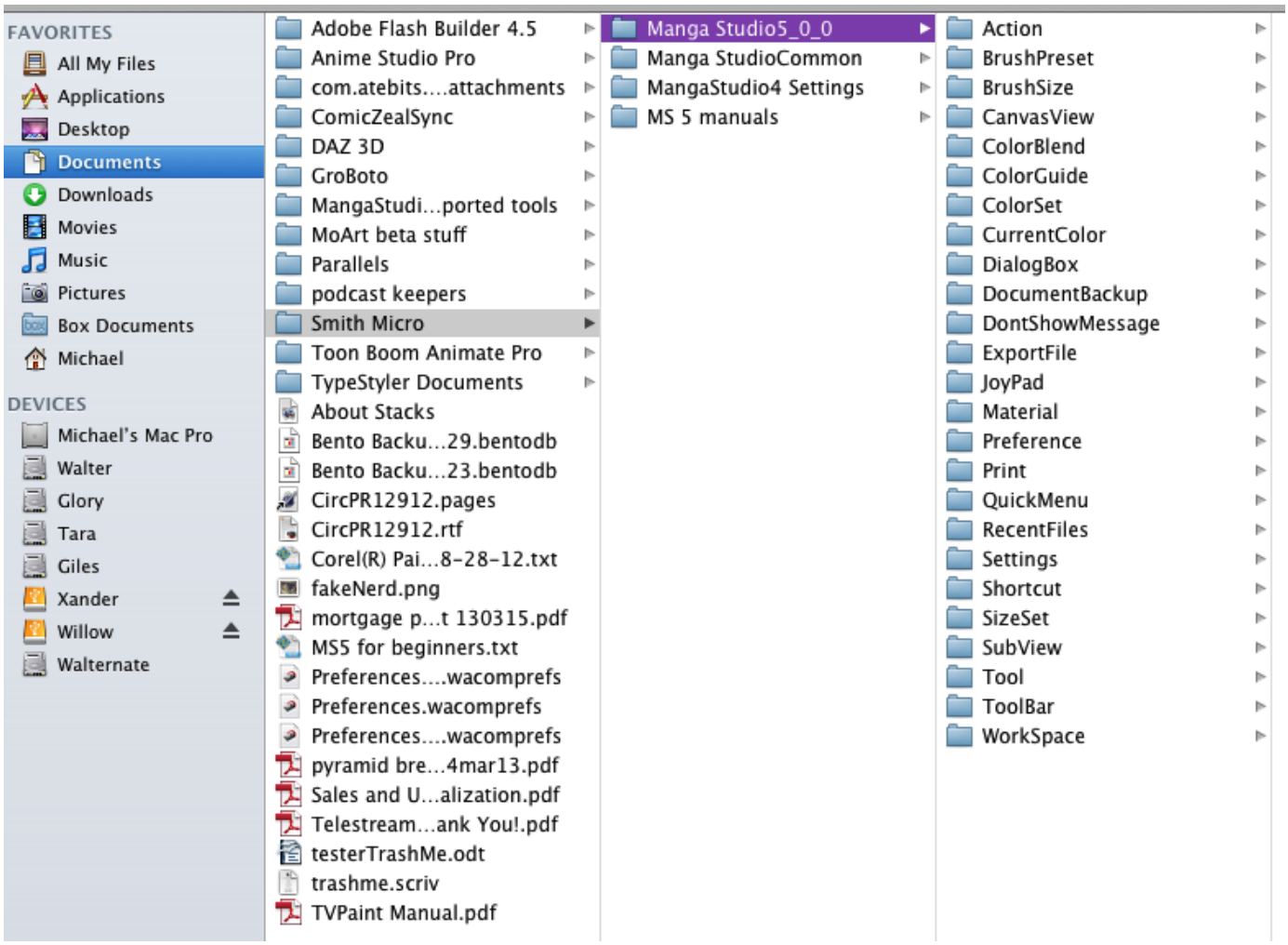
FAVORITES
All My Files
Applications
Desktop
Documents
Downloads
Movies
Music
Pictures
Box Documents
Michael
DEVICES
Michael's Mac Pro
Walter
Glory
Tara
Giles
Xander
Willow
Walternate
Adobe Flash Builder 4.5
Anime Studio Pro
com.atebits....attachments
ComicZealSync
DAZ 3D
GroBoto
MangaStudi...ported tools
MoArt beta stuff
Parallels
podcast keepers
Smith Micro
Toon Boom Animate Pro
TypeStyler Documents
About Stacks
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Preferences.wacomprefs
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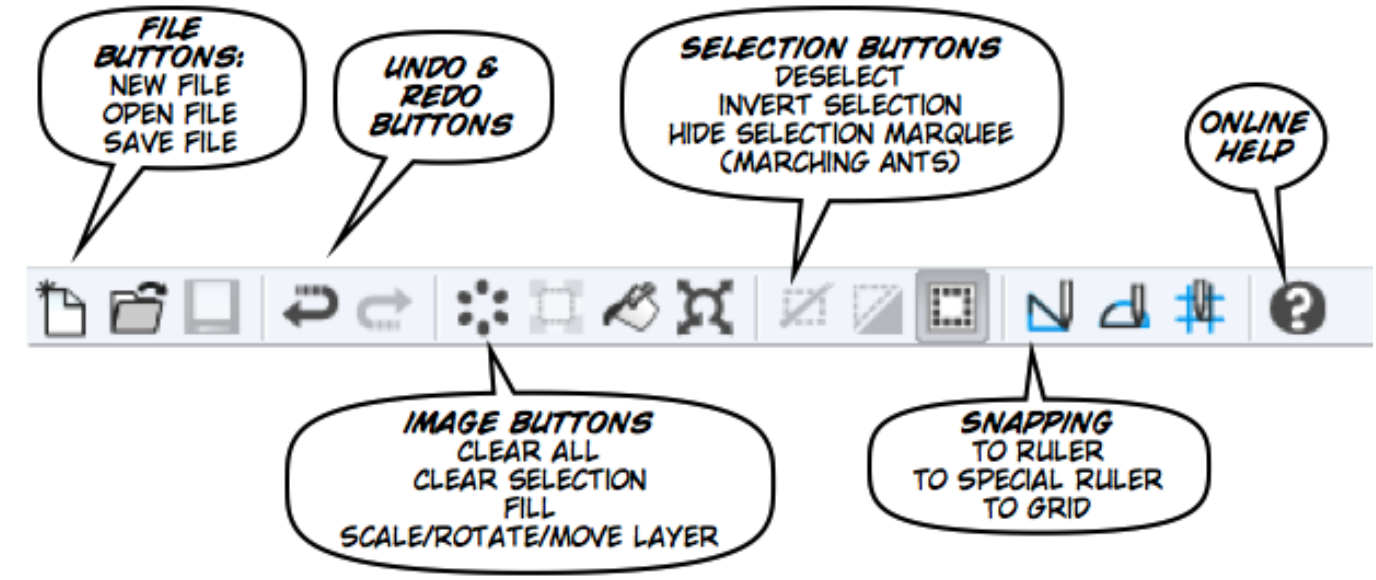
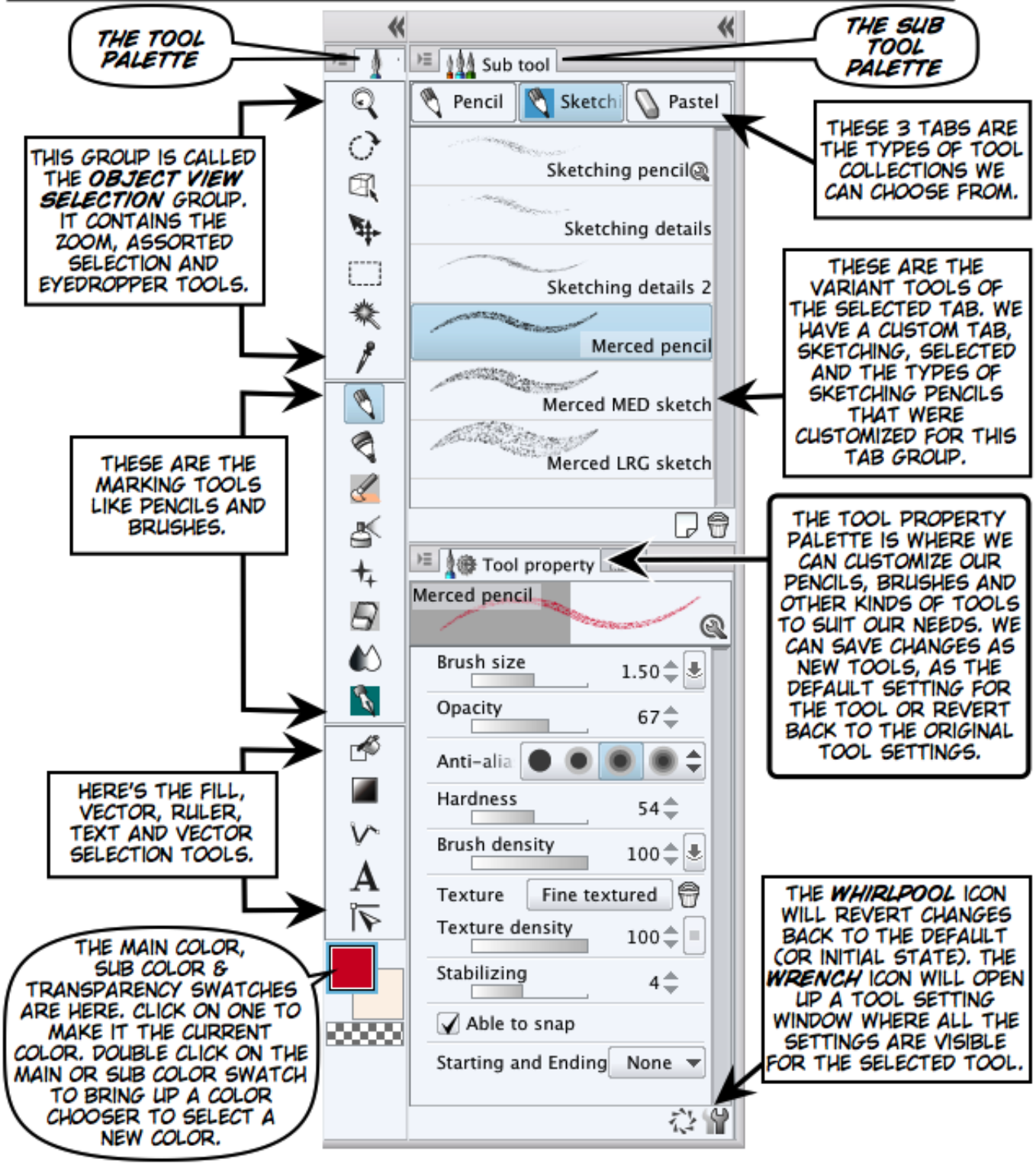
Sales and U...alization.pdf
Telestream...ank You!.pdf
testerTrashMe.odt
trashme.scriv
TVPaint Manual.pdf
Manga Studio5_0_0
Manga StudioCommon
MangaStudio4 Settings
MS 5 manuals
Action
BrushPreset
BrushSize
CanvasView
ColorBlend
ColorGuide
ColorSet
CurrentColor
DialogBox
DocumentBackup
DontShowMessage
ExportFile
JoyPad
Material
Preference
Print
QuickMenu
RecentFiles
Settings
Shortcut
SizeSet
SubView
Tool
ToolBar
WorkSpace

THE INITIAL MANGA STUDIO 5 COMMAND BAR!



THE TOOL, SUB TOOL AND PROPERTY PALETTE!



THE NEW PAGE DIALOG BOX!

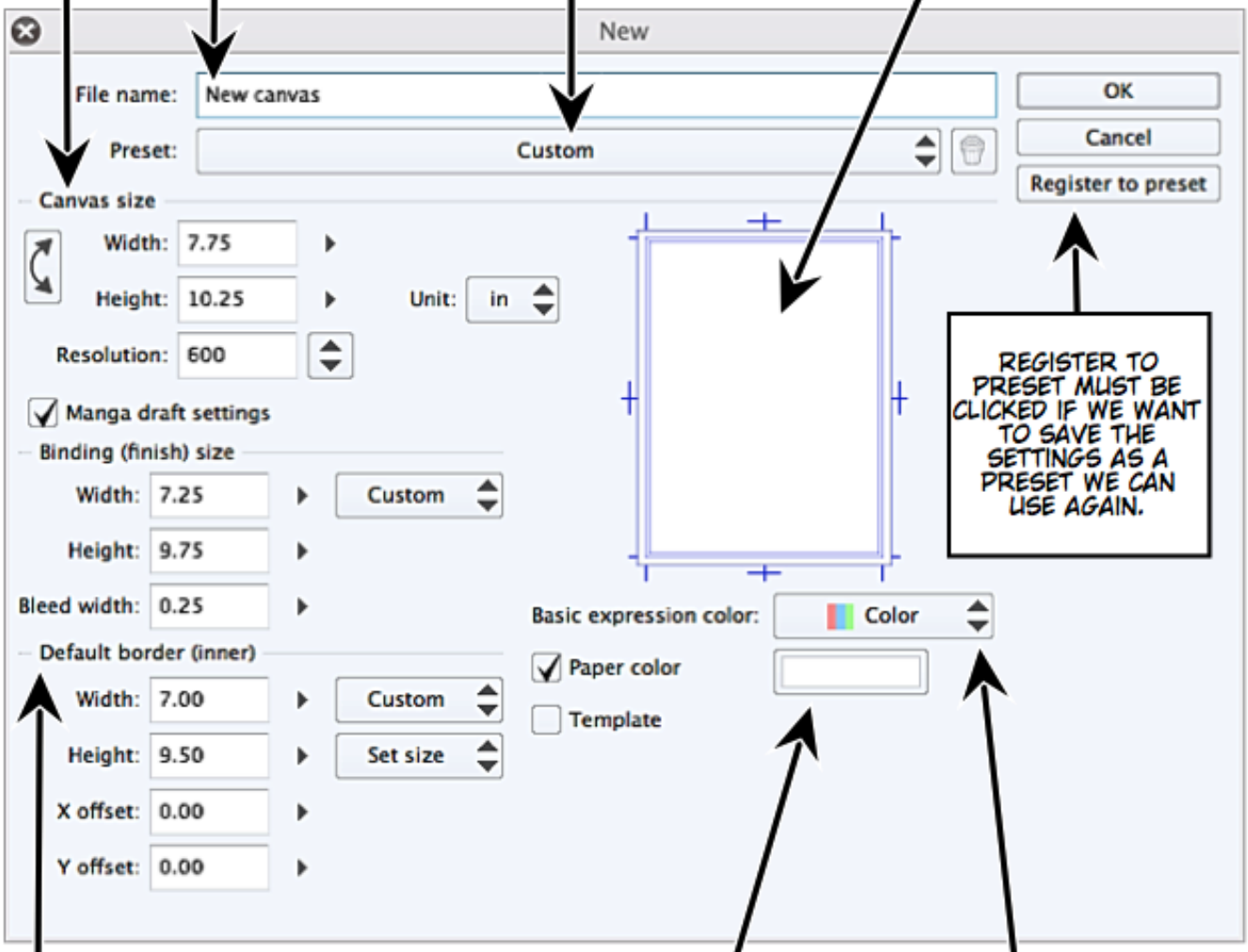
IF WE'RE CREATING A NEW DOCUMENT AND WANT TO USE OUR OWN SIZES INSTEAD OF THE DEFAULT PRESETS THAT COME WITH MANGA STUDIO, THIS DIALOG BOX CAN BE A BIT OF A CHALLENGE. THE BEST THING TO DO IS TO MAKE ONE CHANGE AT A TIME.

CANVAS SIZE
THIS IS THE TOTAL AREA OF THE DOCUMENT.

THIS WILL BE THE NAME OF OUR PAGE. GIVE IT AN UNIQUE NAME.

CLICKING HERE WILL DROP DOWN A MENU OF PRESETS THAT CAN BE CHOSEN. WE CAN CHOOSE A PRESET AND THEN MAKE CHANGES TO IT IF WE WANT.

THIS THUMBNAIL GIVES US A GOOD IDEA OF WHAT OUR PAGE WILL LOOK LIKE.

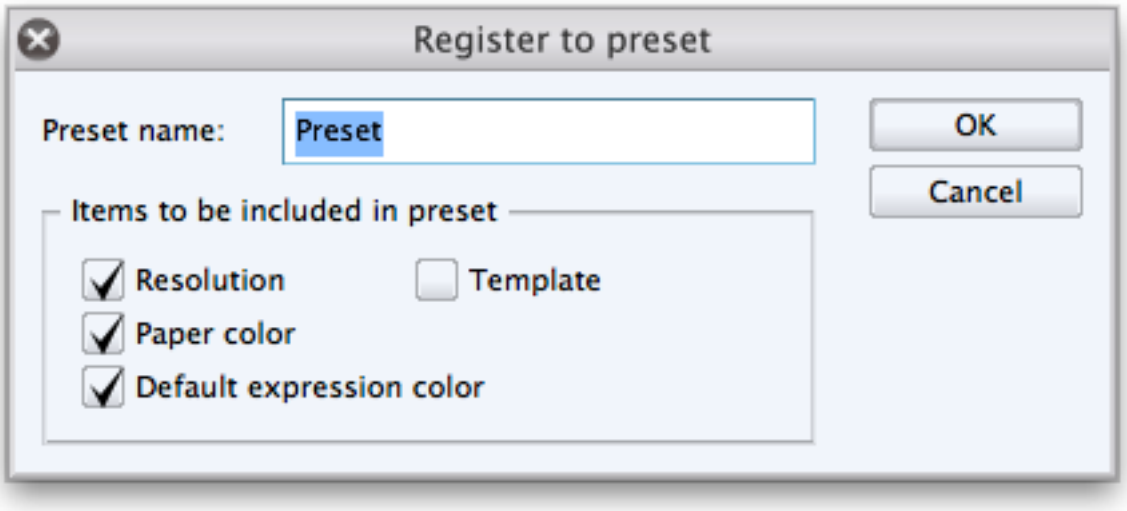


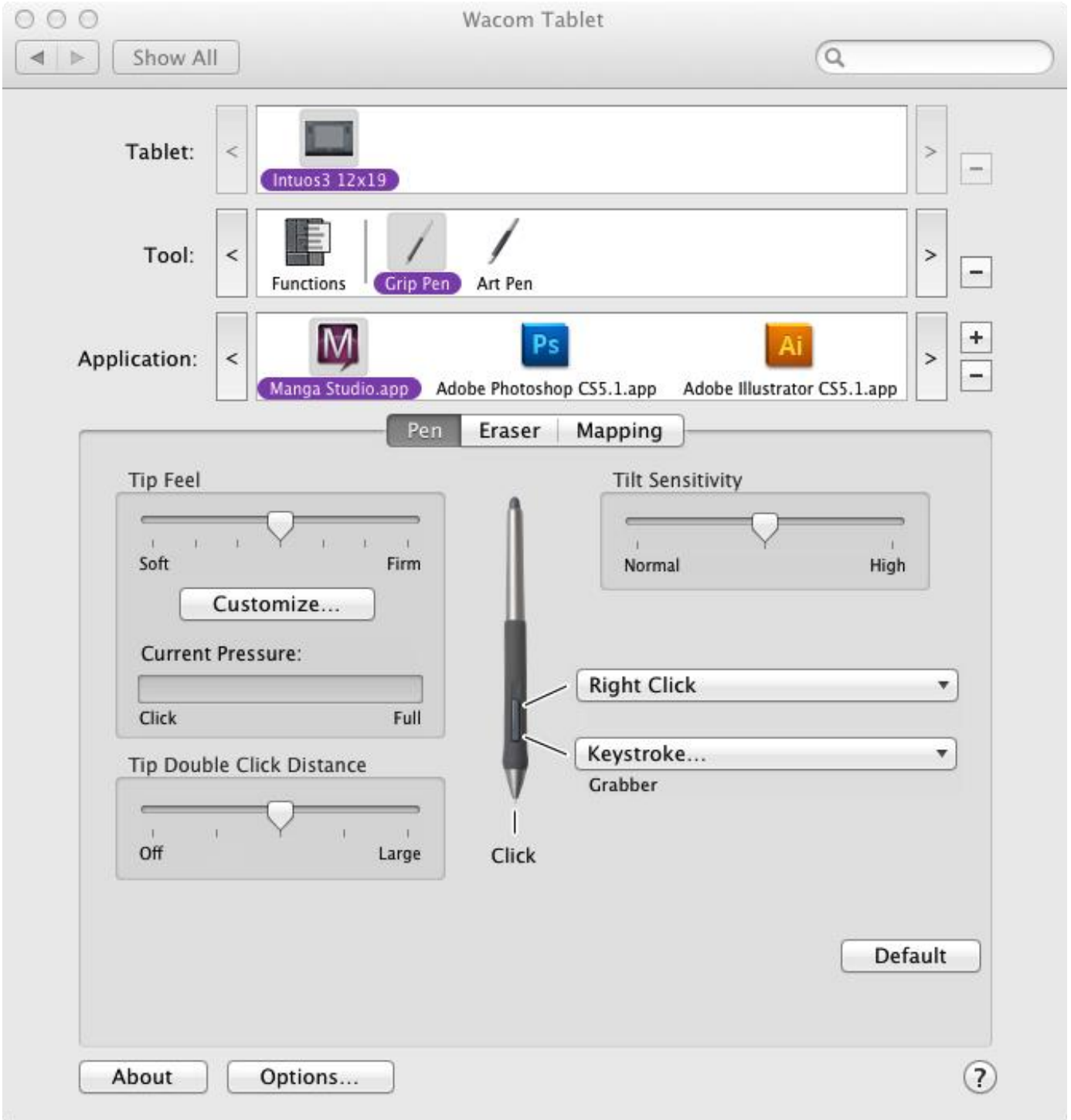
REGISTER TO PRESET MUST BE CLICKED IF WE WANT TO SAVE THE SETTINGS AS A PRESET WE CAN USE AGAIN.

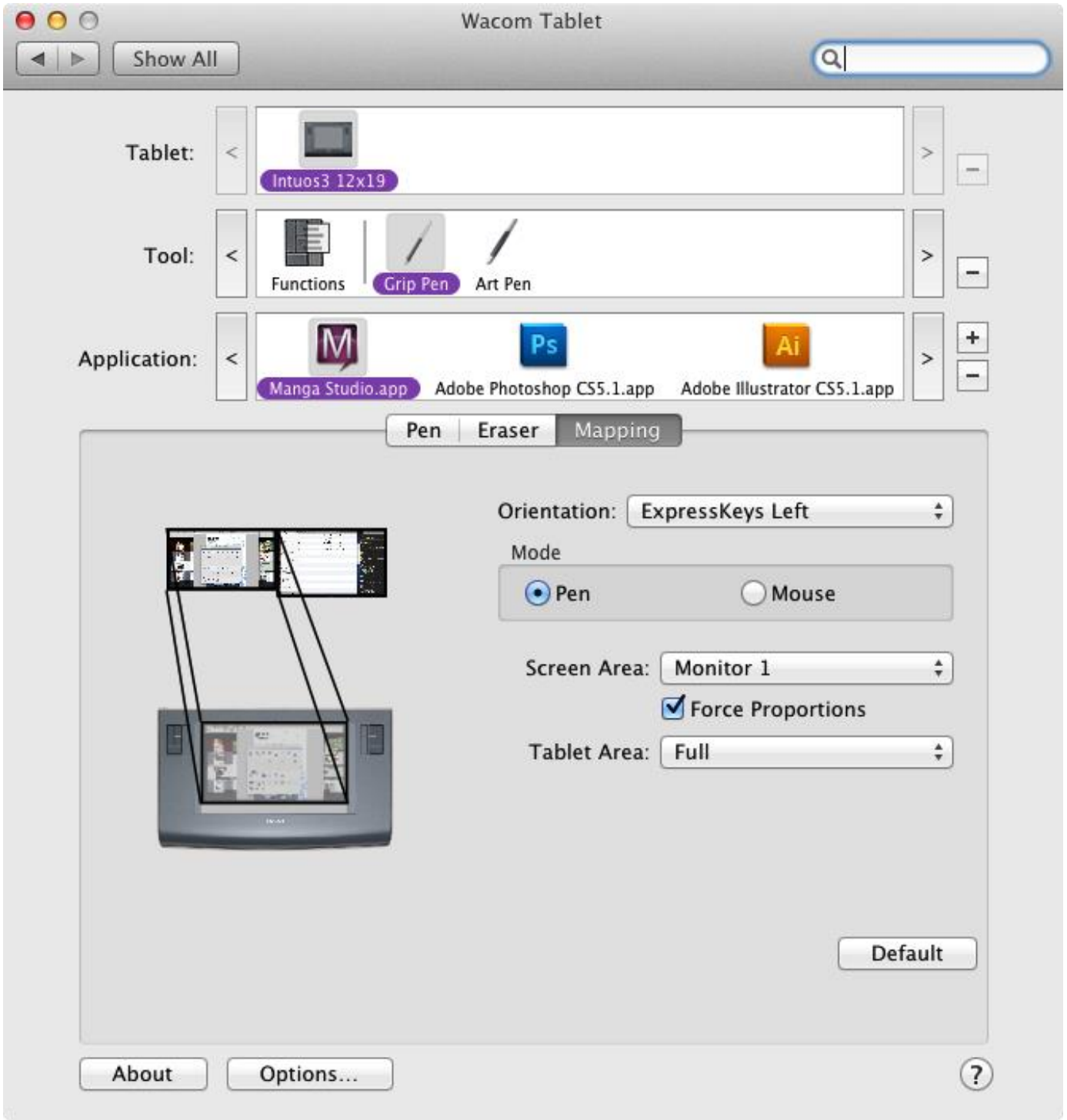
WHEN DEALING WITH OFFSET OR ON DEMAND PRINTERS ***DEFAULT BORDER (INNER)*** ACTUALLY MEANS ACTIVE/LIVE AREA.

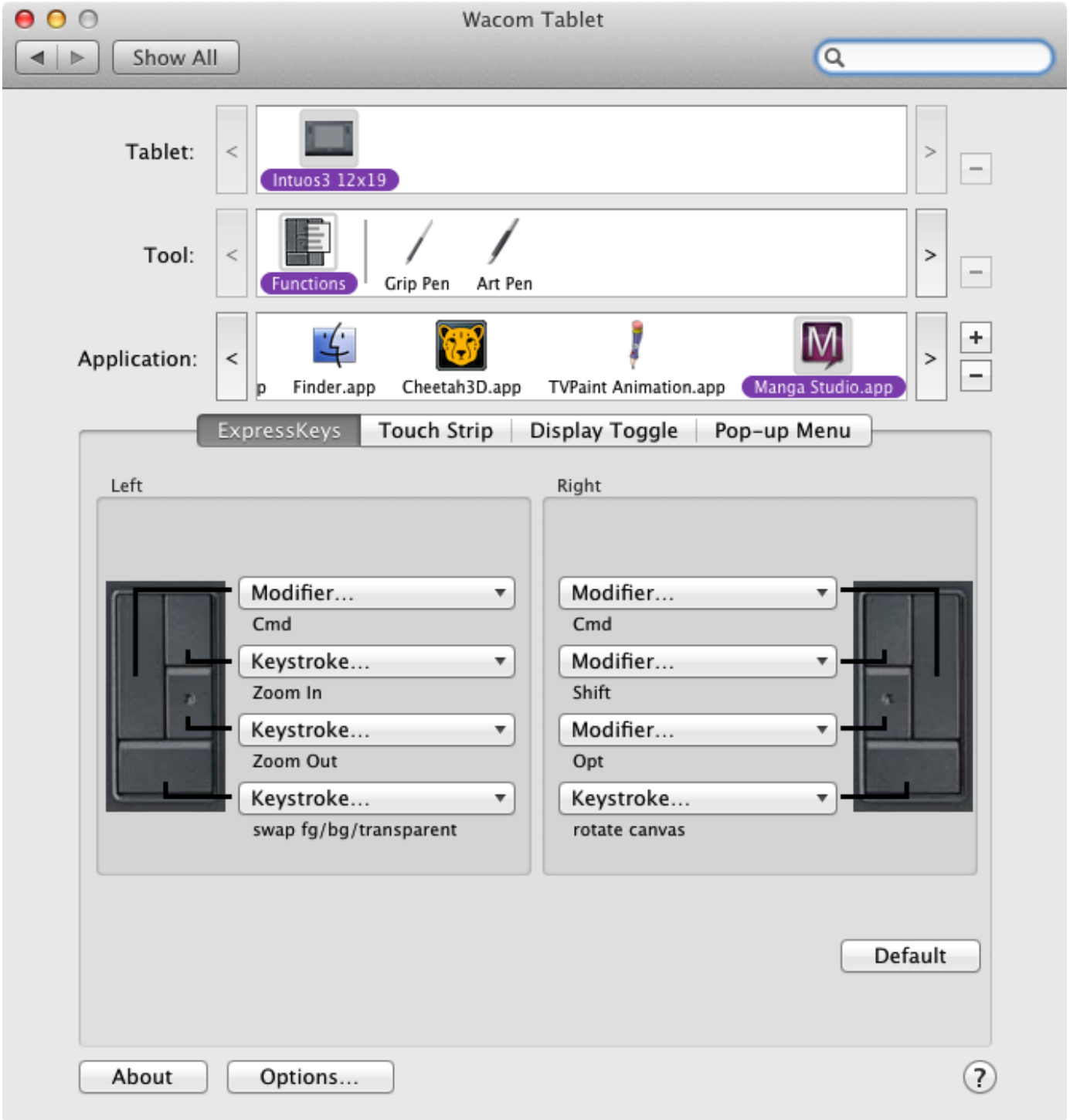
CLICKING ON THIS COLOR SWATCH WILL BRING UP A COLOR CHOOSER SO A CUSTOM PAPER COLOR CAN BE SELECTED.

BASIC EXPRESSION COLOR WILL DETERMINE IF NEW LAYERS ARE IN COLOR OR GREYSCALE.


Register to preset
Preset name:
Preset
OK
Cancel
Items to be included in preset
Resolution
Template
Paper color
Default expression color


Wacom Tablet
Show All
Tablet:
Intuos3 12x19
Tool:
Functions
Grip Pen
Art Pen
Application:
Manga Studio.app
Adobe Photoshop CS5.1.app
Adobe Illustrator CS5.1.app
Pen
Eraser
Mapping
Tip Feel
Soft
Firm
Customize...
Current Pressure:
Click
Full
Tip Double Click Distance
Off
Large
Tilt Sensitivity
Normal
High
Right Click
Keystroke...
Grabber
Click
Default
About
Options...


Wacom Tablet
Show All
Tablet:
Intuos3 12x19
Tool:
Functions
Grip Pen
Art Pen
Application:
Manga Studio.app
Adobe Photoshop CS5.1.app
Adobe Illustrator CS5.1.app
Pen
Eraser
Mapping
Orientation:
ExpressKeys Left
Mode
Pen
Mouse
Screen Area:
Monitor 1
Force Proportions
Tablet Area:
Full
Default
About
Options...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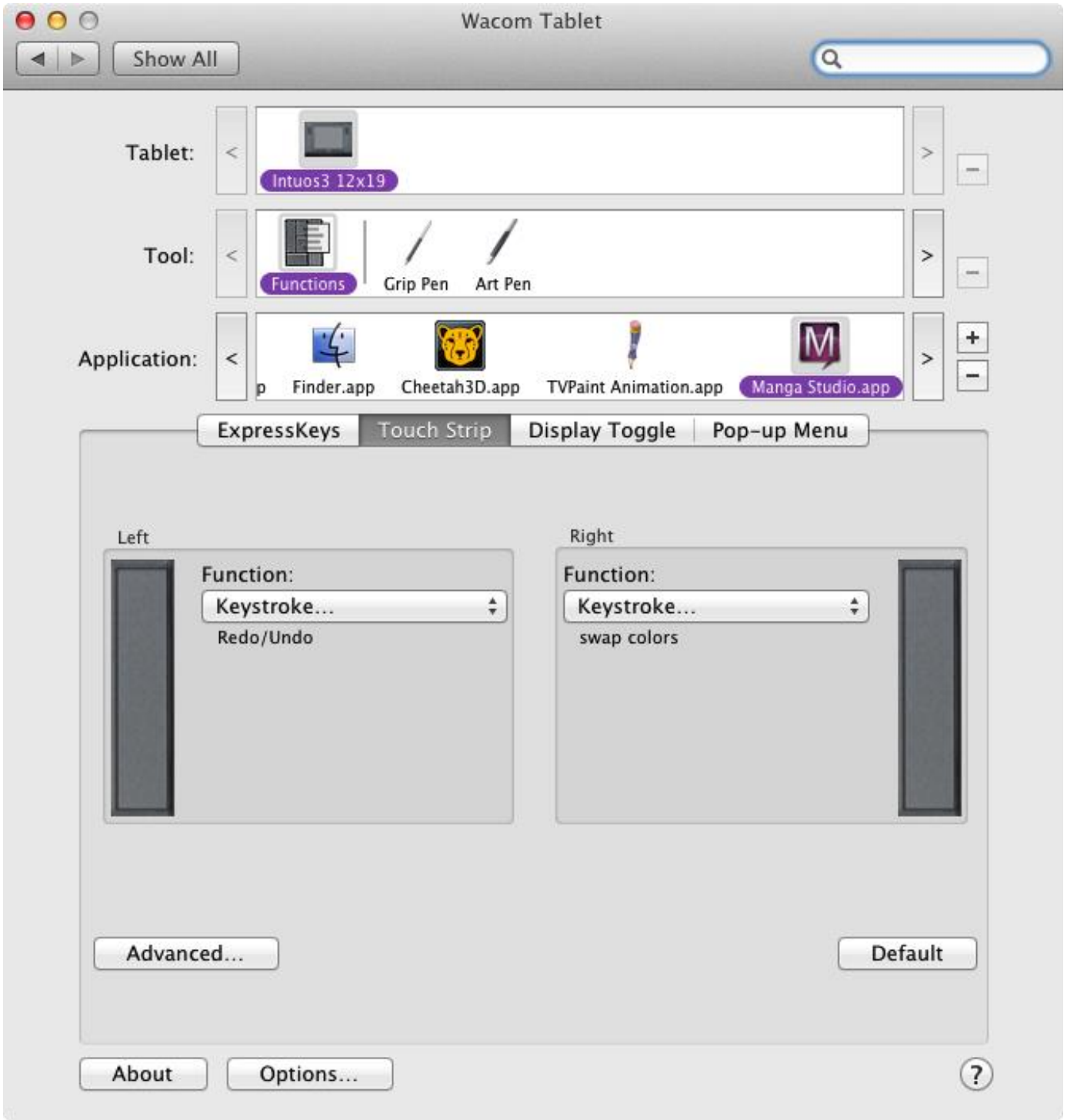
Show All
Tablet:
Intuos3 12x19
Tool:
Functions
Grip Pen
Art Pen
Application:
Finder.app
Cheetah3D.app
TVPaint Animation.app
Manga Studio.app
ExpressKeys
Touch Strip
Display Toggle
Pop-up Menu
Left
Modifier...
Cmd
Keystroke...
Zoom In
Keystroke...
Zoom Out
Keystroke...
swap fg/bg/transparent
Right
Modifier...
Cmd
Modifier...
Shift
Modifier...
Opt
Keystroke...
rotate canvas
Default
About
Options...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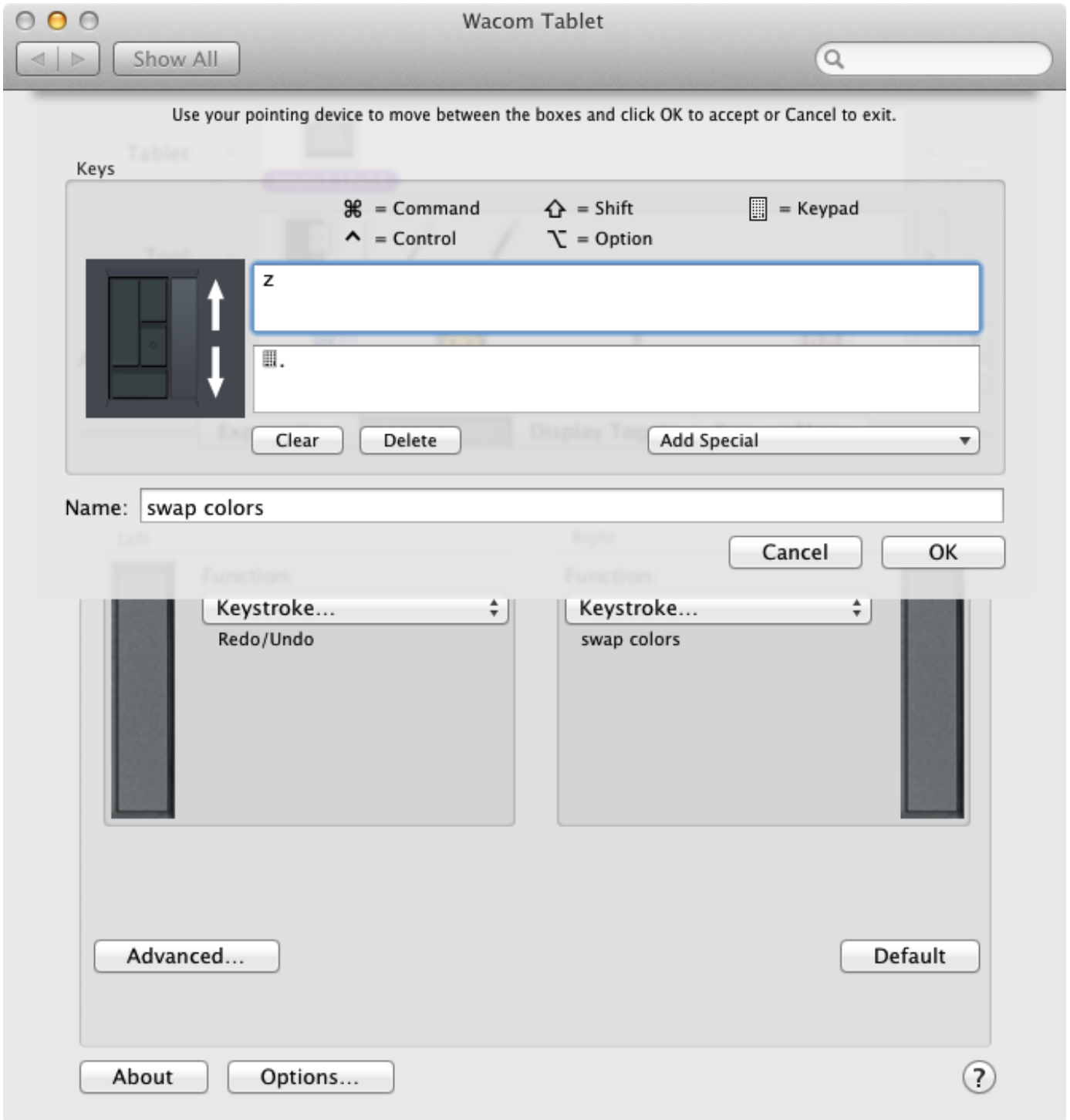
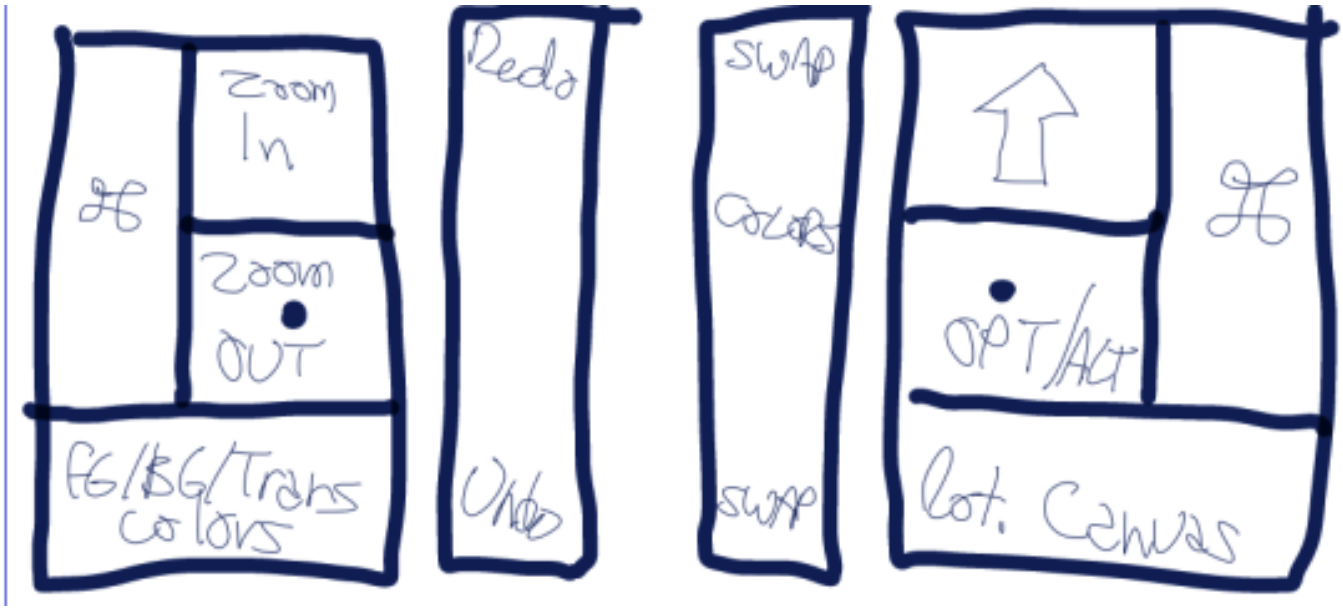
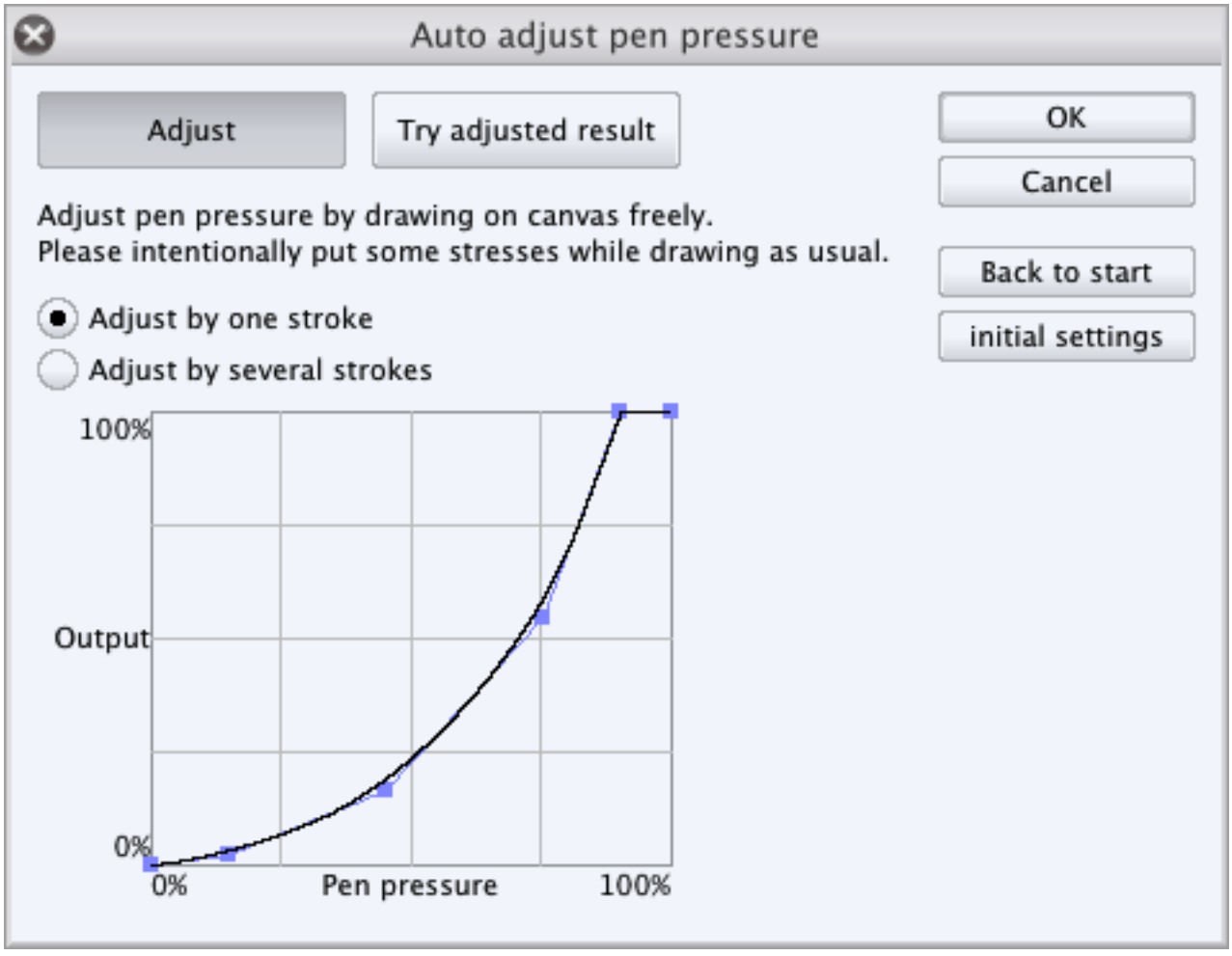
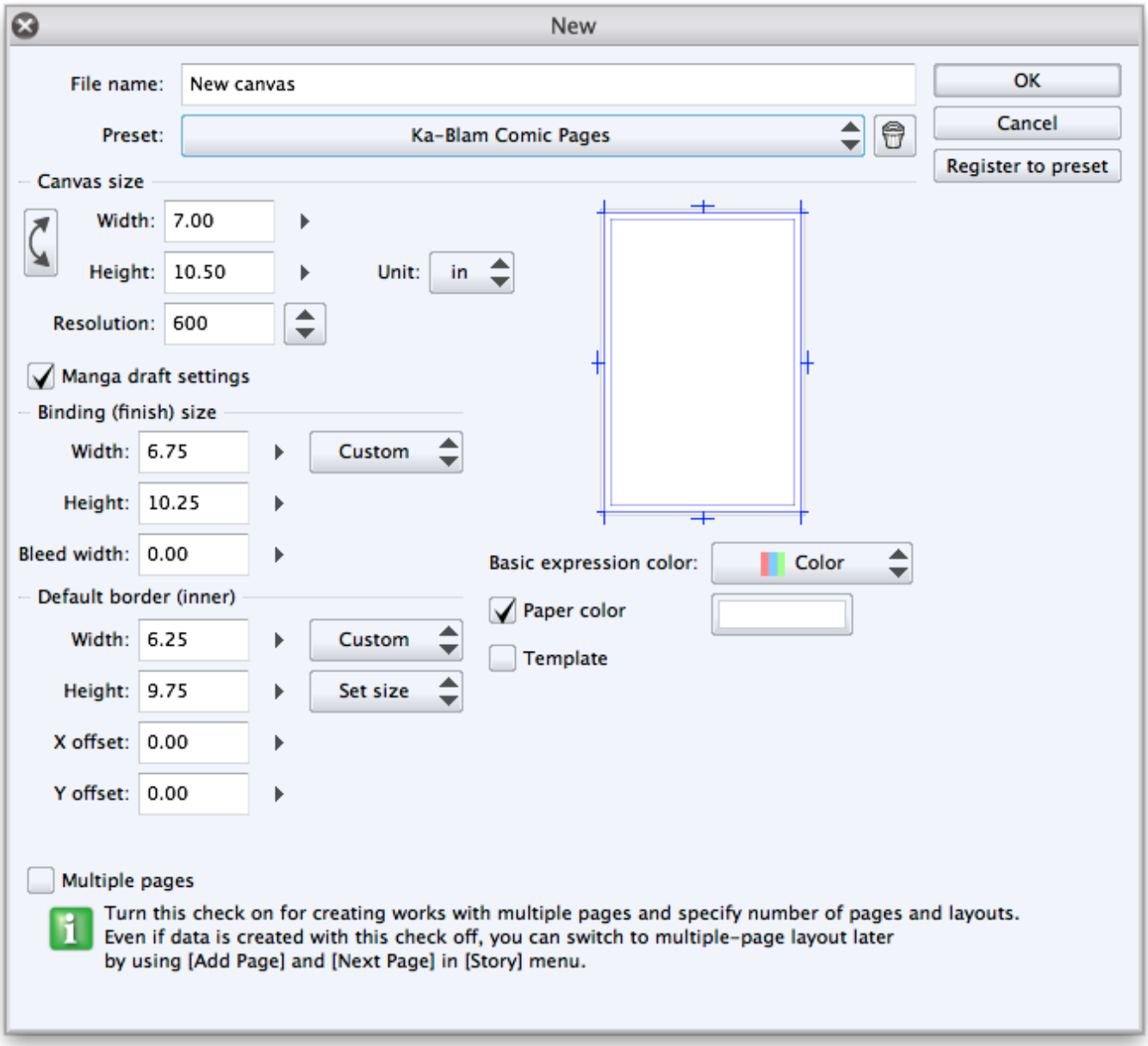
Show All
Tablet:
Intuos3 12x19
Tool:
Functions
Grip Pen
Art Pen
Application:
Finder.app
Cheetah3D.app
TVPaint Animation.app
Manga Studio.app
ExpressKeys
Touch Strip
Display Toggle
Pop-up Menu
Left
Function:
Keystroke...
Redo/Undo
Right
Function:
Keystroke...
swap colors
Advanced...
Default
About
Options...

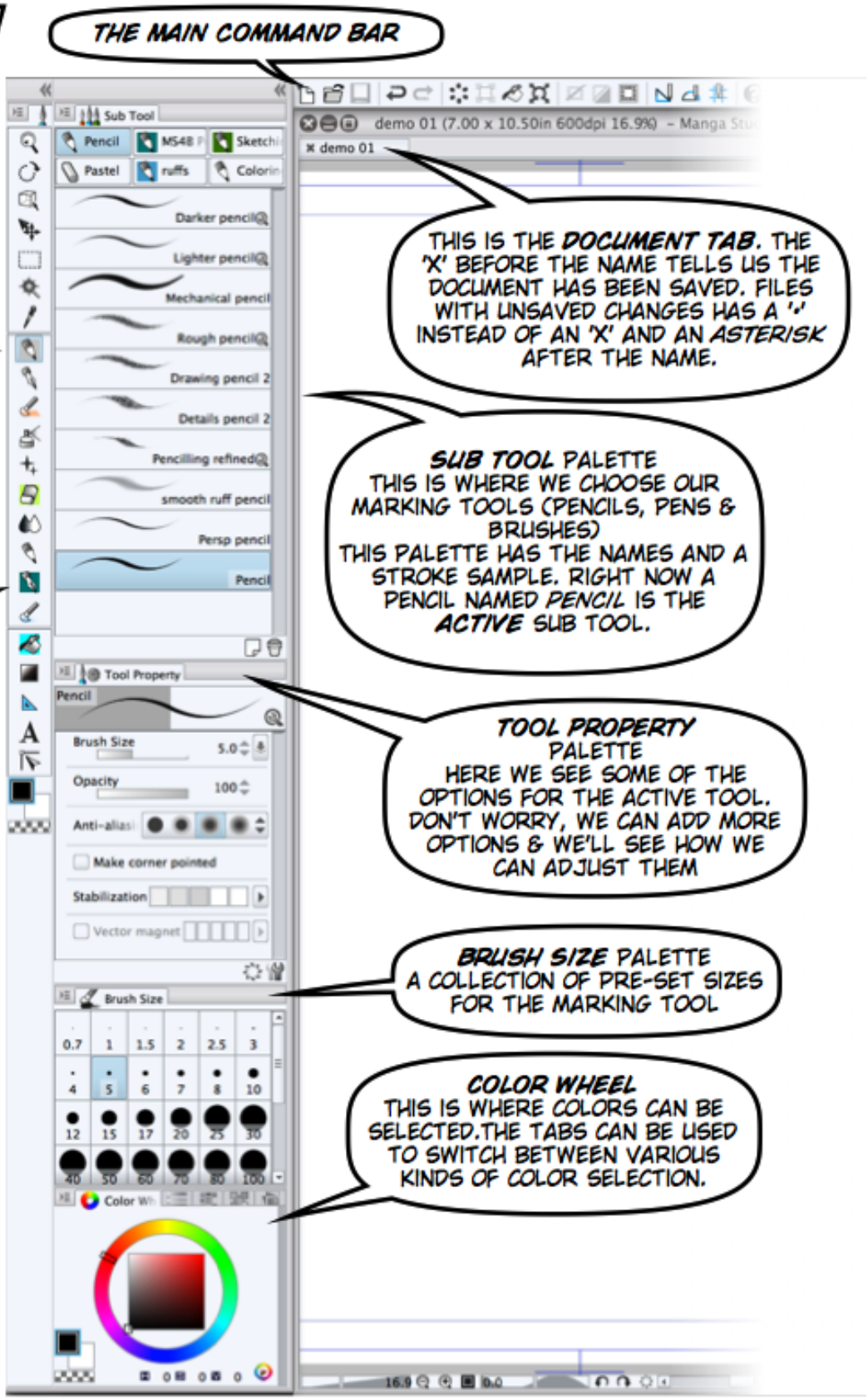

Wacom Tablet
Show All
Use your pointing device to move between the boxes and click OK to accept or Cancel to exit.
Keys
= Command
= Shift
= Keypad
= Control
= Option
z
Clear
Delete
Add Special
Name:
swap colors
Cancel
OK
Keystroke...
Redo/Undo
Keystroke...
swap colors
Advanced...
Default
About
Options...


Zoom In
Zoom OUT
FG/BG/Trans colors
Redo
Undo
SWAP
Colors
swap
OPT/ALT
Rot. Canvas


Auto adjust pen pressure
Adjust
Try adjusted result
OK
Cancel
Adjust pen pressure by drawing on canvas freely.
Please intentionally put some stresses while drawing as usual.
Back to start
initial settings
Adjust by one stroke
Adjust by several strokes
100%
Output
0%
0%
Pen pressure
100%


New
File name:
New canvas
OK
Preset:
Ka-Blam Comic Pages
Cancel
Register to preset
Canvas size
Width:
7.00
Height:
10.50
Unit:
in
Resolution:
600
Manga draft settings
Binding (finish) size
Width:
6.75
Custom
Height:
10.25
Bleed width:
0.00
Basic expression color:
Color
Default border (inner)
Paper color
Width:
6.25
Custom
Template
Height:
9.75
Set size
X offset:
0.00
Y offset:
0.00
Multiple pages
Turn this check on for creating works with multiple pages and specify number of pages and layouts.
Even if data is created with this check off, you can switch to multiple-page layout later
by using [Add Page] and [Next Page] in [Story] menu.

THE BASIC INTERFACE



A FILLED AREA AROUND THE TOOL SHOWS THAT IT'S THE CURRENT TOOL.

THIS IS THE ***DOCUMENT TAB***. THE 'X' BEFORE THE NAME TELLS US THE DOCUMENT HAS BEEN SAVED. FILES WITH UNSAVED CHANGES HAS A '•' INSTEAD OF AN 'X' AND AN *ASTERISK* AFTER THE NAME.

SUB TOOL PALETTE
THIS IS WHERE WE CHOOSE OUR MARKING TOOLS (PENCILS, PENS & BRUSHES)
THIS PALETTE HAS THE NAMES AND A STROKE SAMPLE. RIGHT NOW A PENCIL NAMED *PENCIL* IS THE ***ACTIVE*** SUB TOOL.

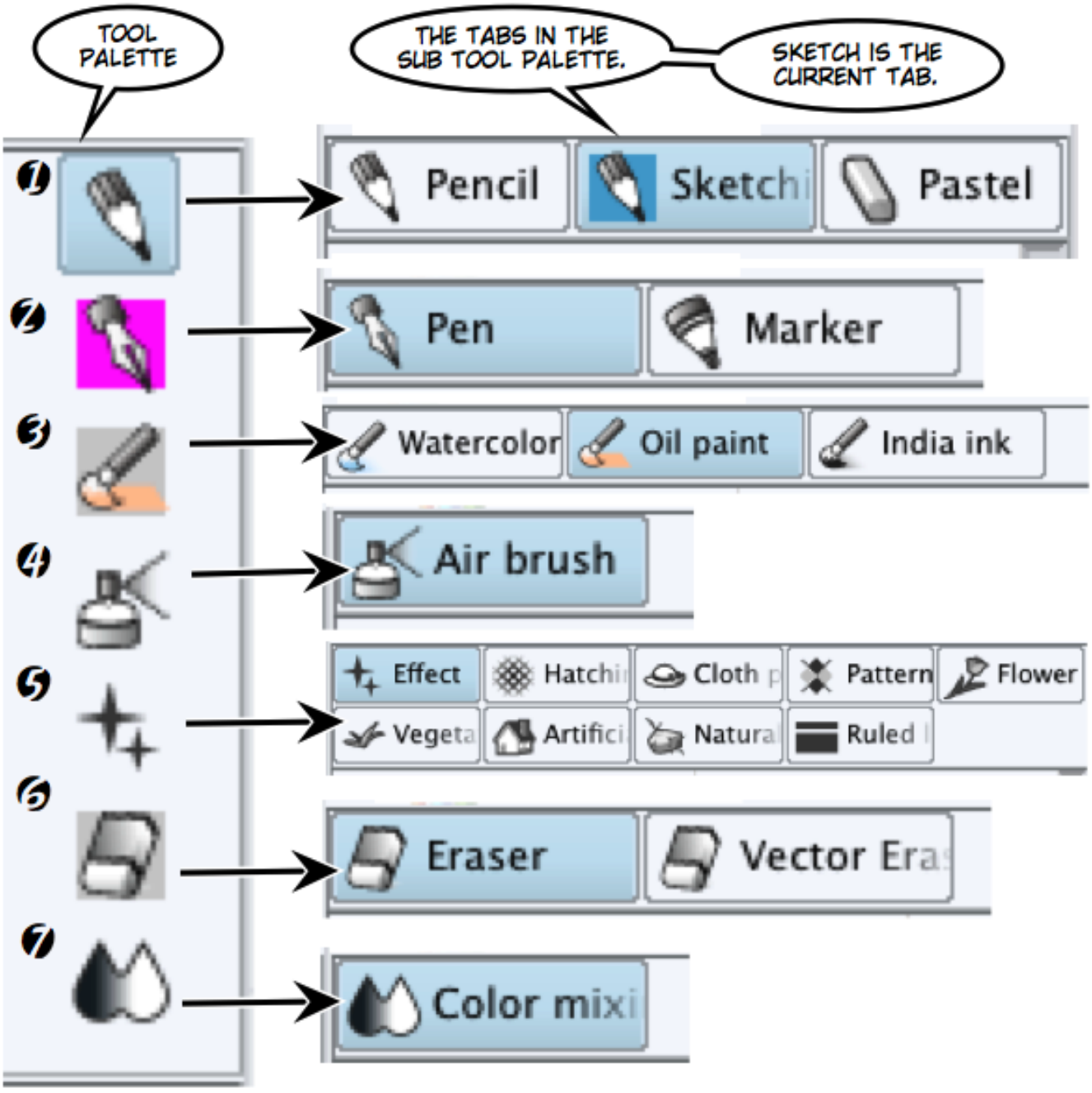
THE LAST 3 ICONS IN THIS SECTION ARE *CUSTOM TOOLS* THAT ***WON'T*** APPEAR IN A ***DEFAULT*** INSTALL OF MANGA STUDIO. WE'LL LEARN HOW TO MAKE THEM LATER.

TOOL PROPERTY PALETTE
HERE WE SEE SOME OF THE OPTIONS FOR THE ACTIVE TOOL. DON'T WORRY, WE CAN ADD MORE OPTIONS & WE'LL SEE HOW WE CAN ADJUST THEM

BRUSH SIZE PALETTE
A COLLECTION OF PRE-SET SIZES FOR THE MARKING TOOL

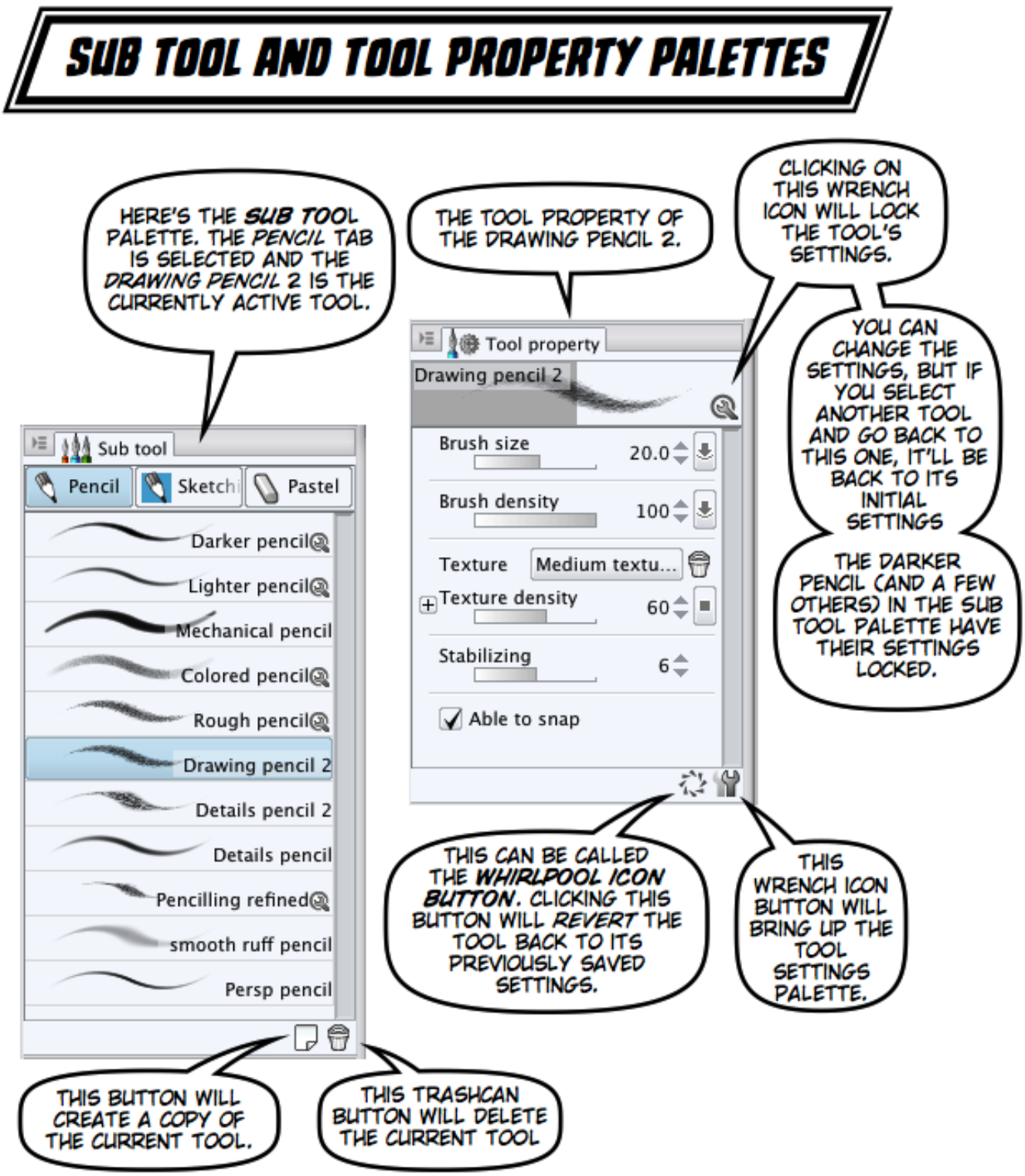
COLOR WHEEL
THIS IS WHERE COLORS CAN BE SELECTED.THE TABS CAN BE USED TO SWITCH BETWEEN VARIOUS KINDS OF COLOR SELECTION.

TOOLS AND THEIR SUB-TOOL TABS



1 DRY MEDIA 2 INK MEDIA 3 BRUSH MEDIA 4 AIR MEDIA
5 DECORATION MEDIA 6 ERASING MEDIA 7 MIXING MEDIA

SUB TOOL AND TOOL PROPERTY PALETTES



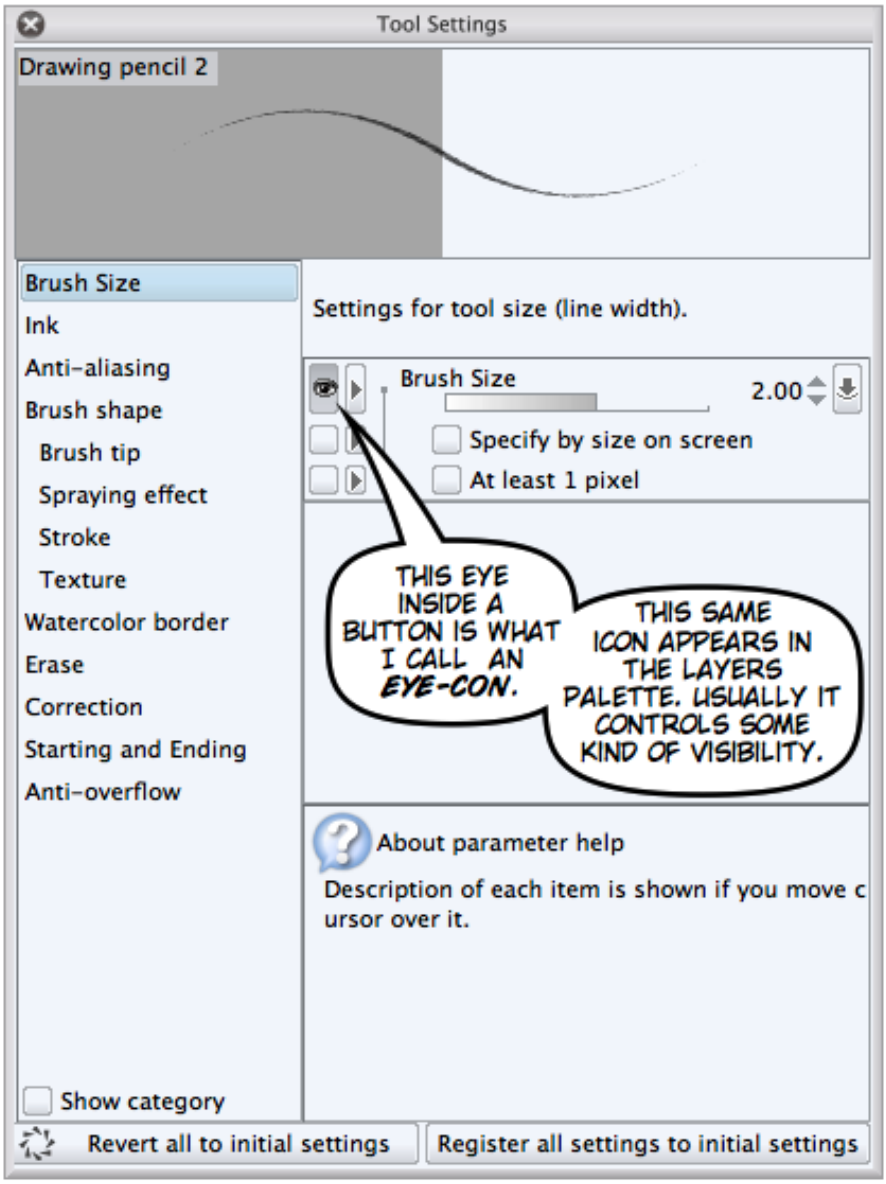
THE TOOL SETTINGS PALETTE

WHEN THE WRENCH BUTTON ON THE TOOL PROPERTIES PALETTE IS CLICKED, THIS FLOATING PALETTE IS OPENED.

THIS IS WHERE WE CAN CHANGE A LOT OF THE ATTRIBUTES OF THE TOOL. THE SUB TOOL DETAIL PALETTE IS PRETTY MUCH THE SAME FOR ANY TOOL IN MANGASTUDIO.

THERE'S THE SPECIFIC PROPERTY ON THE LEFT AND THE ACTUAL SETTINGS ON THE RIGHT.

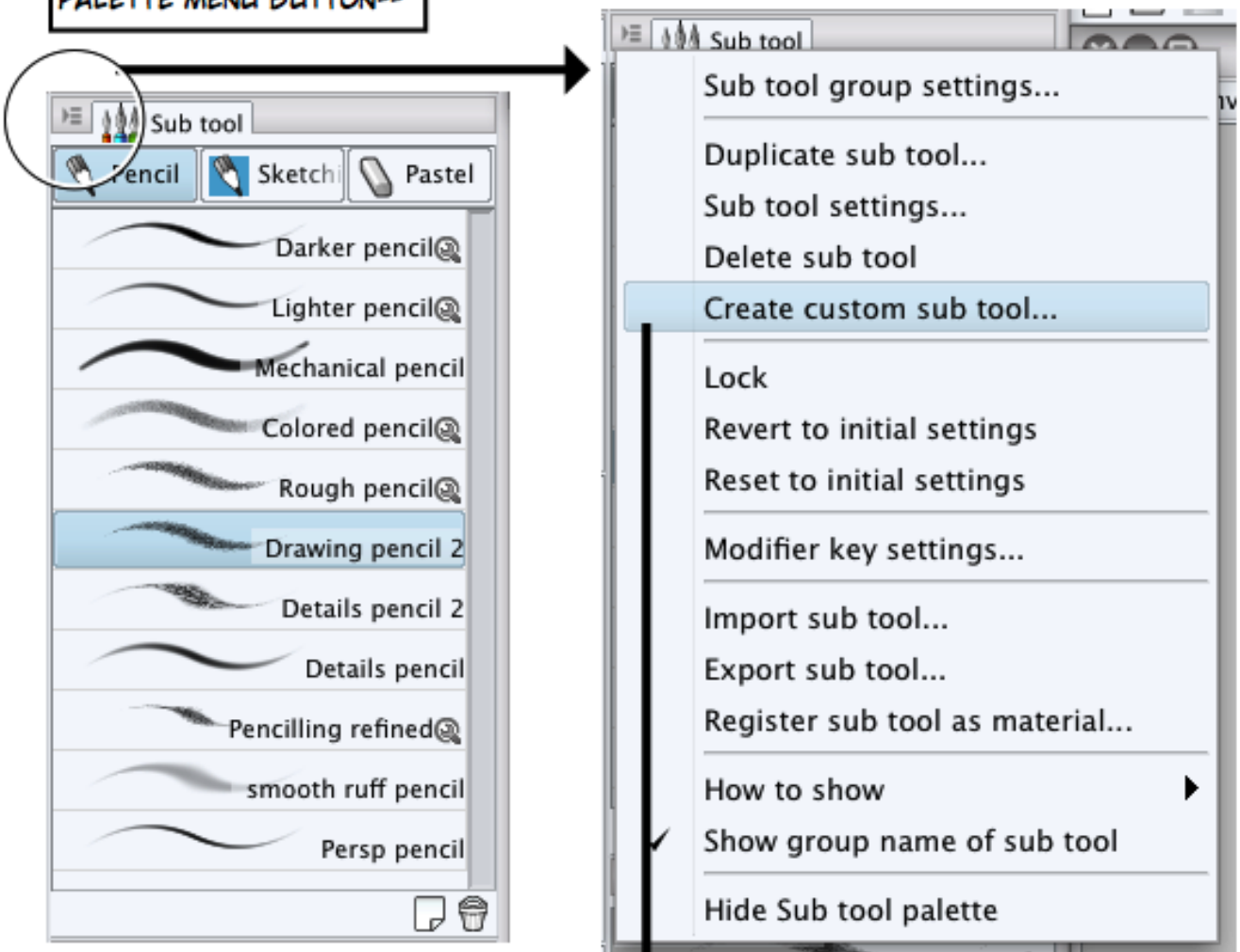
IN THIS EXAMPLE, NOTICE THAT BRUSH SIZE HAS AN EYE IN THE RECTANGLE TO THE LEFT OF THE NAME. THAT EYE MEANS THIS PROPERTY CAN BE CHANGED DIRECTLY FROM THE TOOL PROPERTY PALETTE.

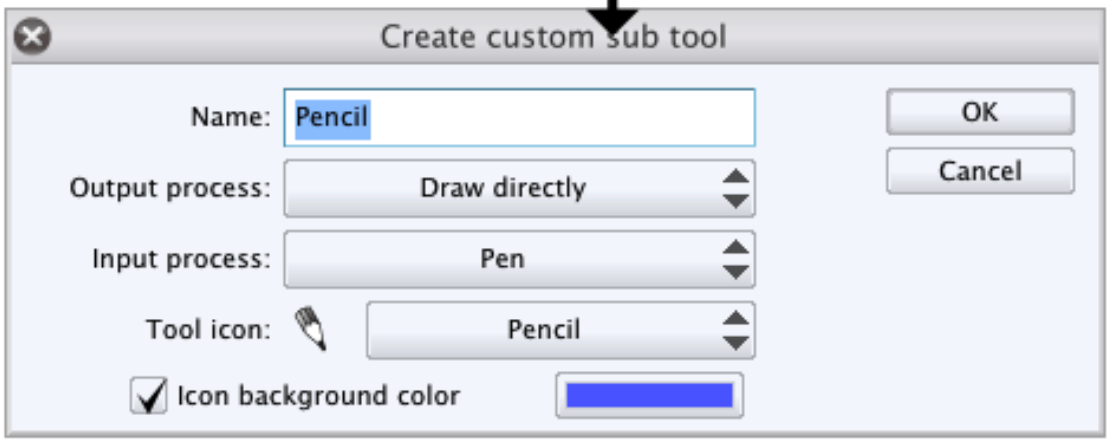


AS WE GET USED TO MANGA STUDIO, WE CAN ADJUST WHAT SETTINGS WE CHANGE THE MOST AND MAKE THOSE SETTINGS VISIBLE FROM THE TOOL PROPERTY PALETTE. IS THAT COOL OR WHAT?

1 CLICK ON THE SUB TOOL PALETTE MENU BUTTON--

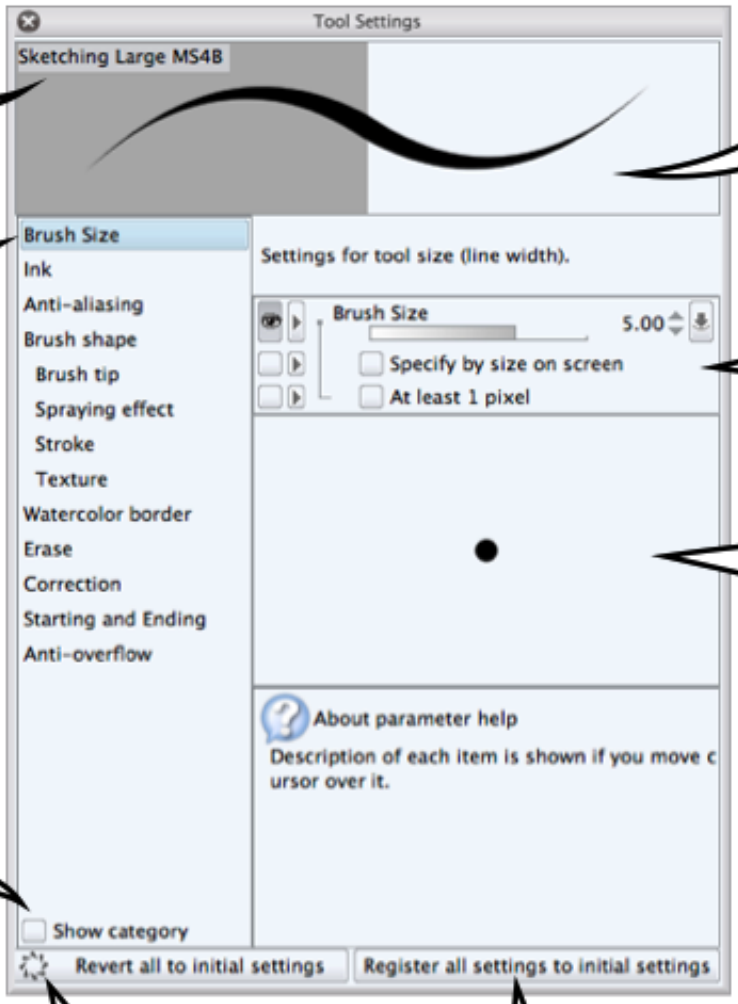
2 THEN FROM THE DROP DOWN MENU, SELECT CREATE CUSTOM SUB TOOL MENU ITEM.





3 IN THE DIALOG BOX, GIVE YOUR NEW SUB TOOL A NAME AND OTHER BASIC ATTRIBUTES. WE'LL JUST GIVE THE NEW SUB TOOL AN UNIQUE ICON BACKGROUND COLOR FOR NOW.

TOOL SETTINGS PALETTE OVERVIEW!



SUB TOOL NAME

SAMPLE STROKE 2-TONED BACKGROUND MAKES IT EASY TO SEE HOW TRANSPARENCY AFFECTS THE TOOL

ATTRIBUTE CATEGORIES OF SUB TOOL THE CURRENT CATEGORY SHOULD BE HIGHLIGHTED WITH A LIGHT BLUE COLOR. HERE BRUSH SIZE IS SELECTED.

SETTINGS OF THE SELECTED ATTRIBUTE CATEGORY.

THIS SHOWS US WHAT THE BRUSH TIP LOOKS LIKE

WHEN CHECKED, ***SHOW CATEGORY***, WILL DISPLAY SETTINGS WITHIN CATEGORY DIVISIONS IN THE TOOL PROPERTY PALETTE.

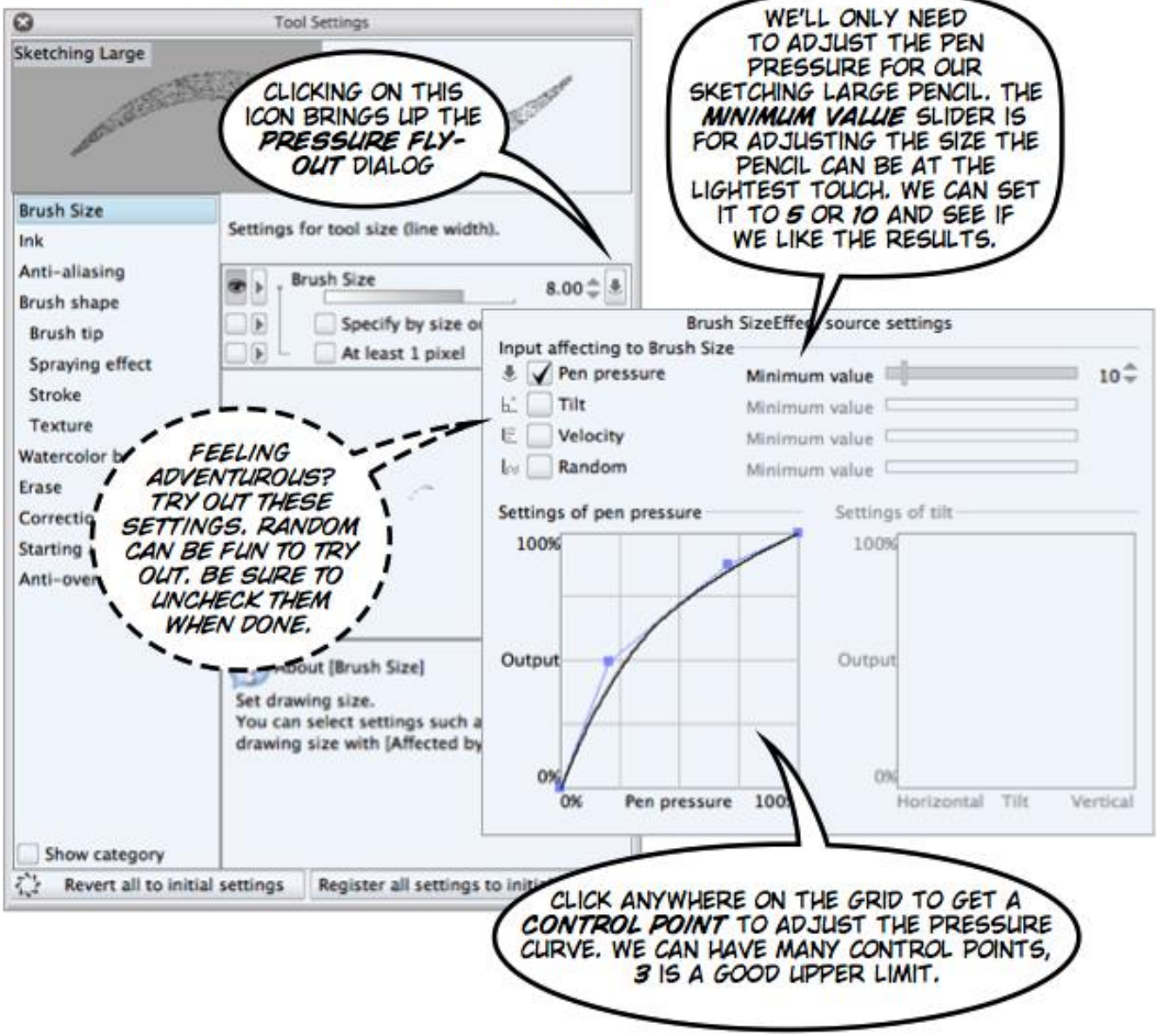
HELP/ABOUT PANEL
THIS BRIEFLY DESCRIBES WHAT THE CURSOR IS OVER. NOTE: THIS TEXT DOESN'T WORD WRAP, AS SHOWN -- LINE BREAKS OCCUR IN-BETWEEN WORDS

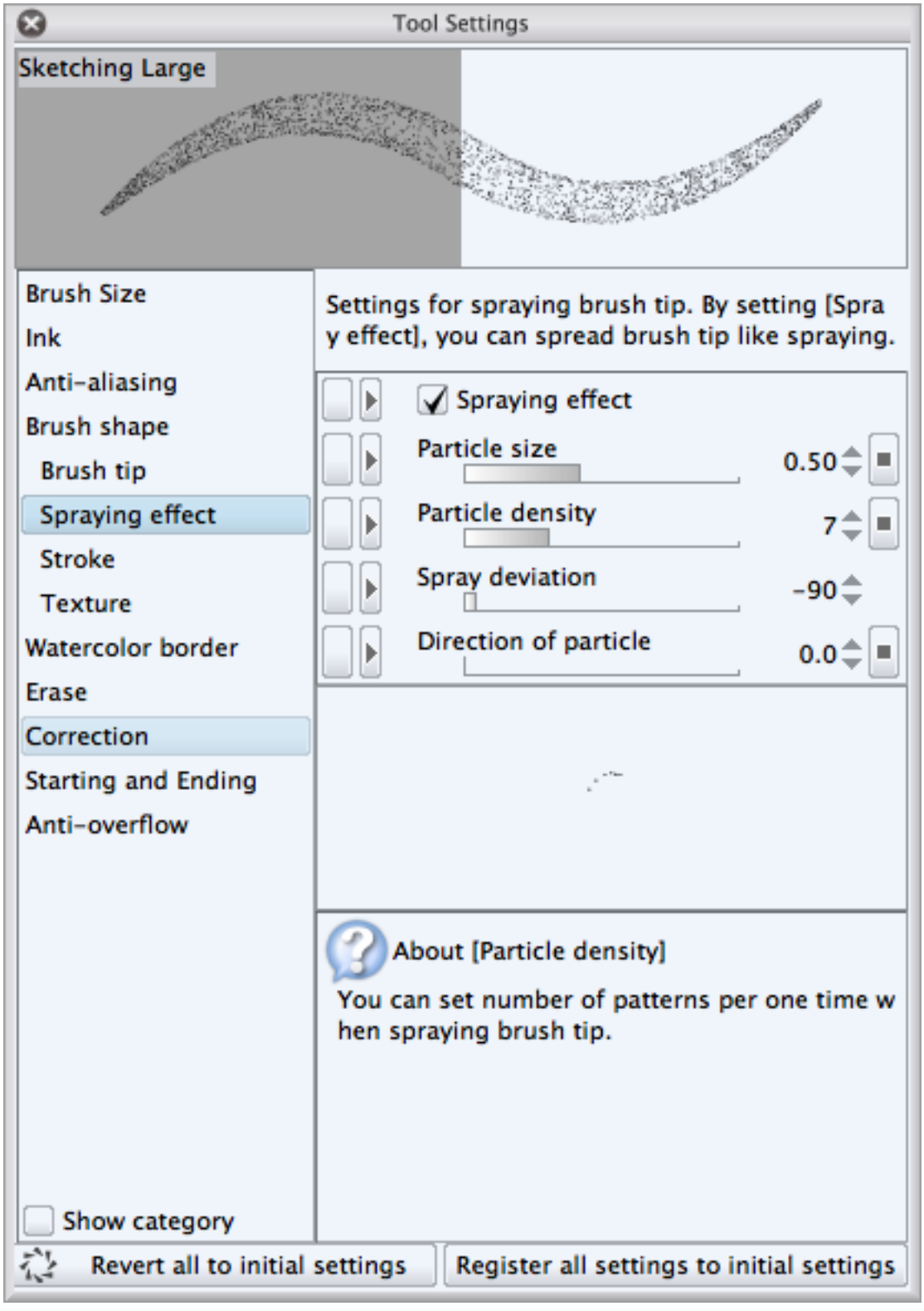
THIS ***WHIRLPOOL*** BUTTON WILL REVERT THE SUB TOOL TO THE LATEST SAVED SETTINGS.

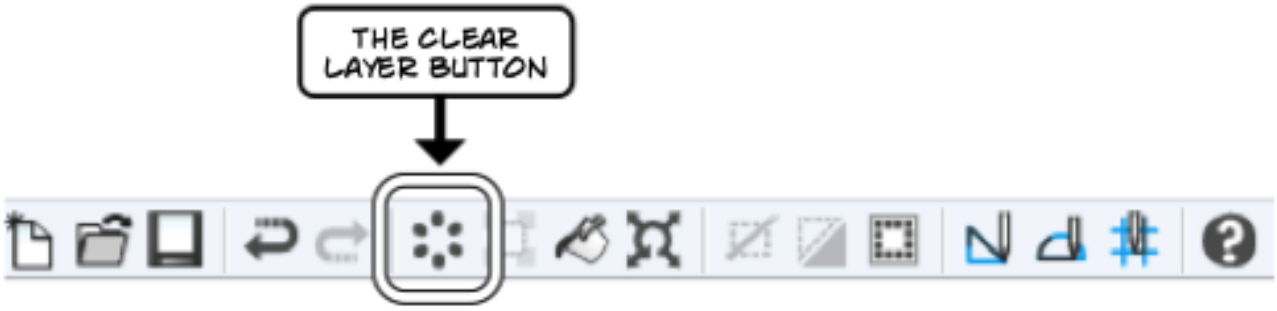
THIS BUTTON SAVES THE CURRENT SUB TOOL SETTINGS AS INITIAL SETTINGS.

