Illustrate in Procreate with Lindsay Stripling

Chapter 1 - Illustrating on Procreate
Overview
(upbeat music) - Procreate is a digital drawing app that's available on your iPad. I use it in my own work for concepting, sketching and creating final works for clients. My name is Lindsay Stripling. I'm an artist and illustrator based in the Bay area. I use watercolor and traditional tools as well as digital painting. For this class, we're gonna be using Procreate to go through how to create a concept and framework for your own personal projects. We're gonna be going over what types of public tools or public services you use, and then create a poster in order to celebrate those things. We will cover concepting, choosing a color palette, picking brushes and how to create a sketch. This class is a great entry point from sketching in your sketchbook to creating digital paintings. (upbeat music)

Materials
- All you need to get started is an iPad Pro and an Apple Pencil. I use the 12.9-inch iPad Pro 2nd Generation with Procreate installed. Check on the Procreate website to see if your iPad is compatible. Procreate comes with a variety of brushes already installed, but there are different third-party apps and artists that you can purchase brushes through. The beauty of painting digitally is that I can just pack this up really quick and throw it in my backpack. It's not taking up a ton of room and it's easy for me to access.

Project outlines and brainstorming
- One of the most common questions I get from students of mine is that after they leave a class, they're not quite sure how to create personal projects of their own. So this class is designed around how to create frameworks for you to create personal projects within them. We're gonna be starting today creating an eight by 10 canvas. And I'm gonna show you how to start from the beginning to create your digital painting. I've got Procreate open already. And to create a new canvas, I'm gonna go to the top right corner of my iPad. I'm gonna touch the plus button and choose new screen size. So that's the little extra plus button on the little pop-out that comes out. To create my new canvas, the default is always in pixels, but I actually prefer inches because it works better for the uses of this class, but also it more commonly is what I think about. I think about things in inches. So width, we're gonna do eight, and height is gonna be 10 for our eight by 10 canvas. Now, DPI is basically the file size or how many pixels you're gonna be having. The more or higher DPI you have, the more resolution you have. The higher resolution it is, the easier it is to create larger prints or depending on what you're using it for. For digital purposes, you don't really need it to be that high, but I think 70 layers will work for us. So if we were to change this and do 150, which I think is appropriate for digital work, you'll have 250 layers, which is more than enough. We're gonna do 300 just 'cause I like to keep my resolution high so that I have more options later. So we have height is 10 inches. Width is eight inches. We're at 300 DPI, and we have 70 layers. That's pretty much all you have to do to create your canvas. So you go to Create in the top right corner, and you hit that, and then your canvas pops up. Now that you have your canvas open, you wanna familiarize yourself with the workspace. I'm left-handed, so I have it so that my controls are on my left-hand side, but you can change that by going into the preferences and changing right-hand interface or having it be left-handed. You can also change what background you have. You can make it so it's dark or light.

And there's a bunch of different things for you to play around here. I keep everything pretty set to regulation standards, like what the Procreate app comes with, but I do change the work face 'cause I am left-handed. So that's just something for you to play around with. Video is where the time lapse recording is that people use on social media. You will get into sharing later. And then all your canvas information is right here. So if you can't remember what your canvas size is, all of your canvas information will be right here for you. And you have your color palette in the right-hand corner. You just tap on it with your pencil. And you have a few different settings. I keep it on the disc setting, but you also have this one where you can play around with the color. You can move it around, but you can also be a little bit more directed with it and increase the shade and tint of each color or choose the colors that way. There's also a harmony setting, so it kind of keeps the contrasting colors. So if you choose this color, you also have this color to use as a contrast color. And then the values, which I don't really mess around with a lot, but you can increase shadows. You can increase each of the different settings. It's not one that I use very frequently. And then all of your palettes are here. And you can save all of your palettes. One of the benefits of Procreate is that you can save all of your palettes. So if you use one palette for one project and you create a new canvas, your palette will be saved here for you. And then you can set your palettes at default mode so that they're always there for you when you're in whichever setting you prefer. And then all of your layers are right here. So you have your background layer which you can also make invisible. And then you also have an eraser, a blender, and a brush. And if you click it again, each of them will have the brushes available to you. Like we talked about, Procreate comes with a lot of brushes already. It has a lot of different varieties. So you have drawing, different drawing, dry media and wet media brushes. You also have a lot of different painting brushes to choose from. There's air brushing and textures and all sorts of really weird abstract and pattern brushes to choose from. You can get into calligraphy brushes. Just really play around and find what it is that feels good for you. You can also create brush categories. So I keep a lot of my favorite in this favorites one. To create a new brush folder, you just go, you pull this down, and this plus sign will appear. And you touch the plus sign, and then you can title it whatever you want. So this'll be our new brush folder. So favorites has all of my favorites in it, like I said. And I've downloaded a bunch of different brushes from a few third-party sites as well as different artists. I'll link to them in the materials page. To start, I'm gonna choose my brush, which is my favorite brush at the moment. It's the dry ink brush. You can actually click on each of the brushes, and it'll give you all of the settings. And I have the streamline bumped up a little bit. Streamline just makes it so that it kind of snaps into place rather than being a little wobbly. If you like it to be a little bit more natural like a pencil, you would wanna go all the way down to have no streamlining. But I like a little bit of streamlining, so I'm gonna keep it at around 30%. And I have my color chosen. I'm just gonna do black. And then you can adjust the opacity of your brush on your toolbar, and you can also adjust the size of your brush on your toolbar. So to start our brainstorm, this project is gonna be a digital eight by 10 image that is gonna be about celebrating public services. So I wanna create a little brainstorm thinking about what public services I use. So I'm gonna create a title. We all use different ones. And this can be anything from your children's school or your school. Maybe your city has a city college you use. For me, I really use the library. I use the public pool. Golden Gate Park here in San Francisco. So to erase, 'cause I just messed that up, use two fingers to tap and remove. If I wanted to bring back something that I just erased, you use three fingers, and it'll come back. So two fingers to erase, three fingers to bring it back. I use Ocean Beach, which actually I think is a federal service, but that's cool. I use Muni and the buses. So out of all of these, what I wanna make a digital painting of is the library. So I'm gonna save these just

