Step 3: Activate a light source: By clicking on light source 1 or another light source in the drop-down list and then clicking on the grey 'X', this light source is activated and you will immediately see a result with a completely different depth effect than the original. If you drag the outer edge of the 'light circle', it will turn yellow and can be enlarged or reduced in size. By clicking in the small white circle in the centre, the light source can be moved through the image like a mobile spotlight and positioned as desired. All light sources can be coloured using the corresponding colour selector. Click outside the window to hide the frame.

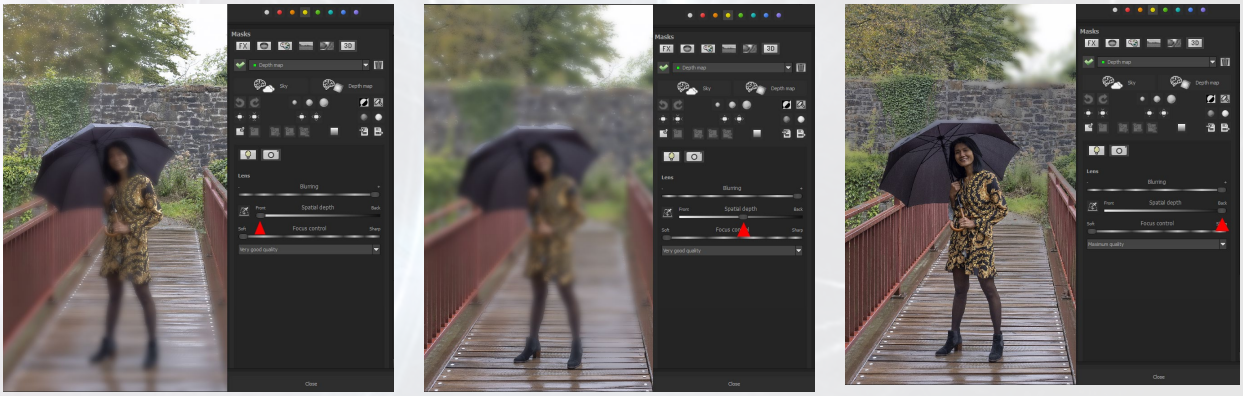
The parameters can be used to quickly adjust the image mood to suit individual preferences. The depth control in particular, which determines the **spatial depth** of the light source, greatly changes the effect of the selected light sources on the image: the left stop exposes the image from the front, the right stop from behind, which is often a popular setting. In this way, you can use one or more light sources to create exciting, spatial image moods. The two parameters under Protect light areas effectively correct **overexposure** or **underexposure**.

Use 3D module for additional image motifs

The automatically calculated depth map naturally works best with landscape shots. However, this should not prevent you from trying it out with other image motifs or achieving an extraordinary spatial depth effect in **composings** in conjunction with the light sources (in example **10**).

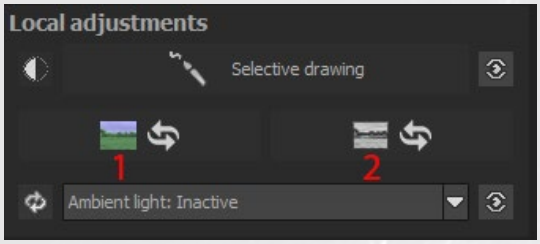
3D-Lens functions

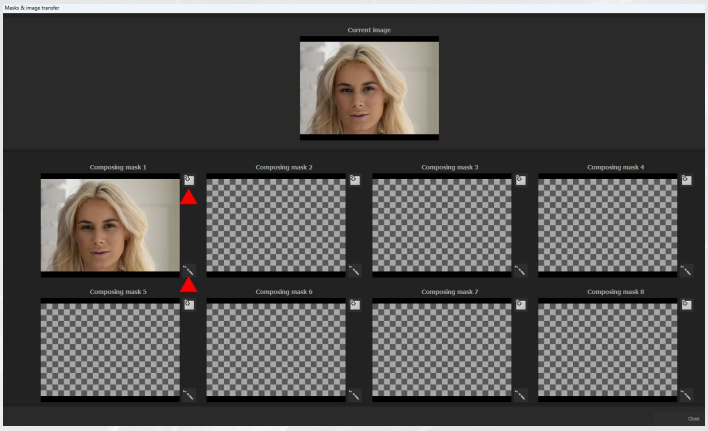
Click on the button with the **lens sym**bol to switch from **3D lighting** to **3D lens** functions. Here you can move the focus and blurring in the image and direct the focus to the areas that are important for the image as required.



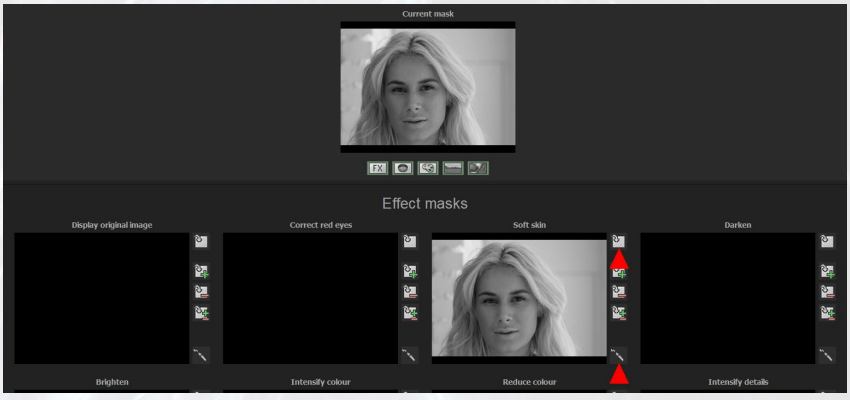
Example: In the graphics from left to right, the blur control on the right is set to maximum, the control for the **blur point** (spatial depth) moves from the front (left graphic) via the centre (centre graphic) to the back (right graphic).

19. Transfer-windows

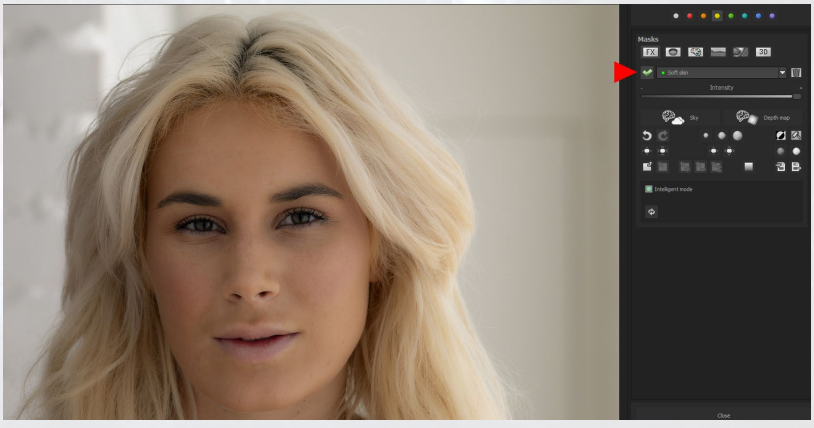




The transfer windows save time because they transfer the current **result images** or **masks** directly to **Selective Drawing**. click on the left-hand button to switch to the **Masks & Image Transfer** window with an image, click on the arrow to select the desired **composing mask** and click on the brush symbol to switch immediately to the composing mask 1 selected here.



Click on the right button to switch to the same window with **a greyscale image as a mask**, click on the arrow to select a mask area, in the example **effect masks**, and decide on a selective processing of your choice, in this case **soft skin**.



Another click on the brush symbol automatically applies the effect to the mask and can be corrected as required using the intensity slider or the eraser.