The Affinity Photo Manual

A Step-by-Step New Users Guide

Frank Walters

Dedication

This book is dedicated to my Aunt Donna & Uncle Bud. Two of the most interesting people you could ever meet. Both have so many cool stories of their times in Africa, Europe, Asia and Chicago's south-side. Both have been role models for me as they've both committed so much of their life energies into helping those less fortunate than themselves. My fondest memories are climbing Mt. Baldy, eating chocolate chip cookies, swimming in Lake Michigan, listening to Uncle Bud's fantastic stories of wild animal encounters and catching a black squirrel with a box in their back yard in Evanston when I was seven.

They are great people, and I'm blessed to have them as my family. I am proud to be the second author in the family after Aunt Donna.
     - Frank W.

How to Use This Book
This is a DIY book full of step-by-step tutorials of lessons for Affinity Photo. Each one was created in such a way that learning is fun and as stress-free as possible.

To help you as much as we can, we modified the text to make the different commands and steps as clear and concise as possible. We **bolded** the main objects (**Tools**, **Menu bar**, **Blend Mode**, **Refine...** etc.) and *italicized* the action words (*click*, *press*, *move*, *delete*, etc.). This was done to help you to better visualize the actions you need to take to get the job done.

The Images in This Book
At the end of this book is a list of all images used in this book. We have also included at the beginning of each lesson hyperlinks to the images used in that lesson.

We highly recommend you take the time and download all of the images at the back of the book and place them in an easy-to-find folder on your desktop. Then, when you are working your way through the book, you will very easily find all images.

Feel free to email us to ask for a full list of all of the images used in this book. We have a list of the images with their hyperlinks in a Word.docx that we'd be happy to send to you if you ask.

If you have any problems downloading the images, please contact us at: **KuhlmanPublishing@yahoo.com**

A Note about Hyperlinks
If the provided hyperlinks to our images don't work, please type out their webpages into your search engine and you should be able to easily find them. Most of the images are license-free from the website Pixabay.

A Note About Redundancy

Learning new skills take a lot of repetition. We know this, so we structured this book with lots of the same ideas and shortcuts. This is done so you learn as fast as possible. We consider we've done our job if when you are done going through this book, you're able to retain most of the main features of this software.

Version Update 1.8

In late February 2020, Serif Affinity Photo released their update 1.8. In this book we use these new updates in the chapters Basics #1 & #9. To learn more about this update, go here: **https://affinity.serif.com/en-gb/1-8/**

The coolest update for previous Adobe Photoshop users is the ability to edit Adobe Photoshop Smart Objects. To set Affinity Photo to be able to do this:

Go to **Menu bar** - **Affinity Photo** - **Preferences** - **General**
Check on the **box** for "Import PSD smart objects where possible"

Now, Affinity Photo can edit yours or your client's PSD smart objects. You can receive them from Photoshop, work on them in Affinity Photo and then export the file as a PSD file.

The Five Areas on the Affinity Photo Screen

Every new software has its own screen set-up. Affinity Photo is no different. To make your learning as easy as possible, we have divided the User Interface (UI) screen up into five different areas.

During the course of the book we will often refer to areas of the UI like the Contextual Toolbar (CT), the Menu bar (MB), and the Layers Panel. If you are able to immediately and without thought know where these areas are, your learning will be greatly speeded up.

Here are the five areas:

Area 1:   **Menu bar**
Located at the very top of the UI - including File, Edit, Text, Document, Layers, Select, Arrange, Filters, View, Window, Help

Area 2:   **Toolbar**
Parallel line directly under the **Menu bar** - from L to R it starts with the **Photo Persona** icon and extends all the way to the right to an icon which looks like a **white** circle with its bottom right quarter in **blue** (or **Insert inside the selection**).

Area 3:   **Contextual Toolbar**
Running parallel and directly below the Toolbar. These options change depending on which tool you choose. Click on some of the different Tools to see the Contextual Toolbar change.

Area 4:   **Tools**
Located vertically on the far-left side of the screen below and to the left of the Contextual Toolbar. This is where all the tools are located.

Area 5:   **Studios** (this is where the Layers Panel is located)
The studios are located on the far right-side of the UI.

At the top of the Studios is the **Color Studio**. The tabs above the Color Wheel are Histogram, Character (for Text), Color, Swatches, Brushes. The four parallel lines at the far-right acts as a subcategory for each tab.
*Click* on this to see what happens when you're on Color.
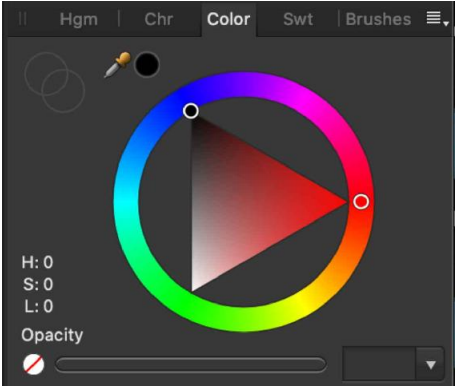
Under the Color Studio is the **Layers Studio**:
The tabs are Adjustments, Metadata, Layers, Effects, Styles, Stock images. Again, the four parallel lines act the same as above. Below them is Opacity, Blend Modes, Blend Ranges, Lock/Unlock (a layer).
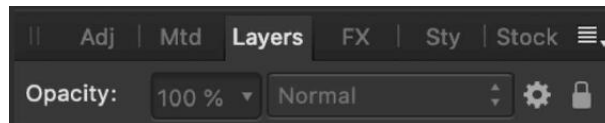
Below the Layers Studio are the **Layer icons** (left to right)
Edit all layers, Masks, Adjustments, Layer Effects, Live Filters, Group layers, Add Pixel Layer, Trashcan. Below them are the tabs for Navigator, Transform, History, Channels.
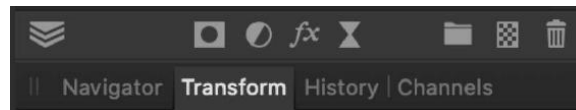
*Hint: We very often *click* on these different icons. We'll write things like "*click* on the **Adjustments** icon"   and you'll need to know where this icon is located. Knowing this will help you tremendously.

Knowledge Quiz #1

Short quiz to Refresh your memory of where the items are located. This is an open-screen quiz. Please look at your Affinity Photo screen when doing this.

1.   Where is the Toolbar?

2.   Where is the Menu bar?

3.   Where is the Contextual Toolbar?

4.   Where is the Remove Layer icon (i.e. Trashcan)?

5.   Where are the layers?

6.   Where is the Paint Brush Tool or the Crop Tool?

7.   Where are all the icons located?

8.   Where is the Photo Persona located?

9.   Where is the Mesh Warp Tool located?

10.   Where are the Tools located?

Answers (1) Under the Menu bar & above the Contextual Toolbar (2) At the top of the screen (3) Under the Toolbar (4)On the right-side of the row with all the icons under the Layers Panel (5) Middle of the Studios (6) With the Tools on the left side of the UI (7) On the same row as the Trashcan next to the Masks icon (8) Left side of the Toolbar on the far left-side of the other Personas (9) With the Tools at the bottom of the column (10) Far left side of the UI

How did you do?   If you know where these parts of the UI are located before you start learning this wonderful program, then you will have a great start.

We wish someone had told us this before we started learning. It could have saved us tons of time knowing where these things are.

The Most Common Shortcuts You Need to Know

To maximize your proficiency in using this software, we highly recommend you learn the shortcuts most often used. Knowing these will greatly increase your performance and speed. While there are many more to learn, these here are the ones you'll use the most. The "+" used below are not to be *pressed*, except when zooming in & out (to *undo*, you'll *press* **Ctrl/Cmd Z,** but we added the "+" to just show that in addition to *pressing* **Ctrl/Cmd** you also need to *press* **Z** at the same time).

There are many other shortcuts you'll learn along the way, but these are the main ones you'll need to know.

Windows Users: Use **Ctrl** (not **Cmd**)

Mac Users: Use **Cmd** (not **Ctrl)**

Undo   +**Z**

Redo   +**Y**

Copy   +**C**

Paste   +**V**

Cut   +**X**

Zoom in   **+**

Zoom out **–**

Invert   +**I**

Duplicate +**J**

New   +**N**

Open   +**O**

Deselect   +**D**

Select All +A

Test Your Knowledge: What do these letters do when added them to **Ctrl/Cmd**? If you know these shortcuts, we guarantee your speed will increase dramatically.

+A _____   +C _____
_
+J _____   +I _____
_
+Z _____   +V _____
_
+X _____   +Y _____
_

+ _____   +J _____
+O _____   -
_____
+Z _____   +N _____
_

TABLE OF CONTENTS

First 10 Skills for Beginners

In this first section, we will be covering the basics of Affinity Photo. Please make sure you are familiar with these first 10 skills so that you will be able to apply what you will learn to the 20 tutorials that follow and every further skill when you use this software. You will probably refer back to these pages often. Repetition is the best teacher.

Note About our Other Editions: We have changed these first 10 steps for beginners enough that you will learn something new while learning the most important skills new users need to know how to use. If you are familiar with our previous editions, we hope you are pleased with this new one.

The Images in this Book

Before you start working in this book, take the time to go to the end of the book where all the image hyperlinks are located and download the images straight from the internet onto your computer. Place all of these images in one folder on your desktop so you can easily find this. This will save you tons of time.

1 – How to Open Images/Documents/Templates

In Affinity Photo there are several ways to open Images onto the canvas. We'll discuss how to Open Documents and Templates after we've explained how to open images.

To open images, there are 5 ways to do this:

1. **Open...**

Go to the **Menu bar** - **File** - **Open** (or use the shortcut **Ctrl**/**Cmd**+**O**). This will open up your computer's search pop-out window where you can choose from which folder or location the image you want is located and then when you find it, *double-click* on it and it will be opened into the Affinity Photo UI.
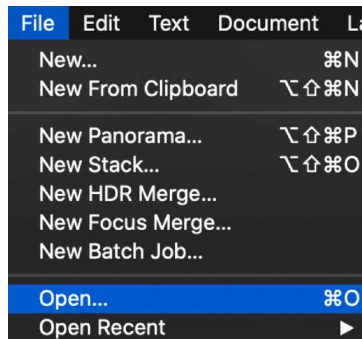
2. **Open Recent**

This will open a recently opened image that you may or may not have used with Affinity Photo. This is a useful option for when you need to work with multiple images over several hours.

3. **Open...** RAW Image

Opening images that are in RAW format will be immediately placed in the Develop Persona where you can make edits to the image before you upload it as a regular photo image (.jpg or .png). You do not need to specify that you have a RAW image, Affinity Photo will know automatically.

4. Stock Images

Affinity Photo lets you locate stock images directly inside the UI so that once you find an image you want to edit, you simply *click* on that image & *drag* it onto the canvas. There is a Stock tab located directly under the Color Wheel in the Layers Studio (see black rectangle). In order to *drag*, *drop* & *release* a stock photo (see yellow arrow), you need to first have an open document on the canvas.


Affinity Photo has three websites where you can use their Stock photography. Simply *click* on the vertical double-arrows (see our yellow rectangle) to *choose* between Unsplash, Pexels, and Pixabay. First *type* in the title of the image you are looking for (we typed "model").

5. *Click & Drag*

Click & *drag* also works. Simply *click* on an image someplace on your computer & *drag* it onto the Affinity Photo canvas. Be sure when doing this, be sure to place the new image and release it on a blank area of the canvas. That will cause it to be its own image separate from an existing image (if there is one already on the canvas). If you *click* & *drag* an image from your computer and release the mouse button over an existing image, the new image will

become part of the underlying image. If this happens, simply *press* **Crtl**/**Cmd**+**Z** to *undo* your action. Then, go back and do it properly.
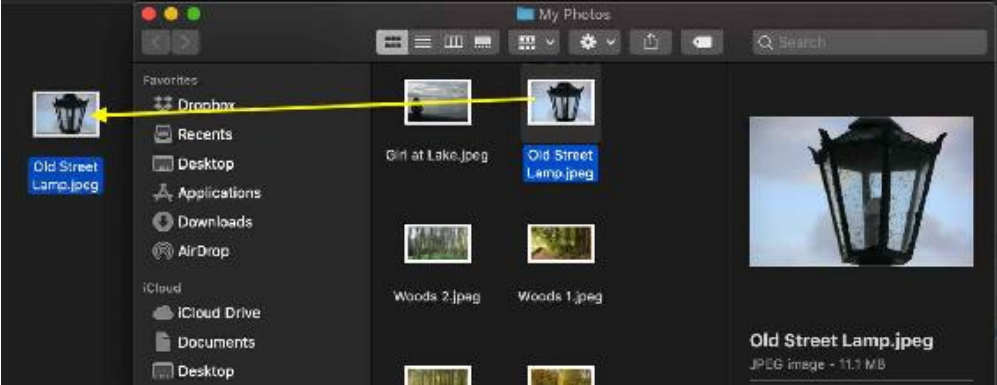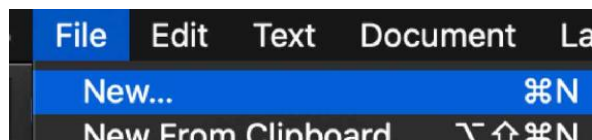
6. Open with...

Find an image on your computer and *right-click* on it and in the pop-out window choose Affinity Photo.
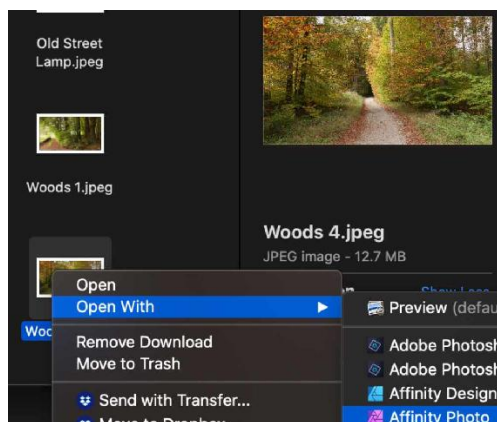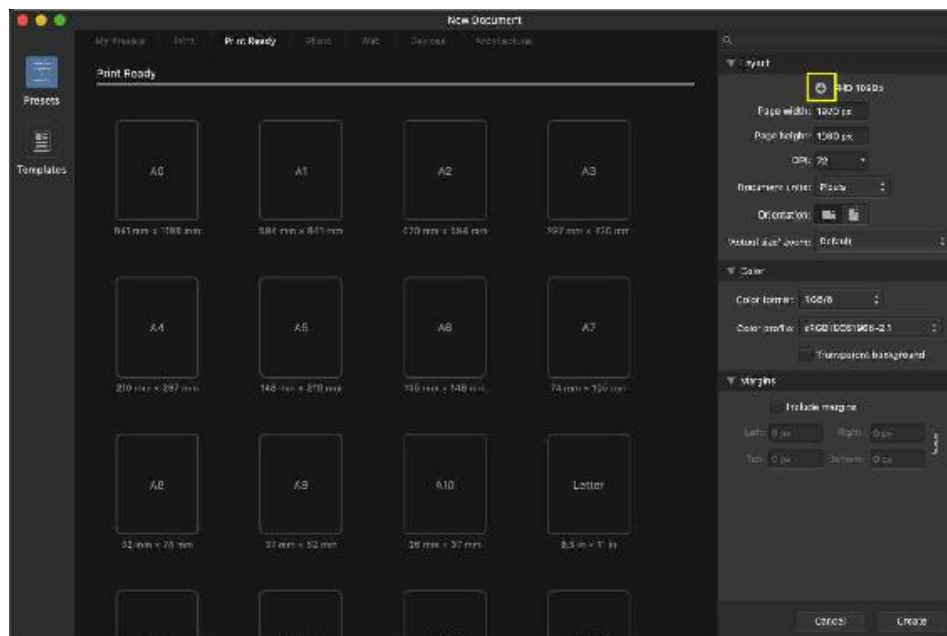

7. New... (Document)

When you *click* on **New...** (**Ctrl**/**Cmd**+**N**), a pop-out window will appear where you can choose which form of Document you want to use: A **Preset** or a **Template** (see left-side of image below).

See **Basics #9** for a full tutorial on *opening* new **Documents** and *creating* **Presets**.

First, let's discuss the **Presets** - There are seven categories: My Presets, Print, Print Ready, Photo, Web, Devices, Architectural.

Note: The right-side of the screen, the **Layout**, is where you can change your particularly-sized document's   dimensions and DPI. Once you find a preset you like and want to keep it for later, *click* on the   circled**+** (see yellow rectangle) at the top of the Layout area and it'll become a new Preset.

My Presets is where you'll place the specifically-sized documents you use all the time. This will be your go-to category for most of our new documents.

Print & **Print Ready** handle documents you print. **Print Ready** is calibrated for specific printers.

Photo is for photos of different sizes. This is useful when you need a specific print size.

Devices is to be used when you need to make sure your document fits perfectly within a specific device's   screen.

Architectural is a preset to be used for architecture images.

Templates: These are pre-made items containing images, layers, effects, and other settings all pre-prepared for you to use. You can

make your own templates or you can probably find a few freebees online.

We'll go ahead and show you how you can make your own. Of course, feel free and buy others' work, but why not make your own. At the end of this book, we will provide several hyperlinks to free vector shapes you can use to create more personalized templates of your own.

This is the image we'll be using, please open this image onto your screen using the steps we described above.

This is how we do this:

*Go* to your **computer's desktop** and *right-click* and ***create a new folder***.

Name it **Templates**.

Now, you should have Affinity Photo open with the image of the computer in front of you.

Select the **Pen Tool**. We are going to *click* just **four times** around the   perimeter of the PC screen.   When making the four points, make sure you're at least **2 pixels** outside the screen (see our image).
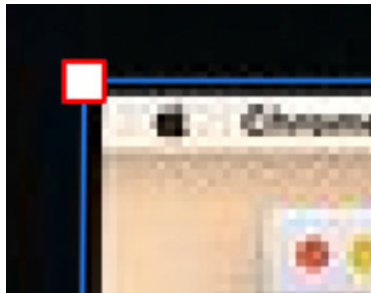
Go to the **Contextual Toolbar** and *click* on **Selection.** This will cause the sharp line to blink.
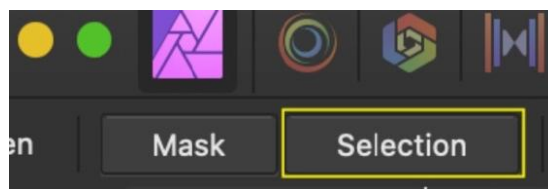
Press **Ctrl/Cmd+X** to ***cut*** the selection out. This will make the screen disappear and be replaced with   a transparent background.

Follow the three steps we just did for the iPad's screen sitting on the table. When you are done cutting out the screen for the iPad, *press*

Ctrl/Cmd+D to *deselect* the active selection (i.e. the dancing ants) and they will go away.

Turn to the next page to see what your image should now look like...

This is what your image should now look like:

This will be our new template. With the two screens being transparent, in the future we can simply place any image we want inside out two devices by adding an image to this template and then moving that image layer beneath this template and repositioning the images to match the transparent screens.
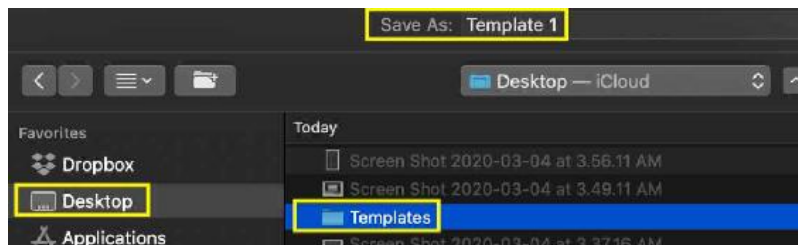
Do not worry. How to do all of that will be explained in Basics #7.

Let's continue...

     Go to the **Menu bar** - **File** - **Export as Template...**

     Save it as: **Template 1** in the folder we made at the beginning of this template lesson (previous page).

Note: When you save your image, it should look just like how we have it here in this screenshot.
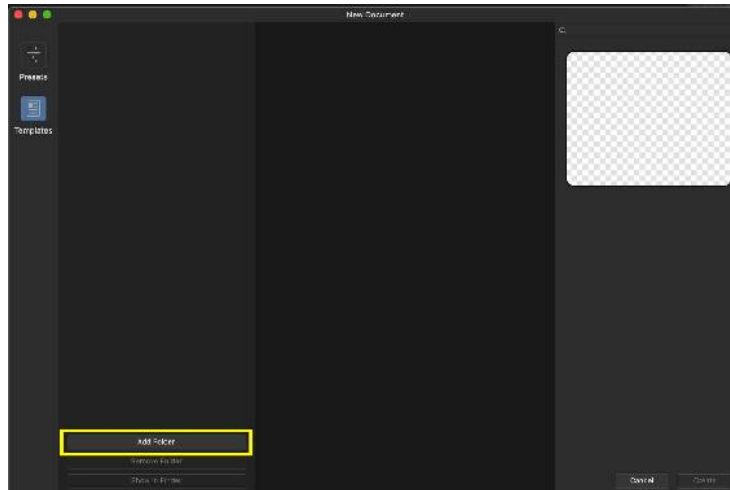
The location is **Desktop**, the Folder is **Templates**, and the file is to be saved as: **Template 1**.
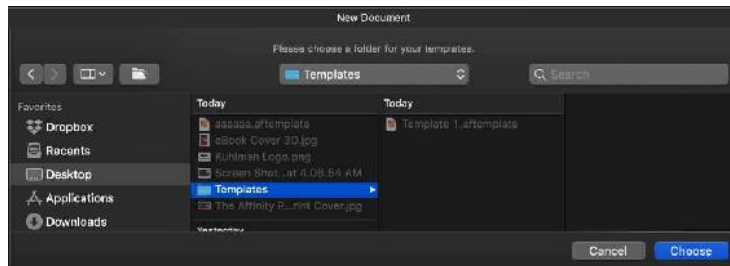
Ready to create a new Template in Affinity Photo?

      Press **Ctrl/Cmd+N** (or **Menu bar** - **File** - **New...**)
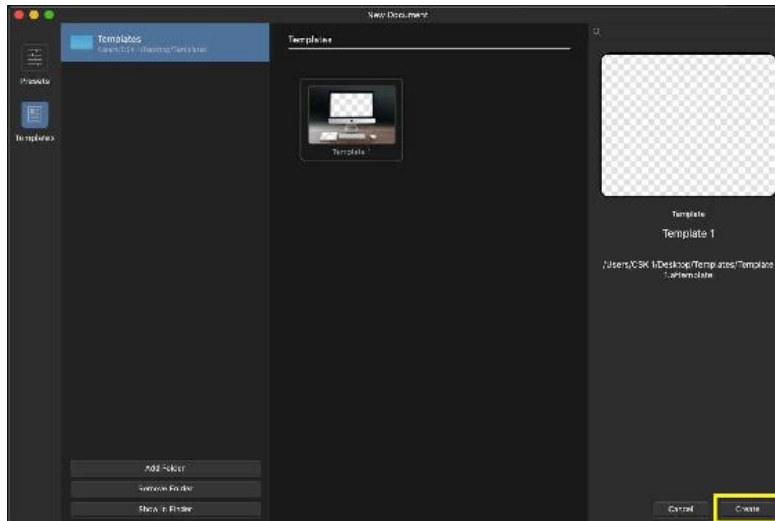
      Click **Add Folder**.

      Choose the folder **Templates** we created together.

This is now what you will see. To create this folder within Affinity Photo, all you need to do is *click* on Create and every time you open up a new document, you will be given the choice of Presets or Templates.

Now you know how to start making lots and lots of your own templates.

We recommend you create specific folders, like Transparent, Greeting Cards, Holidays. That way your work flow will be much faster.

Finished. This ends this tutorial.

2 – Affinity Photo's User Interface

The 2nd skill to learn is understanding the Affinity Photo`s **User Interface** (UI) and how Affinity Photo is organized.

To help you quickly see how it's organized, here is a very crowded image of the different parts of the interface.
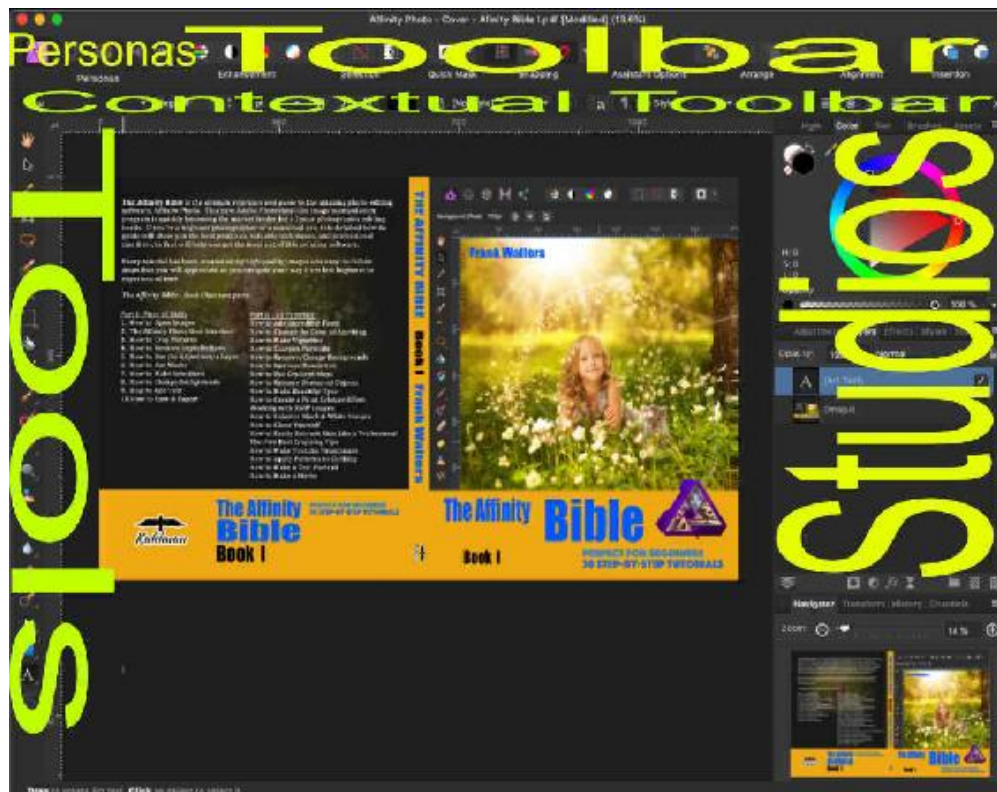
On the left side of the screen are all the **Tools** you need to *edit* your pictures.

Whenever you *click* on the **Tools**, different options appear at the top of the interface. This top section above the canvas and on top of the image tabs is called the Contextual Toolbar**.**

The Contextual Toolbar allows you to make different changes, like *changing* the **Width** of the **Brush**, or *adjust* the level of an image's **Opacity**.

On the right-side of the screen's interface, you have the **Studios**. At the top of the **Studios**, you can *click* on **Color**, **Histogram** (Hgm), **Swatches** (Swt), **Brushes**, and **Macro** and in the middle section of the **Studio**, you have different panels: **Adjustment, Layers, Effects, Styles, Stock.**

Here is how to use some of these panels and some of the tools.
To **Add/Delete** Studio panels:

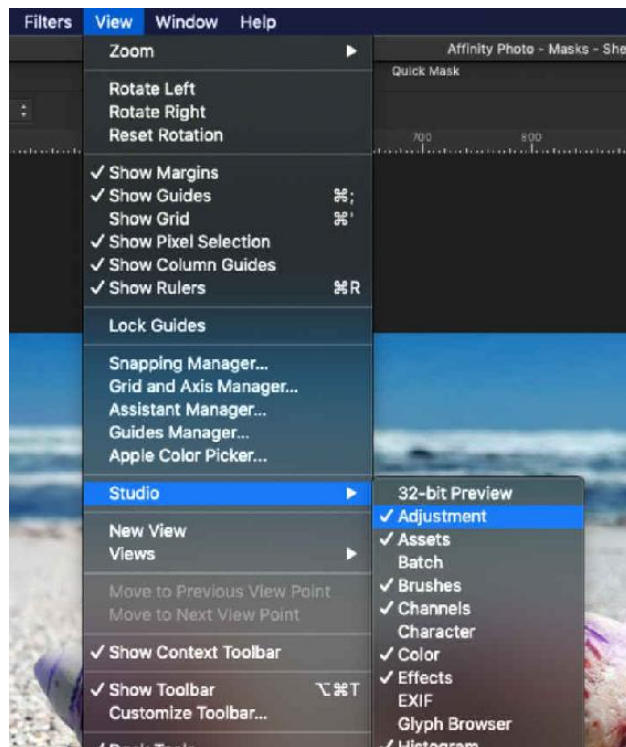> *Go* to the **Menu bar** and *choose* **View**
>
> *Select* **Studio** from the drop-down menu.
>
> *Check* **on** the panels you want to *add*.
>
> *Check* **off** the panels you want to *delete*.

Note: In this image, **Adjustments** are added while
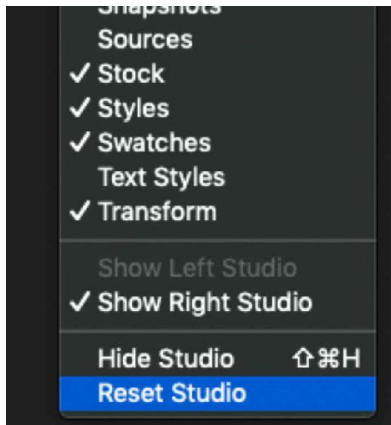**Character** is not added to the Studios.

To *reset* the **Studio** options (this is important to remember if you accidently *press* the wrong buttons in the Studio):

> *Go* to the **Menu bar** and *choose* **View**

> *Select* **Studio** from the drop-down menu.

> *Click* **Reset Studio** (this is located at the very bottom of the list).

Affinity Photo can *customize* its Tools from the left-side panel.

To do this:

> *Go* to the **Menu bar** and *choose* **View**.

> *Select* **Customize Tools** (watch for a pop-out window).

> Use *drag* & *drop* to *move* any **Tools** you want to add to the left-side column. You can also remove any   Tool from the left-side Tool column and place it back in the pop-out window full of tools by *click* &   *drag*.
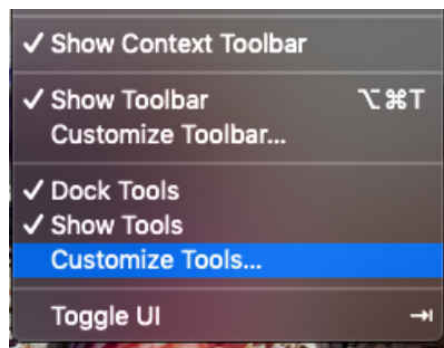
For example, you can take the **Healing Brush Tool** (looks like a Band-aid) and *drag* & *drop* it to the bar. When you *drop* it, it will disappear?

Image description: We *clicked* on the **Healing Brush Tool** and are moving it to the left side of the UI where we will *release* the mouse button.
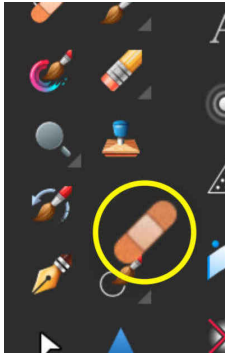
You can do the same with any tool you want.

Note: We suggest you practice moving two **Tools** from the group to the left-side column of **Tools**.
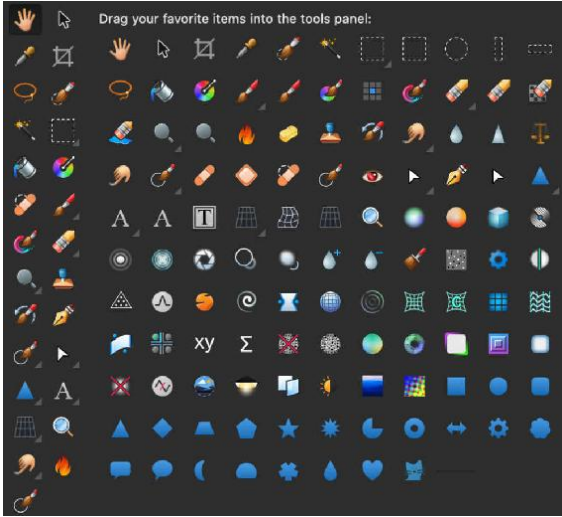
You can also change the number of **Toolbar** columns if you want to. To do this:

   Go to the **Number of Columns** tab on the bottom left-hand portion of the pop-out window and *select*   the number of the columns that you prefer (e.g. 2).

You will now have two columns of **Tools** on the left-side of the UI.

To *reset* the settings of the **Toolbar**, *click* the **Reset** button in the bottom right-hand corner.

We prefer **2** columns, but you can be as creative as you want.

When you`re done with customizing your **Tools**, *press* **Close.**

Hint: If you have 2 columns for your Toolbar, you will then have the Fore-/Background colors at   the bottom of the Toolbar. For those of you familiar with Photoshop, you know this is   invaluable.
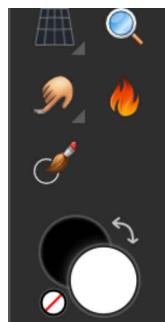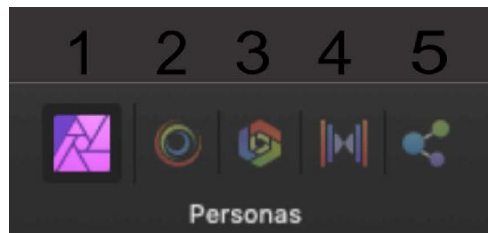
The Personas

The different Personas are located on the top left-side of the UI. Each Persona has its own Tools, Studios and/or Panels. As you become more familiar with Affinity Photo the more comfortable you'll be changing Personas to match your job. 95% of the time, you will probably work in the Photo Persona.

Personas = Workspaces

You'll do most of your work using **Photo Persona.**

Here are the five different types:

1. **Photo Persona**: This is the persona you will use   the most for editing, cropping, making selections, using brushes, retouching, etc.

2. **Liquify Persona**: Used primarily to distort images.

3. **Develop Persona**: Used primarily for RAW images (i.e. when you upload a RAW file, it will automatically be opened into this Persona.

4. **Tone Mapping Persona**: Used for Tone Mapping

5. **Export Persona**:   Used to export in different formats.

   Finished. This ends this tutorial.

3 – How to Crop Images

The 3rd skill to know is to know how to crop pictures.

Here is the webpage for the image we'll be using for this section:

https://pixabay.com/photos/animal-whale-nature-ocean-sea-1850235/

Ready to start? Great.

With the image open on your screen, let's learn how to crop.

 Select the **Crop Tool** (or **C**).

 Click on the **squares** (or **nodes**) located on the image's perimeter and move them however you want   to create the cropped image you need.

 Press **Apply** when done (you can also simply *press* **Enter** on your keyboard).

Note: After you *crop* your picture, Affinity Photo keeps the original (hidden). To see where your original   image was before you performed the crop, *select* the **Move Tool** (or **V**) and you'll see the original   image's perimeter. This image   shows the middle-cropped area we selected as well as the part of the   original we are excluding.

If you want to recapture some of the original image from the crop:

Select the **Crop Tool** (or **C**).

Move the **squares** to left/right/up/down until you have your original photo back.

*Press* **Enter** (or *click* on **Apply**).

Hint: If you ever wonder what each icon is anywhere on the UI, simply *hover* your cursor over it and   within a second a small pop-out window will reveal its name.

Another great feature of the **Crop Tool** is that it allows you to straighten crooked horizons.
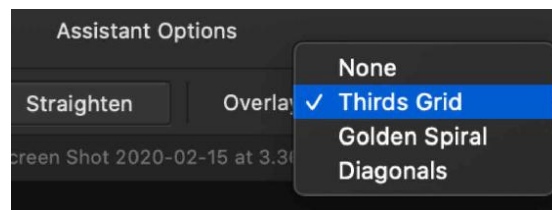
To do this:

Select the **Crop Tool** (or **C**).

Press the **Straighten** button in the middle of the Contextual Toolbar.
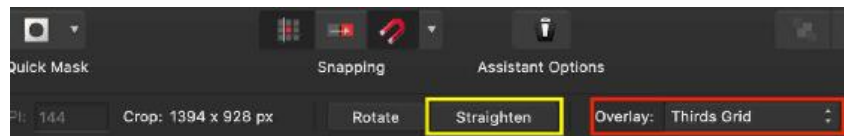
Note: We also placed a red rectangle around **Overlay**. This is the menu which offers different overlays for   better photo composition.
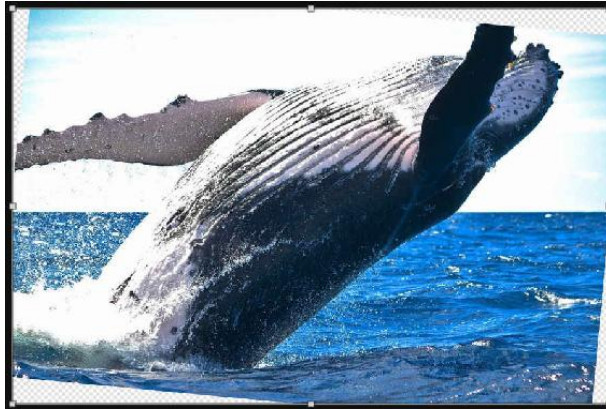

Click & *drag* <u>on the part of your picture that you want straightened</u>. Look at the left image below   where we placed the line on the horizon we want to straighten.

Release you **mouse** button and the horizon you indicated will be made straight.

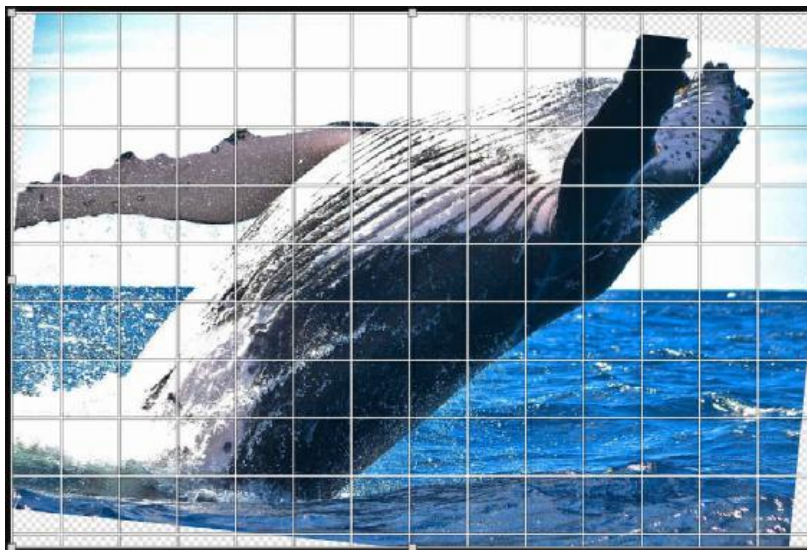**Before**

After

To *rotate* your picture while in **Crop** mode:

    Click with your **mouse** <u>someplace outside & above</u> the image (creating a 2-arrow cursor).

    Click & *drag* to **rotate** the photo.

    Press **Enter** to *confirm* the rotation.

To finish our crop, let's use the **Crop Tool** (or **C**) once again to remove the transparent portions that are now visible with our new crop.

Select the **Crop Tool**.

Click & *drag* a **new crop** that removes the transparent background.

This is our final image:

Finished. This ends this tutorial.

4 – How to Remove Objects / Imperfections from a Photo

The 4th skill to know is <u>how to remove unwanted objects/imperfections from photo.</u>

This tutorial has two parts. For the first part, here's the webpage to the image we'll be using:

  https://pixabay.com/photos/snow-sunset-hiking-cold-1185474/

Part I

For this first part, we'll be removing the man in the image so only the snowscape remains. When using this technique, it helps with the background colors are solid or almost solid, like in our image.

Before we start, we want to **duplicate** the image by *pressing* **Ctrl/Cmd+J.**

Now we have two copies of the picture. The reason we do this is because we work non-destructively. This will keep the original image safe by working on a copy of it.
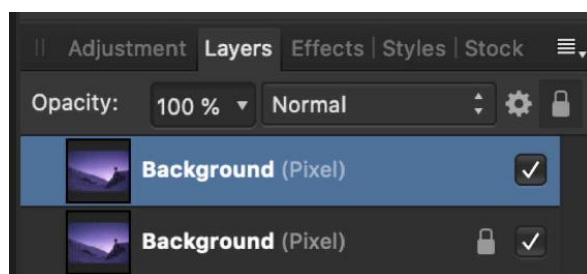
Working Non-Destructively

Do you know what it means to work non-destructively? If yes, then please skip this explanation and turn to the next page. If not, please pay attention:

Working non-destructively is exactly what it sounds like: Working with images so that their original format isn't destroyed. The simplest way to do this is to create a copy of the original images

layer in the Layers Panel. To do this, we use the shortcut **Ctrl/Cmd+J** to *duplicate* the image.

As we did in the step above, we duplicated the bottom layer (see image above) so that there are now two Background layers visible. The original layer has a lock icon on it to show which is the original.

Duplicating layers places one layer directly on top of the other one so that when looking at the image on the canvas it is impossible to see that there are really two layers present.

When we make adjustments on the **top** Background layer, the **bottom** Background layer is not affected (i.e. destroyed).

Therefore, whenever you are working with original images (especially RAW image files) that you don't want to be ruined, you should always *duplicate* the original. This will become second nature to you as you continue to grow in your knowledge of photo-editing.

Now that we have a better understanding of what it means to work non-destructively, let's keep going...

After duplicating the image, let's now remove the man from atop the snow hill.

To do this:

Select the **Inpainting Brush Tool** (it looks like a brush with a circle at its tip).
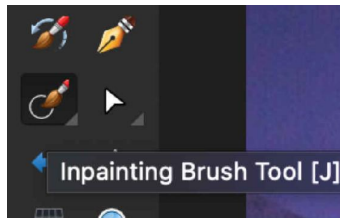
Paint over the **person** as close to his outline as possible.

Hint: If there any remnants of the person after you've done the inpainting, just click & drag over the remaining part and Affinity Photo will delete it. If the edge of the mountain is not looking too perfect, do the same thing as if a remnant of the man was there and it'll be removed.
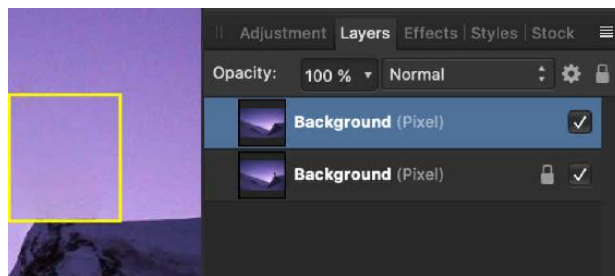
If you want to see before & after, *turn* off the **duplicate** image that you made earlier in this example:

Go to the **Layers Panel**.

Check the **duplicate** picture *Off & On.*
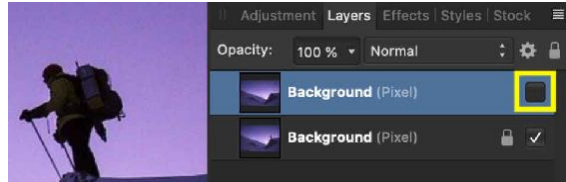
Part II: **Removing Imperfections**

For this second part of this tutorial, we will be removing imperfections from a woman's face. This technique is a good one to know how to use when, for example, people need polished-looking images for things like social media and advertising.

Here is the webpage for this image:

https://pixabay.com/photos/acne-pores-skin-pimple-female-1606765/

Here, we are going to use the same tool, the **Inpainting Brush Tool**, but for removing some facial imperfections.

To do this:

Press **Ctrl/Cmd+J** to *duplicate* the image.

Zoom in (or **Ctrl/Cmd+**) to the face so we can work on removing the acne.

Before we begin **Inpainting**, we need to make some adjustments to the **Brush** on the Contextual Toolbar.

Change the **Hardness** to **100%** (**Hardness** is the edge of the brush. **0%** is very **fuzzy** / **100%** is   **find-edged**).

Change the **Width** to the size of half of one of her fingernails

Here are the areas we clicked to remove the acne from her face (see top image with the red circles).

Here are the **before** & **after** images:

Finished. This ends this tutorial.

5 – How to Use Adjustments Layers

The 5th skill to know is <u>how to use Adjustment layers.</u>

For this tutorial, we will be working with one image of a group of children and will work with three popular adjustment types: **Black and White**, **White Balance** and **Curves**.

This tutorial will show you the basics of using adjustment layers. Here is the webpage/hyperlink we'll be using for this tutorial and for the next:

https://pixabay.com/photos/children-afghanistan-afghani-girl-63175/

Adjustments in Affinity Photo are non-destructive. As soon as you choose an adjustment, immediately a new layer will appear in the Layers Panel directly above your original image.

Do you remember what happens to the layers beneath the top layer and the one we make changes to? The bottom layer's appearance will change. For example, if the top layer is a **Black and White** adjustment layer, then what you see on the canvas will be **black and white**.

This is what your Layers Panel will look like as soon as you choose a **Black and White** Adjustment.
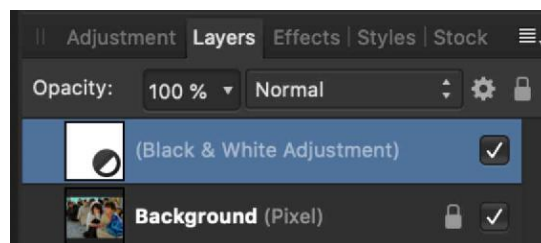
The image in front of you will now be B&W.

Here is the original image (color)...

...and the new one with the adjustment applied to it (monochrome).

Hint: Every time you make a change to an image either by making an adjustment, mask, or adding new layers on top, the best way to see the before & after is to simply *click* (or *check*) the new layers *off* & *on*. Sometimes when we are making changes subtle changes to an image, it's difficult to tell what exactly we've changed. *Unchecking* & *re-checking* layers off/on is the best tool we can use for self- correction.

For the sake of this tutorial (meaning this isn't normally done), with the Black & White Adjustment layer selected and highlighted in blue in the Layers Panel, let's *duplicate* it so we can come back and see what the adjustment looks like with & without our fine-tuning adjustments.

> *Press* **Ctrl/Cmd+J** to *duplicate* the selected layer.