so I can look back on 'em. I can use 'em at a different time for a different digital painting if I decide to do a series of them. I can turn it off so it's no longer there and create a new layer. So for each of the layers, you wanna make sure that you try and label them. You don't have to. As we get through the digital painting, I find that it's easier for me to layer each of the groups. And I'll show you how I do that. And I keep each of the components relatively unlayered. But when you wanna export this or if you wanna go back into it to fix it, it's just easier if things are clearly labeled. To rename, you wanna click on the layer and then hit Rename. We're gonna call this one Brainstorm. And then we can move on to our new layer. In this new layer, I want to do a mini list about what you use or you might see or the people you might meet at the library. This just helps me to have things to pull from for my sketch. It's important to spend some time doing this pre setting up for your painting because I think it allows you to have a lot of pull from, makes the painting more interesting, and makes the painting part more fun. So public library. Who might I see at the public library? I think there's a lot of families. There's a lot of diversity at the library. There's students. People with backpacks. Headphones. There's reading hour with the kids. There's a lot of desks. Studying. And just keep going. So for your list, just put down as much stuff as you can. None of it's wrong. None of it's bad. It's all just helpful for you and information for you to pull from. So once you create your list, again, we're gonna hide it, and we're gonna do one final list that is maybe a little bit more location-based. I think a lot of times when people are doing painting or illustration, one of the best things you can do is be specific. So public library is general, but specific for me is San Francisco and in the Bay Area. And so that might not come out in the lettering or any of the things that we put into the digital painting, but it will come out in maybe some of the motifs that I use. So if I'm using rainbows or different colors, I might choose something based on my location. So again, we'll hide this layer and then label it, and I'll just put Library. And on our new layer, we're gonna be doing another list. And since this is based on location, I'm gonna make a list of things you might find in my neighborhood, and you should go ahead and do the same with yours. So some of these things based on location for me are seagulls, the ocean, rainbows. We have pastel houses and cypress trees. And I may or may not use some of these things in my final illustration, but it'll help me to have things to choose from to include as motifs in my digital painting. So now I'm gonna hide this, and we're gonna start with our sketches. So I might make the library part available, but I can toggle in and out of them. You'll notice I made all of my lists on the top left-hand corner. You can make yours in any place. But I did that so that I can toggle in and out of them while I create my sketchbook thumbnail boxes. So if we're sketching, I think it's really important to keep it loose and make it so that you're not going to be focusing too much on the fine details and instead just focusing on getting ideas down. So to create boxes in Procreate, you can actually hold your pencil down, and it'll create a line. So I'll show you again. To create a straight line, go ahead and draw a line with your pencil and then hold it down, and it snaps to. And then you can move it around any way you want. But for our purposes, we're just gonna hold it down to create a rectangle. And it doesn't have to be perfect, but it is nice to have the edges straight. So rather than me making two more of these, what you can do is actually, 'cause we're on a brand new layer, you can swipe with three fingers and hit Copy & Paste, and then you have two of 'em. And then you can hit swipe and Copy & Paste. And then you have three thumbnails on three different layers. We don't need them to be on three different layers, so we'll just merge them down. So now all of our thumbnail outlines are on one layer, and we'll label 'em. I'm gonna keep the drawings on a separate layer, and you'll see why later. So I like to do three different thumbnails because it provides a space for me to create three distinctly different ideas. I think it's important to remember that none of these drawings have to be perfect. None of 'em are

