

ADOBE

PHOTOSHOP

2021

A COMPLETE
COURSE

UPDATE!

AND
COMPENDIUM

OF FEATURES

LESSONS

Master best practices
through well-tested exercises

REFERENCE

Easily find and explore
key features and concepts

AN ADDENDUM

rockynook

STEVE LASKEVITCH

An addendum to
Adobe Photoshop: A Complete Course and Compendium of Features
Steve Laskevitch
luminousworks.com

© 2020 Stephen Laskevitch

All rights reserved. No part of the material protected by this copyright notice may be reproduced or utilized in any form, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without written permission of the publisher.

Many of the designations in this book used by manufacturers and sellers to distinguish their products are claimed as trademarks of their respective companies. Where those designations appear in this book, and Rocky Nook was aware of a trademark claim, the designations have been printed in caps or initial caps. All product names and services identified throughout this book are used in editorial fashion only and for the benefit of such companies with no intention of infringement of the trademark. They are not intended to convey endorsement or other affiliation with this book.

While reasonable care has been exercised in the preparation of this book, the publisher and author assume no responsibility for errors or omissions, or for damages resulting from the use of the information contained herein or from the use of the discs or programs that may accompany it.

Contents

Photoshop Course & Compendium 2021 Addendum

New in Photoshop 2021	1
Cloud Docs and Version History	2
Version History Panel	2
Collaboration	3
Select & Mask	4
So Many Things Refined	4
Sky Replacement	6
Flexible & Customizable	6
Adobe Camera Raw	7
New User Interface	7
Color Grading	8
Neural Filters	10
Amusement with Potential	10

New in Photoshop 2021

October of 2020 saw the release of the next round of the entire Adobe line-up. Some products saw little change, but Photoshop received a few welcome additions, refinements, and amusing experimental features.

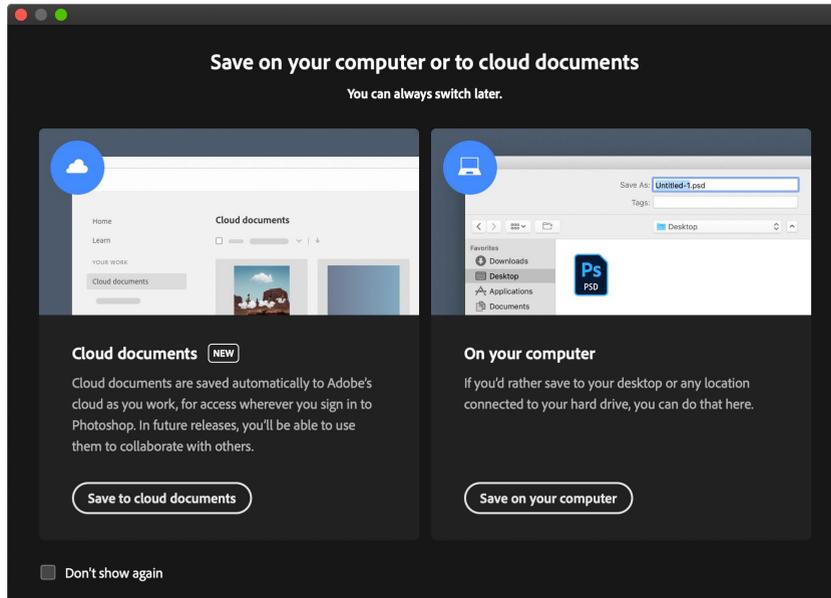
This short addendum to Adobe Photoshop: A Complete Course and Compendium of Features should help make readers of that book ready to face a new year and new version.

I hope you enjoy it.



Cloud Docs and Version History

When saving documents from Photoshop, we can choose to save them to our computer or on Adobe's servers as **cloud documents**. The first time (or until we check the **Don't show again** box), we this dialog box:



Even if we choose to not see this, we will still have the option to save to **cloud documents** from the standard **Save As** dialog. We can see and open what we've saved there from the **Creative Cloud** desktop app, too.

