

Black and White in Apple Aperture

NOTE: Please note that the keyboard shortcuts listed in this PDF are only for the Mac OS because Aperture is only available on the Mac OS.

Aperture organizes images into a Library with Projects, Photos, Faces and Places. Aperture requires images to be imported into a project before it can be edited, just as with Lightroom. Import the Multonomah Falls image (_DSC0886.NEF) into Aperture.

1. After importing the image into Aperture, click on the file and switch to the Viewer mode. Also click on the Adjustments tab which can be found on the left (**Fig. AP-01**).

By default, there are four adjustments available—White Balance, Exposure, Enhance, and Highlights & Shadows. Begin with global adjustments and then move to object and area specific adjustments. These tools will set up the file for area specific adjustments later on in the editing process.

2. Make the appropriate global image adjustments you feel are necessary. For this image, I began with White Balance and set the White Balance tool to Temperature & Tint and adjusted the sliders to 5200K and +15 for Tint (**Fig. AP-02**).

3. In the Exposure adjustment, set Exposure to +0.05, Recovery to 1.5, and Black Point to 6.5 (**Fig. AP-03**)

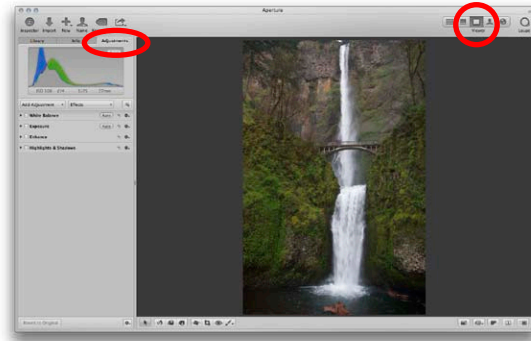


FIGURE AP-01 Selecting the Viewer mode and Adjustments tab

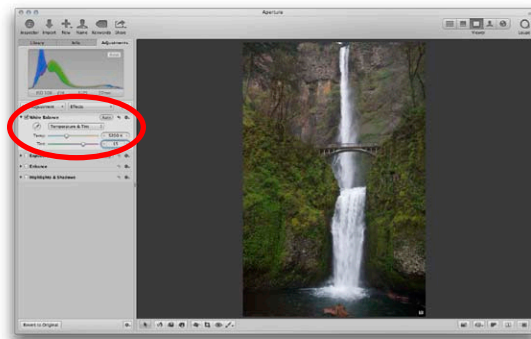


FIGURE AP-02 Adjust the White Balance tool

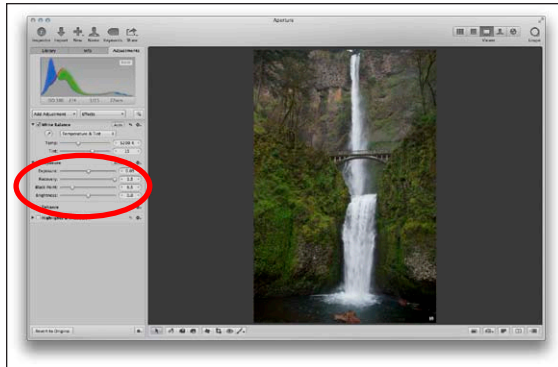


FIGURE AP-03 *Adjusting the Exposure tool*

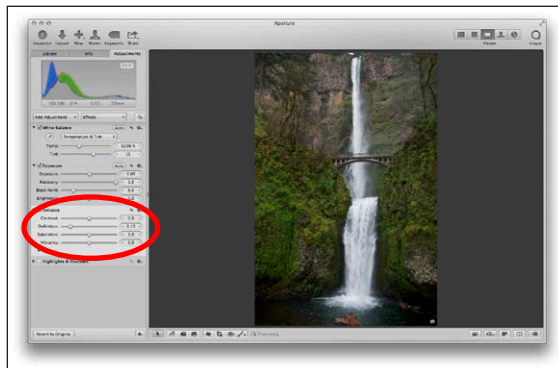


FIGURE AP-04 *Increasing the Definition slider*

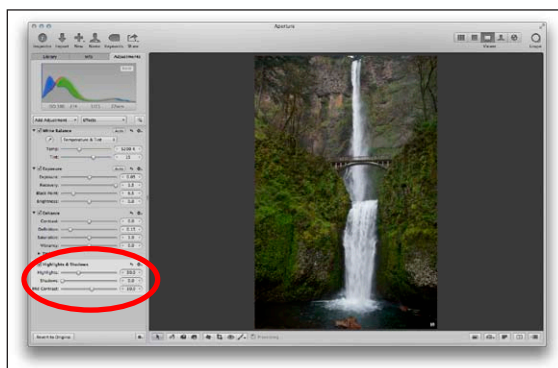


FIGURE AP-05 *Correcting the highlights and contrast*

4. In the Enhance adjustment, set the Definition slider to 0.15 (**Fig. AP-04**).

