

Colouring a Linework Drawing in Photoshop 5

Todd G. Sutherland

Suggestions for the beginner or intermediate Photoshop user in scanning, colouring, and shading linework drawings.

This outline presupposes you have at least a beginner's knowledge of Photoshop, version 5. This technique will work in version 4 as well. It also assumes you have a working knowledge of your scanner, if any.

This technique will work best for inked artwork, but will also work for dark, clean pencil drawings as well.

Please note: I generally work in Windows. All the instructions here work equally well on the Mac, but Mac users should keep in mind that when the "Alt" key is referred to, they should understand it to mean the "Option" key for their purposes. As well, "Control" should be read to mean "Command" for the Mac keyboard.

*Before beginning, let me stress: **IT IS IMPORTANT THAT YOU SAVE YOUR CHANGES FREQUENTLY.** Photoshop is a powerful, stable tool, but crashes do occur, and it is very easy to lose a lot of work very quickly. So, whenever you complete a major step, or anything time-consuming or not easily repeated, **SAVE THE FILE.** Do this simply by pressing **Ctrl+S** on your keyboard.*

Step 1: Scanning the artwork

INITIATING A SCAN

Start Photoshop to perform the scan. If you are using an older, non-TWAIN-compliant scanner, start whatever scanning program you need in order to create the art, then scan and save it. If you are using Photoshop and a TWAIN scanner, you will initiate the scan

Step 2: Cleaning up the scan

by clicking *File > Import > TWAIN source*. If you have more than one scanner or input device attached to your computer, you may have to select your scanner by clicking *File > Import > Select TWAIN source* first.

TYPICAL SCANNING SPECIFICATIONS

Your scanning interface should now appear. For drawings of this type, I would recommend a scanning setting of 100% (full size) and a resolution of 200 dpi, in greyscale — scanning in colour at this point is a waste of time and memory. This will give you a nice, large image on which to work in Photoshop. It is important that the linework you will be working on be somewhat larger than its actual, finished screen dimensions will be. This is because small imperfections and sharp divisions between colours will appear in your work, but will virtually vanish when the artwork is ‘shrunk’ at the end of the process.

A typical scan, of an 8.5” x 11” drawing at 200 dpi, will result in an image 1700 pixels wide by 2200 pixels wide. A typical finished piece, which will fit on screen, will be either no higher than 720 pixels, and/or no wider than 1000 pixels.

PRESCANNING

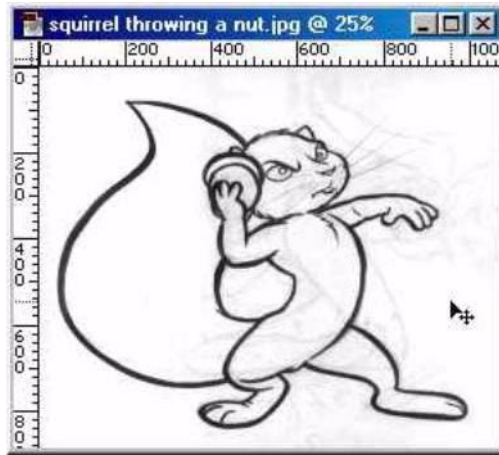
If your interface allows it, you may wish to do a prescan to see what your scan will look like. Favour settings which result in strong, dark linework and clean white negative space. However, I recommend against fussing too much with curves and levels settings at the scanner level, unless the prescan predicts a murky, dirty image with low contrast. Photoshop is a much more precise tool for making these adjustments.

Step 2: Cleaning up the scan

SAVE THE SCANNED ART AT ONCE!

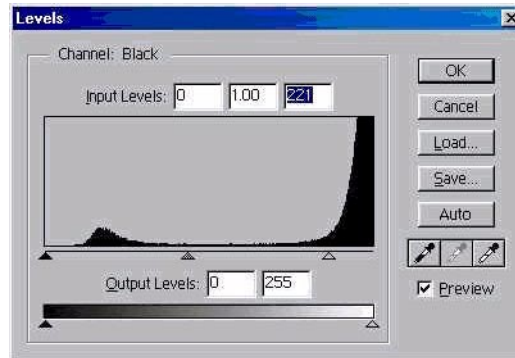
Once you have scanned your artwork, close the interface. Immediately save the scan, in JPG format. This will allow you to go back to your fresh scan, at any time, should you make a serious mistake, or wish to start over for whatever reason. In saving a JPG, Photoshop will ask you to choose the quality of image. Choose a reasonably high setting. I typically choose a setting of 8 or 9, which results in a moderately large file in the 200-400K range, balanced by a good retention of detail.

