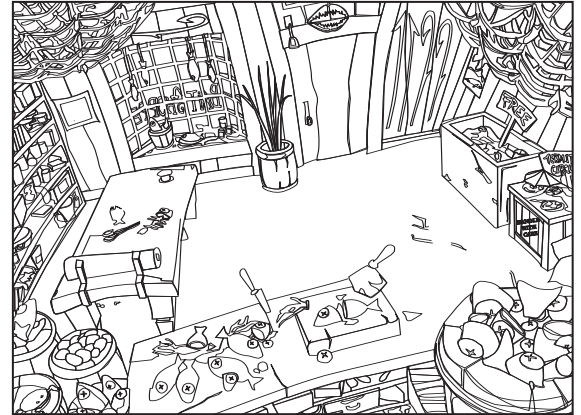


GRA2807project1

Animation line art or Street Scene background

Vector Background Line Art

This project is the first of three related projects you will be doing in Advanced Image Editing. One builds on top of the other, until what you have created is a short animation film. There are a number of steps involved in this process. That is why the projects are broken down into three, for both management and deadline clarity. This process is also based in reality, as many animation backgrounds are now created digitally.



You can choose *one of two types* of backgrounds. One will be a re-creation of an existing animation background in the classic style. The other choice is to create a “painting” of a an architectural scene based on a photograph you take yourself. An urban scene works best for this purpose. You can, and must refer to your text if you choose this option. You will also, in this search, want to think in terms of the final part of this process, which is *character creation and animation*. You will want to spend some time gathering your resources before you actually begin the any work digitally.

Note: You do not have to “draw” anything. The background you pick will be scanned into the computer and placed as a template in Illustrator. Similarly, the character sequence you create will be one that is preexisting as well. You will redraw the character sequence in Illustrator, but you do not have to sketch anything yourself. You may wish to create *tweens*, or characters in the sequence which are not already drawn. That is up to you. This process is technically and creatively challenging enough without requiring original art. Examples of previous student work will be shown and dissected throughout the process. You are, of course, welcome to create your own animation sequence.

You will need to find a *hard copy* of a background. This background does not have to be from Disney archives, although this is the best resource. Previous students have chosen other types of backgrounds, and used their imagination in combining character art. Or, they have combined two backgrounds in order to create an original image. You have a great deal of freedom in selecting your background, however, it must be one that is complex, and one that is suitable for character art in Project 3. It must also contain real lines, as you will also be altering original line art by deleting most of the lines in the copy and pasting the overlay line art as a separate layer in Photoshop as a final touch in Project 2. The example shown above is a general guide to the number of lines needed for a detailed final image done in Photoshop.

For Project 1, you will have *two (2) files* to upload to the Teacher Drop Box:

- one which will be very detailed, to use as a *working path* pasted into Photoshop.
- one to create the final overlaying line art layer pasted into Photoshop as *pixels*. **Note:** Once you actually have your colorization completed in Photoshop, you may have to alter this file. That is OK.

The Steps in this vector process are:

- Once you have your background, you will want to scan it into Photoshop, change the mode to Grayscale, and choose a resolution of 150 DPI. For file size management, you will want to make

your TIFF as small as possible. Remember, your image does not have to large in hard copy form. You can scale it later in Illustrator. You may also wish to trace the line art for clarity and scan that into Photoshop. Regardless, you must have copy of the artwork available to you to work from in Photoshop, for Project 2. So, if you don't own the original you are working from, *you will want to scan and print a color image for reference, for turning in with your Project 2.*

- In Illustrator, *place* the scan and make a template layer. Double click on the layer the TIFF is on and from the Dialog box, check template and dim to 70%.
- Create another layer. This is the layer you will draw your *closed paths with a fill of none*. You *must* close the paths, having a fill of none, in order to be able to use these as working paths in Photoshop, to be able to select them and fill them with solid color easily. You will use the *Pen tool only*. The paths must also be “on top” of each other. There can be no gaps between the areas you are selecting to fill with solid color in Photoshop. The stroke weight must also be very narrow. Working paths in Photoshop will be invisible. They will only be visible when you select the paths in the Path palette. This is why you will not use any other drawing tool in Illustrator. You can not control stroke thickness except with the Pen tool, and the Pencil tool is too crude and should never be used for drawing beziér curves any way. Therefore, you have to think out your redraw before you begin. Tracing and manipulating the areas to meet the requirements for the redraw are *essential*. There should be *no gaps* at all on these lines. They must overlap. To automatically create a document in Photoshop the same size as this file, create a stroke border, fill of none, as a frame with the Rectangular tool. You will Select All (Cmd-A) and then start Photoshop and create a new document. Because your Illustrator line art is already on the Clipboard, the New Document dialog box in Photoshop will the exact dimensions of your line art.

Demonstrations, previous student work and plenty of in class work time will be provided for this Job.

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detach at line and turn in with your resources

Name _____

Grading Criteria for Job 1

Criteria	Total Possible Points	Points Received
Resource gathering, including background and Characters, and animation report	10	_____
Properly scanned background	15	_____
Line art drawn correctly in Illustrator, without gaps, using only the Pen tool	50	_____
Complexity	15*	_____
Late	-10	_____
Total	100	_____

* There is a complexity value to this Job, which is somewhat subjective. The more complex your selection, the more it demonstrates a keen level of interest.