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November 2019 Updates

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In this lesson, we're going to take a look at some new versions of Photoshop, Lightroom, Bridge and even the Creative Cloud app that is used to update all Adobe apps. I'll start by making you aware of the updates made to Lightroom and Bridge and then we'll dive in to take a deeper look at the updates made to Photoshop, which is where most of the new features have been added. These are the updates made in November of 2019.

Creative Cloud App

Transformed into desktop app (but still shows up in the menu bar) The Creative Cloud App is the little app that appears in the menu bar on your computer's operating system and it allows you to download and update Adobe apps. In the past, you would click on the icon and a little menu would drop down. Now, when you click on the Creative Cloud icon, a full-size desktop app appears. You still have the ability to view all of your apps and install or update any Adobe apps.
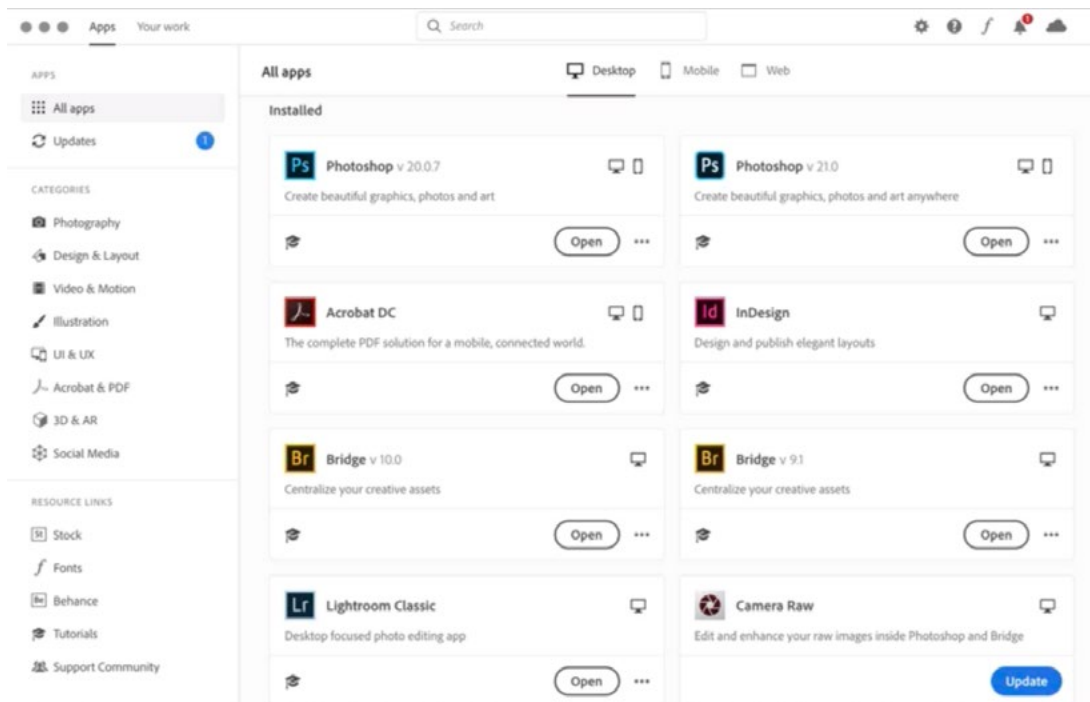

The Creative Cloud app is now a full-size desktop app, from which you can install and update Adobe apps, view your Libraries, etc.

Links to mobile apps There is now an option at the top of the Creative Cloud app called "Mobile." This shows you all of Adobe's mobile apps and allows you to send links for each one to your phone.

Links to related web resources There is also now a "Web" option at the top of the screen and this will provide links to all of Adobe's web resources.

Access content of Libraries In the top left corner of the Creative Cloud app, there is an option called "Your Work." Click this and you will be able to view all of your Adobe Libraries. These are the same libraries that appear in the Libraries panel in Photoshop and other Adobe apps.
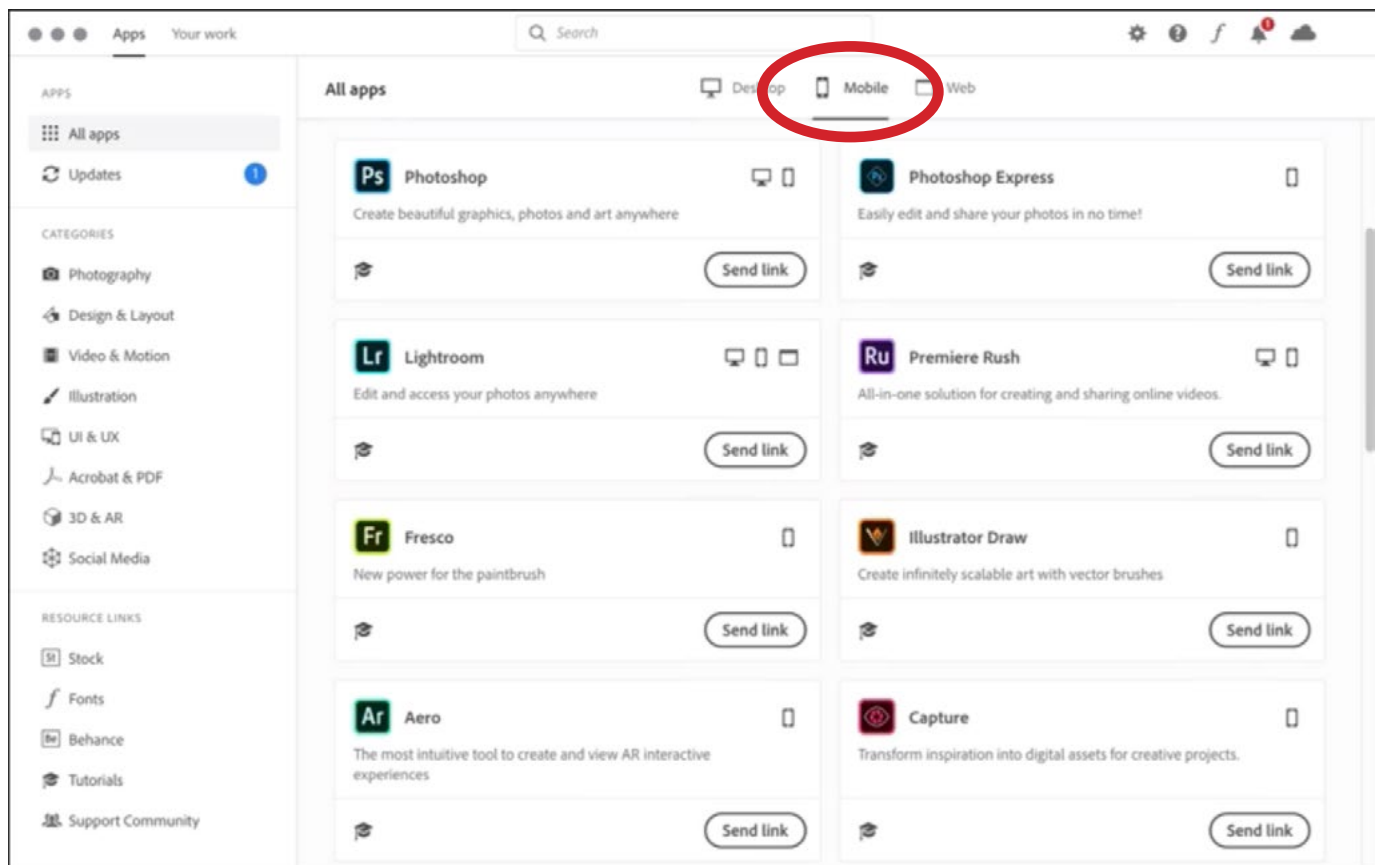

Click on the "Mobile" option (circled) at the top of the Creative Cloud app and you will get this list of all Adobe's mobile apps. Click the "Send Link" buttons to send a download link to your phone.

Adobe Bridge 2020 (V10.0)

Transparency support for .psd files, .ai files and .eps files It now displays checkerboard instead of white.

Window > Exports panel If you click on the Window menu, there is now a choice called Exports. Clicking on this option will open the new Exports panel, which includes various export presets (that you create). Drag any image thumbnail to one of the presets to quickly export an image. Click the "+ Create New Preset" option and a dialog will appear. Here, you can specify things like file size, format, metadata options, etc. Click the Save button to create the new preset and it will then appear in the Exports panel.
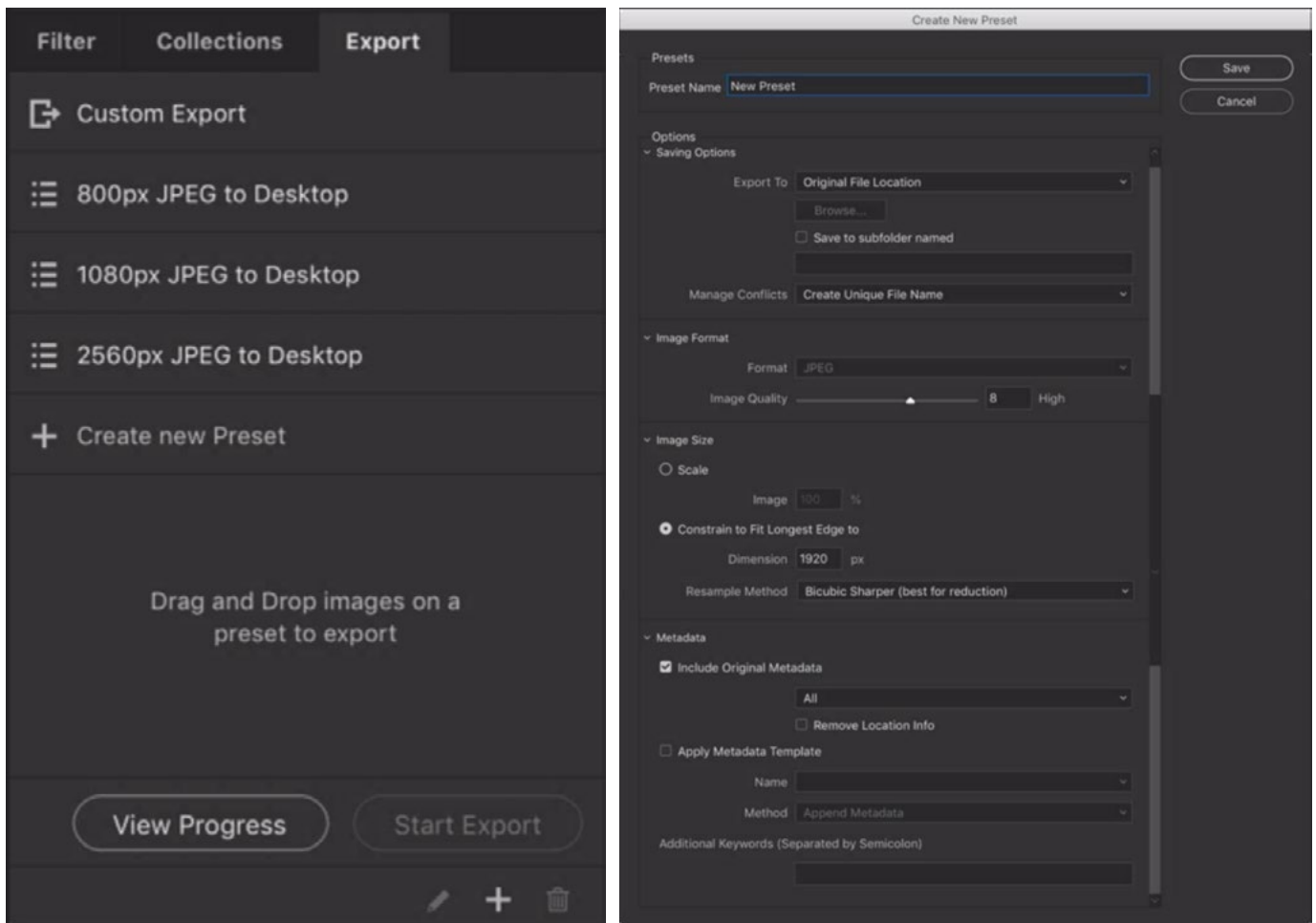
LEFT: The new Export panel in Bridge allows you to drag images to one of the export presets. RIGHT: Click the "Create new Preset" option to call up this dialog box, where you specify export settings to create a preset that will be added to the panel list.

Advanced search options Bridge now has more advanced search options, which can be accessed by clicking on the Search pop-up menu in the upper right. This will call up a dialog which allows you to enter in multiple types of search criteria (keywords, labels, text, etc.).
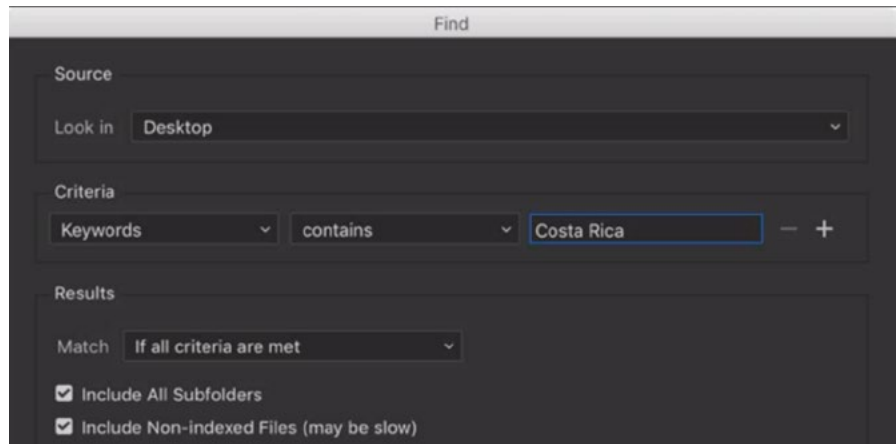
Bridge now has more advanced search options, which allow you to choose from several types of search criteria.

Thumbnail Only & Tiles check boxes There are now two new check boxes at the bottom of the Bridge window. The Thumbnails Only option isn't new. It just didn't have a checkbox before. Turn this setting on if you'd like to hide all of the text that surrounds the image thumbnails. You can also enable this setting by using the keyboard shortcut Command+T. The Tiles setting will make the image thumbnails larger and take up more space in the little thumbnail windows.
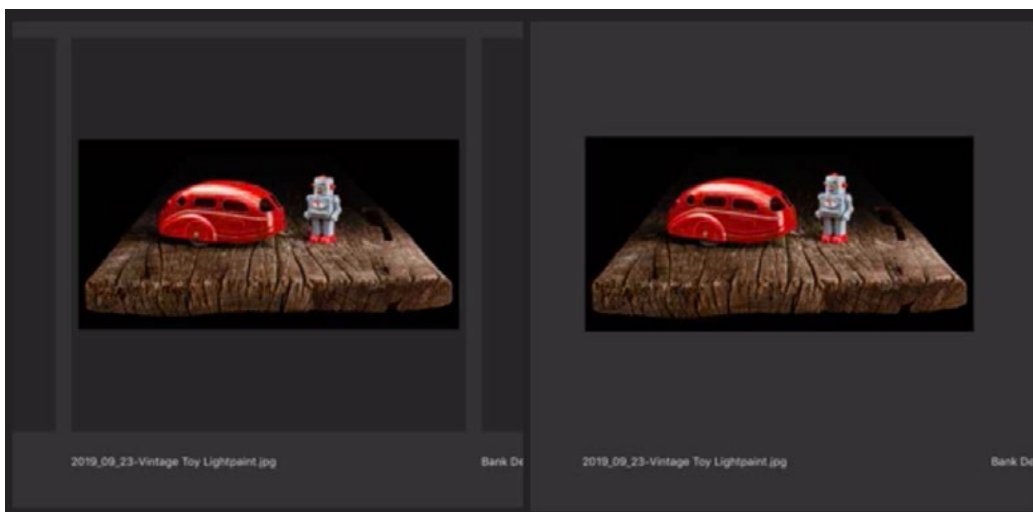
ABOVE: Two new check boxes appear in the Bridge Tool bar.