> *Click* on the **checkmark** (see yellow-marked box) so that our first Black & White Adjustment layer is inactive. This will remove the check from its box.
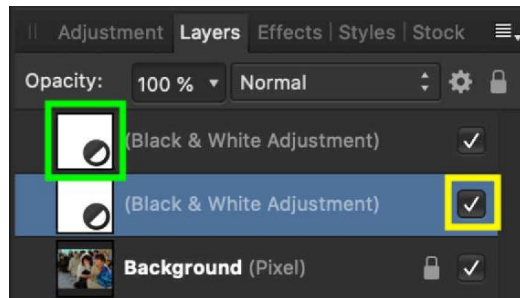
Whenever you *create* an **Adjustment**, a pop-out window will appear that lets you manipulate the adjustment to your liking. The pop-out window for the Black and White adjustment allows you to change the intensity of the colors found in the original image.

Double-click on the **inside the white box** (marked in green) on the top layer. This will make the pop-   out window reappear.

As we started to make the changes to the sliders, we noticed that these amounts made the image have much more contrast and made the children seem to pop out more than with the simple Black and White Adjustment. You can even see the back wall in our newly-adjusted image.

Here are the values we added to each.

Note: When adjusting sliders, there are two main ways you can change their values. First, simply *click* & *drag*   to the left or to the right.

Second, *double-click* the **boxes** to the right of the sliders and manually *type* in the **%** you want. You can   cycle through these by *clicking* on the **Tab** button.
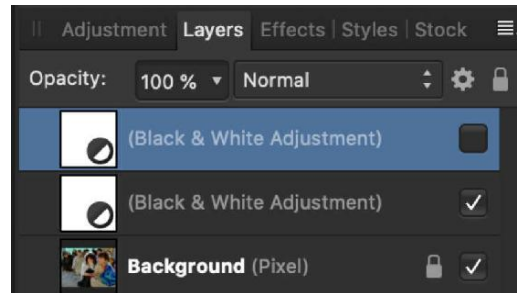
To see our black and white image before we made these adjustments to the sliders:

Check the **layer** you <u>want</u> to see & *uncheck* the **layer** you <u>do not want</u> to see.

Top layer *checked* will include the new sliders.
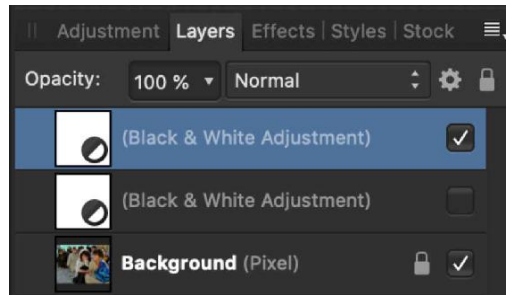
Middle layer *checked* will show just the B&W adjustment.

Here are the two images. Your images should look like how we have ours. Do you see the difference?

You should be able to see the difference between the simple black and white image and the one we worked on. Most new users, ourselves included, think the Black and White Adjustment is a nominal-at-best adjustment. Once you work with it and you like

working with B&W images, we think you'll really enjoy this adjustment.

This ends this tutorial on the **Black and White Adjustment**.

Now, we will work with the **White Balance Adjustment**.

Before we do this, we need to *uncheck* the two Black & White Adjustment layers so they'll be inactive as we continue on.

Click to **uncheck** each B&W Adj. layer (see yellow rectangle).

Click on the **Adjustments icon** located at the bottom of the Layers Panel (looks like a half-filled   circle).

Select **White Balance...**

This is what your Layers Panel should look like now:
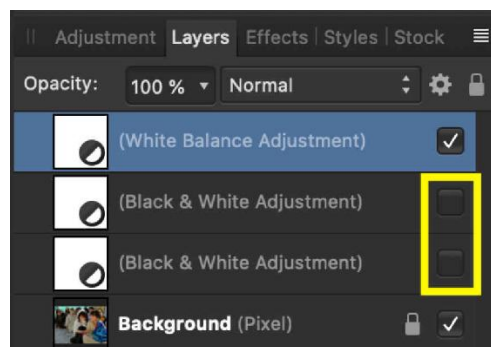
This adjustment is great for changing the tones of an image. These two images will show you how this adjustment affects our image.

Note: Affinity Photo allows you to alter the white balance of an image both in editing RAW files and when   editing existing images in the Photo Persona. We will only cover editing existing photos in this   tutorial.

Here is what our image looks like when we turn the white balance all the way cold.

Here is what our image looks like when we turn the white balance to very warm.
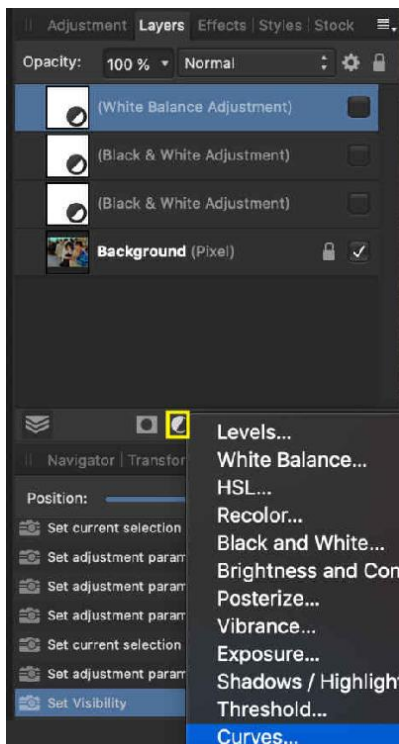

When you change the **Tint**, you can further change the overall look of the image.

This ends this brief lesson on the **White Balance Adjustment**.

Now, we will look at the **Curves Adjustment**: The most-used adjustment.

Just like before, let's *uncheck* the layers we just worked on (see this image) and select **Curves...** in the drop-down

menu of the Adjustments icon (see yellow rectangle).

Before we get started using this adjustment, we need to explain the pop-out window.

Author's note:

When I started learning Affinity Photo (I did not come from Adobe first), I didn't have anyone to teach me anything.   I had to learn everything on my own. This adjustment layer, while very powerful, eluded my understanding for over a year. It wasn't until I sat down and tried and tried to understand it did the operation of it finally sink in. I hope I am able to explain this well enough that you'll have a basic understanding of how it works.

When you *click* on **Curves...** this pop-out window will appear (minus the added text):

Note: If you would like for us to send you this image in a separate email, please contact us and we'll send you a copy of our original. It is very helpful to understand how the Curves Adjustment works.
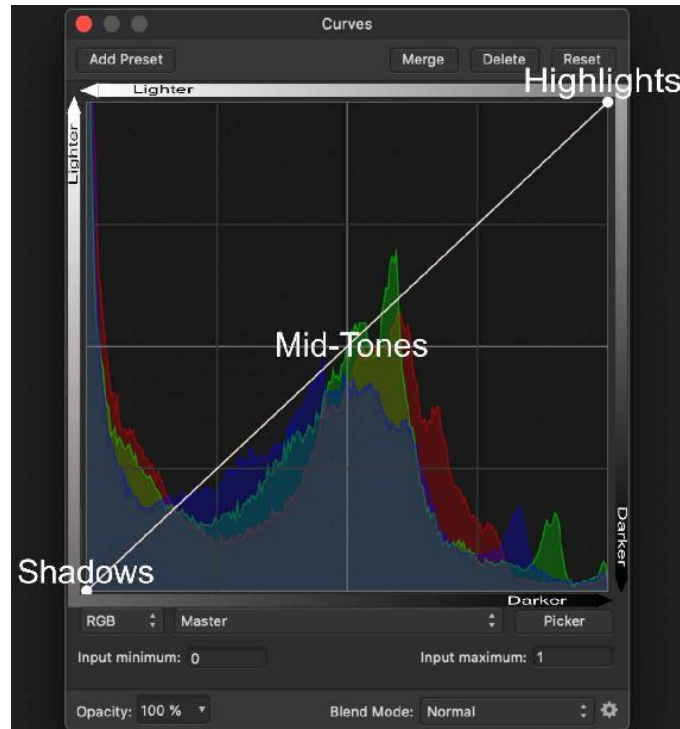
Without going into too much technical detail, the text on the diagram are what you need to know to be able to get a good start using this adjustment.

We think this is an excellent tool for you. This is how it works:

To make the <u>Shadows darker</u>:

    Click & *move* the **bottom-left node** to the **right**.

To make the <u>Shadows lighter</u>:

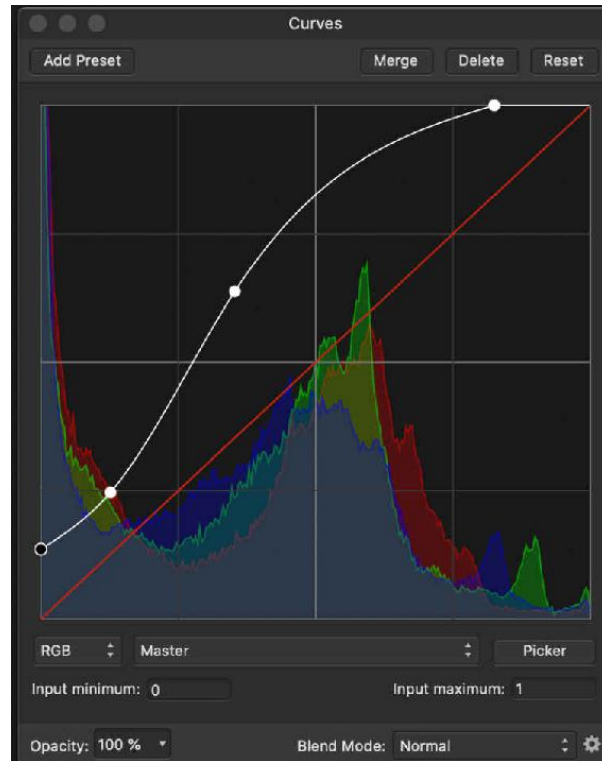   *Click* & *move* the **bottom-left node straight up**.

To make the <u>Mid-Tones brighter</u>:

    Click in the **middle of the line** & *drag* it horizontally **to the left**.

To make the Highlights darker:

Click the **top-right node** and move it **downwards**.

Here are the adjustments we made. See if you can tell me what we did only by looking at the Curves adjustment:

Questions:

1. What did I do to the Highlights?

2. What did I do to the Shadows?

3. What did I do to the Mid-Tones?

4. What is that fourth node that's not located in the middle, top, or bottom?

You should think about the answers before I tell you. Before that, let me explain the image (below) that I edited and why I did what I did.

I wanted to express the sunniness of the situation. I wanted the person looking at the image to think about how hot that sun must have been for those children. I also wanted to diminish the dark tones.

Answers to the questions from above:

1. I made the Highlights lighter.

2. I made the Shadows lighter.

3. I made the Mid-Tones both brighter and lighter.

4. I clicked on the line and created a new node which I moved to the left to lighten the mid-range shadows.

That ends this basic tutorial on the Adjustment layers. We will be using these Adjustments in different chapters in this book. There is still much to learn about the Curves adjustment, but too much information would be information overload. Better to use it first and then as you get better at it, then add other layers of knowledge to what you've been taught here.

We will be using this same image for the next chapter. Please keep it on your screen.

Finished. This ends this tutorial on the Adjustment Layers.

6 – How to Use Masks

The 6th skill new users want to know is how to use Masks.

When we first started working with this software, we had no idea what we were doing and a topic like masks made absolutely no sense to us at all.

Thankfully for you, we think we can easily explain and show you how to use masks, or so we hope :).

We will be using the same image as we did for our tutorial on the Adjustment layers. If you still have that image on your canvas with all of the adjustments, this is what you need to do:

Hold-down the **Shift** key & *click* on the top and bottom adjustment layers so all of them are highlighted   in blue (see our image).

Click on the **Trashcan** (marked in yellow) and all highlighted layers will disappear. You can also *press*   the **Delete** key on your keyboard when all are highlighted.
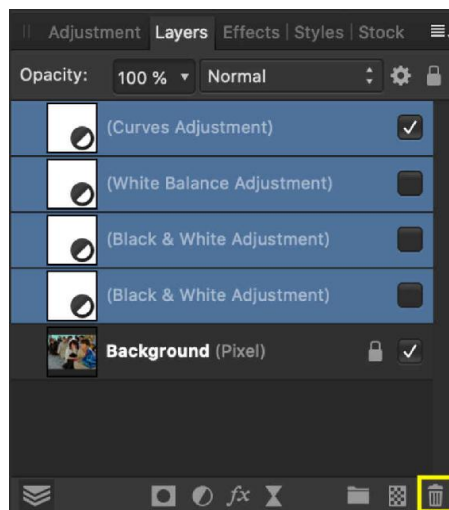
Now, you should have just the original image in front of you and in the Layers Panel.

Instead of trying to explain what Masks are, we'll simply show you and hopefully you'll quickly figure out for yourself that there's no

rocket science going on here.

So, let's get started:

> *Click* on the **Adjustments** icon (located on same bar as the marked **Trashcan** above).

> *Select* **Black and White...**

> *Press* the **X** to *remove* the pop-out window (we don't need it because we aren't making B&W
adjustments).

Note: *Clicking* this adjustment *on* causes the image to go B&W because this adjustment layer is above our   original image.

Click on the **Mask** icon (looks like a Japanese flag next to the Adjustments icon).

This is what our Layers Panel looks like now with the Mask layer applied to our top layer.
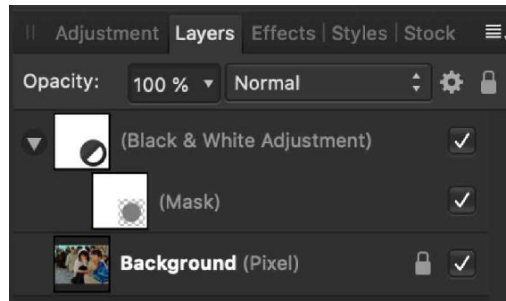
Pay attention to the location of the Mask. It is above our original and attached to our top layer. Its location is important.

Now that we are all set to use a Mask for the first time, there are two things you need to know about using masks and we guarantee you it won't make any real sense the first time you hear it. It's one of those things that you need to accept and not try to understand too much how it works. If you can be ok with not knowing the why of it, then you are lightyears ahead of where I was a year ago.

Here is what you need to know:

*Painting in **black*** (on a mask) **reveals** the layer below.

*Painting in **white*** (on a mask) **hides** the hides the layer below.

So, let's talk briefly about our image we have in front of us. The original is a color image. The Black and White adjustment layer is above it in the Layers Panel making what we can see B&W. Are you following me?

Take a minute and understand that before you read further. Read it several times until it sinks in.

Now, let's say we want to keep the B&W layer where it is, but now we want to reveal parts of the original image in its original color. How do we do that?
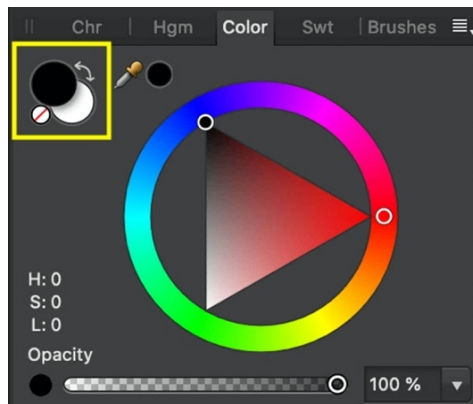
We apply a mask, which we've already done, and we *paint* in black on the parts of our image we want to reveal the colors of the original image below.

So, let's do that:

Select the **Paint Brush Tool** from the Toolbar located vertically on the left side of the UI.

Change the **foreground** color to **black** (or *press* **X** to quickly change the fore-/background colors).

Adjust the **Width** of your **Paint Brush Tool** to about a third the size of the image.

Move the **cursor** with the **Paint Brush circle** over the image and you will immediately see that where the circle moves the image below is revealed in its original color.

You should see how the circular impression of the **Paint Brush Tool** has colored part of the forward boy & girl while not affecting the portions of the **Black and White Adjustment** layer where the Paint Brush hasn't touched.

Here is what ours looks like:

Now that you can see what happens when you *paint* in **black** with the **Paint Brush** on a mask: The bottom layer is revealed in its original color. That is the magic of Masks and all you really need to know how they work for now. Of course, it gets more complicated as you advance in your skill level.

For example: You could use Gray instead of black so the color is more muted.

To finish this tutorial, let's do a more color-specific job. Let's colorize just the girl's face and skin.

To do this:

　　Press **Ctrl/Cmd+Z** to *undo* the circular Paint Brush stroke. This will make the image wholly B&W.

　　Press **Ctrl/Cmd+0** (zero, not the letter) to *refit* the image into the center of our canvas.

With the image fit to the middle of our screen, let's do the following:

Press **Ctrl/Cmd +** to *zoom* into the girl so just her face and right arm fill the center of our canvas (see   this image).

Adjust the **Width** of the **Paint Brush** to the width of her pinky finger. For us, the **Width** is **14 px**.
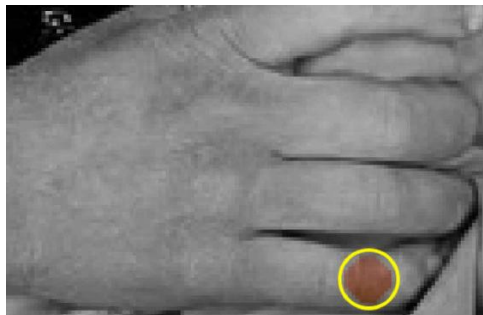
Now that we have our Paint Brush's **Width** the same diameter as our subject's smallest point, it's time to start painting in black to reveal the colors of our original image.

Hint: When using the **Paint Brush** on a **Mask**, make short brush strokes and release the mouse's button   often. We do this so when we accidently paint over a portion of the image we didn't want to paint   over, we can simply *undo* what we just did. If you

paint a lot with *one-click* of the mouse and make a   mistake you'll delete all your painting work when you make a small error and *press **undo***.

Remember: The best shortcut for Affinity Photo is the ***undo*** shortcut (**Ctrl/Cmd+Z**).

Ok, let's get painting and revealing the layer underneath:

Click & *paint* on the **arm** and the **fingers**.

This is what we have as we are only partly finished with the arm. Make sure you zoom in (**Ctrl/Cmd +**) to work with as much detail as possible.

When you are done with the arm, move to the girl's face.

This is what our final image looks like:

This image looks impressive, doesn't it? The focus is now fully on the girl.

What we just did was not only learning to work with Masks, but we did a very popular advertising technique as well.

This technique is called a **Color Splash**. Congratulations! You now know the basics of Masks as well as how to create a Color Splash.

Let's review the steps we took to learn this skill:

1. *Open* our **image**.
2. *Add* a **Black and White Adjustment** layer.
3. *Add* a **Mask** to the top layer.
4. *Select* the **Paint Brush Tool.**
5. *Make* the **Foreground** color **black**.
6. *Paint over* **the portion** of the B&W image we want to reveal the original color image below.

Finished. This ends this tutorial.

7 – How to Make Selections

The 7th skill new users want to learn is <u>how to make selections</u>.

Here are the three images we'll be using for this tutorial:

https://pixabay.com/photos/kobe-bryant-action-figure-basketball-932875/

https://pixabay.com/photos/full-moon-moon-night-dark-black-415501/

https://pixabay.com/illustrations/world-globe-earth-planet-blue-1303628/

Making selections of specific objects in your images allows you to make object-specific effects while leaving the non-selected parts of your image untouched. It is similar to what we learned in the previous chapter on Masks when we changed just the color of the girl and created a Color Splash effect.

There are specific tools we use when we make selections of objects in our images.

These are:

1. Freehand Selection Tool

2. Flood Select Tool

3. Selection Brush Tool

4. Pen Tool

5.-8. Marquee Tools
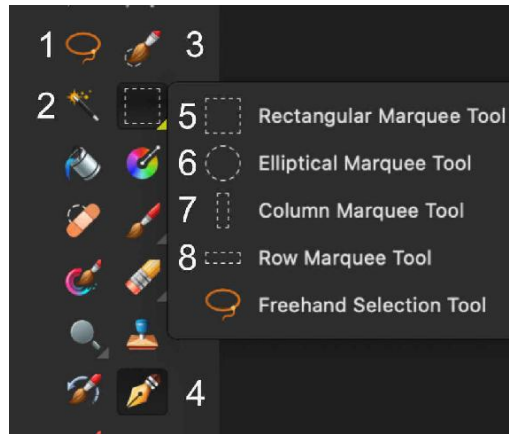
Each tool should be used according to its kind. Here are the categories Affinity Photo has placed them in:

Painting: The **Selection Brush Tool** allows you to select a region of your image by painting.

Flooding: The **Flood Selection Tool** allows you to make a selection of a big space that shares similar color values (i.e. when you have a background that is the same color throughout).

Drawing: The **Freehand Selection Tool** allows you to draw a selection around an object in your image.

Shapes: The **Pen Tool** allows you to make precise selections by the use of straight lines & curves (see   the bonus chapter in the next chapter to review this tool's use).

Marquees:The four **Marquee Tools** allow for different shapes based on which Marquee Tool you   choose. There use is self-explanatory (Rectangles, Circles, Columns, Rows).

Now that you have a brief introduction about the different types of tools & methods used to make selections, let's put this knowledge into practice. Turn the page and we'll start this lesson.

Let's get started with this tutorial:

We've broken this tutorial up into two parts: In the first part, we'll use the **Selection Brush Tool** to make a selection and in the second part we'll use the **Pen Tool** to create another visually cool effect. Both parts will be combined in part two. The end result will be nice.

For the first part of this tutorial, this is what we are going to do:

1. *Upload* the **images** (they'll each have their own tab).
2. *Make a selection* of the moon & *cut* out the background.
3. *Copy* the **moon** & *place* it on top of the image of Kobi.
4. *Place* the **moon** on top of the basketball.
5. *Adjust* the **Opacity** of the moon image so the lines of the basketball will be visible under the image   of the moon.

Ready?

     Upload **the three images** so they have their own tabs directly at the top of the canvas.

     Click on the **moon image** tab and we'll start with that.

     Select the **Selection Brush Tool**.

       Adjust the **Width** of the brush's circle to about **75%** of the size of the moon.

       Make sure the **Mode** is set to **Add** and the **Snap to edges** box is *checked*.
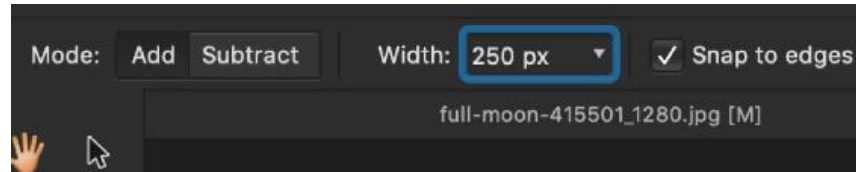
Hint: **Snap to edges** is exactly what it sounds like. As you paint the inside of the globe, we want the　　　　　selection (i.e. the dancing ants) to snap to the edges of the inside of our object.

       Click one-time in the **middle of the moon**. This will cause dancing ants to dance around the　　　　　　perimeter of the moon. This is the marking of a selection.

Note: If you look at the perimeter of the moon closely, you'll see that the dancing ants have not gotten all of the edge of the moon as perfectly as they should.

We've added yellow arrows to show exactly where we mean:
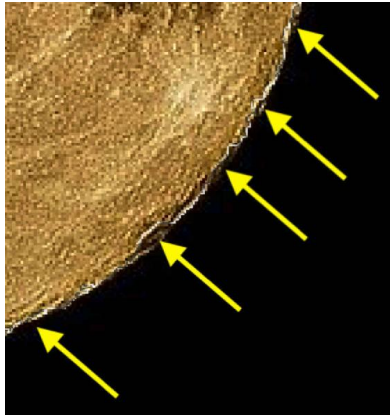
To fix this and make the selection (e.g. dancing ants) adhere more perfectly to the perimeter of the moon...

Click on the **Refine...** button located on the Toolbar above the image tabs. This will cause the   background around the selected object to turn into a high-contrast red color.
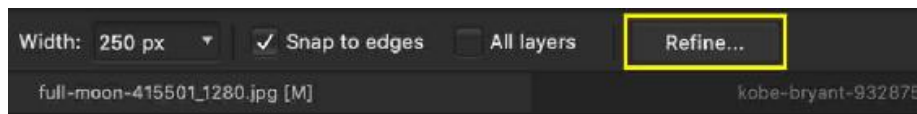
When you *press* **Refine...** a pop-out window will appear with different sliders. For our moon, we'll want to *increase* the Smooth slider to **4 px** to remove the edges from our selection.

Click & *paint* a **refining selection** around the moon (see our image).

Click **Apply** when done to make this change.

Your moon should now be surrounded again by the dancing ants, but more perfectly.

Now, what we want to do is to move the selection off of the moon and onto the rest of the image (e.g. the dark areas outside the moon). We'll then cut his portion of the image away leaving the moon with a transparent background. Then, we'll take this image and *copy* & *paste* it onto the top of our Kobi image.

Let's keep going:

  Go to the **Menu bar** - **Select** - **Invert Pixel Selection** (or **Ctrl/Cmd+Shift+I**).
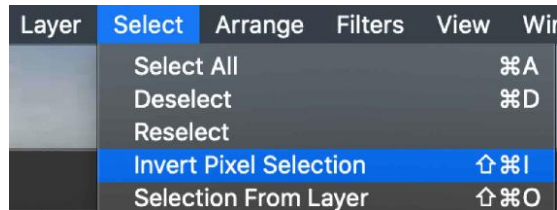
This will cause the dancing ants to appear on both the perimeter of the moon as well as at the borders of our image.

Now, we want to *cut* the inside of the image and that'll leave our moon all by itself. Which is what we are after. To do this:

  Press **Ctrl/Cmd+X** to *cut* the selection (or **Menu bar** - **Edit** - **Cut**).

  Press **Ctrl/Cmd+D** to ***deselect*** our selection and remove our dancing ants.

At this stage of our editing, our moon is now totally free from its original background. Looking at it, what can you tell about it?

One thing you might or might notice is that the background to this moon image is transparent. Do you know what that means? It

means that if you were to add this image on top of any other image, the transparent part of this image would be invisible and you'd only see the moon.

Right now is a very good time to save this image to your computer as a **Save as...** file. This will save the image along with all of its workflow so you can come back later and start the editing right where you left off. The file type will not be a **.jpg** but an **.afphoto** file. This is a specialized file type only for Affinity Photo. It is what we want.

To do this:

> *Go* to the **Menu bar** - **File** - **Save as...**
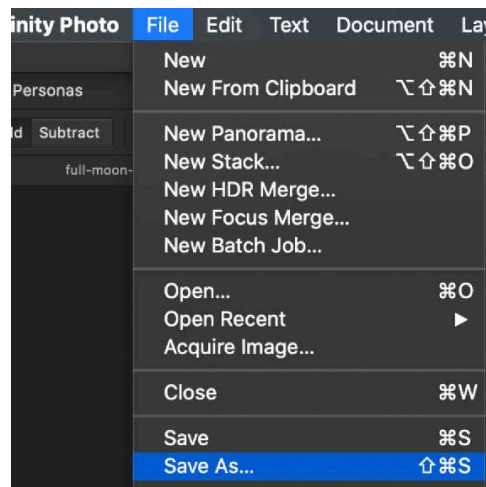
> *Choose* a **name** & *place* it in your Affinity Photo Manual folder.
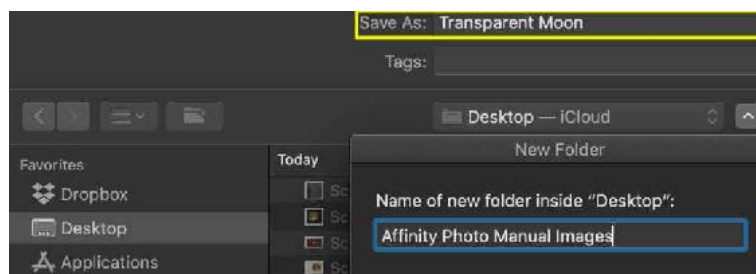
Here is what the file should look like. We named ours **Transparent Moon**.

Hint: The more you work with Affinity Photo the more you will be wanting to save your work in this file   format. This is a very useful thing to do as it preserves your entire workflow in one file. The files are   very big, but taking up the extra space is well worth it, especially on more complex edits. Notice how   their file name ends in **.afphoto**.

Now that we've saved our work, let's continue. You should have the moon image in front of you again with the transparent background.

Press **Ctrl/Cmd+C** to *copy* our image (with its transparent background).

Click on the **Kobi Bryant tab** located at the top of the canvas area.

Press **Ctrl/Cmd+V** to *paste* our moon on top of the Kobi image.

Select the **Move Tool** (or **V**) & *click* on our **moon**. This will cause a blue-lined rectangle to appear   around our moon with circle-nodes at the corners.

Hint: When using the Move Tool, you can make the selected object bigger or smaller using the blue nodes   that surround the object. You can also *rotate* the object using the node that sticks up from the blue   rectangle at the center-top. Just *click* & *drag* on that to twist your object. Holding down the **Shift** key   will allow you to rotate the object in perfect 15° rotations.

Adjust the **Opacity** of the Moon layer to **65%**   so we can see the basketball underneath and so we can   be precise on where we place it.
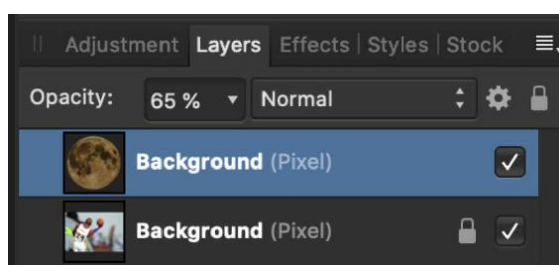
Position the **moon** directly on top of the basketball.

Click & *drag* on **blue nodes** to fit the moon perfectly.
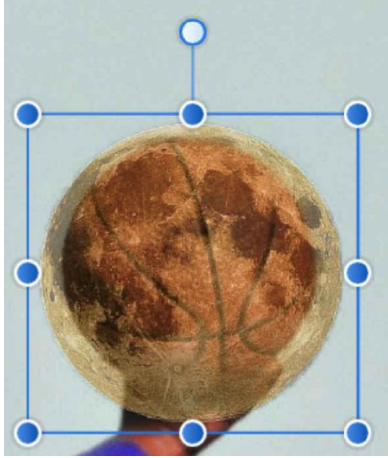
Once you have the moon placed where you want it, *click* once on the area outside the whole image of Kobi and you'll be able to see the image with the new edit without any lines.

Our image:
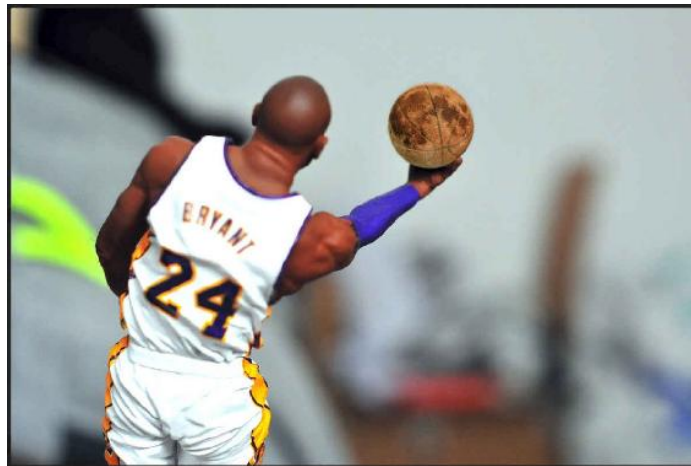
You know, we think to honor Kobi's memory better it'd be nicer to add the Earth to his hand rather than the moon we just worked on.

Thankfully some images online are already in the right format so all we have to do is *copy/paste* them onto our images (like we did to our moon when we added it to the Kobi image from the page above). So, let's do that.   Here's how we do this:

     Click on the **top layer** in Layers Panel so it's highlighted in blue.

     Click & *drag it down* to the **Trashcan** (the layer will turn ethereal as you *drag* it to the Trashcan (see   lower portion of yellow arrow).
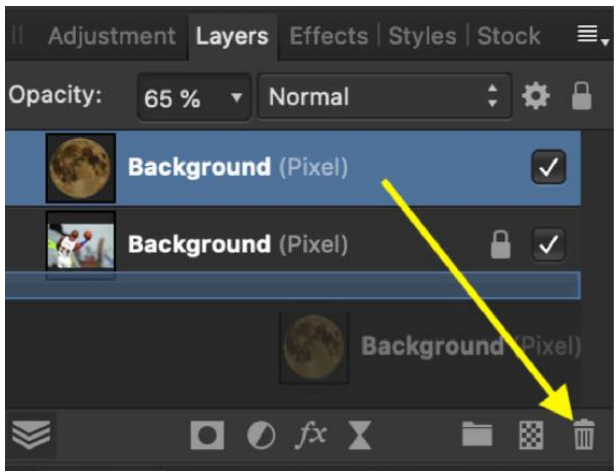
The next steps will be a repeat of what we just did for placing our moon image on the Kobi image.

Here are the steps:

Click on the **tab** for the **world**.

Press **Ctrl/Cmd+C** to *copy* it.

Go to the **Kobi image** & *press* **Ctrl/Cmd+V** to *paste* the world on top of the Kobi image.

Adjust the **Opacity** to **65%** to create the same effect as with the moon.

Select the **Move Tool** & *reposition* the Earth directly on top of the basketball.

Here is our image:
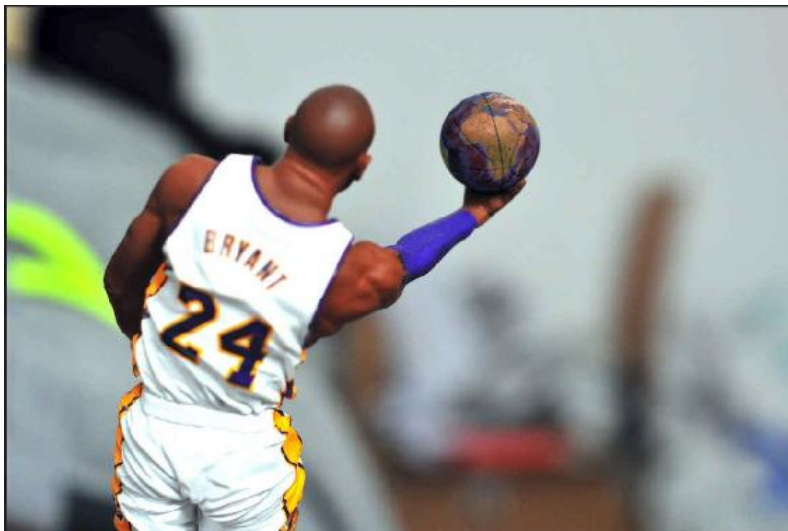
Finished. This ends the first part of this tutorial.

Part II: Using the Pen Tool to Make Selections

For this second part of our tutorial, we'll be using the image above (Kobi and his Earth ball) and this new image, see webpage/hyperlink:

[**https://pixabay.com/photos/mac-freelancer-macintosh-macbook-459196/**](https://pixabay.com/photos/mac-freelancer-macintosh-macbook-459196/)

Before we start this tutorial and add a new image to our current image, we need to group the layers in the Layers Panel together so it's one unit instead of two separate parts.

To do this:

Hold-down the **Shift** key & *click* on the top and bottom layers. This will highlight both in blue.

Right-click & *choose* **Group** (**Ctrl/Cmd+G**) from the drop-down menu.
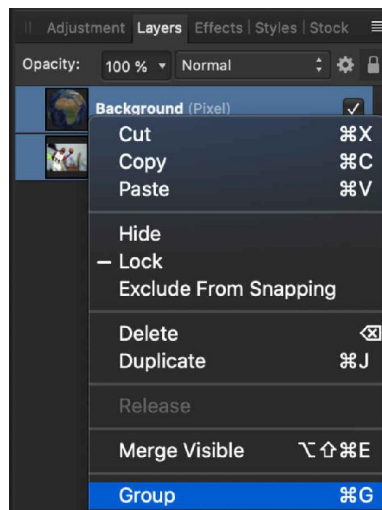
Double-click on the **single layer** & *rename* this layer **Kobi Ball**.
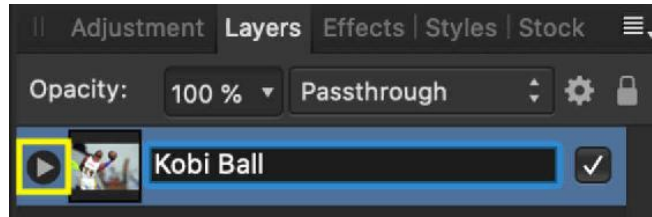
     Click on the **group symbol** (see yellow rectangle) and the two layers that make up the group layer will   appear below-it-and-a-little-to-the-right.

Hint: Whenever layers are positioned below-and-to-the-right of a layer, this means that those below the top   layer are acting like Child Layers. Child layers are sub-layers of their Parent layers. They only affect   the layer they are attached to. We will be working more with child layers later in this book.

Here is what the **Parent layer** (Group) looks like with its **Child layer** (two layers: Earth & Kobi Ball) underneath. Pay attention to how the Child layers are positioned below the top layer. This positioning will become more important the further advanced your skills become.
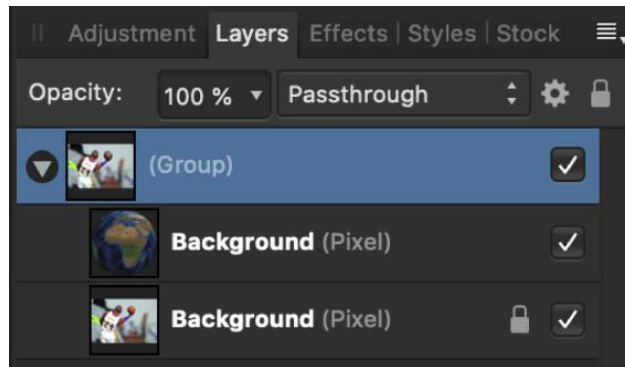
Ready to make a selection with the Pen Tool?

We're going to use the **Pen Tool** to *draw* a selection around the inside of the screen area of the computer and then we'll remove what's inside and it'll become transparent.

Since it'll be transparent, we can then come back to the **Kobi Ball** image and *copy/paste* that image inside the computer image and *reposition* it using the **Move Tool**.

This will create a very cool looking image. As you master this technique, you can start to put 3D images inside of phones or computer screens, and even create pop-out effects where the subject appears to be jumping out of the source object. That's for another day: we'll keep this tutorial as basic as we can.

Let's get started. Here's how we do this:

Click on the **Macbook image** so the computer is in front of us.

Select the **Pen Tool** (or **P**).

Hint: The shortcut for the **Node Tool** is also **P**. This is because these two tools go hand-in-hand. When   you are done using the **Pen Tool** and you want to make edits to the lines you've just drawn, you do   these edits with the **Node Tool**. Thus, by *clicking* **P** multiple times you will *cycle* through these two tools. It becomes very handy the more you get used to the program.

Click **inside the screen** of the Macbook in one of the four corners making sure to be just a little bit   on the side of the computer and not towards the middle of the screen. We don't want any of the   screen to be a part of the **Kobi ball** image we'll place inside the computer's case.

Here are two screenshots of our work. Can you tell which was done properly and which one was not?
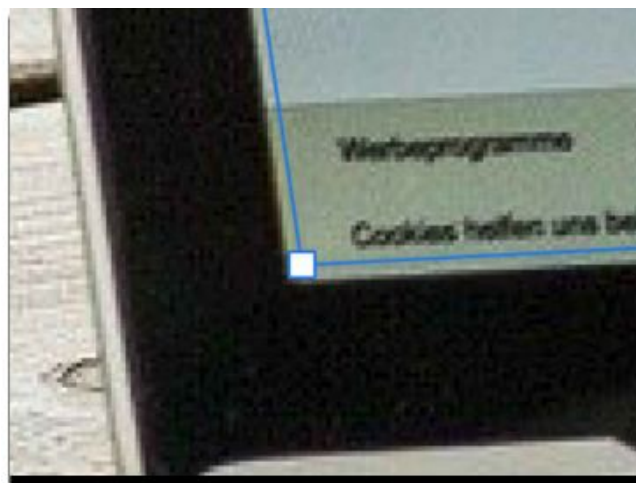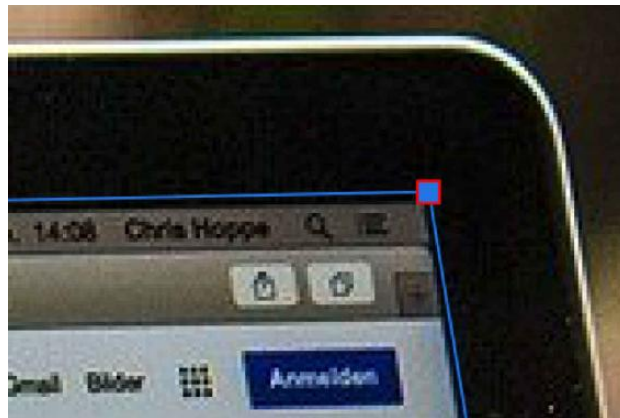
Hopefully, you chose the image on the top as being the one that was done correctly. This is very important for this tutorial and every time you use the Pen Tool to make selections for all other edits.

If you make a mistake using the **Pen Tool**, this is how you correct it:

     Press the shortcut **P** to use the **Node Tool** (looks like a white cursor).

     Click on the **corners** where you want to *adjust* the lines & *move* the **lines** where you want them.

     Press the button named **Selection** located on the left-side of the Toolbar (see yellow rectangle). This   will create a selection on the lines you placed around the screen.
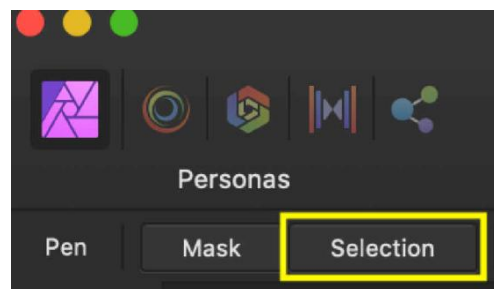
Unlike the previous tutorial where we wanted to delete the portion of the image that was outside the moon, this time we want to just delete what's inside our selection.

To do this:

Press **Ctrl/Cmd+X** to ***cut*** the inside selection out.

Press **Ctrl/Cmd+D** to ***deselect*** the dancing ants.

This is what your image should now look like:

Now, let's finish our tutorial and add place the Kobi image inside this screen.

To do this:

Click on the **Kobi Ball** tab located at the top of the canvas.

Press **Ctrl/Cmd+C** to *copy* this image.
Click again on the **Macbook Pro image** & *press* **Ctrl/Cmd+V** to *paste* the Kobi image on top of the   Macbook image.

Go to the **Layers Panel** & *move* the **Kobi Ball layer** underneath the MacBook Pro layer.
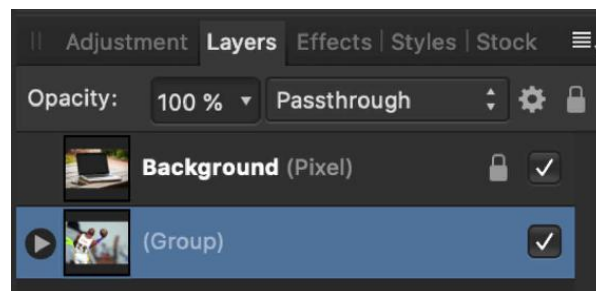
Select the **Move Tool** (or **V**) to *position* the Kobi Ball image perfectly "inside" the screen.

Click on the **top node** (see yellow rectangle) to *adjust* the image's rotation. We *rotated* our image to   match the horizontal bevel of the screen's perimeter.

This is our final image (to not see the blue nodes, simply *click* outside the image and they'll disappear).

Finished. This ends this tutorial.

8 - How to Change the Background of a Photo

The 8th skill new users want to learn is to how to change the background of a photo.

We've already shown how you can make a selection of an object, cut it out of its original image and then *paste* it onto another image. That skill is basically the same as changing the background.

But, we'll show you two different and commonly-used ways to remove backgrounds from you object and place new ones. We'll take one with a simple background that's all the same color (the easiest) and then show you how to remove the background of a more complex image.

Here are the images we'll be using for this tutorial:

https://pixabay.com/photos/horse-pony-animal-ride-mane-1330690/
https://pixabay.com/photos/geese-flying-sunrise-wildlife-1622692/
https://pixabay.com/photos/road-red-rocks-rock-formations-1303617/

Part I: Solid Background Color

You should have the first image uploaded to your screen. It is the one with a pony and a blue background. This is a pretty quick lesson, but we'll do it two different ways so you can see how it's done.

Way 1

Select the **Flood Selection Tool** (the magic wand).

Click **anywhere on the background**. This will select the background, but we want the horse   selected.

Click **Ctrl/Cmd**+**Shift**+**I** to invert the pixel selection so the dancing ants change their location onto   just the horse's outline.

Press the **Refine...** button on the Contextual Toolbar.

Paint with the **Refine Brush** the perimeter of the horse so that all of its hair is included.

Press **Apply** when done.

Hint: Whenever you use the **Refine...** button to refine a selection, make sure the object you are refining is   in focus while the other parts of the image are in the red area. This is how you'll know if you've *clicked*   on the **Refine...** button with success.

Click on the **Mask** icon (looks like a Japanese flag). This will create a transparent Mask around the   horse (like what happened when we cut out and saved the edited image of the Earth in Kobi Bryant's   tutorial above).

Press **Ctrl/Cmd+D** to *deselect* the dancing ants.

Click on the **Rectangle Tool**.

Click & *drag* a **rectangle** across the entire image of the horse so the horse disappears.

Move the **white rectangle layer** below the horse layer in the Layers Panel. It needs to be highlighted   in blue to continue.
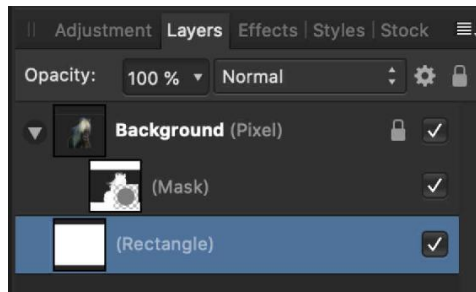
Click on the **white rectangle** (see yellow rectangle. It was white but when you rotate the Color Wheel   the white rectangle changes color) on the C.T. and using the Color Wheel change the background   color to any color you like.
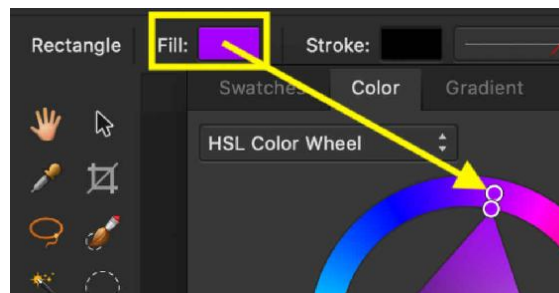
Success! This ends the first way of changing the background from an image with a one-colored background.

