

mignon

this clearly tells

skin coloring

by mignon



the secret of

painting secrets

keeping an eye on the ship

preface

Taking this opportunity, thank you very much for purchasing [mignon's secret of [skin coloring] - drawing attention to the stomach.

In this book, the explanation is centered on skin coloring among mignon's character coloring methods. When putting bruises on the skin, it is necessary to know about the human body, so I focused on [how to understand the shape of the human body and how to deform it so that it blends naturally] along with the introduction of the coloring sequence and the skin palette. I am leaving it.

What I paid most attention to while writing the book was to explain the coloration of the skin for each part of the human body. Because of this, there is little explanation of muscles and bones. This is because I wanted to talk about [How did the artist of this painting deform and apply live action to the painting?], which I wanted to know when I was studying coloring. Since most of the coloring parts introduce the process in order, [Why did I try to put light and shade in this part? There are few explanations like However, even if you understand the order of drawing and can copy the pictures I have described, it is useless if you cannot apply this knowledge to your own pictures. Similarly, you can get knowledge about the structure of the human body from books on drawing, but it is another matter which drawing and which coloring you apply it to. Based on this, I wrote this book with the desire to write a how-to book that would alleviate some of my worries about painting based on my past worries in various ways.

Therefore, this book focuses on explaining [how mignon interprets the human body when drawing] [what rules are applied when shading is applied, which parts are important and how they are emphasized] It is. Of course, the order of completion of the picture, such as the making of the cover illustration, is explained, but prior to this, the focus was on developing not only the expressive part but also the perspective of seeing anything by knowing how to think step by step.

In addition, since the main purpose of this book is to introduce [mignon's coloring method], only the method using the Photoshop function that I usually use is introduced. However, [how to understand the shape of the human body and how to deform it so that it melts naturally] has nothing to do with the drawing tool. Similarly, even if it is a different coloring method, I think that it can be colored by applying the method I introduced. Also, since the emphasis is on [how to think] rather than drawing tools, explanations are made on the premise that you know the basic operation method of each function of Photoshop and knowledge of layers.

Just like drawing the body first when drawing, coloring the skin is one of the basic steps in drawing a character. For me, skin coloring is the most enjoyable part of the painting process, to the point where I'd like to do just skin coloring forever if possible. That's how I've always recolored my skin, both in my work and in my hobbies.

Nevertheless, there are still many things missing in the interpretation and expression of the human body. I think I understand how to draw, but I'm used to how to draw skin, but I still feel like I know but I don't know. I'm constantly learning new things, but I realize every time that I still have a lot to learn.

Although I have never studied art professionally, I have painted thousands of copies of it as a graphic skin for a beautiful girl game. Based on this experience, in this book, [mignon's coloring method] is organized as a kind of explanation and expression method. Although I cannot explain the correct knowledge artistically, I share my knowledge with those who are interested in the little coloring rules I have learned so far, the coloring of mignon, or a very small help to those who are worried about the new skin color. If so, it would be a small pleasure.



mignon



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p.142 Download privilege

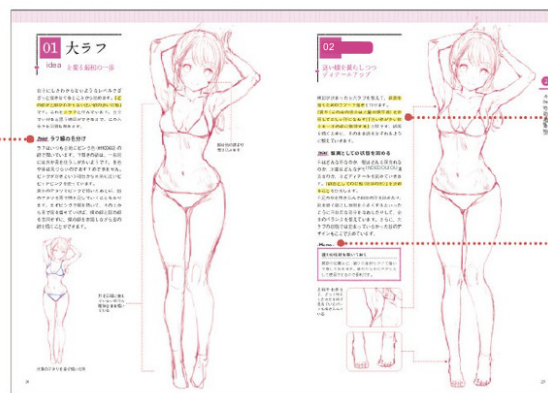
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how to read a book



content of the book

In this book, the poem explains the coloring method of illustrator mignon.
This book is full of techniques and knowledge accumulated while working on skin coloring. Also, for the drawing tool, Adobe Photoshop 2020 Windows version (hereinafter Photoshop) is used. The shortcuts introduced in this book are Windows standard shortcuts. If you are using macOS, please change to Ctrl-> command, Alt-> option to read.



Point

Introduce particularly useful knowledge or know-how

Marking where it matters

Memo

Include supplementary information, etc.



STEP number

Marked as STEP 01 in this book

The RGB values of color are

Interposed in hexadecimal (HEX). Chart with the following icons

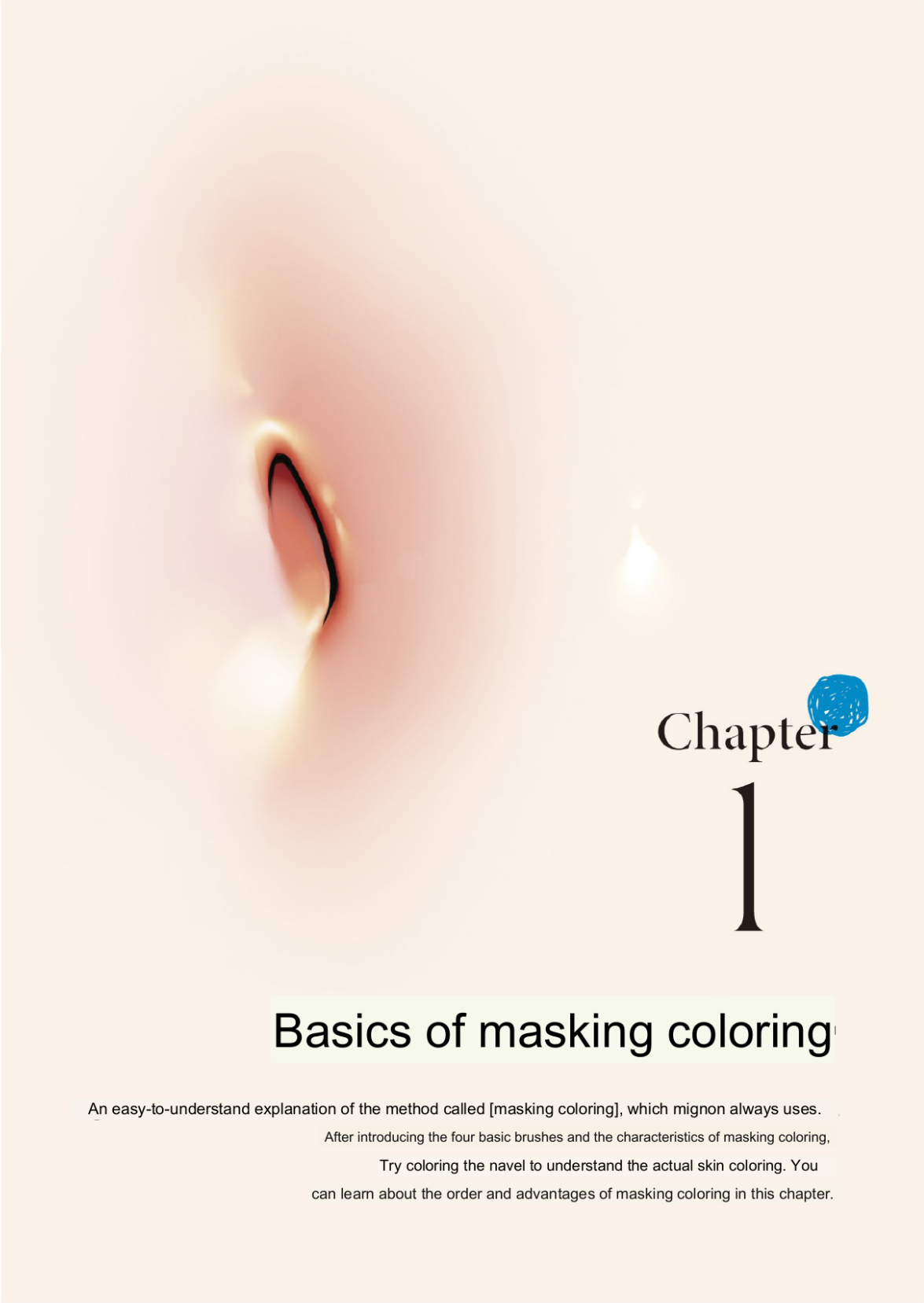


blue
#208#6 (overlay)



in relation to imitation

Modeling is recommended in this book. It is okay to share copies of the illustrations in this book on social media such as Twitter and Instagram. However, if you disclose it, please indicate that it is a copy of the illustration in this book.



Chapter 1

Basics of masking coloring

An easy-to-understand explanation of the method called [masking coloring], which mignon always uses.

After introducing the four basic brushes and the characteristics of masking coloring,

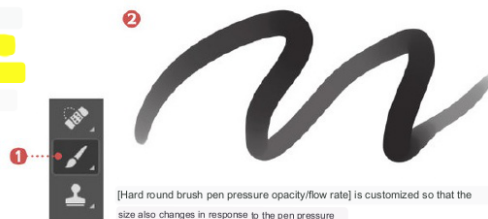
Try coloring the navel to understand the actual skin coloring. You can learn about the order and advantages of masking coloring in this chapter.

01 Brush for coloring the character

Before explaining masking coloring, I will introduce what kind of brushes are used to color the characters. You do not need a special brush to paint the character. Here, I'm using a brush customized from the Photoshop standard brush. If you have 4 types of brushes (one for the [Fingertip] tool), that's fine. For instructions on how to download brushes, see p. Please refer to 142.

Hard brush (hard brush that changes size and opacity in response to pen pressure)

This is the basic brush for character coloring that is set with the [Brush] tool. 2. I paint with this brush and blur it with the fingertip blurring brush to express the soft skin texture. In this book, this brush is called [Hard brush].



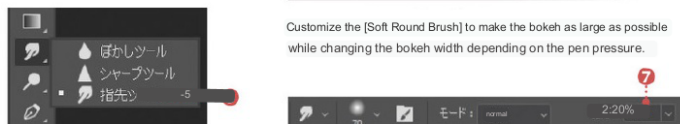
Soft brush (soft brush whose opacity changes in response to pen pressure)

This is a brush for a soft touch that is set and used with the [Eraser] tool. Use this to thinly erase hard shading drawn with a hard brush. It is also used when drawing gradient shading. In this book, this brush is called [Soft brush].



Fingertip blur brush (blur brush for the [Fingertip] tool)

This is the blur brush used by setting it with the [Fingertip] tool ③. Photoshop has a [Blur] tool by default, but I don't use it because the blur width is too narrow. I set the brush I created for blurring to the [Fingertip] tool and use it as a blurring brush. In this book, this brush is called the [Fingertip Blur Brush] of the [Fingertip] tool. When using this brush, select the fingertip blur brush and set [Strength: 20%] in the options to work 7.



Fill brush (hard brush whose size changes in response to pen pressure)

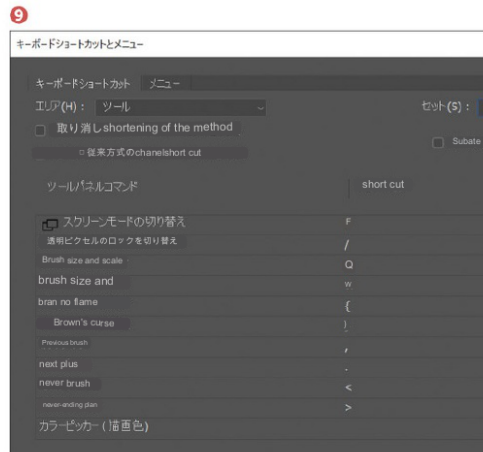
This brush is used for filling and coloring.
The opacity is always set to 100%, so it is not suitable for coloring purposes. It is most often used as a lineart brush when drawing patterns or adding lines. In this book, this brush is called the [Fill brush].



Customize the [Hard Round Brush Pen Pressure Siege]. Compared to Clip Studio Paint's initial brushes in Photoshop, the outlines are soft and blurry, so I adjusted the anti-aliasing items other than the angle to respond to the pen pressure and draw more precisely and firmly.

set a shortcut

Since I often paint by adjusting the brush size, I change the shortcut for adjusting the brush size to an easy-to-use key. If you select [Edit] -> [Keyboard Shortcut] in the menu and change [Area] to [Tool], you can set the [Increase brush size] and [Decrease brush size] shortcut keys. I'm setting the increase to W and the decrease to Q (I'm avoiding ASZX, which I use often, and setting it to a nearby key.) I also set the [Brush] tool to B and the [Eraser] tool to E, and I also use it often. I set the [Fingertip] tool to R.



Column

lineart brush

Actually, the line art is drawn with Clip Studio Paint. The feeling of drawing lines with Sea Molano, Clip Studio Paint, which is different from camera shake correction, fits your hand. I use the built-in [Darker pencil] brush by adjusting the hardness to 3. When correcting or tracing lines in Photoshop during the coloring process, I often use a fill brush.



02

What is masking color?

An overview of masking painting, and two important functions in masking painting: fill layers and layer masking.



What is Masking Coloring

Masking coloring is a layer by specifying a color with a fill layer. It is a technique of coloring the light and shade with masking. This is a technique often used in CG games for beautiful girls. The touch feeling I use is a coloring method suitable for the beautiful girl game CG coloring (a method of specifying a specific color with a palette and coloring it with primary contrast, secondary contrast, and highlight). Masking coloring takes some getting used to, but once you get used to it, it's a convenient technique. The specific advantages will be explained in detail through the actual drawing process in the next chapter. If you listen to the explanation and draw it yourself, you will understand.

• Memo •

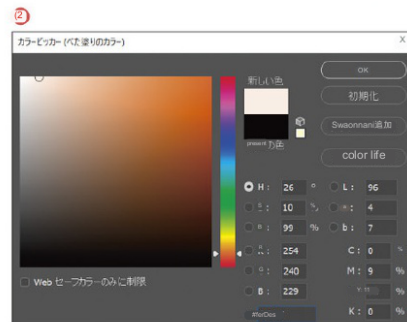
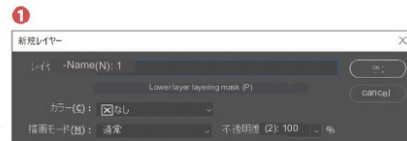
masking coloring and samsung

There are some coloring methods that masking coloring does not match. For example, it is not suitable for mixing colors such as watercolor and oil paint. However, even if I do not use masking coloring, even in the early Basel-style coloring, I can produce a touch similar to my there is. This chapter is as easy to understand as possible. painting, but if the method I explain does not suit you, I look at the order and outline and just look at the order and outline 'There is I would also appreciate it. The content after Chapter 2 introduces many methods that can be applied even if it is not masking coloring, such as coloring'.



How to use the fill layer

I'll explain one of the two important functions in masking painting: the fill layer. A fill layer is a layer that can be filled with one specified color. Select [Layer] -> [New Fill Layer] -> [Fill] from the menu. When the dialog is displayed, 1. After naming the layer and pressing [OK], [Color Blood] is displayed. Select the color you want to fill and click [OK] to finish creating the fill layer. To change the color of the fill layer, double-click the icon of the fill layer. Also, if you create a fill layer with [Fill] in the menu displayed on the icon at the bottom of the [Layer] palette, the dialog is not displayed and the color picker appears directly, which is convenient.



How to use layer masking

Use layer masking to paint with a fill layer. On a standard fill layer, I set layer masking.

Basics of Point layer masking

Layer masking is a function that adds opacity (alpha) information to an image drawn on a layer. You can scale that range from black (transparent) to white (opaque). Where the masking is colored white, such as Ga, the opacity is 100% (the pixel color is displayed), and where the masking is colored black, such as c, the opacity is 0% (the pixel color is not displayed). It's possible. If you color in 50% gray like in ⑥b, that part will be displayed with 50% opacity. You can think of it as painting the layer with white you want to display, gray the part you want to lighten, and black the part you don't want to display.

[Coloring red] with masking coloring means to create a red fill layer and color the masking of this layer. By coloring the masking of the fill layer with contrast in black and white like this, you can express the contrast of the fill layer. there is.

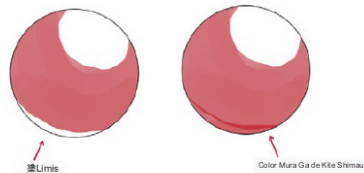
Make the point layer masking transparent

At the time of creating the fill layer, the layer masking is also set to be filled with white (100% opacity), so click and press Ctrl + I (reverse gradation) to set the masking to black (0% opacity for all).) to set. As a result, the color of the fill layer is not displayed on the screen. Then, color the layer masking of the part you want to color in white to make it opaque.

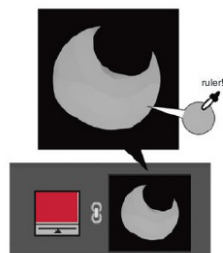


Color correction and color adjustment become fun

In the coloring process, [Is it better to color more precisely?] [Is it better to color widely?] If you re-correct the coloring over and over again, or if you think "I think a darker color would be better" or "No, I think a lighter color would be better?", the coloring becomes a series of layering. If you use masking coloring at this time, coloring becomes more fun because you can extract the opacity with the eyedropper and paint neatly while maintaining color information and range information for each layer.



1 Red with lower opacity, I colored with the red and color that I colored before, but I made it the same opacity as the color, so the color was less, so I did the rest, but I ended up trying to fill in the overlapping part. all.



3 If masking coloring is used, information about how much light and shade to draw in this case is in the masking layer, so the masking color (gray) can be extracted with the eyedropper.

6



layer masking

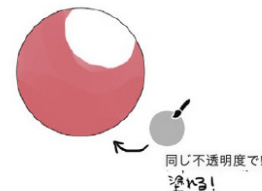
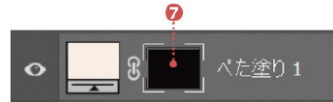


a. white (#FFFFFF) C. Black (#000000)
b. Horny (#808080)

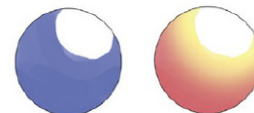
On-screen image



a. 100% opacity b. 50% opacity C. Opacity 0%



4 If you paint over the gray color extracted with the eyedropper, you can color the same shade of red. You can paint similarly by painting on the original layer without masking coloring, but in this case, [Light red] is what you can extract with the eyedropper, so it's not the red that I used for the first time. If you use masking coloring, you can proceed with quarrying while maintaining the new color information and new color ranges that have been divided into layers.



Since there are 5 layers each, you can change the color as shown on the left, or add a different color only to the colored range as shown on the right. is.

Basics of masking coloring

03

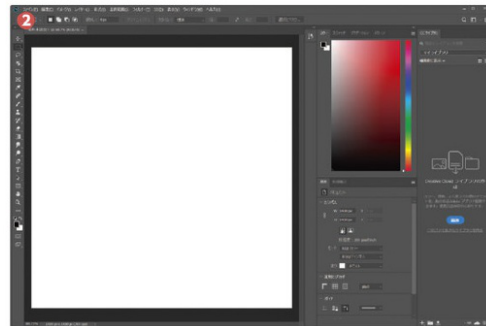
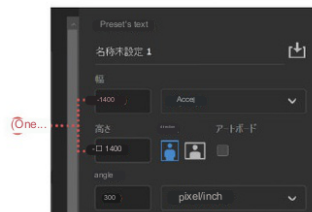
Drawing a navel with masking coloring

I will explain the order of masking coloring while drawing a beautiful navel. I'm going to use the prepared fill layer group to do some masking coloring. Please refer to the special video (p. 142) for operation methods from STEP 6.



create a new canvas

Select Menu -> [File] -> [New], 1400 X 1400
Create a canvas in pixel size2.



Import the fill layer group

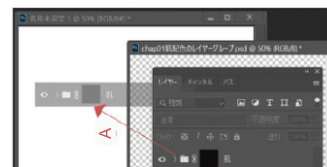
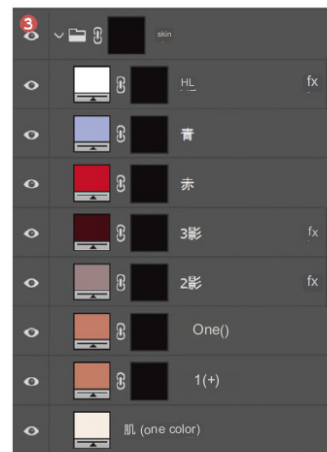
Load the group of fill layers prepared for coloring the skin. Open the PSD file (p.142) that contains the skin color layer groups, and select [Edit] -> [Copy] from the menu. Next, after returning to the canvas from STEP 1 and selecting [Edit] -> [Paste] from the menu, a copy of the layer group is created. It is easy to drag and drop each layer group onto the canvas in STEP 1.

Advantages of Masking Vegetarianism Almost no worries about color arrangement

This layer group is one of the skin tone styles I always use. I call this group [Palette]. If you prepare a palette with colors that suit your taste, you can immediately start coloring in your usual color scheme by simply copying and pasting. 다.

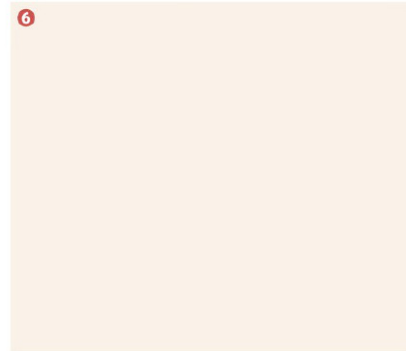
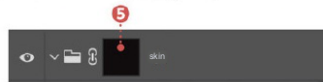
Advantages of masking coloring Layer separation becomes easier

It becomes easier to distinguish which color is on which layer by looking at the thumbnail, and even if the number of layers increases, [I shouldn't draw this layer!]
The advantage is that there are almost no mistakes like .



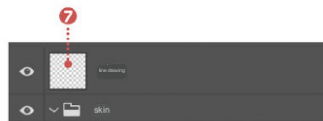
3 Delete the layer masking of the layer group

The layer group's masking is filled with black. Layer masking is used when drawing a picture that combines multiple parts. This is used to mask the entire group (region). This time, the entire screen is the color of the [Skin (base color)] layer, so layer masking of the layer group is not required. Select the layer masking in the layer group and right-click -> [Delete layer masking] to display the color of the [Skin (base color)] layer on the entire screen.



4 draw a line drawing

I create a new [Line art] layer above the [Skin] group, and use the fill brush (p. 9) to draw line art for the navel. The color is black (#000000).



5 Prepare the brush

For masking coloring, think of the [Brush] tool as the [Brush that paints with the foreground color] and the [Eraser] tool's [Brush that paints with the background color]@. For coloring, set the hard brush (p. 8) to the [Brush] tool and the soft brush (p. 8) to the [Eraser] tool, and use the B and E shortcut keys to switch between brushes while painting. When coloring with the [Brush] tool, use white as the foreground color, and use black as the foreground color when erasing colors. Setting the color is as simple as using the DO and X shortcut keys. Also, use the [Fingertip] tool (p. 8) with the fingertip blur brush set as the blur brush. In this case, there is no shortcut key in the basic setting, but you can set it separately in the window that appears when you right-click on the canvas. In my case, I set it to R. Most of the coloring is done with these three tools.

- 9 Brush B that paints with the foreground color (two [brushes] that simulate hard brushes)
- 10 Brush E for coloring with the background color (two [Eraser] with soft brush set)
- 11 Reset the foreground color to white and the background color to black
D
- 12 X to swap foreground and background colors
- 13 Blur Brush
(Fingertip Blur [Fingertip tool] set with a brush)

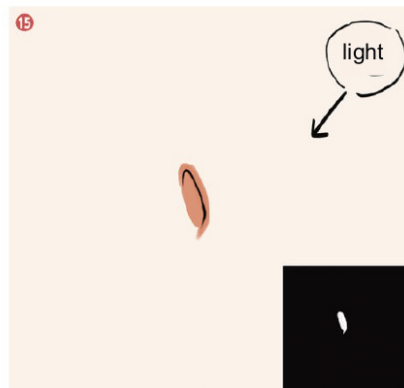
Advantages of masking coloring

Reduces the trouble of adjusting colors and changing brushes

Since the color is adjusted with the fill layer, the contrast can be adjusted between black and white for any color in any part. You don't need to use the [Color Palette] often, and you don't have to change the brush set with the [Brush] tool or the [Eraser] tool as much as you like, so once you get used to masking coloring, the work time is reduced.

6 [1st Contrast] where shadows must occur 'Draw

Select Layer Masking on the [1st Contrast (Edge)] layer and draw shading around the line art and the inside of the navel where the light does not reach. Set the hard brush to about 25px, and at first put the shape of the 1st shading in a clear and hard way. If you want to erase the foreground color while painting with white, change it to black and paint with the same brush. The light source is set to the upper right.

