THE COMPLETE GUIDE TO PHOTOSHOP'S MOST POWERFUL FEATURE

LAYERS

2nd Edition

Matt Kloskowski

THE COMPLETE GUIDE TO PHOTOSHOP'S MOST POWERFUL FEATURE

LAYERS

Matt Kloskowski

The Layers Book Team

CREATIVE DIRECTOR
Felix Nelson

ASSOCIATE ART DIRECTOR
Jessica Maldonado

TECHNICAL EDITORS
Kim Doty
Cindy Snyder

TRAFFIC DIRECTOR
Kim Gabriel

PRODUCTION MANAGER
Dave Damstra

COVER PHOTOS COURTESY OF
iStockphoto.com

PUBLISHED BY
Peachpit Press

Copyright ©2011 by Kelby Corporate Management, Inc.

All rights reserved. No part of this book may be reproduced or transmitted in any form, by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without written permission from the publisher, except for the inclusion of brief quotations in a review.

Composed in Avenir and Army Thin by Kelby Media Group, Inc.

Trademarks
All terms mentioned in this book that are known to be trademarks or service marks have been appropriately capitalized. Peachpit Press cannot attest to the accuracy of this information. Use of a term in the book should not be regarded as affecting the validity of any trademark or service mark.

Photoshop is a registered trademark of Adobe Systems Incorporated.
Macintosh is a registered trademark of Apple, Inc.
Windows is a registered trademark of Microsoft Corporation.

Warning and Disclaimer
This book is designed to provide information about Photoshop. Every effort has been made to make this book as complete and as accurate as possible, but no warranty of fitness is implied.

The information is provided on an as-is basis. The author and Peachpit Press shall have neither the liability nor responsibility to any person or entity with respect to any loss or damages arising from the information contained in this book or from the use of the discs or programs that may accompany it.

THIS PRODUCT IS NOT ENDORSED OR SPONSORED BY ADOBE SYSTEMS INCORPORATED, PUBLISHER OF PHOTOSHOP.

ISBN 10: 0-321-74958-8
ISBN 13: 978-0-321-74958-1

9 8 7 6 5 4 3 2 1

Printed and bound in the United States of America

www.kelbytraining.com
www.peachpit.com

To my wife Diana:
For your unconditional love and dedication
to me, and to our family. For always making
me laugh. For listening when I just need to talk.
But most of all, for being the most caring, fun-
loving wife and best friend a guy could hope for.

Of course, there are many people behind the scenes that helped make this book happen. One of my favorite parts of writing a book is that I get to thank them publicly in front of the thousands and thousands of people who read it. So here goes:

To my wife, Diana: No matter what the day brings, you always have a smile on your face when I come home. I could never thank you enough for juggling our lives and being such a great mom to our kids.

To my oldest son, Ryan: Your inquisitive personality amazes me and I love the little talks that we have. Thanks for being such a patient subject when I'm testing out photo gear and, most of all, thanks for kicking my butt at *Modern Warfare 2* on the Xbox 360. There's nothing like a dad coming home to a chopper gunner attack on him.

To my youngest son, Justin: I have no doubt that you'll be the class clown one day. No matter what I have on my mind, you always find a way to make me smile. That was just what I needed when working on this book.

To my mom and dad for giving me such a great start in life and always encouraging me to go for what I want.

To Ed, Kerry, Kristine, and Scott (my brothers and sisters) for supporting me and always giving me someone to look up to.

Thanks to Scott Kelby for having become a mentor and just all-around great friend. You'll never know how much that one lunch at Ruby Tuesday's helped me when writing this book. Thanks man!

To the folks that make this book look like the awesome book that you see: Felix Nelson, Jessica Maldonado, and Dave Damstra.

I owe a huge thank you to Nicole Procunier for making the cover image of this book totally rock, and for helping me out with many of the graphics and projects in the tutorials.

To my two favorite editors in the world: Cindy Snyder and Kim Doty. Thanks for making me look so good.

To Paul Wilder, our in-house IT guru, for making sure I have a great computer and the software I need, when I need it.

To Dave Moser, the business powerhouse behind Kelby Media Group. Your militaristic, yet insightful, comments throughout the day help me way more than you know. Thanks for continuing to push me to be better each day.

To Dave Cross, Corey Barker, and RC Concepcion for putting up with me asking them, "Hey guys, what do you think of this?" questions for a month while writing this book. You guys rock!

To all my friends at Peachpit Press: Ted Waitt, Scott Cowlin, Gary-Paul Prince, and Sara Jane Todd. It's because you guys are so good at what you do that I'm able to continue doing what I love to do.

To you, the readers. Without you, well…there would be no book. Thanks for your constant support in emails, phone calls, and introductions when I'm out on the road teaching. You guys make it all worth it.

Thank you.

— Matt Kloskowski

Matt Kloskowski

Matt Kloskowski is a Photoshop Guy whose books, videos, and classes have simplified the way thousands of people work on digital photos and images. Author of several best-selling books on Photoshop, Matt teaches Photoshop and digital photography techniques to tens of thousands of people around the world each year. He co-hosts the top-rated videocast *Photoshop User TV*, as well as *D-Town TV*—the photography videocast that's broken the mold when it comes to teaching photography. He's built a massive library of videos that appear in DVDs and online training courses, and has written articles for *Photoshop User* magazine. You'll find Matt teaching for the Kelby Training Live seminar tour, as well as at the world's premier Photoshop event, the Photoshop World Conference & Expo. Matt lives in Tampa, Florida, and works at the National Association of Photoshop Professionals.

CONTENTS

CHAPTER ONE: LAYER BASICS 1

Layer Basics 2
Using Multiple Layers 8
Everything Else About Layers 15
How Do I… 28

CHAPTER TWO: BLENDING LAYERS 31

The Three Blend Modes You Need Most 32
A Closer Look at Blend Modes 40
Layer Blend Modes for Photographers 47
How Do I… 54

CHAPTER THREE: ADJUSTMENT LAYERS 57

Adjustment Layer Basics 58
Making Selective Adjustments 62
Super Flexible Adjustments 66
Some More Adjustment Layer Ideas 70
Fix One Photo—Fix 'Em All! 75
The Adjustment Layer Blend Mode Trick 79
How Do I… 82

CHAPTER FOUR: LAYER MASKS 85

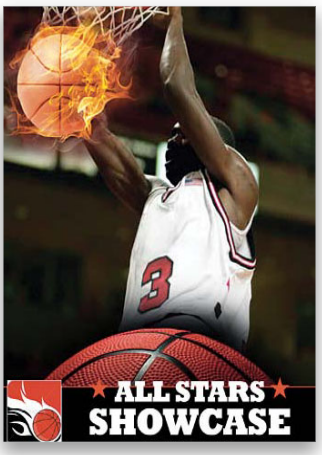
Layer Mask Basics 86
The Only Layer Mask "Gotcha" 92
A Deeper Look Into Layer Masks 95
Using Layer Masks Automatically 103
Combining Multiple Images 107
Making One Layer Fit Into Another 113
How Do I… 119

CHAPTER FIVE: TYPE AND SHAPE LAYERS 121

Creating Type Layers 122
All About Shape Layers 133
How Do I… 143

CHAPTER SIX: ENHANCING PHOTOS WITH LAYERS 145

Combining Multiple Exposures 146
Painting with Light 149
Dodging and Burning Done Right 152



Psuedo-HDR Effect 156
Replacing a Sky 160
Auto-Aligning Layers for Group Photos 163
Enhancing Depth of Field 166
Selective Sharpening 168
Boosting Specific Colors 171
Creating Soft Focus 173
How Do I… 176

CHAPTER SEVEN: RETOUCHING WITH LAYERS 179

The Layered Trick to Removing Wrinkles and Blemishes 180
Smoothing and Enhancing Skin 184
Making Eyes and Teeth Whiter 189
Removing Distractions 194
Content-Aware Fill: It's Cloning and Healing Combined! 198
How Do I… 202

CHAPTER EIGHT: LAYER STYLES 205

Layer Style Basics 206
Creating a Watermark 213
Creating Reusable Photo Effects 215
Some More Layer Style Ideas 220
How Do I… 225

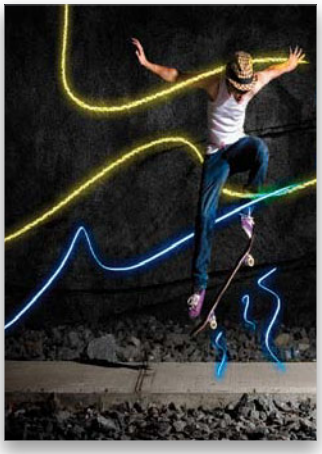
CHAPTER NINE: SMART LAYERS 227

Five Reasons Why Smart Objects Rock! 228
Designing Templates with Smart Objects 234
Double Processing Your Photos 242
How Do I… 247

CHAPTER TEN: ADVANCED LAYER BLENDING AND COMPOSITING 249

Replacing a Person's Background 250
Advanced Layer Blending 258
Wrapping Graphics on Uneven Surfaces 263
Using Layers for Lighting and Shadows 268
Creating the Main Cover Image 278
How Do I Learn More from Matt? 287

INDEX 290



INTRODUCTION

You know what? I can't stand introductions. Weird coming from an author, right? It's like some committee got together and said that you've got to have an introduction in your book. Oh, and please make it long. Really long! In fact, make it so long that it will ensure no one reads introductions. And the vicious cycle begins. That said, I understand the concept of an introduction. It's for the author to introduce you to the content of the book and give you an idea of how best to get the most out of the book you just purchased. I'm going to do that, but I'm going to do it with a very short list (I love lists, by the way). Here goes:

1. If you want to follow along with the images used in the book, then feel free to download them at **www.kelbytraining.com/books/layerscs5**. You'll notice that most are watermarked, especially the photos don't belong to me. I've used two great online resources for stock photos, Fotolia and iStockphoto, because I wanted to include a variety of projects and I don't happen to photograph all of those type of subjects. For example, in Chapter 1, I think the basketball sports poster is a great way to use layers, but I don't shoot basketball, so I used stock photos. And you can guarantee that I didn't use photos of anyone I know for the retouching chapter, so I've used stock photos for many of those tutorials, as well.

2. I've included four online videos to go along with the book: one on layer basics, one on selection basics, one on brush basics, and a tutorial on the making of the cover. We use brushes and selections throughout the book, so I wanted to make sure you're up to speed with the basics of what you'll need.

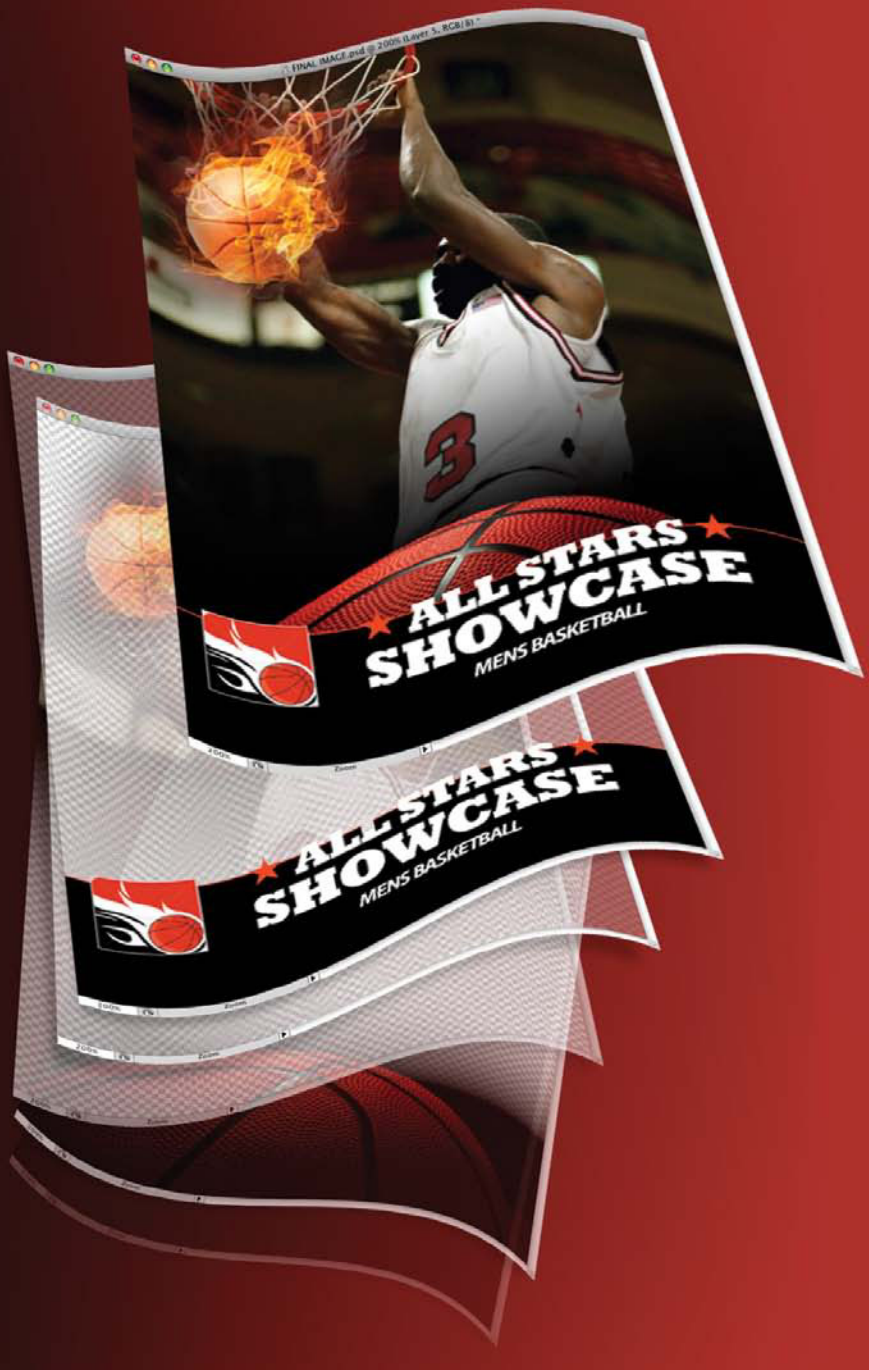
3. What's new in this version of the book? For starters, I've added an entire chapter on advanced layer techniques, blending, and compositing. Overall though, layers haven't really changed much since I wrote the first version of this book more than three years ago. But Photoshop has had two major releases since then, and it was time to bring the book up to date. So, I have included all new graphics, examples, and even some new techniques that are more current for today's Photoshop user. That said, if you bought the first version of this book and you're looking for a completely new book, please don't buy this one (if you're flipping through it in a bookstore. If you've already bought it online, most online booksellers allow returns, so return it now before you feel the need to write a nasty review on Amazon.com :-).

4. Feel free to read the book in any order you want. I organized the book into the logical way that I teach layers when I teach it to a live class. I started with the easier stuff and moved on to the more advanced stuff in later chapters. So jump in wherever you want. Hey, it's your book. You bought it, right? You're smart enough to realize that if you jumped right to Chapter 6 and are lost, that the best thing to do may be to backtrack to Chapter 1. Chapter 10, however, assumes you've read the rest of the book.

5. There's a little bonus at the end of each chapter. As an author, it's one of the ways that we wreak havoc on our editors, and we take a small amount of pleasure in that. After all, you can't just fill the book with tutorials, right? You've got to throw some tips in, and throw them in at the last minute after all of the chapters are already turned in. My thoughts exactly. So, at the end of each chapter, there's a page of some common "How Do I…" questions. They're all related to things that you read in the chapter. I've taken the most common questions and put them into one place, so you don't have to poke around the whole chapter to find them.