Note: The trick of moving a Rectangle behind an image and changing its position in the Layers Panel is a   trick you should become very familiar with. It has very many uses. For example: If you wanted to   darken a bright image, you could

drag a rectangle behind your image, change its color to black and then change its **Opacity** to **20%**, thus darkening your image.

Way 2

This second way of changing the color of the background is very similar to the first way. The first six (6) steps are the same and we'll not represent their actions with images (see previous page if you need help).

Select the **Flood Selection Tool** (the magic wand).

Click **anywhere on the background**. This will select the background, but we want the horse   selected.

Click **Ctrl/Cmd+Shift+I** to *invert* the pixel selection so the dancing ants change their location onto   just the horse's outline.
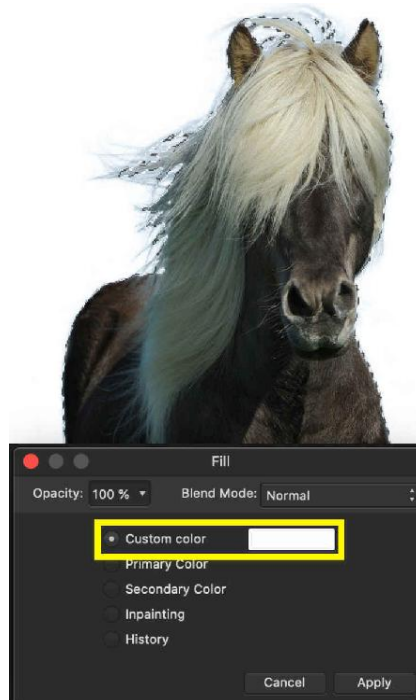
Press the **Refine...** button.

Paint with the **Refine Brush** the perimeter of the horse so that all of its hair is included.

Press **Apply** when done.

Click **Ctrl/Cmd+Shift+I** to *invert* the pixel selection so the dancing ants are on the border of the   image as

well as on the outline of the horse.

These are the new steps...

> *Go* to the **Menu bar** - **Edit** - **Fill...**

> *Click* on the **white box** in the pop-out window.

> *Change* the **color** using the color wheel just like we did previously (we just left ours white).

> *Press* **Ctrl/Cmd+D** to *deselect* the dancing ants from the horse.

Our final image:

Finished. This ends Part I.

Part II of Removing the Background of an Image.

This is part two simply because the backgrounds of the two images are different and with different horizon textures, but the process is basically the same.

You should have the road with the red rocks and the sunset image with the geese in front of you. We'll start with the road image first.

Select the **Selection Brush Tool**.

Adjust the **Width** so it's pretty big. Our width is as wide as the width of the street at the horizon.

Move the **Brush** across the image just under the rocks on the horizon (see our image).

Click the **Refine...** button.

Paint over the **top of the rocks** to make our selection more perfect.

Press **Apply** when done.

Invert **the pixel selection** so the dancing ants cover the sky.

Hint: You can tell if the pixel selection has changed position if you can see where they are attached to at the perimeter of your image. Above, the dancing ants are on the contour of the rocks and on the right-side of the image going up into the sky. This is how you can tell if the pixel selection has been inverted.

Next:

Press **Ctrl/Cmd+X** to *cut* out the sky (the now-selected portion of the image).

Press **Ctrl/Cmd+D** to *deselect* the selection and stop the dancing ants.

Note: Now that we have successfully removed the background and now there's a transparency to it,   we can theoretically place any picture here we want. Just add the new image to the Layers Panel,   move it below the road image, and done.

Click on the **Geese image tab** at the top of the Canvas to *open* this image.

Press **Ctrl/Cmd+C** to *copy* this image.

Click on the **road image** & *press* **Ctrl/Cmd+V** to *paste* it on top of our road image.

Move the **top layer** to the bottom of layers stack.
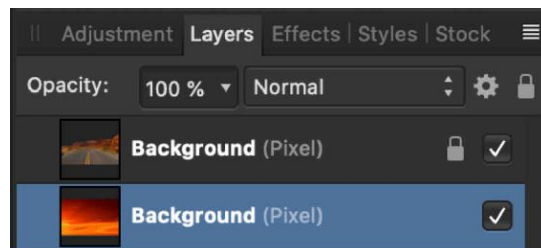
Select the **Move Tool** (or **V**) & *position* the bottom layer however you want (you can move it up to add　　　　the bird to the image or lower it and not show the birds. Here we have the birds).

Finished. This ends this tutorial.

9 – How to Add Text to an Image

The 9th skill for beginners to learn is <u>how to add text to an image.</u>

This tutorial has two parts: First, we'll create a new document and add an image to it and then add text to both. Second, we'll show you how to add a new font to Affinity Photo and with this new font create a very cool text effect using a Trex.

Here are the two images we'll be using for these tutorials:

https://commons.wikimedia.org/wiki/File:Affinity_logo_black.png

https://pixabay.com/photos/trex-dinosaur-tyrannosaurus-rex-2483284/

The first thing we are going to do is to create a new document. Creating new documents has been improved with the 1.8 update that happened in late February 2020.

Ok, let's get started.

> *Press* **Ctrl**/**Cmd+N** (or **Menu bar** - **File** - **New...**). A big pop-out window will appear with the   different types of presets available. Since we've already covered the overview of this page in a   previous lesson, we'll proceed.

> *Click* on **Print Ready** (green), then on **Letter** (yellow), then *change* the **Orientation** (pink) to landscape and then *press* the **plus button** (orange) and then *press* **Create** (red).
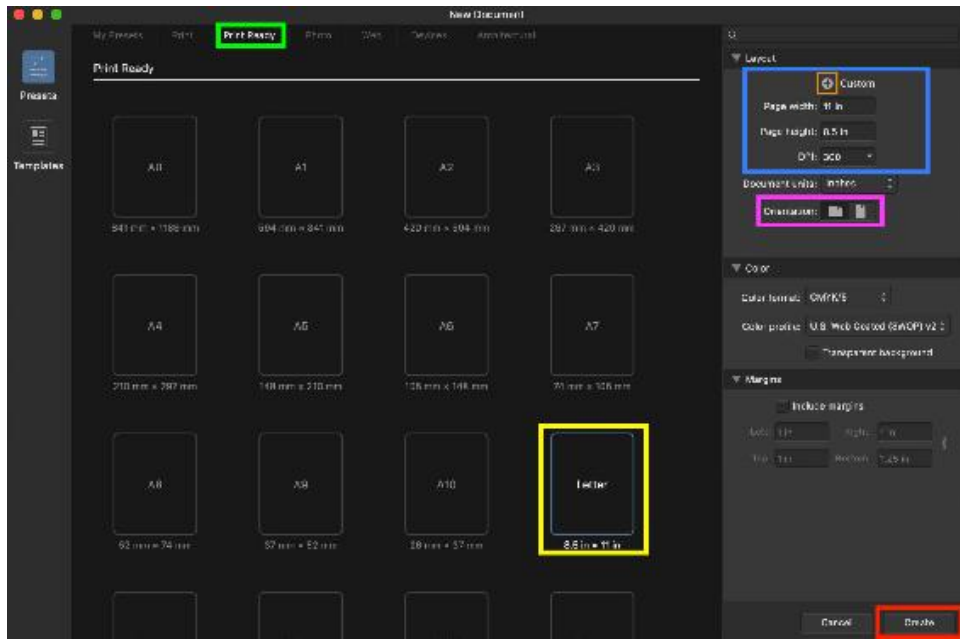
Note: When you *click* on the **plus button** and **create** a new preset, you'll see this window where you can   then *right-click* on the preset and rename it **Stanard** (this is our word, *choose* your own if you want).   Now, every time you want to *open* (or *create*) a new document, you can *click* on the **My Presets** category and simply *click* on the one you've designated as your own. This is very helpful for us as we   usually always use the same-sized documents with few exceptions.
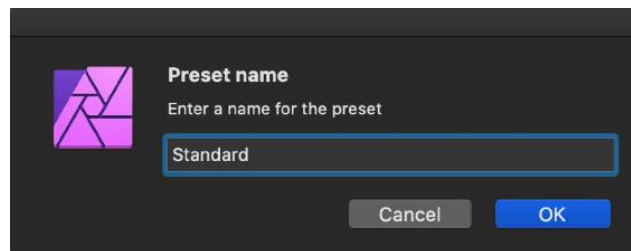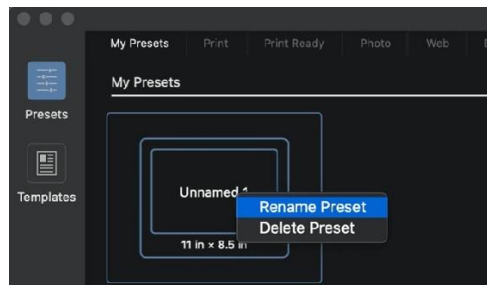
Now that we have a new blank document before us, we'll want to add a new pixel layer on top of this document so it'll create a layer buffer between this document and the Affinity Photo logo we're about to place on top of it. This is what we do:

　　　Click on the **Add New Pixel Layer** icon and this will
　　　create a new layer in the Layers Panel.
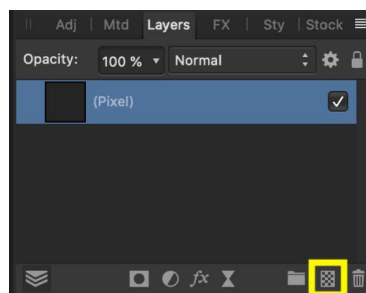
Go to the **Affinity logo** image and *press* **Ctrl/Cmd+C** anywhere on its image to *copy* it.

Come back to our **blank white document** and *press* **Ctrl/Cmd+V** to *paste* the logo on top of our   pixel layer.

Select the **Move Tool** (or **V**) and by *clicking* & *dragging* on the **bottom-right node** (marked), *resize* the   logo to about the same position we have ours.
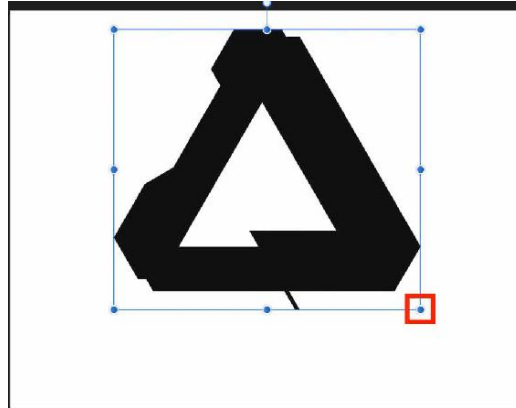
Now that we have our image on top of our document, we are now going to change the color of our white document. Because the logo is on a transparent layer, when we change the color of our document it will affect the whole image.

This layer transparency will make more sense when we add text to our document. For example, if we place text on the top Pixel layer, then the text will be on top of the logo. But, if we select the bottom layer and place our text on that layer, the text will appear behind the logo because the logo is positioned on top of the text.

Why are we saying this? Because as a new user you need to know how to use layers and how to visually think of them so that in the future when you are doing more advanced work, knowing how the layers work will be second nature. When we first started learning, learning how the layers panel worked took a long time to learn.

Ok. Let's change the background color and continue.

   Go to the **Menu bar** - **Edit** - **Fill...** When you do this a pop-out window will appear next to our   image.

   Click on the **Color box** (bottom yellow square).

   Move the **Color Wheel nodes** to a hot pink (top yellow square).
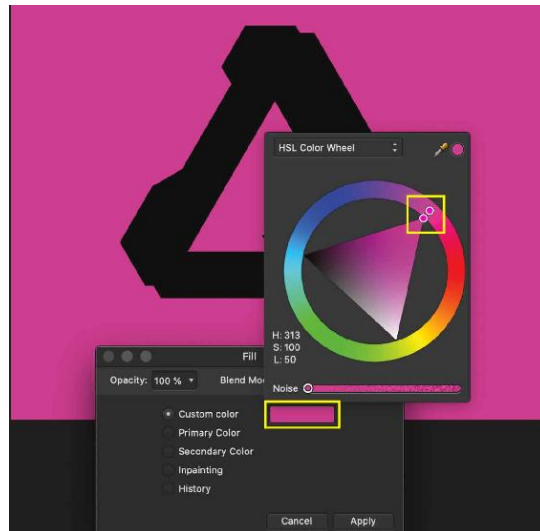
Now that we have a nice color added to the cool logo, let's add some text to our image.

   Select the **Artistic Text Tool** (or **T**).

   Click on the **area** below-and-to-the-left of the   logo & *drag* out the size of the first letter you want to   write. For this tutorial, we'll write "Affinity Photo".

This is what our image and our Layers Panel should look like now:

Let's change the **Font** of our text to another and also its color. To do this:

Select the **Artistic Text Tool** and *triple-click* the text field so the two words are highlighted.

With the text highlighted, we can come up to the Contextual Toolbar and make a variety of changes to our text. Check out this screenshot...
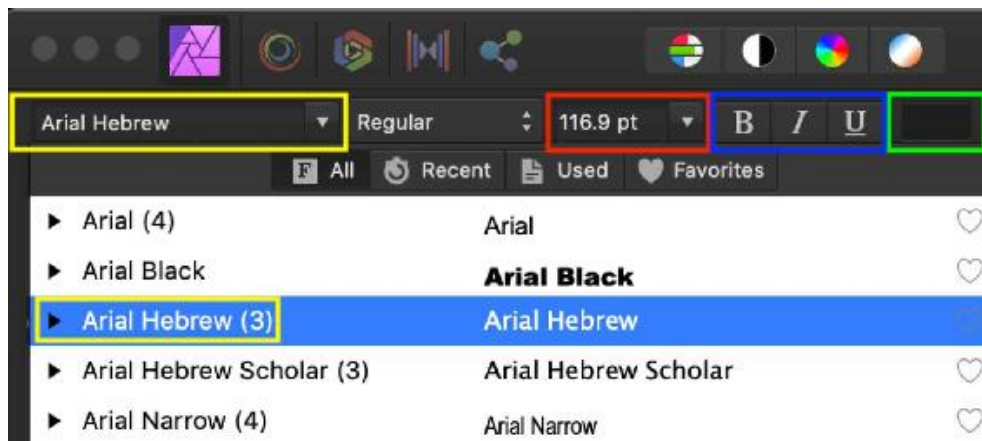
Yellow box: You can change the Font type. As you scroll down the list your text font will also change on   your document. This is excellent because you can preview what your text

will look like before   you decide which font you want to use.

Red Box: You can change the font size.

Blue Box: You can change the font to **Bold**, *Italicized*, or Underlined (some fonts you cannot do this).

Green Box: You can change the color of the text by clicking on the Color Box and using the Color Wheel   that will pop-out change the text color to anything you want.

Action: Take five minutes and play around with these different options. *Scroll down* & *choose* a   different **Font** and then **change** its **size** and then its **color**.

We like how **Arial Hebrew** looks so we'll keep this font and the values on this screenshot. But, we want to change the color of the text to white so we'll be able to see the effects of our next part of this lesson much clearer.

Now, let's see what happens when we change the position of the text in the Layers Panel. Currently, the text layer is in the middle, which places it below the logo.

> *Select* the **Move Tool** (or **V**).

> *Click* on the **text box** & *position* the text on the image behind the logo. The text is behind the logo   simply because the Text layer is beneath the Logo layer.
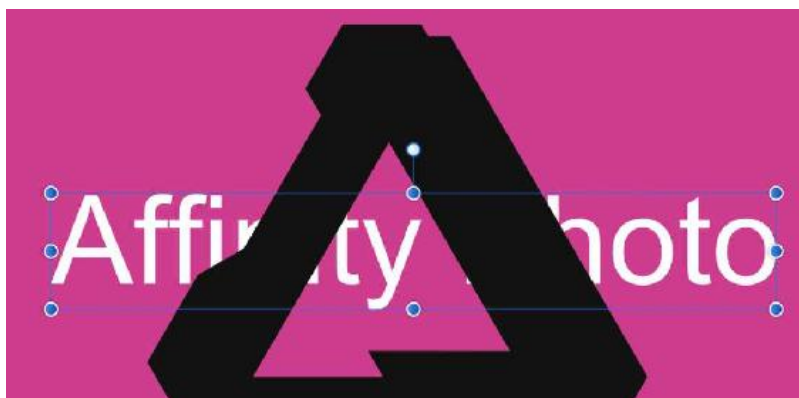
To *change* the **position** of the Text layer we can either *move* the **Logo layer** below the text layer or *move* the text **layer** above the logo layer. For this lesson, we'll do the latter.

> *Click* on the **text layer** so it's highlighted in blue.

> *Drag* this **layer** above the layer with the logo on it.
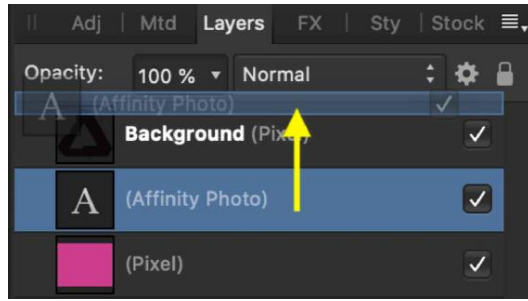
Now, look at our image and see the difference:

Hint: If you want to *change* the **tilt** of our text, *click* on the yellow-marked node that's above the text & *tilt* the image however you want it.

This is what we did with ours:

We *tilted* the text to the right and then *shrank* the size using the corner blue nodes and then we *positioned* it where it is. Try to do this yourself.
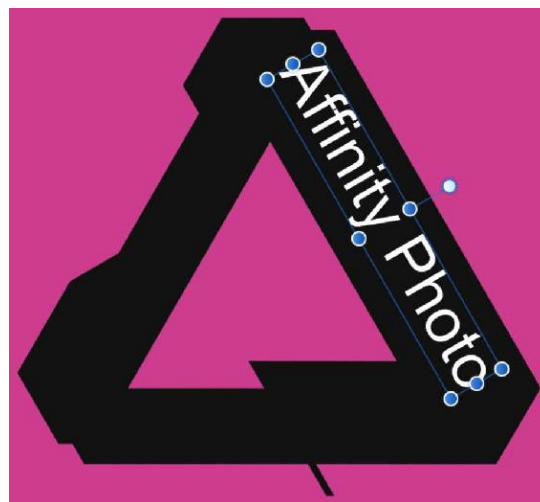
This ends the first part of this lesson. Now that you know the basics of adding text to an image and a document, let's up the ante and create a cool text effect. Turn the page and we'll get started.

The first thing we want to do in this second part of this tutorial is to learn how to add a new **Font** to Affinity Photo. Then, we'll use this new font to create a cool effect. When we are done, you are free to take what you've learnt and make the finished product as cool as you can make it. Perfection only comes with much practice.

Ready?

Go to **http://www.dafont.com/**

Type **F-Rotten** in the search bar.

Click on **Download** on the next screen.

Note: dafont.com is in our opinion the very best website for great new fonts. Please pay attention to each   font as you download them. Many are free like F-Rotten, but many also are fee-based. If they are fee-   based, please contact their original owners and pay the small fee so we can together protect and   encourage new creators.

Unzip the **file** from your Downloads folder (most of the time you just have to *double-click* the **zip** file   to *unzip* it). If not, then use your favorite downloader.

Type **Fonts** into the Search bar on your Windows or Mac computer. This should open your computer's Font folder. It is into this that this new file will go.

Drag the **.ttf** file from the **Downloads** folder to the **fonts** folder (only the .ttf file).
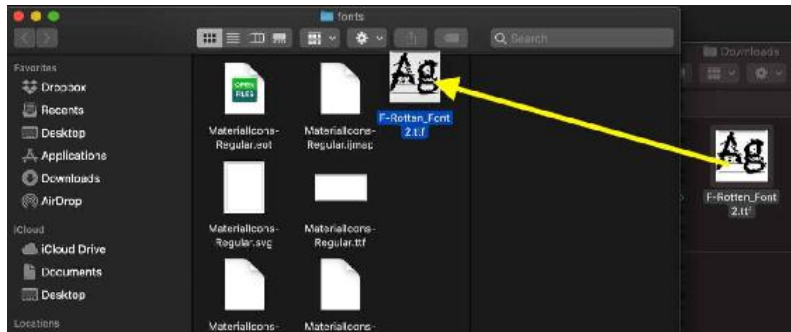
That's it. This new font is now usable in Affinity Photo.

Hint: We highly recommend you go to dafont.com and download as many new fonts as possible and add   them to your computer. We absolutely love having a huge selection to choose from when we do our   image editing for our professional clients.

Now, let's use this awesome font to create our cool text effect.

U*pload* the image of the Trex so it's on your Affinity Photo screen.

Select the **Artistic Text Tool** (or **T**).

Click & *drag* on the **Trex image** the location and size of the first letter you'll use.

Write out the word "**Roar**".

Triple-click the **word** so that the word is highlighted in blue.

Click on the **Fonts** drop-down menu and choose **F-Rotten Font**.

Adjust the **size of the font** to the opening size of the Trex's mouth.

Click on the *fx* (Layer Effects) icon located at the bottom of the Layers Panel.

Check the **box** for **Outline**.

Change the **Radius** to **3.4 px**.

Change the **color** of the outline to **red** by *clicking* on the **color rectangle**.

Press **Close** to *close* out the *fx* pop-out window.
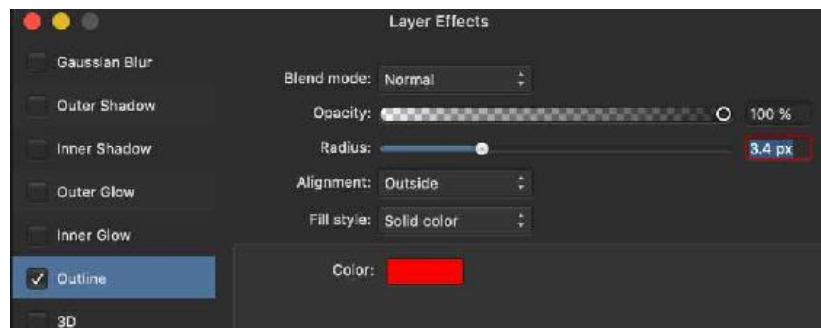
This is what your text should now look like:

Now, we're going to bend the text to give it a cool visualization of what it the words might look like if they were screamed out by the Trex (you have to use your imagination here):

Select the **Mesh Warp Tool**.

Move the **grids** to reflect what we have in our image here by simply *clicking* & *dragging* on the four   corners of the grid and twist them to where you want them.

Press **Apply** (in the Contextual Toolbar) to
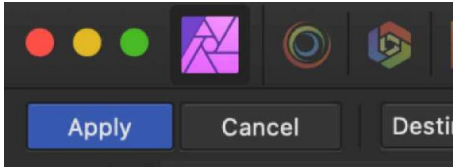
Click on the ***fx*** icon located on the Text layer in the Layers Panel to bring back up again the Layers Effects window.

Adjust the **Radius** again to **14 px** for a truly gruesome effect.

As a final touch, let's redden the eye of this Trex so he looks more threatening.

Click & *hold-down* your **mouse button** on the **Rectangle Tool** until a pop-out window appears with all of the different-shaped tools appear.

Click on the **Ellipse Tool**.
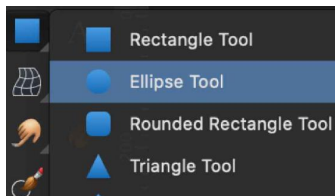
Zoom **into the image** so the one eye is big enough to comfortably work with.

Click & *drag* the **Ellipse Tool** over the eye socket. Perfection isn't necessary for this effect.
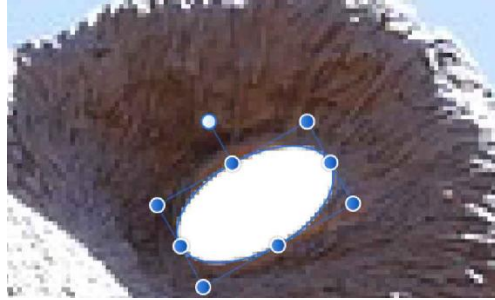
Change the **color** to match the red of the letters. You have to *rotate* the Color Wheel.

Change its **Opacity** to **30%** so we can see the eye beneath the red. If you have red on the skin around   the eye it's ok because it just makes him look all the more ferocious.
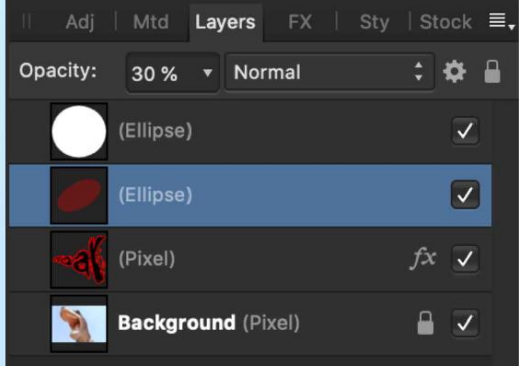
That's it. Here is what the final image looks like:

Finished. This ends this tutorial.

10 – How to Save, Export & Share Your Work

The 10th skill beginners need to know is <u>how to save, export & share.</u>

For this tutorial, we are going to use the final image from the previous tutorial. Please have it uploaded to your canvas now. Now, we are going to show you how to save, export and share this image.

From the File menu in the Menu bar, there are three choices we can make:

Save As...

Export...

Share
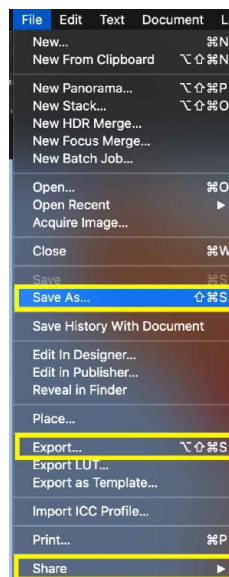
Save As... will save our image in the .**afphoto** format. This image format is specific to Affinity Photo in that this format saves every action we took to get our image from start to finish. We use Save As... when we know we'll be coming back to our image for future editing.

In fact, as we are working on a difficult edit with many different types of layers, we will use the Save As... option at even intervals

throughout our work. This ensures that if we lose power or our computer stops working that all of our work is saved and ready for future use.

We highly recommend you do this too.

This is what the **Save As...** pop-out window looks like.
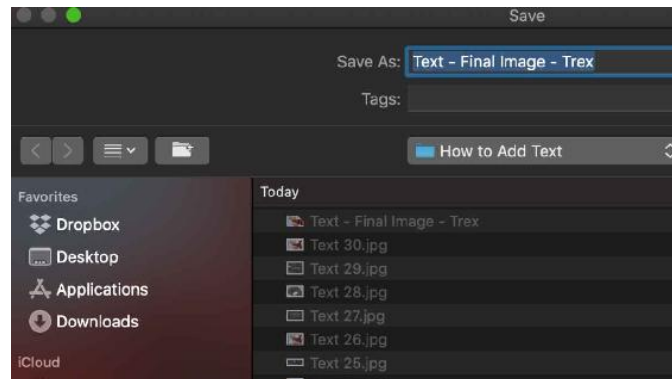
This is what the file looks like. Notice the .**afphoto** at the end of the file name.
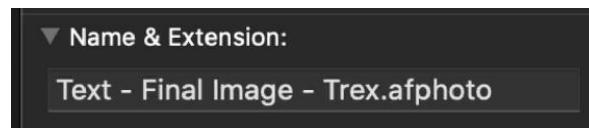
Second, we have the option to **Export** our image as any file type that we want. Here are the four main parts of the screen after we've *clicked* on Export:

Yellow: These are the different file formats we can save our document as.

Red: This is the size of the document (or dimensions).

Green: We can set the quality level of our images. This pop-out window reveals Best, High, Medium & Low Quality. The higher the quality we want, the larger the file size. Similarly, the lower the quality the lower the file size.

Orange: The file size here changes as you change the Preset quality levels.
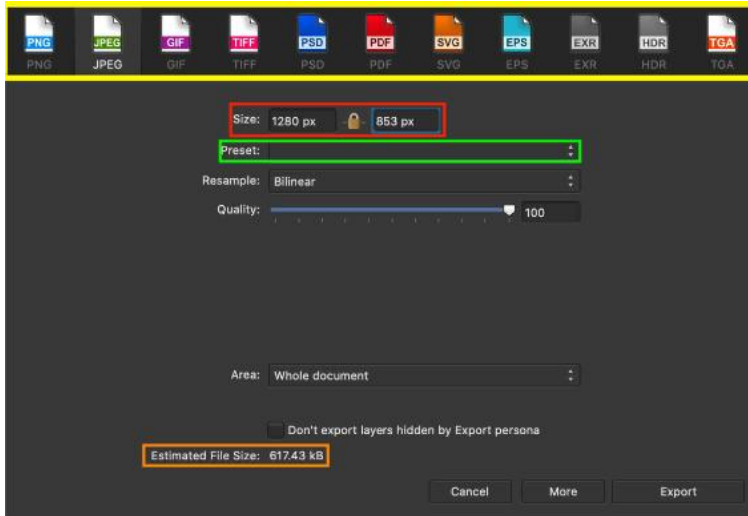
When you are done making your choice, *press* **Export** and this will be the screen you see. Here, you can choose into which folder you want to place your file.
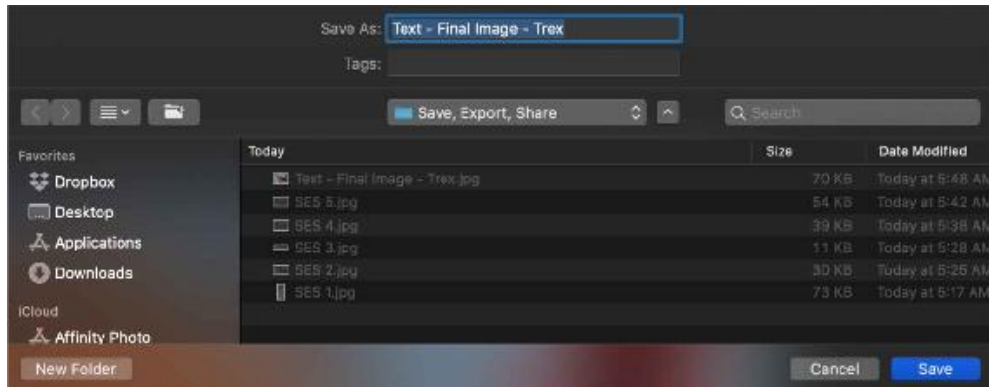
The third option when you are finished with your edits is to share your work with others. Here is what you see when you select **Share**.
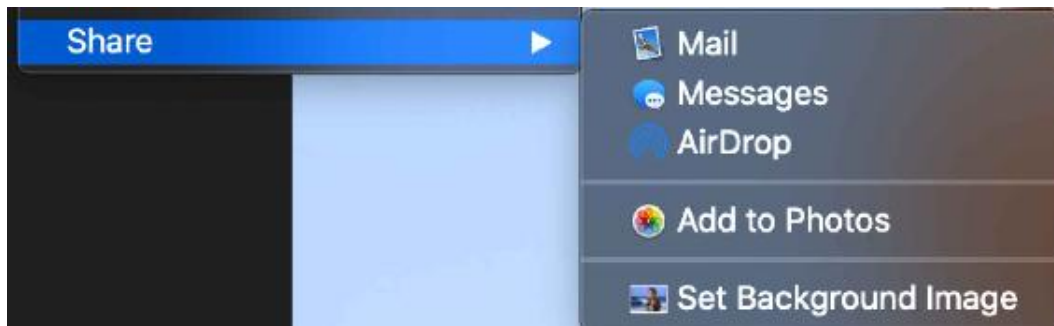
Most often, we will share our image using the Mail option. But, if we want to quickly send images to members of our team inside our office, we'll of course us Airdrop because of its high-speed transmission possibilities for large images and other works.

Mail goes straight to your Email service, which makes sharing files super easy.

Note: Our computer doesn't have all of the possible options available to share edits with, so here is a list of all of the options available with Affinity Photo:

   Mail

Message

AirDrop

Flickr

Twitter

Facebook

Add to Photos

Add to Aperture

Set Background Image

This ends this tutorial & the first section of this book.

Knowledge Quiz 2

Dear reader,

We hope you now have a good foundation on how to do the 10 basic skills necessary to begin working with this amazing software.

The second part of this book will show you how to do 20 amazing photo-editing techniques.

To be as much help as we can, we've created this short quiz for you to take as a primer on where the different parts of the Affinity Photo UI are located and what happens when you click this or that. Please take the time to do this short quiz. It will help your overall knowledge.   The answers are at the bottom of this page.

1.   Where are the Blend Modes located?

2.   What causes the Contextual Toolbar to change its options?

3.   Which part of the UI is located at the very top of the screen?

4.   Where is the *fx* icon located?

5.   How many columns of Tools do you need to reveal the Fore-/Background colors?

6.   Where is the Brushes tab located?

7.   What happens when you click on the Adjustments icon?

8.   When you open RAW files, into which Persona does it appear first?

9.   What happens when you click on the little triangle located in the bottom-right corner of a Tool's icon?

10.   Which panel is the most used one?

If you've not scored 10 out of 10, please take another look at your Affinity Photo screen and point to the different areas of the User Interface. We want to make sure you know exactly where everything is so that your continued learning is as frustration-free as possible.

Answers: (1) At the top of the Layers Panel to the right of Opacity (2) Each Tool has its own C.T. (3) The Menu bar (4) On the row of icons below the Layers Panel to the right of the Adjustments icon (5) two (6) Top right-hand corner of the Panels section (7) a drop-down menu appears with the different adjustments you can make to your image (8) Develop Persona (9) it opens a pop-out menu with different tools associated with the Tool with the little triangle (10) Layers Panel

Lesson 1 - How to Create Flambient Real Estate Photography

Flambient Photography is a common technique used in real estate, where a photo taken with ambient lighting is combined with a photo taken with the flash on.

To create a flambient photo you first have to take two pictures of the room. This is best done with a tripod, to make sure the photos are in the same position.

Here are hyperlinks to our two images:

https://drive.google.com/file/d/1WFq7_4C9KXGy_YWsVpPNvMw633lm1wbt/view
https://drive.google.com/file/d/1kxCB9N5mcMZsYQnhEDPr4b8ZsJgilPhi/view

Then, you can *open* the RAW images in Affinity Photo and *edit* them in the Develop Persona.
After your done *editing* the images in the Develop Persona you can *click* on **Develop** in the top left corner and then *export* them as JPEGs.

To begin editing our flambient photo, we need to *bring* the two exported JPEGs into Affinity Photo, and *make sure* they´ll lined up with each other.

To do this, we can *use* **Affinity´s stack** feature.
        Go to **File** and then *click* on **New Stack…**
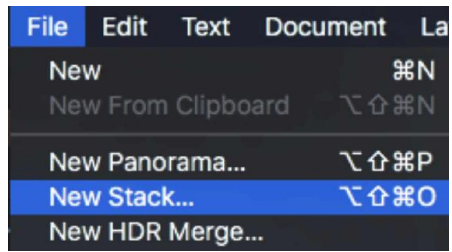
Then *click* on **Add** and *add* the two images.
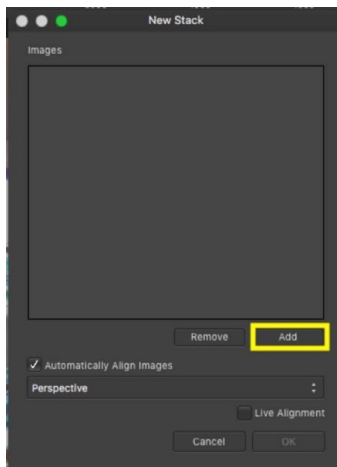
P*ress* **OK**.

Now both images are perfectly lined up with each other.

After *stacking* the images Affinity puts them into a **Group**.

To *ungroup* them just *right-click* the group and *select* **Ungroup**.

Then *put* the **Ambient** layer *on top* of the **Flash** layer.
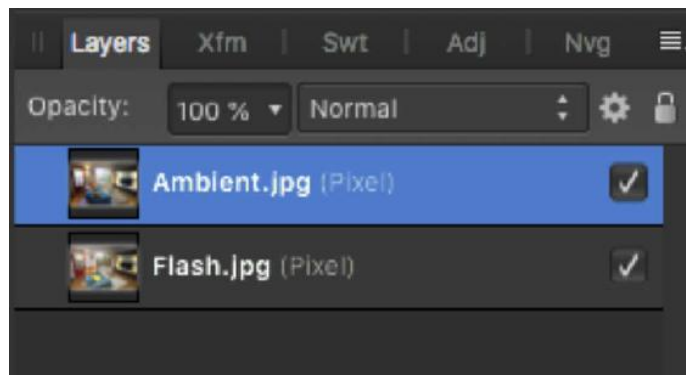
Then *come to* the **Channels Panel.**
Here you can see that our photo is made out of **Red**, **Green** and
Blue channels.
We´re going to use the red channel to make a selection.
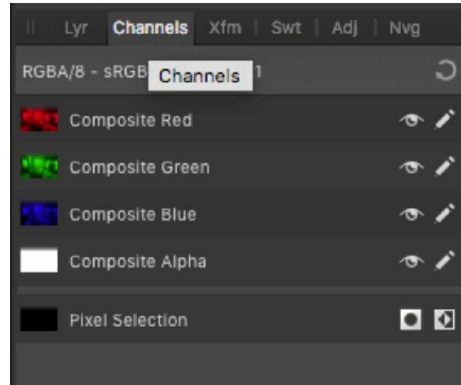
To do this:

     Right-click on the channel´s name, and *press* **Load to Pixel
Selection**.
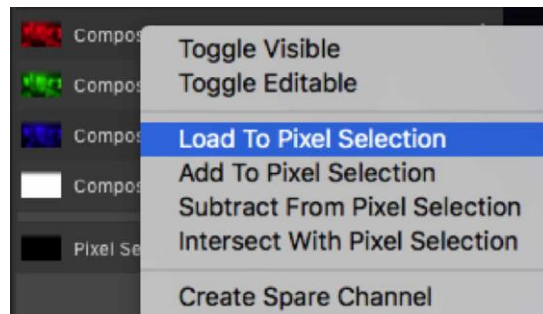
Now we have a selection of the brightest parts of the **Red** channel.

We´re going to *use* this selection to *mask* our ambient layer.

> *Click* on the **Ambient** layer.
> *Click* on the **Mask** icon

This is what your Layers Panel should now look like:
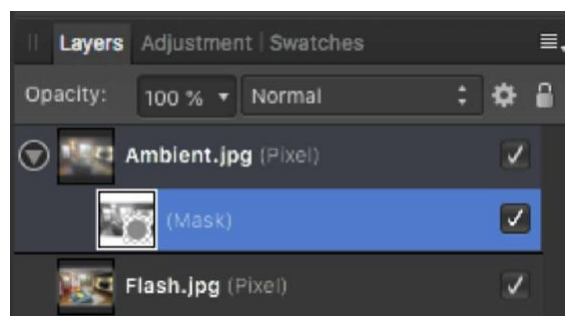
> *Press* **Cmd/Ctrl + D** to *deselect*.

The mask we *applied* made it so only the parts we had *selected* remain visible. This is the exact opposite of what we want. We want to hide the bright parts of the layer.

To do this:
> *Select* the mask & then *invert* it by *pressing* **Cmd/Ctrl + I.**

Now the bright parts of the ambient layer have been hidden.

Now, we want to change the brightness of the image and not the colors.

To do this:

     Change the **Blend Mode** from **Normal** to **Luminosity** (**Hint**: Make sure the top layer is highlighted).

Now we can continue to refine our mask, by painting black on any parts of the ambient layer we don´t want shown, thus making the flash layer visible in those parts of the image.

But first we need to decide which parts of the Flash layer we like better than the ambient layer.

To do this:

     Turn the **Ambient layer** *off* & *on,* and compare it to the flash layer.
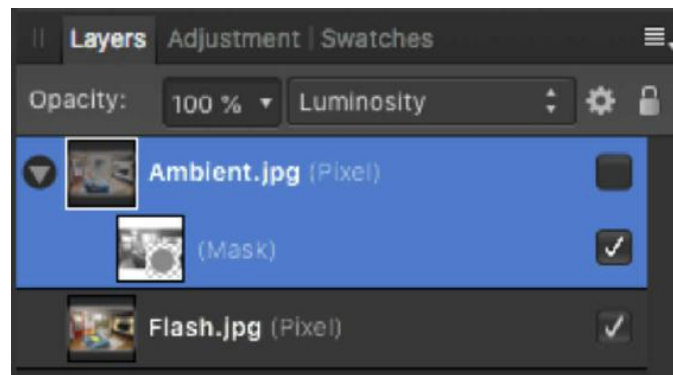
    Turn the ambient layer *on* and   then *select* the mask layer.
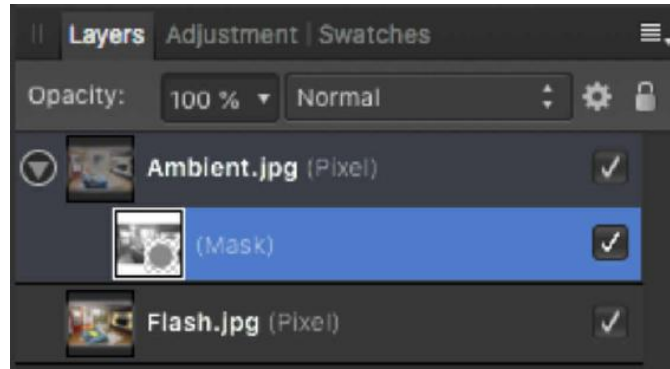
Then we can *paint* in **black** to *hide* the ambient layer´s floor.

     Press **B** for the **Paint Brush Tool**

     Set the **Foreground** color to **black** (use the shortcut **X** to quickly change the foreground color).

     Adjust the **Hardness** of the **Paint Brush** to **0%.**

     Paint in **black** to *hide* the floor.

Hint: Change size of **brush** by using the **bracket keys** underneath the equal sign on your keyboard (or by adjusting the **Width** on the Contextual Toolbar).
     Change **Brush** size as you need to.
Note: *Paint* in **White** if you mask-out too much of the layer on accident.

Our basic flambient effect is now done.

We´re still going to *make* some more enhancements to the photo, but let´s stop here to see a before & after.

We´ll turn the ambient layer **off**, so we can see the original flash image, and here is it is with the flambient effect applied.

As you can *see*, our image already looks a lot better.

But with a little more editing, we can *improve* it even more.

Let´s make the photo *brighter* by *applying* a **Brightness and Contrast** adjustment.
    Click on the **Adjustments** icon.
    Select **Brightness and Contrast** in the drop-down menu.
    Bring up the **Brightness** to **16%** and the **Contrast** to **21%**.
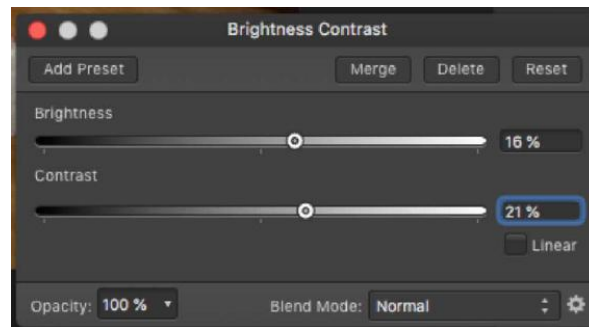
Note: The problem with this adjustment is that it´s making everything brighter, including the bright lights by   the TV. We want most of the photo brighter, but we don´t want to *make* the lights in the room too   bright.

To fix this:
    Click on the **(Brightness / Contrast Adjustment)** layer so it's highlighted in **blue**.
    Click on the **Gear** icon (see yellow circle) & the **Blend Ranges** pop-out window will appear.

We won´t dive deep into **Blend Ranges** right now, because all we need to do is *bring* the last circle all the way down.
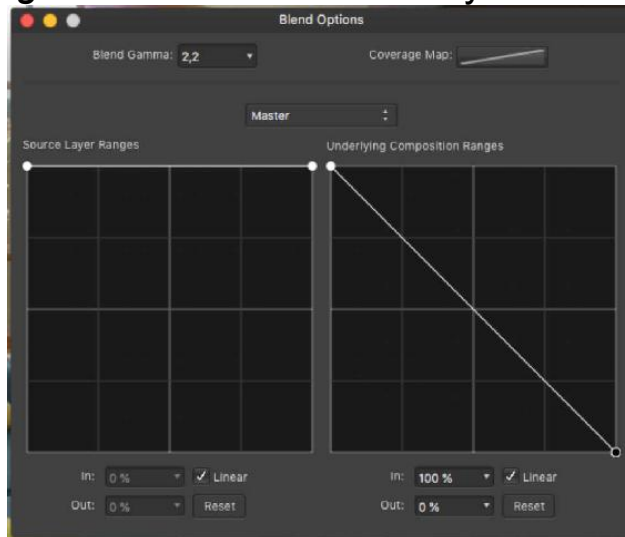
This makes it so our adjustment layer is not *applied* to the brightest parts of the photo, which is exactly what we want.

Now this adjustment is adding a nice boost to the lighting of our photo.

We could also *add* extra brightness to specific parts of the photo.

To do this:

Click on the **Adjustments** icon again.

Select again **Brightness and Contrast**

Adjust the **Brightness** to around **30%**.
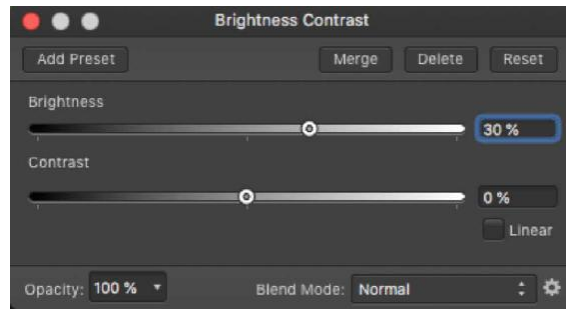
Press **Ctrl/Cmd+I** to *invert* the adjustment.

This will cause the adjustment to be applied to nothing.