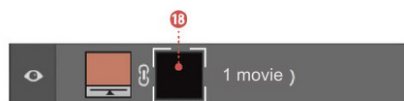
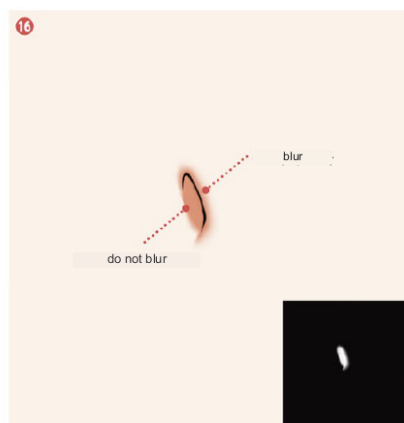
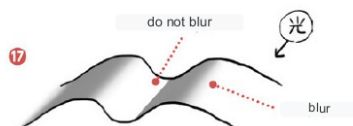


7 Select [1st Contrast] where shadows must occur. 'It blurs

After blurring the 1st contrast of the areas where shading is inevitable, use the fingertip blurring brush (the [Fingertip] tool set for blurring, p. 8) to soften it. The right side, facing the light source, is blurred to give it a rounded look, while the left side, away from the light source, is left unblurred and sharp.

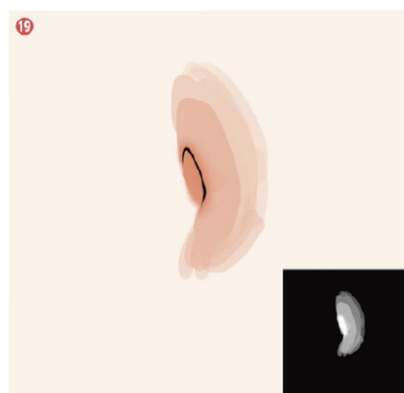
The Point name blurs only the direction toward the light source.

You can think of the curve of the navel as an image of a series of mountains. When shading the slope of the mountain, blur the light source side and leave the opposite side of the light source as it is to create a three-dimensional effect.



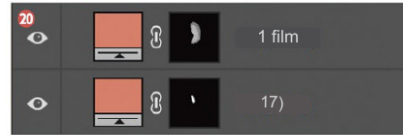
<8> Draw the outer [1st shading]

In areas where shadows must occur, draw the primary shading outside and along the wide, gentle curve of the navel. This shading is drawn in [1st Contrast (Overall)]. Select the layer masking of the [1st Contrast (All)] layer, select white, and set the hard brush to about 250px to color. By weakening the pen pressure, the color is lighter than the primary shading near the line drawing. If you have painted too much, it is good to change it to black to erase it and refine the outline.



Point 1st contrast layer is divided into two

The 1st contrast layer is divided into two. On the [1st Contrast (Edge)] layer, I first clearly draw the areas I want to darken, and then on the [1st Contrast (Entire)] layer, I draw the overall shape of the shading widely while being conscious of the lighting. This reduces forgetting and erasing important shading when reviewing the full shading of the shading. It also makes detailed adjustments easier, such as setting the opacity of the [1st Contrast (All)] layer to 70%.

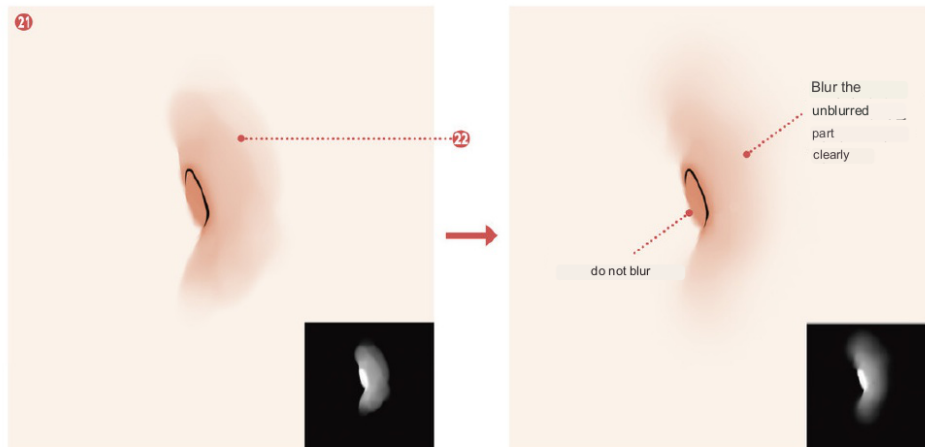


Blur the outer [] car contrast]

In the same way as in STEP 7, while being conscious of the light source, I increase the size of the fingertip blurring brush to widen the blurring range for the 1st shading of the wide colored color. Cloudy so it doesn't come out. While doing so, gently blur the shading towards the center of the navel.

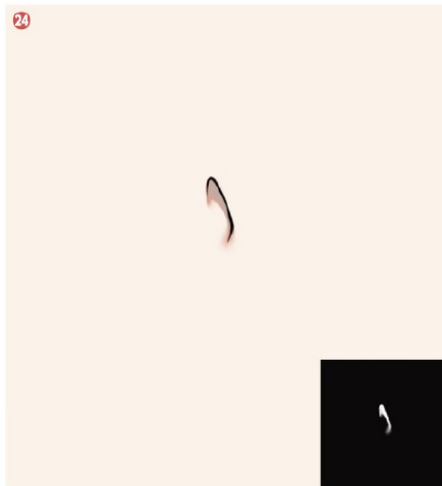
How to Refine Point Blurred Blobs

When blurring large areas with the Fingertip Blur brush, it is important to refine the blurred spots. For example, case 2 is a blurred blob. Change it to a hard brush and press Alt. While holding down, it becomes the [Eyedropper] tool, so click part 2 in that state. As a result, the foreground color changes to a false color (gray). Since the opacity information of layer masking is displayed in a color between black and white, you can pick out a color between black and white with the eyedropper, not skin color. Switch to the soft brush and gently color in the color picked up with the eyedropper. Next, draw a nearby color with the eyedropper and color it over, change it with the fingertip blur brush to blur it, or use the soft brush to refine and repeat the coloring process. The operation method for picking colors with the eyedropper and coloring with the soft brush is B Alt + Click XE with the shortcut of STEP 5.

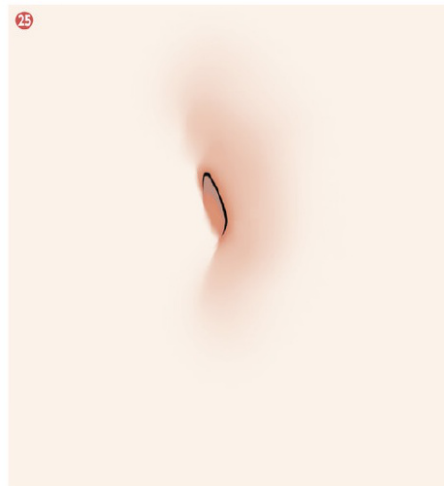


10 Draw [Secondary Contrast]

Add a secondary shade to the inside of the navel. It's basically a contrast that makes the sunken areas a bit darker. Select the layer masking of the [2nd shading] layer, and draw shadows along the inside of the line art. Pick a white color and use the hard brush to harden it, then blur it with the fingertip blur brush, or erase the outside with the soft brush to balance it out. To express the depth of the navel, the secondary shading was drawn only on the inside of the navel.



Show only the [2nd Contrast] [Line Art] [Bottom Color] layers



show all layers

Point Also set the layer style that you always use

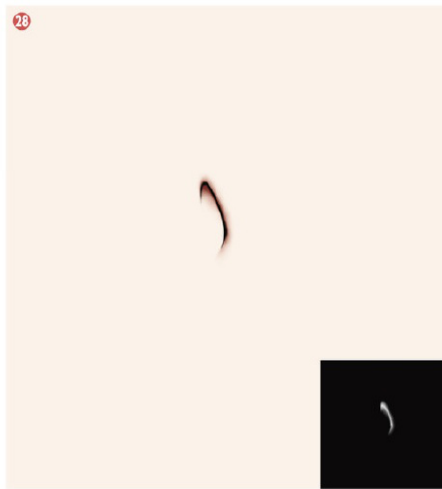
[2nd Contrast] [3rd Contrast] [Highlight] layers have their own layer styles set. You can check by clipping. For example, on the [2nd Contrast] and [3rd Contrast] layers, I set the layer style to [Outer Glow] so that the lower the opacity, the more the orange color will be blended. It is convenient to set other layer styles in addition to the fill layer in the layer group where the color scheme is organized. For layer styles, see p. 21 is described in detail.



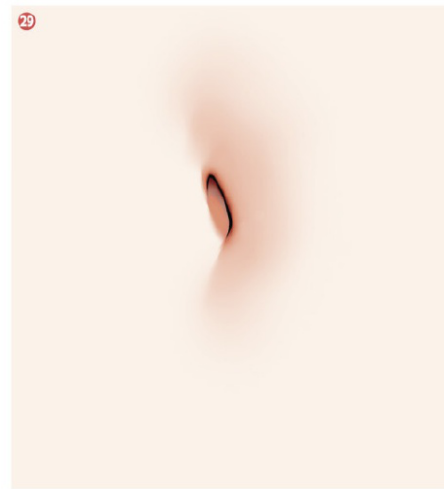


Draw [3rd shading]

Since tertiary shading is a fairly dark color, it is used to darken the outline by adding shading along the line art, or to enhance the three-dimensional effect by adding shading to the hollow area. If you use tertiary contrast well, you can clearly express dark colors. I select the layer masking of the [3rd Contrast] layer and add shadows along the outside of the line art. I select white color and draw it firmly with a hard brush, then blur it with the fingertip blur brush or erase it with a soft brush, being aware of the light source on the right, to create a gradual contrast with the primary contrast.



[3rd Contrast] [Line art] [Bottom color] layer only



show all layers

1.

Basics of masking coloring

Column

In Clip Studio Paint's layer masking, opacity cannot be extracted with the eyedropper

CLIP STUDIO PAINT also has a fill layer and layer masking function, but it is difficult to apply the coloring method introduced in STEP 9.

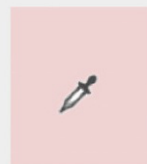
It is difficult. Because currently in CLIP STUDIO PAINT (Ver. 1.9.11), if you use the [Eyedropper] tool for layer masking,

This is because the bottom color of the fill layer is pulled out. In CLIP STUDIO PAINT, the layer masking between black and white. It is not possible to extract opacity information with the eyedropper, but basic masking coloring that does not extract opacity with the eyedropper is possible.

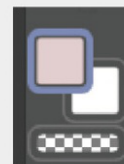
all.



1 Create a fill layer with CLIP STUDIO PAINT, choose a ski



2 Pick a color with the eyedropper in layer masking

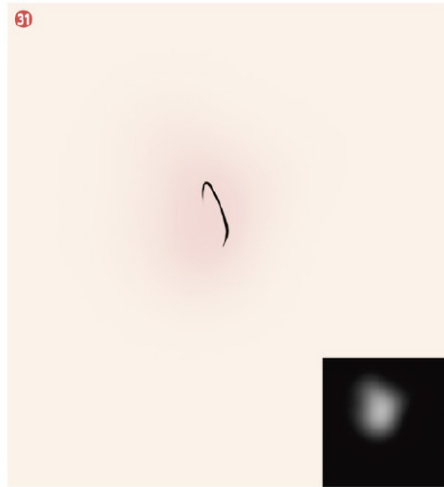
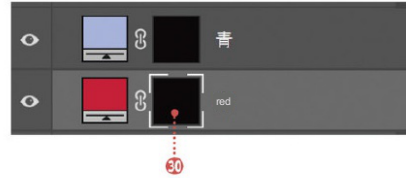


3 The opacity (white color) draws out the bottom color of the word

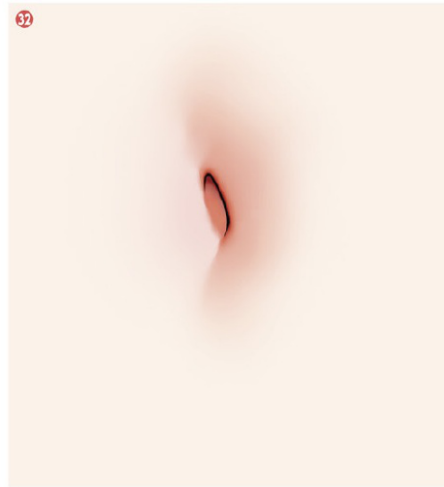
No, Fill Ray

12 go beyond red

To express the lively texture of the skin, red is put on top of the 3rd shading. Select the layer masking of the [Red] layer and lightly apply red around the navel. I increase the brush size of the soft brush to about 700px, select a white color, and blur it softly around the navel.



Show only the [Red], [Line art], [Bottom color] layers



show all layers

Point Increase the vitality of the skin texture with red and blue

Adding red and blue makes the skin feel even more vibrant. Lightly apply

red only where you want to emphasize the complexion, such as the navel or armpit, or where bones protrude, such as elbows and knees. give.

Blue is the color that gives the impression of veins on the skin. Think of it as a complementary color to orange, inside a wide range of primary shades

If you add light blue, the complexion of the areas where blue is not added will look better. In the belly button explained this time, blue is

I didn't put it in because I didn't think it was necessary. An example of adding red and blue to a nice boat. A lot of blue like this. When added, the vitality of the skin goes up a notch.



no red and blue

add red

Add red and blue (highlight the blue part try)



draw the highlights

Lastly, to express the glow of the skin, be sure to draw highlights (HL). It is best to put the highlight at the highest point of the light or at the edge of the outline.

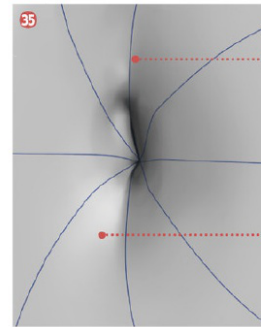
Basic.

Select layer masking for the [Highlight] layer and put highlights on the curved edge of the navel or the best part of the belly 430. Select white color and draw hard with a hard brush, then use the fingertip blur tool to light the light source. Blur it so that it flows toward the reflection. Since the light source is on the right, when shading, I leave the right side clear and blur the left side opposite the light source.

Also, the layer style of the [Highlight] layer is set so that the light turns yellow as it goes outside, rather than a simple white color. are deciding.



34

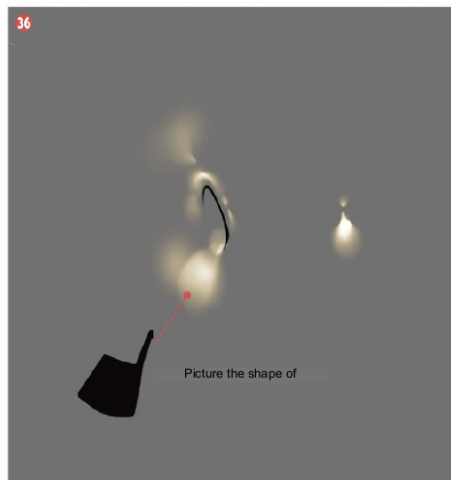


If the skin around the navel contour is supported, the area around it becomes brighter on the line.

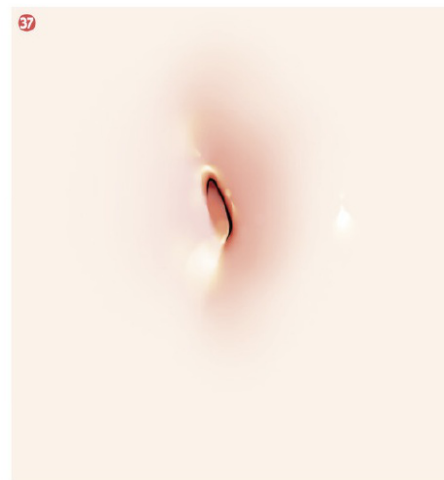
This area, where the outer circumference of the hollow faces upward, looks the brightest.

1.

Basics of masking coloring



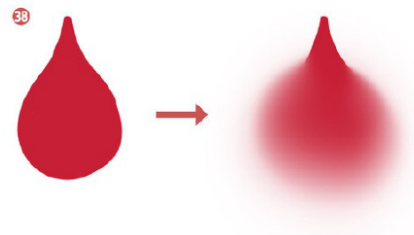
[Highlight] Show only the [Line art] layer above the group



show all layers

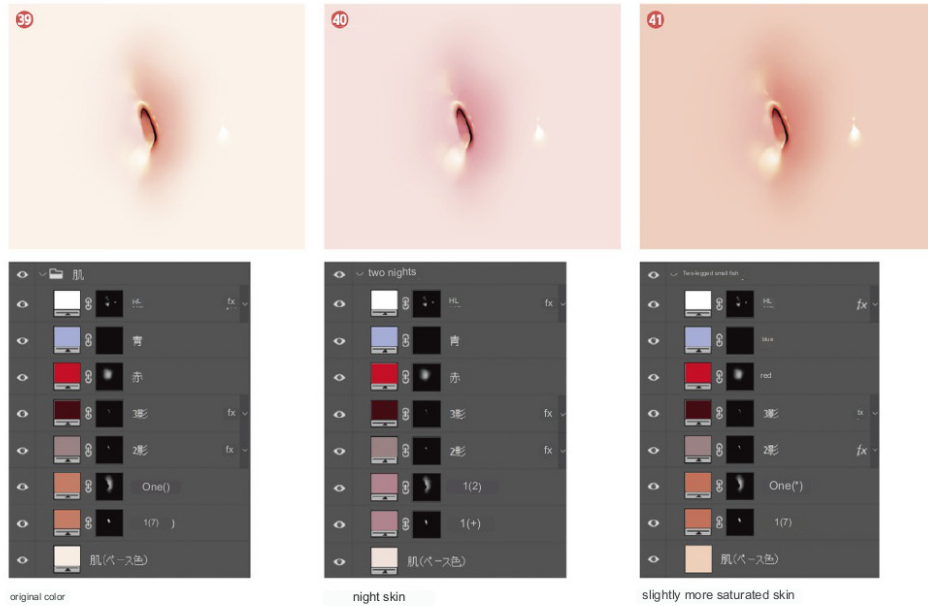
Point Highlights that give off a rounded feel

If you put a highlight on the apex of a part that rises roundly, such as the part that rises from a ship, feelings can be emphasized. At this time, draw a clear water drop shape with a hard brush as shown in , and blur the outline of the lower half of the water drop with the fingertip blur brush to make it easier to balance the colors and highlights at the bottom.



14 Make detailed adjustments to skin color

After coloring, if you think it is necessary, adjust the color ○○. It is also a good idea to find a skin tone that suits your taste.



Advantages of masking coloring Easily change the color scheme

Since each color is painted on one layer, you can freely change the color to any color you want without using tonal correction. Also, the color of the fill layer can be changed intuitively while previewing the color on the canvas. For example, when using a character colored with your usual palette for a nighttime look, you can easily adjust the skin color for a nighttime look by changing the color of the fill layer to match the color of the skin. In addition, adjustments such as turning black hair into blonde or a white swimsuit into black are also simplified.



Column

Layer group for skin tone (palette)

Define the detailed information of the layer group (palette) for skin coloration used in this chapter.

Lee did. ([Download Bonuses], p. 142) I will explain the layers in order from the bottom. Instructions for use p. Please refer to 12

■ Skin (Bottom Color): #ef0e5

This is the underlying color layer of the skin. Missing the layer because this color is under the length there is no

■ Primary Contrast (Edge), Primary Contrast (Overall): #e28168

This is the basic contrast layer. Most shading is colored using this color. I color the shaded areas with the [1st Contrast (Edge)] layer, and then adjust the overall shape of the shading while consciously coloring the shading with the [1st Contrast (All)] layer. In some cases, the opacity of the [1st Contrast (All)] layer is lowered to 70-80% and adjusted accordingly.

-2nd Contrast: #a78586

When wearing a color darker than the 1st contrast, it is mainly used for darker shadows on the inside. Using [Outer Glow] of the layer style, the lower the opacity, the more orange (a color close to the primary contrast) is set to blend 5.

-3rd Contrast: #530000

It is used to add contrast to dark places where light cannot reach. Use a pretty dark color, like a deep wine red. Layer styles like secondary shading is also used here.

■ Red: #ff0012

It is used when you want to express complexion, such as on the navel or underarms, or on protruding parts such as elbows and knees. It is important to color lightly.

Blue: #a6b4fb

It is used to enhance the transparency of the skin. As a complementary color to orange, it is partially softened inside the wide range of primary contrast.

If you do, you can emphasize the complexion of areas where blue is not added.

■ Highlight: #ffffff

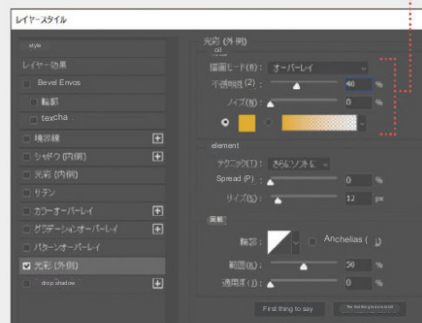
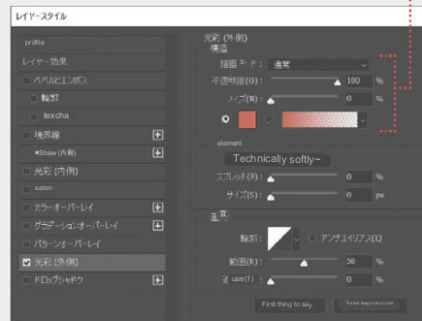
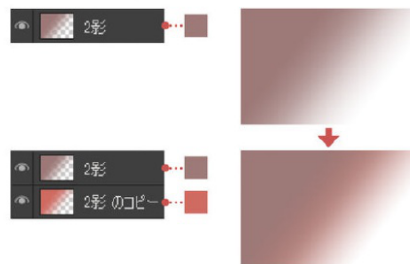
Used to add highlights. The color is white, but you can set it to blend in yellow as you lower the opacity using [Outer Glow] of the layer style, and then set [Image Mode: Overlay] to make it glow.

For paint tools where Outer Glow is not available

[Outside Glow] of the layer style automatically adds another

color to the outside of the painted area. Duplicate the painted layer

By overlapping with other colors, you can create an effect similar to [Outer Glow]. there is.

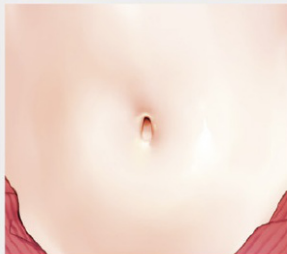


1.

Basics of masking coloring

Column

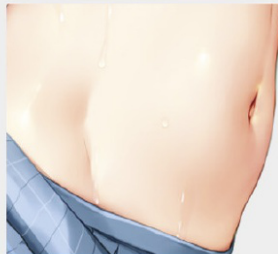
Example of drawing a belly button



A normal belly button viewed from the front. I like the small feeling of shading above the navel without the line of the abs.



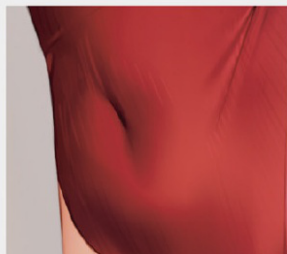
It is the belly button that extends up and down. Because the curvature in the center was deeply expressed, a voluminous stomach was completed.



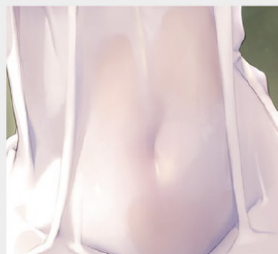
This is the boat seen from the side. I drew the line so that you can feel the song of the slightly protruding belly.



A typical navel viewed from the side. The shading around the navel is in focus, and the red color brings out the feeling of the navel.



It is the navel that shows through the thin inner. In this case, it's the belly button that shows through the oyster-soaked bath towel. It is rare to express a Western song clearly, but it is also fun to draw a belly button that looks like a boomer with a towel attached to the skin, imagining an Other-style statue. I drew the powder and the wrinkled part separately. all.



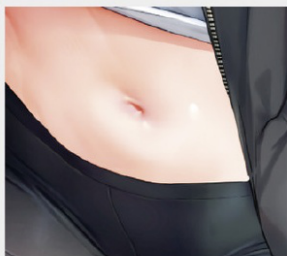
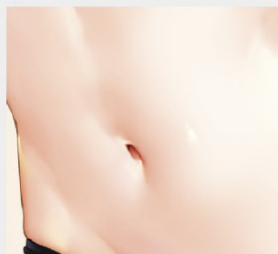
It is the navel that points obliquely down. Since the belly is facing down, most of the area is shaded, and the lighter area to the lower left of the belly button stands out.