Version History Panel

Choose **Window > Version History** to access this new panel. You can access files you've saved to cloud documents by going to **Your work** in the **Creative Cloud** desktop app. There, on the left, you can access **CC Libraries** as well. Click the **cloud documents** icon (☁️). Once a cloud doc is open, you edit it as normal. However, some seconds after you save, a new version will appear in the **Version History** panel.

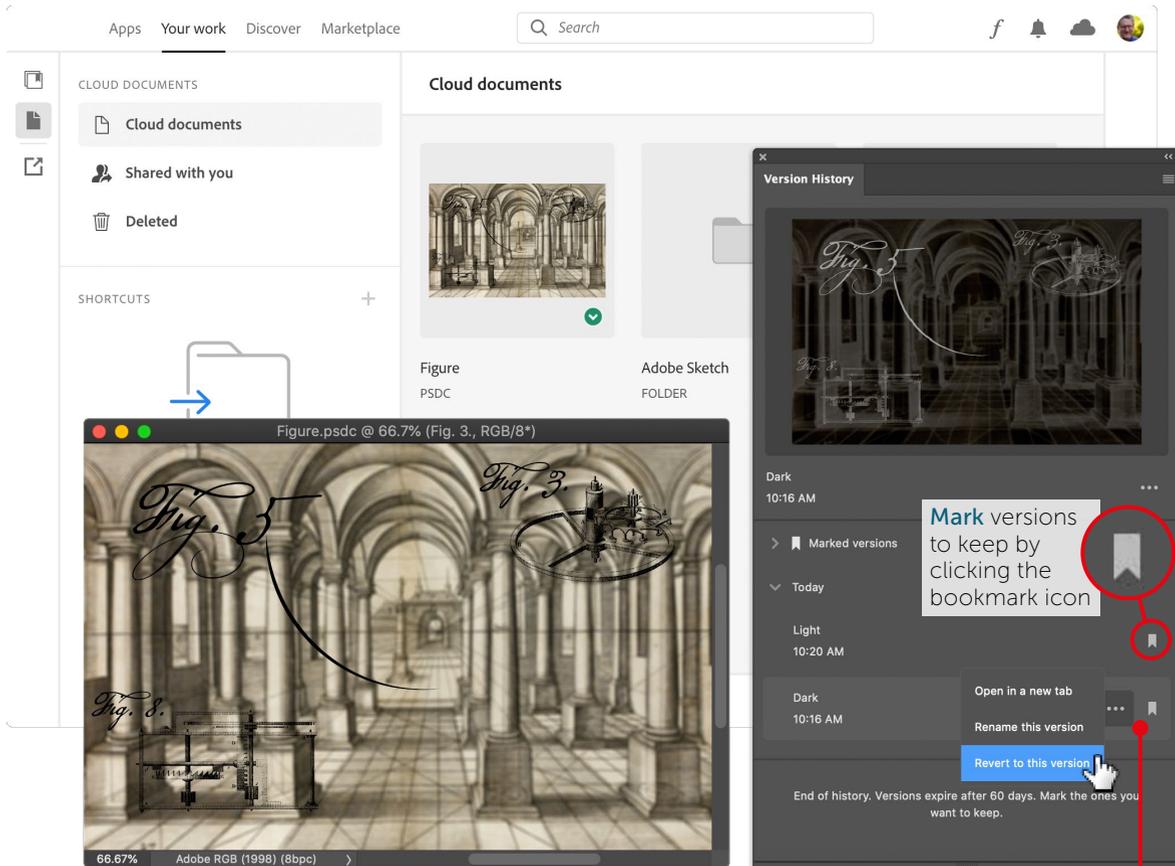
You likely will not care about every version—you might be hitting **Save** periodically just out of caution. But if a version appears that you wish to restore later, **Mark** it by clicking the bookmark icon to its right (see the figure that follows). You'll be given the option to name it. Do so in a way that will help identify it later.

The ellipsis icon (...) shows a menu with several options including a way to rename the version (in case "final_14b" wasn't good enough).

You can choose **Revert to this version** if the current state of the document no longer pleases you. This is good if you've done so many edits that you've run out of entries in the

History panel. Or if you've saved a faulty version more recently than a good one. Open the faulty document then restore it to the superior version.

