Adobe Photoshop

2023 release

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Classroom in a Book®

The official training workbook from Adobe

Conrad Chavez

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Adjusting facial features with Liquify

The Liquify filter is useful when you want to distort only part of an image. It includes Face-Aware Liquify options that can automatically recognize faces in images and then lets you easily adjust facial features such as the size of or distance between the eyes. This can be useful for photos used in advertising and fashion, when portraying a certain look or expression may be more important than faithfully representing a specific person.

1 With RedEye_Working.psd still open, choose Filter > Liquify.

2 In the Properties panel, if the Face-Aware Liquify options are collapsed (hidden), click the right-facing triangle to expand them.

3 Make sure the Eyes section is expanded and that the link icon (⛓) is selected for both Eye Size and Eye Height. Enter **32** for Eye Size and **10** for Eye Height.

▶ **Tip:** When the Face tool (👤) is selected in the Liquify toolbar, handles appear as you hover the pointer over different parts of the face. You can drag those handles to adjust different parts of the face directly, as an alternative to dragging the Face-Aware Liquify sliders.

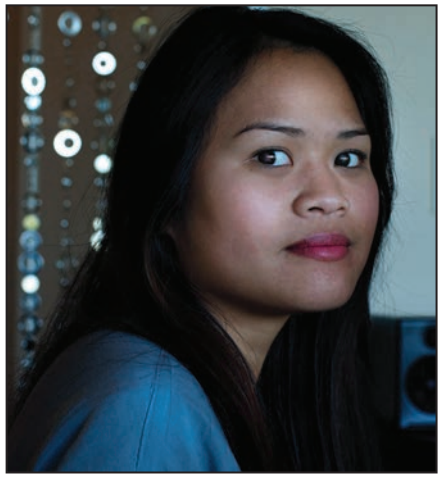
When the link icon (⛓) is not selected for an Eyes option, you can set different values for the left and right eyes.

4 Make sure the Mouth section is expanded, and then enter **5** for Smile and **9** for Mouth Height.

5 Make sure the Face Shape section is expanded, and then enter **40** for Jawline and **50** for Face Width.

6 Deselect and reselect the Preview option to compare the image before and after your changes.

Before Face-Aware Liquify



After Face-Aware Liquify

Tip: The Face-Aware Liquify options have a limited range because they're designed for subtle, believable distortions. If you want to exaggerate faces into caricatures or extreme expressions, you may want to use the more advanced manual tools along the left side of the Liquify dialog box. Or try the face-altering filters in Filter > Neural Filters, which you'll explore in Lesson 15, "Exploring Neural Filters."

Feel free to experiment with any of the Face-Aware Liquify options to get a better sense of the possibilities for quick, easy alterations.

7 Click OK to exit Liquify. Close the document and save your changes.

The Face-Aware Liquify features are available only when Photoshop recognizes a face in an image. It may not recognize a face that is turned too far away from the camera or partially covered by hair, sunglasses, or a hat shadow.

When a workspace totally changes

Some Photoshop features, such as Liquify, open a dedicated workspace — a maximized dialog box covering most of the screen. If you're new to Photoshop, this can be confusing, because panels that were open may be temporarily inaccessible. For example, if panels such as Layers and Color were open before using Liquify, the dedicated Liquify workspace covers those panels as long as Liquify is open.

When a dedicated workspace is open, how do you restore the regular workspace? Look for OK and Cancel buttons. For example, when your Liquify edits are complete, click OK to apply your changes and return to the normal Photoshop workspace.

Blurring around a subject

The interactive blurs in the Blur Gallery let you customize a blur as you preview it on your image. You'll apply an elliptical blur effect to focus the viewer's attention on the unblurred center of the effect—in this case, the egret. You'll apply the blur as a Smart Filter so that you have the option of changing it later.

You'll start by looking at the start and end files in Bridge.

1. Choose File > Browse In Bridge to open Adobe Bridge.
2. In the Favorites panel in Bridge, click the Lessons folder. Then, in the Content panel, double-click the Lesson05 folder to open it.
3. Compare the Egret_Start.jpg and Egret_End.psd thumbnail previews.