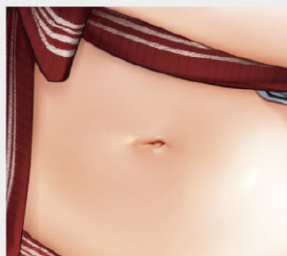
This is the belly button seen from below. I added highlights while taking care to make the belly fat feel soft.



This is the second belly button seen from below. For a slim image, I focused on the curvature of the navel rather than the smoothness of the stomach.



This is the belly button seen from above. I focused on the volume of the belly, and draw it with the feeling of being supported by the skin above the belly button and pressing it from above.



This is the second belly button seen from above. A fat image of the belly, drawn horizontally with a focus on the curves.



Navel wet with water. If you add highlights here and there to emphasize the radiance of your belly, wet and shiny navels are completed.



Chapter

2

how to draw
a character

In what order mignon always draws character illustrations,

Introducing the process from rough to completion.

What is the most important aspect of each course?

Here are some basic techniques that might help.

In this chapter, you can see the entire process of mignon's character illustration.

01 big rough

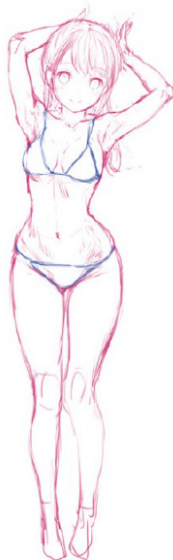
· The first step to finding an idea

Start by drawing fast enough that only you can recognize it. This is [the state where the line is not clearly distinguished]. This is called a large rough. Continue drawing large roughs until you get the composition you want.

Line color when drawing Point rough

The rough is always drawn in pink (#ff0063) on white paper. The color of the draft is usually red or blue. Yellow is not recommended as it makes the lines difficult to see. In my case, I like pink, so I'm using vivid pink, which is close to red.

In some cases, the human body is drawn in pink, and the clothes, etc. are drawn in blue. If you draw the human body in pink first and then apply blue clothing on top of it, you can draw clothes while referring to the lines of the human body without confusing the lines of the human body and clothing.



Example of painting the area around a swimsuit in blue

Draw even ambiguous shapes and parts where you do not remember the exact shape.
다



The face is drawn in more detail than the other parts

02 rough

Erasing the fine lines | raise the details

Once the composition is decided, I refine the large rough and draw a rough = draft for drawing the line art. It is a process of [referring to the data (many nude photos in this case) and correcting it into the correct shape] [arranging the parts with many small lines into one line].

When drawing the line art, adjust it so that the line can be drawn on the rough as it is.

Point Provides the shape of the line art ·

Details such as the shape of the hands, the flow of the hair, the design and structure of the swimsuit, etc. The goal is to determine the [line art shape (object shape)]. I work on the

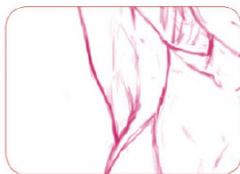
overall balance of the rough by correcting unnatural parts, such as drawing fingers and toes, making detailed shapes, retouching the arms in detail, and shortening the hair. Also, the design of the clothing that was not drawn in the large rough is clearly drawn here.

• Memo •

It goes beyond how to color

I also draw in the rough how to color the joints, etc. It is convenient because you can look back when coloring.
다.

Draw roughly
drawn parts such
as limbs and
armpits in a proper
form



2 How to draw a character

03 color rough

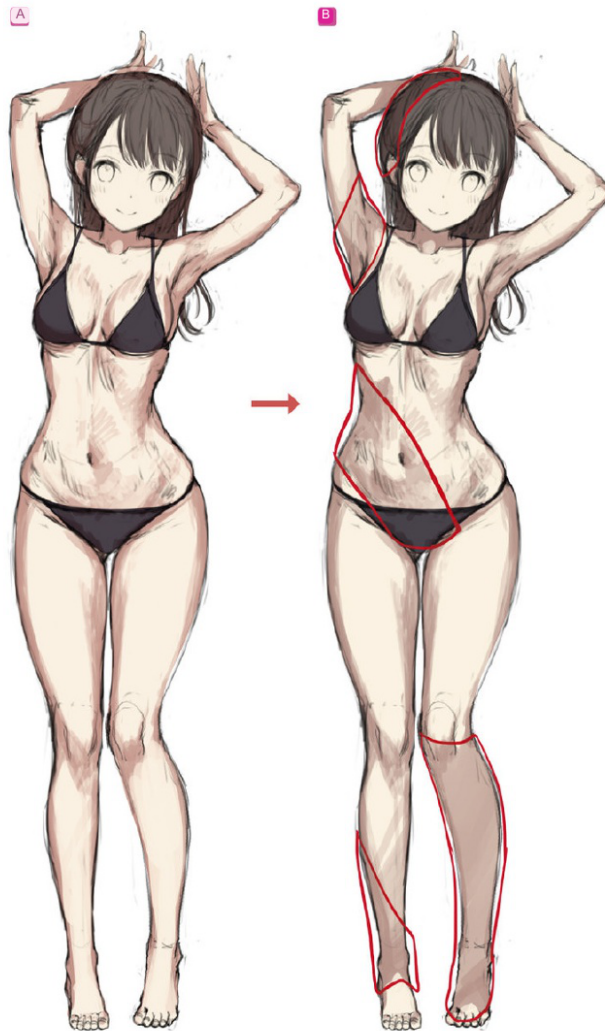
The most important process of determining the

image of a painting To complete the image of a painting, color the rough and draw a color rough. This course is tonal and lighting. Its main purpose is to determine the position of the base color and shading while thinking about the position of the light source, whether it is backlighting or directing light, day or night, etc. At this stage, we ensure the finishing touches of the painting. In particular, in the case of illustrations with backgrounds, factors such as lighting are taken into consideration to shape the finished image so that it is clearly visible.

Point shadow goes over

For now, I don't care about the precision of the light source, assuming that the light is shining from the front (camera position or viewing position), I draw a shadow [brighten the front of the body, darken the back]. Then it becomes a shadow like . Even in , three-dimensional effect can be expressed for each part, but the overall strength of the picture is less. So, while being conscious of [darkening the part facing the inside of the body], I add a large shade to the red marked part of B.

In this way, rather than shading only a specific area, you must set the range to shade the entire picture. It is a coloring method that can be wrong in some ways, but shade is applied to areas where it is okay to shade in a way that is as natural as possible. Lighting is explained in detail in Chapter 3, [01 Lighting Basics] (p. 42).





For the head part, I put a large shadow on the left side in line with the direction of the shadow on the body.

As for the torso, the left side is looking inwards, so I brightened the right side and shaded the left side.

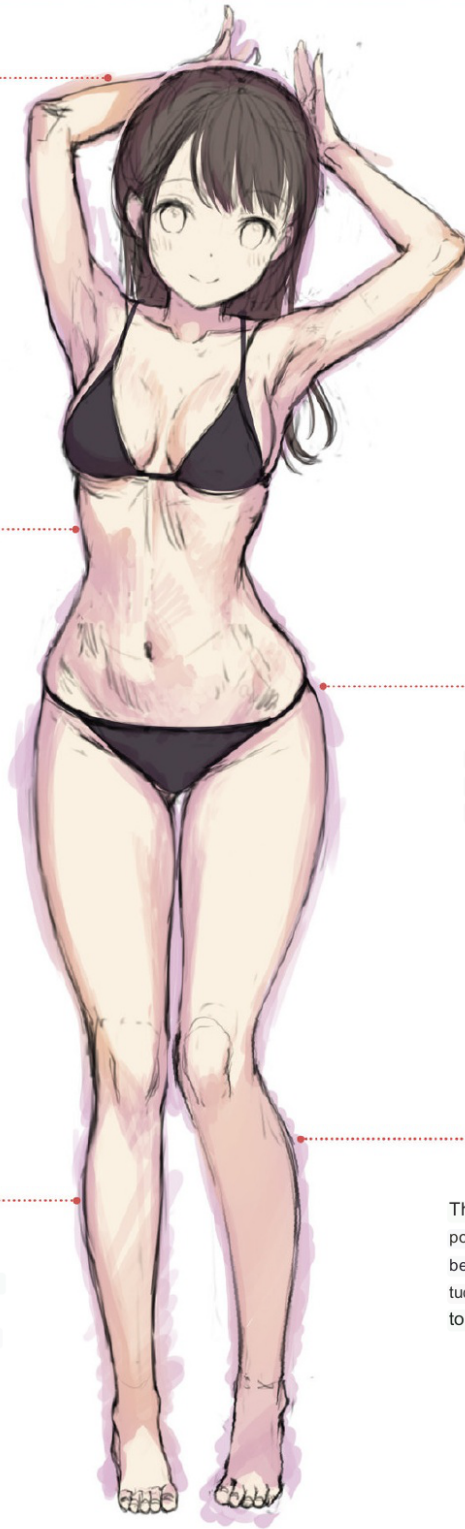
Since the right leg (left when looking at it) is standing straight, I darkened it with a gentle gradient from top to bottom.

I left it convex with the image of a bright comb entering the waist bone ~ thigh around here.

The left leg (right from the viewing point of view) raises the heel and bends the knee forward, so the leg is tucked in and shaded from the knee to the bottom.

2

how to draw a character



04 line art

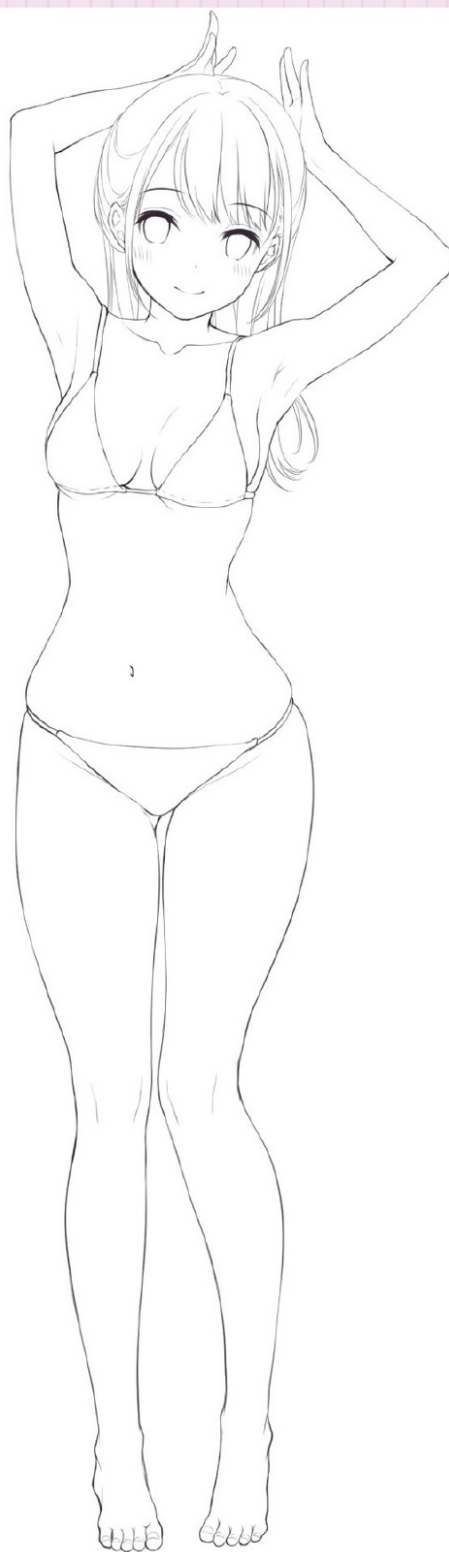
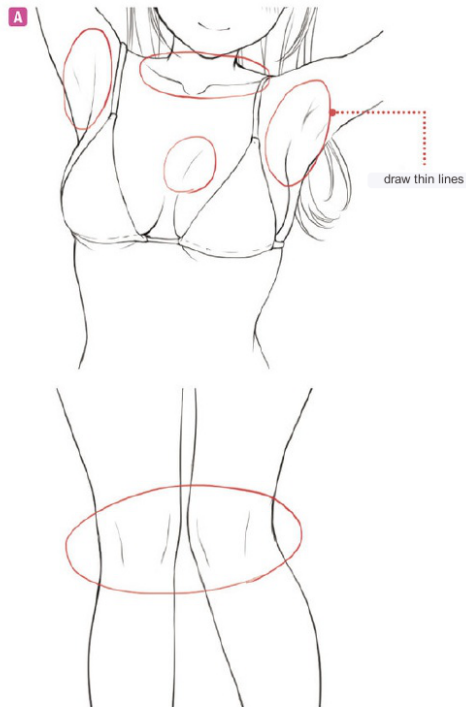
character's draw a line

Draw a line on top of the color rough. I create a new layer on top of the color rough and draw the line art.

Point Draw the lines of the creases and dents on the clothes thinly.

Draw the contour lines a little thicker, and draw the inner lines that express wrinkles and dents on the clothes thinly. **A**

In many cases, the color of the inner lines is lightened during coloring, and in some cases, the lines are finally erased to express the curvature only with coloring. It is difficult to decide how much of the lines to leave unless the drawing is progressed to the end. So, while using it as a guideline for coloring, I draw thin lines to easily assimilate with the coloring.



05 undercoloring

Create a base for coloring

Layer group by part based on color rough hand out. After setting the range for each part, fill the masking of each layer group with white color to lay the base color.

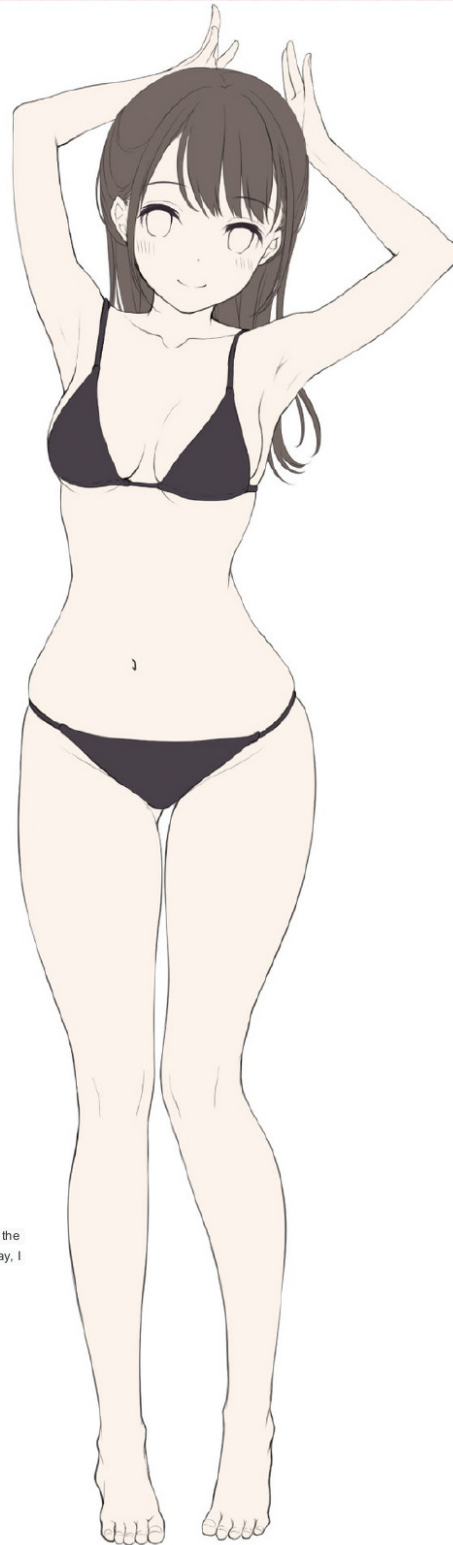
How to divide a group of Point layers

Bring up the palette (a group that combines the coloring layers into one, p. 21) and bring the coloring range to the layer masking of the layer group. I divided it into layer groups such as [karak], [swimsuit] and [skin].

Here, [beautiful hair game illustrations have many restrictions such as [no color protrusion], so in my case, I always use the [Pen] tool to specify the area for each part using the [Pen] tool and apply the base color. all.



This is the layer composition when the final drawing is complete. In this way, I organize layer groups for each part.



2

how to draw a character

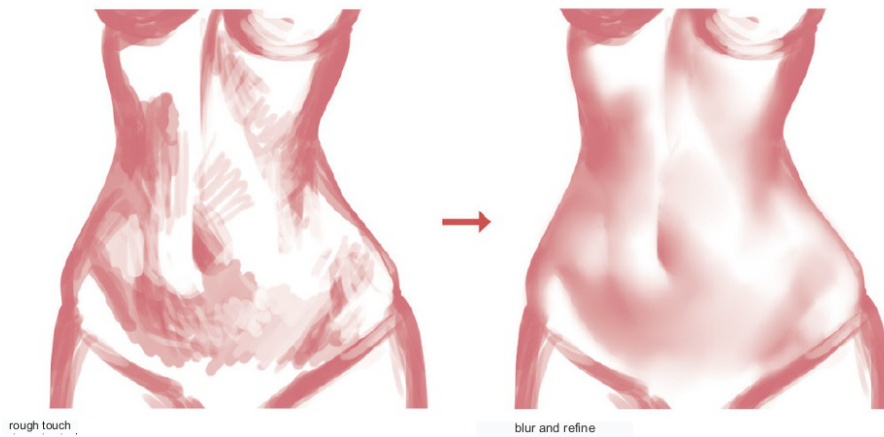
06 1st contrast

Add basic contrast

After the base color is finished and the face is drawn, shade is drawn on the [1st Contrast] layer in the layer group for each part. Coloring the face and hair will be covered at the end of this chapter. Here we will focus on the coloring of the human body.

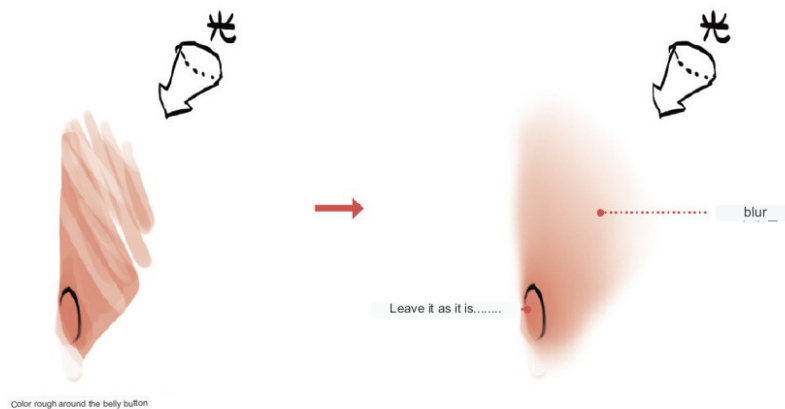
Point Use the color rough touch

When drawing the primary shading, I use the touch of the shading that I drew on the color rough. Copy and paste the shading part of the color rough, blur it or refine the stain (By the way, I often draw hair without using a rough touch).



Blur the side of the Point Guam source and leave the other side of the light source untouched.

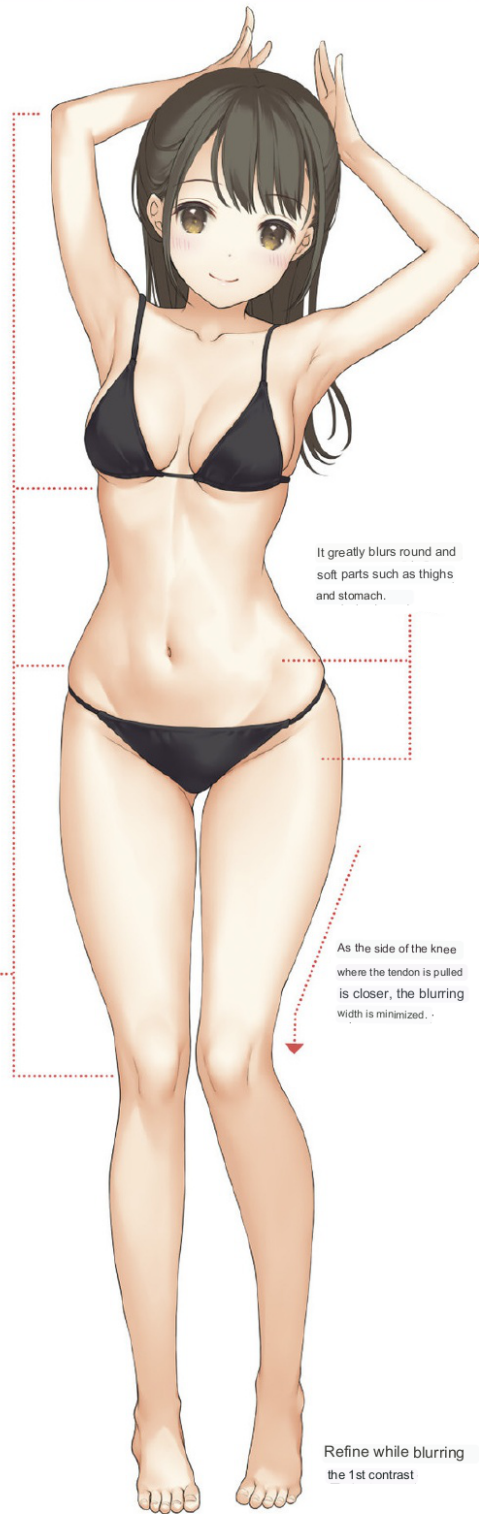
If you are conscious of the light source and decide where to blur and where not to blur, you can add three-dimensional shadows. For example, if the light source is in the upper right corner, leave the lower left corner sharp and the upper right corner dimmed.





It slightly blurs the areas where bones protrude, such as elbows, ribs, hip bones, and knees, or hard and angular parts.

Use a touch of color rough for the primary contrast



It greatly blurs round and soft parts such as thighs and stomach.

As the side of the knee where the tendon is pulled is closer, the blurring width is minimized.

Refine while blurring the 1st contrast

2

How to draw a character

07 2nd, 3rd contrast highlight

Increase the quality of the three-dimensional effect and texture

Draw the 2nd contrast and 3rd contrast on the [2nd Contrast] and [3rd Contrast] layers of the layer group for each part, and draw the highlights on the [Highlight] layer. In areas where the 3D expression is lacking with the 1st contrast, it is supplemented with the 2nd contrast and 3rd contrast. Then add red and blue or add highlights to bring it to life.

to Add 2nd contrast and 3rd contrast to points where it is difficult to express three-dimensional effect with 1st contrast

[Inside the navel, armpits, groin, etc. where light cannot reach] [Bottom of the chest or lower part of the head] [Dark shadows where the clothes touch] [Body contours], etc. come alive

skin Add point color to the in red or blue

If you add color in addition to the shading of the skin, you can increase the texture. ([Let's add skin texture with red and blue], p. 18) Using the [Red] and [Blue] layers in the layer group for the skin area, add red and blue. all.

Point Over the highlight on the part you want to tone down.

Adding highlights to the apex of the raised part creates a sense of stability. For example, the center of the round part of the stomach, the protruding parts of the bones, such as the knee and lumbar vertebrae, etc. It is good to put it in the part where you want to emphasize because the place where you put the highlight is more noticeable. In my case, I also put it around the navel or stomach (conversely, it is better not to put highlights where you do not want to emphasize).



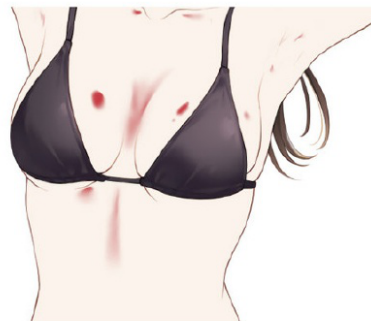
Emphasize the part with secondary contrast



Emphasize the part where the 3rd arm is inserted



Emphasize the red and blue parts



Emphasize the highlighted part



[2nd Contrast] [3rd Contrast]
[Red] [Blue] added



Add [Highlight]

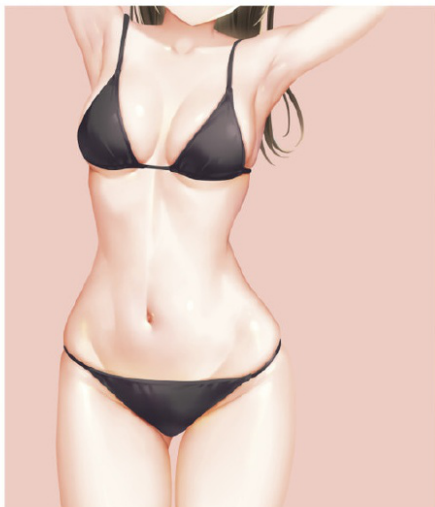
2

how to draw a character

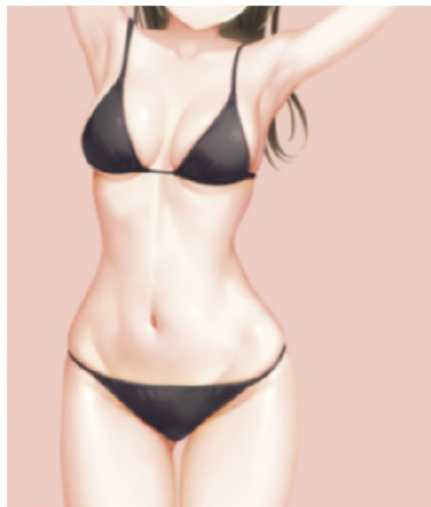
08 color trace

Color the line art to balance it out

Color the mythology to balance it. This operation is called [Color Trace]. This work enhances the sense of unity between line drawing and coloring.



