
SCRIBBLE ARTIST - ACTIONS SET

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Step-by-Step Customization Guide

In this guide you'll find a list of the few editing techniques needed to modify the result of the Scribble Artist action and a detailed description of the layer tree it generates. For instructions on installing and using the action package and on quickly customizing the image, please see the video tutorials and the Quick Customization Guide.

ACTION SET FEATURES

- Made with hand-drawn brushes and patterns.
- Easy ink color control.
- Custom pen brush makes each image unique.
- Well-organized layer structure that is color-coded and grouped.
- Textures to simulate paper.
- Each consecutive playback of the action gives a different result.
- A total of 1 action, 30 brushes, and 5 patterns.
- Tested on images up to 5,000 pixels.
- Tested on Photoshop CS6, CC 2017, and CC 2018. Works with any language.
- Video tutorial and detailed text guide.

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BASIC EDITING METHODS

You can perform the operations below on most of the layers and groups generated by the action. They are simple but important; each one lets you highly customize the image.

EDIT LAYER BY LAYER: The action generates many drawn layers, and sometimes you don't need all of them for a great result. Other results improve when you adjust or enhance some of the layers. When you see how each layer is contributing to the final image, you will better understand which layer to adjust, enhance, or hide. As an example, hide all the sub-groups above the **Sketches** sub-group. Then hide all the layers inside the **Sketches** sub-group one by one. The action generates many drawn layers and there's no need to use all of them to create a great image.

MASKS: Most of the layers and groups have a mask channel. You can mute/unmute the mask channel from the Layers panel by Shift-clicking it, or also invert it using Ctrl+I on Windows and Cmd+I on Mac.

To hide or reveal parts of a layer, click on the mask channel of the layer, select the Brush tool and either a white or black color, and paint over the image. A black brush hides the painted parts of a layer, while a white brush reveals parts of the layer.

BLENDING MODES & TRANSPARENCY: You can modify the blending mode and opacity/fill of all layers and groups by using the controls in the top part of the Layers panel or by double-clicking the layer, which opens the Layer Style dialog box.

The layers are mostly set to **Multiply** blending mode by default, so to experiment, try also the other subtractive modes. Note that some layers use the **Fill** parameter for the transparency, while other layers use **Opacity**.

DUPLICATION & TRANSFORM: Duplicate layers by pressing Ctrl+J (Cmd+J on Mac), with a duplicated stroke you can make a variation and mix it with the first. You can also move, scale, and rotate the layer with the Transform tool: Select a layer and press Ctrl+T (Cmd+T on Mac) to use it.

DETAILED DESCRIPTION OF THE LAYER TREE

PAPER COLOR GROUP

In this group are five color presets made using a Solid Color adjustment layer. Choose your preferred color by hiding/unhiding these adjustment layers. You can also select a custom color by double-clicking the thumbnail of the layer.

SKETCHES GROUP

Here, the action creates a sketch effect of the area you masked at the beginning. Inside the group, there are several layers that are easy to customize with the basic editing methods.

SCRIBBLES Group

The next group which is the most important of the set, contains the scribbled layers of the subject masked at the beginning.

Inside the SCRIBBLES group are five sub-groups and many layers inside them. While it may look complex, the majority are drawn layers that you can easily edit using the basic methods. (However, the **Patterns** and **FX** sub-groups do have particular features.) Let's look at all the layers in the SCRIBBLES group, starting from the bottom.

SCRIBBLE BASE: This white solid color **should not be modified**. The group SCRIBBLES is set to Multiply, and this layer acts as a white base for the other layers in the group.

PATTERNS: These patterns partially fill the shadows of the image. Not all of them are visible by default, so you can make the final effect of this group more or less dense by hiding/unhiding these layers. When doing so, be sure that the group above **Shadow Scribble** is also visible, because these two groups work together to create the shadows of the image.