5. In the Highlights & Shadows adjustment (Option + H), set the Highlights slider to 30.0, and the Mid Contrast slider to 10 (**Fig. AP-05**).

NOTE: If I were going to use a third-party plug-in, this is the point where I would make that decision.

6. Click on the Add Adjustment option and select the Black & White adjustment (Option + M) (**Fig. AP-06**). If you have read the section of From Oz to Kansas which covers the Channel Mixer, the sliders and dialog box will appear familiar. There are three sliders, a Red, Green and Blue slider. By default, the sliders are set to 30% Red, 59% Green and 11% Blue.

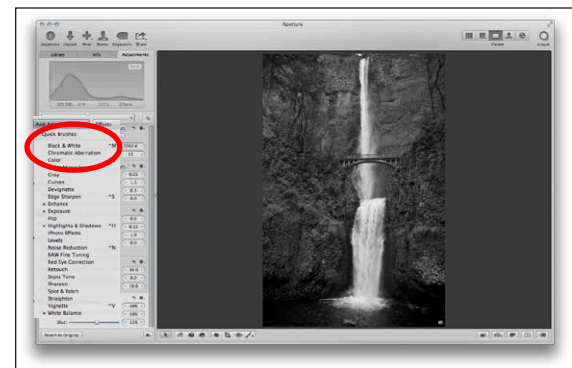


FIGURE AP-06 *Add the Black and White adjustment*



FIGURE AP-07 Adjusting the Red, Green, and Blue sliders

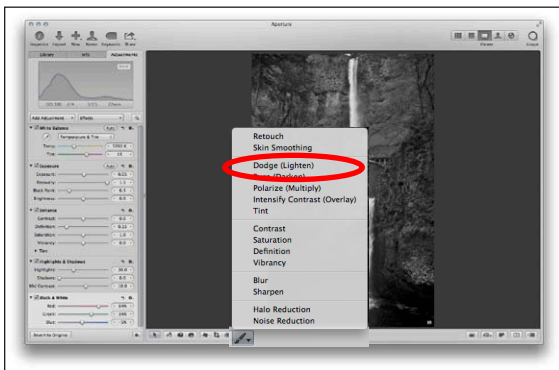


FIGURE AP-08 Adding a Dodge brush

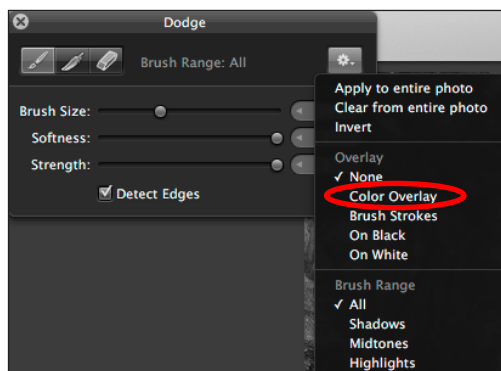


FIGURE AP-09 Selecting the Color Overlay option

7. To begin, create an even contrast across the image and avoid blowing out highlights or blocking up any shadows through the conversion process. Set the Red slider to 64%, the Green slider to 34%, and the Blue slider to -5% (Fig. AP-07).

Next, I will selectively lighten and darken areas using the Brush function in Aperture. Again, as with all of our edits we want to work on a large to small scale, making our edits to large areas first and then to smaller areas. I'm beginning with the rocky areas in the upper part of the image.

8. Select the Brush from the bottom bar of the window, and select Dodge (Lighten) from the options (Fig. AP-08).

9. Click on the options (the gear symbol of the floating dialog), and set the Overlay option to Color Overlay. Selecting Color Overlay will enable you to see where you have painted the effect onto the image easily (Fig. AP-09).

