



ALL ON ILLUSTRATOR



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Written by Michael To
www.dracorum-order.deviantart.com



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INTRODUCTION

Hello readers,

Welcome to *All On Illustrator*, a guide about how I created *The Loud Howler*, using *Adobe Illustrator CS5*. This program uses vectors that enable works to be created with precision, be scaled to different sizes without losing image quality, and be saved as small files. It offers an impressive selection of tools and effects, some of which are explained in this guide.

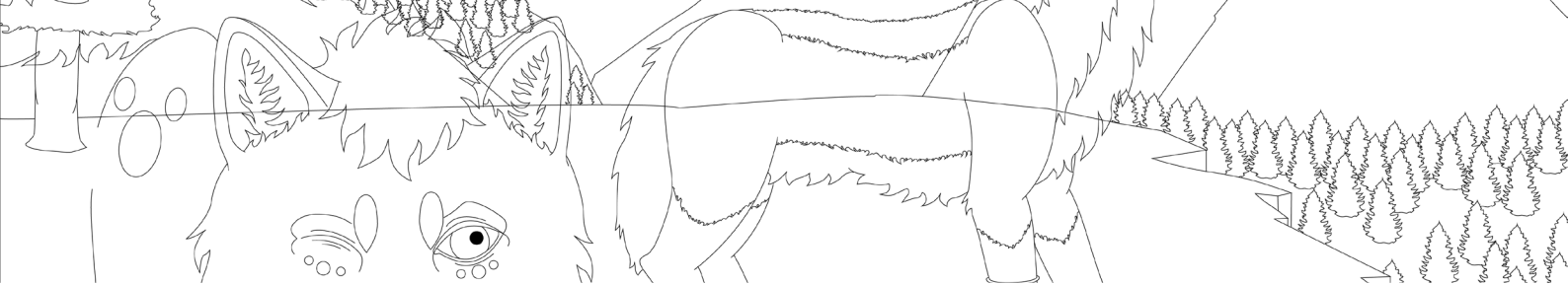
This guide is split into five sections: *Inking*, *Colouring*, *Lighting & Shading*, *Textures* and *Finishing Touches*.

I hope this will serve as a useful insight into my drawing processes, and as a resource for those who are learning, or are current users of this program.

Regards,

Michael To, Dracorum-Order





ALL ON INKING

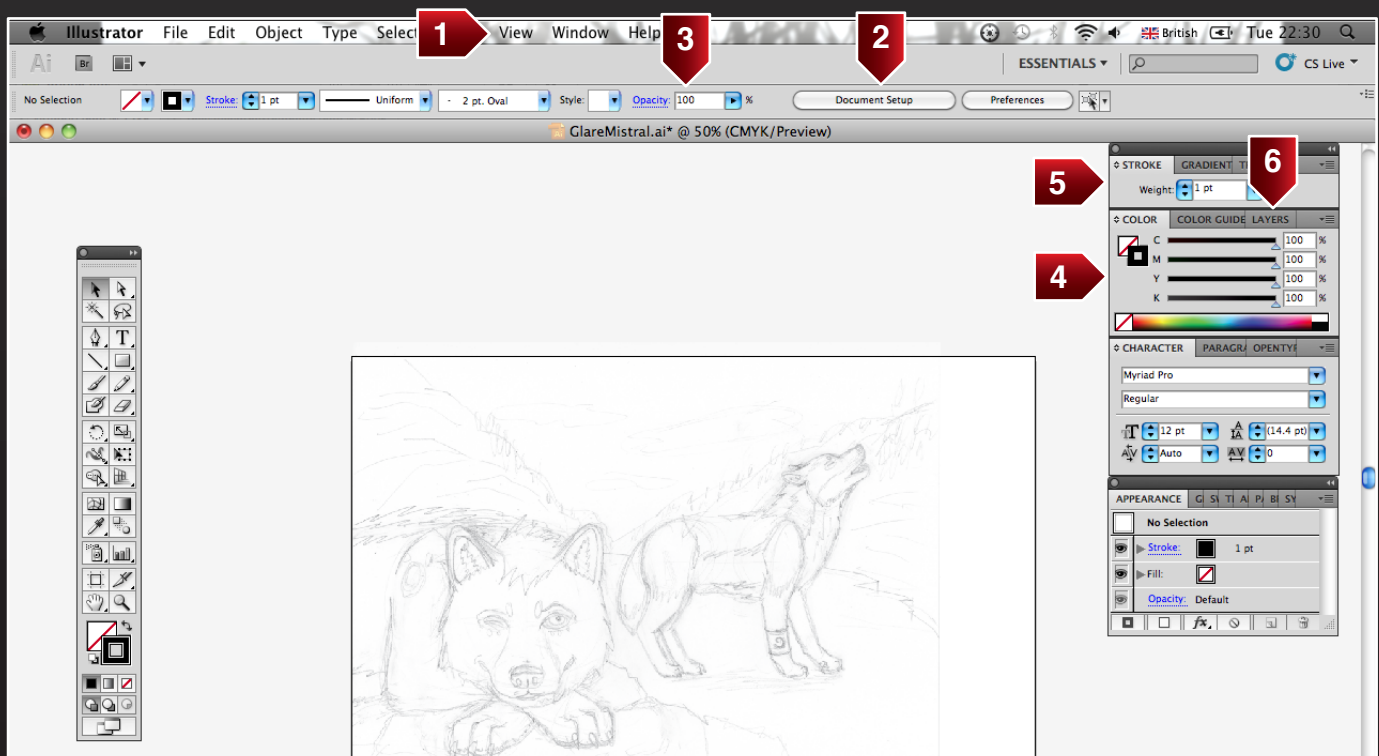
Inking

Linework can be created easily with precision, added with the choice of thicknesses, colours and styles. Alterations can be made quickly and efficiently, at any time, without needing to redo areas.

Preparation

Before the inking stage, please follow these steps.

- 1 Go to **View** and enable **Smart Guides**. These will tell us where important features are, such as anchor points and intersections.
- 2 Go to **Document Setup** and **Edit Artboards**. You can adjust the position of the artboard and size. For this, the size has been set at W: 1280px and H: 800px.
- 3 Set the **Opacity** to 50% or lower.
- 4 Go to the **Color** panel and set the stroke colour to black CYMK, all 100%. This enables the use of thinner lines that will be clearly visible when the work is coloured in.
- 5 Set the stroke **Weight** to 0.5pt.
- 6 Create a layer for the background and another for the character. Characters go in front of the background.

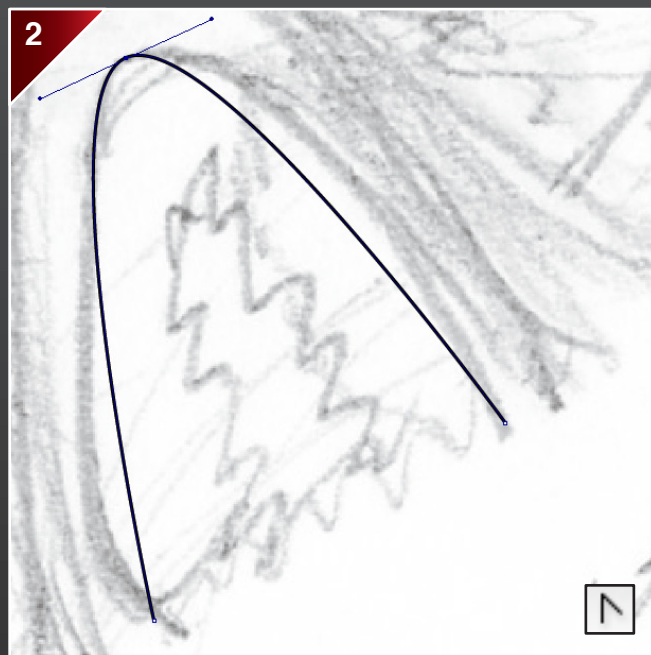


Pen Tool

Straight lines and smooth curves can be achieved with the **Pen Tool**. This is a demonstration on an ear.



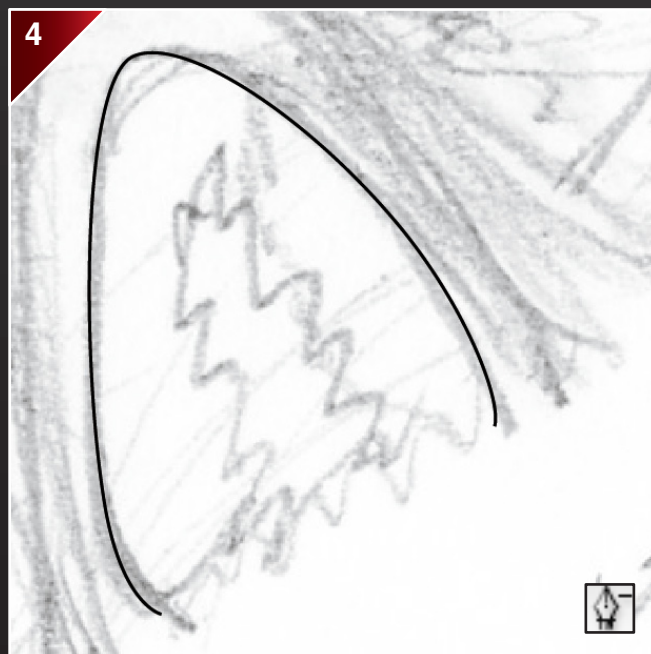
First, use the **Pen Tool** to draw lines between points.



