



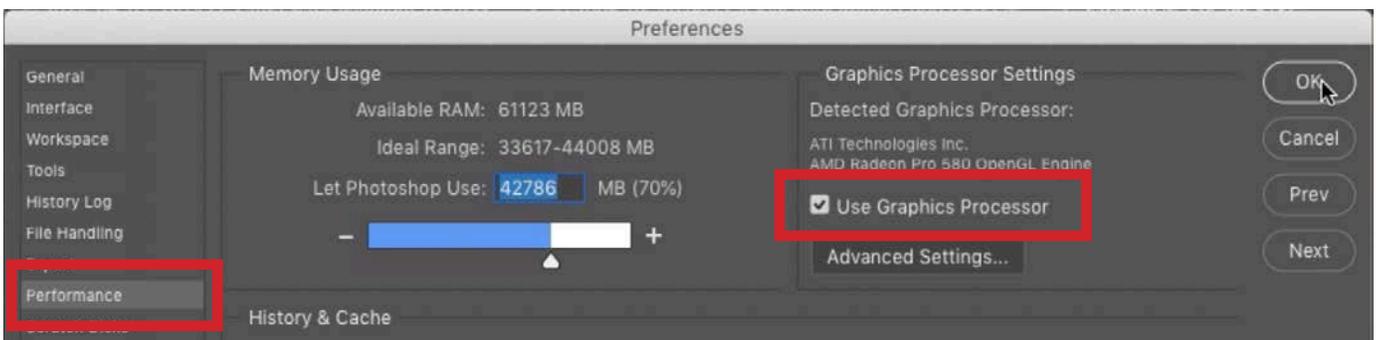
Face-Aware Liquify

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In this lesson, we're going to take a look at the Liquify filter. There's a lot that you can do with the filter, so it's going to take multiple lessons to really get in deep. With this particular lesson, we're going to look at the semi-automatic features that have to do with working on faces. In future lessons, we'll get more advanced by learning how to manually manipulate areas.

Liquify with black and white images The Liquify command is found under the Filter menu. Note that if you're working on a black and white picture, the filter is going to warn you that certain features won't be available when working in black and white. If you want to use all of the features on a black and white image, first click on the Image menu at the top of the screen and choose Mode > RGB. If you really need the file to end up in the grayscale mode, then wait until your work in the Liquify filter is done, go back to the Mode menu and choose Grayscale.

Turn on the graphics processor On occasion, you may find that your graphics processor gets disabled. If that's the case, then some of the Liquify features will either not be available or will work much more slowly. Here is how you can make sure that your graphics processor is being used. Click on the Photoshop menu and choose Preferences > Performance. (Note that you can NOT be in the Liquify filter when accessing this.) In Windows, the Preferences can be found under the Edit menu. On the right side of the Preferences dialog, there will be a "Use Graphics Processor" check box. This needs to be turned on in order to take full advantage of the Liquify command.