If you need a closer look at a version just to be sure it's better than what you've got, or you want to show a colleague next to you, choose **Open in a new tab**. Then you can deeply compare without risking a premature reversion.



Each time you edit then save a cloud document, a new version appears in the **Version History panel**. It can take some time, so be patient.

Versions will evaporate after two months. If you want one to linger, **Mark** it by clicking the bookmark icon to its right. You'll be given the option to name for easier identification, too. Use the ellipsis (...) for more options.

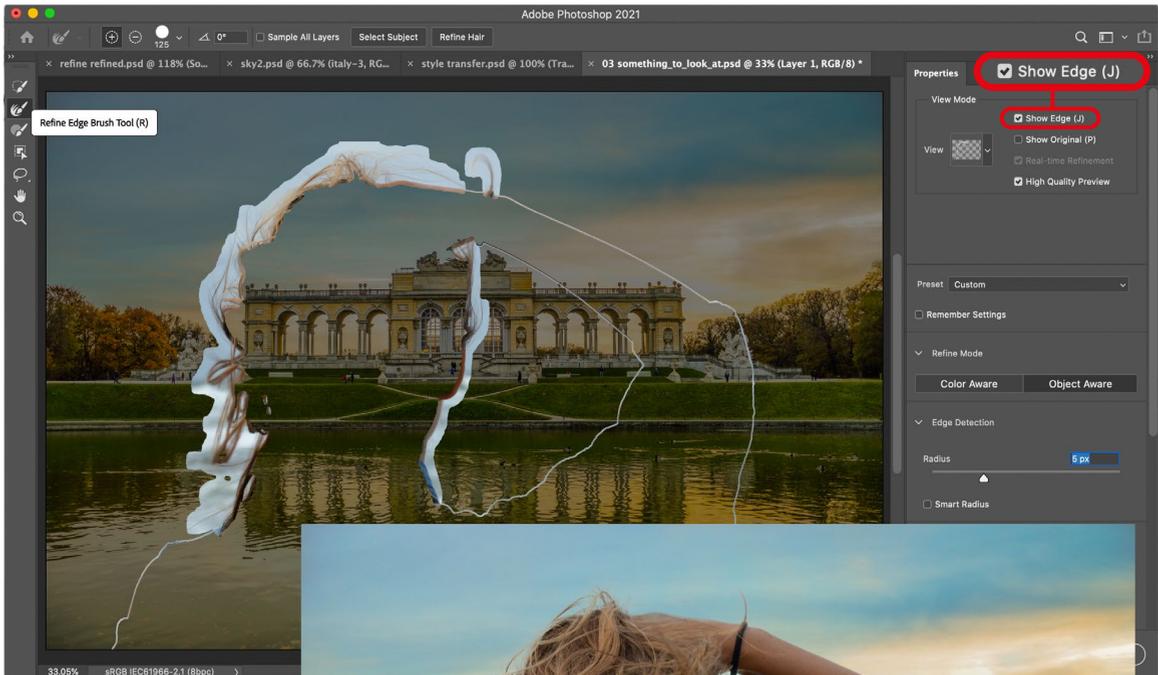
Collaboration

Note the dialog box at the beginning of this section. It says, regarding **cloud documents**, "In future releases, you'll be able to use them to collaborate with others." Keep your eyes open for that future update so you can invite others to safely edit your cloud files collaboratively.

Select & Mask

Select > Select and Mask... is not new. But there are additions and adjustments to its algorithms that may help us. Both inside that interface or “task space” and out, the **Select Subject** command has had its artificial intelligence (AI) enhanced to recognize more subjects and do elegant things with hair.

First, a reminder of what “Edge” means in the **Select and Mask** task space. Consider activating **Select and Mask** then clicking the **Select Subject** button there to create a starting selection.



Above, a view of the area in which edge detection is happening after the **Select Subject** button was pressed and the **Radius** increased to 5 pixels.

