



ПЕРВАЯ  
В РОССИИ  
КНИГА  
ПО ЦИФРОВОМУ  
РИСОВАНИЮ



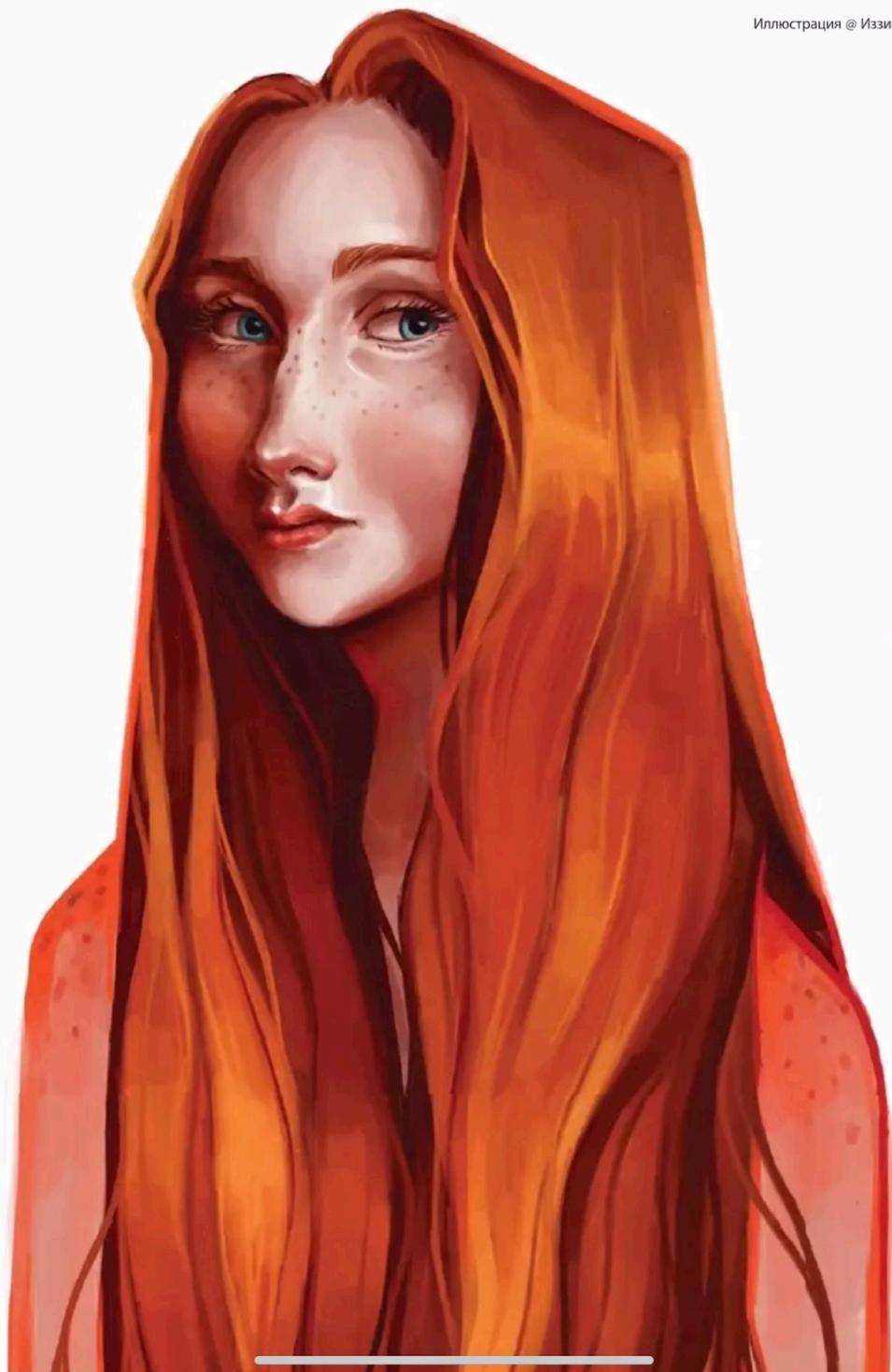
# Procreate®

Learning to create masterpieces in iPad





Иллюстрация @ Иззи Бёртон



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# Procreate®

Learning to create masterpieces in iPad

БОМБОРА™

Москва 2020



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BEGINNER'S GUIDE TO DIGITAL PAINTING IN PROCREATE

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Добро пожаловать в Procreate!

Уникальная программа как никогда популярна среди диджитал-иллюстраторов: множество кистей, возможностей и настроек для создания графики делают ее идеальным инструментом для развития в творческой сфере.

Неважно, кто вы — новичок в мире цифровой живописи или опытный пользователь на полях Photoshop и других цифровых редакторов. В этой книге собрано все, что вам нужно, для того чтобы освоить программу, завоевавшую множество наград и покорившую весь художественный мир.

Благодаря Procreate вы узнаете:

- Какой стартовый набор инструментов необходим каждому художнику?
- Как создать собственного персонажа?
- Возможно ли совмещать диджитал и традиционное рисование?
- Как создать настоящий шедевр при помощи планшета?

Берите в руки гаджет и apple pencil и откройте для себя многогранный мир цифровой живописи!

УДК 004.92  
ББК 32.973.26-018.2



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# Entry

## LLUKAS PAYNEADOR

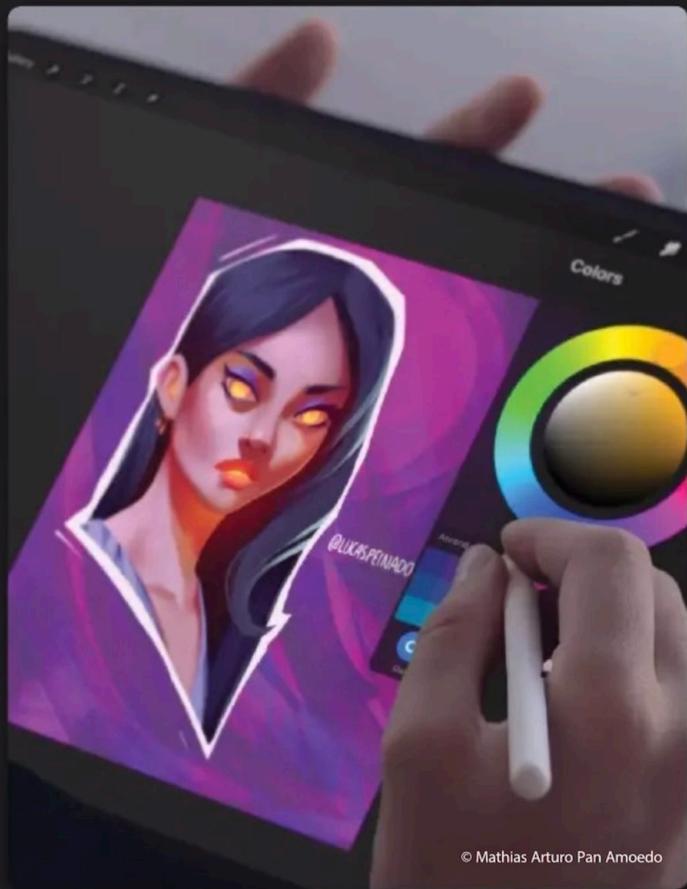
Welcome to Procreate! It doesn't matter who you are - new to the world of digital painting or an "experienced" user of Photoshop and other graphic application - this book contains everything you may need.

Let's start with the fact that Procreate is a digital painting and drawing app designed for iPad and Apple pencil. (It's also available on iPhone in the form of Procreate Pocket.) Savage Interactive, a procreate-based company, works closely with the art community and actively encourages any questions and suggestions from all CG (computer graphics) professionals. The result of their work in front of you: it is a soul-friendly program with intuitive control, designed specifically for CG artists.

Simple and comprehensible menus, as well as sensitive sensory navigation, providing you with all the necessary tools so that you can create a beautiful illustration with just the touch of your fingertips. The app not only became a wide-ranging program for everyone who has an iPad, but quickly turned into a tool popular in the professional fields of illustration and entertainment.

The software that Procreate uses makes it the perfect application for drawing on the go - draw pictures at home, on the bus or on the plein air. The fact that Procreate is released exclusively for Apple means that there is an additional mess in the software on your desktop and any problems with the rigid dis-com.

▼ Create masterpieces on the go with Procreate on your tablet



© Mathias Arturo Pan Amoedo

## CHOOSE YOUR OWN TOOL

You can use either an Apple Pencil stylus or any pen-stylus of another firm when working in Procreate. However, the Apple pencil, which is usually preferred by professional artists, will give the optimal result: after all, it has advanced pressure and tilt functions, which were specifically designed to create a wide range of elements and effects that mimic traditional painting. While you can also use third-party styluses, if you want to make the most of Procreate, you should still purchase an Apple Pencil stylus. Do this as soon as you are ready for serious practice.

# WHAT IS DIGITAL PAINTING?

For beginners at CG, we'll briefly talk about the concept of digital painting to prepare you for your first screen experience. Although digital painting, which is designed for indie-based needs such as Procreate, is in many ways similar to working with traditional material, the drawing process itself is very different. Perhaps the most important thing is that CG images are usually lined up in layers, and you decide how these layers will interact with each other. For example, you might want one layer to affect the other, just as the layers of the edges fall on each other, and you can work with one layer independently of the others. This allows you to isolate specific areas of the image and highlight certain time stages when creating a production, thus saving time and getting the opportunity to focus on the creative side of the business.

In Procreate, you can also create your own brushes, change the odds, and easily correct the image with a single click - all of which provide flexibility and speed that are unlikely to be up to you in traditional painting. Plus, you have a set of tools and colors at your disposal! This is ideal for working at the table, on or on the go or out of the house - you don't need to wash dirty brushes or mess about damaged paper.

At first, working with the screen can still be difficult, but the intuitive attitude - which makes the process understandable and enjoyable. Good knowledge of the attached and constant practice - these are your keys to success, so turn the page to get the most out of this book and travel to the world of numerical painting.



The final version of the illustration by © Evelyn Stokart

# HOW TO USE THIS BOOK

A place with talented professionals from the field of illustration we have compiled a book that is designed for creative minds, so far little familiar with Procreate. That's why we advise you to start with the reading of the introductory chapters. The Start section will provide you with a quick overview of the interface and explain how to create and organize files. Following this, the chapters of Gestures, Brush, Color, Layers, Highlights, Transform-Mation, Settings, and Action will look at the various tools in the Procreate program.

Each chapter will introduce you to the basics of using Procreate and talk about the

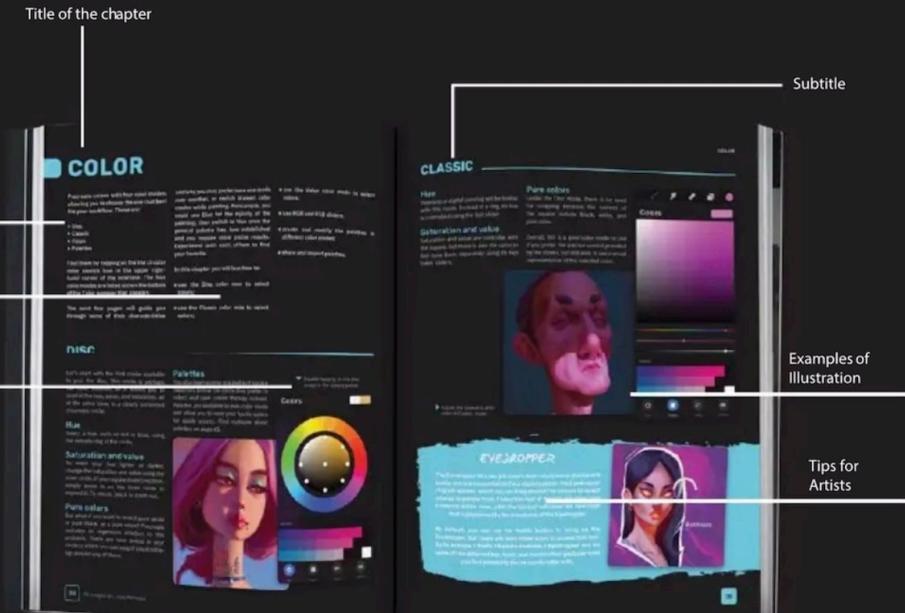
personal techniques, tools and technical techniques are needed in digital painting, and will share tips on how to incorporate this knowledge into your own workflow. Carefully familiarize yourself with each chapter and for the best effect, experiment with the information as you read.

After reading the introductory part and learning basic skills, move on - to eight projects-lessons. They are scattered with a set of themes, styles and methods; exercises from the book step by step and will teach you to create illustrations in Procreate. At the beginning of each project, we compiled a list of tasks that includes creative

techniques that you are gradually learning in the process.

In the opening chapters of the book and in the second-swarm, the design part you will find under-fairy tales for artists with useful co-views and creative works.

At the end of the book there is also a glossary and a handbook of tools - they can be accessed as needed.



Introduction to the Project Project Title

Step-by-step instruction



Downloadable Materials

Lesson goals

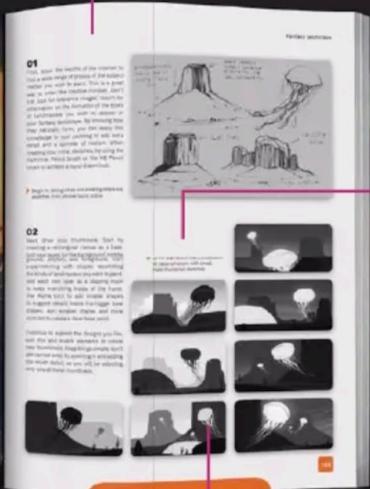


Image Caption

Step-by-step instruction in pictures

## DOWNLOADED

The artists who have worked on this book have collected a number of download materials to help you learn. You can find a half list of such materials at the end of the book (on page 208). These include custom-made brushes that you'll need to work in the Projects section, as well as step-by-step time-lapse video and contour graphics. Make sure you download the necessary materials before embarking on a work on the projects.

Those lessons, which are attached materials for download, will be marked at the beginning of each chapter with an icon in the form of an arrow.

CTP. 208



▶ Look for this icon where there is materials for download

## GESTURES FOR THE TOUCHSCREEN

As mentioned, Procreate uses a set of special gestures for specific actions. For example, to reverse the operation, tap the touchscreen with two fingers.

In order for you to remember most of the gestures and learn how to use them, we use the following designations in the book:



Touch the screen and hold it with **one** finger



Touch the screen and hold it with **two** fingers



Swipe aside



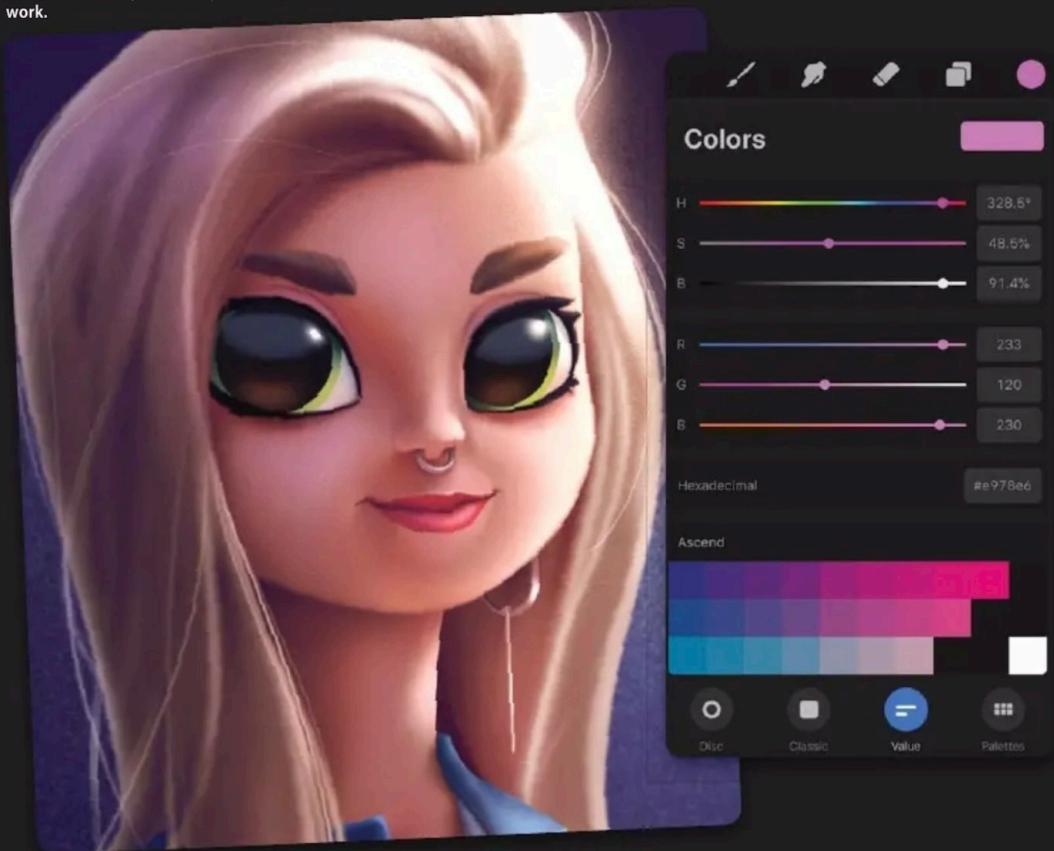
Swipe to the side, holding finger at the bottom

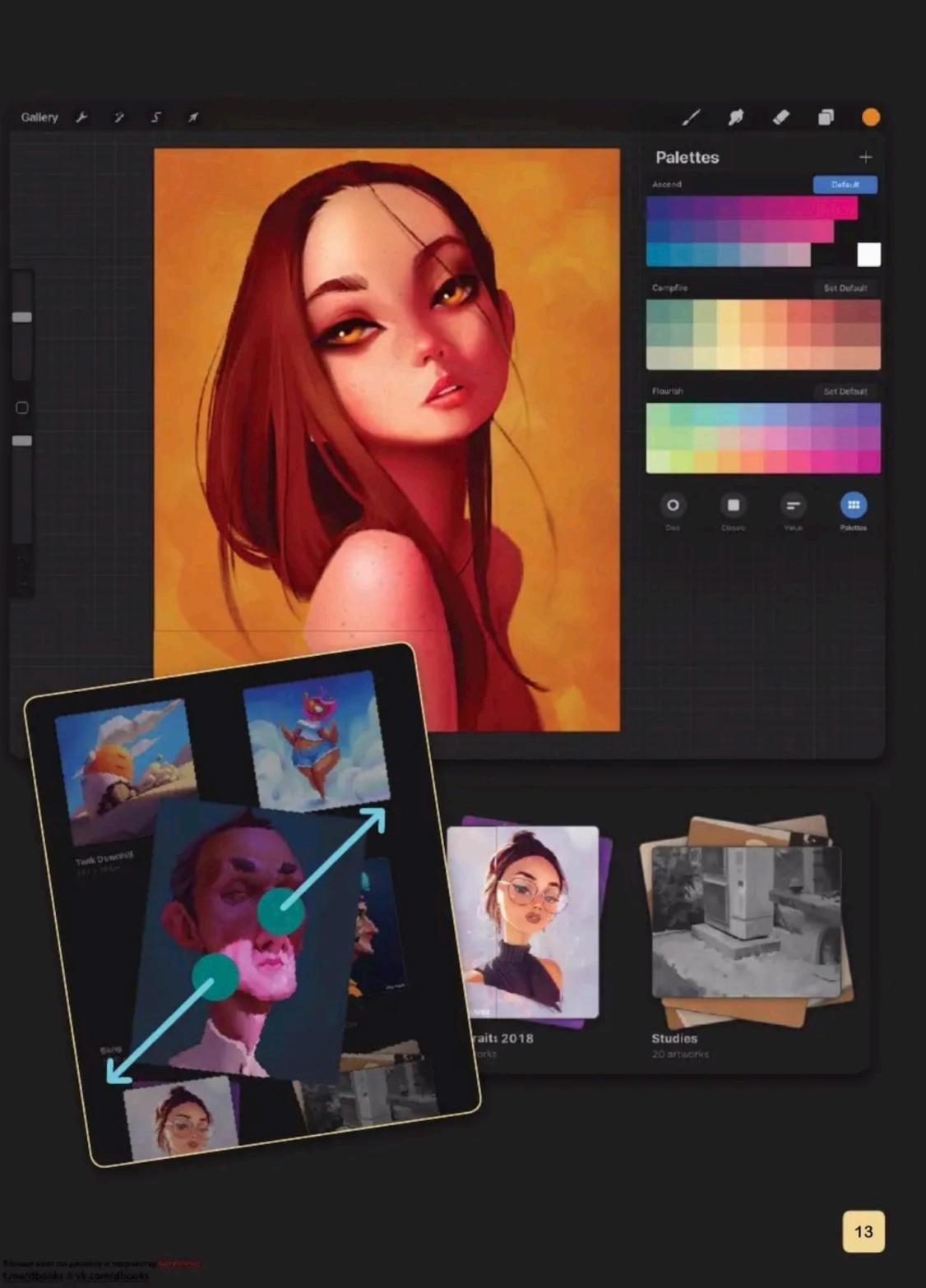
# GETTING STARTED

So, you've got an overview of everything that can be found in this book -- what's next?

It's time to explore all the tools that The Intuitive Procreate has, so get ready to click, swipe, and draw your own path in features this app. This section takes you to the beginning, and you'll find that there are many useful ways to create a new canvas. You will discover all kinds of methods and techniques to help strengthen your creativity, starting with organizing the workflow and applying quick and clever gestures and ending with all, what you need to know about brushes, color, layers, effects and many other aspects of the work.

You'll even learn how to customize your app to your needs. So grab your iPad and start through this section to get the skills you need, and then come back here as needed. Soon you will begin to create a beautiful digital art.





# User Interface

In this chapter you will learn:

- Navigate the basic elements of the user interface
- Navigate the gallery screens and canvas.

Procreate User Interface -

It is an interaction tool with the program, which consists of menus, icons and buttons. The first thing you'll see on UI .  
Procreate is a gallery where you have to create and organize files.

It will already have a few examples of works from the app itself.

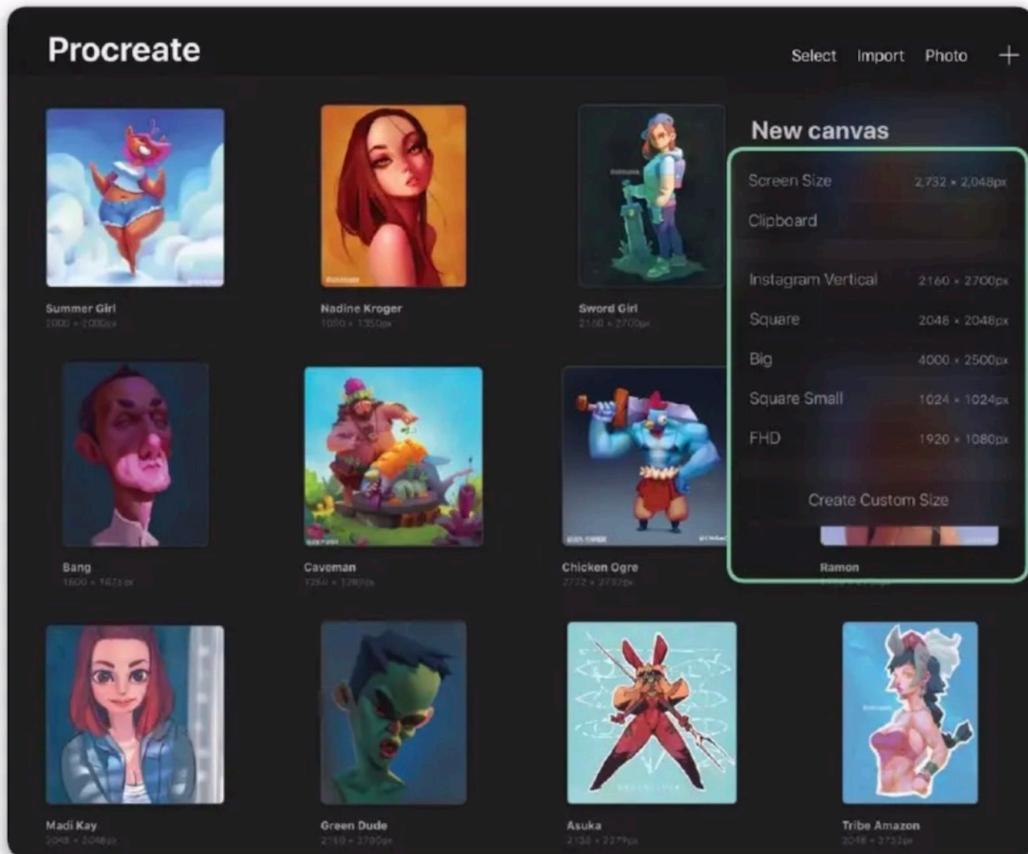
By clicking on the Procreate logo, you can find out what your version of the program is. Procreate releases regular updates at no additional cost, which guarantees constant software optimization.

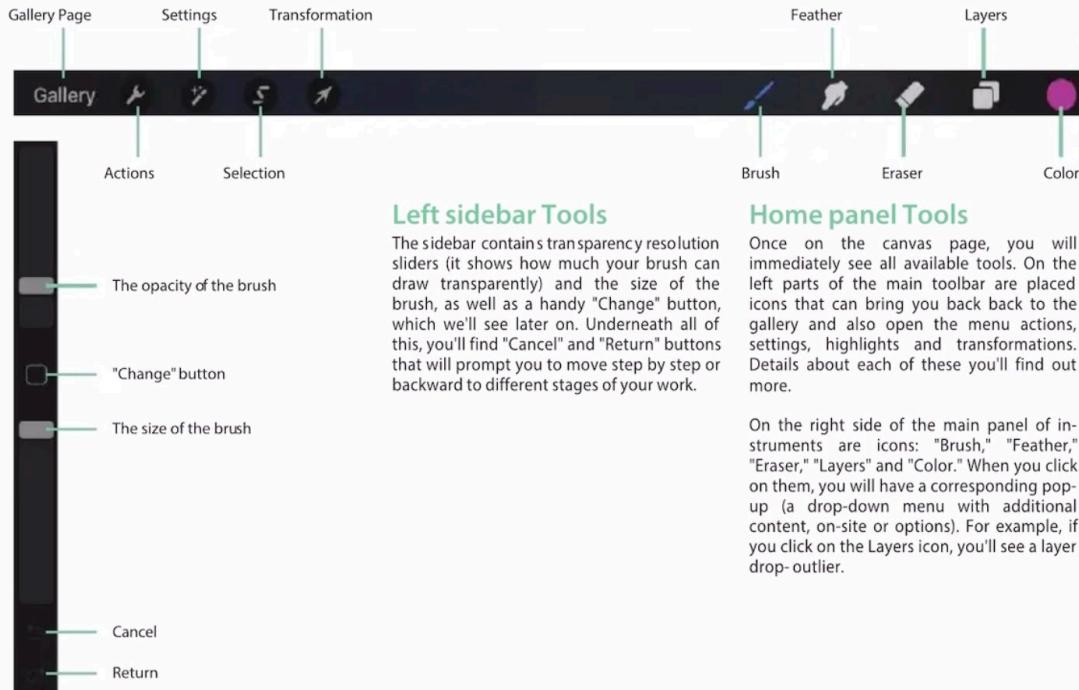
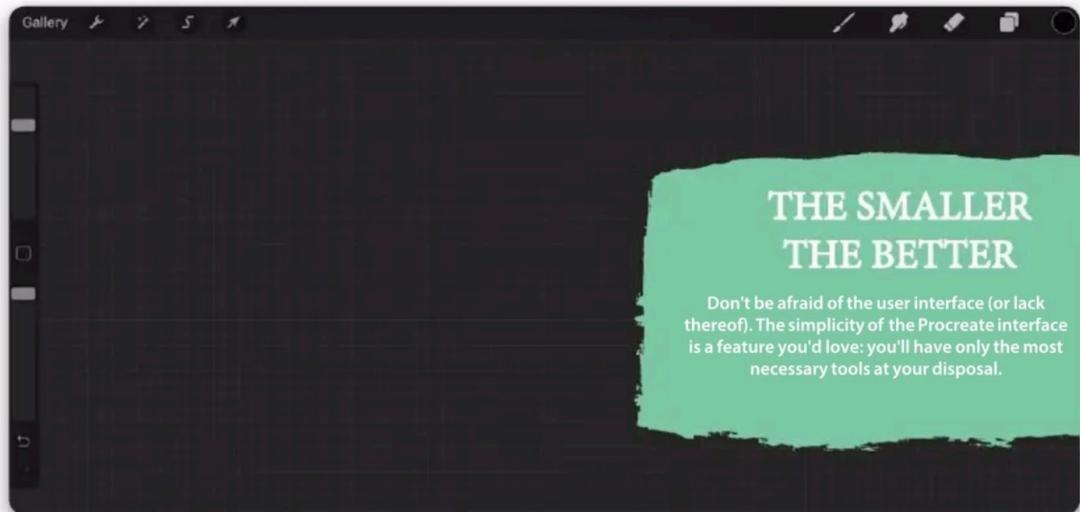
In the top right corner of the gallery are the following options: choose files, import files from your device or from your photos, and create a new blank canvas with a given stery difference.

If you click on one of the examples or create your own illustration, a canvas will appear on the screen. Exactly in this section of the app you will spend most of the time.

If the screen is not locked with your iPad, you can choose a book or album orientation, and the interface adjust to your device.

▼ Procreate Gallery shows all your canvases





### Left sidebar Tools

The sidebar contains transparency resolution sliders (it shows how much your brush can draw transparently) and the size of the brush, as well as a handy "Change" button, which we'll see later on. Underneath all of this, you'll find "Cancel" and "Return" buttons that will prompt you to move step by step or backward to different stages of your work.

### Home panel Tools

Once on the canvas page, you will immediately see all available tools. On the left parts of the main toolbar are placed icons that can bring you back to the gallery and also open the menu actions, settings, highlights and transformations. Details about each of these you'll find out more.

On the right side of the main panel of instruments are icons: "Brush," "Feather," "Eraser," "Layers" and "Color." When you click on them, you will have a corresponding pop-up (a drop-down menu with additional content, on-site or options). For example, if you click on the Layers icon, you'll see a layer drop-outlier.

▲ On the canvas screen you can find all the necessary to draw tools

# Installation

Now that you have basic knowledge of the Procreate interface, we can take a closer look at the process of creating a new canvas to work and organize your gallery.

In this chapter you will learn:

- Create new canvases
- Delete, duplicate and share fai-lami from your gallery Choose a work-in-the-type of file.
- Reorganize and collect files in stacks (stacks);

● Navigate the files quickly, looking at them in previews and not opening them.

● select multiple files to make the same thing over them.

## CREATING A NEW CANVAS

### Preset

#### The size of the canvas

There are several ways to create new canvas in Procreate. To create a blank canvas, click on the "+" button in the top right corner of the gallery. There will be a drop-down menu with several sizes - click on the desired. The file will open immediately and you will get on the canvas page.

### Importing files and photos

By clicking on Import, you'll find yourself in the file browser on your iPad - you can import files from documents iPad, from iCloud or Google. Clicking On "Photo," you'll also be able to import photos from your device, which is useful if you want to work with screenshot or photo taken by your device.

#### Creating a new canvas arbitrary size

You can also set your own

Canvas size: Manually choose the width and length, pixel frequency, color range, and rename file. By clicking on "Create, you'll find yourself on the canvas page. Set parameters will appear in size patterns, the next time you create a new canvas.



Nadine Kroger  
1080 x 1350px



Caveman  
1280 x 1280px



▼ Click on the "+" button to create a new canvas

Select Import Photo +

## New canvas

Screen Size 2,732 × 2,048px

Clipboard

Instagram Vertical 2160 × 2700px

Square 2048 × 2048px

Big 4000 × 2500px

Square Small 1024 × 1024px

FHD 1920 × 1080px

Create Custom Size

▼ Create your own canvas patterns



Sword Girl  
2160 × 2700px



Chicken Ogre  
2732 × 2732px



## New canvas

Screen Size 2,732 × 2,048px

Clipboard

Instagram Vertical 2160 × 2700px

Square 2048 × 2048px

Big 4000 × 2500px

Square Small 1024 × 1024px

FHD 1920 × 1080px

Create Custom Size

▼ Create your own canvas patterns

## SAVE MOST OFTEN SIZE USED FOR FURTHER USE

Procreate automatically saves any sizes you set, so create multiple templates with different settings and give them names. This will save you time when creating a new piece, especially if you often use the same canvas size.

# REMOVAL, DUPLICATION AND EXCHANGE

---

It's easy to delete, duplicate, and share files. Swipe the files from the gallery to the left to trigger the menu of these three options.

## Remove

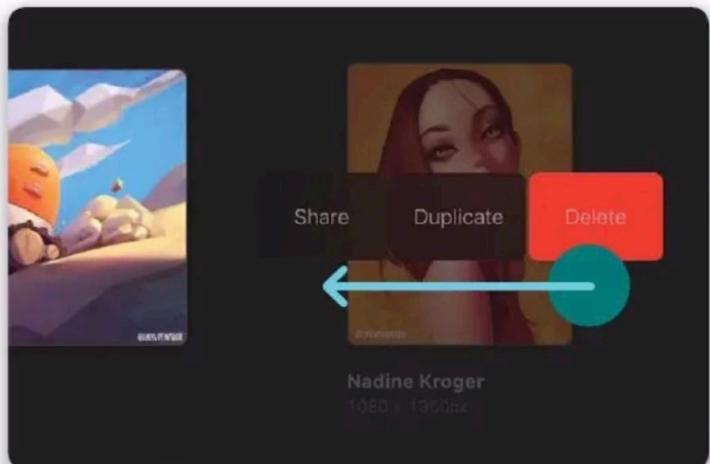
This command allows you to delete the file. Use backup regularly as you restore a remote canvas That's impossible.

## Duplicate

The duplication will create a copy of your file. This option is useful if you want to make major changes to the work or save several versions of it.

## Share

Finally, this will allow you to export your canvas in several formats. We'll tell you more about the formats In the next section..



▲ Share, duplicate or delete files by swiping your finger to the left

# FILE SUPPORT

---

Procreate has gradually started working with a wide variety of formats, starting with its own original format PROCREATE and ending with mandatory PSD, use in Photoshop. Consider a number of formats that you can use to understand the benefits of each.

## PROCREATE

Because PROCREATE is the original app format, files in it need to be export in case you need to reopen them in Procreate. The format retains information about layers and also it has a unique feature to record timelapse video of your work (We'll talk about this feature in the "Actions" on page 66).

## PSD & TIFF

In addition to the PROCREATE format, only PSD and TIFF support layers.

Use any of these formats to save layer information and work with files in other programs.

## PDF

PDF — It's a suitable format for printing images.

## JPEG и PNG

JPEG и PNG — Are the best formats for to share images digitally. JPEG does not retain information about transparency, but in PNG this option is laid down, so if you need a transparent background, use the second option.

— give it the best resolution to download to the site or the maximum allowed. You can export timelapse videos in the form of:

- Animated GIFs with a loss of quality but compatible with the widest possible range of software.
- PNG images are of better quality but compatible with a smaller range of software.
- Animated MP4 if you want export videos instead of ringed animation and you don't need Transparency information.

## Timelapse video

Another advantage of Procreate — it's Easy to export timelapse videos straight from your files. This one the tool converts the layers of the canvas into step-by-step animation. You can set the speed of playing the video yourself and choose the quality of the exported file

Image format menu offers different export options for your work

Select
Import
Photo



Summer Girl  
2000 × 2000px



Nadine Kroger  
1080 × 1350px



Sword Girl  
2160 × 2700px



Bang  
1500 × 1875px



Ramon  
2700 × 2700px



Chicken Ogre  
2732 × 2732px



China  
2160 × 2700px



Madi Kay  
2048 × 2048px



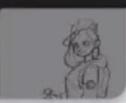
Asuka  
2150 × 2279px



Green Dude  
2160 × 2700px



Sketches



Cartoon Girl

Share
Duplicate
Delete

### Image Format

- Procreate
- PSD
- PDF
- JPEG
- PNG
- TIFF
- Animated GIF
- Animated PNG
- Animated MP4

# ORGANIZATION AND RENAMING

Several works can create a small mess in the gallery. By now, it's extremely easy to organize files in Procreate. You can re-deliver and rename your file, as well as create stacks right in the gallery.

## Reorganization in stacks

To move the file, just press it with your finger and drag it to the right place.

If you put one file on another, they form a stack, a group of files. It's a great way to organize a gallery's pro-travel to quickly find the right canvases.

The benefit of stacks is that they can be moved as if they were single files, and individual images can be removed from them.

## Renaming the file

An important part of organizing space in a gallery is renaming files and stacks. Just click on the name file or stack to call the file on the screen, and ask a new name.

▼ Hold and hold the image to the right  
Place - put one file on top of another to create a stack



Nadine Kroger  
1080 x 1350px



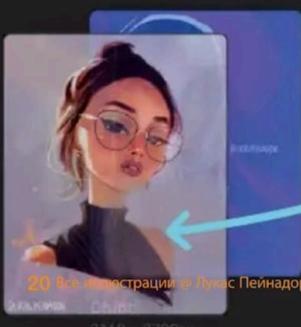
Mayman 3  
1080 x 1350px



Ramon  
2700 x 2700px



Caveman  
1280 x 1280px



Madi Kay  
2048 x 2048px

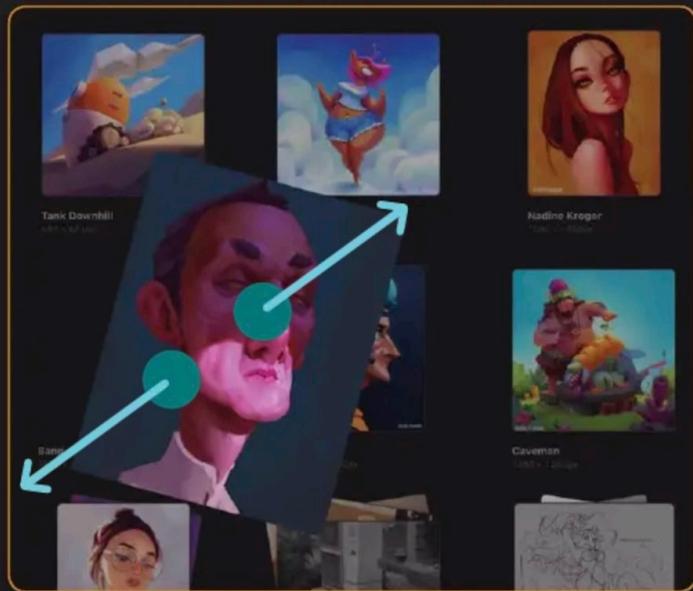


Green Dude  
2160 x 2700px

## Preview

Preview mode lets you see all your files on the screen right away without opening them. This is very useful, for example, if you need to collect work in the port folio, but you do not want to import each picture individually. You can make all the permutations right on the gallery page.

To open a preview of a particular picture, you need to increase it by pinching two fingers. Then swipe the image finger left to start flipping slideshow of all the files in the gallery. Better just create a stack of images first, that you want to consider and then already open the previews. Then the slideshow will show only those files that are in the selected stack.



## ORGANIZE YOUR GALLERY FILES

Keep gallery space in exemplary order: Create a "In-work" stack, as well as separate stacks for still lifes and "Living Nature for sketching models. You can also classify canvases in the gallery as "Sketches" and "Finished Works," for sketching models. You can also classify canvases in the gallery as "Sketches" and "Finished Works." Use this method to properly organize the space gallery and quickly find the right work.

▼ The right way to organize your canvases in the gallery will make it easy to find the right



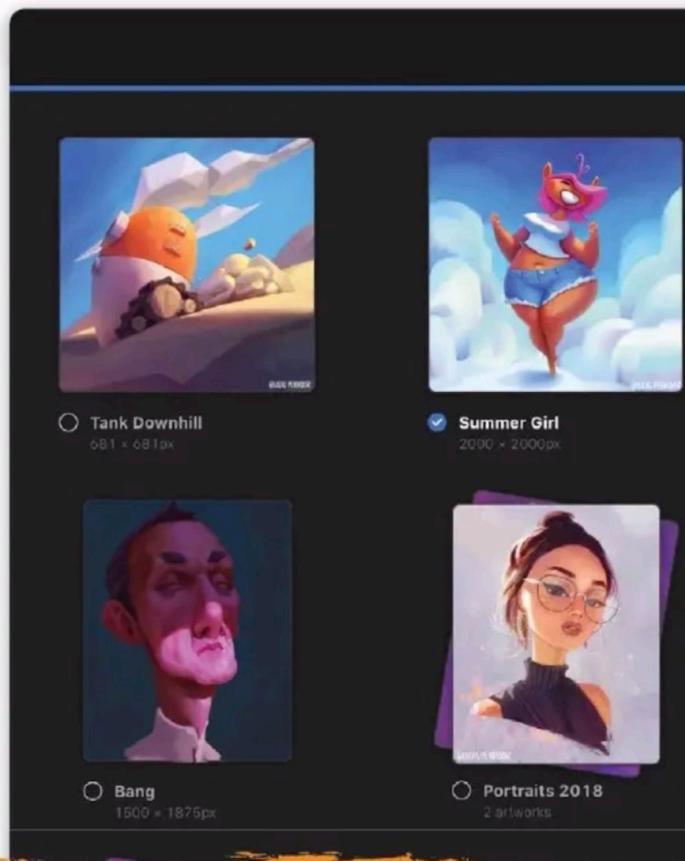
# Select

Select Import Photo +

If you want to apply the same thing multiple files, you need to use the Select button. It is located in the upper right corner of the gallery. By clicking, you'll be able to select a few files and produce over them the following Actions:

- Group,
- View,
- Share
- Duplicate,
- Remove.

This option also allows you to quickly create groups of multiple files and back up your entire gallery on the Internet or on another device.



## TURN OVER YOUR FILES

One of Procreate's fine tricks is the ability to change orientation of the image directly from the gallery. For example, if you created a picture in portrait orientation, then, returning to the gallery, where the orientation of the file is set as an album, you will immediately see in the preview that the picture is on the side. While in the gallery, Click on the file with two fingers and turn. The illustration will be rebuilt into a horizontal or, accordingly, vertical Position. This feature is especially useful if you want to be quick change the orientation of the canvas without opening the file.



The Select option allows you to flip files in the gallery

Stack Preview Share Duplicate Delete X



✓ Nadine Kroger  
1080 × 1360px



✓ Sword Girl  
2160 × 2700px



○ Ramon  
2700 × 2700px



○ Caveman  
1280 × 1280px



○ Chicken Ogre  
2732 × 2732px



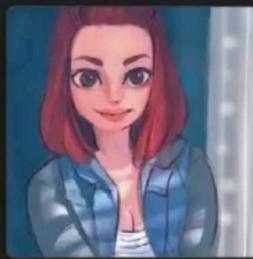
○ Maymac  
2160 × 2700px



○ Wip  
4 artworks



○ Figure Drawing  
2 artworks



○ Madi Kay  
2048 × 2048px

► Use the "Choose" option to produce same actions over multiple files

# Gestures

Теперь,

Now that we've looked at the gallery, let's turn to the canvas.

As mentioned in the User Interface section (p. 14), one of the features of Procreate that distinguishes the application from many other programs is the minimalism of its interface. With gestures, Procreate can remain a full-featured digital painting app that doesn't need dozens of menus hanging out in front of your picture.

"Gestures" is a necessary element of work you in Procreate. In this chapter we will tell about each of them.

The gesture control panel allows you adjust each of them to yourself, to develop maximum speed Work. We'll talk about it in detail. Actions (p. 66).

In this chapter you will learn:

- Navigation in Procreate
- Use gestures to increase your speed;
- Cancel and return to them using gestures and buttons on the left sidebar tool.

- Call the menu to copy and paste items on your canvas;
- Use gestures to clear the layers.
- Use gestures to align the canvas in the size of the screen.

## GESTURES AND NAVIGATION

The main gestures in Procreate are the ones that are used to navigate on the canvas. These include ways to enlarge and reduce the image moving the canvas across the screen. All these The options are intuitive.

simple intuitive gestures allow you to change the look of your illustration so as easy as if you were working on paper.

you want to enlarge some details of the picture, and then immediately look at the general plan. For a quick pinch, fold two fingers on the screen, quickly connect the tips and tear off the surface.

### Increase and a decrease

To enlarge or reduce the image, just hold it with two fingers, and then spread them (for zoom) or fold (to reduce) like a pinch.

### Screen Size Alignment

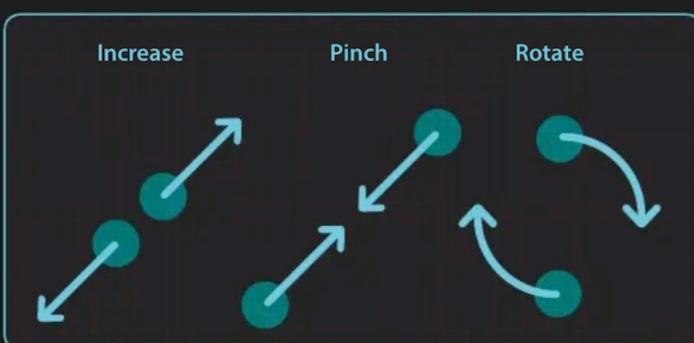
Another useful gesture when working on an illustration is a quick pinch. This gesture aligns the canvas to the size of your iPad's screen, which will come in handy if

### Turn of the canvas

Like a magnification gesture, hold the image with two fingers and then rotate them. The canvas will then turn.

### Moving the canvas

With a similar motion, you can move the canvas around the screen. Hold the canvas with two fingers and drag it to the chosen location.



► Жесты прости и интуитивно понятны

# CANCELLATION AND RETURN

"Cancel" and "Return" — is Necessary in any digital painting program.

"Cancel" allows you to do step back and cancel the previous action on the canvas, and "Return" - to return to the previously cancelled action. Because you won't use the keyboard on iPad (although, if you like, you can control gestures through keyboard buttons) both of these commands are executed using Gestures.

## Cancel

To undo the action, tap the canvas with two fingers.

## Return

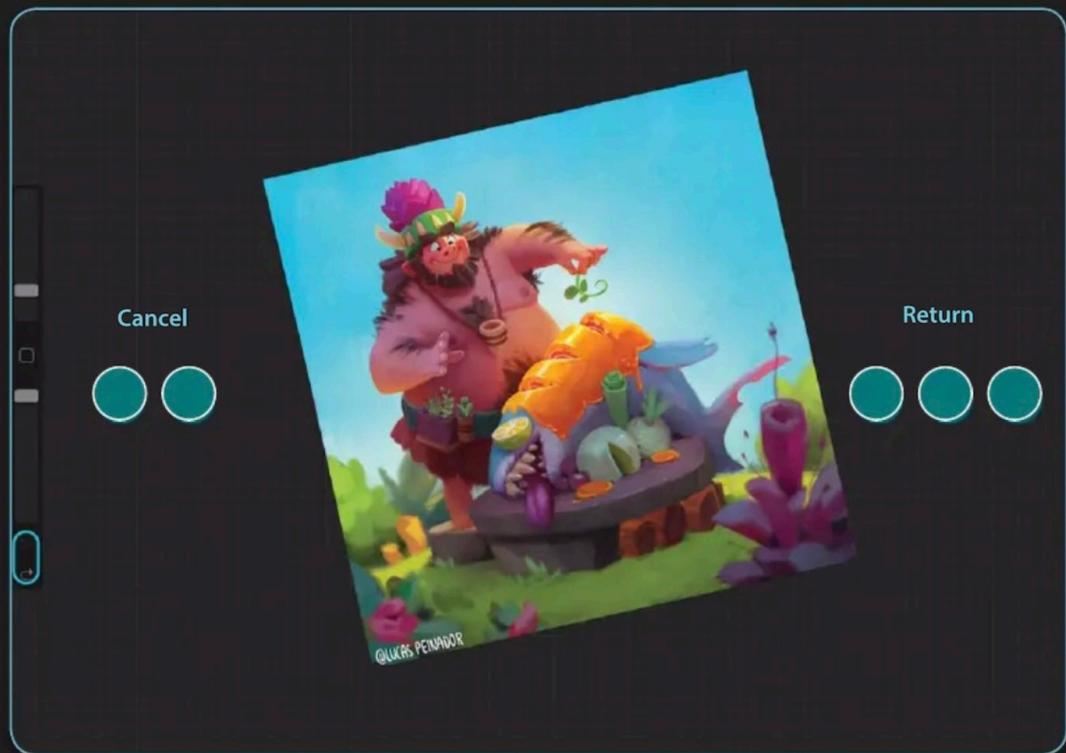
To return to the cancelled event, tap the canvas with three fingers.

## A few steps

If you want to undo or take action back or forth, click instead of just touching fingers to the screen.

The Cancellation and Return commands are also built into the arrow-thru buttons at the bottom of the left sidebar of the tools.

▼ Tap the canvas with two fingers to undo the previous action, or three to restore it



# COPY AND PASTE MENU

If you quickly swipe three fingers down the canvas page, you'll have a copy and paste menu in front of you. This feature allows you to copy, cut, or paste parts of the image.

## Copy

Copying duplicates everything you've put in the current layer (about how to highlight what you want is told in section "Selection" on page 50, and about layers can be read in detail in the "Layers" section on page 42). If nothing is highlighted, the entire image in the layer you work with will be duplicated. Next, you can use the Insert command to see a copy you've created. You can take an illustration from another file or even insert a car-tinka into another app.

## Cut

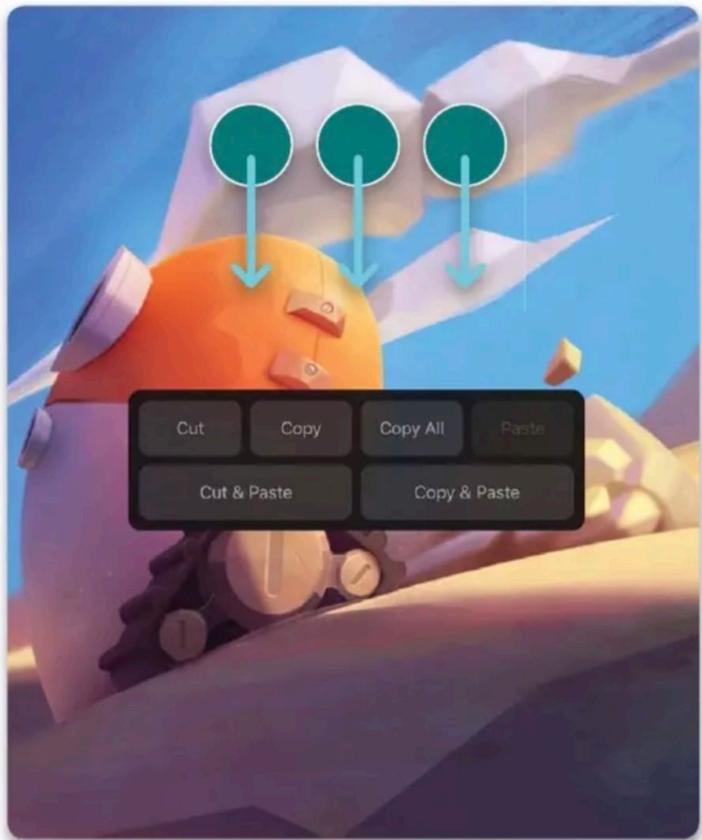
The Cut team works in a similar way, but instead of creating a copy of the work layer, you remove the highlighted item from the original image and can put it anywhere.

## Insert

Chances are you'll want to insert a copied or cut-out item into another layer. There are buttons on the menu that both teams start at once.

## Copy everything

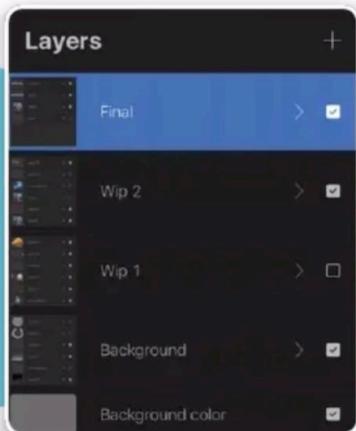
The "Copy Everything" option duplicates everything you see in your file, no matter what layer the items are in.



