

Blend Mode Techniques

Elinor Stecker-Orel

Orton Effect

Duplicate layer.

Filter Gaussian blur 20-30 px

Edit> Transform> Scale 102%

Mode **Lighten**

Move top layer if desired

Monet Effect

Change mode to **Lighten**

Make several duplicate layers, each displaced a bit in different directions

Rotated effect

Change mode to **Lighten**

Make three duplicate layers, each rotated a bit in the same direction

Darken sky

New layer

B/W swatches

Overlay or **Soft Light**

Draw with black- to- clear linear gradient

Correct with eraser

Dodge, burn

Layer >New Layer

Mode **Overlay**

Fill with 50% gray

Brush opacity 25%

Paint with white to dodge, black to burn

Correct mistakes with Eraser

Sharpen

Duplicate layer

Filter > Other > High Pass (adjust to about 5 pixels)

Mode **Overlay**. For extremes use **Hard light** or **Vivid Light**,

Remove color cast

Duplicate layer

Filter > blur average

Image > adjustments > invert

Mode **Color** at 50% Opacity

Adjust color brightness

Create b/w adjustment layer

Mode **Luminosity**

Move color sliders to affect individual colors

History Brush to dodge and burn

Click History brush

Opacity about 50%

Blend mode **Multiply** to burn

Blend mode **Screen** to dodge

Erase tool > Erase to History to correct

Styles: **Satin**

Color white

Opacity centered

Color Dodge

Contour Row 2, Number 2

Adjust distance and size

PHOTOSHOP LAYER BLEND MODES

©Elinor Stecker-Orel

DARKEN GROUP All will darken the base layer with varying degrees of contrast/tonality.					
Mode	.Result	How it Works	Works with Self Blend	Layer order does not matter	Reacts differently with Fill and Opacity
Darken	Darkens image	Anything darker than pure white will darken the base image to varying degrees		X	
Multiply	Darkens and increases contrast	Multiplies the color intensity of the top layer with the base layer.	X	X	
Color Burn	Darkens and increases contrast and saturation. Darker than Multiply.	Darkens the dark pixels of the top and base layers.	X		X
Linear burn	Darkens but does not increase contrast..	Uses channel information for each color and increases the intensity of the darkest colors.	X	X	X
Darker color	Similar to the Darken blend mode but with less color shift	Looks at the overall luminosity of both layers and retains whichever colors are darker, discarding the lighter ones..		X	

LIGHTEN GROUP All will lighten the base layer with varying degrees of contrast/tonality.

Mode	.Result	How it Works	Works with Self Blend	Layer order does not matter	Reacts differently with Fill and Opacity
Lighten	Lightens image	Compares the pixels on both layers, replacing dark colors with lighter ones. Anything lighter than pure black will lighten the base image to varying degrees		X	
Screen	Lighter than Lighten mode, with smoother transitions	Lightens all colors on the top layer by decreasing their opacity. Dark colors are not lightened as dramatically as light colors.	X	X	
Color Dodge	Lighter than Screen mode .Produces contrasty colors, usually with saturated midtones and blown out highlights	Lightens all the colors of the top layer and then blends both layers together.	X		X
Linear Dodge	Lighter than Color Dodge but less saturated..	Lightens the color on the base layer using the color channel information of the top layer.	X		X
Lighter Color	Similar to the Lighten blend mode, but usually has harsher transitions.	Compares all the values in both layers, then displays the lightest values. Lightens on the composite channel instead of on separate color channels		X	

CONTRAST GROUP All of the Contrast modes work by lightening the lightest pixels, darkening the darkest pixels, and dropping the gray midtones.

Mode	Result	How it Works	Works with Self Blend	Layer order does not matter	Reacts differently with Fill and Opacity
Overlay	Any area on the top layer that's darker than midgray will become darker; any area lighter than midgray will lighten, thus adding contrast to the image	Blends the two layers together by changing the opacity, darkness, and lightness of the top layer. Darkens the dark areas and lightens the light areas.	X		
Soft Light	Similar to the Overlay blend mode, but the effect is softer. Results in somewhat transparent highlights and shadows	Blends the two layers together by changing the opacity, darkness, and lightness of the top layer. Darkens the dark areas and lightens the light areas.	X		
Hard Light	More contrasty than Overlay.	A combination of Screen and Multiply modes. If a pixel of the lower layer is darker than midgray, then the Multiply mode is applied to that pixel. If a pixel is lighter than midgray, then the Screen mode is applied to that pixel.	X		
Vivid Light	More contrasty than Hard Light	Dodges or burns the colors on the base layer. If the top color is darker or lighter than midgray, contrast in the base layer will increase or decrease, respectively.	X		X
Linear Light	More extreme effect than Vivid Light	Adjusts the lightness of the base layer depending on whether the top layer is darker or lighter than midgray. If it is lighter than midgray, it is lightened; if it is darker, there is no change.	X		X
Pin Light	A wild blend mode that completely removes all mid-tones	Replaces the colors on the base layer if they are lighter than the top color.			
Hard Mix	Posterization effect. More gradations available than with Photoshop posterization	Posterizes the base layer pixels through the top layer and recolors the image using the specifications of the Vivid Light mode.	X	X	X

COMPARATIVE GROUP All the blends in this group will cause varying amounts of color inversion depending on the colors in the layers					
Mode	Result	How it Works	Works with Self Blend	Layer order does not matter	Reacts differently with Fill and Opacity
Difference	Similar colors cancel each other, and the resulting color is black.	Displays the color difference between the top and base colors, depending on which has the greater lightness value.. .	X		X
Exclusion	Creates an effect similar to but lower in contrast than the Difference mode.	A softened version of the Difference mode. The resulting colors are muted and grayish.	X		
Subtract	Whites turn black, everything is darkened; and there is a substantial color shift	Compares the values for each pixel in each layer and subtracts the top-layer value from the base-layer value	X		
Divide	Blacks turn white, everything is lightened, and there is a substantial color shift	Top layer color is divided by base layer color, channel by channel for each pixel,	X		

COMPOSITE GROUP Each of these blend modes will effect either the color or luminosity of the image					
Mode	Result	How it Works	Works with Self Blend	Layer order does not matter	Reacts differently with Fill and Opacity
Hue	The base layer takes on the colors in the top layer.	Uses the hue of the top layer color and the saturation and luminance of the base layer.			
Saturation	More- or-less-saturated image, depending on the saturation of the color on the top layer	Displays the saturation of the top layer and the luminance and hue of the base layer.			
Color	Similar effect to Hue	Keeps the color of the top layer, and blends the hue and saturation of the top layer with the luminance of the base layer. This preserves the gray levels			
Luminosity	The inverse effect of Color mode. The top layer takes on the colors in the base layer	Keeps the luminance of the top layer, and blends it with the colors in the base layer.			

Opposites

Mirror opposites of each other, blending the same way, but inverted

Darken	Lighten
Multiply	Screen
Darker Color	Lighter color
Color burn	Color Dodge
Linear burn	Linear Dodge
Color	Luminosity