LEFT: The left screen shot shows a thumbnail with the Tiles option turned on. In the right screen shot, the Tiles option is turned off.

Lightroom Classic 9.0

Lightroom Classic is the version of Lightroom where you store your images on hard drives instead of in the Cloud. When you update this version of Lightroom, it will update a COPY of your current catalog. This means that you'll have your old version AS WELL as the new, updated version.

Updated system requirements Adobe has updated the requirements for this version of Lightroom. If you're on a Mac, you must be using a minimum of Mac OS High Sierra (10.13) or newer. If you're using Windows, you must be using OS 10 V1607 or V1803.

Camera Raw Update Camera Raw has also been updated to V12 to match.

Multi-batch export Now, when you use the Export dialog in Lightroom, you will have the option to export using more than one preset at once. The presets appear on the left side of the dialog and they now have check boxes next to them. Turn on the check boxes for the preset[s] you'd like to use. Know that if you are using these check boxes, the export settings on the right side of the dialog will become grayed out. If you want to manually enter in export settings, you'll need to turn all of the check boxes off.
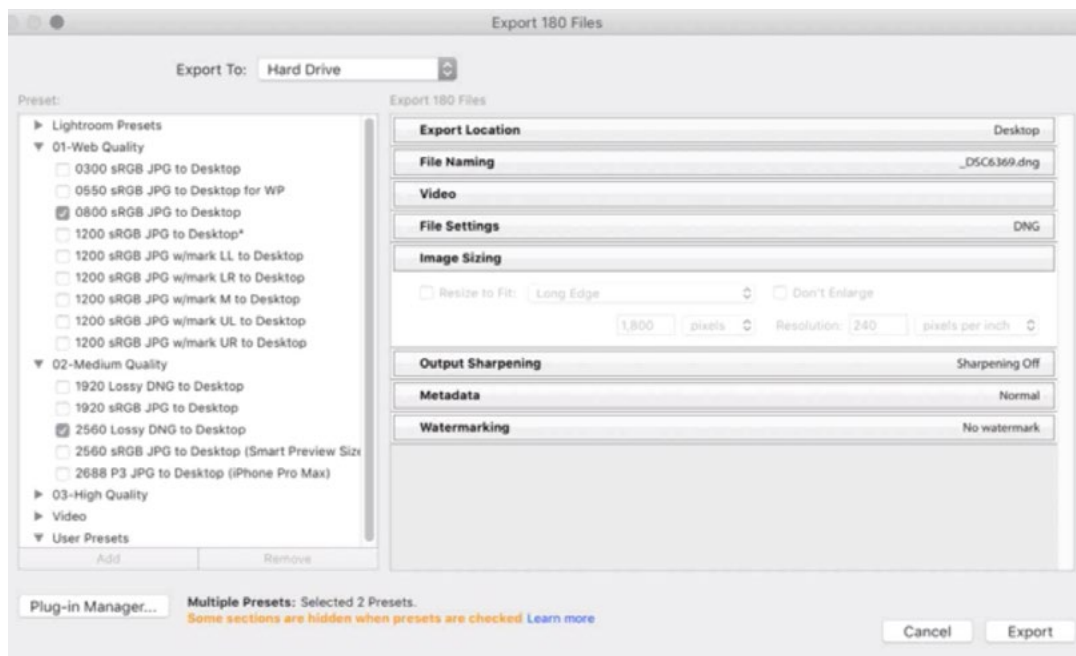
The presets on the left side of the Export dialog now have check boxes next to them so you can export multiple batches of images at once, using different presets.

Filter Folders & Collections by Color Label In a previous update, they made it so you could apply color labels to both folders and collections. With THIS update, they made it so you could filter your view based on those color labels. To do this, click on the little magnifying glass icon on the left side of the folder or collection search field. A drop-down menu will appear, giving you the option to search by a particular color label. Note that you will need to manually turn off this color filter when you switch folders or collections. To remove all filters, click on the magnifying glass icon and choose "All" from the dropdown menu.
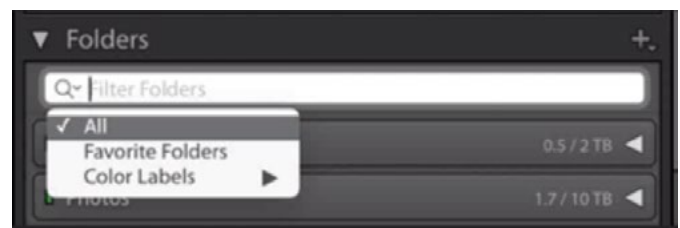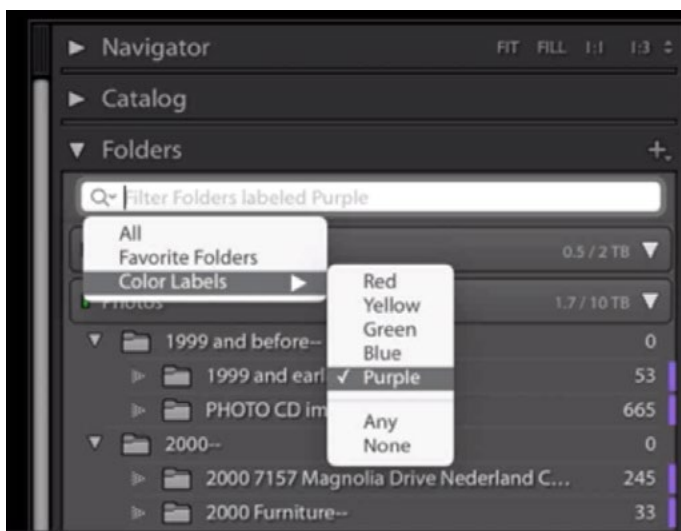
LEFT: You can now filter folders and collections by color label.

ABOVE: To turn OFF the label filter, click on the magnifying glass icon and choose All.

Export Presets option In Lightroom's Presets panel, you can now right-click on the name of a Preset Group and a pop-up menu will appear, allowing you to export the entire group of presets.

Post-Crop Vignette Preview when Cropping In the past, you would not be able to see a preview of the post-crop vignette setting as you were using the Crop Tool. Now, you will be able to see that preview, as long as the GPU Acceleration is enabled within your Preferences.

Fill Edges after Panorama Merge When merging multiple images into a panorama, there is now a "Fill Edges" option. This will use the Content-Aware technology to try and fill in any white or transparent areas that result from the pano merge. What's great is that the end result will still be a raw file. In the past, you would need to move the panorama into Photoshop and apply the Content-Aware Fill command. Once an image is moved into Photoshop, it is no longer a raw file. It's better to keep the image in Lightroom, and therefore maintain its raw status, because you can better adjust white balance and recover highlight detail without losing quality.

LEFT: The Panorama Merge dialog now has a "Fill Edges" option.

ABOVE: You can see how this panorama was merged with the Fill Edges check box turned off (top) versus turned on.

Clear History Above This Step In Lightroom's History panel, you can now right-click on a history step and a pop-up menu will appear, allowing you to Clear History Above this Step. Lightroom's History list takes up space on your hard drive. As you accumulate a longer and longer history list, it can potentially slow Lightroom down a bit, so this can be a nice way of limiting the number of steps the Lightroom catalog has to remember.
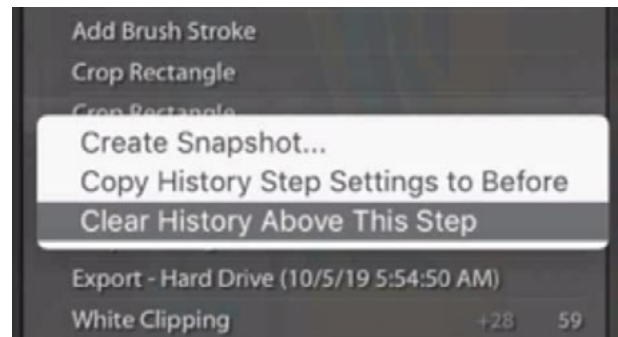
In the History Panel, you now have the option to right-click on a step and choose to "Clear History Above this Step."

Depth Filter & Smart Collection option You can now filter and search for images that have a depth map. If you have an iPhone photo that was shot in Portrait Mode (or the equivalent on Android), it attempts to make the subject in focus and the background blurry. These images have a special file format and if you move them into Lightroom, you can now search for images based on whether they have this depth information. To apply this search, choose a folder of images (or choose All Photographs from the left side of Lightroom's Library Module) and then choose Depth from within the Metadata>Develop options in the Filter Bar, which is located above the image window. (If the Filter Bar doesn't appear, tap the F key to make it visible.) You can also create a smart collection that is designed to contain images that have depth maps.

Photoshop for iPad Released!

We have known this was coming, but Adobe has officially released version 1.0 of Photoshop for the iPad. It will not be available for every version of the iPad, and you can see which iPad versions are supported in the list below.

	Minimum requirement
iPadOS version	iPadOS (13.1)
iPad models	• iPad Pro 12.9-inch *(recommended)* • iPad Pro 11-inch • iPad Pro 10.5-inch • iPad Pro 9.7-inch • iPad (7th generation) • iPad (6th generation) • iPad (5th generation) • iPad mini (5th generation) • iPad mini 4 • iPad Air (3rd generation) • iPad Air 2
Apple Pencil models	• Apple Pencil (2nd generation) *(recommended)* • Apple Pencil (1st generation)

Some Notes about Photoshop for the iPad

• Free with Creative Cloud subscription

• V1.0 does not have feature-parity with Photoshop

• Mainly compositing and retouching tools

• Move documents between Photoshop and Photoshop iPad via Adobe Cloud Documents.

• Adobe has not committed to Android support.

Photoshop 2020 (V21.0)

Now let's look at the new features added to Photoshop. We'll first provide a quick rundown and then we'll move into Photoshop and take a deeper look at some of the features.

- This new version does not replace the previous Photoshop, so you'll have two copies (be careful which you use).

- Cloud Documents (for use with Photoshop for iPad)

- Redesigned Presets Interface (Gradients, Patterns/Shapes/Styles/Swatches)

- Object Selection Tool

- Legacy Transform Preference

- Improved Properties Panel

- Smart Objects to Layers (via right-clicking layer)

- Enhanced Edit > Transform > Warp

The Home Screen (Timestamp 28:20)

When you launch Photoshop with no document open, you will usually see the Home Screen. You can switch between this screen and the main Photoshop interface by clicking on the Photoshop icon in the upper left corner of the window. In Photoshop's main interface, click the little house icon in the upper left to return to the Home screen.

By default, the home screen will display some promos for new features. If you'd like to hide this area, click the "Hide Suggestions" option in the upper right. If you do this, the Home Screen will just show you a list of recently-opened files. Click on any of these files to open them.
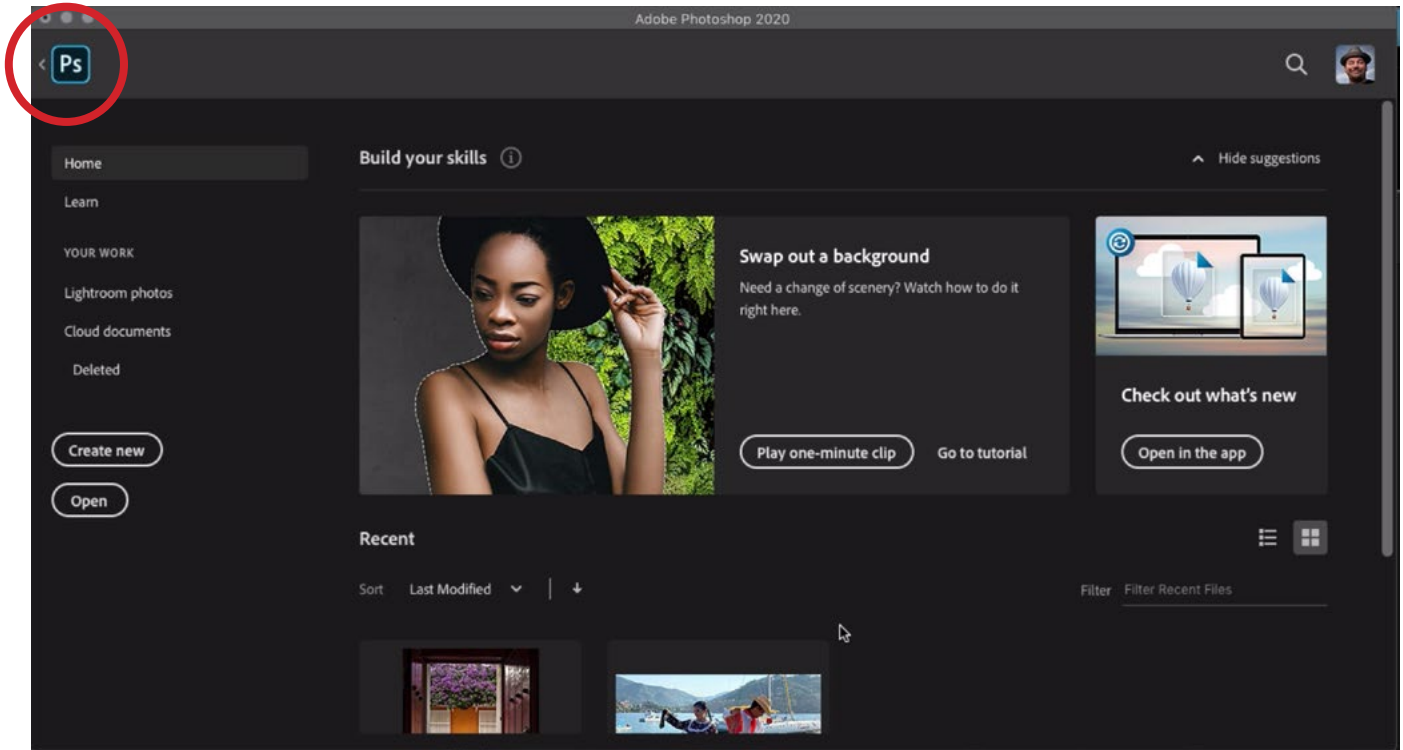
ABOVE: Photoshop's Home Screen. Click on the PS icon to move to the main interface in Photoshop.
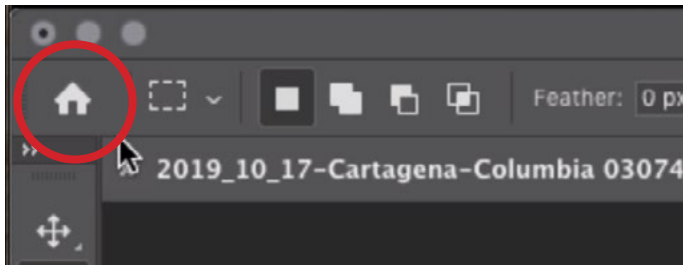
LEFT: In Photoshop, click on the home icon to return to the Home Screen.
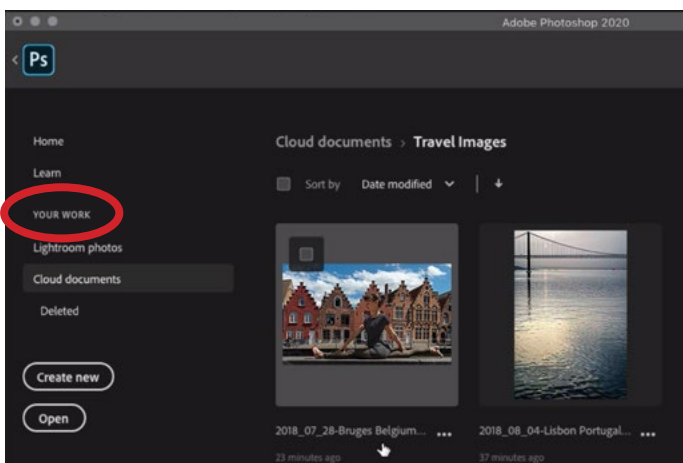
Click on the "Your Work" category to view any documents that are stored in the cloud.

