

Capture and Check-in

ART 220 · Digital Illustration · Session 12

V1
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Workhorse Collective

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ART 220 · Fall 2026

Today 10.01.2026
Topic Your black and white drawing becomes a scan, and the color, shadow and texture go on in Photoshop or Illustrator. Where everyone stands, and the two weeks left.

Your drawing is black and white. Today it goes into the computer, and the color starts.

01 · The schedule

Two weeks and a break until the poster is due on Oct 15. What happens on each of the four days left.

03 · Scan it

Your ink drawing in as a clean black and white image: black line, white paper, nothing in between.

02 · Where you are

Everyone says which step their poster is on. Then you know what Tuesday asks of you.

04 · Exercise 5

Color your scan on the computer: the black line stays on top, the color goes under it. Then work time with desk visits.

How this poster is made

Ink on paper, color on the computer.

	WHAT HAPPENS	WHAT IT LOOKS LIKE
01 • On paper BY HAND • DONE TODAY	The drawing in black ink: the line, the words if you drew them, any hatching you want kept. No color on the paper.	Black ink on white paper
02 • The scan TODAY, IN CLASS	Scanned at 600 ppi and cleaned until the ink is pure black and the paper is pure white.	A black and white image
03 • On the computer TODAY THROUGH OCT 15	Color under the line, then shading, texture with the brushes you made Tuesday, and refining until it holds together.	The poster

THE LINE NEVER CHANGES AFTER THE SCAN. EVERYTHING YOU ADD GOES ON A LAYER UNDER IT.

Four class days and a break until the poster is due.

DAY	IN CLASS	DUE AT THE START
Thu Oct 1 TODAY · SESSION 12	Scan the black and white drawing and start coloring it on the computer. Exercise 5.	Check-in 2: the finished drawing
Tue Oct 6 SESSION 13 · COLORING AND REFINING	A full working day on the computer: color, shading, texture, refining. Desk visits.	Your colored file from today
Thu Oct 8 SESSION 14 · WALL AND PHONE TEST	Print the poster on letter paper and pin it up. Read it from the back of the room and on a phone, and fix the one thing that fails. Last class before the break.	A poster you can print
Tue Oct 13 FALL BREAK	No class. This is finishing time.	
Thu Oct 15 SESSION 15 · CRITIQUE	Full critique, each print next to its original drawing. Project 3 is assigned at the end.	Project 2, final

Say which step your poster is on.

WHERE YOU ARE	TODAY	BEFORE TUESDAY
Still on the thumbnail NOTHING ON THE FULL SHEET	Draw for the whole work time. Scan the sheet at the end, as far as it got, and do Exercise 5 on that scan.	Finish the drawing, scan it at 600 ppi, and color it again. A desk visit with me today.
Drawn, not finished PENCIL ON THE FULL SHEET, NOT ALL INKED	Scan what you have and do Exercise 5 on it. Then back to the drawing.	Finish the ink, scan it again, and move your color layers under the new scan.
Finished on paper INKED, LETTERING IN IF IT IS DRAWN	Scan it, clean it to black and white, and do Exercise 5.	Every shape colored.
Already scanned A CLEAN FILE AT 600 PPI	Exercise 5 first. Then keep going: shading and texture under the line.	Color finished, shading started.

Scan it

The goal is a black and white image: black ink, white paper, nothing in between. Scan at 600 ppi, grayscale, the same steps as session 9.

From paper to a black and white image.

00 · Save the scan

TIFF OR PNG, UNTOUCHED

Name it **lastname-p2-scan.tif** and leave it alone. If the clean-up goes wrong, you start again from this. Never scan to JPEG.

01 · Straighten and crop

CROP TOOL · C, THEN STRAIGHTEN

Draw the straighten line along the sheet's edge, then crop to the drawing.

02 · White point

LEVELS ADJUSTMENT LAYER

Pull the white input slider left until the paper is white.