That's it. That's my introduction. Easy. Simple. Short. Sweet. Getting longer now that I keep adding to it at the end. But, still shorter than most. Now, get to it and enjoy the book. —Matt K.

This page intentionally left blank


ALL STARS
SHOWCASE
MENS BASKETBALL
ALL STARS
SHOWCASE
MENS BASKETBALL

CHAPTER FOUR

LAYER MASKS

I'm going to start this chapter intro out with a bold statement. In fact, if there's one chapter intro you want to make sure you read, it's this one. Okay, so are you ready for my bold statement? Because if you're not, I'll wait a moment—no, really, it's okay. Okay, I guess I'd better make my bold statement before I just flat out annoy you. Here it is: you already know what a layer mask is. Yep, as long as you read through and understood what we did with adjustment layers in Chapter 3, you already know all about layer masks. If you didn't read Chapter 3, then I take my bold statement back. You have no idea what a layer mask is. But you will, if you go back and read Chapter 3 and then follow it up with this chapter. Why? Because layer masks are one of the most important things you can learn when it comes to layers. It's a topic that I've seen a lot of people try to avoid. But, once you figure them out, you'll wonder how you ever got along without them.

LAYER MASK BASICS

LAYER MASKS LET YOU NON-DESTRUCTIVELY ERASE AWAY AREAS FROM ONE LAYER TO REVEAL THE LAYERS BELOW

Let me start out by saying that if you didn't read the chapter intro on the previous page, then stop right now and go read it. I made a very profound statement there and I think it's important that you read it before continuing. If you don't, then the rest of this chapter just won't be the same for you. So go read it...now. I'll wait. Okay, you're back and I bet you feel much better about embarking on your journey to learn all about layer masks. Now, in that chapter intro, I said that you already know what a layer mask is. You do! That little white thumbnail that kept getting added next to each adjustment layer we added in Chapter 3 is a layer mask. The difference between them and what we're about to do here is that adjustment layers automatically include a layer mask with them. A regular layer doesn't. But, it takes just one click to get the same effect.

STEP 1: OPEN TWO PHOTOS THAT YOU'D LIKE TO COMBINE

In order to really take advantage of layer masks, you need to have at least two layers. So go ahead and open two images that you'd like to combine. You can download the images shown here from the website I mentioned in the book's introduction.

©FOTOLIA/GIORDANO AITA

©FOTOLIA/GIORDANO AITA

STEP 2: COMBINE THE IMAGES SO THEY'RE IN THE SAME DOCUMENT

Press-and-hold the Shift key, and use the Move tool (V) to drag one photo from its document onto the other one (using the Shift key keeps the images lined up). In this example, I'm going to drag the photo of the soccer player onto the image of the soccer field. Now that photo's document has two layers. Once you've got the photo moved, you can close the original so you're left with only the document with two layers.

STEP 3: MAKE A SELECTION OF THE AREA WE WANT TO KEEP

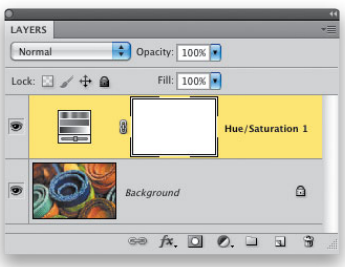
One of the main things to understand about layer masks is that they work closely with selections. So, in our example, let's make a selection of the boy. Click on the top layer, then go to Select>Color Range. Set the Fuzziness slider to 20. Then, move your cursor over the orange shirt and click on it with the eyedropper. In Color Range, Photoshop makes selections based on color (I know, duh!). You'll notice it doesn't select the whole shirt, though. Try pressing-and-holding the Shift key to go into Add mode and Shift-click in a bunch of places all over the boy to select all of him. Just stay away from clicking on anything blue (the sky, the top of his socks). Click OK when you're done.

STEP 4: ADD A LAYER MASK TO HIDE THE BACKGROUND ON THE TOP LAYER

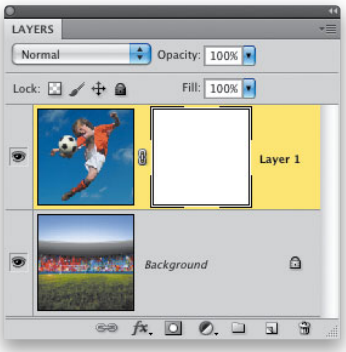
When you have a selection active, adding a layer mask tells Photoshop that you want to keep the selected area visible and hide everything that isn't selected. In our case, the soccer player is selected, so he'll stay visible, but the rest of the photo will get hidden, right? Try it. Make sure the top layer is still active and click on the Add Layer Mask icon at the bottom of the Layers panel (circled here). You'll see the blue sky disappear, but the soccer player (which is what we selected earlier) is still there.

STEP 5: NOTICE HOW A REGULAR LAYER MASK LOOKS JUST LIKE THE ADJUSTMENT LAYER ONE

When you clicked on the Add Layer Mask icon, you saw that Photoshop added a little white thumbnail next to the layer thumbnail in your Layers panel. This is a layer mask. See how it looks just like the one that we saw in Chapter 3 whenever we added an adjustment layer? The only real difference here is that you've got to manually add a layer mask to a regular layer. When you use adjustment layers, Photoshop automatically adds the layer mask. But they're essentially the same exact thing and function the same way.



Adjustment layer with mask



Regular layer with mask

STEP 6: WHITE ON THE LAYER MASK SHOWS THE TOP LAYER; BLACK REVEALS WHAT'S UNDERNEATH

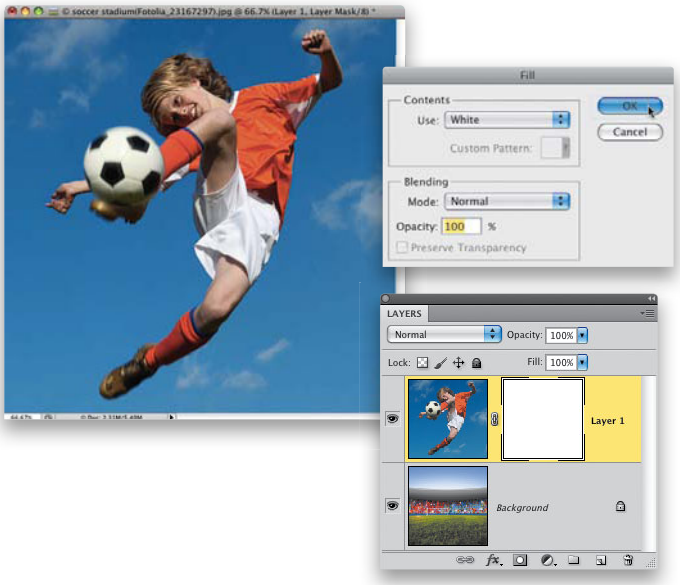
It's all about black and white. That's all layer masks care about. To see how things are working here, take a look at the layer mask thumbnail. Wherever it's white, we can see the soccer player layer (the layer that holds the actual layer mask). Where you see black on the layer mask, you see through the soccer player layer to whatever is underneath it in the Layers panel (in this case, the soccer stadium). That's the single most important thing to understand about layer masks: black and white. White shows you whatever is on the layer that the layer mask is on. Black hides that layer and shows you whatever is below it in the layer stacking order.

STEP 7: THEY LOOK LIKE SEPARATE OBJECTS, BUT THEY'RE REALLY ON TOP OF EACH OTHER

Another way to visualize what a layer mask is doing is to imagine that the mask is on top of the layer you put it on. Even though they appear side-by-side in the Layers panel, you could put the layer mask on top of the image thumbnail and it would fit perfectly. It would almost look like a stencil or an outline that you would cut away with scissors. The white would be the shape you want to keep from the photo, and the black would be what you'd cut away to reveal whatever was below the soccer player.

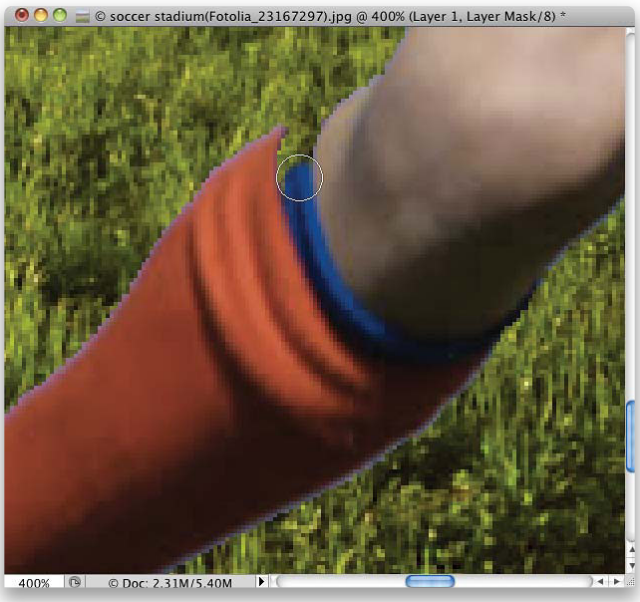
STEP 8: NOTHING IS PERMANENT WITH LAYER MASKS

The biggest advantage of layer masks is that nothing is permanent. Even though it looks like we've deleted the sky around the soccer player, it's still there. Go ahead, look at the layer thumbnail and you'll see it looks exactly the same. Nothing was deleted—it's just hidden. Layer masks are non-destructive and always give you a way out. Just to demonstrate really quickly, click once on the layer mask thumbnail (not the layer thumbnail) to select it. Then go to Edit>Fill. Set the Use pop-up menu to White and click OK to fill the mask with white again. Things are back to normal, as if nothing ever happened.

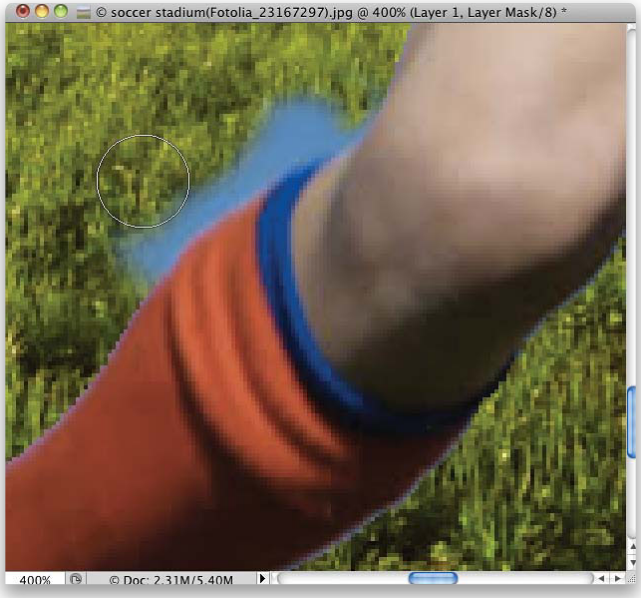


STEP 9: USE THE BRUSH TOOL TO FINE TUNE THE LAYER MASK

Go to Edit>Undo Fill to undo that last step, so the black-and-white layer mask is back. If you look closely, our selection from Step 3 wasn't perfect. A few areas are missing, but we'll take care of that. Remember, layer masks just care about one thing—black and white. It doesn't matter how black and white get there. Earlier, we created a selection before adding the mask, but you can also use a brush to get the ultimate flexibility and control. Click on the mask thumbnail, get the Brush tool (B), and choose a small, soft-edged brush. Set your Foreground color to white (remember, white keeps whatever is on this layer visible) and paint over the areas we missed. You'll see them reappear.



STEP 10: YOU CAN PAINT ON THE MASK WITH BLACK, TOO



You can see I went a little overboard with the white brush. While I did bring back the parts of the soccer player that were missing, I also brought back parts of the sky. No sweat. Remember that black-and-white thing? Just switch your Foreground color to black, then paint on the mask again to hide those areas and reveal the stadium layer below.

TIP: When using layer masks, get used to the X key. Pressing X swaps your Foreground and Background colors, so you've got a quick way to switch from black to white or vice versa.

BEFORE AND AFTER

Before

After

THE ONLY LAYER MASK "GOTCHA"

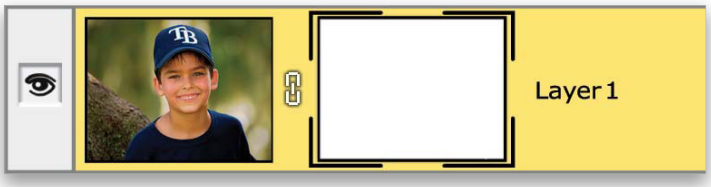
THERE'S ONE LITTLE DIFFERENCE YOU NEED TO KNOW ABOUT REGULAR LAYER MASKS BEFORE MOVING ON

Okay, you got me. I lied earlier. Really, it was just a tiny lie. I said earlier that there was no difference between the layer mask that was added automatically with an adjustment layer and the layer mask that you add to a regular layer. Well, that's not totally true. There is a very small difference. When we added the adjustment layers, all you had to do was click anywhere on the adjustment layer to edit its layer mask. Well, with a regular layer mask, it actually matters where you click on the layer.

STEP 1: OPEN TWO PHOTOS TO BLEND TOGETHER

First, go ahead and open two photos. They could be of anything, but I take any chance I can to show off my two sons, Ryan and Justin. Select all of one of the photos (press Command-A [PC: Ctrl-A]), then copy-and-paste it into the other one by pressing Command-C (PC: Ctrl-C), switching to the other photo, and pressing Command-V (PC: Ctrl-V), so there are now two layers in one document. With the top layer active, click on the Add Layer Mask icon at the bottom of the Layers panel to add a layer mask to the top layer.

STEP 2: NOTICE THE TWO THUMBNAILS THAT APPEAR IN THE LAYERS PANEL ON THE LAYER WITH A MASK



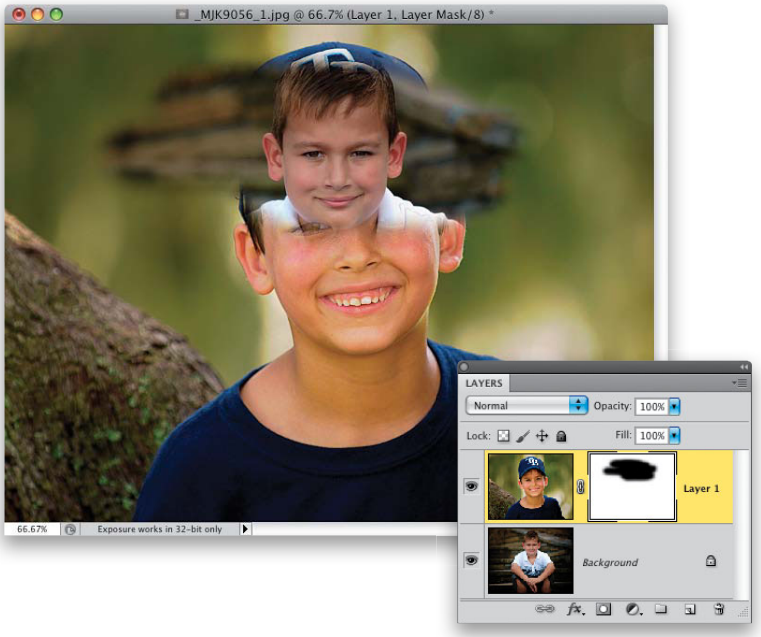
Take a closer look at the top layer (the one with the mask). Notice how there are two thumbnails on that layer? One is the actual layer thumbnail that gives you a little preview of what is on that layer. The other is the layer mask itself.