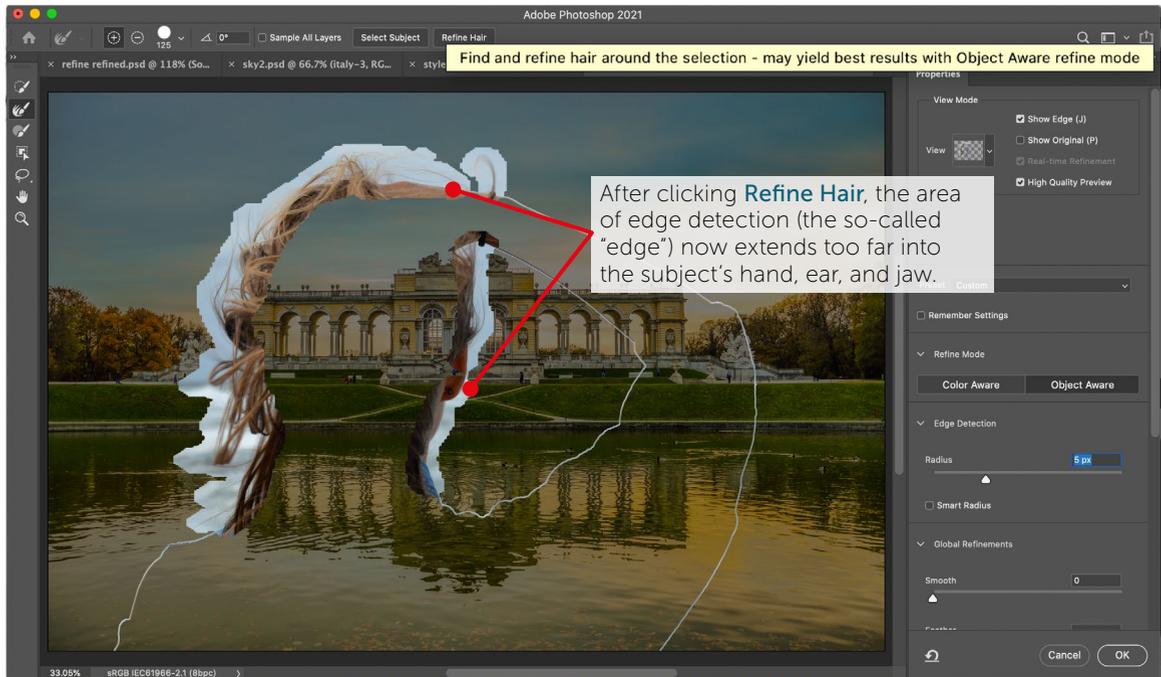
Right, with **Show Edge** unchecked and **View** set to **On Layers**, we can see that **Select Subject** does very well with hair now.



Recall that there is an **Edge Detection** panel on the right in which we can set a **Radius**. The **Radius** is a narrow area along the boundary of the selection in which the subject's edges are

aggressively detected. Checking the **Show Edge** box shows that area. That area can be augmented with the **Refine Edge Brush Tool**. As you can see above, **Select Subject** may save us the trouble of using that tool, especially if the new **Object Aware** mode is chosen as well. This mode is designed to help detect the edges of fuzzy subjects or those with hair. **Color Aware** mode is for sharp-edged subjects on cleaner backgrounds (picture product shots).

The new **Refine Hair** button attempts to find any hair not included in the initial selection. So far, I've found that it not only finds more hair, but unfortunately it also extends the "edge" too far into non-hairy parts of subjects, like below.



Since all the AI-aided features are now under very active development, I suspect this will be remedied relatively soon in subsequent update.

Sky Replacement

Original image (left)

Choose a supplied sky or import your own (using the menu in the sky list).

Use the **Sky Brush (B)** extend or reduce the sky area

Use the **Sky Brush** if you need to extend or contract the new sky

Scale sky

Use adjustments for both new sky or the foreground to make the result coherent.

