

SONIC

ADVENTURE
TUTORIAL

PART 1 - LINEART

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SONIC

ADVENTURE ART TUTORIAL

HELLO AND WELCOME TO THE SONIC ADVENTURE ART TUTORIAL!

I AM KIERAN, AND IN THIS DOCUMENT I'LL BE TAKING YOU THROUGH THE PROCESS OF TURNING A SIMPLE SKETCH INTO A PROFESSIONAL PIECE OF ARTWORK, REPLICATING THE STYLE SEEN IN SONIC THE HEDGEHOG MEDIA SINCE 1998.

TO PARTICIPATE IN THIS TUTORIAL, THE MINIMUM REQUIREMENT IS JUST ADOBE PHOTOSHOP 7.0. THERE ARE HOWEVER A NUMBER OF EXTRAS THAT I WOULD ADVISE YOU HAVE TO MAKE LIFE EASIER, AGAIN THESE ARE NOT ESSENTIAL, BUT RECOMMENDED.

- ADOBE PHOTOSHOP CS2 OR LATER
- ADOBE ILLUSTRATOR CS4 OR LATER
- GRAPHICS TABLET WITH PRESSURE SENSITIVITY

FOR THE TUTORIAL, I'LL BE USING A SKETCH I DID MYSELF. IF THIS IS YOUR FIRST TIME, I RECOMMEND YOU WORK ALONG WITH ME USING THE SAMPLE SKETCH PROVIDED. I SAY THIS BECAUSE SOME OF THE TECHNIQUES THAT I DON'T COVER UNTIL THE END, YOU MAY NEED TO KNOW AT THE VERY START OF YOUR OWN ART, WHICH WOULD MAKE THINGS VERY CONFUSING. ONCE YOU'VE HAD A PRACTICE RUN ON THE SAMPLE, THEN YOU'RE FREE TO GO SOLO!

THIS HALF OF THE TUTORIAL IS ALL ABOUT THE LINEART, WITH PART 2 PICKING UP FROM WHERE WE LEAVE OFF, GOING ON TO TACKLE THE COLOUR AND SHADING. THIS HAS BEEN A LONG TIME IN THE MAKING, SO I HOPE YOU ENJOY READING AND WORKING THROUGH THIS DOCUMENT.

LET'S GET STARTED!





1 THE FIRST THING YOU'RE GOING TO NEED TO DO IS GET PHOTOSHOP UP AND RUNNING. ONCE YOU'VE OPENED IT UP, GO TO **FILE>OPEN** AND FIND THE DRAWING YOU WANT TO USE.




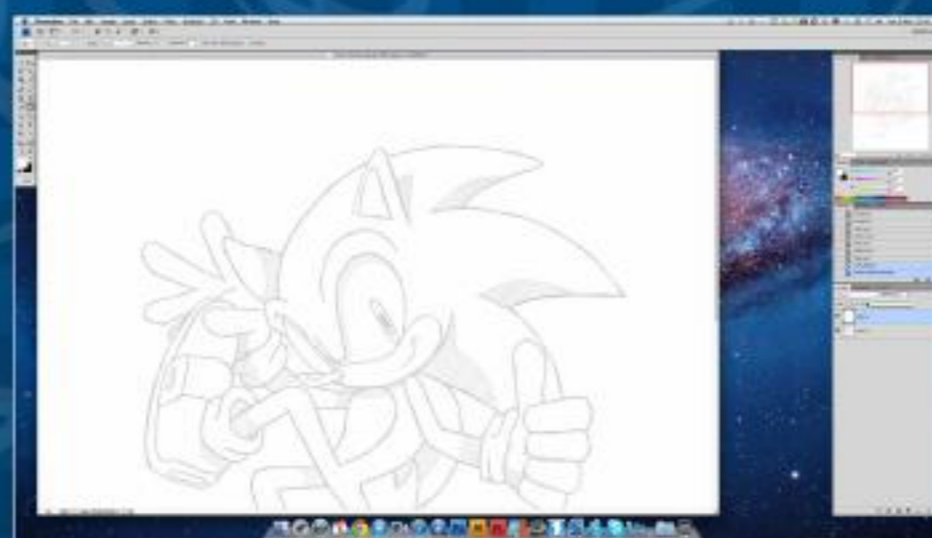
2 TO BE ABLE TO GET GOOD QUALITY LINEART, IT'S IMPORTANT TO HAVE ENOUGH PIXELS TO PLAY WITH. IT'S LIKELY THAT YOU'LL NEED TO INCREASE THE SIZE OF THE IMAGE BEFORE IT'S SUITABLE FOR USE. JUST GO TO **IMAGE>IMAGE SIZE** AND YOU'LL GET A WINDOW OPEN UP.



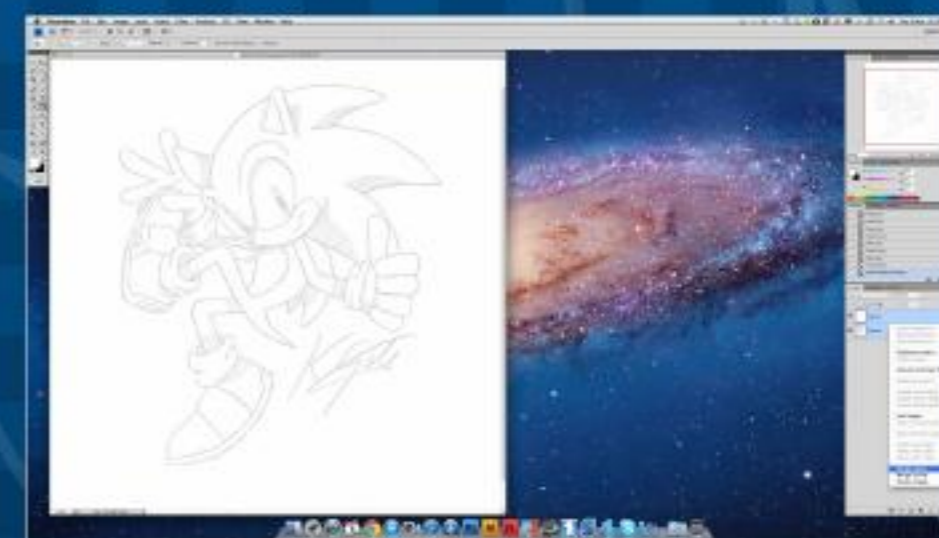
3 BEFORE YOU CHANGE ANYTHING, MAKE SURE THE **CONSTRAIN PROPORTIONS** CHECK-BOX IS ON. THIS KEEPS THE IMAGE IN PROPORTION WHEN YOU CHANGE A VALUE. HERE, I UP-SCALED THE WIDTH FROM 1414 TO 7414 AND PHOTOSHOP AUTOMATICALLY UP-SCALED THE HEIGHT BY THE SAME PROPORTION. I WOULD RECOMMEND IMAGE DIMENSIONS DO NOT GO BELOW 4000 FOR THE BEST RESULTS.



4 WITH THE IMAGE UP-SCALED, THERE'S ONE MORE PREPARATION TO MAKE. I'LL BE MAKING BLACK LINEART OVER A BLACK SKETCH SO THE VISIBILITY ISN'T GREAT, I WANT TO MAKE THEM DIFFERENTIABLE. THERE'S MANY WAYS TO DO THAT BUT I'LL USE A WAY THAT ALSO INTRODUCES LAYERS. ON THE BOTTOM RIGHT OF THE WINDOW THERE'S A ROW OF ICONS, CLICK THE ONE NEXT TO THE TRASH . THIS IS THE NEW LAYER ICON.



5 LAYERS ARE A FUNDAMENTAL PART OF PHOTOSHOP. THEY'RE LITERAL LAYERS, IMAGES STACKED UPON EACH OTHER. ON THE NEW LAYER, USE THE PAINT BUCKET TOOL TO FILL WITH WHITE (DOUBLE CLICK THE COLOUR PICKER TO CHOOSE COLOURS) AND YOUR ART SHOULD NOW BE GONE. GO TO THE **OPACITY** TAB IN THE LAYER WINDOW AND DRAG THE SLIDER TO WHERE THE DRAWING IS HALF VISIBLE.