10. Increase the brush size to 200 and paint the lightening effect into all of the rock areas in the upper part of the image, on both the left and right of the waterfall. Set the Dodge amount to 0.3. (Fig. AP-10)



FIGURE AP-10 The brushwork



FIGURE AP-11 *The brushwork removing the effect from the trees*



FIGURE AP-12 *The image after the brushwork*

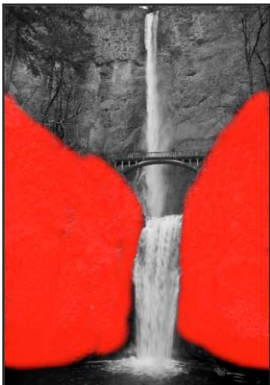


FIGURE AP-13 *The brushwork on the lower rock areas*



FIGURE AP-14 *The image after the brushwork*

11. To remove the effect from the trees on the left, switch the Brush to the erase mode and decrease the size of the brush to 40. The brush over the trees and the effect will be removed (**Figs. AP-11** and **AP-12**).

The rocks near the lower part of the falls will be best served if we darken those areas just a bit. For this adjustment, use the Polarize brush, which works in a similar manner to the Multiply blend mode in Photoshop.

12. Set the brush size to 200, the softness to 1 and the strength to 1. Brush over both the left and right sides of the rocks near the lower waterfall. After brushing in the effect, set the Intensity to the desired strength which for me was 0.35 (**Figs. AP-13** and **AP-14**).

13. Next, we will darken the waterfall using the Burn brush and increase the contrast using the Intensify Contrast brush. Add the Burn brush by selecting it from the Brush options at the bottom of the window and select Burn (Darken) (**Fig. AP-15**).

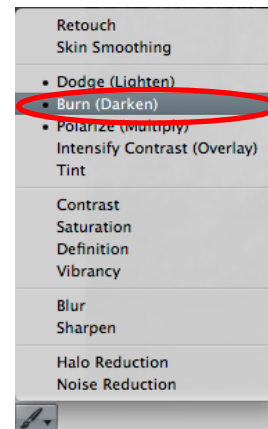


FIGURE AP-15 *Selecting the Burn (Darken) brush*



FIGURE AP-16 *The brushwork on the waterfall for darkening*



FIGURE AP-17 *The image after the brushwork on the waterfall*



FIGURE AP-18 *The brushwork on the waterfall for contrast*



FIGURE AP-19 *The image after the brushwork on the waterfall for contrast*

14. Set the Brush Size to 90 and the Amount to 0.2, and brush in the entire waterfall. To make this easier, turn on the Color Overlay option again to see where you are brushing in the effect (**Figs. AP-16 and AP-17**)

15. After you have darkened the waterfall, select the Intensify Contrast (Overlay) brush. Set the Brush Size to 90 and the Intensity to 0.9, and brush in the entire waterfall (**Figs. AP-18 and AP-19**).

The last element to work on in the image is the bridge. For the bridge, we will lighten it, increase the contrast and increase the sharpness.

16. In order to add a new additional Dodge brush, go back and select the previous Dodge brush you created for the upper rock areas. Click on the gear symbol for more options and select Add New Dodge adjustment (**Fig. AP-20**).

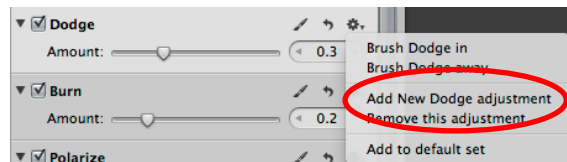


FIGURE AP-20 *Adding a New Dodge adjustment brush*



FIGURE AP-21 *The brushwork on the bridge for lightening*



FIGURE AP-22 *The image after the brushwork on bridge for lightening*



FIGURE AP-23 *The image after the brushwork on bridge for contrast*

17. The new Dodge brush will appear just below the original Dodge adjustment. Set the Brush Size to 70, the Softening to 1, the Strength to 1, and the amount to 0.5. Zoom into the area of the bridge, and brush in the lightening effect (**Figs. AP-21 and AP-22**).

18. Add a Contrast brush. Set the size to 50, softness to 1, strength to 1, and amount to 0.45. Brush in the enhanced contrast onto the bridge (**Fig. AP-23**).

19. Add a Sharpness brush, again the brush size is 50, softness to 1 and strength to 1. Set the amount to 0.5 and brush in the sharpening on the bridge (**Fig. AP-24**).



FIGURE AP-24 *The image after the brushwork on bridge for sharpening*

Export the final image (Fig. AP-25).



FIGURE AP-25 *The final image*