TK9 Updates

New modules

- **Export**—Allows web-sharpening and export for one image, multiple images, or an entire folder of images. This is a replacement and upgrade of the TK7 Batch module. Several Crop options have been added. An unlimited number of user presets is also possible. I think I have tooltips on all the elements, so explore it when you get time and let me know if you have any suggestions.
- **My Actions Tabs 1, 2, 3, and 4**—Multiple customers have requested tabs in the My Actions module to better separate their actions used for specific purposes. The most efficient way to do this was to create multiple My Actions modules with tab names of "1", "2", "3", and "4". These can all be stacked together and the tabs name will all be readable even at the modules minimum width. The My Actions module is still present in TK9, and this might be all many people need. But for people with lots of actions that they want to better organize, the "tab" versions might be useful**.**

Updates that are included on multiple modules

- Tooltips are now accessed ONLY when holding down ALT (Windows) or "option" (Mac) and moving the mouse over a button or element. As long as you hold down ALT/option you can move to different buttons and see different tooltips. However, tooltips no longer automatically close when you release ALT/option key. There is an "X" button to close the tooltips window. Manual closing was added to improve accessibility. Some users use a programmatic magnifier to help them read text on their computer monitors, and the tooltips have to stay open for them to use the magnifier. *NOTE: My Actions modules do NOT have tooltips since the interfaces have information that guides the user on what to do.*
- All modules now have fly out menus for accessing module preferences including language choice. There is no "TK" button anymore to access preferences.
- All modules have Backup and Restore (accessed via the fly-out menu) to back up the user's specific settings for that module. Every user-specific setting is included in the Backup/Restore process including things like presets, button color intensity, and the lists of user actions on My Actions modules.   The saved backup folders can be useful if there is ever a crash that requires reinstalling TK9 or when transferring TK9 settings to a second computer. *NOTE: One thing that appears to NOT restore properly are the input and output folder choices in the Web-Sharpen module. Also, the backup of the My Actions modules only includes the list of actions that appear on the module and not the actual actions from the Ps Actions panel.*

Multi-Mask fly-out menu

- There is a new "Auto-show Properties panel" toggle. Toggled on, the Properties panel automatically opens when the panel creates an adjustment layer. Toggled off, the Properties panel does NOT automatically open when the panel creates an adjustment layer.

Multi-Mask main interface now includes:

- A button to open Blend If masks (large two-squares button).
- A button to open Edit Blend If (small two-squares button with green background).
- Newly added adjustment layer options at the bottom of the module (since the adjustment layer menu has been removed from Combo/Cx).
- The Color Grading button will now automatically create a color grading layer when it's clicked if the active layer is not already a color-grading layer. So, there is generally no need to create a color-grading layer using the "+" button on the Color Grading interface. If the current active layer is a color grading, the layer's color grade will automatically be displayed when the Color Grading interface opens.
- A new "Focus mask" / "Depth Map" button, which replaces the B&W Adjustment Layer mask option.

Multi-Mask mask-generating interfaces (luminosity masks, zone masks, blend if masks):

- There is a new "Gradient Overlay" button in the top row when making tone-based (luminosity) masks. That includes the Lights/Darks/Midtones masks, Zone masks, and the new Blend If masks. It is a toggle button for generating and removing a black-to-white gradient at the bottom of the image when generating a mask. It allows the user to see which parts of the tonal spectrum are being targeted with the on-screen mask. Click once to see the gradient and click again to remove it.
- When making Lights, Darks, and Midtones luminosity masks, there is a Black and White adjustment layer symbol in the corner below the Darks masks and to the left of the Midtones masks. This button will open Black and White Properties adjustment dialog to allow using image color to modify the mask being created. Immediately to the right of this button is an "undo" button to reset the color modifications to what the mask would look like if it were created based on the RGB channel. This option is only available for making Lights, Darks, and Midtones luminosity masks. It is NOT available for Zone or Blend If masks. This new Black and White adjustment layer option within this luminosity mask section of the module makes the Black and White Adjustment Layer mask option on the main interface redundant. So, the Black and White Adjustment Layer mask option has been removed from the main interface and replaced with a Focus mask/Depth Map option.

Focus Mask

- This is a new mask option on the main Multi-Mask interface.
- It opens Photoshop's "Focus Area" dialog window, where the user can use the controls to make their initial mask of in-focus areas.
- The output option from the "Focus Area" dialog window MUST be set to "Selection." Then, when the user clicks "OK," the mask they're creating is fed into the Multi-Mask module's mask-making process where they can use the Modify and Output controls to improve or deploy the

mask as they need to for their workflow. The Focus mask can also be used as part of calculations with the mask calculator.

