

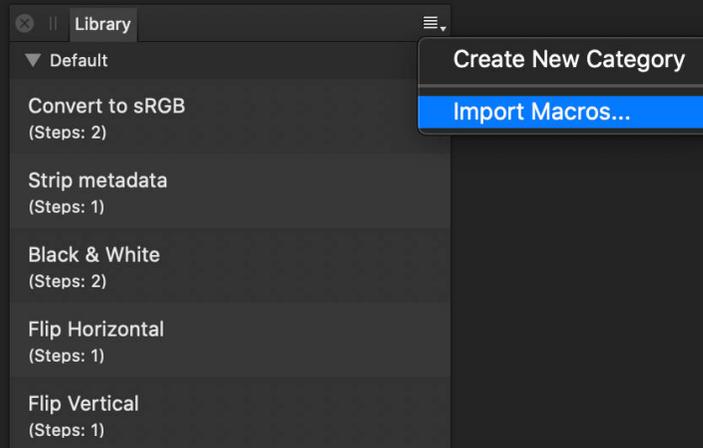


JR Macros: LAB

# Introduction

This macro pack provides a number of non-destructive macros that use the LAB colour model for powerful tone and colour manipulations. They can be applied in any colour format (RGB, CMYK or LAB) as Affinity Photo supports colour model switching without requiring a document conversion.

Manipulating brightness and colour based on the LAB colour model can offer more natural tonal changes, but these macros demonstrate wider uses—from dramatic but realistic recolouring of colour ranges, to enhancing luminosity based on the A or B opponent channel data and more.



# 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.



# Macros

## Macro

## Functionality

### Gold Punch

RGB/8  
RGB/16  
RGB/32  
CMYK/8  
LAB/16

Produces a powerful gold tonal look—particularly good for images with lots of foliage, but works quite well on most imagery.

### Red Gold Matte

RGB/8  
RGB/16  
RGB/32  
CMYK/8  
LAB/16

Developed for architectural visualisation workflows, this creates an overlay comprised of outlined edge detail, hatching and paper-like textures.

### A Opponent 50:50

RGB/8  
RGB/16  
RGB/32  
CMYK/8  
LAB/16

For the A Opponent channel, mixes 50% A and 50% B Opponent which tends to result in a cyan/red colour tint.

Don't forget you can easily change the opacity of the *LAB A 50:50* layer to control the strength of the effect.

### B Opponent 50:50

RGB/8  
RGB/16  
RGB/32  
CMYK/8  
LAB/16

For the B Opponent channel, mixes 50% A and 50% B Opponent. This tends to give yellow tones a green tint and desaturates warmer tones, producing a unique muted look.

Don't forget you can easily change the opacity of the *LAB B 50:50* layer to control the strength of the effect.



Gold Punch

# Macros

## Macro

### A+B 50:50

RGB/8  
RGB/16  
RGB/32  
CMYK/8  
LAB/16

## Functionality

Mixes 50% A and 50% B into both the A and B Opponent channels. This results in a mix between muted, dull tones and more vivid red and blue tones.

### A Opponent to B

RGB/8  
RGB/16  
RGB/32  
CMYK/8  
LAB/16

Completely maps the A Opponent channel to B Opponent channel information. This produces a hyper-real look with rich red and blue tones.

### B Opponent to A

RGB/8  
RGB/16  
RGB/32  
CMYK/8  
LAB/16

Completely maps the B Opponent channel to A Opponent channel information. This results in a muted look that desaturates and hue shifts yellow tones in particular.

### Reduce A+B Lightness

RGB/8  
RGB/16  
RGB/32  
CMYK/8  
LAB/16

Subtracts A Opponent and B Opponent information from the Lightness channel, creating an interesting darkening effect with strong contrast.



A Opponent to B

# Macros

## Macro

### A Opponent Lightness

RGB/8  
RGB/16  
RGB/32  
CMYK/8  
LAB/16

## Functionality

Uses A Opponent color information as lightness information—good for darkening red and yellow tones whilst boosting blue tones.

