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PHOTOGRAPHY

PHOTOSHOP

FORMULAS



KELVIN PIMONT

20 PHOTOSHOP FORMULAS

Welcome!



Kelvin Pimont
(Kelvin Designs)

Is an award-winning Creative Director and industry-leading educator. Kelvin has taught hundreds of thousands of Photoshop users how to break free from the confusing technical jargon, helping them create better art in less time.

To download all the source files used, go to www.kelvindesigns.com/psbook

**I've written
these formulas
for everyone!**

There is so much you can do in Photoshop to edit and enhance your photos.

These are some of my "go to tricks" for getting amazing results FAST.

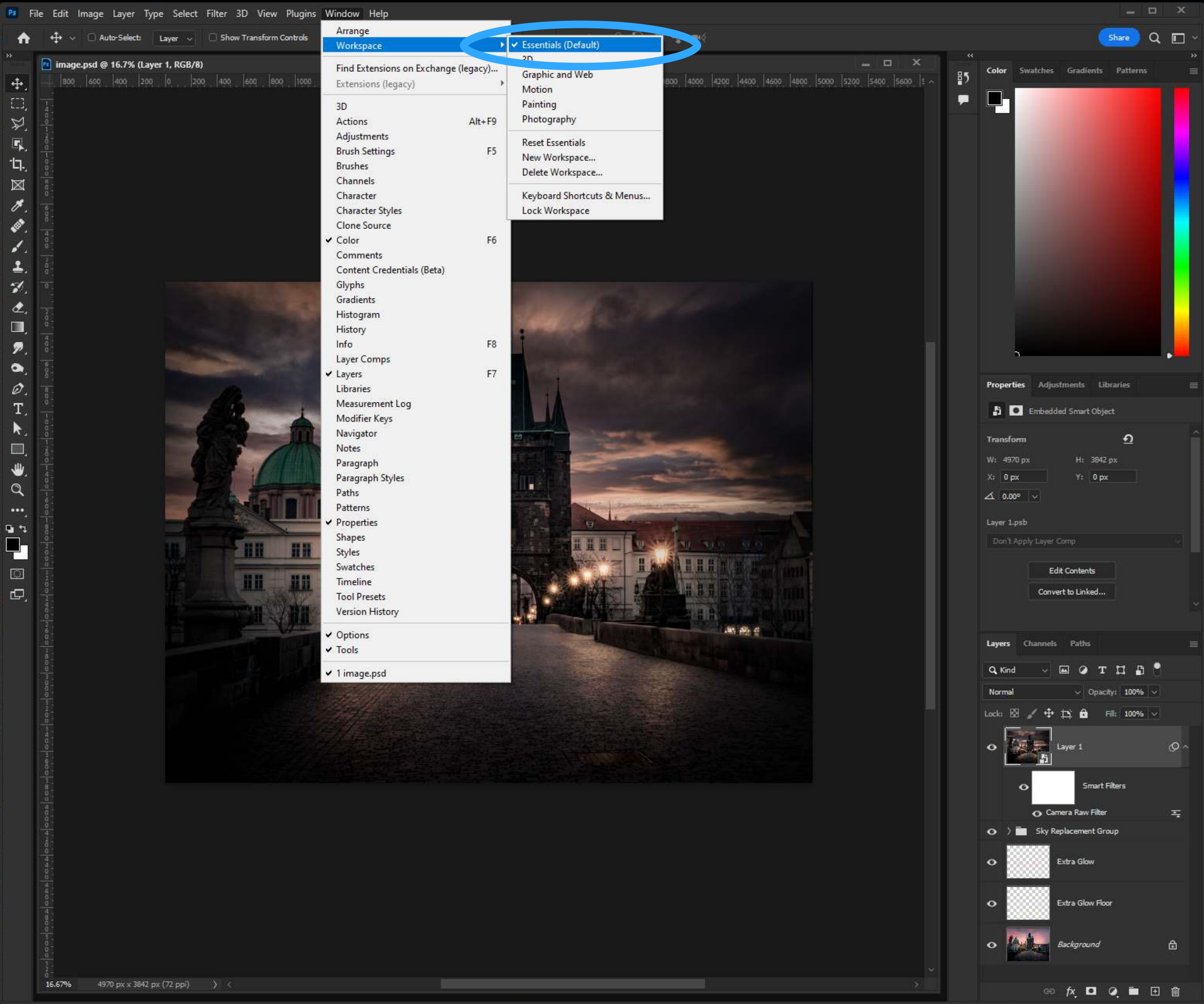
I hope you find this useful and as always feel free to let me know what you think!

A handwritten signature of Kelvin Pimont in white ink.

feedback@kelvindesigns.com

20 PHOTOSHOP FORMULAS

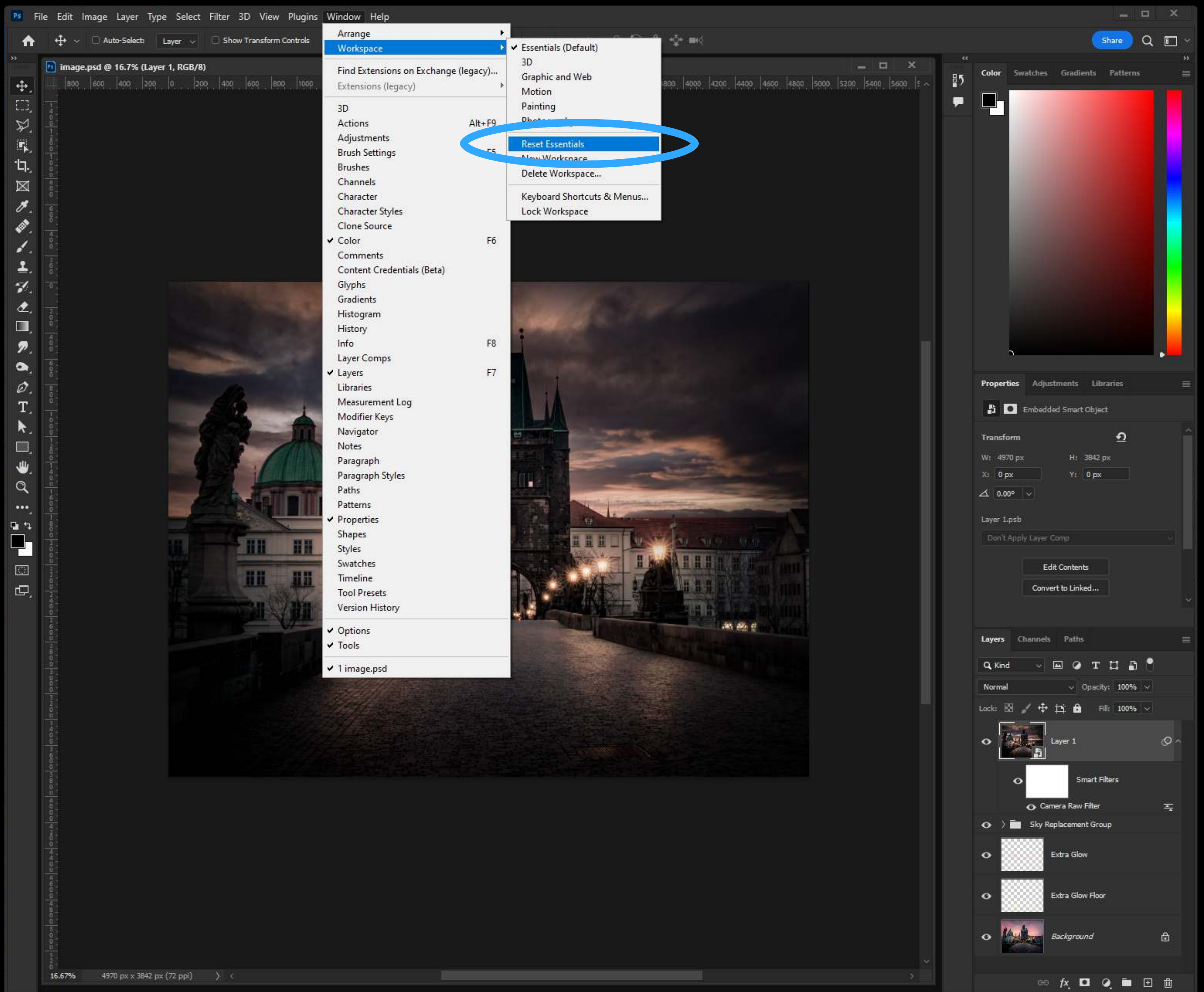
Workspace



20 PHOTOSHOP FORMULAS

Workspace

If your Photoshop does not look like this, or you moved something around, you can always “reset” the workspace to the way it was when you first started Photoshop.



To reset your Photoshop Workspace “Essentials”

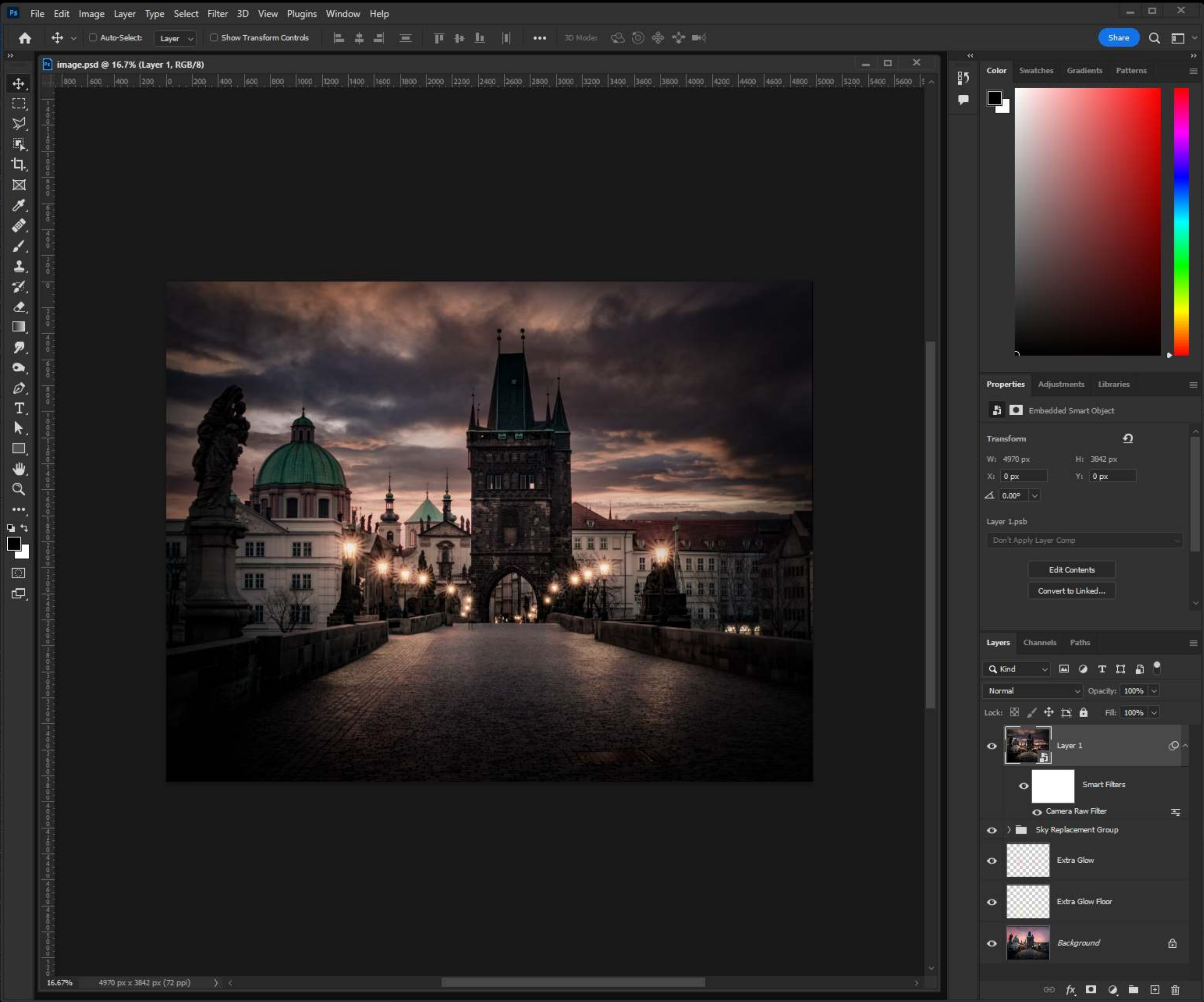
First make sure the Essentials Workplace is activated.
If it has a check mark next to it that means it’s activated.

In the menu bar click on Window > Workspace > Reset Essentials.

20 PHOTOSHOP FORMULAS

Workspace

Your photoshop should now look like this when you have a photograph or document open!



20 PHOTOSHOP FORMULAS

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Color Match



Colorize



Photo Filter



Colorize Dramatic B&W



Pink/Cyan Side Lighting



Eye Retouching



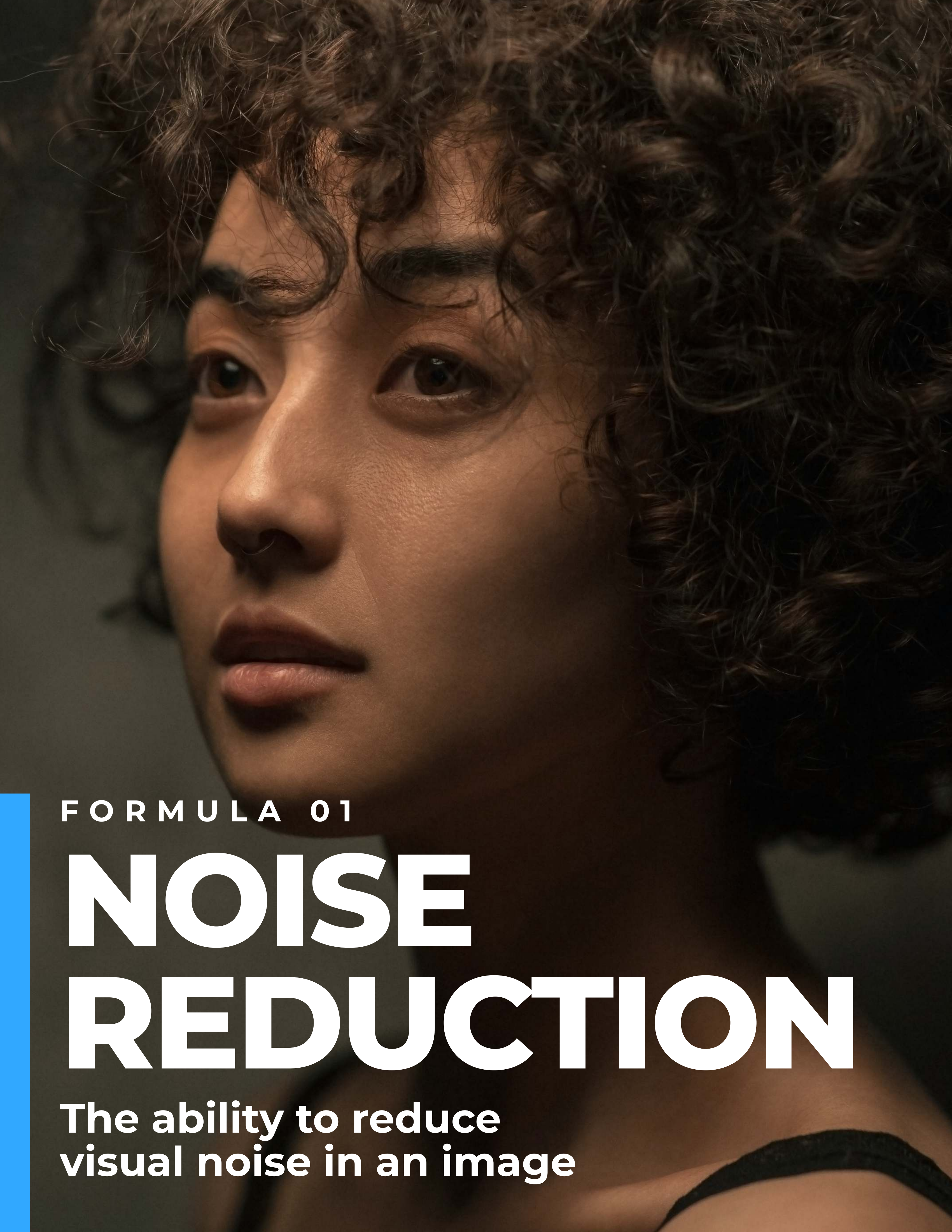
Anti Pixelate



Clarify



Complex Landscape



FORMULA 01

NOISE REDUCTION

The ability to reduce
visual noise in an image

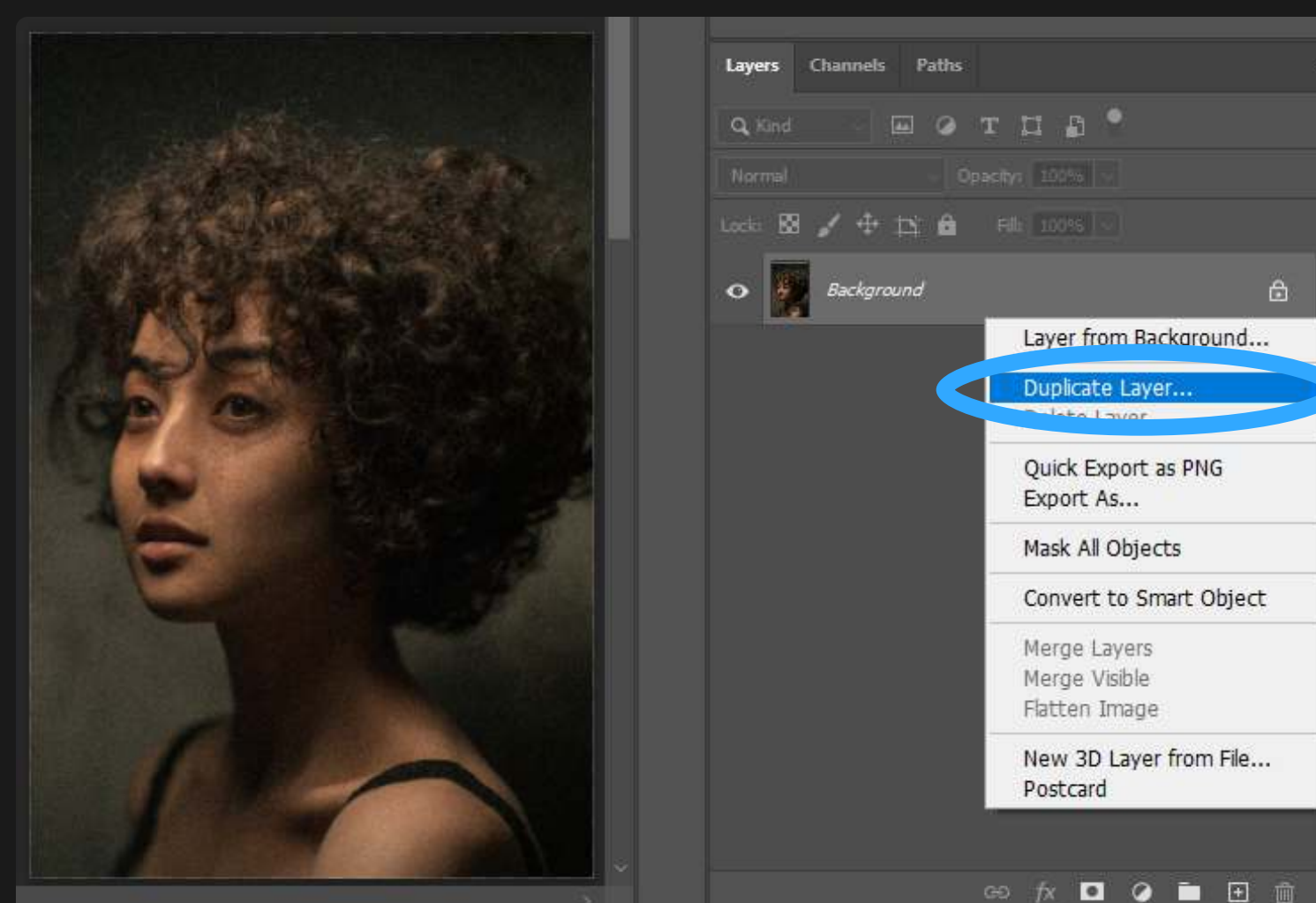
NOISE REDUCTION

Noise Reduction allows you to clean up the grain on any photo, for more clarity or a smoother appearance to your images.

1. Duplicate the Background Layer

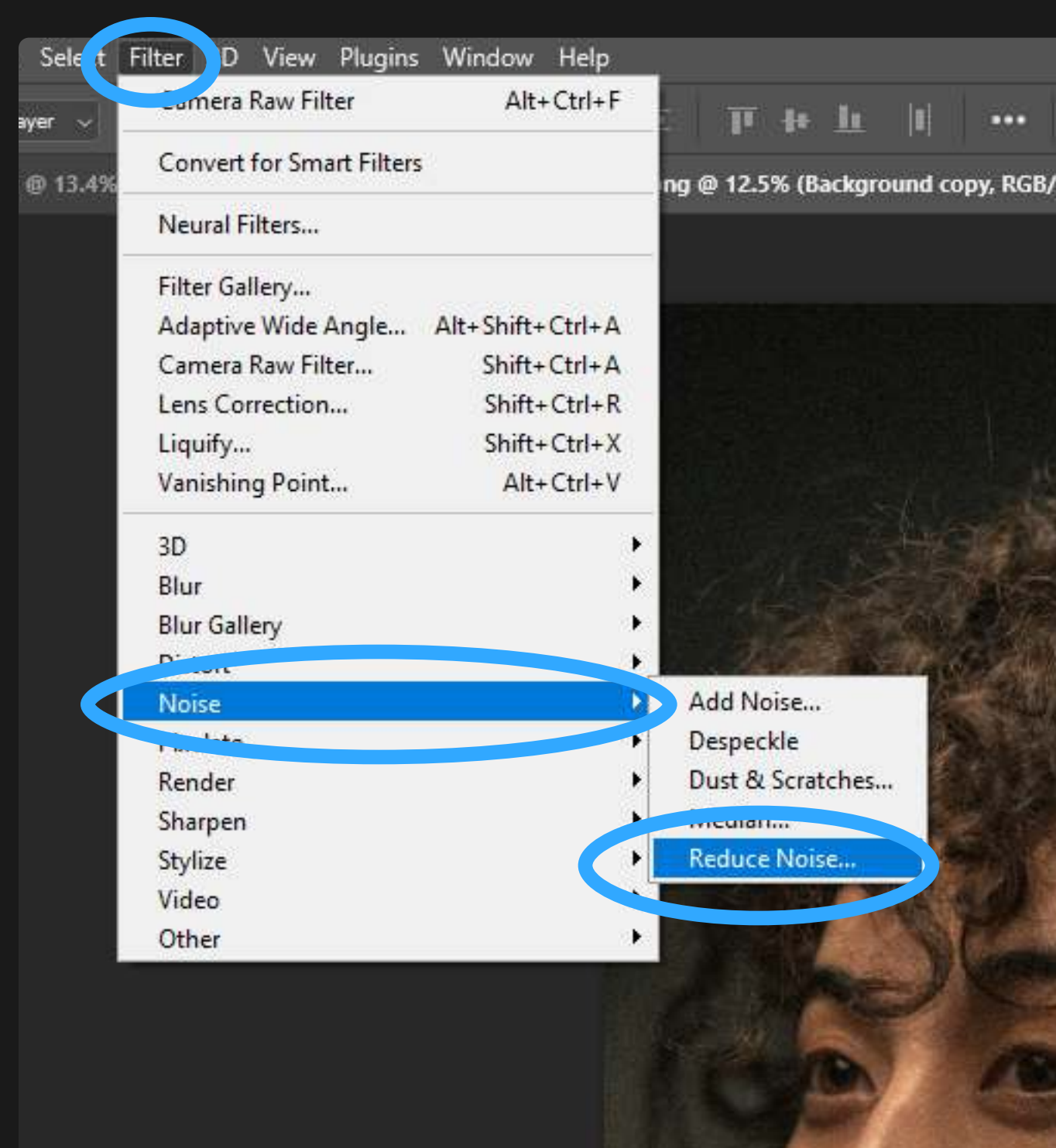
Right click on the “Background” Layer in the layers palette on the right side of the screen and click “Duplicate Layer”. You can name this New Layer or anything you like.

Now we have a copy of the Background Layer, just in case.



2. Select the Reduce Noise Filter

With your image open click on “Filter” in the Menu Bar at the top of the screen. Go down to “Noise” and select “Reduce Noise”.



NOISE REDUCTION

3. Change the Reduce Noise settings

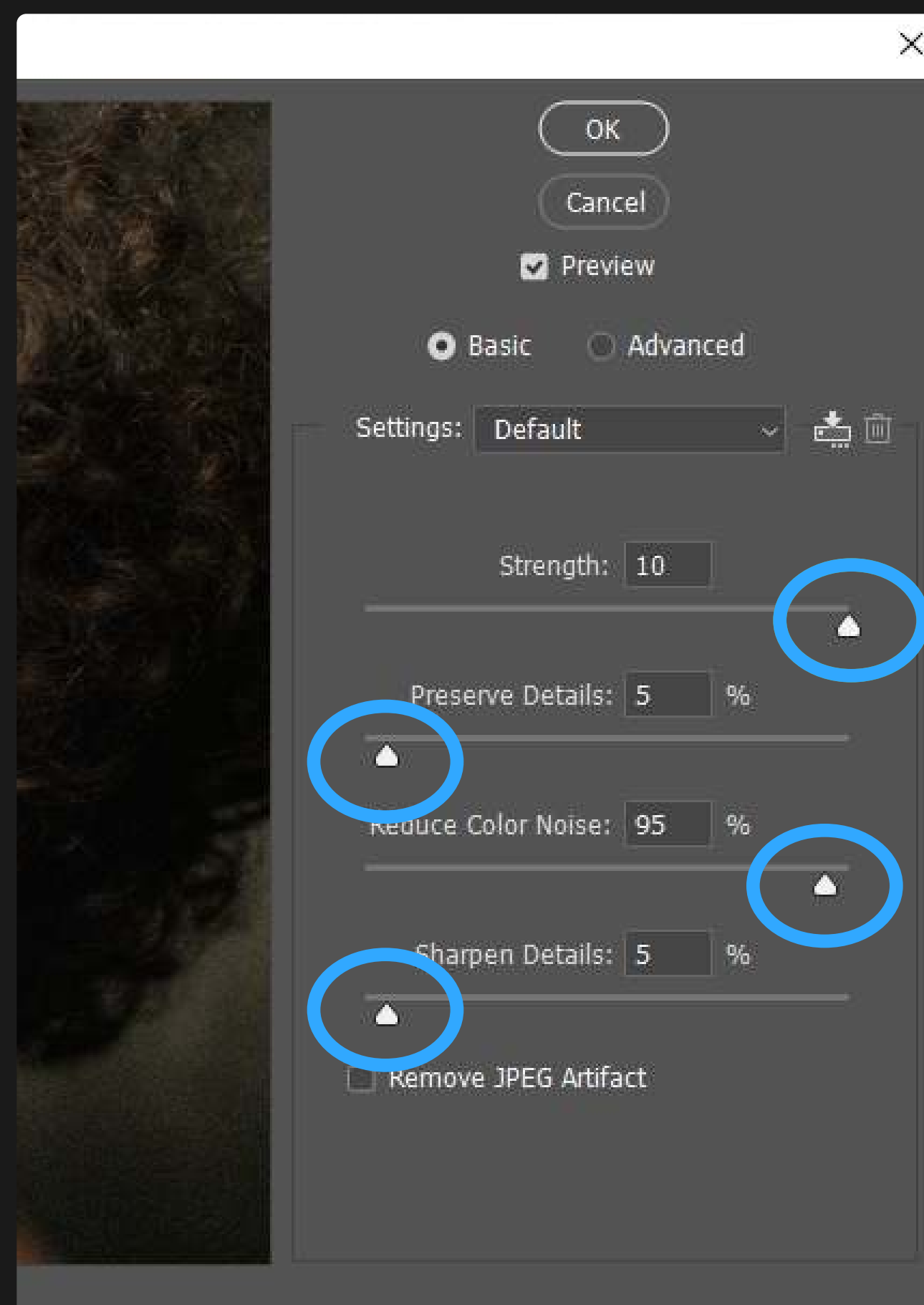
Now we will adjust the Reduce Noise settings. On this image we will set the “Strength” slider to high.

“Preserve Details” will be low (but not 0), this reduces the most noise.

“Reduce Color Noise” I will set to high, as the noise in this image is in color.

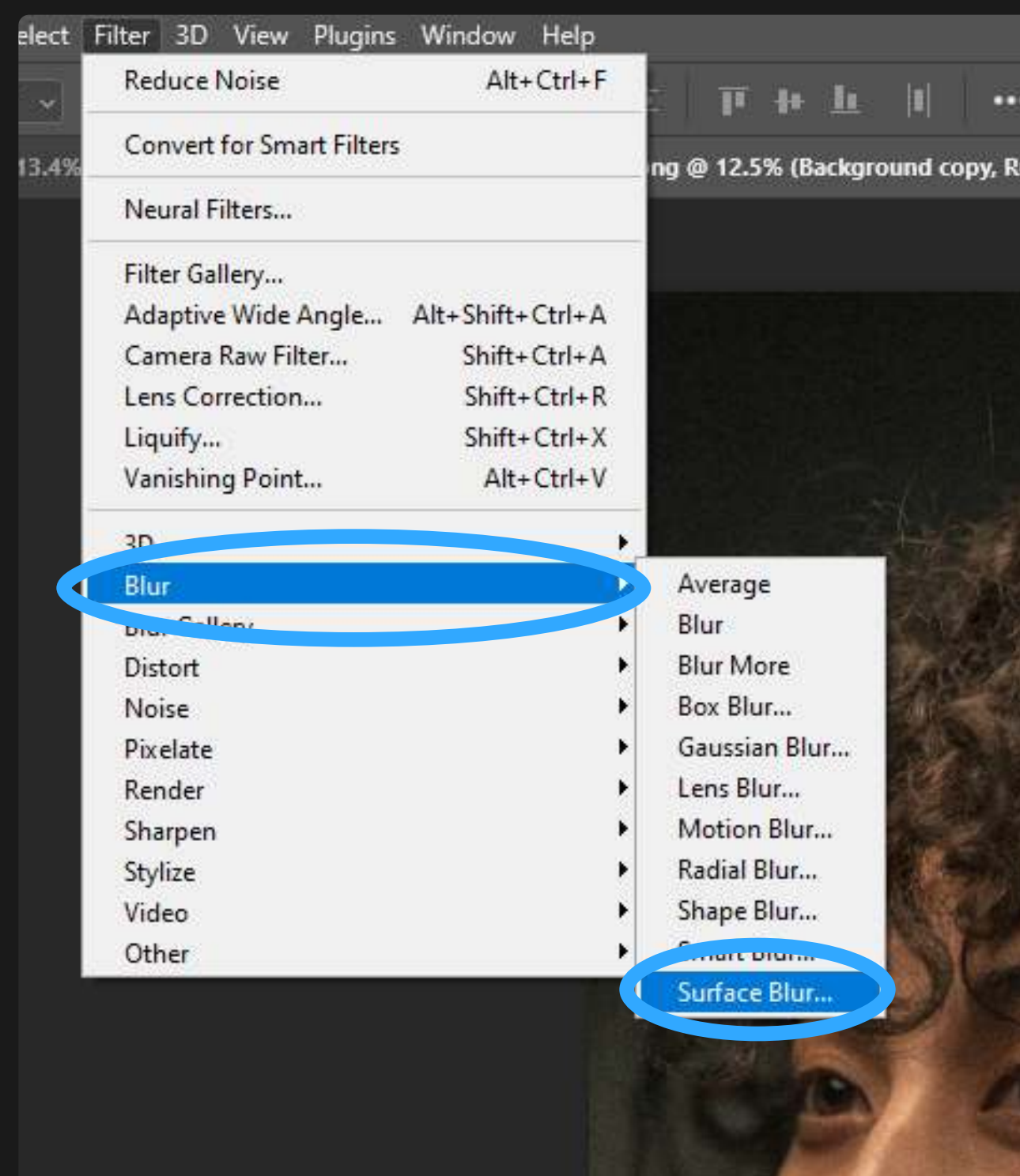
“Sharpen Details” I will keep low (but not 0) to reduce as much noise as possible.

These settings can be varied depending on your image. You can play around with them to get the best results for your image.



4. Select the Surface Blur Filter

With your image open click on “Filter” in the Menu Bar at the top of the screen, go down to “Blur”, then select “Surface Blur”.



NOISE REDUCTION

5. Change the Surface Blur settings

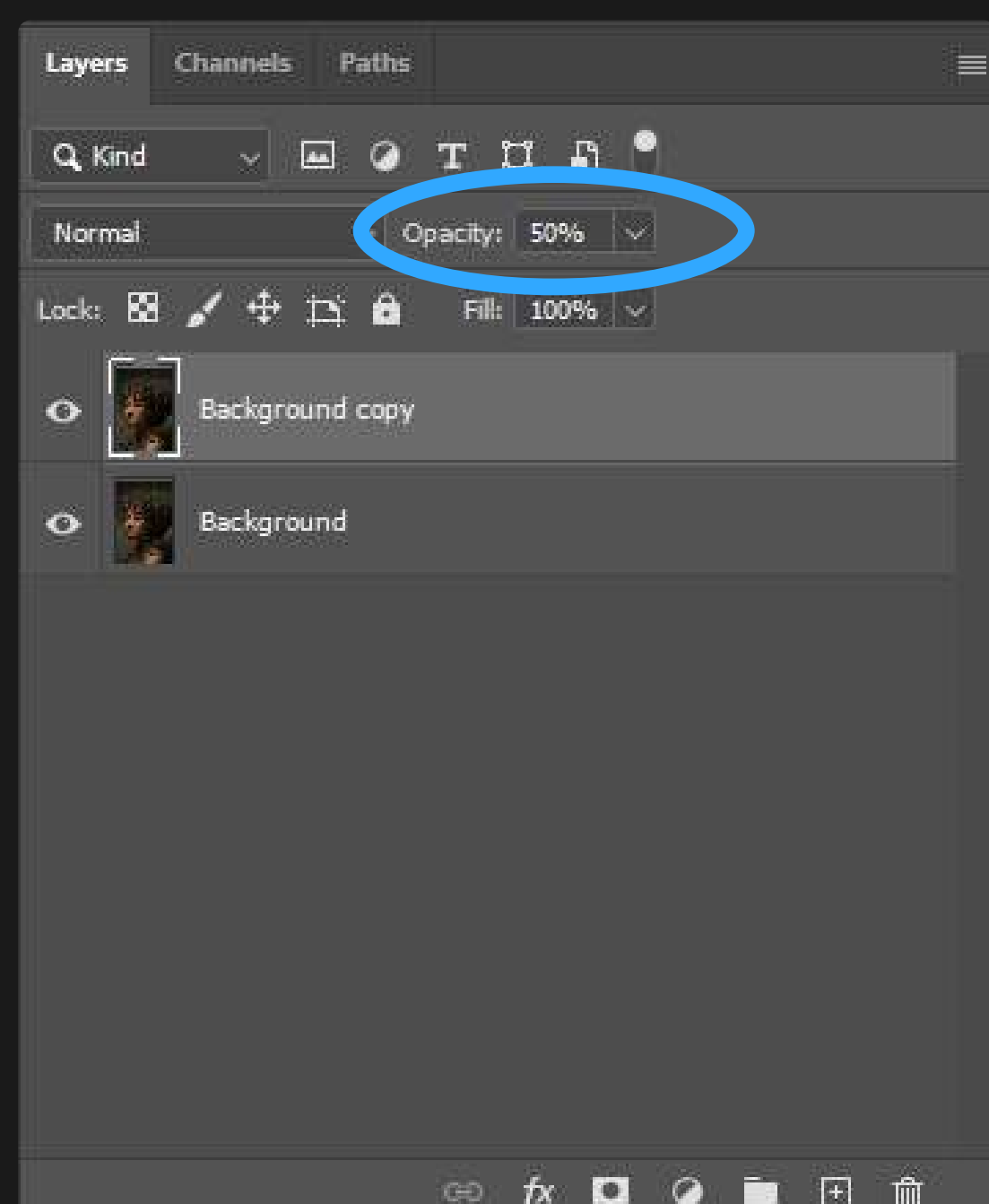
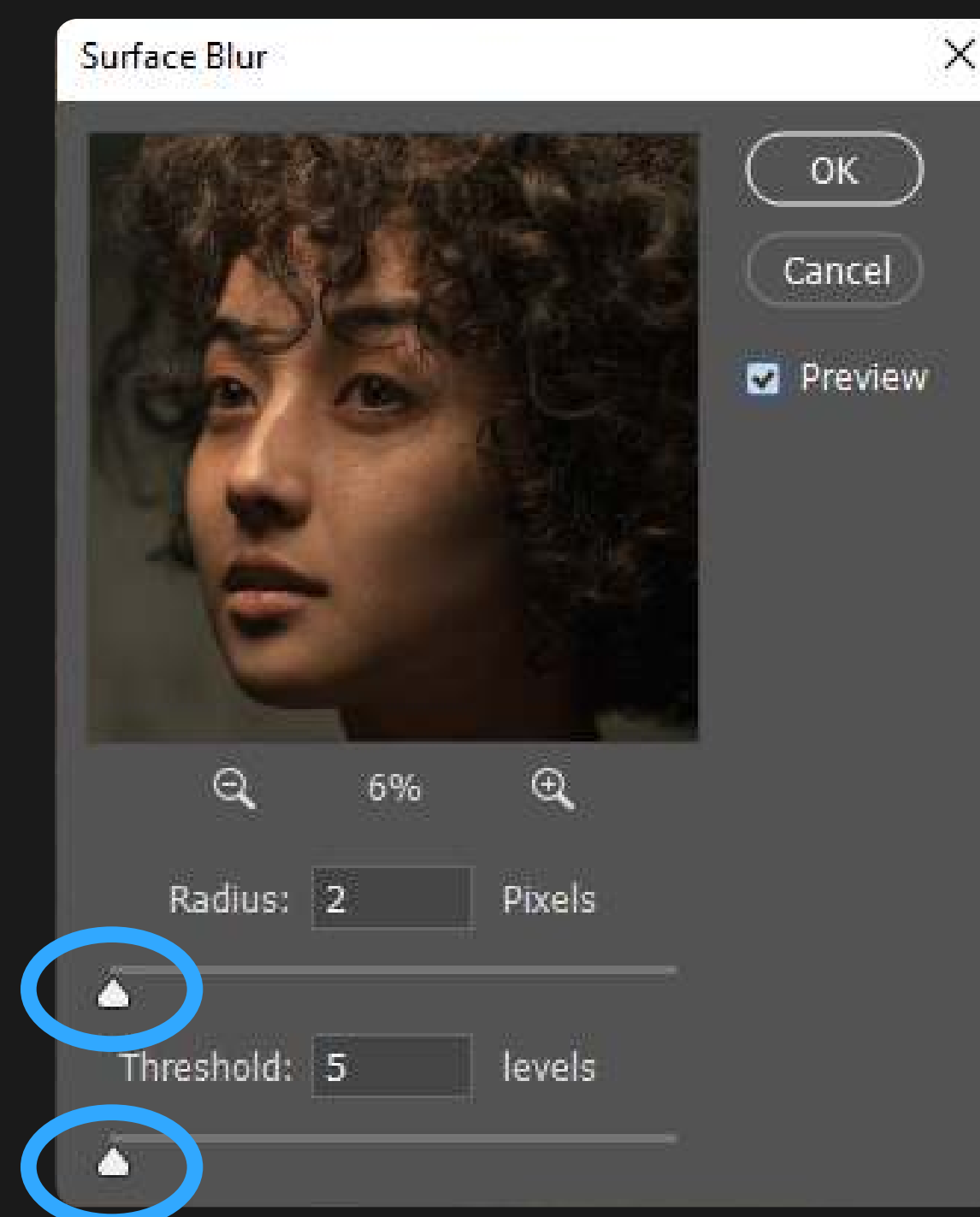
We will now change the settings of the Surface Blur.

“Radius” will determine the distance of your blur.

“Threshold” will change the intensity of your blur.

In this Image I have kept them low, as I want to keep my image sharp.

You can play around with these settings to get your desired result. The correct settings will depend on how much noise and detail are in your image. They will also depend on your desired result.



6. Change the Opacity strength

If the noise reduction is too strong for what you want you can change the Opacity to a strength that suits your image.

Keep your Background Layer visible when changing the Opacity so that it shows through.



FORMULA 02

DODGE & BURN

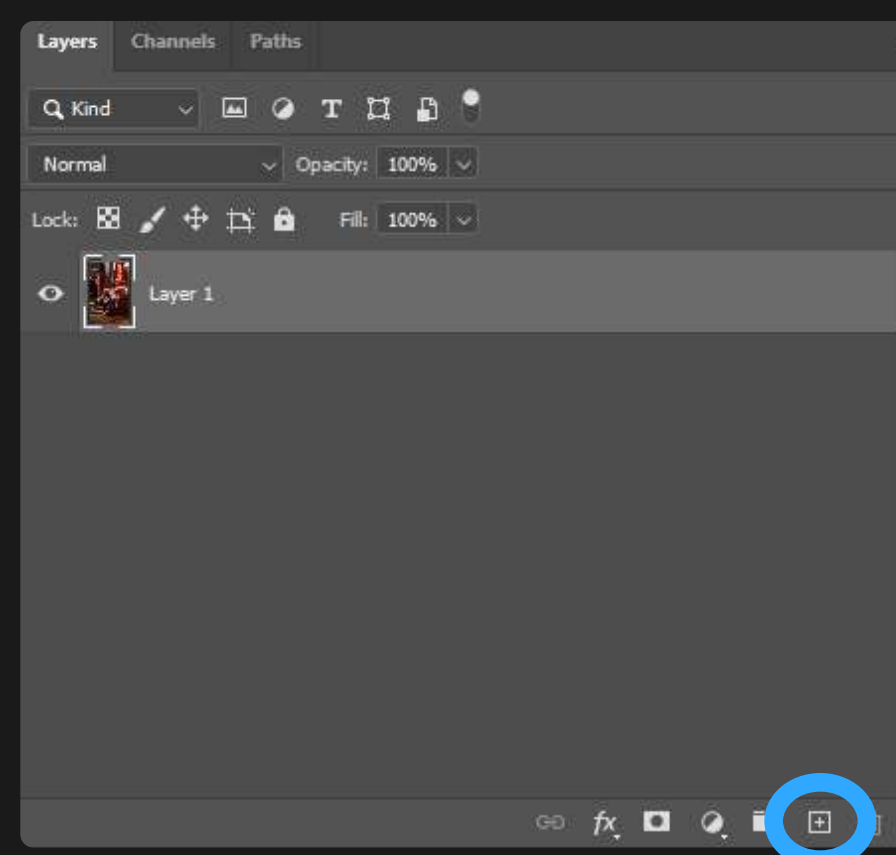
The ability to control the highlights, shadows and contrast of your image

DODGE & BURN

Dodge & Burn allows you to add highlights and shadows to your image and change them as many times as you need without altering your original image.

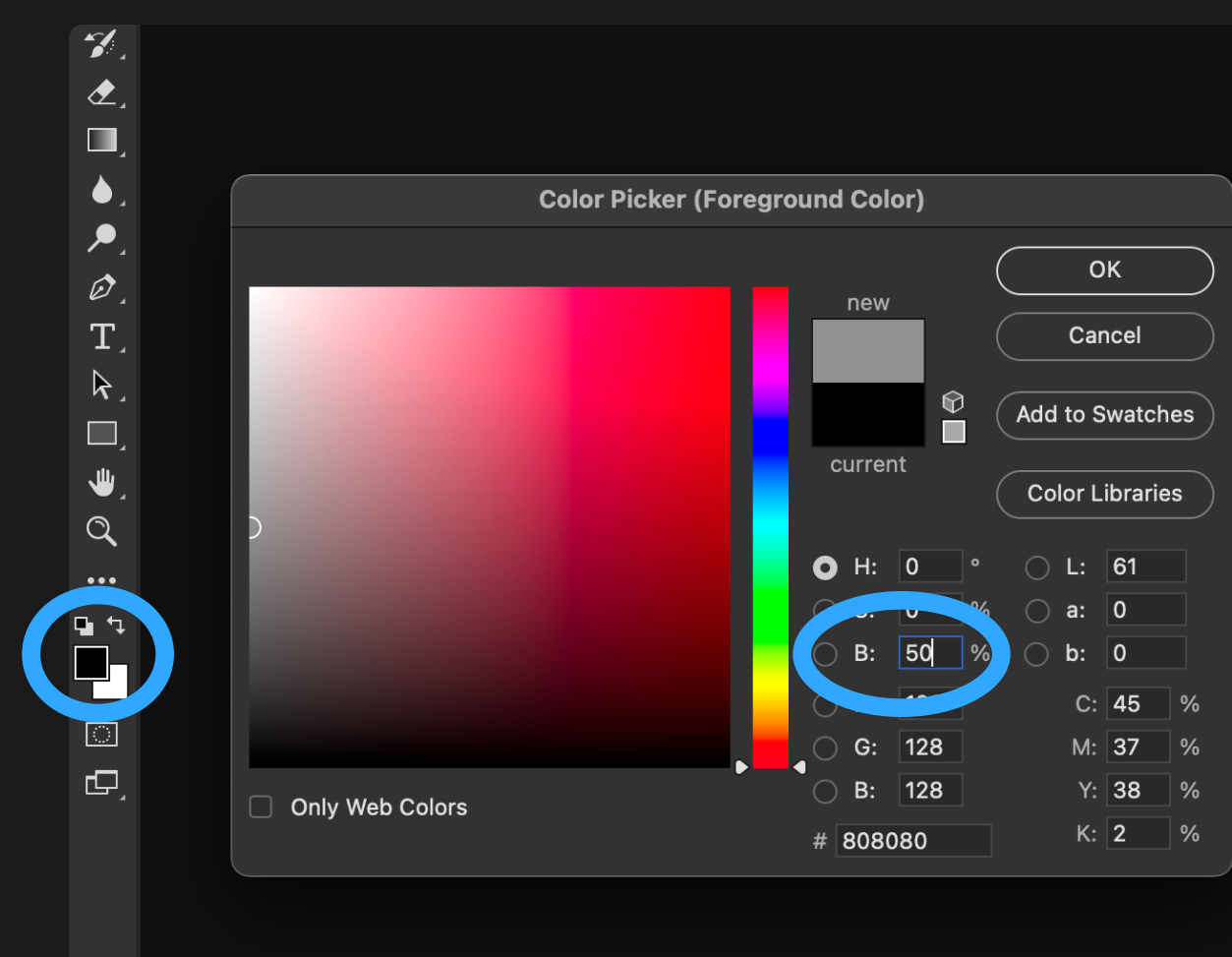
1. Create a New layer

At the bottom of the Layers Palette click the Add Layer icon (it's the square with a plus sign inside of it).



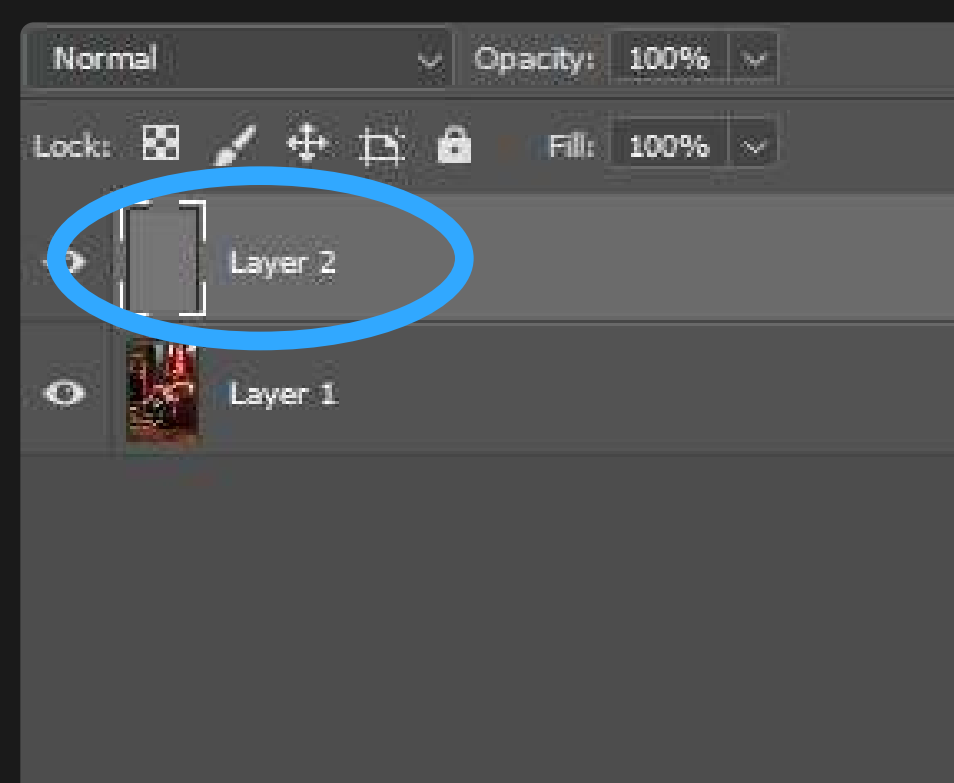
2. Select a color for your New Layer

We want this layer to be mid gray. Go to the Tool Bar on the left side of the screen and click the top color box, then select mid gray from the color picker.



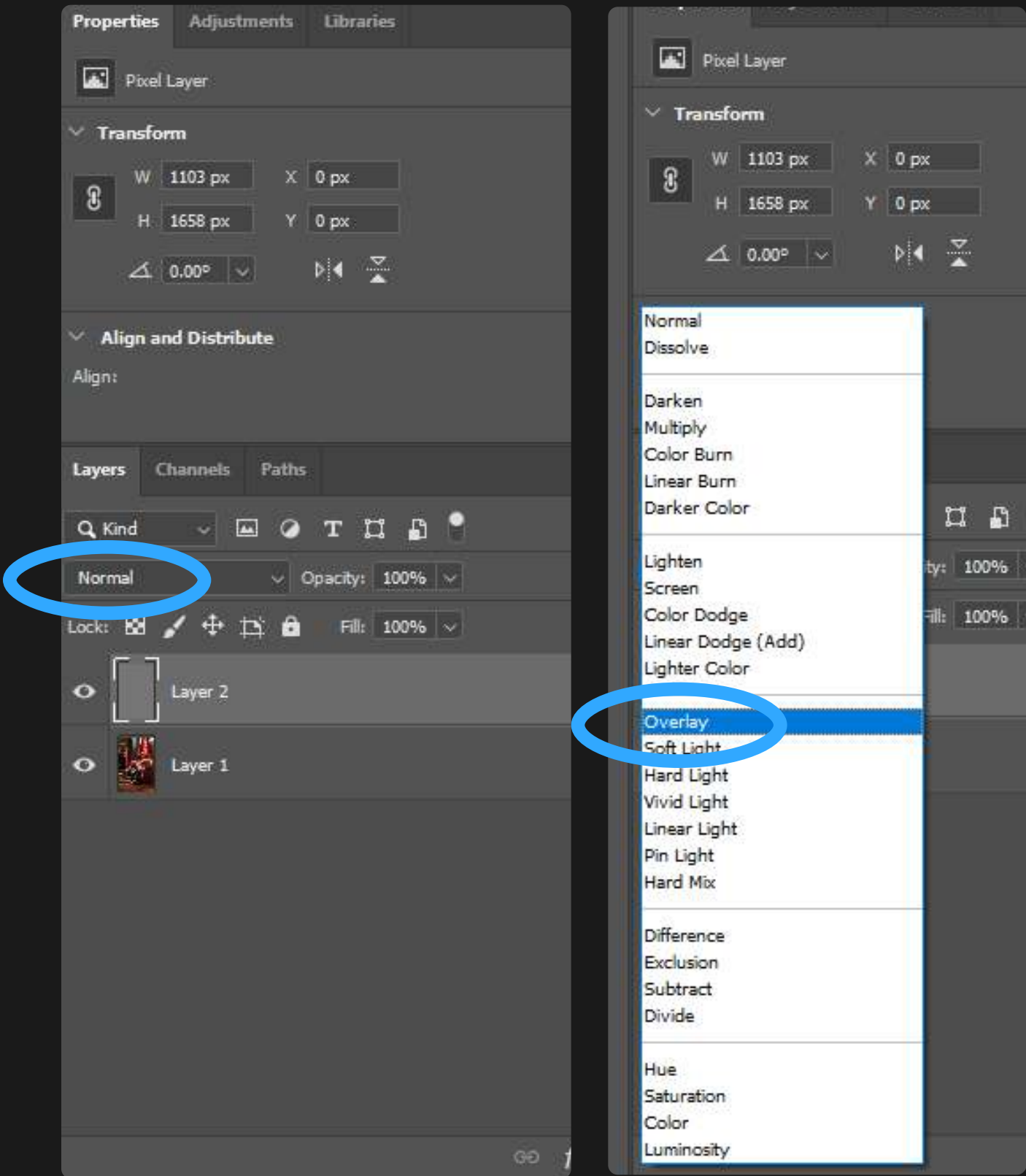
3. Fill the New Layer

With your New Layer selected press the ALT or Option key + the Backspace or Delete key. This will fill the entire layer with the color you just selected.



4. Choose your Blending Mode

At the top of your Layers Palette click the Blending Mode box and set it to “Overlay” (more intense) or “Soft Light” (less intense).



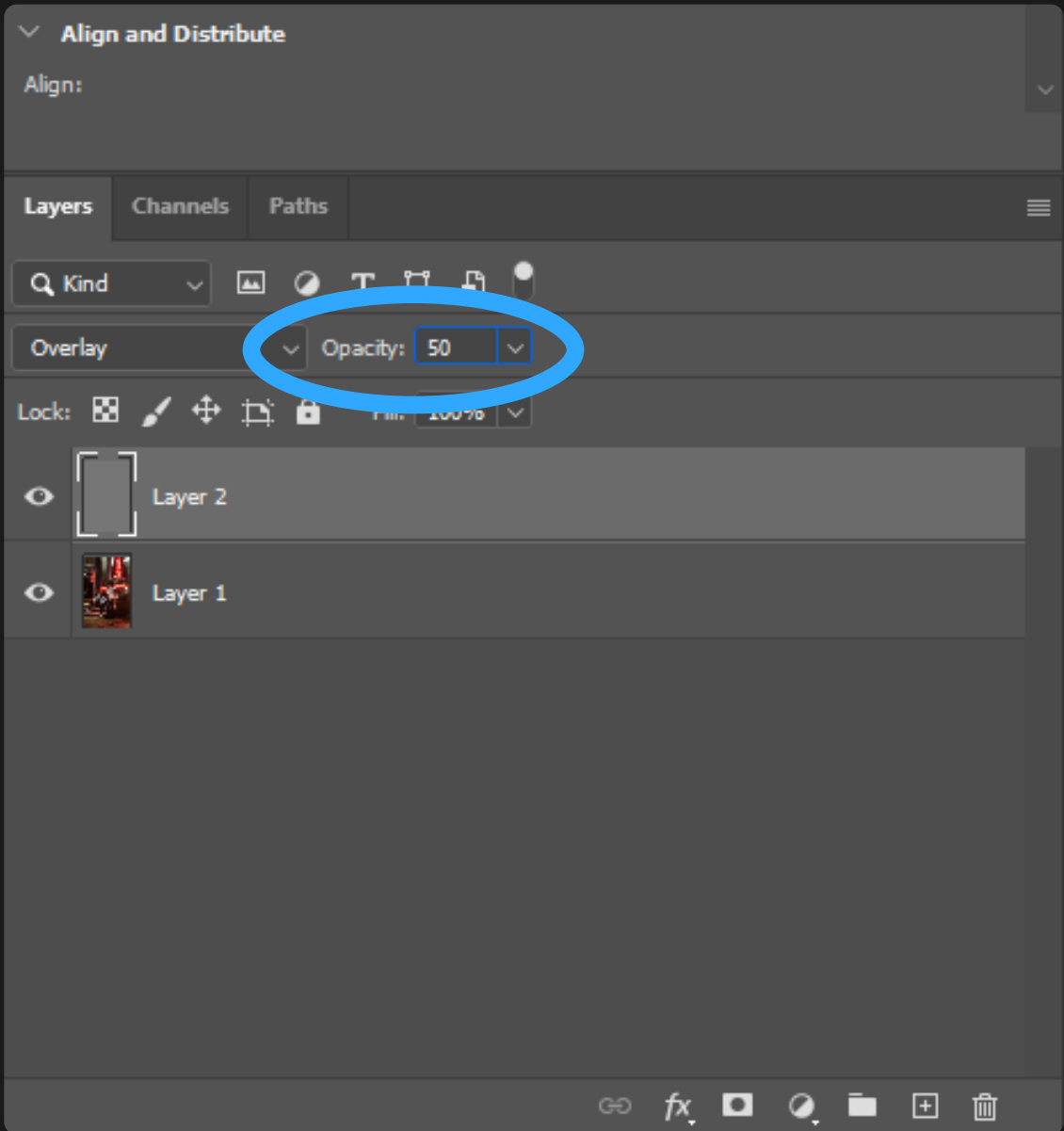
5. Select black and white as your colors

We will use the color black to paint the shadows and the color white to paint the highlights.



6. Lower the Opacity

The effect will be quite strong, so you can lower the opacity now to make it easier to see. You can also change this after.