Next, use the **Convert Anchor Point Tool** on the middle anchor point and pull outwards. Handles will appear, which can be pulled to adjust the curve. If required, click on the anchor points to reset curves.



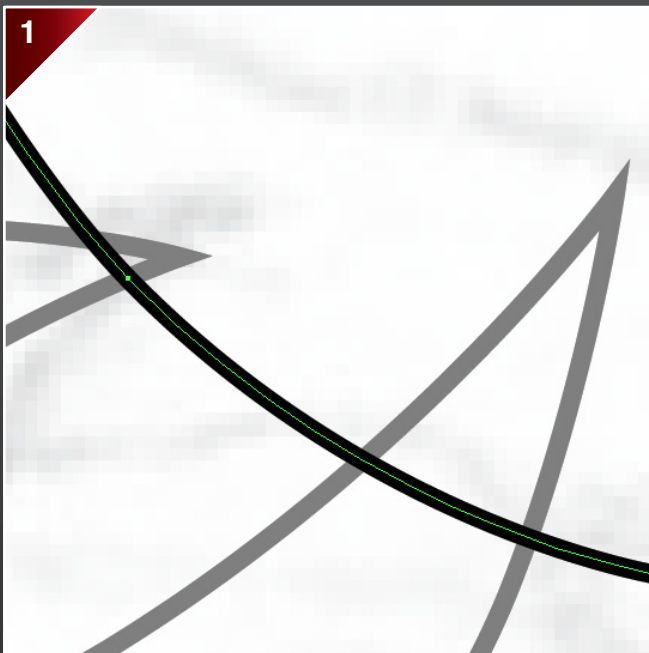
Then use the **Add Anchor Point Tool** to add more anchor points. Once the curves are made, use the **Direct Selection Tool** or **Convert Anchor Point Tool + Shift** to move the anchor points.



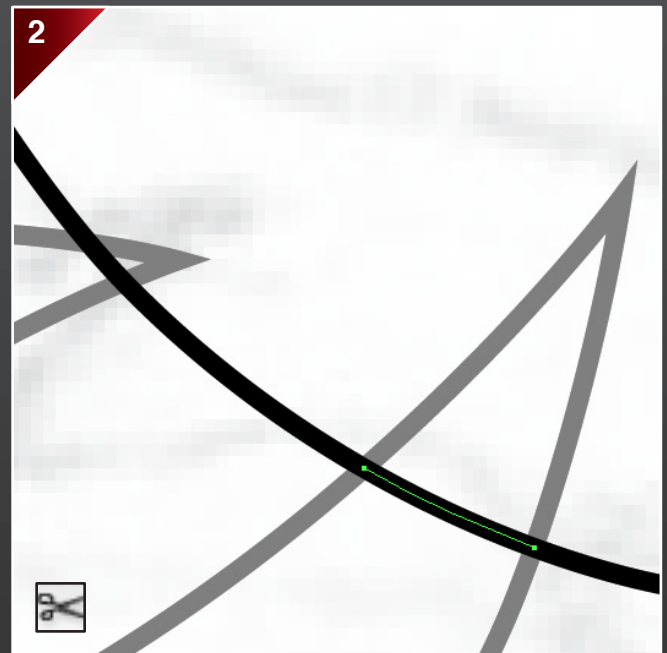
Continue to make adjustments to the curves and anchor points, until the desired shape is achieved. If required, use the **Delete Anchor Point Tool** to remove mistakes and excess anchor points.

Scissors Tool

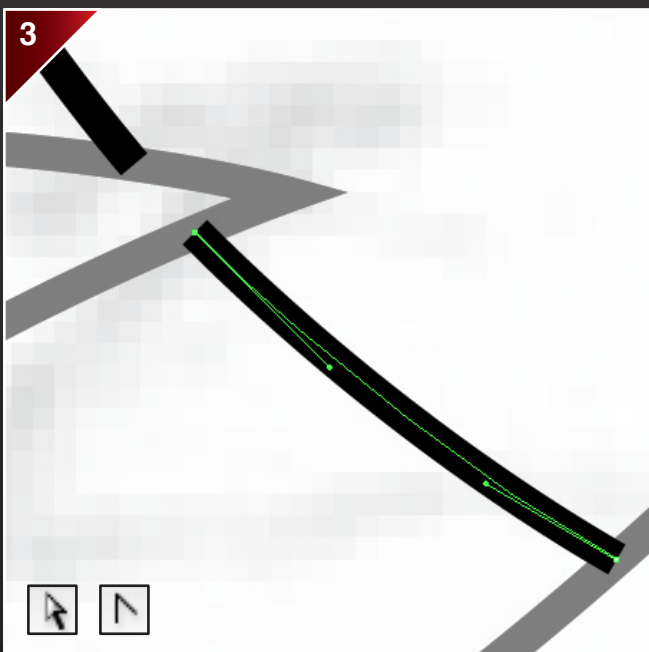
Excess linework can be isolated and removed using the *Scissors Tool*, where the lines intersect each other.



First, decide which lines or shape you want to cut. Click on it to enter isolation mode.



Next, select the *Scissors Tool* to isolate sections at the intersection points. Use the smart guides to locate them (some may be anchor points). These sections can now be deleted.



Should locating the intersection points be difficult, cut past the section, and then use the *Direct Selection Tool* or *Convert Anchor Point Tool + Shift* to move the anchor point.

Shapes

These may sometimes be neater, easier and quicker than using the *Pen Tool*.

Simple Functions

Shapes can be used for simple designs. This is a demonstration on an eye.



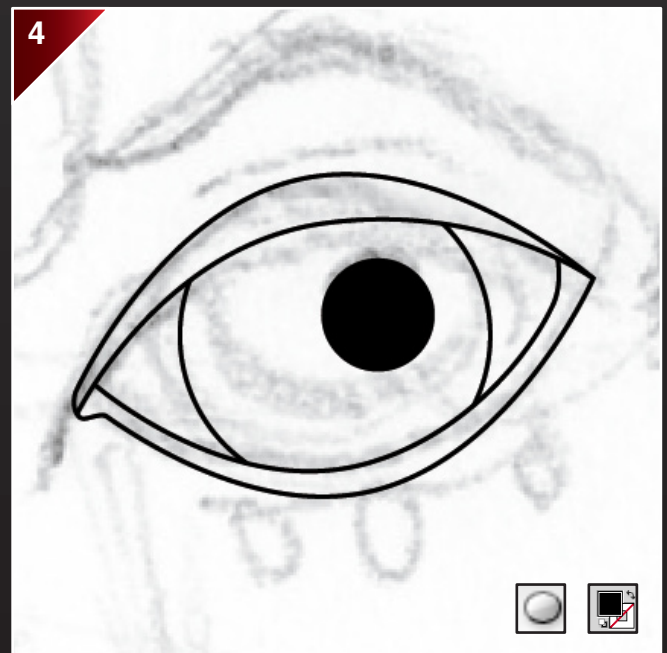
First, select the *Ellipse Tool* to draw an oval. Then use the *Convert Anchor Point Tool* to reset the curves.



Next, use the *Add Anchor Point Tool* to add more anchor points on the left corner of the eye. Then use the *Direct Selection Tool* to move the anchor point. Adjust the curves, rotate and resize shape.



Then use the *Ellipse Tool* for the iris, and the *Pen Tool* for the the eyelid and eyering. Use the *Scissors Tool* to remove excess linework.



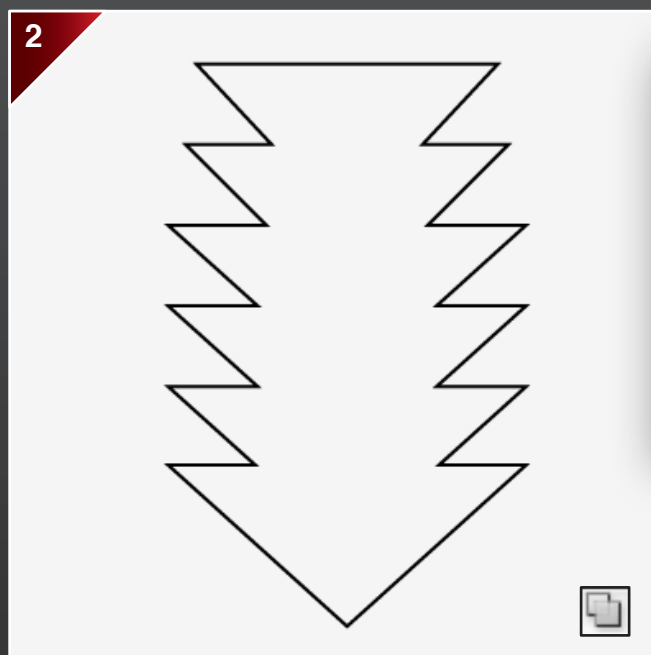
Use the *Ellipse Tool* again for the pupil. Switch the stroke colour to fill. This saves time on having to colour this in later.

