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Affinity photo selection brush tool not working

Mode sets the selection paint: Add stroke areas to the current selection. If there is no selection in place, painting creates a new selection. Subtract - The stroke removes areas from the current selection. Width - The size of the brush (stroke) in pixels. To set the value, type directly in the text box or drag the pop-up slider. Snap to edges - the selection is expanded to the edges of the content below the stroke. All layers - If this option is turned off (default), the selection is applied only to the current layer. If selected, the selection applies to all layers in the image. Soft edges — if this option is turned off (default), border points are completely opaque, which can result in an uneven appearance. If selected, border points are anti-aliased for a softer look, which is more suitable for compositing in front of the new background. Refine - Click to display the Refine Selection dialog box to access advanced selection options. Everyone makes mistakes when they start with interest photo. Fortunately, many of the problems you encounter can be solved by double checking the layers. ☺ In addition to this article, you can also watch our video among the top 10 layer mistakes in Affinity Photo. Error 1: Choosing the wrong layer By far the most common layer error I see in Affinity users has selected the wrong layer. Here are two examples of how this can happen to you. Let's say you try to choose the flowers, but you need to choose the car layer. Now when you try to make a selection, it doesn't work quite. But if you have chosen the right layer, in this case the flower layer, then the selection will work as a charm. Alternatively, you can check all layers in the Context toolbar, which allows you to choose from any layer, regardless of which layer you have selected. The other common version of this error is that you chose an image rather than a mask. Let's just say I wanted to take part of the photo, and I have a mask for the tiger. Now all I have to do is pick the tiger and paint it in black, right? Not exactly. It just puts black paint on the tiger layer. We need to choose the mask, not the picture, and then start painting. Choosing the wrong layer is the most common mistake, but fortunately, it's a very simple fix! Error 2: Destructive work is when you apply changes directly to the photo and take away your ability to return and make changes later. A common example of this is the direct application of filters to the image. Let's say you have a nice selection in the background of an image and want to blur it. You can get to the top of the screen, press Filters, then blur, and then apply a Gauss blur filter. But after applying the filter, it is not Change! One of the best ways to do this is to select the option, then go to the Live Filters icon and apply blur. This applies the filter as a separate layer that can be turned on can be switched off at any time or set at any time. Error 3: Unorganized layers As an example, I say that I worked on this photo, saved it, and then returned to it a week later. My layers look like this. I have no idea what each layer is doing. A simple fix for this is to double-click on a layer name and then name it something more useful. I'll do the same for all the other layers. Now I can easily tell what each layer is doing. In order to make my body's emblem even better, I was able to group my layers. To do this, just select a few layers while holding down the Command (Mac) or Control (PC) buttons. Then press G (Mac) or G Control (PC) for the group. I can even give you the name of my group so they're extra organized. Now our layers look so much better! Error 4: Current layer and below If I wanted to remove some of these letters from the photo, I would first make a new Pixel Layer (so I can work non-destructively). But then, if I start using the Paintbrush tool, nothing happens! This is because there is no information about this empty pixel layer for affinity. I need to turn on The Current Layer and the following so Affinity can use the data from the photo layer below the empty pixel layer. If you turn this on, the Paint Brush tool will work as expected. Error 5: Healing over corrections With the photo used in the last example, let's say I first applied a black-and-white adjustment to it, and then I made a new Pixel Layer for painting. While painting, everything looks like it works well. All the letters are gone. After a while, however, I decide I don't want the Black and White adjustment. But when I turn it off, I see that the Painting Brush tool used the Black - White correction as a reference point, not the original photo! To avoid this problem, I should have painted on a pixel that was placed under the adjustment layer. Now I can turn the adjustment on and off whenever I want, and my painting will look perfectly fine because I used the information from the original photo and was not affected by the adjustment layer. Error 6: Adjustment under layer If I want to change the hue of my photo, but my HSL adjustment is at the bottom of my layers, it doesn't affect my image. But if I drag the HSL setting to the top, it can now affect the other layers. Error 7: Forgetting the child layers If I wanted my HSL correction to affect the flowers, but not the car, I need to use a child's layer. To do this, drag the HSL adjustment down and on the right side of the flower layer. Now the HSL adjustment is a child's layer of flower, so the flower is the only layer that the HSL adjustment affects. Error 8: By default, forgetting lock is locked by default when you open it in Affinity, so if you try to move it with the Move tools, you'll