STEP 3: CLICK ON THE LAYER THUMBNAIL TO SELECT IT

Click once on the actual layer thumbnail to select it. And I mean click on the thumbnail itself, not the highlighted area around it. If you look closely, you'll see a small black outline around the corners of the thumbnail. That's Photoshop's way of telling you that the layer is selected and ready to edit. If you were to get the Brush tool (B) and paint with black at this point, you'd be painting with black on the photo itself and you would see black brush strokes everywhere you paint.

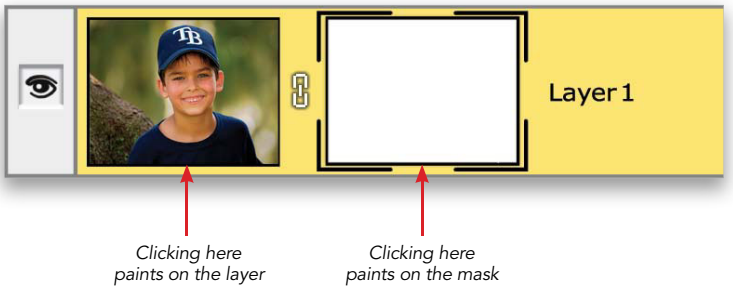
STEP 4: CLICK ONCE ON THE LAYER MASK THUMBNAIL TO SELECT IT

This time, click once on the layer mask thumbnail to select it. Look closely again and you'll see that black outline now appears around the corners of the layer mask, not the layer thumbnail. Now paint with a black brush on the layer mask. Wherever you paint with black, you'll start hiding the photo on that layer and revealing the layer underneath it, as you see here.



STEP 5: IT MAKES A DIFFERENCE WHAT THUMBNAIL YOU SELECT AND PAINT ON

See how it makes a difference when it comes to what thumbnail you select in the Layers panel? That's why it's important to know that if you want to do something to the layer mask, you've got to actually click on that layer mask thumbnail. If you want to do something to the actual image or what you see on that layer, then click on the layer thumbnail. So, when you work with layer masks, if things aren't showing up like you thought they should, take a look over at the Layers panel and see which thumbnail is selected. Ninety percent of the time, that's the cause. Okay, now we can move on. See? I told you it was only a small lie.



A DEEPER LOOK INTO LAYER MASKS

LET'S TAKE A DEEPER LOOK INTO LAYER MASKS AND SOME OF THE EXTRA THINGS YOU CAN DO WITH THEM

We're going to revisit the soccer player from a previous tutorial and do some other cool stuff with him. Layer masks have a lot of tiny features that make them easier to work with. Plus, back in Photoshop CS4, Adobe added an entire panel (the Masks panel) to help make working with layer masks easier and more intuitive.

STEP 1: OPEN THE PHOTOS FOR THE MASKING PROJECT. DRAG THE BOY INTO THE RIPPED IMAGE

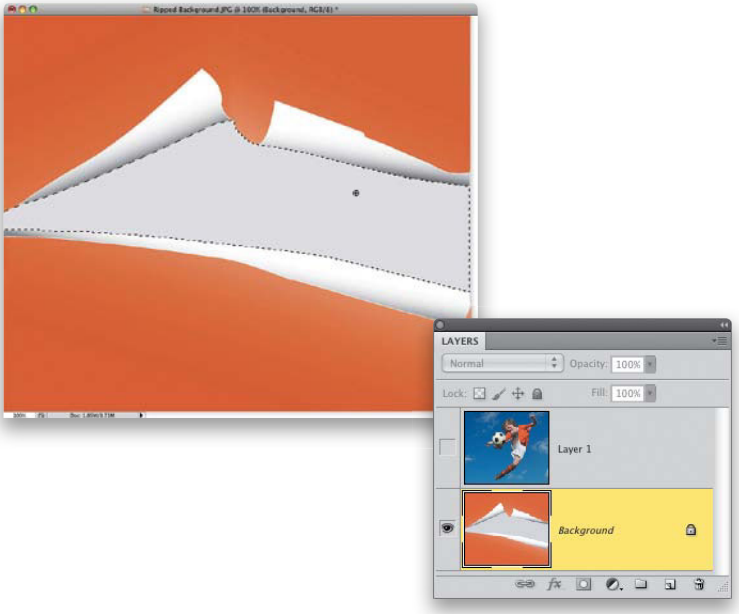
©ISTOCKPHOTO/BORIS HAJDAREVIC

Go ahead and open the photos you'd like to combine. We'll revisit the soccer player from the first tutorial to create an image that looks like he's coming out of a ripped page. Just like in that tutorial, press-and-hold the Shift key, and use the Move tool (V) to drag the photo of the boy into the ripped image, so now you'll have two layers there.

STEP 2: USE THE QUICK SELECTION TOOL TO MAKE A SELECTION INSIDE THE RIPPED AREA

Click on the Eye icon next to the top layer to hide it, and click on the ripped image layer. The Quick Selection tool (W) combined with the new Refine Edge feature in Photoshop CS5 is one of the most powerful selection tools in Photoshop. Since it's a brush, you can just paint on the ripped area to select it. Be sure to use the Right and Left Bracket keys to resize the brush and get any areas you may have missed. If you select too much, just press-and-hold the Option (PC: Alt) key to go into Subtract mode and erase away the areas you don't need.

TIP: Don't forget about the selection primer tutorial online at www.kelbytraining.com/books/layerscs5.



STEP 3: ADD A LAYER MASK TO THE LAYER WITH THE BOY ON IT TO HIDE THE REST OF THE PHOTO

Unhide the layer with the soccer player on it by clicking where the Eye icon used to be, then click on the layer to make it active. Click on the Add Layer Mask icon at the bottom of the Layers panel to add a mask to this layer. Since we have a selection active, Photoshop will hide whatever is not selected. Remember, when you have a selection, adding a layer mask will keep the selected area visible and hide whatever is not selected.

STEP 4: HIDE THE LAYER MASK. USE THE QUICK SELECTION TOOL TO SELECT THE REST OF THE BOY

At this point, we only have part of the soccer player visible in the ripped area. We need to get the rest of the soccer player showing through, too. Let's make another selection with the Quick Selection tool. This time, we'll select the soccer player, but only part of that layer is visible, right? It's because the rest of it is hidden by the mask. Well, Photoshop will let you temporarily turn the mask off, so you can see everything. Shift-click on the layer mask thumbnail, you'll see a big red X appear on it, and you'll be able to see the entire layer again. Now, use the Quick Selection tool to put a selection around the soccer player.

STEP 5: FILL THE SELECTION WITH WHITE

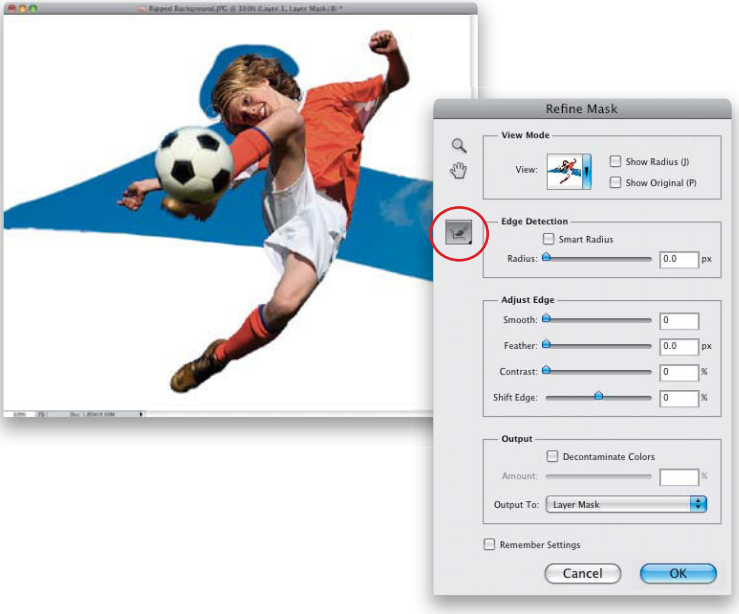
We need to add this selection to the existing layer mask, so the entire soccer player is visible through the ripped area. First, Shift-click on the layer mask thumbnail to unhide it. Then go to Edit>Fill. Select White in the Use pop-up menu and click OK to fill the selection with white. You've just added the soccer player to the layer mask, so now the sky and the soccer player are visible through the ripped section of the background photo. Press Command-D (PC: Ctrl-D) to get rid of your selection.

STEP 6: CHECK OUT THE MASKS PANEL. IT HELPS YOU CHANGE YOUR LAYER MASKS

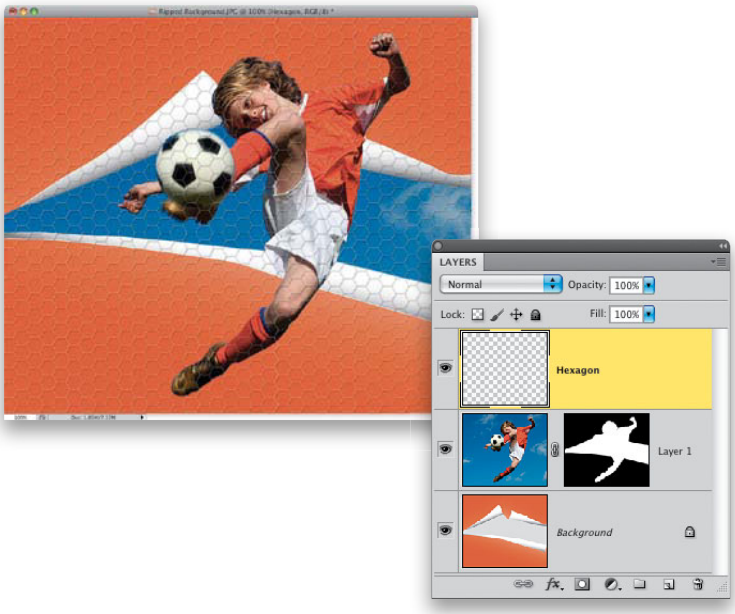
Check out the Masks panel. It usually appears nested with the Adjustments panel, but you can go to Window>Masks to open it. This panel (added in Photoshop CS4) gives you an easy way to adjust your masks without having to know a lot of the secret handshakes that layer mask users used to memorize. The Density slider is like an Opacity slider for the mask. At 100% density, the mask is at full opacity. When you drag the Density slider below 100% though, you'll start to see whatever the layer mask is hiding. You'll even see the layer mask itself turn gray and approach white the closer you get to 0%. The Feather setting softens (or blurs) the edges of the mask (as seen here), so they don't appear too harsh.

STEP 7: USE THE MASKS PANEL TO REFINE THE SELECTION EDGE

Density and Feather are cool, but the real power of the Masks panel comes when you click the Mask Edge button, so go ahead and click it. If you look at our selection around the soccer player, you'll see it's not perfect. Without turning this into a selection book, the most powerful feature here is the Refine Radius tool (the little brush icon on the left side). Click on it to turn it on, then brush along any edges that seem too harsh or poorly selected (like the hair). Photoshop does some crazy computing, and most of the time it comes out looking amazing. Brush around any other areas and click OK when you're done. That's it. Photoshop was adjusting the mask as you made changes, so it should look a lot better now.



STEP 8: ADD A TEXTURE LAYER TO THE ORANGE BACKGROUND



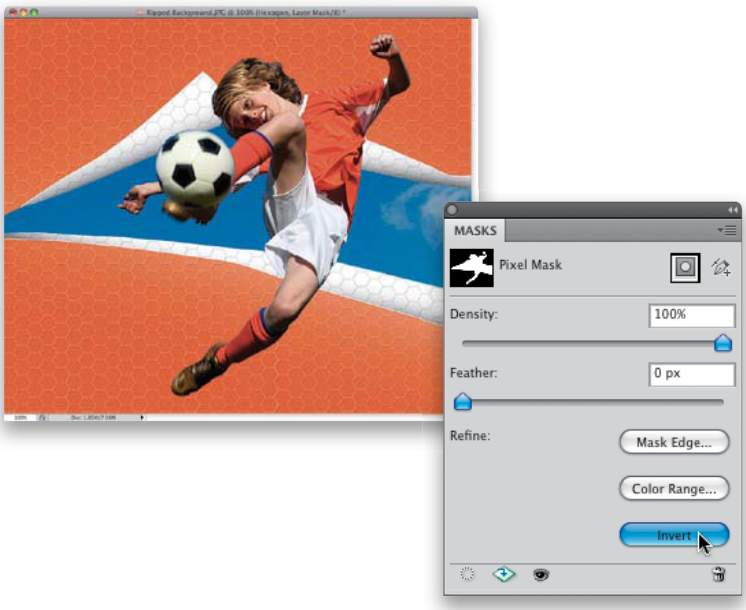
Okay, the soccer player is looking good. But, I think the orange background is a little plain, so let's bring in a texture. Go ahead and open the other image for this tutorial if you want to follow along. It's a simple layer with hexagon shapes on it. Press-and-hold the Shift key (to keep it centered), grab the Move tool (V), click on the Hexagon layer, and drag it on top of our soccer player image. If it doesn't appear directly above the soccer player layer in the Layers panel, click on the layer and drag it to the top of the layer stack.

STEP 9: COPY THE MASK FROM ANOTHER LAYER SO WE CAN REUSE IT

You can probably tell that the hexagon texture we just dragged in covers the entire photo. We could go through the whole process of making selections and masks again to hide it, but instead, we'll do something that's a lot easier than that. We can copy masks from other layers. If you simply click-and-drag a mask, you can move it from one layer to another. But if you press-and-hold the Option (PC: Alt) key before you click-and-drag the mask, it makes a copy of it. Try it. Option-click-and-drag the mask from the soccer player layer to the hexagon layer. You've just made an exact duplicate of the mask on another layer.

STEP 10: USE THE MASKS PANEL TO INVERT THE MASK ON THE TEXTURE LAYER

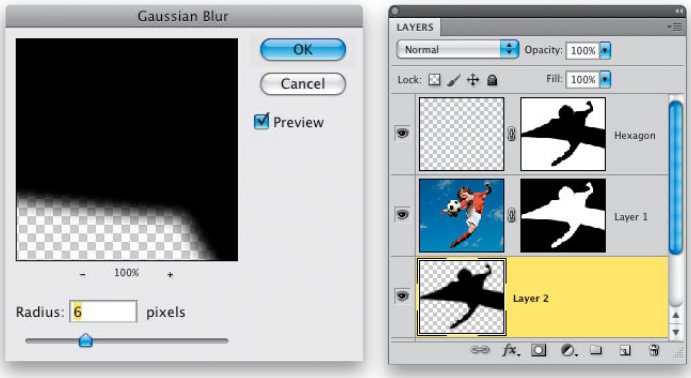
We have one small problem: the mask that was on the soccer player was there to show us the soccer player through the ripped portion of the photo, and to hide everything else. That's why we now only see the hexagon texture over the soccer player and not the orange background. We want the opposite here. We want the hexagon to appear on the orange background. No problem. Make sure the layer mask thumbnail is selected. Then go to the Masks panel and click the Invert button. This turns everything that was black to white, and whatever was white turns black. It essentially reverses the mask and gives us just what we want.