Complex Functions

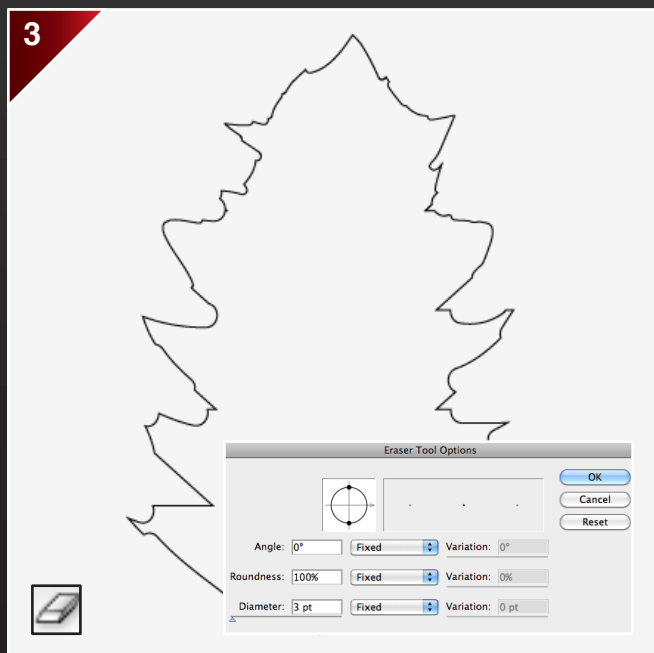
Highly detailed designs can be achieved by using a combination of shapes, tools in the *Pathfinder* panel and the *Eraser Tool*. This is a demonstration on trees.



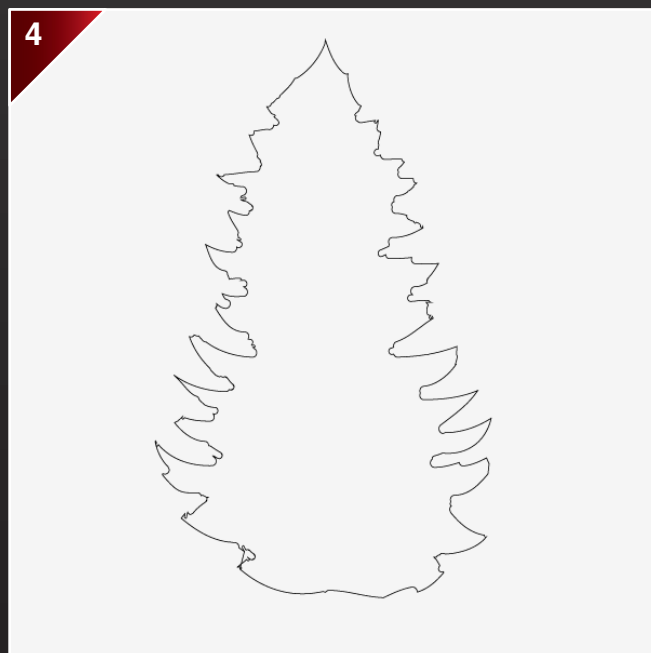
First, select a shape or use the *Pen Tool* to draw one. Then copy and paste the shape several times.



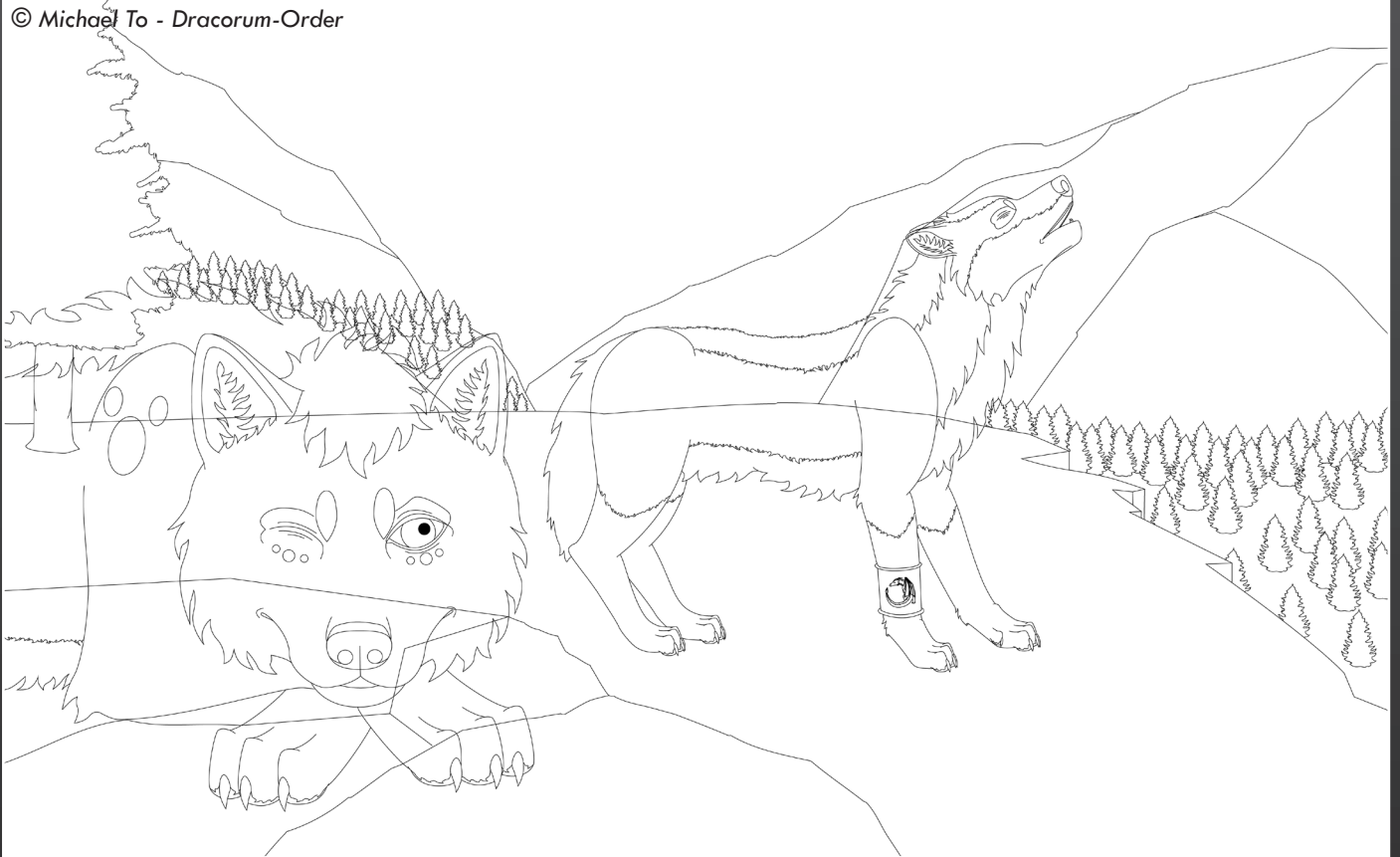
Next, select all the shapes. Go to the *Pathfinder* panel and select *Unite*. This creates a compound shape.



Then select the *Eraser Tool* and press *Enter* to change settings. Use a large size first to obtain the general shape, and then a smaller size for the details.



Continue to erase areas until the desired shape is achieved. If required, resize the shape.



End of Inking

This is the resulting linework, where the characters overlap the background. Heavy details are not required for areas underneath the characters, as these will be hidden during the colouring process.



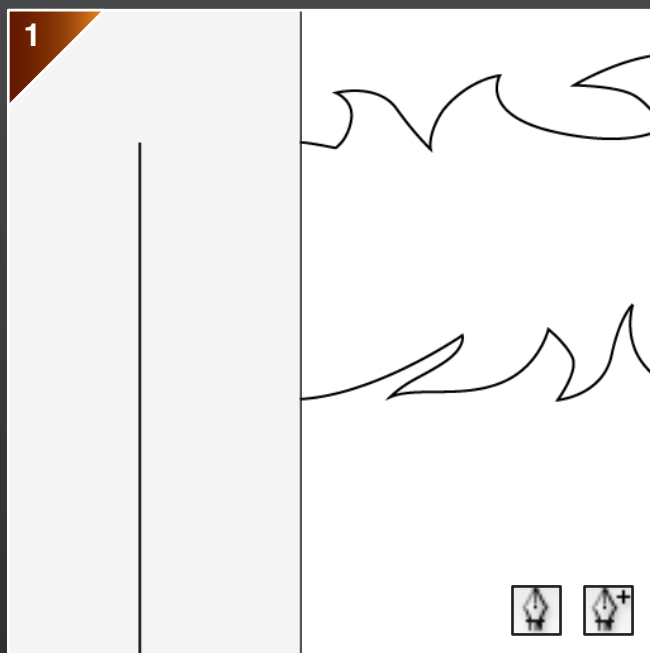
ALL ON COLOURING

Colouring

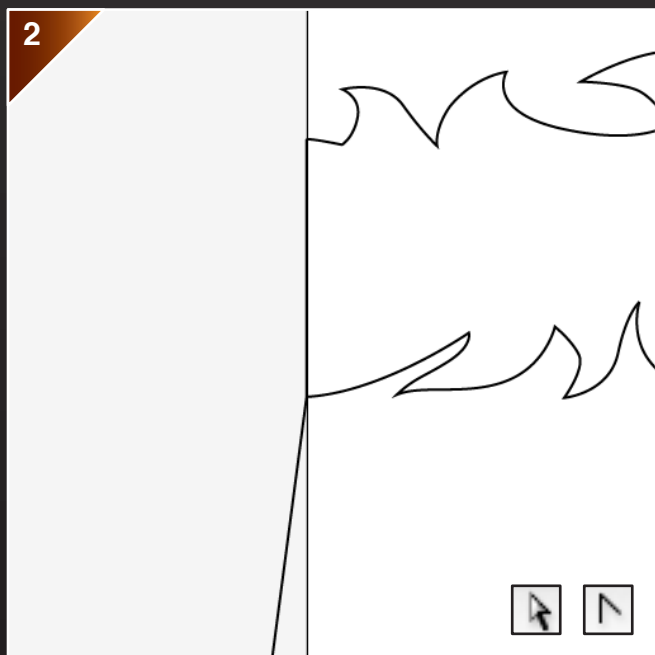
This section will cover colouring techniques, using the *Live Paint Tool* and *Gradient Tool*.