You can modify the Scale of the pattern by double-clicking the layer style **Pattern Overlay** of one of the layers. While this panel is open, you can also move the pattern by dragging it in the canvas. Notice that the two layers named *clone* are horizontally flipped copies of Pattern 2 and 3. By duplicating and modifying this set of layers, it is possible to create many different effects.

SHADOWS / MIDTONES / HIGHLIGHT: Use the basic editing methods with the layers of these three groups. **Shadows** contains most of the scribbled layers, and inside this group the layers are divided in sets of three using their color code.

To make the scribbled effect less dark, you can hide a single layer or entire sets at a time.

You can fine-tune their transparency using the Fill parameter. To change the Fill of multiple layers simultaneously, hold Ctrl on the keyboard while selecting the layers.

You'll see that the mask channels of the groups **Midtones** and **Highlights** are grey; double-click one of the mask channels to open its properties. The **Density** parameter of this mask is set to 30% by default, and by changing this parameter, you affect how much this set of layers will be visible outside of the area you selected in the *mask* layer. It's useful to make the subject pop out.

FX GROUP

Next there's the FX group, which is basically a small control panel that can be used to quickly *equalize* the scribbled effect. It's the first thing that should be tweaked after the playback.

REVEAL MIDTONES: This layer restores some of the midtones of the image. Simply changing the Fill parameter of this layer and the one above has a great impact on the final image. Also, try setting this layer's blending mode to **Screen**.

REVEAL HIGHLIGHTS: Use this layer and **Reveal Midtones** in parallel and balance their Fill parameters to achieve the desired result.

If you want more control over the highlights, use the layer **Control**, which is a levels adjustment layer. Before using it, hide the mask channel of **Reveal Highlights** by Shift+clicking it. Then use the **Control** layer to manually tune shadows, midtones, and highlights.

ADD SHADOWS & SMALL DETAILS: **Overlay Shadows** will make the shadows of the image darker and less flat, thus adding shading and details. Use the Fill parameter to make it more or less visible. **Small Details** will add details that you can customize.

BRIGHT DETAILS: This Smart Object layer adds bright details to the image.

You can edit its two smart filters by double-clicking on them. **Median** will smooth and blur these details; for example, if you're working on an image of a dog with a lot of detailed fur, try increasing the Median a bit, since having too many details may make the scribbled effect less realistic.

Use the **High pass** filter to change the Unsharp Mask of the details. Experiment by setting this slider to very high and very low values.

OUTER SCRIBBLES / OUTLINES & EXTRAS

Outer Scribbles contains scribbles outside the masked area. **Outlines & Extras** has outlines, strokes, and extra fill layers. You can edit both with the methods described previously.

INK COLOR

This layer adds a color to the strokes. Double-click the thumbnail of the layer to change the color, or hide it for a black ink effect. Experiment with the layer's blending modes for different effects.

PAPER TEXTURES

There are four texture layers in this group. The first two are different types of paper, Normal and Canvas; the other two are maps that simulate crumpled paper and wet paper.

Combine them using their Fill parameters and the other basic methods. You can use the mask channel, for example, to create a paper texture that's crumpled only near the edges.

POST FX

This group has some post-processing layers that blend the various elements together.

Tint will add a color filter to the entire image. Modify the color by double-clicking its thumbnail.

Grain adds noise to the image. Modify its opacity to make it more or less visible.

Vignette and **Light** are counterparts—the first darkens the edges while the second adds a bright gradient, you can edit both with the basic methods.

Light is a Gradient Adjustment layer; to modify it, double-click its thumbnail. For example, by changing the Style parameter, it is possible to turn it into a spotlight instead of a directional light. From the same panel you can change also its rotation, scale, and color.

The last two layers are simple Hue/Saturation and Levels adjustment layers. Use them to make final adjustments to the image. For instance, after a customization, you can apply a quick auto-contrast by selecting the layer **Levels** and pressing the **Auto** button. Often, this is enough to correctly balance the brightness of the final image. The auto-contrast is especially useful after you've experimented with Paper Colors different from the default color.

For more free actions, visit the Adobe Create Magazine website, create.adobe.com.