Now, let's use the **Paint Brush Tool** to *paint* this adjustment onto any parts of the photo we want.

     Select **white** as the foreground color.
     Adjust **Hardness** to **0%**.
     Adjust the **Flow** to around **10%**. This setting allows us to slow paint the adjustment layer onto the   areas we want.

Let's make our brush stroke less noticeable.

To do this:
     Click on the top **Brightness and Contrast** layer.
     Go to the **Menu bar** - **Filters** - **Blur** -   **Gaussian Blur**. This will blur the edge of the areas we *paint* on.

     Change the amount to **81 px**.
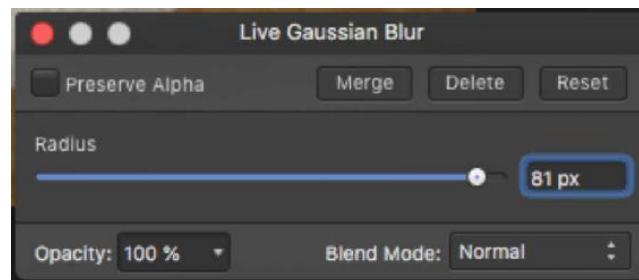
As you can *see*, this adjustment has really helped to brighten the parts of the photo we *painted* on.

Finally, let´s *enhance* the color in our image.

To do this

> *Click* on the **Adjustments** icon.
> *Select* **Vibrance...**
>
> *Adjust* the **Vibrance** to about **75%**.
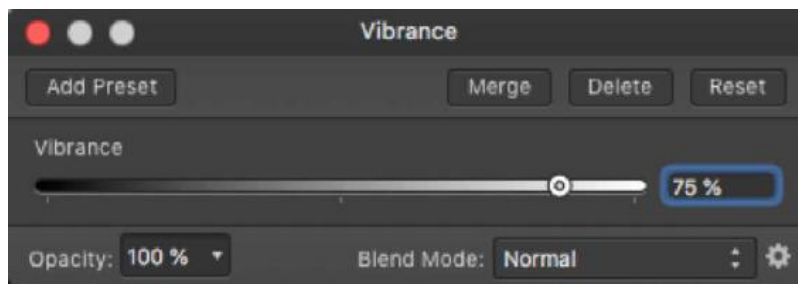
> *Paint* in **black** on the parts of the photo that have become too
saturated.

To see a final before and after, we´ll *turn* all of the layers *off*, except
for the original photo that had the flash on.
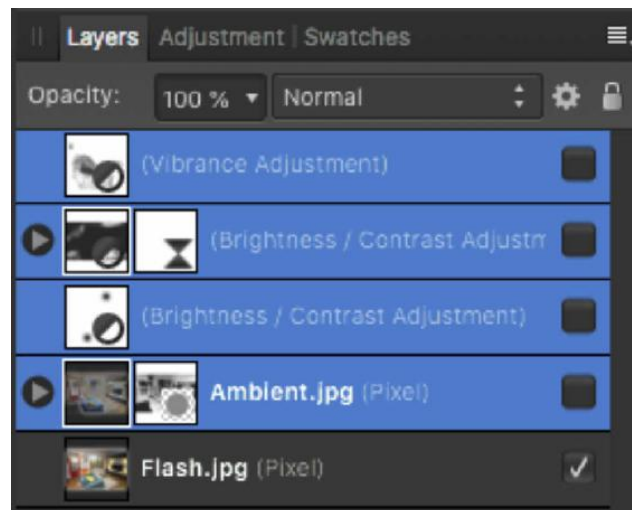
Here´s what we started with:

And here´s our finished image:

Finished. This ends this tutorial.

Lesson 2 - How to Add a Nashville Filter

In this tutorial, we are going to learn how to use the filter most often seen in Instagram images. Did you know that you will reach more viewers and likes on Instagram the more professional your images appear? We hope this tutorial helps you achieve more success on this social media platform.

If you'd like to use the same image we'll be using for this tutorial, here is the webpage:

https://unsplash.com/photos/BGz8vO3pK8k

This is a subtle effect, but a really nice one.

To apply this effect:

Select the **Rectangle Tool** (or **U**).

Click on the **canvas** to the top left of the image & *drag* over the entire image so it's fully covered.
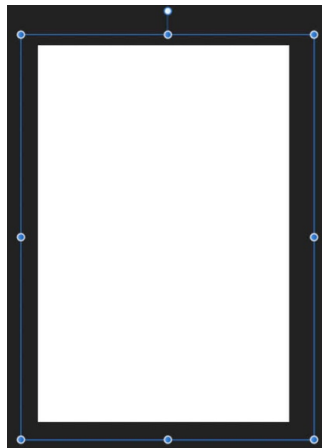
Change the **color of the rectangle** from **white** to a **dark blue** by using the Color Sliders.

Hint: You can switch from using the default Color Wheel to the Color Sliders by *pressing* on the icon inside   the yellow-marked box.

Change the **Bend Mode** from **Normal** to **Screen**.
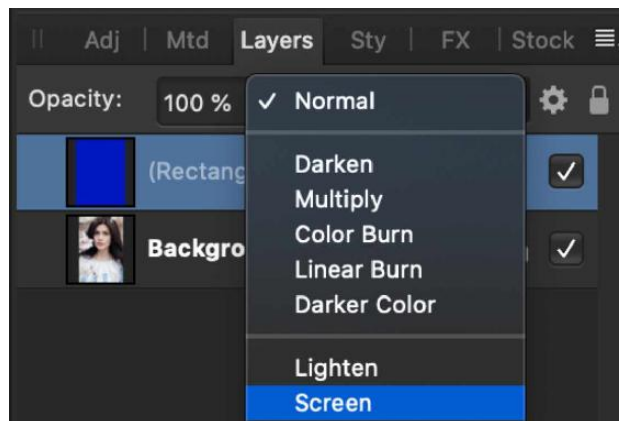
Making the **Blend Mode** of the rectangle **Screen** makes it so the blue rectangle is only applied to the highlights of the picture.

    Adjust the **Opacity** to **50%** (or **5** on the keyboard) because the effect is too strong.

We need to now add another color to the dark blue to finish the Nashville filter look.

To do this, we are going to basically repeat the steps from above:
    Select the **Rectangle Tool** (or **U**).

Click on the canvas to the top left of the image & *drag* over the entire image so it's fully covered.

Change the color of the rectangle from dark blue to a cream color.
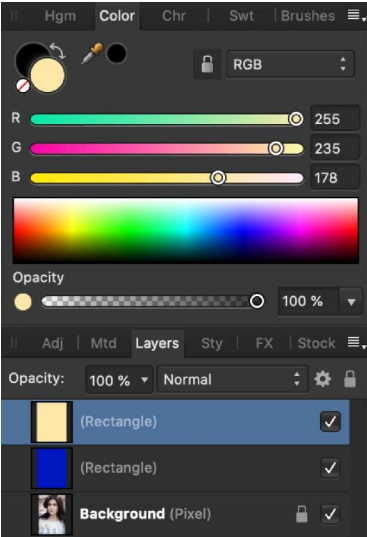
Hint:	When you have *typed* in one amount (e.g. **R 255**), *press* the **Tab** button to quickly go to the next input 	area.

	Change the **Blend Mode** from **Normal** to **Multiply**. This will make the rectangle so that it is only 	applied to the shadows.
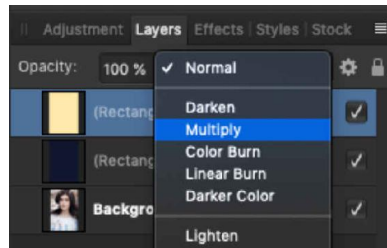
	Adjust the **Opacity** to again **50%** (or **5**) to reduce the intensity.

Finally, we are going to bring down the shadows in the image and bring up the highlights. We'll even bring up the blackest point of the image, too.

To do this:

	Click on the **Adjustments** icon.

	Select **Curves...**

	Adjust your **Curves** graph to look like ours.
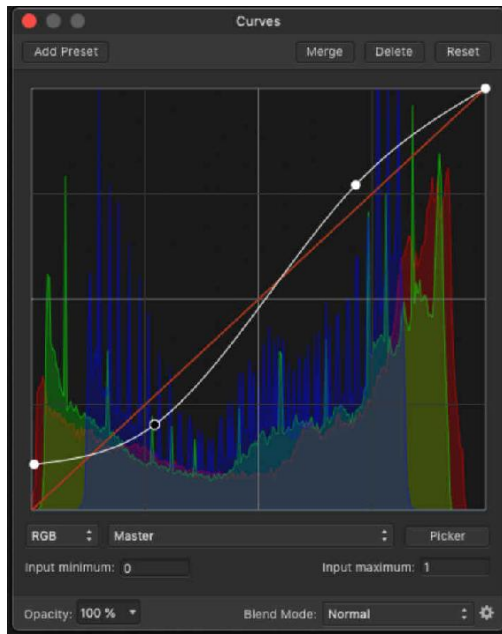
We're almost done. Look over at the Layers Panel and make sure the top layer is selected (or highlighted in blue).
　　　Hold down **Shift** & *click* on the lowest (Rectangle) layer so that all three top layers are selected.
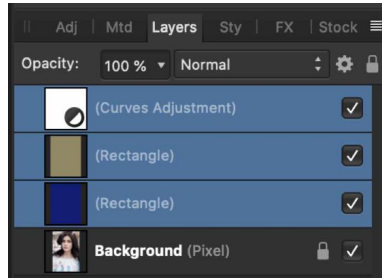
　　　Click on one of the **boxes** with the check mark to reveal what the image looks like **before** & **after**.

We think the effect is still too strong. So, we are going to group these layers and change their **Opacity**.

To do this:
　　　Press **Ctrl/Cmd+G** (to *group* the three highlighted layers together).

　　　Adjust the **Opacity** to **50%** (or **5**).

This is what our image looks like now:
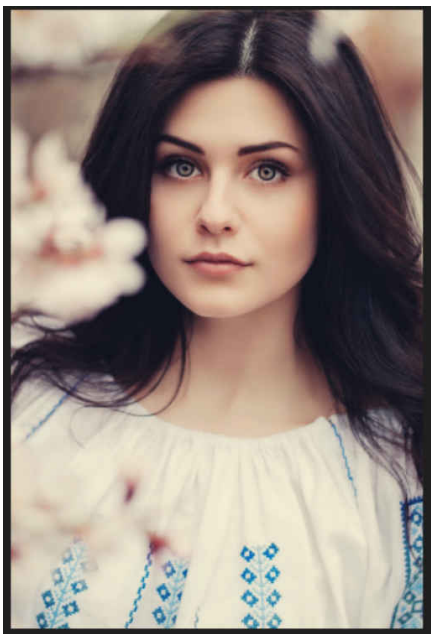
The grouping of the layers and having the **Opacity** set to **50%** has lessened the intensity of our image. We think this isn't strong enough.

Adjust the **Opacity** to **75%**.

This is the end result:

Finished. This ends this tutorial.

Lesson 3 - How to Apply a Simple but Awesome Gradient Effect

If you'd like to use the same image we'll be using for this tutorial, here is the webpage:

https://pixabay.com/photos/woman-model-sit-b-add-person-2694880/

Once you have the image uploaded to your screen, this is how you do this cool effect:

Select the **Rectangle Tool**.

Click & *drag* out a **rectangle** over the entire image (just like in the Nashville filter tutorial).
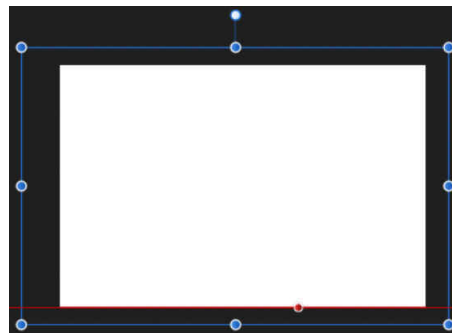
Select the **Gradient Tool**.

Go to the **Menu bar** - **View** - **Show Guides**.

Click & *drag* a **line** going parallelly across the middle of the rectangle.

Hint: When you have **Show Guides** activated, slowly *move* your cursor towards the middle of the rectangle   and a **red** line will appear (see image to the right). Now, you can *draw* a perfect line across the middle   of the rectangle.

This is what your image should look like with the **Gradient** line drawn across it.
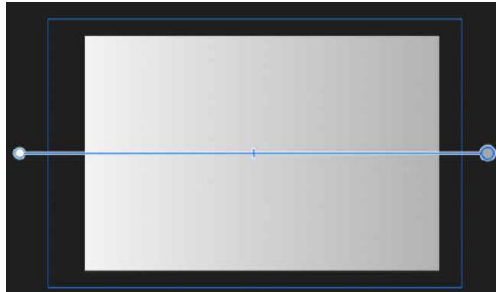
Pay attention to the two circle nodes on either end.

Note: When you *click* on one of the circles on the Gradient line, you can then *change* its color by going   to the Contextual Toolbar and *clicking* on the Gradient square (see yellow box).
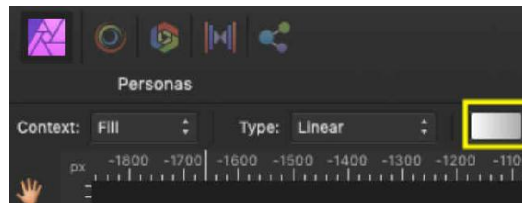
Let's continue with the lesson. First, let's color the right side of the **Gradient** and then we'll change the color to the left side.

        Click on the **right circle** on the Gradient line so it's bigger than the one to its left side.

        Go to the Contextual Toolbar and *click* on the **Gradient Square**.

In the pop-out window, we have a few choices to color the right-side gradient. We will talk about both so you'll know in the future and can decide for yourselves.

A.   The simplest thing to do is the *click* on the **Color** tab (see yellow box) and move the Color   Wheel to the color you want for the gradient in question (see this image - we chose **Red**).
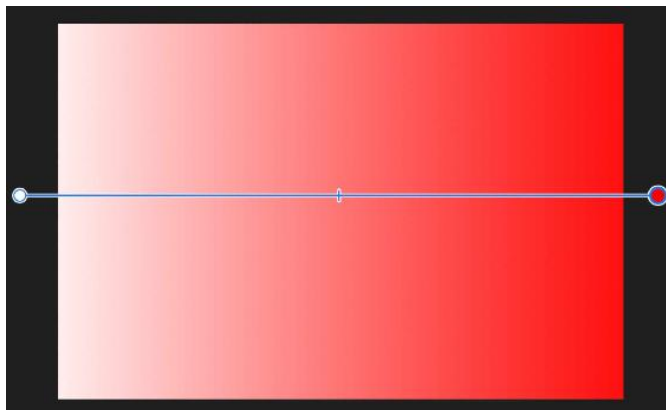
B.   The next way to *change* the **color** of the **Gradient** is to *click* on the Gradient tab (red box) and   then *click* on the Gradient circle (yellow box) and then *click* on the Color square (white box).
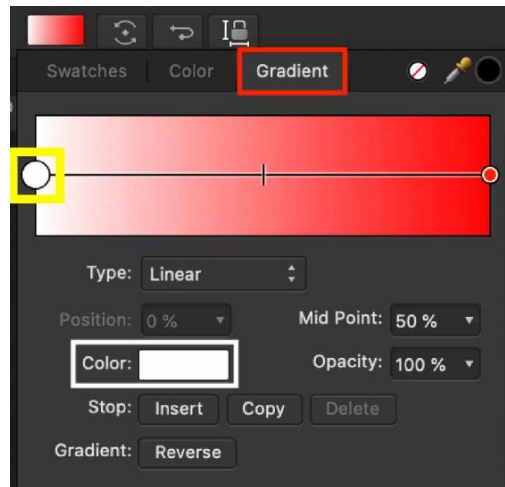
When you do this a Color Wheel will appear (see image on previous page) where you can now *change* the color of this side's gradient.

Since we've chosen **Red** as the color of the right-side Gradient, *repeat* the steps above and *change* the color of the left Gradient to blue (see image here).
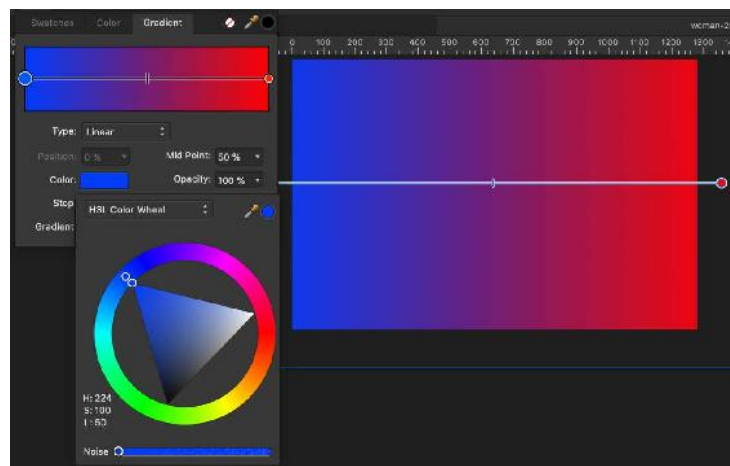
Having created the gradient colors we want, we just have a few steps to complete this short but sweet effect.

Ready to finish it up?

Go to the **Layers Panel**.

Change the **Blend Mode** (see yellow box) from **Normal** to **Lighten**.
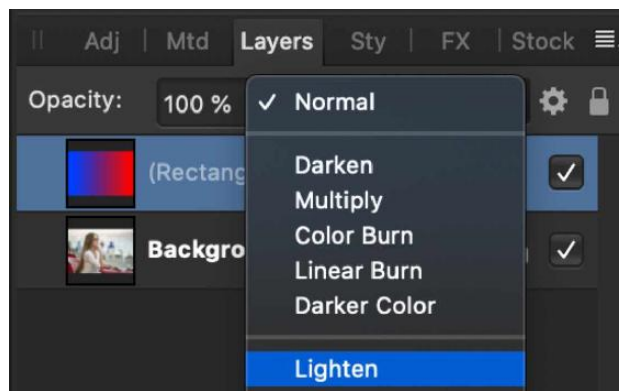
This is the final image.

Finished. This ends this lesson.

Lesson 4 - How to Brighten an Image in a Natural Way

If you'd like to use the same image we are using, here is the webpage:

https://unsplash.com/photos/zK049OFP4uI

Have you ever tried to brighten a photo but it just didn't look quite right?

Well, we're going to show you a way you can naturally and realistically brighten your photos and best of all, it's super easy to do.

After this tutorial you'll never brighten your photos the same way again.

To brighten this photo, the strategy that we're going to use is, to brighten up the darkest parts of our photo.   This can be hard to do, so instead we're first going to select the brightest parts of our photo and then I'll show you what we'll do.

To do this:

> *Go* to the **lower right-hand corner** of the UI.
>
> *Click* on the **Channels** tab.
>
> *Right-click** on **Composite Red**.
>
> *Select* **Load To Pixel Selection** from the pop-out menu.
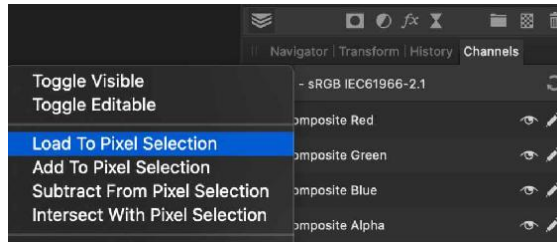
* Do **NOT** *click* on the **Composite Red** bar. If you do this, *press* **Ctrl/Cmd+Z** to *undo*.
  You may need to close the image and start over.

Composite Red lets us select the brightest parts of our photo. Now, that we have those selected, we can invert this selection and then we'll have the darkest parts of our photo selected.

To do this:

  Press **Ctrl/Cmd+Shift+I** to *invert* our selection. This will select the darkest part of our image. This   selection is now own its own layer. This is what we want because we can now brighten up each layer   individually.

  Press **Ctrl/Cmd+J** to *duplicate* this layer.

  Press **Ctrl/Cmd+D** to *deselect* the selection (i.e. dancing ants).

The first step to brighten our image is to change the **Blend Mode** from **Normal** to **Screen**.
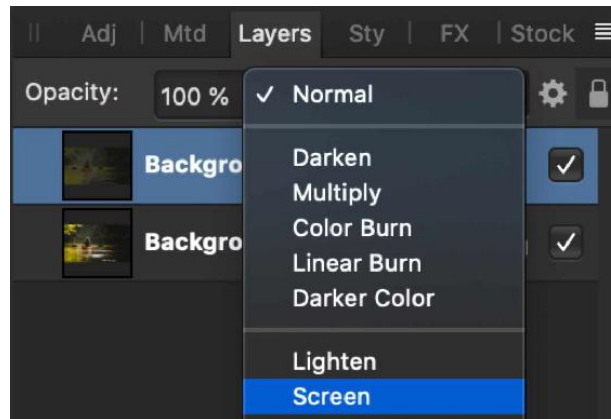
Screen brightens up our picture beautifully but you might notice a few problems that we're having.

Sometimes, when you're brightening up your photos, your shadows can begin to look a bit hazy.

Because of this, we're losing a lot of the shadow.

To fix this:

    Click on the **Blend Ranges** icon (the gear next to the **Blend Modes**.

A double graph will appear.

    Move the left-side of its **horizontal white line** about ¾ of the way down its left-side. This will reveal   more of the image's shadows.

    Press the **X** to close out of this window.
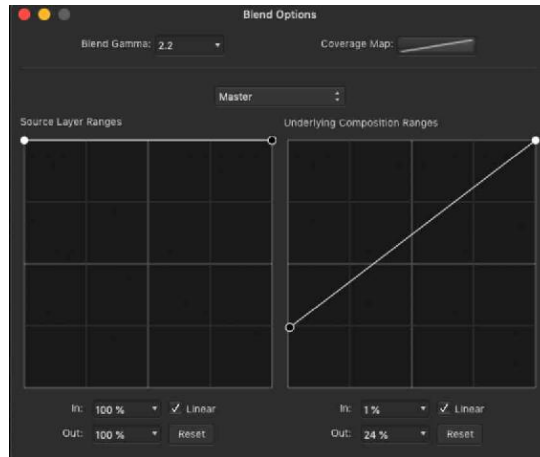
We're done making this adjustment to the shadows.

And we can see our **before** & **after** (do this by *unchecking* the layer **off** & **on**).

Before

After

That's looking pretty good.

Another thing that you might notice, is when we brighten our shadows sometimes the colors can look a bit dull. That's because dark parts of our photo generally don't have a lot of color to them.

So now, let's *increase* the saturation of those parts of our photo.

To do that:

Click on the **Adjustments** icon.

Select **HSL Adjustment** (your Layers Panel should look like this now).
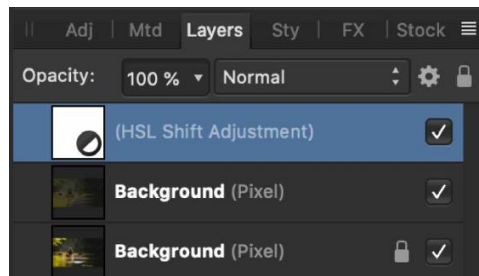
Move this **layer** so it becomes a child layer to our shadows (e.g. down & to the right of the middle layer).
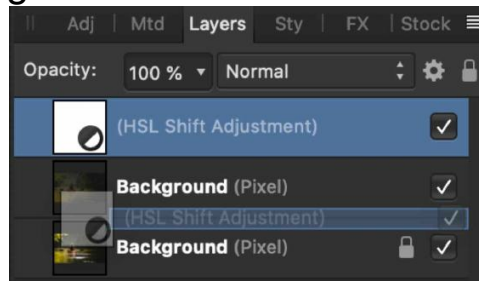
This child layer is only affecting the dark parts of our photo. Now, let's *increase* the saturation.

Adjust the **Saturation Shift** to **65%**.

To see what a difference it can make in our colors, let's close out of this pop-out window and see before & after by *unchecking* the layers.

Hint: Frequently looking at before & after images of your work is a great way to stay involved in your   work. For us,   seeing our progression as we work on   our images is really rewarding.

We think this is a great way to brighten up the photo even more by brightening up the colors a little bit.

As a final touch to make this image even brighter, let's:

>   *Click* on the **top layer** in the Layers Panel.

>   *Press* **Ctrl/Cmd+J** to *duplicate* this layer.
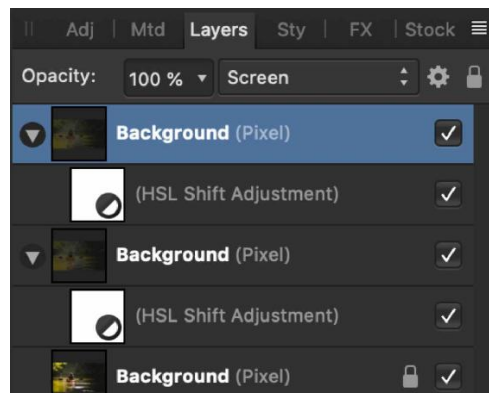
Note: With this duplicated, we now have twice the lightening happening.

If this is too light, we can adjust this by: *Adjusting* the **Opacity** to **75%**.

To see before & after, *hold down* the **Shift** button & *click* on the top layer in the Layers Panel and then the next lower Background layer. This will cause both layers to be highlighted in blue.
Then, *uncheck* these layers off by just *clicking* on one of the checkmarks.

This is what the Layers Panel should look like with these layers checked off.
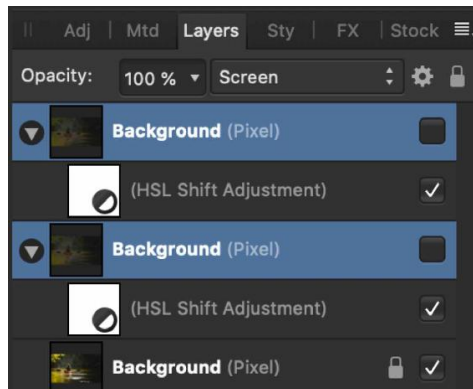
Here is the final image with the before image first:

Before

After

Finished. This ends this tutorial.

Lesson 5 - How to Create a Fish in a Bubble Effect

If you'd like to use the same images we'll be using for this tutorial, here are their webpages:

https://pixabay.com/photos/corn-field-rural-sky-autumn-83783/
https://pixabay.com/photos/goldfish-carp-fish-1900832/
https://pixabay.com/photos/bubble-clear-reflection-1716959/

Once you have all three images uploaded (and each has its own tab at the top of the canvas), we are going to start with the bubble image.

   Select the **Selection Brush Tool**.
   Paint a selection of the **bubble**.

   Go to the Contextual Toolbar & *click* on **Refine...**

   Adjust the **Smooth** all the way up. This will make the edges of the selection very smooth all the   way around the bubble.
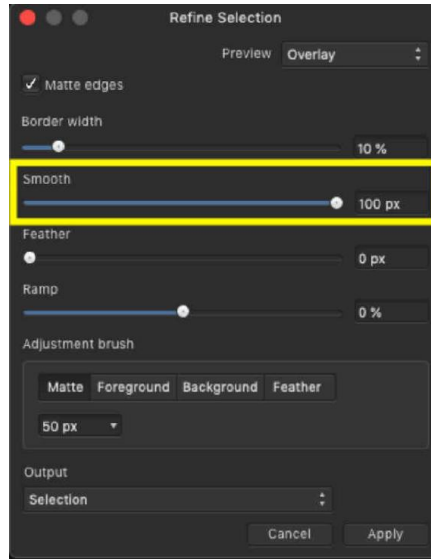
Press **Apply**.

Now, we need to *copy* this selected bubble & *paste* it onto the image of the field.

To do this:

Press **Ctrl/Cmd+C** (to *copy*).

Click on the **tab** for the Corn field.

Press **Ctlr/Cmd+V** (to *paste* it).
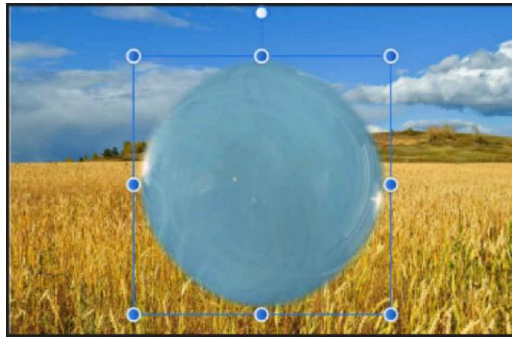
Select the **Move Tool** (or **V**) to *resize* and *move* the bubble where we want it. Let's move it to the   middle top part of the image and a little to the right.
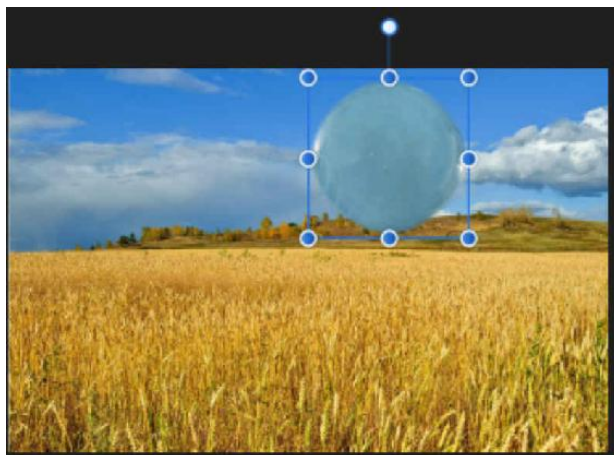
Click on the **Adjustments** icon.

Select **HSL...** from the drop-down menu.

Adjust the **Saturation Shift** all the way to the left to **-100%**.
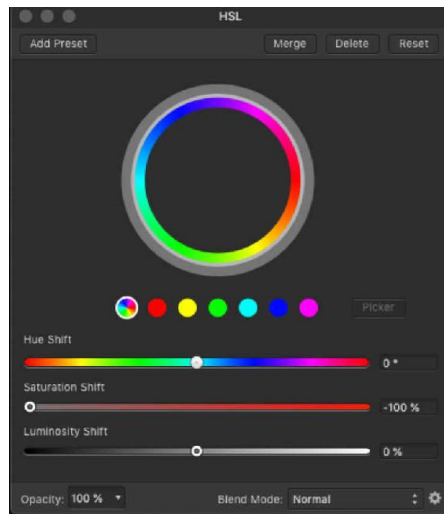
This will completely desaturate our image.

This adjustment has caused the entire image to be affected, but we only want the bubble to be desaturated. To fix this:

Select the **(HSL Shift Adjustment)** layer so it's highlighted in **blue**.

Click & *drag* this layer **down-and-to-the-right** of the bubble layer (see image on middle layer).
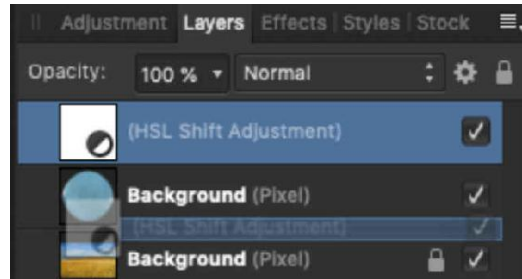
We can now see that the desaturation affect has only affected the bubble.

Next, we want to change the look of the bubble so that it's transparent and not so clouded.

To do this:

    Click on the **top layer** so that it's highlighted in **blue**.
    Click on the **Blend Mode** button & *change* it from **Normal** to **Overlay**.
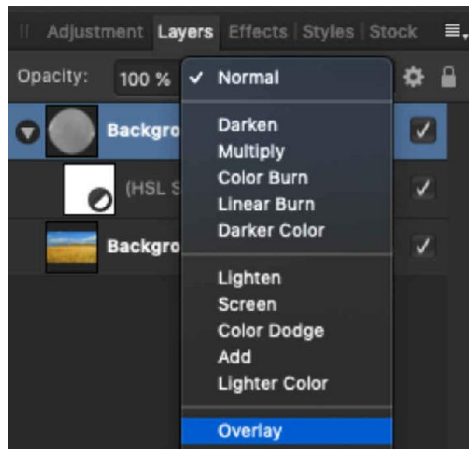
This is what your image should look like now.

Our bubble is looking good, but perhaps it'll look better with a shinier look.

To do this:

Press **Ctrl/Cmd+J** to *duplicate* the top layer (with its child layer).

Change the now top-most layer's **Blend Mode** from **Overlay** to **Vivid Light**.

This is what your Layers Panel should look like now:
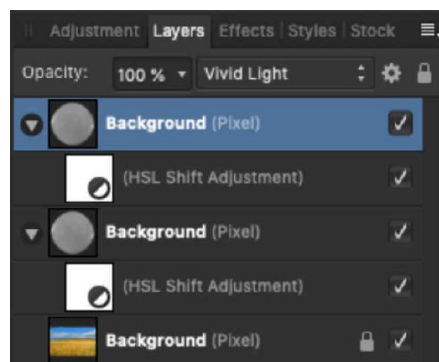
Now you can see that our bubble has a lot of light and it's very shiny.

If you think the shine is too bright, like we do, let's correct this by *lowering* the **Opacity** to **50%**.
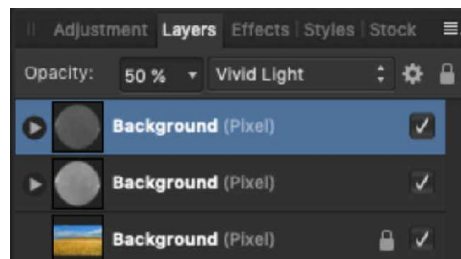
Hint: When you want to *change* the **Opacity**, you can adjust it three ways:

    First, you can *double-click* on the **amount** (where the **%** is and type in your number).

    Second, you can *click* on the downward triangle next to the **%** & *move* the slider to **50%**.

    Third, you can use the shortcut of using the numbers on the keyboard **1-9** & **0** (**50%** is **5**).

With the **Opacity** at **50%** you can see that our bubble has a nice shine added to it.

Next, we want to group our two bubble layers together so that they can be moved around the canvas as one image.

To group these two layers:

    Hold the **Shift** button & *press* on the top two layers so both are highlighted in blue.

Not Grouped
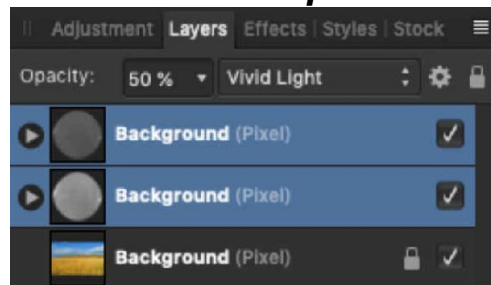
    Press **Ctrl/Cmd+G** (to group them).

Grouped
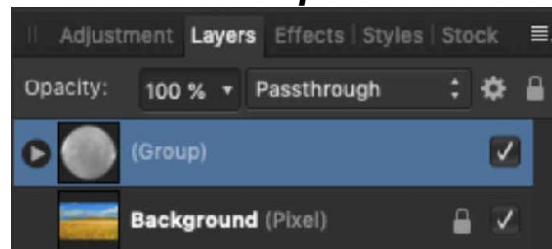
Now that the bubble layers are **grouped**, we can *click* on the **Move Tool** (or **V**) & *move* our bubble anywhere on the image we want to place it.
Ready for the fish?

    Go to the **Goldfish tab** & *press* **Ctrl/Cmd+C** (to *copy*).

    Go back to the field with the bubble image & *press* **Ctrl/Cmd+V** (to *paste*).

Click on one of the **corner blue dots** to *shrink* the image of the fish so it fits inside our bubble.
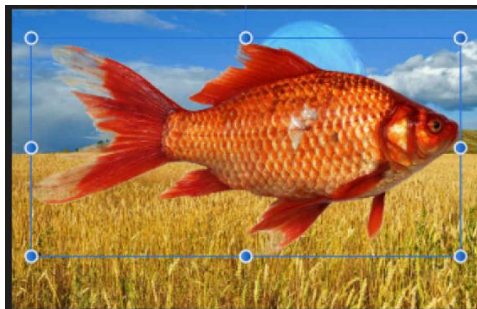
This is where we placed our fish. We even *rotated* the fish a little up. You can do this by using the handle (see the vertical line with the white circle above the middle of the fish).
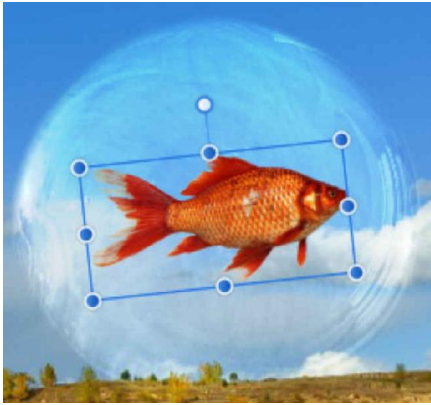
Then, all we need to do is change the **Blend Mode** from **Normal** to **Overlay**, and now you can see the finished result.
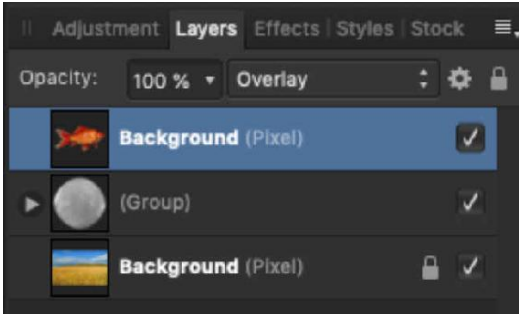
We have just but a fish inside of a bubble.

Note: If you want to be able to move the bubble with the fish inside to another part of the image, what do   you think you need to do inside the Layers Panel in order to make this work (i.e. if you try to move it   now, you can move the bubble but not the fish).

Answer: You need to *group* the top two layers together.
         Then, you can *reposition* the bubble with the fish.

How: *Hold down* **Shift** to *highlight* both layers in **blue**.
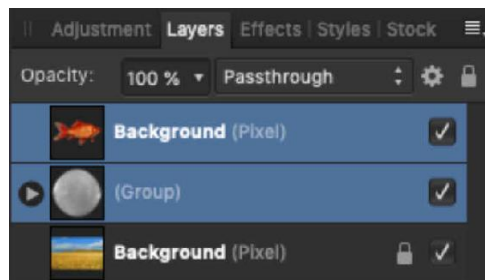
Press **Ctrl/Cmd+G** (to *group* the layers).
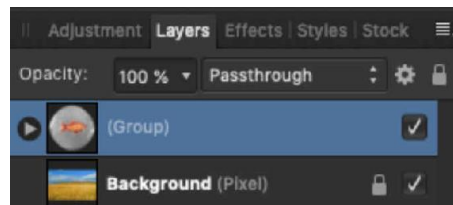
         Now you can freely *move* the bubble with the fish anywhere on the image you'd like to.

Finished. This ends this tutorial.

Lesson 6 - How to Create a Glitch Effect

Here is the webpage to the image we'll be using:

https://pixabay.com/photos/skate-board-sports-jump-skateboard-1413531/

We recommend you go through this tutorial and then choose a personal image you've taken of a friend or family member and do the same steps. We love this effect. We hope you do to.

This effect is another one of these effects that repeat the same steps for each separate part. In this tutorial there are three parts. What's great about repetitive lessons is that they are usually the easier lessons to remember for future use.

Ready? Ok. Upload the image of the skateboarder onto your canvas and we'll begin.

    Move your cursor to the **bottom right-hand corner** of the UI.

    Click on the **Channels** tab. A drop-down menu will appear of different Composite colors. It's the   Composites in the yellow box we'll be working with.
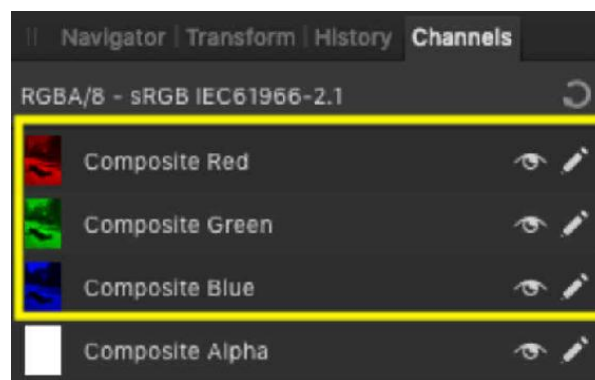
These Composite colors are the colors used to create all of the colors seen in every photo. To create a glitch effect, we need to modify each color channel.

This is what we meant by this tutorial being repetitive.

Note: Pay attention to these next steps. We will be repeating each step per each channel (Red, Green, Blue).

So, let's start at the top:

     Click on the **Composite Red** channel.
      This will make it so we only see the red channel in our image.
It will make our image look   black & white

     Go to the **Menu bar** - **Filters** - **Distort** - **Shear**.
      This will allow us to move the red colors in our image.
      A pop-out window will appear.
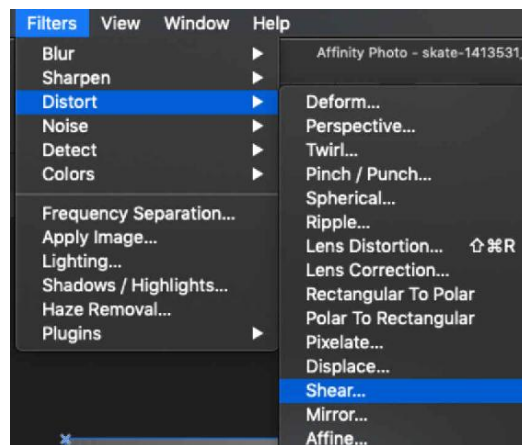
This is the Shear pop-out window. You will see two graph boxes.

The **left** graph box (marked in white) controls the *shearing movement* **laterally**.

The **right** graph box (marked in yellow) controls the *shearing movement* **vertically**.
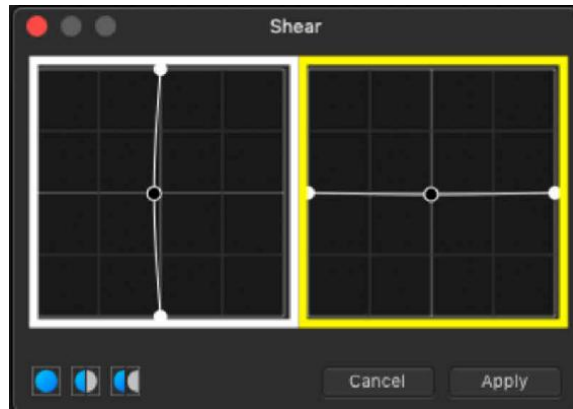
Note: We recommend you play around with both lines before continuing so that you'll see first-hand how the slightest movement of either line dramatically affects the image on the canvas.

When you are done experimenting:

Click on the **middle** of the <u>left vertical line</u>.

Move this **middle black dot** slightly to the left (as seen above).
 This will distort the red colors in our image.

Press **Apply**.

This is what your image should look like now:

Ready for the next step?

Go back to the **Channels area** at the bottom right-hand corner of the UI.

Click on the **Composite Green** channel.
We will now be working in the green channel of our image.

Go to the **Menu bar** - **Filters** - **Distort** - **Shear**.
This will allow us to move the green colors in our image.
A pop-out window will appear.

Click on the middle of the left vertical line.

Move this **middle black dot** slightly to the right.
This will distort the green colors in our image.
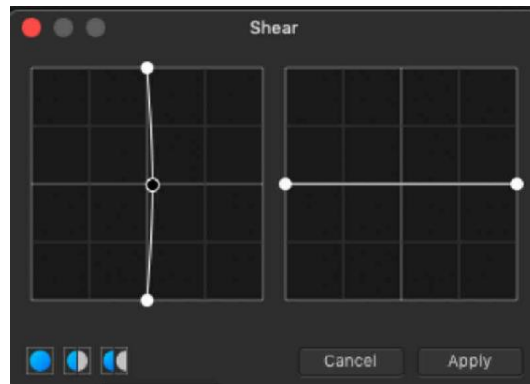
Press **Apply**.

This is what your image should look like.

Lastly, let's affect the blue colors in our image.

Go back to the **Channels area** at the bottom right-hand corner of the UI.

Click on the **Composite Blue** channel.
We will now be working in the blue channel of our image.

Go to the **Menu bar** - **Filters** - **Distort** - **Shear**.
This will allow us to move the blue colors in our image.
A pop-out window will appear.

Click on the vertical line on the **first graph line** & *move* it slightly to the **right**.

Click on the vertical line on the **third graph line** & *move* it slightly to the **left**.
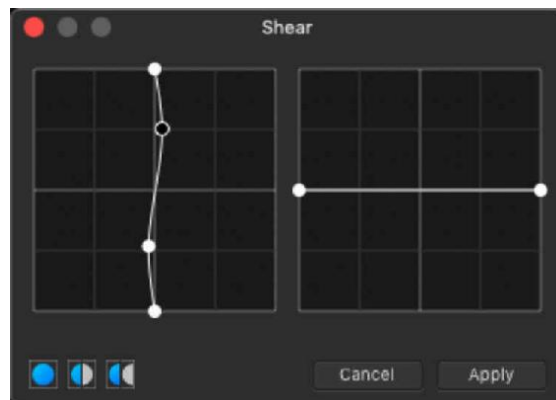
Press **Apply**.

This is what your image should look like.

We are done working with the different channels. To see our effect,
let's...

   Turn on all of our channels (Composite Red, Green, Blue,
Alpha) by *clicking* on their eyes.
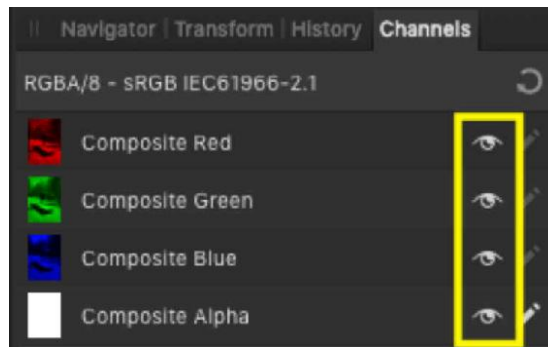
As you can see, the **Glitch Effect** has now been applied to our
photo. The only problem that we have is that we have these strange
colored bars on the side of our photo.

Fortunately, we can get rid of those by *cropping* our picture.

Select the **Crop Tool** (or **C**).

Move your **crop rectangle** to where you like it.