Preparation

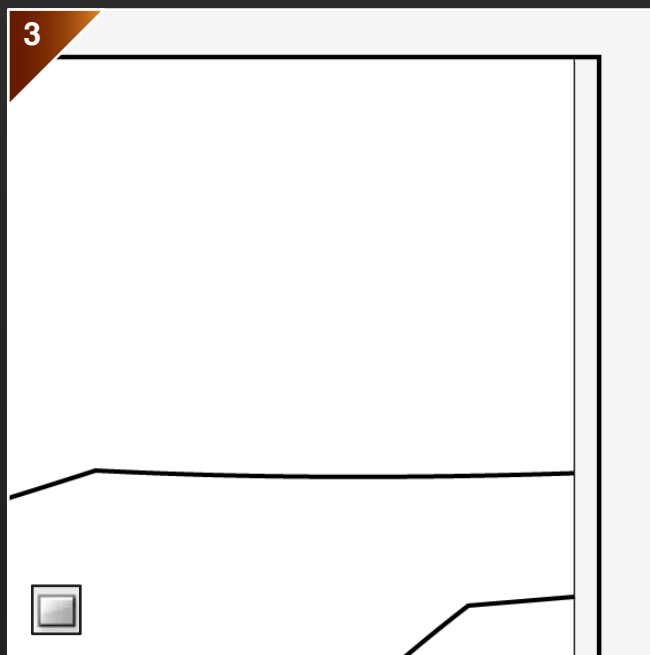
Before the colouring stage, please follow these steps.



Seal all gaps in the linework. For the characters, use the *Pen Tool* to draw a line, and then use the *Add Anchor Point Tool* to add anchor points.



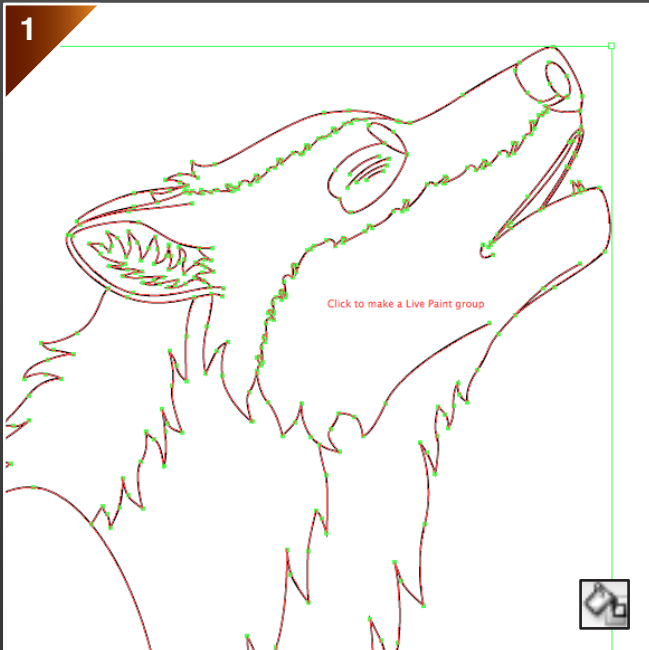
Next, use the *Direct Selection Tool* or *Convert Anchor Point Tool + Shift* to move anchor points to the end of the lines.



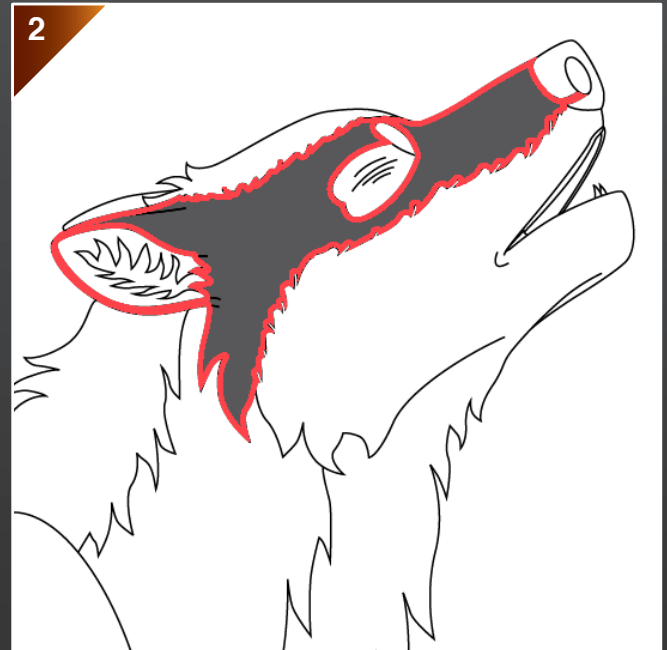
For the background, use the *Rectangle Tool* to draw a rectangle that fits around the edge of the artboard.

Live Paint Tool

Available in versions from *Adobe Illustrator CS2* and onwards, this tool allows you to colour in your linework neatly, quickly and efficiently.



First, select the entire area and then the *Live Paint Tool* to create a *Live Paint Group*.



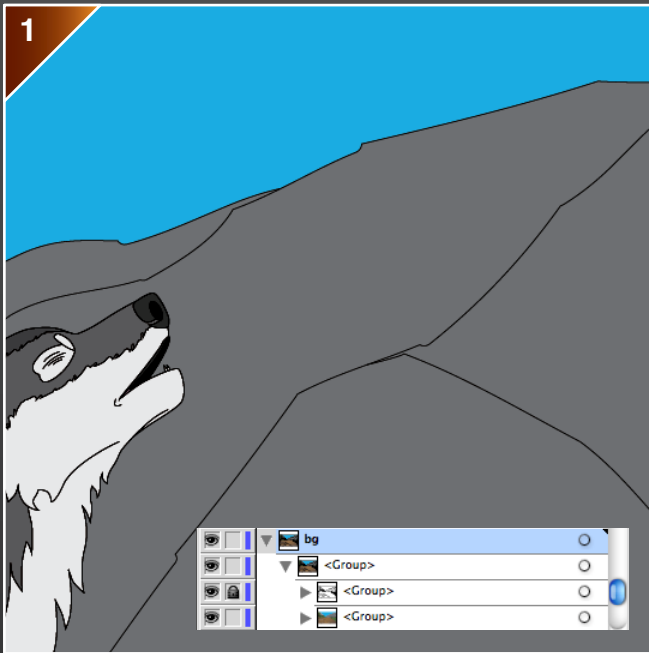
Click off first before selecting a colour to avoid the loss of the linework. If you are colouring in sections white, draw a different coloured shape behind it on another layer to ensure that nothing has been omitted.



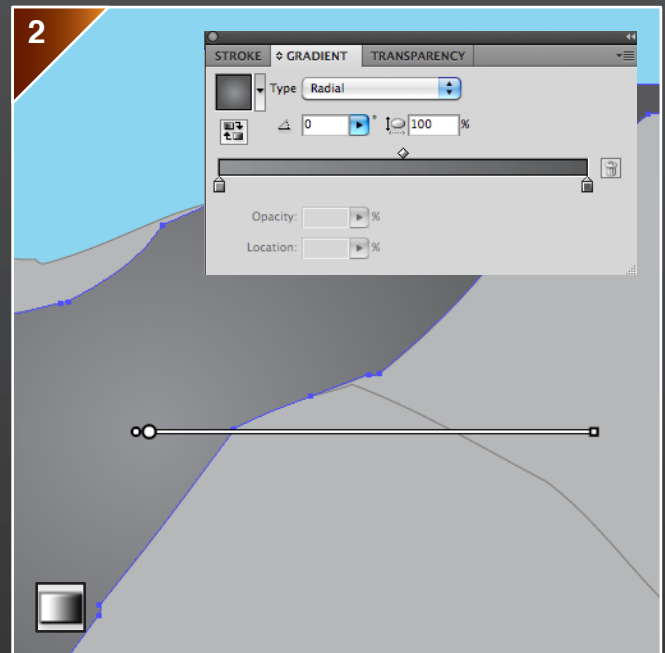
Once finished, click on *Expand*. The layer will now consist of two sublayers, one for the linework and another for the fill.