▲ To open the copy and paste menu, swipe three fingers down the screen

## COPY ALL LAYERS

The "Copy all layers" command allows you to duplicate the contents of all layers of the file and collect all the information in the plane of one yet layer (the original layers will remain intact). This is appropriate if you want to share quick examples that illustrate the process of your work, or to capture in plane your progress and check the result in the future. You can also create a layer group, duplicate it, and continue to work with the new resulting group. This action will be equivalent to "Copy everything" operation, but will keep dividing the information by layer - just remember exactly how many layers are contained in your file.



## OTHER USEFUL GESTURES

### Clear the layer

If you want to clear the layer of everything that has been drawn, tap the screen with three fingers and swipe them horizontally across the surface from one end to the other. This gesture can be applied together with the "Selection" command, then large selected areas of the image will be removed, and the "Eraser" will not need to be used.

▶ Swipe horizontally with three fingers to clear the layer



### Hide the interface

Tap the screen with four fingers to hide the interface at the same time. If you want to deploy it again, just repeat the same action. This feature can be useful if you want to draw without being distracted, or if you're going to show someone your illustration.

▶ Tap with four fingers of any section of the screen to hide the interface



# Brush

Procreate has three useful tools: brushes, eraser and smudge. Brushes - it's the main tool for classes drawing and painting, probably, it is you who will use it most often. When you put something on canvas, "feather" option will allow you to blur line, and the eraser can remove certain parts of the picture (or even all image in whole).

Believe it or not, but apart from these drawing tools in Procreate, you don't need anything - the fact is that they all use the same

library of brushes. You can choose the same type of brush for each of the above listed tools to create similar smears.

In this chapter you will learn:

- use the Brush tools, "eraser" and Feather
- Understand the brushes proposed by Procreate;
- Organize your brushes;
- Create sets of favorite brushes
- Share brushes
- Import brushes from your set of work;
- Create and edit brushes
- activate the Ellipse feature and use it for your own purposes.

## BRUSHES LIBRARY

If you choose the brush icon, "Eraser" or "Smudge" and then click on it again, then call the menu of the library of brushes. On the left, it lists sets of brushes, and on the right - specific brushes contained in the relevant Album. Procreate has brushes for everything you need from the outset, such as tools that reproduce the effects of such techniques like: calligraphy, abstraction, ink, paint, sketches, etc.

Each a set of brushes contains a sample of tools that correspond to this category. There are enough of them that you can was to find exactly what you need but not much to get lost in them. For Here are some examples of the most useful brushes:

### Outline

Here you will find the effects of drawing with pencil, crayons and other dry Materials. Try the pencil 6B - it is especially good for machine drawing (doodles) and honing necessary gestures for drawing.

### Paint

In the painting section you can find square and shiny brushes, similar to acrylic and watercolor. Use

Nikko Rull - This brush creates a texture effect, but it's not saturated enough to be hard to control.

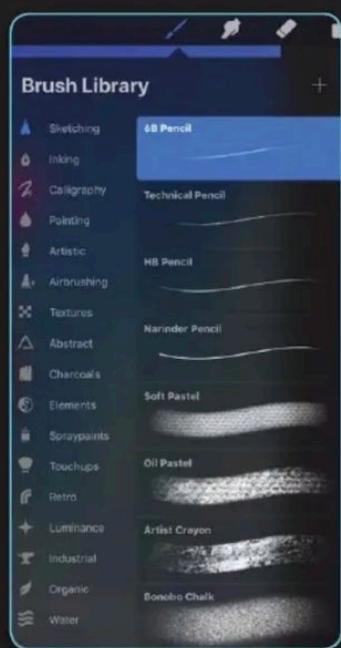
### Airbrush

Airbrushes produce simple round strokes, which increase in the difference and intensify in color at the strong pressing of the stylus. Keep your airbrushes soft and hard closer, as they will be useful to you in the most important cases.

### Painting

Painting — it's a group of tools which will be especially useful to portrait artists: there are special brushes for depicting the skin And hair. If you want to add texture, try a tool called The Noisy Brush.

Before you start working on a project, carefully study all the brushes from the library. Spend time for a while to test them, and experiment with them.



▲ Библиотека кистей Procreate содержит все инструменты, которые могут вам понадобиться в начале работы

# HOW TO ORGANIZE BRUSHES

After experimenting with different brushes, you might want to identify the most favorites and want to create a personalized set from them.

## Create a new set Brushes

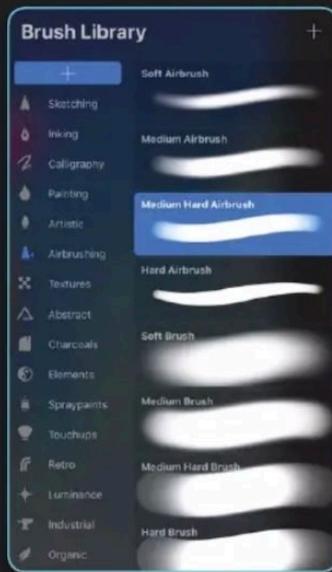
To create a new set of brushes, scroll down the brush view column until there won't be a button at the top. Click on it. Give this set a name, such as "Favorite Brushes." Click on it again to rename, delete, duplicate or share it with someone.

## Adding brushes In the set

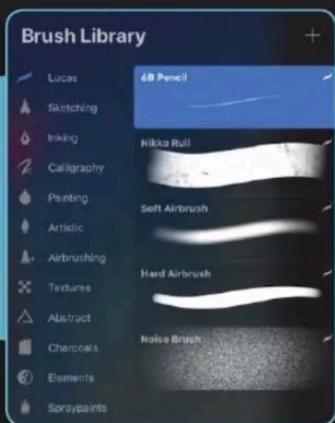
To add brushes to the new set, find the brush you want, select it and hold your finger, drag it into a new set. Wait for the set to blink and open, and put the brush to the library.

## Move and duplication of brushes

If the brush was among the brushes preinstalled in the default library, it will also appear in the original default. But if you move the brush from what you've created set to another personalized set, you'll have to move it, not Copy. To have a brush in two personalized sets, you'll have to duplicate it first.



▲ Scroll down for a list of brush sets and click on the "+" button to create new set



## THE ORGANIZATION OF THE BRUSHES

Once you've added a few brushes to the set, you can put them in the way you want them to. To do this, you need to choose the right brush, clamp and drag it down or up the list. Place similar brushes next to each other, and then you will find it easier to navigate them, which will make the work in Procreate much nicer.

◀ Group and move your favorite brushes so in a way that make them easier to use.

## SIZE AND OPACITY

When working in Procreate or in any other digital painting program, it is extremely important to adjust the size and opacity of the brush. The size allows you to determine how large or small the smears on the canvas, produced by your tools: brushes, smudge or eraser. And opacity regulates their density.

The brush can be edited so that its size and opacity are defined by default. However, the app is equipped with convenient sliders that can be managed on each individual case as you work.

The size and opacity sliders are located on the left side of the toolbar. They're always visible, unless you've activated a full-screen

mode in which the control panels are hidden (see the designation of the left sidebar of the toolbar in the "User Interface" section on page 14). The upper slider adjusts the size of the brush, and the lower slider adjusts its opacity. The adjustment tools are so soft that they can be customized by a hand you don't draw in.



▲ Experiment with the size and opacity of the brush while drawing



▲ Slider opacity of the brush



▲ Slider brush size

## DRAWING BY STYLUS

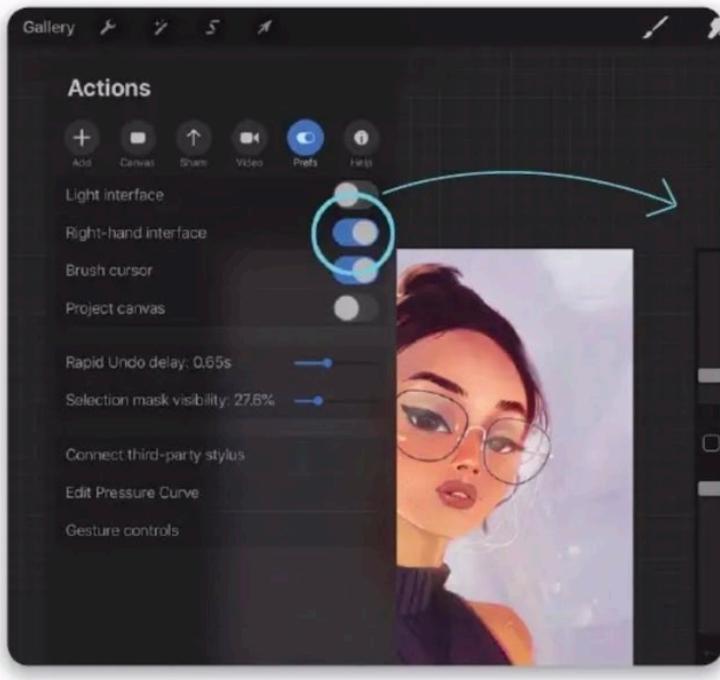
Use your finger or stylus (we recommend the Apple Pencil stylus) to brush or use the "Smudge" and "Eraser" tools. If you want to understand why you want to buy a plastic pen for drawing, the answer is simple: the stylus (and especially the Apple Pencil stylus) allows the program to better recognize the force of the push and the inclination of the pen. If you increase or reduce the pressure or tilt the stylus in one way or another, your digital smears will react instantly to these changes. This sensitivity allows the program to create a user's feelings similar to those that occur when working on analog drawing and painting.



There are a few clever tricks to adjust the sliders your needs.

## Interface under the right hand

If your work hand is on the left hand, you can invert the location of the sliders. To do this, click on the icon "Actions" (icon in the form of a wrench in the top left corner), then select Settings and activate "Interface under right hand."



By changing the interface to your right hand, you'll be able to adjust the sliders in a convenient way

## Moving the panel Tools

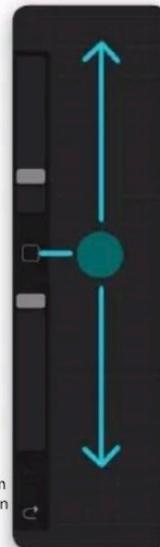
To move the in-tool sidebar above or below the screen, press the "Change" button (a small square in the center of the panel) and drag the panel across the screen, then slide it up or down. This is a useful feature if you want to place the panel in a match with the position in which you hold the iPad.

## Accurate management

When you need precision when moving sliders, you can take another tricky trick: Enable accurate management

Holding your finger on the slider, drag it away from the sidebar of the toolbar, and then move the slider figures up or down to adjust the size or opacity of the brush with a larger Precision. You'll find that the slider started to move slower than usual, when you just drive on it with your finger. This trick works with any slider Procreate.

Experiment with the size and opacity of different brushes to learn all sorts of types of smears and effects.



To enable precise control, move a group of sliders with a button, dragging it sideways from the edge, and then move the sliders up or down

Чтобы включить точное управление, переместите группу слайдеров с кнопкой, перетащив ее вбок от края, а затем двигайте слайдеры вверх или вниз

## SHARE YOUR BRUSHES

By creating some personalized set of brushes, you can share it or save it online or on your device. To do this, click on the desired set of brushes and select the "Share" option, then determine where to export your set of brushes.

You can also share individual brushes. Swipe left on the brush you want to share to call the menu with three options: "Share," "Dub" or "Reset."



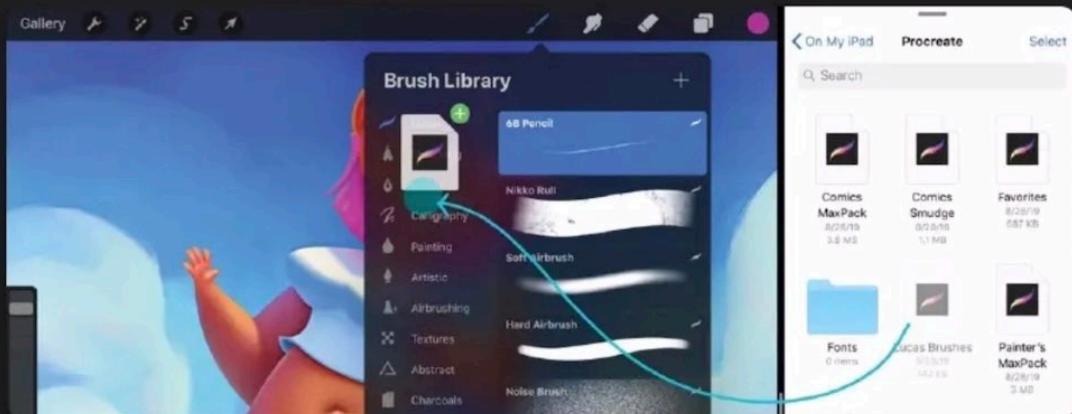
Share, duplicate or discard the brush by swiping it to the left

## HOW TO IMPORT BRUSHES

If you want to import one of the brushes or one of the brushes you've previously kept, or you've found a brush on the internet that you'd like to try, there's a simple way to import them into the library of brushes.

At the same time, open the Procreate and the folder where the brush is stored. Then move it from the folder to the Procreate brushes library. If it is a particular brush, place it in the right column, and if it is a set, then in the left.

Import brushes by simply dragging them into Procreate from your device



## Gradients

Use a large soft airbrush to create a gradient effect. To get such a brush, go to an airbrush set - one of the sets presented in the default brush library. Select Soft Airbrush, then click on it again to edit the settings. Go to the general view of the screen and make sure that the size slider is moved to the right to the maximum mark.

► Use a large soft brush for gradient effect



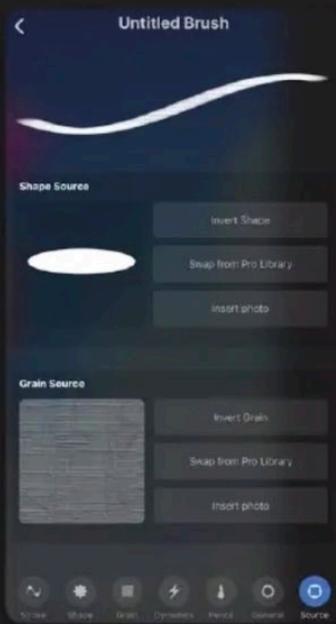
© 2018 Procreate

## CREATE A NEW BRUSH

Even if you're making a personalized set of favorite brushes, you can feel that some brush still is still missing. If you can't find an ideal brush, there's a solution: create it yourself. Fortunately, Procreate's ability to adjust the settings of brushes is extremely rich and provides a wide field to work on the same unique brush that you need.

### Creating a new brush

To create a new brush, click to the icon of the "+" in the library of brushes. You can give your brush a name, choose for it shape and grit. The shape describes the outlines of the tip of the brush, and graininess is the texture that remains on canvas. Click from the Pro Library option to select the shape and grit from procreate preset settings. By defining these characteristics, you will create your own Brush. Your next action is to personalize it.



► Create a new brush using the "Source" section in your Pro library

## Personalization of the brush

At first, the number of brush settings can be a bit staggering. Here are some of the most important settings for further experiments.

Test all the brush settings as you work, for which swipe the brush in the brush stroke.

### Grain

As the menu form adjusts the outlines of the brush smear, this menu regulates the grain.

"Movement" regulates the grit of each smear. At zero value there will be a grainy imprint, and at one hundred percent grain will be distributed throughout the smear.

"Scale" determines the size of the grain in the head, and "Increase" determines whether the scale of the grain depends on the size of the brush or remains unchanged.

### Form

The shape menu allows you to adjust the dependence of the smear on the turn of the brush. Use a flat brush to fine-tune this option more accurately.

Scattering determines how strong the brush is when each stroke is smeared.

"Turn" shows how the shape changes depending on the direction of the smear. 0% means static and lack of rotation. At 100%, the brush will turn after each stroke.

"Accidentally" assumes that the turn of the rotation of the brush will be different in each case, and "Azimuth" sets the turn of the smear, corresponding to the angle of the tilt of your stylus.

### Main

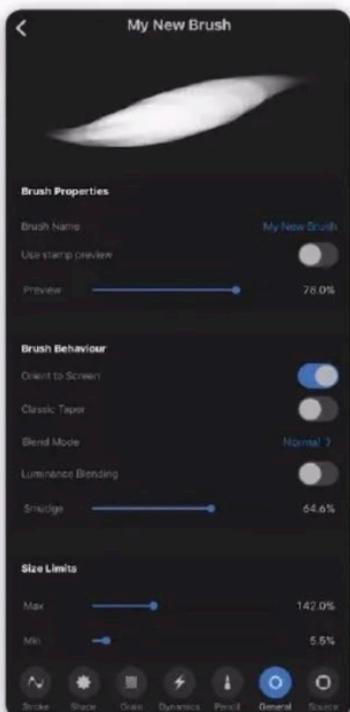
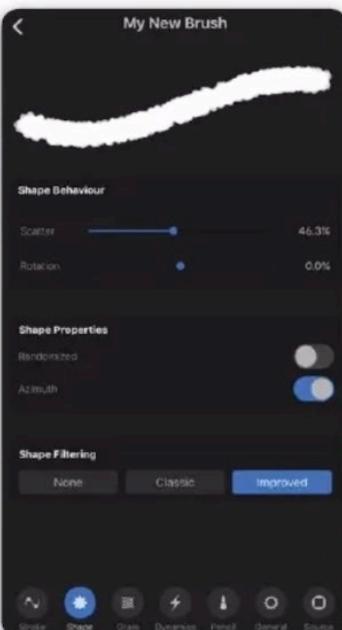
The "Basic" section allows you to rename your personalized brush. "View the stamp" will show in the library the immediate shape of the tip of the brush instead of a smear. The "Review" option allows you to increase or reduce the brush smear in the preview of the library without changing the brush itself.

The "overlay mode" will ensure that you can draw with the brush you need to be on the right overlay. "Orienting on the screen" will force the brush to move in a relation to the orientation of the screen of your iPad. "Scatter" determines how much strongly the brush smears the paint when drawing.

Finally, the size limits show the maximum and minimum size of the brush when adjusted by the slider.



Experiment with different menu settings using sliders, to create personalized Brush



## Dynamics

This menu offers three customization options for your brush.

"Normal" is a pre-set mode, which assumes a steadily saturated and homogeneous level of color.

"Gloss" is translucent; to achieve full color in this mode, you may need a few strokes, as with watercolor.

"Moisture" simulates the effect of a humid environment. You can set this mode up so to grease the paint on the canvas or even establish how much paint is contained in each brush stroke.

## Smear

"Scatter" regulate the density of your brush. Increasing the scores will give the brush the effect of the dotted line.

"StreamLine" helps draw smooth lines. Set the slider mark at the maximum value to create a soft smooth line: it is perfectly under-walking to create a picture with the effect of ink or calligraphy.

"Oscillation" will make the brush trail look like small splashes. This effect is perfect Suitable for simulating cloud texture or vegetation.

## Pencil

The Apple Pencil Press menu allows you to increase the size and opacity of the brush so that its smears increase in size and become less transparent as the force of pressing the Apple Pencil stylus or stylus increases. (See page 8 about the difference between Apple's karan-dash and third-party stylus).

If you want your brush to react to the tilt of the stylus, start by adjusting the angle of the tilt. The larger the angle, the faster the brush recognizes the slope. For example you can adjust the brush in a way to make it more transparent when you tilt the stylus more. To do this Increase the Angle sliders and "Opacity."



# ELLIPSE MODE

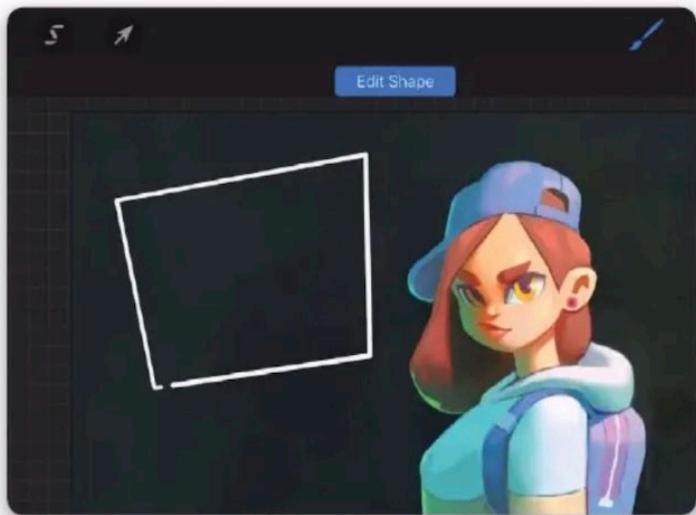
"Ellipse" offers a quick way to transform the lines and shapes you've drawn after they've been created. The best way to understand how it works is to try to put "Ellipse" into practice.

## Straight lines

Draw a straight line, but don't take the stylus away from the screen and hold it at the end. Watch Procreate turn the line into the perfect straight line. Then take the stylus away from the screen and click on the "Edit the Figure" button at the top of the screen. This will allow you to change the line with the help of blue dots, which will appear on both sides of the segment you depicted.

► Draw a line  
And hold it to activate  
the mode "Ellipse"





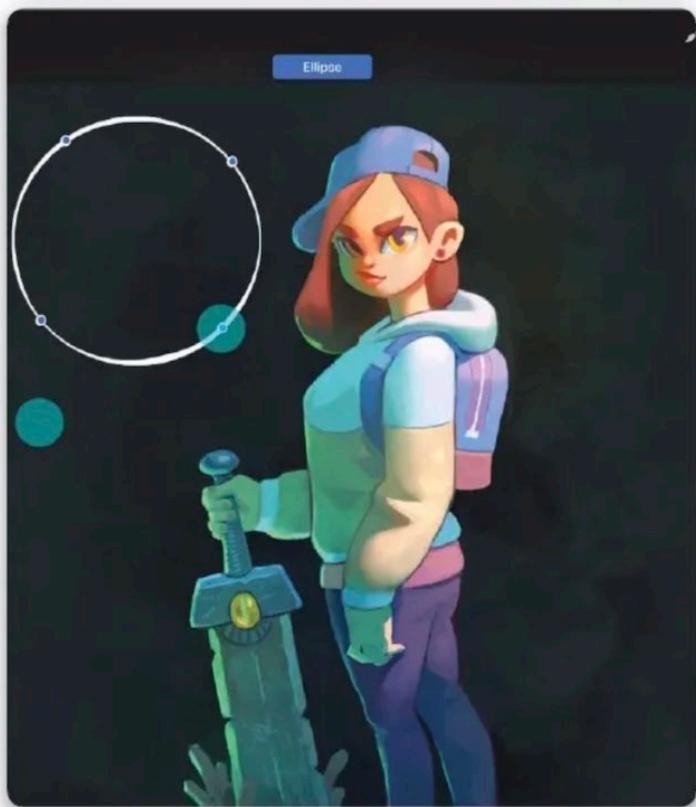
## Shape

In addition to simple straight lines, the "Ellipse" mode allows you to depict ellipses, quadrangles or shapes consisting of several straight lines. Just draw all the lines in turn. Once you release the line, you can edit its location with help with blue dots at the ends. This will help you draw neat angles and depict the exact shapes of objects such as cars, guns or buildings.

## Fixing

To draw the perfect circle with a "Ellipse," draw a circle and hold it until turn on the right mode. Without taking the stylus off the screen, attach your finger to the canvas, and you'll see right away that the ellipse has turned into a perfect circle. This is called fixation and also applies to squares or lines at certain angles. After the circle is drawn, click on the "Edit the figure" button, and there will be blue dots on its circumference.

By clicking on them and pulling, you'll be able to squeeze, stretch or flip your circle.



# Color

Procreate has four color modes from which you can choose the most suitable for the workflow:

- ◆ Circle;
- ◆ Classic;
- ◆ Value;
- ◆ Palette.

To find these modes, click on the color sample icon in the form of a colored circle in the top right corner of the screen. Four color modes will be listed at the bottom of the Pop-up of the Colors menu.

The next few pages will introduce you to some of the characteristics of these modes and explain what one better than the other and how you can switch between them as you work.

For example, try "Circle" mode to the main part of your your image and then, when the overall color palette is already forming, switch to the Value tab to find more accurate shades. Experiment with each of the modes to Find your favorite.

In this chapter you will learn:

- use value mode for Choice of color
- Use customization sliders RGB and HSB
- Create and modify palettes in different modes.
- share palettes and import them.

## Circle

Let's start with the very first mode: with a circle. This mode is perhaps the most intuitive of all: after all, it allows you to adjust the tone, brightness and saturation at the same time, accurately reflecting their performance in a chromatic circle.

### Tone

Choose a tone, such as red or blue, using the outer ring of the circle.

### Saturation

### And brightness

To make the tone lighter or darker, change the saturation and brightness inner circle. For a more accurate adjustment, simply increase the internal circle, stretching it with two fingers. Reverse pinch again reduce it.

### Pure colours

But what if you need to choose a black or pure black color? Procreate offers a brilliant solution for such a task. There are nine dots in the circle where you can lock the cursor with a double-tapping.

## Palette

You also have access to a palette that is set under a circle and consists of a quadratic samples, if you like to keep your chosen colors in this format. The palettes are there in any mode, they allow you to save your favorite colors for quick access. To learn more about palettes, go to page 41.

▼ Double tap on disk captures the nearest dots

## Colors



# Classic

## Tone

Veterans of digital painting are well acquainted with this mode. The tone can be adjusted with the first slider instead of the circle

## Saturation and brightness

The saturation and brightness can be adjusted by squares, but there is also and the option of fine-tuning with separate regulation of two sliders located under the hue slider.

## Pure colours

Unlike the Circle mode, there is no need to capture the points of the spectrum because the edges of the square line include black, white and other clean colors. Overall, this regime is good in the case if you prefer accurate slider management, but want to see a visual display of your chosen color.



Move the sliders to set up Color in mode "Classic"

## Eyedropper

Eyedropper makes it easy and quick to choose colors on canvas, it - the most important tool for any digital artist. When there will be a ring of eyedropper you can move it on the canvas and choose exactly the zone from which you want to take a sample. Lower half of the ring will show the current chosen color, and the top half will show a new color, which was hit by the crosshairs of the eyedropper.

To trigger the pipette, by default you can press the button "Change", "but there are also plenty of other ways to open this Tool. Go sequentially in "Actions" > "Settings" > "GestureControl" > "Eyedropper" and experiment with different control methods: clicks, touches, or gesture combinations until you find the right one for you.



## Value

The Value color mode offers six adjustment sliders, which has the most control when building color.

### Tone, saturation, Brightness

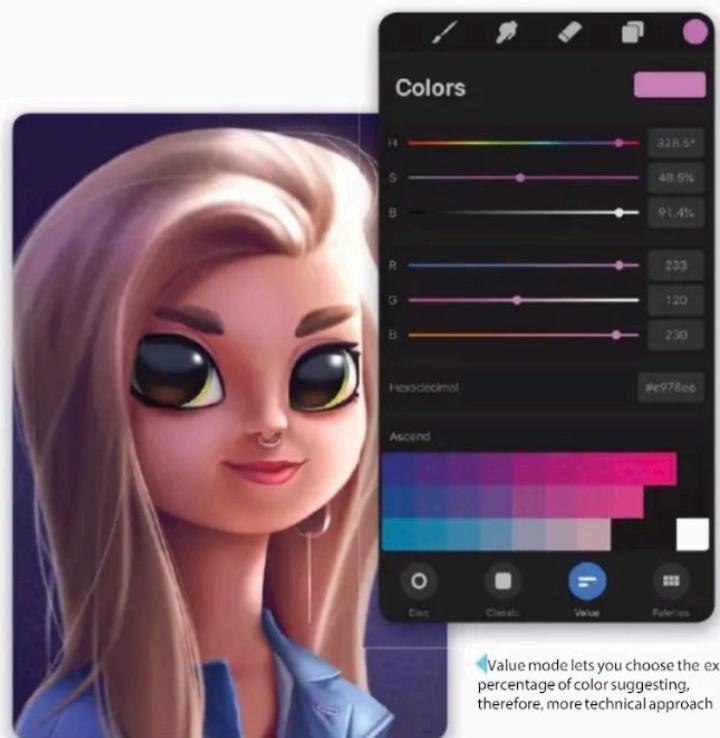
The top three sliders are identical to those in "Classic" mode - tone, saturation, and brightness - but value mode shows the percentage of regulation. This allows you to accurately count, for example, 50% gray.

### RGB

The bottom three sliders allow you to control the red, green, and blue metrics in the color you choose. This feature is useful when choosing and mixing colors.

### Hex code

Also, to find a particular color, such as a customer's request, you can enter its hex code (or hex code, as it often does)



### COLORDROP

ColorDrop allows you to paint the entire canvas in one color in a simple way. Move the color sample from the top right corner of the screen to the canvas and release it - the entire surface will be covered with the chosen color. If you activate this command on a layer that has a closed-colored shape, the entire surface will be flooded either inside or outside the shape.



# Palette

If you prefer to work with certain sets of colors, you'll need Palette mode. Since palettes can be used in all other modes, this mode is often seen as an addition to an existing rather than an independent function.

## Create and filling the palette

To create a new palette, click on the "+" icon in the top right corner of the Palette window, then click on the empty square and place a sample of color in it. To remove one of the samples, squeeze it and then release it - there will be a "Delete" option. You can create a palette from scratch only in palette mode, but when it is created, it will be visible in all other modes. You'll be able to add new colors to both it and all other pre-installed palettes.

To edit the palette or add a new one to a different color mode, click on one of the empty squares at the end of the appropriate palette and add a new sample of the desired color. Replace the existing sample by pinching and holding it until the "Assign/Delete" option is available, then select "Assign."

## Rename and saving

When you create a palette, click on the default button to make the palette visible in all color modes. If you swipe to the left on one of the palettes, you'll see "Share" or "Delete" all-in. You also want to rename the palettes to make them more convenient.

Palette mode allows you to create your own selections of colors to work



# Layers

Layers are the most important tool of a digital artist, and they are one of the main reasons why artists choose digital painting.

Think of the layers as transparent sheets, on each of which you can draw separately. This approach provides plenty of space for maneuver: because in this case you draw on one layer without fear of changing what painted on others.

You can rearrange the layers in places or make major changes to the image without any consequences.

In this chapter you will learn:

- Block, duplicate and remove Layers
- Regulate the opacity of the Layers
- Use the "alpha-blocking" feature
- Apply layer mixing modes
- Use additional layer options
- Apply to layers of masks and etching masks.
- Organize and unify layers.

## LAYERS: BASIC KNOWLEDGE

### Popup "Layers"

To open the Layers pop-up, tap your finger or stylus on the icon in the top right corner of the screen.

### Layer 1

When you create a new file, you can see two layers. The first is the Background Color layer, and the second is Layer 1. The default Procreate file includes these two layers. On the left side of each layer in the pop-up window is a miniature showing exactly what is drawn on the layer.

### Background Color Layer

If you want to change the background color, click on the color background layer and choose the desired shade. If you prefer to work with a transparent background, and then export the image. While maintaining transparency information, click on the tick mark of the layer "The color of the background" to hide it.

### Visibility

When you click on a tick, you can include or turn off the visibility of any layer. This is an extremely useful action. For example, if you want to see more clearly the layer you're working with, you can turn off the visibility of another layer.

### Creating new layers

To create a new layer, click the icon "+" in the top right corner of the Layer pop-up window. Each artist uses this tool in his own way: one likes to create new layers for each detail, others prefer to avoid multiple layers and use only two or three. If you are new to digital painting, limit yourself to the minimal number of layers: create a new one only if interfering with work can, in your opinion, spoil what is already pictured.

Experiment with layers, ask to apply brush strokes on different layers to build the image.

### Layer limit

In Procreate, there is a limit to the number of layers being created. This metric depends on the size of your file, and it is measured by megabytes: the more the file weighs, the fewer layers you can create. The exact number can be viewed when creating a file - we'll talk about it later in this chapter.



# LAYER NAVIGATION

## Move and the grouping single layers

Start by moving the layers down and up the vertical of the pop-up. Moving the layer in the window up will mean that what is on it is also on top of all the other layers on the canvas. To move the layer, hold it and move it up or down the Layer box list.

If you put one layer on another, a group of layers will be created. Creating a group is the best way to organize layers. The group operates on the folder principle: it brings together two or more layers that can be moved together, but can be edited in a way that is useful.

Find out on the next page how to remove single layers.

## Choosing a few Layers

So you can choose multiple layers at once, click on every layer you want, and then swipe your finger or stylus right and release the screen (selected layers will be highlighted in blue). This is the movement will allow you to move selected layers as independent from each other. You can also remove the layers you've chosen in this way, or apply to them other teams for a group of layers, that will appear in the top right corner

## Layering

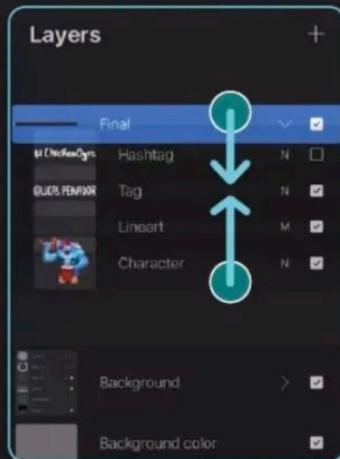
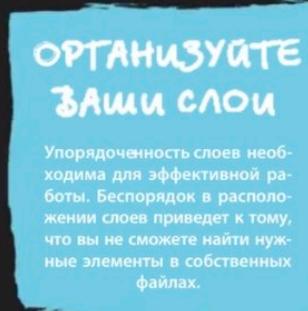
Combining layers is a convenient way to keep them in an orderly manner when you don't have to work with off-track elements or when you want to apply changes to the entire image at the end of the drawing, and you don't need to make significant changes because there are only final touches left.

A merger, or a merger, means

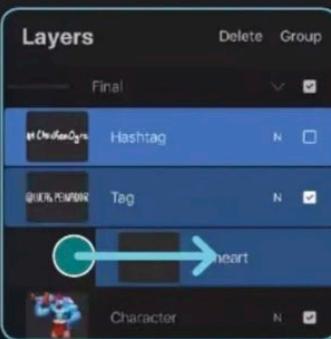
squeezing two or more separate layers into one flat layer. They can no longer be edited from the moment they are merged separately, so this team should be resorted to only with 100% certainty.



▲ Зажмите и перетащите слой на нужное место, чтобы переместить его



▲ Combine layers with a pinch of fingers



▲ Swipe to the right to Choose a layer or group of layers

The merger is different from the grouping of layers: after all, in the last Case each individual layer remains available for editing inside

a group that is merely function-izing like a folder. Drain the layers by pinching your fingers in the layer pop-up. You can merge any number of layers.

## ARE YOU SURE?

If you don't cancel the layers merging immediately, you can't call this command in the future. It's therefore critical to make sure you need this action, otherwise you'll have a hard time making changes and fixes to the image that's merged.

# BLOCKING, DUPLICATION AND REMOVAL

If you swipe to the left over a layer layer, you'll have three options: "Block," "Duplicate" or "Delete."

## Remove

This team removes the layer. You can click on "Undo" immediately after deleting it, but if you don't, you can't restore the layer later.

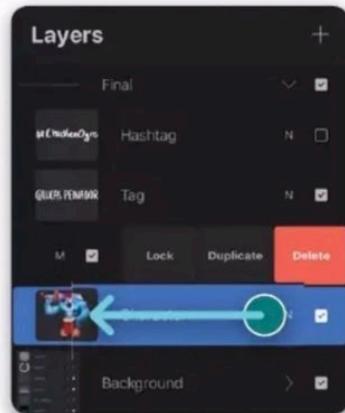
## Duplicate

The duplication will create a copy of the layer. In the layering, it will appear under the original layer and will be similarly titled, so immediately rename the new layer so as not to get confused.

## Block

Accidentally draw something on the wrong layer is very unpleasant, especially if you have worked for a long time and suddenly realize that all the effort was spent on creating the wrong place. The "Block" feature solves this problem. You can turn the lock on or off on any layer.

Blocking the layer will prohibit you from modifying it in any way, including drawing on it or removing it. To once-block the layer, just swipe back at left, and you'll see the Unlock button.



▲ Swipe to the left to block, duplicate, or remove it

# OPACITY AND "ALPHA CHANNEL BLOCK"

The Alpha Channel Block and opacity are included in this section because both teams are executed by finger gestures in the pop-up "Layers." Both functions are extremely useful when working with layers.

## Opacity

This parameter regulates the overall opacity of the entire content of the layer. For example, if you need to draw a gradient of light on a layer, you can resort to the opacity of the layer to accurately adjust the intensity Gradient. Or if you've drawn on layer sketch and ready to go clean version of the image, you can lower the opacity of the new layer and use the sketch underneath to draw neat lines on top of it. This is just two examples, but you can apply this function in its own way. To adjust the opacity settings of the layer, click on the desired layer in the pop-up layering with two fingers, and then move the slider to the left or right on the screen to set up Options.



▲ Tap on the layer with two fingers to open the opacity settings

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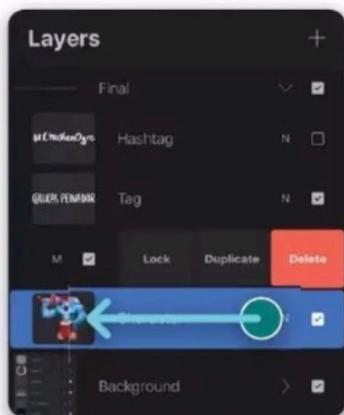
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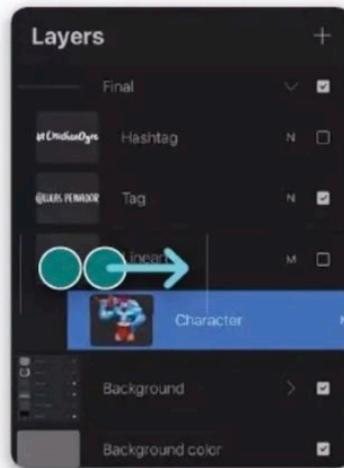
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▲ Tap on the layer with two fingers to open the opacity settings

## "Alpha Channel Block"

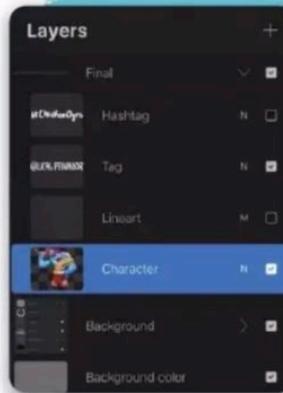
This is another useful team, existing only in digital painting. If you activate the alpha channel block, you can only draw on the already painted parts of the illustration without going beyond the desired shape. For example, it makes sense to use a command when drawing a texture on an object that has already been depicted. To do this you need to draw something on a separate layer, apply to it the "alpha channel block" and then hold the texture on top of the picture. Once you've become familiar with the alpha channel block effect, you'll immediately come up with a variety of ways to use this command in your work. To include the "alpha channel block" on your layer, swipe two fingers to the right. On the transparent parts of the layer in the list of layers will appear a checkered pattern.



Turn on the alpha channel block by swiping two fingers to the right

## "ALPHA CHANNEL BLOCK"

Draw the silhouette of the object and then turn on the alpha channel block to depict the shadow or any details inside the silhouette. This approach will allow you to work with a neat and a clean illustration.



# MIXING MODES

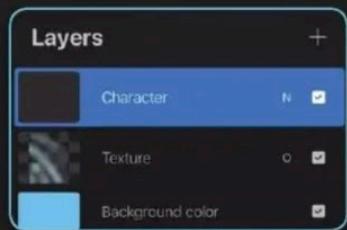
Mixing modes allow one layer to interact differently with the other layers under it. Some artists consider the use of cutting mixing completely necessary for their practice, others, for good reason, do not use them at all.

To get on the mixing mode menu, click on the small letter "N" layer located in the Layer pop-up window. "N" refers to the point "Normal Mode" is the default layer state where there is no mixing. Here are a few mixing modes, grouped in different categories.

If you change the mixing mode to layer, the letter "N" will be replaced by an abbreviation that indicates the mode you've chosen. For example, in saturation mode, the layer will be written "Sa" (Saturation).

Take an image from the materials for download and follow with different modes, see how their application changes the end result (see page 16 how to import the image).

Please note that the same menu has a layer adjustment slider adjusting the opacity of the layer, in case you immediately want to change and adjust it.



## Blackout

The "Dark" mode enhances the colors, which makes them darker shades.

The Multiply command is used in this mode most often. It multiplies the intensity of your colors on those colors that are located on the lower layers, which allows you to create spectacular shadows. Pure white color this mode can not darken or strengthen, so makes it transparent. This is similar if you create a graphic or non-non-polar pattern on a white layer and want to paint the layers under it color.



## Lightening

The Lighten mode creates an effect opposite to the "Darkness" mode: it Mixes the colors in such a way that to achieve a lighter combination.

Use the Screen command when you add a light source to your illustration, or apply "Lightening" to enhance the contrast and illumination of the image.



## Contrast

"Saturation" combines effects "Blackouts" and "Lightening." As a result, you always get a heightened contrast between the dark and light areas of the image.

Overlay is the most popular option in this mode. It can be used to deepen the color and change the mood of the image.



## Difference

"Difference" combines or inverts colors, creating a photographic negative effect. This mode fits for various experiments.



## Color

Color mode commands allow you to build an interaction of the parameters of shade, saturation and brightness of the layer independently of each other.

"Tone" and "Color" options are often used to add shade to the grey gradations illustration. Experiment with different modes to understand how they change the final image.

## ADDITIONAL LAYER OPTIONS

There is an additional menu with layer settings. Depending on the type of the layer you choose, different options will be displayed in this menu. Procreate will show only those options that are suitable for a particular layer.

Select a layer and click on it a second time to open the menu.

"Rename" does not require explanations, but it is useful to know exactly where you can find it.

The "Choose" option will allow you to select content on the layer (the "Great" feature will be discussed in detail in the next chapter).

By clicking "Copy", you'll duplicate the contents of the chosen layer.

"Pour the layer" will fill the layer with color.

The "Clean" feature removes all of its contents from the layer.

The "Alpha Channel Block" option will make empty pixels unavailable to change layer, that is,

you will be able to draw only on those surfaces on which something has already been drawn (as we considered on page 45).

The "paint mask" tool makes the current layer a layer of the layer below. (We'll talk about the masks below.)

The "Mask" feature will hide what's on your layer (we'll talk more about that below).

The "Inverting" command will change all the colors of your layer to the opposite.

The "Reference" option will allow the current layer to set where colorDrop paint will be applied in other layers.

By clicking on "Combine with the Bottom", you'll combine the current layer and the layer below it into a group.

The "Unite with the Bottom" option combines the chosen layer with a layer under it into one layer.

The "Group" command is designed for groups of layers. It brings together a whole group of layers in one layer.

The "Edit text" option is opened by a text editor; it's designed exclusively to work with text layers.

The "Stretch" feature has also been created. For text layers, it turns text signs into pixels.



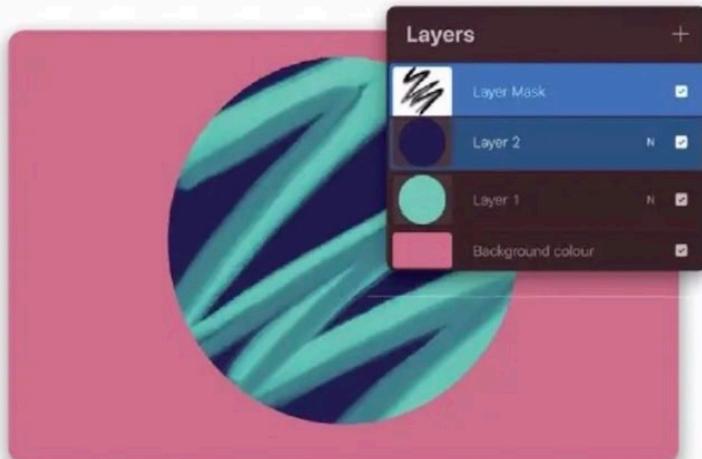
Click on the chosen layer to open the additional options menu

## Mask

### How to use a mask

If you learn to use the mask in your work, you will find that it is a very simple, but extremely useful tool. Choose a layer and then click on the mask to create a white layer on top of the chosen one. This new white layer is your mask. If you start painting the mask in black, it masks what is on-painted on your chosen layer. If you use white, it will make the hidden areas visible again. Using the gray color, you will hide the picture on a layer only partially. The image on the right shows how the black and gray smears, a masked layer, partially conceal the blue color of the top layer, exposing the light blue color of the other layer below it.

Masks are extremely effective, as they are a continuous workflow. Instead of removing the drawing elements and losing the information stored on the layer, you can simply hide the unnecessary with a mask and thus co-thread the contents at your disposal in case you still need it.



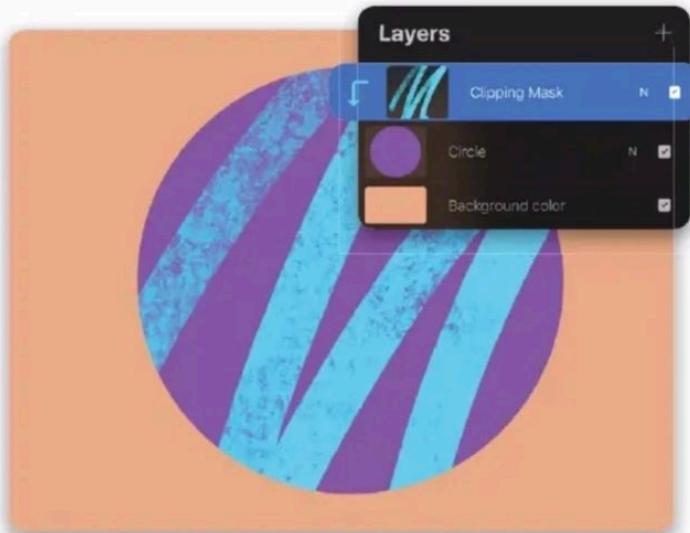
Masks are the best way to remove items from a picture without destroying it

# THE CLIPPING MASK

The clipping mask resembles a regular mask, but it has more in common with the Alpha Channel Block. While the Alpha Channel Block allows you to draw exclusively on the already colored pixels of the layer, the etching mask makes it possible to do the same, but on a different layer.

For example, let's draw a circle on a separate layer (use a "fast shape" to create a circle, and then pour color with The ColorDrop). This layer will set the stage for exactly where you will be able to draw in the treatment mask mode, as you will not be able to use it on transparent sections of the layer.

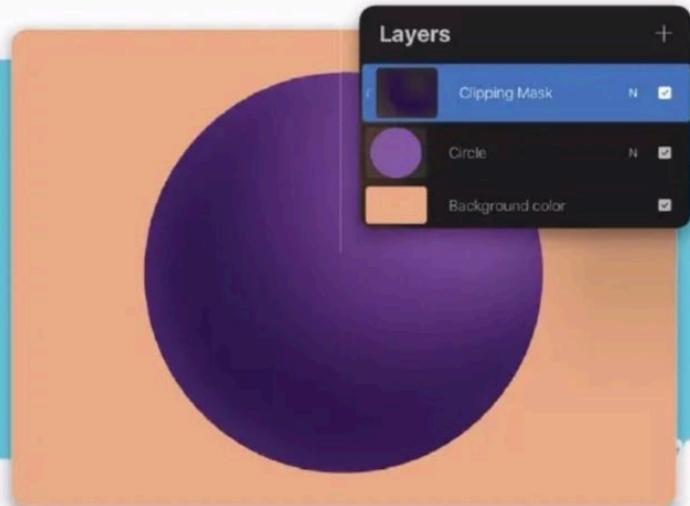
Follow this, create a new layer, place it over the current one, go to the menu of additional options and turn on the treatment mask with a single touch of the finger. On the left side of the new layer, there will be an arrow pointing downwards, an indie-bond that the new layer is now trimmed to the original shape of the circle with the layer below it. Whatever you draw on the charred layer now, it will only appear inside the circle from the original layer, as if you were drawing on a stencil.



▲ Keep your work efficient process by applying the clipping masks

## Clipping Mask

Use grass masks when drawing shadows on a layer. Remove the base shadow using the shape or silhouette of the object, then create a new layer and apply the clipping mask to it. Now draw a shadow. This will allow you adjust the shadow no matter the color or object.



# Selection

"Selection" is necessary in order for you to take the area on which you want to re-poke, or elements that need to be modified (the "Transformation" tool will be considered on page 54).

The selection menu appears if you click on the "S" icon in the top left corner Screen. When you click on the "Selection" icon, the menu will appear at the bottom of the screen. In here You can choose the right mode as well as selection modifiers.

By highlighting a specific area of the image, you can only change

it, leaving the rest of the canvas intact. The best way to understand how it works is to try the tool yourself: experiment with an image taken from download materials.

In this chapter you will learn:

- use the selection to Improve the creative process
- Remove the selection and return the previous one.

- Use "Automatic Selection";
- Use "Arbitrary Selection";
- Use methods to highlight Rectangle and Ellipse
- add, delete, invert, duplicate, smudge and clear highlighted areas.

## AUTOMATIC SELECTION

The first mode on the menu is Automatic Selection. This mode allows you to highlight a range of similar colors depending on where you touch the Screen. If you want to expand the range of selection, which is also called threshold of selection, swipe your finger on the right. If you need, on the other hand, to shorten the range, swipe to the left. When you spend or Tap your fingers on the screen to select a specific area of the canvas, it will get one color. Once you

get the selection you want, just click on the tool icon, and there's a diagonal striped hatching. It shows which areas have been allocated. If you want to go back and change the division, hold and hold the "Selection" icon until the menu appears.

Automatic selection is especially similar when you've already merged layers, but want to somehow change the areas of the picture with similar colors: for example,

character's hair or landscape depicting the sky.

Keep in mind that the selection only works in a layer chosen. This is especially important when using automatic mode, because the areas you can choose are determined by the contents of the layer.

▼ Use automatic selection to divide objects with great color contrast



## FREEHAND SELECTION

The "Freehand" mode is easy to handle and remains one of the most important tools in the toolkit of any figure artist. Select "Produce Free Selection" in the general "You divide" menu and move your finger or stylus across the canvas to highlight what you want.

You can also click on the screen to fix a point on it, and then put a second one on it: then there will be a dotted line between them.

Continue to place the dots in the same way to draw a polygonal shape around the area you want to highlight. Once you get the desired result, click again on the very first point to close the resulting figure and complete the selection process. If you have to draw another after creating one shape, they will all be combined in one selection.

You can also resort to both methods at the same time to achieve the desired effect.

▼ "Freehand" mode allows you to get the most accurate selection of the desired area

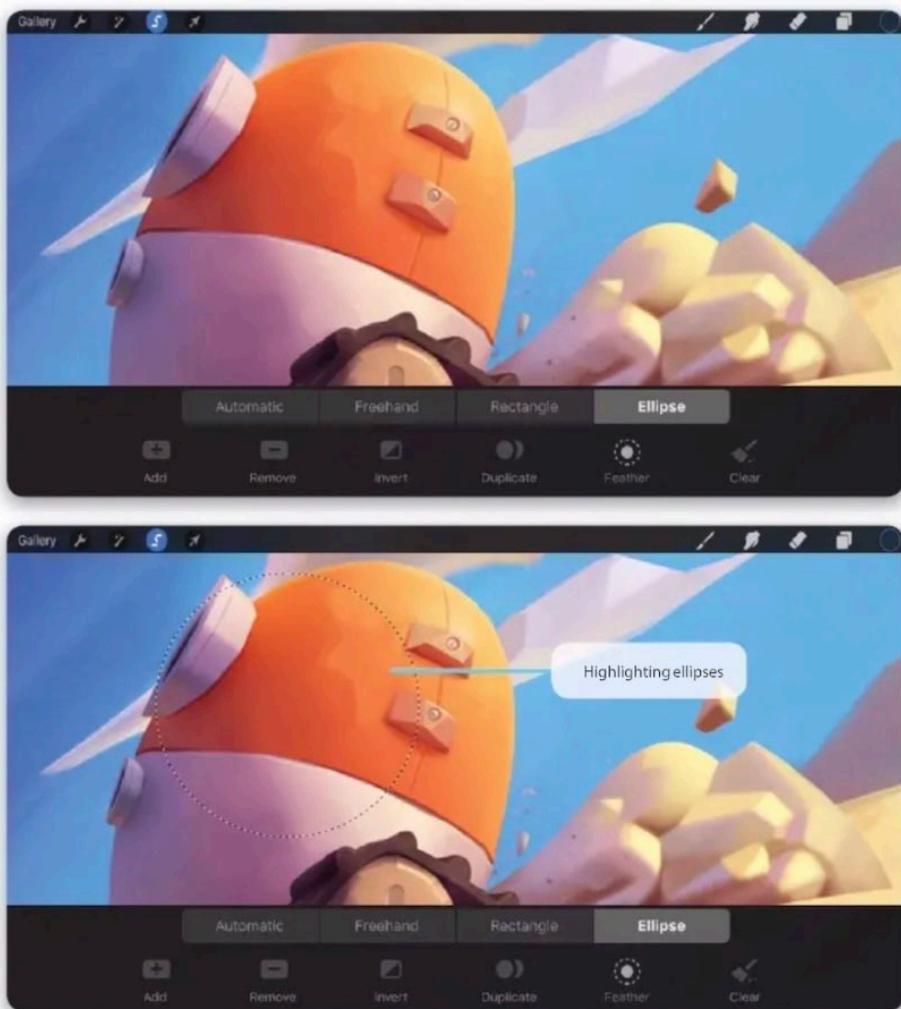


## HIGHLIGHTING "RECTANGLE" AND "ELLIPSE"

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A pre-installed selection is useful for a number of cases, for example, it can be used to make a round mask or choose the area of the canvas in order to trim it and move somewhere. Just click Rectangle or Ellipse and adjust them to the shape you need. An added bonus is that you can make the ellipse perfectly round: to do this, click on the ellipse and, dragging it across the canvas, place the second finger on the screen.