STEP 11: ADD A SHADOW BY MAKING A SELECTION FROM A LAYER

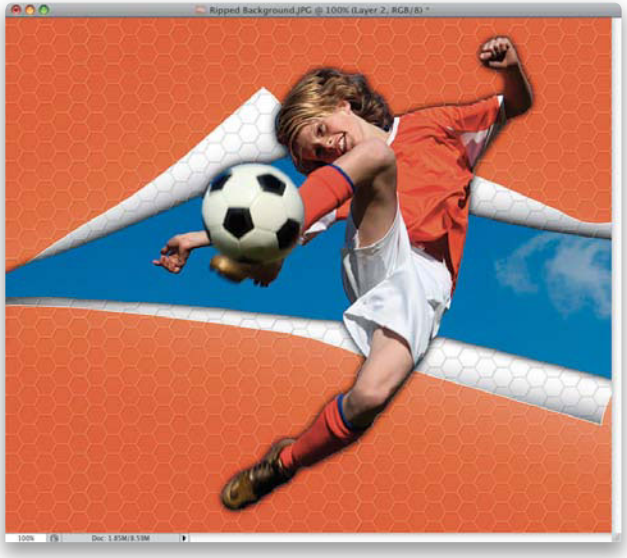
We're just about done. I think the soccer player looks a little flat, though, so let's add a drop shadow under him. First, remember that a layer mask is basically a selection. Many times they are created from a selection to start with, right? Well you can load that selection and make it visible again. So, let's load the soccer player's selection by first clicking on that layer, then Command-clicking (PC: Ctrl-clicking) on the layer mask thumbnail.

STEP 12: ADD A NEW LAYER. FILL THE SELECTION WITH BLACK. ADD A GAUSSIAN BLUR TO SOFTEN IT



Now, we'll create a shadow for some depth. Click on the Background layer, then click on the Create a New Layer icon at the bottom of the Layers panel. Fill the selection with black by going to Edit>Fill, and selecting Black from the Use pop-up menu, then clicking OK. Press Command-D (PC: Ctrl-D) to Deselect. Now let's blur the selection a little to soften the edges. Go to Filter> Blur>Gaussian Blur and enter 6 or 7 pixels for the Radius setting. Click OK, and you should have a nice soft shadow emanating from behind the soccer player.

STEP 13: BREATHE FOR A MOMENT AND TAKE A LOOK AT WHAT'S GOING ON



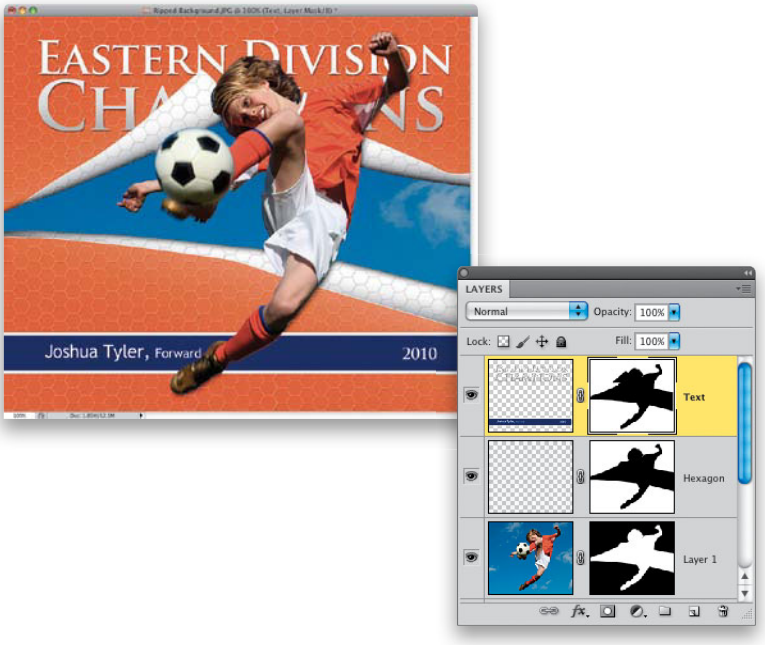
Okay, breathe for a second. There are lots of layers and masking going on here. Notice that the black shadow only appears over the orange background. It doesn't show up on the sky at all. Why? Think about it for a second. The black shadow is on a layer below the soccer player, so we'll only see the glow, not the full black figure we created. Then, the mask on the layer above (the soccer player) only lets the sky and soccer player show through. So, anything we add on a layer below (like a shadow) won't show up on the sky (which is a good thing, because we don't want it there). It only shows on the ripped background image.

STEP 14: ERASE THE AREAS OF THE SHADOW WE DON'T NEED

You may have noticed the shadow emanates from behind the soccer player like he's glowing. Since it's a shadow, we only want it to cast in one direction (down and to the right). So add a layer mask to the shadow layer. It's all white, so nothing happens yet. Select the Brush tool (B), set your Foreground color to black, and paint away the left edges of the shadow. Try reducing the shadow layer's opacity to around 60% to soften the shadow even more.

STEP 15: ADD ANY TEXT AND FINISHING TOUCHES

I finished things up here by adding some text. We'll cover using Type layers more in Chapter 5, but I've also provided an image with the layers, in case you want to add them, as well.



USING LAYER MASKS AUTOMATICALLY

YOU CAN AUTOMATICALLY CREATE LAYER MASKS BY MAKING A SIMPLE SELECTION

The title to this tutorial definitely doesn't do it justice, but I couldn't think of a better name. It's a way to automatically create layer masks simply by copying-and-pasting photos. The amount of flexibility you get helps out a lot when combining photos, so make sure you at least flip the page to see how cool an effect this is.

STEP 1: FIND A PHOTO WITH AN AREA IN IT THAT YOU'D LIKE TO REPLACE

Open two photos that you'd like to combine in some way. In this example, I'd like to place the photo of the snowy mountains inside the man's ski goggles. There's a little secret to layer masks that makes this really simple.

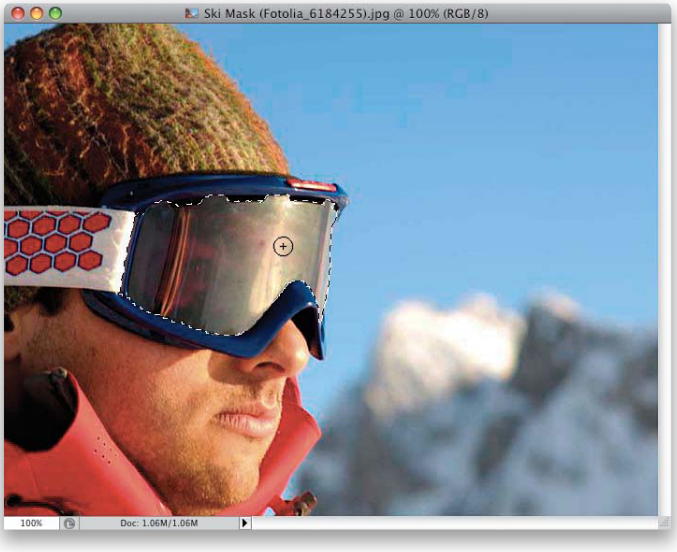
STEP 2: SWITCH TO THE PHOTO YOU WANT TO REPLACE IT WITH, SELECT ALL, AND COPY THE PHOTO

Start off with the photo that you want to use as the replacement area. In this example, we're using the photo of the mountain. Choose Select>All to select everything (or press Command-A [PC: Ctrl-A]), and then choose Edit>Copy (Command-C [PC: Ctrl-C]).

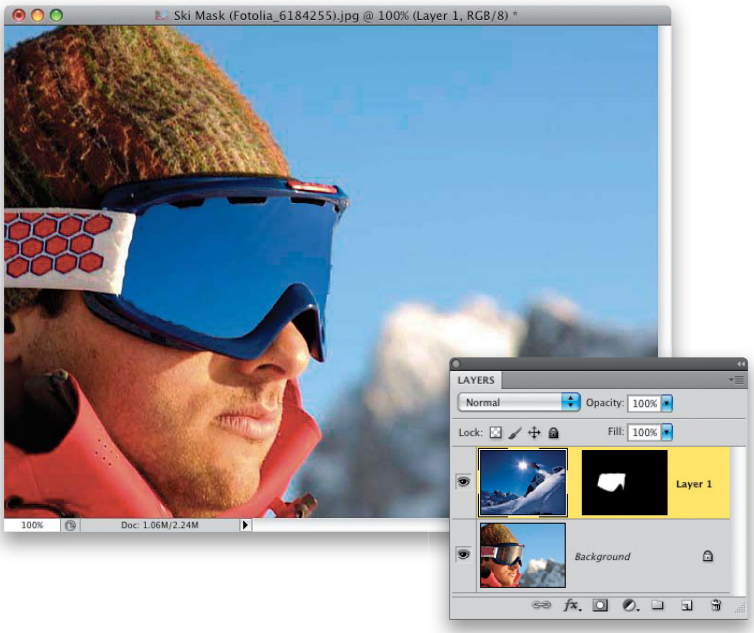
STEP 3: MAKE A SELECTION OF THE AREA YOU WANT TO REPLACE

Now, switch over to the photo of the man with the ski goggles. We need to first make a selection of the area we want to replace. Here, I used the Quick Selection tool (W) to click-and-drag across the lens inside the goggles to select it. If the selection spills over onto the face or the surrounding areas, press-and-hold the Option (PC: Alt) key and click on those areas to subtract them from the selection. Press Z to get the Zoom tool if you need a larger view.

Note: Don't forget I created a selections video tutorial for you over at www.kelbytraining.com/books/layerscs5. So, if you need a selections primer, go watch the video first.

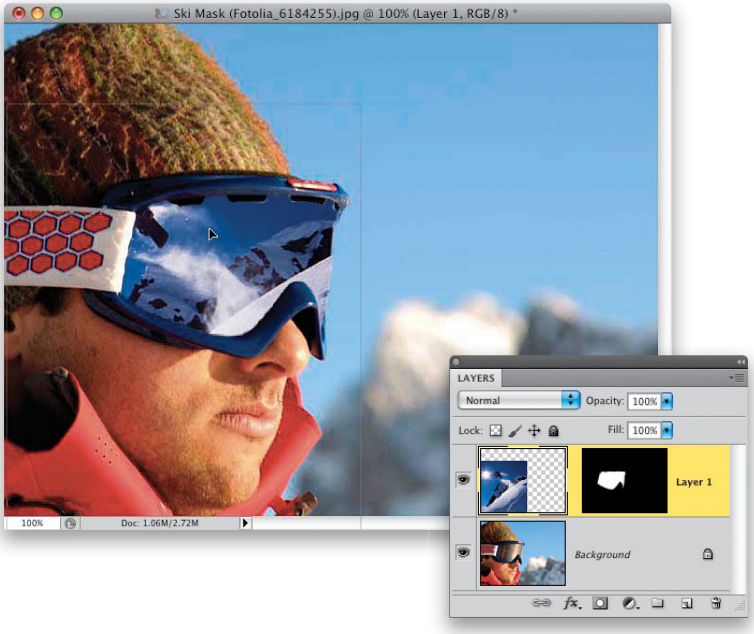


STEP 4: USE PASTE INTO TO PASTE THE MOUNTAIN INTO THE SKI GOGGLES



Now click on the Edit menu and choose Paste Special>Paste Into (remember, we copied the mountain photo in Step 2). You've probably never used this one before, but it's really cool. See, it pastes the photo you have copied (in this case, the mountain) into the active selection. It makes sure that the photo only appears in the selection by creating a layer mask automatically. See how the name of this tutorial fits in? You've created a layer mask automatically just by using Edit>Paste Special>Paste Into.

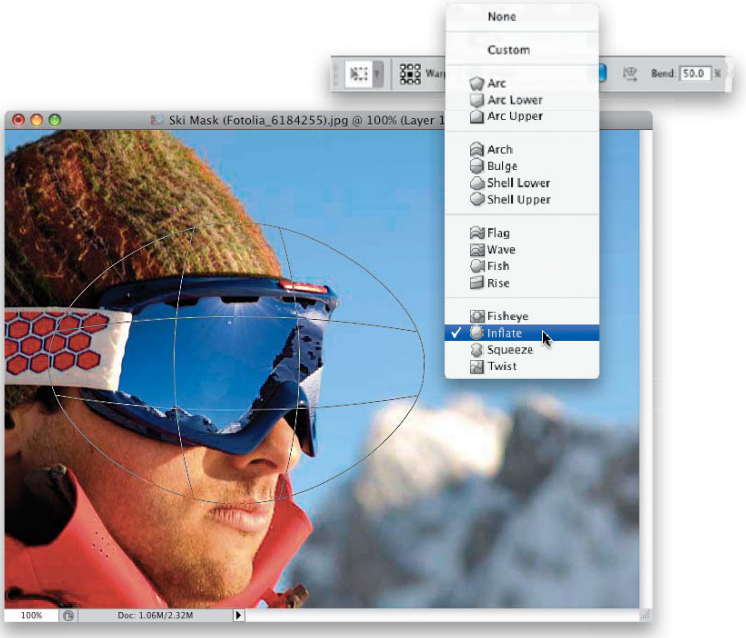
STEP 5: USE THE MOVE TOOL TO REPOSITION THE PHOTO TO BETTER FIT INTO THE GOGGLES



Here's where it gets really cool, though: Select the Move tool from the Toolbox (or press V). Then click-and-drag the photo of the mountain around. Photoshop lets you move the photo to reposition it, but still keeps it inside the original selection. That's because the Paste Into command created that layer mask.

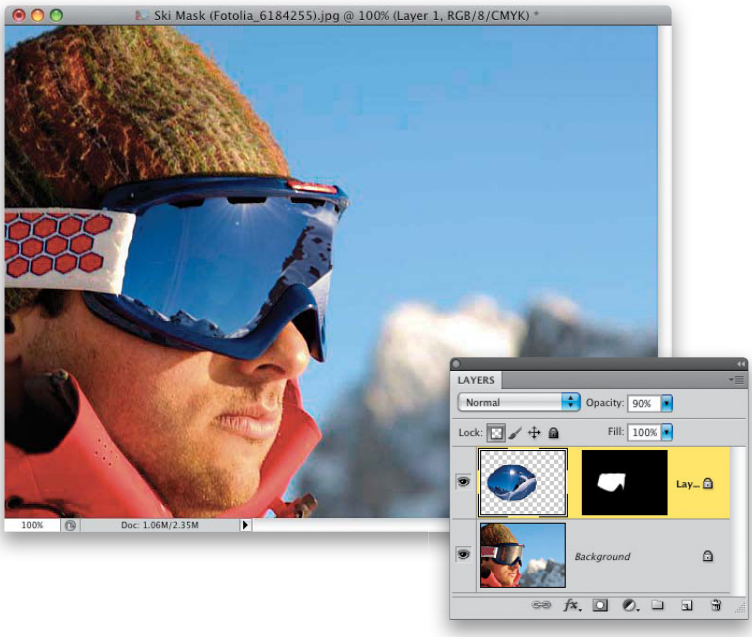
STEP 6: RESIZE AND WARP THE PHOTO TO MAKE IT APPEAR MORE REALISTIC

Even better, you can resize the photo without changing anything, too. Click the Edit menu and choose Free Transform (or press Command-T [PC: Ctrl-T]). Press-and-hold the Shift key and drag one of the corner handles in to make the photo fit better. Click-and-drag inside the box to move it. Then, from the Edit menu, choose Transform>Warp. Choose Inflate from the Warp pop-up menu on the left of the Options Bar, and bend the photo to match the distorted (bulged) perspective you'd probably see in the reflection of someone's goggles. Press Return (PC: Enter) when you're done to commit the transformation.



STEP 7: ADD A GRADIENT AND REDUCE THE OPACITY OF THE REFLECTION TO MAKE IT BLEND IN

Here's one last finishing touch that adds some depth to the flat reflection: Get the Gradient tool (G), and up in the Options Bar, choose the default Black, White gradient from the Gradient Picker, click the Linear Gradient icon, and set the Mode to Soft Light. Then, click on the Lock Transparent Pixels icon near the top left of the Layers panel. Now, click-and-drag from the left side of the goggles to the far right, so the gradient darkens on the left and brightens on the right. If you look at the layer thumbnail, we did indeed add the gradient to the entire image, but because of the layer mask, you see it only over the goggles. I also reduced the layer's opacity to about 90% to fade the reflection a bit.



