Overview

KaaWeeWee in brief; the manual beside it is the one to work through

GETTING STARTED

1. **Chrome or Edge**, on Windows or macOS. KaaWeeWee works straight inside a folder on your disk, and Safari and Firefox cannot do that. If you are on one of those, use Klikki.
2. **Open folder**: top left. In that dialog you pick a folder and not a photo: on Windows you only see folder names, so a folder full of photos looks empty there; on a Mac you do see them. Subfolders then appear on the left under *Folders inside*, with the number of photos behind them; your previous folders under *Opened before*.
3. **Work from top to bottom** through the panels on the right. That order is not accidental: every step counts on the one before. One stands open at a time: on a new photo that is *Basic*. The histogram does not join in and stays at the top.
4. **Export** when you are happy. Your original file is never changed.

The browser asks for access to your folder *every session*. That is not a malfunction but how browsers deal with your disk. KaaWeeWee does remember which folder it was, so it is one click.

> **Your edit comes to lie beside your photo**
>
> Next to *DSC_4821.CR2* appears *DSC_4821.CR2.doka.json*: a small text file with what you set. That way your work goes along in your backup, survives a new browser, and moves with you to another computer.
>
> Move or rename a photo and take that little file with it. If it stays behind, nothing is broken: your edit is simply no longer linked.

WORKING THE SLIDERS

Drag, or click the number and type. **Double-click** puts a slider back at neutral. The `?` beside it tells you what it does, when you use it and how you overdo it.

KaaWeeWee does not comment on your photo. If your highlights or shadows block up, you see that in the triangles beside the histogram: click them and the affected areas light up in the photo.

THE PANELS, IN ORDER

1 · Geometry	Cropping (with ⇄ for an upright crop), straightening, flipping, and setting verticals and horizontals straight. While straightening there is a fine grid; with *a line* you drag along the horizon, with *two lines* along two facade edges.
2 · Lens profile	Distortion, vignetting and color fringing of your lens. See below.
3 · Retouching	Removing a spot, a speck of dust or a red eye. See below.
4 · Noise reduction	Sits here and not with Finishing, because lifting light amplifies noise along with it. Denoise first, correct after.
5 · Basic	*Dehaze* at the top (the scattered light between you and the distance, see below), and below it white balance, light and the tone curve, because you use those on every photo: temperature and tint, then exposure, contrast, highlights, shadows, whites and blacks. At the top **Pick a gray point** and **Auto tone**. At the bottom the block **Tone curve**: four curves (the shared one plus one per channel) and four sliders (*Region*) that bend the line for you, each with its own quarter of the scale and some reach into the next.
6 · Color	Vibrance (spares skin tones), saturation, or black and white. Below that two blocks: **Color bands** (hue, saturation and luminance per color) and **Color grading**, a color cast per tonal range with shadows, midtones and highlights separately.
7 · Masks	Everything above holds for the whole photo. Here you limit an edit to a part of it.
8 · Look	A color table (`.cube`) over the finished photo. See below.
9 · Finishing	Clarity, texture, sharpening, vignetting and grain.

The tools

Masks, the stamp and dehaze

MASKS

A mask limits an edit to a part of your photo. There are six kinds, and you can combine them:

`Gradient`	Full on one side, nothing on the other. For skies.
`Radial`	A circle or oval with a soft edge. For lighting up a subject; two radii and a rotation make an oval of it.
`Brightness`	Only the light tones, or only the dark ones.
`Color`	Only one hue: the blue of a sky, the green of grass.
`Magic wand`	One connected area that you point at: click, and the area runs out to where the color stops.
`Brush`	Painting freely. Drag across the photo; `Alt` held down erases.

A gradient and a radial you point out on the photo. Drag across your photo: where you begin the mask works fully, where you let go it has run out. With a radial, where you begin is the center and the distance you drag sets the radius. The sliders in the panel keep working: it is the same edit, only another way of setting it.

Once the shape is there, take hold of the lines or the circle edge to adjust it: the outer lines move their own edge, the dotted middle line shifts the whole gradient. The three lines mark the *transition*, not the area: your edit works fully on everything beyond the first line, not only in the strip between them.

A new mask colors the area **red** right away, so you see where it bites. `M` switches that off and on again.

> **A sky darker, without the church tower**
>
> Add a *Gradient* and pull it across the sky. Add *+ Brightness* under it and set that to *Limit to*: the gradient then applies only to the light tones. The dark tower sticking through the sky stays out of range.
>
> That is how all the parts work together: adding extends, subtracting takes away, limiting trims.

REMOVING A SPOT

Under *Retouching* sits the clone stamp. Click `Stamping` and then click on what has to go: two circles appear. The **white** one sits where it has to go, the **dotted blue** one where the image comes from. Drag that second one to a place that looks the way it ought to become: a piece of sky, a piece of grass, a piece of wall.