BRUSH PRESSURE SETTINGS

AKA BRUSH SIZE EFFECT SOURCE SETTINGS




Tool Settings
Sketching Large
Brush Size
Ink
Anti-aliasing
Brush shape
Brush tip
Spraying effect
Stroke
Texture
Watercolor border
Erase
Correction
Starting and Ending
Anti-overflow
Show category
Settings for spraying brush tip. By setting [Spray effect], you can spread brush tip like spraying.
Spraying effect
Particle size
0.50
Particle density
7
Spray deviation
-90
Direction of particle
0.0
About [Particle density]
You can set number of patterns per one time when spraying brush tip.
Revert all to initial settings
Register all settings to initial settings

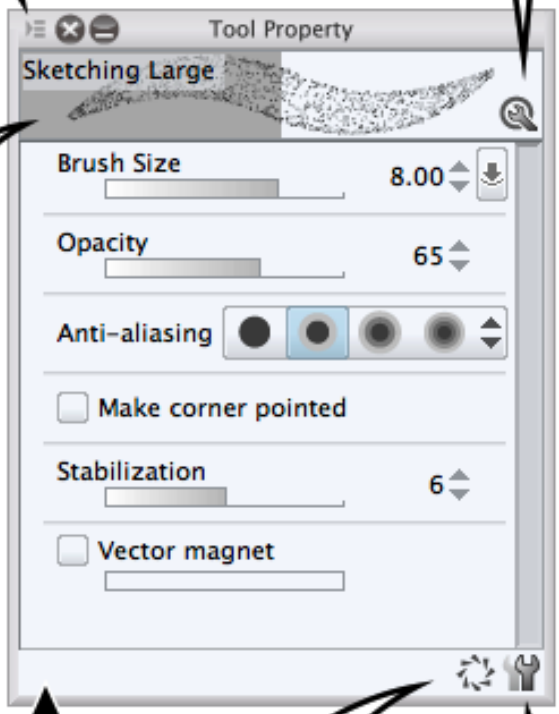

THE CLEAR
LAYER BUTTON

TOOL PROPERTY MENUS & BUTTONS

THERE'S A **BOAT-LOAD** OF INFORMATION IN THE **TOOL PROPERTY** PALETTE. LIKE EVERY PALETTE, THERE'S A CONTEXTUAL MENU BUTTON IN THE UPPER RIGHT CORNER. THE PAIR OF BUTTONS TO ITS RIGHT ARE FOR **CLOSING** & **MINIMIZING** THE PALETTE, IF IT'S NOT **DOCKED**.

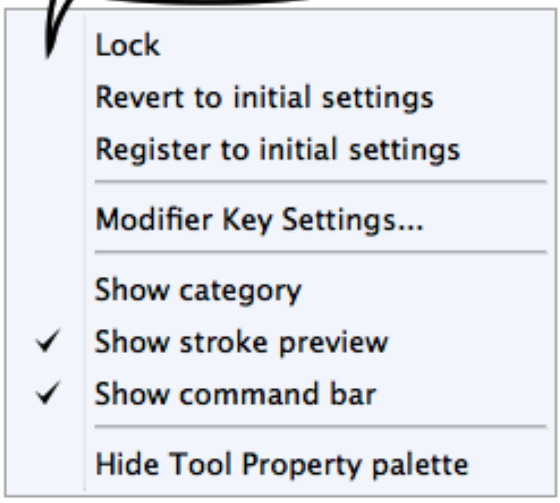
CLICKING ON THIS MENU ICON BRINGS UP THE **TOOL PROPERTY** MENU.

THIS BUTTON WILL **LOCK** OUR PENCIL (OR ANY SELECTED TOOL) SO THAT ANY CHANGES WE MAKE WON'T BE KEPT ONCE WE SELECT ANOTHER TOOL.



THIS IS THE **STROKE PREVIEW**

THIS IS THE **TOOL PROPERTY** MENU. HERE WE CAN EITHER REVERT OR SAVE SETTINGS AMONG OTHER ACTIONS.

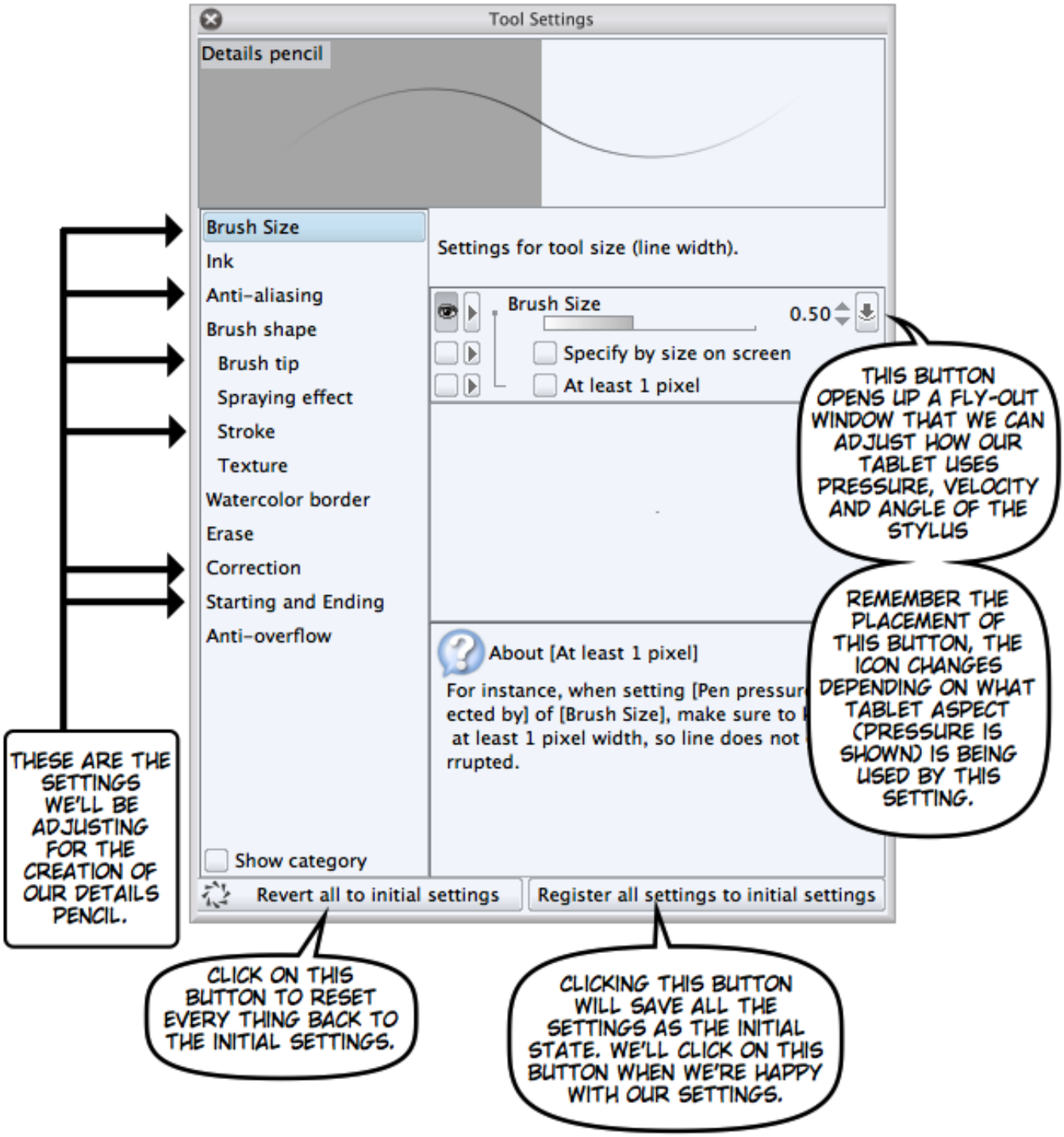


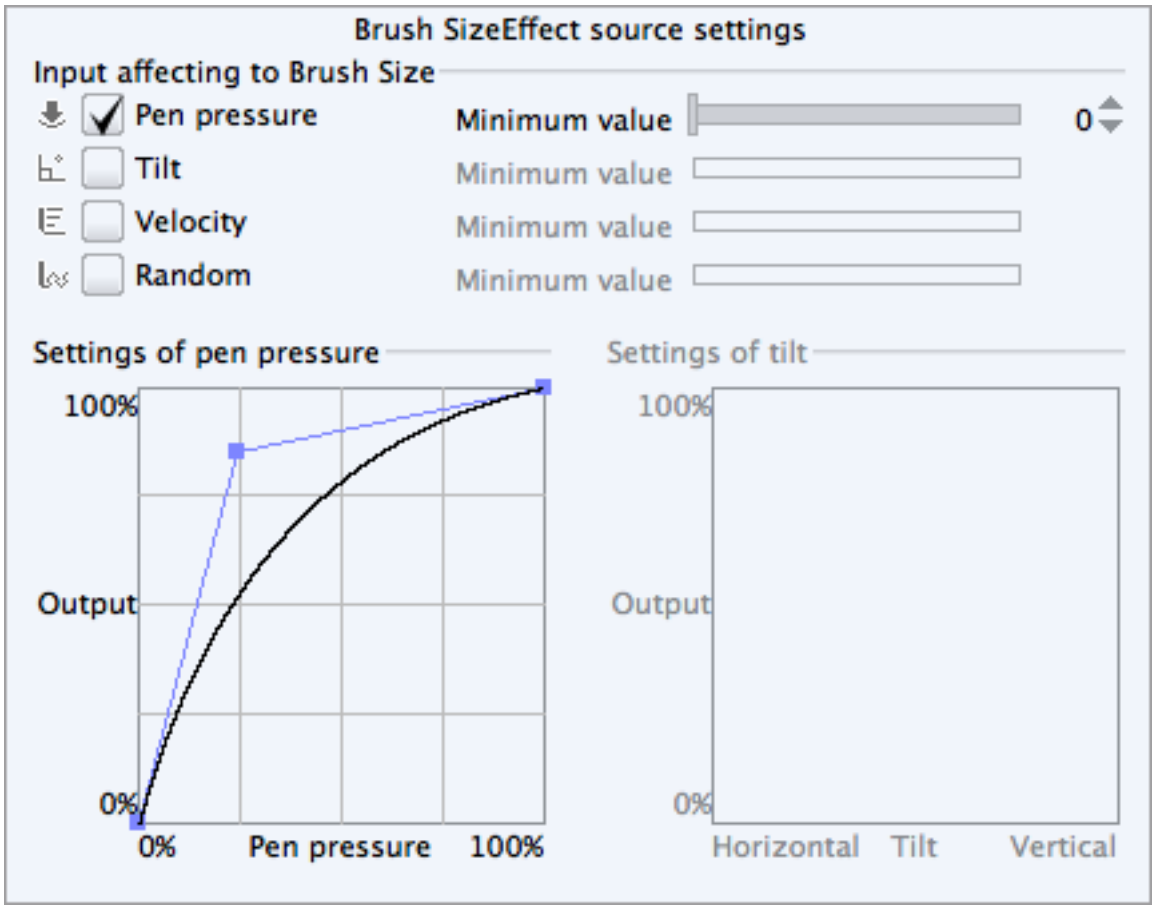
THIS **WHIRLPOOL** ICON BUTTON, WILL RESET THE TOOL BACK TO ITS SAVED SETTINGS.

THE **WRENCH** WITH A SHADOW BUTTON BRINGS UP THE TOOL SETTINGS PALETTE

THIS BOTTOM PART OF THE PALETTE IS THE **PALETTE COMMAND BAR.**

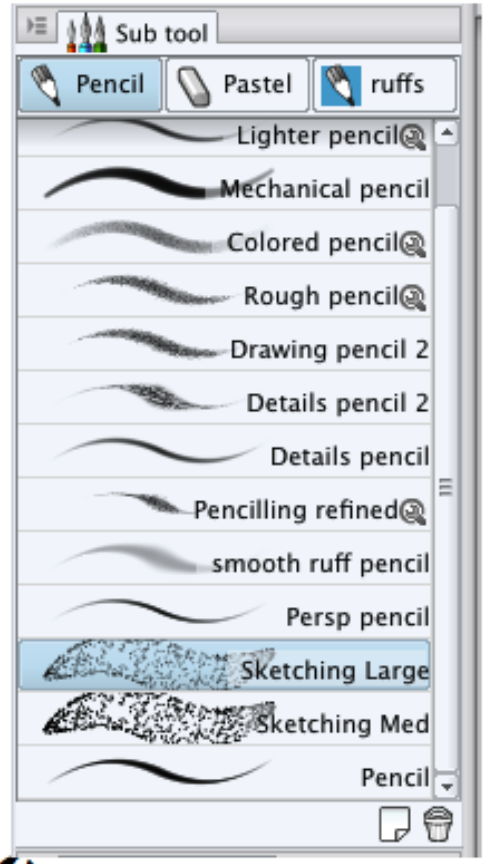
DETAILS PENCIL: TOOL SETTINGS PALETTE




Brush SizeEffect source settings
Input affecting to Brush Size
Pen pressure
Minimum value
0
Tilt
Minimum value
Velocity
Minimum value
Random
Minimum value
Settings of pen pressure
100%
Output
0%
0%
Pen pressure
100%
Settings of tilt
100%
Output
0%
Horizontal
Tilt
Vertical

SUB TOOL GROUP CREATION

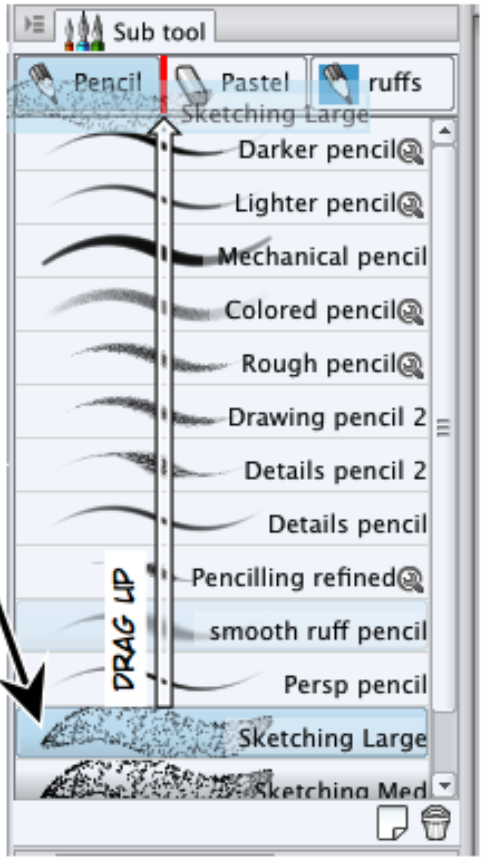
1. SELECT ONE OF THE TOOLS WE WANT IN THE NEW GROUP



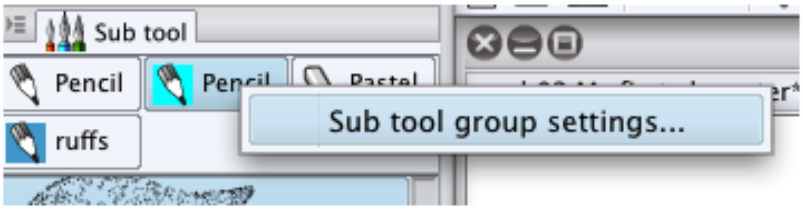
2. CLICK AND DRAG THE TOOL UP TO THE TABS AT THE TOP OF THE PALETTE

DRAG THE TOOL CAREFULLY IN-BETWEEN GROUP TABS. IF YOU DROP THE TOOL ON A TAB, IT GOES INTO THAT TAB!

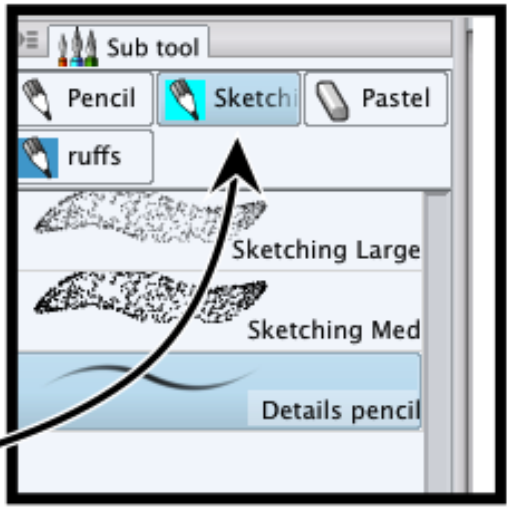
3. WHEN YOU SEE A RED LINE BETWEEN THE PENCIL AND PASTEL GROUP, RELEASE YOUR STYLUS OR MOUSE.

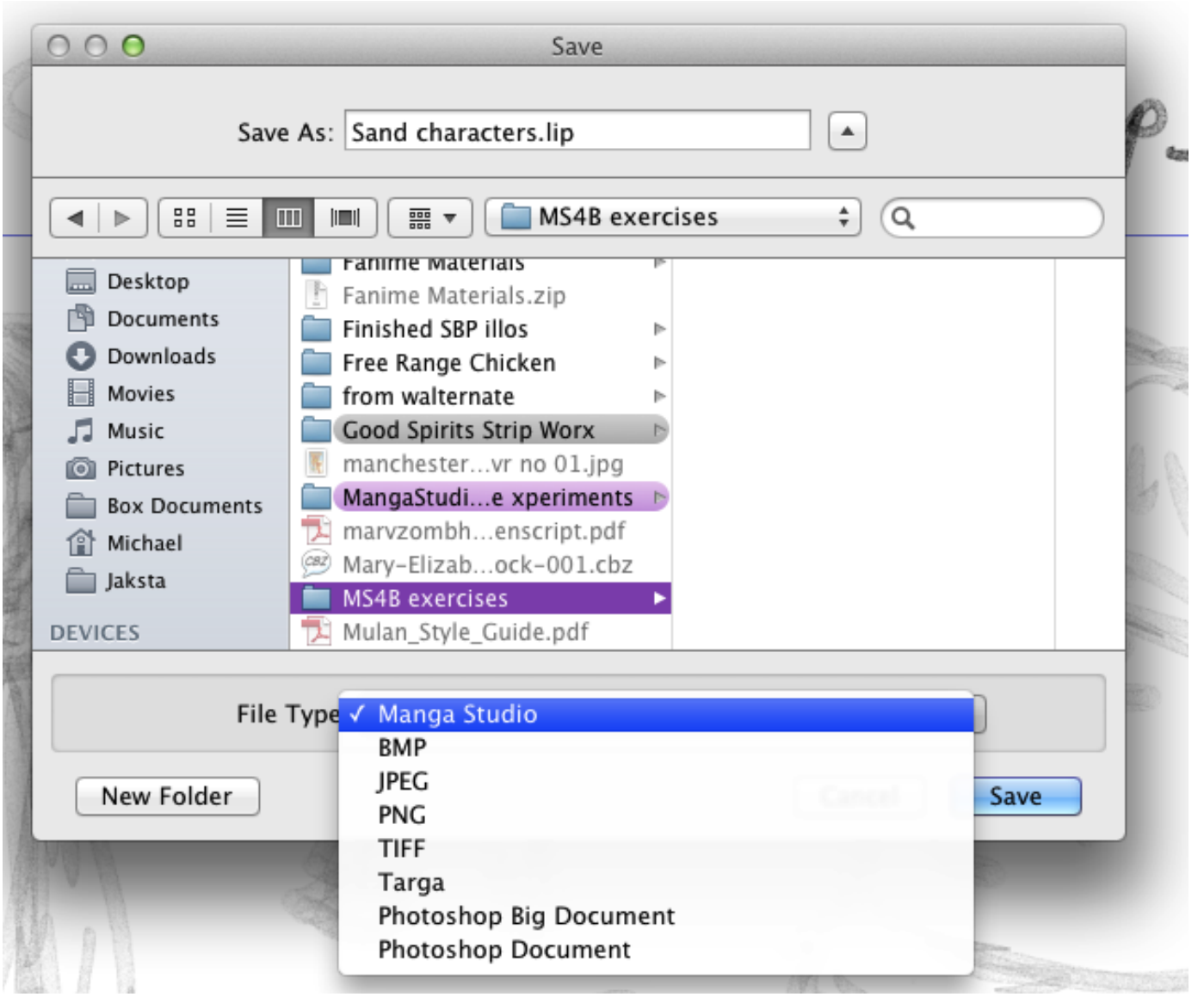


4. A NEW GROUP IS CREATED. THE TAB'S NAME NEEDS TO BE CHANGED. RIGHT-CLICK ON THE GROUP AND SELECT THE ONLY MENU ITEM IN THE POP-UP MENU. IN THE DIALOG BOX GIVE THE GROUP THE NAME SKETCHING.



5. THE NEW GROUP IS CREATED. NOW GO BACK TO THE PENCIL GROUP AND DRAG & DROP THE OTHER PENCILS ONTO THE NEW SKETCHING GROUP!

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MS4B exercises
Desktop
Documents
Downloads
Movies
Music
Pictures
Box Documents
Michael
Jaksta
DEVICES
Fanime Materials.zip
Finished SBP illos
Free Range Chicken
from walternate
Good Spirits Strip Worx
manchester...vr no 01.jpg
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Mary-Elizab...ock-001.cbz
MS4B exercises
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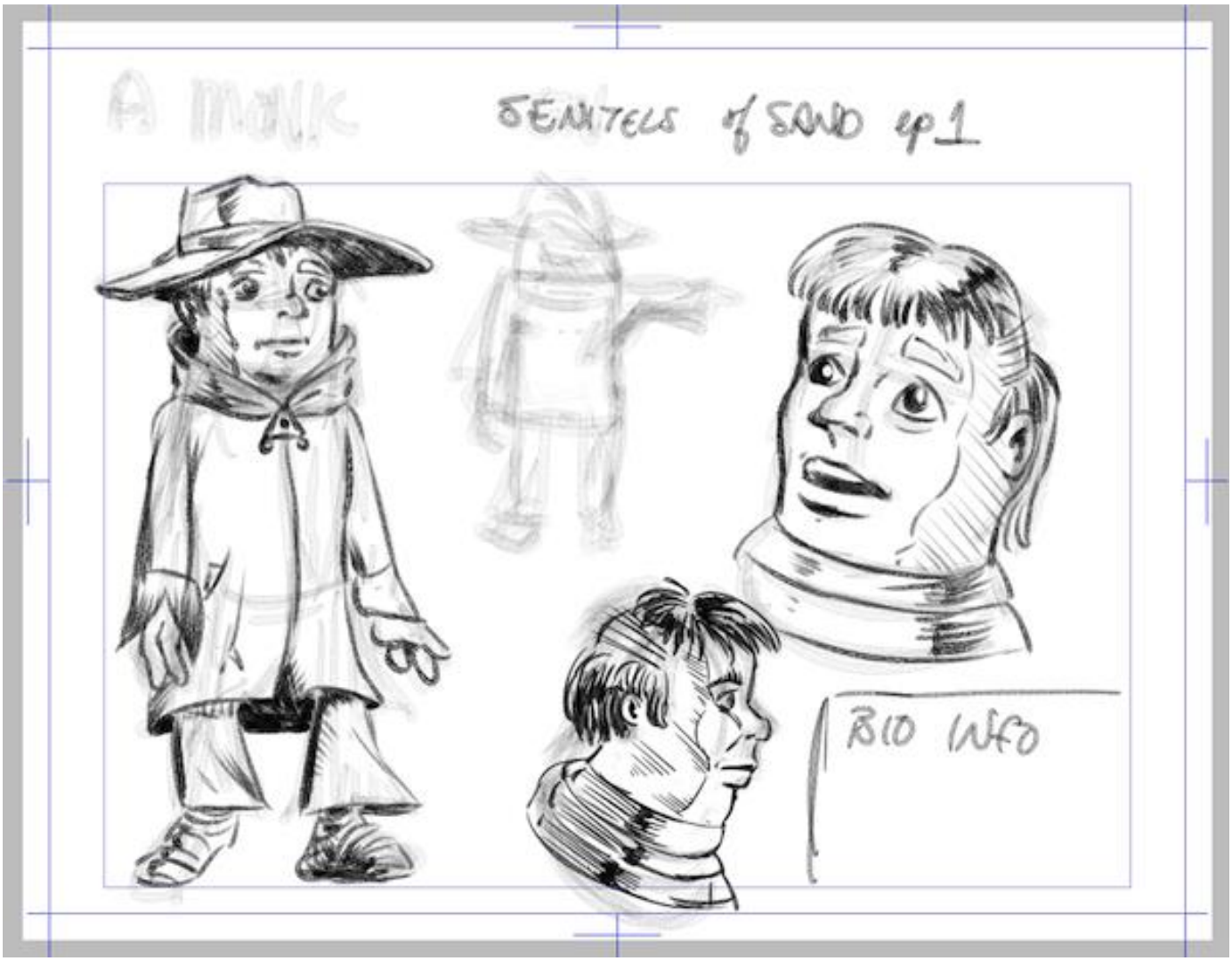
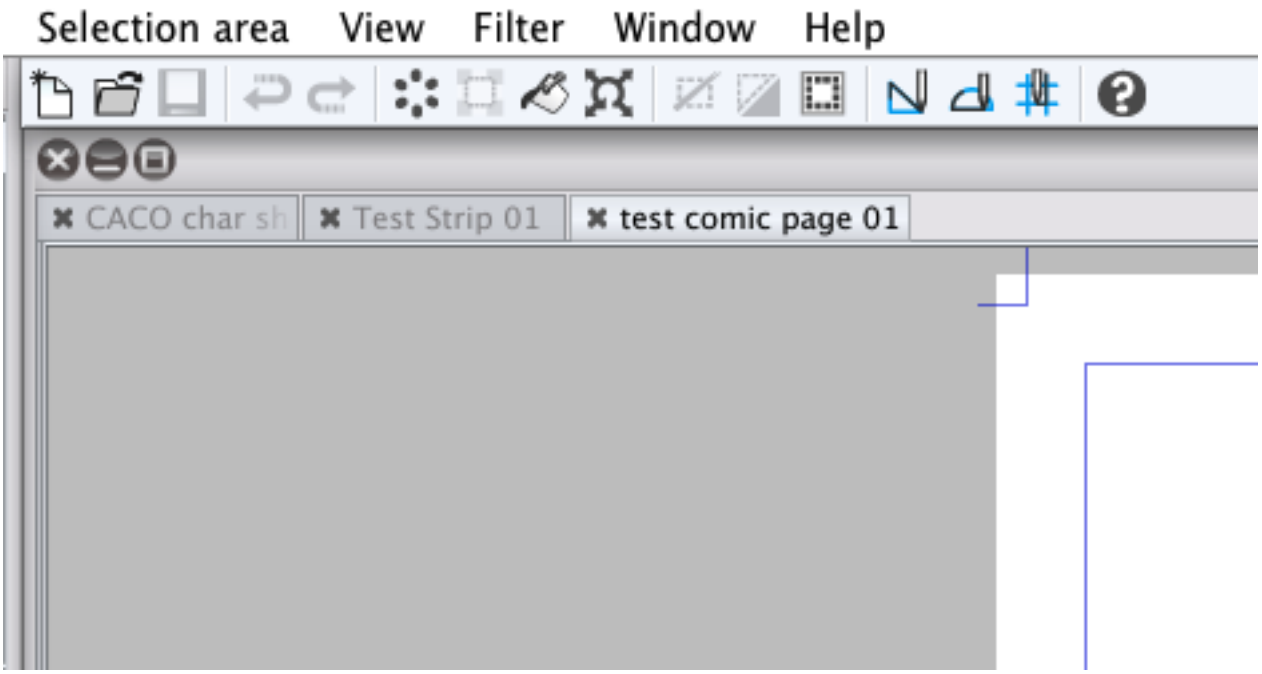
Cancel
Save


SENTELS of SAND ep 1
BIO INFO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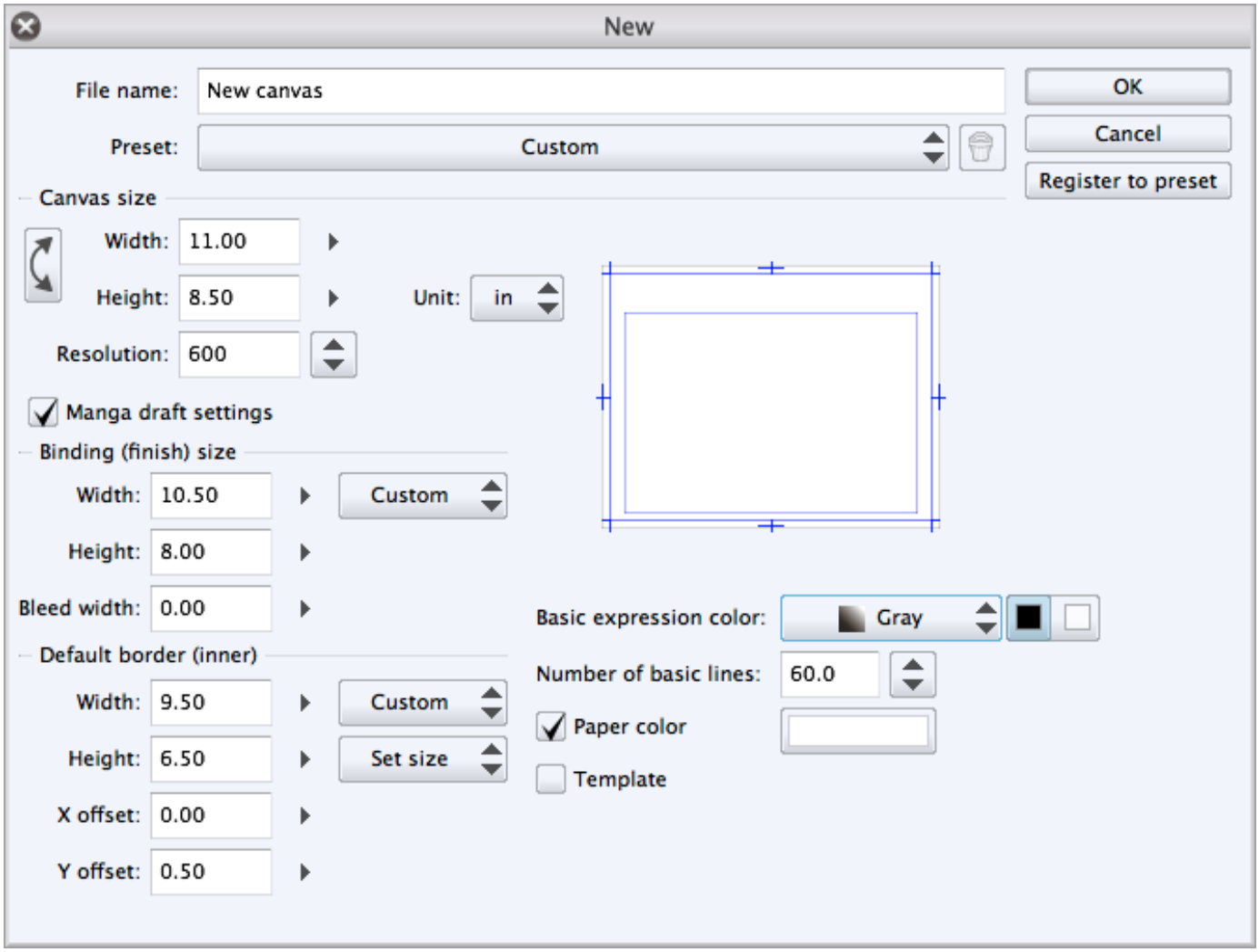
Filter
Window
Help
CACO char sh
Test Strip 01
test comic page 01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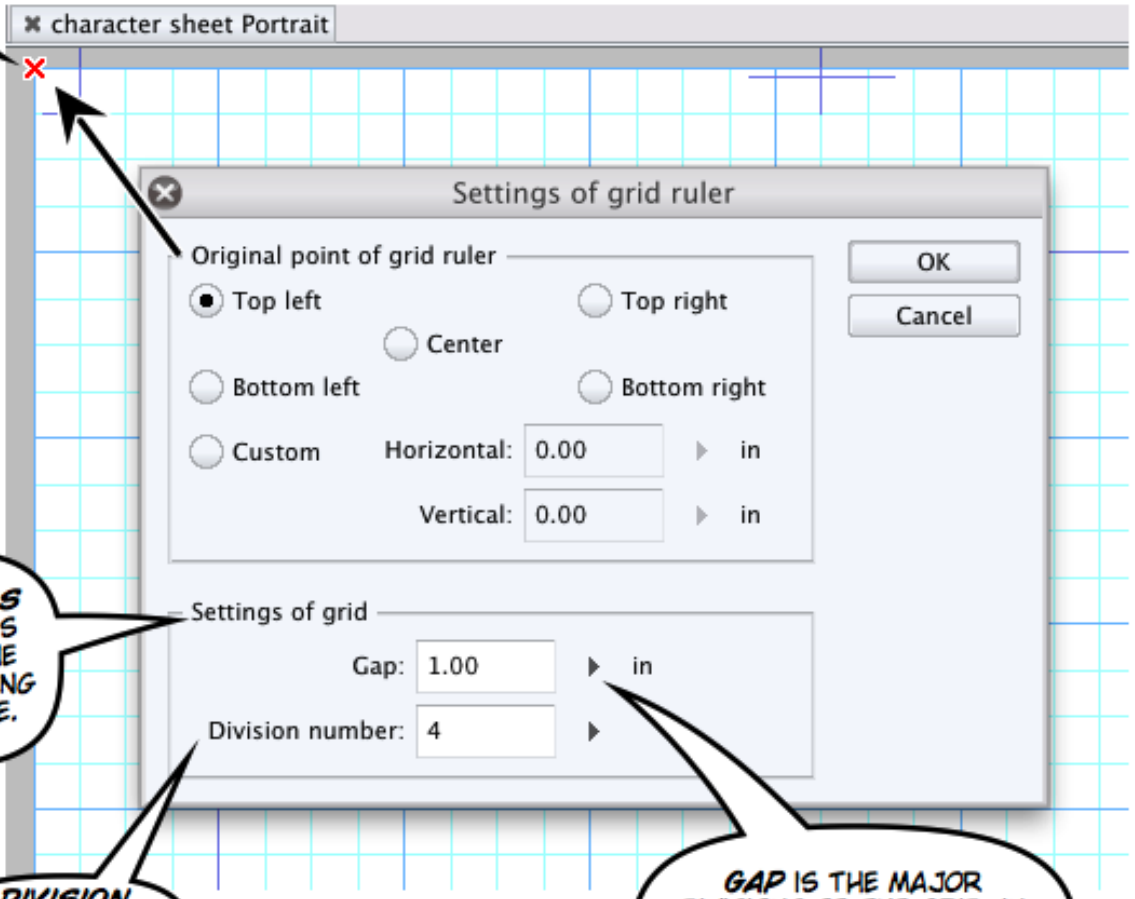
File name:
New canvas
OK
Cancel
Preset:
Custom
Register to preset
Canvas size
Width:
11.00
Height:
8.50
Unit:
in
Resolution:
600
Manga draft settings
Binding (finish) size
Width:
10.50
Custom
Height:
8.00
Bleed width:
0.00
Basic expression color:
Gray
Default border (inner)
Width:
9.50
Custom
Number of basic lines:
60.0
Height:
6.50
Set size
Paper color
X offset:
0.00
Template
Y offset:
0.50

GRID SETTINGS

THE TOP PART OF THE DIALOG IS WHERE WE SET UP WHERE THE GRID BEGINS -- ITS ORIGIN POINT. THERE'S SETTINGS FOR PLACING IT AT PRE-DETERMINED SPOTS THAT ARE BASED ON THE PAGE'S SIZE. WE CAN ALSO PUT THE ORIGIN AT A SPECIFIC SPOT IF WE WANT TO GET ALL FANCY.

THIS "X" IS RED AND SHOWS US, VISUALLY WHERE THE ORIGIN POINT OF THE GRID IS. EVEN THOUGH THE DIALOG BOX SAYS ORIGINAL, IT REALLY MEANS ORIGIN POINT.



SETTINGS OF GRID IS WHERE THE HEAVY LIFTING GETS DONE.

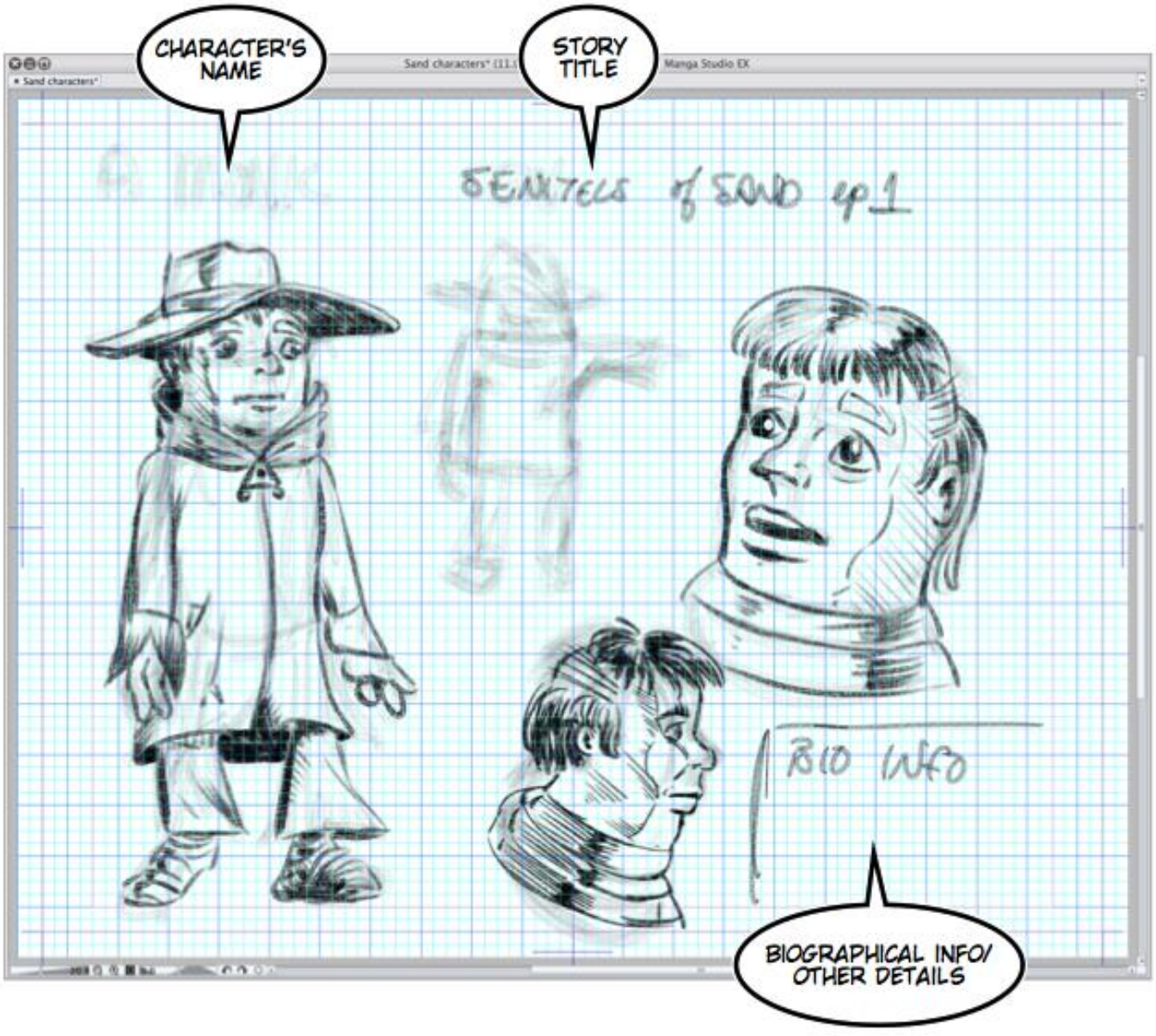
DIVISION NUMBER IS HOW MANY TIMES THE GAP IS DIVIDED.

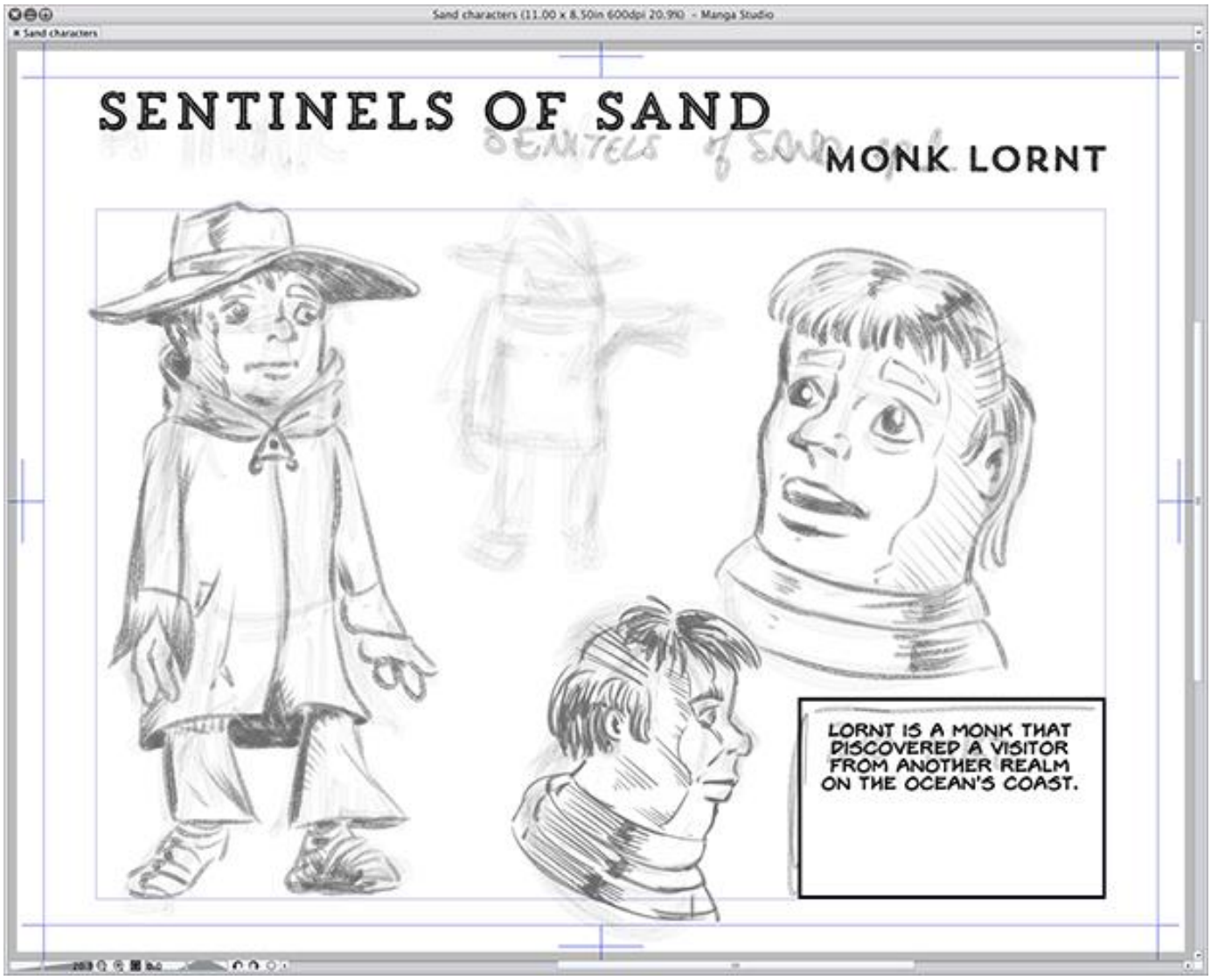
BY DEFAULT, THE GAP IS SPLIT INTO 4 DIVISIONS. SO EACH DIVISION IS A QUARTER INCH.

THE COLOR OF THESE DIVISION LINES CAN BE SET BY CHANGING THE COLOR OF GRID DIVIDING LINE IN MANGA STUDIO'S PREFERENCES.

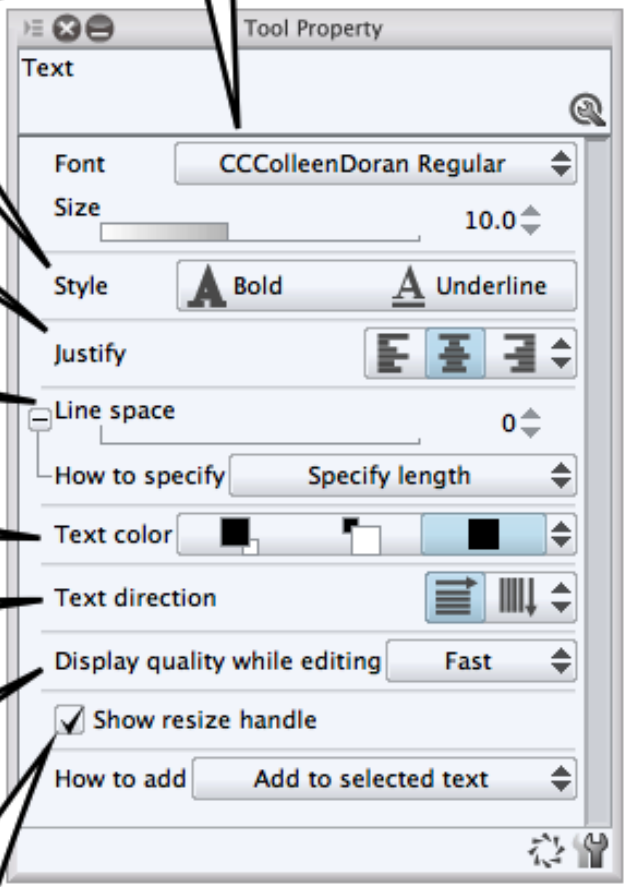
GAP IS THE MAJOR DIVISIONS OF THE GRID. IN THE DEFAULT SETTINGS OF MANGA STUDIO (PREFERENCES *UNDER THE RULER/FRAME/UNIT* CATEGORY), THE COLOR OF THESE LINES ARE LABELED AS COLOR OF GRID LINE.

CHARACTER SHEET
FORMATTING OF TITLES & DETAILS




Sand characters (11.00 x 8.50in 600dpi 20.9%) - Manga Studio
Sand characters
SENTINELS OF SAND
MONK LORNT
LORNT IS A MONK THAT DISCOVERED A VISITOR FROM ANOTHER REALM ON THE OCEAN'S COAST.

TEXT TOOL PROPERTIES



THIS DROP-DOWN MENU IS A LIST OF ALL FONTS THAT MANGASTUDIO CAN USE.

WE NEED TO USE THIS MENU TO SELECT ITALICS AND BOLD ITALIC STYLES.

AS OF THE TIME OF WRITING, MANGASTUDIO ONLY SUPPORTS PLAIN AND BOLD FONTS. VERY LIMITING. TO USE ITALICS, WE HAVE TO SELECT IT FROM THE FONT MENU.

MANGA STUDIO'S JUSTIFY IS WHAT OTHER PROGRAMS CALL ALIGNMENT

LINE SPACE IS A MANGA STUDIO *MADE UP TERM*, IN TYPOGRAPHY (AND MOST OTHER APPS) THIS IS KNOWN AS LEADING.

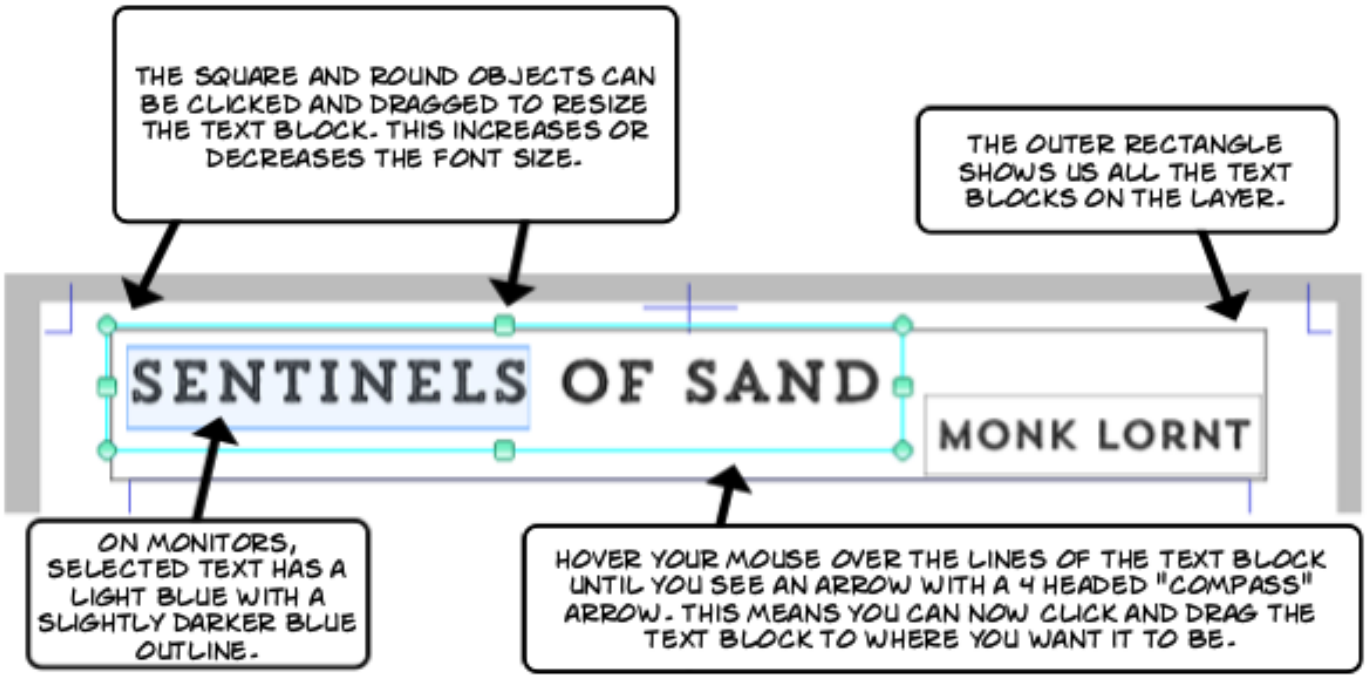
TEXT COLOR GIVES US OPTIONS TO USE THE MAIN, SUB OR USER SPECIFIED COLOR. THIS IS HANDY FOR MAKING CUSTOM TEXT TOOLS.

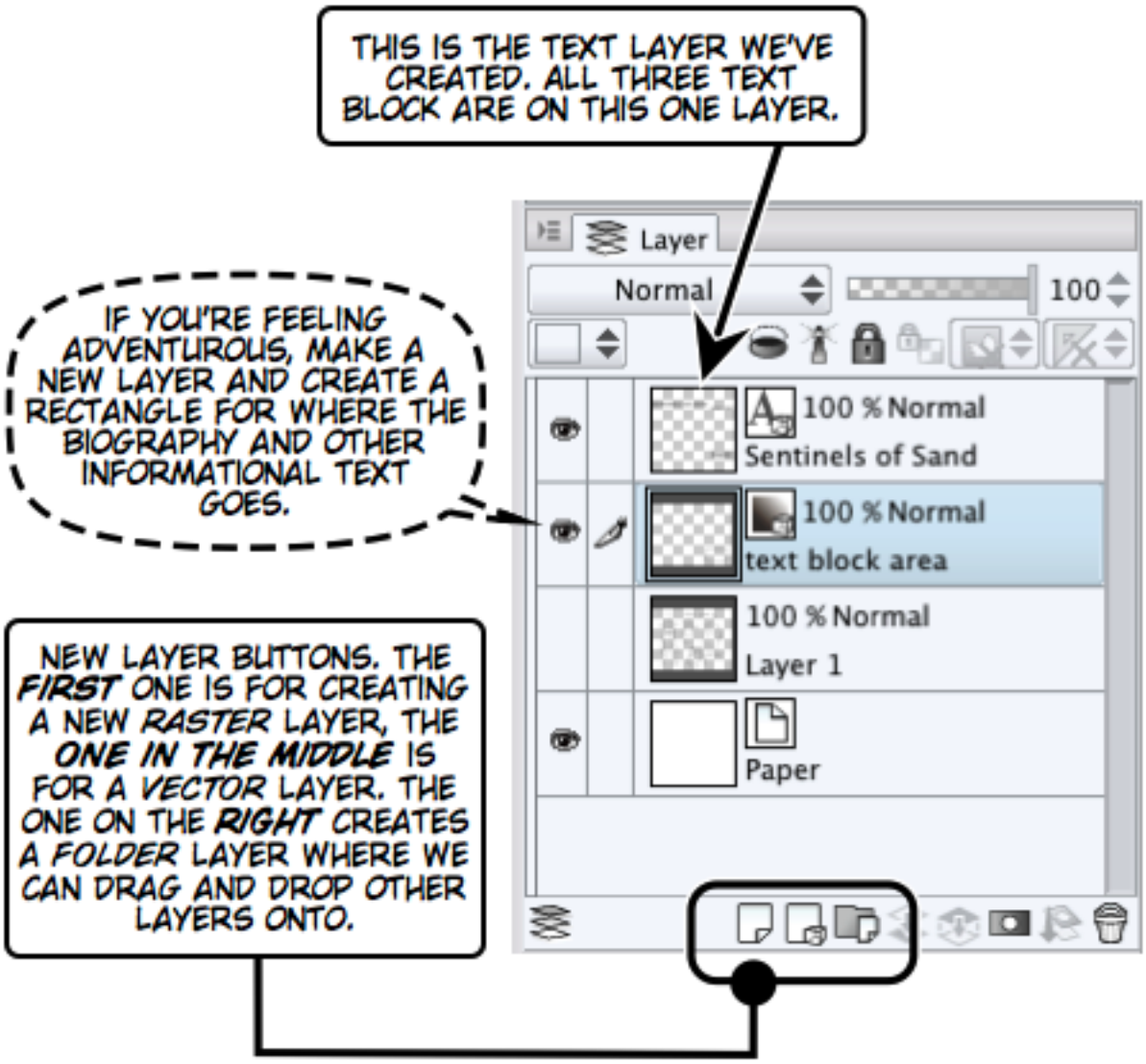
TEXT DIRECTION DOES WHAT IT SAYS IT DOES. KEEP IT ON *HORIZONTAL* AND THINGS WILL BE FINE.

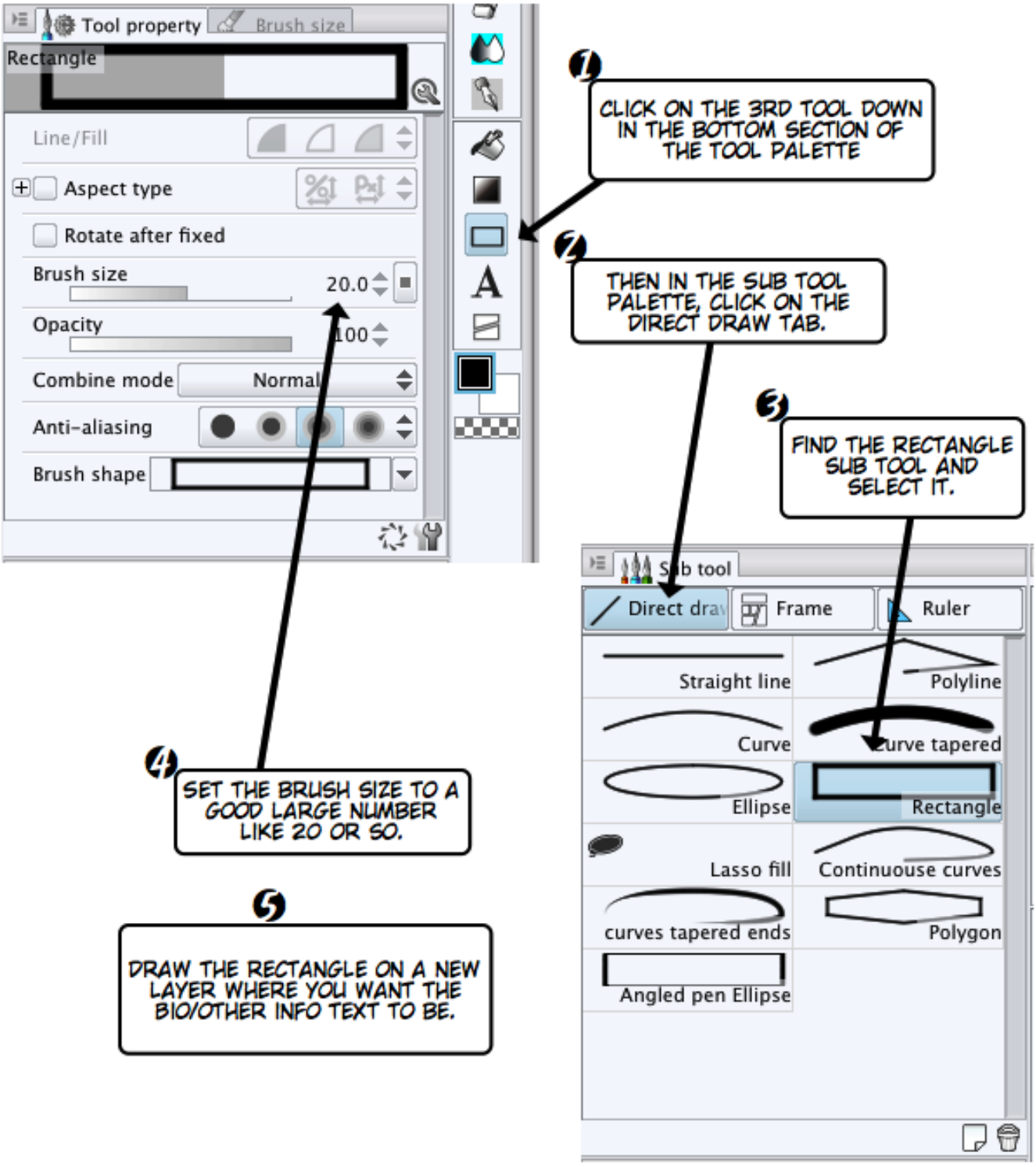
THIS CONTROLS HOW THE TEXT IS ANTIALIASED WHEN YOU'RE EDITING THE TEXT.

THESE BOTTOM TWO: ***SHOW RESIZE HANDLE*** AND ***HOW TO ADD*** ARE IMPORTANT. RESIZE HANDLES ARE NEEDED TO RESIZE THE TEXT BLOCK. THIS CHANGES THE ***SIZE*** OF THE FONT & THE ***AREA*** OF THE TEXT BLOCK.

HOW TO ADD LETS US *ADD* A TEXT BLOCK TO THE SAME LAYER OR TO A NEW LAYER OR HAS MANGA STUDIO DECIDE. LEAVING IT SET ON ***ADD TO SELECTED TEXT*** IS GOOD FOR LAYER MANAGEMENT.


THE SQUARE AND ROUND OBJECTS CAN BE CLICKED AND DRAGGED TO RESIZE THE TEXT BLOCK. THIS INCREASES OR DECREASES THE FONT SIZE.
THE OUTER RECTANGLE SHOWS US ALL THE TEXT BLOCKS ON THE LAYER.
SENTINELS OF SAND
MONK LORNT
ON MONITORS, SELECTED TEXT HAS A LIGHT BLUE WITH A SLIGHTLY DARKER BLUE OUTLINE.
HOVER YOUR MOUSE OVER THE LINES OF THE TEXT BLOCK UNTIL YOU SEE AN ARROW WITH A 4 HEADED "COMPASS" ARROW. THIS MEANS YOU CAN NOW CLICK AND DRAG THE TEXT BLOCK TO WHERE YOU WANT IT TO BE.


THIS IS THE TEXT LAYER WE'VE CREATED. ALL THREE TEXT BLOCK ARE ON THIS ONE LAYER.
IF YOU'RE FEELING ADVENTUROUS, MAKE A NEW LAYER AND CREATE A RECTANGLE FOR WHERE THE BIOGRAPHY AND OTHER INFORMATIONAL TEXT GOES.
NEW LAYER BUTTONS. THE FIRST ONE IS FOR CREATING A NEW RASTER LAYER, THE ONE IN THE MIDDLE IS FOR A VECTOR LAYER. THE ONE ON THE RIGHT CREATES A FOLDER LAYER WHERE WE CAN DRAG AND DROP OTHER LAYERS ONTO.
Layer
Normal
100
100 % Normal
Sentinels of Sand
100 % Normal
text block area
100 % Normal
Layer 1
Paper


Tool property
Brush size
Rectangle
Line/Fill
Aspect type
Rotate after fixed
Brush size
20.0
Opacity
100
Combine mode
Normal
Anti-aliasing
Brush shape
1
CLICK ON THE 3RD TOOL DOWN IN THE BOTTOM SECTION OF THE TOOL PALETTE
2
THEN IN THE SUB TOOL PALETTE, CLICK ON THE DIRECT DRAW TAB.
3
FIND THE RECTANGLE SUB TOOL AND SELECT IT.
Sub tool
Direct dra
Frame
Ruler
Straight line
Polyline
Curve
Curve tapered
Ellipse
Rectangle
Lasso fill
Continuouse curves
curves tapered ends
Polygon
Angled pen Ellipse
4
SET THE BRUSH SIZE TO A GOOD LARGE NUMBER LIKE 20 OR SO.
5
DRAW THE RECTANGLE ON A NEW LAYER WHERE YOU WANT THE BIO/OTHER INFO TEXT TO BE.

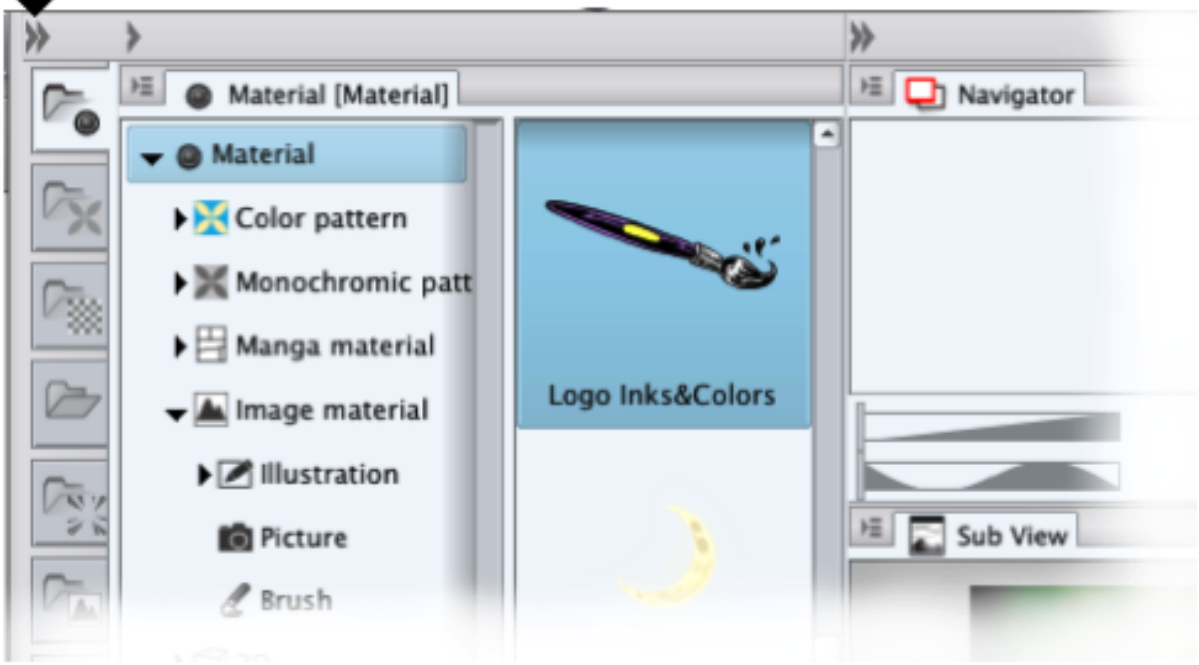
THE SIDE DRAWER INTERFACE!

PALETTES CAN BE DOCKED TO EITHER THE LEFT OR RIGHT SIDES OF YOUR MONITOR/DISPLAY DEVICE.

LET'S THINK OF THESE DOCKED PALETTES AS DRAWERS THAT WE CAN OPEN OR CLOSE.

THE DRAWER BUTTON POINTS TO WHERE IT GOES IF CLICKED. THIS DRAWER IS OPEN, IT'S POINTING TO THE SIDE OF THE SCREEN. WHEN CLICKED, IT'LL CLOSE THE DRAWER.

EACH SET OF DOUBLE ARROWHEADS INDICATE A DRAWER. A SINGLE ARROW HEAD INDICATES A SUB-DRAWER.



THIS IMAGE WAS TAKEN FROM THE RIGHT SIDE OF THE SCREEN, SO THE RIGHT POINTING ARROWHEADS WILL CLOSE A DRAWER, LEFT POINTING ARROWHEADS WILL OPEN A DRAWER.

ON THE LEFT SIDE OF THE SCREEN, THE ARROWHEADS DIRECTION WILL BE REVERSED.

THE RIGHT SIDE OF THE SCREEN

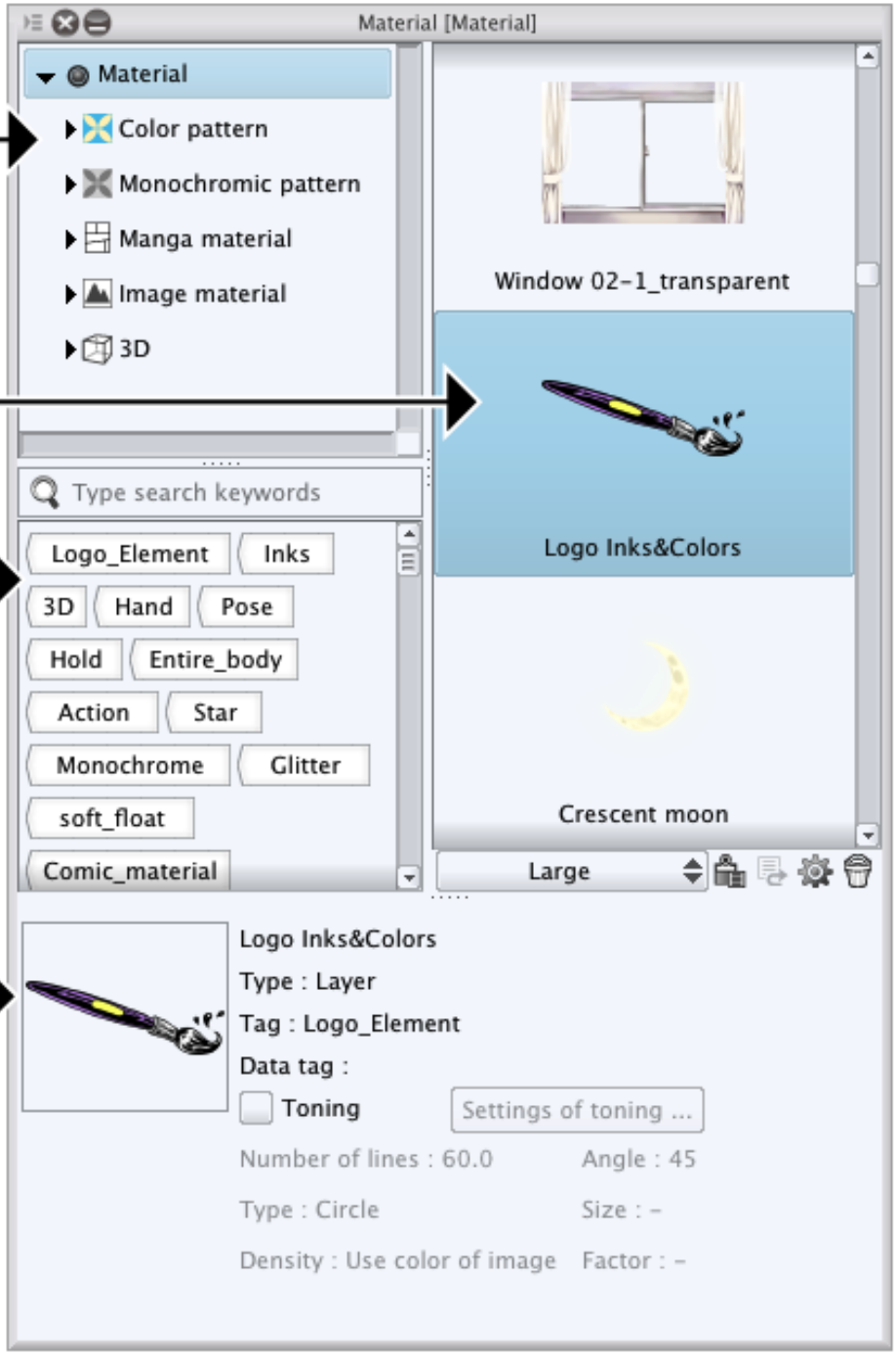
INTRODUCING -- THE MATERIAL PALETTE

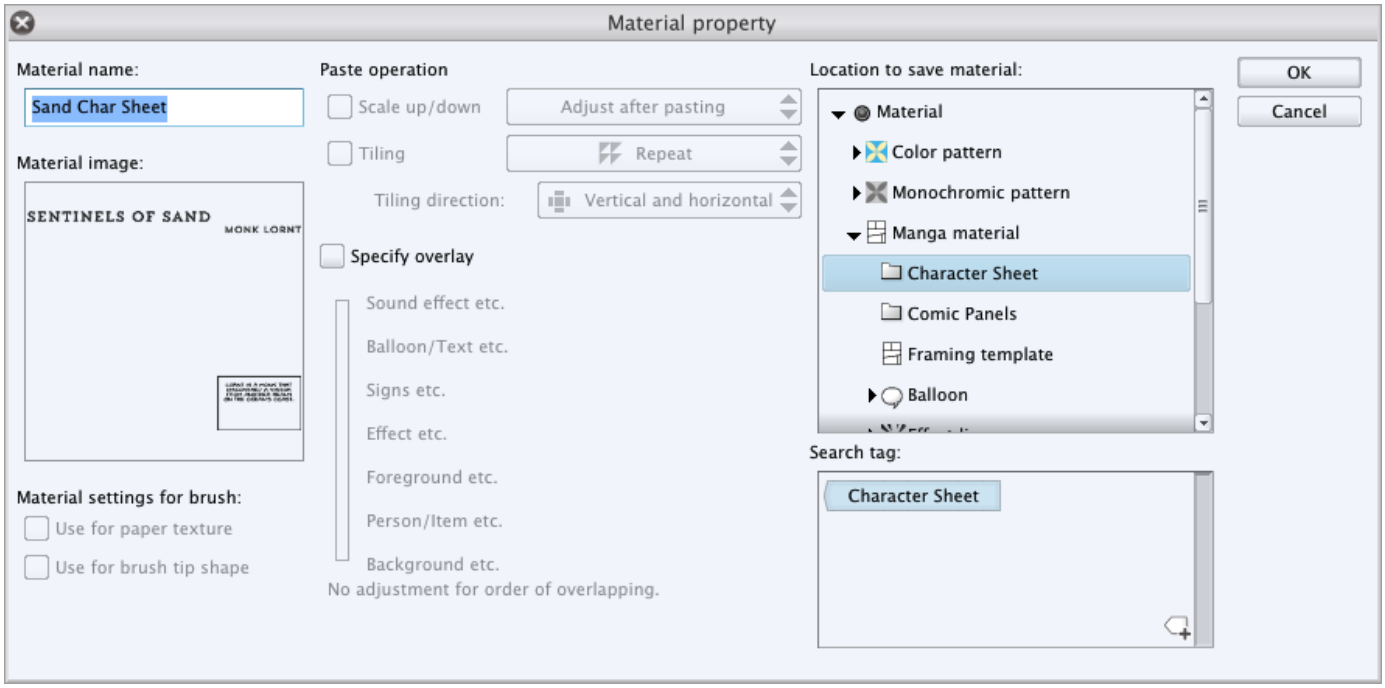
THIS IS THE CONTENT TREE WHERE THE MATERIAL FOLDERS ARE DISPLAYED. WE CAN CLICK ON THE DISCLOSURE TRIANGLES TO SEE WHAT ADDITIONAL FOLDERS ARE INSIDE THE TOP LEVEL FOLDERS.

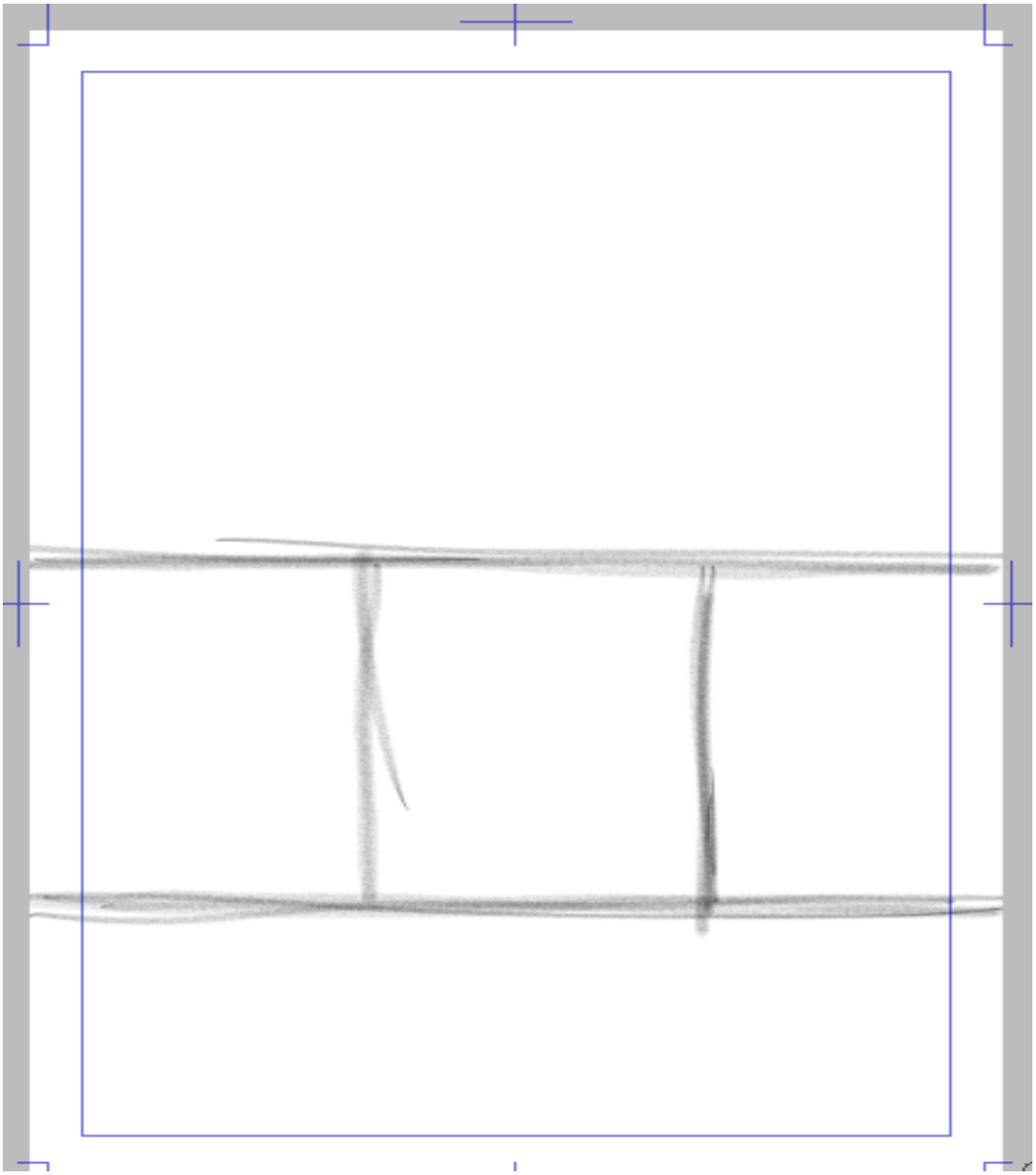
ALL THE WAY OVER, IS THE CONTENT ITEM PANE. THIS WILL SHOW WHAT'S INSIDE THE SELECTED FOLDER. WE SELECT THE MATERIAL WE WANT HERE. IT CAN BE DRAGGED AND DROPPED ON TO THE CANVAS.

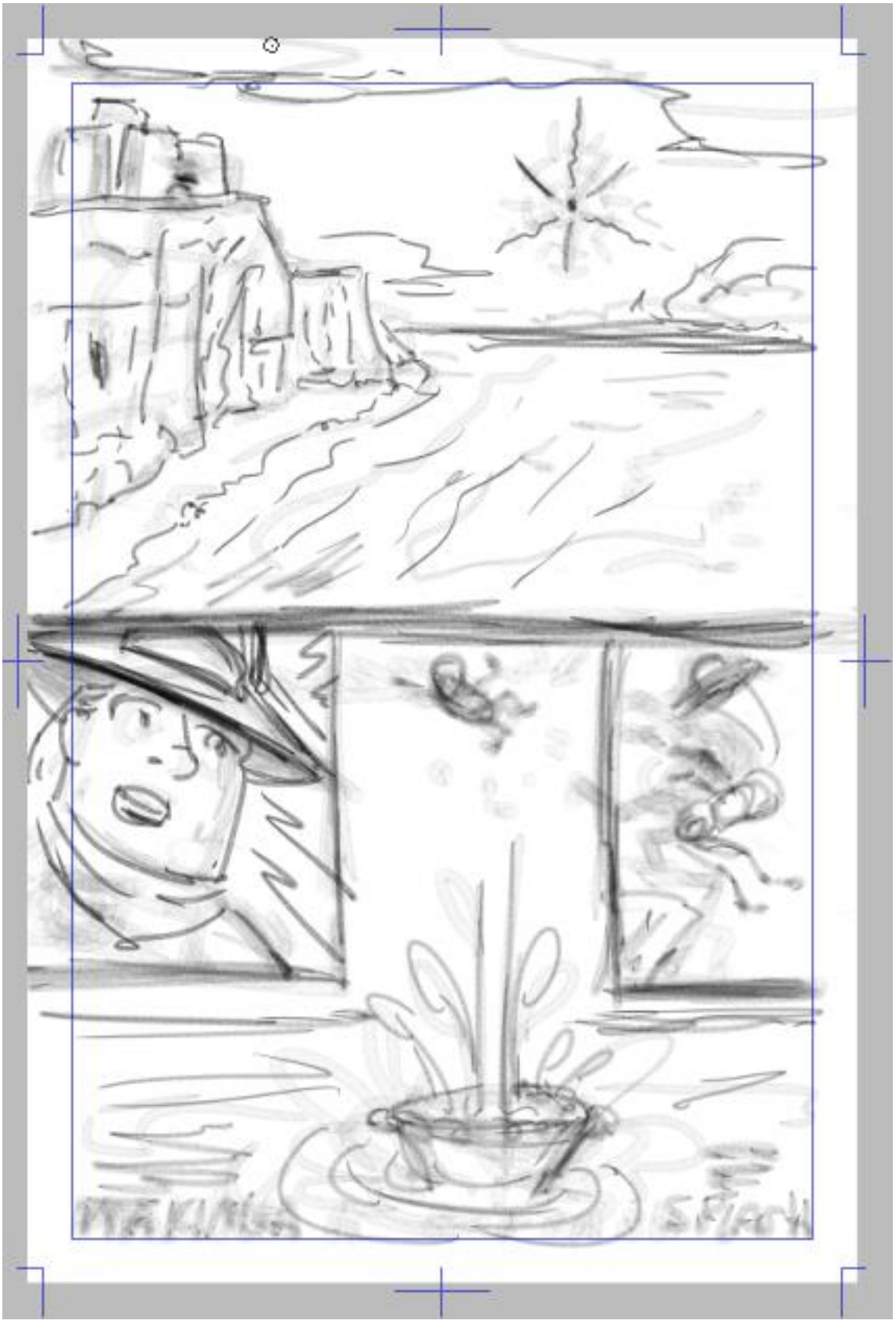
THIS IS OUR SEARCH AND TAG PANE. WE CAN ENTER IN SEARCH TERMS AT THE TOP PART OF IT OR SELECT THE TAG OR TAGS WE WANT TO DISPLAY.

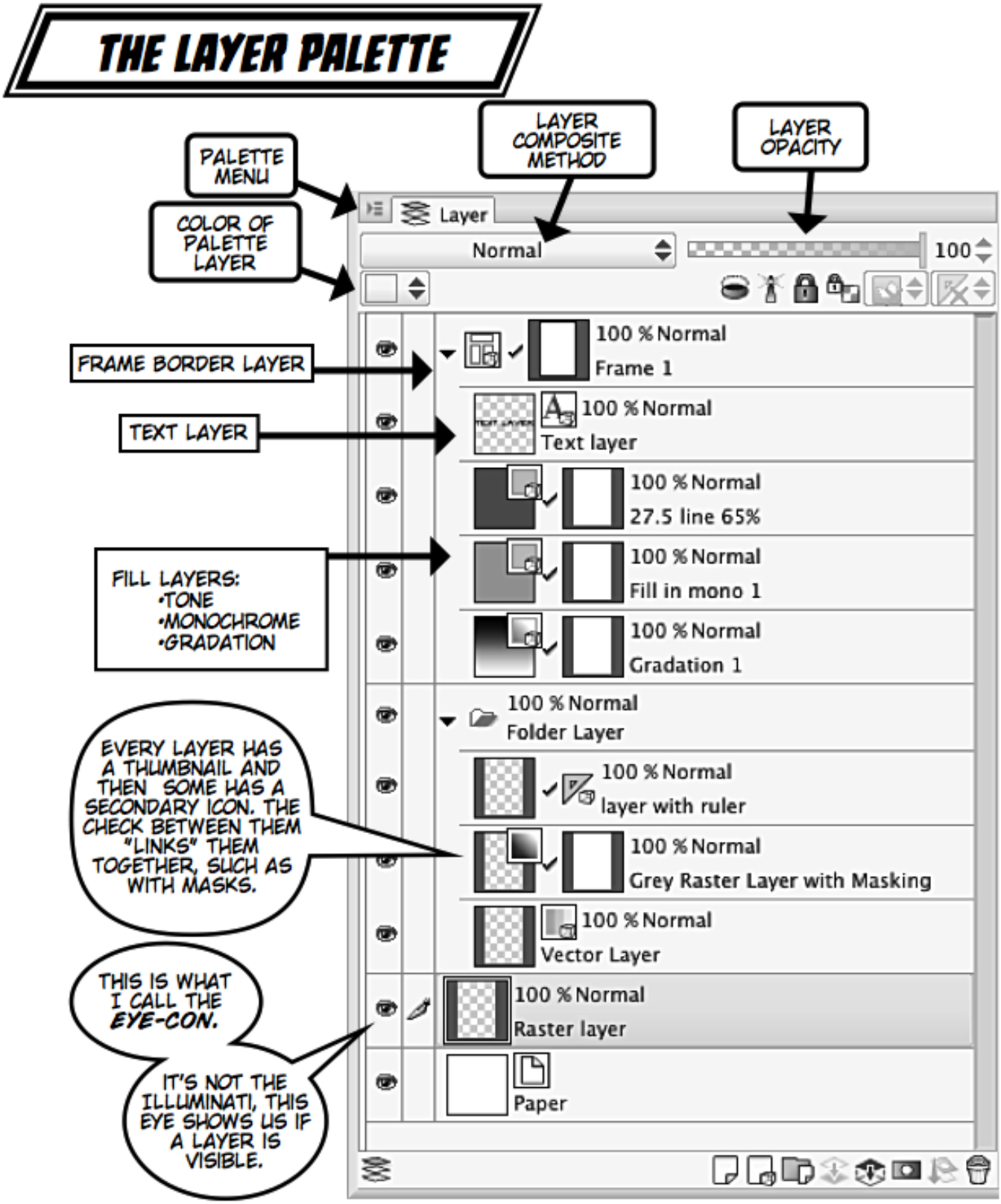
THIS IS OUR DETAIL PANE. THIS WILL SHOW US ADDITIONAL INFORMATION ABOUT THE SPECIFIC MATERIAL WE'VE SELECTED.