quickly see that you can't do that. The problem simply press the Lock icon next to the layer to unlock it. Once unlocked, you are free to move and resize it. Another Other the fault of this error is that it does not lock layers when it should. In this example, let's say I wanted to move the white rectangle, but I accidentally move the text. To prevent this, I can select the text layer and lock it by pressing the Lock icon. Now I can move the rectangle freely without worrying about moving the text box. Error 9: Rasterization Forget: When you place an image in an affinity photo file, it opens as a layer of images. To do this, you can go to the File and then the Place. Then click and drag to insert the image. This is important because the Flood Selection tool cannot be used on image layers. If I try to use Floodselect, you can see that nothing is happening. To solve this problem, you need to make the image layer a pixel layer. You do this by right-clicking the layer, and then pressing the Rasterize button. Now the Flood Selection Tool is working as expected. Error 10: By default, Affinity applies a non-destructive crop to our images. Even after you cut off a photo, the cut-outs are still there, just hidden. I usually really like this feature, but there are times when you really and truly want to delete those parts of the photo you've cropped. To do this, right-click the layer, and then press Rasterize and Trim. Now anything that's not visible will be erased. All these errors can be avoided and easily corrected. But if you've ever made those mistakes, you know how frustrating it can be. If you need more help learning Affinity Photo, check out the beginner's guide to Affinity Photo, which will teach you everything you need to know to get up and running for all your image editing purposes. One of the most important skills when editing photos is how to choose. In this tutorial let's look at the real example of how to make the selection using Affinity Photo. You can use selections to change an area of the image (the selection) without affecting other areas. You can also save the settings for later use, which will be viewed later in this tutorial. We use this mountain image to demonstrate affinity photo selection process. I want to prepare this image for converting to black and white, which means I also want to selectively configure areas. I added a few lines to the image to indicate the wide selection I want to create in affinity photo app. These are the sky, the mountains, the trees and the water. By creating precise settings for each region, we can control sounds and even colors in this area to improve the ultimate black and white conversion. We start with the Selection Brush tool by making a rough selection from the sky in Affinity Photo. To do this, we will use the Selection Brush, which is located on the left side of the Photo Persona tools palette. If you feel confused about the different Affinity Photo Personas see the Personas explained in the tutorial. The Selector Bar tool icon looks like this: Brush a dotted line around the tip. Then the selection brush controls appear on the contextual toolbar at the top of the screen. These controls are important for creating a good choice:Mode buttons allow you to add or subtract the selection. Initially, we use the Add mode to create the selection. After painting the selection, you may have selected areas that you don't want to add. When this happens, you can use subtraction mode to paint them, removing them from the selection. This section offers three options for automatically improving the selection when painting. Each of these will be examined in more detail in an instant. The Refine button opens the Refine Options dialog box. This is such an important and powerful tool to cover a separate tutorial of your own. The good news is that it's still an excellent choice without using Affinity Photo. To use the SelectionSet tool, place it over the area of the image you want to select. Then click the mouse button and hold down the mouse button as you drag the brush over the area you want to select. As you paint, you will see the marching ants appear (animated dotted line) showing the edge of the selection area. How this works depends on the three selection options on the context-sensitive toolbar. As you paint over the selection area, this option expands the selection to the perceived edges. This will help you avoid to paint close to the edge of what you select, reducing the chances of a mistake. This option speeds up the selection process by automatically expanding the selection to the edges, limiting the work. The downside is that it does not properly identify all the lives and you need to make additional adjustments. In practice, you should be ready to turn your selection on and off as you work. The All Layers option causes Affinity to find all layers in the image for selection. Typically, edited images are made up of multiple layers. Use this option to sample each selection, not just one. If you do not select this option, only sampling of the current layer is displayed. Soft Edges creates a slightly soft border for selection. This can be useful for blending adjustments into adjacent areas, or you can reduce the selection to accurate. Initially, it's a good idea to have all three of these options turned on. You can then turn them off when/if you identify a problem when you are working. Painting the Sky SelectionNow we understand how to use the selection brush tool, we use it to paint a selection of the sky in the photo. In this example, we start at the top left of the sky and paint with the Select brush in Add mode. It's a little choosing around marching ants. You can then continue to use the brush