

VOLUME 1

20 BASIC PHOTOSHOP FORMULAS



Ps

KELVIN PIMONT

60 PHOTOSHOP FORMULAS

Welcome!



Kelvin Pimont
(Kelvin Designs)

is an award-winning Creative Director and industry leading educator. He likes to write about himself in the 3rd person, because to him it feels more like a “real book”. Kelvin has trained tens-of-thousands of students on Photoshop and design and spends his summer making PDFs about Photoshop and design.

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

There is so much you can do in Photoshop that it can be a little overwhelming.

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!

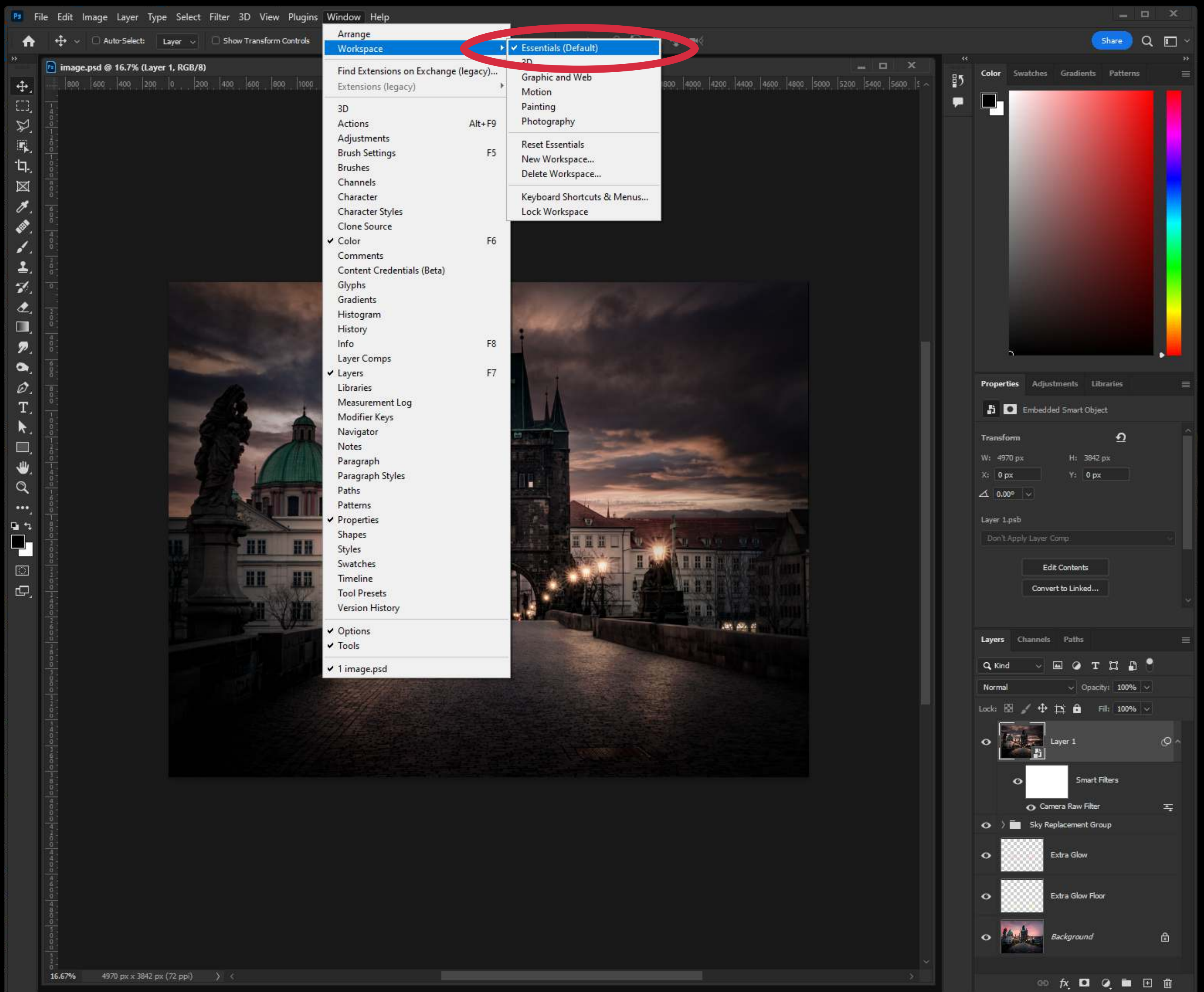
A handwritten signature of Kelvin Pimont in white ink.

kelvindesigns.com/contact

60 PHOTOSHOP FORMULAS

Workspace

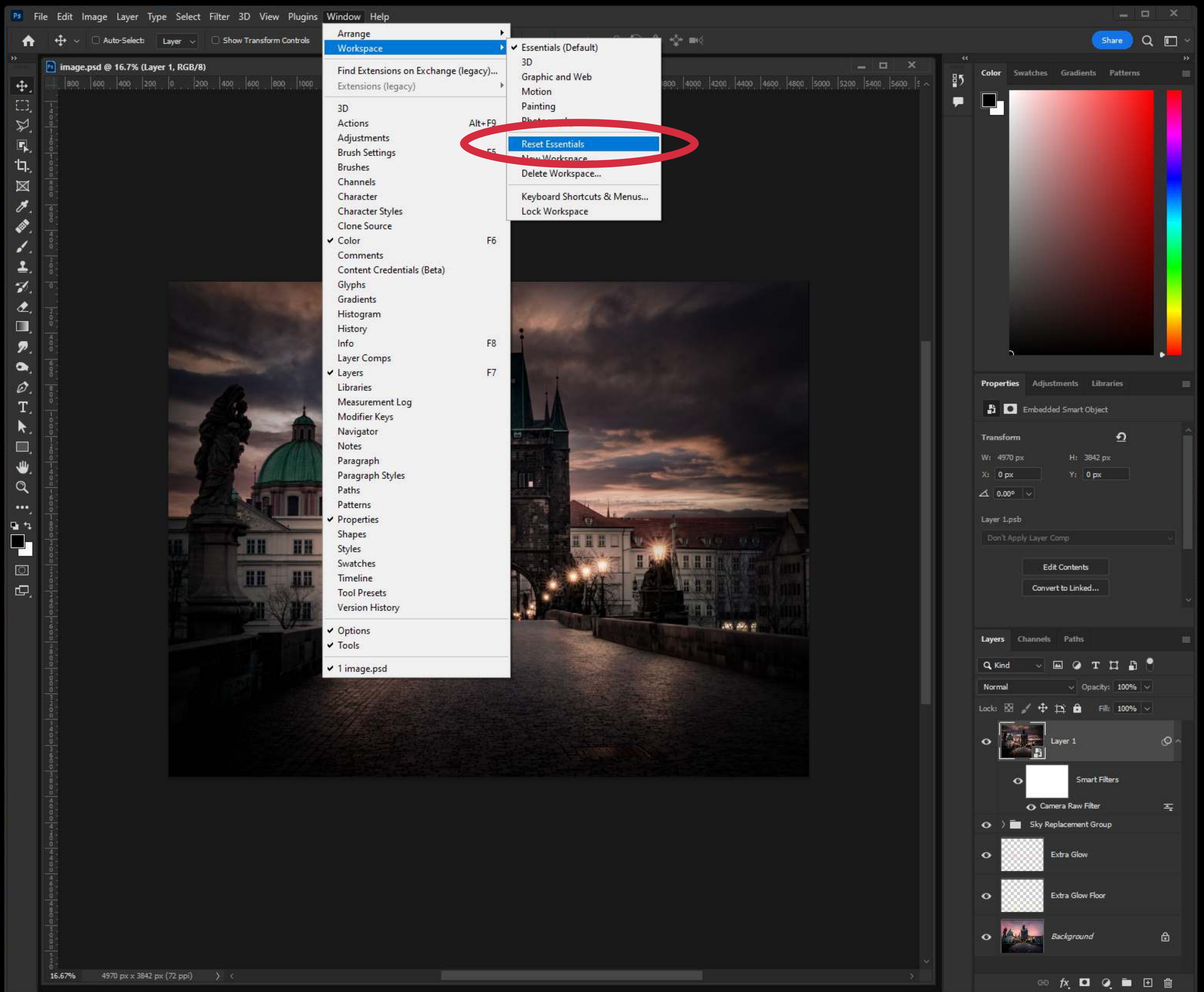
To get the most out of this book, your Photoshop Workspace should be set to “Essentials”



60 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 Photoshop Workspace “Essentials”

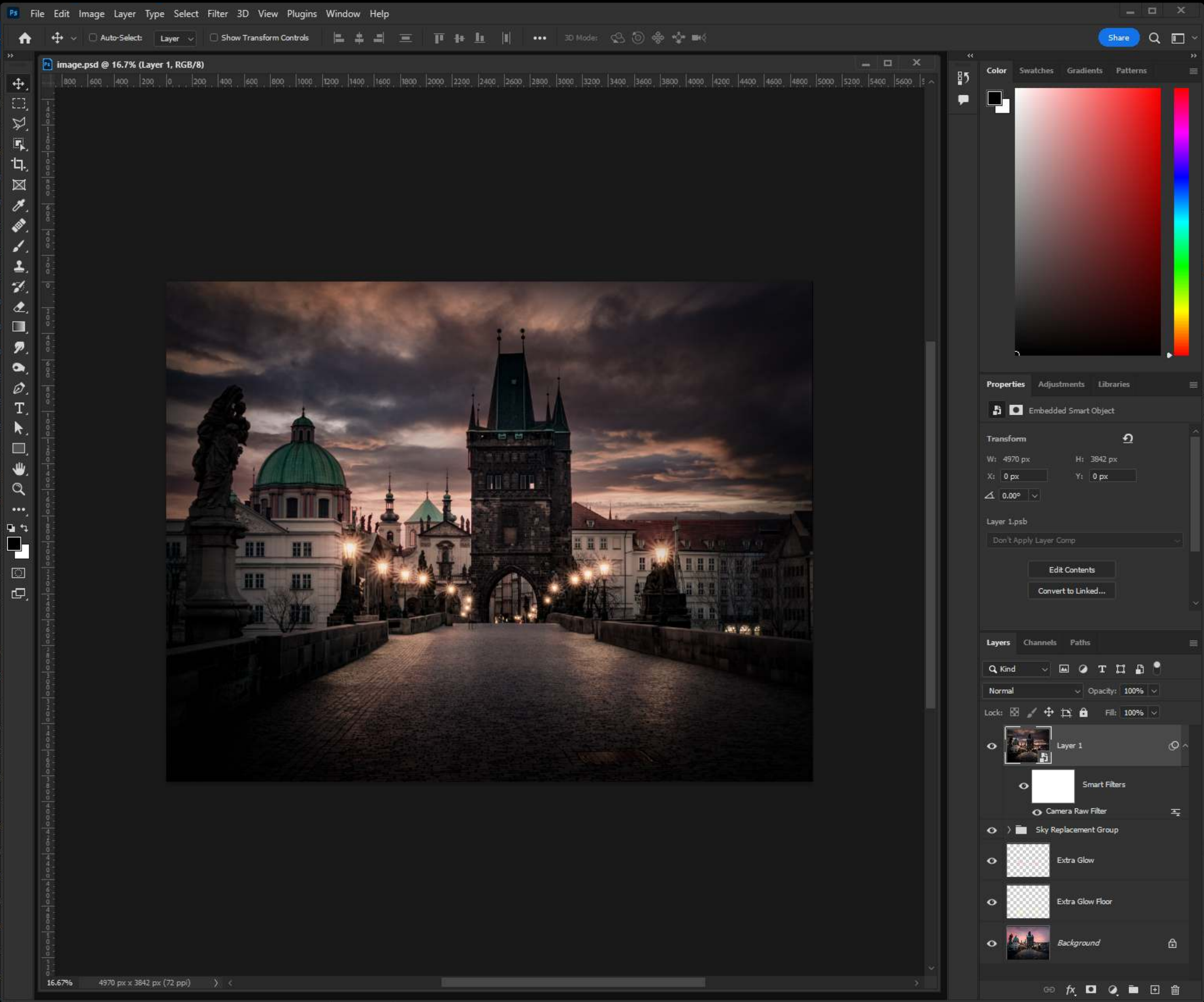
First make sure the Essentials workplace is activated. If it has a check mark next to it, that means its activated.

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

60 PHOTOSHOP FORMULAS

Workspace

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



60 PHOTOSHOP FORMULAS

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Smart Filters



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Clipping Mask



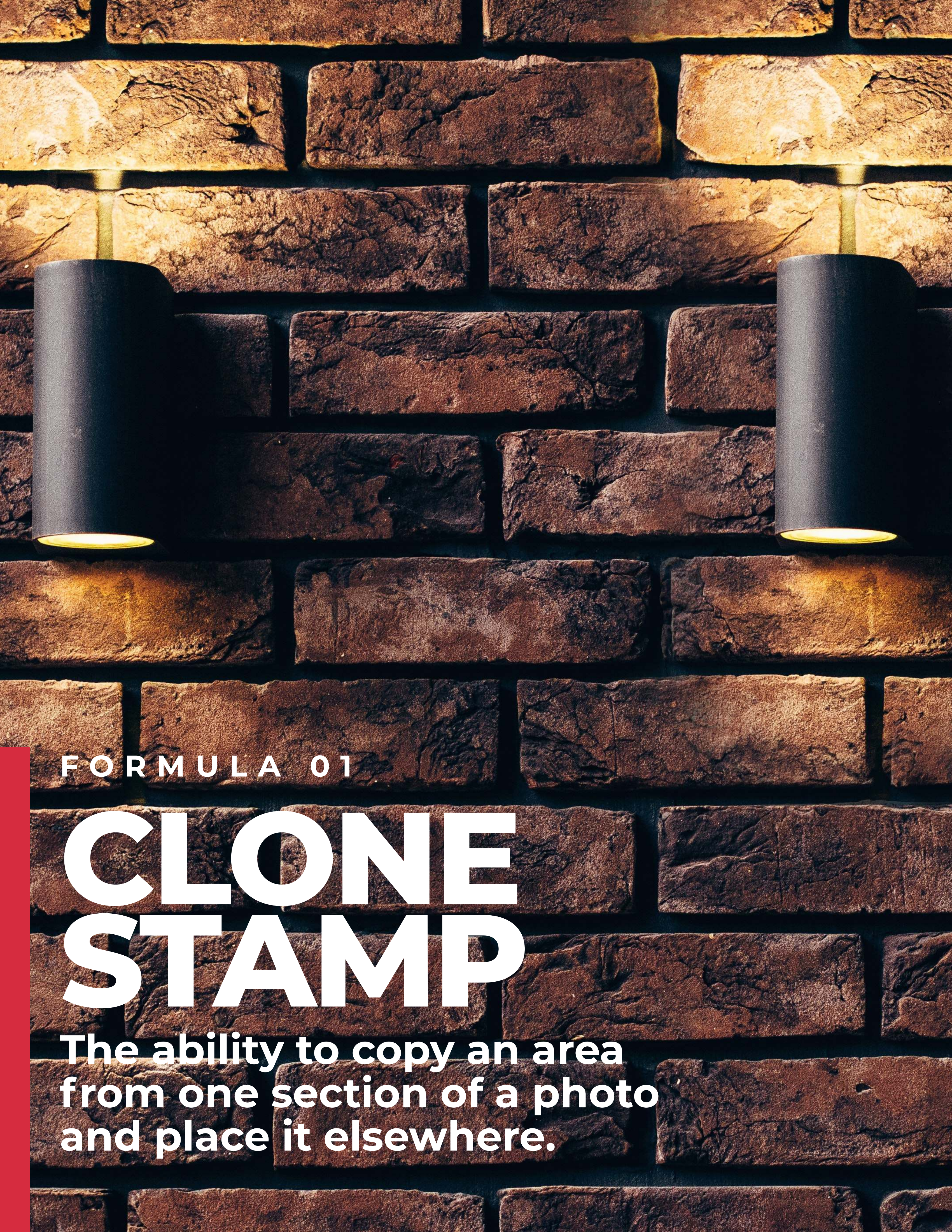
Free form Tool



Dual-Monitor



Create a Flat Copy of Layers



FORMULA 01

CLONE STAMP

The ability to copy an area
from one section of a photo
and place it elsewhere.

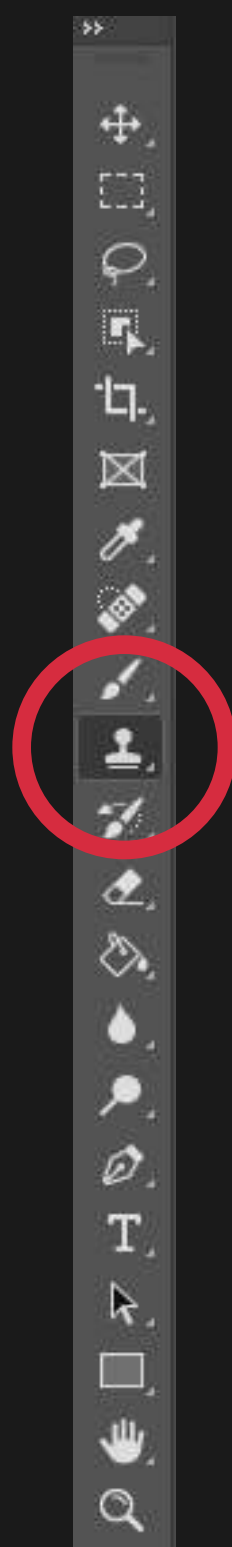
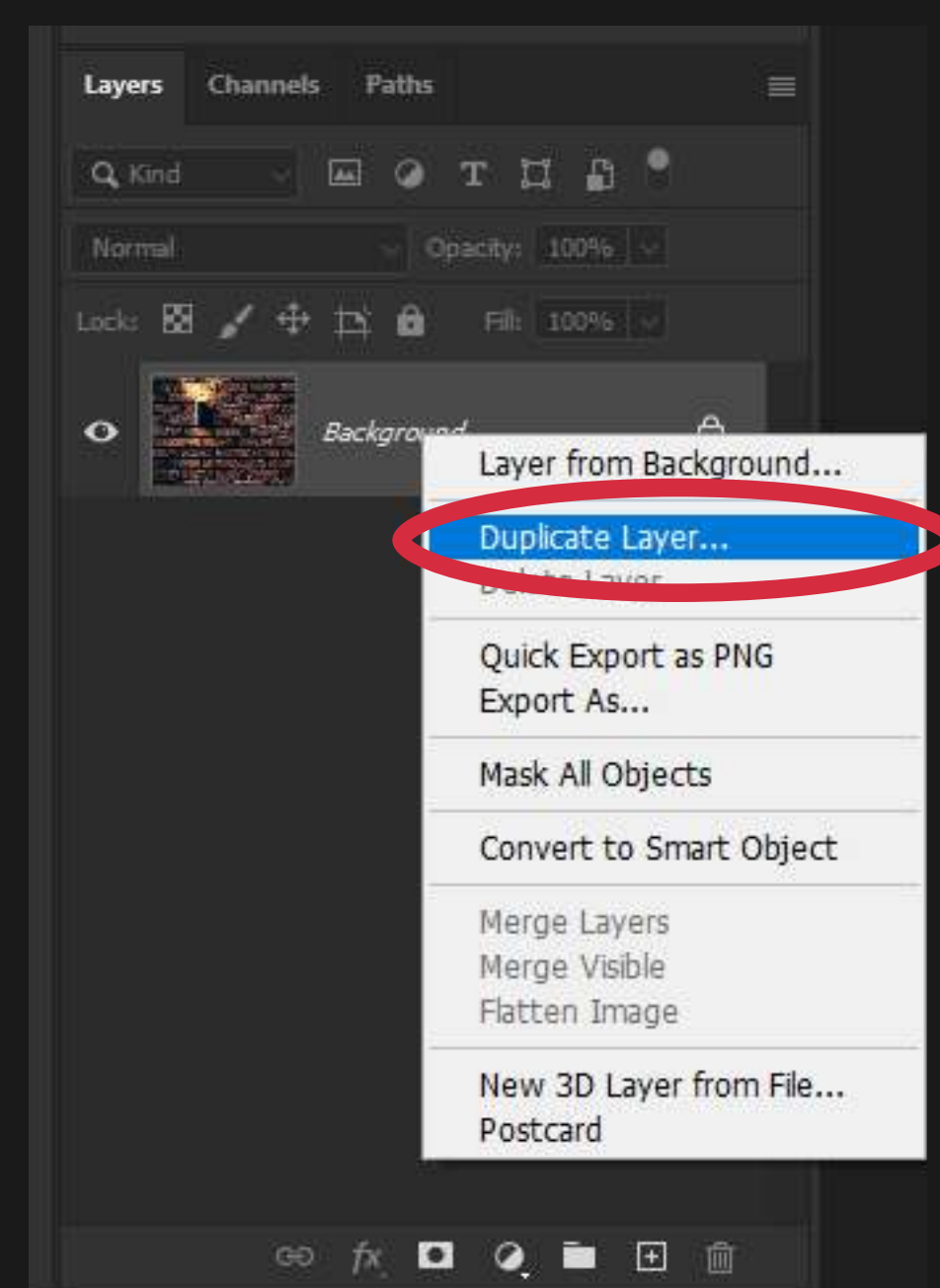
CLONE STAMP

The clone tool allows you to replace one part of an image with another part of the image. This feature is often used to duplicate or remove an object, such as an unwanted person or item in the background.

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 Clone Stamp Tool

With your image open, click on the Clone Stamp Tool in the toolbar on the left side of the screen. Or press the ‘S’ key as a shortcut.

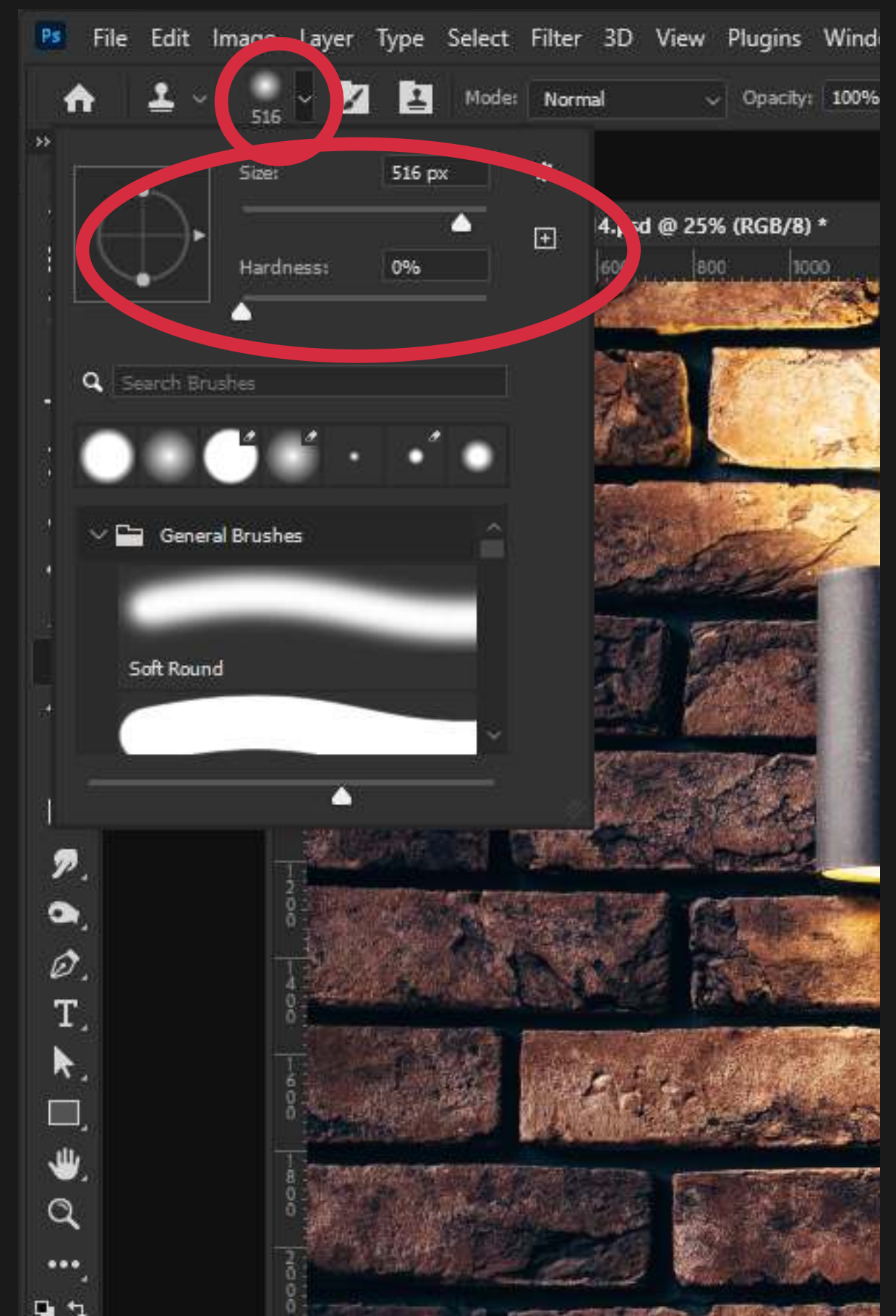
CLONE STAMP

3. Adjust the Clone Stamp Size and Softness

In the toolbar towards the top left of the screen, select the drop-down arrow which will open our menu for our Clone Brush Size and “Hardness”.

“Hardness”, often called “Feather” is just how sharp or soft the edges of our brush are.

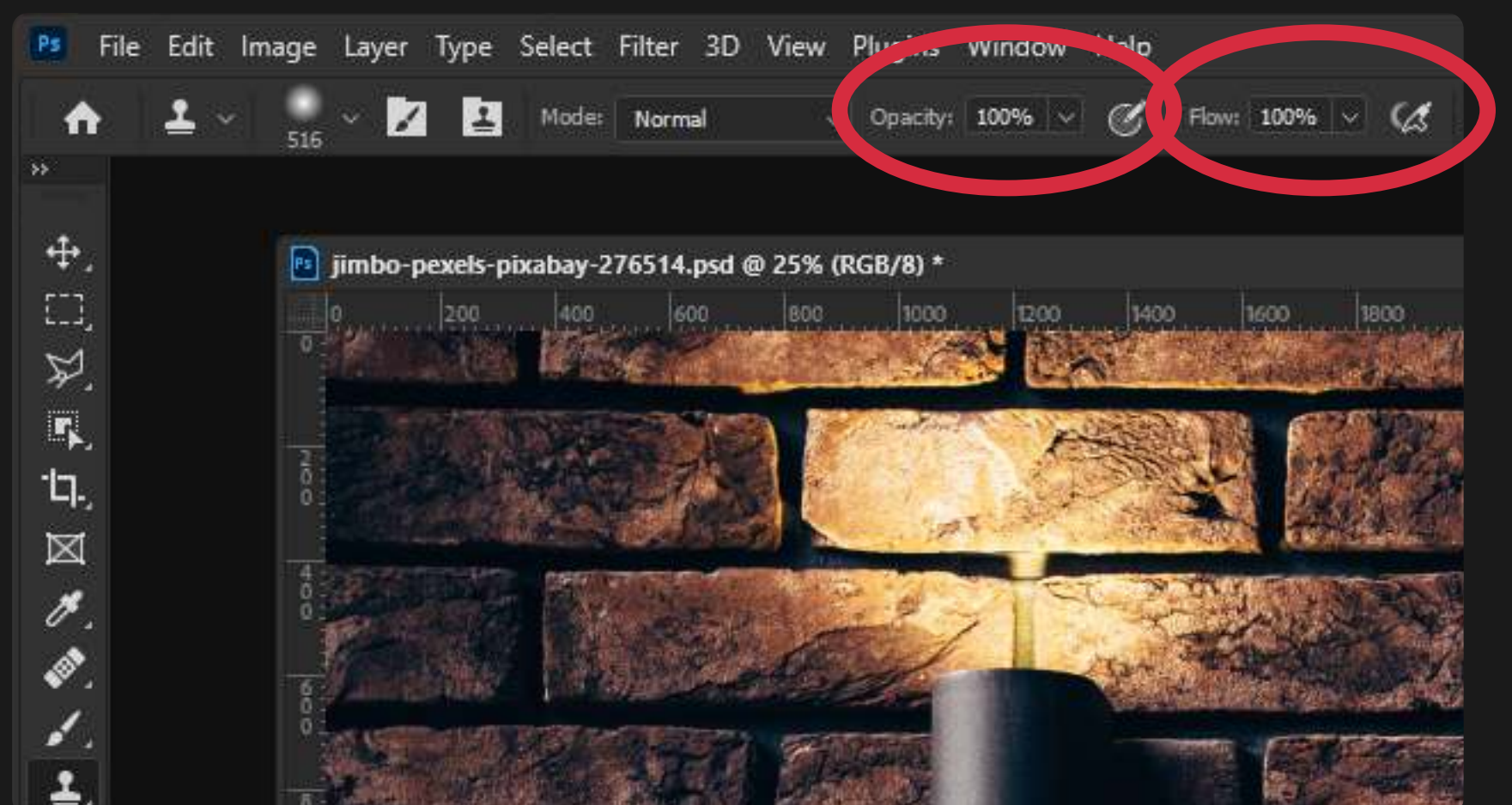
In this example, we are using Size 500 and the Hardness is set to 0%. This allows smoother blending of the Clone Stamp Tool.



4. Clone Stamp Opacity & Flow.

Make sure “Opacity” and “Flow” are set to 100%.

These settings just mean how transparent something is. In this case we do not want any transparency.



CLONE STAMP

5. Select Your Source Area

Hold down Alt (Option on Mac) and your round brush will turn into a crosshair icon. Click on what part of the image you would like to duplicate. This will become our source area because our clone stamp tool will reference this area when we begin stamping. In this example it is the light.



6. Begin Stamping

The contents of your brush should show the source image referenced within it. Choose the space that you would like your duplicate to be and click and hold down the left mouse button while dragging. You now have two of the same objects!





FORMULA 02

HEAL BRUSH

The ability to repair “imperfections” or copy to the texture of one area to another and have Photoshop figure out how to blend it.

HEAL BRUSH

The Heal Brush is most often used to remove small marks and blemishes from an image and is very similar to the Clone Stamp Tool.

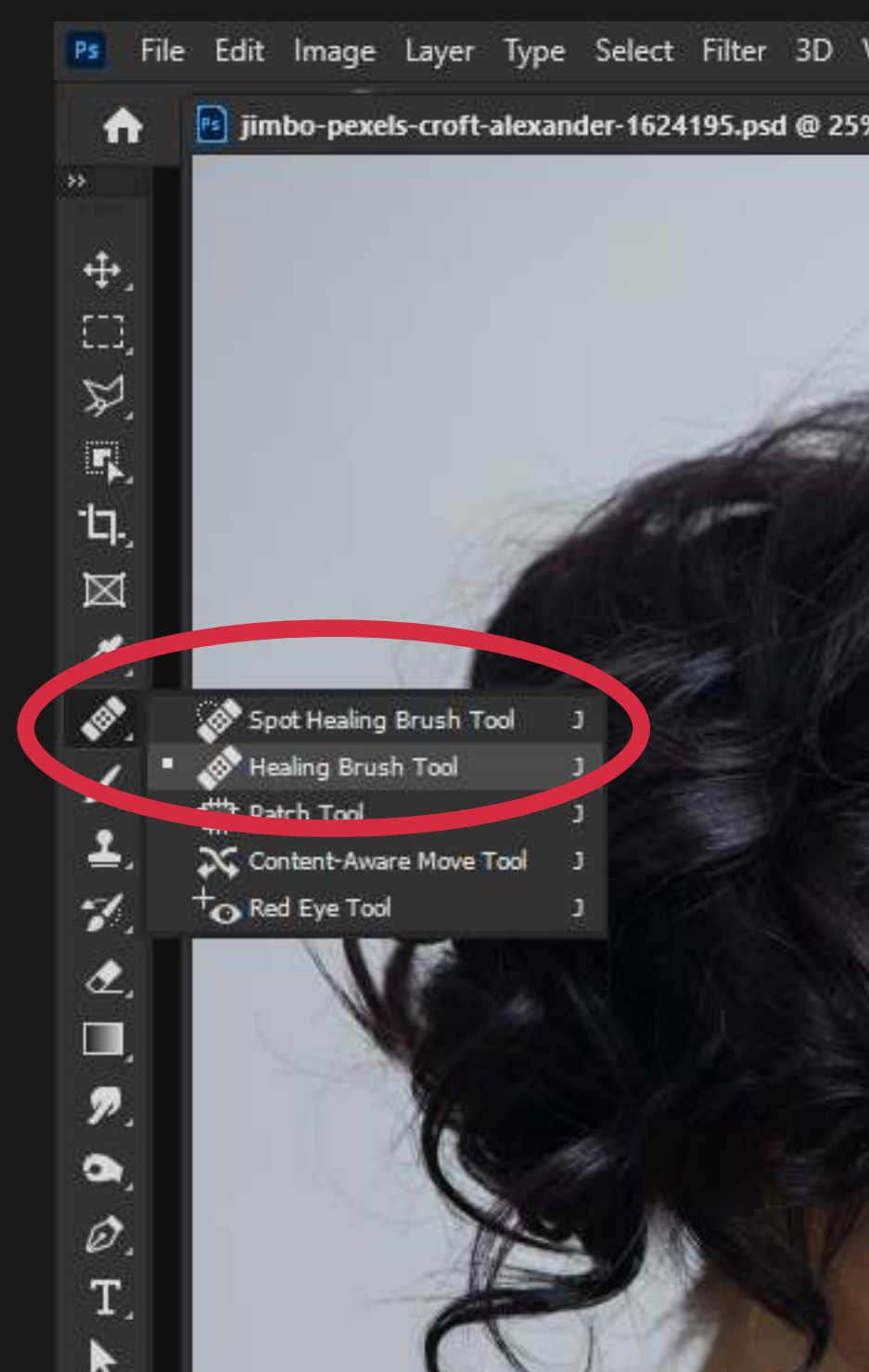
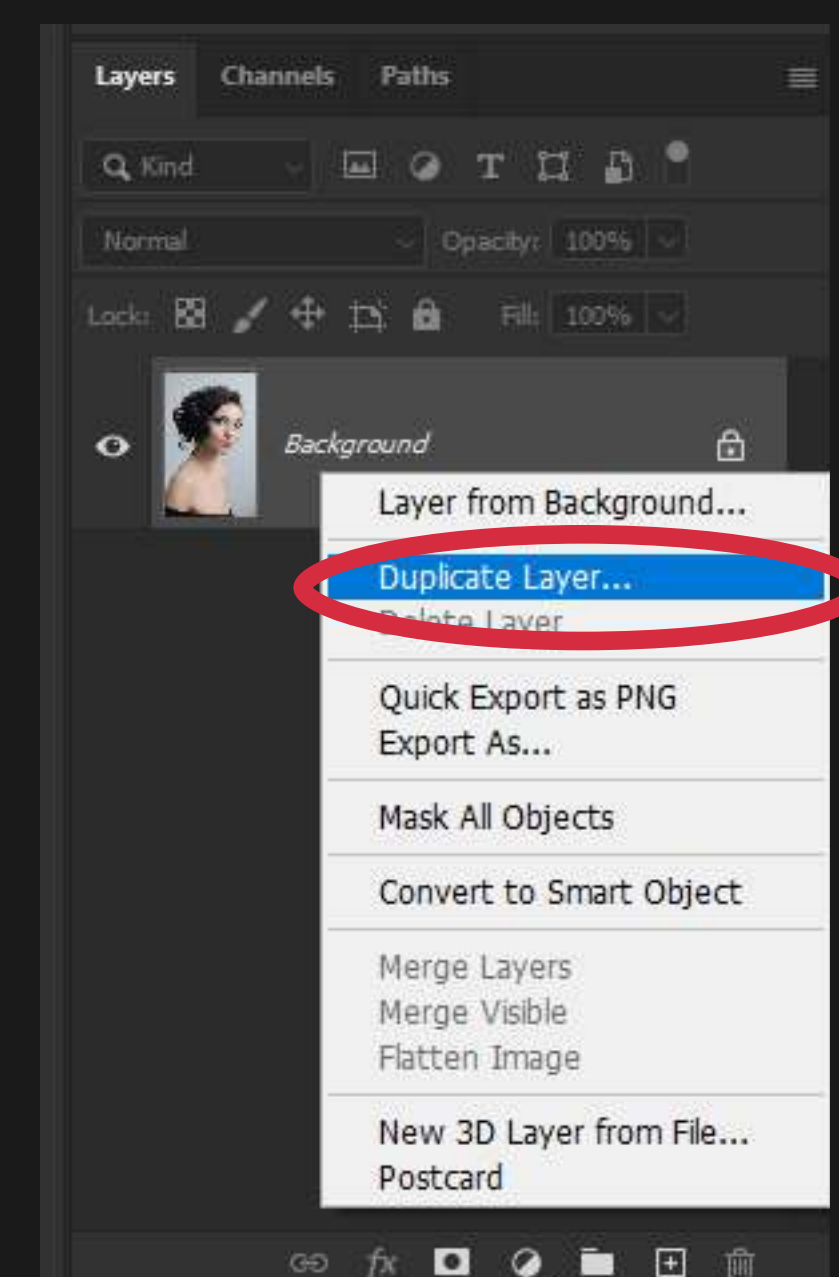


Tip: To master the Heal Brush master the Clone Stamp Tool first!

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 Healing Brush

In the left toolbar, click and hold on the Healing Brush tool. A menu will pop out, select the Healing Brush tool.

FORMULA 02

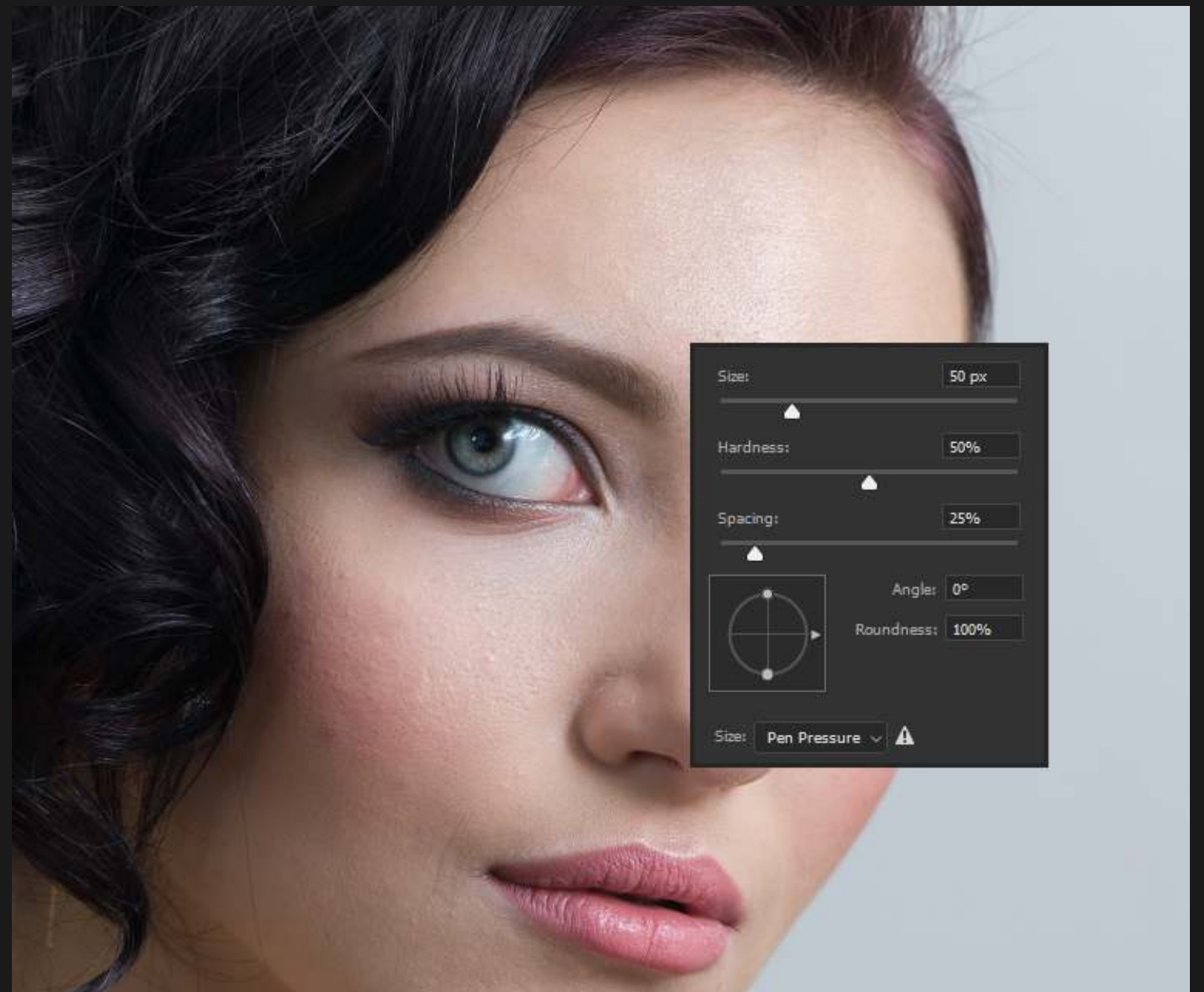
HEAL BRUSH

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3. Adjust the Healing Brush Size and Hardness

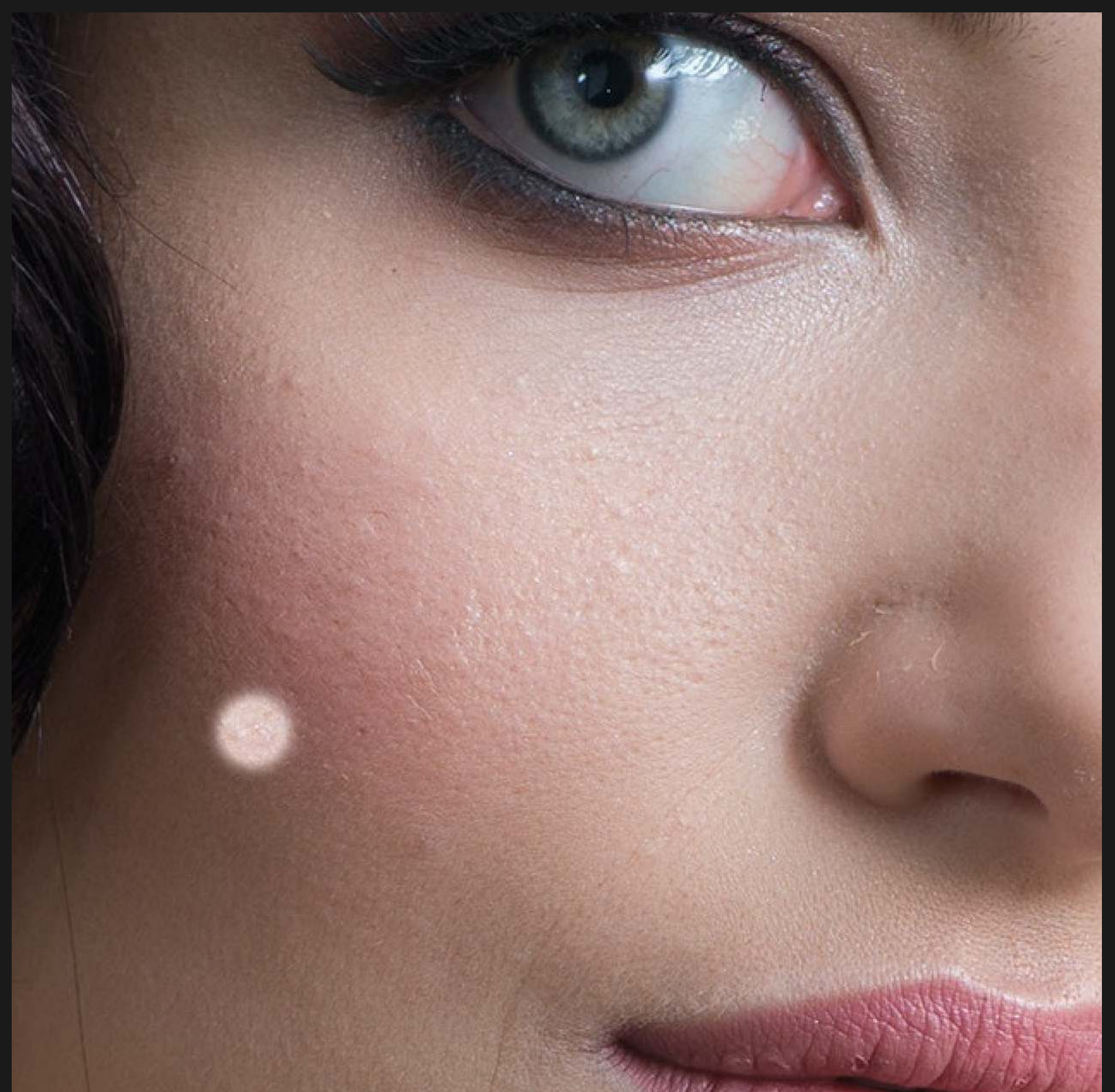
Right click anywhere on your image to open your Heal Brush Settings. Select the size and Hardness. (Note: Hardness refers to how hard or soft the edges of the brush are)

For this photo a brush size of 50px with a Hardness of 50% should be good since we are working in detail, and we want our brush strokes to blend gently.



3. Select Your Source Area

Similarly, to the Clone Tool, we will use the Alt key (Option on Mac) to turn your cursor into a crosshair icon and select where we would like Photoshop to reference when healing.



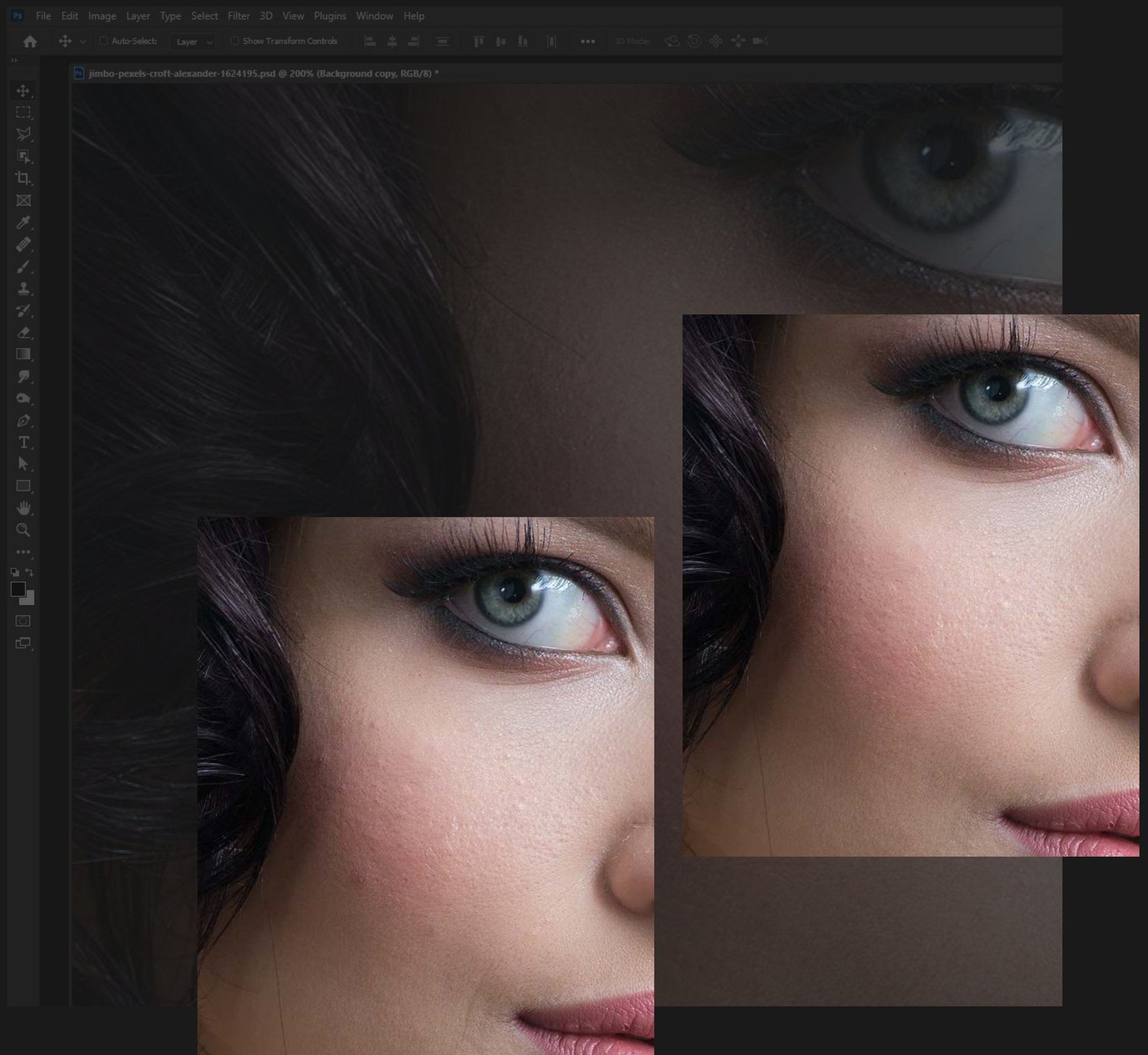
FORMULA 02

HEAL BRUSH

3 of 3

4. Heal the area

Click anywhere on your image to blend the source area with the selected area and complete your healing.



5. Keep going!

Sometimes you might want to Undo, CTRL + Z, (CMD + Z on Mac) and try to select a different source area and try again. After a few tries you should be able to achieve the results you are going for easily.





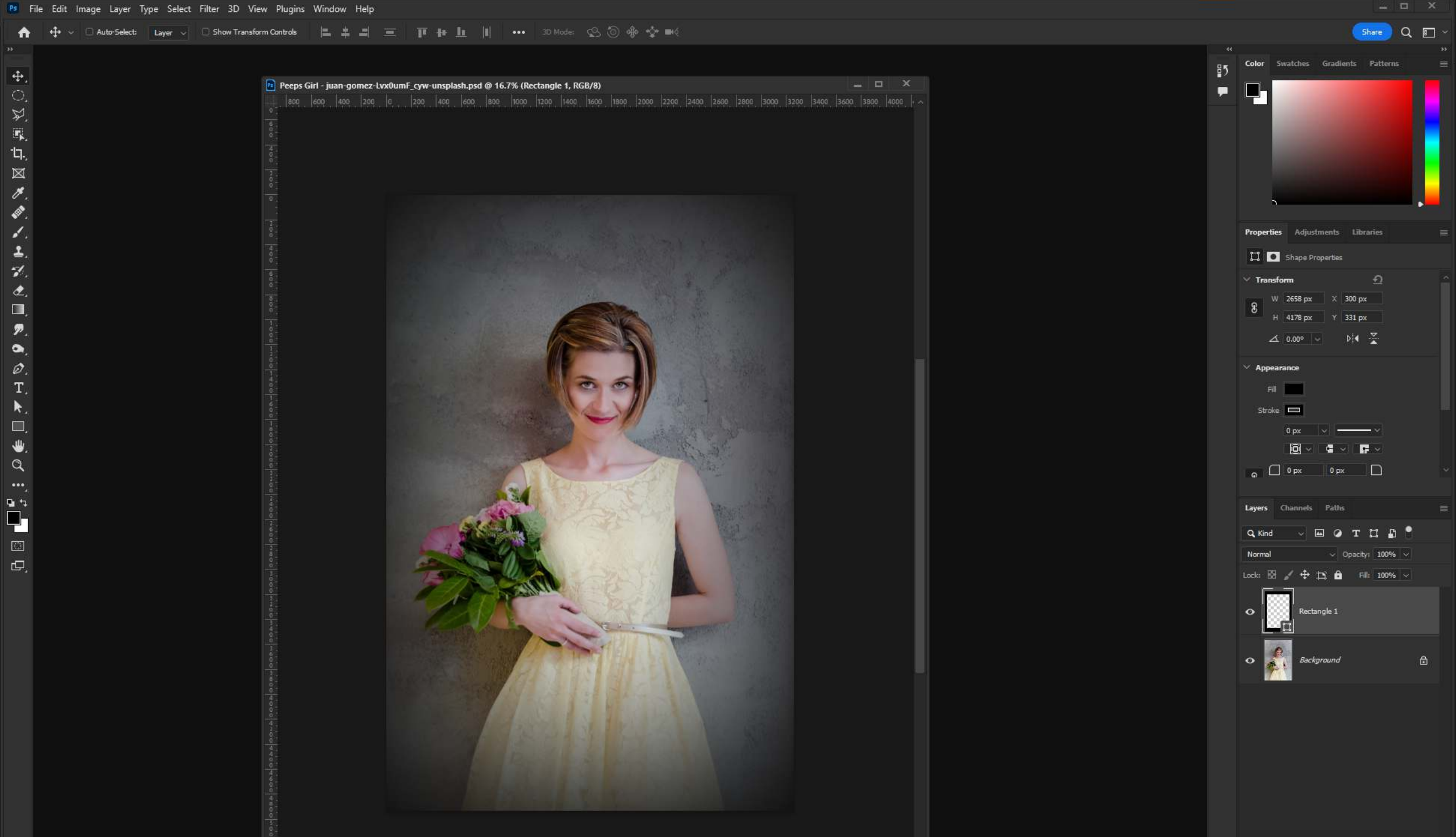
FORMULA 03

VIGNETTING

The ability to draw focus to the subject or center of your image quickly and naturally.

VIGNETTING

Vignetting darkens or brightens the edge of the photo to draw your eyes towards the center. There are many ways of adding a Vignette to an image, but we will use a method that makes it so we can edit it later easily.



The screenshot shows the Adobe Photoshop interface. In the center, a photo of a woman in a yellow dress is displayed with a vignette effect. The toolbar on the left has the Shape Tool (rectangle icon) highlighted with a red circle. The Color panel on the right shows a gradient from black to white, with the foreground color set to black and the background color set to white. The Layers panel shows a new layer named 'Rectangle 1' created over the image.

1. Choose the Shape Tool

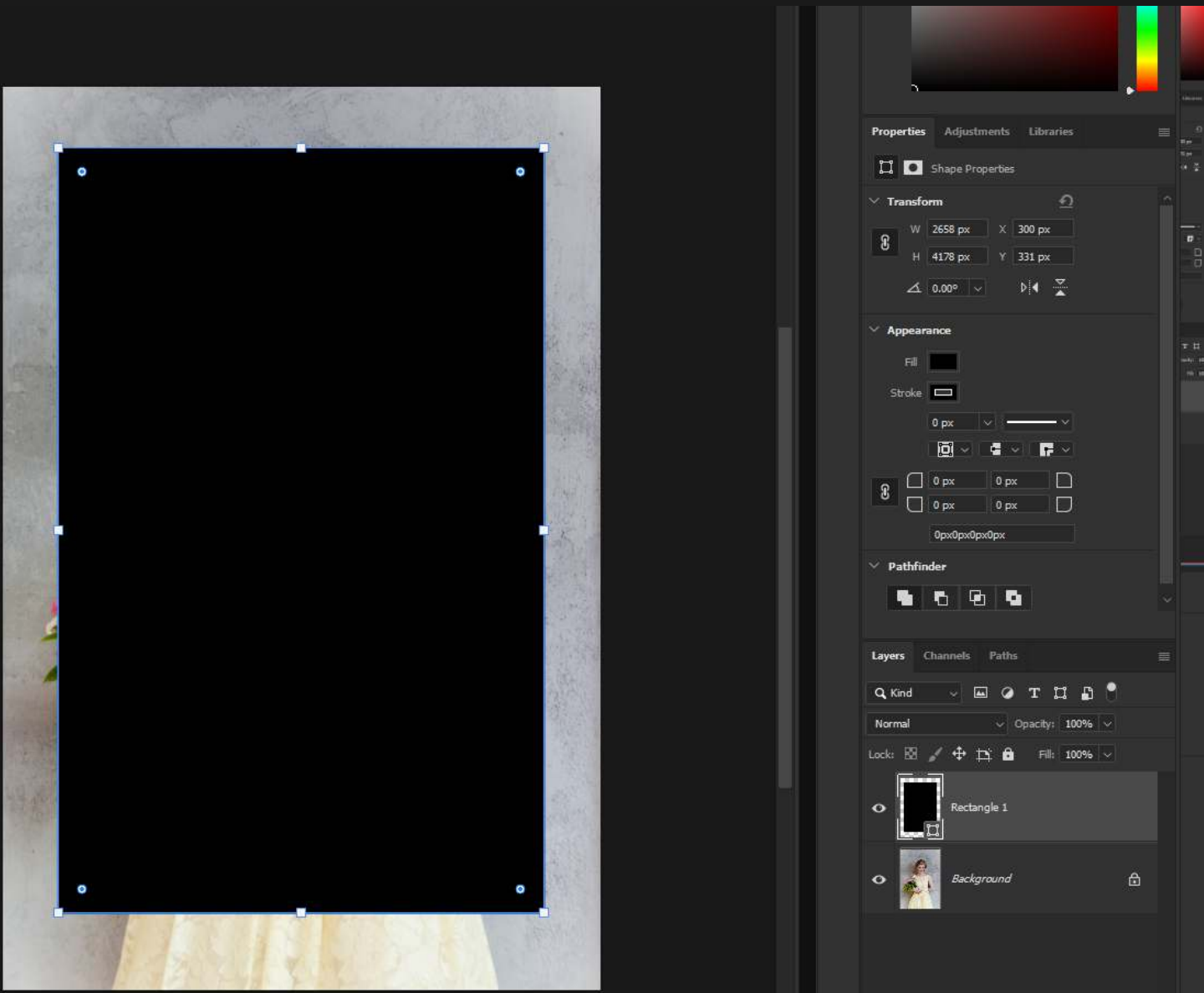
For this example we will use the rectangle shape but you can choose any shape you want.

2. Reset Colors to Black & White

Reset your foreground and background colors to black & white by pressing “D” on your keyboard.