COMBINING MULTIPLE IMAGES

LAYER MASKS LET YOU COMBINE MULTIPLE IMAGES WITHOUT ERASING PARTS OF THE IMAGE

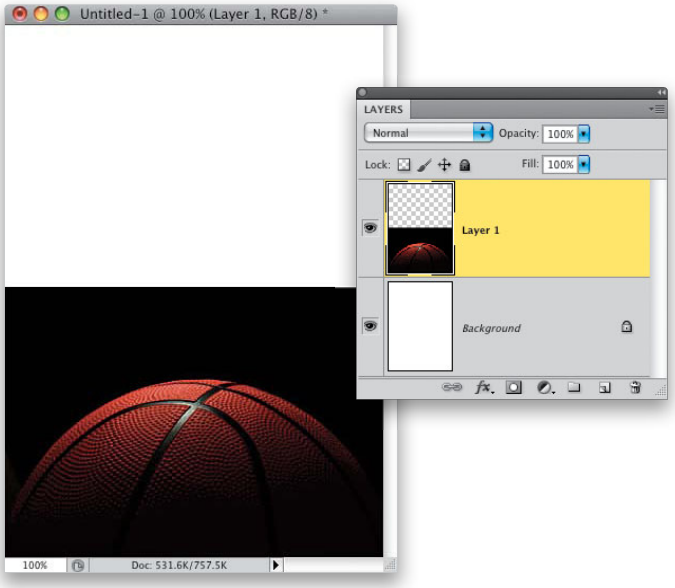
If you think back to Chapter 1, we combined several images together in "Using Multiple Layers" by bringing them all into the same document and erasing parts of each layer away. That example was great for showing how layers work with each other and how you can see through part of one layer to the layer under it. However, when it comes to real life, it's not that easy. You change your mind, the client changes his mind, or something just changes about the project, and you realize that permanently erasing away parts of a layer isn't a good thing. Mainly because you can't bring those erased pixels back. You'd have to start all over again if you want to change something. Well, now we're going to take a look at doing the same thing with layer masks. In fact, we're going to use the same example to see how it should be done. Trust me, this stuff rocks! Once you see how easy it is, I promise you that you'll never go back to that Eraser tool again.

STEP 1: OPEN THE PHOTOS THAT YOU'D LIKE TO BLEND TOGETHER

For starters, open the photos that you'd like to blend together.

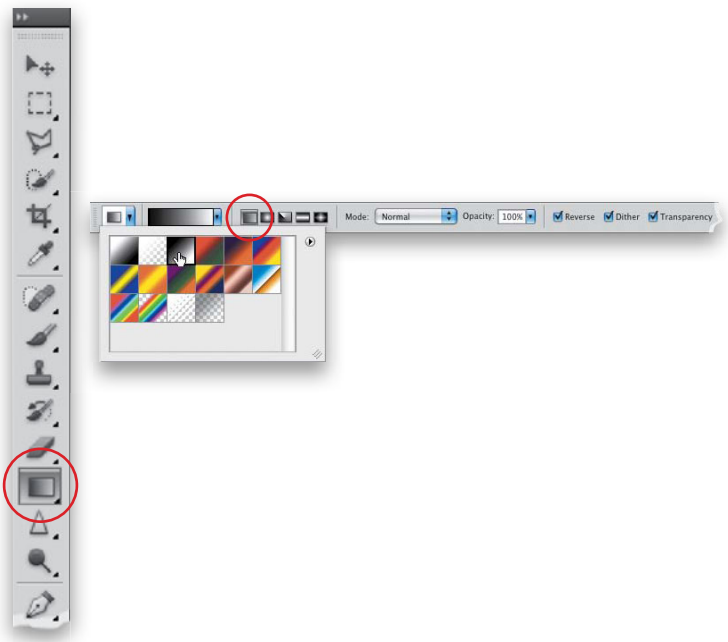
STEP 2: CREATE A NEW DOCUMENT

Go to File>New to create a new document. Enter 5 inches for the Width, 7 inches for the Height, and 72 ppi for the Resolution, and click OK. Now you've got a blank image. Go to the photo of the large half-basketball, choose Select>All, then go ahead and copy-and-paste it into your blank image. Use the Move tool (V) to position it toward the bottom. You should now have two layers—the Background layer with the basketball layer on top of it.

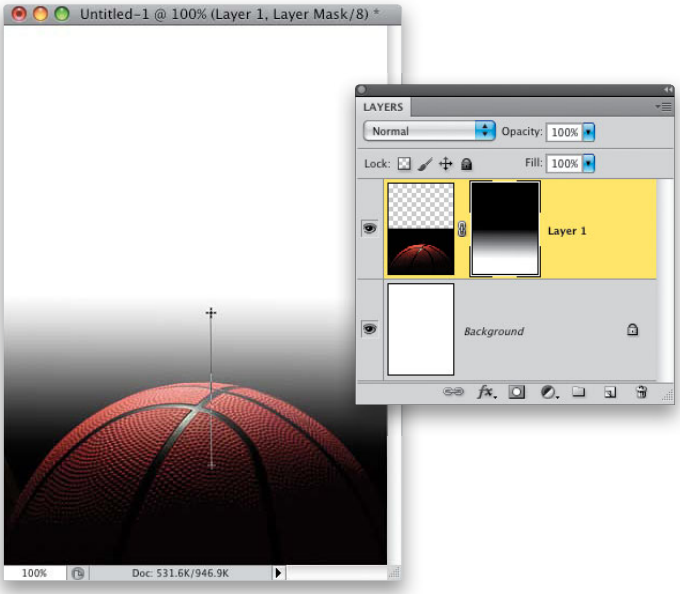


STEP 3: SELECT THE GRADIENT TOOL AND USE THE BLACK, WHITE GRADIENT

This time around we're going to blend the large half-basketball into the background but in a much easier (and non-destructive) way. If you recall, layer masks see only in black and white, and they don't care how you actually get black and white on them. So, let's try using a gradient to give us a nice, smooth blend. Select the Gradient tool from the Toolbox (or just press G). Then click on the down-facing arrow to the right of the gradient thumbnail in the Options Bar, and choose the third gradient from the left in the Gradient Picker. It's the default Black, White gradient. Also make sure you click on the Linear Gradient (leftmost) icon in the Options Bar and turn on the Reverse checkbox.

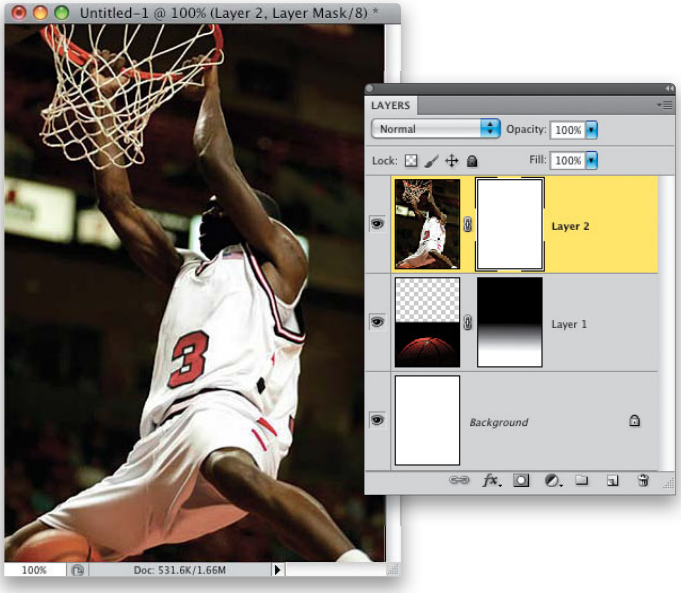


STEP 4: ADD A LAYER MASK AND CLICK-AND-DRAG ON IT TO BLEND THE TOP



Now that you've got your gradient selected, let's use it on a layer mask. Select the large basketball layer and click on the Add Layer Mask icon to add a layer mask to it. Then, click near the bottom of the ball and drag upward to the top of it. When you release your mouse button, you'll have created a gradient on the layer mask. More than that, though, look at your image. The ball now blends nicely into the Background layer. If yours looks off, it's probably because of the way you dragged your gradient. Sometimes it takes a few tries, so feel free to drag over it again to adjust the gradient, as well as the overall blend.

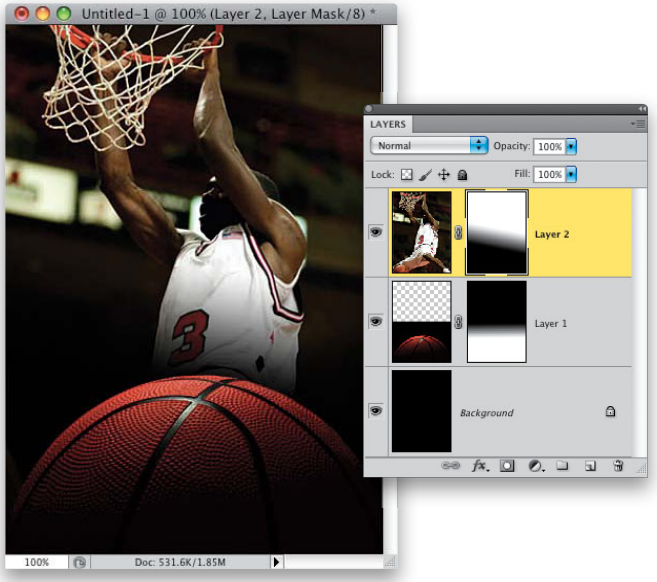
STEP 5: BRING ANOTHER PHOTO INTO THE MAIN IMAGE



Now let's bring in the photo of the basketball player. Copy-and-paste it into our main collage document that we've been working on. Use the Move tool to position it in the middle. Now you should have three layers in the collage document: Background, the large basketball, and the basketball player. Go ahead and add a layer mask to this layer, as well, just like the other one.

STEP 6: USE THE GRADIENT TOOL AGAIN TO HIDE PART OF THAT PHOTO

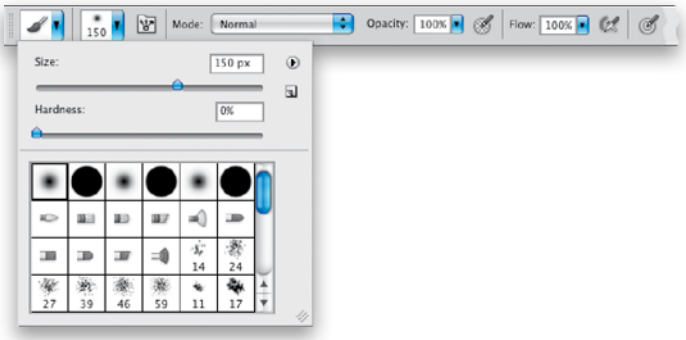
You'll notice the photo of the basketball player totally covers up the large basketball below it. Let's use the same Black, White gradient on the basketball player's layer mask, but turn off the Reverse checkbox, and click-and-drag from the bottom to the top to fade the bottom part of the basketball player away, and reveal the large basketball below it. Once you do this, you'll be able to see part of the white Background layer, so click on it, make sure your Foreground color is set to black, and press Option-Delete (PC: Alt-Backspace) to fill it with black.



STEP 7: BRING THE LAST PHOTO INTO THE MAIN IMAGE

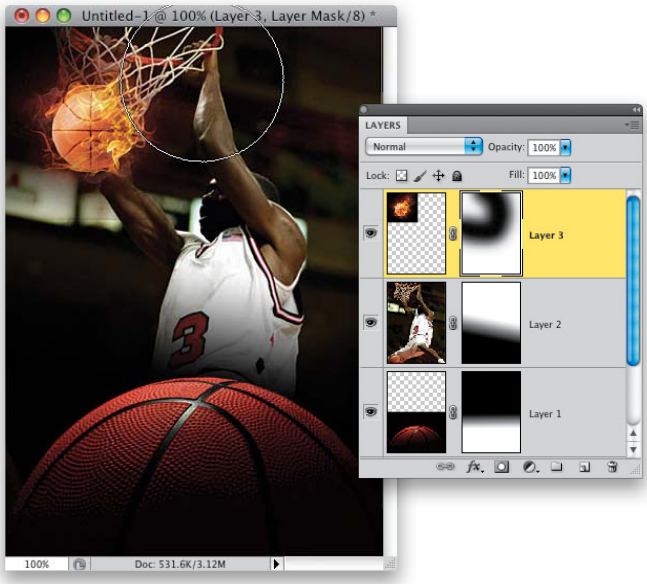
Copy-and-paste the last photo (the fiery basketball) into the main image. Make sure it's the topmost layer in the Layers panel. Use the Move tool to position it toward the top left of the image, over the basketball net. Now, add a layer mask to this layer.

STEP 8: USE THE BRUSH TOOL TO FADE THE PHOTO



Now we need to blend the new layer into the image. We could use the Gradient tool again, but that's no fun. That's old news, right? Instead, let's try using the Brush tool because we can be a lot more precise in the areas we blend. Remember, we did this with our adjustment layer back in Chapter 3 when we had to hide the background around the mom and daughter from the Curves adjustment. So select the Brush tool (B). Click on the brush thumbnail in the Options Bar and set the Size to something fairly large, like 150 pixels. Then set the Hardness to 0% so the edges are very soft and feathered.

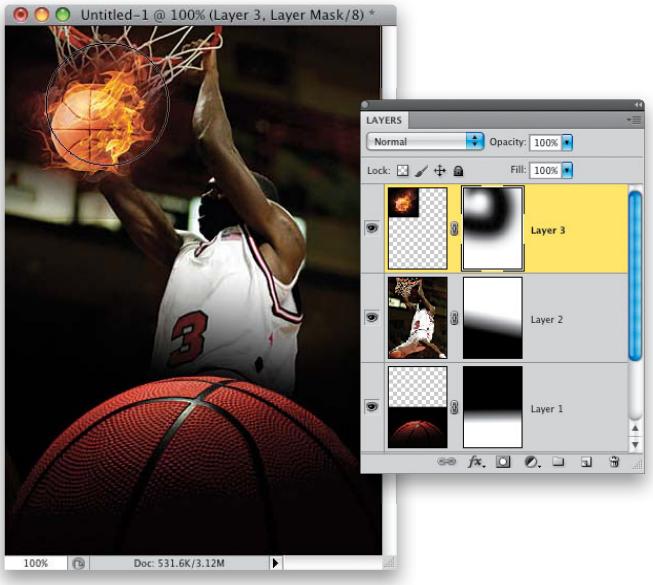
STEP 9: PAINT WITH BLACK ON THE LAYER MASK



Now, click once on the layer mask thumbnail to select it. Press D, then X to set your Foreground color to black. Start painting around the basketball to hide its black background, so it fades nicely into the net. As you paint, that area of the photo will disappear. Use the Right and Left Bracket keys to change the size of your brush, if needed.

STEP 10: IF YOU HIDE AN AREA THAT YOU DIDN'T WANT TO, PAINT IT WITH WHITE TO BRING IT BACK

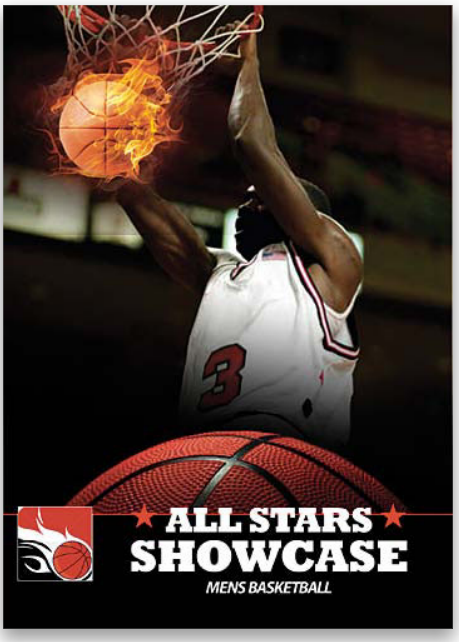
Let's say, for example, you hide an area of your photo that you didn't want to. Just switch your Foreground color to white (press the X key) and paint over it again. Wherever you paint with white, you'll start to bring back the original photo. This means you can get very creative and experiment with different degrees of blending your photos with each other.



