

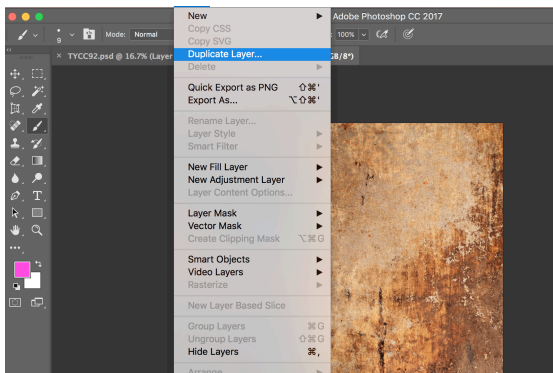


## Be Creative With Blending Modes

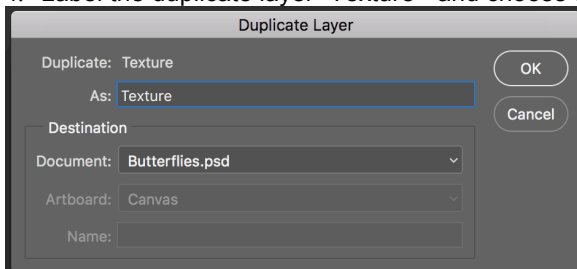
Discover the special effects you can create in moments by mixing different images together using blending modes

The “Blending Mode” drop-down menu that sits near the top-left corner of the layers panel is a powerful addition to the Photoshop user’s toolbox. By changing the blending mode of a layer, you can alter the way that it interacts with the layers beneath it. This enables you to blend layers for creative effect, such as using an abstract texture to age an image. The image above was tinted and aged using a Hard Light blending mode to mix the colors and tones of a rusty metallic texture with a butterfly collage. We also used the Lighten blending mode to add a hint of fog to the canal background. As the following guide shows, there are 27 blending modes in total. We’ve applied each one to the same butterfly layer to show how it mixes the butterfly layer with the texture layer below. As you can see, there’s a wide variety of effects to experiment with, and the results will vary depending on the contents of your layers.

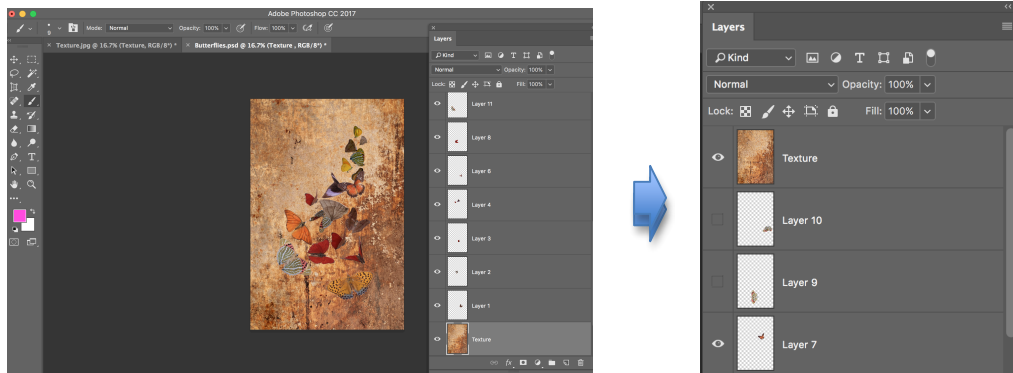
1. Open the “Butterflies.psd” file.
2. Open the “Texture.jpeg” image. Double click on the “Background Layer” and re-name it “Texture.”
3. From the menu bar go to “Layer > Duplicate Layer.”



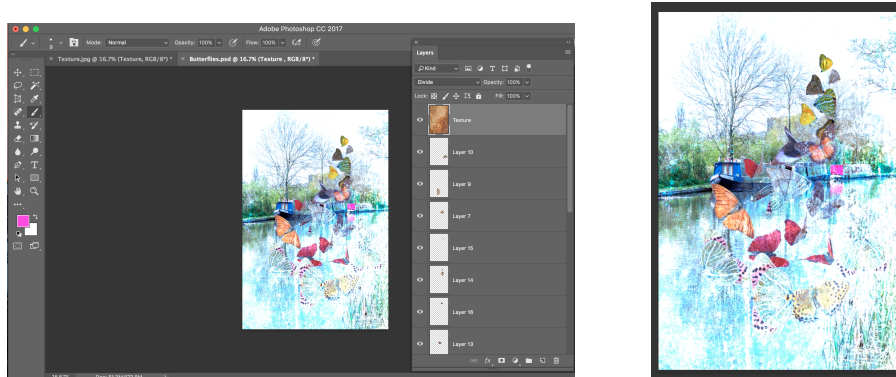
4. Label the duplicate layer “Texture” and choose the destination to be the “Butterflies” document.



5. Now click on the “Butterflies” file. Find the “Texture” layer. Move the “Texture” layer to the top of the layers panel.



6. Now explore the different effects that are created by changing the blend mode on the “Texture” layer. Below is “Divide” blend mode. Try moving the “Texture” layer so it sits on top of the “Background” layer.