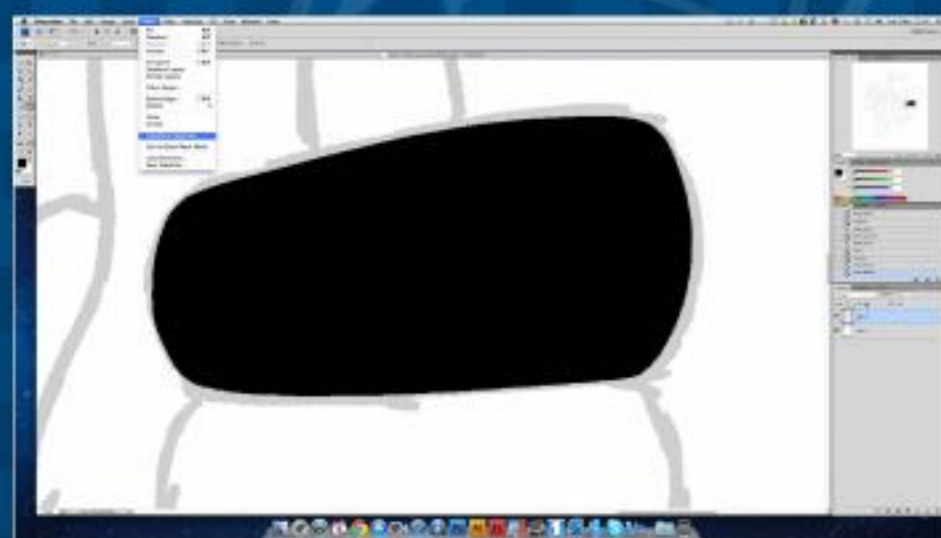


6 ONCE YOU'RE HAPPY THAT YOU'LL BE ABLE TO SEE BOTH THE LINEART AND SKETCH WHILST YOU WORK. WE DON'T NEED BOTH LAYERS AROUND NOW THOUGH, WE CAN MERGE THEM. HOLD CTRL (CMD FOR MAC USERS) AND SELECT BOTH LAYERS, THEN RIGHT CLICK AND CHOOSE **MERGE LAYERS** FROM THE DROP-DOWN MENU.

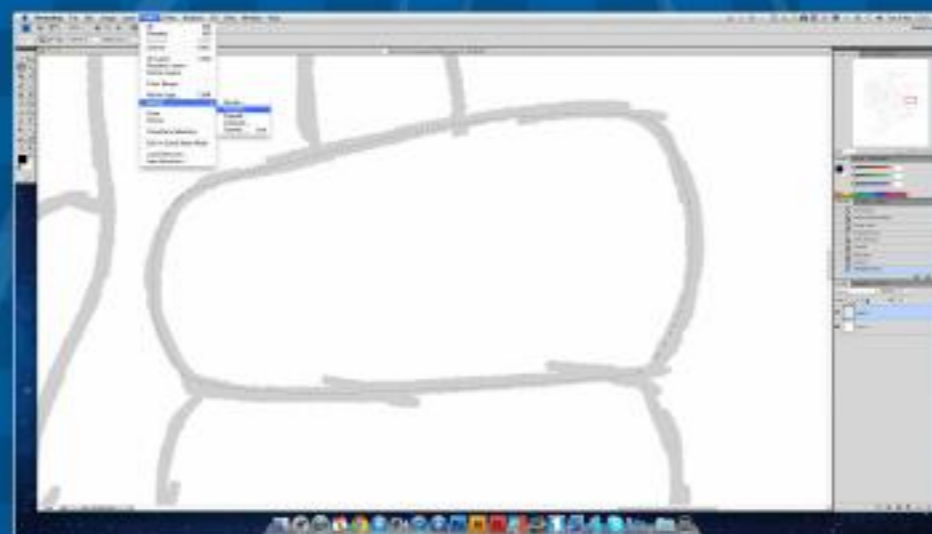
WITH THE PREPARATIONS DOES, WE CAN MOVE ON TO THE LINEART!



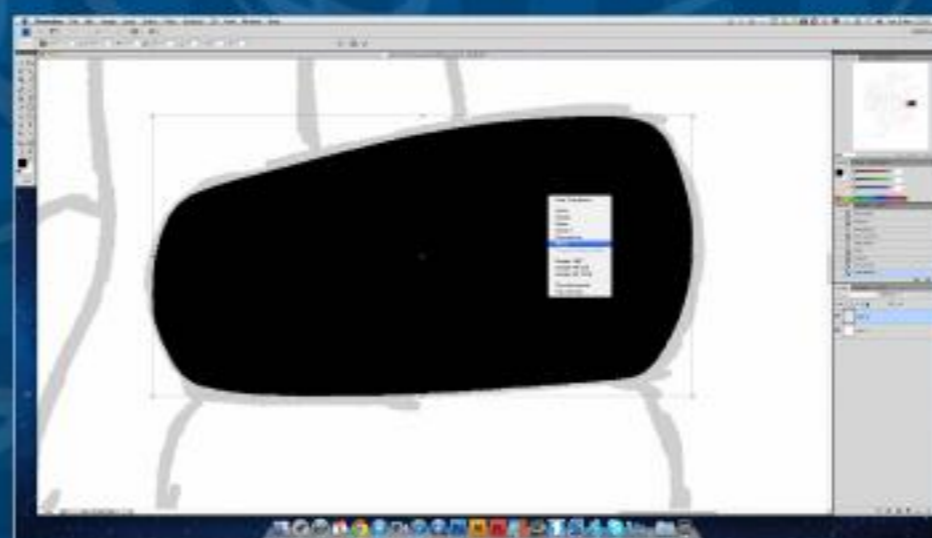
7 MAKE A NEW LAYER AGAIN. IT'S TIME TO START THE LINEART AND RIGHT AWAY GET INTRODUCED WITH OUR MAIN TOOL, THE **POLYGON LASSO**. THIS CAN TAKE PRACTICE AS IT REQUIRES A STEADY HAND AND PATIENCE. I'VE STARTED WITH AN EASY, FOLDED FINGER, GO FOR SOMETHING SIMILAR FOR YOUR FIRST TRY. USE THE LASSO BY CLICKING AROUND YOUR CHOSEN AREA (YOU CAN USE BACKSPACE TO REMOVE POINTS). THE LASSO NEEDS TO BE A COMPLETE LOOP, SO MAKE YOUR WAY BACK TO THE START POINT AND DOUBLE CLICK TO CLOSE THE LASSO.



10 MAKING SURE YOU STILL HAVE THE SHAPE SELECTED, GO TO **SELECT>TRANSFORM SELECTION**. YOU'LL SEE A BOX FORM AROUND YOUR SELECTION WITH CONTROL POINTS. THIS IS THE TRANSFORMATION BOX WHICH WE'LL BE GETTING QUITE CLOSE WITH.