There are some additional choices on the left side of this Home Screen. The Learn option will provide some video tutorials for Photoshop. Under the "Your Work" category, the Lightroom Photos option will show any Photos you have synced with Lightroom. The Cloud Documents option will show you all the documents you have stored in the Adobe Cloud.

Cloud Documents (29:40)

Cloud Documents are a new feature in this version of Photoshop and they refer to documents that are stored on Adobe servers. To save a document to the cloud, click on the Save menu and choose Save As. The first time you do this, a dialog will appear, asking you whether you'd like to save the file to your hard drive or to Adobe servers in the cloud. At the bottom of this dialog, there is a "Don't Show Again" check box and I like to turn this on because there is an easier way to choose between saving to the cloud vs. the computer.

After choosing to save to the cloud, a special save dialog will appear. In the bottom left corner, there is an option called "On Your Computer." Click this to switch to saving on your hard drive and the standard Save As dialog will appear. In this dialog, you will also see the option to switch to saving on the cloud.

In the dialog box for saving to the cloud, you can type in the file name at the top. There will not be a file format option because all documents saved to the cloud will be the same format, which is a variation on the .psd file format. It's called .psdc (The C stands for Cloud.)
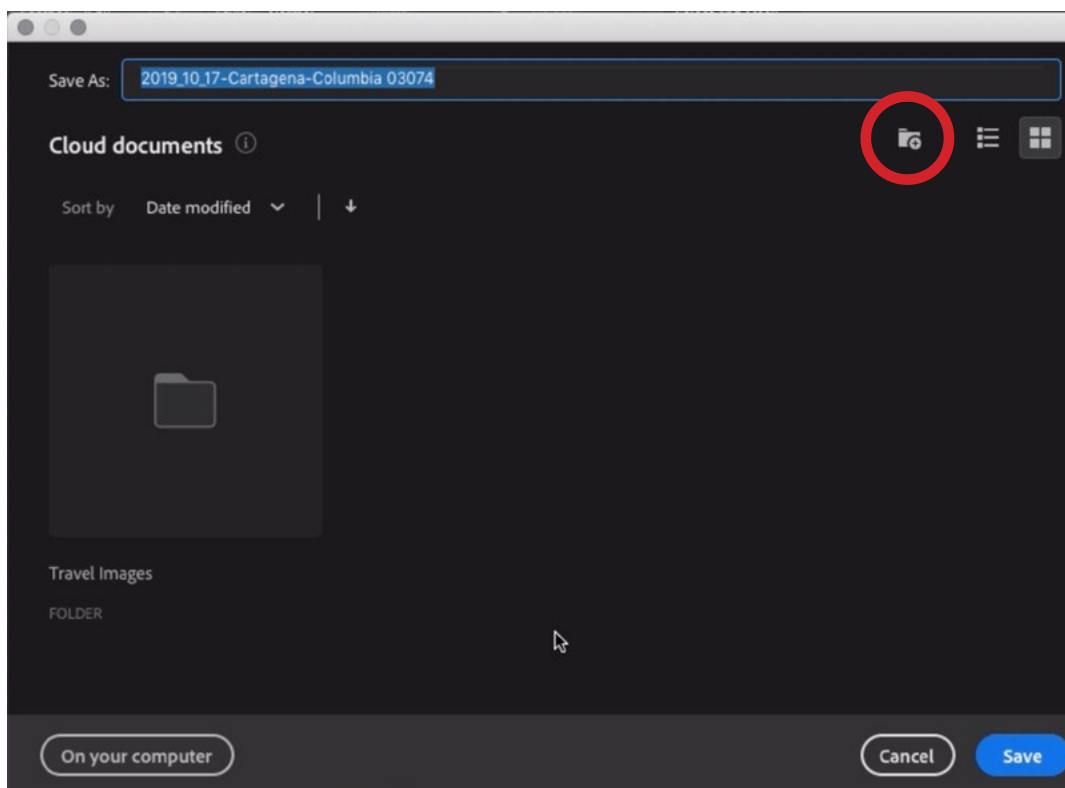

This is the dialog for saving an image to the cloud. Click the new folder icon (circled) to create a new folder in which to store the image. Alternatively, if you'd rather save the image to your hard drive, click the "On Your Computer" button in the lower left.

When you store images on the cloud, you don't have to use folders, but you can if you want to organize your images. Create a folder by clicking on the Folder icon in the upper right corner of the Save dialog. You'll be prompted to name the folder and then click Save. When you save an image like this, it first saves it on your hard drive and then it immediately tries to upload it to Adobe's servers. You can tell if it's done syncing by going to the Creative Cloud app and clicking on the little cloud icon in the upper right corner of the window. If there is a green check mark and it says "Up to Date," then it means the file has been saved. This is also where you can see how much of your allotted space has been used on Adobe's servers.

This little box contains a Pause button, which can be useful if you're on a limited Internet connection and you want to wait for better Internet to save/sync the files.
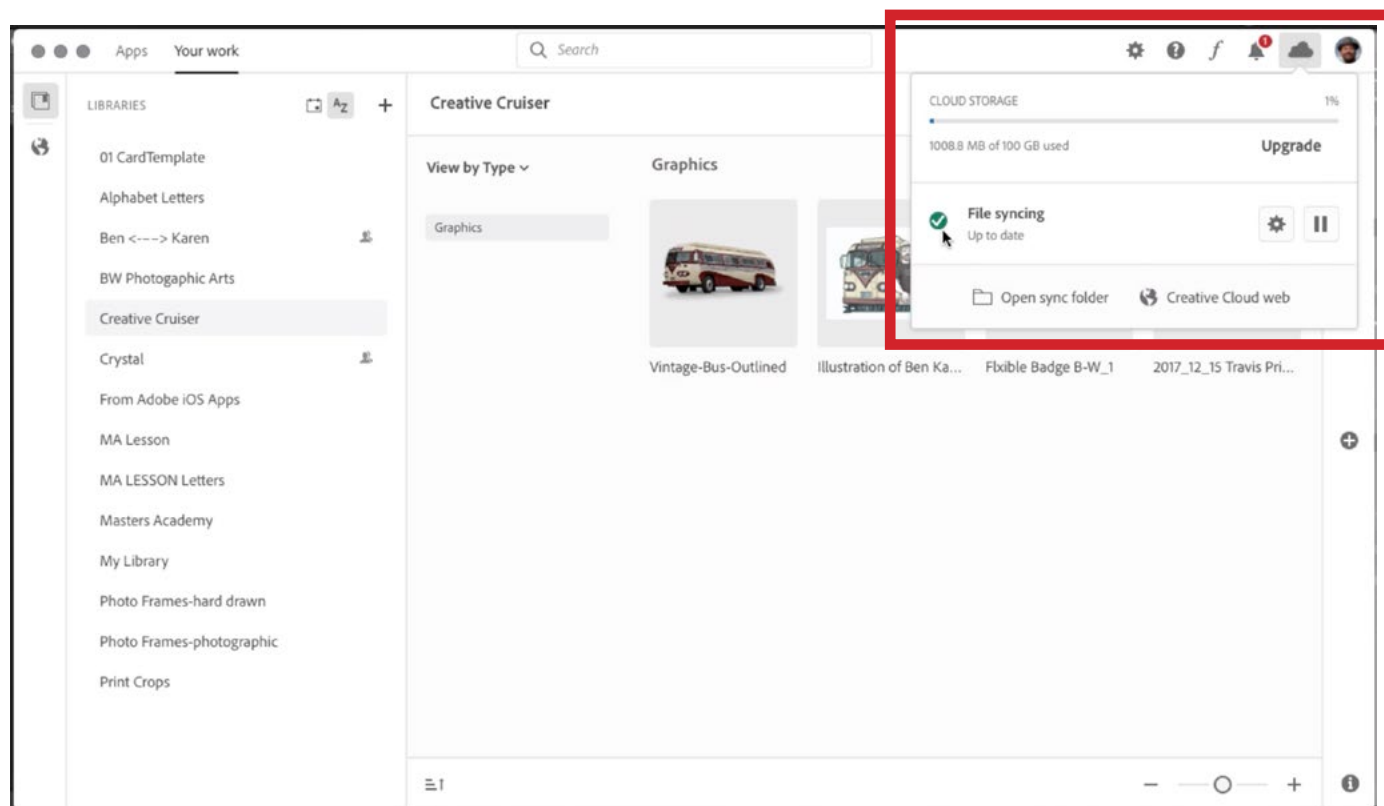

The Adobe Creative Cloud app is shown above. I clicked on the cloud icon to open this dialog, which shows whether there are any files that are still in the process of syncing to the cloud.
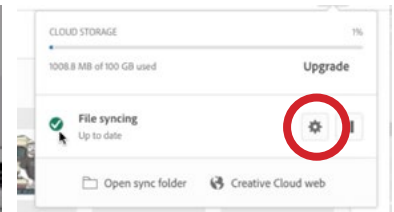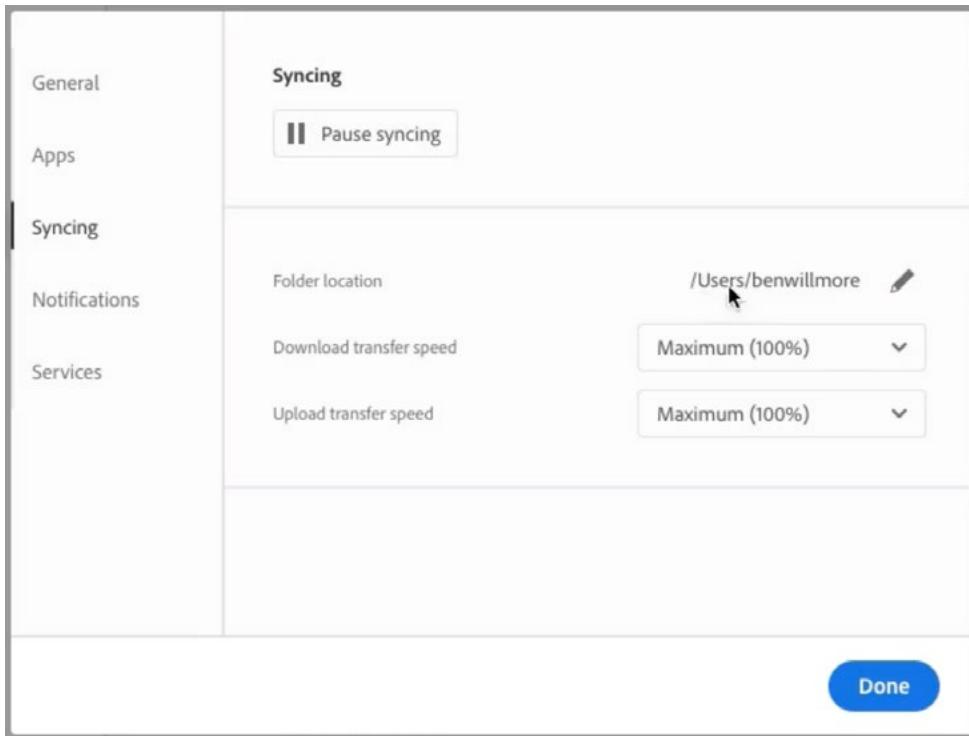
I clicked the gear icon (above) to access the settings on the left. Here, you can specify the location of the folder on your hard drive where cloud files are temporarily stored.

After clicking on the cloud icon at the top of the Creative Cloud app window, you will see a little gear icon inside the box. Click it to access some more settings. Click the Syncing option on the left to specify the location for the temporary folder on your hard drive that the cloud files get initially saved to as they are being uploaded to the cloud. You can also specify this folder in the File Handling section of the Photoshop preferences dialog. It's important to note that this is a hidden folder and will not appear as you are looking at your files in the Finder. This Syncing section also allows you to specify download and upload speeds for transferring files to and from the cloud.
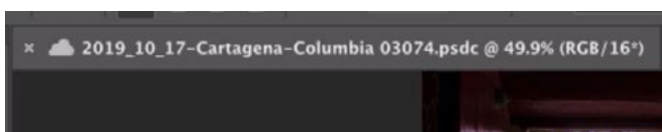
If a document is being stored on the cloud, the cloud icon will appear next to its name in Photoshop.

If a document is being stored in the cloud, a cloud icon will appear to the left of the document's name when open in Photoshop.

To open a file that is saved on the cloud, click the File menu and choose Open. One of two dialog boxes will appear. You will either see the dialog to open a cloud document or the dialog to open a regular (hard drive) document. If the regular dialog appears, simply click on the option to "Open Cloud Documents." Alternatively, you could open Photoshop's Home Screen and choose "Cloud Documents" from the left side of the window. You can also edit or move a cloud image or folder from this area by clicking on the icon that looks like three little dots beneath the thumbnail.
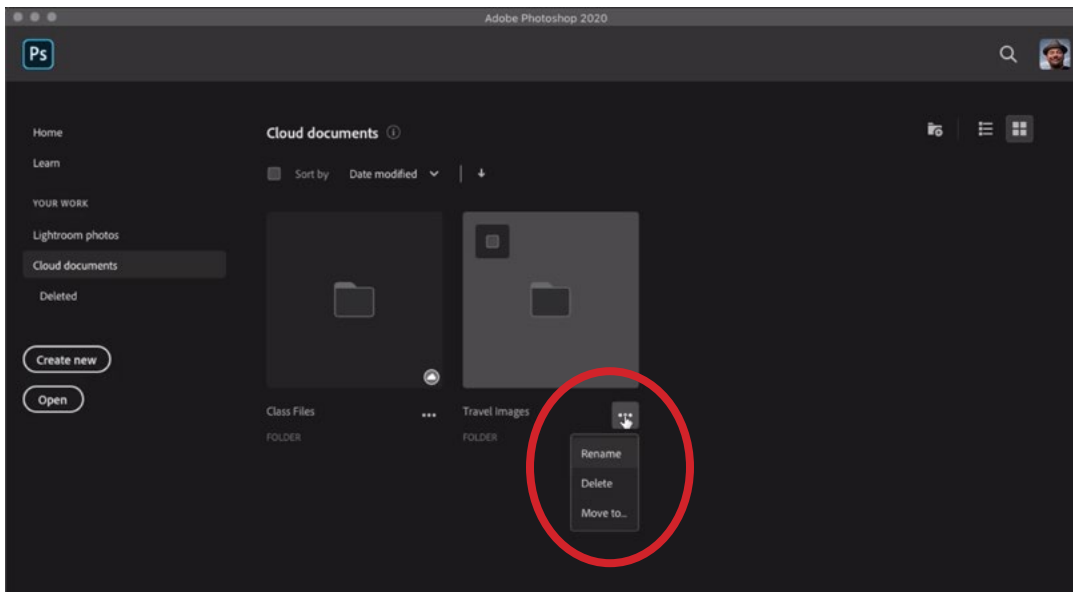
Here, we are in the Photoshop Home Screen, viewing folders stored on the cloud. You can click on the little three dots below an image or folder to edit the image/folder.