Depth Map

- This is the CTRL/command+click option for the Focus mask button on the main Multi-Mask interface.
- This option creates a layer that is the Depth Map for the image. It also opens a new UI for the user to choose how to deploy the newly-created Depth Map. The most logical option is the first one: Save as channel and open Lens Blur filter. This allows the Depth Map to easily choose where the focus is in the image.

Multi-Mask MODIFY section when generating a mask—The MODIFY section is now a dual-menu. It is still a single line of light-gray buttons, but there's a hamburger menu to open a sub-menu of additional options. Added options and other changes to MODIFY the mask include:

- The Modify section now has a new submenu accessed via a hamburger menu.
- Modify via Fill has been added—Make a selection and click this button to open the Fill dialog window. Filling with "Black" or "White" to modify the mask being created would be the most common options. This is a nice addition, I think, and is on the main MODIFY menu next to mask-the-mask.
- Modify via Burn, Dodge, and Blur have been added to the MODIFY submenu—These are made possible via an on-demand pixel layer that's created when one of these options is invoked. Invoking these options makes it no longer possible to do modifications (other than Burn, Dodge, and Blur) since the new PIXEL layer blocks being able to see these additional modifications once the new pixel layer is in place. Normally, this shouldn't be an issue since Burn, Dodge, and Blur are normally carried out AFTER selecting and modifying a mask. Clicking one of the preset mask buttons removes all modifications, including Burn, Dodge, and Blur modifications. Clicking the Reset Modify can also be used to remove burn, dodge, and blur modifications.
- The Mask-the-Mask and Fill modifications are now performed on their own separate modification layers, and feathering is now offered as an option AFTER the masking or filling occurs via a Gaussian Blur dialog that opens. Users can see and blur for the edges of the Fill and the Mask-the-Mask without blurring other parts of the mask (or cancel the Gaussian Blur dialog and have no blur (feathering of the edge)).

Multi-Mask OUTPUT section when generating a mask:

- The "Folder" output is a new icon button. It's in the bottom row. It allows creating an empty layer on the Layers panel with the on-screen mask added as a layer mask. Adjustment layers can then be added to this folder and the layer mask on the Group will control what parts of the image will be affected.

- It is now possible to output a Gradient Map adjustment layer with either a layer mask or Blend If settings that match the mask being created. This function is accessed via the hamburger menu in the OUTPUT section.
- When using the Blend If interface for making masks, holding down the SHIFT key when clicking an OUTPUT button that creates a layer mask (Curves, Levels, Hue/Sat, Apply, Folder, etc), will create a Blend If layer style of the mask INSTEAD of outputting an actual layer mask. In other words, there is no layer mask of the on-screen mask. In its place there is a Blend If layer style the matches the mask. This will be useful ONLY if NO modifications have occurred when making the mask as the modifications will NOT and canNOT be incorporated into a Blend If layer style. However, outputting an on-screen mask as a Blend If layer style then allows a layer mask to still be applied to the image to further refine what gets affected by the layer. So, this makes the "Mask the Mask" concept doable all on one layer. The original Blend If mask is incorporated into the layer's layer style and the layer mask can then be painted to confine (or reveal) that layer style exactly where you want it on the image. So, no Group layer is needed to Mask the Mask.
- Clicking one of the operator keys on the Mask Calculator (+, -, x) now closes the current mask-making interface and returns to the main interface in order to select another mask for completing the calculation. If you want to do a calculation using the SAME mask-making interface (like Lights-1 minus Lights-3), you have to hold down the CTRL/command key when clicking the operator key (+, -, x). This keeps the current mask-making interface open so you can select a mask from it for the second mask in the calculation.

Multi-Mask Blend If masks interface (two squares, top-row button, third from the left)—Blend If masks are new in TK9 and are generated using Photoshop's Blend If feature in layer styles. The interface simulates the "Gray" channel sliders, which, in turn, makes the on-screen mask infinitely adjustable. As with other sliders in the TK panel you need to release the slider to activate a Photoshop update of the new settings. Once you actually see Blend If as a mask, it will make using Blend If easier to use, I think. Some important features of the Blend If interface include:

- It makes preset Lights, Midtones, and Darks masks, but these are slightly different than the traditional luminosity masks. There are also five preset zone masks.
- Blend If masks CAN accurately be called "Luminosity masks" and NOT "Luminance masks." Pixel luminosity (not luminance) is at the heart of Blend If masks.
- There is a black-to-white gradient bar in this interface with a red overlay that shows the tonal ranges selected by the Blend If settings. The red overlay shows WHAT IS SELECTED by the mask, not what is concealed by it. The red selected tones in the interface will match the selection indicated by the black-and-white gradient at the bottom of the image, if it is toggled on.
- To make a user-selected "Zone" Blend If mask, use the Eyedropper button on the top row of the Blend If interface and select a tone from the image using the Color Picker. In my tests, these masks made via the Color Picker are extremely accurate for what was clicked in the image. They can, of course, be further adjusted using the sliders in the Blend If interface.

- Clicking down on any slider will activate a readout of the positions of all the sliders on the gradient bar. These slider values remain visible and change in real-time as a slider is moved.
- The sliders behave like the actual "split" Blend If sliders. They will lock and move together when they equal the same value.
- Splitting the sliders does NOT require ALT or "option" click on the locked sliders. They will automatically separate when their values are different.
- Feathering for the on-screen mask is determined by the distance between the two Highlights sliders and the two Shadows sliders. The Highlights sliders determine feathering into the image's highlights and the Shadows sliders determine feathering into the image's shadows.   So, there is a lot of control in how the mask gets feathered. Clicking the Gradient button in the top row of the interface creates a black-to-white gradient at the bottom of the image, and this gradient very clearly shows the feather into lighter and darker tones.
- Holding down CTRL or "command" and then clicking on the separated (not locked) sliders will cause their initial separation distance to be maintained. So, as you move one slider, the other slider stays the same distance away. This will allow maintaining the feathering in the mask that is already established by a given slider separation. (Photoshop's Blend If sliders can't do this, but TK9 can.)
- You can right-click on the either of the highlights slider to set both sliders to 255, and you can right-click on either shadows slider to set both sliders to 0.
- As mentioned previously, holding down SHIFT when outputting a Blend If masks creates a Blend If layer style of the mask and no actual layer mask for those output options that create layer masks. However, keep in mind that any modifications of Blend If masks using the MODIFY buttons will NOT be incorporated into the Blend If layer style for the newly created layer.

Multi-Mask Color Grading interface. New and changed features include:

- Color grading squares have been replaced by color grading circles with a transparent center to show the selected color for that tonal range in the center of the circle.
- All the color grading circles appear on the color wheel all the time. This allows the user to continuously see their overall color grade happening on the color grading layer they have active as they color grade the various tonal ranges.
- The choice for which tonal range gets color graded happens in two places: 1) at the top of the color wheel clicking (left-clicking) the Shadows, Midtones, and Highlights buttons and 2) by right-clicking on the color grading-circles ON the color wheel.   A green outline appears around the tonal range button at the top that has been selected for color grading and a gray square appears around the corresponding color-grading circle on the color wheel.
- A gray outline will also appear around the color grading circle on the color wheel when its tonal range has been activated using the buttons at the top of the interface.
- No more drag-and-drop to do color grading. It's now "click-and-snap." You choose a tonal range for color grading with the buttons at the top and then click directly on the color wheel to move the corresponding color grading circle to that spot. It snaps to where you click instantly.

Fine adjustments are possible by clicking just a small distance from the center of the color grading circle.

- Hue, Saturation, and relative Brightness values are now displayed above the Brightness adjustment slider. They change in real-time as you click around the color wheel to move the color grading circle or move the Brightness slider. *NOTE: Initially, the Hue and Saturation values are determined by where you click on the color wheel. However, if you click on the tonal range button at the top to turn it off and then click on it again to turn it on, the Hue and Saturation values might change slightly. That's because their values are now being calculated from the Properties for the color grading layer and NOT by where you clicked on the color wheel. There is likely some rounding that takes place when converting mouse clicks to color grading adjustments, and it's a round-trip when the module has to read the adjustment and then calculate where to place the color grading circle on the color wheel. In my testing these values might change by 1%, which is insignificant.*

- While color grading a tonal range, you can now right-click on the Brightness slider to reset it to zero and the brightness adjustment is also removed for that tonal range. This allows you to quickly find the zero-point for brightness for that tonal range.

- Also, right-clicking on a tonal range puck at the top of the interface (Shadows, Midtones, and Highlights buttons) resets that tonal range to no color grading.