USING THE LEVELS
COMMAND



If you enlarge the image on your screen, either using the zoom tool or by pressing **Ctrl-Alt++** on the keyboard, you are bound to notice grey patches around the edges of the scan. These are due to the edges of the paper lifting slightly off the glass of the scanner during scanning, and reflecting less light than the center of the page. Likewise, you will probably notice small grey splotches and dots here and there. These are due either to spots on the paper itself, or dirt on the glass of the scanner. Both of these problems can be largely remedied by the use of the Levels command in Photoshop, which can be summoned by pressing **Cntl-L**.

For a scan of this sort, you will likely see a levels portrait that starts out shallow at the left (black) side, builds gradually, and then suddenly spikes upward at the right (white) end. The black and darker grey end of the levels profile represents your linework. The peak at the white end represents light-grey noise where your clean white page should be. You can clean up a lot of this by simply dragging the little white arrow at the bottom right of the profile to the left of most of the light grey noise. This will convert those light grey pixels to completely white ones. You will be able to see the results as you do this, since the Levels command previews its results. It is important that you do not drag it too far to the left, because you will begin to eat into the light grey feathering at the very edge of your lines, which will result in ugly, blocky, unnatural-looking linework. A balance is important, and you will have to judge it by watching the results as you drag. The amount will vary from image to image with the quality of the scan and the nature of the art.



When you have removed as much of the light grey as you feel you can, notice that the little grey arrow, which was in the center of the profile, has also moved slightly to the left. This is automatic in Photoshop and is an attempt by the program to keep the same ratio of dark to light pixels in the image. The result of this is that your linework will probably have lightened noticeably, and will look rather grey and less distinct. To

fix this, simply drag the little grey arrow back to the center.

Feel free to experiment with the sliders. Photoshop does not actually change the image until you click *OK* or hit **Enter** and commit the changes to the image. Until that point you can cancel at any time.

Step 3: Setting up layers and channels

CLEANING UP THE REMAINING GREY

Reduce the image by double-clicking on the zoom tool in the toolbox palette, or by hitting **Ctrl-Alt--** (minus) on the keyboard until the setting is 100% magnification again. Notice if there are still any grey corners, or noticeable blemishes on the art. If there are, choose the paintbrush from the toolbox, or by hitting **Ctrl-B** on the keyboard. In the options palette, make sure the brush is set to *Normal*, 100%, and that the “*wet edges*” box is turned off. Choose a small brush size in the brush palette, and carefully paint over any unwanted spots.

SAVING THE CORRECTED SCAN

When you are satisfied, save the results. You may wish to overwrite your initial scan with this cleaned up version. If so, simply hit **Ctrl-S** on the keyboard or click *File > Save*. I recommend saving it as a new document. Since you are about to use some features that can only be saved in Photoshop’s native format (PSD), I suggest saving the art as a PSD file. Do this by clicking *File > Save as...* The dialog box will give you the option of selecting a different file format from JPG in the pull-down menu. Click on the arrow beside it and go down the list and select PSD. Then click on *Save*.

Step 3: Setting up layers and channels

THE LAYERS, CHANNELS, AND PATHS PALLETES

The layers, channels, and paths palettes are by default grouped together at the bottom right of the screen. I like to separate the layers palette from the other two, because I like to be able to see my layers and channels at the same time. You can do this by clicking in the title bar of the layers palette and dragging it out of the group.

MAKING THE LINEWORK CHANNEL AND LAYER

At this point, you will have one layer, which by default is called *Background*. You will also have only one channel, because the image is still in greyscale mode. The first thing to do is copy the channel. Do this by clicking in the channels palette and dragging the channel down to the new channel button at the bottom of the palette. It is the one at the left side, looking like a tiny piece of paper with one corner folded down. This should result in there being a second channel created beneath the first, and called *Alpha*. Double-click on this channel. This will open a box with the properties of the channel. Rename it “*Linework*” and click **OK**.