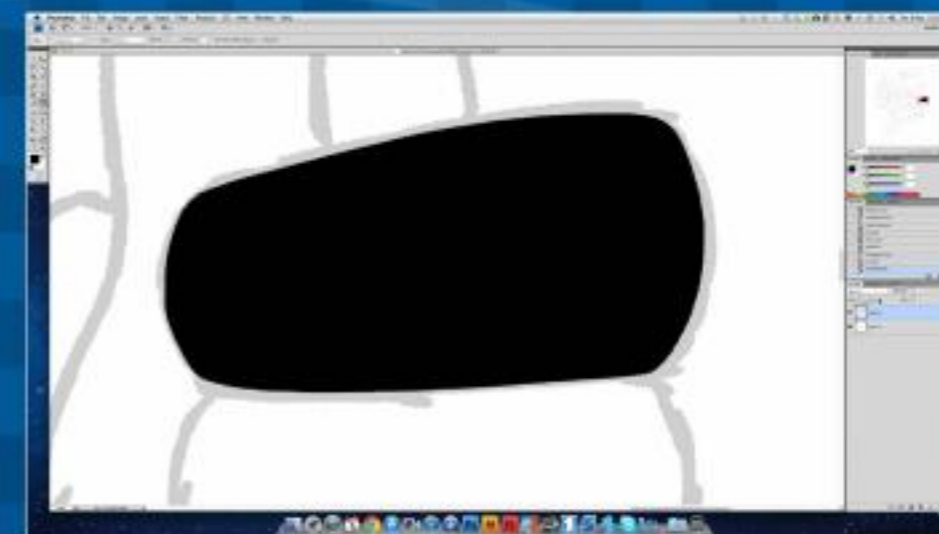


8 FOR BEST RESULTS, IT'S IMPORTANT TO TAKE FULL ADVANTAGE OF THE **SMOOTH MODIFIER** (**SELECT>MODIFY>SMOOTH**). DEPENDING ON THE IMAGE SIZE, YOU'LL NEED TO EXPERIMENT WITH DIFFERENT SMOOTH VALUES BEFORE YOU FIND ONE SUITABLE. IF YOU FEEL THE SMOOTH RUINS YOUR SHAPE A LITTLE - WHICH IT CAN IF APPLIED TOO STRONGLY - SIMPLY HOLD SHIFT AND YOU CAN ADD TO THE LASSO, OR HOLD ALT TO SUBTRACT FROM IT. WE'LL GET USED TO USING THOSE TWO FUNCTIONS AS WE PROGRESS.



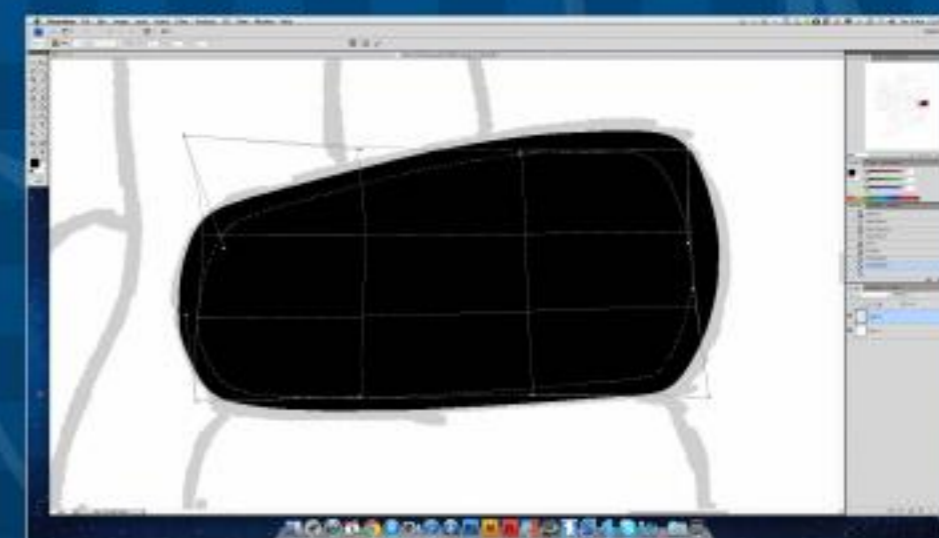
11 RIGHT CLICK WITHIN THE BOX AND YOU'LL GET A DROP-DOWN MENU. THE MODE WE WANT TO SET THE BOX TO IS **WARP**.

I'VE RECENTLY COME TO APPRECIATE HOW USEFUL THE WARP TOOL IS AND ONCE YOU UNDERSTAND HOW IT WORKS, IT CAN BECOME ONE OF THE BEST TOOLS AT YOUR DISPOSAL.

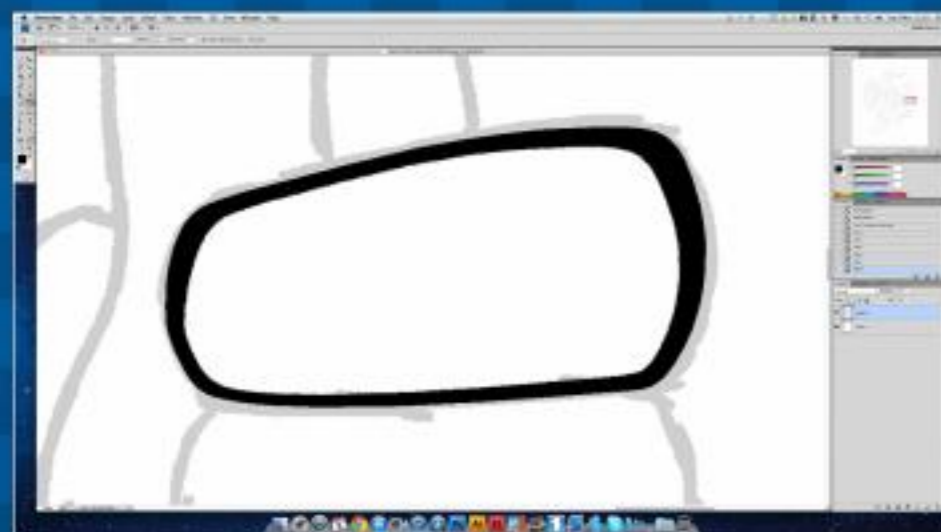


9 ONCE YOU'RE HAPPY WITH THE SHAPE OF YOUR SELECTION, FILL IT USING THE **PAINT BUCKET**, MAKING SURE YOU'RE WORKING ON YOUR NEW LAYER.

NOW WE GET ON TO THE PART WHERE WE TURN THIS INTO A NICE PIECE OF LINEART.



12 UPON CHOOSING WARP, YOU'LL SEE THE TRANSFORMATION BOX GET DIVIDED INTO 3X3 SEGMENTS. THIS IS WHAT WE'LL USE TO SHAPE THE SELECTION INTO LINEART. CLICK AND DRAG FROM THE EDGES OF THE BOX AND YOU'LL SEE HOW YOUR INPUT CHANGES IT'S SHAPE. WE'LL BE DELETING WHAT'S INSIDE THE SELECTION AFTERWARDS, LEAVING THE BLACK LINE AROUND THE EDGE. TO HIT THE STYLE WELL, IT'S IMPORTANT TO LOOK AT REFERENCES AS YOU WORK TO GET AN IDEA OF HOW TO SHAPE THE LINEART.



13 WHEN YOU'RE HAPPY WITH THE SHAPE OF YOUR SELECTION, SIMPLY HIT ENTER AND THAT WILL CONFIRM THE WARP, YOU MAY WANT TO SMOOTH IT OUT AGAIN FOR GOOD MEASURE AS THIS PROCESS CAN CAUSE SOME PIXEL DISTORTION, A LOW NUMBER VALUE WILL DO FINE.

HIT DELETE WHEN YOU'RE DONE AND THAT WILL ERASE WHAT'S IN THE SELECTION, LEAVING YOU WITH YOUR FIRST PIECE OF LINEART!



16 ONE OF THE DEFINING FEATURES OF THIS ART STYLE IS HOW LINES MERGE INTO EACH OTHER SMOOTHLY. YOU'VE GOT SOME ARTISTIC LICENSE AS TO HOW MUCH OF THIS YOU APPLY BUT DIFFERENT CIRCUMSTANCES CALL FOR DIFFERENT LEVELS. IT'S USEFUL TO LOOK AT REFERENCES TO SEE WHAT USUALLY SMOOTHS AND TO WHAT DEGREE.

HERE I'M GOING TO SMOOTH THE FINGERS, SO I SELECT, DELETE, SMOOTH...