Press **Apply** (or **Return**).
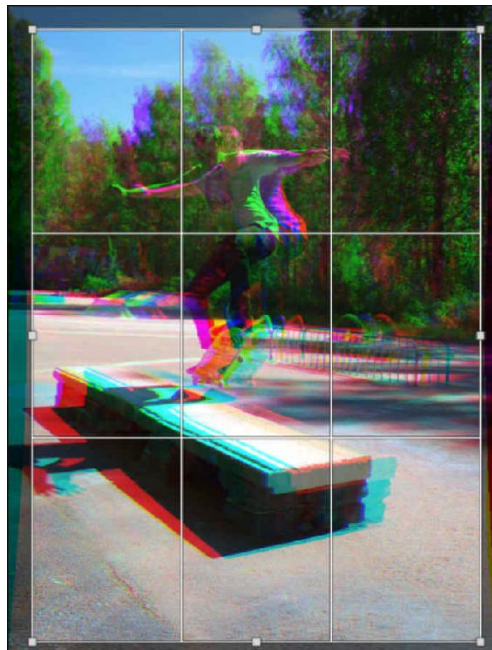
Our picture is done! We now have applied the Glitch Effect to this photo.

And this is the end result:

We want to hear from you. Please send us your images at **Kuhlmanpublishing@yahoo.com**

We'd love to see your work.

Finished. This ends this tutorial.

Lesson 7 - How to Create a Levitation Effect

Here is the webpage for the two images we'll be using for this tutorial. Make sure you download both.

https://affinityrevolution.com/levitation/

To create this effect, you'll need to use a tripod and take two pictures of a wall. One image will be of just the wall itself and the second with the person who wants to levitate standing on a table or chair in the middle of the wall background. It is important that the foot resting on the chair is totally visible. We need to see the very bottom of the subject's foot in order to do this right. Therefore, the table or chair needs to have a hard, flat surface.

When we combine these two pictures, we'll cut out the table or chair and it'll look like you're levitating off the ground.

Once you have your two photos (or you are going to use ours), this is what you do:

>   *Go* to the **Menu bar** - **File** - **New Stack...**

>   *Press* **Add**.

>   *Select* the two photos you downloaded from the website above.

Note: Make sure that you have **Automatically Aligned Images** turned on.

>   *Press* **OK**.

Now that the two images have been uploaded to the canvas and are stacked perfectly on top of each other, we want to separate them so they are not grouped together on the Layers Panel. Then, we will apply a mask and paint out the table.
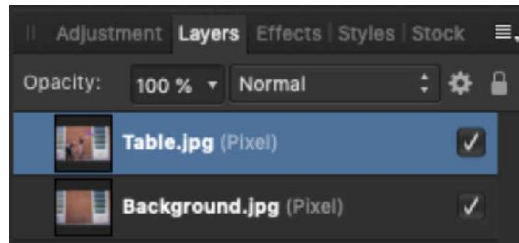
To do these steps:

    Select the **Move Tool** (or **V**).

    Click on the **Ungroup** tab (it is a button located on the Contextual Toolbar).

    Double-click on the **top layer** and rename it **Table** (so we know which is which).

    Click on the **Mask** icon, but only if the top layer is layer highlighted in blue.

Select the **Paint Brush Tool** (or **B**).

    Mark the foreground as **black** (*press* **X** to *swap* Fore-/Background colors in the Color Panel).

This is what your Layers Panel should look like:
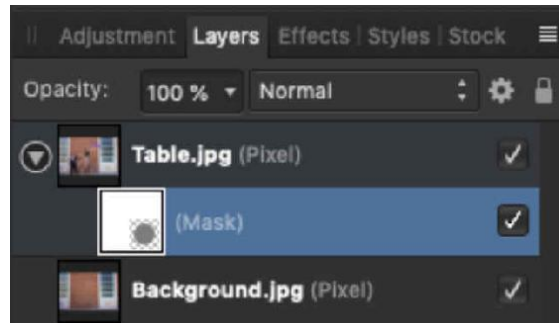
When we use Masks and *paint* in **black**, we are removing the top layer (see Layers Panel) and revealing the layer beneath. In this case, we will be removing the image of the table and revealing beneath it the bare wall, which is the layer underneath.

Note: Every time you do detailed work, make sure you zoom in as close as you can to the edges of your   subject and the area you are affecting. Learning how to quickly change the Width of the different   brushes is vital to mastering Affinity Photo.

    Set the **Hardness** to **0%** on the Contextual Toolbar.

    Paint over the **table** in black revealing the wall behind.

Zoom in to the image so that you are painting **accurately around the foot**.

The last thing we want to do is round out her foot so it's not looking quite so flat.

To do this, we have to merge all of our layers into one single layer.

C*lick* on the **top layer** so it's highlighted in blue.

Right-click on this layer and in the drop-down menu, *choose* **Merge Visible**.

Change the **Persona** to **Liquify**.

Adjust the **Width** of the Brush to manipulate the bottom of the foot so it extends downward, thus   making the foot seem less flat underneath (see the bubble-shaped graph lines).
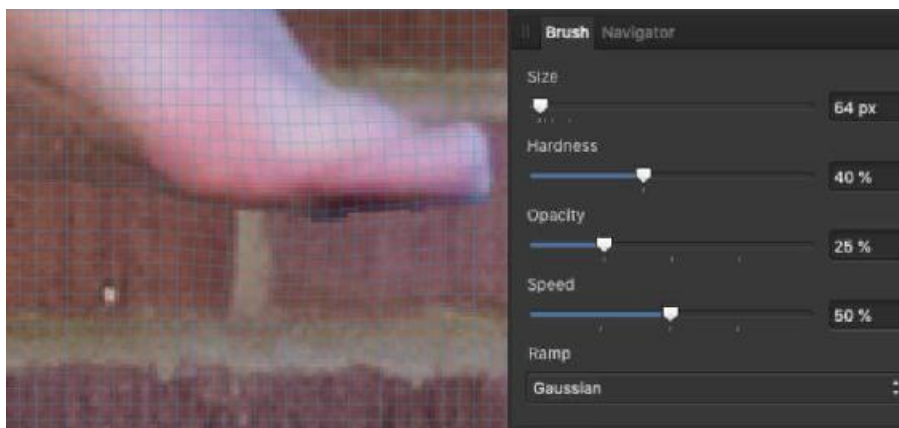
Press **Apply** when you think you're finished.

The image is looking great. To see the entire picture as a whole, *press* **Ctrl/Cmd+0** (zero).

We've now successfully completed a Levitation Effect.

Finished. This ends this tutorial.

Lesson 8 - How to Create a Tiny Planet Image

Here is the webpage to the image we'll be using if you want to use the same image as us:

https://pixabay.com/photos/new-york-skyline-new-york-city-city-668616/

If you want to use your own picture to make a tiny planet just make sure your photo has three distinct regions:
- a top part which will become the outer space of your tiny planet.
- a middle part that will become what's sticking out of our planet's surface.
- a bottom part that will become the inside of the actual planet.

You also need to make sure, that your photo has a level horizon. To do this:

     Select the **Crop Tool** (or **C**).

     Hover your **cursor** over the top right corner of the Cropped image and there your cursor will turn into   a **2-sided curved arrow**.

     Move this **2-sided curved arrow** up or down to make the image as straight as possible

     Press **Apply** (or hit the **Return** key) when done.

Did you know there's another way to make a horizon straight? Here is how you do it:

     Select the **Crop Tool** (or **C**).

     Click on the **Straighten** button on the Contextual Toolbar.
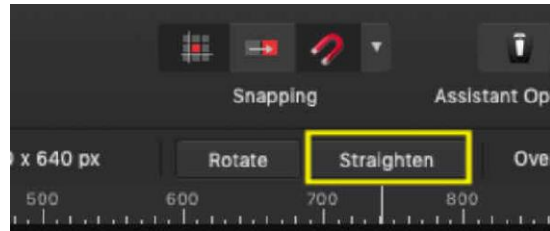
Draw a **line** on the left side of the visible horizon & *drag* it to the right side of the horizon and release.

Your horizon will now be straightened.

After you've straightened or cropped your image, there may be white parts you need to get rid of. To get rid of these white areas:

Select the **Crop Tool** (or **C**).

Make a selection that fits just inside the white lines so you don't delete too much of your image.

Before   (with white areas)

After (whiteout areas)

Once you have a good picture to make a tiny planet with, the next thing we need to do is *make* it so the photo has the exact same **height** & **width.**

To do this:

Click on the **Lock** on the Background layer (see yellow box) to **unlock** this layer in the Layers Panel.
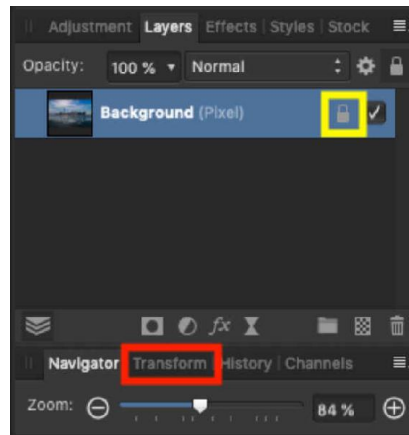
Unchecking the **Lock** allows us to make changes to the dimensions of our image.

Select the **Move Tool** (or **V**).

Click on the **Transform** Panel (see red box above).

Change the **Width** & the **Height** to **1920 px**.
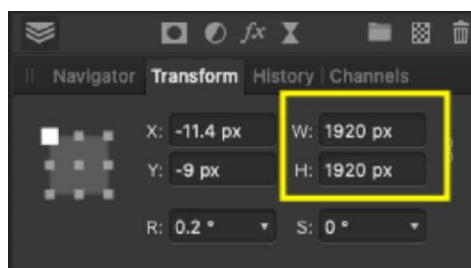
Select the **Crop Tool** (or **C**).

Check **Reveal** in the Contextual Toolbar so you can see your image as it will be revealed.
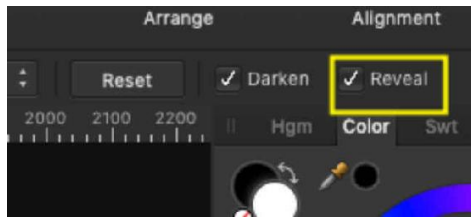
Change the **Mode** from **Unconstraint** to **Resample**.

Crop your image to **1920** x **1920** (or simply type **1920** in the dimension boxes (see highlighted box).
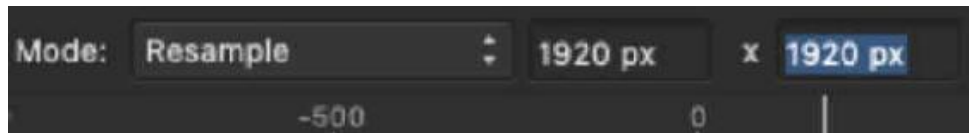
Press **Apply** (or **Enter**) to confirm your crop.

Obviously, our picture is a little distorted right now but that's ok because the entire point if a tiny planet effect is to distort your picture.

Let's continue:

Press **Crtl/Cmd+J** to *duplicate* our image.

Select the **Move Tool** (or **V**).

Right-click **anywhere** on the image and *choose* **Transform -Flip Horizontal**.
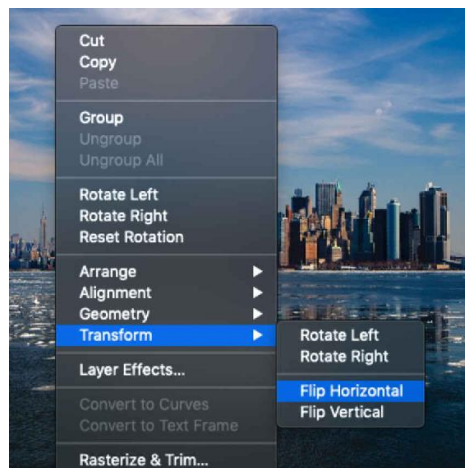
Right now, our top layer will be completely covering our lower layer.   But, what we want is to have both layers blend together over at the edge. Before we do this, make sure the top layer is highlighted in blue.

Then:

Click on the **Mask** icon (looks like a Japanese flag).

Select the **Gradient Tool** and click & drag a line on the right edge of our image.
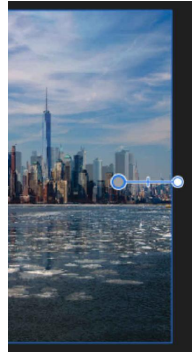
Hint: Hold-down the **Shift** key to draw a perfectly flat gradient line.

Change the **Gradient Stop** from grey to **black**.
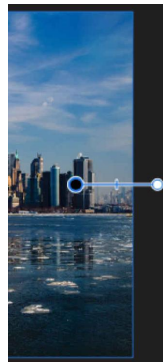
Changing the **gradient stop** to black reveals the layer beneath this top layer. This is what we want because we want these two layers to blend together. For fun, click & drag the black gradient stop to the left and you'll see the bottom layer become visible underneath (see this image to see what we mean).

Note: If we didn't do this then when we finished our tiny planet effect we would have a distinct line through   it because we didn't blend the two edges together. Now that we have blended the two layers though   we won't have a harsh line.

Instead of having these two separate layers though we want to have just one merged layer.
To do this:

        Right-click on any of these layers and then *select* **Merge Visible.**
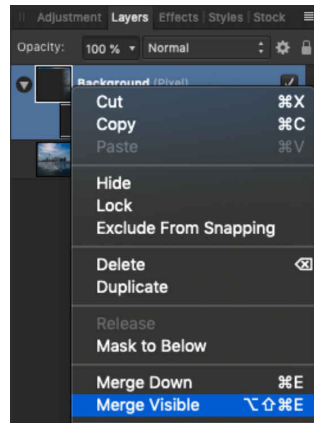
Now that we've merged our layers, all we need is the top-most layer (the merged layer) in our Layers Panel.

        Hold-down the **Shift key** and *click* on the layers beneath the top one so that they are all highlighted in   blue.
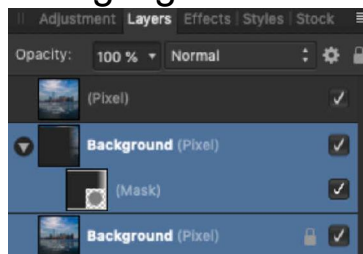
        Click on the **Trashcan** (or *press* **Delete**).

To continue, we're going to flip this merged Pixel layer upside-down.

To do this:

   Select the **Move Tool** (or **V**).

   Right-click **anywhere** on the image and go to **Transform** - **Flip Vertical**.
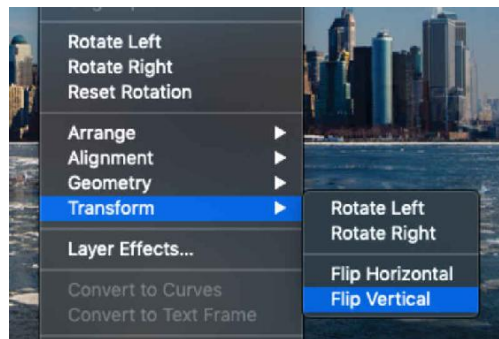
Your image should now look like this:
The reason we do this is so that the buildings will be pointing out of the planet instead of going into it.

Now it's time to apply a rectangular to polar distortion to

To do this:

Go to the **Menu bar** - **Filters** - **Distort** - **Rectangular To Polar**
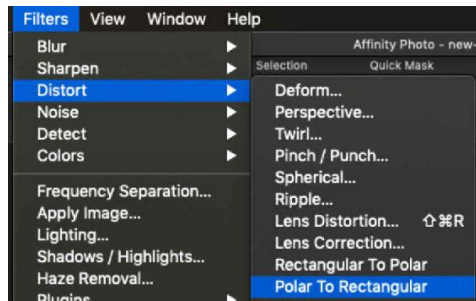
As you can *see* we've now made a beautiful tiny planet with our planets pointing outside of the planet without the harsh edge.

If you want to get rid of all the extra lines that are going around the planet you have two options:

You can use the **Crop Tool** or the **Mask** method.

Crop Tool Method:
 Select the **Crop Tool** (or **C**).

 Use the **Thirds Grid** to cut out the outlying lines you don't want.
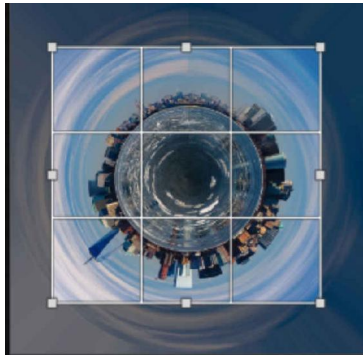
Mask Method (to do this we're going to *use* the **Elliptical Marquee Tool** to *make* a selection and then *apply* a mask).
 Select the **Elliptical Marquee Tool**.
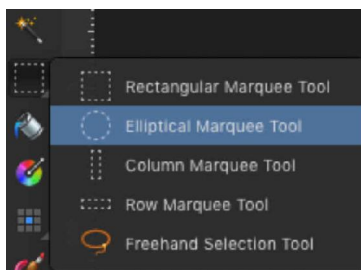
 Make a **circle-selection** around this image by *clicking* & *holding* while you draw your selection.

Hint: Don't worry if your selection isn't perfect. We will show you how to make it better below.

This is the selection we made:

Press **Q** to *create* a **quick mask** (see image below).
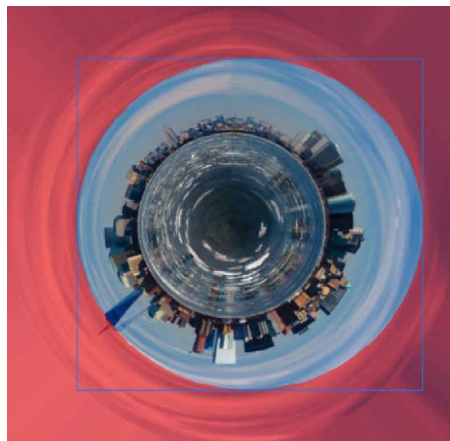
Select the **Move Tool** (or **V**) to *move* your selection into a more precise form.
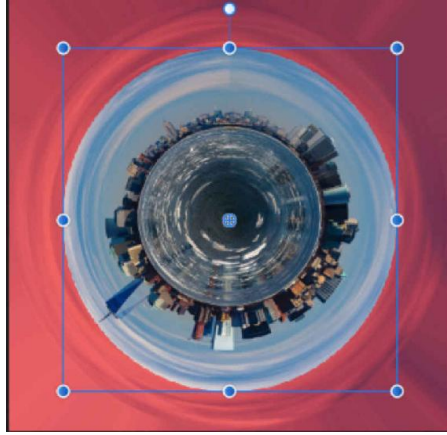
Press **Q** again to ***exit from the quick mask*** mode.

Lastly, we want to apply a **Mask** to our finished image so that its background will be transparent.

Click on the **Mask** icon.
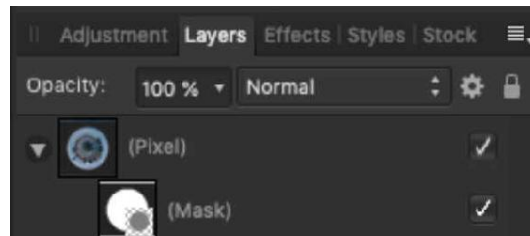
Press **Ctrl/Cmd+D** to *deselect*.

After applying our mask, we are *done* making our tiny planet effect.

We are almost done. As a finishing touch, let's add a nice colored background.

We will choose a hot red, but you can choose anything you want.

To do this:

Select the **Rectangle Tool** (or **U**).

Click & drag a **rectangle** over the entire image (see image below).
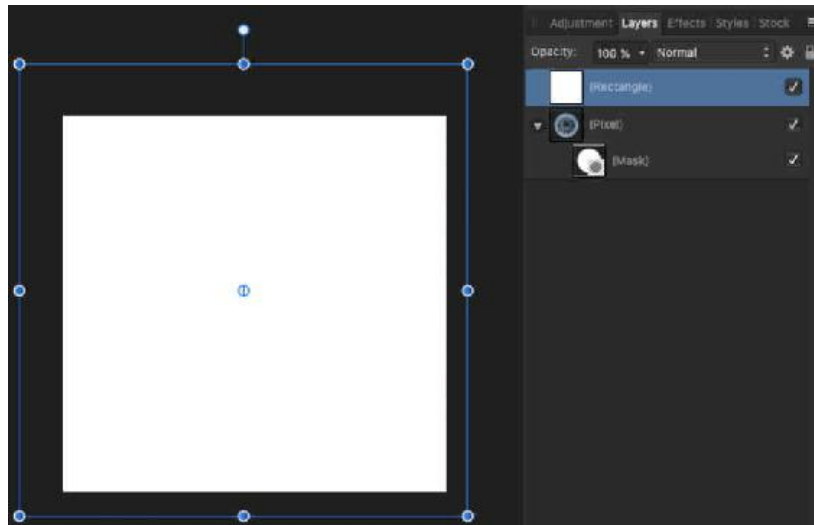
Move the **Color Wheel** so the color of the rectangle changes color to **red** (see image on right).
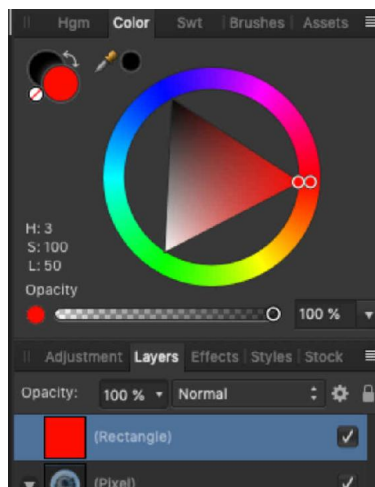
Move the (**Rectangle**) layer to the bottom of the Layers Panel.
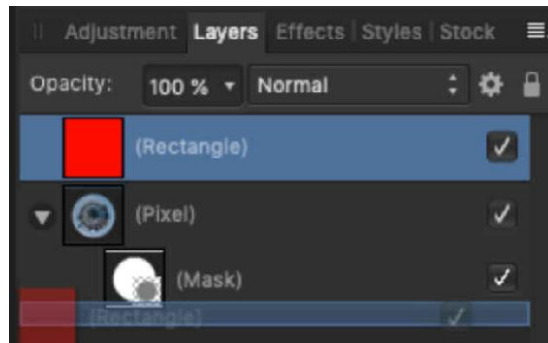
And this is the end result:

Finished. This ends this tutorial.

Lesson 9 - How to Create a Very Cool Neon Look

In this tutorial, we will take any image and turn it into a very cool dark photo neon print.

If you'd like to use the same image we'll be using, here is the webpage:

https://pixabay.com/photos/eagle-portrait-wild-bird-nature-2045655/

Once you have the image uploaded onto the canvas, here are the steps to create this cool effect:

Click on the **Adjustments** icon at the bottom of the Layers Panel.

Choose the **Black and White**... adjustment from the drop-down menu.
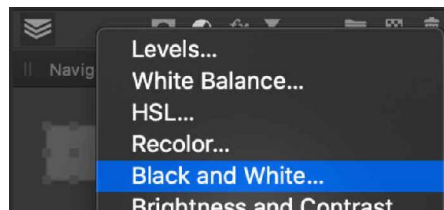
Press the **X** to *close* out the pop-out window. We only need the image to be **Black and White**.

Click on **the layer with the Eagle** so it's highlighted in **blue**.
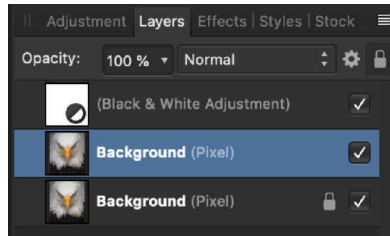
Duplicate this **layer** by *pressing* **Ctrl**/**Cmd+J** (or **Menu bar** -
Layer - **Duplicate Selection**).

Change the **Blend Mode** from **Normal** to **Color Dodge**.
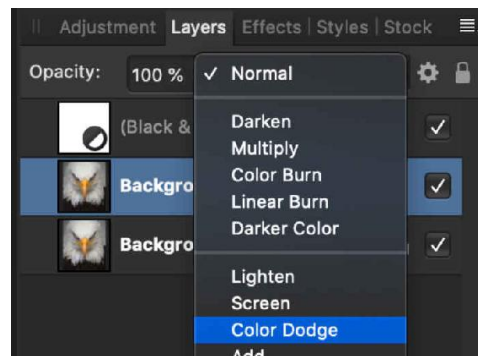
Invert the **image** by *pressing* **Ctrl/Cmd+I** (or **Menu bar** - **Layer** - **Invert**).

This will cause the image on the canvas to go completely **white**.

Go to the **Menu bar** - **Filters** - **Blur** - **Box Blur.**
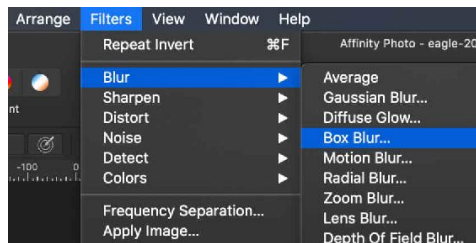
Click on the **Radius amount** found on the right side of the pop-out window until it's highlighted in   blue (see image) and type **200 px**.
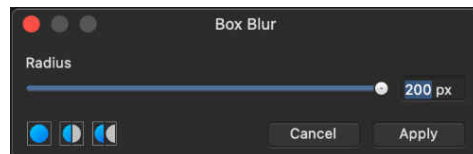
Note: You have to type in **200** because the slider only goes to **100 px**.

Go to the **Menu bar** - **Document** - **Flatten** (watch what happens to your layers - they become one).
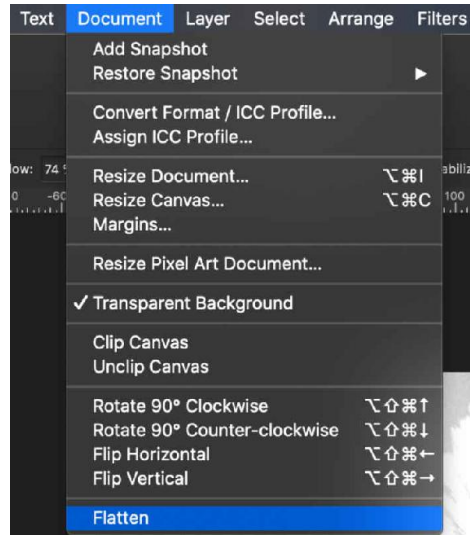
Press **Ctrl/Cmd+I** to *invert* the layer (or **Menu bar Layer** - **Invert**).

This is what your image should now look like. Pretty awesome, isn't it?

Hint: If you ever get lost and think you missed a step, then *click* on the History Panel located at the bottom   of the Layers Panel. Here you can see the different steps we've taken up to the point we are now in   our tutorial. The current step we're on is highlighted in blue (see image).

If you think you've missed something, you can *click* on any of these time-stamps and go back and   make the changes you want - or you can simply *check* your   work to make sure it's current.
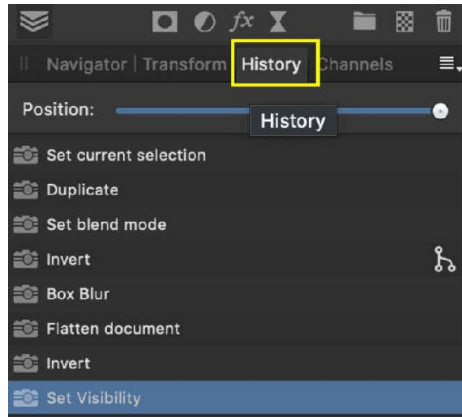
Change the **Blend Mode** from **Normal** to **Hard Light**.

Click on the **Add Pixel Layer** icon to *create* a new layer.

Move the **New Pixel Layer** underneath the layer with the eagle.
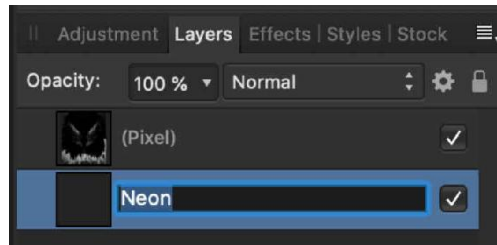
Double-click on the lower layer and *rename* it to **Neon** (image shows the layer already moved beneath the eagle layer).

Click on the **top eagle layer** so it's highlighted in blue (see image to the right).
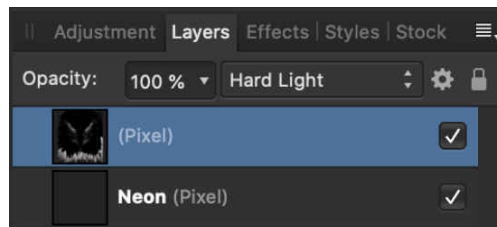
Select the **Paint Brush Tool** (or **B**). Make sure the foreground color is set to black.
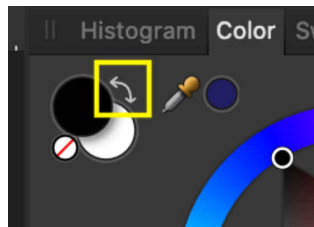
Hint: To quickly change the Fore-/Background colors, simply *press* the **X** button and watch these two colors   change positions. You can also *click* on the double-arrow positioned over them to make them switch   (see yellow square).

Zoom into the image by *pressing* **Ctrl/Cmd +** so the eyes of the eagle are dead center.

Move the image around to make this centering easier. There are two ways to move the image around.

1.   *Select* the **View Tool** (or **H**) & *click* on the **image** and move it around.

2.   *Hold-down* the **Space bar** and your **Paint Brush Tool** will change into a hand so you can   reposition the image where you want it. This second way is easiest.

Change the **Width** of the **Paint Brush** tip so it fits within the iris of the eagle (see green square).
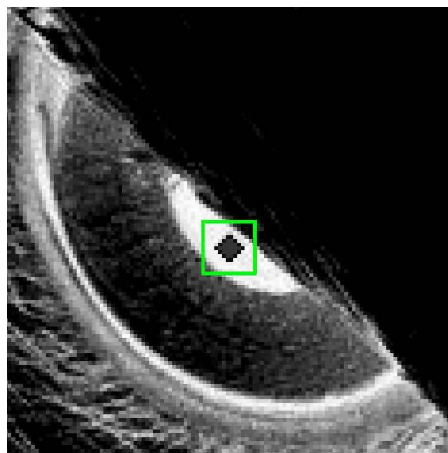
Paint the **iris** black. Try not to go outside the line.

Hint: If you want a **smoother way to paint** with the brush, you can *check* on the **Stabilizer** found on   the Contextual Toolbar. We'd suggest that you change the **Length** to **30**, like we did. This will give   you just enough room to maneuver.
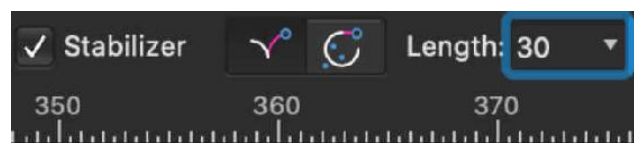
This what our newly-painted iris looks like.
Repeat this step for the other iris.
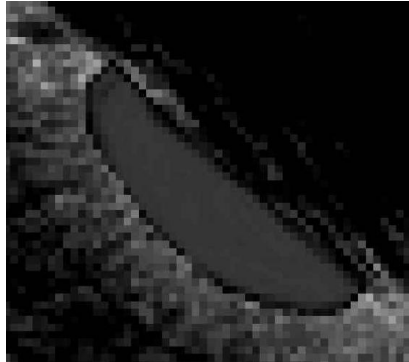
Hint: **Ctrl**/**Cmd**+**Z** is your best friend when you want to quickly *undo* any mistakes you've made.
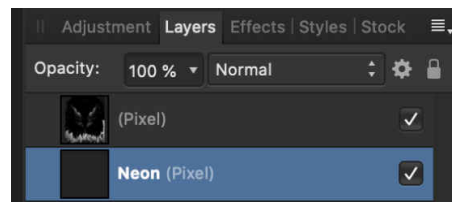**Undo** is probably the most-used step used by everyone. Don't forget to use the shortcut.

Note:　　Now would be a good time to do a **Save As...**

This will save all your work as a .**afphoto** file. This is great because all your steps will also be saved.
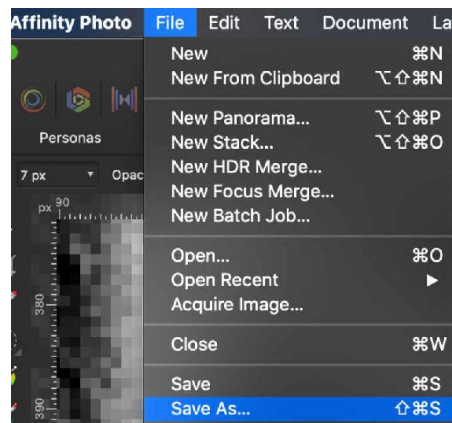
Click on the **bottom layer** in the Layer's Panel so the layer named **Neon** is highlighted.

Ready to start painting our bird? Great.

First, *change* the **color** of the **Paint Brush**.

Move the **Color Wheel** to the color you want to use.

We chose red.
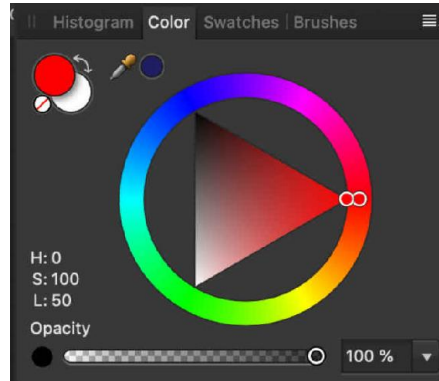
Hover your **cursor** over the bird's different parts to decide where to start. It's easiest to see when you   hover the cursor over the feathers at the bottom of the image.

Here is what we've done with the **red** color.

We recommend you *increase* & *decrease* the size of the Paint Brush's tip so that you stay within just one area of the bird.

We understand that the choice of colors is a deeply personal one. Here are the colors we will use on the bird, but perhaps you want to use your own.

Note: When we're all done with the painting of our bird, there's a trick we'll teach you where you can easily   change all the colors at one time. We'll explain this at the end of this tutorial.

Attention to coloring: Make sure you **zoom in** to make your painting as precise as possible. Also change the Width
of the Brush as often as you can.
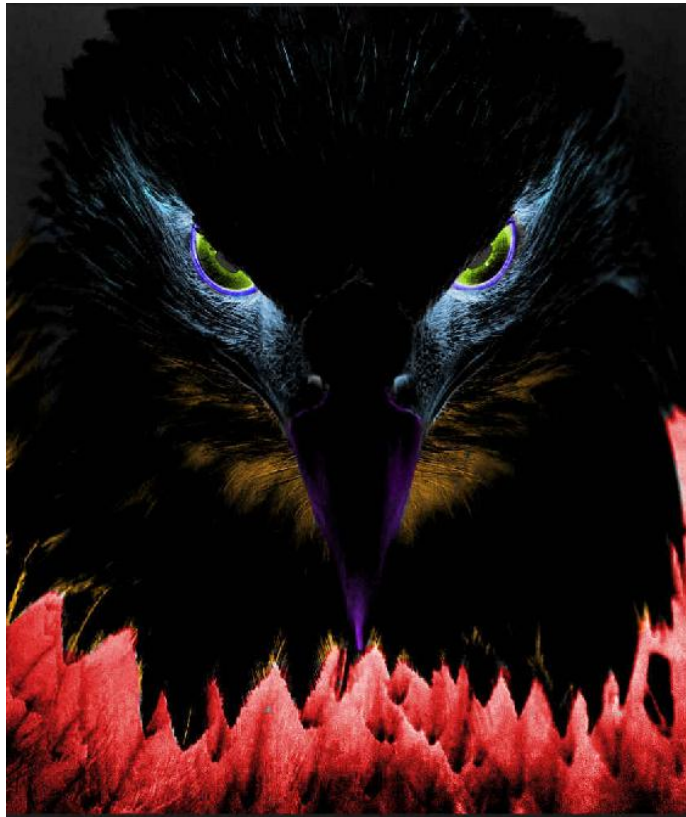
Our colors:
Eyes: Yellow
Eyelashes: Blue
Beak: Purple
Head: Light blue (shining-eyes effect)
Chin feathers: Orange

Final trick: To see the colors change, *click* on the Adjustments icon and *choose* **HSL** (Hue, Saturation, Luminosity). This will create a new layer above the Neon layer and a pop-out window will   appear (see image below for pop-out window and the Layers Panel).

In this window, *slide* the **Hue** slider (see green rectangle) to the right & left and watch the colors on the bird change.
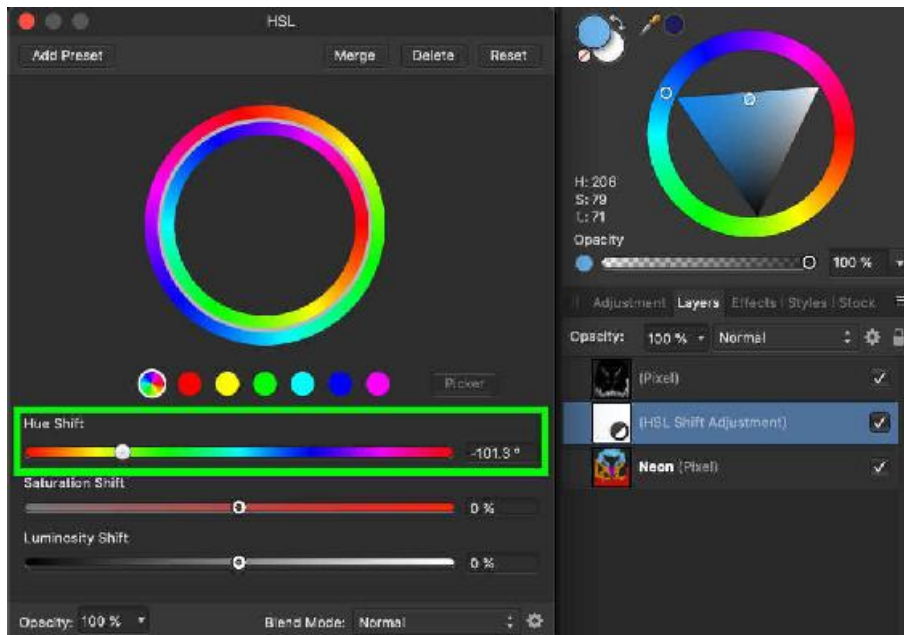
...and that's it. We just finished the author's favorite tutorial. We hope you enjoyed it.

Finished. This ends this tutorial.

Lesson 10 - How to Create a Vintage Effect

Today we're going to take a modern marriage photo and give it an old rustic look.

If you'd like to use the same image we'll be using, here is the webpage:

https://unsplash.com/photos/o3PmqjqyG58

These techniques will work on pretty much any photo you'd like to add this effect too.

Do you have your image uploaded to the canvas? If so, let's start...

Click on the **Adjustments** icon.

Choose **Black and White...**
    This will allow us to adjust the different levels of darkness in our photo.
    Adjust the **Red slider** to about **70%** and the **Yellow** to **0%**.
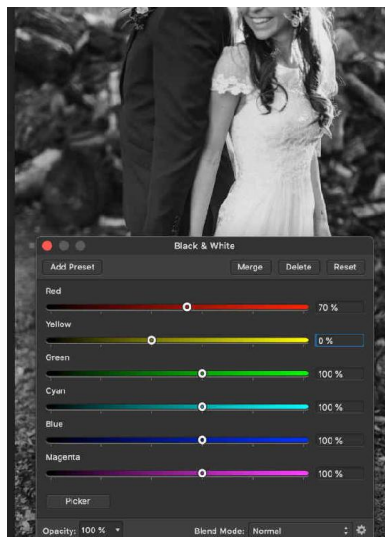
Note: Feel free to adjust any of these sliders however you want to. When you are done playing around with the overall look of the image, just simply exit from this window.

Now that our photo is black and white we're going to give it a more rustic look by giving an orange lens filter over it.

To do this:

Click again on the **Adjustments** icon.

Select **Lens Filter...**

Adjust the slider from **50%** to **40%**. This will decrease the **orange tint** of the adjustment.

Exit out when done.
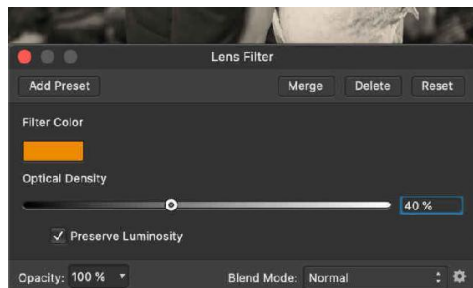
The image is looking pretty good, but let's add a vignette to make the image look even better.
To do this:

Select the bottom **Background** layer in the Layers Panel so it's highlighted in blue.

Go to the **M.B.** - **Filters** - **Colors** - **Vignette...** (a pop-out window will appear).

These sliders adjust how light or dark our vignette will appear and whether it will have a soft edge or be a harsh circle.

For this image, let's do these adjustments:

Exposure: -1.200
Hardness: 50%
Scale: 155%
Shape: 100%

Note: If you *click* in the first box for **Exposure** and type **-1.200** and the *press* the **Shift** key, you will be sent   to the box for the **Hardness**, and so on.

We recommend you play around with these Vignette sliders so you can see first-hand how each adjustment slider affects the vignette. It's a great way to build your skills.

      Press **Apply** when done.

Next, we are going to add some noise to this image, to give it a grainy look that old photos have.

To do this:

      Select the **Background** layer so it's highlighted in blue (it should already be highlighted).

      Go to the **M.B.** - **Layer** - **New Live Filter Layer** - **Noise** - **Add Noise...**

Now, we can make our image more pixelated. We want the image to look old, not too adjusted-looking. The goal here is to make the image appear a little different and this grain does the trick.

      Adjust the **Intensity** to **15%** - this will give it a nice grainy look.
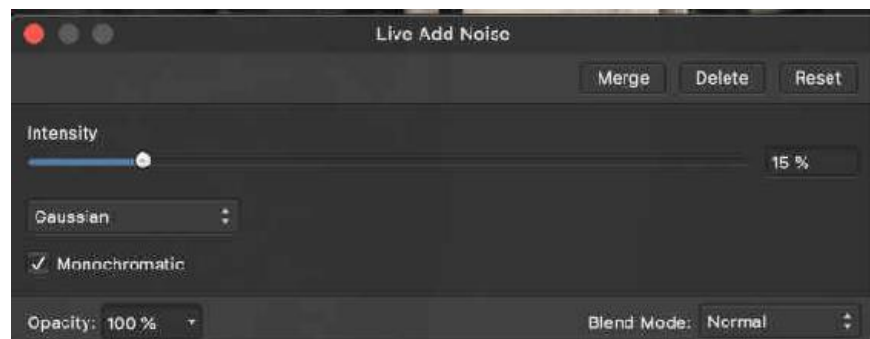
The last thing we're going to do is make this photo a little darker.

To do this:

   Select the **Rectangle Tool**.

   Click & *drag* a **rectangle** across the entire image. Start in the area above & to the left of the image in   the black area and bring the rectangle below & to the right of the bottom right-hand corner of the   image.
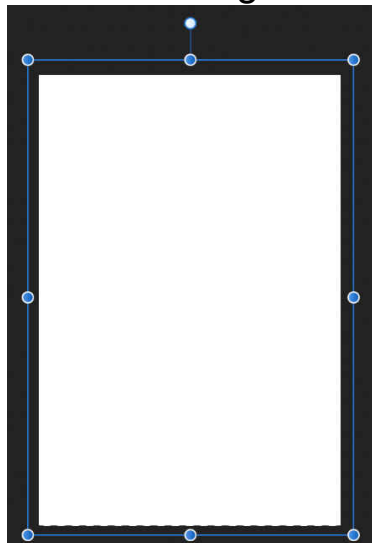

Hint: Drawing rectangles over images and then changing their **Color**, **Opacity** and position in the Layers   Panel is a technique you will see used very often in Affinity Photo. It is how we change the colors of   the backgrounds and how we blend different colors in with the colors from the original images. This   is something you will become quite familiar with and is something very good to practice.

   Make the **rectangle** black by *clicking* on the double-headed arrow in the top left corner of the Colors   Panel.
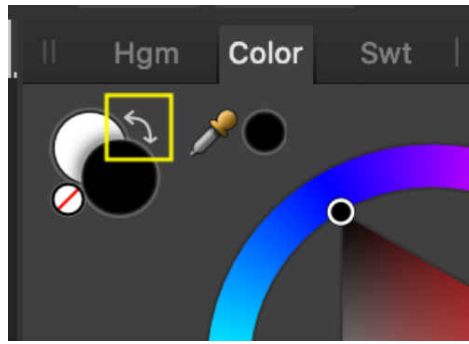
Now it's a black rectangle, but as you can see right now it's covering up our entire photo. To create our desired effect to the photo we need make a change.

Change the **Blend Mode** from **Normal** to **Soft Light**.
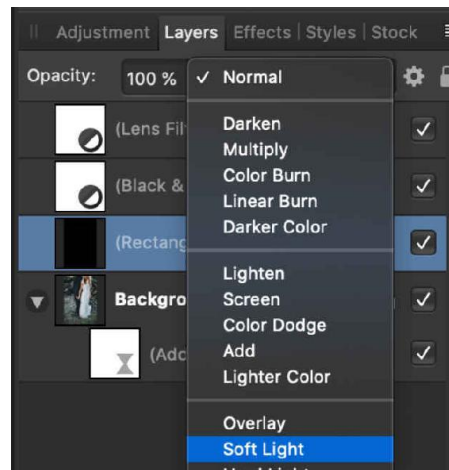
Now you can see its really darkened our photo.

The darkening is too much.

To change this, let's...

Adjust the **Opacity** to **50%** (*press* **5** on your keyboard).

Press **Ctrl/Cmd+D** to *deselect* the dancing ants.

This is what your Layers Panel should look like:

We are now finished. This is what your image should look like:

Finished. This ends this tutorial.

Lesson 11 - How to Paint Graffiti on a Wall

Here are the webpages for the two images we'll be using for this tutorial:

https://pixabay.com/photos/bricks-wall-stones-structure-459299/
https://pixabay.com/vectors/silhouette-dinosaur-dino-3317569/

Note about the images: You are free to use any background you'd like to use. But, for the dinosaur, make
           sure the background is transparent.

Ready to get started?

        Click on the **dinosaur** image and *press* **Ctrl/Cmd+C** to *copy* it.
        Click on the **brick** wall image and *press* **Ctrl/Cmd+V** to *paste* the dinosaur image on top of it.

This is what our image looks like now:

To move & resize the dinosaur:

        Select the **Move Tool** (or **V**).
        Grab one of the **blue nodes** and make your dino smaller & centered (like this).

Now, let's make our dinosaur have more of a spray-painted look to it. To do this, we're going to change its color to a nice blue (feel free to choose any color you want). After changing the color, we'll add some effects to it to make it appear more realistic.