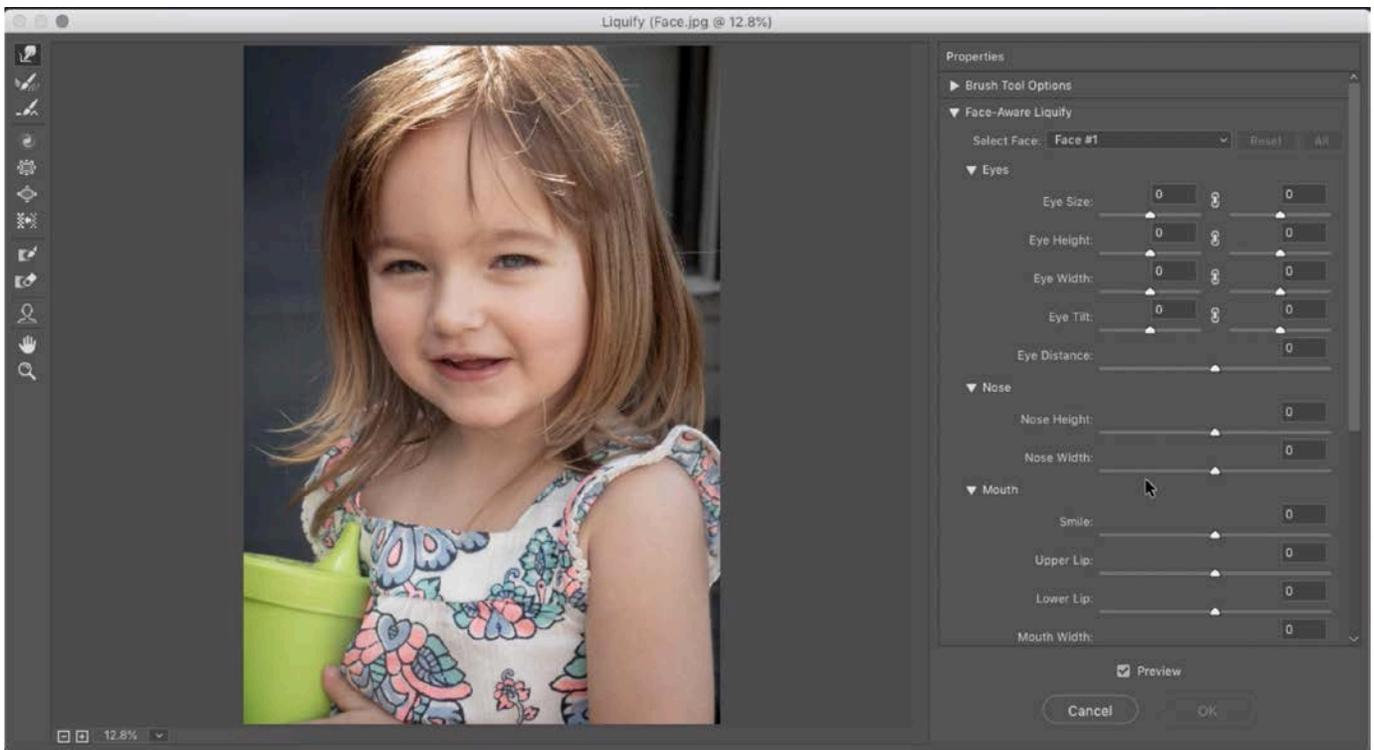
Photoshop's Preferences dialog is shown above. With the Performance category selected, we are making sure that the "Use Graphics Processor" check box is turned on.

The Liquify Filter

With a portrait image open in Photoshop, we'll click on the Filter menu and choose Liquify. A settings panel will appear on the right side of the Liquify window and, near the top, there will be a group of settings titled "Face-Aware Liquify." That's what we're going to focus on here.

When inside the Liquify window, you can use the standard shortcuts for zooming in and out on an image. To zoom in on an image, hold the Command key (Ctrl on Win) while tapping the Space Bar. (This temporarily activates the Zoom Tool.) There are also zoom controls in the lower left corner of the image window.

Eyes There are a few categories within the Face-Aware Liquify settings, and the first category is Eyes. Each eye setting has two sliders: one for the left eye and one for the right eye. There is a link icon between each pair of sliders. If the link is turned on, then the sliders will stay synchronized so that we are adjusting the left and right eyes in the same amount. If you wanted to work on one eye independently of the other, then you would want to turn the link icon off.



The Liquify window is shown above. The Face-Aware Liquify settings are expanded on the right side of the interface.

Note that it's easy to go overboard when adjusting the eyes. The key is to make very subtle adjustments so that the effect looks natural. You may want to first move the sliders to their extremes, just to see what the settings do, and then tone them back to a lower setting.