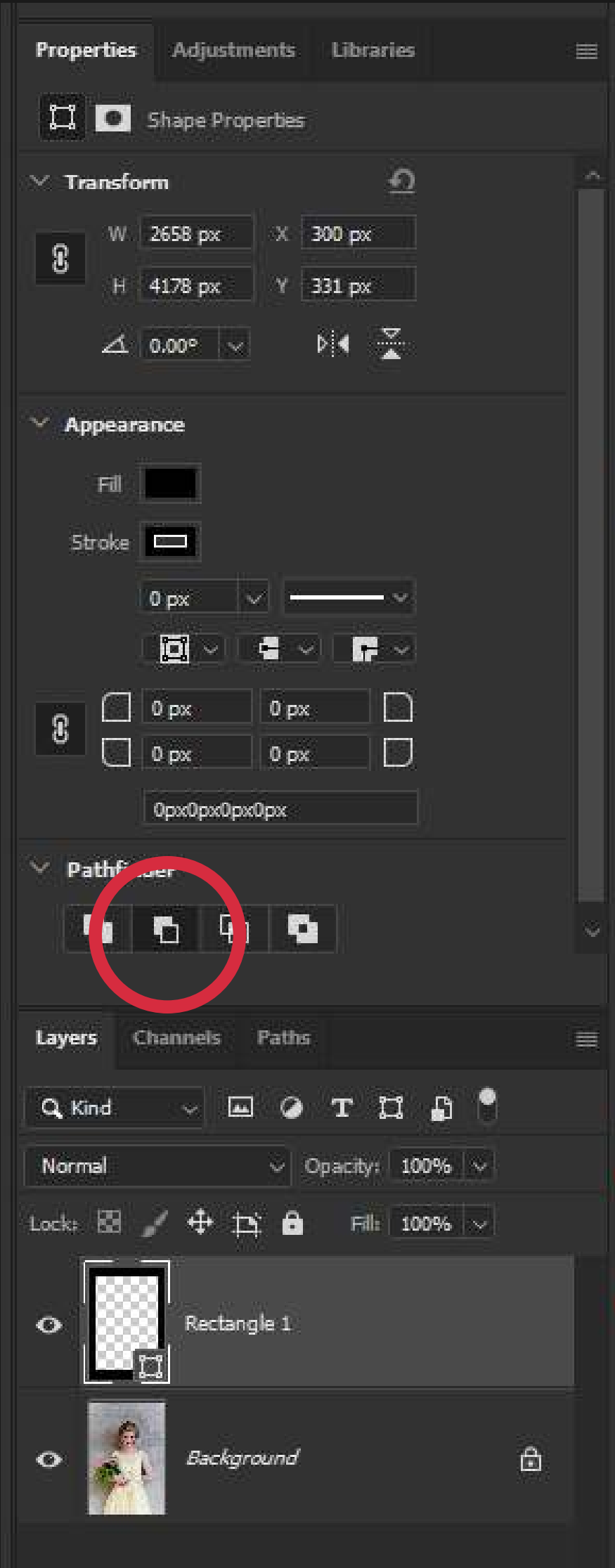
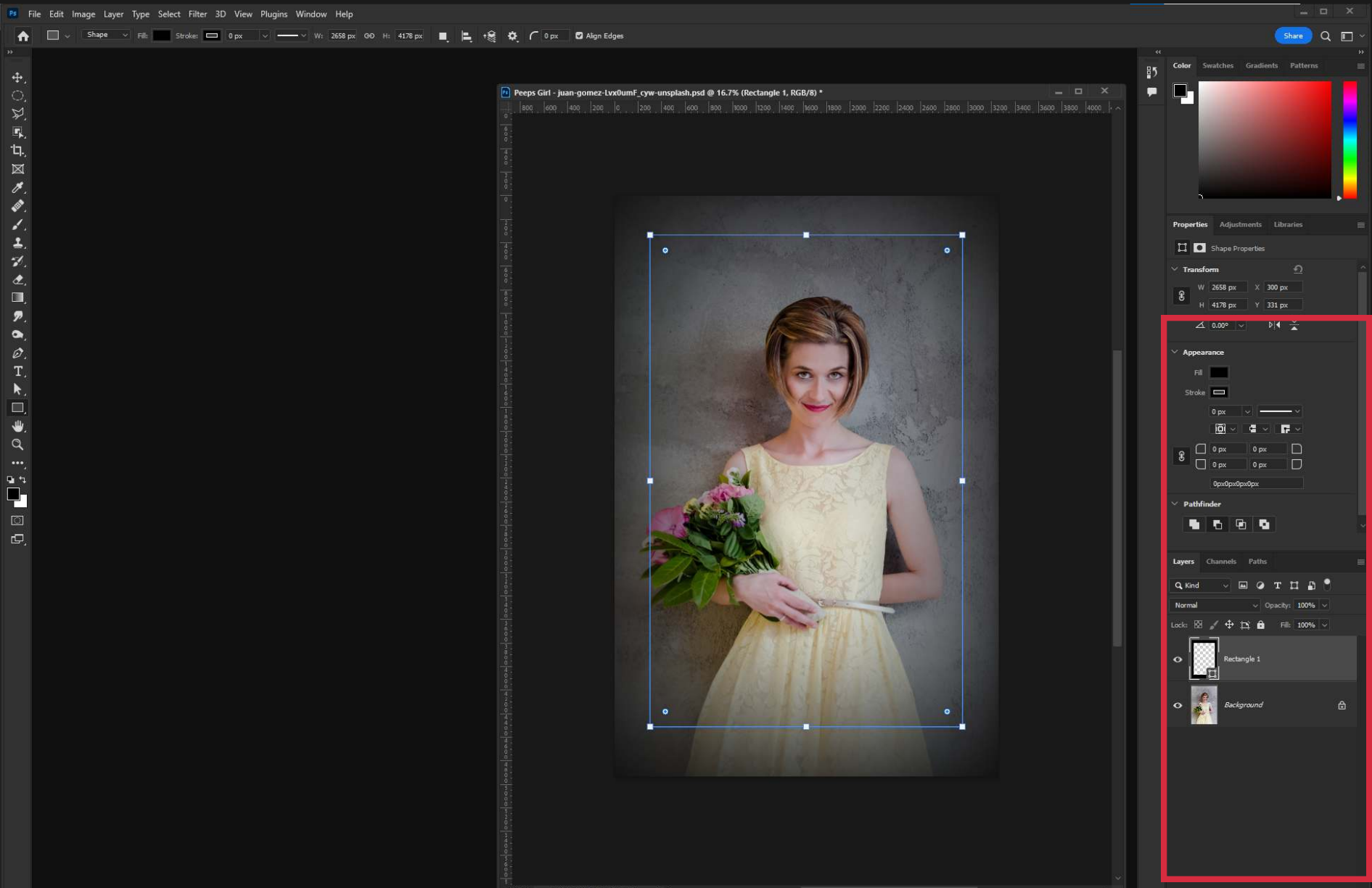
3. Draw a Rectangle

Click and drag from around the top left of the photo to draw a rectangle around the center of the photo. This is the area we want to draw focus to.



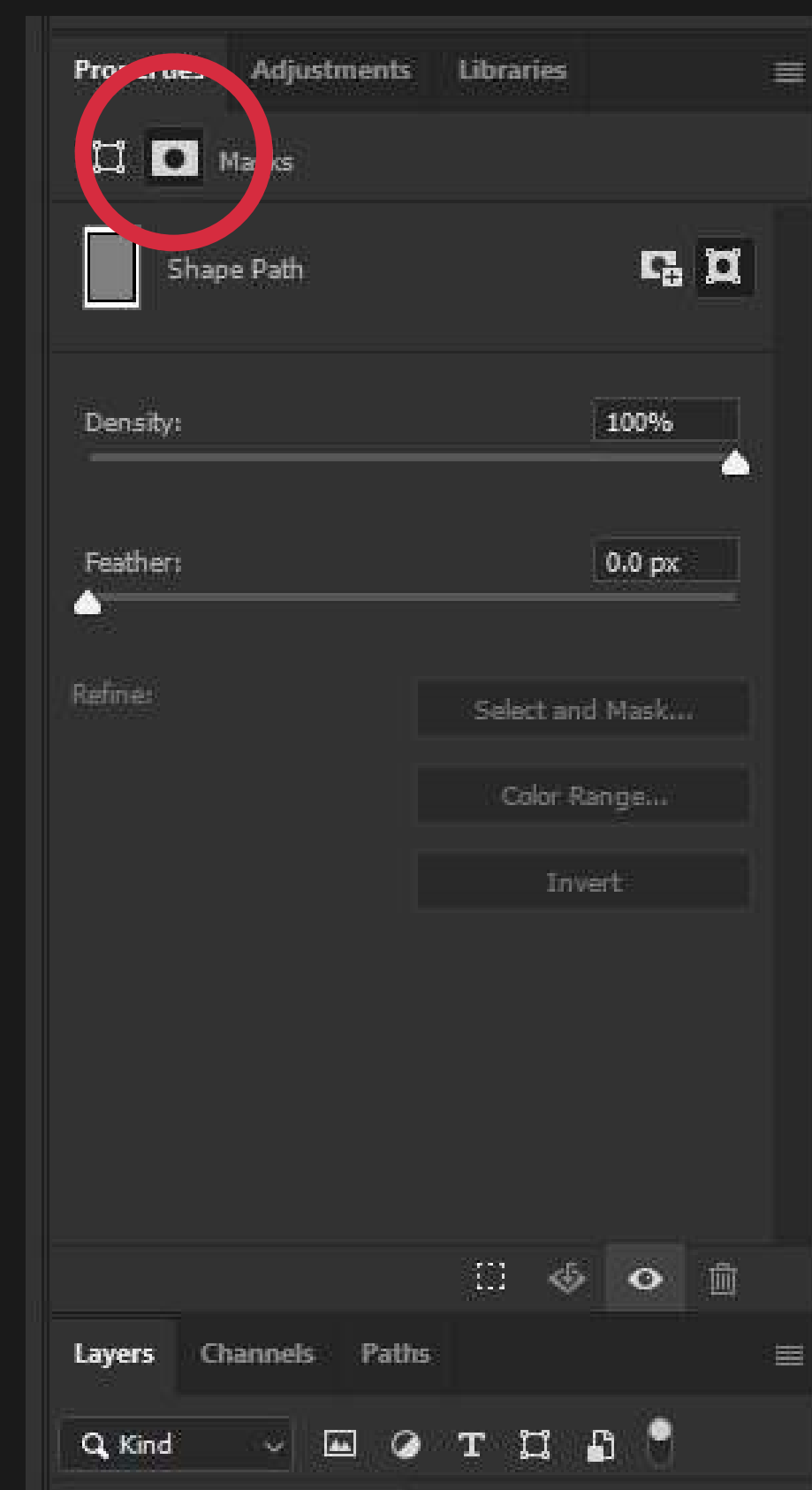
4. Change the Rectangle to be a Border

With your Shape Layer still selected in your Layers Palette click the “Subtract Font” button in the Properties Panel. This will make it so your rectangle turns into a border around the edge instead of a rectangle in the middle of your image.



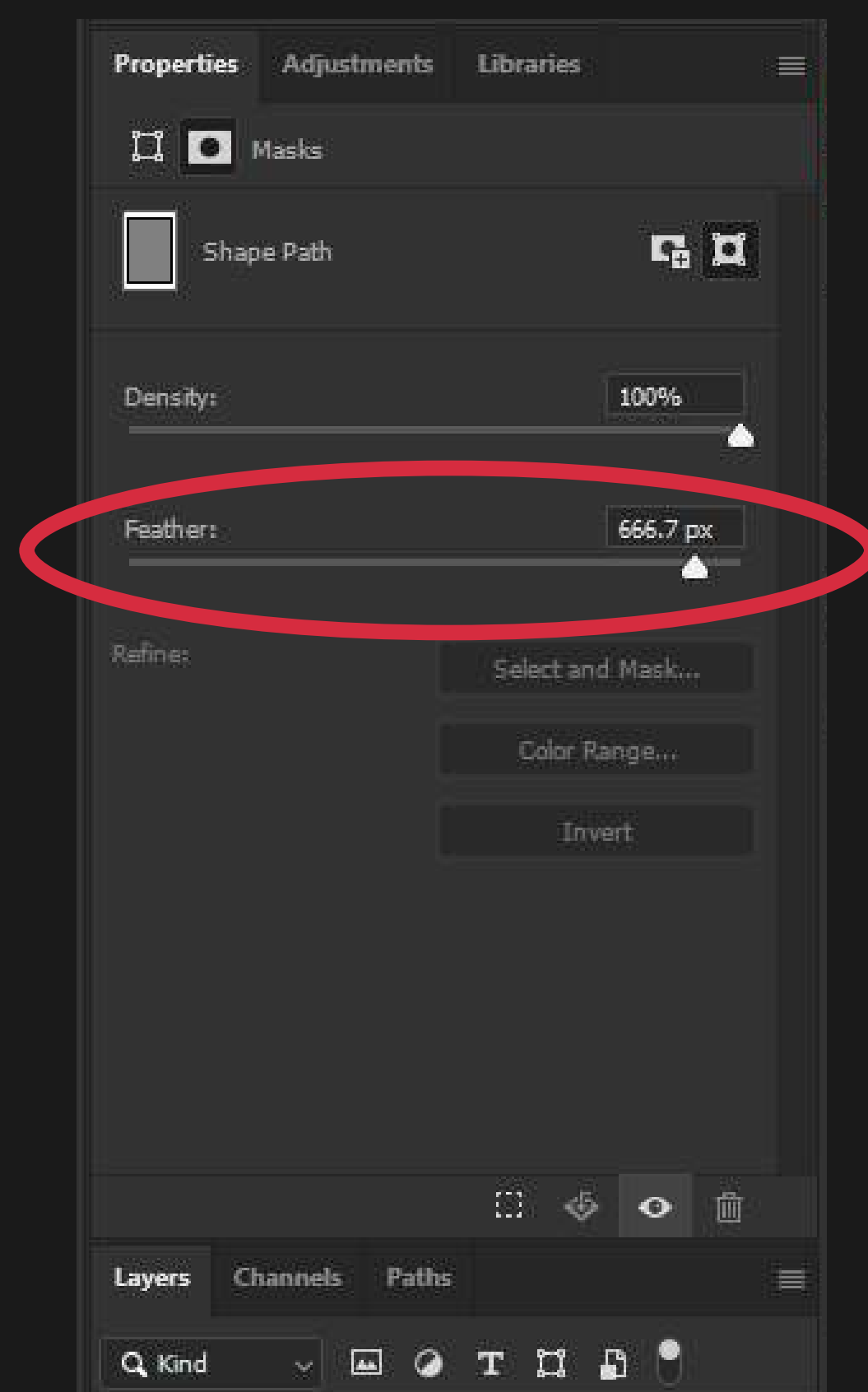
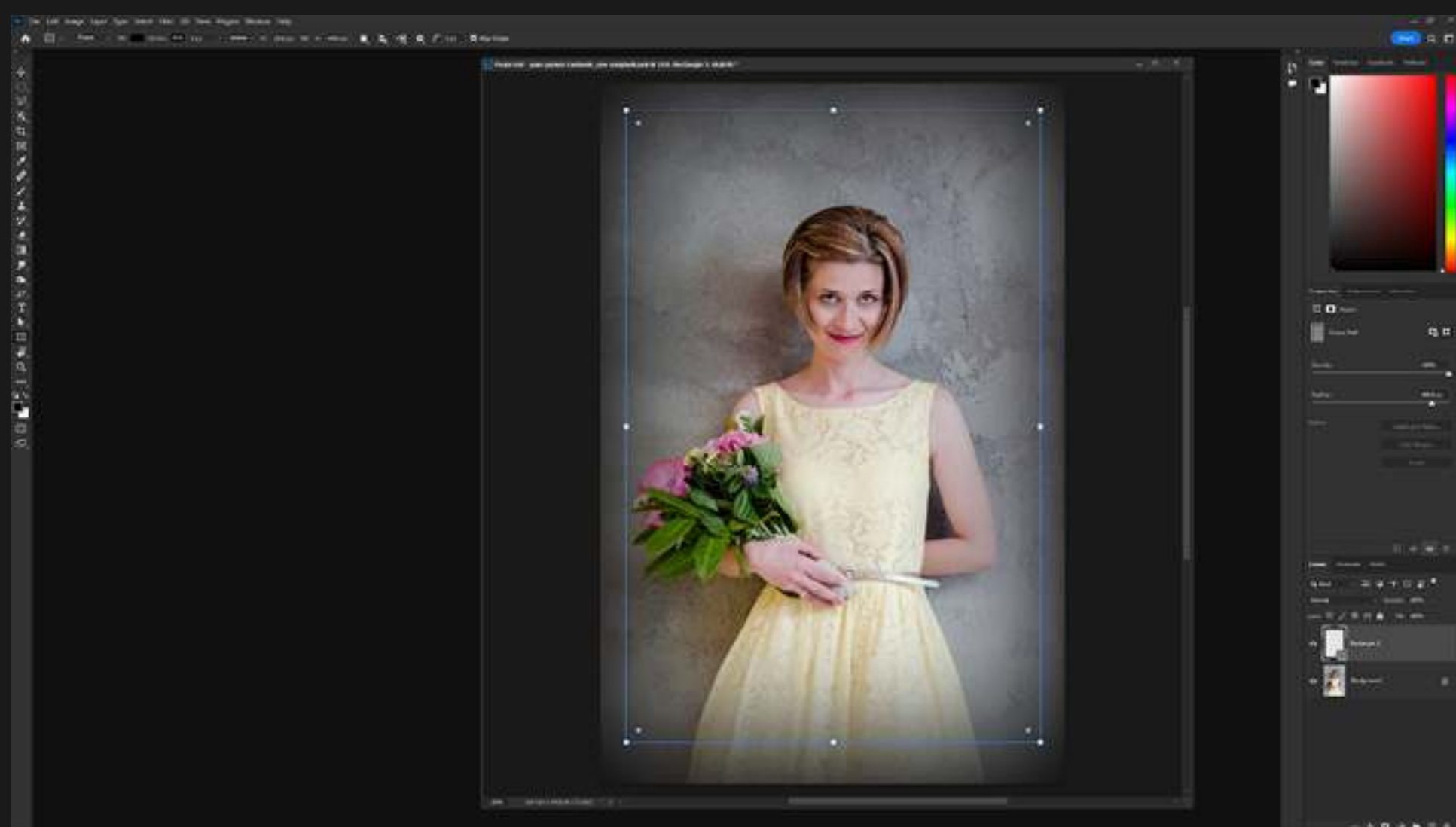
5. Change the Mode of the Shape Layer

With your Shape Layer still selected in your Layers Palette click “Masks” button in the Properties Panel.



6. Soften the Effect

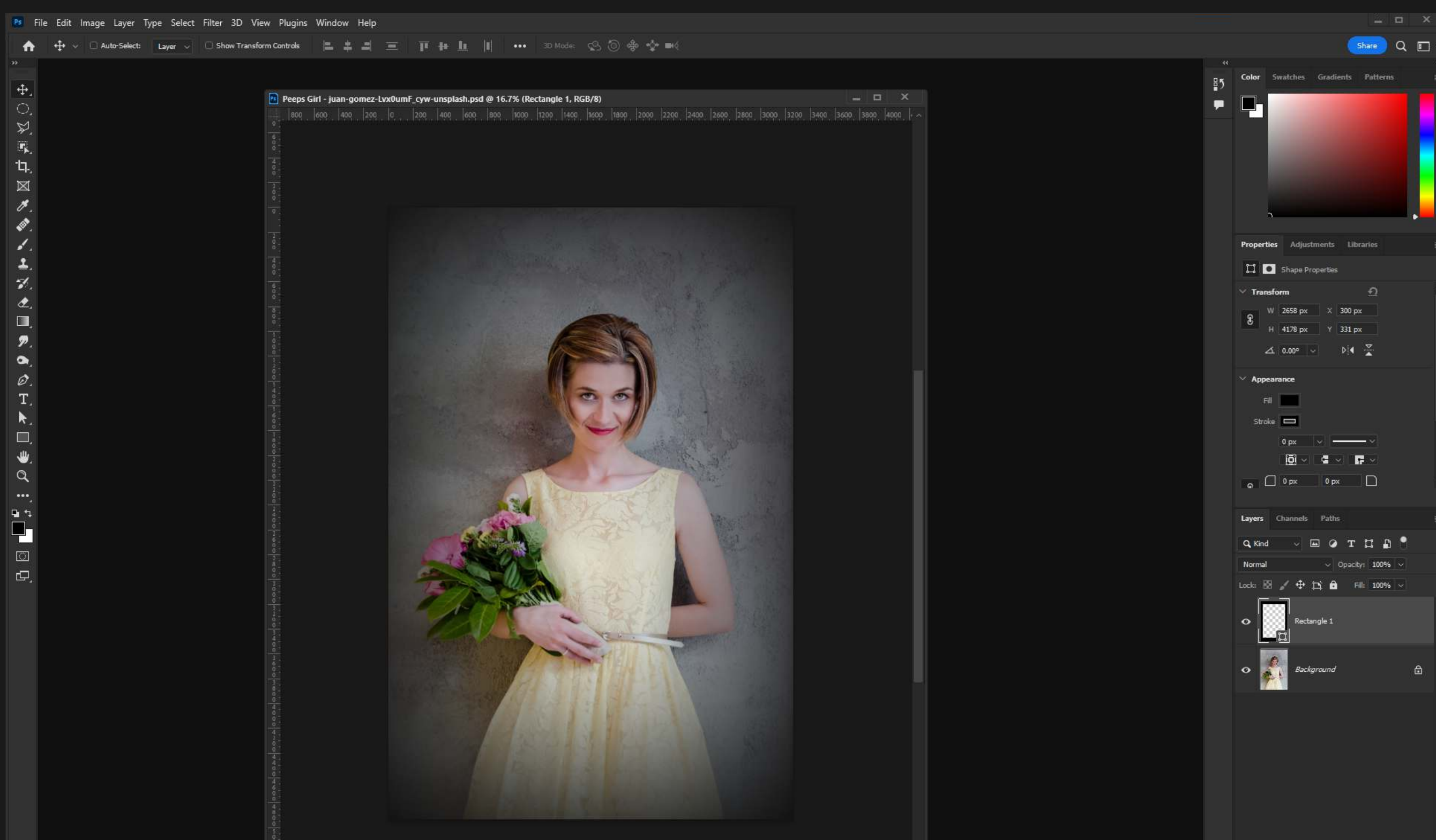
Now drag the “Feather” slider to the right. The more you increase this the softer the effect will become.



7. Adjust the Vignette Shape

Now you can adjust the shape of the Vignette at any time.

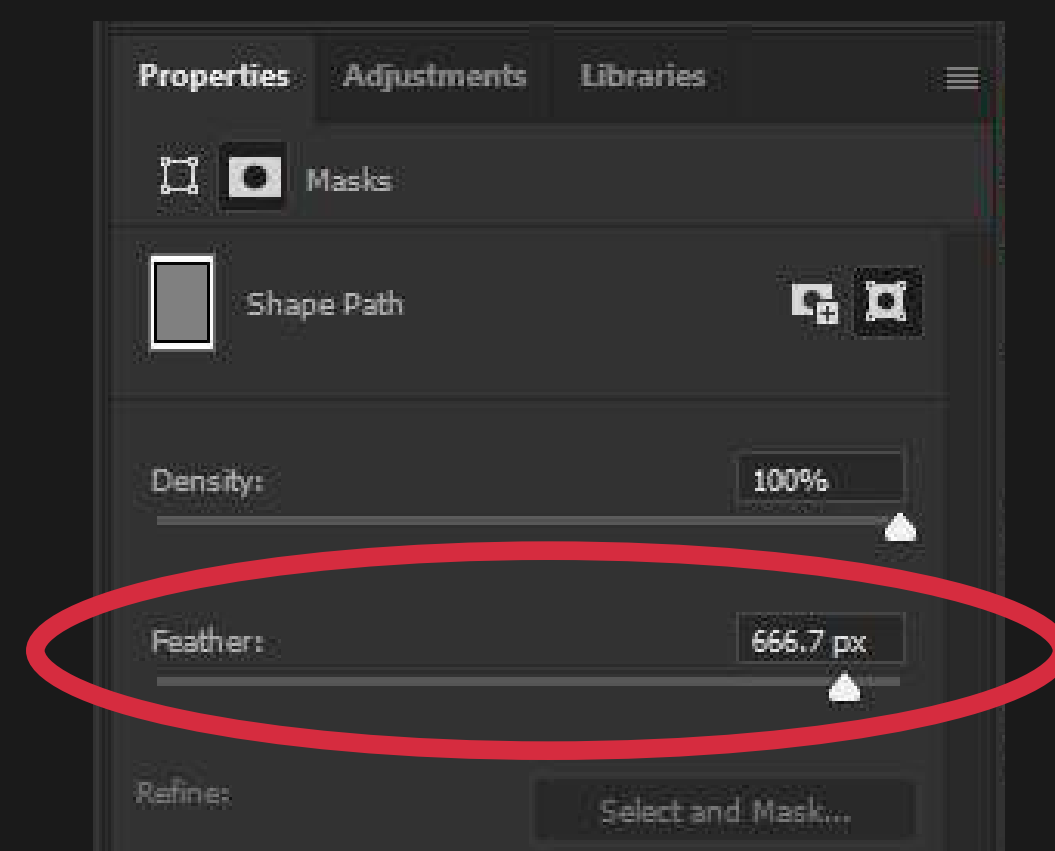
With the Shape Tool selected (Step 1.) select the Shape Layer in the Layers Palette and drag the corners of the shape to modify how big or small the Vignette is.



8. Adjust the Vignette Softness

With the Shape Layer selected, adjust the “Feather” slider in the Properties Panel to change how soft or hard the Vignette is.

Note: You can use any shape, not just a rectangle to create different Vignettes and you can even change the color from black to something else for different looks.





FORMULA 04

LAYER MASKS

The ability to hide parts of a layer without removing them permanently.

LAYER MASKS

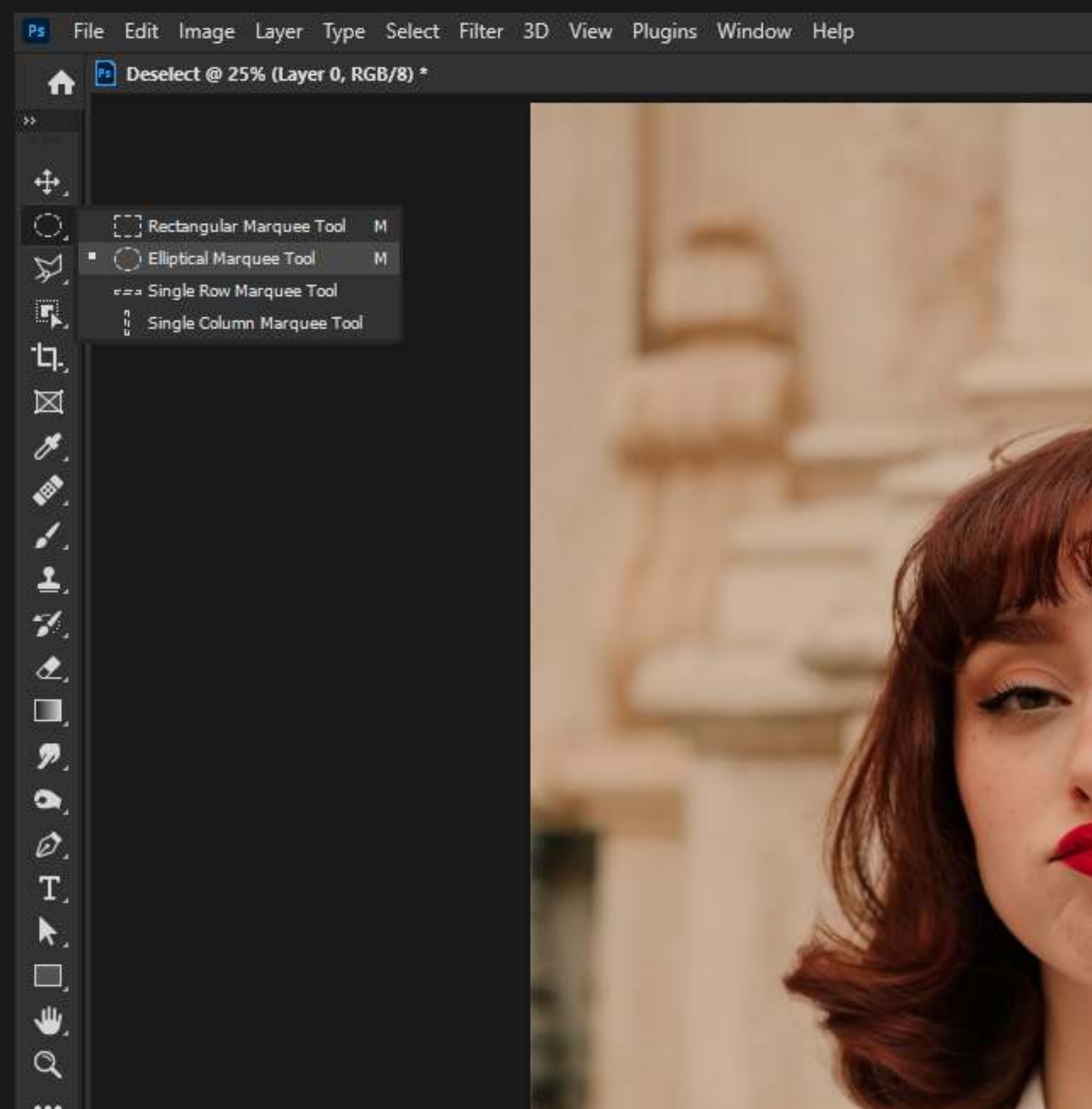
A Layer Mask allows you to hide parts of a Layer without actually erasing them. The great part is you can bring those hidden areas back any time you want by editing the Mask, not the Layer.

1. Choose the Elliptical Marquee Tool

In the left Toolbar, click and hold on the Marquee Tool. A menu will pop out, select the Elliptical Marquee Tool.

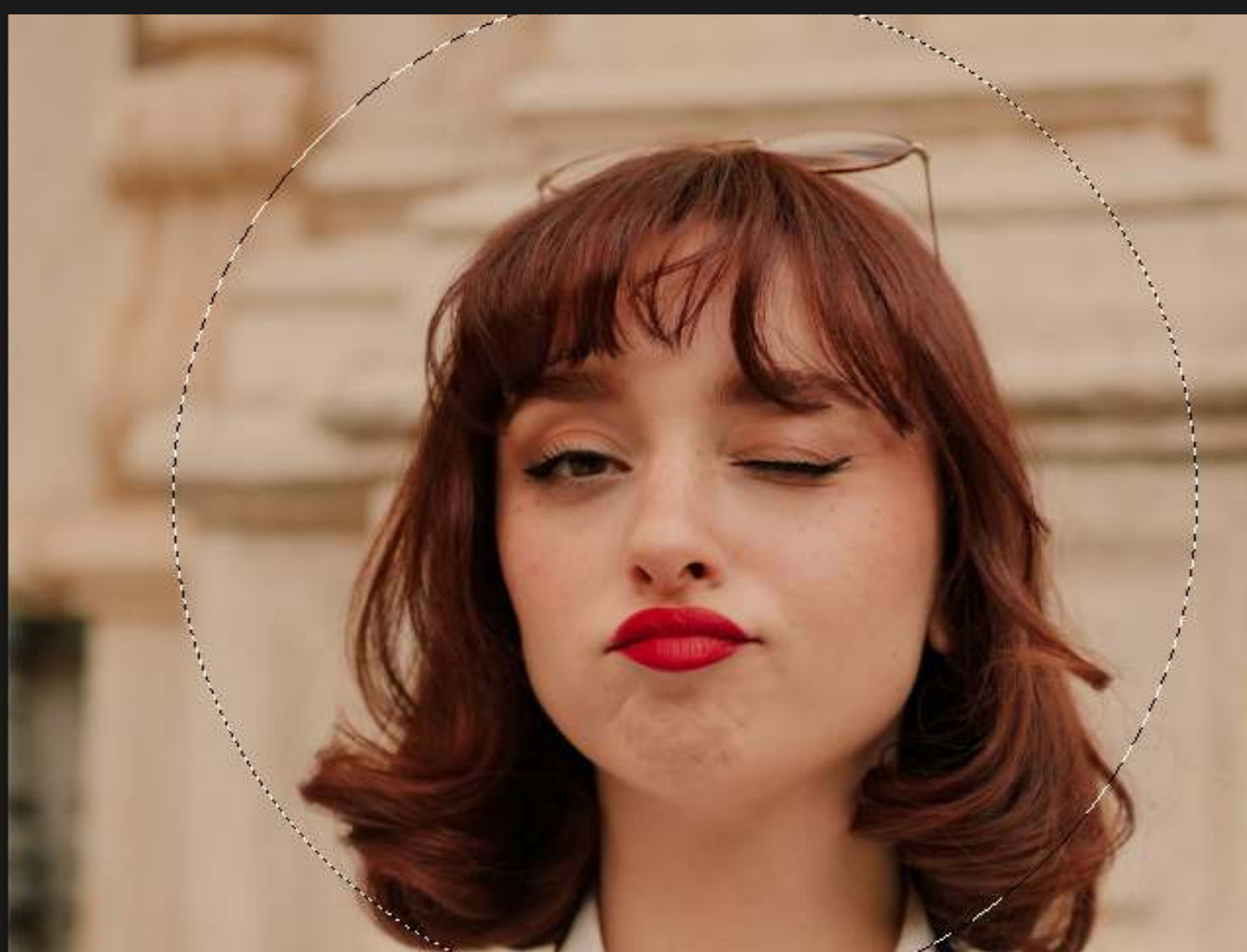
The tool is called the Marquee Tool because the little dotted border looks like the flashing lights around a marquee theater sign.

Elliptical just means “round”.



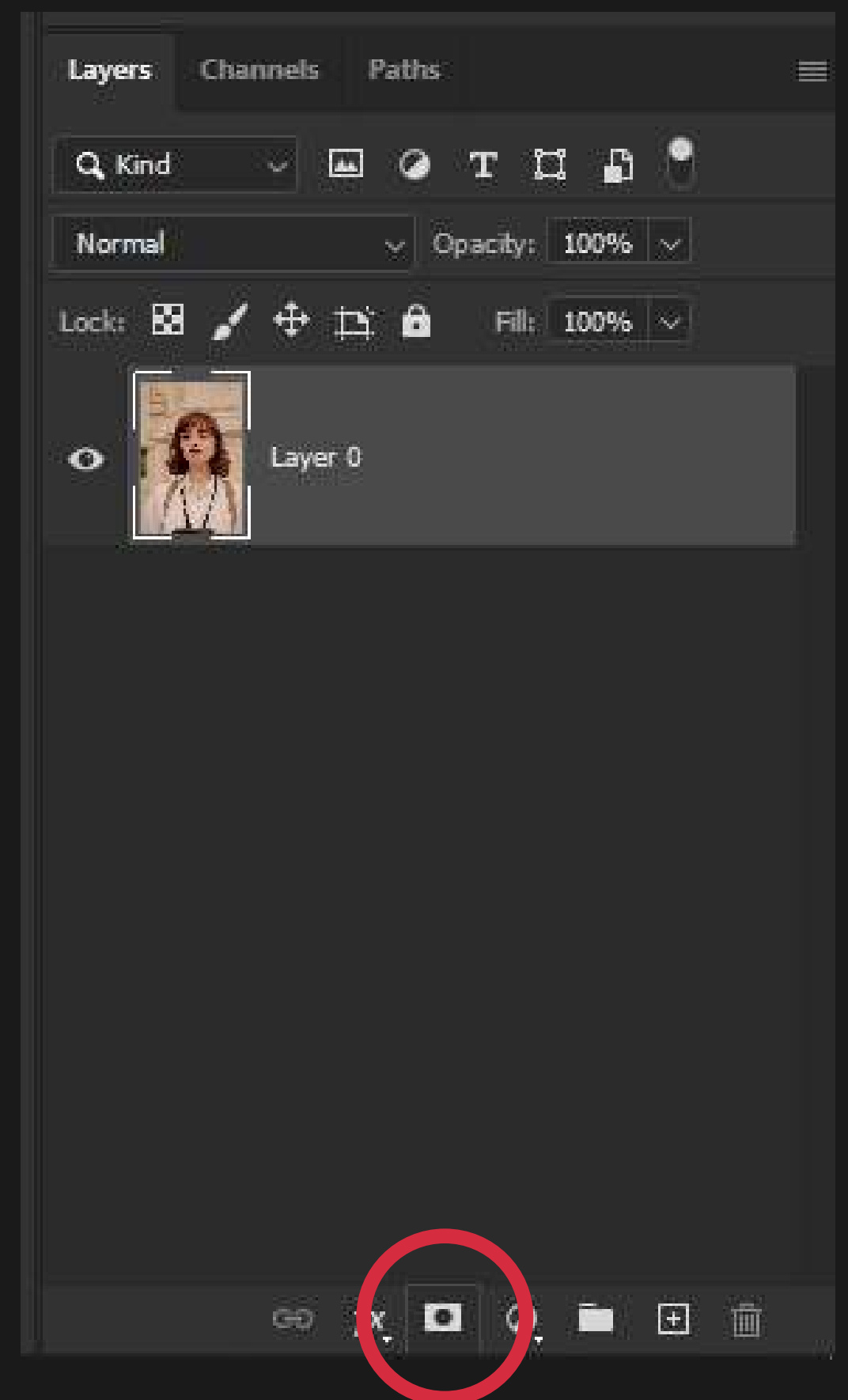
2. Draw a Circle

Click and drag to draw a circle with the Elliptical Marquee Tool, hold down Shift while drawing the circle to make it a perfect circle instead of an oval.



3. Create the Mask

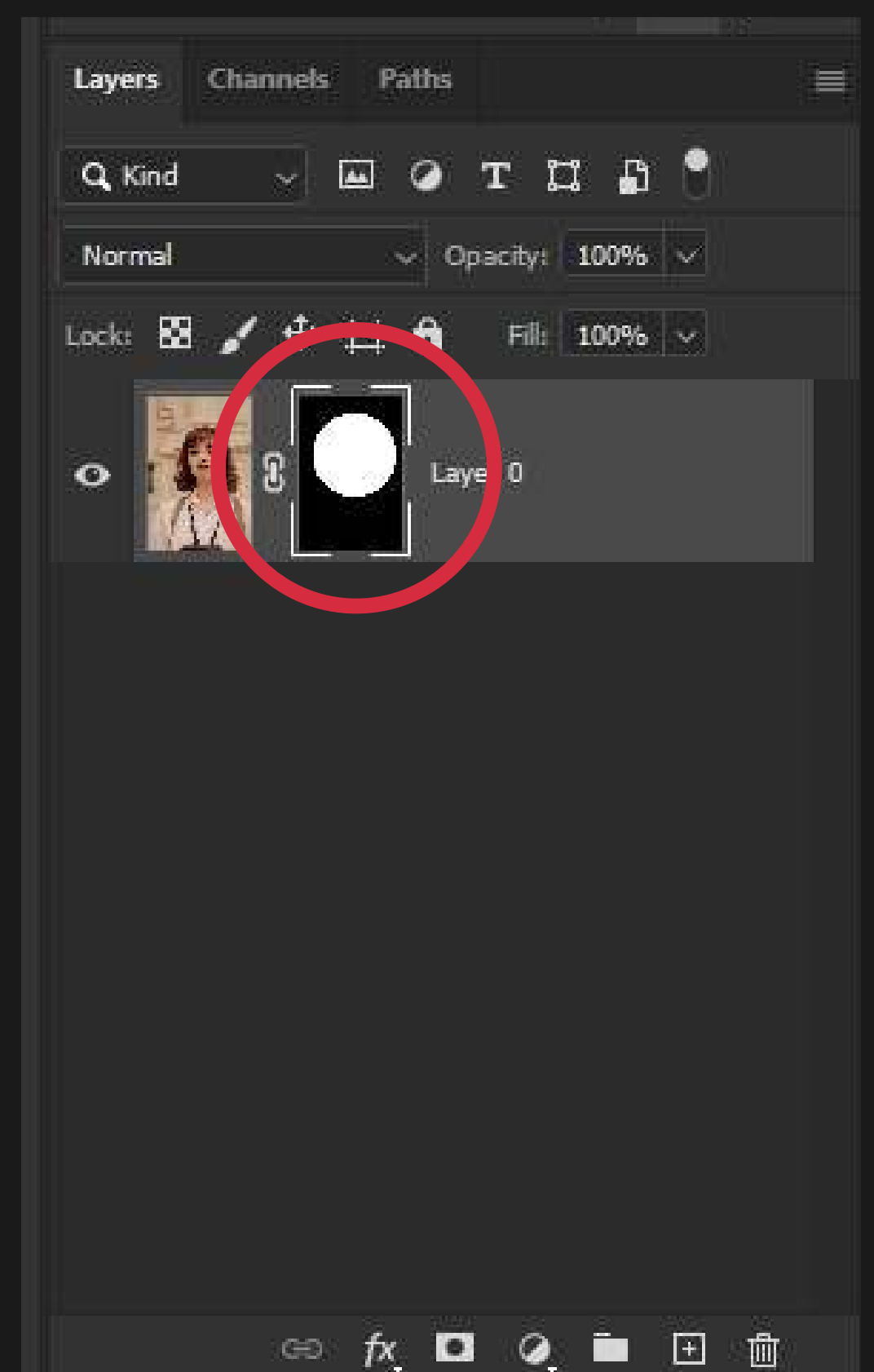
At the bottom of the Layers Palette, click the Mask Icon (looks like a box with a hole in the center).



4. Layer With a Mask

Now you have an image with a Mask. You can see the Mask next to the Layer in the Layers Palette.

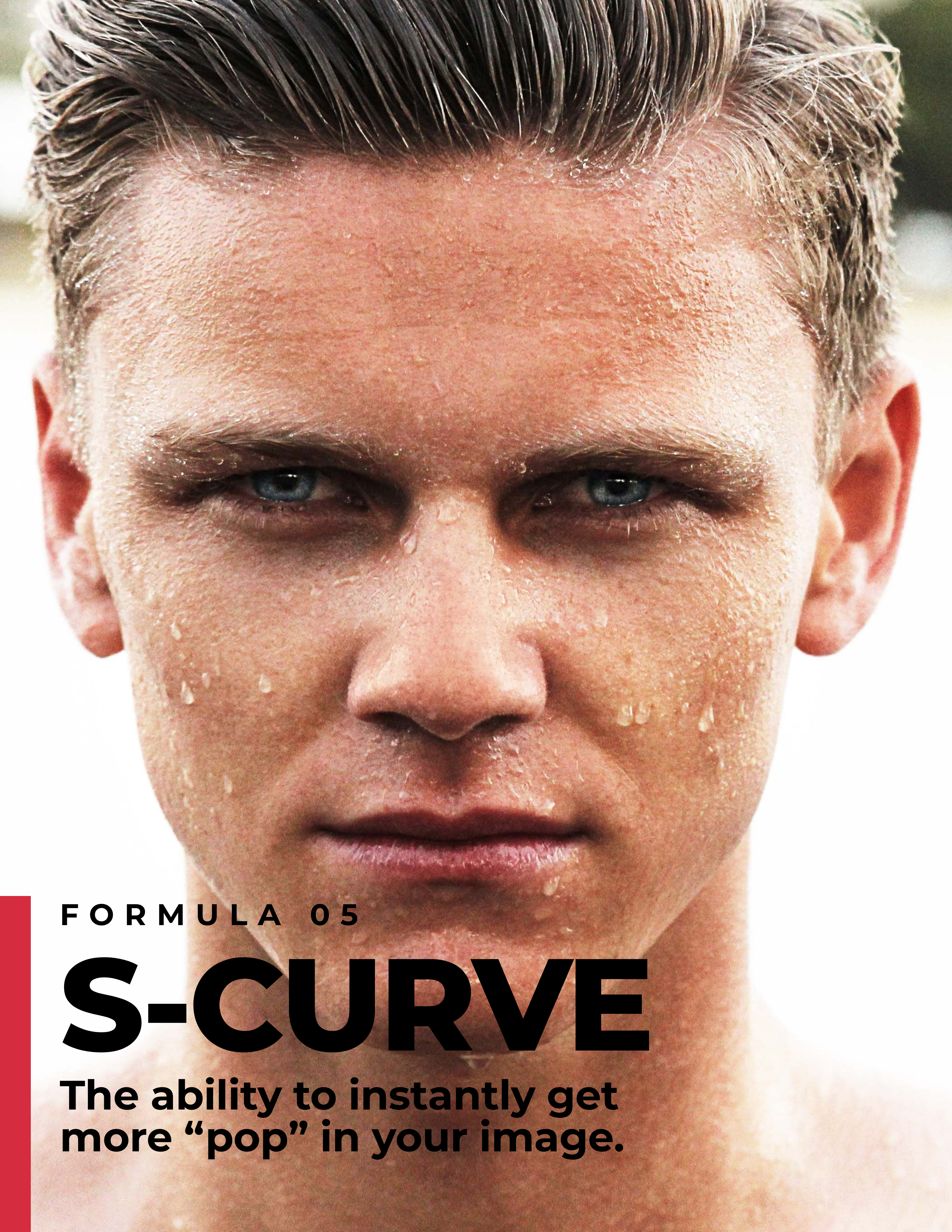
You can see a small white border around the mask which means the mask is selected, not the layer. This allows you to adjust the mask without affecting the layer.



5. Done!

The checkered pattern behind the image is Photoshop telling you that this area is transparent, or has no pixels. We can now drag and drop other Layers into this document behind this Layer as in the cover example.





FORMULA 05

S-CURVE

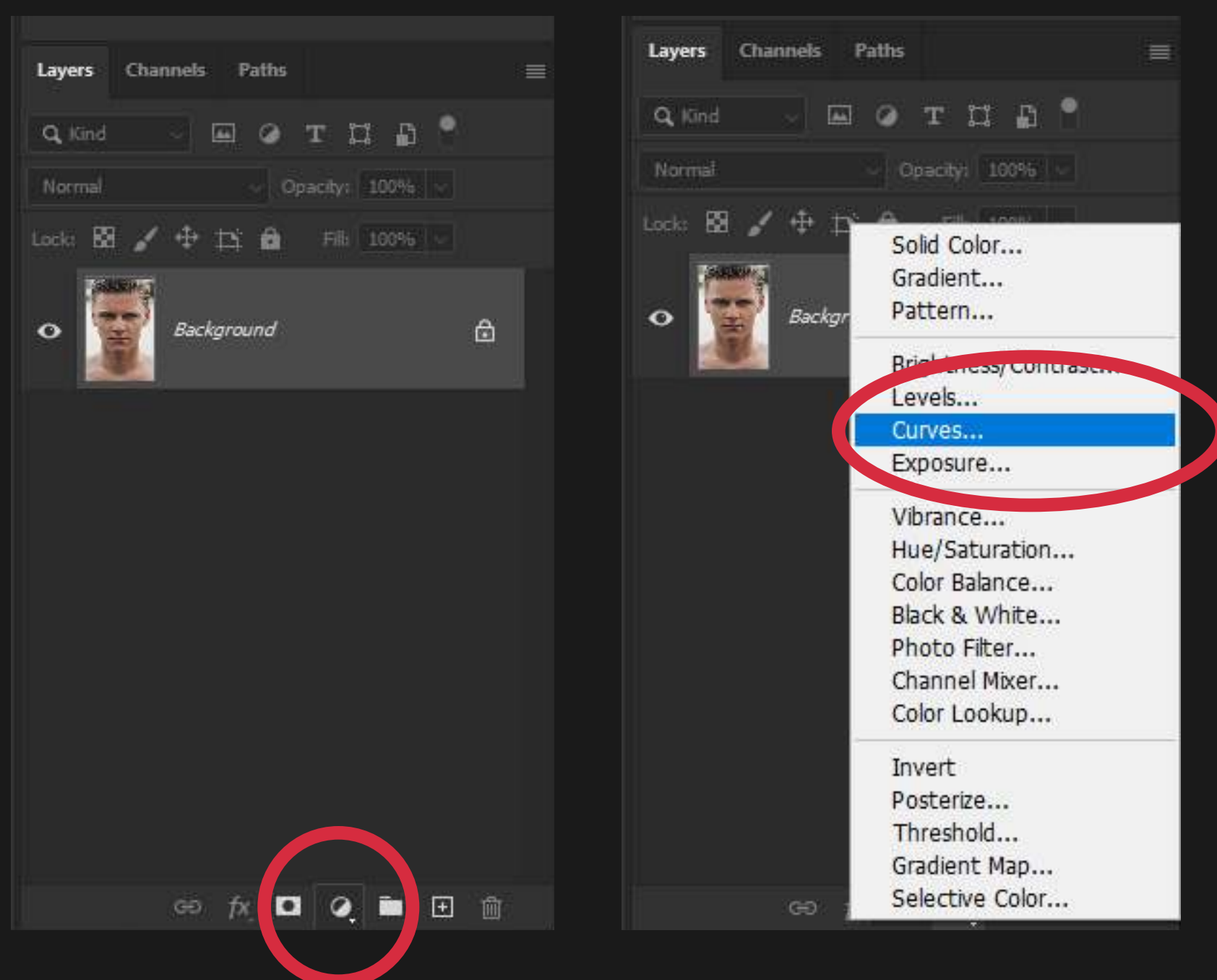
**The ability to instantly get
more “pop” in your image.**

S-CURVE

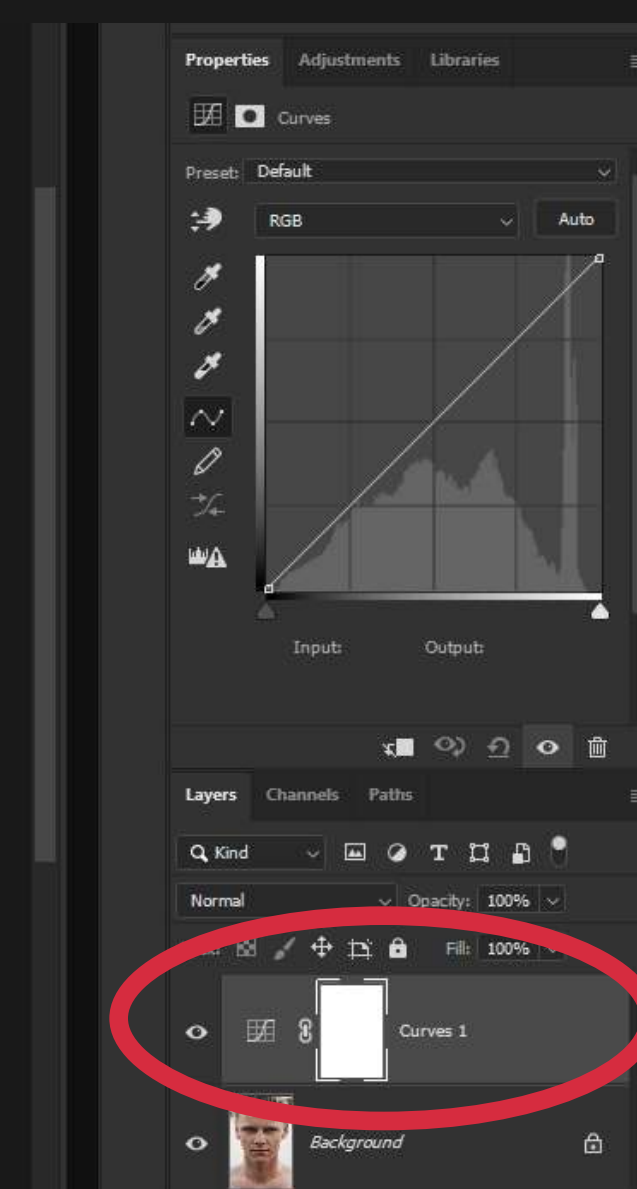
The “S-Curve”, so named because it looks like the shape of the letter S, is one of the most used “quick adjustments” to any photo that appears washed out, or lacks contrast.

1. Create a Curves Adjustment Layer

In the Layers Palette click the bottom button that looks like a half moon choose “Curves...”.



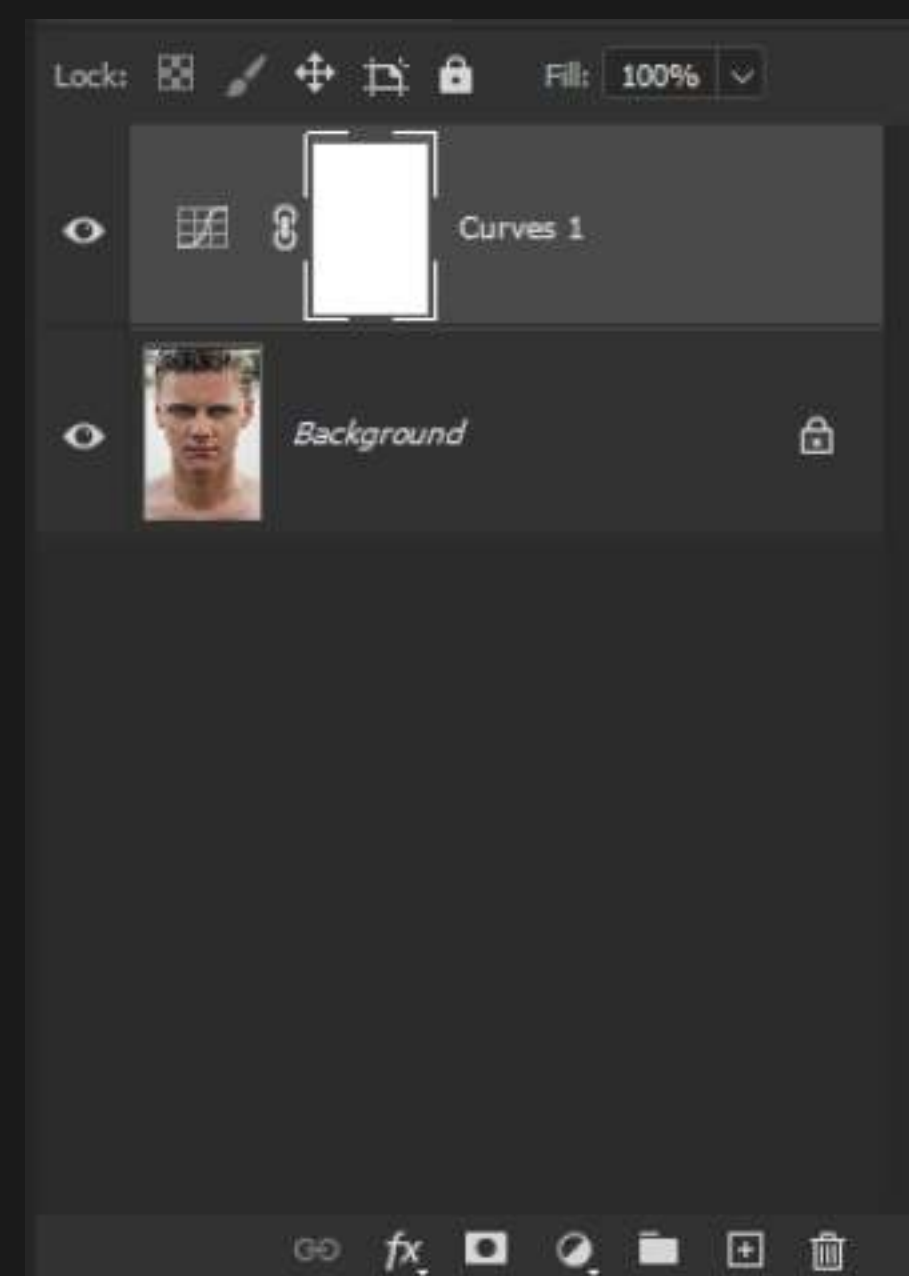
This will make a Curves Adjustment Layer above your Background Layer.



S-CURVE

2. Select the Curves Layer

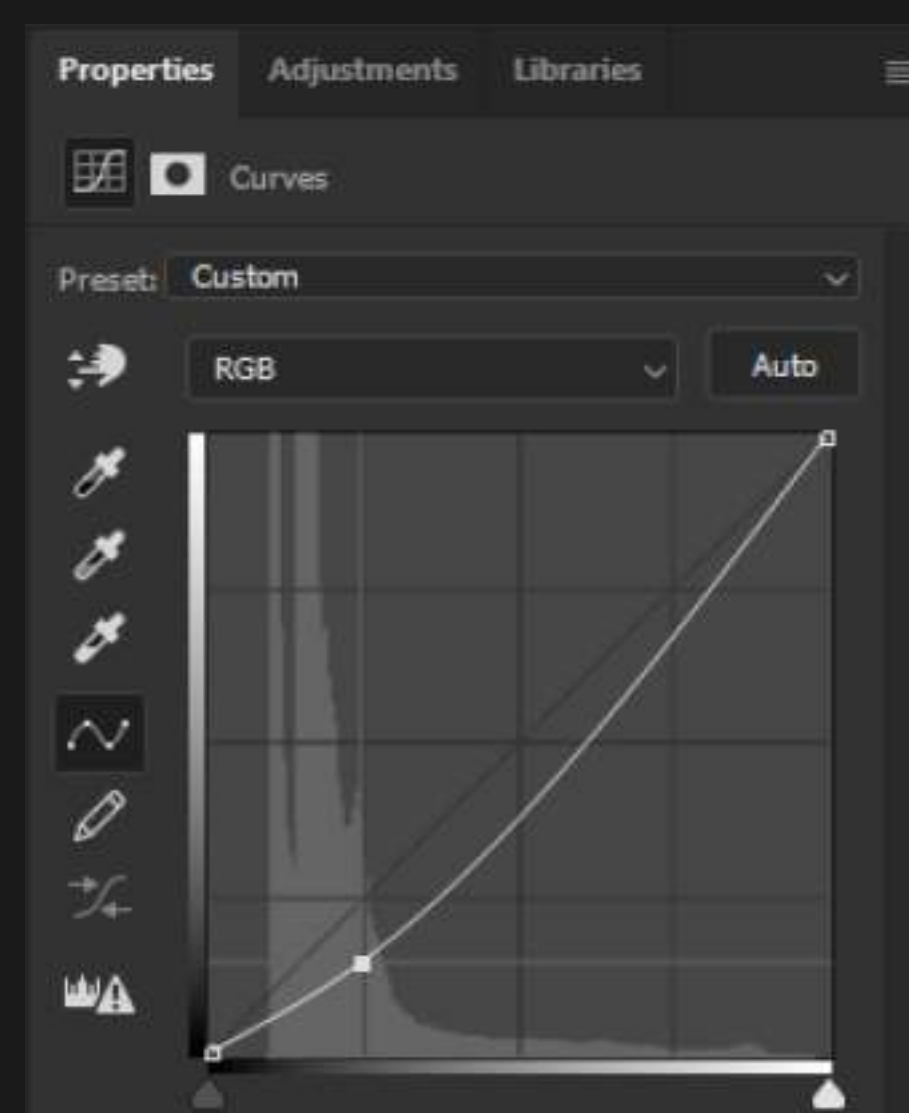
Select the Curves Layer by clicking anywhere on the Curves Layer in the Layers Palette.



3. Shape the First Part of Curve Like an 'S'

In the Properties Panel (just above the Layer Palette) click and drag down in the first section of the curve.

This will make the darker tones (shadows) even darker in your image.

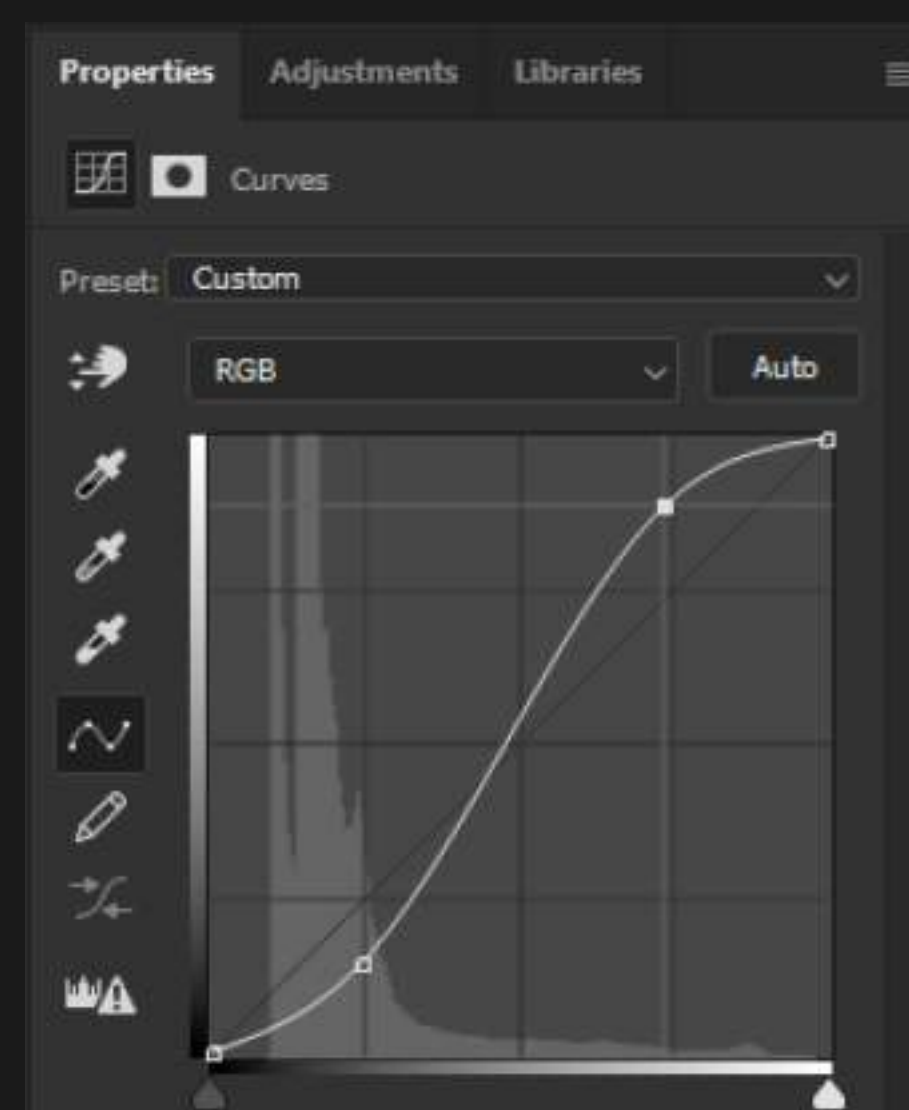


4. Shape the Second Part of Curve Like an 'S'

In the Properties Panel click and drag up in the last section of the curve.