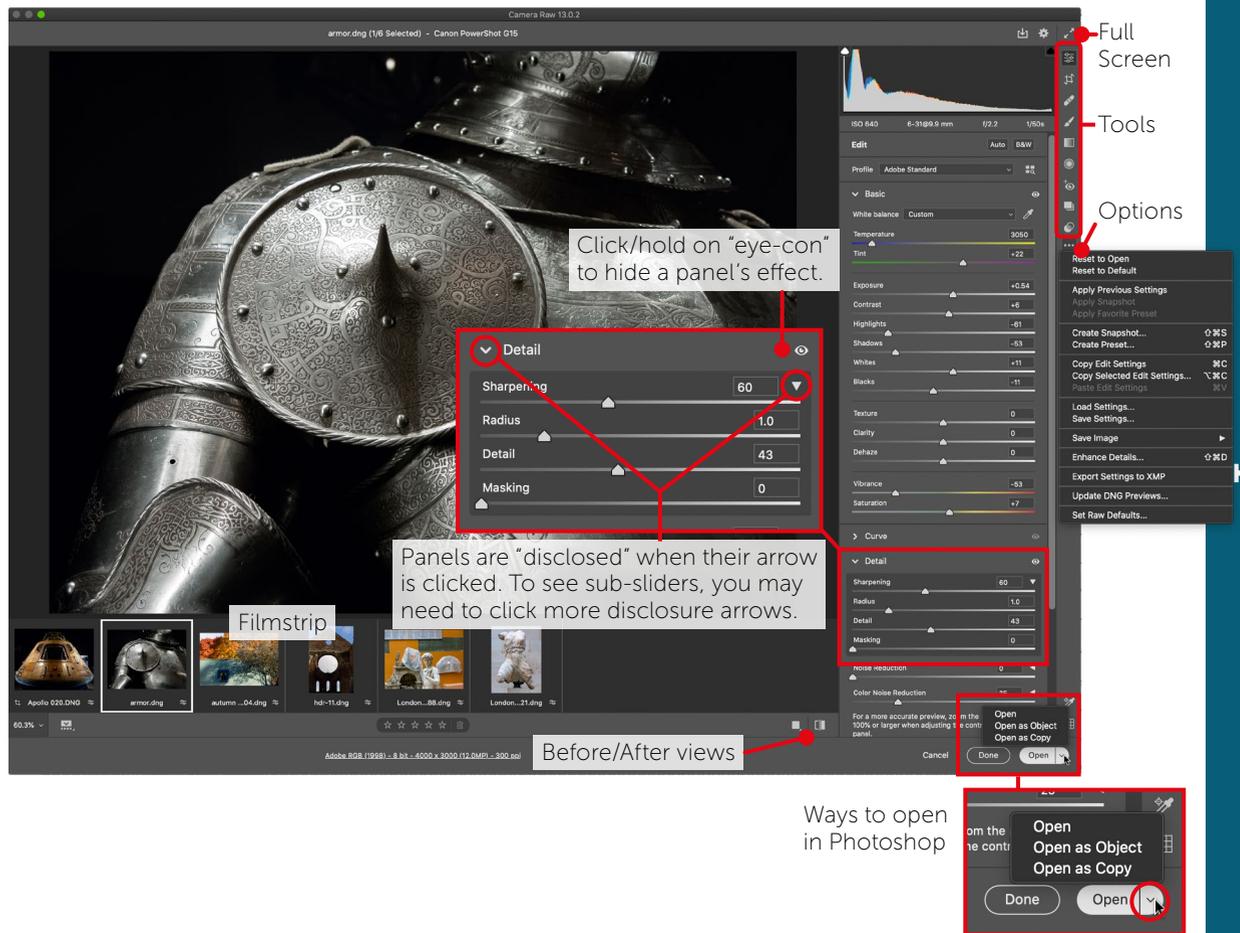
A perfectly legitimate way to replace a sky in a photo would be to add a new sky as a layer masked to the undesired sky. One might also add adjustment layers to ensure that the foreground and new sky get along visually.

Photoshop's new **Sky Replacement** feature does those things. Access it by choosing **Edit > Sky Replacement...** Choose a sky (or add your own, see above for how) and adjust the result in the dialog box. When you commit, you'll get layers much like we might have created and can later tweak to taste.

Adobe Camera Raw

ACR has a whole new look that will make Lightroom users feel much more at home. There are name changes (the **Lens Corrections** panel is now called **Optics**), and **Split Toning** has been replaced by the more capable **Color Grading** panel.