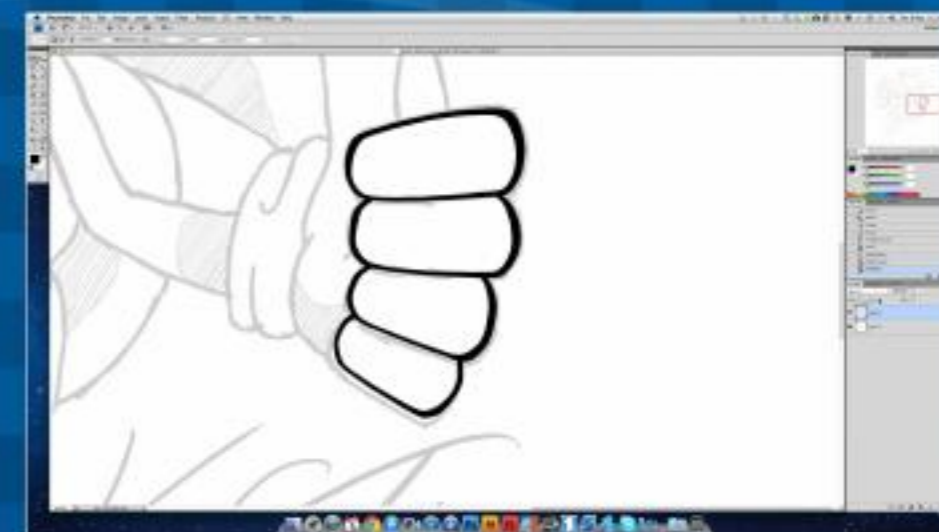
14 THOSE ARE THE BASICS FOR HOW WE'RE GOING TO CONSTRUCT THE LINEART. NOW I'LL SHOW YOU HOW TO ADAPT THIS TECHNIQUE TO DIFFERENT SCENARIOS.

I'M GOING TO CONTINUE DOWN TO THE OTHER FINGERS AND BECAUSE THE SHAPES OVERLAP HERE, A NEW LAYER IS NEEDED SO WHEN I FILL THE SELECTION, I DON'T SPOIL THE WORK I'VE ALREADY DONE. ALL I HAVE TO DO THEN IS REPEAT THE SAME PROCESS, **LASO>SMOOTH>FILL>WARP>SMOOTH>DELETE**.



17 ...AND THEN FILL. DOING THIS CAN MAKE QUITE A DIFFERENCE TO YOUR LINEART, GIVING IT A MUCH MORE DYNAMIC LOOK. COMPARE THIS TO SCREENSHOT 15 TO NOTICE THE DIFFERENCE.

THAT'S A BASIC WAY TO SMOOTH LINES INTO EACH OTHER, BUT THIS ISN'T ALWAYS THE BEST WAY - I'LL COVER DIFFERENT TECHNIQUES LATER ON.



15 MAKING A NEW LAYER FOR EACH FINGER, I CONTINUE UNTIL I'VE DONE THEM ALL. USE THE **ERASER TOOL** TO REMOVE ANY OVERLAPPING LINEART.

SO YOU DON'T END UP WITH AN ENORMOUS LIST OF LAYERS, MERGE THEM TOGETHER EVERY NOW AND THEN WHEN YOU'RE HAPPY WITH YOUR WORK. LIKE HERE, I'M HAPPY WITH THESE FINGERS SO I'VE MERGED THE LAYERS INTO ONE. THIS IS JUST TO KEEP THE LAYER WINDOW IN ORDER.



18 QUITE OFTEN, THERE ARE LINES THAT CAN RESEMBLE GEOMETRIC SHAPES. TO SAVE YOURSELF THE TROUBLE OF USING THE **POLYGON LASO**, YOU CAN USE THE **ELLIPTICAL MARQUEE TOOL** TO CREATE A CIRCULAR SELECTION.

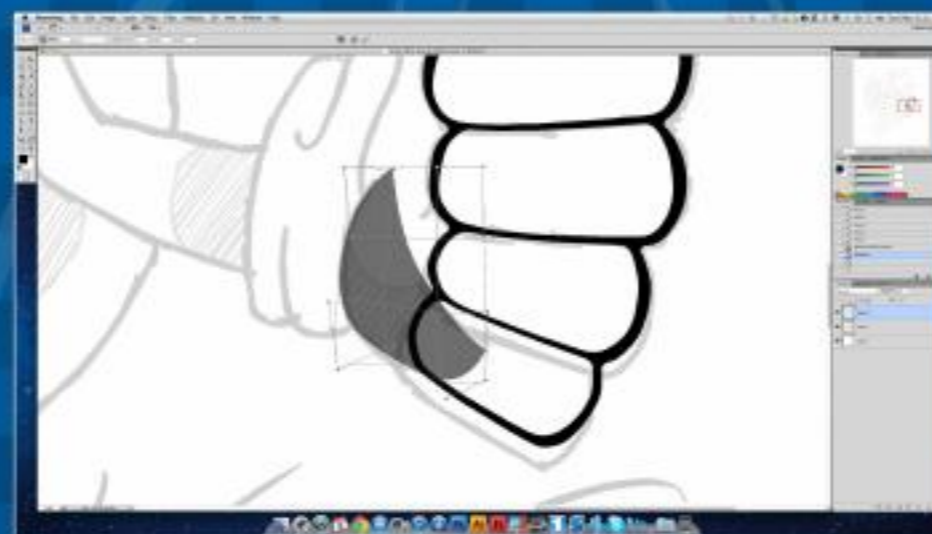
HERE FOR EXAMPLE, THE PALM OF SONIC'S HAND IS VERY ROUND, SO I CAN USE THE **MARQUEE TOOL** TO CREATE A SELECTION THAT RESEMBLES IT. I CAN THEN USE THE **WARP** TO FURTHER SHAPE THE SELECTION.





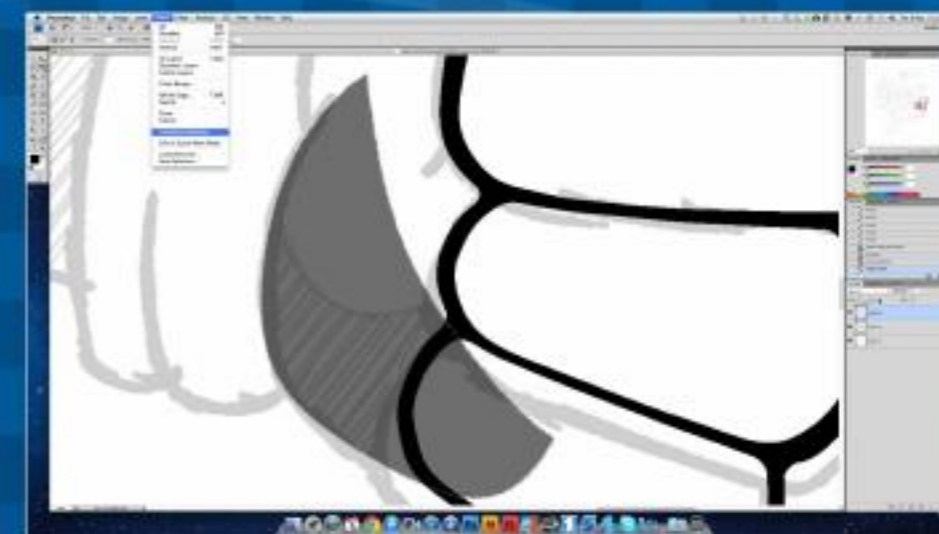
19 SO I CAN SEE WHAT I'M WARPING BETTER, I'LL USE THE **PENCIL TOOL**  TO FILL IN THE AREA OF THE SELECTION THAT MATERS TO ME.

REMEMBER TO KEEP MAKING A NEW LAYER AS YOU WORK! IF I HADN'T MADE A NEW ONE THERE, I WOULD HAVE JUST PENCILLED OVER WHAT I'VE ALREADY DONE - UNDO-ABLE, BUT STILL A PAIN.



20 NEXT, I GO TO **EDIT>FREE TRANSFORM** AND BEGIN WARPING THE SHAPE TO HOW I WANT IT. RATHER THAN TRANSFORMING THE SELECTION LIKE WE DID EARLIER, **FREE TRANSFORM** TRANSFORMS THE PIXELS WITHIN THE SELECTION.

WHEN I'M HAPPY WITH IT, I CONFIRM THE WARP AND THEN SMOOTH THE SHAPE.



21 FOLLOWING THE SAME ROUTINE WE COVERED EARLIER, THE NEXT THING FOR ME TO DO IS SELECT THE SHAPE AND THEN TRANSFORM THE SELECTION, USING THE WARP TO SHAPE IT INTO A LINE.