Gradient Tool

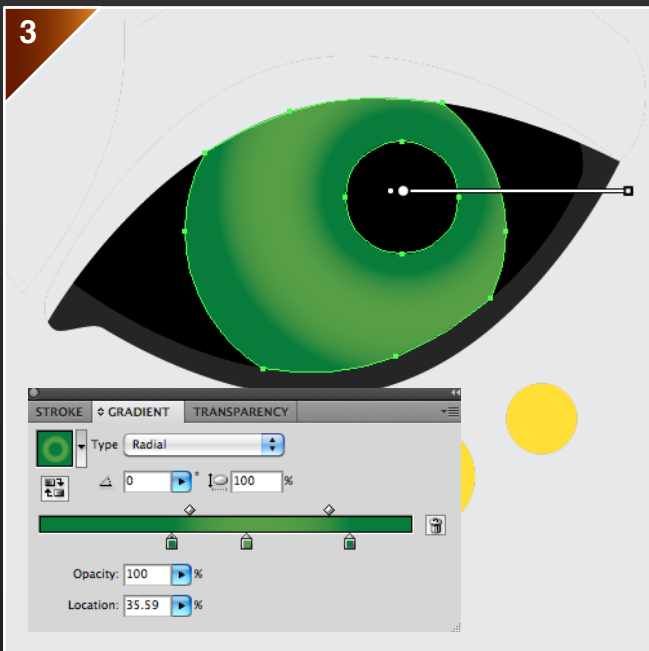
You can also add gradients to the flats. This is for the background and eye only.



First, lock the lineart sublayers to enable easy access to the filled areas. Then click on an area to enter isolation mode.



Next, select the **Gradient Tool** and click beneath the slider in the **Gradient** panel. The colour will change from flat to gradient. Then adjust the settings, such as the position, colours and type. **Linear** is used for small areas, and **Radial** for larger areas.



For the eyes, a **Radial** gradient is used. Another colour has been added, and the positions of the gradients have been adjusted on the slider.



End of Colouring

The linework is now coloured in, where the flats are used for the characters, and the gradients are used for the background and eyes. This is one of the methods I use to make the characters and background distinct from each other.



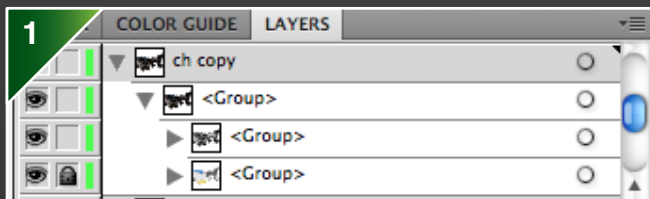
ALL ON LIGHTING & SHADING

Lighting & Shading

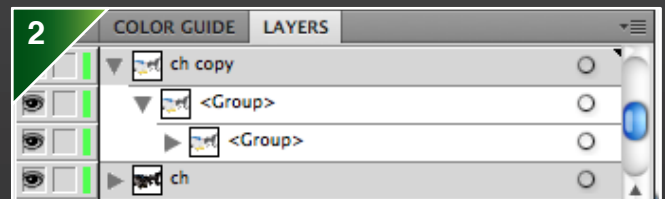
This section covers various techniques, including gradient shading and shadows.

Preparation

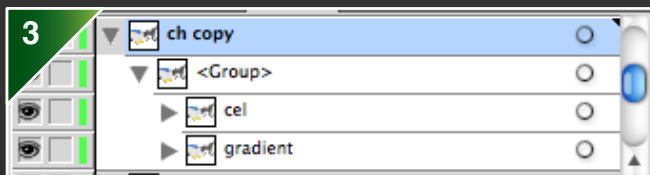
Before the lighting & shading stage, please follow these steps.



First, copy and paste the background and character layers.



Next, delete the lineart sublayers for both. It will look like the picture below.

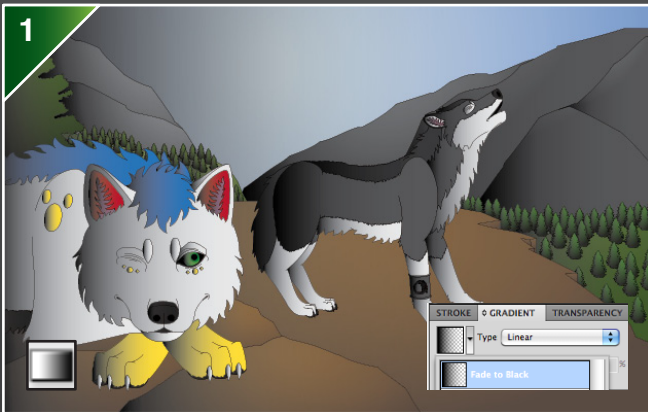


Then copy and paste the fill sublayers, where one will be the gradient and the other will be the cel.

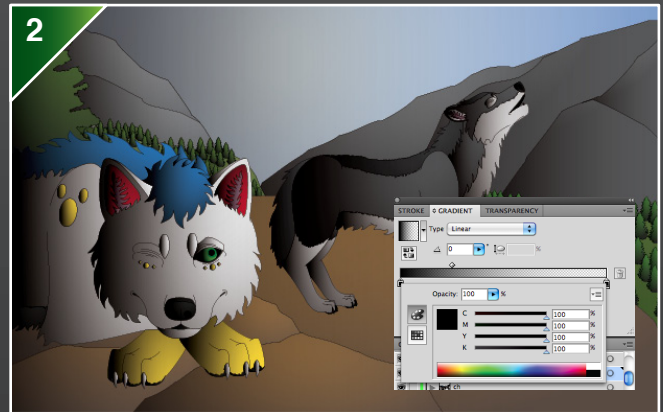


Gradient Shading

This follows the same process as gradient colouring, using the *Gradient Tool*.



First, select the entire gradient shading sublayer, and then the *Gradient Tool*. Click beneath the slider in the *Gradient* panel and set the colour type to *Fade to Black*.



Ensure that both colours on the slider are set to black CYMK, all 100%, and then set the *Opacity* to 50%.



As with gradient colouring, use *Linear* for small areas and *Radial* for larger areas. Delete the sky for the background.

Cel Shading

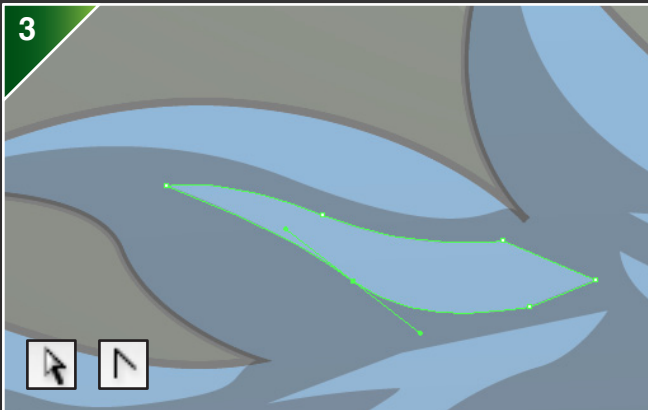
This method involves removing areas, using the *Eraser Tool*.



First, select the entire cel sublayer, and change the colour to black CYMK, all 100%. Then set the *Opacity* to 20%. Delete the sky for the background.



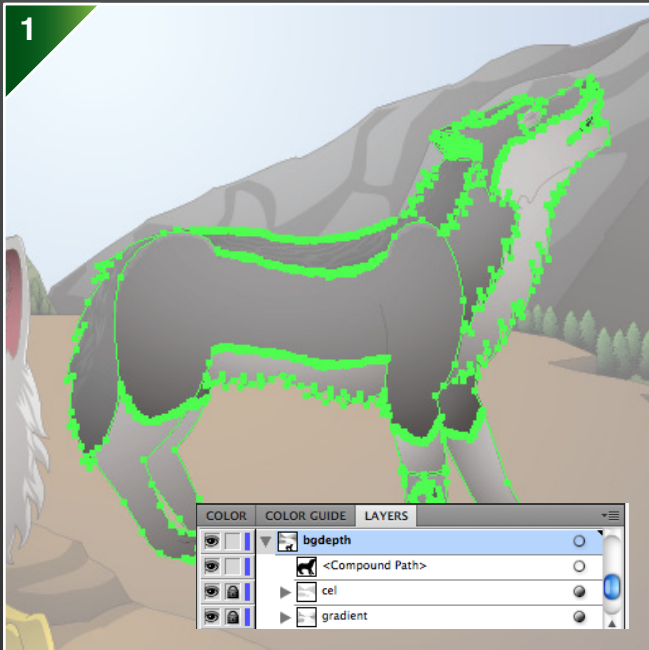
Next, click on area to enter isolation mode, and then use the *Eraser Tool* to remove areas where the light hits. Alter settings for sizes and shapes to create different effects. To fix mistakes, use the *Blob Brush Tool* to reconnect these areas, and then start again.