Viewing cloud documents on the web You can also view the documents you have stored on the cloud by visiting assets.adobe.com and signing in with your Adobe Creative Cloud account info. This will show you a similar view to that of the Photoshop Home Screen where you can choose the "Your Work" option to view the files you have stored on the cloud.

Click on an image to access some special choices that are only available on the website. To the right of the image are three icons. The top icon is for Comments. There is a way for you to send cloud image links to clients or other people with whom you'd like to share the image. Those people can then leave comments. You can view and reply to these comments right within this page.
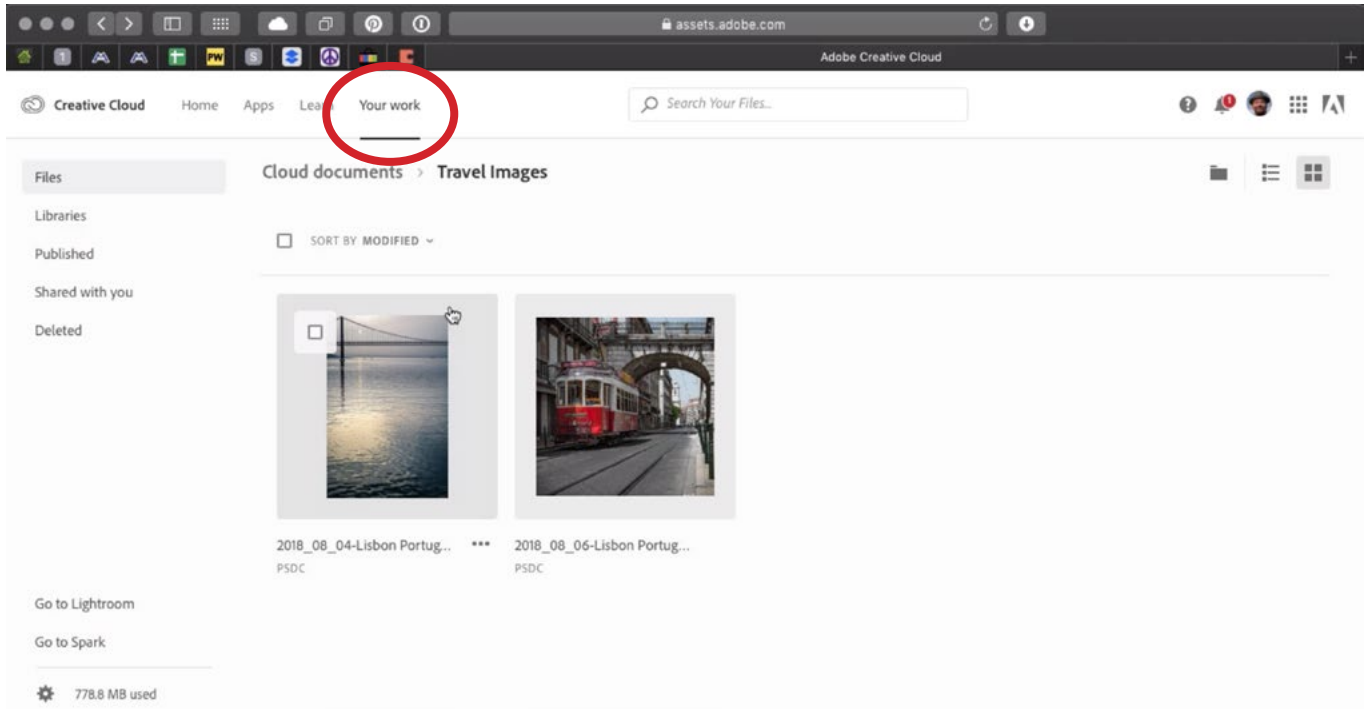
This is the view you'll see when you log in to your Creative Cloud account on the Adobe website. I chose the "Your Work" option (circled) in order to access my cloud documents.

While you're viewing the comments section, a little pin icon and a little pen icon will appear above the comments field. Use these to mark a location on the image or draw a shape out on the image.

The little "i" icon stands for info and clicking it will display info about the image you're viewing. This includes Date Uploaded, Date Modified, Image Size, etc.
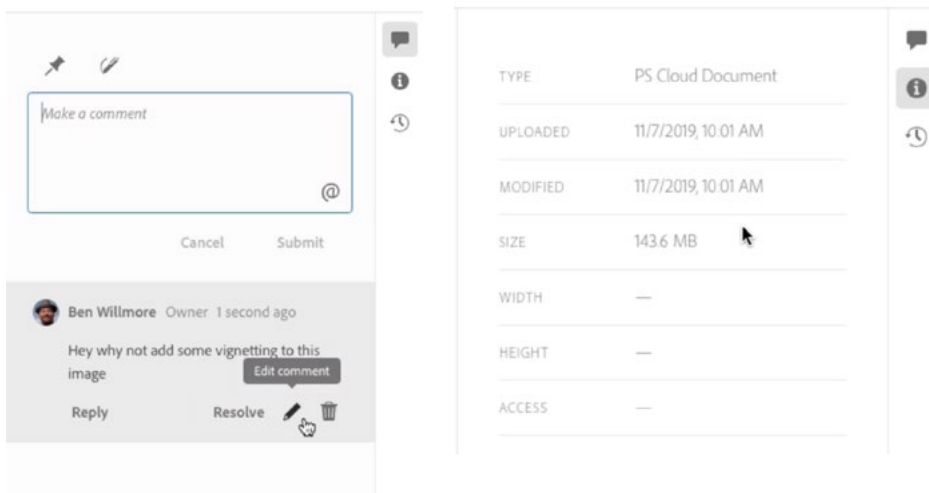

When viewing a single image on the website, three icons will appear on the right. Click the speech bubble icon (far left) to add or view comments made about the image. Click the "i" icon (directly left) to view image information.

The little clock icon will display a timeline for the image, which includes dates and times for when changes were made to the image. If you click on the different edit times, it will show you what the image looked like at that time period. This means that when you save images on the cloud, you automatically get a versioning feature, where the various versions of an image are all being stored so that you can revert to the different versions at any time. Click on the three little dots next to each version to change the name. These older versions will be saved for 30 days. If you would like them to last longer, click the little bookmark icon to the right of the version name.
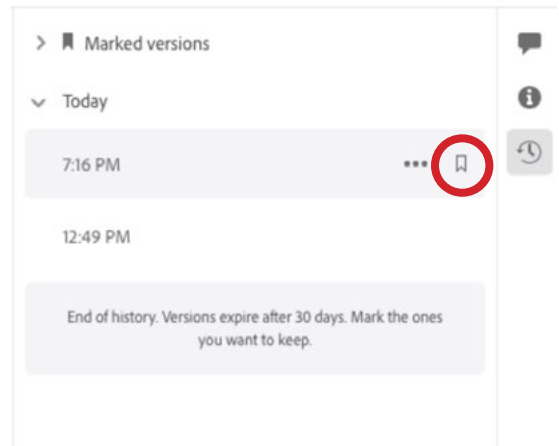

I clicked the clock icon to view all the saved versions of the image. If I'd like one of the versions to be saved for more than 30 days, I could click the book mark icon (circled).

If you'd like to share an image, click on the "Get Link" icon in the upper right corner of the window. This will display a dialog box that provides a link that you can send to others. When creating this link, you can specify whether you'd like to allow commenting. When you're done viewing an image on the Creative Cloud site, click the little back arrow in the upper left corner of the screen.
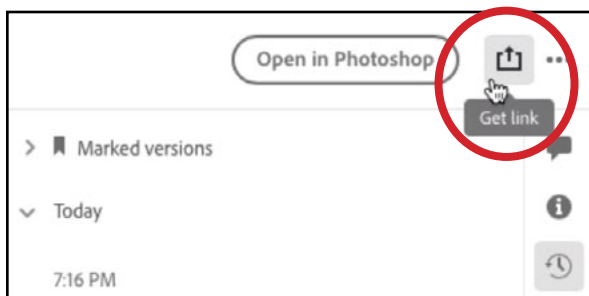
To share an image with others, click the Get Link icon (above) when viewing an image. The Share Link dialog (right) will appear and provide a link that you can send.
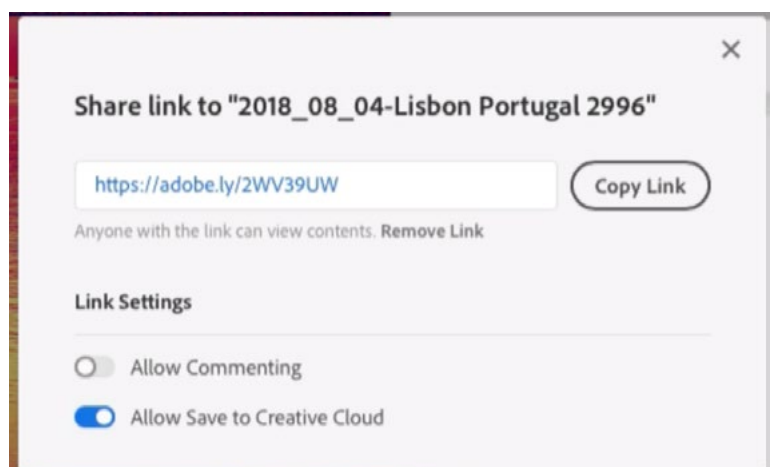
Deleting a file from the cloud If you want to delete a file from the cloud, view the cloud images within Photoshop's Home Screen and click on the three little dots below the thumbnail. A couple of options will appear, one of which is to delete the file. A message will appear, saying that the file was successfully deleted, but that's not actually the case. It will instead be placed in a "Deleted" folder, which can be accessed by clicking the "Deleted" option on the left side of the Home Screen. When viewing your deleted files, you can click on the three little dots below an image thumbnail and choose to Restore the image or to Delete Permanently. If you want to permanently delete multiple files at once, click the check boxes at the top of each image icon and then click the "Delete Permanently" option in the top right corner of the Home Screen.
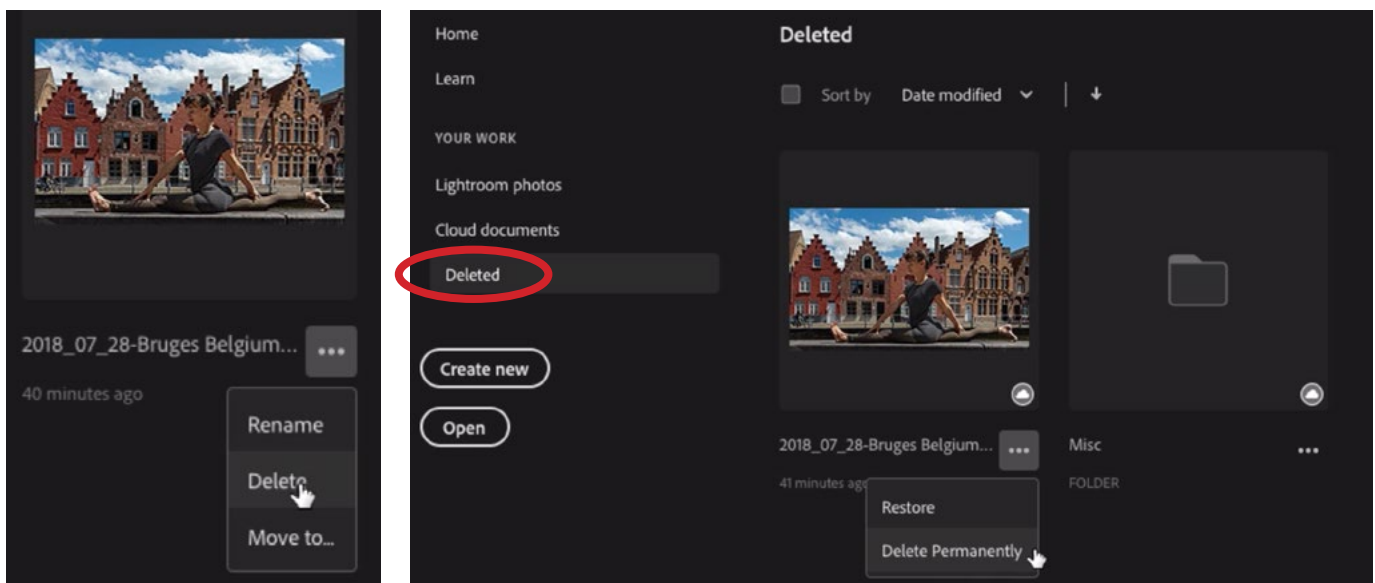

LEFT: When viewing a cloud image in Photoshop's Home Screen, click on the little three dots below an image to get the Delete option. RIGHT: Deleted images don't actually get deleted right away. They move to the Deleted folder (circled). Click on the three dots below one of these images to delete it permanently.

Saving an Image with Animation

Some images have animation build into them. In the past, if you wanted to save an image that had animation, you would have needed to use the Save For Web command. Now, you can simply choose Save As and then choose the GIF file format. This saved version will contain the animation whereas in the past, it would have saved out just a single frame.

