

Version 2



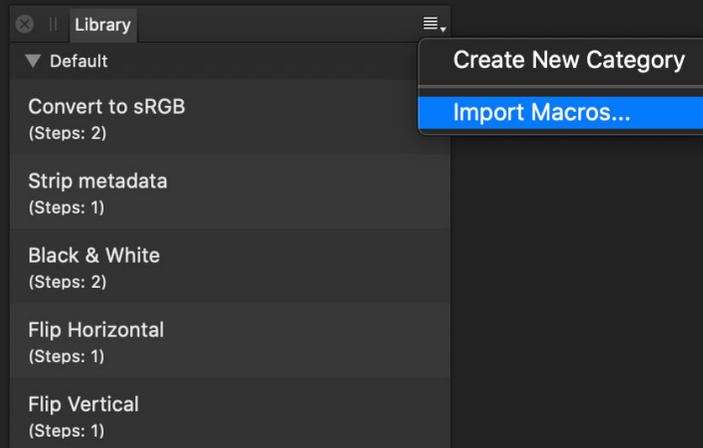
JR Macros: Matting & Keying

Introduction

This macro pack contains workflow aids for compositing, including functions such as alpha multiplication/division, chroma keying and alpha inpainting.

It is primarily intended for compositors (3D renders, image composites) who need access to quick and easy matting tools such as green screen keying and modification of alpha masks. The rasterise and inpaint function is also useful for photographers who need to fill out alpha areas after rotating (straightening) an image.

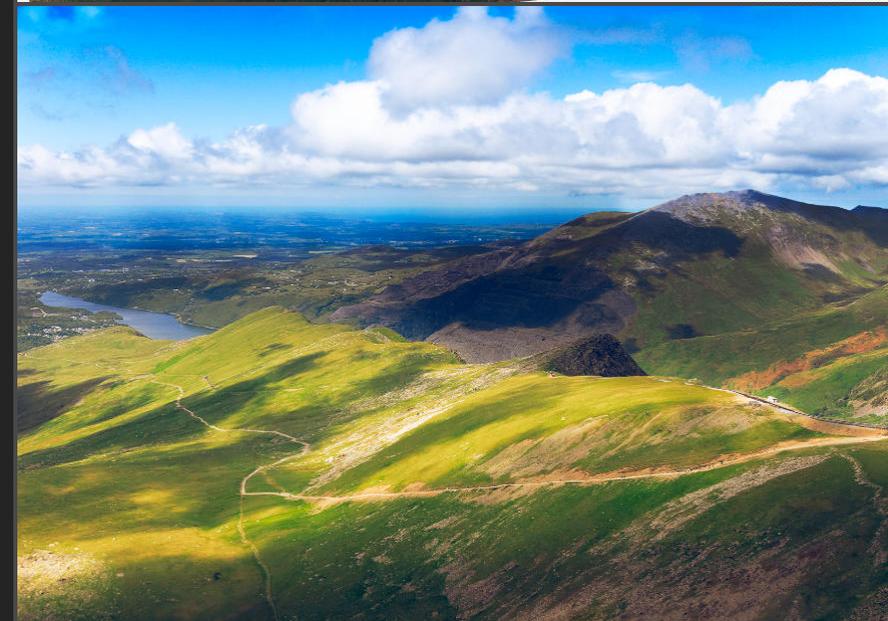
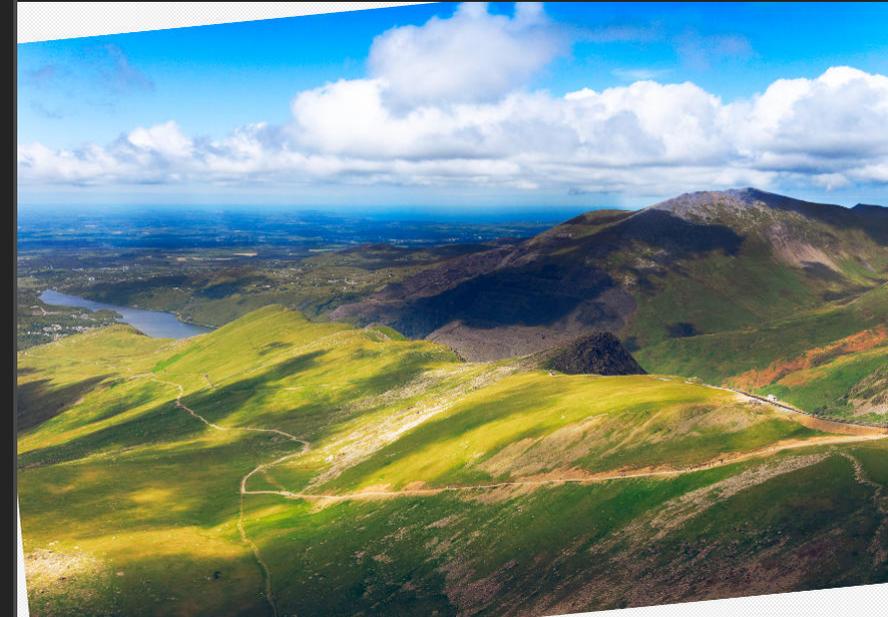
Many of the macros are intentionally non-destructive, preventing the need to continually merge layers—especially useful for complex documents as it maintains smaller file sizes and allows for changes to be made quickly to underlying layers.



