



Adobe Photoshop CC 2015.5 June update

Welcome to the latest Adobe Photoshop CC bulletin update. This is provided as a free supplement to the *Adobe Photoshop for Photographers* book to ensure readers are kept up-to-date with the latest changes in Photoshop.

This Photoshop CC 2015.5 update includes information about the main things that are new to Photoshop CC. The features described here will be accessible to all Creative Cloud subscribers using Photoshop CC. For a complete description of how to use these new Photoshop tools, with diagrams and step-by-step tools, I recommend you buy the forthcoming *Adobe Photoshop CC 2015.5 for Photographers* book by Martin Evening.

Photoshop Welcome experience

The first time you launch Photoshop you will see the Start workspace screen shown in Figure 1, but this will only appear if the Photoshop program is in Application Frame mode (which it will be by default). This shows a list of documents you have opened most recently in Photoshop. There is a link to Libraries, where you can access your Creative Cloud library assets.

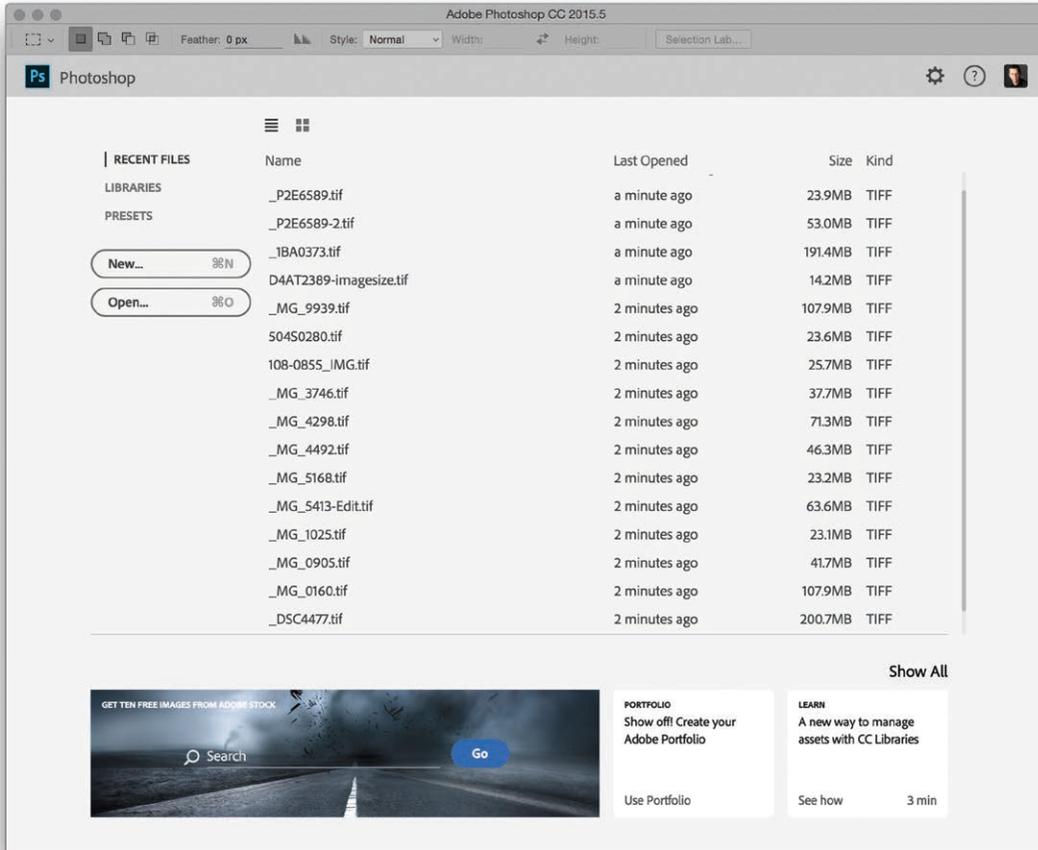


Figure 1 The Start screen showing the Recent Files options.

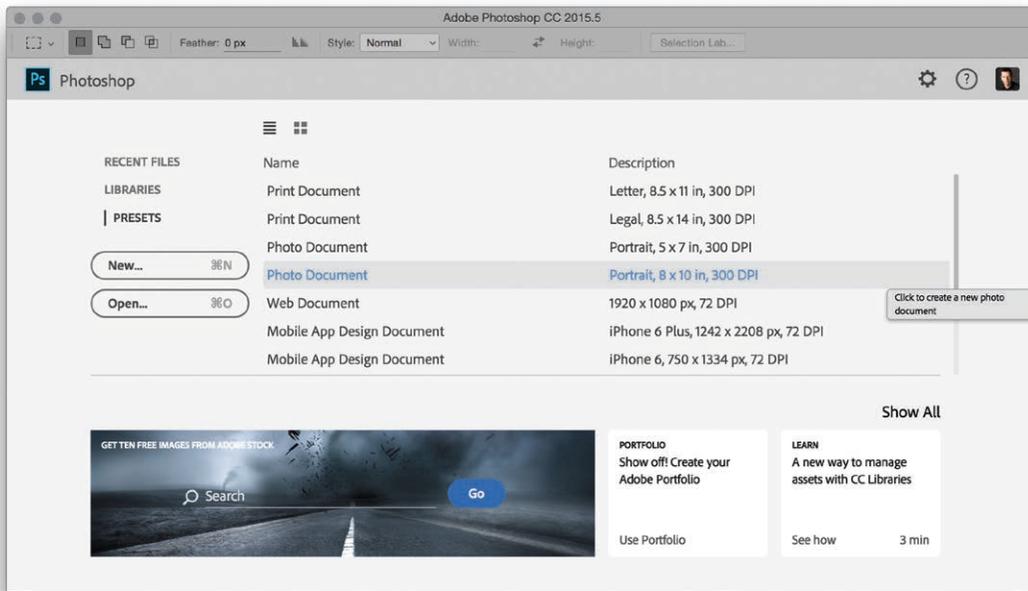


Figure 2 The Start screen showing the Preset options.

There is also a Presets option providing a list of new Photoshop document presets (see Figure 2). The most recently used files appear here as generic icons. This is probably a good thing for professional photographers who need to respect client confidentiality agreements.

