

Mastery1-03-2-ps-Complex-Clipping-Mask-transcript



Digital Scrapbooking Mastery, No. 1

Lesson 3: Complex Clipping Mask, Part 2 for PS

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In this video, we'll start off where we left off in part one of lesson three. The next step is to turn this grungy part of the image inside dark and the outside light. If you're working with an image that already has the inside dark and the outside light, then you don't need to do this step. But for this image, in the Menu Bar, I'll choose Image > Adjustments > Invert. This is more of what I'm looking for, and if you're used to working with complex masks, then you're starting to probably see something that we can use. The next step is to get a selection outline around the part of the mask that I want to keep. There's a lot of tones in this image, so just using a selection tool is not going to work. So here's a different way to do it. In the layers panel, that image layer should be the active layer. Then press Ctrl J, Cmd J on Mac, to duplicate the layer. Then in the Menu Bar, choose Image > Adjustments > Threshold. The threshold adjustment will turn the image with only black and white pixels, nothing in between. This is very helpful when trying to get a selection outline. But this is what I need to adjust inside this dialog box. I want to make sure that none of these black pixels are touching the edge of the image. Watching out for this is going to be very helpful later in this tutorial. So to contract that black back a little bit, I need to move this slider in the Threshold dialog box. You may need to play with it to get it just right. But you can see that as I drag my slider a little bit to the left, the black pixels in this image are starting to contract back. So now that I have white all the way around that black blob in the center, I'll click OK. We used that threshold

adjustment just how we can get a selection outline and we'll do that with the Magic Wand tool. So, get the Magic Wand tool and in the Tool Options, click on the New Selection icon. The Sample Size can be Point Sample, Tolerance is at 32, Anti-aliasing can be checked, but Contiguous should definitely not be checked, and you don't want to check Sample All Layers. Now remember, on the image this image is now only black pixels and white pixels, so as long as you click anywhere on a black pixel, all of those black pixels are going to be selected and all of the white pixels will not be selected. And then, once you have your selection, go back into the Layers panel and I can turn off this layer, or I could just delete it, but want to activate the original image layer. Then press Ctrl J, Cmd J on a Mac, to copy the pixels from the original image onto a new layer. And now I'm also going to turn off the Visibility of that original image.

For this effect, you want that image to be as dark as possible without losing all of the shadows and the grunginess. There are lots of ways to go about darkening and image, and here's one of them. I'm just going to go ahead and add another adjustment to this image with brightened contrast. In the dialogue box, just drag that brightness slider a little bit to the left until you can see the image darkening just a little bit. Now if you take it too far, it's going to be too black and it's going to lose some of the details. So you just wanted a little bit so it's a little bit darker, maybe around negative 50 or negative 45 and then click OK. Now we're finally at the part where we're ready to create a brush, before you can create a brush, however, this grungy blob needs to be either on a transparent or a white background.

One quick way to do that is to hold down the Alt key in Windows, or the Opt key on Mac, and click on the Visibility icon of that grungy mask layer. That will show that layer all by itself and knock out all the others just temporarily. Then to create a brush, in the Menu Bar choose Edit > Define Brush Preset. I'm going to name this brush Mastery 1 because it's the only brush that I'm planning to create in this class. Then, I'll click OK. Before you go any farther, we need to return the Layers panel back to the state that it was before we had all those layers. So again, hold down the Alt key in Windows, or the Opt key on Mac, and click on that Visibility icon. Now the layers that were originally there are there again. So after you create a brush, Photoshop will instantly get the Brush tool for you and it will activate the brush that you just created.

But before we can brush, we need to do a little bit of tidying up. First of all, we need to turn off this layer that was part of the original image. And then we need to create a new layer to brush on. So to do that at the top of the Layers panel, I'll click on the top layer to activate it. Then click on the Create a New Layer icon. Now we're ready to brush on the scrapbook page to create the complex mask. One thing you don't want to do is to click and drag because that creates repeats in the design of the mask and it no longer looks natural. So I'll press Ctrl Z, Cmd Z on a Mac, to undo that. What you do want to do with these kinds of brushes is to just click once to stamp. If you're not completely satisfied with just one stamp of the brush, I recommend stamping each additional brush on a different layer, and let me show you why in the Layers panel, I'll click on the Create a New Layer icon, and then I'll brush again.

This time I'm going to transform this brush so it doesn't look so repetitive on the edges of the image. I'll press Ctrl T, Cmd T on a Mac, to get the Transform options. Now I can click and drag from the corner handles to resize that brush and even rotate it so I can put it up here, for example, so that it creates a more interesting looking mask. Also I could Right click, or Ctrl click on a Mac, inside the bounding box and choose to Flip Horizontally or Vertically. In this case, I'm going to flip horizontal and then do a little more rotating and it might make it even a little bit bigger yet. When you're satisfied, go ahead and click the checkmark to commit. In

order to clip of photo to this mask, we're going to have to combine the pieces of the mask. That top mask layer is the active layer. Then I'm going to hold down the Shift key and click on the bottom mask layer. Then in the Layers panel, click on Group Layers.

I've skipped ahead just a little bit and opened the photo that I'm planning to add to my scrapbook page. This photo is included in the download just in case you want to follow along. The reason I chose this photo is because it has these trees in the background. I'm actually planning on this part, the part of my son and my husband on the ground, not even showing, but what I wanted to show you here is that when you add a photo to your layers panel, you can clip it down to the folder by going into the Menu Bar and choosing Layer > Create Clipping mask. Now the photo is clipped to the entire group of layers, not just one individual layer.

I'll finish up with this mask and this photo by transforming them into something that will work well for my scrapbook page. But before I do that, let's finish up the organization process. In the Layers panel, if you added a photo to your mask, that should be the top layer. In fact, I'd encourage you to go find a photo for this mask right now and go ahead and add it because we're doing everything non-destructively. We can always make adjustments later. So for now, let's activate the photo layer and then hold down the Shift key and also activate the group that contains all the mask layers. And then we're going to create another group by clicking on the Group Layers icon in the Layers panel. And just as before we'll want to rename this group. So that's how you create a complex photo mask from a texture image. This is Jen White with Digital Scrapbooking Mastery.