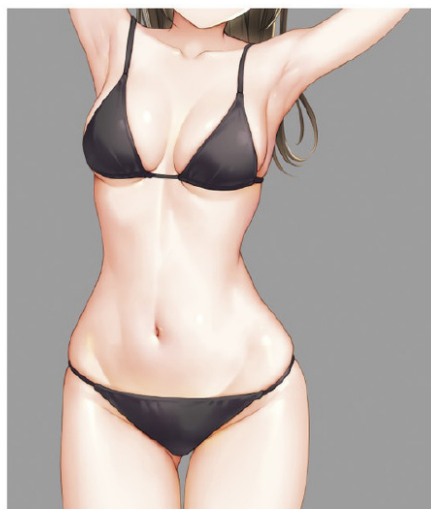
1 With no line art displayed, create a new layer by merging only the coloring layers. (Since there is no background here, I set a skin color close to the overall coloring as the background.)



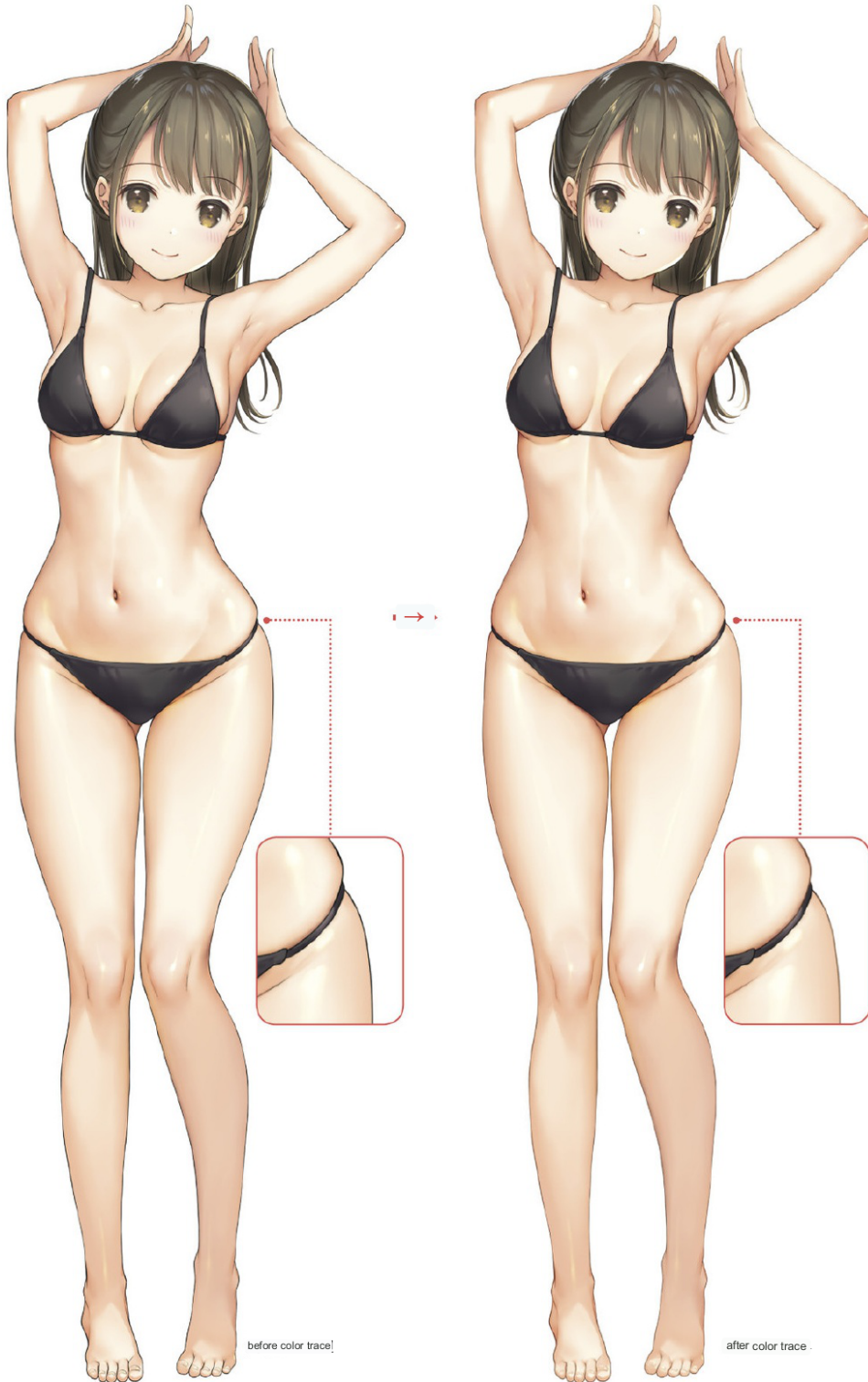
After creating the 2nd layer, use [Filter] -> [Blur] -> [Blur (Gaussian)] in the menu to set the degree of blurring slightly.



3 I move the blurred layer on top of the line art, select [Create clipping mask] from the right-click menu, clip the line art, and set the layer to [Image mode: hard light] and [Opacity: 50-70%].



4 It is completed if I adjust the unsatisfactory place with a brush.



2

how to draw a character

09 effect Put in

Finishing work that adds effects to the picture

Finally, the color of the entire character illustration is corrected, or if there is a background, it is finished by balancing the tone of the character and the background. This process is called [effect [add effect]] in the bishoujo game industry. Effects applied only to the character are called [Character Effects], and effects applied to the whole including the background are called [Entire Effects]. Create a layer group with layer masking applied to the selection range of the entire character, draw on the layers within it, and manage it.

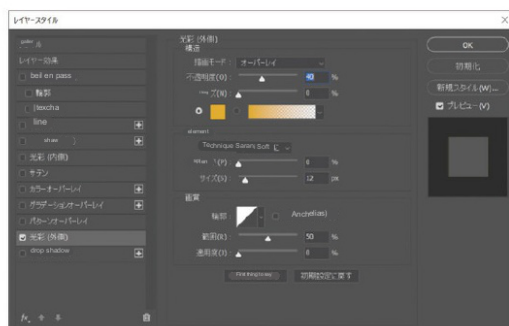
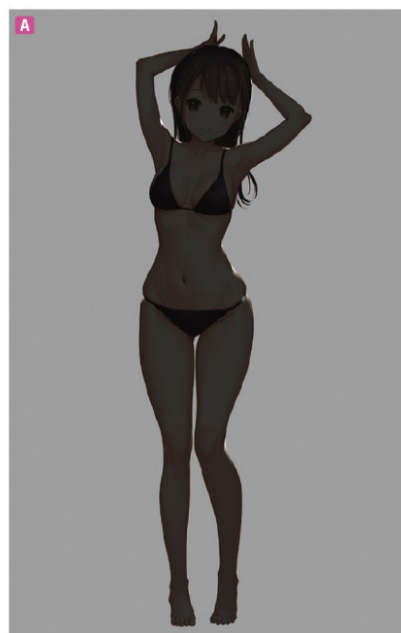
Add a point-powered rim light

As a character effect here, highlights are added assuming rim light caused by backlighting on the character's outline. A rim light is a light floating on the outline part. (Detail For explanation,

A p.44) is an image with non-highlight areas darkened. Highlights are added centered on the top and right sides of the character's outline. Adding the highlights with a uniform thickness creates a three-dimensional effect.

Pay attention to this because it disappears, and be aware of the three-dimensional effect of the character while drawing highlights.

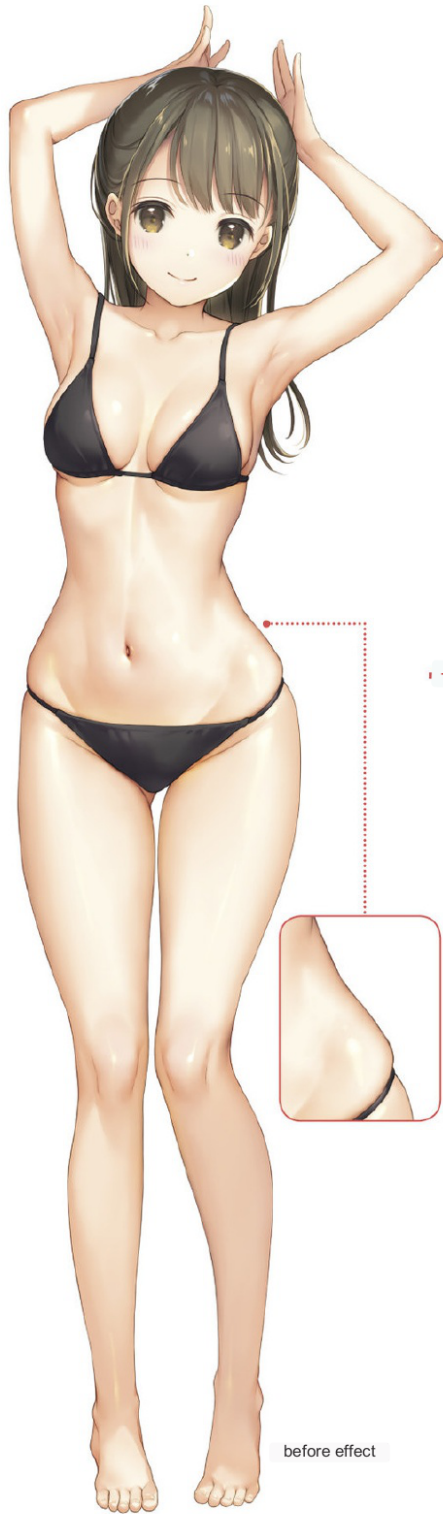
The layer style of the white fill layer is set to [Outer Glow], [Image mode: Overlay], and when the opacity is low, a dark yellow color is set (By the way, when using the [Dodge] layer for light expression There are also many, but I do not use them because it is difficult to whiten the line art).



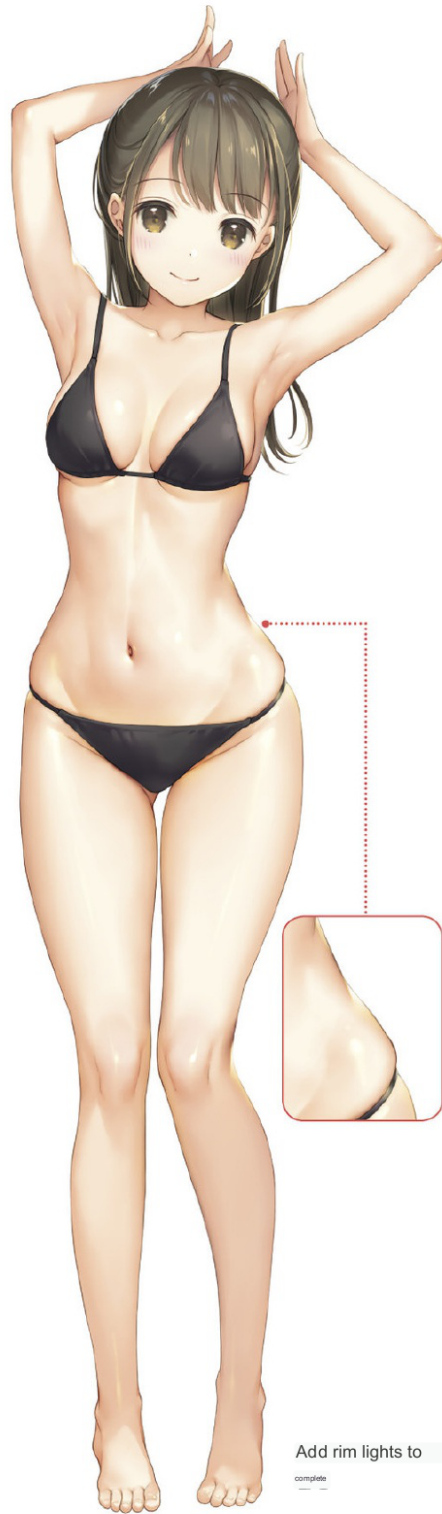
•Memo

Background effect and overall effect

In the case of an illustration with a background, a layer group called [Background Effect] is created as an effect applied only to the background, and the color is comprehensively corrected. Then, as an overall effect, I group it on top of all the layers, adjusting the character to match the background if the character is too emphasized, or conversely, adjusting the hue to emphasize the character over the background if the background is too emphasized.



before effect



Add rim lights to

complete

2

how to draw a character



10 How to color the face, hair

Starting by drawing the face first is the taste of drawing. After laying the base color, I color the face first, then Since the body is often completed, I will introduce the coloring method for the face and hair in this section.



how to color the face

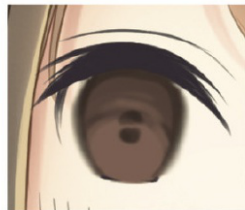
We will introduce how to color the eyes and mouth, as well as the expression of the cheeks, which influence the character's impression especially on the face.



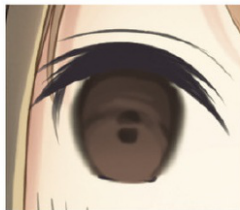
1 The line art for the face is not black, but a dark color of gray and purple to give it a softer feel.



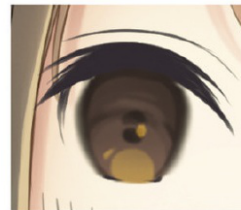
2 Add the base color of the eyes and blur the outline. After this, I erase the line drawing of the pupil Yoon.



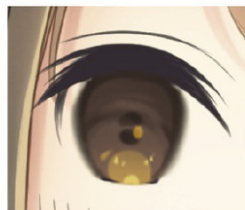
3 Draw outline lines and eye rulers in light black. The upper half of the pupil is colored while leaving a brush touch.



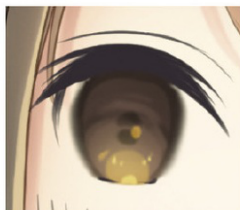
4 With the frozen black in the same way, I darken it by adding a gradient from top to bottom.



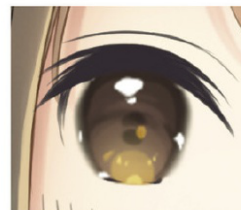
5 Light is drawn in a semicircle at the bottom, and the top of the semicircle is swallowed. erase it. The color of the light is brighter than the base color of the eyes (If the base color is reddish brown, the color of the light makes it yellow, etc.). Next to the semicircle is the shape of a drop of water. Add a light to add a round glow next to the eyes.



6 Next, add a radiance to the eyes with a bright color.



7 This is a layer whose mode has been changed to [Hard Light] or [Overlay]. Softly add a clear color (yellow) to the lower part of the pupil using a soft brush.



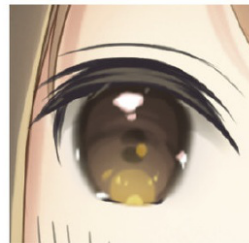
This adds distinct highlights. Make the upper part of the pupil larger and smaller around the outer corner of the pupil, left and right, and lower eyelashes. Since the facial expression changes depending on the size and position of the highlight, adjust it point-by-point in some cases while considering the balance.



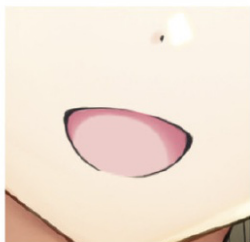
9 The black part, which I used to convert some colors by clipping the highlights, is finished. 다.



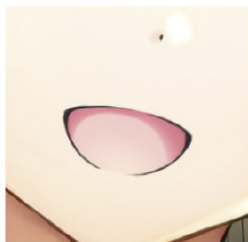
10 Draw the white part in gray. The outline blurs to the point where it is hard to see.



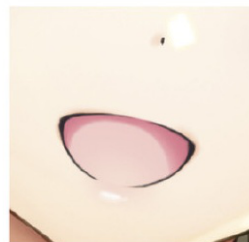
11 Draw the eyelashes on the inside of the line art with a lighter color than the line art. It is recommended to add warm colors or hair color.



12 Color the inside of the mouth. Shade clear is high and put small.



13 Since the range of base color is wide, change the expression by putting the skin color lightly in a gradation on the lower part of the inside of the mouth. all.



14 Draw the lips. Add skin color around the mouth to give it a sense of thickness, and color the lower lip a soft red color to add a highlight over it.



15 Adds a light red color to the cheeks. Skin color even near the eyelashes inflict it

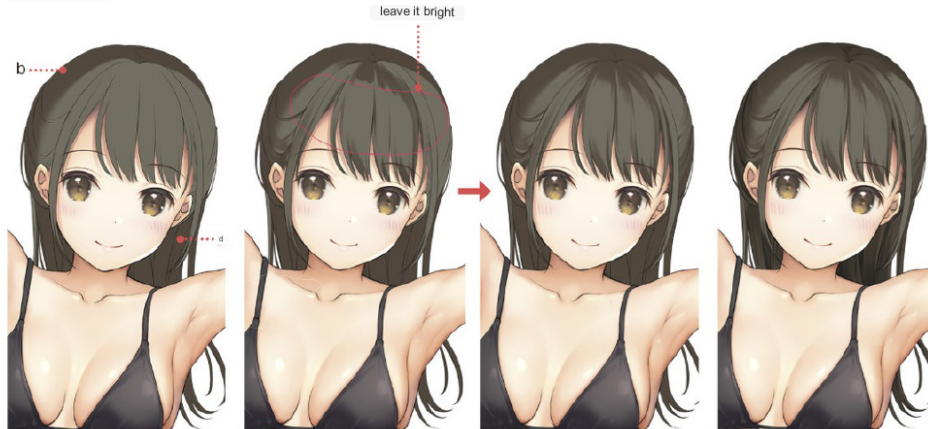


16 I also add color to the line art to complete it. I change the line art around the eyes, the inner corner of the eyes, the lower lashes, and the mouth of the double eyelids to reddish-brown to brighten them. The lines on the cheeks are colored pink to brighten the complexion of the cheeks.



how to color hair

I will briefly introduce the flow when coloring hair. The coloring process is summarized in Chapter 3 [09 Hair] (p. 66). there is



1 On the back of the head (inside), draw the hair roots of the 1st shade in the same or slightly lighter shade than the 2nd shade area. Recolor the hair roots with the 2nd shade (a darker shade) (a). Back of hair (outside)~ Nina. I draw a little rough at first, and then draw shadows in the center of the range of 3 1 following that part. I consciously add, delete, or blur the light source near the border of the side hair to adjust it. Light the light and, without being aware of the shadow of the head, brighten the inner part of the front center, and put the upper and lower parts or the top of the head clearly (b). it darkens



4 Add a slightly lighter color to the central part of the bangs (the part left bright in step 2) (this process may be omitted if it is cumbersome to draw)

5 Draw in highlight 1 small and clear (being conscious of the oval shape of the crown). At this time, draw it in the form of a slightly drooping ring. In the same way, add highlight 2 to the top of the head or the hairline (it's good to be able to distinguish them by changing the color).

6 Adjust the color by adding skin color to the part that overlaps the skin, brightening the front of the hair, or brightening the center of the bangs, and you're done.



Chapter 3

skin color points

Introducing how mignon sees the human body and how to deform it.

A part of the body that becomes a landmark

How to identify areas prone to shading

You can learn how to color them.

In addition, the basics of lighting

how to choose the right color

We talk about the points of coloring the skin and other areas.

In addition, the guidelines in this chapter

Give priority to [forms that appear only on the skin] and explain,

It is somewhat different from the actual form of bone, muscle, and

fat. If you want to know more about the real human body in more detail and

correctly, please refer to the art anatomy book.

01

basics of lighting の基本

Explains how lighting is taken into account when shading a character. To express shadow and light, shading (shade), dark sound I use a combination of zero (shadow), rim light, and ambient light. In what order will we review them here, and how I'm sorting out what to do.



Put rough shading (shade) on the character's appearance.

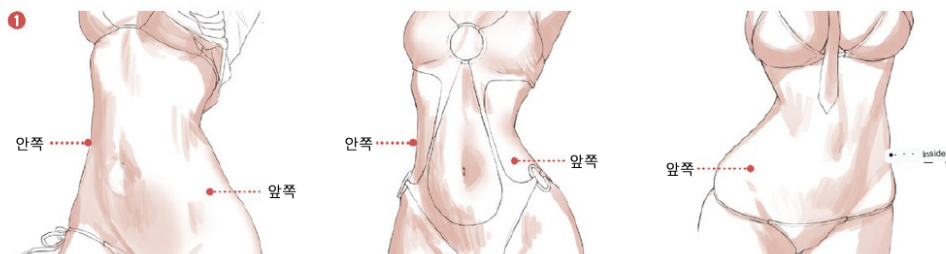
The first time I pay attention to the light source is when drawing the roughs. At this time, you may be thinking about [where to set the light source] I do not know.

In the case of an illustration that you want to express attractively by including the background, set the light source according to the stage, but character

In the case of illustrations where is the main focus, it is often the case to draw a good-looking shadow that suits the character's pose, and determine the position

source of the light source by back-calculating from there. In accordance with the direction of the most prominent part of the body (for example, the torso), shade darker toward the inside and brighter toward the front. Then, since the main light source is naturally determined whether it is on the right or left,

to add detailed rough shading.

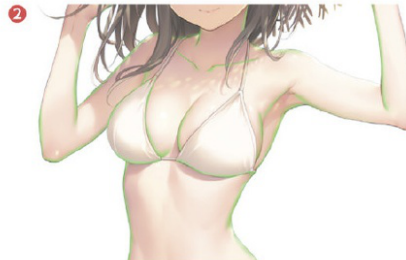


Draw a (shade) that will always be dark Yin Yin

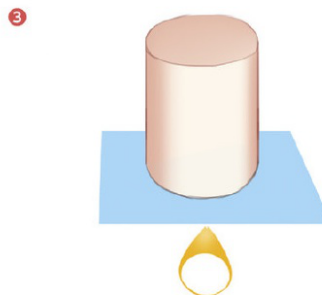
When coloring, I start by coloring only the areas that are sure to be dark. Areas that are sure to become dark refer to the edges or indentations of each part. When coloring this area, it is not just the light source that you learned in STEP 1, but [the part that always becomes dark when light from the camera near the front], and you can finish it without worrying simply by coloring 2.

Point Shading that expresses the basic shape of an

object (shade) Regardless of the light source, it is impossible to clearly express the curvature of each part without drawing the basic shadow caused by the light shining from the camera direction. The shading for this is the [base shading that expresses the shape of the object (shade)]. Also, if you draw these shadings first, trial and error will be unavoidable when coloring the wide shadings in STEP 3. This is also explained in [Parts that must be shaded] (p. 14), which I drew on the [1st Contrast (Edge)] layer in Chapter 1.



Shaded areas are highlighted in green



3 Pay attention to the light source and draw a wide shade (shade)

After coloring the [Shadow of areas that must be dark], Based on the main light source set when drawing, I use a touch of rough shading to color the shading broadly. In this case too, the shading is colored with the same color as the primary contrast. This is the part where the most trial and error is made, and I paint, erase, and refine several times.

Point The shadow cast on an object by the main light source (shade).

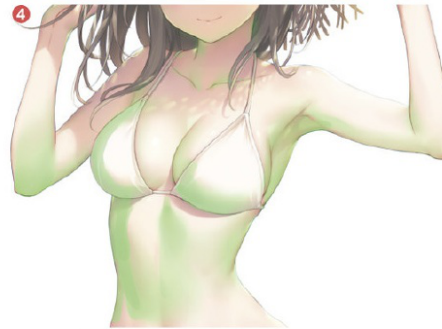
When the light from the main light source hits an object, various types of shadows appear due to the angle of the light source and the curvature of the object's surface. This shadow is the shadow cast on the object by the main light source. This is the main shade that expresses the three-dimensional effect of an object. This is the wide shadow colored in . As explained in STEP 1, in character coloring, at first, I don't pay much attention to the light source, so I lighten the front part of the body and darken it towards the back, then add shading. Also, if the body is facing left according to the direction of the body (from the observer's point of view), the left side is shaded. The light source is determined by the shaded position, and when shaded on the left & bottom, the upper right corner becomes the main light source. With shading, which is often drawn wide and large, I look at not only the shading of each part, but also the whole human body, and be conscious of boldly coloring. It matches the [Outer 1st shading] (p. 14) that I drew on the [1st shading (overall)] layer in Chapter 1.