Heal is on by default. Then KaaWeeWee takes the texture of the source, but the brightness and the color of the place where it lands: that way the edge disappears, even if the source was slightly lighter. Switch it off and the source goes over it unchanged; you only want that when the surroundings really are the same everywhere.

Put down several by all means. Every stamp takes its image from its own place, and a few small ones stand out less than one big one. Click a stamp in the list to find it again, or the `×` to remove it.

Red eye is in the same panel: click `Remove red eye` and then on the pupil. Only what is really red changes, so the catchlight stays. On animals it does not work.

KaaWeeWee invents no image. It takes it somewhere else from the same photo, and you point out where: there is no cleverness in it that looks for a good source by itself. Your edit here too stays nothing but a note beside your photo: the original is not touched and you can move or remove a stamp later.

WORKING HAZE AWAY

At the top of *Basic*. Look across a distance (a landscape, a skyline, the far side of the water) and there is light hanging between you and the distance that does not belong there. It makes the distance lighter, grayer and flatter. *Dehaze* calculates that back.

KaaWeeWee estimates from the photo itself how far away everything is and how thick the haze is there. That is why the slider takes the distance hard and leaves the foreground nearly untouched: that is exactly the difference from a contrast slider, which takes everything equally hard.

To the left it works the other way round: then it adds haze. For mood, or to let a busy background sink away.

Two things to know. Too far to the right makes shadows black and colors hard: the calculation divides by a small number and the errors grow along with it. And if there is no haze in your photo, this slider is no more than a coarse contrast booster; for that *Light* is the tool.

Corrections and finishing

Your lens, the noise, a look, and exporting

CORRECTING YOUR LENS

Every lens distorts, every lens makes the corners darker, and most of them put red, green and blue not quite in the same place. That is not a fault of your particular copy: it is measurable and it is known.

KaaWeeWee brings a database with the measured data of over fifteen hundred lenses. Is your combination in it, then it stands in the panel: *Canon EF-S 18-135mm f/3.5-5.6 IS STM · 18 mm · ƒ/5.6*. You switch on yourself what you want corrected; it does not happen on its own, because then opening a photo would already be an edit.

`Distortion`	Straight lines that bulge or pinch. Most of all at wide angle. The image is recalculated for it and stretches in the outermost corners; crop a little and you are rid of it.
`Vignetting`	Dark corners, strongest at a wide aperture. Watch out: this lifts the noise in those corners too.
`Color fringing`	Purple or green edges along contrast boundaries, above all in the corners.

No profile? Then KaaWeeWee corrects nothing. That is deliberate: correcting with another lens's data gives a mistake that looks like a successful correction. Often it is down to what your camera writes: some note only *105mm*, and there are dozens of those.

WORKING NOISE AWAY

At high ISO (dusk, indoors, night) you get two kinds of noise. **Color noise** is the red and green blotches in the shadows; those come out most easily. **Luminance noise** is the grain itself.

Do them in that order, and set them as low as you can. Too much luminance noise reduction makes skin and foliage plastic.

What you see is an *approximation*: on export the noise reduction is computed again at full resolution. With *Check at actual size* you see the real result: that takes a moment, because your RAW is developed again for it.

LAYING ON A LOOK

A **LUT** is a color table: for every color it holds which color takes its place. That is how film simulations work. They come as `.cube` files, and there are thousands of them to be found freely.

296 come with the app: film emulations from Tri-X to Portra, over nine categories. Pick a category and step through the styles with ‹ ›; that way you compare them without opening the list every time. With the ★ you mark what you use often; those come at the top as a category of their own.

Have a collection of your own? Put it together in a folder and point at that under *Look*. Subfolders are read as categories. KaaWeeWee remembers them: if you do not grant that folder next time, your look still works.

The **amount** is the most important slider. A style out of the box is nearly always too strong: start at 100%, look, and come down until it no longer stands out *that* there is a look on it.

The look goes over the finished photo, over your masks as well, but before sharpening and vignetting. Your recipe holds only the name of the LUT and not the table itself; if it is missing for someone else, KaaWeeWee says so.

EXPORTING

The button on the left says what it does: *This photo*, *All 12* or *3 selected*. Always choose a **different folder** from the one with your photos: otherwise *kerk.jpg* overwrites your original.

A whole folder yields separate files, each with its own edit.

Under *File name* you type another name; leaving it empty keeps the one from the original. In a series a typed name gets a number after it (*Evening light-01*, *-02*) and you choose where the counting starts.

Under *Format*: **JPEG** (opens anywhere), **PNG** (lossless, larger) or **WebP** (smaller, for a website). Under *Sharpening* you choose screen or print, because scaling down makes things soft. Under *Color space*, *sRGB* stays the ordinary choice; a photo lab often asks for *Adobe RGB*. Under *Creator* and *Copyright* you fill in your name once: those two go into the file, and nothing else. With *No larger than* KaaWeeWee finds the quality that stays under your number of MB.