This will make the brighter tones (highlights) even brighter in your image.

You can drag the points up and down and left and right at any point to increase or decrease the effect.



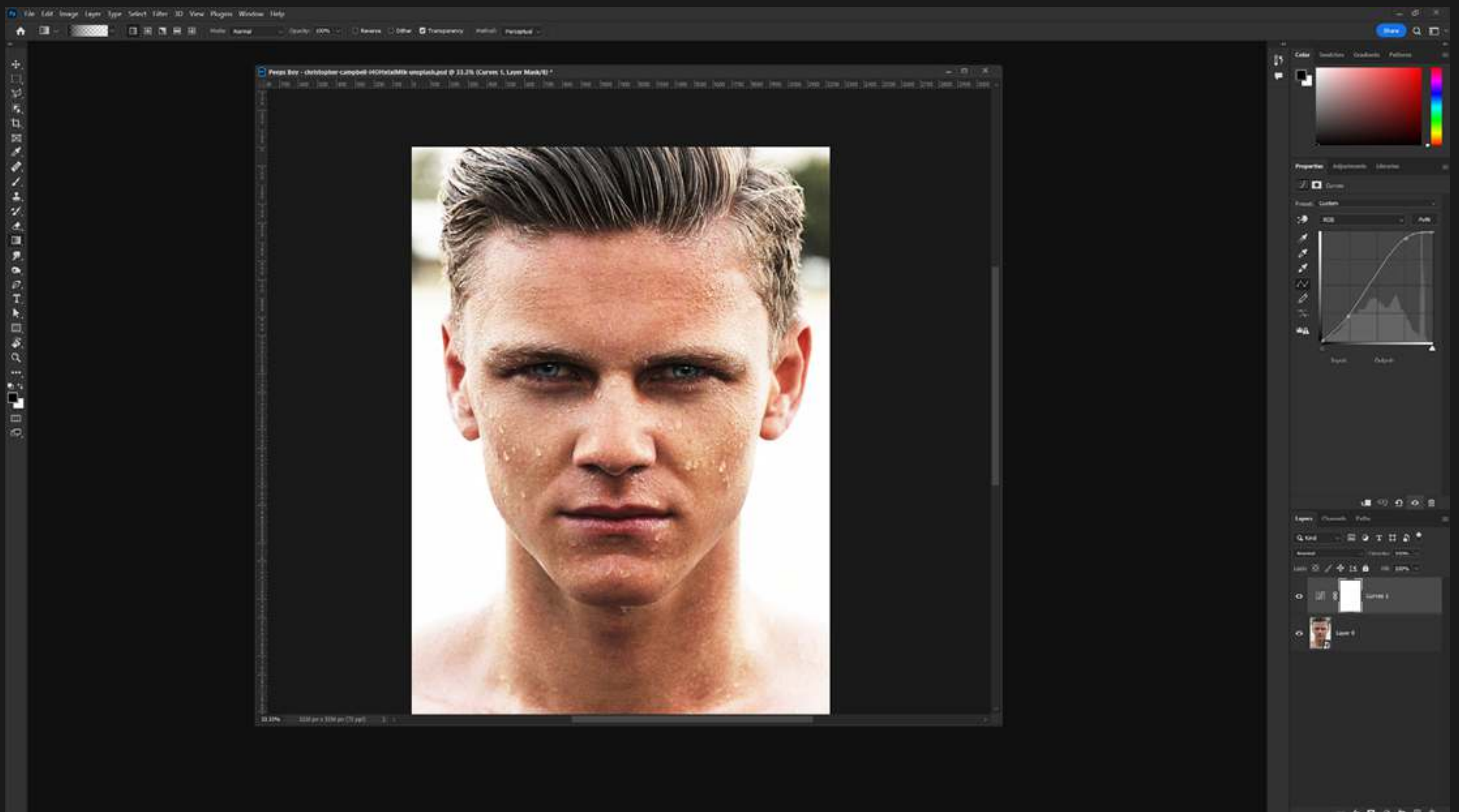
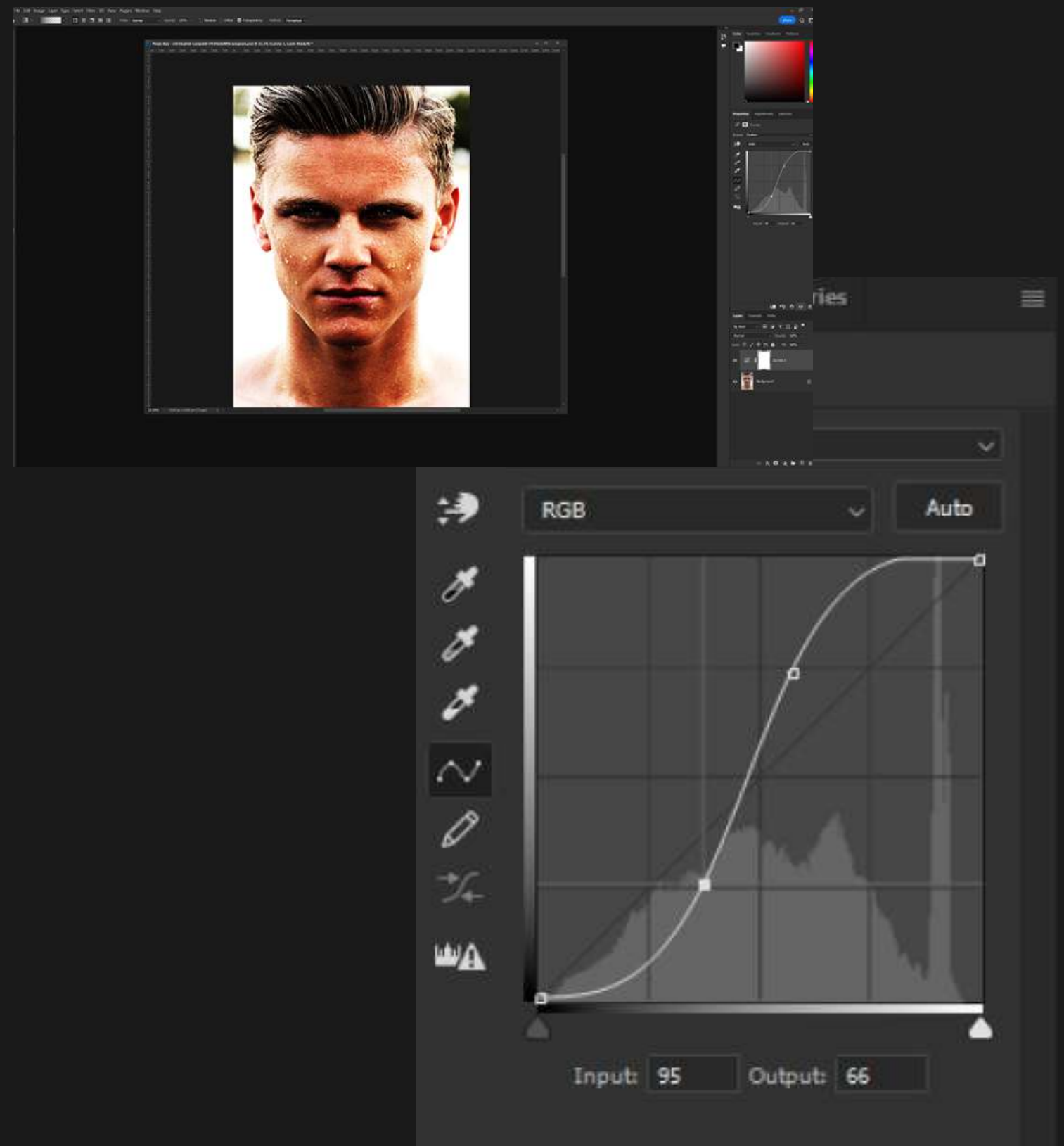
FORMULA 05

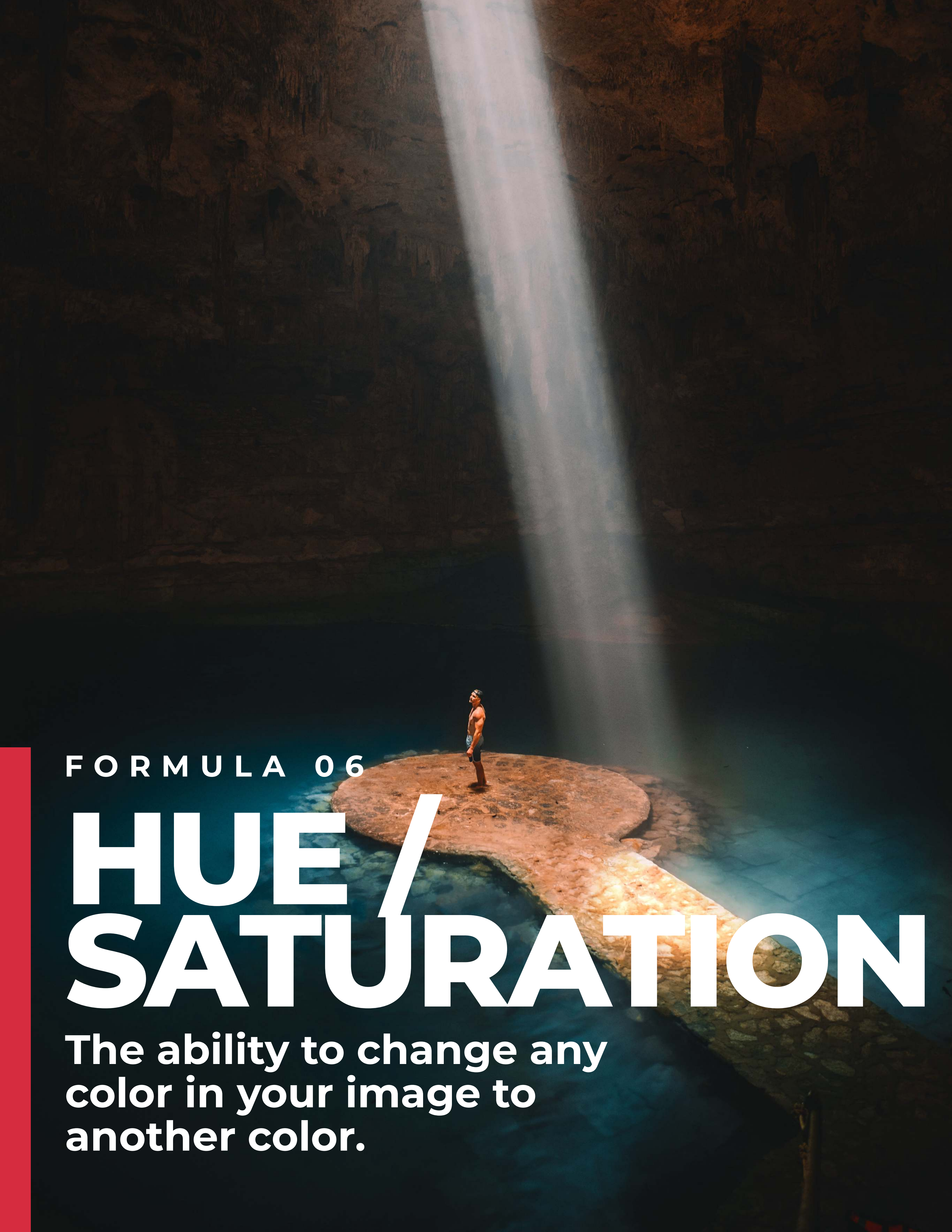
S-CURVE

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5. Adjust to Taste

The more the curve looks like an S shape the stronger the contrast will be (darker shadows and brighter highlights). You can adjust the curve at any time by selecting the Curves Layer in the Layers Palette and adjusting the curve in the Properties Panel.



A person stands on a small, circular rock platform in the center of a dark, cavernous space. A powerful beam of light shines down from above, illuminating the person and the rock. The surrounding walls and floor are dark and textured, with some light reflecting off the water or wet surfaces. The overall atmosphere is mysterious and dramatic.

FORMULA 06

HUE / SATURATION

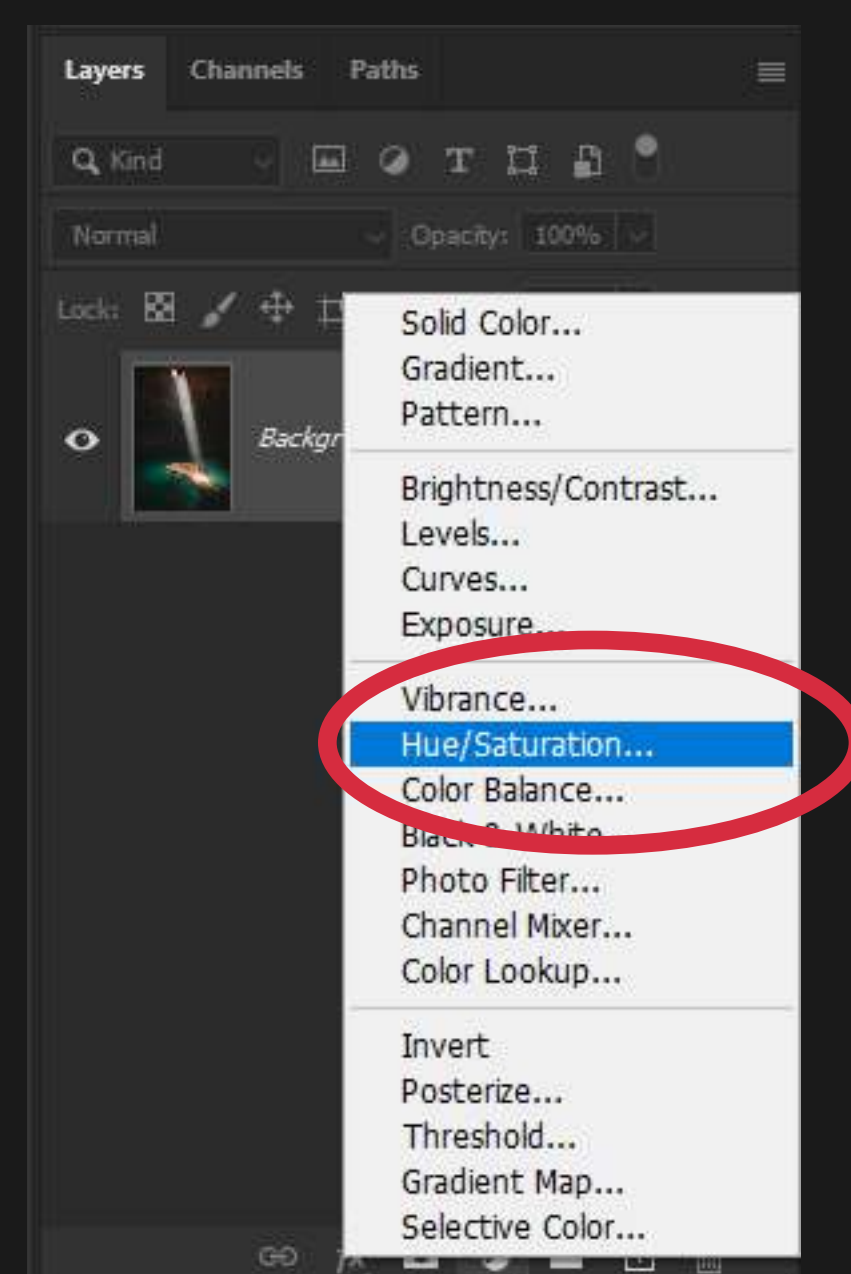
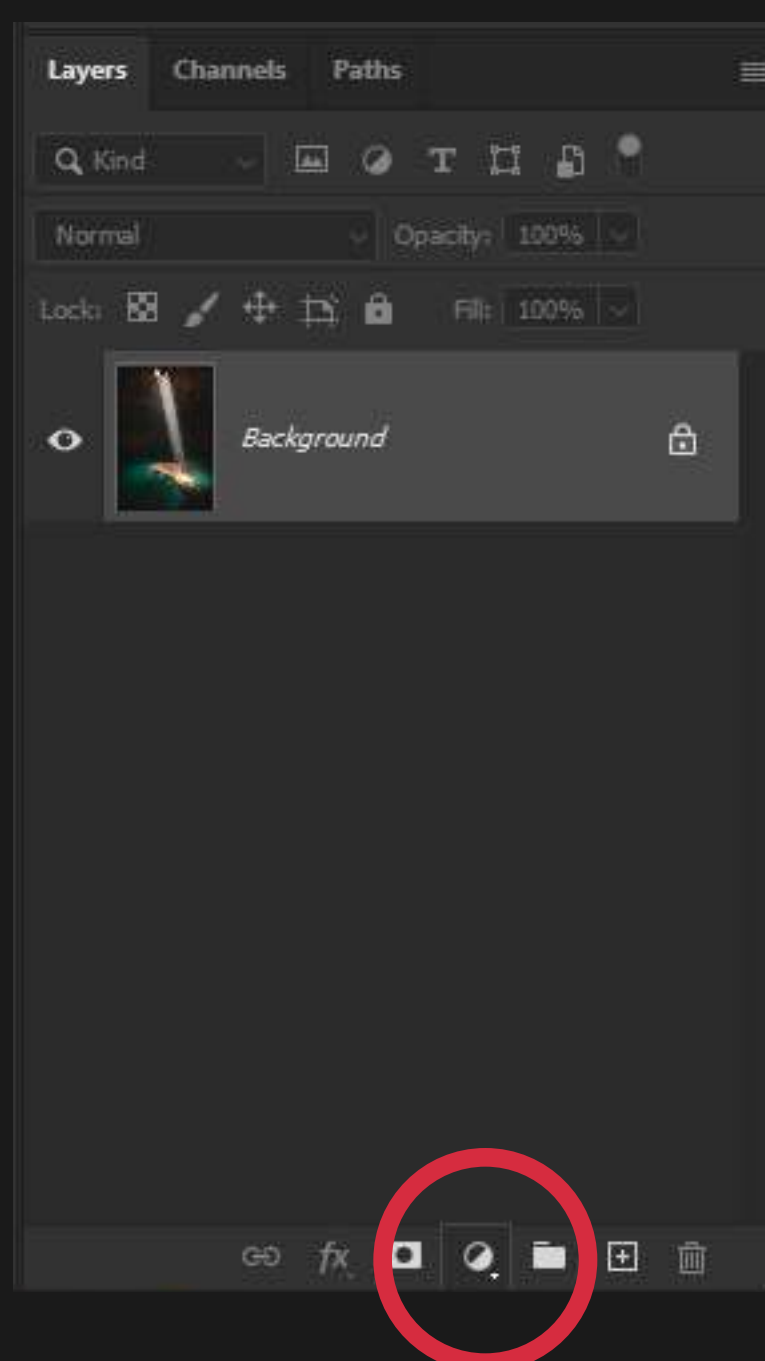
The ability to change any color in your image to another color.

HUE/SATURATION

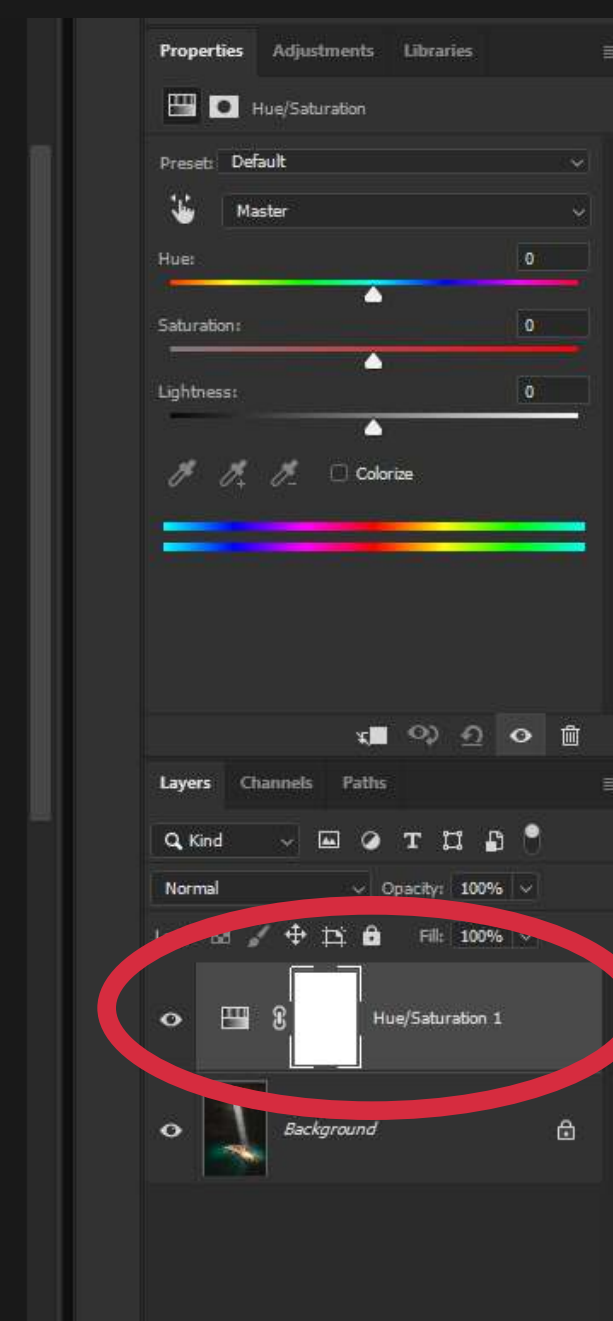
Hue is the difference in color that is visible to the eye and Saturation is the intensity of the color.

1. Create a Hue/Saturation Adjustment Layer

In the Layers Palette click the bottom button that looks like a half moon and choose “Hue/Saturation...”.



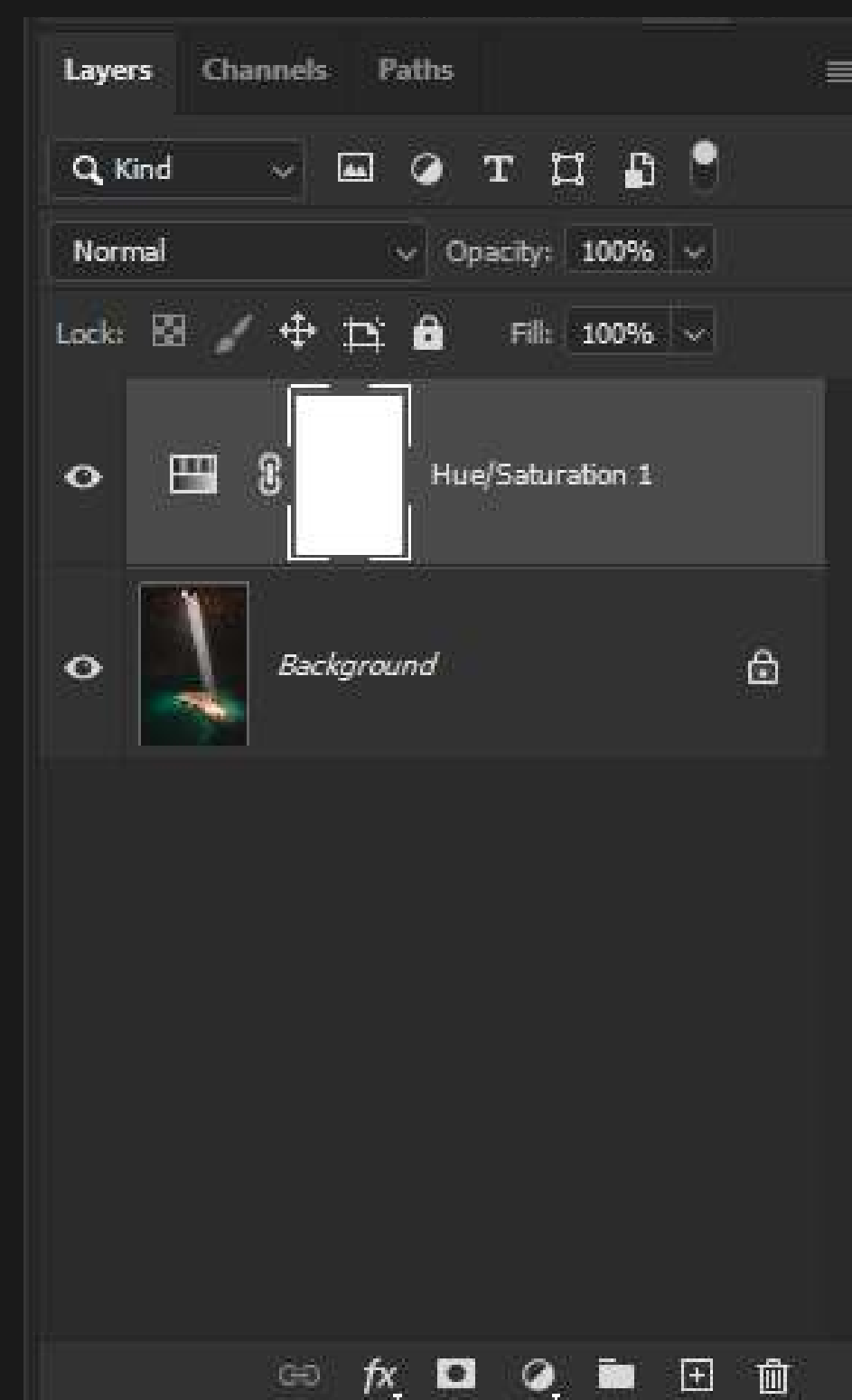
This will make a Hue/Saturation Adjustment just above your background layer.



HUE/SATURATION

2. Select the Hue/Saturation Layer

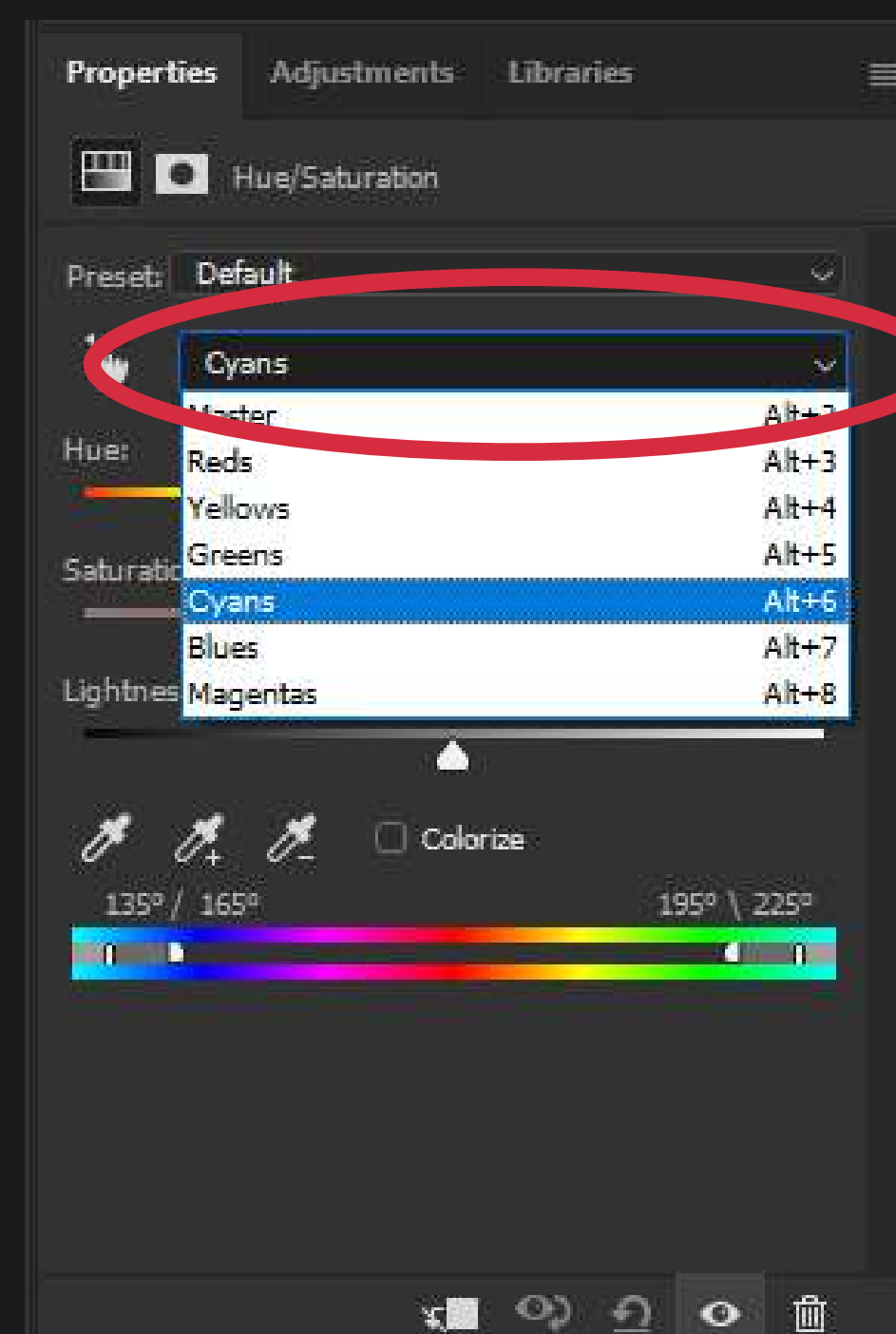
Select the Hue/Saturation Layer by clicking anywhere on the Hue/Saturation Layer in the Layers Palette.



3. Select the Color You Want to Change

In the Properties Panel under click the drop down list that reads “Master” and select whichever color you would like to adjust. For this example, we want to change “Cyans” which just means greenish-blue.

“Master” means all colors at one, if you adjust the Hue or Saturation while “Master” is selected you will adjust all the colors of the image.

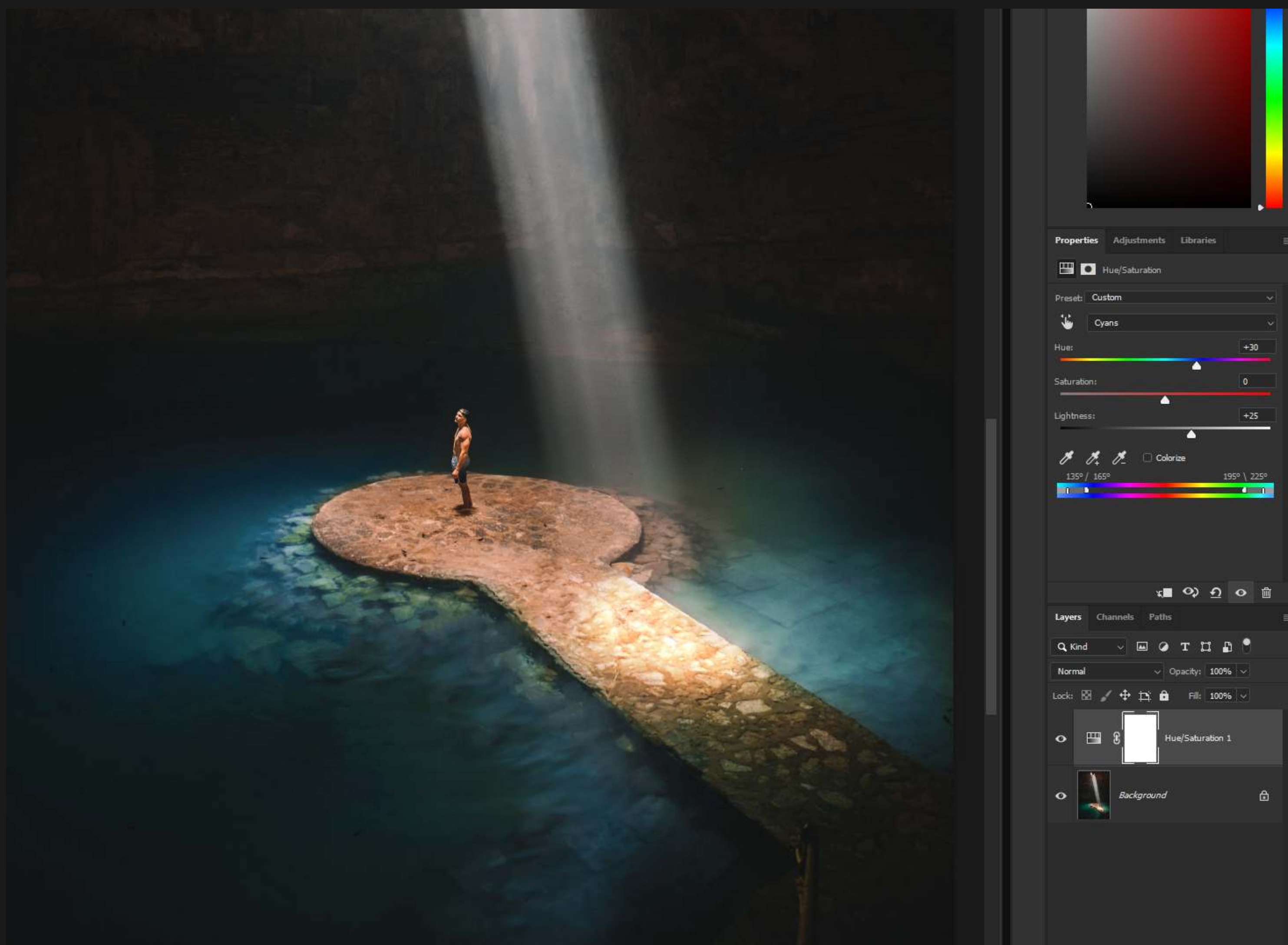
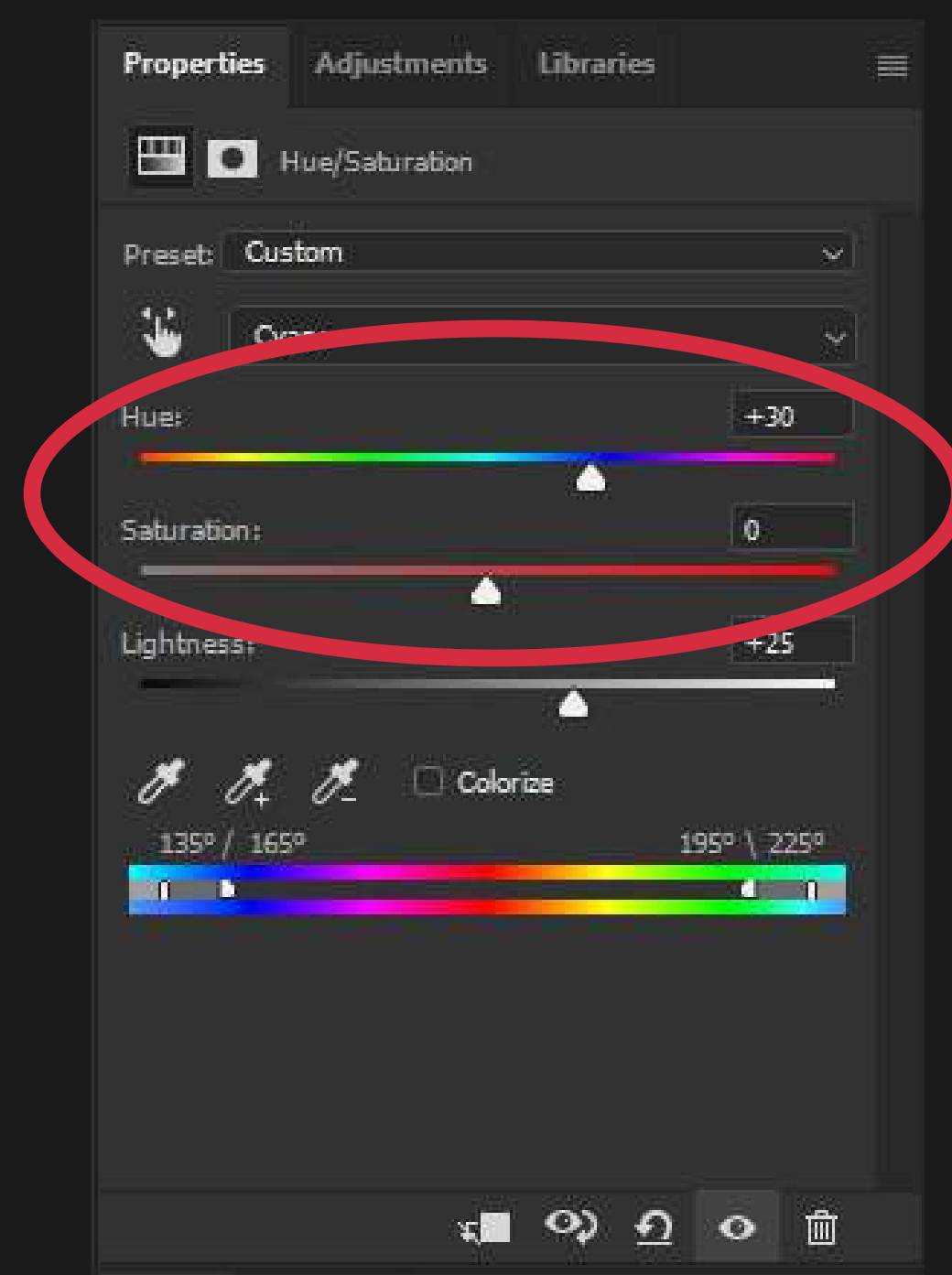


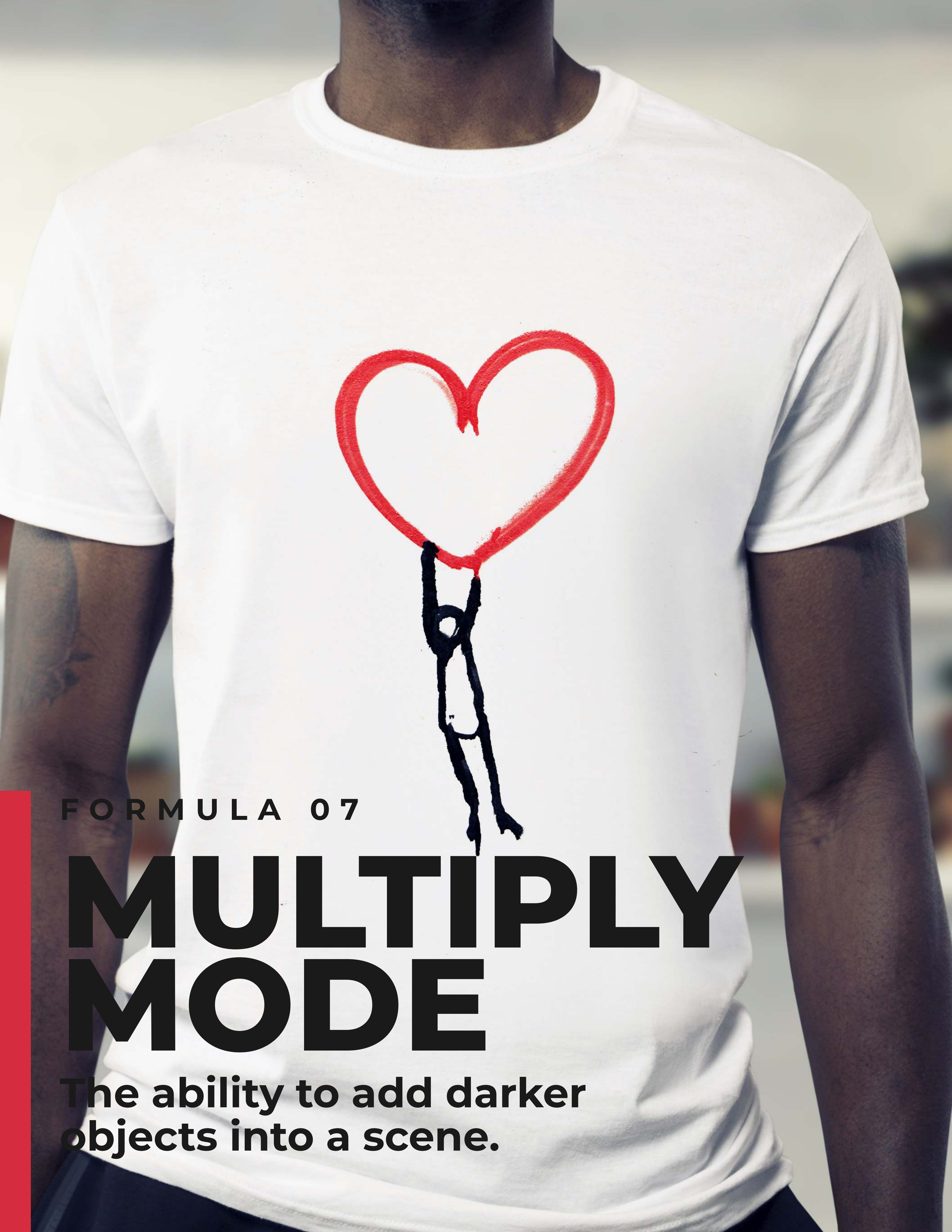
HUE/SATURATION

4. Adjust the Colors

In the Properties Panel move the Hue slider to the right until it is at “+30”. This gives the water a more blue appearance.

And then move the Saturation slider to the right until it is at “+25” so the blue is more vibrant.





FORMULA 07

MULTIPLY MODE

The ability to add darker
objects into a scene.

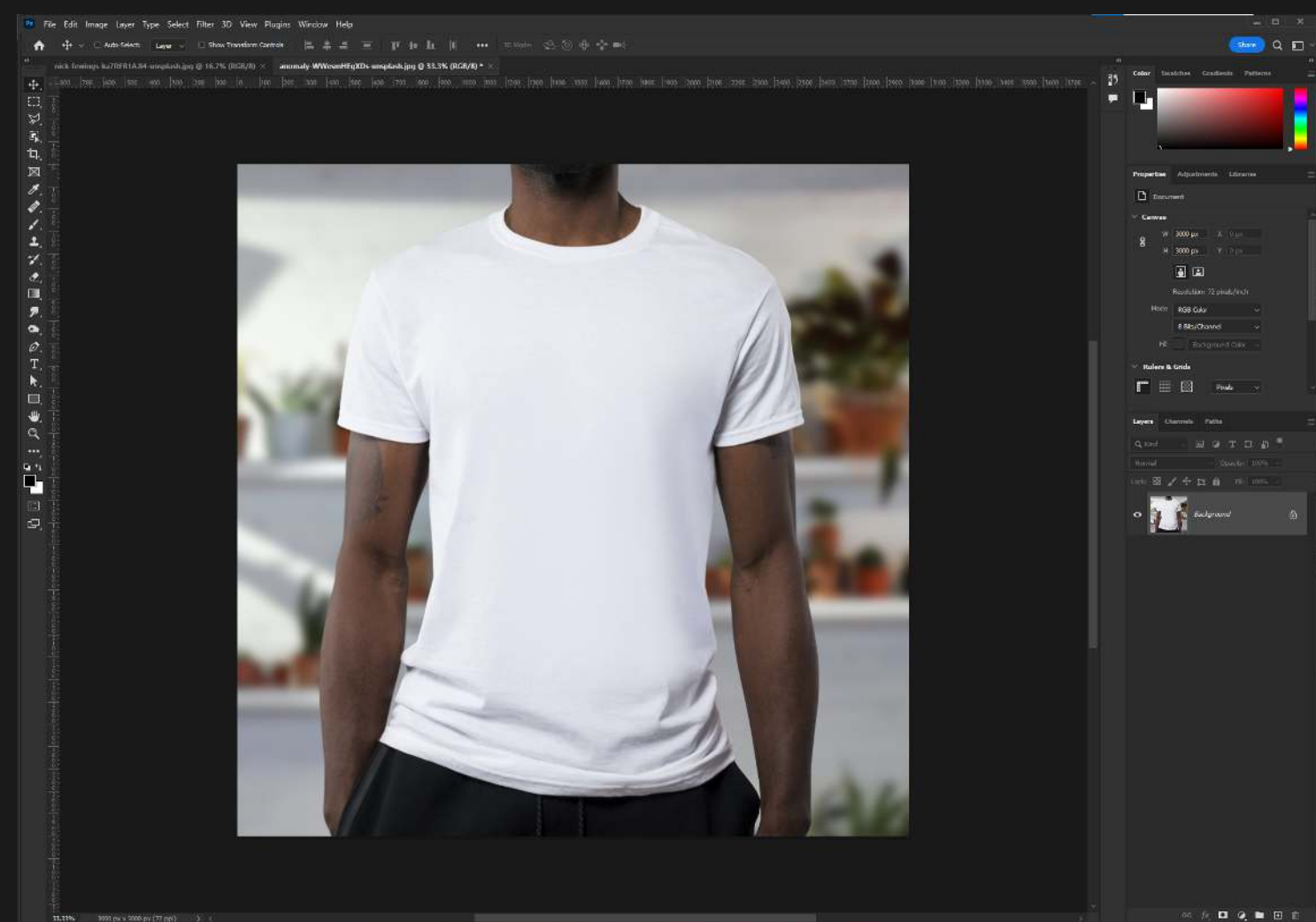
MULTIPLY MODE

A layer with the blending mode “Multiply” will darken the layer below it. White disappears.

Blending modes are simply the way you tell Photoshop how you want one layer’s pixels to effect the layer below. Artists use these all the time to quickly create different effects.

1. Choose Two Files

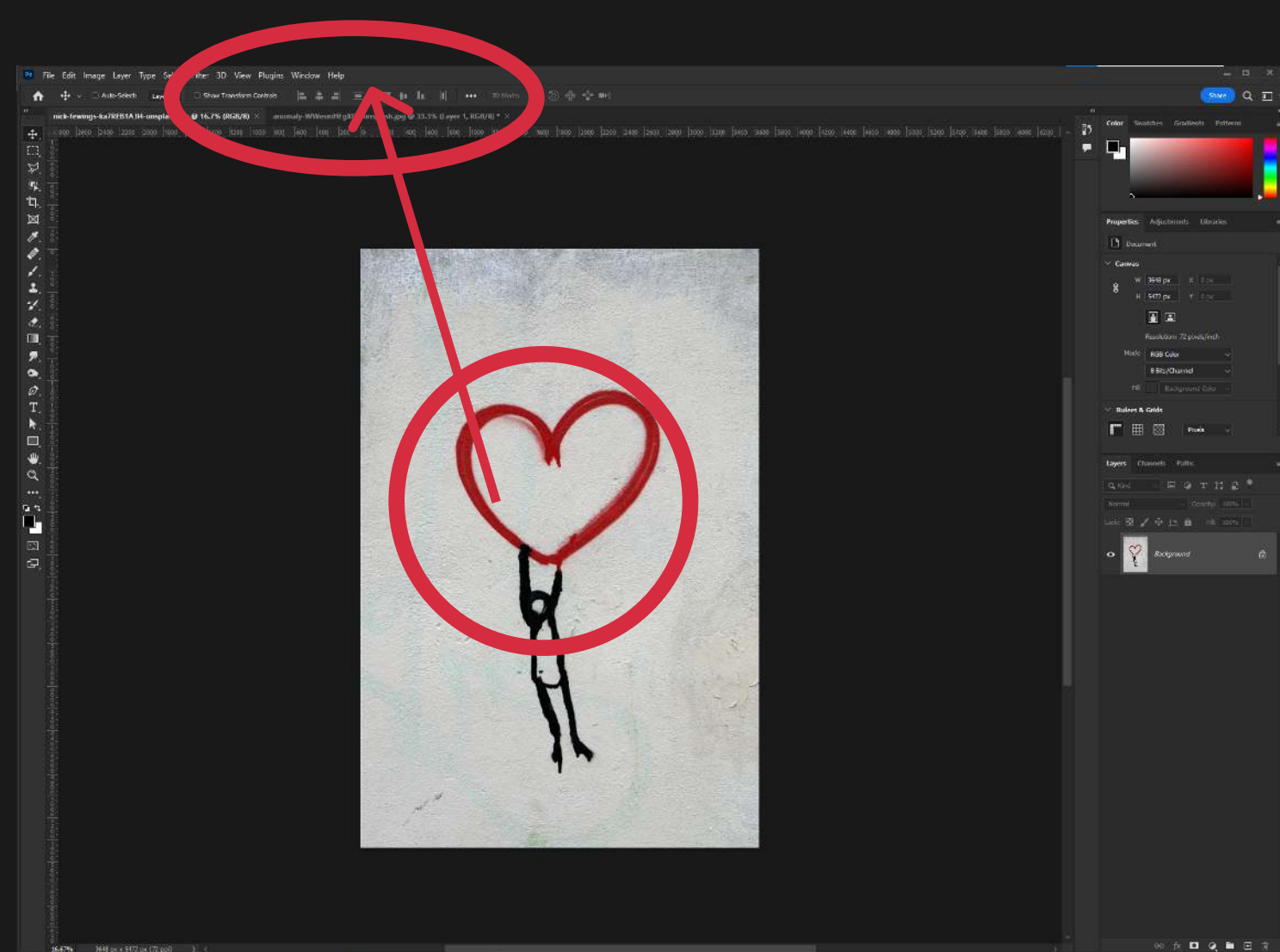
Start by opening two files. One file that will act as the background, and another file with an object that contrasts with a light colored background that we will add over the photo. For this example, we have a white t-shirt and a drawing.



2. Drag and Drop

With the drawing as the active window, click and hold the image and drag it to the area at the top where your background image is (these are called tabs). Once the background image becomes active release the mouse to drop the image on top of the photo.

This will add the drawing as a New Layer on top of your photo.



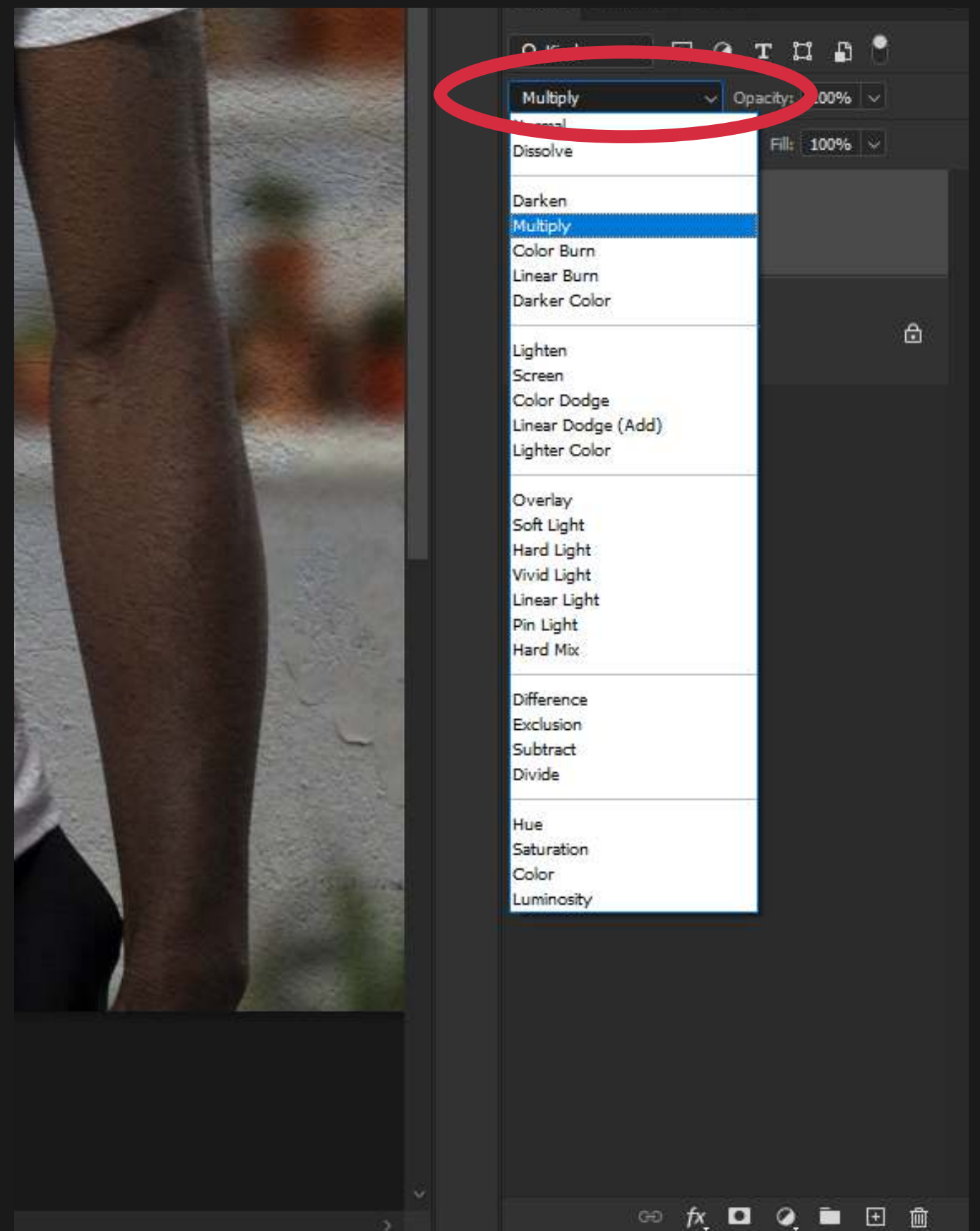
FORMULA 07

MULTIPLY MODE

2 of 4

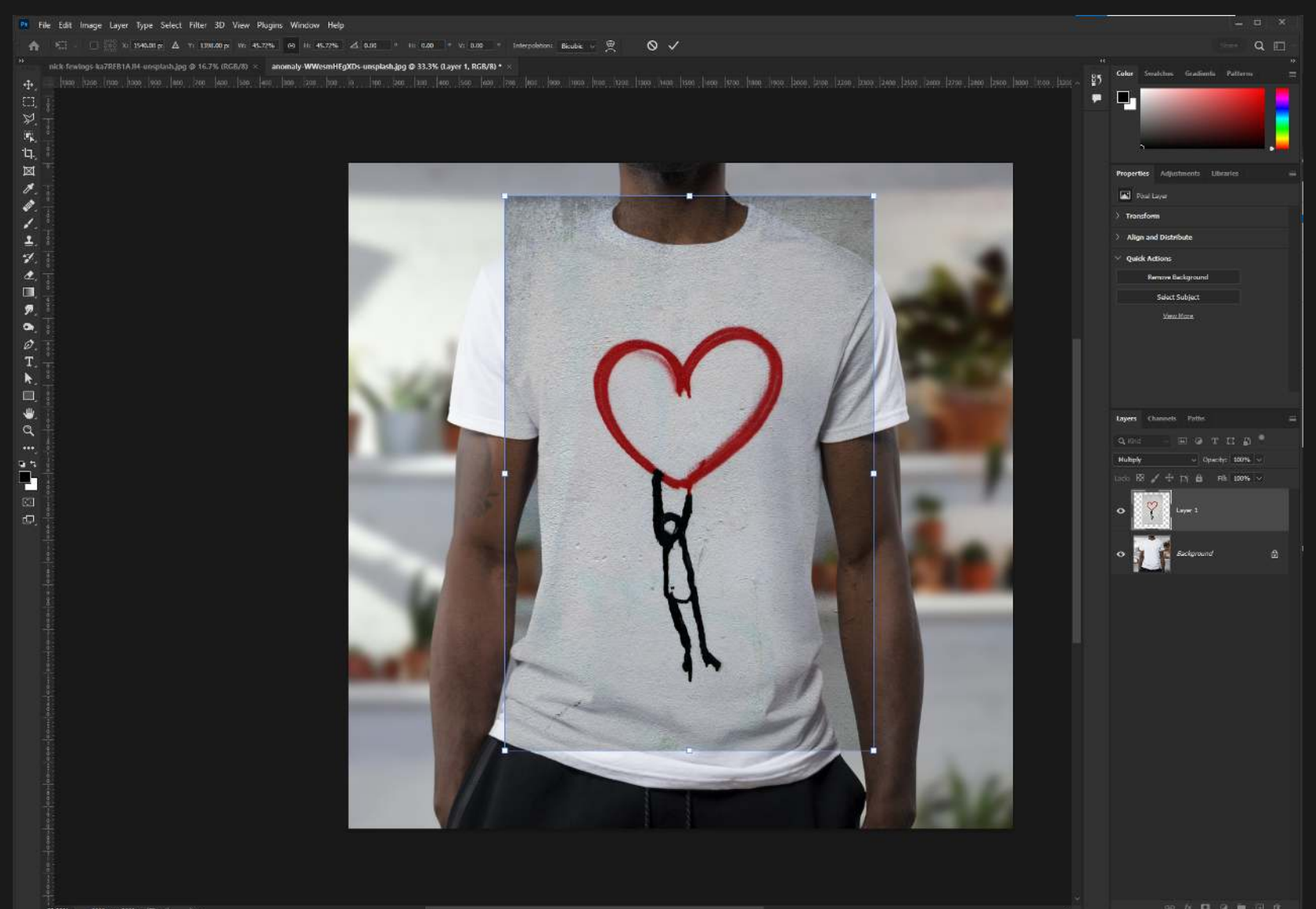
3. Change Blending Mode to Multiply

in the Layers Palette on the right-hand side of the screen, click on the arrow to open the Blending Mode drop-down menu. Select “Multiply”.



4. Size the Layer

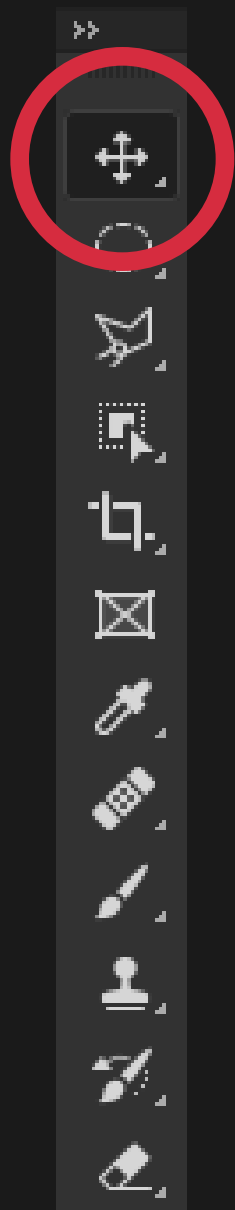
Press CTRL + T (CMD + T on Mac) to adjust the size of the drawing so it fits on the t-shirt. Drag the corners of the blue outline to adjust the size.