As soon as you open an image, via the startup screen, or via Bridge, the interface switches to the regular workspace configuration and the Start screen disappears. At this point I suggest you may want to switch out of the default 'Start' Workspace and select one that might be more appropriate, such as the Photography workspace. When you close all open files the Start screen reappears again. To prevent the Start screen from appearing, there is a 'Show "Start" Workspace when no documents are open' option in the Photoshop General Preferences, which you can disable.

Choosing File ⇒ Open (⌘O [Mac], **ctrl**+O [PC]) in Photoshop opens the Recent Files panel shown in Figure 3, where you have the option to create a new document, or open an existing or recent document. Repeating this step, i.e. going File ⇒ Open, File ⇒ Open, opens the regular system navigation dialog.

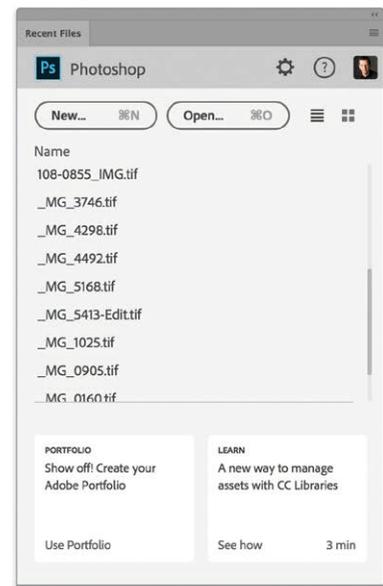


Figure 3 The Recent Files panel.

Facial Liquify adjustments

The Advanced Face Liquify controls can be used to distort facial features, whether the face is upright (as shown below), or slightly tilted. Figure 4 shows an example of a before and after photograph taken of myself (the normal me is on the left by the way), along with an expanded view of the Face Liquify controls.

The Face Liquify feature works best on faces that face the camera directly. When a face is detected, the Face tool is selected automatically and the Select Face menu used to select the desired face to work on. If the photograph contains more than one person you can select the desired individual by choosing Face #1, Face #2 etc. (these are selected from left to right.) The following sections provide slider controls to adjust the: Eyes, Nose, Mouth or Face Shape. You can click and drag on these sliders to adjust the individual parameters to change the facial characteristics. Alternatively, with the Face tool active you can click and drag on the image directly. As you do this outline guides appear. You can see an example of the different available guides in the before version image in Figure 4 on the left. If you click and drag on the image you can adjust these

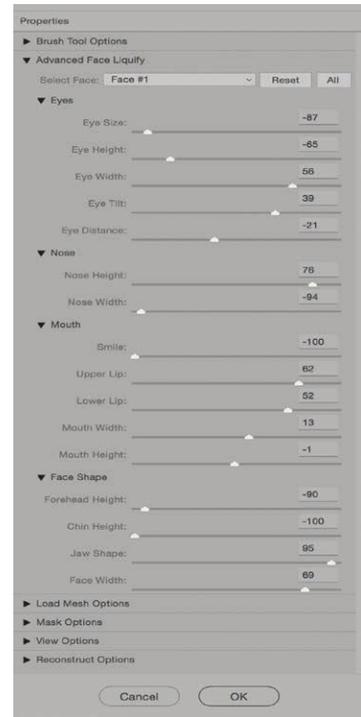


Figure 4 A before and after example of a Face Liquify distortion using the Liquify filter.

directly with on-preview adjustments. Where you see a double-arrow cursor (see Figure 5) this means you are adjusting one of the Facial Liquify parameters and the corresponding slider will move accordingly. Where you see a Move tool cursor (Figure 6), this means you can click and drag up and down, or left and right to manipulate the face directly, independent of the Facial Liquify slider settings. Therefore, the Face tool gives you the means to edit the Facial Liquify settings via on-preview adjustments, or fine-tune directly. And of course, you still have access to all the other regular Liquify tools to combine with the Facial Liquify controls. For example, if one eye is slightly smaller than the other you can use the Bloat tool to enlarge that eye.

Practical uses for Face Liquify

In the latest book I show a practical example of where the Advanced Face Liquify controls might prove useful. I start with a image taken of a model who was photographed to look like Marilyn Monroe. The photography, lighting, dress, makeup and wig all help to achieve the desired result. However, using the Liquify controls it was possible to make her look even more 'Marilyn like'. Other examples of where Face Liquify may prove helpful include commercial portrait or wedding photography, where it might be useful to add more of a smile, especially in group shots where it might be tricky to achieve the perfect poses for everyone who is in the shot.

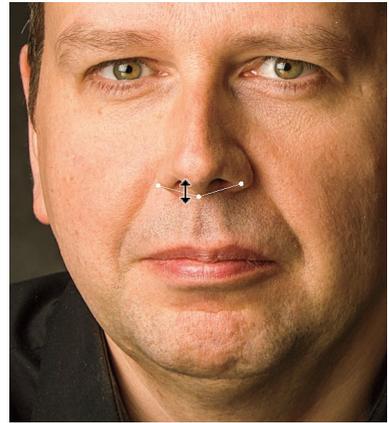


Figure 5 Working with the Face tool to adjust a Facial Liquify parameter.



Figure 6 Working with the Face tool to fine-tune the facial distortion.