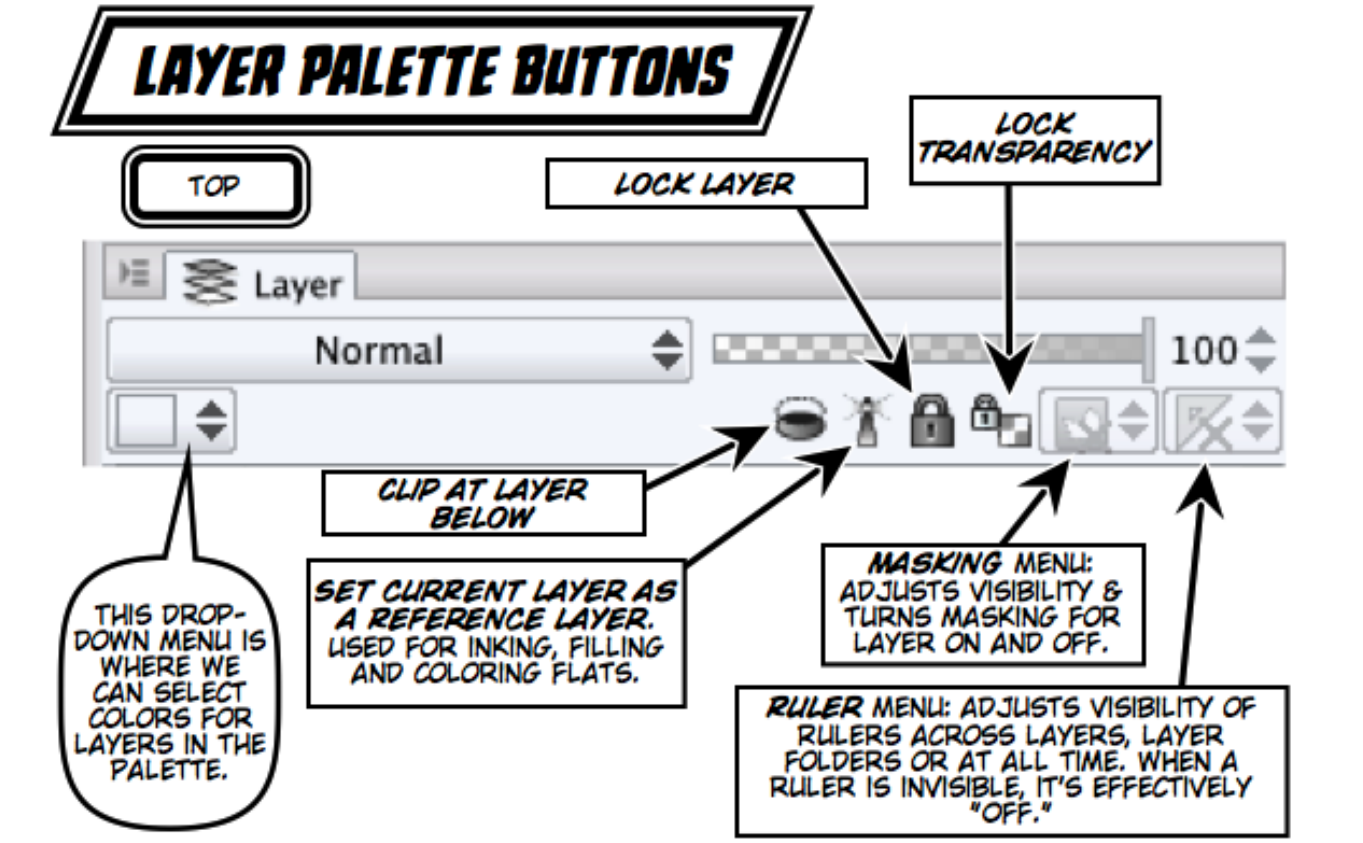

Material property
Material name:
Sand Char Sheet
Material image:
SENTINELS OF SAND
MONK LORNT
Material settings for brush:
Use for paper texture
Use for brush tip shape
Paste operation
Scale up/down
Adjust after pasting
Tiling
Repeat
Tiling direction:
Vertical and horizontal
Specify overlay
Sound effect etc.
Balloon/Text etc.
Signs etc.
Effect etc.
Foreground etc.
Person/Item etc.
Background etc.
No adjustment for order of overlapping.
Location to save material:
Material
Color pattern
Monochromic pattern
Manga material
Character Sheet
Comic Panels
Framing template
Balloon
Search tag:
Character Sheet
OK
Cancel

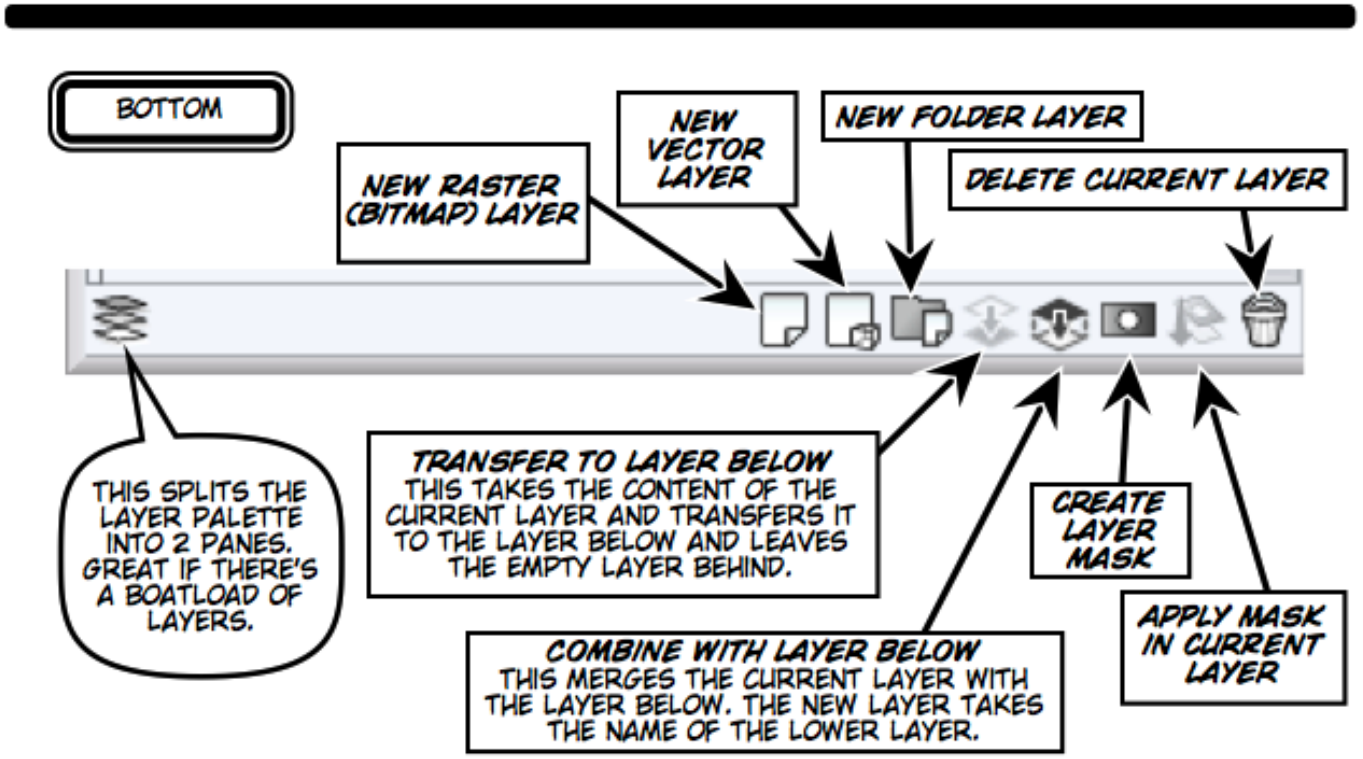





THE LAYER PALETTE
PALETTE MENU
COLOR OF PALETTE LAYER
LAYER COMPOSITE METHOD
LAYER OPACITY
Layer
Normal
100
FRAME BORDER LAYER
TEXT LAYER
FILL LAYERS:
•TONE
•MONOCHROME
•GRADATION
EVERY LAYER HAS A THUMBNAIL AND THEN SOME HAS A SECONDARY ICON. THE CHECK BETWEEN THEM "LINKS" THEM TOGETHER, SUCH AS WITH MASKS.
THIS IS WHAT I CALL THE EYE-CON.
IT'S NOT THE ILLUMINATI, THIS EYE SHOWS US IF A LAYER IS VISIBLE.
100 % Normal
Frame 1
100 % Normal
Text layer
100 % Normal
27.5 line 65%
100 % Normal
Fill in mono 1
100 % Normal
Gradation 1
100 % Normal
Folder Layer
100 % Normal
layer with ruler
100 % Normal
Grey Raster Layer with Masking
100 % Normal
Vector Layer
100 % Normal
Raster layer
Paper

LAYER PALETTE BUTTONS





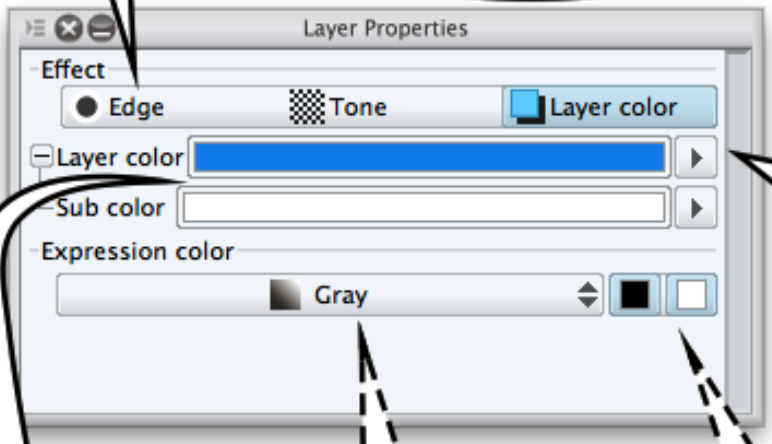
LAYER PROPERITES: EFFECTS

THIS ROW OF OPTIONS (***EDGE***, ***TONE*** AND ***LAYER COLOR***) APPEAR FOR MOST ANY LAYER. THEY ARE NON-DESTRUCTIVE WAYS TO CHANGE THE APPEARANCE OF THE LAYER.

EACH OF THESE OPTIONS CAN BE SET TO BE ***ON*** (HIGHLIGHTED LIKE ***LAYER COLOR*** IS) OR ***OFF*** (LIKE ***EDGE*** OR ***TONE***).

WHEN EXPORTING YOUR PAGE, IF THESE OPTIONS ARE ***ON***, THEY WILL BE EXPORTED AS IS - SO IF LAYER COLOR IS ON, THAT LAYER'S CONTENTS WILL BE EXPORTED AS THE CHOSEN COLOR.

EDGE WILL ADD A COLOR BORDER AROUND ANY MARKS ON THE LAYER
TONE WILL CREATE A TONE ON THE LAYER
LAYER COLOR WILL CHANGE HOW BLACK AND WHITE COLORS ARE DISPLAYED ON THE LAYER.
ALL OF THESE EFFECTS CAN BE TURNED ON OR OFF BY CLICKING ON THEIR ICON OR NAME.



CLICKING ON THESE DISCLOSURE TRIANGLES WILL MAKE OUR OPERATING SYSTEM'S COLOR CHOOSER APPEAR. WE CAN THEN CHOOSE THE COLOR THAT EITHER BLACK (***LAYER COLOR***) OR WHITE (***SUB COLOR***) WILL BE IN THE LAYER.

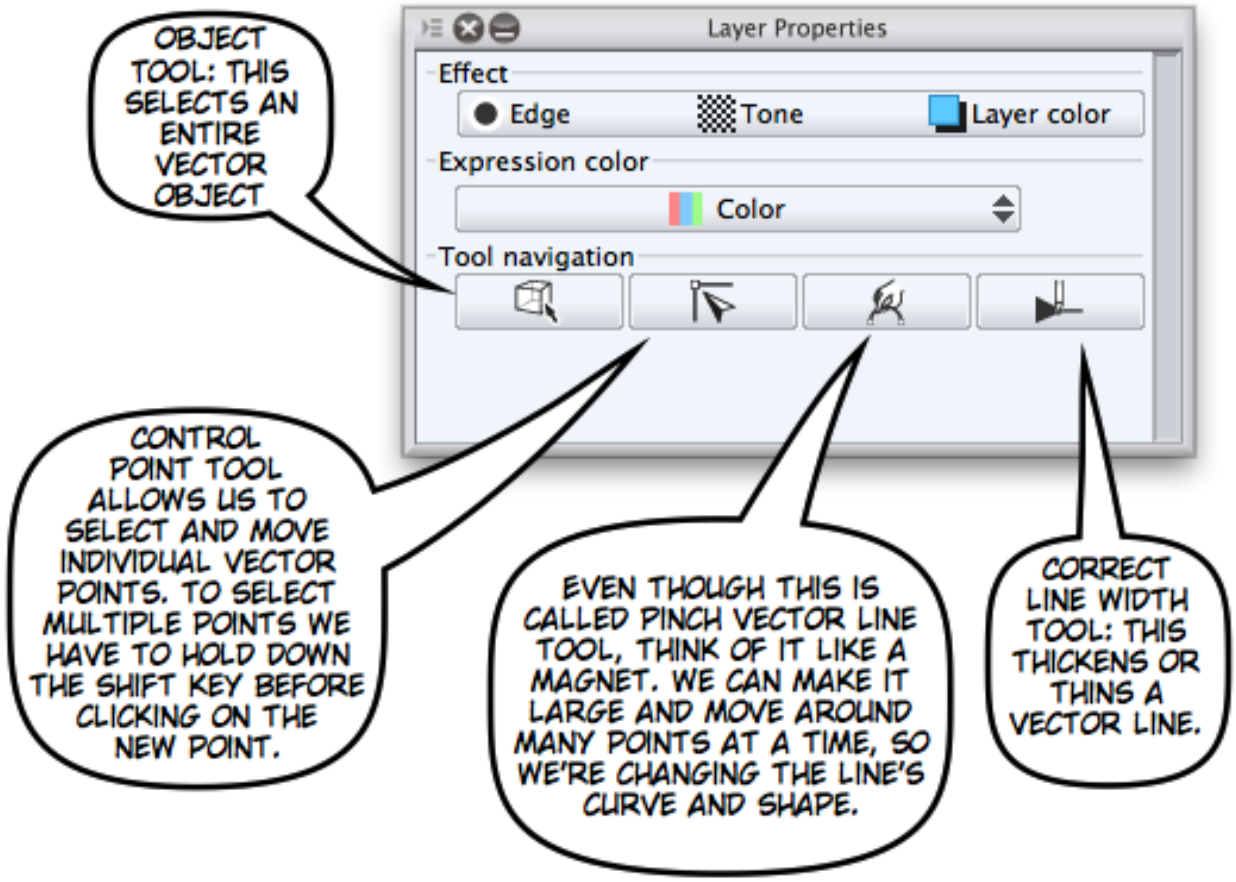
IF WE CLICK ON THESE ***SWATCHES***, THEY WILL BE ***FILLED*** WITH THE ***CURRENT COLOR***.

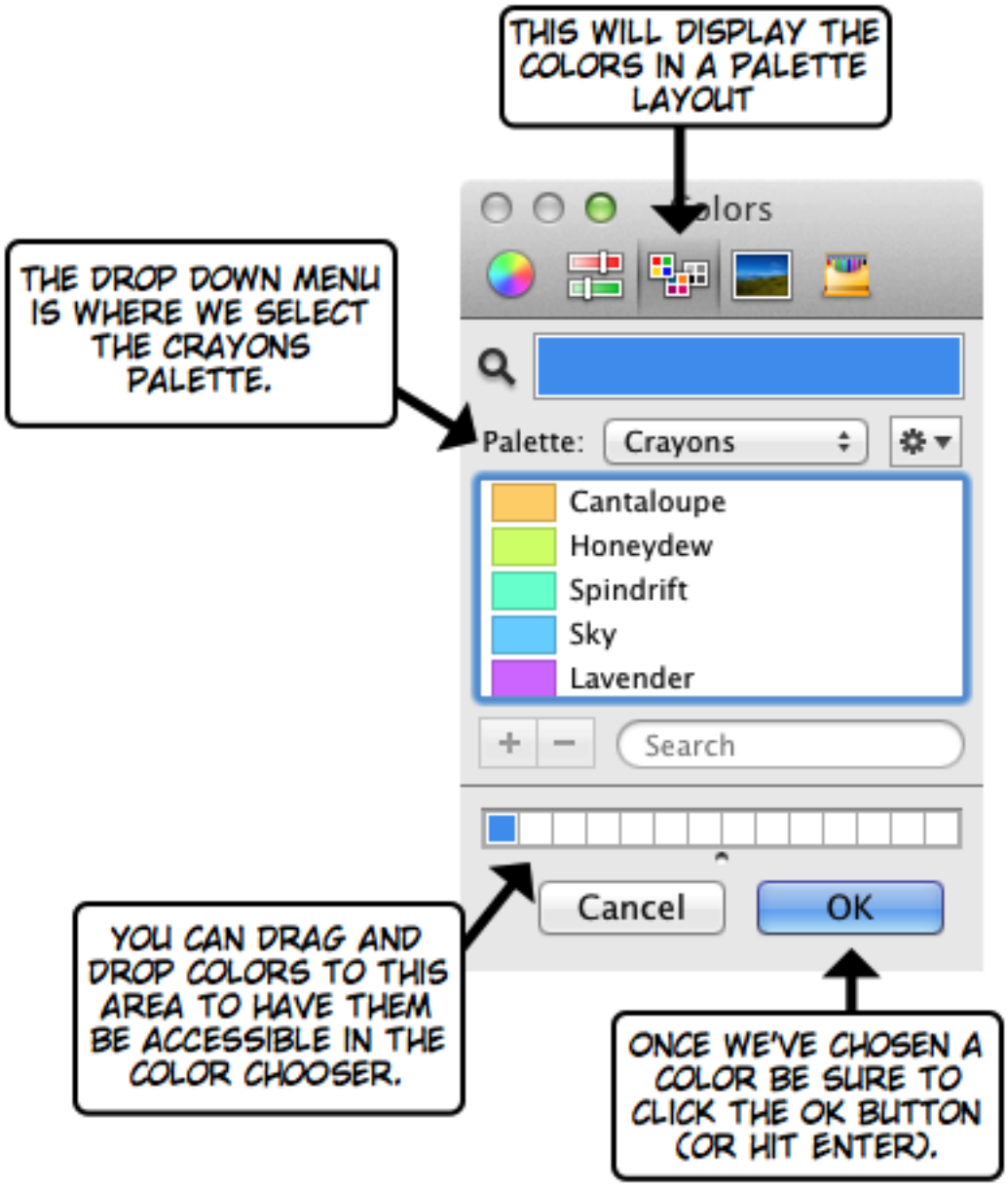
THIS DROP DOWN MENU IS WHERE WE CAN CHANGE THE COLOR DEPTH (OR ***EXPRESSION COLOR***) OF THE CURRENT LAYER.

IF WE'RE USING A BLACK AND WHITE OR GREYSCALE SCAN OR ARTWORK, THESE BUTTONS CAN MAKE EITHER BLACK OR WHITE TRANSPARENT. NO NEED TO USE MULTIPLY LAYERS.

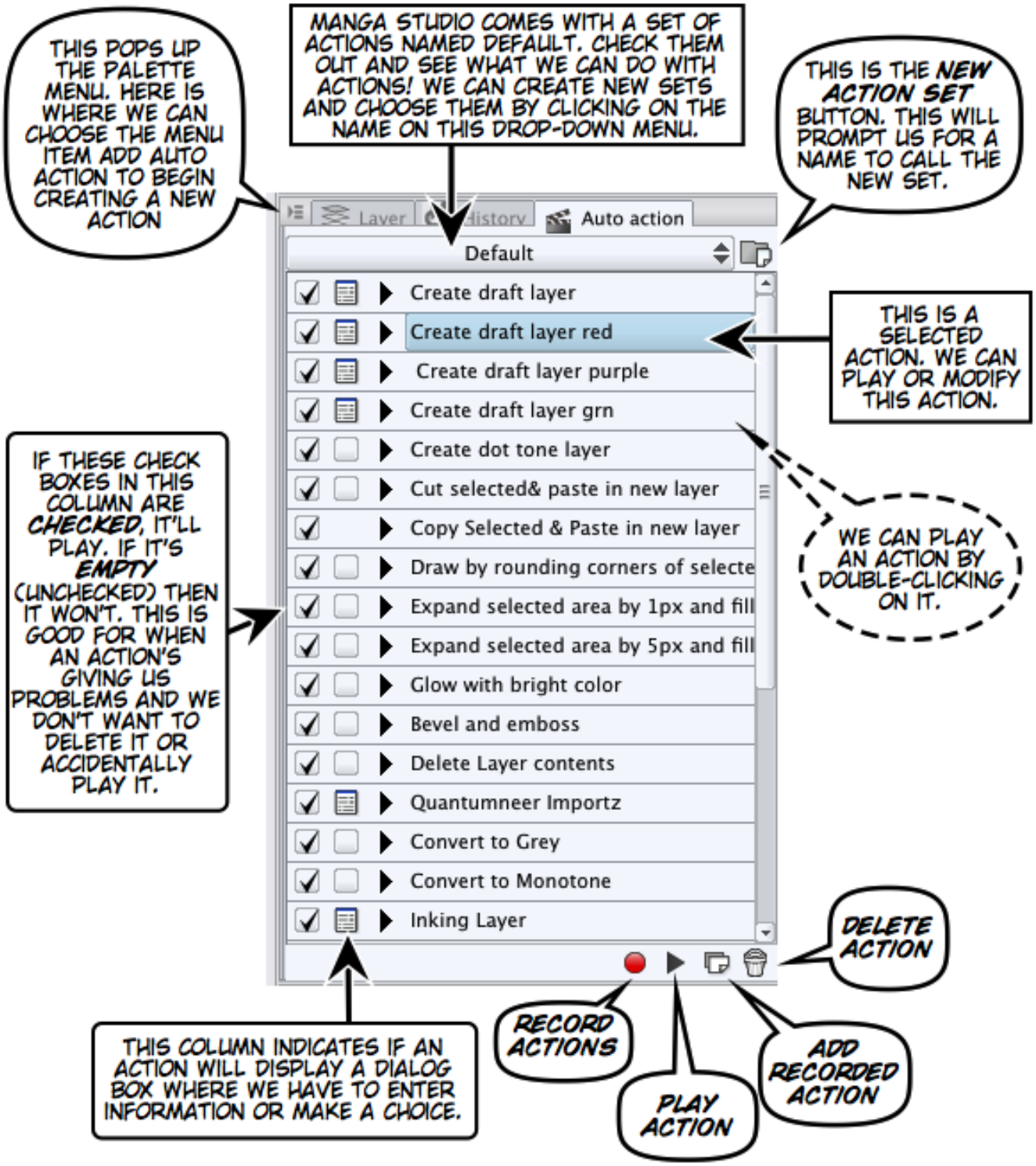
LAYER PROPERTIES: TOOL NAVIGATION

THESE ICONS ARE LIKE *SHORTCUTS* TO THE TOOLS FROM THE TOOL PALETTE. THEY'RE QUITE HANDY, AS THEY ARE ALL THERE & WE DON'T HAVE TO HUNT AROUND FOR THEM. VARIATIONS OF THIS ***TOOL NAVIGATION*** APPEAR WHEN A TEXT LAYER IS SELECTED AND/OR THE TEXT TOOL IS ACTIVE IN A TEXT BLOCK.

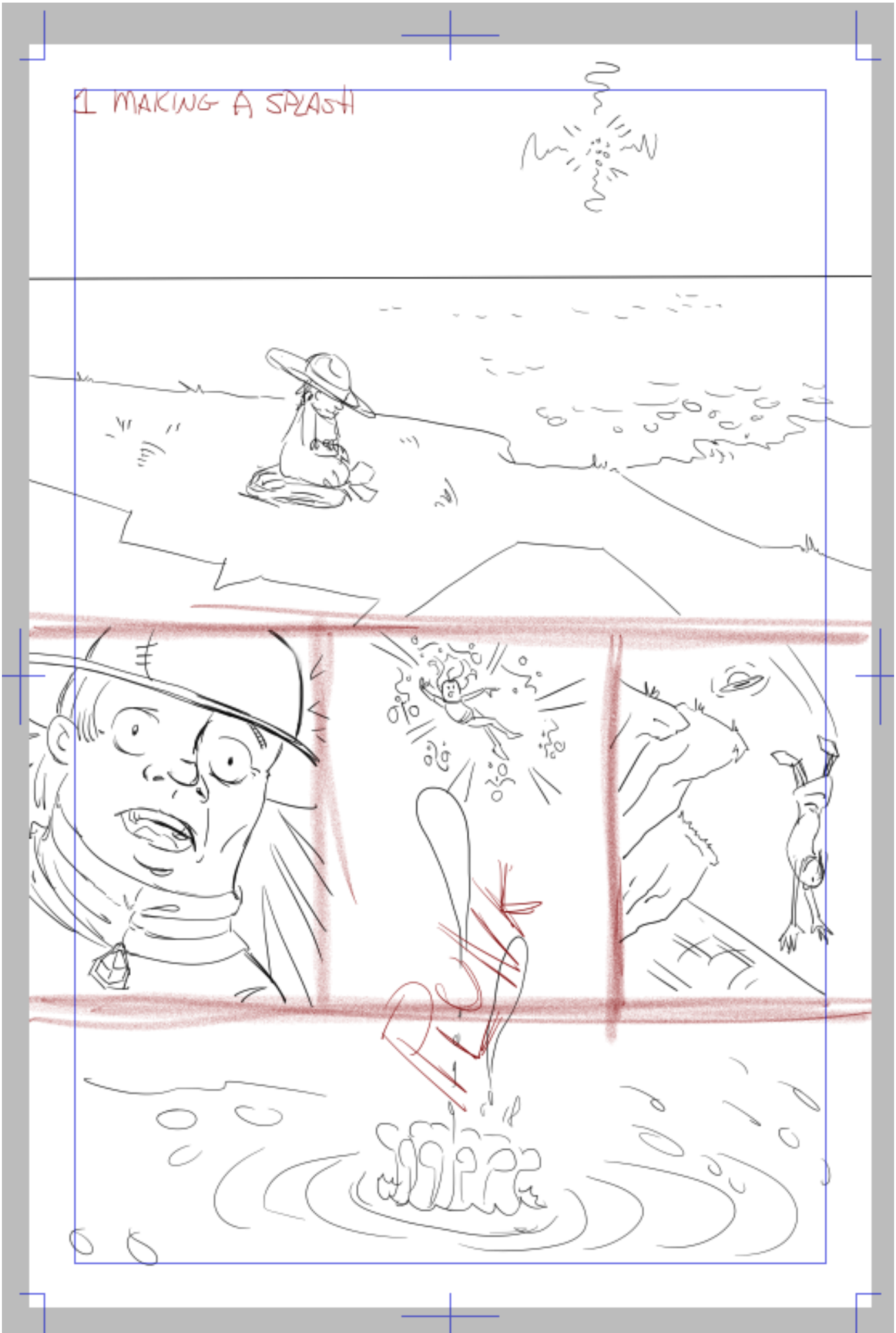


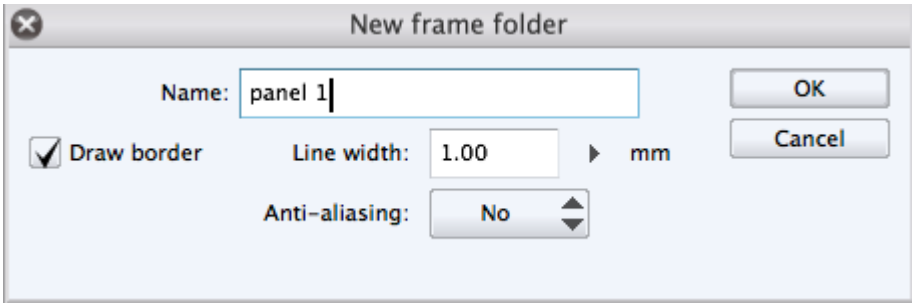

THIS WILL DISPLAY THE COLORS IN A PALETTE LAYOUT
THE DROP DOWN MENU IS WHERE WE SELECT THE CRAYONS PALETTE.
Palette:
Crayons
Cantaloupe
Honeydew
Spindrift
Sky
Lavender
Search
Cancel
OK
YOU CAN DRAG AND DROP COLORS TO THIS AREA TO HAVE THEM BE ACCESSIBLE IN THE COLOR CHOOSER.
ONCE WE'VE CHOSEN A COLOR BE SURE TO CLICK THE OK BUTTON (OR HIT ENTER).

THE AUTO ACTION PALETTE

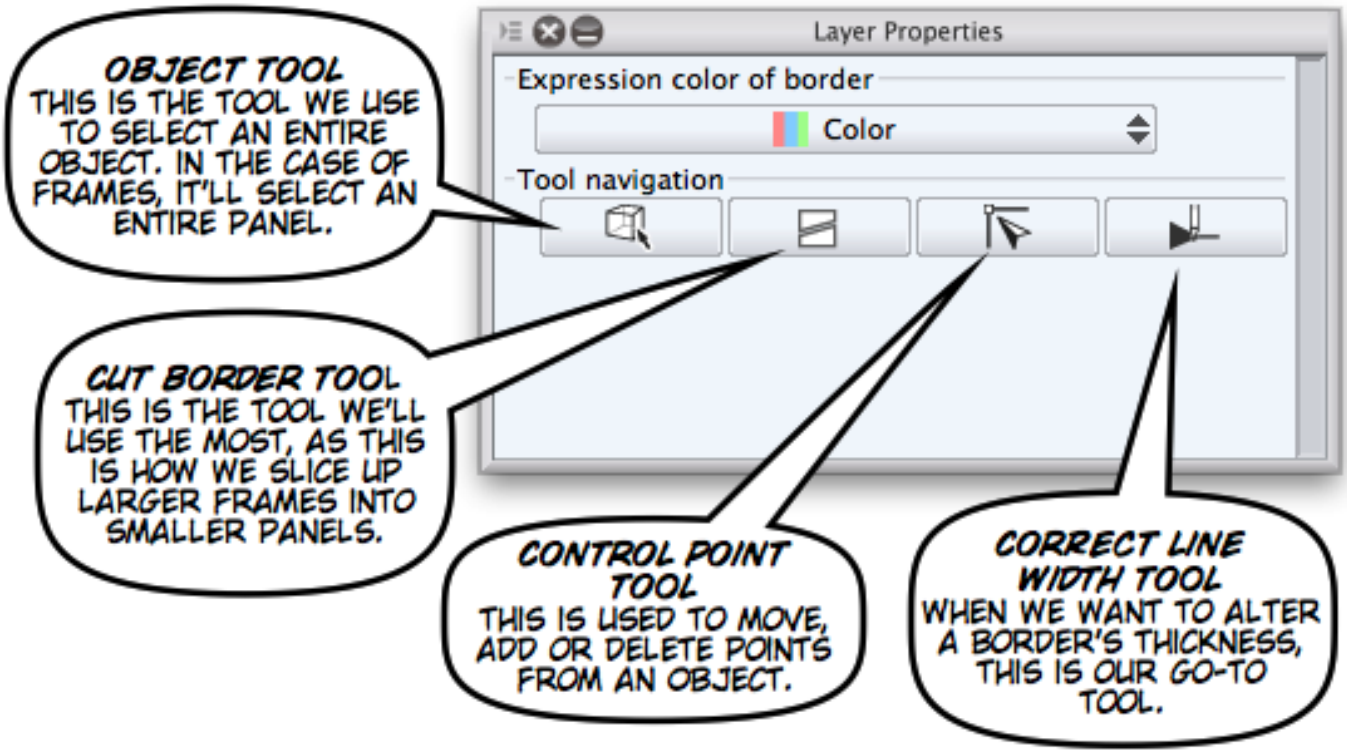


PENCIL OUTLINING/ REFINING
ROUGH SKETCH

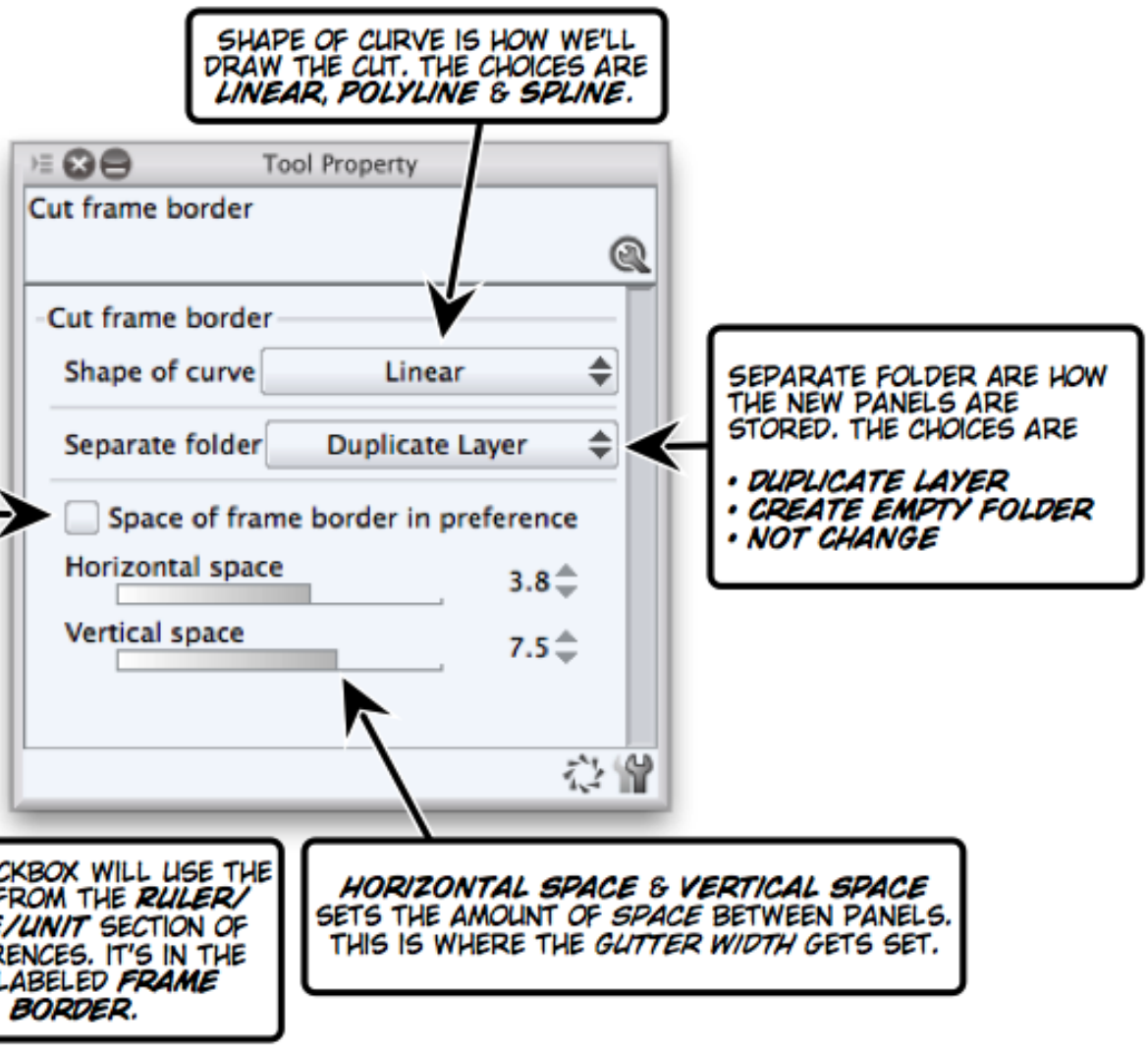

1 MAKING A SPLASH!

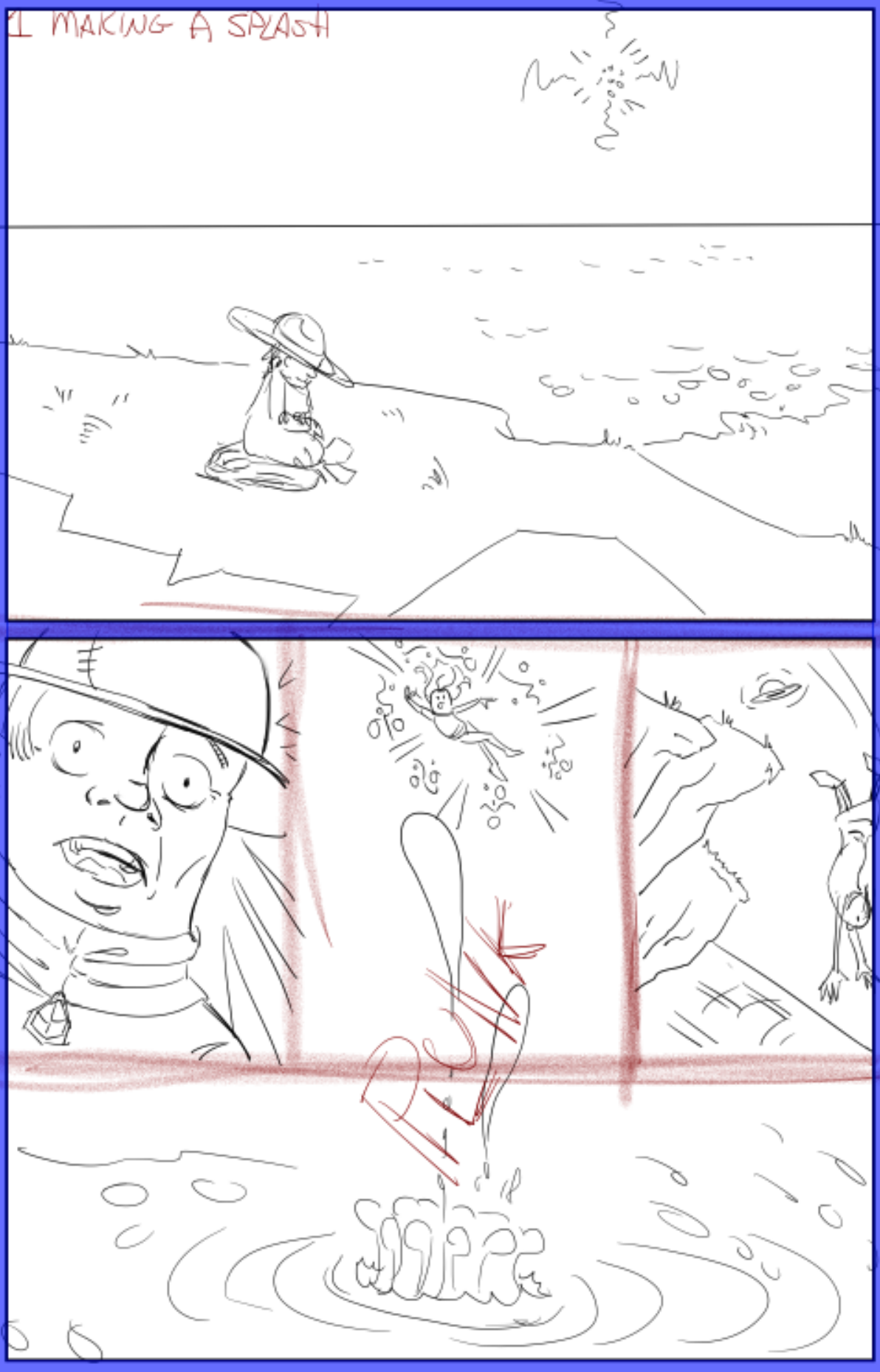


LAYER PROPERIES: FRAME FOLDER

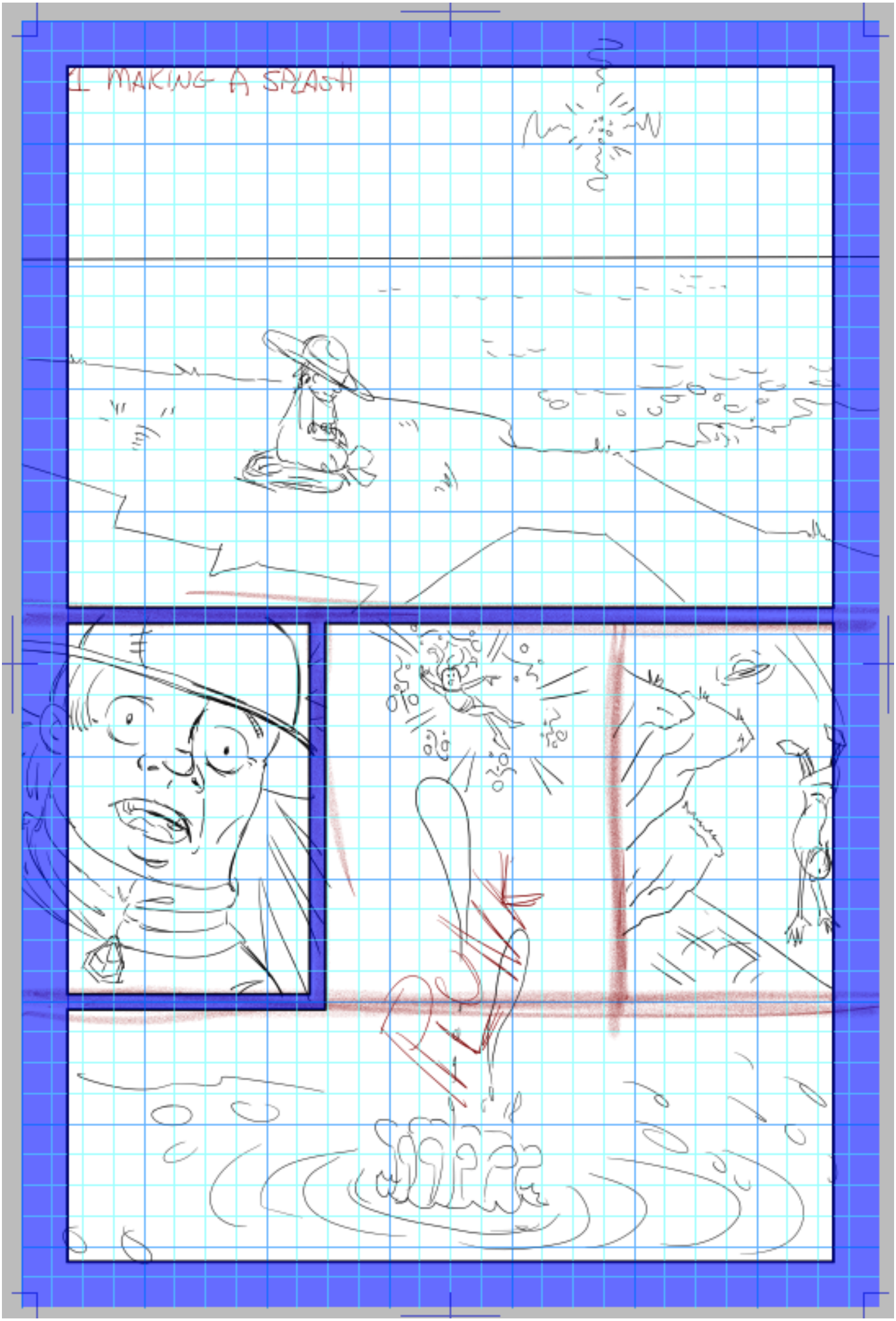


TOOL PROPERTIES: CUT FRAME BORDER




1 MAKING A SPLASH

BEGIN BY CLICKING IN THE GUTTER (DIAMOND 1) AND DRAG DOWN TO THE GRID LINE (DIAMOND 2) AND CLICK...
1
2
3
...THEN DRAG TO THE LEFT (DIAMOND 3) WHILE HOLDING THE SHIFT KEY DOWN AND CLICK THERE AND HIT THE ENTER/RETURN KEY TO FINISH.
THIS GRID LINE IS PRETTY MUCH WHERE WE NEED IT.


1 MAKING A SPLASH!!

MAKING PANELS IN SEPARATE FRAME LAYERS

TAKE A MOMENT AND LOOK AT THE NUMBERED STEPS. 3,4 & 5 ARE MIRRORED IN 6,7 & 8. BLACK DIAMONDS ARE THE END OF A SERIES OF STEPS: 2,5 & 8.

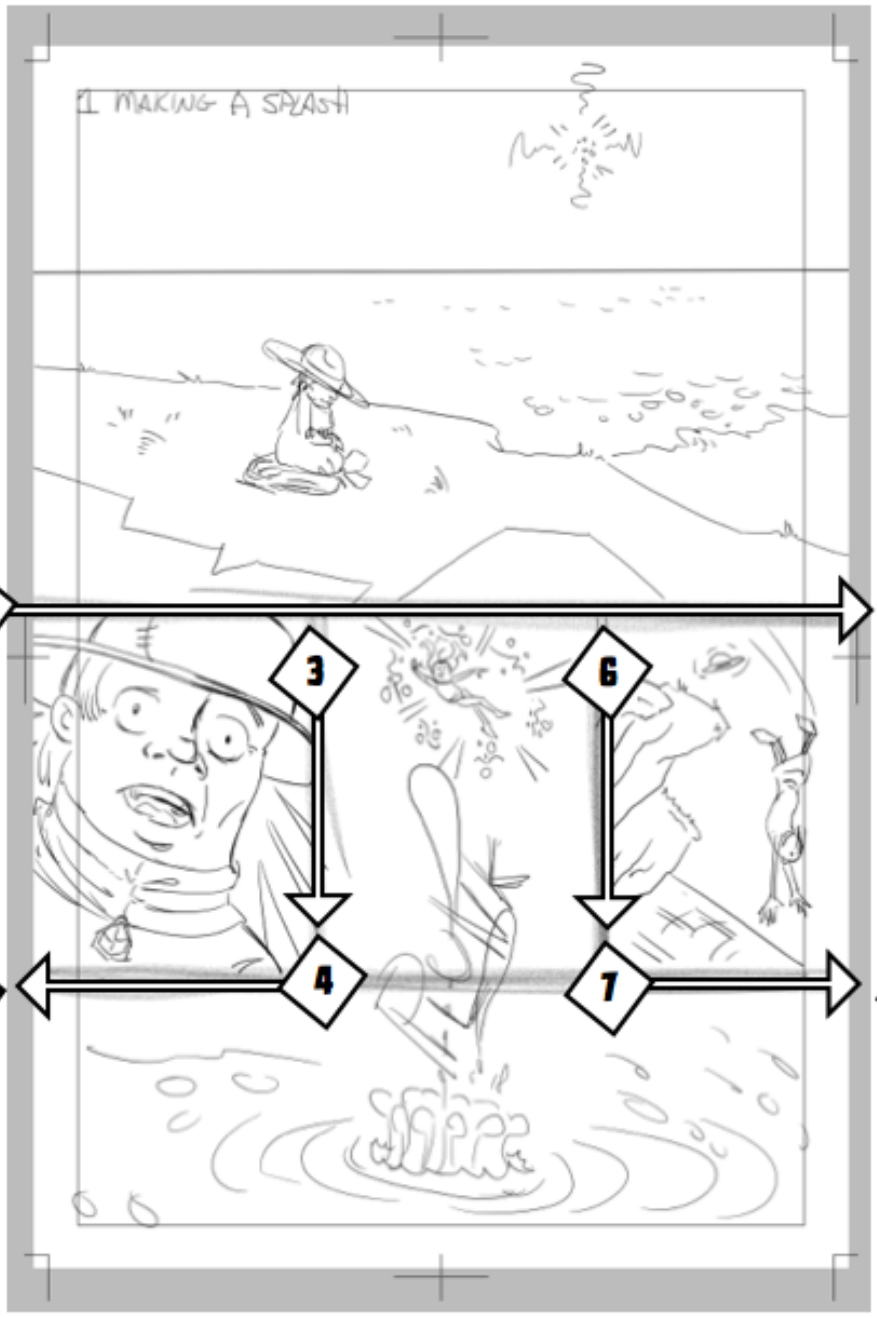
THE WHITE DIAMONDS ARE WHERE WE CLICK. THE ARROW SHOWS US THE DIRECTION THE CURSOR IS MOVED.

TO GET HORIZONTAL OR VERTICAL LINES, HOLD DOWN THE SHIFT KEY.

THE ***BLACK DIAMONDS*** ARE WHERE WE PRESS THE ***RETURN/ENTER*** KEY.

EVERY TIME WE HIT ***RETURN/ENTER***-- WE CREATE A NEW PANEL OR FRAME LAYER. THIS NEW FRAME LAYER IS SELECTED & IS THE ACTIVE LAYER.

WE WILL SELECT THE LAYER WITH THE REST OF THE PAGE TO MAKE THE REMAINING PANELS.



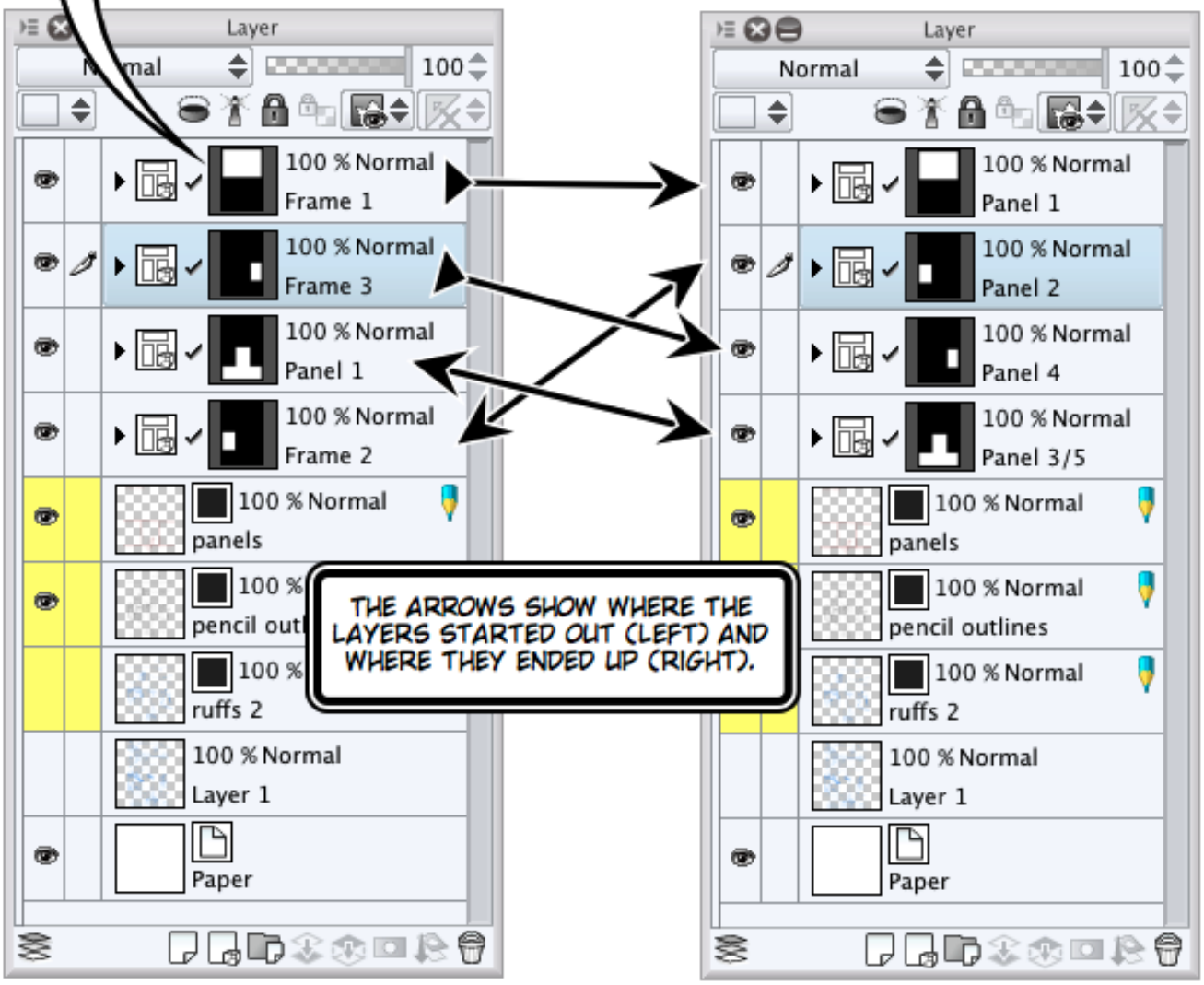
ORDERING THE PANELS

WHEN A PANEL IS SPLIT OR NEW PANELS CREATED, THE NUMBERING IS TOTALLY WRONG. HERE'S A WAY TO FIX THAT... BY HAND.

THE THUMBNAIL OF THE LAYER MASK SHOWS US THE PANEL IN CONTEXT TO THE PAGE.

DOUBLE-CLICK ON THE NAME OF THE LAYER TO RENAME IT. PRESS RETURN TO CONFIRM THE NAME CHANGE.

THEN CLICK AND DRAG THE LAYER TO MOVE IT UP OR DOWN SO WE'LL GET THE PANELS IN ORDER.



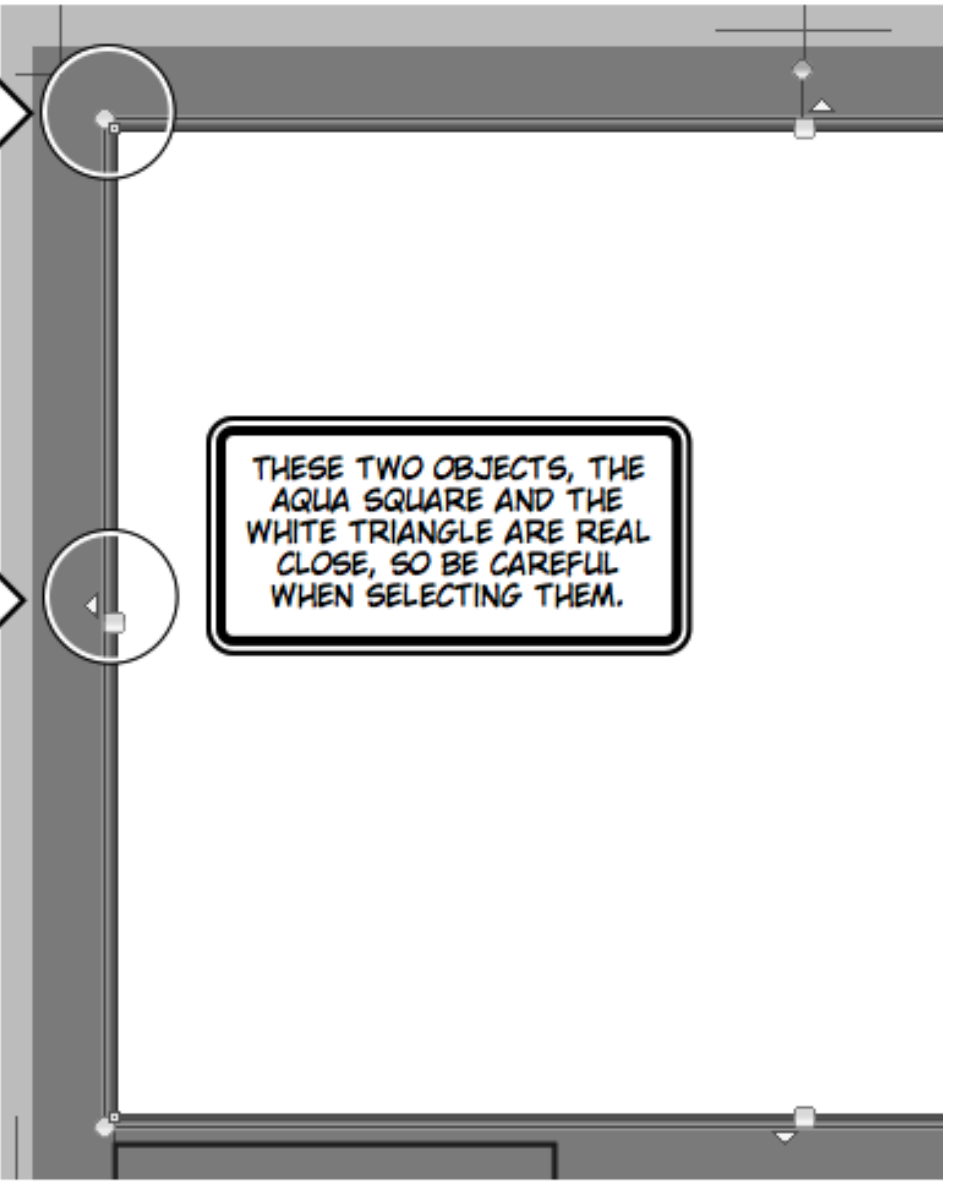
THE ARROWS SHOW WHERE THE LAYERS STARTED OUT (LEFT) AND WHERE THEY ENDED UP (RIGHT).

FRAME LAYER OBJECT GIZMOS!

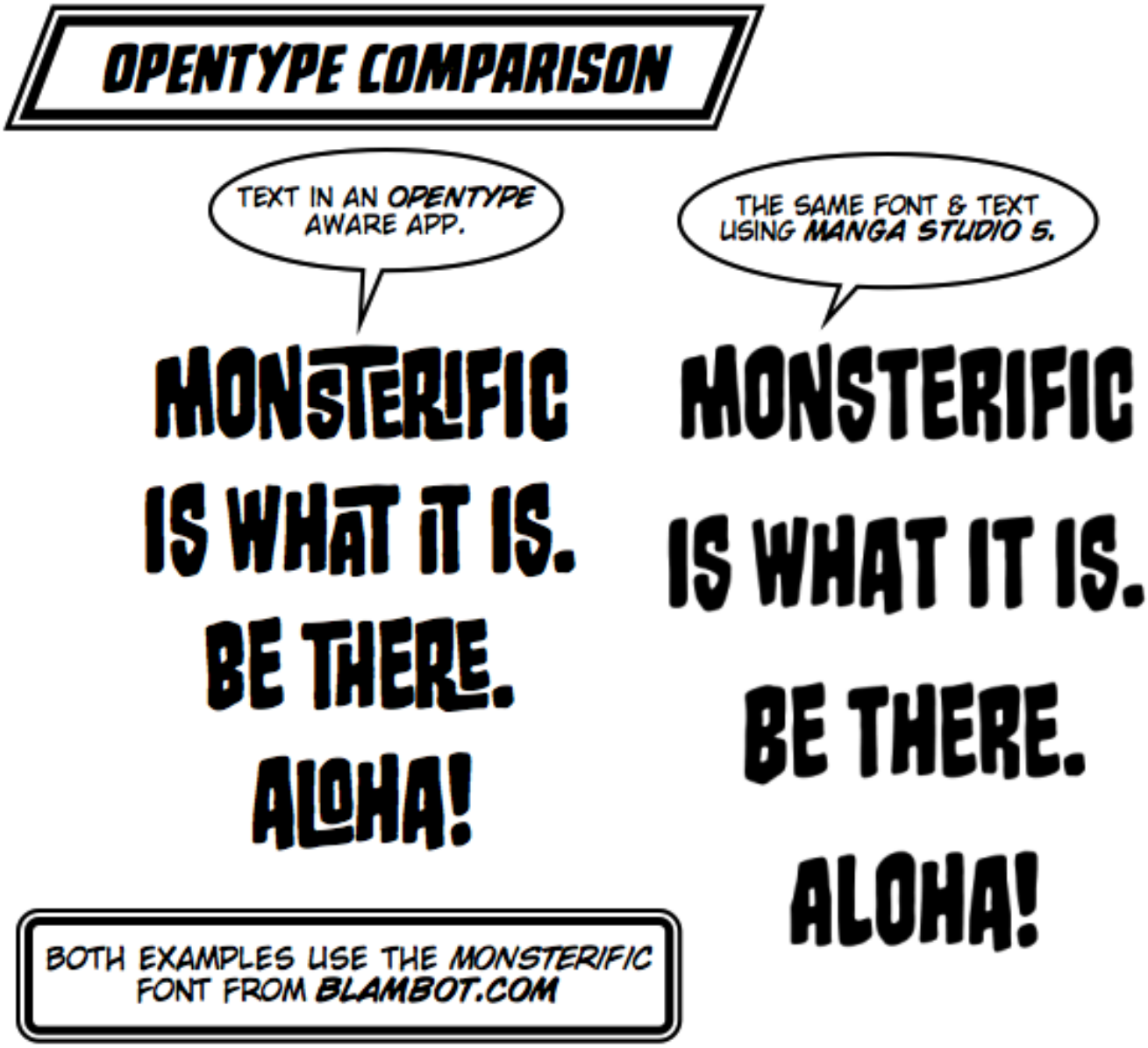
THESE AQUA COLORED DOTS ON THE CORNERS CAN BE DRAGGED OUT AND WILL DISTORT OUR SQUARE PANEL SHAPE.

THE AQUA SQUARE WHEN CLICKED AND DRAGGED WILL PULL OUT THE SIDE REMAING PARALLEL TO IT'S ORIGINAL ORIENTATION.

THE WHITE TRIANGLE JUST TAKES A SINGLE CLICK TO PUSH THE SIDE OUT TO THE PAGE'S EDGE. THIS IS PERFECT FOR FULL BLEED PAGES, REMEMBER THAT PART OF THE EDGES WILL GET TRIMMED? THAT MEANS WE'LL LOSE THOSE BORDERS. JUST WHAT WE WANT.



THESE TWO OBJECTS, THE AQUA SQUARE AND THE WHITE TRIANGLE ARE REAL CLOSE, SO BE CAREFUL WHEN SELECTING THEM.


OPENTYPE COMPARISON
TEXT IN AN OPENTYPE AWARE APP.
MONSTERIFIC IS WHAT IT IS. BE THERE. ALOHA!
THE SAME FONT & TEXT USING MANGA STUDIO 5.
MONSTERIFIC IS WHAT IT IS. BE THERE. ALOHA!
BOTH EXAMPLES USE THE MONSTERIFIC FONT FROM BLAMBOT.COM

TEXT TOOL SETTINGS: FONT

A SPECIFIC FONT CAN BE CHOSEN FROM THIS DROP-DOWN MENU.

THE CURRENT FONT WILL BE DISPLAYED HERE.

AFTER A NUMBER OF EXPERIMENTS, THIS ***MIXED FONT*** OPTION SEEMS TO DO NOTHING USABLE FOR COMICS.

THE SIZE OF THE FONT IN UNITS THAT WERE SPECIFIED IN THE PREFERENCES. HERE, IT'S IN POINTS.

HERE WE CAN HAVE THE TEXT STYLE BE BOLD -- ***IF*** MANGA STUDIO *RECOGNIZES* A FONT STYLE AS BEING BOLD. IT'S LESS FRUSTRATING JUST TO GO TO THE DROP DOWN MENU AND CHOOSE ALL FONTS AND STYLES THERE.

Tool Settings

Text

Font
Text
Reading
Settings of editing

Settings for font and size of character.
You can apply settings for each character by selecting it.

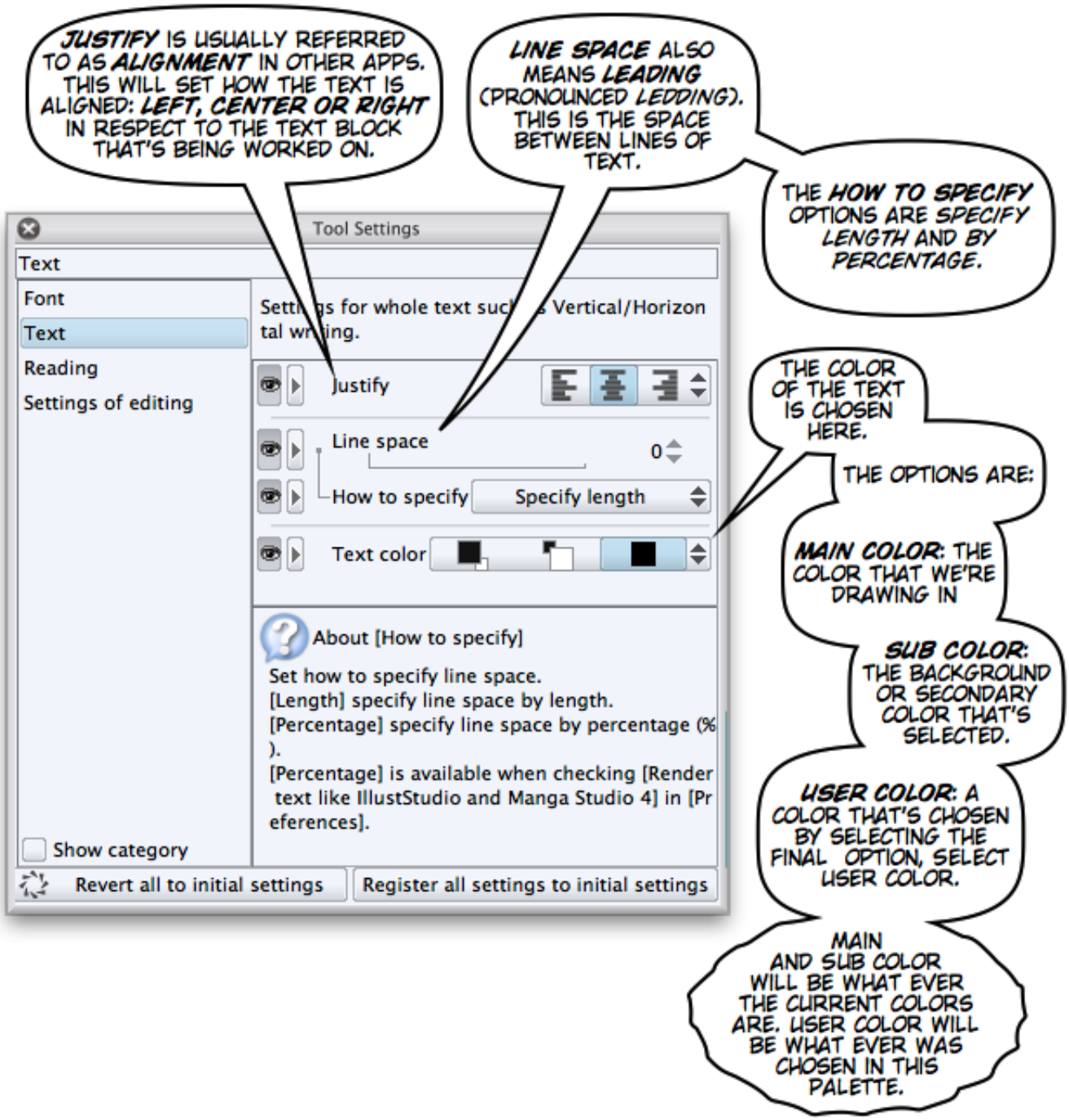
Font: CCColleenDoran Regular
Mixed font: New | Change
Size: 10.0
Style: Bold | Underline

About [Font]
Select font size to use.

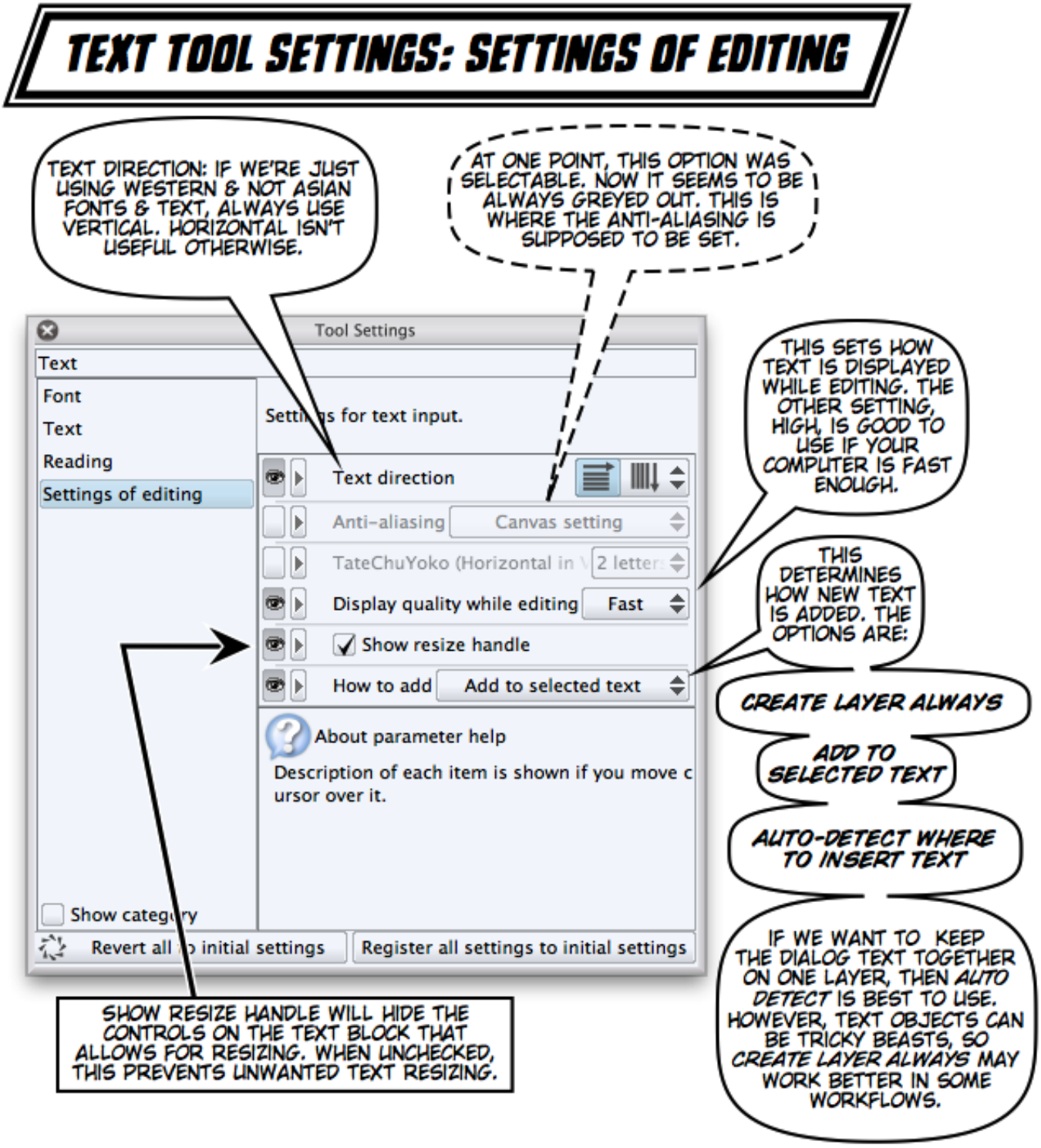
Show category

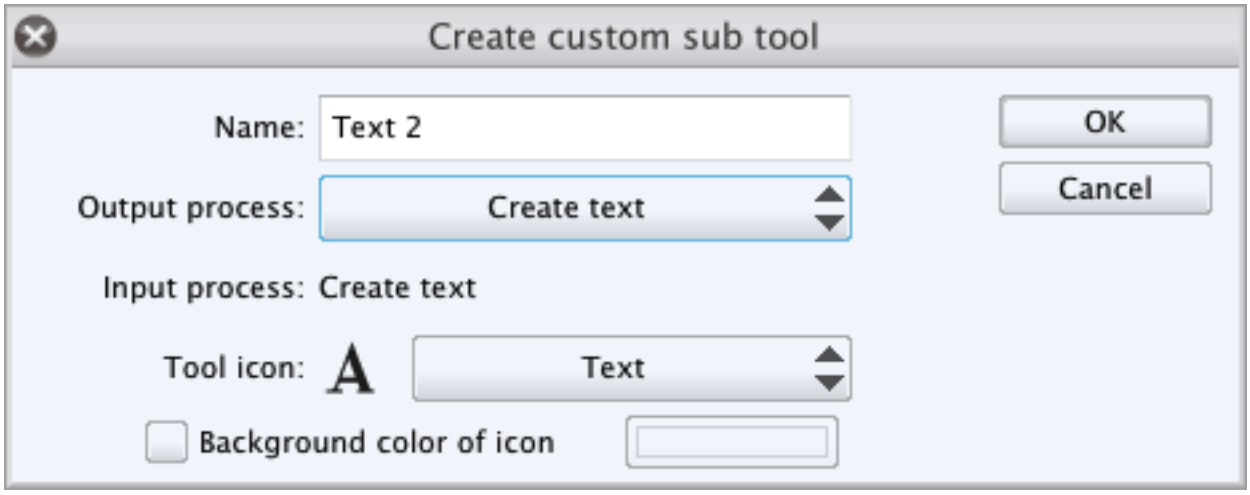
Revert all to initial settings | Register all settings to initial settings

TEXT TOOL SETTINGS: TEXT



TEXT TOOL SETTINGS: SETTINGS OF EDITING

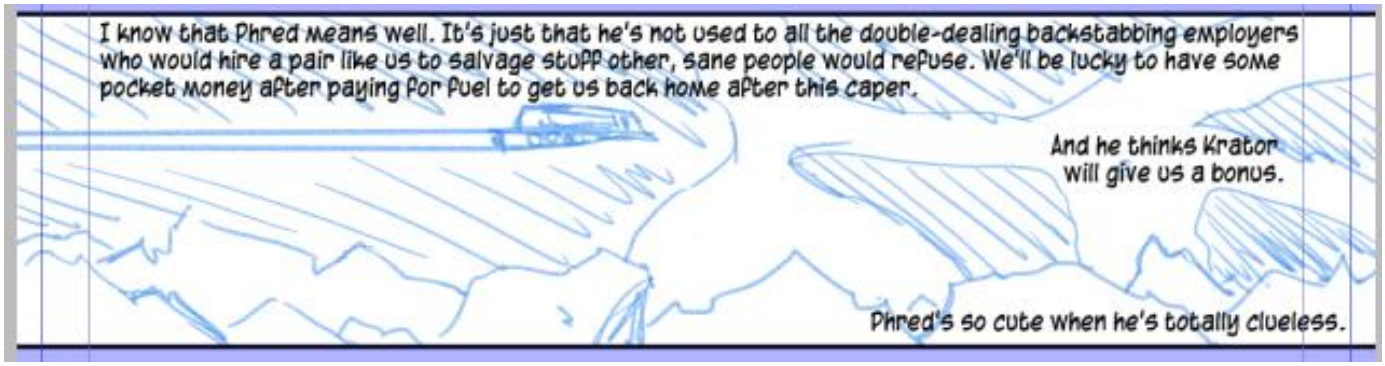


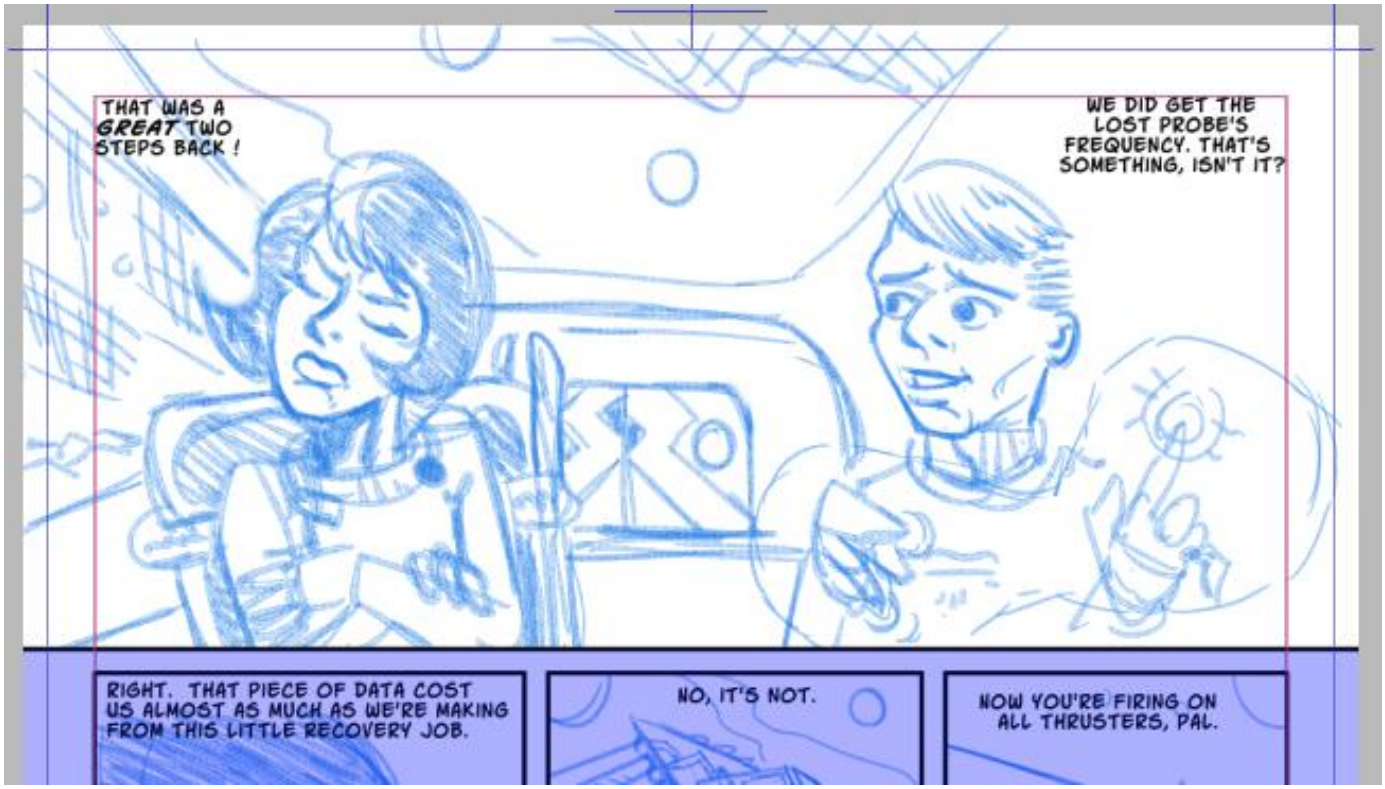


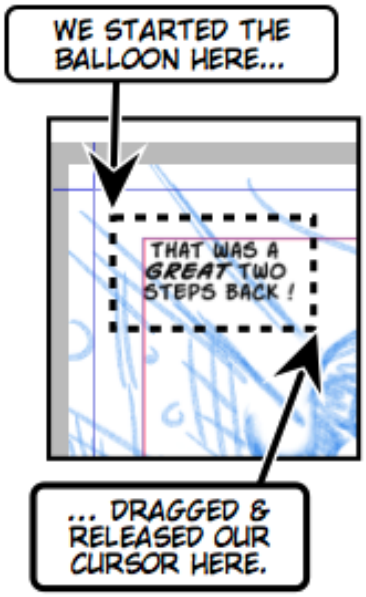
THIS IS AN EXAMPLE HOW RIVERS LOOK LIKE IN TEXT. THESE RIVERS MAKE SOME PARTS OF THE TEXT SEEM TO STAND APART AND JUST PLAIN LOOKS BAD.

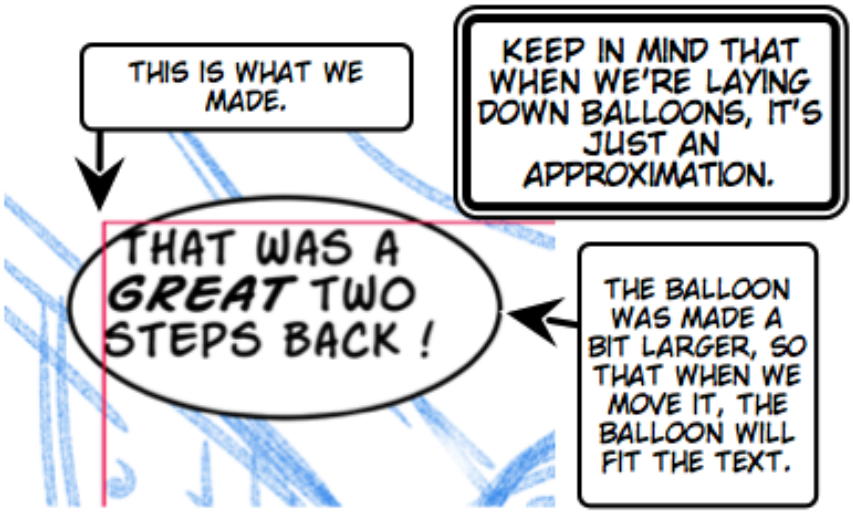
That was a
great two
steps back!

Right. And that piece of data cost us almost as much as we're making from this little recovery job.
Or is the concept of profit just a bit beyond your pollyanna mindset ?

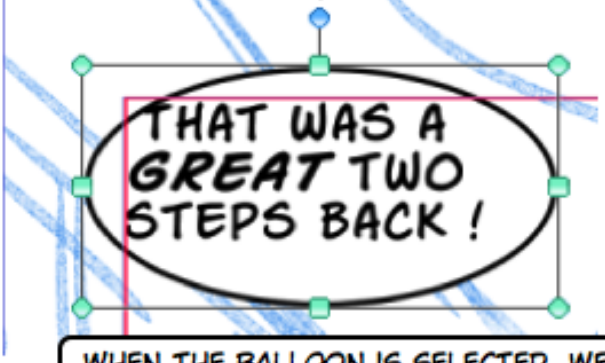

I know that Phred means well. It's just that he's not used to all the double-dealing backstabbing employers who would hire a pair like us to salvage stuff other, sane people would refuse. We'll be lucky to have some pocket money after paying for fuel to get us back home after this caper.
And he thinks Krator will give us a bonus.
Phred's so cute when he's totally clueless.


THAT WAS A GREAT TWO STEPS BACK !
WE DID GET THE LOST PROBE'S FREQUENCY. THAT'S SOMETHING, ISN'T IT?
RIGHT. THAT PIECE OF DATA COST US ALMOST AS MUCH AS WE'RE MAKING FROM THIS LITTLE RECOVERY JOB.
NO, IT'S NOT.
NOW YOU'RE FIRING ON ALL THRUSTERS, PAL.


WE STARTED THE BALLOON HERE...
THAT WAS A GREAT TWO STEPS BACK !
... DRAGGED & RELEASED OUR CURSOR HERE.


THIS IS WHAT WE MADE.
KEEP IN MIND THAT WHEN WE'RE LAYING DOWN BALLOONS, IT'S JUST AN APPROXIMATION.
THAT WAS A GREAT TWO STEPS BACK !
THE BALLOON WAS MADE A BIT LARGER, SO THAT WHEN WE MOVE IT, THE BALLOON WILL FIT THE TEXT.

THIS IS THE WHOLE BALLOON SELECTED. WHEN IT MOVES, IT'LL MOVE THE TEXT ALONG WITH IT.



WHEN THE BALLOON IS SELECTED, WE SEE THE ROTATE KNOB (THE BLUE CIRCLE) IN ADDITION TO THE USUAL CORNER DISCS AND MID-CUBES.

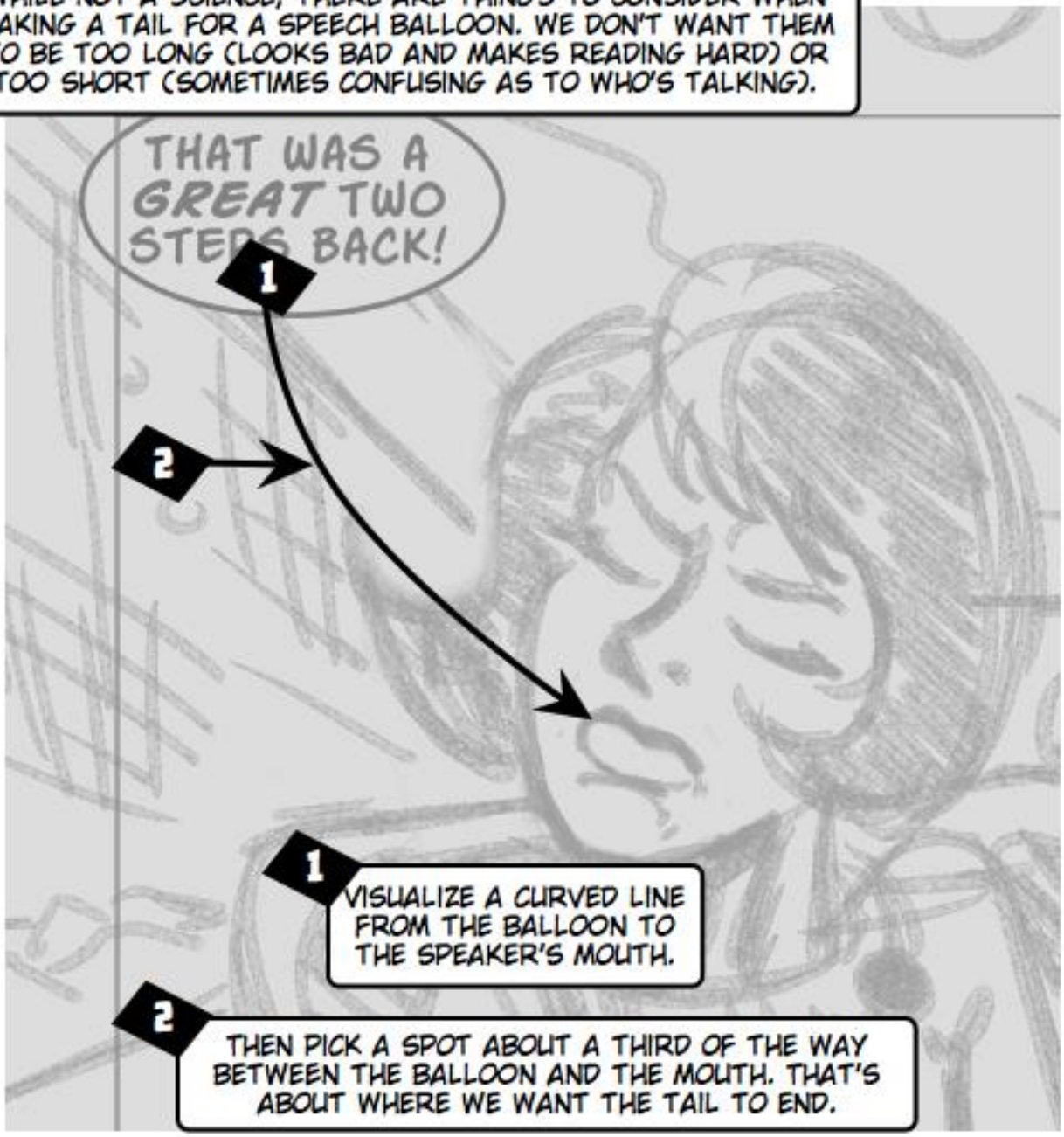
BY CLICKING ON THE TEXT, WE CAN JUST SELECT THE TEXT OBJECT THAT "BELONGS" TO THE BALLOON. NOW WE CAN MOVE ONLY THE TEXT TO POSITION IT WITHIN THE BALLOON.

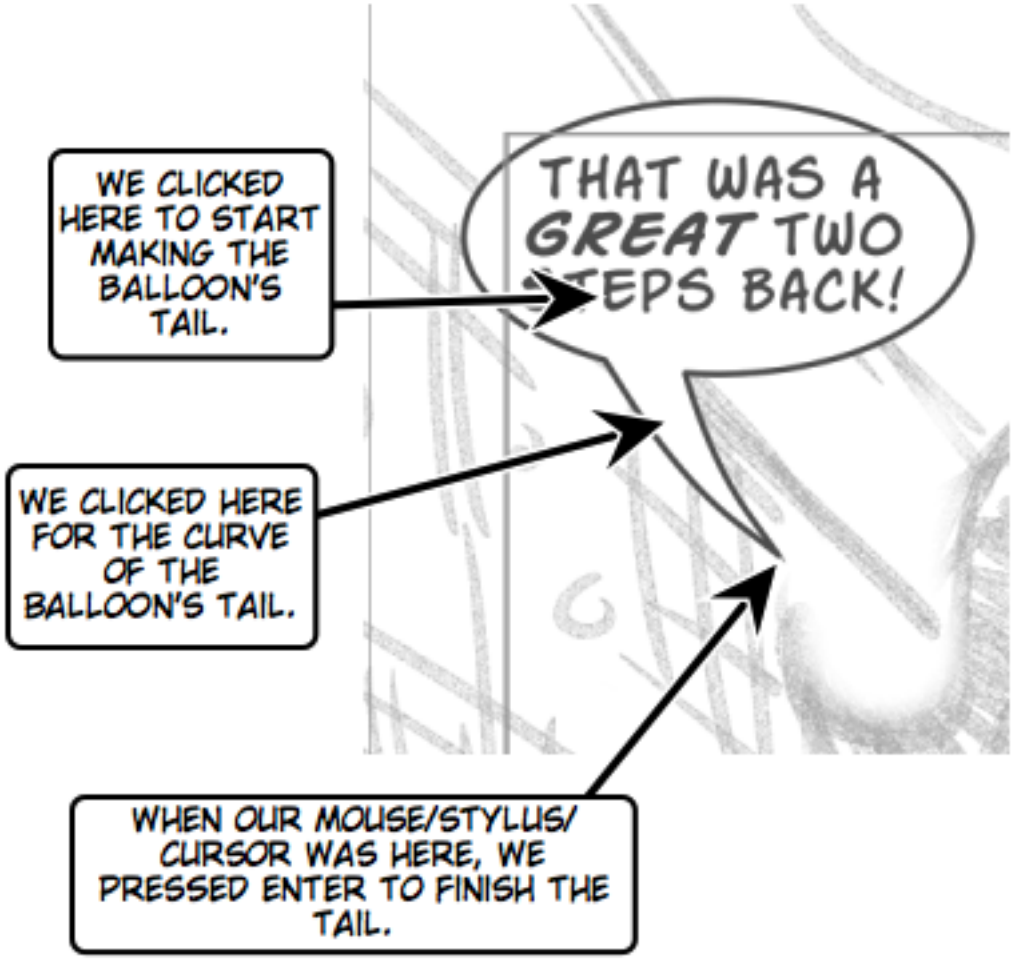
WHEN ONLY THE TEXT IS SELECTED, THE SELECTION OUTLINE IS SMALLER AND LACKS THE ROTATE KNOB.

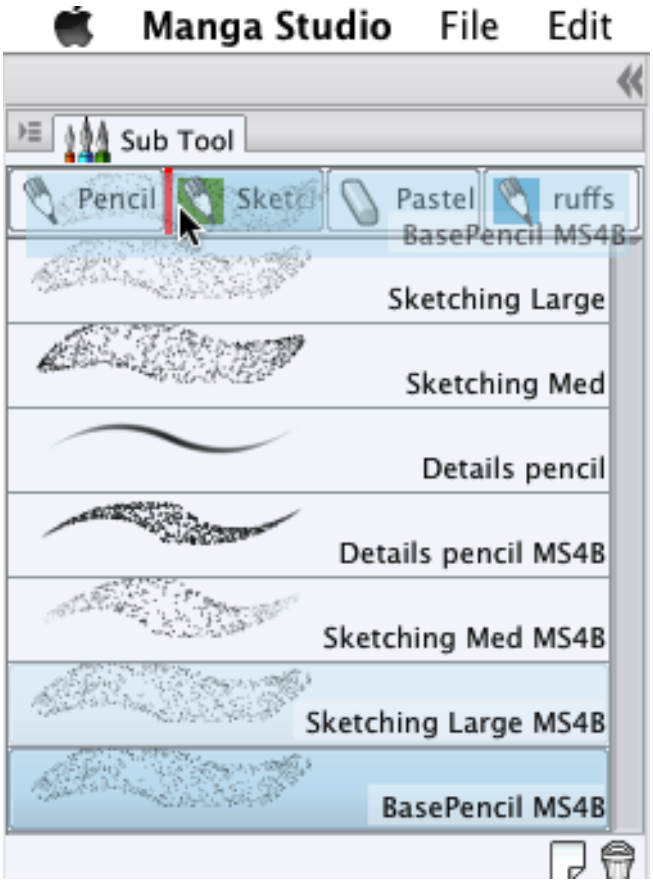
MAKE A NOTE HOW DIFFERENT THE TWO SELECTIONS LOOK.