- Sample-to-Set button: This Eyedropper button allows sampling a color using the Color Picker and then the Hue and Saturation values are automatically transferred to the selected tonal range on the color wheel. Also, holding down CTRL/command when clicking the Sample-to-Set button selects the complementary color of the selected color. *NOTE: The chosen color's brightness is NOT transferred to the Brightness slider. The user needs to set this separately.*

- Hex color codes. Every time a tonal range is color graded using the Color Wheel or the Brightness slider, a "corresponding" hex color code appears in the text field above the Brightness slider on the right. This is the hex code for a relative color for the current color grade for that tonal range. It is not possible to make absolute colors for any color grade since the Brightness is a relative (range = -64 to +64) and not an absolute value. The hex code generally does a good job of matching the hue and saturation of the color grade. Shadow adjustments have hex code colors that range from 0 to 33 percent in Brightness, Midtones adjustments have hex code colors that range from 33 to 67 percent in Brightness, and Highlights adjustments have hex code colors that range from 67 to 100% brightness. The Hue and Sat values of the color when the hex code is entered in Photoshop's color picker should usually be very close to the Hue and Sat values displayed on the panel itself, except for very dark colored shadows, then there is more variation in the Hue and Sat values between the Adobe color picker and the panel. I'm not sure why there is variation in the dark colors, but it persists across multiple ways of doing color conversion, so it seems to be a normal result of having to convert color from one system (like RGB) to another (like hex code).

- Users can also enter a hex color code in the hex code text field and then click the ">" button above it to apply that hex code's hue and saturation to the tonal range currently selected for color grading. Again, holding down CTRL/command when clicking the ">" button color grades

the tonal range to the complementary color. *NOTE: As with Sample-to-Set, the color's brightness is NOT transferred to the Brightness slider. The user must set this separately.*

- The 3-Tone button at the top has been eliminated. Since the three color grading circles appear continuously on the color wheel, this three-tone option is no longer necessary.
- There is a new "Reset" button on the color-grading user interface where the 3-Tone button was located. It resets color grading for all tonal ranges.
- There is a new Save Color Grade button (below the "X" button) that opens a new Presets interface for saving any color grade that the user wants to save. In addition to saving the color grade settings for the layer, the layer's opacity, blend mode, and fill opacity are also saved with the preset.
- The same button also opens a list of saved color grade presets that can be clicked to apply the saved color grade (including layer opacity and blend mode) to the image. The process of saving a color grade is pretty easy once you open the interface and there are tooltips, messages, and alerts programmed to guide you. This interface also allows for testing different color grades from the list of saved presets. You can click any color grade in the list of saved presets to see how it looks on the image. You can also return to the "Current Color Grade" at any time by clicking that item in the list. It's also possible to compare two color grades by choosing a new one to see what it looks like and then clicking it again to view the previously chosen preset. So, clicking the same preset toggles back and forth between the current preset and the previously chosen preset. This interface can also be used to remove a color grading preset by selecting a color grade and clicking the Minus button.

Multi-Mask Edit Blend If interface. The green button with two squares (which is an enlarged icon of what is added to a layer when Blend If is applied to that layer) on the main interface allows creating or editing the layer style Blend If settings for the active layer.

- When the Edit Blend If interface first opens, the module checks to see what the current Blend If settings are for the "Gray" channel of the active layer and displays these on the sliders of the new interface.
- Color channel Blend If settings are also checked and these are displayed in the color section at the bottom of the new interface.
- Several features on the Edit Blend If interface are the same as in the interface for making Blend If masks, which is accessed by the big button on the top row of the main TK9 Multi-Mask interface. There are preset Lights, Darks, and Midtones and five zone masks; an eyedropper for selecting a tone from the image around which a Blend If setting will be created; and sliders that work exactly the same except they are now directly updating the Blend If layer style instead of creating a Blend If mask.
- This interface also has "No Darks," "No Mids," and "No Lights" options for presets (2 of each).
- The double arrow button at the top toggles a color overlay that matches the color of the arrows. This overlay shows the areas of the image revealed with the current Blend If settings. (It also shows what is revealed by the layer mask if one is present.) You can leave this color overlay turned on and watch the changes in "selected" areas update as you click different presets. This

is perhaps the best way to see what's going on in the background with the Blend If settings. CTRL/command+click on this double-arrow button opens the Color Picker so users can change the overlay color if they want. Magenta is the default. *NOTE: On a group layer, the color overlay only works if there is a pixel layer within the group. This is a Photoshop thing.*

- The color chosen for the color overlay will also be used on the interface's black-to-white gradient bar for indicating the SELECTED tones in the image. This color will also be used as the outline color when the preset buttons are clicked.