To start this, let's:

Select the **Rectangle Tool** (or **U**).
Click on the top-left area above the image & drag the rectangle down & across the entire image (see   image).

To change the rectangle's color:

Double-click on the **white foreground circle** found at the bottom of the **Tool Columns**.

This will open up the **Color Chooser** window (this is a very handy shortcut!).

Move the **white dot** from the top left of the **Color Chooser** window to a nice blue.

Note: You can only see the fore-/background color circles on the left side of your screen if you had   already created 2 columns for your Tools.

This is where we've moved our white dot in order to create this nice color for our rectangle:
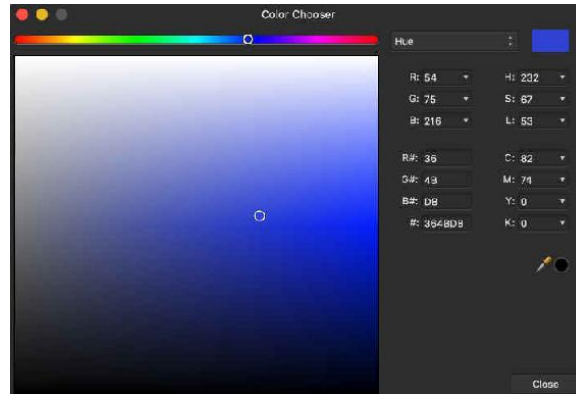
Next, we want this color to be applied only to the dinosaur. To do this, we are going to be creating a child layer to the dinosaur layer. This child layer will only affect the layer it is attached too. Creating child layers is a skill you should become very familiar with. It has many possible uses.

To create a child layer, let's:

  Click on the **top** (**Rectangle**) **layer** so it's highlighted in blue.

  Click & *drag* this **layer** *down and to the right* of the Background layer with the dinosaur image in its   layer window (see yellow square).

Here is a screenshot of what this action looks like:
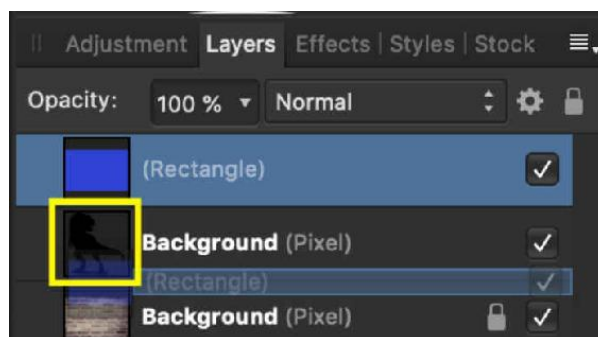
Great job! Now, the color is only being applied to the image of our dinosaur. To continue, we need to lower the Opacity of the colored dino and make some special effects to it looks as close to a real spray-paint job as possible.

　　　Click on the top-most layer so it's highlighted in blue.

　　　Adjust the **Opacity** to **80%**. Here are three (3) ways you can do this:

　　　1. *Double-click* on the **number** next to   Opacity (see highlighted **80**).
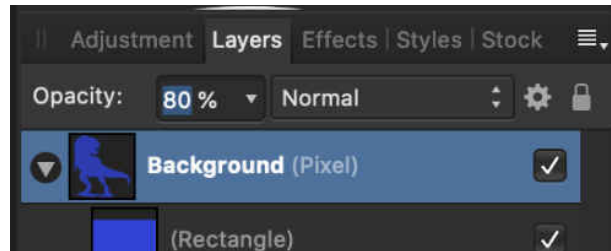
　　　2. *Click* on the **downward arrow** and use the slider to go to **80%**.
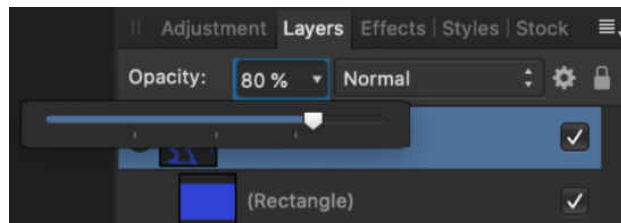
　　　3. Simply *press* the number **8** on the keyboard (**1=10%**, **9=90%**, **0=100%**).

Next, let's give our graffiti some softer edges, which we can do by applying a blur effect to it.

To add this effect:

Click on the *fx* icon in the lower Layers Panel area next to the **Live Filters** icon.

Check on the top box labelled **Gaussian Blur**.

Move the **Radius** slider to about **4.5 px**.
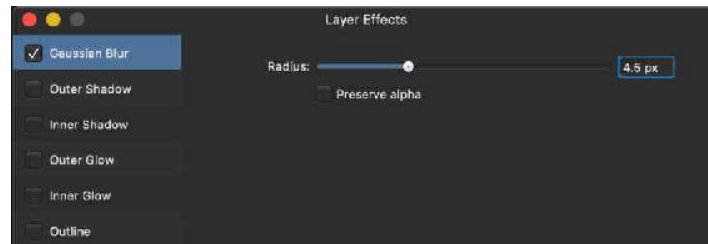
Press **Close** in the bottom right-hand corner when done (not in image above).

That's it for making the dinosaur image having softer edges.

Next, let's add some texture to the dinosaur

To do this:

   Click on the **Add Pixel Layer** icon - which is located to the left of the **Trashcan**.

   Select the **Paint Brush Tool** (or **B**).

   Click on the **Brushes tab** located at the top of the Studios Panel.

   Select **Spray-paints**.
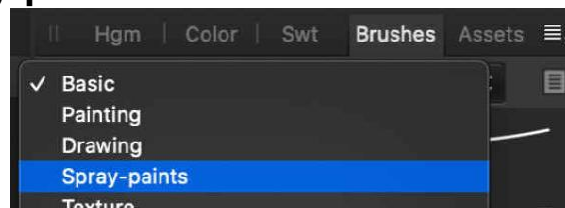
   Scroll down the list and **hover your cursor** of each spray-paint until it reads "**Spray 5**".

   Click on that **brush** to select it.
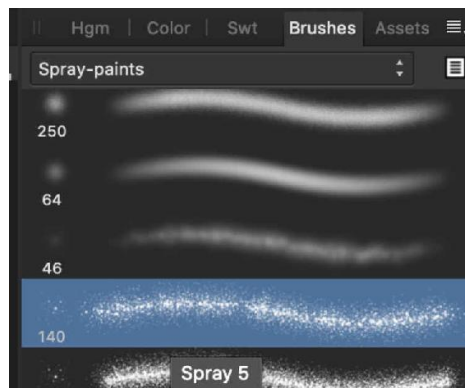
Then just paint spray paint over your dinosaur a little bit.

It doesn't need to be exact, just some little paint over the dinosaur, whatever you think looks good.

Now, let's lower the **Opacity** of the top layer to **35%** (this doesn't need to be exact).
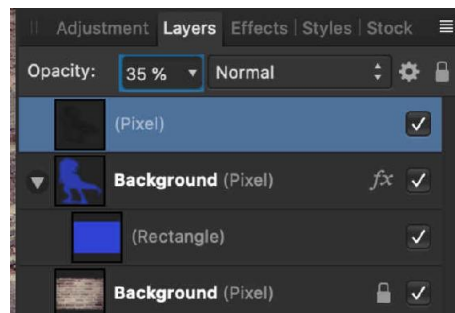
Remember from above how we moved the top Rectangle layer (that we colored blue) to form a child layer of the dinosaur image? Well, we need to move this (Pixel) layer to the same position as the rectangle so this new spray-paint effect only affect the colorized dinosaur.

> *Click* on the top **Pixel layer** so it's highlighted in blue.

> *Click* & *drag it* **down below and to the right** of the Dinosaur layer (see image here).
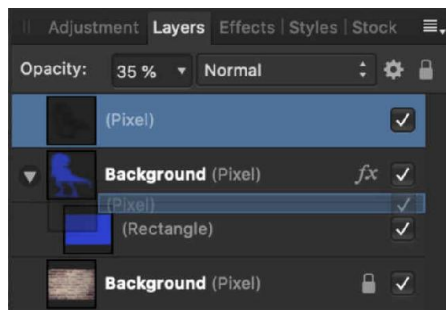
This will add a little bit of black to our image that'll give it a textured look.

As a finishing touch, let's make the graffiti have a faded appearance. This faded appearance will give the graffiti a more realistic look.

To do this:

      Select the **top layer** so it's highlighted in blue.

      Click on the **Mask** icon (looks like a Japanese flag).

      Select the **Paint Brush Tool** (or **B**).

      Make sure the **Foreground** is **black** (*press* **X** to quickly change the fore-/background position).

      Adjust the **Flow** so that we don't completely remove the colored dinosaur. Between **10-15%** is good.

Remember: *Painting* on a mask in black reveals the layer beneath it (or hides them). When we paint in
      black now, we are revealing the brick wall underneath the dinosaur, thereby giving the spray-   painted image a more transparent look to it.

This is what your Layers Panel should look like now:
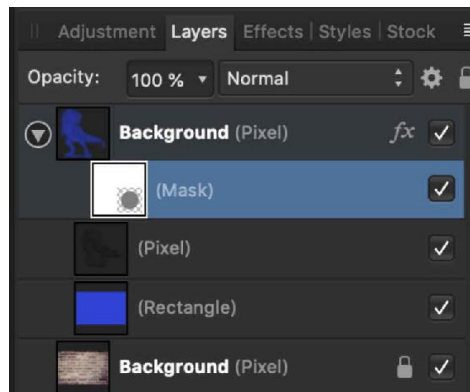
Before you start painting, be sure to have just the (**Mask**) layer selected (see image above).

So, let's start painting away some of the corners of our dinosaur to give it the effect we are after.

Here are the main parts we'll work on:

- Head
- Arm
- Both legs (different parts)
- Tail (near body & end)
- Middle section

Now that we've given our graffiti a more realistic look to it, we are done.

To see the before & after effects of the Mask, *uncheck* & *check* the layer off & on. You should see a clear difference. Here are ours:

Before

After

Here is our final image:

Finished. This ends this tutorial.

Lesson 12 - How to Add Stars to the Background of an Image

Here are the webpages for the two images we'll be using for this tutorial:

https://pixabay.com/photos/cosmos-dark-hd-wallpaper-milky-way-1853491/
https://pixabay.com/photos/castelmezzano-italy-village-town-1979546/

Ready**?**

The technique can be used with any night sky and with any picture of stars. After you've opened the two images we need to *copy* the image of the stars and past it in the image of the Italian village picture.

To do this just *press* **Ctrl/Cmd + C** to *copy* the image of the stars and then *come over* to the image of the village and then *press* **Ctrl/Cmd + V** to *paste* it in the image.

Now we need to *resize* & *reposition* our stars. To do this:

    Select the **Move Tool** (or **V**).

    Move the star image so it's exactly where you want it. See our image here for proper placement.
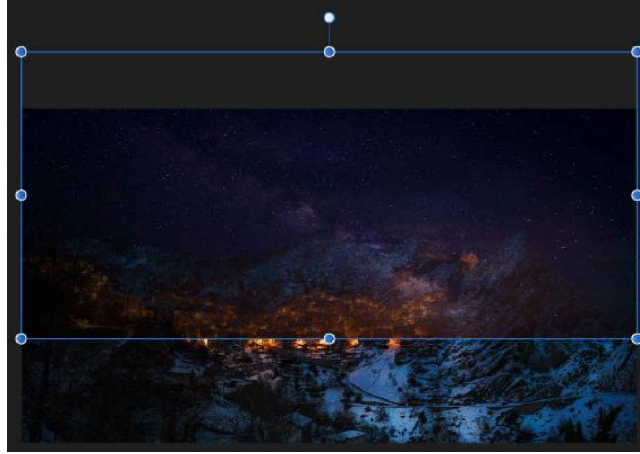
We want to blend these two images (or layers) together. For the effect we are going for in this tutorial, **Screen** will work best because it will hide the dark parts of the star layer while bringing forth the bright stars.

Click on the **Blend Modes** drop-down menu located to the right of **Opacity**.

Select **Screen**.

Your Layers Panel should look like this now:
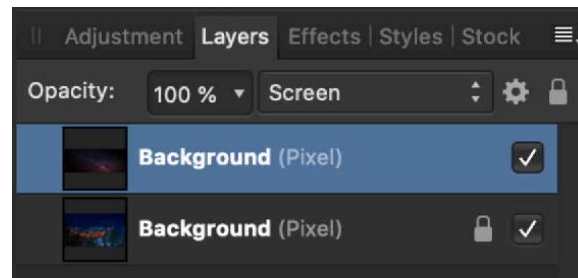
Because we will be going back & forth between layers, let's rename each layer by *double-clicking* on the word "Background" and *typing* in on the top layer "**Stars**" and on the bottom layer "**Mountain**". That way we'll immediately know which layer we are working on.

This is what your Layers Panel should look like now.
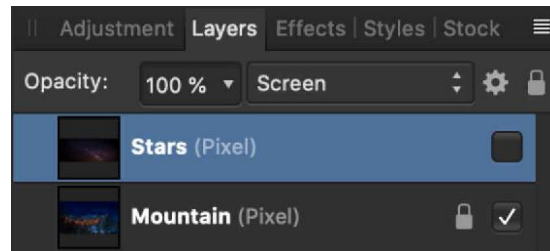
Note: Sometimes when we go to *rename* our layers, as soon as we start typing the name the printable area   will disappear and we'll have to again double-click on the layer to rename it. Sometimes this happens   three to four times and can be quite frustrating. Just be aware   of this if it happens to you.

Ok. Let's continue. The blending of the two layers is looking pretty good, but it needs to be better. This is how we fix this:

     Uncheck the top **layer** (see our image above) so we can see the mountain image more easily.

     Click on the **mountain layer** so it's highlighted in blue.

     Select the **Flood Select Tool** (or **W**) to select the sky. This tool looks like a magic wand and it lets us   select whole areas of an image if they are relatively the same color.

Change the **Mode** found on the **C.T.** from **New** to **Add**.
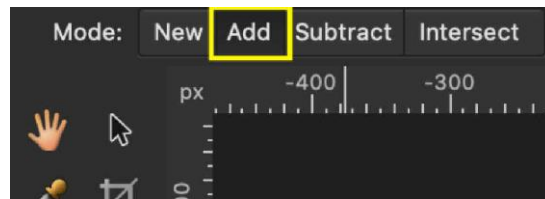
Note: If we had kept the **Mode** as **New**, then every time we made a new selection, the program would erase   the previous selection. By changing it to **Add**, we can now make multiple selections which will be   combined together.

Check the box for **Contiguous**.

Adjust the **Tolerance** to **5%.** This affects how similar a color must be to the one you *click* on before it   will also be selected.

Note about using Tolerance:
There's really no way to know how high of a Tolerance you need for any given photo, but fortunately,   we can easily *change* our Tolerance while *making* our selection. All we need to do is *click* somewhere in   the sky, and then *while holding down* your mouse you can *drag* the cursor to the right. As you *drag* further   to the right, the Tolerance will *increase* - as the Tolerance increases, more of the sky will be selected.   But you don't want the tolerance to be too high otherwise the mountain will get selected as well.

This is what your image should now look like:

We still have parts of the sky that haven't been selected, but we can easily *add* these to our selection by *clicking* on those parts of the photo.

Because we *set* the **Mode** to **Add**, these new parts of the sky will be added to our selection. Don't worry if your image still has a few speckles of sky that looks strange. This will not affect the final image.

Ok. Let's continue on.

Click on the **Stars** layer to highlight it in blue.
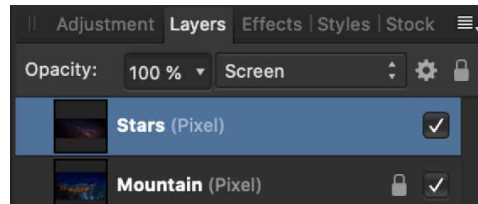
Click on the layer so the box on the right of the layer is again checked **on**.

Click on the **Mask** icon located at the bottom of the Layers Panel (looks like a Japanese flag).
 With our mask applied, our stars will only be visible where we made our selection.

Press **Ctrl/Cmd + D** to *deselect* the layer (the dancing ants will disappear).

We are now finished with the tutorial, but let's see if we can make it even better.

Here are the steps to take to make our new image look more professionally edited.

First, we need to look at the horizon. Normally, the stars that are closest to the horizon aren't as bright as stars on the middle of the sky.

To replicate this, we can partially mask out our star layer near the horizon.

Select the **Paint Brush Tool** (or **B**).

Click on the **Mask** layer to select it in blue.

Set the **Foreground** color to **black** (use the shortcut **D** to make the Fore-/Background colors B&W   and then use the shortcut **X** to switch these back & forth).

Note: If you set your Tools columns to two, you would see at the bottom of the Tools the Fore-   /Background colors (like you do in the Colors Panel). We have ours set so for ease of use.

Adjust the **Hardness** to **0%**.
Adjust the **Opacity** to **10%**.

Set the **Flow** to **100%**.
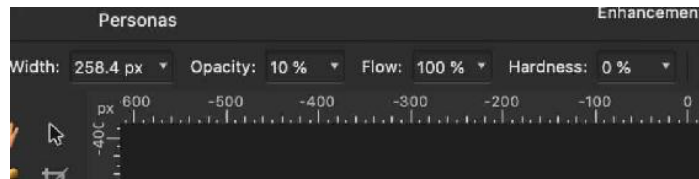
Paint along the horizon to mask out 10% of the star layer. If some parts are too bright, you can *paint*   again to *paint out* another **10%**.

Now that we *made* the stars near the horizon less bright, let's see if we can *make* the rest of our stars brighter.

To do this:
Select the **Stars** layer so it's highlighted in blue.

Duplicate it by *pressing* **Ctrl/Cmd + J.**
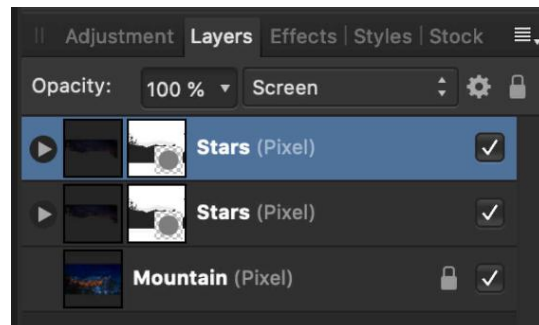
Note: Duplicating layers intensifies that layer's strength x1. Duplicated a layer x3 will intensify it x3.

If the duplicating effect is too much, *lower* the **Opacity** of our duplicate layer to about **50%.**

Now, let's make the stars pop even more. To do this:
	Click on the **Adjustments** icon at the bottom of the Layers Panel.
	Select **Levels...** (or **Ctrl/Cmd+L**)

The Levels adjustment is now positioned at the top of the Layers Panel. Because it is at the top, it is affecting the entire image. But, we only want the Levels to affect the stars.

To fix this:
	Click on the (**Levels Adjustment**) layer so it's highlighted in blue.

	Drag this layer underneath-and-to-the-right-of the lower Star layer.
	The Levels Adjustment layer is now a child layer, which only affects this bottom Stars layer.
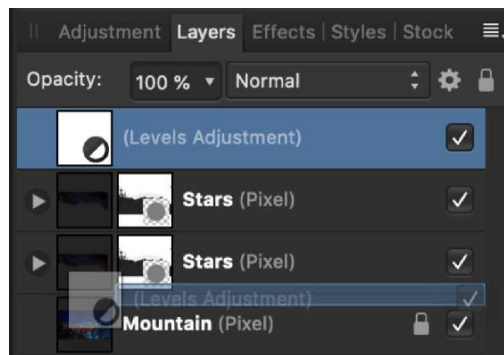
Let's *increase* the **Black Level** to **5%** which will remove some of the haziness in our star layer.
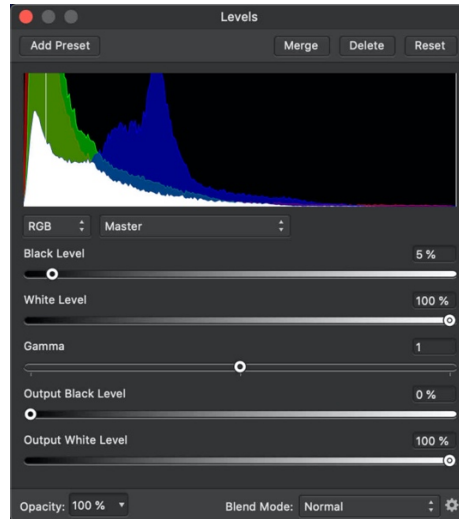
If you want you can also *add* a levels adjustment to the duplicate copy of our stars, but we'll leave ours as it is.

This is what our Layers Panel should look like now:
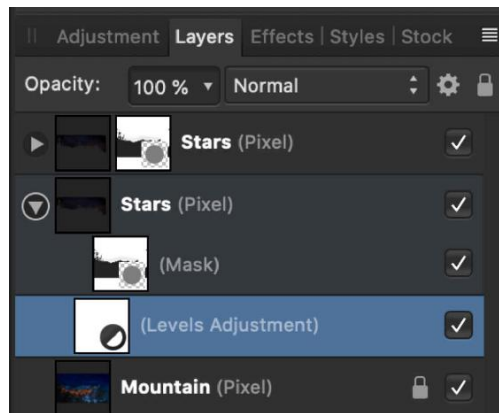
Next, let's fix the coloring of our mountain village so it matches the coloring of the sky.

To do this:

Click on the **top** Stars **layer** in the Layers Panel so it's highlighted in blue.

Click again on the **Adjustments** icon and *select* **Lens Filter...** (3rd from bottom).

Click on the **Filter Color** bar (see yellow rectangle) to change the color.
Move the **Color Wheel** to a deep blue to match the sky color.

Increase the **Optical Density** to **85%** in order to match the mountain's color to the sky.
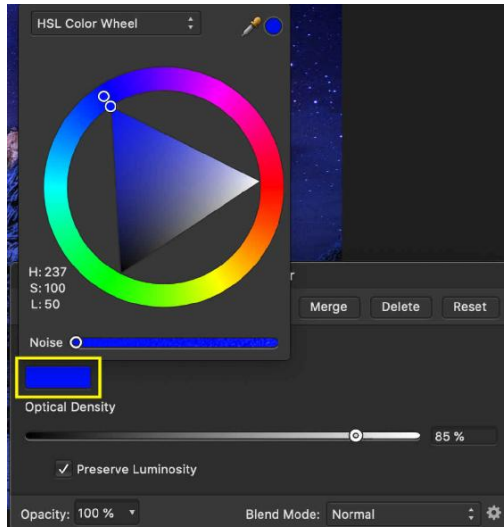
To see the before & after effects, *uncheck* & *check* the top-most layer on. What you will notice is that while we have successfully made our mountain more purple, but we've also made the sky more purple, too. This is not what we want.

Unfortunately, we can't *make* the lens filter layer a child layer to the original photo, because that will still make the sky more purple. Remember, the sky is still there, it's just had stars placed on top of it.

     Move the top (**Lens Filter Adjustment**) layer underneath-and-to-the-right of the **Mountain** layer.
       This will make it a child layer to the Mountain layer.
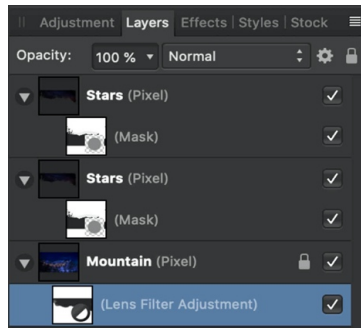
Instead we need to *mask off* the adjustment off the sky. Luckily for us, we don't need to be very accurate with this, so we can just use the **Paint Brush**.

     Select the **Paint Brush Tool** (or **B**).

     Adjust the **Opacity** to **100%**.

     Paint in **black** to mask the adjustment out of the sky.

Now our lens filter is only *applied* to the mountains, *helping* its color match the new stars in our sky.

To see before and after:

Duplicate the Mountain layer by *pressing* **Ctrl/Cmd + J.**

Then *delete* the **Lens Filter** layer that came with it when we duplicated it (image shows action of   moving this to the Trashcan).
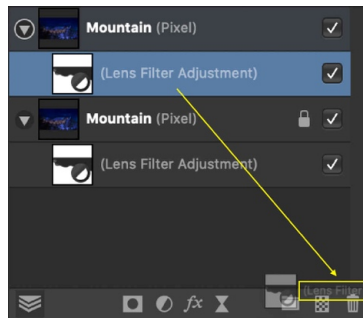
Now *place* this layer at the top of the Layers Panel to view it in its original format.
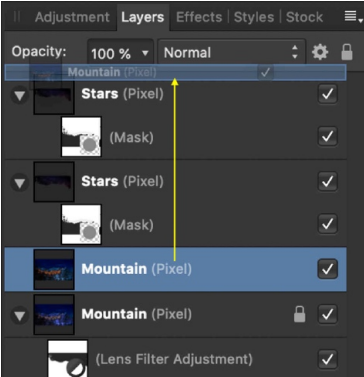
Now you can *click* the layer *on* & *off* to *see* before and after.

Before

After

Finished. This ends this tutorial.

Lesson 13 - How to Remove Dark Circles Under Eyes

For this lesion, our goal is to remove the dark wrinkles from underneath the woman´s eyes.

Here is the website for the image we'll be using for this tutorial:

https://pixabay.com/photos/girl-woman-female-smile-happy-eye-454564/

There are two things we need to do here: Brighten the dark skin under her eyes & removal of the wrinkles.

To do this, we´re going to use **Frequency Separation**, which allows us to independently work on the colors and textures of our photo.

Frequency Separation can be a little tricky at first, but you should see how it works.

Ready to start? Ok.

> *Duplicate* the image by *pressing* **Ctrl/Cmd+J**

> *Highlight* the top layer so it's in **blue** (or selected).

> *Go* to the **M.B.** - **Filters** - **Frequency Separation**. This will cause the image to be separated in half.

The **left half** is the **high frequency** layer and contains all of the <u>fine textures</u>.
The **right half** is the **low frequency** layer which contains all of the <u>color</u> of the image.

See the difference? The high frequency layer shows the woman's skin texture while the low frequency layer shows the skin color. By moving the slider (see yellow rectangle) to the right or left, you can see how theses frequencies show their respective details.

We´ll keep ours set to the default of **2 px** though, and then apply our frequency separation by *pressing* **Apply**.
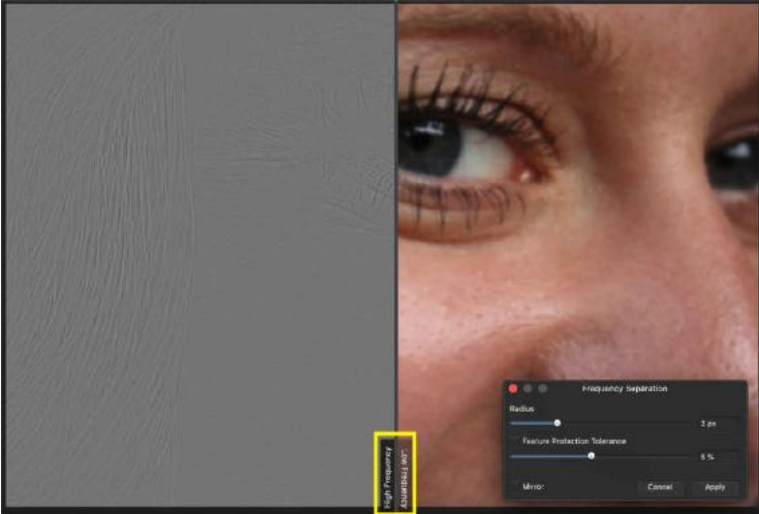
This is what your Layers Panel should now look like:
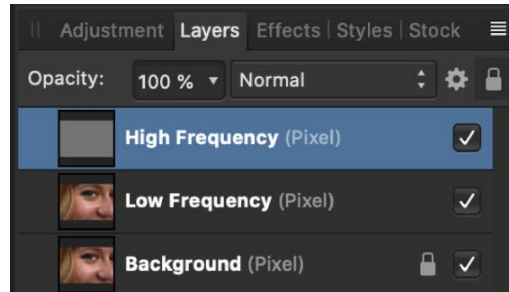
Having different layers for the Low & High Frequency's means we can work on the colored skin (**Low**) and the wrinkles (**High**) independently of each other.

Are you beginning to see how cool it is to work with these two frequencies? This technique is an excellent choice when you want to remove or hide skin imperfections.

Next, we're going to group these two Frequency layers together.

 Hold down the **Shift** key & *click* on both layers - this will highlight both in blue.

 Right-click your mouse & *choose* **Group** (**Ctrl/Cmd+G**) from the drop-down menu.

Your Layers Panel should now look like this:
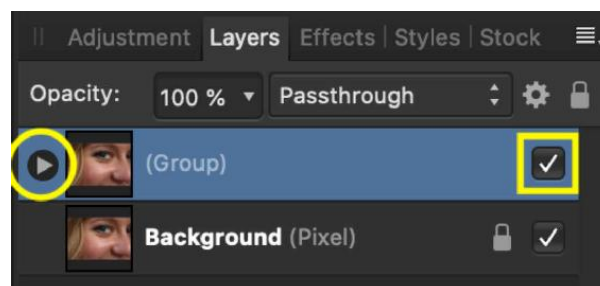
Click the **grouped layer** Off & On (see rectangle) to see that the High & Low   Frequency layers make   an exact copy of our original image when they are combined together.

Now, we can start the edit. We'll start with the skin tones and then we'll work on the wrinkles.

Click on the **grouped icon** (see yellow circle) to open   the grouped layers.

Click on the **Low Frequency** layer so it's highlighted   in blue.

Click on the **Add Pixel Layer** icon located at the bottom of the Layers Panel.

On this pixel layer we are going to pain good skin color on top of the dark skin tones.
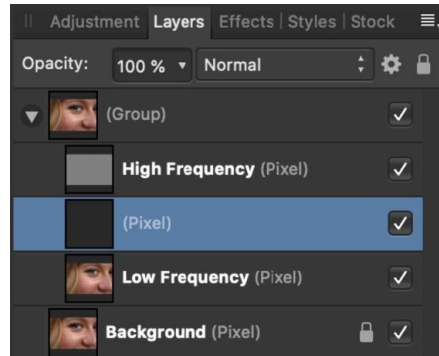
   Select the **Paint Brush Tool** (or **B**).
   Adjust the **Flow** to **5%** (this allows just **5%** of our paint with each brush stroke & *click*, making it easy   to gradually add layers of paint where we want it applied).
   Adjust the **Opacity** to **25%** to lower the amount of paint.

   Set the **Hardness** at **0%** so we have a very soft edge to our brush strokes.

   Change the **size** of your brush using **Width** on the **C.T.** (or the keyboard shortcut).

Before we start painting, we need to make sure we have the perfect color for the job. To find this color:

   Select the **Color Picker Tool** (or **I**).

   Click over the **portion of skin** you want to have where the eye-bags are. Look at our image for   reference.
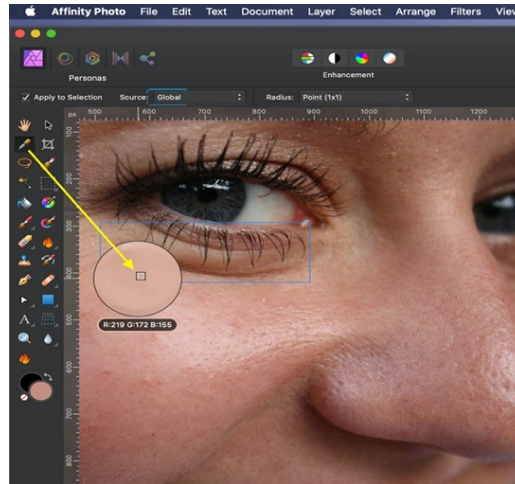
Note: After using the **Color Picker Tool** you may need to make sure the foreground color is the skin color. Quickly change Fore-/Background colors by using **X** on the keyboard.

Satisfied with your skin color? If yes, let's continue:

      Select the **Paint Brush Tool** (or **B**) again.

      Paint over the **eye bags** you want to remove.

Note: You may need to change the hue of the chosen skin color so your work doesn't look like eye black   football players use. To do that, simply choose the Color Picker and find a new color.

      Turn this layer **Off** & **On** to see the dramatic change. We admit that the first time we made this   adjustment, because the **Flow** is only **5%**, we didn't think we were making much difference. But, the   change can be quite dramatic. Check out our before & after images.

Before

After

We are done with painting on the **Low Frequency** layer.

Some things to think about before we go on to the next part of this tutorial:

Our frequency separation placed all of the woman's skin texture on the other layer in the Layers Panel, which
  is the layer above the New Pixel Layer we painted on. Because of this, our paint does not cover any of her
  skin texture. It only adds color.
If we painted directly on top of the original photo, this technique would not work nearly as well.

Ready to remove the wrinkles from under her eyes? Let's continue then:

        Select the **High Frequency layer** in the Layers Panel so it's highlighted in blue.

        Duplicate this **layer** by *pressing* **Crtl/Cmd+J**.

Note: Because duplicating this layer will cause the wrinkles to be more pronounced, we need change this   layer's **Blend Mode** to negate the normal duplicating effect.

        Change the **Blend Mode** from **Linear Light** to **Normal**.
         When you do this, you will see the image turn completely grey. This is what we want.

        Click & *drag* this layer to **below-and-to-the-right** of the original High Frequency layer - thus making   it a Child layer (see arrow).
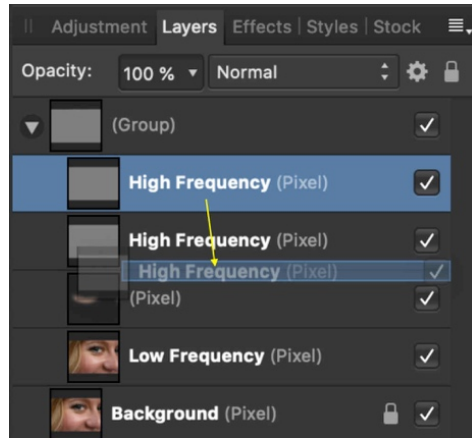
Now our duplicate High Frequency has no effect on the image.

With this duplicated High Frequency layer selected in blue...

Select the **Clone Brush Tool** (or **S**).
This tool allows us to sample parts of the skin that have good texture and duplicate those good skin   textures across the wrinkles.
Adjust the **Width** to increase this tool's brush area.

Set the **Opacity** & **Flow** to **100%** and the **Hardness** to **0%**.
Press **Alt** on the keyboard & click on an area of the skin which you want to use as a clone (see yellow   rectangle for the **Alt +** marker. This area under the eye is where we want to edit).
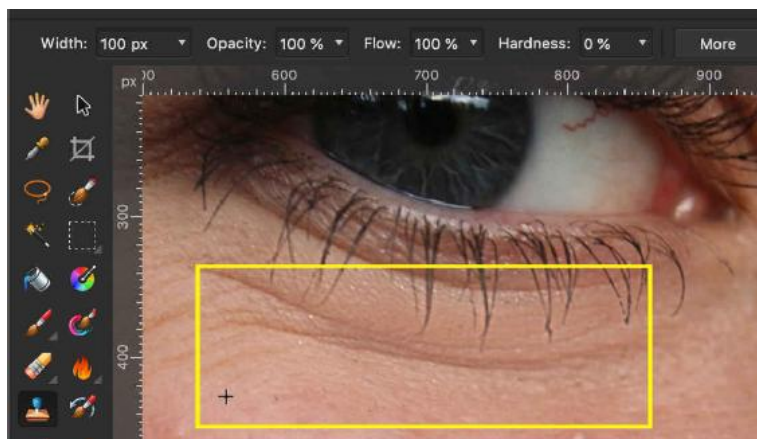
Using this technique works extremely well, because we´re painting skin texture that occurs naturally on top of the wrinkles. We also don´t need to worry about our colors being thrown off, because we´ve already separated those to a different layer.

The biggest tip we can give you with this part is to sample new skin textures often. This will keep the skin looking natural, and not like an exact duplicate of the skin right beneath it. Just press & hold on a part of the skin whenever you need a new sample. You can also change your brush size as needed.

Paint over the **wrinkles** taking your time to do a great job.

When you think you're done, let's bring back some of the wrinkles to make it look realistic and less fake.

No one likes images that look obviously fake. For example, if this woman or her family were to see this portrait without any wrinkles, they would know right away this image has been edited.

The purpose of photo-editing is to make people look their very best. I can guarantee you, when she pictures herself, she doesn´t imagine deep wrinkles on her face. That´s why it´s our job to decrease the wrinkles, but not take them away completely.

To bring back some wrinkles...

  Select the **High Frequency layer** we've been working so it's highlighted in blue.

  Adjust the **Opacity** to **75%** to reveal just enough wrinkles.
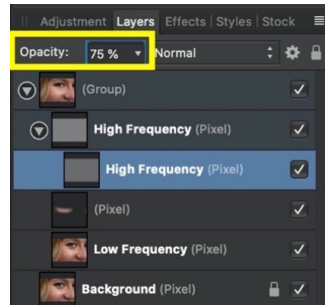
Note: This is why we had to make a duplicate copy of our high frequency layer. Without a duplicate copy of   it, we wouldn´t be able to fade some of the wrinkles back in, because lowering the Opacity of the   original High Frequency layer would lower the Opacity of all the textures in our image.

If you want, you can also lower the Opacity of the recoloring we did underneath her eyes. Just select the layer we painted on, and then lower its Opacity to the level you like.

Before

Final After

Finished. This ends this tutorial.

Lesson 14 - How to Edit like Brandon Woelfel

Here are the hyperlinks to the two images we'll be using for this tutorial:

https://cdn.pixabay.com/photo/2017/12/23/15/22/woman-3035402_960_720.jpg
https://pixabay.com/illustrations/bokeh-light-xmas-abstract-1780233/

Open the image of the woman so she's on the canvas.

The first thing we're going to do is to brighten the shadows in the image. To do this:

Click on the **Adjustments** icon located at the bottom of the Layers Panel.

Choose **Curves...** from the drop-down menu (or **Ctrl/Cmd+M**).
Bring up the bottom left-side up to brighten the shadows (see yellow rectangle).
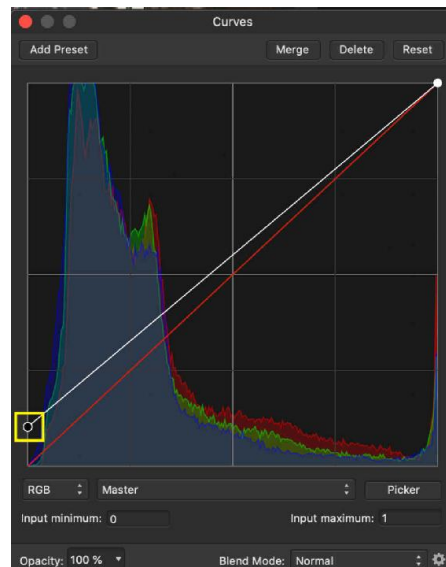
Exit out of this pop-out window.

Next, we're going to change the white balance in our photo.

To do this:

Click again on the **Adjustments** icon.

Choose **White Balance...** from the drop-down menu.

Mr. Woelfel typically likes to add some **blue** and **magenta** into his photos. We can do this using the White Balance adjustment.

Adjust the **White Balance** slider to **-40%**.

Adjust the **Tint** slider to **+60%**.
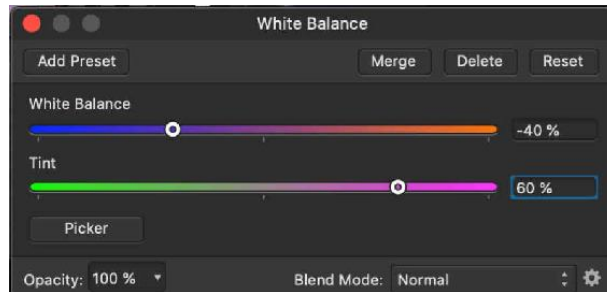
Now, we're going to apply a HSL Adjustment to create a more **Teal** look to the image.

Click again on the **Adjustments** icon.

Choose **HSL**... from the drop-down menu (or **Ctrl/Cmd+U**).
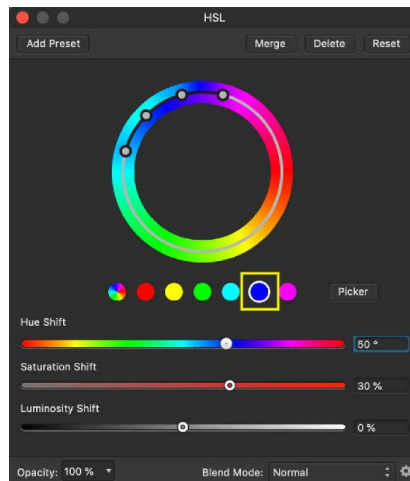
Change from **Master** to **Blues** (see yellow rectangle).

Adjust the **Hue Shift** to **50°**.

Adjust the **Saturation Shift** to **30%**.

Exit out of this pop-out window.

Ready for the next adjustment?

> *Click* on the **Adjustments** icon.

> *Choose* **Split Toning...** (located near the bottom of the list)

In this pop-out window we'll adjust the teal-look more as well as work on the shadows.
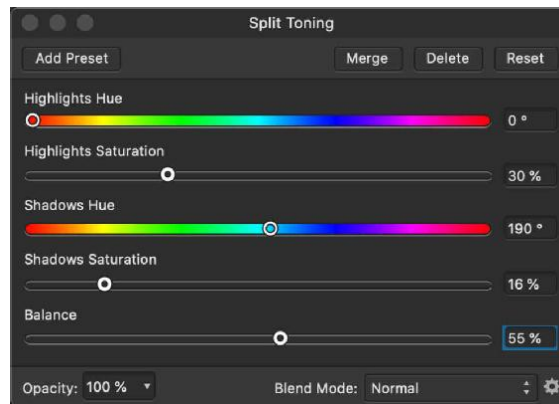
> *Adjust* the **Highlights Saturation** to **30%**.

> *Adjust* the **Shadows Hue** to **190°**.

> *Adjust* the **Shadows Saturation** to **16%**.

> *Adjust* the **Balance** to **55%**.

> *Exit* out of this pop-out window.

This is what your Layers Panel should look like:

In our last adjustment, we'll change the color of the lights from white to teal.
To achieve this:

  Click on the **Add New Pixel Layer** icon located at the bottom of the Layers Panel.

  Select the **Paint Brush Tool** (or **B**).

  Adjust the **Opacity** to **100%**.
  Adjust the **Flow** to **100%**
  Adjust the **Hardness** to **0%**
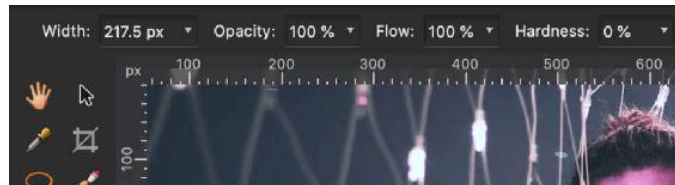
  Change the **Foreground color** to a **Teal**.
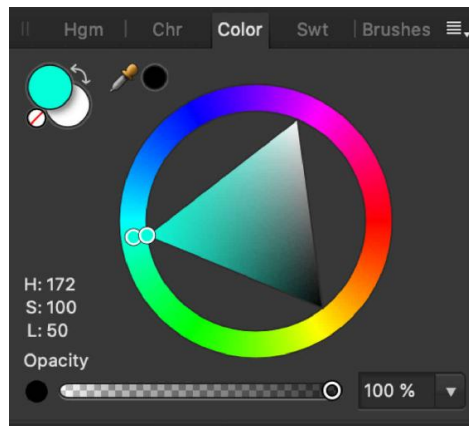
  Adjust the **Width** to cover each individual light.

Note: Be sure to use the shortcut for changing the Width of the Brush. This will save you a lot of time, especially when doing work like we are about to do (i.e. different Width's for almost every light bulb).

Change the **brush type.** We chose **128**. This makes the brush effect softer than if it had a sharp edge.
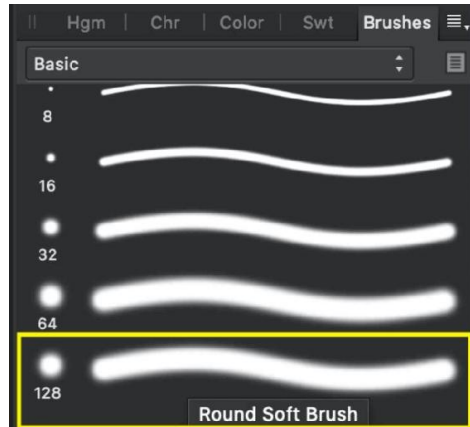
Click to paint on every light bulb that's white. Don't worry if the image looks not-so-nice. It'll look   immensely better in the next step when we change the Blend Mode.

When you are finished painting over every light, *change* the **Blend Mode** from **Normal** to **Color**.

Before Blend Mode change:

After Blend Mode change:

Note: The change will be more obvious on your screen than in this book.

This is what our Layers Panel should look like (notice the painted dots on top Pixel layer window).
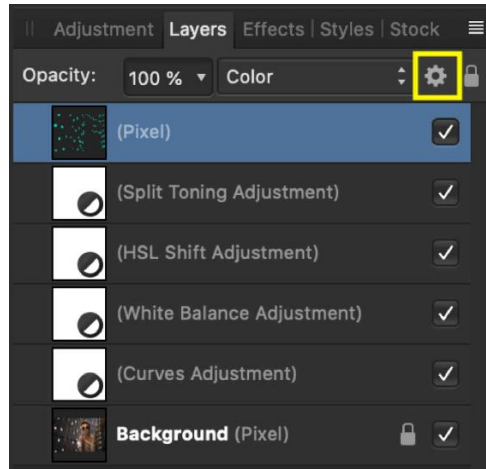
Now, we'll change the **Blend Ranges**, which we can do by *clicking* on the **Gear** icon (see yellow rectangle top image).

Blend Ranges allow us to make it so our paint is only being applied to the highlights in the photo.
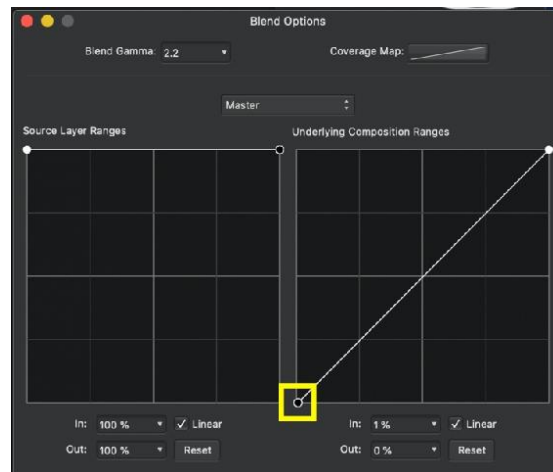
To do this, we'll bring this circle all the way down (see yellow rectangle - this is the finishing point).