going to be perfect, and you should just kind of embrace that from the beginning, and then you can refine them later. So I'm gonna be playing with maybe some overlays for the background. Maybe have a big ol' sun. And I think it would be fun to have some rainbows connecting different parts of the painting. And maybe we have a guy here reading. And give him a baseball cap. Maybe there is someone over here, maybe a kid laying down and reading. And you wanna keep this really loose. I mean, I could be embarrassed showing you my sketches right now, but I'm not 'cause I don't care. (laughs) Maybe another person reading over here. And then I think it would be cool to show how we talked about headphones. Libraries do more than just books. They also have audiobooks and movies and different things like that. So maybe we can have someone with headphones and holding a phone. And I think it would be nice to have them kind of hanging out in a space and not necessarily be in a library. Focus more on some of those motifs we talked about. Have some clouds. It's foggy where I am. So that's one. You can do one that is maybe more everything is happening inside the head. And these are your sketches. So you can take things from one and bring it into the other. You can repeat ideas and reiterate them in new ways because you're just gonna choose one of these. Or maybe you do a series that's all about your library, and you do all three. So keep going. Once you've done all three sketches, go ahead and choose one that you like and refine it. Spend a little time working out the kinks and the details and come up with something you're excited about.

Color palette
- Now that we have our sketches, we're gonna choose our color palette and spend a little bit of time talking about color and how to choose color when you have infinite choices, and then do a color mock before moving into our digital illustration. Before creating my color palette, I'm going to make a group of the brainstorms, so you just slide to the right on each of them so that they're all highlighted, and that's my new group of brainstorms. We'll rename it. And then you can minimize it and hide the whole thing so that they all disappear, and then I'm also gonna make a group for my sketches. And then I'm gonna minimize those and we can keep them up, but I'm going to do my color palette tests over in this top corner, so I'm gonna make a new layer, and then use my color palette. For the library, I thought it would be fun to play around with ideas of kind of a scholastic color scheme. So when I think of scholastic, that word makes me think of like reds, blues, like primaries, and then maybe some greens mixed in. So part of our framework for our class, the boundaries that we're talking about in order to do personal projects, one of them is the topic. Our topic is gonna be a library. The other one is the size. We've already decided the size is eight-by-10, and then the other one is doing a limited color palette, so choosing your colors ahead of time and making sure you stick to that limited color palette will make it really easy for you to kind of create a body of work that all feels connected, so if you were gonna do a series of these eight-by-10 images using all sorts of different public services, the color palette feels connected between all of them, and it makes it so that you can create your digital painting without coming up with 30 different colors that you're using. So for our color palette, we're gonna go in here. I'm gonna start with, like maybe I'm gonna do a red, which is one of my favorite colors. I like it to be like more of an orange-y red, and you can just tap your colors onto the screen. You can also delete them, so if you don't like it, you can take it away. And then Procreate started doing this, where it has your color history bar, so it's your most recent colors that you've used, so if you didn't save it, it'll still have it there for you, but I think it's really important if you've created a color to take the time to kind of place it down so that you have it there for you. I also wanna do maybe a pink, so when I'm creating colors, I usually like to do one in a more saturated hue, and one desaturated, so either it's got a little bit more black

to it, or a little more white to it, so there's almost like two of each, so I'll do a green. Mm, that's too bright. Also looks like Christmas, which close. Maybe over here. And then a dark green. I'd like to use a black, but I actually think it's more interesting when you do like just a dark color instead of black, so almost like a black-green I think will be our black for this. I'm gonna keep playing around with these colors. On my new layer, I'm gonna just kind of start marking them down so I can see 'em. I'm gonna make my brush a little bit bigger, so that's my black-green, and then my green. My red. I definitely want a yellow, so maybe more of like a gold-toned yellow. That's starting to feel more like a color palette I might use. Keep playing around with your colors. Make sure that you choose about six to eight, maybe nine colors, but don't get overcomplicated. Keep it really simple, and I have my colors chosen, and we'll start doing our color mock. I'm gonna set them as my default if they're not already, so if you start with a new canvas and you don't have it set, you just go to your palettes, and you can set any new color palette as your default. I have my colors here. I'm gonna make sure that they're chosen, and then we're gonna create a new layer and bring it underneath your sketches. The reason you're gonna have it underneath your sketches is 'cause you wanna still see the sketch on top while you're doing your color mock. So a color mock is that we're going to basically just, it's like a color sketch. We're just gonna see where the colors are gonna go. It's just to kinda give you an idea, or a map to look at as you create your digital illustration. It makes it easier for you to have this so that you already know how the colors play together, and see if you need to use or create new colors to substitute colors. Sometimes you put colors next to each other and they actually don't vibe, and you maybe need a new one. I'm gonna go to my color palette and start laying down colors. I'm using the same dry ink brush. I just have the size bumped up. And like I said, this is just to play around with color. You might change in between your color mock and when you do your final, and that's totally normal. This is just for you to be able to see the colors as they might look in your final. I like to think of my layers as moving backwards to forwards, so I'm starting with the background, and then I'm moving forward into the foreground, and I think that's a good rule of thumb for any of the drawings or illustrations you might make digitally. It makes it so that you can see the next thing while still seeing the background. At this point, you start to get a pretty good idea of how the colors are all gonna start interplaying, and you can make adjustments in your color palette if needed. Now some of these ones I have darker in my sketch, so I'm gonna go into my sketch layer, and I'm gonna decrease the opacity. So this opacity line is right here, and it's at the max right now, and I'm gonna take it down to about 35%. And that just makes it so that I can still see underneath those colors. So you wanna make sure you're back on your color mock page. So I'm gonna keep messing around with this. I might even start to change some things up. I'm noticing that I might want these to be the opposite, like I want the gold to maybe be away from all of this yellow, and I might remove some of this yellow or cover it up with a different color. But that's why we do this, is to figure that out. As you continue through your color mock, just make sure that you're using a large brush and moving quickly, and not focusing too much on the details. This is just like doing your thumbnail sketch. We're not refining yet, that's what the final digital illustration is for.