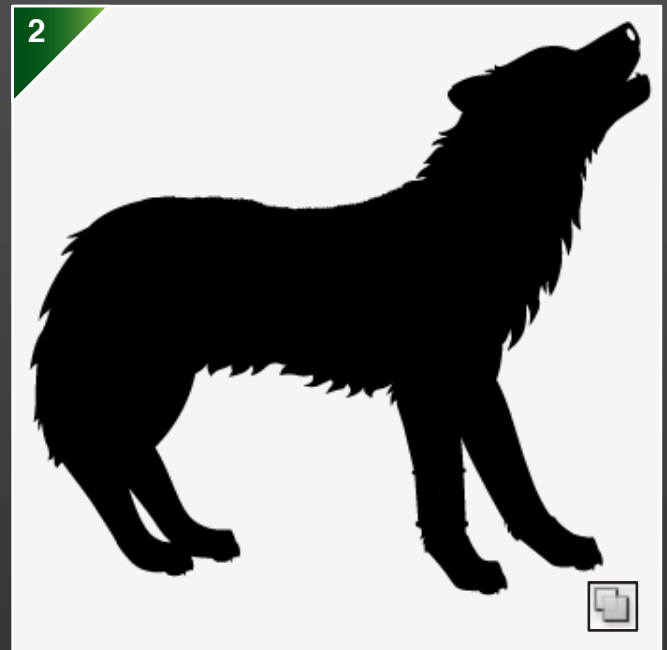
Alternatively, you can use the *Direct Selection Tool* and the *Convert Anchor Point Tool* to make adjustments.

Shadows

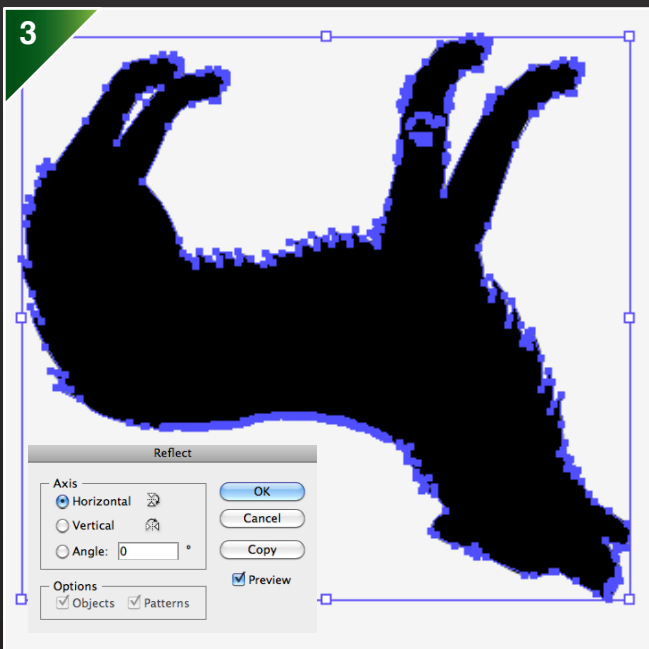
More realistic shadows can be created using options under *Effect*. This demonstration is for the right wolf, Mistral.



First, go to the gradient sublayer for the character and click to enter isolation mode. Select all of the character, and then copy and paste into the background shading layer.



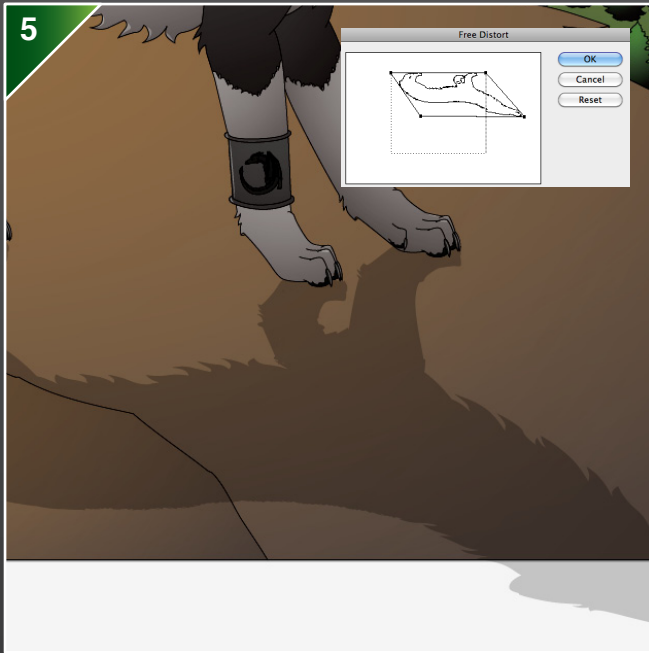
Next, create a compound shape using *Pathfinder: Unite*, and set the colour to black CYMK, all 100%.



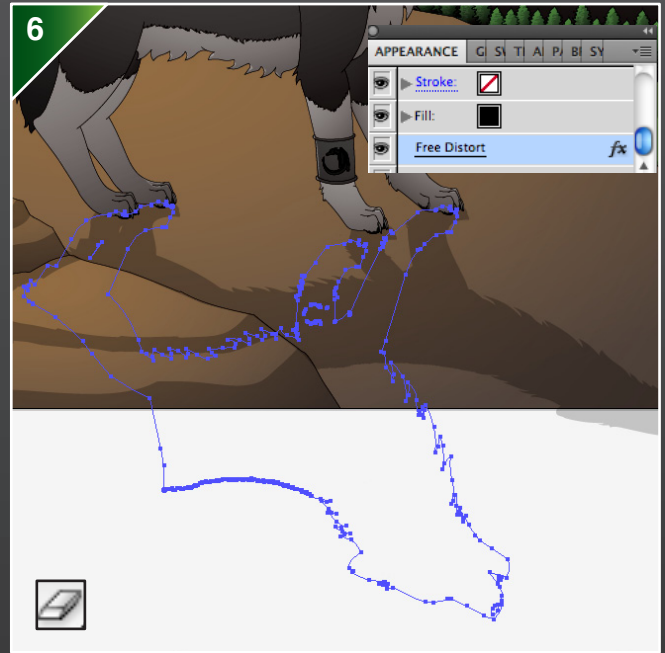
Then go to *Transform, Effects* and choose *Reflect*. Select *Horizontal*. Set the *Opacity* to 20%.



Align the shadow with the character. You may need to use the *Eraser Tool* to cut parts and reattach with the *Blob Brush Tool* or *Pathfinder: Unite*.



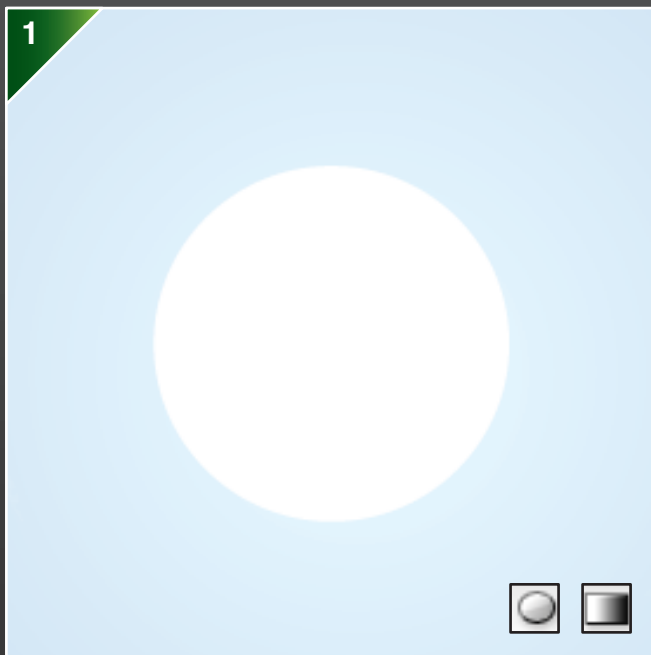
Go to *Effect, Distort & Transform* and choose *Free Transform*. Adjust the shadow, according to the direction of the light.



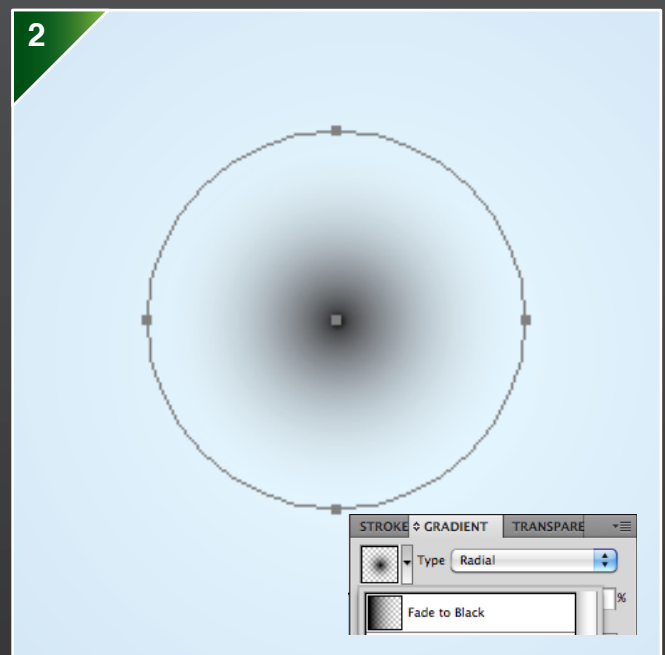
The shadow will be overhanging. To remove areas, use the *Eraser Tool*. During this, you may want to turn the *Free Distort* effect on and off. This can be accessed in the *Appearance* panel. Areas outside the artboard can be cropped later when the work is saved.