+ Draw a dark shadow (shadow)

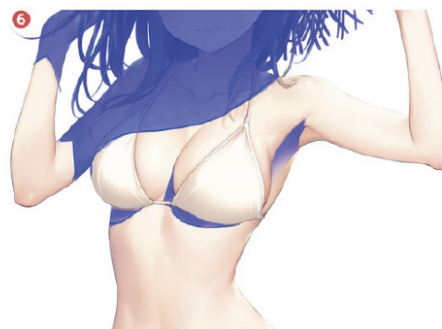
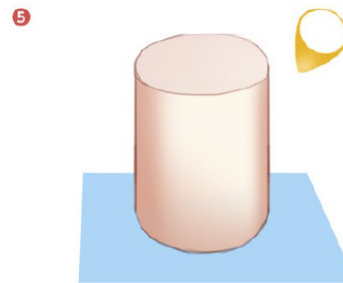
When an object blocks the light from a light source, it casts a shadow on the object in front of it. For example, shadows on the face when wearing a hat, shadows on the body when arms are raised, etc. As in STEP 3, draw shadows according to the light source determined in the rough.

Point Pimple (shadow) from object to object

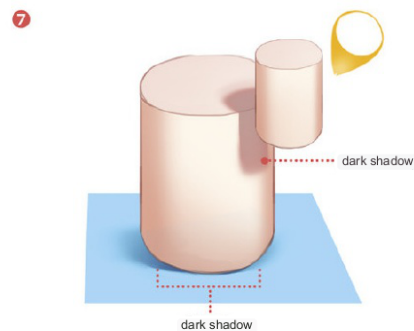
The shadow cast from object to object is [Dark Shadow (Shadow)]. The direction of the dark shadows is determined by the orientation of the main light source. It is one of the factors that control the intensity of the picture, so put it in a clear and dark color. It is also characterized by the blurring of the outline as you move away from the object.



Shaded areas are highlighted in green



Emphasizes shaded areas in blue



3

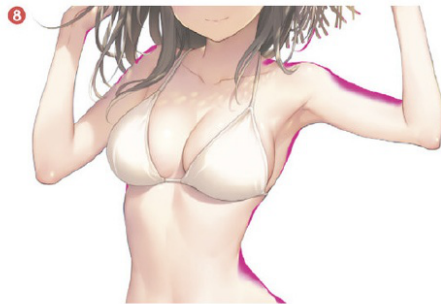
skin color points



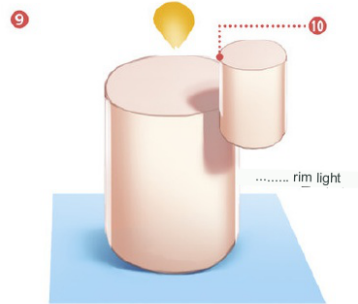
draw rim light

A rim light is a light that appears on the outline of a subject. When the light hits the subject from the back, the light turns around and enters the front, so the outline part looks shiny. In character coloring, highlight the edges of the outline to express the rim light. do. A rim light can prevent a character from standing out from the background or emphasize a specific area. Also, when each part looks like it is connected in a similar color, you can make it easier to see that it is a different part by adding light to the border.

⑩. If you add a rim light, the quality of the picture goes up, so even if it doesn't fit, put it in as a test. Adjust the balance so you don't put it in.

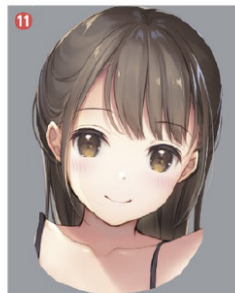


Emphasizes where the rim light is inserted in red



Match the harmony of the light source between the background and the character

If the direction of the light source on the character and the background is the same, put the rim lights in the same direction. However, there are some backgrounds that cannot be aligned with the direction of the light source. In that case, draw the rim light according to the direction of the light source in the background. This reduces the sense of incongruity caused by the difference between the background and the character's light source. This is useful if you set the character's light source to the right and color it, for example, but you cannot move the light source, such as an indoor setting with a window to the left or a light to the left.



The character's light source is on the left



Since the light source for the background is on the right, I also put the rim light on the right.



Detailed parts such as hair shine more strongly

Point The thickness of the rim light is different.

If you put the rim light with the same thickness

2. Being conscious of the plane, for example, if the light source of the rim light is set to the upper right, put light on the [right] and [upper] sides of the human body. On the side where there is, apply the highlights more widely.



If you put the rim lights in the same thickness



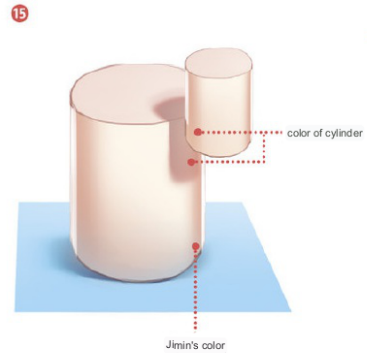
If you are conscious of the three-dimensional effect

6 paint the environment

In illustration, ambient lighting is often simplified and only burnt light sources are set, but in reality, the light that reaches various objects such as walls and ground affects the objects. Apart from the light that directly illuminates an object, if you are conscious of [ambient light, which is light that reaches other objects after being reflected], the expression of color and shade will be enriched. For example, skin to skin overlap part becomes brighter. It also brightens the bottom part that reflects off the ground. If you can handle the ambient light well, the realism of the picture will increase.



Emphasizes ambient light in yellow

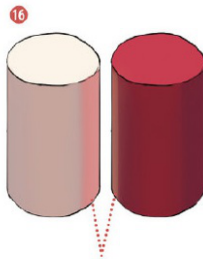


3

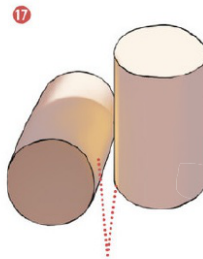
skin color points

Point Two types of effects on objects in contact

When there are objects that touch each other (close distance), basically [each color is reflected] [nearby becomes bright] will have an impact. Let's take 3 examples 04.



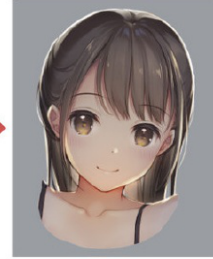
Colors that touch each other are reflected all



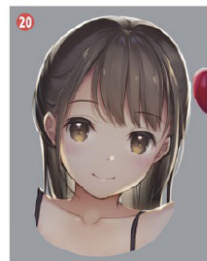
When the skin overlaps, the color that touches it is reflected, and a clear and bright expression is reflected.



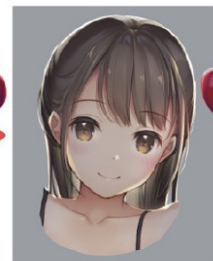
Add skin color (orange) to the head, reflecting light from skin to skin

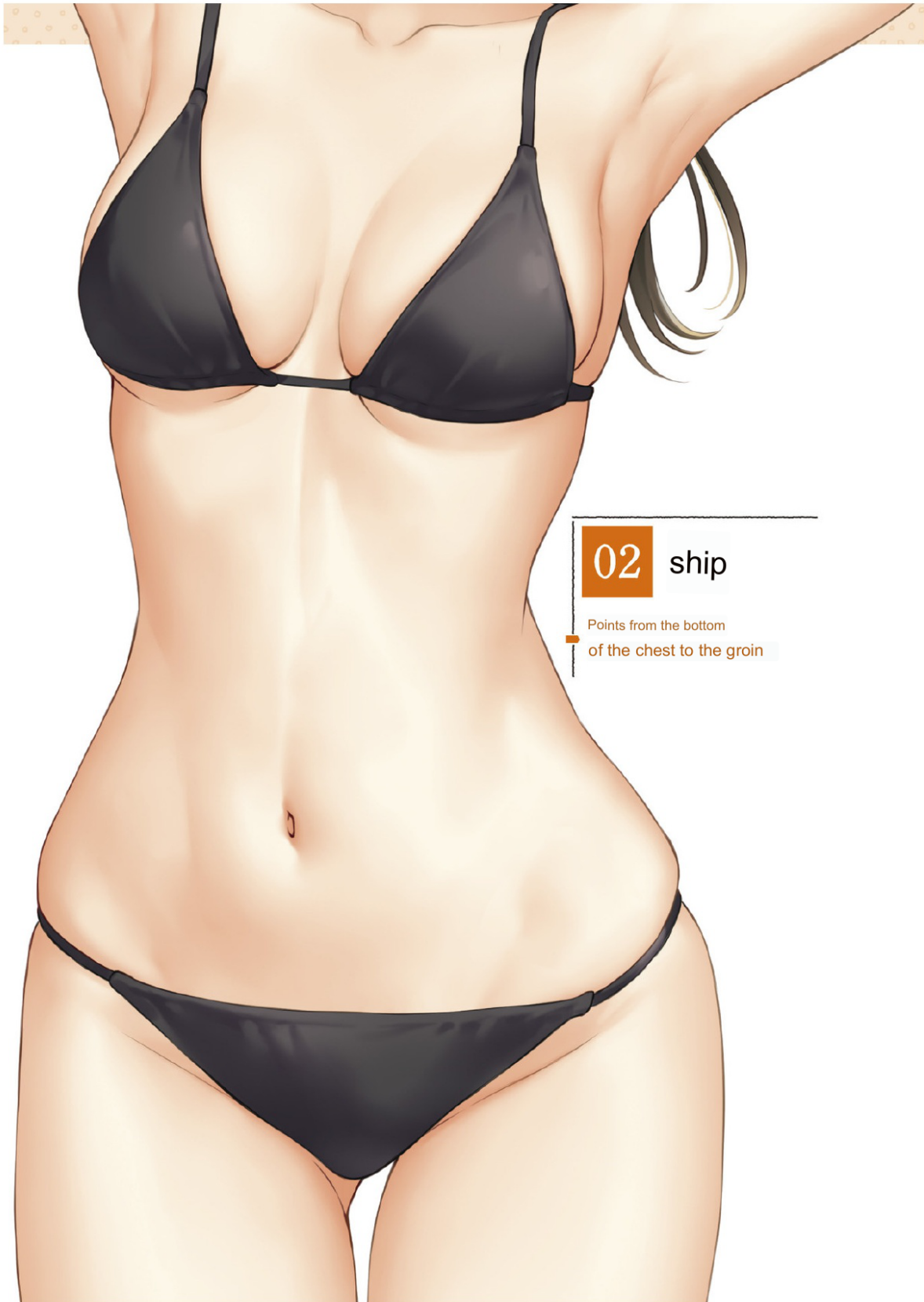


Assuming the ground as grass, the light reflected from the ground is the same color as the grass (No yellow) added



Add the light reflected on the part closest to the apple as the color of the apple (red) 21



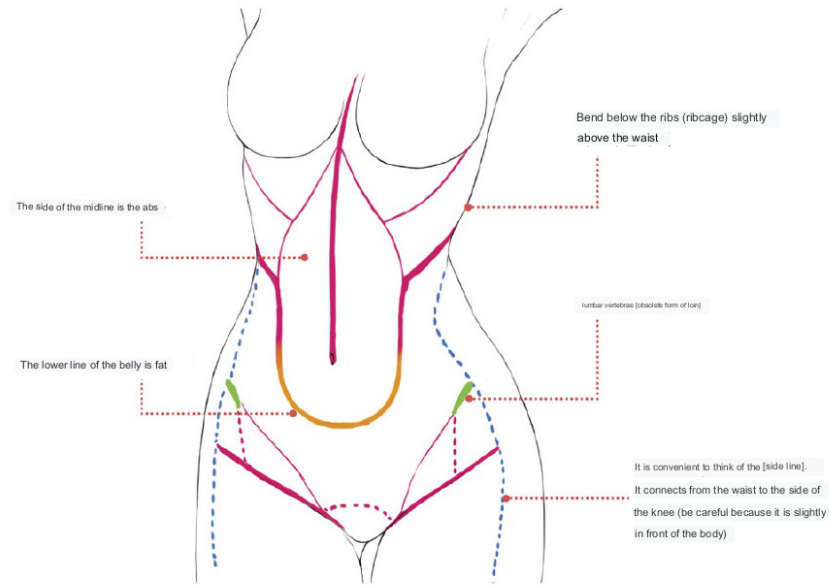


02 ship

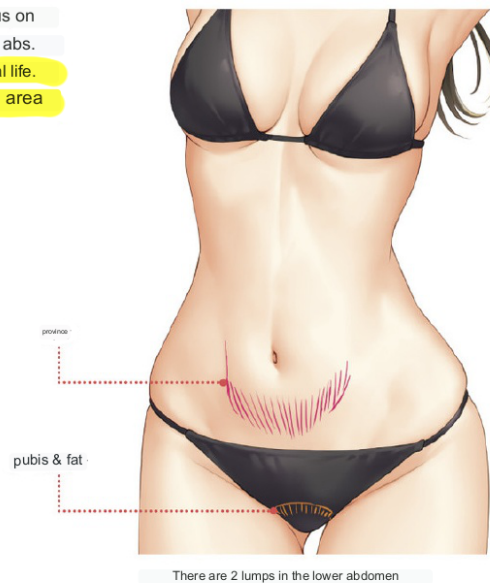
Points from the bottom
of the chest to the groin

When coloring the torso, the stomach is more difficult than the chest and buttocks. I think this is because the visible landmark is only about the belly button, and the flat surface with less curvature looks sharp. However, if you observe the human body closely, you will find that there are areas that can be used as landmarks, such as the backbone, the hollow under the ribs, and the fat in the lower abdomen. Also, above the Y-shaped line of the groin, a second Y-shaped line is faintly visible near the lumbar spine. In addition, if you understand the line on the side of the human body from the backbone to the thigh, the perspective of looking at the human body will change significantly.

Landmarks and Gamidlines

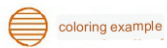


It depends on the body type, but in my case, I focus on depicting the belly fat rather than emphasizing the abs. Also, since I like to draw boats, I drew the torso in real life. I'm drawing a little longer deformer to widen the area (I also draw the hips bigger).



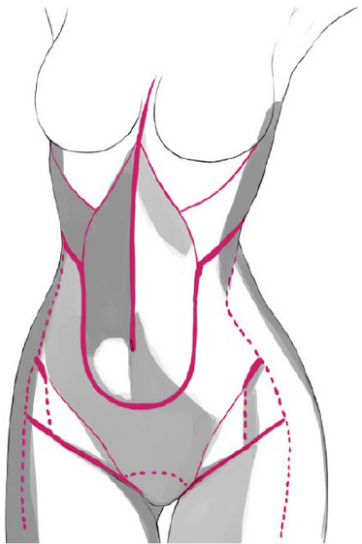
3

skin color points



As an example of drawing a shape by grasping the curves of landmarks and guidelines, we will introduce coloring in the front and oblique directions.

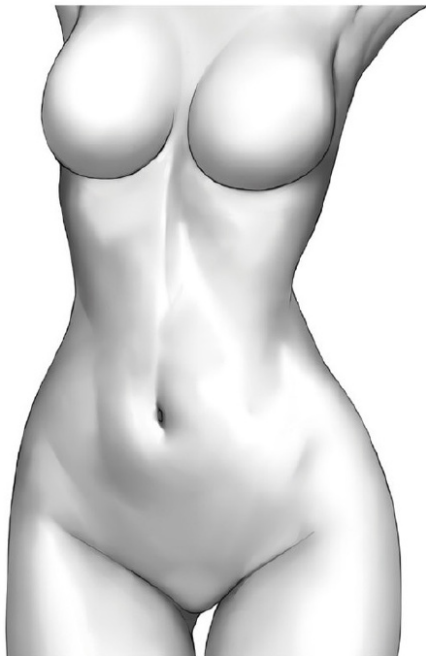
• face



1 Image the shaded area based on the guideline



2 rough



3 Color while blurring



4 complete



- oblique direction



1 Image the part where pubic hair is formed based on the guideline



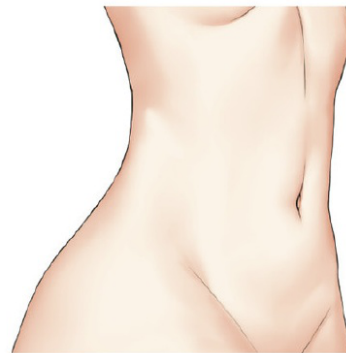
2 rough

3

skin color points



3 Coloring while blurring

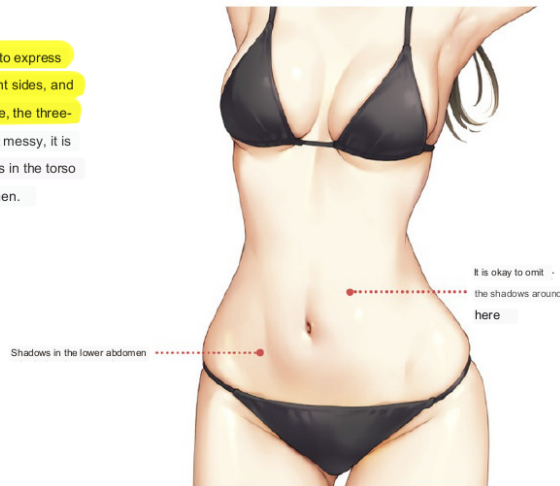


4 complete



Point There is a shadow in the lower abdomen

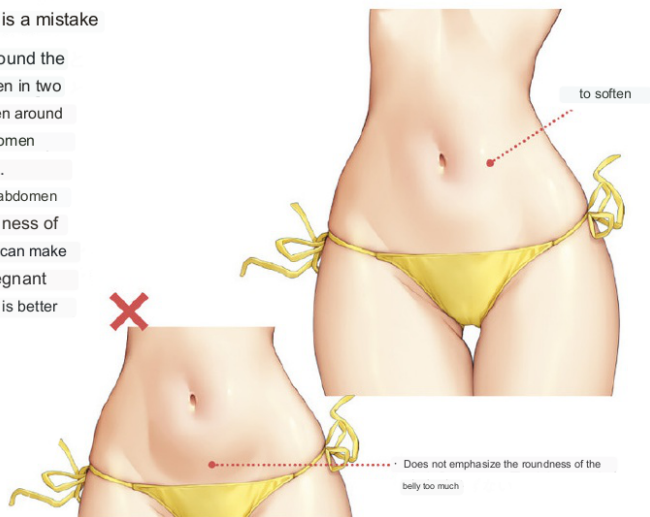
Applying bold shading to the lower abdomen makes it easier to express a sense of depth. Also, if you divide the body into left and right sides, and put bold shadows on one of them according to the light source, the three-dimensional effect will be revived. If the drawing is somewhat messy, it is good to put only a light touch near the concave part of the ribs in the torso and shade from the navel area to the pelvis and lower abdomen.



Point The roundness of the navel is a mistake

to overemphasize the roundness around the navel when coloring the lower abdomen in two stages: [the roundish part of the abdomen around the navel] and [the lower part of the abdomen that connects to the crotch]. also do.

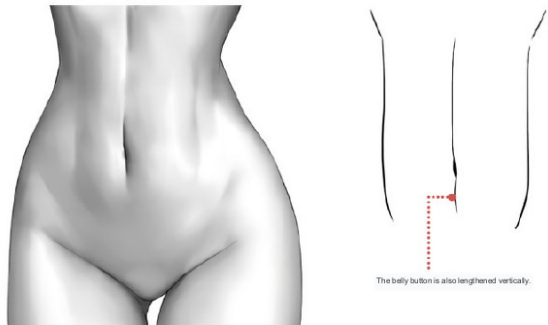
Emphasizing the line of the pelvis, ribs, or abdomen is not a big problem, but if the roundness of the stomach is emphasized too much, it can make the woman look fat or look like a pregnant woman. Be careful not to. In this case, it is better to blur it so that it is not noticeable.



Point How to draw with emphasis on abs

If you want to emphasize the abdominal muscles, reduce the area of the rounded part at the bottom of the stomach. This change in appearance occurs

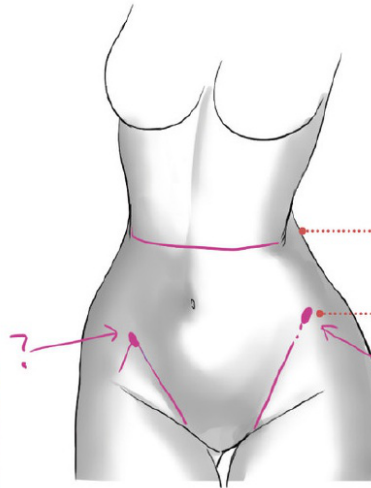
because fat mass is reduced at the expense of muscle gain. Also, since the area around the navel is divided vertically, emphasize the vertical lines of the stomach.





wrong example

I will introduce the mistakes I saw a lot while giving coloring feedback as examples.

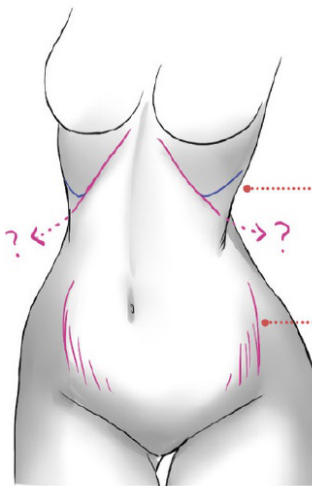


Cut the shadow of the narrow part of the waist abandoned

The location of the lumbar vertebrae is left and right, disordered and meaningless

3

skin color points



A rather large ribcage for women. The ribcage line is too low. It is natural to cut it near the part marked by the blue line (because men have a large ribcage at the back, this is an incorrect example for men. Women are much smaller than men).

Because the expression of the lumbar vertebrae is ambiguous, it looks like the belly is bulging even the pelvis that is not fat.

• Memo •

How to choose a ship's reference

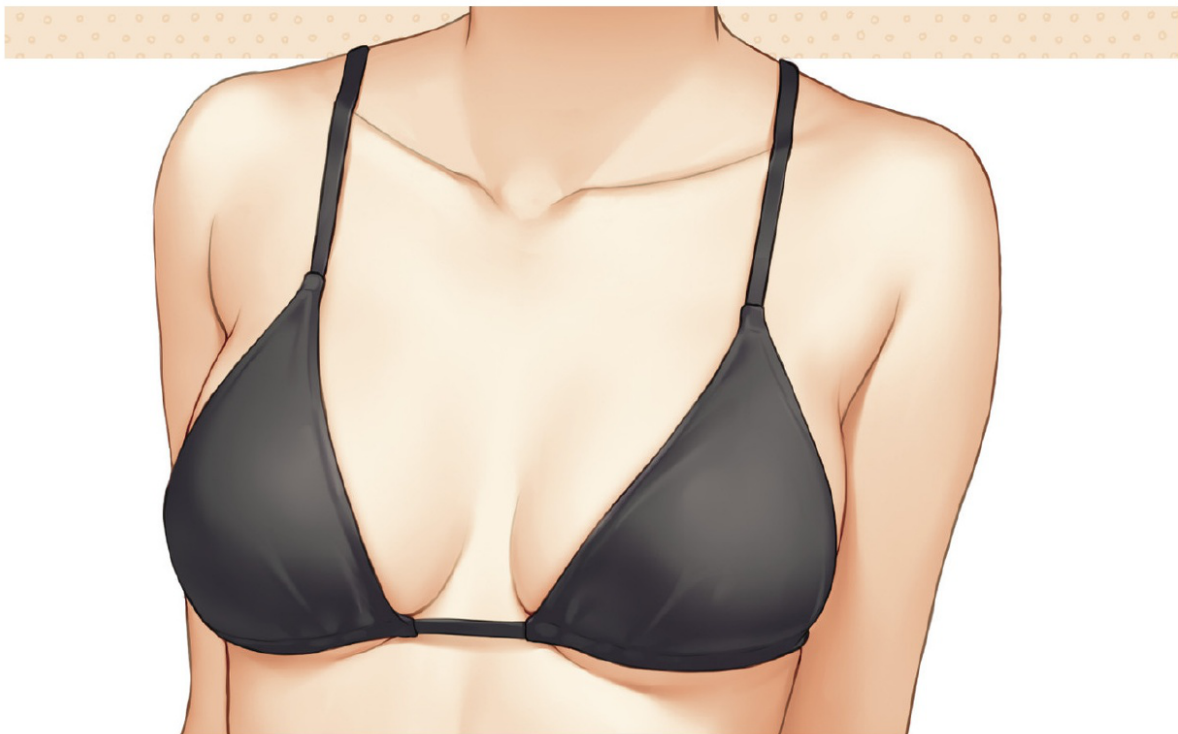
Japanese boats are mostly flat. I'm not used to the boat seats

In the case of silver, it may be easier to distinguish the curves if you color by referring to the belly of a Westerner (recently, there are many people who do fitness, and among Japanese models, there are many people who have strong abs, so it is good to refer to that side.

