

## FSP-S1-L1-ps-stamping-slicing-transcript



### Scrapping with Filters, Stamp & Paint

Step-by-step, Lesson 1: Stamping & Slicing (Adobe Photoshop)

#### TRANSCRIPT

Use Photoshop's Stamp filter to finely outline the details of a photo or other digital file. Begin in Adobe Photoshop by opening a 12 X 12 inch document at 300 pixels per inch with a white background. You and I will be beginning all class projects this way, so that every project you create will be at a good ratio of pixels per inch and so that we we'll all be at the same starting point. Next, press the letter D to reset the Color Chips to the default of black over white and then open the Coco Loco photo from the download section of this class. For training purposes here in the step-by-step lessons, I'm asking you to use my photo and my supplies. You'll be given the opportunity to use your own photo and your own supplies later in this class.

To add the photo to the document, get the Move tool, and then holding down the Shift key, click and drag the photo onto the document. If your photo does not fill the page, click and drag on the corner handles of the bounding box until the boundaries of the photo are approximately the same width or the same height as the boundaries of the document. If you cannot see the boundaries of your photo, press Ctrl 0, Cmd 0 on a Mac, and then resize the photo to fit the document. When you're finished, click the checkmark to commit.

Next we'll apply the Stamp filter to the photo. In the Layers panel, double click directly on the name of this photo layer, rename it "original," and then press Enter or Return. Then press Ctrl J, Cmd J on a Mac, to create a duplicate of the original photo, rename this layer "stamp," and then click on the Visibility icon of the original layer to hide it. With the Stamp layer still active in the Layers panel, in the Menu Bar choose Filter > Filter Gallery. In the dialog box, press the + or the - icons to zoom in or out on the image. You can also click and drag on the image to reposition the photo in the document viewing area so that you can clearly see the subject of your photo. I want to focus in on the part of my photo that includes the tray and the drinks and the straws. I'm not really concerned with anything outside this area, just the main subject of the photo. If you can't see the filter choices over here on the right, click on the flyout icon and that will show and hide the filters. Then in the Sketch filter, click on Stamp. This filter has two settings, a Light/Dark Balance and a Smoothness. We will keep the Smoothness set at 5, and then for every photo you're going to want to adjust the Light/Dark Balance so that it

shows a different amount of details on your photo. You can see that if I take the Light/Dark Balance down quite a few numbers, that I start to lose a lot of details in the photo. For this particular photo, I would like to be able to see the cherries and the pineapples and the straws and specifically the outline of the glasses. So because of that reason, I want the Light/Dark Balance to be a little bit higher. Watch as I move that Light/Dark Balance slider up. If I get to about 25 this is what it looks like and I'm now able to see good definition of where those orange slices are. You can see where the cherries are and I'm starting to be able to see the outline of the straws and the outline of the glasses is now much more defined. If I were to move the Light/Dark Balance slider way up, let's say all the way to around 45, that will put in a little bit too much details. There's going to be a lot of the dark shading, which we're going to take care of later, but now I'm starting to lose the bottom edge of the glasses and some of the details are starting to run together like up here on this orange slice. So when moving the Light/Dark Balance slider, you want to keep in mind that you're looking for a medium amount of details. I'm going to move this back down to around 26. As you may have already guessed, the Light/Dark Balance slider is going to be set at a completely different place on all images or objects that you bring into this filter. But when you find the happy medium, go ahead and click OK to accept those changes.

And then the next step is to isolate only the black pixels on the image and we'll do that with the Magic Wand Tool. In the Tool Options of the Magic Wand Tool, click on the New Selection icon, set the Sample Size to Point Sample, set the Tolerance to 100, check Anti Alias, but uncheck Contiguous and Sample All Layers. On the document, click on an area of the photo that is all white. I'll click on an area of this sign. On a side note, you wouldn't want to click outside of the area of the photo, so I wouldn't want to click up here in this white space or down here in this white space. Make sure to click on white pixels only inside the photo itself. Once those are selected, press the Backspace key in Windows, or the Delete key on a Mac, and the white pixels will disappear. They're not gonna look any different on the document itself, but if you go into the Layers panel and click on the visibility of the Background layer to hide it, you can see now that the white pixels are gone and it's completely transparent in the area that we have selected. I'll turn that visibility of the Background layer back on and then press Ctrl D, Cmd D on a Mac, to de-select.

The next step is to get rid of the big blotchy black areas on the document. For this tutorial, I'm only looking to find the very edges of the subject of my photo. So here's how we will remove those black areas, but maintain the subject's boundaries. In the Layers panel, hold down the Ctrl key in Windows, or the Cmd key on a Mac, and click on the thumbnail of the stamp layer that will select all the remaining black pixels. Then in the Menu Bar, choose Select > Modify > Contract. Contract by 2 pixels and then click OK. Because we're working in such small increments, you really shouldn't have noticed too much of a change, but with that stamp layer still active in the Layers panel, again press the Backspace in Windows, or the Delete key on a Mac. Then press Ctrl D, Cmd D on a Mac, to de-select. Now you can see that we're only left with a fine outline in the details of the photo, which is exactly what we'll be needing for the remainder of this section of class.

But for now this concludes Lesson 1. Before you go though, make sure to crop the document by pressing Ctrl A, Cmd A on a Mac, to select the entire document. Then in the Menu Bar choose Image > Crop. Then press Ctrl D, Cmd D on a Mac, to de-select. Save your document

in an easy to find location as a layered PSD file. We'll be using it in the next lesson. This has been Jen White with Stamp & Paint.