Sun

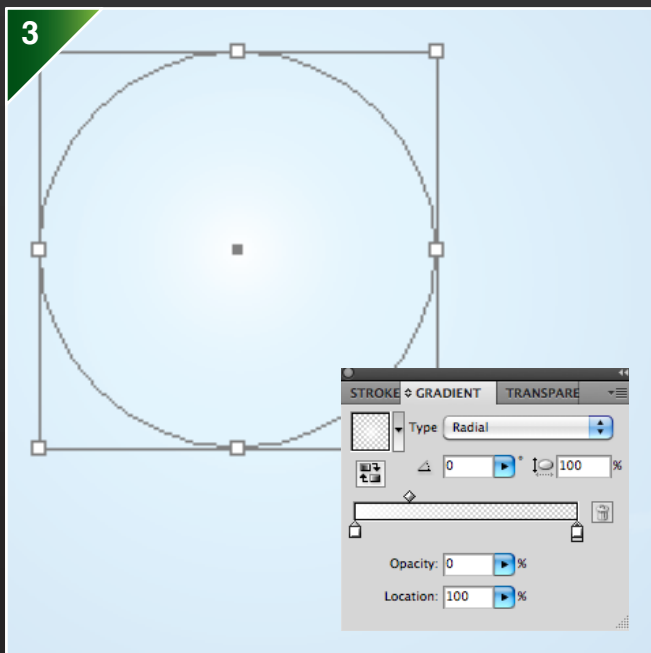
Use the *Ellipse Tool* and the *Gradient Tool* to create the sun.



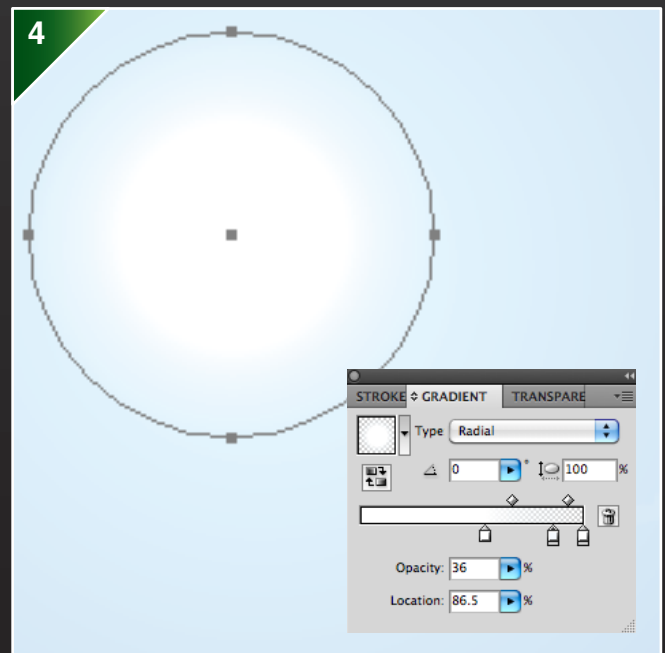
First, create a new layer for the sun. Then use the *Ellipse Tool* to draw a circle.



Next, select the *Gradient Tool* and go to the *Gradient* panel. Set the colour type to *Fade to Black*.



Change both of the colours on the slider to white.



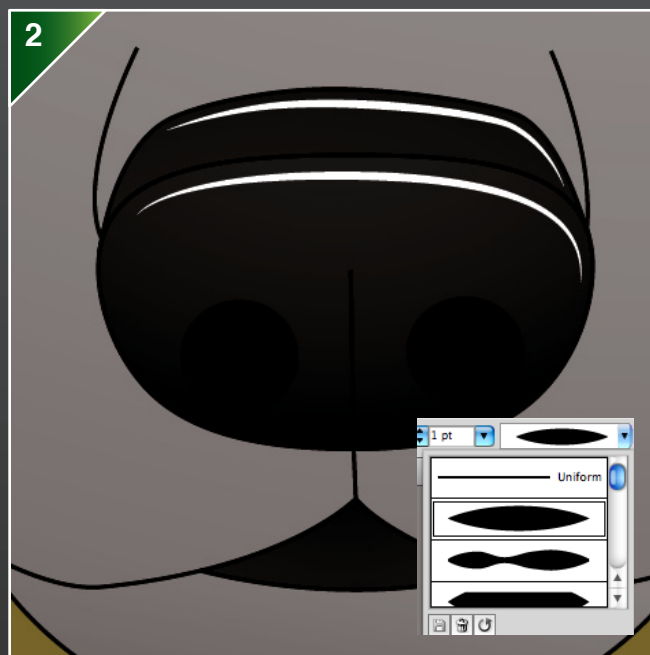
Click between the two white squares on the slider, and another will appear. Slide the diagonals to adjust the position of the gradients. Once finished, position where the sky is brightest.

Stroke Profiles

Use different stroke profiles, when adding shine. This is a demonstration on the nose.



First, use the *Pen Tool* and *Convert Anchor Point Tool* to draw curves.



Then select lines and choose a different stroke profile. Set the *Opacity* to 50% or less.

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End of Shading

The various lighting and shading techniques have helped provide the image with more depth.



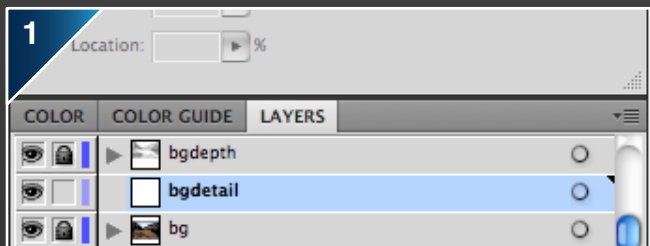
ALL ON TEXTURES

Textures

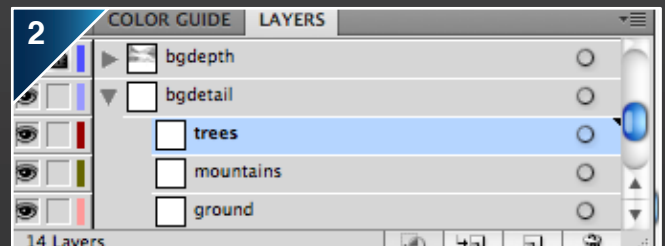
This section covers how textures can be made, using the [Paintbrush Tool](#).

Preparation

Before the textures stage, please follow these steps.



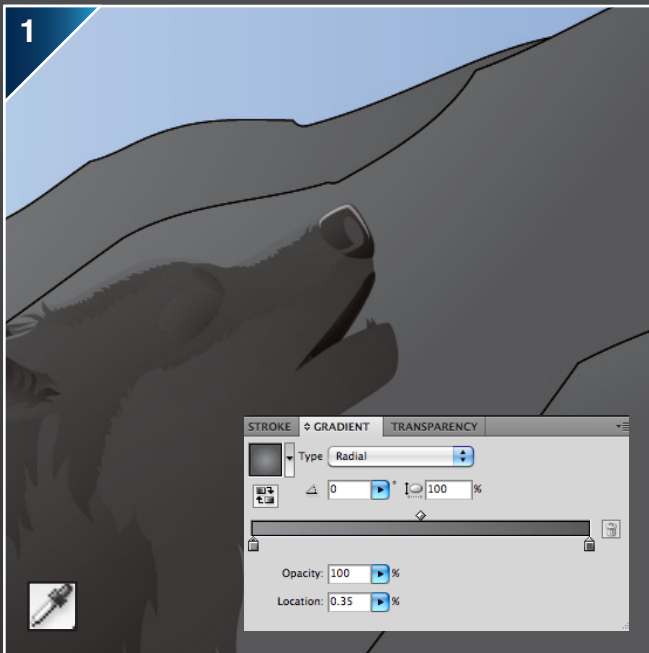
Textures will only be used for the background. Create a new layer between the background colour and background shading. The shading will tone down the textures to create a more natural appearance.



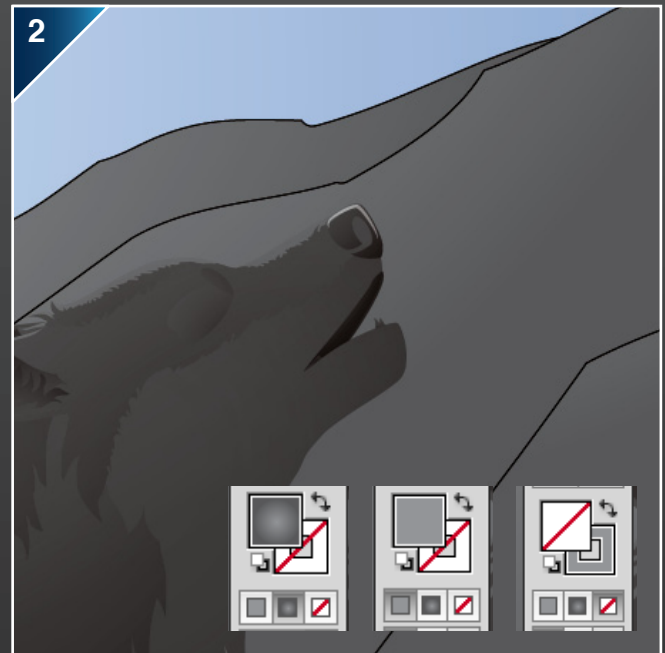
Use a separate sublayer for each of the features. This will enable easy access to each, when alterations need to be made.