The presets scale down, each for its purpose: projector, email, web. If you want full resolution, take that preset or leave the size field empty.

Onward with KaaWeeWee

Judging, comparing, and what goes wrong

READING THE HISTOGRAM

The graph at the top right counts how many pixels there are per brightness: black on the left, white on the right. A peak against the right edge is burnt out white: there is no detail left there.

The triangles in the corners light up then. Click them or press `J`: KaaWeeWee colors the places that are being lost. Below it stands the **color value** under your mouse, R, G and B from 0 to 255; three equal numbers is gray.

COMPARING AND LOOKING BACK

Hold the `space bar` for the original. *Before / after* at the top right puts a sliding division in it.

`Ctrl` / `⌘` + `Z` undoes, with `Shift` it redoes. One stroke of the brush is one step. *History* in the bar shows them all; click one to jump there in a single go.

↺ *Undo everything* puts the photo back to how it arrived: crop, masks, stamps and all. Itself one step too, so it can be undone.

ZOOMING

Bottom right: *Fit* or *100%*. With `Ctrl` / `⌘` + scrolling you zoom freely; dragging moves the photo as soon as it is larger than the window. Faster with the keyboard: `+` and `−` zoom, `0` fits. `C` puts two photos side by side, with *Actual size* to compare sharpness.

ONLY THE PHOTO

On either side of the image is a handle: the left one folds the folder column away, the right one the panels. `F` or the *Full screen* button takes the bar and both columns away. `Esc` brings you back; one button stays at the top right.

Useful for judging without the panels steering your eye.

STARS AND FLAGS

Under every tile is a row of five stars; clicking the same one again takes them off. With a photo open the row is at the bottom left, and the digits `1` – `5` work; `0` does not, that stays *zoom to fit*.

Beside the stars are ⚑ ("this one is in") and ✕ ("this one is out"), or `P`, `X` and `U`; with `Caps Lock` on you move straight on after every mark. In the grid the arrows move the frame and `Enter` opens. You filter at the top on *1★–5★*, *edited*, ⚑ or *X*; *all* brings everyone back.

The rating sits *beside* your edit in the same little file: taking an edit over takes no stars with it.

SEVERAL PHOTOS

The grid shows your whole folder; a check mark at the top right means "there is an edit in here". Clicking opens it, the box at the top left ticks it for the export.

Under the photo runs the **filmstrip**: click in it or walk with `←` `→`. `T` hides it, `G` or the **Gallery** button shows the grid, `B` ticks.

Putting an edit from one photo on another: *Copy the edit* and *Paste the edit* on the left, or `Ctrl` / `⌘` + `⇧` + `C` and `V`. If you copied nothing, the last photo you edited is waiting. Ticked photos in one go with *Apply the edit to … photos*.

One main folder with your sessions under it works most pleasantly: the permission then holds for everything under it. The date first in the name (*2026-10-04 Autumn*) keeps them in order, you put the export folder beside it, and do not work in a folder that synchronizes; see the appendix at the back of the manual.

Needed more often? Keep it under **Presets** on the left, with check marks for what goes into it; as a file too, to pass on.

Looking for "everything at 200 mm" or "everything above ISO 6400"? Open **Filter on capture data** on the left: there it lists what occurs in this folder, with the counts; the reading only starts when you ask for it.

Two versions of one photo? On the left under **Versions**, *+ Version* copies your edit; the buttons beside it switch and double-clicking renames. In the grid the tile then carries **×2**, and when exporting a series there is a check mark to take them all along.

Limits and snags

What it does not do, and what to do when something fails

WHAT KAAWEEWEE DOES NOT DO

No catalogue and no keywords. KaaWeeWee develops your photos; it does not manage your archive.

No server and no account: your photos do not leave your computer. That is also why there is no synchronizing.

On an iPad or a phone KaaWeeWee does not work. Klikki is there for that: the same engine, fewer tools.

WHEN SOMETHING DOES NOT WORK

No folder picker	Your browser cannot do it. Take Chrome or Edge.
"Read only"	The folder does not allow writing. Viewing and exporting work, saving does not.
Edit not saved	Is another window open on the same folder? Then the last writer wins, and KaaWeeWee says so.
Photo looks different	If the file has been replaced by another with the same name, KaaWeeWee asks first whether the old edit may go on it.
Banding in gradients	Your graphics card cannot do 16-bit processing. The app works, but strong corrections can give bands.

A good order

Straighten and crop. Noise out. White balance. Then light: exposure, then highlights and shadows. Color. Only then masks. Sharpening last, judged at 100%.