▼ Rectangle selections and "Ellipse" allows you to quickly create geometric shapes

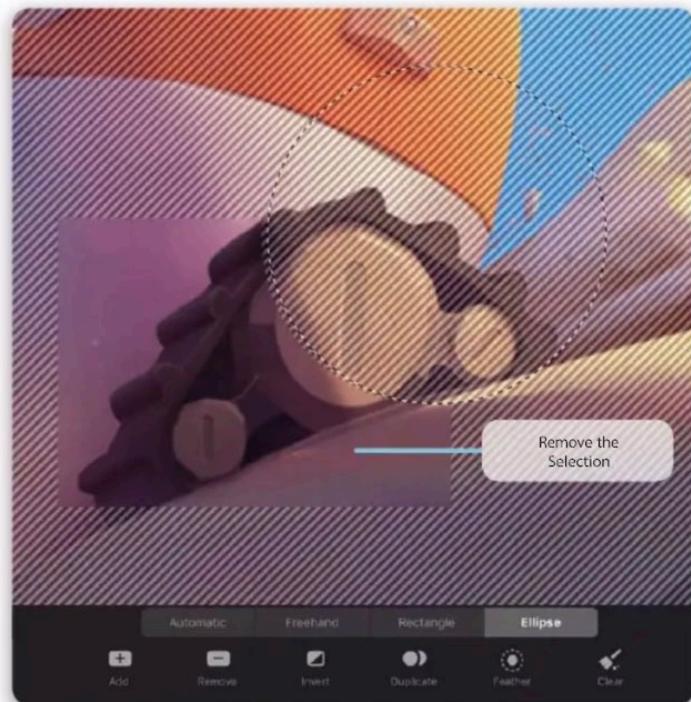


## SELECTION MODIFIERS

Inside each selection mode there is a number of modifiers. "Add buttons to allotment" and "Delete from the selection" can be especially useful when using freehand mode. "Add" will attach the selected selection area to another selection you have already created, while Delete, on the other hand, will eliminate a specific area from the existing selection.

The Invert selection command allows you to do the opposite. This is a useful feature, because sometimes it's easier to choose areas where you don't want to depict anything than to highlight the entire area where you'll be working. Copying allows you to copy all the selection content to another layer. Don't forget that the selection only works on the current layer you've chosen, so make sure you re-check that the layer on which the right copy area is located.

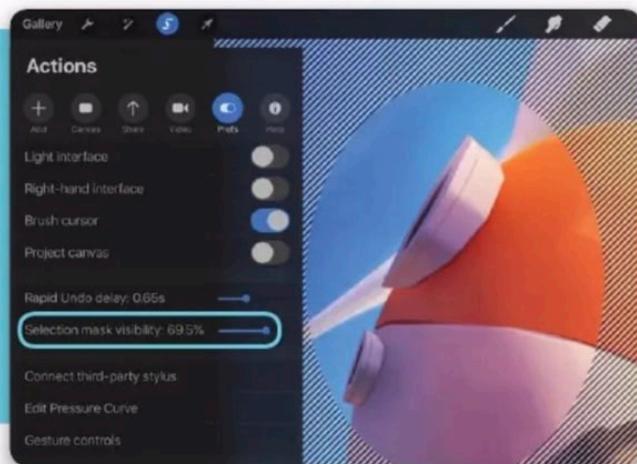
"Softening" is an interesting option (it can be useful in a number of specific that allows you to soften the selection boundaries to create a gradient. You will notice that the diagonal hatching is eroding and gradually disappearing at the edges depending on the intensity of the smudge. The dynamics determine the softness of the gradient. "Clean the selection" will cancel the selection, which is good if you want to start all over again.



Eliminate the area from the selection you've made with the "Delete" command

## Display Mask Selection

If you find it difficult to work with the diagonal hatching that marks the selection, you can increase or reduce its opacity. To do this, go to Action > Settings and adjust your performance "Visibility of the selection mask" slider.



# Transformation

The Transformation tool allows you to move, rotate, reflect, distort and warp the elements your image. Transformation You can activate by clicking on the icon as an arrow at the top of the screen. This one the tool goes well with "Selection" tool. If there are areas on the canvas (in this case, the top left corner of the "S" screen will be blue), you will be able to transform the highlighted elements. If nothing is highlighted on the canvas,

the Transformation command will be applied to all the content of the layer.

As with "Selection," there are several modes and functions in the Transformation menu. Experiment with them using one of the illustrations you find in download materials.

In this chapter you will learn:

- Apply Distort and Uniform
- Work with the Advanced Mesh button
- Reflect highlighted areas, rotate them, write them into canvas, and reset indicators;
- Use Magnet
- Use "Interpolation."

## "FREEFORM" AND "UNIFORM" MODES

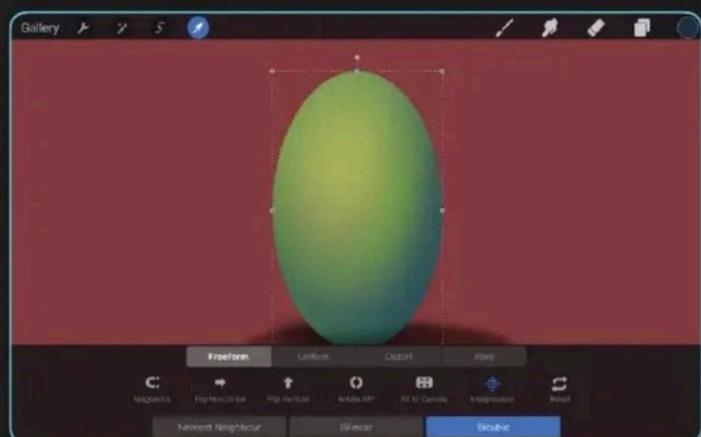
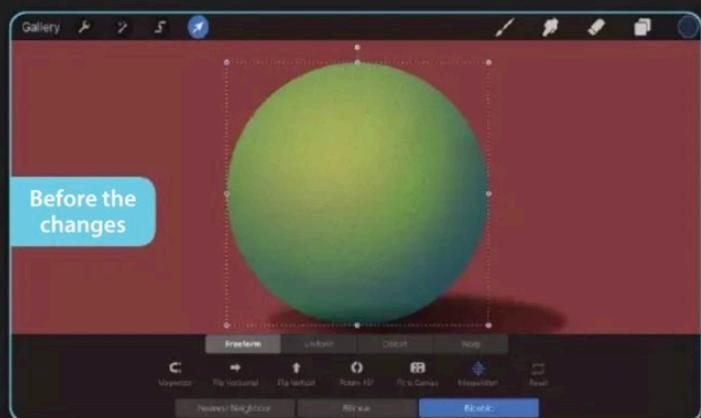
The difference between these modes is noticeable when scaling an object.

Create an object, then click the Transformation tool to trigger

Menu. You will see a rectangular area surrounding your object. This area, also called "marching ants," consists of dotted lines that mark boundaries a dedicated section of the image. Use the blue dots to change the shape of the object, or the green dot to rotate it. If you will take a point in the corner of the rectangular area and try to move it, both the height and the length of the object will change at the same time, meaning its proportions will remain the same.

### "Freeform"

In Unbound mode, you'll be able to pull and stretch the proportions of the object.



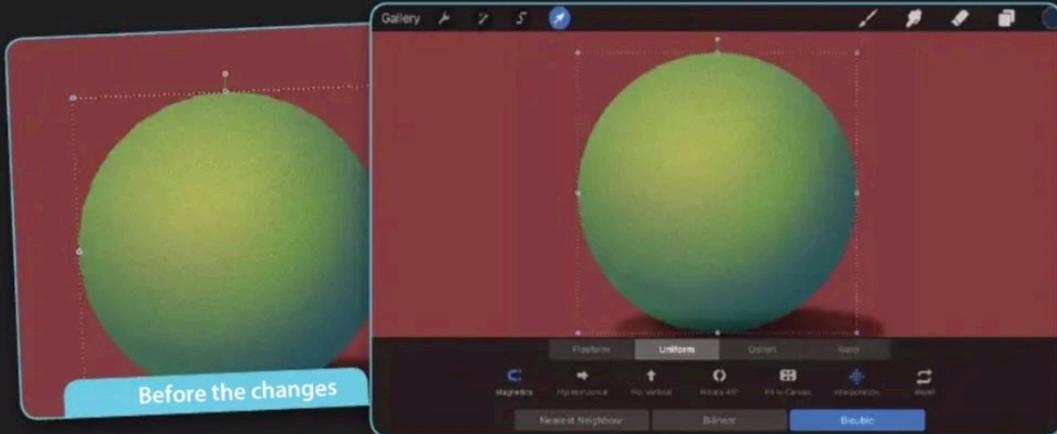
► Freeform transformation allows you to change the proportions of the object

## Uniform

On the contrary, if you choose the "Uniform" transformation, it will preserve the proportions of your object and not allow you to pull or stretch it.

Both the "Unbound" transformation and Homogeneous have their advantages.

So when you edit the size character's head, it may be important for you to keep its proportions, but if you change the scale of the mountains on the horizon, increasing their height and width will help make them more realistic.

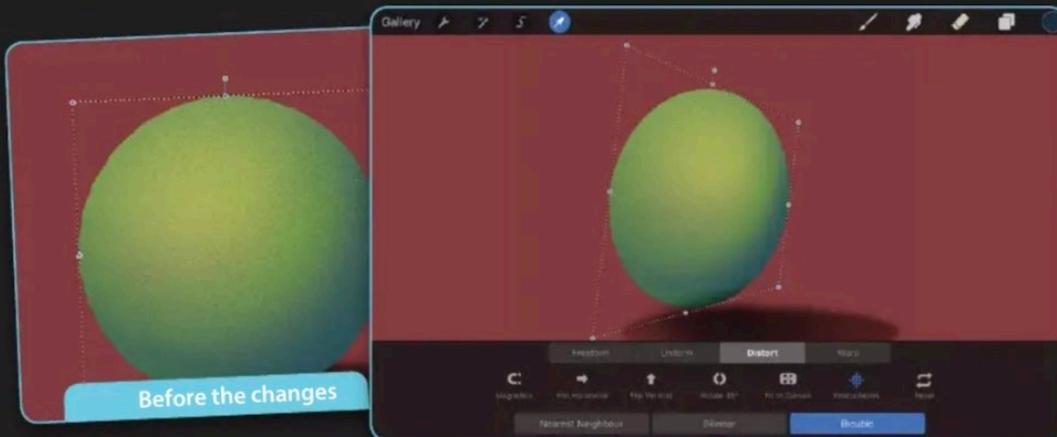


## Distortion

Distortion mode allows you to transform the perspective of an object without any restrictions.

It's like "No binding" mode, but in this case, all the dots on your rectangular selection area are independent of each other. This allows you to create diagonal distortions, so this re-press is priceless when working with textures on 3D objects.

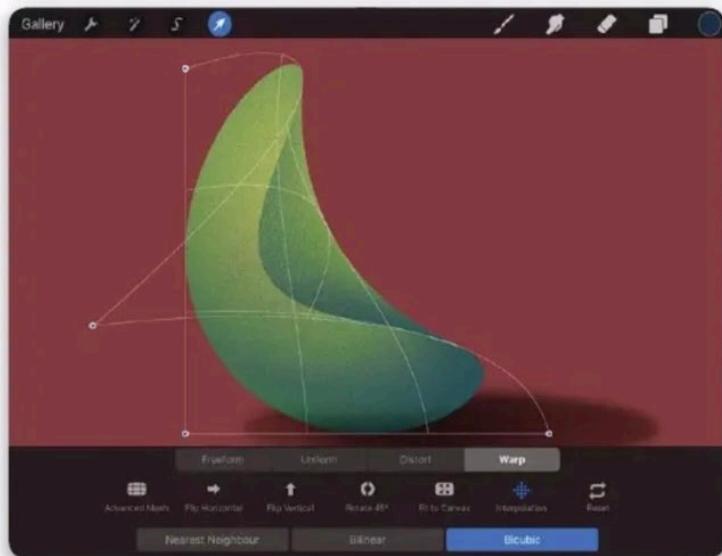
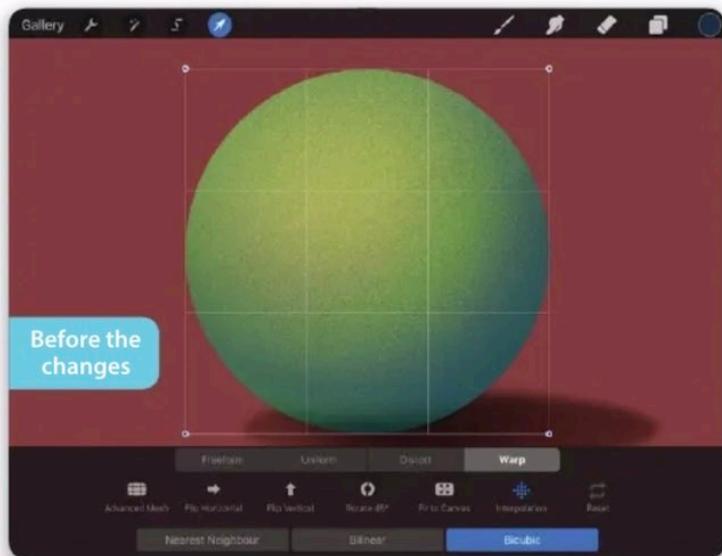
► Choose mode "Distortion" to transform an object without any restrictions



## Warp

Warp mode allows you to bend objects as if they were drawn on a piece of paper. To get different effects, you can move the grid, which is superimposed on a rectangular area of selection, or bend the figure yourself. You can also click on dots around the object to move them back or forward in space.

If you need a more accurate adjustment of how the object should bend, click on the "Advanced Mesh" button. Additional points will appear on the deformation grid.



► "Warp" allows objects to bend like sheets of paper

# TRANSFORMATION OPTIONS

In addition to the basic transformation modes, there are options within each mode that allow you to customize the transformation in all the details and the way you need. These commands appear at the bottom of the screen when the Transformation tool is selected.

## Magnet

Activate the Magnet, and you'll be able to change your object with fixed features: for example, rotate it in a step of 15 degrees or scale it in a step of 25%. This is useful if the transformation requires certain sizes and axes to be observed.

## "Flip horizontally" and "Flip Vertically"

These commands are needed to work with symmetrical objects.

## "Turn for 45 degrees"

This option allows you to rotate the object by 45 degrees; however, you can do a lot more by using this command in a magnet.

## "Fit into the screen"

This transformation will increase the object to the boundaries of the canvas. The object can be placed either in width or height - in the over-the-top of whether the Magnet command is included.

► Magnet allows you to move an object on straight and down

## Интерполяция

Эта функция предлагает три варианта трансформации пикселей внутри объекта:

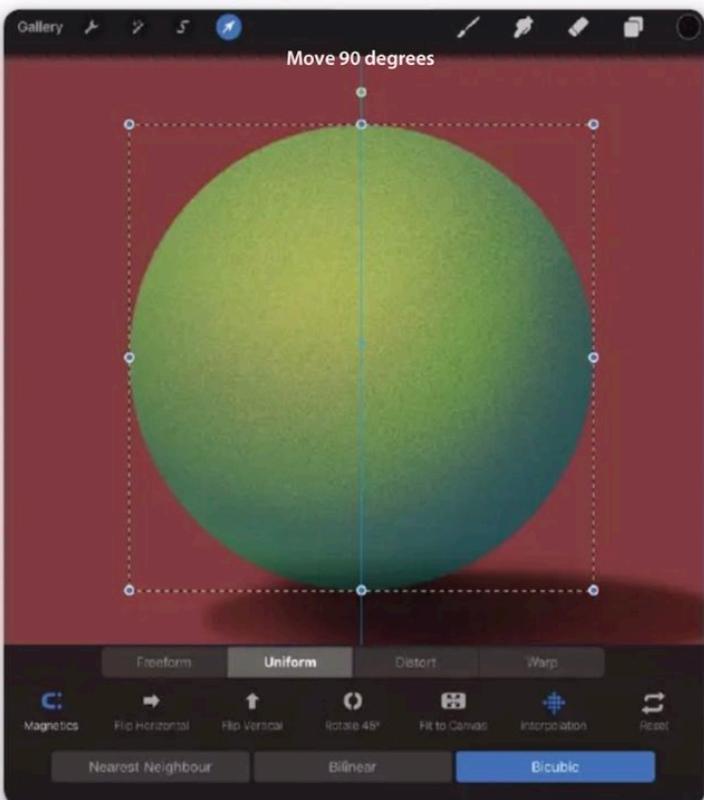
- Ближайший сосед
- Билинейный
- Бикубический

От первого к последнему варианту опции изменяют интенсивность воздействия от более резкого к более слаженному эффекту. Попробуйте применить к своему рисунку все три подхода, чтобы понять,

какой из них лучше всего подходит для ваших целей. Возможно, вы обнаружите, что некоторые режимы интерполяции дают более аккуратные результаты, чем другие, особенно при увеличении выделения.

## Сбросить

Команда «Возврат» отменит примененные вами ранее трансформации и вернет объект к его первоначальному виду.



# Settings

An icon in the form of a magic wand in the top corner of the screen triggers the Settings menu. Here are the effects, which can be applied to the illustration to change its overall appearance. Effects can be used on individual layers, but in some cases it is better to influence the entire image. Settings can only be changed by the current layer you choose, and it's convenient to combine them with the "Share" command. This means that if there is a dedicated area on the layer and you apply the Settings tool, it will only act on the highlighted image.

In this chapter you will learn:

- Use Settings to improve your picture;
- to apply the Gauss Blur function correctly;
- include "Movement Blur" and "Perspective Blur";

- Tune "Sharpness";
- Use the Noise setting
- Apply the Liquify option
- Activate the function "Tone, saturation, brightness";
- Regulate the "Color Balance";
- Use "Crooked";
- to influence the image of painting.



## GAUSSIAN BLUR

The second option in the settings menu is "Gaussian Blur". This completely necessary command allows you to blur the chosen layer uniformly. The effect may be necessary in a variety of cases. For example, it will come in handy if you want to blur the background behind a character, or soften the gradient, illuminate the hero of your picture or depict clouds in the sky. "Gaussian blur" is also extremely easy to regulate.

Just click on the paragraph "Gaussian Blur" and then swipe left or right to reduce or increase the blur rates accordingly.



► "Gauss Blur" is a very useful effect for depicting the distance between objects

# "THE BLUR OF MOVEMENT" AND "THE BLUR OF PERSPECTIVE"

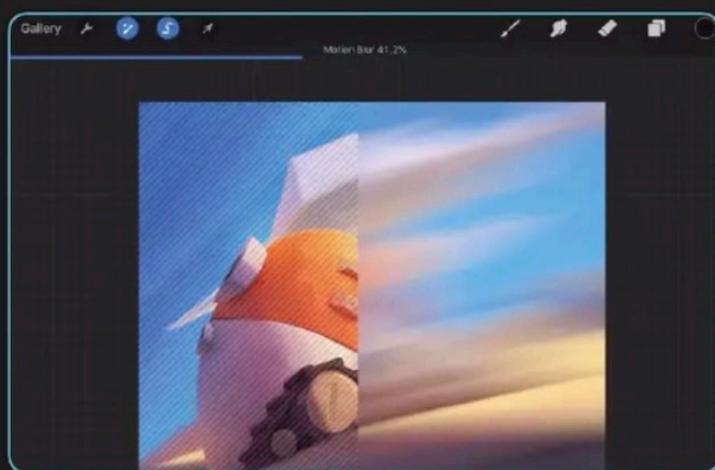
These two options are similar to "Gaussian blur": they also blur the image, but they give strokes a certain direction. "Blur in motion" creates the effect of straight lines, which is useful if you want to create the illusion of the object moving parallel to the camera. "Perspective Blur" uses the same effect radially, and this can be used to give the impression that the object is moving towards the camera.

## Blur of movement

To apply "Motion Blur," open the Settings menu, select the appropriate option, and swipe at the illustration. The direction in which you make a move divides the axis of the blur, and the length of your smear will set the intensity of the blur.

## Blur perspectives

"The Blur of Perspective" works a little differently. Once this feature is selected, a point will appear on the screen. It shows the center of the radial blur, and it can be moved by a simple drag. When you find a suitable place, swipe left or right on the screen to increase or reduce the power of the blur. You can also click on the "Guide" option at the bottom of the screen to turn the radial blur into a conical one if this variant suits you more.



▲ "Movement blur" can be used to effect movement at speed



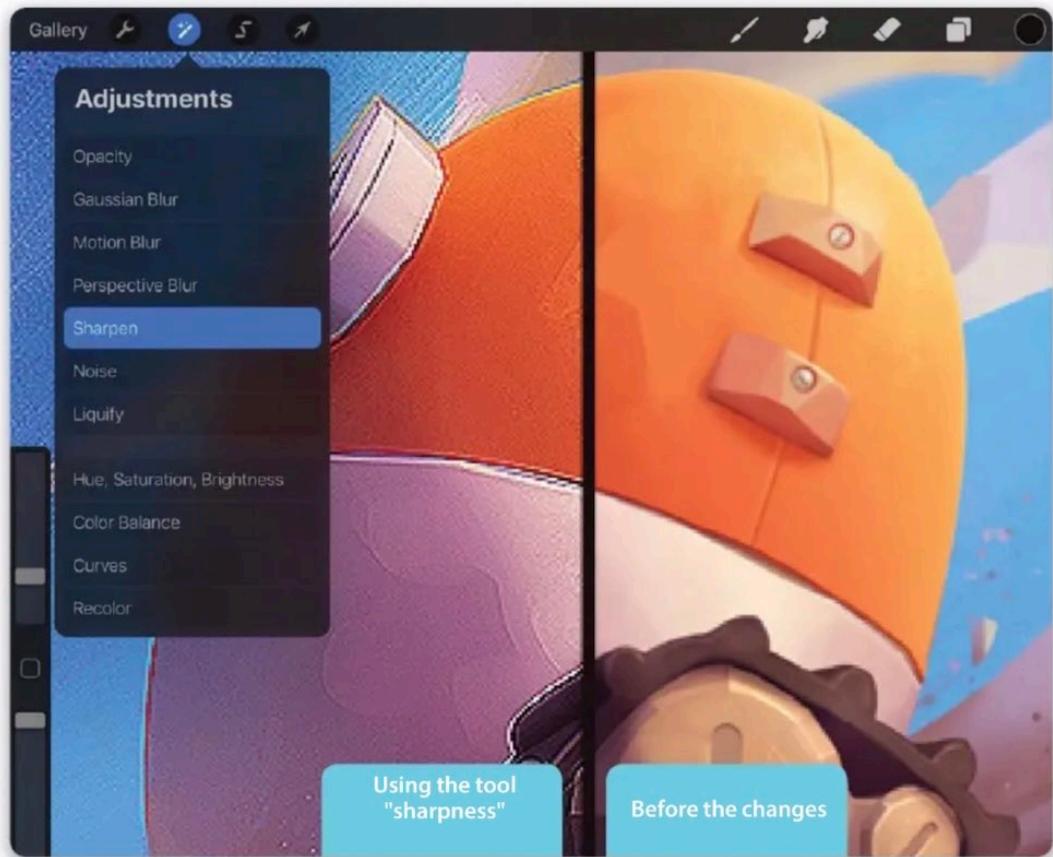
▲ "Blur perspective" also allows you to create a sense of movement

# Sharpness

Sharpness increases the contrast between the adjacent pixels, that's why the edges of the image become sharper and more striking.

As with other options in the settings menu, After selecting the "Sharpness" item, you can swipe right or left to increase or reduce the strength of the effect. But Be careful: though the temptation to pull the indicators to the right to the end are very high, excessive sharpening will make Drawing grainy and accentuated processed, all colored details will be overloaded.

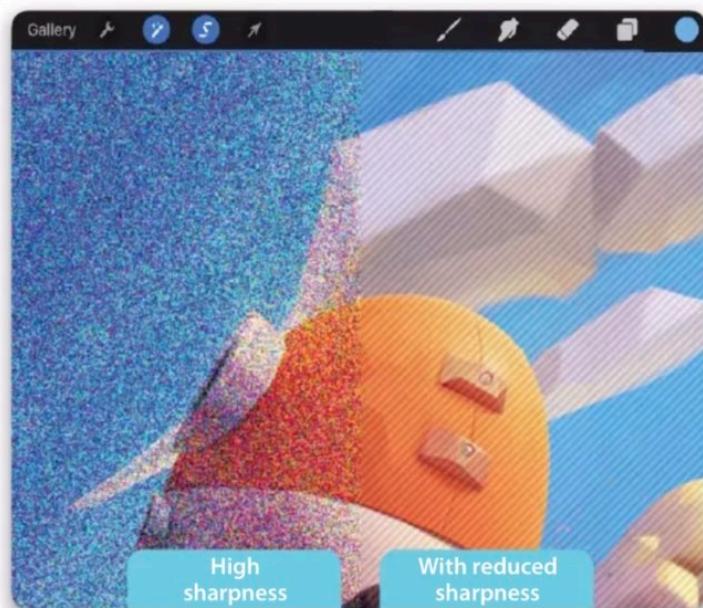
▼ Sharpness is a great way to highlight details, but it's important not to overdo it



## Noise

If you carefully consider a magnified photo or frame from the video, notice the noise everywhere: it gives the subject a slight grit, and thus creates a certain atmosphere. Digital illustrations, compared to analogue, on the contrary, sometimes seem too smooth, neat, devoid of Texture. To avoid this, you can Use the Noise option: it adds a layer of noise on top of the image, adding illustrations to the features of the photo.

Click on the Noise command and then adjust the adjustments: swipe right finger to increase grit, and left to reduce. As in the case with the "Sharpness" filter, it is important not to overdo it, otherwise the result will look too artificial.



## SETTINGS AND MASKS

It would be difficult to precisely adjust the Settings mode. Suppose you want to apply "Gaussian Blur" to the whole picture, except for the face of the main character. To do this, it is best to activate your chosen option on the duplicate version of your image, and then use the mask to hide or show those areas to which the blur was applied. This way you can clearly control every detail of your work.

# Liquify

"Liquify" is one of the most spectacular options of "Settings" Procreate. By clicking on it, you'll call the menu at the bottom of the screen, which has several tools and sliders.

## Tools

The three most useful tools of "Liquify" are the "Push" commands, "Squeeze" and "More." "Push" option you can use it to drag pixels, "Squeeze" allows move the pixels to the center of the canvas, and "More" pushes the pixels from your selection. Other tools are also very interesting for experimentation, but not so useful. "The Whirlwind by the Hour," "The Whirlwind Against the Clock," "Crystals" and "The Edge" can deform the image the strangest way.

## Sliders

Under the designations of the tools in the menu are sliders, which can also be adjusted effects of "Liquify." "Size" is defined by the brush's scale: the "Liquify" brush adjusts from this menu, and not with the usual slider in the pop-up window "Brushes." "Push" regulates the force of the effect - it works in the same pattern as the opacity in the menu of ordinary brushes. If you increase the Pulse, the Plastic effect will continue to spread even as you take the stylus away from the screen. Finally, Distortion distorts the image. You can increase the performance of the slider for each tool to increase the randomness of their effect.

For example, increasing the performance of this slider when using the Push tool will result in waves appearing in the image, in the case of the "Squeeze" command, the deformation on the canvas will be similar to spikes, and in the case of "More" will take the form of drops.



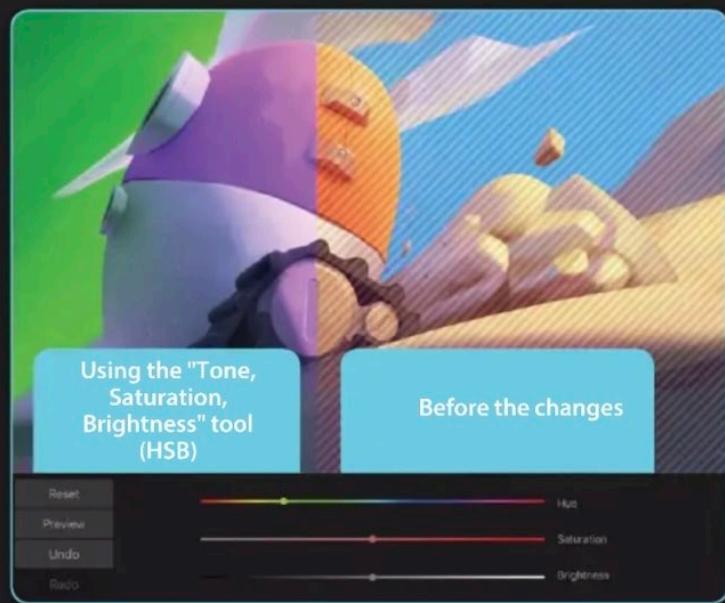
▲ Apply "Liquify" to transform the illustration and enhance its effect

## TONE, SATURATION, BRIGHTNESS

"Tone, saturation, brightness" (HSB) is a simple part of Settings that allows you to change color using three different sliders. It is convenient to use in order to test different combinations of color on a picturesque canvas, without changing the applied shadows.

If you click on this option, you'll see a menu with three sliders. You also have to reset the changes made, turn on the before-and-after review, and take it a step back or repeat the cancelled step.

► Experiment with the tone, saturation and brightness of the image



## COLOR BALANCE

Think of the Color Balance as about the little brother of "Tone, saturation, Brightness" (HSB). Imagine that HSB it's a bucket of paint, and Color Balance is a brush.

This Settings item allows you to separately adjust the amount of red, green and blue in the picture with the help of sliders, using the appropriate colors. You can even set up Shadows, Halftones or "Lighting" on your illustration.

Apply "Color Balance" to

Finely adjust the colors of the entire image. For example, if you want to lower the temperature of the shadows and raise the temperature of the light areas of the illustration

► "Color Balance" offers a more subtle approach than HSB, which does not make this feature less useful



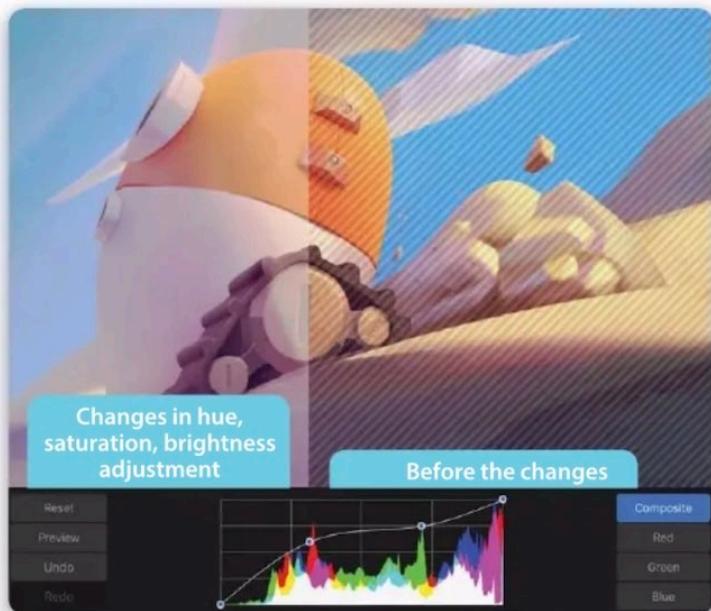
# Curves

Curves allow you to adjust colors micro-level images, which makes this customization item is one of the most powerful features in your arsenal. Although "Curves" can be thoroughly confusing, but once you figure out what the curve stands for, you'll immediately realize that this kind of settings are just as simple as everyone else.

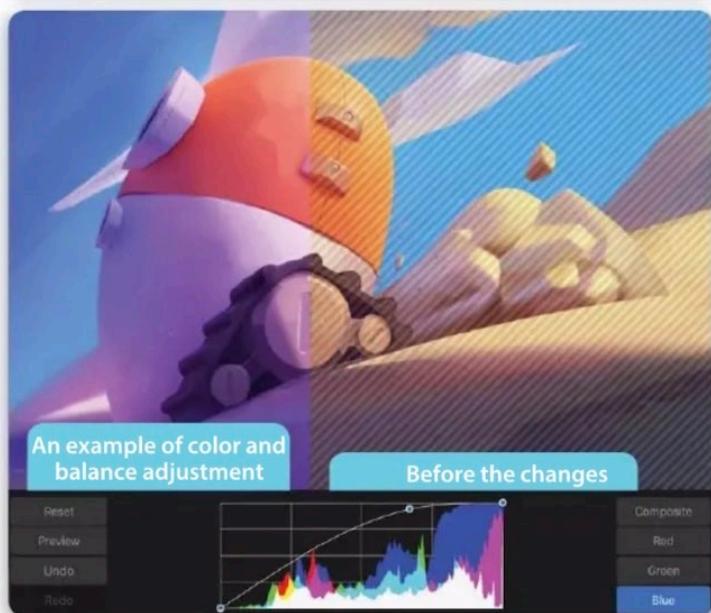
Click on Curve to call a histogram with a line in the middle. If pull the middle of the curve, a dot will be created. You can move this point, to change different metrics Images: Movement of indicators up will make the picture brighter, and down - darker.

► At first, Curves may seem intimidating, but they're no harder than other Procreate tools.

Many artists in their work limit the use of "Curves" by adjusting the tone in the image. This in itself is very valuable, but you can also Adjust the amount of red, green or blue in each color of your work. For example, if you find light areas of the image too yellow, try clicking on the blue channel in the Curve control panel (because blue is an extra yellow color) and drag the right side curve upward. This will increase the amount of blue in light areas, and therefore reduce the yellow.



► "Curves" at first glance seem to be a puzzle, but in fact to understand them is not more difficult than in everything else





## Histogram

In Procreate, histogram is a graphic representation of the color values of the image. The left point is black and the right is white, and the rest of the spectrum colors are located between them. The height of the columns in each sec shows the corresponding color icons in the image.

## RECOLOR

Recolor is a simple feature that will save you time if you make a big difference to the image at the very end of the job.

Suppose you finished drawing an illustration, merged all the layers, applied a number of post-processing effects, and then your Customer suddenly wanted to change color the skin of one of the characters.

Instead of trying to highlight the entire skin of the character, just choose a new color from color palette, then go to "Recolor," click on the character's skin, and the situation will be instantly corrected

▼ Setting up "Recolor" saves you a lot of time when you make changes



# Actions

To call the Action menu, click on the icon in the form of a wrench. The menu contains a variety of features, from personalizing gestures in Procreate to connecting another stylus.

In this chapter you will learn:

- Use the "Add text" option
- Apply commands from the tab Canvas;
- Activate and edit "Drawing Guide"; use the Automated Mode Drawing";
- Apply different commands and Settings tabs to set up Procreate to meet your requirements
- Manage "Tough Control" and adapt it to yourself;
- work with timelapse video from Procreate, understand how this feature helps artists share works and learn from each other.

## Add

To open the Action menu, click on the icon in the form of a wrench in the top left corner of the screen. You'll see a few tabs, and the first one will be "Add."

Here you can:

- Insert files directly from your device.
- Insert photos from the Procreate gallery.
- Take pictures of your iPad.
- Add text.

Below are the options, identical to the copy and paste menu: This is in case if you are more comfortable to activate these commands from here, so as not to use the gestures we talked about on page 26.



▲ The Add tab includes insertion options for different items, as well as copying and inserting layers

## ADD TEXT

Click on the "Add text" option to create a text layer under the "Text" title. The color of the text will be set in accordance with the color that at the moment selected for the job: it will be displayed as a sample of color in the top right corner of the screen. When you Print what you need, click "Edit the style." In front of you there will be a style menu where you can choose font, size, opacity, style and distance between letters, and import your own fonts.



- ▶ Click "Edit Style" to edit font, size, opacity, style and distance between letters in text



- ▶ Add text offers a wide range of styles

## Canvas

Canvas is the second tab on the Action menu. Here you can look at and edit the characteristics of your canvas.

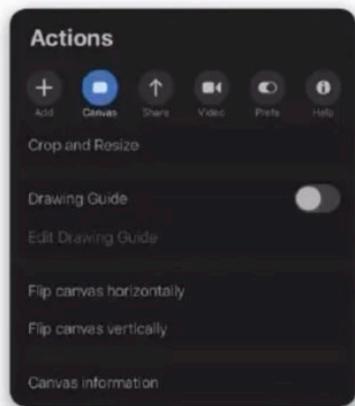
The "Crop and Resize Change" option allows you to modify the size of the canvas. You can trim it by placing a rectangle around the selected area of the image, or change the resolution throughout work by making the relevant figures in the windows at the bottom of the screen. You can also rotate the image with a slider.

The value in the first window indicates width, and in the second- height. If you click on the icon as a chain, these metrics will retain the specified proportions when you change one of them. To enlarge the image (not just the canvas around it)

click on the re-election" button. This command is automatic

The Crop and Resize change menu also reflects the layer counter. It still calls the maximum amount of layers that can be created in that file. The larger the canvas, the smaller the layer.

The Canvas tab also offers the ability to flip the canvas horizontally and vertically. This is useful if you need to take a fresh look and find any mistakes. Below is the item "Information about the canvas" - there is information about the size of the file, the number of layers used, the size of the canvas and the time spent at work. Time counting can be useful in tracking how many minutes and hours it took to create an entire image.



▲ Click the Canvas tab to edit the characteristics of your canvas



Caveman	
Created on	September 3, 2019 at 22:14:01
Modified on	October 3, 2019 at 23:44:29
Pixel dimensions	1280 x 1280px
Physical dimensions	123 x 123mm
DPI	264
Layers used	4
Maximum layers	128
Color space	sRGB Standard Color
Strokes made	62
Tracked time	13m
Video length	00:00:03
Video quality	Studio
Video file size	2.72 MB
Image file size	16.52 MB

## DRAWING GUIDE

Using a "drawing guide" is the easiest way to create lattice (guides) on which you can draw. The feature should be activated in the Canvas tab. Below in the drop-out window is the paragraph "Correcting drawing guide." Choose this one command to call a menu in which are the types of guides, as well as their other characteristics. You can Choose options: 2D grid, Isometry, Perspective, and Symmetry. All they are quite simple and have common adjustable characteristics: such as color, thickness and opacity of the guides. The "drawing guide" also allows you to tie brush strokes to the guides. It's useful when you need line the scenes in perspective. To activate this feature, turn on Automated Drawing.

### 2D Grid

It is a lattice consisting of vertical and horizontal lines, equidistant from each other. It will come in handy if you need to divide the canvas into equal parts or evenly distribute objects on the canvas.

### Isometric

It is a lattice consisting of vertical and diagonal lines, the last of which are located at an angle of 30 degrees. This should be used to depict objects that are drawn in three-dimensional but seem to defy the laws of perspective.

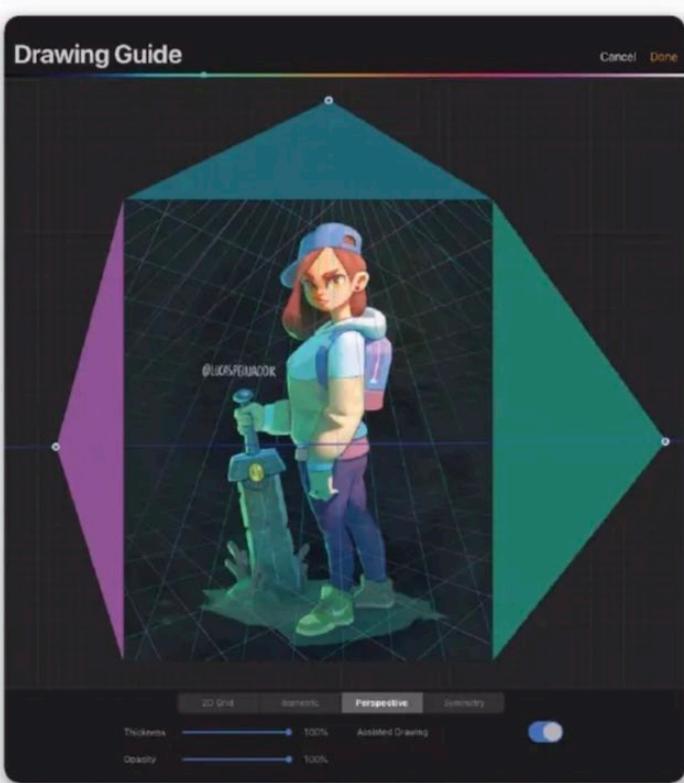
### Perspective

This lattice is unique in that it allows you to place up to three disappearing points on the canvas with a simple tap on the screen. They can be dragged to change the situation, or removed by repeated push.

### Symmetry

This option suggests choosing the type of symmetry you'd like to use to draw lines: vertical, horizontal, quadrant, or Radial. You can also include or turn off the axial symmetry.

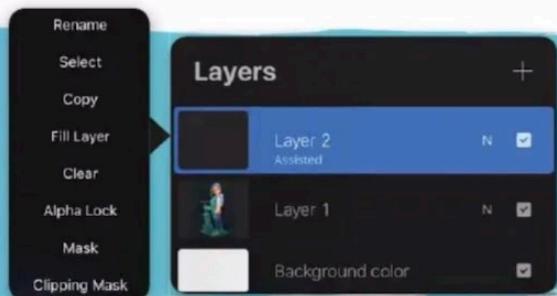
If you activate "symmetry," the symmetrical lines will appear on the canvas in a single direction, while when the "Axis symmetry" is turned off, the lines will follow the opposite directions.



▲ Perspective allows you to create up to three points of convergence

## РИСОВАНИЕ С ПРИВЯЗКОЙ Assisted Drawing

"Drawing with a binding" is tied to specific layers - you can include it on specific layers you choose. To do this, open the dropdown Layers, click on any layer and turn on "Assisted Drawing." When the option is activated, "Check" will appear near the layer name



# Settings

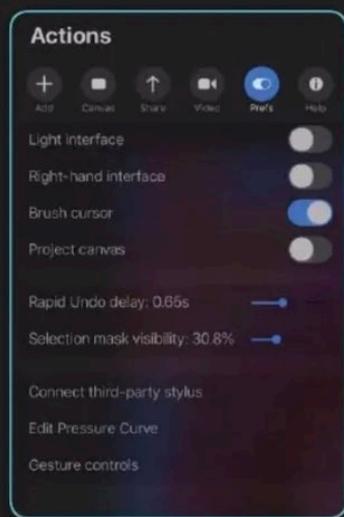
The Settings tab offers some useful options for personalization and improvement of workflows in Procreate.

- If you don't like the dark Procreate interface, replace it with a light one.
- The "right hand interface" allows the side to move the control panel with the size and opacity sliders from the right side of the screen to the left so that they can be adjusted with the left hand.
- The brush cursor can be turned on or off to show or hide the shape of your brush while drawing accordingly.
- "Displaying canvas" allows you to share a canvas without showing whole interface when you show the screen to another device.
- "Delayed rapid cancellation" determines how long you have to hold the screen when you cancel

the previous step to initiate the automatic cancellation of the next steps.

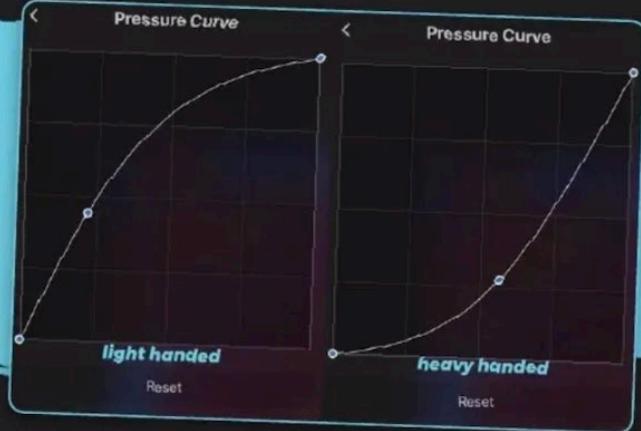
- "Visibility of the selection mask" regulates the appearance of checkered hatching, appearing when singling out an area on the canvas.
- "Connect a third-party stylus" does not need further explanation. You'll only need this feature if you don't have Apple's stylus.
- Finally, "Change the curve on-the-click" allows you to correctly adjust Procreate's response to the force of pressure when creating smears on canvas.

► The Settings tab contains many useful options



## CLICK CURVE

Each of us has a familiar, natural way to hold a pencil in our hand. Some hold it easy, others squeeze with all force, as if it were an empty tube of toothpaste. The pressure curve allows you to adjust the screen's sensitivity to pressure. Downward curve will suit those who do more light strokes, while the ascending one is for people with a heavy hand



# Projects

Now that you understand how to use The Procreate program, it's time to put your newfound knowledge into practice. Check out the eight projects below, with professional artists to work out in creating various illustrations at Procreate.

Artists of each project used the Apple Pencil stylus to work on the with their images. Please note that if you use stylus of a third-party manufacturer, you may not succeed with precision repeat the effect produced by brush strokes in the sample on the pages below. This is especially true for the additional click and tilt settings in pencil Apple. However, in the book we use the word "stylus" everywhere, as you have all. It is also possible to connect a third-party pen to the program.

Don't forget to download free materials (see page 208 for more details) each project before work begins.

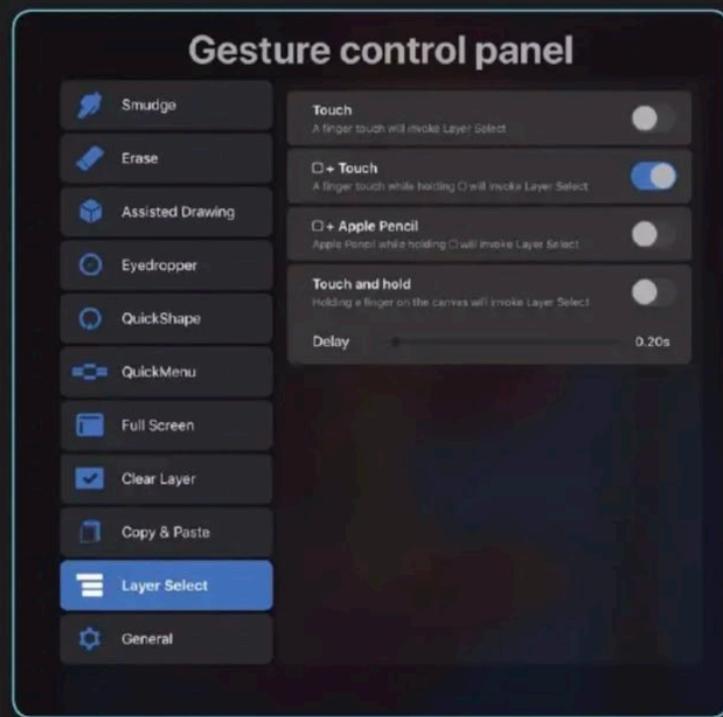


# GESTURE CONTROL

The last item on the Settings menu is Gesture Management. Here you can set up Procreate gestures to optimize your workflow. For example, you can make sure that the Smudge tool includes every time you touch the screen with your finger rather than a stylus, or you can set a special gesture to call Automated Drawing, can change the way you click color picker or shorten the time it appears.

A couple of convenient ways to optimize, that we can advise is set up the "Fast Menu" call with touch, as well as the ability to activate layer choice with the "Change" button and an extra finger touch. These two teams will significantly speed up your work on big projects.

► Set up gestures for yourself in "Gesture Control"



## Video

Procreate prides itself on its unique timelapse video recording feature, which is different from other program digital paintings on the global market.

The Action menu has a "Video" tab. If you activate "Record Timelapse Video," Procreate will record a video that captures every brush stroke and every action in the file. This option is a great benefit for the artist. Not only can you learn from your videos by perfecting your own workflow, but you can also share videos with other people.

To view the video created, click on the "Play time-lapse-video" item. Rewind or open any moment you want with the help of the sliders adjustment, swiping them forward or backward.

To export the video, choose the "Export Timelapse Video" option. Procreate allows you to export half of the video, and if it's long enough, you can create a version of it that can be compressed to 30 seconds. Choose one of the video options and then indicate where it should be stored.



► Procreate records videos of your work by default above the canvas - use this opportunity to your advantage



# Illustration

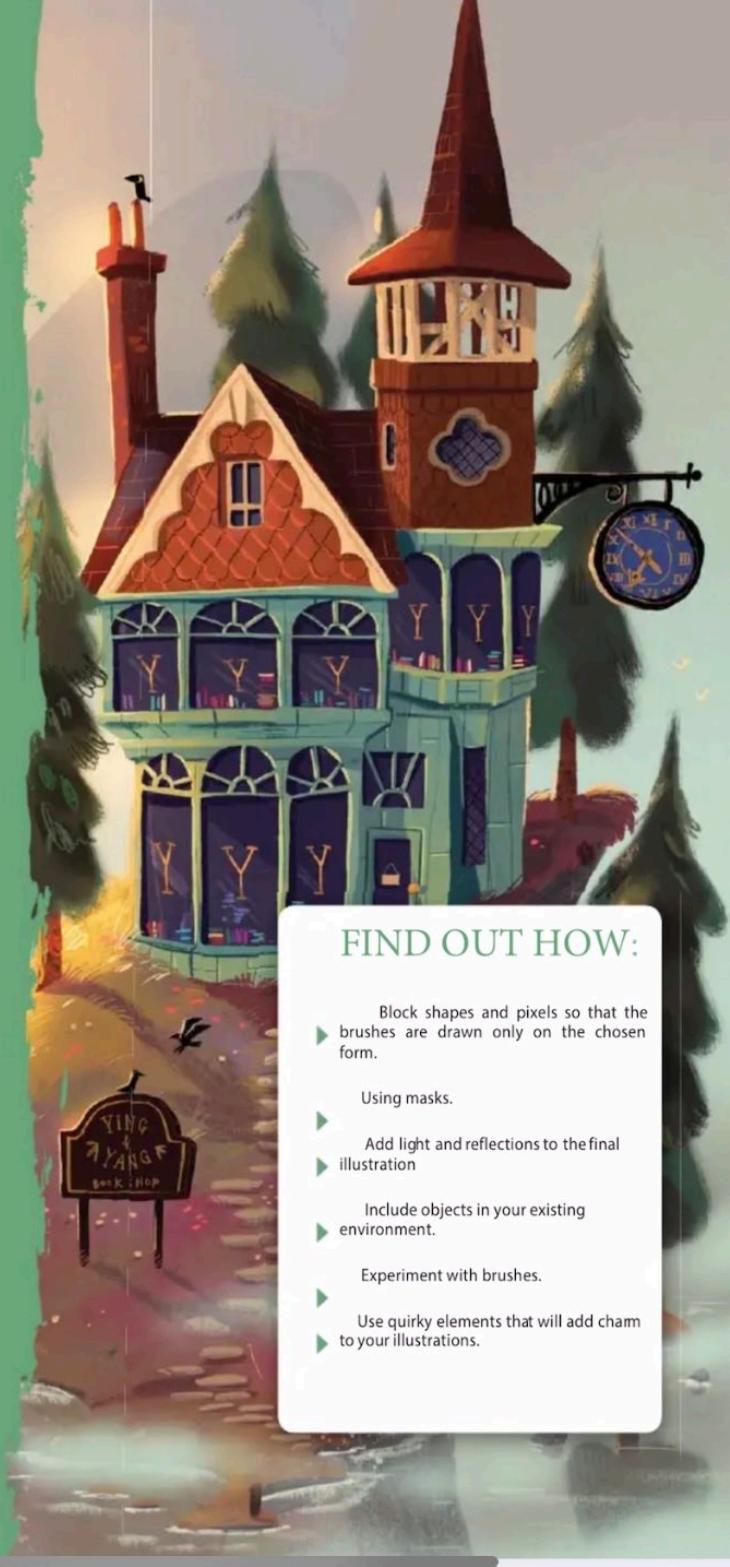
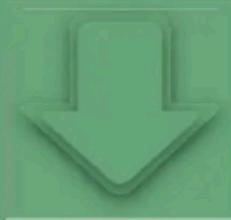
## Izzy Burton

This project will tell you how to create an image of a fantastic landscape with architectural elements, how to convey the atmosphere of mystery and attract the attention of the viewer.