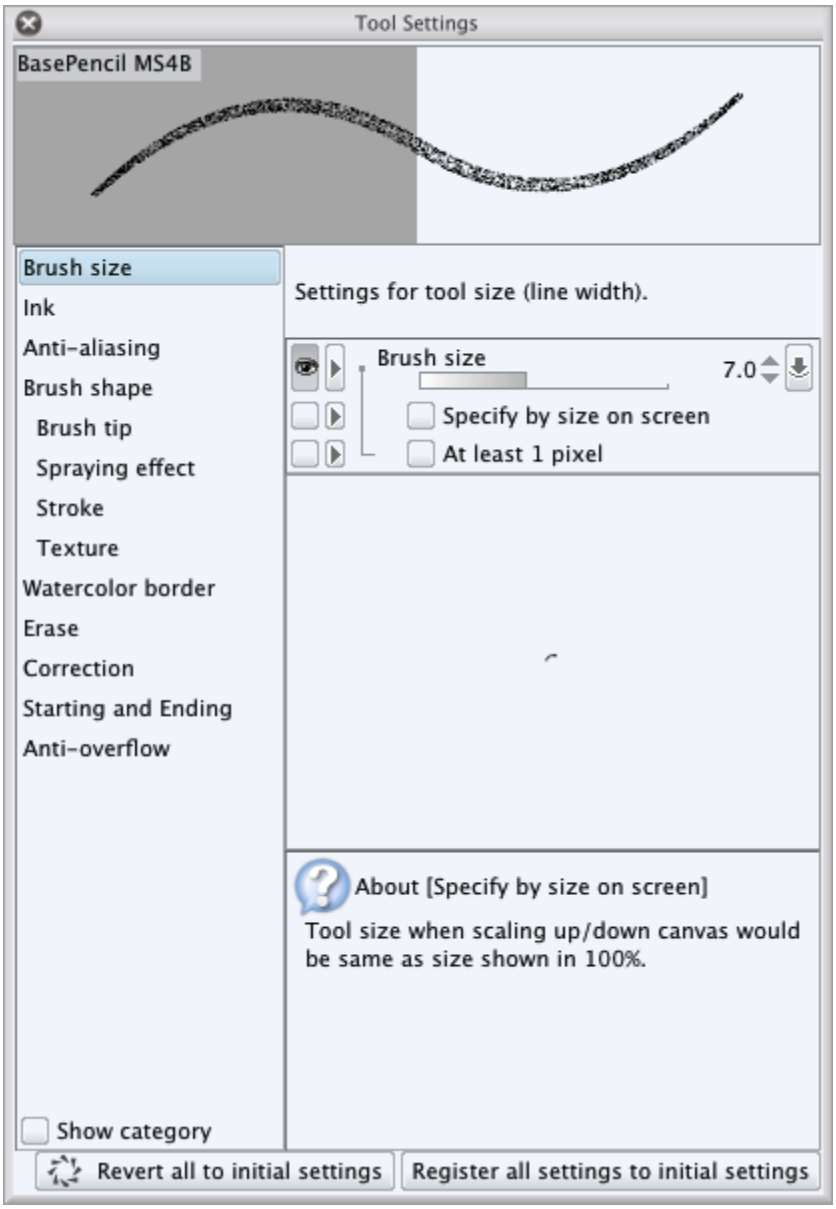
THE SCIENCE OF TAIL PLACEMENT

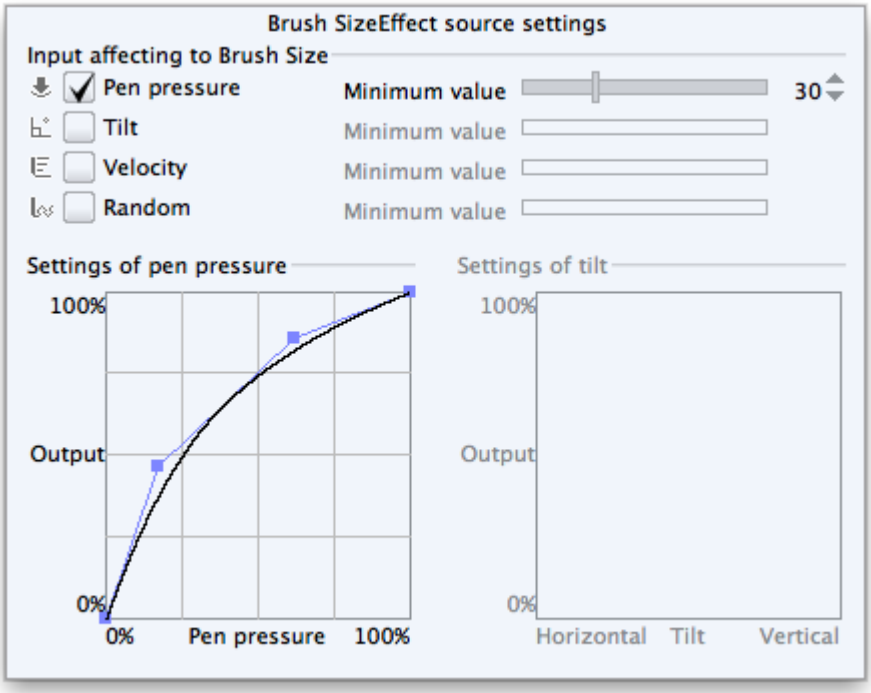
WHILE NOT A SCIENCE, THERE ARE THINGS TO CONSIDER WHEN MAKING A TAIL FOR A SPEECH BALLOON. WE DON'T WANT THEM TO BE TOO LONG (LOOKS BAD AND MAKES READING HARD) OR TOO SHORT (SOMETIMES CONFUSING AS TO WHO'S TALKING).

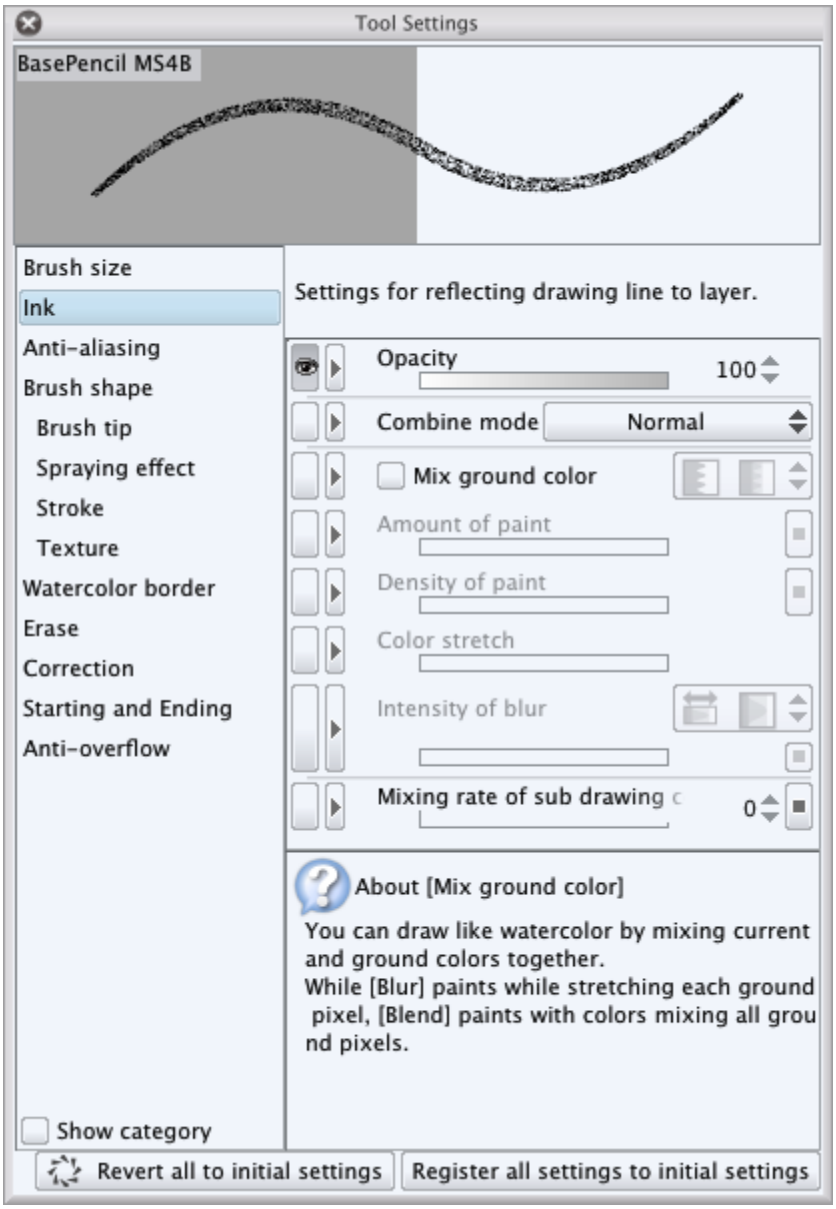


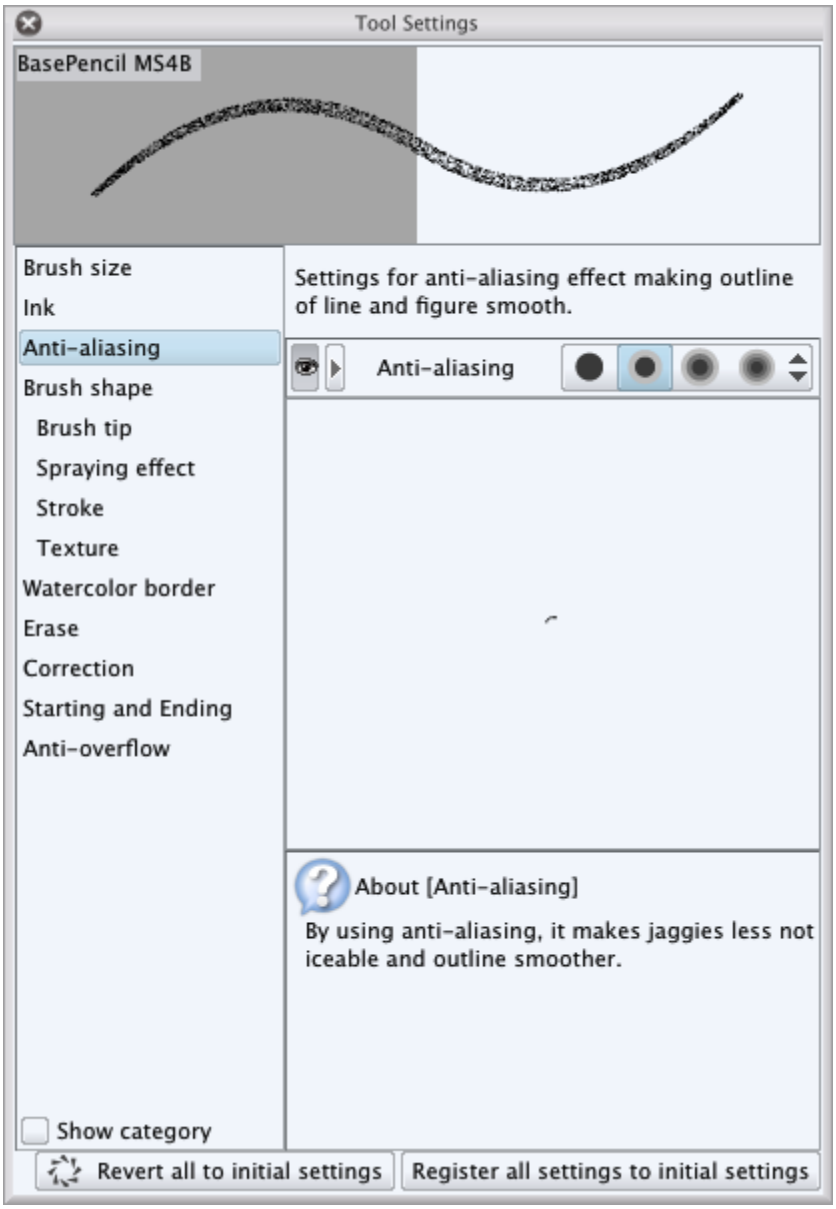

WE CLICKED HERE TO START MAKING THE BALLOON'S TAIL.
THAT WAS A GREAT TWO
EPS BACK!
WE CLICKED HERE FOR THE CURVE OF THE BALLOON'S TAIL.
WHEN OUR MOUSE/STYLUS/ CURSOR WAS HERE, WE PRESSED ENTER TO FINISH THE TAIL.

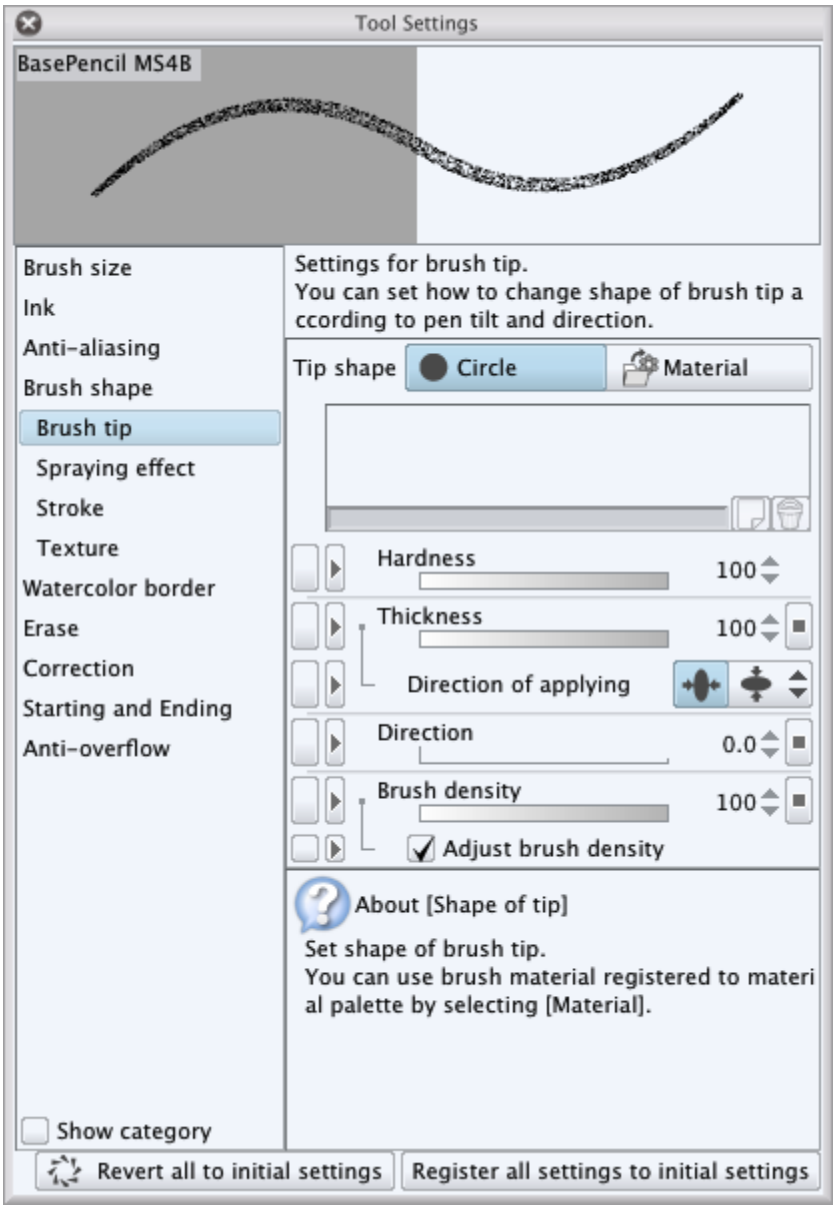

Manga Studio
File
Edit
Sub Tool
Pencil
Sketch
Pastel
ruffs
BasePencil MS4B
Sketching Large
Sketching Med
Details pencil
Details pencil MS4B
Sketching Med MS4B
Sketching Large MS4B
BasePencil MS4B

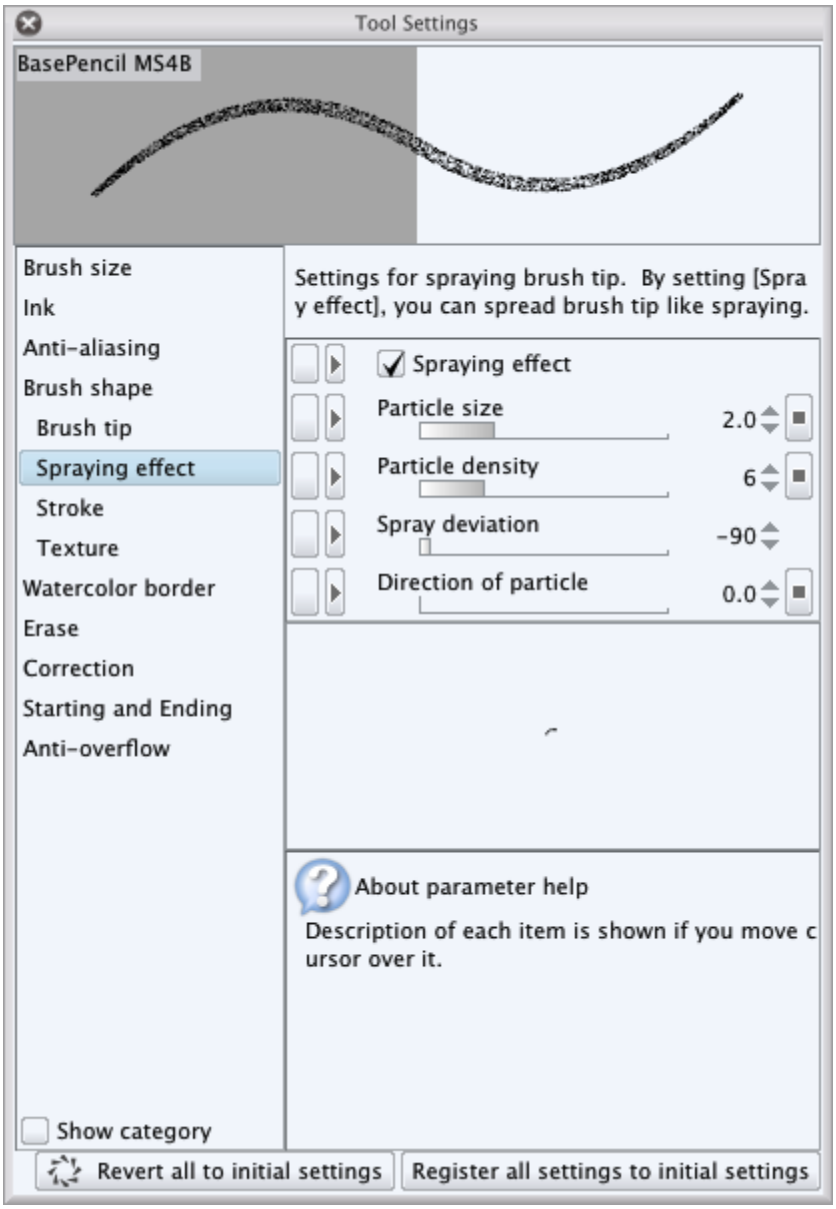

Tool Settings
BasePencil MS4B
Brush size
Ink
Anti-aliasing
Brush shape
Brush tip
Spraying effect
Stroke
Texture
Watercolor border
Erase
Correction
Starting and Ending
Anti-overflow
Show category
Settings for tool size (line width).
Brush size
7.0
Specify by size on screen
At least 1 pixel
About [Specify by size on screen]
Tool size when scaling up/down canvas would be same as size shown in 100%.
Revert all to initial settings
Register all settings to initial settings

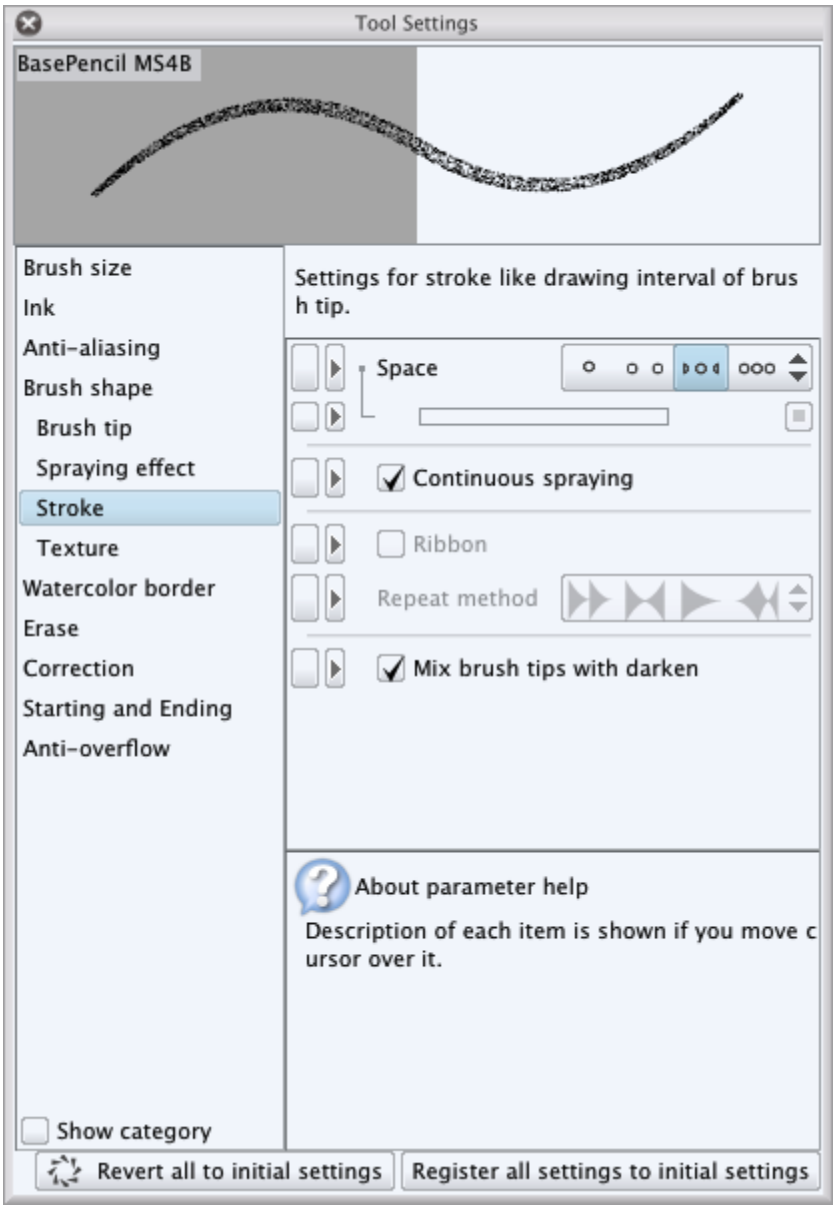

Brush SizeEffect source settings
Input affecting to Brush Size
Pen pressure
Tilt
Velocity
Random
Minimum value
30
Minimum value
Minimum value
Minimum value
Settings of pen pressure
100%
Output
0%
0%
Pen pressure
100%
Settings of tilt
100%
Output
0%
Horizontal
Tilt
Vertical

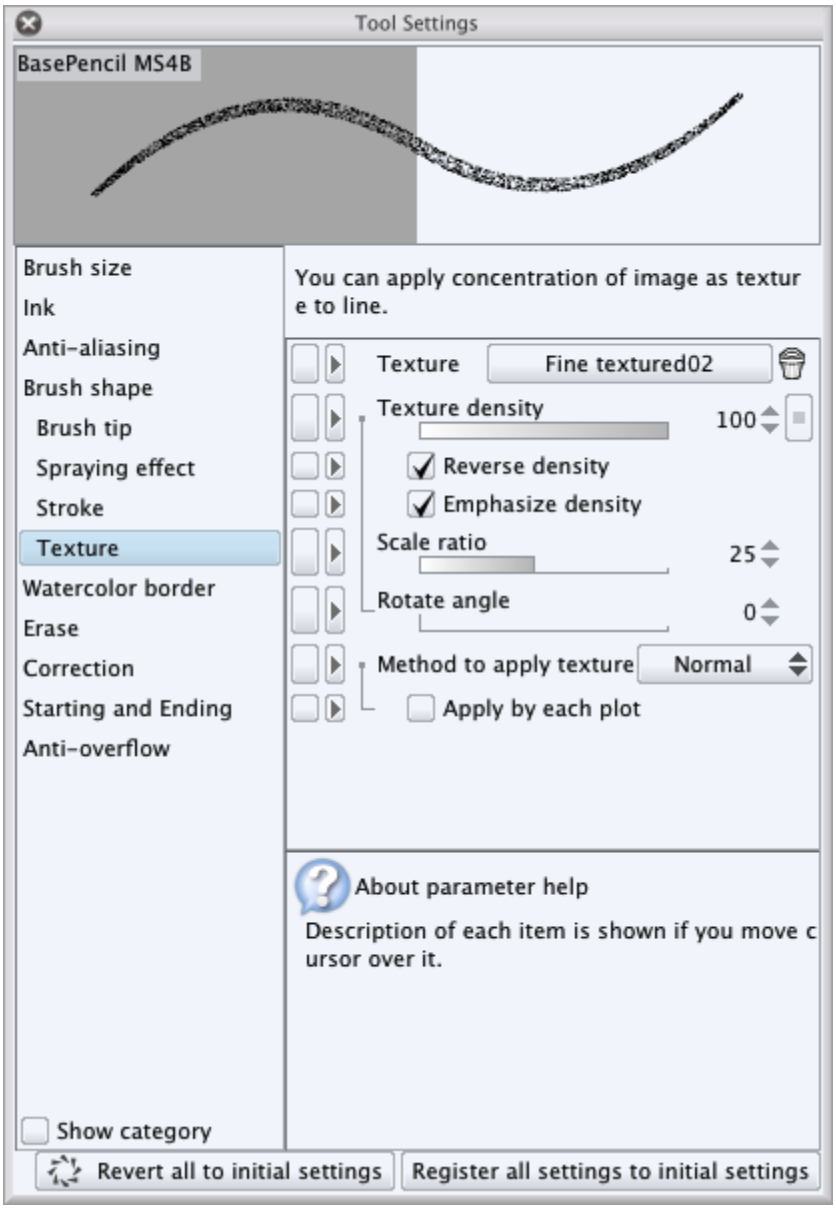

Tool Settings
BasePencil MS4B
Brush size
Ink
Anti-aliasing
Brush shape
Brush tip
Spraying effect
Stroke
Texture
Watercolor border
Erase
Correction
Starting and Ending
Anti-overflow
Settings for reflecting drawing line to layer.
Opacity
100
Combine mode
Normal
Mix ground color
Amount of paint
Density of paint
Color stretch
Intensity of blur
Mixing rate of sub drawing c
0
About [Mix ground color]
You can draw like watercolor by mixing current and ground colors together.
While [Blur] paints while stretching each ground pixel, [Blend] paints with colors mixing all grou nd pixels.
Show category
Revert all to initial settings
Register all settings to initial settings

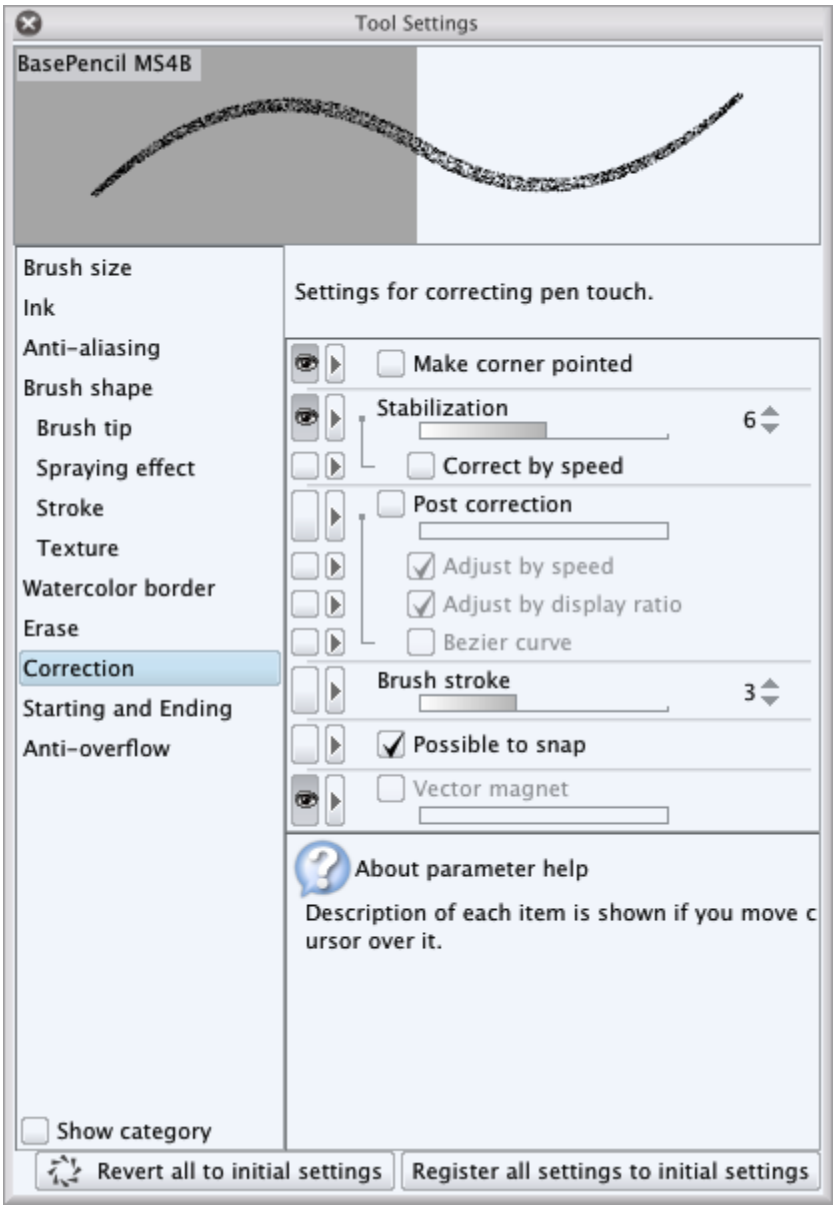

Tool Settings
BasePencil MS4B
Brush size
Ink
Anti-aliasing
Brush shape
Brush tip
Spraying effect
Stroke
Texture
Watercolor border
Erase
Correction
Starting and Ending
Anti-overflow
Settings for anti-aliasing effect making outline of line and figure smooth.
Anti-aliasing
About [Anti-aliasing]
By using anti-aliasing, it makes jaggies less not iceable and outline smoother.
Show category
Revert all to initial settings
Register all settings to initial settings

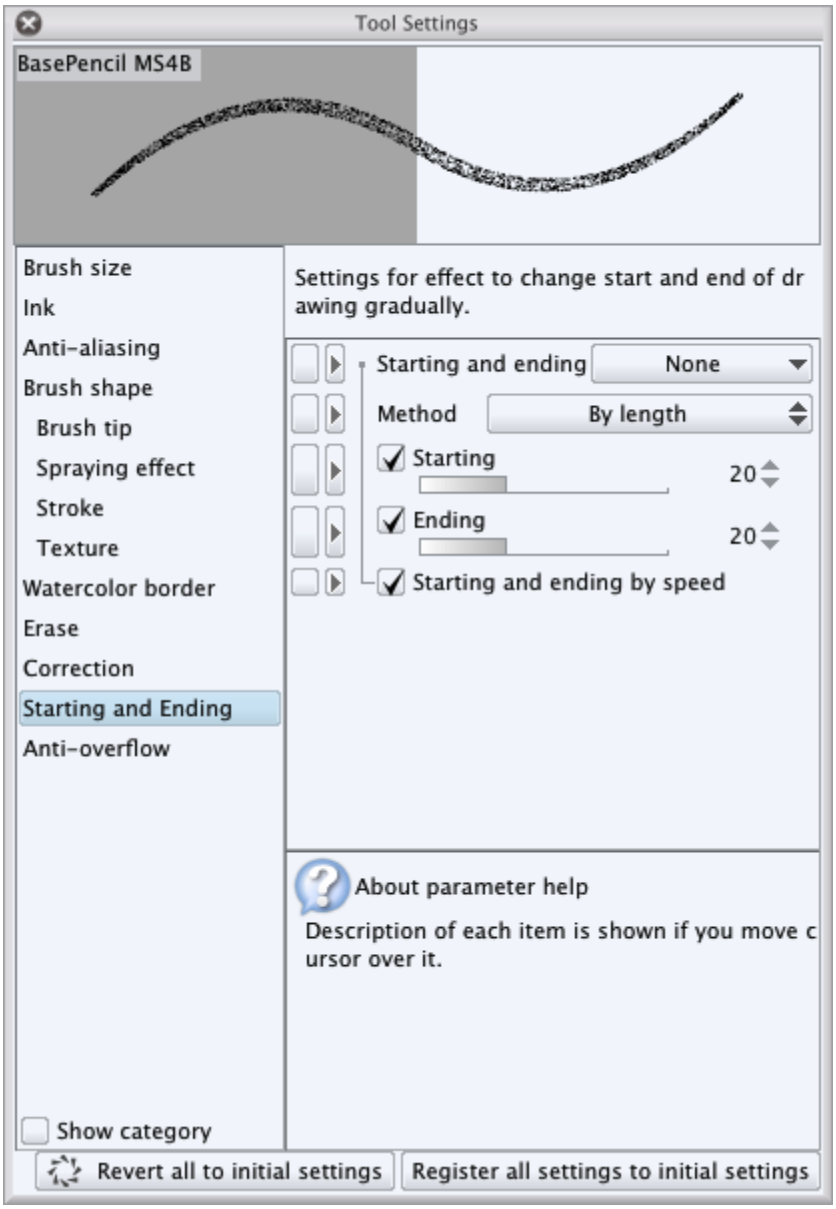

Tool Settings
BasePencil MS4B
Brush size
Ink
Anti-aliasing
Brush shape
Brush tip
Spraying effect
Stroke
Texture
Watercolor border
Erase
Correction
Starting and Ending
Anti-overflow
Show category
Settings for brush tip.
You can set how to change shape of brush tip a
ccording to pen tilt and direction.
Tip shape
Circle
Material
Hardness
100
Thickness
100
Direction of applying
Direction
0.0
Brush density
100
Adjust brush density
About [Shape of tip]
Set shape of brush tip.
You can use brush material registered to materi
al palette by selecting [Material].
Revert all to initial settings
Register all settings to initial settings


Tool Settings
BasePencil MS4B
Brush size
Ink
Anti-aliasing
Brush shape
Brush tip
Spraying effect
Stroke
Texture
Watercolor border
Erase
Correction
Starting and Ending
Anti-overflow
Settings for spraying brush tip. By setting [Spra
y effect], you can spread brush tip like spraying.
Spraying effect
Particle size
2.0
Particle density
6
Spray deviation
-90
Direction of particle
0.0
About parameter help
Description of each item is shown if you move c
ursor over it.
Show category
Revert all to initial settings
Register all settings to initial settings

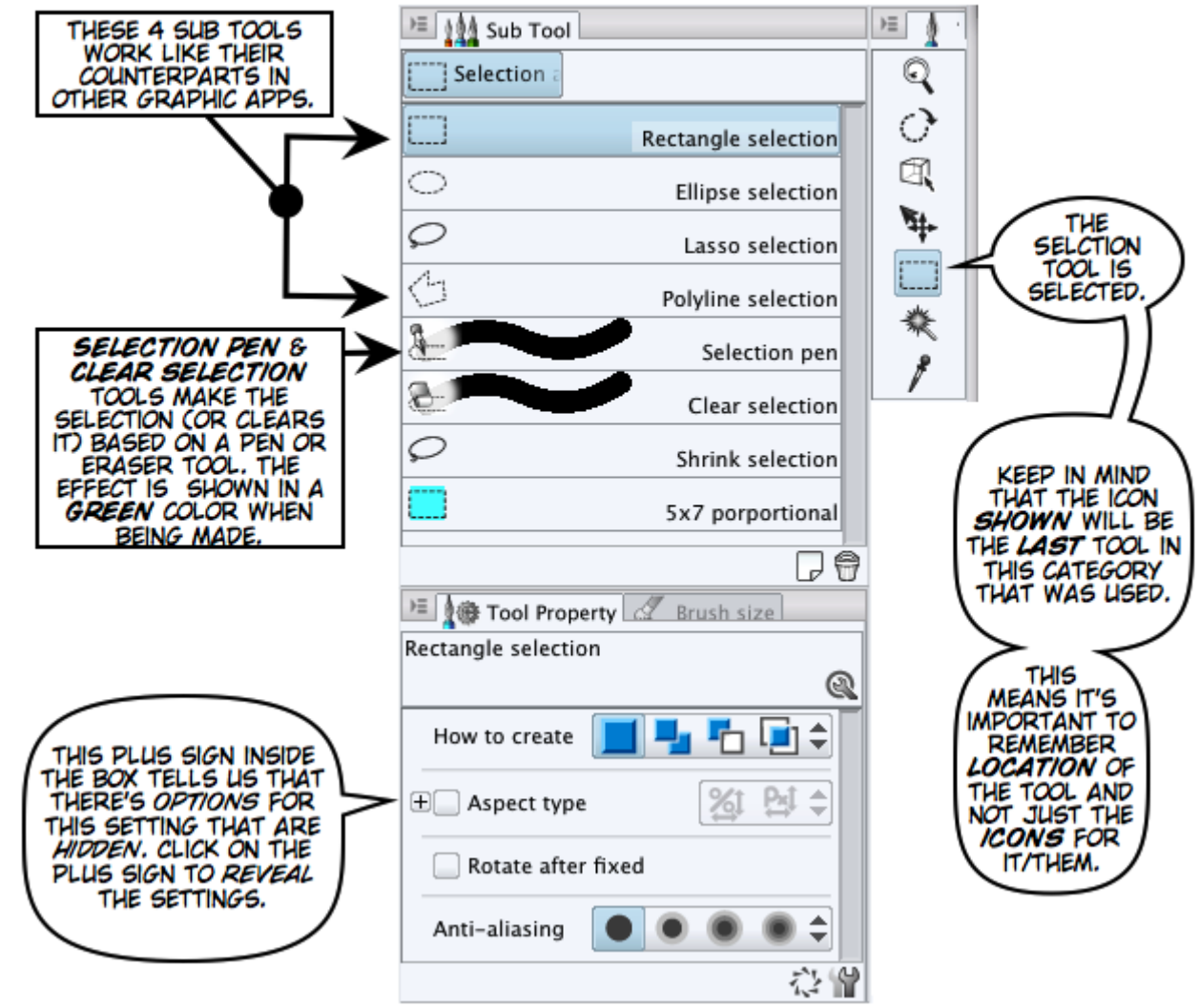

Tool Settings
BasePencil MS4B
Brush size
Ink
Anti-aliasing
Brush shape
Brush tip
Spraying effect
Stroke
Texture
Watercolor border
Erase
Correction
Starting and Ending
Anti-overflow
Settings for stroke like drawing interval of brus h tip.
Space
Continuous spraying
Ribbon
Repeat method
Mix brush tips with darken
About parameter help
Description of each item is shown if you move c ursor over it.
Show category
Revert all to initial settings
Register all settings to initial settings


Tool Settings
BasePencil MS4B
Brush size
Ink
Anti-aliasing
Brush shape
Brush tip
Spraying effect
Stroke
Texture
Watercolor border
Erase
Correction
Starting and Ending
Anti-overflow
Show category
You can apply concentration of image as textur
e to line.
Texture
Fine textured02
Texture density
100
Reverse density
Emphasize density
Scale ratio
25
Rotate angle
0
Method to apply texture
Normal
Apply by each plot
About parameter help
Description of each item is shown if you move c
ursor over it.
Revert all to initial settings
Register all settings to initial settings


Tool Settings
BasePencil MS4B
Brush size
Ink
Anti-aliasing
Brush shape
Brush tip
Spraying effect
Stroke
Texture
Watercolor border
Erase
Correction
Starting and Ending
Anti-overflow
Settings for correcting pen touch.
Make corner pointed
Stabilization
6
Correct by speed
Post correction
Adjust by speed
Adjust by display ratio
Bezier curve
Brush stroke
3
Possible to snap
Vector magnet
About parameter help
Description of each item is shown if you move c
ursor over it.
Show category
Revert all to initial settings
Register all settings to initial settings


Tool Settings
BasePencil MS4B
Brush size
Ink
Anti-aliasing
Brush shape
Brush tip
Spraying effect
Stroke
Texture
Watercolor border
Erase
Correction
Starting and Ending
Anti-overflow
Settings for effect to change start and end of dr
awing gradually.
Starting and ending
None
Method
By length
Starting
20
Ending
20
Starting and ending by speed
About parameter help
Description of each item is shown if you move c
ursor over it.
Show category
Revert all to initial settings
Register all settings to initial settings

THE SELECTION TOOLS



THE SELECTION LAUNCHER

THIS HORIZONTAL BAR IS CALLED THE ***SELECTION LAUNCHER***. IT HAS A NUMBER OF BUTTONS THAT ALLOW US TO QUICKLY DO THINGS WITH THE SELECTION THAT WE TEND TO DO MOST.

THIS ***DESELECTS*** ALL. WE CAN ALSO USE THE KEYBOARD SHORTCUT ***COMMAND/CONTROL - D*** TO DO THIS.

THIS ***INVERTS*** THE SELECTION. ***COMMAND/CONTROL -I*** DOES THE SAME THING.

THIS ***FILLS*** THE SELECTION WITH THE ***MAIN COLOR***.

THIS ***FILLS*** THE SELECTION WITH A NEW ***TONE*** WE CREATE VIA A DIALOG BOX.

THIS ***CONTRACTS*** (REDUCES) THE SIZE OF THE SELECTION. CLICKING HERE WILL BRING UP A DIALOG WHERE WE SET THE AMOUNT OF CONTRACTION.

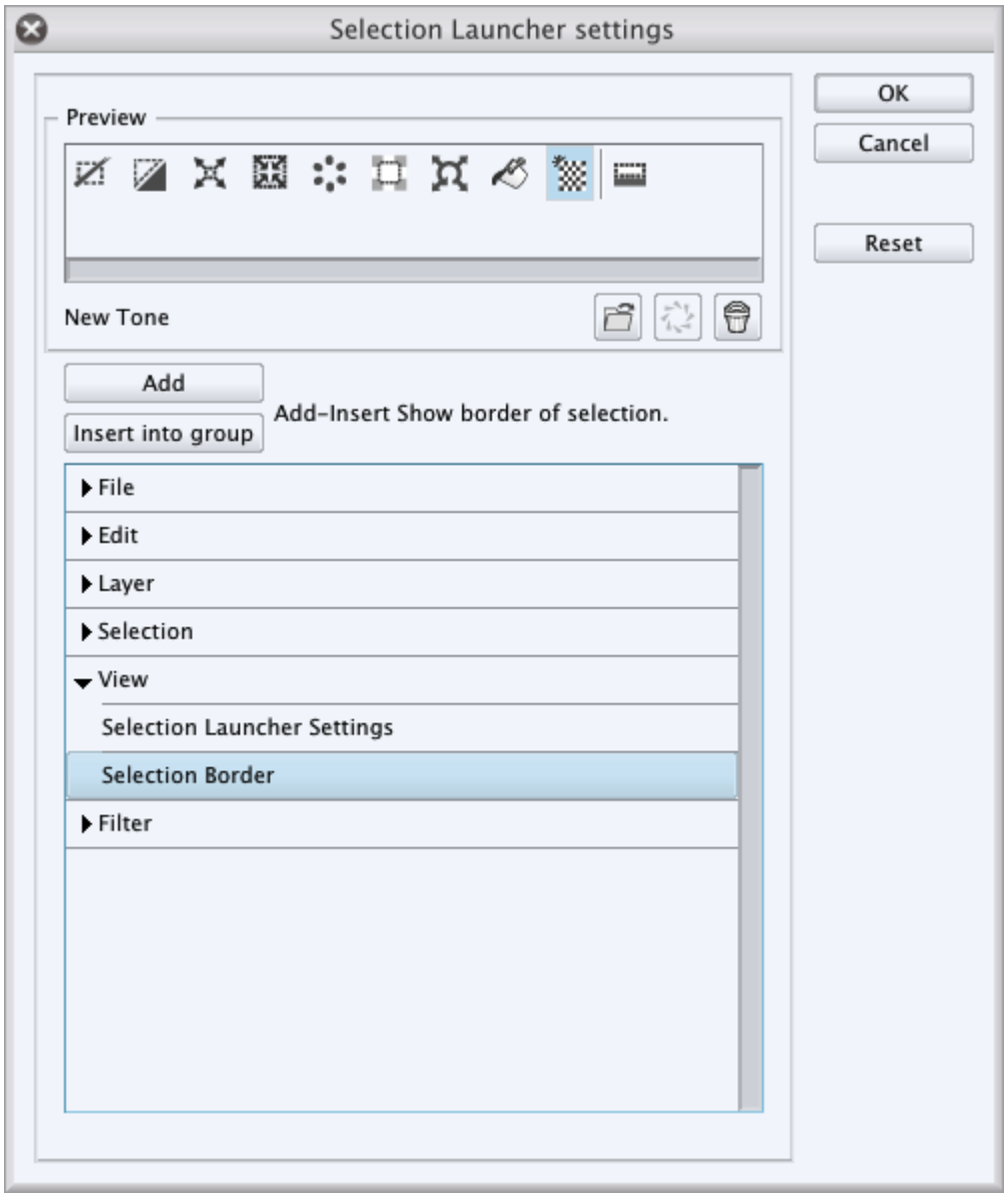
THIS WILL ***EXPAND*** THE SELECTION. CLICKING IT WILL BRING UP A DIALOG BOX WHERE WE SET THE AMOUNT OF EXPANSION.

THIS ***CLEARS*** THE SELECTION.

THIS ***CLEARS*** WHAT'S ***OUTSIDE*** THE SELECTION.

THIS IS THE ***TRANSFORM*** BUTTON. THIS LETS US ***SCALE***, ***ROTATE*** & ***MOVE*** THE SELECTION.

CLICKING HERE BRINGS UP THE ***SELECTION LAUNCHER SETTINGS*** DIALOG. THIS ALLOWS US TO *ADD* ADDITIONAL BUTTONS TO THIS BAR. ***VERY HANDY!***


Selection Launcher settings
OK
Cancel
Reset
Preview
New Tone
Add
Insert into group
Add-Insert Show border of selection.
File
Edit
Layer
Selection
View
Selection Launcher Settings
Selection Border
Filter

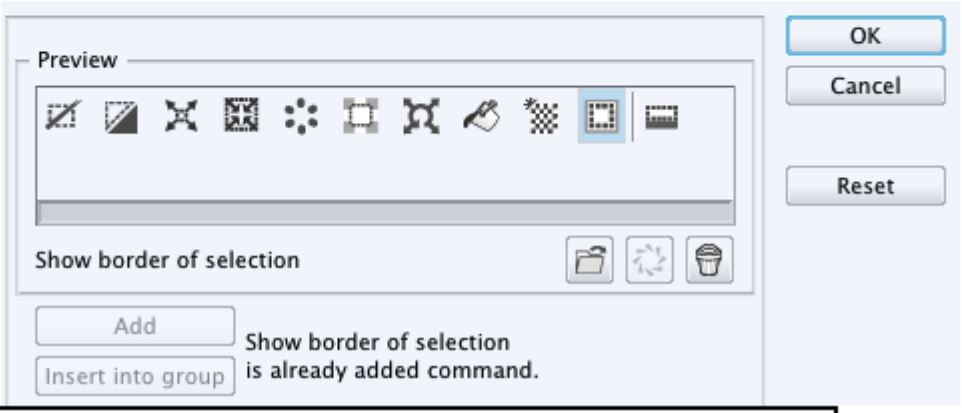
MODIFYING THE SELECTION LAUNCHER

ONCE WE'VE MADE OUR CHOICE OF WHAT TO ADD TO THE LAUNCHER WE HAVE TWO OPTIONS: ***ADD*** OR ***INSERT*** INTO GROUP.

WHICH ONE WE CHOOSE DEPENDS ON HOW WE WANT TO USE THE SELECTION LAUNCHER.

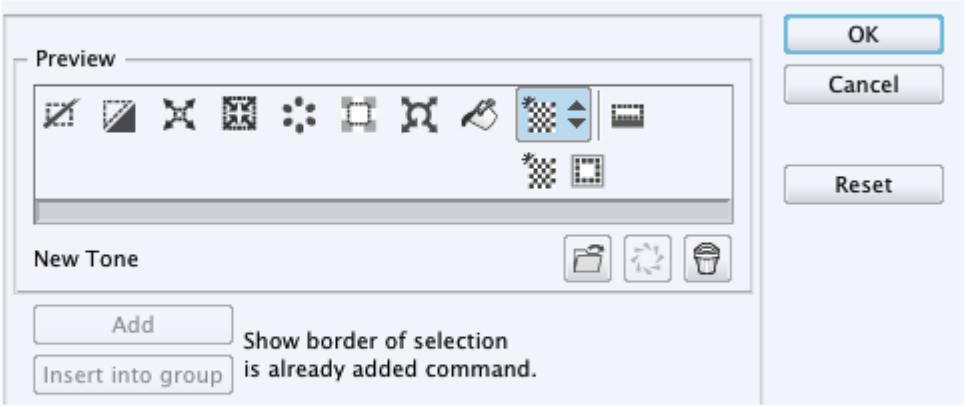
IN THE THESE EXAMPLES WE HAVE THE TONE FILL BUTTON SELECTED IN THE PREVIEW AREA. SHOW BORDER IS CHOSEN IN THE BOTTOM PART THE THE DIALOG (NOT SHOWN).

HERE WE CLICKED ON ***ADD***. THE NEW ICON FOR SHOW BORDER IS ADDED TO THE RIGHT OF THE ***TONE FILL*** BUTTON.

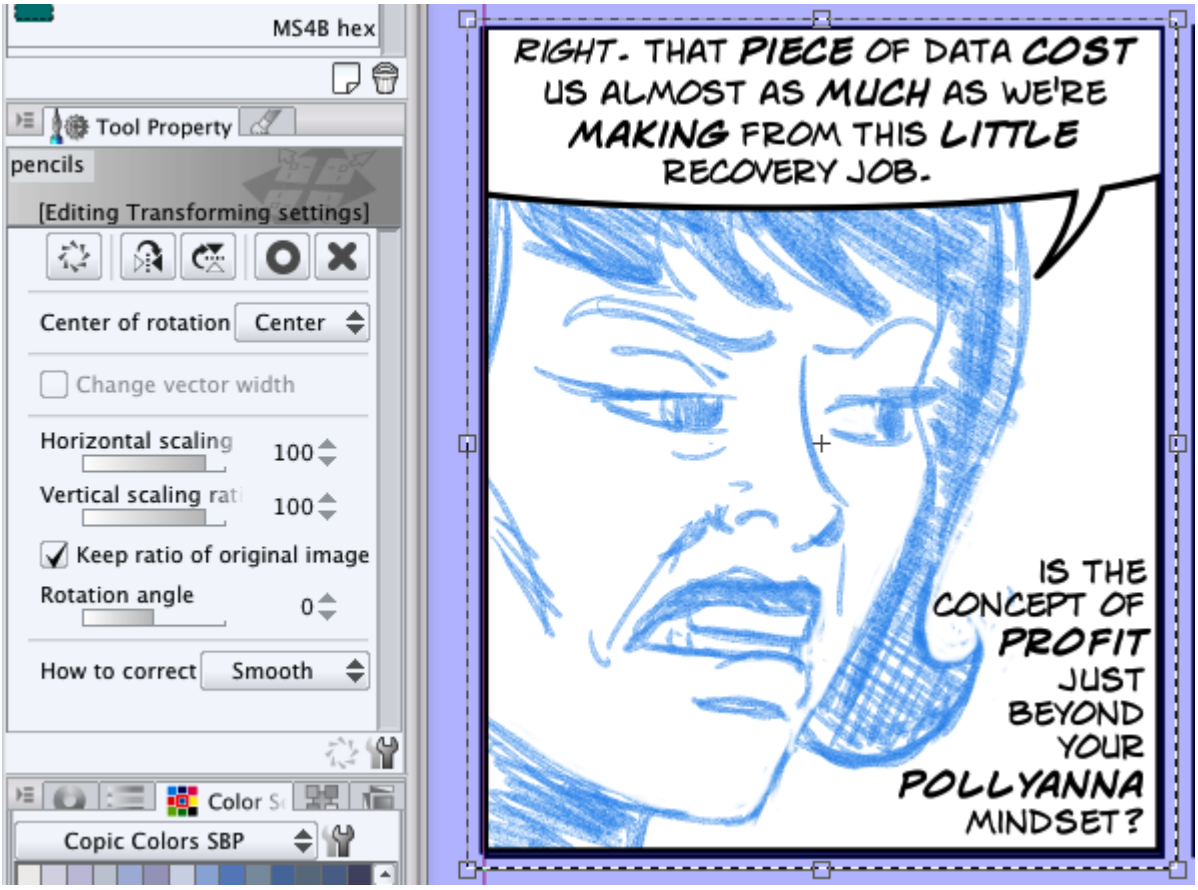


CHOOSING ***ADD*** WILL MAKE OUR SELECTION LAUNCHER LONGER, BUT EACH BUTTON WILL BE VISIBLE AND WE'RE LESS LIKELY TO FORGET WHAT'S "WITHIN" A GROUPED BUTTON.

NOW WE CLICKED ON ***INSERT INTO GROUP***. A DOUBLE TRIANGLE APPEARS IN THE ***TONE FILL*** BUTTON ICON, WITH THE SINGLE ICONS FOR THE ***TONE FILL*** & ***SHOW BORDERS*** BUTTONS BELOW IT.



INSERT INTO GROUP WILL CREATE A GROUP, IF THE CHOSEN BUTTON ISN'T ALREADY A GROUPED BUTTON. WE'LL SEE, BELOW THE GROUP BUTTON THE ICONS FOR THE BUTTONS IT CONTAINS. IN USE, THIS MEANS WE'LL HAVE TO ***FIRST*** CLICK ON THE *GROUP BUTTON ON THE LAUNCHER*, ***THEN*** *CHOOSE WHICH BUTTON TO USE FROM THE* ***DROP-DOWN MENU*** OF ICONS. THIS DOES ALLOW US TO GROUP *LIKE* BUTTONS TOGETHER, BUT *FORCES* US TO REMEMBER WHAT'S ***INSIDE*** THE GROUP.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RIGHT. THAT PIECE OF DATA COST US ALMOST AS MUCH AS WE'RE MAKING FROM THIS LITTLE RECOVERY JOB.
IS THE CONCEPT OF PROFIT JUST BEYOND YOUR POLLYANNA MINDSET?

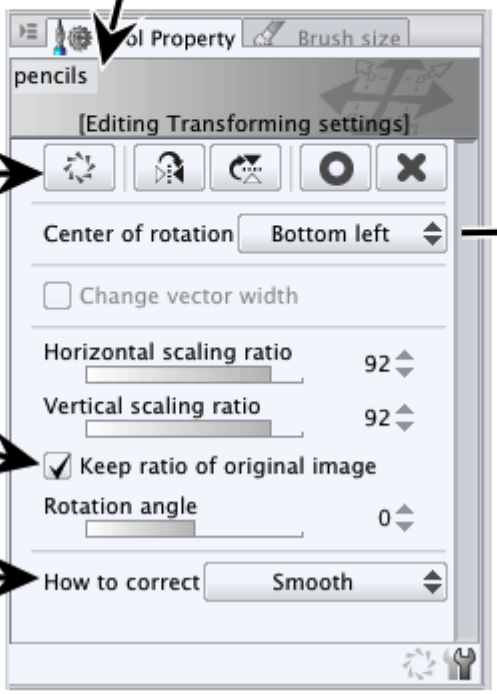
EDITING TRANSFORMING SETTINGS

(OR TRANSFORMATION SETTINGS.)

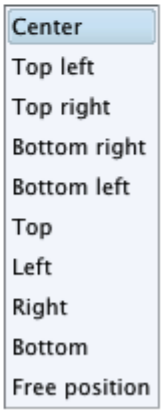
THESE 5 BUTTONS ARE (LEFT TO RIGHT):
CLEAR TRANSFORMATION
FLIP HORIZONTAL
FLIP VERTICAL
CONFIRM TRANSFORMATION
CANCEL TRANSFORMATION

BOTH FLIP ***HORIZONTAL*** & ***VERTICAL*** THE ORIGIN OF THE 'FLIP' IS BASED ON WHAT'S SELECTED IN THE *CENTER OF ROTATION* MENU.

THIS IS THE NAME OF THE LAYER WHERE THE SELECTION IS FROM. GOOD REMINDER FOR US INCASE THINGS DON'T LOOK LIKE WHAT WE EXPECT.



CENTER OF ROTATION SHOULD BE *CENTER OF TRANSFORMATION*. THE GIVEN CHOICES WILL SERVE MOST NEEDS VERY WELL. IN CASE THEY DON'T, THERE'S EVEN A *FREE POSITION* WE WE CAN MANUALLY PLACE THE CENTER.



WHEN IT'S ***CRUCIAL*** TO HAVE THE SELECTION ***SCALED PROPORTIONATELY***, THIS CHECK BOX IS THE ONE TO MAKE SURE IS CHECKED!

HOW TO CORRECT MEANS METHODS OF TRANSFORMATION. THE CHOICES ARE SMOOTH & HARD OUTLINE.

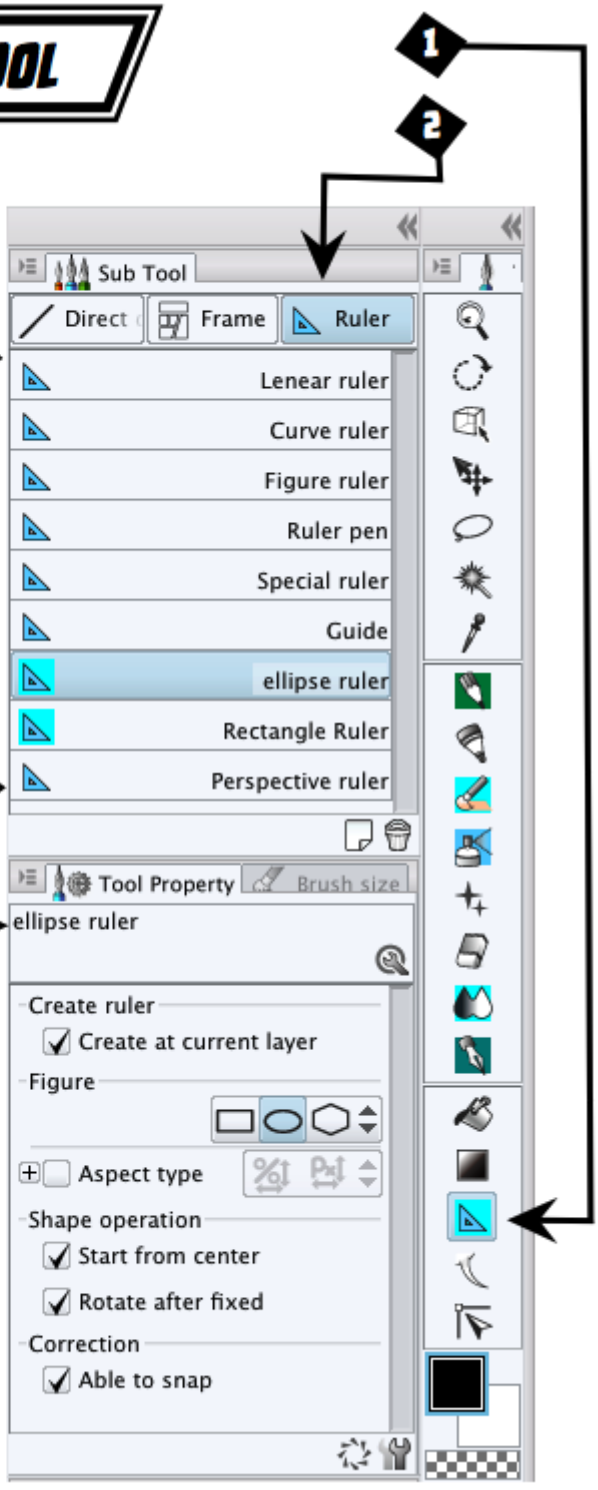
CHOOSING THE RULER TOOL

1. CHOOSE THE THIRD ICON DOWN IN THE BOTTOM AREA OF THE TOOL PALETTE. THE ICON MAY BE DIFFERENT DEPENDING ON WHAT YOU LAST DID.

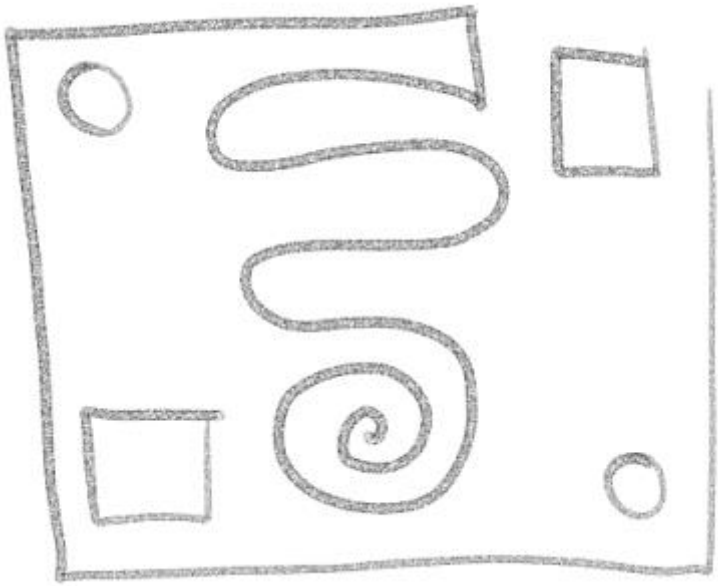
2. IN THE SUB TOOL PALETTE, CHOOSE THE RULER GROUP.

3. BE AWED, BUT NOT DISCOURAGED BY THE NUMBER OF DIFFERENT TOOLS LISTED.

4. THE TOOL PROPERTY PALETTE IS WHERE WE'LL BE MAKING IMPORTANT CHOICES ABOUT HOW WE'RE TO DRAW OUR RULERS.



IT'S HIGHLY SUGGESTED TO TAKE A FEW MINUTES OR SO AND CLICK ON THE VARIOUS SUB TOOLS AND SEE THE OPTIONS THAT BECOME AVAILABLE IN THE TOOL PROPERTY PALETTE. BECOMING EVEN A *BIT* FAMILIAR WITH THE SETTINGS AND OPTIONS WILL ***PAY OFF BIG TIME*** LATER ON!



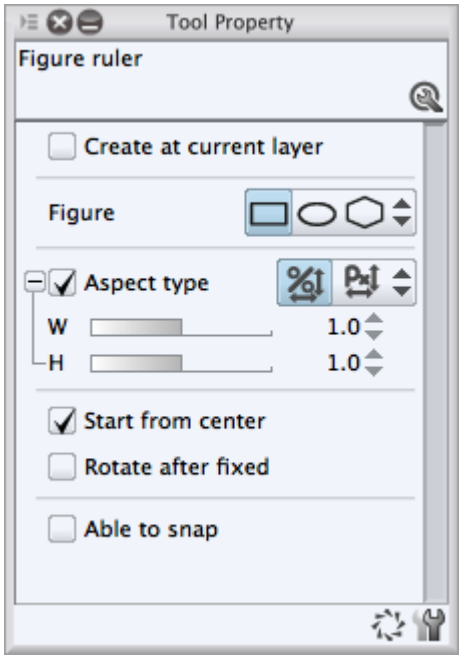

Tool Property
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Figure
Aspect type
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Start from center
Rotate after fixed
Able to snap

TOOLS FOR ADJUSTING OR SELECTING RULERS

TOOLBAR TOP

THE ***OBJECT SELECTOR***. THIS ALLOWS US TO SELECT AN ENTIRE RULER AND MOVE IT OR COPY OR CUT IT.

THE ***LASSO SELECTION*** TOOL IS ACTIVE.

TOOLBAR BOTTOM

THE ***RULER*** TOOL. SOMETIMES THIS WILL BE REPLACED BY A DIFFERENT ICON IF WE'VE USED THE ***PANEL LAYER*** TOOL OR ***CREATE SHAPE*** TOOL. WE CAN ALWAYS SELECT THE CORRECT TOOL FROM THE GROUP TAB IN THE SUB TOOL PALETTE.

THIS IS THE WORKHORSE OF THE RULER TOOLS. IT'S CALLED ***CORRECT LINE*** TOOL BY MANGA STUDIO.

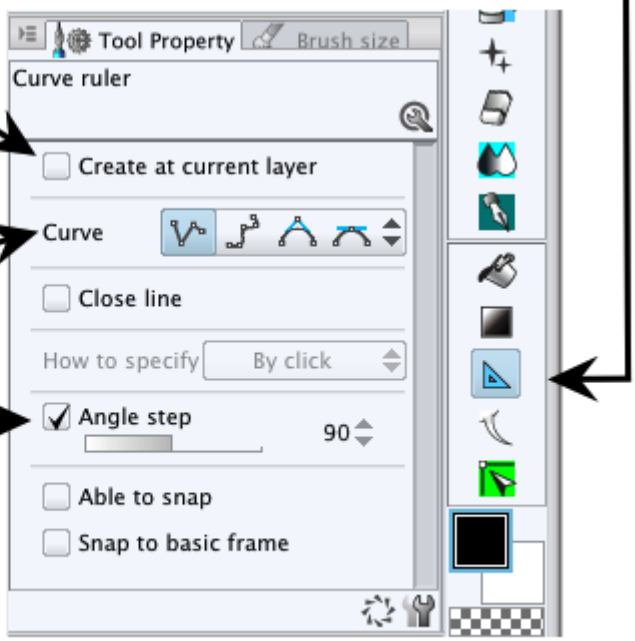
CURVE RULER PROPERTIES

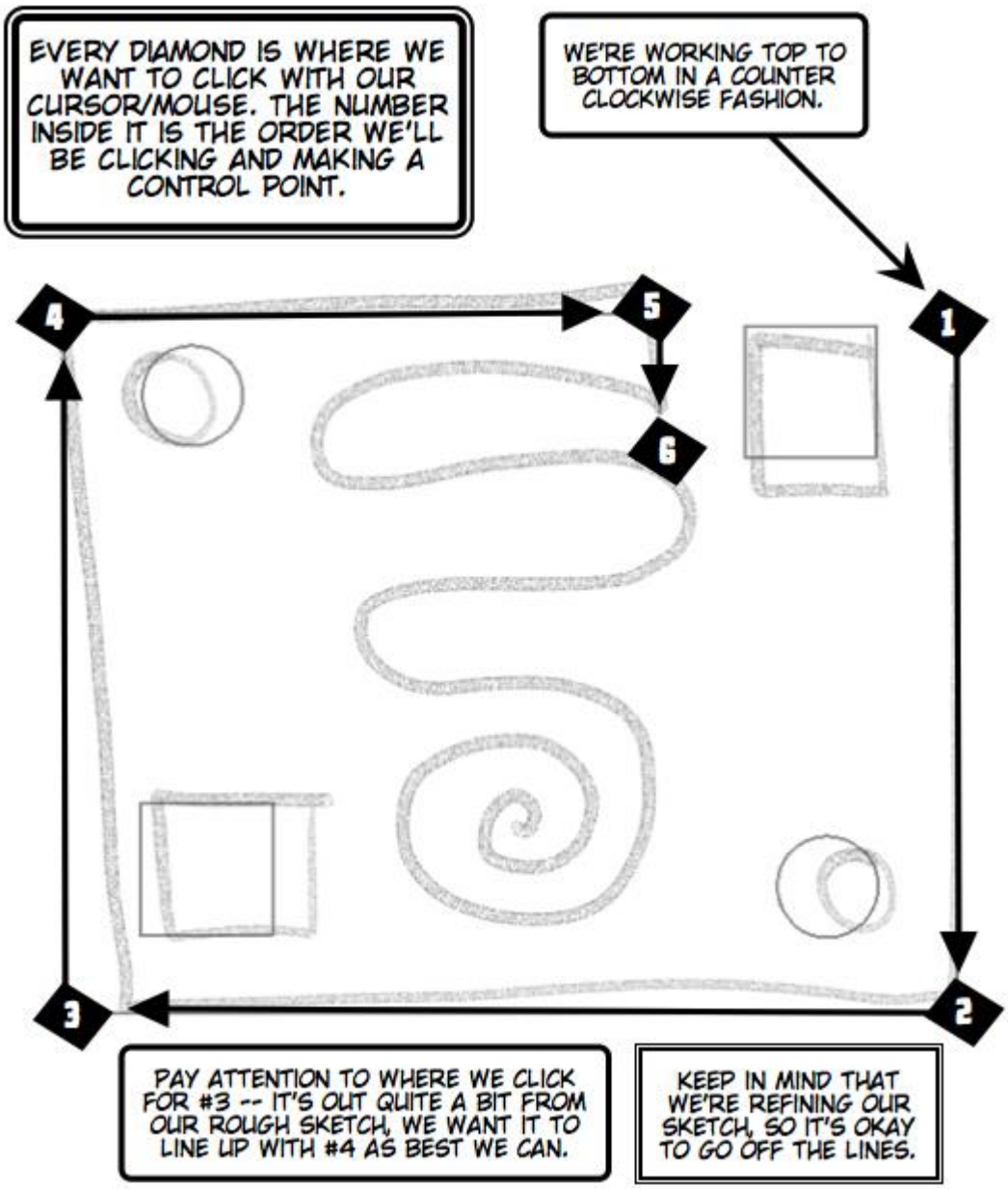
1. SELECT THE ***RULER*** TOOL IN THE TOOL PALETTE. THEN IN THE SUB TOOL PALETTE *(NOT SHOWN)* CHOOSE THE ***CURVE*** RULER.

2. SINCE WE WANT TO KEEP ALL THE RULERS ON THE SAME LAYER, CREATE AT CURRENT LAYER CAN REMAIN ***UNCHECKED***. SINCE WE'VE ALREADY CREATED A RULER LAYER (IF WE'VE BEEN FOLLOWING THE INSTRUCTIONS), THIS CHECK BOX HAS NO EFFECT.

3. CHOOSE THE STRAIGHT LINE *(LINEAR)* OPTION

4. BY SETTING THE ***ANGLE STEP*** TO 90, WE ARE FORCING THIS RULER TO *DRAW* AT 90 DEGREE ANGLES ONLY. THIS IS PERFECT FOR WHAT WE'RE DOING IN THIS *TIME FOR ACTION*.



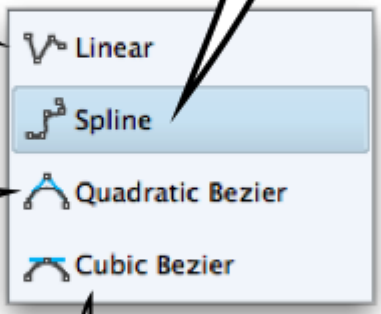

EVERY DIAMOND IS WHERE WE WANT TO CLICK WITH OUR CURSOR/MOUSE. THE NUMBER INSIDE IT IS THE ORDER WE'LL BE CLICKING AND MAKING A CONTROL POINT.
WE'RE WORKING TOP TO BOTTOM IN A COUNTER CLOCKWISE FASHION.
4
5
1
6
3
2
PAY ATTENTION TO WHERE WE CLICK FOR #3 -- IT'S OUT QUITE A BIT FROM OUR ROUGH SKETCH, WE WANT IT TO LINE UP WITH #4 AS BEST WE CAN.
KEEP IN MIND THAT WE'RE REFINING OUR SKETCH, SO IT'S OKAY TO GO OFF THE LINES.

TYPES OF CURVES

SPLINE: THIS METHOD CREATES A CONTROL POINT THAT CREATES CURVES IN RELATIONSHIP WITH OTHER SPLINE POINTS. THE CLOSER THEY ARE, THE MORE ACUTE THE CURVE IS. THE FURTHER AWAY THEY ARE FROM ONE ANOTHER, THE CURVE IS LESS PRONOUNCED.

LINEAR: THIS IS THE ONE WE JUST USED TO DRAW THE OUTER EDGE OF OUR DESIGN. THIS IS FOR DRAWING STRAIGHT LINES.

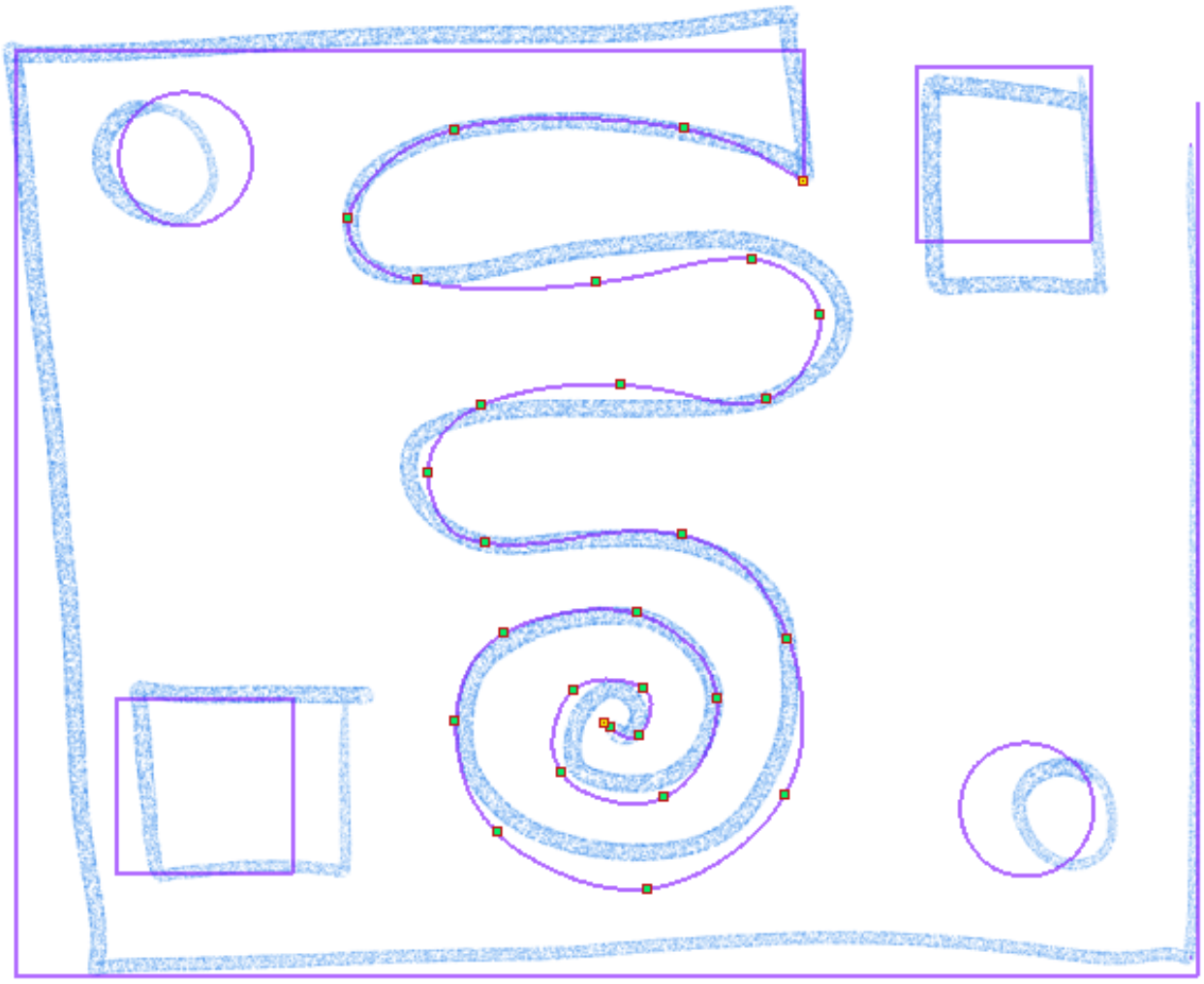
CLICK WHERE YOU THINK THE CONTROL POINT NEEDS TO BE, IT CAN BE ADJUSTED LATER.

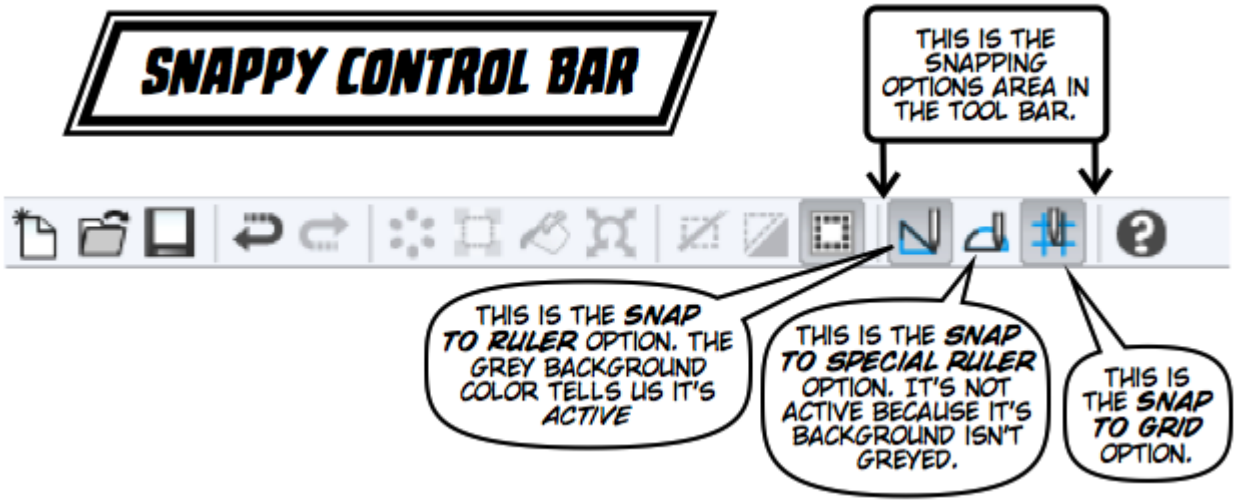


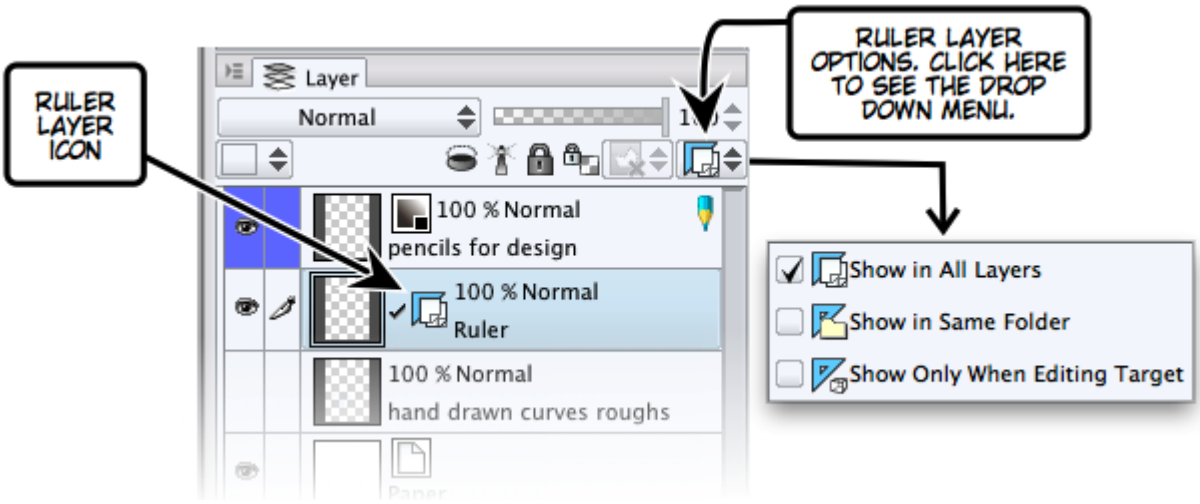
THIS IS THE TYPE OF CURVE WE'LL BE USING FOR THE EXERCISES.

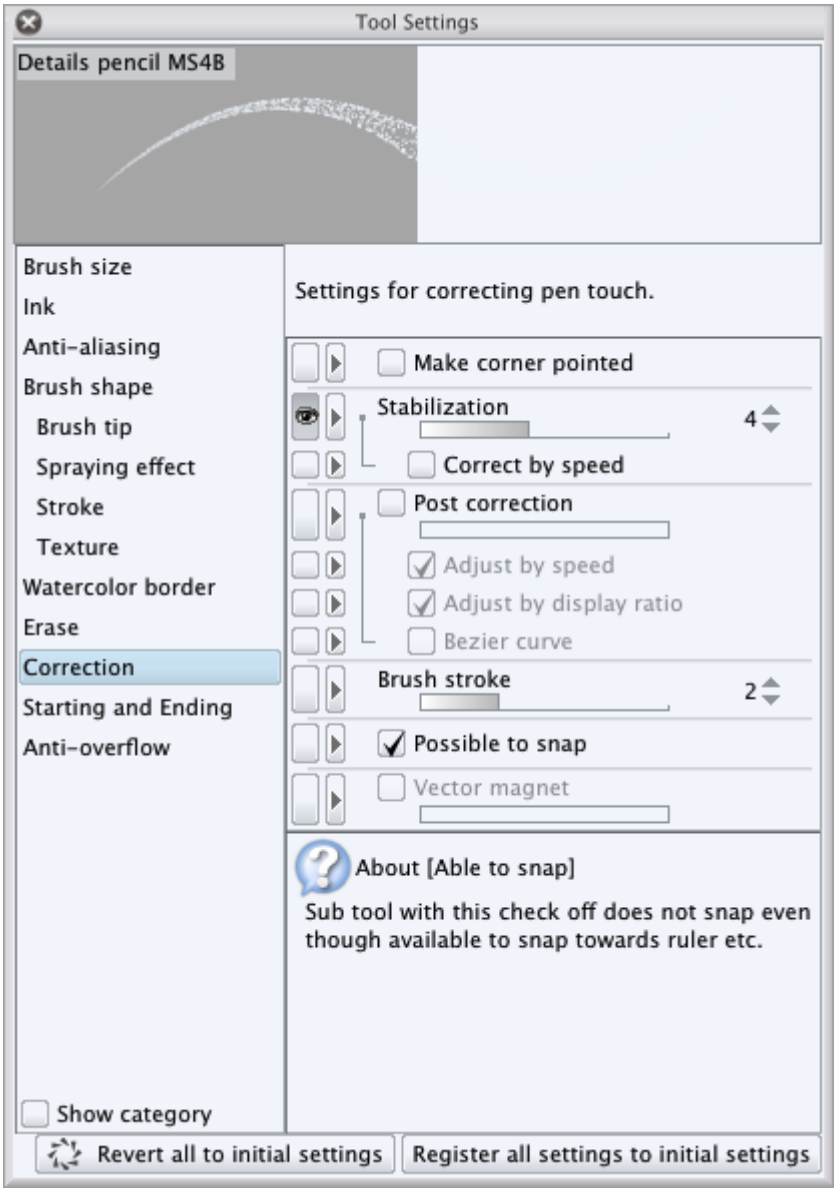
QUADRATIC BEZIER: THE MOST DIFFICULT TO USE METHOD, AS WE HAVE TO BE REALLY COMFORTABLE WITH HOW THIS TOOL WORKS. THE CURVES ARE CONTROLLED BY OUTSIDE POINTS, THAT AREN'T VISIBLY CONNECTED TO THE LINE WE'RE DRAWING.

CUBIC BEZIER: THIS SEEMS TO WORK LIKE THE QUAD BEZIER METHOD. BUT WHERE WE CLICK INDICATES WHERE THE HANDLES OF THE CONTROL POINTS ARE AND NOT THE CONTROL POINTS THEMSELVES. THIS IS A VERY HARD CURVE TYPE TO GET USED TO, ESPECIALLY IF WE'RE USED TO MOST OTHER VECTOR APPS.




SNAPPY CONTROL BAR
THIS IS THE SNAPPING OPTIONS AREA IN THE TOOL BAR.
THIS IS THE SNAP TO RULER OPTION. THE GREY BACKGROUND COLOR TELLS US IT'S ACTIVE
THIS IS THE SNAP TO SPECIAL RULER OPTION. IT'S NOT ACTIVE BECAUSE IT'S BACKGROUND ISN'T GREYED.
THIS IS THE SNAP TO GRID OPTION.


RULER LAYER ICON
RULER LAYER OPTIONS. CLICK HERE TO SEE THE DROP DOWN MENU.
Layer
Normal
100 % Normal
pencils for design
100 % Normal
Ruler
100 % Normal
hand drawn curves roughs
Show in All Layers
Show in Same Folder
Show Only When Editing Target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Texture
Watercolor border
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Correction
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Anti-overflow
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Make corner pointed
Stabilization
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Post correction
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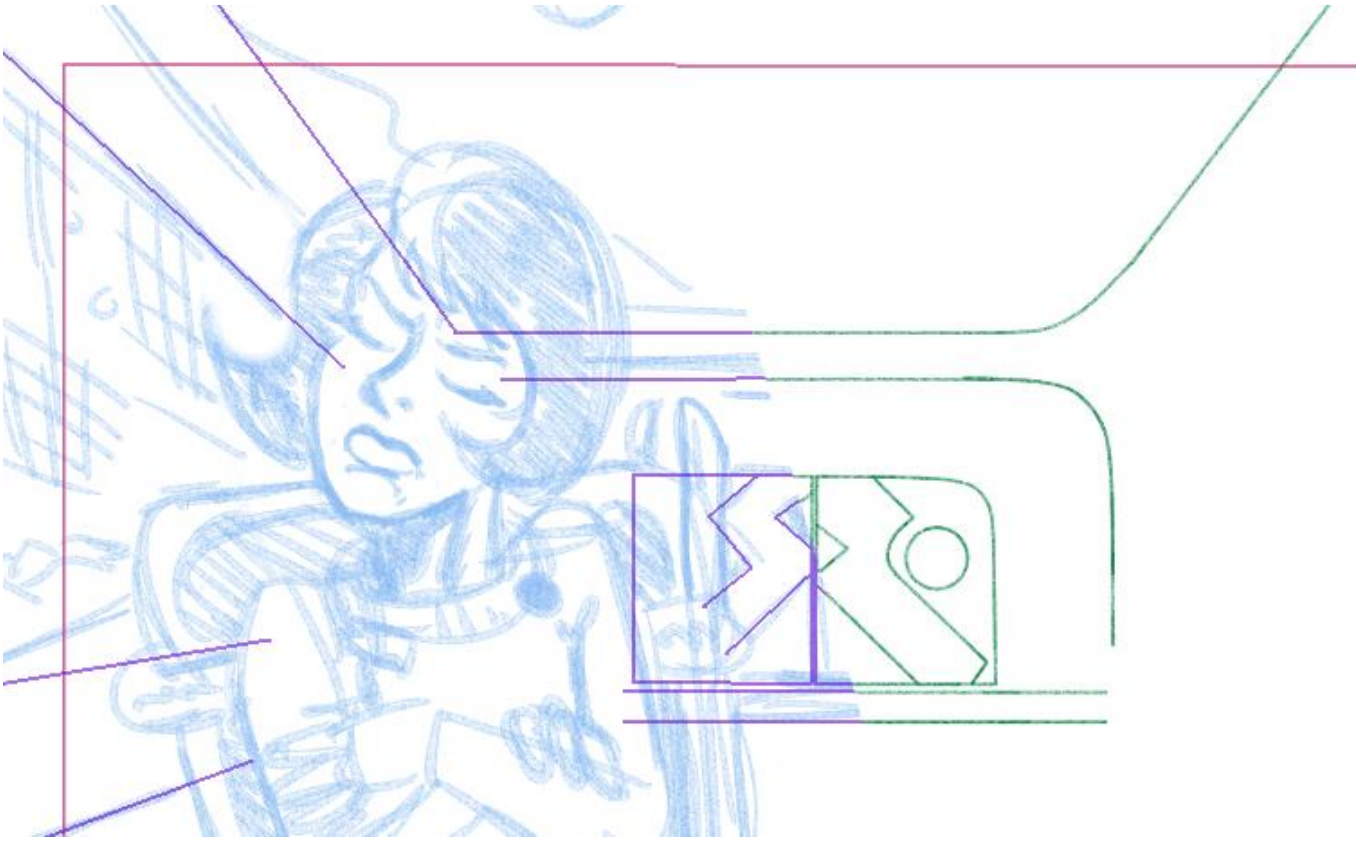
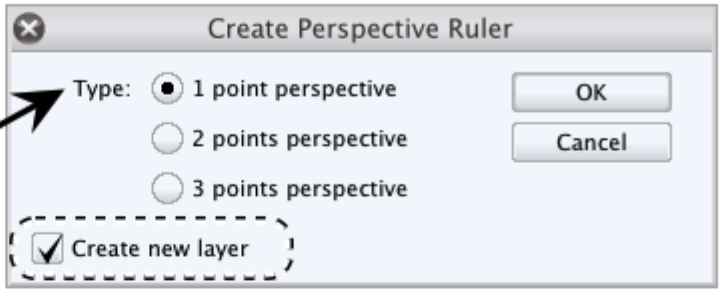


PERSPECTIVE RULERS!