Final illustration - background & foreground
- Let's take the color mock and finalized sketch we just made and move into making our final piece. Let's take our color mock, which you can see I made some adjustments to mine, and make it so that it's large enough for us to use for our full piece. First, I'm going to turn off the sketches and then I'm gonna use the arrow tool to make it bigger. I want to be able to see the whole canvas. I'm just gonna make it big so that I can flash it on and off to remind myself what colors I wanted to make

everything. 'Cause we're using this as a guideline, so I might even decide later to change some of these things and that's okay. And then I'm gonna turn that off and turn the sketches back on. And I'm gonna use the lasso tool to grab our sketch. So the lasso tool, actually, we'll just select whatever's on that layer. So the boxes are on a separate layer, so it won't select the box. It'll just grab the illustration and that's what we want. I'm gonna copy and paste it so it's a new one. So now you can see I have a copy and pasted selected illustration that's separate from all of the other thumbnails we have. So I'm gonna turn those original thumbnails off and I'm gonna turn the boxes off and we're left with this. And since I have the layer selected, I can select it using the arrow key and make it big as well. So now we have a large sketch and a large thumbnail. I'm actually gonna put those in their own new group, up at the top. I'm gonna move these ones to the bottom near the brainstorm. So those are on the bottom and I can just ignore them for now. Let me turn all of those sketches off. And I'm gonna make this into its own group that we'll keep up at the top. And then I'm gonna turn down the opacity like we did for our thumbnails for our sketch so that it doesn't interfere too much as we make our original painting. So now we're gonna create a new layer all the while keeping those sketches and the color mock on top so that we can always pop in and out of them. I can always turn that sketch off so I can see what everything looks like without it and turn it back on. So on our new layer, I'm gonna start on the background. So I'm actually gonna focus on these shapes I have in the background, and in order to do that, I think it would be really fun to use the lasso tool and kind of think about what that might look like. I'm gonna have each shape on its own layer. So the first shape I'm gonna follow is this one. And even after you've refined your sketch, I think it's really good to think of it just as a guideline, just like the color mock. So I'm gonna show you how to drop a color in. So I'm gonna choose the color that I want to do. I'm gonna do pink and I can actually just pull it over. To clean it up I want to choose a really even maybe less paint brushy type paint brush. So I'm gonna go into Drawing and see if there's one over here. I think I have it in Favorites. I'd choose, I'm gonna do the hard airbrush. And this is where you want to start thinking about what brushes you wanna use. For the actual painting we're gonna use probably three to four and just like the color palette and just like our other frameworks for the class, keeping the limitations is really important. So choosing three to four and sticking to just those three to four is gonna be really important. So for the eraser using this hard airbrush, I'm not counting that as one of my brushes, that's just so I can have a clean line. So I'm still on my layer and then I can start erasing to clean it up. That's really small. And then I can just start cleaning this whole thing up. I need it bigger. And you can play around with streamline too, so if you're having a hard time with it not getting wobbly, you might wanna play around with streamlining it. It doesn't need to be perfect. I think part of digital illustration, part of what makes it so overwhelming is that people feel like it all needs to be really, really clean and really, really perfect. But I think if you can actually mimic what you do with traditional tools and not worry so much about everything being too clean, it'll make it more interesting. So we're not gonna worry too much about that. Try and keep it loose where you can. So now we have that shape we're gonna create a new layer for the next shape. And I'm gonna lasso again. And I want them to overlap because we're gonna play with opacity a little bit. And I'm gonna drop in a new color and clean it up again. And now I have two and I'm gonna start labeling them. 'Cause like I said, you want to try and remember to label as you go through, but you'll most likely forget, but you can always go back and fix it. So we're gonna do this one. There's a lot of different ways I could have tackled making these, right. I could have done the lasso and filled them up this way. I could have used a brush and filled them up just as if I was drawing. So you can do it however you want and you don't have to do it how I'm doing it. And then we're gonna play with a