Export As Feature (47:28)

There is another new feature to be found when you click on the File menu and choose Export > Export As. In the past, it was hard to compare file sizes when exporting an image using different settings. Now, we can click on the new "2-up" option that is located above the image preview window. This will show two versions of the image side-by-side. At the bottom of each preview, you can see the image settings and the resulting image size. Click between the different previews to change which is active so that you can adjust the file saving settings on the right side of the window. When clicking the Export button, it will use the settings for the version that is active and highlighted in blue.
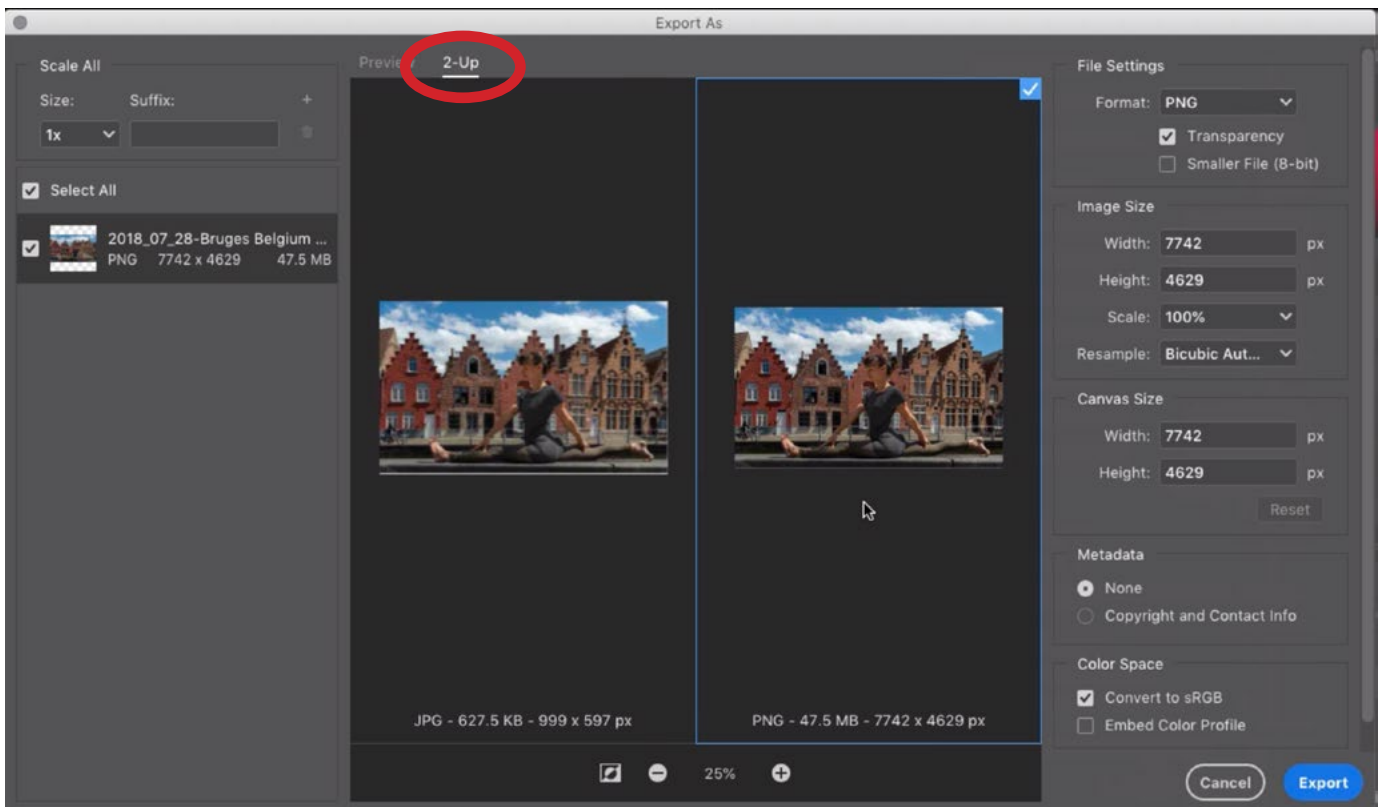

The new Export As feature allows you to view two versions of the image, each with different export settings applied. To turn on this comparison view, click the 2-Up option (circled).

Updates to Photoshop Tools (49:00)

The Crop Tool This is a small change, but they have changed the crop handles to make them a little thicker and more prominent.

The Object Selection Tool Adobe has added another selection tool that we'll cover in detail in a future lesson, but we'll talk about it briefly here. It's called the Object Selection Tool and it can be found grouped with the Quick Selection Tool and the Magic Wand Tool in Photoshop's Toolbar. When the Object Selection Tool is active, you'll have two choices in the Options Bar above the image window. You can choose between Rectangle and Lasso.
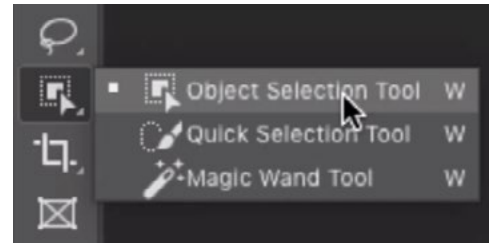
The new Object Selection Tool is grouped with the Quick Selection and Magic Wand Tools.

When the Object Selection Tool is active, you can choose between the Rectangle and Lasso settings.
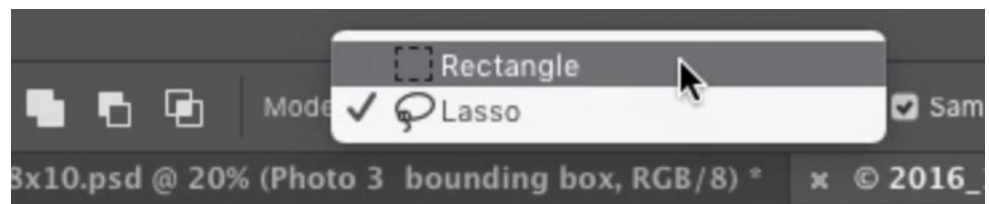
With the Rectangle option, you would make a rectangular selection around the object you want to select. When you release the mouse button, the tool will automatically attempt to make the selection smaller until it hits the edge of the object. This will often times successfully select the subject.
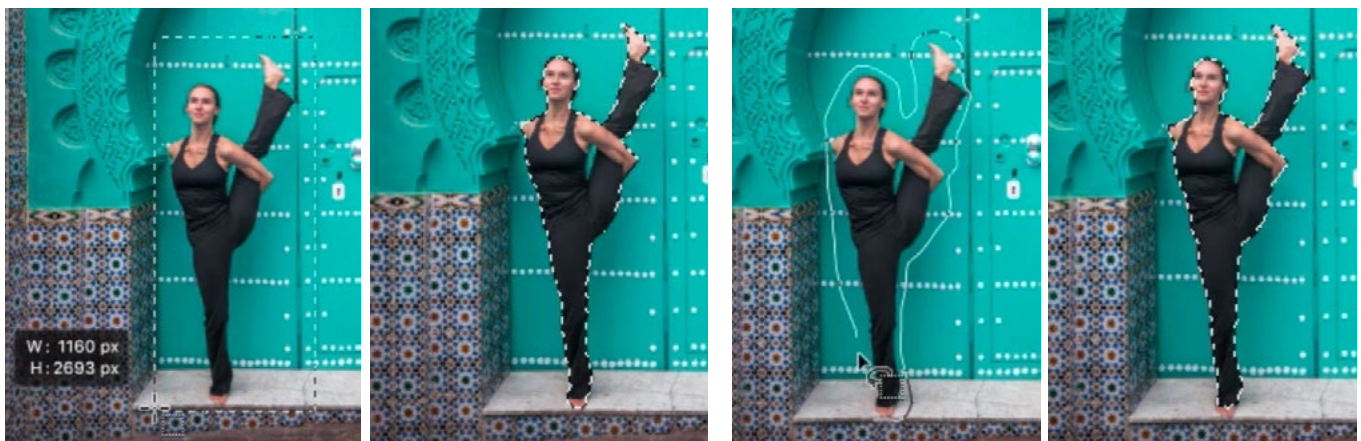
In the left two images, the Object Selection Tool is used with the Rectangle setting. In the right two images, the tool is used with the Lasso setting.

With the Lasso option, you would manually draw out a complex selection around the subject. This can be more useful when the subject is surrounded by other objects and it would be difficult to contain ONLY the subject in a rectangular selection. Again, when you release the mouse button, the tool will automatically attempt to select the subject.

If the selection doesn't quite include all parts of the subject, you can add to the selection by holding down the Shift key and dragging out a smaller selection over the area that was missed, overlapping what was already selected. Note that this works best with crisp-edged objects so it might not work as well with things like hair or fur.

If the selection included too much, you can subtract from the selection by holding down the Option key (Alt on Win) and dragging out a selection over the area you DON'T want selected. The results you'll get by doing this depend on a setting called "Object Subtract," which can be found within the Options Bar. When this setting it turned on, it's going to be smart and try to find the edge within the selection you're drawing. If you have this setting turned off, it's going to act just like the normal Lasso Tool, selecting the exact shape that you draw with your mouse.
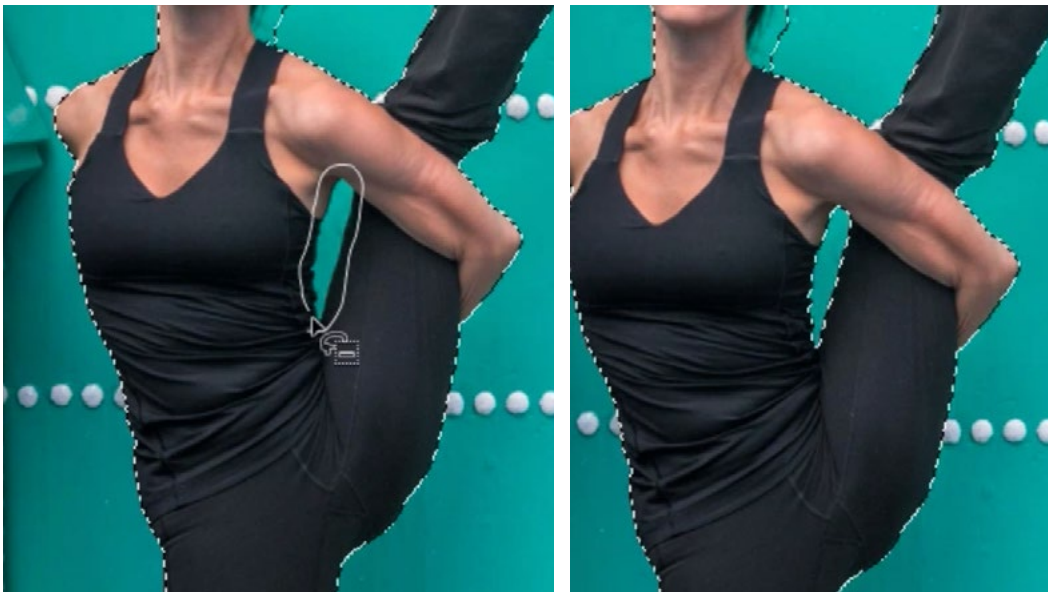

The Object Selection Tool is being used in the Subtract setting to remove the piece of blue wall from the selection.

The Options Bar also contains an "Auto Enhance" setting and I will usually keep this turned on because it will make the selection edges more smooth and less jagged. If you're making a selection of an area in a multi-layered document, you can also turn on the "Sample All Layers" check box so that it makes a selection based on all the visible layers.

The Brush Tool A new feature has been added to the Brush Tool that makes it easier to delete paint strokes. If you hold down the key directly above the Tab key (It contains the ~ and `) while using the Brush Tool, it will delete things instead of paint. Release this key and you'll go back to painting.

If you are painting with black on a mask (to hide areas), then holding down the ~/` key will instead bring areas back. Note that what it's actually doing is temporarily switching to paint with the background color. When painting with black on a mask, the background color is usually white. If, however, it is a shade of gray, then holding down the ~/` key will instead paint with gray, bringing back the layer in only partial transparency.

When the Brush Tool is active, another setting has been added to the Options Bar and that's the Angle setting. This allows you to change the angle at which your brush will paint. This won't matter if you're painting with a round brush, but is useful when painting with a shaped brush. You can also use the left and right arrow keys to change a brush's rotation. Tapping an arrow key will rotate the brush in one-degree increments. To rotate the brush in 15-degree increments, hold down the Shift key while tapping the arrow keys. To reset the angle, double-click on the little angle icon in the Options Bar. Note that brush rotation is not a new feature. It was just not previously accessible from within the Options Bar.
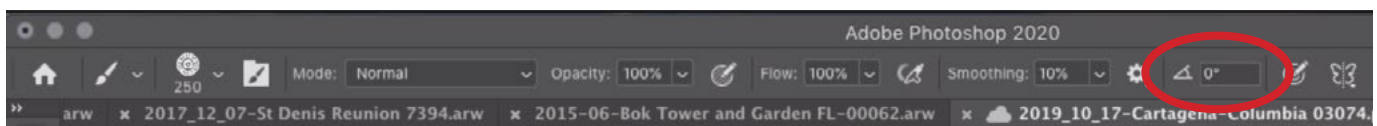

When the Brush Tool is active, the angle setting will now be available in the Options Bar.

Content-Aware Fill Sample Area Updates (57:53)

The Content-Aware Fill command can be used to automatically fill a selection based on the content surrounding the selection. There are two options for accessing this feature. You can either choose Edit > Fill and then select Content-Aware from within the Fill dialog box, or you can choose Edit > Content-Aware Fill. If you choose this latter option, a larger dialog will appear, giving you a lot more control.

This dialog contains two image windows. The window on the right shows a preview of the end result and the one on the left shows the selection. It also shows a green overlay, which represents the area that Photoshop is allowed to copy from in order to fill in the selected area. In the past, it would just create one large rectangle to copy from. Now, there are three Sampling settings to choose from. The default setting is "Auto, which will analyze the picture and try to decide what would be the most appropriate area to sample from. You can still set it back to rectangular by selecting that Sampling Area Option on the right side of the window. There is also a Sampling Area option called "Custom," which will allow you to paint out the area from which Photoshop can copy from.

There are some additional useful settings on the right side of the interface. Turning on the Scale check box will allow Photoshop to scale the sampled content in order to better fill in the selection. Turning on the Rotate check box will allow Photoshop to rotate any sampled content in order to fill in the selection.
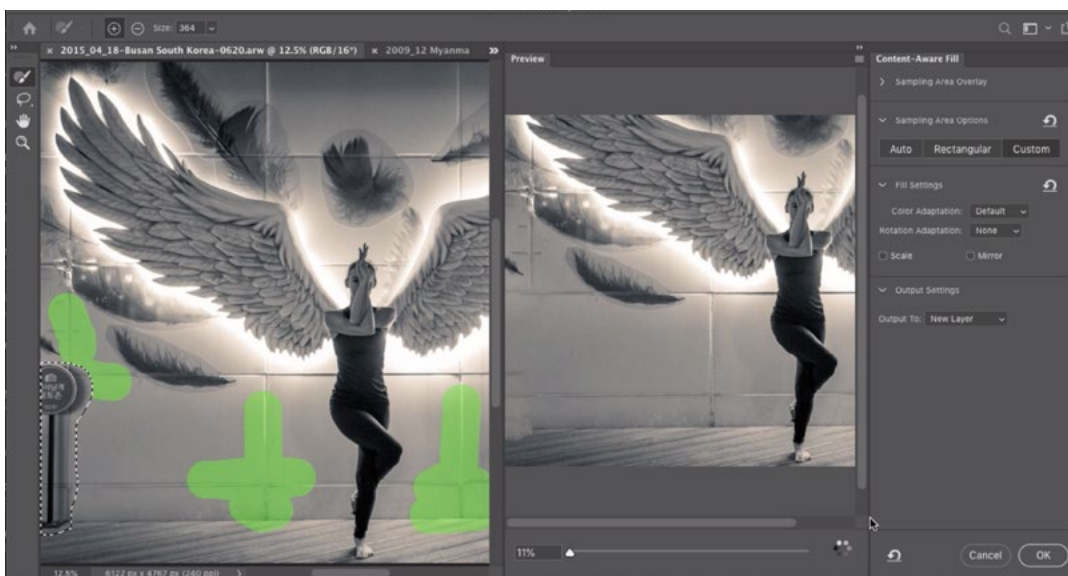
There are now new Sample Area options available in the Content-Aware Fill dialog.

New "New" Icon

This is a small change, but there is now a new icon for adding something new (new layer, new swatch, etc.). In the past, it looked like a sheet of paper with the top corner turned down. Now, it look like a square with a little plus sign inside of it. You can see it at the bottom of the Layers panel as the New Layer icon.
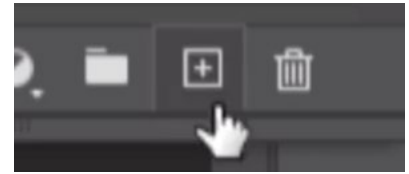

The "New" icon has been updated to the one above.