You will learn to develop the idea of the future design of buildings in your drawing, using for inspiration your own photos of architectural constructs - from the sketch stage to a detailed color sketch, and then the finished work. You'll learn how to block shapes and pixels inside them to draw on them and change their texture. You'll also learn basic skills in Procreate, and add light and details to your work, which will revive the illustration. The skills and techniques you have developed can be easily applied in other illustrations, which will help you to work on further projects.

Although we use photo-graph samples in this project, never rely on the power of our imagination. The main feature of the illustration is that it is not limited to the coordinates of reality; enjoy creating a world that may have inspired familiar things, but has its own fantastic, sometimes exaggerated colours and shapes.

СТР. 208

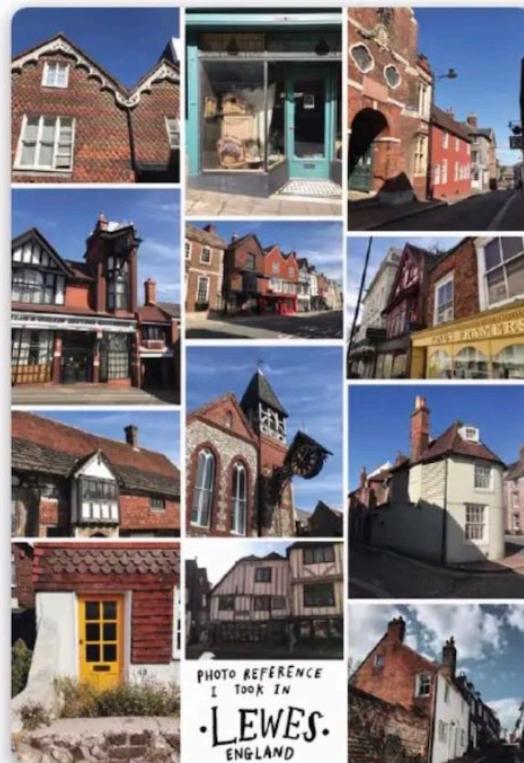


### FIND OUT HOW:

- ▶ Block shapes and pixels so that the brushes are drawn only on the chosen form.
- ▶ Using masks.
- ▶ Add light and reflections to the final illustration
- ▶ Include objects in your existing environment.
- ▶ Experiment with brushes.
- ▶ Use quirky elements that will add charm to your illustrations.

## 01

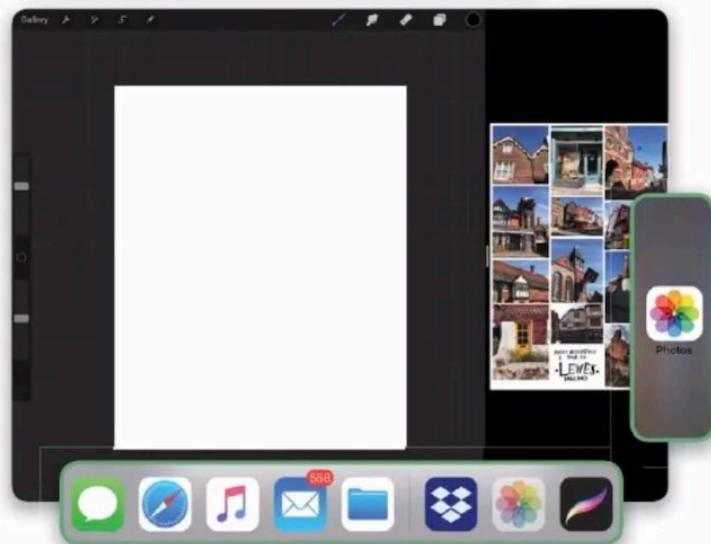
Before you start, take the time to then to formulate an idea and put together visual samples to help you in the future; it is right to construct an illustration. When working on an image that plays an important role in architecture, you'll need to take photos architectural buildings - it can be your own home or whatever Place. The mudboard on the right contains a compilation photos from Lewis in England - in this the city can be found in a truly ancient Tudor-era architecture: it corresponds to the very mystical, fabulous atmosphere that our illustration should recreate.



► Creating a mudboard with photos can be a source of inspiration for you

## 02

Now let's set up your work Place. You can use the Split screen feature on your iPad to accommodate the board next to your procreate canvas. Swipe up from the gray strip at the bottom of the screen to open the dock panel. Click and hold the app "Photo," then drag it to the screen. Now find the mudboard in your photos (the dock panel shows only recently apps used, so if "Photo" doesn't appear there, just open the app separately, and then go back to the dock now "Photo" should appear).



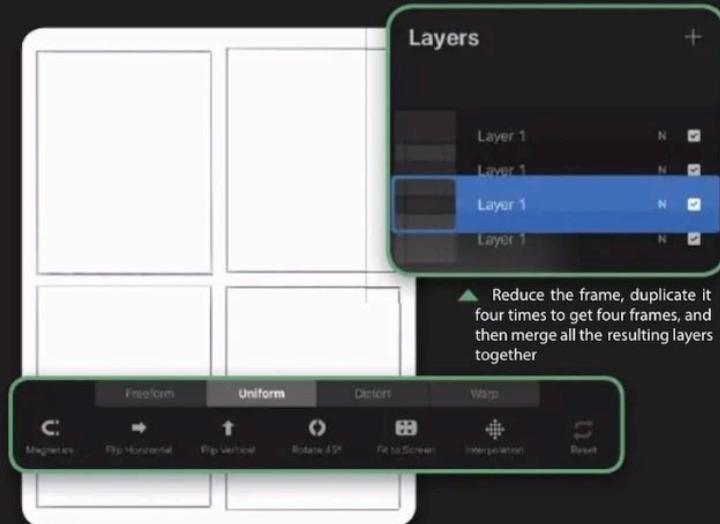
► Set up your workplace

## 03

## Activate the Ellipse option

to create four storyboards on which you will do sketch (see page 36). Inscribed four lines of the first frame, select on the menu: "Transformation" > "Uniform" and reduce the scale of the up to a quarter of the screen. Then duplicate the layer. Apply the tool "Transformation" to accommodate the second frame next to the first, then repeat the duplication of the layer to until you get four frames. At the end, drain the layers together to all four frames ended up on one layer.

▶ Draw straight lines with Ellipse option

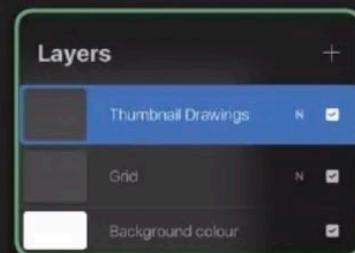


## 04

Sketch using brushes from the Sketch set > Pencil 6B. Sketches are rough, quick sketches designed to capture the idea, the general look and composition of the drawing, but not its details. Allow yourself to approach the issue with maximum openness and ingenuity - now is the time to experiment with different incarnations of your idea.

Create a new layer for drawings on top of the sketch layer. Don't get confused, don't forget to name the new layers.

▶ Create a new layer for your sketches; Come up with a name for each newly created layer for easy navigation

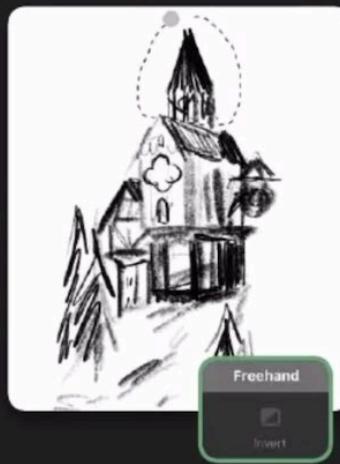


## Artist Council

If you use a stylus Apple Pencil (2nd generation), Double tap on its bottom to switch from the Selection tool to "Brush" and back.

## 05

Apply the Transformation tool to set the size and turn all your drawings. If you need to Reduce only some part of the image, use "Selection" > "Freeform" and circle that area the size of which needs to be changed.



Then activate the Transformation tool to set this site the right size or angle of the turn.



▶ Change the plots of the sketch with the "Selection" option

Pencil 6B offers quite interesting shadow effects when tilting the stylus at different angles

1



2



3



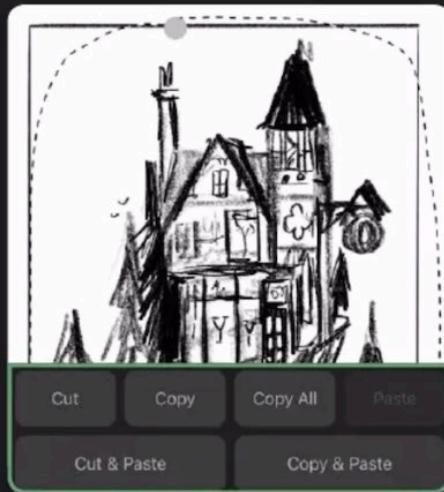
4



▲ Completed sketches

**06**

Suppose you like the sketch 2, but sketch 3 also has good elements. Create a new sketch that combines the two above. To do this, apply first "Selection" to outline 2, and then open the copy menu and inserts and select copy and paste. This action will create new layer – it will be called "From selection." Make the rest of the sketches visible and then copy and insert with "Selection" the area from Sketch 3 that seems to you in our case, it's a tower. Use the Transformation tool to move the tower and fit the right size. Merge layers of the final sketch and sketch remaining gaps.



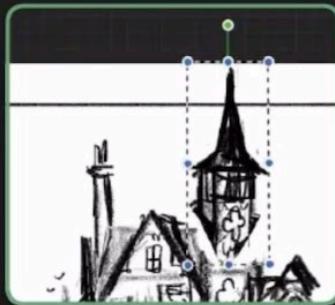
◀ Modify selected  
sketch areas with  
Selection



▲ On Sketch 2, remove the area,  
which you don't like



▲ Use "Selection" to copy and paste the  
tower out Sketch 3



▲ combine the outline by copying and  
inserting the successful parts from  
one to the other

## 07

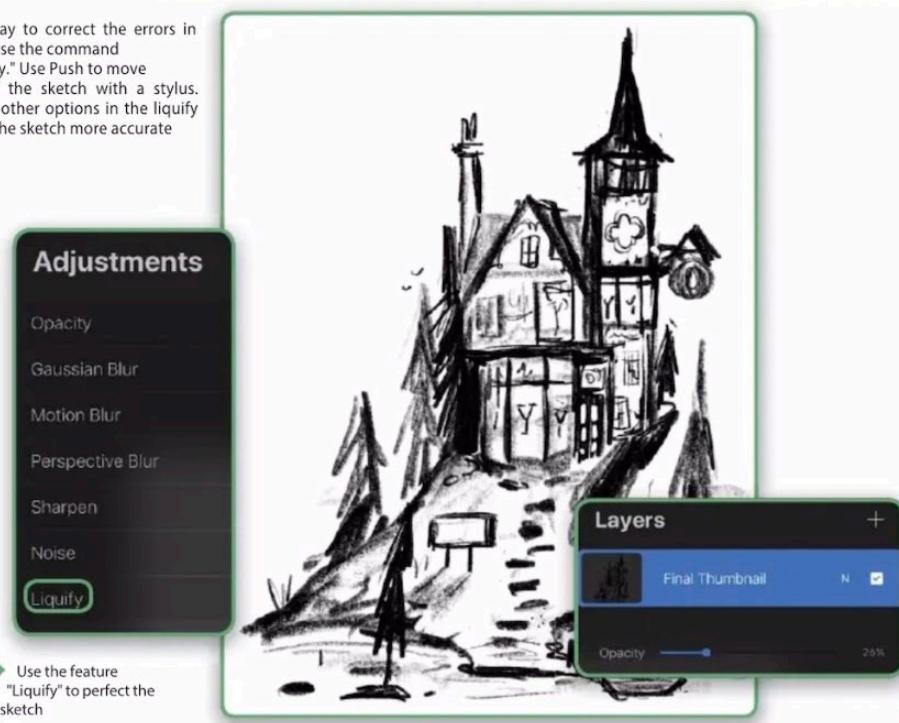
Now that you're happy with what you've got sketch, cover the rest of the layers and increase the size of the selected version of the picture, to put it in the canvas. Choose the option "Transformation" > "Flip horizontally." It's the best way to make sure that you correctly portrayed the perspective and didn't draw it all at an angle. If it turns out that the picture is still made at the wrong angle, press the points of the rectangular area of Transformation, thereby activating them, and then move these points to correct the image. Then turn on the horizontal flip again to return to the original orientation of the picture.



▲ Flip the canvas horizontally to check if the sketch is correct

## 08

Another great way to correct the errors in the picture is to use the command Settings > "Liquify." Use Push to move specific areas of the sketch with a stylus. Experiment with other options in the liquify section to make the sketch more accurate

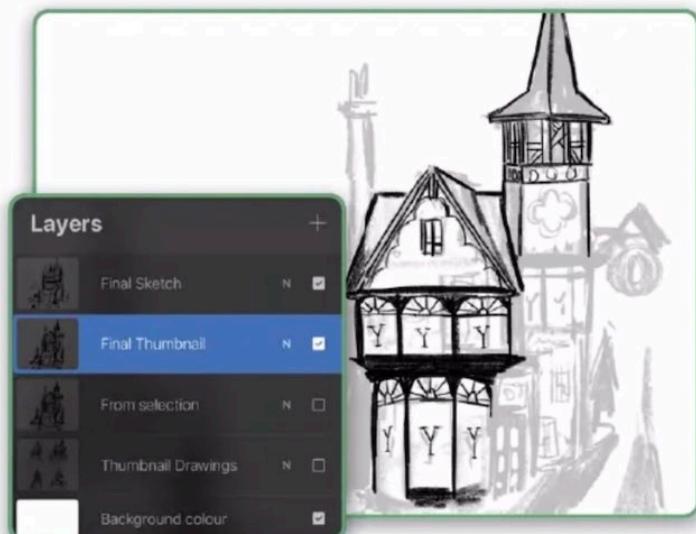


► Use the feature "Liquify" to perfect the sketch

## 09

It's time to draw a more accurate sketch. Start by lowering the opacity of the layer, then create a new layer and call it "Final Sketch." Draw on this new layer using the original sketch as a line-by-line pattern. In the new sketch, you may still not be accurate because the hatching will not be displayed in the final version of the illustration; now you're just creating a more detailed sketch that will serve as a model for the final version of your work.

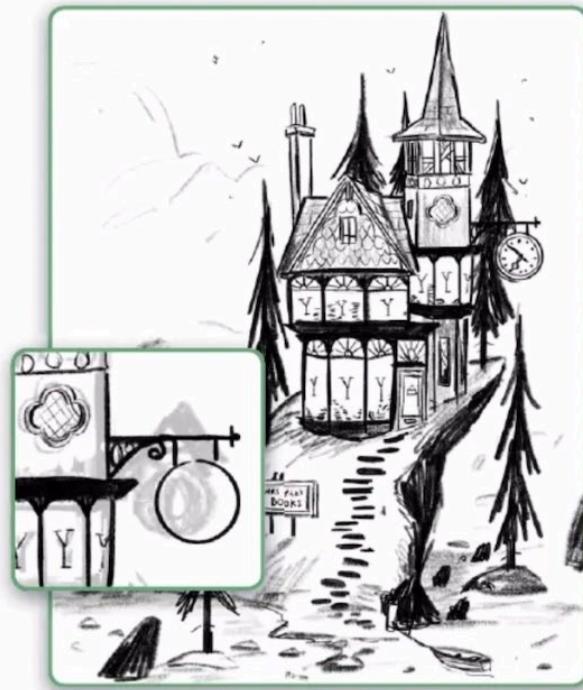
▶ Lower the opacity of the layer on which the sketch is located to create a new sketch on top of it



## 10

Use the "Ellipse" option to draw the perfect circle, which will include a clock - for this, do the same as in the case of drawing straight lines earlier (see page 36). Then take some time to thoroughly draw a sketch: it will serve as a map for the final illustration. It's much easier to fix bugs now rather than later when your image is on multiple layers.

▶ "Ellipse" makes it easy to draw perfect geometric shapes



## 11

Creating a color underpainting is a good way to experiment with a common mood and atmosphere illustrations before you move on to the final choice of color. Create a new layer for the first underpainting.

Set a sketch layer mixing mode

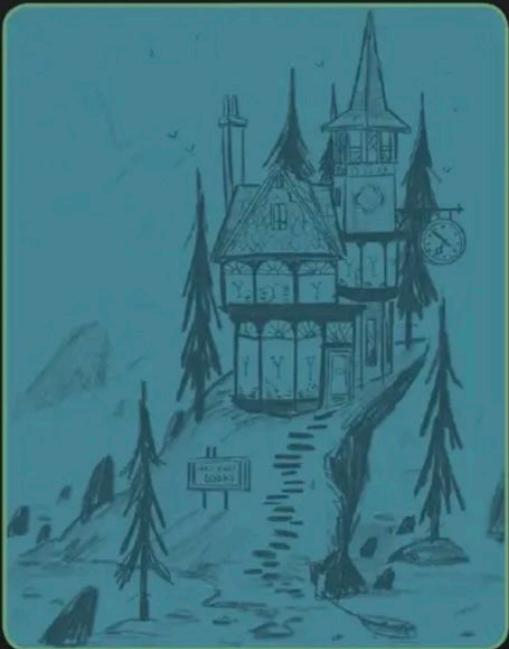
"Multiply" and make it more transparent. Then pour over the underpainting layer

Basic color - select for this purpose the desired color, and then drag the color sample from the top right corner to the canvas (preliminarily make sure you really are on the sub-ground layer).

## Artist Council

The basic color is extremely important because it sets a certain mood for your drawing. In traditional painting, artists created underpaintings, so that in the case of missing certain areas, the color that came out from under the image was not pure white. Purple underpainting can give the illustrations a hazy, mysterious hue, and the golden jelly will make the atmosphere softer and warmer. Think about the basic color before you get to work.

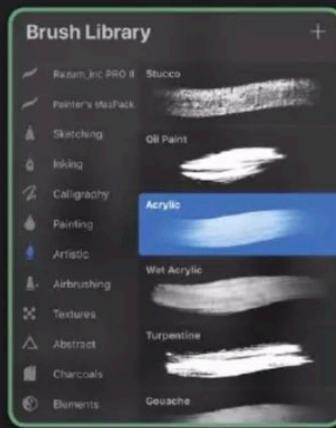
▼ Create evenly color-drenched layer



12

Draw in color on top of the underpainting. Now you don't have to worry about layers. Make wide, loose smears that you can get if you take brushes from "Artistic" > "Acrylic." Try sketching out a few options underpainting, creating for each of them a separate layer. Experiment with different times of day and weather, taking to compare images from the internet. Understanding the features of light and color depends entirely on your observations of the world around you, so Take more pictures of inspiration more often. Choose the best of the resulting underpaintings and remove the extra ones.

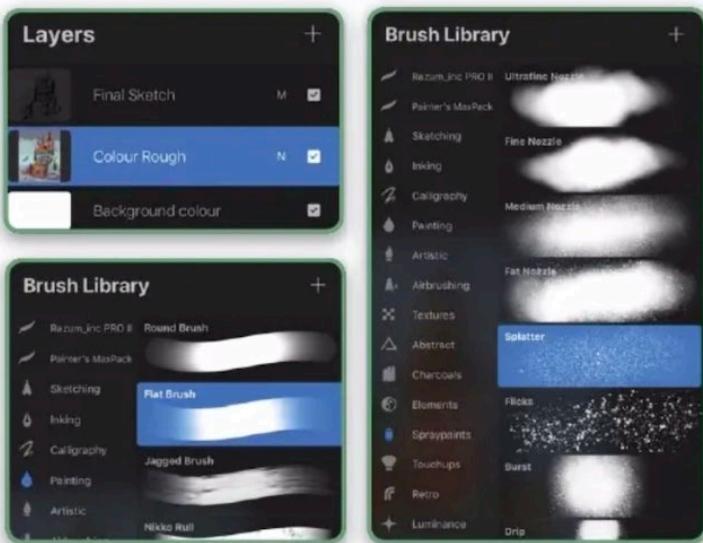
- ▶ Draw broad, loose color strokes to create an idea of mood and atmosphere



## 13

Reduce the number of layers, making sure you save "Final Sketch" and "Underpainting." Keep the "Underpainting" layer above all the other layers of your final illustrations so that it can be turn on and off when you need to take color samples from there. In Work time create new layers for anything you may want to edit separately. Start with layer of background and depict the sky on it And water. Use "Color Picker" (see page 39) to select colors from your Underpainting. Set the background colors by selecting the "Paints" option > "Flat Brush." To draw clouds will suit "Spray" > "Splatter" - this brush will create soft grain coating effect.

► Use different brushes for different effects



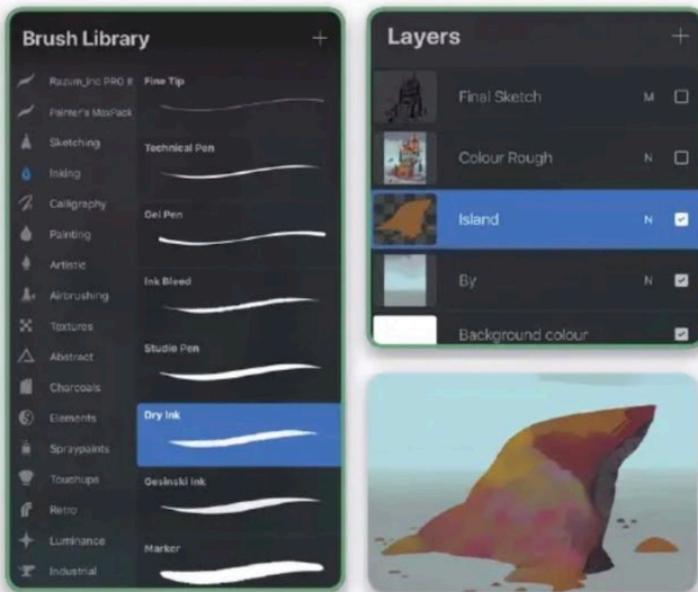
## 14

Turn the sketch layer on and off as you work to see if the sketch is not sketched, the clean version of the illustration looks normal. The "Acrylic" has a low opacity, which allows the colors to be layered. To mix the two colors, swipe the brush so that the smears lie on top of each other. Then select the color that's on their intersection and paint them with the result. Continue to choose color that comes out at their intersection and paint the overlay area until the colors merge into a smooth gradient. Make a horizon line between the sea and the sky to give the image a sense of nebula. Don't forget to rename layers as you work.



## 15

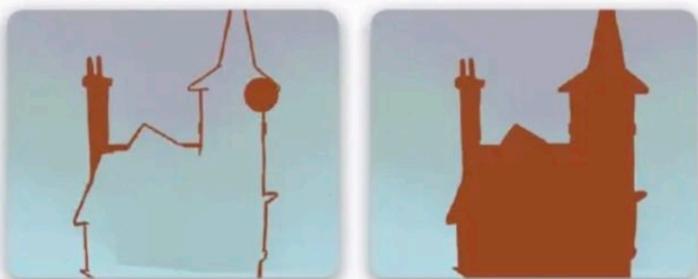
Create a new layer for the surface and use the Ink option > "Dry Ink" to establish Form. Then apply to the layer "block alpha channel." Now, by brushing, you will not go beyond the form you have created. Draw the grass on the using a set of Organic brushes > Dry Ink. Use a 6B pencil to draw the details. Experiment with different brushes to achieve the desired effect.



► Fix the shape of the island and draw the details in it

## 16

Create a new layer for the bookstore and fix its shape again with the Dry ink brush. This time, block only the outline, and then pull the color sample from the right top of the screen corner inside the outlined shape for its pouring. Apply an "alpha channel block" to block pixels and then go to a detailed drawing of the building. Create new layers to work out elements such as roof edges And windows. Apply a grass-cutting mask, to make sure the parts on the new layers are positioned exactly above the image the bookstore on another layer and coincide with the established shape of the building.

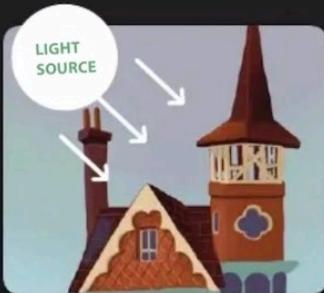


► Set the shape of the bookstore and apply a clipping mask to add details



## 17

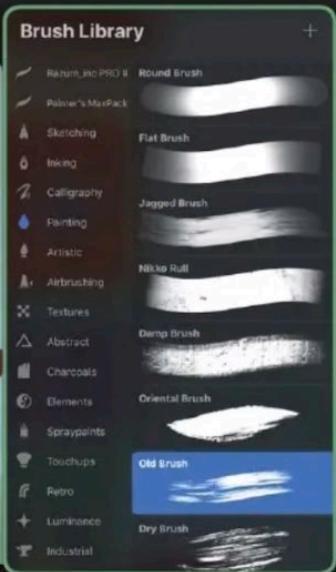
Add shadows and illuminated areas to the illustration, predetermining, where the light source is located, so that the direction of all shadows is unified. Use the Dry Ink brush to draw sharp lines, and take something softer, such as Organics > Bamboo for stews. Draw bricks and tiles in a loose and relaxed manner, choosing a 6B pencil. Add color variance to such color the area, like the wooden front of the shop, did not seem flat.



To do this, lower the opacity of the brush and on the main color a few strokes of other bright colors, and then grow the resulting smears with the tool "Rastushevka" by selecting the brush "Painting" > "Old Brush."

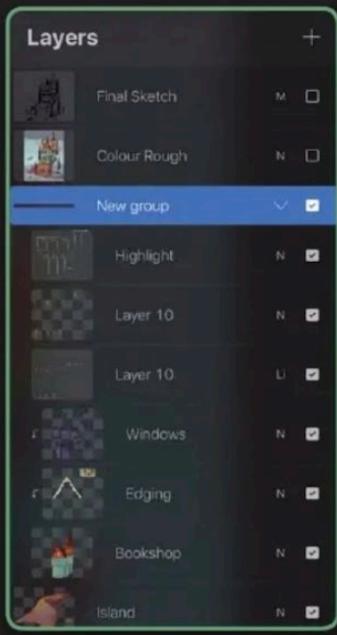


▼ Add detail and color variance to the image to make it more interesting



## 18

Add a detail to the illustration like books. To do this, create a new layer and draw in it simple multi-colored quadrangles, lined in rows and stacked. So As they are very small, you don't need excessive accuracy. Set the mode mixing the layer to "lighten up" > "lighten up" to create an effect that Books are behind the glass window. Combine all the layers on which the building is depicted into one group and title "Building" group. Create a new layer over the Building group and draw penciled 6B grass in the place where The building comes into contact with the surface land to associate it with the surrounding Background.



► Add details such as books in windows to the image and grass on the surface of the island



## 19

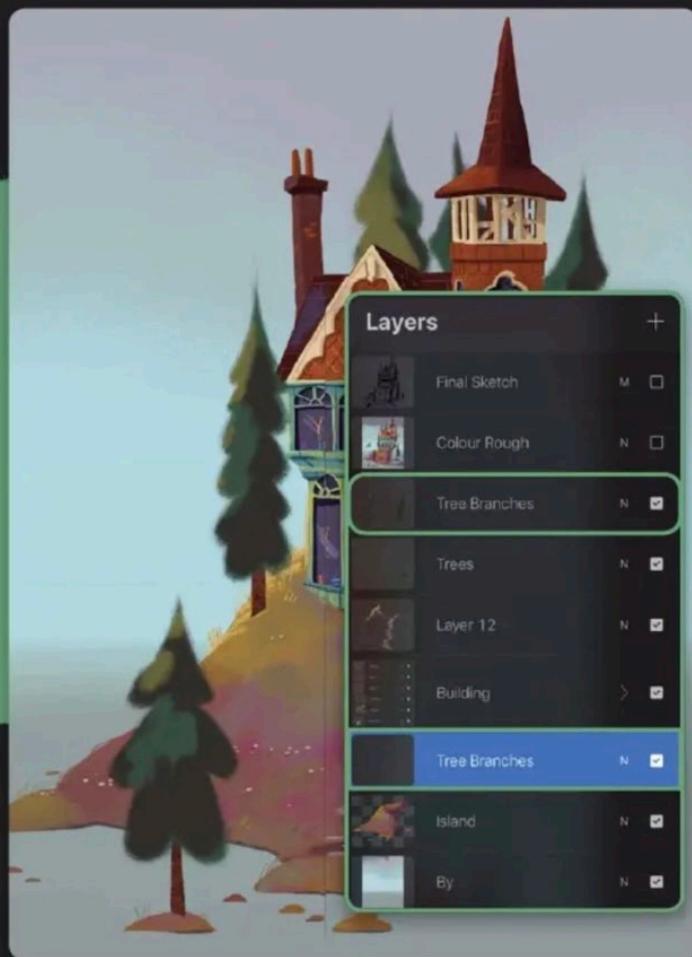
Теперь давайте нарисуем тропинку и оставшуюся растительность. Создайте новый слой для деревьев и изобразите их стволы с помощью кисти «Сухие чернила», чтобы снова зафиксировать выбранные формы. Примените «блок альфа-канала» ко всем пикселям внутри и, используя светлые цвета, выберите кисть «Индастриал» > «Пустошь», чтобы придать стволам текстуры. Создайте новый слой для ветвей и примените опцию «Органика» > «Соболь», чтобы изобразить абстрактные очертания листвы. Второй слой ветвей понадобится для того, чтобы нарисовать листву, расположенную за домом. Перенесите этот слой под группу слов «Здание». Добавьте детали в рисунок листвьев с помощью карандаша 6B.



## Artist Council

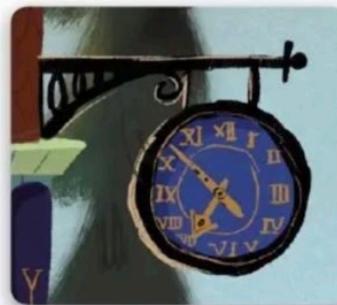
When working on a painting, think about what the darkest and lightest areas of your image should be (what you think of black and white). In the real world, it is rare to find a pure black or white color. Don't make white the lightest shade of canvas, instead choose pale yellow to give the work a warm shade or, conversely, pale blue to bring in a cold one. Same thing also refers to the darkest area of your image. This approach will add depth to your illustrations.

► Draw your illustration and add details to it



## 20

Draw a watch. If the windows of the store are not contrasting enough, make them darker. To do this, apply to them the "alpha channel block" and then paint the entire layer in black with high transparency of the brush. Fix the shapes of the rocks using the Dry Ink brush. In that way, apply the "alpha-channel block" to them and add the texture of another color to the rocks with the "Industrial" brush > Stonewall. Picture the hills on the horizon-te, and then take the Brush "Spray Paint" > "Medium nozzle", choose the same color as the background, and swipe it at the base of each hill to create an impressive, like hills in a fog.



► Add more details: clock, rocks and hills on the horizon

## 21

On the new layer, draw a 6B pencil of pale blue ripples and splashes on the water. Tilt the tip of the stylus at different angles to create narrow and wide strokes. With the same 6B pencil, add light yellow highlights at the edges of trees and buildings, and draw the missing shadows. But view the canvas regularly in a reduced form to make sure that the image is well read even so.



► Add light patches, shadows and ripples



## 22

Combine all the layers in which the island is drawn, because by this point you're likely to have reached the limit of the number of layers in a single file. Double the Island layer, and then click "Transformation" > "Flip Vertical." Name the new resulting layer "Reflection." Move the Reflection layer under the First Island layer and place it in such a way that it is reflected in the water. Reduce the opacity of the Reflection layer, and then use a brush to fix the areas in need of this pattern on the picture; "Eraser" removed all unnecessary reflections. Use the "Selection" and "Transformation" tools to move the individual areas to the right place on the canvas. So give a new layer on top of it and add mist to it with brushes from the Spraypaint set, as well as draw a small bird with a 6B pencil.



▶ Create a reflection in the water by combining the layers into one and flipping the original image



## 23

Create a new layer and set the Overlay mixing mode. Then take a pale yellow brush from the Aerosol set and show the light coming from the source on the left outside the screen. Adjust the opacity of the layer to make the picture look natural. Add another layer in the overlay and draw more light, concentrating on the areas that should be highlighted more than others.



▶ Add warm colors and light

## 24

Если вы остались довольны получившейся иллюстрацией, объедините все слои в один (на всякий случай продублируйте все изображения в галерее, выбрав пункт «Выделение» > «Дублировать выделение»). Затем дублируйте плоскую иллюстрацию, выберите для нее инструмент «Настройки» > «Цветовой баланс». Позэкспериментируйте с параметрами подсветки, полутона и теней, чтобы получить желаемый результат. Добавьте больше красного и желтого в «подсветку», чтобы сделать изображение более теплым. Закончив работу, экспортируйте изображение, чтобы поделиться им (смотрите стр. 18).



## READY ILLUSTRATION

At the resulting work we see a beautiful and mysterious bookstore, located on a rocky island and shrouded in fog. Maybe it's abandoned? No one knows... The image invites you to

learn more about it. Small details like a bird make the drawing more vital. You can apply the specifics that we've covered in this project to create a different mood inside the illustration -

you need to change the days, weather conditions or color palette. You can also type in the character image to tell the viewer an even more detailed story.







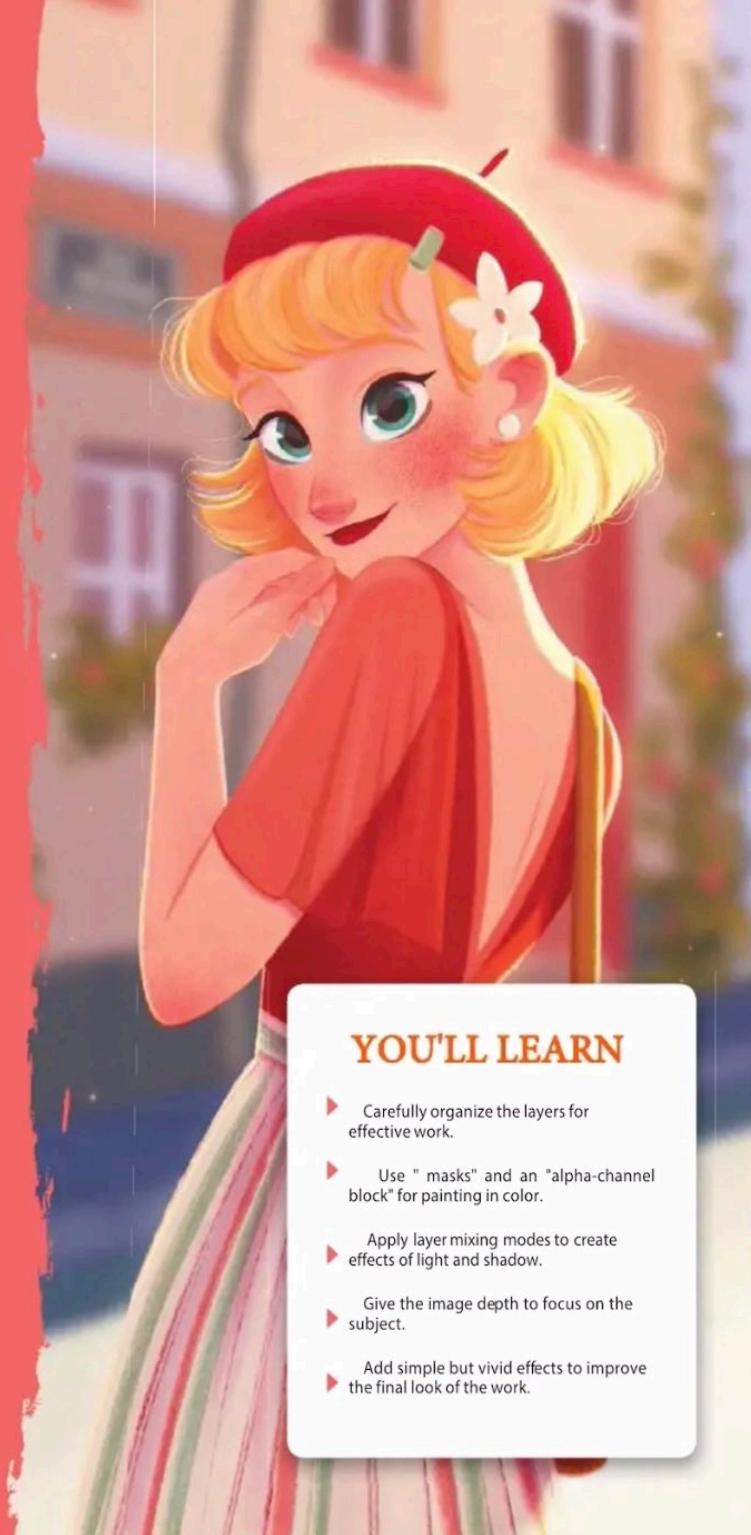
# CREATING A CHARACTER

Evelyn Stokart

In this lesson, we will learn to create a human image against a neutral background. Our heroine - a young woman who walks the streets of Paris. We'll look at how you can express in a portrait her personality: grace, joy, a touch of slight shyness, and also try to create an atmosphere reflecting her mood. The illustration will turn out very French, with a vintage hue, as if it froze a fleeting moment from a walk on a sunny day.

This lesson, step by step, will show you how to create an interesting, attractive image - starting with the original sketching the rugs and right up to the final illustration. You will learn to use tools such as "grass mask" and "alpha channel block" when working with colors, learn more about layer mixing modes, and explore the various effects that allow you to create a friendly and joyful atmosphere in the picture.

СТР. 208



## YOU'LL LEARN

- ▶ Carefully organize the layers for effective work.
- ▶ Use "masks" and an "alpha-channel block" for painting in color.
- ▶ Apply layer mixing modes to create effects of light and shadow.
- ▶ Give the image depth to focus on the subject.
- ▶ Add simple but vivid effects to improve the final look of the work.

## 01

First, create a new file in The Gallery of Procreate. You can choose default format, such as A4 (2,480 x 3,508 pixels, 300 pixels per pixel inches - dpi), or click on the "Create Size" button. The resolution you will affect the maximum number of layers in the file. So if you want to set your own canvas size, be aware of the number of pixels per inch. However, if you need a print-based file, don't put dpi below 300.



▶ Create a new canvas

## 02

On the new canvas, make some sketches of your character using Ink brush > "Ink Bleed." This brush has a great smear texture, but you can also experiment with other brushes to find the one you like the most. Using sliders on the left sidebar, set the

set the size and opacity of the brush at 35%. These parameters guarantee light, toned strokes that are needed to draw sketches - this will help not to get lost in a pile of bright, thick lines. Start to build the picture with thin strokes, and behind-the-topics gradually circling the correct contours.

▼ Five variants of the image of the heroine to imagine on her portrait different moods and facial expressions



## 03

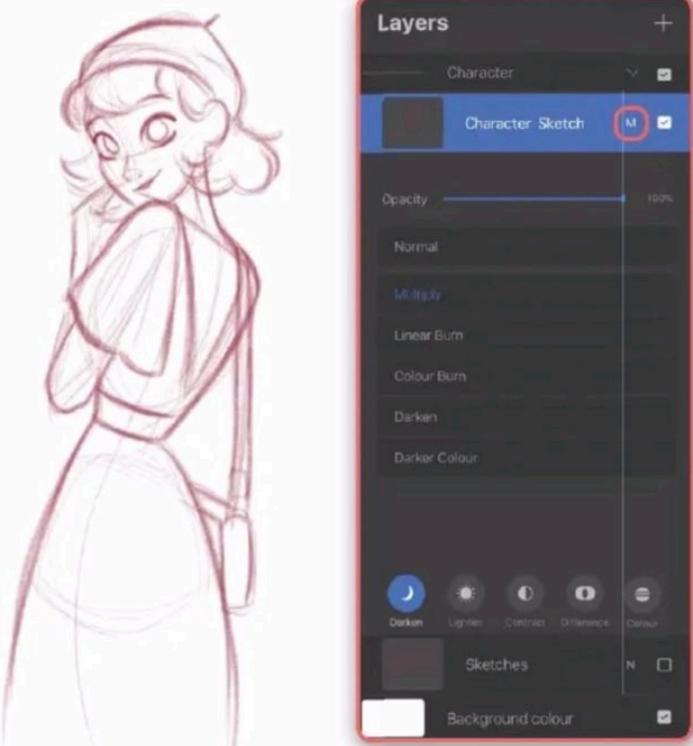
Choose the best of the resulting sketches and use "Selection" to transfer it to a new layer. To do this, go to The Selection > "Freehand" sketch with a stylus, then click on the point to complete the selection. When the selection is active, select Copy and Paste to move the highlighted area to a new layer, which you can title "Character Sketch." The Transformation tool will turn on automatically, allowing you to rotate the highlighted area and change its size. Use Magnet (see page 57) to keep the right proportions of the sketch.



- ▶ The figure on the chosen version of the sketch as if inviting the viewer directly inside the picture

## 04

Let's name each new layer, to make them easier to navigate later. Clean up the layers and hide the ones you don't need at this stage. To do this, remove their ticks in the pop-up "Layers." Leave the "Character Sketch" layer visible and give it the Multiply mix mode. In this mode, the lines will become transparent, and when applied to another color, the layer will look darker.



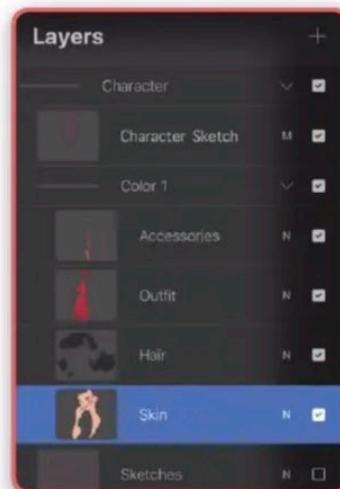
- ▶ Layer mixing mode at "Character Sketch" is set to "Multiply"

## 05

Cre-create a new layer, call it "Skin" and place it under the "Character Sketch" layer. Try the Calligraphy brush > Chalk to test different colors. This brush has a very nice texture, and it is easy to make wide smears. Choose a color and start painting the underpainting. Don't worry at this stage about accuracy, because right now it's just an experiment. Create each item on a separate layer - so you'll be more comfortable changing any color without affecting anything else. Having created the first successful underpainting, combine all the layers in the group and call it "Color 1."

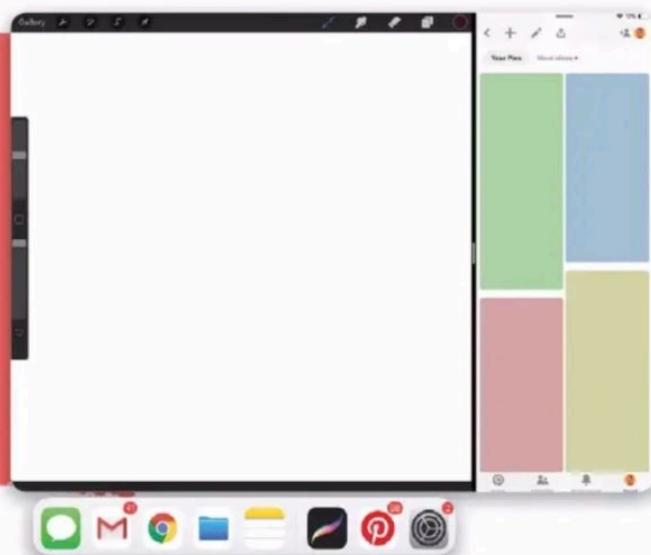


▶ Create a new layer for each item: skin, hair, clothing and accessories



## Artist Council

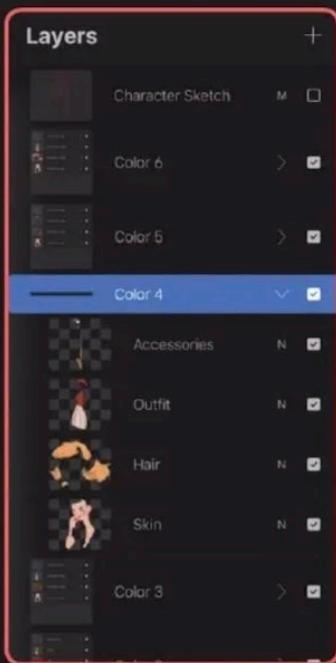
When you need a mood board for inspiration, use the Split Screen feature to keep it from one screen to another. Open the Procreate and swipe up from the middle of the bottom of the screen to trigger the dockbar. If your board is in the Pinterest app, hold it with your finger and drag it to the right or left edge of the screen. In this way, you can easily navigate the images from the mudboard, methodically and seamlessly studying existing images as you work in Procreate.



## 06

To experiment, duplicate the Color 1 layer group and title the new group "Color 2" and then Place "Color 1" under it. Repeat this action 5 times to create 6 groups for experimentation. When you're finished, click on the color group to open and repaint the layers included.

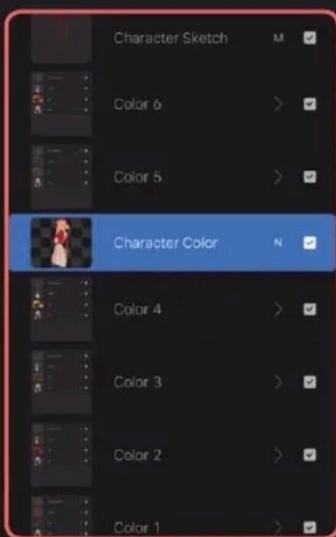
The Alpha Channel Block allows you to draw a new color right inside the path without leaving the edges. You can also change colors by playing with tone, saturation and brightness settings.



When the alpha channel block is turned on, a checkered frame will appear behind the active area on the preview layer

## 07

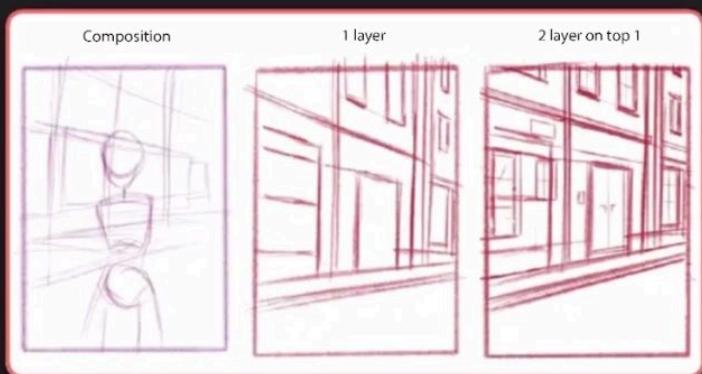
Choose the best underpaint from the six layers created, duplicate the group of layers and merge the layers that make up this duplicate group into one. This creates a new layer that simultaneously contains all the elements from the color group. Now you have a general idea of the character. The next step is to put the heroine in a neutral environment. Get in to work on the landscapes in the same file. Combine all the layers that belong to your character into one group and call it "Character." Then attach a mask to it to create an empty space to design the background.



The "Character" layer group should include all color underpaintings

## 08

Test the ideas for the background in the same way as the ideas for the portrait of the heroine. Start with a rough composition to determine how big your character is to the surrounding space. Draw lines with a small perspective to give the illustration a dynamic. Explore the photos where people walk down the street to better imagine what it should look like. On the new layer, redraw the same sketch of the landscape and work it out further. Then duplicate the layer and reduce its opacity to 30%. Create another layer on top of it and start drawing the background along the lines of the background sketch below.



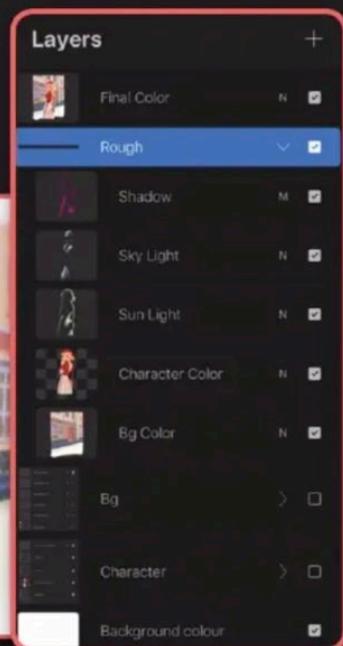
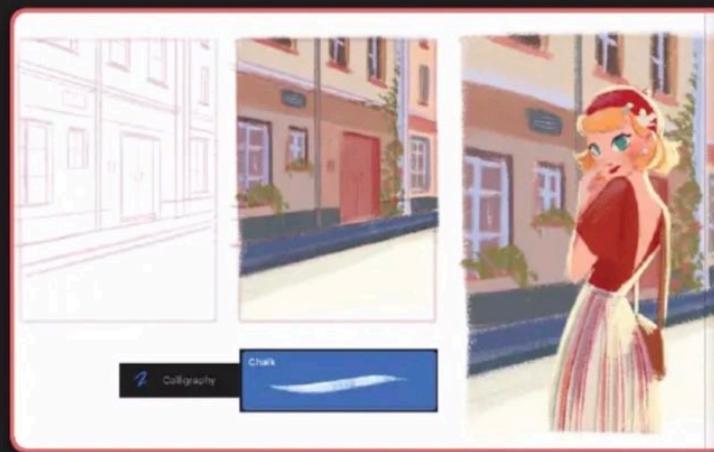
▲ Sketch out a general background view

## 09

When choosing a background color, refer to images you like with a light color scheme. As with the creation of a portrait of the heroine, set in a layer sketch of the landscape mode mix to "Multiply" and apply it to the layer below. Then take the merging layer of the "Character Underpainting" layer and place it over a layer of background underpainting, and then change the size of the top layer "Character Underpainting" to the right Transformation tool. This will help you imagine how your chosen

colors look together and whether the selected scale needs to be adjusted. Then add layers to places where you think there should be particles of light and shadow. Take a light yellow to depict areas illuminated by the rays of the sun, and on the other layer warm purple draw shadows. Set this layer's multiply mixing mode and reduce opacity. Then merge the layer of background underpainting with the layer of underpainting of the character to get the final version of the color ("Final color").

▼ Background and character with a trial drawing of illuminated areas and shadows



## 10

To start working on the illustration cleaner, create a new A4 canvas, and copy the Final Color layer and sketch layer into the resulting file. To do this, select the layers you want to copy ("background sketch," "Character sketch," "Underpainting"), and hold the tip of the stylus on one of the layers. Selected layers will rise and follow the movement of your stylus. Holding them, click on the Gallery with your other hand and create a new file. When you open it, take the stylus away from the screen, and the layers are automatically imported to the canvas.

► Selected layers will be grouped when exported to another file



## 11

Apply the Transformation tool to distribute the selected sketches on the canvas. Change their size and arrange "Background Sketch" and "Character Sketch" so that the eyes of the heroine were in the top third of the composition. Reduce the size of the "Final" layer color and place it in the corner of the screen like miniature to check with it when Needed. Thus, you will always have a palette at your fingertips in which you will be able to lower the color picker to choose the right color



► "Background Sketch" and "Character Sketch" with altered sizes and "Final Color" reduced to miniature

## 12

Now you can clean up the picture. Hide the background and reduce the opacity of the "Character sketch" layer to 35%. Create a new layer on top of the character sketch, select the Ink Bleed brush, and start drawing on a new layer on top of the lines of the existing "Character Sketch". Repeat as many times as necessary to work out the sketch in detail. When you're happy with the clean-up, hide or remove the character sketch layer. Give the layer the multiply mixing mode before you start painting.