- In the lower right side of this interface there are 1) a button for saving and retrieving Blend If settings, 2) a button for reverting to the layer's original Blend If settings when this interface was first opened, and 3) a button for removing all Blend If settings from the active layer. Use the tooltips to get a better idea of what each button does.

- Blend If for the Red, Green, and Blue color channels is also available in Edit Blend If interface. *NOTE: Color channels are NOT available when making a Blend If mask, but they are available in Edit Blend If.* These color channels can be used to TARGET the layer's effect to specific colors in the image or to EXCLUDE the layer's effect from specific colors in the image. The user must choose either "Target" or "Exclude" using the checkboxes before being able to choose colors. The "Target" option is limited to just two adjacent colors, and the colors checkboxes will deactivate to ensure the user only checks two adjacent colors. There is no limit on the number of colors that can be EXCLUDED using this interface.

- There is a slider below the color checkboxes that can provide additional control over how the color selections with either "Target" or "Exclude" are revealed in the image. The slider starts all the way to the left, which reveals the layer in the most confined manner as determined by the checked color choices. As the slider is pulled to the right (and released), more and more pixels that include the designated colors are revealed in the image. A good way to see what's happening is to turn on the color overlay and watch what happens to it as the slider is moved left and right. *NOTE: The slider has no effect on the "Gray" channel settings.*

- If "Target" or "Exclude" is checked and some of the color checkboxes are checked, then unchecking "Target" or "Exclude" will remove the color channels' Blend If effect from the image. Checking "Target" or "Exclude" a second time will turn it back on. So, the "Target" and "Exclude" checkboxes can be used to toggle the color Blend If settings off and on. *NOTE: It's a fool's game to try and go into the Blend If Layer Styles to manually adjust the color channel Blend If settings in way that makes sense. The panel basically takes the guess work out of using the Blend If for color channels, and it's best to let it do all the work. Additionally, any manual adjustment of the Blend If color channels will likely NOT be interpreted correctly by the panel if the Edit Blend If interface is reopened for this layer.*

- There is also a "Gray" checkbox that will toggle the Gray channel's effect on and off. *NOTE: Manually adjusting the "Gray" channel Blend If Layer Styles will still be properly interpreted by the panel when opening the Edit Blend If interface, but again, it's easier to let the panel do the work rather than making manual adjustments through the Layer Styles dialog.*

- Edit Blend If is sort of like Layer Mask mode, except that instead of editing the layer mask, you are editing the Blend If layer styles and watching what happens to the image as a result. The

advantage over Layer Mask mode is that Edit Blend If can also modify which colors get adjusted and not just which tones.

Multi-Mask Color mask interface

- The only change here is that the two spectrum sliders will lock and move together when they are the same value. In the past, they would stop. Now they keep moving, which is similar to the highlights and shadows slider in the Blend If interfaces.

Multi-Mask Layer Mask mode and Edit Selection interfaces

- The Fill option has been added to the modification options in the bottom of the module.

Multi-Mask Workflow Extras include several new options. Use tooltips or the links for more information.

- There is a "Guided" frequency separation section at the bottom. "Start FS" button creates the frequency separation layers and group. Then, the different buttons to the right will choose the correct tool and layer for accomplishing what is listed as the button's name. The "Finish FS" button can be clicked when done using frequency separation to reset the tools that were used to work on multiple layers and to close the Frequency Separation group on the Layers panel. *NOTE: CTRL/command+click on the Start FS button provides the ability to use Median instead of Gaussian Blur when creating the frequency separation layers.*
- The Line Sketch button creates a line sketch of the image.
- The 5-Color Heat Map button creates a 5-color heat map of the image. I don't find these particularly useful, but customers have asked for this.
- Three actions from Nick Page have been added: 1) ACR Orton, 2) Shadow Lift / Haze, and 3) Highlight Contrast.

Combo/Cx modules

- Menu of adjustment layers has been removed. These are now available at the bottom of the Multi-Mask module.
- User Actions button has been removed. My Actions module makes user actions more accessible.
- A color overlay toggle identical to what is found in the Edit Blend If interface is available at the top of the panel. Turning it on shows what is revealed by any Blend If settings or layer mask on that layer in the color of the double arrows. Again, this feature does NOT work on a group layer if there is no pixel layer in the group. CTRL/command+click on this double-arrow button opens the Color Picker so users can change the overlay color if they want. Magenta is the default.
- A toggle layer visibility button (eyeball icon) is located at the bottom of the module. The advantage of using this button over clicking the eyeball on the active layer is that no history state is recorded in the History panel. Additionally, multiple layers can be selected and their visibility toggled on and off at the same time. NOTE: CTRL/click on this button is like

ALT/option+click on the layer's eyeball. Doing this toggles all layers EXCEPT the active layer off and on. This does create a "Layer Visibility" history state.