DODGE & BURN

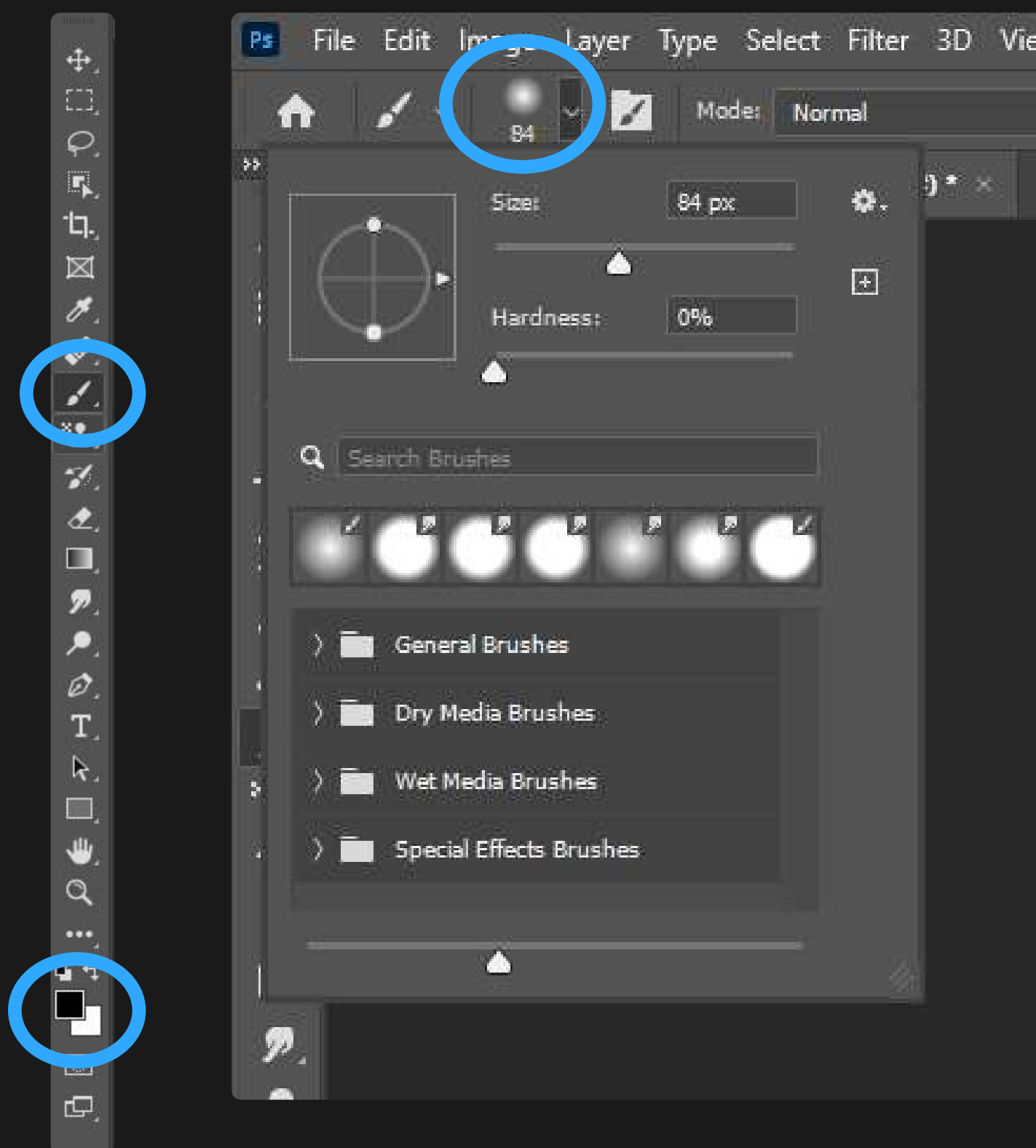
7. Paint on your image

Select the Brush Tool from your Tool Bar on the left side of the screen.

You can change your brush settings in the bar at the top of your screen or in your Brush Settings window.

Paint over your image with black wherever you would like to add shadows.

Paint over your image with white wherever you would like highlights.





FORMULA 03

SPLIT TONING

The ability to tint
highlights and shadows
with different colors

FORMULA 03

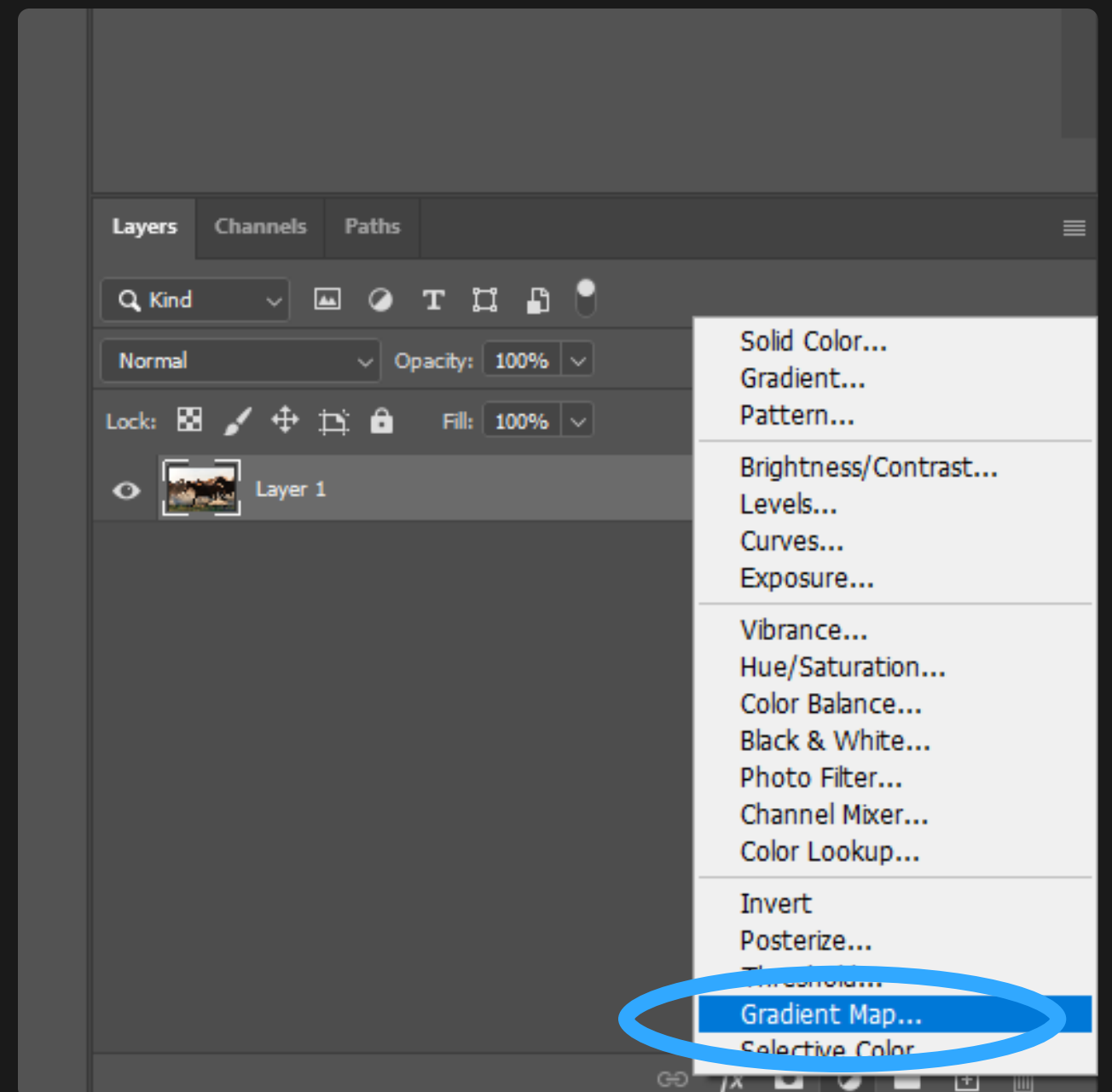
SPLIT TONING

1 of 3

A simple formula to be able to tint the highlights in your image with a particular color and the shadows with a different color.

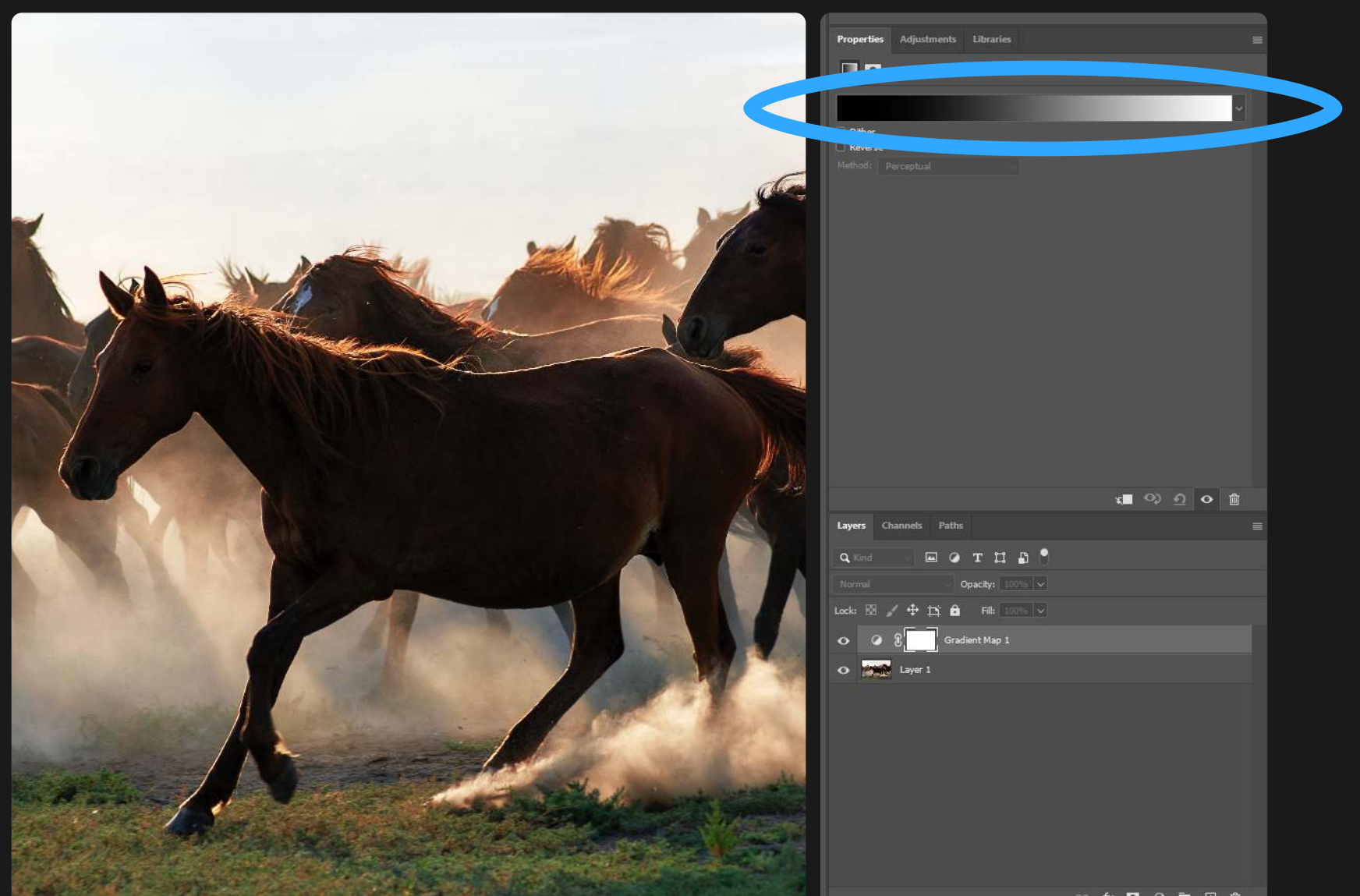
1. Add a Gradient Map

At the bottom of your Layers Palette, select the Adjustment Layer icon (It's the 1/2 black 1/2 white circle) and select Gradient Map.



2. Select the Gradient Map to start editing

Click on the color bar to start picking your colors. Once you click the color bar a new window will pop up, called Gradient Editor.



FORMULA 03

SPLIT TONING

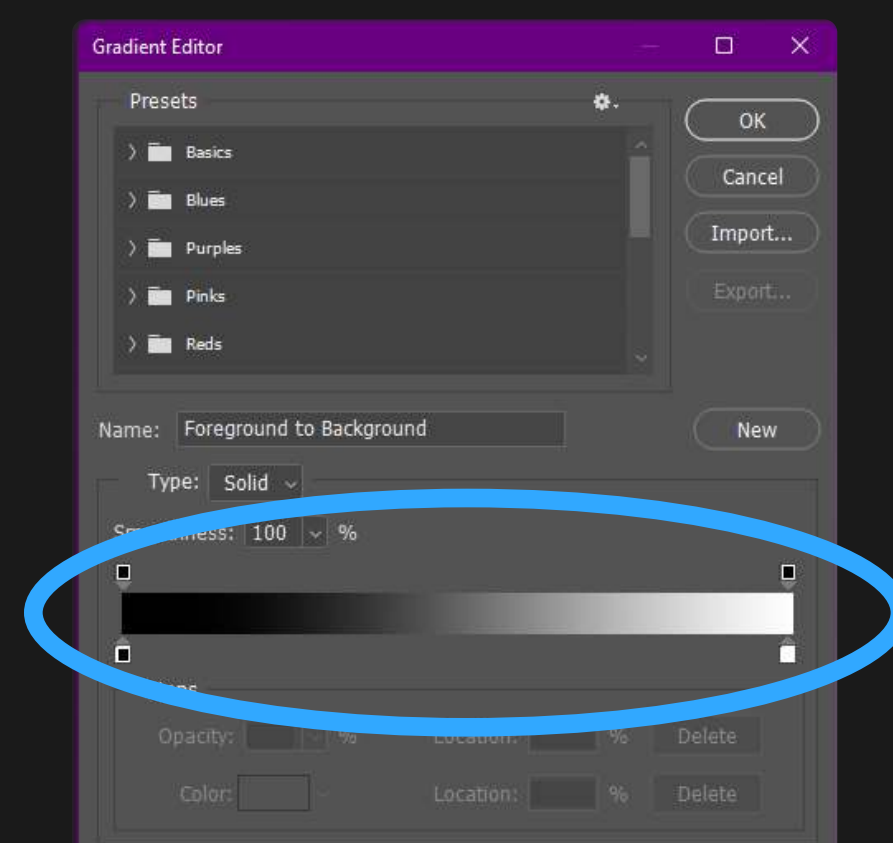
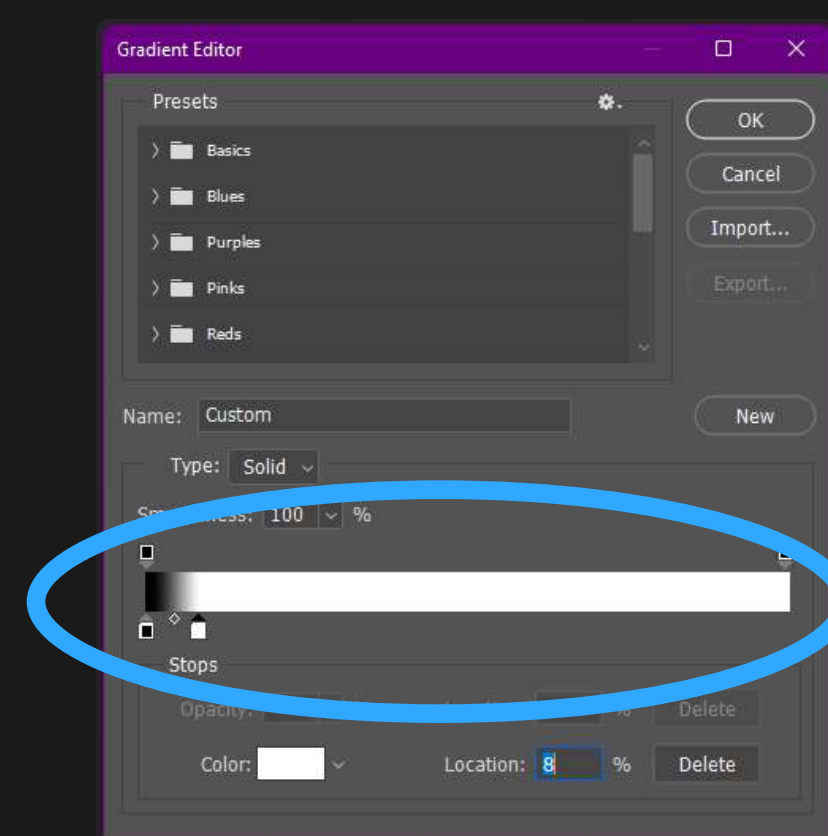
2 of 3

3. Example of sliders in Gradient Editor

Inside your Gradient Editor choose the default black & white setting. Now I will show you how to use the sliders in it.

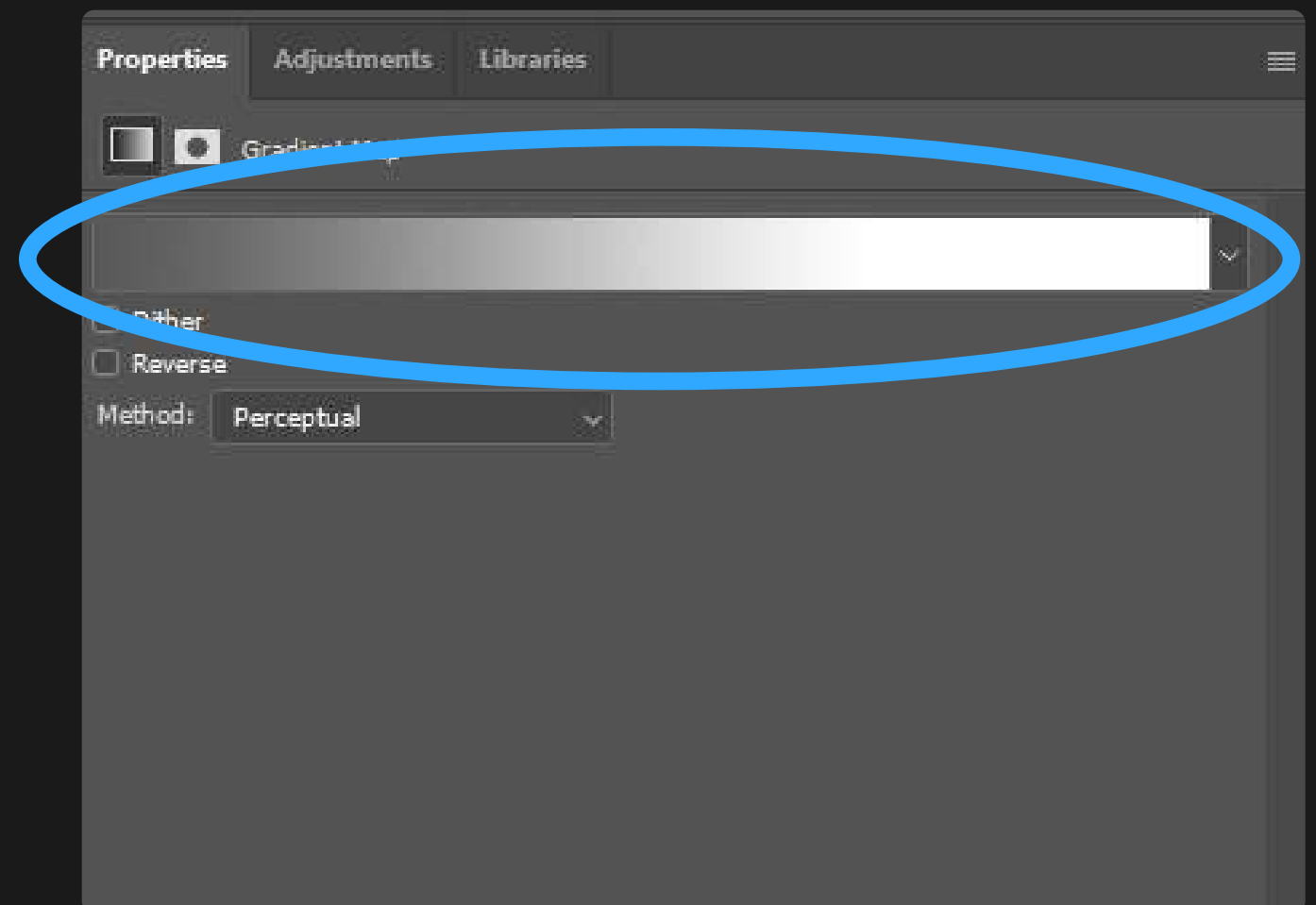
In the top image, I slid the white all the way down, this is making the image primarily white. On the bottom image I have the sliders at equal distance, leaving the image pretty much 1/2 black and 1/2 white.

In the Gradient Editor you can choose from a range of already paired maps, or you can click on the individual sliders on the bar to change the color manually. You should experiment with these as there are hundreds of different available effects.



4. Select your colors

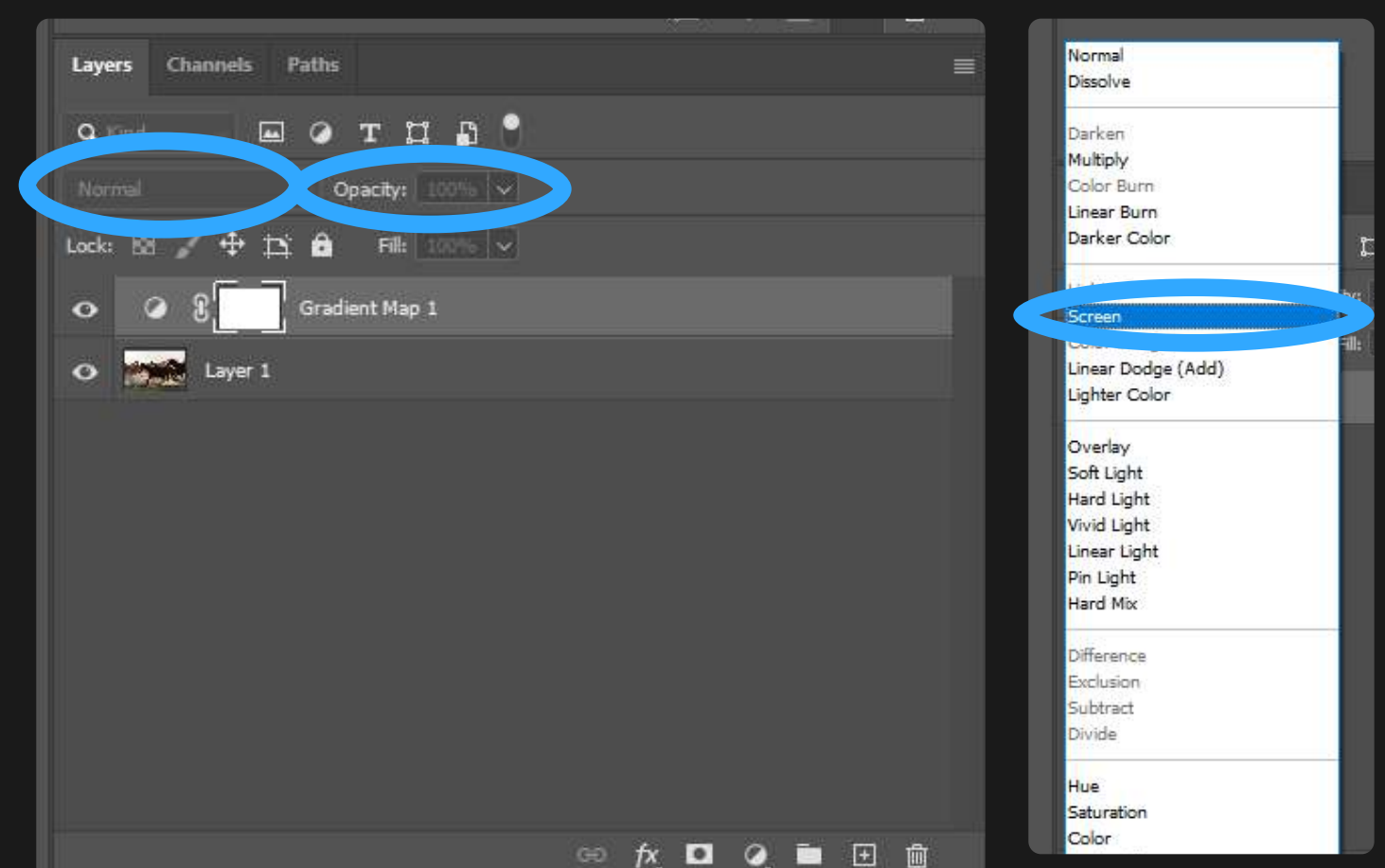
Once you are happy with your color selection we will move on.



5. Select your blending method

Go to the Blending Method, and go through the blending methods for the look you like the most.

You can also lower the opacity if the overlay is too strong.



A red sports car, likely a Ferrari, is shown from a rear three-quarter view. The car is parked on a city street, and the background consists of out-of-focus buildings and streetlights, creating a shallow depth of field. The car's rear features a prominent black grille and a license plate that reads 'CZ AU'.

FORMULA 04

FIELD BLUR

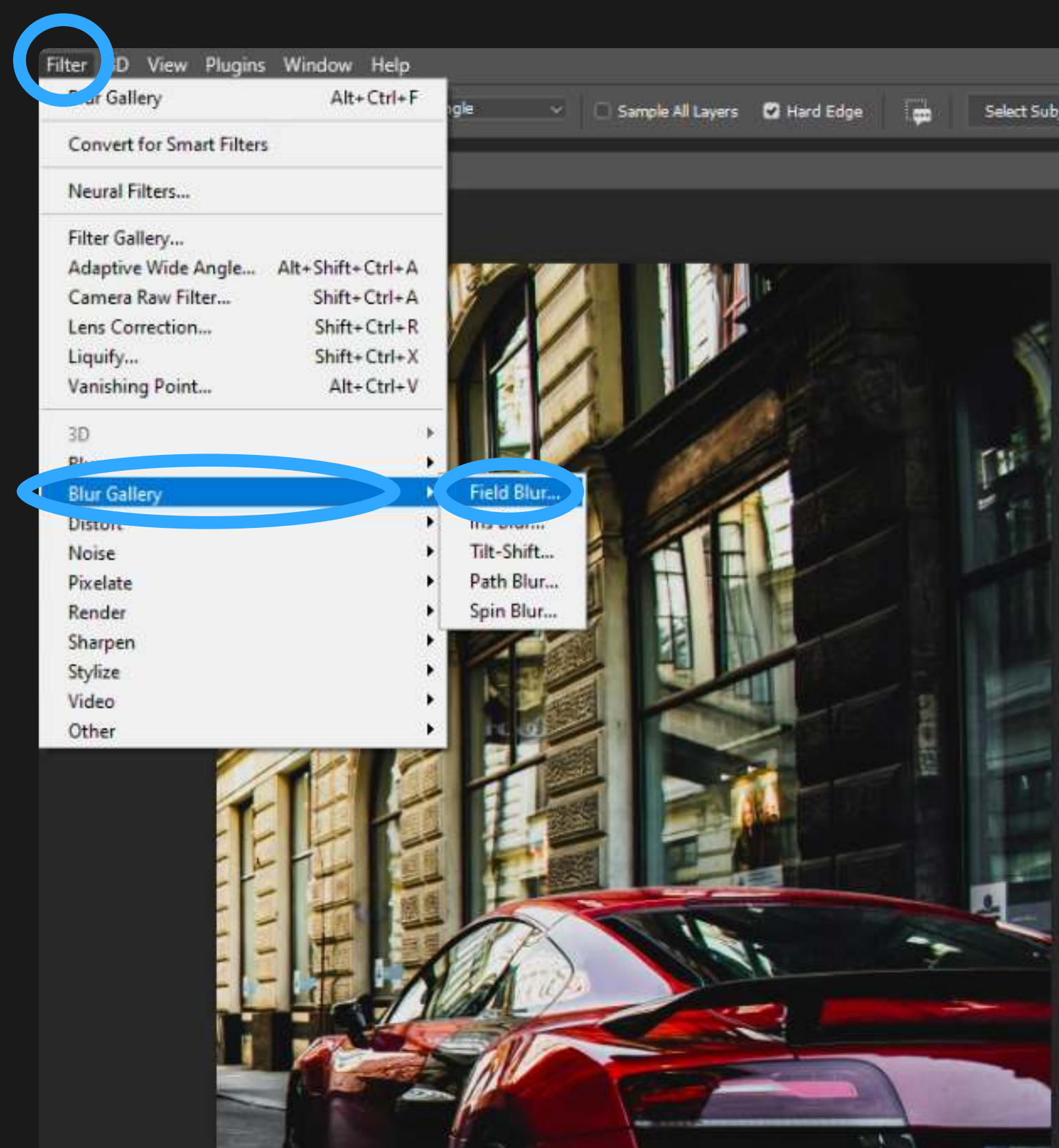
The ability to quickly add
depth of field to your image

FIELD BLUR

This Field Blur method is a fast yet accurate method of blurring your background and giving the appearance of depth.

1. Open Field Blur

From the Menu Bar on top of your page select “Filter”, then “Blur Gallery” then select “Field Blur”.



2. Blur your image

When it opens up, you will see the whole image has become blurred. This circle here in the middle controls the amount of blur for that point. Sliding it to the right will make it more blurry.

3. Move the Point

Now click on that point and move it out the way.

4. Add a new Point

Now lets hover our cursor over the point of the image we want to be crisp. And click. You will see a new Point has been created.



5. Set the new Point to 0 Blur

Let's set this new Point to 0 Blur by clicking and dragging the inside of the circle down to 0 so there is no blur.

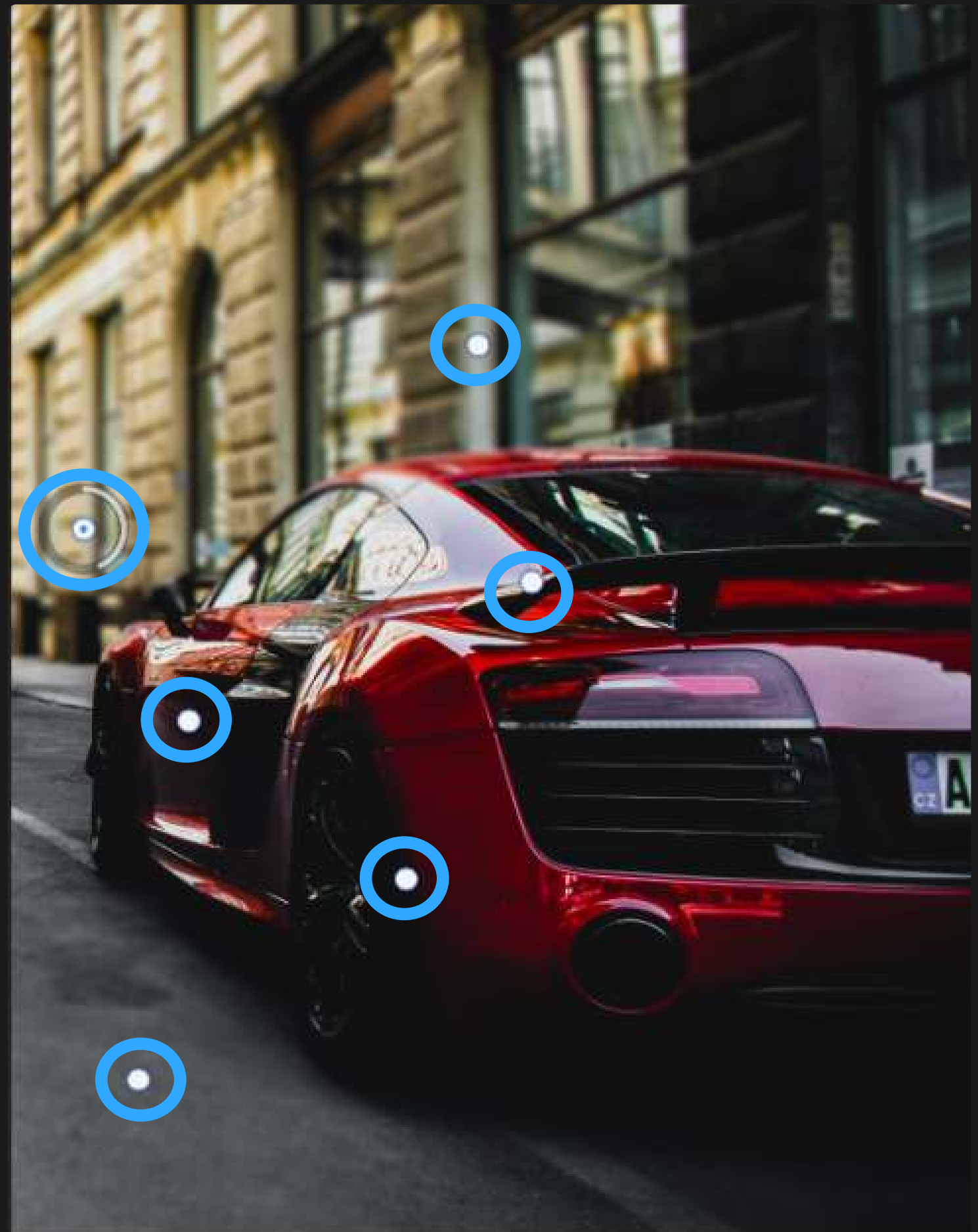
Keep it over the area we want to be sharp. You will see around the other point it has kept the blur.

There will now be a gradient blur effect between the two points we have made.



6. Repeat

Now repeat these steps as much as you want to get the blur that you want. In the picture below, I have put 3 “0” blur points on the car to keep it crisp, and I have put 3 blur points of different strengths around the car. (further away parts of the image have a higher blur, to give it the appearance of depth)





FORMULA 05

SMARTER BLUR

The ability to blur the background of an image while keeping the subject in-tact

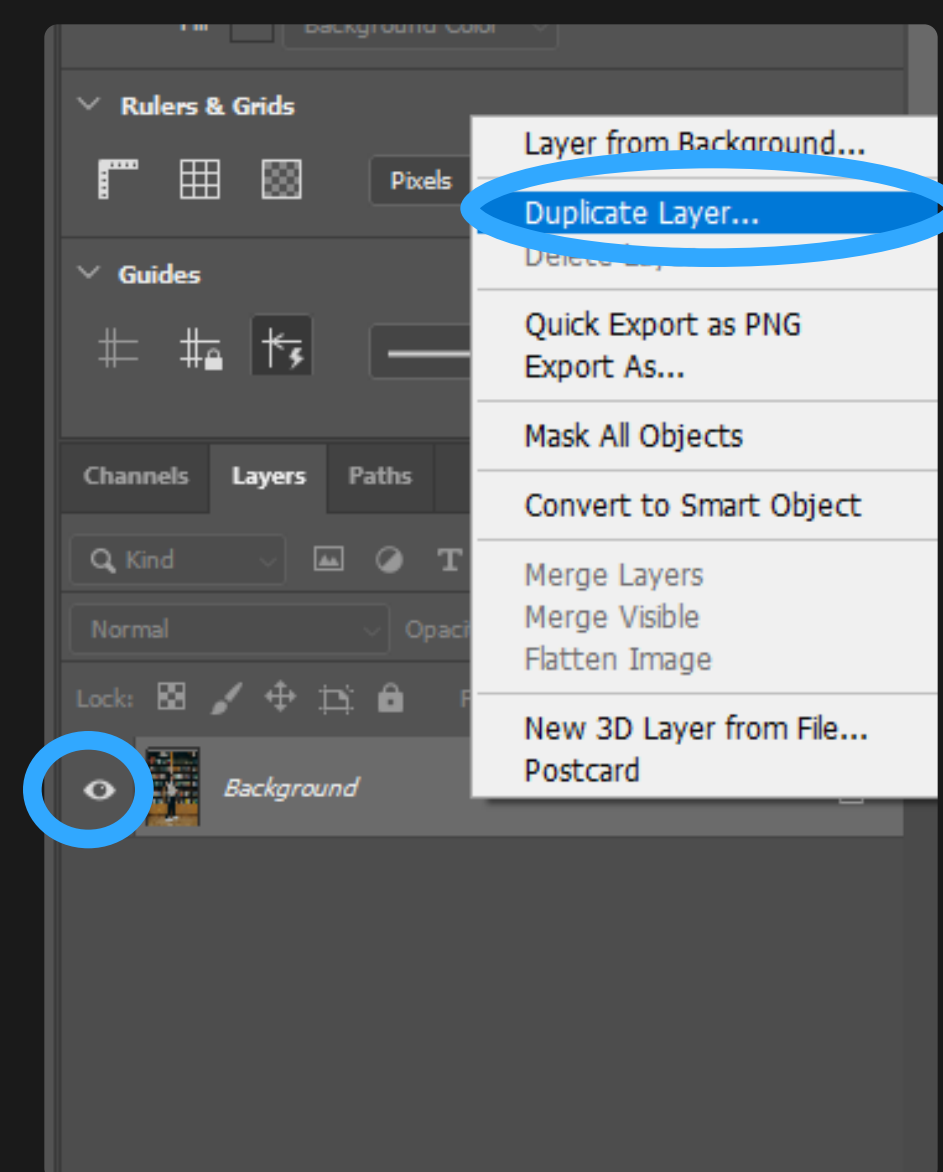
SMART BLUR

This Smart Blur method allows you to blur the background of your image to your heart's content, while still keeping that clean look of the subject.

1. Duplicate the Background Layer

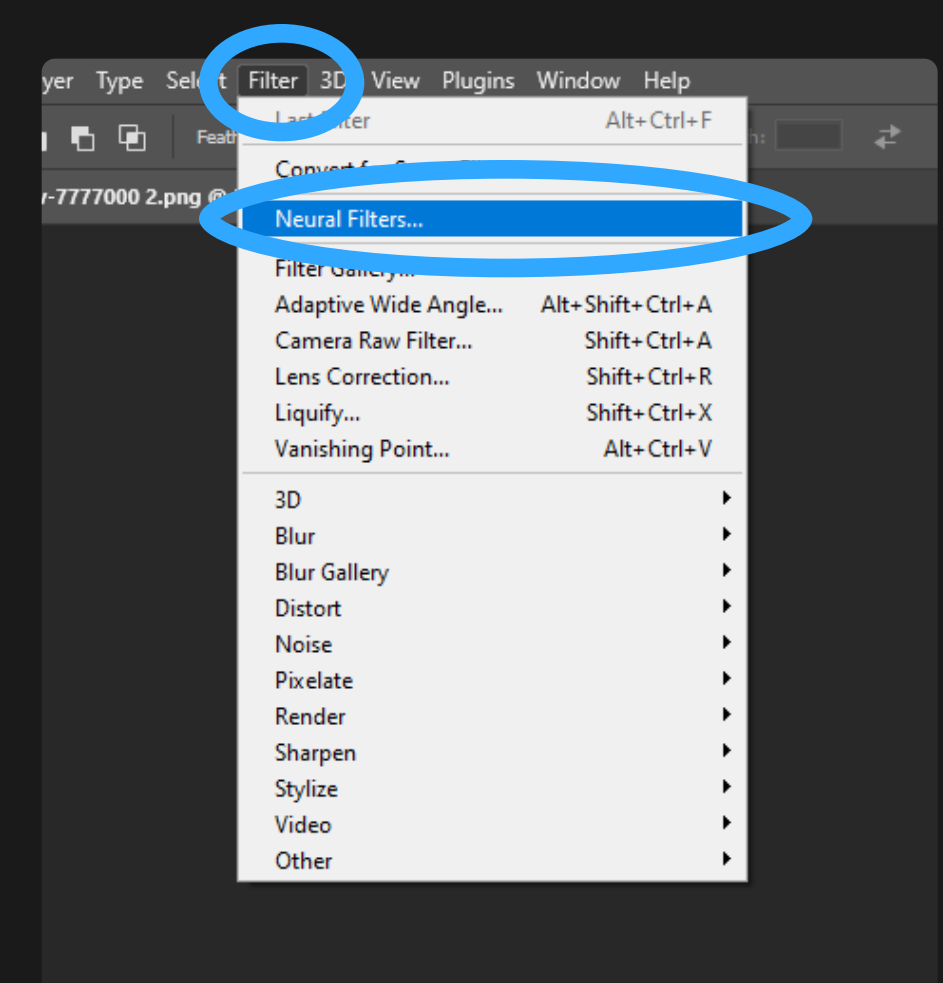
Right click on the “Background Layer” in the Layers Palette on the right side of the screen and click “Duplicate Layer”. You can name this New Layer or anything you like.

Now we have a copy of the Background Layer, just in case.



2. Go to Neutral Filters

In the Menu Bar across the top of the screen click “Filters” and select “Neutral Filters”



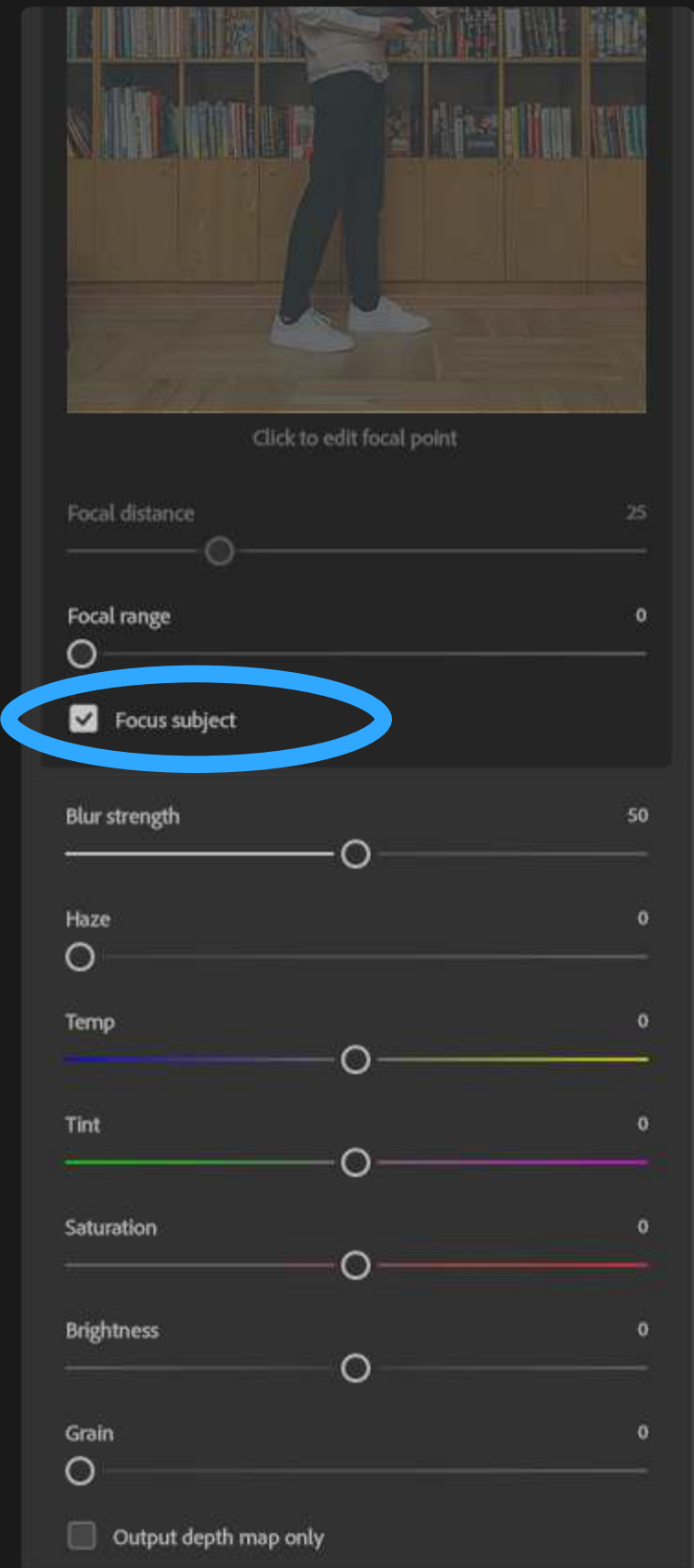
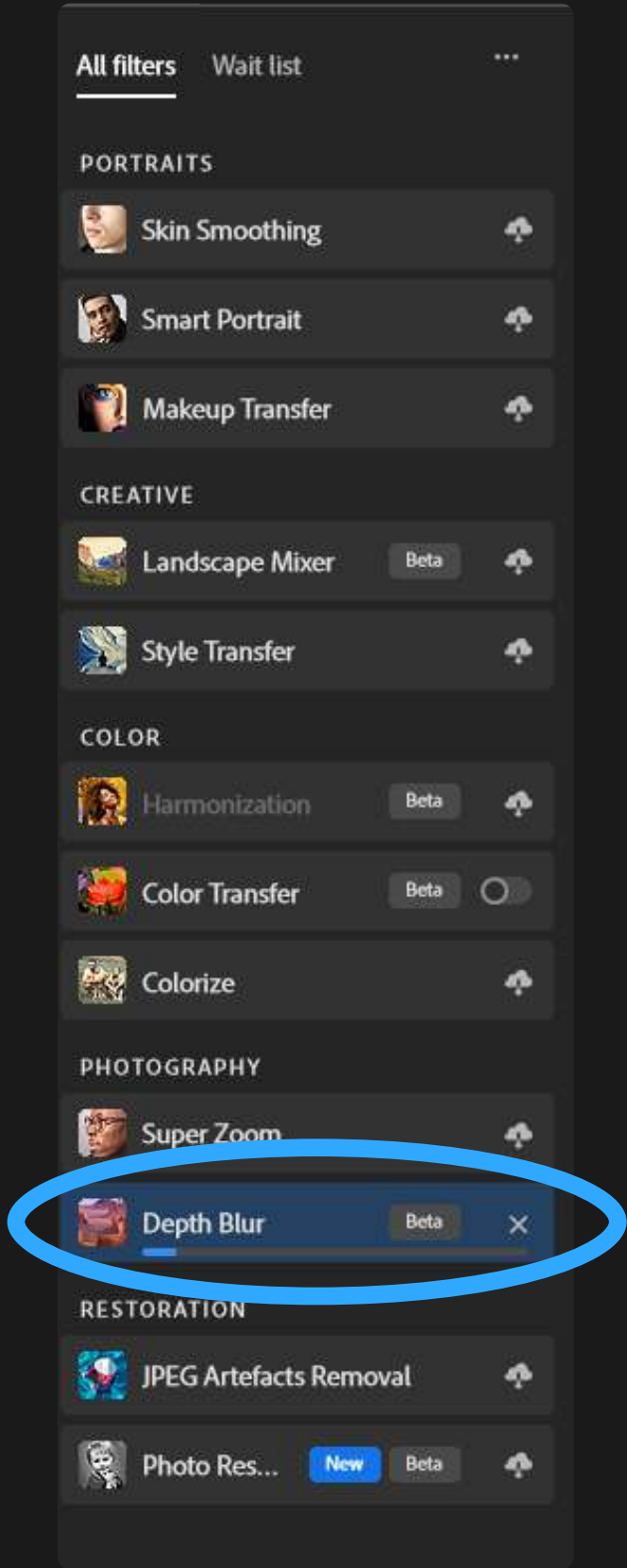
3. Select Depth Blur

The list of different Neural Filters should pop up on the right side of the screen.

Download the “Depth Blur” filter (if not already downloaded).

Turn on the “Depth Blur” filter (if not already turned on).

Now select the “Depth Blur” Filter.



4. Depth Blur Settings

Select “Focus Subject”.

With AI, it will automatically blur you image around the subject.

You can uncheck this box and play with the sliders to get different blur effects.



FORMULA 06

SKIN SMOOTHING

The ability to smooth the skin,
imperfections and fine lines of
your subject.

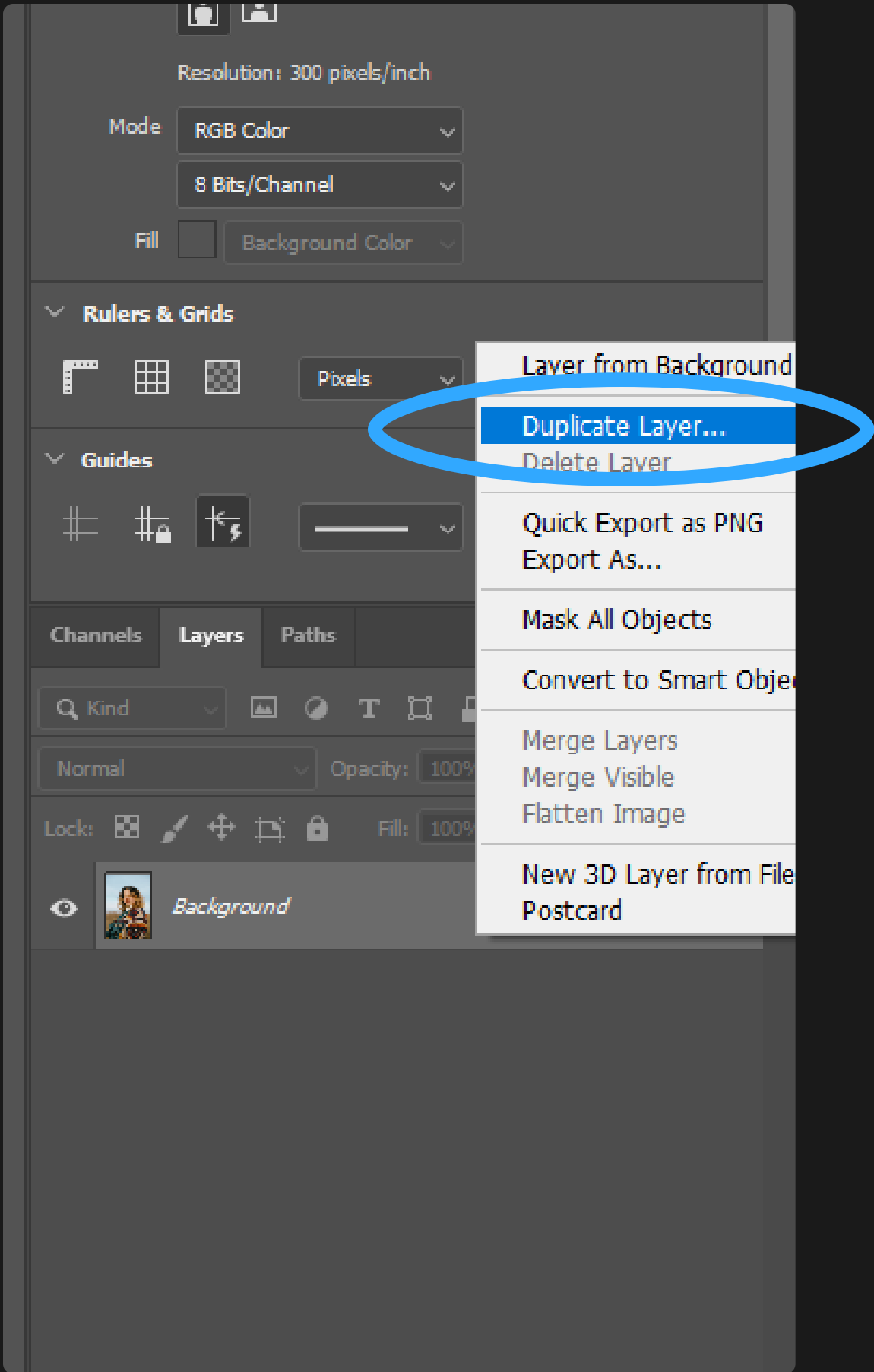
SKIN SMOOTHING

This skin smoothing method is a simple way of taking away any fine lines or blemishes in your portrait photos.

1. Duplicate the Background Layer

Right click on the “Background Layer” in the Layers Palette on the right side of the screen and click “Duplicate Layer”. You can name this New Layer or anything you like.

Now we have a copy of the Background Layer, just in case.



2. Remove any big blemishes

Select the Healing Brush Tool from the Tool Bar on the left. Draw on any big blemishes on the image.

3. Duplicate the Layer

After using the Healing Brush Tool, duplicate the New Layer as per Step 1.

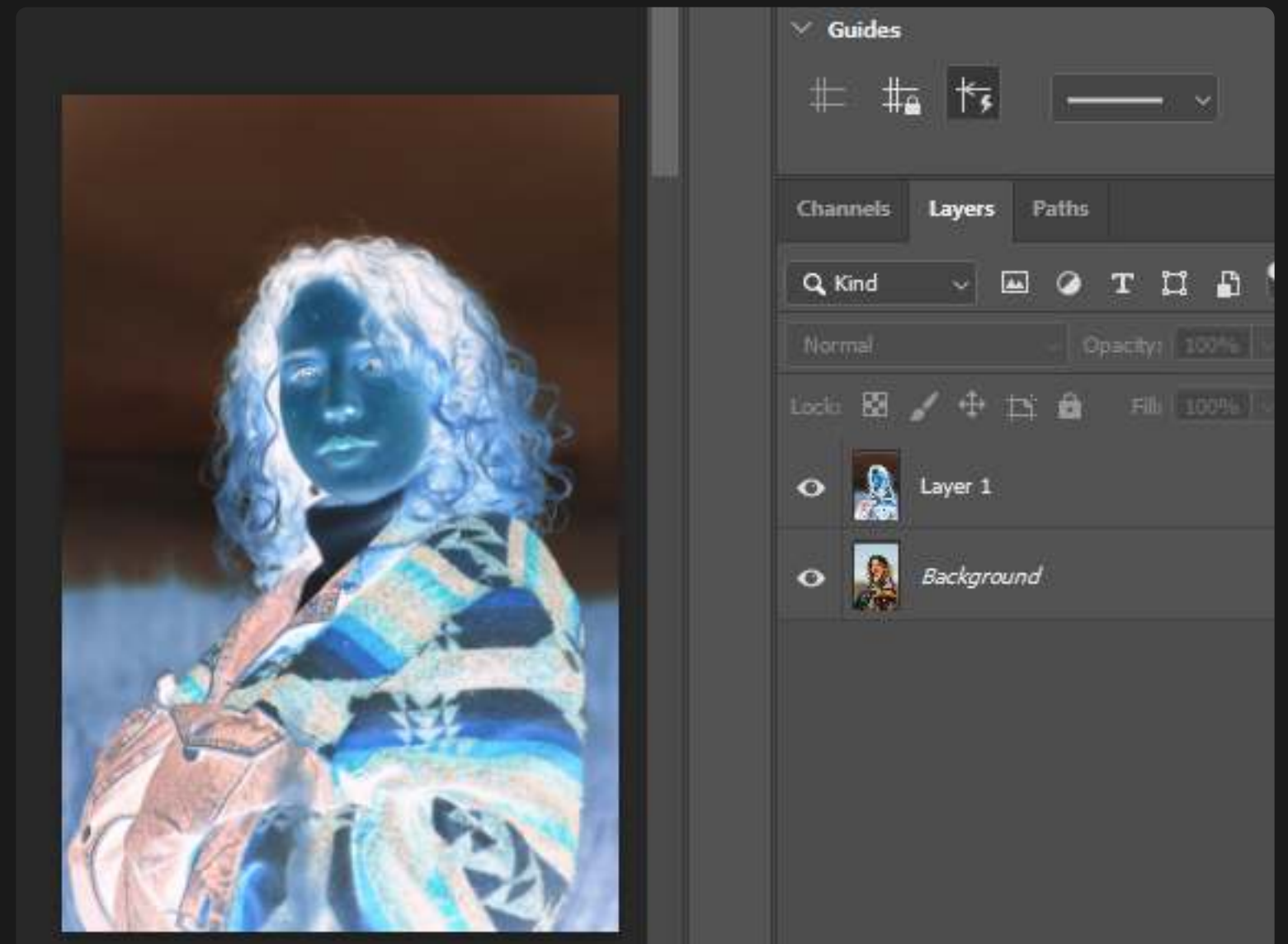
FORMULA 06

SKIN SMOOTHING

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4. Invert the duplicated New Layer

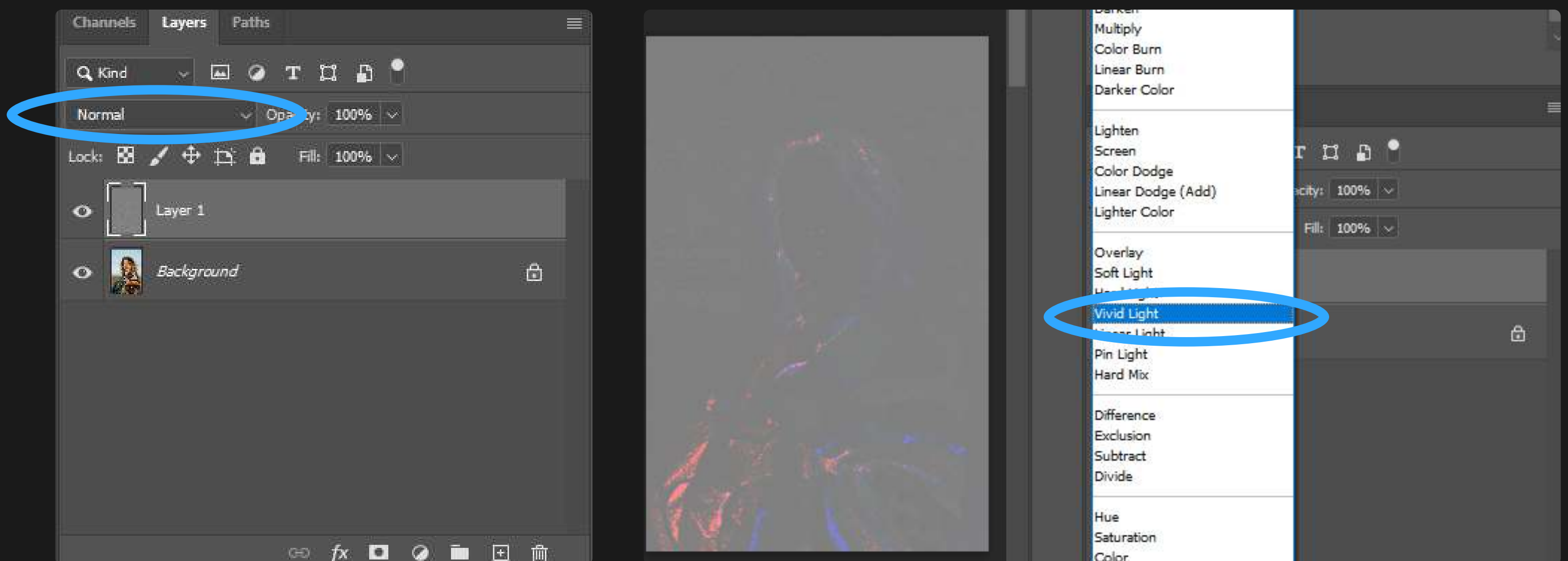
With the duplicated New Layer selected press CTRL + "I" or CMD + "I" on your keyboard. This will invert the New Layer.