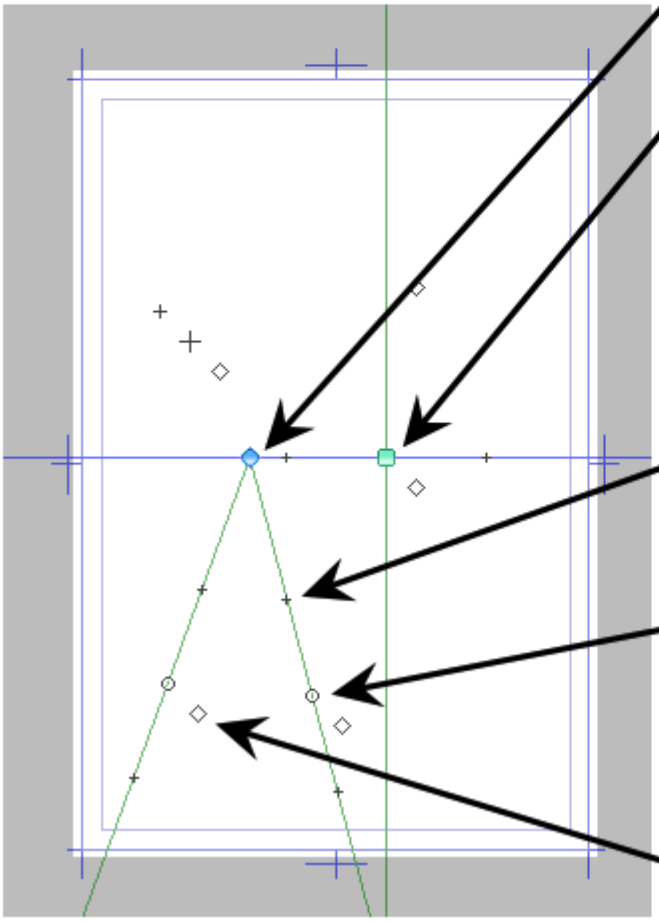
PERSPECTIVE RULERS IN MANGA STUDIO 5 ARE COOL. THEY DO TAKE A BIT GETTING USED TO, THOUGH. HERE'S A CHEAT SHEET TO HELP US USE THEM WELL.

GO TO THE ***LAYER*** MENU, CHOOSE THE ***RULER*** MENU ITEM AND SELECT ***CREATE PERSPECTIVE RULER*** FROM THE HIERARCHAL MENU.

THAT'LL BRING UP THIS DIALOG BOX. HERE WE CAN CHOOSE WHAT KIND OF PERSPECTIVE RULER WE CAN CREATE. ***DON'T OVERLOOK THE CREATE NEW LAYER CHECK BOX.***



IN OUR EXAMPLE, BELOW, WE CREATED AN ***1 POINT PERSPECTIVE RULER.***



THE *BLUE DOT'S* THE ***VANISHING POINT.***

THE AQUA FILLED *SQUARE* CAN BE THOUGHT OF AS THE ***FOCAL POINT*** OF THE RULER. IT SHOWS US THE *UP/DOWN & LEFT/RIGHT* OF THE RULER.

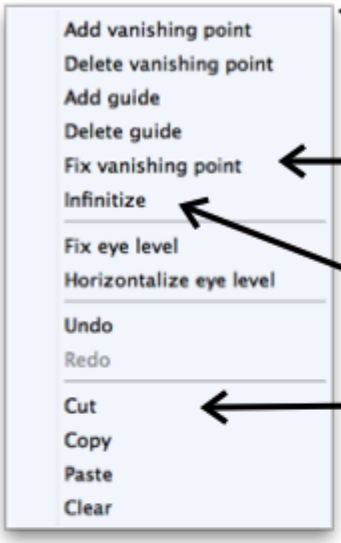
WE SEE SOME SYMBOLS WHEN WE USE THE ***OBJECT SELECTOR TOOL*** & CLICK ON A LINE. EACH ONE OF THESE SYMBOLS DOES SOMETHING DIFFERENT.

THESE ***PIVOT CROSSES***, WHEN ON GUIDE LINES, ALLOW US TO MOVE THE GUIDE LINES USING THE ***GUIDE JOINTS*** AS THE AXIS OF THE ROTATION.

WE CAN THINK OF THIS SYMBOL AS BEING A ***GUIDE JOINT***. THEY ARE ON THE GREEN GUIDE LINES. WE CAN CLICK ON IT AND MOVE THE GUIDE LINES AROUND THE VANISHING POINT.

SNAP DIAMONDS TURN SNAPPING FOR VANISHING POINTS & FOCAL POINTS ON OR OFF. THIS IS INDICATED BY THE LINES CHANGING COLOR FROM ***GREEN*** (ENABLED) TO ***PURPLE*** (DISABLED)!

MORE ABOUT THE PERSPECTIVE RULER



RIGHT CLICK ON ANY PERSPECTIVE RULER ELEMENT MAKES THIS CONTEXT MENU POP UP. (CLICK ON AN ***EMPTY*** SPACE ON THE RULER LAYER TO ENABLE ***ALL*** THE MENU ITEMS.)

FIX VANISHING POINT WILL "LOCK" THE VANISHING POINT ON THE HORIZON LINE. FIX EYE LEVEL WILL DO THE SAME FOR THE FOCAL POINT (THE BLUE AND GREEN HORIZONTAL AND VERTICAL LINES). BE SURE TO FIX THE POINTS AND EYE LEVEL ONCE THE VANISHING POINT(S) ARE WHERE WE WANT THEM TO BE.

WHEN A VANISHING POINT IS SELECTED, AND WE CHOOSE INFINITIZE, THE GUIDES FOR THE VANISHING POINT ACT LIKE THE VP IS INFINITELY FAR AWAY-- THE GUIDES BECOME PARALLEL TO EACH OTHER.

CUT, COPY AND CLEAR TREATS THE ENTIRE RULER LAYER AS A SINGLE OBJECT. USE WHEN YOU WANT TO AFFECT THE ENTIRE RULER.

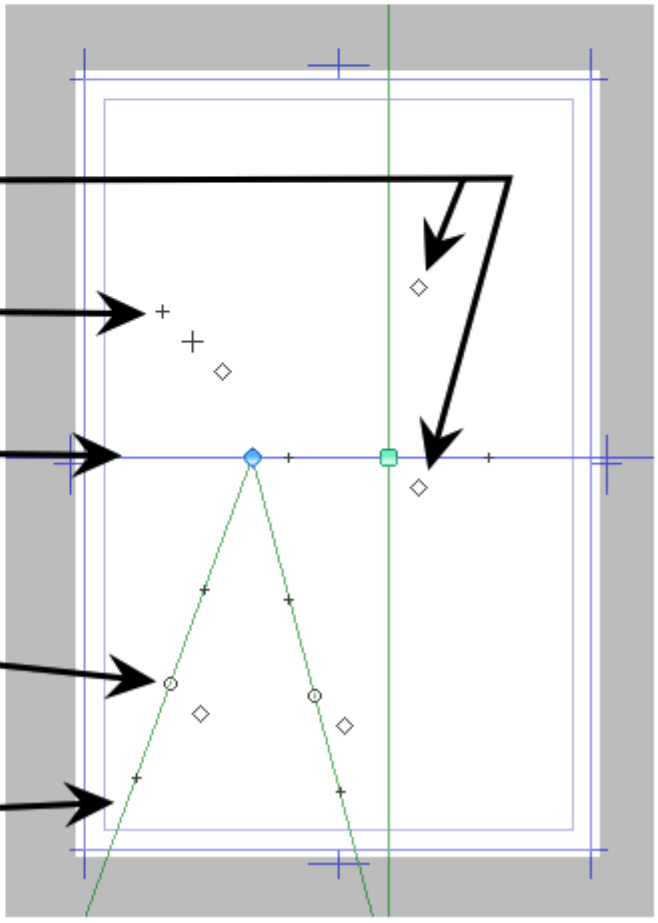
THE 2 SNAP DIAMONDS ARE FOR THE FOCAL AREA. THE TOP DIAMOND WILL DISABLE VERTICAL LINE DRAWING. THE BOTTOM DISABLES HORIZONTAL LINE DRAWING.

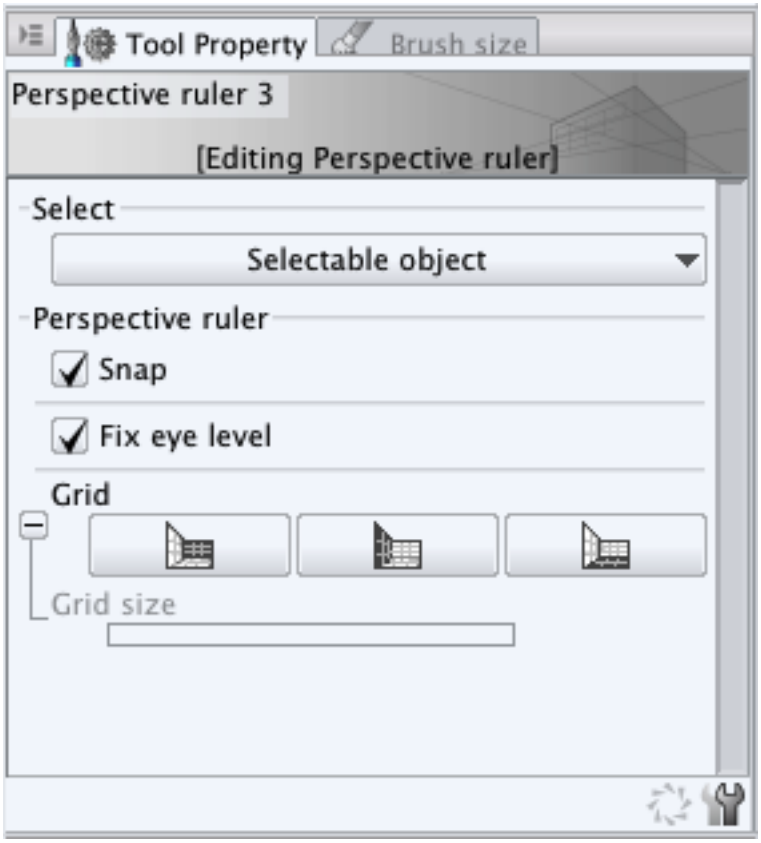
THIS IS OUR ***FOCAL AREA CONTROLLER***. THE *SMALLER* CROSS LETS US MOVE THESE 3 SYMBOLS AROUND. THE LARGER CROSS ENABLES US TO MOVE THE RULER AROUND, THE SNAP DIAMOND ***DISABLES*** ALL SNAPPING FOR THE RULER.

THIS IS OUR *HORIZON LINE*. WE CAN CLICK ON A ***CROSS*** ON EITHER SIDE OF THE GREEN SQUARE AND *ROTATE* THE HORIZON.

THE ***GUIDE JOINT*** LETS US MOVE THE GUIDE LINE AROUND, WE CAN *SLIDE* THE JOINT AND THE CROSSES ALONG THE GUIDE. THIS WILL HIGHLIGHT IN ***RED*** WHEN SELECTED. CLICKING ON THE ***SNAP DIAMOND*** WILL ***DISABLE*** SNAPPING FOR THE ***ENTIRE*** VANISHING POINT.

ON OUR SCREENS, THESE ***GUIDE LINES*** ARE GREEN. THE CONTEXT MENU ITEM *ADD GUIDE* CREATES A ***NEW*** GUIDE LINE FOR THE ***SELECTED*** VANISHING POINT.

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Selectable object
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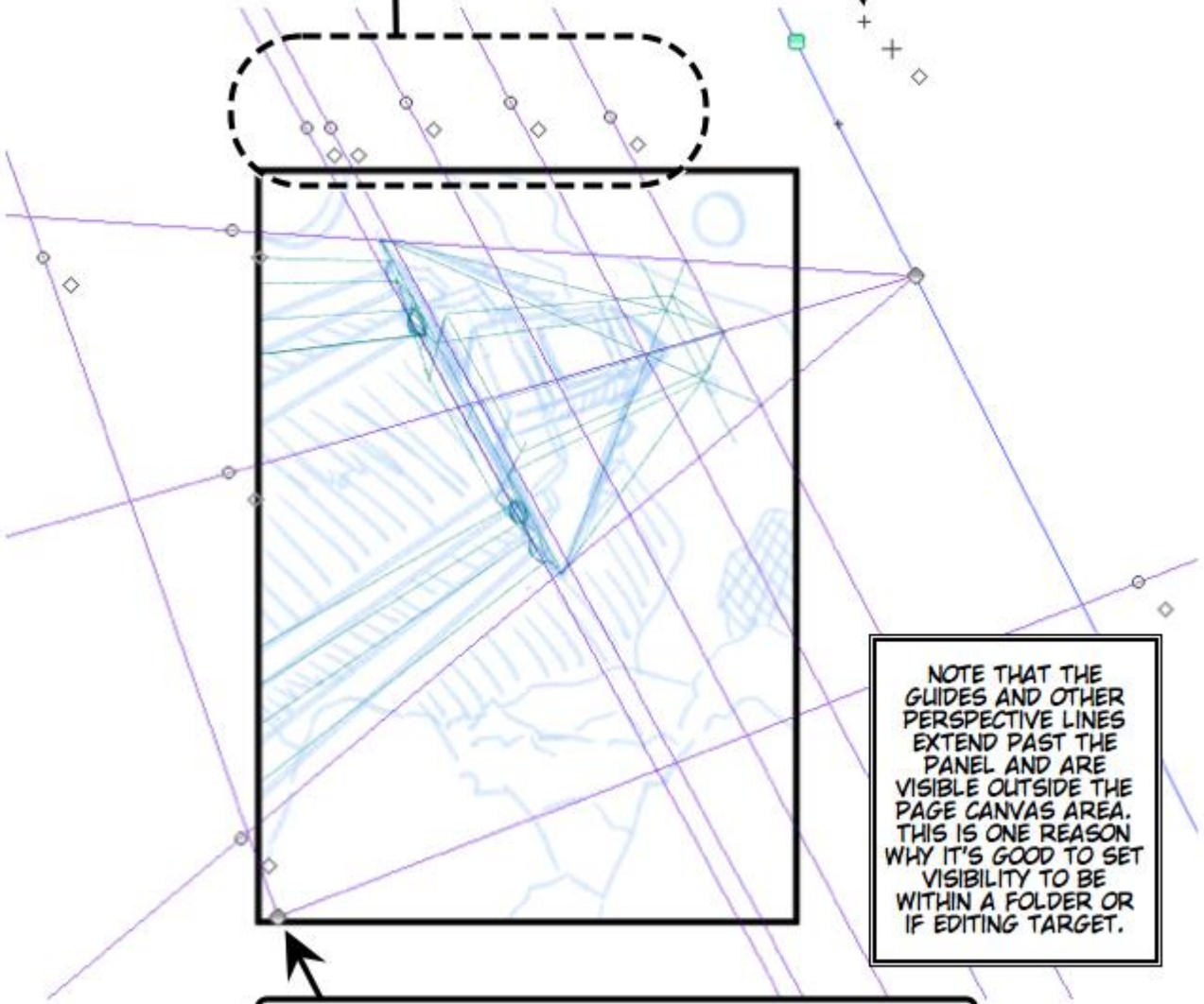
PERSPECTIVE RULERS

TIPS FOR POSITIONING ELEMENTS

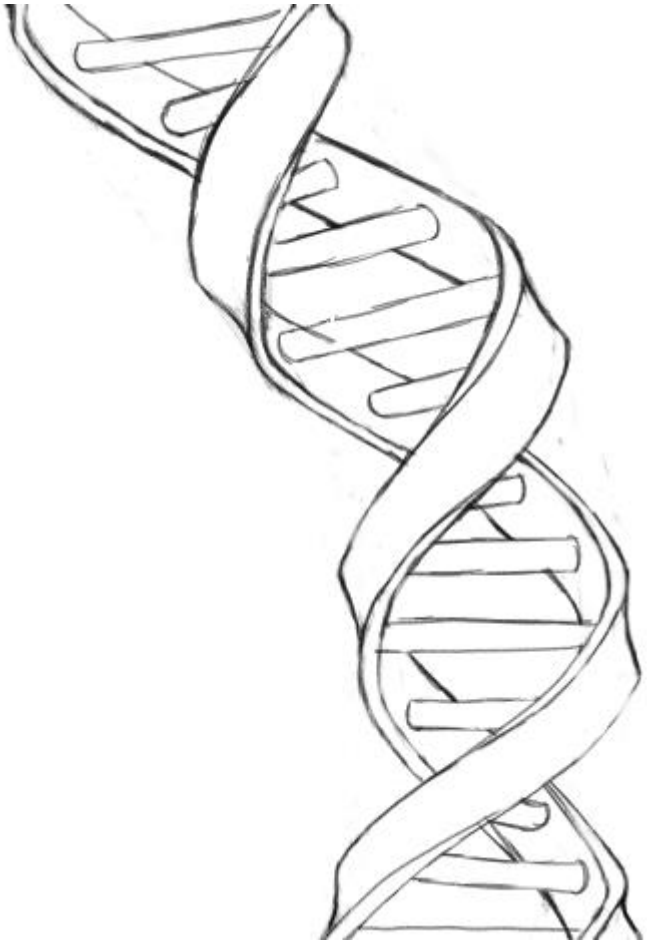
GROUP ALL THE ***GUIDE JOINTS*** FOR ONE VANISHING POINT OUTSIDE THE PANEL AND ALIGNED WITH ONE ANOTHER. THE SNAP DIAMONDS FOLLOW THE JOINTS, SO IT'S *HARDER* TO ACCIDENTALLY CLICK THEM.

PLACED THE FOCAL AREA CONTROLLERS OFF TO THE SIDE NEAR THE FOCAL CENTER BY CLICKING & DRAGGING THE SMALLER CROSS.



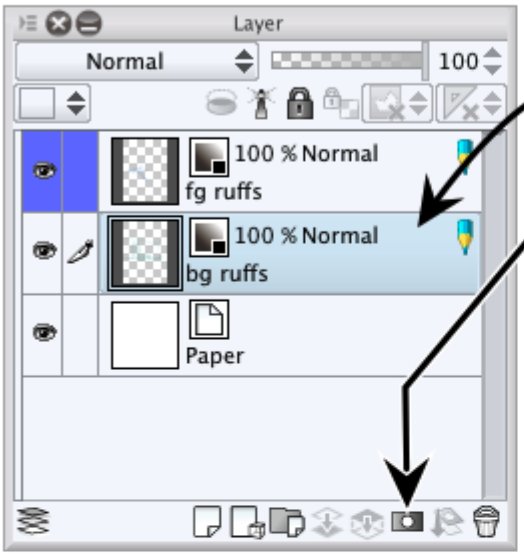
NOTE THAT THE GUIDES AND OTHER PERSPECTIVE LINES EXTEND PAST THE PANEL AND ARE VISIBLE OUTSIDE THE PAGE CANVAS AREA. THIS IS ONE REASON WHY IT'S GOOD TO SET VISIBILITY TO BE WITHIN A FOLDER OR IF EDITING TARGET.

THE 3RD VANISHING POINT'S GUIDES ARE SET OFF FROM MOST OF THE PANEL. THIS VP IS USED TO GIVE THE MAIN DRAWING SOME DEPTH, SO THERE'S NO REAL NEED FOR ANY GUIDES. THIS KEEPS THE DRAWING AREA LESS CLUTTERED.



MASKS IN MANGA STUDIO!

THE MASKING MAGIC BEGINS WITH THE *LAYER PALETTE*. IN THE FOLLOWING EXAMPLES WE'RE USING THE ***MASKDEMO.LIP*** FILE.

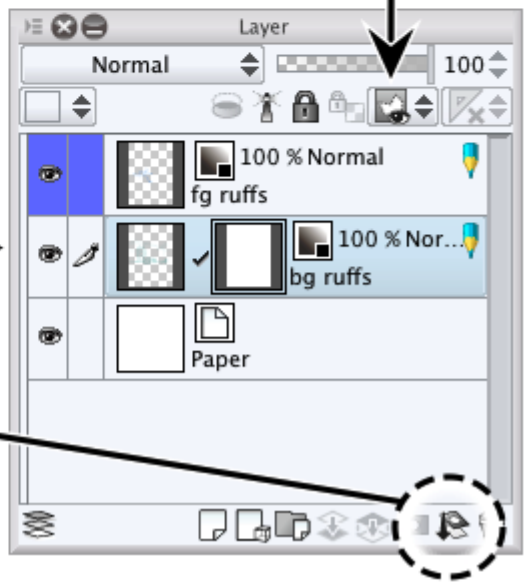


1. CLICK ON THE BG RUFFS LAYER.

2. ON THE BOTTOM OF THE LAYER PALETTE, IS THE THE CREATE LAYER MASK BUTTON. THIS WILL CREATE A MASK FOR THE CHOSEN LAYER. IF THERE'S A SELECTION, THAT SELECTION WILL BE AN UNMASKED AREA IN THE LAYER MASK.

3. WHILE IT MAY APPEAR THAT NOTHING HAPPENED, THERE'S A NEW ICON NEXT TO THE LAYER NAME. THAT'S THE THUMBNAIL OF THE MASK ITSELF.

4. VISIBILITY OF THE MASK AND A TOGGLE FOR ENABLING AND DISABLING THE MASK ARE MENU ITEMS WE SEE WHEN WE CLICK ON THE MASK PROPERTIES MENU BUTTON.



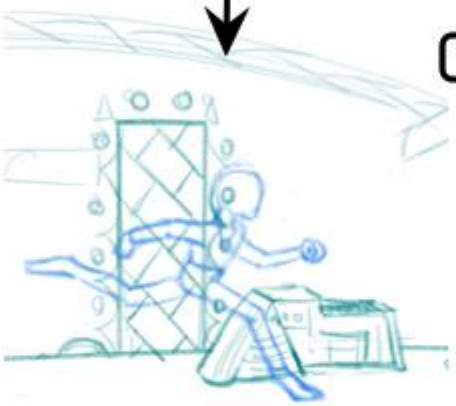
THIS IS THE ***APPLY MASK TO LAYER BUTTON***. THIS WILL *DELETE* WHATEVER IS MASKED ON THE LAYER. IN OTHER WORDS THIS WILL ***AUTOMATICALLY ERASE*** WHAT WAS ***MASKED***.

=>THIS IS A DESTRUCTIVE ACTION!<=

SELECTIONS AND MASK MAKING

SELECTIONS SEEM TO WORK OPPOSITE WHAT WE THINK THEY WILL IN MASKS. LET'S USE THE MASKDEMO.LIP FILE AS AN EXAMPLE.

BELOW IS THE ORIGINAL DRAWING. IT'S MADE OF TWO LAYERS: THE BG RUFFS LAYER AND THE FG RUFFS LAYER.

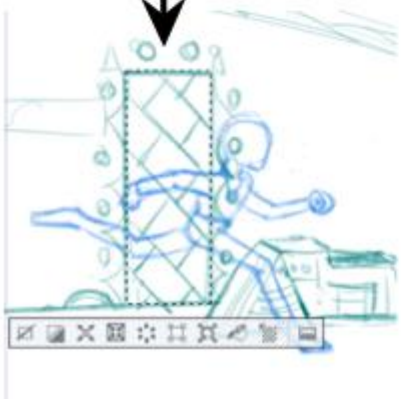


WHAT IS SELECTED IN A LAYER WILL BE THE UNMASKED (VISIBLE) AREA IN A LAYER MASK.

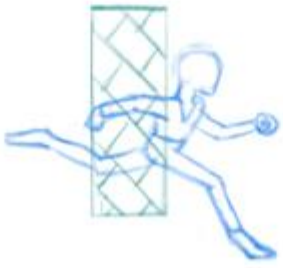
THE BG RUFFS LAYER

THE FG RUFFS LAYER

HERE WE SELECTED THE DOOR AREA IN THE BG RUFFS LAYER. WHAT'S INSIDE THE DOOR IS SELECTED.

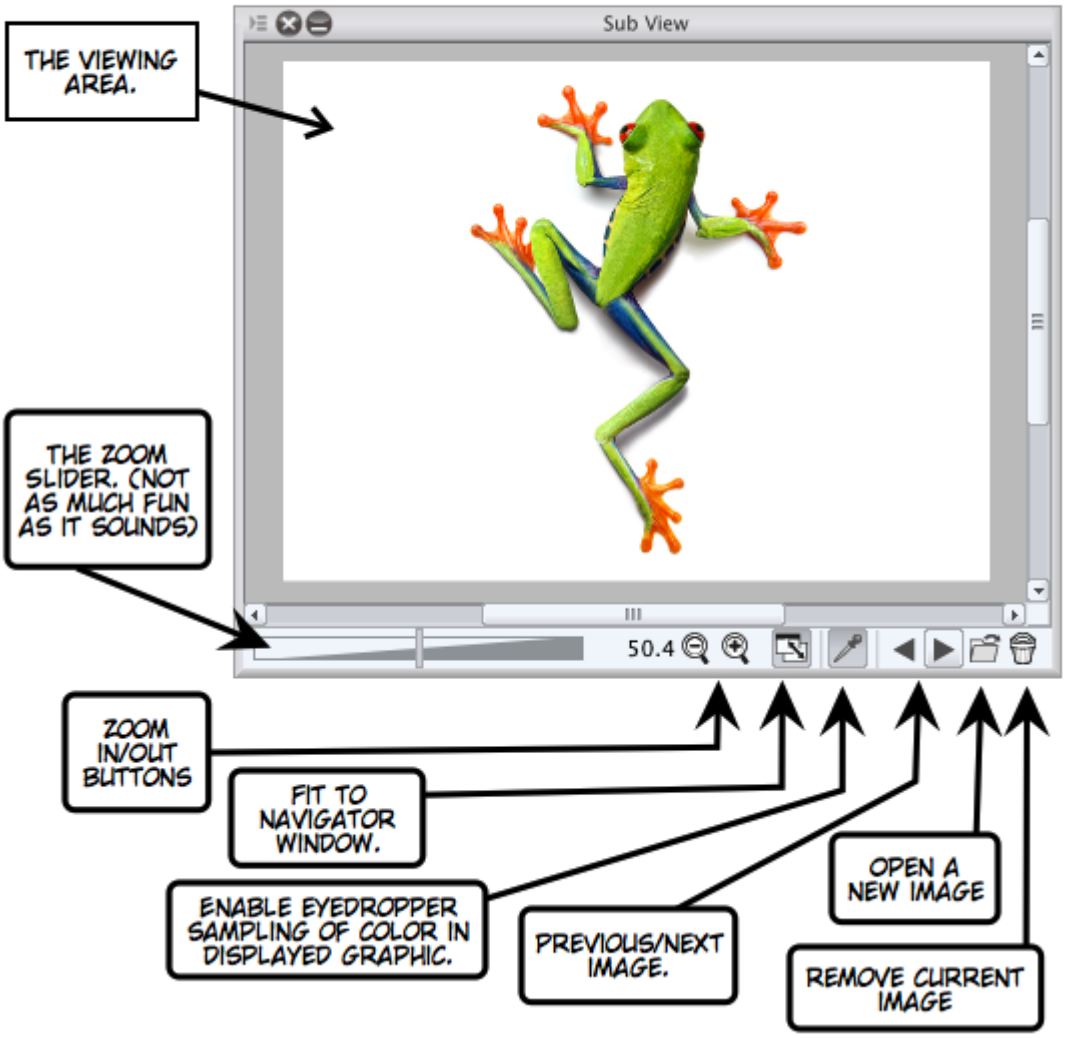


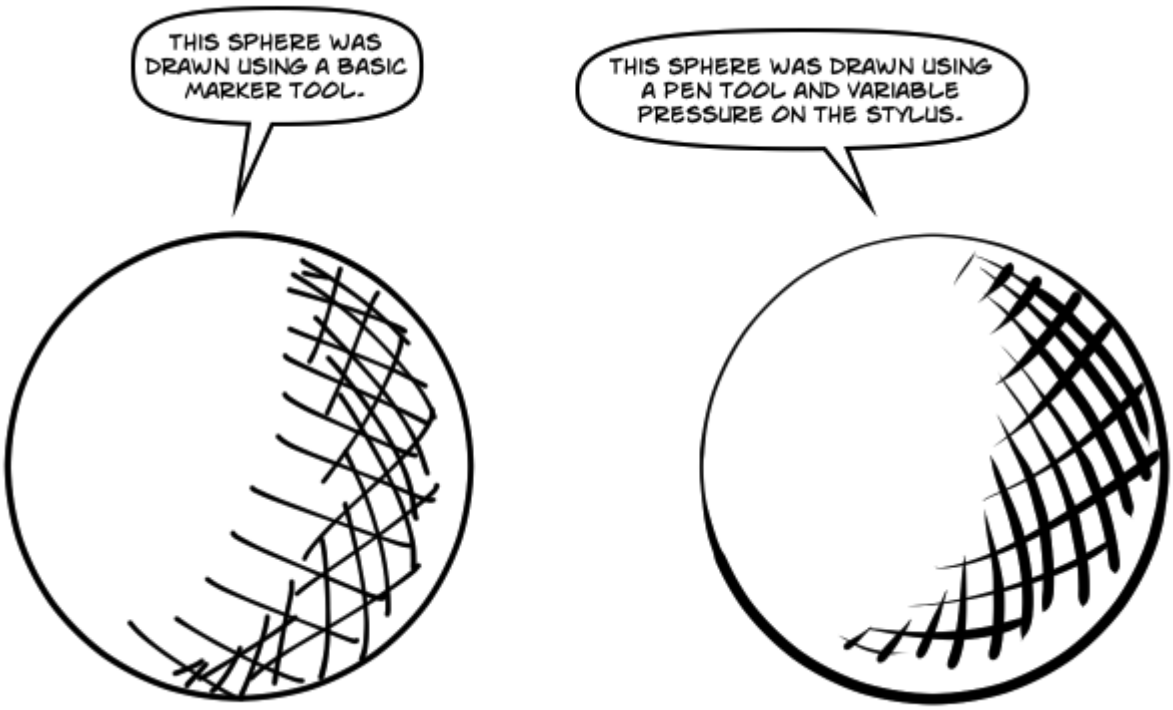
ON THE LAYER PALETTE WE CLICKED THE MAKE LAYER MASK BUTTON. ONLY THE DOOR IS VISIBLE!

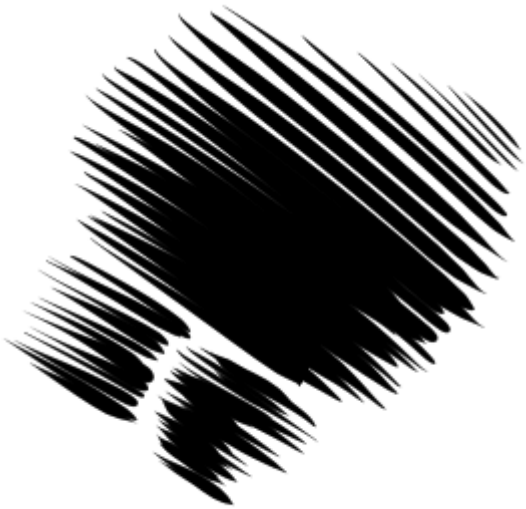


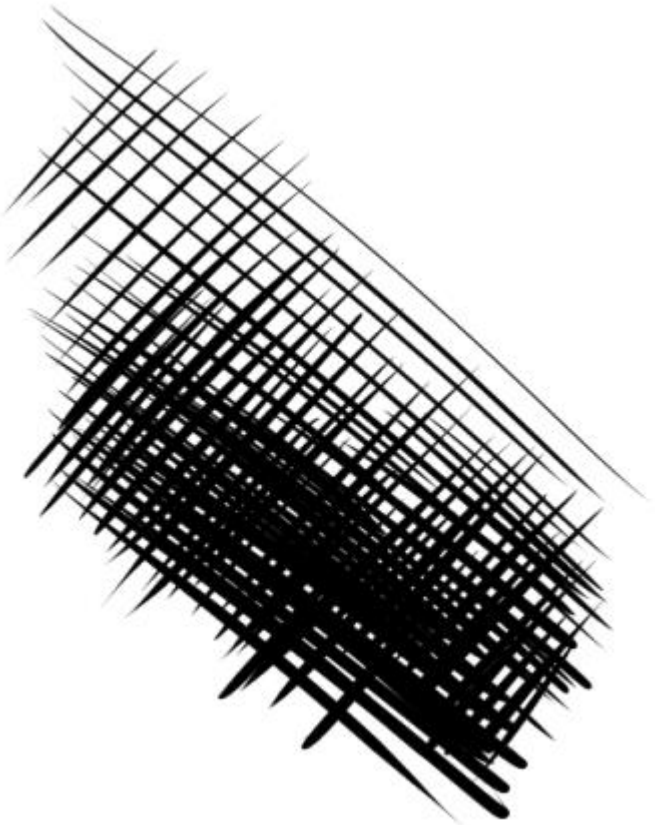
WE UNDO, THEN INVERT THE SELECTION & HIT THE MAKE LAYER MASK BUTTON. NOW EVERYTHING OUTSIDE THE DOOR IS VISIBLE!

THE SUB VIEW PALETTE




THIS SPHERE WAS DRAWN USING A BASIC MARKER TOOL.
THIS SPHERE WAS DRAWN USING A PEN TOOL AND VARIABLE PRESSURE ON THE STYLUS.





INKING TOOLS

WHILE ANY TOOL CAN BE USED FOR INKING, THE FOLLOWING TOOLS WITH CALLOUTS ARE THE ONES WE'LL BE USING MOST OFTEN FOR INKING.

THIS IS THE ***MARKER*** TOOL, IN THE SUB TOOL PALETTE, WE CAN CHOOSE EITHER ***MARKERS*** OR ***PEN*** TOOLS. WE'LL BE USING THE PEN TOOL MOST FOR GOOD THIN TO THICK LINES.

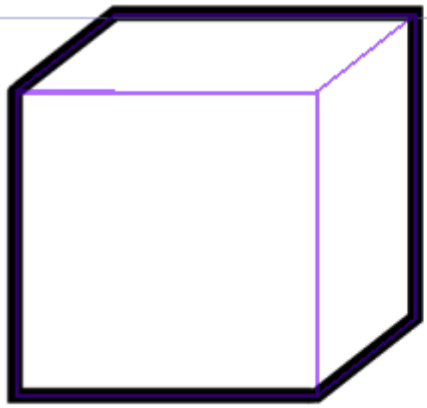
WE CAN USE THE ***BRUSH*** TOOL TO ADD TEXTURES TO OUR INKED LINES.

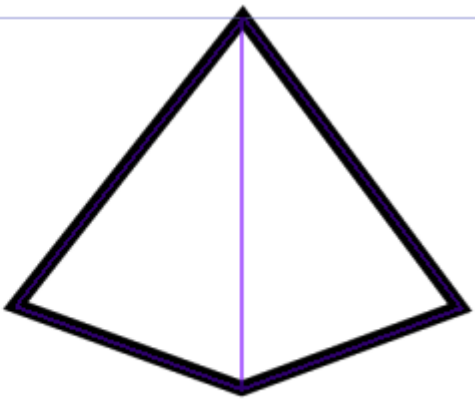
THE AIRBRUSH TOOL CAN BE USED TO ADD A TEXTURE OR TONE TO AREAS OF OUR ART.

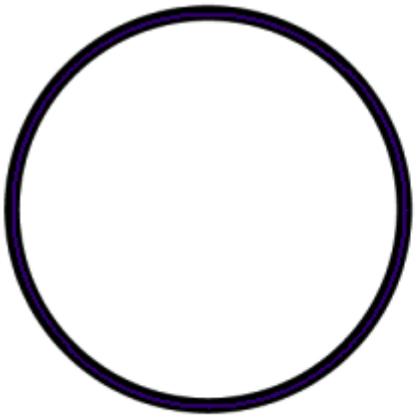
WITH THE DECRORATION BRUSH, WE CAN ADD PATTERNS TO AREAS OF OUR ART.

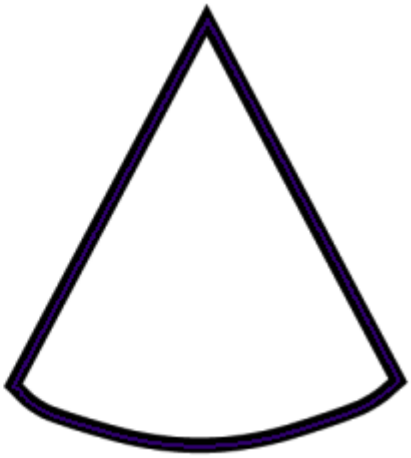
THIS IS A CUSTOM PEN TOOL AND NOT PART OF THE DEFAULT TOOL SET. CREATING A CUSTOM TOOL WAS COVERED EARLIER.

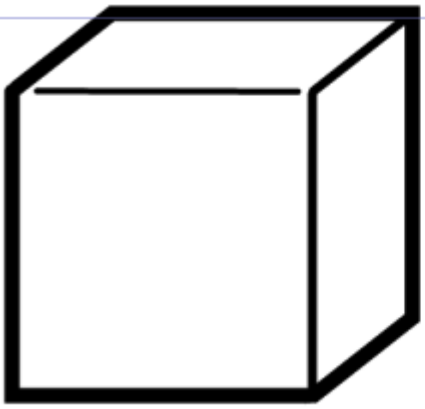
THE FILL TOOL (PAINT BUCKET) IS USED FOR FILLING IN LARGE AREAS OF INK QUICKLY.

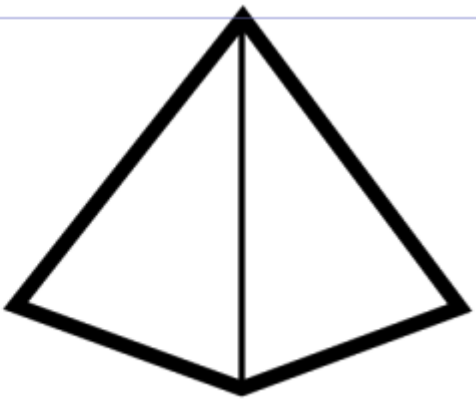










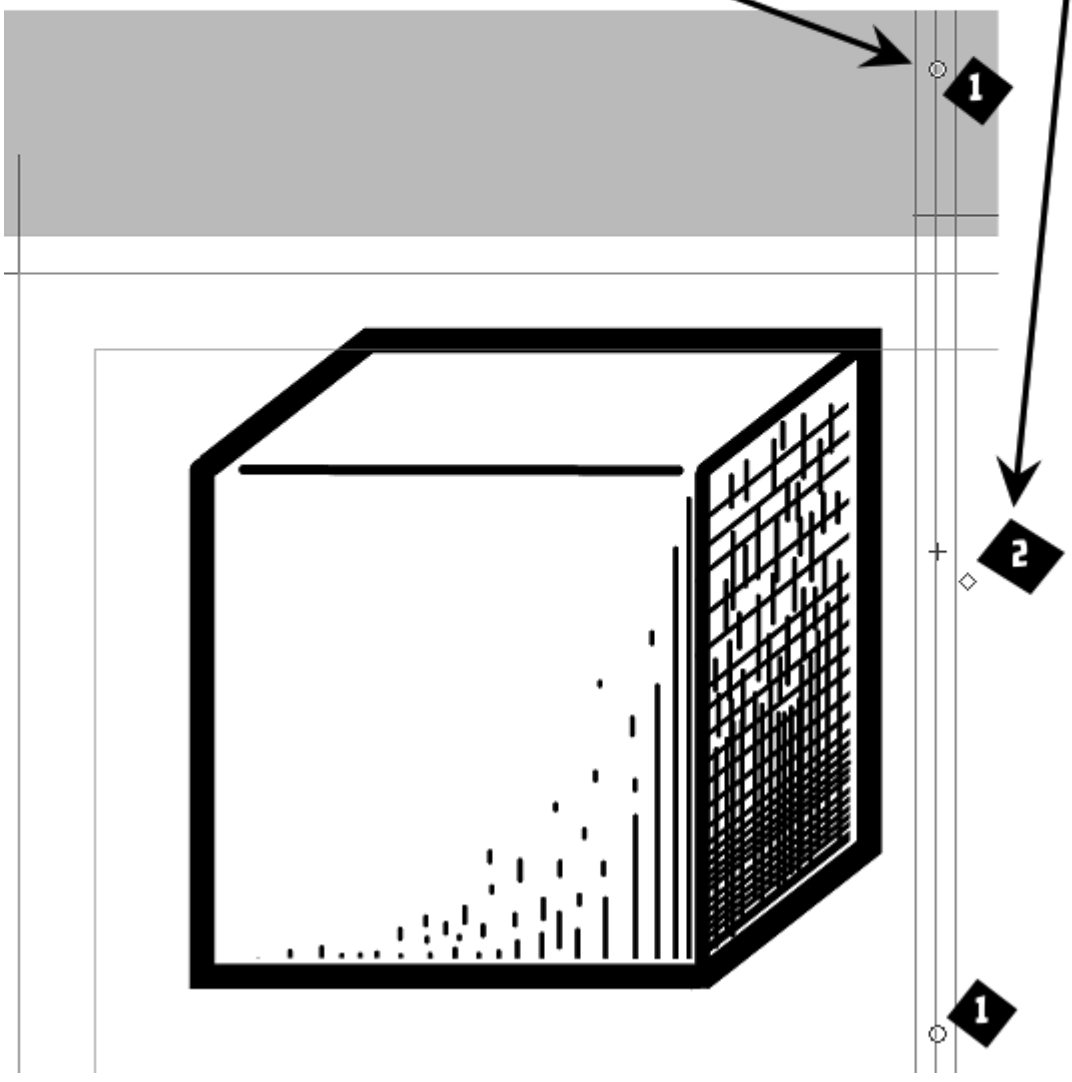


PARALLEL RULER AS AN INKING AID!

ONCE WE CREATE A PARALLEL RULER WE CAN SELECT THE OBJECT SELECTION TOOL AND MOVE THE RULER AROUND & ADJUST ITS ANGLE.

1 THE HOLLOW DOTS ARE WHERE WE CLICK AND DRAG THE RULER TO THE ANGLE WE WANT IT TO BE. HOLDING DOWN THE SHIFT KEY WILL SNAP IT TO THE ANGLES WE HAVE IN OUR PREFERENCES.

2 THE CROSS IS THE PIVOT POINT. WE CAN CLICK AND DRAG ON THAT TO MOVE THE RULER WHERE WE CAN SEE IT BETTER. THE HOLLOW DIAMOND IS THE SNAP/NO SNAP BUTTON.



INKING PEN -- PRESSURE SETTINGS

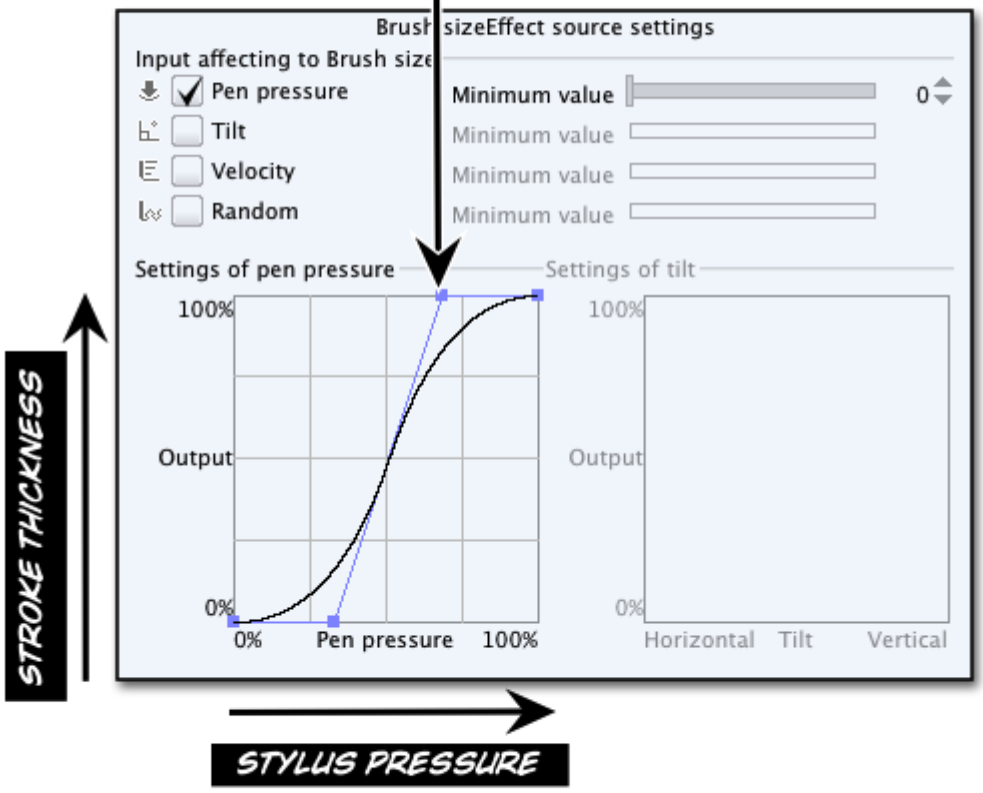
THIS BRUSH SIZE EFFECT SOURCE SETTINGS POP-UP BOX CONTROLS HOW PRESSURE ON THE STYLUS IS INERPETED BY MANGA STUDIO.

THE CURVE IS ADJUSTED BY CREATING CONTROL POINTS.

THESE CONTROL POINTS ARE CREATED WHEN WE CLICK ON AN EMPTY PART WITHIN THE SQUARE.

WE CAN CLICK ON THE SQUARE CONTROL POINTS AND DRAG THEM TO WHERE WE WANT THEM.

WE SHOULD TRY TO HAVE AS FEW CONTROL POINTS AS WE CAN. THIS MAKES THE CURVE SIMPLER AND BETTER TO EDIT.

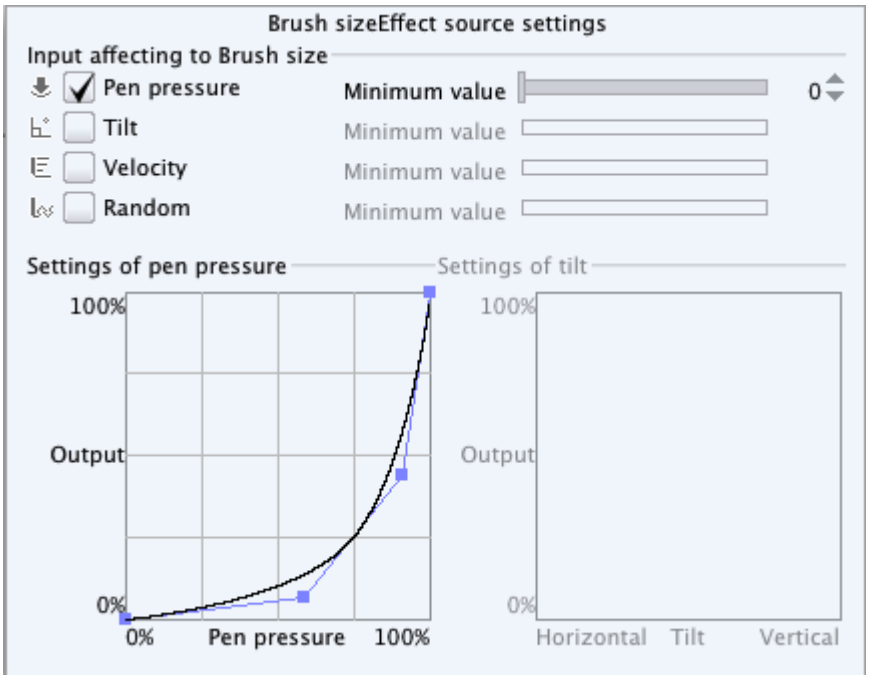


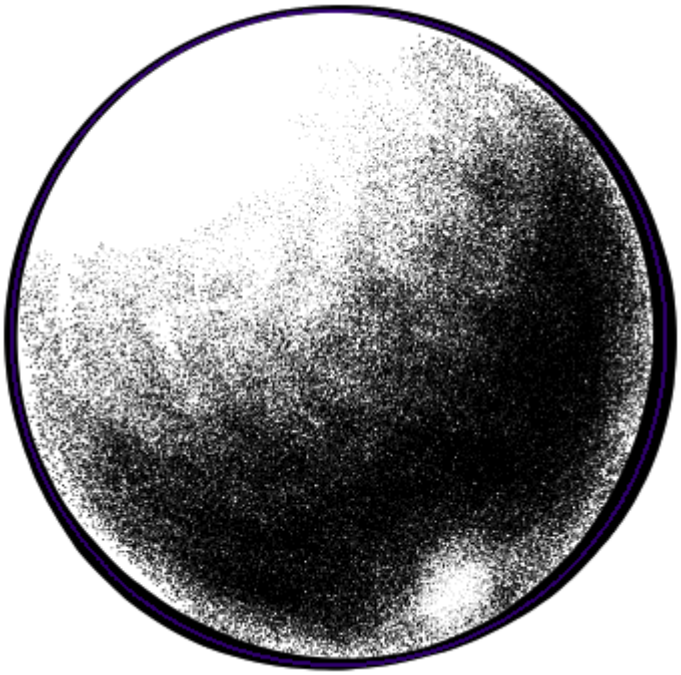
STROKE THICKNESS

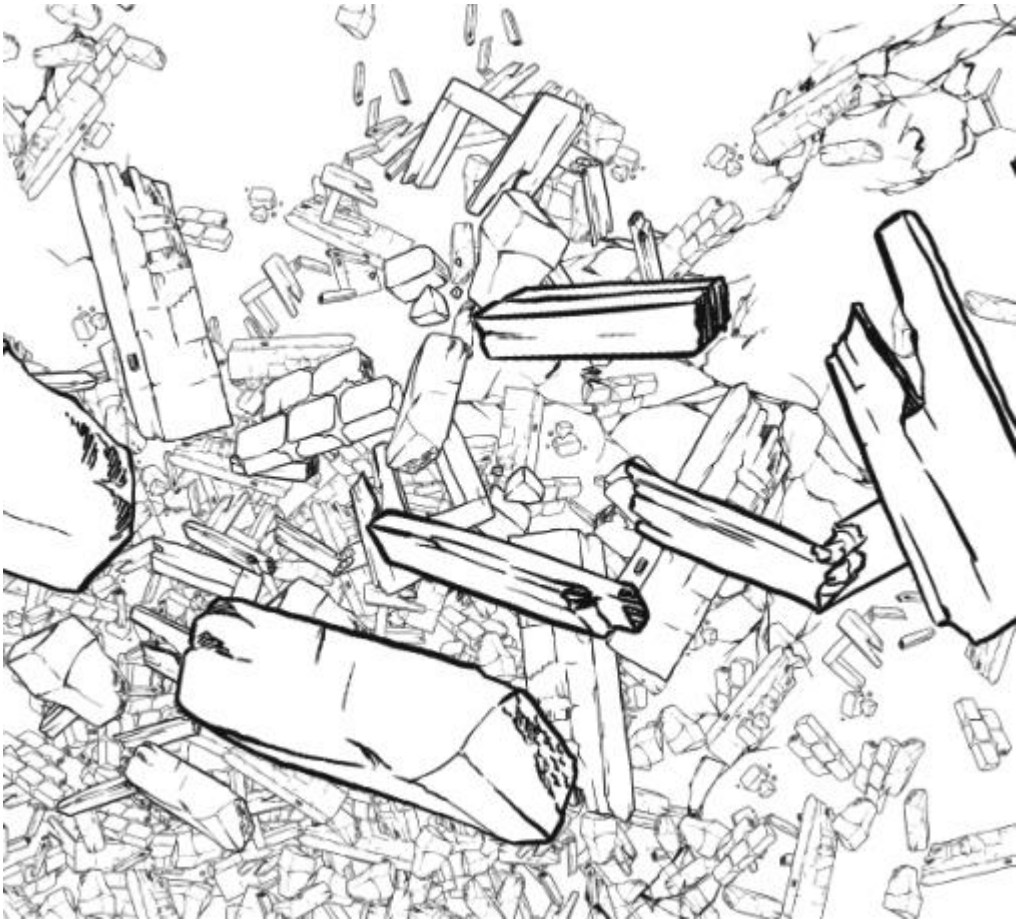
STYLUS PRESSURE

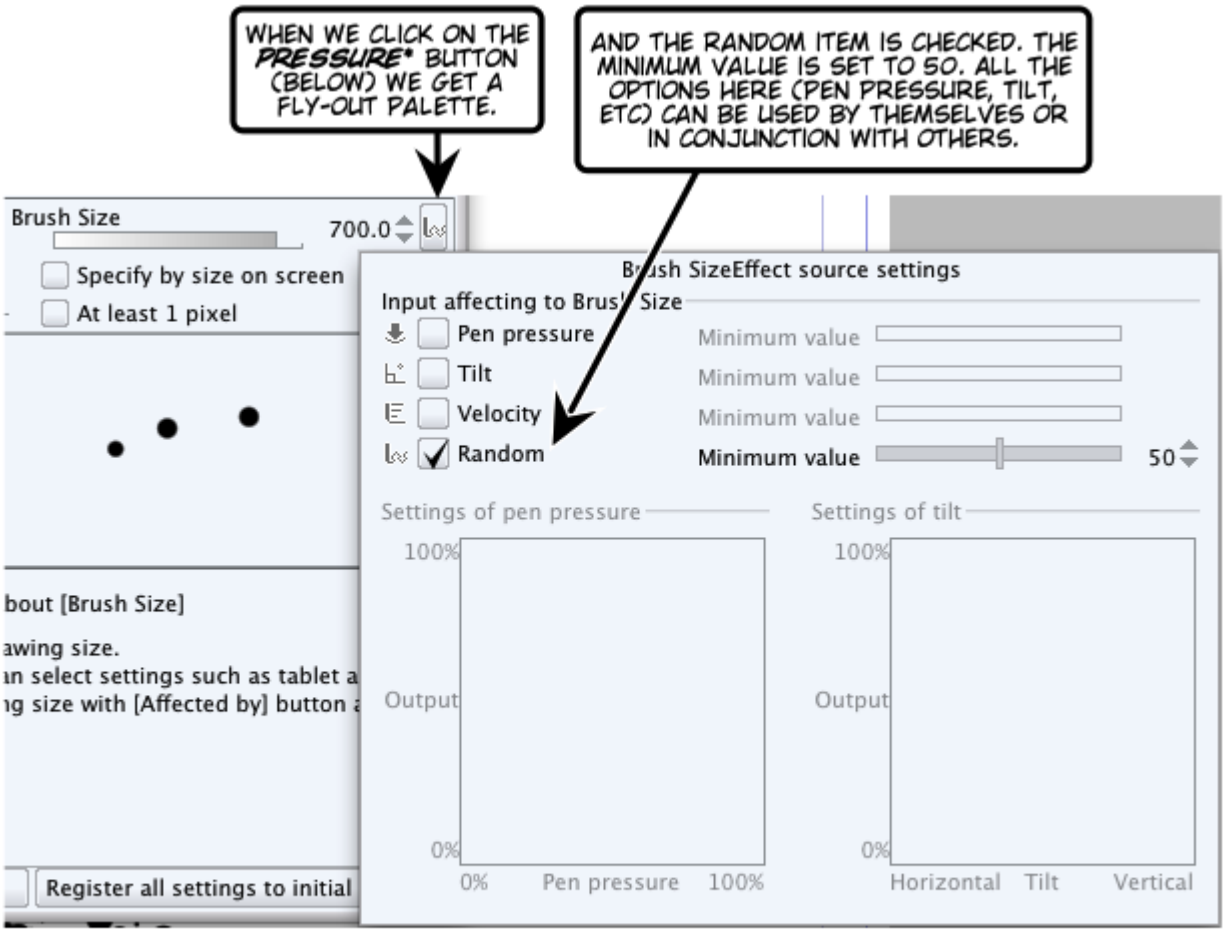
THIS GENTLE "S" CURVE ALLOWS US TO HAVE FINE CONTROL OF THE LINE'S THICKNESS AT LIGHTER STYLUS PRESSURE, BUT HAVE A RAPID INCREASE OF THICKNESS AT THE MIDDLE PRESSURE LEVELS.

TRY OTHER CURVES, LIKE ONE THAT SIMPLY ARCS FROM THE BOTTOM UP TO THE TOP, LIKE THE BOTTOM QUARTER OF A CIRCLE. THIS IS WHERE WE CAN CUSTOMIZE THE PEN TO SUIT THE WAY WE INK IN AN IDEAL WAY.

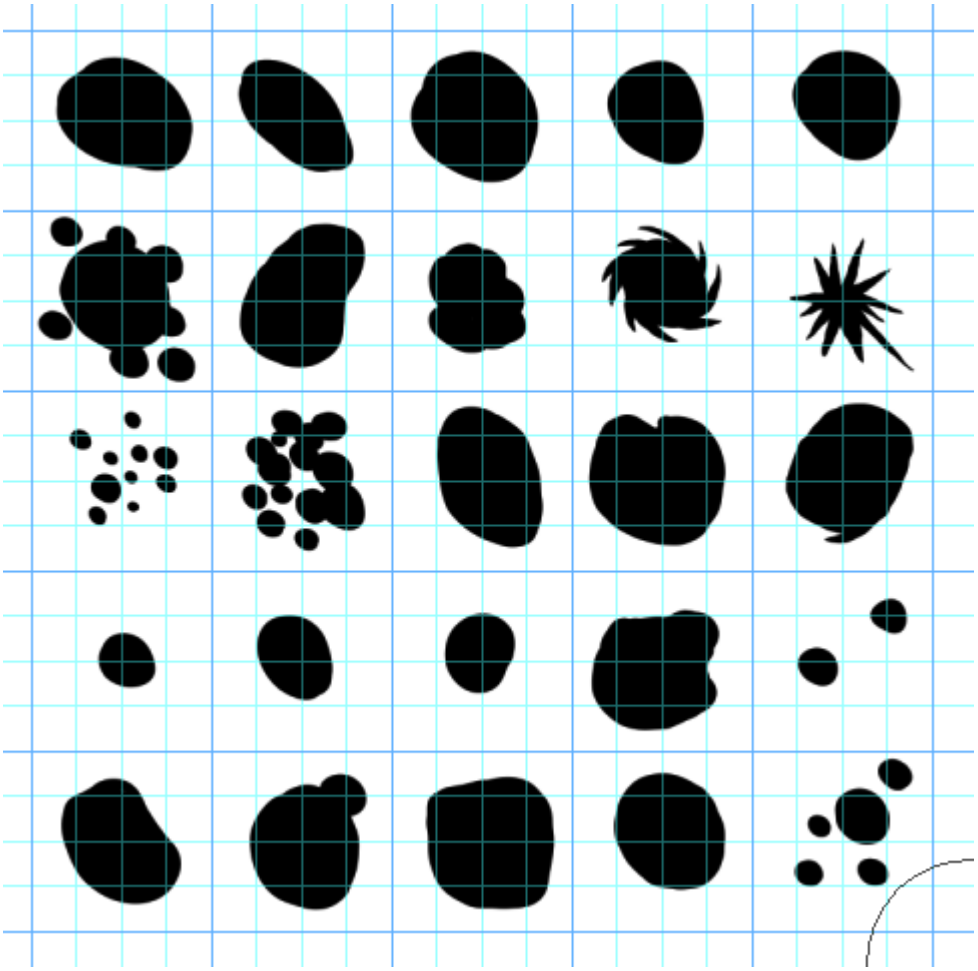

Brush sizeEffect source settings
Input affecting to Brush size
Pen pressure
Tilt
Velocity
Random
Minimum value
Minimum value
Minimum value
Minimum value
0
Settings of pen pressure
Settings of tilt
100%
Output
0%
0%
Pen pressure
100%
100%
Output
0%
Horizontal
Tilt
Vertical

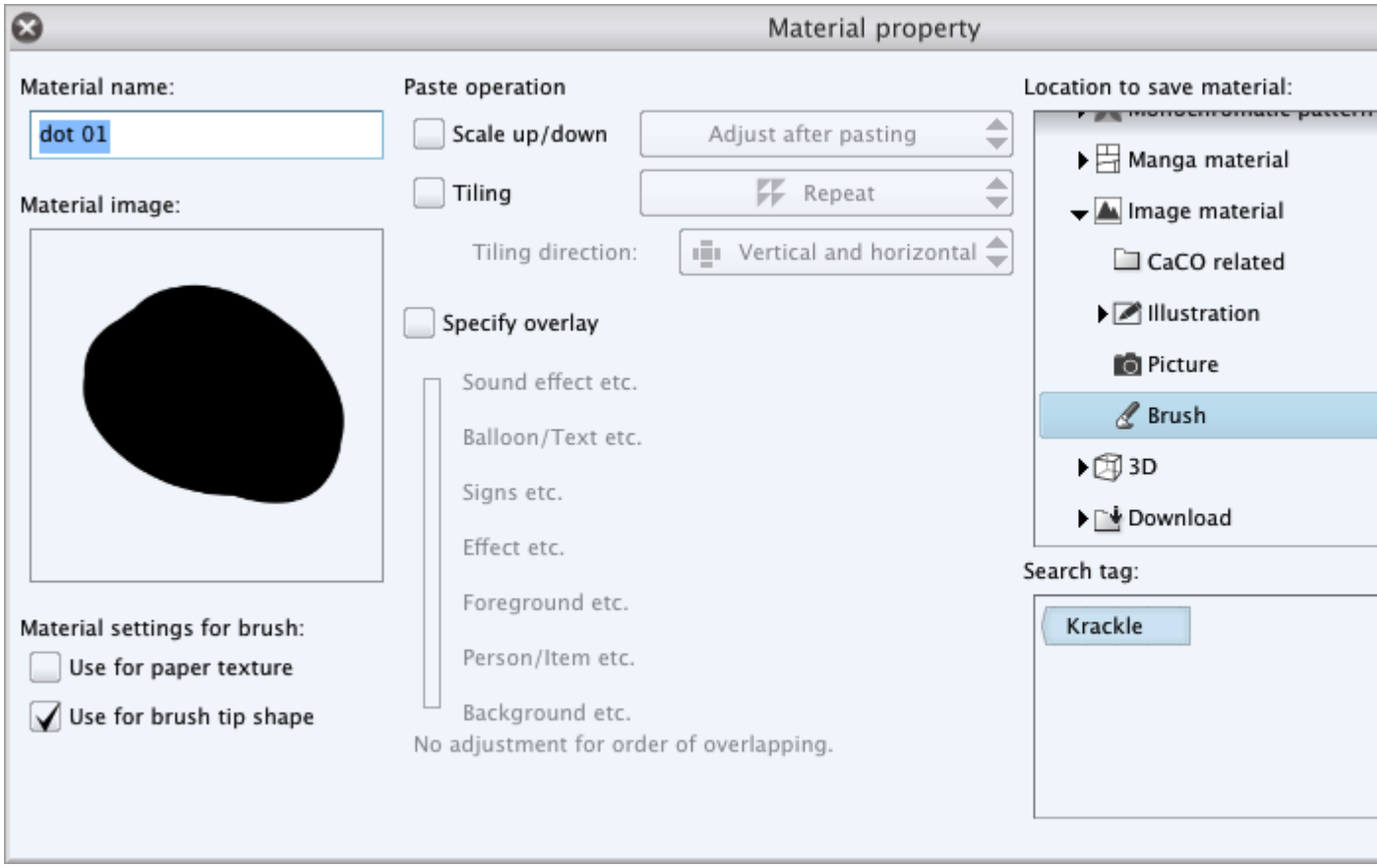






* YEAH, IT'S CALLED **BRUSH SIZE EFFECT SOURCE SETTINGS**. BUT TRY TYPING THAT JUMBLE OF WORDS A FEW DOZEN TIMES AND DECIDE IF PRESSURE SOUNDS BETTER.




Material property
Material name:
dot 01
Material image:
Material settings for brush:
Use for paper texture
Use for brush tip shape
Paste operation
Scale up/down
Adjust after pasting
Tiling
Repeat
Tiling direction:
Vertical and horizontal
Specify overlay
Sound effect etc.
Balloon/Text etc.
Signs etc.
Effect etc.
Foreground etc.
Person/Item etc.
Background etc.
No adjustment for order of overlapping.
Location to save material:
Manga material
Image material
CaCO related
Illustration
Picture
Brush
3D
Download
Search tag:
Krackle

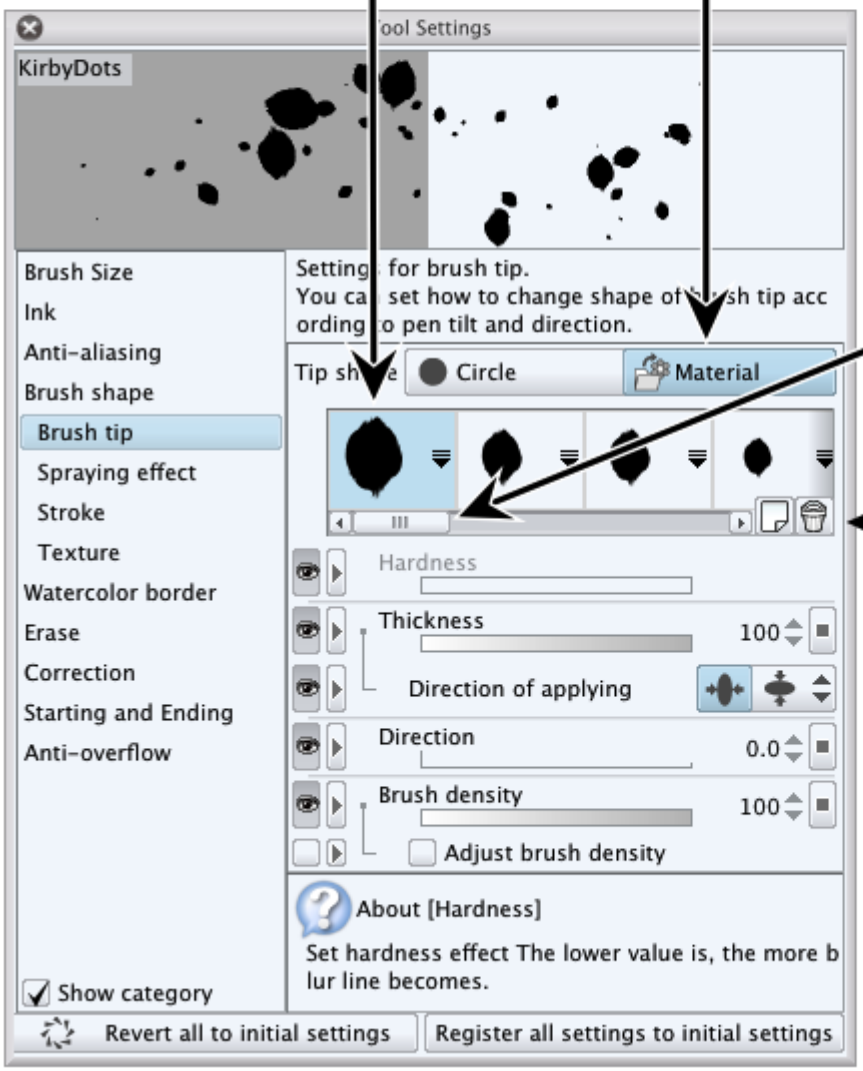
WORKING WITH THE MATERIALS IN THE BRUSH TIP CATEGORY

WE NEED TO DELETE THE OLD MATERIALS AND THEN PUT IN OUR NEW ONES.

1 MAKE SURE MATERIAL IS SELECTED. IT'LL HAVE A COLOR BACKGROUND WHEN IT IS ACTIVE.

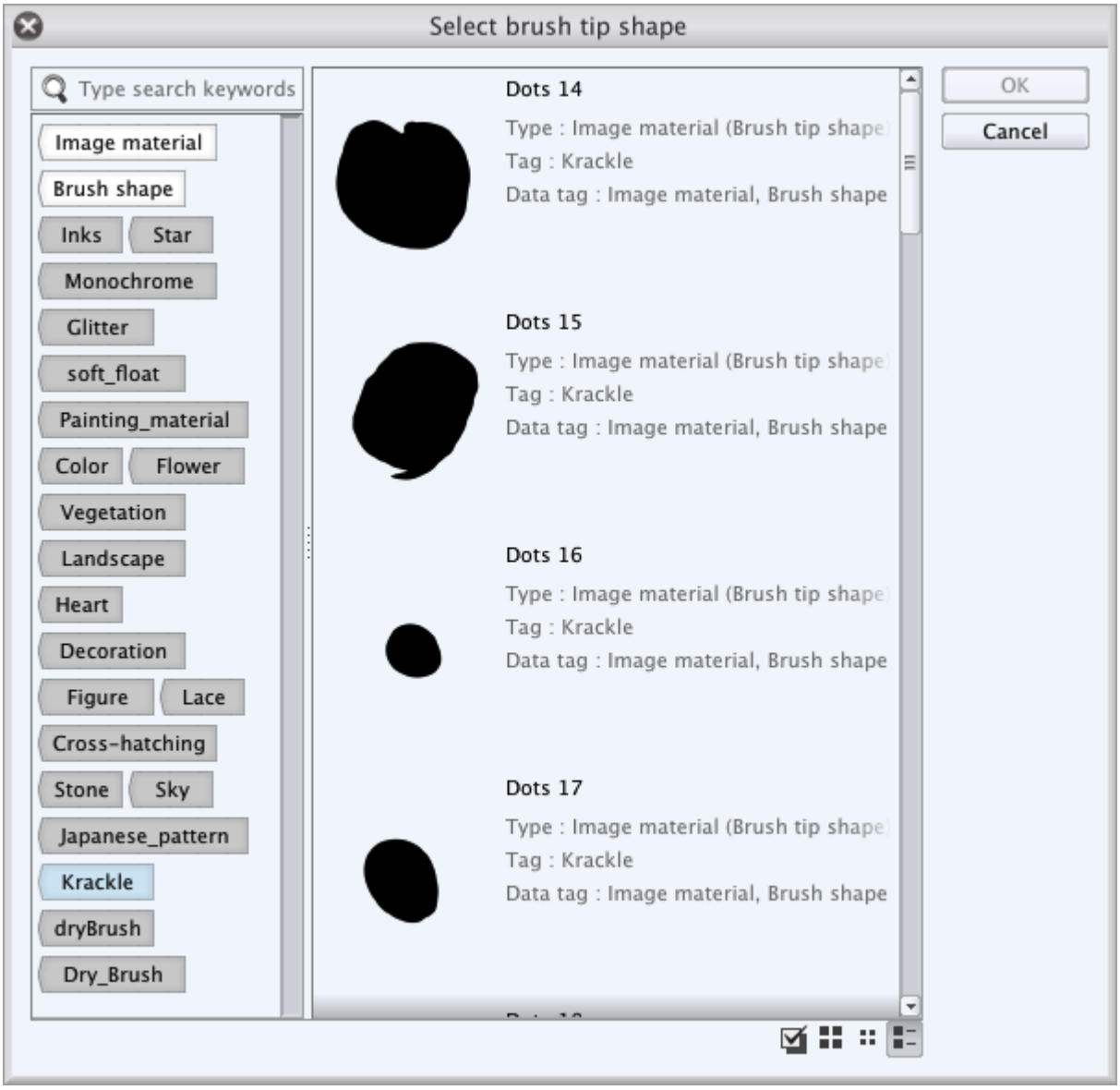
2 CLICK ONCE ON THE FIRST MATERIAL.

3 CLICK AND DRAG THE SLIDER TO REVEAL THE LAST MATERIAL IN THIS HORIZONTAL LIST. SHIFT-CLICK ON IT TO SELECT ALL OF THE MATERIALS.



4 CLICK ON THE TRASH CAN ICON TO DELETE THE MATERIALS FROM THE TOOL'S SETTINGS. THIS WON'T DELETE THE MATERIALS FROM THE MATERIALS PALETTE, IT JUST CLEANS THE SLATE FOR US TO ADD OUR OWN MATERIALS TO THE TOOL.

THE DOG-EARED PAGE ICON TO THE RIGHT OF THE TRASH CAN IS WHERE WE CLICK TO ADD NEW MATERIALS.


Select brush tip shape
Type search keywords
Image material
Brush shape
Inks
Star
Monochrome
Glitter
soft_float
Painting_material
Color
Flower
Vegetation
Landscape
Heart
Decoration
Figure
Lace
Cross-hatching
Stone
Sky
Japanese_pattern
Krackle
dryBrush
Dry_Brush
Dots 14
Type : Image material (Brush tip shape)
Tag : Krackle
Data tag : Image material, Brush shape
Dots 15
Type : Image material (Brush tip shape)
Tag : Krackle
Data tag : Image material, Brush shape
Dots 16
Type : Image material (Brush tip shape)
Tag : Krackle
Data tag : Image material, Brush shape
Dots 17
Type : Image material (Brush tip shape)
Tag : Krackle
Data tag : Image material, Brush shape
OK
Cancel

THE MATERIAL PALETTE -- TONES

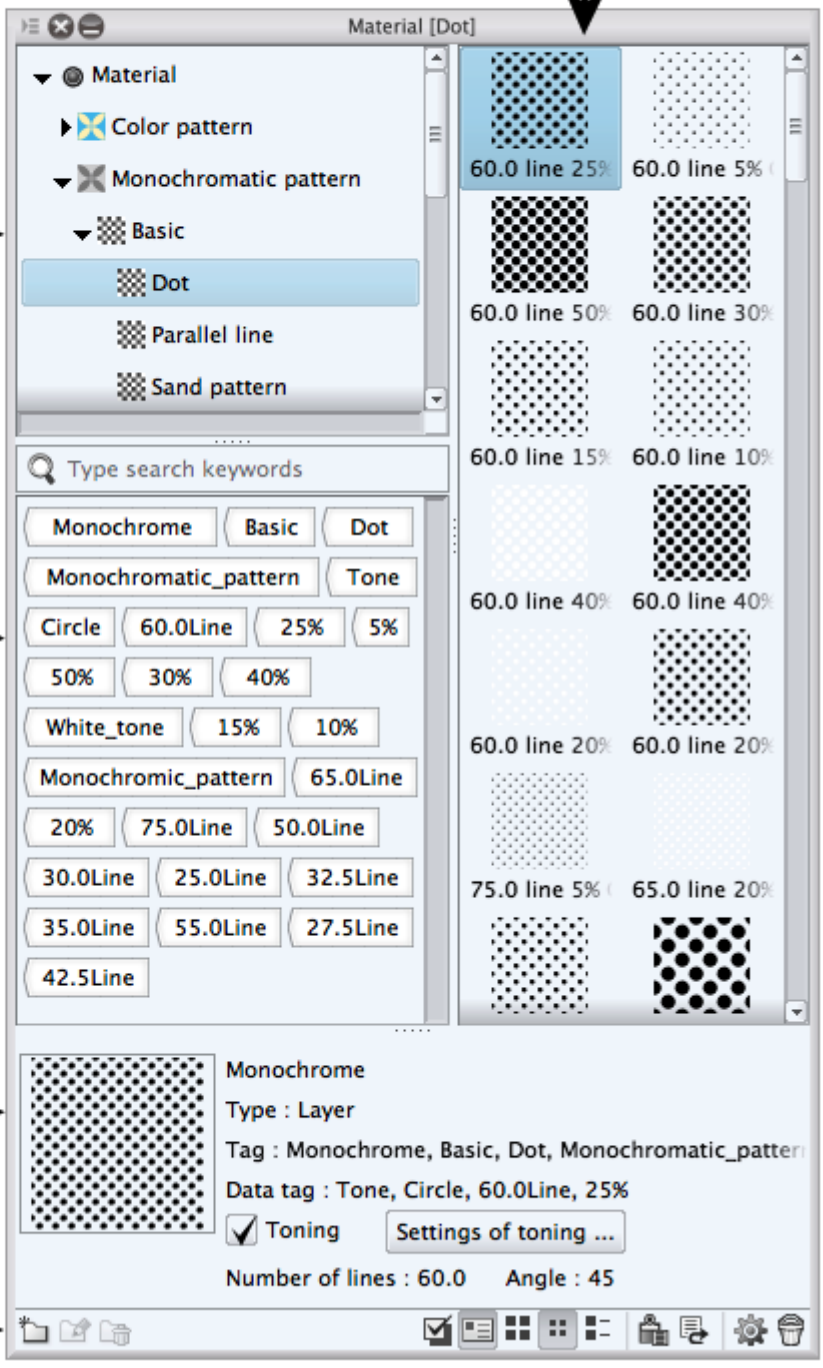
THIS AREA IS WHERE THE ***THUMBNAILS*** FOR THE SELECTED MATERIAL FOLDERS ARE DISPLAYED.

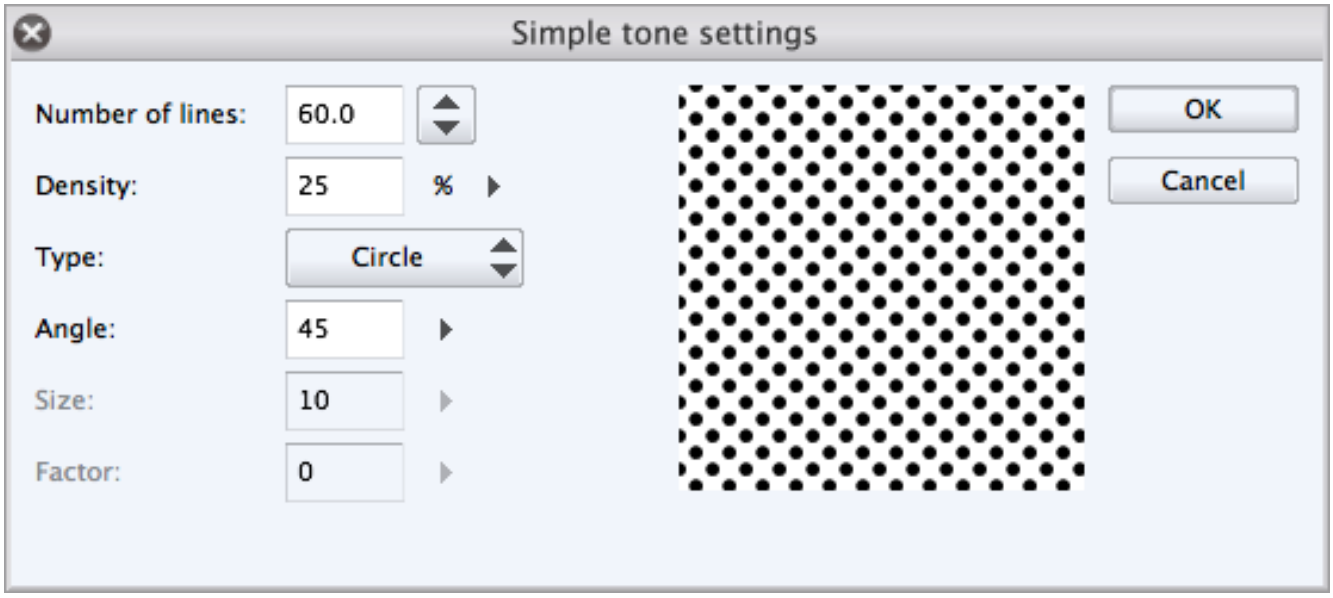
WE CAN REFER TO THIS AREA AS THE ***MATERIAL CHOOSER***. WE CAN CLICK ON AN ICON AND SEE WHAT'S INSIDE THAT MATERIAL FOLDER. HERE, THE DOT FOLDER IS SELECTED.

WHEN WE CREATED THE KRACKLE DOTS, WE ENTERED A TAG FOR THEM. HERE IN THE ***KEYWORD SEARCH*** AREA WE CAN CLICK ON THE TAGS THAT ALL MATERIALS SHOULD HAVE. WE CAN CLICK ON ONE OR MORE KEYWORD TAGS AND THE THUMBNAILS WILL DISPLAY ONLY THOSE MATERIALS THAT MATCH THE TAGS THAT ARE SELECTED.

HERE IS WHERE WE CAN SEE THE ***DETAILS*** FOR THE SELECTED TONE MATERIAL.

THESE ARE BUTTONS THAT CAN COPY/PASTE/DELETE THE TONE OR CHANGE THE VISIBILITY OF ASPECTS OF THE PALETTE.

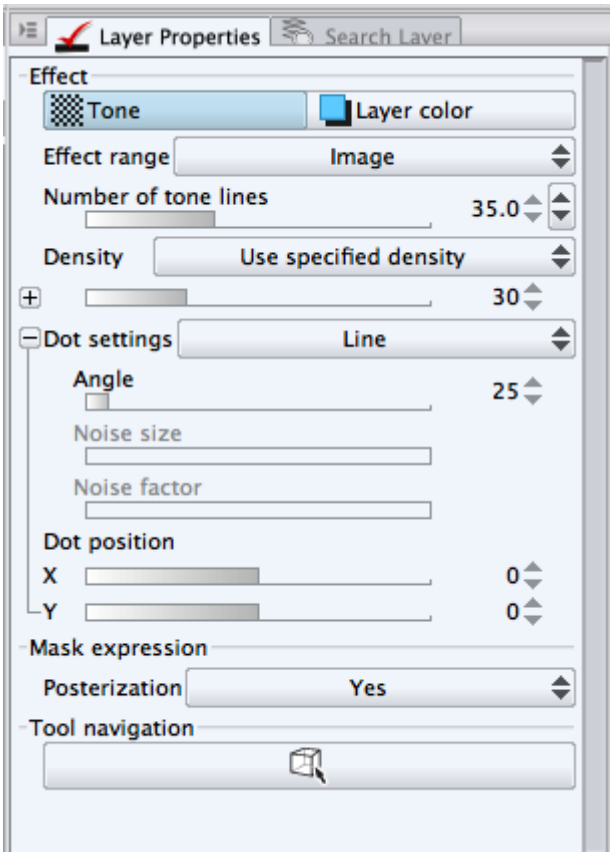


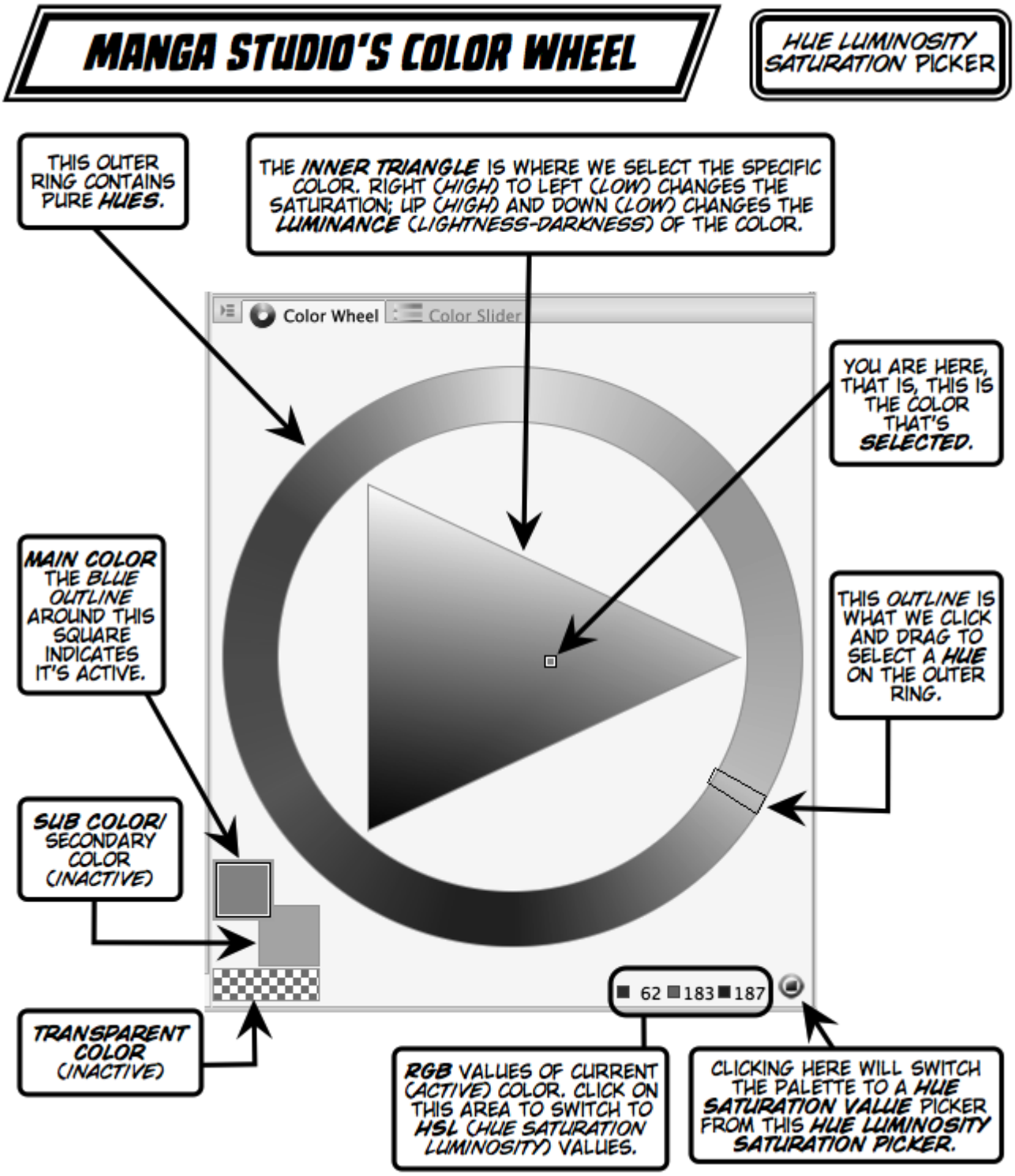

Simple tone settings
Number of lines:
60.0
Density:
25
%
Type:
Circle
Angle:
45
Size:
10
Factor:
0
OK
Cancel

BWS
BWS
mike

Mike

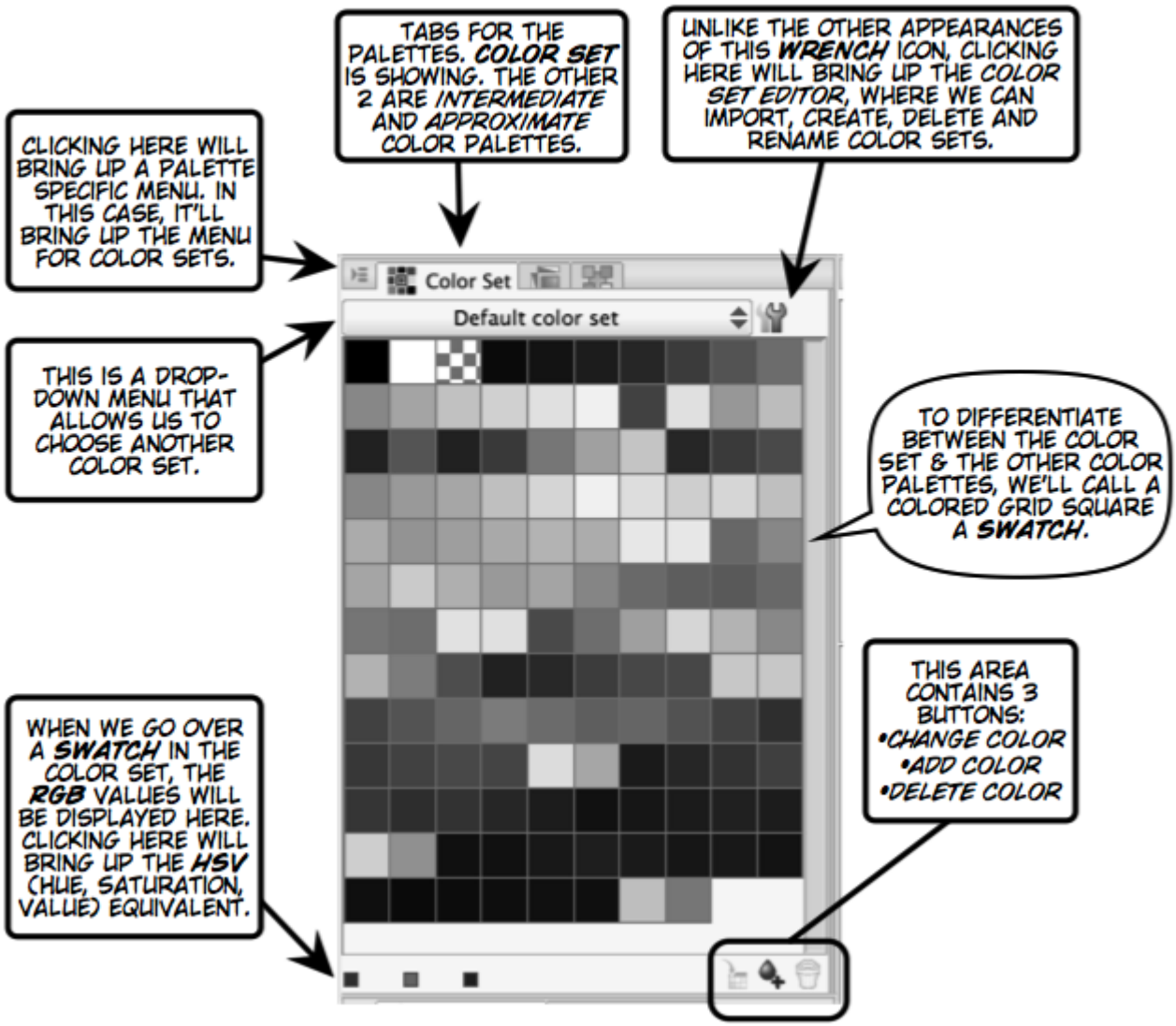
M.ke.