Now click on the *Background* layer in the layers palette to make it active. If you have not changed any of the colour settings, the default colours will be shown in the two squares at the bottom of the toolbox palette. The upper one will be black, and the lower one will be white. If they are not, you can make them so by pressing **D**. Now fill your *Background* layer with white by pressing **Ctrl-Backspace**. This will destroy your line-

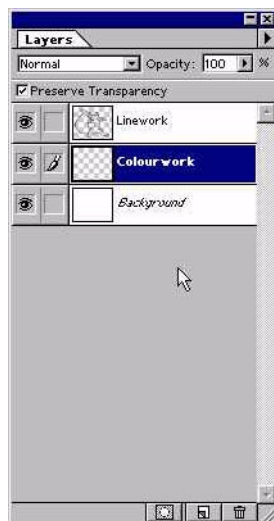
Step 3: Setting up layers and channels

work, but don't worry. The information about how to create it is saved in the second channel you just made.

Now you have a white background. Create a new layer by clicking on the new layer button at the bottom of the layers palette. It looks the same as the new channel button on the channels palette. Now you will have a new layer, above the *Background* layer, called *Layer 1*. Double-click on it. Again you will see a properties box. Rename this layer "*Linework*" as well, and fill it with black by pressing **Alt-Backspace**. This is the layer that will recover your linework.

To carve your lines back out of this layer, which is completely filled with black, hold down the **Alt** and **Ctrl** keys and click on the channel you made called "*Linework*". Remember to click on the channel, not the layer. This will load the channel as a selection. The white parts of the channel will be selected, and the black parts will not. Grey pixels will be partially selected. Now press **Delete**. What should happen is that the program will erase everything that was white in your original, and just leave your original lines. Now turn off the selection by pressing **Ctrl-D**. What you should see now is your linework on a white background, exactly the same as before, except that the linework is now on a separate layer. You can see this yourself by clicking on the small eye icon at the left side of the *Background* layer to temporarily turn it off. What you should see is your linework only, appearing over a white and grey-checked pattern, which Photoshop uses to indicate completely transparent regions. Click on the eye icon of the *Background* layer to make it visible again.

MAKING THE COLOUR LAYER



The next step is to create a new layer onto which you will be painting your colours. Click on the "*create new layer*" icon at the bottom of the layers palette. This is the one that looks like a tiny piece of paper with the top left corner folded over. You should get a new layer, probably called *Layer 2*. Double-click on it and rename it "*Colourwork*". This new layer will appear above whichever of your previous layers was last active. In Windows, the active layer is the one highlighted in the layers palette with the colour blue. If the new *Colourwork* layer is not sandwiched between *Linework* above it and *Background* below, click and drag the it down between them.

SAVE THE FILE

At this point, if you have not saved the file recently, do so. After you have saved the changes, click on *Image > Mode > RGB* to convert this image from the scanner-default greyscale mode to Photoshop's main colour mode. Then, save the file again.

Step 4: Making a colour mask and repair layer

TAKING STOCK SO FAR

The image has been set up such that you are now ready to begin filling in the colour detail. At this point, let's review and take stock. In your channels palette, you should now have five channels: at the top, the RGB channel, and below it, the red, blue, and green channels that are used to compose it. Below them, the channel you named Linework. In your layers palette, you should now have three layers. In order from top to bottom, they should be *Linework*, *Colourwork*, and *Background*. Just for now, *Colourwork* should be completely empty, and should be the active layer. Finally, your image is now in RGB mode, which gives you access to 16.7 million colours for use in your image.

CREATING THE COLOUR MASK

In short, the simplest way to begin this process is to decide which particular colour will be most prevalent in your finished piece, fill the area of the figure with that colour, and work new colours in afterward. If your primary colour is going to be black or a grey dark enough to be nearly black, you would be well advised to choose another colour and work black in afterward. This is because a colour close to black will make it difficult to use your linework effectively to select and deselect areas for masking.