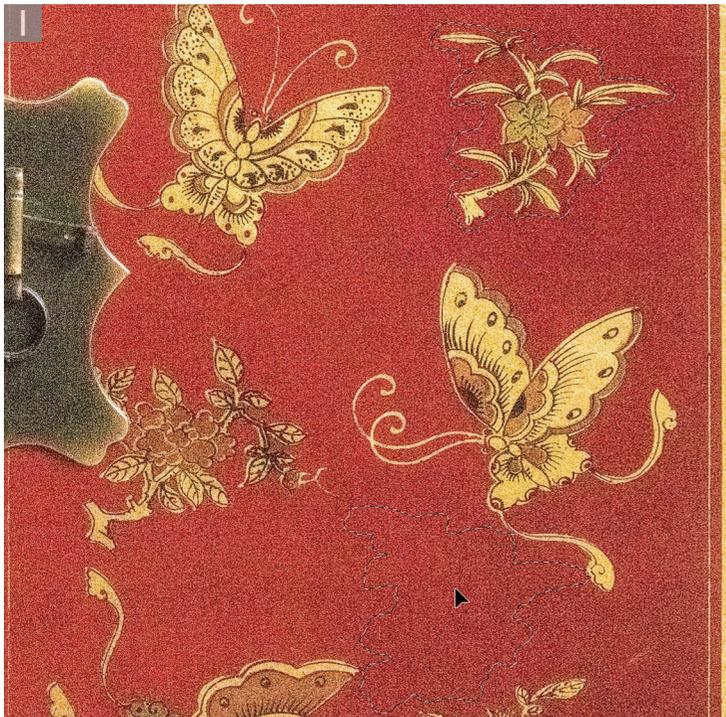
Diffusion slider for the Healing tools

The Spot healing, Healing brush and Patch tool (in Normal mode) Toolbar options now include a Diffusion slider. This can be used to control how the pasted region adapts to the surrounding image area. For example, you will find that a low Diffusion setting, such as a value of 2, will be ideal when editing images that contain a lot of noise or detailed texture, while a higher value is more suitable for areas that contain smooth texture. The following steps show how adjusting the Diffusion slider setting when using the Patch tool can help improve the edge blending in a noisy image.

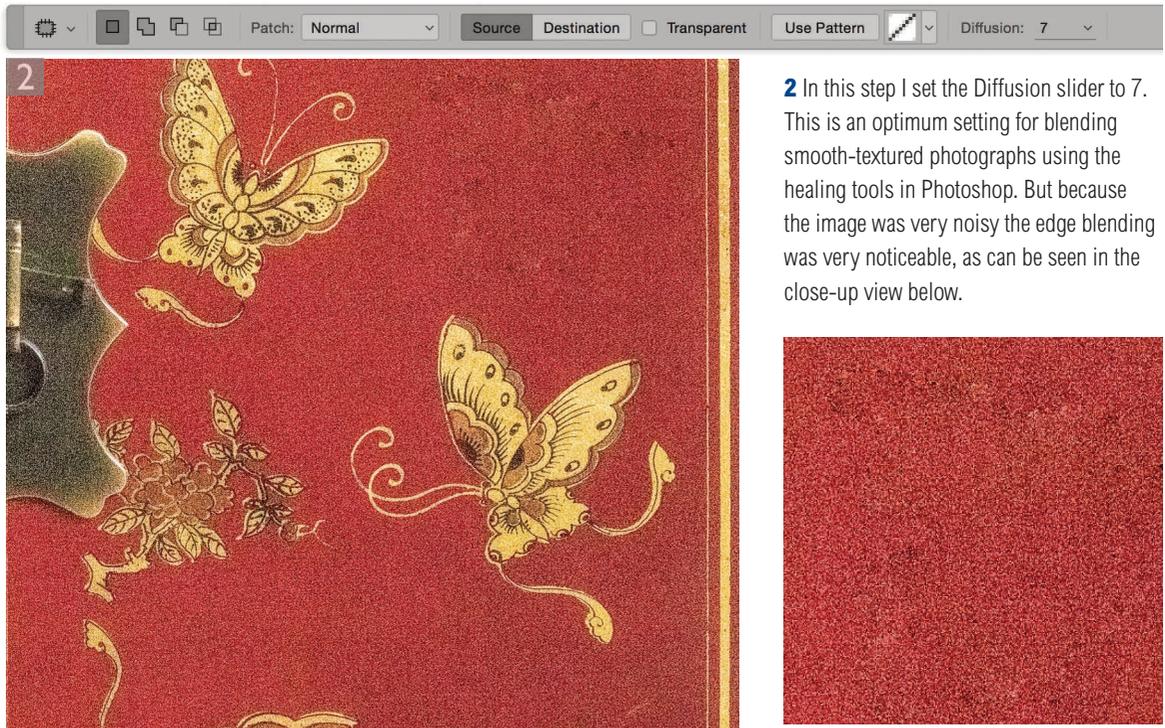
Another recent improvement is the way the healing tools behave as you retouch close to the edges of a picture. In earlier versions of Photoshop it could sometimes often prove difficult to get a successful blend when using any of the healing tools close to the document bounds. In the Figure 7 example the photograph included a black drain cover in the bottom right corner of the image. Using the Spot healing brush I painted over the drain cover to remove it from the photo, which successfully filled in the corner without any contamination.



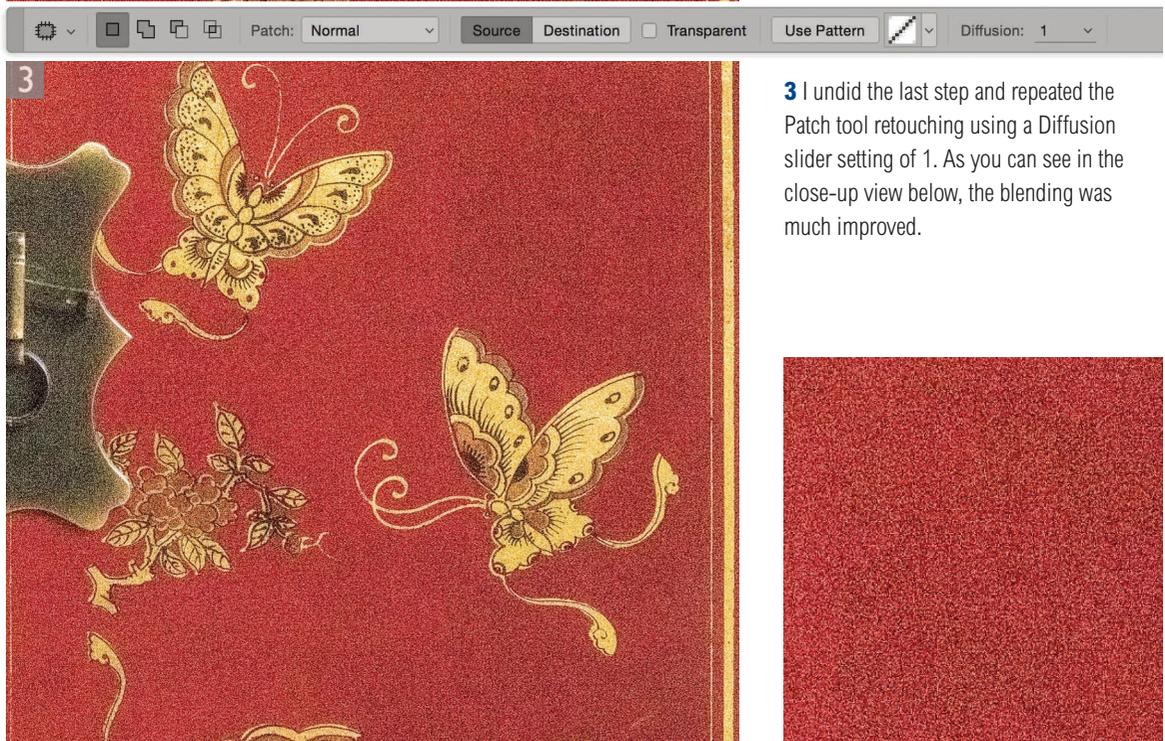
Figure 7 A before and after view using the Spot Healing brush.