03 · Black point

SAME LEVELS LAYER

Pull the black input slider right until the ink is solid black. Stop when the thin lines are solid, or your hatching closes up.

04 · Clean by hand

BRUSH · B, IN WHITE

Paint out the specks Levels left. No filters: a speck of dust and a stipple dot are the same size.

05 · Separate the line

ITS OWN LAYER, SET TO MULTIPLY

Copy the black and white line to its own layer at the top, set to Multiply. The white drops out and only the ink is left. Exercise 5 starts here.

If you are not finished today, scan it before Tuesday.

The library scanner

RIVERS LIBRARY · MAIN LEVEL

One flatbed scanner, free to use. Bring a USB drive. library.csuniv.edu/printing.html

Printing

LIBRARY · MAIN LEVEL

Color is \$0.25 a page on letter paper, which is the size of the wall test on Oct 8. You need a student print account, funded through MyCSU. No printing straight from a laptop: use a library computer.

Library hours

CHECK BEFORE YOU GO

library.csuniv.edu/libraryhours.html

Adobe on campus

ART DEPARTMENT COMPUTER LAB

Photoshop and Illustrator are on the art department lab computers, for Exercise 5 and all the coloring after it.

Color your black and white scan on the computer.

01 · It is your poster

There is no separate exercise file. Exercise 5 is today's step on your own poster: the drawing scanned in, and the color started.

03 · Color under it

Every shape filled in your poster's colors, on named layers under the line. No white showing along the line.

02 · The line on top

Your black and white scan on its own layer at the top, set to **Multiply**. You never paint on it.

04 · Hand in

The layered PSD or AI and a JPEG of it, before the end of class. Graded today on the 0 / 2 / 3 scale.

The line sits on top. The color goes under it.

1 · Name the scan

LAYERS PANEL

Open your clean scan. Double-click its layer and name it **line**.

2 · Set it to Multiply

THE MENU AT THE TOP OF THE LAYERS PANEL

Now the white of the paper covers nothing. Only the black line shows over whatever is underneath.

3 · Add a layer under it

CMD SHIFT N

Drag the new layer below **line** and name it **color**.

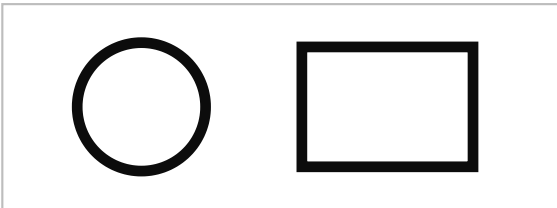
4 · Fill one shape

MAGIC WAND · W

Click the **line** layer, then click inside a shape. Click the **color** layer and press **Alt Delete** to fill it. Do the next shape.

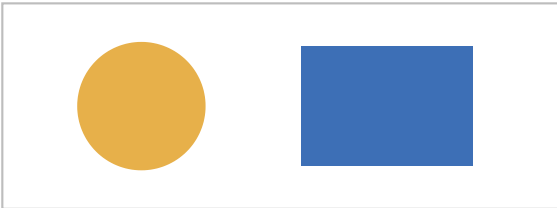
line

on top · Multiply



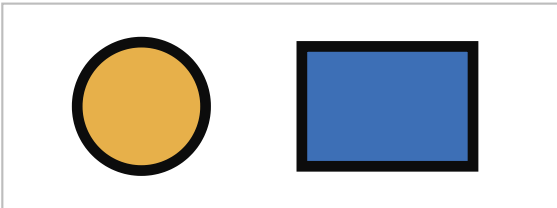
color

under the line



you see

both together



IF THE WHOLE PAGE FILLS, THE SHAPE HAS A GAP IN ITS LINE. CLOSE IT WITH A BLACK BRUSH ON THE LINE LAYER.

The same idea in Illustrator.

1 · Place the scan

FILE › PLACE

Your clean black and white scan, on the artboard.