The first step in colouring is to choose the Magic Wand tool in the tools palette. This is the one at the very top right that is represented by a tiny stick with lines of power radiating from it. The Magic Wand is used to select areas of contiguous colour. In this case, the 'null' area of empty white space around the figure you'll be colouring. In the Options palette, make sure the little checkbox called "Sample all layers" is turned on. Now click on the open space around your figure with the Magic Wand. What you should see is the creation of a selected area, which will be represented by tiny lines that seem to move around it, colloquially known as "marching ants". At this point, you'll want to make sure there are no "ants" marching inside your figure. If there are, this means that your linework is not completely closed, and the Magic Wand has selected contiguous white pixels inside your figure. This will require you to create a repair layer, which will be covered below in the section "Creating a repair layer". If this is the case with your drawing, you may wish to skip ahead to that section, and then return.

If your selection does not include any of the space inside your figure — which is to say, your linework is completely closed — you probably will not require a repair layer. Now take the time to notice if there are any other spaces that are not part of your figure. For instance, if your character is standing with his hand on his hip, chances are there will be a roughly diamond-shaped area of null space between his arm and his body, closed off from the rest of the empty space surrounding him. This area, and similar areas, will have to be selected as well. You can add this area to your existing selection by holding down the **Shift** key and clicking the Magic Wand in it.

Step 4: Making a colour mask and repair layer

Now you have selected everything that is not your character. But you want just the opposite — you want your selection to be everything that is inside the linework. This is accomplished by inverting the selection. But first, you will probably want to expand the null space selection such that it overlaps a bit into the lines of the drawing. This is done so that the colour you are about to place behind the linework does not overlap it and spill out into the empty space. Even a few pixels outside your linework will seem messy and out of place. At the suggested scanning parameters suggested earlier, it is usually safe to expand the selection about two pixels. To do this, click on *Select > Modify > Expand*. A dialogue box will open asking you how many pixels you wish to expand the selection. Your answer can be any whole number between 1 and 16, but in this case, enter 2. Now you will see the “ants” marching just inside your linework.



Now you are ready to invert the selection. To do this, click on *Select > Inverse* or press **Shift+Ctrl+I**. The only difference you’re likely to notice will be that the “ants” marching at the edge of the image will vanish, and only the ones marching around your character will remain. If you are satisfied with the selection, save the it in the channels palette by clicking on the tiny dotted circle icon at the bottom of the palette. You’ll see a new alpha channel appear. Double-click on the new channel and name it “*Colour Mask*”. Now, clicking once on the layer you made and called *Colourwork*, and making certain it is the active layer, fill the selection with your principal chosen colour, by pressing **Alt+Backspace**. Deselect the selection by pressing **Ctrl+D**. At the top of the layers palette, you will see a little checkbox called “*Preserve transparency*”. Click the box on for this layer. This will enable you to work in this layer without having to worry about ever adding pixels outside your linework. This option can be toggled on and off and does not affect your other layers.

What you should see now is your linework seemingly filled with one colour. Actually what you have is your linework floating above a blob of colour, because each element is on a separate layer. If everything has gone well and you are satisfied with the job so far, save the file and continue. You are now ready to start working on the colour layer.

CREATING A REPAIR LAYER

If your linework was not closed and you could not easily select the empty space around your character, you will have to make a repair layer. Click on the new layer icon at the bottom of the layers palette. Make sure that this new layer is at the very top of the stack by dragging it above *Linework* if you have to. Double-click on this new layer and name it “*Repair*”. Now you will have to look for obvious gaps in your linework; places where white or very light grey pixels connect the inside of your character with the outside. When you find such gaps, use the pencil or paintbrush tools to fill them in. This is best accomplished by selecting black and using very small brush sizes. Black can easily be acquired by pressing **D**, which brings back the “default” foreground/background colours of black/white. Go around the outside surfaces of your linework, filling in any gaps you find. Remember to keep the corrections inside your figure. If you stray outside your linework much, your resulting selection will seem to have a ‘lump’ because you will be

forcing the Magic Wand not to select any pixels you paint over. When you feel you've plugged all the gaps, try using the Magic Wand to select the outside again. If it works, return to steps above for creating the selection and channel. You may, if you choose, discard the Repair layer by dragging it to the little garbage can at the bottom of the layers palette; or you may wish to retain it, just in case, and make it invisible by clicking on the little eye icon in that layer. If it didn't work, you still have gaps. Deselect (**Ctrl+D**) and keep looking.