Layer Properties
Search Layer
Effect
Tone
Layer color
Effect range
Image
Number of tone lines
35.0
Density
Use specified density
30
Dot settings
Line
Angle
25
Noise size
Noise factor
Dot position
X
0
Y
0
Mask expression
Posterization
Yes
Tool navigation


MANGA STUDIO'S COLOR WHEEL
HUE LUMINOSITY SATURATION PICKER
THIS OUTER RING CONTAINS PURE HUES.
THE INNER TRIANGLE IS WHERE WE SELECT THE SPECIFIC COLOR. RIGHT (HIGH) TO LEFT (LOW) CHANGES THE SATURATION; UP (HIGH) AND DOWN (LOW) CHANGES THE LUMINANCE (LIGHTNESS-DARKNESS) OF THE COLOR.
Color Wheel
Color Slider
YOU ARE HERE, THAT IS, THIS IS THE COLOR THAT'S SELECTED.
MAIN COLOR THE BLUE OUTLINE AROUND THIS SQUARE INDICATES IT'S ACTIVE.
THIS OUTLINE IS WHAT WE CLICK AND DRAG TO SELECT A HUE ON THE OUTER RING.
SUB COLOR/ SECONDARY COLOR (INACTIVE)
62 183 187
TRANSPARENT COLOR (INACTIVE)
RGB VALUES OF CURRENT (ACTIVE) COLOR. CLICK ON THIS AREA TO SWITCH TO HSL (HUE SATURATION LUMINOSITY) VALUES.
CLICKING HERE WILL SWITCH THE PALETTE TO A HUE SATURATION VALUE PICKER FROM THIS HUE LUMINOSITY SATURATION PICKER.

COLOR SETS

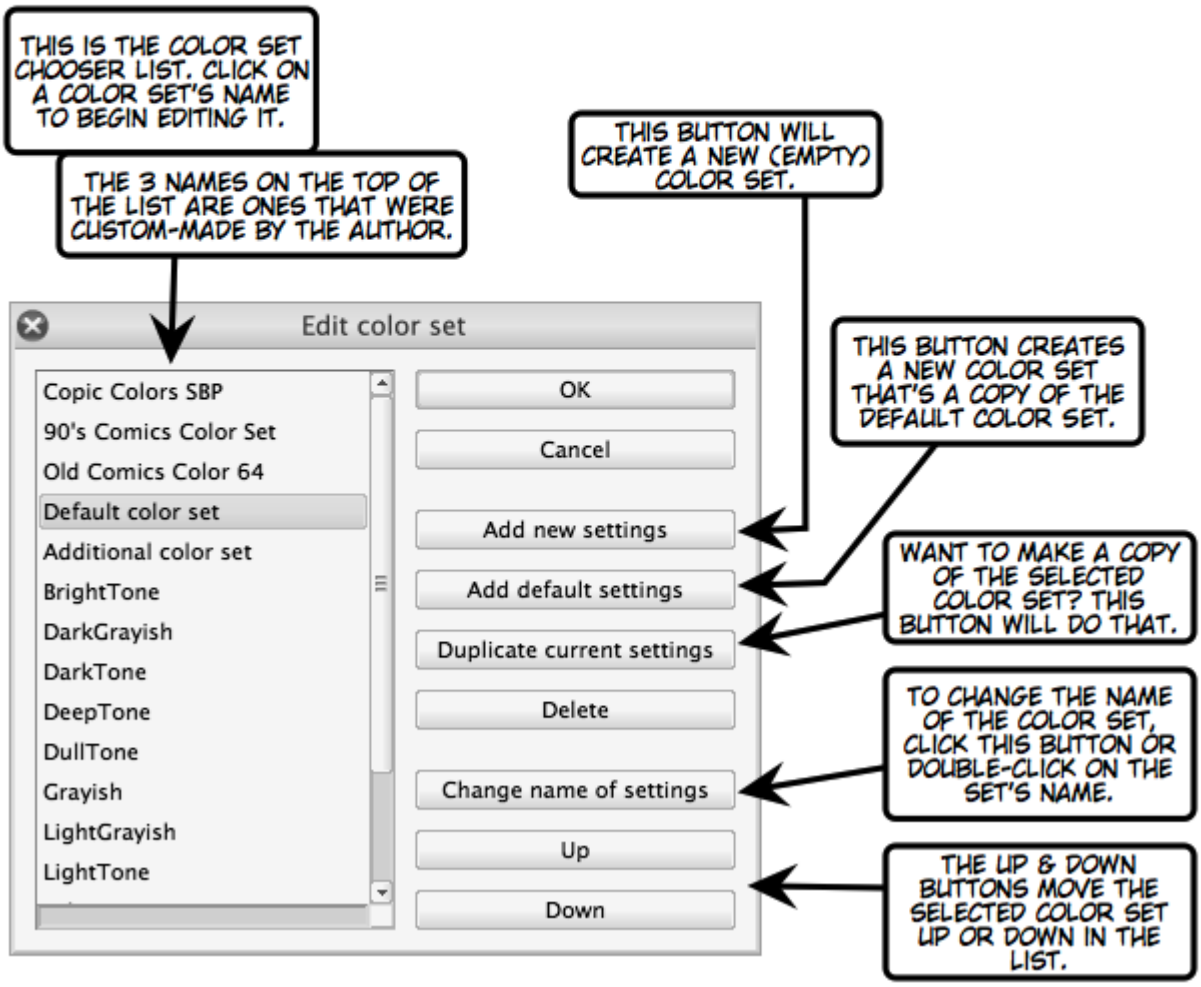
THE MAIN PALETTE

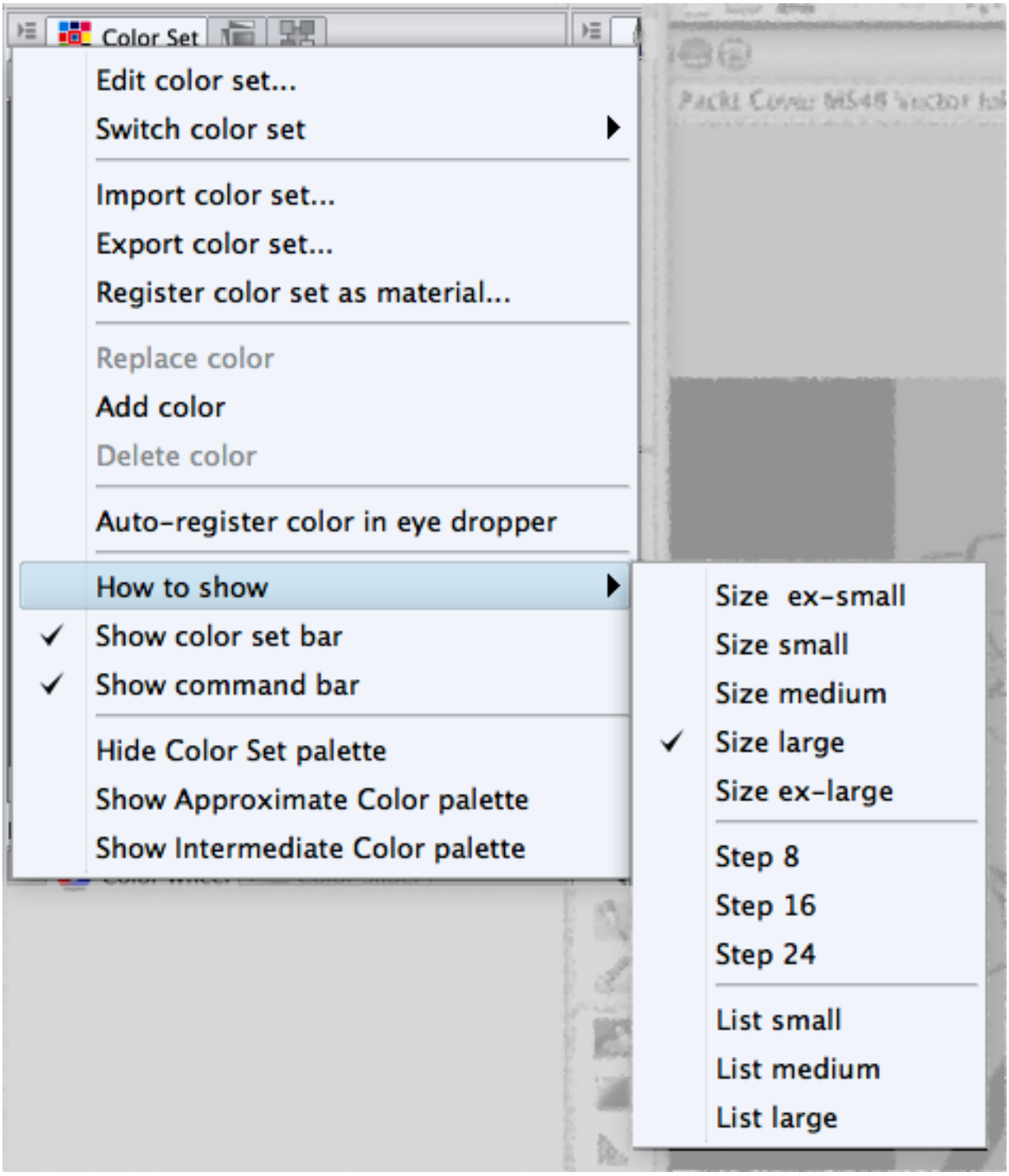


COLOR SETS

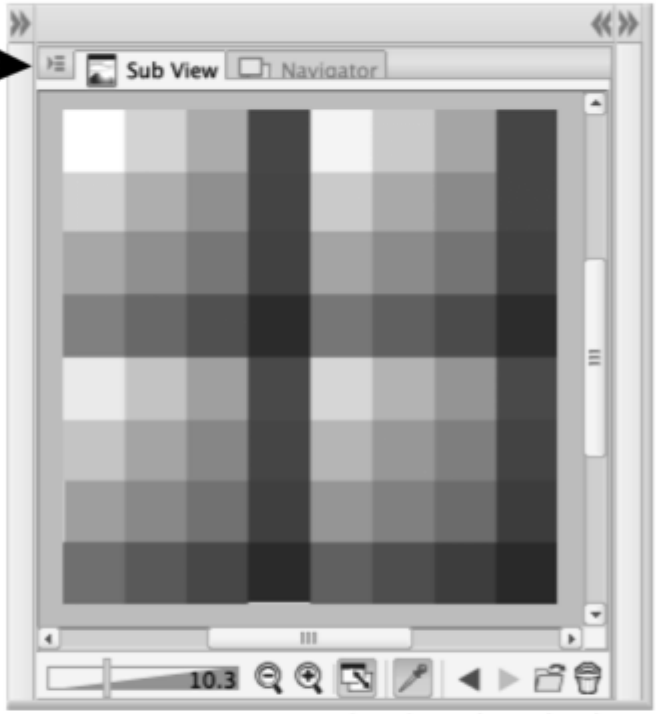
EDITING THE COLOR SET

WHEN THE ***WRENCH*** ICON IS CLICKED OR ***EDIT COLOR SET*** MENU ITEM FROM THE PALETTE MENU IS CHOSEN, THIS IS THE DIALOG BOX THAT APPEARS.




Color Set
Edit color set...
Switch color set
Import color set...
Export color set...
Register color set as material...
Replace color
Add color
Delete color
Auto-register color in eye dropper
How to show
Show color set bar
Show command bar
Hide Color Set palette
Show Approximate Color palette
Show Intermediate Color palette
Size ex-small
Size small
Size medium
Size large
Size ex-large
Step 8
Step 16
Step 24
List small
List medium
List large

RETURN OF THE SUB-VIEW PALETTE!



ALL THE COMMANDS THAT THE BUTTONS BELOW DO ARE AVAILABLE WITHIN THE PALETTE MENU. CLICK ON THE ICON TO SEE THE MENU.

THIS IS THE ***SIZE TO FIT NAVIGATOR*** BUTTON. IT SHOULD BE ACTIVE, IF IT DOESN'T HAVE A GREY BACKGROUND (AS SHOWN HERE) IT'S NOT ON, CLICK IT TO MAKE IT ACTIVE.

THIS ***EYEDROPPER*** ICON WILL AUTOMAGICALLY SELECT THE COLOR WE CLICK ON INSIDE THE SUB VIEW PALETTE. WHEN THE *AUTO-REGISTER COLOR IN EYEDROPPER* IS ACTIVE, THIS WILL ADD THE SAMPLED COLOR TO THE COLOR SET.

NEXT/PREVIOUS IMAGE BUTTONS.

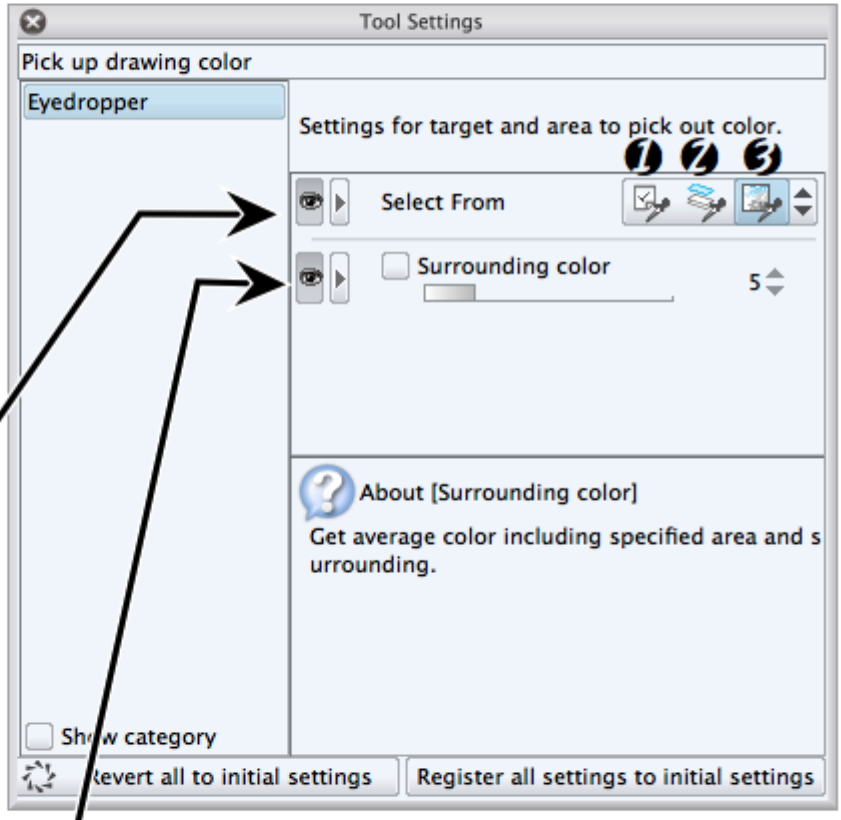
THIS BRINGS UP AN ***OPEN*** DIALOG WHERE WE CAN CHOOSE AN IMAGE TO DISPLAY IN THE SUB VIEW PALETTE.

THIS ***TRASHCAN*** ICON WILL REMOVE THE IMAGE FROM THE SUB VIEW PALETTE.

THE EYEDROPPER TOOL

THE ***EYEDROPPER*** TOOL CAN BE TEMPORARILY SELECTED BY HOLDING DOWN THE *OPTION/ALT* KEY.

THIS IS THE ***EYEDROPPER*** ON THE TOOL PALETTE. CLICK ON THE ***WRENCH*** ICON IN THE *TOOL PROPERTIES* PALETTE AND THE *TOOL SETTINGS* PALETTE WILL APPEAR.



SELECT FROM GIVES US CHOICES OF HOW THE EYEDROPPER WILL SAMPLE COLORS. THESE CHOICES ARE

1. ***CURRENT LAYER***
THIS'LL SAMPLE COLORS ON THE CURRENT ACTIVE LAYER.

2. ***TOP LAYER***
THIS'LL SAMPLE COLORS ONLY FROM THE TOP LAYER.

3. ***IMAGE***
THIS'LL SAMPLE COLORS FROM THE ENTIRE IMAGE, THAT IS, FROM ALL VISIBLE LAYERS.

SURROUNDING COLOR, AS SHOWN, IS OFF (UNCHECKED). WHEN IT'S ACTIVE (CHECKED) IT'LL ALLOW THE DROPPER TO *AVERAGE* OUT THE SAMPLE DEPENDING ON IT'S SETTING. THE *HIGHER* THE NUMBER, THE *MORE* PIXELS THE EYEDROPPER WILL USE IN SAMPLING A COLOR. THIS IS A GOOD, FAST WAY TO SAMPLE TWO COLORS (*PROVIDED THEY ARE NEXT TO ONE ANOTHER*) AND GET A MIXTURE OF THE TWO.

LAYER PALETTE

THIS *LIGHTHOUSE* LOOKING ICON IS THE ***REFERENCE LAYER*** BUTTON. SELECT A LAYER AND CLICK THIS ICON TO MAKE A LAYER A ***REFERENCE LAYER.***

THIS DROP-DOWN MENU CAN MAKE A MASK ACTIVE AND SHOW THE MASKED AREA.

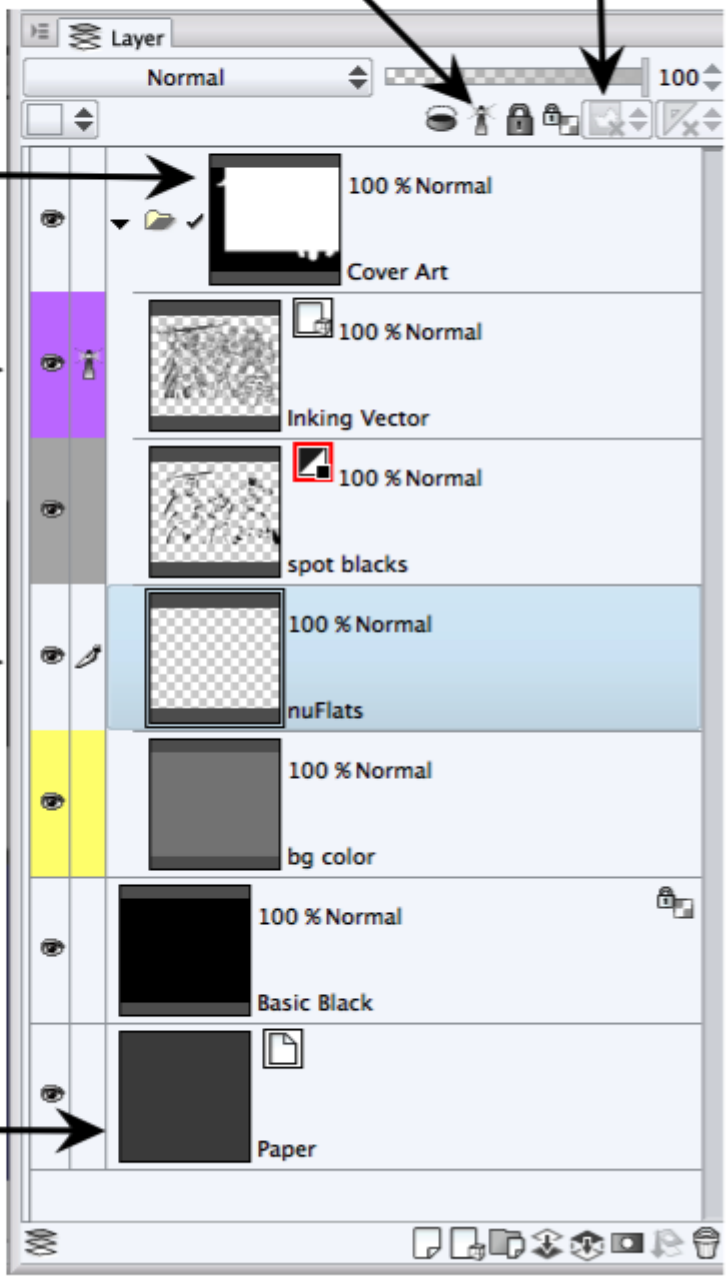
IN ADDITION TO BEING ABLE TO CONTAIN LAYERS, A ***LAYER FOLDER*** CAN HAVE A MASK THAT AFFECTS LAYERS WITHIN IT. TO BE ABLE TO EDIT A *LAYER MASK*, THE ICON FOR THE MASK MUST BE CLICKED ON TO MAKE IT ACTIVE.

THIS LAYER, *INKING VECTOR*, IS A ***REFERENCE LAYER*** AS DENOTED BY THE ***REFERENCE LAYER*** ICON (THE *LIGHTHOUSE*).

THE *NUFLATS* LAYER IS OUR ***ACTIVE LAYER***. NOTE THE SHADING ON THE LAYER ENTRY AND THE *KNIFE* ICON TO THE RIGHT OF THE ***EYE-CON***.

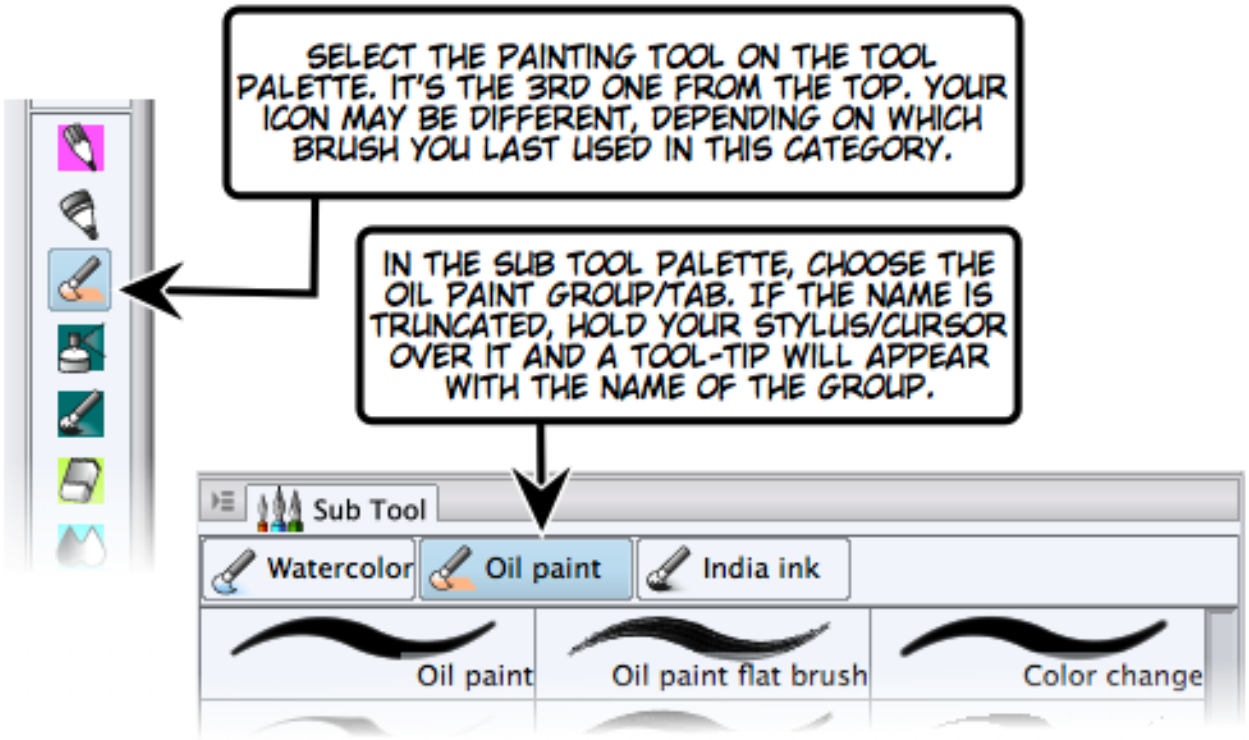
THIS LAYER, *BASIC BLACK*, ISN'T REALLY NEEDED. THE ***PAPER*** LAYER CAN BE CHANGED TO *ANY* COLOR, INCLUDING BLACK.

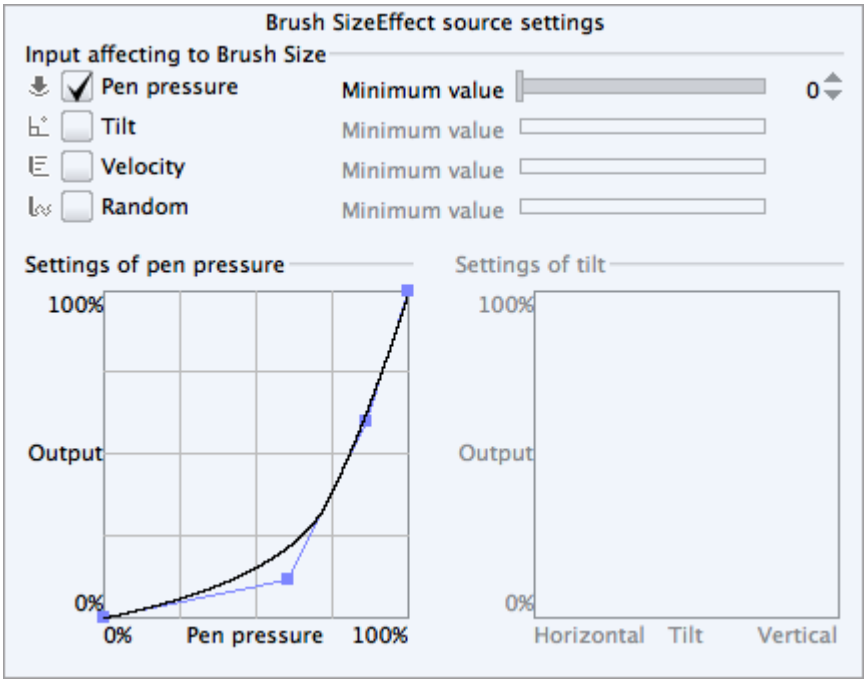
DOUBLE-CLICKING THE LAYER THUMBNAIL ON THE PAPER LAYER BRINGS UP A COLOR DIALOG THAT WE USE TO CHANGE THE COLOR OF THE PAPER LAYER.



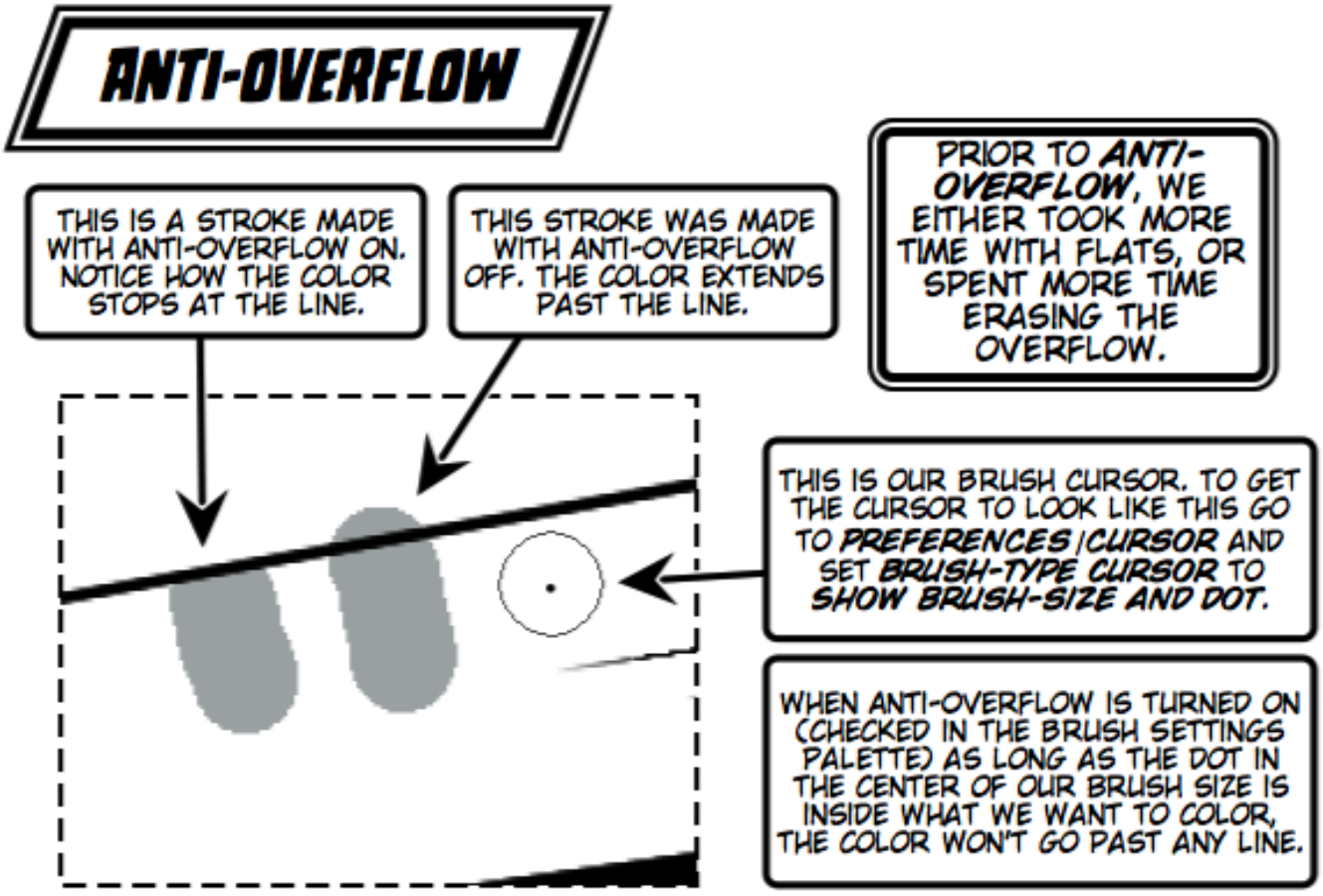
THE FLATTING BRUSH!

SELECTING THE OIL PAINT BRUSH





ANTI-OVERFLOW

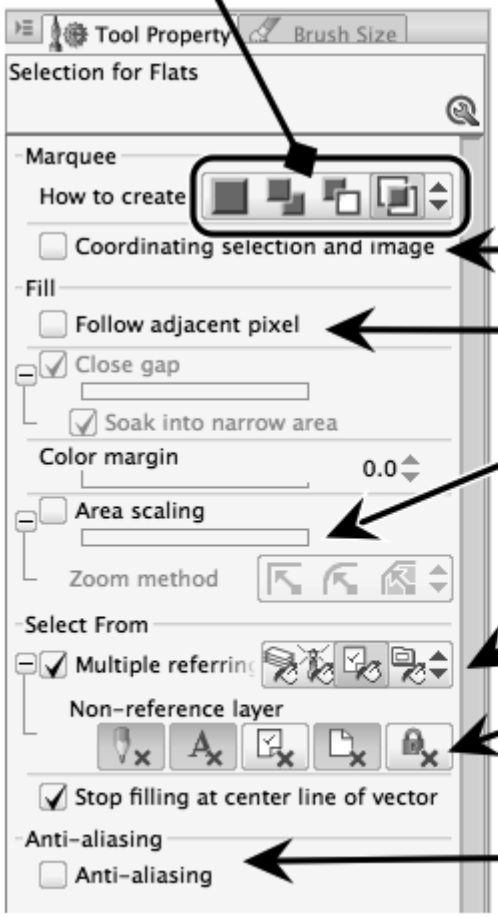


HOCUS-POCUS WITH THE MAGIC WAND TOOL!

UNLIKE OTHER IMAGES, WE'VE MADE ALL THE SETTINGS VISIBLE IN THE TOOL PROPERTIES PALETTE. WE CAN OPEN UP THE TOOL SETTINGS LIKE ALWAYS, JUST CLICK ON THE CATEGORIES AND ADJUST THE SETTINGS AS BELOW.

THESE ARE THE ***MARQUEE*** *SELECTION MODES* WE CAN CHOOSE FROM: ***NEW***, ***ADD***, ***SUBTRACT*** & ***INTERSECTION*** OF THE SELECTED AREA.

NEW: DESELECTS ANY SELECTION & REPLACES IT WITH THE NEW SELECTION.
ADD: ADDS THE NEW SELECTION TO AN EXISTING SELECTION.
SUBTRACT: THIS WILL SUBTRACT THE NEW SELECTION FROM AN EXISTING SELECTION.
INTERSECTION: IF THERE'S ANY OVERLAP OF THE NEW SELECTION & THE EXISTING SELECTION, THIS WILL SELECT ONLY THE OVERLAPPING SELECTION.



COORDINATING SELECTION AND IMAGE: LEAVE *UNCHECKED*. IF CHECKED, MOVING THE SELECTION WILL MOVE THE PIXELS ON THE CURRENT LAYER.

FOLLOW ADJACENT PIXEL: LEAVE *UNCHECKED*. WHEN CHECKED THE WAND WILL SELECT ONLY PIXELS THAT ARE TOUCHING.

AREA SCALING: WILL AUTOMAGICALLY EXPAND THE SELECTION. THIS SHOULD BE *UNCHECKED*.

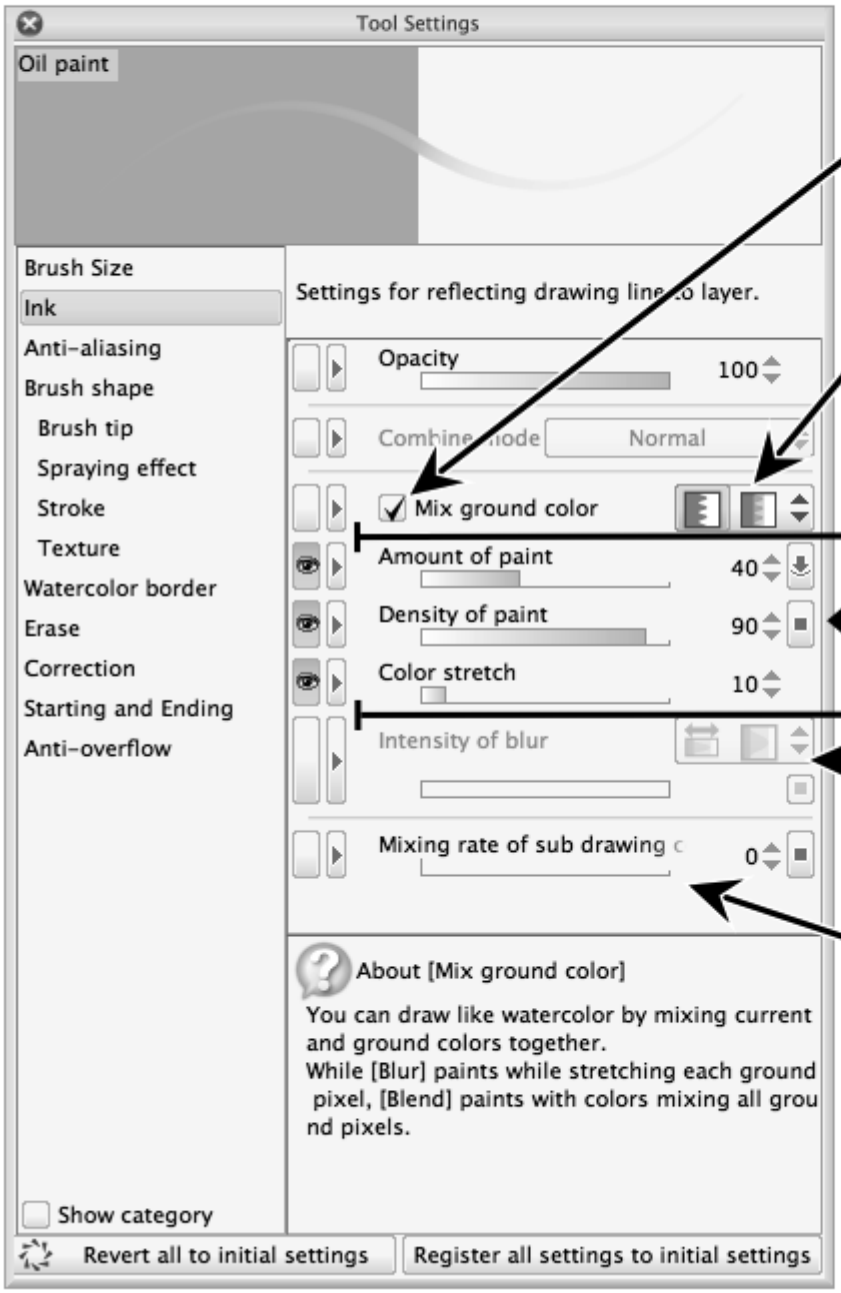
SELECT FROM: MULTIPLE REFERRING LAYER IS *CHECKED*. THE OPTION FOR CURRENT LAYER IS THE ICON/SETTING WE WANT.

NON-REFERENCE LAYER: ALL SHOULD BE SELECTED (DARK GRAY BACKGROUND) EXCEPT FOR *NOT REFER TO EDIT LAYER* AND *NOT REFER TO LOCKED LAYER*.

ANTI-ALIASING *MUST BE* ***UNCHECKED!***

OIL PAINT BRUSH SETTINGS

WHAT MAKES THIS BRUSH A PAINTING BRUSH? IT'S ALL ABOUT MIXING!



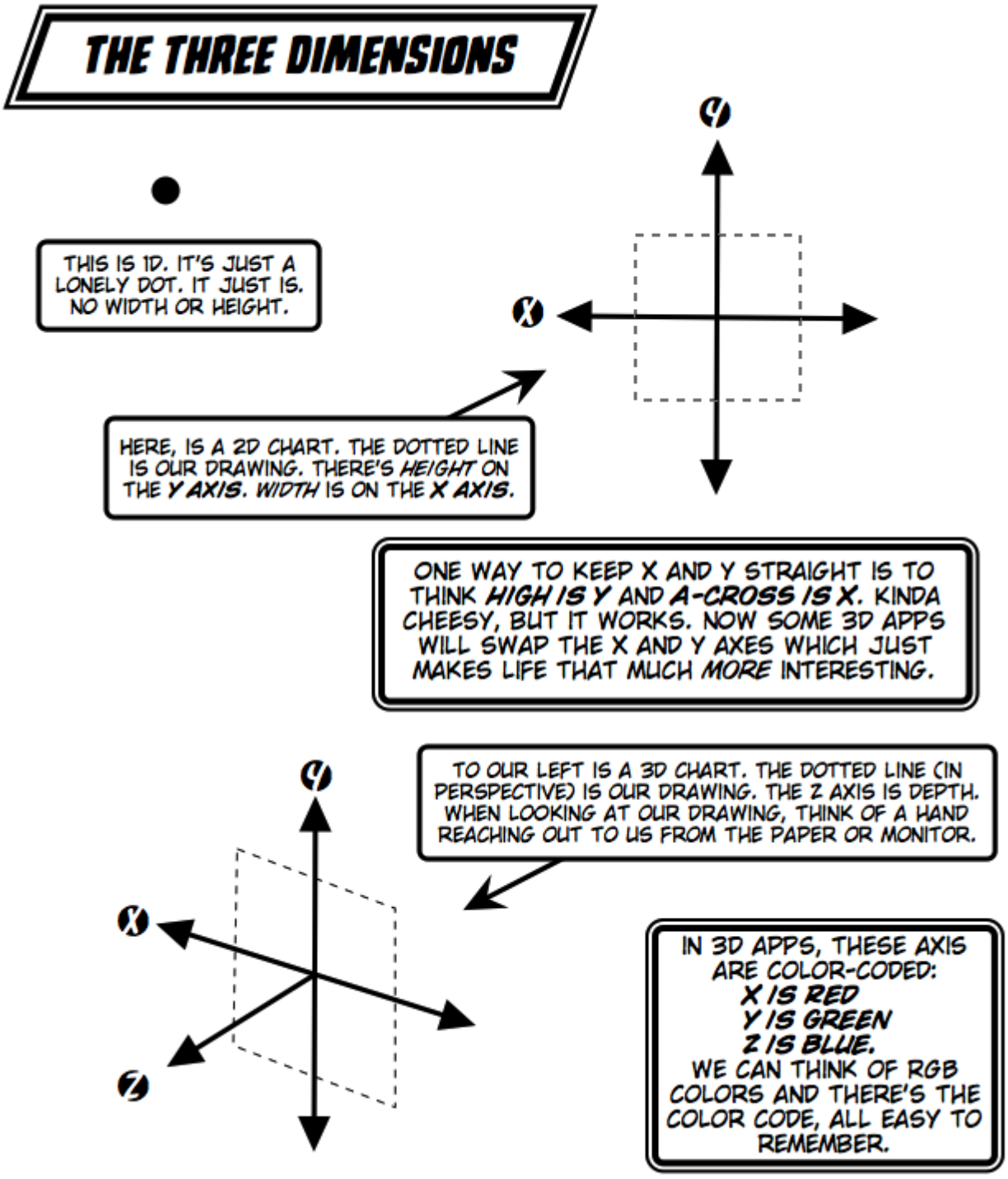
THIS CHECKBOX ACTIVATES THE MIXING ABILITIES OF THE MARKING TOOL.

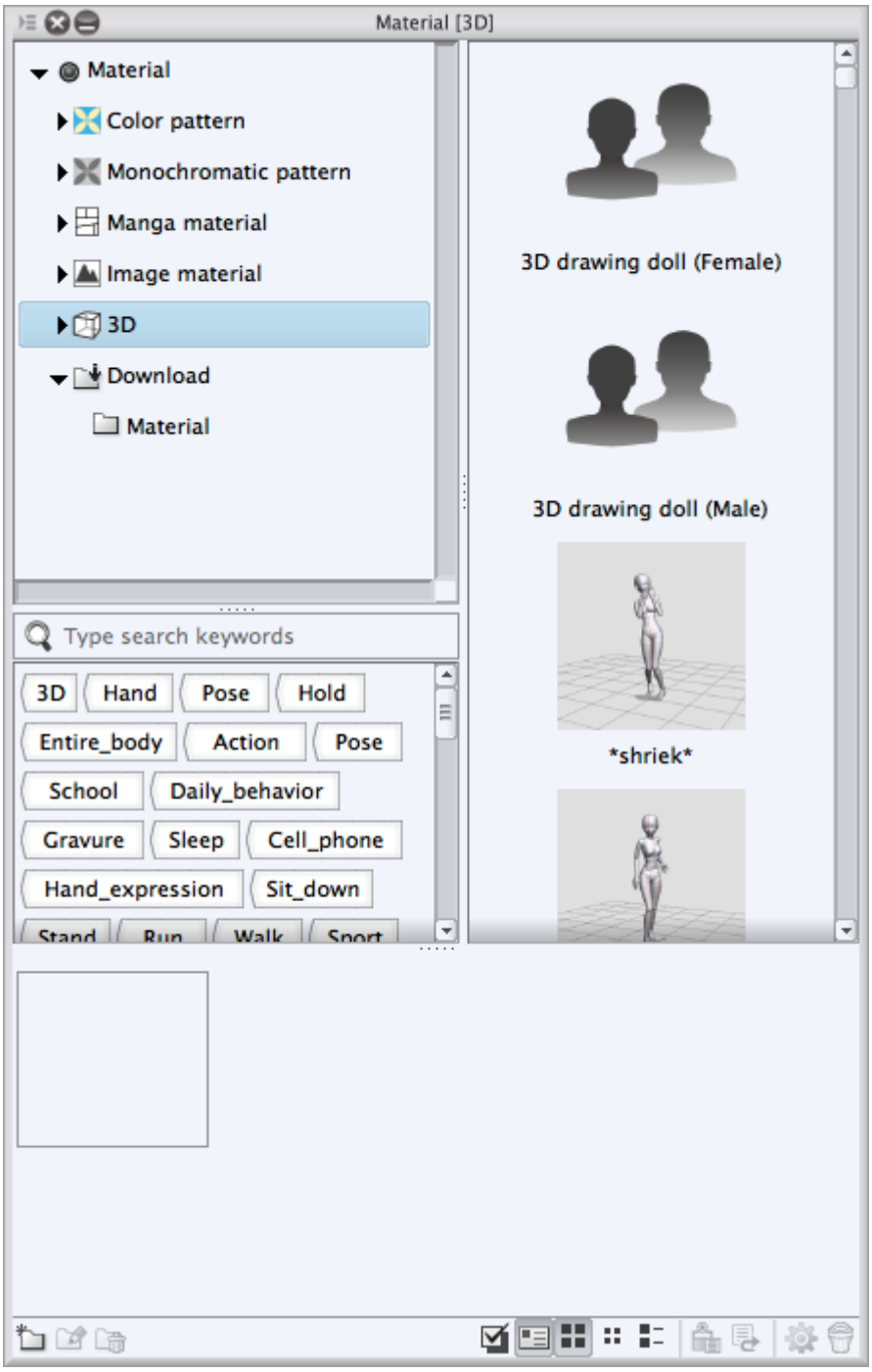
THIS SETS UP HOW COLORS ARE MIXED. THE TWO METHODS ARE BLEND AND BLUR (RUNNING COLOR). THE DEFAULT IS BLEND.

THESE SETTINGS CONTROL HOW THE COLOR(S) BLEND WITH THE LAYER (TRANSPARENCY) AND THE MAIN (DRAWING) COLOR AND THE SUB COLOR (SUB DRAWING).

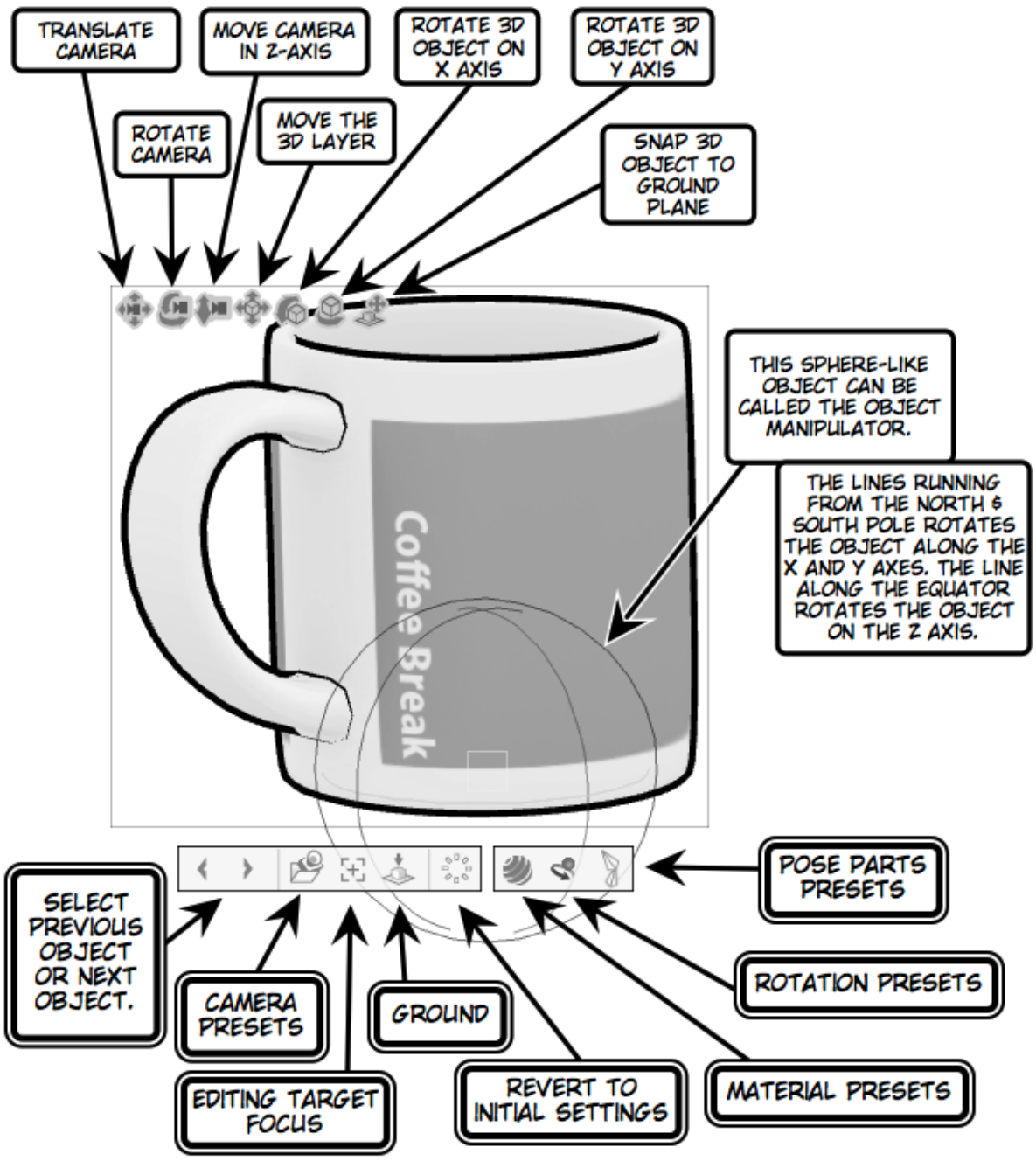
WHEN BLUR IS SELECTED, THIS SETTING BECOMES ACTIVE. THE 2 OPTIONS ARE AUTOMATIC AND FIXED.

MIXING RATE WILL ALLOW US TO ADJUST HOW MUCH OF THE MAIN OR SUB COLOR ARE MIXED. ZERO IS ALL MAIN COLOR, 100 IS ALL SUB COLOR.

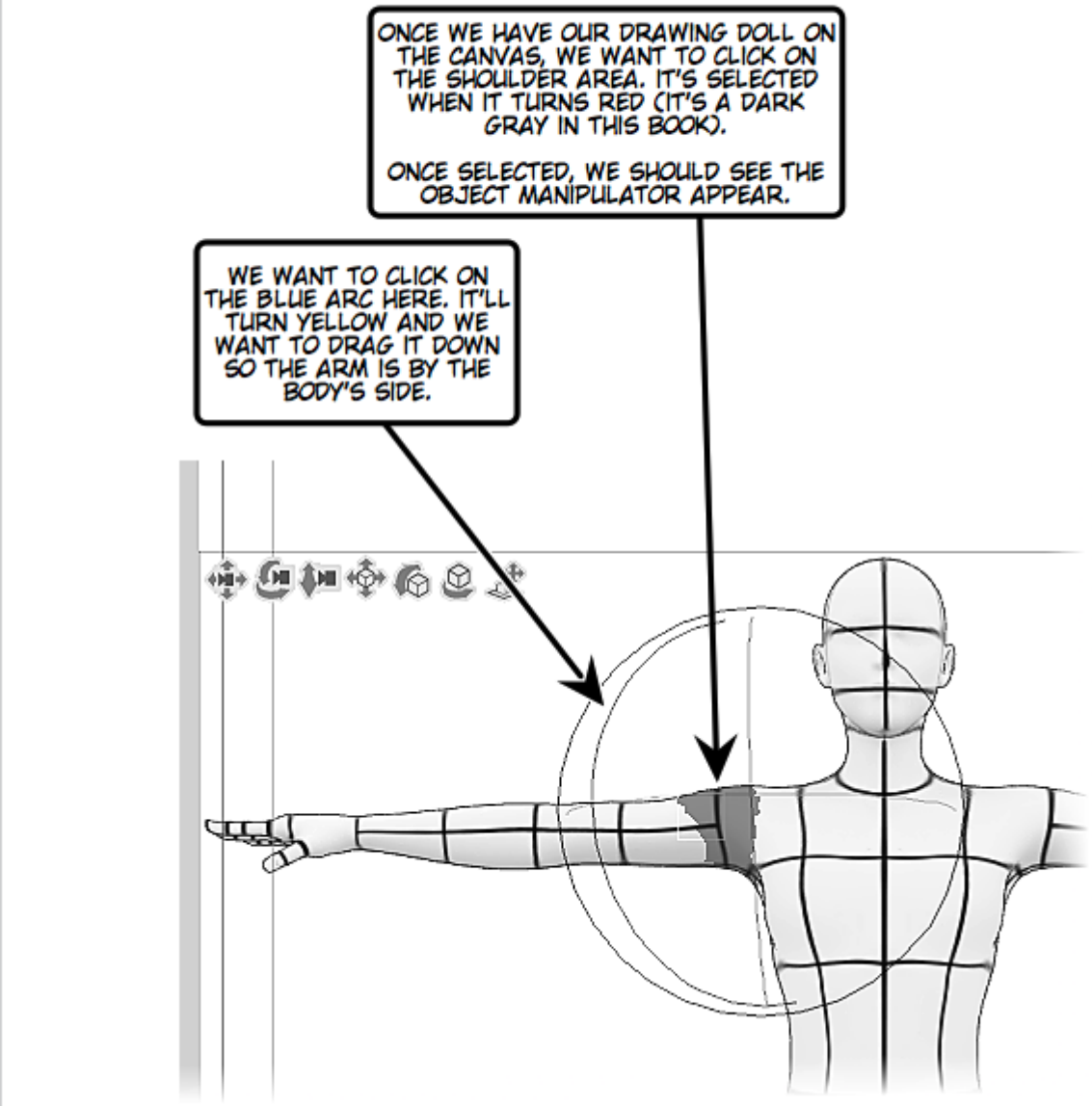

THE THREE DIMENSIONS
THIS IS 1D. IT'S JUST A LONELY DOT. IT JUST IS. NO WIDTH OR HEIGHT.
Y
X
HERE, IS A 2D CHART. THE DOTTED LINE IS OUR DRAWING. THERE'S HEIGHT ON THE Y AXIS. WIDTH IS ON THE X AXIS.
ONE WAY TO KEEP X AND Y STRAIGHT IS TO THINK HIGH IS Y AND A-CROSS IS X. KINDA CHEESY, BUT IT WORKS. NOW SOME 3D APPS WILL SWAP THE X AND Y AXES WHICH JUST MAKES LIFE THAT MUCH MORE INTERESTING.
TO OUR LEFT IS A 3D CHART. THE DOTTED LINE (IN PERSPECTIVE) IS OUR DRAWING. THE Z AXIS IS DEPTH. WHEN LOOKING AT OUR DRAWING, THINK OF A HAND REACHING OUT TO US FROM THE PAPER OR MONITOR.
Y
X
Z
IN 3D APPS, THESE AXIS ARE COLOR-CODED:
X IS RED
Y IS GREEN
Z IS BLUE.
WE CAN THINK OF RGB COLORS AND THERE'S THE COLOR CODE, ALL EASY TO REMEMBER.

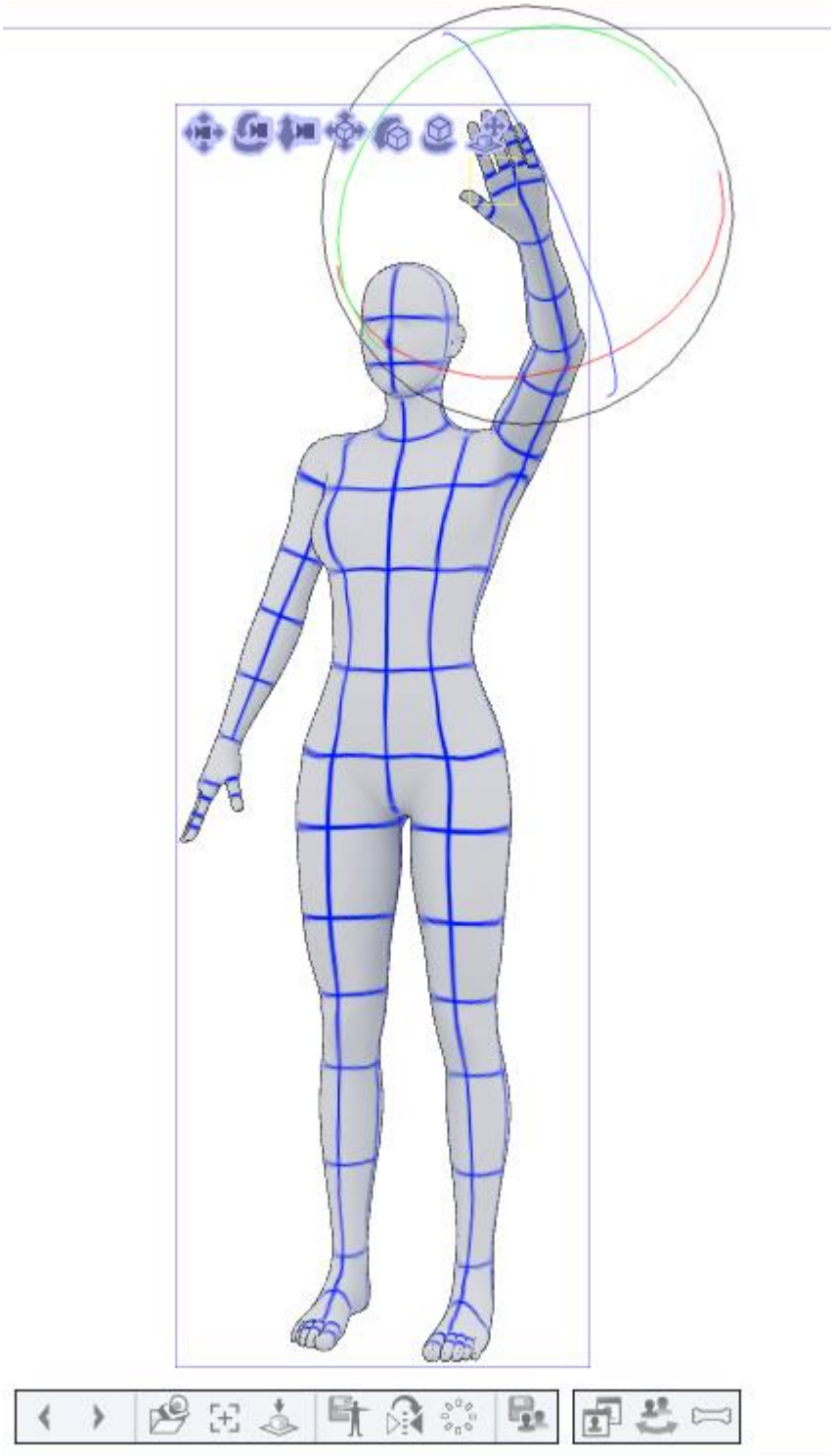

Material [3D]
Material
Color pattern
Monochromatic pattern
Manga material
Image material
3D
Download
Material
3D drawing doll (Female)
3D drawing doll (Male)
shriek
Type search keywords
3D
Hand
Pose
Hold
Entire_body
Action
Pose
School
Daily_behavior
Gravure
Sleep
Cell_phone
Hand_expression
Sit_down
Stand
Run
Walk
Sport

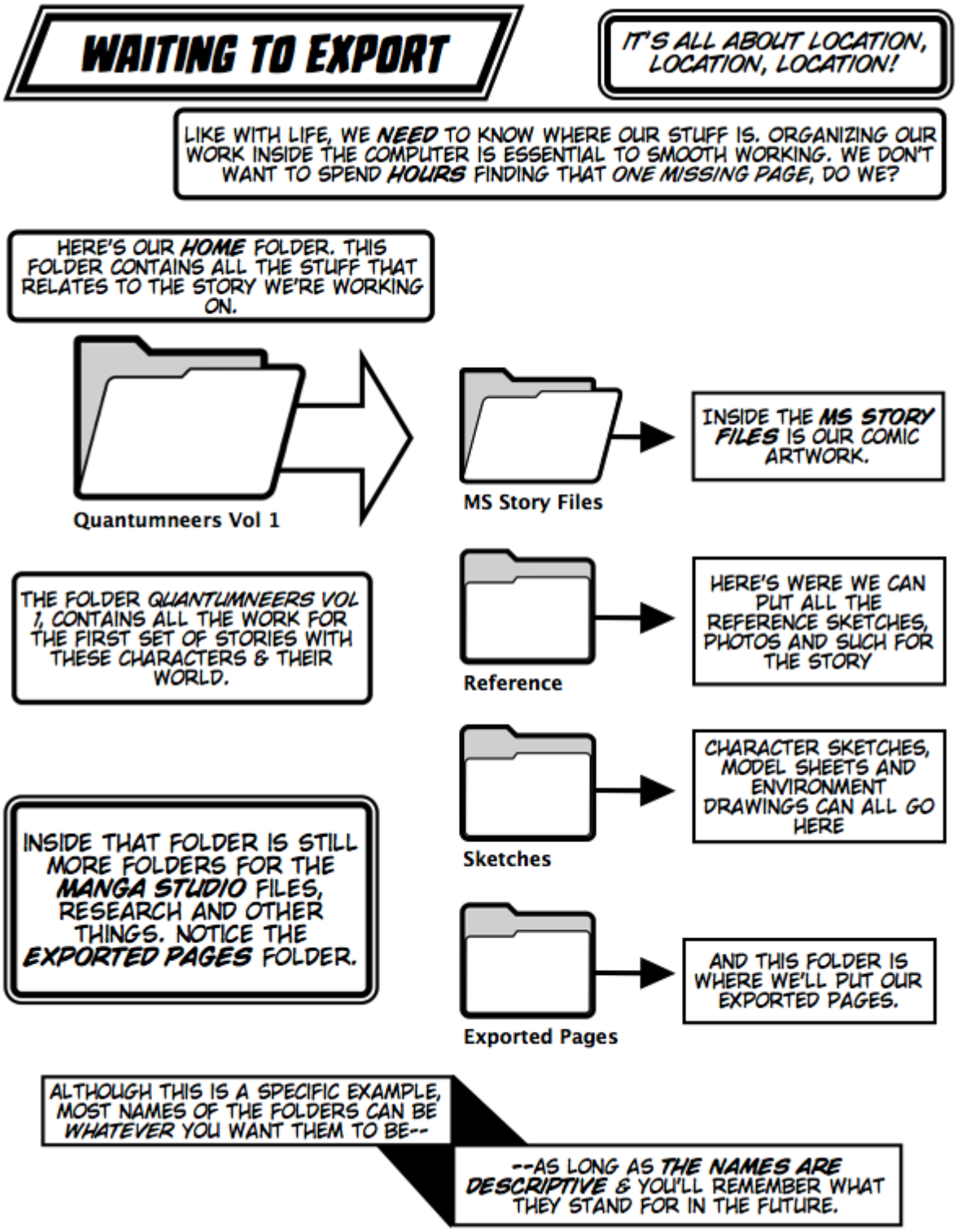
3D OBJECT CONTROLS

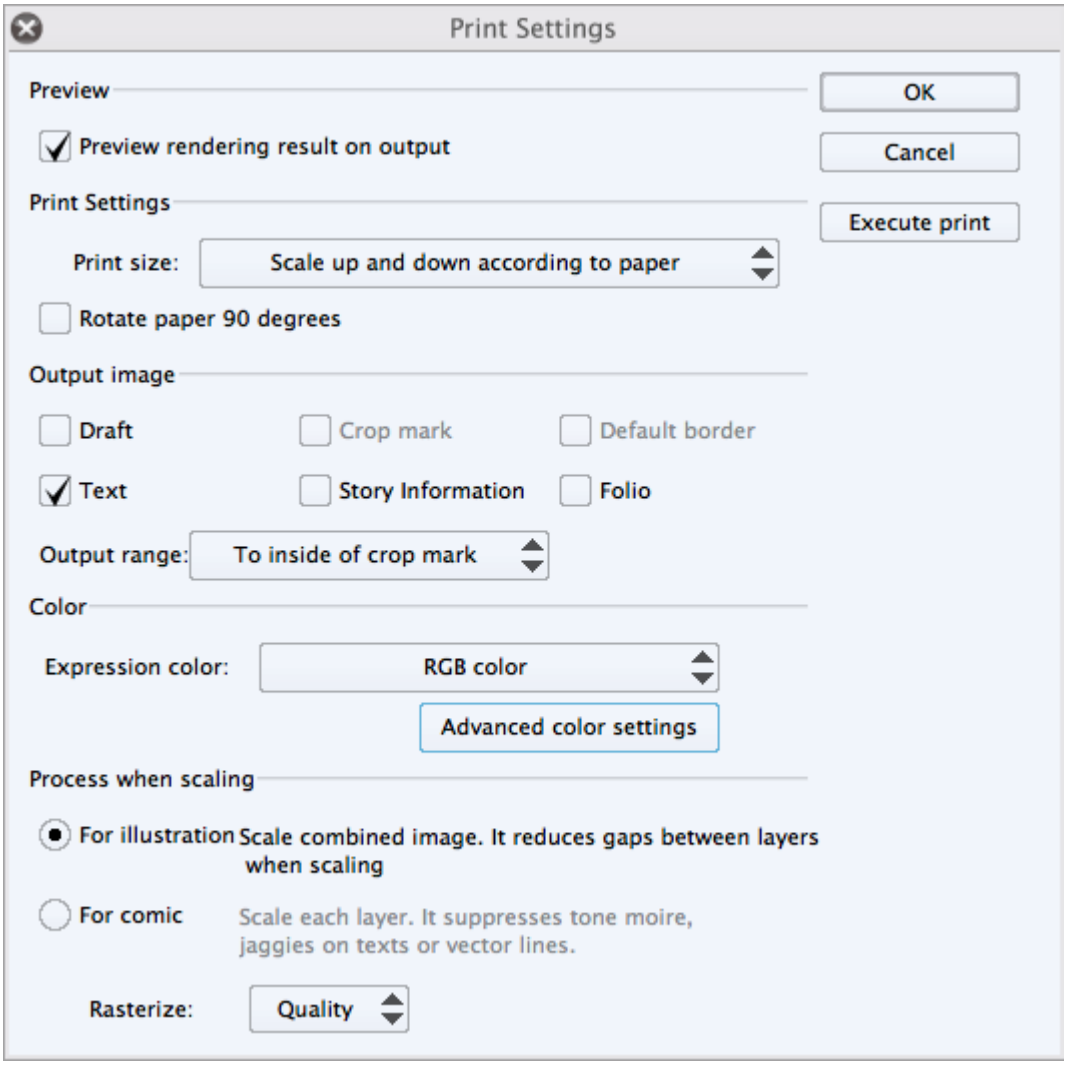


ADJUSTING DRAWING DOLL PARTS






WAITING TO EXPORT
IT'S ALL ABOUT LOCATION, LOCATION, LOCATION!
LIKE WITH LIFE, WE NEED TO KNOW WHERE OUR STUFF IS. ORGANIZING OUR WORK INSIDE THE COMPUTER IS ESSENTIAL TO SMOOTH WORKING. WE DON'T WANT TO SPEND HOURS FINDING THAT ONE MISSING PAGE, DO WE?
HERE'S OUR HOME FOLDER. THIS FOLDER CONTAINS ALL THE STUFF THAT RELATES TO THE STORY WE'RE WORKING ON.
Quantumneers Vol 1
MS Story Files
INSIDE THE MS STORY FILES IS OUR COMIC ARTWORK.
THE FOLDER QUANTUMNEERS VOL 1, CONTAINS ALL THE WORK FOR THE FIRST SET OF STORIES WITH THESE CHARACTERS & THEIR WORLD.
Reference
HERE'S WERE WE CAN PUT ALL THE REFERENCE SKETCHES, PHOTOS AND SUCH FOR THE STORY
Sketches
CHARACTER SKETCHES, MODEL SHEETS AND ENVIRONMENT DRAWINGS CAN ALL GO HERE
INSIDE THAT FOLDER IS STILL MORE FOLDERS FOR THE MANGA STUDIO FILES, RESEARCH AND OTHER THINGS. NOTICE THE EXPORTED PAGES FOLDER.
Exported Pages
AND THIS FOLDER IS WHERE WE'LL PUT OUR EXPORTED PAGES.
ALTHOUGH THIS IS A SPECIFIC EXAMPLE, MOST NAMES OF THE FOLDERS CAN BE WHATEVER YOU WANT THEM TO BE--
--AS LONG AS THE NAMES ARE DESCRIPTIVE & YOU'LL REMEMBER WHAT THEY STAND FOR IN THE FUTURE.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Preview
Preview rendering result on output
Print Settings
Print size:
Scale up and down according to paper
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Output image
Draft
Crop mark
Default border
Text
Story Information
Folio
Output range:
To inside of crop mark
Color
Expression color:
RGB color
Advanced color settings
Process when scaling
For illustration
Scale combined image. It reduces gaps between layers when scaling
For comic
Scale each layer. It suppresses tone moire, jaggies on texts or vector lines.
Rasterize:
Quality
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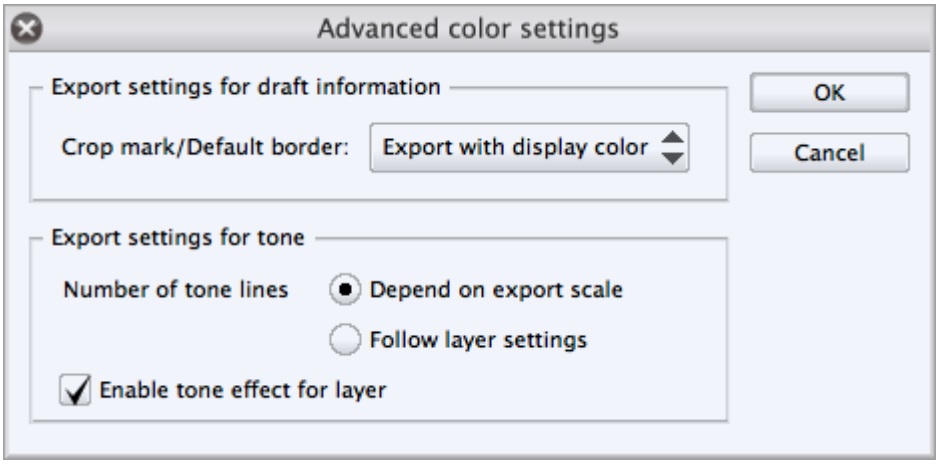
Cancel
Execute print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Number of tone lines
Depend on export scale
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Enable tone effect for layer
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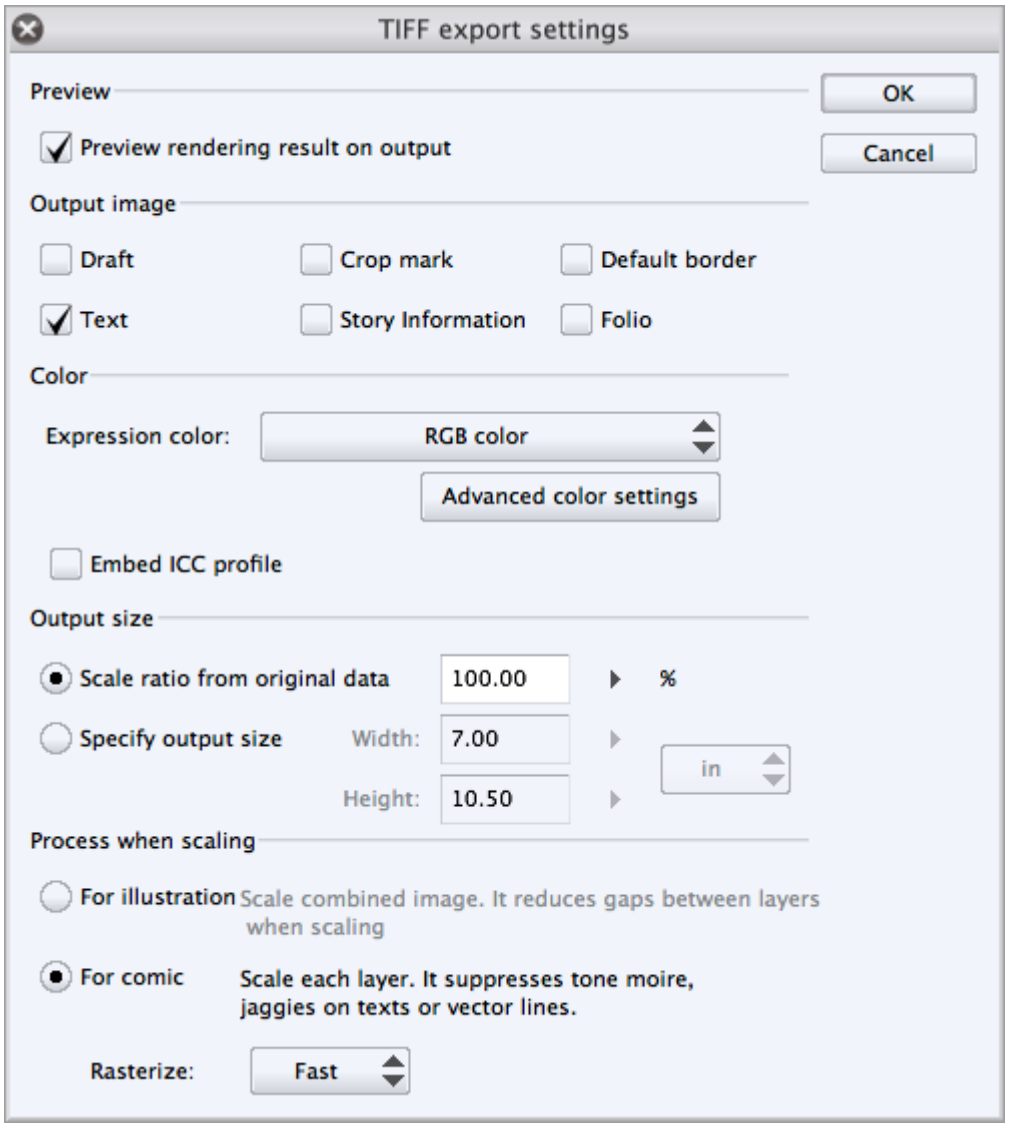
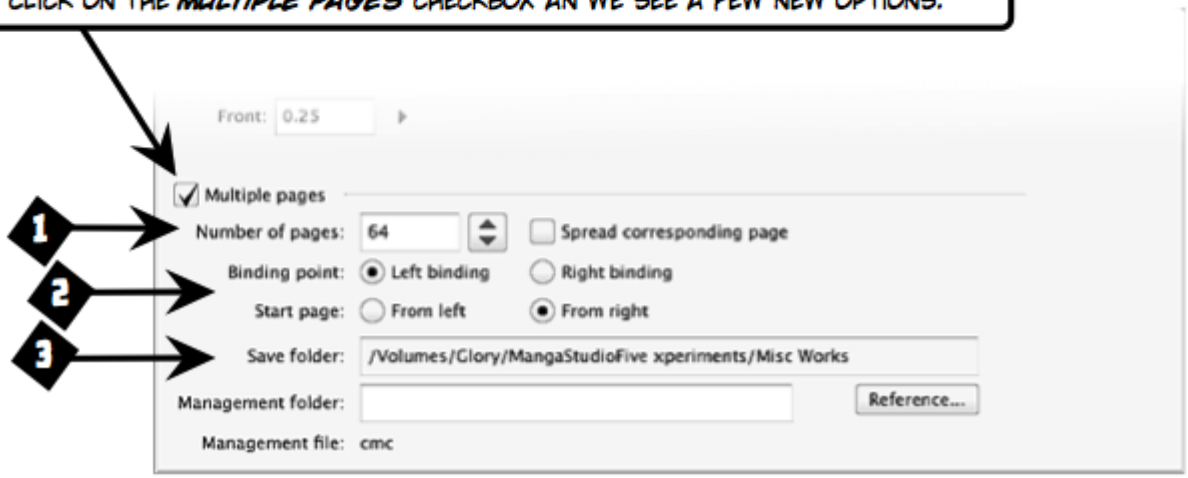
Cancel


TIFF export settings
Preview
OK
Preview rendering result on output
Cancel
Output image
Draft
Crop mark
Default border
Text
Story Information
Folio
Color
Expression color:
RGB color
Advanced color settings
Embed ICC profile
Output size
Scale ratio from original data
100.00
%
Specify output size
Width:
7.00
Height:
10.50
in
Process when scaling
For illustration
Scale combined image. It reduces gaps between layers when scaling
For comic
Scale each layer. It suppresses tone moire, jaggies on texts or vector lines.
Rasterize:
Fast

Manga Studio
Thank you for choosing our product.
If you have serial number
Enter serial number and press [Register license] button.
Register license
Purchase of product
Purchase of this product and related products is informed here.
http://manga.smithmicro.com/buy&app=SP1HE127
Cancel

NEW PAGE DIALOG FOR MANGA STUDIO EX

WHEN WE SELECT ***FILE/NEW*** OR CLICK ON THE *NEW DOCUMENT ICON* IN THE CONTROL BAR, WE GET THE NEW DOCUMENT DIALOG. IN MANGA STUDIO EX, IT'S THE SAME DIALOG AS IN THE REGULAR MANGA STUDIO APP -- EXCEPT FRO THE BOTTOM PART. CLICK ON THE ***MULTIPLE PAGES*** CHECKBOX AN WE SEE A FEW NEW OPTIONS.

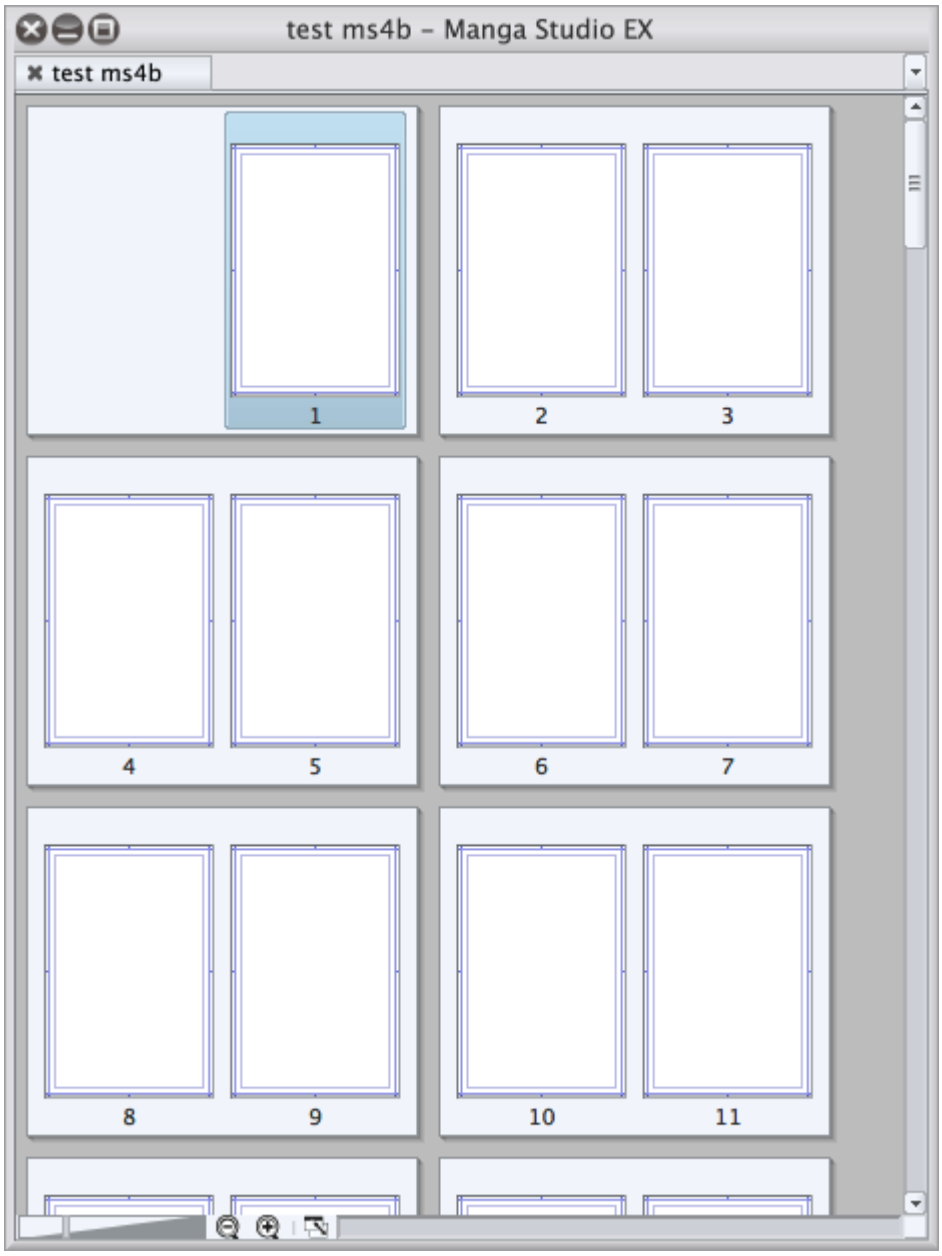


1 ***NUMBER OF PAGES*** IS WHEW WE SET THE NUMBER OF PAGES WE'LL HAVE IN OUR STORY. THERE'S AN INITIAL LIMIT OF *64* PAGES (WE CAN ***ADD*** MORE PAGES, IF NEEDED LATER).

2 ***BINDING POINT*** IS WHERE THE BINDING IS WHEN WE LOOK AT THE COMIC WHEN CLOSED. IN WESTERN COMICS THE BINDING POINT IS ON THE LEFT. THE ***START PAGE*** IS (USUALLY) THE OPPOSITE OF THE BINDING PAGE.

3 ***SAVE FOLDER*** IS WHERE MANGA STUDIO WILL SAVE THE STORY. STORIES (MULTIPLE PAGES) ARE SAVED IN ITS OWN FOLDER, REFERRED TO AS THE MANAGEMENT FOLDER. CLICK ON THE ***REFERENCE*** BUTTON TO NAVIGATE TO WHERE WE WANT THE STORY FOLDER TO BE.