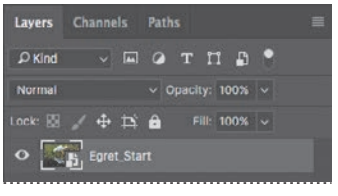
Egret_Start.jpg

Egret_End.psd

▶ **Tip:** The Iris Blur option in this example is strictly elliptical in shape, and the other Blur Gallery options are similarly geometric. If you want background blur to recognize and avoid a subject's outline, try the Depth Blur Neural Filter with Focus Subject selected. You'll explore Neural Filters in Chapter 15.

In the final image, the egret stands out more, because its reflection and the grass around it have been blurred. Iris Blur, one of the interactive blurs in the Blur Gallery, makes the task easy.

4. Choose File > Return To Adobe Photoshop, and choose File > Open As Smart Object.
5. Select the Egret_Start.jpg file in the Lesson05 folder, and click OK or Open.



Photoshop opens the image. There is one layer in the Layers panel, and it's a Smart Object, as indicated by the badge on the layer thumbnail icon.

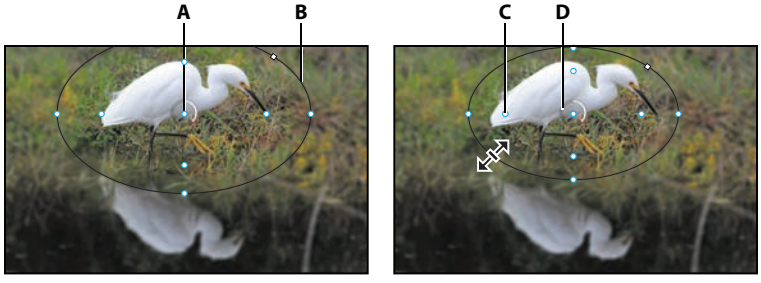
6. Choose File > Save As, choose Photoshop for the Format, name the file **Egret_Working.psd**, and click Save. Click OK in the Photoshop Format Options dialog box.

7 Choose Filter > Blur Gallery > Iris Blur. The Blur Gallery dialog box opens.

A blur ellipse is centered on your image. You can adjust the location and scope of the blur by moving the center pin, feather handles, and ellipse handles. At the top-right corner of the Blur Gallery task space, you also see the expandable Field Blur, Tilt-Shift Blur, Path Blur, and Spin Blur panels; those are additional types of blur you can apply.

8 Drag the center pin so that it's at the bottom of the bird's body.

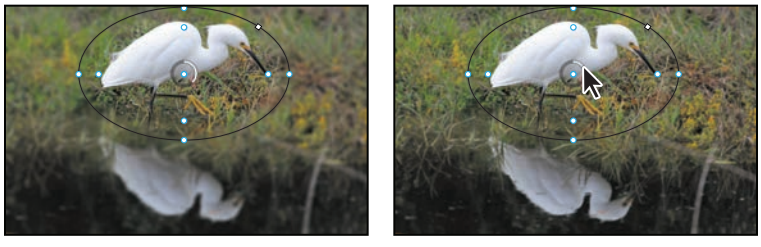
9 Click the ellipse, and drag inward to tighten the focus around the bird.

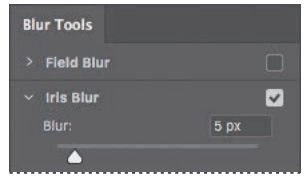


A. *Center* **B.** *Ellipse* **C.** *Feather handle* **D.** *Blur*

10 Press Alt (Windows) or Option (macOS) as you click and drag the feather handles to match those in the first image below. Pressing Alt or Option lets you drag each handle separately.

11 Click and drag on the Blur ring to reduce the amount of blur to **5** px, creating a gradual but noticeable blur. You can also change the same value by moving the Blur slider in the Iris Blur area of the Blur Tools panel.





12 Click OK in the options bar to apply the blur.

The blur may be a little too subtle. You'll edit the blur to increase it slightly.

13 Double-click Blur Gallery in the Egret layer in the Layers panel to open it again. Adjust the blur to **6** px, and click OK in the options bar to apply it.

The egret is accentuated by blurring the rest of the image. Because you applied the filter to a Smart Object, you can hide or edit the effect without altering the original image.