AN ALTERNATE METHOD



A possible way around needing to create a repair layer is to lower the tolerance of the Magic Wand in the Options palette. If you look, you will see that its default setting is 32. This means the Wand will select a range of colours within 32 shades of the pixel you actually select (out of a possible range of 256 shades). In practical terms, this means if you click on a white pixel, the Wand will also select any pixel within the next 32 shades of grey as well. If you lower the tolerance, the Wand will select grey pixels in a range increasingly closer to white itself. Conversely, if you raise the tolerance (the upper limit is 255, since there are only 256 shades of any colour in RGB), the Wand will select more pixels, even less similar to the original. So if you were to change the tolerance to, for example, 10, the Wand would select only white and the very lightest greys. If the pixels in your linework gap fall between the ranges of 32 and 10, then your problem may be solved without needing to create a repair layer. However, I don't recommend this option, because it has the disadvantage of also not selecting other relatively light-grey pixels in the fringe of the linework and strays out in the otherwise "white" empty space that can become built into your selection and cause you problems later.

SUMMING UP

Essentially now, the hardest work is done. You have created the linework layer and the transparency-locked colour layer below it. Working in the *Colourwork* layer, you can now fill in the details. You may use the Magic Wand to make selections, or you may simply colour them freehand. There are a few tricks and ideas here, but basically it's just a matter of filling regions with whatever colours seem right. Try to use the airbrush rather than the paintbrush, since it allows for more realistic-looking transfers from one colour to another. Generally speaking, avoid the pencil tool. Its hard edge is jarring to the eye and looks amateurish.

Step 5: Using adjustment layers for shading and highlights

PHOTOSHOP VERSION NOTES

Let's assume now you've coloured your character and have him looking about right in terms of colours. Chances are, he's looking rather flat at this point. To round him out and give him the illusion of three dimensions, you have to add shading and highlights.

Up to this point, most of the instruction has been fairly universal for anyone using a layered version of Photoshop (from version 3.0 on up). At this point, the differences between version 3 on one hand, and versions 4 and 5 on the other, become important. The following procedures will work reasonably well in version 3 with a few adjustments.

This section deals with adjustment layers, which premiered in Photoshop in version 4. However, similar results can be achieved in version 3 using regular layers and airbrushing black for shading and white for highlights. More on this later.

MAKING A SHADOW ADJUSTMENT LAYER

First, the procedure for more recent versions of Photoshop. Adjustment layers, like channels, are a useful feature of Photoshop often overlooked by casual users. They allow an artist to apply various adjustments, like curves, levels, brightness and contrast, etc., to a regular layer without actually changing the adjusted layer. They can be turned on and off, discarded, or actually applied permanently to the layer they modify. Personally, I like to keep them permanently separate. This uses up more memory, but leaves you with the most options. Perhaps most useful of all, adjustment layers allow you to easily define the regions of the underlying layer or layers that the adjustment will actually affect.

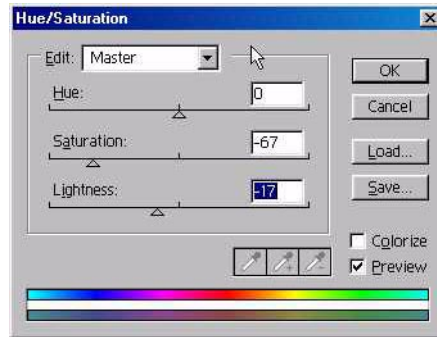
Make sure your *Colourwork* layer is the active layer. Now hold down the **Ctrl** key and click the new layer button at the bottom of the layers palette. A dialogue box will open asking you which form of adjustment you wish to apply. Select "*Hue and Saturation*". Also, make sure the "*Group with previous layer*" box is checked on. This will limit the effect to the *Colourwork* layer only.



A new dialogue box will now open, allowing you to use sliders to define the effect. First, set the blending mode from "*Normal*" to "*Multiply*". This is an easy way to get a good, dark shadow. Initially, the effect will be applied universally across your image. Don't worry about this; it will

be addressed shortly. For now, drag the "saturation" slider to the left, making the colours greyer. Exactly how much depends upon your personal taste. Now drag the "brightness" slider to the left as well. Again, eyeball it. You artwork should change as Photoshop previews the effect for you. When you have a nice dark cast across your drawing, click on OK.