STEP 11: ADD THE FINISHING TOUCHES

Lastly, I've added the same graphic and text to finish things off.

Is it pretty much the same final image we came away with in Chapter 1? Yep. But we accomplished the same thing, with just about the same amount of work, in a non-destructive way. Now we can change the image if we ever need to. If you had erased those areas away, like we did in Chapter 1, you wouldn't have the flexibility to move and change the layers—you'd have to start all over again.



MAKING ONE LAYER FIT INTO ANOTHER

FORCING THE CONTENTS OF ONE LAYER TO FIT INSIDE THE CONTENTS OF ANOTHER LAYER

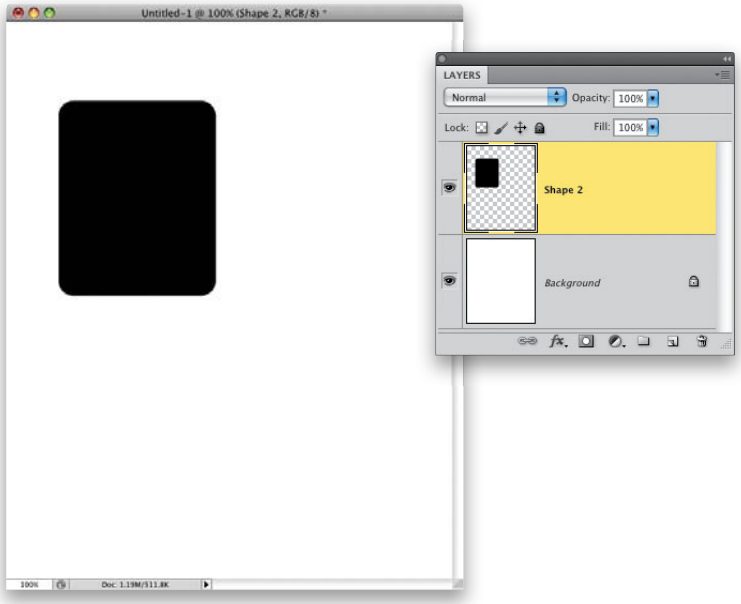
There's another masking feature that comes in really handy. It's called a clipping mask, and it's another type of mask that we use with layers. Its main purpose is letting you use a shape on one layer to mask layers above it. Clipping masks have a ton of good uses, but one great example is creating a greeting card. Plus, I'll show you a very slick little shortcut for aligning multiple layers more precisely.

STEP 1: CREATE A NEW BLANK DOCUMENT

We'll kick off our greeting card by creating a brand new blank document. Click on the File menu and choose New (or just press Command-N [PC: Ctrl-N]). In the New dialog, type the size of the final image you want to create. In this example, let's create a document that is 8 inches by 10 inches at a resolution of 72 ppi. Click OK to create the new document.

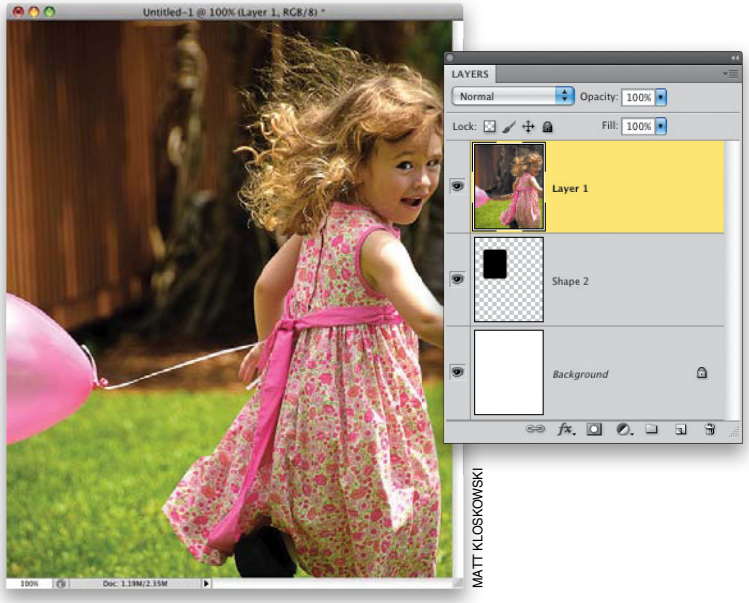
STEP 2: CREATE A ROUNDED RECTANGLE SELECTION FILLED WITH BLACK ON A NEW LAYER

Select the Rectangular Marquee tool (M) and create a rectangle in the middle of the canvas. Then click the Select menu and choose Modify>Smooth. Enter 15 pixels for the Sample Radius and click OK. This creates a rounded rectangular selection. Now click on the Create a New Layer icon at the bottom of the Layers panel to create a new blank layer. Press D to set your Foreground color to black, and press Option-Delete (PC: Alt-Backspace) to fill the selection with black. Press Command-D (PC: Ctrl-D) to Deselect.



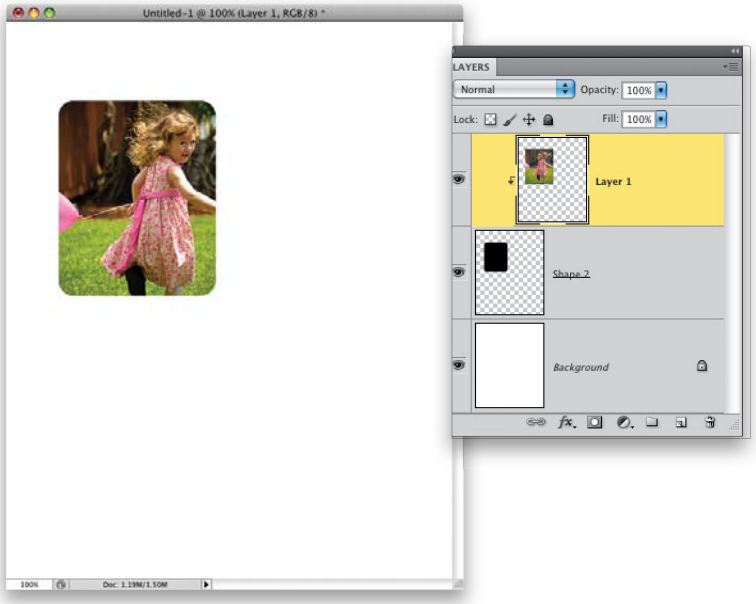
STEP 3: COPY-AND-PASTE THE PHOTO YOU WANT TO APPEAR ON THE CARD ONTO A NEW LAYER

Open the photo that you want to appear on the card. In this example, we're creating a family greeting card, so we'll use a photo of a little girl. Press Command-A (PC: Ctrl-A) to select the photo. Press Command-C (PC: Ctrl-C), then switch documents, and press Command-V (PC: Ctrl-V) to copy-and-paste the photo into the card image we just created. Make sure it's on a layer above the rectangle layer in the Layers panel.



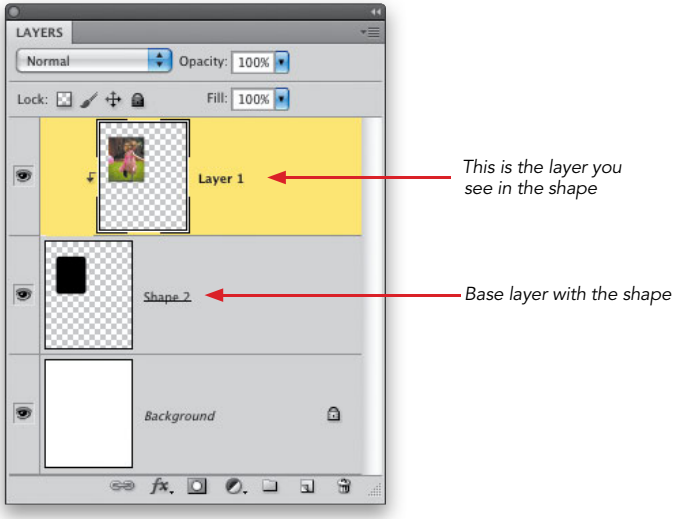
MATT KLOSKOWSKI

STEP 4: CREATE A CLIPPING MASK TO FORCE THE GIRL TO FIT INSIDE THE ROUNDED RECTANGLE



Click once on the girl layer to select it. Click the Layer menu and choose Create Clipping Mask, or just press Command-Option-G (PC: Ctrl-Alt-G). This forces the photo of the girl to only appear inside the boundaries of the layer below it. Even better, select the Move tool (V) and move the photo around. You'll see that you can move it around anywhere you want and it still only reveals itself inside that original rounded rectangle shape. In fact, you can resize it, as well. Just choose Edit>Free Transform, or press Command-T (PC: Ctrl-T), and resize or rotate it at will. You have total control, and you never have to worry about the photo extending beyond the boundaries of the layer below.

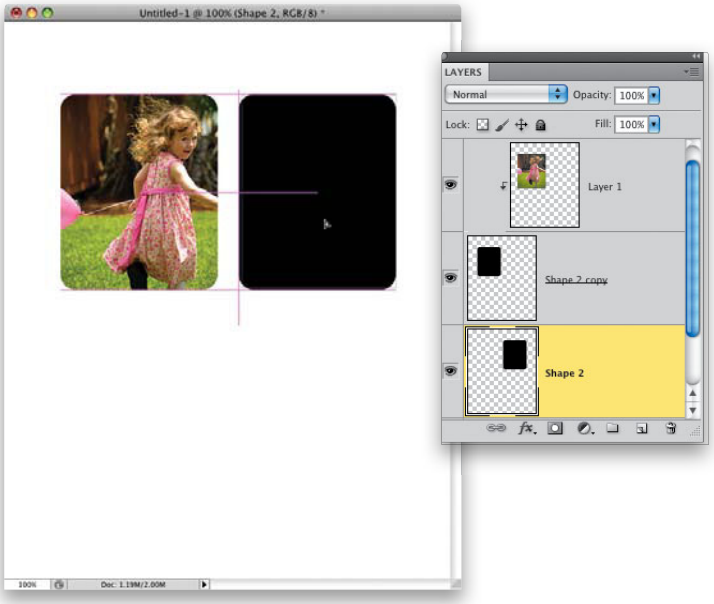
STEP 5: OKAY, SO WHAT'S REALLY GOING ON HERE?



Pretty cool, right? So, what the heck is really going on here? Think of it this way: the bottom layer (or base layer) of a clipping mask is the shape you want to see in the final image. In this case, it's taken the form of a rounded rectangle, but it doesn't always have to be that way. It could be any shape—circle, square, logo, text, etc. That base layer tells Photoshop what shape or object you want to see in the end. Everything else that appears on top of that layer is what you'll actually see in the image. It's "clipped," though, and the shape below is what's clipping it (hence the name "clipping mask").

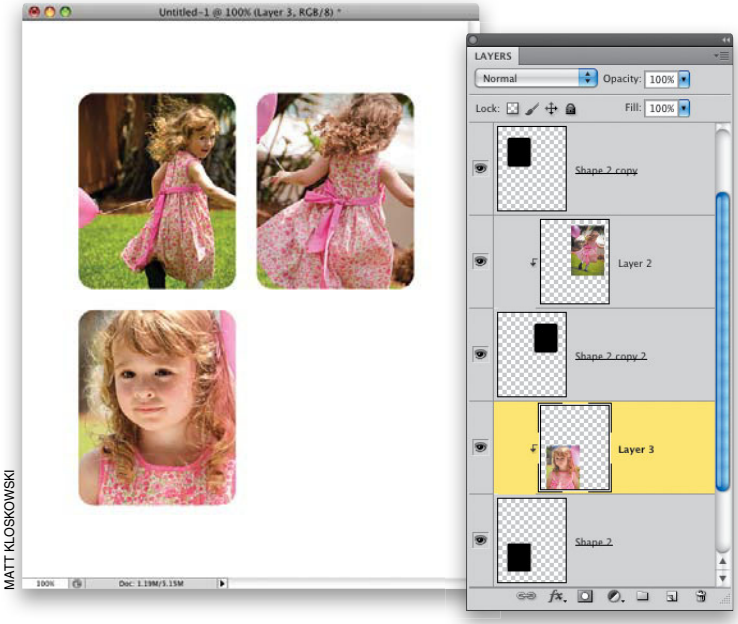
STEP 6: DUPLICATE THE RECTANGLE AND REPOSITION IT USING SMART GUIDES

Let's finish this up. Click once on the rounded rectangle layer and press Command-J (PC: Ctrl-J) to duplicate it. Your photo will now be clipped to the duplicate, so click on the original rounded rectangle layer and use the Move tool to move it next to the other one. You'll find that moving layers around and aligning them with each other can be difficult. Smart Guides can help. Go to the View menu and choose Show>Smart Guides. Then make sure you have View>Snap turned on. As you drag the new rectangle layer around, you'll see guides pop up as you align the top of the layer with the top of another layer in the Layers panel.



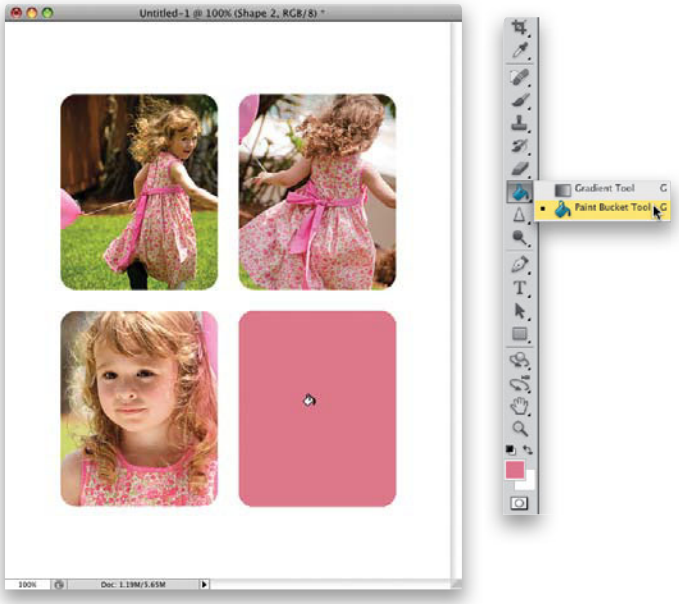
STEP 7: ADD ANOTHER PHOTO TO THE IMAGE

Go ahead and copy-and-paste another photo for this greeting card into the image. Move it above the new black rounded rectangle layer and go to Layer>Create Clipping Mask again. Repeat Step 6 and this step one more time for the last photo in the bottom left. You'll see those Smart Guides really help when positioning this one.