FORMULA 07

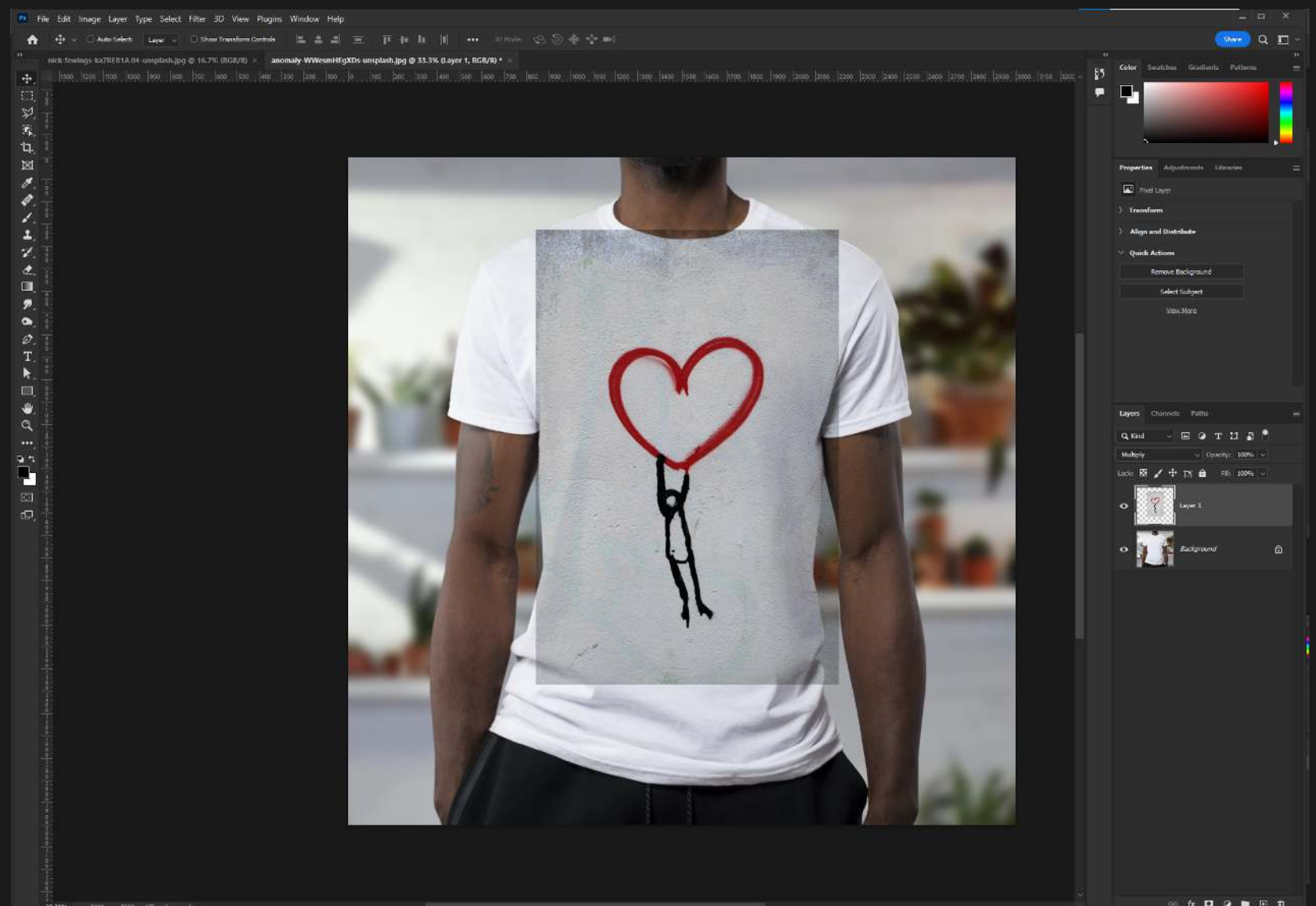
MULTIPLY MODE

3 of 4



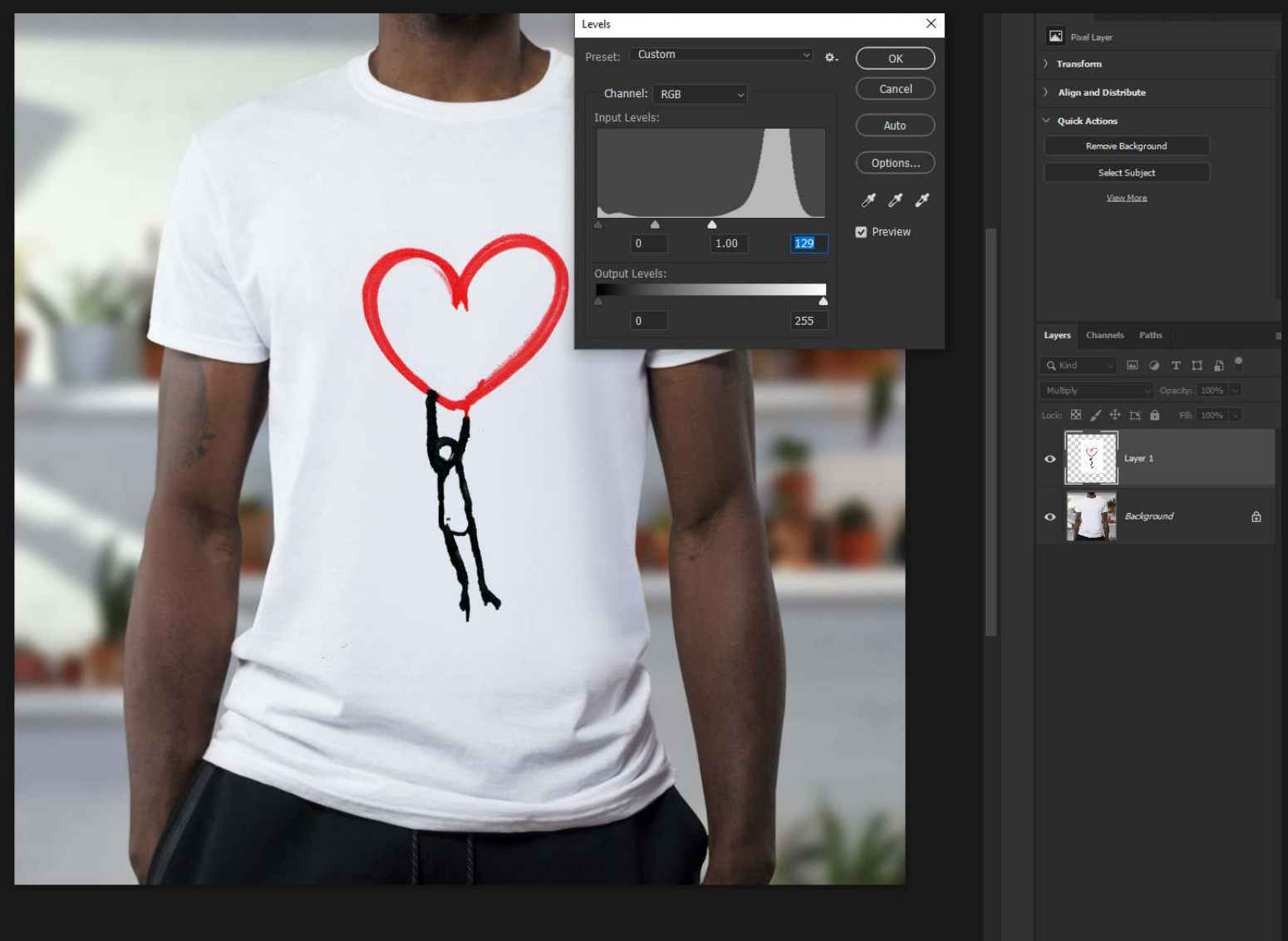
5. Select Move Tool

From the left Toolbar, select the Move Tool to place the New Layer about where you would like it to be on the photo. You can adjust this later to make it perfect.



6. Remove Lighter Tones

Use CTRL + L (CMD + L on Mac) to bring up the Levels Popup, and move the right slider to the middle. This will remove the lighter shades of gray from the layer.

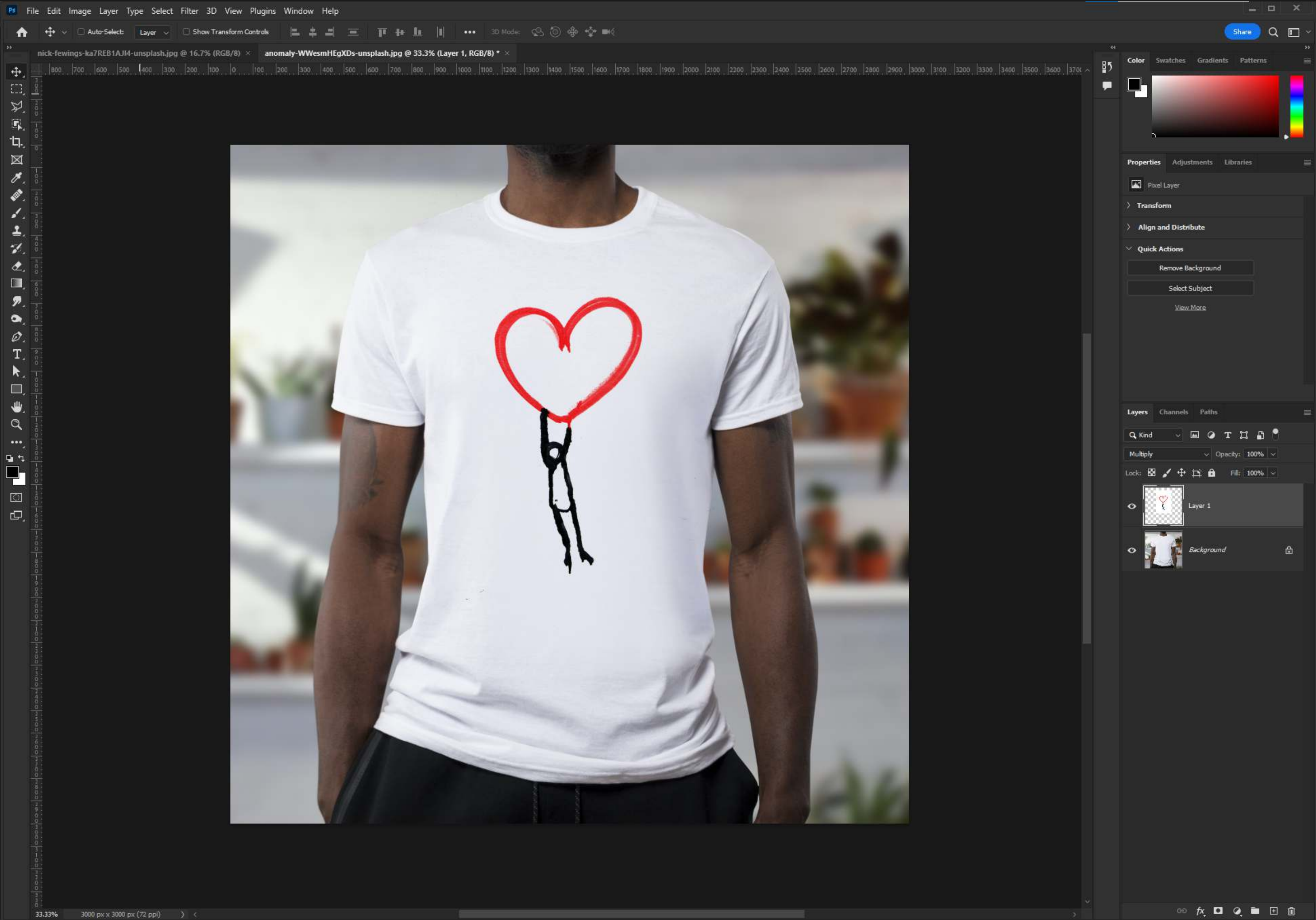
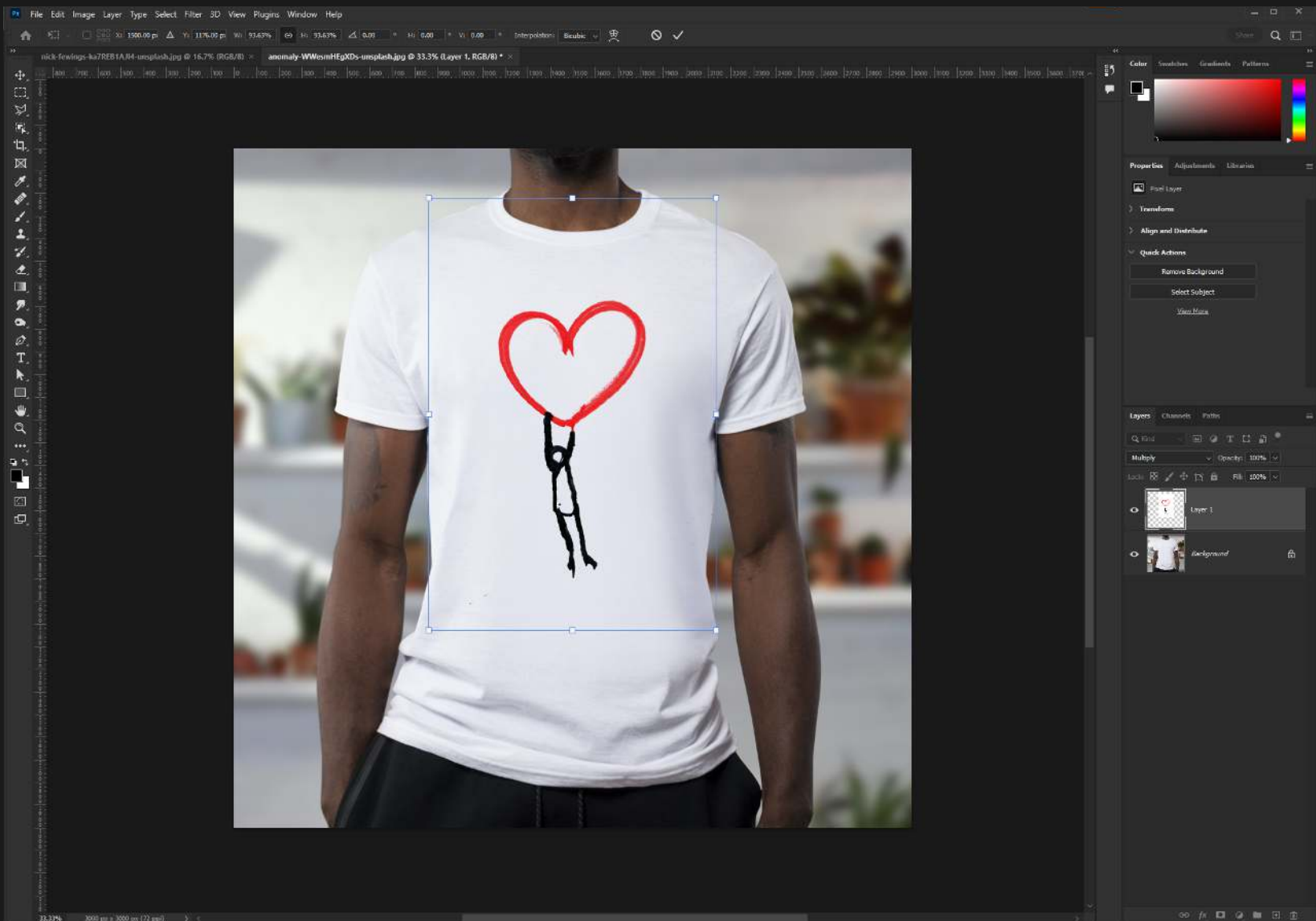


FORMULA 07

MULTIPLY MODE

7. Final Adjustments

Using the Move Tool, or the Transform Tool (CTRL + T on PC / CMD + T on Mac) make any final adjustments to place the drawing where you want on the photo of the shirt.





FORMULA 08

SCREEN MODE

The ability to add lighter
objects into a scene.

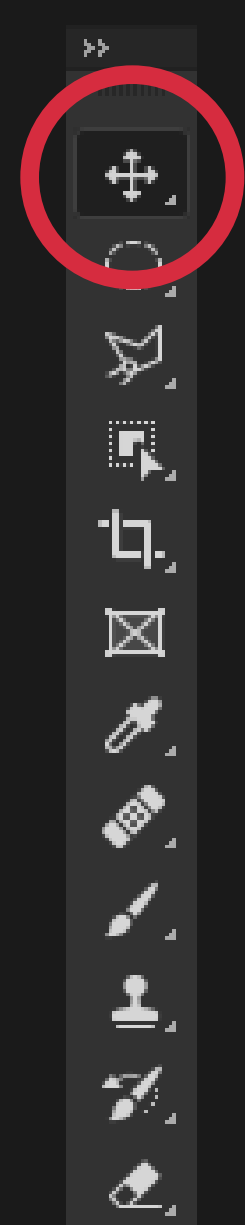
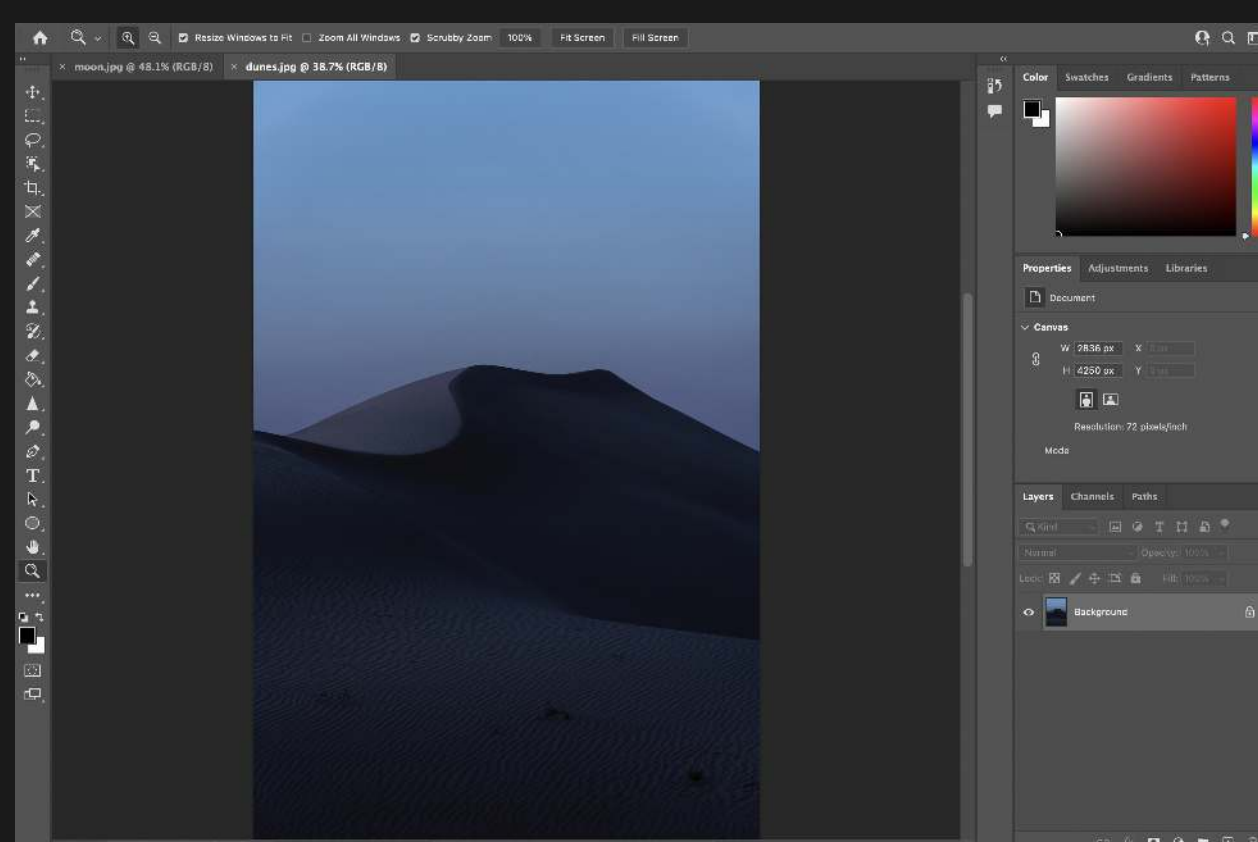
SCREEN MODE

A layer with the blending mode “Screen” will lighten the layer below it. Black disappears.

Blending modes are simply the way you tell Photoshop how you want one layer’s pixels to effect the layer below. Artists use these all the time to quickly create different effects.

1. Choose Two Files

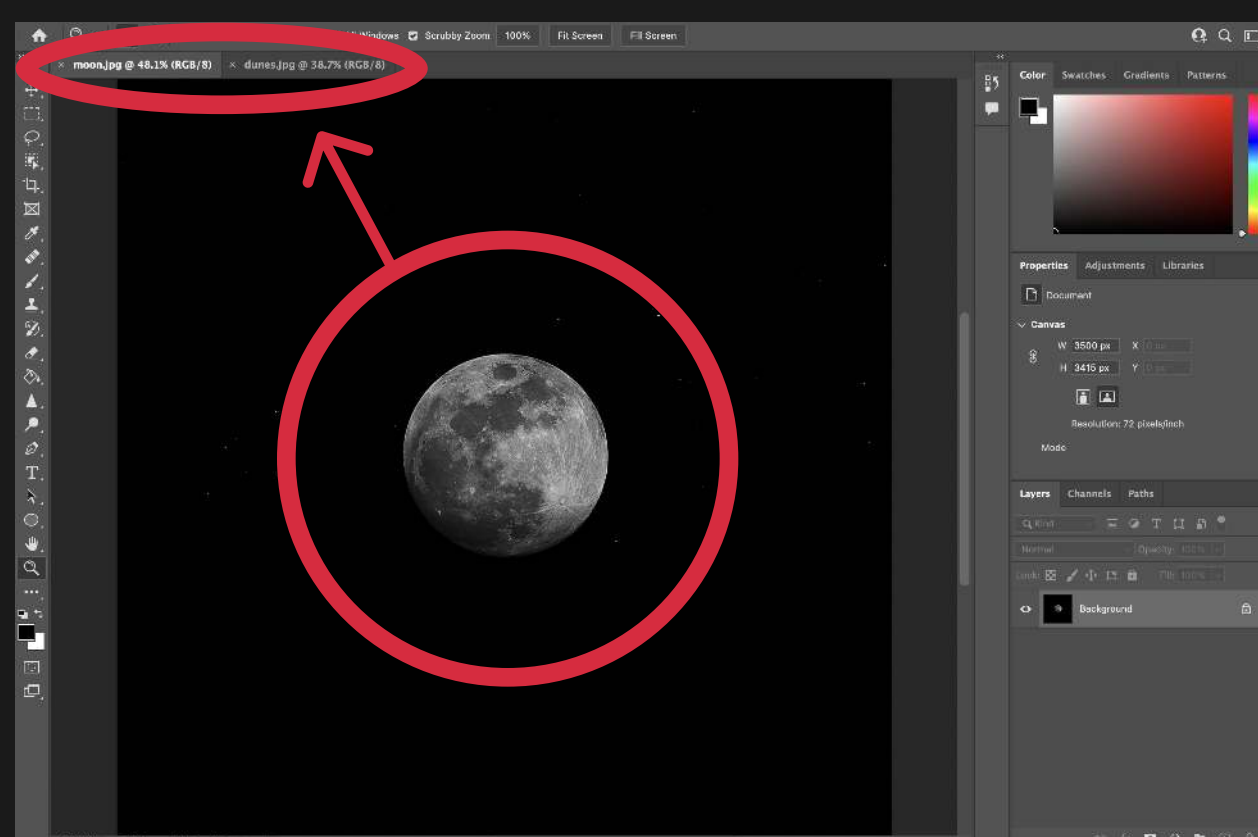
Start by opening two files. One file that will act as the background, and another file with a brighter object in it that we will add over the background. For this example, we have a night sky and a moon.



2. Drag and Drop

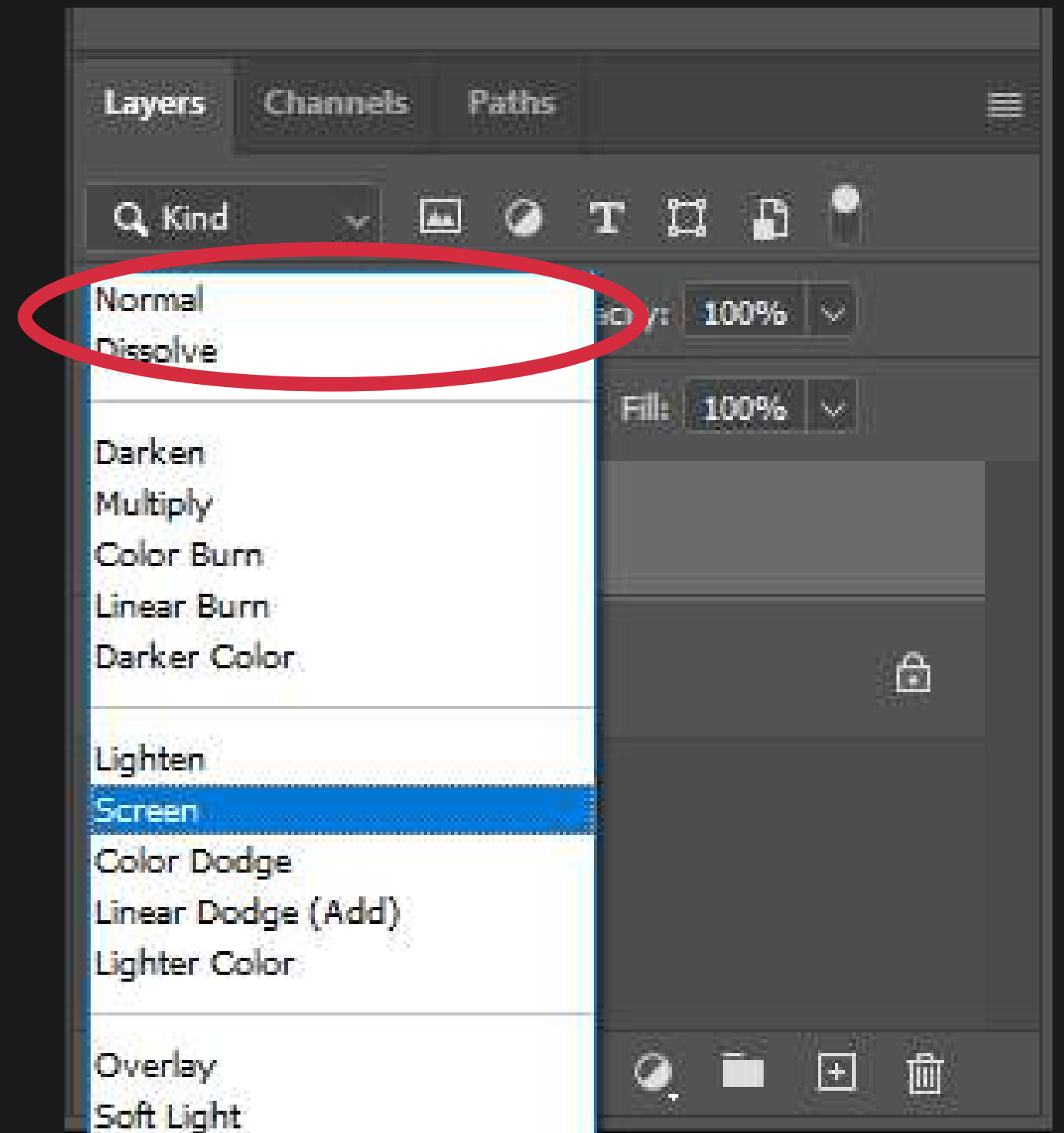
Select the Move Tool and with the moon as the active window, click and hold the image and drag it to the area at the top where your background image is (these are called tabs). Once the background image becomes active release the mouse to drop the image on top of the background.

This will add the moon as a New Layer on top of your background image.



3. Change Blending Mode to Screen

in the Layers Palette on the right-hand side of the screen, click on the arrow to open the Blending Mode drop-down menu. Select “Screen”.



4. Adjust Positioning

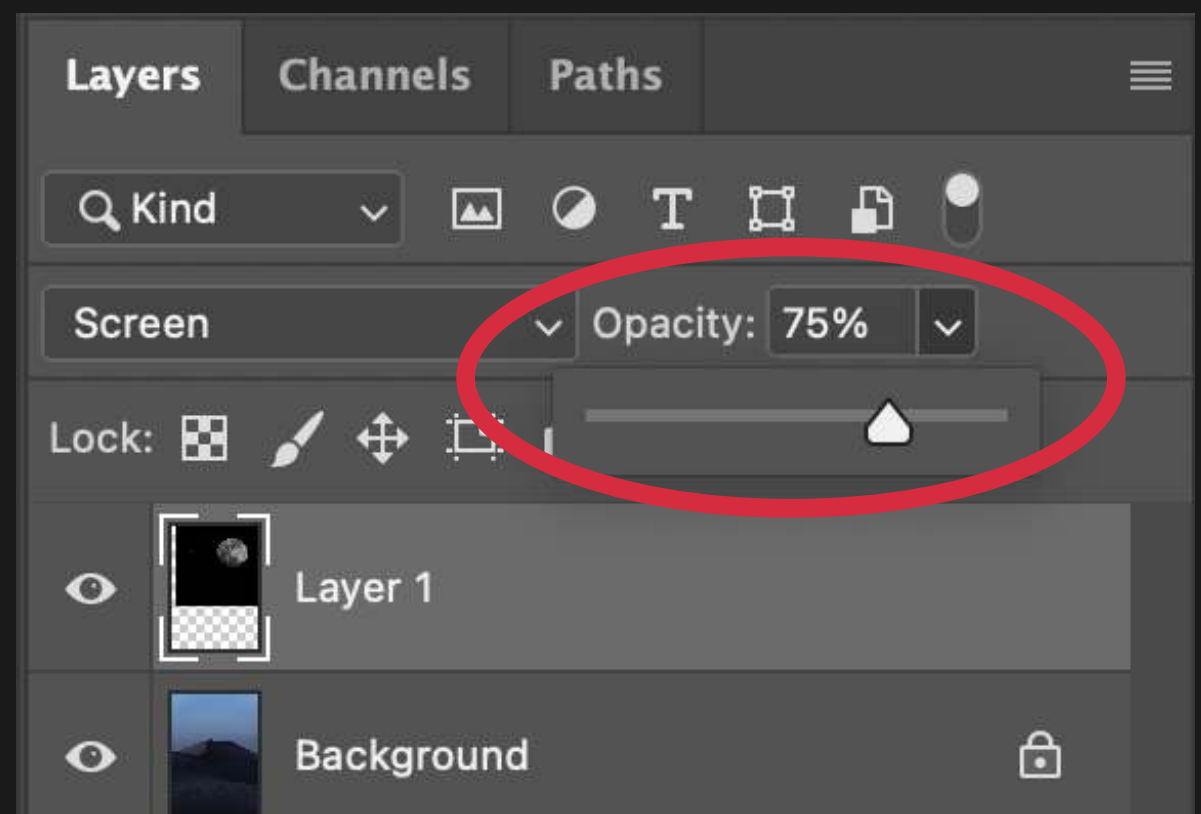
Now that you can see where your moon is, select the Move Tool again and place it anywhere you'd like on your canvas.



5. Adjust Opacity

Continuing in the Layers Palette, adjust the Opacity. Opacity refers to how see-through or transparent the layer is.

For this example, I have set the Opacity to 75% to slightly blend in as if the moon was in the distance.





FORMULA 09

OVERLAY MODE

The ability to mix two layers together to create brighter brights and darker darks.

OVERLAY MODE

A layer with the blending mode “Overlay” will both darken and lighten the layer below it. Gray disappears.

Blending modes are simply the way you tell Photoshop how you want one layer’s pixels to effect the layer below. Artists use these all the time to quickly create different effects.

1. Choose Two Files

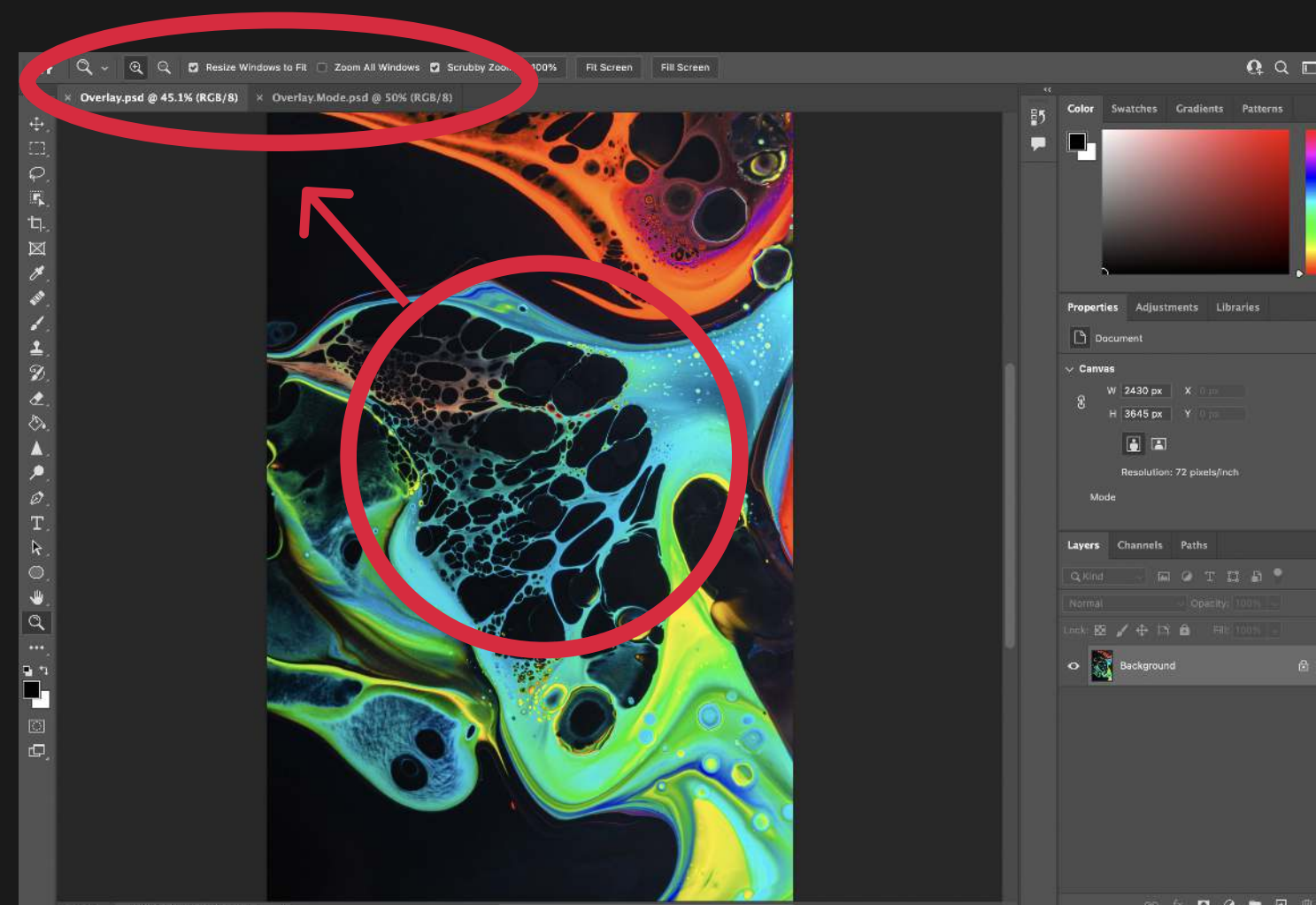
For Overlay Mode, you need two files. The first file will be your background image, and the second file will be the texture, pattern, or photo that you will mix with the background image.



2. Drag and Drop

Select the Move Tool and with the pattern as the active window, click and hold the image and drag it to the area at the top where your background image is (these are called tabs). Once the background image becomes active release the mouse to drop the image on top of the background.

This will add the pattern as a New Layer on top of your background image.

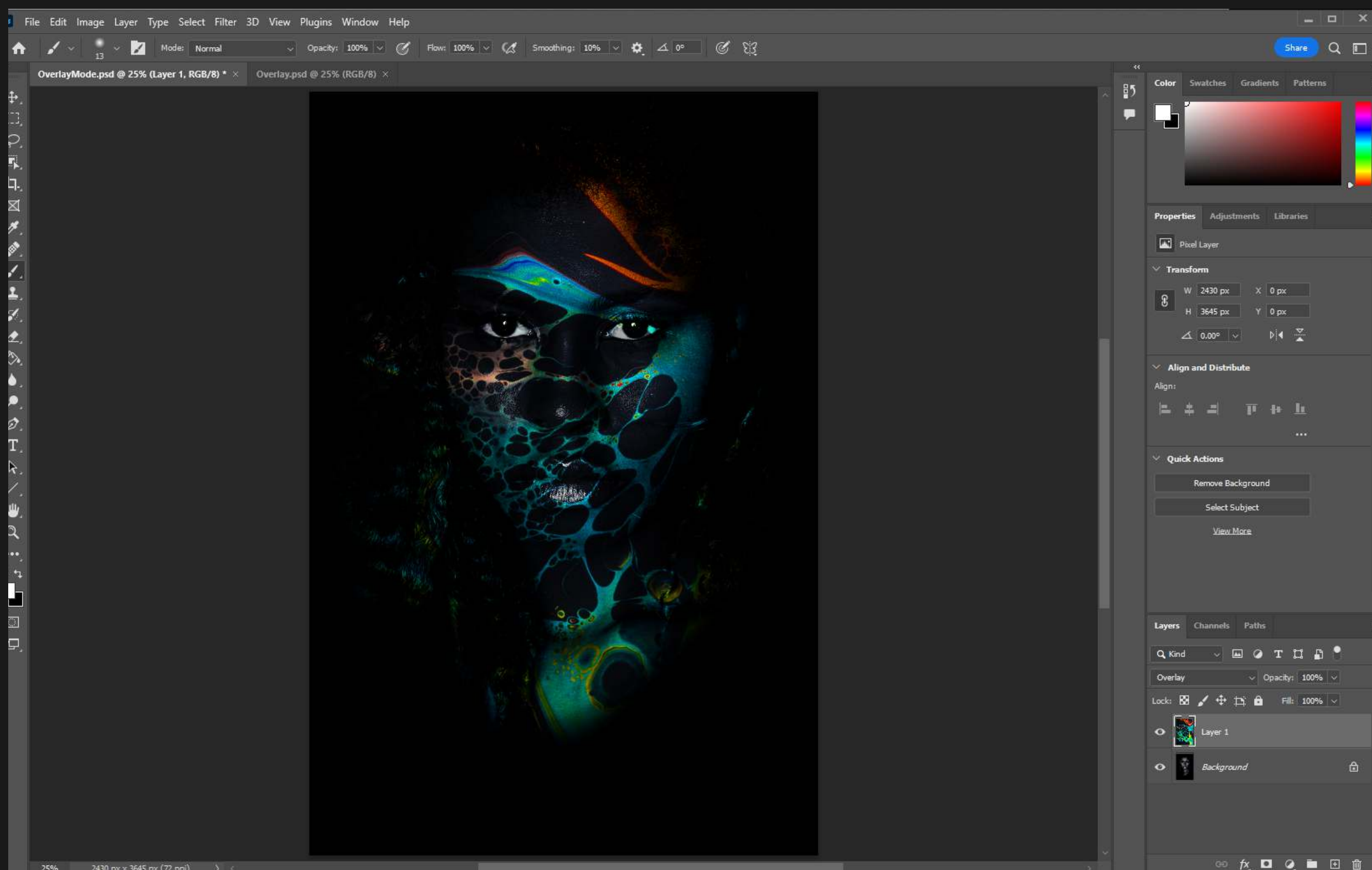
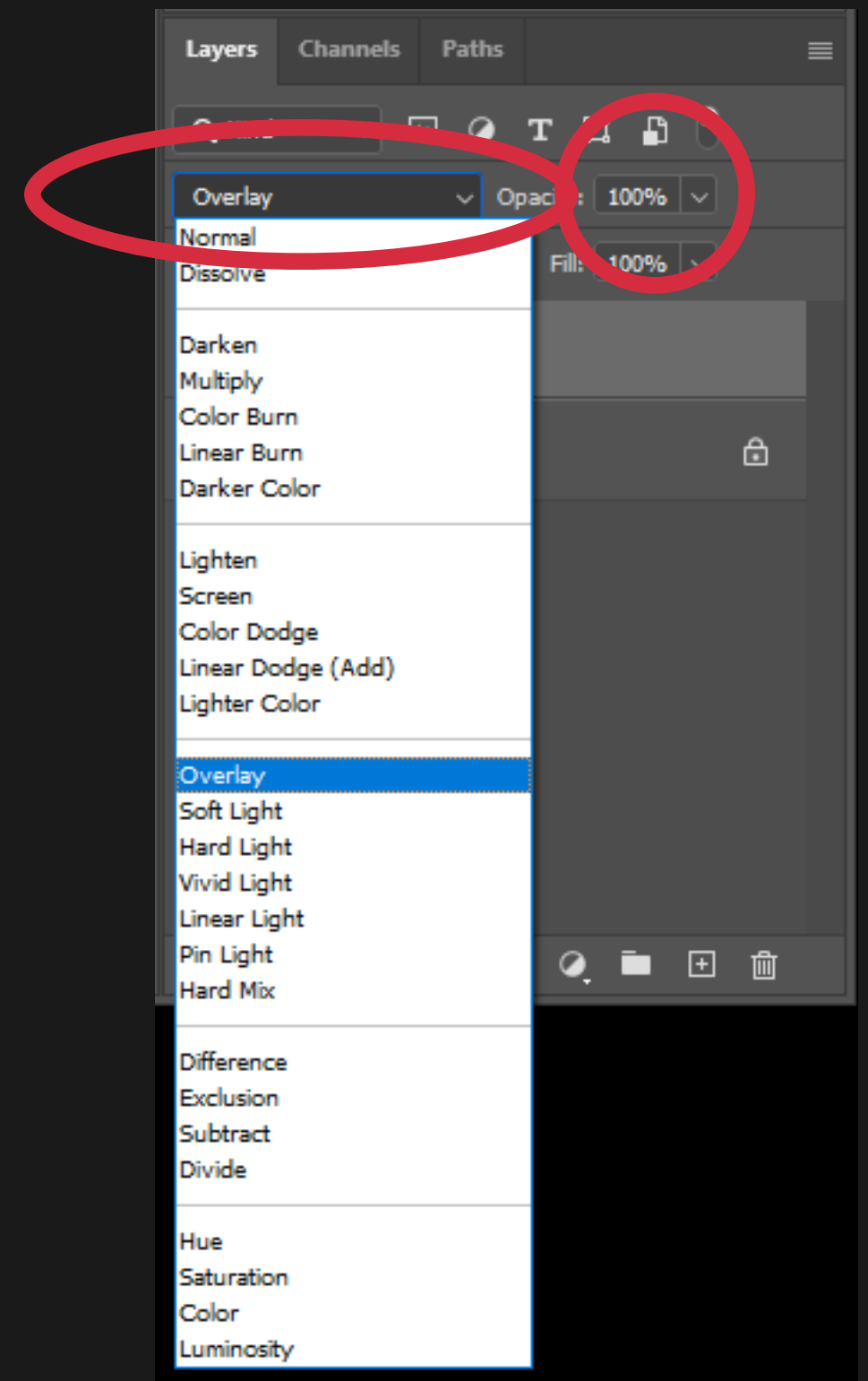


OVERLAY MODE

3. Choose Blending Mode

In the Layers Palette, select “Overlay” from the Blending Mode drop-down menu. Once selected, Photoshop will mix the two images to create the Overlay effect.

Note: If you would like a more subtle effect, reduce the “Opacity”. For this image, I like the intensity of the Overlay. I kept the Opacity at 100% because it looks neat.





FORMULA 10

COLOR BLENDING MODE

The ability to change
the color of layers
with another layer.

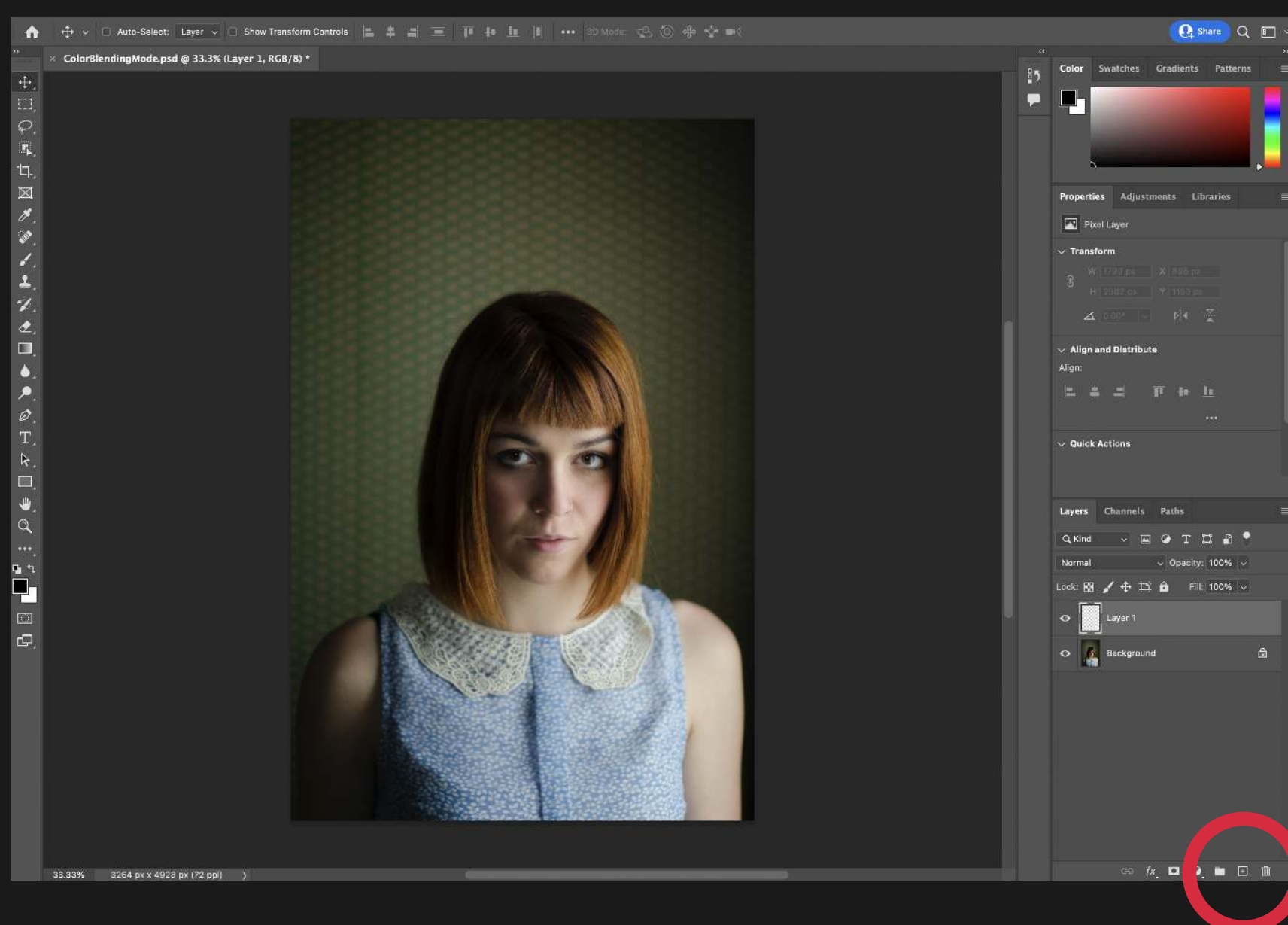
COLOR BLENDING MODE

A layer with the blending mode “Color” will change the color of the layer below it.

Blending modes are simply the way you tell Photoshop how you want one layer’s pixels to effect the layer below. Artists use these all the time to quickly create different effects.

1. Create a New Layer

Click on the “Create a New Layer” icon that looks like a square with a plus sign in the lower right of the Layers Palette. This will add a blank Layer on top of your background.



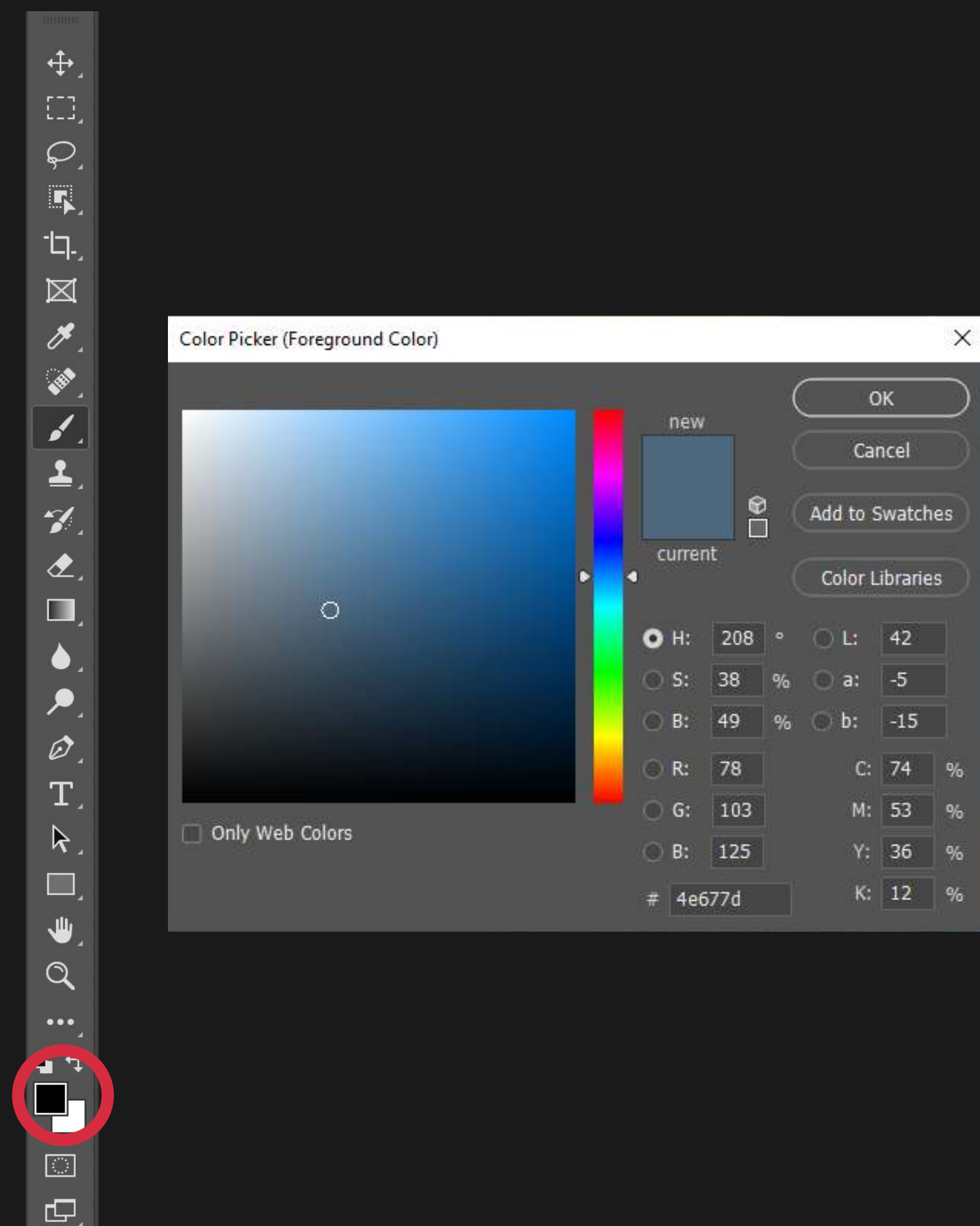
2. Choose Brush Tool

In the left Toolbar, choose the Brush Tool.

For this example, I will be using the Brush Tool and Color Blending Mode to change the subject’s hair from red to blue.



COLOR BLENDING MODE



3. Pick a Color

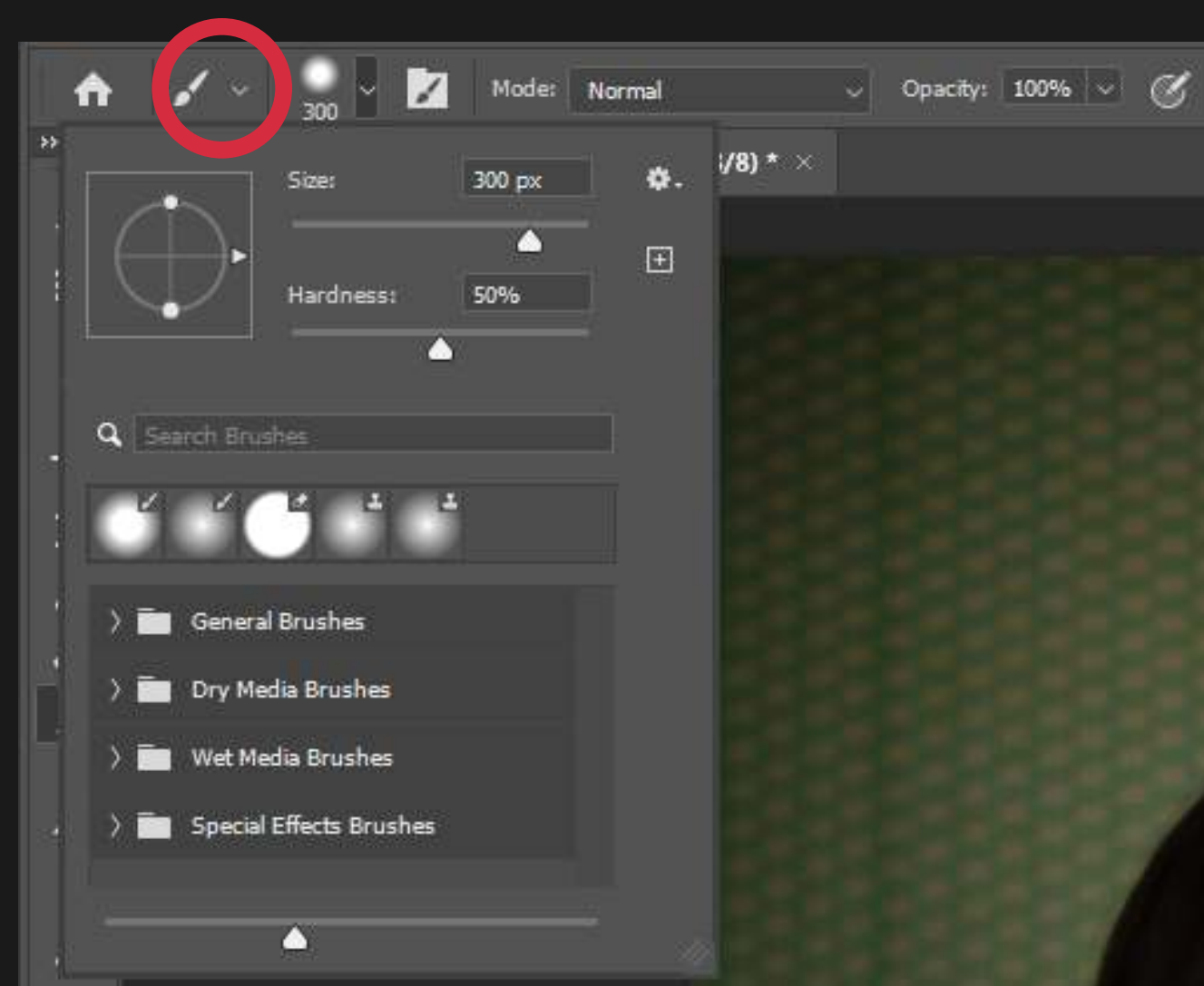
In the left Toolbar, double-click on the Set Foreground Color icon and chose any color you like. I have chosen a neutral blue.

4. Adjust Brush Tool Size

In the top Toolbar, click the drop down arrow next to the Brush Tool icon to open the Tool Preset Picker drop-down menu.

Adjust the Brush Size and the Hardness. (Note: Hardness refers to how hard or soft the edges of the brush are)

For this photo I chose a Brush Size of 300px and a Hardness of 50% so the edges of the brush are soft, but still dense enough to be defined.



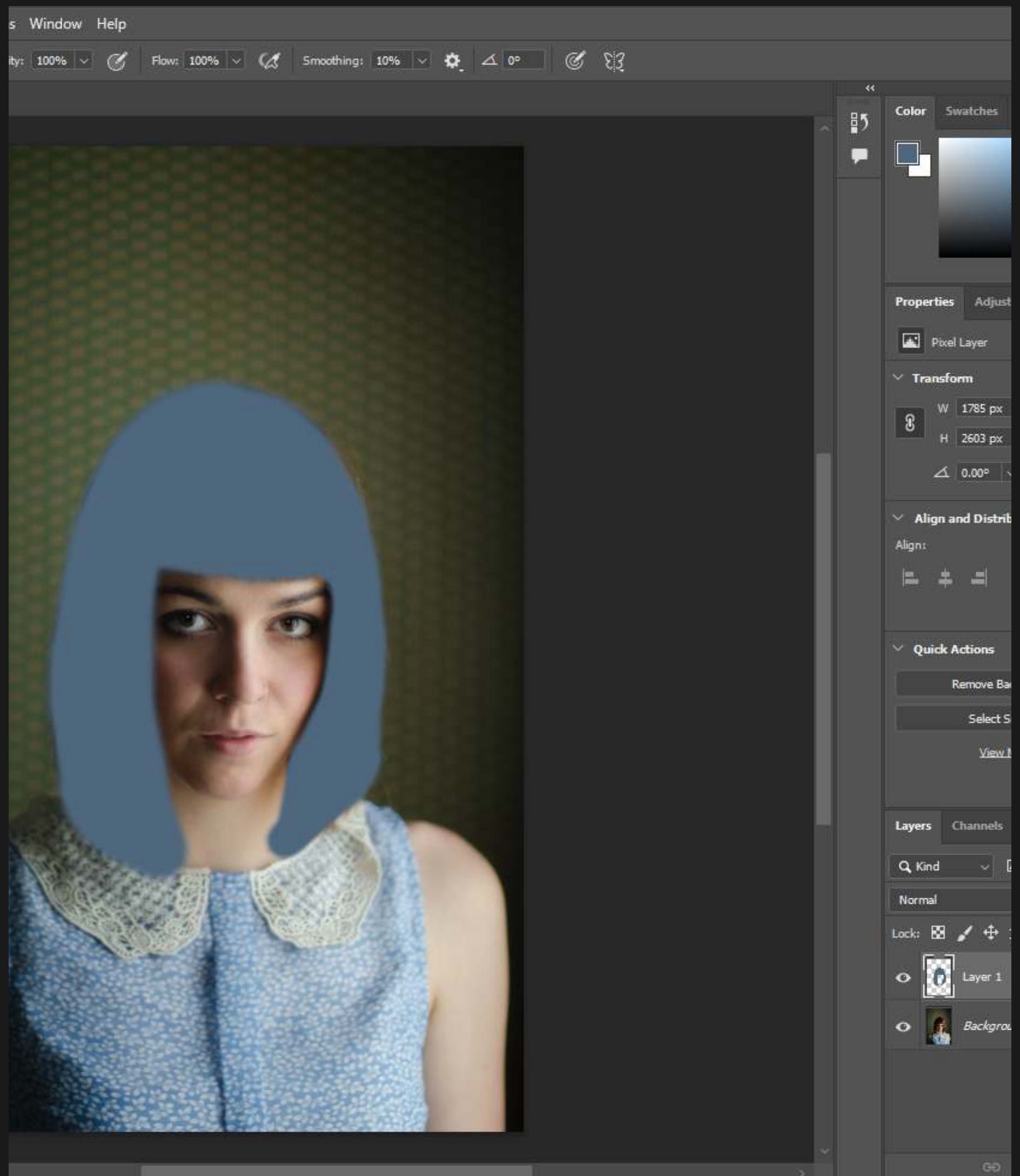
COLOR BLENDING MODE

5. Paint the Section

With the Brush Tool and Layer 1 selected, paint over the area that you would like to change the color of.