Paintbrush Tool

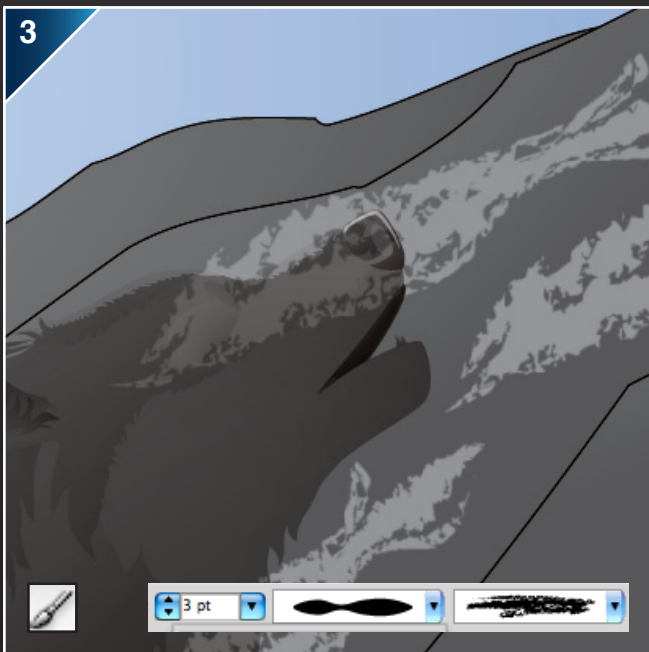
Create textures using different stroke profiles and brush strokes. This is a demonstration on the mountains.



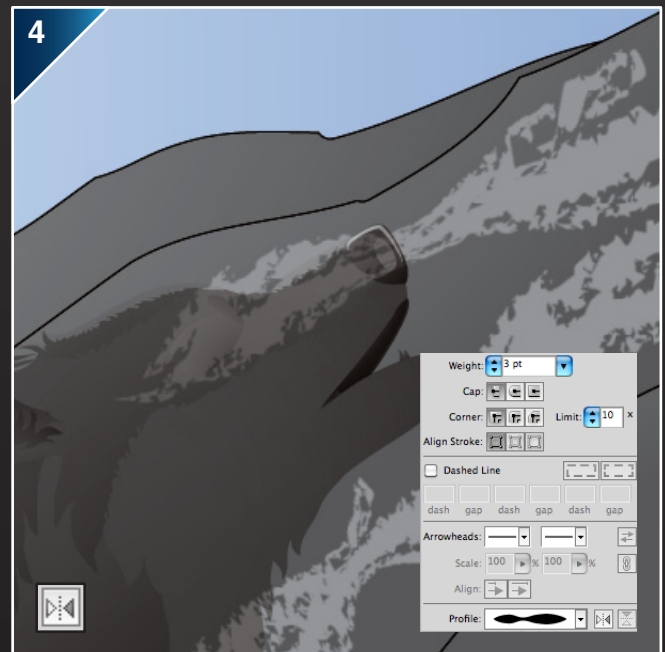
First, turn off the character colour layer and the background shading layers. Then use the [Eyedropper Tool](#) to extract the background colours.



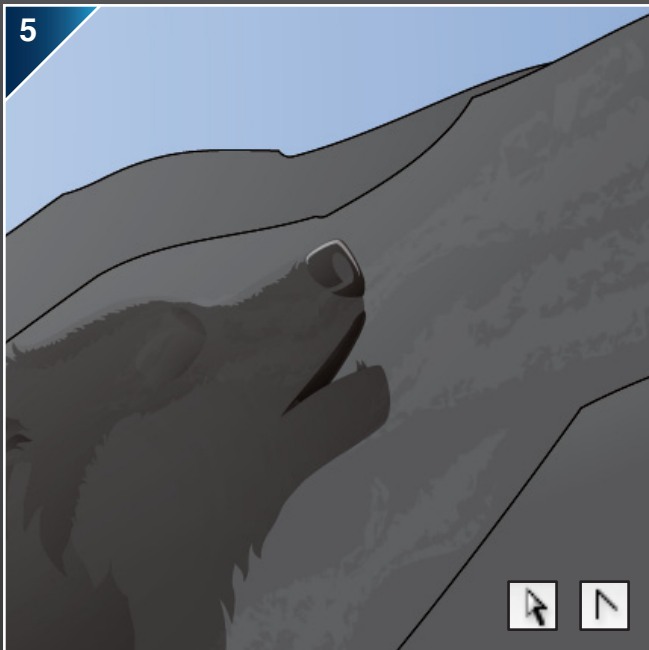
On the slider, click on one of the colours. This will appear in the left small fill box. Click this to change to this colour, then switch to stroke colour.



Select the [Paintbrush Tool](#), and change settings for stroke weight and stroke profile. Consider the surfaces, and select a suitable brush stroke.



Go to the [Stroke](#) panel to change settings. You can also change the direction by clicking on the button in the [Profile](#) section.



Use the *Direct Selection Tool* and *Convert Anchor Point Tool* to make adjustments. Try to keep the brush strokes between the lines of the areas. Once finished, set the *Opacity* to 10%.



This is how it appears, when the background shading layer is turned back on. The textures are visible but not overpowering.



End of Textures

The textures have now been added to the background. This is the other method I use to make the background distinct from the characters. It also adds more depth to the image. For the sky, several brush strokes have been layered to create the clouds.



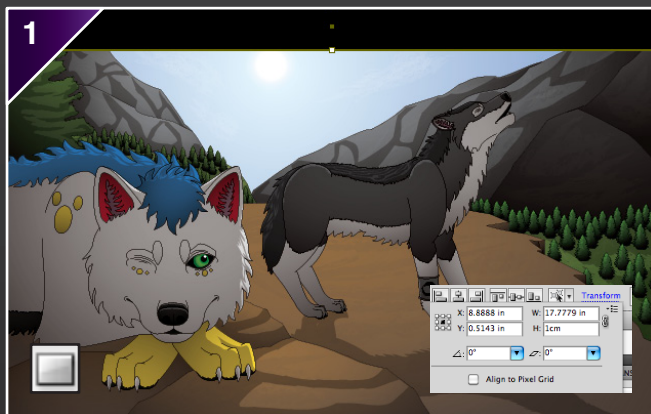
ALL ON FINISHING TOUCHES

Finishing Touches

This is the final section, covering the finishing touches to make the image into a screenshot.

Frame

Use the *Rectangle Tool* and tools in the *Align* panel to create the frame.



First, create a new layer for the frame. Then draw a black rectangle across the work, using the *Rectangle Tool*. Select it, click on *Transform* and set the height to 1cm.



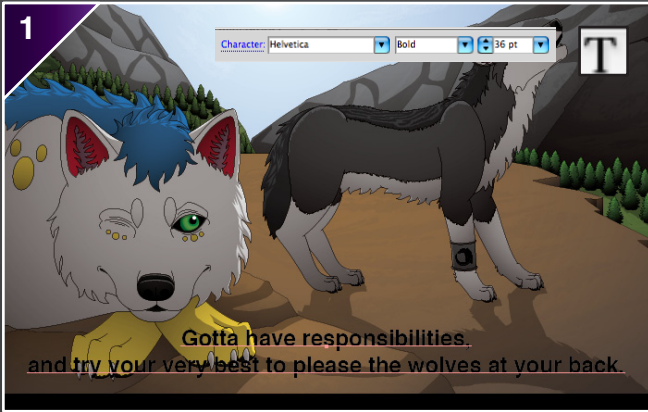
Next, go to the *Align* panel and select *Vertical Align Top*.



Then copy and paste the rectangle for the bottom. Choose *Horizontal Align Left* and *Vertical Align Bottom*. The frame is now complete.

Type Tool

This is for the dialogue. There are variations of this tool, including *Area Type Tool* and *Type on a Path Tool*.



First, create a new layer for the text. Then select the *Type Tool* and choose settings.



Next, change the fill colour to black CMYK, all 100%, and then white for the stroke colour.



Swap the colours round. The dialogue should stand out clearly from the background. Lastly, move the text to just above the bottom frame, and then go to *Align: Horizontal Align Center*.



Final Result

The finishing touches have been added and this is the end product - a screenshot made entirely using the tools in Adobe Illustrator CS5. This has been saved as a PNG file, with the *Use Artboard* box ticked. This option crops everything that is outside the artboard.

I hope this guide has been a useful resource and insight into my drawing processes.

Thanks for reading.

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Glare © Amuth89 (on DeviantArt)

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