Change the opacity of the *A Opponent Lightness* layer to control the strength of the effect.

### B Opponent Lightness

RGB/8  
RGB/16  
RGB/32  
CMYK/8  
LAB/16

Uses B Opponent color information as lightness information—good for brightening red and yellow tones whilst increasing contrast of blue tones.

Change the opacity of the *B Opponent Lightness* layer to control the strength of the effect.

### Lightness Contrast Curve

RGB/8  
RGB/16  
RGB/32  
CMYK/8  
LAB/16

Creates an S-curve that only affects lightness, leaving colour information untouched.

This produces a natural-looking boost in contrast without affecting the intensity of colour tones.



B Opponent Lightness

# Macros

## Macro

### Hazy Saturation

RGB/8  
RGB/16  
RGB/32  
CMYK/8  
LAB/16

## Functionality

Produces a saturated matte look that lifts tones slightly and deepens reds, yellows and blues without making them too garish.

### Tropical Tones

RGB/8  
RGB/16  
RGB/32  
CMYK/8  
LAB/16

Emphasises reds and blues, giving them a slight cool and bright appearance. Yellows are also shifted more towards red, giving them a warmer look.

### Earthy Red Tones

RGB/8  
RGB/16  
RGB/32  
CMYK/8  
LAB/16

Produces a rich, 'earthy' tone by tinting yellow and green tones red. Reduce the opacity lower than 30% to instead add some very subtle red tinting.

### Darken Scene

RGB/8  
RGB/16  
RGB/32  
CMYK/8  
LAB/16

Darkens the entire scene dramatically without crushing shadow detail and produces a soft golden tint.

### Cool Tone

RGB/8  
RGB/16  
RGB/32  
CMYK/8  
LAB/16

Lends a cool tone to the image, with relative colour tones being shifted very naturally.



Earthy Red Tones

# Macros

## Macro

### Warm Glow

RGB/8  
RGB/16  
RGB/32  
CMYK/8  
LAB/16

### Subtle Blue/Yellow Boost

RGB/8  
RGB/16  
RGB/32  
CMYK/8  
LAB/16

### Enhance Yellows

RGB/8  
RGB/16  
RGB/32  
CMYK/8  
LAB/16

### Enhance Reds

RGB/8  
RGB/16  
RGB/32  
CMYK/8  
LAB/16

### Cinematic Blue

RGB/8  
RGB/16  
RGB/32  
CMYK/8  
LAB/16

## Functionality

Produces a strong, warm colour cast with a yellow tint.

As the name suggests, provides a nice subtle boost to blue and yellow colour detail—very good for urban imagery.

Good for images with strong yellow/green tones—enhances these colours and gives them a more prominent tint. Experiment with the layer opacity to find a balance that works well for each image.

Enhances red tones within a scene—great for nature photography where the animal may have red or brown fur. Yellow tones remain mostly untouched.

Uses a mixture of adjustments in LAB to produce a punchy blue-tinted look. Good for low light and urban photography.



Cinematic Blue

# Macros

## Macro

## Functionality

### Urban Teal

RGB/8  
RGB/16  
RGB/32  
CMYK/8  
LAB/16

Produces a murky and moody teal/gold colour combination. Experiment with the layer opacity to find a good balance for each image.

### Pastel Matte

RGB/8  
RGB/16  
RGB/32  
CMYK/8  
LAB/16

Adds a matte look that also flattens out detail, reducing perceptual detail and contrast.

### Bronze Beach

RGB/8  
RGB/16  
RGB/32  
CMYK/8  
LAB/16

Creates a yellow-gold tint over the image, lending a purple-blue cast to cyan detail as well.

### Night Vision

RGB/8  
RGB/16  
RGB/32  
CMYK/8  
LAB/16

Emulates the strong green cast of a night vision effect, maintaining strong contrast between shadows and highlights.



Bronze Beach

# Credits

Photography and editing by James Ritson.