6. Erase Any Mistakes

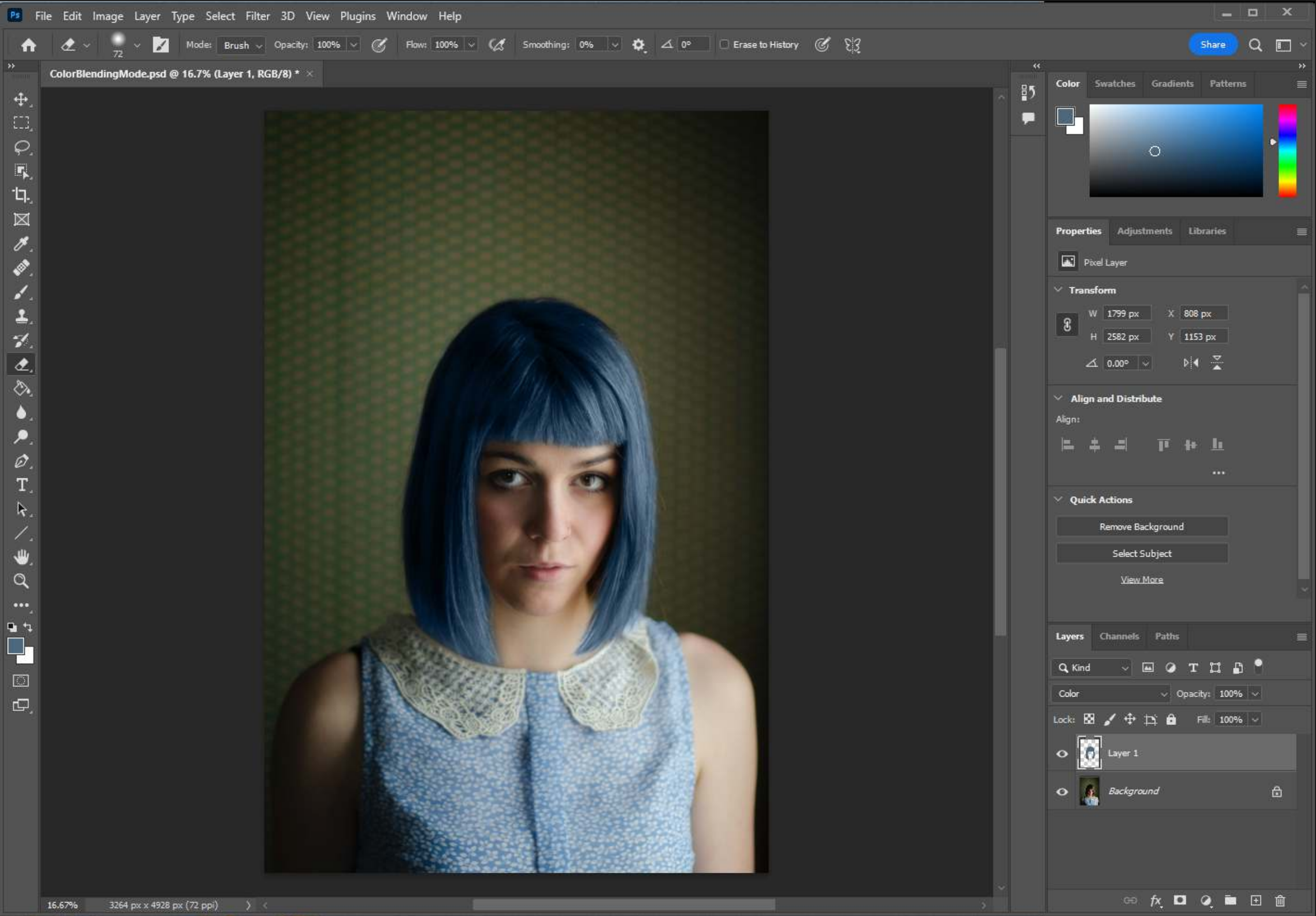
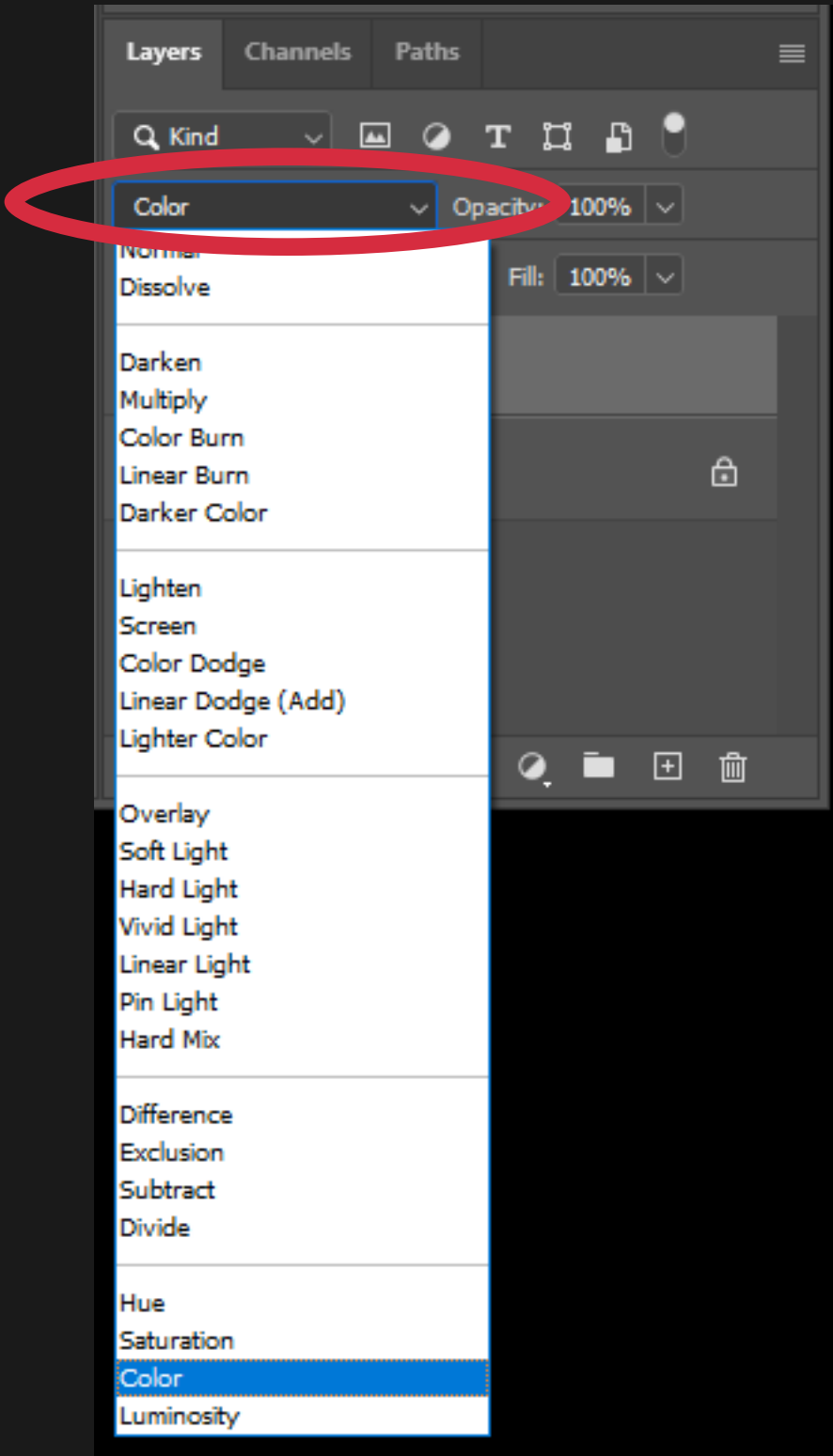
If you want to erase some of the brush you can quickly switch to the Eraser Tool with “E” and adjust the Size and Hardness the same as the Brush Tool.



7. Choose Blending Mode

In the Layers Palette, click to open Blending Mode drop-down list and select the “Color” Blending Mode.

Your painted selection will now blend with the Background Layer to change its color.





FORMULA 11

SELECT SUBJECT

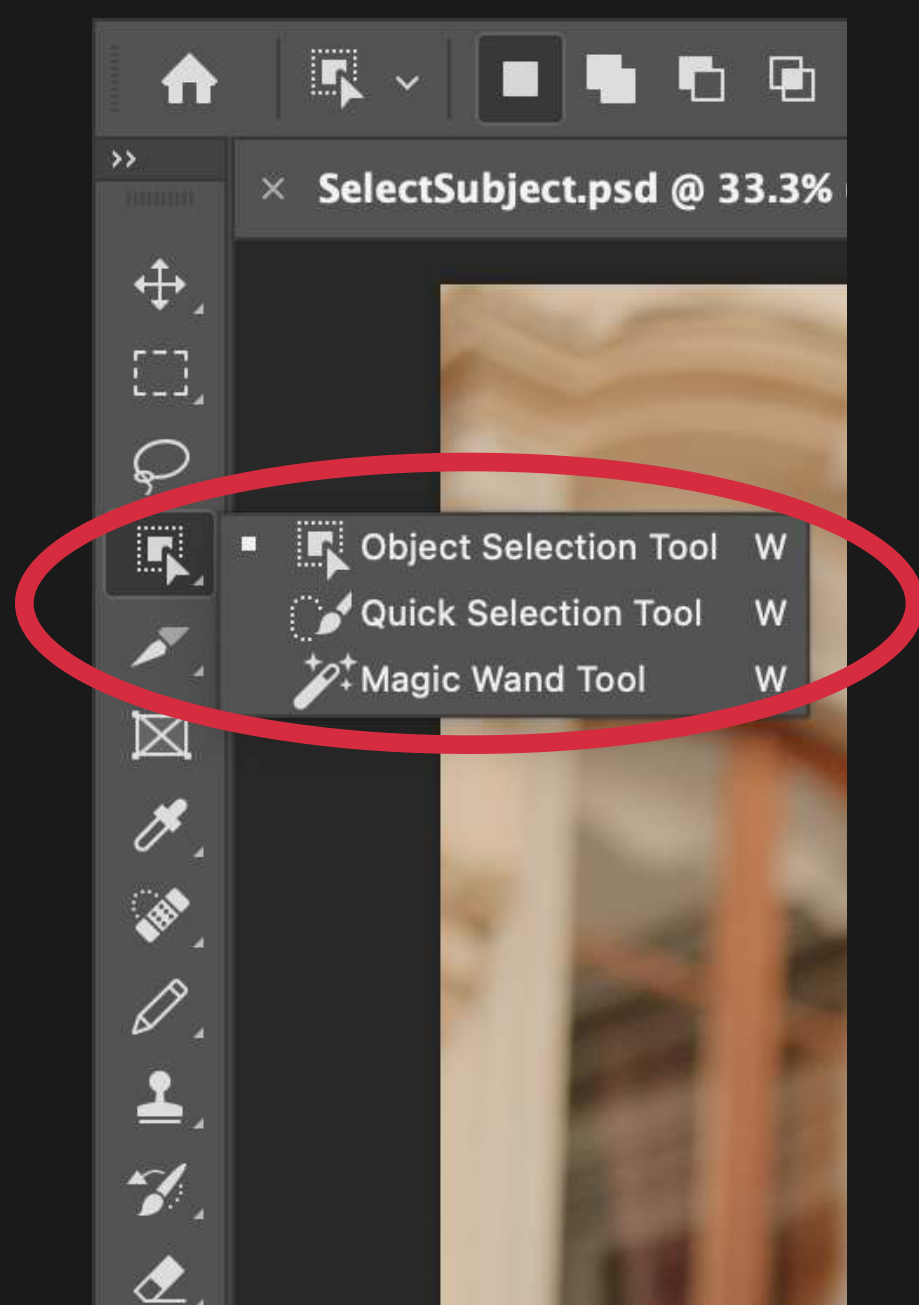
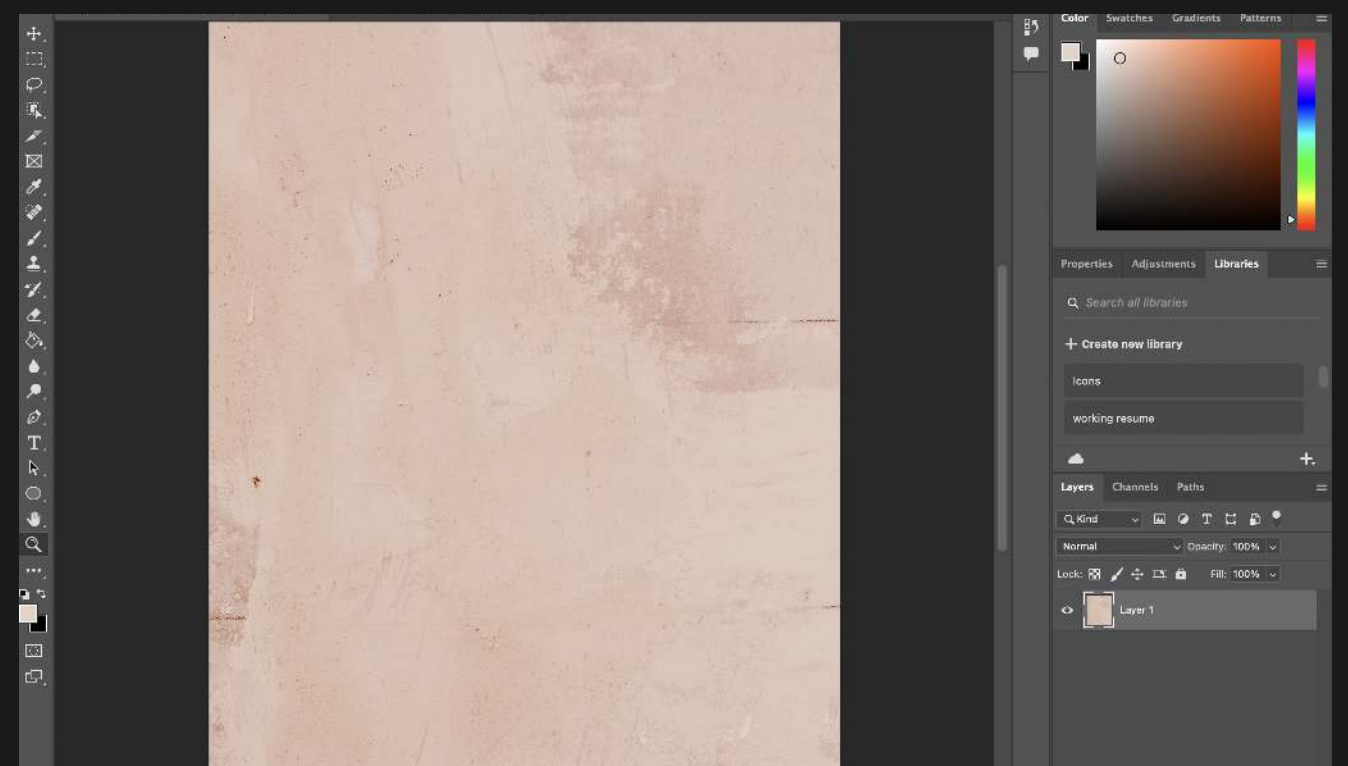
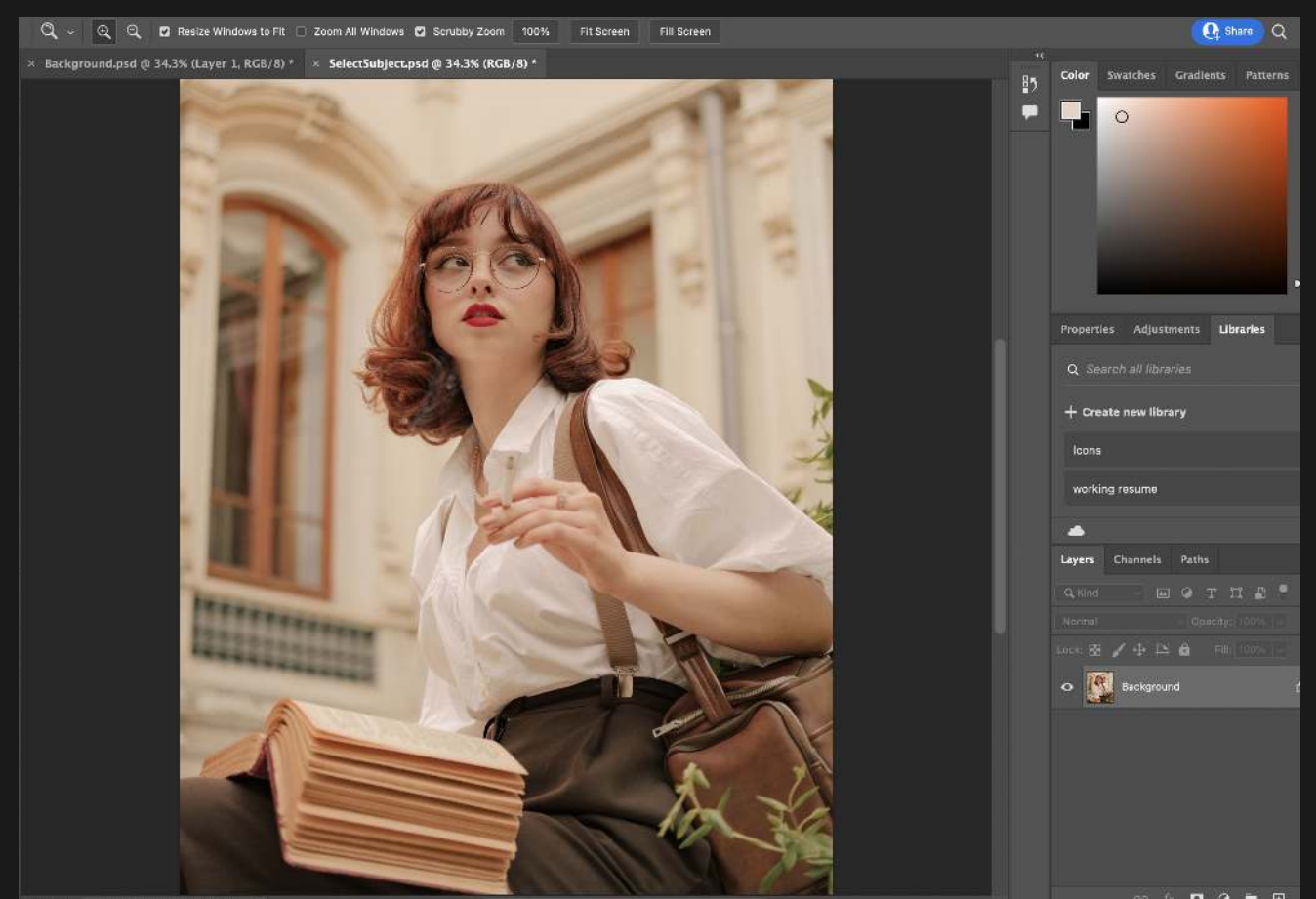
The ability to quickly
select objects in a photo
and refine the selection.

SELECT SUBJECT

With the Select Subject Tool Photoshop will try its magic and figure out what needs to be selected so you don't have to. It works best when the subject is sharp and contrasts against the background.

1. Choose Subject and a Background

For this example, you will replace with existing background of the subject with another one. Open both files.



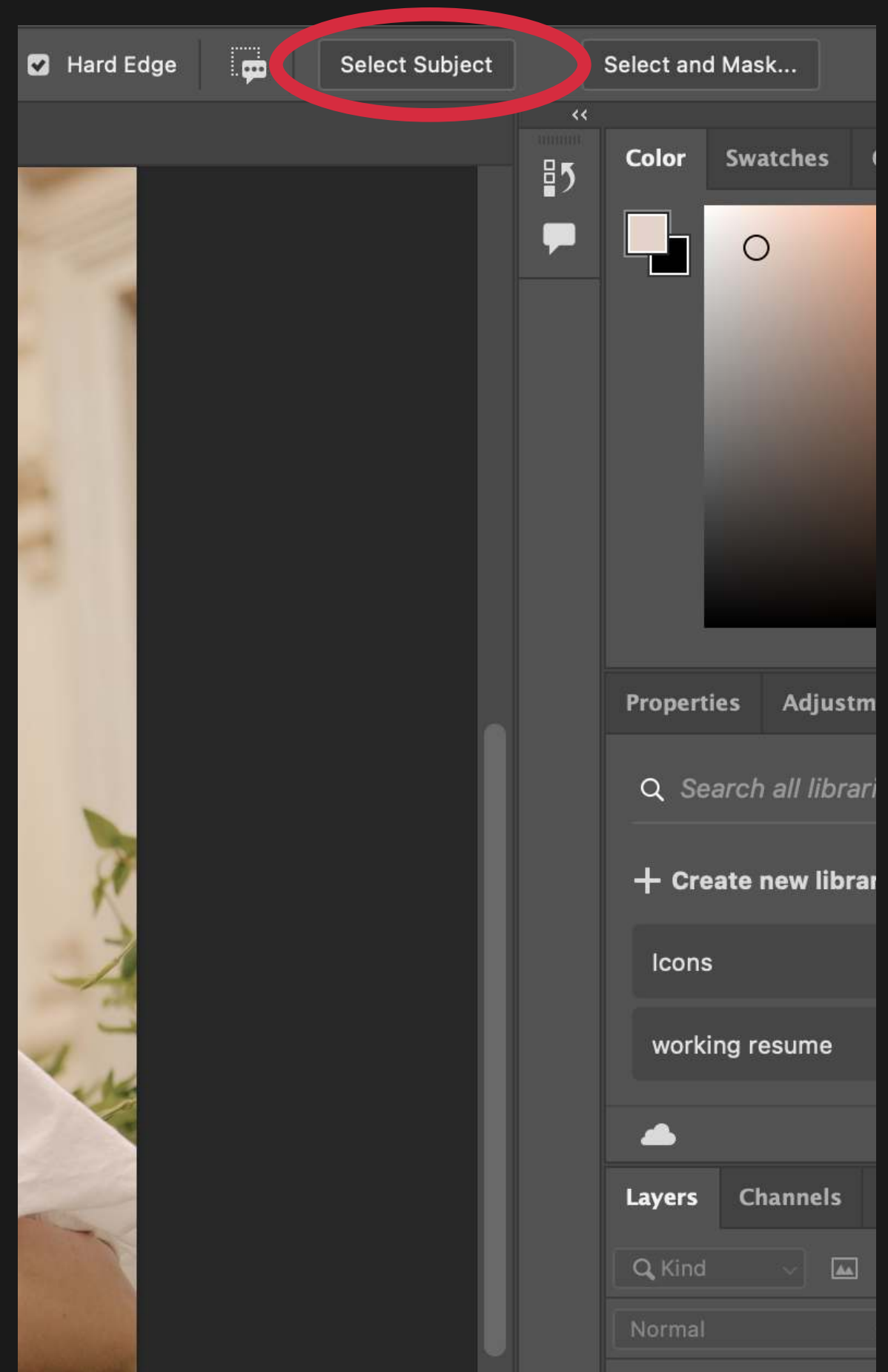
2. Choose the Object Selection Tool

In the left-hand Toolbar, click on the Object Selection Tool. If the icon is not shown on the Toolbar, right-click to open a menu where you can choose it.

SELECT SUBJECT

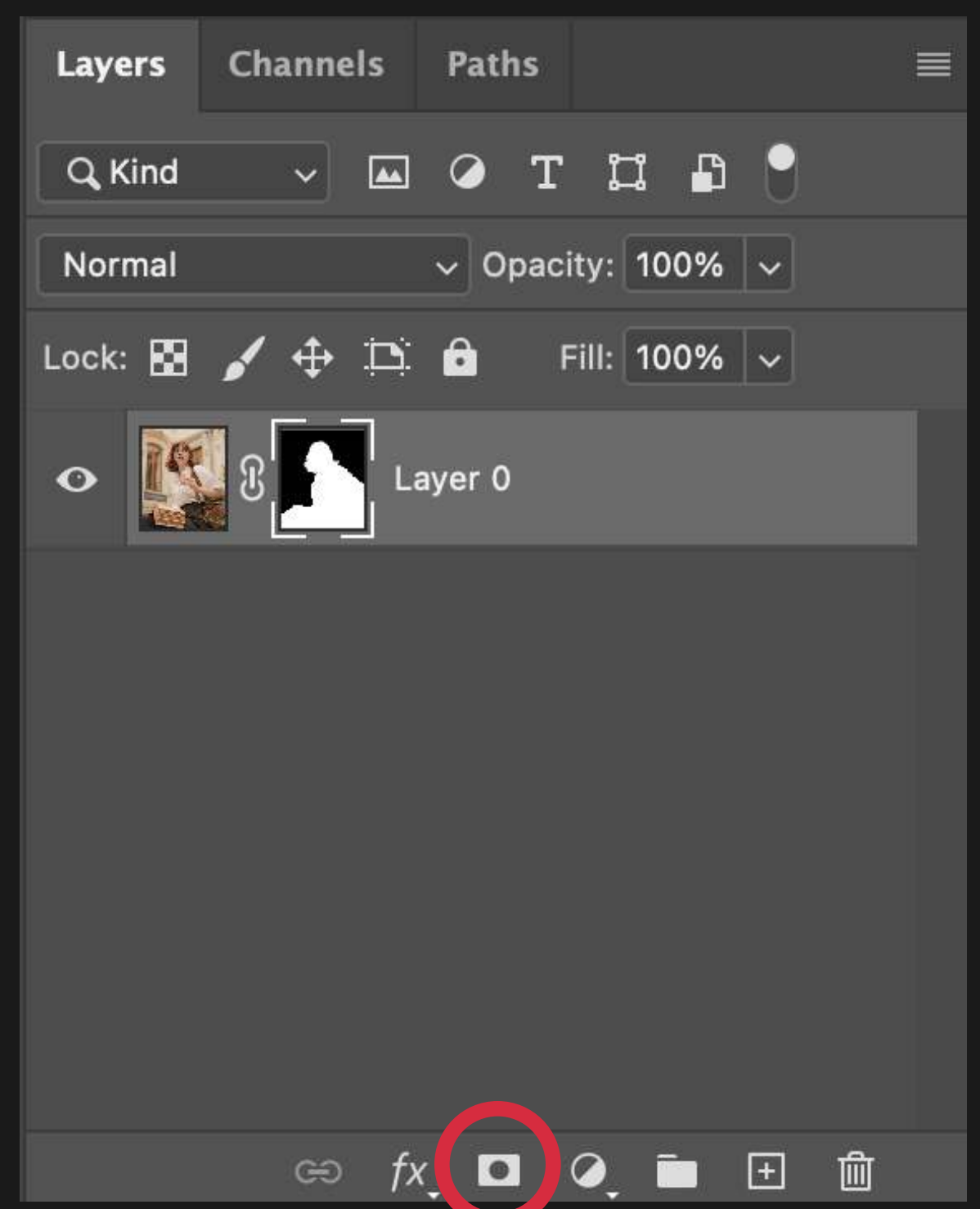
3. Select Subject

Click the “Select Subject” at the top of Photoshop. This will create a flashing dashed line around the perimeter of the subject, and that is called a Selection.



4. Create a Layer Mask

At the bottom of your Layers Palette, click on the “Add a Layer Mask” icon.

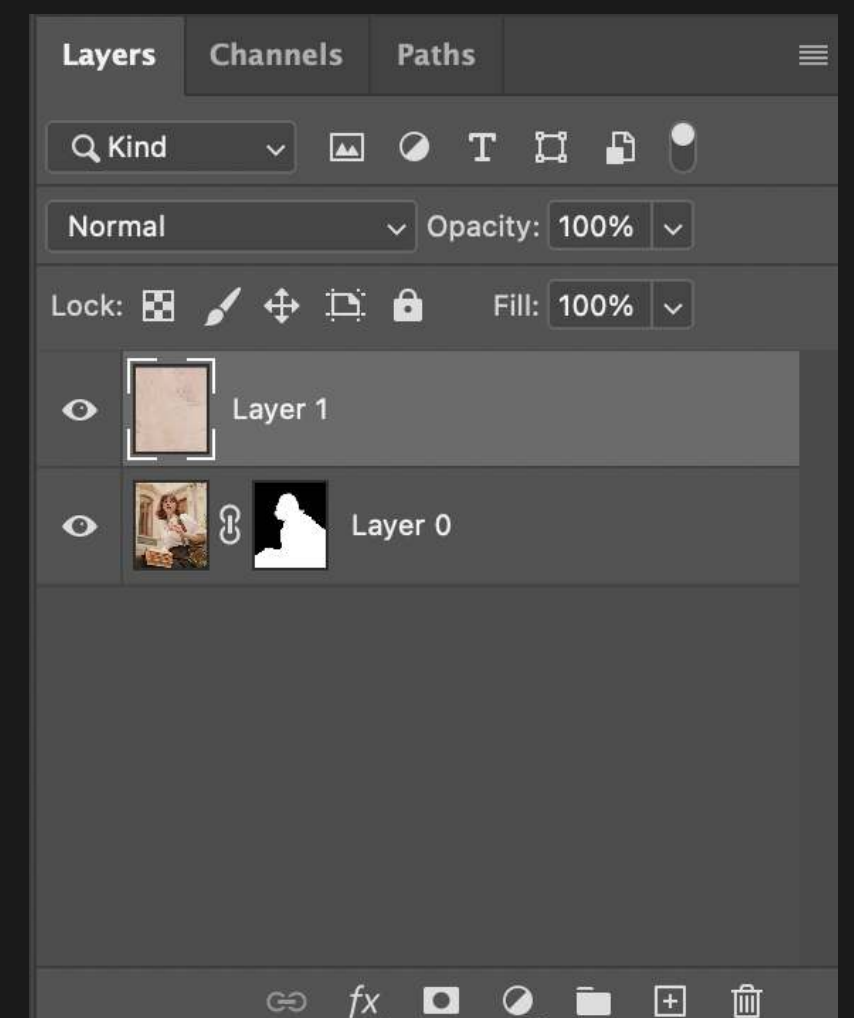


SELECT SUBJECT

5. Drag and Drop Background

After the Mask is created, click on the tab with your background image. Select the Move Tool and click and hold your cursor on the image, then drag it upwards to your tab with the Layer Mask. Once your cursor is hovering the image with the Layer Mask, release the cursor.

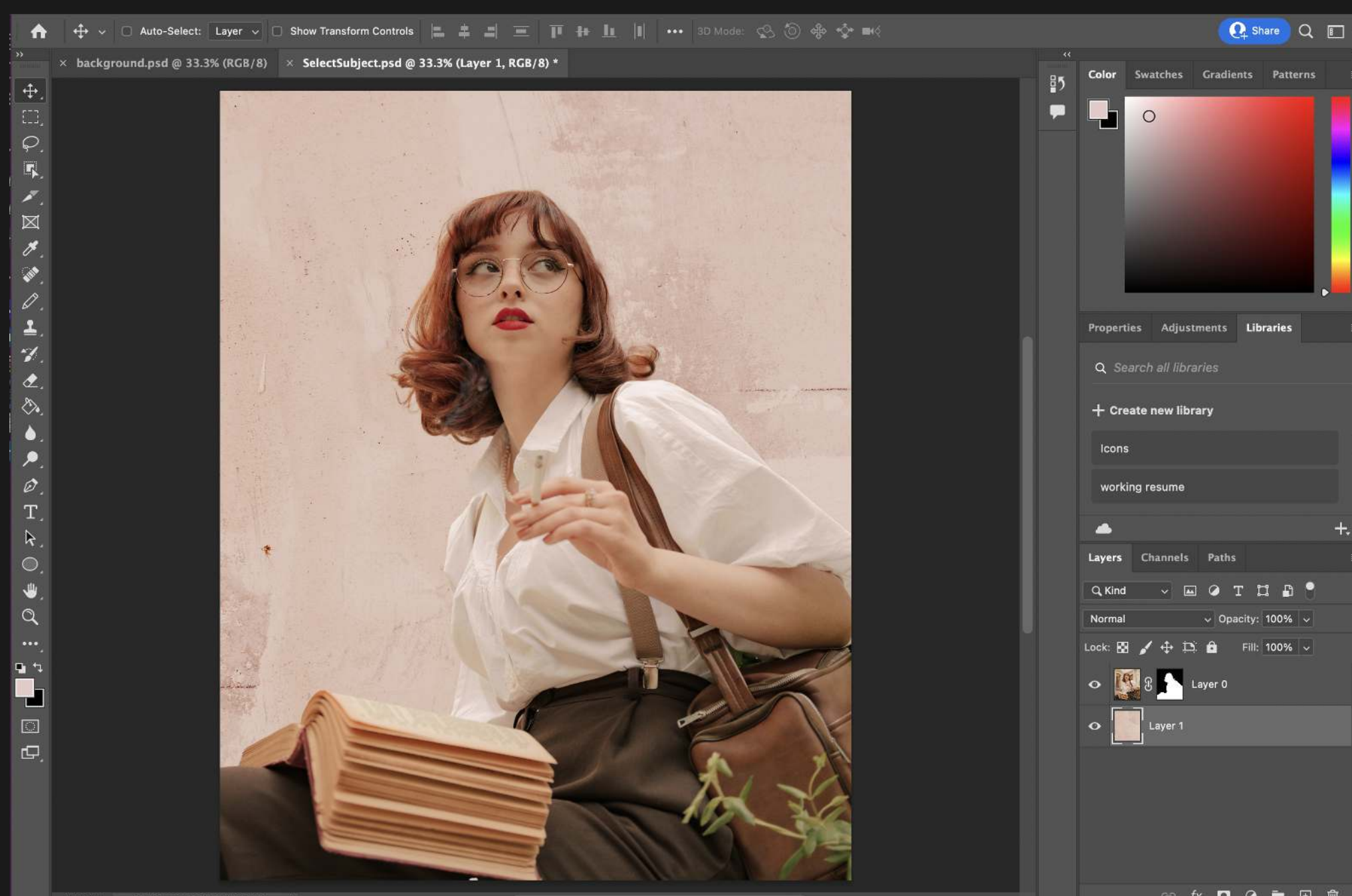
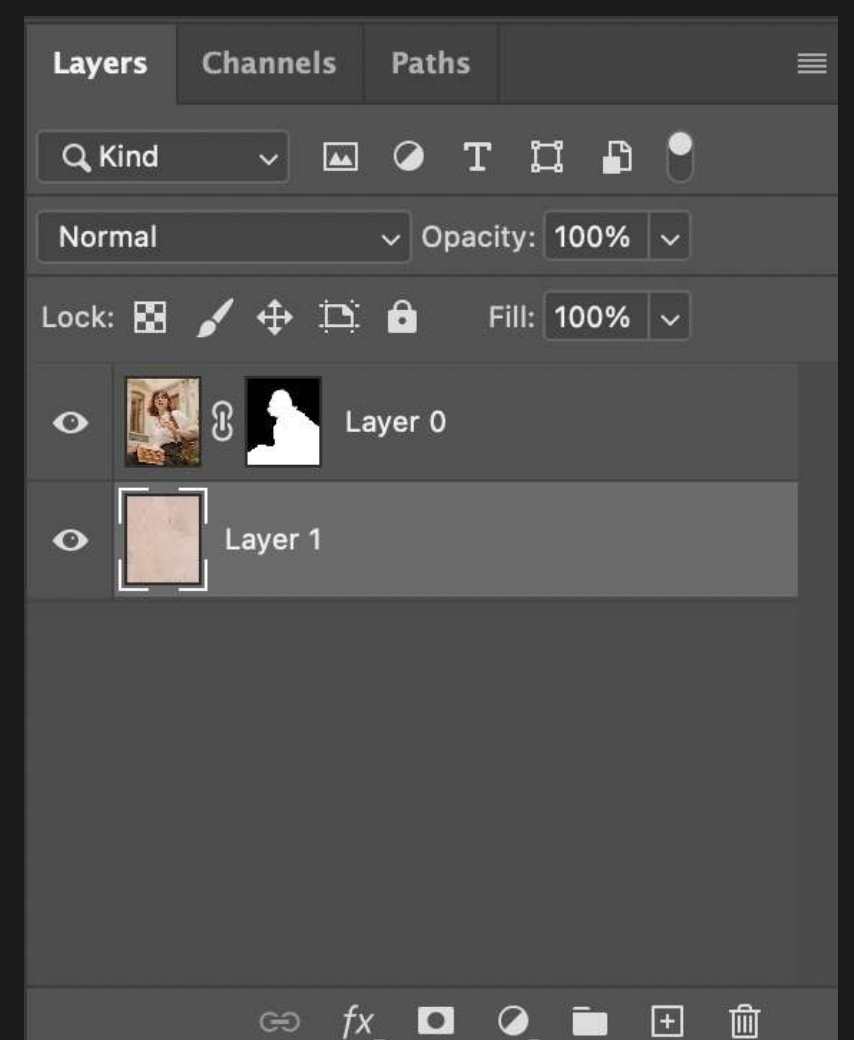
This will add the background as a New Layer on top of your subject.



6. Rearrange Layers

In the Layers Palette, click on “Layer 1” and hold down the cursor. With the cursor held, drag Layer 1 below the layer with the Layer Mask until you see two blue parallel lines underneath it. Release your cursor.

This will have placed the new background of your choosing around your subject with the help of the Subject Select Tool.





FORMULA 12

SKY REPLACE

The ability to quickly have
Photoshop replace the sky
in a photo.

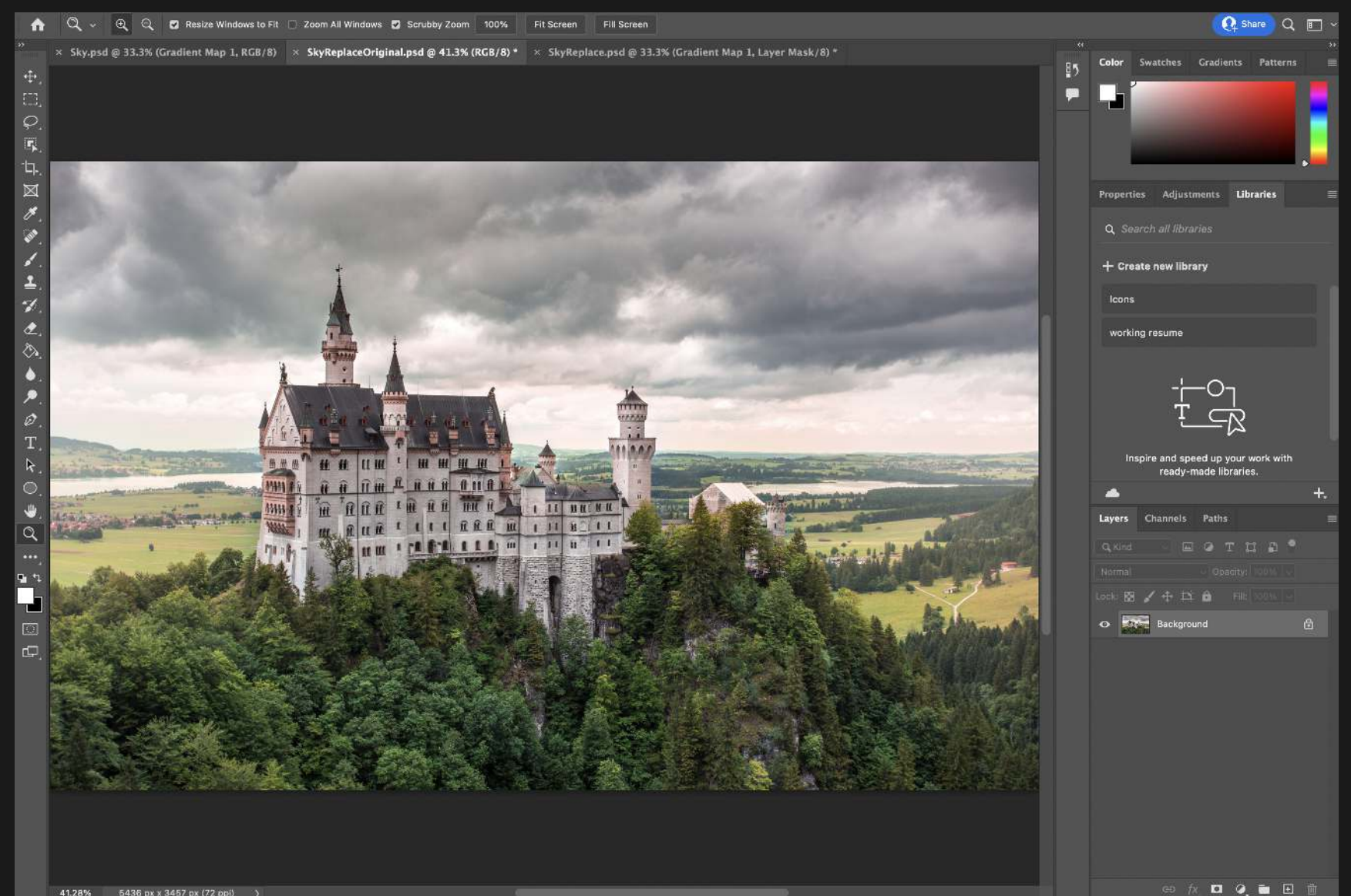
SKY REPLACE

With the Sky Replace Tool you are asking Photoshop to figure out what part of the image is a sky, and then you choose a new one and make color adjustments to blend the new sky in.

1. Choose an Image

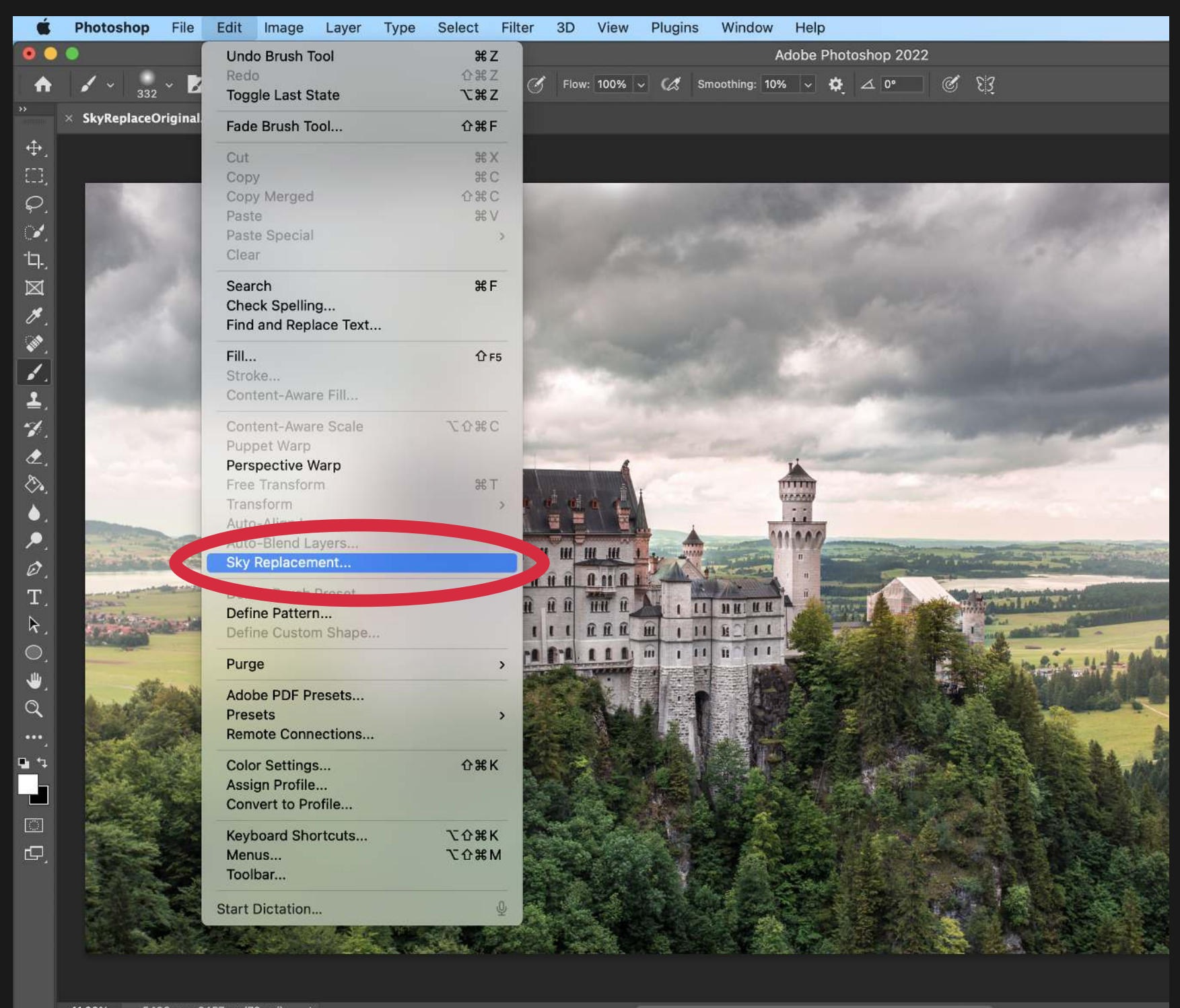
It does not matter what type of sky is in your image, any sky will work.

For this example, I chose a cloudy sky that I would like to make blue.



2. Select Sky Replacement Tool

In the Properties Menu at the top of the screen, click Edit > Sky Replacement.



FORMULA 12

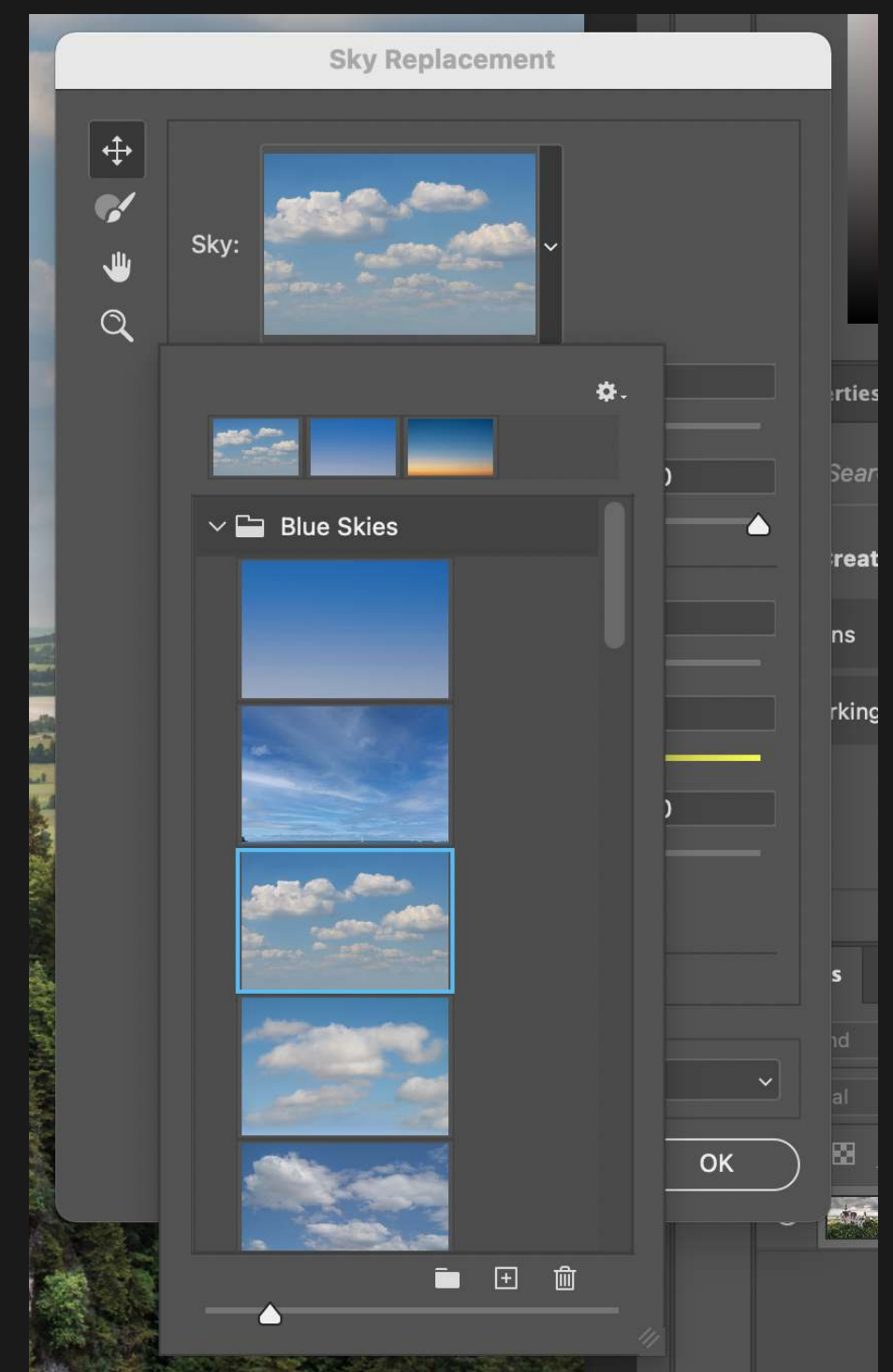
SKY REPLACE

2 of 3

3. Choose Clouds

Click on the arrow to the right side of the sky picture to expand the drop-down menu.

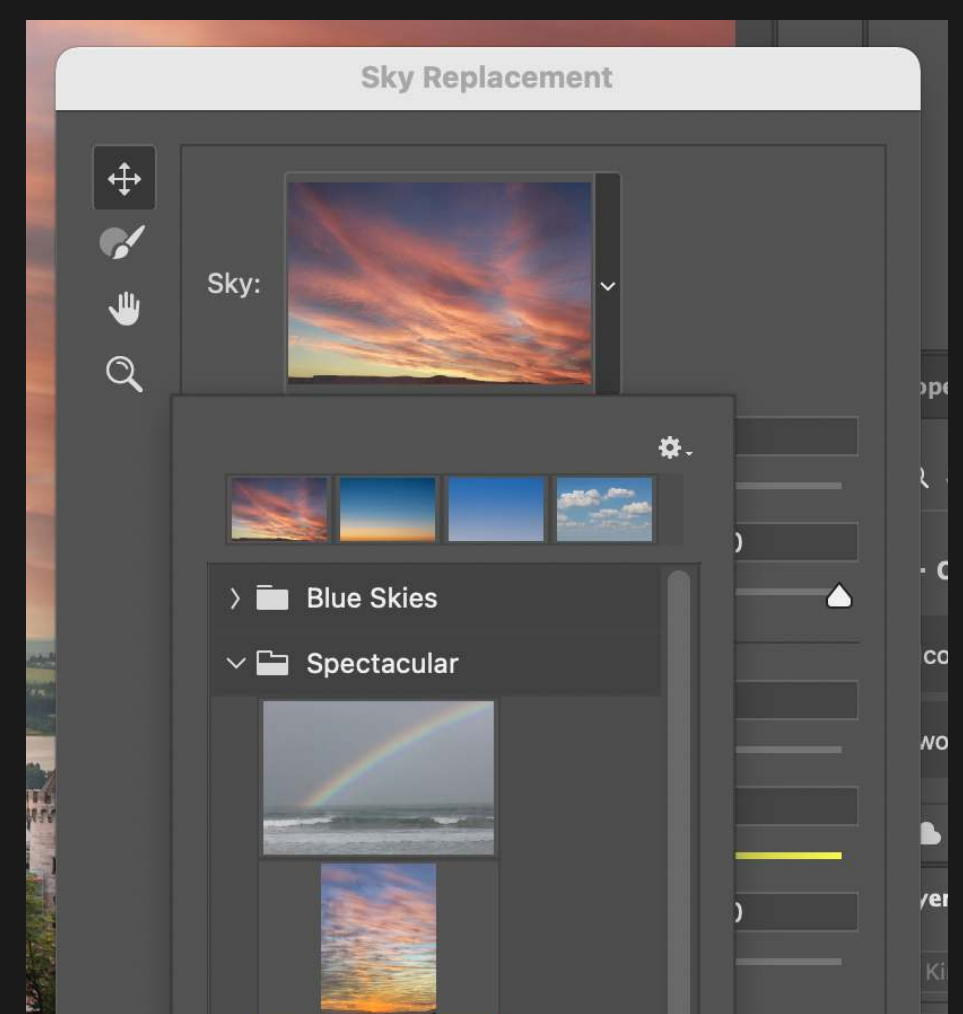
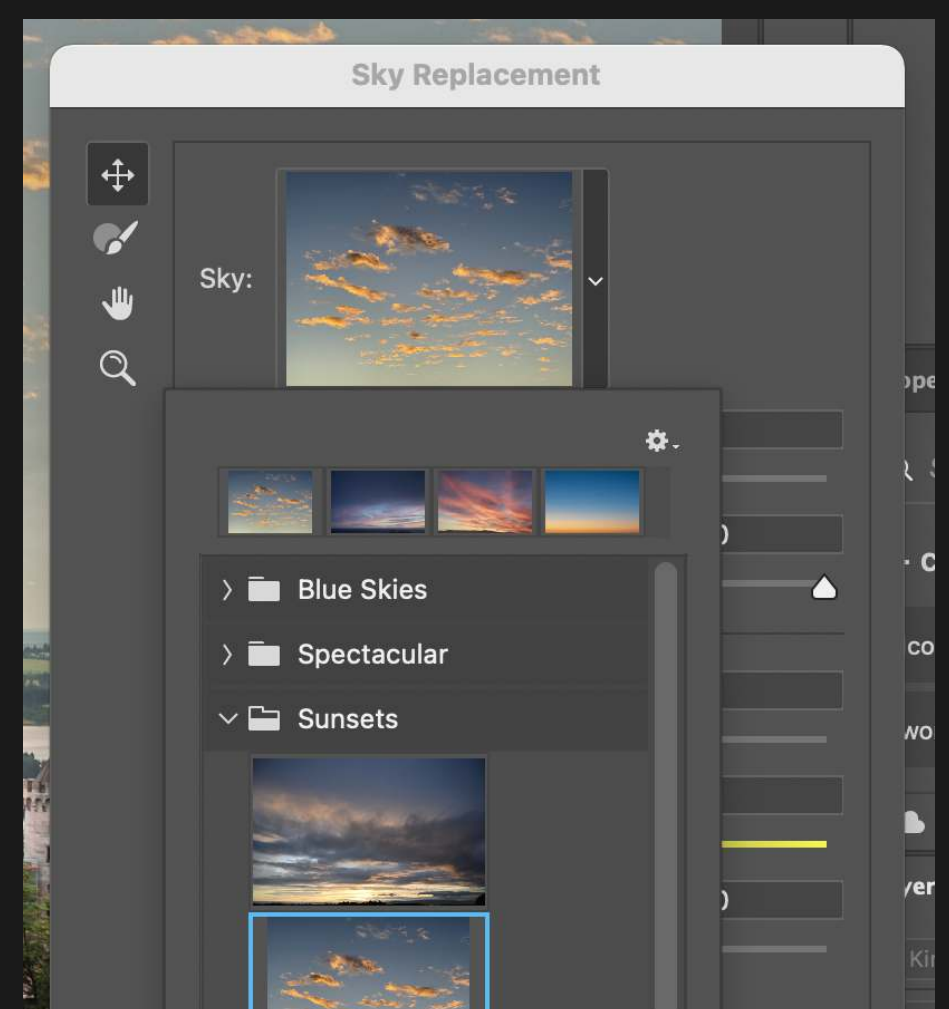
For this example, I chose the third cloud photograph from the top since I was aiming for a “sunny day” feeling.



4. More Skies!

Note: If you click the folder next to “Blue Skies”, Photoshop provides you with two other sky folders “Sunsets”, and “Spectacular”.

You can also upload your own sky photo by pressing the “Import Sky Images” icon.



FORMULA 12

SKY REPLACE

3 of 3

5. Adjust & Blend

After you chose your clouds, adjust the sliders to customize the blend of the sky.