On the following pages, we've applied each one to the same butterfly layer to show how it mixes the butterfly layer with the texture layer below. As you can see, there is a wide variety of effects to experiment with, and the results will vary depending on the contents of your layers.





### Normal

The default mode shows every pixel on the layer normally, without any blending of the layers. This means that the layers below the butterfly layer have no effect on the butterfly.



### Dissolve

Mixes translucent pixels from the top layer with colors and tones on the layers below. The butterfly's feathered edge is translucent, so the effect is most noticeable in these areas.



### Darken

Lighter pixels on the top layer are replaced by the colors and tones from the layer below, while darker pixels remain unchanged. The darker rust from the layer below shows through.



### Multiply

Multiply lies colors in the top layer with those underneath. Colors on the top layer that are lighter (such as the butterfly's white patterns) are replaced with pixels from the lower layer.



### Color Burn

This blending mode increases the contrast between the tones on each layer. Light pixels on the top layer make no change to the colors and tones on the layer below.



### Linear Burn

Lowers the brightness of the layers underneath to reflect the colors of the top layer. As with Color Burn, lighter pixels on the top layer produce no change to the colors or tones on the layer below.



### Darker Color

Examines the color information and selects either the top layer's color or the colors on the layer below - whichever is darker - as the resulting colors.



### Lighten

Produces the opposite result of Darken. Any colors on the top layer that are lighter than the colors underneath will remain visible, such as the white streaks on the butterfly's wing.



### Screen

Works out the inverse of the top layer's colors and multiplies it with those on the layer below. It tends to do the opposite of the Multiply mode and lightens tones.





### Color Dodge

Causes lighter tones on the top layer to create more vibrant colors and increase contrast. Darker pixels on the top layer make no difference to the colors and tones on the lower layer.



### Linear Dodge (Add)

Produces results similar to those created with the Color Dodge and Screen blending modes, but the brightening is stronger. Dark colors on the top layer make no changes to the colors below.



### Lighter Color

This mode studies the total of the three-color channel values for the top layer and the layer below and then chooses the highest values from both layers to create the resulting color.



### Overlay

Provides a subtle way of adding a wash of the lower layer's color to the top layer while preserving the lower layer's detail. It's handy for painting on brush-based shadow effects.



### Soft Light

This blending mode darkens or lightens the colors of the top layer, depending on the colors of the layer underneath. If a pixel on the top layer is lighter than 50% grey, the pixel is lightened.



### Hard Light

Multiplies or screens the colors of the top layer, depending on the colors of the layer underneath. If a pixel on the top layer is lighter than 50% grey, the pixel is lightened.



### Vivid Light

Lightens or darkens the colors, but with more intensity than Soft or Hard Light. If the top layer is lighter than 50% grey, decreasing the contrast lightens the image.



### Linear Light

Similar to Vivid Light, but adjusts the brightness rather than the contrast. If the top layer is lighter than 50% grey, increasing the brightness lightens the image.



### Pin Light

If a pixel on the top layer is lighter than 50% grey, and the pixels on the layer below are darker, then the top pixels are replaced by the ones below.





### Hard Mix

Adds the red, green and blue channel values of the top layer to the RGB values of the lower layer. This changes the top layer's pixels to primary additive colors (red, green, or blue).



### Difference

Lighter colors on the top layer are inverted, and darker colors are replaced by the pixels below. As you can see from the calibration bar, blending with black makes no change to the layer below.



### Exclusion

This blending mode produces a similar result to the Difference mode, but with less contrast. Lighter colors on the top layer are inverted, and darker colors are replaced by the pixels below.



### Subtract

Studies the colors in each channel and subtract the colors in the top layer from the colors underneath. In 8- and 16-bit images, any resulting negative values are clipped to zero.



### Divide

This mode examines the colors in each channel and divides the top layer's colors by the colors in the layer below. In the case of our butterfly layer, this creates lots of blown-out highlights.



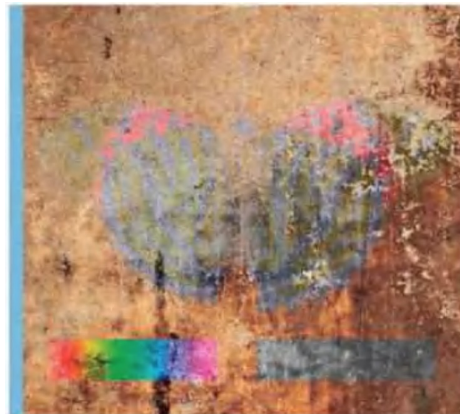
### Hue

Mixes the colors of the top layer with the luminance and saturation of the colors on the layer below. The butterfly's colors remain (although they shift in hue).



### Saturation

Mixes the saturation of the top layer's color with the luminance and hue of the colors on the layer below. In this instance we have a greyscale impression of the butterfly.



### Color

This mode produces similar results to the Saturation blending mode, but mixes the hue and saturation of the top layer's color with the luminance of the colors from the lower layer.



### Luminosity

Mixes the luminance of the top layer's color with the hue and saturation of the colors on the lower layer to produce a variation on the similar Hue, Saturation and Color blending modes.