in Add mode to add it to the existing selection. Notice how the selection line got to the bottom of the cloud. This was done automatically, as when you painted with the Snap To Edges option. It's a good idea when painting to refine the size of the brush using [and] buttons on the keyboard. The [button reduces the size of the brush, while the] button increases the size of the brush. Changing the size of the brush can also affect the accuracy of automatic edge selection. When you use a large brush, the selection often aligns only to the most obvious edges. An additional tip is to just paint small parts of the image at a time. Paint too widely and you can easily make a mistake by expanding the selection too far. Even then, you are still likely to find areas where your selection is not working properly. Unfortunately, this can be difficult to see if it relies only on marching ants. Refine the selectionAfter you create the initial selection with the Selection Brush, the best way to find problem areas is to use Quick Mask icon. The Quick Mask icon is in the middle of the Affinity Photo Toolbar (unless someone moved it). The icon looks like a square with a circle in the middle and a small arrow directly on the right. When you click the icon to turn on Quick Mask, a red overlay mask appears in the image. It shows the uns selected areas and Affinity removes the marching ants, allowing you to select image areas clearly. If you don't see the red mask overlay, you can select another option for Quick Mask. To access these options, click the small arrow to the right of the Quick Mask icon. Click this and it will appear in a drop-down menu. Select Show mask as overlay from the list, and then turn off the quick mask by clicking the icon. Now, when you turn the quick mask back on, the red overlap appears. Initially, the red overlay may seem good, but you need to consider it closely. If you zoom in on the image and zoom in on the edge of the mask, you can see the selection problems more clearly. Here you can see a couple of areas where the selection of the sky is pouring over the mountain. To correct them, you can switch the Selection Brush tool to Subtraction mode by clicking the ContextUal Toolbar button. Then paint the area of the mountain you want to remove the selection. Note that unselected areas appear in red while the selection is clear. Be sure to paint slowly and under the edge of the mountain. When tidying up these problem areas, be sure to work at a magnification of 100% or more. You also need to work with a small brush and just fix small areas at a time. As you paint and then release the brush, Affinity will try to fix the area if you find the edge. Since affinity selection works only in a small area makes a better choice. Save the selectionWhy you're done, click the Quick Mask icon again to return to the selection's marching ants view. Now instead of immediately adding an adjustment layer, take some time to save your selection if you want to use it again in the future. You can do this in the Channels studio panel. The Pixel Selection thumbnail appears at the bottom of the Channels panel. Right-click this mouse to see a pop-up menu where you can select Create Reserve Channel. Affinity Photo adds the new spare channel at the bottom of the channels Studio Panel is called Spare Channel. You can then rename the backup channel to something more useful by right-clicking it. Use a name that helps explain what the channel represents; something like Sky Selection will work well. While we did all this, the selection remained in place and we continue to see the marching ants. You can now delete the selection by using the Kiválasztás menu. There you will find the Deselect option, which will delete the marching ants with a click. Now, if you want to apply the adjustment in the sky in this picture, you can right click on the Sky Selection channel. Then, in the pop-up menu, select Load to Pixel Selection and you will see the marching ants reappear. So we can store the complex selection for later use. If you save the image in Affinity Photo format (.afphoto), it saves and preserves the backup channels. Help photographers learn to use the power Affinity Photo.30 days, no questions about money back guaranteeBuy now or more ... While we're just looking at how to create a selection of heavens in this image via Affinity Photo, the process is the same for other choices. Work carefully with the Selectionset tool and its settings, and you can select most things. The main note points: Start with a wide selection, and then refine this by using add and subtraction mode. Zoom in and use a small brush to solve problem areas. Quick Mask mode lets you see what you're doing and identify problem areas. While you can achieve a lot with this approach, there are times when you may have more difficult problems. If this happens, you may want to use the Refine button in affinity's contextual toolbar. For more Affinity Photo Tutorials You will find more high quality, free tutorials on my Affinity Photo Tutorials page. Get your free copy of 6 Steps to Shooting Brilliant Landscape Photography subscriber monthly newsletter. Follow the advice in this deceptively simple book to significantly improve landscape photography. The valuable and detailed guide, organized into 6 simple lessons, contains information that is often ignored. In fact, article 3(2) is replaced by the following: If you want to improve your landscape photography fast, follow this Subscribe Here using the form on the right. I'll send you an initial email to confirm that you've entered the email correctly. Follow the instructions in the email to confirm your subscription. 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