Installation

1. Extract the *.afmacros* file to a directory of your choice.
2. In Affinity Photo, you will need to expose the **Library** panel. To do this, go to **View>Studio>Library**.
3. Click the small icon at the top right of the **Library** panel and choose **Import Macros**.
4. Navigate to the directory containing the *.afmacros* file and select it, then click **Open** (or double click the file).
5. The **Library** panel will then be populated with the macros from that category. If you are installing any other macro packs, repeat the process for those categories.

Tip: you can also drag-drop the *.afmacros* file onto a blank area of the app and it will immediately import and be shown on the Library panel. You can bulk import multiple *.afmacros* files this way.



Rasterise and Inpaint Alpha

Macros

Macro

NEW: Use Layer as Mask

RGB/8
RGB/16
RGB/32

Functionality

Add to a layer whose contents you wish to use as masking data.

Non-destructively converts the selected layer to alpha data. You can then click-drag the layer onto the *thumbnail* of another layer and it will become a mask.

This is useful for workflows where you might have an alpha pass as an image (e.g. 3D renders), especially if it is a linked placed layer that can be updated externally. Normally, you would use **Rasterise to Mask**, but this is destructive and will break the external link.

Using this macro enables you to retain that link, so the alpha pass can be updated externally and any image copies in your document will update as well.

Multiply By Alpha

RGB/8
RGB/16
RGB/32

Add to a layer with an alpha channel, or a layer/group that has a mask layer clipped to it.

Non-destructively multiplies the alpha channel values by the composite RGB pixel values. Useful if you are applying straight alpha to a pixel layer or group (e.g. separate alpha channels in multipass 3D renders).

Divide By Alpha

RGB/8
RGB/16
RGB/32

Add to a layer with an alpha channel, or a layer/group that has a mask layer clipped to it.

Non-destructively divides the alpha channel values by the composite RGB pixel values, also known as unpremultiplication. Useful if your pixel layer's alpha channel has been pre-multiplied by the RGB colour channels and you need to perform further edits.

Alpha Clamp

RGB/8
RGB/16
RGB/32

Add to a layer with an alpha channel, or a layer/group that has a mask layer clipped to it.

Non-destructively clamps the minimum and maximum values of a layer's alpha channel. Use to help blend the entire layer contents into a composition.

Double-click the **Alpha Clamp** layer to access the Minimum and Maximum options.



Multiply By Alpha

Macro

NEW: Alpha Smooth

RGB/8
RGB/16
RGB/32

Alpha Smooth & Clamp

RGB/8
RGB/16
RGB/32

Fine Tune Alpha Matte

RGB/8
RGB/16
RGB/32

NEW: Alpha Matting (Curves)

RGB/8
RGB/16
RGB/32

Functionality

Add to a layer with an alpha channel, or a layer/group that has a mask layer clipped to it.

Non-destructively smooths anti-aliased alpha pixels. Useful for masks where fringing is apparent around matted edges.

Double-click the **Alpha Smooth** layer to access the **Minimum Smoothing** and **Maximum Smoothing** options.

Add to a layer with an alpha channel, or a layer/group that has a mask layer clipped to it.

Non-destructively clamps the minimum and maximum values of a layer's alpha channel. You can also adjust minimum and maximum smoothing, which helps adjust the edges of the alpha mask.

Double-click the **Alpha Smooth & Clamp** layer to access the **Minimum** and **Maximum** options.

Add to a layer with an alpha channel, or a layer/group that has a mask layer clipped to it.

Non-destructively modifies the alpha edge threshold, allowing you to quickly fine tune matted edges of cutouts.