► Set the layer above the Character's Sketch mode

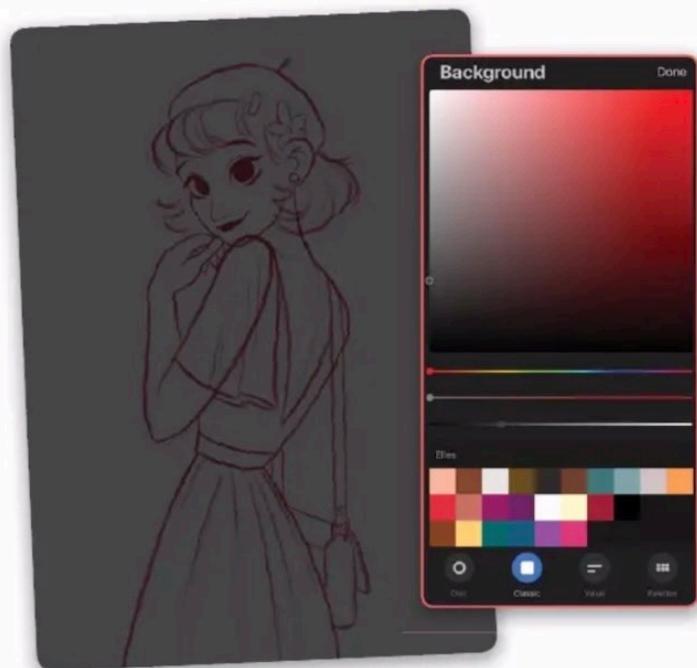
## Artist Council

For the eraser, you can choose the same texture as the brush. To do this, click on the eraser icon and hold it until it jumps a lot and its icons will not turn blue. This means that the tool is activated and can now smear the same texture as the brush you are currently using.



## 13

Hide the Character Sketch layer reduce the opacity of the clean sketch layer to 20%. Create a new layer, give it the name "Body" and place it under a clean layer. Make the default background gray. To do this, click on the "Background Color" layer that is in the default file, and choose the gray color in the palette. So the colors of your illustrations will stand out and you'll see better. For the outline, Red is preferable to the contour of the sketch: when you include the selected colors, especially skin tones, the image is tonally warmer. Try not to use black - it will create a dirty effect and weigh down the whole picture.



## 14

Color Pick the skin color from the miniature "Final color." The color sample in the top right corner of the screen will automatically reflect the chosen shade. Use the "Ink Seep" brush to depict the silhouette of the heroine in a color corresponding to the color of her skin. When you finish drawing, make sure the outline is continuous. If there are holes in it, the color will fill the entire canvas. To fill, take the color from the top right corner and drag it inside the contour. If there is a thin white stroke along the outline just repeat the fill again.



## 10

To start working on the illustration cleaner, create a new A4 canvas, and copy the Final Color layer and sketch layer into the resulting file. To do this, select the layers you want to copy ("background sketch," "Character sketch," "Underpainting"), and hold the tip of the stylus on one of the layers. Selected layers will rise and follow the movement of your stylus. Holding them, click on the Gallery with your other hand and create a new file. When you open it, take the stylus away from the screen, and the layers are automatically imported to the canvas.



► Selected layers will be grouped when exported to another file

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► "Background Sketch" and "Character Sketch" with altered sizes and "Final Color" reduced to miniature

## 12

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► Set the layer above the Character's Sketch mode

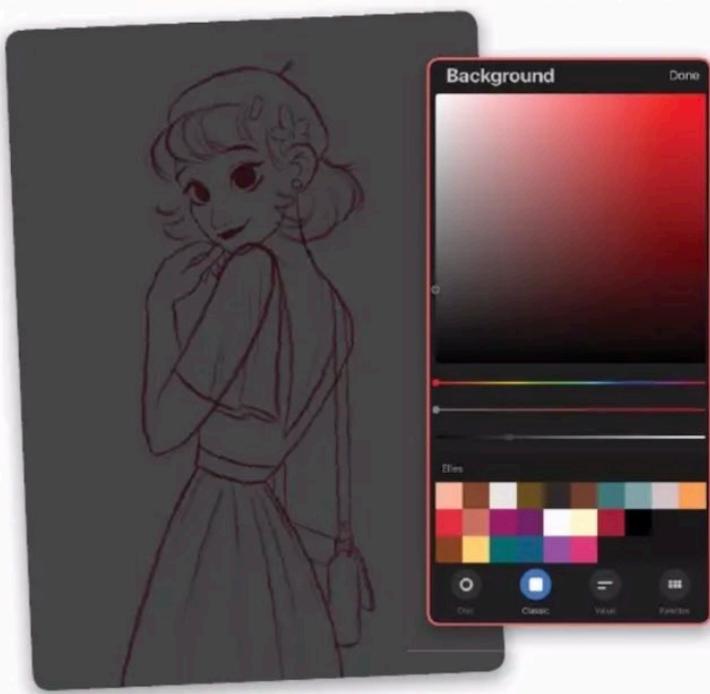


## Artist Council

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**13**

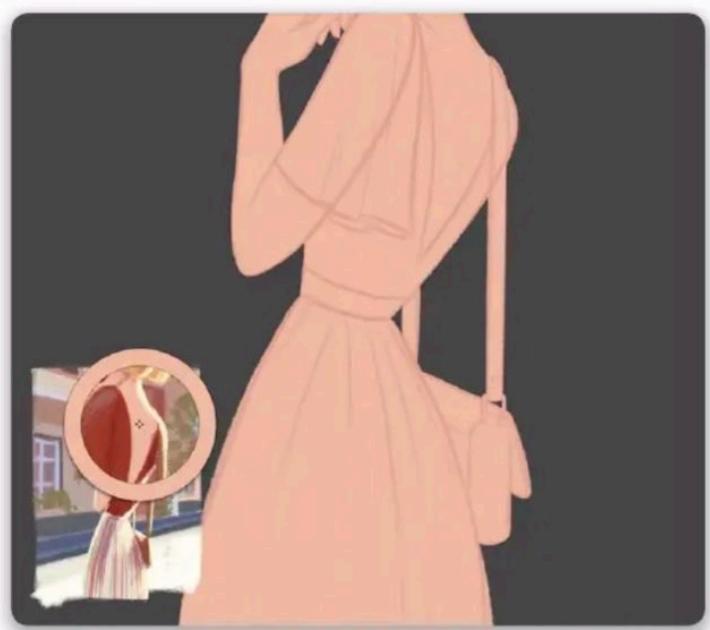
Hide the Character Sketch layer, reduce the opacity of the clean sketch layer to 20%. Create a new layer, give it the name "Body" and place it under a clean layer. Make the default background gray. To do this, click on the "Background Color" layer that is in the default file, and choose the gray color in the palette. So the colors of your illustrations will stand out and you'll see better. For the outline, Red is preferable to the contour of the sketch: when you include the selected colors, especially skin tones, the image is tonally warmer. Try not to use black - it will create a dirty effect and weigh down the whole picture.



► Pure work on a gray background

**14**

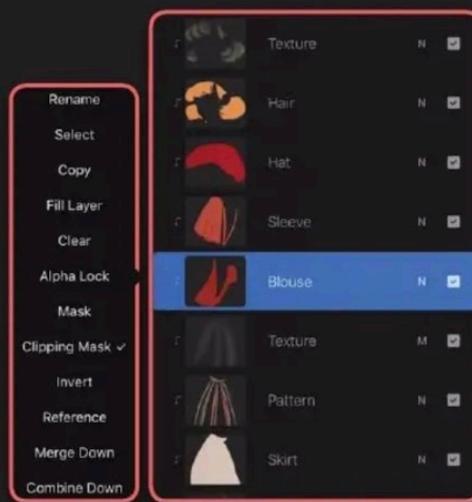
Color Pick the skin color from the miniature "Final color." The color sample in the top right corner of the screen will automatically reflect the chosen shade. Use the "Ink Seep" brush to depict the silhouette of the heroine in a color corresponding to the color of her skin. When you finish drawing, make sure the outline is continuous. If there are holes in it, the color will fill the entire canvas. To fill, take the color from the top right corner and drag it inside the contour. If there is a thin white stroke along the outline just repeat the fill again.



► Use a Color Picker to select the color from the Final Color layer

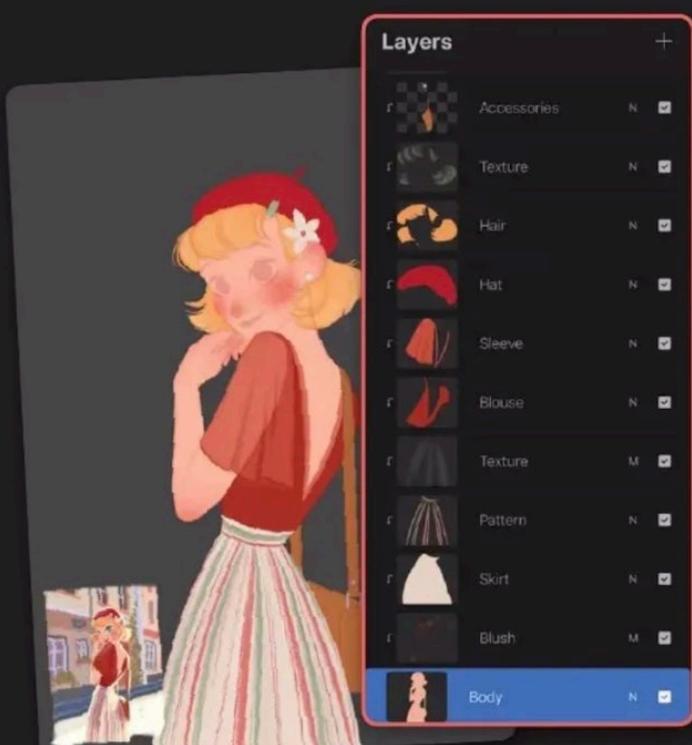
## 15

Create a new layer to color each item. It is possible to save time by using a clipping mask - this will not repeat the filling twice. To do this, click on the chosen layer (for example, on the "blouse") and select "The Clipping Mask." The layer will automatically cut over the bottom layer, using it as a stencil. Now you can paint the blouse without being afraid to go beyond its contour. Use a pipette to take red, then roughly circle the blouse (it won't be visible because of the stencil), but be careful when drawing the waist area. Closing contour, drag the color sample out the top right corner of the screen into the figure.



## 16

Repeat the process described in the previous paragraph in relation to the skirt, hair, hat, blush and all that. Choose a bright red for blush and use the Aerosol brush > Flicks, having pre-installed the figure of its size between 3% and 5%. This will soften the expression of your heroine's face and give her skin a pleasant texture. Set the "Blush" layer to the Multiplication mode. To give transparency to the sleeve, reduce the opacity of the "Sleeve" layer to 75%. Use a Paint brush > "Wet Acrylic" to depict a play of light on your hair. Adjust the size of the brush to 10%, then create a new layer and select very light yellow color to highlight in the hair individual strands.



## 17

To draw a face, create a separate group of layers. On the new layer, make a form of eye incision - until only with the white, then add a layer on top of it for the eyeliner and use a clipping mask on it to trim them to the form of eyes. On top of this create new layers for eyelashes, eyebrows and mouth. Gather all the layers that make up the face into one group and name the group "Face." Finally, on top of the Character layer group, redraw all the contours in pink to work out each individual element in detail and make sure that nothing has disappeared when you hide the line layer and set the mixing mode on "Multiply."



## 18

When you finish drawing a character, repeat the same algorithm for painting the background. First, combine all the layers dedicated to the character into one group, and then hide it. Then create a new layer under the group "Character" and start drawing, choosing with a color picker, choose samples of color from the miniature "Final Color."

▲ Add contours to outline the neck, eyelids, nose, fingers, ear and edges of the handbag

"Final color." The Chalk brush is good for creating color arrays. You can paint the entire background on one layer, but dividing the background into different elements will give more freedom for later editing. When painting, do not worry about accuracy, as the background in the clean version will be blurred and out of focus.



▲ Use different colors to paint the street

## 19

To create a disfocus effect, duplicate the background layer (if you have multiple background layers, create a group out of them, duplicate it, and then merge the background group into one layer), then apply the Settings tool > "Gauss Blur." Set a 17% blur to give the image depth.

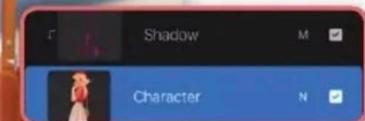
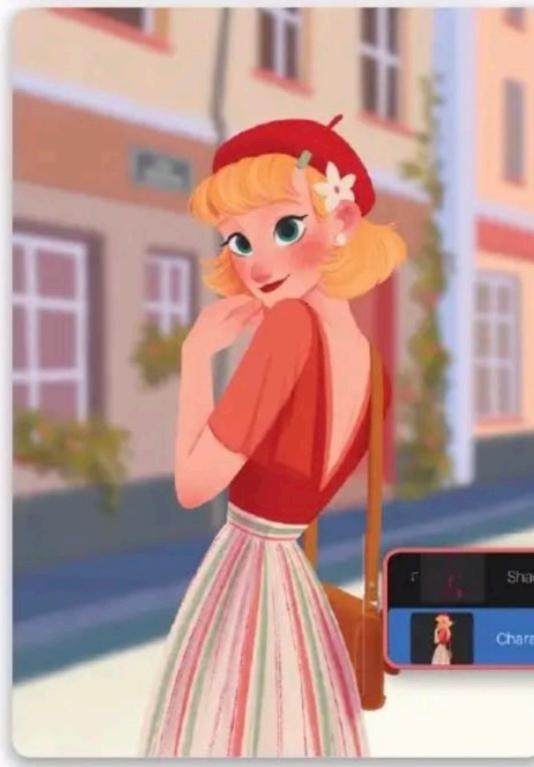
▶ Adjust the power of the Gauss blur by swiping across the screen from left to right



## 20

To give light to the illustration, make a visible group of "Character" layers and create a new layer on top of it. Set the mixing mode to multiply and draw the shadows with a warm shade of purple. Never use black, it's going to make the colors dirty. Choose for the "smudge" tool "Ink seeping" brush, adjust its size to 80-100% and install 10 to 20 per cent. Now use this tool to soften the contours of the shadows, a little stretching their borders.

▶ A group of layers "Character" on a blurred street background



## 21

To add sunlight, create a new layer and by selecting a light yellow color, mark them with areas where glare lights will fall on our heroine. Set a mixing mode on "Overlay" to emphasize contrast and the saturation of flowers. If you want to add brightened areas to the image, create another layer above the light layer and highlight certain areas with the same light yellow hue. Now let's add the light of the sky. It's a very soft light, but it will give our illustration unity. In the new layer add a little smears of light blue on top of the main character's hat, on her nose and the hand, and then set the screen mixing mode and reduce opacity to 55%.

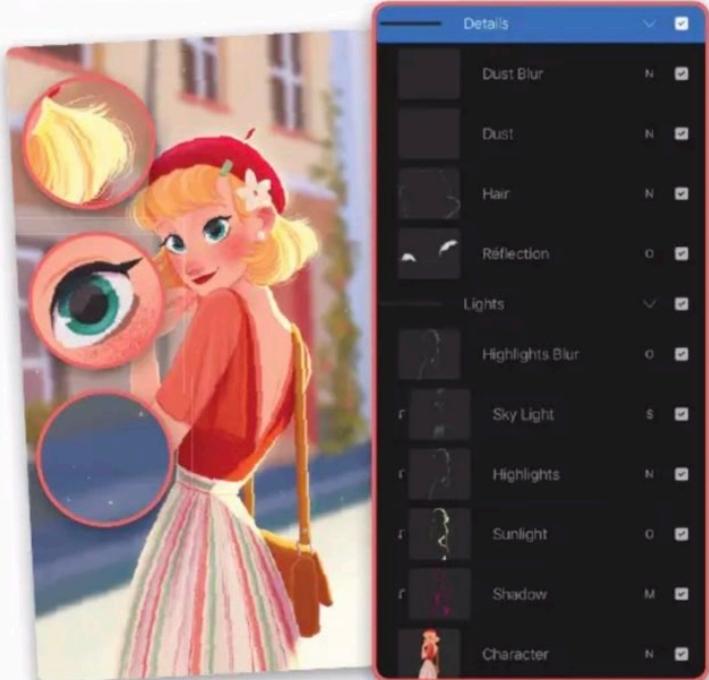
- ▶ Duplicate group layers "Character", merge the resulting copy into one layer, and then use the clipping masks to add light and shadows to the image



## 22

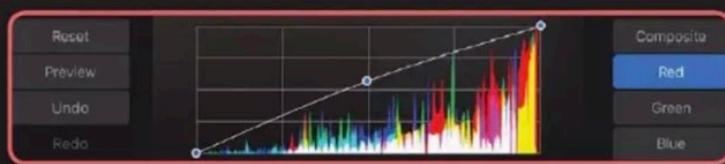
To work on the overall atmosphere of the illustration, duplicate the layer with brightened areas and set the Overlay mixing mode. Apply "Gauss blur" with a rate of 20%, to create a light glow effect around the heroine. At this stage, you can also add a few more details. On the new layer, draw the glare in the eyes and set the "Add" mix mode with 13% opacity. In the same white color draw separate hairs, depict different fine parts of dust in the air. Duplicate the Dust layer and rinse it a little to give the effusion particles a glow.

- ▶ Details up close



## 23

Finally, give the entire illustration a warm tone by applying the color settings. To make the settings affect the entire image, you want the illustration to be entirely on one merged layer. To do this, call the copy and paste menu and select "Copy Everything" > "Insert" (if the "Insert" button is non-clickable, just follow the same action again - after that it will become active). Now, the whole illustration is in one fused layer, you can adjust the color curves. Lower the central



point on the curve by selecting the "Composite" mode to add contrast. Then slightly increase the red figures to make the tone of the image warmer.

▲ To "Composite" mode the regime will have an impact on all colors of the illustration

## 24

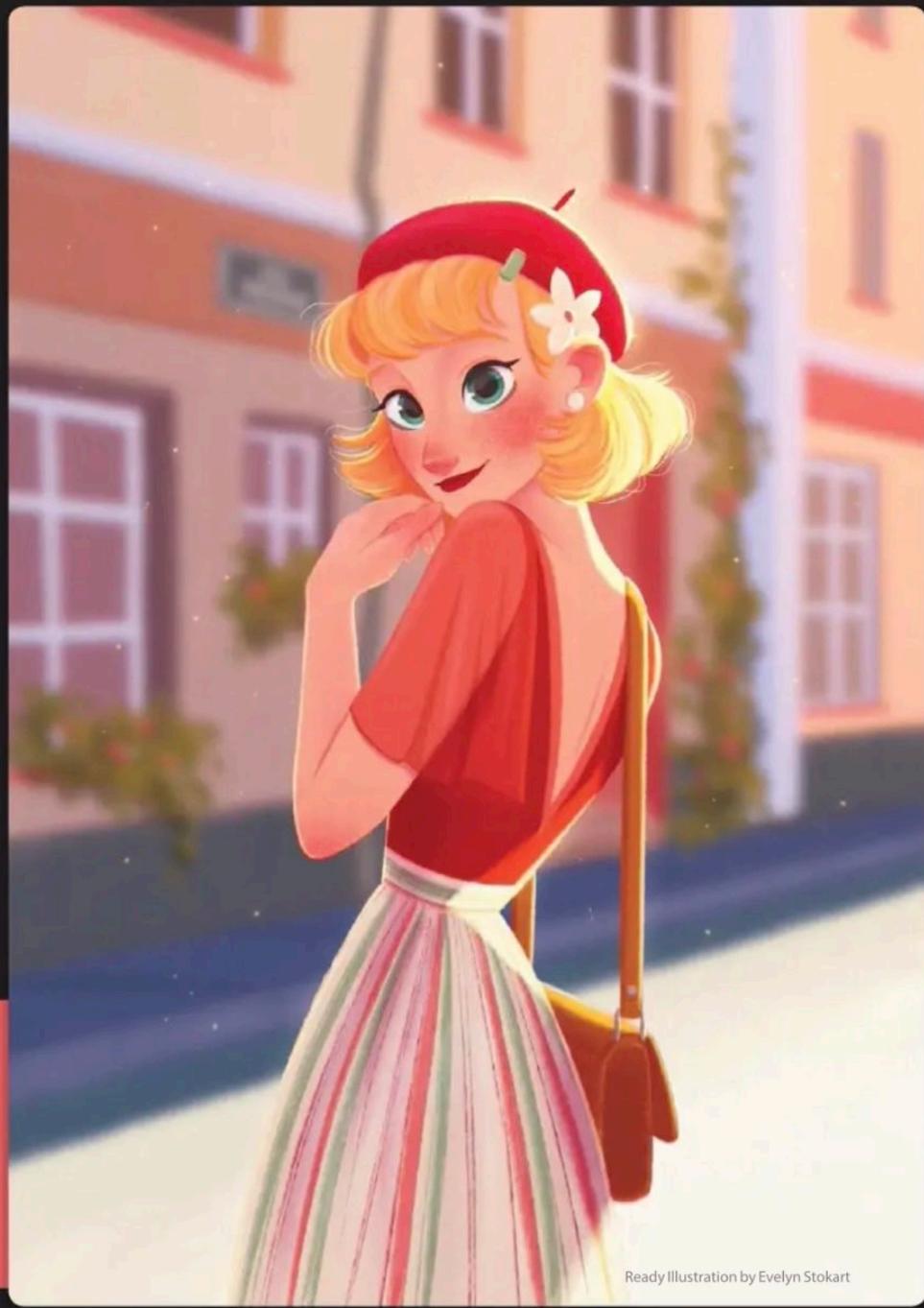
For the final effects, duplicate the layer of the finished image. Turn on Settings > "Blur perspectives" to create a light sense of movement. Move the cursor to the middle of your heroine's face and set the force of blur in 5%. So the effect will be virtually invisible, but will give dynamics of the girl's gaze. Apply "Settings" > "Noise" with a rate of 13%. If you want a color fringe effect like on old videotapes, set the Color Layer Mixing mode and move the image a few millimeters. Finally, take out the Aerosol option > "Soft Brush," set it in large size and depict a soft orange halo on a new layer. Then set it to mix "Add" and reduce opacity to 30%. If you are satisfied with the look of the illustration, you can export it and share it with others (see page 18).



## READY ILLUSTRATION

Now that you've completed this lesson, try to create your own character, draw a background for it, and give the whole illustration a suitable mood. You have learned to reflect in the picture a warm, joyful, friendly atmosphere that will bring the audience and work on creating the image of the character.

Next time, try to create a few different characters let everyone have strong characters or pronounced emotions. Try to come up with a background for them, which would correspond to their personality. Try to come up with a background for them that would correspond to their personality. Wonder what colors in the illustration can convey the mood character, if he's scared, sad or in love.



Ready Illustration by Evelyn Stokart





Above: The Girl in the Library

# Fantastic Landscape

Samuel Incilainen

In this lesson, we'll learn how to create an illustration of a fantastic desert landscape dotted with steep cliffs and inhabited by huge, peacefully swaying jellyfish in the air. We will go through this project step by step from start to finish and figure out how to start small and simple and gradually move to large volumes and high levels of complexity, so that the task does not seem impossible.

The lesson will begin by searching for images that can be taken as a sample, and with a quick sketch to practice one-time and learn more about the contents of the illustration. Yes, we will move to create a scheme for the organization of the workflow, which in a way can distinguish us the choice of color, create a composition and adjust the display images in different phases, to enhance the as simple as possible work flow. Having tested several color schemes and drawing miniatures sketch, you will go directly to the mural, already following the general guide lines of the picture and having before with my eyes.

This lesson will also tell you how supplement your drawing practice creating your own personalized brushes. You'll learn how to fix errors and adjust the image as you like. Finally, in post-processing, you'll learn a few Techniques and adjustment methods, that will allow your illustration reach new heights.

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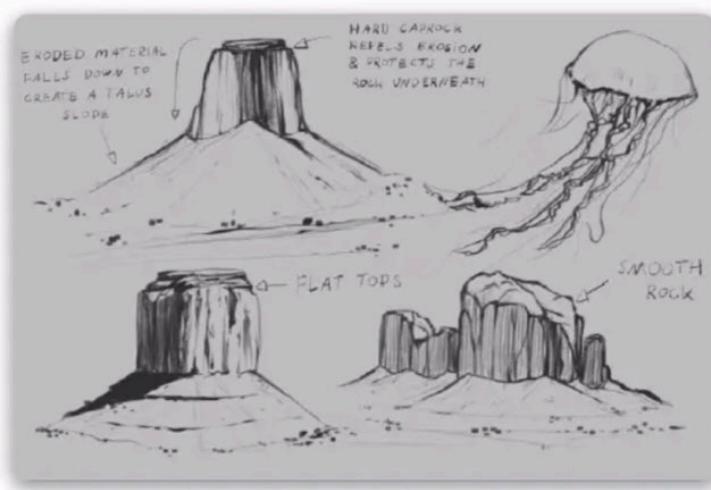
## ЧТО ВЫ НАУЧИТЕСЬ:

- ▶ Применять обтравочные маски.
- ▶ Активировать «блок альфа-канала».
- ▶ Использовать режимы смешивания слоев.
- ▶ Создавать собственные персонализированные кисти.
- ▶ Задействовать различные инструменты «Настроек».

## 01

First, scour the internet and try to find photos that will help you draw what you want. This is the best way to tune in creatively. Don't just look for pictures of the relief you need; Try to find information about land formation that you would like to depict in a fantastic landscape. Knowing how natural nature creates the landscape you need to help add different details to the illustration and make it realistic. When creating the first sketches, try to use "Mechanical Pencil" or "HB Pencil" to give your touch effect of a hand-drawn line.

► Start by sketching and sketching out photos found online



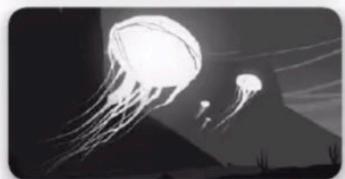
## 02

Now let's draw miniatures. Start with the creation of the base - a rectangular canvas. Then add new layers to the jellyfish, background, front and middle. Experiment with reliefs that resemble the arrays you want to depict. Add a mask to each layer so that all the elements are kept inside your contour. Apply the "alpha channel block" to add small details inside the larger initial forms. Draw more small shapes and increase the contrast to adjust the picture to a clear focus.

Continue to work out the sketches you like, mix individual elements to create a new version. Try not to complicate yourself.

Don't get carried away with excessive details and viewing images up close because at this stage you'll only need one of the sketches you've created.

► Start coming up with the composition and structure of the illustration. With small, simple sketches



## 03

Choose the sketch that you think is most interesting and looks neat when you reduce the view of the image. Then start testing different color palettes. Duplicate a layer and apply filters from the tab "Settings" > "Color Balance" and "Tone, saturation, brightness" to add color to the picture. If filters from settings are not enough, do not be afraid to repaint parts of the sketch. To create broad color gradients, use a soft brush: depict a light glow around the jellyfish, and then using a stiffer brush draw details of the landscape.



▲ Apply Color Balance and Tone, Saturation, brightness" to experiment with different color schemes

## 04

Start working out the sketch you've chosen and painted. Spread large areas of color into small areas - to do this, draw on them on a new layer with a hard brush and remove from the layer extra parts. Choose the lightest color from the sky palette and then apply it to depict simple clouds. At this point it already makes sense to come up with a story that you

want to tell in this illustration, and figure out how best to do it. Add to the foreground the figure of the character in the cloak and draw the tiny glare of light at the bottom of the canvas in the middle to hint at the little jellyfish rising from the ground. This sketch will be a sample for the final version of your illustration.

▼ Start working out the colored sketch you've chosen, adding details and complicating the composition



**05**

Create a new, larger canvas, and add a layer of sketch from the first file. Drag the layer with your finger, and point it to the newly created file and place the sketch layer in the layer list in the pop-up window. To finish off a more accurate kind of illustration, start by drawing the correct shapes, using the existing sketch as a sample (another way to go to work on the cleaner will be to clean and refine the sketch itself). At this stage, work with caution, you no longer need those fast and unexpected experiments that you've conducted on stage of sketch creation.



▲ Take a sketch for a sample, start with a gradient image in the sky

**06**

Using a pointed brush, such as a rapidograph, create a contour base for the front, middle and rear plans, as well as for the jellyfish, depicting each element on a new layer. If you leave all these layers without combining, you can not think about the contours of the images on them: this method will quickly highlight the areas you need, apply to them the "alpha channel block" and use it as a screen for a mask.



▲ Create dear silhouettes of the main objects of the image with a pointed brush

**07**

Activate the alpha channel block to fill all the objects that make up the picture with the base colors. You can add lightened areas and shadows, so don't make the colors too dark or too light. Since the air on your illustration holds dust particles and water droplets that don't allow you to distinguish the landscape at a great distance, make sure that the most remote objects lowest contrast rates and saturation. This effect is called an atmospheric perspective. Let the base colors be dark and shallow - then the glowing in the dark bright jellyfish will attract the attention of the viewer in the first place.



▲ Separate different materials and objects from each other using areas of different shades

## 08

Create a new layer on top of the base contour layer and use the "Clipping mask." Apply layers of this mask to the image to add faces on the cliffs, to accentuate the tops of the stones on the foreground and all areas to which the light is falling.

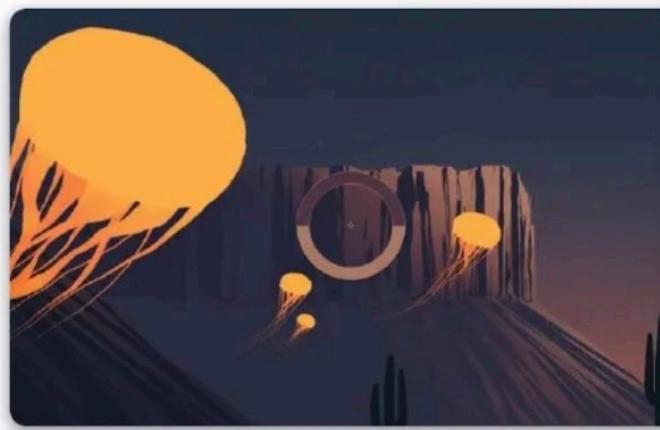
▼ Apply clipping mask to highlight the main highlighted areas



## 09

In order to harmoniously fit the edges of the rocks into the illustration and to work out their shape in detail, apply to the layer the "alpha-channel block" and create with a soft brush a gradient, that departs from the color of the setting sun to the color of the layer located below the current one. Set the direction of the sun's rays and don't forget

about it so that the light spreads through the image correctly. Add a little glare to your colors: choose an intermediate color between light and dark and increase the saturation figures. Lightly blend a rich color with a soft brush in the transition zone, but try not to make this effect too obvious.



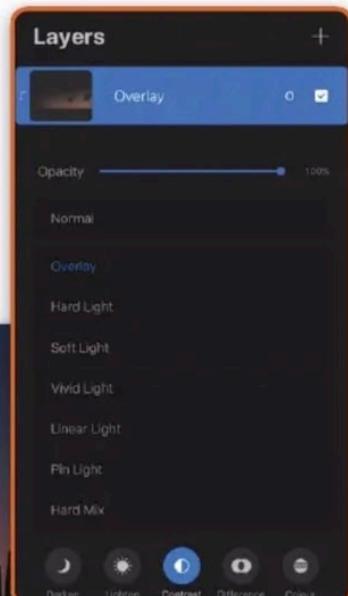
▼ Use the "alpha channel block" to add color gradient on illuminated areas of the landscape

## 10

If any of the colors you've chosen don't fit, activate the "Selection" tool to highlight the area that needs to be edited. Then turn on Settings > "Tone, Saturation, brightness" and change the color. In this case, it is useful to start with clear shapes and simple sections of the picture, because they can be easily and quickly singled out.

Another way to adjust colors is to apply different layers mixing modes. Experiment with

Procreate mix modes and see what they have to offer (the most useful mixing modes are usually "Multiply," "Add," "Color," "Foundation Light," "Overlay," "Scattered Light" and "Color"). Blend the fog on the background layer with a soft brush, add to the foreground the figure of the character, dressed in a red cloak and sitting on a log, and insert in the illustration of the oval, which will serve as the basis for future bonfire.



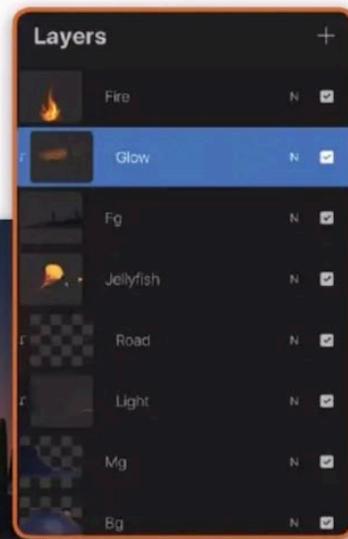
Use different filters from Settings to make colors harmonious and correct possible errors

## 11

If you are dissatisfied with the shape of any object, use the option "Liquify": it will correct small errors and at the same time do not redraw the entire object. Apply the "Liquify" option > "Push" to move selected areas of your image. Give it a shot use different tools and settings to see what effects they will create. Add to the illustration the road leading to the middle plan of the composition, and draw a fire, using

"Elements" brush > "Flame" and selecting an intense dark orange color. On the new layer with a soft brush, depict a warm glow around the fire, and draw the same light on the middle plane in the place where the rays of the setting sun should be visible.. Choose a solid brush for the Eraser tool and draw shadows for them.

Use liquify to change the shapes you're unhappy with



## 12

Add dark crevices to an array of rocks to better work out the shadows. Adjust the color values and try not to use black. Combine the extra layers into one, which will speed up the workflow. Picture on medium-sized outlines of small shrubs to highlight the overall scale of Landscape. Let these shrubs remain small, mark them with mountain clusters of dots that will decrease as they move away from the viewer.



▲ Draw on the middle plan a small shrub and dark crevices on the shady sides of the rocks

## ARTIST'S ADVICE

It is very easy to stop noticing your own mistakes. Try to mirror your canvas to take a fresh look at the image. To do this, go to action section > Canvas > "Flip the canvas horizontally." Don't get upset if you don't get the right shapes and colors the first time. Painting is a long creative process, and mistakes in it are inevitable. Take your time and be sure to take short breaks, so that the eyes have time to take a break from the screen.

## 13

Start drawing the highlighted Surface. To do this, set the layer mixing mode on "Overlay" and use a rich orange color to lighten and make the illuminated areas of the rocks warmer in tone. To determine the color of the object on which the painted light falls (as in the case of the flame from the fire), select the color of the source of light, and then apply the same shade in light motions on the illuminated surface. Use a brush with an opacity indicator tied to the pressure of the stylus, for example, the "Soft Brush" measures. If you now take the color from the resulting color scheme, you will get the same shade of light, which should be on your chosen surface.

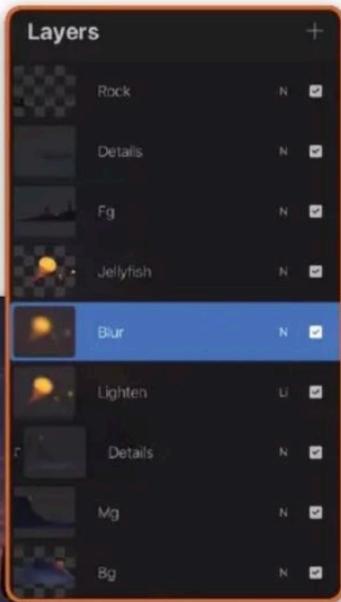
▼ Draw sides highlighted by different light sources, such as rocks near a campfire



## 16

Calculate how the diffuse light of the sky and the directional light of the fire will affect the surface of all the rocks in the foreground. Draw a small backpack near the character and work the rocks in front so that they intersect with the tentacles of the jellyfish - this gives you the image volume. In order to create a candle-setting effect around the jellyfish, duplicate the layer on which it is depicted, and apply to a new layer

"Gaussian Blur" with a rate of 35%. Change the layer mixing mode to lighten and reduce layer opacity to 60%. Once again duplicate the layer with the jellyfish and this time apply to it "Gaussian Blur" by 50%, and the opacity of the layer change by 45%. Now drag both new layers under the original Layer.



► Начните добавлять больше деталей, в том числе теплое свечение вокруг медузы

## 17

Follow this, draw the foliage in the foreground. This can be done by hand, but it makes sense to save time and just start a new brush for these purposes. To do this, create a new canvas measuring 1000 per 1000 pixels. Select a rectangular area in the Selection tool variants, create one piece of bush and paint it in black. Duplicate the leaf and use the Transformation tool to create a number of more leaves. Combine the resulting layers with a pinch. Remove some of the lower leaves with a soft eraser to make the bush merged with the surrounding surface. Save the image in JPEG format.



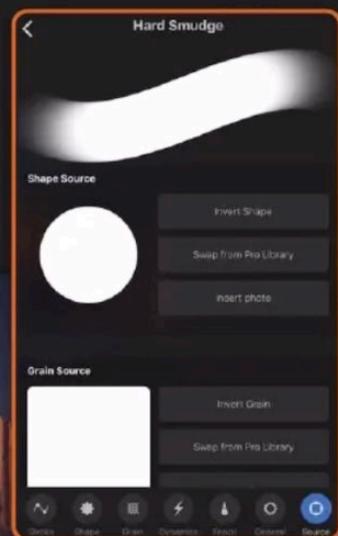
► Create a simple bush to then use it as a base for the shape of a leafy brush



## 14

To emphasize the scale and distance in the image, use a soft brush and blend a little mist into layers. This will highlight the background and give the impression of an atmospheric perspective, thus increasing the difference between the near, middle and distant plan, as well as making the illustration more comprehensible. You also have the ability to apply overlay or multiply mixing modes to

give the shadows a cold dark blue tone and thus draw more attention to the warm sunlight. Use the "Smudge" tool by selecting a solid round brush to give the fog more beautiful outlines. The sharp edge of the round brush allows for clear contour boundaries, which looks like a pleasant contrast to the natural soft edges of the Soft Brush smear.



► Give the image Contrast and atmosphericity, depicting fog between layers

## 15

Take a brush with the hard edges of the contour and start drawing clouds, creating unusual shapes that are suitable for your illustration. Apply "Smudge" tool to connect the edges of the brush strokes, creating such Image: So the objects you depicted will be larger like clouds. Don't forget that clouds are a key part of the composition that gives a remarkable way of inventing new graphic shapes. Few natural elements can boast of such diverse and interesting forms. Brush with hard edges will allow you to get better focus on drawing the outline and make the clouds as interesting as possible.



► Add the cloud to the illustration by drawing them with a brush with hard edges, and then soften the received contours of "Smudge."

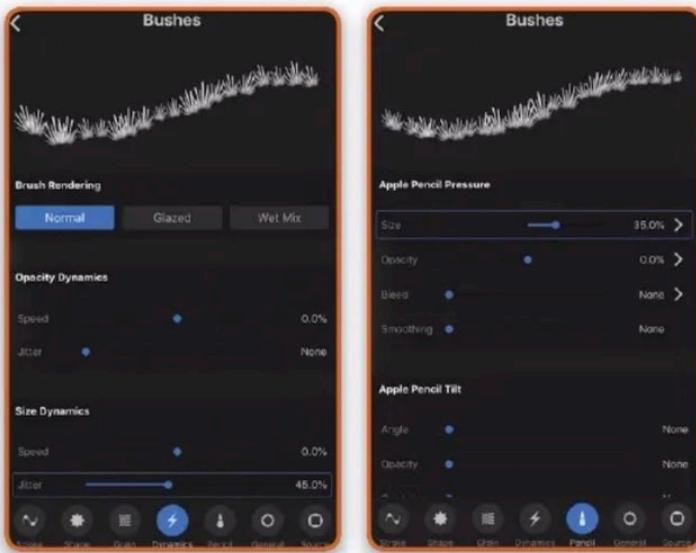
## 18

Click on the "+" icon in the brushes library and add a new one. Insert into the section "Source of Grain" is a version of "Simple Grain" from "Library Of Pro." In the Stroke tab, set the "Interval" by 45%, and "Fluctuation" by 25%. In the Form tab Adjust the Scattering 10% - this will give the direction of the brush

element of chance. Skip the Grain tab as this brush doesn't need texture. In the Dynamics tab, set "Oscillation" by 45% in the "Size Dynamics" section to make the brush less evenly filling the smear. Finally, in the Pencil contribution, ask "Size" of 35% to control the size of the brush.



► Adjust different brush settings to achieve the desired result



## 19

Take the new leaf brush you have just created and point-press the rows of bushes on the foreground. Start with the layer that is furthest, then select the color lighter and draw the second layer on top of the first. Change the color again and draw a third layer. This will create the illusion of depth. Create a new layer behind the vegetation pictured and draw a few bushes with glare to to create the feeling that the glow of the large jellyfish reaches the foliage and illuminates the bushes from behind. Make a variety of foliage: to do this, take lighter shades and draw them point inclusions of flowers, depict the silhouette of a dead tree and a few dry branches.

► Create multiple layers of foliage with a new brush



## 20

Continue to adjust the colors and draw the details around the important areas of the picture. Sketch a small jellyfish from the ground with a brush. At this point, you can already use the individual layers and instead combine them into one, which would save you the time you spend switching between them. If you have the idea of putting all the layers together,

simply duplicate the entire file before doing so to have it in layers on the whole case. Now you can add a small jellyfish using the same method of duplication and blurring. Except add the gleams of light to the objects in the foreground in front of a small jellyfish, but don't overdo them.

## ARTIST'S ADVICE

The time for big changes has passed. Now that you have a clear base of the picture and the image looks complete, there comes a phase of drawing details. Turn on the music and immerse yourself in the work. This is the slowest and perhaps the least interesting part of the process, but right now it is very important not to hurry.



► Combine the layers and zoom in to spell out the details

## 21

Use a soft brush to get the most out of the modes mixing layers. With the help of the mode "Overlay" set the color settings "Lightening the base" add glow light sources, "Multiply" darken the right areas, and "Scattered Light" mute the color indicators.

Continue to draw parts and correct errors. Draw more small jellyfish, smoke over the fire and cloud-like shreds of mist, reflecting the light of a large Jellyfish. Focus on the areas that attract attention in the first part, and leave the less important areas of the illustration not so detailed to further emphasize the importance of certain objects.

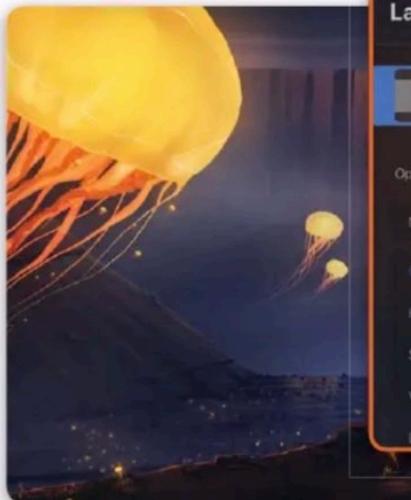
When you come to the conclusion that there is nothing more to add, leave the illustration for a couple of days and then return to it for finalization.



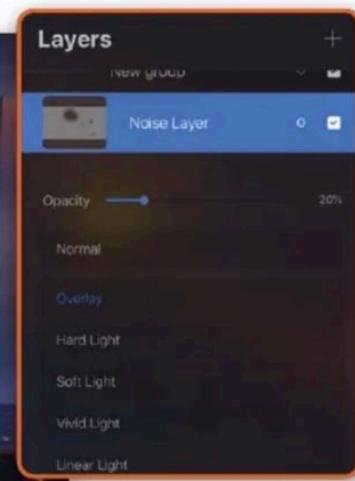
► Use layer mixing modes to adjust the color and contrast of the image

## 22

To add illustrations of the latest strokes, combine the layers. Now use settings > Sharp so you can achieve clear contours (tip: if you're working with duplicate layer, you can remove unnecessary parts so that they remain untouched). Add a grain image: create a new layer and adjust its grit to the average. When you change the Noise filter with 100% in Overlay mixing mode, set opacity settings by about 20%. In the "Tone, saturation, brightness" adjustments, install a slider saturation by 0 - this will create an effect light monochrome grit. Export the image at the end work, and then share it (see more than page 18).



► Add Noise and Sharp filters to give the work finished look



Готовая иллюстрация © Самуэл Инкелайнен



## READY ILLUSTRATION

You have depicted a fantastic, mysterious landscape. A palette of warm muted colors is good for chosen theme and creates an otherworldly atmosphere.

If you start with sketches, you're guaranteed not to get lost in your ideas, which can happen

with a more spontaneous approach to work. Most of the time was spent trying to create an accurate sense of scale inside the illustration. It took visual cues familiar to the viewer. Without such comparisons, the jellyfish floating in the air could seem ordinary in size and just closer to the point of inspection.





Вверху: Шпиль



Above: The Observation Tower

# FANTASTIC CREATURE

Nicholas Cole

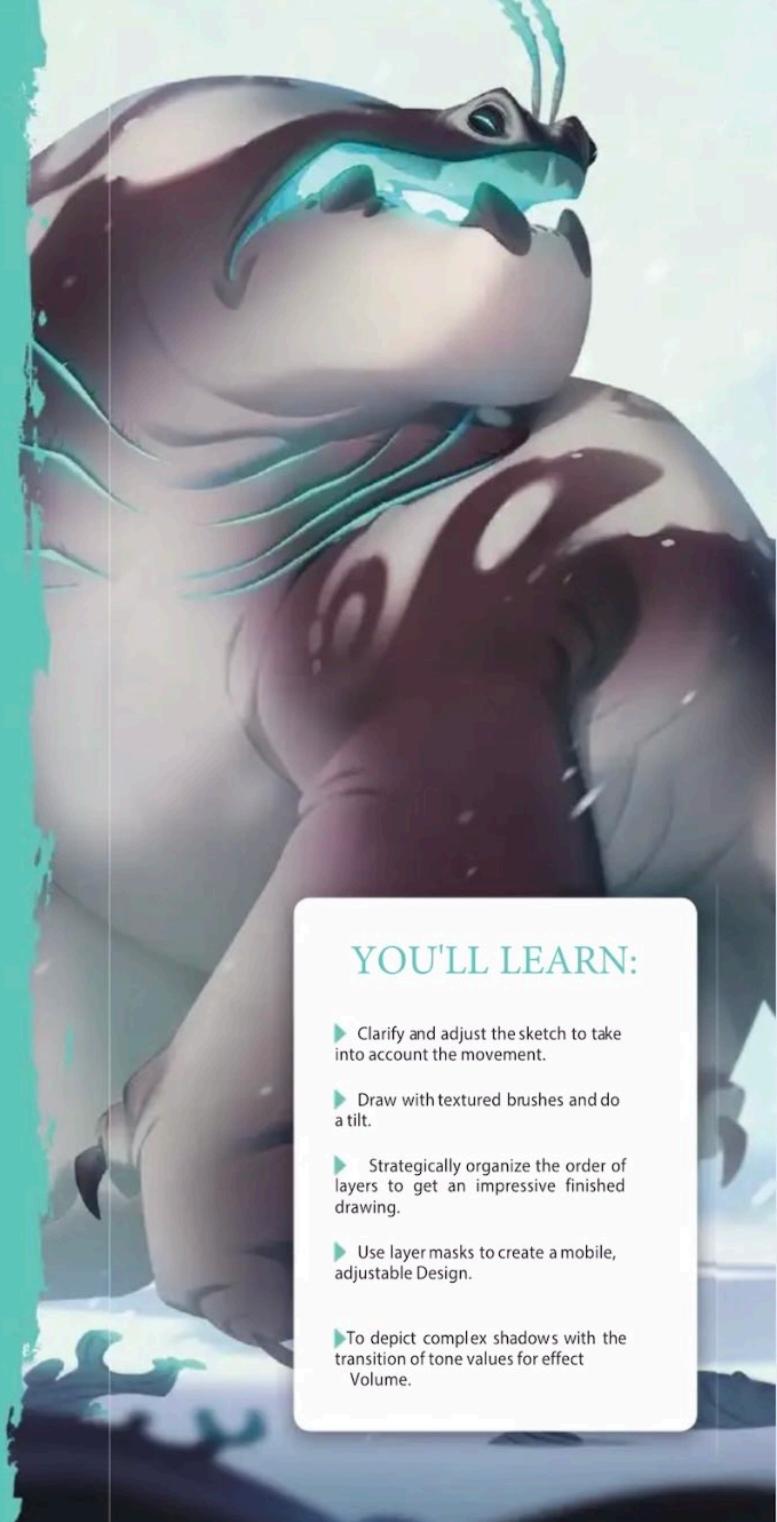
In this lesson, we'll work step by step on how to draw a fantastic creature in Procreate. When you start a task, in your initial studies, move away from context and tasks. For example, if you need to come up with a fantastic creature for a video game, you may need to ask first a few questions about its contents. Where exactly will this creature be involved? What should it do? Are there any facts that can affect his appearance?

First, make a list of favorite animals and think about what their features will suit your monster. The creatures that live underwater are a great source of inspiration for the creation of a foreign-planetary image, as their body structure and needs are as far from life on the surface as possible. For example, think about what creature you can get, if you mix a sea lion and killer whale, add to them a little axolotl and reward the resulting image with the teeth of prehistoric dunkless?

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## YOU'LL LEARN:

- ▶ Clarify and adjust the sketch to take into account the movement.
- ▶ Draw with textured brushes and do a tilt.
- ▶ Strategically organize the order of layers to get an impressive finished drawing.
- ▶ Use layer masks to create a mobile, adjustable Design.
- ▶ To depict complex shadows with the transition of tone values for effect Volume.

## 01

Start by drawing rough sketches. If you get too much into the details at this stage or start to edit the picture early, the work on it can be delayed and difficult to progress. Choose a Tara's Oval Sketch NK brush and set the average size for it to avoid the temptation to focus on the little things. (Information on how to download Tara's Oval brush Sketch NK, can be found on page 208.) Look for forms that you like and are inspired by nature. Think about the physical characteristics of animals. Think about the physical characteristics of animals that seem to you the most interesting, or, on the contrary, are less often used in the design of images of fantastic characters. Think about whether you can use these characteristics in your sketches in one way or another.

► Create a selection of rough sketches - it can take a few tries to find the perfect image



## 02

If you find that some part of the sketch turned out to be particularly successful (in the paragraph the first part of this was the head), simply duplicate the layer and draw other details to the resulting area on each new copy, changing the subject's posture or canvas composition.

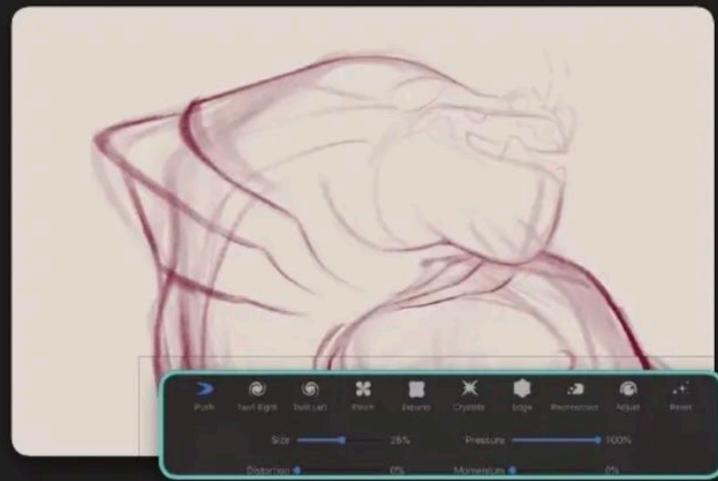
Focus on exploring your capabilities, because you can give fantastic creatures the most unexpected anatomy if everything that is existing seems too mediocre. Aim to operate in a sketch clear, simple forms and do not weigh the picture with unnecessary details. With several strokes, schematic images are more easily perceived by the viewer. And you can use that clarity to draw attention to the characteristics of the creature that you think are most important to you.

► Pick a suitable body and pose for a good head picture



## 03

When you're sketching at the beginning, it makes sense to draw them quickly, so you don't lose your rhythm and don't draw the details instead of trying other ideas. Use the liquify tool as a good way to speed up the sketch phase. If the picture is too approximate or curved, or if you want to draw a perfect but complex line without redrawing it a hundred times, apply the "Settings" option > "Liquify." There are a lot of adjustment options in this section that you'll be able to experiment. The Push command will allow you to pull and stretch the sketch to give it different shapes before you stop at a particular image.