2 · Turn it into shapes

WINDOW › IMAGE TRACE

Preset **Black and White Logo**, tick **Ignore White**, then **Expand**. Your line is now vector shapes.

3 · Make it paintable

OBJECT › LIVE PAINT › MAKE

With the line selected. Every closed shape inside it can now take a color.

4 · Fill one shape

LIVE PAINT BUCKET · K

Pick a color and click inside a shape. Do the next shape.

IF A COLOR SPILLS INTO THE NEXT SHAPE, THE LINE HAS A GAP THERE. CLOSE IT, OR WORK IN PHOTOSHOP.

One thumbnail, four tools

A thumbnail from Tuesday's class, run through Krea, Gemini, ChatGPT and Claude. The same sketch every time.

The sketch, and what each tool was asked.



THE THUMBNAIL
BLACK INK ON PAPER, SCANNED

Krea

REALTIME, FROM THE SKETCH

festival poster, lowcountry charleston, handrawn lettering, illustration, oysters

Gemini

ONE LINE

Using the attached sketch as the exact layout, create a finished poster for a food festival in Charleston, South Carolina.

ChatGPT

ONE LINE

The same sketch and the same line as Gemini.

Claude

AFTER GEMINI

Keep the drawn oysters. Make the lettering consistent and keep it hand-drawn.

Four tools · Krea

Krea.



KREA · REALTIME

IT KEPT THE LAYOUT AND SHADED THE DRAWING. IT ADDED A WALL WE DID NOT ASK FOR, AND THE TIME NOW READS 2-5 AM.

How the Krea image was made.

Pass 1 ASKED CLAUDE FOR A PROMPT	The sketch, and: I am designing a poster for a food festival in Charleston, SC. I am using Krea.ai realtime models for conceptual design. Help me come up with a prompt.
What came back FOUR PROMPTS	A Lowcountry screenprint, Rainbow Row pastels, a hand-painted sign, and a risograph. Plus a warning: the model will not letter the date, so set it yourself.
Pass 2 TYPED INTO KREA REALTIME	The sketch on the canvas, and a shorter prompt of our own: festival poster, lowcountry charleston, handrawn lettering, illustration, oysters
What came back ONE IMAGE	The drawing, shaded, on old paper against a blue wall. The time became 2-5 AM.

Gemini, and then the fix that was not.



FIRST TRY · ONE LINE
TWO INKS ON CREAM, CLOSE TO THE SKETCH. THE LETTERS STILL WOBBLE IN HEIGHT AND WIDTH.



ASKED TO FIX THE LETTERING
A LONG, CAREFUL PROMPT ABOUT CAP HEIGHT, BASELINE AND STROKE. ABOUT 3 PERCENT OF THE PICTURE CHANGED. THE LETTERS DID NOT.

How the Gemini images were made.

Pass 1 GEMINI	The sketch, and one line: Using the attached sketch as the exact layout, create a finished poster for a food festival in Charleston, South Carolina.
Pass 2 ASKED CLAUDE TO FIX IT	The first poster, and: I like this direction but I want the inconsistencies in the lettering to be fixed. I still want to keep the hand-drawn aesthetic but I want this to be consistent lettering. Give me a new prompt based on this new asset.
Pass 3 GEMINI	The first poster, and Claude's prompt, on the next slide. About 3 percent of the picture changed. The letters did not.
Pass 4 BACK TO CLAUDE	didn't clean up the lettering at all Claude's answer: erase the letters first, then draw new ones in a second step. Or redraw them by hand over a cap height and baseline guide, and use AI only for texture.

The prompt that changed nothing.

Edit the attached poster. Keep everything except the lettering exactly as it is: the green oyster border, the frame line, the cream paper, the ink texture, the colors, and the overall layout.