little bit of opacity. I wanna see what happens if I bring the opacity on this gold one down, and then bring the opacity on this blue and down, and the pink ones so we can start to see them underneath one another. I like that. Maybe I go back and see what it looks like without the sketch on top. I think that looks awesome. So I'm gonna start to make a group of these. And then something that you can do is I feel like this is leaning a little bit to the right side so I can actually grab it and move it if it's all in a group together and the group is selected. So I don't have to have each of them individually selected. I can just select the group. So these will be our background shapes. And then I'm gonna turn this on and we'll do the last one. And you can still use your erase tool. And I'm gonna reduce the opacity on that one as well. I'm gonna start labeling everything. See what that looks like without the sketch. I like it. Now I'm gonna start adding the rainbows that I have in the background. So I'm gonna like play around with going over and on top of different ones. So I might actually have the rainbows in the layers in these different shapes. So I'm gonna go on top first and I'm going to choose my brushes now, and what I want to do and what I think you should do is create a new folder for the brushes that you wanna use for this project. So I'm gonna label this one Library. And I'm gonna put this in here for erasers and you can start stacking them in here. So I also wanna use this one. Maybe I like that one and then maybe a pencil. And something you can do is duplicate them so I could create another one and then it could be in this folder and in this folder. So you can have as many of them as you want. Organizing your pencils and pens and different tools and brushes based on what project you're doing I think is really helpful. So that way you're not hunting around for them all over the place. So I have my four brushes. Spend a little time choosing your four. Now, I'm gonna create my rainbows. So I'm gonna go above. I'm gonna do the ones that I feel like will be on top of the background layers. And then I'm gonna start layering them behind different layers depending on which ones I'm doing. So this one is gonna be above, I've got my brush chosen, I'm gonna do the dry ink and I'm gonna start with red. I actually want it to be a little bigger and I want my opacity to be fully opaque. And I'm going to just kind of do this for all of the ones that are above. I guess that's all of them. I'm gonna do pink for the middle. And yellow. So those are my ones above. I'm gonna do one that's below the green and the blue one. So I'll do it here and we can start with yellow. And part of what I like about like changing and playing with the opacity is I like when you can see them underneath. So these like moments where you can see it like vaguely underneath. If I changed the opacity of this even lower, you could see the rainbow even more. Depending on how I'm feeling I might do that. And then I'm gonna do another one. That's gonna be below the gold. So I guess we can do it still on this layer. And another cool thing about procreate is you can hold it down just like we did the snap two for the straight line. You can hold down a curved line and it'll snap to the nearest arch of that curve. So you can kind of see it again. And then you can move it and you can make it bigger or smaller. Make it a little smaller. Pink. I actually don't use the snap two curves that much. I like it to be a little wonky. And then we're gonna do one under the pink. I guess we can do that underneath. We can just use the same one and just put it below. So again, we're gonna do red. Wait, oh, wrong layer. And then we have one that needs to be separate to go underneath the gold, but on top of the blue. All right, let's see what that looks like without the sketch. To add my clouds I'm actually gonna create a new layer because I think it's gonna want to rest on top of most of everything else, but I wanna have them there so I can see how they interplay with the rainbows. So I've got my fresh new layer and I'm also going to turn on my sketch again so that I can see where I drew the clowns. This time I'm going to use the dry ink brush and then carve out using a dry ink eraser. So as I draw the clouds, I'm just carving out the shapes, but they don't have to be exactly what I'm drawing in the sketch. Remember, the sketch is just a guide. So I'm