The following sliders are available to adjust the eyes:

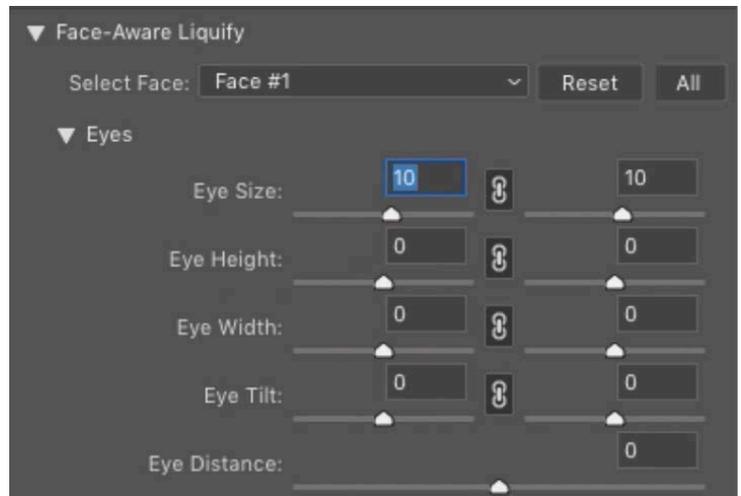
Eye Size: These sliders control the overall size of the eyes. When you move this slider to the right, the eye will get larger in all directions.

Eye Height: These sliders control only the eye height and can be useful to use on eyes that are squinting because it can make it look like they are a little more open.

Eye Width: These sliders will stretch the eyes horizontally.

Eye Tilt: These sliders will control if the eyes are tilted up or down

Eye Distance: This slider controls how far apart the two eyes are. Dragging the slider to the right will move the eyes farther apart and dragging it to the left will move the eyes closer together.



Most of the eye settings include two sliders: one for each eye. Turn on the link icon between the sliders and they will move together, synchronizing the adjustments to the left and right eyes.



In the screen shot at left, the Eye Width setting was used to make the eyes taller, appearing to be more open. In the version at right, the same setting was used to make the eyes narrow.

Nose The next category of sliders is for the nose, and there are only two settings here: Nose Height and Nose Width. These sliders can be useful for an image of someone with a prominent nose. If it's something they're self-conscious about, you can move one or both of these sliders to the left, making the nose shorter and/or narrower.



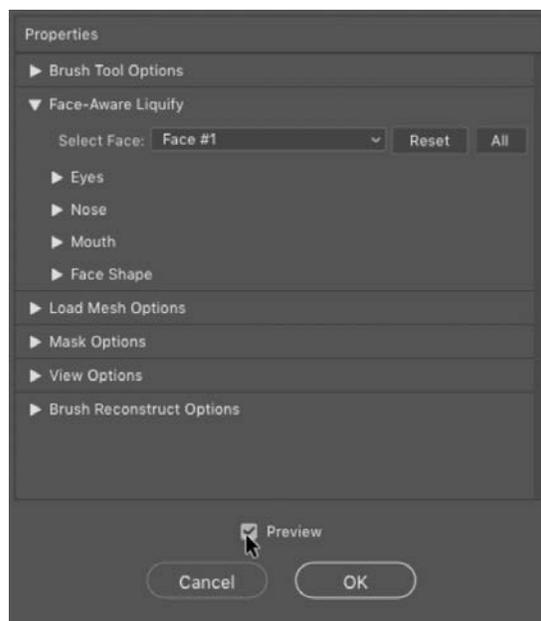
In the screen shot at left, the Nose sliders were used to make the nose appear shorter and narrower. In the screen shot at right, the nose sliders were used to make the nose appear shorter and wider.

Mouth There are several sliders to control the shape of the mouth. The Smile slider does just that... it makes the person smile more or less. The next two sliders allow you to control the size of the upper lip independently from the size of the lower lip. There are also sliders to control the width and height of the mouth.