Panel Changes (1:10:20)

Adobe has made a fundamental change to many of the panels that you work with in Photoshop. These are mainly the panels that include a lot of presets, such as Swatches, Styles, Gradients, etc. Note that all of the panels we're about to talk about can be accessed via the Window menu (if they're not already visible on your screen).

The Swatches Panel This panel now gives us a new way of organizing swatches in that they are now organized into folders. At the bottom of the panel, there is a folder icon and you can click this to create a new folder. To place a swatch inside a folder, simply drag the swatch to the folder's name in the list. You can also put a folder inside of a folder.

The very top of the Swatches panel displays all of the colors you have most recently used. If you changed the Swatches panel and would like to restore it to its default settings, click on the little side menu in the upper right corner of the panel and choose "Restore Default Swatches." If you would like to access all of the old swatches found in previous versions of Photoshop, choose "Legacy Swatches" from this same menu.
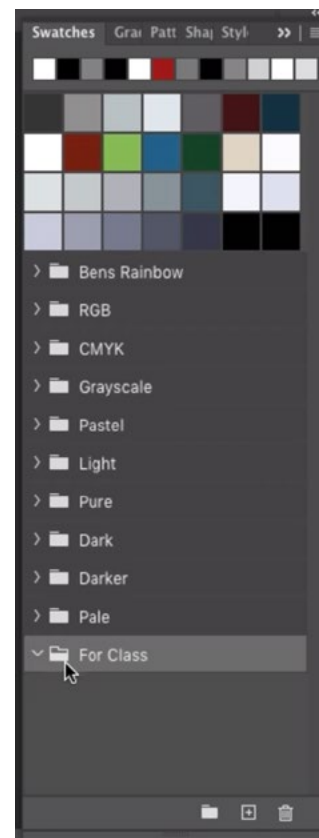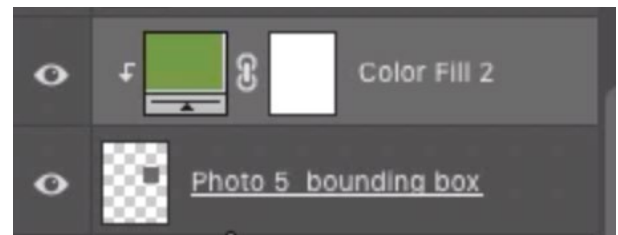

This is the updated Swatches panel and you can see that all of the swatches are grouped into folders. Create a new folder by clicking the folder icon at the bottom of the panel (circled).

To use a swatch, simply click on it and your foreground color will change to reflect that swatch. If you would rather change your background color to a particular swatch, hold down the Option key (Alt on Win) while clicking on the swatch. If you have a text layer active as you click on these colors, then you'll be changing the color of the text. If you have a shape layer active, clicking on a swatch will change the color of the shape. If you have a solid color layer active, then clicking on a swatch will change the layer's color.
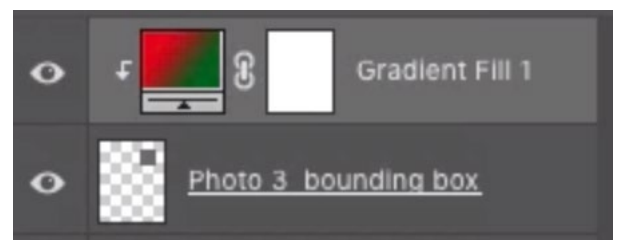
You can also drag a color swatch directly into your document. When you drag a swatch, it's going to figure out what layer is directly beneath your cursor when you release the mouse button and it will apply the color to that layer. If the layer is not a shape layer, it will create an extra color layer and clip that color layer to the targeted layer so that it only applies where that layer is visible.

When you drag a swatch into the document, it's going to change the color of the layer directly beneath your cursor. It will change the color by creating a solid color layer and clipping that color layer to the targeted layer.

You can drag a color swatch into the document so that it fills the entire canvas area by holding down the Option key (Alt on Win).

The Gradients Panel The Gradients panel got similar updates as the Swatches panel. The gradients are now organized into folders and you can drag gradients into folders to organize them. The gradients that appear near the top are the ones that you had open before updating to this version of Photoshop. The smaller gradients at the VERY top are the most recently-used gradients. Again, you can click the side menu in the top right corner of the panel and choose "Legacy Gradients" if you would like to view the gradients that were available in previous versions of Photoshop.


Just like with swatches, a gradient will be applied to a layer by creating a gradient fill layer and then clipping it to the targeted layer.

You can apply gradients in the same way that you apply swatches. Drag a gradient into the document and the gradient will be applied to the layer that's under the cursor when you release the mouse button. It will apply this by creating a gradient fill layer and clipping that layer to the target layer. If you'd like the gradient to be applied to the entire document, hold down the Option key (Alt on Win) while dragging the gradient swatch into the document.

You can also drag a gradient swatch to the Layers panel itself and it will create a new Gradient Fill layer.

The Patterns Panel The Patterns panel was updated as well and has the same new features as the Swatches and Gradients panels. If you click on the little side menu at the top of the Patterns panel, you will see that you have the option to load "Legacy Patterns & More." This means that you will get the old patterns available in previous versions but you will also get some new patterns that were added this year.
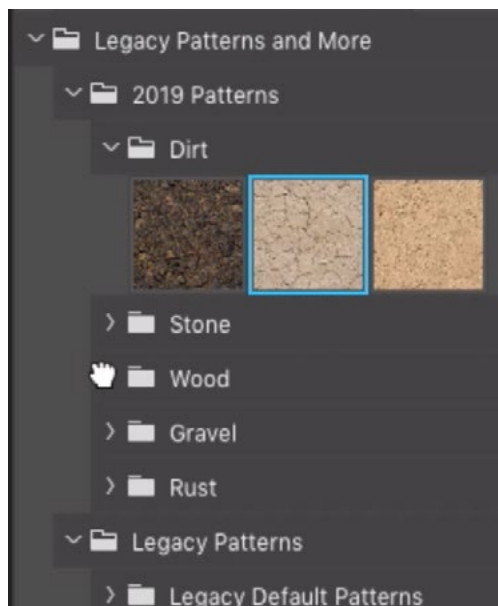

Some new patterns were added to the Patterns panel in this version of Photoshop.

The Shapes Panel The Shapes panel is new to this version of Photoshop. It contains all of the shapes that we're used to seeing when we activate the Shape Tool and set it to create a custom shape. When we chose this option in the past, the shape menu would appear in the Options Bar. Now, we can use these shapes from within the Shapes panel and we can be using any other tool. We're not restricted to the Shape Tool.

Again, we can organize these shapes into folders and we can click on the little side menu if we wanted to load "Legacy Shapes & More." The "More" addition means that Photoshop has added some extra shapes in this version.

To add a shape to your document, drag the shape from the panel into the image window. When you release the mouse button, the shape will appear with transform handles around it so you can scale it to your desired size. Tap the Return/Enter key when you're done. When you add a shape like this, it will use the current foreground color.
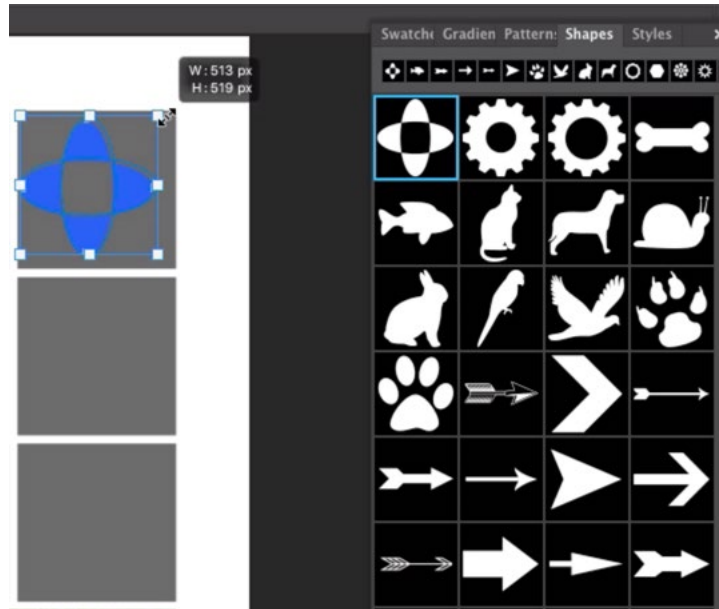
When you drag out a shape from the Shapes panel, it will have transform handles so you can scale and position it.

The Styles Panel The Styles panel has been updated in the same way as the other panels that we discussed. It also includes some new styles. Clicking on a style within the Styles panel will apply the style to whatever layer is currently active. You can also drag a style into the document and it will be applied to the layer that is directly beneath the cursor at the time you release the mouse button.

Now let's say that you want to drag a layer style to a particular layer but you don't want to lose the drop shadow that is already applied. In this case, hold down the Shift key as you drag the layer style and it will maintain the styles that were already applied and simply adds the new ones.
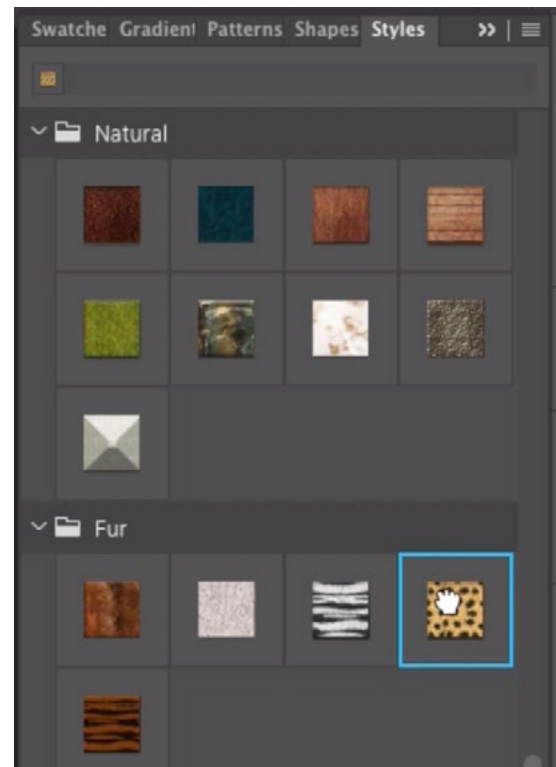
The new Styles panel in Photoshop is also organized by folder.

Layers & Smart Objects (1:26:37)

Now let's take a look at the changes they've made to layers in the new version of Photoshop. We already mentioned that the New Layer icon looks different now. It now looks like a square with a plus sign inside.

Quick zoom feature One of the new features allows you to zoom in on a layer to see its contents. This can be useful when working with very complex documents. To do this, hold down the Option key (Alt on Win) and click on the layer in the Layers panel. The document will zoom in so that the targeted layer fills the screen.

Convert Smart Object to Layers Adobe has made quite a bit of updates when it comes to smart objects. In the past, a smart object could be made up of many layers and, in order to edit the individual layers, you'd need to double-click on the smart object to open it in a separate document. Now, there is a new option that allows you to keep and edit all of the smart object pieces/layers within the document it's contained in. After a smart object has been created, make sure it's active within the Layers panel, click on the Layer menu and choose Smart Objects > Convert to Layers. This will take the smart object, separate it into all of its individual elements and place them in a folder. You do need to be careful when doing this because any filters or transformations that had been applied to that smart object will go away. That's because filters can only be applied to one layer at a time.
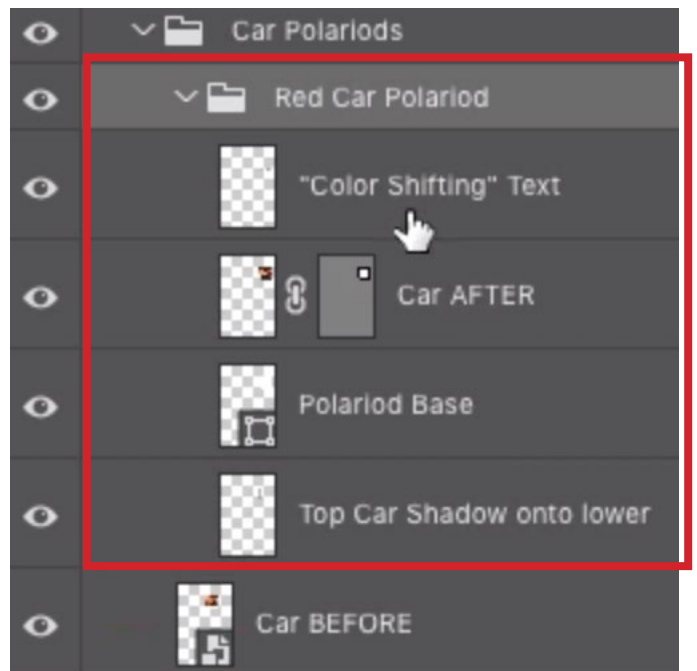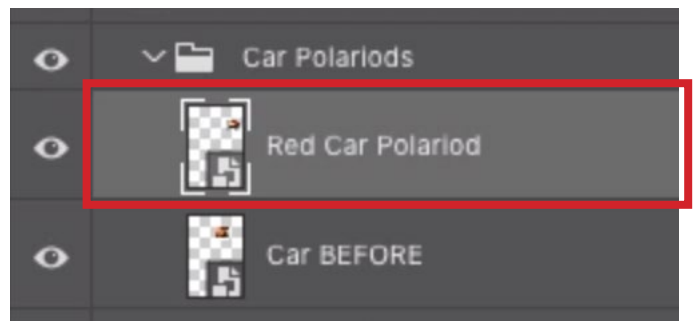

You can see the smart object in the top screen shot. In the screen shot directly above, I used the Convert to Layers feature to split the smart object into its individual layers.

I find this feature to be especially useful when working with the Library panel in Photoshop. When you drag an element from your Library into a document, it's going to place the object as a smart object that is linked back to the library that is stored in the cloud. If you make a change to that object within your document, it's going to also change the object within the Library (and within any other documents that use the object). I usually don't want this. I want to be able to change the object within my active document but have it stay the same within the Library. I can achieve this by using this Convert to Layers feature. After dragging an element from my Library into my document, I'll click on the Layer menu and choose Smart Objects > Convert to Layers.

Smart objects & layer comps Adobe also made some updates to smart objects and layer comps. A layer comp will remember what layers were visible at the time you created the layer comp. It can also remember the layer styles that were applied (drop shadow, bevel & emboss, etc.) and the position of a layer.

Layer comps allow you to easily revert to that saved version of the document and they can allow you to have multiple versions of a document.