5. Choose the Blending Mode

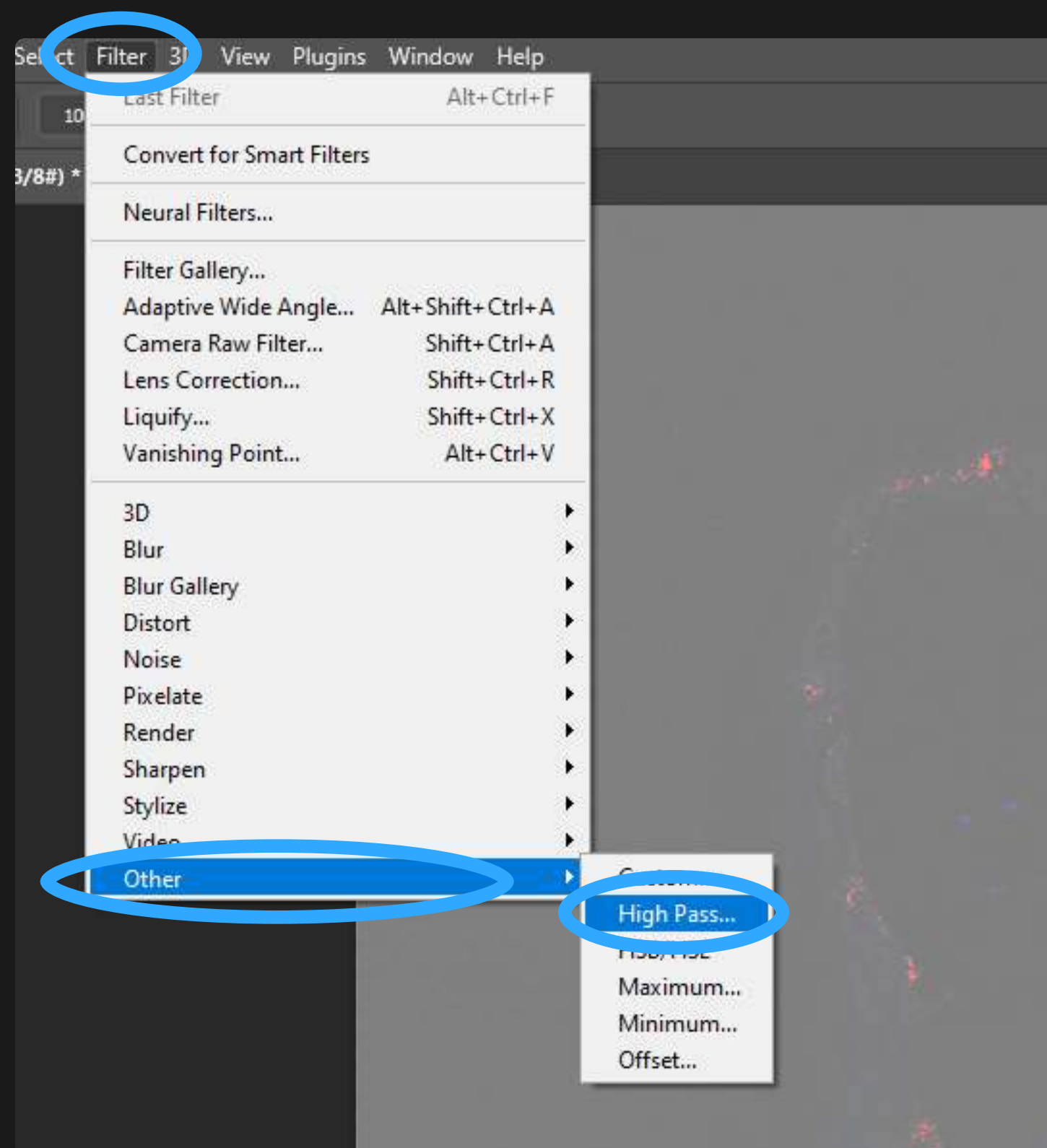
We are now going to set the Blending Mode.

Go to the Blending Mode box and select Vivid Light.



6. High Pass Filter

In the Menu Bar across the top of the screen select “Filter”, then select “Other” and click on “High Pass” from the drop down list.



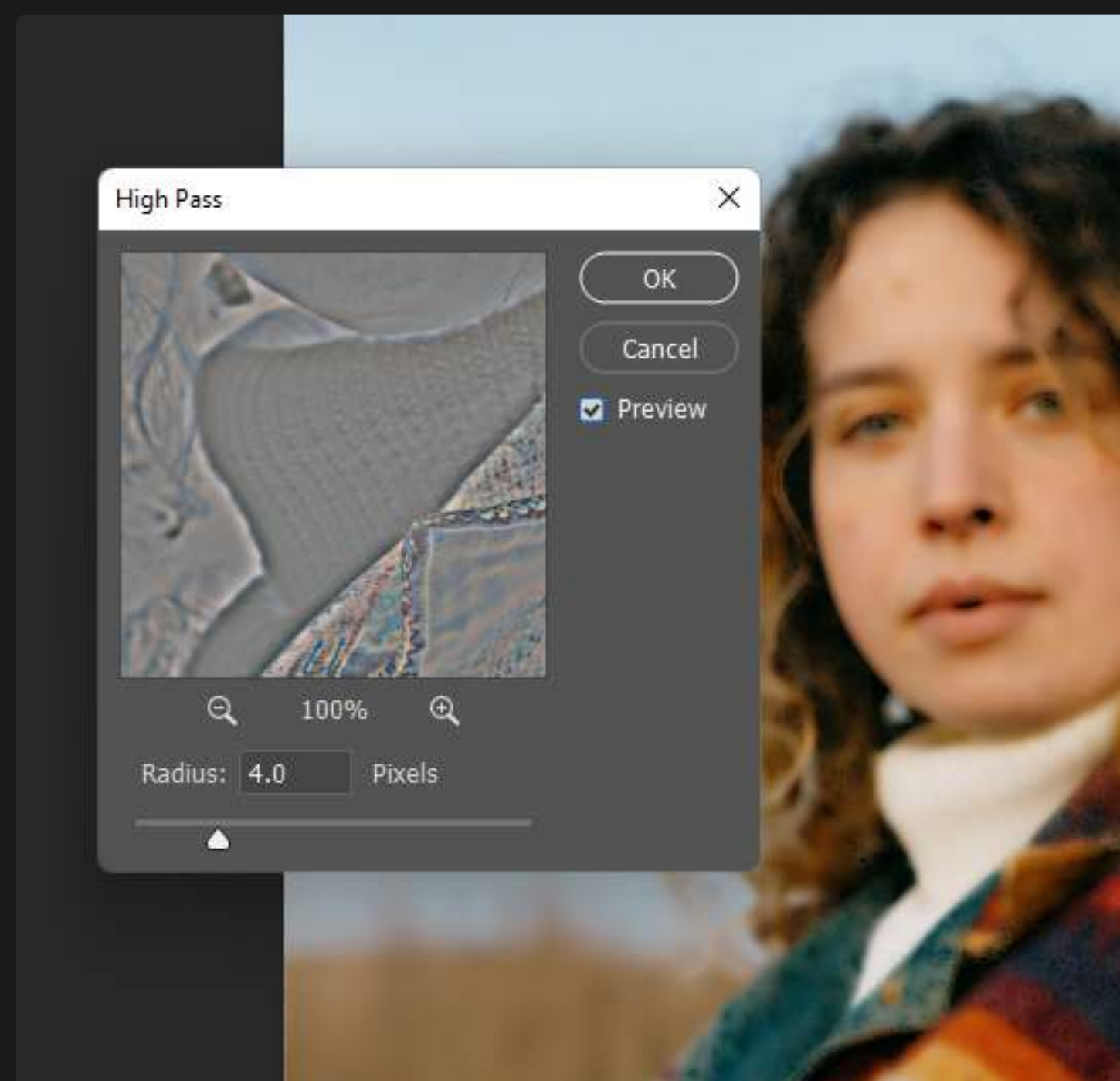
7. High Pass settings

We want to set the High Pass Filter so that our image is rather blurred, but not so blurred that you can't see what the image is.

The Radius will depend on your image detail and size.

For this image I set the Radius to 4.0.

Click “OK” when you’re happy with your Radius settings.



FORMULA 06

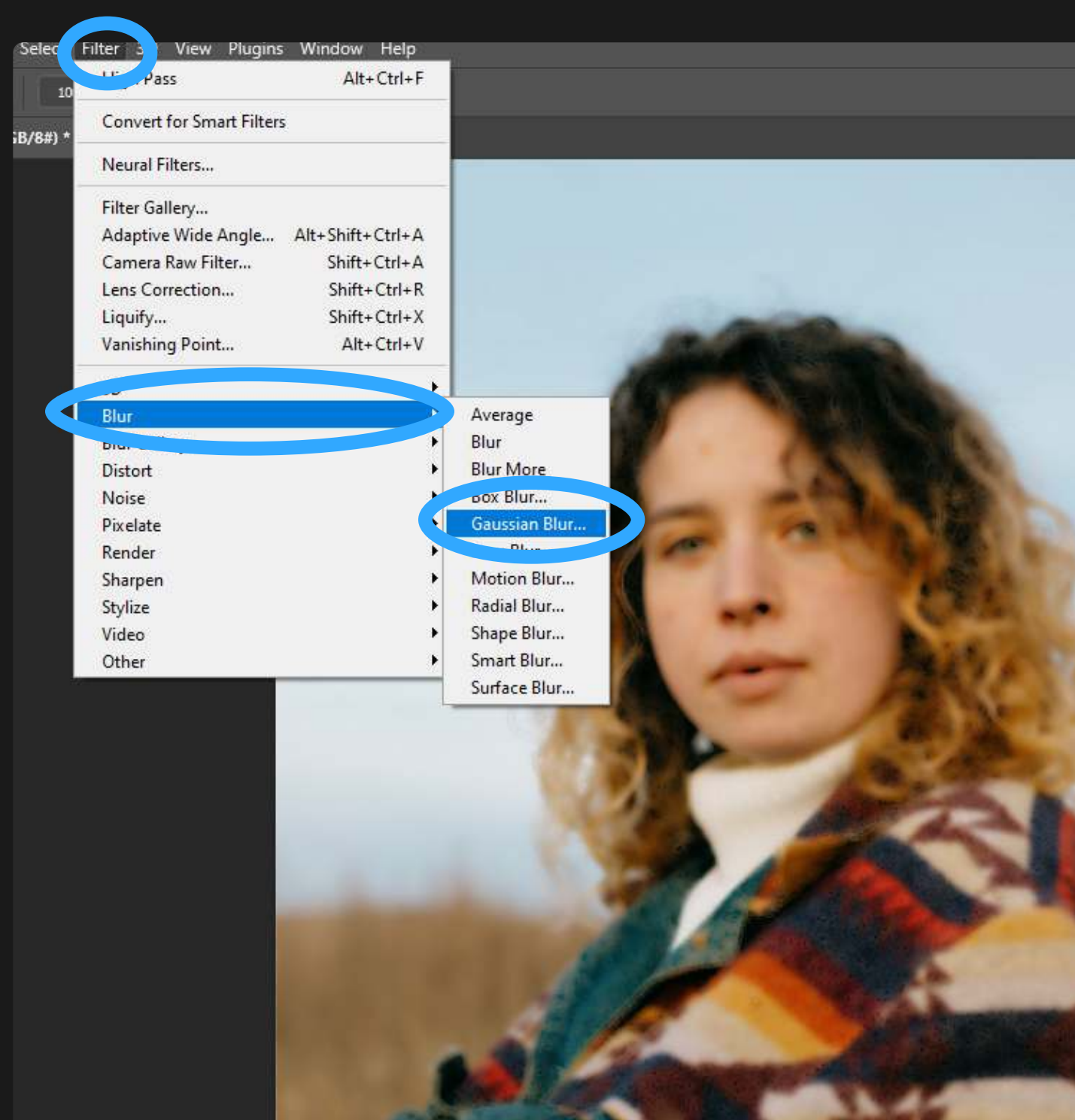
SKIN SMOOTHING

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8. Gaussian Blur Filter

Now we are going to blur this image further.

Select “Filter” in the Menu Bar at the top of your screen, then select “Blur” and click on “Gaussian Blur”.

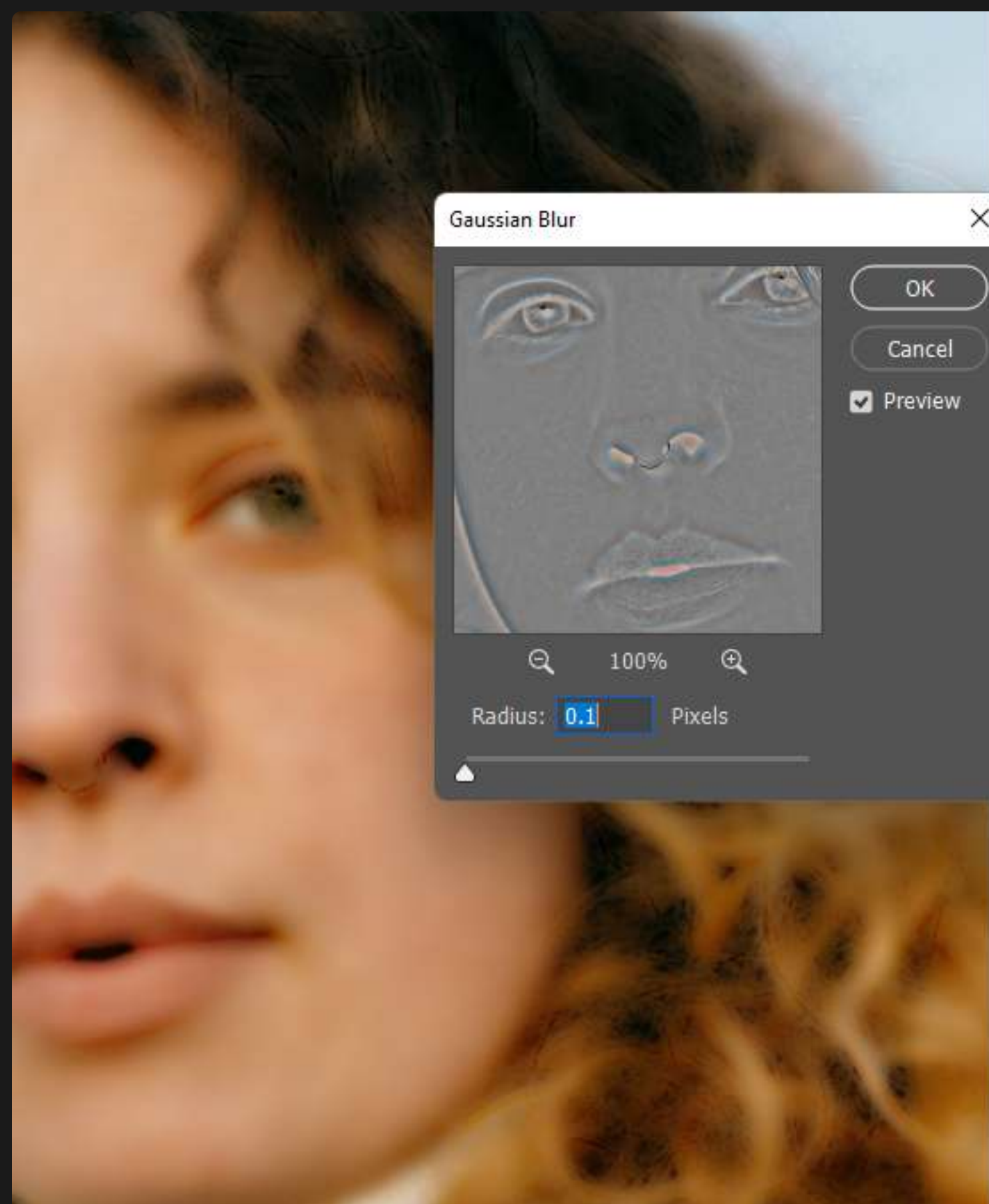


9. Gaussian Blur Settings

Again with Gaussian Blur the settings will change depending on how smooth you want the skin to be, also on the size and detail of your image.

For this image I set it quite low.

Click “OK” when you’re happy with your Gaussian Blur settings.

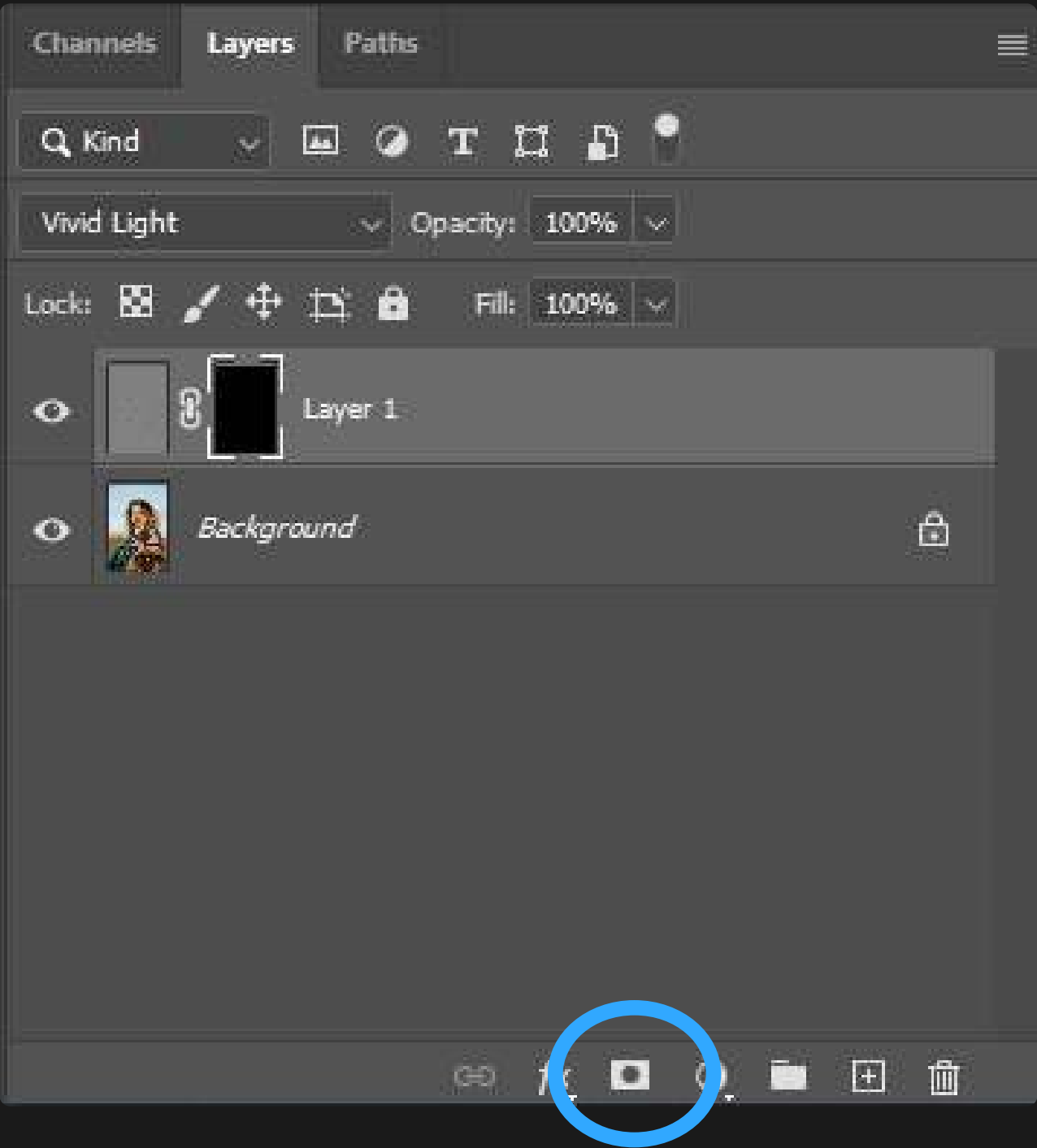


10. Add a Layer Mask

Now that our entire image is blurred we want to change it so that we’re only blurring the skin that needs to be smoothed out.

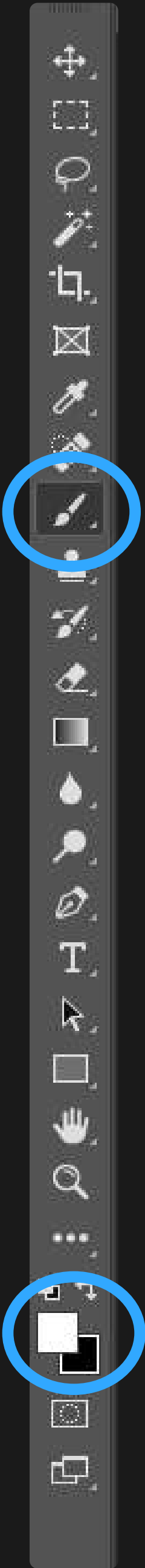
Hold down the Alt or Option key, then click on the Mask Tool at the bottom of your Layers Palette.

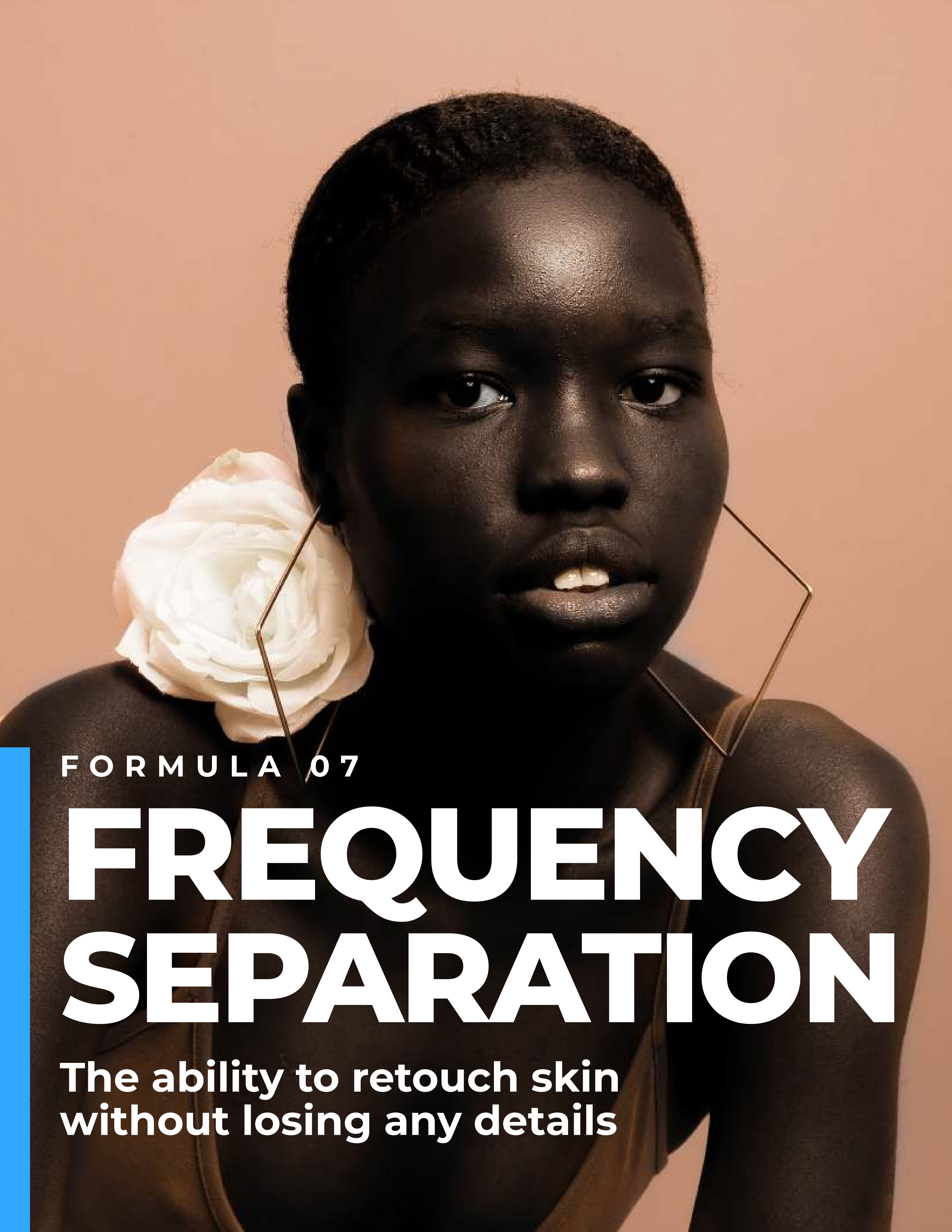
A black Layer Mask will appear next to your layer.



11. Brush in the skin

Select the Brush tool from the Tool Bar on the Left side of the screen. We need to make sure that white is the color we’re painting with. Then go ahead and start painting over the areas of skin, avoiding the eyes, lips and under the nose.





FORMULA 07

FREQUENCY SEPARATION

The ability to retouch skin
without losing any details

FREQUENCY SEPARATION

Frequency Separation is the separation of details and color. This is a simple method of adjusting skin tones and textures without having them affect one another.

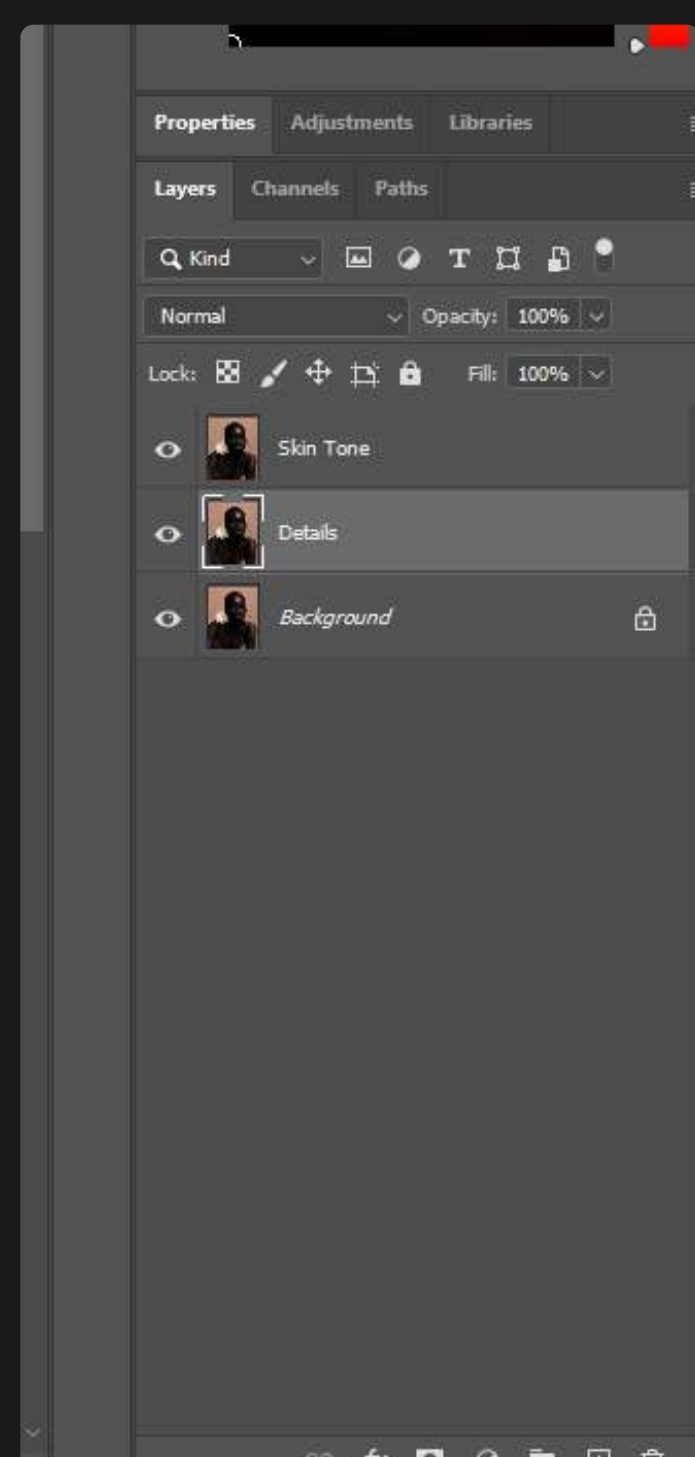
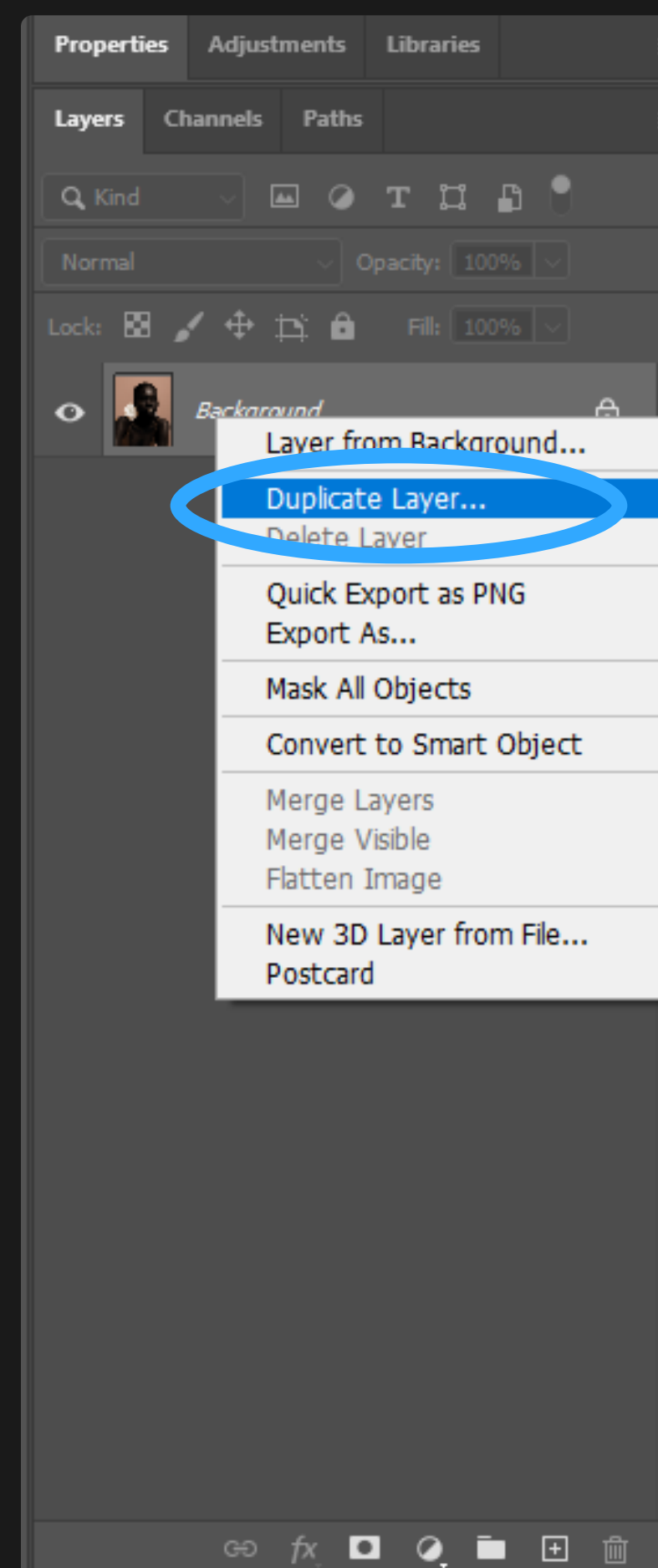
1. Before starting

If there are large amounts of blemishes or big blemishes then use the Spot Healing Brush Tool before starting this method.

2. Duplicate the Background Layer

Right click on the “Background Layer” in the Layers Palette on the right side of the screen and click “Duplicate Layer”. You can name this New Layer or anything you like.

Now we have a copy of the Background Layer, just in case.



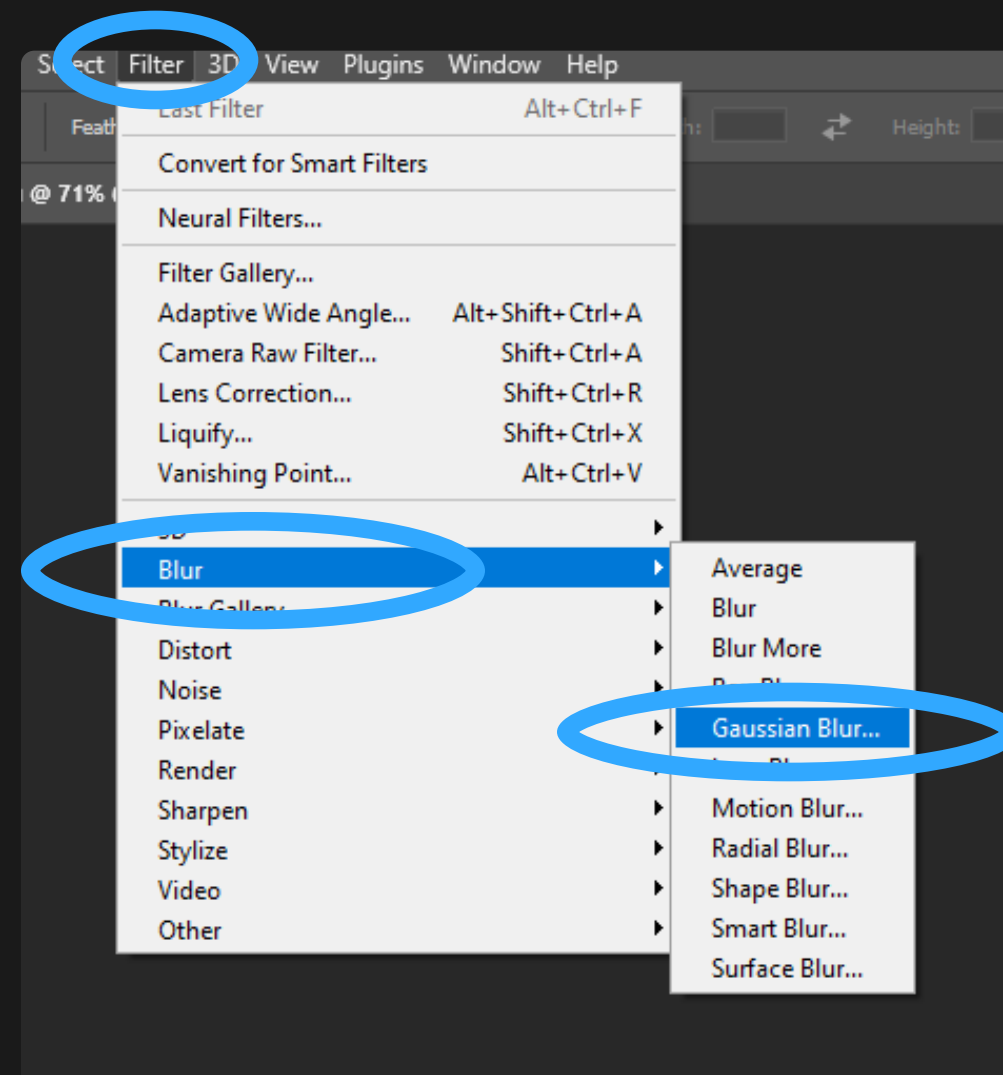
3. Duplicate the Background Layer Again

Repeat Step 2 by duplicating your layer once more. We will want to name each layer. Name one of the layers “Details” and the other layer “Skin Tone” or something similar.

FREQUENCY SEPARATION

4. Blur your “Skin Tone” layer

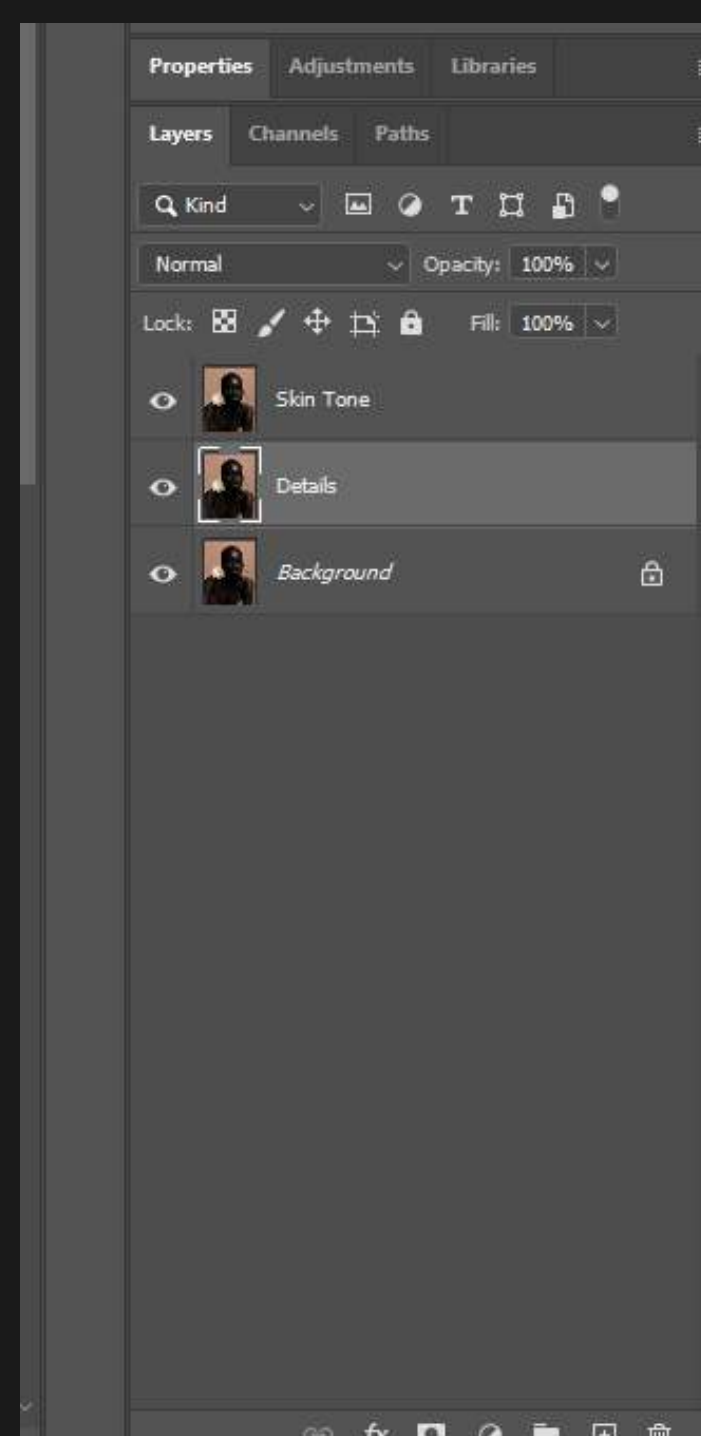
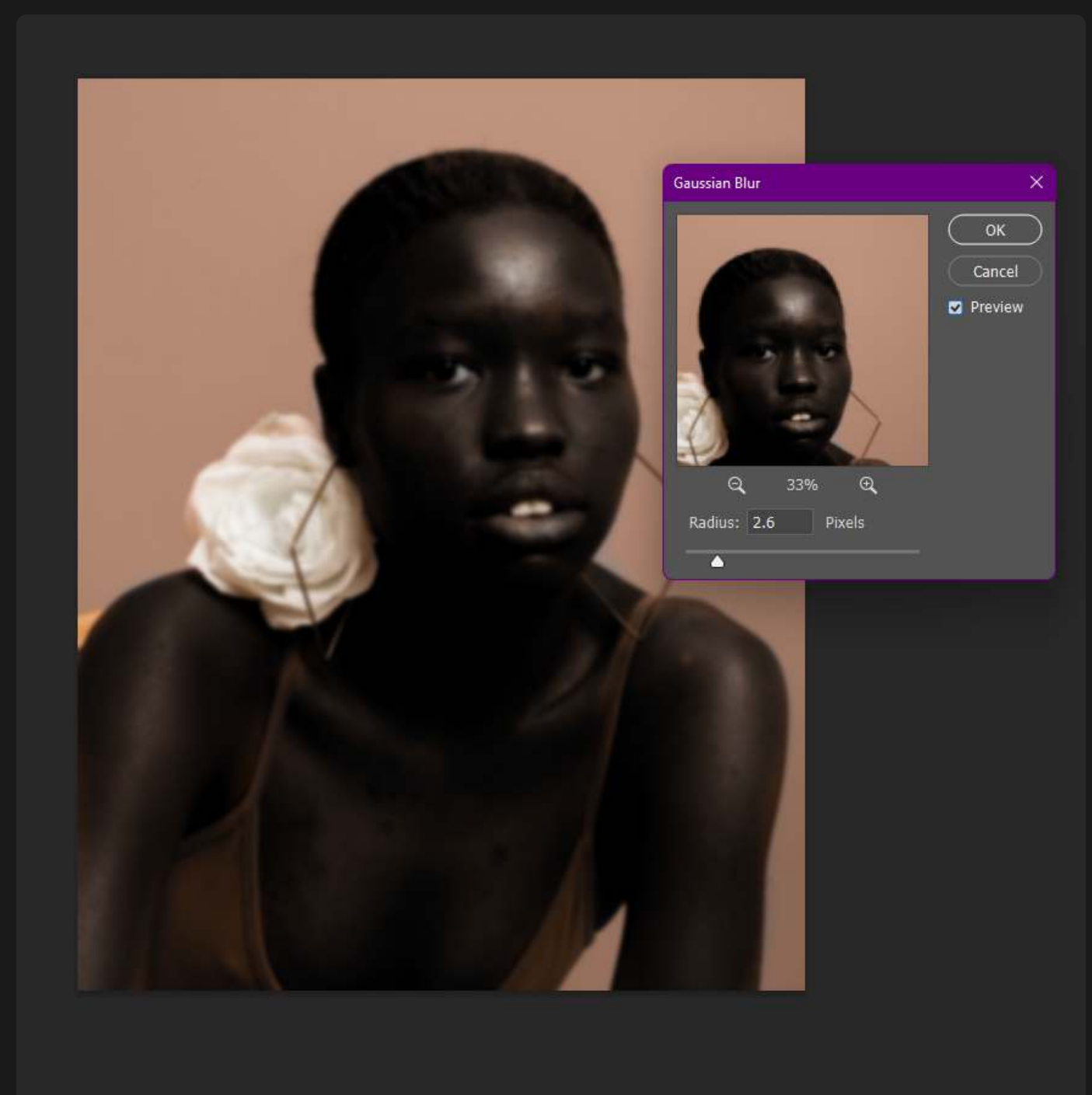
With your “Skin Tone” layer selected go to the Menu Bar at the top of the page. Select “Filter”, then go down to “Blur” and click on “Gaussian Blur”.



5. Blur settings

We want to set the Radius of our Gaussian Blur so it doesn't take away all of the detail but at the same time we no longer want to see the skin texture.

Click “OK” when you’re happy with your Radius settings.



6. Select your Details Layer

We are now going to edit the settings of our “Details” layer.

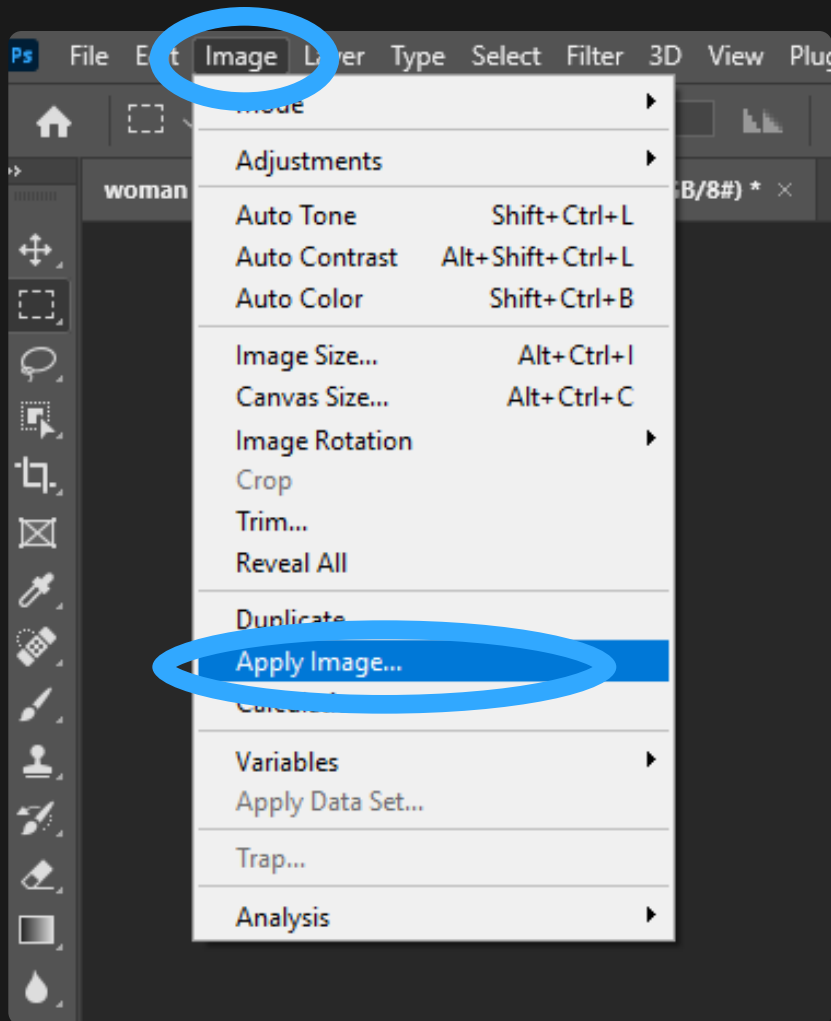
Select your “Details” layer and bring it up above all of your other layers if you haven’t done this already.

FORMULA 07

FREQUENCY SEPARATION

7. Apply Image

Now with your “Details” layer selected go to the Menu Bar at the top of the screen, then select “Image” and click “Apply Image”. This will add the details of our original image to this layer.



8. Apply Image settings

We have to be quite specific with these settings for it to work.

Set your Layer box to Skin Tone.

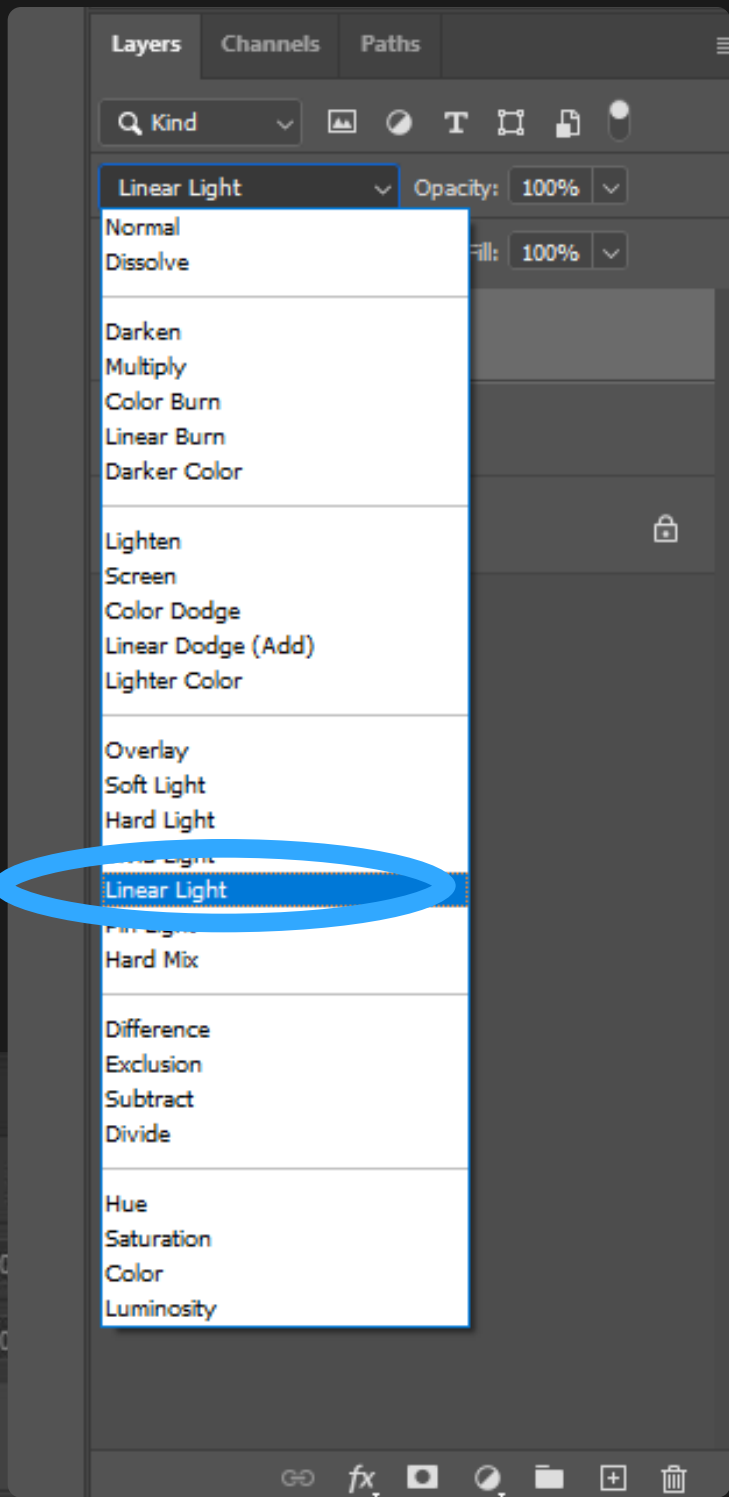
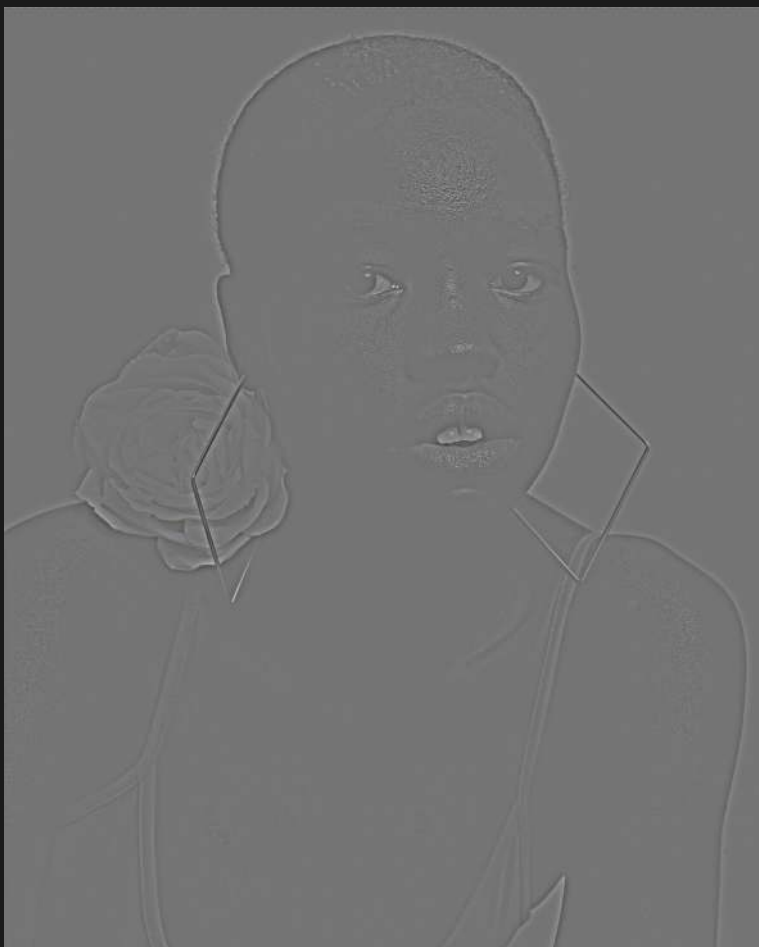
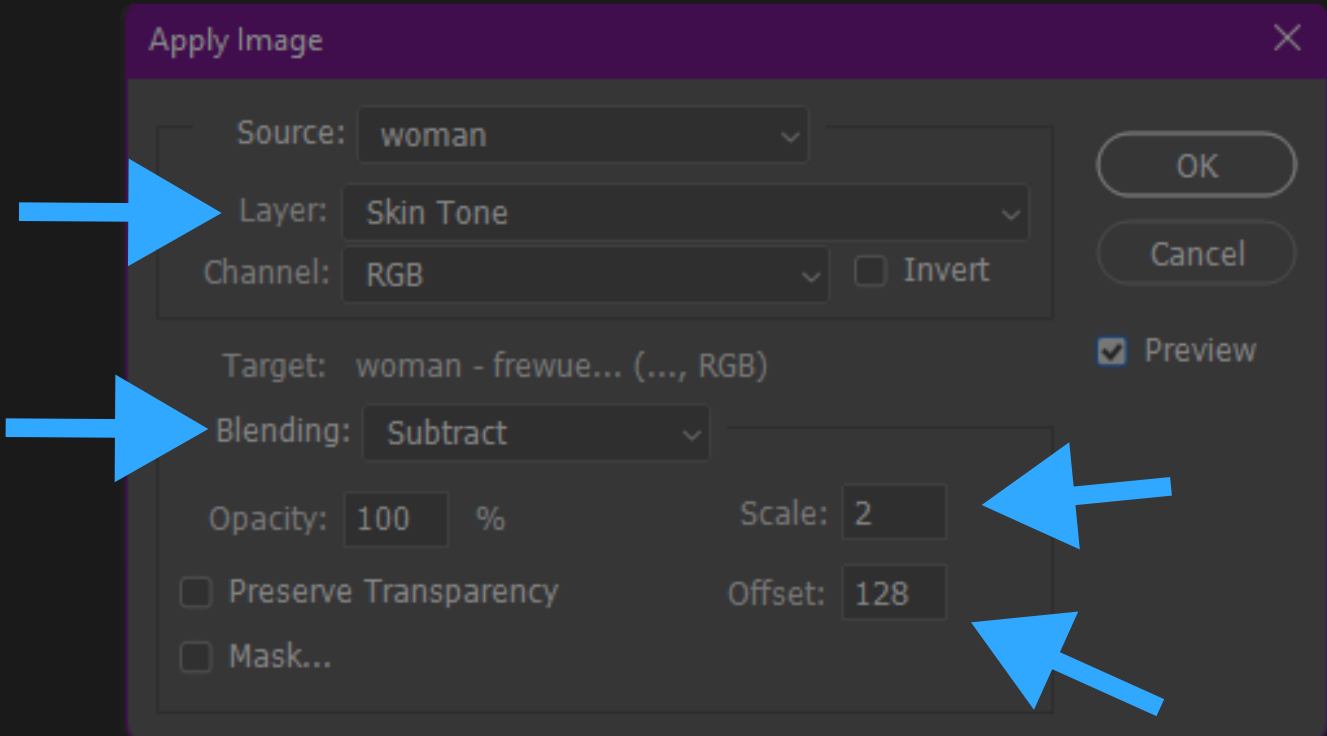
Set your Blending box Subtract.

Set your Scale to 2.

Set your Offset to 128.

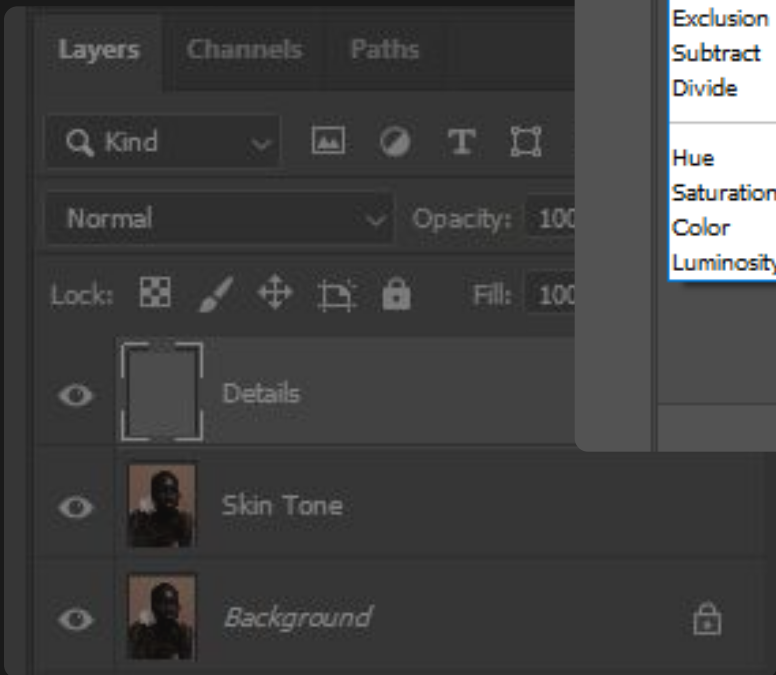
Then click OK.