22 WARPED AND DELETED, I'M NOW LEFT WITH A PIECE OF LINEART FIT TO USE. WHEN A LINE ENDS, IT'S COMMON FOR IT TO GET THINNER UNTIL FORMING A TIP. FOR ME, THE BEST WAY TO DO THIS IS MANUALLY USING THE ERASER, BUT THERE ARE OTHER OPTIONS AS WELL, THE POLYGON LASSO BEING ONE.

WHEN I'M HAPPY WITH THE SHAPE, I SMOOTH IT OUT, ERASE ANY OVERLAPPING AREAS, RESTORE THE OPACITY AND THEN MERGE THE LAYERS BACK.



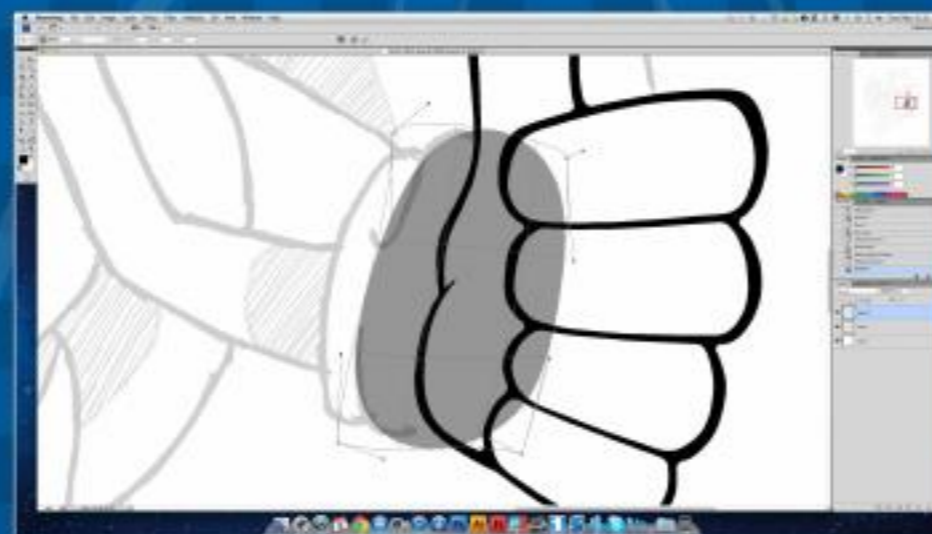
23 SOMETIMES, YOU'LL HAVE TO TACKLE A COMPLEX SHAPE WHERE THERE IS NO OTHER OPTION THAN USING THE POLYGON LASSO, LIKE HERE ON SONIC'S THUMB. IT'S IMPORTANT ON AREAS LIKE THIS TO TAKE CARE, REMEMBER YOU CAN USE THE BACKSPACE TO BACKTRACK AND CAN ADD MORE BY HOLDING SHIFT AND HOLD ALT TO SUBTRACT FROM THE SELECTION. THESE TWO OPTIONS GIVE YOU FULL CONTROL.



24 REPEAT THE SAME PROCESS FROM HERE THAT WE'VE GOTTEN USED TO, **SMOOTH>FILL>WARP>SMOOTH>DELETE** AND ALL BEING WELL YOU SHOULD END UP WITH YET ANOTHER LOVELY PIECE OF LINEART! ERASE THE OVERLAPPING AREAS WHEN YOU'RE DONE AND MERGE THE LAYERS.



25 WITH THE LAYERS MERGED, NOW I CAN SMOOTH THE PALM AND THUMB WITH THE FINGERS. LIKE BEFORE, I SIMPLY USED THE SMOOTH FUNCTION BUT NOTICE I'VE APPLIED DIFFERENT DEGREES TO DIFFERENT PARTS. YOU CAN MAKE THE CHOICES ON HOW MUCH YOU WANT TO SMOOTH LINES. THERE AREN'T ANY REAL RULES, JUST A BIT OF ARTISTIC LICENSE AND A MAYBE SOME HINTS FROM DIFFERENT REFERENCES.



26 NOW LET'S MOVE ON TO THE NEXT THING TO COVER WHICH IS MATERIAL, AND I'LL DO THAT WITH SONIC'S GLOVE ROLL.

LIKE I DID WITH THE PALM, THESE ARE ANOTHER AREA WHERE IT'S BEST TO USE A WARPED MARQUEE TO GET THE SHAPE YOU WANT. WHAT WE'RE CONCENTRATING ON HERE IS THE FLICKS THAT EMPHASIZE THE MATERIAL FOLDS. FOLLOW THE NORMAL PROCESS, BUT CUT YOUR LINE JUST SHORT OF THE GLOVE CENTRE.



27 SADLY, THE ONLY WAY WE CAN REALLY DO THESE IS MANUALLY. LOOK AT REFERENCES TO SEE HOW THEY'RE FORMED, THEN JUST USE THE LASSO TO DRAW THE SHAPE. TRY TO MAKE THIS AS SMOOTH AS YOU CAN BUT AS USUAL, APPLYING A SMOOTH MODIFIER IS A GOOD MOVE.

APPLY A LOW VALUE SO IT DOESN'T GO OVERBOARD, YOU'LL PROBABLY HAVE TO ADD THE SHARP EDGE BACK IN IF YOU'VE GOT ONE. ONCE YOU'RE HAPPY, FILL IT IN AND THAT'S IT.

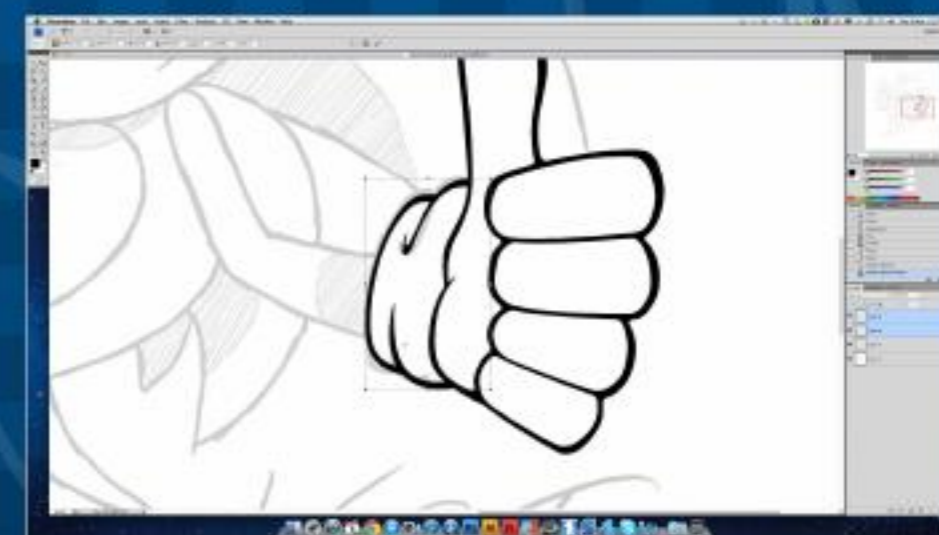


28 REPEATING THE NORMAL PROCESS, I'VE NOW FINISHED THE GLOVE ROLL. AT THIS POINT THOUGH, I'VE DECIDED THAT I WANT TO MAKE THAT GLOVE ROLL A LITTLE SMALLER. THIS IS A PERFECT EXAMPLE OF WHY MAKING NEW LAYERS AS YOU PROGRESS IS SO BENEFICIAL. IF THIS WAS ALL ON ONE LAYER, IT'D BE A MUCH MORE COMPLEX TASK.

I'LL ALSO USE THIS OPPORTUNITY TO TELL YOU ABOUT ANOTHER HANDY TOOL WITHIN THE TRANSFORMATION BOX.