Double-click the **Fine Tune Alpha Matte** layer to access the **Thickness** and **Threshold** options.

Add to a layer with an alpha channel, or a layer/group that has a mask layer clipped to it.

Allows you to control blending of anti-aliased alpha pixels, which is very useful if a mask's result isn't quite suitable for the compositing requirement (e.g. pixels are too transparent, or not transparent enough).

Double-click the **Alpha Matting (Curves)** layer, then switch from **Master** to **Alpha** on the channel target to change the curve.



Macro

NEW: Alpha Matting (Levels)

RGB/8
RGB/16
RGB/32

Luma Key

RGB/8
RGB/16
RGB/32

Inverse Luma Key

RGB/8
RGB/16
RGB/32

Invert Mask with Threshold

RGB/8
RGB/16
RGB/32

Functionality

Add to a layer with an alpha channel, or a layer/group that has a mask layer clipped to it.

Allows you to control blending of anti-aliased alpha pixels, which is very useful if a mask's result isn't quite suitable for the compositing requirement (e.g. pixels are too transparent, or not transparent enough).

Double-click the **Alpha Matting (Levels)** layer, then switch from **Master** to **Alpha** on the channel target to change the **Black Level** and **White Level**.

Non-destructively masks areas of the layer it is applied to based on a weighted luminance calculation.

Double-click the **Luma Key** layer to access the **Threshold** and **Threshold Scale** options.

As above, but the function is inverted so that darker areas become transparent.

Double-click the **Inverse Luma Key** layer to access the **Threshold** and **Threshold Scale** options.

Add to a layer with an alpha channel, or a layer/group that has a mask layer clipped to it.

Inverts the layer or group's alpha channel but gives you a controllable threshold and multiplier to fine-tune the inversion.

Double-click the **Invert Mask with Threshold** layer to access the **Threshold** and **Multiplier** options.



Macro

Green Screen Key

RGB/8
RGB/16
RGB/32

Blue Screen Key

RGB/8
RGB/16
RGB/32

Red Screen Key

RGB/8
RGB/16
RGB/32

Functionality

Keys out green colour information, good for stock imagery or still frames from video shot against a green screen. There is an additional Green Desaturation layer to remove any green around the subject outlines—simply change its Opacity to control its strength.

Double-click the **Green Screen Key** layer to adjust Threshold, Matte Spill and Antialiasing.

Tip: because the green screen key is a non-destructive filter, you can use the **Paint Brush Tool [B]** with black and white colours to remove or add the keying effect.

The example image to the right shows green reflections on the man's glasses: ordinarily they would be keyed out too, but these areas have been removed non-destructively from the green screen key filter's mask.

This technique applies to Blue Screen Key and Red Screen Key below as well.

Same as Green Screen Key, but for blue background imagery.

Double-click the **Blue Screen Key** layer to adjust Threshold, Matte Spill and Antialiasing.

Same as Green Screen Key, but for red background imagery—unlikely, but you never know!

Double-click the **Red Screen Key** layer to adjust Threshold, Matte Spill and Antialiasing.



Green Screen Key

Macro

NEW: Extract White Background
NEW: Extract White Background (C)
NEW: Extract White Background (D)
NEW: Extract White Background (C) (D)
RGB/8
RGB/16
RGB/32

Rasterise and Inpaint Alpha

RGB/8
RGB/16
RGB/32

Functionality

Useful for stock or manufacturer imagery where you quickly need to 'cut out' the object from its white background.

Run the macro on the layer whose white background you wish to remove. A group called **Extracted** will be produced: you can double-click on the **Antialiasing** layer and change the antialiasing strength around edge detail.

The **(C)** variant will make a contiguous selection: this may be useful if the object itself has white areas that you wish to maintain (otherwise they will also be removed).

The **(D)** variant is completely destructive: this may be useful if you are not concerned with control over antialiasing or the mask layer, and simply want an extracted pixel layer.

The **(C) (D)** variant is both contiguous and destructive, and will produce a final pixel layer whose white areas within the subject will be maintained.

Add to a pixel layer.

Useful for when you have cropped and rotated an image (e.g. to correct the horizon) or used Perspective/Dual Perspective transforms.

This will trim to the bounds of the canvas, which is important, then select the alpha areas and inpaint them. Use to quickly fill in the edges that have alpha transparency as a result of rotating the image.



Extract White Background (placed onto black matte)

Credits

Photography by James Ritson. Imagery used from Shutterstock under license. 3D render original project from Evermotion.

