

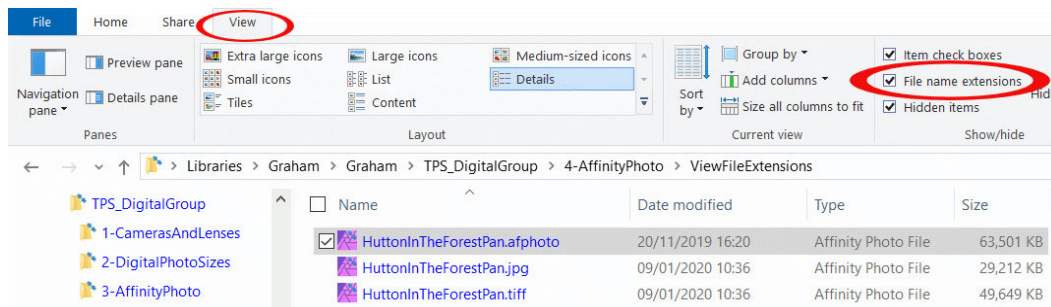
# Tynemouth Photographic Society - Digital & Practical Group - 28th Jan 2020

## Affinity Photo

See the *Links* tab on [tynemouthps.org](http://tynemouthps.org) for the Affinity Photo web site and video tutorials.

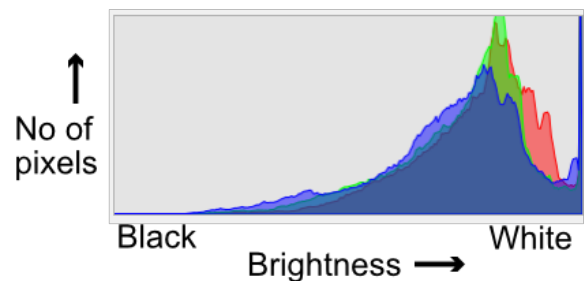
### Tip 1: You need to be able to see file extensions in Windows (Mac: no problem)

In Windows Explorer select the View tab and see that "File name extensions" is ticked. Otherwise you may see several files of the same name in a folder, all with the Affinity icon but you will not be able to see that one is .afphoto, one is .tiff, one is .jpg, and so on.

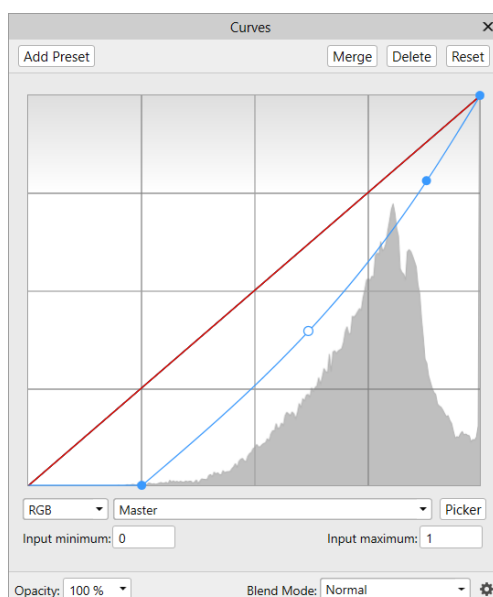


### Tip 2: Use the hand tool (key H) between tools to avoid unexpected alterations

### Tip 3: Understand the histogram and tone curves



Clearly parts of this image are burnt out. The histogram is squashed up to the right. Possibly no pixels are truly black because the histogram doesn't reach the left edge.



This is the curves adjustment dialogue (key Ctrl-M)

3 points have been moved here:

- The top one reduces **highlights** somewhat but cannot prevent the burn-out (later we'll look at the RAW file).
- The middle one reduces the **mid-tones**.
- The bottom one moves the darkest part of the histogram to true black (spreading **shadows** out)

### WORKSHEET TASK 1a

Try this by opening **01\_YorkMinster/IMG\_3542.jpg**

Then look at the other 2 **JPEG** files in that folder and see how their histograms are different.

The files are 3 exposures to make an HDR image.

## WORKSHEET (continued from overleaf)

**TASK 1b** Open **01\_YorkMinster/IMG\_3542.CR2** which will open in the **Develop Persona**. Examine the histogram again. Drag the **Exposure** slider (shown at right here) slowly to the left and see that more levels come into play at the bright end of the histogram. The **Blackpoint** slider would have a similar effect at the left end but is not needed in this case.

End up with the histogram containing as much detail as possible then click **Develop** (blue button upper left). We end up in the standard **Photo Persona** with maximum detail (16 bits).

**TASK 2a** Open **02\_QuattroStagioni/4seasons.afphoto** and study the **Layers panel** on the right. Look at what each layer is called. The part in parentheses is the type of layer.

Study the structure of the image and the types of layers:

- Untick and retick boxes on the right.
- Flip down the triangle marker on the unnamed Pixel layer.
- Double-click on the square at the left of the top layer (Curves Adjustment).

In the folder **02\_QuattroStagioni** you can see JPEG versions of the 4 original photos from which the composite image was made.

**TASK 2b** (continuing with the same composite image)

In the **Layers panel** click on the layer called **u2881-83\_ObjectOnWall**, to make it the current layer to work on. Type **Ctrl-U** to open the HSL shift dialogue. Notice that it is also a new adjustment layer just above what was our current layer. What does HSL stand for?

Do a drastic **Hue Shift**. Which layers does it affect?

Close the HSL dialogue (X top right). Note the new layer stays. How can we reopen the dialogue? Carefully drag the adjustment layer down slightly to slip under our **ObjectOnWall** layer. Result?

**TASK 3** Press the **PrtScn** key (Mac: Apple key  $\mathbb{A}$  + Control + Shift + 3), which copies an image of the screen to the clipboard. In Affinity Photo select **File/New From Clipboard** to get the saved screen as an image to work on. Notice that the layer type is (Image), not (Pixel). This means you cannot select parts of it to copy or work on unless you first "rasterise" it. On the menu bar **Layer/Rasterise** will do it. The same thing happens when you **File/Place...** to put an image from file onto a document. This can be confusing unless you watch carefully what each layer's type is.

**TASK 4** Open **03\_JuliesPier/20191213\_133612.jpg** which is a photo taken by Julie Hedley on her phone. She asked how to work on selected parts of the image only.

In the **Layers Panel**, right-click (Mac: control-click) on the one layer and select **Duplicate** from the pop-up menu. This enables looking at the original at any stage in processing.

Click on the name **Background** in the new layer and rename it **Background copy**.

With this copy selected, go into the **Tone Map Persona** and choose the **Dramatic** result.

**Apply** and then verify that the two layers are now different.

Select the new copy layer, zoom in (**Ctrl +**) until the tower nearly fills the screen, and choose the **Selection Brush Tool** (see right). Wipe it around on the tower until it is all selected, shown by the marching ants boundary. You may well select too much - then switch to **Subtract mode** (see right) and remove some of the selection.

When selection is right, key **Ctrl M** makes a curves adjustment layer. Adjust the curve and see it only affects the selected area. Brighten the tower up. When done, **Ctrl D** clears the selection boundary and **Ctrl 0** (zero) shows the whole image again.

Like we did earlier, drag the curves adjustment layer so it sits under the background copy layer and only affects that layer. Then untick and retick layers to study what we have done.

In the **History Panel** go back to the step before **Deselect**, to get the selection back. Then experiment with the Dodge, Burn & Sponge tools, seeing that they only affect the selected area.