gonna carve them out afterwards. I'm just gonna put all of the shapes down first. And this color that I chose is not gonna stand out very well on top of the white background, but we're gonna play around with backgrounds later. So we'll just play around with it now knowing that we're going to make some contrast choices later on. And this is something I can always adjust later. That's kind of the beauty of digital illustration. We can move it all around. So let's check it out without the sketch. And I'm just gonna go in and start cleaning them up. So before we had our hard airbrush selected because we wanted more of like a clean edge and this time, 'cause I'm really liking the gritty texture of the dry ink, I'm actually gonna change my eraser to the dry ink brush so it has, as it erases, that same gritty texture to it. And I'm gonna make it a little bit smaller and I can start to go around and clean it up. Normally I wouldn't start with the top layer like this but because it's going to affect some of our background layers, I thought I'd do it first and then just know that we'll go back into it and change it around as needed. Okay, so that's good for now. And I wanted to play around with layering. So we already have opacity creating new shapes because we can see the layers beneath and I wanted to play around with drop shadows to kind of push the rainbows behind the clouds a little bit. So giving it a little bit of depth between this area where the cloud is and where it meets the rainbow and just really pushing the rainbow behind it. So what we're gonna do is create new layers above each of the rainbows and start creating drop shadows. So I'm gonna start a new layer and I'm gonna use my darkest color and I'm also gonna use my pencil. I'm actually gonna choose a different pencil than this one, so I'm gonna go into my most used and grab this 6B and bring it into my library folder and actually move this one back out so I don't get confused. So I'm gonna use the 6B pencil. I'm gonna increase the size and we're on our fresh layer, right? Our new layer on top of the rainbows. And I'm going to just create a little bit of darkness. Now, I don't want it to be this hard of a line, so we're actually going to be using this blender tool. So the blender tool, I wanna use the 6B pencil as well. So just like with the eraser, the blender tool can be customized by whatever brush you want to use. So I like to match the brushes up sometimes, sometimes I don't, and you can play around with that. With the blender tool, you can increase size just like the brush and the eraser, and you can decrease and increase opacity. I'm gonna keep the opacity up and I'm gonna keep the size around mid range. And then you just start using the blender to smudge it together. It looks like you're starting to smudge that dark black color into the rainbow colors, but actually it's just a separate layer so I can erase it and bring it back, hide it and bring it back. It's actually not affecting that below layer. It's actually starting to just show it more. So, keep smudging it. You don't want it to be so dark. I would like for it to be a little bit lighter on the top so think of it as it's fading. And the other thing you can do is if you do this and it still seems really dark you can go into that layer and increase or decrease the opacity of that shadow. I'm gonna keep the opacity around maybe 90, and then we can always adjust it later. I'm gonna do the next shadows on the same layer so they'll all be the same opacity and we'll be able to be a little bit uniform. I might take it down even more actually. All right, so. I'm gonna continue adding drop shadows to each of the rainbows. And you can see how it begins to push the rainbows back. So drop shadows, you can use them anywhere in your illustrations. You don't have to use them. I just think it's a fun way to create depth. So we have depth in two different ways right now. We have it through drop shadows, and we also have it through using layers of opacity. Keep playing around with your background, use different tools for creating depth and you'll start to see that you get to a place where you're gonna be like meditative and quiet and calm and lose track of time.

Mid-layers, details, & exporting

- [Artist] I've got all my shadows taken care of and I think I've handled my depth for this part of the sketch, and we're gonna bring back up our initial drawing and start working on some mid-layers. So I actually grouped some of my foreground things like the clouds and the sun that I made into a foreground group and so I'm gonna do a mid-layer group now. And for my mid-layers I'm gonna focus on the different people I have drawn out. So we'll get into this one. I typically like to start with the face. I'm just gonna double check my color mock and see what colors I have. So I'm gonna do this light green color, green hat and the red shirt. But maybe I'll switch it up. So. In the face layer, I'm actually not gonna use that brush. And I'm gonna grab this round sketcher. I keep the opacity pretty high on the brush itself and then lower and play with opacity in each layer. But you can definitely play around with opacity with the brush and see what happens and see if that's something you like to do within each layer rather than changing opacity on the layer itself. And then do this hand too. Breaking things down into simple shapes makes it easier to keep kind of pushing forward. I think a lot of times when we start to represent people, we start to represent things that we know what they're supposed to look like, it can be really intimidating so I try to make it a little bit different and shake it up, so using like a green person already makes it so it doesn't feel believable. So it doesn't really matter what I do next 'cause who cares? It's a green person. They can look like anything. Actually wanted this to be on a separate layer so I'm gonna delete it, and start a new layer and do it again. I like how the layer is behind the rainbow, so this person is just existing behind the rainbow and that becomes a natural stopping point and I don't have to continue them past the rainbow. I like creating those little markers for myself. And I'm gonna do the hat on a separate layer. And notice I'm moving quickly through this because I personally feel like these parts aren't, this isn't the final. This is not, it's a little more detailed and a little more focused than the color mock is 'cause we're doing it on layers and we're like parsing it out, but it's not necessarily the details yet. I like to do the details at the end and bring it all together, so. This is really just to get us to that place where we can tie it all together. And I'm just kinda toggling between the brushes that I like. I like a little bit of variety, I like to use brushes that have a little grit and texture to them, I think that makes it more fun and interesting. I'm not necessarily interested in this looking like a vector illustration, I want it to look more pixelated and textured and gritty. So those are the brushes that I'm using, but you might like it to be more clean so you might create a collection of like, really clean brushes that you like and you might use the lasso tool more and the hard eraser tool more. It really depends on what you like. So we've got a pretty good group here. I'm gonna make this a group and I'm gonna label it "Green shirt." For the shirt detail, just I'm gonna do this really quick so I can show you how to use a mask. So you're gonna use a mask, you select the layer you wanna mask, and you tap mask and it creates this new layer on top but you can see how they're kind of attached. So this masking layer will make it so that you don't have to erase your initial layer, you're not actually destroying your initial layer, you're actually just creating almost like a cover, so whatever your drawing is blocking out the bottom layer. I'm gonna grab the brush I wanna use, I wanna keep it the same size and I just want to create a detail that looks like the background is coming forward, that background is becoming the line. If you don't like it, you can actually just delete that mask and start over, so you can grab a new mask, and do it again. But it makes it so that anything you put underneath on this layer, if I was to do something in red, it's gonna be blocked out. So nothing I do on this green shirt layer will show where the mask is. Now I'm gonna add the book, which I'm gonna do in yellow. And I'll add pages to it. And it can be as simple as just a few lines. For the eyes, I'm gonna put the eyes and face details on the hat layer. I'm gonna use the pencil. I don't think that you need to get wildly detailed like I said, but you do wanna get like some of the information down and then you can go back and refine