Step 5: Using adjustment layers for shading and highlights

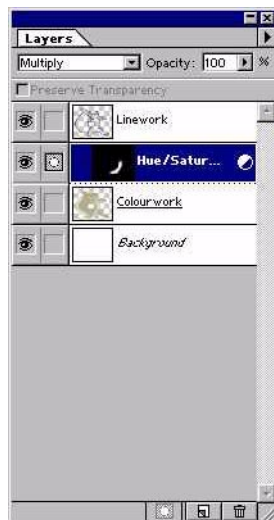


Now you should have a new layer above your *Colourwork* layer, called “*Hue and Saturation*”. This is your adjustment layer. Notice that it is indented slightly in the Layers palette. This is because you selected “*Group with previous layer*”. This means that this adjustment layer’s properties will be applied only to the layer immediately below it; in this case, *Colourwork*. If the layer were not indented, which is to say, not grouped with the layer below it, then its properties would apply to all the layers

below it, right down to the *Background* layer. You can toggle this grouping by moving the cursor exactly onto the line between the layer and the grouped adjustment layer above it, pressing the **Alt** key and clicking on it. But for now, leave the adjustment layer grouped with the *Colourwork* layer, because this is the only layer to which you want your shading to apply.

PAINTING IN THE ADJUSTMENT LAYER MASK

Notice that the layer mask inside the adjustment layer is completely white. This means that the effect is applied universally throughout the *Colourwork* layer. Making sure the *Hue and saturation* adjustment layer is active, select the colour black and use **Alt+Backspace** to fill the mask. Now you will notice that the shading effect vanishes. The black places in the adjustment layer’s mask mark the places where none of its affects will be applied to the layer(s) below. Shades of grey mark places where the effect will be partially applied; the lighter the grey, the more pronounced the effect, with white pronouncing it fully.



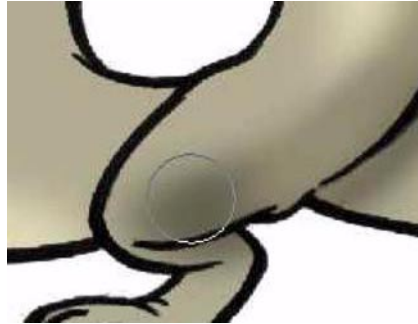
Now you’re ready to start painting your shading into the image. Remember that you are not actually colouring your *Colourwork* layer, but simply painting areas where you want the illusion of shading and shadow to fall upon the figure. Choose the colour white, and the airbrush tool in the tools palette. In the Options palette, you will see a small window called “*Opacity*” with a numeric value in it — probably 100. Click once in this little window and a slider will appear. Drag the slider arrow to the left until the value reads “5”. This means your airbrush setting is 5%. This is the setting I typically use to shade my characters. Note: if you are using an older version of Photoshop, the slider is not available. Simply highlight the value in the box and type “5” and hit enter.

Choose a reasonably large, well-feathered round brush from the Brushes palette. Exactly which will be up to you. Now using your mouse or tablet, sweep the brush along the undersides of the figure — under the arms, the legs, the chin, and so on. For tighter areas, you can toggle to smaller brushes by pressing “[”, and toggle back to larger brushes with the “]” key. Soon your

Step 6: Final presentation

character should begin to seem to take on some dimension, and become rounder. Keep in mind that in most artwork, you are not after photo-realistic shadows, so don't spend too much time worrying about exactly where the shadows should fall. Simply imagine where the light is coming from, and try to keep the shading consistent with it. The idea here is to give your character a believable sense of weight and thickness.

MAKING A HIGHLIGHT ADJUSTMENT LAYER



When you're happy with shading, save the file. You can now add highlights, if you choose. To do this, **Ctrl-click** the "new layer" icon in the Layers palette again, and choose "Hue and Saturation" again. This time, set the blend method to "Screen", and drag the brightness and saturation sliders to the right — but not too far. You should see the colours of your figure became a bit garish and washed-out. Again, fill the mask with black, and apply white sparingly to the upper surfaces of arms,

hair, the bridge of the nose, and so on. You should use the highlights more sparingly than you used the shadows.