I think so).

In my case, I don't emphasize my abs very much, so I have pretty legs.

By referring to Del's ships, I collected data on a ship that was slim and had the right amount of specifications, and a ship that felt the curve of the lower abdomen. It is better to constantly search for materials that are suitable for you and that are easy to understand.



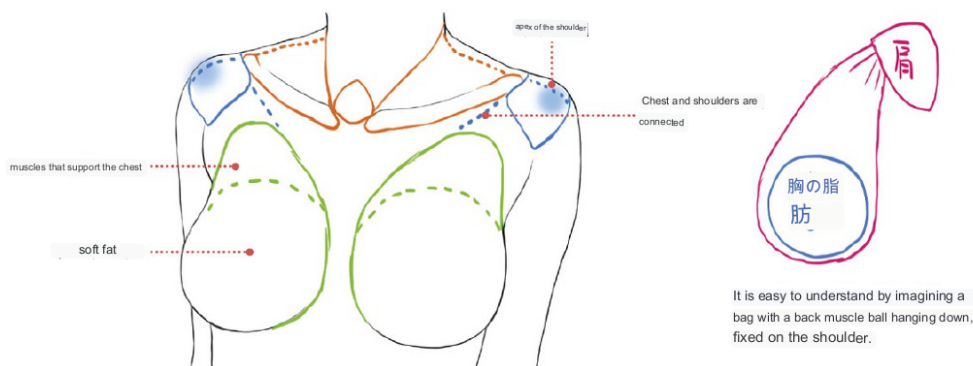
03 shoulders and chest

Points from the shoulder to the collarbone and upper chest

Because women have less muscle, their shoulders are square rather than round. Here, the vertices of the angles are used as landmarks. Be aware that the chest is not in the shape of a round object on a flat plate, but is connected to the shoulder and sags down. give. The shape of the clavicle ~ neck is originally quite complicated by the movement of the shoulder, but it is difficult to simplify & I will explain luxuriously.

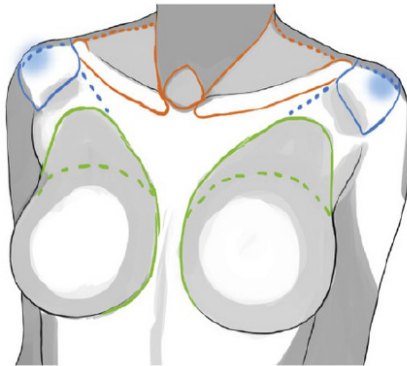


Landmarks and Guidelines





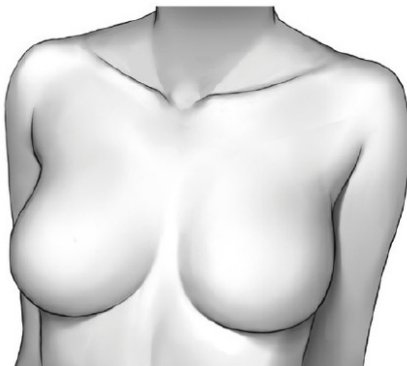
Introducing an example of drawing a shape by identifying curves in landmarks and guidelines.



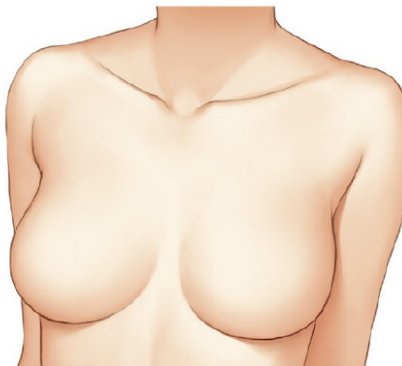
1 Image the shading in the guideline



2 rough



3 Color while blurring



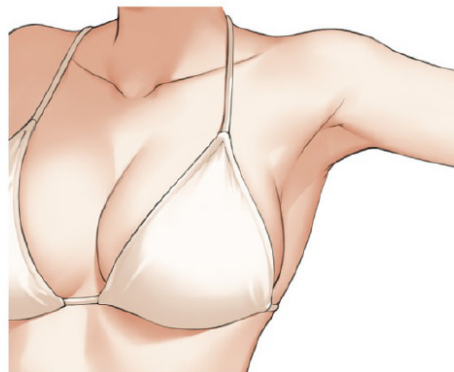
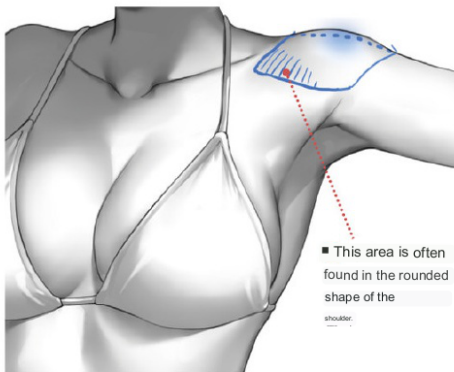
4 complete

3

skin color points

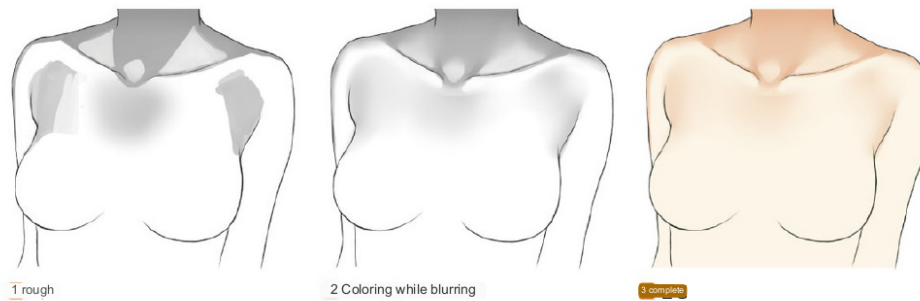
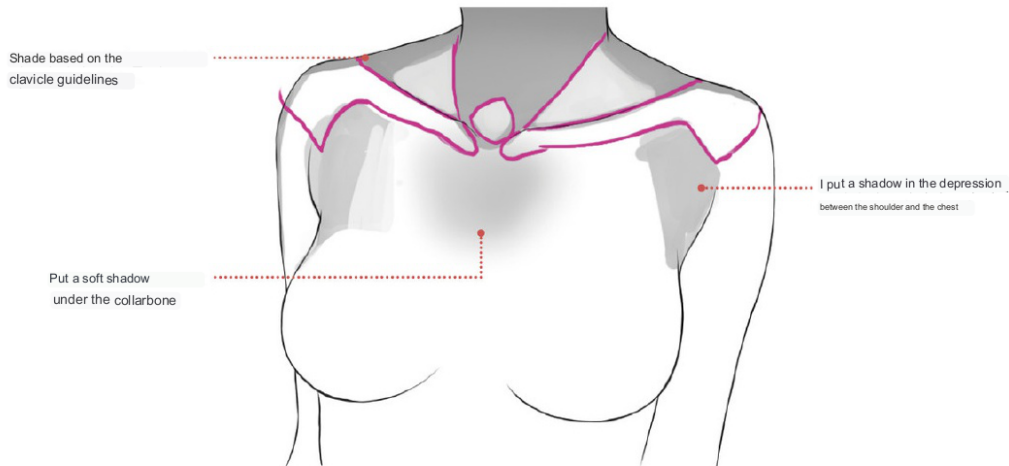
Point Draw Yin Yin on the part where the shoulder and arm connect.

As in the example below, there are many cases where shadows are created depending on the degree of roundness in the part where the shoulder and arm are attached. shoulder mouth
This is the part worth pointing out to get a feel for it.



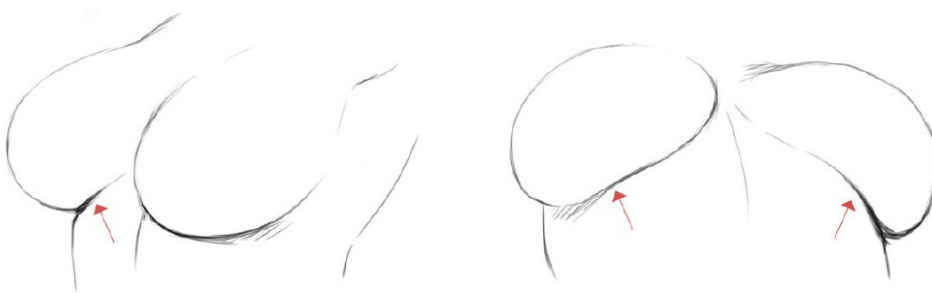
Point How to simplify coloring from the shoulders to the top of the chest

The part from the shoulder to the collarbone to the upper part of the chest is particularly complex, so I think there are many cases where I worry about how to color it. In that case, it is better to set one coloring pattern and increase the coloring pattern while supplementing with various materials. In this book, we will introduce step by step how to add shading that is easy to pattern.



Point Let's express the softness of the chest with a sense of weight

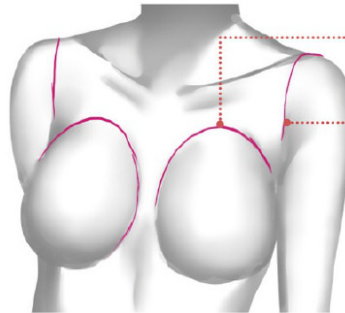
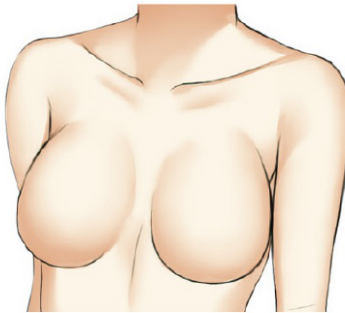
Because the breasts sway gently, they deform according to the torso when viewed from the side or from below. A mistake that people who are not used to drawing breasts often make is [the breasts separate from the body and become hard]. As explained before, if you keep in mind [Be aware that the chest is on top of the body] in addition to [Be aware of the connection of the chest to the shoulders], you will be able to draw a soft chest.





wrong example

I will introduce the mistakes I saw a lot while giving coloring feedback as examples.

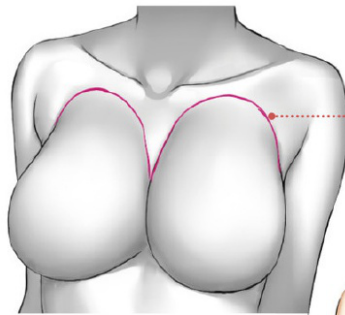
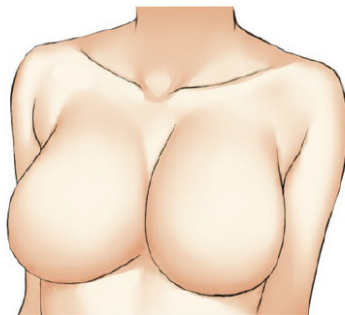


The chest appears to hang from the torso

The shoulder and the breast that should be connected are separated (however, fat may be in this form when the chest is facing upward)

3

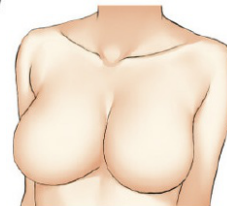
skin color points



The chest is separated from the collarbone.

When drawing big breasts, overemphasizing the round shape of the chest can make it look separate from the shoulders.

As in the example below, if you do it as if the fat has drooped down from your shoulders, you will have natural big breasts.



Column

Memorizing shapes and deforming

One of the simplest ways to draw well is to [observe and remember the shape]. I am saying this, but I am not suggesting that you master the human skeleton and muscle structure completely. Of course, this is also important, but starting from the skeletal or muscular structure, it is difficult to derive the shape of each part of the body. Because the human body is complicated to sing. In the end, I have no choice but to constantly draw by observing and memorizing the data to see what shape each part will take for each specific pose or lighting.

When observing material, it is important to try to understand the subject.

What shape is the human body in the pose you want to draw, and how to set the lighting. You have to keep observing and remembering this for yourself.

When I draw a rough character illustration, when I draw lines, when I paint shading, I always refer to materials such as photos in all of these steps. This is because I realize that no matter how familiar I am in drawing poses, my skills deteriorate the more I draw by relying only on my senses without looking at the picture. Also, as you observe, memorize, and draw, you will realize that the elements that stand out in the material increase one by one.

The materials are ranked in order of reference in the order of live action > photo > 3D > illustration, but since real objects are difficult, I use photos or 3D whenever possible. Since 3D drawing dolls require two constraints [Deformation], it is recommended to use them as shown in the photo as much as possible. For example, to draw one pose, observe 5 to 10 pictures of similar poses at the most (if you draw additional clothes or accessories here, the necessary data will increase...).

Even if you draw after looking at a photograph like this, it does not necessarily mean that you will draw according to the data (it does not mean that you reproduce the shape of the photograph as it is). From here, you will do your own deports. Not only understanding the human body, but what point to focus on and how to deform it into a 2D illustration are bound to change depending on the artist. I think how to do Deforme becomes [personality].



04

armpit

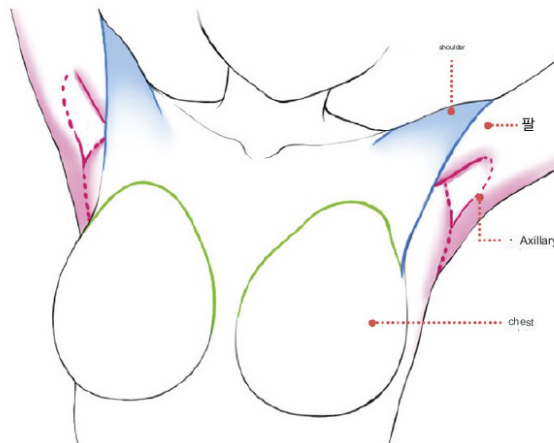
Points in the depressions between the shoulders and chest and arms

The armpit is a difficult part because the shape of the armpit changes complexly depending on the direction or angle of the arm. various poses
It is the best way to observe the axilla of the angle and angle, and here we introduce landmarks related to it.



Landmarks and Guidelines

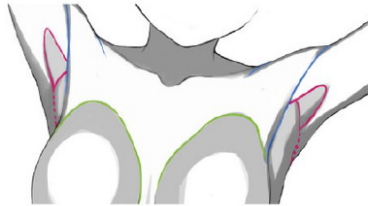
[The line where the chest starts to emerge from the boundary line between the shoulder and arm (blue line)] and
[The hollow halfway down the ellipse below the blue line (red line)] are landmarks.



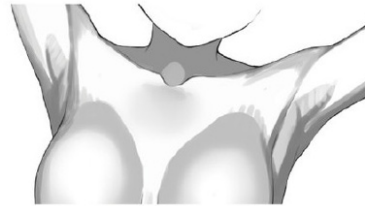


coloring example

As an example of drawing a shape by grasping the curves in landmarks and guidelines, we will introduce the coloring method when the arm is raised at an angle.



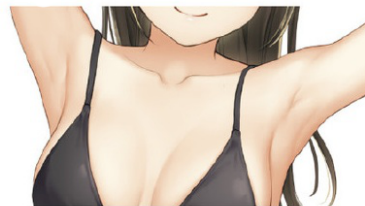
1 Image the sound name in the guideline



2 rough



3 Color while blurring



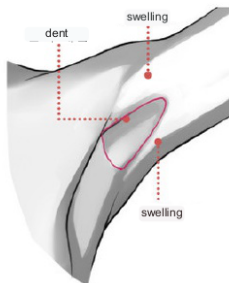
4 finished

3

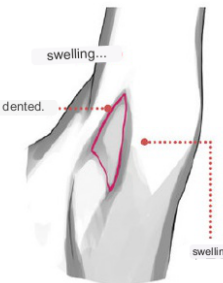
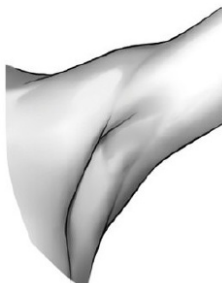
skin color points

Observe the combination of point curves

The armpit is located behind the starting point of the arm, so I think it is a shaded area, but in reality it looks surprisingly bright. part. The armpits are not entirely hollow, and there are some slightly protruding parts. Due to the reflected light of these various curves, There is a part that looks bright.



When the arm is raised at an angle



If the arm is raised significantly



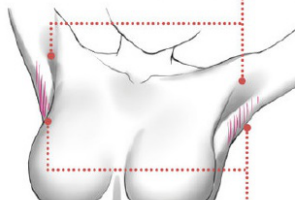
wrong example

I will introduce the mistakes I saw a lot while giving coloring feedback as examples.

The location of the depression is different
(this place is bulging because it is a muscle)



this one is hollow



An example of correctly coloring the armpits



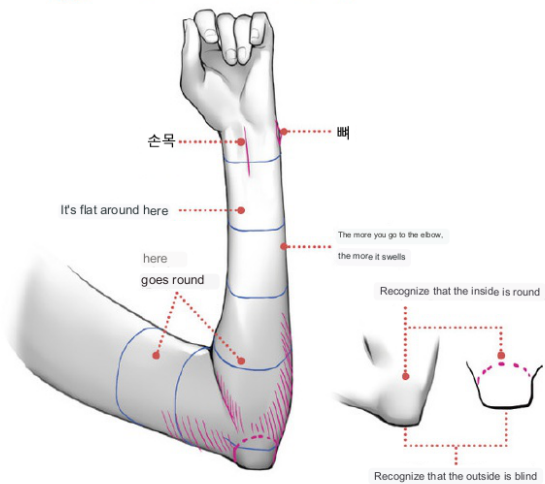
05 eight

Points of the forearm and elbow

It is easy to think of a woman's arm as a straight, cylindrical shape with few curves, but if you memorize how the shading is created while being aware of the bulge of the forearm, upper arm, and elbow shape, you will be able to paint in a variety of colors.



Landmarks and Guidelines



Combining the tone of the point light and backlight

When coloring the arms, a combination of direct light and backlight coloring.

If you color the spirit, you can more easily create a three-dimensional color.

It is. In the example illustration at the top of the page, the upper part is colored with a direct light and the lower part with a back light.



direct light

back light

Point Think of it as a cylinder with rounded angles.

Think of the arm as a cylinder with rounded angles, not a perfect cylinder.



rounded cylinder



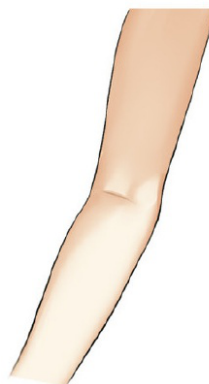
common cylinder



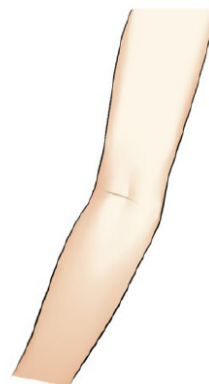
sore throat on the inside of the arm

The shade on the inside of the arm is also a combination of the shade of the direct light and the backlight.

, if one of the upper and lower areas is shaded, the three-dimensional effect will be revived and the distinction between the parts will be clear.



Top is backlit, bottom is bright



Top is vas deferens, bottom is backlight

3

skin color points

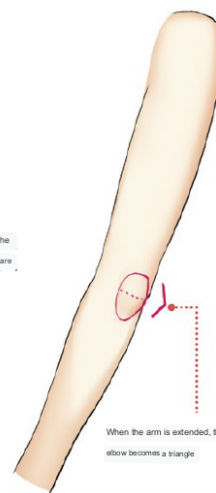


elbow point

The elbow is easy to understand if you think of it in the form of a . The hand is protruding, and the elbow bone is angled at the dotted line.



When you bend your arm, the circle of the elbow and this square do

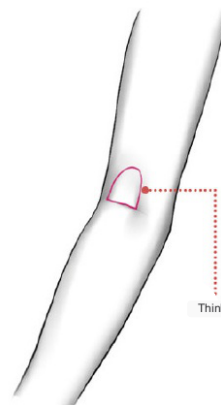
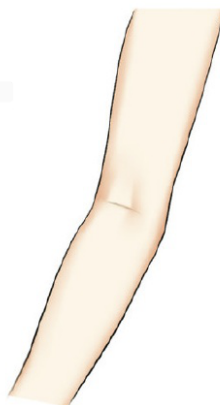


When the arm is extended, the outline of the elbow becomes a triangle

Point The opposite side of the

elbow is a half-moon-shaped oval mass

The other side of the elbow is colored, being aware that it is a half-moon-shaped oval mass.



Thinking of an elliptical mass and dissolving

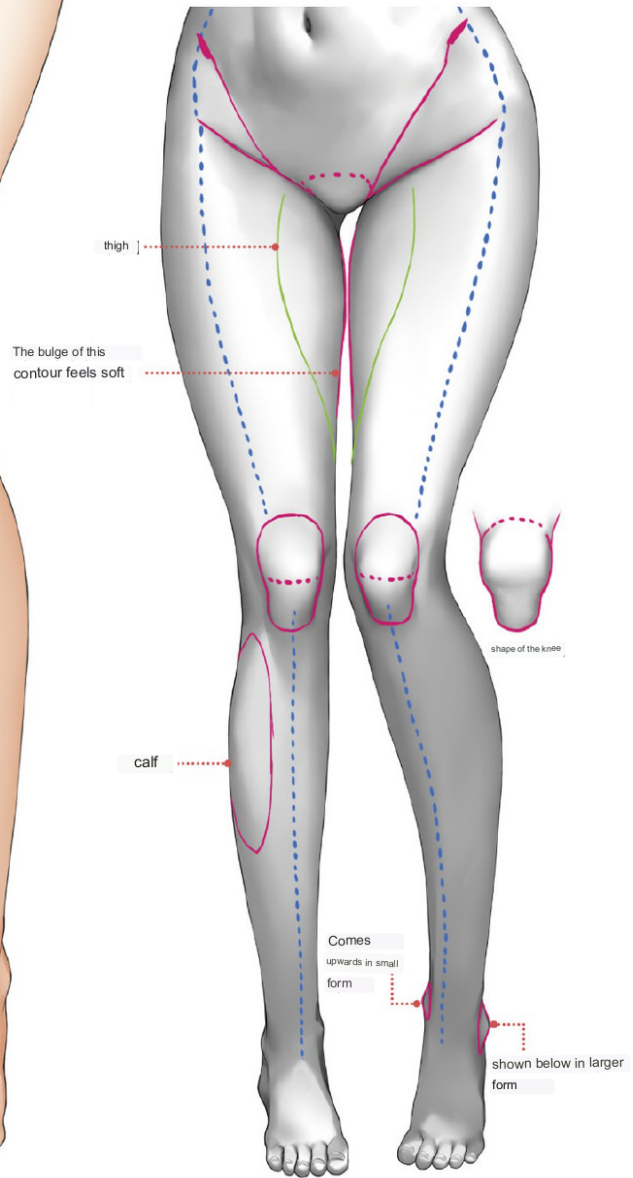


06 leg (front)

Guidelines for Thighs and Knees



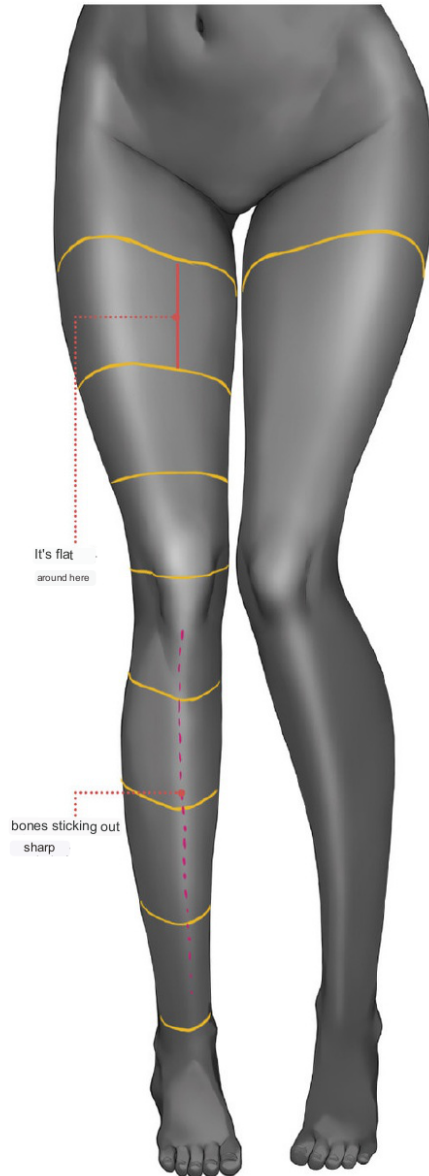
Landmarks and Guidelines



The legs are not circular, and the top of the knee (thigh) is rounded outside the center, and the center almost below the knee is pointed. In the cross section below, the highlight is emphasized by inserting the line of the section fragmentarily. If you look at the cross section of the thigh in this way, the inner part of the thigh is flat, and it is slightly rounded as it goes down to the knee. When looking at the cross-sectional shape of the leg, it is easy to refer to a picture of stockings with horizontal stripes, such as [border patterned stockings] great).