Exit out of the pop-out window when finished.

The last thing we need to do to our photo is to incorporate the special effects Mr. Woelfel adds to his images. Of course, it's better to apply special effects when you're actually taking the picture, but since we are using a stock photo, we'll simply add our second image of bokeh balls to apply this effect.

To do this:

Click on the **tab** for the Bokeh image.

Press **Ctrl/Cmd+C** to copy this image.

Click on **tab** of the image of the woman's image.

Press **Ctrl/Cmd+V** to paste the bokeh image on our image.

Select the **Move Tool** (or **V**) to reposition the bokeh so it fits in the corners of the image. You will need   to adjust the Bokeh image using the corner and bottom-middle guides (see yellow rectangles).
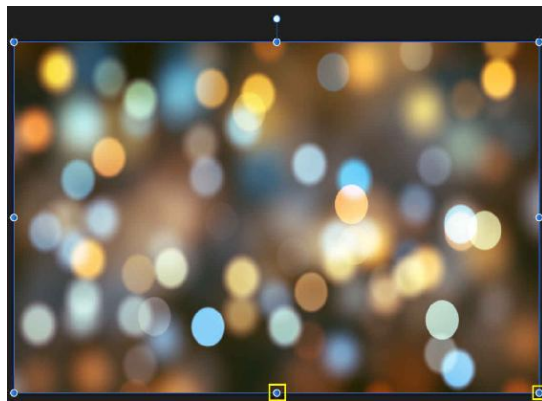
Once the bokeh image has been placed in the correct position, we're going to blend this top layer with the layers beneath it to create Woelfel's special effect.

Note: It can take a long time to get used to working with the different **Blend Modes**. What they do is mix   the selected layer(s) together using pre-programmed blends. Review the chapter in the beginning   where we discuss these important effects.

   *Change* the **Blend Mode** from **Normal** to **Screen**.
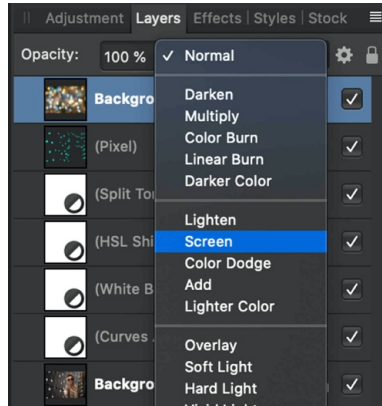
After we do this, the effect of the Bokeh balls effect is still too strong. To reduce this, we'll apply a **Gradient Mask** to the top Bokeh layer and make the image look fantastic.

This is how we do this:

   Click on the **Mask icon** (looks like a Japanese flag) located at the bottom of the Layers Panel.

   Select the **Gradient Tool**.

   Click & *drag* a **gradient line** starting in the middle-bottom going to the middle-top.
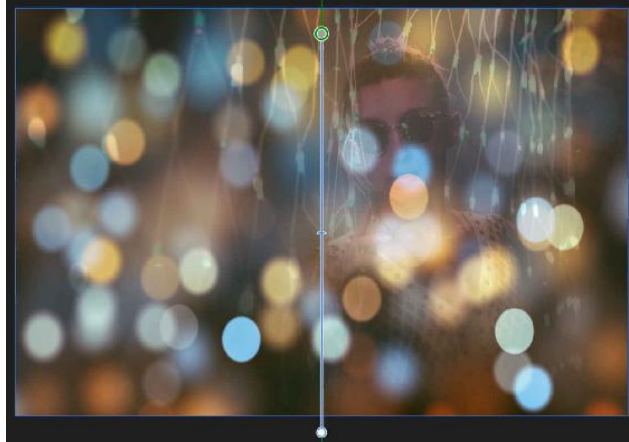
Note: Remember what happens with masks when you paint in black & white? Black will reveal the layer   beneath; grey will reveal **50**% of the layer(s) beneath; and white will not reveal the layer(s).

Change the **top** gradient **node's** color from grey to black using the Color Wheel.

Click on the **top node** and *move* it around the image wherever you think makes the effect the best.
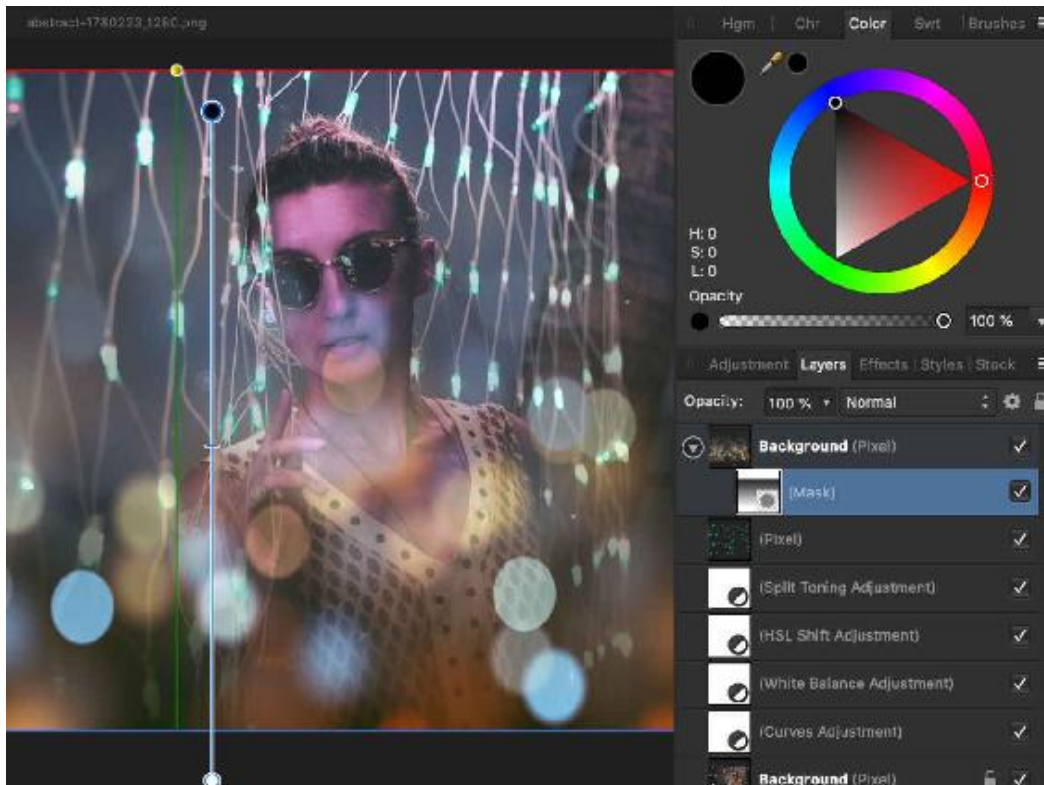
Optional Edit:

We don't like the bokeh ball that's positioned itself right in the middle of the woman's chin. To change the visibility of this specific bokeh ball, this is what we'll do.

Make sure the **Mask layer** stays highlighted.

Select the **Paint Brush Tool** (or **B**).

Adjust the **Flow** to **10%**.

Paint in **black** to reveal the layer beneath and reduce the effect of the Bokeh ball.

Every image will have slightly different adjustments. But, now you know the general principles to edit like Brandon Woelfel. We suggest you try this technique out with different types of portraits and images of bokeh balls. Both can be readily found on license-free sites like Pixabay, Unsplash, Pexels, etc.

Our final image:

Finished.   This ends this tutorial.

Lesson 15 - How to Instantly Remove Shadows

If you'd like to use the same image we'll be using, here is the hyperlink to the image:

https://pixabay.com/photos/woman-model-portrait-attractive-919047/

In this tutorial we are going to take this image of a woman and remove the shadows from her face.

Ready?

   Click on the **Adjustments** icon located at the bottom of the Layers Panel.

   Select **Curves**... from the drop-down menu.

   Click on the **node** on the middle of the line and bring-up-and-to-the-left middle quadrant (see image).
   - This will brighten up the image.

Let's continue:

Invert the **adjustment** by *pressing* **Ctrl/Cmd+I**.
This will make it so the Curves adjustment isn't applied to anything. It will remove the   brightening effect the adjustment showed.

Select the **Paint Brush Tool** (or **B**). We want to *paint over* the woman's skin to brighten it.

Adjust the **Hardness** to **0%** so the edge of the brush tip is very soft (or fuzzy-looking).

Set the **Foreground** color to **white**.

Paint over the **woman's skin & hair.**

This is the image we have now of the woman:

Some parts of her skin are too bright. To fix this over-brightening, we can use Blend Ranges to make it so that the Curves adjustment is only applied to the dark parts of her body.

　　　Click on the **Gear** icon located above-and-to-the-right of the layers stack.
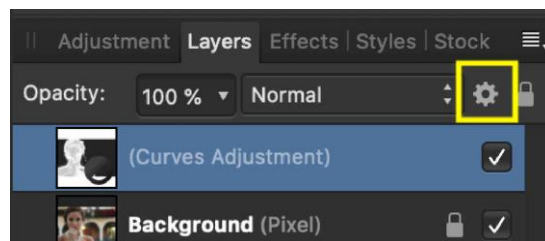
　　　Bring the **right node** of the right graph <u>all the way down</u>. This will make it so the highlights aren't   blown out of proportion.
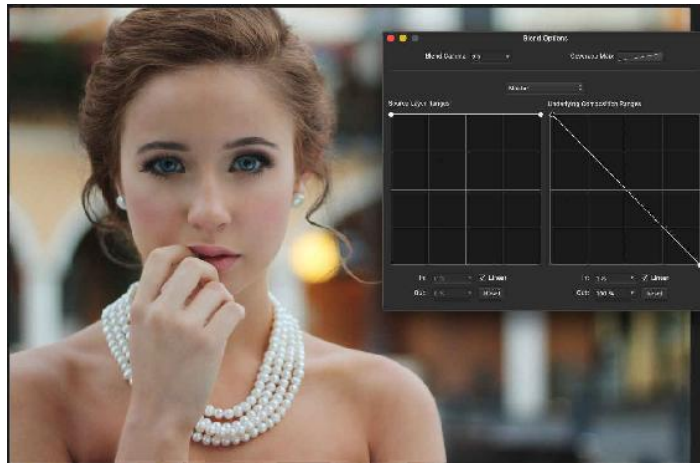
Click on the **checked box** (see yellow rectangle) to see before & after. We recommend you do this   for all edits to see where you are at the end of a technique and how far the effect has taken you.
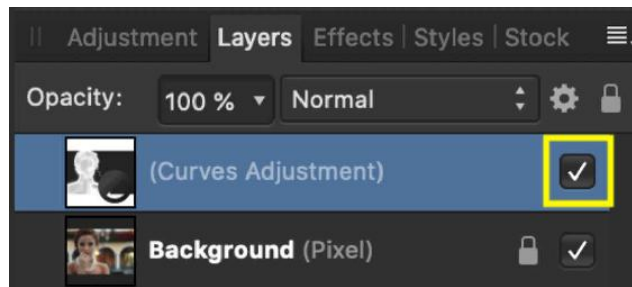
Finished. This ends this short, but very effective tutorial.

Lesson 16 - How to Make a Futuristic Eye

If you'd like to use the same images we are using, here are their hyperlinks:

https://pixabay.com/photos/eye-blue-eyelashes-vision-make-up-691269/
https://www.pexels.com/photo/225250/

For this tutorial you'll need this image of an eye, an image of some computer code and a picture of some rectangles that we'll create ourselves.

Ready to start? Let's start:

> *Open* a **new document** on Affinity Photo (**Crtl/Cmd+N**).

> *Set* the **dimensions** to **2000** x **2000 px**.

Note: When opening a new Document, you do not have to use any preset, but you can make your own like   we will do here. Enter into the values we have in this image under the right-side **Layout** area and   then change the **Color format** to **RGB/8**. You will also want to **check** the box for **Transparet Background**.

Press **Create** when done.

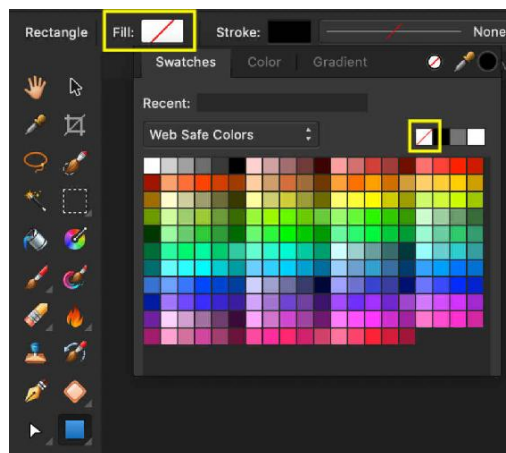In this new document we're going to start making some rectangles to create a cool futuristic effect inside the eye.

To do this:

Select the **Rectangle Tool** (or **U**).
Click on the **Fill** color box (see yellow rectangle).

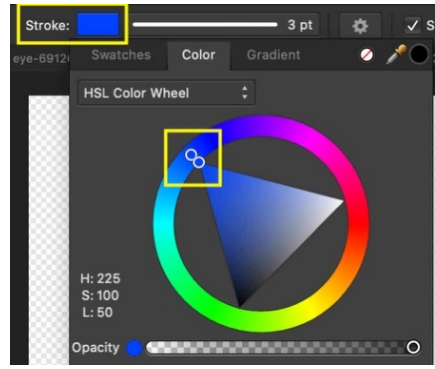Click on the **Swatches** tab located at the top left of this pop-out window.

Click on the **No Fill** icon (see the smaller yellow rectangle below the bigger one).

Next:
Click on the **Stroke** color box (see yellow rectangle).

Adjust the **Color Wheel** to a nice **blue**.

Next:

Click on the **Stroke line** (top yellow rectangle).

Set it to a **solid line** (middle yellow rectangle).

Adjust the **Width** of the line to **3 pt** (bottom rectangle).
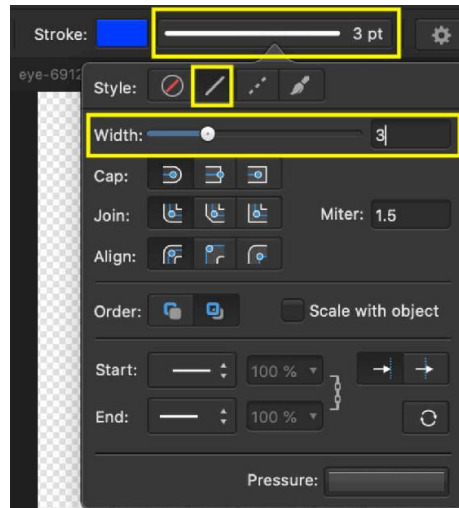
Next:

Click on the **document** & drag out **20 rectangles**.
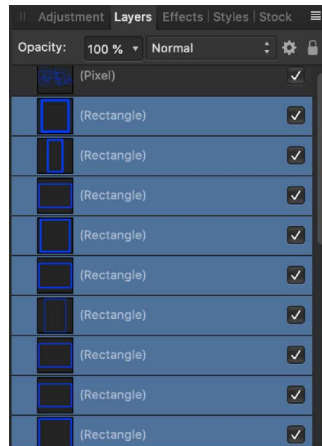
Look at **our image** for reference.
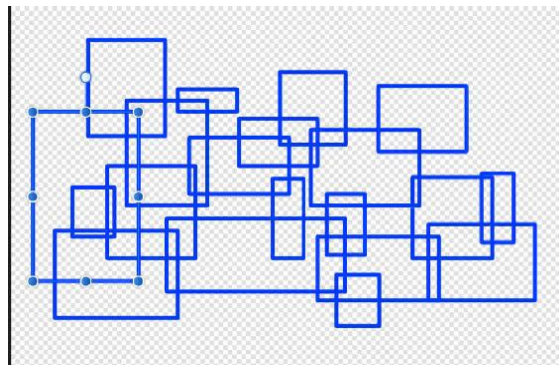
When you are done:

Click on the **top layer** in the Layers Panel.

Right-click & *select* **Merge Visible**.

This will merge all of the rectangle layers into one layer.

Hold-down **Shift** & *click* on the top (Rectangle) layer and the bottom-most to highlight all of these layers that are not the (**Pixel**) layer at the top of the Layers Panel.

Press **Delete**.

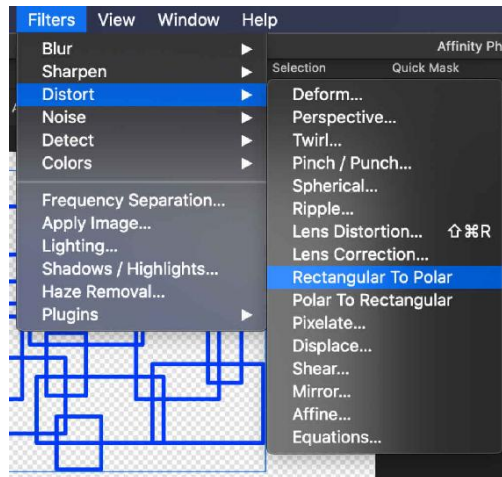The remaining (Pixel) layer is a combination (a Merge) of all of the rectangles we made and just deleted.

This is what your Layers Panel should now look like:
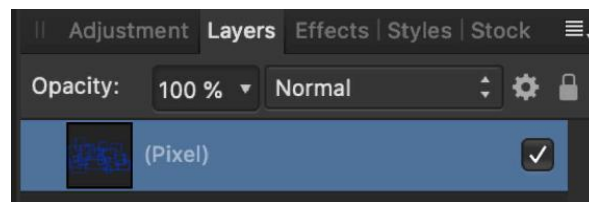
Now, we need to *distort* this new layer so all of the rectangle shapes create a semi-circle that we can place inside the eye.
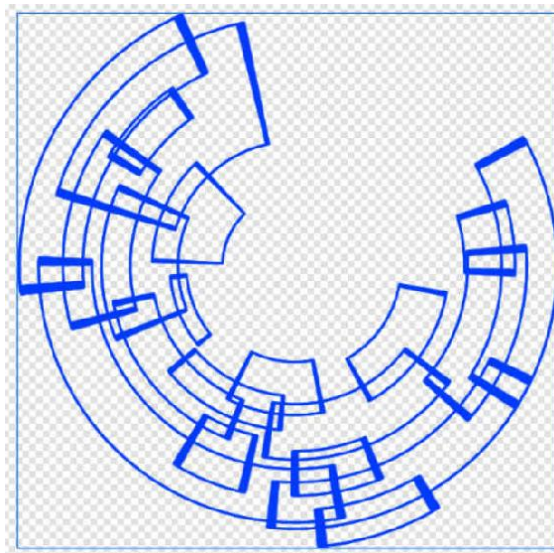
To do this:

Go to the **Menu Bar** (i.e. **M.B.**) - **Filters** - **Distort** - **Rectangular to Polar**.
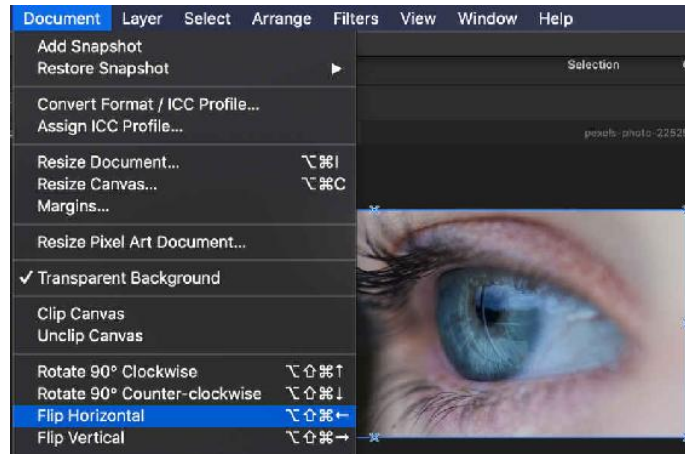

Affinity Photo will work its magic and create a circular pattern of our rectangles.

This is what ours looks like:

Next, let's go to the eye image and do a couple of things to it before we *copy* & *paste* the circular rectangles on top of it. With the image of the eye in front of you:
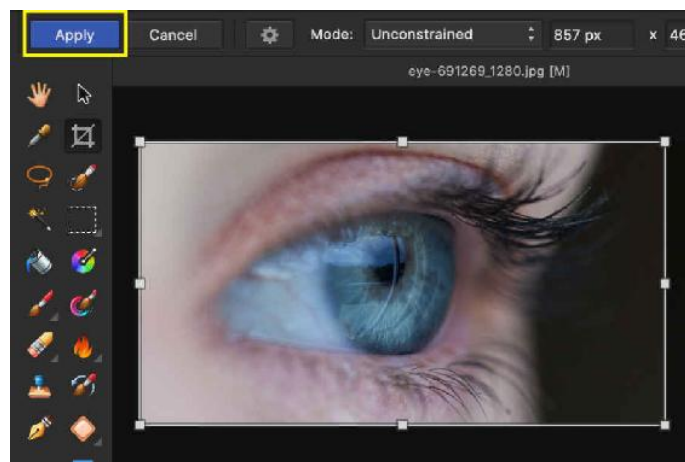
     Go to the **M.B.** - **Document** - **Flip Horizontal** (to have the eye face to the right).

     Select the **Crop Tool** (or **C**).

     Crop the **image** to remove the   unnecessary parts of the image.

     Press **Apply** when done.

Now, we're ready to keep working.

Go back to the image of the circular rectangles & *press* **Ctrl/Cmd+C** to *copy* it.

Then, go to the eye image and *press* **Ctrl/Cmd+V** to *paste* the image on top of the eye image. The rectangles will be way too large for the eye image.

To fix this:

    Select the **Move Tool** (or **V**).

    Click on the **nodes** of the rectangles image and shrink the image down so the outer edge of the   rectangles just fits within the blue of the eye.
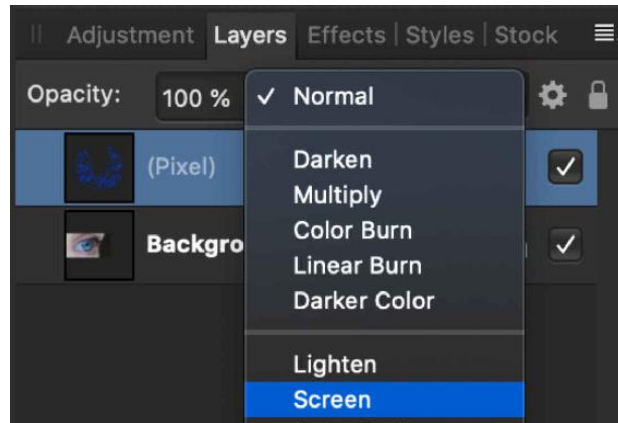
    Click on the **top node** to rotate the rectangles to fit the eye better (see yellow rectangle).
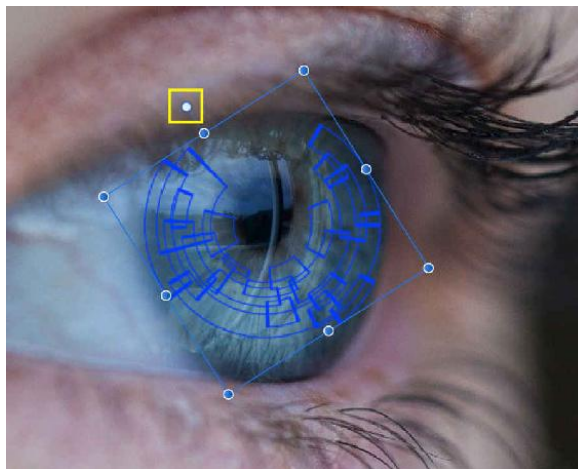
Hint: Try to have the center of the rectangles meet with the eye pupil. Take your time.

Once you have the rectangles image placed properly, we're now going to blend its image (& color) into the eye image below it. We'll also add a nice glow to the rectangles to make it look more futuristic.
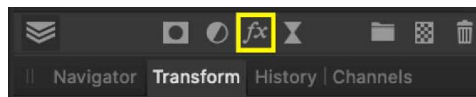
Change the **Blend Mode** from **Normal** to **Screen**.

Press **Ctrl/Cmd+J** to *duplicate* the top layer to *increase* the darkness of the rectangles.

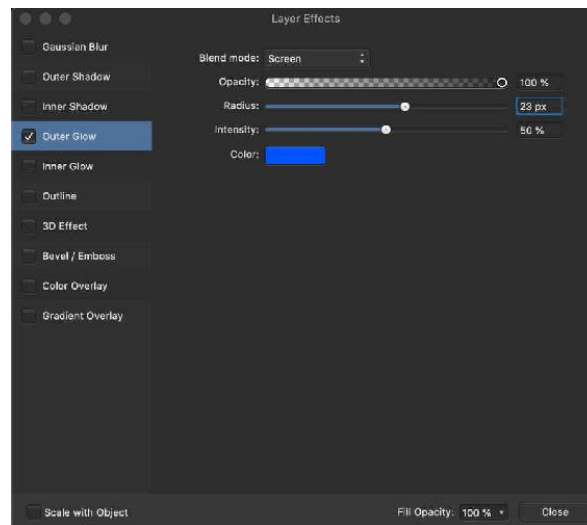*Click* on the original (**Pixel**) **layer** so it's highlighted in blue.

Click on the **Layer Effects** (*fx*) icon next to the Adjustments icon.

Check the **Outer Glow** box on the left side of the screenshot.

Adjust the **Radius** to **23 px**.

Change the **Color box** to **blue** by using the pop-up Color Wheel (not shown).

This will give our circular rectangles a nice glow.

Now it's time to add the computer code on top of the current image. So, go to the image tab at the top of the UI and just like we did with the rectangles image:

Press **Ctrl/Cmd+C** *to copy* the image.

Open the **image** we've been working with the eye and the rectangles.

Press **Ctrl/Cmd+V** *to paste* the code on top of our image.

Select the **Move Tool** (or **V**) to *move* the code image around for the best angle.
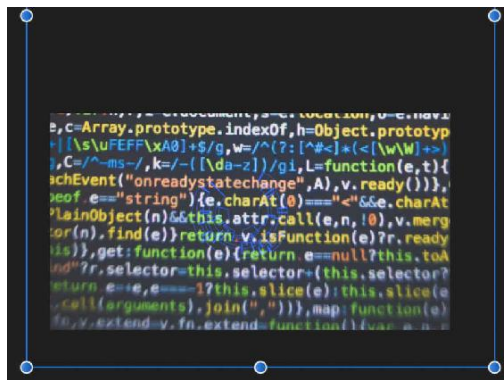
Note: Our position doesn't need to be the same as yours. Just make sure the code image covers the entire   eye image. We decided to place the lower portion of the code image over the eye image (see the guide   bars surrounding the code image).
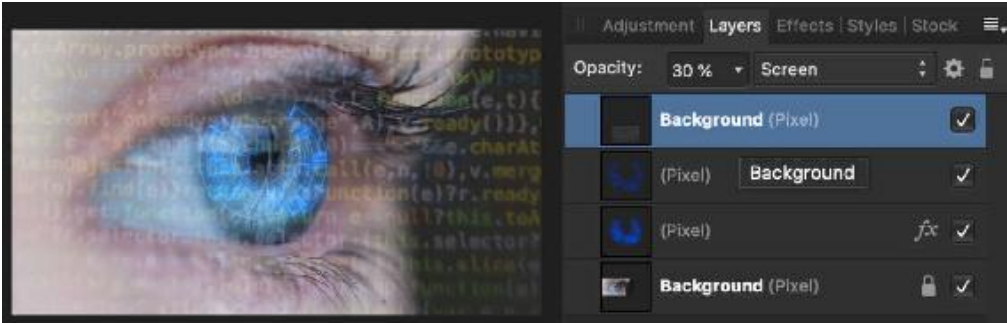
Next, we need to *change* the **Blend Mode** so the binary image would become transparent. When we do this, the code will still be too strong, but we can fix it.

To do this:

Change the **Blend Mode** from **Normal** to **Screen**.

Adjust the **Opacity** to **30%** so we can create a see-through effect.
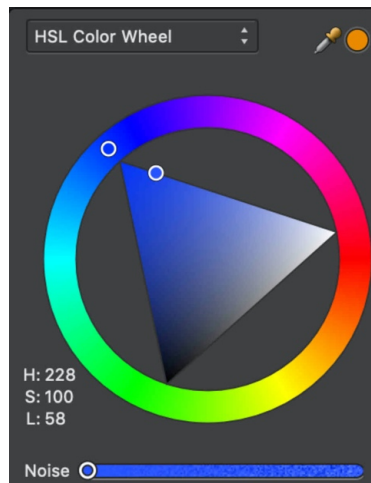
Our Layers Panel (with image):

Next, we'll give the entire image a bluish look to match the color of the eyes

> *Click* on the **Adjustments** icon

> *Select* the **Lens Filter** from the drop-down menu.

> *Adjust* the **Color Wheel** to a nice **blue**.

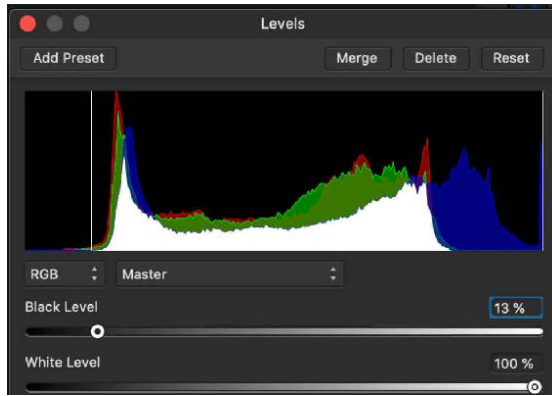The effect looks nice, so *exit* out of the pop-out window.

The last thing we want to do is to *darken* our image just a bit to give it a more polished look.
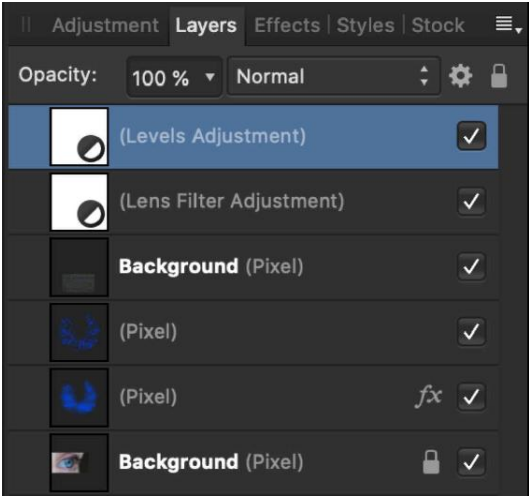
To do this:

> *Click* on the **Adjustments** icon.

> *Select* **Levels...** from the drop-down menu (or **Ctrl/Cmd+L**).

> *Adjust* the **Black Level** slider to the right to about **13%**.

This is what our current Layers Panel looks like:

Here are the **before** & **after** images:

Alternative final change:

If you *click* on the **Pixel** layer so it's highlighted in blue (see the image), you can use the **Move Tool** (**V**) to make the eye effect bigger, like what we have here.

Finished. This ends this tutorial.

Lesson 17 - How to Create Your Own Planet in Space

In this tutorial, we will be using two images. One is a wave and the other a space nebula.
Here are the website hyperlinks to these images:

https://pixabay.com/photos/ocean-wave-sea-water-tide-tidal-918999/
https://pixabay.com/photos/carina-nebula-ngc-3372-11003/

Once we're done, we promise this will look very cool. Go to the end of this chapter to see the final result if you'd like. When you are comfortable doing this tutorial, feel free using any images you want in place of the wave and the nebula.

So, upload the two images onto Affinity Photo and let's get started. To start, we will be working with the wave image. You should have this image in front of you now.

The first thing we're going to do is apply a spherical filter to this ocean wave to make it look more like a sphere.

To do this:

Click on the **Live Filters** icon in the lower portion of the Layers Panel (looks like an **Hourglass**).

Select **Spherical**... from the drop-down window.

The **Live Spherical** window will appear...

Adjust the **Intensity** to **100%**

Adjust the **Radius** to about **570 px**.

Press the **X** to *exit* from this window.

Next, we are going to apply the **Twirl Filter** to create the swirling planet look.

Click again on the **Live Filters** icon like we did above.

Select **Twirl...** located about halfway down the drop-down window.

The **Live Twirl** window will appear.

Adjust the **Angle** to about **456°**.

Adjust the **Radius** to about **275 px**.

Press the **X** to *exit* from this window.

This is what your Layers Panel should look like now:

Let's now group everything into one layer.

To do this:

Right-click on the **top layer** in the Layers Panel.

Select **Merge Visible** from the drop-down menu.

Here is what your new Layers Panel should look like now:
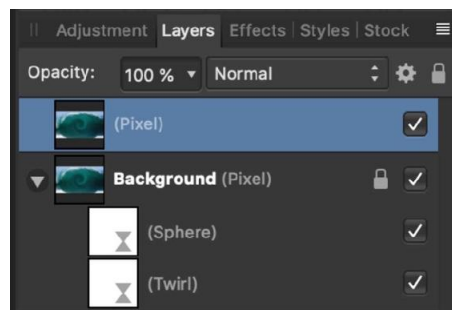
Now we have a single pixel layer at the top of the Layers Panel that represents everything we've done so far. For future reference, this is a nice way of organizing your Layers Panel.

Ok, let's continue.

Select the **Elliptical Marquee Tool** by clicking   on the Tool-specific pop-out window (see yellow   rectangle) and selecting the tool.
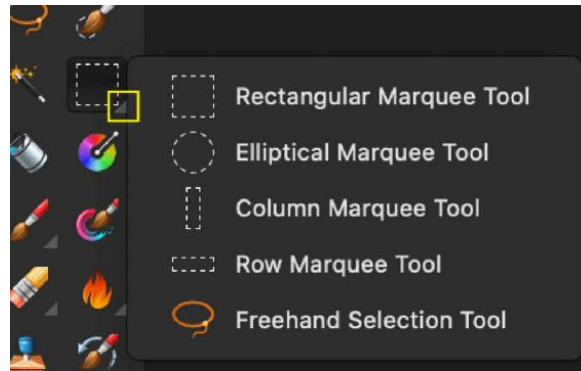
This tool will allow us to make a circular selection in our image.

To do this:

> Click & drag out a **circle** over the middle of our swirl wave.

> Hold-down the **Shift** key while you drag to create a perfect
circle.

Note: If after you have created your circle and want to
reposition it, simply move your cursor inside the   circle and a
four-sided arrow will appear. Then you can position the dotted-lined
circle wherever you   want to. Do not use the Move Tool.

Remember: If you make a mistake, use **Ctrl/Cmd+Z** to undo
your last move. For us, this is the most-
        used option we use day-to-day.

Now with our selection made we just need to press **Ctrl/Cmd + C** to
copy this and then come back over to the nebula image and press
Ctrl/Cmd + V to paste it.
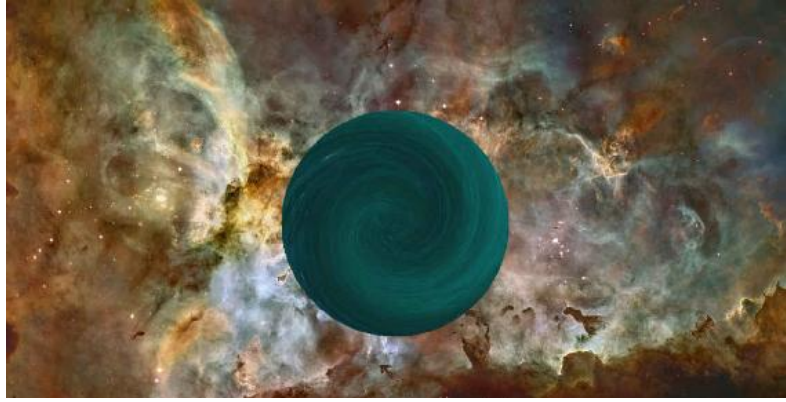
Now, since the planet is its own layer on top of the nebula image, we can *move* it by using the **Move Tool**.

   Select the **Move Tool** (or **V**) to *move* the planet anywhere you want.

To make our new planet look more realistic, we are going to apply to it a glow around its outer circumference as well as an inner glow. This will give it its own planet-like atmosphere instead of leaving it to look like a billiards ball in space.

To do this:

   Click on the **Planet** (Pixel) **layer** so it's highlighted in blue.

   Click on the *fx* icon located to the left of the Live Filters icon.

   Check the **Outer Glow** box.

   Bring the **Radius** all the way to the right to **100 px**.

   Click on the **Color box** & *change* the color to a **Turquoise**.
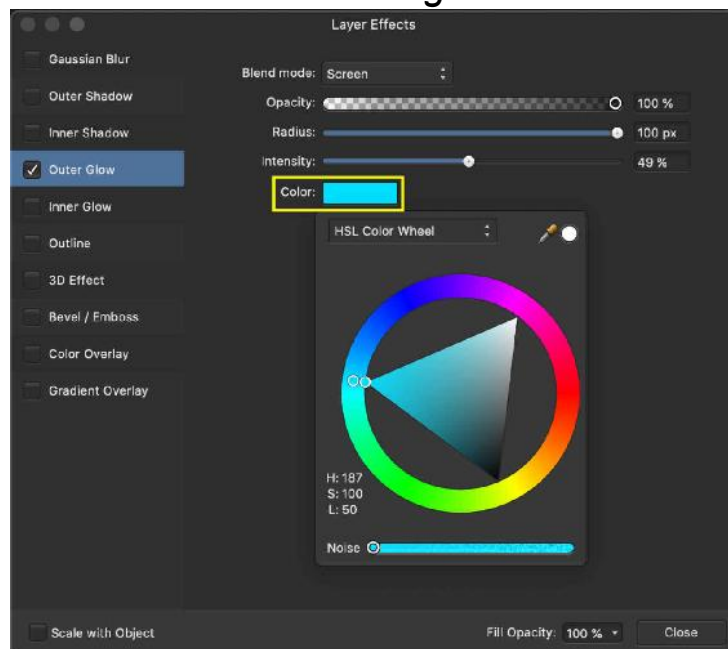
Next, we're going to change the **Inner Glow**. To do this:

　　　Check the **Inner Glow** box. Make sure this is highlighted in blue as in the image below.

　　　Bring the **Radius** all the way up to **100 px**.

　　　Click on the **Color box** & *change* the color to a **Turquoise**.
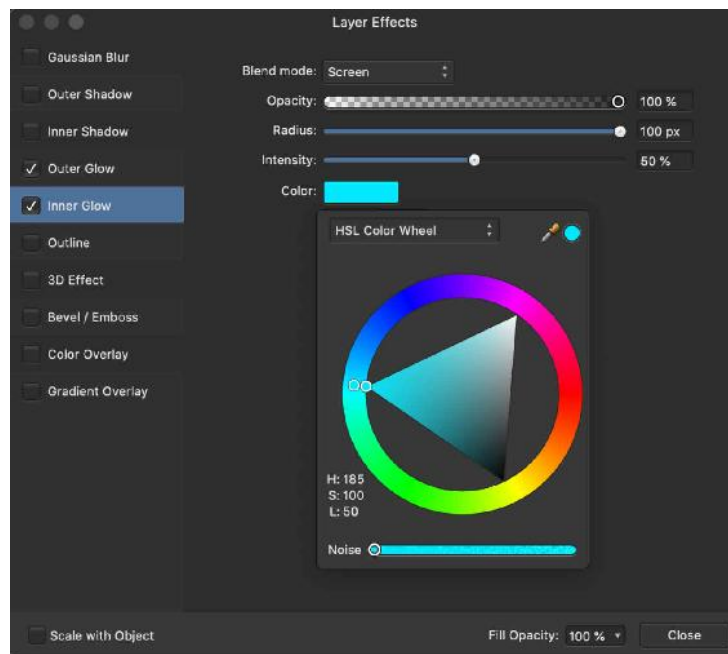
Personal Preference: If you'd like a more muted color, then go back to the Color boxes in both the Outer
　　　Glow & the Inner Glow's pop-out windows and adjust the color to a darker turquoise.
　　To access these pop-out windows again, simply *click* on the *fx* on the layer.

This is what our planet looks like now:

We're almost done, but there's one more trick we can do to change the color of our planet to any we want.

Click on the **Adjustments** icon.

Select **HSL...**

Adjust the **Hue Shift** to **15°**.

Immediately you should see that the color of the whole image changes (the planet as well as the nebula). We don't want this. We only want the color of the planet to change.

To make it so the **HSL Adjustment** only affects the planet, we need to create a child layer.

To do this:

Click on the **HSL Adjustment** layer & *drag* in beneath-and-to-the-right of the (Pixel) layer.

Here is an image this action:
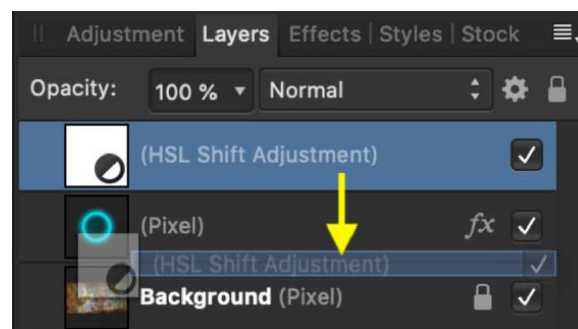
Note: Child layer adjustments only affect their parent layer and not the layers beneath.

Now we can *adjust* the **Hue Shift** and it will only change the color of our planet.

To access the **Hue Shift** pop-out window again:

Double-click on the **white box** on the **HSL Adjustment** layer (see yellow rectangle) and the window will reappear.
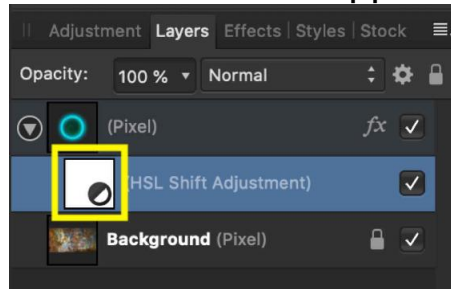
Here, the resulting final image is **100%** up to you on how you want your world to appear.

Here are the adjustments we made:

> *Adjust* the **Hue Shift** to **-34.3°**.
>
> *Adjust* the **Saturation Shift** to **53%**.
> *Adjust* the **Luminosity Shift** to **29%**.
>
> *Press* **Reset** (see yellow rectangle) to restore to the defaults and start over.

When you are done:

> *Press* the **X** to *exit* and *save* your file.
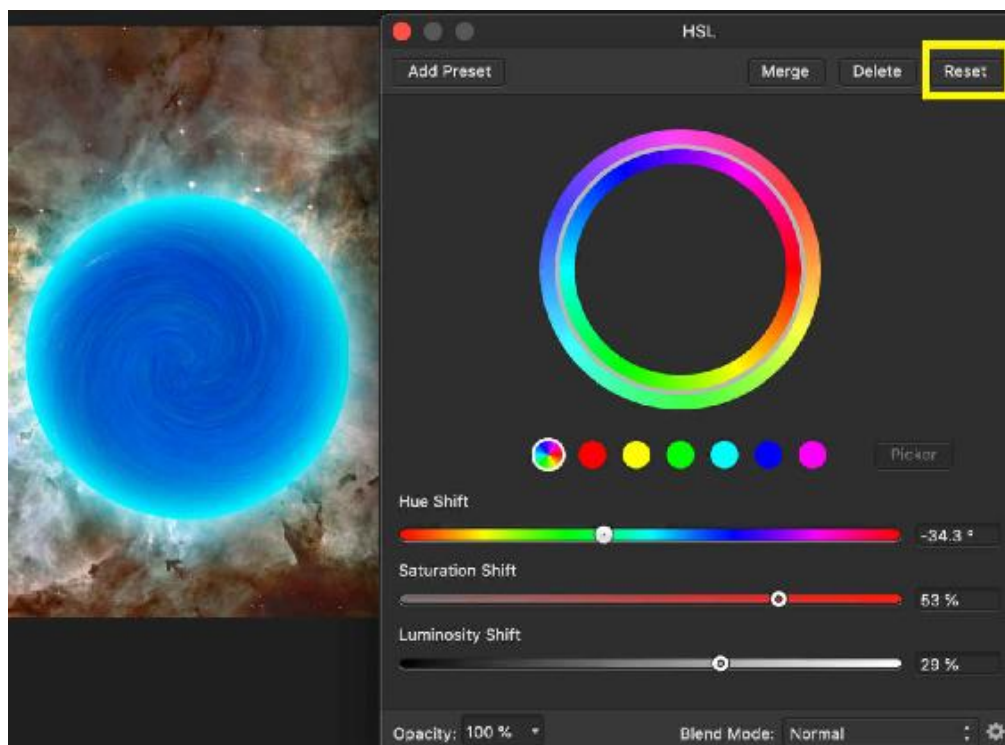
Finished. This ends this tutorial.

Lesson 18 - How to Use Masks Like a Pro

If you'd like to use the same image we'll be using, here is the hyperlink to it:

https://pixabay.com/photos/people-woman-girl-clothing-eye-2563491/

In this tutorial, we be making several adjustments to our model's eyes using a mask.

Ready to get started?

　　Click on the **Adjustments** icon (looks like a half-closed circle).

　　Select **Curves...** from the drop-down menu.

　　Click & *drag* the **middle black dot** into the top-left center quadrant (see our image).

With our Curves adjustment selected, let's place it in its own group.

Press **Ctrl/Cmd**+**G** (or *right-click* and *choose* **Group** from the drop-down menu).

Now, we'll apply a **Mask** to this group so the **Curves** adjustment will only be applied to our mask and not to the whole image.

Click on the **Group** layer so it's highlighted in blue.
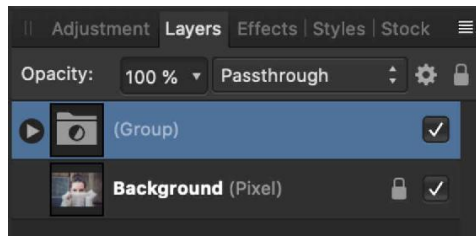
Hold-down **Alt**/**Option** & *click* the **Mask** icon (looks like a Japanese flag).