If you’ve done everything correctly your image should now look something like this:



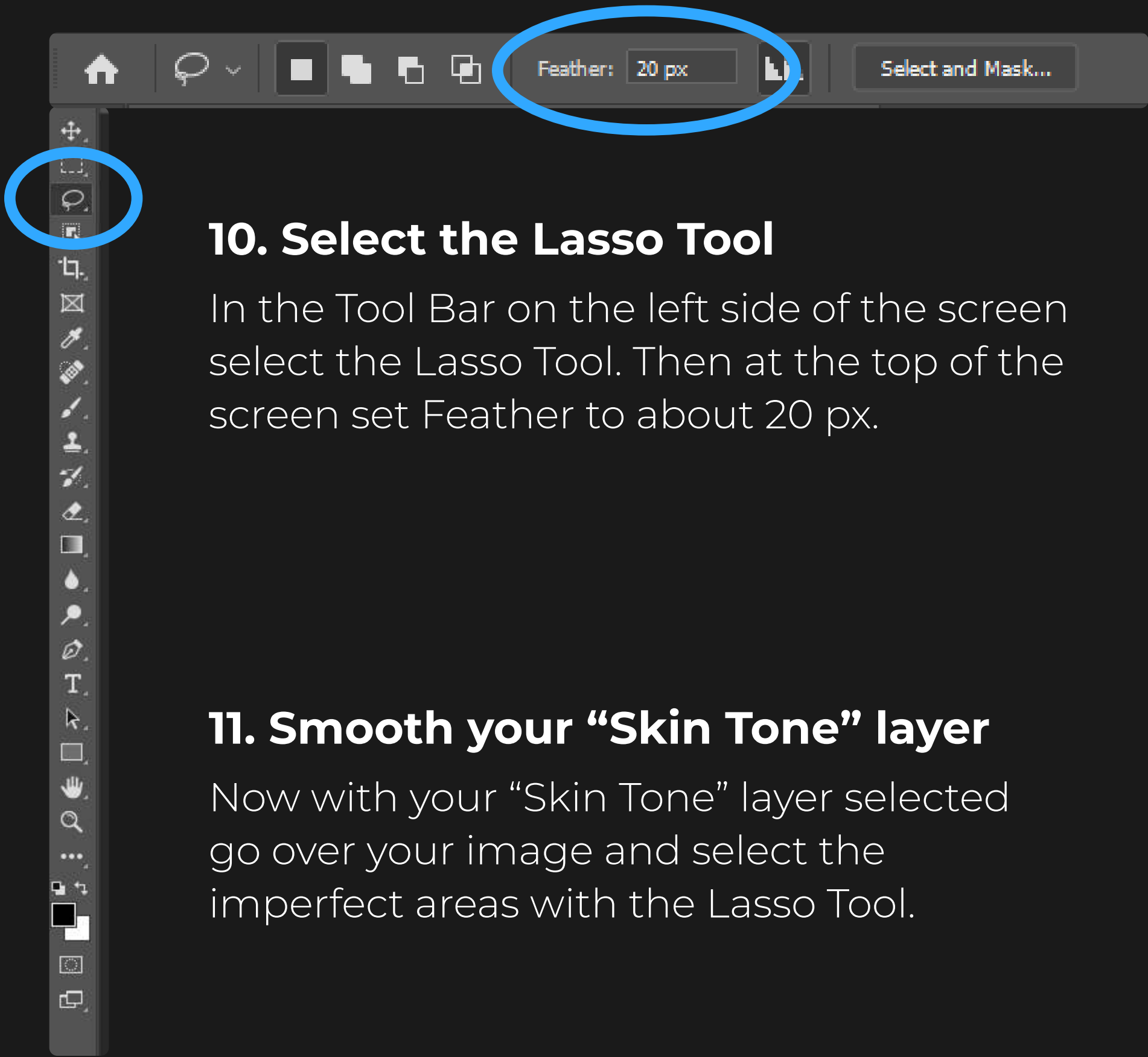
9. Blending Method

Now with your “Details” layer selected change the Blending Mode to Linear Light.



FORMULA 07

FREQUENCY SEPARATION

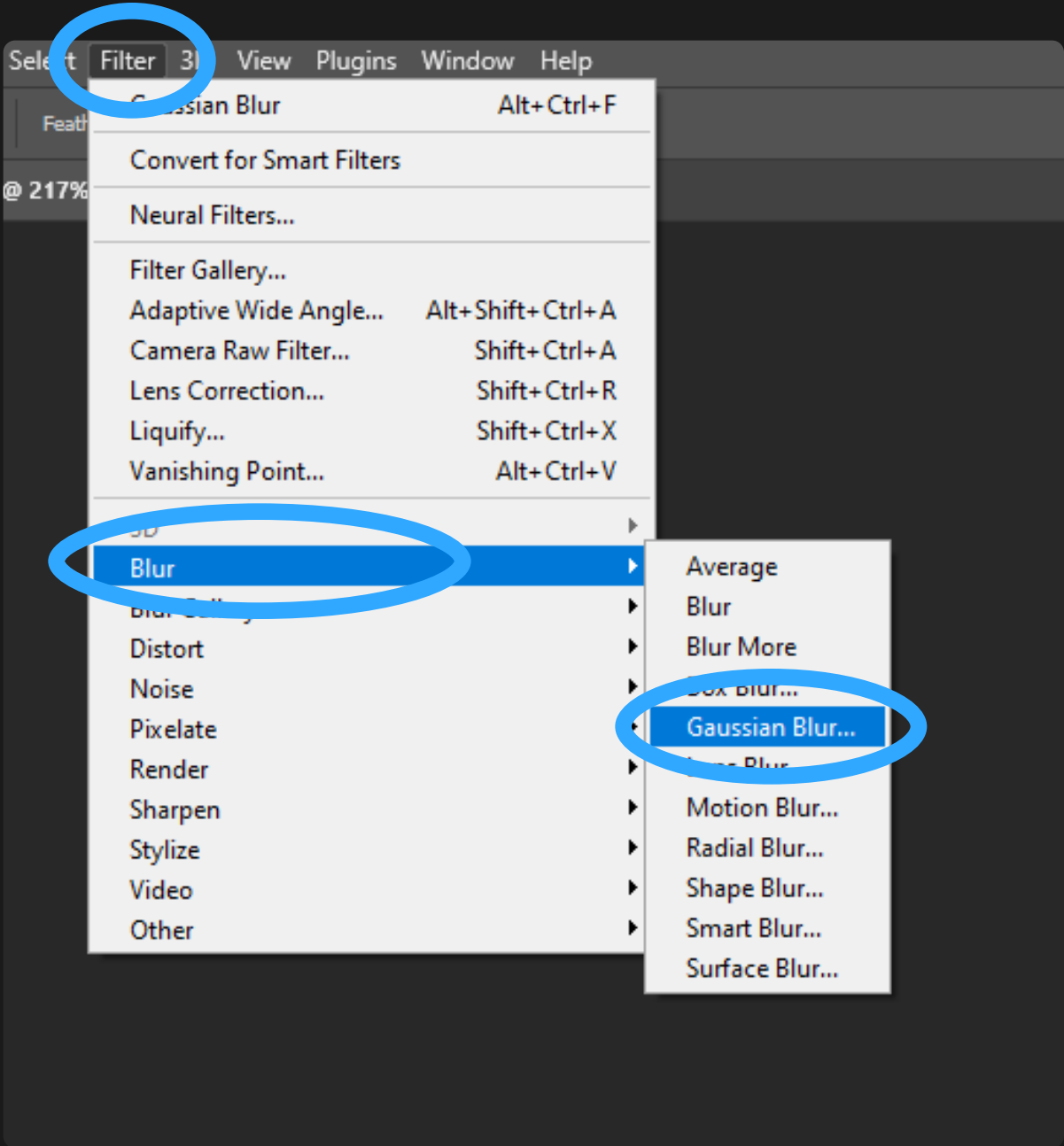


10. Select the Lasso Tool

In the Tool Bar on the left side of the screen select the Lasso Tool. Then at the top of the screen set Feather to about 20 px.

11. Smooth your “Skin Tone” layer

Now with your “Skin Tone” layer selected go over your image and select the imperfect areas with the Lasso Tool.



12. Blur your selections

Now with the Gaussian Blur Filter blur each selection to taste.

Continue doing this over the entire image on any areas with uneven skin tone.

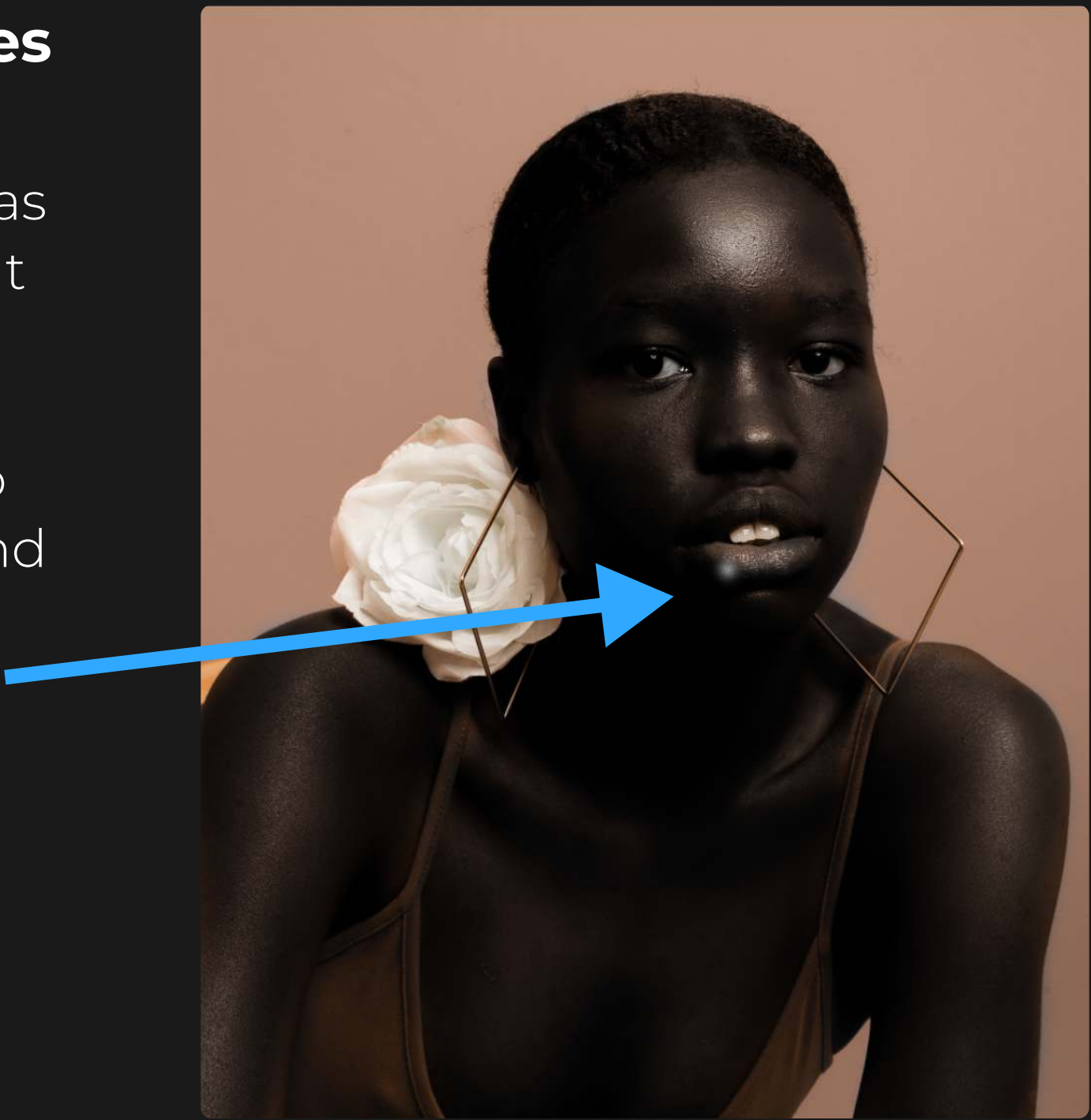
FREQUENCY SEPARATION



13. Remove fine lines and wrinkles

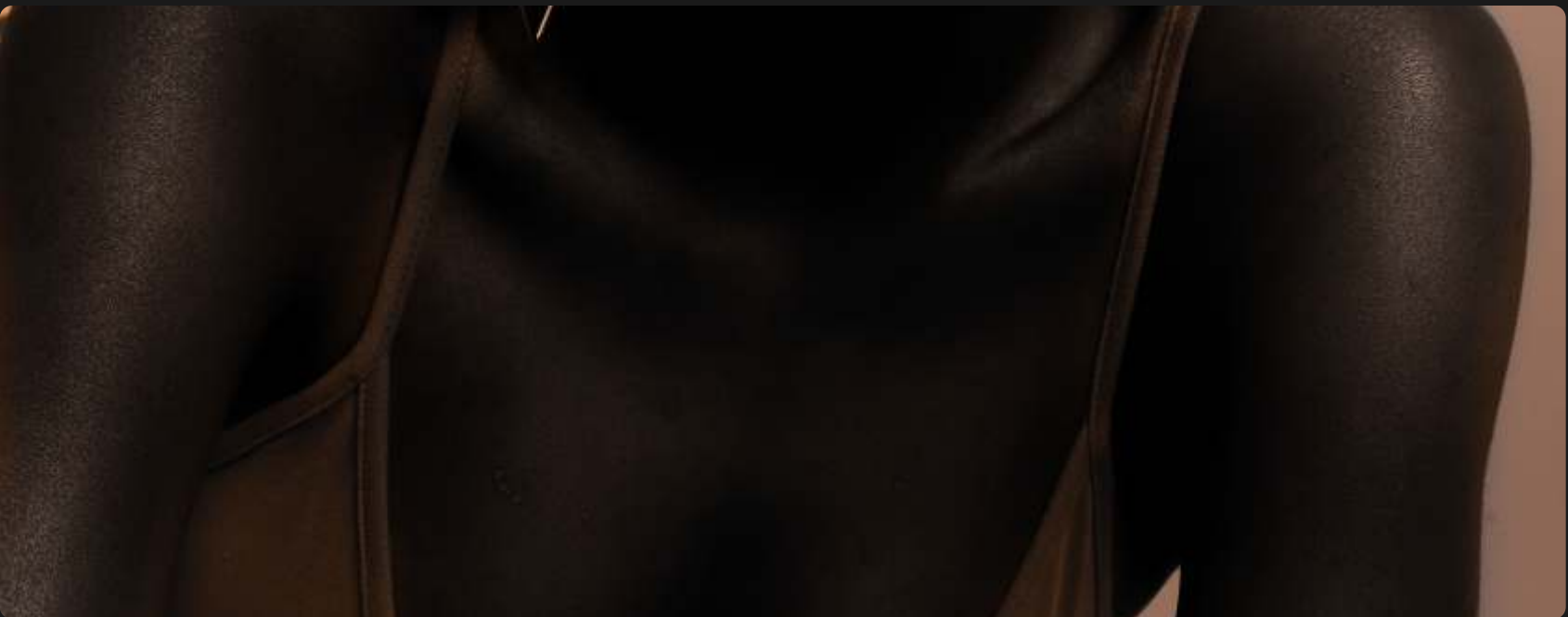
Select your “Details” layer, then using the Heal Brush Tool brush over the areas that contain fine lines and wrinkles that you would like to remove.

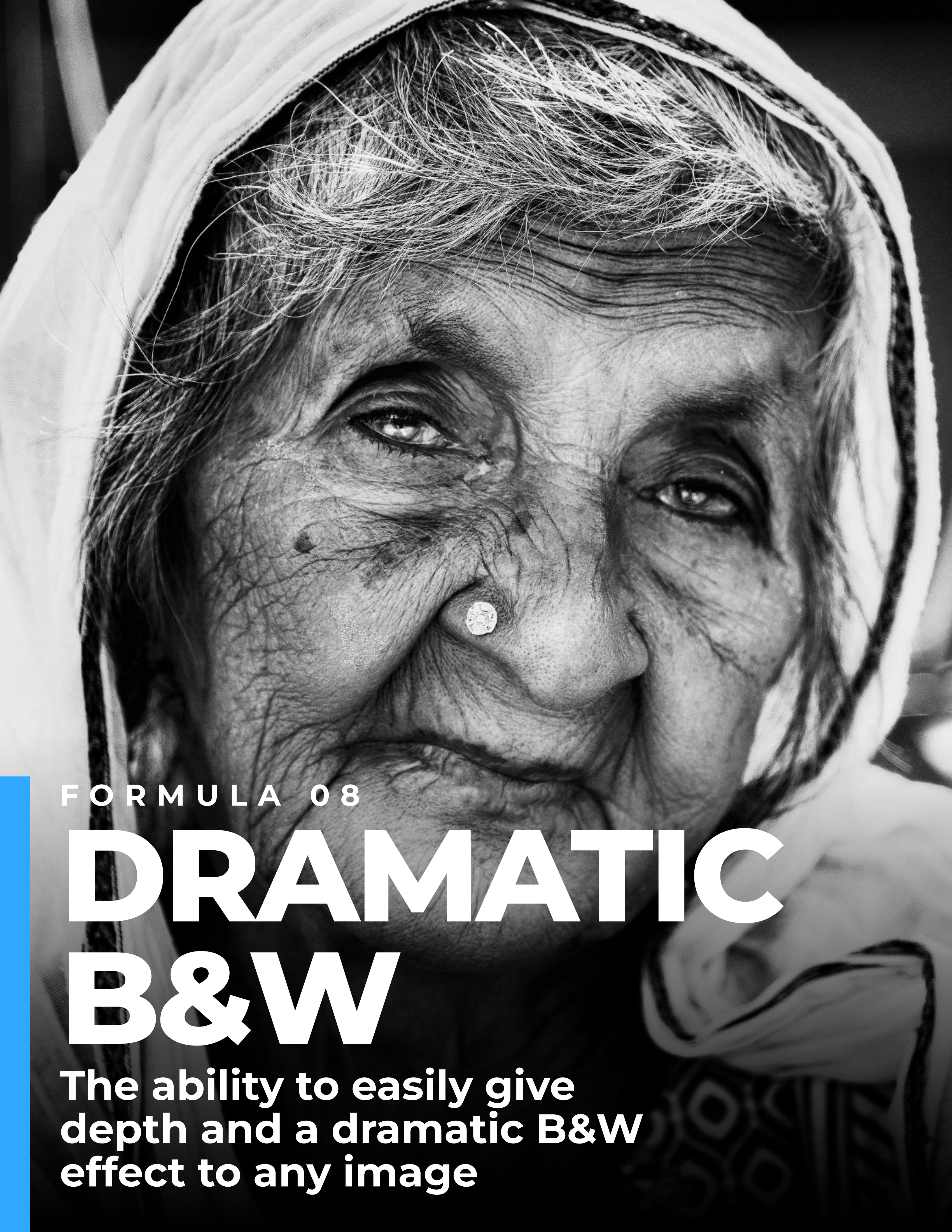
To select an area for your Heal Brush to sample from hold down the ALT key and click on it.



14. Continue

Continue this way until you have finished your entire image.





FORMULA 08

DRAMATIC B&W

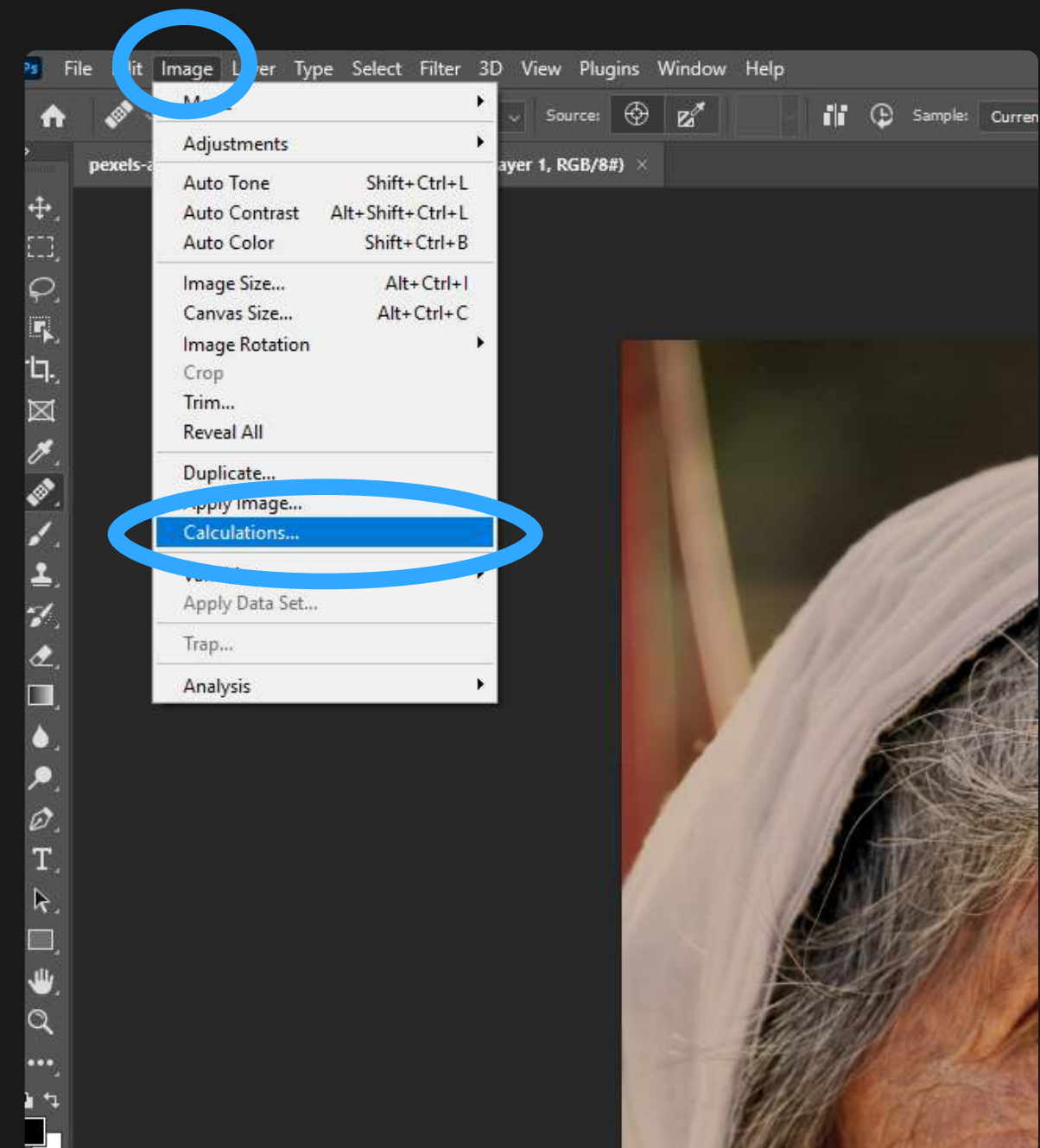
The ability to easily give
depth and a dramatic B&W
effect to any image

DRAMATIC BLACK AND WHITE

Using this method of B&W adjustment allows you to create multiple black & white looks that are more dramatic than a simple black & white filter.

1. Select Calculations

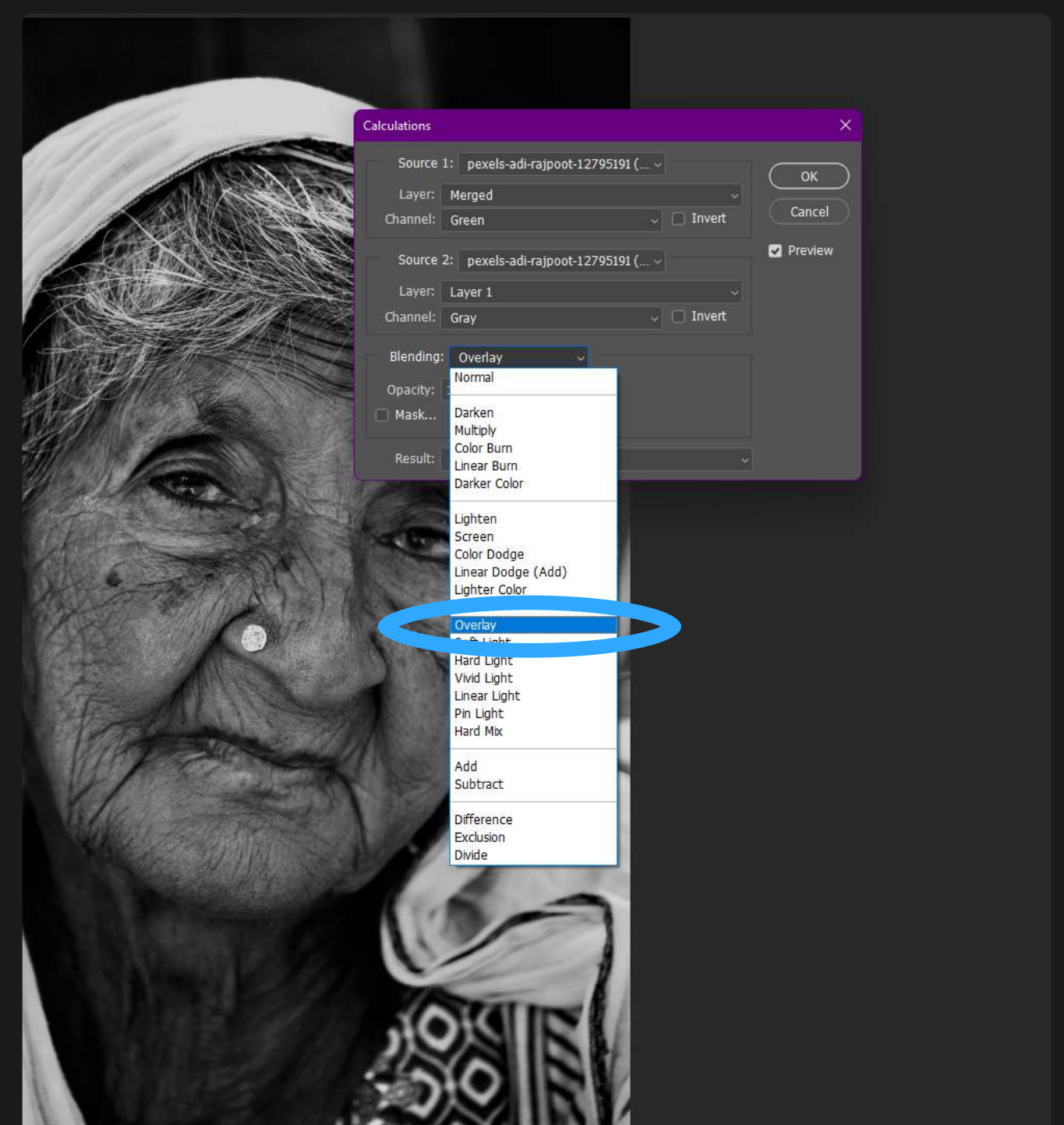
In the Menu Bar at the top of Photoshop go to “Image” and select “Calculations”.



2. Choose a Blending Mode in your Calculations window

You will see that our image has already turned black & white.

Now let's change the Blending Mode. I like to use “Overlay” for the most dramatic look. You can change this depending on the look you want.

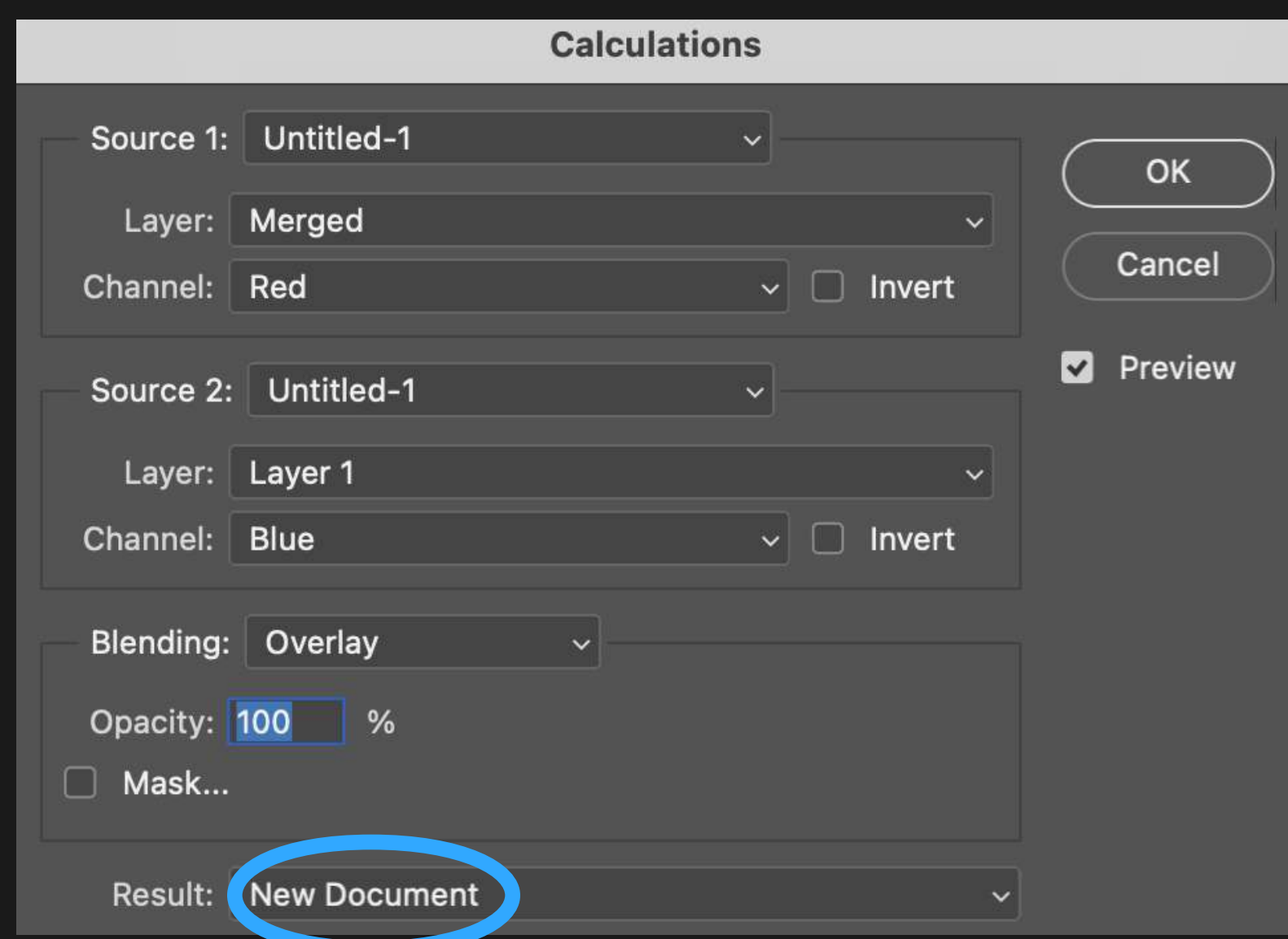


DRAMATIC BLACK AND WHITE

3. Play with the channels in your Calculations window

In the settings of your Calculations window start trying different channels for both of the channel boxes. There's no right or wrong setting for this, just whatever you most prefer for your image. Once you are satisfied click "OK".

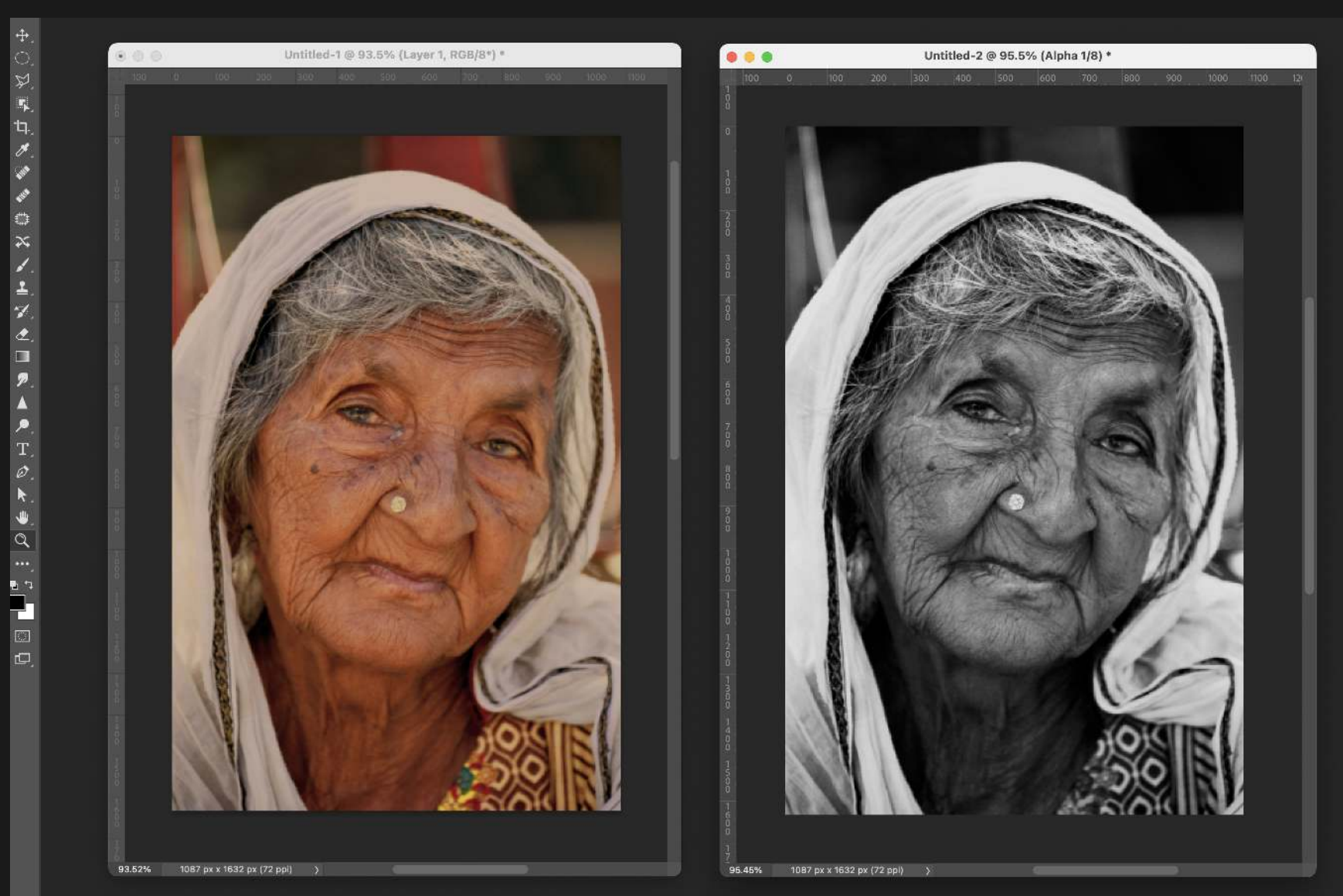
Make sure your Result box is set to "New Document".



4. Continue with your newly created image

You should now see two images on your screen - your original image and the new black & white image you just created.

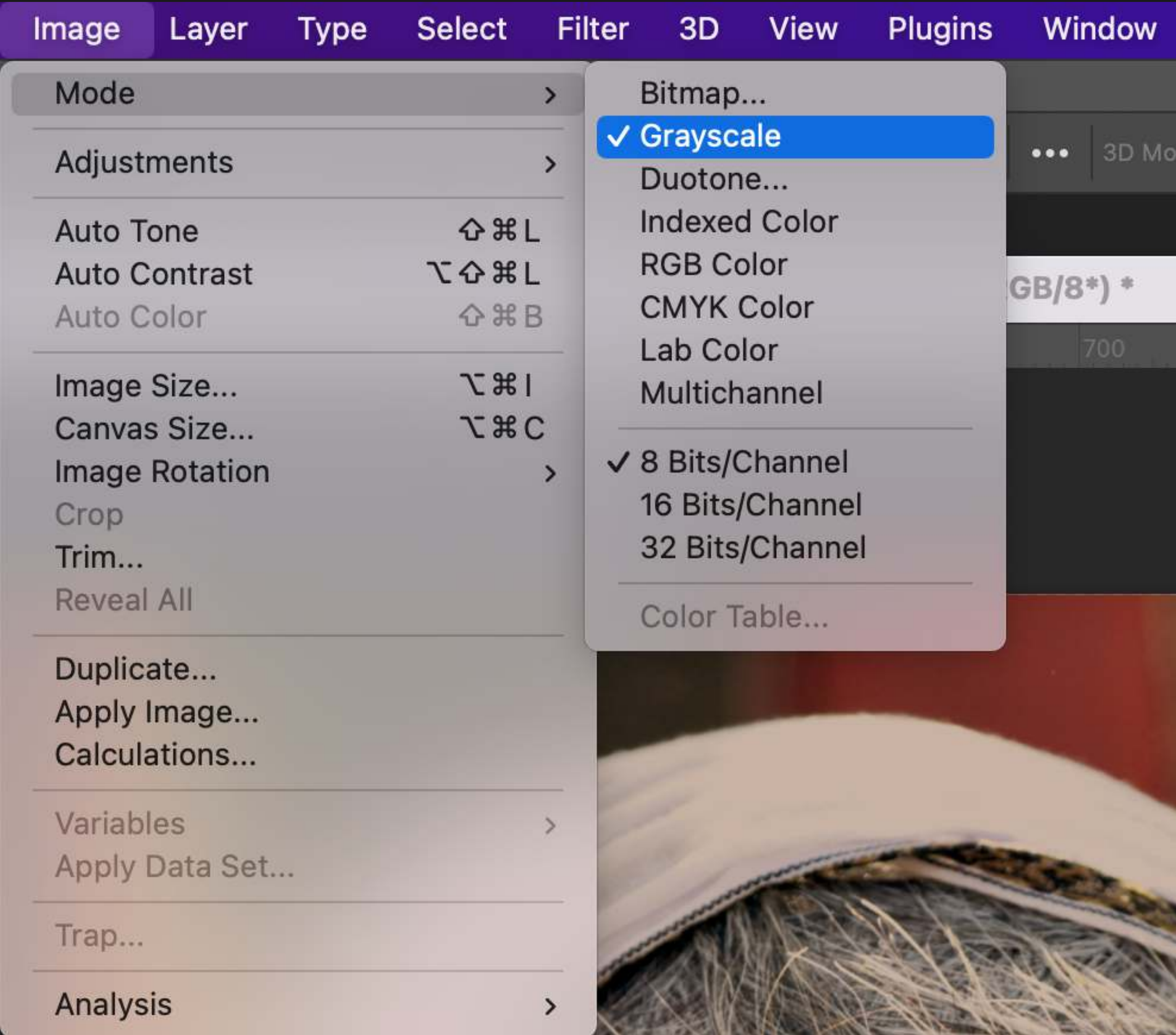
We are going to continue working in the black & white image.



DRAMATIC BLACK AND WHITE

5. Change your Color Mode to Grayscale

Now click on “Image” at the top of your screen, then “Mode”, then select “Grayscale”





FORMULA 09

WHITENING TEETH

The ability to whiten and
brighten teeth

WHITENING TEETH

This method of whitening teeth preserves the rest of your image so that no other colors of your image are affected.



1. Select the Lasso Tool

In the Tool Bar to the Left of the screen select the Lasso Tool, then roughly draw around the subject’s mouth.

Note: If there are no yellow hues in your image other than the teeth you can skip to Step 5)



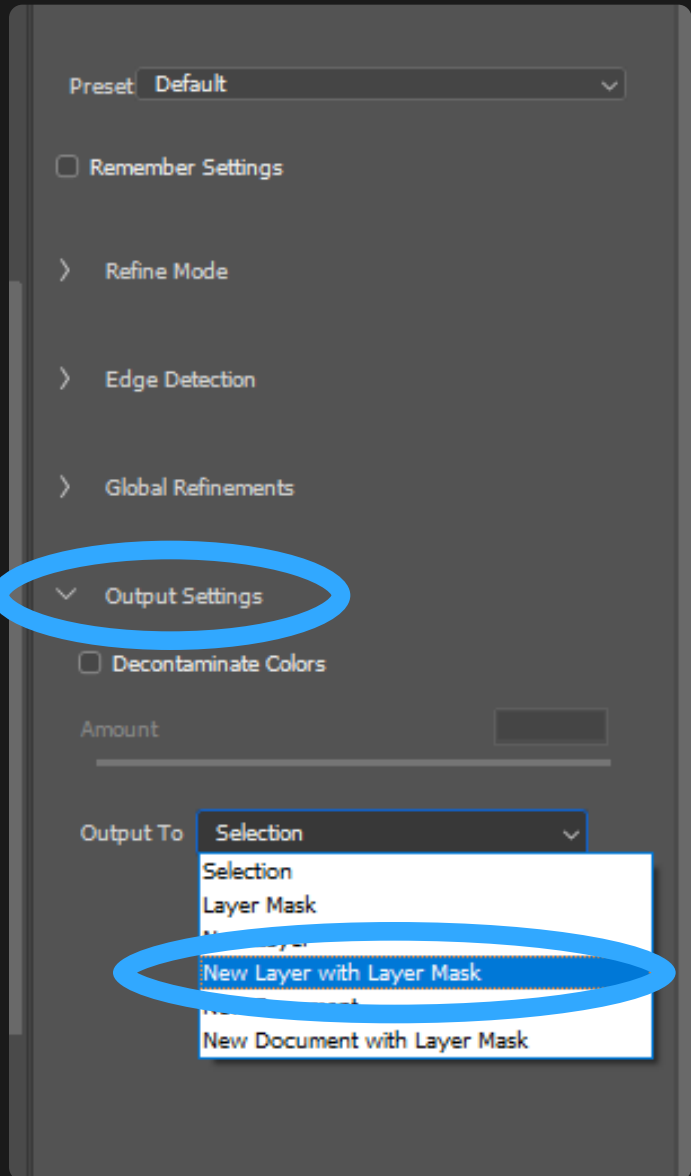
2. Select and Mask

Once you’ve made your selection, go to the bar across the top and click “Select and Mask”



3. Select and Mask Settings

In the Settings bar that would have just come to the right of your screen go down to Output Settings, then select “Output To” and click “New Layer with Layer Mask”.

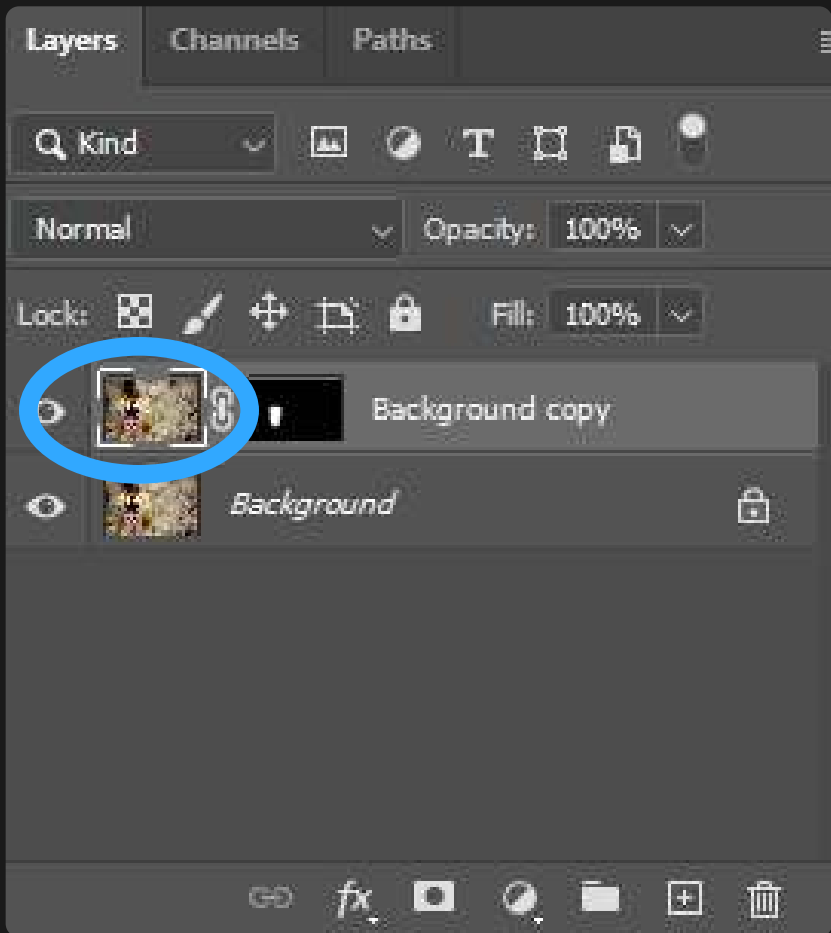


FORMULA 09

WHITENING TEETH

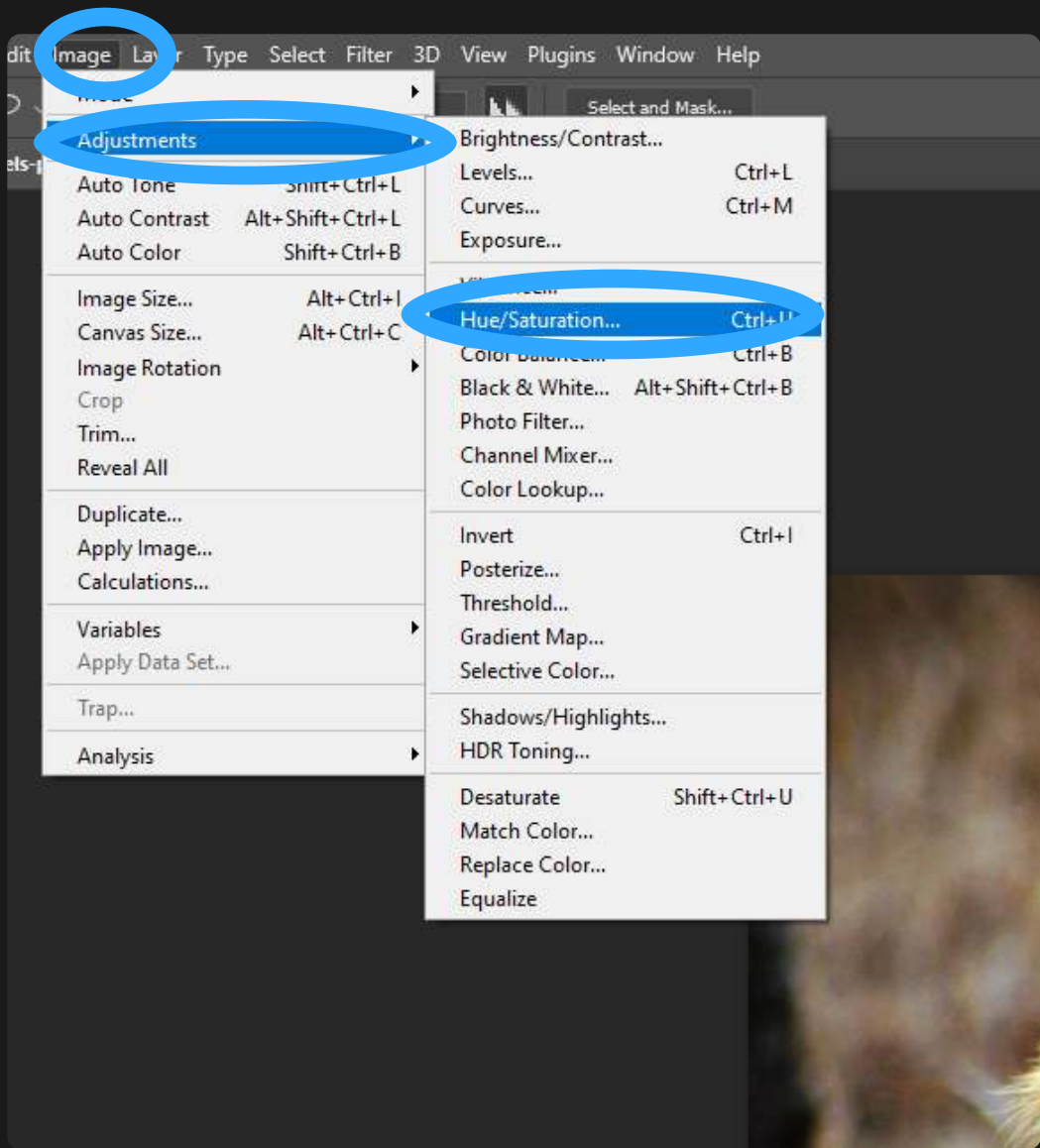
4. Select your New Layer

Select your new layer. We are going to adjust this layer now.



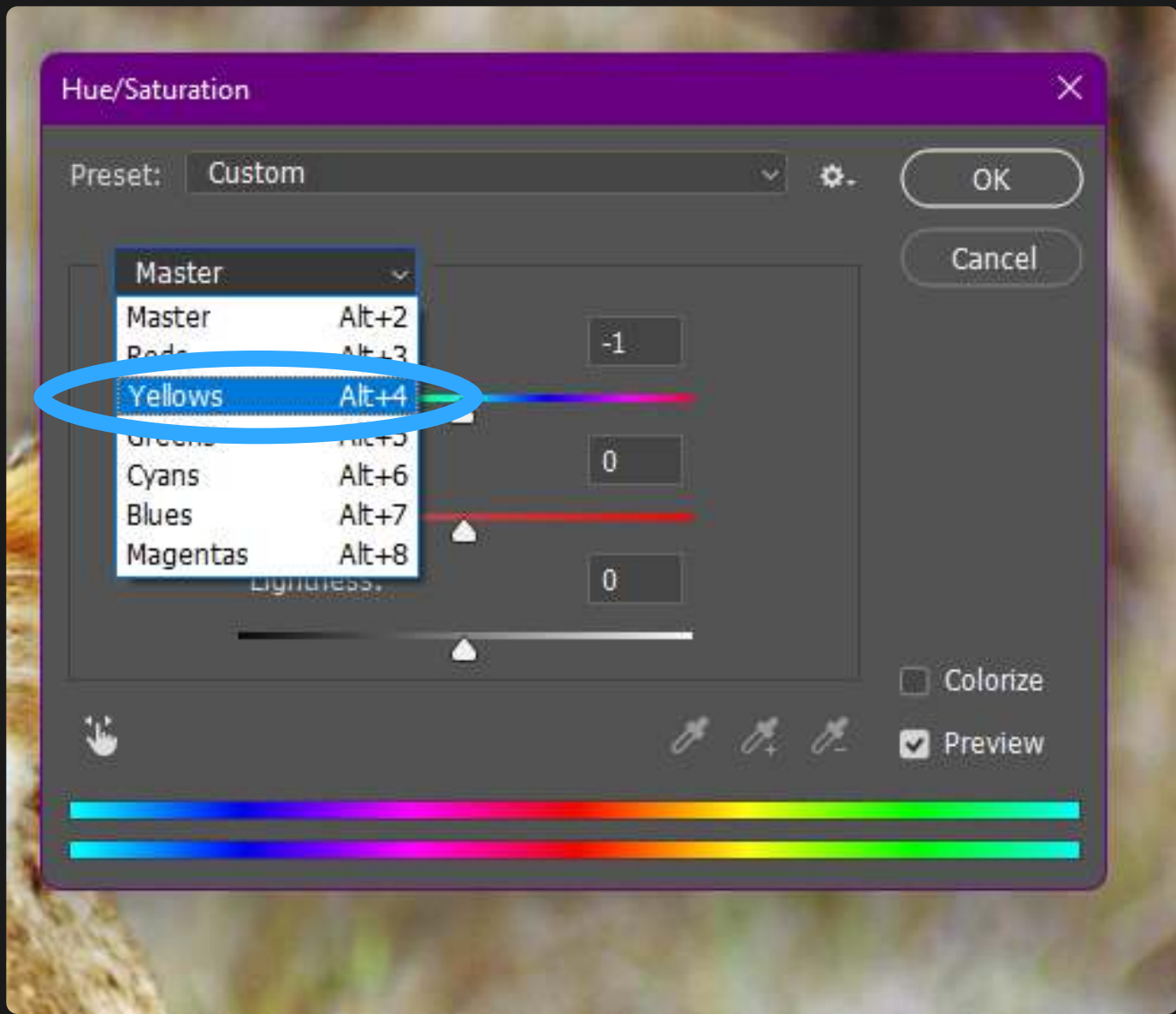
5. Hue/Saturation

Go to Image on the Menu Bar across the top, then Adjustments, then select Hue/Saturation.



6. Select Yellows

We want to select just yellows, this way the setting will only affect the yellows in your image and will not affect any other colors.

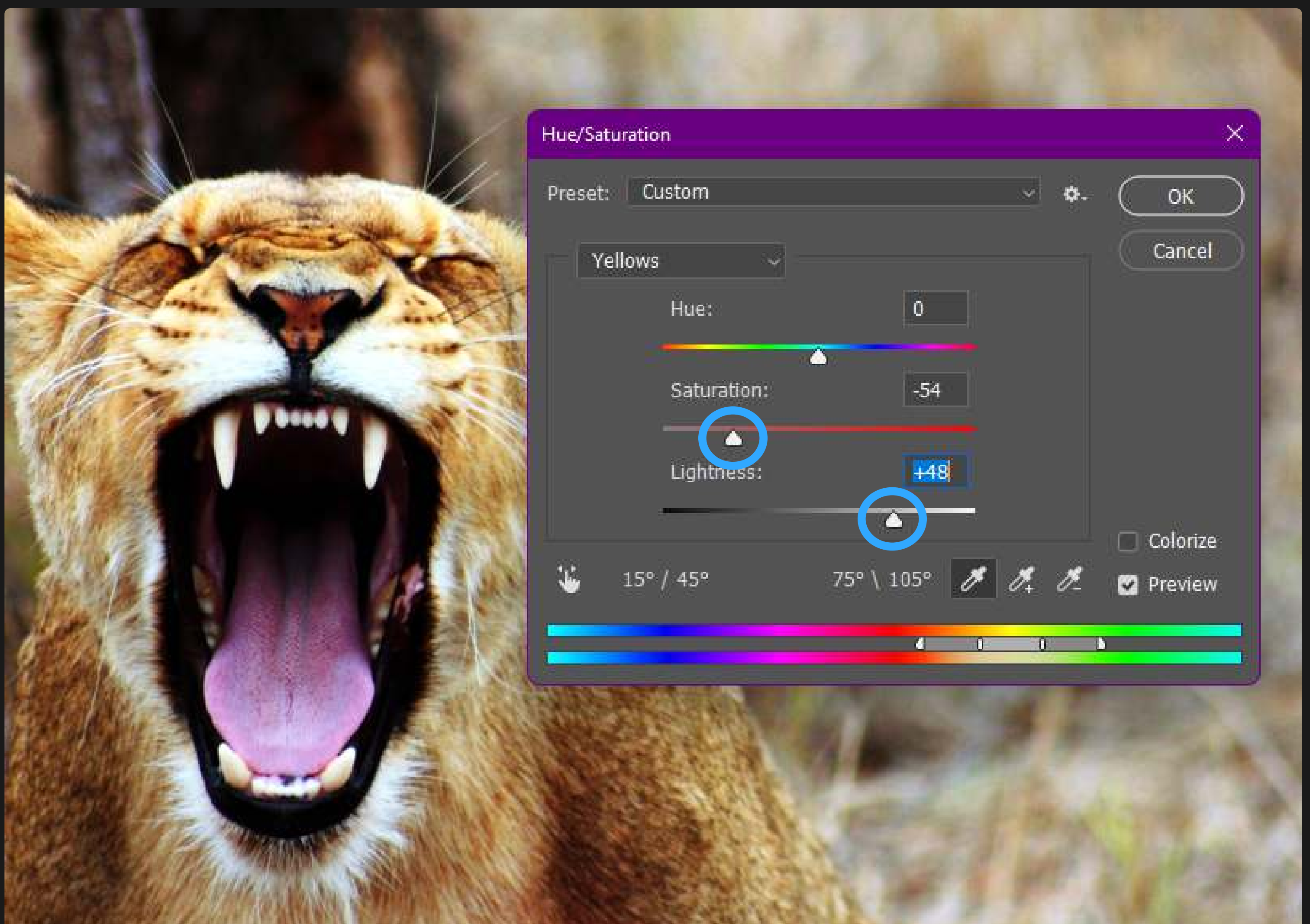


WHITENING TEETH

7. Make the teeth white

Now to make the teeth white you are simply going to lower the Saturation and lighten the Lightness until you're happy with it, and that is all.

Your teeth will now be white.