Let's say that you have a multi-layer document that contains several layer comps. There is a certain way in which you can embed that document within another document. With a second document open, you can click on the File menu and choose Place Embedded. You'll be prompted to select the desired file from your hard drive. When the file is embedded within the document, it will be placed as a smart object. Because this smart object is a document that contains layer comps, you can open the Properties panel and use the menu to switch between layer comps. This means that you can switch between the various versions of the document.
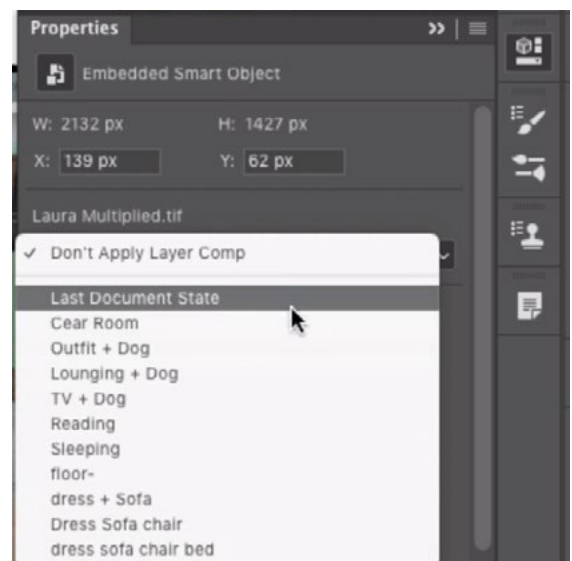
After embedding a document containing layer comps into another document, you can use the menu in the Properties panel to determine which of the layer comps is displayed from the embedded file.

Now let's say that you want to use multiple versions of the file within this new Photoshop document. You would duplicate the smart object as many times as is needed and then use the menu in the Properties panel to change which layer comp is displayed for each version.

Here is where Adobe added even more functionality. We can create layer comps for this second document that contain multiple versions of the embedded document. When we click the New Layer Comp icon at the bottom the Layer Comps panel, a dialog will appear and here there is a new option of "Layer Comp Selection for Smart Objects." Turn this check box on and the new layer comp will remember what versions of the embedded document are being used.
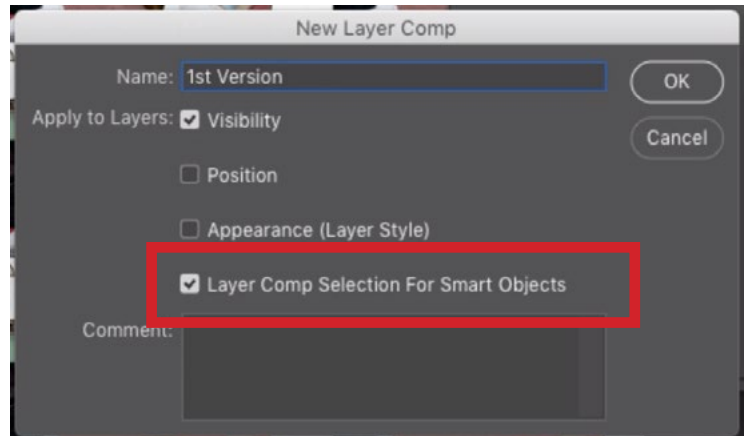
If there is an embedded document that contains layer comps and you go to create a layer comp of the ACTIVE document, you now have the option to include "Layer Comp Selection for Smart Objects" within the new layer comp.

Transforming a layer There is now some added functionality when you select a layer, click on the Edit menu and choose Transform > Warp. Note that you can not warp more than one layer at once. If you need to do this, you'll have to select the layers and then first convert them into a smart object.

In the past, when you chose the Warp option, you automatically got a warping grid on top of your image. You can still get that same grid by setting the Grid menu (in the Options Bar) to 3 x 3. This menu starts off at the Default setting, which shows no grid. With this setting, you can click and drag anywhere within the image to freely warp the layer. When the menu is set to 3 x 3, a 3 x 3 grid will appear on the image and you can
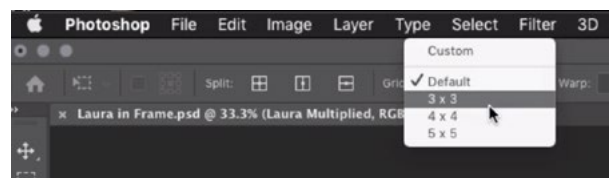
After choosing the Warp command, you can put a warp grid on the image by choosing one of the options from the Grid menu in the Options Bar.

click within one of the rectangles to move it around, warping it. You can also click and drag on the handles that are attached to the corners to change the edges of the layer. This menu also gives you the options of working with a 4 x 4 grid or a 5 x 5 grid. These allow you to more selectively warp smaller parts of the layer without all the other areas being affected as well. You can also click on one of the grid points to activate handles that will allow you to rotate a particular part of the layer.


Here, the 5x5 grid is applied and we are dragging within one of the grid rectangles to warp the image in a localized area.

There is now a new alternative to using the warp grid. You can now create your own warp lines so that you can specify the number and location. We'll use the "Split" icons to do this. These can be found in the Options Bar above the image window. If you click on the right-most icon, "Split Horizontally," a horizontal line will appear under your cursor when you move the mouse over the image. Click to position the line in the desired location. You can use the second icon, "Split vertically," to place a vertical line. You could also use the first icon to create a cross of two lines on the image. You can place as many or as few of these warp lines as you'd like.

There is another, faster, way of adding warp lines on the image. If you hold down the Option key (Alt on Win) and hover your cursor over the image, a line will appear that is perpendicular to the nearest edge. If the cursor is close to the left edge of the image, a horizontal line will extend out from that edge. Move your cursor around and click to add a line. If the cursor is closer to the middle of the image, then you will be creating two, crossed lines at the same time. After adding your lines, you can click and drag on the intersecting points to warp the image.

If you'd like to select more than one intersecting point at once, click on one, hold down the Shift key and click on the other[s]. Alternatively, you could hold down the Shift key and drag out a box around all of the points you would like to be selected. When you click and drag inside an area that has multiple points selected, you will be positioning the image under all of those active points. A bounding box will appear around the active points and you can click and drag on the corners to scale that part of the image. If you click and drag right outside of the bounding box, you will be rotating the content.
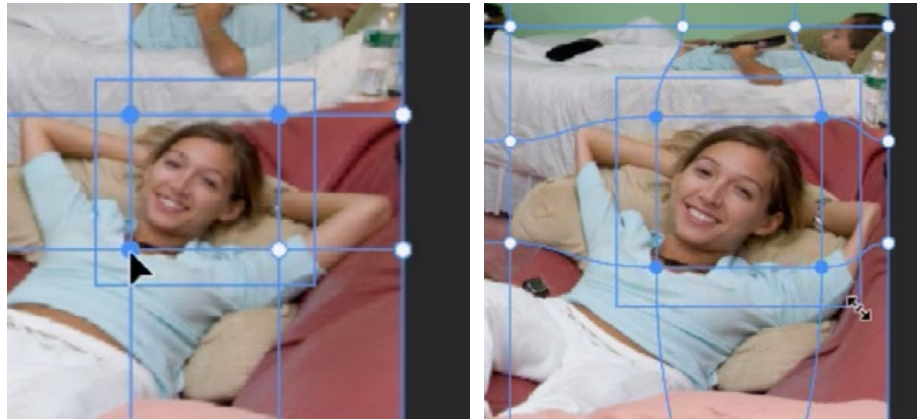
After selecting multiple points on the warp grid, a bounding box will appear around the points. You can drag on the corners of the box to scale the content.

Note: Before using the Warp command, I always make sure that I have converted the layer into a smart object. This will allow me to go back and make changes to all of the individual points in the warp. If I applied warping on a regular layer, then the results would be permanent and unchangeable.
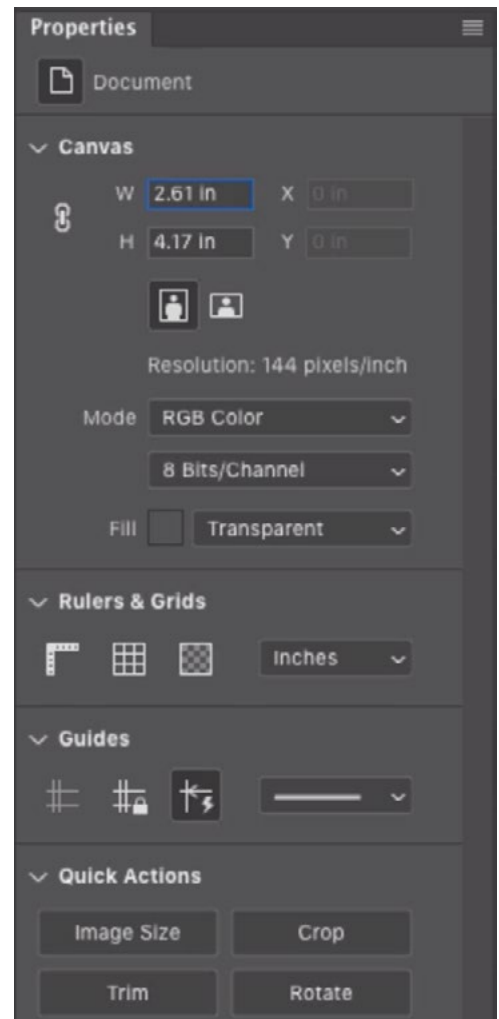
The Properties Panel

If the Properties panel is not visible on your screen, you can access it by clicking on the Window menu and choosing Properties. The Properties Panel shows you the properties of the active layer and it will change based on the type of layer you're working on. If there is no layer selected in the Layers panel, the Properties panel will display the Document Properties. Let's first look at what is included when the panel is displaying the Document Properties.

DOCUMENT PROPERTIES

Canvas The panel is split into four different areas, the first of which contains the Canvas settings. In the older versions of Photoshop, the entire panel just included information about the size and resolution. Now, it not only includes the size, but we can actively change the canvas size from within the panel. We can also see and change the mode of the image (RGB, CMYK, etc.) via the new Mode menu and we can switch between 8-bit, 16-bit and 32-bit. There is a Fill setting, which determines what color is in the background when you add space to the image by making the canvas size larger. Using the Fill menu, you can choose the Transparent option so that no color is added. You'll only see the checkerboard transparency background.

Rulers & Grids The next section within the Properties panel is titled Rulers & Grids. Here, you can click the Ruler icon to toggle the visibility of the Rulers in the document. Alternatively, you could use the keyboard shortcut Command+R (Ctrl+R on Win). The icon that looks like a grid will place a grid overlay on the image. Clicking on the third icon that looks like a
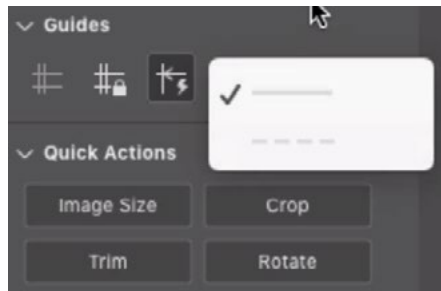
This is what the Properties panel looks like when displaying the Document Properties.

checkerboard will open the Transparency & Gamut settings within Photoshop's Preferences panel. Here, you can determine what size the transparency grid displays. The menu under the Rulers & Grids section will let you determine the measurement system that is used by the Rulers.
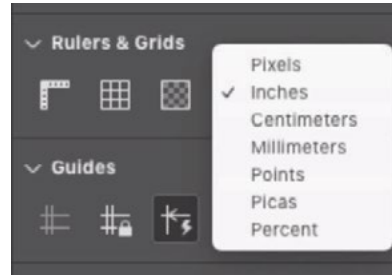
The Rulers & Grids menu will let you specify what unit of measurement will be used by the Rulers.

Guides The next section within the Properties panel is titled Guides. The first icon here will toggle the visibility of the guides. If this icon is grayed out, it means that there are no guides currently on the image. Click on the center icon to lock the

guides. This will lock the guides relative to the Rulers. The third icon will toggle smart guides on and off. Smart guides will appear as you are moving a layer around and they will try to snap the layer to align with an edge or another object in the document. The menu under the Guides section lets you change what the guides look like. You can choose between dashed lines or solid lines.

The Guides menu lets you choose the look of the guides.

Quick Actions The buttons under this section send you to various areas within Photoshop. These include the Image Size Dialog, the Crop Tool, the Trim command and the Rotate dialog.
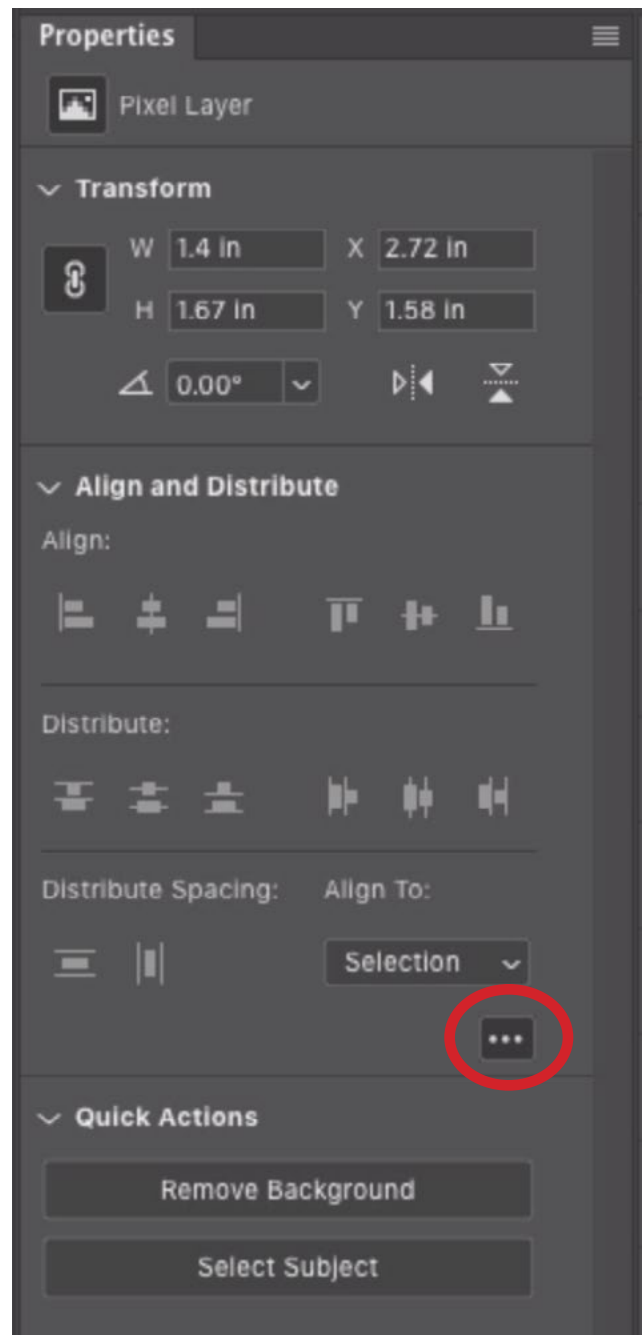
THE PROPERTIES PANEL FOR A PIXEL-BASED LAYER

Now let's look at what the Properties panel looks like when the active layer is a regular, pixel-based layer. This is the type of layer you get when you click the New Layer icon at the bottom of the layers panel. In the old version of Photoshop, the panel simply showed the width and height of the layer as well as the location of the upper left corner. There is a lot more in the new version and it's separated into different sections.

Transform The first section is called Transform and it again shows the width and height of the layer as well as the X and Y locations, but now you can change these properties from right within the panel. There are also settings for rotating the layer and flipping the layer horizontally or vertically.

Align & Distribute The next category in the panel is Align & Distribute and this will mainly come into play when you have more than one layer selected. When you have more than one layer selected, you can use the Align icons to align them based on their center points, edges, etc. If you change the "Align To" menu to Selection, then you can create a selection within the document and use the Align icons to align the current layer to that selection.

Quick Actions This section contains a couple of buttons for doing quick tasks. The Remove Background button will try to isolate the subject with a layer mask. The Select Subject button will try to isolate the subject with a selection.