1 This photograph was shot at ISO 104800 and was consequently very noisy. I selected the Patch tool in 'Patch Source from Destination' mode and drew a selection to define the outer area of the flower pattern on this cabinet.



2 In this step I set the Diffusion slider to 7. This is an optimum setting for blending smooth-textured photographs using the healing tools in Photoshop. But because the image was very noisy the edge blending was very noticeable, as can be seen in the close-up view below.



3 I undid the last step and repeated the Patch tool retouching using a Diffusion slider setting of 1. As you can see in the close-up view below, the blending was much improved.

Select and Mask

Refine Edge/Refine Mask has now been replaced by Select and Mask (Figure 9), which can be accessed via the Select menu. If a layer mask is selected, you can click on the Select and Mask button in the Properties panel. However, the first time you double-click a layer mask, Photoshop will ask if you wish this action to pop the Properties panel, or enter Select and Mask (see Figure 8). Essentially, Select and Mask combines the Quick Selection tool plus former Refine Edge controls to create and/or modify selections or masks utilizing the Truer Edge™ algorithm to enable complex outline masking.



Figure 8 Double-clicking a layer mask opens the above dialog.

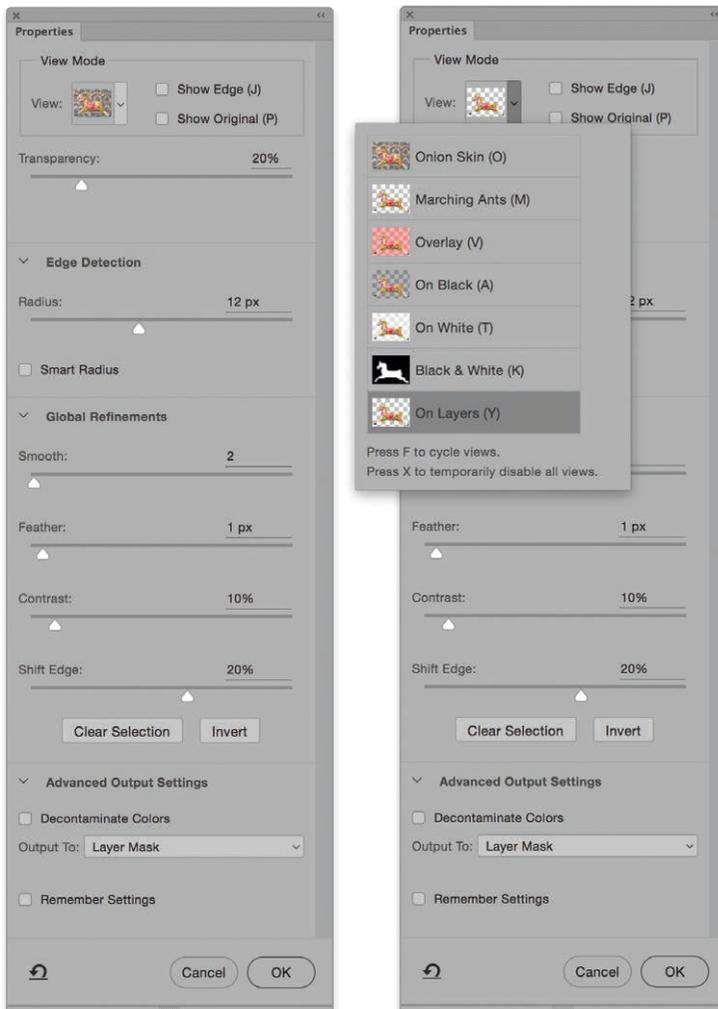
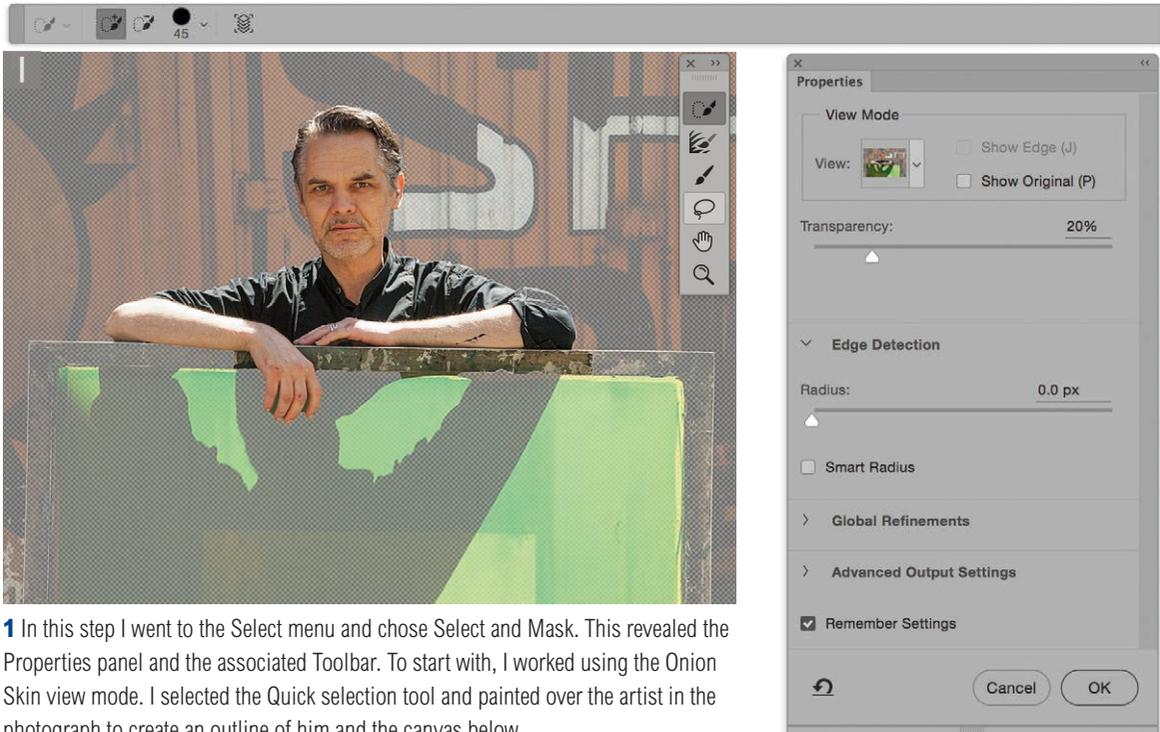