FORMULA 10

LIQUIFY FACE

The ability to easily change
the shape of anyone's face

FORMULA 10

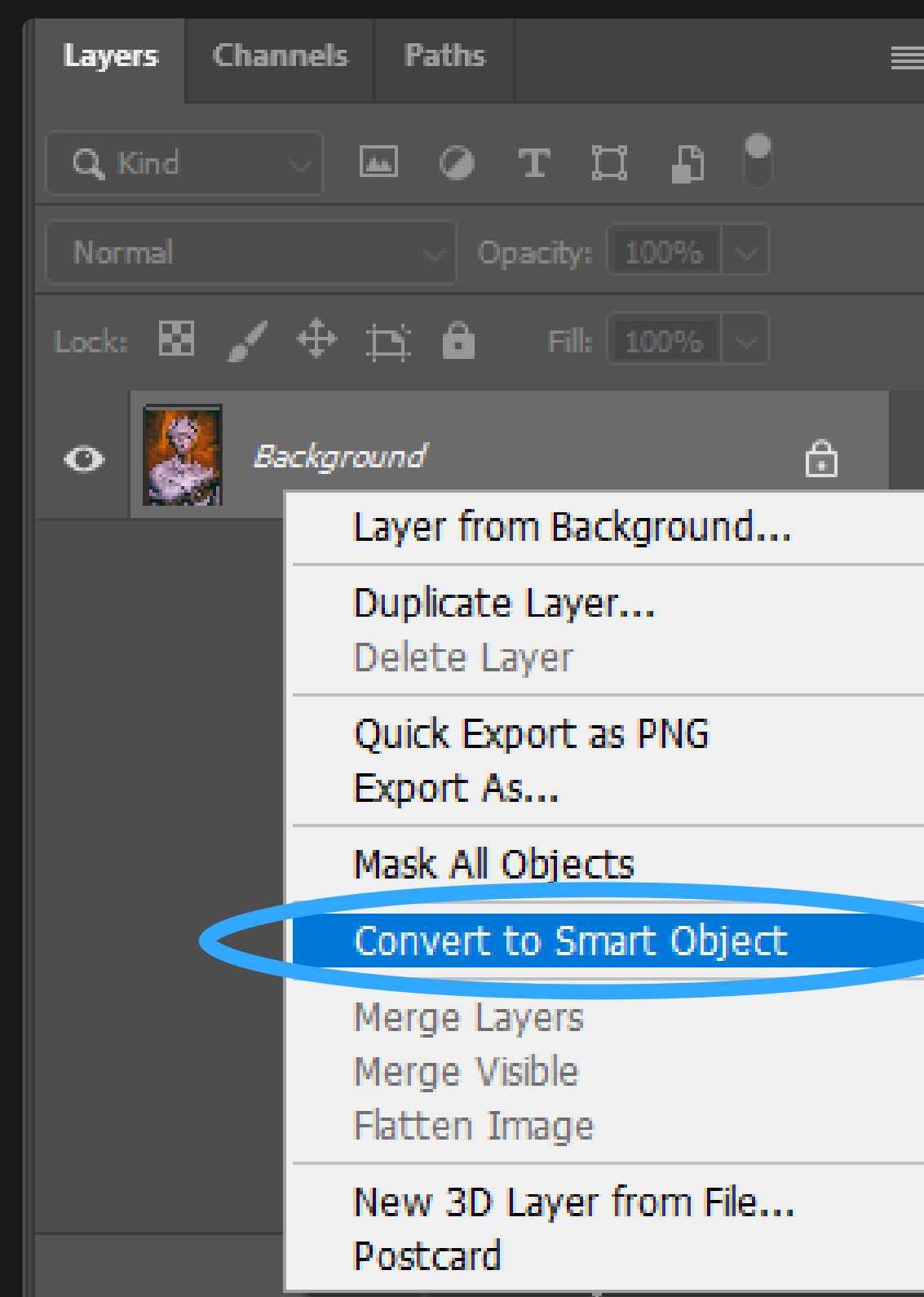
LIQUIFY FACE

1 of 3

In this formula we will use the Liquify Tool. A simple tool to do all your face adjustments while maintaining a realistic appearance.

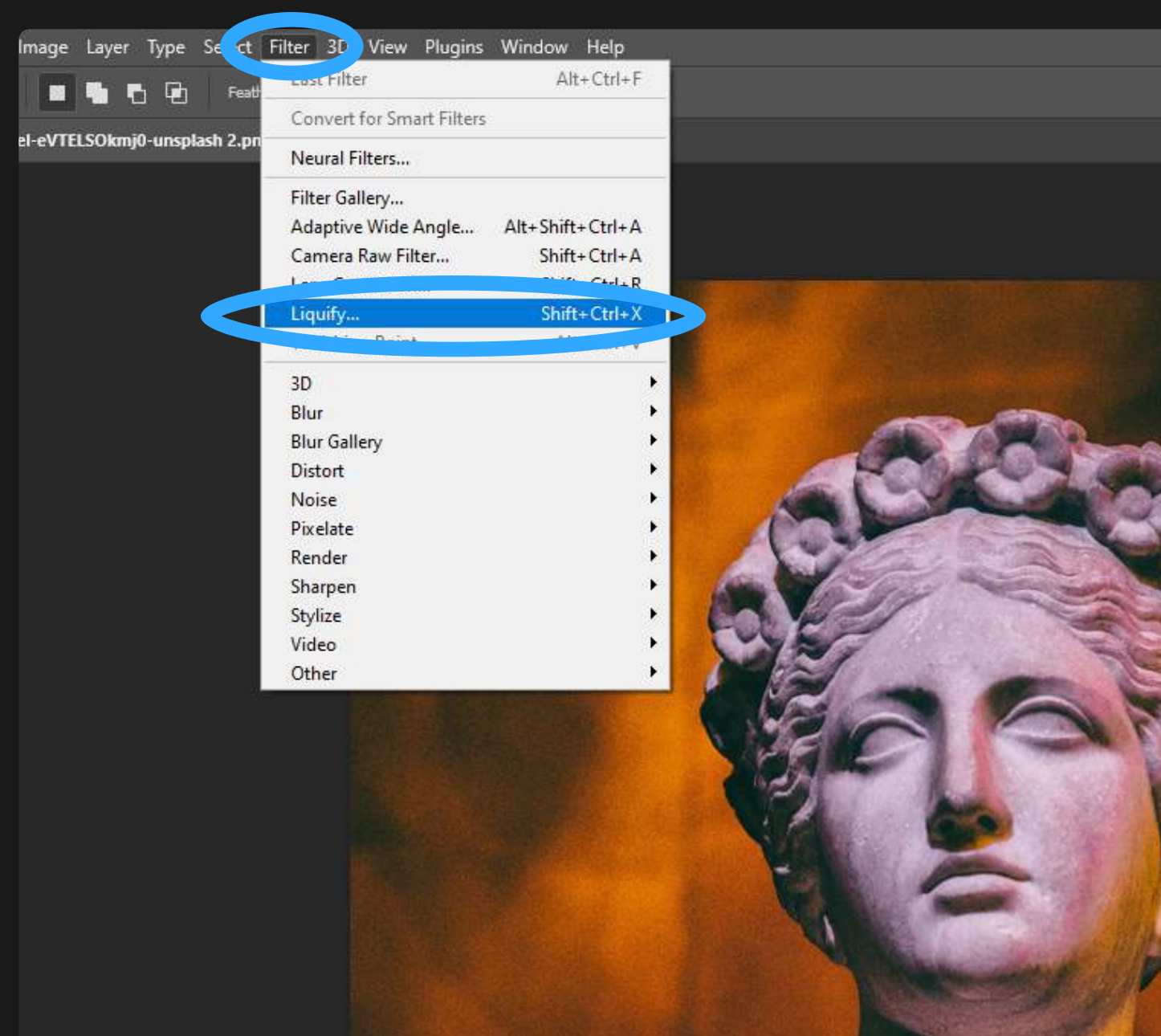
1. Convert your image to Smart Object

Right click on the “Background” Layer in the layers palette on the right side of the screen and click “Convert to Smart Object”. This will make it so that the next steps can be undone or removed without affecting the rest of your image.



2. Select Liquify Filter

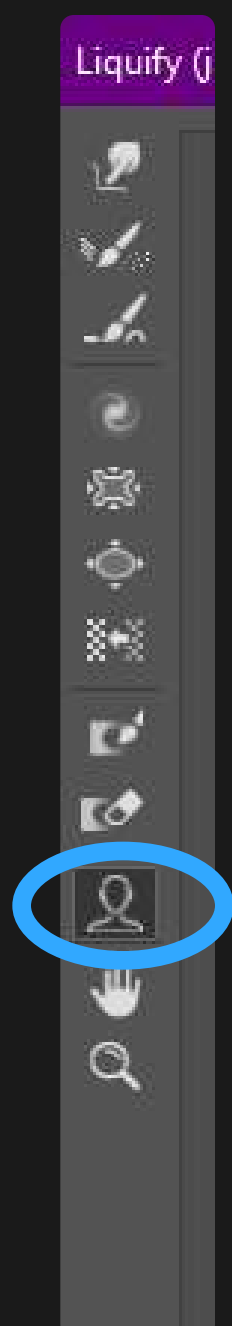
In the Menu Bar across the top of your screen go to “Filter” and select “Liquify”



FORMULA 10

LIQUIFY FACE

2 of 3



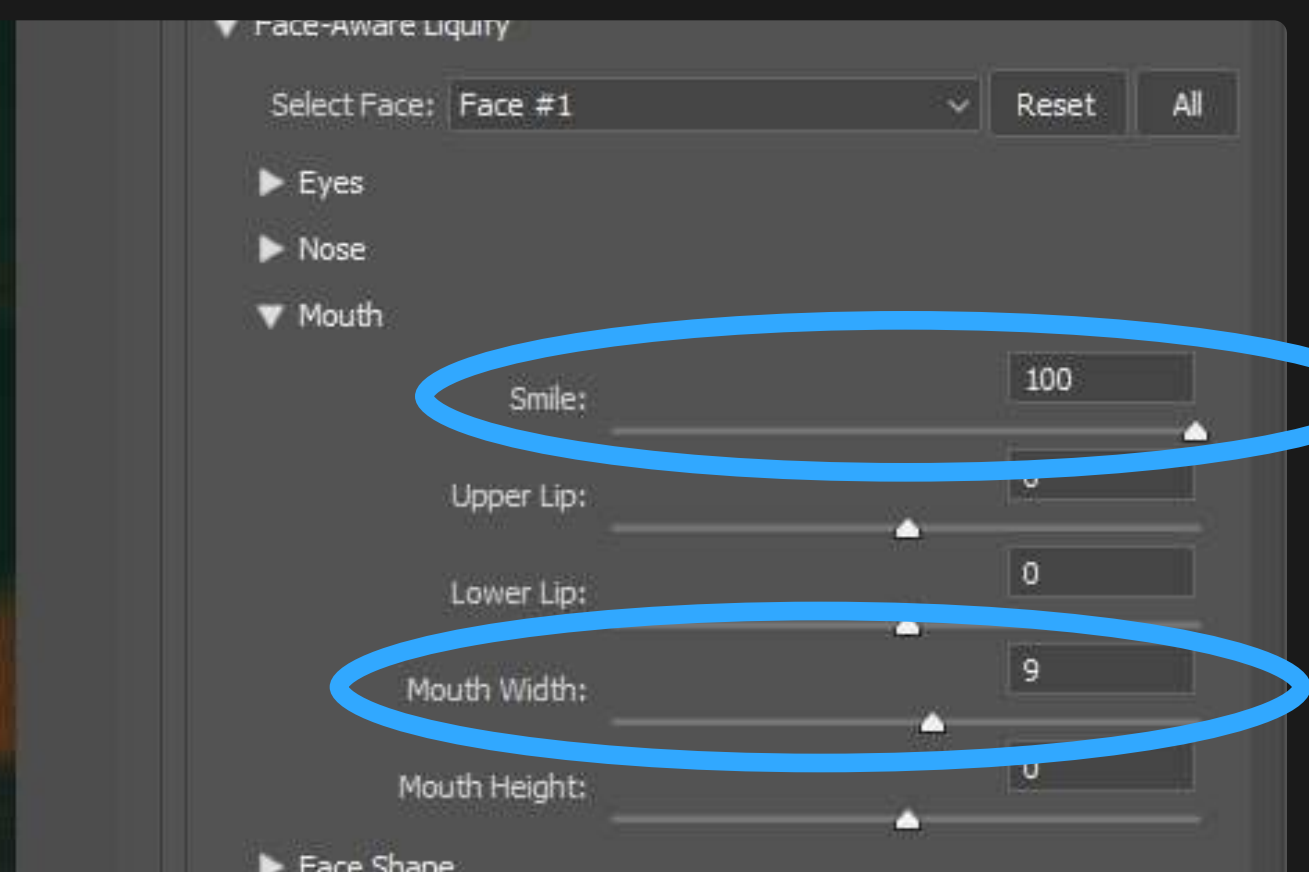
3. Start using Liquify

In the panel on the left, make sure the face icon is selected. Now move your Cursor around the image, you will see it selects part of the face for you to adjust. You can adjust the parts of the face either directly with the dots on the face, or with the sliders on the right.



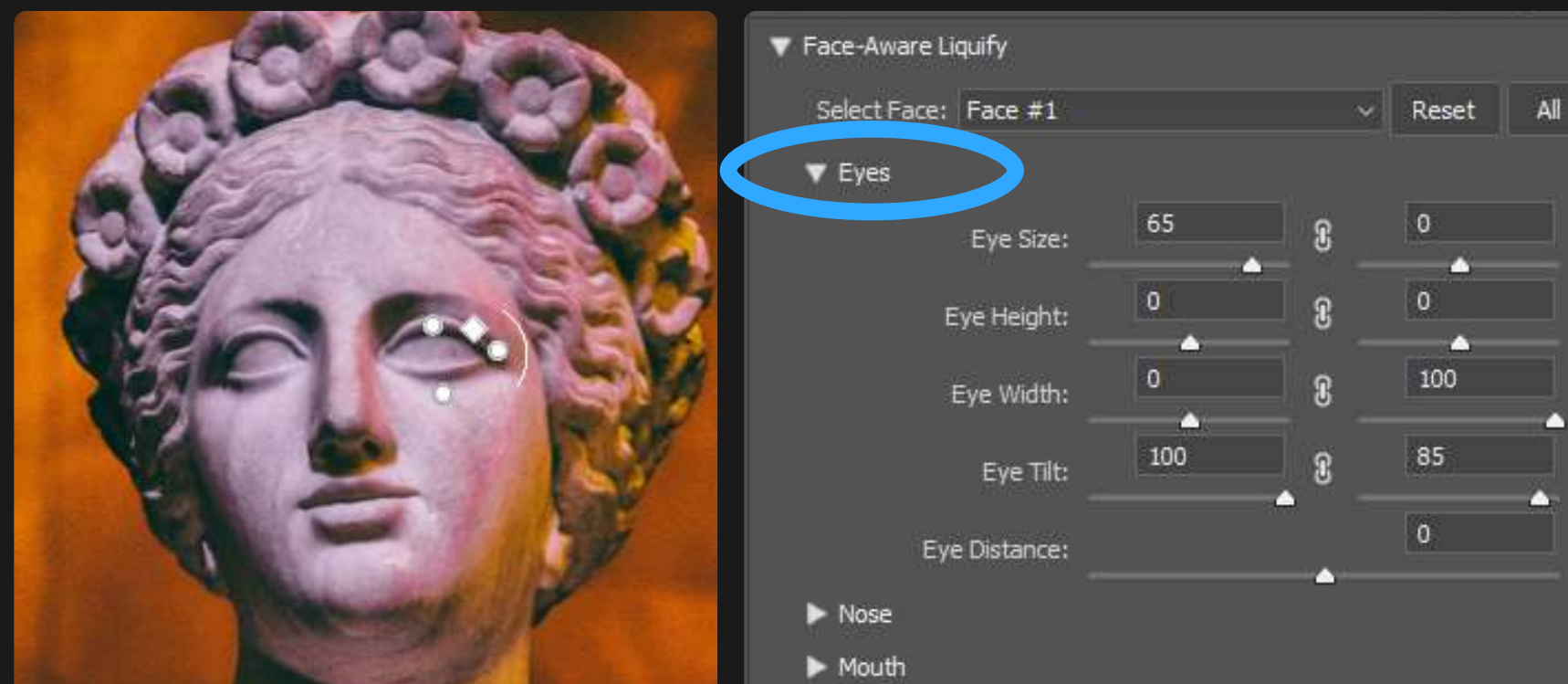
4. Adjusting the mouth

As you will see, our statue is not smiling, to change the mouth settings, simply drag the nodes on the mouth to a position you are happy with, or change the sliders, with this image, I simply put smile to 100 and made the mouth slightly wider.



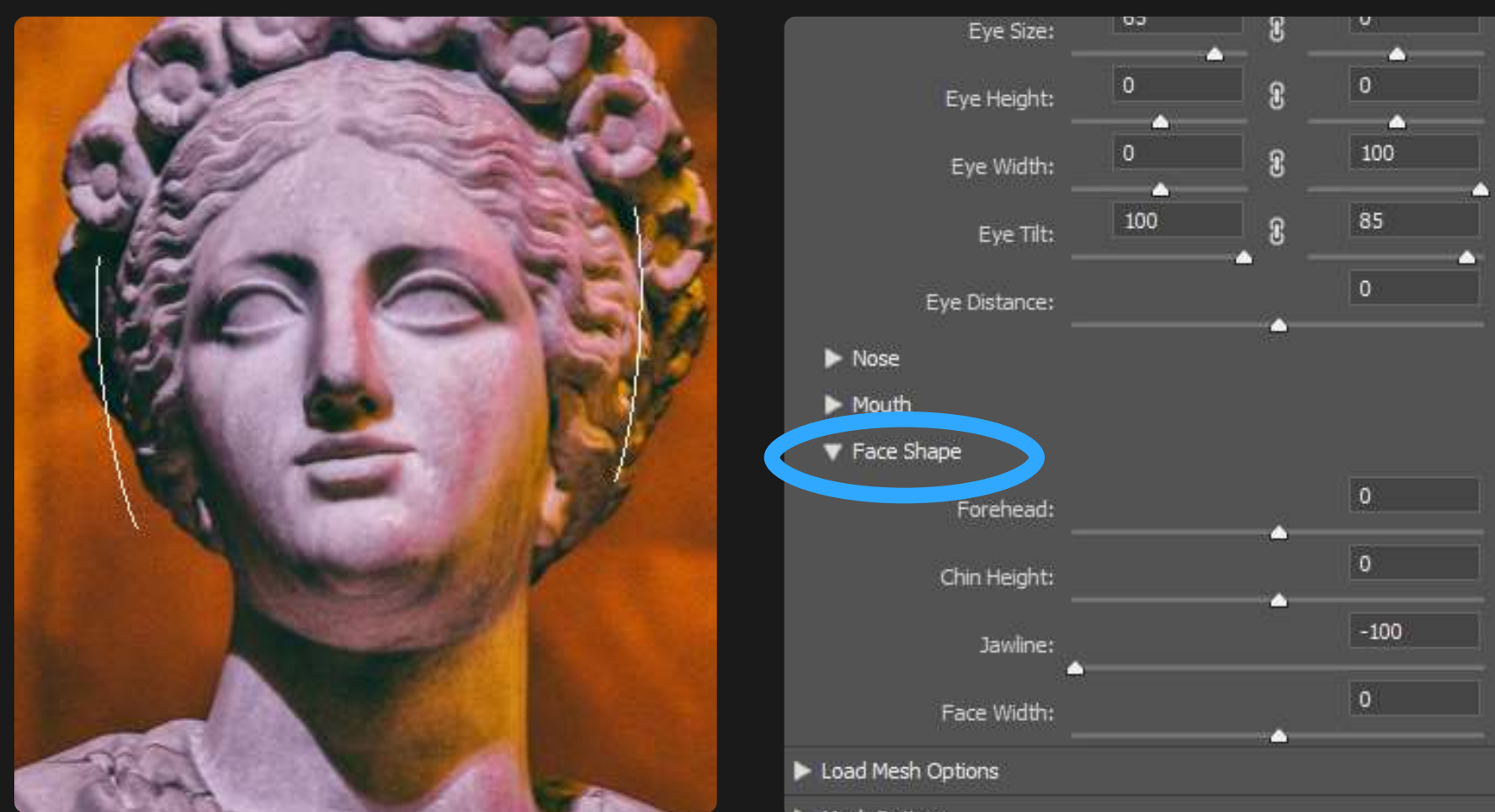
5. Adjusting the Eyes

Just as we did for the mouth, we can now select each eye and play around with the settings to something we are happy with.



6. Adjusting the Face Shape

Lastly on this image, I am going to adjust the shape of the face, this is done just as the others. Continue in this way with each part of the face until you are satisfied.





FORMULA 11

FACE SWAP

The ability to take
any face and put in
on any head

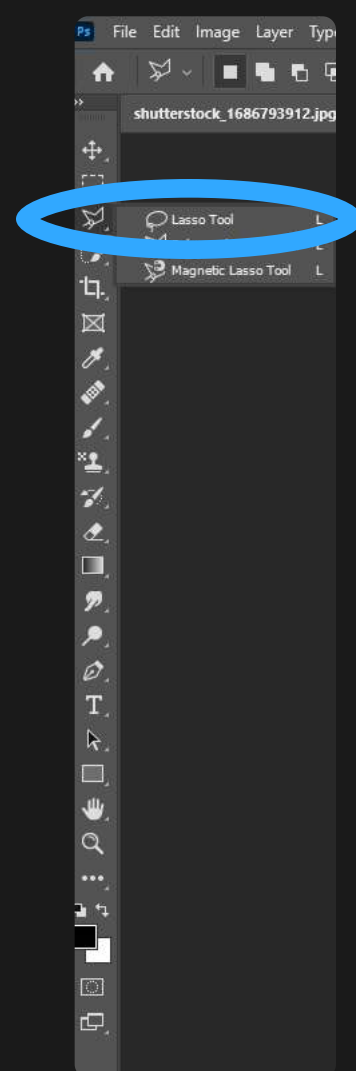


FORMULA 11

FACE SWAP

1 of 3

Face Swapping can become quite complex, but here I will show you the basics. It is best to do a Face Swap with two images that have a similar skin tone and lighting that is coming from the same direction.

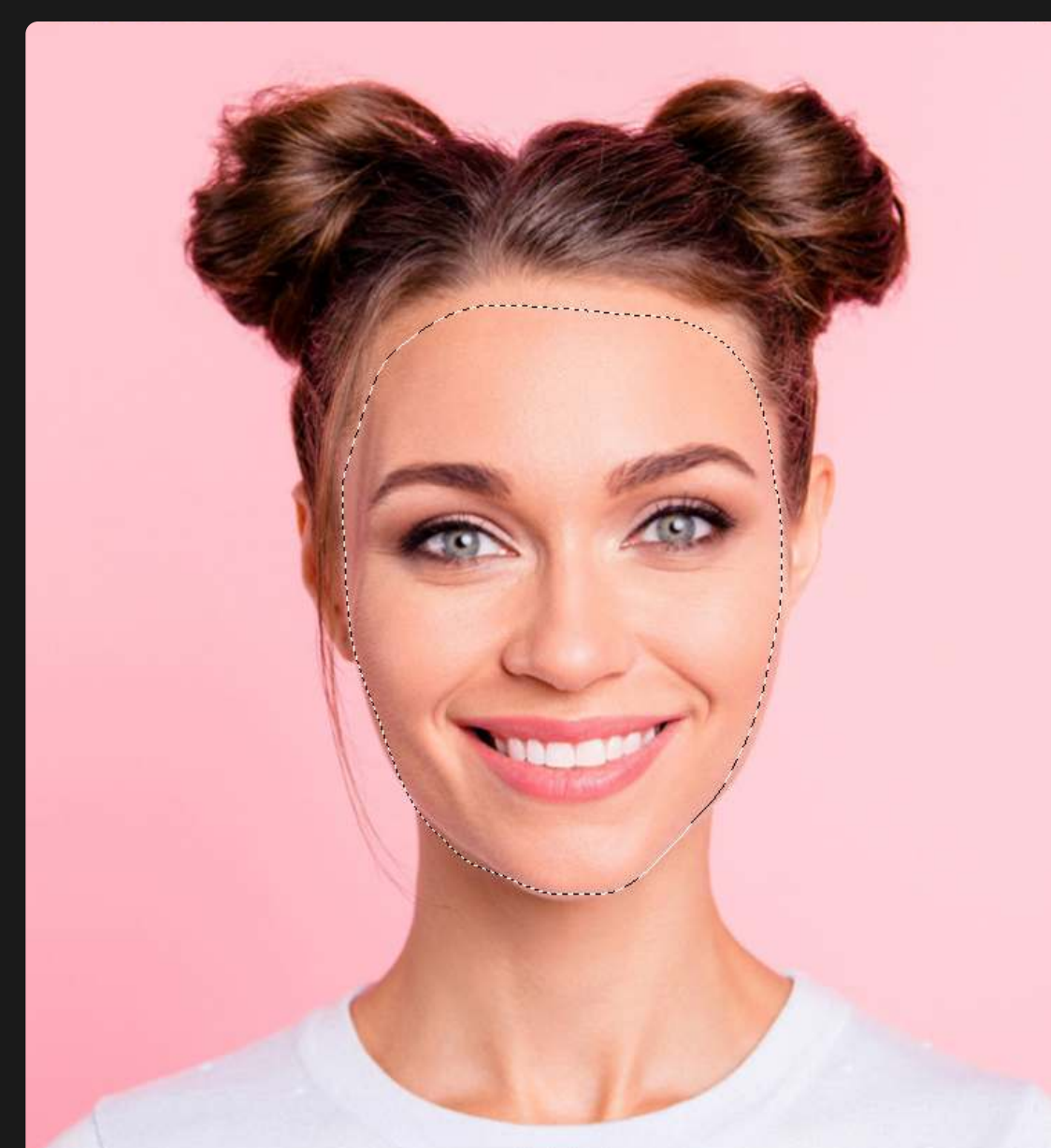


1. Lasso Tool

Select the Lasso Tool for the Tool Bar at the left-hand side of your screen. Then draw around the face you want to move onto another face.

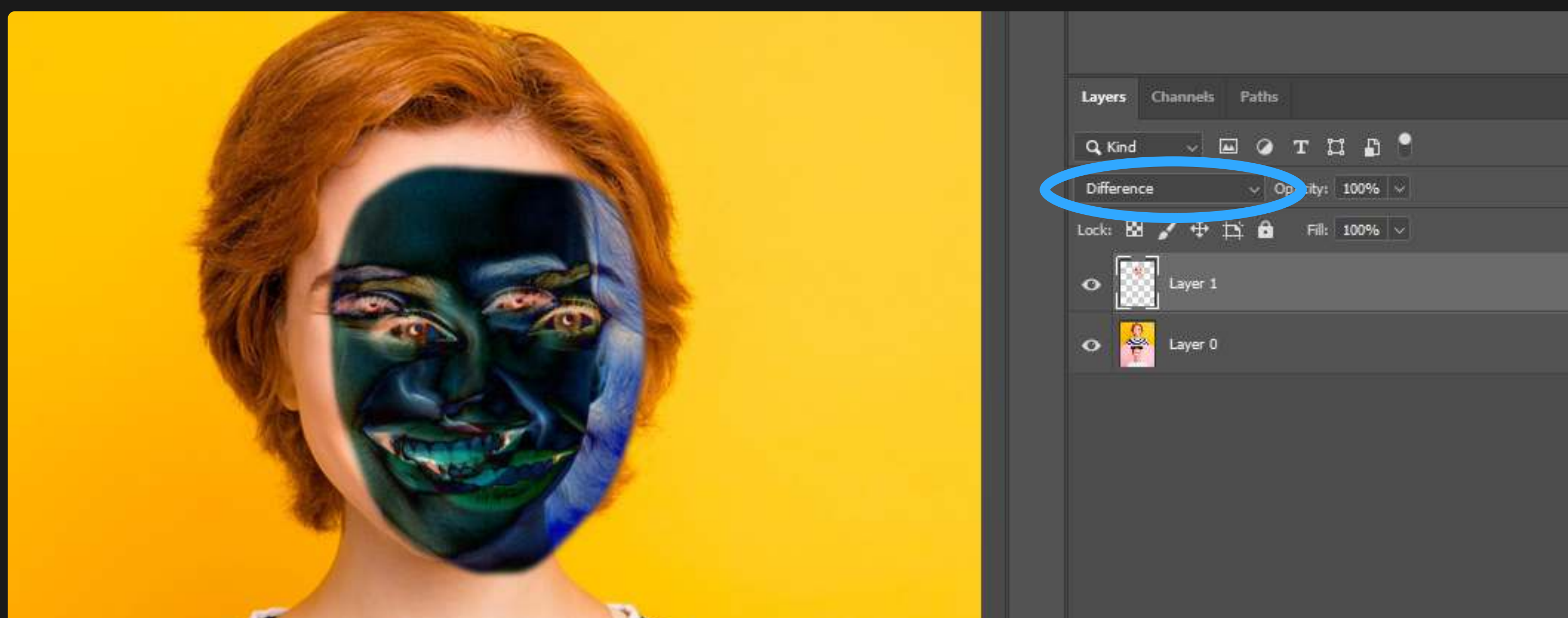
2. Duplicate Selection

Press CMD/CTRL J to Duplicate the selection into a New Layer



3. Blending Method

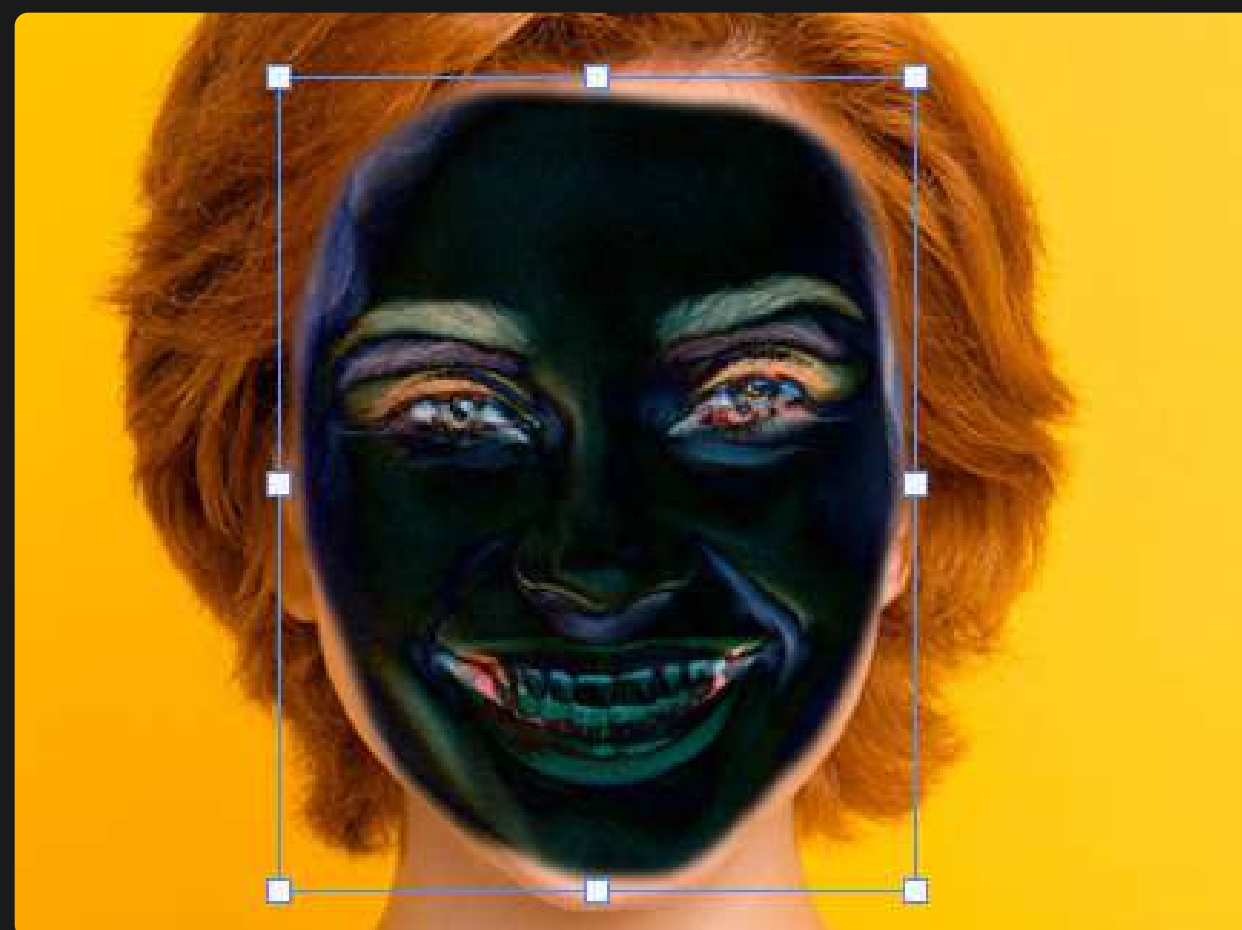
Now set the Blending Method on that New Layer to Difference, yes it will look super ugly, but you will be able to match up the eyes and mouth easier this way.



4. Transform

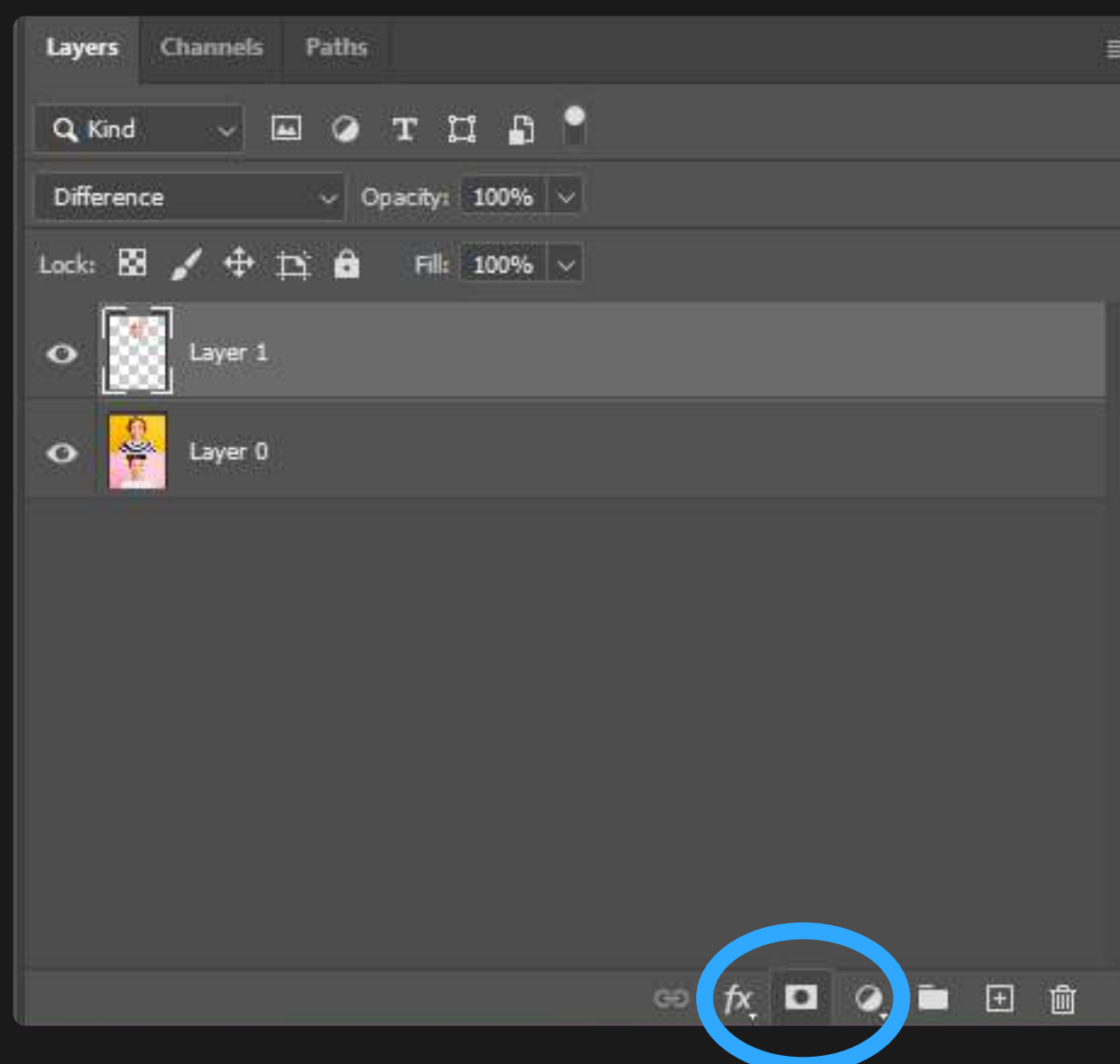
Now press CTRL/CMD T to transform the layer. Rotate, move and resize it as necessary to have it overlapping your new face. Then set the Blending Mode back to Normal.

Holding the CTRL/CMD key while moving any of the corner points will allow you to change the perspective and skew of the layer.



5. Add a Layer Mask

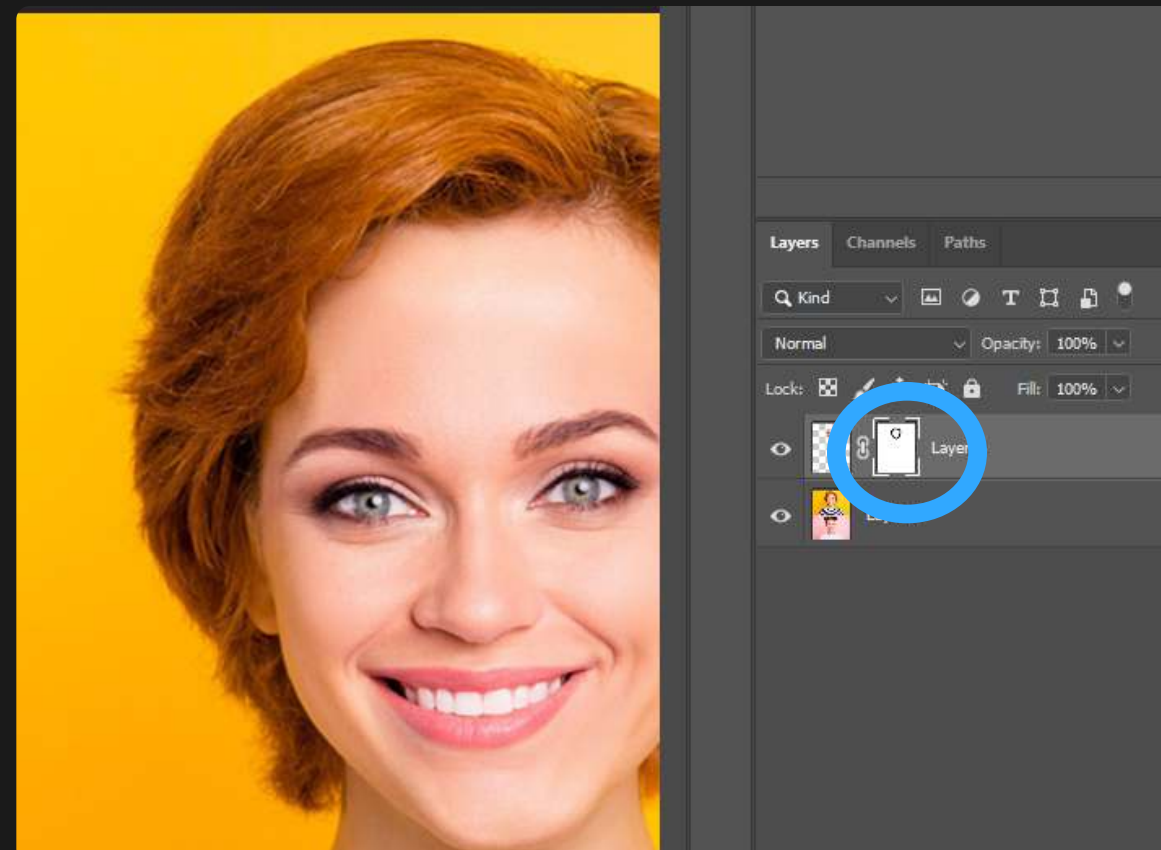
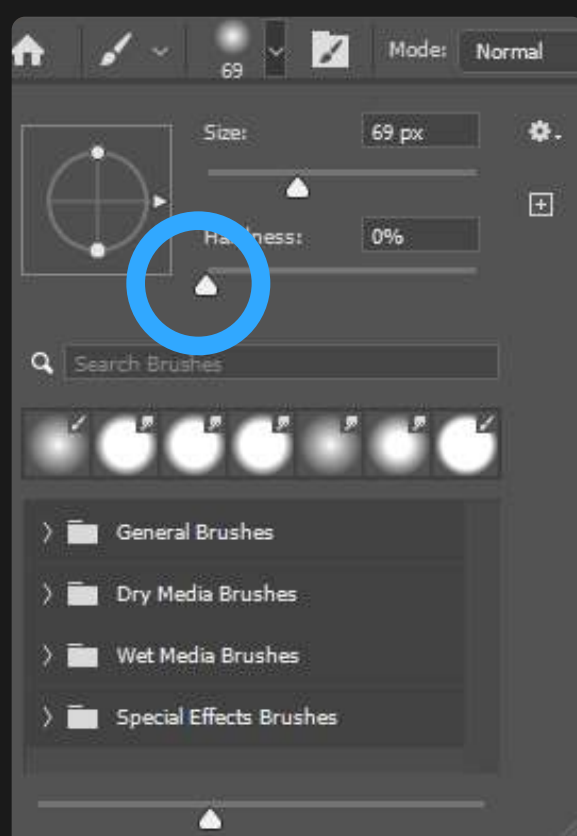
Add a Layer Mask to that layer by pressing the Add Layer Mask Button.



6. Paint the Edges

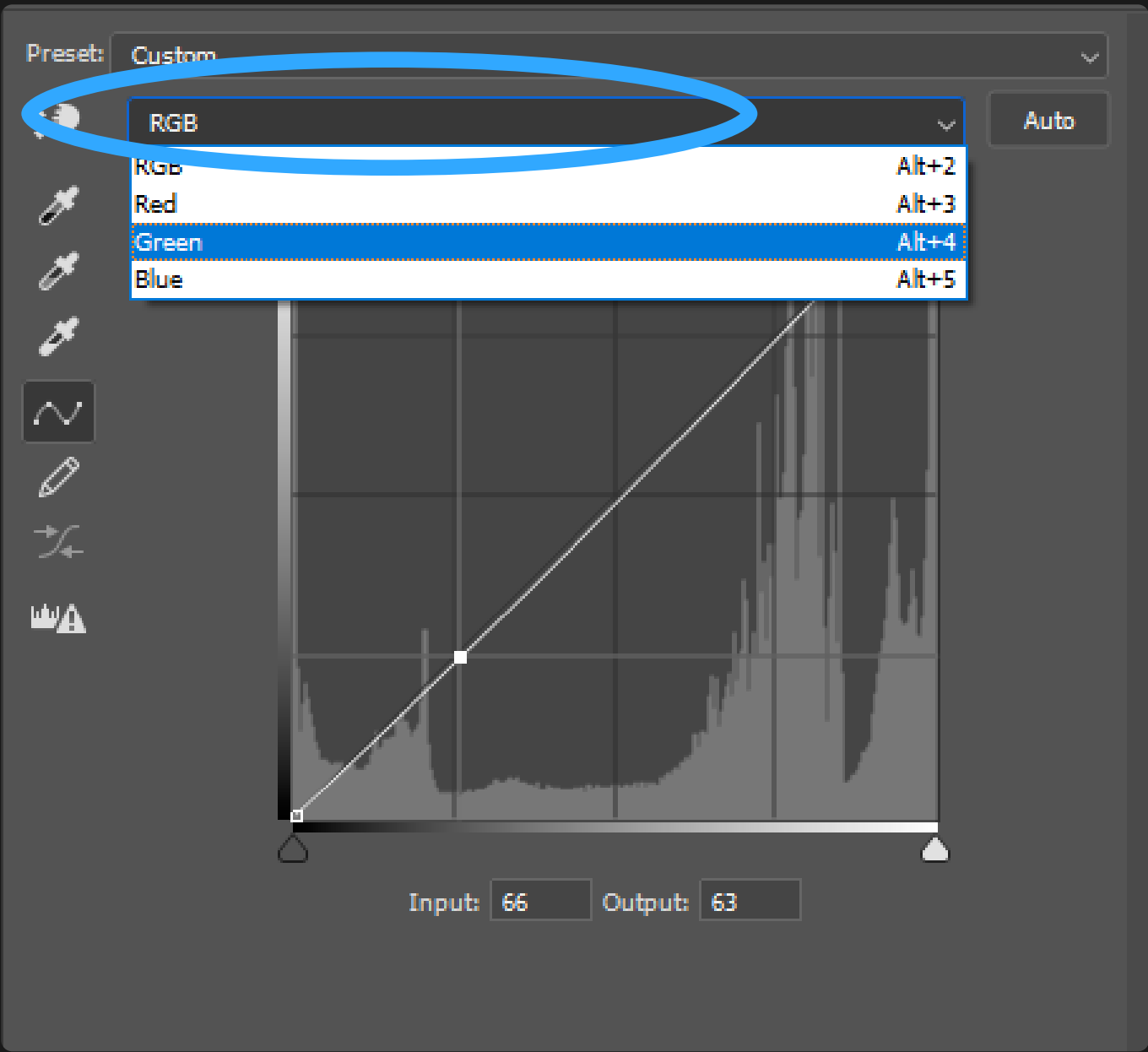
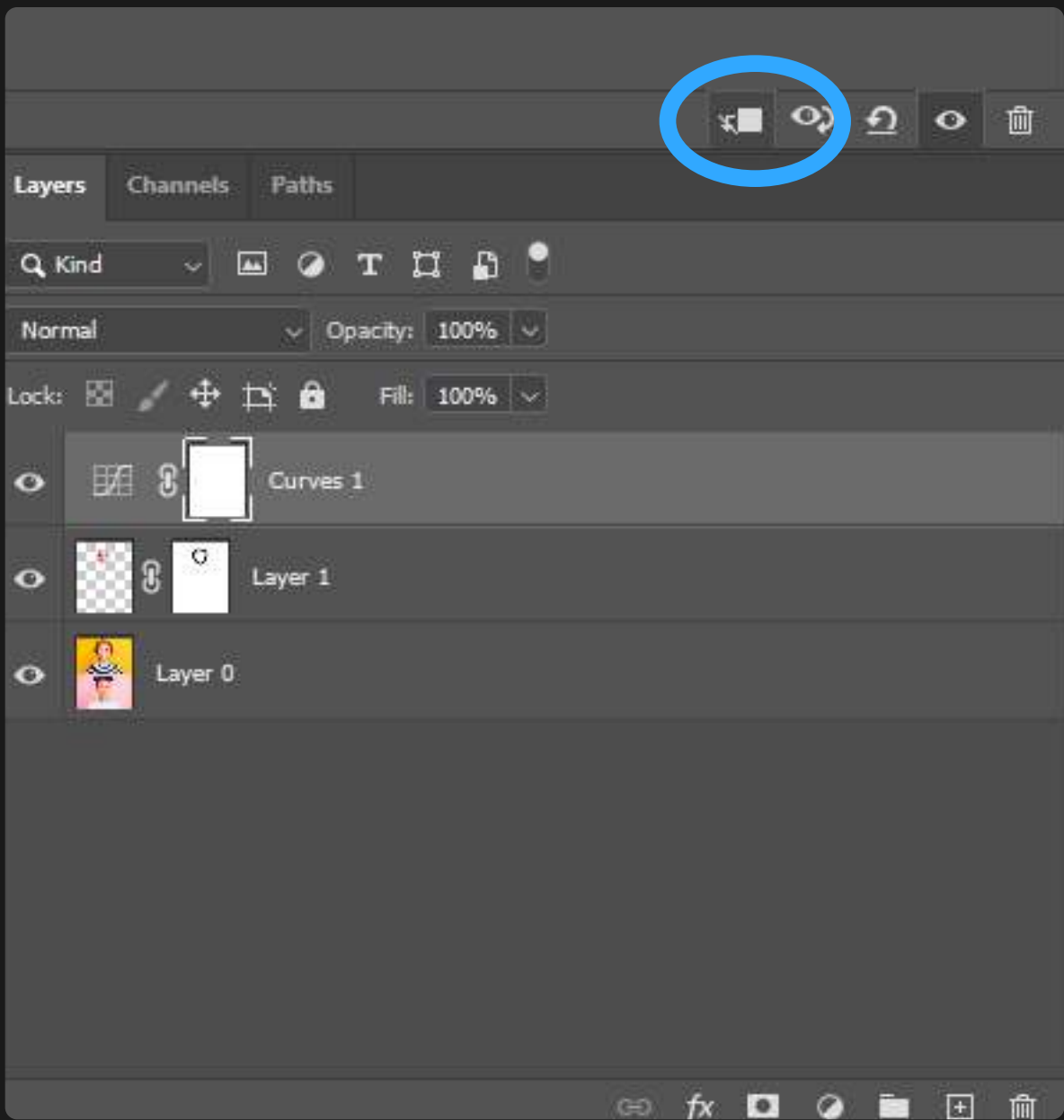
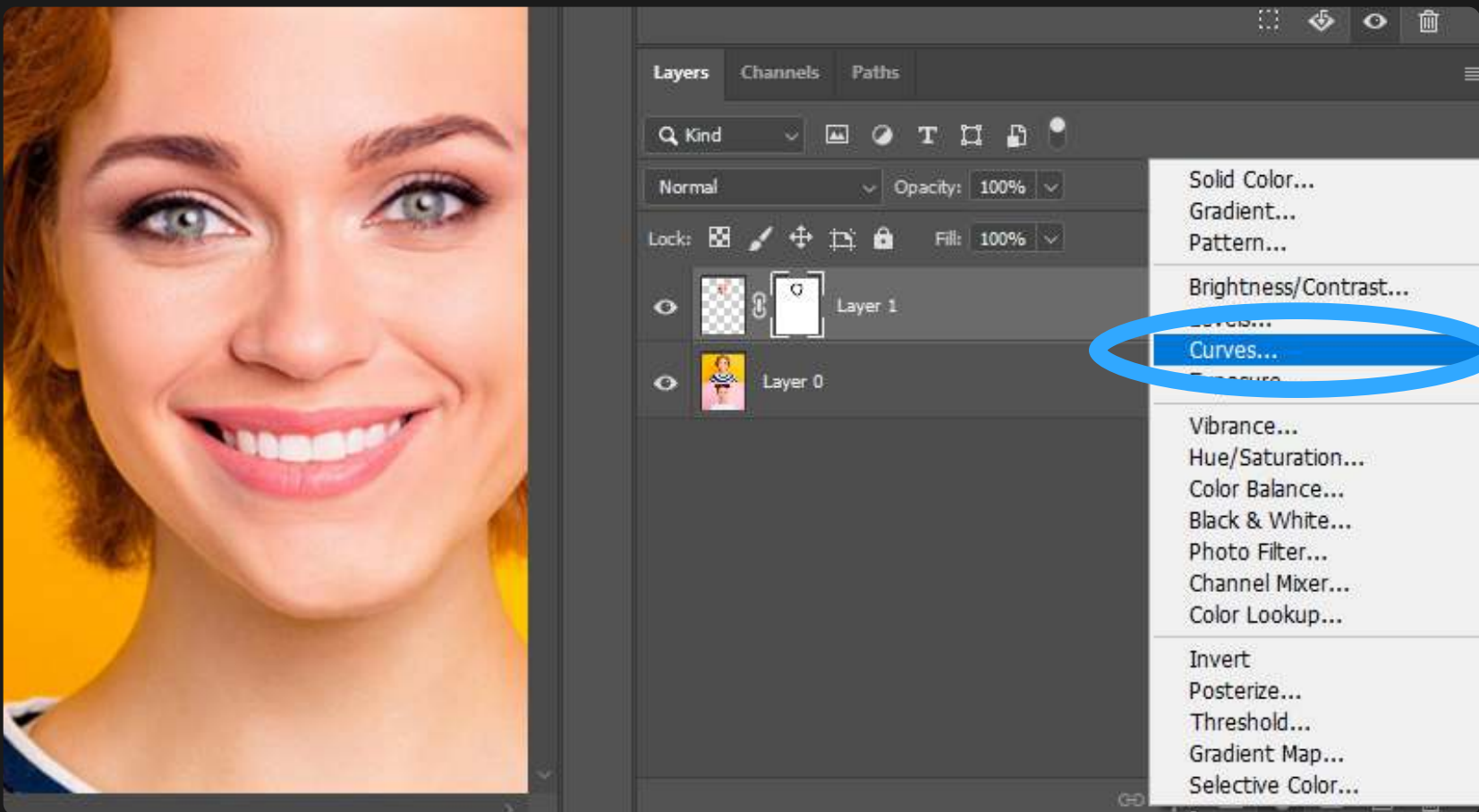
With the Layer Mask Selected, using the Brush Tool paint around the face (with black), Set the hardness to 0 to make it blend softly.

This you can experiment with, we are looking to blend the faces together as clean as possible.



7. Skin Tone

To adjust the skin tone, use the Curves Adjustment Layer with a Clipping Mask and follow our Formula 12 “Color Match” or by experimenting with the Curves Adjustment whichever works best for your image.



A photograph of two brown teddy bears sitting on a dark surface, looking up at a large, bright, glowing yellow circle that dominates the upper half of the frame. The scene is dimly lit, with the primary light source being the glowing circle, creating a warm, golden glow on the bears' fur and the surrounding area. The background is dark, making the glowing circle stand out prominently.

FORMULA 12

COLOR MATCH

The ability to match colors
of different images in
your composition

FORMULA 12

COLOR MATCH

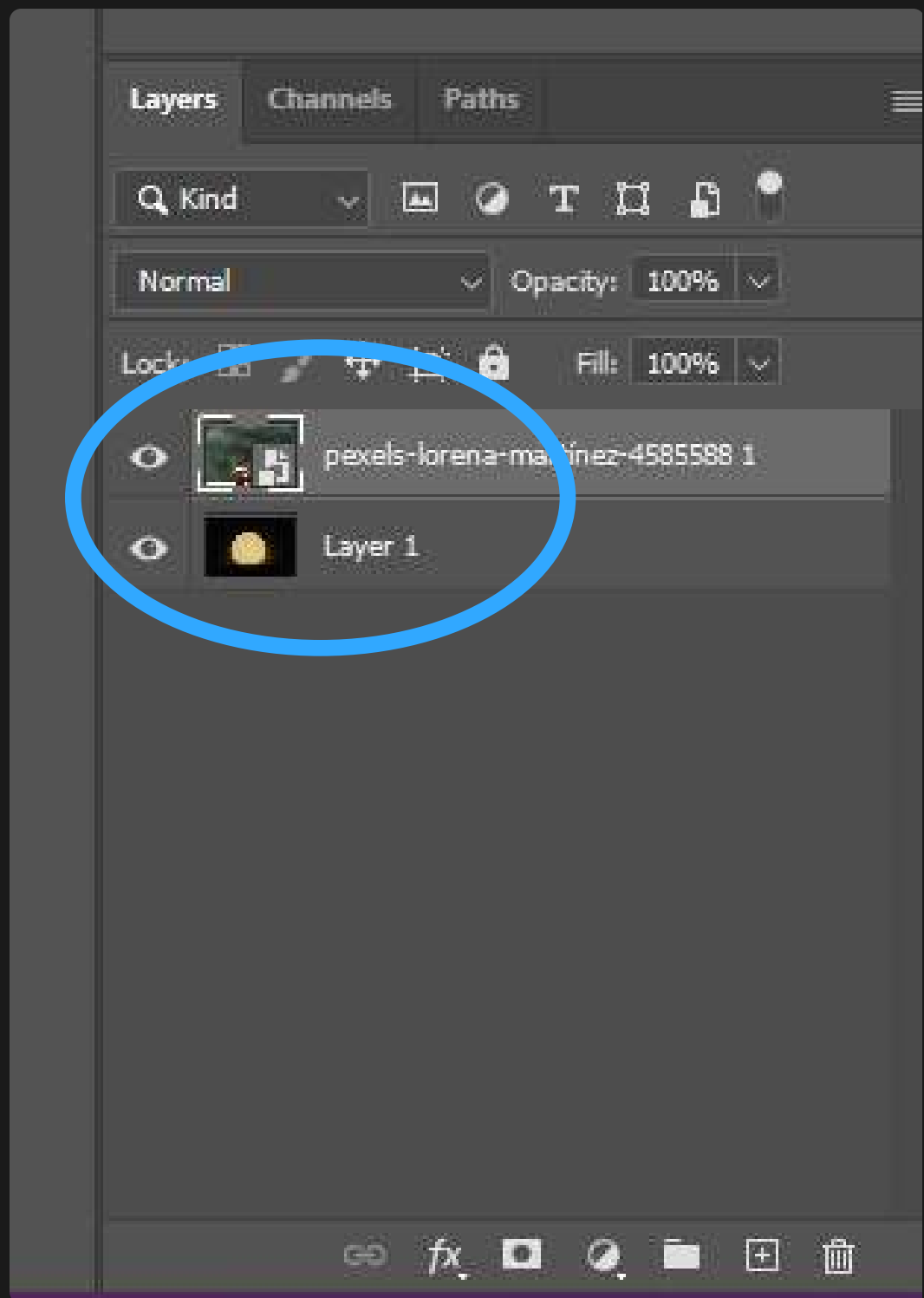
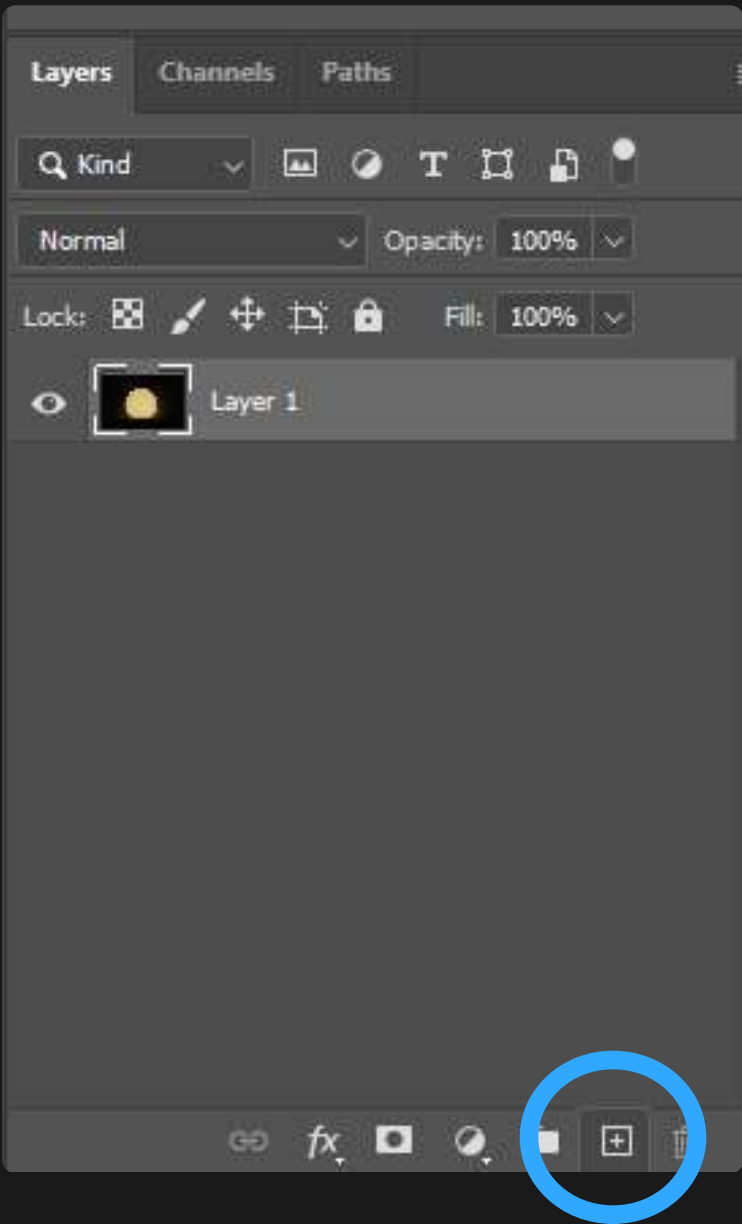
One of the simpler methods you can use to color-match multiple images in your composition to make it look like one real photo.