it. So we have the green shirt, pretty much all the information is there, and now we're gonna work on this person. I'm gonna use my pencil for the shirt. I want it to be a little bit bigger but I don't want it to be too big 'cause I actually, well, we're gonna do it in red. I wanna play around with texture here using a smaller pencil or pen, so. We've done larger brushes and then carving them out and then I do think that it's valuable to start doing smaller brushes and filling them in. So this is a small pencil. And we're gonna fill up the whole shape with this like scritch-y texture. And I like these parts where it's leaving gaps. Okay. So I have the shirt pretty much filled up, I'm not gonna like, fix these areas where you can see the background through the shirt 'cause I actually really like that, I think it gives it some extra interest or extra texture or contrast to it, so. We're gonna keep that, and we're going to do the face. Which I like that the face is darker. And then is using like almost a subtraction method to get the details. I'm gonna use a different brush. I want it to be bigger. For the hair. I do a pencil over the top. And then let's do a mask again for the eyes. And then go on the hands on the same layer as the head. And again I'm just focusing on shapes, I'm not worried about the fingers being correct or if I'm making a hand correctly. You can always erase it. I just think it's such a waste of time to get so concerned about that. Personally I feel like we don't draw and paint and do all these things in order to be correct about anatomy. Some people do, but I don't. (sniffs) Right there. I'll add a book. Maybe we'll do it in blue. I'm gonna keep going on my mid-layer and you should too. We're gonna come back and focus on our details later, so for now just get as much as you can down, as much information as you can down and then we'll move forward. You can see all the mid-layers I have down. I've got them all grouped up, I've got pink shirt, red shirt, green shirt. I got the kiddo. And now I'm going to add a new layer for our lettering. So I'm going to turn back on the sketch and I'm gonna go up to the control panel and go to Add and I'm gonna Add text. I'm just doing this as a guideline, so "Support your local library." And then you can edit the style and you can actually increase or decrease the size. I have mine, I wanna put it up above so I can see it. And bring it down here. So, I have it down here. And I want it to kind of use it as a guideline, I'm not gonna use... You can import fonts and you can like, buy fonts from different designers or people who create lettering. But I like the idea of it being handwritten, I feel like it feels more cohesive with my style, so I'm just gonna play around with this. Edit text, and I'm going to change the kerning so it's a little bit further apart, because when you're handlettering or handwriting the pencil can be a little bit thick so I want a little more space in between them. So you increase the kerning or kerning and it like separates the letter more, gives you a little more space. And if you decrease the size it gives you more room to have it all in one line. So this is gonna be almost like a sketch layer. I'm gonna do my handlettering on top of it and I'm gonna turn the opacity down on this. I'm also gonna turn the sketch off. And then I'm gonna come up to my new layer and my new layer is where I'm gonna start handlettering. I'm gonna use blue, and I'm gonna use my pencil. And this is where you might want to increase your streamlining to make it so that it does snap to a little bit more and isn't as wobbly, but depends on your style. There's plenty of artists who like a little bit of that like wobbly quality to it. So I'm just using this as a guideline, I'm not actually mimicking the font. It just makes it so that it can be super even. A lot of times with my handlettering I will do millions of sketches first and then use my sketches as the guideline, but for the purposes of this, this isn't a lettering class. This is more to show you how you can use text and how you can play with lettering and start to teach yourself lettering using the Ipad. All right, so we'll turn off that. And I think that looks pretty good. I might make it a little bit smaller, a little more centered. Then you can keep playing with that. Now we have our lettering down and we're gonna focus on adding in details, so I wanna add some details to a few of these shirts. I feel like there's something missing here so we might add a