Face Shape The Face Shape category of settings can be very useful, especially if the person in the portrait was leaning toward the camera in a way that made the areas of their face look out of proportion. For example, if the person was leaning toward the camera so that their forehead was closer to the lens than the rest of their face, the forehead could look much larger than it actually is (especially if you were shooting with a wide angle lens). The Forehead slider can be used to control the height of the forehead in this instance. The Chin Height slider will control how tall or short the chin is. The Jawline slider will make the jaw appear wider or narrower. Finally, the Face Width slider controls the entire face as a whole.

After working through the Face-Aware Liquify settings, toggle the Preview check box (in the bottom right corner of the interface) off and on to see a before-and-after view of your work. This will give you a good idea of whether or not the effect is overdone. If that's the case, you can return to the individual sliders to tone down the settings so that the result appears more

natural. When you're satisfied with the result, click the OK button at the bottom of the screen to exit the Liquify filter window.



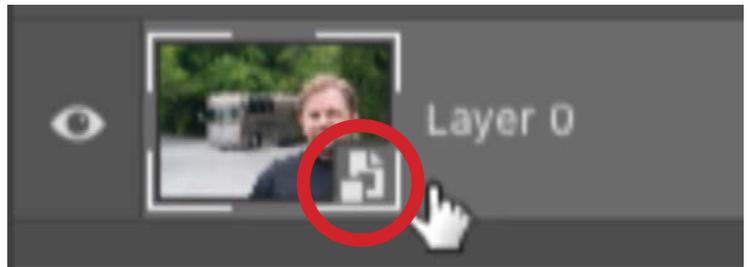
The Preview check box appears in the bottom of the Liquify window, below the sets of sliders. Turn the check box off to see what the image looked like before any of the Liquify settings were applied.

Liquify using Smart Objects

In the last example, we applied the Liquify filter directly on the image layer. This makes it impossible to go back and change the filter settings at a later time. The effect is essentially “baked in” to the image layer so that it is unchangeable and can't be undone.

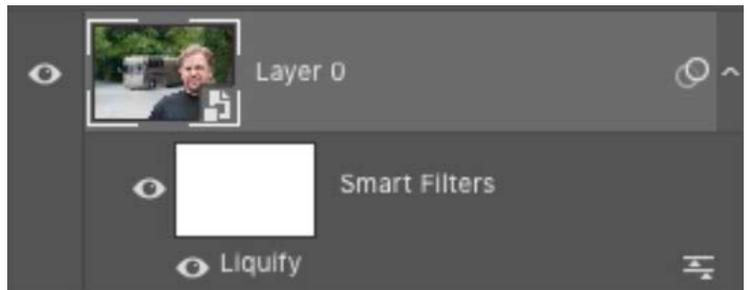
To make the filter more versatile, so that we can go back and change things layer, we need to use smart filters. With the image open, we'll click on the Filter menu and choose Convert for Smart Filters. This will convert the image layer into a smart object. When a layer has been converted to a smart object, it is basically saving the original, untouched version of the image inside of a protective container so that it can't be changed. Any changes made to the image will be attached to this container, but not applied directly to the image. Any filters applied to this layer will be applied as smart filters, which can be removed or changed at any time in the future.

In the Layers panel, you can tell that a layer has been converted into a smart object because it will have a little icon in the bottom right corner of the layer thumbnail.



You can tell that an image has been converted into a smart object because its thumbnail will have the smart object icon in the lower right corner.

Now that the image layer has been converted into a smart object, we'll click on the Filter menu and choose Liquify. We'll make adjustments to the face that we see fit and then click the OK button in the bottom right corner of the Liquify window. This closes the Liquify feature and brings us back to Photoshop's main interface. Now, there is a Smart Filter thumbnail indented beneath the image layer thumbnail in the Layers panel. We can see that the name "Liquify" appears beneath the filter thumbnail, indicating what kind of filter was applied. If we want to see a before-and-after view, we can toggle the visibility of the filter by clicking the eyeball icon to the left of the filter thumbnail.