New User Interface

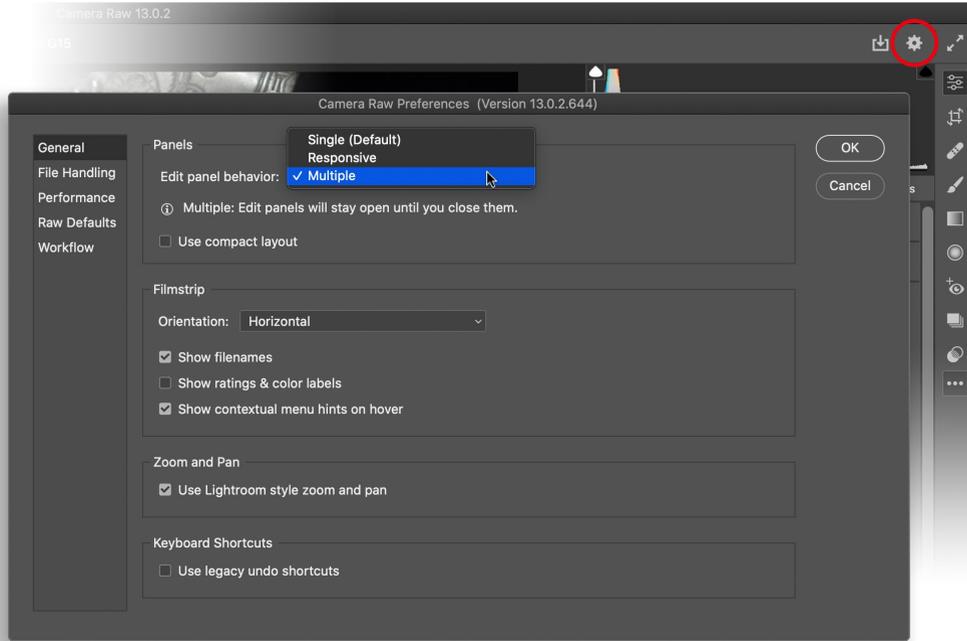


2021 Update

You can exercise some control over the look and feel as well as some behavior of ACR. Clicking the small gear icon in the upper-right opens ACR's **Preferences**.

You can cure the potential annoyance of seeing only one panel at a time by leaving the default **panel behavior** and choosing **Multiple**. If you're tight on space, **Responsive** may be a better choice as well as clicking **Use compact layout**.

I've chosen to **Use Lightroom style zoom and pan** as well, since I use Lightroom often and find that comfortably familiar.