- A before-and-after button (stack icon) creates a toggle that simulates an ALT/option+click on the eyeball of the bottom layer of the layer stack. One click allows seeing where the image started (just the bottom layer is visible) and clicking again shows where it ended up after Photoshop development (all layers turned back on). This might be a useful button for image-editing videos. This button DOES generate a "Layer Visibility" history state on the History panel each time it is clicked.
- The "New Document" button has been updated so it opens the full "New Document" window in Photoshop instead of the smaller (legacy) "New" window. The smaller "New" window is still available via CTRL/command+click on the "New Document" button.
- Vignette, Freehand Vignette, and Spotlight actions have had their default layer opacity changed from 50% to 30%.
- The "Apply" button has increased functionality. It's now called the "Layer Mask Calculator" and has the calculator icon on its button. In TK8, this button could be used to add a channel mask as a layer mask or load as channel mask as a selection. In TK9, this button still opens a list of user-created channel masks, but this list can now also includes an active selection. The user selects an item from the list and a green border appears around it. The user can then use the six buttons at the top to do one of the following: 1) ADD the selected item to the layer mask on the active layer, 2) SUBTRACT the selected item from the layer mask on the active layer, 3) INTERSECT the selected item with the layer mask on the active layer, 4) APPLY the selected item to become the layer mask on the active layer, 5) LOAD the selected item as an active selection, or 6) DELETE the selected item, i.e. delete the channel from the Channels panel or deselect the selection. Also, to use multiple masks or multiple functions in the Layer Mask Calculator, CTRL/command+click on the calculator button when opening it. This keeps the calculator interface open until the user manually closes it with the "X" button at the bottom.
- A delete button has been added beside the Apply button in the Watermark interface to make fine-tuning watermark placement easier. Simply delete the watermark and try different settings if the applied watermark's position is not optimal.
- CTRL/command+click on the Frequency Separation action provides the ability to use Median instead of Gaussian Blur when creating the frequency separation layers.
- Also in Frequency Separation, a blank "Color_Repair" layer has been added above the "Color/Blur" layer so that color changes can occur on a separate layer. (Several people have asked for this.)
- UNGROUP is a new option accessed by holding down CTRL/command and clicking on either of the icons that create a group (group with white mask and group with black mask). Before ungrouping, the layer mask for the group and any layer masks for the layers in the group are merged to make new layer masks for the layers such that the layers still have the same effect on the image. So, ungrouping a group does NOT change the image. NOTE: Ungrouping only works if a Group layer is the active layer when the button is clicked and if the group is NOT nested inside another group.

- CTRL/command+click on the Red X button now toggles disable/enable of the Blend If layer style on the active layer. So users can toggle Blend If on and off to see its effect on the layer just like toggling the layer mask on and off.
- CTRL/command+click on the Spotlight action runs a "Dimmer" action, which is the opposite of a "Spotlight." It dims the area defined by the initial Lasso selection.
- Double-click on the Select Sky button selects the foreground instead of the Sky.
- Double-click on the Select Subject button selects the Background instead of the Subject.
- CTRL/command+click on either Select Sky or Select Subject (including the double-click alternatives) automatically saves the selection as an alpha channel on the Channels panel and appropriately names it Sky, Foreground, Subject, or Background.
- The default blur for the Orton Effect and Smart Orton has been set to 125% of the megapixel count for the image.
- CTRL/command+click on the Free Transform button creates a smart object and initiates Perspective Warp.
- SHIFT+click on the Free Transform button creates a smart object and opens the Liquify dialog window.
- Delete and Fill has been added as the main option in the CAF button. Content-aware fill is now the CTRL/command+click alternative. Both require a selection first. If a button action was programmed into this button previously, it will no longer work.

My Actions (including the tabbed 1, 2, 3, and 4 modules)

- The "+" and "-" buttons to add and remove actions have been removed from the main user interface. The fly-out menu is now where the "ADD actions" and "REMOVE actions" options can be accessed and invoked. The main interface tells users this the first time they open one of the My Actions modules. For smaller screens (like mine) I like having extra room for actions instead of having these "+" and "-" buttons take up space.