1. Mask a new layer

Press on the New Layer button at the bottom of the Layers Palette. (It's the white square with a plus sign)

Now drop in the new image you want to add to your composition.

Your new image will be added above your 1st layer.

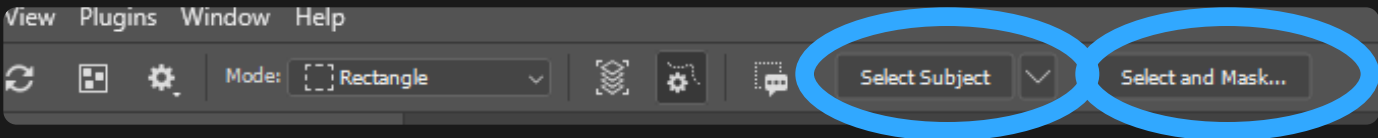


2. Create your Layer Mask

Select the Object Selection Tool in the Tool Bar on the left side of your screen.

Now at the top of the screen click on the “Select Subject” button.

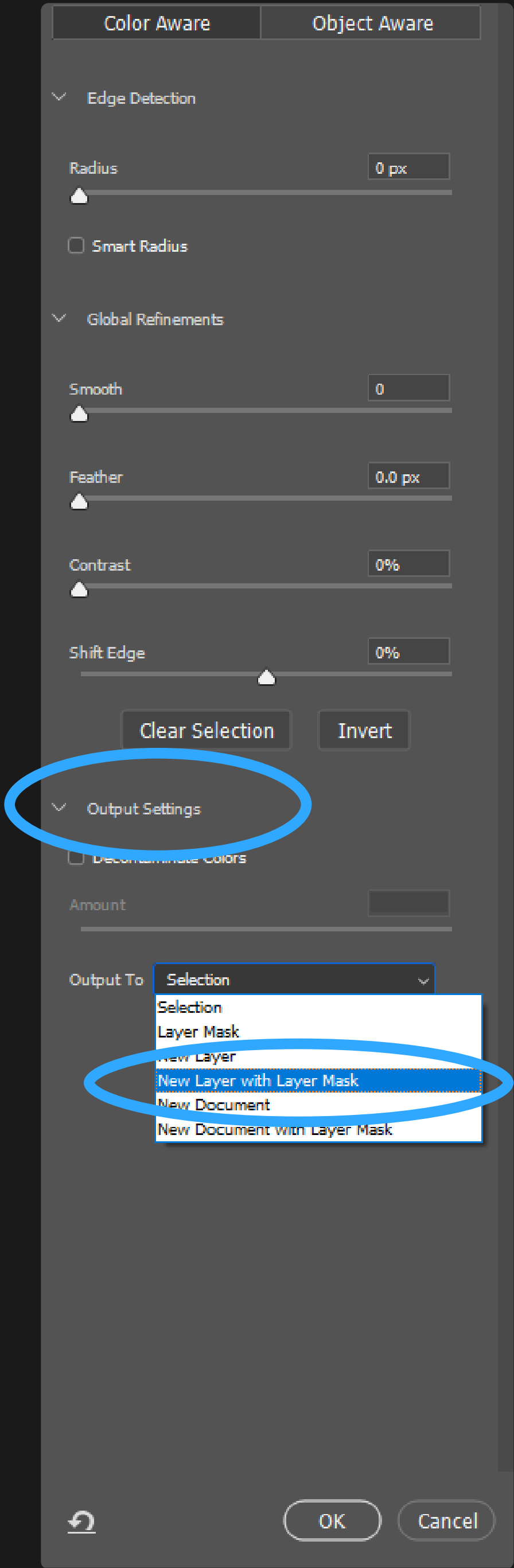
Once the subject is selected press “Select and Mask”.



3. Output settings

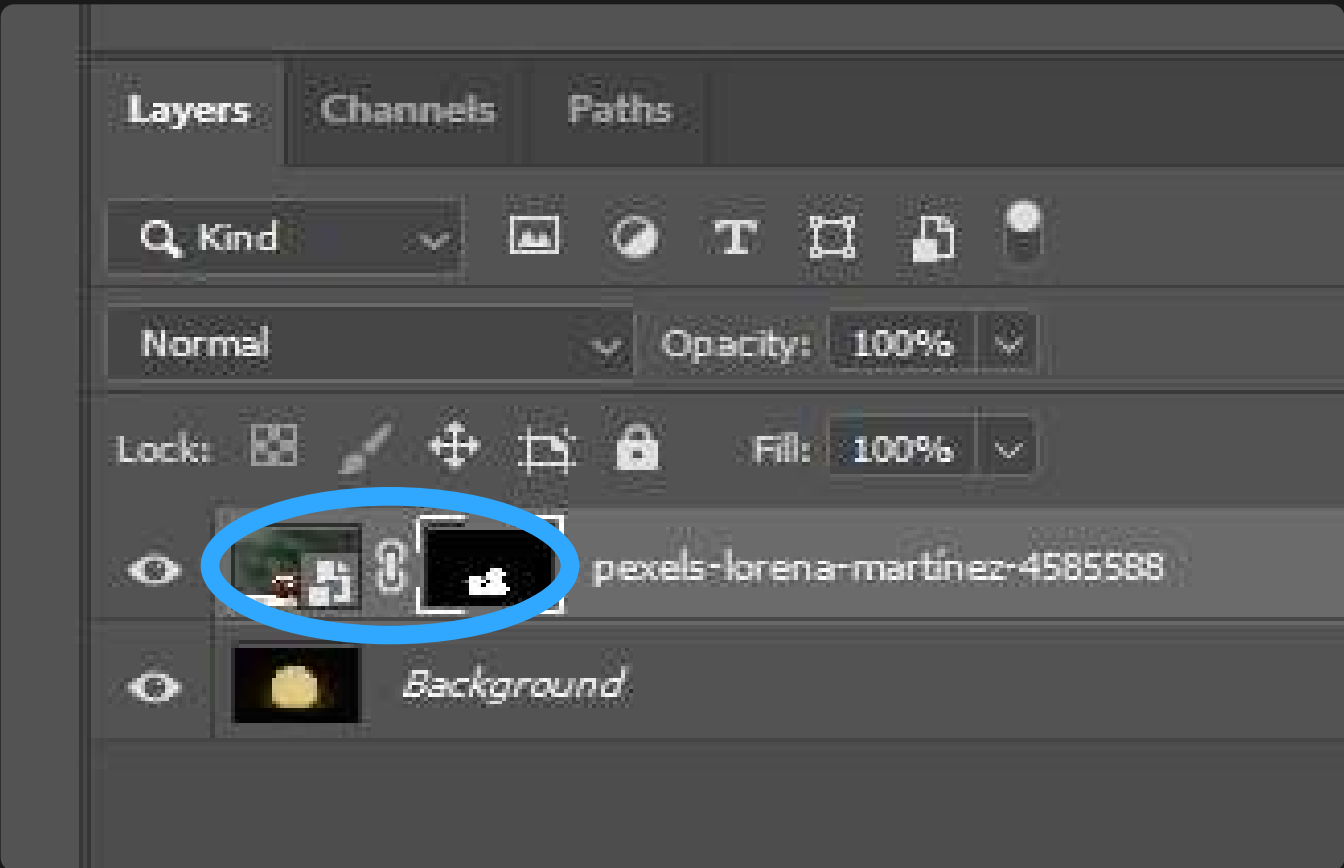
In the Output Settings section in the pop up go to “Output To” and select “New Layer with Layer Mask”.

Then press OK.



4. Have your Layers ready

Now you may notice that the colors in your composited image do not totally match. We're going to solve that with Color Match.

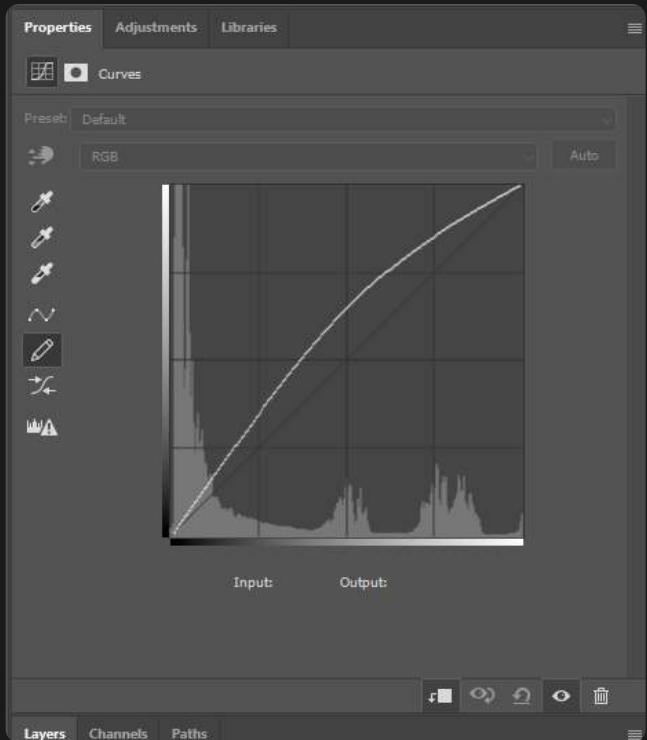
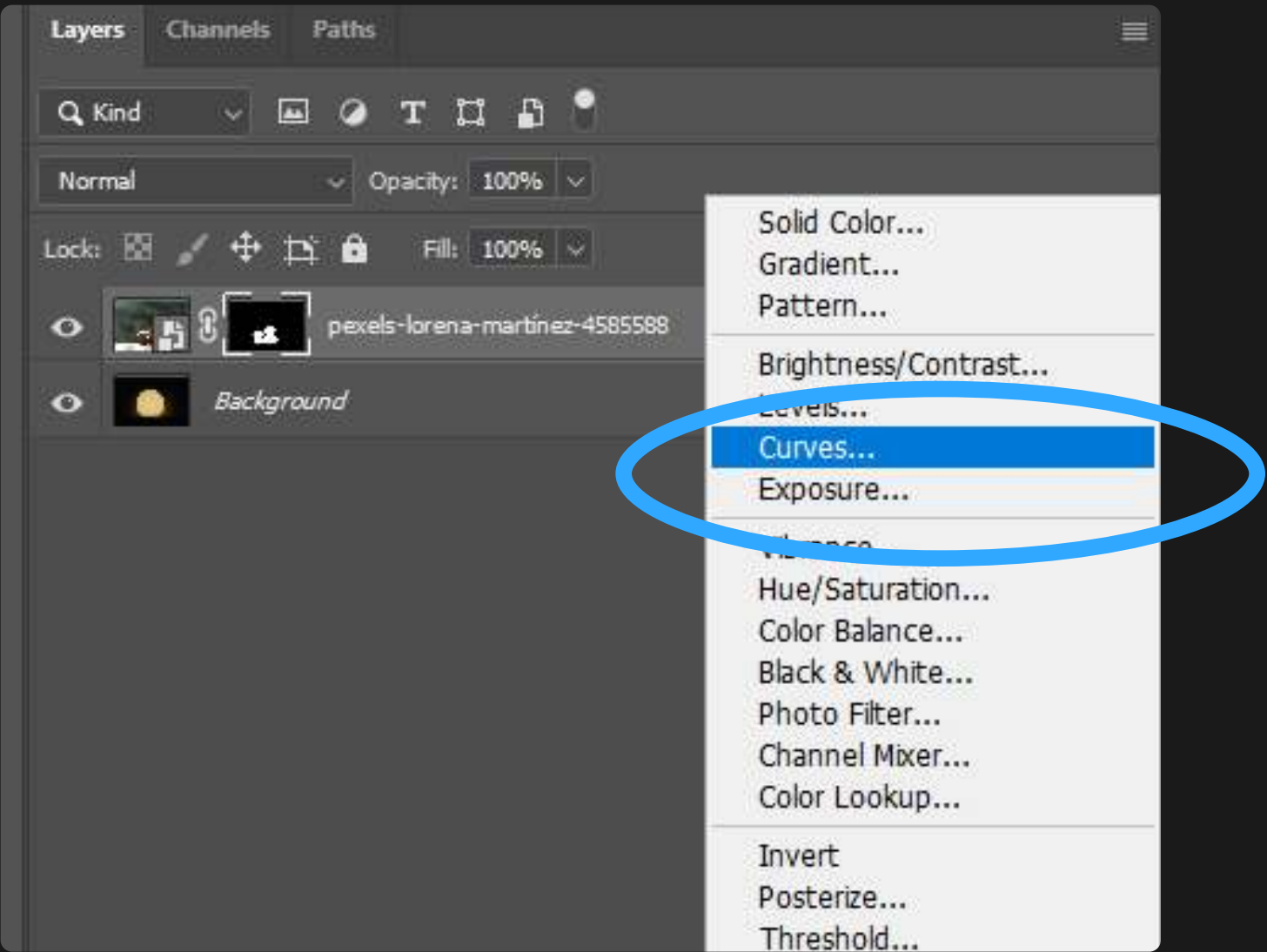


5. Add a Curves Adjustment Layer

At the bottom of the Layers palette, click on the Adjustment Layer icon (It's the 1/2 white and 1/2 black circle)

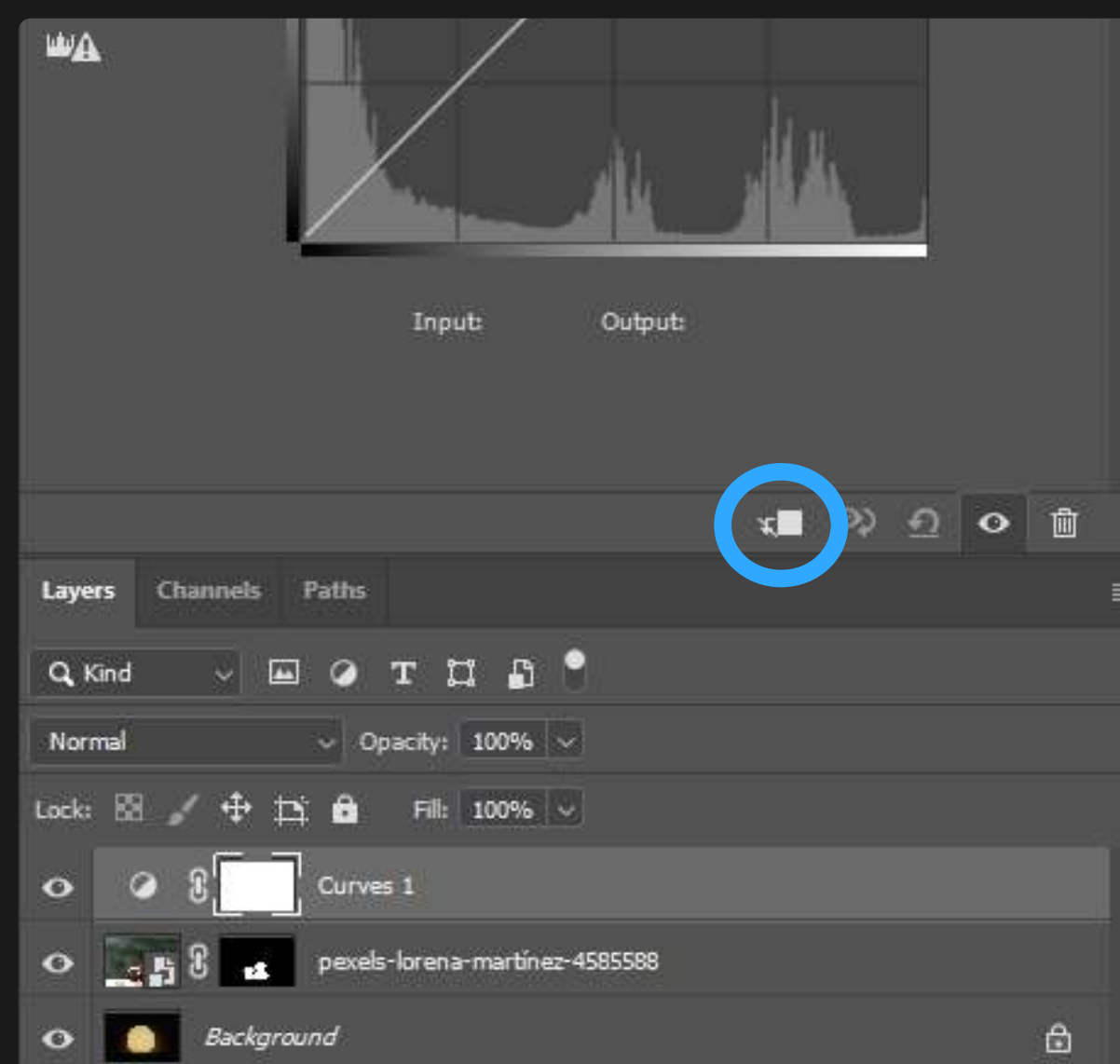
Then select Curves.

Now go to your Properties window



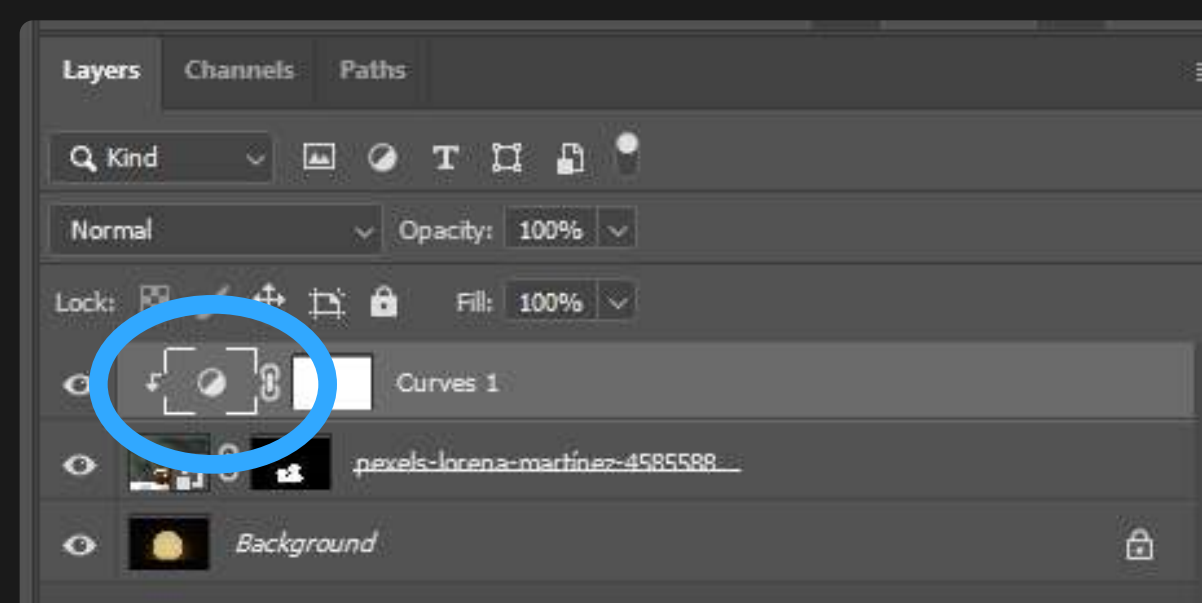
6. Create a Clipping Mask

Click the Clipping Mask icon at the bottom of your Properties window. This will make it so your Adjustment Layer only effects the layer directly below it.



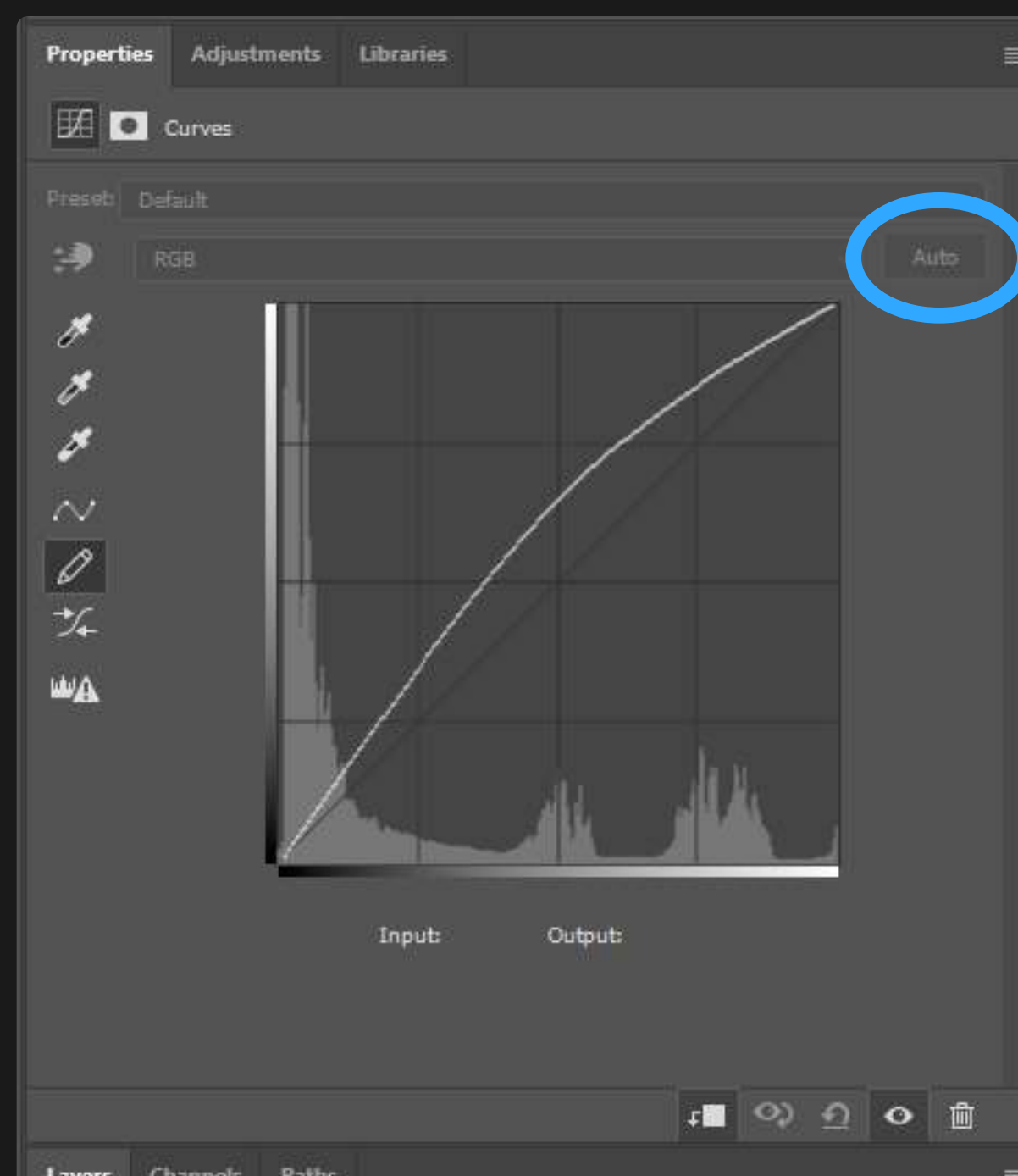
7. Select the correct part of your Adjustment Layer

We specifically want to select the Adjustment icon on the left, not the Layer Mask on the right.



8. Set up Curves

Hold down Alt or Option on your keyboard and click on the Auto button in the top right corner of your Properties window.



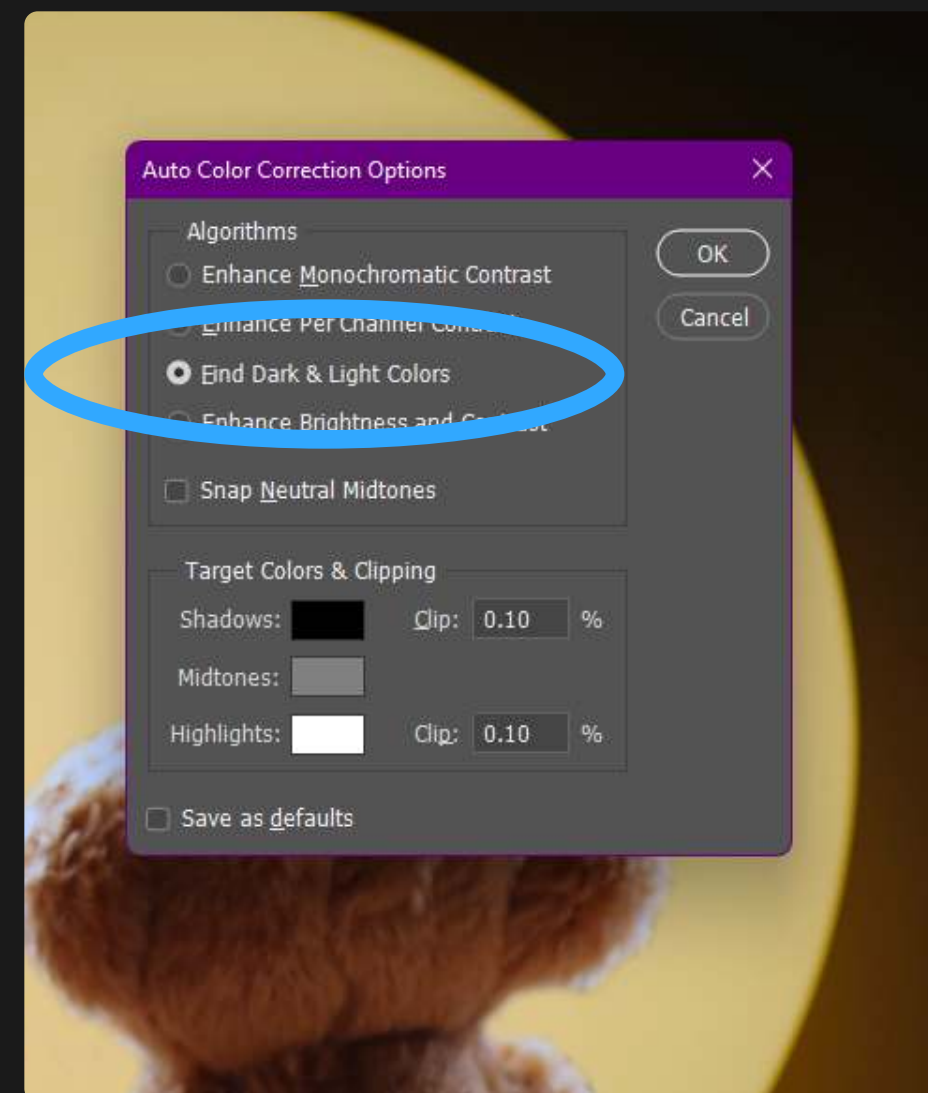
COLOR MATCH

9. Select the correct settings

The Auto Color Correction Options window will pop up.

Select the “Find Dark & Light Colors” button.

This will allow you to change the section beneath it called Target Colors & Clipping.



10. Pick your light and dark colors

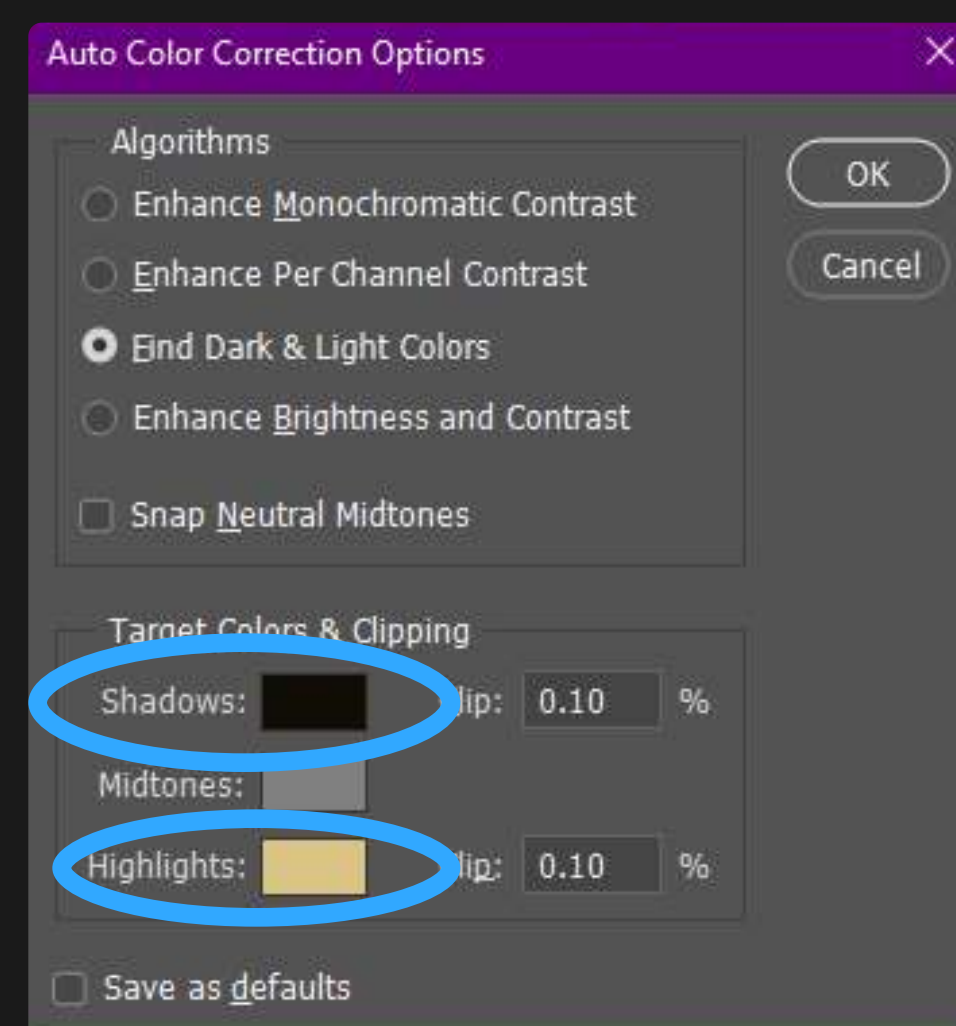
Click on Shadows, then with the Eye Dropper select the darkest color in the background of your image (Try to avoid selecting pure black).

Then click on Highlights and select the lightest color in the background of your image.

(You can try several colors from your background to see which ones look best for your image).

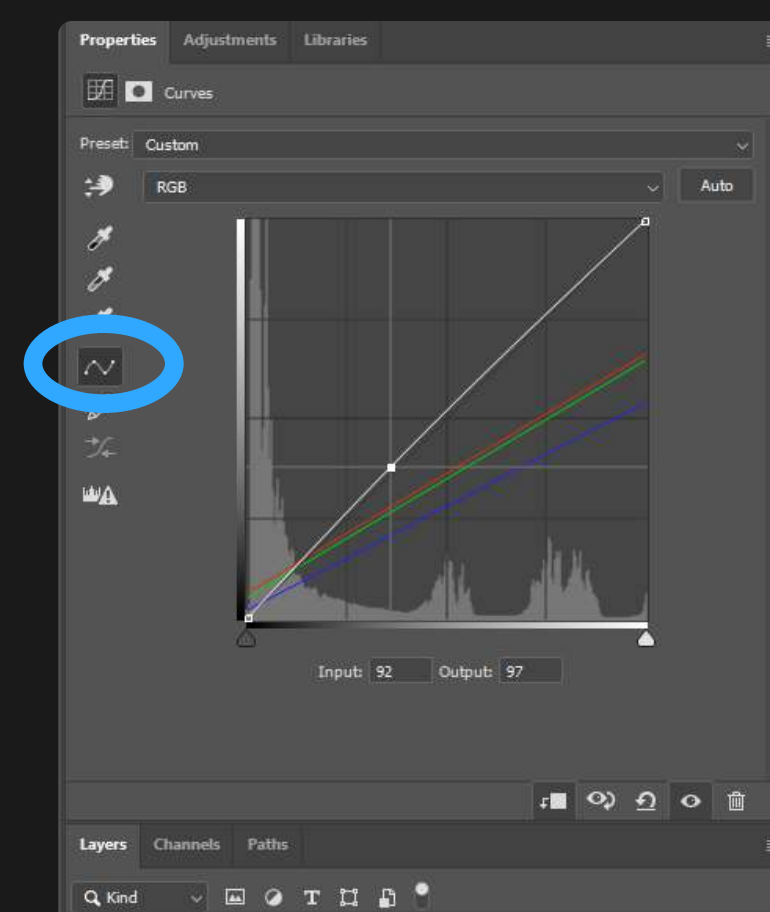
Click the OK button when you are satisfied.

This step will only work if you have the Adjustment Icon selected (See step 7)



11. Make any final adjustments

Go back to the Curves graph in your Properties window and make any final adjustments to the lightness/darkness using the white line in the graph. Make sure the Graph Editor icon is selected.





FORMULA 13

COLORIZE

The ability to add realistic color
to any black & white image

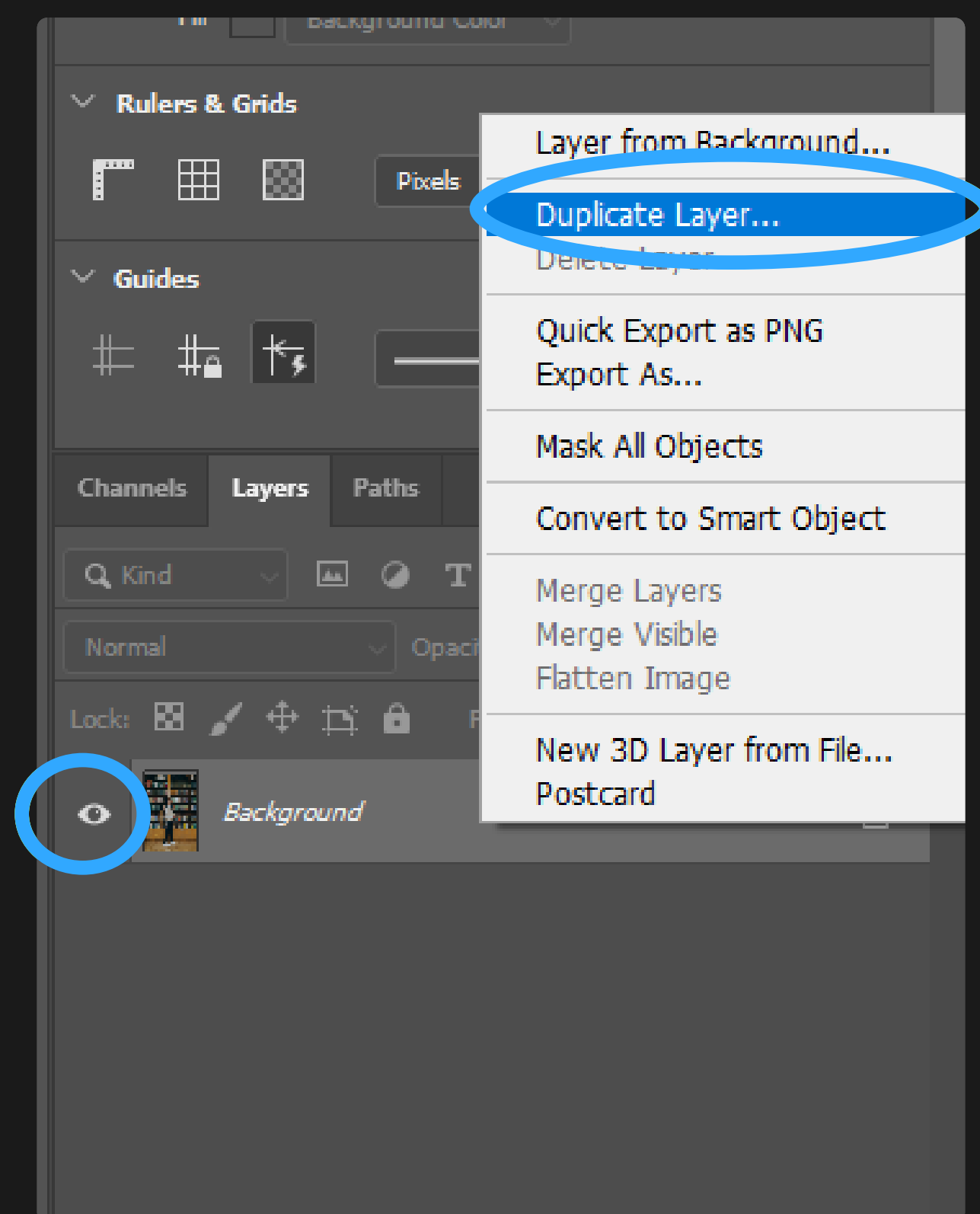
NEURAL FILTER: COLORIZE

In this formula we will learn one of the simplest methods of colorizing any black & white image.

1. Duplicate the Background Layer

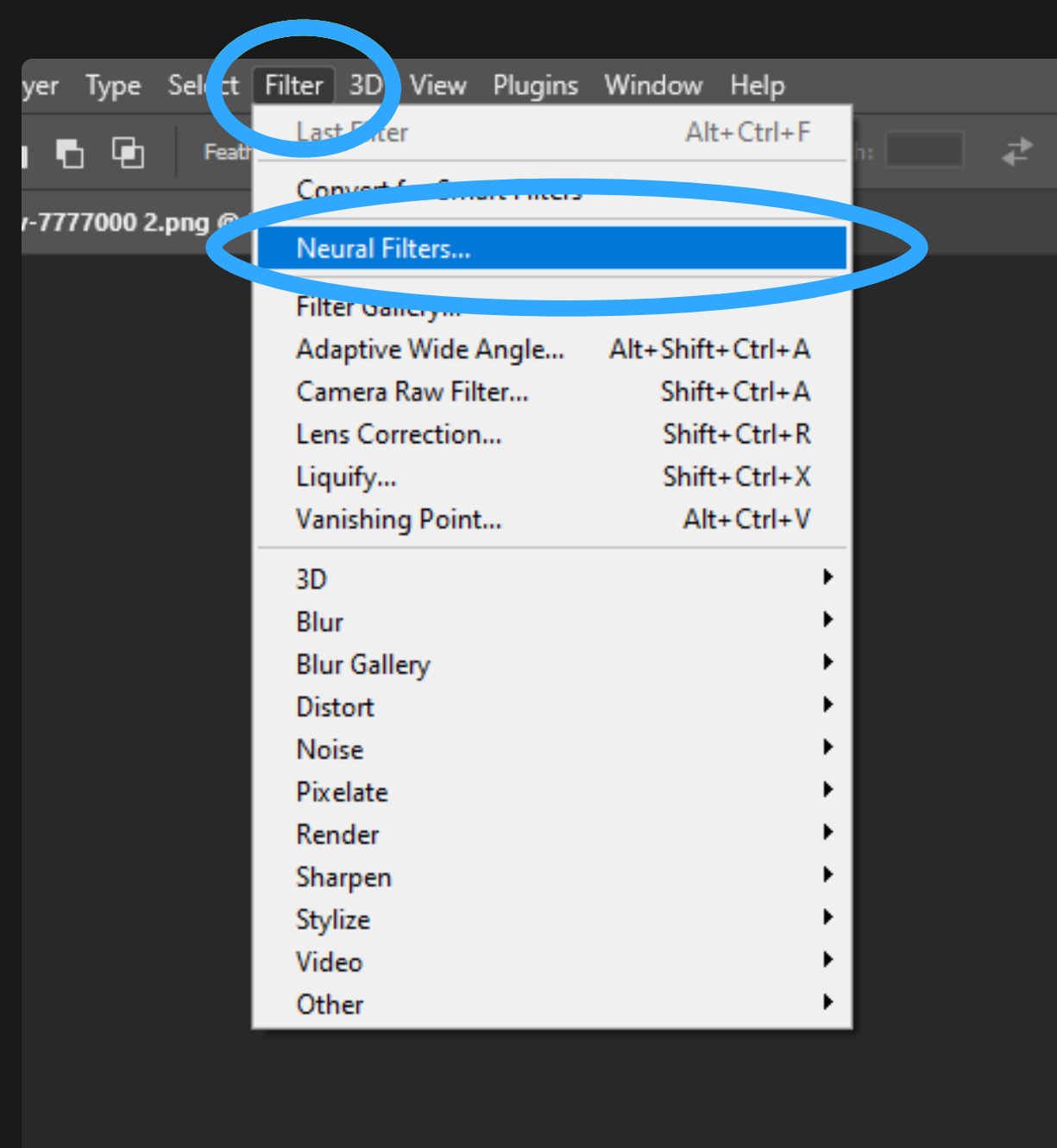
Right click on the “Background Layer” in the Layers Palette on the right side of the screen and click “Duplicate Layer”. You can name this New Layer or anything you like.

Now we have a copy of the Background Layer, just in case.



2. Go to Neural Filters

In the Menu Bar across the top of the screen click on “Filters”, then in the dropdown menu select Neural Filters.



NEURAL FILTER: COLORIZE

3. Select Colorize

A list of different filters should pop up on the right side of the screen.

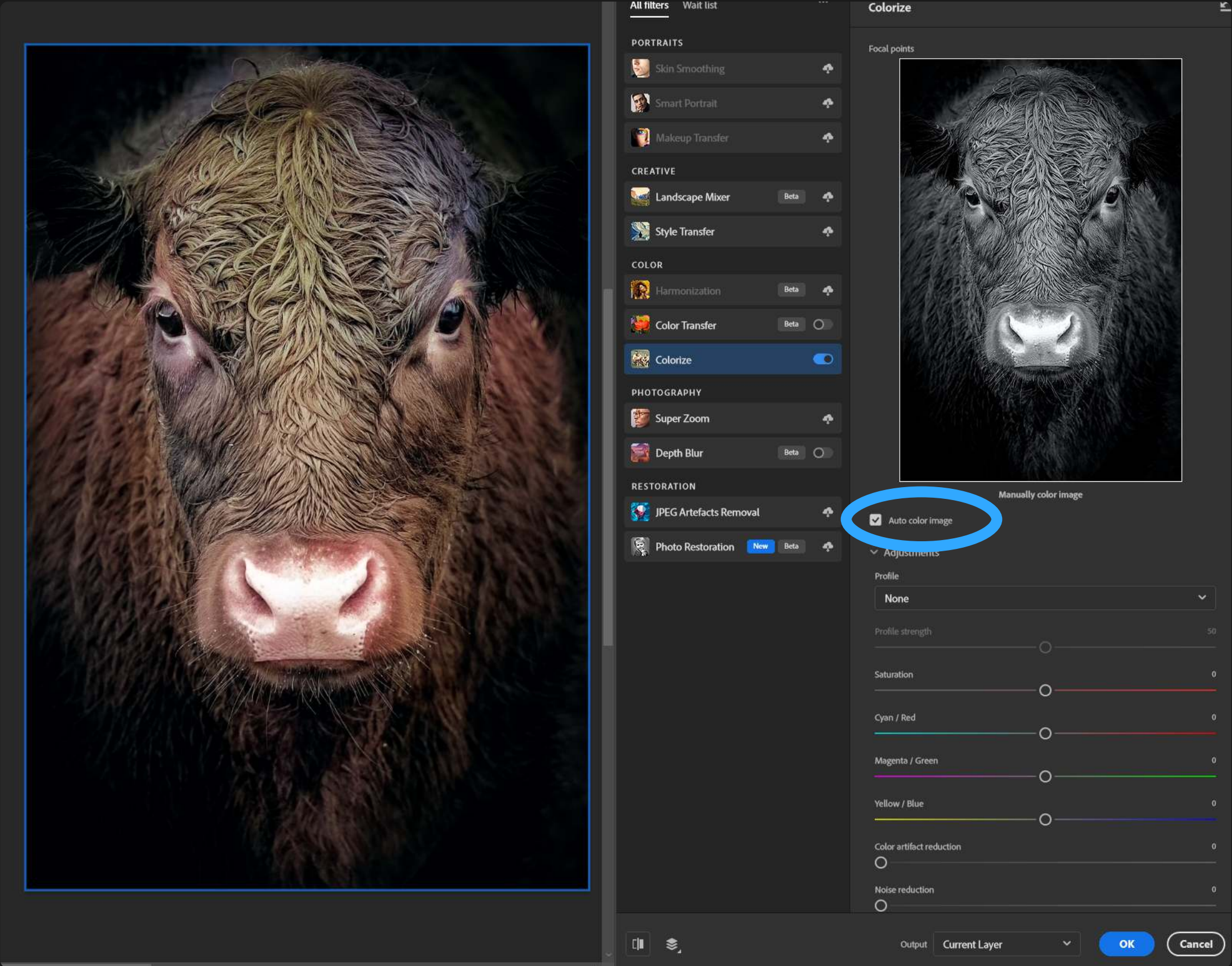
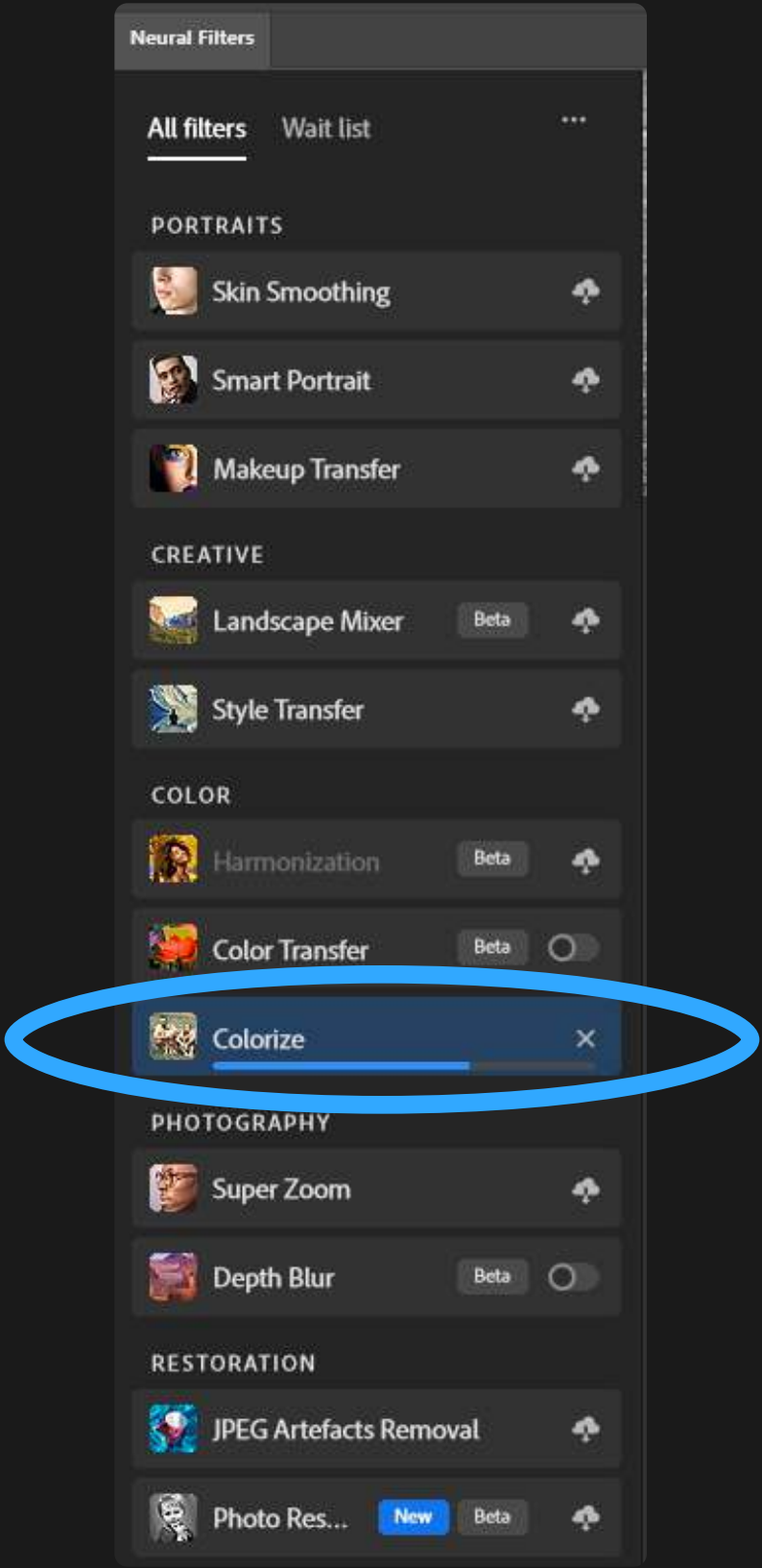
Download the Colorize filter (Unless it's already downloaded).

Now switch on the Colorize button.

4. Auto Colorize settings

You can check the “Auto color image” box and Photoshop’s artificial intelligence will automatically color your image for you.

Here are my the results for this black & white cow image. Looks pretty realistic.



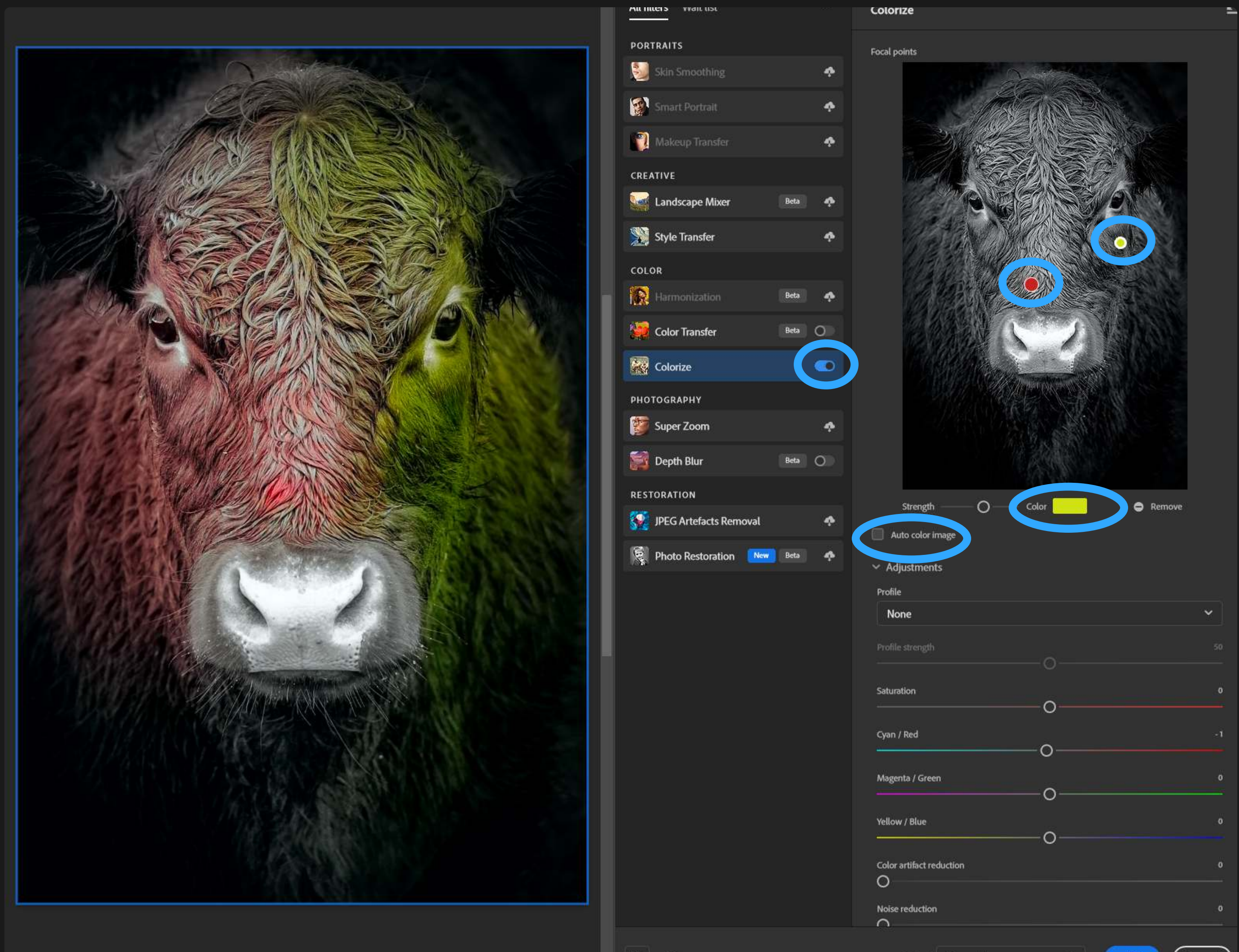
NEURAL FILTER: COLORIZE

5. Manual Colorize settings

You can uncheck the “Auto color image” box and do this manually.

Use the photo in your Colorize panel to select parts of your image to colorize. Click on any part of your image you want and select a color. The selected areas will now be that color.

In this example, I have selected a red color and a green color on random points of the image. You can play around with all the other settings in this panel to edit the colors further if you like.



FORMULA 14

PHOTO FILTER

The ability to quickly change
the tone and color of an image



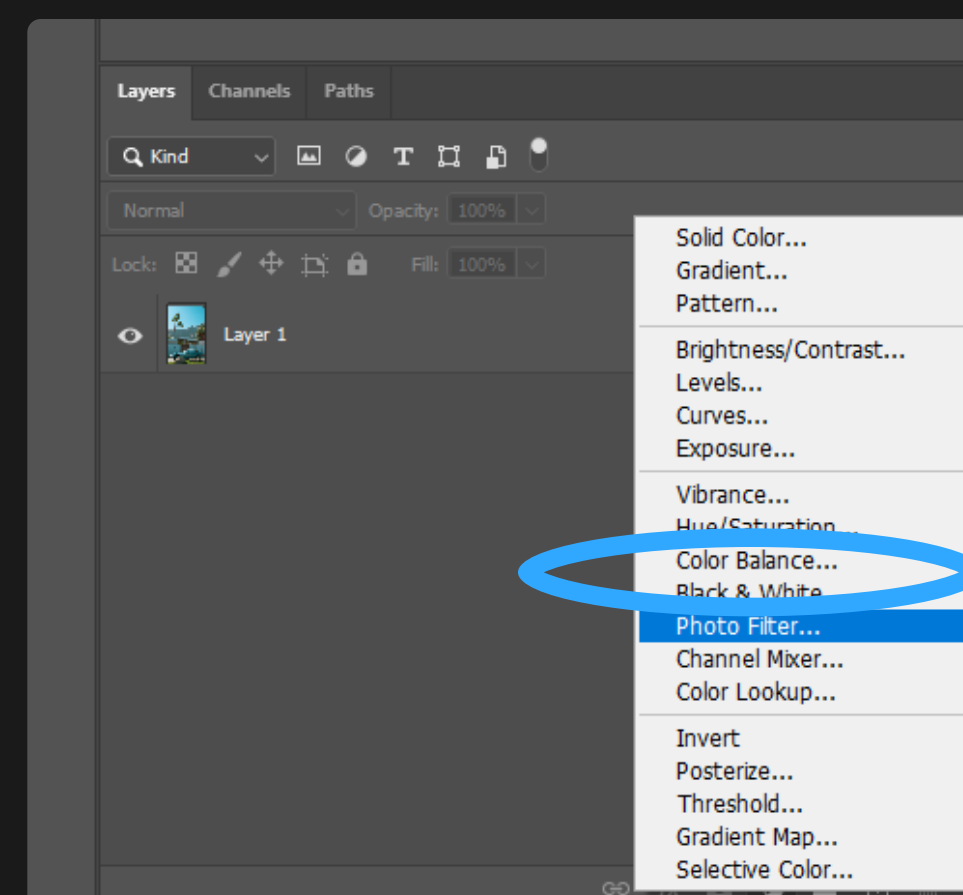
PHOTO FILTER

This is a very fast, simple way of changing the color filter on your image, to take it from cool to warm or vise versa.