Shift Edge:

Moves the sky closer or further away from edge

Fade Edge:

Blurs/Sharpens the edge where sky and photo meet

Brightness:

Increases the brightness of the sky

Temperature:

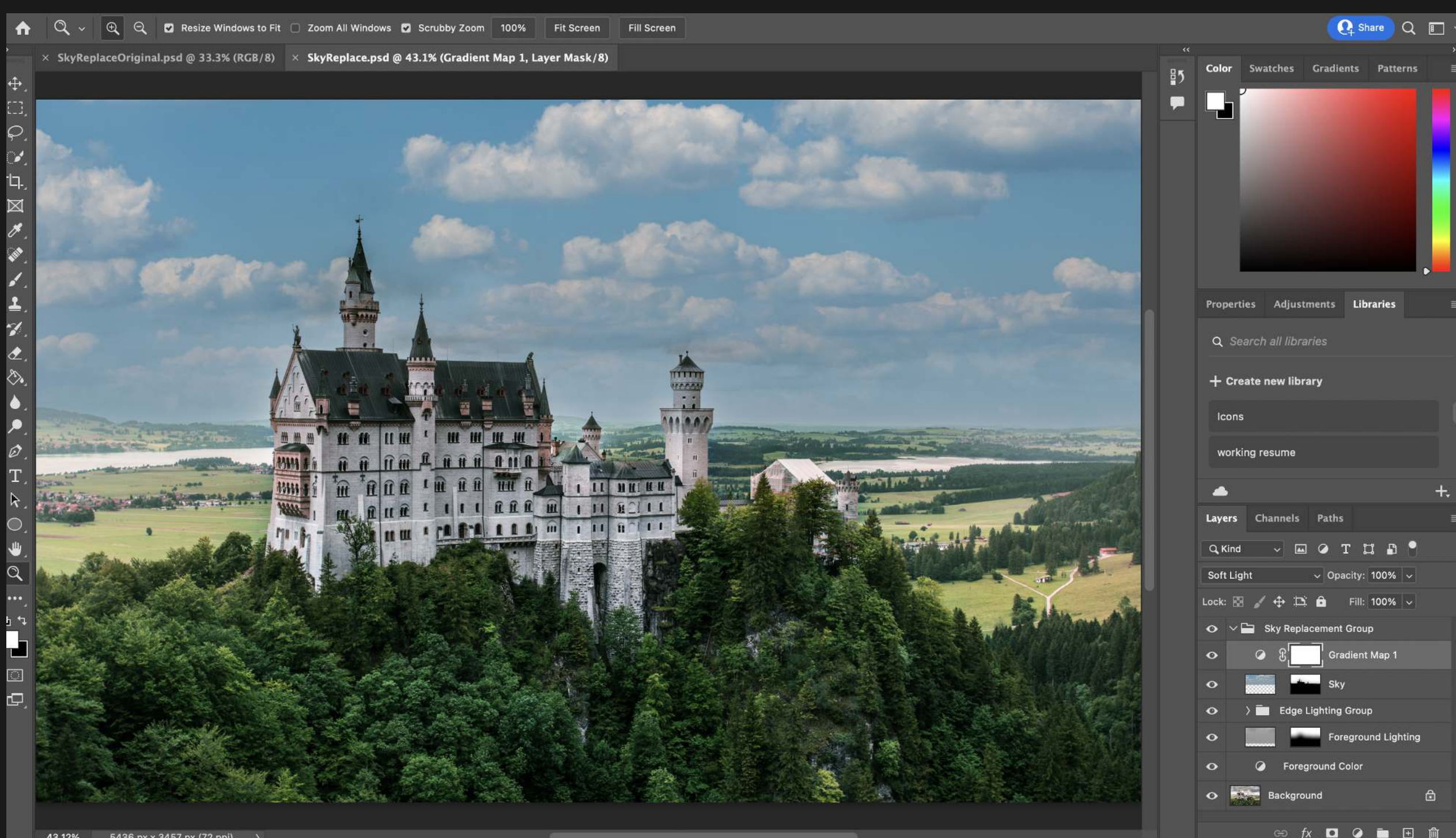
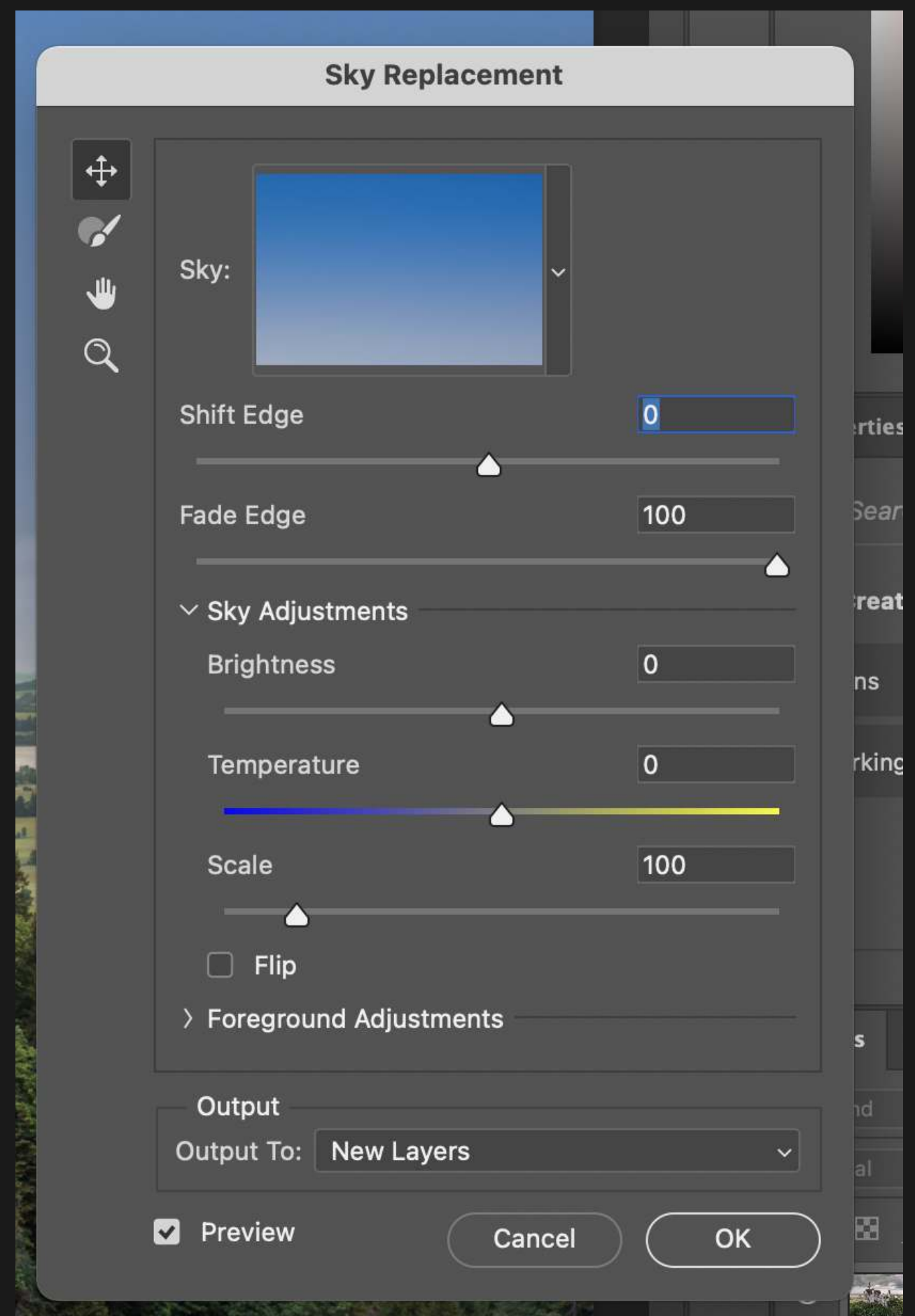
Changes the warmth or coldness of the sky

Scale:

Makes the sky larger or smaller

Flip:

If checked will flip the sky horizontally





FORMULA 13

CONTENT AWARE FILL

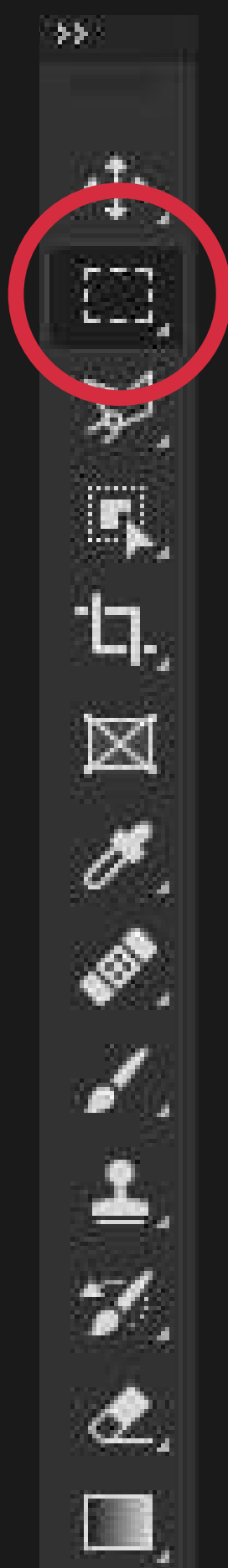
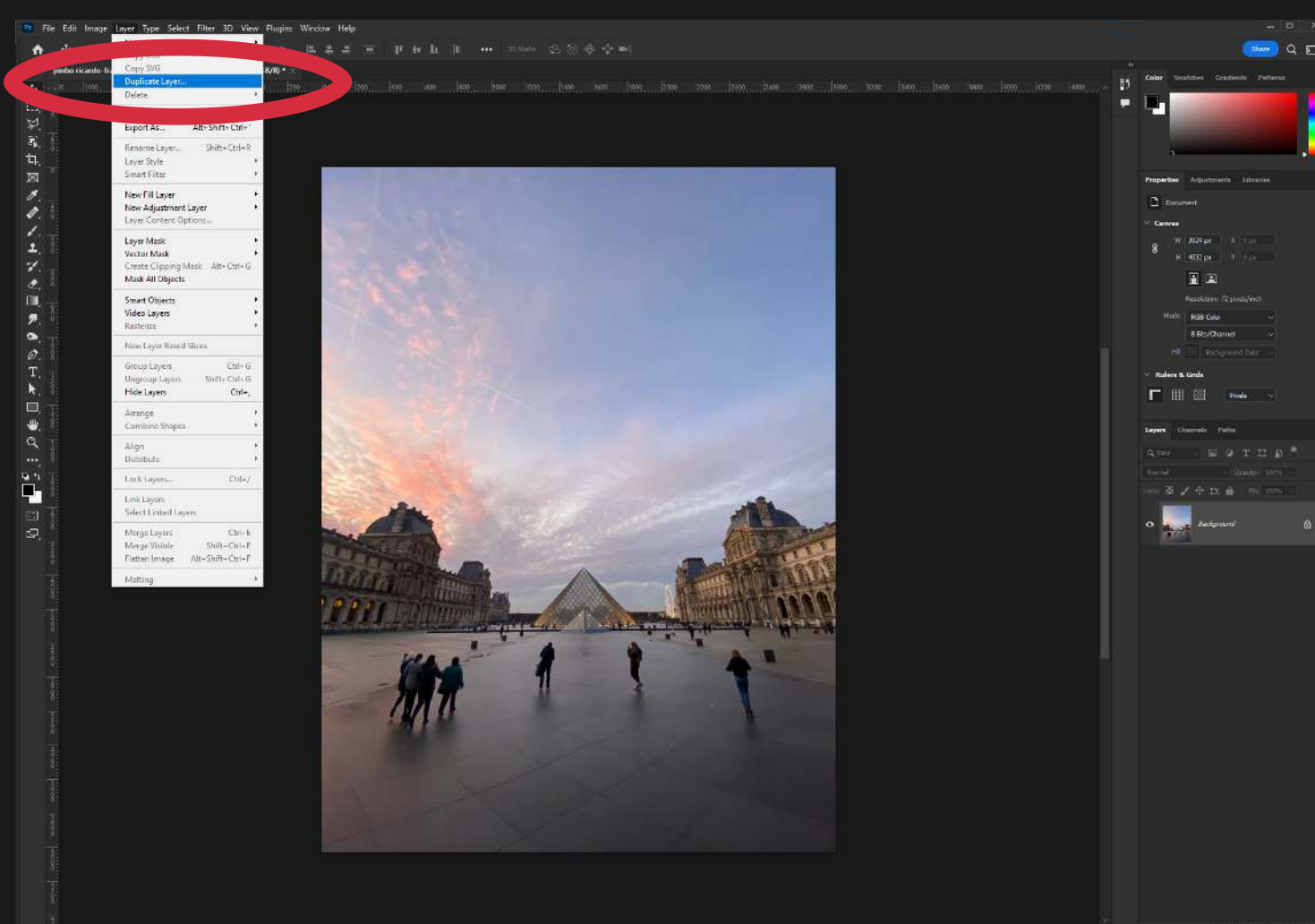
The ability to remove
elements from images by
having Photoshop fill in the
details for you.

CONTENT AWARE FILL

With the Content Aware Fill you are telling Photoshop to take a section of an image and “fill” it in with the details around it. Photoshop will do its magic and try and make it seamless.

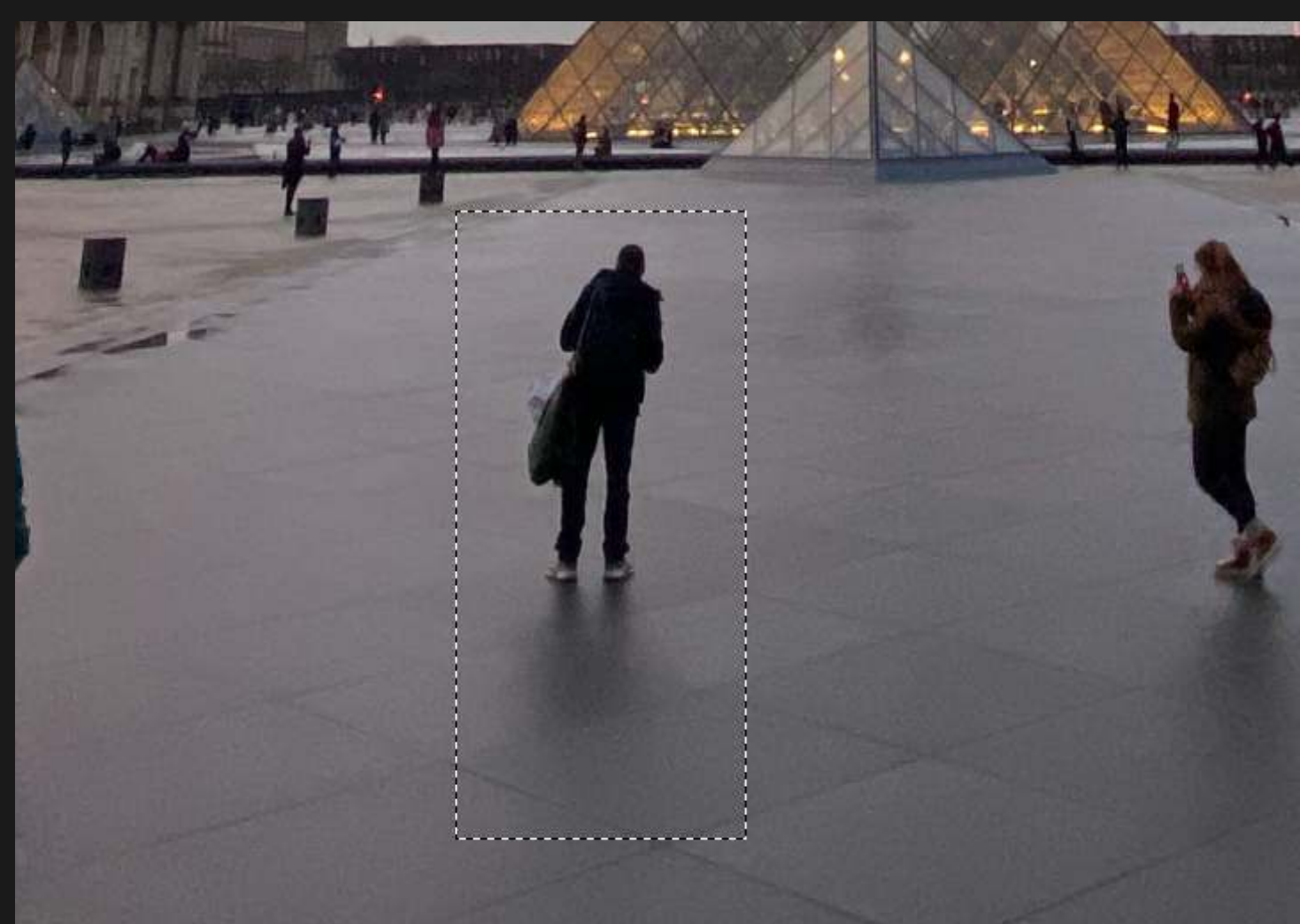
1. Duplicate Layer

Since you will be making some changes to the image, it is always a good idea to make a copy of the Background Layer, just in case. In the menu at the top of the screen, click Layer > Duplicate Layer, then press “Ok”.



2. Select the Marquee Tool

In the Toolbar to the left of the screen choose the Marquee Tool. Then click and drag to make a selection of the area we want Photoshop to fill with the content around it. I made sure to select the slight shadow on the ground as well.

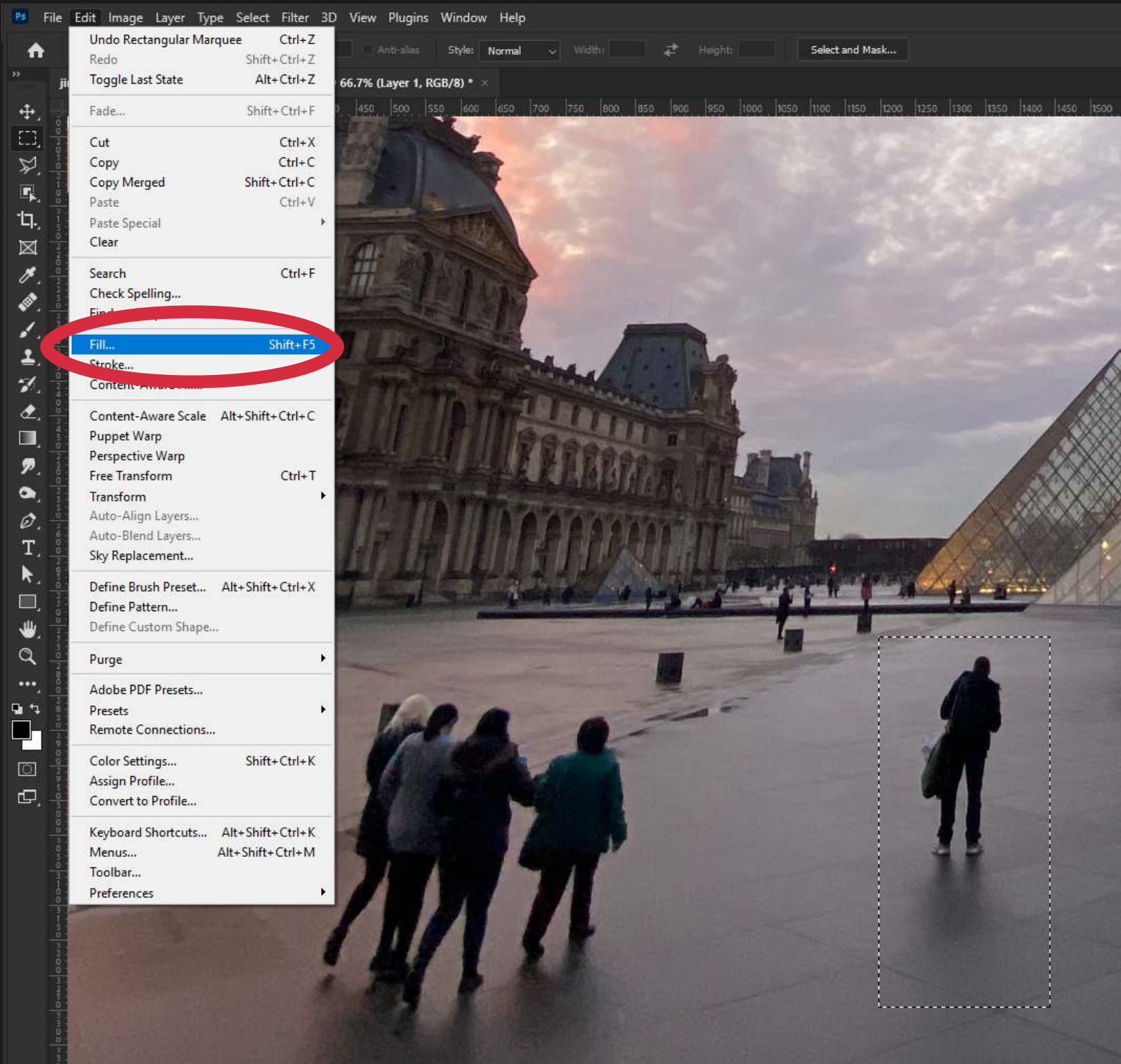


FORMULA 13

CONTENT AWARE FILL

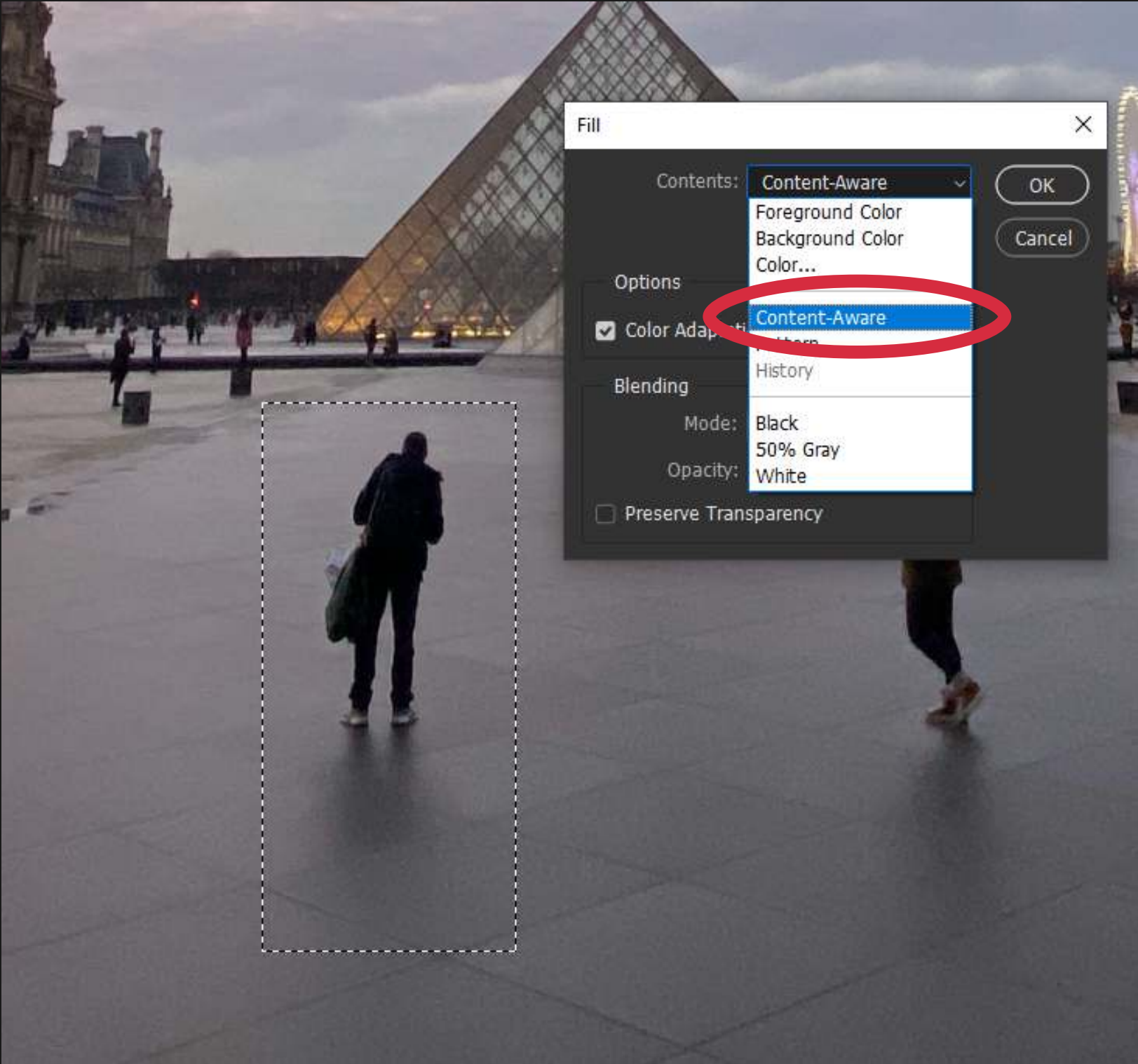
3. Fill

Choose Fill from the Edit menu at the top of Photoshop.



4. Content Aware Fill

A box will popup. Select “Content Aware Fill” from the menu and then click OK.

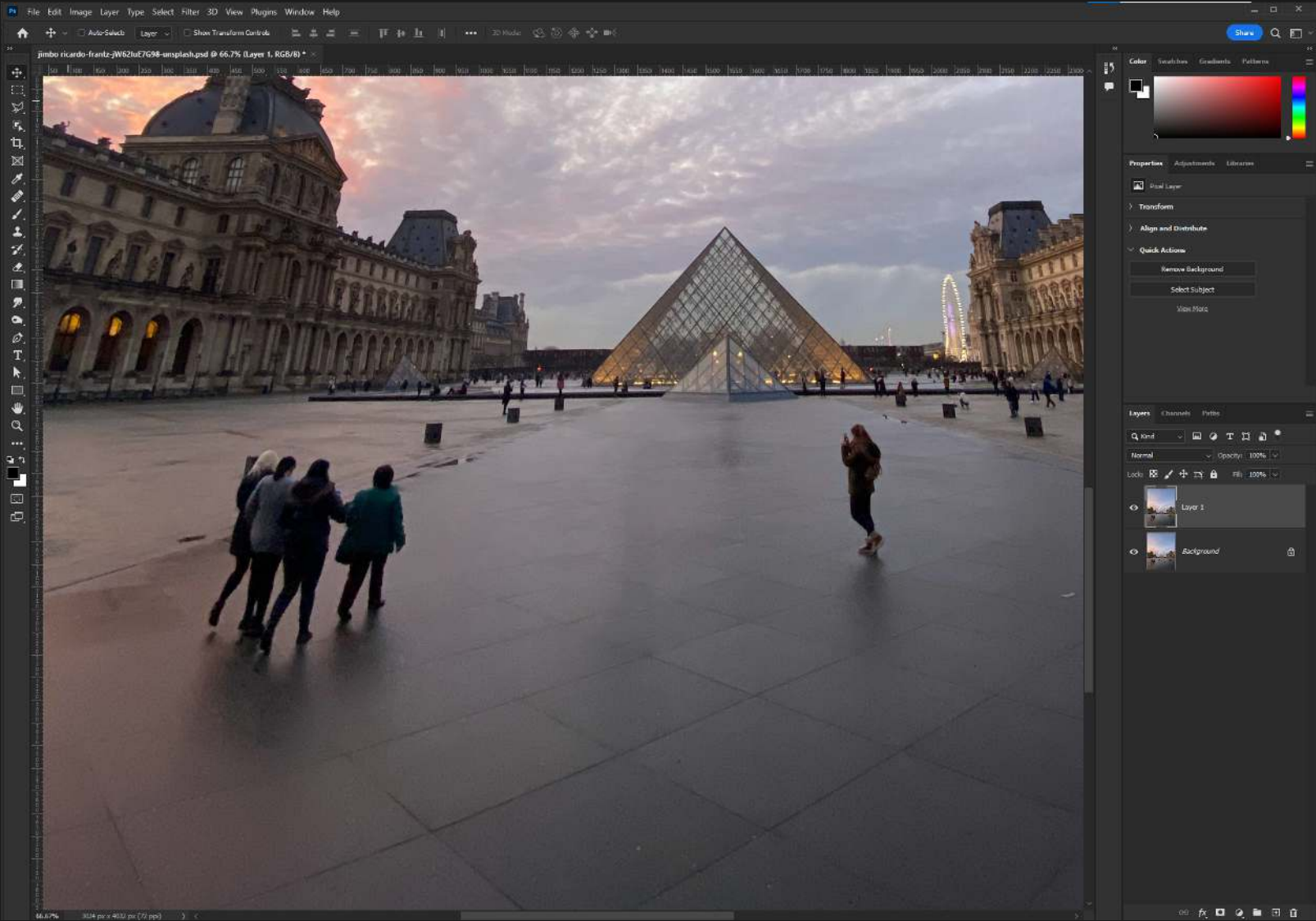


FORMULA 13

CONTENT AWARE FILL

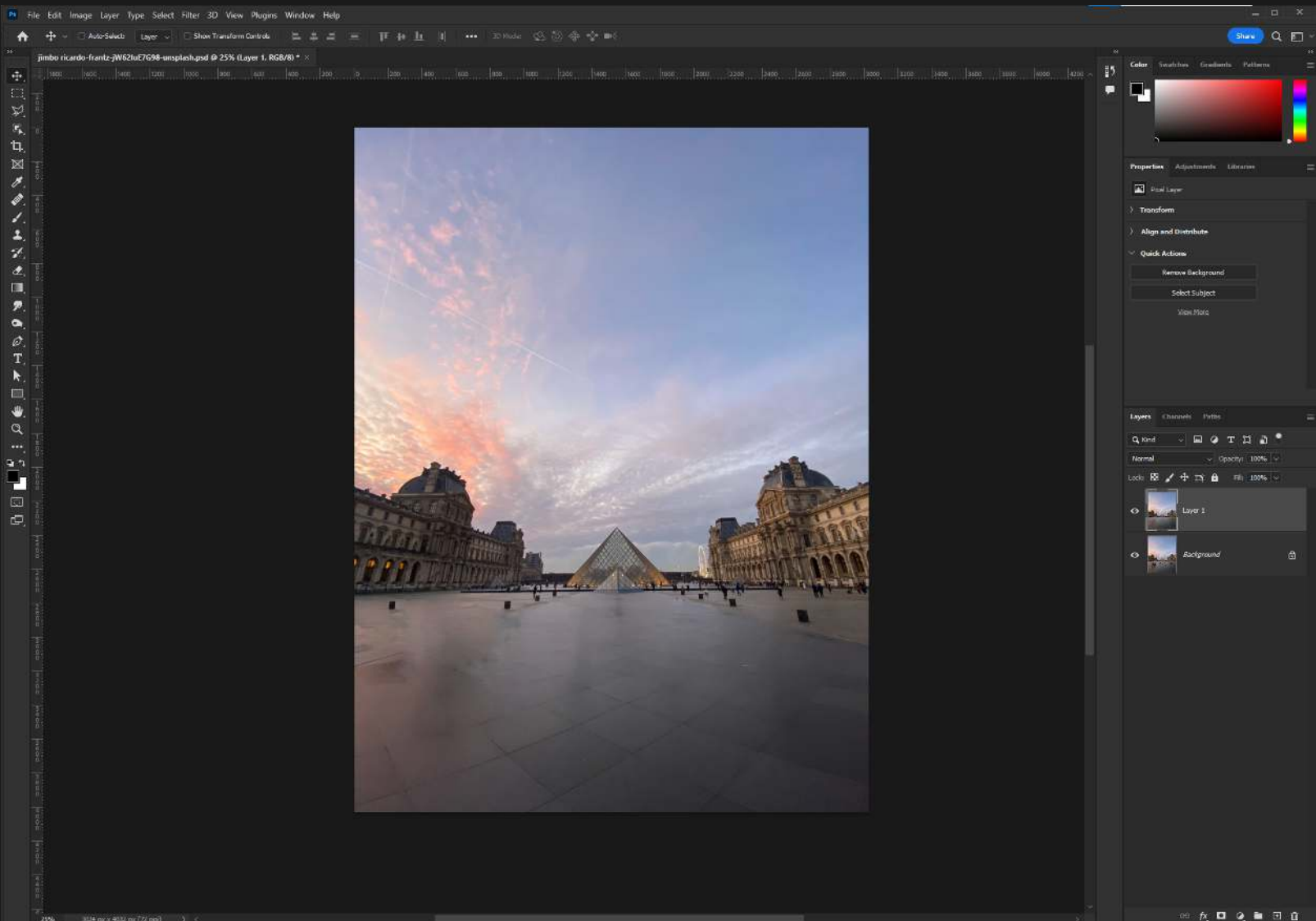
5. Photoshop Will “Fill”
the Area

Photoshop will Fill the area and in this case will replace the person from the photo with the tiles pattern on the ground. Nice job Photoshop!



6. Repeat With the Rest of the
Objects You Want to Remove.

Anything else you wish to have Photoshop fill, just use the Marquee Tool and select an area and repeat.





FORMULA 14

SMART OBJECTS

The ability to edit a layer
without permanently
affecting it.

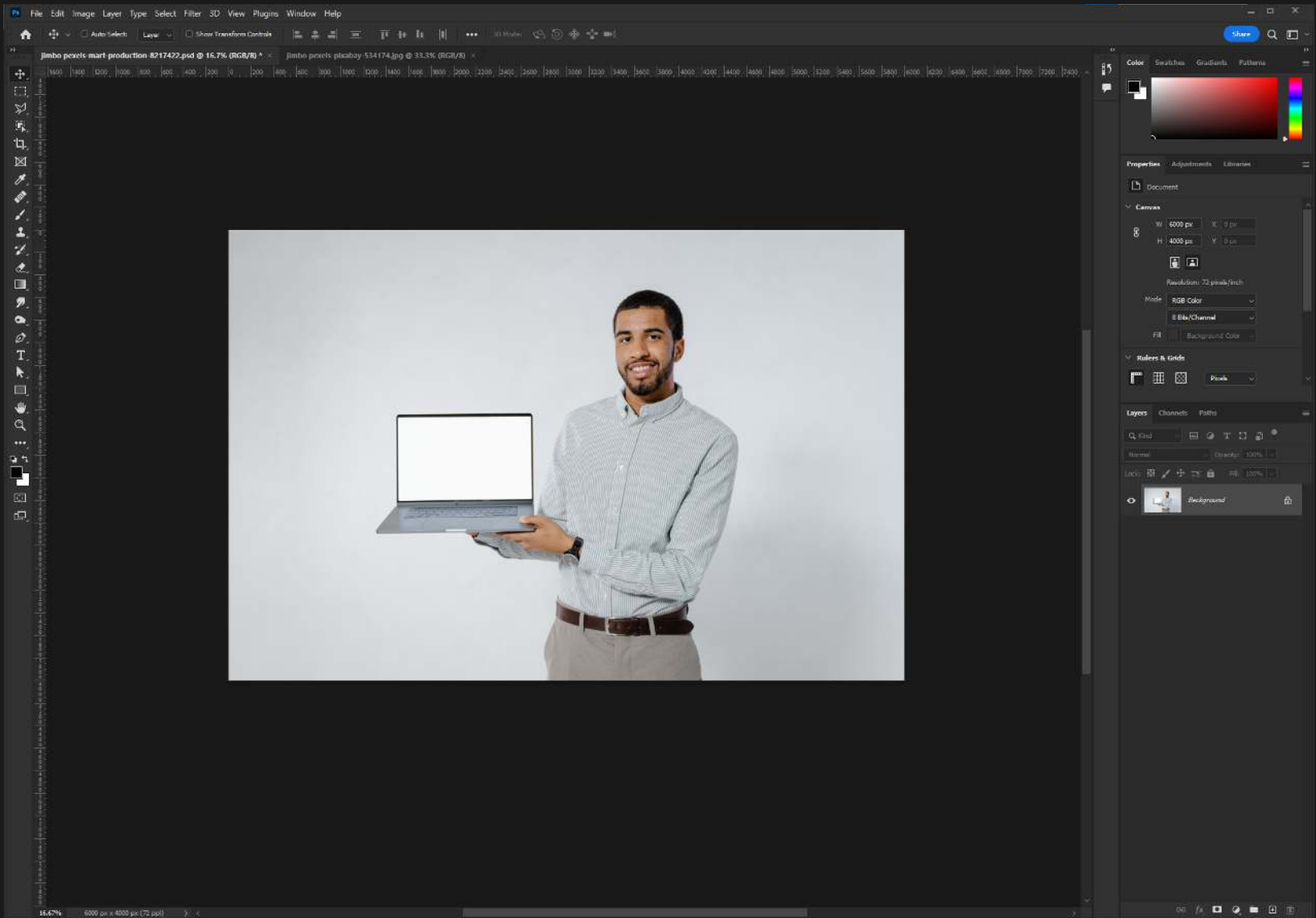
FORMULA 14

SMART OBJECTS

Smart objects in Photoshop are used for non-destructive editing, allowing you to scale, rotate, apply many filters, all without affecting the source image.

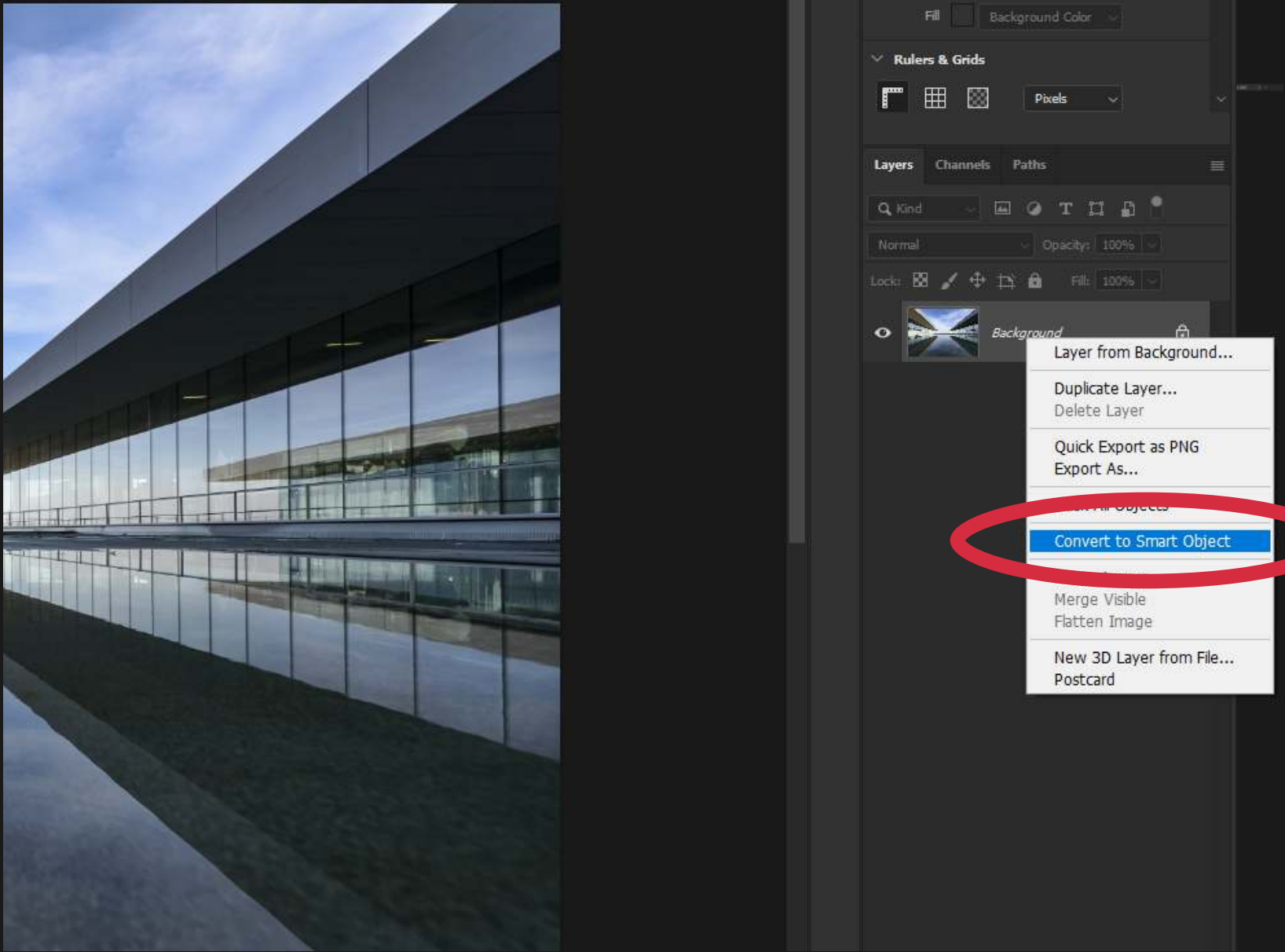
1. Choose Two Files

Start by opening two files. One file that will act as the background, and another file that we will convert to a Smart Object.



2. Convert Layer to Smart Object

In the image that will become the Smart Object, right click the layer and choose “Convert to Smart Object”



FORMULA 14

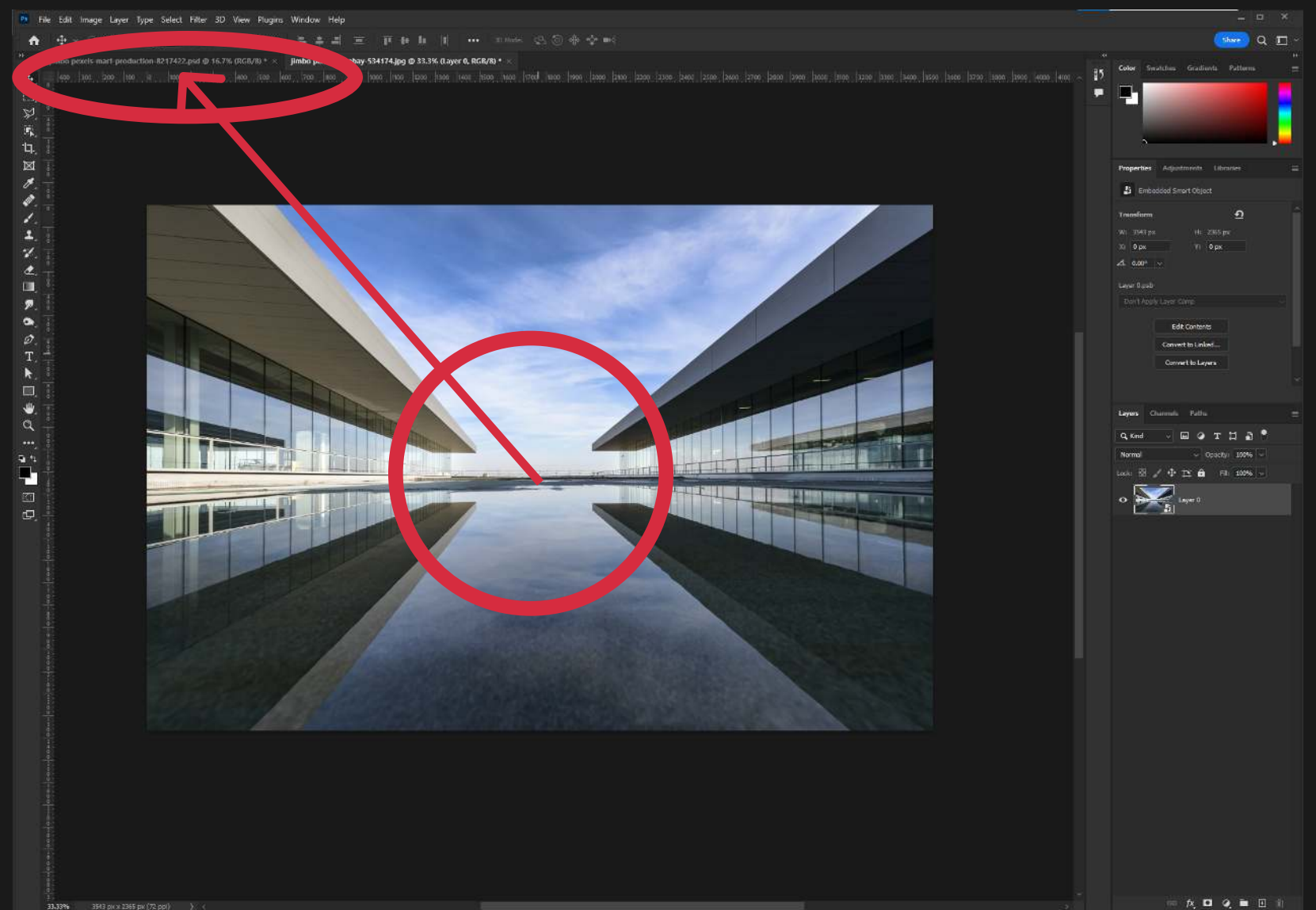
SMART OBJECTS

2 of 4

3. Drag and Drop

With the Smart Object as the active window and the Move Tool selected, click and hold the image and drag it to the area at the top where your background image is (these are called tabs). Once the background image becomes active release the mouse to drop the image on top of the background.

This will add the Smart Object as a new layer on top of your background image.



4. Transform the Layer

Press CTRL + T (CMD + T on Mac) to transform the layer. Use the corners of the blue box to adjust the size of the Smart Object. You can adjust this later if you want.



FORMULA 14

SMART OBJECTS

3 of 4

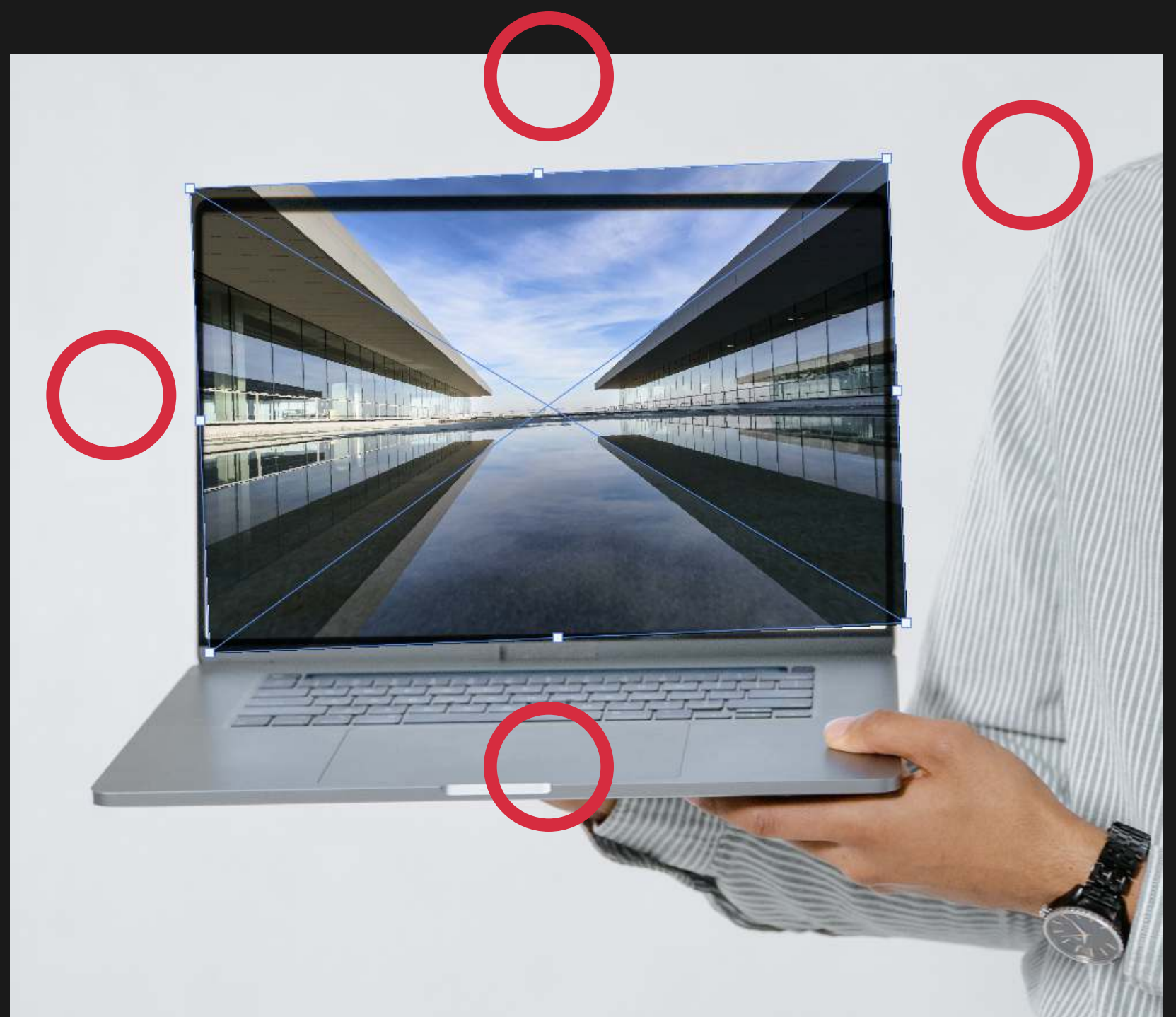
5. Change the Blending Mode to Multiply

Change the Smart Object blending mode to Multiply.



6. Rotate & Transform the Layer

Press CTRL + T (CMD + T on Mac) to transform the layer. Click and drag anywhere outside the blue box to rotate the layer. Rotate and Size the layer until you are happy.



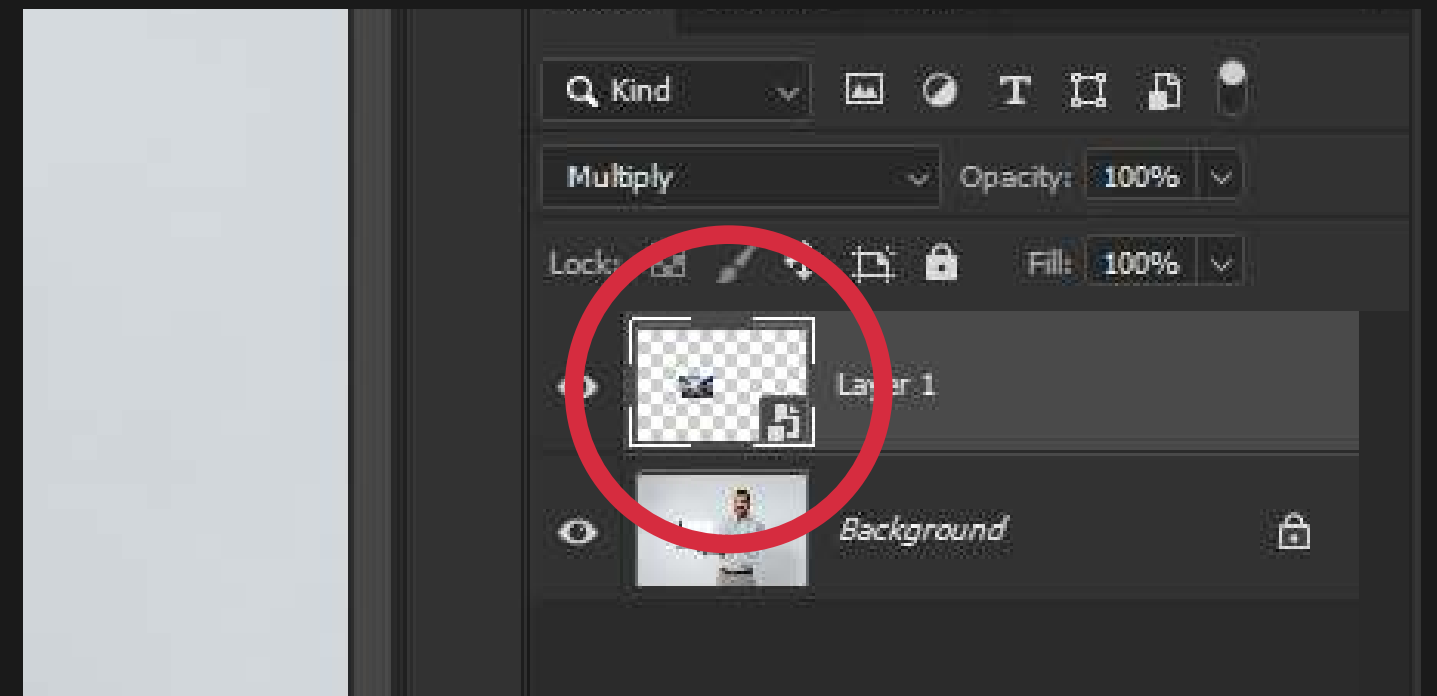
FORMULA 14

SMART OBJECTS

4 of 4

7. Double-Click the Layer to Open the Original

With a Smart Object, the original layer is left unmodified. To see the original contents, just double click the layer's thumbnail in the Layers Palette.



A woman with long blonde hair and a black veil is the central figure, her hands clasped in prayer. She wears a golden halo with a sunburst pattern. The background is a warm, golden-brown painting of a church interior with other figures in the distance. A red vertical bar is on the left side of the image.

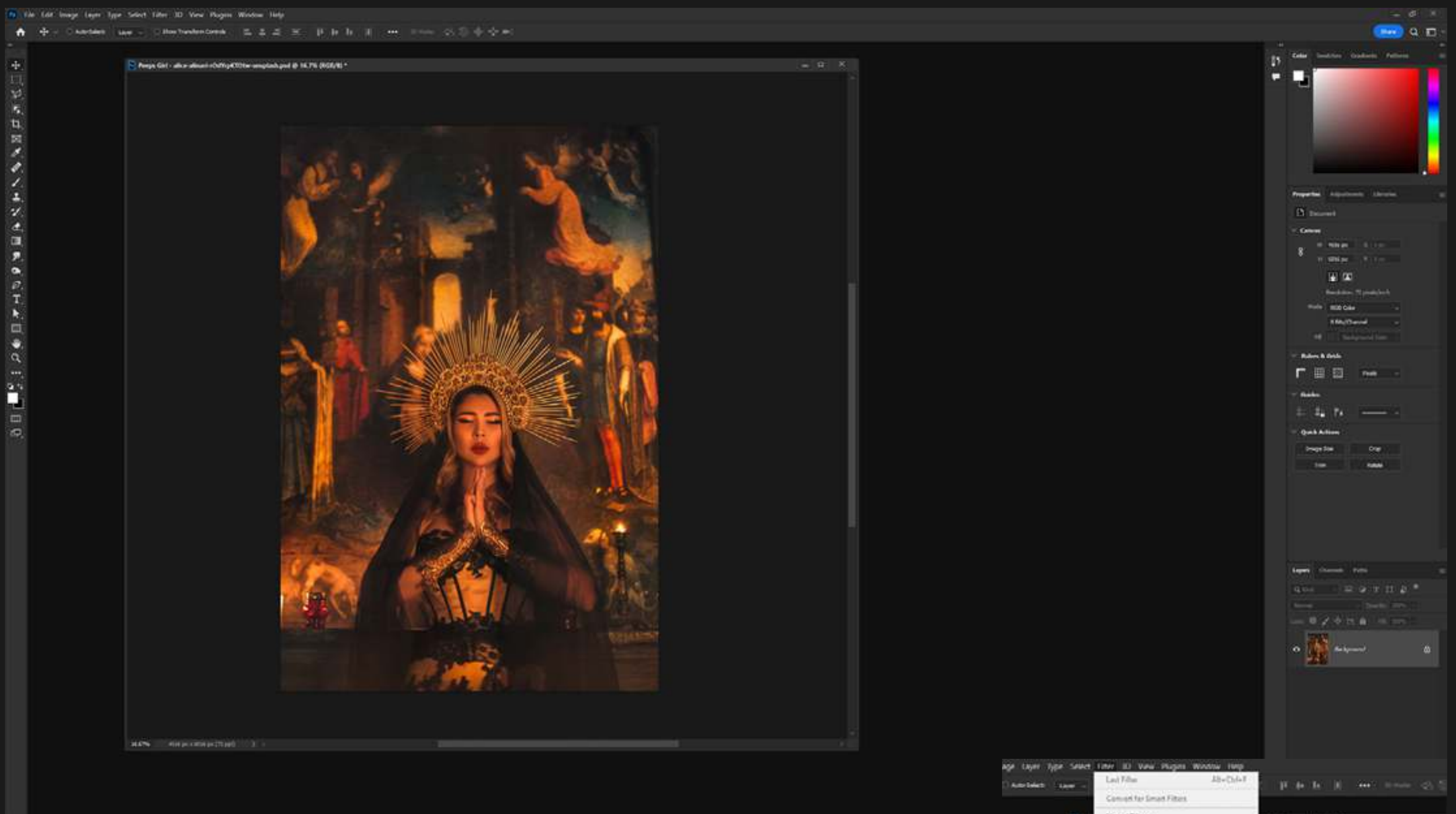
FORMULA 15

SMART FILTERS

The ability to apply many filters and go back and adjust them later.

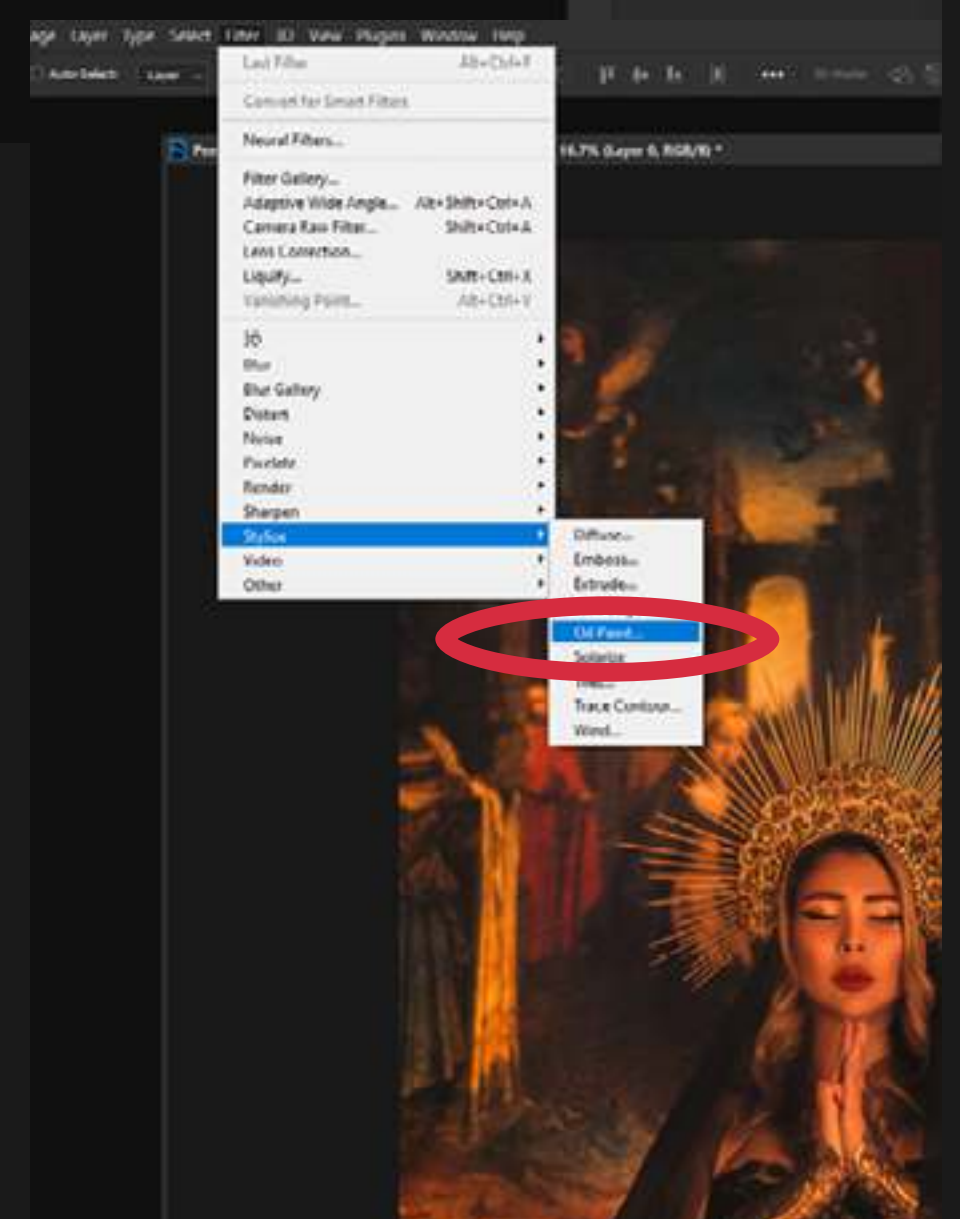
SMART FILTERS

Smart Filters are any effects or adjustments applied to a Smart Object. The great thing about these, is you can go back and make adjustments to them later without worrying about permanently affecting your image.



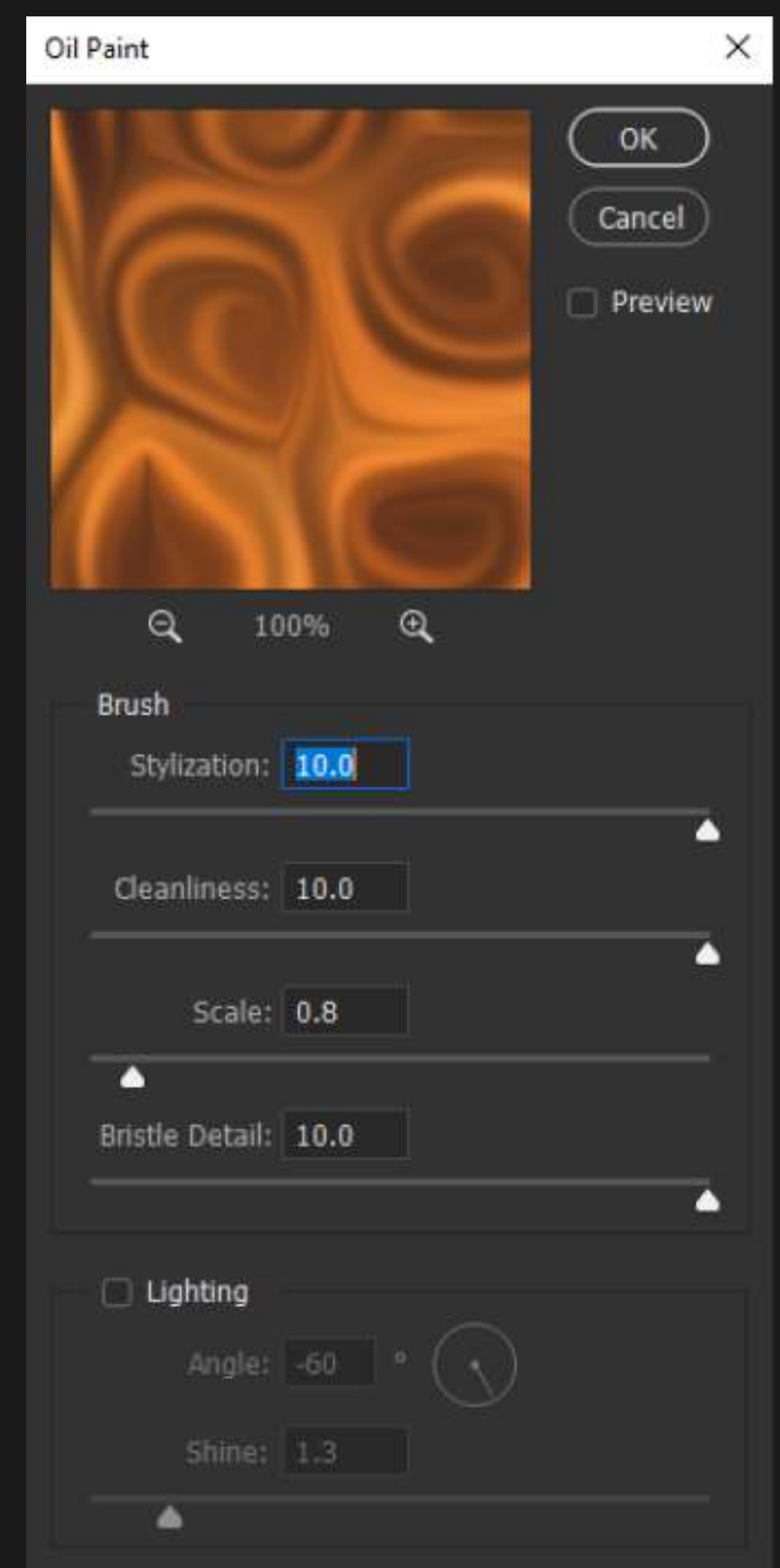
1. Apply a filter to Smart Object

First convert your layer to a Smart Object (see previous section). With the smart object layer selected in the Layers Palette, go to the top menu and choose a filter you would like to apply. In this case I am applying the “Oil Paint” filter to give the photo a painted look.