▲ A prime example of how the push command in the Plastic section can modify your sketch

## 04

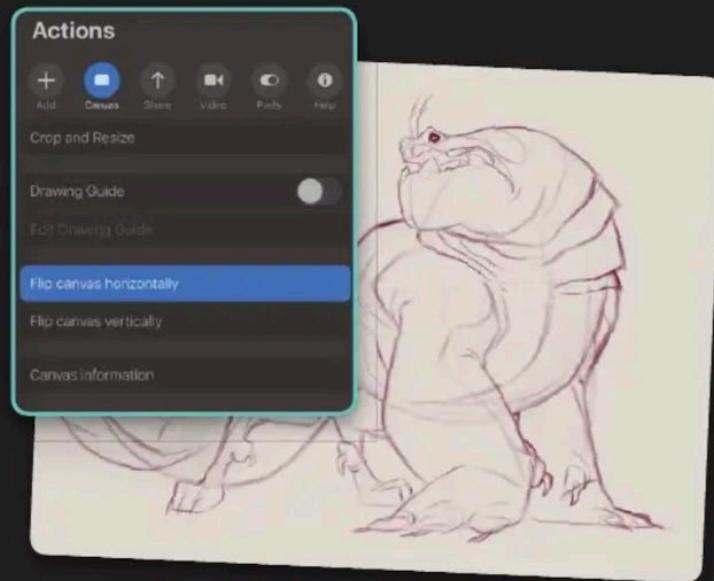
Work on the sketch to achieve expressive shapes and successful poses, and then reduce opacity layer so that it could be visible, but not too obvious. Next, create a new layer on top of the existing layer and draw a clean version of the image on it, working out the lines on the draft, spread from below. At this stage you can already begin to draw the image and pay attention to such details as claws and folds of skin.



► A clean sketch under which the draft comes. Paws and tail have been redesigned to draw the main attention to the head

## 05

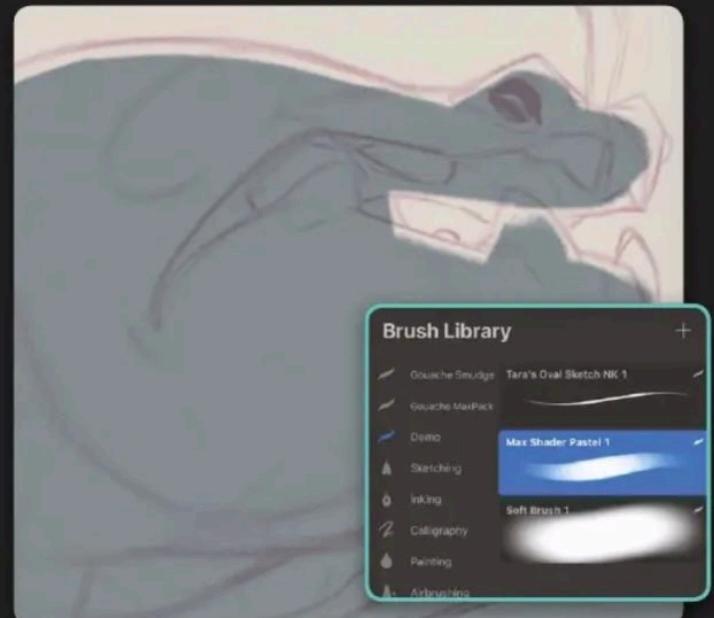
Before you move to color, flip the canvas. This will allow you to look at your work from a new angle and notice the flaws before you spend all your energy on painting and construction. To do this, select Action > Canvas > Flip the canvas horizontally. In this way, it is often eye asymmetry or incorrect perspective when depicting limbs, and while it is an unpleasant moment in the work, it is better to flip the canvas from time to time to check your work. Then you can fix errors by redrawing or using "liquify" to transform the desired area of the image. When you're done, return the canvas to the previous position.



► Reflection of the canvas horizontally showed that the gills and mouth were a little disproportionate they had to be corrected

## 06

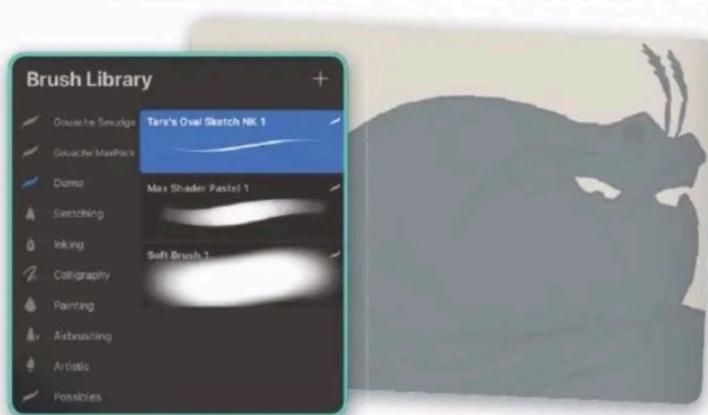
Now you can start to paint the image on a clean sketch. To do this, set the layer mixing mode to "Multiply" to make the top layer transparent, and then adjust the opacity indicator. Create a new layer under the outline lines - it will become the base for painting. To get started, choose a strong half-tone color.



► Start fixing the color using the Max Shader Pastel brush to quickly paint over the surface

## 07

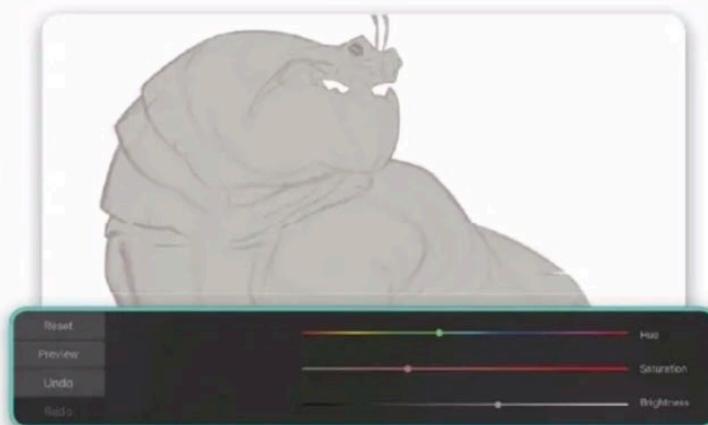
On this new empty layer, gently paint the silhouette of the creature in a half-tone color. Use Max brush first. Shader Pastel is wide and can quickly paint over large areas (like downloading a Max Shader Pastel brush, look at Page). Then switch again to Brush Tara's Oval Sketch NK to make sure all edges of the drawing are smooth and clean. But it can take quite a long time so be patient - if you can do this work carefully in the future it will be much easier.



- ▶ Create a clear silhouette or experiment with more amorphous and textured shapes to achieve a freer style

## 08

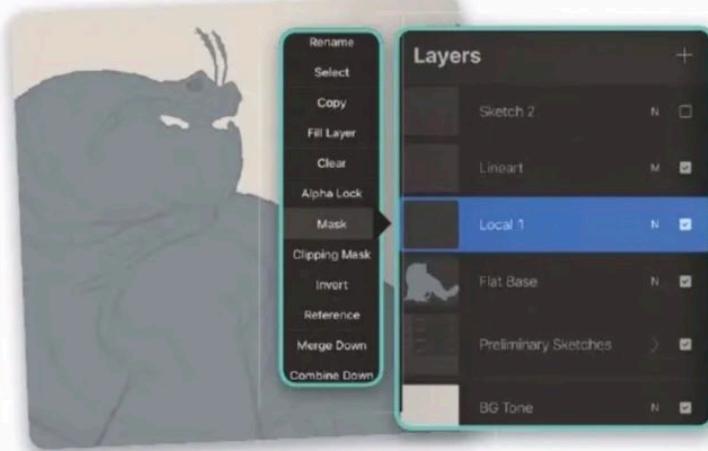
The finished silhouette can now be used as a mask to help keep every new color you add in the area where you need it. As a Base color take a pale shade of the creature's belly. To do this, choose Settings > "Tone, saturation, brightness" and set up parameters in this tab so that the base color corresponds to the average tone of the animal's skin. Then apply the mask to Add a dark color to a separate layer for his back.



- ▶ The ability to adjust color as you go is one of the best things to do with layers of masks, as everything can be changed right in the process

## 09

Open the layer menu and click the Selection option. Around the silhouette there will be pale diagonal lines. They will show the selection form on the base layer. Keep the selection active, create a new layer, click on it to trigger the menu, and select the Mask feature.



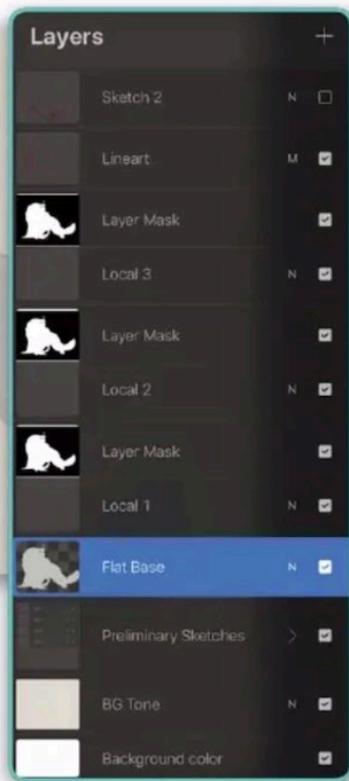
- ▶ If you haven't worked with masks before, it's a good idea to experiment before embarking on a big project

## 10

Above the new layer in the drop-down menu of layers will appear black and white mask, on it white will be highlighted silhouette of the creature, and around it everything will be black. Duplicate the layer and apply mask several times. It will be layers of color. The function of the masks is that to keep each color within the given outline of the image, as well as the to ensure that every detail can be edited if necessary. Each element is located on the independent layers that can be adjusted (such layers can be given independent names).

## ARTIST COUNCIL

Thinking in categories of masks and layers with an unaccustomed habit can be difficult. Be patient. If you take the time and learn the basics, the masks will be a powerful and truly universal tool for you. The flexibility of their work can be extremely useful if your client suddenly changes his mind and wants to repaint something from red to blue.



► Create four to five copies of an empty layer with a mask applied to it to fill them with color later, and save one original layer to be able to duplicate it again if needed

## 11

Use a "soft brush" to cover the color layer with a mask applied to it. Make sure you don't choose the mask layer itself. Choose a red color to paint the back of a fantastic creature, and note that it does not flow anywhere beyond a clear silhouette. It is the mask that allows you to draw calmly within the limits of the contour. "Tone, Saturation, Brightness" settings to enhance the saturation and brightness of red in such a way as to get a shade of charcoal. Note that the basic color of the creature's abdomen does not change and only the red part darkens.



► The red color in this case is chosen arbitrarily - its example simply illustrates how colors can be adjusted after they are applied to the canvas

## 12

Using the same technique, choose a new layer from the range of layers to which the mask is applied and to which you duplicated in paragraph 10. Usually areas of local color can be broken down into individual layers like these. Local color is a special term that means the real color of an object without the gleams of light and shadows that change his view of the image. Your hair is not as local as your skin, and the shirt, in turn, is different from the hair - which is why you have to take each of these elements on a separate layer. This system of breaking the picture into layers will be useful if later you want to adjust certain colors, without making changes with the shades of other objects. Choose a light gray color and give the creature's back a color inspired by the look of the killer whale. Place this painting on the layer to which the mask is applied.

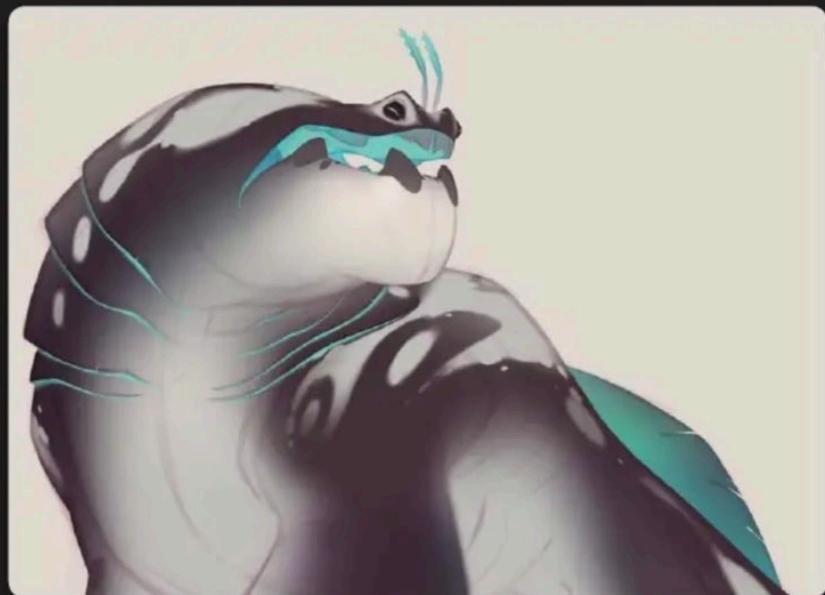


## 13

Continuing in the same vein, draw on new layers with a mask applied to them eyes, hair, nails, layers of clothing and what anything else that makes up the color image of the creature. At this stage, use Tara's Oval mask and brush

to prescribe the eyes, the floats going down the back to the tail, and the creature's glowing turquoise mouth.

▲ The more textures and ornaments you use, the more interesting to observe what effect it has on Image has an overlay light and shadow

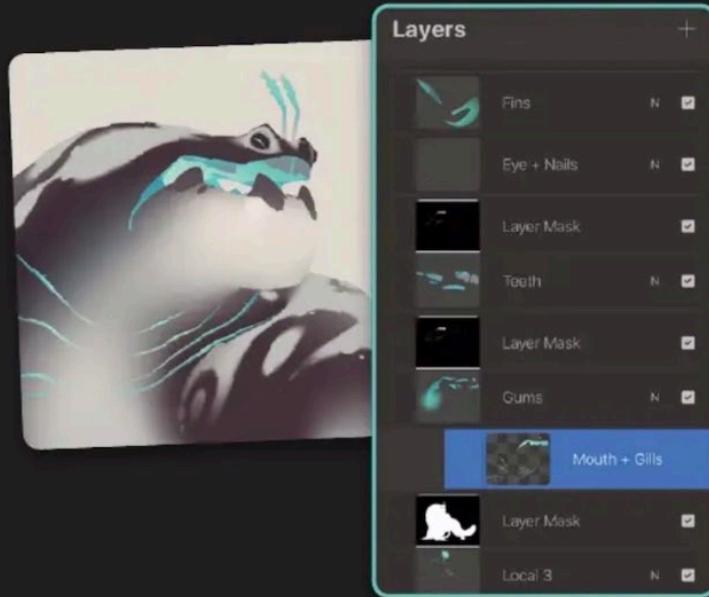


► The outlines of your sketch will set shapes for areas of color and further drawing, so the more accurate the sketch, the better the result

## 14

Each layer of local color can be simple and monochrome at first, but some areas require additional color complexity. To create a glow or gradient inside the shape, apply the "alpha channel block" to the pixels of this layer. The miniature preview will show that the layer was filled with checkered hatching. This means that the pixels are locked and everything you have from now on you'll draw on a layer, it will only appear on those pixels that had been painted earlier.

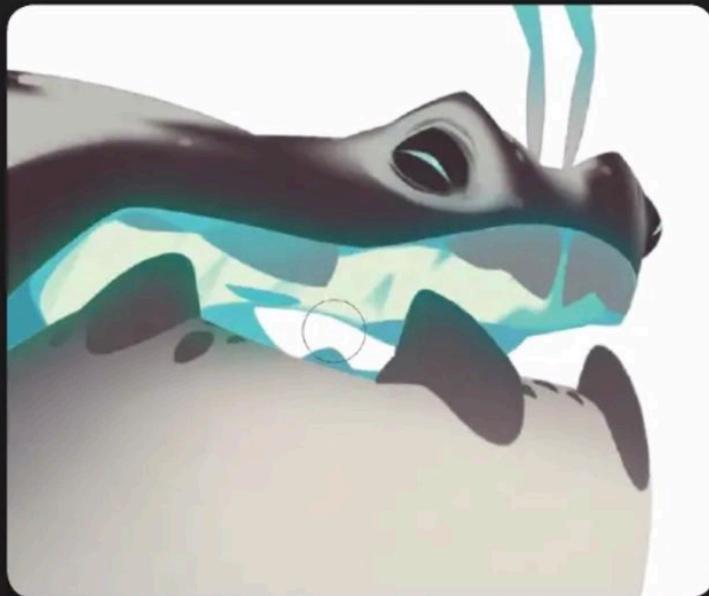
- ▶ Note the checkered pattern on the layer in miniature previews - always check if the pixels are blocked



## 15

Now that the pixels are locked, Select a new color on the menu and click The "soft brush" it is small in size to start drawing. Make smears of bright turquoise color in the creature's mouth, to emphasize that the glow comes from the very depth of his body. Given that you have applied the "alpha channel block", bright turquoise will not get beyond the mouth of the animal.

- ▶ Use an "alpha channel block" to depict a glow or gradient inside a painted shape



## 16

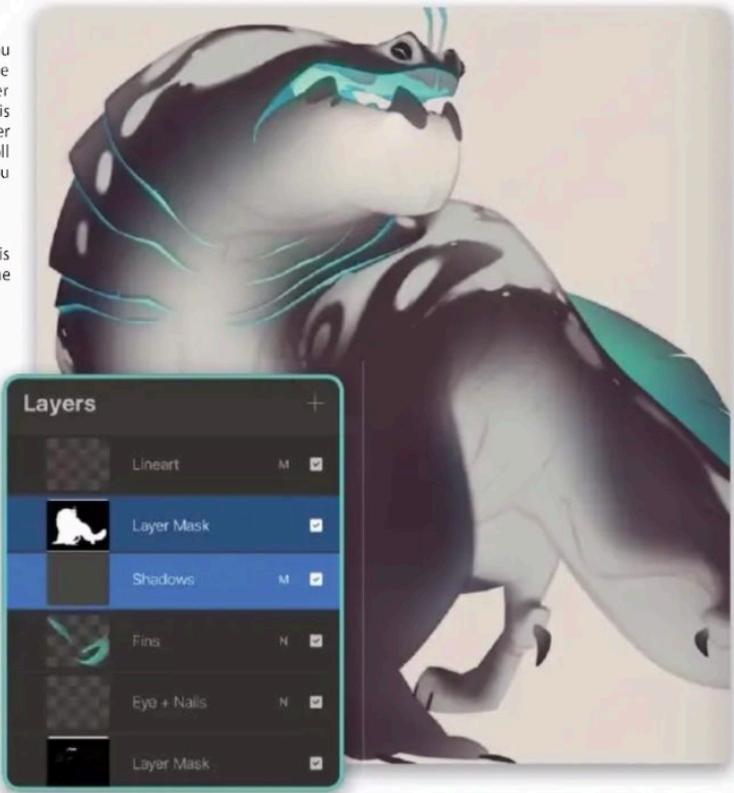
Installing all local colors, adjusting them and adding shades can take quite a while, so better find an interesting podcast or audiobook to listen to while drawing, if you don't mind a little distraction. Do the job carefully and thoughtfully. It's very important that you quickly discover that the rest of the creative process goes much better if local baseline colours are initially well-chosen. Don't forget to turn off the layer regularly with a clean sketch to see if the picture is ready without contouring lines.



► At this stage of the work all shapes and colors should be present: in themselves they do not tell the story to the end, but the drawing will do the rest

## 17

Once you've marked all the local colors, you can add light and shadows. This should be done on top of local colors, but under a layer of clean sketch (which still serves as the basis for the final illustration). Create New layer and set mixing mode "Multiply". Scroll through the base layer from which you started painting with color, click on it once, then select the "Selection" option, and then, keeping the selection active, go back to the layer to which "Multiply" is applied, click on it once and select the Mask layer.

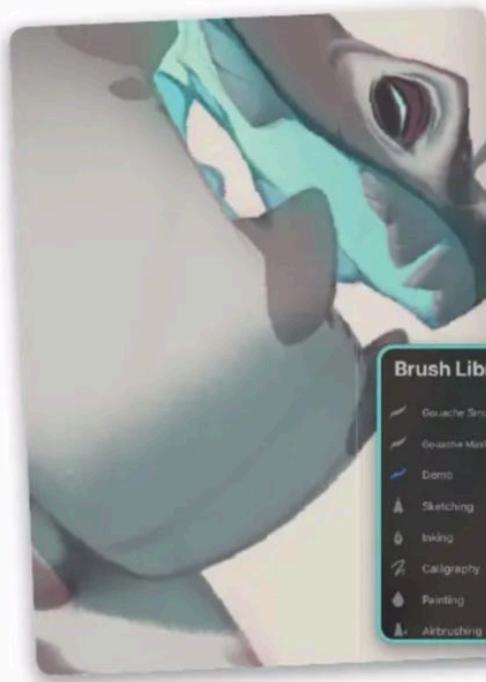


► This mask layer will be the layer on which the main drawing will take place - try to apply multiple shadows to create greater complexity

## 18

This layer in Multiplication mode will act as the main layer for shadows in your picture. As "Multiplying" makes the pixels of the layer are transparent, everything you draw on this layer will become translucent and will be applied to local colors under it. Choose a light blue color (or experiment with different shades of shade) and start drawing in the places where the shadows will connect. Don't forget about the location of the light source in the image, the volume of the forms, the anatomy of the creature and the extent to which the light source is muted or muted.

► When you're depicting shadows, think about what edges they should have, which are clear or smoothed. Smoothed means rounded shapes, and clear hints at tight folds.



## 19

One of the main advantages of layering the organization of the picture is that shadows can be drawn without replacing the areas of color placed on the lower layers. This means that you can add, smear and remove shadows without fear. Use a Max Shader brush to cover the soft shadow area with large textural strokes, then go to Tara's Oval Sketch NK brush and paint it with fine folds and precise shapes. Activate the "smudge" tool, select the Max Shader Pastel brush and gently soften the hard shadows with it.

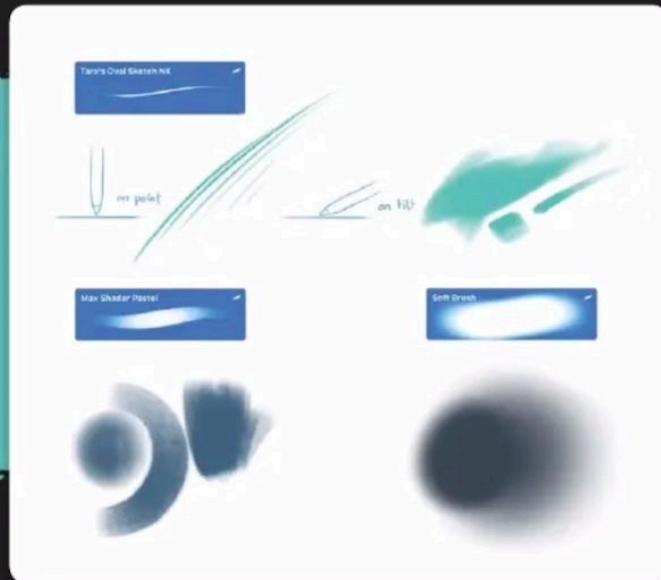
► Create clear edges to outline the shape, but this one use soft color gradients for rounded and voluminous seats



## 20

As with local colors, draw shadows first in one color, and then add other colors and complete the details. To add shades of color, paint the pixels on a layer, then use "Soft Brush" to gently soften the color of the shadow in certain places. Gently blend red and gold in the places where a bright reddish light should be poured out. Blend bright blue and turquoise shades in areas where you need a cold glow. Use dark blue and purple to show creases and recesses.

► This is a finished drawn layer of shadows, which turns off all layers of local colors and the base layer. Notice the change in hues and brightness



## ARTIST'S ADVICE

Successful work on clear and smooth edges required practice. The Tara's Oval Sketch NK brush allows you to draw a clear line if you pull the canvas with the very tip of the stylus. Try tilting the stylus to get a softer contour. Use Max Shader Pastel and Soft Brush brushes as well, so you'll get more variety in drawing the boundaries of each piece.

## 21

With this approach, shadows determine the shape of light (as happens with most watercolor techniques). Think about where you need to highlight the shape or where to draw the form? To do this Create a new layer and set the mode mixing layers on "Overlay." Next, select the "Soft Brush" with a large size and use bright colors to slightly paint them on a new layer of the glow area emanating from the creature. Don't overdo it: if you get too much illumination, the colors of the illustration will seem "overexposed".

► Pictured is the glow effect from the mouth and the gleam around his neck seems unpretentious, but it adds light to plausibility



## 22

Finally, create a new layer and set the layer mixing mode on Normal. Draw the necessary opaque additions on top of your entire illustration. Show rays of light, glare and gleams. Add small details to the creature's anatomical structure that have not been worked out before. Depending on your wishes and the time you have, drawing on top of the existing illustration can be delayed. A base consisting of local colors, light and shadow layers, located under the current layer, will ensure the success of the work.

► Small additions: glare on teeth, pupil in the eye, glare of light on the jaw





The background can give the image an important context and help determine the scale. Be careful with the contrast and lots of small details. If you overdo it, they'll distract from the general image of the creature. For this creation is perfect snow-covered tundra, because the look of our fantastic beast was inspired by images of animals living in a cold climate. Set the brightness and contrast of the background to a low level to make the silhouette creature stood out sharply. Make a blur on the layers, increasing it as you move away from the animal to create a sense of depth. It will also help to focus attention on the creature. Shadows, soft haze and snowflakes help to make the picture more lifelike, and the result will be interesting, but will not begin to distract attention from the main character - a fantastic creature. When you're happy You can export it (see page 18).

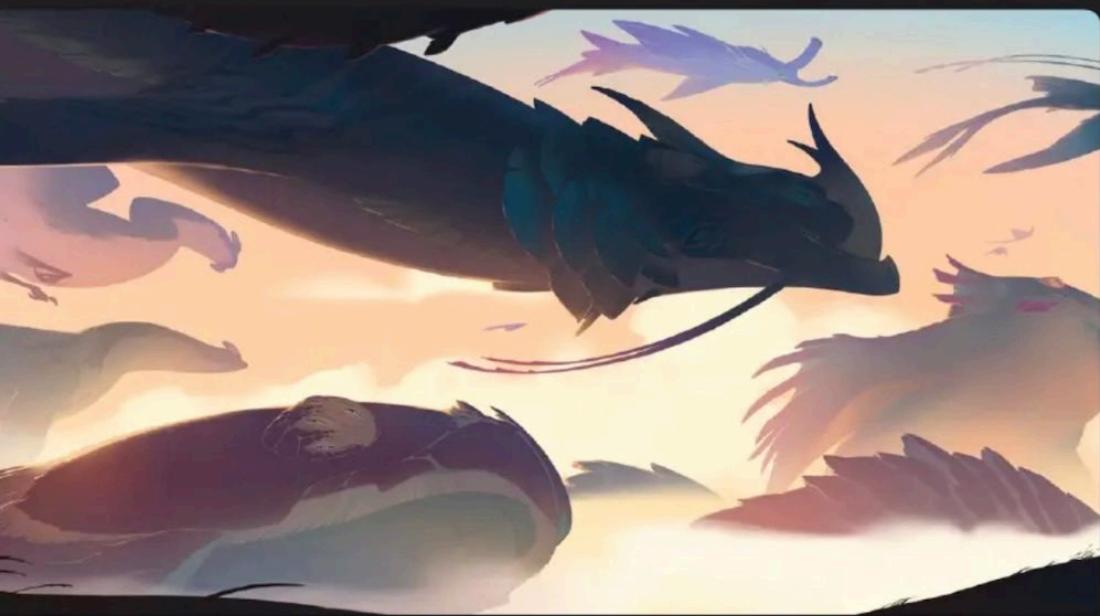
◀ The creature has the right background - it adds credibility to the image, but doesn't distract attention

## READY ILLUSTRATION

At the end of this lesson, you will have a simple, clear, multi-layered image of a fantastic creature, which you can change as you will be wrong. As a result of the job, you'll also feel more confident when using masks and layer mixing modes in Procreate. Next time, try to experiment by making adjustments directly to individual masks, trace the nuances that can be achieved in this way. Give it a shot work with an expressive texture base or superimpose multiple shadows on top of each other. Using mask may seem extremely difficult at first, but once you've dealt with them, you'll have plenty of room to maneuver and learn how to create complex professional-level work.

Гордая иллюстрация © Николай Коул





Выше: Джек против Дункана — Джеллиботы

# Traditional Painting

## Max Wichnay

Artists are often advised to pay attention to the design of the image and concentrate on the technical work, but in fact it is equally important to understand the motivation of the character and his story. The characters of the illustration serve to have their own desires and the ability to conduct an internal monologue. This lesson tells you how to portray a funny scene with a slight touch of nostalgia: on a warm day after school, a boy listens to an older brother's records, instead of doing homework or clean up the mess in the room. The picture will also capture important details for the news: for example, a boy's cat and a poster with his idol.

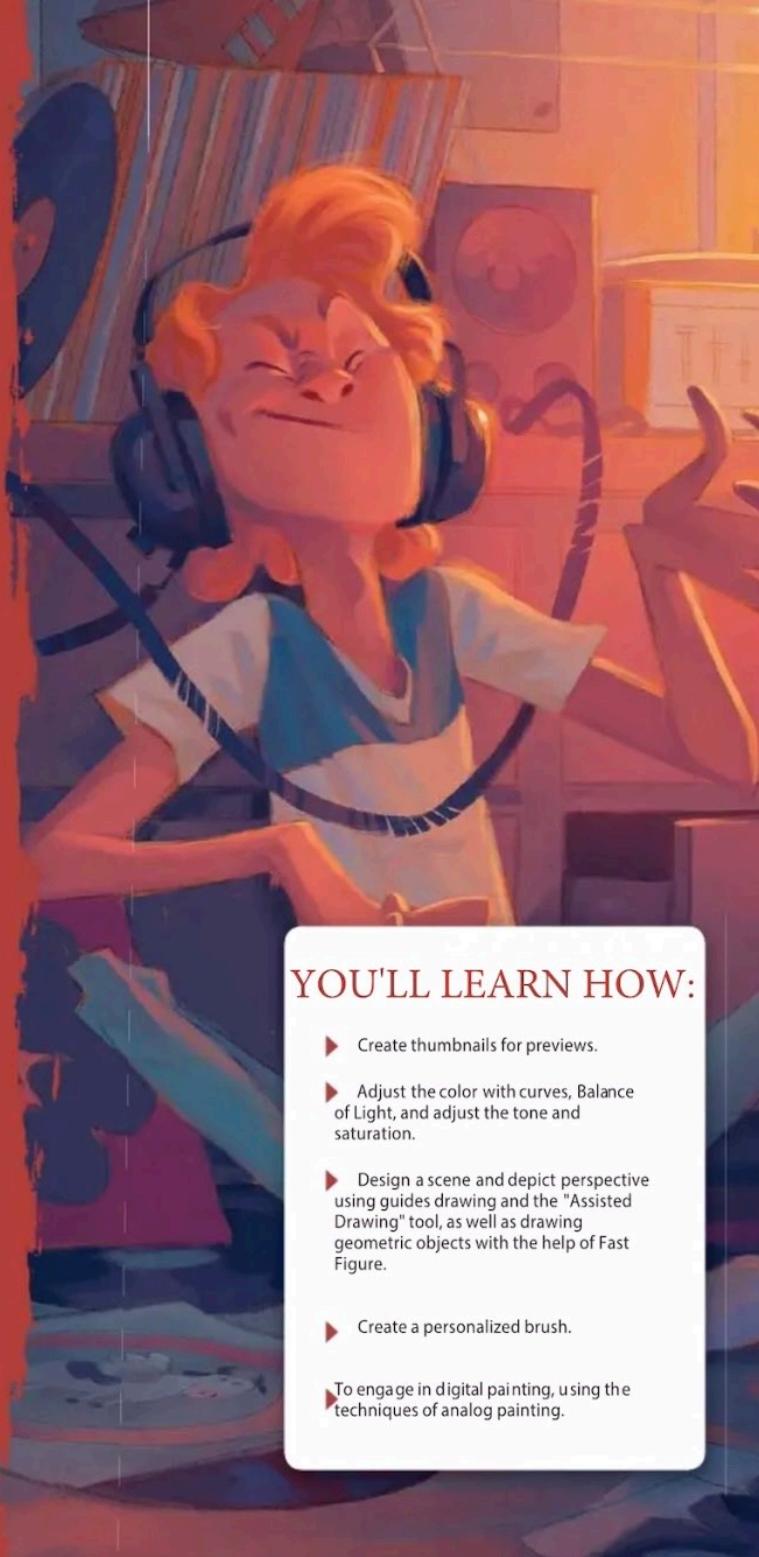
In this lesson, we'll look at the main techniques of working with brushes, as well as create a new guache brush. You will learn the expressive manner of painting in Procreate, which will be needed in order to convey the cheerful energy of the whole scene. Combining a combination of analog painting techniques and digital variability, this manner will allow to combine a multifaceted, close in spirit image, as if drawn by traditional means, but at the same time added with additional features of Procreate.

In addition, this lesson will tell you about the complex perspectives that can be used in Procreate to make it easier to work on the structure of the portrayed scene as much as it ever was possible in digital painting.

CTP. 208



140



### YOU'LL LEARN HOW:

- ▶ Create thumbnails for previews.
- ▶ Adjust the color with curves, Balance of Light, and adjust the tone and saturation.
- ▶ Design a scene and depict perspective using guides drawing and the "Assisted Drawing" tool, as well as drawing geometric objects with the help of Fast Figure.
- ▶ Create a personalized brush.
- ▶ To engage in digital painting, using the techniques of analog painting.

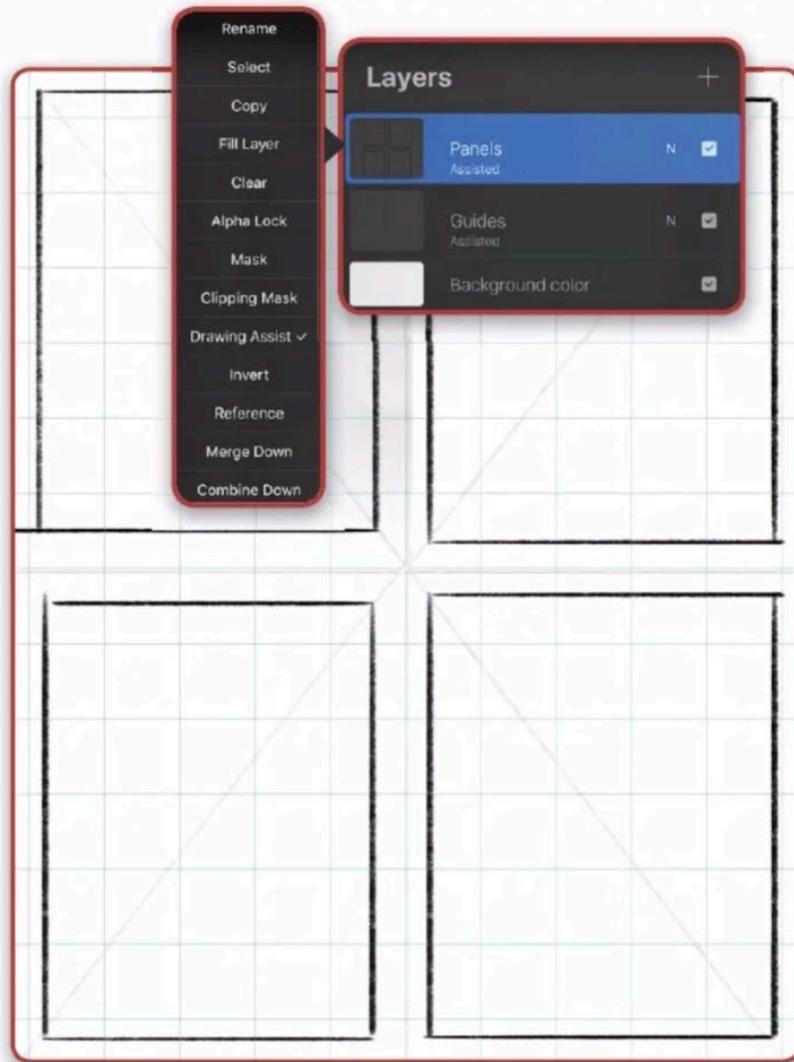
# 01

This illustration will be so complex that we'll need thumbnails for previews, so start cooking them. To correctly convey proportions, use the "Fast Figure" tool: use it to draw straight lines from one corner to another in such a way that the "X" sign appeared on the canvas (see page). Then go to Action >

"Canvas" > "Guides" and create several frames in which you will draw. Activate "Guides" and select "Change Guides." The two-dimensional grille settings are perfect. You can connect automatic drawing by clicking on the right layer and selecting the Assisted Drawing option.

Design vertical and horizontal lines to indicate the frame of miniatures, using diagonals for proportional-style structure.

- ▶ Apply the "Fast Figure" tool to draw builds for thumbnails



## 02

Spend some time coming up with a compelling composition and story that your illustration should tell, and then start detailing the sketches with a 6B pencil on a new layer under the miniatures. As can be seen from the miniature in the left-top corner, initially this picture was simply to depict a boy sitting quietly on the floor and immersed in music. However, this idea lacked emotionality and plot. To begin to develop the concept, imprinted on the very first miniature, duplicate the layer and apply to it the "Transformation" tool, to make a new layer the same size as the next miniature. If you imagine that the boy is playing to the head of the music on an imaginary guitar, it will make the composition more dynamic. Hence the idea to draw a cat reaching for his fingers.



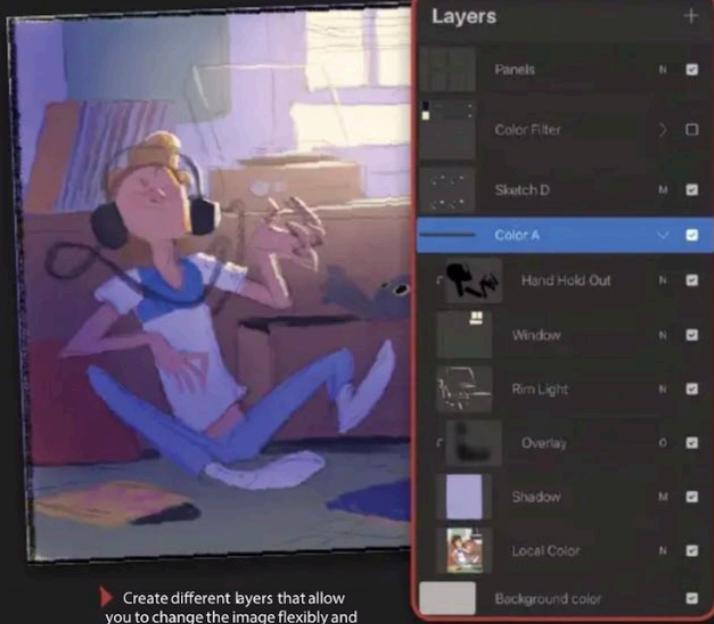
► With each repetition, the concept of illustration develops, and the characters' poses are honed

## 03

Now let's make the colored pods-left. To begin with, copy the last miniature sketch into each version of the picture and connect them on one canvas, pinching will merge all the layers. Make the background color layer gray - click on the thumbnail and select the color.

On the new layer, start painting the objects in the room with local color. Then create another layer over it, darken the room, paint the entire canvas light blue and set the layer mix mode to "Multiply." In this case, nothing else needs to do, because the room immediately darkens and there's a sense of twilight, but in most cases you can also more selectively impose shadows, for example draw them under the object or near all the objects.

Additionally, at this stage, you can apply a light color to draw the daylight from the window and its gleams and on the character and on the surfaces of various objects - all these effects make sense to portray on separate layers.



## 04

To create a haze, fill the layer with orange, add the mask by clicking on the chosen layer, and then click on the miniature denoting the mask, and invert it by making it black. Then, with a Grain Cloud brush, write a color over the mask to show orange. Set the layer mixing mode to Screen for the orange layer.

Now let's make it look like our character's hands and face are beyond the haze. To do this, create a new layer over a layer of haze and apply a clipping mask on it. Now, whatever you do with this layer will only affect the layers that it's selected. Since the Screen layer mixing mode makes black color transparent, you'll need to paint over your black face and arm to remove the haze effect. Or you can paint these areas directly on the mask, but

The first way will give you more room to maneuver in the future. Add the bright color that is visible in the window to on a separate layer, to be able to better adjust this color regardless of the shade of the haze.



▲ All layers, on which the haze, are shown separately from the local color—pay attention to the guides and silhouettes of the layer

## 05

Combine all these layers into one group. So you'll be comfortable to duplicate whole group and experiment with the time of day and the color palette. Apply "Settings" > "Tone, Saturation, Brightness" and Adjust colours of shadows and haze: choose a color palette that would create a mood of nostalgia, it would give the impression of vintage. To do this, create shadows that could get into the lens of a polaroid or an eight-millimeter camera. If the colors in your sketches seem a little dim, as turned out in the case of the four miniatures on the right, merge the layers inside these groups using the Settings command > "Color balance" and adjust the colors until you get a satisfying result.



▲ Possible variations of color before selecting a miniature in the bottom right corner

# ARTIST COUNCIL

Reliable sources of inspiration need any good story. Since this illustration depicts 1980, it is important that all objects and clothing in the room corresponded to the time, and especially the vinyl player. The human brain easily simplifies the world, but it doesn't remember what exactly the real used tape recorder of the 70s and 80s looked like. Make your illustration realistic, and the audience will be able to really feel it with all their heart.

## 06

Now let's think about the sketch. If you can build the right perspective in the early stages of work, it will help create the image of the character and guarantees its plausibility. Activate the Action team > Canvas > "Correct Guides" and select Perspective. Reduce the view of the image and once click at the edge of the canvas at the horizon level. Click again and set a second disappearing point, further on the canvas. Right away Great time to flip the canvas with the Action option > "Holst" > "Reflect the canvas horizontally" and see if you've missed any bad distortions in the building.

### Drawing Guide

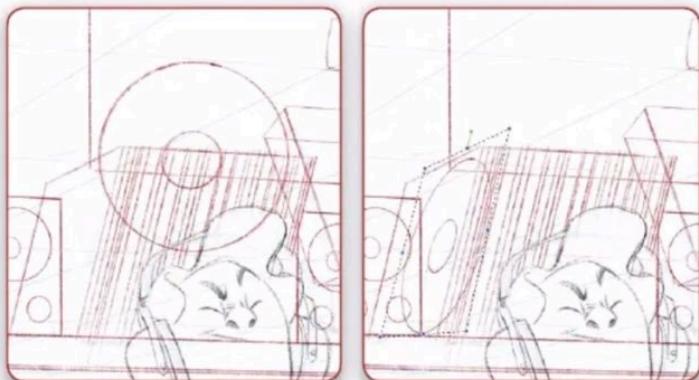
Cancel Done

▲ Установите перспективу из двух точек, используя направляющие рисования

## 07

Start building your scene with a perspective on the new layer. To do this, let the "Drawing Assistant" control the lines, reducing them to disappearing points of convergence - this will not use the line. Apply "Ecclipse" to draw oval plates and square. The desired form can be achieved, if you draw a circle and hold the stylus on the canvas until the lines are folded into the correct shape (see page. 36). Still holding the stylus on the canvas, touch the screen with the finger of the other hand and turn the shape into a perfect circle when you need it.

► A tape recorder drawn by a "Ecclipse" and then altered in accordance with the rules of perspective



## 08

In the case of columns and album covers, it may be easier to draw them flat first, and then modify the resulting form to reflect the perspective by applying the "Transformation" tool. By pressing the corners of the object, you can deploy it in the right way. Do the same with the speakers, so that they were identical to each other. Once you've finished manipulating the plates on the floor, select the "Freeform" tool and swipe three fingers down the canvas to trigger the "Copy and Paste" menu. Use Transformation tool then move the record to the right place.

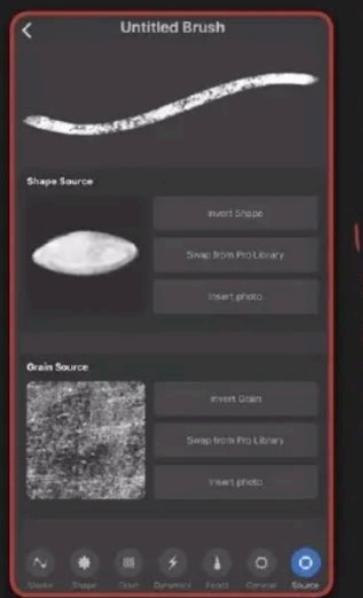
► Finished graphic



## 09

Before you start painting, create a personalized brush for illustration. To create a new brush, click the "+" at the top of the Brush Library menu. An empty tab for the new brush will be opened, where you can set the "Form Source" for the tip of the brush and the "grain source" for the texture of the paper or, in our case, the smear textures, which we'll talk about later. In each case, click on the "From the Pro Library" option to take advantage of the shapes and textures already in place in Procreate brushes. Built-in options are great for creating different effects. You can also select the "Insert Photo" command or Click "Choose Form" to open browser files and download your own Personalized images.

► The brush creation menu allows you to edit "Form Source" and "Grain Source"

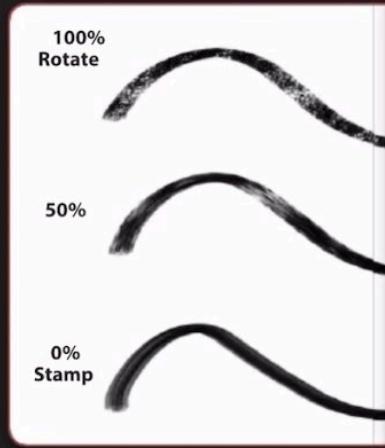


## ARTIST COUNCIL

vast topic. You can do a lot of things by using only the basic skills outlined in this lesson, but the best way to learn is to experiment yourself. In the process of creating one particular brush you can create countless others. Brushes. Try different approaches, try ideas in practice and develop your ideas, if they seem interesting to you, even when they do not reflect what you wanted in the end. Swipe left on the brush to duplicate it, and play with the settings until you get the desired effect.

## 10

One of the most versatile settings is "Grain" > "Grain Behavior" > "Movement." If you install 100% of the "Turn" indicator, you can create an effect like pencil on grainy paper. As the slider moves to the left, the grain of the will be more smeared, creating the stringy sticky textures that are needed to create a pile-up effect. In this menu, "Size" determines the size of the brush grain, and "Increase" works as an increase in the width of the smear. If you set the increase by a minimum, we get "Follow size" option will appear on the pro-scale side of the slider, it allows you to keep the grain size tied to the size of the brush, modifying them accordingly. Between these two extremes, you can move the slider to more accurately adjust the "increase" of your grain.

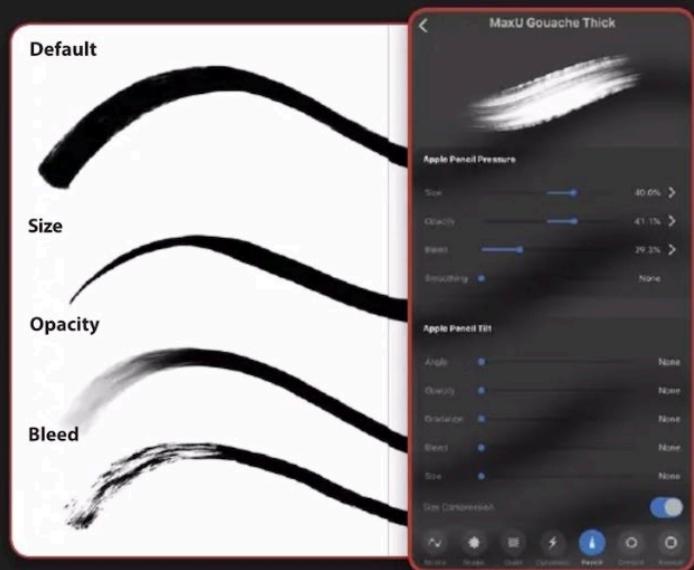


► Breakdown of grain behavior and brush settings



## 11

Now look at the Pencil tab > "The Power to Press an Apple Pencil." "Size" adjusts how much pressing the brush with greater or lesser force affects the size of the smear. This trait is especially typical for picturesque brushes and pens. The meaning of "Opacity" reflects how much the smear turns out to be translucent - as for example, in the case of aerosols. "Bleed" is a kind of contrasting version of "Opacity": in this paragraph, delicate pressure is ignored and there is room only for precise, textured strokes. This regime is good for the dry brush effect. For more details, check out the MaxU Gouache Thick settings menu created specifically for this lesson.



► Effects from clicking on the brush with different pressure and MaxU Gouache Thick settings menu

## 12

After you carefully drew the drawing with a pencil-like brush, it's time to relax a little and start painting. Accurate drawing sets the stage for more expressive pictorial style. At the painting stage, it is easy to lose the accuracy of the forms, if they have not been well drawn before. But if you created a solid hand-drawn base and for the most part came up with a coloring palette, you can start painting intuitively. Import your color sketch from another file using the Copy and Paste command.



► Finished graphic with imported color miniature

**13**

Toning canvas is a well-known practice of traditional painting. Apply the base orange half-tones to create a hint of a warm glow. This will allow you to freely and easily prescribe the picture without feeling constant need to paint over the white background. A well-chosen texture is important if you want to let the canvas peek through under layers of paint. Apply the tone with MaxU Gouache Bristle Gritty

► Toning in traditional painting and texture from MaxU Gouache Bristle Gritty

**14**

Freely put a few half-tones on the canvas, choosing colors from color miniatures with Color Picker. To Create reflected light from the window, paint the area directly at the window with warm tones, and colder tones in remote areas. On this stage is a slight negligence, because you can draw the details later, as the drawing develops.

► Apply loose and expressive smears of half-tones



## 15

Such interior details as covers of records and posters on the walls, it is very interesting to draw. You can draw opaque colors taken from the sketch, but in the case of the poster above the boy's head, depict him unlit. Set the layer mixing mode to "Multiply" because the poster hangs on the surface of the white wall, where warm tones turn to cold as you move away from the window.

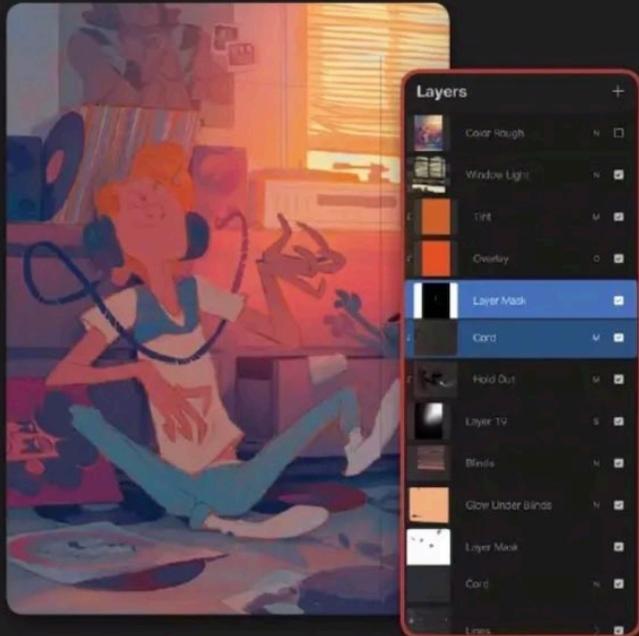


▲ Add details: for example, poster, which is depicted here unlit; Multiply mode is applied to it

## 16

To create the effect of haze, resort to the same method as in the case of color underpaintings. However, when the smoke dissipates, the base colors appear to be too pastel and flat. This is especially noticeable on the pads of the cat's paws. Reorganize the layers to mark the white haze on the black layer on which the Screen mix mode is installed. Then apply the clipping mask to the silhouettes of the hand, face, wire and cat to free them from the haze, using the "multiply" mode of layers (you can see this by clicking layers). Now the orange light comes from the two layers etched on top of this stack. Once a stack of layers is placed on the "overlapping" mode to make the gray tones more warm, and the top layer is set with a "Multiply" mode to paint the entire image. It's easier to work with the result," it looks much nicer.