1. Add a Photo Filter adjustment layer

At the bottom of your Layers Palette click on the Adjustment Layers icon (It's the 1/2 black and 1/2 white circle)

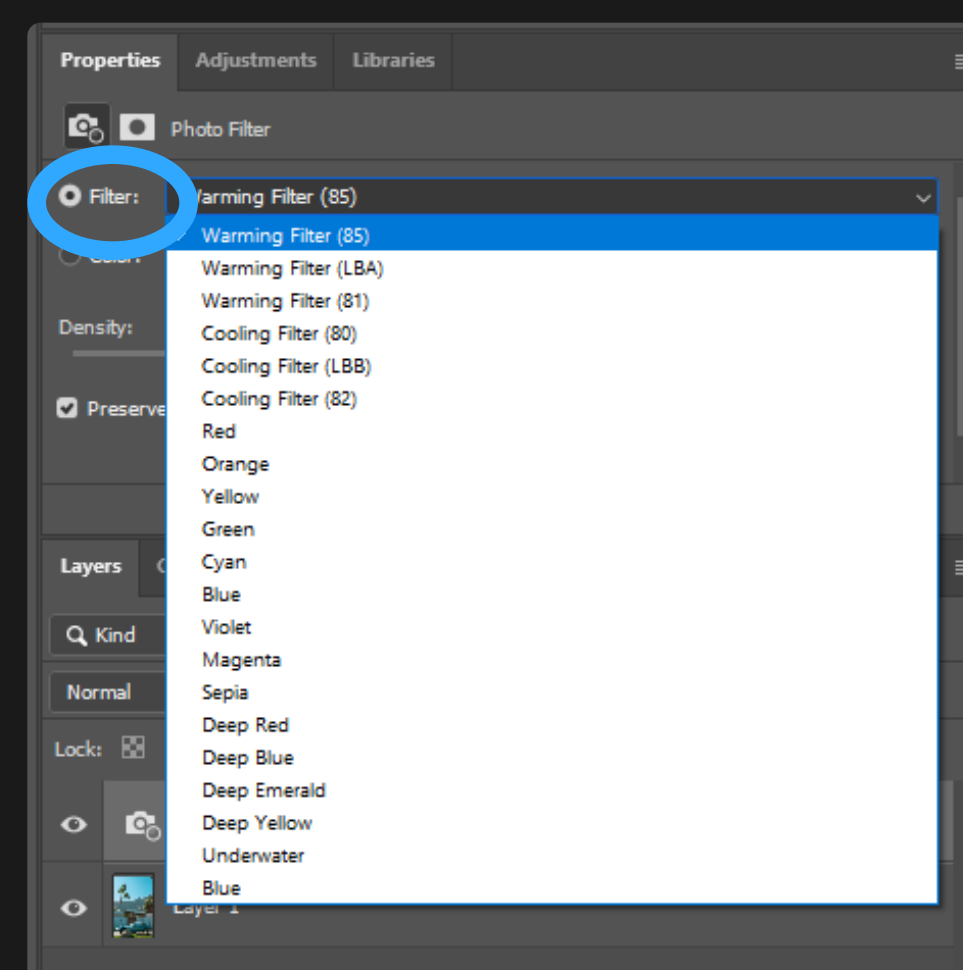
Now select "Photo Filter".



2. Select a filter

There are two ways to change the filter.

The first way is with the drop down menu that appears when you click on Filter.

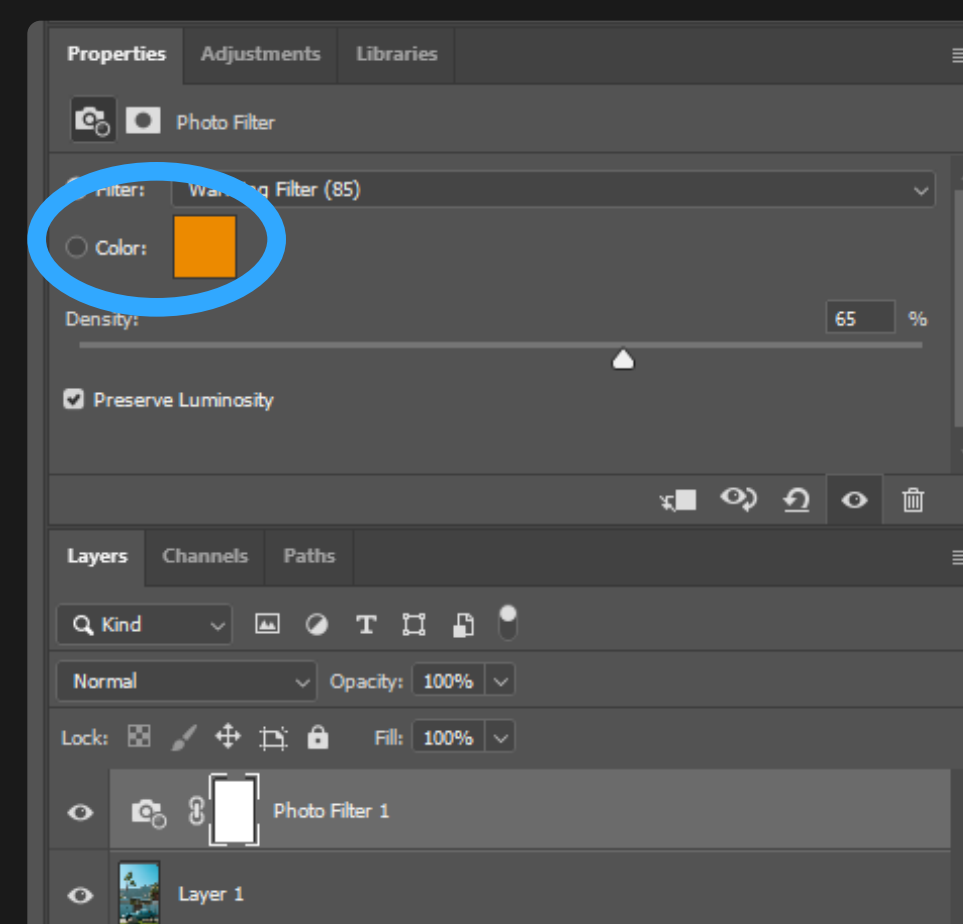


or select a color

The second way is to select a color from the Color box and change it manually.

Then change the density of the filter to your taste using the Density slider.

Keeping the "Preserve Luminosity" box checked will keep the lighting correct.



3. Before and after





FORMULA 15

COLORIZE DRAMATIC B&W

The ability to make any color
image look more dramatic

COLORIZE DRAMATIC B&W

A simple method of making an image look like a **Dramatic B&W** while maintaining colored areas of your choosing.

1. Duplicate the Background Layer

Right click on the “Background Layer” in the Layers Palette on the right side of the screen and click “Duplicate Layer”. You can name this New Layer or anything you like.

Now we have a copy of the Background Layer, just in case.



2. Turn your image into a Dramatic B&W

The first step is to follow Formula 8 in this book, which will turn your image into a Dramatic B&W.

You can also achieve this by adding a Black & White Adjustment Layer to your image and adjusting the sliders in your Properties window to a level you are satisfied with.



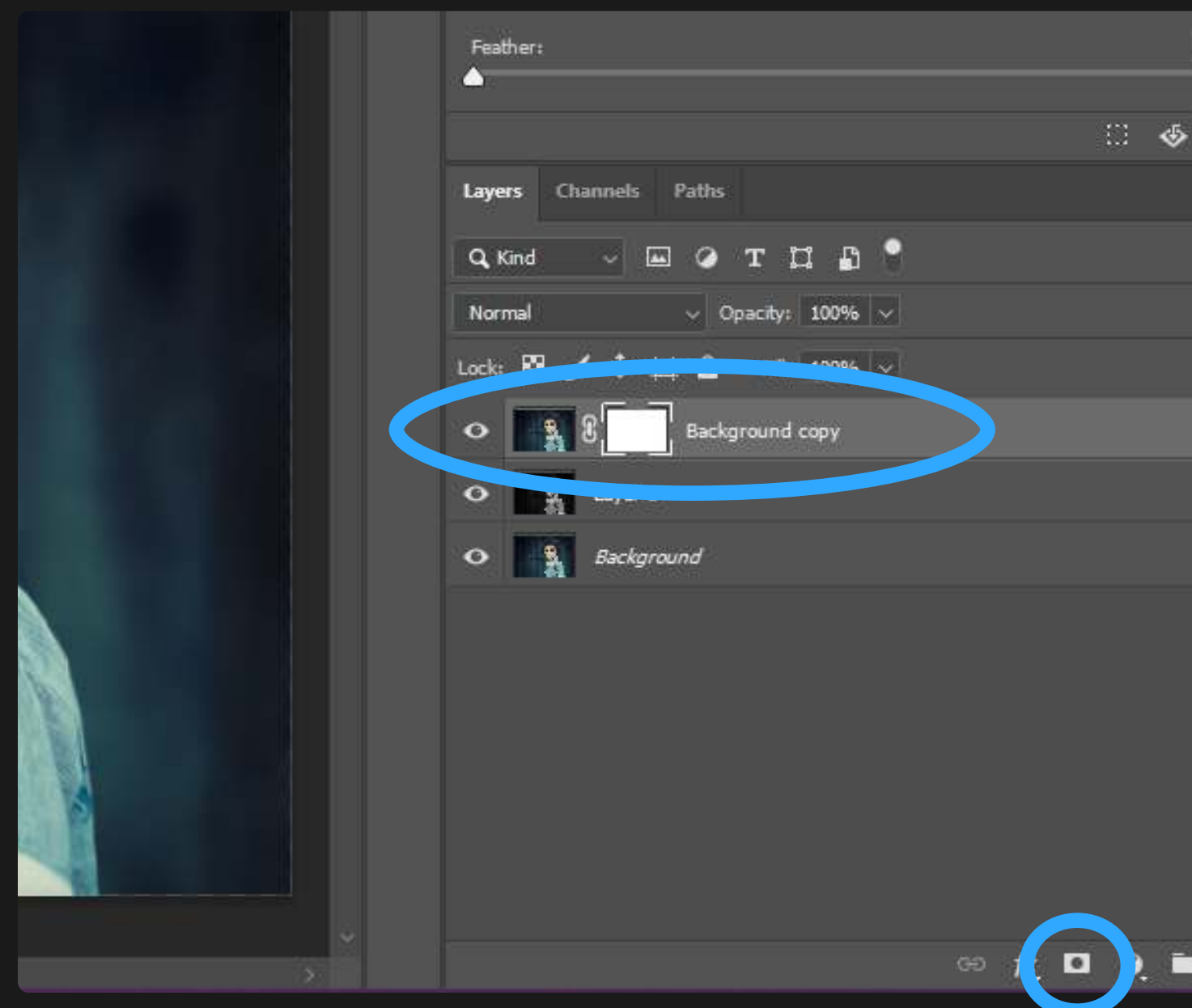
COLORIZE DRAMATIC B&W

3. Duplicate Background Layer again

Repeat Step 1.

CTRL + "J" or CMD + "J" will also do this.

Drag the New Layer to the top of the Layers Palette.



4. Create a Layer Mask

With your New Layer selected click the Layer Mask button to add a Layer Mask.



5. Paint your Layer Mask

Select the brush tool and paint over the Layer Mask.

The areas of your image you want to remain black & white should be painted with the color black. The areas you want to be colored should be painted with the color white.



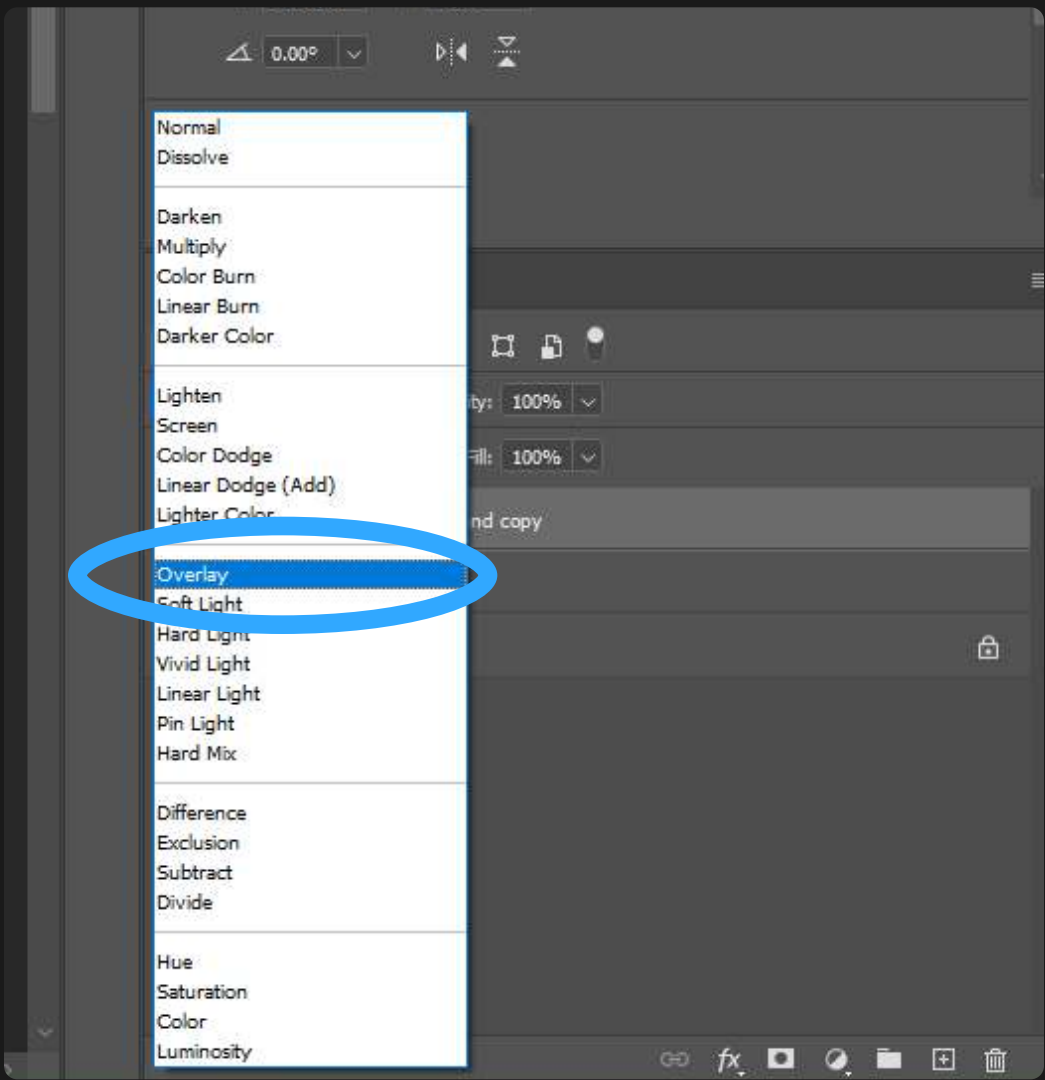
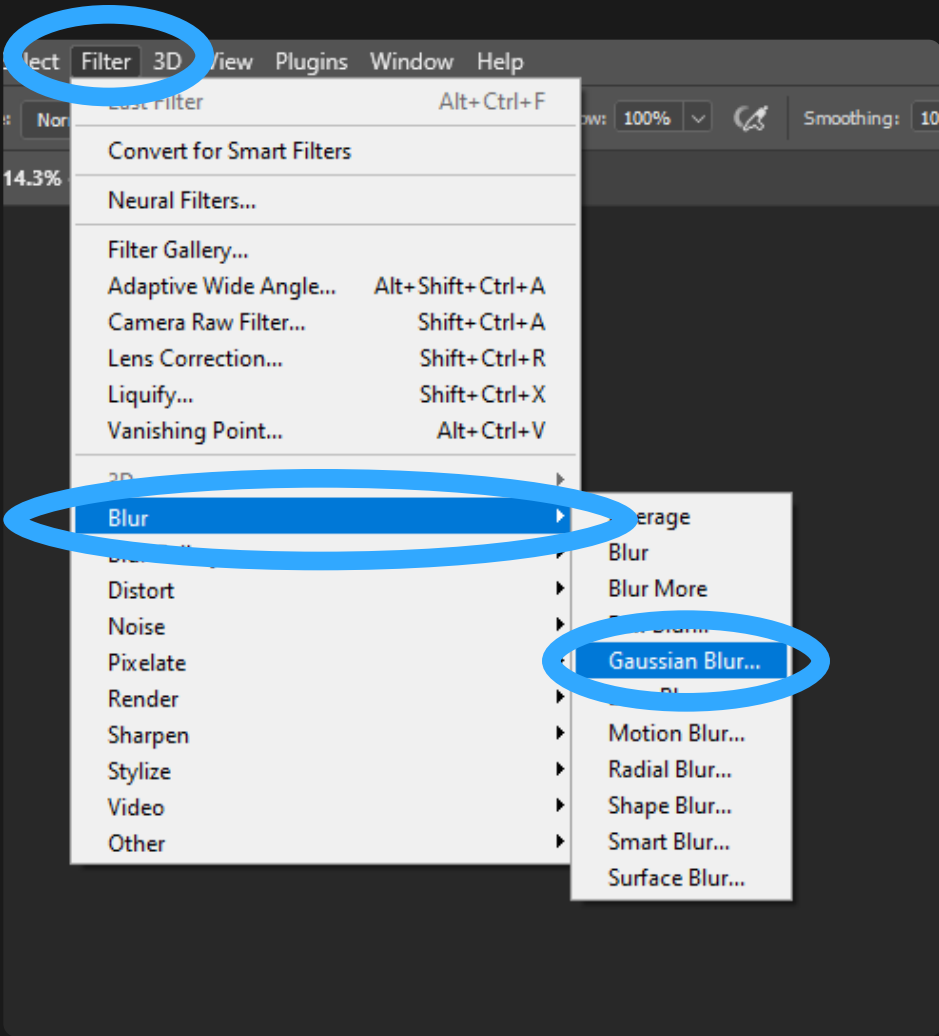
FORMULA 15

COLORIZE DRAMATIC B&W

6. Blur the Color Layer

Now with that top layer selected, go to “Filter”, then go down to “Blur”, then select “Gaussian Blur”.

We only want to blur this layer a little bit so that the colors fall softer.

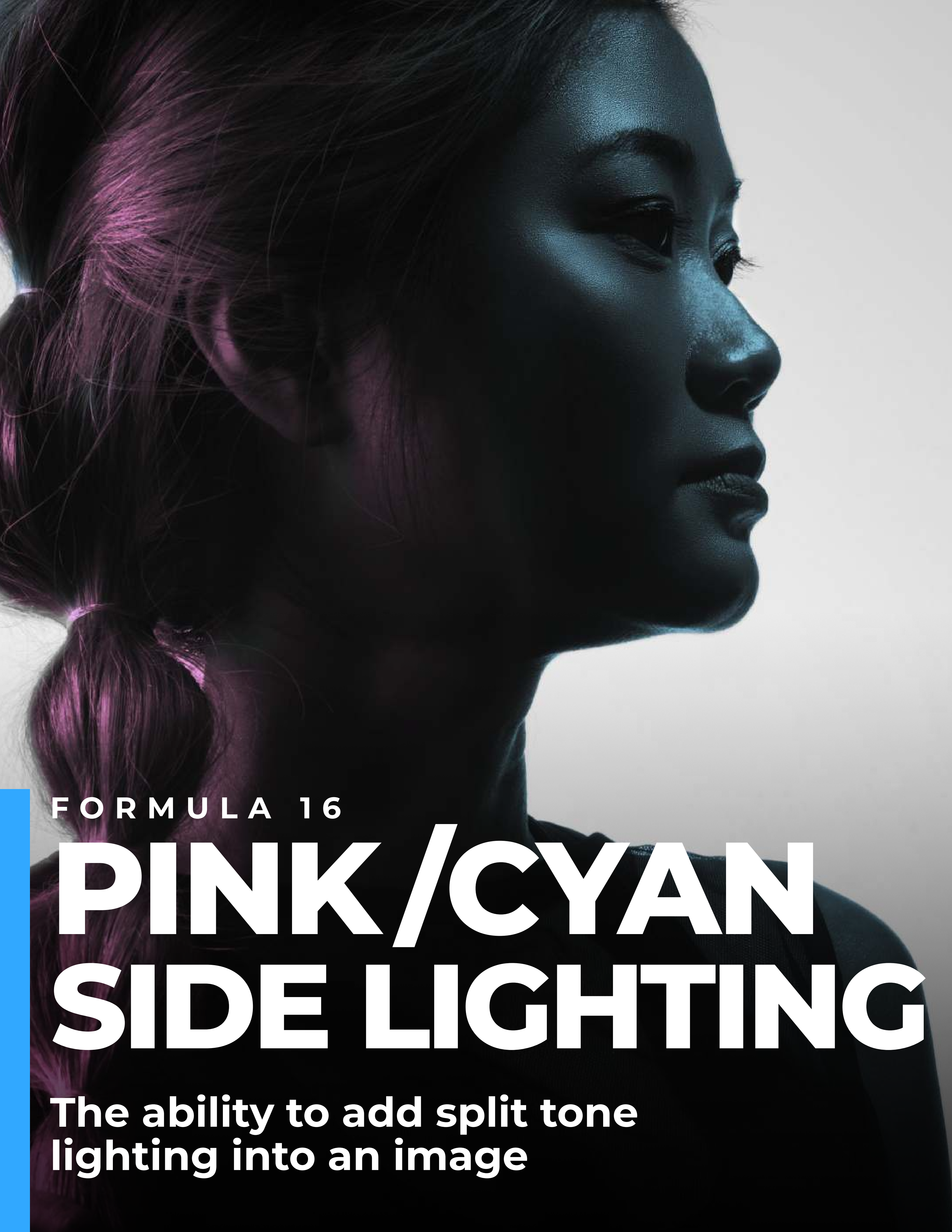


7. Select your Blending Mode

Now choose your Blending Mode. Click the drop down menu near the top of your Layers Panel and select ‘Overlay’ or ‘Soft Light’, whichever you prefer. You will now have a dramatically colored image.

You can also change the Opacity of your top layer to make the effect more subtle.



A close-up profile of a woman's face and hair, illuminated with dramatic side lighting. The left side of her face and hair is bathed in a vibrant pink light, while the right side is lit with a cool cyan light, creating a split-tone effect. Her hair is pulled back into a ponytail.

FORMULA 16

PINK/CYAN SIDE LIGHTING

The ability to add split tone
lighting into an image

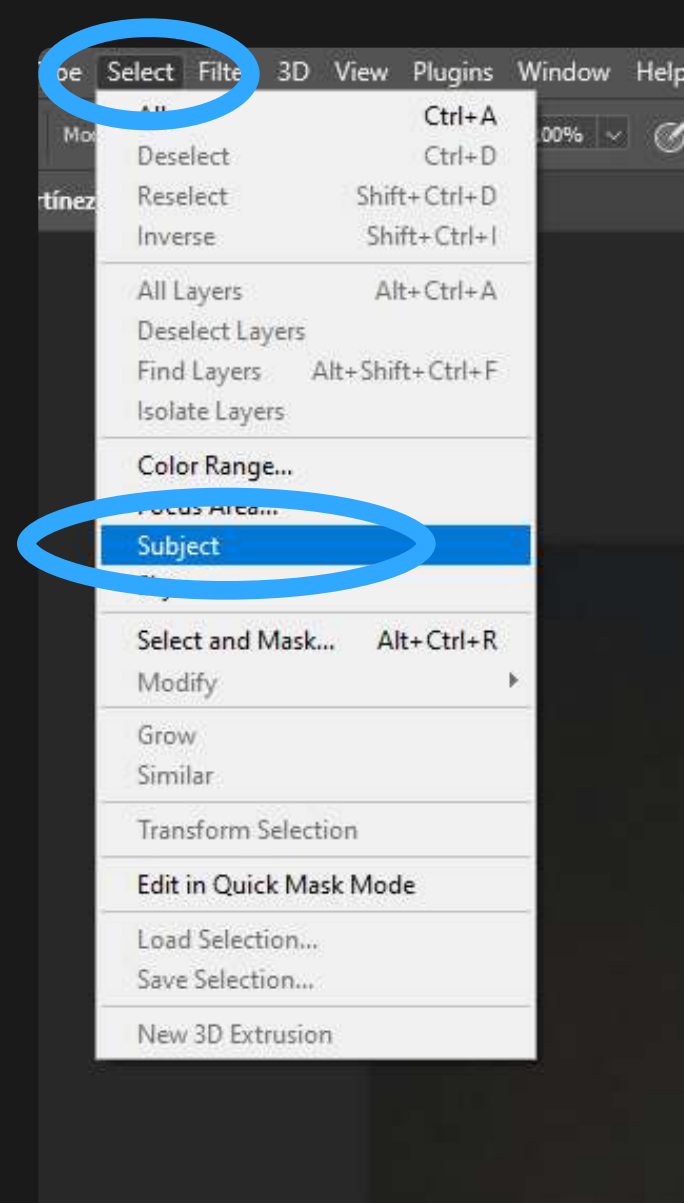
PINK/CYAN SIDE LIGHTING

This is a formula for adding multi-colored lighting to your image. This method does use some advance techniques, but when understood creates very professional imagery.

1. Select your subject

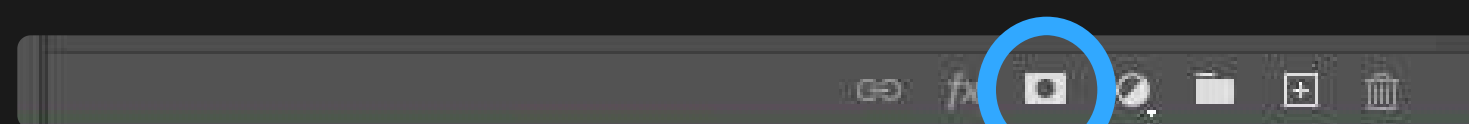
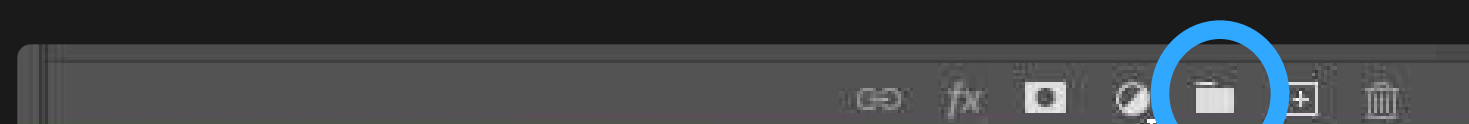
In the Menu Bar at the top of Photoshop go to “Select”, then select “Subject”.

Note: This technique works best when there are two distinct sources of light in your image.



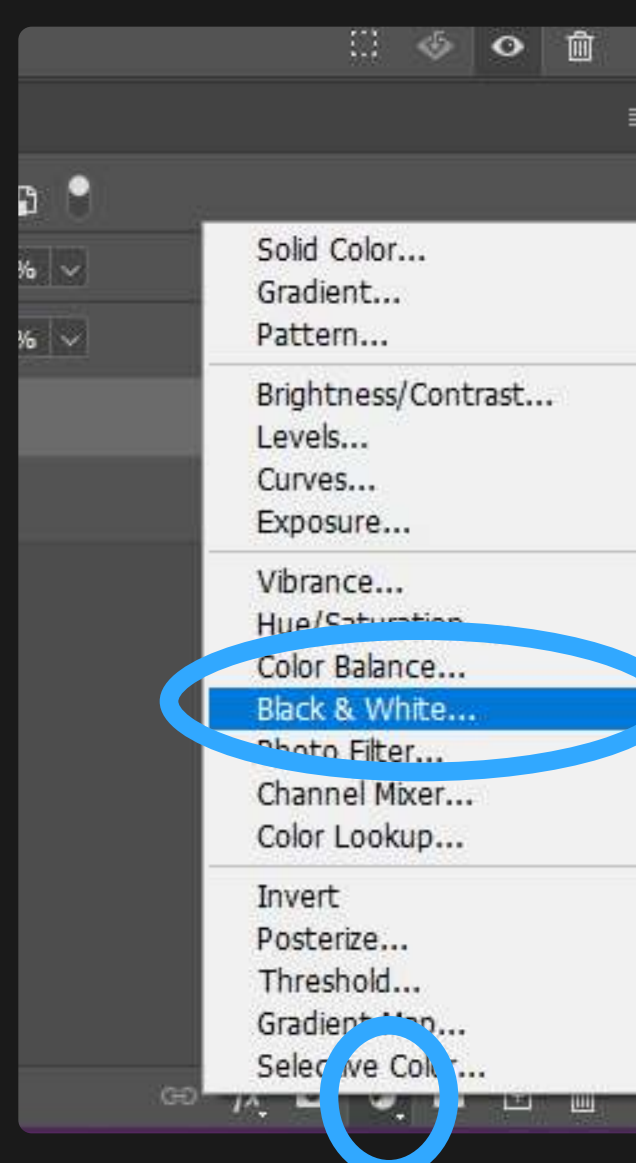
2. Create a New Group and Mask

Click the Group icon at the bottom of the Layers Palette (It looks like a little folder), then click the Layer Mask icon (It's the white rectangle with a black circle inside of it).



3. Make your image black & white

If your image isn't already black & white then click the Adjustment Layer icon and select Black & White from the pop up menu.

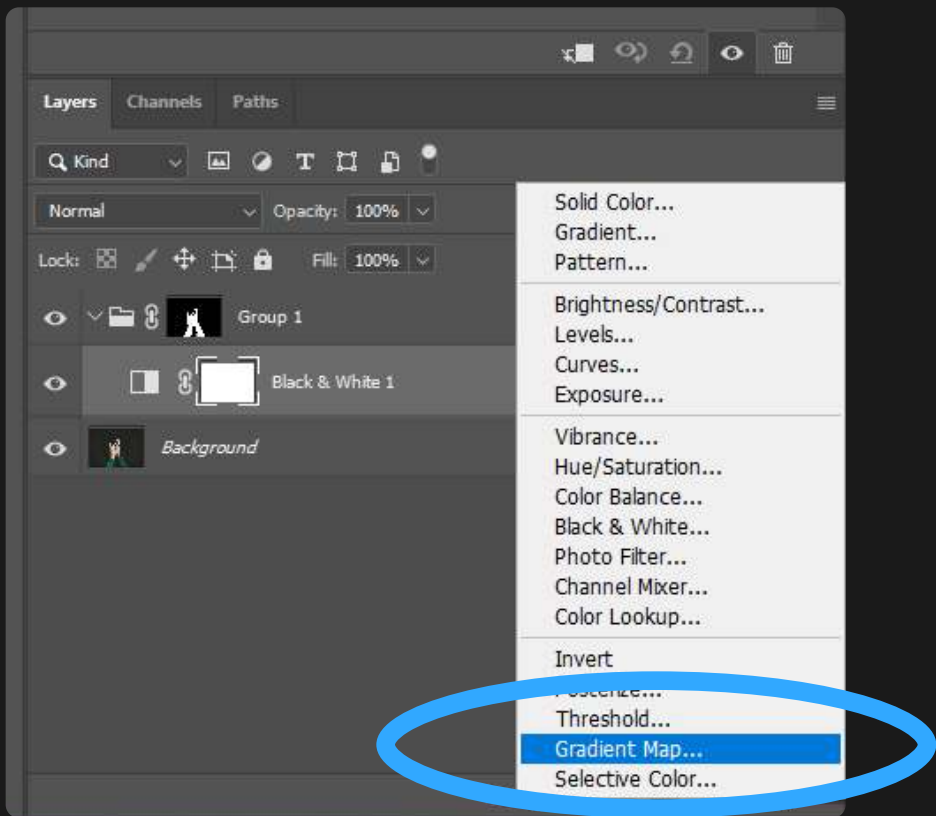


FORMULA 16

PINK/CYAN SIDE LIGHTING

4. Add a Gradient Map

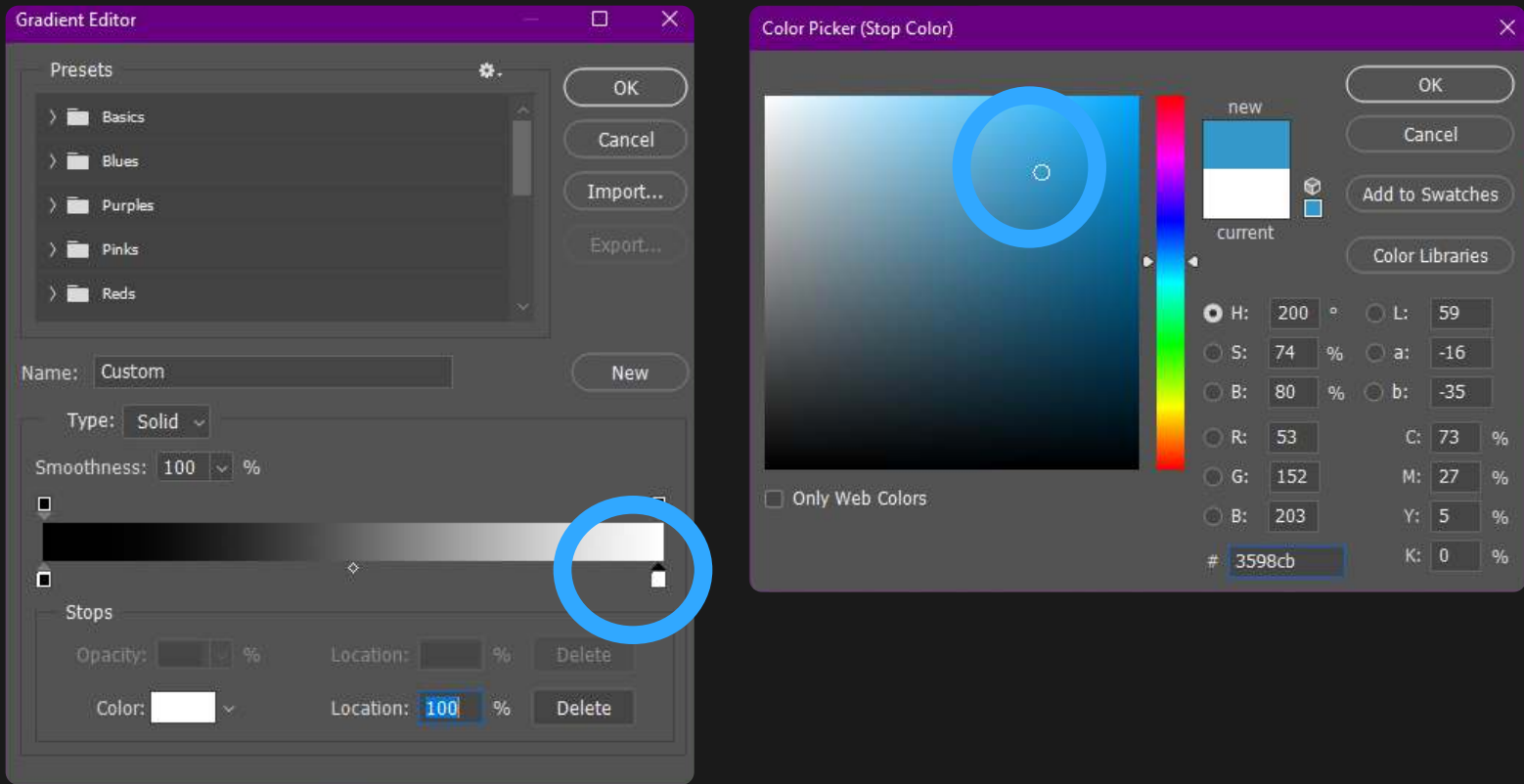
Click on the Adjustment Layer icon and select Gradient Map from the pop up menu.



5. Change the Gradient Map

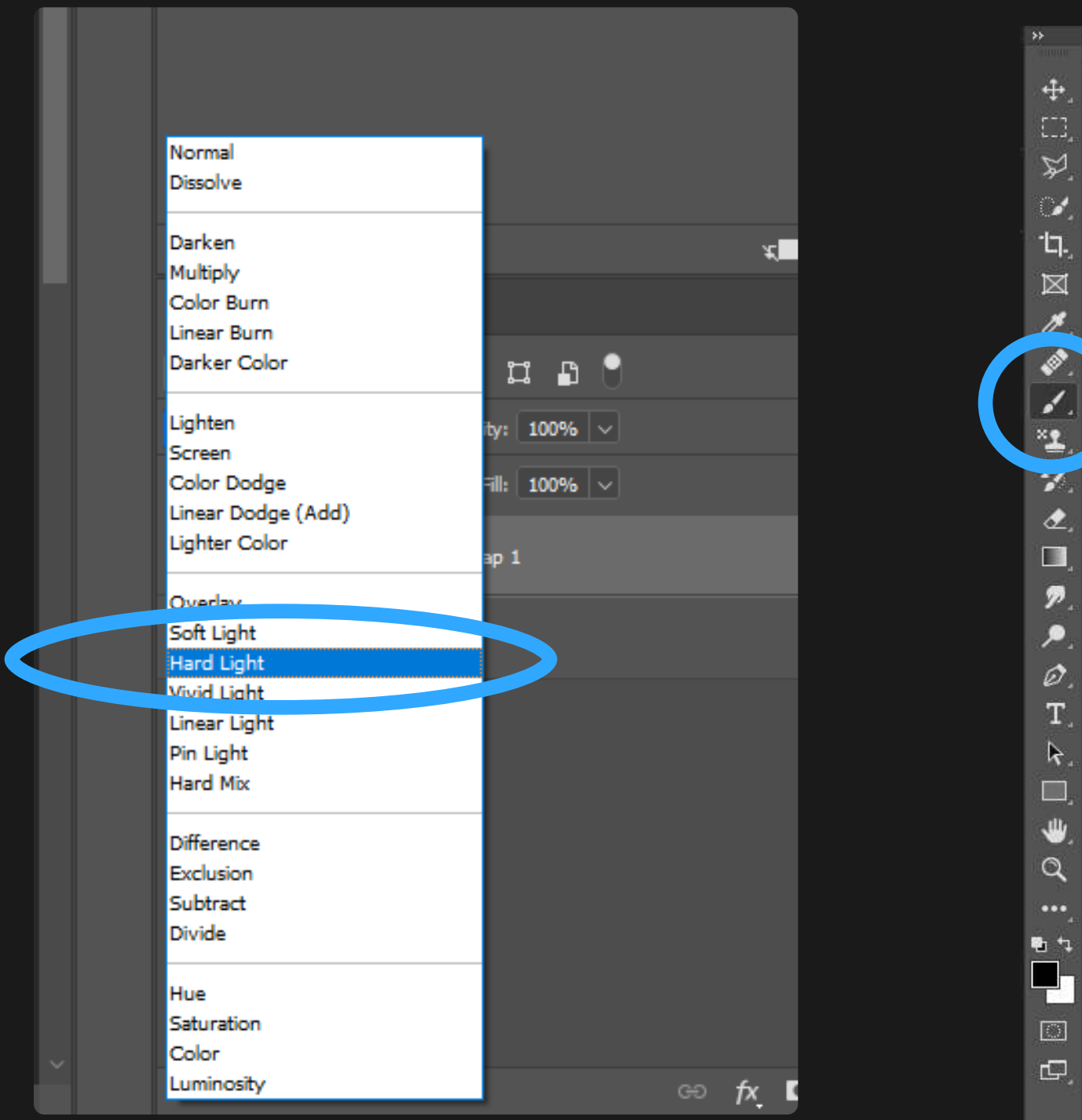
We will now change the colors in our Gradient Map, just as you learned in Formula 3 (Split Toning). For this tutorial we will change our white value to Cyan.

(It is up to you what color you choose).



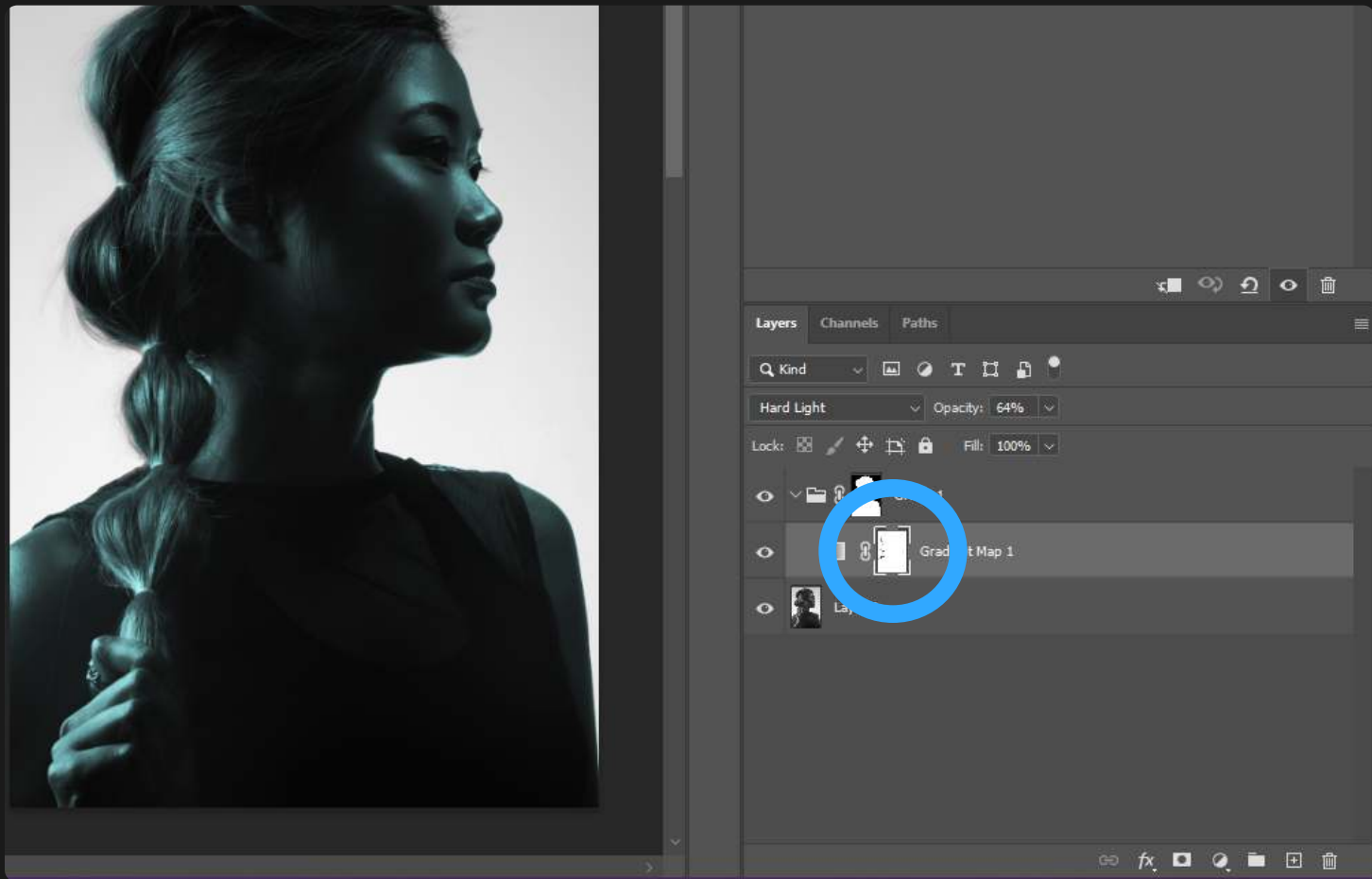
6. Change the Blending Mode

For this image, we are going to set the Blending Mode to Hard Light.



7. Mask your image

With your Layer Mask selected in the Layers palette we will now use the Brush Tool to paint on (with the color black) the areas we want to turn pink.

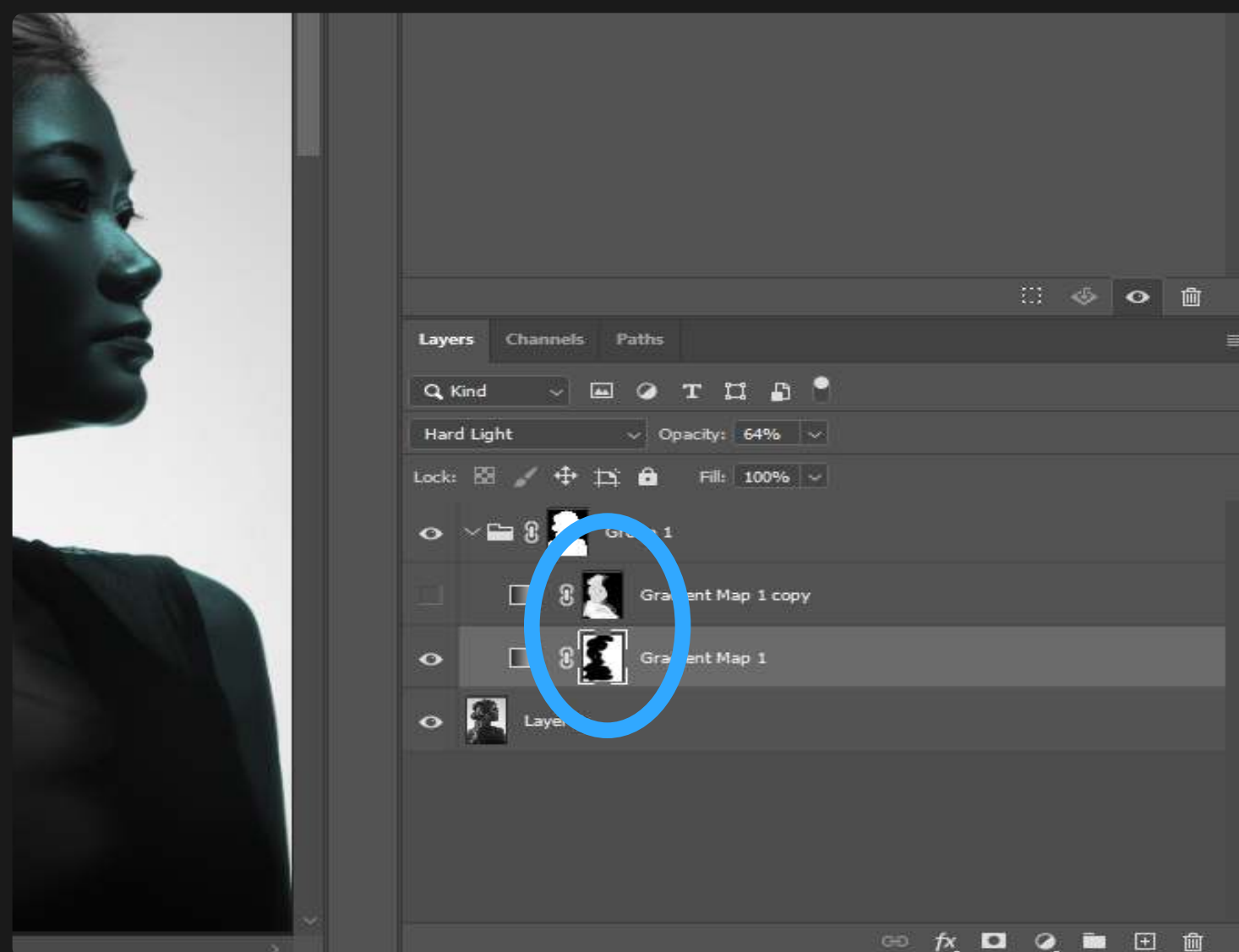


PINK/CYAN SIDE LIGHTING

8. Copy your Cyan layer and Invert

With that same Layer Mask selected press CTRL “J” or CMD “J” to duplicate your Cyan layer.

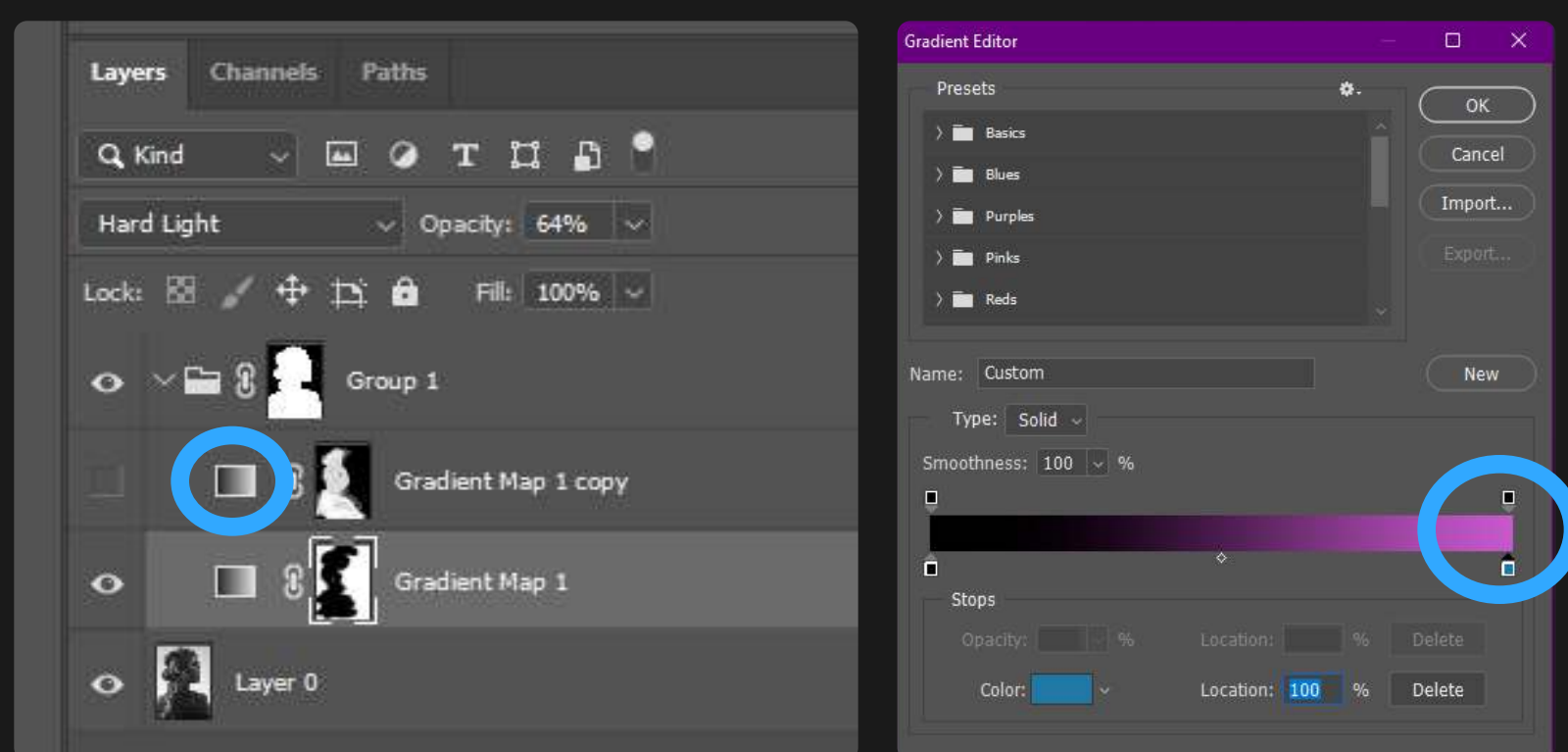
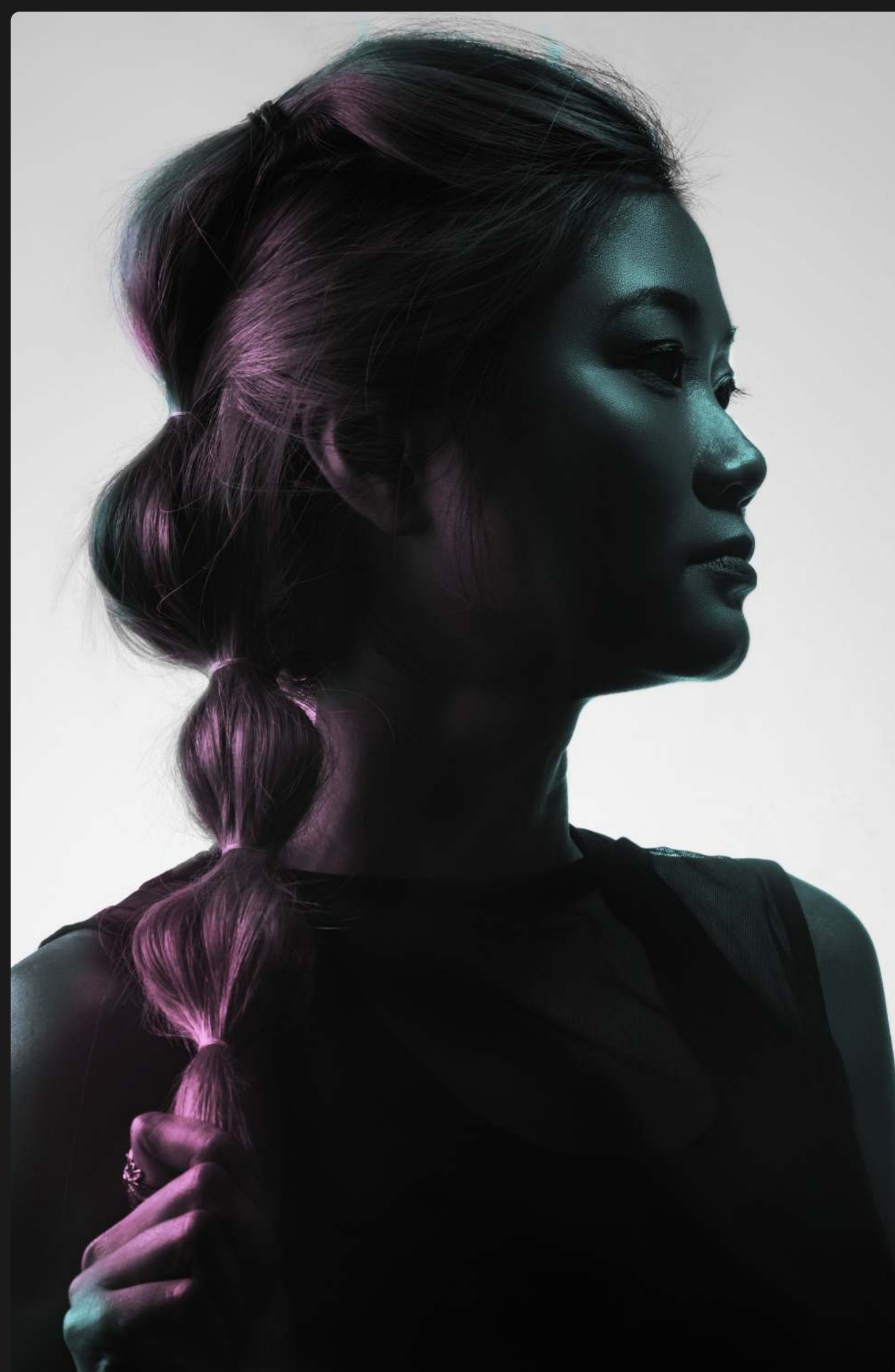
Then click on the new Layer Mask created and press CTRL “I” or CMD “I”. This will invert the Layer Mask.



9. Make your new layer pink

Now with that New Layer you created and inverted select the Gradient Map icon and change the color to pink (or a color of your choice).

That's it! You can now play around further with the opacity, blending methods and colors, but your basic two-colored lighting set up is done.





FORMULA 17

EYE

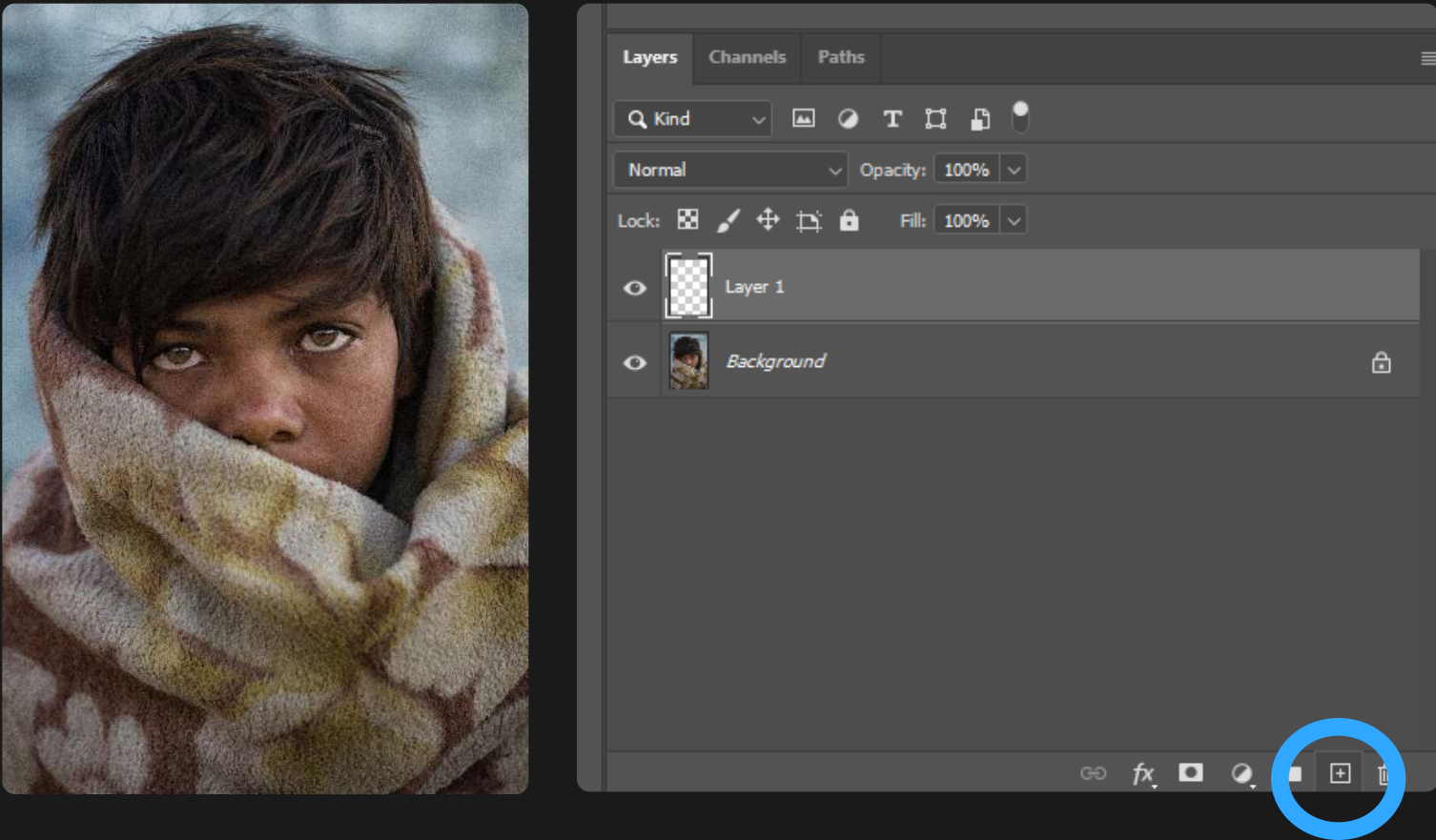
RETOUCHING

The ability to make eyes
appear brighter

This is a simple formula for retouching eyes will make a huge difference in your portrait shots, without having to do much.