Cross-section



Point legs are not straight

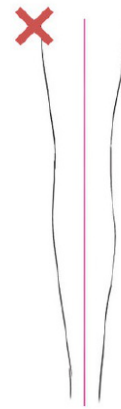
Legs do not extend straight, the knee is the starting point Enter by bending into is.



bridge seen from the front



bridge seen from the side



The bridge is not a daily terrain

3

skin color points



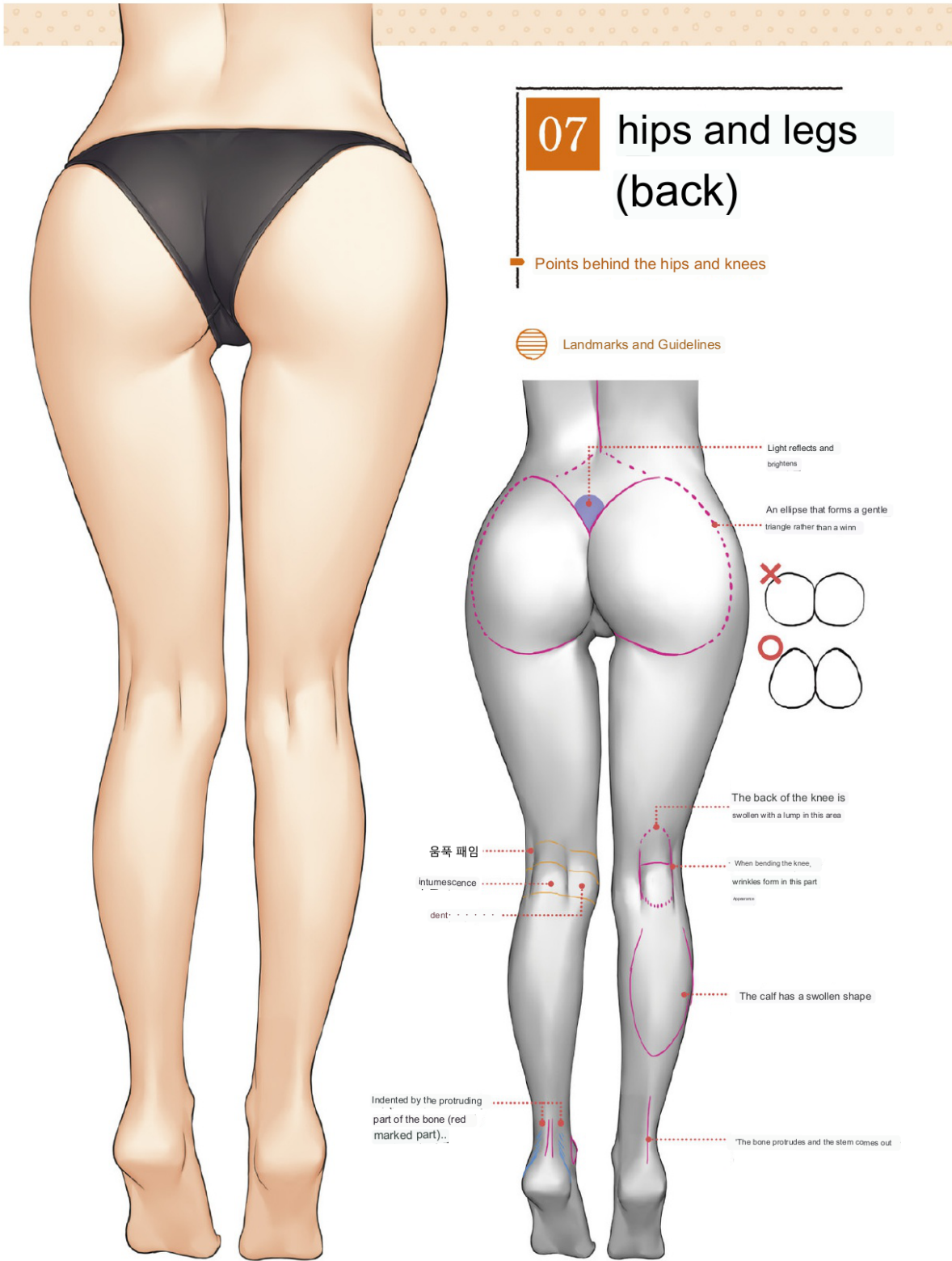
wrong example



Draw the bridge as a simple round column

Since we are thinking of the legs as cylinders, the knees should stand out, but there is no shadow below the knees.

I drew the instep flat. The instep should rise exactly like the blue line



Unlike the front of the thigh, the thigh viewed from the back is not puffy, so it's okay to paint the puffy shape as if it were a cylinder. Below the knee, the swollen shape of the calf and the ankle bone below stand out.



coloring example

Introducing an example of drawing a shape by identifying curves in landmarks and guidelines.



1 rough



2 Coloring while blurring



3 complete

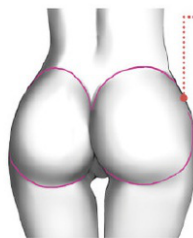
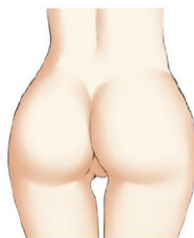
3

skin color points

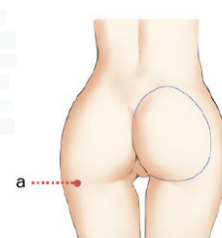


wrong example

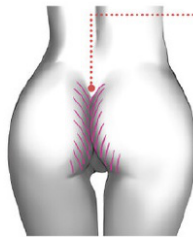
I will introduce the mistakes I saw a lot while giving coloring feedback as examples.



The round shape of the buttocks is emphasized too much, making it look unnatural. Also, the hip is smaller than the side of the body, and it is better to draw it closer to the egg shape at the top.

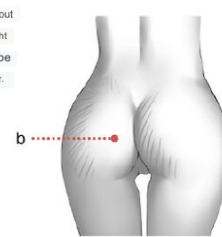


a

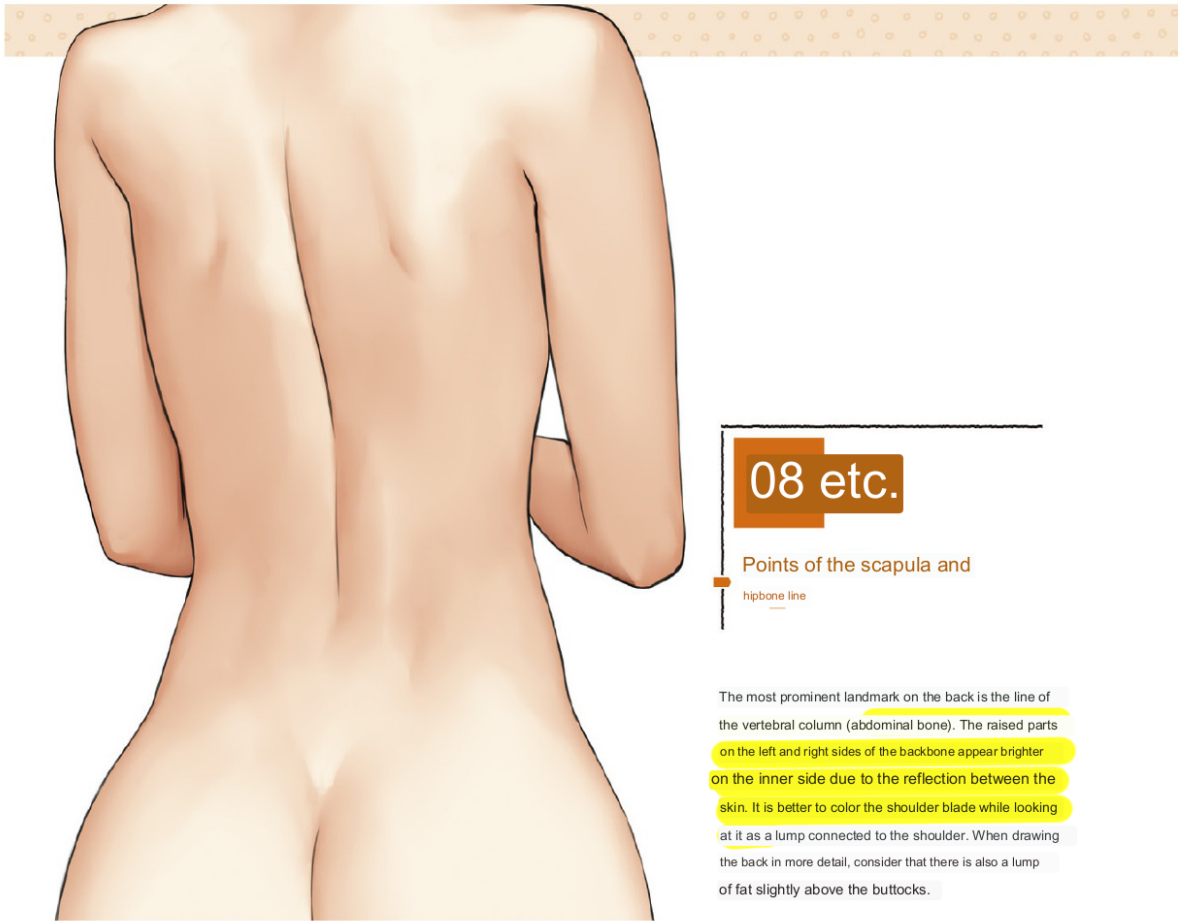


I simply painted the top of the buttocks dark without thinking about the light source. For example, if the light source is on the right, the roundedness can be emphasized because the b word does not have a pubic hair.

has not at



b



08 etc.

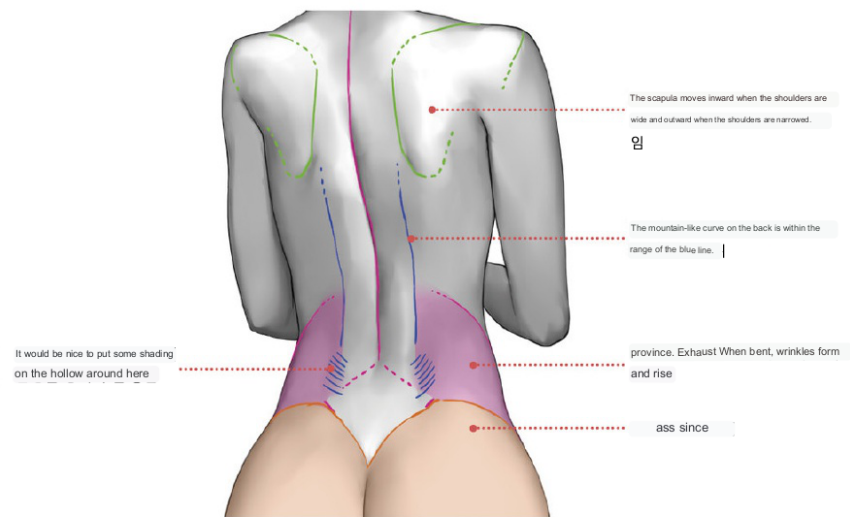
Points of the scapula and

hipbone line

The most prominent landmark on the back is the line of the vertebral column (abdominal bone). The raised parts on the left and right sides of the backbone appear brighter on the inner side due to the reflection between the skin. It is better to color the shoulder blade while looking at it as a lump connected to the shoulder. When drawing the back in more detail, consider that there is also a lump of fat slightly above the buttocks.



Landmarks and Guidelines





coloring example

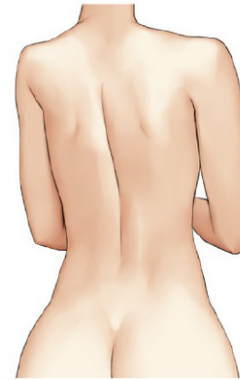
Introducing an example of drawing a shape by identifying curves in landmarks and guidelines.



1 Rough



2 Coloring while blurring



3 complete

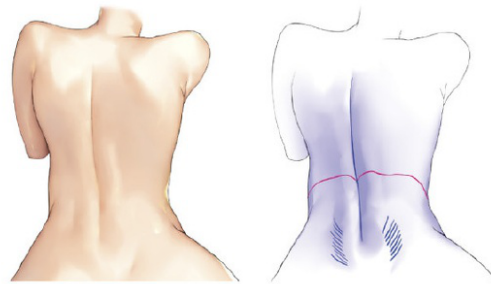
3

skin color points

Point

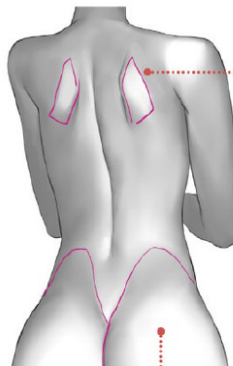
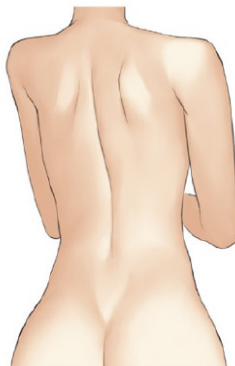
The part that goes inside and the part that protrudes from side to side

Since the shape of the scapula area changes greatly depending on the movement of the shoulder, there is no such method as [I can just memorize this shape]. The first thing to remember about such a varied back is the part that goes inward around the back and the part that protrudes from side to side. Even when you are grunting because you do not understand the shoulder blade, if you can paint to emphasize this part, you will be able to draw a picture with a three-dimensional effect.

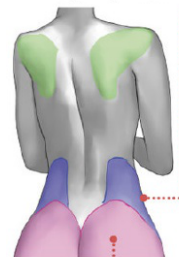


wrong example

I will introduce the mistakes I saw a lot while giving coloring feedback as examples.



Being so conscious of the scapula that it appears detached from the shoulder



fat outside the buttocks

hip

The buttocks come up to the top of the waist. I think it's because of the fat around the waist. The actual hips are a little lower, so they are on the right (see p. 62).



09

hair

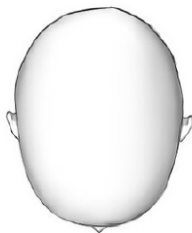
"Points of the head and hair"

In character coloring, hair is an important part of coloring along with skin. It's one of the courses. On the other hand, there are more diverse ways to express than skin. Exactly where to put light and shade in hair coloring. There is no right answer. Here, at the same time as commenting on the skin part, coloring. Before starting the expression, I will introduce the composition and points of hair that can be useful for coloring.

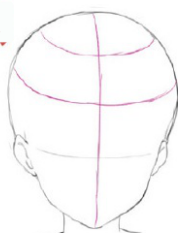


how to draw hair

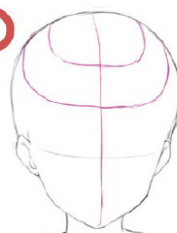
In order to draw three-dimensional hair, it is important to first properly grasp the shape of the underlying hair. The shape of the head is not a sphere, but a vertically long oval shape. Thinking about the guidelines here, let's draw the shape of the hair, the flow of the hair starting from the parting position, and the hair highlights (angel's ring shape).



head seen from above



Thinking of the head as a mere sphere

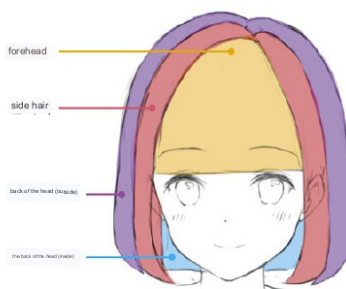


elliptical guide line



Divide hair into sections and remember

When drawing hair, roughly divide it into 4 sections: [front hair] [side hair] [back hair (outside)] [back hair (inside)]. Rather than dividing it into [front] and [back], conscious of [outside] and [inside], if you think of a bundle of hair wrapped in cloth from the side to the back, you can draw three-dimensional hair by matching. I divide the hair in detail by section, and draw the hair by arranging them appropriately while balancing the length, irregularity, and balance of the hair. It is also convenient to divide the shading into sections.

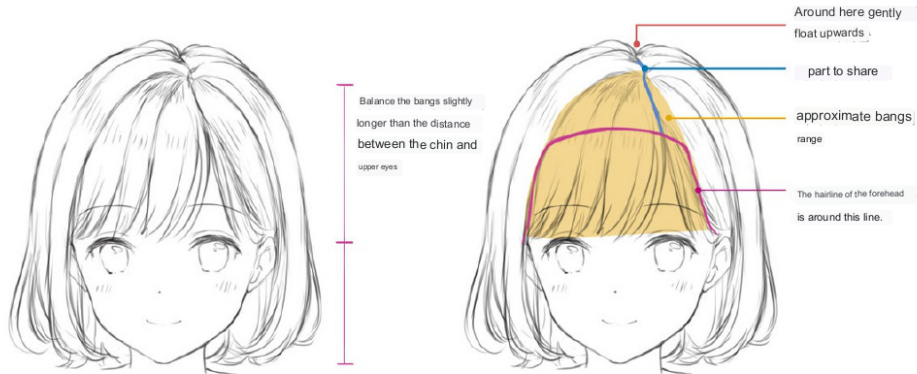


An image of wearing a fluttering cloth and wrapping it from the front to the side to the back



how to draw bangs

I draw the bangs as if they were starting from the landmark of the whorl rather than from the forehead. Recently, it seems that the hair style [the parting is naturally pushed forward with a feeling of being almost invisible, and the crown of the head is gently lifted and pointed as much as possible] seems to be a trend, so I will explain accordingly. Just like clothes, there are trends in hair styles, so I try to keep up with the trends by reading beauty-related books.



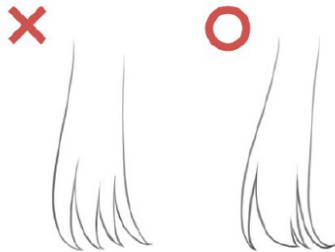
3

skin color points

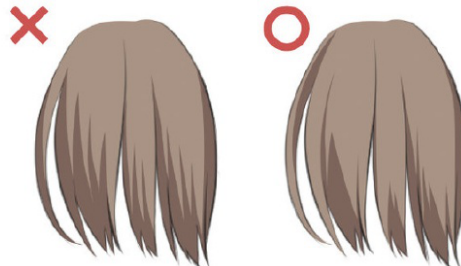


how to draw hair

The hair is drawn randomly, thinking of a ratio of 7:3 to 8:2. If you draw at the same ratio (1:1) as in the wrong example below, the hair may look thicker even if you draw it more precisely than in the correct example. An example of the answer is a mix of fine hair and less fine hair, making it look fuller. This example also helps with shading the hair.



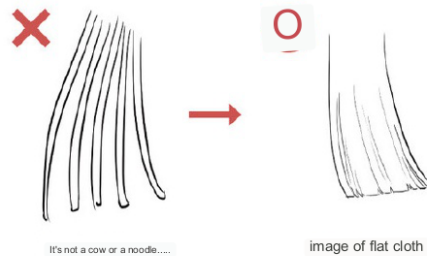
Draw hair randomly in a ratio of 7:3 to 8:2



Shades are also drawn randomly in the ratio of 7:3 to 8:2.

Point Image a flat cloth

For hair, it is more similar to real hair if you draw it with a feeling of finely splitting a flat and fluttering cloth rather than an image of soba or udon noodles. I think everything.



It's not a cow or a noodle....

image of flat cloth

10

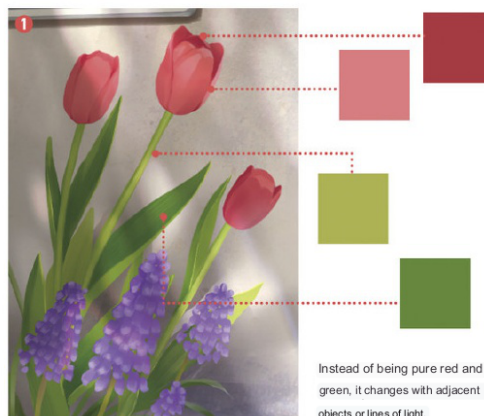
color choosing method

It introduces the basic method of choosing a color, and then introduces the types of skin tones.



Do not use unique colors if possible

One thing to keep in mind when choosing a color is that **(unless you have a specific intention) don't use the original color of the object.** Intrinsic color refers to the natural color of an object viewed under normal light, which is not shaded by other objects or the color of light. When looking at an object, the human eye perceives the object as its own color regardless of the color actually seen. The human eye perceives a red apple as "red" under any circumstance, but when viewed under a blue sky, the apple is seen as pink, and when viewed from a dark place, it is also seen as brown. Therefore, when painting colors, you must be aware of [do not color red as red].

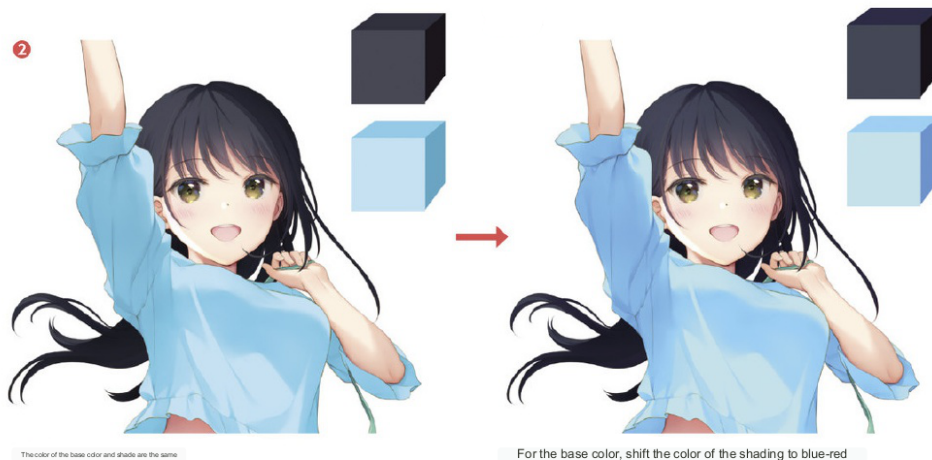


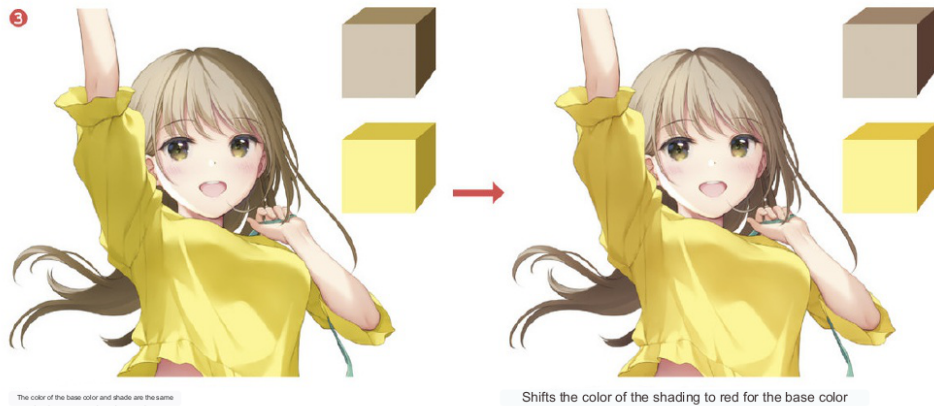
How to choose the color of a note

There are two ways to choose the color of the shading: changing the color for the base color and changing the saturation.

• Change color

When choosing a color for the base color and shade, shift the colors 2. Add yellow for the bright part (base color or highlight) and blue for the dark part (shade color). Exceptionally, only when the base color is yellow, put in red (because if you put blue in it it will look green).





3

skin color points



When choosing a skin color, if you set the base color to yellow and the shading color to red, you can express yourself more abundantly.

• Memo •

What is Seeksam?

Hue is a word that refers to the kind of color, such as red, yellow, and blue. Tools marked with HSB (HSV), such as [Color File] and [HSB Slider], make it easy to select colors while changing the image. I think. Select Hue with H, Saturation (color vividness) with S, and Lightness (color brightness) with B (V). I do not use the [Color File], but select the color by specifying S (Saturation) of HSB with the [Color Picker] with the slider.