▶ Comparisons of the previous installations for haze and newer, more successful installations, wok, which gave the picture warm tones



## 17

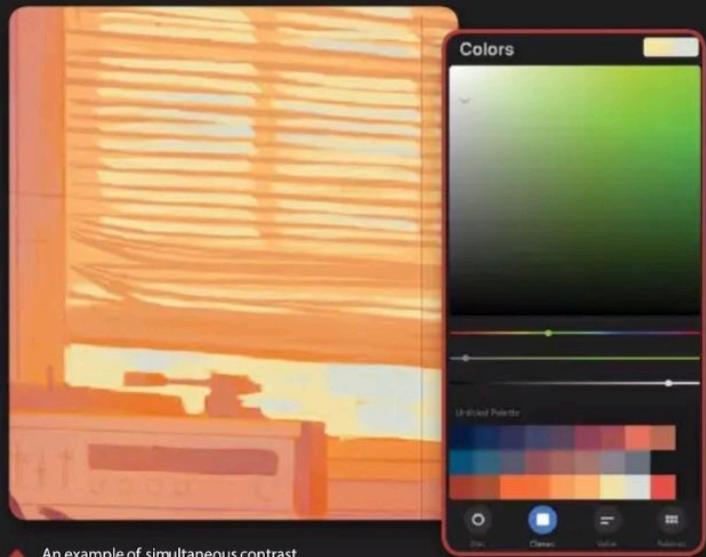
The blinds and window frames are located under the layer of haze, so use warm tones of light to the maximum. Draw a yellow light coming through the blinds on top of the haze and let yourself work in a more predictable environment, without taking into account the artificial effect of the room's half-darkness. Mix the warm and cold tones of this layer a little to make the sky and atmosphere outside. This would not have been possible if you had a large orange layer at the top. To make the illustration more like a traditional painting, allow the drawing to be imperfect and do not try to draw perfectly smooth lines.



► The result of overlaying window layers over layers of haze

## 18

You can resort to the concept of simultaneous contrast. This means that you need to place two different colors of the same brightness next to each other. This combination often gives the composition a special energy and even a kind of vibration. When warm tones of primed canvas peer through the cold shades of the wall and carpet, it creates a visually interesting effect. It is especially noticeable on the bright yellow and blue colors of the window. This technique is good for hot light sources, reflected rays, on the transparency. It's simple to do all of the above: use "Color Picker" and choose the right color, then go to the color palette and customize tone, saturation and brightness so that the resulting color corresponds to the brightness (located in the color indicator in the top right corner) and gave it extra strength.



► An example of simultaneous contrast in windows - note on the color designation in the top right corner of the color palette

## 19

Details such as the poster on the wall perfectly complement the story. While the man on the poster was just a musician with a funny haircut and a stupid vest, he didn't play much of a role in our narrative. But when we redraw it in such a way that he plays the guitar and stands in the same position as the boy in the room, it is possible to guess that the musician is the idol of our hero and the boy listens to the very song that the musician performs on the poster. The fact that the guitarist has a muscular figure, and the boy looks skinny, develops the story further.

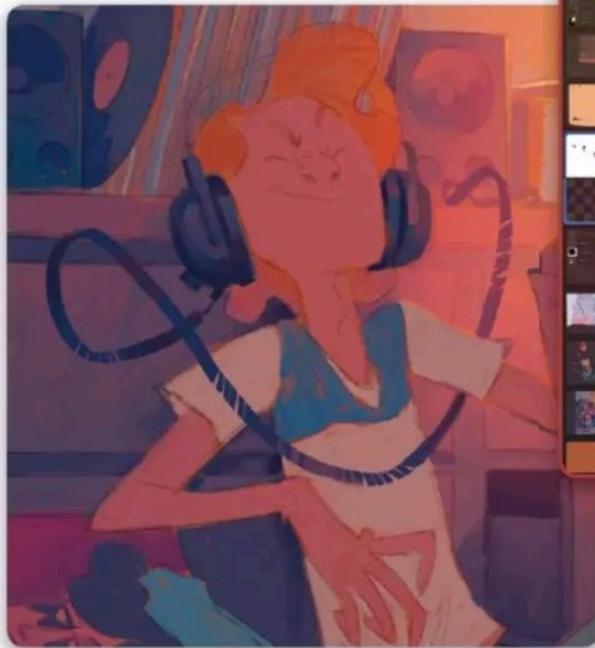
▶ Use the details to tell a story with them



## 20

The headphone cord is easy to start portraying in too much detail, so stick to the style genre. Create a mask and add black on some areas, then draw white loops. Divide the shadows inside the cord: apply the "alpha channel block" to do this.

to make sure you can't draw outside the previously painted area. The checkered background of the miniature will tell you that it is blocked. Following this, brush a few strokes on a layer of cord, choosing warm and cold tones to replicate its spiral pattern.



▶ Сделайте шнур от наушников стилизованной деталью

## 21

When choosing colors to work, make sure you've turned off the haze layer so that your colors don't mix with orange if you draw underneath. The more layers you have, the harder it is to manage them, so at some point you may need to merge the layers of the picture. By doing this, you'll be able to draw details on top of a picturesque image.



► Merge the layers and then start drawing the image in detail

## 22

When you work on top of the merge layers, pay attention to the careful drawing of the edges. To do this, choose the color directly from the palette, and do not switch back and forth between the layers. Start working out your face and hands. Draw the edges but try not to zoom in too much and don't make the brush too small. Excessively clear and sharp brush strokes are in favor of the illusion created on your computer. So if you want to give the drawing a similarity with traditional painting, try to make the brush strokes stay alive and expressive.



► Focus on drawing your face

## 23

The last important element is the backlight. This is exactly what will attract the attention of the viewer in the first place. So save all the darkest shadows and a bright glow for the boy's face. The same goes for the details: the face and hands of our character must be drawn as much detail as possible,

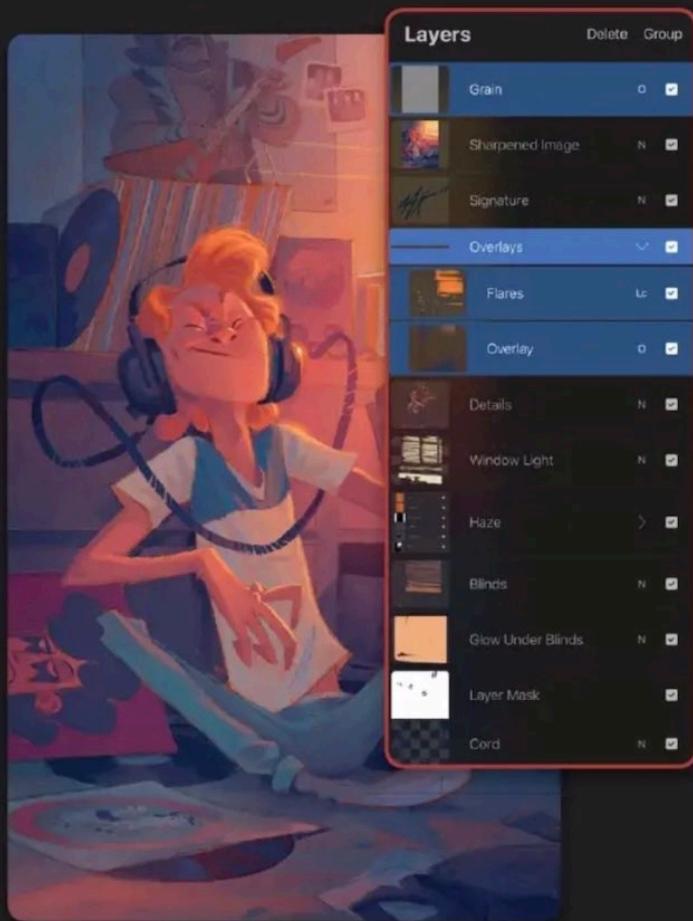


while his room may be depicted in less detail and does not need clear contrast settings.

► Подсветка сзади необходима для конструирования композиции рисунка — именно она поможет отделить фигуру мальчика от фона

## 24

If you want to draw the viewer's attention to the illustration, add a zest to it. Cold tones can very successfully shadow a warm haze. First, draw soft blue shadows in the corners on the new layer and set the overlay mix mode for it. To get the back light warmer, use the MaxU Gouache Bristle Gritty on the new brush layer and lighten the base, then blend the warm orange hue, mixing it with the colors of bright illuminated areas. At the very end, add a little grit. To do this, adjust the layer 50% grain, set the mixing mode on the "Overlay" and go to the "Settings" > "Noise" to add all the roughness. Apply "Gaussian Blur," blend the noise into a couple of pixels, and then set the layer opaque rate by 25% to make it very unobtrusive. When you come to the conclusion that the illustration is ready, it can be exported (see page 18).



## READY ILLUSTRATION

We've been working on a very complex story, consisting of many elements, but at the center of our story is just a story about a boy who got lost in one moment of time. Now you know how to use Procreate's tools and techniques to work with them, and know what's important in illustration. Ask yourself the question, "Why?"

Color palette, light and various details can affect the concept of the picture. It is in your power to choose the right one and make thoughtful decisions.



Все иллюстрации © Макс Уличный





# Space Ship

## Dominic Mayer

This step-by-step guide will teach you how to use a set of Procreate brushes and tools in order to create a dynamic drawing of the spaceship. Beginners will receive a full instruction to create an illustration in the style of science fiction, and experienced artists will discover interesting techniques.

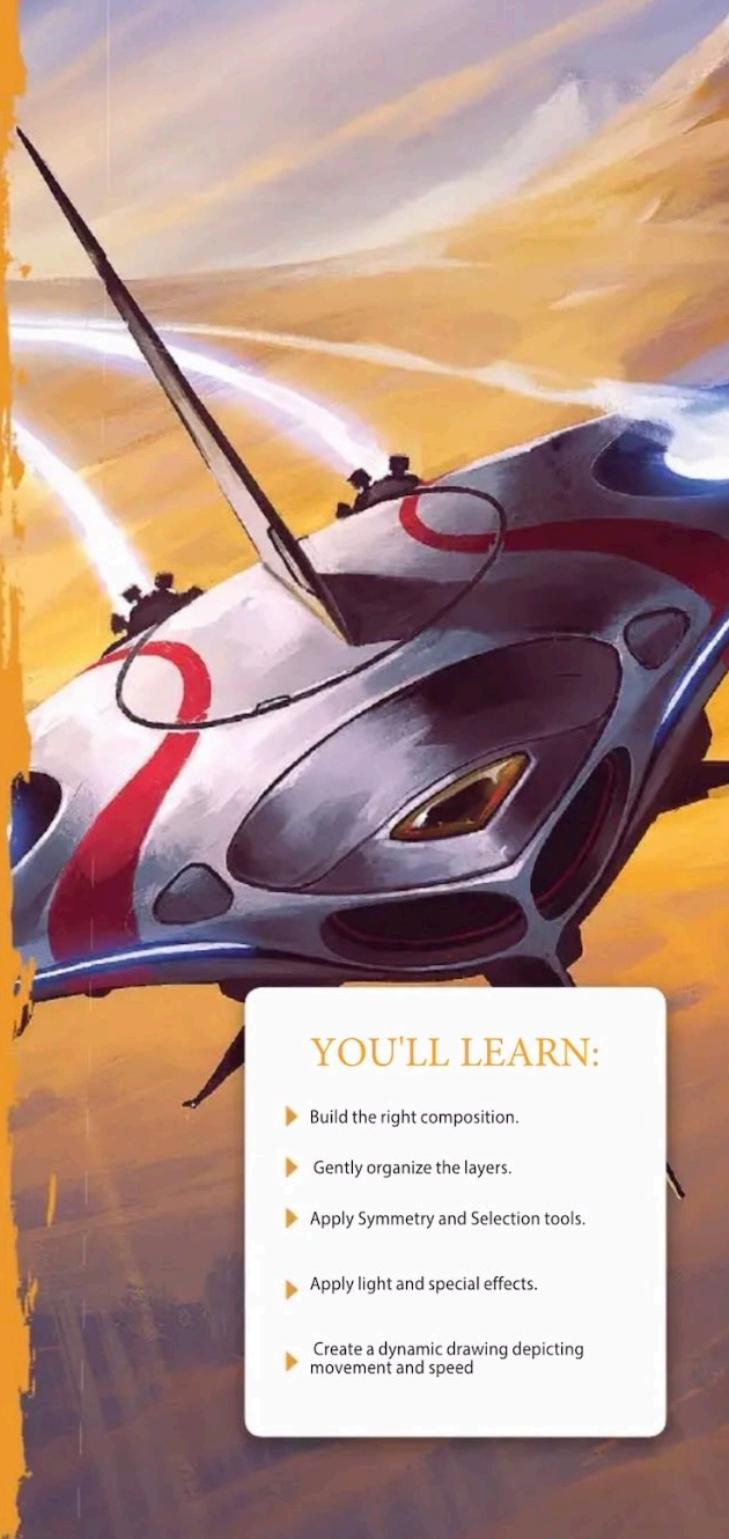
The lesson will tell you how to prepare the canvas for work, and will familiarize you with the basic settings. You will learn about the importance of Symmetry and learn how to use it to start working on it in one way or another. We will understand the importance of the right layering organization and learn how to apply different mixing modes. In addition to the technical aspects of the work, you will also get tips on how to build the right composition, how to start working on the painting and how to achieve the finished illustration step by step.

In the example of a drawing depicting a small agile fighter, rapidly dissecting the golden sky against the backdrop of the rising sun, this lesson consider how to create epic light effects and add an image dynamics and speed. We will learn the method that is applied in the background of the illustration, and draw the ship itself in a more graphic style, to achieve the necessary contrast and clarity. In addition, in this lesson, we only use a set of brushes installed in Procreate by default to learn how to create a realistic and expressive image, using the simplest methods.

СТР. 208



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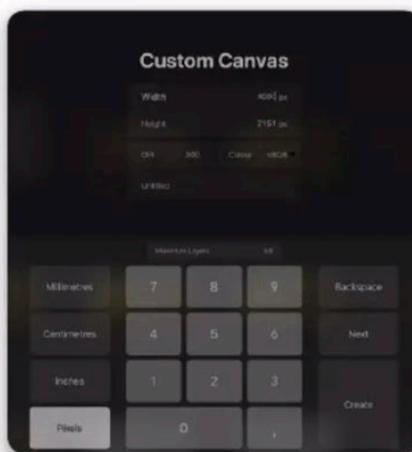
### YOU'LL LEARN:

- Build the right composition.
- Gently organize the layers.
- Apply Symmetry and Selection tools.
- Apply light and special effects.
- Create a dynamic drawing depicting movement and speed

## 01

Start by creating a new file. Select "Create Size" and set options: 4000 pixels wide, 2,151 pixels high, 300 dpi (pixels per inch) resolution, and sRGB color mode. Experimenting with the size of the canvases, you'll notice that depending on the size, the number of layers allowed varies in the file. The larger the size of the canvas, the more fewer layers you can use.

Specify Options  
Canvas



## 02

Inventing something new is always a challenge, so it's extremely important to collect a large library of images from which models could be used as inspirations and role models when working on image design. Such examples can be drawn and photographic works of other artists and/or photos taken by you manually. If you start collecting these pictures on your device, it will help you to make a visual library in your head that is absolutely necessary work on a new illustration. Carefully review the library of images to find interesting prototypes of the spacecraft's design.

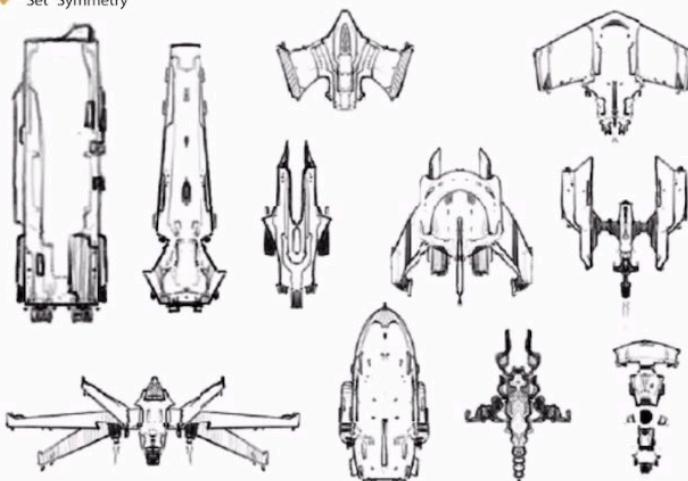
Space  
Ship Initial  
Design



## 03

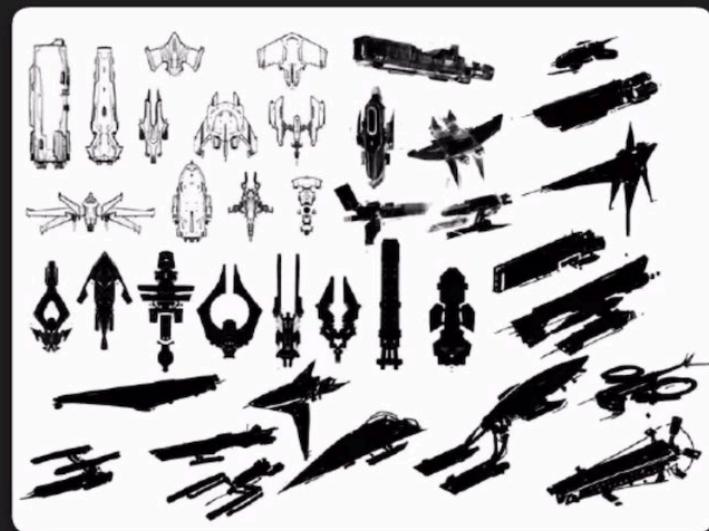
The Symmetry tool can be extremely useful in creating first sketches. Select Action > Canvas and activate The Guides. Follow this, select a paragraph "Correction Guides" > "Symmetry" > "Vertical" > "Ready" this feature will allow you to mirror every line on one side of the canvas to the other. Apply this command to create the first sketches of the ship. Some layers will then be tagged with the "Check" tag, meaning that Symmetry settings are activated on the symmetry settings. If you want to disable them, just click on the layer in the dropdown layer menu and select " Assisted Drawing." This tool is useful in drawing elements created by human hands, this random combinations will allow you to get interesting shape.

Set "Symmetry"



## 04

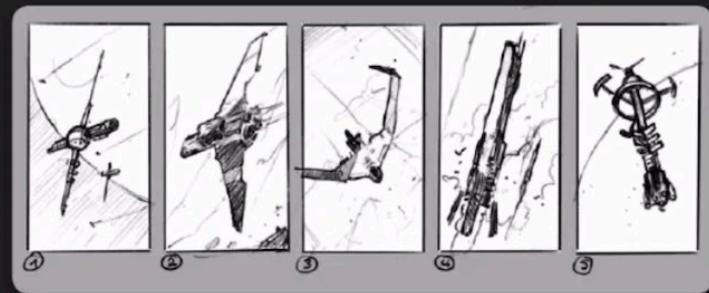
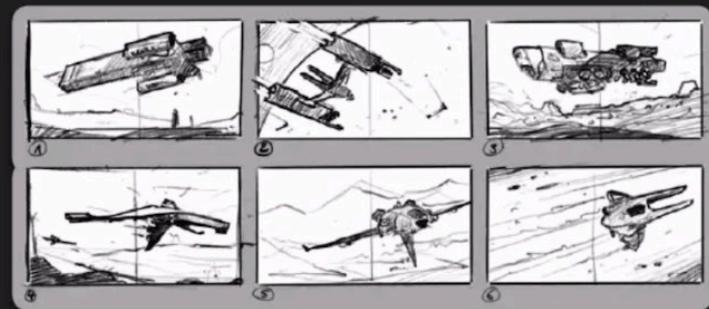
Another useful method for creating interesting designs is drawing small black-and-white sketches. Using a black brush with 100% opacity, start working on random forms without going into detail. Use "Eraser" for editing bad drawing. When you like any of the resulting forms, try to draw or sketch in more detail. Aim to draw several sketches at once - so it will be easier to choose the best one.



► Space Ship  
Outline

## 05

When you try a number of different options to create the image of a spaceship, think about how you will implement them. For example, share, use a portrait or album orienteering page. Album orienteering usually gives energy to the edges of the canvas, while portraiture usually forms vertical dynamics. Illustration made in the album version, as a rule, contain a cinematic atmosphere and are great for large objects, while the portrait orientation perfectly conveys height or the far horizon.



► Thumbnail  
for album  
and portrait  
Orientation

## 06

Choose the best miniatures and start working on a more detailed sketch. It's time to think about the design details of your space ship. In addition, you also need to come up with what you want to portray on background and what accents should be made in the image of a spaceship. In our case, the number five miniature with an album orientation was chosen. For a dynamic composition like ours, the sloping horizon line is not bypassed - it will help create the effect of movement and high speed. In this way, we will be able to destroy the peaceful harmony and the usual atmosphere, which automatically gives a straight line of horizon. Draw a line from the bottom left corner to the top right - this should create a positive mood. Or you can, on the contrary, arrange the horizon in a mirror-by-view, for greater drama.



▲Final sketch

## 07

The next step after the sketch is to create the main layers to draw on them separate elements that will make up your figure. Use the Selection tool to highlight the outline

of the Spaceship. If you choose "from point A to point B," you will co-select a straight line between these points, and if you draw a line by hand, you will get an uneven natural selection line.

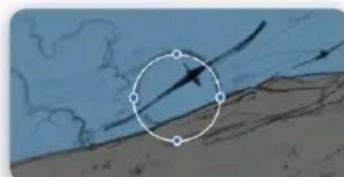
Create a new layer, then apply the "Fill layer" command to it. So you'll paint the selected areas with the right color. Repeat this action for all background items.

▼ Select Fill Layer to Paint your highlighted area



## 08

Now let's use the tool "Eclipse Tool" (see page 36) to draw a perfect circle -- it will light up the sun. Select "Paints" > "Round Brush" and set white Paint. Draw a closed circle outline from your hand and continue to hold the stylus on the canvas until it takes the form of a perfect circle. To do this, click on the "Edit Figure" command > "Circle" and your bumpy circumference will turn into a perfect circle. Pour the resulting color, pulling the sample from the top right corner of the screen to the desired area on the canvas.



▲ Create the perfect circle with the Eclipse Tool.



▲ Drag the color sample from the top right of the screen to the selected area of the canvas to fill the circle

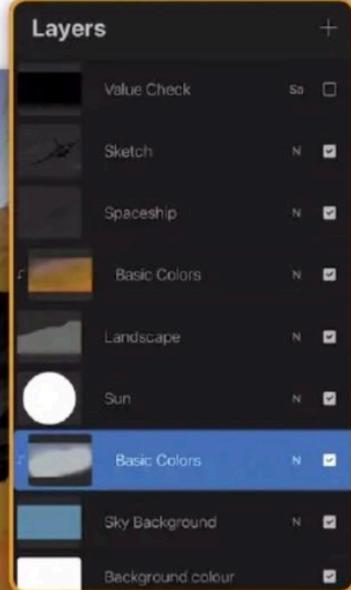


▲ Organization of layers

## 09

By installing all the layers, you can start to paint a picture. Over each of the existing base layers, create more new layer, click on each of them, select from the dropdown menu option "Clipping mask" and apply it.

Start with the sky. Choose a soft brush and start creating a bright blue gradient at the bottom of the sky. Use slider on the left to adjust the size of the brush, and apply the same brush when you bring yellow and brown to the landscape. Add a non-sharp gradient that will mark the mountains, and then paint the spaceship with a layer of dark gray.



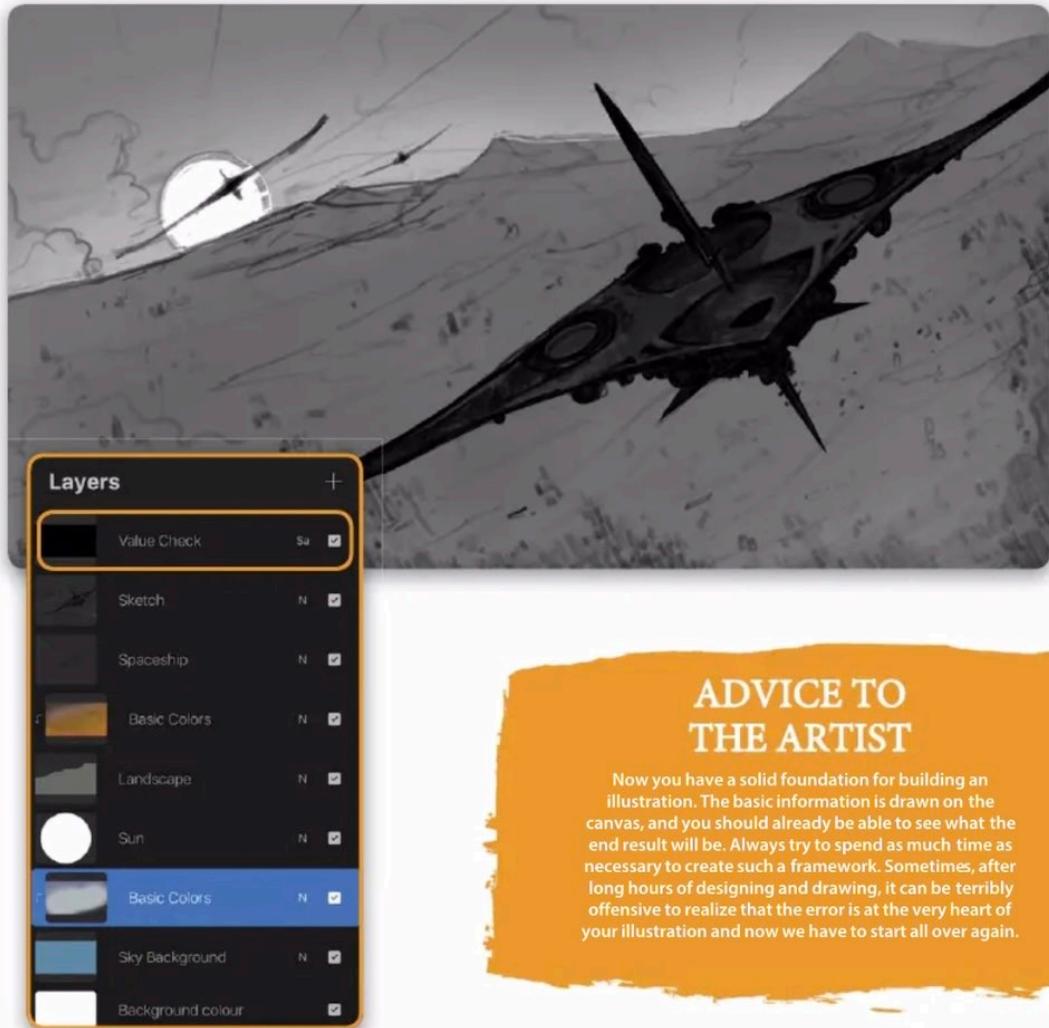
▼ Use the "Clipping Mask" to fill the layer with basic color.

## 10

Make sure that the values are right everywhere. Value metrics are information about the brightness of pixels, which varies from white to gray tone to black. If an object is located in the background, you need to make sure that the darkest areas of this element are brighter than the same areas of the object that is closer to the viewer. Objects in the background are always brighter than in the foreground. To check this point regularly, create a new layer on top of everything else and fill it with a simple black color.

Now change Mixing layers and instead of "Normal" put "Color" > "Saturation." The "N" label on the layer in the menu will disappear, and instead the acronym "Sa" ("Saturation") will appear. When this layer will be active, you will be able to look at its values. Such a layer in the process of work can be hidden and again made visible.

▼ Create a separate layer to check values



## ADVICE TO THE ARTIST

Now you have a solid foundation for building an illustration. The basic information is drawn on the canvas, and you should already be able to see what the end result will be. Always try to spend as much time as necessary to create such a framework. Sometimes, after long hours of designing and drawing, it can be terribly offensive to realize that the error is at the very heart of your illustration and now we have to start all over again.

# 11

Use layer mixing modes to create a sun-like light effect. To do this, make a new layer, select a round brush and draw a blurred outline of the orange triangle around the sun. The long side of the triangle should be the same as the horizon line. Set a "Hard Light" mix with a 40% opacity. Then create a new layer. Picture a vague orange circle, slightly larger than the sun you've drawn, and set a mixing mode on the "Add" option with 50% opacity. Combine new layers into one group. This will allow you to turn on and turn off the effect at will.

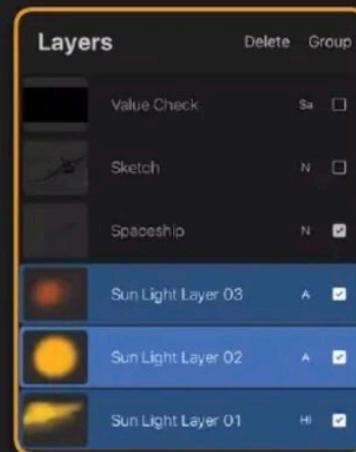


▲ Create a layer of sunlight

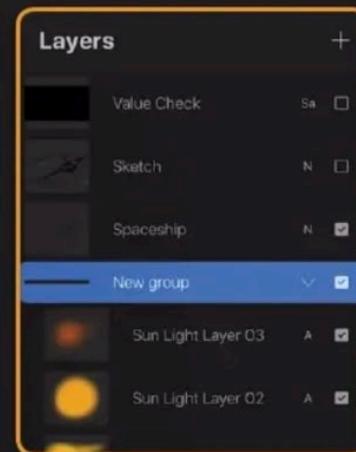


▲ Add extra layers of sunlight

▼ Swipe all layers of sunlight to the right to select them



▼ Combine all layers of sunlight into one group and rename it



## 12

The next step is to add clouds in the sky. Take a brush "Wet acrylic" and draw a area of dark blue and orange on a layer of background with the sky. Then select the "Smudge" tool and use the Oil Paint brush for it to mix the colors with horizontal strokes. You can try adding more colors and blend them out again. Do this until you are satisfied with the result.

► Add areas of color



► Stir in the color using the "Smudge" tool



## 13

Now let's add details to the background layer. Create a new layer on top of the base color layer for the landscape and apply the clipping mask to it. Add brush "Wet acrylic" yellow and brown colors on the ridges of the mountains ranges turned to the sun. To do this, choose "Color Picker" to choose the right color and smear in the right direction. Here's a look at the color that precedes the palette chosen, and swipe the brush in the opposite direction right on the first smear - let the new smear be a little sloping. This technique will create a pleasant effect of the picturesque background, which will consist of triangular brush strokes, allowing to construct the landscape.

► Create a smear, then select the color closest to it



► Сделайте второй мазок немножко под углом поверх предыдущего

## 14

Choose a "oil paint" brush and, using the same method described by the item above, add more details and color shades to your landscape. Then draw the trees with the "turpentine" and Oriental Brushes. Reduce the size of trees as they approach the line horizon to add a picture of depth. Draw darkened areas in blue tones, such as putting color on areas under trees and on sunlit mountain surfaces.



▲ Take different details into the landscape with a "oil paint" brush



▲ Draw small trees



▲ Add more trees



▲ Picture blue shadows under trees and unlit sun sides of the mountains

## 15

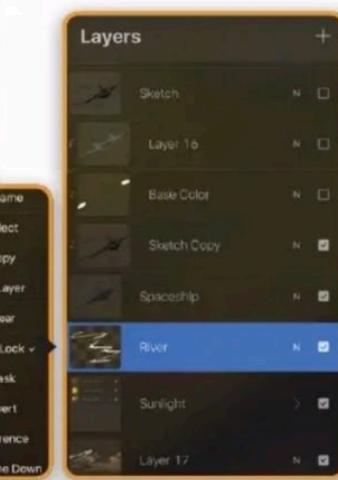
Now let's map the river. Use the "Selection" tool to draw a snake where there should be a body of water. Close the selection path by connecting the initial and final points of selection, and create a new layer. Pour into it a bright yellow and apply the "alpha channel block" to this layer.



▲ Use the selection to depict the shape of the river



▲ Pour the allotment made for the river



## 16

Now that we're almost done working on the background, it's time to start drawing the spaceship itself. Turn the sketch layer into a clipping mask on top of the base layer you created at the beginning. Set opacity rates by 20% to show different details. Then create a new layer and use "Eclipse" to draw on two round turbines - for this draw a circle and hold

your finger on the screen until the figure takes the outline of the perfect circle (page 36). In the same way draw the top of the ship's hull. Apply the main shadows to the current layer of the alpha-channel block and use the "Round" brush to apply the main shadows on the current layer (make a visible layer of sunlight to better imagine where the shadows will be). Then paint the other parts of the spacecraft with a Nikko Rull brush.



▲ Draw neat lines with the "Fast Figure" tool



▲ Brush the main shadows with a "round" brush



▲ Draw bright details and the surfaces of the Nikko Rull brush

## 17

Visually interesting details of the ship can be emphasized in color. Create a new layer and set the mixing mode to Multiply. Apply a pattern to the hull of the ship in bright red. First, draw rough lines, and when you find the right shape, draw them on the net. Follow this, review the general appearance of the spacecraft and connect the top of its hull with the bottom. Then apply a gleam of light to the cutting edge of the wings of the spaceship.



▲ Add color, to make the design of the spaceship more visually interesting



▲ Draw the rest of the spaceship and bring to mind the final image

## 18

At this stage, it does not seem that the object is moving. This needs to be fixed. Create a white footprint left by a spaceship in the sky, which would show where the spaceship has arrived and in which direction it is headed, namely- directly to the viewer. You can amplify the dynamics of what's going on in the picture by depicting the airflows around the moving object. First, make a permutation in the arrangement of layers. Include a group of layers of sunlight. Then select all the layers, combine them into a group, duplicate it, and in the resulting copy, merge all the layers together. Now you have a flat version illustrations, and the layered version is saved. Then, in a flat image, use the "Smear" tool by selecting the Oil Paint brush. Carefully conduct vector speed lines indicating the direction of the starship. Draw other spaceships in the background with a soft brush.



▲ Add a trace of the engine in the sky to show where the spaceship came from



▲ Draw vector speed lines



▲ There are more vector lines showing the direction of the spacecraft

## 19

It's time to create light effects on the hull of the spacecraft. Make a new layer and paint bright blue on the surfaces of the spaceship that you think should glow. In our case, we are talking about white footprints behind the spacecraft, round turbines and narrow strips of light at the edges of the wings. Set layer mixing mode on "Screen" to create the effect of expressive bluish flickering.



## ADVICE TO THE ARTIST

Don't despair if you don't like the result. Drawing and painting is an activity that requires practice. If your work is not enough on the first attempt to a genius masterpiece, it's perfectly normal. Be patient and start again - at some stage the fruits of your labors will be a worthy reward for all your efforts.

## 20

Now let's correct the image and make a small color correction. To influence the entire illustration, you need to move all the pieces on one layer. Select all layers and combine them into one group. Now duplicate it and merge all the layers in the resulting copy. Then select **Settings > Color Balance** and adjust the balance of red and purple tones of the image with the help of Sliders.

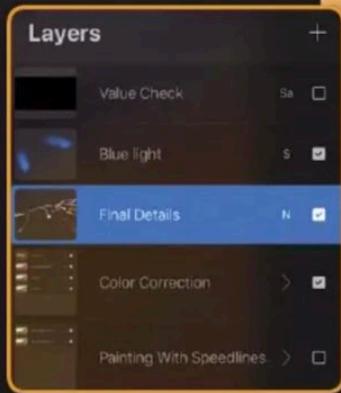
► Apply color balance option for color correction



## 21

Create a new layer and add the finishing touches to your illustration: for example, smoke produced by starship turbines and additional vector speed lines. When you're happy with the result, select all the layers, combine them into one group, duplicate it, and merge the layers into a resulting the resulting copy into one flat image.

► Add the finishing touches to your illustration



22

Now that the image is finished, you can export the result and share it with the world (see page 18).



## READY ILLUSTRATION

In this lesson, you've been instructed not only how to use The Procreate, but also how to use digital painting in general. You can take this lesson as a basis for working on future illustrations and then go through the step-by-step path described above,

but don't let the rules and advice to dominate you. Experiment with the app yourself and you'll know where it takes you. Happy accidents are a very important part of the creative process,

so don't be afraid to take a chance and enjoy the opportunity to try out all your artistic ideas. Always try to work out the dynamics of the illustrations and the story they tell as much as possible.



Ready Illustration by Dominic Mayer



Below: Record speed on the ground



Above: Oracle

# Plein air

## Simon Grunewald

Drawing in Procreate on iPad has many advantages, and one of the most notable can be considered the fact that you finally have the opportunity to engage in digital painting anywhere. You can take the device with you outside and carry it everywhere, making quick sketches of any scenes that attract your attention. Putting an iPad in your bag is much easier than carrying a bunch of art Materials. However, there are some of the subtleties that still need to be considered before you sit down for Long Plein air: for example, you need to choose the right place for such an activity.

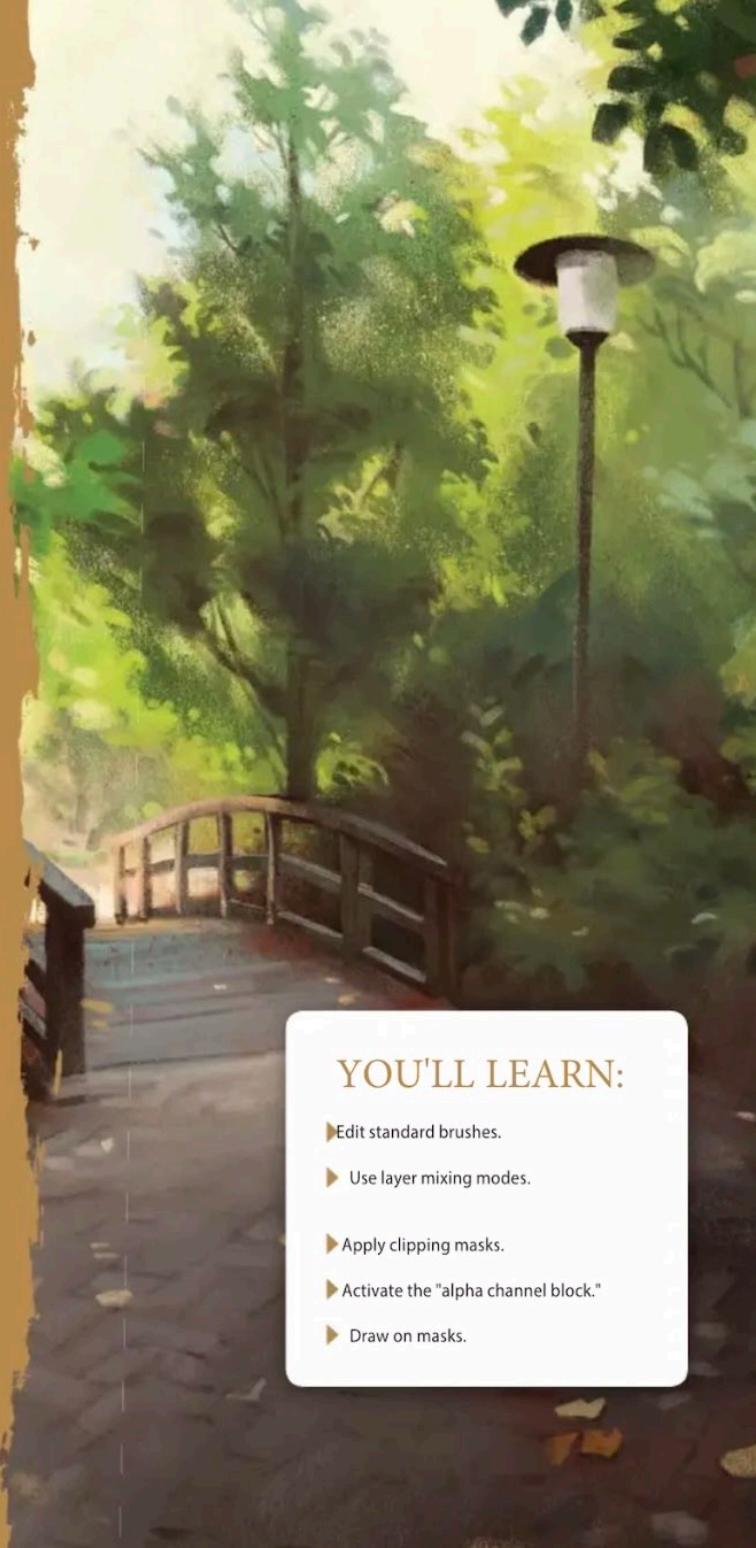
This step-by-step lesson will look at how to create sketches on the ground and successfully transmit the light in your chosen landscape using the entire just one standard, slightly modified Procreate brush.

You'll learn how to create a brush with expressive smears to correctly get the lighting of the scene, and how to use different modes for this mixing layers, making it easier for yourself to work in Procreate. This lesson will also tell you about some techniques that allow you to achieve live, bright colors, especially when you use different shades of green.

CTP. 208



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### YOU'LL LEARN:

- ▶ Edit standard brushes.
- ▶ Use layer mixing modes.
- ▶ Apply clipping masks.
- ▶ Activate the "alpha channel block."
- ▶ Draw on masks.

## 01

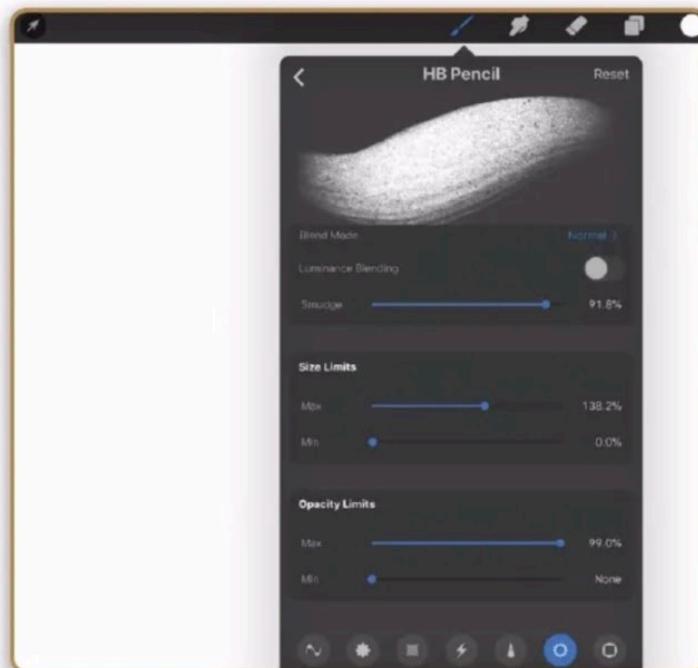
Working outdoors, it is important to dress for the weather - because it is likely that you will spend many hours outside. For such cases, you can simply carry a non-large foam mat. A small folding chair is a more convenient option, but it depends on the view and the point of view. When choosing a place to draw, don't sit in the middle of the road and make sure the sun's rays don't fall on your iPad screen because they won't show the image.



► A small mat is an extremely useful thing for a plein air

## 02

The illustration in this lesson was a complete creation of the edited HB Pencil, which can be found in the brush library > sketches. Initially, "Pencil HB" has a very small range of sizes, but if you choose this brush in the menu and click with one click, the brush editing menu will appear. Choose a tab "Properties" > "Brush Behavior" > "Maximum Size" and Move the Slider to 140% maximum limit. If you also want to save the original HB Pencil, duplicate and rename it.



► Change the brush "HB pencil" to achieve round strokes with excellent texture

## 03

Explore the observation point you've chosen and choose the best view from it. You can draw a frame with your hands, as if you are looking at everything through the lens. When you find a suitable landscape scene, start by building the lines of the perspective, and then move on to creating a quick initial sketch. At this stage of the work, the digital format of the painting allows you to move the elements of the image around the canvas to build a more sustainable composition. Select the picture by selecting the "Selection" command > "Freeform" and then draw inside the dedicated area.

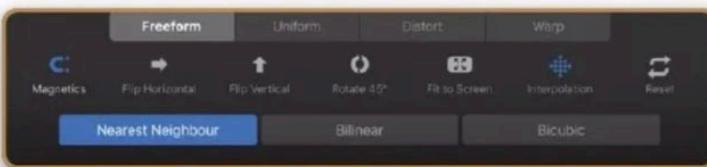
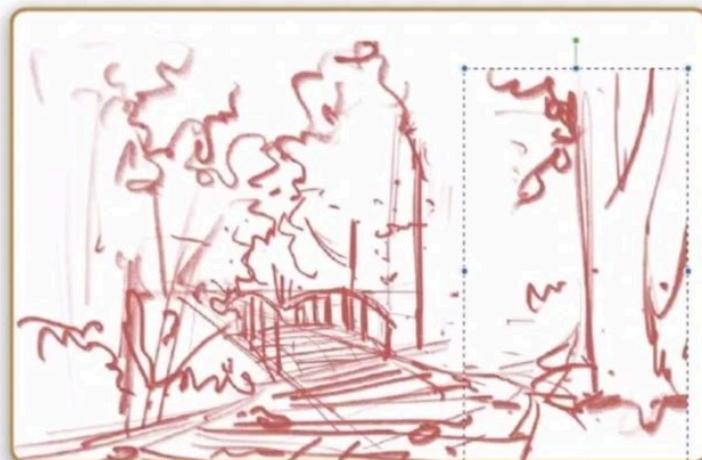
- ▶ Choose the right viewing angle and make an approximate sketch



## 04

Tap the Transformation option to complete the selection, and then move it to another point in the canvas. You may not only move your selection, but edit it in other ways, including flipping or modifying if necessary. Try to build the composition correctly at the earliest stage of work. Find a balance between the components of the images, note whether there is enough free space in the picture, and that the empty space and objects are not too obvious. Try to place the point of intersection of the perspective lines not directly in the center of the canvas, but a little on the side: it will immediately make the composition more interesting.

- ▶ Balance the composition of your sketch



## 05

When you've finished editing the original rough sketch, start working through it and adding details, as well as overlaying areas of light and shadow. It may be helpful to draw lines that emphasize volume and perspective: for example, you can draw a road leading to the bridge. At this stage of work, the sketch can be sloppy, because all this graphics you do not need in the future. Just remember the composition and step by step turn this sketch into a picturesque canvas.

► Work out the draft sketch so that it contains all the information you may need



## 06

When you start sketching in Procreate, automatically move on to a new layer on top of the background layer. Each layer can be given a general mixing mode, the main of which can be considered the "Darken mode" > Multiply. If activated, everything on the layer would be multiplied and visually mixed with the layer below the current layer. So set the sketch mode for the sketch layer.

▼ Multiplying is one of the main modes of layer mixing in digital painting



## 07

Before you start working on a color sketch, try changing the color of the background layer. Since the green will be the main color of the composition, contrasting red will be a good choice for the background: it will look through your strokes, which will create a feeling of warmth with a brighter highlight a rich green.



To change the background color, click on the layer and call the color menu.

► Changing background color can give all the colors of your composition more expressiveness



## 08

Create a color sketch on a layer located under the layer of the first sketch. A color sketch is needed to determine the entire color range of the future composition. Such an experiment at the very beginning of the work will avoid a situation in which you will find that you have made a mistake with the colors of the illustration. Make a couple of sketches in color, try new combinations until you achieve the desired result find the color that you think is best for the image. Set a large size for the brush, and you will not be tempted to go into details.

► Create color sketches to decide which colors are best for your work



## 09

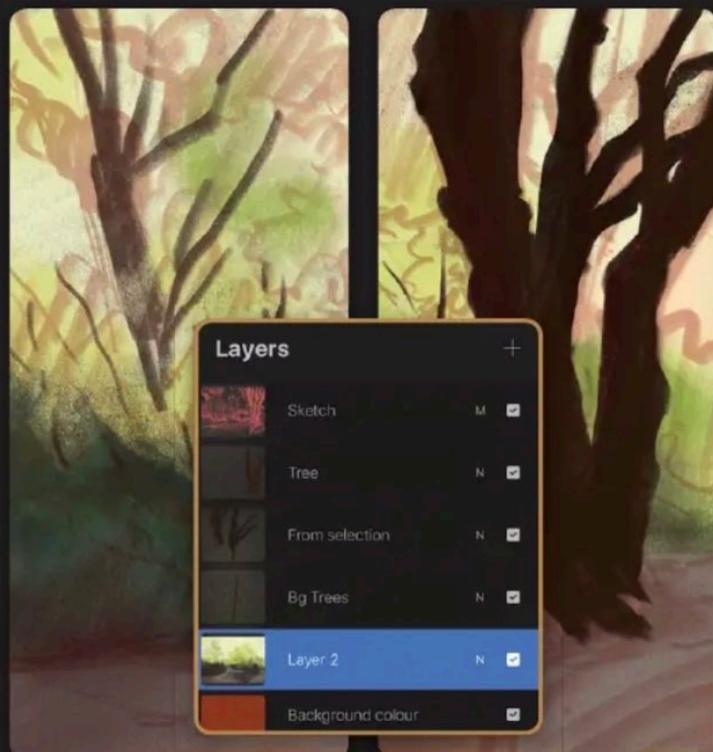
Create a new layer under the sketch, set the layer mixing mode on normal, and start putting colors on the background of your landscape. If you start with a background compositions, this will provide you with suitable base colors that will peer through the other layers on top of them. Since in our scene there is a back illumination - because the light passes through the foliage of trees, this layer will be painted with the brightest and rich colors that can only be found in the entire image. Don't forget to turn off the sketch layer regularly to see how the colors look on their own.



► First of all, apply the colors of the background

## 10

After applying the colors of the background, start drawing trees on new layers. Spread large trees into two layers: one for the front branches, the other for the rear, which will be overlaid front. The furthest trees you can draw on one layer because that they don't cross paths with anything. Scattering objects into different layers will allow you to better regulate the edges of each element and significantly facilitate the process of overlaying shadows. This approach will allow you to remove the extra parts of the trees without damaging the rest of the image. However, you shouldn't place each new object on a new layer, otherwise the file will become too confusing. Layering was only necessary for those elements that overlapped.



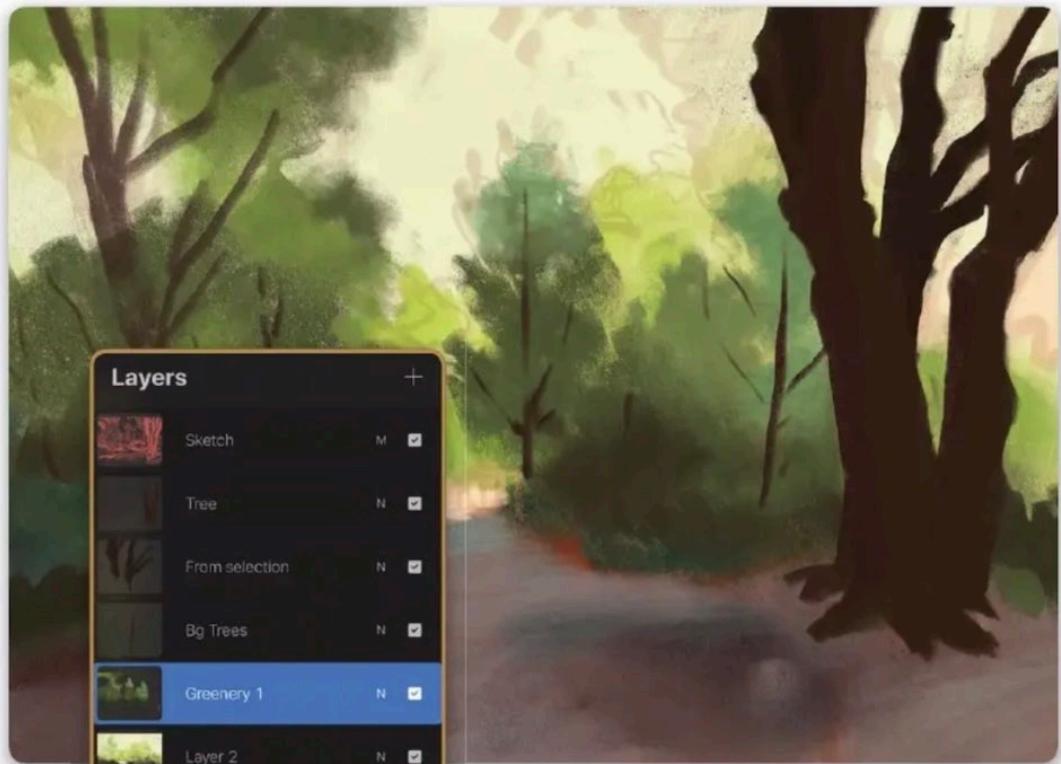
► Apply the elements to each other, drawing them on separate layers for the ease of further editing and creating neat edges

## 11

Following this, fix the greens on the background: if you tilt the stylus, it will write in broad grainy strokes. First of all, experiment with the angle at which you hold the stylus. The "HB Pencil" strokes are pretty neat when you hold it evenly, but when the slope is strengthened they become more transparent and grainy. Use different shades of green to create a great variety: after all, each tree has its own color, and even within one crown shades can be perceived differently. For example, at a certain angle the leaves may reflect the blue color of the sky, and through sunlight will seem rather yellow.