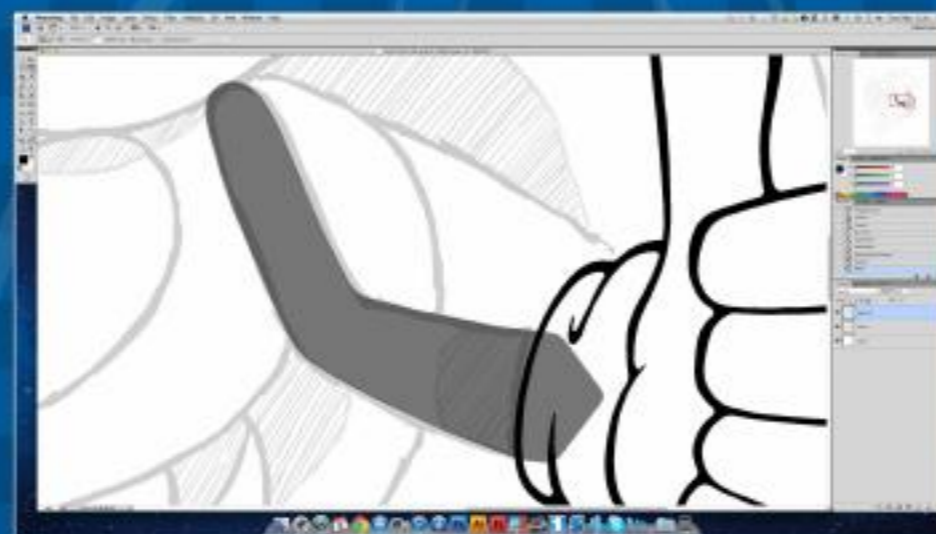
29 SO HERE I'VE SELECTED BOTH LAYERS OF THE GLOVE AND GONE INTO FREE TRANSFORM. THE CONTROL POINTS AT THE CORNERS LET YOU CONTROL THE SIZE, HOLDING SHIFT WILL KEEP THE BOX IN PROPORTION WHEN RE-SIZING AND HOLDING ALT WILL RE-SIZE FROM THE POINT YOU HOLD AND IT'S OPPOSITE. HAVE A PLAY AROUND WITH IT IF YOU HAVEN'T ALREADY TO SEE WHAT I MEAN.



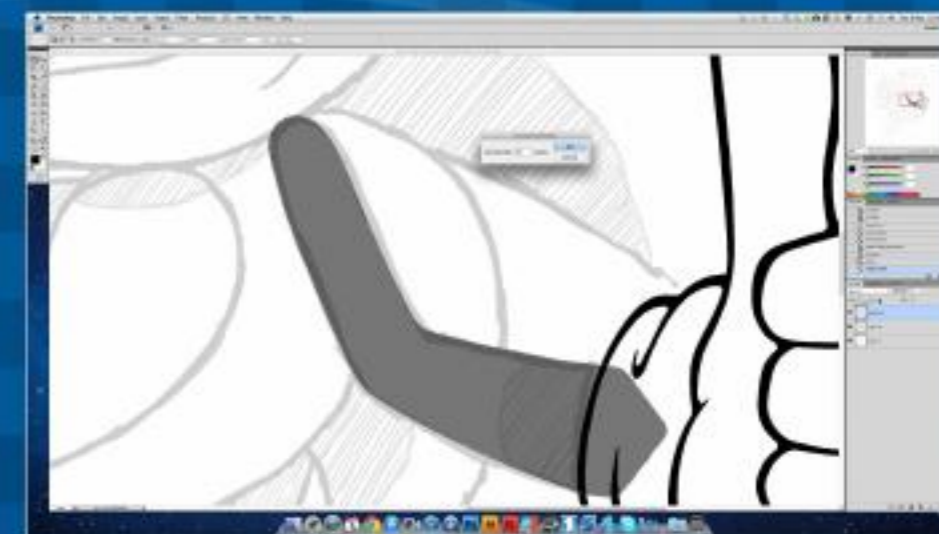
30 THE PIVOT POINT IS THE SMALL CROSSHAIR IN THE CENTRE OF THE BOX. YOU CAN DRAG THIS AROUND ANYWHERE YOU LIKE. MOVING IT ALTERS HOW THE BOX TRANSFORMS (ESPECIALLY USEFUL WHEN ROTATING). I'VE MOVED THE PIVOT POINT TO THE LOWER END OF THE GLOVE AS I WANT TO RE-SIZE FROM THE TOP RIGHT MORE THAN THE BOTTOM LEFT. I HOLD DOWN ALT AND THEN DRAG FROM THE TOP RIGHT CONTROL POINT. THIS IN TURN BRINGS THE BOTTOM LEFT POINT IN EVER SO SLIGHTLY AS WELL.



31 WITH THE GLOVE ROLL AT A SIZE I FIND MORE SUITABLE, I RETURN TO THE USUAL PATH, MERGING THE LAYERS AND APPLYING A SMOOTH.



32 SOMETIMES YOU'LL HAVE TO TACKLE PARTS WHERE IT CAN BE VERY AWKWARD TO GET THE RIGHT SHAPE USING THE WARP ALONE. AN EXAMPLE OF THIS IS SONIC'S ARM HERE, THE SHAPE OF IT MAKES IT ALMOST IMPOSSIBLE TO GET THE RIGHT WARP DONE WITHOUT THE AID OF SOMETHING ELSE. TRY IT WITH JUST THE WARP AND YOU'LL HOPEFULLY SEE WHAT I MEAN.



33 A GOOD AND EASY WAY TO HELP I'VE FOUND IS TO APPLY A CONTRACT MODIFIER (**SELECT>MODIFY>CONTRACT**) TO THE SELECTION. THIS SHRINKS THE SELECTION AND GIVES YOU A LINE TO WORK WITH, ALL YOU NEED TO DO THEN IS SHAPE IT WITH THE WARP. YOU WANT TO CONTRACT BY A VALUE THAT LEAVES A LINE CLOSE TO THE THICKNESS YOU WANT IN THE FINAL.



34 YOU SHOULD FIND THE WARP MUCH EASIER NOW YOU'VE CONTRACTED THE SELECTION. THANKS TO THAT, I WAS ABLE TO DO SONIC'S ARM WITHOUT ANY PROBLEMS.

NOW IT'S TIME TO SMOOTH THE TWO PIECES INTO EACH OTHER. YOU MIGHT HAVE NOTICED THAT THE SMOOTH MODIFIER GIVES ALMOST PERFECTLY CIRCULAR BENDS WHEN USED, AND SOMETIMES THAT ISN'T IDEAL...

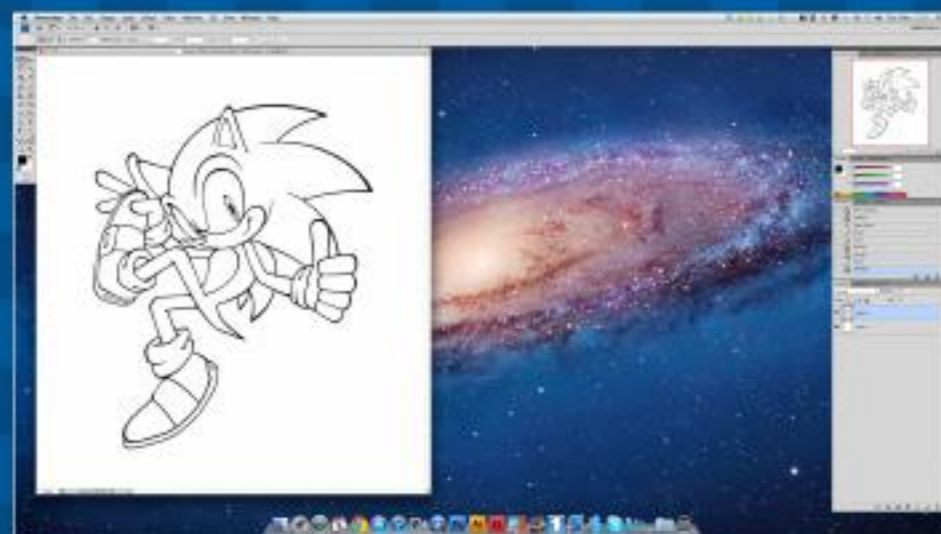


35 FOR A MORE DYNAMIC LOOK, TRY TO MOVE AWAY FROM UNIFORM SHAPES AND BE CREATIVE IN YOUR SMOOTHING. THIS IS ESPECIALLY TRUE FOR STAND-OUT AREAS THAT YOU WANT TO DRAW ATTENTION TO, LIKE HERE WITH SONIC'S ARM. THE POLYGON LASSO IS WELL SUITED FOR THESE AND FOR BEST RESULTS, START WITH A SLOW RISE AND TURN IN SHARPLY AS YOU APPROACH THE CONNECTING LINE, EASING YOUR WAY BACK IN.