MATT KLOSKOWSKI

STEP 8: MAKE ONE MORE COPY OF THE ROUNDED RECTANGLE AND FILL IT WITH ANOTHER COLOR



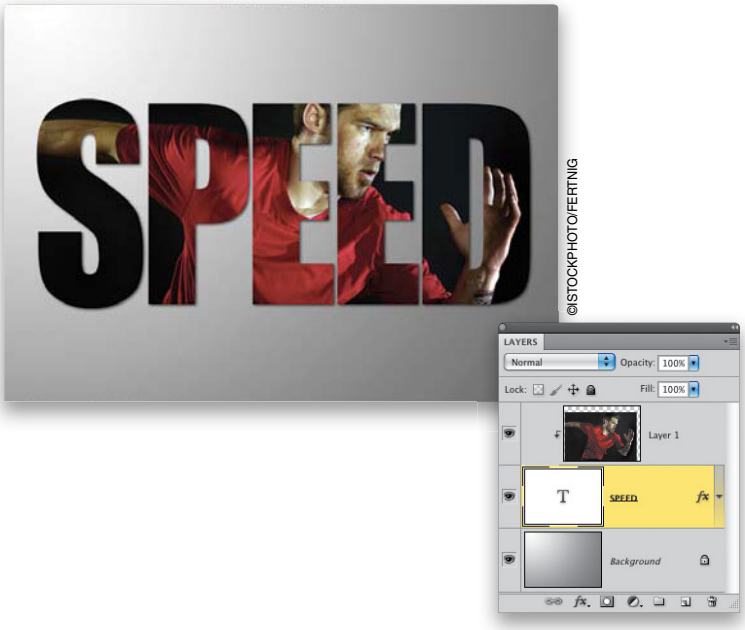
Make one more copy of the black rounded rectangle layer. Use the Move tool to move it into position in the bottom right. Since black doesn't really work for this photo, let's try another color. First, click on your Foreground color swatch and set the color to R: 211, G: 138, B: 152. Then grab the Paint Bucket tool (it's nested under the Gradient tool in the Toolbox). As long as the layer you want to paint on with the Paint Bucket tool is active, all you have to do is click on the object you want to fill and Photoshop will automatically fill it with the Foreground color. It won't fill anything else on the layer, though—just the rounded rectangle shape.

STEP 9: ADD ANY LOGOS, TEXT, OR GRAPHICS TO FINISH OFF THE GREETING CARD

Add some text and graphics and you're done. In this example, I copied-and-pasted a few of the scribbles that we saw back in the beginning of Chapter 2, and changed their blend mode to Screen to drop out the black background. I added her name and the year (in the Cooper Std font), as well, to finish things off.

IDEA 1: HERE'S ANOTHER USE FOR CLIPPING MASKS: PUTTING A PHOTO INTO TEXT

Another really popular technique that clipping masks are used for is to make a photo appear inside of text. Just create a Type layer (more on that in Chapter 5) and move a photo onto a layer above it using the Move tool. Then click on the photo layer and create a clipping mask with it. Now you'll only see the photo inside of the shape of the text.



©ISTOCKPHOTO/FERTNIG

IDEA 2: CLIPPING MASKS ALSO COME IN HANDY FOR MARKETING DESIGN

Clipping masks can also be used to place a photo into any shape you can create. And you don't have to have only one shape on a layer. Here, I painted with black, using some grungy splatter brushes, on a blank layer to make my clipping mask. Then, I brought in a photo of a person's tattoo and clipped it to that mask. Add a layer with the company's logo, and you've got a cool marketing design that can be updated just by placing another photo in it.

©FOTOLIA/ADAM RADOSAVLJEVIC

HOW DO I...

TURN OFF OR DISABLE A LAYER MASK?

Shift-click on the layer mask thumbnail in the Layers panel. You'll see a red X appear over it. It's still there, but the layer mask is disabled. Shift-click again on it to enable it.

VIEW THE CONTENTS OF A LAYER MASK?

To see the contents of a layer mask, or see it in black-and-white mode, Option-click (PC: Alt-click) on it. Now you'll just see the mask onscreen, and you can adjust it (paint on it) there just as you normally would. Option-click on it again to get back to the normal view.

MOVE A LAYER MASK TO ANOTHER LAYER?

To move a layer mask, just click-and-drag the layer mask to another layer.

COPY A LAYER MASK TO ANOTHER LAYER?

To copy a layer mask, press-and-hold the Option (PC: Alt) key and click-and-drag the layer mask to another layer. You'll see a double-arrow cursor indicating that you're duplicating the mask and not just moving it.

DELETE A LAYER MASK?

Drag the layer mask to the Trash icon at the bottom of the Layers panel.

MOVE THE CONTENTS OF A LAYER WITHOUT MOVING THE LAYER MASK ITSELF?

To move what is actually on the layer around in your image, but leave the layer mask exactly where it is, you need to unlink the two. Click on the little chain-link icon between the layer thumbnail and the layer mask thumbnail to unlink them. Click that space again to re-link the two.

APPLY A LAYER MASK PERMANENTLY TO A LAYER?

To apply a layer mask permanently to a layer, so it actually deletes the masked areas, Right-click on the layer mask icon, and then choose Apply Layer Mask from the pop-up menu that appears.

Index

A

accent lighting, 275
Add Layer Mask icon, 88, 92, 96, 109
Add Layer Style icon, 208
Add to Shape Area icon, 136
adjustment layers, 57–82
  basics of, 58–61
  Black & White, 70–71, 73
  blend modes and, 71, 80–81
  boosting color with, 72
  brushes for, 66, 67–68
  Color Balance, 74
  color changes using, 58–61
  creating new, 192
  Curves, 67–69, 76–78, 150, 151, 273
  duplicating, 82
  editing, 61
  file size and, 81
  hiding, 61
  Hue/Saturation, 60, 74, 171–172, 190, 192, 280
  layer masks and, 64, 68, 82, 92
  Levels, 63, 64, 238, 264
  multiple photos and, 75–78
  painting on, 68
  Photo Filter, 73–74, 175, 252, 273
  previewing, 65, 82
  saving images with, 61
  selective changes with, 62–66
  Smart Object layers and, 238
  thumbnails for, 64, 69
  toggling on/off, 65, 82
  Vibrance, 72
  vintage effect, 74
Adjustments panel, 59
  Eye icon, 61, 65, 82
  presets, 78
  resetting, 82
Adjustments submenu, 58, 59
Adobe Illustrator, 232
Adobe Photoshop. *See* Photoshop
Adobe Photoshop Lightroom, 287
advanced layer techniques, 249–286
  advanced layer blending, 258–262
  creating the main cover image, 278–286
  lighting and shadow adjustments, 268–277
  replacing a person's background, 250–257
  wrapping graphics on uneven surfaces, 263–267
album pages
  creating using layers, 15–27
  designing with Smart Objects, 234–241
aligning
  layers, 20–21, 163–165
  text, 129
All Caps option, 127
Application Frame, 8
Auto-Align Layers feature, 163–165

B

background color
  filling with, 82
  setting to default, 82, 176
  swapping with foreground color, 91, 155, 176
Background layer
  converting to regular layer, 16, 28, 215
  converting to Smart Object, 235
  duplicating, 39, 49, 167, 169, 186
  filling with white, 210
backgrounds
  blurring, 166–167
  opacity setting, 18
  replacing, 250–257
  resources for, 15
  spicing up, 255
  textured, 15, 18, 99–100
Barker, Corey, 220
before/after previews, 65, 82
Bevel and Emboss layer style, 214, 256
Black, White gradient, 108, 110
Black & White adjustment layer, 70–71
black-and-white images
  adjustment layers for creating, 70–71
  color tint added to, 71
  selectively adding color to, 73
blank layers, 202
blemish removal, 180–182
Blend If sliders, 258–262, 266
Blend Mode pop-up menu, 216
blend modes, 31–54
  adjustment layer, 71, 80–81
  advanced use of, 258–262
  choosing, 54
  Color, 45, 216
  Color Burn, 43
  Color Dodge, 44, 281
  contrast-enhancing, 42, 45, 52
  dark areas and, 47–48
  darkening, 42, 43
  Difference, 164
  Eraser tool used with, 48

faded areas and, 49–50
frame images and, 50–51
Hue, 46
keyboard shortcuts, 54
layer style, 216, 217
lightening, 42, 44
Luminosity, 46
Multiply, 34–35, 49–51, 54, 81, 217
Normal, 165, 274
Overlay, 38, 51–52, 53, 153, 176
Pass Through, 274
pop-up menu, 42, 54
Screen, 36–37, 48, 54, 275
Soft Light, 38–39, 52, 53, 54
Vivid Light, 45
Blending Options layer style, 259, 266
blending photos. *See* combining photos
blur effects
depth of field and, 166–167
drop shadows and, 101
skin softening with, 186–187
smoothing details with, 264
soft focus and, 173–175
Brush Picker
Brush tool, 5, 67, 282
Eraser tool, 12
brush sets, 282, 283
Brush tool
adjustment layers and, 67–68
blur effects and, 167
choosing to use, 5
color boost using, 172
dodging and burning with, 154–155
hardness adjustment for, 176
HDR Toning and, 159
layer masks and, 90–91, 102, 111–112
painting with light using, 150–151
portrait retouching with, 187–188, 191, 193
selective sharpening with, 170, 188
shortcut for resizing, 96, 111, 155
soft focus effect and, 175
video tutorial on, 67, 282
burning and dodging, 152–155, 277
burnt/carved-in-wood effect, 223

C

Calligraphic Brushes, 284
Camera Raw
adjusting RAW photos in, 242, 244
Smart Object layers and, 233, 243, 244
carved-in-wood effect, 223
chain-link icon, 119
Character panel, 127, 143, 240
Classic Tint layer style, 218–219
clicking-and-dragging
layer masks, 119
layer styles, 225, 238
logos from images, 14
photos into documents, 10, 18, 87, 95
See also copying-and-pasting
Clip to Layer icon, 252
clipping masks, 113–118
creating, 115, 116
ideas for using, 118
Type layer and, 118
clone overlay feature, 196
Clone Stamp tool, 194–197, 201, 268
Color Balance adjustment layer, 74
Color blend mode, 45, 216
Color Burn blend mode, 43
Color Dodge blend mode, 44, 281
Color Efex Pro filters, 276
Color Overlay layer style, 216, 219
Color Picker, 24, 123, 125
Color Range dialog, 87, 141
color-coded layers, 22
color-related blend modes, 42, 45
colors
boosting specific, 72, 171–172
changing with adjustment layers, 58–61
colorcast adjustments, 76
filling with, 25, 45, 82
selectively adding, 73
Shape layer, 135
text, 125
combining photos
blending multiple images by, 12–13, 107–112
layer masks used for, 87–91, 95–102
replacing skies by, 146–148, 160–162
concert-like spotlight, 274–275
Content-Aware option, 162, 198–201, 268
contrast-enhancing blend modes, 38, 42, 45, 52
cooling filter, 74
copying-and-pasting
combining exposures by, 147
keyboard shortcuts for, 9
logos from images, 14
photos into documents, 9, 41, 114
selections from images, 19
See also clicking-and-dragging
copyright symbol, 213
cover image design, 278–286
Create a New Layer icon, 6

Create New Adjustment Layer icon, 192
Crop tool, 165
Cross, Dave, 287
Curves adjustment layer, 67–69, 76–78
  applying presets for, 78
  lighting adjustments using, 253, 273
  painting with light and, 150, 151
  saving presets for, 77
Custom Shape tool, 140, 213

D

dark photos, 47–48
darkening blend modes, 42, 43
deleting
  layer masks, 119
  layer styles, 210, 225
  layers, 26
  See also removing
Density slider, 98, 148, 175
depth-of-field adjustments, 166–167
Desaturate command, 264
Deselect command, 23, 45
deviantART website, 282, 283, 285
Difference blend mode, 164
digital photos. *See* photos
disabling layer masks, 119
Displace filter, 266
distraction removal, 194–197, 268
DJ Rob Analyze, 269–277
documents
  copying photos into, 9, 41
  creating new, 9, 41
dodging and burning, 152–155, 277
double-processing technique, 242–246
drawing shapes, 134
Drop Shadow layer style, 209, 210
drop shadows
  adding as layer style, 209
  erasing areas of, 102, 211
  layer masks and, 100–102
D-Town TV videocast, 287
duplicating
  adjustment layers, 82
  Background layer, 39, 49, 167, 169, 186
  layer masks, 99, 119
  layer styles, 225, 238
  layers, 23, 28, 79, 176
  selections, 43, 48
  Smart Object layers, 235, 243
  strokes, 23
  Type layers, 130, 143

E

edge-darkening effect, 217
edgy effect, 254–255, 276
editing
  adjustment layers, 61
  layer styles, 219
  Smart Object layers, 241, 244
  text, 125
enhancing photos, 145–176
  auto-aligning layers, 163–165
  blend modes for, 47–53
  boosting specific colors, 171–172
  combining multiple exposures, 146–148
  depth-of-field adjustments, 166–167
  dodging and burning, 152–155
  group photos, 163–165
  painting with light, 149–151
  pseudo-HDR effect, 156–159
  replacing a sky, 160–162
  selective sharpening, 168–170
  soft focus effect, 173–175
Eraser tool
  blend modes and, 48, 52
  blending images with, 12–13
  choosing to use, 6
  drop shadows and, 102, 211
  examples of using, 6, 7
  setting options in, 12
Eye icon
  Adjustments panel, 61, 65, 82
  Layers panel, 11, 17, 210
eye whitening, 189, 190–191

F

Facebook page, 288
faded photos, 49–50
Feather setting, 98
file size
  adjustment layers and, 81
  duplicate layers and, 79
Fill Opacity setting, 214, 257
filling
  layer masks, 82, 90
  layers, 45, 153
  selections, 25, 82, 97, 101, 148
filters
  automatically reapplying, 176
  Clouds, 281
  Displace, 266
  Gaussian Blur, 101, 167, 174, 239, 264
  High Pass, 39, 254, 276

Photo, 73–74, 175
Smart, 229, 239, 247
Surface Blur, 186
Unsharp Mask, 169
Warming, 175
flattening layers, 27, 42, 185, 202, 253
folders, grouping layers into, 24, 28
Font Family pop-up menu, 126, 143
fonts
preview size setting, 143
setting options for, 123, 124
sizing/resizing, 143
visually selecting, 126, 143
See also text; Type layers
foreground color
Color Picker setting, 24
filling with, 25, 82
setting to default, 82, 176
swapping with background color, 91, 155, 176
text created using, 123
Foreground color swatch, 123, 125
Foreground to Background gradient, 138
Fotolia.com website, viii, 15, 250, 268
frame images, 50–51
Free Transform command, 41
layer masks and, 106, 115
shadow placement and, 271
Shape layers and, 135, 137, 142
sky replacements and, 162
Smart Object layers and, 236
Fuzziness slider, 87
fx icon, 208, 211, 238

G

Gaussian Blur filter, 101, 167, 174, 239, 264
glitter and sparkles effect, 285–286
glowing light streaks effect, 220–221, 284–285
Gradient Editor, 131, 274
Gradient Picker, 17, 33, 52, 106, 108
Gradient tool, 17, 33, 52, 106, 108, 130, 138
gradients
applying to images, 33, 52
layer masks and, 108–109, 110
Shape layers and, 138
texture layers and, 17–18
Type layers and, 130–131
Graphic Authority website, 15
graphics
logo, 13–14
scribble, 37
symbol, 256–257
vector, 232
wrapping, 263–267
group photos, 163–165
grouping layers, 24, 28, 137, 272, 274
grungy effect, 156–159

H

hair highlights, 283
HDR Toning adjustment, 156, 157–159
Healing Brush tool, 181–183, 255
hiding
adjustment layers, 61
layer masks, 97
layer styles, 210, 225
layers in the Layers panel, 11, 17
text highlight, 143
High Pass filter, 39, 254, 276
highlights
adding to hair, 283
edgy look to accentuate, 254
Hollywood, Calvin, 274
Hue blend mode, 46
Hue/Saturation adjustment layer, 60, 74, 171–172, 190, 192, 280
Hue/Saturation shortcut keys, 202

I

Illustrator program, 232
Image Size dialog, 142
images
downloading for tutorials, viii
See also graphics; photos
information resources, 287–289
Inner Glow layer style, 217, 220, 256, 284
Inner Shadow layer style, 257
Input Levels slider, 63, 64
Invert button, 100, 150, 159, 280
Invert command, 150, 170, 191
iStockphoto.com website, viii, 15