Figure 9 The Properties panel showing the Properties panel Select and Mask options plus the Select and Mask Tools panel.

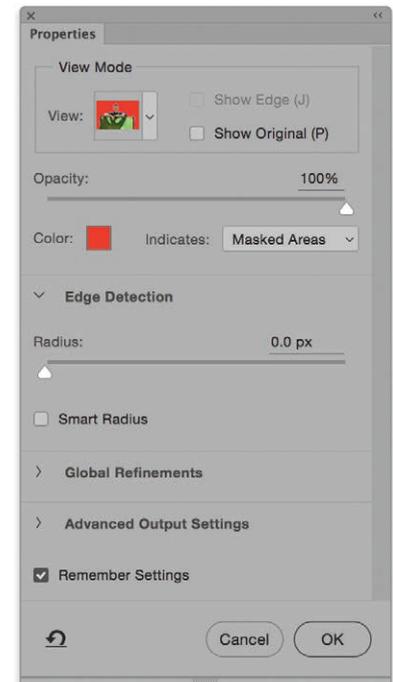




1 In this step I went to the Select menu and chose Select and Mask. This revealed the Properties panel and the associated Toolbar. To start with, I worked using the Onion Skin view mode. I selected the Quick selection tool and painted over the artist in the photograph to create an outline of him and the canvas below.

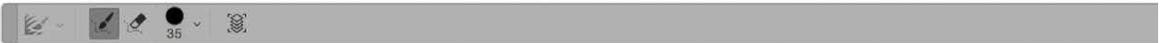
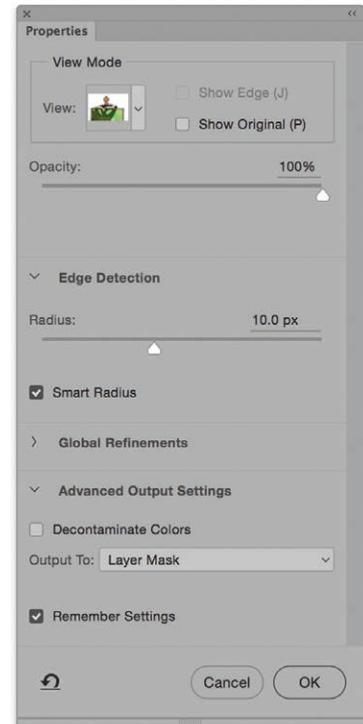


2 Working here in the Overlay view mode with red selected as the overlay color, I continued to edit the selection and was able to select more of the subject using the Quick selection tool.

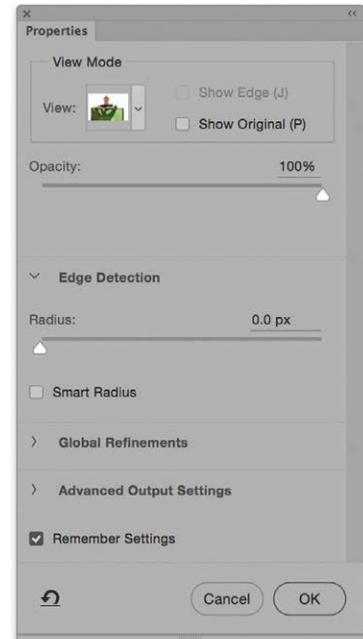




3 Having defined the initial selection, I checked the Smart Radius option (which always bumps the Smart Radius to 10.0 pixels) and switched to the On Layers view mode to check the outline of the hair. Smart Radius did a fairly good job of smoothing the selection, but many of the fine loose hairs were hidden from view.

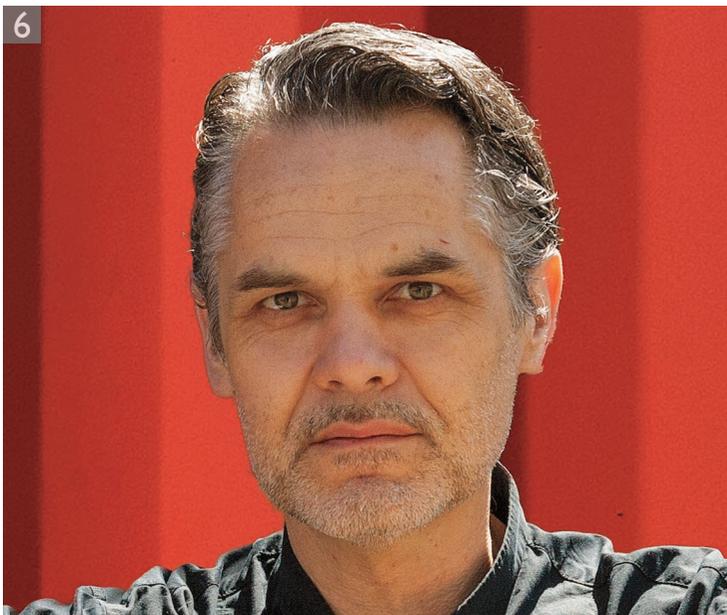
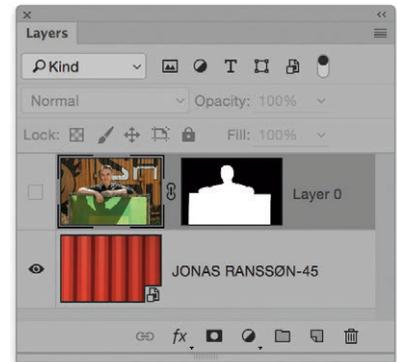


4 Here, I switched to the On White view mode. I selected the Refine Edge brush tool and painted around the head to reveal the missing strands of hair.