14 Save the file, and then close it.

Tip: Background blur is most convincing when the amount of blur is higher for more distant objects, but the effects in Blur Gallery aren't tied to real depth. Some cameras can record actual depth info so that software can use it. For example, if you have a smartphone camera that can include an HEIF depth map with a photo, you can create a more realistic background blur effect by loading the depth map into the Lens Blur filter (choose Filter > Blur > Lens Blur).

Blur Gallery

The Blur Gallery includes five interactive blurs: Field Blur, Iris Blur, Tilt-Shift, Path Blur, and Spin Blur. Each gives you on-image selective motion blur tools, with an initial blur pin. You can create additional blur pins by clicking on the image. You can apply a single blur or a combination of blurs, and you can create a strobe effect for path and spin blurs.


Before


After

Field Blur applies a gradient blur to areas of the image, defined by pins you create and settings you specify for each. When you first apply Field Blur, a pin is placed in the center of the image. You can adjust the blur relative to that point by dragging the blur handle or specifying a value in the Blur Tools panel; you can also drag the pin to a different location.


Before


After

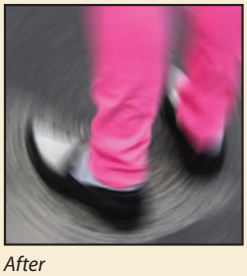
Iris Blur progressively blurs everything outside the focus ring. Adjust the ellipse handles, feather handles, and blur amount to customize the iris blur. It can be a quick way to approximate a shallow depth-of-field blur effect.


Before


After

Tilt-Shift simulates an image taken with a tilt-shift lens, where the image has very shallow depth of field with the focus point in the distance. This blur defines a plane of sharpness and then fades outward to a blur. You can use this effect to simulate photos of miniature objects.


Before


After

Spin Blur is a radial-style blur measured in degrees. You can change the size and shape of the ellipse, re-center the rotation point by pressing Alt or Option as you click and drag, and adjust the blur angle. You can also specify the blur angle in the Blur Tools panel. Multiple spin blurs can overlap. This blur can be useful for illustrating the rotation of propellers, wheels, or gears.

Before

After

Path Blur creates motion blurs along paths you draw. You control the shape and amount of the blur.

When you first apply a Path Blur, a default path appears. Drag the end point to reposition it. Click the center point and drag to change the curve. Click to add additional curve points. The arrow on the path indicates the blur's direction.

You can also create a multiple-point path or a shape. Blur shapes describe the local motion blurs, similar to camera shake. The Speed slider in the Blur Tools panel determines the speed for all the path blurs. The Centered Blur option ensures that the blur shape for any pixel is centered on that pixel, resulting in more stable-feeling motion blurs; to make the motion appear more fluid, deselect this option.

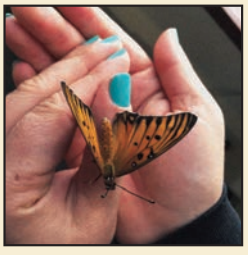
If you wanted to illustrate the blurs of individual animal legs moving in different directions, you could add a separate instance of Path Blur to each leg.

Some blur types provide additional options in the Effects tab, where you specify the bokeh parameters to control the appearance of blurred areas. Light Bokeh brightens the blurred areas; Bokeh Color adds more vivid colors to lightened areas that aren't blown out to white; Light Range determines the range of tones that the settings affect.

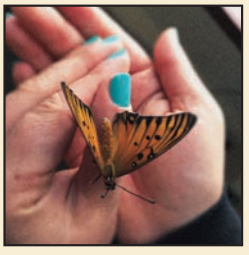
Before

After

You can add a **strobe effect** to spin and path blurs. Select the Motion Effects tab to bring its panel forward. The Strobe Strength slider determines how much blur shows between flash exposures (0% gives no strobe effect; 100% gives full strobe effect with little blur between exposures). Strobe Flashes determines the number of exposures.



Before



After

Applying a blur will smooth out visible digital image noise or film grain that's in the original image, and this mismatch between the original and blurred areas can make the blur appear artificial. You can use the Noise tab to restore noise or grain so that blurred areas match up with unblurred areas. Start with the Amount slider, and then use the other Noise options to match the character of the original grain. Increase the Color value if the original has visible color noise, and lower the Highlights value if you need to balance the noise level in the highlights compared to the shadows.