IT IS A BIT CONFUSING HOW MANGA STUDIO EX REFERS TO STORIES. THE TERMINOLOGY IS UNLIKE WHAT IS TYPICALLY USED IN THE WEST. ALL WE NEED TO REMEMBER IS THAT *MANAGEMENT = STORY* & THINGS WILL BE A LOT EASIER.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test ms4b
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2
3
4
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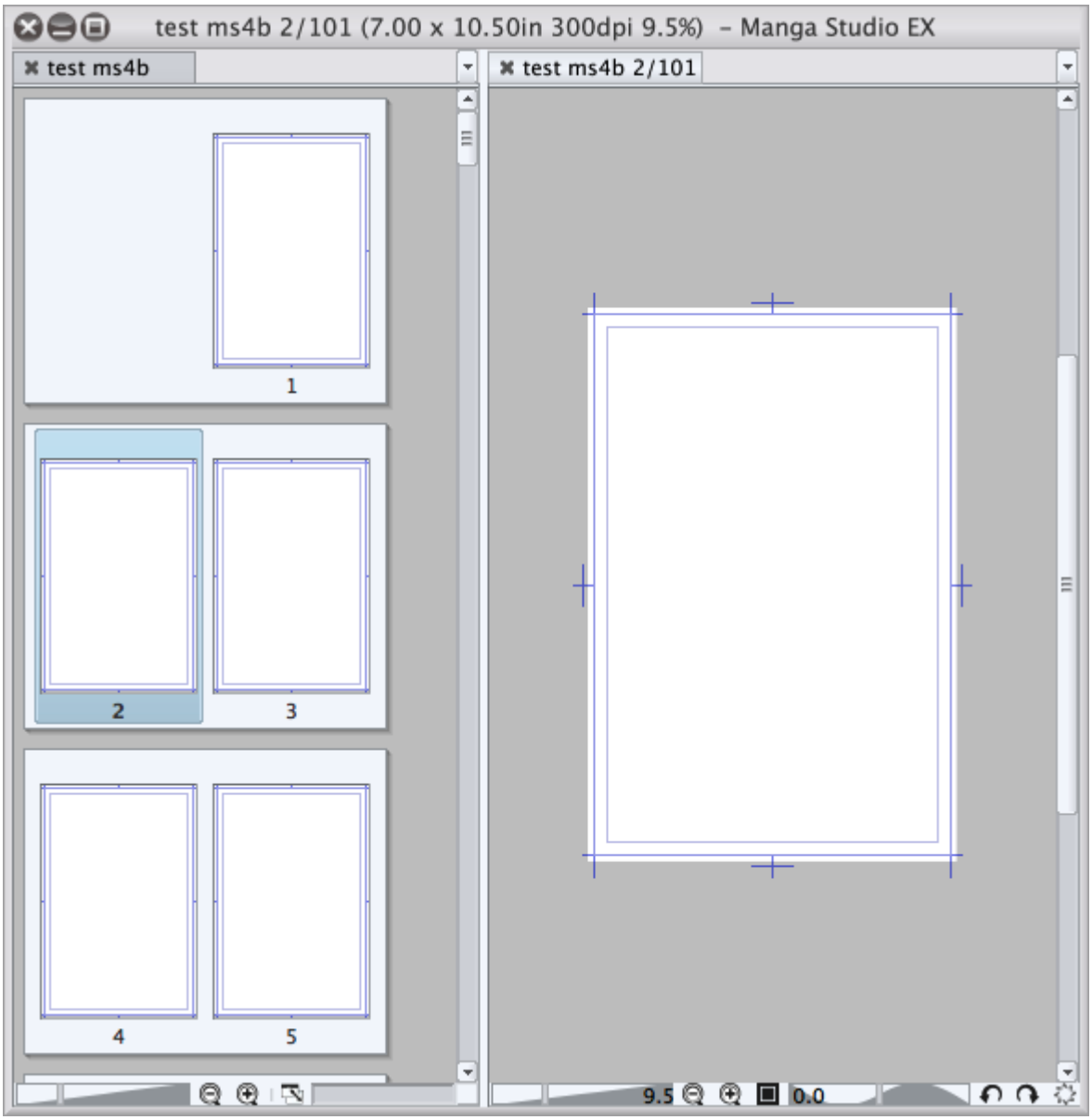
8
9
10
11


test ms4b 2/101 (7.00 x 10.50in 300dpi 9.5%) - Manga Studio EX
test ms4b
test ms4b 2/101
1
2
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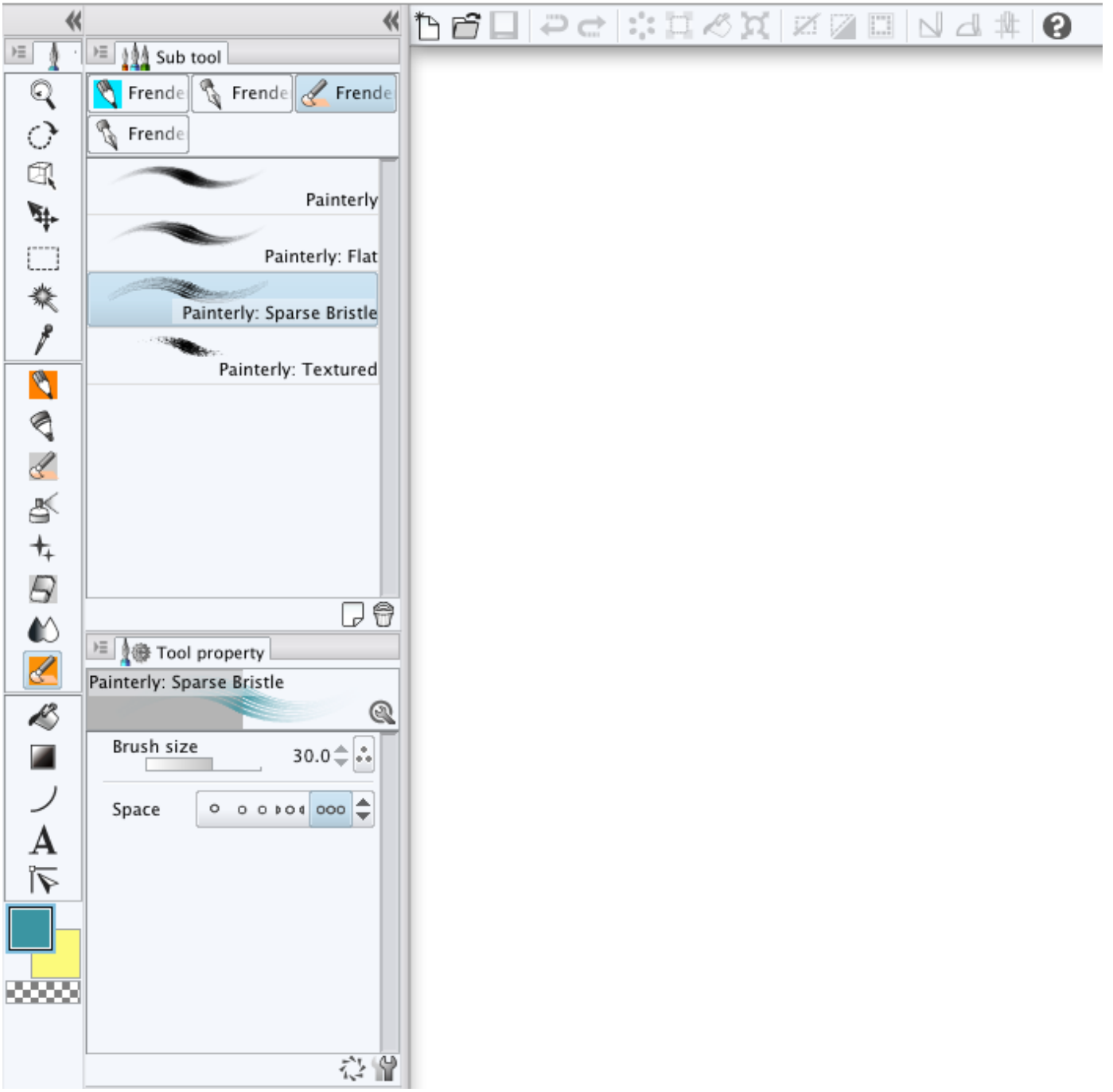
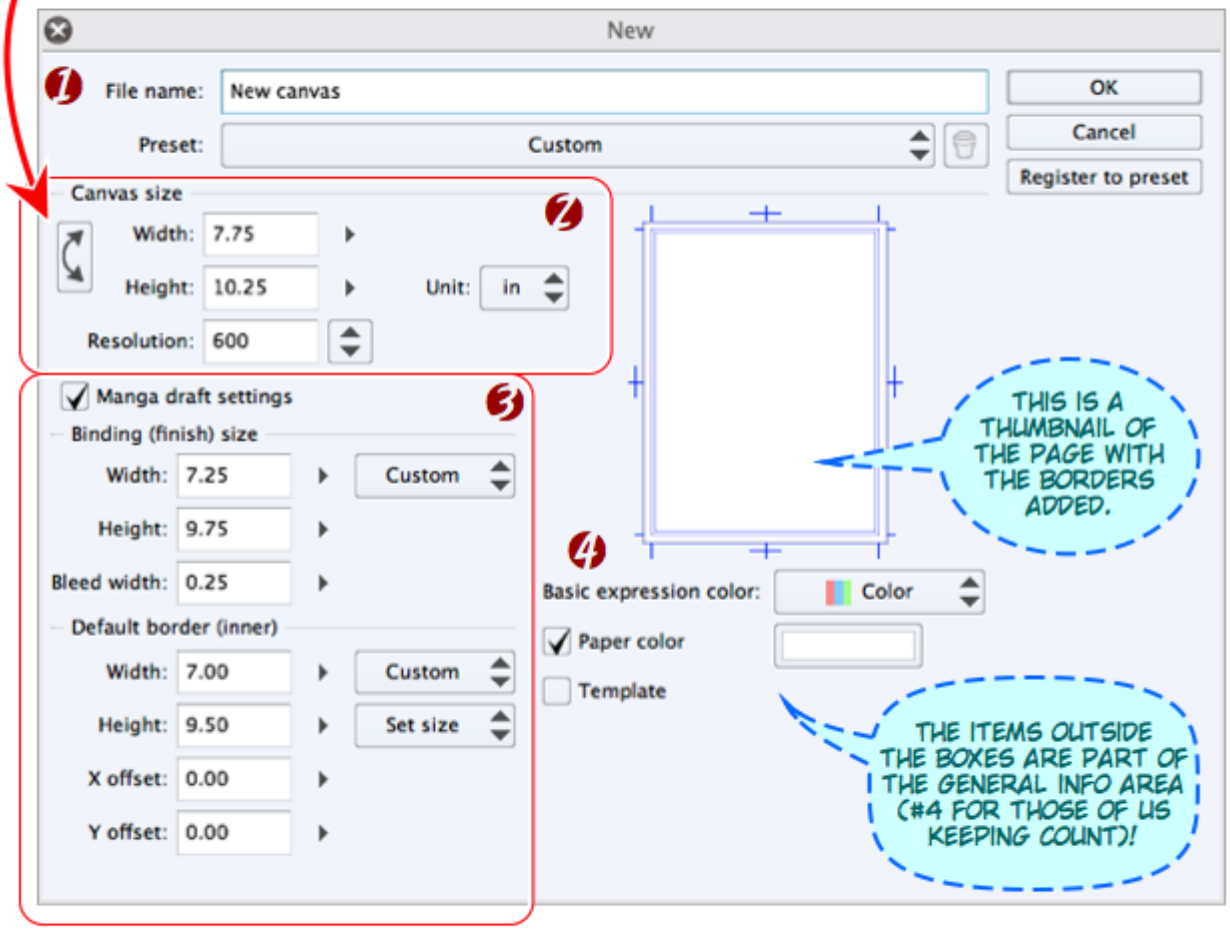

Sub tool
Frende
Frende
Frende
Frende
Painterly
Painterly: Flat
Painterly: Sparse Bristle
Painterly: Textured
Tool property
Painterly: Sparse Bristle
Brush size
30.0
Space

THE NEW DIALOG BOX – REVISITED!

THE *NEW* DIALOG BOX HAS 4 AREAS, EACH ONE DOES A *SPECIFIC* TASK AND *BUILDS* ON WHAT OTHER AREAS HAS IN THEM. WE'LL BE REFERRING TO THESE AREAS IN THE TEXT, SO USE THIS IMAGE AS REFERENCE.

THIS *BENDY ARROW* WILL *ROTATE* OUR PAGE BY *FLIPPING* THE WIDTH & HEIGHT



1 THIS IS THE *GENERAL INFO* AREA.

2 THIS IS THE *CANVAS* AREA

3 THE *MANGA DRAFT SETTINGS* AREA IS SPLIT INTO 2 SECTIONS: *BINDING SIZE* & *DEFAULT BORDER*.

4 HERE WE CAN CHOOSE TO MAKE OUR PAGE COLOR, GRAYSCALE OR MONOCHROMATIC. *PAPER COLOR*, IF *CHECKED*, WILL CREATE A LAYER JUST FOR THE PAPER COLOR (GOOD FOR COLORING).

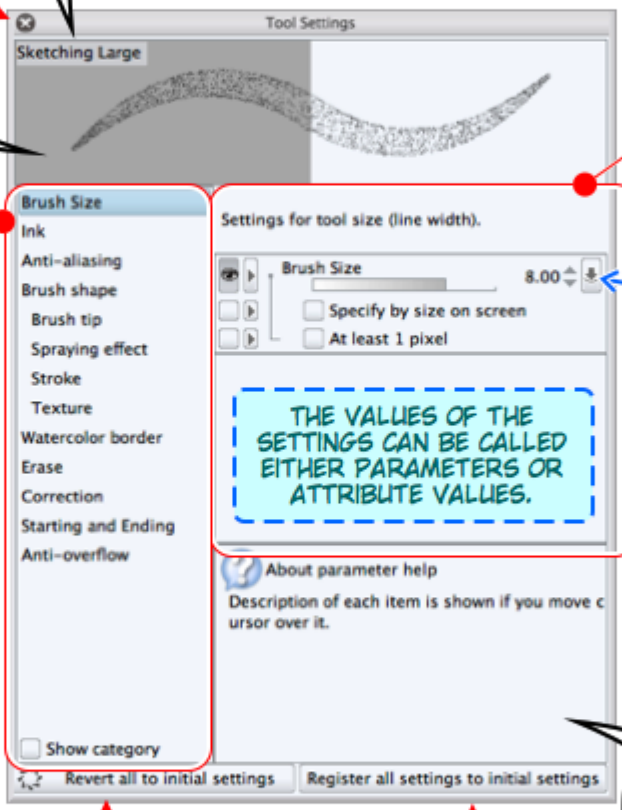
TOOL SETTINGS BASIC PALETTE OVERVIEW

THE TOOL SETTINGS PALETTE IS A FLOATING PALETTE. IT CANNOT BE DOCKED. ALTHOUGH IT CAN BE OPEN AT ANY TIME, IT DOES ***ADD*** CLUTTER TO THE INTERFACE.

THE ***CLOSE*** BUTTON.

THE SUB TOOL NAME

SAMPLE STROKE OF THE CURRENT TOOL.



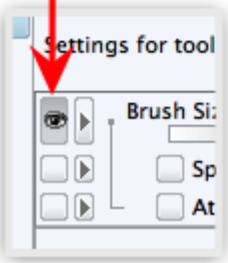
THE SETTINGS FOR THE CATEGORIES.

THESE ARE THE CATEGORIES FOR THE TOOLS. AT THE ***BOTTOM*** IS A ***SHOW CATEGORY*** CHECK BOX. WHEN IT'S *CHECKED*, THE TOOL PROPERTY PALETTE WILL SHOW SETTINGS ARRANGED BY CATEGORIES.

THE VALUES OF THE SETTINGS CAN BE CALLED EITHER PARAMETERS OR ATTRIBUTE VALUES.

IN ATTRIBUTES/ PARAMETERS WHERE THERE'S AN ICON TO THE RIGHT OF THE NUMBER DISPLAY, WHICH MEANS TABLET PRESSURE CAN BE USED TO AFFECT HOW THE ATTRIBUTE IS APPLIED TO THE BRUSH TOOL.

THIS MEANS THAT THE ***EYE-CON*** HAS TO BE ACTIVE, AS SHOWN BELOW. THE TOP SETTING WILL BE SHOWN IN THE TOOL ***PROPERTY*** PALETTE, THE BOTTOM TWO WON'T BE.



HERE'S A BRIEF DESCRIPTION OF WHAT THE CURSOR IS OVER.

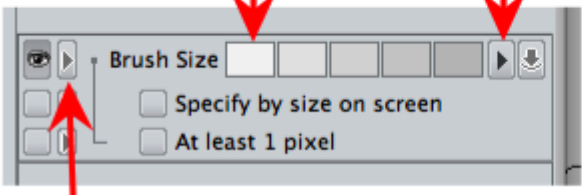
THE ***REVERT*** BUTTON WILL DISCARD *ALL* CHANGES MADE TO THE TOOL, ***REVERTING*** IT BACK TO ITS LAST ***REGISTERED*** SETTINGS.

THE REGISTER BUTTON WILL SAVE ALL CHANGES MADE TO THE TOOL. ***THERE'S NO UNDO FOR THIS!*** BE CAREFUL WHEN CLICKING ON THIS BUTTON. A DIALOG WILL APPEAR TO CONFIRM THAT THE CURRENT SETTINGS WILL BE SAVED.

TOOL SETTINGS — INDICATOR SETTINGS

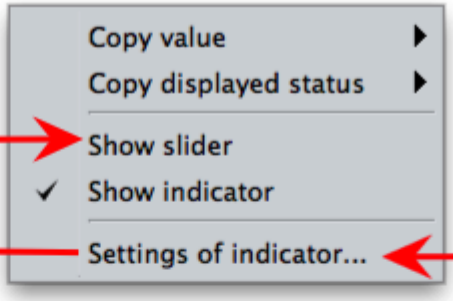
WHEN UPDATING MANGA STUDIO TO VERSION 5.0.3 YOU MAY NOTICE THAT SOME OF THE SLIDERS WERE ... *CHANGED* INTO STRANGE LOOKING ***INDICATORS***.

THIS IS WHAT THESE ***INDICATORS*** LOOK LIKE. THE RANGE IS FROM LOW (WHITE BLOCKS) TO HIGH (DARK GRAY BLOCKS).



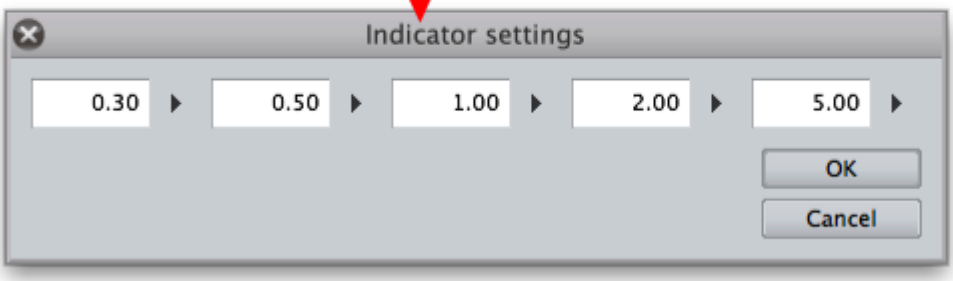
CLICKING ON THE RIGHT-POINTING TRIANGLE BRINGS UP A TEXT BOX THAT WE CAN TYPE IN A VALUE.

A CLICK ON THIS *TRIANGLE* WILL SUMMON THIS *POP-UP* MENU:



THE ***SHOW SLIDER*** MENU ITEM WILL CHANGE THE *PARAMETER* SETTINGS TO A MORE FAMILIAR ***SLIDER*** INTERFACE.

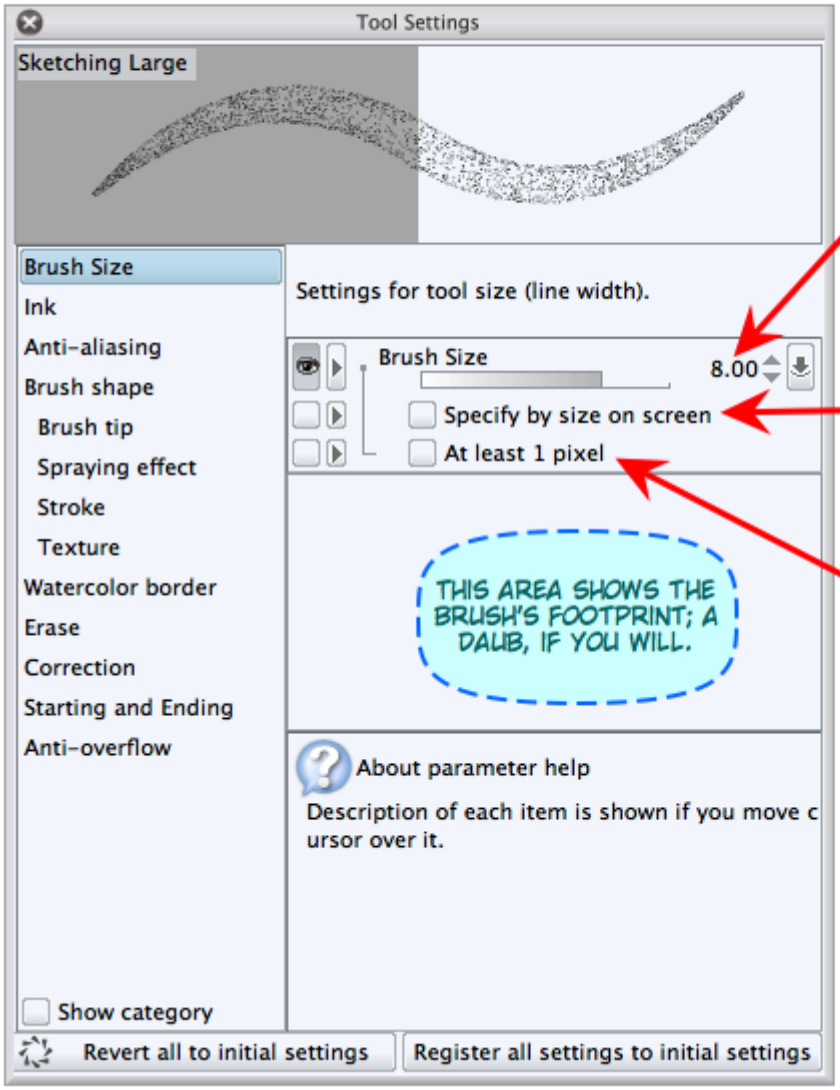
IF THESE ***INDICATORS*** ARE USEFUL FOR YOU, THEY CAN BE ADJUSTED FROM THIS SAME POP-UP MENU. CHOOSE SETTINGS OF INDICATOR...



... AND A DIALOG BOX WILL APPEAR WHERE SPECIFIC VALUES CAN BE ENTERED IN FOR *EACH* OF THE *5 VALUES* OF THE ***INDICATOR*** BLOCKS.

THESE VALUES WILL SET ***ALL*** OF THE ***INDICATORS*** IN *EVERY* INSTANCE IT'S USED. IN OTHER WORDS, IT'S AN ***UNIVERSAL SETTING***.

TOOL SETTINGS — BRUSH SIZE



THE SIZE OF THE BRUSH IS ADJUSTED HERE*. USE THE SLIDER OR CLICK ON THE NUMBER TO TYPE IN A NEW VALUE.

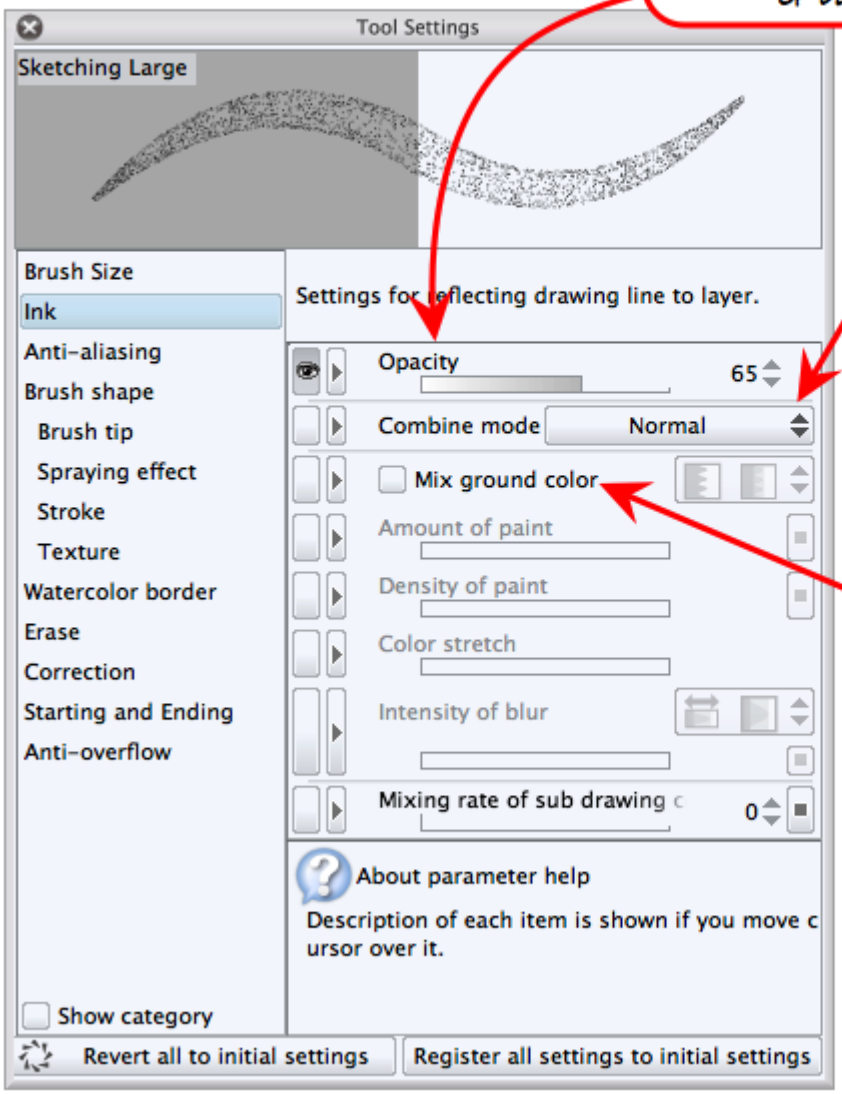
IF THIS IS CHECKED, THE BRUSH SIZE WILL BE VISUALLY THE SAME NO MATTER WHAT ZOOM LEVEL YOU'RE ON.

THIS AREA SHOWS THE BRUSH'S FOOTPRINT; A DAUB, IF YOU WILL.

THIS WILL ENSURE THAT THE BRUSH WILL MAKE A SINGLE PIXEL STROKE NO MATTER HOW SMALL IT'S SET.

*OR ON THE CANVAS HOLD DOWN THE COMMAND-OPTION (MAC OS) OR CTRL-ALT (WINDOWS OS) AND DRAG THE CURSOR TO INTERACTIVELY RESIZE THE BRUSH.

TOOL SETTINGS INK

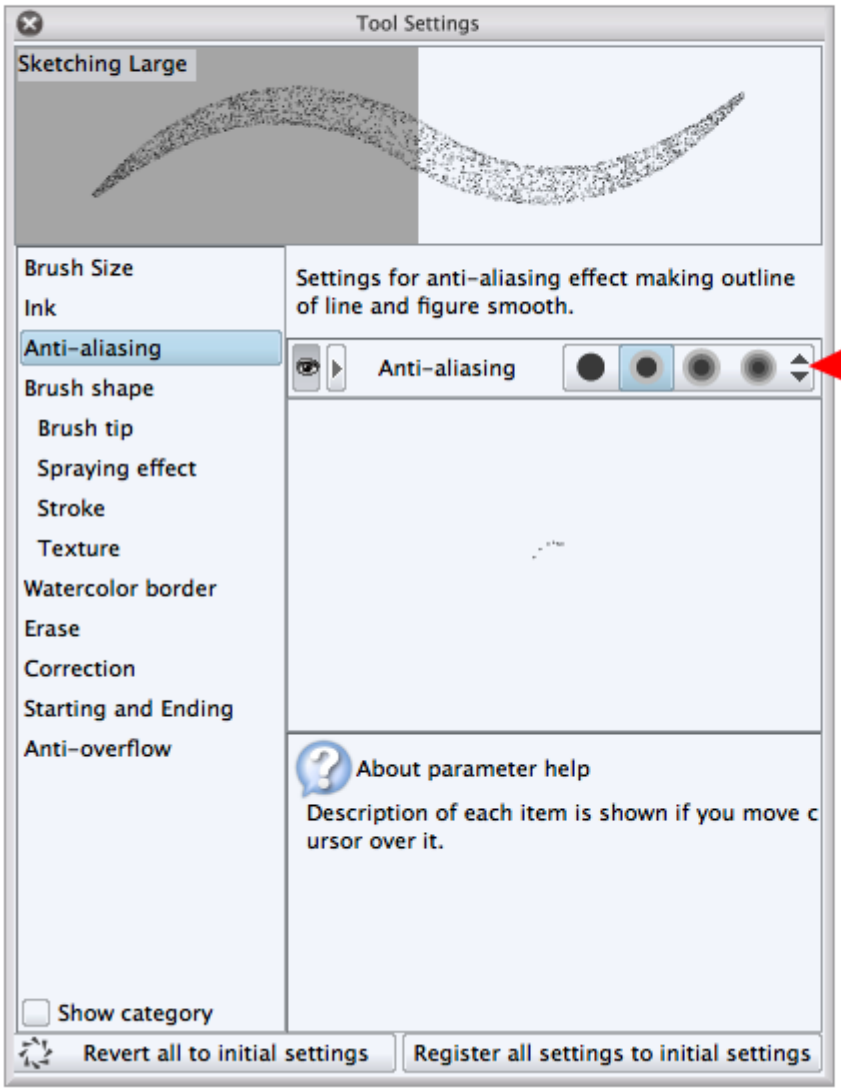


OPACITY CONTROLS THE OVERALL OPACITY-TRANSPARENCY OF THE BRUSH. IT'S NOT AFFECTED BY PRESSURE. BRUSH TIP HAS BETTER WAYS TO CONTROL THE APPEARANCE OF DENSITY OF THE BRUSH.

COMBINE MODE CONTAINS THE USUAL SUSPECTS LIKE
NORMAL
DARKEN
MULTIPLY
COLOR BURN
AND SO ON...
THERE'S A FEW THAT AREN'T SEEN ANYWHERE BUT IN MANGA STUDIO LIKE:
WHITE BURN
REPLACE ALPHA
COMPARE DENSITY
EXPERIMENT WITH THESE DIFFERENT MODES AND SEE JUST HOW THEY CHANGE THE CHARACTER OF THE TOOL.

CHECKING MIX GROUND COLOR MAKES THE SELECTED TOOL BECOME A COLORING/PAINTING TOOL. WHEN THIS OPTION IS CHECKED, COMBINE MODE IS DISABLED (IT'S GREYED OUT).

TOOL SETTINGS ANTI-ALIASING

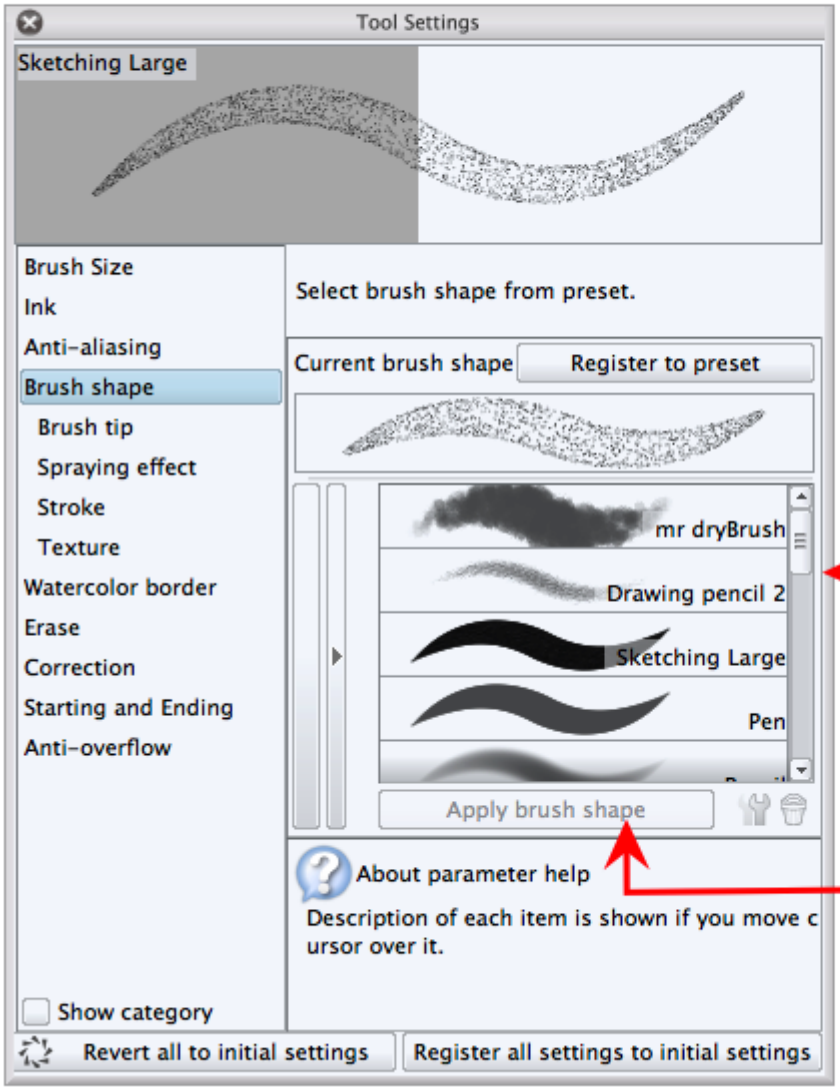


SOMETIMES THE SETTING OF THE ANTI-ALIASING ATTRIBUTE CAN REALLY CHANGE THE CHARACTER OF A PENCIL, PEN OR BRUSH.

THERE'S 4 CHOICES, CLICK ON THE DOUBLE TRIANGLE AND YOU'LL SEE THE MENU BELOW (CROPPED HERE FOR SPACE CONCERNS).

USUALLY LITTLE OR MODERATE IS GOOD. STRONG IS BEST FOR USING PAINTING BRUSHES. IT REALLY DEPENDS ON THE USE THAT THE TOOL IS BEING USED FOR.

TOOL SETTINGS BRUSH SHAPE



LIKE WITH ANTI-ALIASING, THERE'S ONLY ONE SETTING THAT BE CHANGED HERE.

IT'S KINDA LIKE *COREL'S PAINTER* ***BRUSH LOOKS***, IN THAT *ONE* BRUSH CAN BE MADE TO BE JUST LIKE *ANOTHER* ONE.

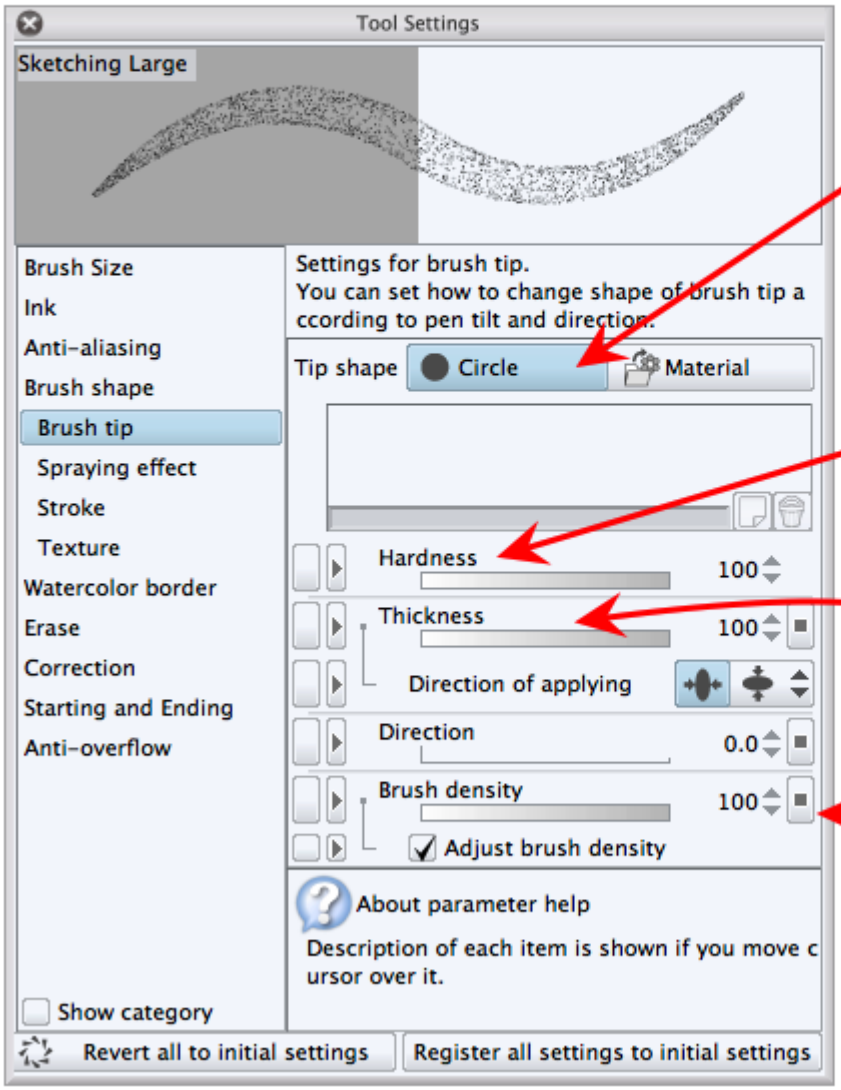
FIRST, CLICK ON REGISTER TO PRESET. THE TOOL WILL BE ADDED TO THE LIST HERE. THIS WAY WE'LL HAVE A WAY TO REVERT BACK BESIDES THE TRUSTY ***REVERT ALL SETTINGS BUTTON***.

NEXT, CHOOSE *ANOTHER* BRUSH BY CLICKING ON ITS NAME/ STROKE SAMPLE IN THE *LIST*.

WRAP UP THIS FUN BY CLICKING ON THE ***APPLY BRUSH SHAPE BUTTON***. POW! THE TOOL IS NOW JUST *LIKE* THE BRUSH YOU CLICKED ON. THE ***2 ICONS*** TO THE RIGHT OF THE ***APPLY*** BUTTON WILL LET US ***RENAME*** THE SELECTED BRUSH PRESET OR ***DELETE*** IT, RESPECTIVELY.

TOOL SETTINGS — BRUSH TIP

IN ***BRUSH TIP*** & THE NEXT 4 CATEGORIES ARE WHERE WE CAN ESTABLISH THE *CHARACTER* OF OUR TOOL.



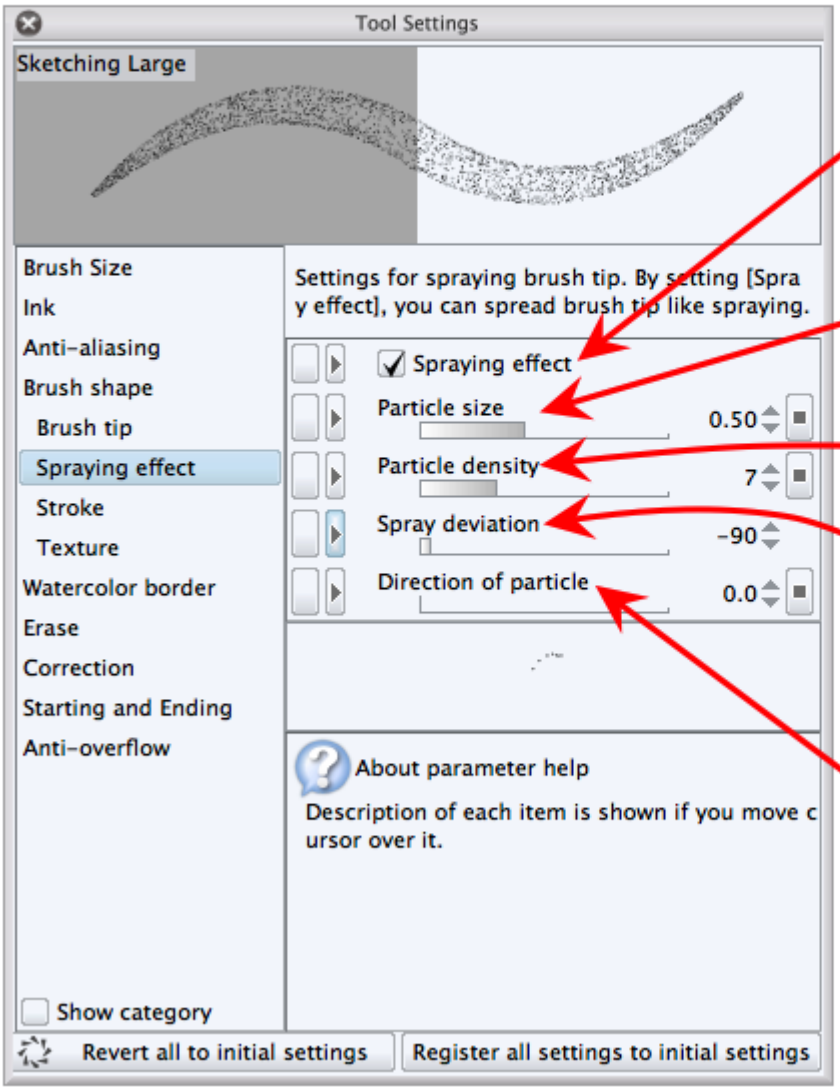
TIP SHAPE USUALLY DEFAULTS TO A CIRCLE. IF WE'VE CREATED NEW BRUSH TIPS AND MADE THEM INTO MATERIALS, WE CAN CLICK ON THE MATERIAL TAB AND LOAD UP ONE OR MANY TO BE USED IN THIS BRUSH.

HARDNESS AFFECTS THE EDGE OF THE STROKE THAT THE BRUSH TIP MAKES. THE *HIGHER* THE VALUE -- THE MORE *DEFINED* THE EDGE, THE *LOWER* THE VALUE -- THE *SOFTER* THE EDGE.

THICKNESS CAN GIVE OUR TOOL A *CALLIGRAPHIC* LOOK -- THICK AND THIN ARE BASED ON THE *DIRECTION* SET OR BY THE ROTATION OF AN ART PEN, FOR EXAMPLE.

INSTEAD OF ADJUSTING THE OPACITY SETTING IN THE BRUSH SIZE CATEGORY, THE ***BRUSH DENSITY*** CAN BE CHANGED TO FIT *PENCILS & PAINT* TOOLS MUCH BETTER. HERE, WE CAN USE THE *PRESSURE* SETTINGS TO DETERMINE HOW DENSE OUR STROKE IS.

TOOL SETTINGS SPRAYING EFFECT



SPRAYING EFFECT CAN SIMULATE A PENCIL DRAWING ON ROUGH PAPER. LIKE WITH MOST CATEGORIES, THE FIRST ATTRIBUTE MUST BE ACTIVE TO USE THE REST OF THE OPTIONS. WHEN ONE ATTRIBUTE IS CHANGED, IT WILL EFFECT HOW THE TOTAL LOOK OF THE TOOL WILL BE.

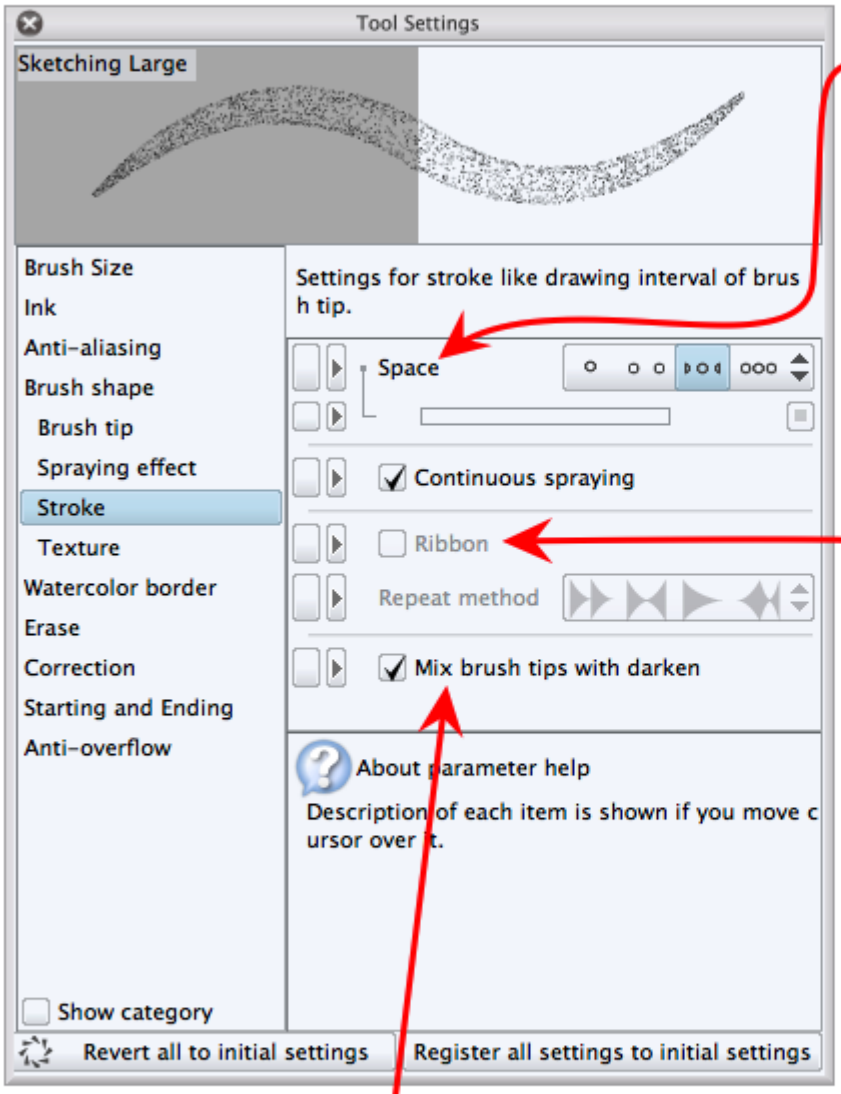
PARTICLE SIZE IS HOW *LARGE* EACH BIT OF THE SPRAY IS.

PARTICLE DENSITY SETS HOW *MANY* PARTICLES ARE IN THE SPRAY.

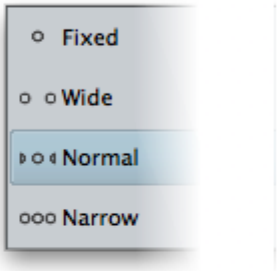
SPRAY DEVIATION DETERMINES THE *WAY* PARTICLES GO AWAY FROM THE STROKE.

DIRECTION OF PARTICLE DETERMINES WHICH WAY THE PARTICLES GO FROM THE STROKE.

TOOL SETTINGS STROKE



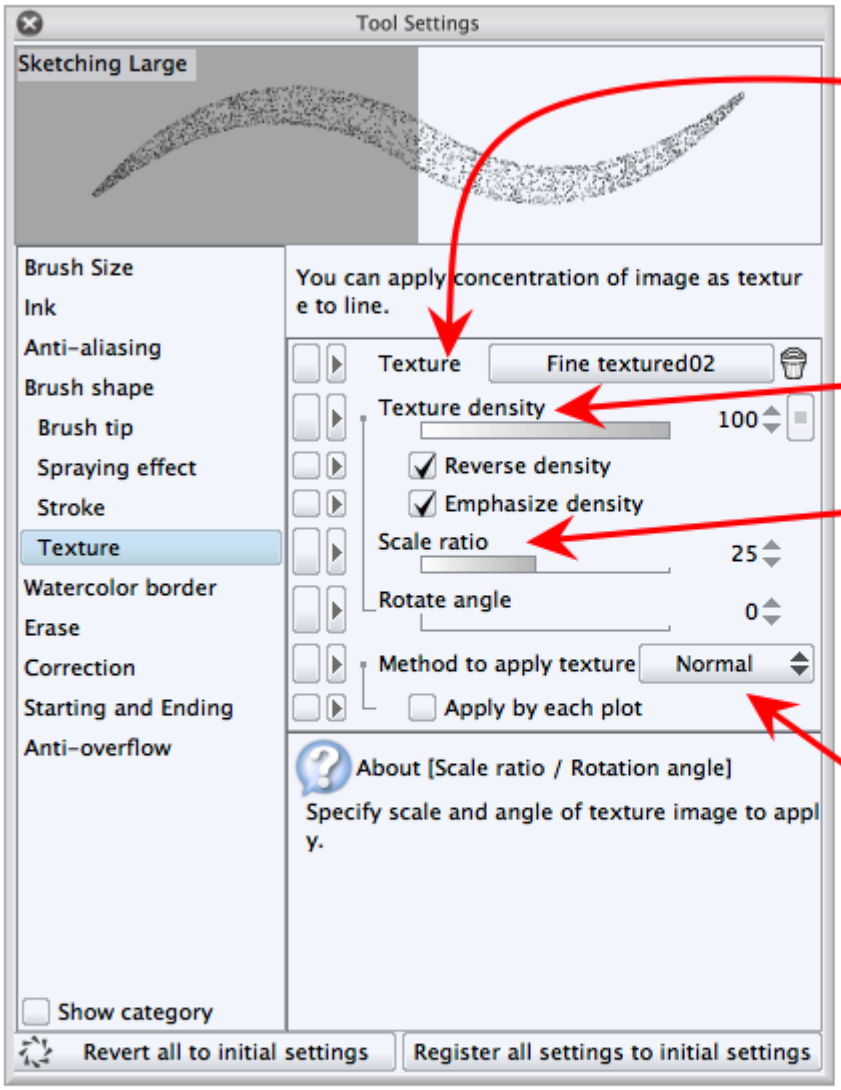
SPACE IS HOW CLOSELY THE *BRUSH TIPS* ARE. BELLOW IS THE MENU FOR THE DIFFERENT KINDS OF SPACING. THE *CLOSER* (LIKE NARROW) THEY ARE , THE MORE SMOOTH THE LINE APPEARS. THE *WIDER* THE SPACING, THE MORE *DOTTY* THE LINE MAY APPEAR. *FIXED*, ALLOWS US TO SET A *VALUE* TO THE SPACING.



FOR TOOLS LIKE THE DECORATION BRUSH, ***RIBBON*** LETS US DETERMINE HOW THE *REPEAT* OF THE DECORATION TIP IMAGE IS. THE MENU IS BELOW.

WHEN ***MIX BRUSH TIPS WITH DARKEN*** IS ON (*CHECKED*), THIS GIVES THE TOOL A CONSTANT TONE, WHEN DIFFERENT STROKES, BY THE SAME TOOL, OVERLAP, THE OVERLAP IS DARKENED. WHEN THIS ISN'T *CHECKED*, WE CAN GET SOMETHING VERY CLOSE TO HOW PENCILS OR BRUSHES BLEND.

TOOL SETTINGS TEXTURE

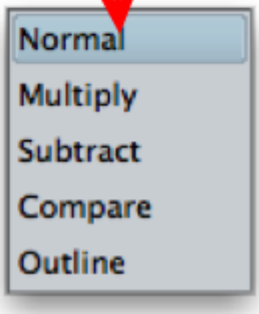


UNLIKE *SPRAYING EFFECT*, ***TEXTURE*** PUTS AN TEXTURE ON THE TOOL'S STROKE. THE BUTTON THAT READS *FINE TEXTURED02*, MAY LOOK DIFFERENT ON YOUR SCREEN. CLICK ON THIS BUTTON (NO MATTER WHAT IT SAYS) AND THE DIALOG BOX THAT POPS UP WILL GIVE YOU CHOICES FOR A TEXTURE.

TEXTURE DENSITY, HERE IS SET TO THE MAXIMUM, 100. A LOWER VALUE WILL MAKE THE TEXTURE LESS DISTINCT.

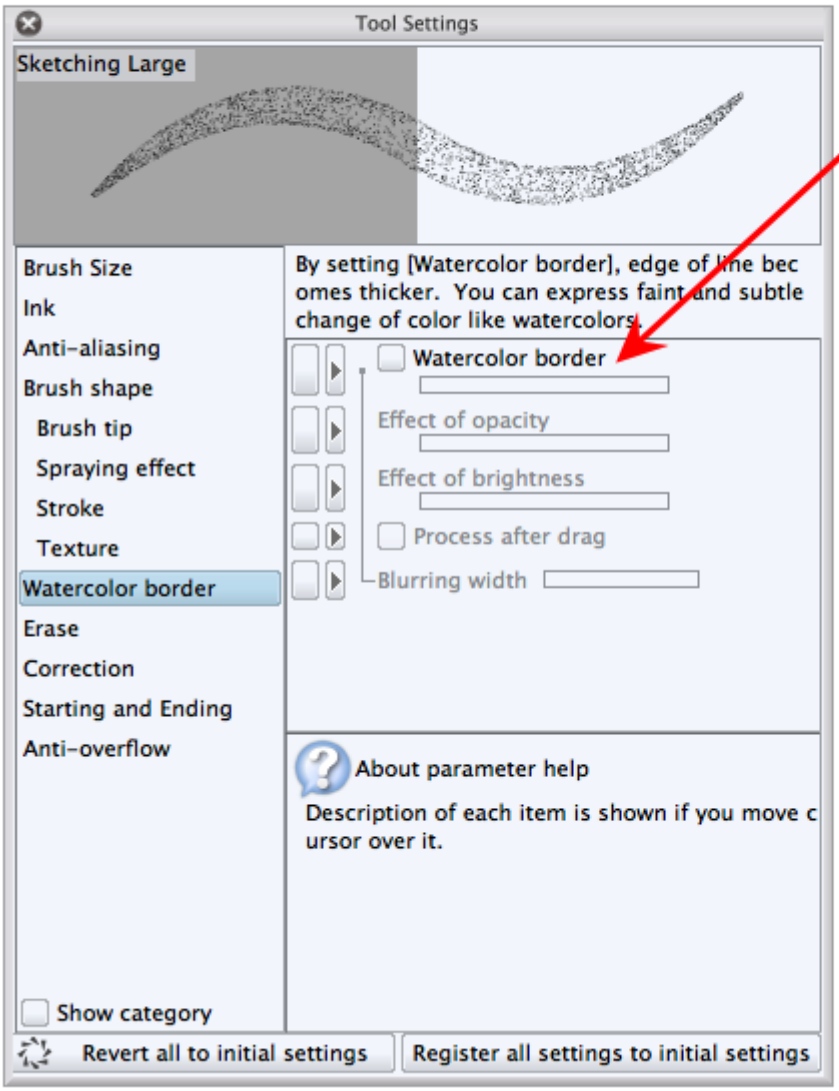
SCALE RATIO WILL ADJUST THE *RELATIVE* SIZE OF THE TEXTURE IN THE BRUSH TIP. ***ROTATE ANGLE***, WELL, *ROTATES* THE TEXTURE.

THE METHOD TO APPLY TEXTURE HAS A MENU (BELOW) THAT GIVES US MANY OPTIONS THAT AFFECTS HOW THE TEXTURE IS APPLIED IN THE STROKE. IT'S WORTH A BIT OF TIME TO EXPERIMENT WITH THESE CHOICES.



WHEN WE APPLY A ***TEXTURE***, THE POP-UP DIALOG BOX GIVES US A *LIST* OF TEXTURES TO USE. THIS IS FROM THE MATERIALS. FOR EXAMPLE, IF WE SAVE A SCANNED TEXTURE AS A ***MATERIAL*** (AS COVERED IN THE PRINT BOOK) AND GIVE IT A ***KEYWORD*** LIKE *PAPER TEXTURE*, IT WILL ***APPEAR*** IN THIS DIALOG BOX. ANOTHER *REASON* TO HAVE *GOALS* AND SUCH *FIGURED* OUT *BEFORE* STARTING SOMETHING IN MANGA STUDIO!

TOOL SETTINGS WATERCOLOR BORDER



ANYONE WHO'S SPENT EVEN A LITTLE TIME WITH WATERCOLORS HAS A GOOD IDEA WHAT THIS MEANS. ***WATERCOLOR BORDER*** WILL CREATE A BORDER *AROUND* THE STROKE. IF THE STROKE *CROSSES* ITSELF OR *FILLS* AN AREA, THE OUTLINE OF THE STROKED AREA WILL GET AN OUTLINE.

EFFECT OF OPACITY & ***EFFECT OF BRIGHTNESS*** WORK OFF THE SETTINGS OF THE BRUSH ITSELF. ***PROCESS AFTER DRAG***, WILL BLUR THE BORDER ACCORDING TO THE VALUE WE SET IN ***BLURRING WIDTH***.

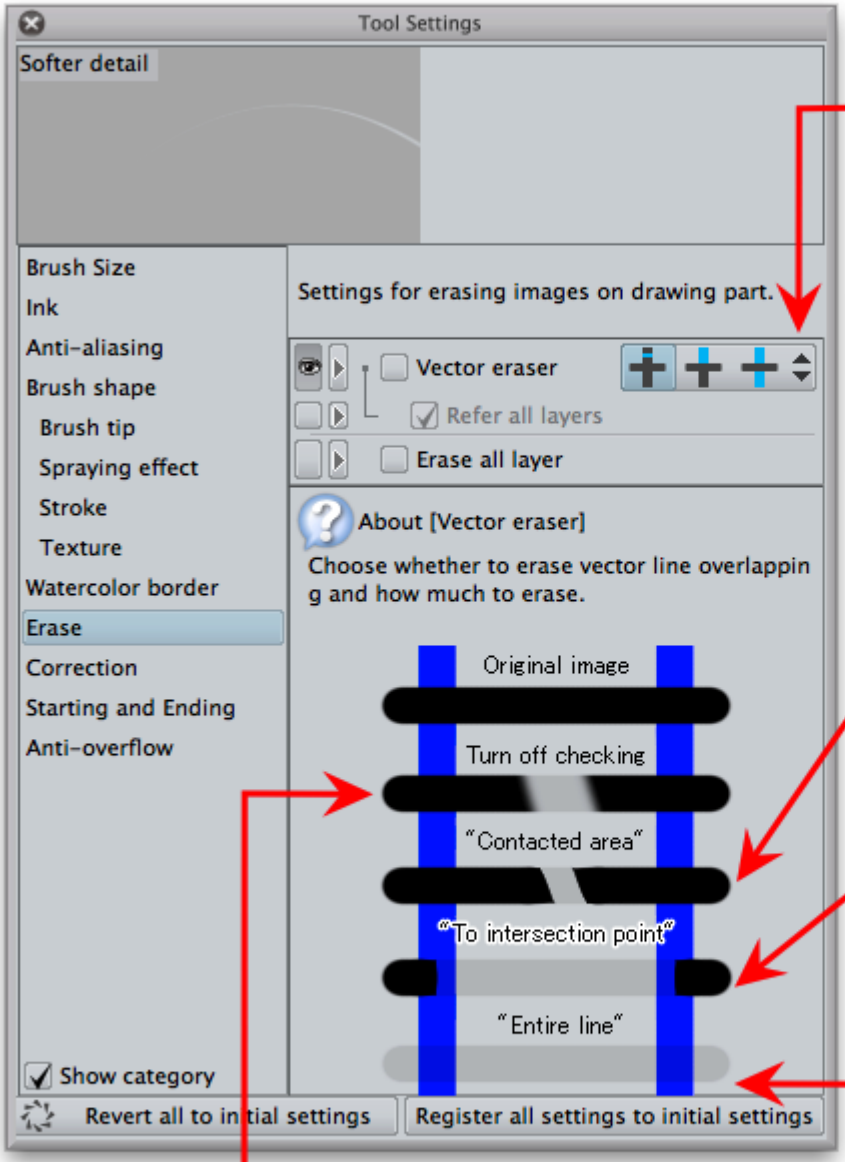
HERE'S 2 EXAMPLES OF STROKES DRAWN WITH WATERCOLOR BORDER TURNED ON.

THIS IS A ZIG-ZAG STROKE

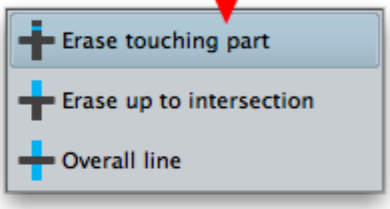
THESE ARE 3 SEPARATE STROKES.

TOOL SETTINGS ERASE

UNLIKE THE PREVIOUS EXAMPLES, AN ERASER TOOL WAS SELECTED HERE TO GET THE FULL OPTIONS VISIBLE.



VECTOR LAYER IS SELECTABLE *ONLY* WHEN A VECTOR LAYER IS THE *CURRENT* LAYER AND ONLY WORKS WHEN USED ON A VECTOR LAYER. THE MENU HERE, HAS *3 OPTIONS:*



THE FIRST OPTION, ***ERASE TO TOUCHING PART*** LETS US USE THE ERASER ON VECTOR LINES FOR AN EFFECT SIMILAR TO RUNNING A RAZOR BLADE ACROSS AN INKED AREA. .

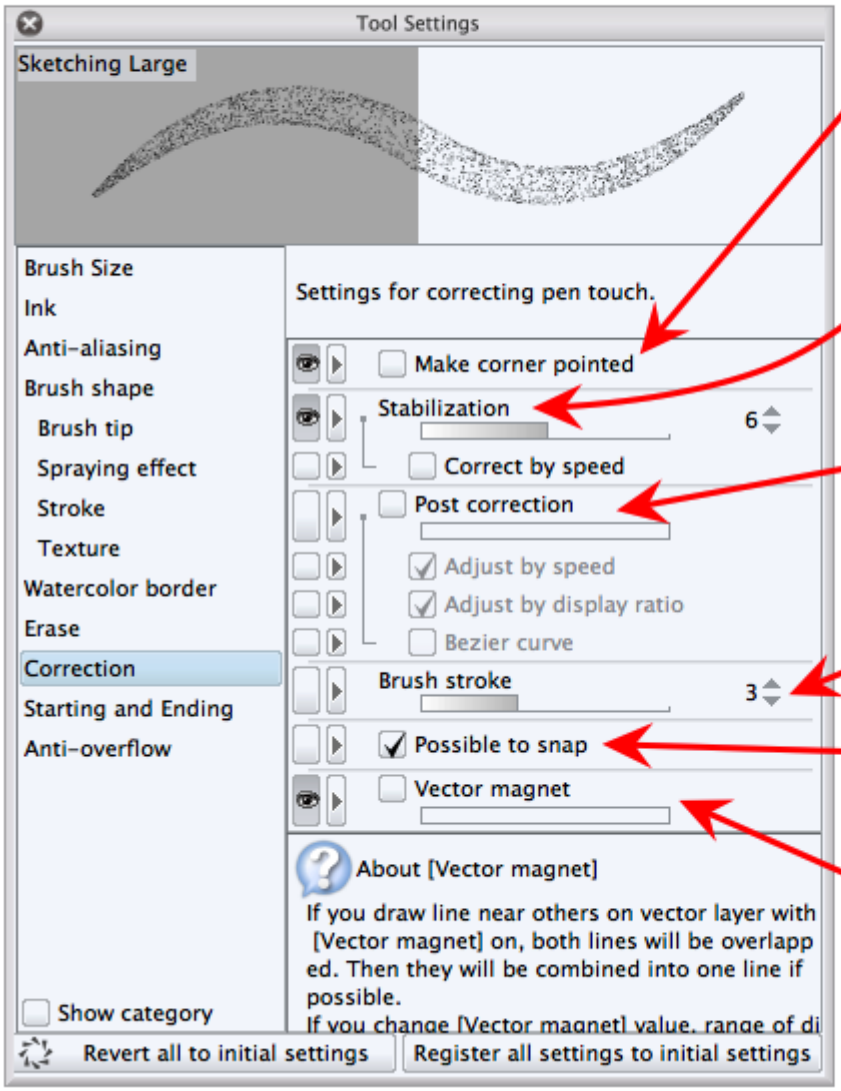
THE MIDDLE OPTION, ***ERASE UP TO INTERSECTION*** SEEMS TO BE MOST USEFUL. THIS ALLOWS US TO USE THE ERASER TO DELETE LINES THAT *GO* OVER WHERE WE WANT THEM TO BE.

THE LAST OPTION, ***OVERALL LINE*** DOES JUST WHAT IT SAYS -- IT WILL ERASE AN ENTIRE LINE THAT THE ERASER CROSSES.

THIS EXAMPLE SHOWS US WHAT THE ERASER WILL LOOK LIKE IF ***VECTOR ERASER*** IS NOT ACTIVE *(UNCHECKED).*

IF YOU WANT AN *ALL-IN-ONE* ERASER, CREATE A DOCUMENT WITH A VECTOR LAYER, THEN SELECT AN ERASER, MAKE A DUPLICATE OF IT & ADJUST THE SETTINGS FOR ***VECTOR ERASER.*** NOW WHEN YOU USE THE NEWLY CREATED ERASER ON A *VECTOR* LAYER, YOU'LL GET THE *RESULTS* YOU WANT, IF IT'S USED ON A *RASTER* LAYER, IT'LL WORK AS YOU *WANT* THERE, TOO.

TOOL SETTINGS CORRECTION



MAKE CORNER POINTED WILL MAKE ANY *ABRUPT* CHANGE IN THE STROKE'S DIRECTION *POINTY*. THIS MAKES FOR *GOOD* CORNERS AND **V** SHAPES THAT ARE SHARP & CLEAR.

STABILIZATION WILL SMOOTH OUT BUMPS AND JITTERS IN STROKES. THIS IS DONE *AS* THE STROKE'S BEING MADE. CORRECT BY SPEED WILL MAKE THE CORRECTIONS MORE THE FASTER THE PEN MOVES.

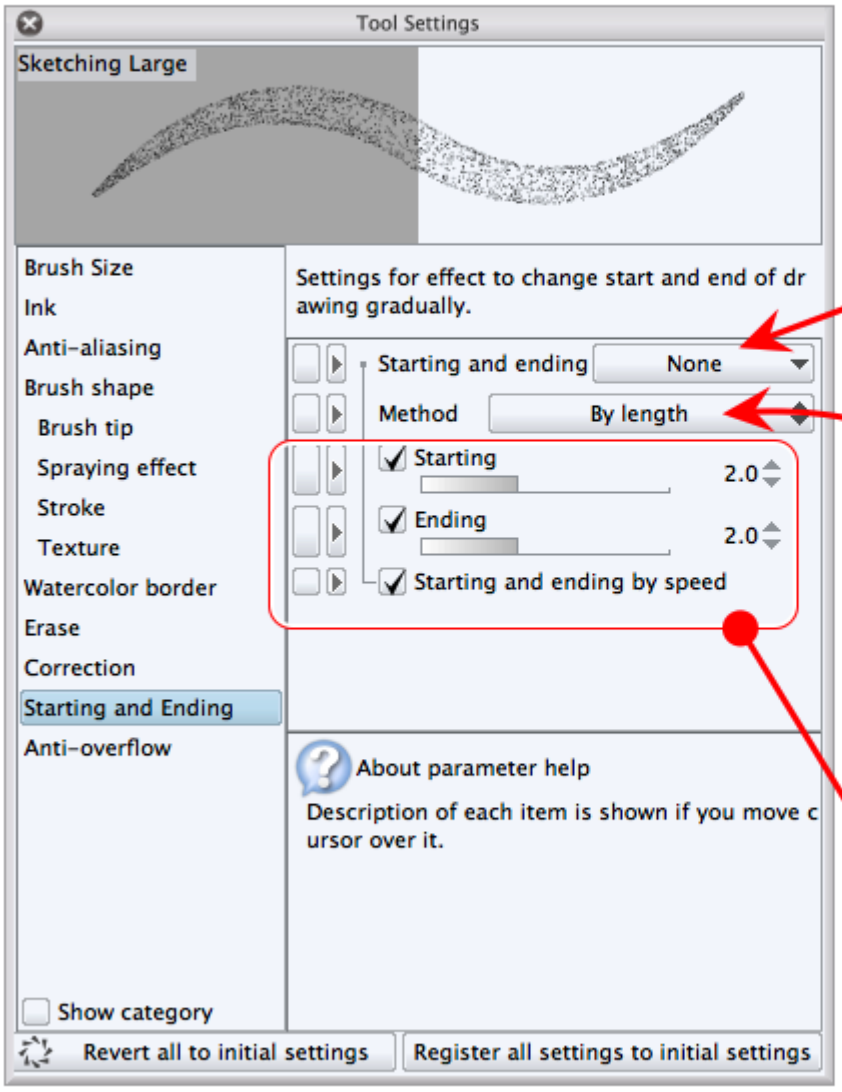
POST CORRECTION APPLIES STABILIZATION AFTER THE FACT. IT ALSO HAS A FEW ADDITIONAL OPTIONS.

BRUSH STROKE AFFECTS THE END OF A STROKE, THE HIGHER THE VALUE THE MORE THE END LINE IS TAPERED.

POSSIBLE TO SNAP TURNS SNAPPING TO RULERS ON (*CHECKED*) OR OFF (*UNCHECKED*)

VECTOR MAGNET ONLY WORKS ON VECTOR LAYERS. THIS WILL MERGE LINES IF THEY ARE CLOSE, SET BY THE SLIDER BELOW THE CHECKBOX.

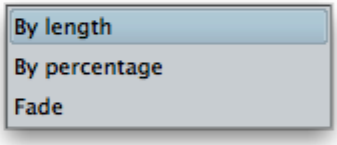
TOOL SETTINGS — STARTING AND ENDING



IF YOU DON'T HAVE A TABLET, OR ARE A BIT HEAVY ON THE STYLUS, THIS CATEGORY ALLOWS YOU TO FAKE A LIGHT TOUCH.

THIS BUTTON WILL POP UP A DIALOG WHERE A MYRIAD OF SETTINGS CAN BE ADJUSTED, FROM BRUSH SIZE TO DENSITY OF PARTICLES AND MORE.

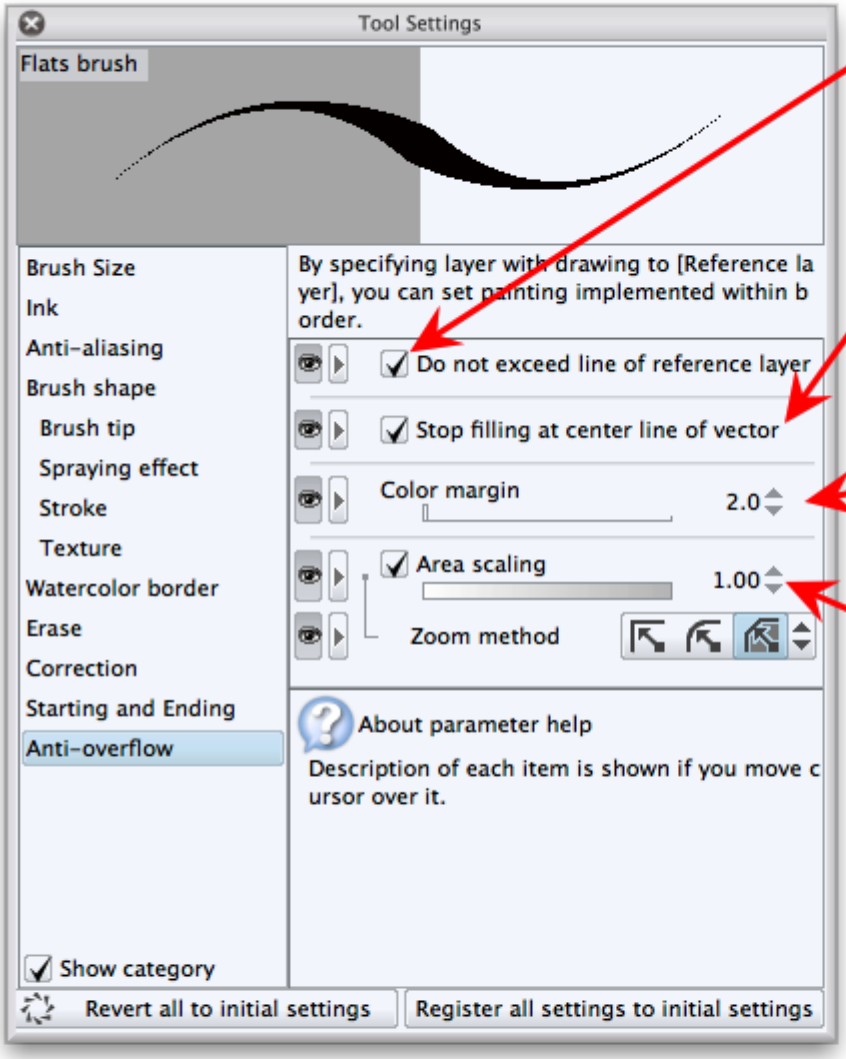
METHOD GIVES US A CHOICE OF 3, SHOWN IN THE MENU BELOW:



BY LENGTH SEEMS TO GIVE THE MOST RELIABLE RESULTS, YOUR MILEAGE MAY VARY.

HERE WE CAN SPECIFY HOW THE ***STARTING*** AND/OR ***ENDING*** (DEPENDING ON IF THEY'RE *CHECKED* OR NOT) WILL WORK. THE AMOUNT WILL DETERMINE HOW *QUICKLY* (DISTANCE-WISE) THE LINE TAPERS IN OR OUT. ***BY SPEED***, WILL MAKE THE STARTING & ENDING MORE *ABRUPT* THE *SLOWER* YOU MOVE THE CURSOR.

TOOL SETTINGS ANTI-OVERFLOW



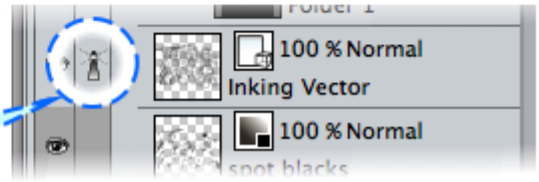
THIS CHECKBOX MAKES A STROKE STOP AT ANOTHER LINE IN THE REFERENCE LAYER (SEE BOTTOM OF IMAGE).

IF THE REFERENCE LAYER IS A VECTOR LAYER, THEN THIS CHECKBOX WILL TREAT THE VECTOR LINE AS BEING 1 PIXEL WIDE NO MATTER HOW WIDE IT ACTUALLY IS.

IF THE REFERENCE LAYER HAS MANY COLORS, SETTING THIS WILL DETERMINE HOW SENSITIVE THE TOOL IS FOR OTHER COLORS.

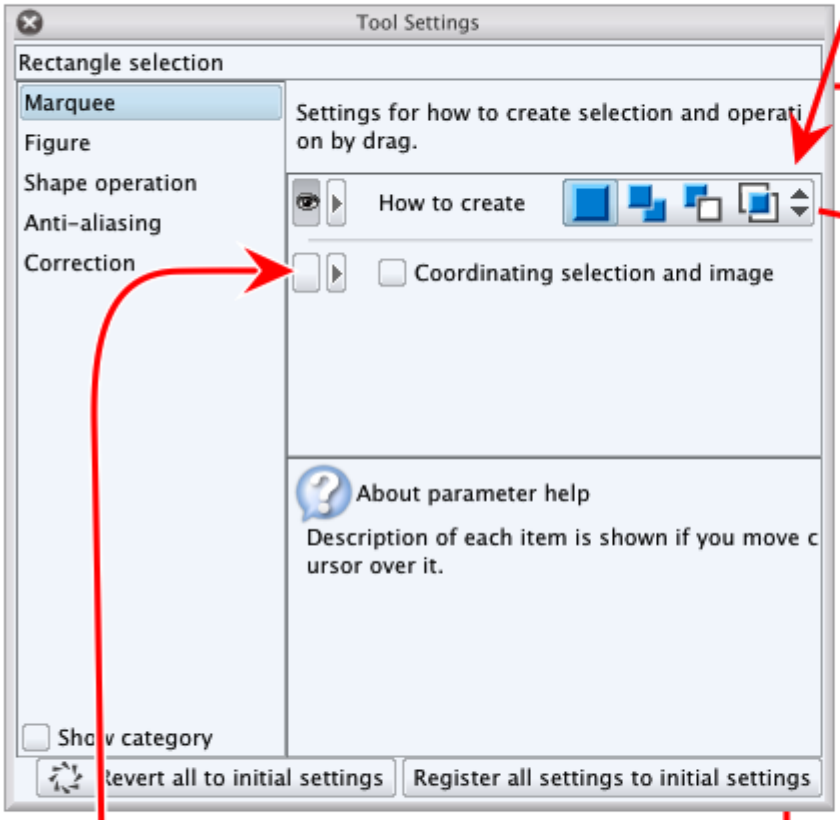
THIS HAS A LOT TO DO WITH THE ORIGINAL VECTOR STROKE, IT SEEMS TO ALLOW COLORING TO WHERE THE VECTOR STROKE WOULD BE IF IT'S THICKNESS WAS CONSISTENT THROUGH OUT THE STROKE, USING THE THICKEST PART OF THE STROKE AS THE REFERENCE.

THIS LAYER IS A REFERENCE LAYER. TO MAKE A LAYER A REFERENCE LAYER, CLICK ON THE ICON THAT LOOKS LIKE THIS IN THE LAYER'S COMMAND BAR, IT'S THE ONE BEFORE THE LOCK LAYER ICON.

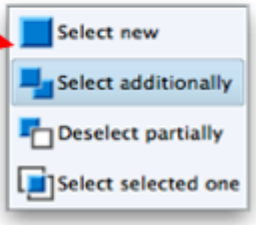


TOOL SETTINGS MARQUEE

CLICK ON THE ICON TO CHOOSE A METHOD OR FOR THE DROP DOWN MENU CLICK ON THE DOUBLE TRIANGLES.



HOW TO CREATE -- THE DIFFERENT METHODS OF SELECTION CREATION ARE:



SELECT NEW WILL CREATE A NEW SELECTION AND DESELECT EVERYTHING ELSE.

SELECT ADDITIONALLY WILL ADD TO A SELECTION

DESELECT PARTIALLY WILL SUBTRACT FROM AN EXISTING SELECTION.

SELECT SELECTED ONE WILL SELECT OVERLAPPING SELECTIONS AND DESELECT EVERYTHING THAT ISN'T 'SHARED.'

THIS IS A VERY COOL FEATURE. IF UNCHECKED, THE SELECTION CAN BE MOVED AROUND WITHOUT AFFECTING THE CONTENTS OF THE LAYER.

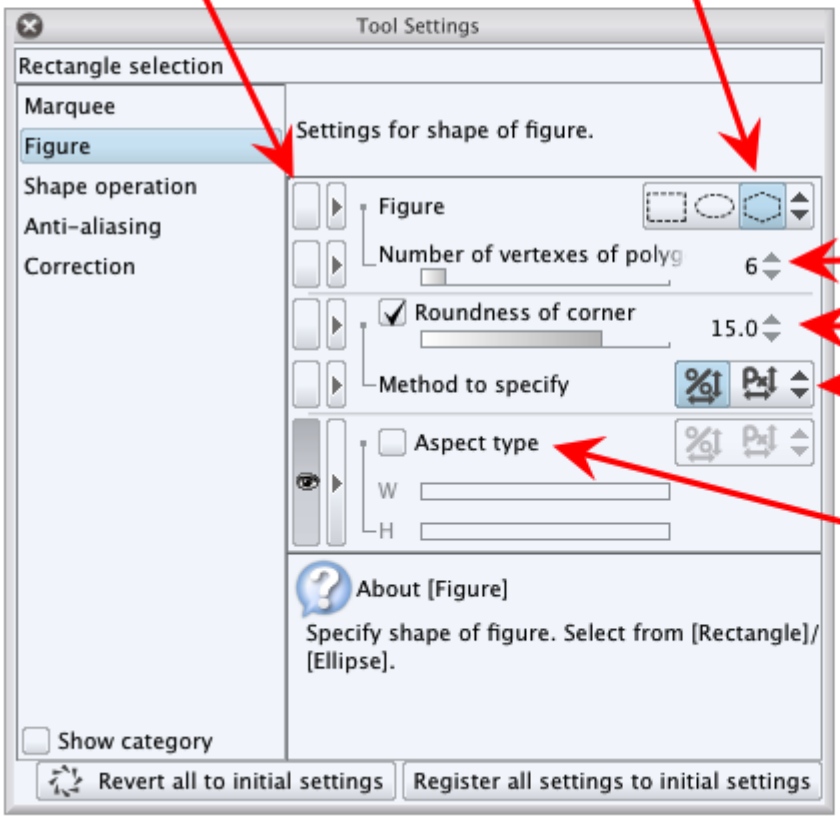
IF CHECKED, THEN MOVING THE SELECTION WILL MOVE THE CONTENTS OF THE LAYER WITHIN THE SELECTION.

TOOL SETTINGS FIGURE

REMINDER-- THIS IS OUR ***EYE-CON*** COLUMN. CLICKING ON THESE BUTTONS WILL MAKE THE *ATTRIBUTE* APPEAR IN OUR ***TOOL PROPERTIES*** PALETTE.

THIS TOP ATTRIBUTE IS CALLED ***FIGURE***. IT'S WHERE WE SET UP IF OUR SELECTION TOOL WILL TAKE THE SHAPE OF A RECTANGLE, ELLIPSE OR A POLY (3 SIDES OR MORE) SHAPE. *POLY* IS SELECTED HERE.

WE CHOOSE ANY NUMBER BETWEEN 3 AND 32 HERE. WE WANT A HEXAGON, SO 6 IS THE NUMBER WE ENTER HERE. NOTE: THE MORE SIDES WE PUT IN HERE, THE MORE LIKELY THE SELECTION WILL LOOK LIKE AN ELLIPSE, ESPECIALLY WITH AMOUNTS 25 AND HIGHER. IT ALSO DEPENDS ON THE SIZE OF THE SELECTION AND THE RESOLUTION OF THE PAGE WE'RE WORKING ON.



ROUNDNESS OF CORNER IS WHERE WE CAN GET ROUNDED CORNERS FOR OUR HEXAGON. 15 IS THE VALUE WE'RE USING, AS IT GIVES A GOOD ROUNDNESS AS SMALLER SIZES AND LOOKS GOOD AT LARGER SIZES.

HERE IN METHOD TO SPECIFY WE CAN CHOOSE BETWEEN PERCENTAGE OR FIXED PIXELS. PERCENTAGE IS CHOSEN.

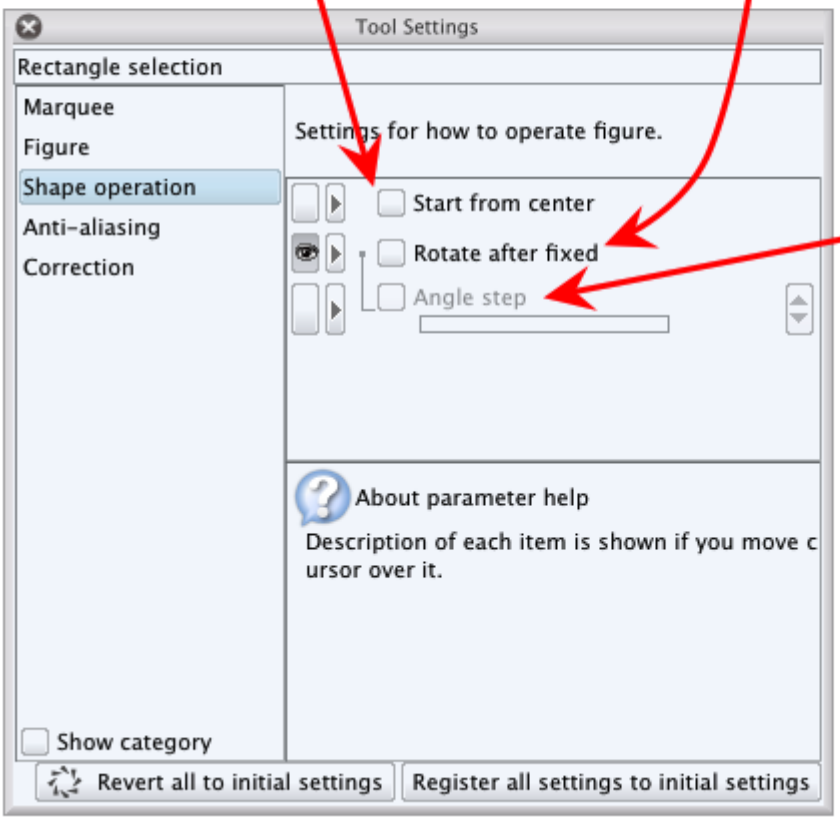
ASPECT TYPE IS WHERE WE CAN SET OUR SELECTION TO BE ANY RATIO OR SET PIXEL VALUE WE WANT.

WE'LL BE SETTING THIS TO SPECIFIED RATIO WITH A WIDTH AND HEIGHT OF 1

TOOL SETTINGS — SHAPE OPERATION

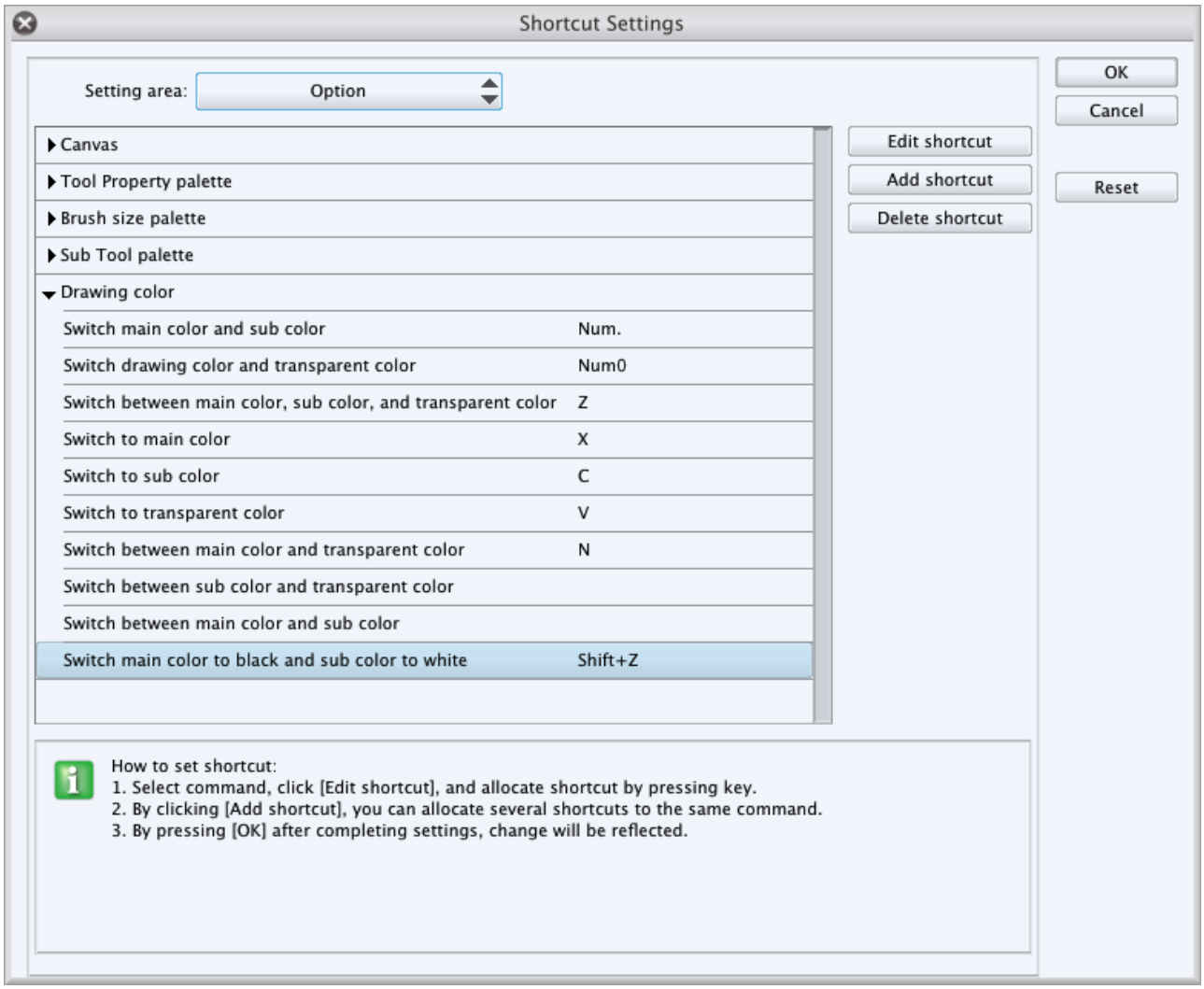
USUALLY SELECTIONS (AN MOST SHAPES) ARE DRAWN FROM THE UPPER CORNER AND DOWN TO THE OPPOSITE CORNER. WHEN ***START FROM CENTER*** IS SELECTED, THE SHAPE'S DRAWN FROM THE CENTER TO THE OUTER EDGE. HAVING THIS *CHECKED* IS GOOD FOR WHEN WE KNOW WHERE THE CENTER OF OUR SHAPE IS.

ROTATE AFTER FIXED SOUNDS LIKE SOMETHING WE'D DO TO OUR PETS. HOWEVER, IN MANGA STUDIO SELECTIONS ARE FIRST DRAWN AND, IF THIS IS *CHECKED*, *ROTATED* TO THE ANGLE WE WANT IT TO BE.



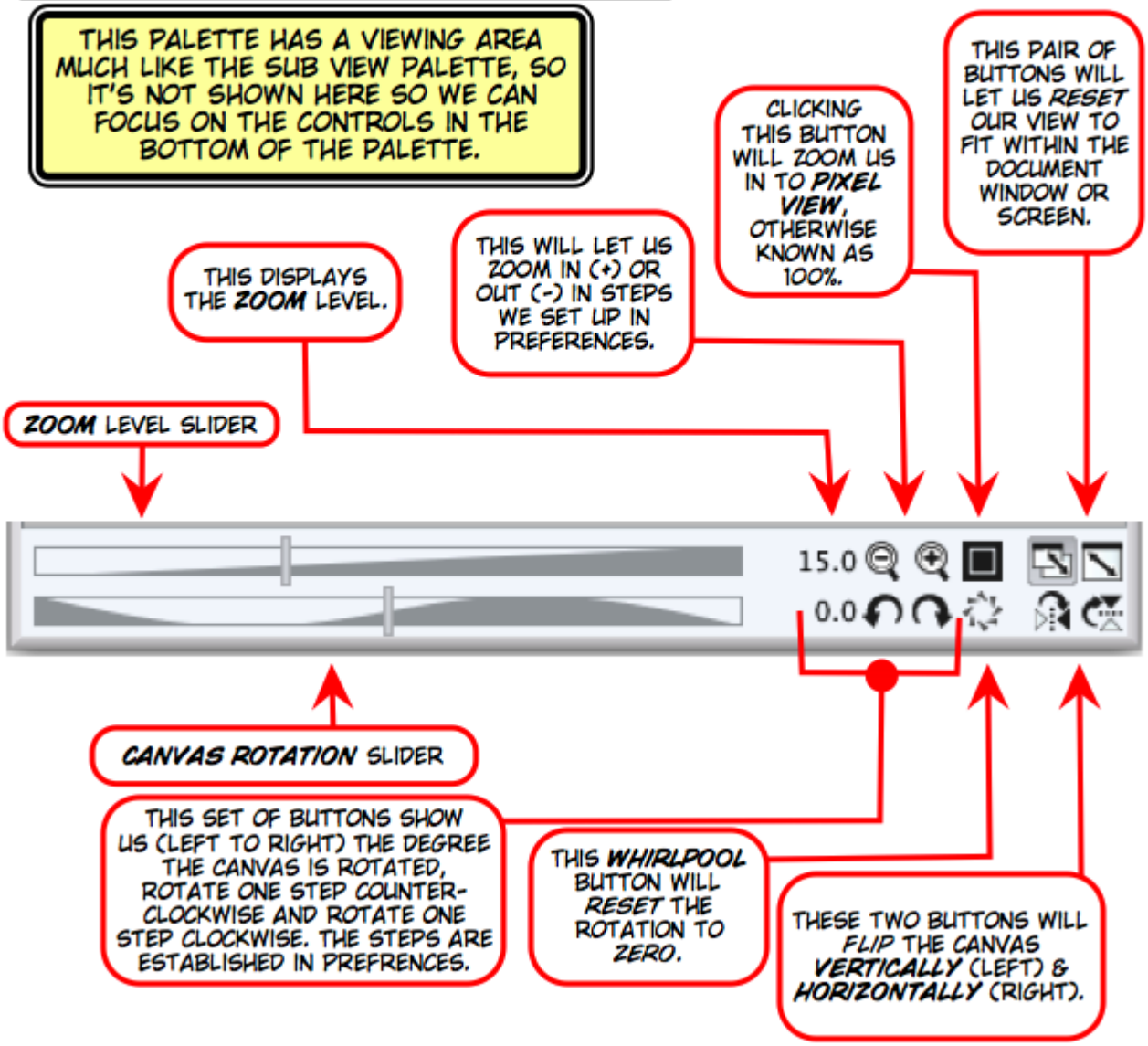
ANGLE STEP IS WHERE WE CAN SET UP AN ANGLE THAT THE SHAPE WILL BE ROTATED.