After a filter has been applied to a smart object layer, it will appear indented beneath the image layer in the Layers panel. It will also have a mask attached to it so that you can paint on the mask with black to hide the filter effect in certain areas.

If we wanted to go back to the Liquify filter to fine-tune the settings, we would double-click on the filter name, "Liquify," in the Layers panel. This will bring the Liquify window back up with the settings that we already have dialed in. We could then further adjust those settings as need be and click OK.

Because the Liquify filter was applied as a smart filter, it automatically has a layer mask attached to it. If we found that the filter negatively impacted part of the image, we could remove the effect from that part by painting with black on the layer mask. Whenever you add black to a layer mask, you are hiding the layer (or in this case, the filter) in the area where you paint with black.

Group Photos

Let's look at how the Face-Aware Liquify settings work when there is more than one face in the image. We'll open a photo with two people in it and we'll first convert the image into a smart object by clicking on the Filter menu and choosing Convert for Smart Filters. Then, we'll click on the Filter menu and choose Liquify. The Liquify window will take over the screen.

When viewing the Face-Aware Liquify options, the first setting is a "Select Face" menu. There are two faces in our image, so when we click on this menu, we see two options: Face #1 and Face #2. This is one way to determine which face will be controlled by the sliders below. There is, however, another more intuitive way.

The Toolbar runs along the left side of the window. We'll click the icon that looks like a face and torso. This will place little bracket lines around each of the faces in the image. These will allow us to click and drag right within the image window to change the different parts of the faces. Note that it's best to zoom up on the area that contains the face you want to work with. As we hover the cursor over various parts of the face, the controls for those parts will appear.

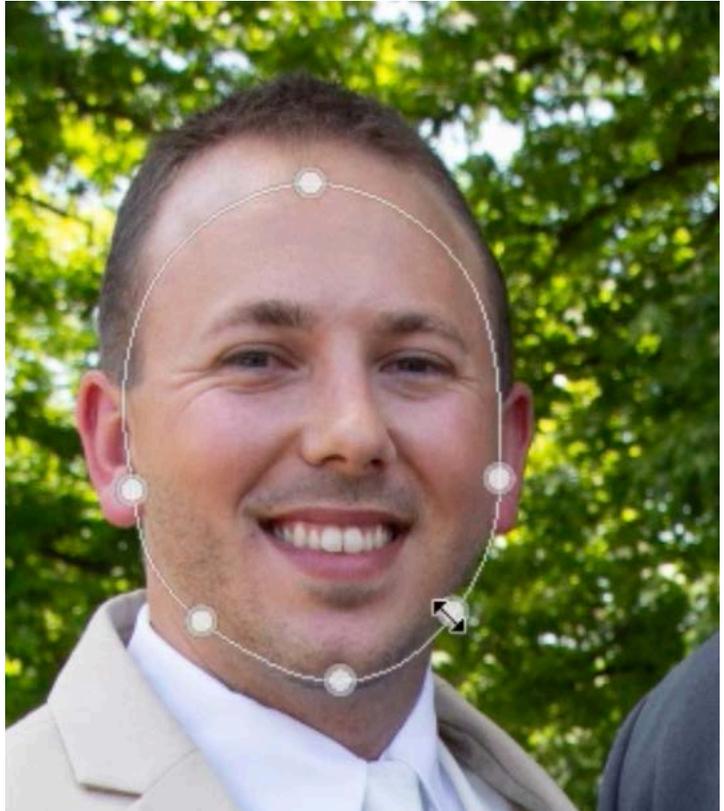


If there is more than one face in the image, use the "Select Face" menu to determine which face the sliders will control.



Click the icon that looks like a head and torso (circled) to place bracket lines around each face. When these brackets appear, you can adjust the facial features by clicking and dragging on them.

We can use the controls to click and drag up/down, left/right in order to adjust each part of the face independently of the others. When we're done, we'll click OK.



After clicking the icon that looks like a head and torso, you can hover your cursor over a face to access different knobs that you can drag to adjust the facial features.