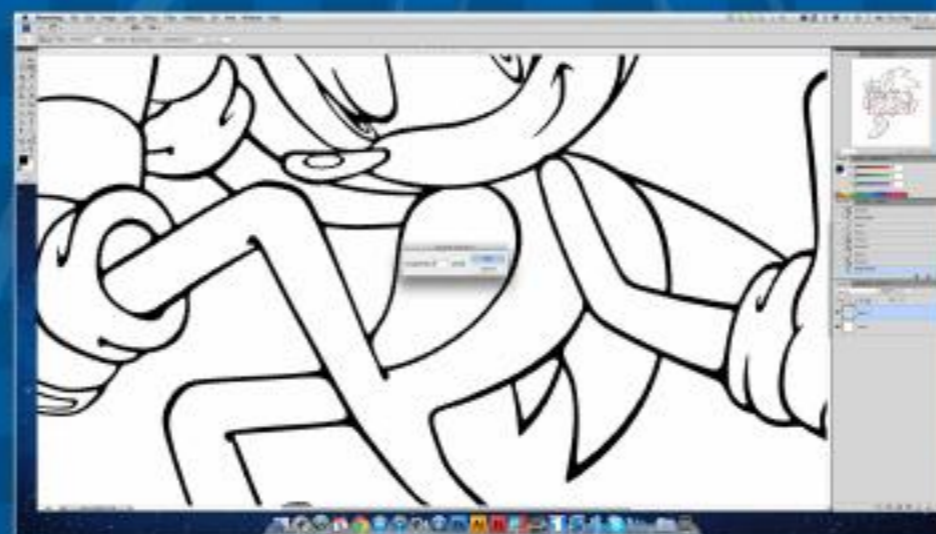
36 APPLY A SMALL SMOOTH MODIFIER AGAIN TO WHAT YOU'VE JUST DONE AND THAT SHOULD DO IT.

AND WITH THAT, I'VE COVERED ALL OF THE RULES THAT APPLY TO THIS METHOD OF CREATING THE SONIC ADVENTURE STYLE LINEART. YOU CAN APPLY THESE RULES IN ALL CIRCUMSTANCES SO KEEP WORKING THROUGH YOUR IMAGE, REFERRING TO THIS DOCUMENT, USING REFERENCES AND IN TIME...



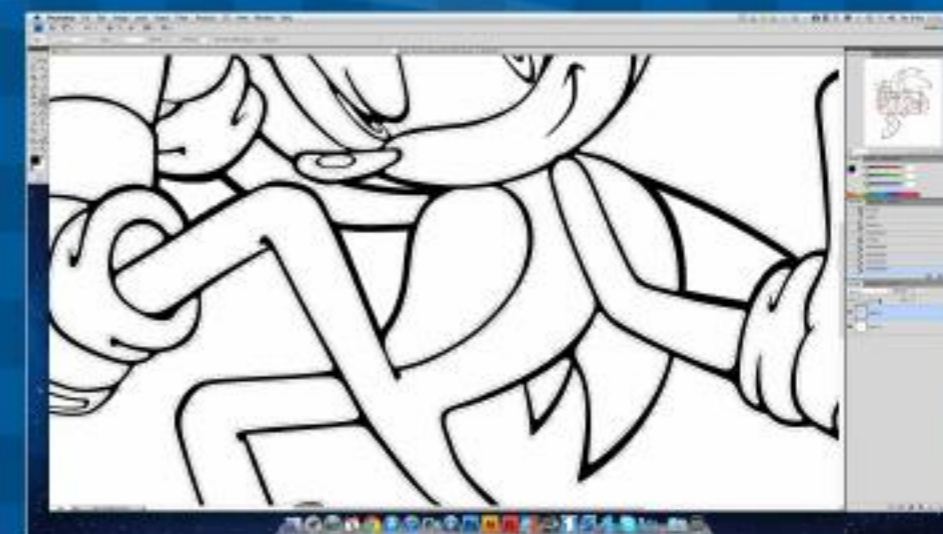
37 ...YOU SHOULD END UP WITH SOMETHING LOOKING A LITTLE LIKE THIS. THERE'S THE LINEART OF MY SONIC IMAGE DONE.

WHAT I'M GOING TO TALK ABOUT NOW IS GIVING YOUR LINEART A BOLD OUTLINE. IF YOU'RE GOING FOR A CLASSIC ADVENTURE LOOK YOU CAN IGNORE THIS NEXT PART IF YOU LIKE AS THE BOLD OUTLINE IS NOT APPLIED.



38 APPLYING AN OUTLINE IS QUICK AND EASY. ALL YOU NEED TO DO IS USE THE **MAGIC WAND TOOL** TO SELECT YOUR LINEART. THEN JUST GO TO **SELECT>MODIFY>EXPAND** AND ENTER A VALUE.

THE APPROPRIATE VALUE IS RELATIVE TO YOUR IMAGE SIZE, BUT TO BE SAFE, START FROM A LOW NUMBER AND APPLY IT REPEATEDLY UNTIL YOU GET TO AN EXPANSION WHICH YOU THINK IS THICK ENOUGH FOR A IMPACTING OUTLINE.



39 WHEN YOU'RE HAPPY WITH THE EXPANSION, TAKE THE **PAINT BUCKET TOOL** (MAKE SURE YOU HAVE **CONTIGUOUS** TURNED ON) AND CLICK ON THE OUTER SIDES OF YOUR EXPANSION, FILLING IN THAT AREA AND CREATING A THICK OUTLINE AROUND THE EDGE.



40 DO THIS ON ALL OF THE OUTER SIDES AND IT WON'T TAKE LONG BEFORE YOUR LINEART IS NOW DECKED OUT WITH A BOLD OUTLINE.

THAT'S ALL IT TAKES TO CREATE ADVENTURE STYLE LINEART! BE PROUD OF WHAT YOU'VE DONE, IT TAKES PRACTICE AS DOES ANYTHING BUT YOU'VE NOW LEARNT GOOD, SOLID AND SIMPLE METHODS TO CREATE AN ART STYLE THAT MANY FANS TRY TO EMULATE.

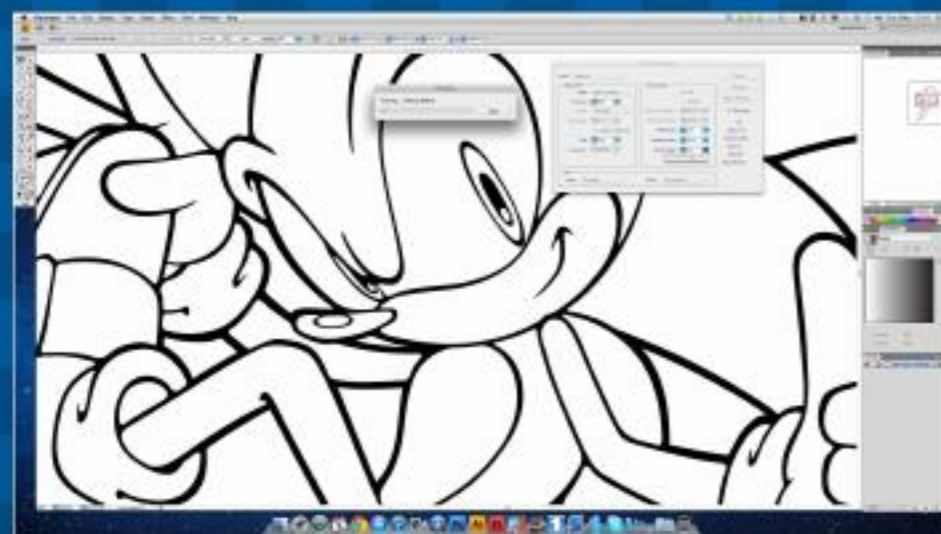


41 NOW, THIS NEXT PART IS SORT OF AN EXTRA AND REQUIRES ADOBE ILLUSTRATOR CS4 OR LATER. IT'S NOT ESSENTIAL SO DON'T WORRY IF YOU HAVEN'T GOT ILLUSTRATOR, JUST PROGRESS ONWARDS TO PART 2.