SHADOWS AND HIGHLIGHTS IN PHOTOSHOP 3

A note to Photoshop 3 users: you can attain similar results by creating a couple of layers above your *Colourwork* layer and grouping them with it (**Alt-clicking** on the lines between the layers in the palette), and applying black and white with the airbrush.

When you're happy with the results, save the file.

Step 6: Final presentation

A WARNING ABOUT OVERWRITING

Now you're ready to reduce the file to a size and format accessible to most viewers. Remember that you scanned the artwork deliberately oversized. At this point, you will want to flatten the layers, reduce the physical size of the image, and save it in a new format.

Note: at no time should you save the flattened or reduced artwork under its current name! If you do so, you will overwrite your layered document, and it will be impossible to go back and make changes in it.

FLATTENING THE LAYERS

Making sure that all your layers are visible, click the little arrow at the right side of the Layers palette. A menu should appear. One of the options should be “*Merge visible*”. If this option is greyed-out and inaccessible to you, click outside the menu to get rid of it, and then make one of the non-adjustment layers active. In this case, it will be any of *Background*, *Colourwork*, or *Linework*. Once a regular layer is the active layer, click on the arrow again and select “*Merge visible*”. What should happen now is that all your layers should flatten out into the Background layer, leaving it the sole remaining layer.

RESIZING THE ARTWORK

If you started with the typical 200 dpi scan of an 8.5” x 11” page, your pixel dimensions are probably 1700 x 2200, far larger than more screens can accommodate at any one time. You need to reduce the image now. Click on *Image > Adjust > Image size*. A dialogue box will open asking you for the new dimensions. This is a judgement call. I am comfortable with a screen size of 768 x 1024 pixels. Typically, I reduce my images to suit these settings. I reduce the longest side to fit: either the height to 720 pixels, or the width to 960. Incidentally, 720:960 is the same ratio as 768:1024, as well as 600:800 — that is, 3:4, which is the ratio of the sides of the computer screen. But the judgement here is yours. Input a number in one of the fields. Notice that the corresponding number changes in exact proportion, automatically. This means that however smaller you make the image, its ratios will be preserved — your image won’t seem to get fat or skinny, short or tall in one dimension. When you’ve made your adjustment, click “*OK*”.

CHOOSING THE FILE FORMAT

Images today, for use on computer screens, whether at home or out on the web, are generally saved in one of two formats: GIF and JPG. In the case of complex pieces like the one you’ve just made, with a large number of shading gradations, you will probably want to save the image in JPG format. GIFs can only preserve 256 colours, and any number of colours in an image beyond that requires some compromise that is usually visible as banding. The odds are very good that your image contains tens of thousands of different colours. JPGs are very good at preserving this information in a relatively compact file size. JPGs are RGB-compliant and can preserve all 16.7 million colours in the RGB spectrum. They are referred to as a “lossy” format, which is to say that they compress the file size by discarding information. However, in most cases, this becomes obvious to the eye only at extreme compressions, which are usually unnecessary in files this size.

SAVING THE FILE

One thing that neither GIFs nor JPGs support is alpha channels. In order to save your image as a JPG, you will have to get rid of your spare channels. Do this by dragging them to the little trash can icon at the bottom of the Channels palette, or by clicking them to make the active and then clicking the garbage can icon, one at a time. Do not delete any of the first four channels: RGB, Red, Blue, or Green. These are required to construct the colour information of your image.

Step 6: Final presentation

Now you are ready to save the file in its final form. Click *File > Save as* (do not simply click save! You will overwrite your layered document!). A dialogue will open asking you to name the file, and select the file format from the drop-down menu. Choose JPG, and give your file a name. At the same time, you can also use the top drop-down menu to navigate your image to its new home; wherever you store your finished work. Now a dialogue box will open asking you to specify the quality of the image. In practical terms, for JPGs, the smaller the file, the worse the quality. But even a very high quality JPG is still much smaller than the original PSD file, or other similar formats like TIFs. Choose a number somewhere between 7 and 9. Click okay, and your file will be saved, as a JPG, with the name you've given it, at the location you've selected. Now you're ready to look at as a finished piece and share it with the world.



And there you have it.

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