J

justifying text, 129

K

Kelby, Scott, 287
Kelbytraining.com website, 289

keyboard shortcuts
for blend modes, 54
for brush hardness setting, 176
for brush resizing, 96, 111, 155
for copying and pasting, 9
for creating layers, 17, 176
for duplicating Background layer, 39, 49, 167, 169, 186
for font size settings, 143
for hiding/showing Layers panel, 5
for Hue/Saturation options, 202
for inverting images, 150, 170, 191
for merging layers, 42
for opacity settings, 54
for Overlay blend mode, 176
for reapplying filters, 176
for restacking layers, 28
for Screen blend mode, 48
for Subtract mode, 96
Kowkabany, David, 250

L

Lasso tool, 48
layer masks, 85–119
adding to layers, 88, 92, 96, 109
adjustment layers and, 64, 68, 82, 92
automatically creating, 103–106
basics of using, 86–91
black and white in, 89, 90, 91
blurred layers and, 167, 187
boosting colors using, 172
Brush tool and, 90–91, 102, 111–112
combining images using, 87–91, 95–102, 107–112, 146–148
copying, 99, 119
deleting, 119
Density slider, 98, 148, 175
disabling/enabling, 119
duplicating, 99, 119
Feather setting, 98
filling, 82, 90
gradients and, 108–109, 110
hiding, 97
inverting, 100, 150, 159, 170, 280
light streak effect and, 285
Masks panel, 98, 148, 162, 175
moving between layers, 119
painting on, 68, 90–91, 94, 111–112
permanently applying, 119
selections and, 87
shadows and, 100–102
sharpened layers and, 170
Smart Object layers and, 245
soft focus effect and, 175
textures and, 99–100
thumbnails for, 64, 65, 68, 88, 89, 93–94
unlinking from layers, 119
viewing contents of, 119
X key shortcut, 91
Layer Style dialog, 54, 208, 214, 216, 225
layer styles, 205–225
adding to layers, 225
applying, 219, 225
basics of, 206–212
Bevel and Emboss, 214, 256
blend modes and, 216, 217
burnt/carved-in-wood effect, 223
Classic Tint, 218–219
Color Overlay, 216, 219
deleting, 210, 225
designing with, 206–212
Drop Shadow, 209
duplicating, 225, 238
editing, 219
glowing light streaks effect, 220–221, 284–285
hiding, 210, 225
ideas for using, 220–224
Inner Glow, 217, 220, 256, 284
Inner Shadow, 257
Outer Glow, 220, 284
Pattern Overlay, 221
plastic or watery text effect, 224
pop-up menu of, 208
preset, 218
regular layers from, 211, 225
reusable effects from, 215–219
rock texture effect, 221–222
saving, 217, 225
Smart Object layers and, 237–238, 240
Stroke, 208, 240
symbol images and, 256–257
watermarks and, 213–214
layers
adjustment, 57–82
advanced use of, 249–286
aligning, 20–21, 163–165
auto-aligning, 163–165
basics of, 2–7
blending, 31–54, 258–262
creating new, 6, 17, 28, 176
deleting, 26
duplicating, 23, 28, 79, 176
file size and, 79, 81

filling, 45, 153
flattening, 27, 42, 185, 202, 253
grouping, 24, 28, 137, 272, 274
hiding, 11, 17
linking, 22
merging, 27, 42, 253
moving, 10, 11
naming/renaming, 22, 28
putting selections on, 207
rearranging, 11
restacking, 28
selecting individual, 7, 28
selecting multiple, 20
Shape, 133–142
Smart Object, 228–247
stroke, 23
thumbnails for, 93, 94
Type, 122–132
Layers panel
adjustment layers in, 60
Eye icon in, 11, 17, 210
hiding layers in, 11
keyboard shortcut for, 5
rearranging layers in, 11
resizing thumbnails in, 16
Leading setting, 240
Levels adjustment layer, 63, 64, 238, 264
lightening blend modes, 42, 44
Lighting brushes, 283
lighting effects
accent lighting, 275
concert-like spotlight, 274–275
glowing light streaks, 220–221, 284–285
lighting angle setting, 225
painting with light, 149–151
randomized lighting, 281
Lightness setting, 190, 192
lightroomkillertips.com website, 287
Linear Gradient, 33, 52, 106, 108, 131
Link Layers icon, 22
linking layers, 22
Lock Transparent Pixels icon, 106, 131
logos
adding to images, 13–14, 117
transparency of, 35
Luminosity blend mode, 46

M

Magic Wand tool, 49, 139
Maldonado, Jessica, 278
Mask Edge button, 98, 162, 251, 269
masks
clipping, 113–118
layer, 85–119
Masks panel, 98, 148, 162, 175
Maximize Compatibility dialog, 247
merging layers, 27, 42, 253
Move tool
aligning layers with, 164
photo positioning with, 10, 11, 18, 20
shape positioning with, 138
text positioning with, 26, 123, 128
moving
layer masks, 119
multiple images, 21, 22
photos into documents, 10, 18
text in layouts, 26
multiple exposures, 146–148
multiple layers
selecting, 20, 28
steps for using, 8–14
Multiply blend mode, 34–35
adjustment layers and, 81
examples of using, 35, 49–51, 279
faded areas and, 49–50
frame images and, 50–51
how it works, 34
keyboard shortcut, 54
layer styles and, 217

N

naming/renaming
custom shapes, 139
layer styles, 217
layers, 22, 28
strokes, 23
National Association of Photoshop Professionals (NAPP), 288
New document dialog, 9, 41, 113, 133
New Layer dialog, 153, 215
New Smart Object via Copy option, 243
New Style dialog, 217
Normal blend mode, 165, 274

O

OilPaint filter, 229
online videos. *See* video tutorials
Opacity setting
blurred layer, 174
dodging/burning, 154–155
drop shadow, 102

Opacity setting *(continued)*
Eraser tool, 12
Fill Opacity, 214, 257
foreground color, 25
keyboard shortcut for, 54
layer style, 217
painting with light and, 150, 151
Photo Filter adjustment layer, 252
portrait retouching, 183, 188, 191, 193
Shape layer, 137
texture layer, 18
watermarks, 214
Open Documents as Tabs preference, 8
Open Image/Object button, 233, 243
Outer Glow layer style, 220, 284
Output Levels slider, 238
Overlay blend mode, 38, 51–52, 53
dodging and burning with, 153, 277
semi-black-and-white edgy look and, 71
shortcut key for, 176

P

Paint Bucket tool, 117
painting
on adjustment layers, 68
for dodging/burning, 154–155
on layer masks, 68, 90–91, 94, 111–112
with light, 149–151
Palette Options, 16
Paragraph panel, 129, 143
Pass Through blend mode, 274
Paste Into command, 105, 162
pasting. *See* copying-and-pasting
paths, turning selections into, 139, 142
Paths panel, 139, 142
Pattern Overlay layer style, 221
Pattern Picker, 221
Photo Filter adjustment layer, 73–74, 175, 252, 273
photos
blending with Eraser tool, 12–13
combining, 86–91, 95–112, 146–148
enhancing, 47–53, 145–176
example of drawing on, 2–3
logos added to, 13–14
opening in Photoshop, 5
repositioning multiple, 21, 22
retouching, 179–202
selecting parts of, 19, 20
Shape layers from, 141–142
sharpening, 39, 168–170
sizing/resizing, 19, 20, 41, 106
strokes added to, 23
watermarking, 213–214
Photoshop
opening photos in, 5
saving PSD files in, 27, 81, 247
Photoshop Lightroom, 287
Photoshop User magazine, 288
Photoshop User TV videocast, 287
Photoshop video/online training, 289
Photoshop World Conference & Expo, 289
plastic text effect, 224
Polygon tool, 138
portrait retouching, 180–193
blemish removal, 180–182
eye whitening, 189, 190–191
skin smoothing, 184–188
teeth whitening, 189, 191–193
wrinkle removal, 180–183
positioning
images, 10, 11
shapes, 138, 140
text, 26, 123, 128
presets
Curves, 77–78
layer style, 218
previewing
adjustment layer effects, 65, 82
clone source area, 196, 197
fonts, 126, 143
Procunier, Nicole, 278
PSD files, 27, 81, 247
pseudo-HDR effect, 156–159

Q

Quick Selection tool, 63, 96, 97, 251

R

Radial Gradient icon, 17, 138
Radius slider, 251
randomized lighting, 281
rasterizing type, 130
RAW photos
adjusting in Camera Raw, 242, 244
Smart Object layers and, 233, 243, 244
rearranging layers, 11
Rectangle tool, 134, 136, 239
Rectangular Marquee tool, 19, 24, 25
Refine Edge feature, 96, 207
Refine Mask dialog, 251
Refine Radius tool, 98, 251, 269, 279

removing
blemishes, 180–182
distractions, 194–197, 268
lens flare spots, 200
shadows, 200–201, 255
white fringe, 270
wrinkles, 180–183
See also deleting
renaming. *See* naming/renaming
resizing. *See* sizing/resizing
resources, 287–289
retouching photos, 179–202
blemish removal, 180–182
Content-Aware option for, 198–201
distraction removal, 194–197
eye whitening, 189, 190–191
lessening the effect of, 202
skin smoothing, 184–188
teeth whitening, 189, 191–193
wrinkle removal, 180–183
reusable photo effects, 215–219
Reverse checkbox, 17, 110
Robinson, Russ, 269
rock texture effect, 221–222
rotating text, 26

S

Sample All Layers option, 199, 202
sampling images, 182, 195–196
Saturation setting, 72, 172, 190, 192, 280
saving
adjustment layers, 61
Curve presets, 77
images as PSD files, 27, 81, 247
layer styles, 217, 225
Smart Object layers, 247
Scale command, 19
Screen blend mode, 36–37
dark areas and, 48
examples of using, 37, 48, 275
how it works, 36
keyboard shortcut, 48, 54
scribble graphics effect, 37
S-curve shape, 76
selecting
multiple layers, 20, 28
parts of images, 19, 20, 63
shapes, 139, 141
text, 143
selections
adjustment layer, 62–66
blurring, 101
copying-and-pasting, 19, 20
duplicating, 43, 48
filling, 25, 82, 97, 101, 148
layer masks and, 87
paths created from, 139, 142
putting on own layer, 207
rectangular, 24
refining edges of, 98
video tutorial on, 63, 96, 104, 147, 251
selective sharpening, 168–170
sepia-tinted look, 71
shadows
adding to photos, 271–272
edgy look to accentuate, 254
layer masks and, 100–102
removing from photos, 200–201, 255
selecting in photos, 141
See also drop shadows
Shape layers, 133–142
adding to, 136, 137
color changes for, 135
creating, 134–135
custom, 139–142
gradients and, 138
grouping, 137
layer masks and, 138
photos as source of, 141–142
positioning, 138, 140
resizing, 142
selecting shapes for, 139, 141
subtracting from, 136
transforming, 135, 137, 142
Shape Name dialog, 139
Shape Picker, 140, 142
Shape tools, 134, 138
sharpening photos
blend mode for, 39
selective sharpening, 168–170
sizing/resizing
brushes, 96, 111, 155
fonts, 143
photos, 19, 20, 41, 106
Shape layers, 142
Smart Object layers, 230, 236
thumbnails in Layers panel, 16
Type layers, 142
skies
adjusting brightness of, 51–52
combining photos with, 146–148, 160–162
removing lens flare spots in, 200
replacing in images, 160–162

skin retouching
  blemish removal, 180–182
  skin color adjustment, 252
  smoothing skin, 184–188
  wrinkle removal, 180–183
Smart Filters, 229, 239, 247
Smart Guides, 116
Smart Object layers, 228–247
  adjustment layers and, 238
  converting layers into, 235, 247
  creating, 228–229
  double-processing technique, 242–246
  duplicating, 235, 243
  editing, 241, 244
  layer styles and, 237–238, 240
  New Smart Object via Copy option, 243
  opening images as, 247
  placing images as, 247
  RAW photos as, 233, 243, 244
  replacing contents of, 231, 241, 247
  resizing, 230, 236
  saving, 247
  Smart Filters and, 229, 239, 247
  template design using, 234–241
  text added to, 240
  vector artwork and, 232
Smart Radius checkbox, 251, 269
Smoke brushes, 282
Smooth command, 114
smoothing
  image details, 264
  skin, 184–188
soft focus effect, 156, 173–175
Soft Light blend mode, 38–39
  examples of using, 39, 52, 53
  how it works, 38
  keyboard shortcut, 54
spacing text, 127, 240
sparkles and glitter effect, 285–286
Spot Healing Brush tool, 162, 182, 198, 199–201, 268
spotlight effect, 274–275
stacking/restacking layers, 28
Stamp Visible Layers option, 185
Step Backward command, 158
Stroke dialog, 23
Stroke layer style, 208, 240
strokes
  adding, 23, 208
  duplicating, 23
styles. *See* layer styles
Styles panel, 218, 225
Subtract from Shape Area icon, 136
Subtract mode keyboard shortcut, 96
Surface Blur filter, 186
symbol images, 256

T

teeth whitening, 189, 191–193
templates, designing, 234–241
text
  adding, 26, 117
  aligning, 129
  All Caps option, 127
  changing color of, 125
  creating boxes for, 128–129
  editing in Type layer, 125
  font settings, 123, 124, 126, 143
  hiding highlight around, 143
  justifying, 129
  plastic or watery, 224
  positioning, 26, 123, 128
  putting photos inside, 118
  rasterizing, 130
  rotating, 26
  selecting, 143
  sizing/resizing, 143
  Smart Object layer, 240
  spacing adjustments, 127, 240
  See also Type layers
text boxes, 128–129
texture map, 264–265
textures
  background, 15, 18, 99–100
  copying into photos, 53
  layer masks and, 99–100
  rock-like, 221–222
Threshold Level setting, 141
thumbnails
  adjustment layer, 64, 69
  layer mask, 64, 65, 68, 88, 89, 93–94
  resizing in Layers panel, 16
  selecting for layers, 93, 94
  Shape layer, 135, 136
tint effect, 71, 215
Tonal Contrast filter, 276
Topaz Adjust plug-in, 254, 276
Tracking setting, 127
transparent paper example, 3–4
Trash icon, 26
tutorials
  downloading images for, viii
  See also video tutorials

Twitter info, 288
Type layers, 122–132
  adding text on, 124, 128
  clipping masks and, 118
  color settings, 125
  duplicating, 130, 143
  editing text on, 125
  font settings, 123, 124, 126
  gradients added to, 130–131
  paragraph options, 129
  rasterizing, 130
  resizing, 142
  text boxes, 128–129
  See also text
Type tool, 123, 124, 128, 240

U

underexposed photos, 47–48
Underlying Layer slider, 261–262, 266
Undo command, 158, 182
Undo Fill command, 90
Unsharp Mask filter, 169
Use Global Light checkbox, 225

V

vector artwork, 232
Vibrance adjustment, 72
video tutorials, viii
  on brushes, 67, 282
  on cover image design, 278, 286
  on layer basics, 2
  on selections, 63, 96, 104, 147, 251
videocasts, 287
vintage effect, 74
Vivid Light blend mode, 45

W

warming filter, 73, 175
Warp command, 106
watermarks, 213–214
watery text effect, 224
web resources, viii, 287–289
wedding album pages
  creating using layers, 15–27
  designing with Smart Objects, 234–241
white fringe removal, 270
wrapping graphics, 263–267
wrinkle removal, 180–183
WYSIWYG font preview, 126

X

X key shortcut, 91, 155, 176

Z

Zoom tool, 104, 169, 191, 193