

FSP-S1-L3-ps-focus-masking-transcript



Scrapping with Filters, Stamp & Paint

Step-by-step, Lesson 3: Focused Masking (Adobe Photoshop)

TRANSCRIPT

Finish up your stamp and paint design by strategically masking away all unnecessary borderlines. Begin by opening the document that you ended with in Lesson 2 of this section. Then press the letter D to reset the Color Chips to the default of black over white. In the Layers panel, click on the stamp layer to activate it. In this video our goal is to strategically mask away all unnecessary borderlines from the image. We'll do that with the Brush Tool.

So get the Brush Tool, and in the Tool Options, open the Brush Picker. Scroll up until you see the General Brushes. In the General Brushes, click on the Hard Round brush. If you don't see the names of the brushes, click on the settings icon and place a checkmark next to Brush Name. Set the Size of this brush to 400 pixels. The Mode should be Normal, Opacity 100%, Flow 100%, and Smoothing 0%. Then click on the Brush Settings icon to toggle it open. In the Brush Settings panel, make sure that the Spacing is set to 5%. And then back in the Tool Options, click on the Brush Settings icon to toggle that panel closed again. In the Layers panel, the stamp layer should still be the active layer, then click on the Add Layer Mask icon. That will add a white layer mask to the layer, which should not have changed the view of your document. A plain white layer mask will reveal all of the pixels in that layer. When you have a white layer mask, you'll want black to be the Foreground Color Chip. If it's not, press the letter X. And then on the document, start clicking to remove any unwanted pixels. To begin with, I'm going to remove things on the outside, like the bottom part of this deck. I'm also going to remove this sign because I'm not going to be wanting to use that in my image. I would suggest at this point at the beginning not to get too close to the painted parts of your document. I'm going to remove this background around here. I want to keep the outline of the straws, so I'm going to very carefully click around those. I'm going to remove a lot of this area out here, more of this deck, just this area right here. And then I'm going to zoom in a little bit and do a little bit more fine tuning. To zoom in you would press + in Windows, or Cmd + on a Mac. For some fine tuning I'm going to want a smaller brush, and to change the size of the brush on the fly, press the Right and Left Bracket key. So I'll press my Left Bracket key until I have a brush about that size. And now I can get in between the straws. It doesn't have to be perfect because the lines that are already there are naturally imperfect, so they're going to help you to be left with a nice looking image. The best advice I can give you when masking

away the lines is to take your time. So let me give you some tips on how to make the design look more artistic.

I've already taken away the lines around these straws, which naturally makes the masking look more natural, because we're going in and out of the straw lines. So here's something that you're going to want to avoid. To reposition your zoom, press and hold the Space Bar and click and drag on the document. And notice that I have a straight line erased down the side of the outlines right here. That makes your design look more unnatural. So one tip I have is to always go with the grain line. If there's any straight lines or grain lines like in wood in your document, you want to erase with the lines. So for instance, I have lines here on the deck. I would erase going with the grain of the lines and notice that I've made one of these lines shorter than the other one that makes it look more realistic. Same thing with this one. If I remove one of the lines a little shorter, it looks more realistic. And already, that straight line that I erased before, is disappearing. This area up here at the top also kind of has a grain line going across like that. So I would erase it this way. And maybe erase a little bit of the top more than the bottom. These still look a little bit straight over here on the right edge, so I would probably take them back a little bit. Maybe make my brush a little bit smaller and do something like this. And with those gone, that horizontal or that vertical line, is less apparent. I'll do the same thing down here at the bottom. Again, going with the grain, now that I'm zoomed in, I'll clean up this area around the tray a little bit. I do want to leave some of those extra areas there. And I also wanted to mention, that when you're going around erasing the lines, don't erase all the way up to the colored area. Give your image a nice transition going from colored in outlines to uncolored outlines. I'll continue going around my image and masking away some of these pixels, making sure to go along with the grain. And let's see how that looks.

Once you zoom out on the image, you're a lot more likely to notice any areas that still look like a formed shape. This area here on my image still looks a little bit too circular and I want it to be more uneven. This area also over here on the right, looks a little bit straight. I think I'm going to add some more back in. If you want to reveal some of the outlines on the image, you will need to paint with white instead of black. So I'll press a letter X to set my Color Chip to white, and now when I click and drag on the image, you can see the lines coming back in. Just some simple addins can really make a big difference for making your image look more varied.

OK, here's what my image looks like after I've fiddled with those lines for quite a while and got them to the point where I think they look nice and uneven. I've tried to remove any noticeably straight boundaries of the stamping and I've also made sure to include additional lines around the focal point to give the image a nice transition between color and no color. At this point you could be finished with your stamp in paint design, but I wanted to give you two more options for making your image look a little bit more spiffy. The first option would be to adjust the contrast of the stamp lines. Now the darkness of the stamp lines is really going to depend on what background paper you put behind the image. On my personal page, I'm just going to put a white paper behind there, so I'm pretty sure I'm going to want the stamp lines to be a little bit lighter.

If you would like your stamp lines to be lighter, in the Layers panel, click on the stamp layer to

activate it and then just lower the opacity. I'll put the opacity of my lines down to around 50%. Doing this makes the lines look a lot less harsh and much more soft. And also some images will benefit from making the colors more bright, and a lot of times the only way to know if this is going to benefit your image, is just to give it a try. To do that, click on the palette knife layer to activate it. Then press Ctrl J, Cmd J on a Mac, to duplicate the palette knife layer. Notice how that instantly made the colors a lot darker. So if you do want to deepen the colors in your image, this is a good way to do it. Just duplicate the layer. But if you want to lighten the colors, we'll have a duplicate layer, and then change the Blend Mode of this color from Normal to Screen. I really like how this brightens up the yellows and the oranges and even the reds, making them look more cherry-like. Here was my image before, and here it is now. I think it looks a lot nicer. So to keep those two options for softening your image in the back of your mind.

And when you are finished fiddling with your stamp and paint image, we'll finish up by creating a group. In the Layers panel, click on the top layer to activate it. Then, hold down the Shift key and click on the bottom photo layer. That would be the original layer. Now all layers associated with the photo should be active. In the Layers panel, click on the Group Layers icon. Then I'll rename the group by double clicking directly on the name of the group and renaming it "stamped photo." At this point, you'll want to save your document. We'll be using it in Lesson 4 of this section. This has been Jen White with Stamp & Paint.