1. Create a New Layer

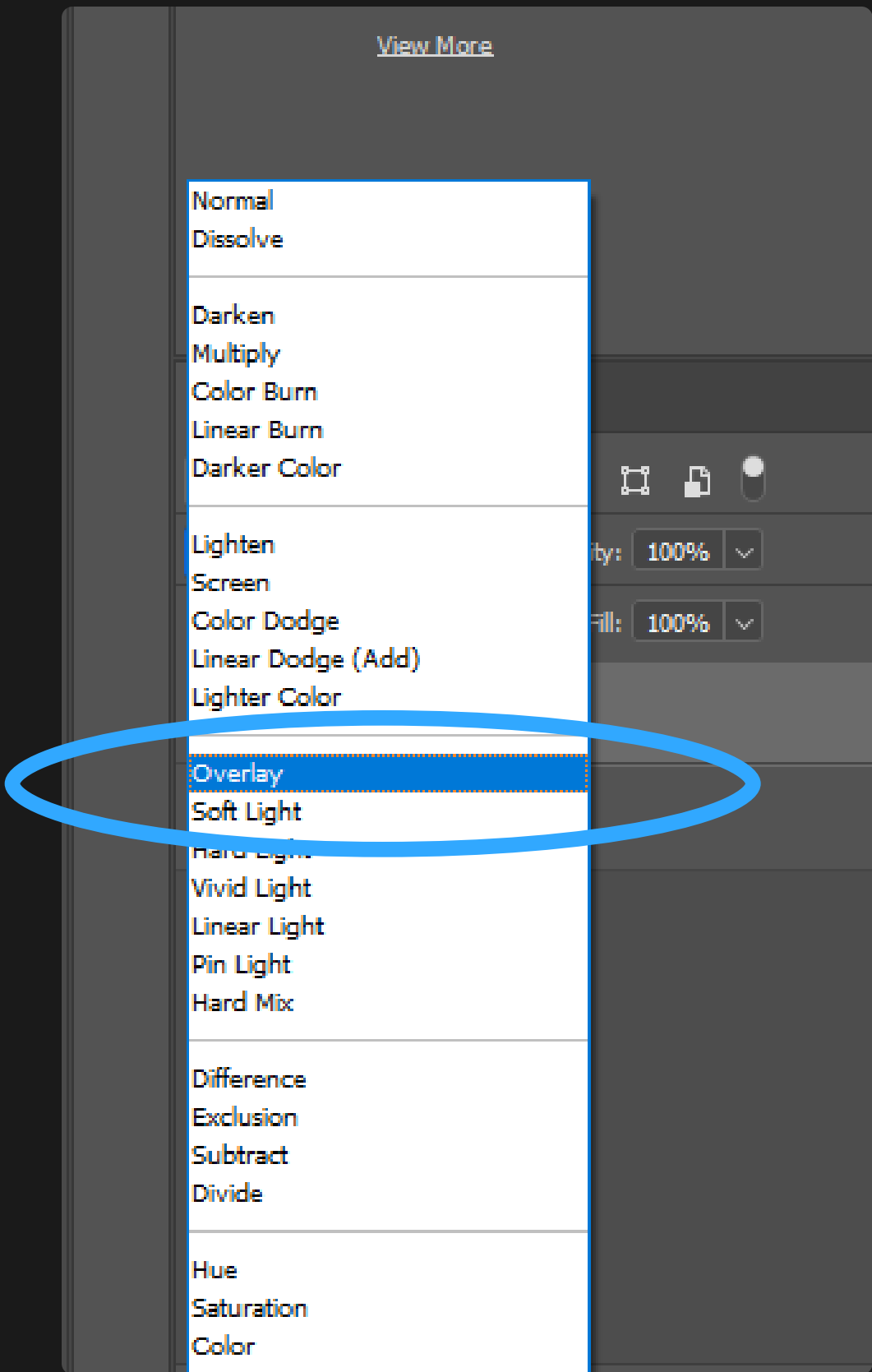
Click on the New Layer button at the bottom of the Layers Palette.



2. Select the Brush Tool and paint

Click on your New Layer, then select the Brush Tool from your Tool Bar on the left. Make sure white is selected as your main color.

Paint a horseshoe shape on each eye.



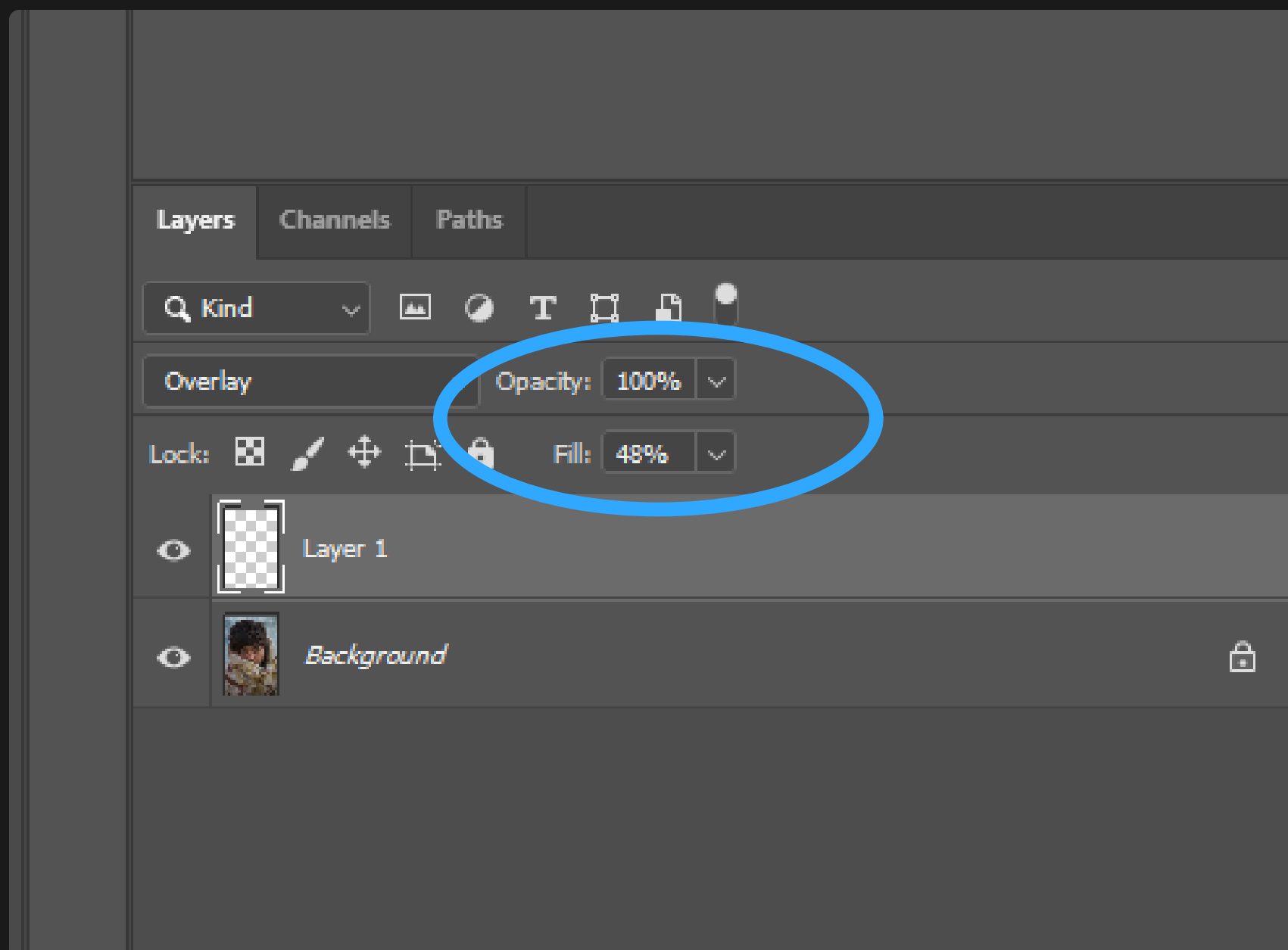
3. Change Blending Mode to Overlay

Now click on the Blending Mode box to open it and select "Overlay" from the list.

RETOUCHING EYES

4. Adjust using Fill or Opacity

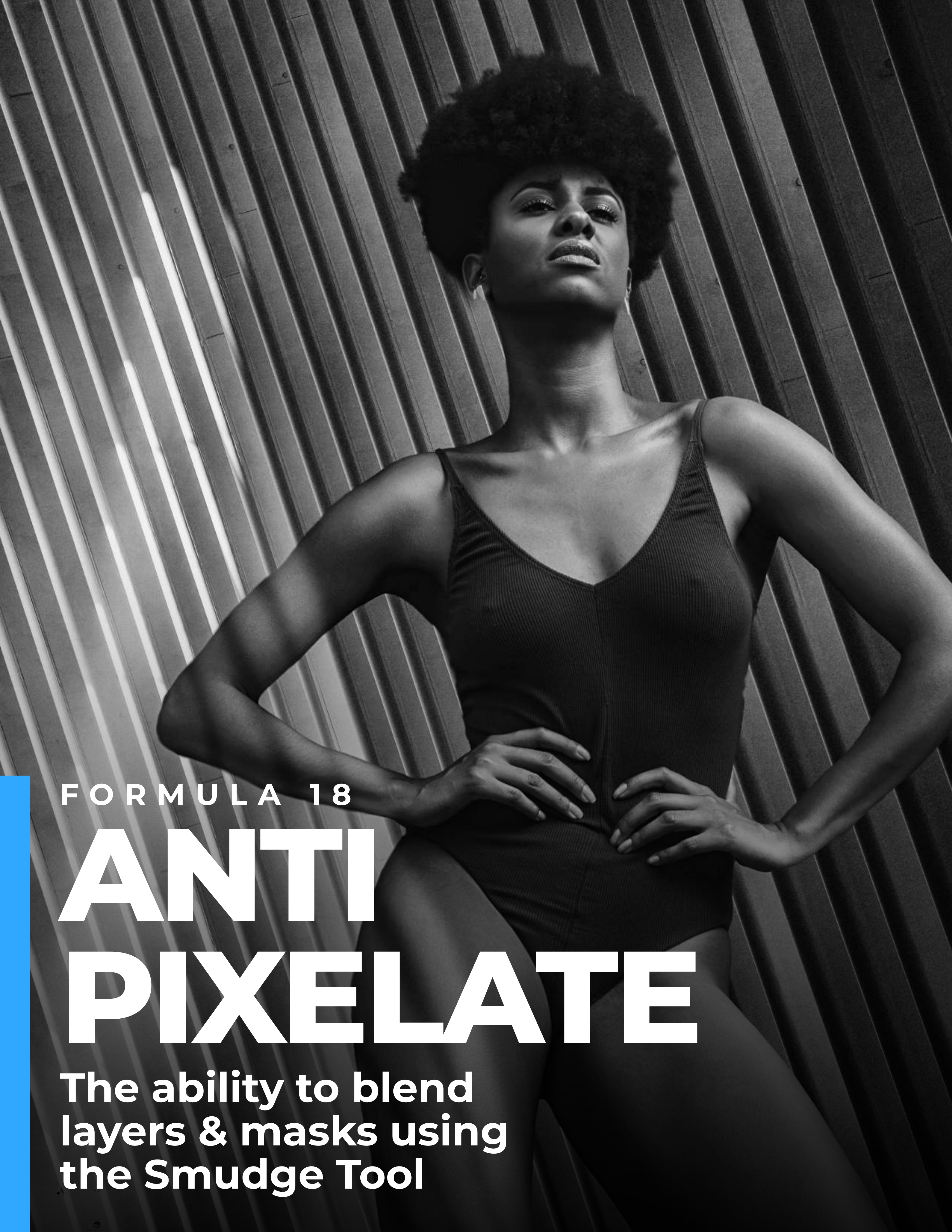
If the effect looks too strong you can lower it using the Fill or Opacity sliders until you are satisfied.



5. Change the color as needed

And there we go! It's done. You can change the color of your overlay as you please.





FORMULA 18

ANTI PIXELATE

The ability to blend
layers & masks using
the Smudge Tool

ANTI PIXELATE

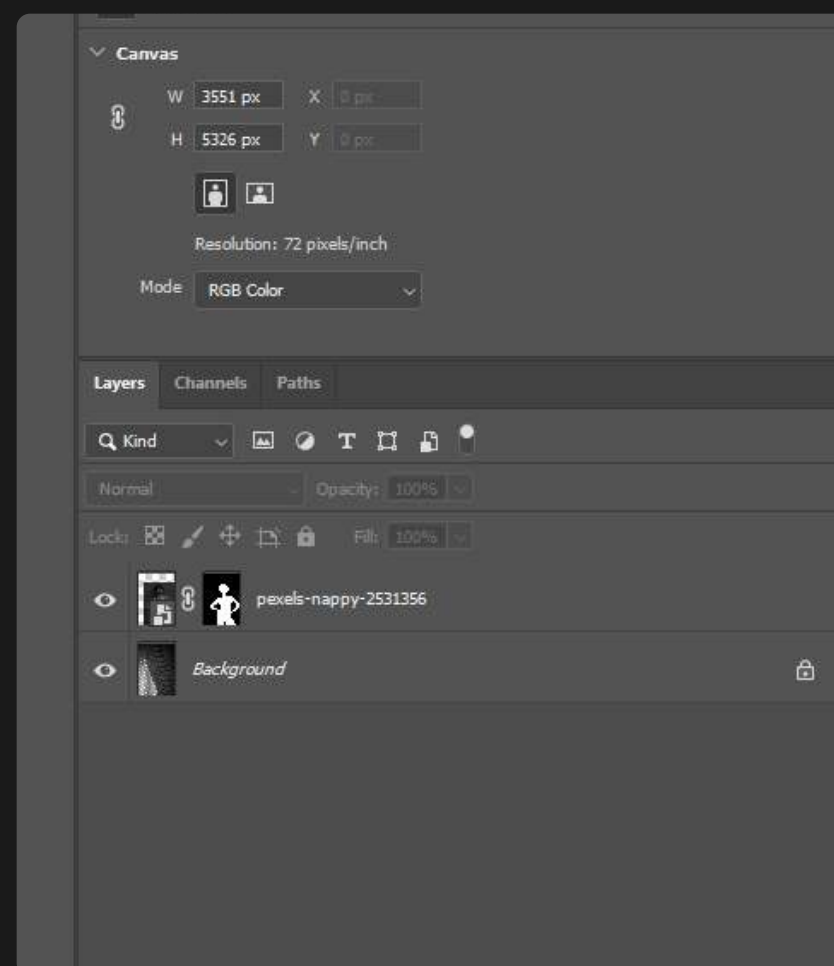
When using Layer Masks you'll often have pixelated borders or jagged edges. Using the smudge tool will help neaten this up.

1. Have your images ready

As you can see in this one, we have a background image and another Layer with the subject (woman) on top of it.

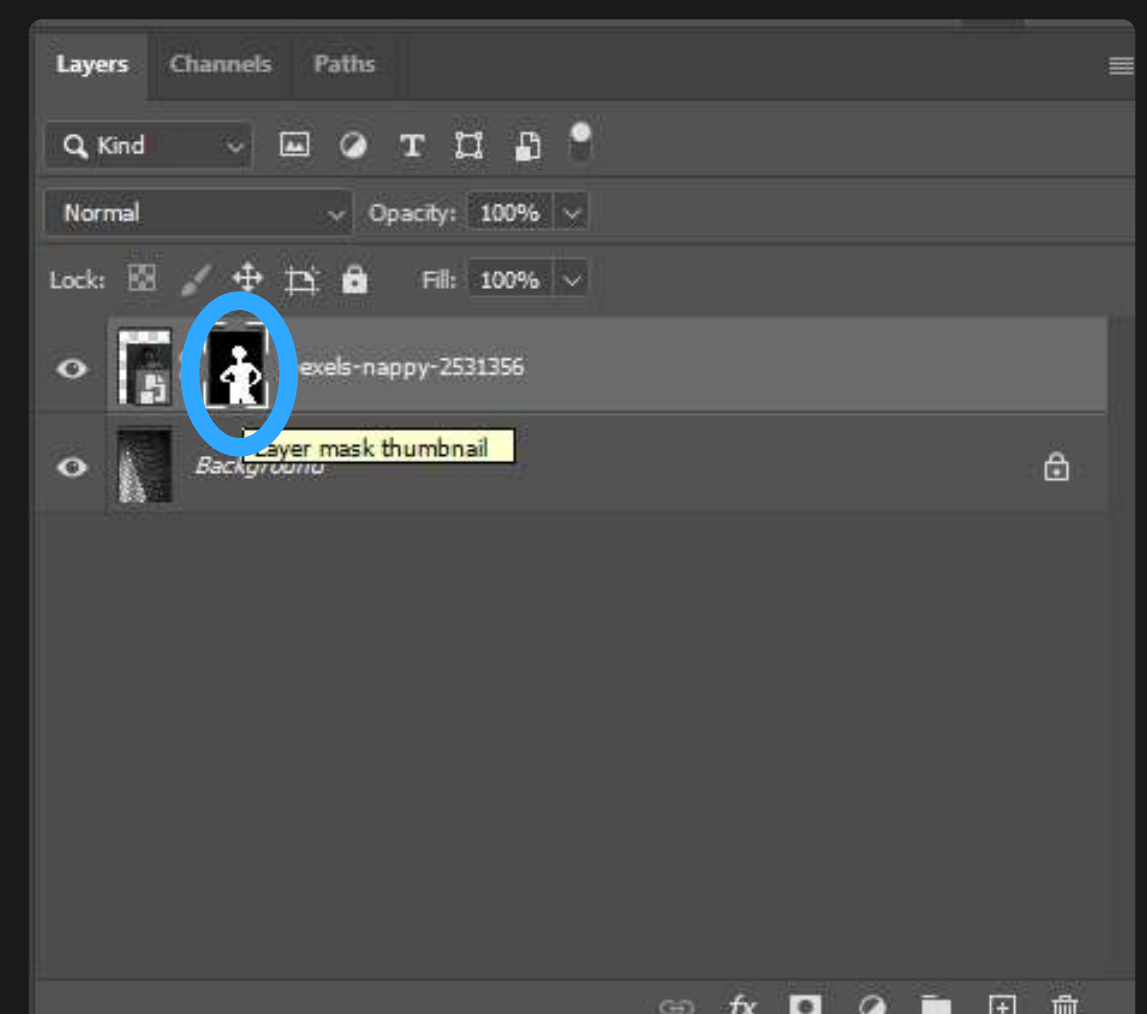
You can see the composited image looks a bit artificial right now.

I'll show you how to fix this.



2. Select the Smudge Tool

In the Tools Panel on the left select the Smudge Tool, then select the Layer Mask of your image.



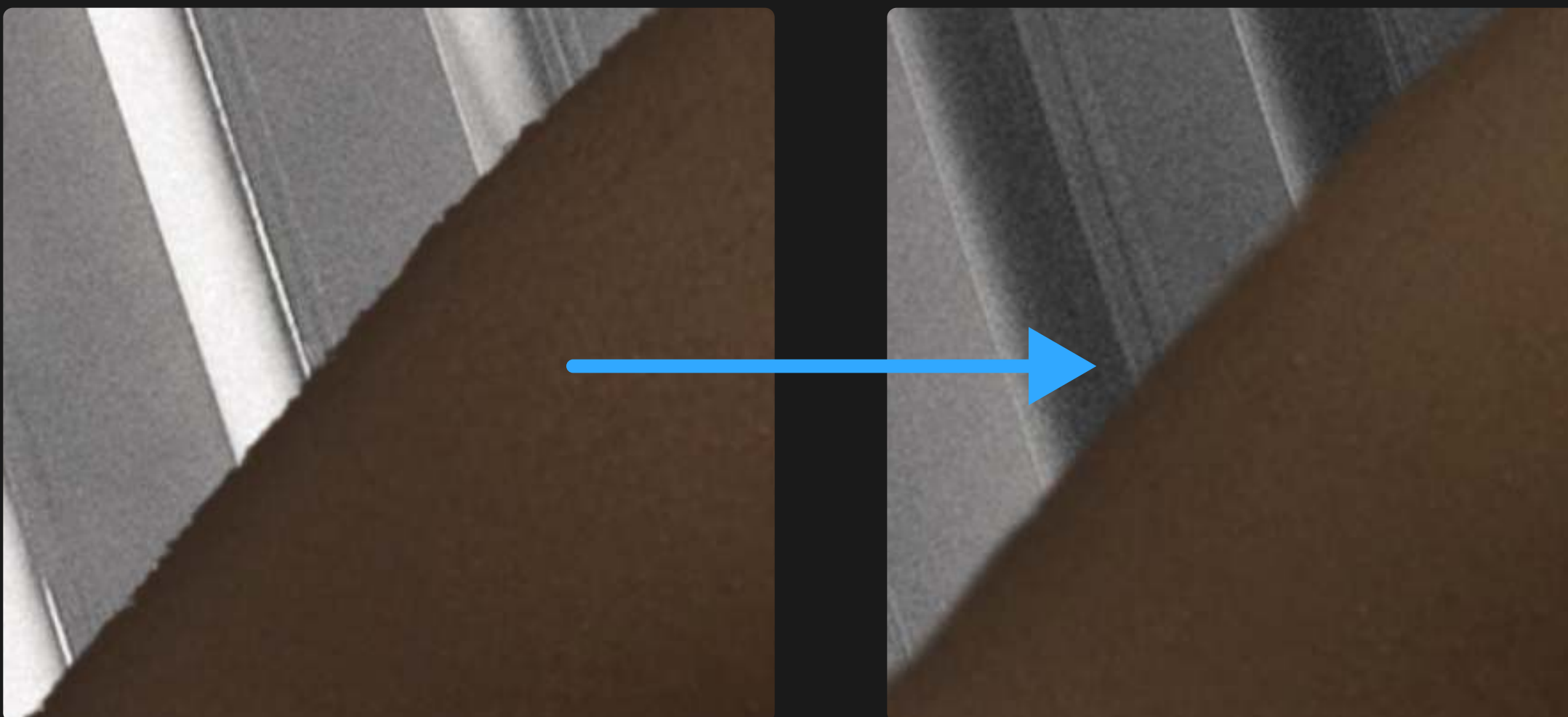
FORMULA 18

ANTI PIXELATE

2 of 2

3. Start Smudging

After you set the size and strength of the Smudge Tool the way you like it you will need to start brushing inward in small motions. This will get rid of the pixelated edges.



4. Continue over the entire mask

Now continue your way around the rest of your mask until the entire thing is done.





FORMULA 19

CLARIFY

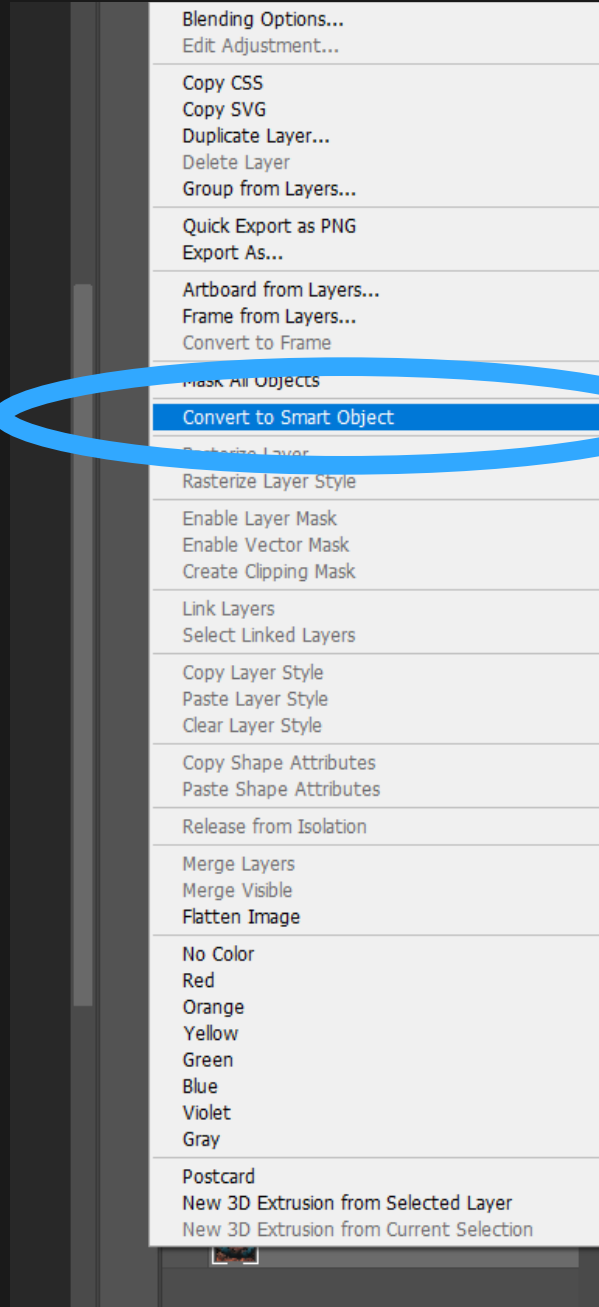
The ability to make your
images look sharper, with
more clarity

A super fast and easy method to sharpen up your images with just one filter.

1. Convert to Smart Object

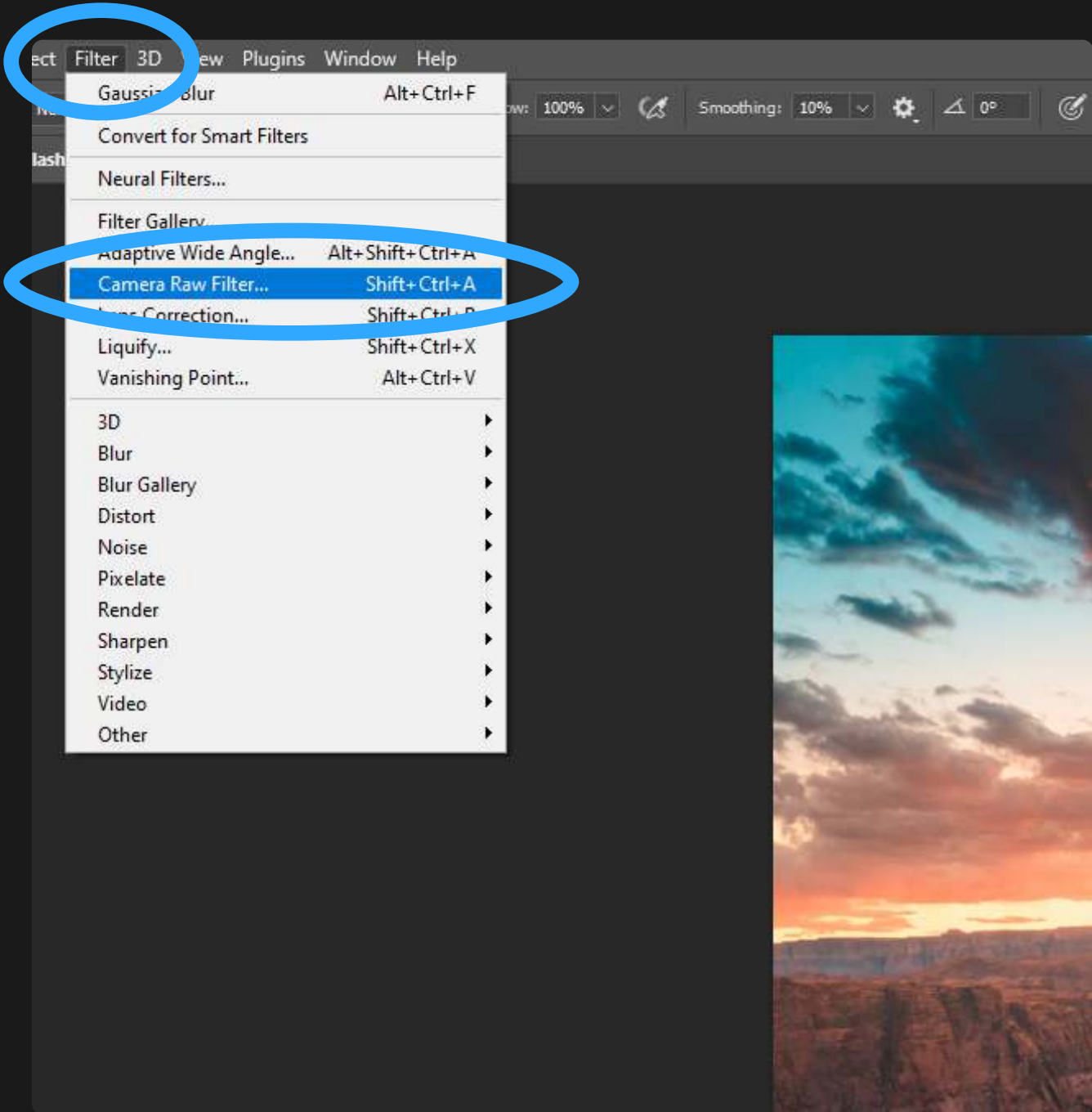
Right click on your layer and select “Convert to Smart Object”.

This will make all the following changes reversible.



2. Camera Raw Filter

In the Menu Bar across the top of your screen go to “Filter” and select “Camera Raw Filter”.

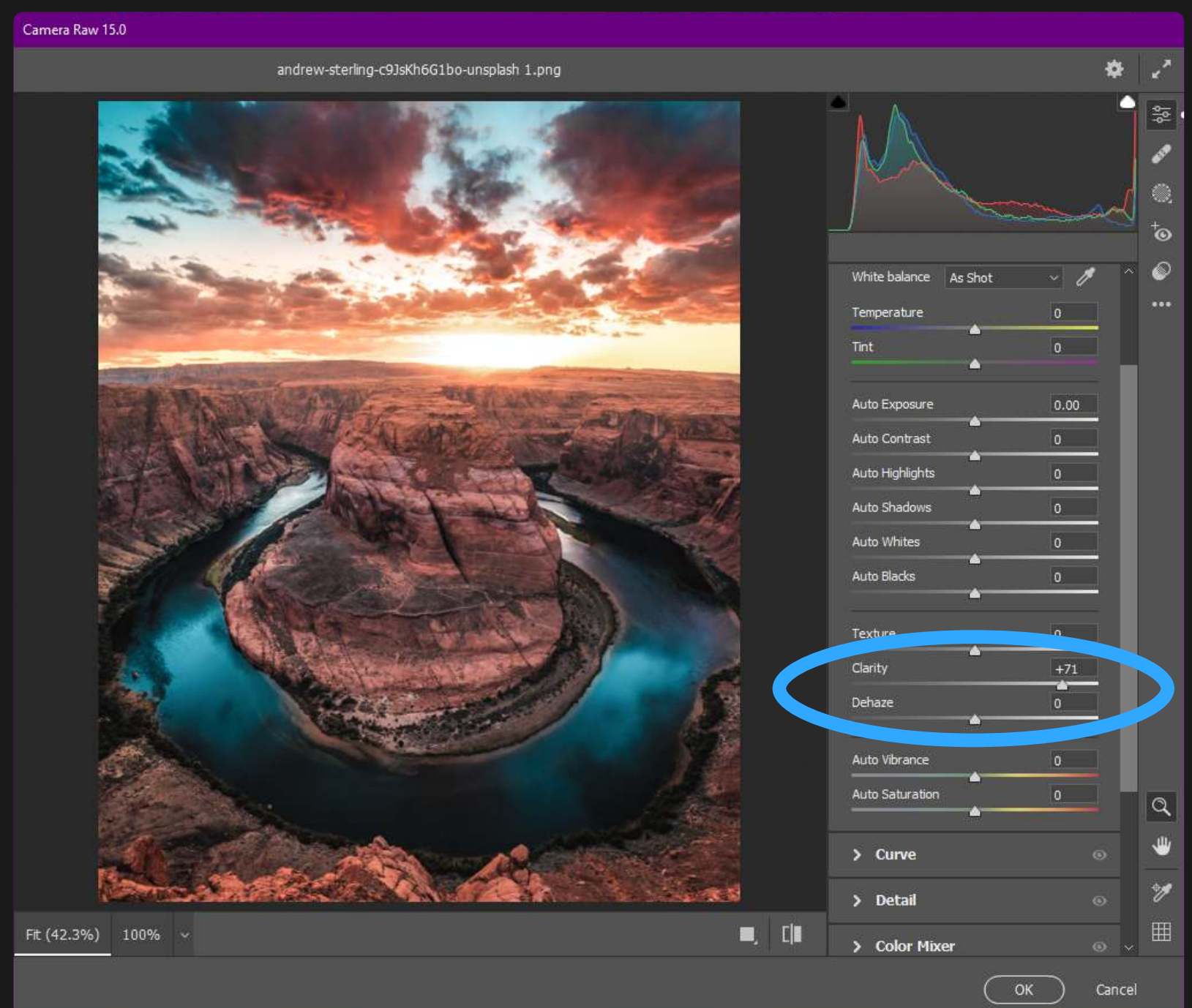


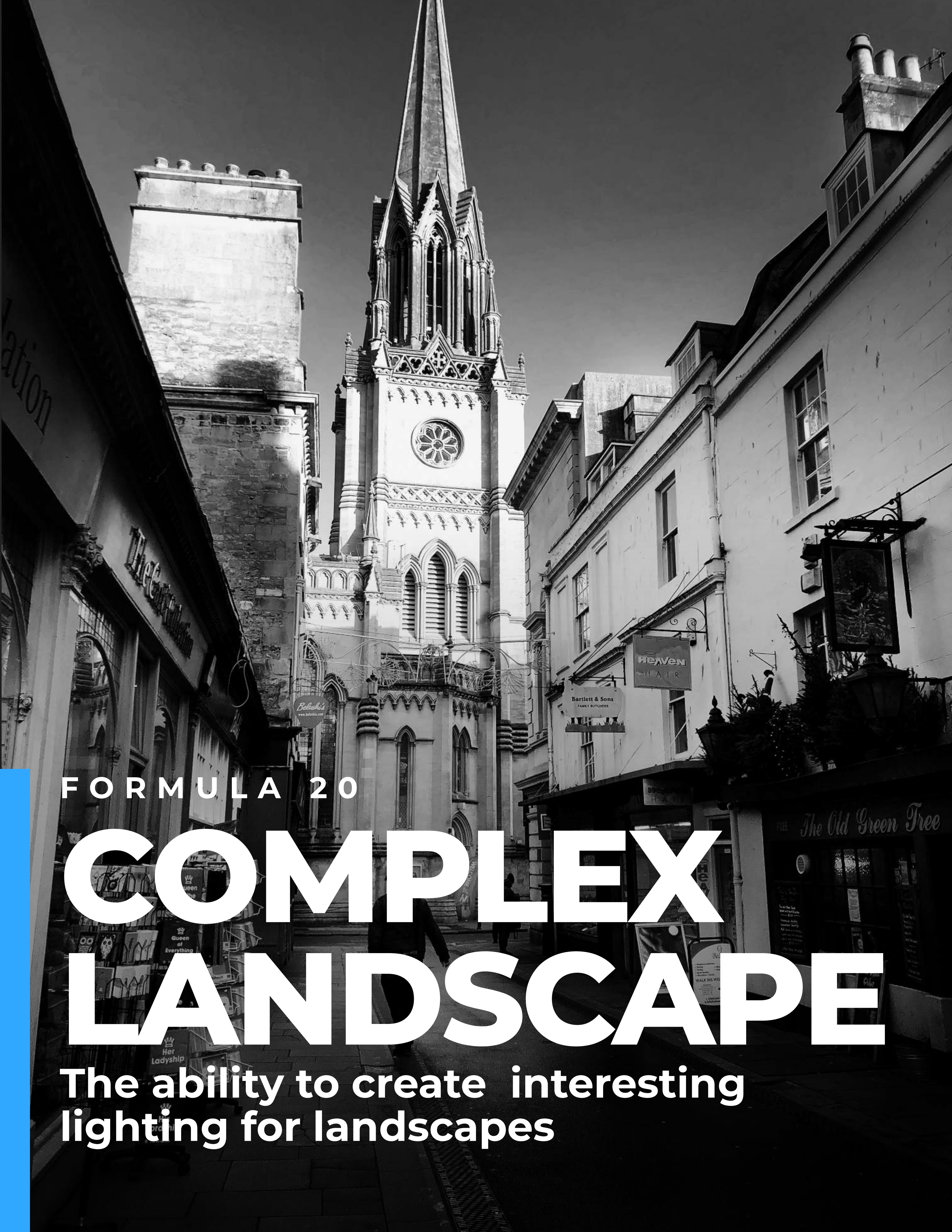
3. Increase the clarity

Go to the slider that says “Clarity” and increase it to your desired result. Also use the “Dehaze” slider to increase the color intensity.

TIP

There are lots of sliders in the Camera Raw Filter settings. It would be a good idea to play around with them and see what other tweaks you can make to your images with this filter.





FORMULA 20

COMPLEX LANDSCAPE

The ability to create interesting
lighting for landscapes

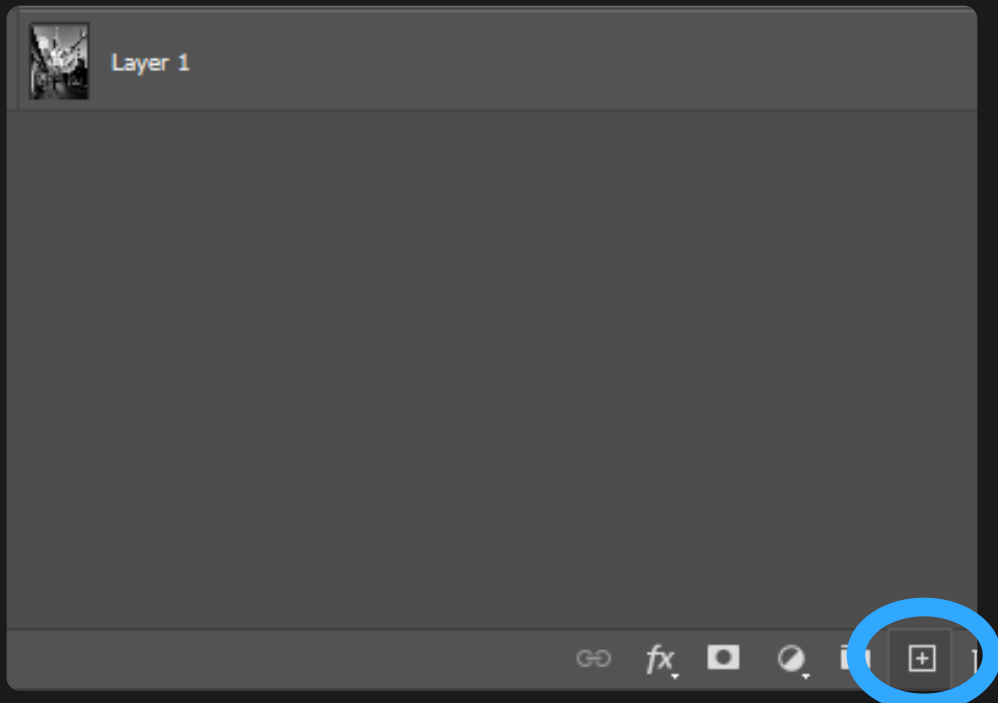
FORMULA 20

COMPLEX LANDSCAPES

A simple formula to enhance the shadows and highlights of your images.

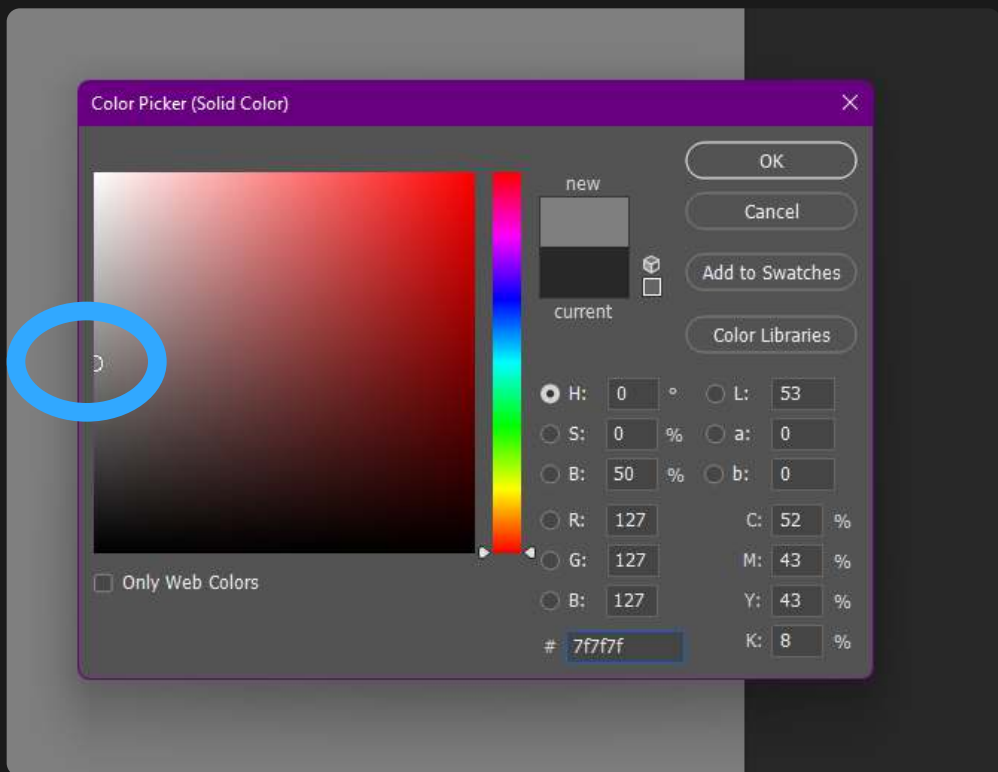
1. Make a new Layer

Click on the New Layer icon. This will create an empty Layer.



2. Make it gray

Select a gray color you like, roughly in the middle. Once selected press Alt + Delete or Alt + Backspace to fill the Layer with this color.



3. Select your Brush Tool

In the left Tool Bar select the Brush Tool and set your colors to black and white.



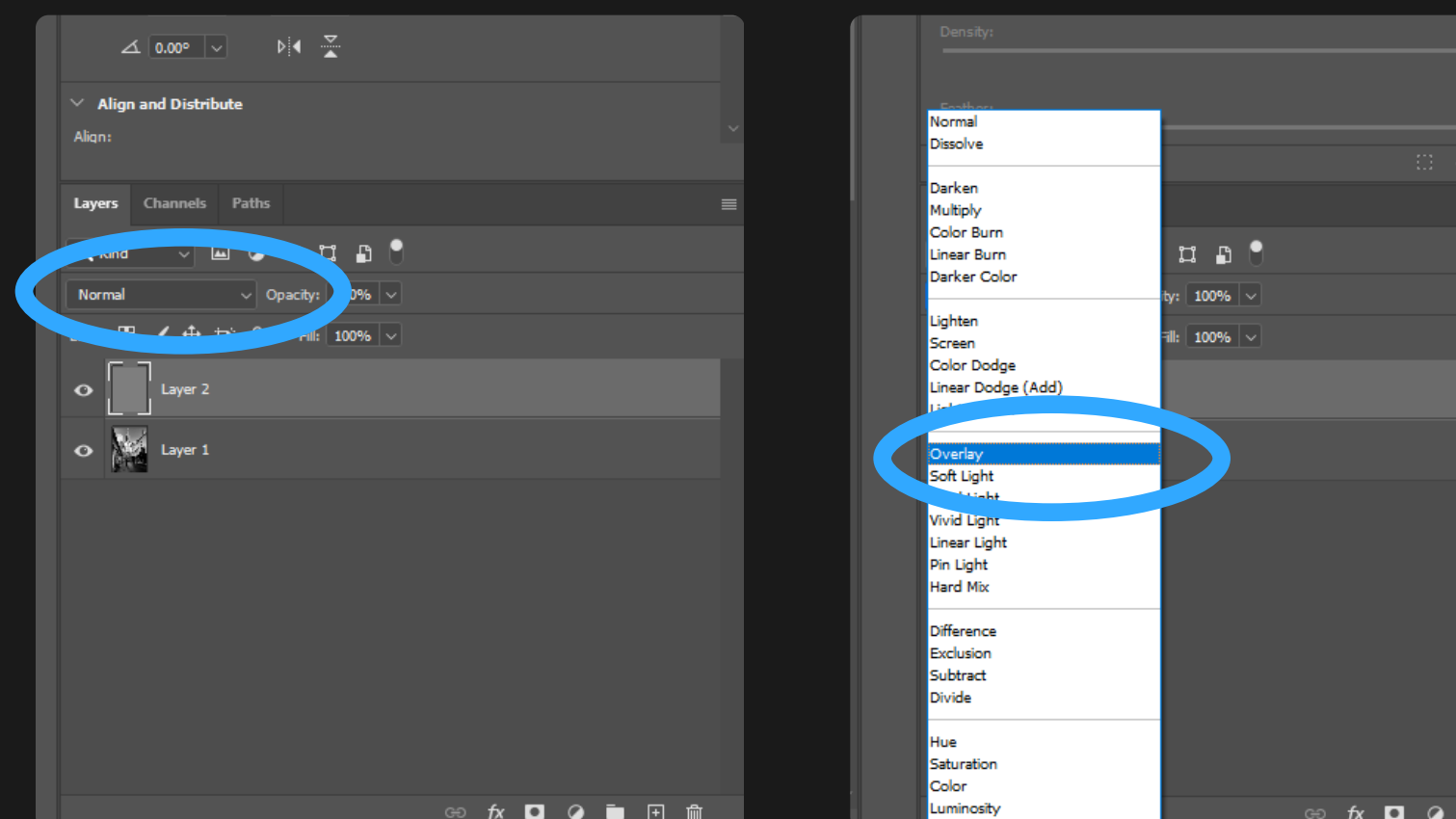
FORMULA 20

COMPLEX LANDSCAPES

2 of 3

4. Select a Blending Mode

Click on the Blending Modes box in your Layers Palette and select “Overlay” or “Soft Light”, whichever you prefer. You can always change it later.

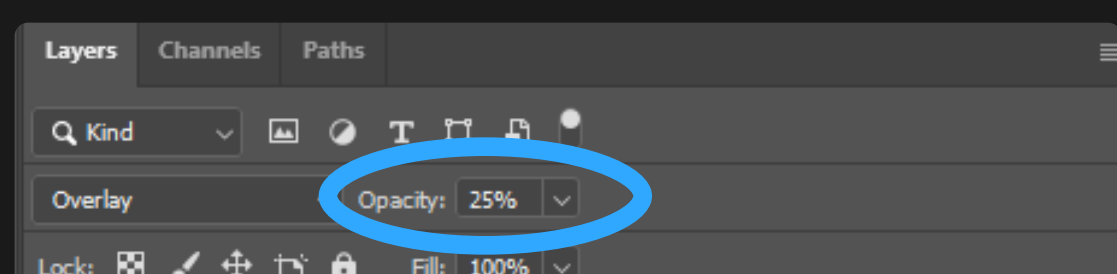


5. Start painting

With your gray layer selected paint over your image.

Painting with white will lighten or give highlights to your image. Painting with black will darken or give shadows.

You can change the Opacity of this layer to suit as you like.

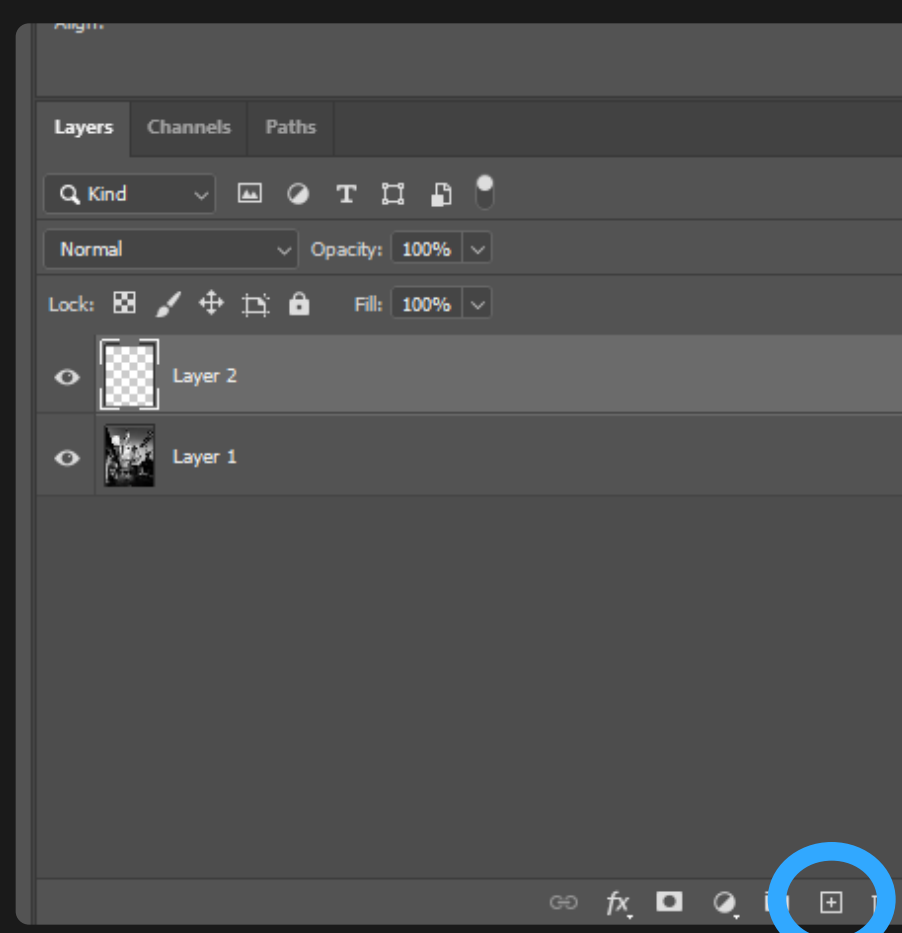


6. (Optional) Add textures

Additionally you can overlay black & white textured images on top of your composition.

You can make them yourself by blurring images, then making those images black & white.

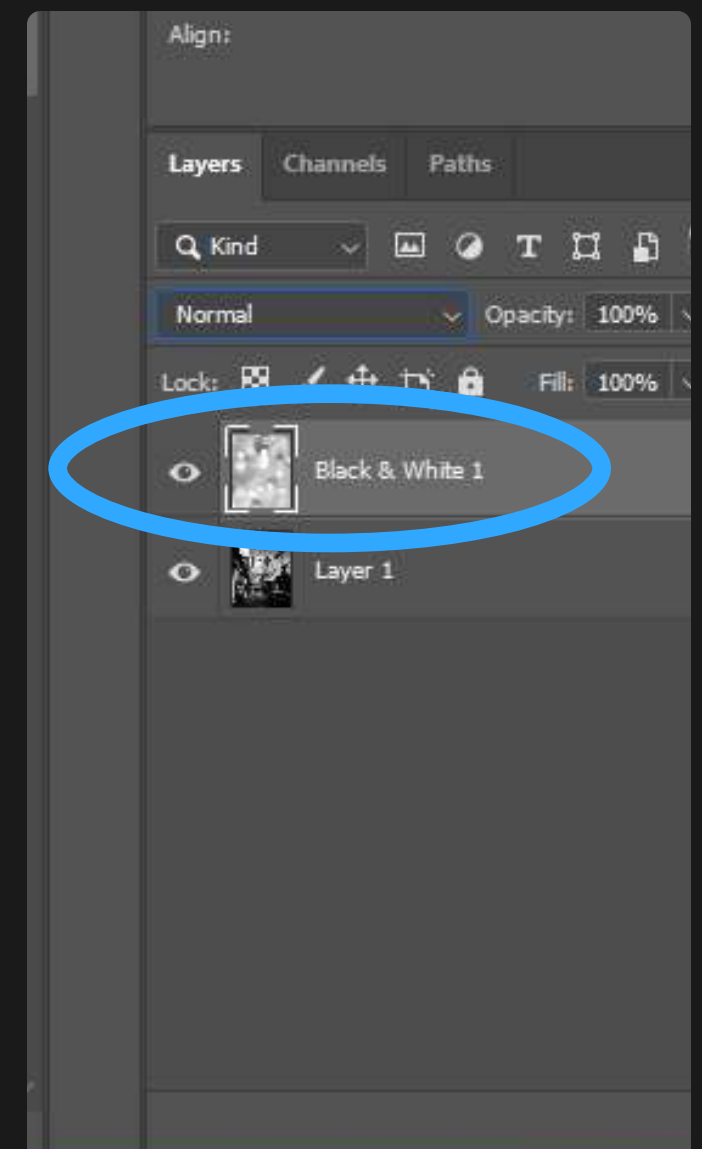
To do this create a New Layer.



COMPLEX LANDSCAPES

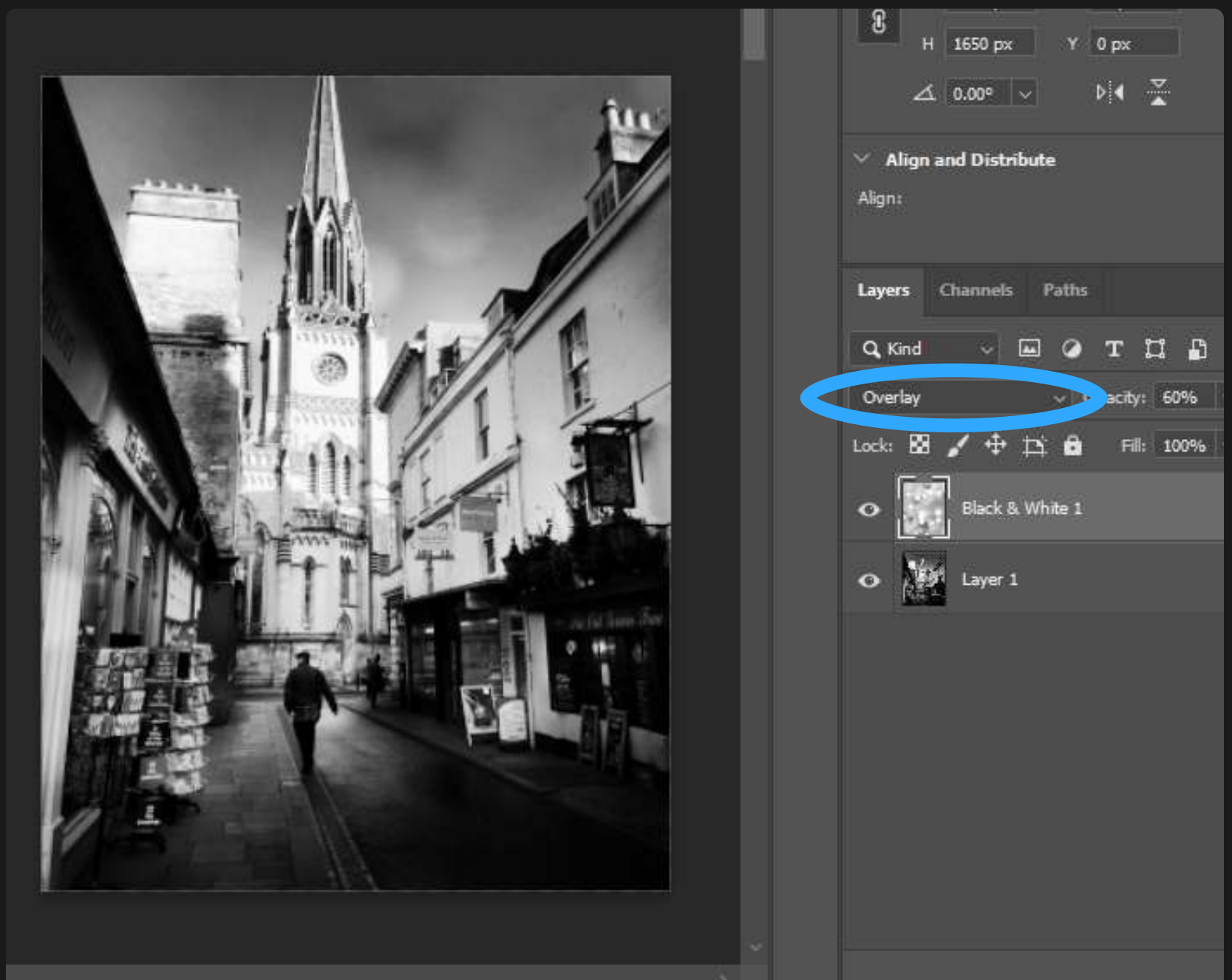
8. Add the textured image

Add the texture image to your document. (this image should to be black & white)



9. Change the Blending Mode

Change the Blending Mode to “Overlay” or “Soft Light”. These two modes neutralize the gray tones, leaving you with only the highlights of the white parts, and the shadows of the black parts.



Really understanding how to
optimize your workflow in
Photoshop means you can
achieve amazing results in
1/10th of the time.

Kelvin Simon

Ps

20 BASIC PHOTOSHOP FORMULAS