FOR THOSE WHO HAVE, WE'RE NOW GOING TO CONVERT THE LINEART INTO A VECTOR IMAGE. MAKE SURE YOU HAVE THE PHOTOSHOP FILE TRANSPARENT AND SAVE IT OUT AS A .PSD. THEN OPEN THE FILE IN ILLUSTRATOR.



42 ONCE YOU'VE GOT THE FILE OPEN, MAKE SURE YOU HAVE IT SELECTED AND ZOOM IN CLOSE. THEN CLICK THE DROP-DOWN MENU NEXT TO **LIVE TRACE**. GO RIGHT TO THE BOTTOM AND CLICK **TRACING OPTIONS**.



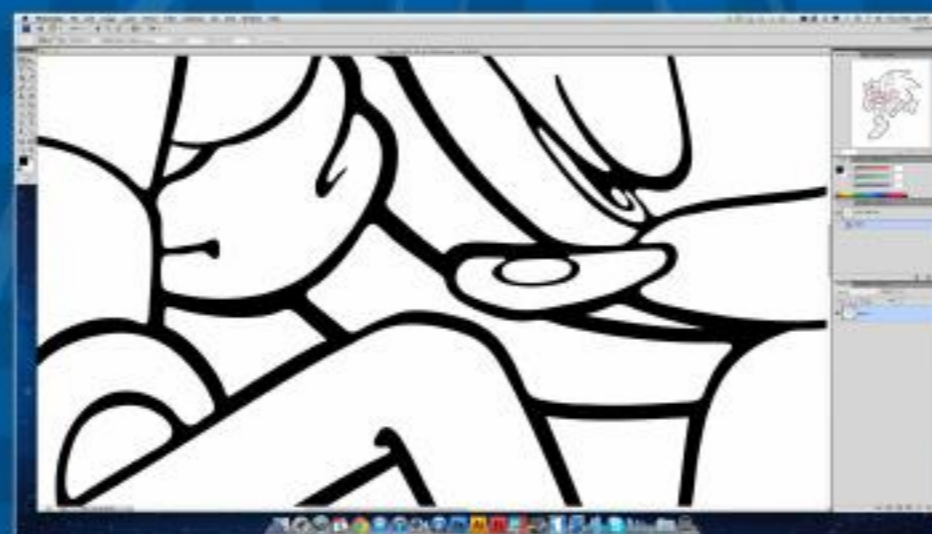
43 YOU'LL GET A WINDOW OPEN WITH A LOAD OF OPTIONS, SWITCH ON **PREVIEW** AND HAVE A TINKER WITH THE DIFFERENT OPTIONS TO GET AN IDEA OF WHAT THEY DO. GENERALLY, THE ONLY ONE I EVER ADJUST IS THE **CORNER ANGLE** SETTING AND TURN IT WAY UP INTO THE TRIPLE DIGITS REGION.

SCROLL AROUND THE IMAGE WHEN THE PREVIEW IS READY TO CHECK EVERYTHING IS AS IT SHOULD BE (YOU CAN'T ZOOM IN OR OUT RIGHT NOW, HENCE WHY WE ZOOMED EARLIER).



46 HOWEVER, IN MY EXPERIENCE THERE'S USUALLY A VERY SMALL TRACE OF WHITE LEFT AROUND THE LINEART WHICH IS VISIBLE WHEN YOU APPLY COLOUR, ANOTHER EASY FIX.

DOUBLE CLICK ON THE LAYER TO OPEN THE **BLENDING OPTIONS** WINDOW (A REALLY USEFUL THING BY THE WAY, HAVE A PLAY AROUND SOMEWHEN). GO TO **COLOUR OVERLAY** AND APPLY A **NORMAL OVERLAY OF BLACK AT 100% OPACITY**. THIS GUARANTEES THERE'S NO OTHER COLOUR ANYWHERE ON THE LAYER.



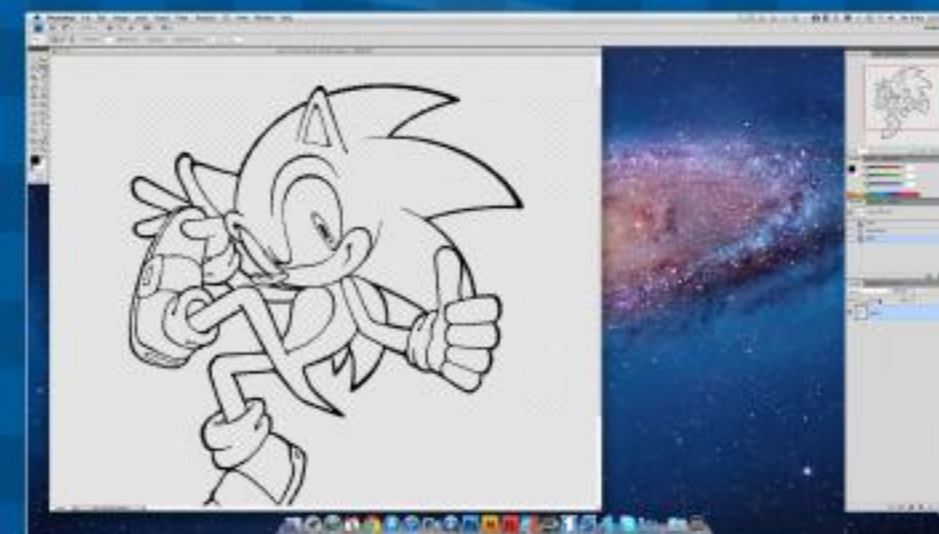
44 YOU MAY HAVE TO GO INTO PHOTOSHOP AND RESOLVE ANY ISSUES THAT THE LIVE TRACE MAKES PROMINENT, BUT ONCE YOU'RE HAPPY WITH IT, SAVE IT OUT AS AN .AI AND OPEN THAT UP IN PHOTOSHOP.

YOU'LL SEE NOW YOU CAN SET THE DIMENSIONS AGAIN. FOR HIGH-RES ART, THE BIGGER THE BETTER, BUT I FEEL THAT ANYTHING BEYOND **8000PX** ON EITHER DIMENSION IS OVERKILL. IT ALSO DEPENDS ON YOUR COMPUTER POWER SO KEEP THAT IN MIND WHEN CHOOSING.



47 APPLYING ANY BLENDING OPTIONS GIVES YOU A DROP-DOWN LIST FROM THE LAYER WINDOW, ALLOWING YOU TO SWITCH THEM ON OR OFF, THAT'S GREAT FOR SOME SCENARIOS BUT THIS ISN'T REALLY NECESSARY FOR US NOW.

WE CAN LOCK IN THE OVERLAY BY RASTERISING THE LAYER. RIGHT CLICK ON THE LAYER AND SELECT **CONVERT TO SMART OBJECT**.



45 THE FIRST THING TO DO WHEN YOU OPEN THE .AI IS TO DELETE THAT WHITE BACKGROUND, AN EASY JOB. GRAB THE MAGIC WAND, TURN OFF CONTIGUOUS AND SELECT ANY PART OF THE WHITE, THE WAND WILL GRAB ALL OF IT SO THEN JUST HIT DELETE AND BOOM, IT'S GONE.



48 NEXT, RIGHT CLICK AGAIN AND SELECT **RASTERISE LAYER**. IF YOU'RE WORKING IN PHOTOSHOP CS6 YOU DON'T HAVE TO CONVERT TO SMART OBJECT FIRST, THE RASTERISE OPTION SHOULD BE AVAILABLE RIGHT AWAY.

AND THAT'S THAT! THE LINEART IS NOW COMPLETE. WE CAN START BRINGING IT TO LIFE WITH COLOUR, WHICH STARTS ON IN PART 2!

SEE YOU THERE!