Redraw "FLAVOR" and "FEST" as one consistent hand-drawn alphabet, as if a single sign painter drew every letter with the same tool on the same day:

- Every letter shares the same cap height and sits on a straight baseline, with FLAVOR and FEST at the same height as each other.
- Every stroke is the same thickness, with the same soft, rounded, slightly bulging 1970s bubble shape and the same round terminals.
- Letter widths feel related: the L is as sturdy as the F, the V matches the A, and both E's in the two words are identical.
- Counters (the holes in A, O, R) are similar in size and shape.

- Even spacing between letters, with both words centered and filling the same width.
- The R gets a proper leg that matches the style of the other letters.

Keep it hand-made: the coral fill with its speckled screenprint grain, the dark green outline slightly offset from the fill like misregistration, and a gently wobbly outline. Consistent does not mean digital or perfectly geometric.

Reletter "Oct 4 2-5 pm" in the same dark green, in small, neat hand lettering that matches the outline weight, centered between the two words.

Spell exactly: FLAVOR, FEST, Oct 4, 2-5 pm. No other text.

ChatGPT.



CHATGPT · ONE PASS
THE SAME SKETCH AND THE SAME LINE AS GEMINI

The letters

EVEN

One height, one weight, one shape, on the first try. It swapped the colors: green letters, coral shadow.

The date

SET IN TYPE

The handwritten date became a typeface. Correct, and it no longer looks drawn.

The oysters

REDRAWN

Same places as the sketch, but every oyster is new, with coral inside. None of them is the one the student drew.

How the ChatGPT image was made.

Pass 1 CHATGPT	The sketch, and the same line as Gemini: Using the attached sketch as the exact layout, create a finished poster for a food festival in Charleston, South Carolina.
What came back ONE IMAGE	A finished two-color poster. No second pass.

Four tools · Claude

Claude.



CLAUDE · BUILT AS VECTOR
GREEN AND CORAL ON CREAM

The oysters

THE STUDENT'S LINE

Scanned, cleaned to black and white, traced, and printed in green. Every oyster is the one the student drew.

The letters

ONE RULE

Every letter drawn from the same stroke: same thickness, same height, same round ends. Then one slight wobble over all of them, so it still reads as hand-made.

The print

TWO INKS

The coral sits a little off the green outline, the way a screenprint does. Each color is its own layer, ready for a screen.

How the Claude version was made.

The ask THE SAME SKETCH	Run it through Claude too, after seeing that Gemini could not fix the letters.
1 · The scan BLACK AND WHITE	The thumbnail cleaned to pure black and white, the dot grid removed, then the student's letters erased so only the oysters and frame are left.
2 · The line TRACED TO VECTOR	The oysters and frame traced into shapes and printed in green. The student's line, not a redrawing.
3 · The letters ONE RULE	Each letter drawn as a center line, then given the same thick stroke and round ends, so every letter matches by construction. One slight wobble over all of it.
4 · Three fixes LOOKED AT, THEN CHANGED	First version read as a stencil font, so the strokes got fatter. The grain ate the coral, so it got thinner. The V read as a U, so it got its point back. Then the date went up a size.

Four tools · side by side

Every one of them kept the student's layout.



THE THUMBNAIL

KREA
CROPPED TO THE POSTER

GEMINI

CHATGPT

CLAUDE

THE OYSTER RING, THE STACKED WORDS AND THE DATE BETWEEN THEM CAME FROM THE THUMBNAIL. NONE OF THE TOOLS CHANGED THAT.

Work time

Then work, and I come to your desk.

Today

BEFORE YOU GO

Exercise 5 handed in. If you are not finished on paper, the scan of what you have counts for today.

Tuesday Oct 6

COLORING AND REFINING

Bring the layered file you colored today. The whole class is working time: color, shading, texture, refining.

Thursday Oct 8

LAST CLASS BEFORE THE BREAK

A poster you can print on letter paper and pin to the wall.

Thursday Oct 15

CRITIQUE

Project 2 due. Bring the original drawing as well as the print.

KEEP THE UNTOUCHED SCAN. IF THE FILE BREAKS, YOU START AGAIN FROM IT AND NOT FROM THE PAPER.