This is what your Layers Panel should look like now:
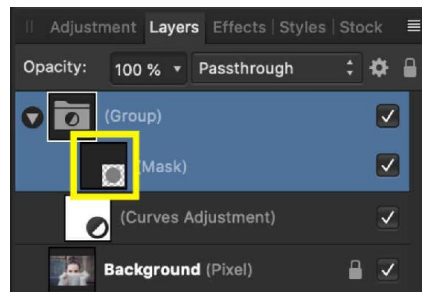
This has applied a black mask to our group & to the top of our layers stack.

Now, we want this mask to be applied only to her eyes so we can change their colors.

Click on the **Mask layer square** (see yellow rectangle in previous image).
Select the **Paint Brush Tool** (or **B**).

Set the **Hardness** to **0%.**

Adjust the **Width** to fit inside her eye(s).

Change the **Foreground** color to **White**.
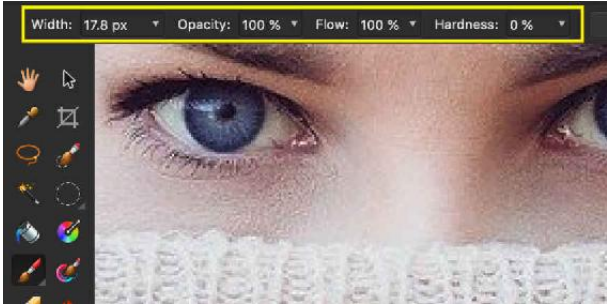
Note: Masking a black mask covers any adjustments that you have and when you paint white on it, the adjustments will peak through where you've painted white.

Press **Ctrl/Cmd +** (to *zoom in*) to one of her eyes.

Paint the **insides** of her eyes.

Before

After

The eyes should look quite different now. To make the adjustment less extreme...

D*ouble-click* on our **Curves Adjustment** so it's highlighted in blue.

Bring the **middle black dot** more to the center to make the look less extreme.
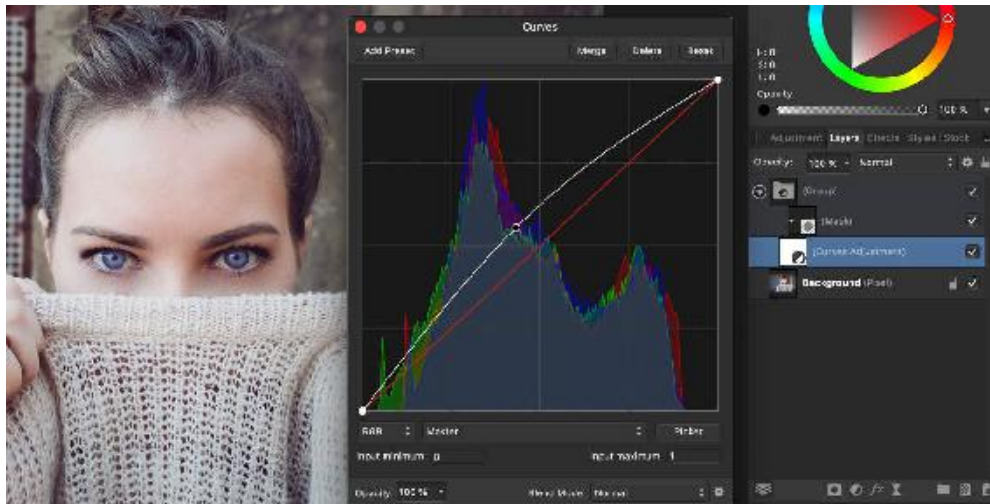
Now, we can apply as many adjustments as we want and they'll only be applied to the eyes. First, let's apply an **HSL Adjustment** and *change* the **Hue & Saturation** of the eye colors.

Click on the **Adjustments** icon.

Select **HSL...** from the drop-down menu.
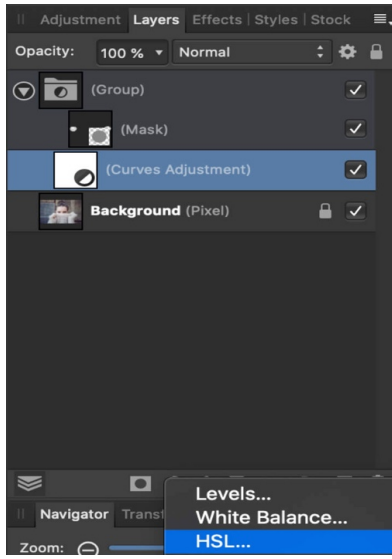
Let's make her eyes a nice green. To do this:

Adjust the **Hue Shift** to **60%**.

Adjust the **Saturation Shift** to **25%**.
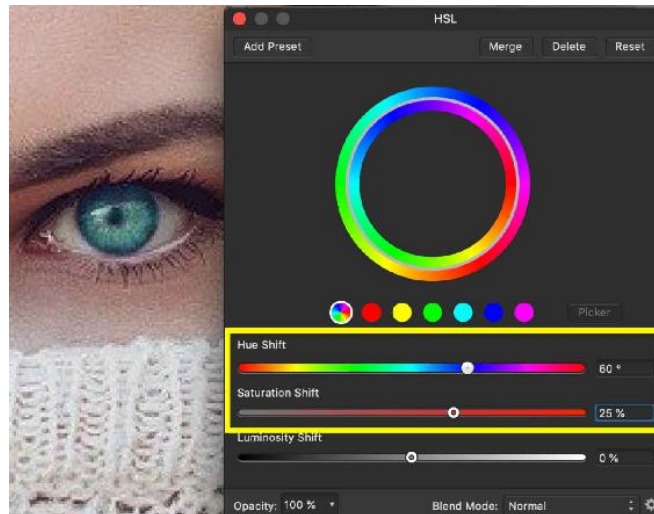
We can also increase the contract in her eyes by applying a **Levels Adjustment** to our mask.
To do this:

Click on the **Adjustments** icon.

Select **Levels...** (it's the first option).

The **Levels Adjustment** pop-out window will appear.
Adjust the **Black Level** to **10%**.

Adjust the **White Level** to **90%**.
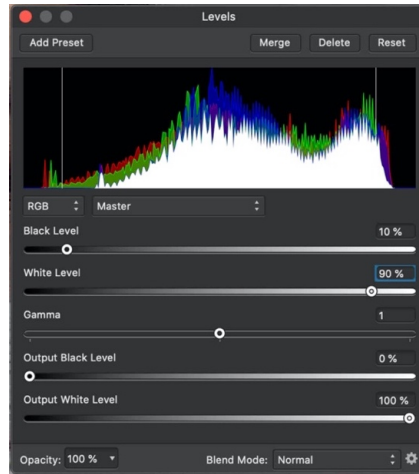
Exit out of this window.

Let's Review

Whenever you are doing edits, it's nice to be able to see how far you have come. So, to check our work before & after our adjustments, let's *check* & *uncheck* our **Group** layer (see yellow rectangle).
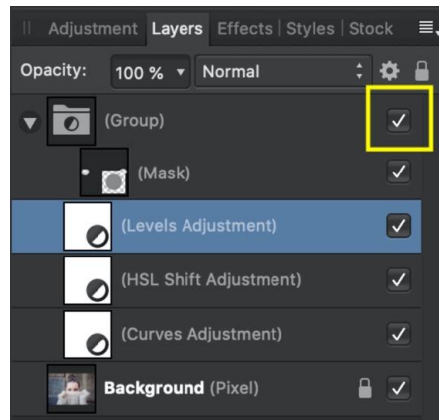
Before

After

Wow. Her eyes are looking great. What do you think?

From what we can see of our mask work, it looks like we covered all of her eyes. To make certain this was done properly, we can do this:

Click on the **Mask layer** and make sure it's highlighted in (it is very important you do this).

Have your Layers Panel look like this before you do the next step:
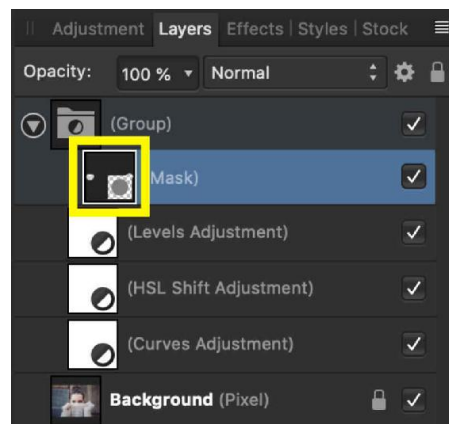
Hold-down **Alt**/**Option** & *click* on square on the **Mask** layer (this square is marked with the yellow   rectangle).

Select the **Paint Brush** (or **B**) if you need to and make the **Foreground** color **White**.

This will reveal the mask with two white dots, which are the areas of the eyes we've painted over.

Adjust the **Width** of the **Paint Brush** & *repaint* inside the white dots.

Before newest revision

After newest revision
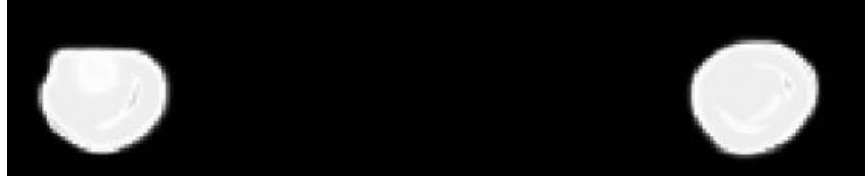
Once you are happy with your revised "eyes", *click* on any of the other layers and now we can see the whole picture again. Before it looked pretty good, but now we can know for sure that all our adjustments are being applied to the eyes.

And there you have it. You now know how to apply a Mask and add different adjustments to it.

But, before we end this tutorial, let's work on one more part of our photo to give it a final touch.

Looking at the image you should be able to see that the right side of the image appears darker than the left side. This is due to the wall vs. the metal background. So, let's make the wall brighter and that'll end this lesson on masks.

To start this process, we need to close up the Group we've been working on so we can add an adjustment layer that'll be positioned above our current group.

To do this:

    Click on the **circled-triangle** (see yellow rectangle) so the grouped layers collapse into one layer.
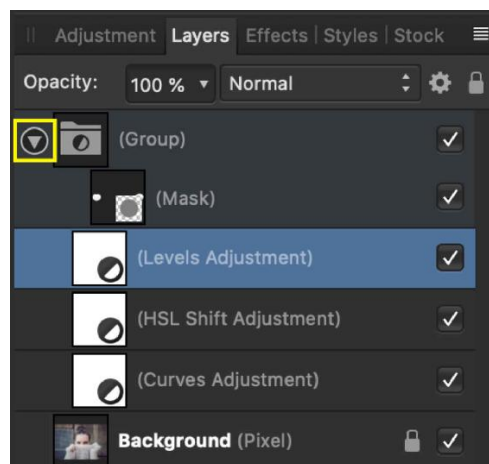
Click on the top **Group** layer so it's highlighted in blue.
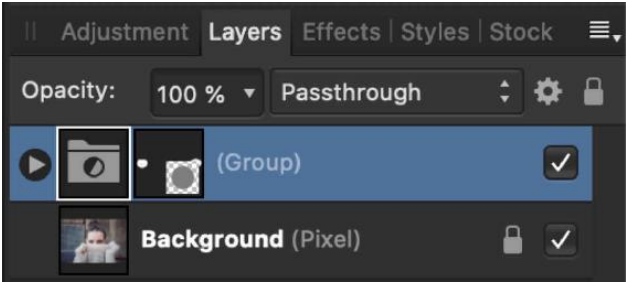
Click on the **Adjustments** icon.

Select **Curves**... from the drop-down menu.

Bring up the **center black dot** just a little bit (see image).

This will cause the entire image to brighten up a bit.
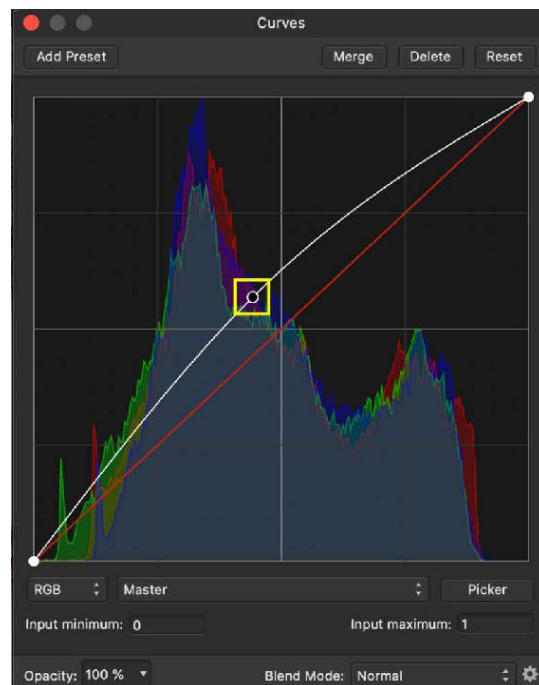
But, we only want the right side to be brightened up.   To create this effect only on one side means that we have to create a Gradient Mask.

As you do this, make sure the top **Curves Adjustment** layer is highlighted in blue.

To do this:

> *Select* the **Gradient Tool**.

> *Click* & *drag* a **gradient line** as seen in our image.

> *Change* to the **left** node to **black**.

> *Keep* the **right** node **white**.
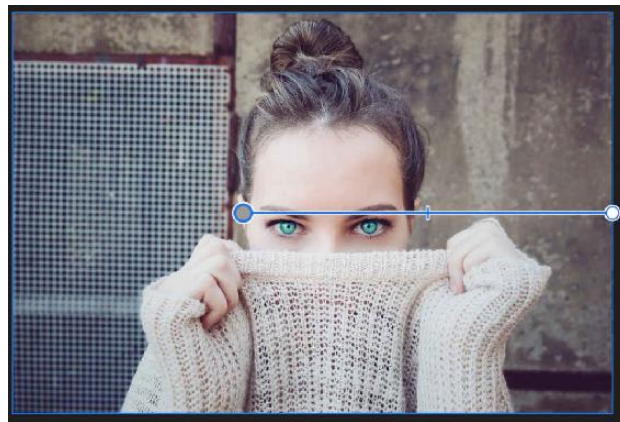
Note: To change the color of either node, *click* on it and by using the Color Wheel you can change the   node's color to your choosing. We marked the left node with a yellow rectangle along with the   corresponding color on the Color Wheel. The right gradient node has been marked with a yellow   circle.
     White gradients will reveal the adjustment they're on (i.e. the brightening we just did).
     Black gradients will not reveal the current adjustment.
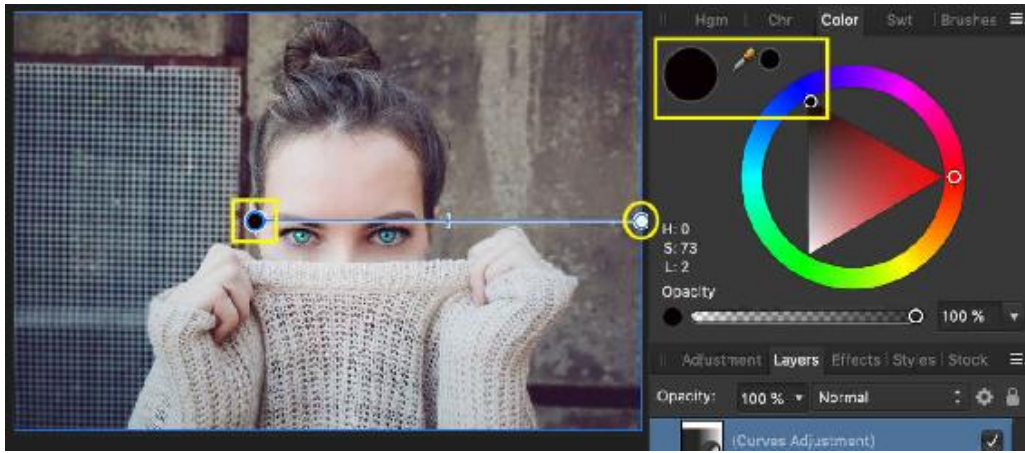
Review: The white node behaves like a mask revealing the **Curves** adjustment white the black node doesn't   reveal the Curves adjustment at all.

To see before & after *click* on the **check mark** on the **Curves Adjustment** layer.
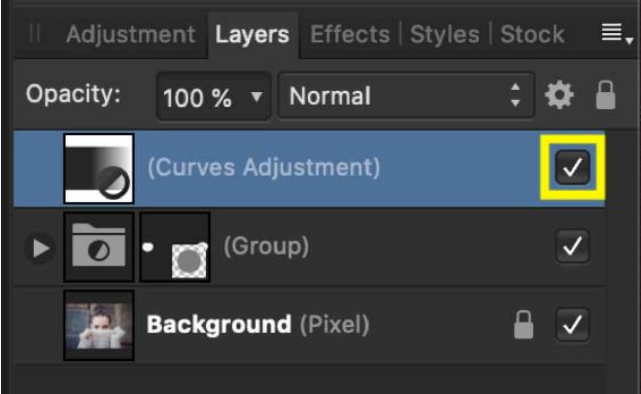
Finished. This ends this tutorial.

Lesson 19 - How to Convert a Photo into a Colored Pencil Drawing.

If you'd like to follow along with the same image we'll be using, here is its hyperlink:

https://pixabay.com/photos/eiffel-tower-paris-france-travel-3349075/

Here is the image uploaded on Affinity Photo.
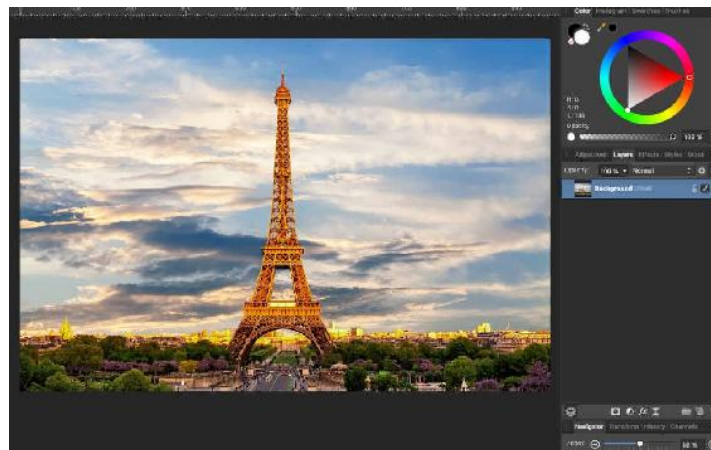
Here are the steps for this creative tutorial:

  Duplicate the **image layer** by *pressing* **Ctrl/Cmd+J** (or **Menu bar** - **Layer** - **Duplicate Selection**).
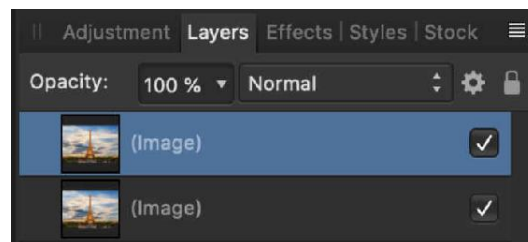
Remember: *Duplicating* allows us to work non-destructively.

Press **Ctrl/Cmd+I** to *invert* the top layer (or **Menu bar** - **Layer** - **Invert**). This will cause the image   to look like a film negative.

Next, we need to change the composition of the image. To do this:

Change the **Blend Mode** from **Normal** to **Color Dodge**.
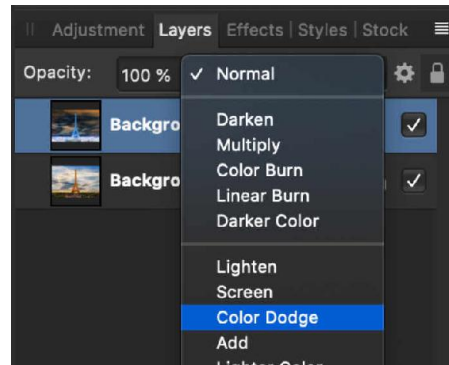
Click on the **Live Filters** icon at the bottom of the Layer's Panel.
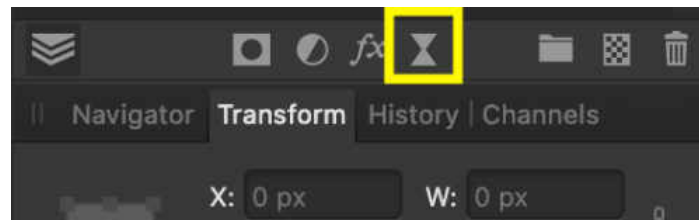
Choose **Gaussian Blur**... from the drop-down menu that appears (it's the first choice).

Check the **Preserve Alpha** box in the pop-out window, to make sure your edges aren't lost.

Drag the **Radius slider** to the right until you get that perfect colored-pencil look you want. The   further you go to the right, the more "colored-in" look you'll get.
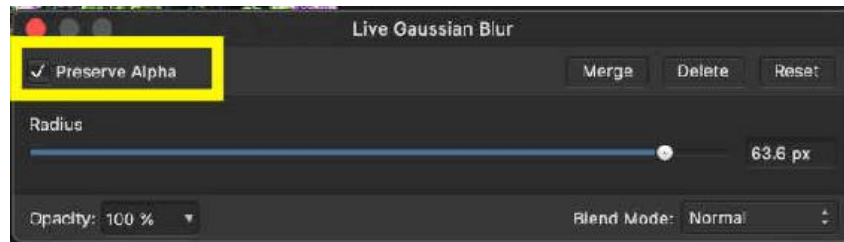
For our final image, we think **32.1 px** is perfect.   Your images may take a different Radius amount.

This is our final image:
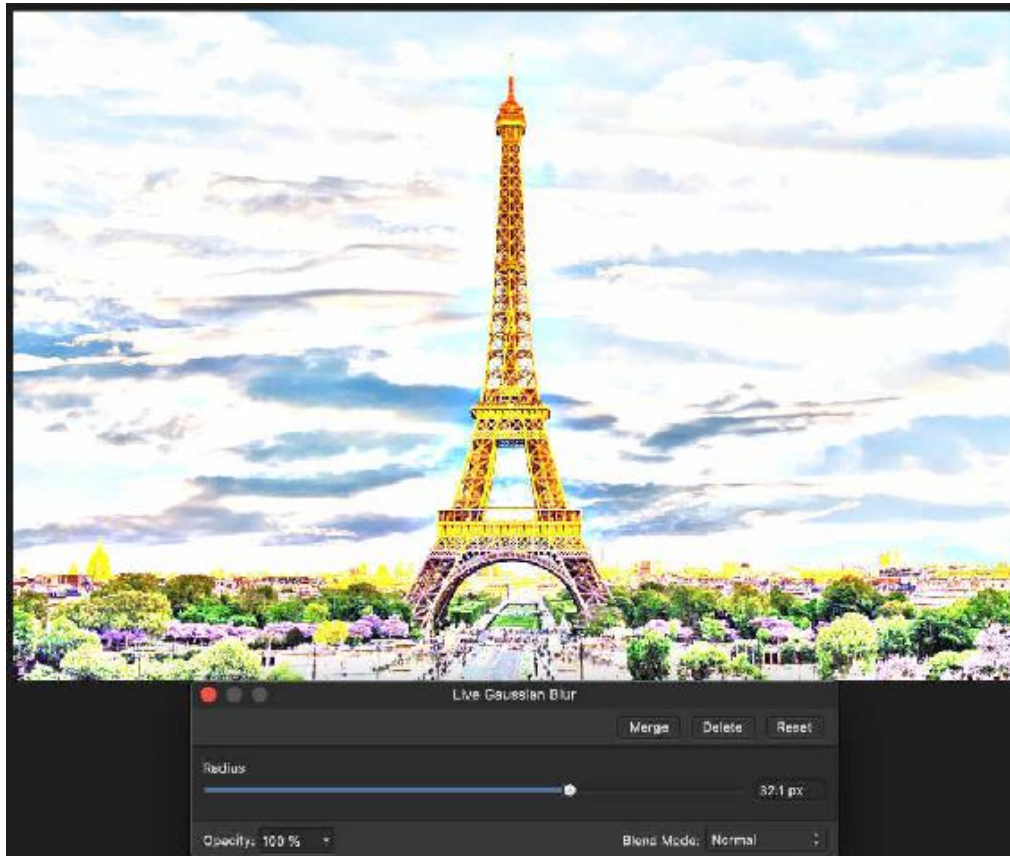
And, that's it. Super easy and fun way to change images to a colored pencil look.

Finished. This ends this tutorial.

Lesson 20 - How to Add a Cool Bokeh Effect to an Image

If you'd like to follow along with the same images we'll be using, here are their hyperlinks:

Bokeh Circles:
   1) **https://pixabay.com/photos/colors-bokeh-circles-abstract-1772984/**
   2) **https://pixabay.com/photos/night-snow-bokeh-snowflakes-933211/**
   3) **https://pixabay.com/illustrations/background-bokeh-light-circle-64258/**
   4) **https://pixabay.com/illustrations/bokeh-out-of-focus-blue-background-472701/**

Model: **https://pixabay.com/photos/portrait-beauty-young-girl-face-3595526/**

In this lesson, we're going to be working with the image of the girl and we'll use the first Bokeh circle image. We've included three more Bokeh circle images for you to work on by yourself after you've learnt the basics we'll teach you. As you work on the three other Bokeh images, we recommend you choose different amounts to each of the adjustments we'll be making. We'd love it if you sent us your creations at Kuhlmanpublishing@yahoo.com. We like to engage with our readers.

Once you have all five images uploaded, we'll get started.
Ready?

    Click on the **first bokeh circles** image (from above) & *press* **Ctrl/Cmd+C** (*to copy*).

Click on the **girl's image** & *press* **Ctrl/Cmd+V** (*to paste*) the bokeh circles on top of this image.

To reveal the girl below the bokeh circles, we'll need to change the Blend Mode from Normal to Screen. This will combine both images together.

Click on the **Blend Mode**: **Normal** & *select* **Screen** from the drop-down menu.
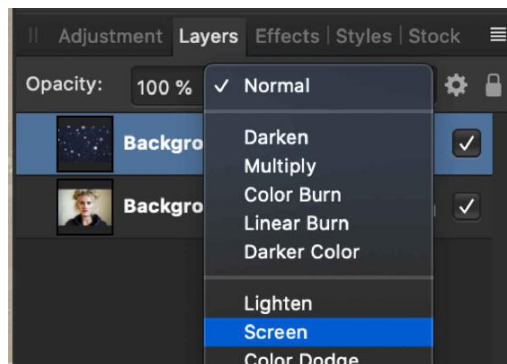
Note: The Blend Mode **Screen** takes away all the dark parts of the image and leaves the light parts.

If the Bokeh circles are not in the position we want them to be in, we can use the **Move Tool** (or **V**) *to resize* the Bokeh circles image. We can even rotate it, like we did in this image (see yellow rectangle. Normally, this **Move Tool** node is located at the top of the image).
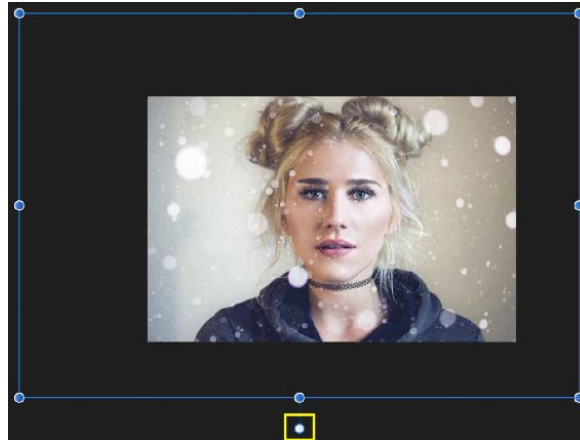
Note: When working with Bokeh circles (or balls) it's good practice not to have them in the middle of the   face or body).

Now, let's center the image to the middle of the screen and to its original size.

    Press **Ctrl/Cmd+0** (zero).

Before we move onto the next step in this lesson, let's rename the layers in the Layers Panel so it'll be easier to remember which we should be working on. It's a good idea to do this whenever you are working with multiple images/layers.

So, let's change the name of the layers so they're not all saying 'Background'. Since we'll be working with four different Bokeh images, let's name each new Bokeh layer by its numbered image (i.e. Bokeh 1). The portrait we'll rename "Girl".

    Double-click on the **layer** you want to rename.

Type the **name** you want if something else.
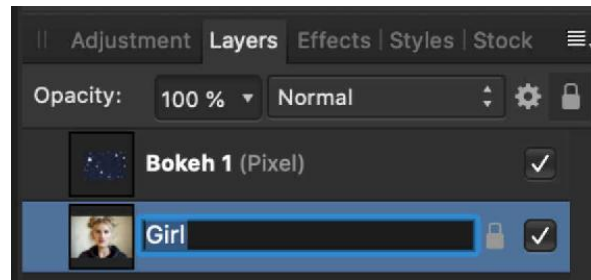
Note: Be careful. In our experience renaming the layers can sometimes be tedious as just as you start typing   in the new name, the layer will not allow you to rename it without you again *double-clicking* and   starting over. The most times the program did this to us is three consecutive times, but not more. So,   don't get too frustrated. We think it's a result of our computer "thinking" its way through something,   but we are unsure.

The image is now looking very cool. The Bokeh circles add nice composition to the portrait. The next thing we want to make a change to is the color of the circles.

To make changes to the Bokeh 1 layer...

>   *Click* on the **Bokeh 1** layer so it's highlighted in blue.

>   *Click* on the **Adjustments** icon.

>   *Select* **Recolor...** from the drop-down menu.

>   *Click* & *drag* the **Recolor Adjustment layer** beneath-and-to-the-right of the Bokeh 1 layer.

This will make the **Recolor Adjustment** layer a child layer to the Bokeh 1 layer. Child layers, as we have previously discussed, affect only the layer they are attached to.

Now, let's change the color of the Bokeh circles:

   Double-click on the **white box** (marked with a yellow rectangle) on the Recolor Adj. layer.
      This will make the Recolor Adjustment pop-out window appear.

   Adjust the **Hue** to **35°** to create a nice warm look to our image.

   Adjust the **Saturation** to **60%** to lower the saturated look.

This has made a huge difference. Here is our image with our adjustments:
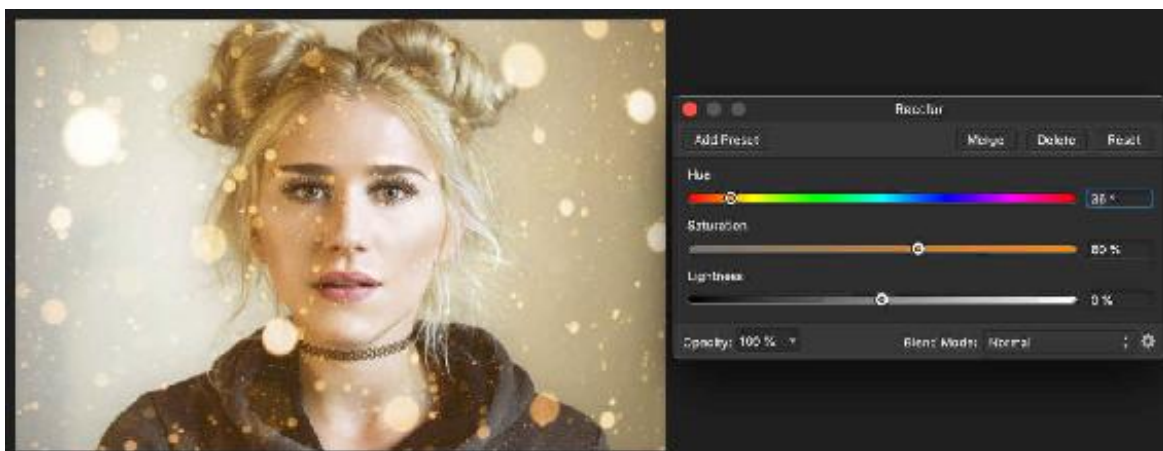
Now, let's add a new adjustment to our work.

   Click again on the **Adjustments** icon.

   Select **Levels...** from the drop-down menu.

Because the Recolor Adjustment layer was the last layer we worked on, this new layer will also be a child layer underneath the Bokeh 1 layer (see our image).

You should now have the **Level Adjustment** window in front of you. You will see five sliders, but we only want the top **Black Level** slider. As you *click* & *drag* this to the right, you will see that it will *remove* the haziness from the image, but as you *increase* the percentage (move it to the right), the bokeh circles disappear.

So, let's *adjust* the **Black Level** slider to **15%**.

Click on the **red x** to *close* this window.
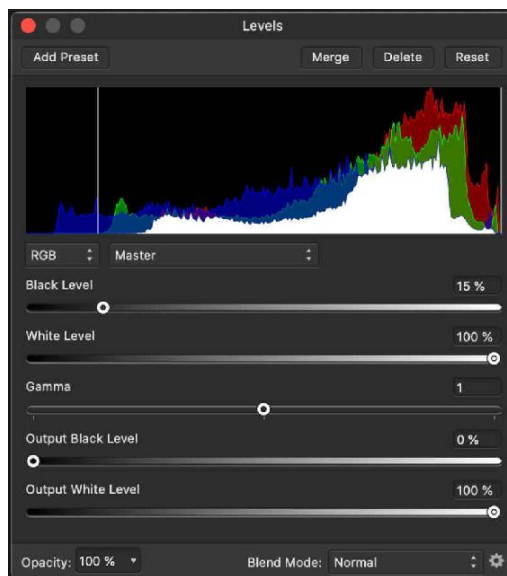
The last step we're going to take with our image is to try to remove some of the Bokeh circles we no longer want visible.
    To do this...

Click on the **Bokeh 1** layer so it's highlighted in blue.

Click on the **Mask Layer** icon (looks like a Japanese flag).

Click on the **white square** located on the Mask layer.
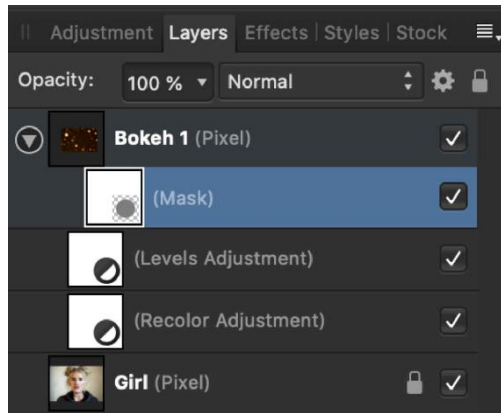
Make sure you have **Black** as the **Foreground** color.

New Shortcuts:

     Press **D** on your keyboard to immediately make the Fore-/Background colors Black & White.

     Press **X** to switch these colors. We want Black, so make sure Black is the foreground color.
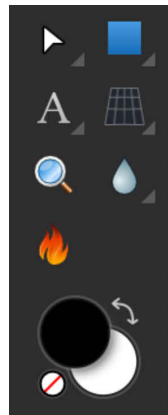
If you changed the left-vertical Tool area into 2-columns, you would have the Fore-/Background colors located there at the bottom (see above image). If you forgot how to do this, this is how you do it:

     Go to the **Menu bar** - **View** - **Customize Tools...** - *Click* on **Columns** to **2** (at the bottom).

Note: The more you use Affinity Photo, the more you will like having the Fore-/Background colors   positioned here.

Ok. Let's continue with the lesson.

     Select the **Paint Brush Tool** (or **B**).

     Adjust the **Hardness** to **0%**.

Adjust the **Flow** to around **45%**.
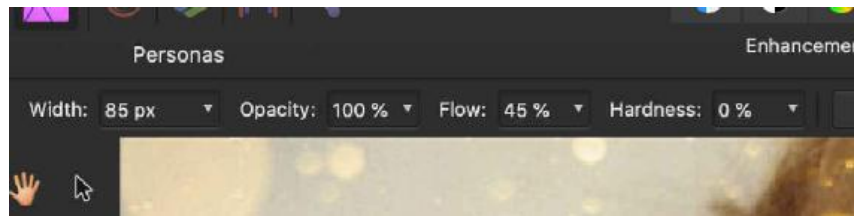
Zoom into the **image** so that her face fills the center of the screen.

Paint over her **face** removing the bokeh circles from her face. As you *paint,* you will see the bokeh circles vanish. The effect of removing the bokeh circles from her face will make the image look great.

Note: When you use the Paint Brush with a **Flow** of **45%** this means that **45%** of the effect of the brush will occur. To cause the Paint Brush to have a greater effect, take you finger off the mouse button and repaint over the areas of the face you've already painted. You'll see the bokeh circles vanish even more. Flow is kinda like the pressure you'd place on a real paint brush. The harder you *press down* (i.e. the higher the **%**), the more paint that would be applied.

Press **Ctrl/Cmd+0** (zero) to have Affinity Photo center the image to the middle of our screen.

Let's *click* this Mask layer **Off** & **On** to see the new effect.

When you *click* it off (see our image) you'll see a red line going through the white square on the Mask layer.
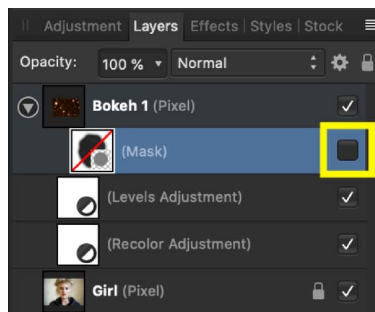
This adds a little clarity to her face, darkens the eyes and makes her beautiful face stand out more than before.

Before
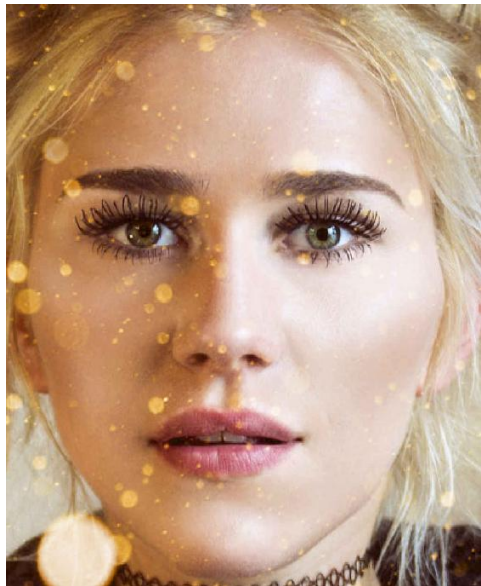
(After on next page)

After
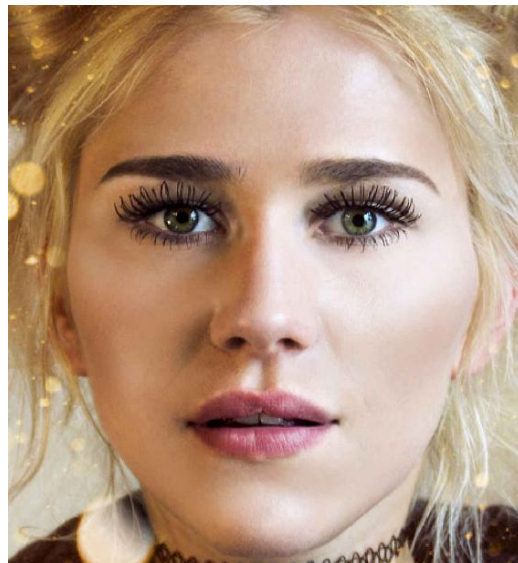
To see the final effect on the whole picture, *click* on the Bokeh 1 layer & *check* the layer **Off** & **On**.

This will reveal the image with & without the Bokeh circles.
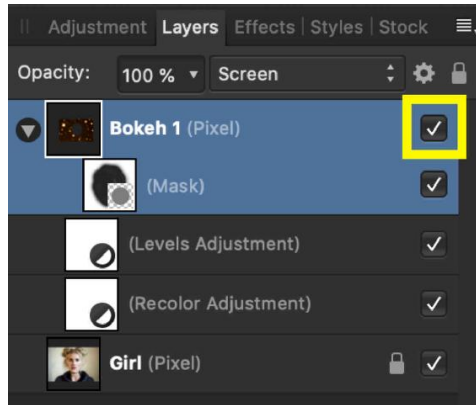
This ends this tutorial. If you would like to go back and add the different Bokeh images that we added to the beginning of this lesson and work through this lesson, you will see how much fun and impressive this new technique can be (that is, if you like the Bokeh effect).

If you do work through the tutorial again, please email us your work. We'd love to see it.

Finished. This ends this tutorial & this book.

Chapters & Images Used

Basics 1 - How to Open Images/Documents/Templates

https://pixabay.com/photos/apple-imac-ipad-workplace-606761/

Basics 3 - How to Crop Images

https://pixabay.com/photos/animal-whale-nature-ocean-sea-1850235/

Basics 4 - How to Remove Objects / Imperfections from a Photo

https://pixabay.com/photos/snow-sunset-hiking-cold-1185474/

https://pixabay.com/photos/acne-pores-skin-pimple-female-1606765/

Basics 5 - How to Use Adjustment Layers

https://pixabay.com/photos/children-afghanistan-afghani-girl-63175/

Basics 6 - How to Use Masks (same image as Basics 5)

Basics 7 - How to Make Selections

https://pixabay.com/photos/kobe-bryant-action-figure-basketball-932875/

https://pixabay.com/photos/full-moon-moon-night-dark-black-415501/

https://pixabay.com/illustrations/world-globe-earth-planet-blue-1303628/

https://pixabay.com/photos/mac-freelancer-macintosh-macbook-459196/

Basics 8 - How to Change the Background of a Photo

https://pixabay.com/photos/horse-pony-animal-ride-mane-1330690/

https://pixabay.com/photos/geese-flying-sunrise-wildlife-1622692/

https://pixabay.com/photos/road-red-rocks-rock-formations-1303617/

Basics 9 - How to Add Text to an Image

https://pixabay.com/photos/trex-dinosaur-tyrannosaurus-rex-2483284/

Basics 10 - How to Save, Save as..., & Export Your Finished Product (we used the image from Basics 9)

Lesson 1 - Flambient Photography

https://drive.google.com/file/d/1WFq7_4C9KXGy_YWsVpPNvMw633lm1wbt/view
https://drive.google.com/file/d/1kxCB9N5mcMZsYQnhEDPr4b8ZsJgilPhi/view

Lesson 2 - How to Add a Nashville Filter

https://unsplash.com/photos/BGz8vO3pK8k

Lesson 3 - How to Add a Simple but Awesome Gradient Effect

https://pixabay.com/photos/woman-model-sit-b-add-person-2694880/

Lesson 4 - How to Brighten an Image in a Natural Way

https://unsplash.com/photos/zK049OFP4uI

Lesson 5 - How to Create a Fish in a Bubble Effect

https://pixabay.com/photos/corn-field-rural-sky-autumn-83783/
https://pixabay.com/photos/goldfish-carp-fish-1900832/
https://pixabay.com/photos/bubble-clear-reflection-1716959/

Lesson 6 - How to Create a Glitch Effect

https://pixabay.com/photos/skate-board-sports-jump-skateboard-1413531/

Lesson 7 - How to Create a Levitation Effect

https://affinityrevolution.com/levitation/

Lesson 8 - How to Create a Tiny Planet Image

https://pixabay.com/photos/new-york-skyline-new-york-city-city-668616/

Lesson 9 - How to Create a Very Cool Neon Look

https://pixabay.com/photos/eagle-portrait-wild-bird-nature-2045655/

Lesson 10 - How to Create a Vintage Effect

https://unsplash.com/photos/o3PmqjqyG58

Lesson 11 - How to Paint Graffiti on a Wall

https://pixabay.com/photos/bricks-wall-stones-structure-459299/
https://pixabay.com/vectors/silhouette-dinosaur-dino-3317569/

Lesson 12 - How to Add Stars to the Background of an Image

https://pixabay.com/photos/cosmos-dark-hd-wallpaper-milky-way-1853491/
https://pixabay.com/photos/castelmezzano-italy-village-town-1979546/

Lesson 13 - How to Remove Dark Circles Under Eyes

https://pixabay.com/photos/girl-woman-female-smile-happy-eye-454564/

Lesson 14 - How to Edit Like Brandon Woelfel

https://cdn.pixabay.com/photo/2017/12/23/15/22/woman-3035402_960_720.jpg
https://pixabay.com/illustrations/bokeh-light-xmas-abstract-1780233/

Lesson 15 - How to Instantly Remove Shadows

https://pixabay.com/photos/woman-model-portrait-attractive-919047/

Lesson 16 - How to Make a Futuristic Eye

https://pixabay.com/photos/eye-blue-eyelashes-vision-make-up-691269/
https://www.pexels.com/photo/225250/

Lesson 17 - How to Create Your Own Planet in Space

https://pixabay.com/photos/ocean-wave-sea-water-tide-tidal-918999/
https://pixabay.com/photos/carina-nebula-ngc-3372-11003/

Lesson 18 - How to Use Masks Like a Pro

https://pixabay.com/photos/people-woman-girl-clothing-eye-2563491/

Lesson 19 - How to Transform a Photo into a Colored Pencil Drawing

https://pixabay.com/photos/eiffel-tower-paris-france-travel-3349075/

Lesson 20 - How to Add a Cool Bokeh Effect to an Image

https://pixabay.com/photos/colors-bokeh-circles-abstract-1772984/
https://pixabay.com/photos/night-snow-bokeh-snowflakes-933211/
https://pixabay.com/illustrations/background-bokeh-light-circle-64258/
https://pixabay.com/illustrations/bokeh-out-of-focus-blue-background-472701/
https://pixabay.com/photos/portrait-beauty-young-girl-face-3595526/

Free Template Vector Shapes

Calligraphy Flourish Shapes
https://pixabay.com/illustrations/dividers-calligraphy-flourish-4869408/

Butterfly
https://pixabay.com/vectors/animal-butterfly-decorative-1300246/

Flourishes - Top & Bottom
https://pixabay.com/vectors/vintage-flourish-frame-divider-4243323/

Flourishes - Corners
https://pixabay.com/illustrations/ornament-floral-victorian-gold-1322463/

Calligraphy - Dividers
https://pixabay.com/illustrations/dividers-calligraphy-flourish-4869456/
https://pixabay.com/illustrations/dividers-calligraphy-flourish-4869402/
https://pixabay.com/illustrations/dividers-calligraphy-flourish-4869408/
https://pixabay.com/illustrations/dividers-calligraphy-flourish-4869416/

Season's Greetings
https://pixabay.com/illustrations/christmas-watercolor-ice-bears-snow-2982969/

Borders - Nice Designs
https://pixabay.com/illustrations/henna-frame-dividers-calligraphy-4869489/