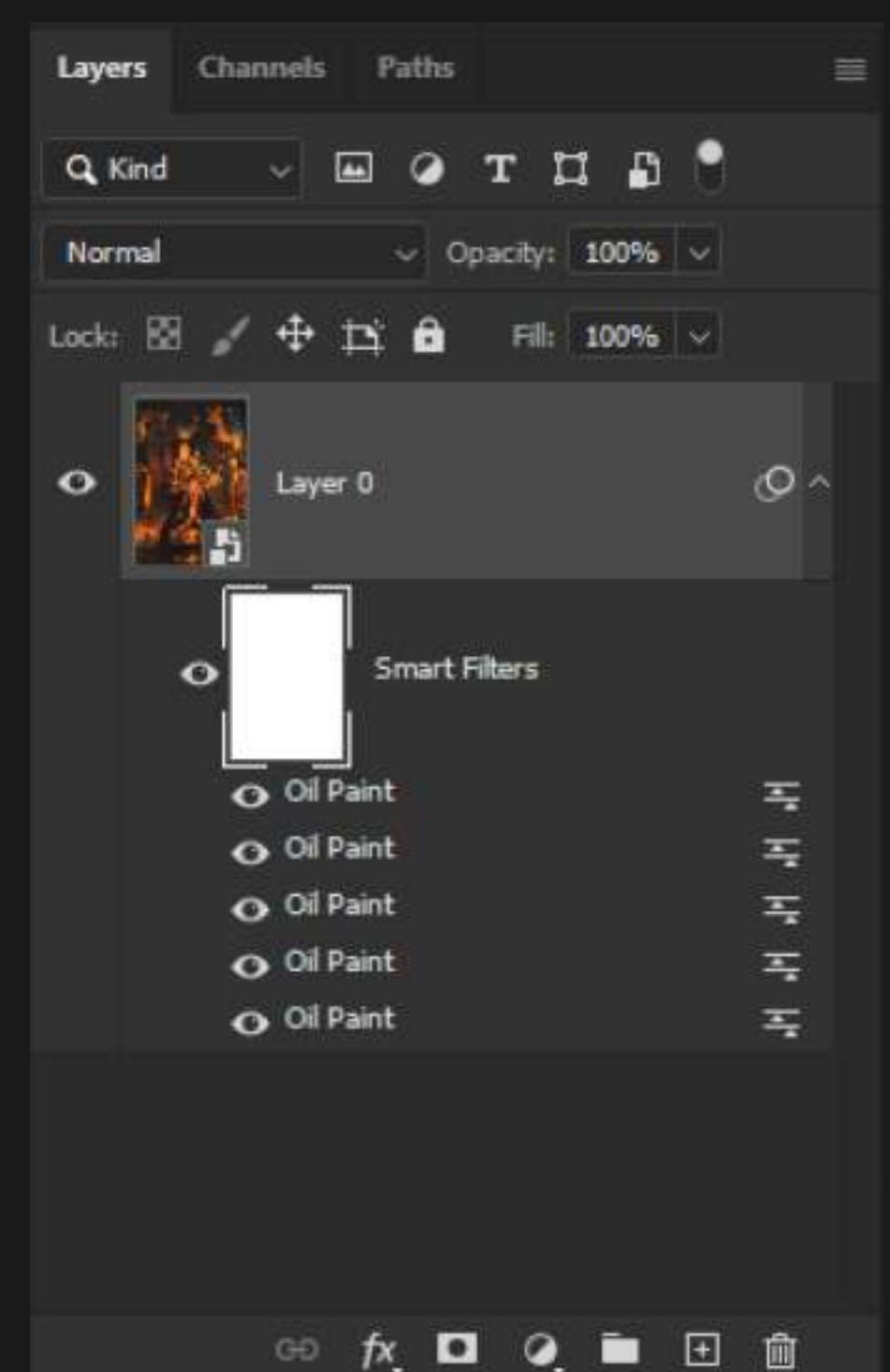
2. Apply the Oil Paint filter

For this photo I have chosen to put the Stylization and Cleanliness sliders as high as they can go. The other two sliders don't do anything (if you don't have lighting on) so I didn't touch them.



3. Apply more filters to a Smart Object

You can apply any filter or adjustments to the smart object as many times as you like. Here I have applied the filter "Oil Paint" six times to really give it a painted look.

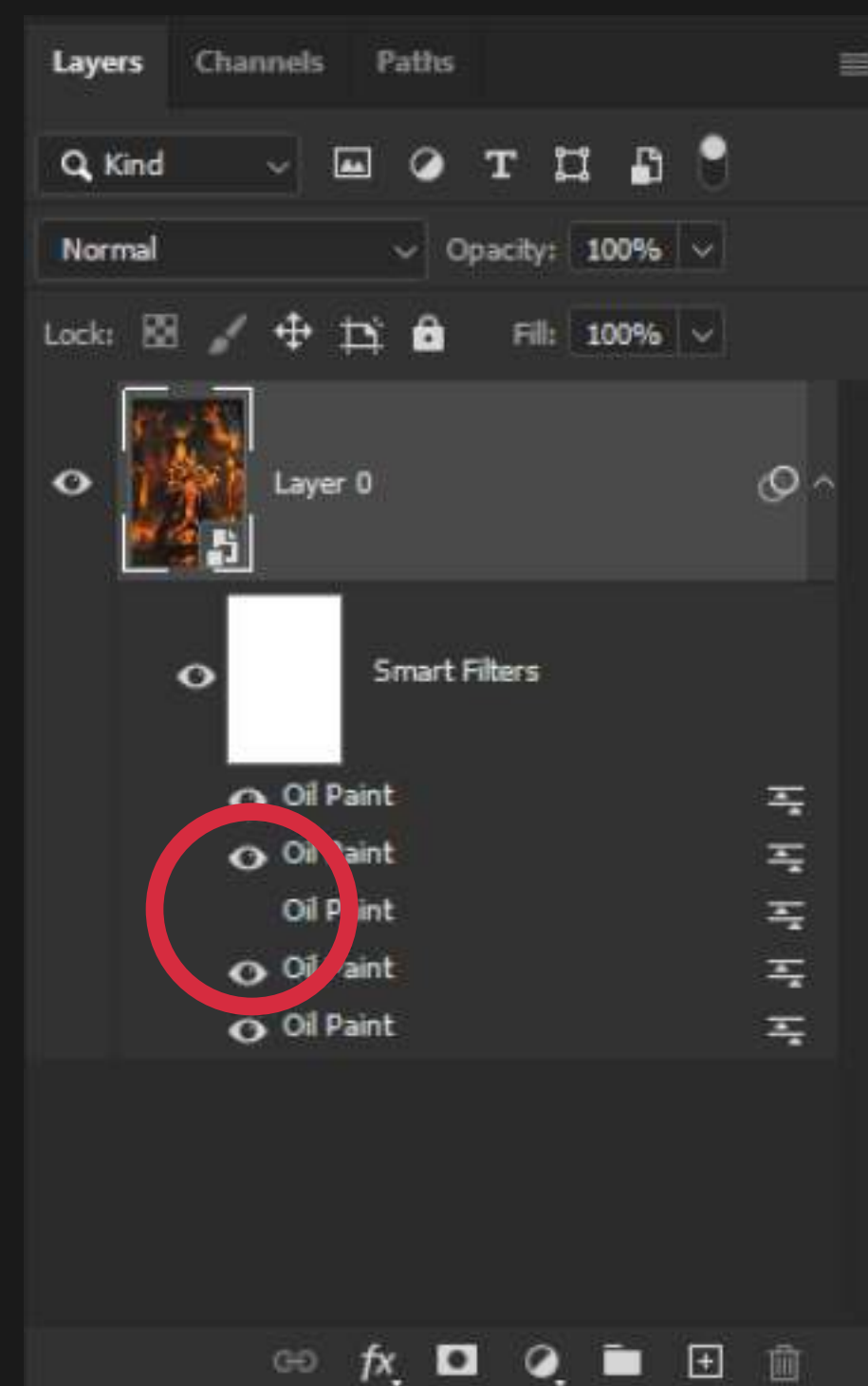


SMART FILTERS

4. Turn off Smart Filter temporarily

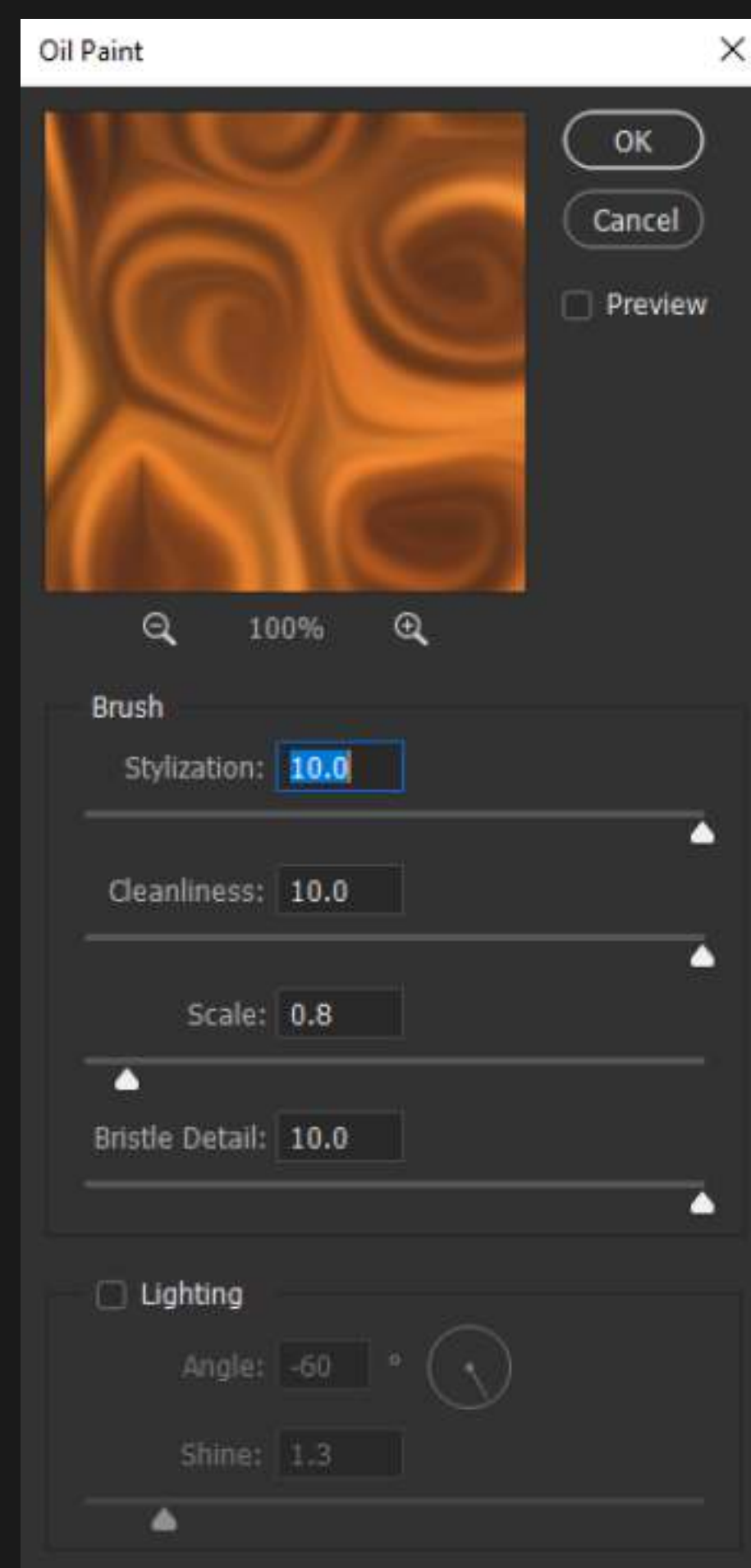
Click the eyeball next to the filter you want to turn off. Click it again to turn it back on.

You can turn on/off all filters at once by clicking the eyeball next to the “Smart Filters” text.



5. Adjust the Smart Filter

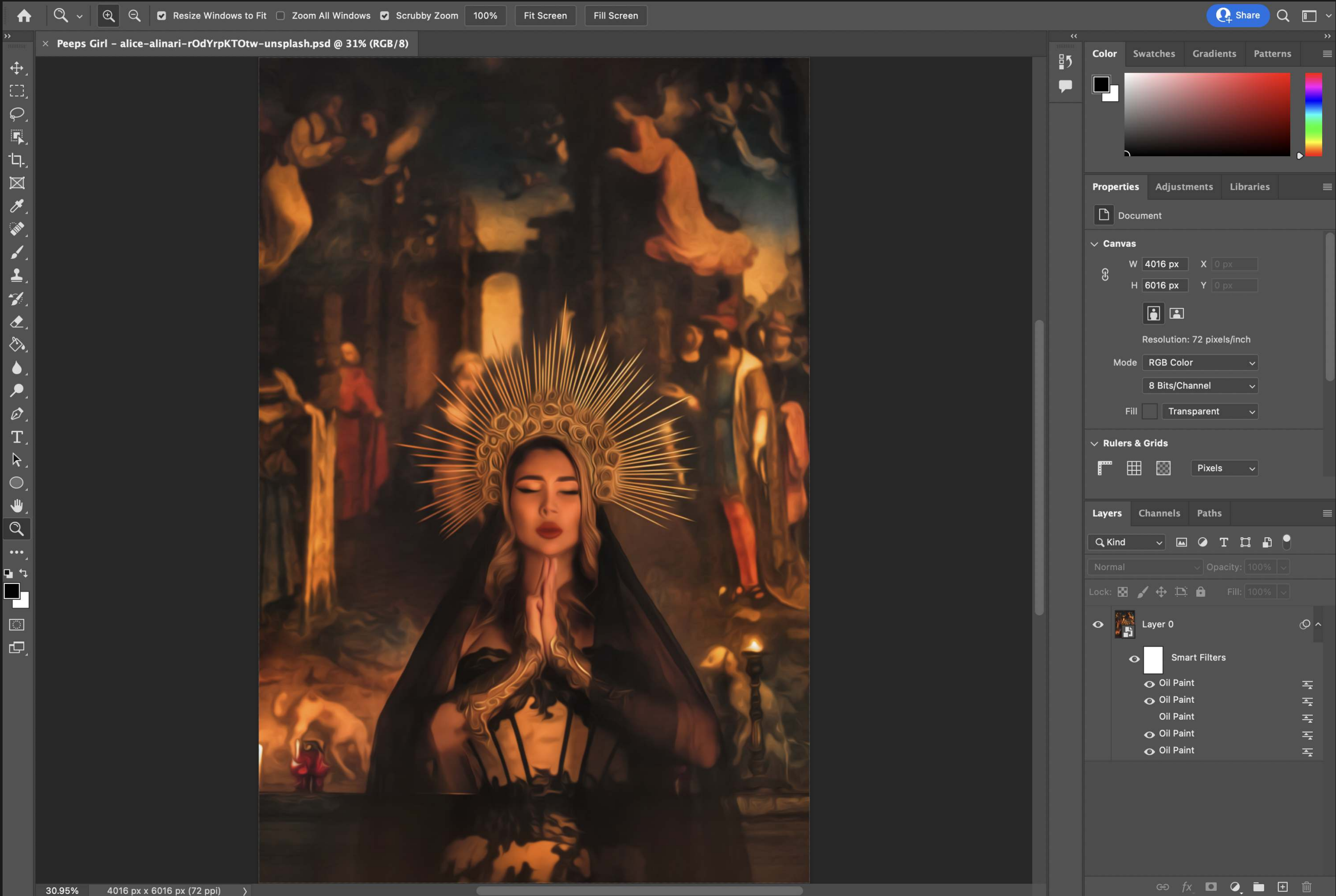
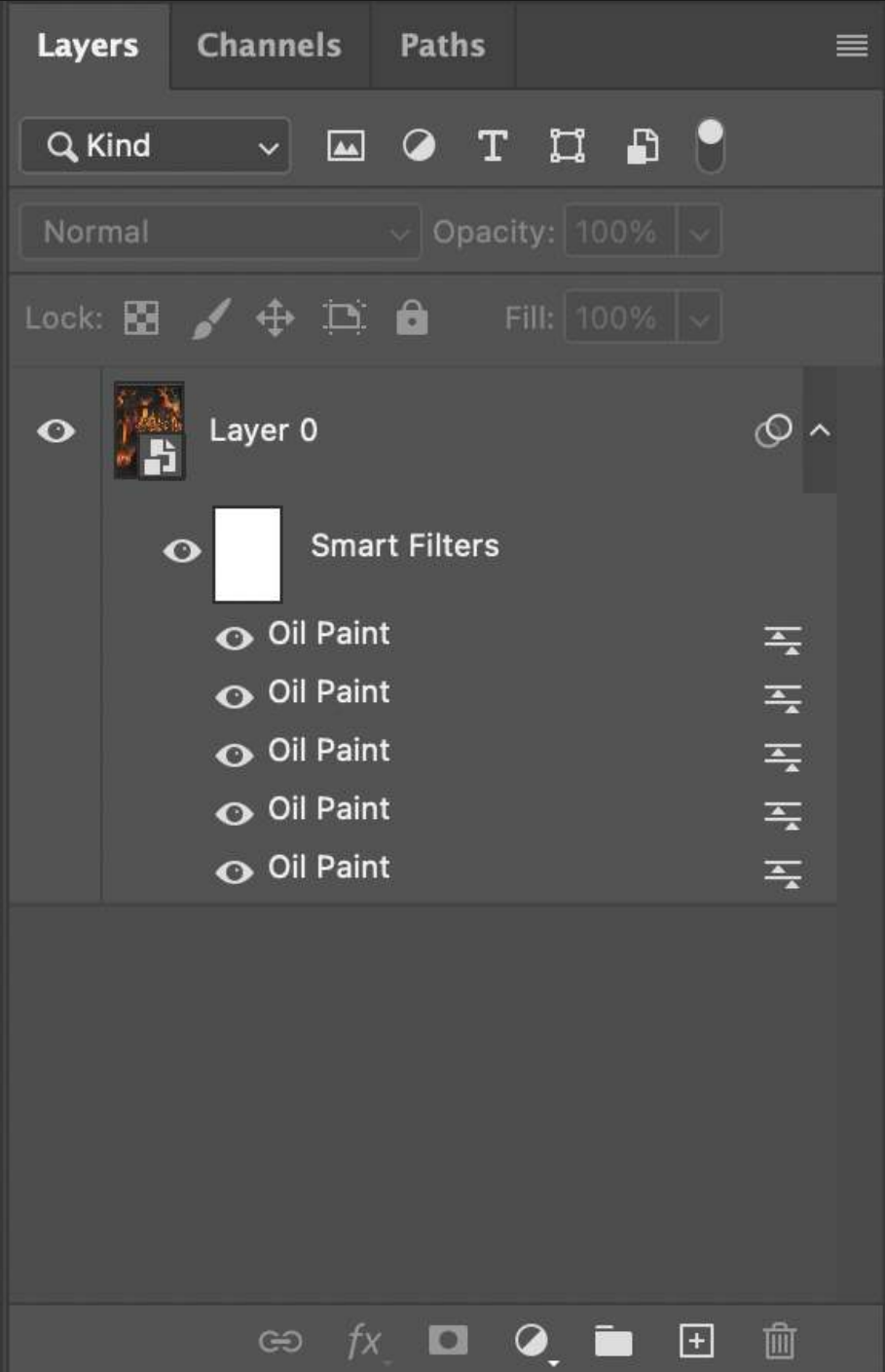
Double click the filter from below the layer you want to edit and the appropriate window will pop up and allow you to make adjustments.

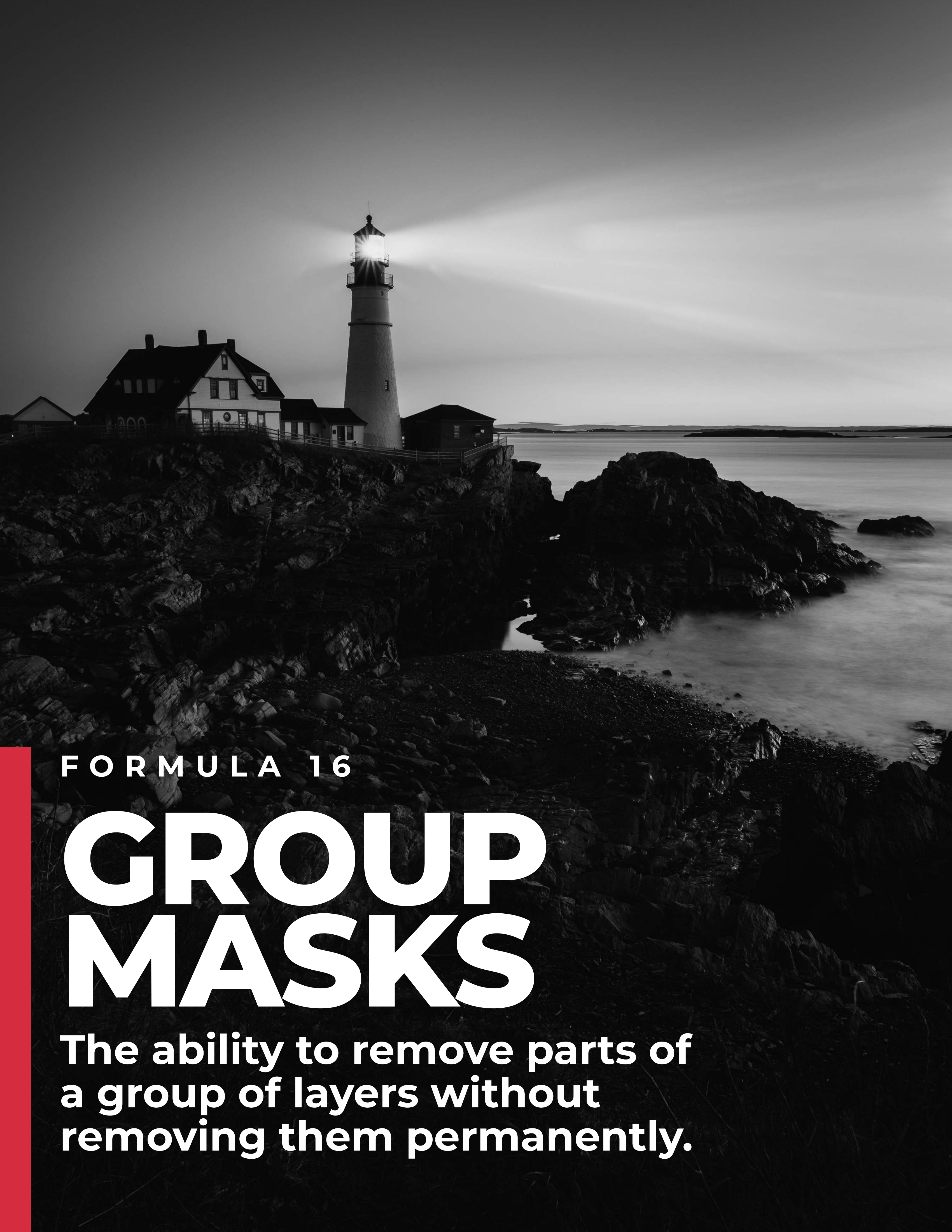


6. Final check Layers Palette

After making any last minute adjustments to the Smart Filters, check the Layers Palette to see that all the Smart Filters are visible.

They are all visible if they all have an eyeball icon next to them.





FORMULA 16

GROUP MASKS

The ability to remove parts of
a group of layers without
removing them permanently.

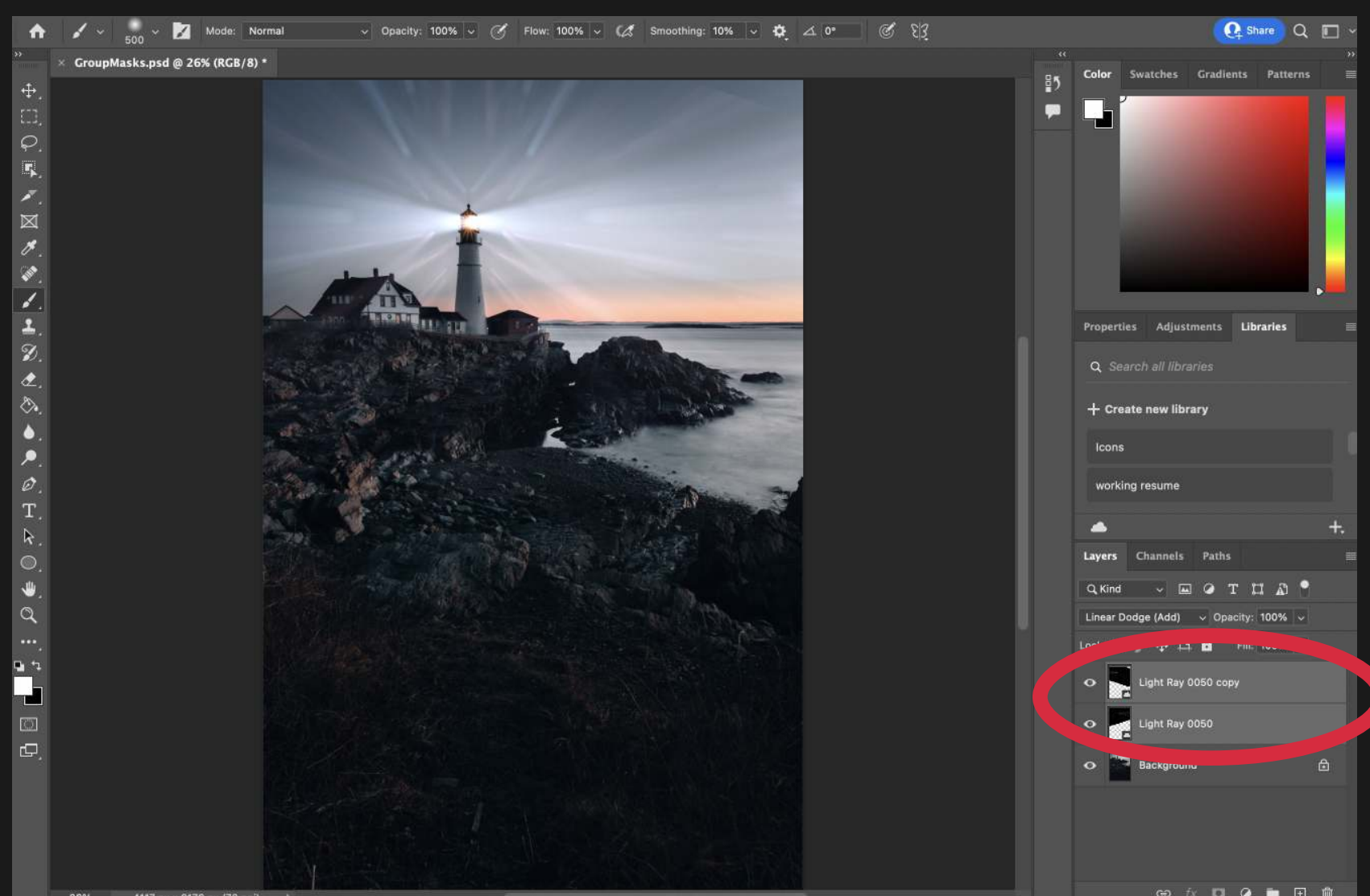
GROUP MASKS

Group masks are a powerful way to organize your layers so you don't have to create the same mask over and over again.

1. Select Layers to Group Mask

In order to make a Group Mask, you will want to place all the Layers that you would like to be Masked at once in a group folder.

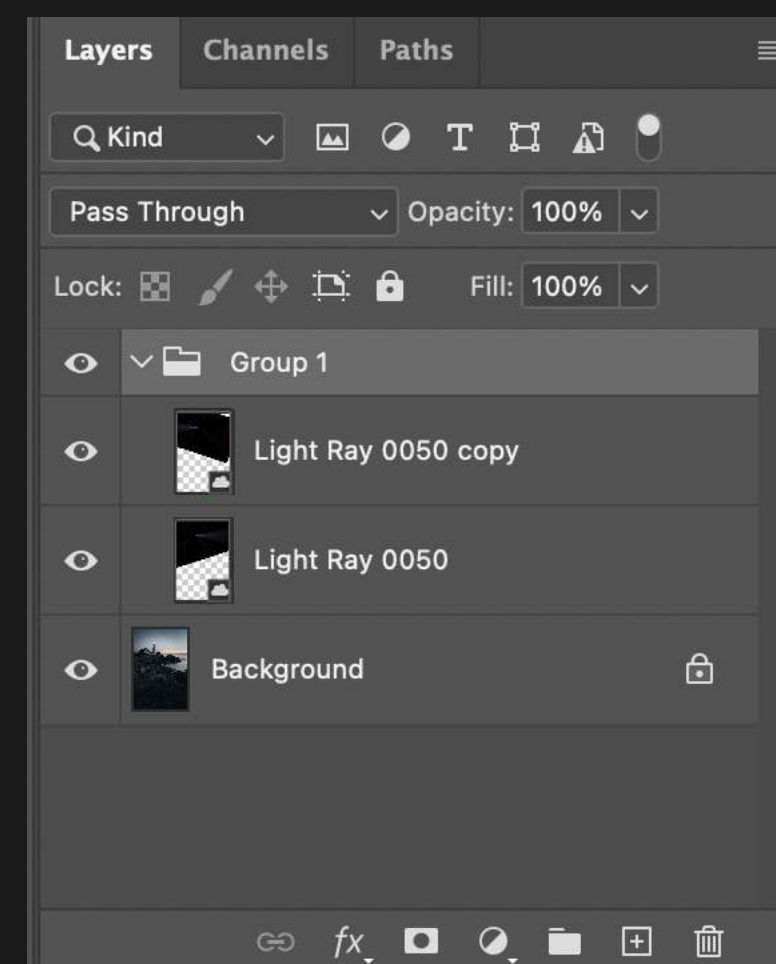
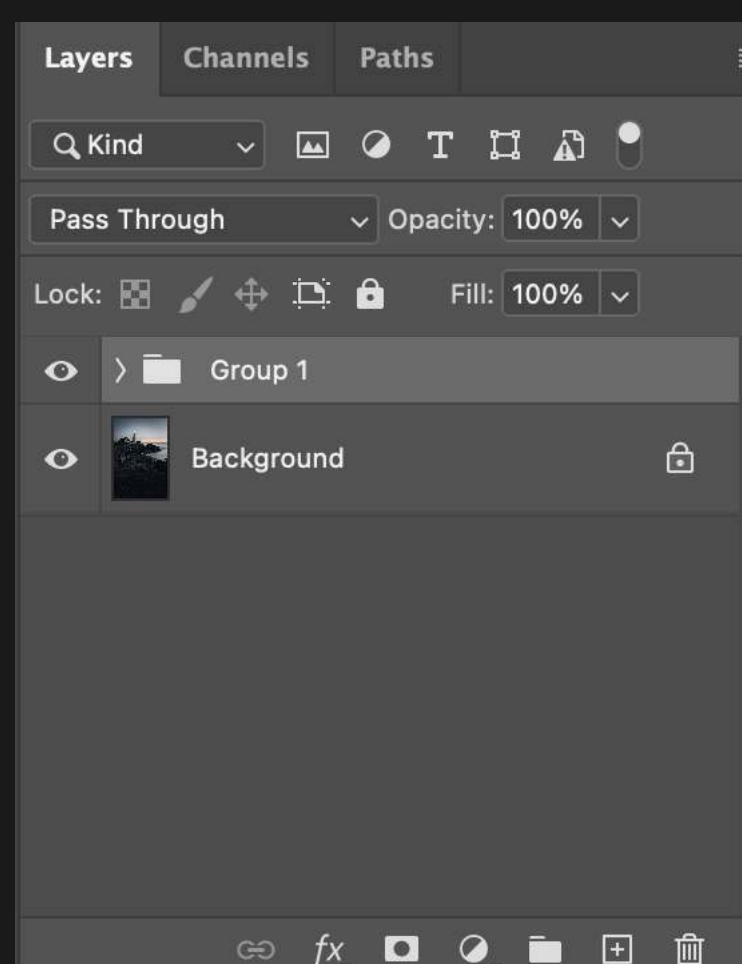
Hold down the CTRL key (Command on Mac OS), and click on each layer that you would like to be a part of your group.



2. Create a Group Folder

With your multiple layers selected, press CTRL + G (Command + G on Mac OS) to group the layers.

To ungroup, press Shift + CTRL + G.



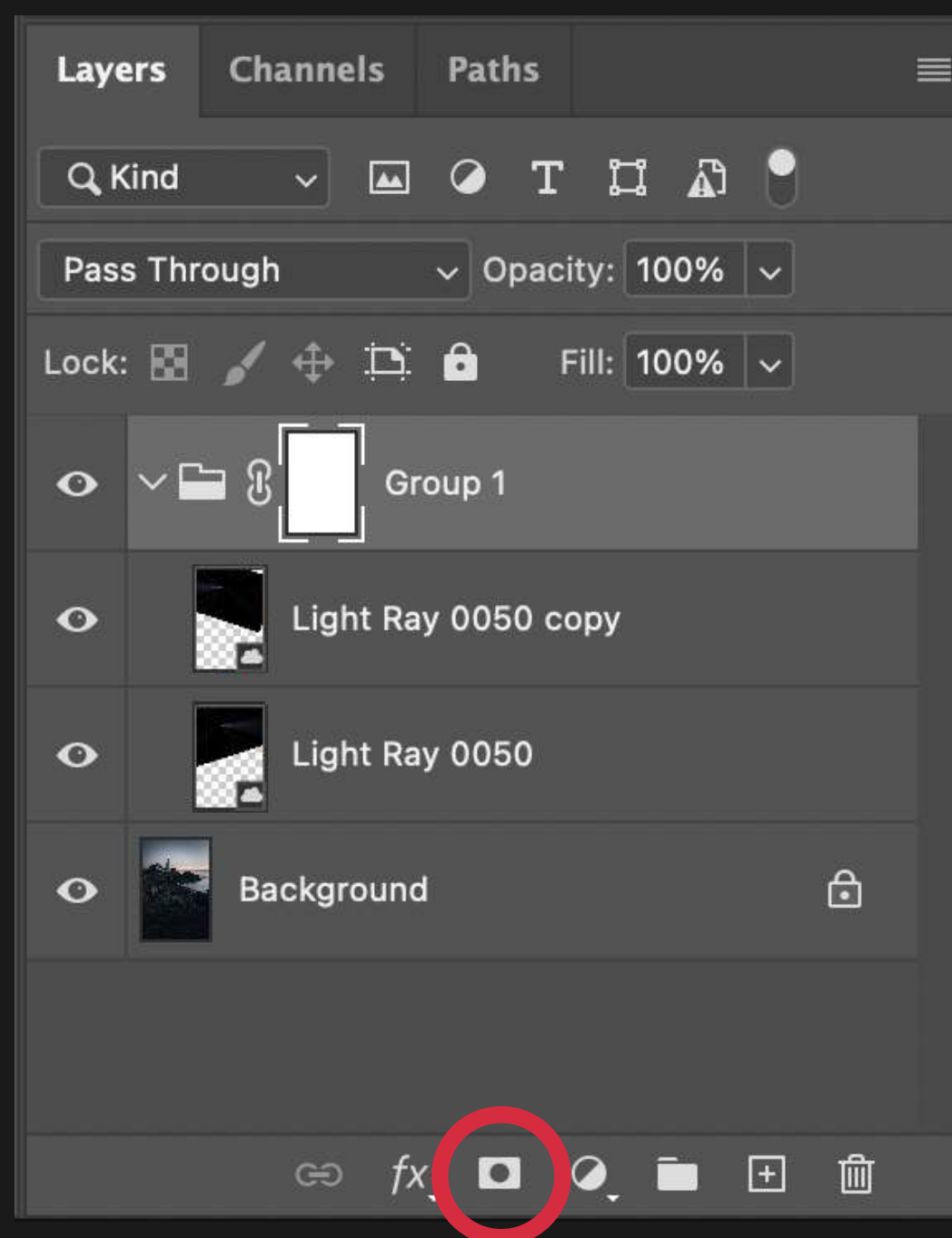
FORMULA 16

GROUP MASKS

2 of 4

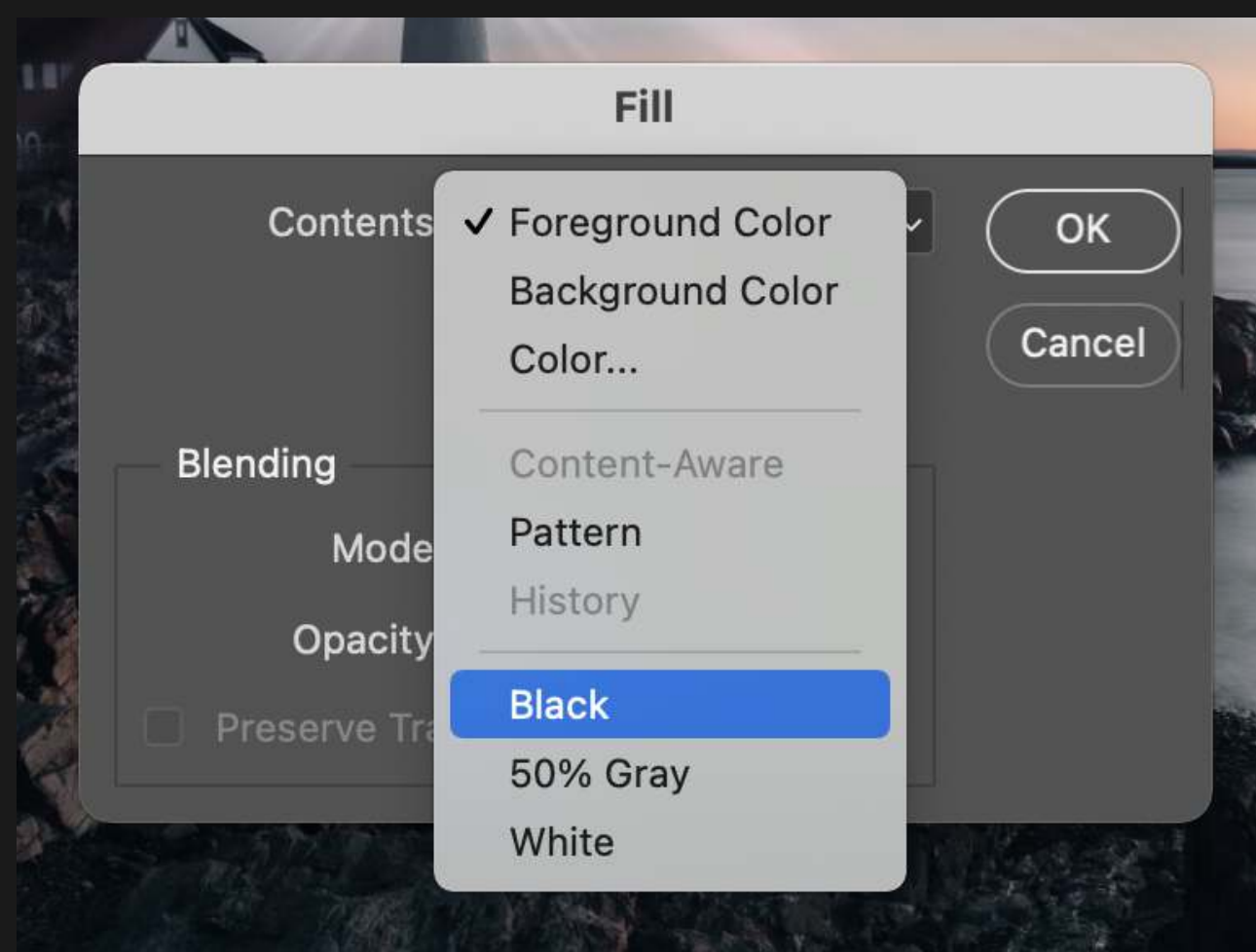
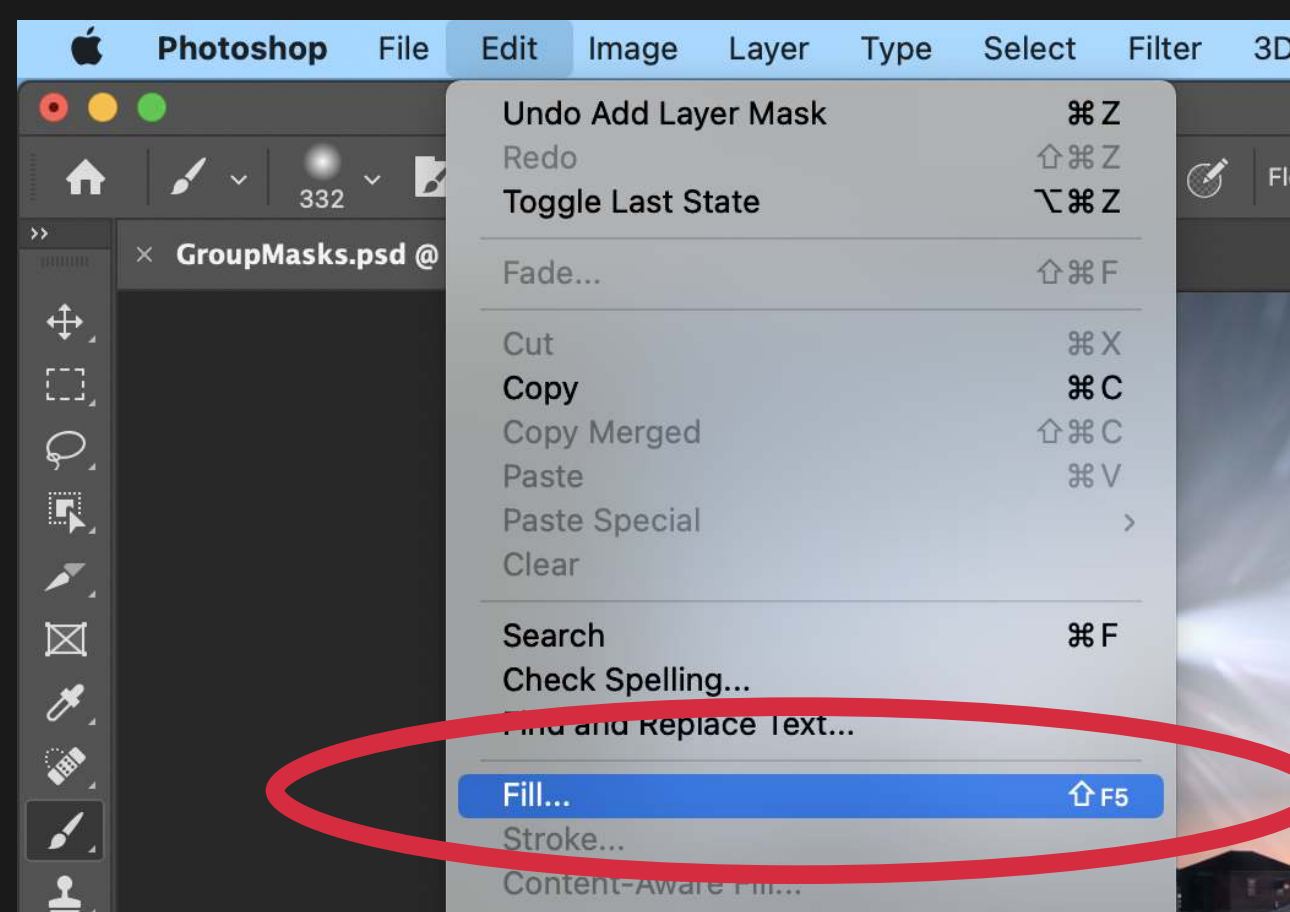
3. Create a Layer Mask over the Group

With your group selected click on the “Create a Layer Mask” icon at the bottom of the Layers Palette (Photoshop will have automatically named it “Group 1”, you can change this).



4. Fill the Layer Mask with Black

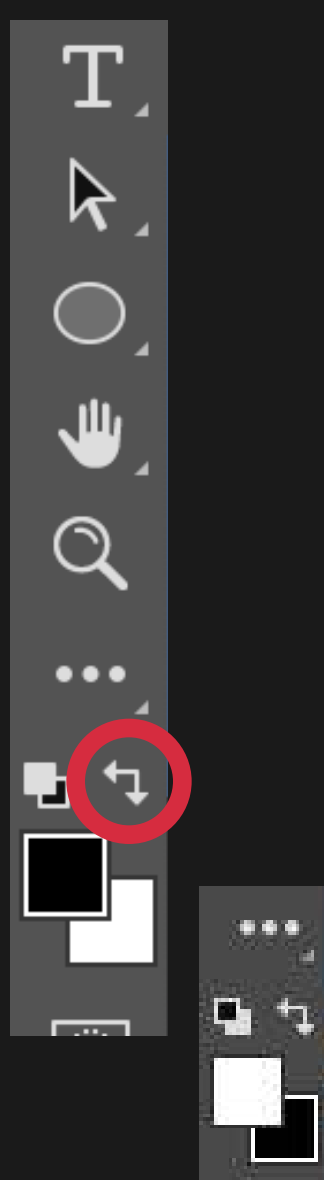
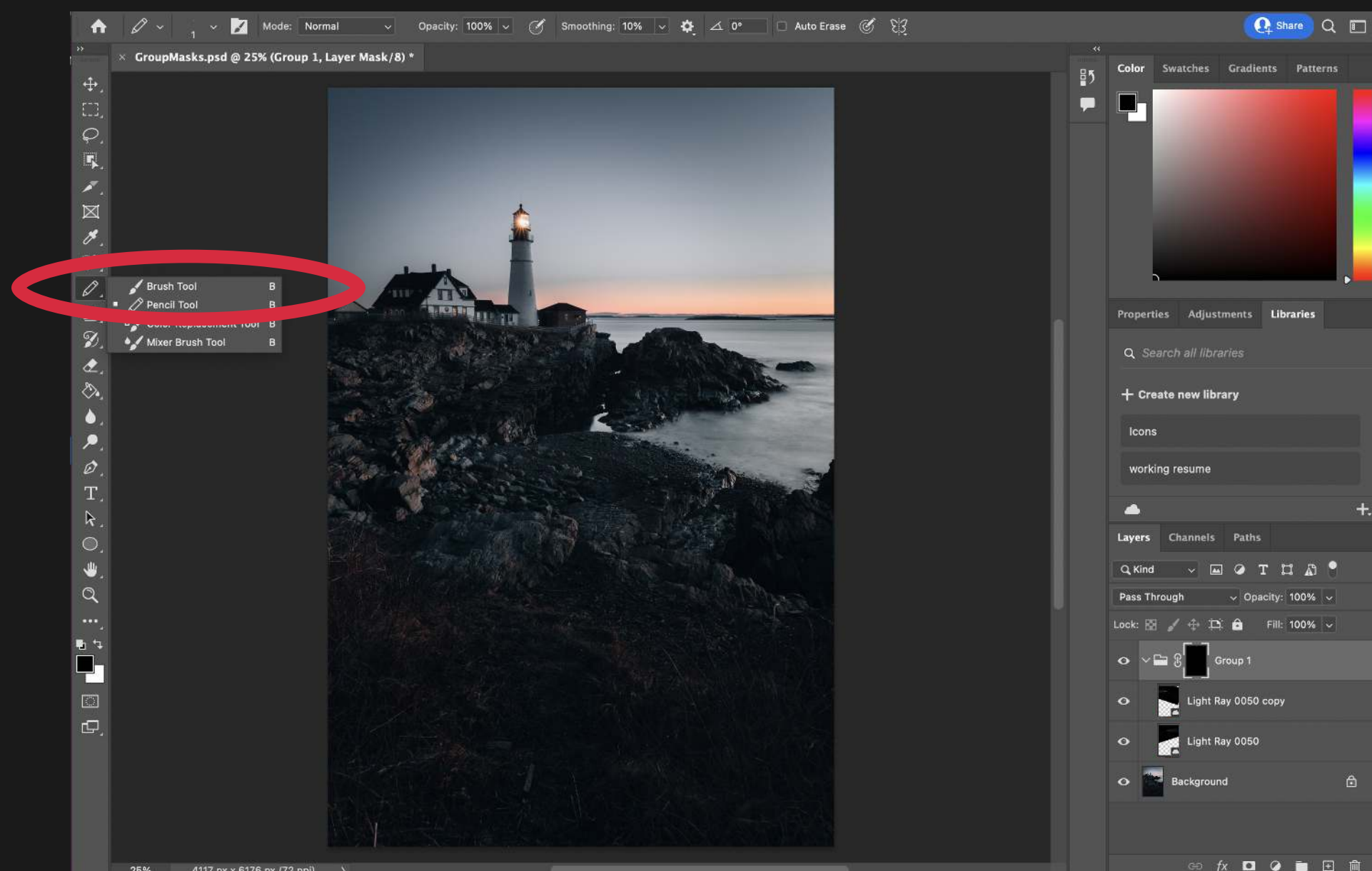
In the Menu Bar at the top of the screen, click Edit > Fill. Photoshop will prompt you with a dialog box, click to open the drop-down menu next to ‘Contents’, and choose black. Click Ok to close the box.



5. Choose the Brush Tool

In the left toolbar, choose the Brush Tool that looks like a paint brush, or press 'B' on your keyboard as a shortcut.

If you do not see the Brush Tool, right click on the icon to open a mini-menu where you can choose the Brush Tool.



6. Select Foreground and Background Colors

For this next step, you will want your foreground (the color in front) to be white, and your background (the color in back) to be black.

By default, photoshop has set your foreground to black, and the background to white. Simply click on swap icon and the foreground and background color will switch places, and now your foreground should be white.

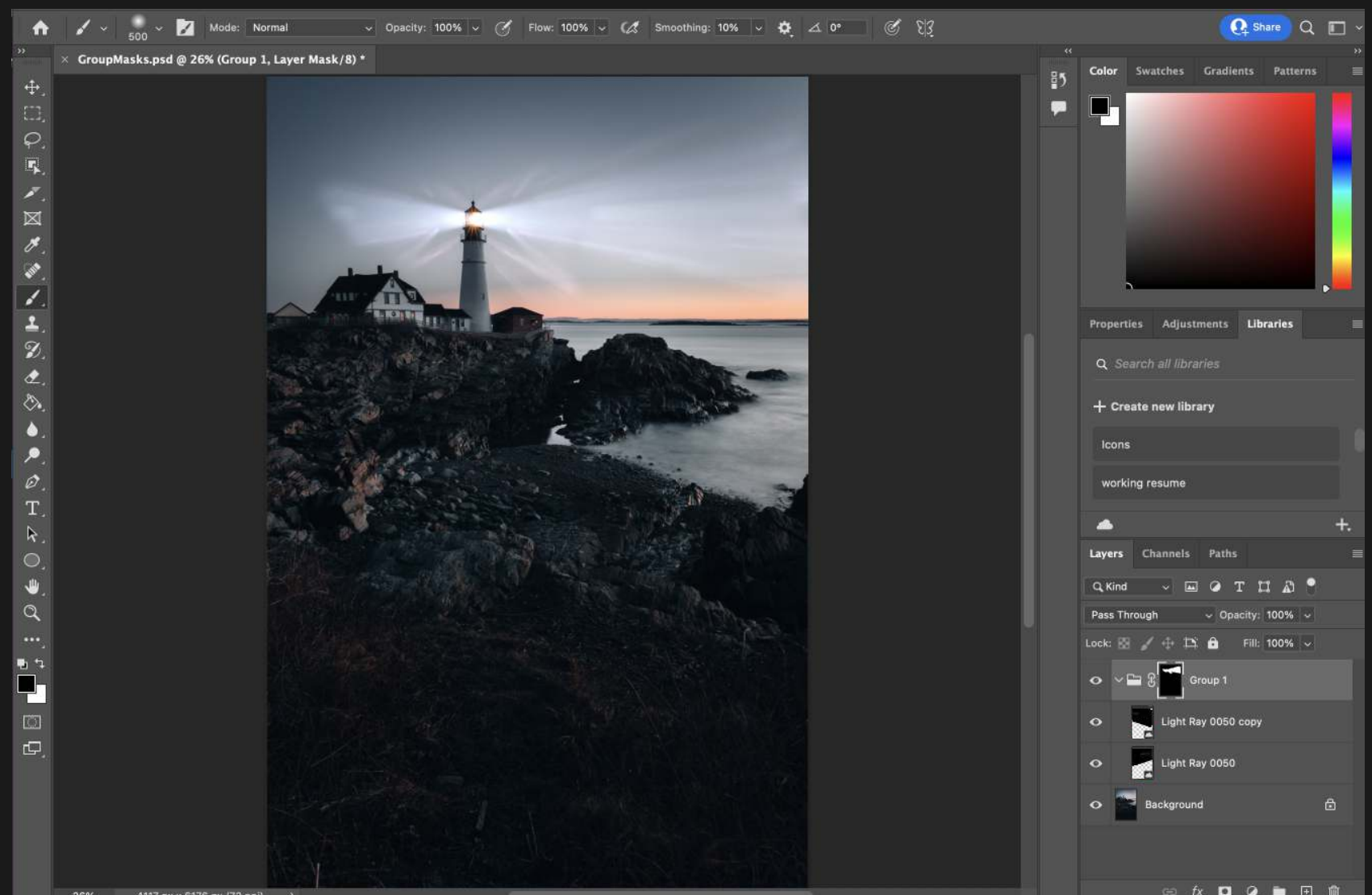
FORMULA 16

GROUP MASKS

4 of 4

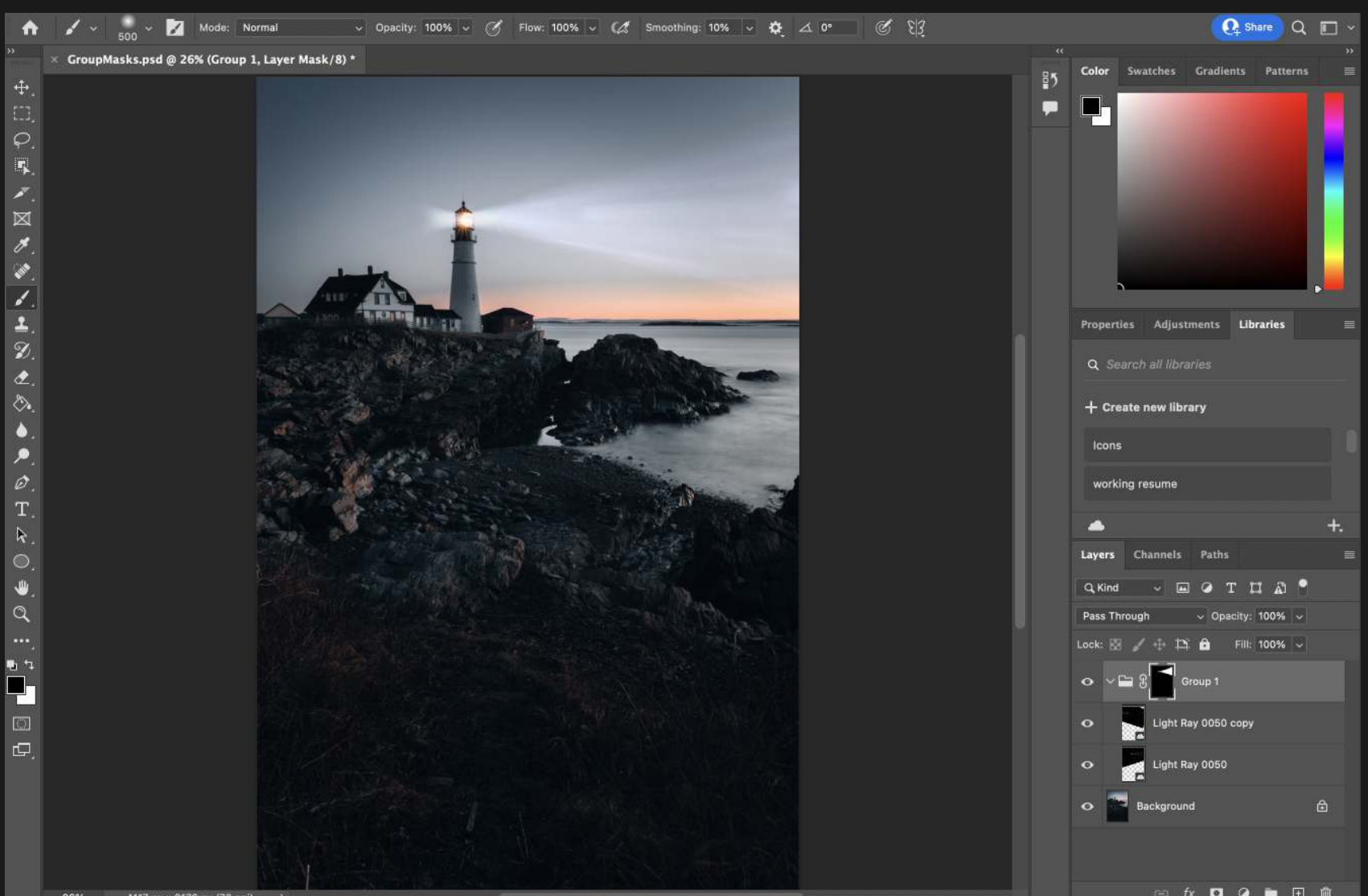
7. Paint the Areas you Want Visble

You will use white ‘paint” to uncover parts of the group that you would like to see. In this case, I want to show some of the light rays around the top of the lighthouse.



8. Erase Any Mistakes

If you feel that you made any mistakes along the way or would just like to clean up a little bit, switch your foreground color back to black and paint over the areas you would like to be masked once more.



SNURF



MAGAZINE

FORMULA 17

CLIPPING MASKS

The ability to put one layer
inside another.

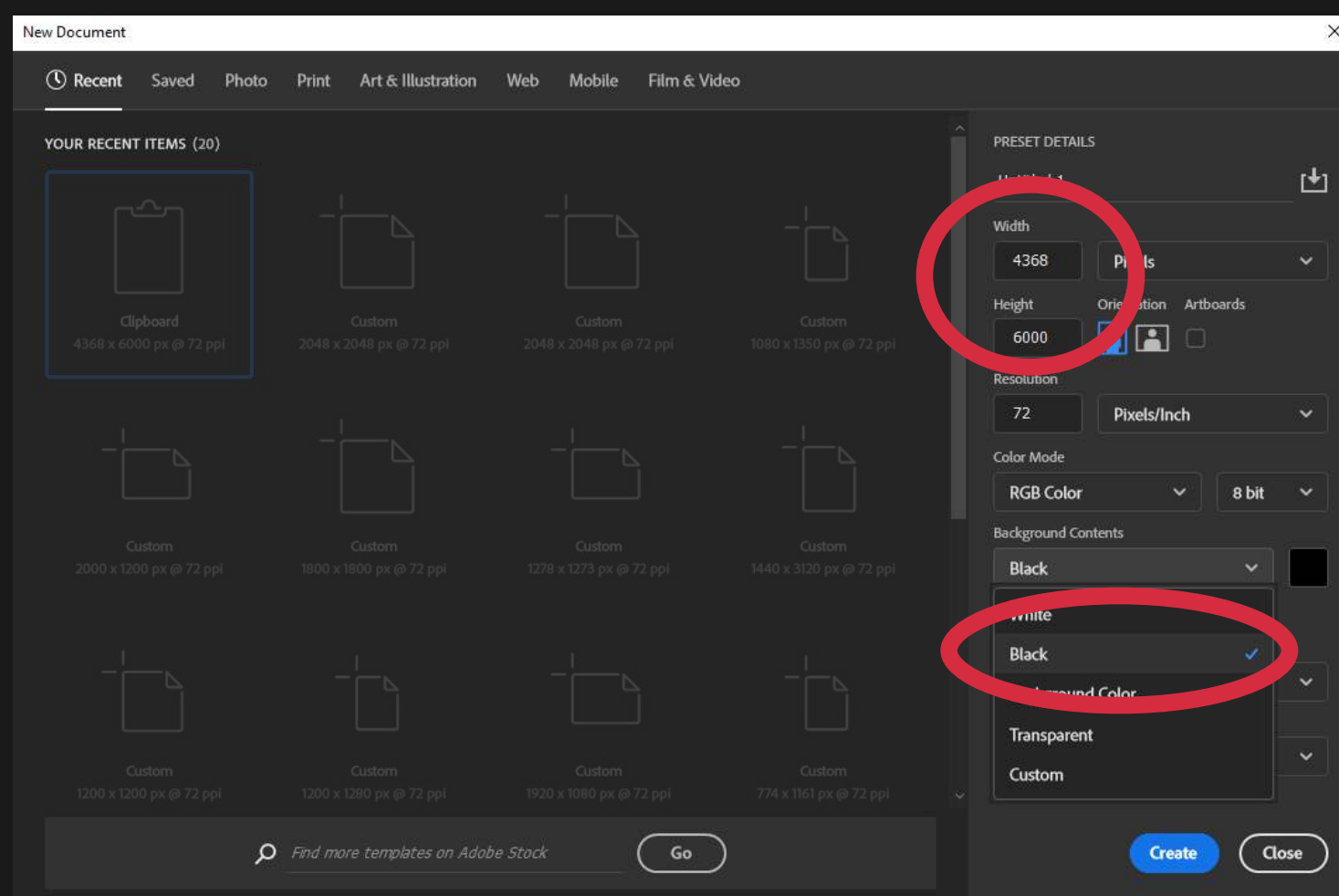
CLIPPING MASKS

Clipping masks are used to control the shape and visibility of an image, allowing you to place a layer within another layer.