Many of these panels contain buttons that look like three little dots (...). Click this button to toggle whether or not the section of the panel is expanded to show all of the settings.

This is what the Properties panel looks like when viewing a pixel-based layer. When you see an icon that looks like three dots (circled), you can click on it to toggle the visibility of extra settings.

THE PROPERTIES PANEL FOR A SHAPE LAYER

The Properties panel shows a whole different group of settings when a Shape layer is active. There are settings for controlling the size of the shape and the stroke settings (if there is a stroke applied). There are also setting icons that let you determine how the shape behaves in relation to other shapes (add to, subtract from, etc.). The one new area that was added with this version of Photoshop is a section that allows you to control the roundness of the shape corners. You can either control each corner individually or you can keep the link setting turned on so that you can control all the corners in sync.
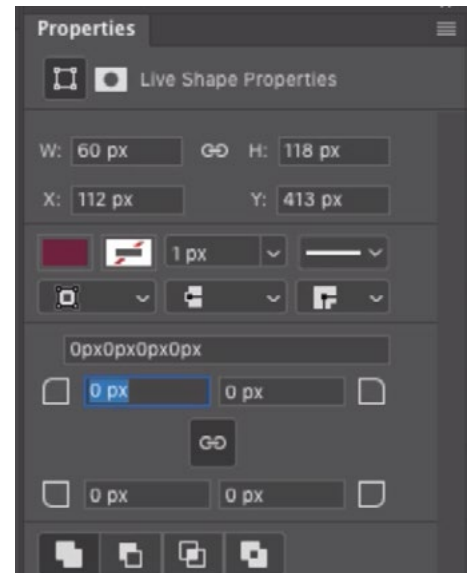
This is the Properties panel when viewing a Shape layer.
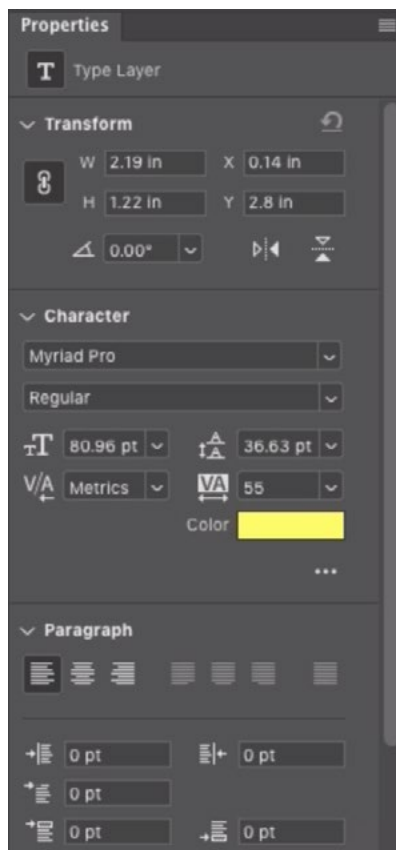
This is the Properties panel when viewing a Text layer.

THE PROPERTIES PANEL FOR A TEXT LAYER

When it comes to a text layer, they have made a lot of changes to the Properties panel. The old version showed the width and height, and it included some very basic text features. Now, there are so many settings that you won't even need to use the Paragraph and Character panels.

Transform The first section in the panel contains the Transform settings, which allow you to adjust the width, height and rotation of the text. You can also flip the text horizontally or vertically.
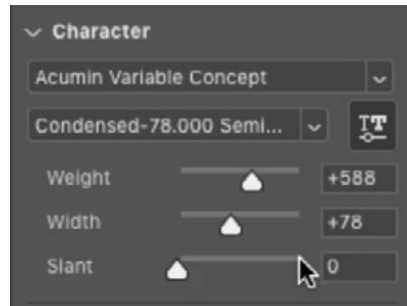
Character The Character section allows you to change the font, point size and general look of the text. This includes a lot of settings that were not previously included. Toggle the icon that looks like three dots (...) to expand and contract the extra settings. Some fonts will include additional settings. For example, if you set the Character

menu to a variable font, then some sliders will appear, allowing you to control the Weight, Width and Slant of the font. If you use an SVG font (stands for scalable vector graphics), some additional settings will also appear under the Type Options category.
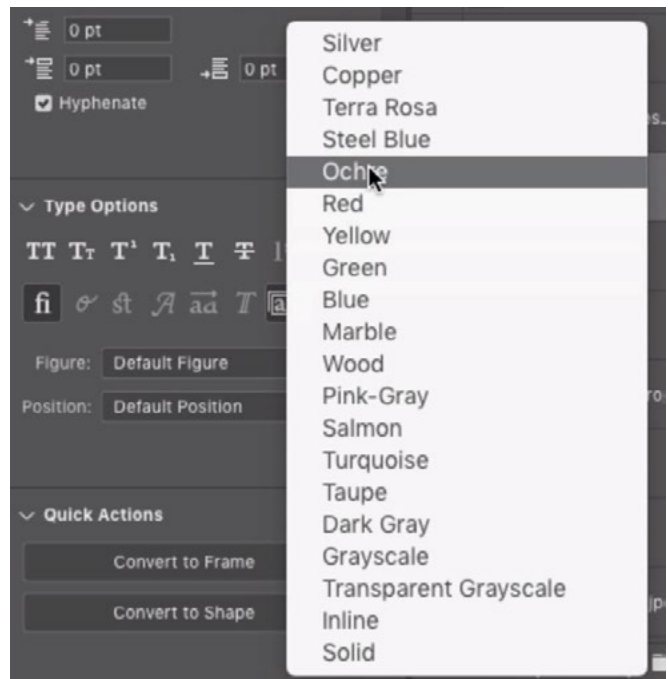

Some fonts will contain extra settings that will be visible under the Character section.

Paragraph This section includes settings for text justification, indents, etc.

Type Options This includes the settings for things like All Caps, Underline, Strikethrough, etc. Different options will be available here depending on what kind of font you're using. For example, if the text is using an SVG font, then an extra setting will appear here that allows you to specify the style of the font. (These fonts can have different colors and looks.)

Quick Actions This last section includes a couple of quick tasks. There is a "Convert to Frame" button (A frame is something that's designed to hold an image.) and a "Convert to Shape" button.
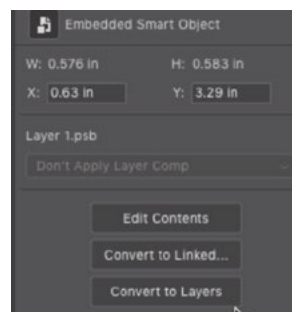
If the current font is an SVG font, this extra style menu will appear in the Type Options.

THE PROPERTIES PANEL FOR A SMART OBJECT LAYER

There are not many changes made to the Properties panel when the active layer is a Smart Object. The main new feature added to this panel is the Convert to Layers button.

The Convert to Layers button is now available in the Smart Object Properties panel.

THE PROPERTIES PANEL WHEN MORE THAN ONE LAYER IS ACTIVE

The Properties panel shows something different when more than one layer is selected. In the past, it only displayed the width and height of the layers put together. Now, you can change the size and angle and you can flip the layers horizontally or vertically. The Align settings allow you to align the active layers based on their edges, center lines, etc. The Distribute settings will allow you to evenly space the layers and these settings will only be active when there are more than two layers selected.

This is the Properties panel when more than one layer is active.

Filters (2:17:18)

When it comes to filters, some new features have been added in relation to depth maps. A depth map is a special kind of channel that you will have in images that were shot in Portrait Mode on the iPhone. This creates a special file format called HEIC and if you are able to transfer the image to your computer and into Photo-

The Depth Map channel is being viewed in the Channels panel.

shop while maintaining this format, you will see this extra channel in the Channels panel. This channel defines where the near and far objects are in the image. Things that are far away from the camera will appear bright in this channel. Things that are close to the camera will appear dark. It will use this information when you apply the Lens Blur Filter to an image like this.

I'll open an image that has a depth map and then click on the Filter menu and choose the Lens Blur filter. The Lens Blur window will appear and the settings will be located on the right. Here, there is a new setting called "Set Focal Point" and I'll make sure this is turned on. The icon appears darker when the setting is on. Then, I'll drag the Radius slider all the way to the right. This slider determines how much we're going to blur the image. This will make the entire image look blurry because it's not yet using the depth map information. With the Set Focal Point tool active, I will click on the subject of the photograph and he will become sharp, with the blurring happening in the background.
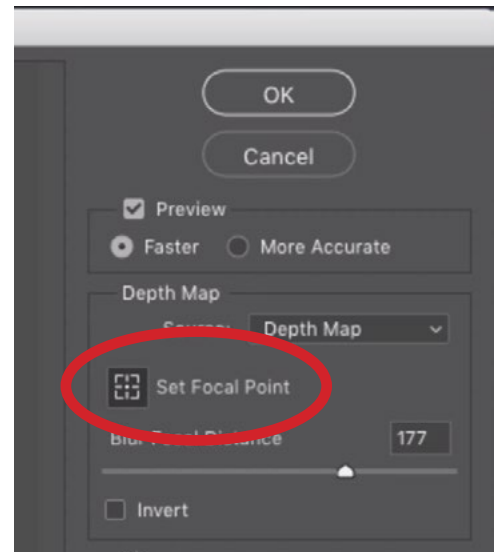
The "Set Focal Point" tool is new to the Lens Blur filter.

If the Radius setting can not get the background to be blurry enough, here is a trick. Before opening the Blur filter, open the Channels panel and click on the Depth Map channel to make it active. Then click on the Image menu and choose Adjustments > Levels. The Levels dialog will appear and you can use the drag the black slider (below the levels chart) to the right about half way. This will make the dark parts even darker so the depth map will think there's a greater distance between the two areas. Click OK to exit the Levels dialog. Now, when you open the Blur filter, drag the Radius slider all the way up and click on the subject with the Set Focal Point tool, the background will appear more blurry.
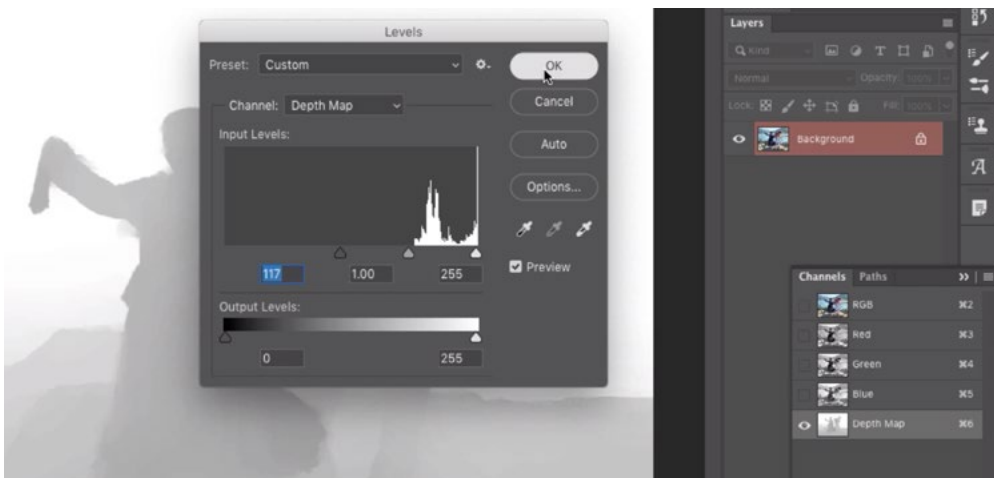
Here, we are making a Levels adjustment to the Depth Map channel. The Black slider was moved to the right, creating more contrast in the channel.

In the Lens Blur filter, dragged the Lens Blur Radius slider up and clicked on the subject using the Set Focal Point tool.

When blurring parts of an image using depth maps in the Blur filter, you may encounter an area that is blurry where it shouldn't be. This will be an area that the depth map thinks was farther from the subject. You can fix this by painting on the area while viewing the Depth Map channel. You'll need to set the foreground color to the same tone of gray as the subject. With the Brush Tool active, hold down the Option key (Alt on Win) to temporarily access the eyedropper and click on the subject. This will set the foreground color. Then, use the Brush Tool to paint over the area that was mistakenly blurry.

Part of the handkerchief is blurry because the depth map thinks it was farther from the subject.

FAR LEFT: The handkerchief in the depth map is darker than the rest of the subject.

DIRECTLY LEFT: We set the foreground color to the same gray tone as the subject and are painting over the area where the handkerchief is.

Now, when you go back to the Lens Blur filter and follow the same steps, the object will not be blurred because it is thought to be the same distance from the camera as the subject. The main idea is that you can use the Brush Tool to modify the depth map to better control what areas appear blurry and what areas appear sharp.

Additional Small Changes (2:24:57)

- In the past, when you went to the File menu and clicked "New," it would take a few seconds for the New Document dialog to open. Now it opens instantly.

- **Quickly close tabs** If you open a lot of documents, you will have a bunch of tabs across the top of the screen. If you'd like to close ALL but the active tab, you can now do so by going to the File menu and choosing "Close Others." Alternatively, you can right click on the tab and a menu will appear, allowing you to "Close Others." There is also a keyboard shortcut for that, which is Option+Command+P (Alt+Ctrl+P on Win).
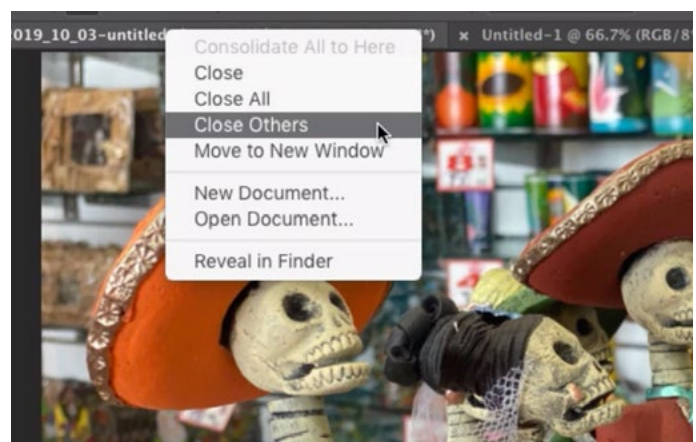
Right-click on a tab to access this menu. Here, you can choose to close all the other Photoshop tabs.

- **Import from iPhone or iPad** In the File menu, there is now a new choice called "Import from iPhone or iPad." This will present two new options, one of which is "Take Photo." Choosing this option will cause your iPhone to turn on, with the Camera App active. Use your phone to take a picture. After doing so, you'll have the choices of "Use Photo" and "Retake." If you tap "Use Photo," the image will automatically appear in Photoshop. Magic! Note that it's not sending the highest resolution image available. It's dramatically scaled down. The File menu will also give you the option to "Scan Documents." Again, your phone will turn on with the Camera App active. When you hold your camera over a document, a blue box will appear when it detects a rectangular document. After accepting the scan, it will automatically straighten the edges. Click the Save button and the document will be sent to Photoshop. Again, this image will be sent over at a much lower resolution than what the camera is capable of taking.

- If your hard drive is getting full, Photoshop may give you an error message that says your scratch disk is almost full. Now, it will ask you if you'd like to use another drive instead. The scratch disk is a temporary location that Photoshop stores information when it is running low on memory itself.

- They have now added support for working with Curves and Brightness & Contrast when working with 32-bit images. These are usually merged HDR images.