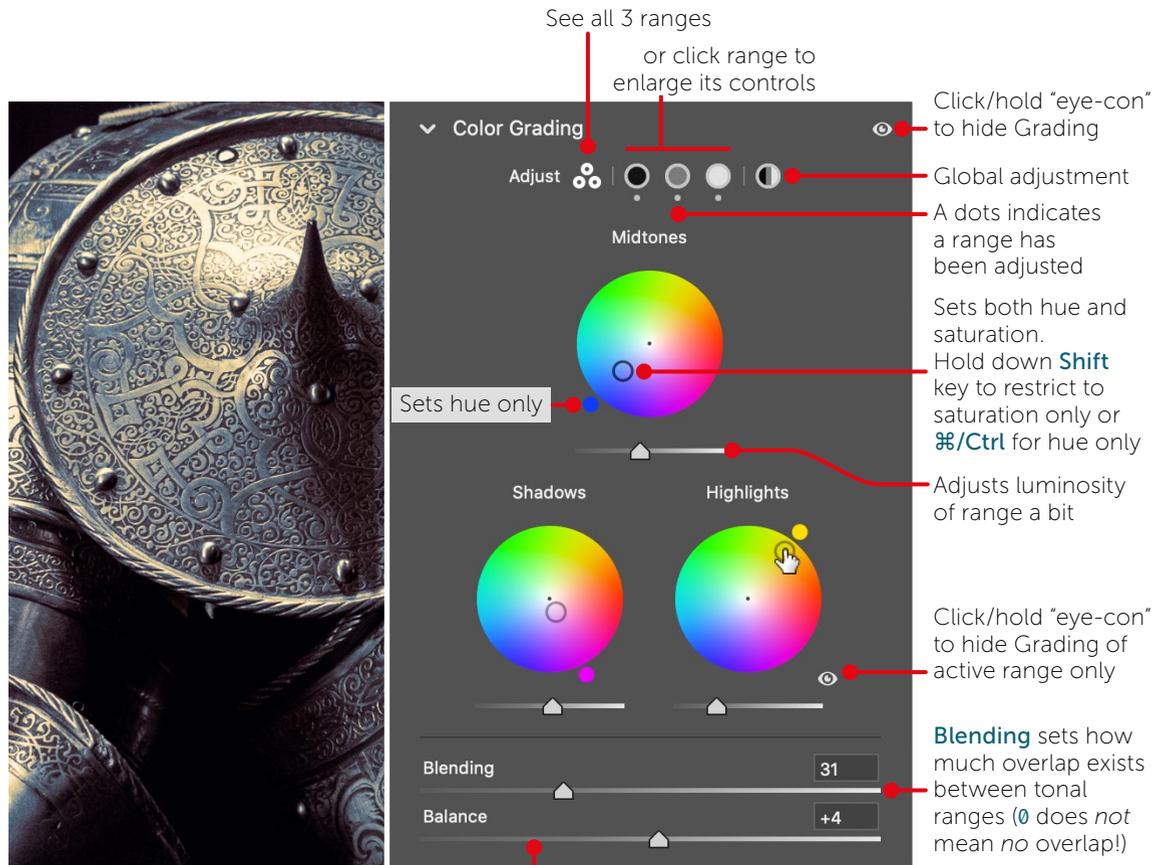
Be sure to check out the other pages of the [Preferences](#) dialog to see if there other changes you'd like made.

Color Grading

The big new feature in ACR is [Color Grading](#), the replacement for [Split Toning](#). Like its predecessor, [Color Grading](#) maps color to different parts of the tonal range something like Photoshop's [Gradient Map](#) adjustment.



Color Grading applies colors to three parts of the tonal range: highlights, midtones, and shadows, each of which it can also lighten or darken a bit. It also has a global adjustment interface for giving all tonal values a bit of a color bump.



Balance broadens either the highlight range or the shadow range, effectively extending the hue of each. Extend the highlights by dragging right or the shadows by dragging left.

If you open an image that had a **Split Toning** adjustment, it will maintain the same look you previously achieved. **Color Grading** can also let you achieve more.

See the figure above to get a grasp on the user interface. However, the best way to master this new adjustment is to experiment. I rather like the way I was able to warm up the light on the armor in the photo above while making the steel look cold and more, well, steely. I'm sure you'll find nice uses to give a chill to winter images and some swelter to summer ones.

Neural Filters

This is the name for a new filter “gallery” that utilizes Adobe’s new artificial intelligence (AI) algorithms. We’ve seen combo filters before: [Blur Gallery](#) and the original [Filter Gallery](#) (which can be independent filters via a preference setting).

Most of what’s on offer is experimental (as shown by a laboratory flask icon). The two filters that are considered more-or-less complete are [Skin Smoothing](#) and [Style Transfer](#). The former looks promising for cosmetic retouching, the latter may find a use. [Style Transfer](#) uses one of several included images to alter your own, giving color, texture, and a bit of the “feel” of the source image.

[Skin Smoothing](#) goes beyond other tools we’ve used and attempts to use Adobe’s huge database of skin images to achieve its results.

Amusement with Potential

I’ve chosen not to show any of the experimental [Neural](#) filters. I very, very strongly recommend you open an image of a person, perhaps someone of whom you are not terribly fond, and try these. If you were to do an internet search for “Adobe Neural Filters,” you will find a great deal of ridicule and even more fun.

Hint: in your own recreations, look for the [Smart Portrait](#) filter’s [Happiness](#) slider. Or perhaps try the [Makeup Transfer](#) filter (you’ll need another photo of someone with makeup to transfer).

There are others, currently inactive, that are awaiting votes from the Photoshop community. You can express your interest in the user interface. In time, these filters will find their way into our workflows. Right now, they’re mostly just good fun.