1. Create a New Document.

In Photoshop's top menu, choose File > New. This will pop open a new screen. For this new document, we want it to be 4368 pixels wide by 6000 pixels tall.

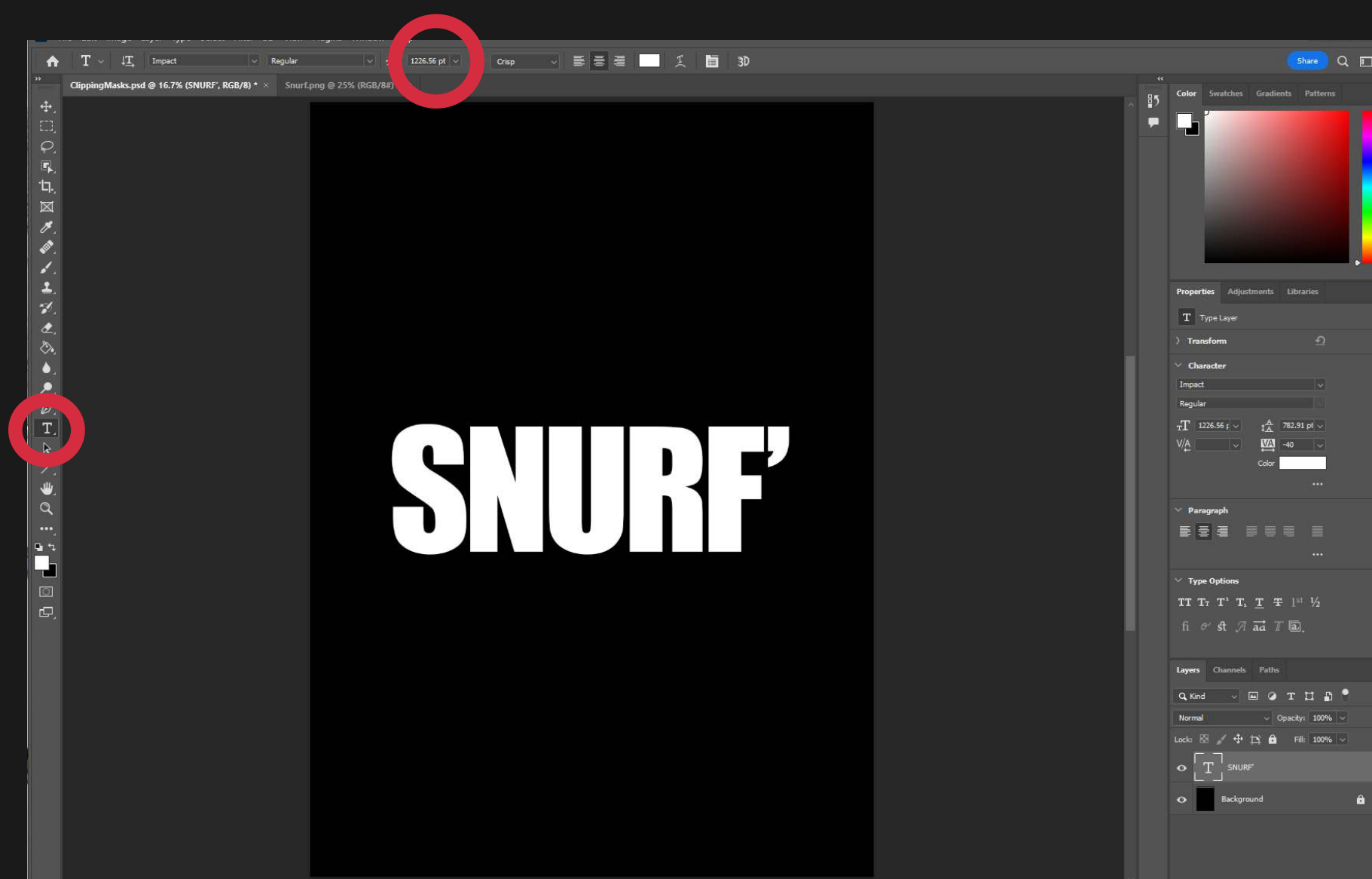
Under Background Contents, choose Black as the color.



2. Add Text or Shape

Choose the Horizontal Type Tool, click on the black area and type a word or phrase. You can change the font size near the top, I used 1,226.

Alternatively, you can use the Rectangle Tool or the Ellipse Tool to create a shape instead of text.



FORMULA 17

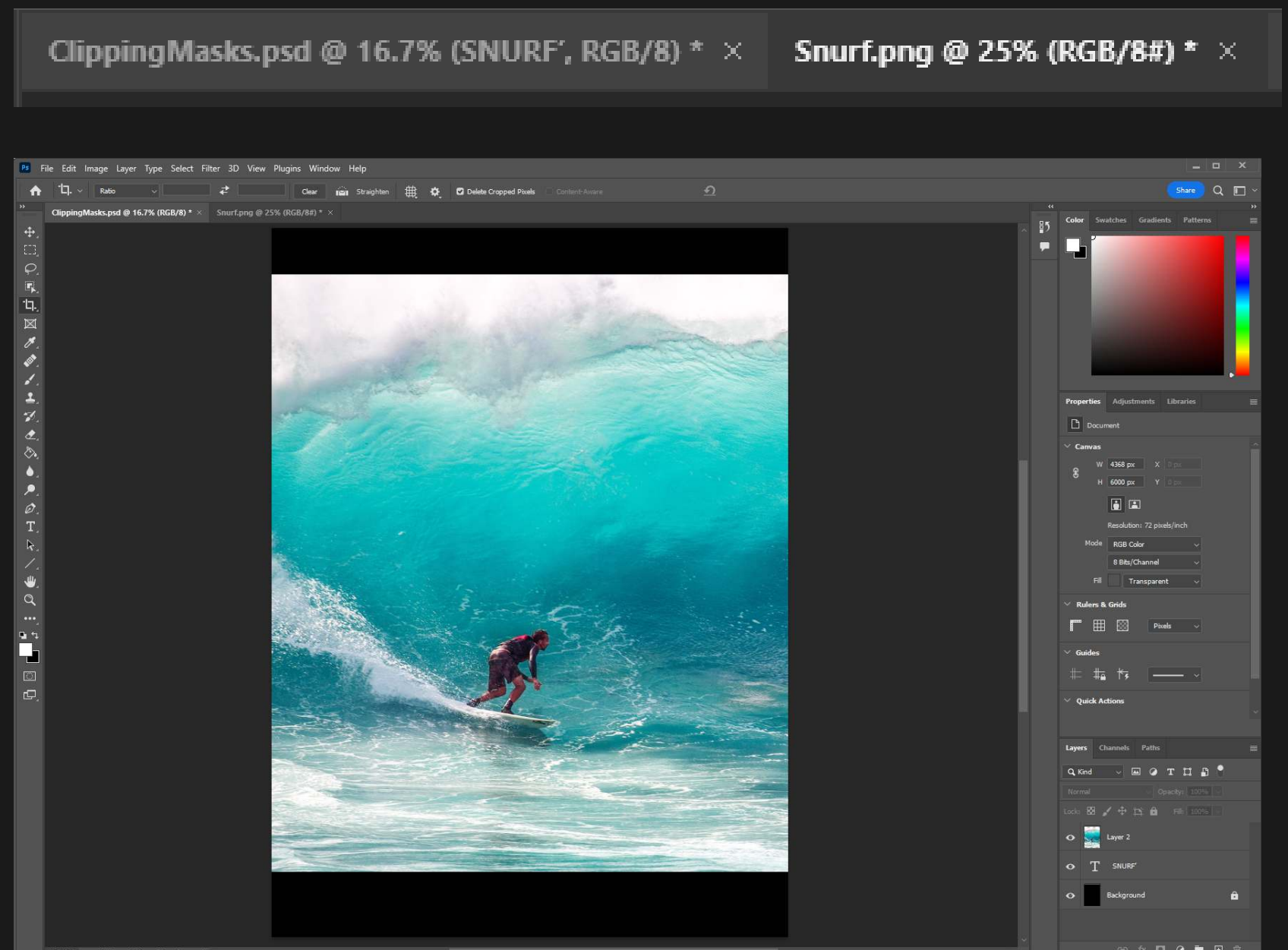
CLIPPING MASKS

2 of 3

3. Drag and Drop

With the image that will appear inside the text or shape as the active tab, select the Move Tool and click on the image and hold down your left cursor. Drag the image to the tab with your text. This file will become your active tab, then release the cursor to drop the image on top of your background.

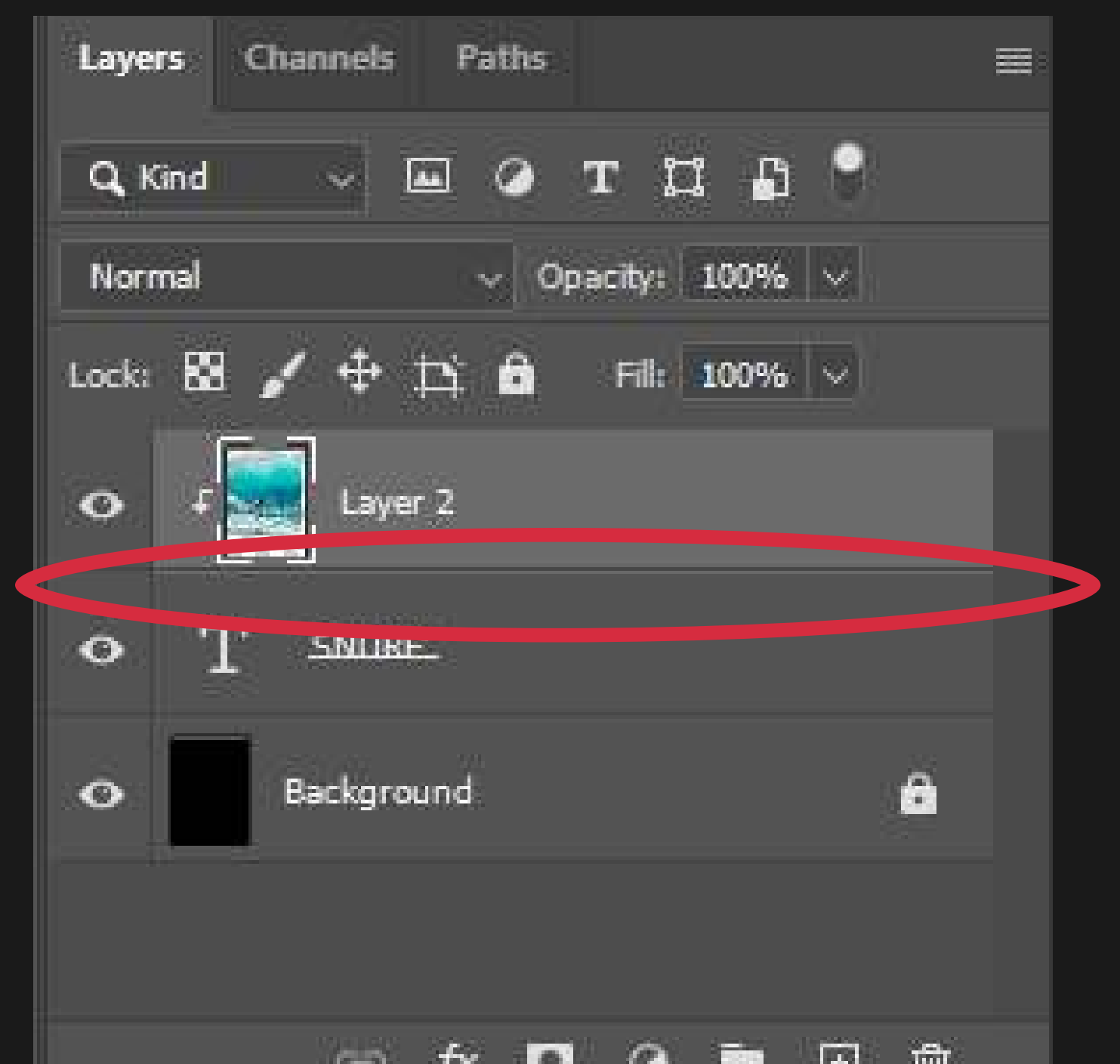
This will add the photo as a new layer on top of your background.



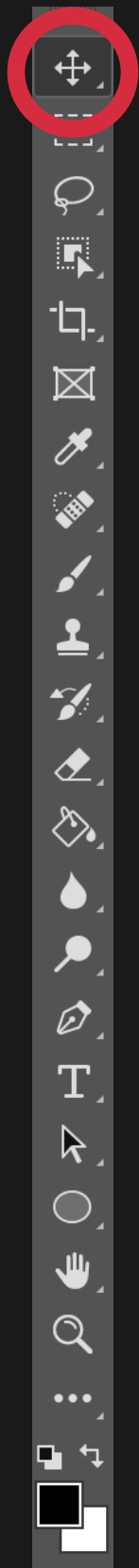
4. Add a Clipping Mask

Hold “Alt” (Option for Mac OS) down on the keyboard and hover in between the two layers, your cursor will change into a box with an arrow, and click.

This will place the image inside the text or shape and create a “Clipping Mask.”



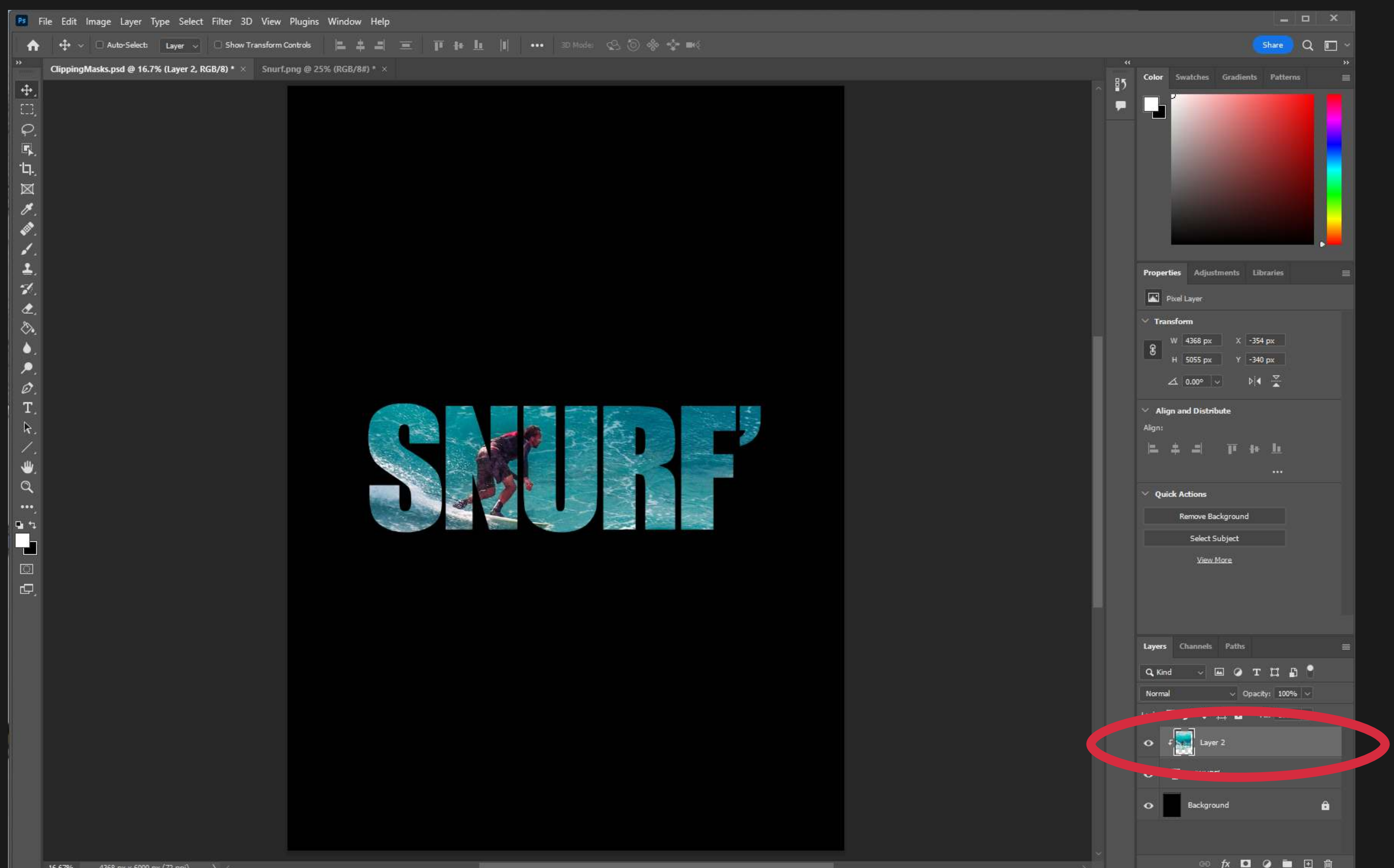
CLIPPING MASKS

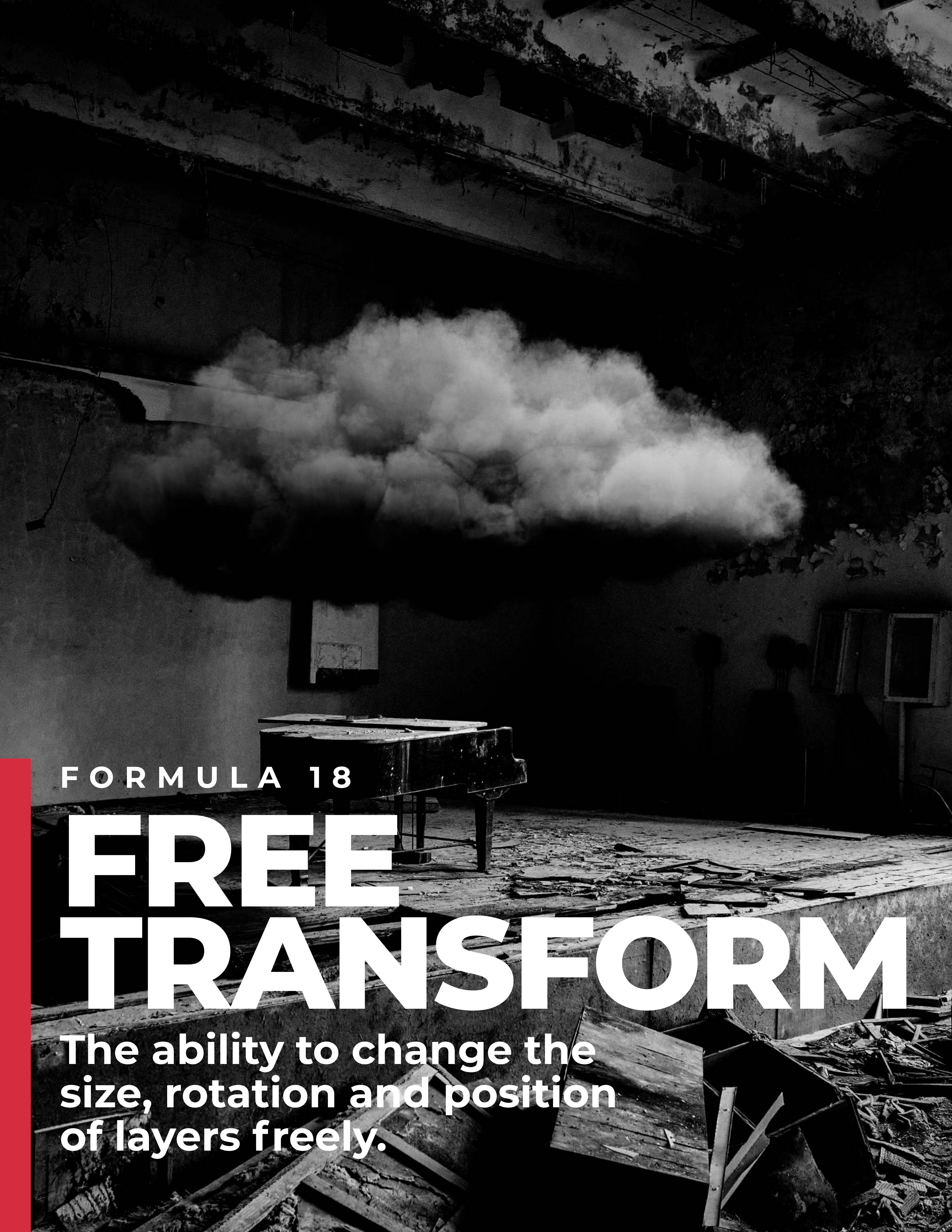


5. Adjust with the Move Tool

Once you have created the Clipping Mask, the image may not be exactly where you would like it inside the text or shape.

If this is the case, choose the Move Tool and click on the canvas with your left cursor and drag it around until you are satisfied. Make sure you have selected the photo layer in the Layers Palette.



A black and white photograph of a destroyed room. In the center, a grand piano stands amidst debris. A large, billowing cloud of smoke or dust hangs in the air above the piano. The room's walls and floor are damaged, with debris scattered everywhere. The overall atmosphere is one of destruction and chaos.

FORMULA 18

FREE TRANSFORM

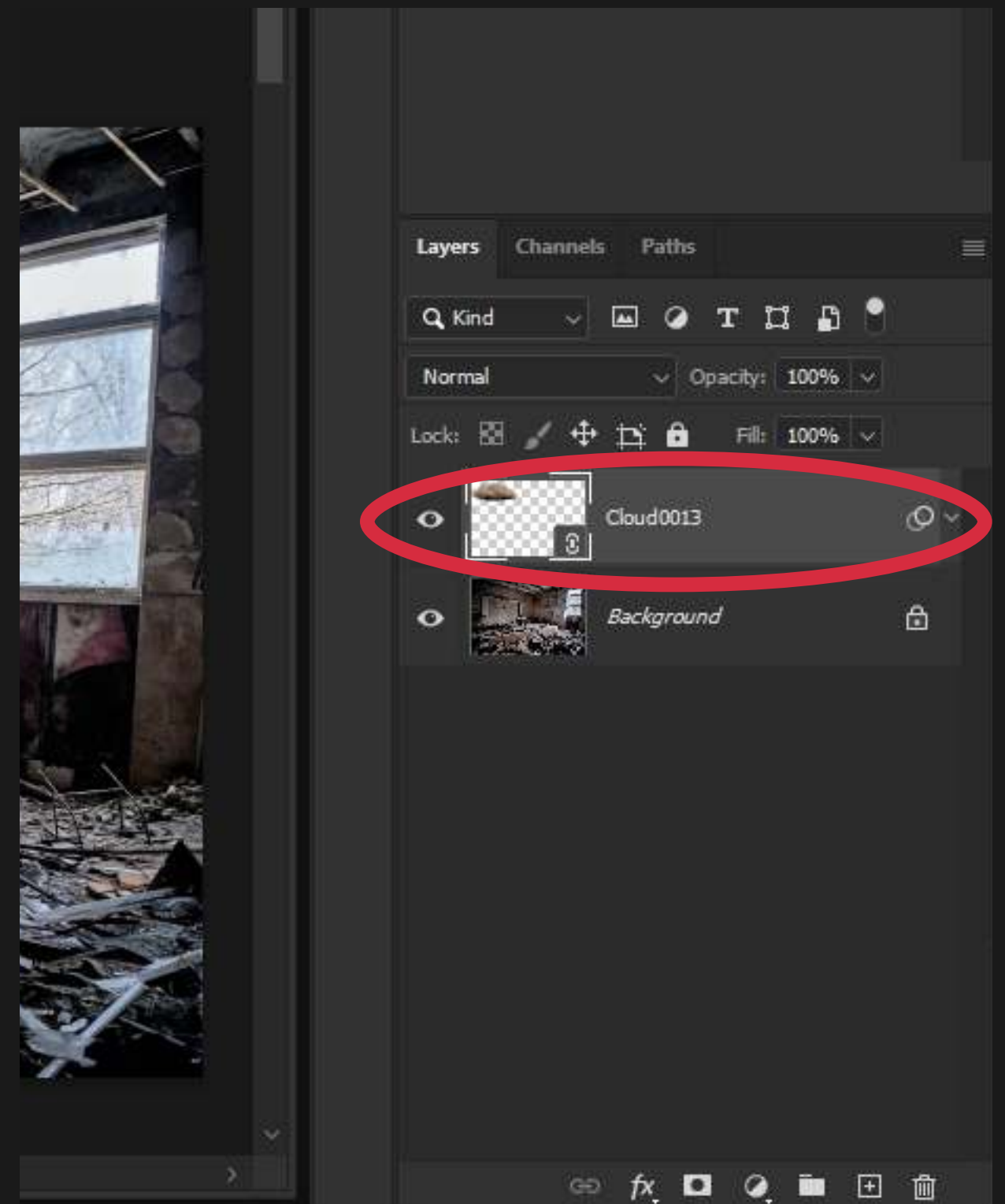
The ability to change the
size, rotation and position
of layers freely.

FREE TRANSFORM

Free Transform, sometimes just called “transforming” is the way to move, rotate or scale a layer.

1. Select the Layer You Want to Transform

In the Layers Palette click the clouds layer.



2. Transform CTRL + T (CMD + T on Mac)

Press CTRL + T (CMD + T on Mac) to transform the layer.

Click and drag anywhere inside the blue box to move the layer.

Click and drag anywhere outside the blue box to rotate the layer.

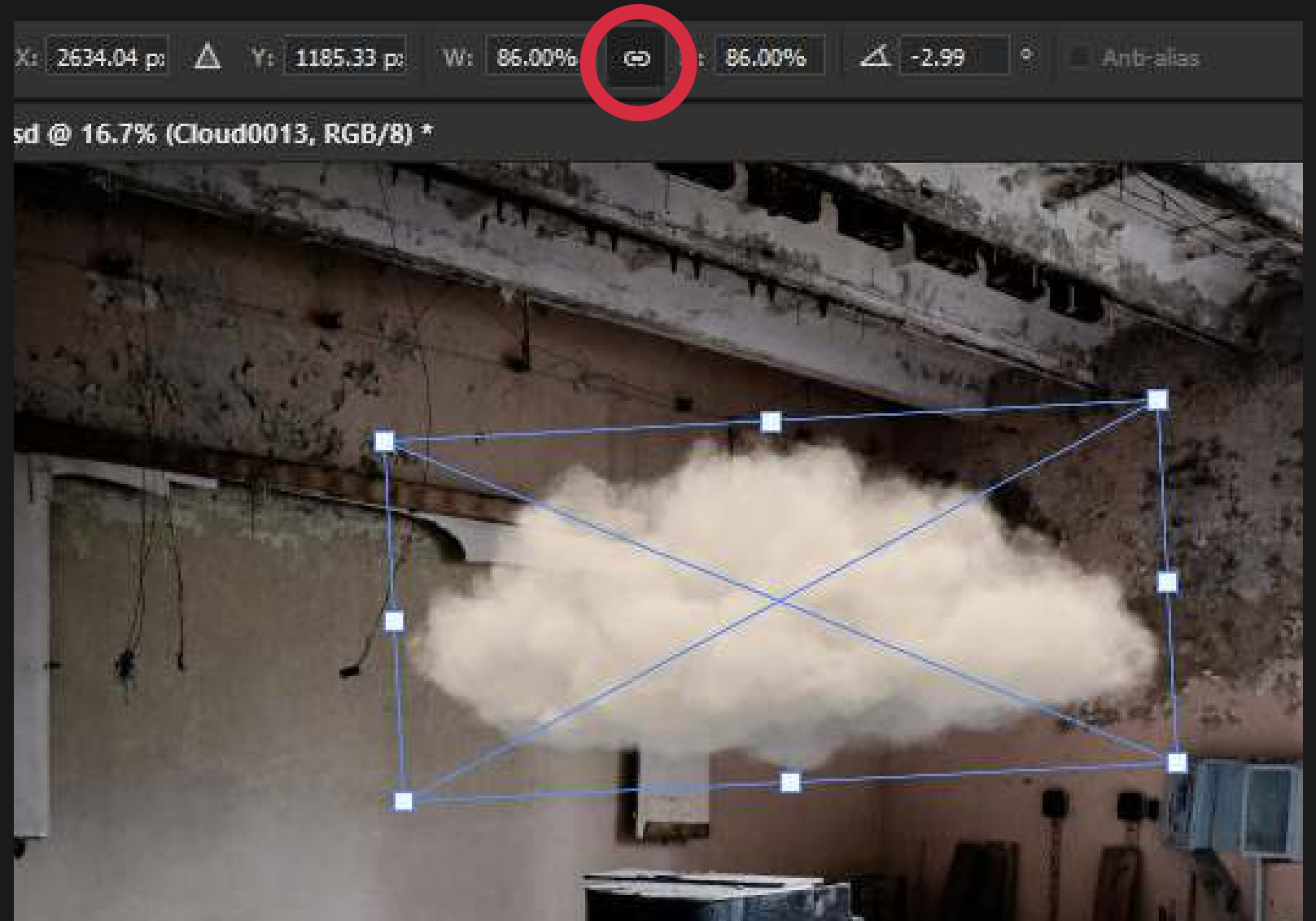
Click and drag the corners to scale the layer up and down.



FREE TRANSFORM

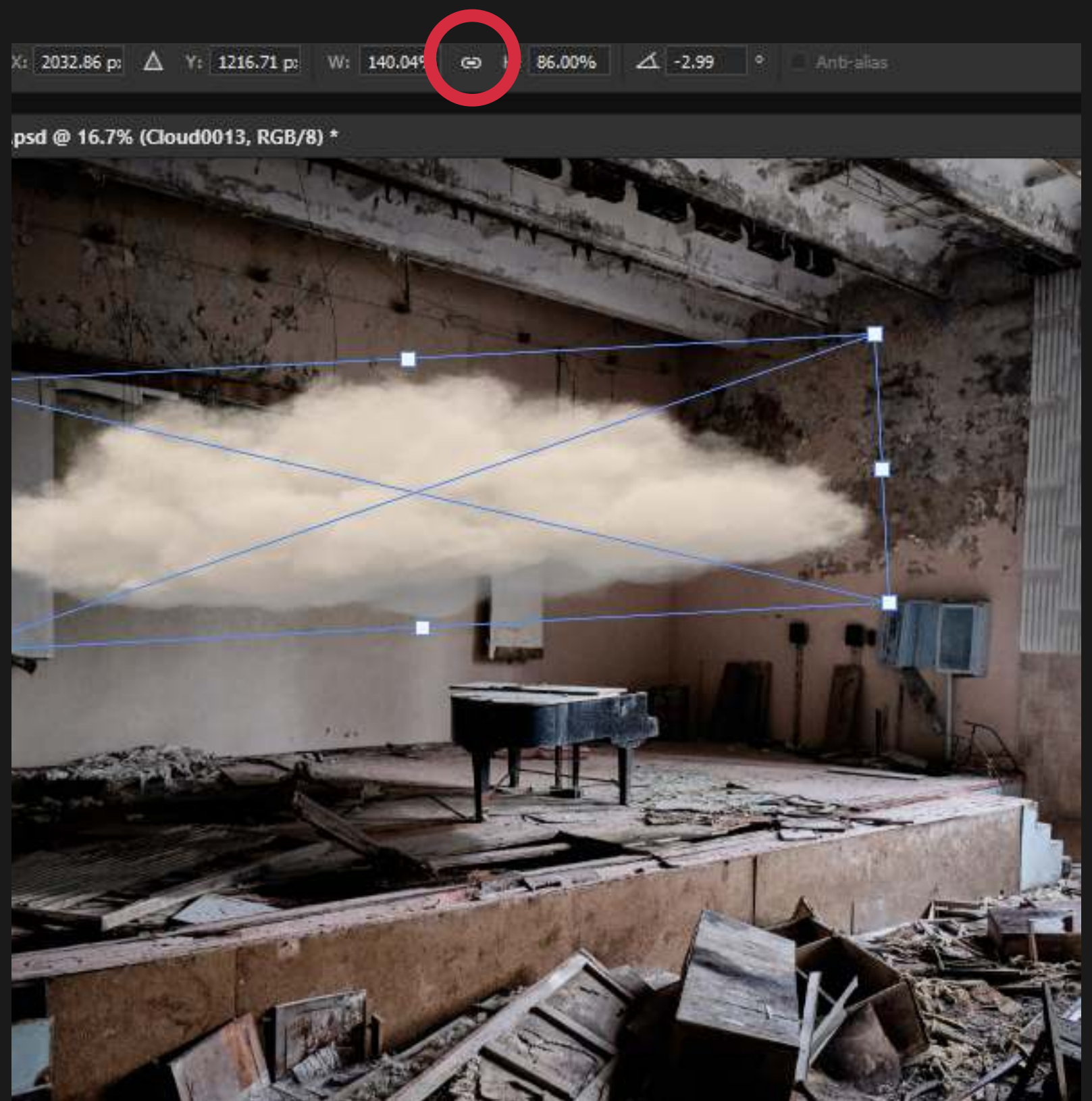
3. Tip: Link the Scale

When you have the link icon selected then scale the layer it won't distort from its original shape.



4. Tip: Unlink the Scale

Without this on, you can scale it in either direction causing it to stretch wide or tall.





FORMULA 19

DUAL-MONITOR

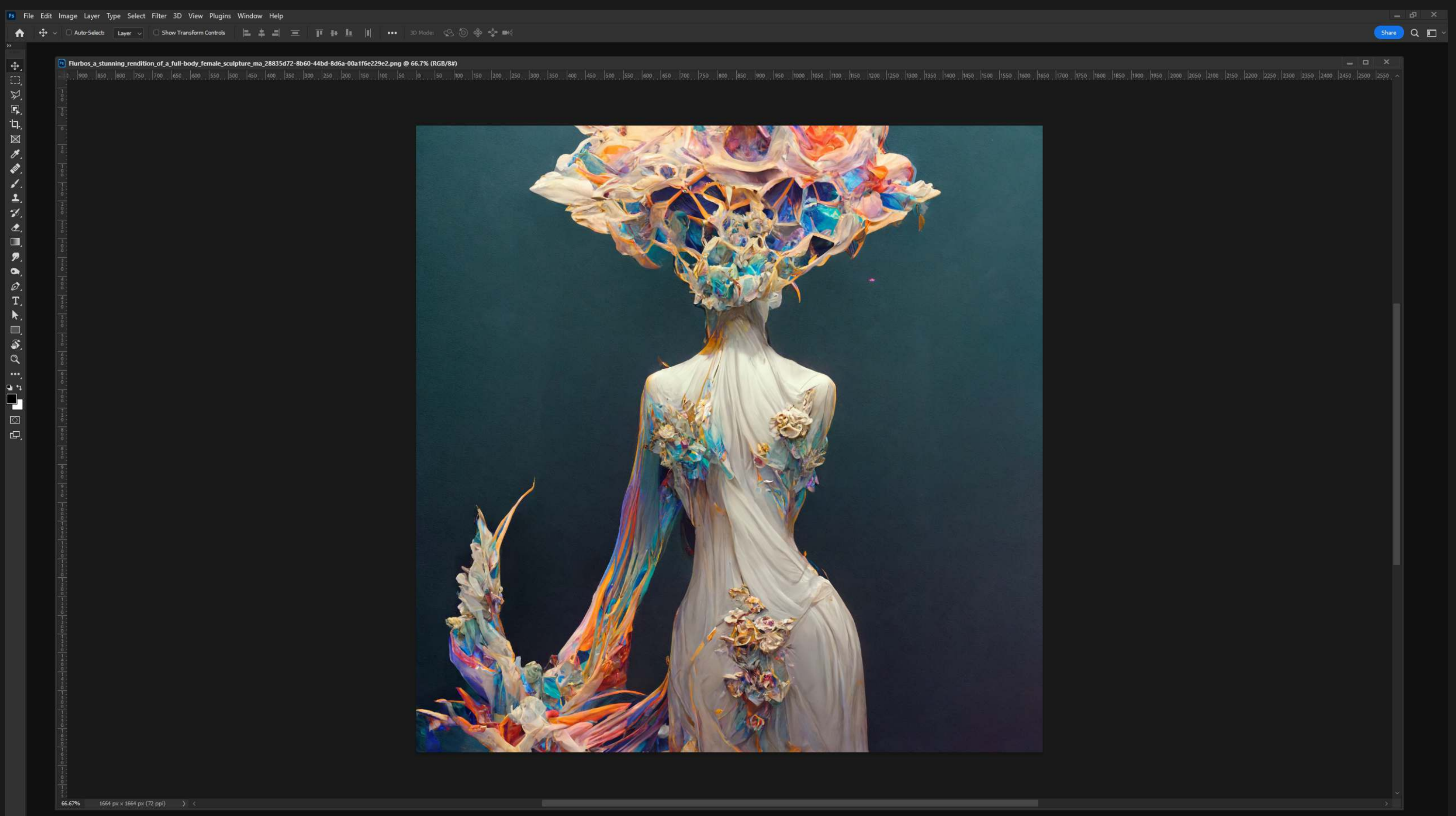
The ability to optimize Photoshop's layout across two monitors for the most optimum workflow.

DUAL-MONITOR

Many professional designers and artists use multiple monitors to be able to work faster. This is my suggestion for a very effective, tried and true layout for Photoshop if you use two monitors.

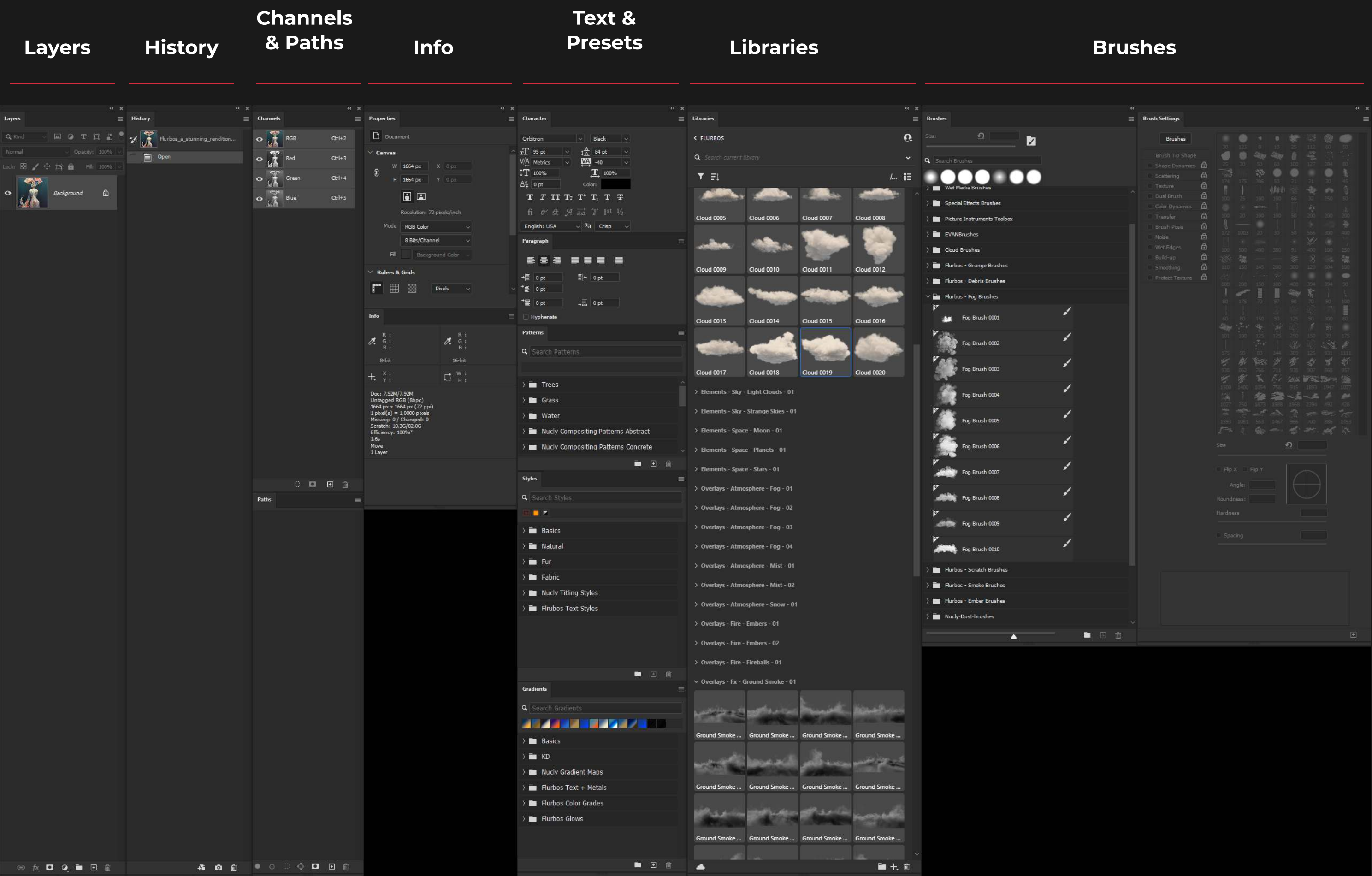
1. Main Screen

When using more than a single monitor I do my best to keep my primary monitor completely free of all palettes.



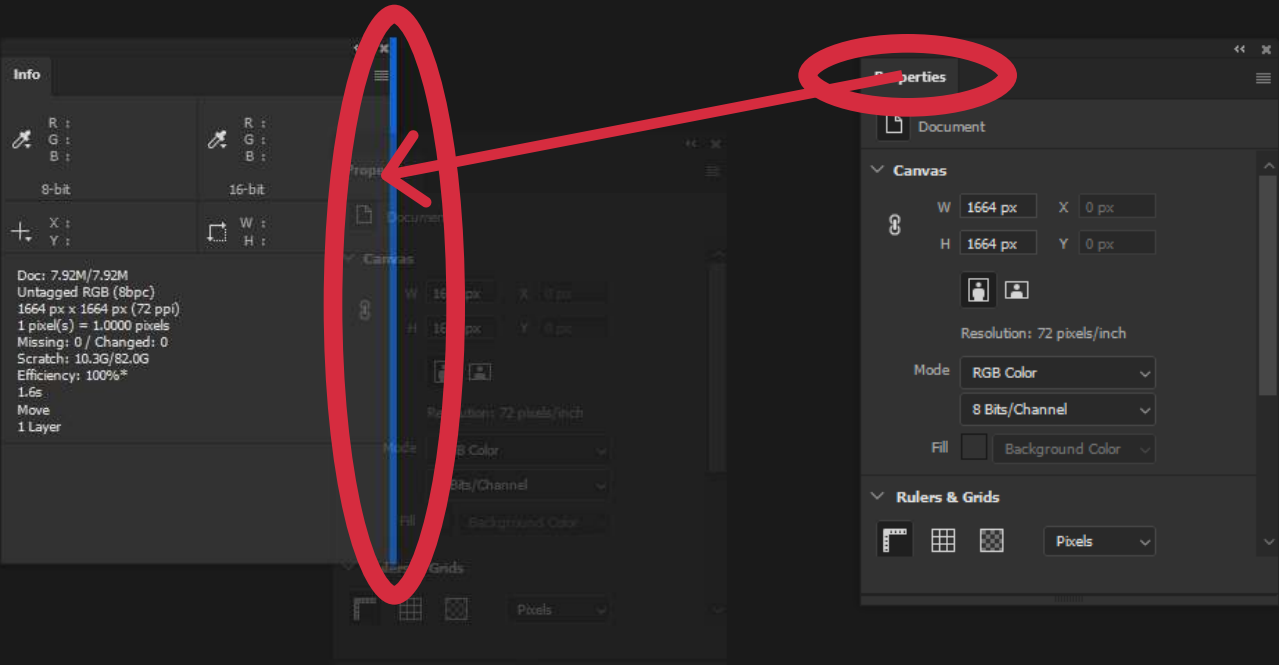
2. Second Screen

This is the screen myself and most professionals use to organize their tools. Below you will see my preferred layout, but of course you can adjust to your preference!



3. Tip: Snapping Palettes

There is a cool trick in Photoshop where you can snap a palette to another so they move and resize as a single palette. To do this, drag and drop a palette from the top tab and move it to one of the edges of another palette, it will highlight blue.





FORMULA 20

CREATE A FLAT COPY OF LAYERS

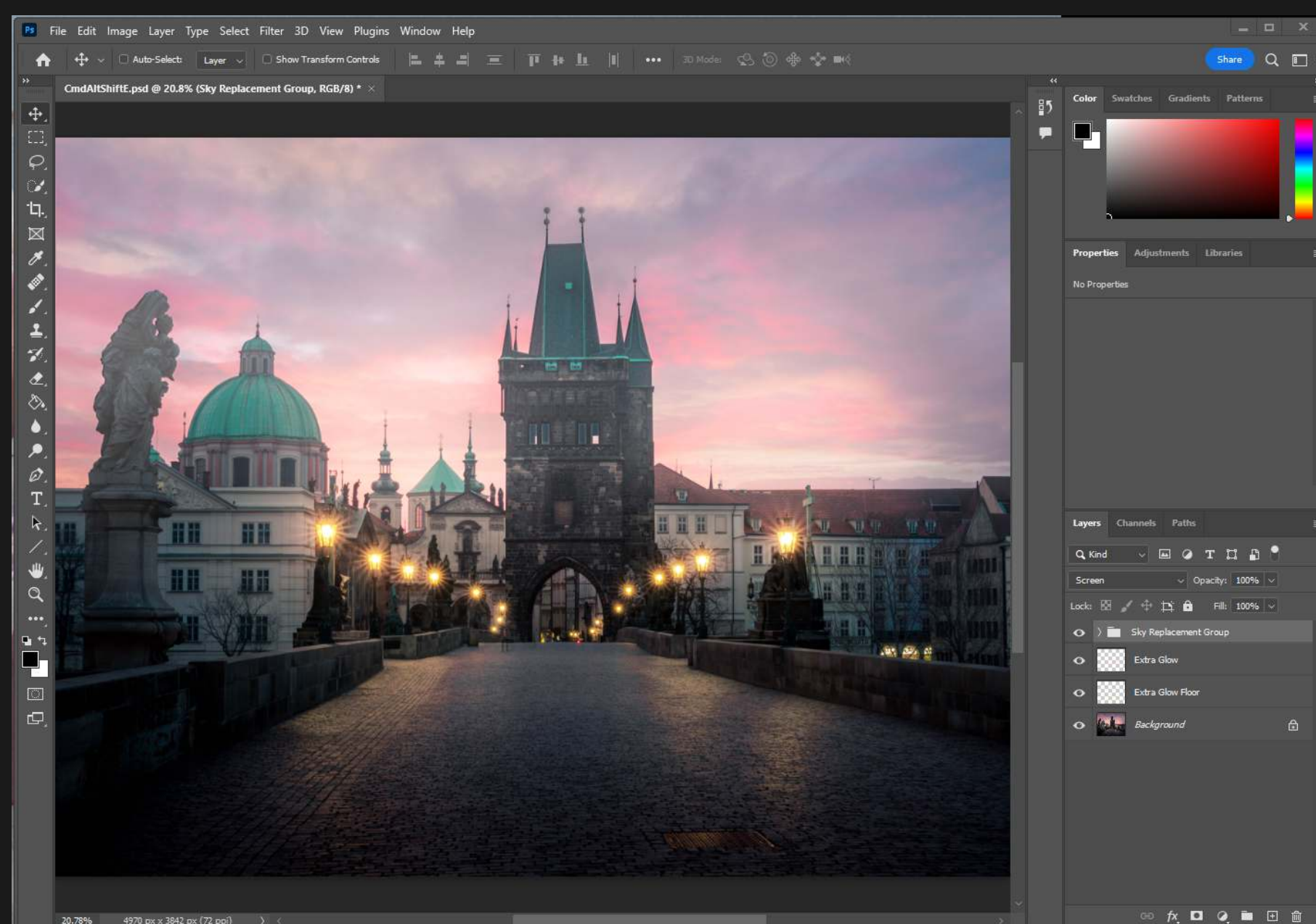
The ability to quickly create a flattened version of your artwork for final touch ups.

CREATE A FLAT COPY OF LAYERS

One key trick to “finalize” an image, is to apply a color correction or adjustment to all the layers at once. A great way to do this is create a “flat” (no layers) copy of your entire document as a single layer, without losing your layers.

1. Have your file open

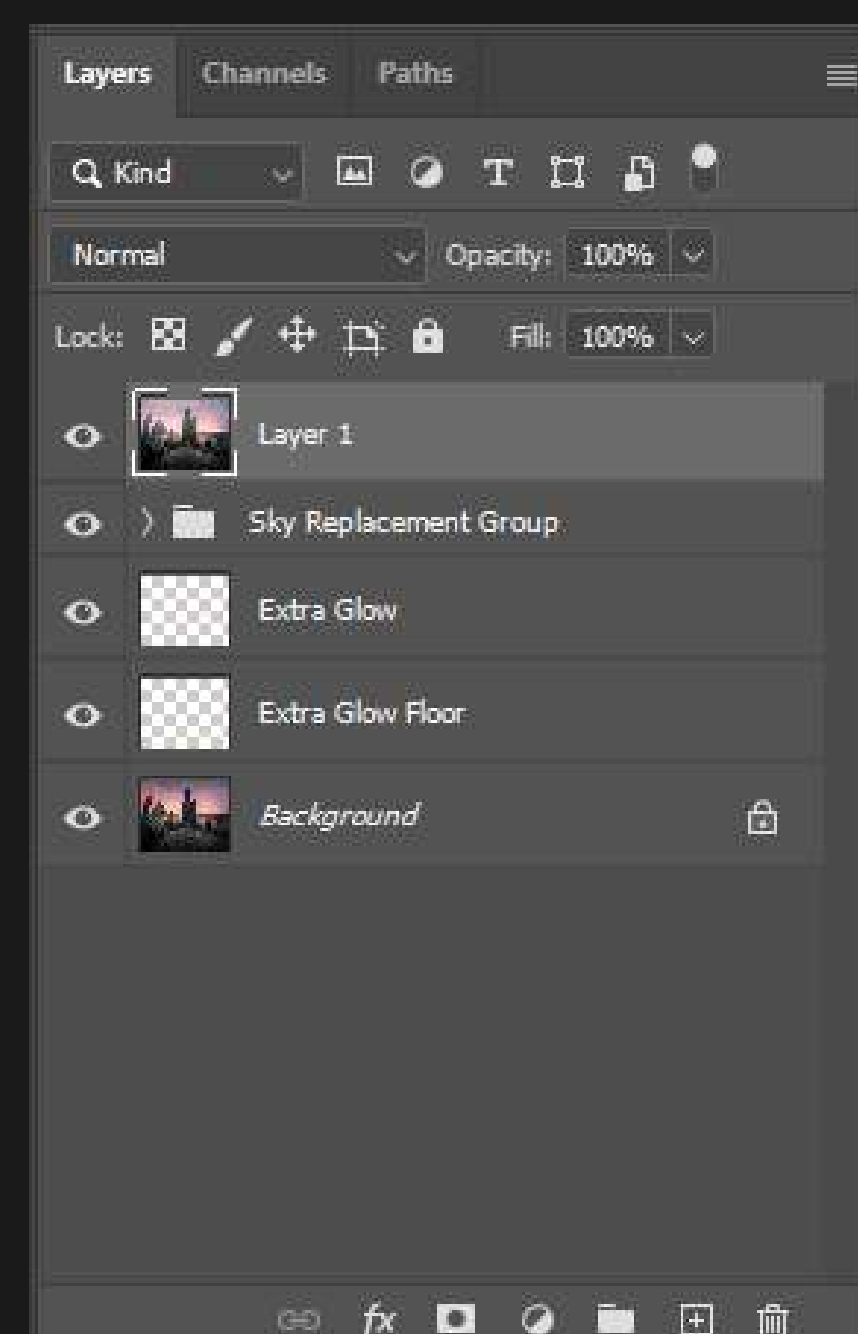
For this example, I have been editing this photograph and ended up with several layers. I would like to edit the layers as one to make a few final adjustments. I don't want to merge all of the layers together so I can go back and edit them individually if necessary. Any image with multiple layers will work for this.



2. Create Duplicate of Merged Visible Layers

For Mac hold Option + CMD + Shift and then press E.
For Windows hold Alt + CTRL + Shift and then press E.

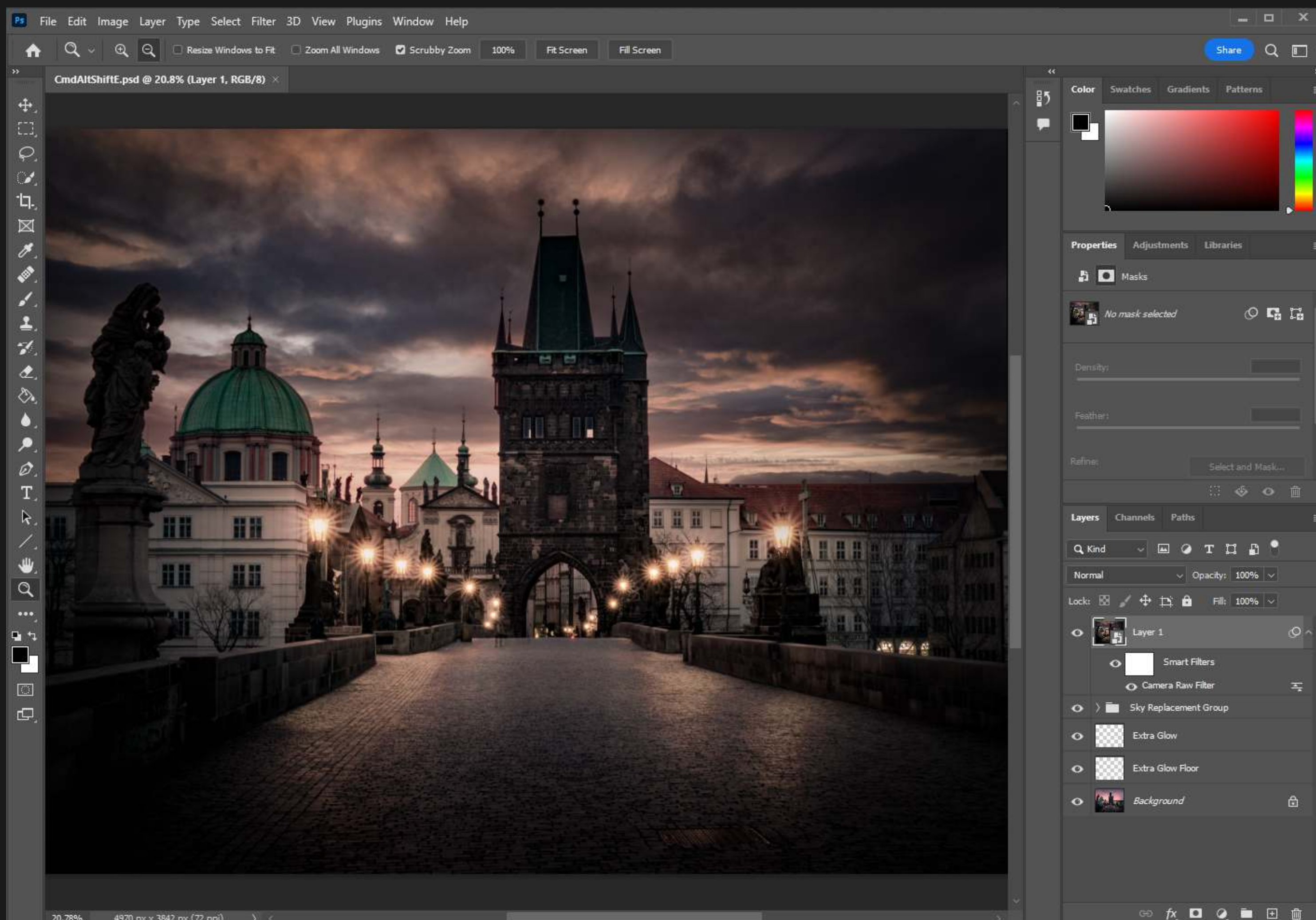
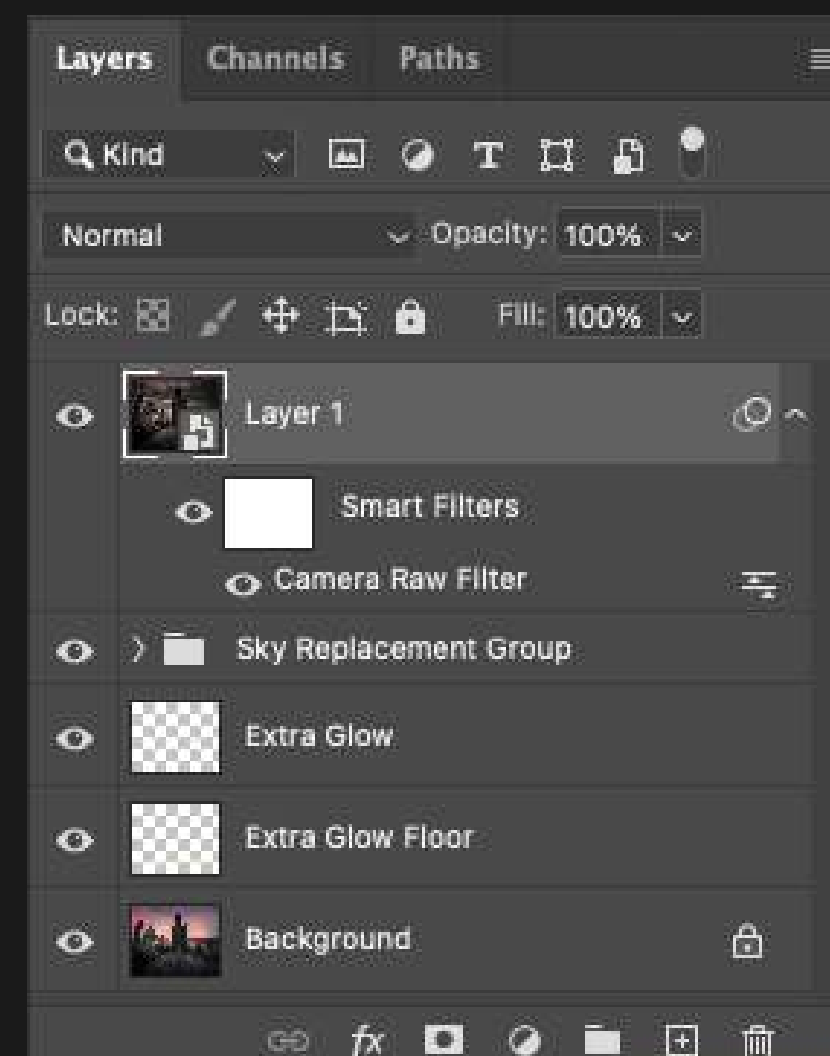
This will create a new layer titled “Layer 1” that is a duplicate of the all the visible layers below.



CREATE A FLAT COPY OF LAYERS

3. Add any Final Touches

Now you can add any last adjustments to your image without having to do each layer individually. I added some Smart Filters for some final touches.



THANK YOU!

I'm happy you are on your path to create your amazing art and hopefully have a lovely career or hobby. I hope you learned a few new tricks and tools from this book. Feel free to contact me or check my site for more tips and tricks!

www.kelvindesigns.com

A handwritten signature in white ink, reading "Kelvin Simon". The signature is fluid and cursive, with a long horizontal stroke extending from the end.

kelvindesigns.com/contact