backpack or something from our list, our brainstorm list if you get stuck. You can always go back to your brainstorms and see what lists you made of everything. And we'll just kinda mess around. I'm gonna delete that. Now let's go into this little one. And start to play around with adding a pattern to the shirt. All right, so I have that shirt detail down. And I'm gonna come over here and play around with the detail on this one. So I'm gonna minimize that, I'm gonna go into the green shirt folder and I'm going to add a new layer for the detailing. And I'm gonna use a white pencil, I grabbed the 6B pencil. And I'm just gonna add some polka dots to his shirt. Your detailing process doesn't have to be anything super fine-tuned, it doesn't have to be that intense. It can just be as small as adding tiny flecks of color in a certain area or going back and adding drop shadows to certain areas and just making it so that things feel a little more exciting. I definitely like to add detail as a way to kind of draw my eye around a painting, so we're gonna continue to add detail to do that. I think on this shirt I wanna add more of a graphic design because I really like adding food things to shirts, so I think I'm gonna put an egg, like a hard-boiled egg on here. I have my new layer. I think that's funny. A little hard-boiled egg shirt, why not? And then for this shirt I think I'm gonna do, where are you, like tiny stripes. I'm just gonna add a few stripes to the top and a stripe on the sleeve. Ooh. Now I wanna focus on the areas around the people, I feel like there's opportunity for something fun to happen in each of these spots. So I'm gonna actually add a little more texture to each of these ones, I'm gonna go into my background layers and I'm actually gonna isolate each layer and add a little more texture on top, so to do that I wanna select each portion or each shape and then add a different layer, so I'm gonna select this layer. It isolates just the gold layer, and I'm gonna add a new layer and I can actually just draw within that selected layer but it's not on top of the gold, so if later I decide to get rid of it I'm not getting rid of the whole thing. I'm just getting rid of the texture that I'm adding. And for this as we move into like adding more texture I think it's okay to play around with some different brushes. I just think that having the limited brush library is really important as we get most of the information down. 'Cause it's gonna make it easier for you to streamline your illustration, move quickly and not worry about being perfect or spending too much time on toggling between a bunch of brushes. So I'm gonna go into my favorites brush selection and see if I can get, yeah I like these like spray paint almost textures. And you can see it gets really small but it also gets really, really big. So I'm gonna get pretty big with it. I'm on my new layer. I have my brush. And I'm gonna do it in yellow. And you can see how it fills it up pretty quick. And I kinda like that. I can also go in, you know, don't forget the opacity. I can go in and play with the opacity and kind of tone it down a little bit if I feel like it's too intense. So I'm gonna do that for each of these little ones, and then I'm also going to start adding a little bit more. I might, on top of that, create a new layer. And do even more texture on top of that with a hand-drawn pattern, so using yellow again on a new layer. I'm gonna start adding in even more texture. So I'm gonna do that for each of these layers. I've got all of my details in, I feel like I'm at a place where I'm ready for things to be done. But the final thing that I think we should talk about is adding contrast through playing with background color. So the background color on here is just the screen white or the white that they give you when you get a canvas. And I think that it's really nice to play around with that even if it's just a little bit, so. I created a new layer underneath all of these layers and I'm gonna go over to my yellow 'cause it's in the same family and just see what happens if I add this yellow in the background. I like that a lot but I kind of, I think that it could pop a little bit more over here so I'm gonna see if I can gray it down even more. I like that color and I can keep playing around with it, you could keep, I'm gonna save it. You can keep messing around with the color. As many times as you want, you can even see what happens if you get it to be really dark, so let's see what happens if we do a really dark color on the

background. That's really awesome, it stands out. I feel like it also highlights all of these different moments of overlay that we played with. But I'm gonna keep it pretty light for this one. I like that one we made up. And then I wanna add one more final layer of detail and texture underneath, I liked the polka dots that we did here and I kind of wanna echo it in the background, so I'm gonna grab my dark pencil, and I have a new layer on top of my background layer so it'll all sit behind here and I'm just gonna spend some time creating almost like a wallpaper. And I'm just gonna fill this whole thing up. I've finished the background and the piece is complete. And I thought it would be nice to go through each of our layers just to see each of the things that we created and what steps we've taken. So, we have our color mock that we had invisible at the top. We also have our sketch that we lowered the opacity on. We have our foreground. And without the foreground you can see that's a lot of rainbows, clouds, a lot of detail on the foreground. We also have our lettering. We have a kid. The backpack that I added in to fill that spot. Our pink shirt person listening to the iPhone. Egg shirt lady. And green shirt. And then we have our background. That's a whole chunk, right, has the rainbow. The four shapes. All the different textures we added and the shadowing. And then we have our backdrop. And then we have which you'll be able to see once I take all of these away, our sketches and our brainstorms. So we did a lot to create this piece and I think at this point, you've probably got a good idea about how much work goes into creating an illustration and how important it is to take your time creating your sketches, your color mocks and all the details that go into it. There are many different ways you can export your files depending on what you're gonna be using your project for. I like to use Dropbox, but any sort of file-sharing and file storage externally is a good idea especially when you're using an Ipad. You don't wanna slow down your computer or make it so that you're not able to do large file paintings or anything like that. So keeping it so that it's externally stored is the best way to go. I'm gonna show you how to do that. To export your files you wanna go into Share in the control panel. So there's a couple of different ways that you can share it. I typically will save it as a ProCreate file. And so it's gonna create the file for me. I like to save it as a ProCreate file because it retains all of the layers and I can open again in my ProCreate whenever I'm ready to use it. I just don't wanna count on all of my images being saved within the software, I like to have it externally stored as well. So I would save it to Dropbox. Now that you've saved your files you can access them later to tweak some small portions within the layers that you have. This is important so that if later on, you wanna access your file or a client wants you to access your file and make small changes, you can. By now you'll be able to see that you can move from your sketchbook and working with a pencil and paper into actually working on your Ipad and creating final digital illustrations.