## ARTIST COUNCIL

Looking at the landscape or at this photograph, try in your mind to divide a particular scene into layers. Think about how to make the image contain as few layers as possible, but enough to work comfortably on the illustration. Gradually, the experience will begin to tell you which elements should be combined into a single layer, and which - to put in a different layer.



▲ Experiment with the tilt of the stylus, and then apply the greens

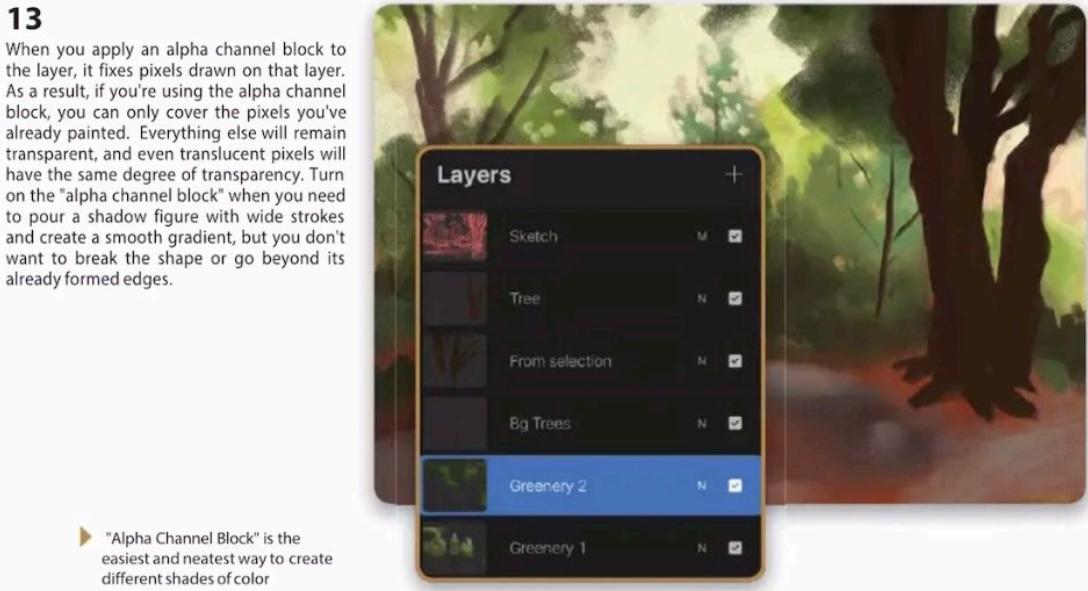
## 12

To add color variability to the leaves in the foreground, illuminate them and make them brighter at the edges, it makes sense to move the desired areas to a separate layer, again for the sake of being able to layer the elements on top of each other. There is no point in tracking the contour of the front tree against the rest of the greenery. The easiest way to avoid this is by activating the alpha channel block on the alpha channel layer.



## 13

When you apply an alpha channel block to the layer, it fixes pixels drawn on that layer. As a result, if you're using the alpha channel block, you can only cover the pixels you've already painted. Everything else will remain transparent, and even translucent pixels will have the same degree of transparency. Turn on the "alpha channel block" when you need to pour a shadow figure with wide strokes and create a smooth gradient, but you don't want to break the shape or go beyond its already formed edges.



► "Alpha Channel Block" is the easiest and neatest way to create different shades of color

## 14

When all the elements of the image is in their places, start drawing them. For example, detail the green and create complex shapes and shapes inside it to remove unnecessary areas of the layer. Make a flipper lumen in the foliage, so that the color of the background can be seen through the crowns.

This will immediately give the array the realism of many leaves. For the eraser, choose the same set of brushes with a display of 100% opacity - it is an help to create clear shapes.



▼ Turn off the alpha channel block, and then draw the details, erasing individual areas fixed color

## 15

Anything that led to the current stage could seem to you rather a matter of technique: as if you had all this time only and did that to organize a working place, sorting the tools and finally starting directly to paint. But all these stages of preparation were completely necessary. A good base is the key to creating a quality illustration. When the preparation is complete, an interesting start begins for the painter part: now you can work out all the shapes, add the necessary details and subtle shades, close to the existing colors, but have interesting overtone. Reduce the opacity of the brush - this will better regulate the smears and make them less sharp. Add a new layer and start to paint gently on it, sticking mainly only to the background.

▼ Draw the image with neat brush strokes with reduced opacity

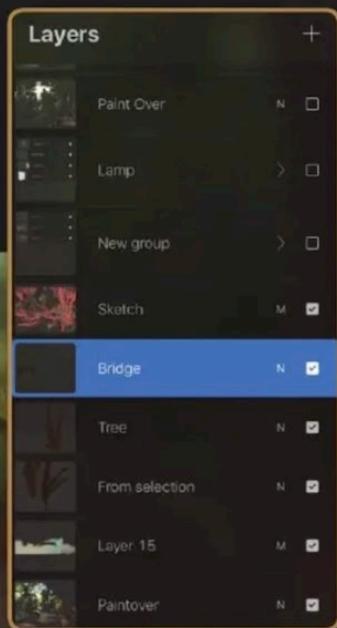


## 16

The picture now lacks the most important detail: there is no bridge - the central element of the illustration. Draw bridge on a new layer and paint its contour with the darkest of suitable shades. By placing the opacity of the brush by 100%, draw clear contours and achieve the most accurate and stable shape. The mixing mode for the layer with the original sketch should still

be set to "Multiply" and opacity lowered, so that you can better navigate the construction of the perspective and understand exactly where to place the bridge.

- ▼ Add the bridge to the new layer and fix it as a stable shape



## 17

Add more layers on top of the bridge layer to draw the necessary details. On one layer draw a large soft brush gradient, and on all others work out the lights in detail. Turn these layers into grass masks. They will use pixels on the layers beneath them as an area within which you can apply paint. **Иными**

In other words, the clipping masks function in much the same way as "alpha-blocking", but their advantage is that you can use several masks at the same time and even apply them on top of each other.

- ▼ The clipping masks use the layer beneath them as a stencil on which you can paint the image



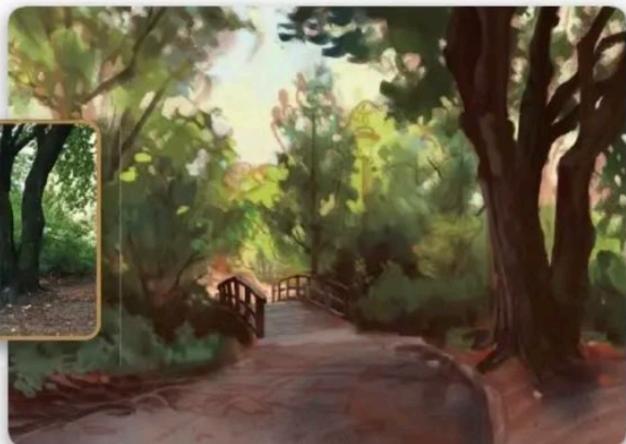
## 18

At this point, the illustration is already taking on the end features, although the image is still quite blurry, flat and needs in extra depth. The work also lacks details. Try to portray and draw all the elements with the same care. One of the advantages of digital modernity is that you can just take a picture of the landscape and finish drawing all the details later. Of course, it is always better to draw on the plein air, because the photo can rarely fully convey the mood,

however, if necessary, the final touches can be add at home - if you were able to capture the overall atmosphere in the work.



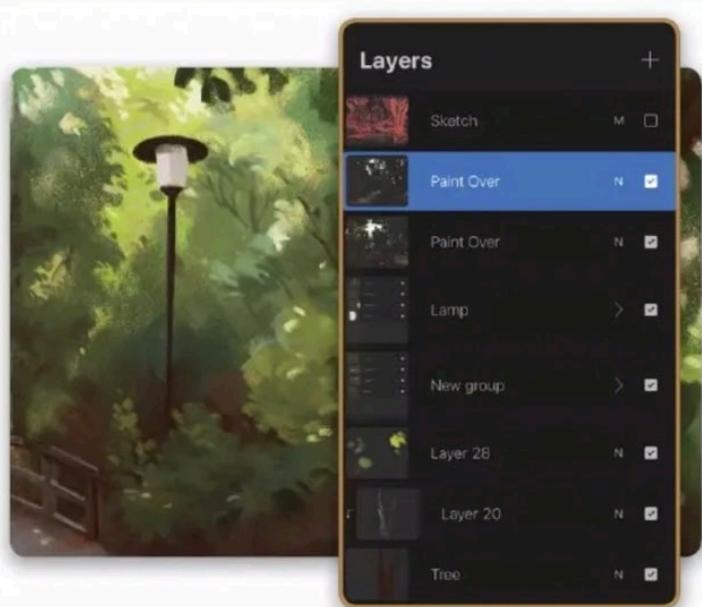
► You can use the photo taken on the spot to put the finishing touches and details in the finished image



## 19

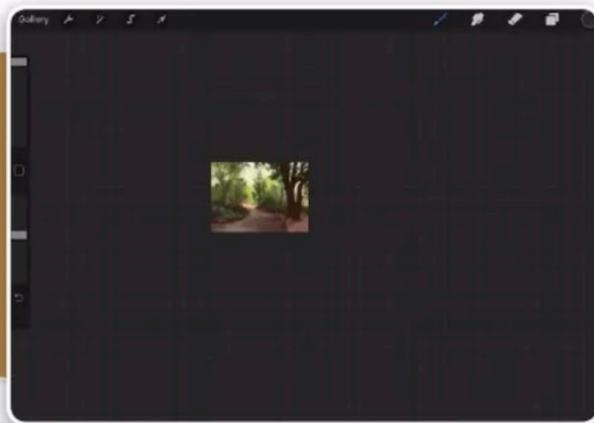
The lantern is one of the last things to add. It can be drawn in the same way as the bridge. First, draw a lamp and pole on separate layers, make each of the objects have separate layers for objects and shadow. Apply clipping mask. When you're finishing drawing a lantern, keep going add the necessary parts to individual layers.

► Add more details and paint the full picture on the new layers created on top of everything else



## ARTIST COUNCIL

Don't forget to zoom in from time to time. This will allow you to look at the illustration in miniature and see if your work is still well read and on the right path. You can reduce the pattern by pinching your fingers on the screen.



## 20

When you've finished working on the illustration, copy the whole image. Swipe with three fingers across the screen, then select "Copy Everything" feature in the menu. Repeat the same action and select Insert. It's the same as taking a photo of everything you've drawn. Place a flat layer of the image, called "Exhibit Image" at the top of the list.



▲ Take a picture of everything you've drawn

## 21

Experiment with different layers mixing modes to achieve different effects. Scattered Light, for example, will make the colors of the image more saturated and contrasting, which can be an important touch for your illustration. If you add a mask to the layer, you can partially remove the effect without affecting the layers of pixels. When you paint the image right on the mask layer, it will automatically switch to black and white palette. Use black color to hide the contents of the layer, and white to, on the contrary, detect it.



► Masks can be used to selectively adjust the colors and contrasts of the image

## 22

Once you've used the layers mixing modes that you think you need, and add depth and colors to your illustration, evaluate the result of your efforts and bring the last effects to a new layer. If you are annoyed by the huge number of layers, you can always combine them as soon as you decide you won't change anything in the image.



Mixing modes such as "Multiply," "Scattered Light" and "Screen" were used to create the illustration. At the end of the work, export the image and share it (see page 18).

◀ Add the final layer for the finishing touches



## READY ILLUSTRATION

This landscape, painted on the *plein air*, seemed to catch the peaceful mood prevailing in the dense foliage of the open air. It was important for us to maintain the harmony between the softness and grit of the forms that make up the green array. We experimented with sharp and blurred contours, as well as with color and light, to find balance in detail and carefully identify all the components.

When you do not have the opportunity to draw every single leaf, learn to create the illusion of mass. With practice, such tasks will be easier for you, because you'll be more familiar with different tools and the techniques we talked about in this lesson.



Готовил иллюстрации Симон Грион Вальд





Below: Bathing in Autumn



Above: In the shell

# CREATURES FROM SCIENCE FICTION

Sam Nassour

Working on the illustration in Procreate is similar to the traditional technique of drawing in the album, but at the same time it is all the magic that digital technologies can offer. This lesson will tell you how to create a stylized image with two characters of sci-fi story, action which unfolds on a spaceship.

From the very beginning, the example of this picture proves that Procreate significantly simplifies each stage of the illustration, including the creation of trial sketches and graphic outlines. The use of a clipping mask allows you to paint neatly character silhouette within the contour, and layer mixing modes help to get special effects of illumination, reviving the heroes of your work. As you work, you'll encounter both individual layers and effects that come with their overlay.

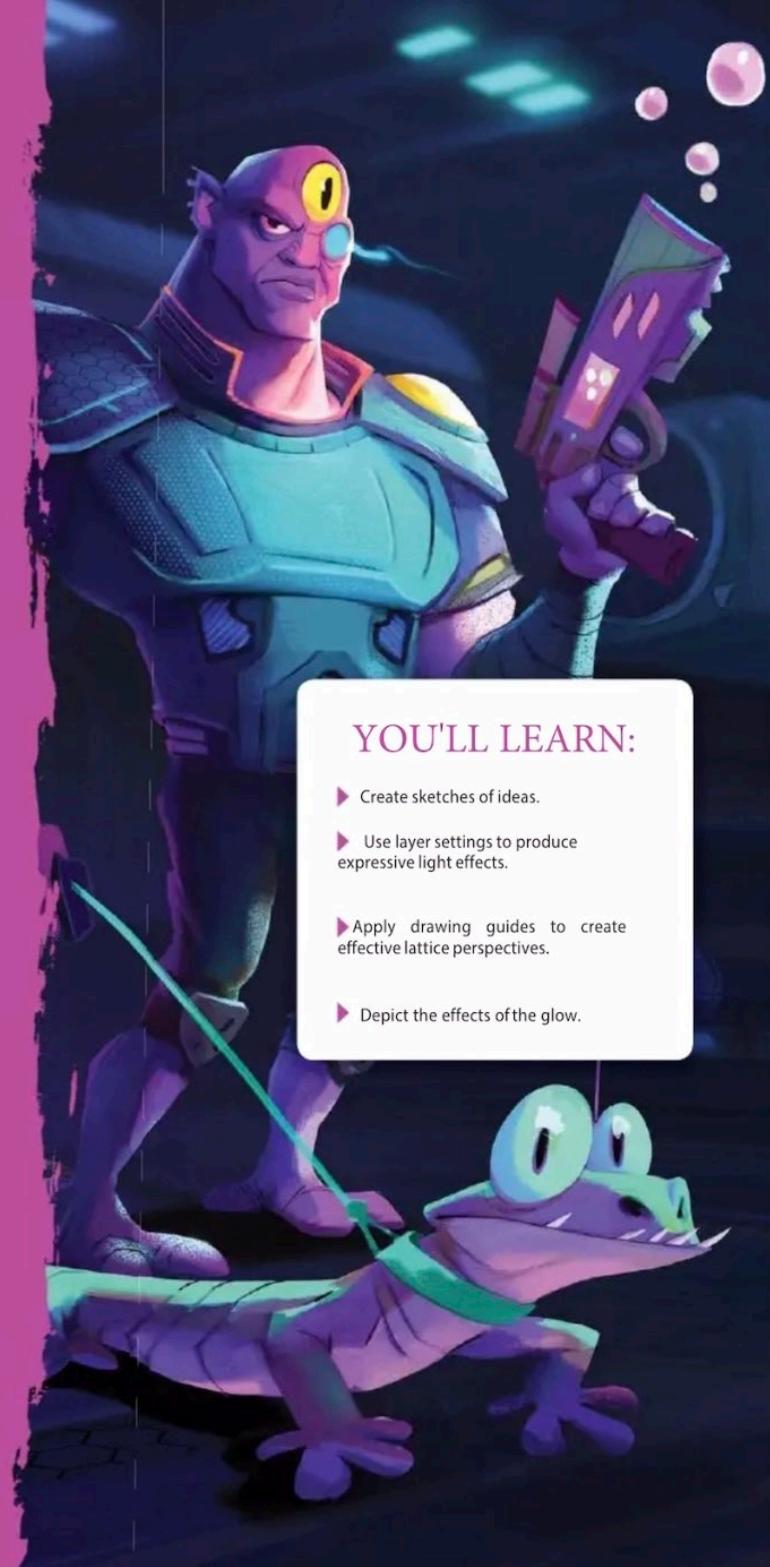
This lesson is a step-by-step instruction for creating a beautiful background: you'll learn how to build a perspective with two dots and how to use "Assisted Drawing" to make sure that all lines follow the grid superimposed on the image, and achieve a realistic image. The last part of this lesson tells you about the light effects, the textures, and the depth of the scene. That is, those aspects that ensure that the background will be beneficial to complement your sci-fi heroes.

СТР. 208

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## YOU'LL LEARN:

- ▶ Create sketches of ideas.
- ▶ Use layer settings to produce expressive light effects.
- ▶ Apply drawing guides to create effective lattice perspectives.
- ▶ Depict the effects of the glow.

## 01

Create a new file and set it with A4 sheet parameters from standard values. Select sketch > Pencil HB" and, keeping in mind images of creatures from science fiction, take up drawing of the sketches of the general plan.

This lesson will help you learn how to design an image of a character by example. Severe alien thug and his stupid pet, resembling a lizard. When creating heroes illustrations of this kind of contrasts are always very funny and interesting to draw.

Sketch at least three approximate sketches and place them all on the default layer. There is no need to add new layers at this stage of work.

▼ Start designing character images by creating at least three miniature sketches



Ⓐ



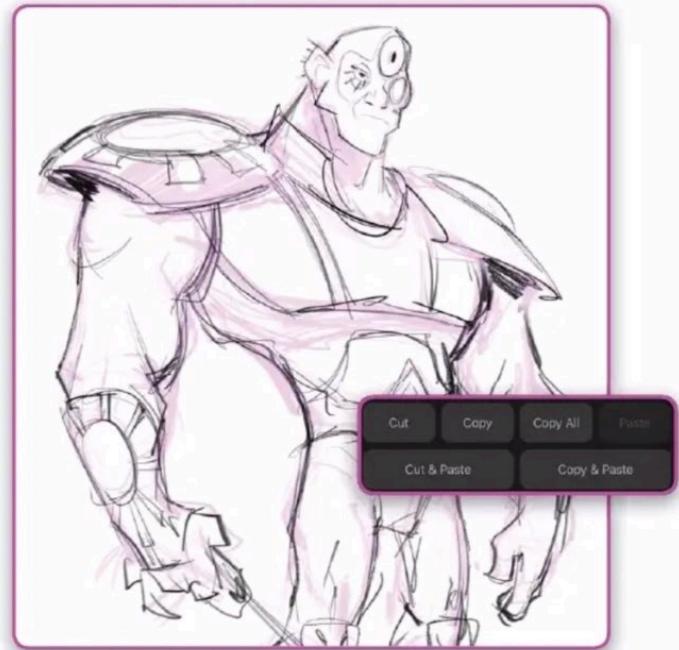
Ⓑ



Ⓒ

## 02

Determine which sketch you like the most (in our case, Sketch A was selected), and start cleaning it up to create a well-designed contour version. Click "Selection" > "Freeform" to draw a selection line around your sketch and then call a pop-up menu and click "Copy" option and paste." Now you can hide or remove the original layer on which the rest of the sketches are located. Then Apply transformation and use a pinch to zoom in and place your sketch in the center of the canvas to get the best results based on the resolution of the file. Following this, adjust the slider of the layer's opacity values so that it shows about 50%.



► Call the Copy and Paste menu by swiping three fingers down the screen

## 03

Create a new layer on top of the sketch layer and name it "Contour Graphics." Always rename layers so that you can easily find the correct layer—this will avoid errors and don't start drawing on the wrong layer when there will be a lot of them. Use the same HB Pencil to create clearer character shapes. Work slowly and think about each element of the image. It would be good practice to use different straight lines, S-shaped curves and semicircular archs. Aim for all sorts of interesting proportions and an easy-to-read silhouette. Do not hesitate to correct and refine the original sketch. In our case, at this stage, the alien has a sharp-looking gun, shooting soap bubbles.



► Draw your image with straight and curved lines to add rhythm and dynamics to the image

► The contouring of the graph doesn't have to be clean—just put the picture in order to start painting

## 04

Once you've finished the contour image of the characters, create a solid base color layer—later it will be responsible for the lighting of the scene. Light will add colors to the characters of the illustration and create a certain mood in general. All you have to do is get the lighting effects in a simple and understandable way: using layer mixing modes. To do this, create a new layer, grab it in the pop-up list, drag it down under the Contour Graphic layer and title "Flat Colors." Use "Freeform Selection" to indicate the silhouette you want, then fill it with one color, putting a color sample from the top right corner of the screen to the desired area.



► A basic color layer will be needed for basic (local) colors

## 05

Reduce the opacity of the Contour Graphics layer and apply the "alpha channel block" to it. Now you won't be able to draw on this layer anywhere but the areas already covered by the drawing. Then fix the main colors with a solid round brush, such as Hard Blob. Try to paint vast areas with monochrome colors.

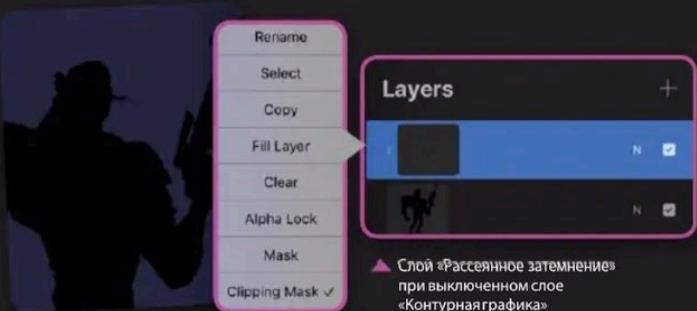


► Contour graphics and flat colours

## 06

Once you've fixed the local colors, create a new layer and title it as "Scattered Blackout." Activate the "Clipping Mask" so that when drawing on this new layer you will always remain within the boundaries of the layer under it. Change the mixing mode to "Darkness" > "Multiply." This mode is useful for adding shadows because it makes the colors of the lower layers darker.

Now take the "Practical smears" or "Guash" brush. Pour the layer white and, leaving the outline of the "Contour Graphics" visible, carefully draw the shape in black and shades of gray- so that the dim scattering light comes from the top right corner. Areas that light cannot reach or barely touches, such as angles or deep crevices, can be left almost black. With this technique, you will give the characters extra volume. With this technique, you will give the characters an additional capacity. As you work, switch the layer mixing mode from Normal to Multiply and back to check the result. Use the Airbrush > Soft Brush to blend the boundaries of the shadows.



► Слой «Рассеянное затемнение» при выключенном слое «Контурная графика»



► Use the etching masks to adjust the outlines of the character illustration on the set layers

## 07

Create a new layer on top of the "Environmental Blackout, call it "Light Path" and set the mixing mode on "Add." In our case, the light source is located in the upper right corner. Keeping this in mind, capture the simple outlines of the illuminated areas with Sam's Roller brushes and Practical smears. Try not to make these shapes too soft at this stage.



## 08

Make all the layers visible to see how they look together. Set up the opacity levels of each one to suit your needs. Now it is important not to overdo the light, because so far we are only at the initial stage of work on the illustration.

▲ Light Path layer is overlaid on The Scattered Blackout layer when contoured layer is disabled



◀ Результат наложения четырех базовых слоев друг на друга

▼ Layer structure



▲ Layered

## 09

Now pinch merge all separate layers into one and continue painting right on it. This will allow you to focus on the painting process rather than on the constant organization of layers. Fix the level of transparency of the current layer, then draw all the details on it and enhance the light effects. For the main work, choose Flat Brush. Do the same thing with the lizard pet by placing it on a separate layer.

► Combine all the basic layers of the main character's light into one, and then write it down for the necessary details and lighting



## 10

Use the Settings option > Curves to adjust the contrast. Select "Composite" mode and slightly adjust the points of curves, to enhance the contrast and a little highlight the colors. Try to make the curve take the shape of the letter S - it will make the dark areas of the picture even darker, and light - even lighter.

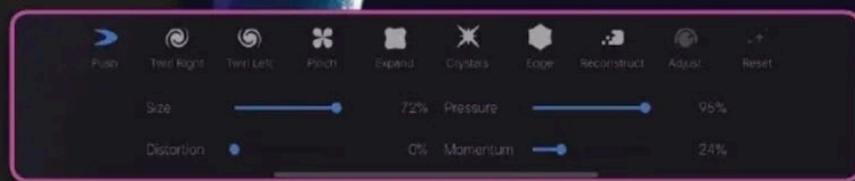
► Use the Curves tool to increase contrast



## 11

Use the Plastic tool to continue to change proportions and to make general adjustments to the essential forms. "Liquify" is an effective tool, so when activating it, be careful not to distort the image too much, otherwise you can deviate too far from the original idea and lose what made it a good idea in the beginning. Experiment with the Motion slider if you need a motion and instability effect. "Motion Blur" is a suitable option for to change the design a little bit, but not redraw the finished composition and don't paint it again. Again, however, don't overdo it: find a balance between manually adjusting the image and activating the command that will do everything for you.

► The Plastic tool is useful for minor form adjustments and proportions if necessary



## ARTIST COUNCIL

Using Procreate effectively means mastering all the necessary gestures. The more you get used to different gestures, the faster your workflow becomes. A very useful tool that reduces the number of operations you need is the Change button. By clicking it, you'll call a "Fast Menu" consisting of six of the most used commands, including new layers, deletion, "alpha block," and others. You can personalize a set of commands in this menu by pinching any of the six options presented and taking another option off the list.

## 12

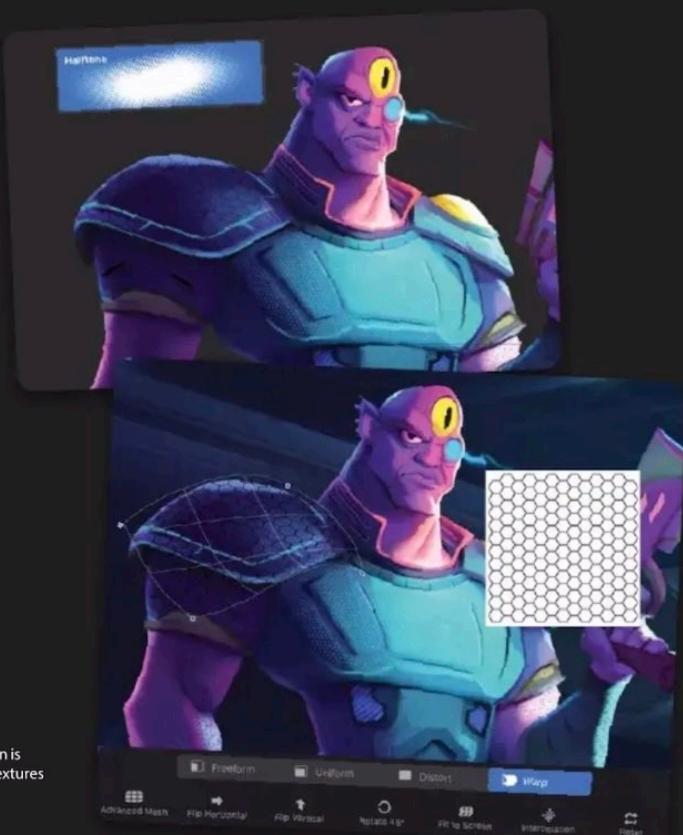
Keep adding small details, such as scratches and textures, to the image of your alien. Use a flat brush with a 75% opacity rate. You can also overlay textures on top of each other by importing images of any finished black-and-white textures. To do this, go to Action > "Add" "Insert Photo," and then go to your iPad gallery (where you already have the right black-and-white textures) and confirm the importation. Set an overlay mixing mode for imported photos, which is good to use with textures.



## 13

Use the Transformation tool > "Warp" to change texture and realistically overlay it on a circular surface like shoulder part of the armor. Adjust the corner points to give the texture the shape it needs. Switch between Freeform and Warp modes to correctly place the text on the figure.

► Add patterned overlays with textured brushes - this example adds the texture of a simple hexagonal ornament



**14**

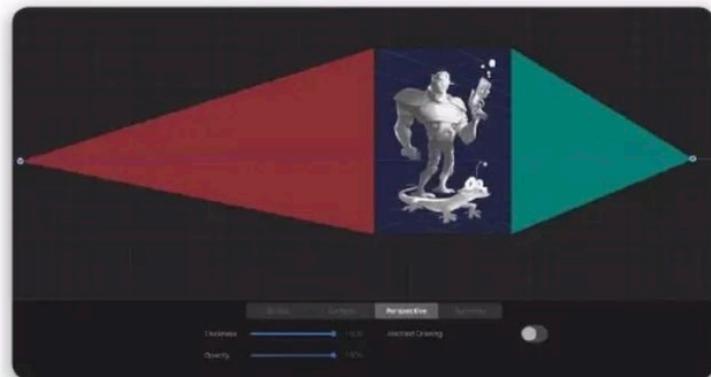
For the background you need to create something simple, so as not to be too distracting from the main characters of the illustration. Use Procreate's drawing guides to build the perspective correctly. To activate these commands, enter Action > Canvas, move the Guides slider to the turn on, and then click "Guide Edit." Now you can place the points of intersection to build perspectives on any part of the canvas.



► Activate "Guide" and choose a suitable perspective

**15**

When you build a perspective with two intersection points, it is important to keep these points away from each other and not to tilt the horizon. You can also adjust the width of the construction lines by moving the Width slider at the bottom of the screen. Click "Ready" when you're happy with the grid perspective. Now you can see this grid while drawing a background sketch.



► Make sure the characters illustration are placed inside the grid, and keep the skyline straight

**16**

To make your lines automatically subject to grid directions, as if you were using a ruler, you need to activate the "Assisted Drawing" option on the right layer. This command is tied to a particular layer, so create a new layer to sketch the background and apply "Drawing Assistant" to it. This method will be very useful if you need to start drawing straight lines, and then sketch in a free form.



► Activate Drawing Assist" so that the lines of the picture automatically obey the directions of the grid you previously built

## 17

Continue to work out the outline of the background. Create a new layer under this sketch and fill it with gray. Use the Selection tool to capture the location of the main elements and keep the shapes clearly contoured. Set layer mixing mode to Multiply.



## 18

Once you've finished working on the background, create a new layer and pull it in the layer list under the background sketch layer. Since there are almost no details in the background image, it can be left on one layer. To speed up the process, just fill a new empty layer with a monochrome blue color.



▲ Leave the background colors predominantly monochrome we made them blue, so that the heroes immediately attract attention to themselves

## 19

Use the Flat Brush to draw out some details. Choose shades of blue, similar to the basic color of the fill. Apply the "Selection" tool, create a neat selection around the edges and paint inside it. When "Selection" is activated, switch to "Freehand"



▲ Paint inside highlighted areas is a great way to keep the shapes clearly contoured

mode from manual stroke to point polygonal. To combine these two methods, click on the screen instead of dragging the stylus and thus creating a selection. Paint forms within the selection boundaries is a good way to achieve clear outlines of illustration elements.



## ARTIST COUNCIL

Procreate's intuitive tools make it easy to get started and start creating a work right away. You will learn quickly - you only need constant practice. Don't forget to organize the layers in the most convenient way for you.

### 20

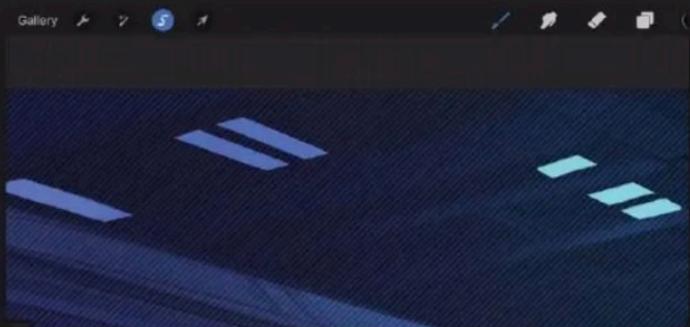
At this stage, it makes sense to re-enable the appearance of layers with characters. This will not waste too much time drawing those details which will be hidden from view by the figures of your heroes.



Creating Background Process

### 21

To create a glow effect for background lamps, first create a new layer and draw clear shapes on it. Use the "Multi-Angle" selection to draw the right rectangular shapes and pour them in one color. Then duplicate the layer and set the mixing mode for the resulting copy on Add.



- ▶ Create polygonal point selections using "Freehand" selection: click on the corner points of the future shape without taking away the stylus from the screen

## 22

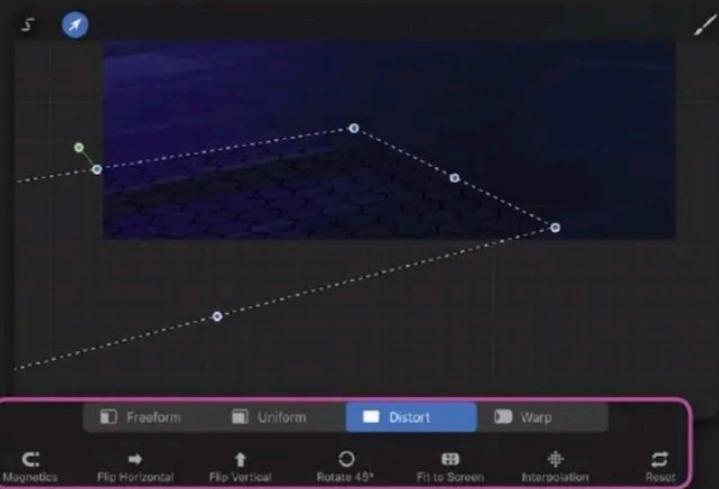
Select Settings > "Blur by Gaussian Blur" and swipe from left to right to adjust the intensity of the Blur. When you're happy with the result, activate "Settings" > "Noise" and add a bit of grit.

► Use add layer mixing mode with a connected "Gauss Blur" to create a glow effect



## 23

Activate the Transformation option > Distort to overlay the desired texture onto the surface of the shape. This mode allows you to modify the flat texture to properly overlay the same flat but distorted view of the surface. In our image, it's important not to overdo it with distracting details, because the main focus is directed at the heroes of the illustration. Therefore, a few subtle hints at a single scientific fiction story is all we need in a given case.



► Transformation option "Distortion" is suitable for overlaying textures on a forward looking surface

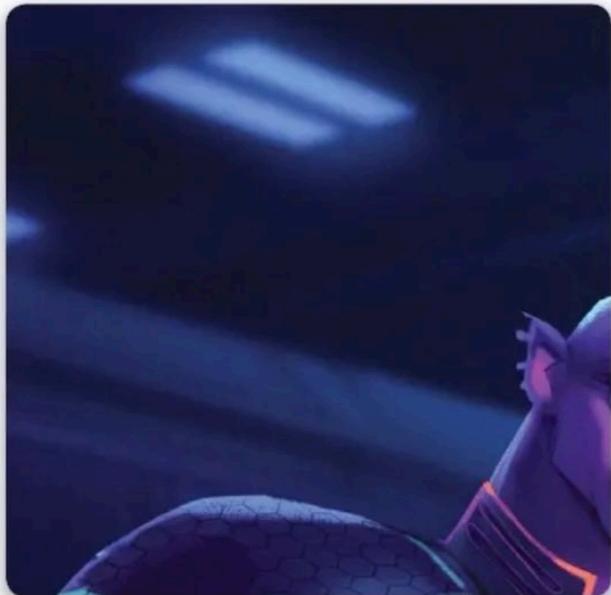
## 24

To create a sense of depth of fielding, duplicate the background layer and apply to the resulting copy of Settings > "Gauss Blur." This will get the effect of focus and add depth compositions. You can also activate "Settings" > Noise, to simulate the effect of the film's grit. Then take a Soft Aerosole brush to wipe part of the floor off the blurred layer, because you want to blur only the farthest areas of the back and not touch the

middle part. Make the layers with your characters visible by doing this to your illustration. Now the image is ready and you can export it and share it with the world (see page 18).



▲ Finished background view  
With the camera's depth field effect

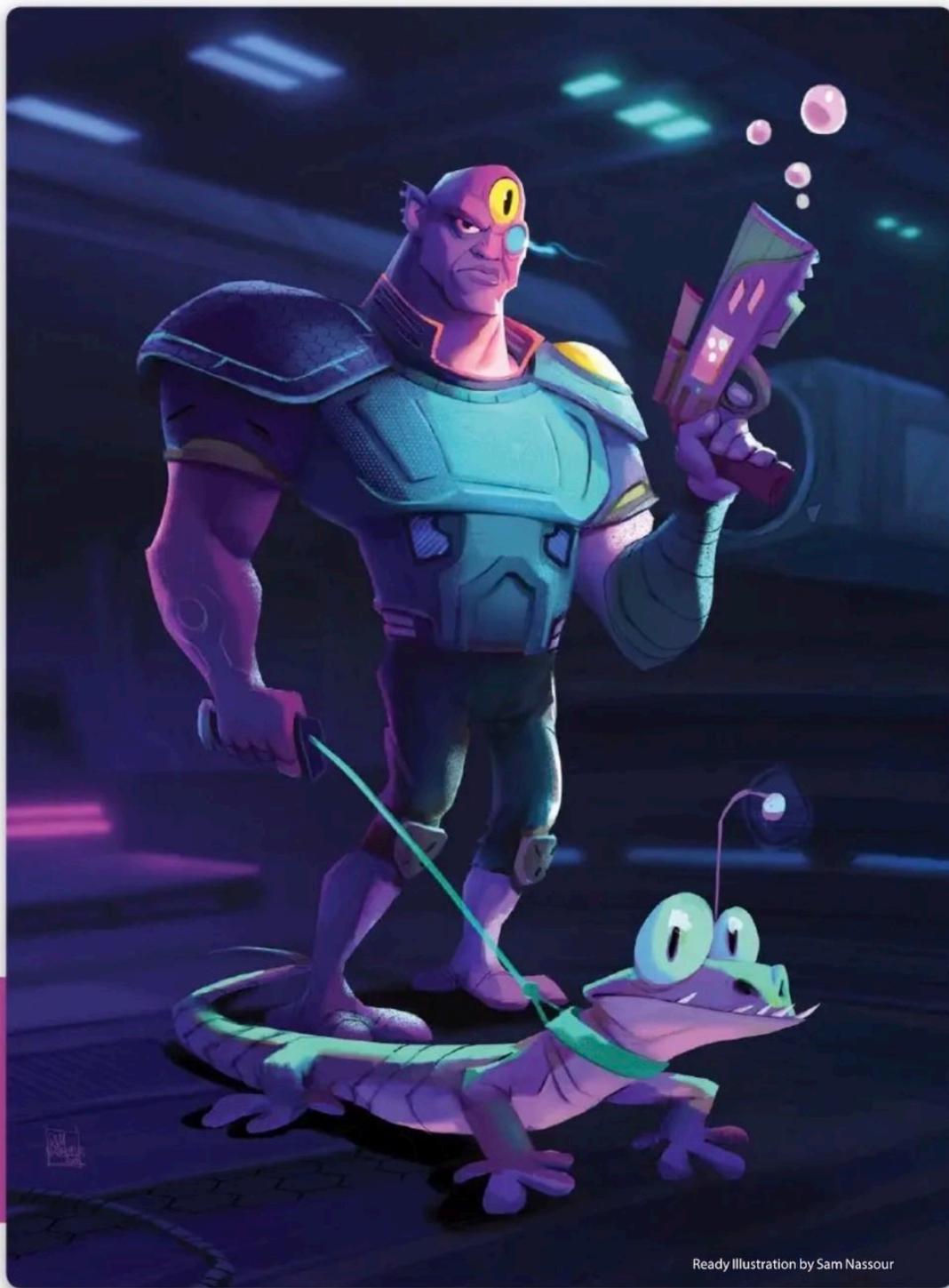


▲ Use "Gauss Blur" and "Noise" filters  
to create a sense of depth

## READY ILLUSTRATION

During this lesson, you've learned how to use the basic tools and techniques that exist in Procreate, and now you can create your own sci-fi creatures and their habitat. Continue to train on your own in any artistic style or genre that you like.

Be prepared for new discoveries - there is always something to learn and that you can use in your work. Creativity and constant experimentation are very useful to develop artistic skills, so let yourself have fun and enjoy the process.



Ready Illustration by Sam Nassour





Above: Captain Viskers

# Glossary

## Scattered blackout

Scattered blackout describes the type of shadow which occurs in a scattered, un directed light, which happens on a cloudy day. Such shadow mostly accumulates in recesses, where the diffuse light can not get.

## Apple Pencil stylus

An advanced stylus designed by Apple specifically for the iPad. It's a recommended Procreate device with features such as tilt recognition, pressing sensitivity, and side buttons.

## Background Color Layer

This layer occurs automatically when a new file is created and is typical for Procreate. It can't be removed.

## Backup

Create a copy of your digital illustration so you don't lose it.

## The Library of Brushes

A collection of brushes in Procreate. You can expand it by creating your own personalized brushes or downloading brushes created by other artists.

## A set of brushes

A group or category of similar brushes for drawing.

## Canvas

The surface you're drawing on, whether it's analog/traditional or digital life.

## Dock panel

A quick access menu that contains apps recently used on your iPad. To summon it, swipe the finger-ups up the screen of your device.

## Export

It is necessary to keep your illustration outside of Procreate. You can export files on your device or other apps.

## File

It is used as a synonym for "canvas" or "illustration." Each new illustration is a separate file inside your gallery.

## Gallery

The Procreate homepage that shows all your files. Here you can create new canvases, as well as view preview, delete or reorganize pre-existing ones.

## Gestures

In Procreate, gestures are commands that can run certain finger movements across your iPad screen.

## Import

Need to add files to Procreate. You can import flat images, brushes, or even files from other programs (example, in PSD format, where Photoshop files are stored).

## Image format

To turn digital information images in a real illustration, You want to keep the file in a specific format that your device can read. There are several important formats, but the most popular ones are JPEG images that do not require transparency PNG for images with transparency information; GIF for animated pictures and PSD or PROCREATE for layered files.

## Layers

In digital painting programs, layers can be compared to a stack of transparent sheets. You can create them, reorganize and delete them, and draw on them and modify them individually. Layers are one of the most important tools of work with digital painting.

## Contour graphics

An artistic technique that subsumed the creation of illustration using lines without coloring. It may be the end result of the work, but some artists also prefer to sketch an approximate sketch before creating a clean version in the contouring, to then use it as the basis for a painting.

## Opacity

An indicator of how transparent or opaque something is. In the context of digital painting this figure usually describes transparency of brush or layer strokes.

## Pop-up menu

A pop-up menu is a drop-down of features that contains additional information, settings, or action options.

## Perspective

In the context of drawing and painting, perspective is a way of displaying the three-dimensional depth of space on a flat surface like a screen or a sheet.

## Settings

Settings is a menu in the Action tab that contains the general settings of the Procreate app.

## Pressing sensitivity

The program's ability to recognize the force of clicking on a brush and how to reproduce it digitally accordingly.

## RGB

A color mode that adjusts color by means of the amount of red, green, and blue in the image.

## Stylus

A pen-shaped tool that controls a touchscreen device such as the iPad.

## Tab

One of the menu sections. There may be a number of tabs on the menu, each of which, in turn, has a list of different categories to choose from.

## Thumbnail

Small previews and scoops of future illustration, previews of your image in the app.

## Tilt sensitivity

The program's ability to recognize the tip of the stylus on the screen and display it in a numerical way.

## Timelapse video

This is a unique feature of Procreate, allowing you to show at an accelerated pace the process of creating illustration step by step.

## Workflow

The process of developing a project from start to finish. Some artists first create exemplary sketches and underthies, and for some reason they clean them up and turn them into contour graphics with final colors. Each experienced artist will eventually develop his own algorithm, which is necessary for an efficient workflow.

## Value

In painting, "Meaning" refers to how a particular color is light or dark.

# LIST OF TOOLS

<b>"Alpha Channel Block"</b>	44	<b>Crop</b>	68	A tool that allows you to trim images and change the size of the canvas.
<b>Layer mixing modes</b>	46–47	<b>Curves</b>	64	The setting used to control the colors of the image using histograms. Predominantly used for setting the degrees of darkness and light in the illustration.
The option that defines the relationship between two or more layers. Default for every layer is set to normal mode, which works just as if two sheets of paper were overlay on top of each other. Other mixing modes convey different ways of darkening and lightening, and other interactions Colors.		<b>Personalized brush</b>	33–35	Кисть, created from scratch by a Procreate user or converted from an already existing standard brush.
<b>Blur</b>	58–59	<b>Drawing guide</b>	69	A Procreate application tool that allows you to build and edit grid on canvas to continue drawing on them.
A setting that allows pixels to be blended into one layer. The opposite effect is "Sharpness."		<b>Snapping</b>	69	The Procreate app tool, which allows you to line and edit canvas lattice for further drawing on them.
<b>Brush</b>	28–35	<b>Eraser</b>	28, 30	A tool to remove pixels from the canvas.
The main tool of digital painting. The Procreate Brushes Library contains a selection of different brushes, which you can simulate different materials and effects.		<b>Tone, saturation, brightness (HSB)</b>	63	Color mode, in which you can adjust the color, adjusting separately its indicators of shade, brightness and saturation. In Procreate and other programs, it's also a great way to edit the finished colors of your art.
<b>The clipping mask</b>	49	<b>Liquify</b>	62	Allows you to modify, distort and change the shape of pixels on canvas.
This is a interactions of several Layers. It makes one of the layers "parent" of all other layers - "children." "Children" can't draw outside of pixels "parent."		<b>Lock</b>	44	Locking the layer does not allow you to change it in any way.
<b>Color balance</b>	63	<b>Magnet</b>	57	Эта а team unique to Procreate can move an object on a horizontal, vertical, or diagonal line with fixed metrics.
Adjust the color with the amount of red, green, and blue in the image.		<b>Mask</b>	48	A workflow-inbreaking tool that allows you to disguise areas of the layer without removing them.
<b>ColorDrop</b>	40	<b>Noise</b>	61	A setting that creates a layer of noise similar to that of a photo or video recording. Useful in creating expression textures.
A unique Procreate tool that is used to fill the enclosed areas of the image with a natural color. To do this, you need to drag to the canvas a color sample located in the top right corner of the screen.				
<b>Pop-up of the "Colors" menu</b>	38–41			
Меню, which opens when you click on the color sample in the top right corner of the screen. Allows you to select and adjust the color in different display modes: "Disk," "Classic," "Meaning," "Palette."				
<b>Pattern of color</b>	38, 41			
A circle in the top right corner of the screen that displays the color chosen for the current drawing. Color samples are also small squares of color, from which palettes are formed in different color modes.				

# DOWNLOADED

The following materials are available for download. They can be used to experiment as you read as you begin the work, and to complete all the lessons in Projects. We advise you to download all the materials, before you start work.

## Getting started

- ▶ Sample image with layers

## Illustration by Izzy Burton

- ▶ Timelapse video
- ▶ Contour graphics

## Creating a Character - Evelyn Stokart

- ▶ Timelapse video
- ▶ Character study: timelapse video
- ▶ Contour graphics

## Fantastic Landscape - Samuel Incilainen

- ▶ Timelapse video
- ▶ A set of brushes from Samuel Incilainen

Brush:

- "Technicalpencil"
- Sketch
- Opaque Oil
- Oval Hard
- Soft brush Gregory
- Chalk
- Bushes
- Jellyfish Stamp
- Speckle
- Hard Smudge
- Расгушевка
- 

## Fantastic Creature - Nicholas Cole

- ▶ Timelapse video
- ▶ Contour graphics
- ▶ Brush MaxU Shader Pastel (Max Shader Pastel © Max Ulichney MaxPacks.art.
- ▶ Tara's Oval Sketch NK brush © Tara Giareghi was also used in this lesson. You can buy Tara's Oval Sketch NK at: [gumroad.com/dizzytara](http://gumroad.com/dizzytara)



# COMPILED BY

## Izzy Burton

[izzyburton.co.uk](http://izzyburton.co.uk)

Izzy Burton lives and works in the UK. She is a freelance director and artist, engaged in animation and illustration. Burton is the director of the acclaimed short-on animated film *Via*. She currently works as a director for Troublemakers and Greenhouse initiative Passion Pictures, and works as an illustrator for Bright Agency.



▲ Freelance director and artist

## Samuel Inkilainen

[samuelinkilainen.com](http://samuelinkilainen.com)

Samuel Inkilainen is a digital artist who lives and works in Tornio, a town in Finnish Lapland. His interests lie in the field of creating digital living-writing landscapes with a small addition of traditional watercolor technique.



▲ Freelance artist in 2D

## Simon Grunewald

[instagram.com/schmoedraws](http://instagram.com/schmoedraws)

German-born Simon Grunewald is an illustrator and character designer. You may already know her as Schmoedraws in Insta-Gram, Youtub or Patra-on. Simon worked for ten years in the game industry as the head of the art department. It helped to shape the visual side of the multiplier of computer games.



▲ Freelance illustrator and character designer

## Nicholas Cole

[nicholaskole.art](http://nicholaskole.art)

A professional who has spent ten years in the entertainment industry, Nicholas Cole can now spend all his free time co-building images of dragons and wizards on his iPad in Procreate. You may be familiar with his recent history of developing character development for the *Spyro Reignited Trilogy*, and his clients include Disney, DreamWorks, Blizzard, Nintendo, Warner Brothers, Riot and many other friends. He lives in Vancouver.



▲ Freelance character designer and illustrator

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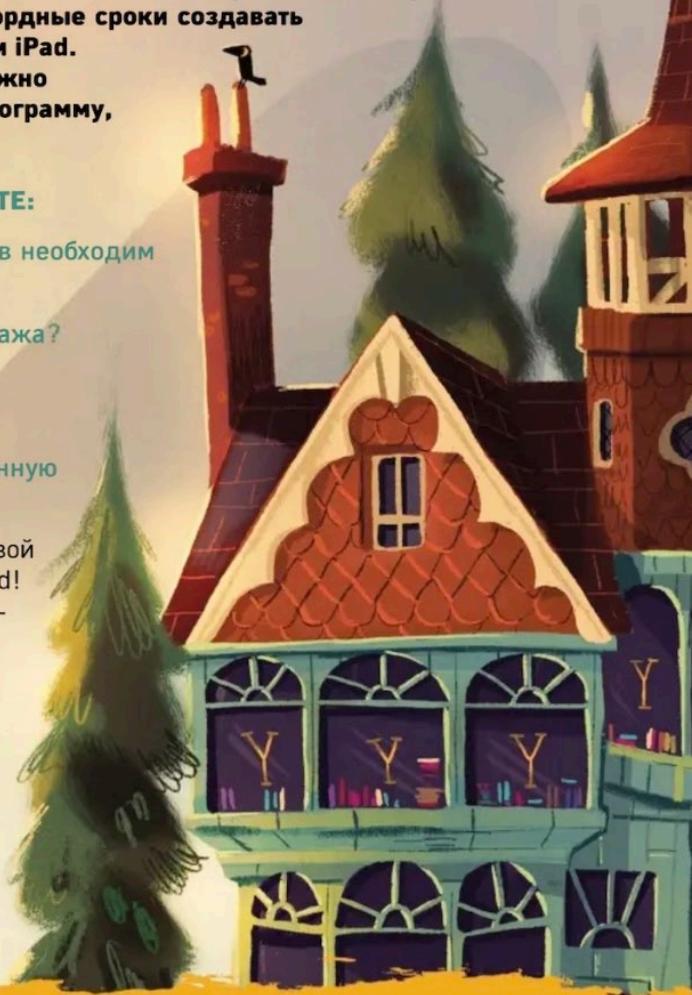
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