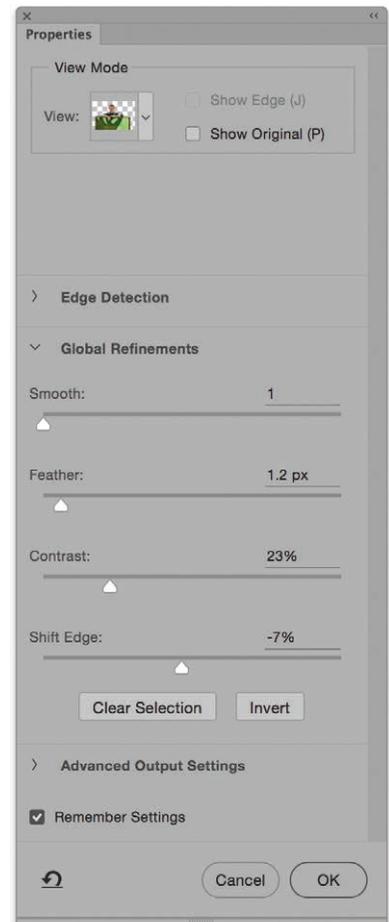




5 I then opened a separate photograph, which had been shot at the same time and could be used as a new background. I dragged the raw image from the Finder to place it as a smart object layer below the artist portrait layer and scaled it up in size.

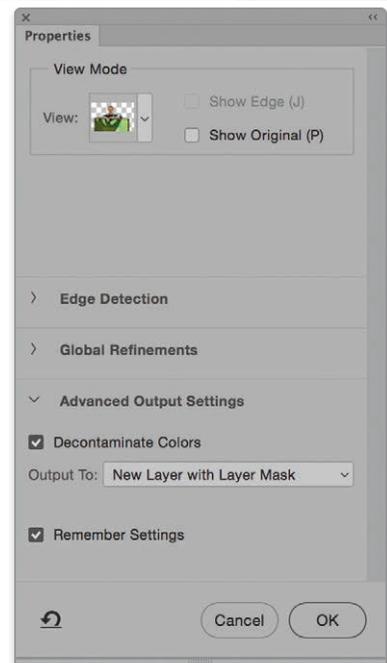
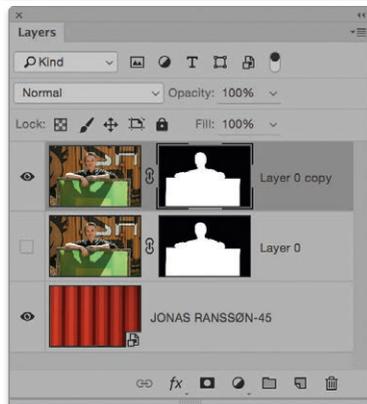


6 In this step I selected the artist portrait layer and adjusted the Global Refinements settings. I set the Smooth slider to 1 to smooth out the jagged selection edges. I set the Feather to 1.2 pixels to make the selection edges uniformly smoother and set the Contrast to 23% to make the softer edges appear crisper. I also set the Shift Edge slider to -7%, which shrunk the mask slightly.



7

Photograph: © Ansell Cizic



7 Here, I went to the Advanced Output Settings section, where I checked the Decontaminate Colors option. To be honest, it wasn't so necessary with this particular image. However, for the most part, checking this option will always help fine, semi-transparent detail (such as the hair) blend better with a background that is of a different color. Finally, I selected the New Layer with Layer Mask option from the Output To menu and clicked OK to apply.

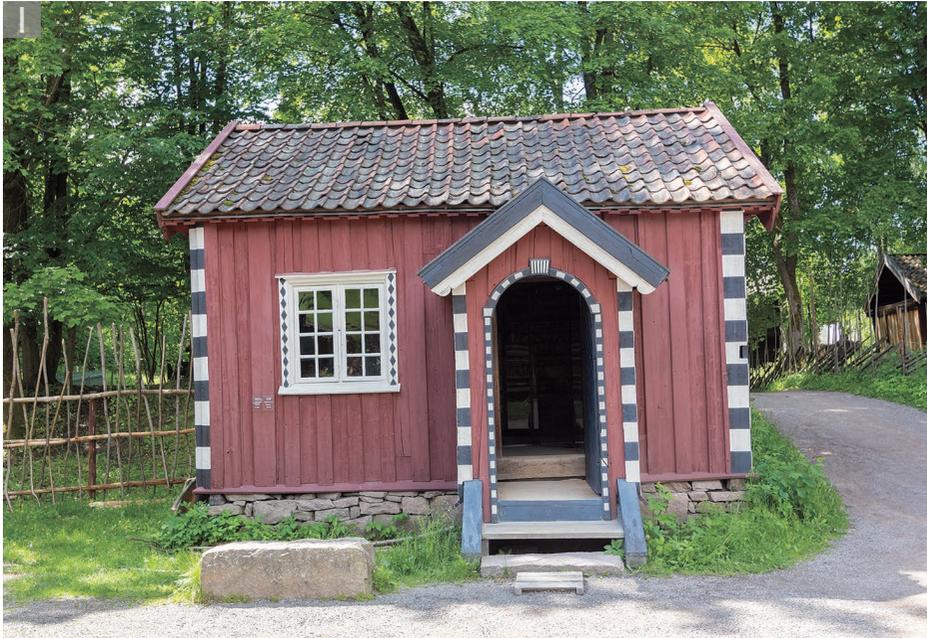
Content-Aware Crop

When you crop a photograph it will sometimes be necessary to rotate the crop as you do so, such as to straighten the horizon line. If you check the Content-Aware Crop option in the Crop tool Options bar (Figure 10), this allows you to apply a crop that expands to contain the image, instead of contracting to fit inside it. Once you click OK to accept the crop it automatically fills the outer transparent areas using a content-aware fill. Note that the fill selection will overlap the original image slightly.