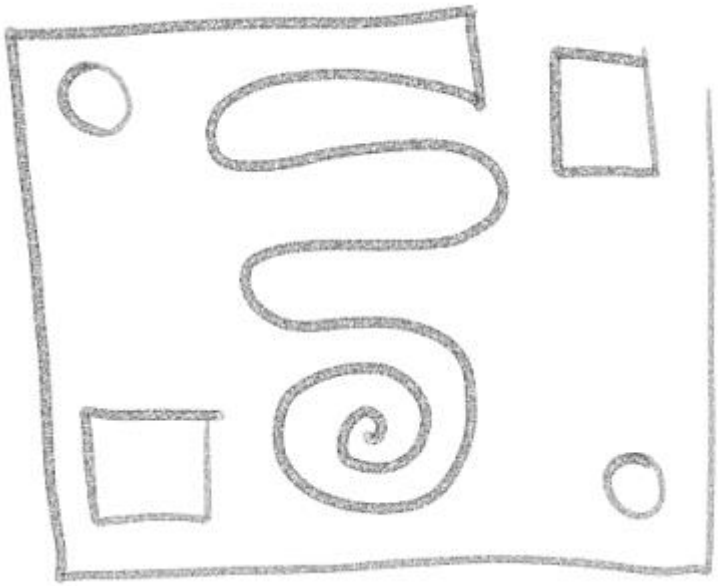
FOR EXAMPLE,IF WE'RE WORKING ON ISOMETRIC PIXEL ART, THIS CAN BE SET TO 30 (WHICH IS THE ANGLE FROM THE HORIZONTAL IN ISOMETRIC DRAWINGS)

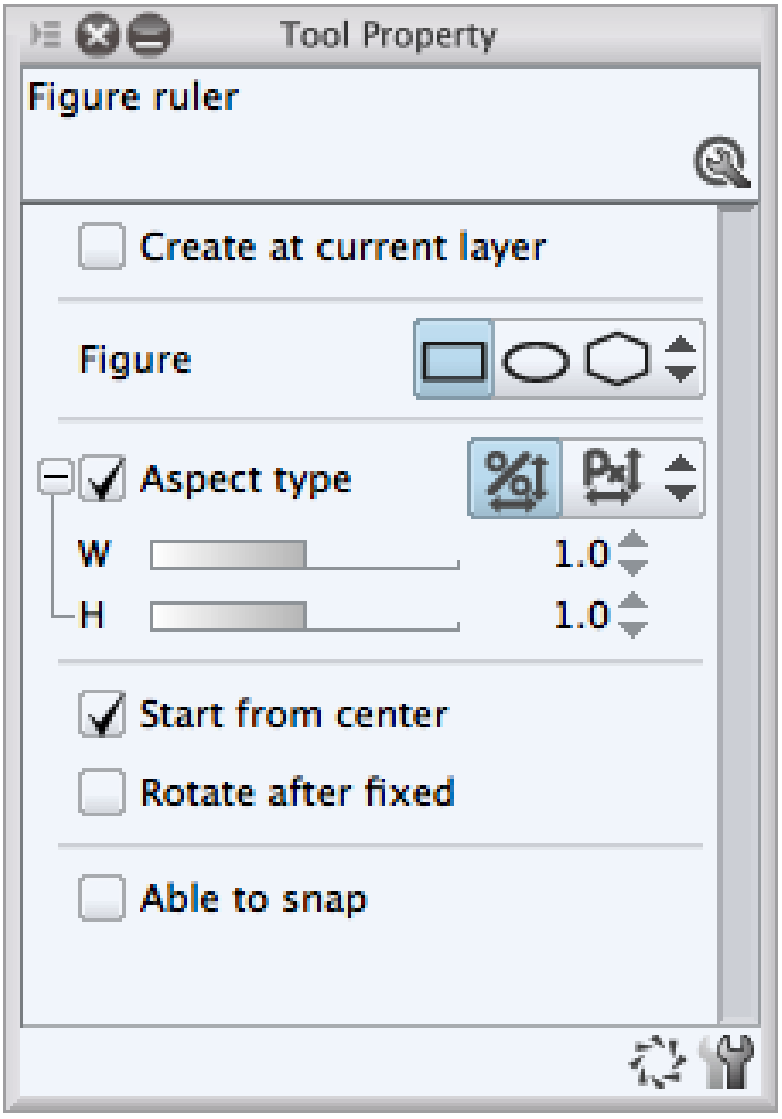

Shortcut Settings
Setting area:
Option
OK
Cancel
Reset
Edit shortcut
Add shortcut
Delete shortcut
Canvas
Tool Property palette
Brush size palette
Sub Tool palette
Drawing color
Switch main color and sub color
Num.
Switch drawing color and transparent color
Num0
Switch between main color, sub color, and transparent color
Z
Switch to main color
X
Switch to sub color
C
Switch to transparent color
V
Switch between main color and transparent color
N
Switch between sub color and transparent color
Switch between main color and sub color
Switch main color to black and sub color to white
Shift+Z
How to set shortcut:
1. Select command, click [Edit shortcut], and allocate shortcut by pressing key.
2. By clicking [Add shortcut], you can allocate several shortcuts to the same command.
3. By pressing [OK] after completing settings, change will be reflected.

THE NAVIGATOR PALETTE

THIS PALETTE HAS A VIEWING AREA MUCH LIKE THE SUB VIEW PALETTE, SO IT'S NOT SHOWN HERE SO WE CAN FOCUS ON THE CONTROLS IN THE BOTTOM OF THE PALETTE.






Tool Property
Figure ruler
Create at current layer
Figure
Aspect type
W
1.0
H
1.0
Start from center
Rotate after fixed
Able to snap

TOOLS FOR ADJUSTING OR SELECTING RULERS

TOOLBAR TOP

THE ***OBJECT SELECTOR***. THIS ALLOWS US TO SELECT AN ENTIRE RULER AND MOVE IT OR COPY OR CUT IT.

THE LASSO SELECTION TOOL IS

TOOLBAR BOTTOM

THE ***RULER*** TOOL. SOMETIMES THIS WILL BE *REPLACED* BY A *DIFFERENT* ICON IF WE'VE USED THE ***PANEL LAYER*** TOOL OR ***CREATE SHAPE*** TOOL. WE CAN ALWAYS SELECT THE CORRECT TOOL FROM THE GROUP TAB IN THE SUB TOOL PALETTE.

THIS IS THE WORKHORSE OF THE RULER TOOLS. IT'S CALLED THE ***CORRECT LINE*** TOOL BY MANGA STUDIO.

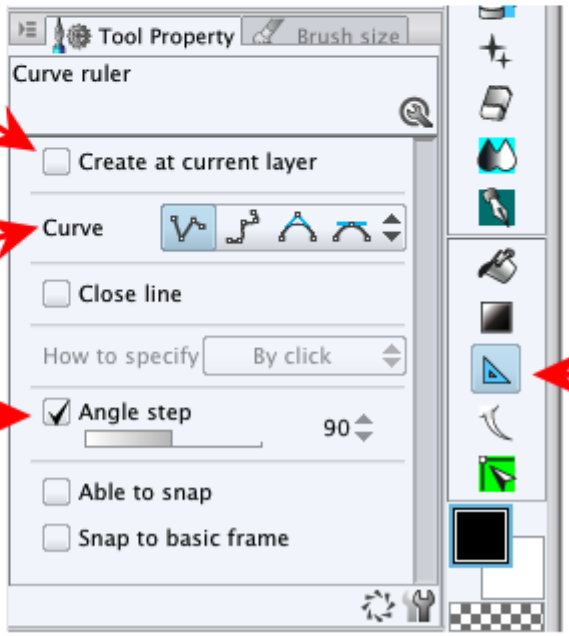
CURVE RULER PROPERTIES

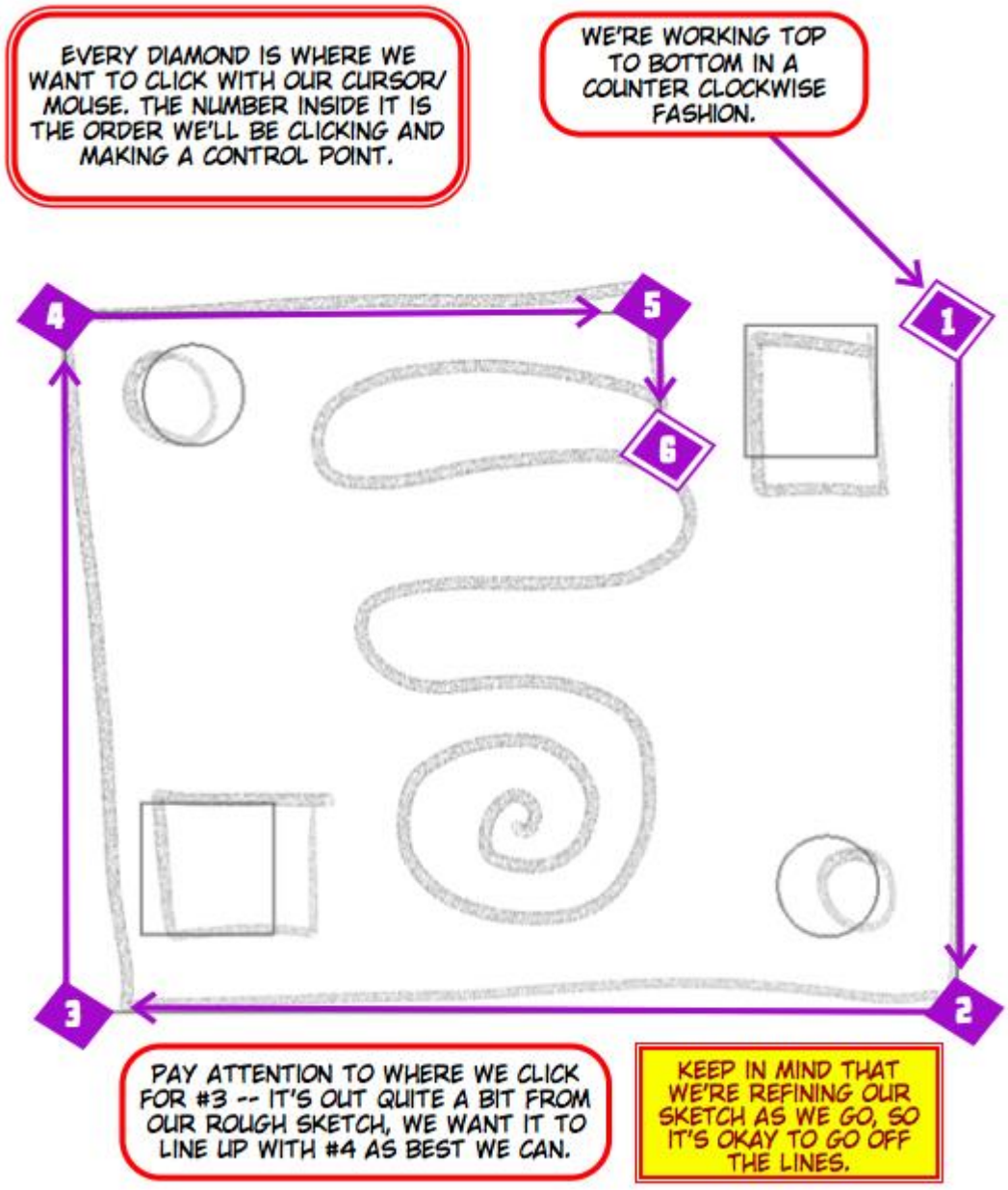
1. SELECT THE ***RULER*** TOOL IN THE TOOL PALETTE. THEN IN THE SUB TOOL PALETTE (*NOT SHOWN*) CHOOSE THE ***CURVE*** RULER.

2. SINCE WE WANT TO KEEP ALL THE RULERS ON THE SAME LAYER, ***CREATE AT CURRENT LAYER*** CAN REMAIN *UNCHECKED*. SINCE WE'VE ALREADY CREATED A RULER LAYER (IF WE'VE BEEN FOLLOWING THE INSTRUCTIONS), THIS CHECK BOX HAS NO EFFECT.

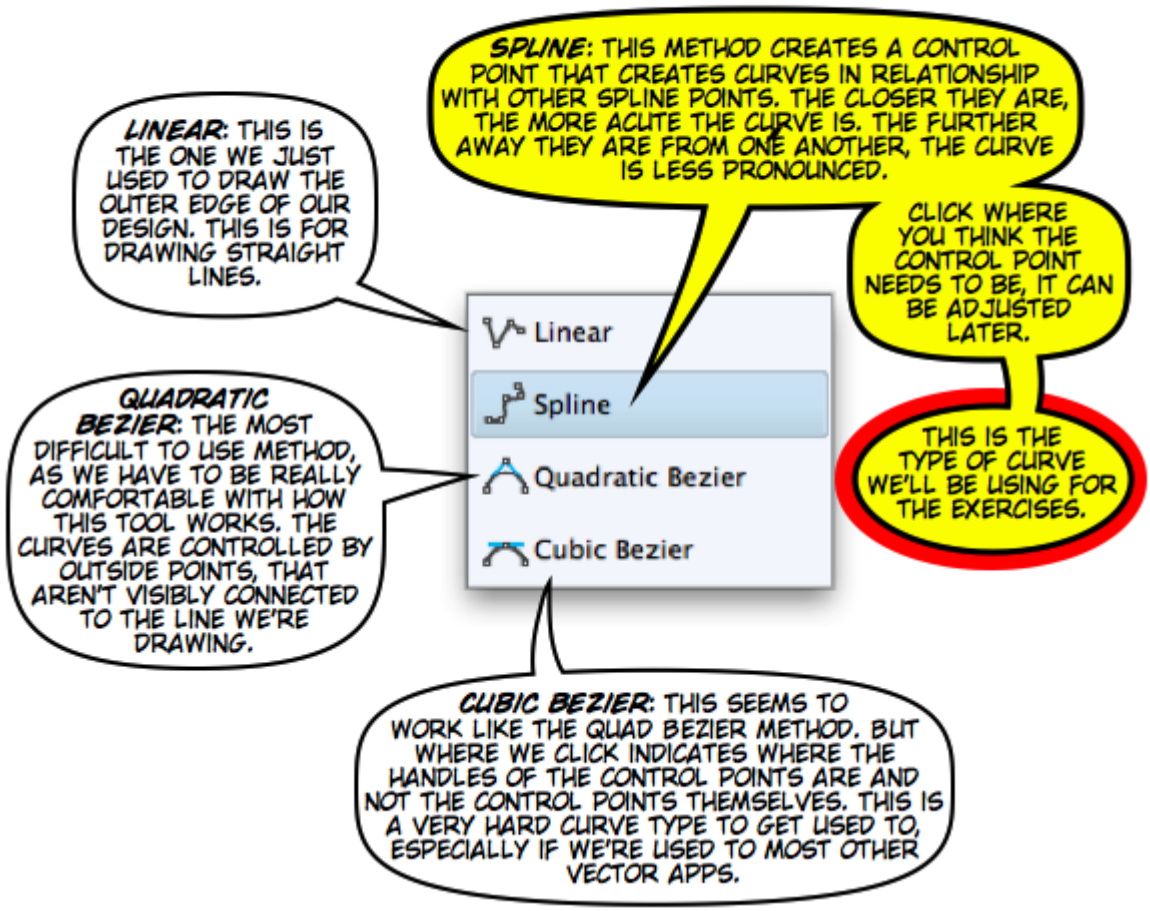
3. CHOOSE THE ***STRAIGHT LINE*** (*LINEAR*) OPTION

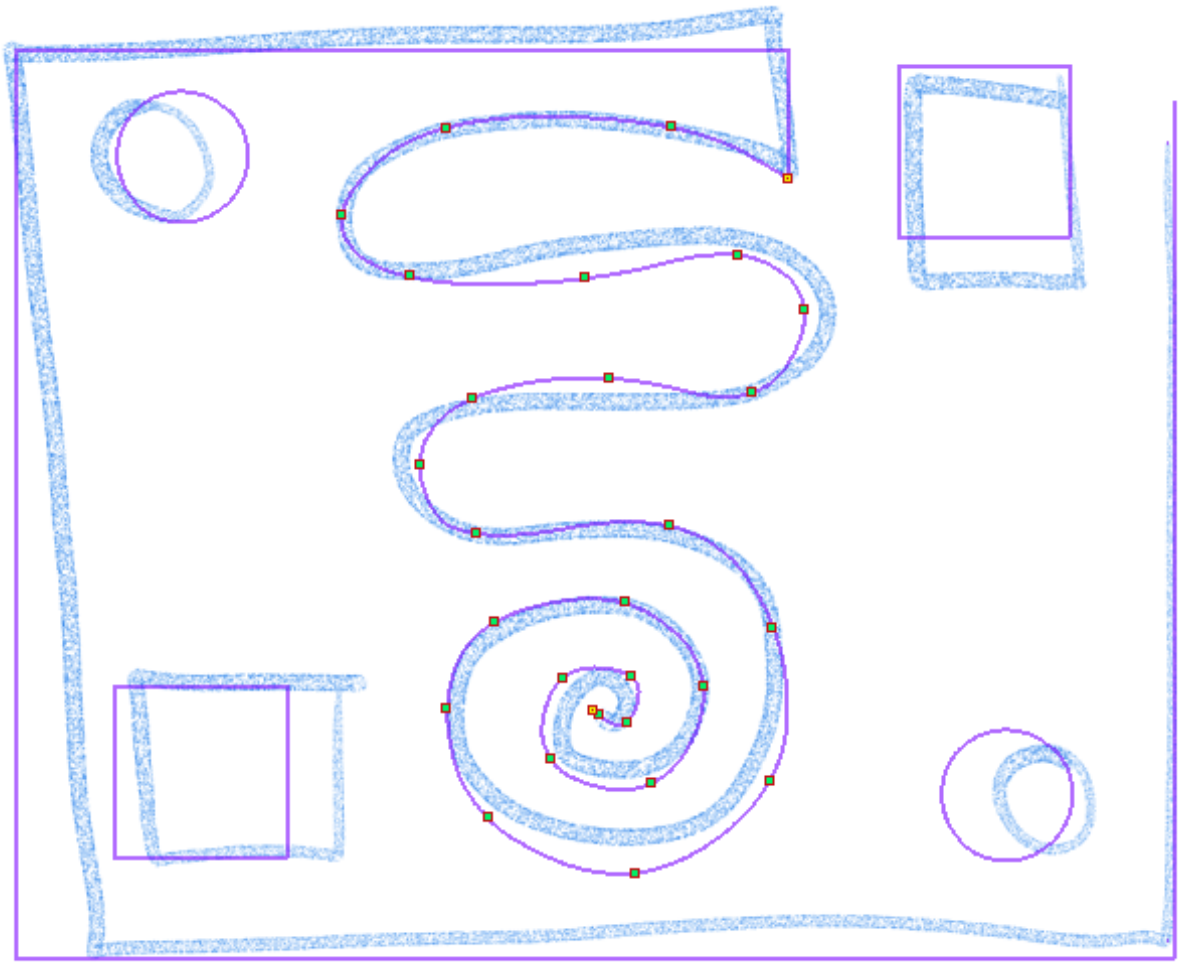
4. BY SETTING THE ***ANGLE STEP*** TO 90, WE ARE FORCING THIS RULER TO *DRAW* AT 90 DEGREE ANGLES ONLY. THIS IS *PERFECT* FOR WHAT WE'RE DOING IN THIS TIME FOR ACTION.




EVERY DIAMOND IS WHERE WE WANT TO CLICK WITH OUR CURSOR/ MOUSE. THE NUMBER INSIDE IT IS THE ORDER WE'LL BE CLICKING AND MAKING A CONTROL POINT.
WE'RE WORKING TOP TO BOTTOM IN A COUNTER CLOCKWISE FASHION.
1
2
3
4
5
6
PAY ATTENTION TO WHERE WE CLICK FOR #3 -- IT'S OUT QUITE A BIT FROM OUR ROUGH SKETCH, WE WANT IT TO LINE UP WITH #4 AS BEST WE CAN.
KEEP IN MIND THAT WE'RE REFINING OUR SKETCH AS WE GO, SO IT'S OKAY TO GO OFF THE LINES.

TYPES OF CURVES





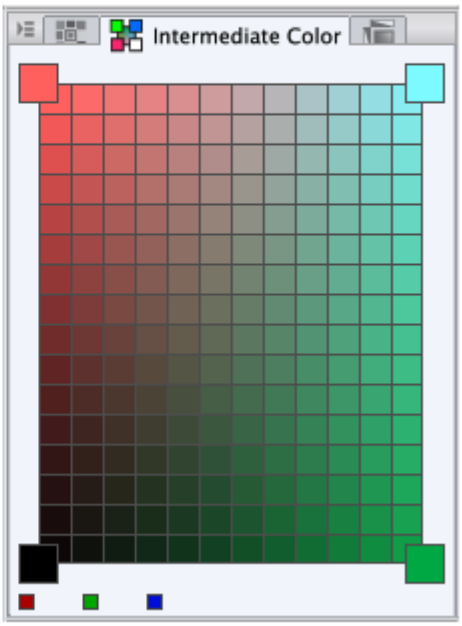
INTERMEDIATE COLOR PALETTE

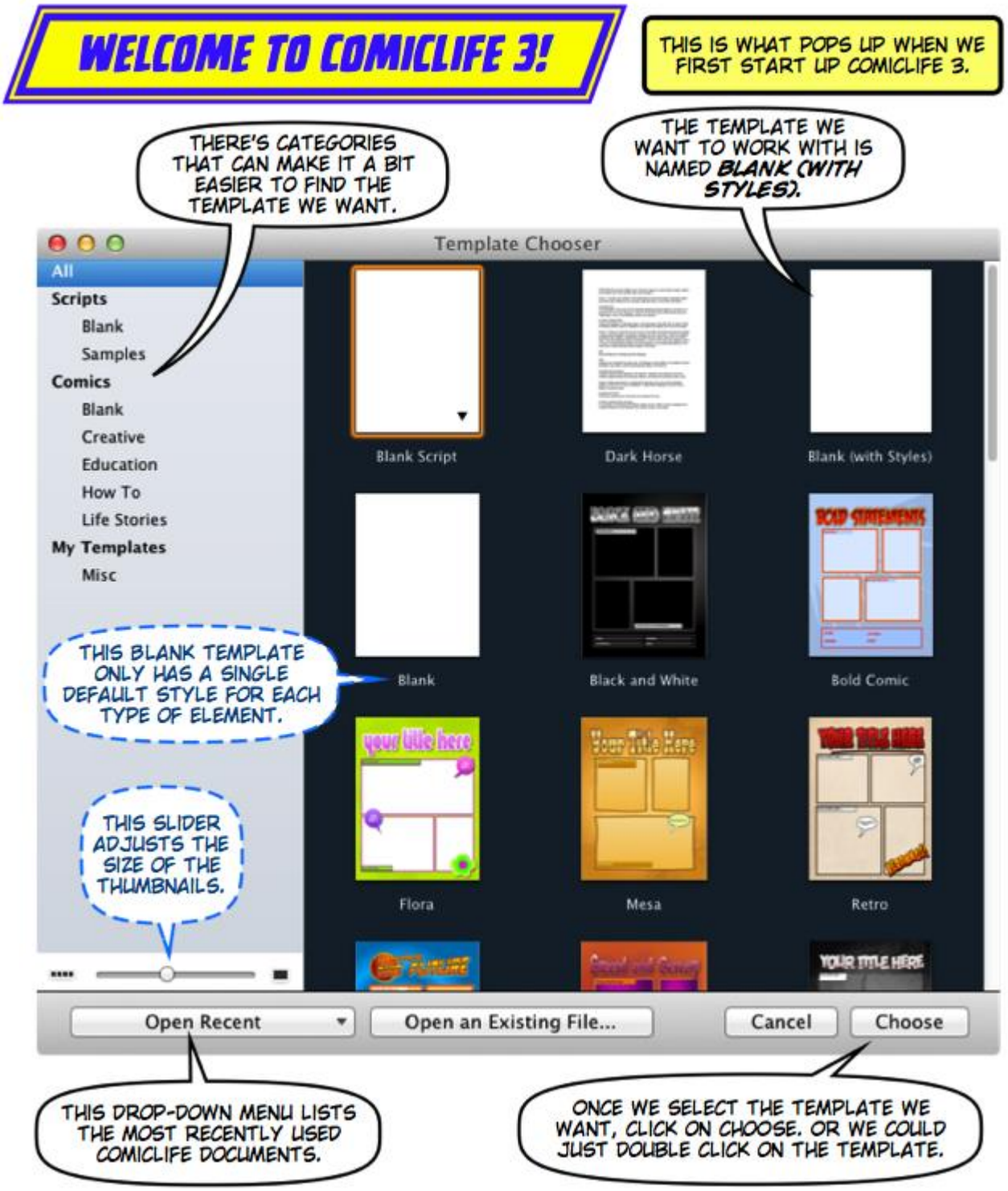
IN *EACH* OF THE 4 CORNERS OF THIS PALETTE ARE *SWATCHES* THAT CAN BE FILLED WITH A *DIFFERENT* COLOR, AS SHOWN.

TO CHANGE THE COLORS, CHOOSE A COLOR FROM THE ***COLOR WHEEL***, THEN MOVE THE CURSOR OVER A *CORNER* SWATCH. THE CURSOR *CHANGES* TO A ***BUCKET***. CLICK ON THE *SWATCH* & ITS COLOR WILL CHANGE TO THE CHOSEN COLOR.

THE GRID AREA CONTAINS SWATCHES THAT CAN BE CLICKED TO OBTAIN A MIXED COLOR FROM THE 4 SWATCHES.

UNLIKE THE ***APPROXIMATE COLOR*** PALETTE, THIS PALETTE ALLOWS US TO *MIX* DIFFERENT COLORS FOR USE IN SHADOWS, RIM LIGHTS AND CONTRAST, FOR EXAMPLE.




WELCOME TO COMICLIFE 3!
THIS IS WHAT POPS UP WHEN WE FIRST START UP COMICLIFE 3.
THERE'S CATEGORIES THAT CAN MAKE IT A BIT EASIER TO FIND THE TEMPLATE WE WANT.
THE TEMPLATE WE WANT TO WORK WITH IS NAMED BLANK (WITH STYLES).
Template Chooser
All
Scripts
Blank
Samples
Comics
Blank
Creative
Education
How To
Life Stories
My Templates
Misc
Blank Script
Dark Horse
Blank (with Styles)
Blank
Black and White
Bold Comic
Flora
Mesa
Retro
THIS BLANK TEMPLATE ONLY HAS A SINGLE DEFAULT STYLE FOR EACH TYPE OF ELEMENT.
THIS SLIDER ADJUSTS THE SIZE OF THE THUMBNAILS.
Open Recent
Open an Existing File...
Cancel
Choose
THIS DROP-DOWN MENU LISTS THE MOST RECENTLY USED COMICLIFE DOCUMENTS.
ONCE WE SELECT THE TEMPLATE WE WANT, CLICK ON CHOOSE. OR WE COULD JUST DOUBLE CLICK ON THE TEMPLATE.

COMIC LIFE 3 WINDOW GUIDE

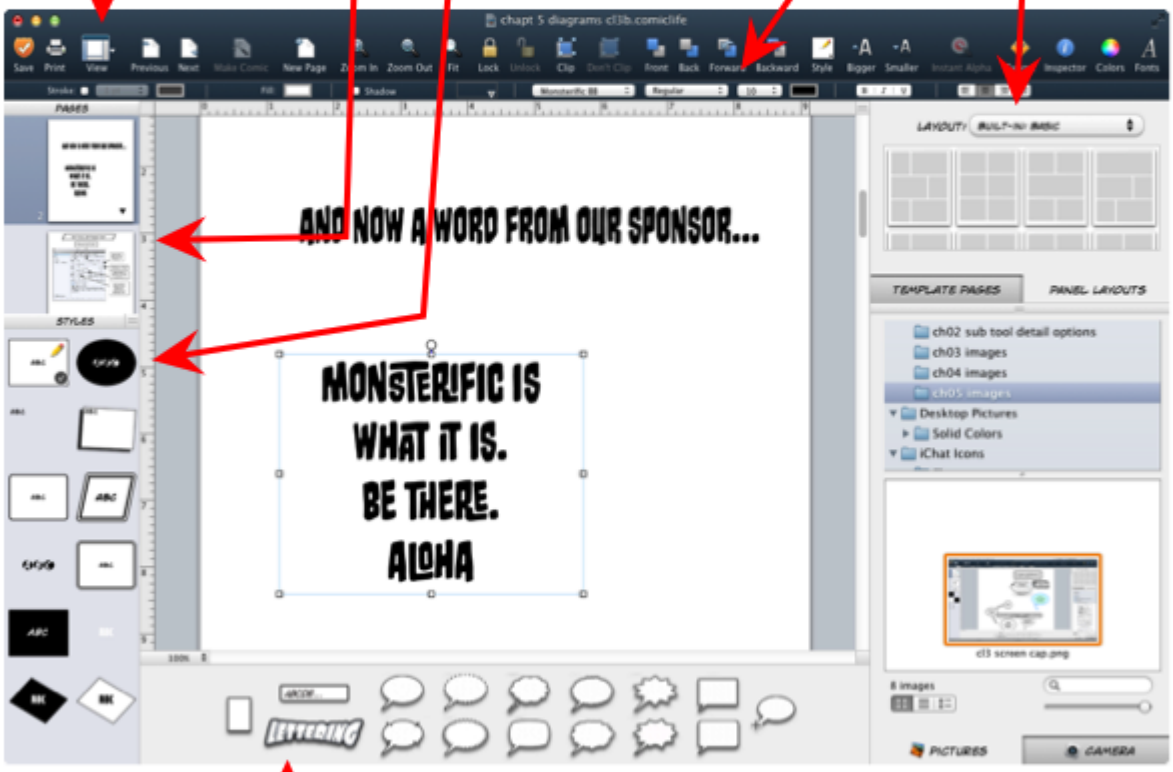
THE ***MAIN*** TOOLBAR. THIS CONTAINS COMMONLY USED COMMANDS. THIS TOOL BAR HAS ADDITIONAL COMMANDS ADDED BY RIGHT-CLICKING AND CHOOSING CUSTOMIZE TOOLBAR FROM THE CONTEXTUAL MENU.

PAGES ALLOWS US TO CHOOSE A SPECIFIC PAGE IN OUR DOCUMENT TO WORK ON.

THE ***STYLE BROWSER*** SHOWS THE STYLE OF THE SELECTED ELEMENT.

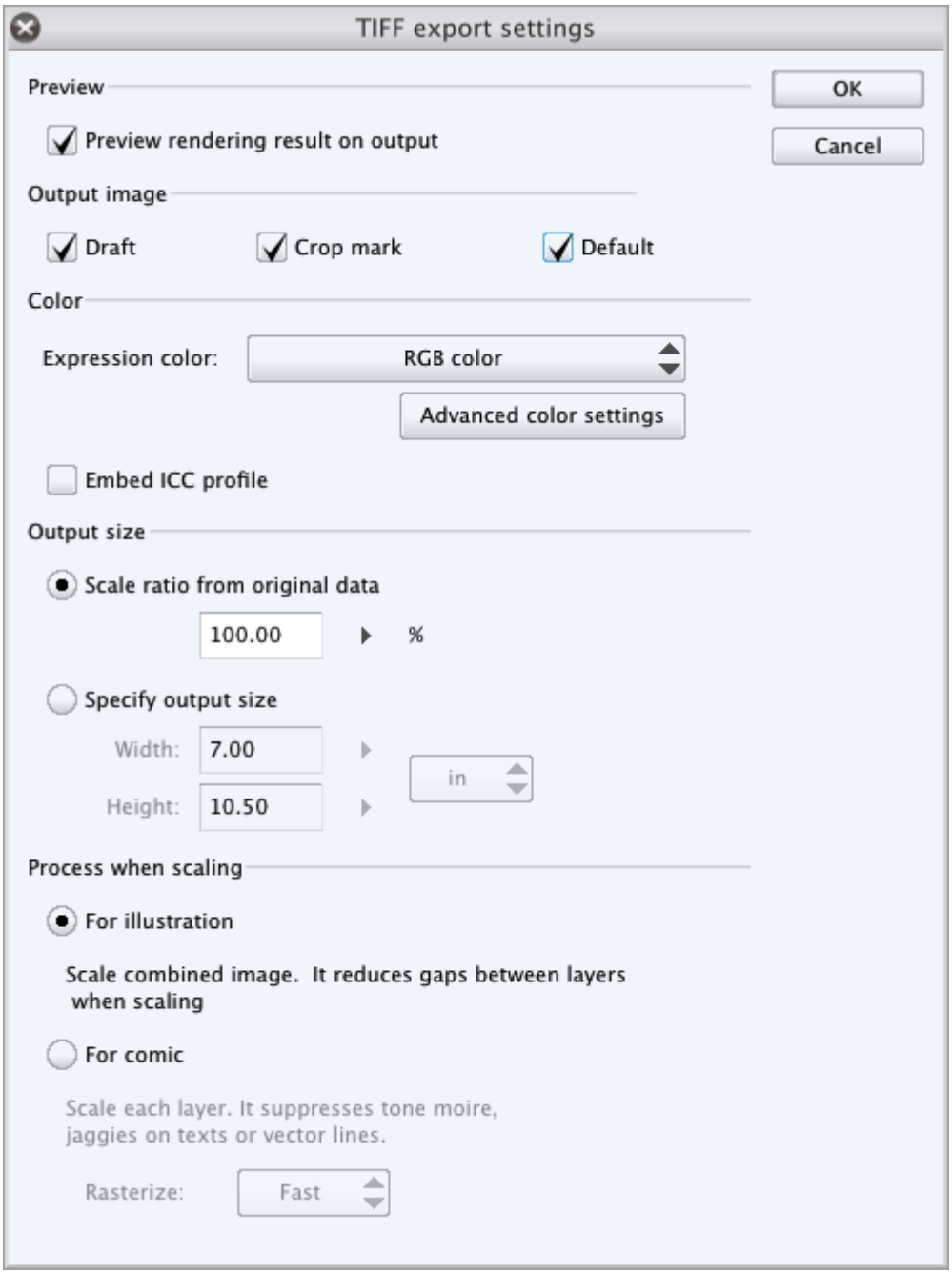
THIS HORIZONTAL BAR IS THE ***FORMATTING*** BAR. WE CAN CHANGE FONTS, SIZE COLOR & OTHER ATTRIBUTES OF TEXT AND OTHER ELEMENTS.

THE ***LAYOUT WELL*** IS WHERE VARIOUS PANEL OR PAGE TEMPLATES CAN BE CHOSEN AND USED IN THE DOCUMENT.



THE ***ELEMENT*** WELL, WHERE PANELS, SOUND EFFECTS, CAPTIONS & WORD BALLOONS CAN BE DRAGGED TO THE PAGE AREA.

THIS IS THE ***FILES*** AREA. IT DEFAULTS TO WHERE OUR OPERATING SYSTEM STORES PICTURES OR CAMERA PHOTOS. WE CAN DRAG AND DROP FOLDERS FROM THE MAC'S FINDER OR WINDOW'S EXPLORER HERE -- SO WE CAN DRAG THE IMAGES WITHIN AND PLACE THEM ON TO OUR PAGE.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Preview rendering result on output
Cancel
Output image
Draft
Crop mark
Default
Color
Expression color:
RGB color
Advanced color settings
Embed ICC profile
Output size
Scale ratio from original data
100.00
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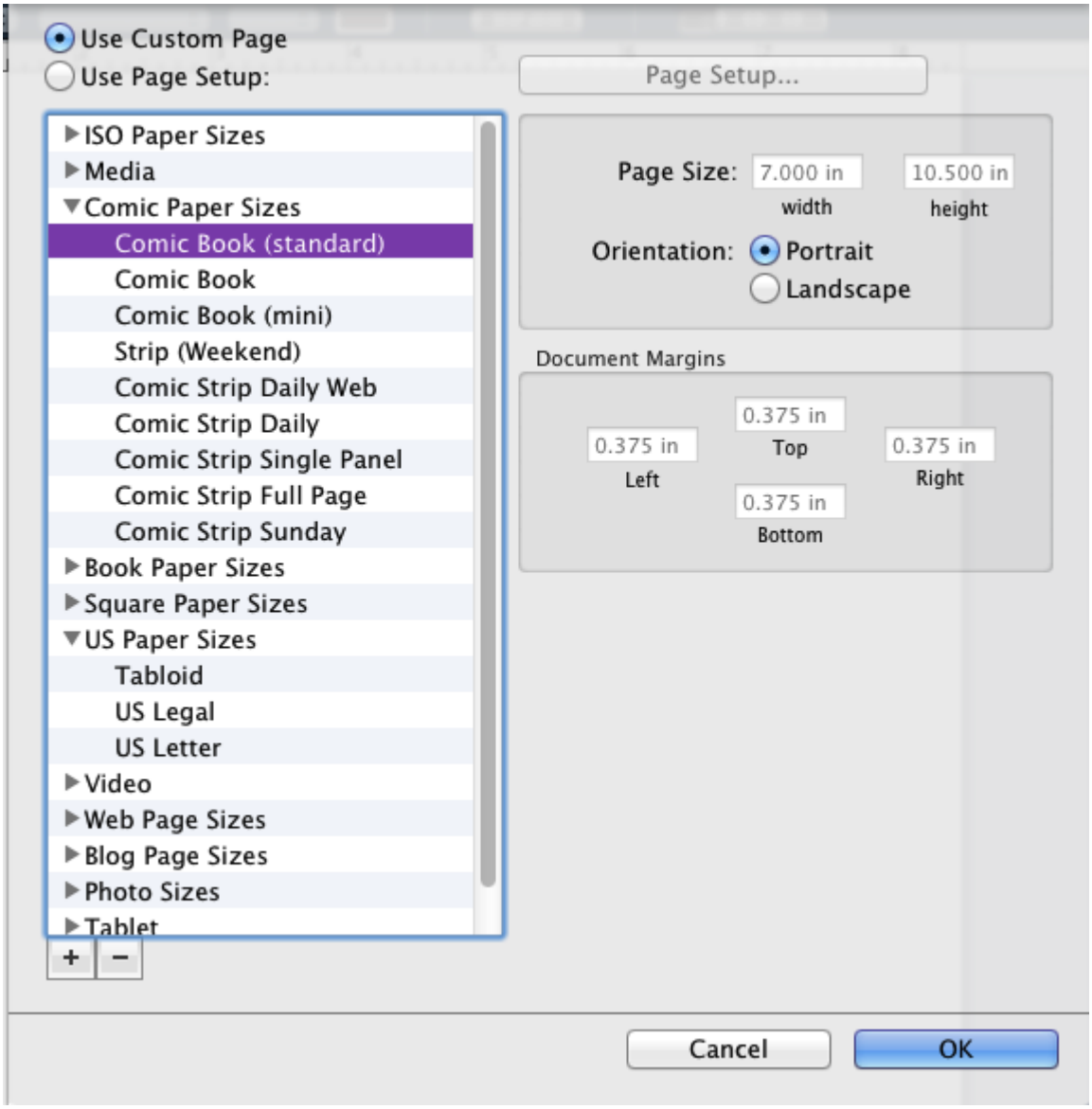
Specify output size
Width:
7.00
Height:
10.50
in
Process when scaling
For illustration
Scale combined image. It reduces gaps between layers when scaling
For comic
Scale each layer. It suppresses tone moire, jaggies on texts or vector lines.
Rasterize:
Fast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Use Page Setup:
Page Setup...
ISO Paper Sizes
Media
Comic Paper Sizes
Comic Book (standard)
Comic Book
Comic Book (mini)
Strip (Weekend)
Comic Strip Daily Web
Comic Strip Daily
Comic Strip Single Panel
Comic Strip Full Page
Comic Strip Sunday
Book Paper Sizes
Square Paper Sizes
US Paper Sizes
Tabloid
US Legal
US Letter
Video
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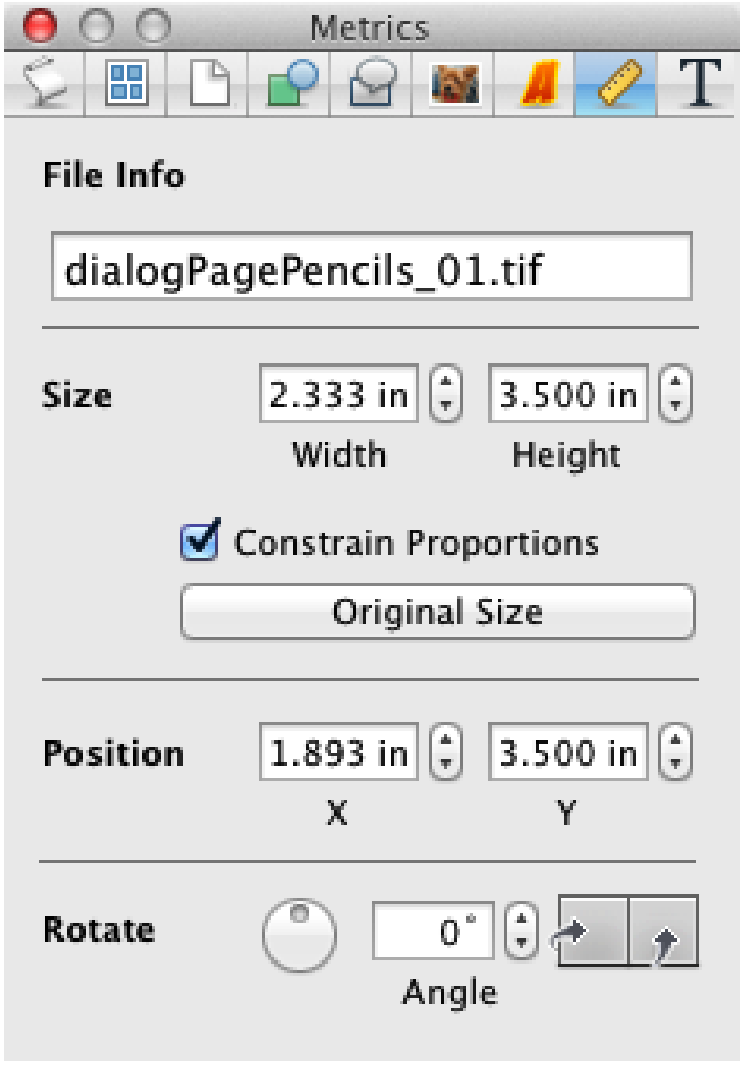
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THE COMIC LIFE SCRIPT EDITOR

SCRIPTS CAN BE MADE IN ANY WORD PROCESSOR, FROM WORD TO TEXTEDIT AS LONG AT IT'S EXPORTED AS PLAIN TEXT OR RICH TEXT FORMAT (*RTF*).

THIS IS THE SCRIPT SIZE THUMB. CLICK ON THIS ICON AND DRAG IT RIGHTWARD TO REDUCE ITS SIZE AND MAKE MORE OF OUR WORK PAGE VISIBLE. UNLIKE MANGA STUDIO, COMIC LIFE INCORPORATES *WORD WRAP* IN EVERYTHING THAT CONTAINS TEXT.

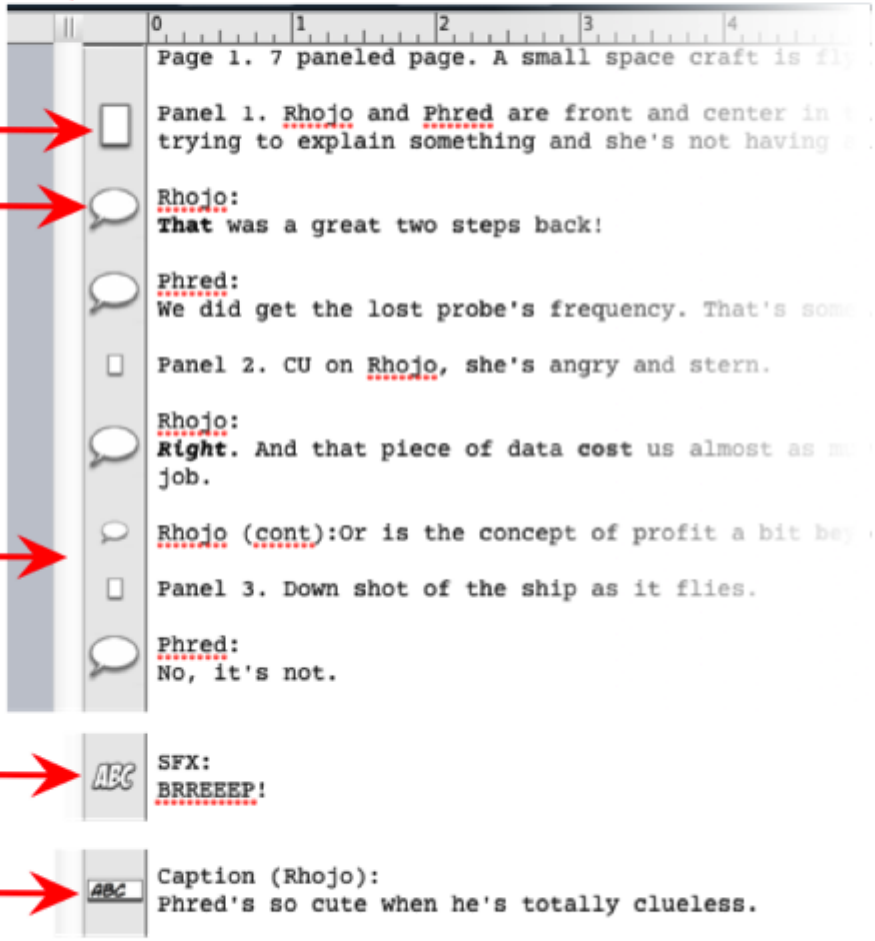
THE ***PANEL*** ICON IS A TALL BLANK RECTANGLE.

DIALOG BALLOONS ARE REPRESENTED BY A DIALOG BALLOON ICON.

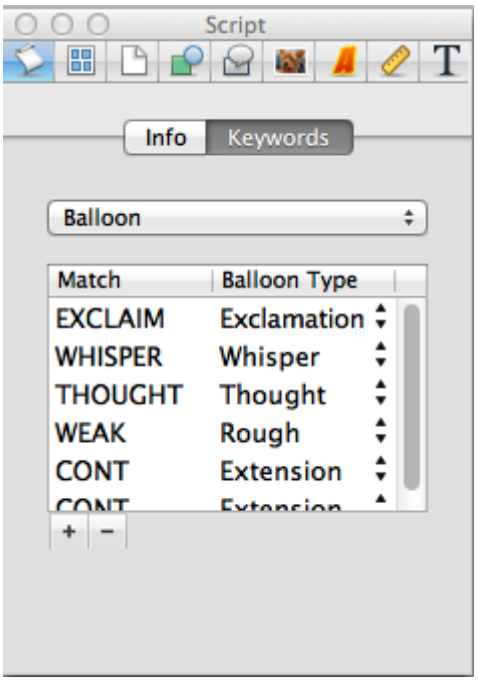
WHEN THE TEXT FOR A ***PANEL, WORD BALLOON***, OR OTHER ELEMENT, IS *LESS* THAN 2 LINES, THE ICON FOR IT MAY BE SMALLER THAN THE OTHERS. THIS IS PURELY VISUAL.

THIS IS THE SOUND EFFECT (SFX) ICON FOR ***LETTERING*** ELEMENTS

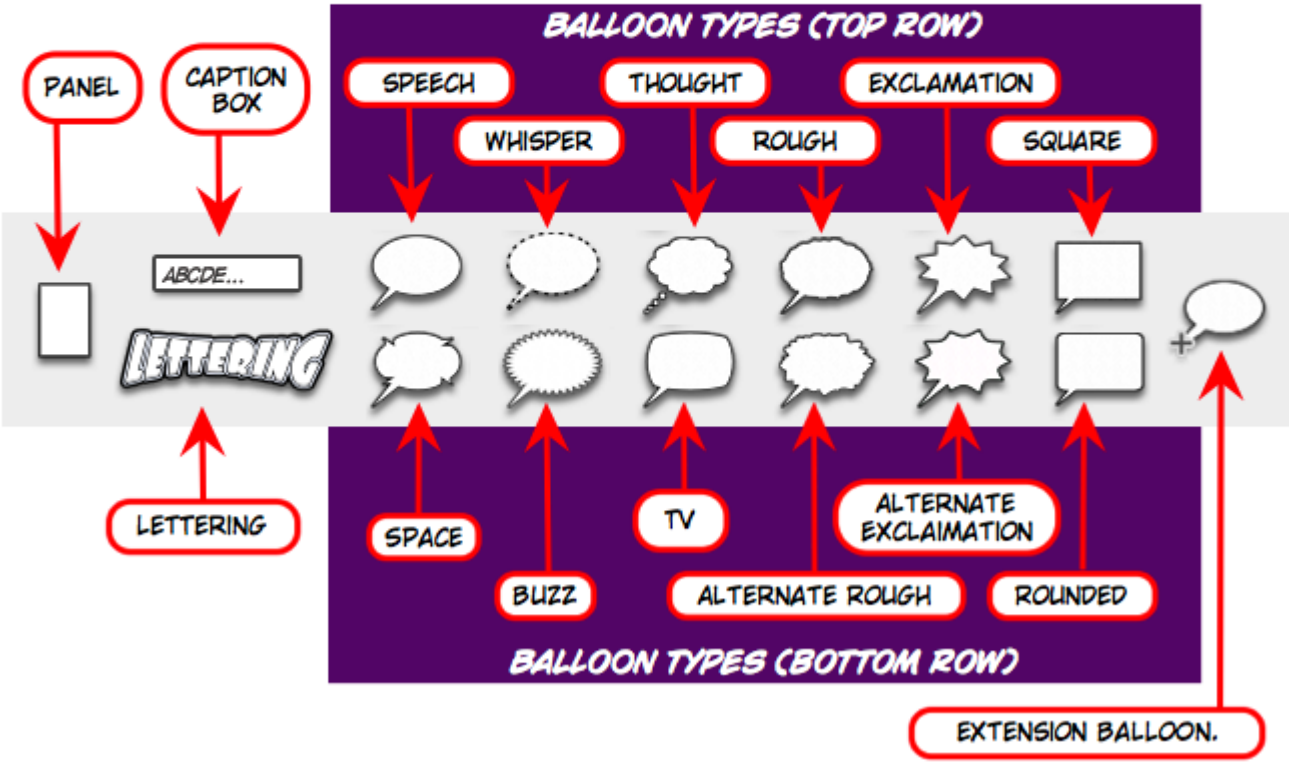
A ***CAPTION BOX*** ICON LOOKS LIKE THIS.

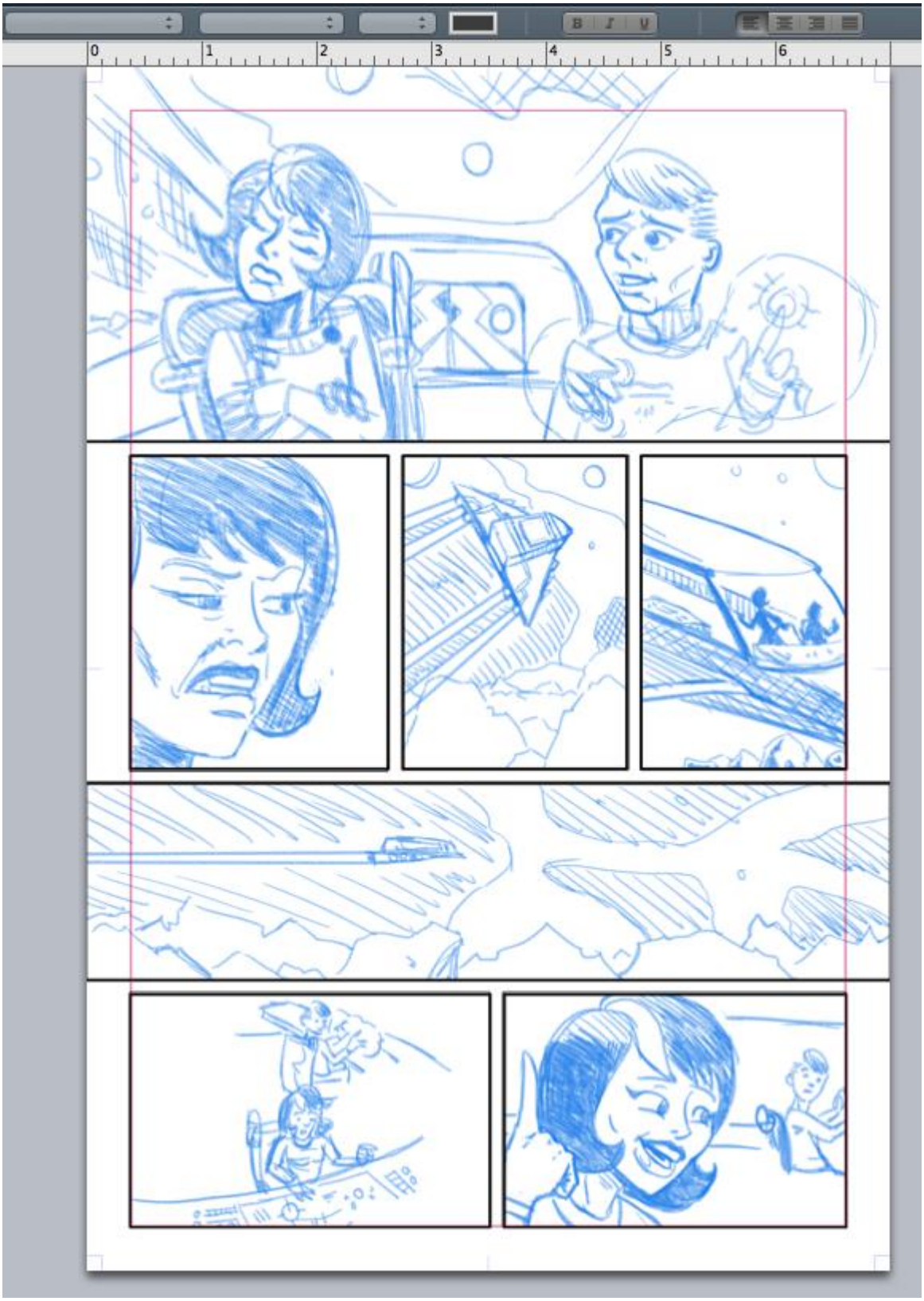


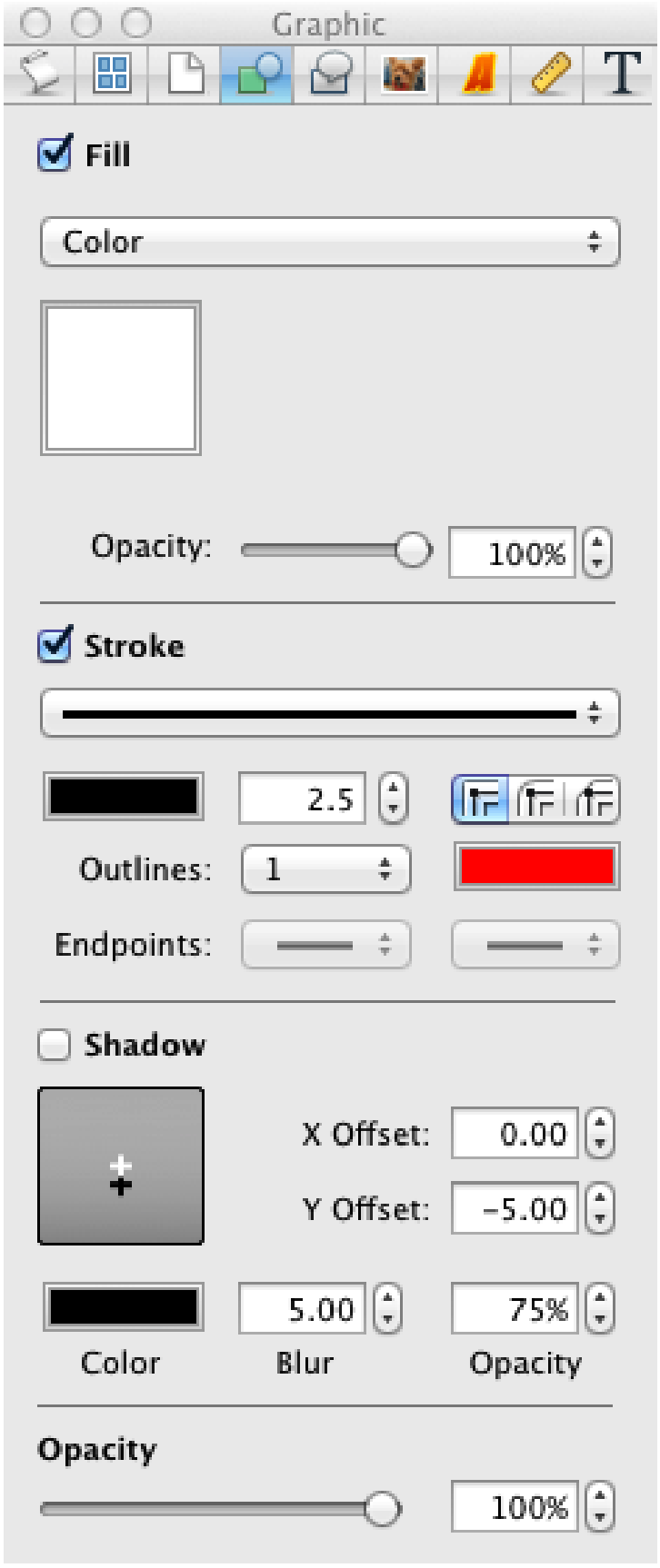
THE COLON (:) IS THE *DELIMITER* BETWEEN THE SPEAKER & WHAT'S BEING SPOKEN. THE 1ST CHARACTER AFTER THE COLON IS IGNORED. SO THAT SPACE CAN BE A RETURN, SPACE OR TAB. YOUR CHOICE.



THE ELEMENTS WELL






Graphic
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Color
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Outlines:
1
Endpoints:
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Y Offset:
-5.00
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Opacity
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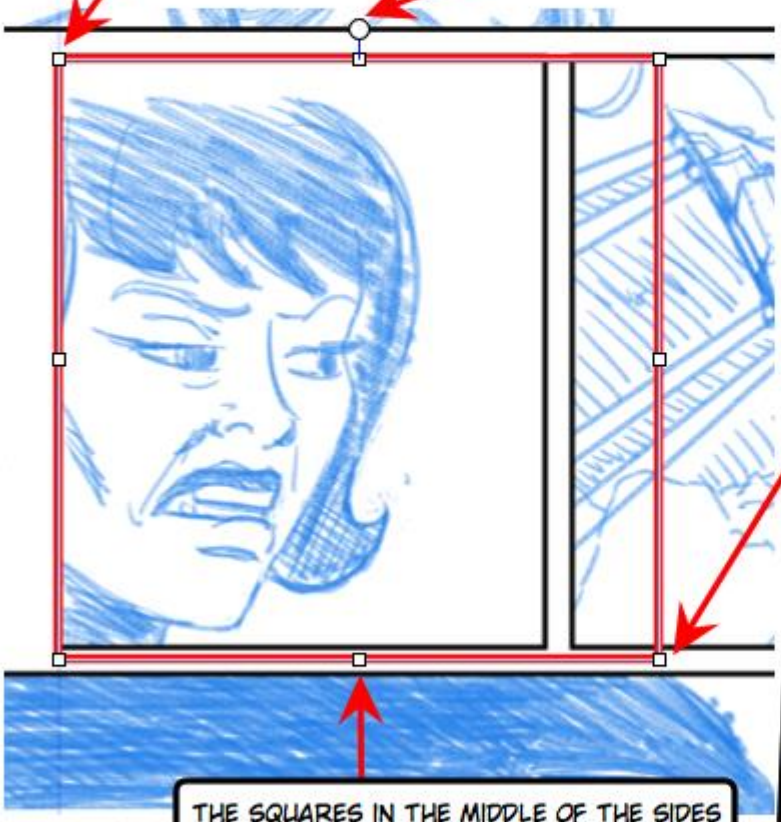
PANEL RESIZING

THE PANEL BORDER IN THIS IMAGE WAS CHANGED TO RED FOR READABILITY. YOUR BORDER IS PROBABLY BLACK.



CORNER SQUARES RESIZE THE PANEL. THE OPPOSITE CORNER STAYS FIXED IN PLACE.

THE ROUND KNOB LETS US ROTATE THE PANEL AROUND ITS CENTER.

FOR THIS TIME FOR ACTION EXERCISE, WE WANT TO MOVE THIS CORNER SO IT MATCHES THE LOWER RIGHT CORNER OF THE IMPORTED PAGE PANEL'S CORNER.

OR WE COULD MOVE THE RIGHT SIDE LEFT-WARD TO MATCH THE PANEL, THEN THE BOTTOM SIDE TO DO THE SAME.

RESIZING & ROTATING WORKS THE SAME FOR BALLOONS, CAPTION BOXES & LETTERING AS IT DOES FOR PANELS.

THE SQUARES IN THE MIDDLE OF THE SIDES SLIDE THAT EDGE OUT OR IN. THE OPPOSITE SIDE STAYS THE SAME, EXCEPT FOR THE PERPENDICULAR SIDES, WHICH LENGTHEN OR SHORTEN DEPENDING ON WHICH DIRECTION THE SIDE IS DRAGGED.

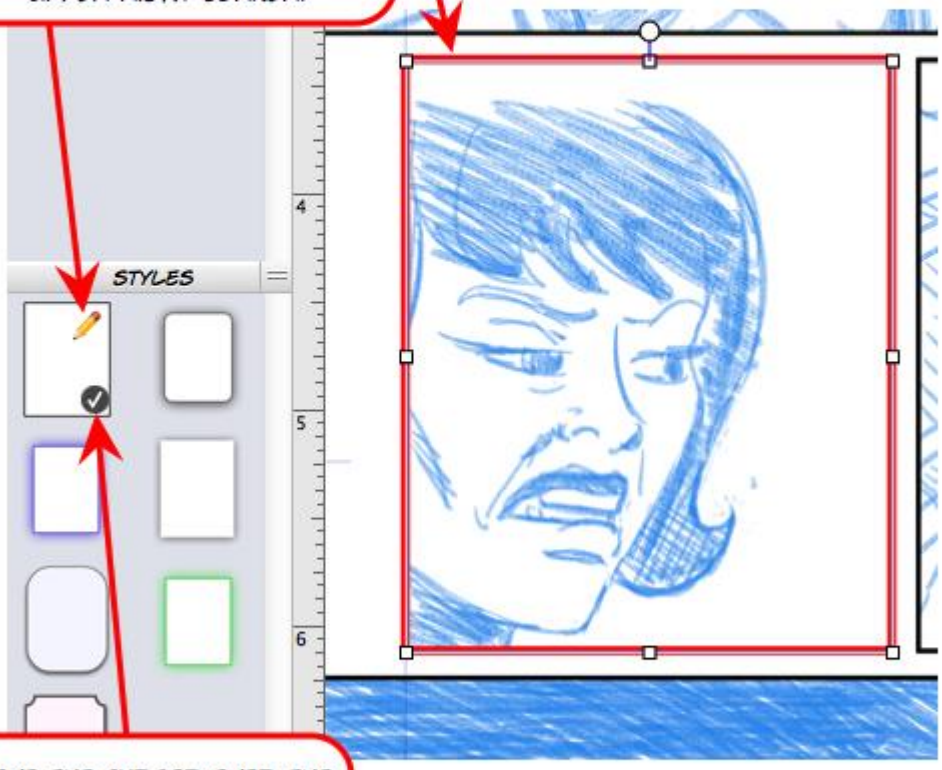
STYLING ELEMENTS

THE PANEL BORDER IN THIS IMAGE IS STILL CHANGED TO RED FOR READABILITY. YOUR BORDER IS PROBABLY BLACK.

THE PANEL IS SELECTED.

THE STYLE PALETTE WORKS THE SAME FOR OTHER ELEMENTS: BALLOONS, CAPTIONS, LETTERING & PAGES.

THE STYLES MENU SHOWS THE STYLE OF THE SELECTED ELEMENT. NOTICE THE PENCIL ICON IN THE UPPER RIGHT CORNER.



MOVE THE CURSOR OVER THE CHECK ICON AND IT BECOMES AN DOWN-TRIANGLE.

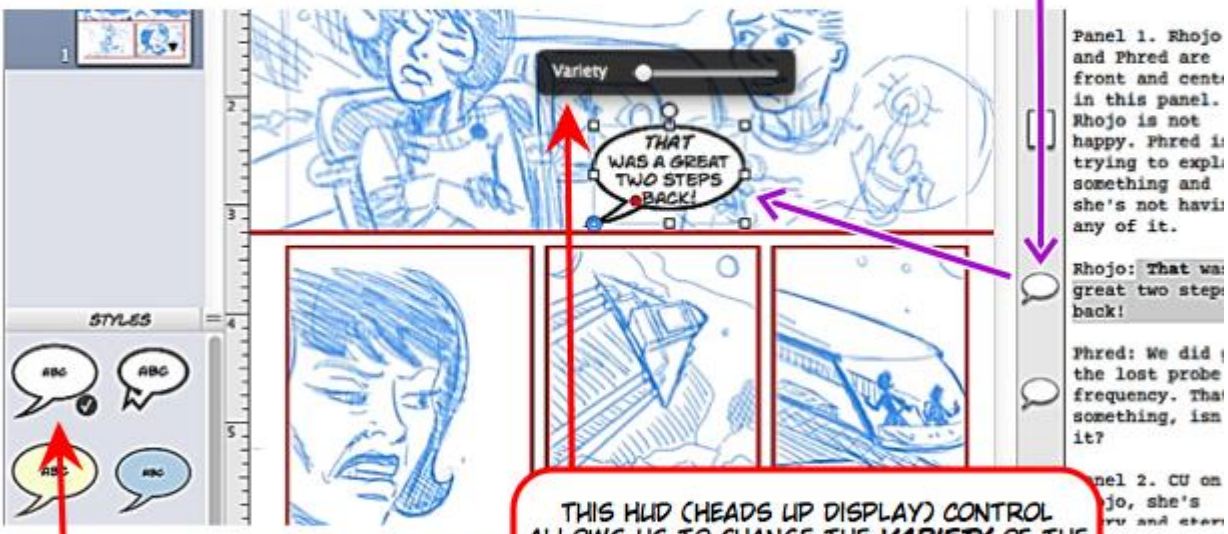
WHEN THAT TRIANGLE IS CLICKED A MENU APPEARS.

WE WANT TO SELECT UPDATE. THIS WILL CHANGE NOT ONLY THE STYLE, BUT ALL ELEMENTS THAT USE THAT SPECIFIC STYLE. JUST LIKE A WORD PROCESSOR.

BALLOONS ARE SUCH A DRAG & DROP

1. CLICK ON THE BALLOON ICON IN THE SCRIPT AREA...

2. ... DRAG IT ROUGHLY WHERE WE WANT THE BALLOON TO BE. RELEASE THE CURSOR OR MOUSE BUTTON.



ANY ***NEW*** ELEMENT, BALLOON, CAPTION, TEXT, PANEL OR PAGE WILL ***ALWAYS*** HAVE THE ***DEFAULT*** STYLE APPLIED. THE CURRENT STYLE OF THE SELECTED OBJECT WILL HAVE A CHECK ON THE ***STYLE THUMBNAIL***. WE CAN CHANGE THE STYLE BY CLICKING ON ANOTHER STYLE THUMBNAIL, BUT ***ANY CHARACTER-LEVEL*** STYLING (LIKE BOLD OR ITALICS) WILL BE ***LOST*** WHEN CHANGING STYLES.

THIS HUD (HEADS UP DISPLAY) CONTROL ALLOWS US TO CHANGE THE ***VARIETY*** OF THE BALLOON. IN THIS EXAMPLE, MOVING THE SLIDER TO THE RIGHT WILL MAKE THE BALLOON MORE SQUARE.

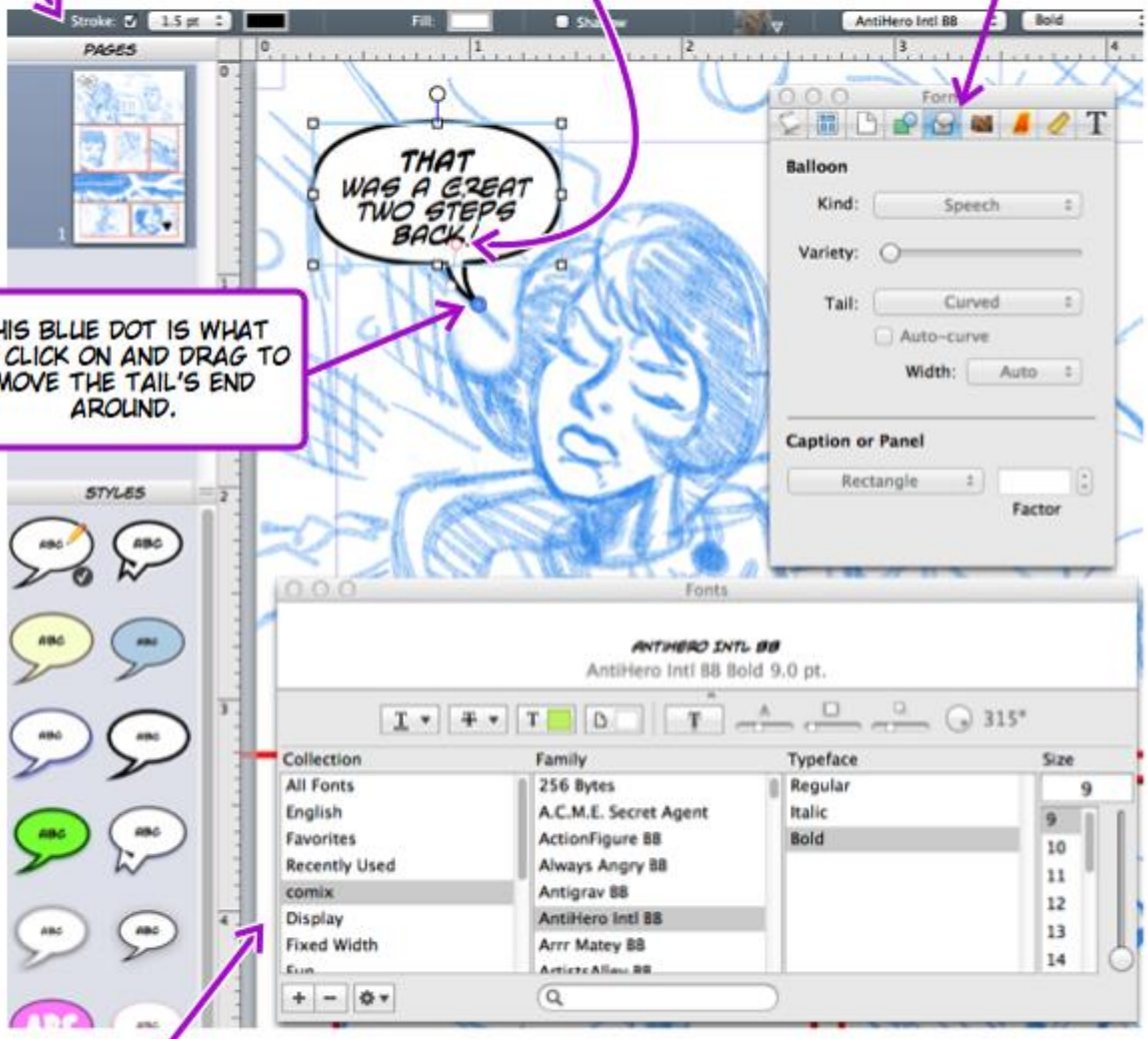
WHEN WE DRAG A BALLOON (OR ANY OTHER ELEMENT) ONTO A PANEL'S AREA, THE PANEL BORDER WILL TURN ORANGE.

WORKING WITH TEXT OBJECTS

THE *FORMAT BAR* ALLOWS US TO CHANGE THE STROKE & FILL OF THE SELECTED BALLOON

THIS HOLLOW RED OUTLINED DOT IS THE ROOT OF THE TAIL. SINCE IT'S A CURVED TAIL, IT HAS BÉZIER CURVE HANDLES.

THE *FORM* TAB OF THE *INSPECTOR PALETTE* LETS US CHANGE THE KIND OF BALLOON AND HOW THE TAIL IS DISPLAYED.



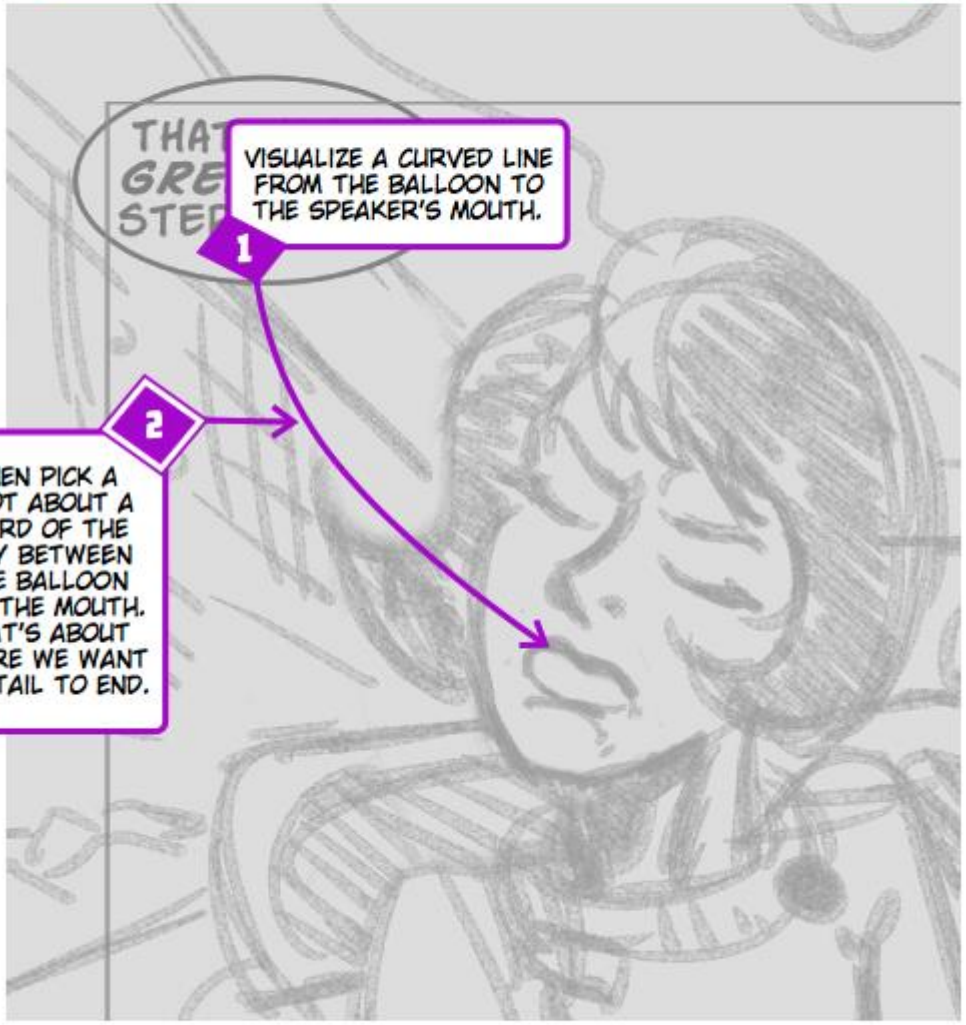
THIS BLUE DOT IS WHAT WE CLICK ON AND DRAG TO MOVE THE TAIL'S END AROUND.

THIS IS THE *FONT PANEL* (MAC OS X SHOWN HERE). IT'S MADE VISIBLE BY CHOOSING SHOW FONT PANEL AT THE END OF THE SIZES IN THE SIZE DROP-DOWN MENU IN THE FORMAT BAR (NOT SHOWN).

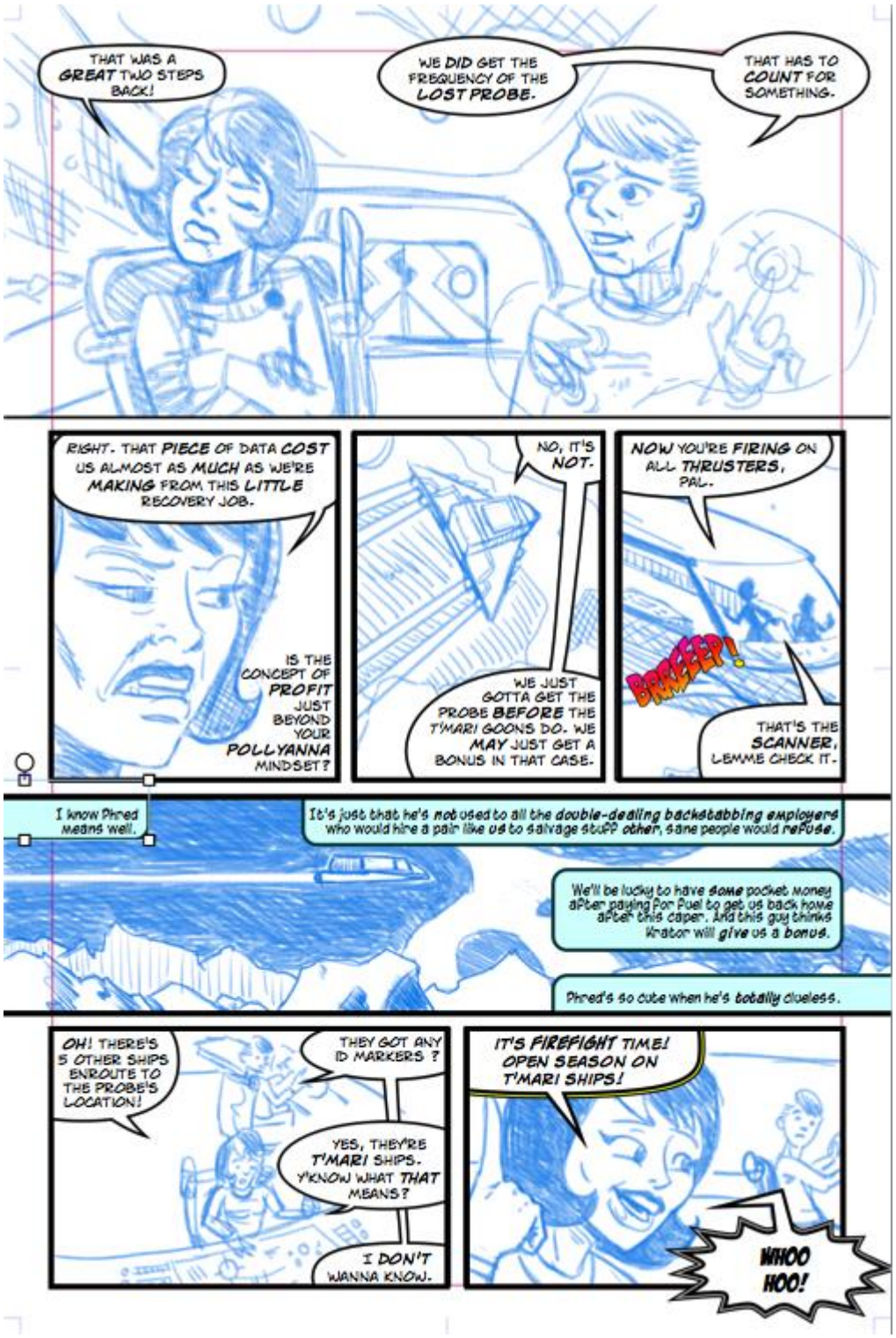
HERE WE CAN SELECT *ALL* THE FONTS INSTALLED ON OUR SYSTEM AND CHANGE THE SIZE *BEYOND* WHAT'S ALLOWED IN THE *FORMAT BAR*.

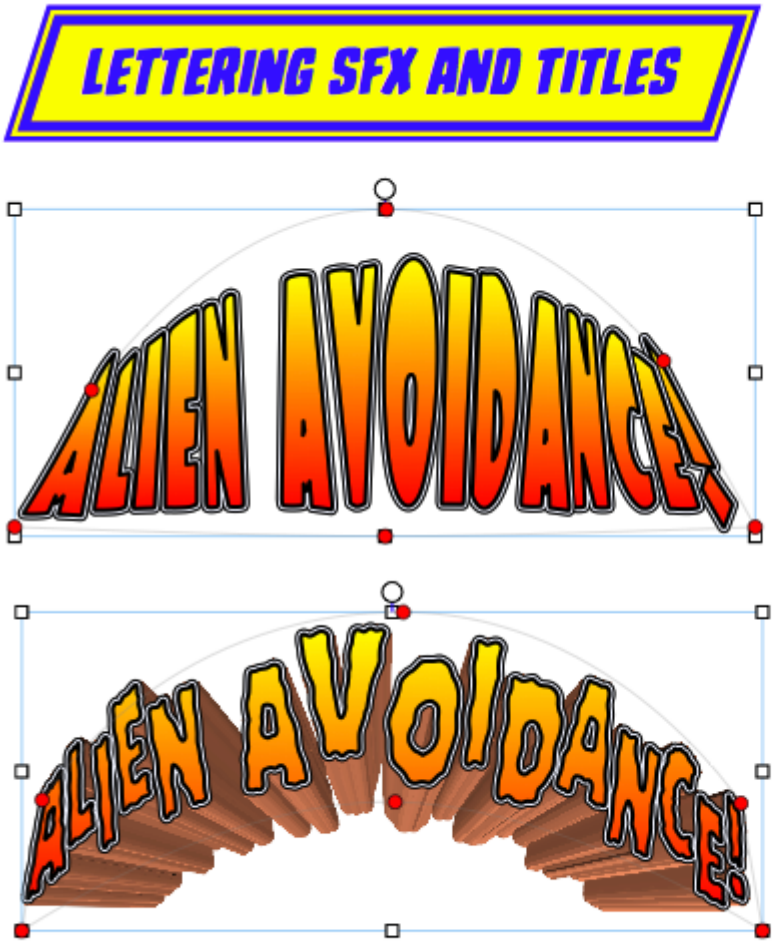
THE ARTY SCIENCE OF TAIL PLACEMENT

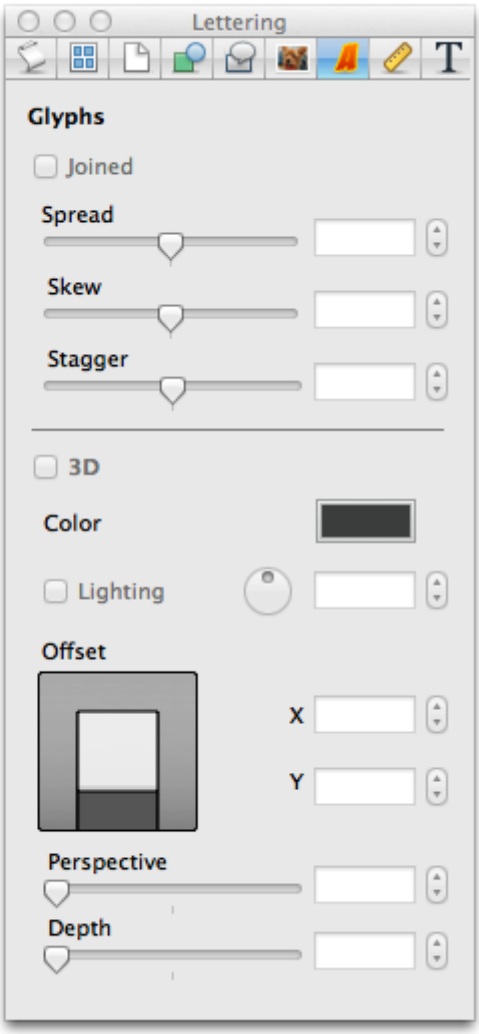
THERE ARE THINGS TO CONSIDER WHEN POSITIONING A TAIL FOR A SPEECH BALLOON. WE DON'T WANT THEM TO BE TOO LONG (LOOKS BAD AND MAKES READING HARD) OR TOO SHORT (SOMETIMES CONFUSING AS TO WHO'S TALKING).



IN THE END, CONTEXT IS EVERYTHING. FOR A CROWDED PANEL, SHORT TAILS MAY WORK BETTER. A PANORAMIC PANEL MAY DO WELL WITH LONG TAILS. LET YOUR EYE AND GUT TELL YOU WHAT WORKS BEST.


THAT WAS A GREAT TWO STEPS BACK!
WE DID GET THE FREQUENCY OF THE LOST PROBE.
THAT HAS TO COUNT FOR SOMETHING.
RIGHT. THAT PIECE OF DATA COST US ALMOST AS MUCH AS WE'RE MAKING FROM THIS LITTLE RECOVERY JOB.
IS THE CONCEPT OF PROFIT JUST BEYOND YOUR POLLYANNA MINDSET?
NO, IT'S NOT.
WE JUST GOTTA GET THE PROBE BEFORE THE T'MARI GOONS DO. WE MAY JUST GET A BONUS IN THAT CASE.
NOW YOU'RE FIRING ON ALL THRUSTERS, PAL.
BWEEEP!
THAT'S THE SCANNER, LEMME CHECK IT.
I know Phred means well.
It's just that he's not used to all the double-dealing backstabbing employers who would hire a pair like us to salvage stuff other, sane people would refuse.
We'll be lucky to have some pocket money after paying for fuel to get us back home after this caper. And this guy thinks Krator will give us a bonus.
Phred's so cute when he's totally clueless.
OH! THERE'S 5 OTHER SHIPS ENROUTE TO THE PROBE'S LOCATION!
THEY GOT ANY ID MARKERS ?
YES, THEY'RE T'MARI SHIPS. Y'KNOW WHAT THAT MEANS?
I DON'T WANNA KNOW.
IT'S FIREFIGHT TIME! OPEN SEASON ON T'MARI SHIPS!
WHOO HOO!


LETTERING SFX AND TITLES
ALIEN AVOIDANCE!
ALIEN AVOIDANCE!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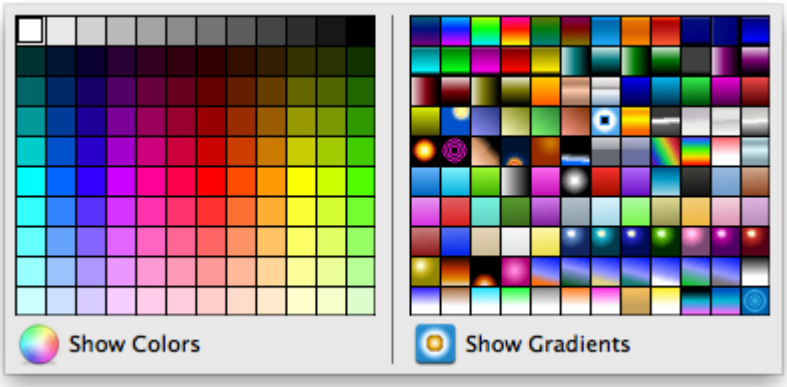
Show Colors
Show Gradients