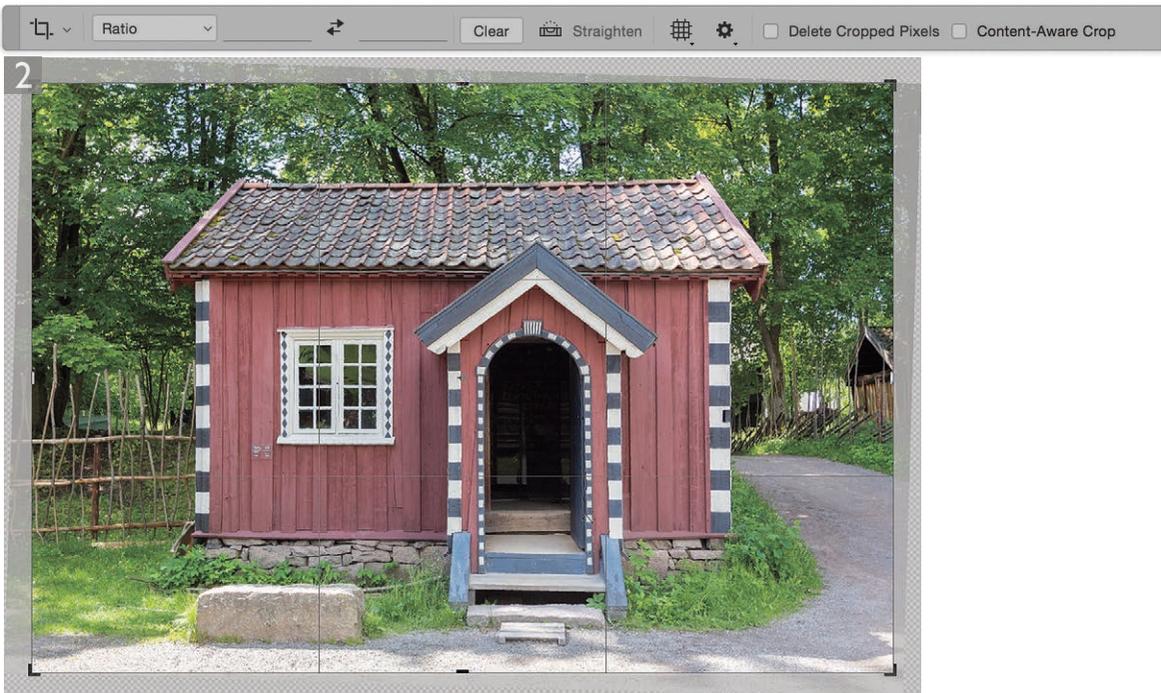
The Content-Aware Crop feature will work wherever there are leftover transparent areas and fill these using a content-aware fill. There are however, limits to the amount you can extend the crop area and apply a Content-Aware Crop. If you rotate the crop, or extend the crop bounding box handles to the point where the overall cropped area is 1.4 times the size of the original document, or the crop is 1.5 times wider or taller than the original image, then the Content-Aware Crop will automatically be disabled. The following steps show the Content-Aware Crop feature in action.



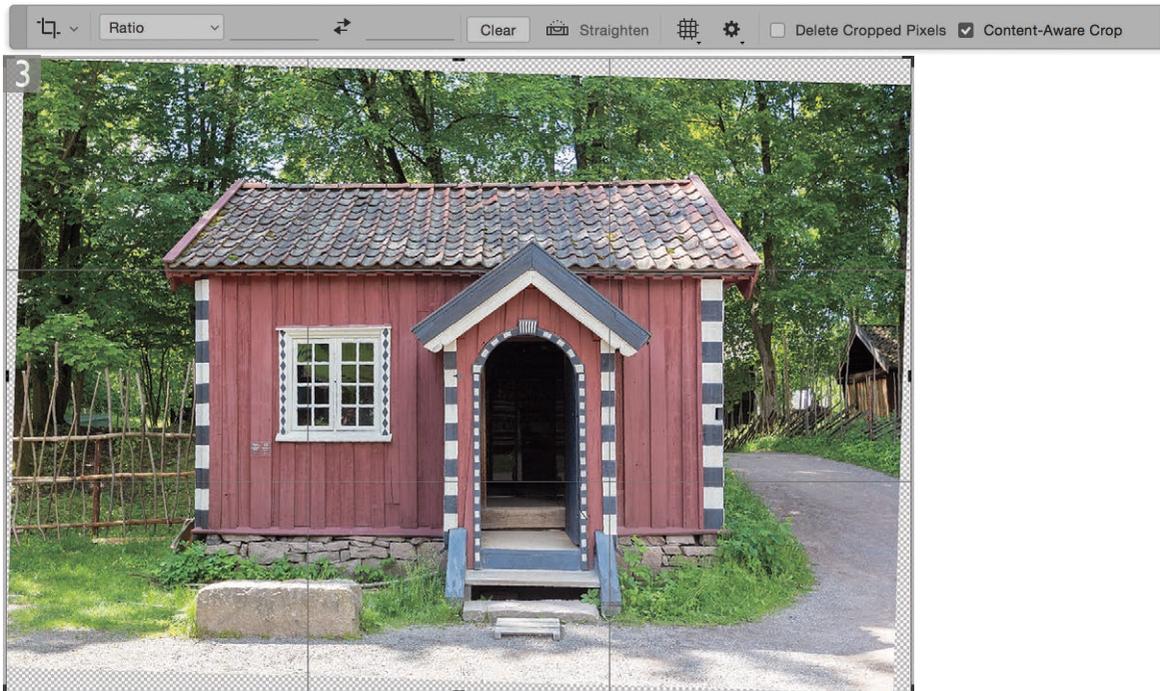
Figure 10 The Crop tool Options bar with the Content-Aware Crop box checked.



1 This photograph is shown here uncropped and with no straightening.



2 In this step I applied a straightening crop with the Content-Aware Crop option unchecked. In this instance the crop contracted to inside the image.



3 However, if I checked the Content-Aware Crop box and repeated the same exercise with this option checked, the crop rectangle expanded to include the whole image.



4 This shows the final version in which Content-Aware Crop was checked and a content-aware fill was added to the transparent areas.

Metadata and Color Space in Export Options

The Export options have been updated to include a Metadata section where you can choose to export with None, or with Copyright and Contact information (see Figure 11). In the Color Space section there is an option to 'Convert to sRGB'. If you use the Save for Web method to export you do also have the option to include a profile on export. For exports that are destined to appear in a website there is a good reason to not include a profile. In the absence of a profile all Web browsers will assume sRGB. This allows Web designers to economize on the file size by omitting the profile data from the file and thereby reduce the overall file size. But for nearly everything else it is essential a profile is included. Therefore, it is best to make sure the Embed Color Profile option is checked. As with Quick Export, the export location depends on the settings configured in the Export preferences.

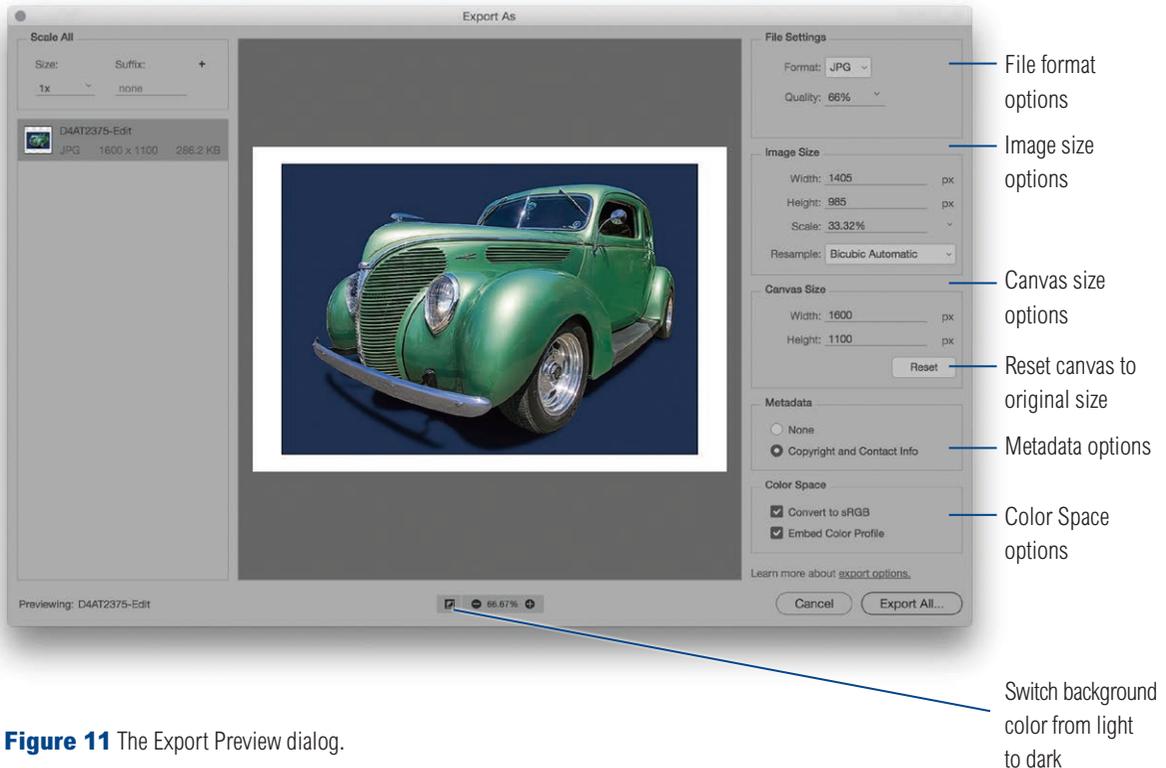
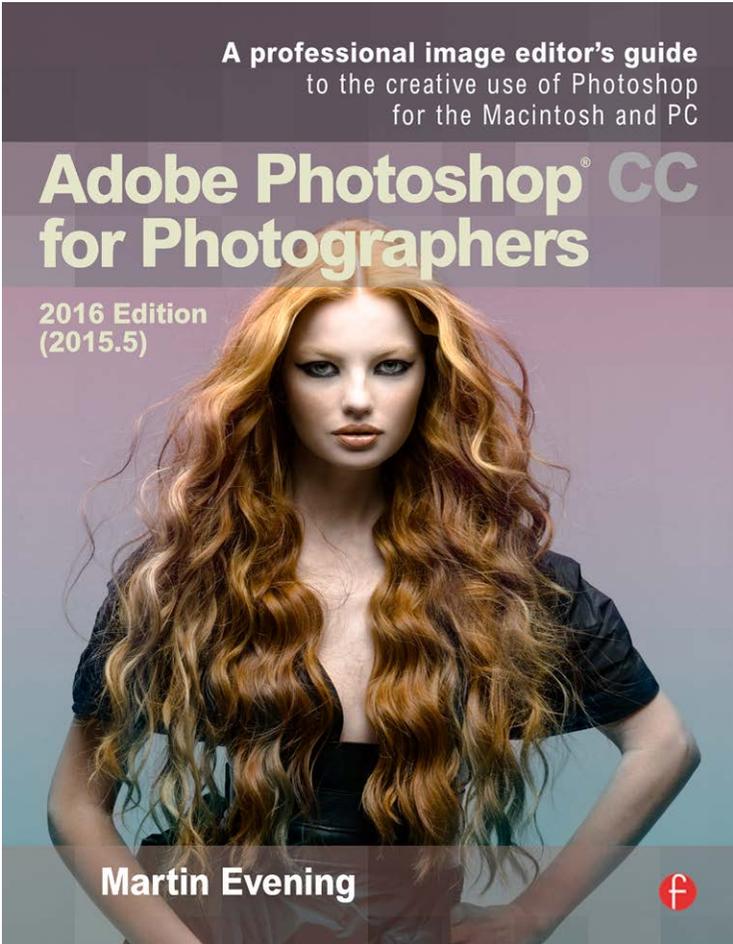


Figure 11 The Export Preview dialog.



Adobe Photoshop CC 2015.5 for Photographers is written by Martin Evening and published by Focal Press.