6

カラーピッカー (描画色)

new color

current color

H : 0

S : 100 %

B : 100 %

R : 255

G : 0

B : 0

Set the slider to S (Saturation)

Select S (Saturation) with the slider

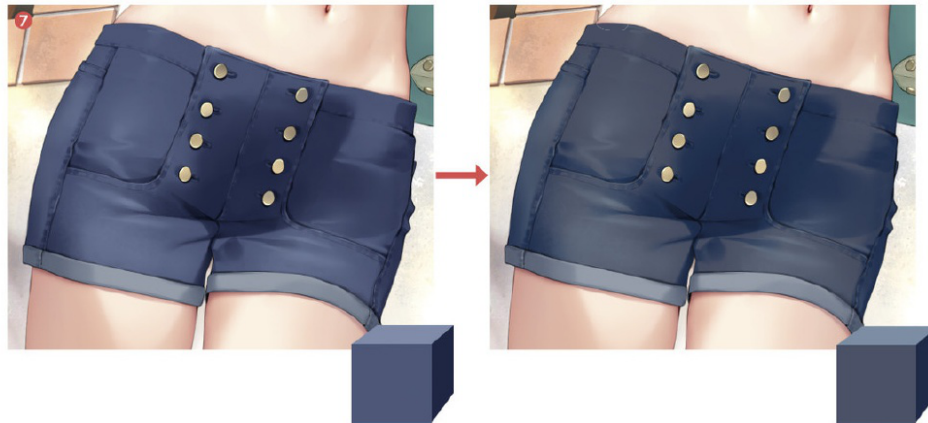
Select the color in the horizontal direction and the brightness in the vertical direction

5

I set the color wheel in [Color File]

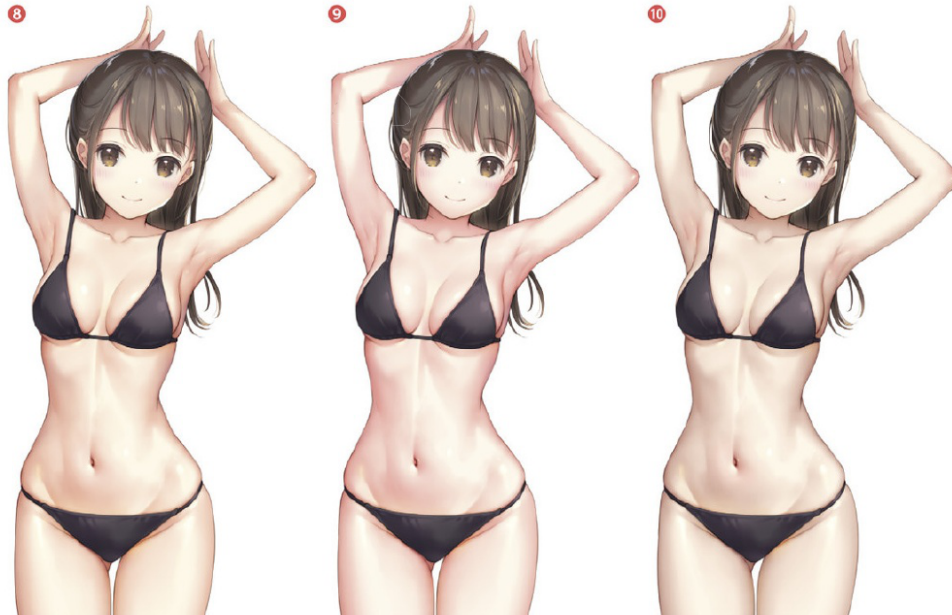
- Change the saturation

When selecting the base color and shading color, change the saturation (the vividness of the color). Bright parts (base colors or highlights) are saturated, and dark parts (shadow colors) are saturated. Or vice versa, it doesn't matter.



color of skin

Here are three examples of skin tones. In my case, I mix and use colors ranging from yellow to orange to suit my taste, but in some cases, I add pink, and I use it differently depending on my mood.



Yellow type: Adding yellow makes the skin look healthy. It is often used when drawing a picture of a moe image.

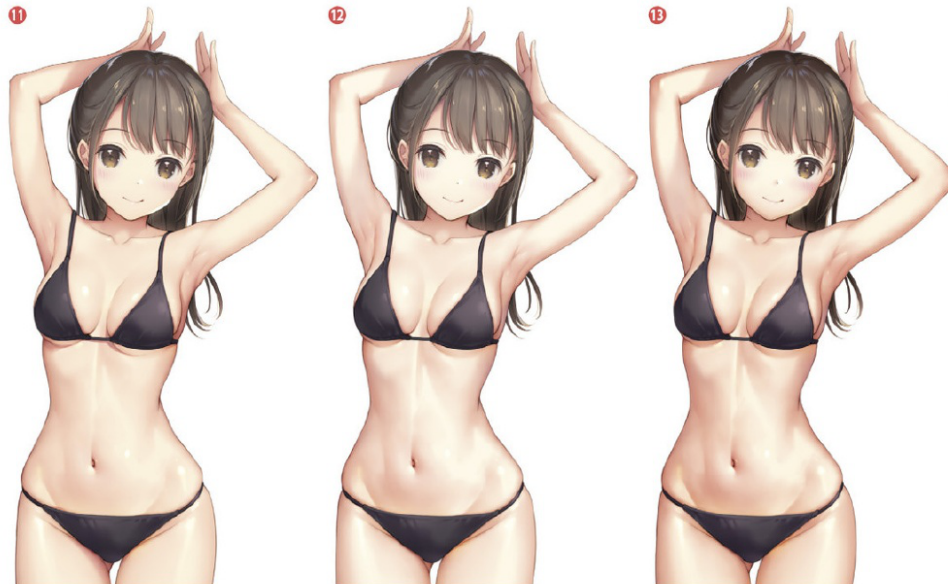
Pink type: If you add red, the complexion becomes steamy skin. It is often used when drawing erotic pictures.

Low gradation series: If the saturation is low, it will be closer to the real skin feel. If you add a little red here, the skin will become more lively.



saturation of skin color

Depending on the degree of skin color, the impression of the painting changes greatly. I will explain the method I always use for low saturation and high saturation.



3

skin color points

Pattern with better saturation of the 1st contrast: If you slightly darken the base color and lighten the 1st contrast, it gives a soft feeling. Afterwards, adding points with darker tones, such as shading, will make the picture more three-dimensional.

Commonly used patterns: Select and use a color that can express basic shading only with the base color and primary contrast.

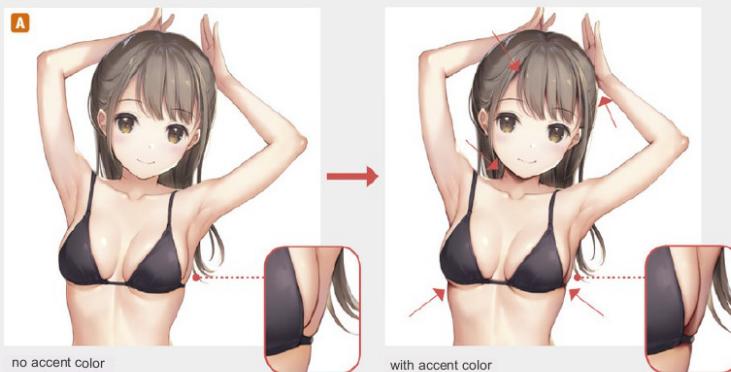
A pattern with a higher level of 1st contrast: If you increase the shading, the picture becomes more impactful. It feels close to the atmosphere of an adult game or manga.

Column

Use a color close to black)

One of the turning points in my coloring method was when I realized [Let's use a color close to black]. For skin, dark brown is often used for tertiary shading. I call this [Emphasize color]. By adding points in a very small area using an accent color, the overall impression is further changed. I think this is similar to the feeling of adding punch to dark areas, like thickly drawing line art on a black and white manuscript of a manga.

This technique is useful when the painting does not have a three-dimensional effect and is floating.



11

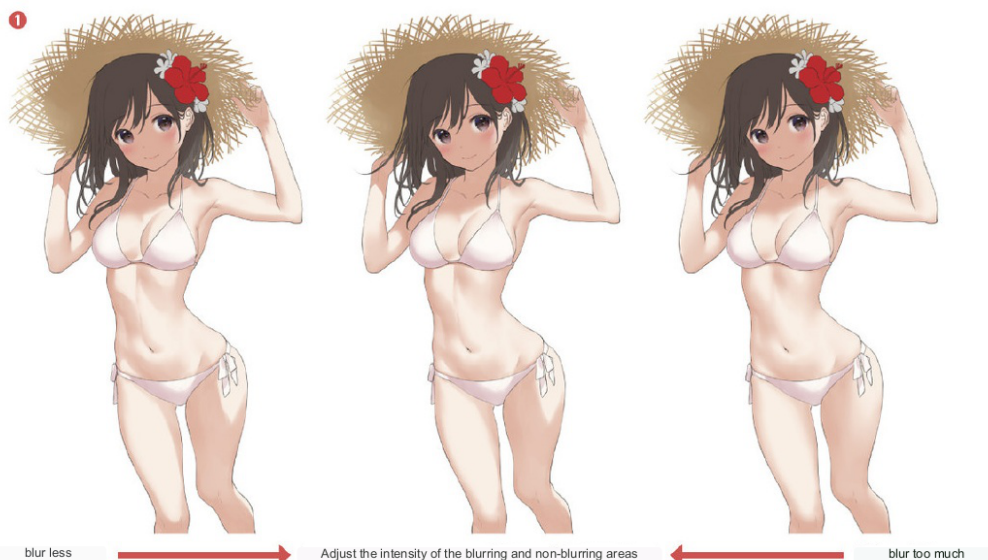
Blurring shades and non-shades

By distinguishing the use of shadows that blur and shadows that do not, it expresses the strength and weight of the picture, or partially strengthens it. It makes joe easier.



express apathy

If the shading is not blurred, it will look [hard and angular], and if you blur it, it will look [soft and round]. However, if you blur the picture too much to express it softly, it becomes a flat picture with a feeling of being too light. In order to prevent mistakes like this, keep in mind that [Blur only the areas you want to soften], and make sure to create [Unblurred areas]. If you are not familiar with this, it will be [Definitely blurred but not] (the example on the left is slightly blurred), so if you adjust the shading to make it easier to understand the [highly blurred] and [not blurred] It is good for expressing strength.



Leaves a clear part to give a sense of attenuation

It is basic to create dark shading or clear parts around the line 2, such as the starting point of the navel or legs, but when shading the top and bottom of the arms or legs, it is also good to use clear shading without adding a gradient 2. From top to bottom Gradient shadows added with may make the parts look rounder, but since they are shadowed by the light source, blurring them less does not affect the softness of the limbs too much.





express the weight

A softer gradation results in a [lighter] image, while a less blurring results in a [heavy] image. If you want to create a sense of weight even for a round object, it is better to not blur it or to make it sharp.



Light image when blurred



Heavy image if sharp parts are left

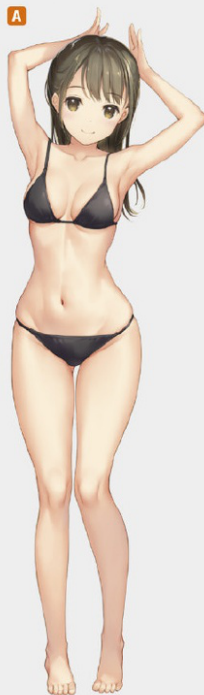
3

skin color points

Column

Pass highlights over skin coloring

If the highlights on the skin are stirred, they will feel flat. If you add highlights here, you can express a glossy and voluptuous expression. Nina. When adding highlights to the skin, it is good to paint while imagining that the skin is wet or oiled.



If you put less highlights



If you put a lot of highlights



If you put a lot of highlights and shine

By default, the apex of the round beam 'bun' has a highlight

If you add highlights for a long time, the image looks like oil has been applied.

If you put highlights here and there, it will look glossy.

12

Contrast Area Ratio

Even with the same light source, changing the ratio of bright and dark areas will change the image.

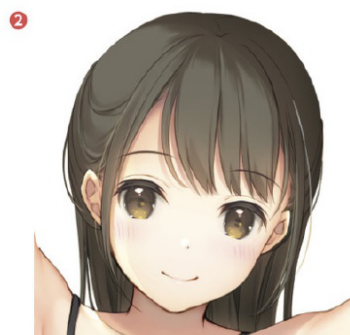


light and shade area of hair

Think of it as the light and dark areas of the hair. I'll give an example colored in 2:8 and an example colored in 5:5.

- Example of dividing by 80% and 20%

This is an example of applying shading to 20% or 80% of the hair. 12. The hair can be expressed in detail, so even if the density of the drawing is low, the hair has a delicate feel. On the other hand, it can give a flat feeling, so I add a highlight to it.



- Example of dividing by half

This is an example of shading about half of the hair. 24. It can express a strong three-dimensional effect, but since it was a popular coloring method in anime in the 90s and girls games in the 00s, it is slightly out of sync, so I don't recommend it.



In addition to hair, for skin or clothes, in my experience, rather than adding shading at a ratio of 5:5, it is possible to finish the picture better by adding more delicate undercolor or shading at a ratio of 7:3 to 9:1. . Also, put highlights on black hair beautifully. To do this, of course, there is a difference in color contrast, but it is good to divide the area of contrast by 9: highlight 1 for the black part. When coloring, remember this rule, or use this division method to create a more atmospheric illustration.



Chapter 4

swimsuit girl making

We will explain the process of drawing a beautiful girl in a swimsuit from start to finish. Based on what was explained in Chapters 1-3, I have summarized many things that I think are important when drawing illustrations in this chapter. Let's understand the flow until one illustration is completed.

01 Draw big roughs and roughs



draw a big rough

When drawing large roughs, I use an A4 size canvas with 9 borders drawn on it ([Download Bonus], p. 142). The smaller the size, the easier it is to draw, and the size is difficult to draw in detail.

You can focus on choosing a smile. Also, since there are 9 borders, it is easy to compare multiple roughs. In this way, you can compare and draw each rough, and review while conceiving various compositions.

First, think of the scene you want to draw. It may not immediately come to mind, but while looking for various materials and getting an idea of the picture I want to draw, I decide in my head what kind of picture to draw. It is because it is not easy to draw a picture without thinking of anything.

1



Point How do you associate the scene you want to draw?

Since I often draw illustrations of female characters, I presuppose that [camera = myself],

[Do you feel like entering the world of this illustration?] [After seeing the situation on this illustration, move on to the next scene.]

I am drawing while being conscious of whether it is easy to imagine and whether delusions are possible. To be attracted to the girl on the illustration, ponders these scenes, and when he has a rough idea, he draws it onto the canvas.



envision a big rough

When you draw a scene that comes to mind, there are times when you think, 'This scene is not good'. There are reasons such as [The scene that came to mind is not such a good situation] [It is a scene that is difficult to express with one's drawing skills] [The camera position and layout composition are ambiguous], but the last [layout], it is good to experience trial and error several times by drawing various compositions in the same situation.

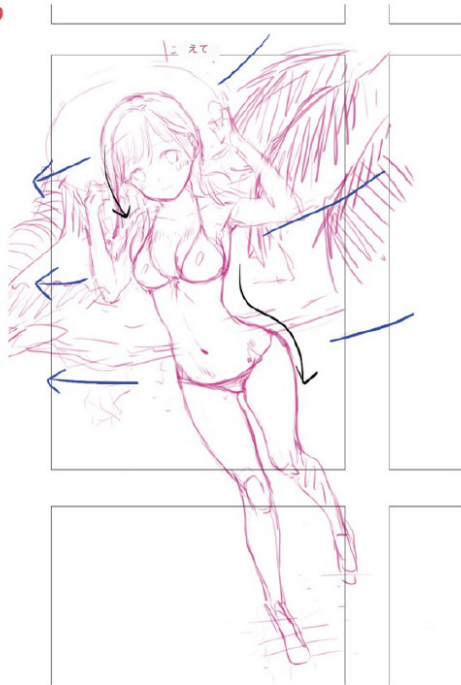
How to envision the Point layout

In the middle rough of ①, a girl puts on a swimsuit for the first time in front of him, shyly wearing a straw hat and asks, "Does it suit you?" I drew it thinking of a scene where I was slightly tilting my head. I was concerned about whether the composition where the character was standing was well matched with the background, so I drew a rough version on the left side with a wide angle of view, emphasizing the perspective to make it look like looking down from above (more on the angle later). This allowed me to create a sense of perspective by placing a large palm tree on the right and a small palm leaf on the left. The flow of the background from the top right to the bottom left is conscious and emphasized. Also, since the camera is slightly high-angle, the back of the buttocks is slightly visible, emphasizing the beauty of the legs, and at the same time putting one foot back to create an S-shaped pose, giving the character dynamism (more on the S-shaped pose later). I didn't draw it at this point, but I emphasized it thinking that it would be more lively if I let the hair fly from right to left. In the process of making a big riff, you can come up with different composition or various patterns even for the same situation, so if possible, it's good to take a break after drawing a big rough, and then revise it again after some time has passed.

2



3



4

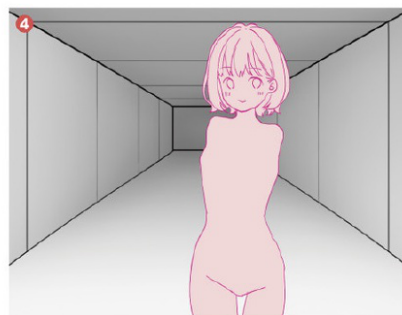
swimsuit girl making

Background layout considering point angle of view

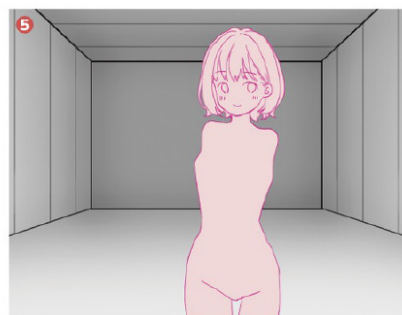
The angle of view is a photographic term, indicating the range the camera took in terms of angles. If you use a wide-angle lens, the angle of view is wider, and if you use a telephoto lens, the angle of view is narrower. The people in G look the same, but each background was shot differently. In reality, the perspective of the figure should also change, but it's not that big of a difference, so I set both figures to be the same size for understanding. Since I don't know much about photography, [Wide-angle pulls the camera out to narrow the perspective of the background] [Telephoto zooms the camera to make the perspective soft and natural], but I consider the angle of view when setting the layout of the illustration. In particular, the range of expression of the background layout is widened.

For example, when you want to explain the situation of a scene in one illustration, it is recommended to set it to wide angle ④ to put a lot of information into the background. Many of the two-shot game illustrations of idol training games use a wide angle and place a lot of props. Also, similarly to fisheye lenses, it is used when the distance to the camera is close, so you want to make the character appear to be at a closer distance. do.

On the other hand, the telephoto lens is useful when you want to focus on the character rather than the background, as it becomes a portrait-like screen that captures a part of the zoom from a distance in the frame. At this time, it is also good to add bokeh expressions, such as focusing on the character and blurring the background, while being aware of the parts you want to emphasize and the parts you don't.



Wide angle: Wide angle of view = There are many backgrounds that fit into the frame. The distance between the character and the camera is close. The perspective is narrow, and the perspective is emphasized.

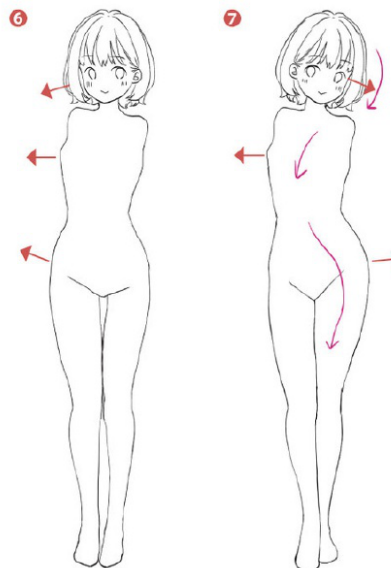


Standard ~ Telephoto: Narrow angle of view = Less background in the frame. The distance between the character and the camera is far. Perspective lines are close to parallel, and the sense of depth is compressed.

Point S-shaped pose

Instead of pointing the head, upper body, and lower body in the same direction as in ③, if the head is turned to the right and the upper body to the left, etc., the body line becomes a curved pose like an S-shape. This pose is called S-shaped pose. In female character illustrations, if you think of an S-shaped pose for a curvaceous expression, it will be easier to express the dynamics of the pose.

Even if you do not change the direction of your body, if you think of a zigzag S-shaped line, it will be easier to change the pose. After drawing a rough figure, I often envision poses that look like they are bent, such as inverting or tilting the head, or reversing the direction of the upper or lower body. It is good to plan a pose while paying attention to whether the central axis of the human body is directed to either the left or the right, or whether it is standing firmly vertically.





Trim the rough (trim the big rough)

Once the image is firmly established, I begin to refine and draw it. I create a new A4 size canvas, enlarge the large rough that I drew small, and paste it. At this stage, I split the background from the large rough and paste it to a new layer, separating the character and background layers. It is easier to adjust the character position by separating the background part during the rough stage. The thin black border around it is a margin for trimming. Even if it is not a picture for printing, a border is drawn to make it easier to modify when you want to change the trimming range. Since the size has increased, I can draw more precisely, so I work on rough lines while trimming thicker lines.



swimsuit girl making

Point detail up

In the rough stage, the details are ambiguous.

In this illustration, the character's swimming

Details such as the design of the suit, the flow of the hair, the design of the straw hat, and the fingers were added. As for the swimsuit, I wanted to make it simple while referring to various designs, so I added a little cuteness by attaching a ribbon around the waist. As a point, I put a flat and large cloth ribbon instead of a string ribbon. For the straw hat, I drew the net of the straw hat by referring to the real thing. I took a picture of the finger in the same pose and drew it as a reference. Since the background was drawn simply, I adjusted the position of the horizontal line to fit the character without making any corrections in the large rough. 9.



02

Draw a color rough



· Add color to each part of the character

Once the image is clearly defined, add color and draw a color rough. First, I color each part of the character separately.

I also colored the eyes in the color rough stage this time, as I don't have the heart to do it unless the hair part is pretty.

I found materials to draw hibiscus flowers and small white flowers on the head, and added plumeria flowers.



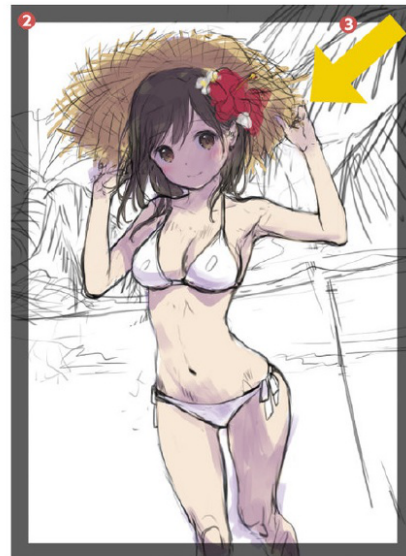
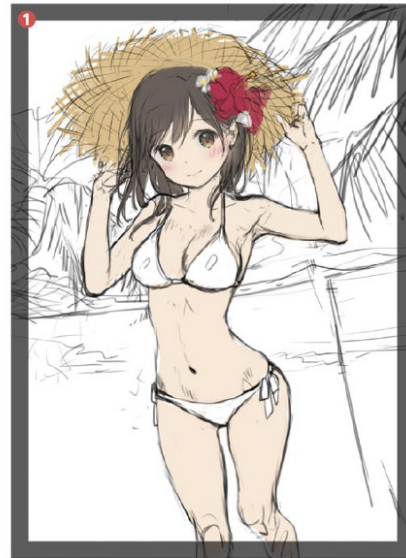
Color the character's shading

On top of the colored layer, I created [Image mode: Multiply], colored it in light pink, and added shading. The reason why light pink is used is that it can significantly reduce the sense of incongruity between blue and red parts.

Draw a shade that is conscious of point lighting ·

Here, detailed shading is not included, and only large shading is drawn while being conscious of the lighting of the entire screen. I painted it so that there is a shade in the lower left, assuming that the sun will shine down from the top right to the bottom left in accordance with the flow of the background. Darker shading can be drawn a little further down, but by shading partly up to the top of the chest, the chest and body can be drawn forward and emphasized. Also, I wanted to make it look like the left foot (right from the observer's point of view) is inward, so I shaded this side.

While arranging the shades and colors like this, looking at the riff as objectively as possible from a distance, I reviewed whether the parts I wanted to emphasize were clearly emphasized, conversely, did I mistakenly emphasize the parts I didn't want to emphasize, or did I express them more attractively? Let's point out. For example, here, the face is shaded and the face is not emphasized, but from the observer's point of view, the slight light shining from the hat centered on the right cheek is assumed, so after thinking several times, it was judged that it would be emphasized, and proceeded as it is. If you are not confident about the image you have conceived, it is safe to get a solid shape in the rough stage and move on.



Point Do not put too much shadow on the face

Because of the straw hat, the entire face is shaded, and the light is scattered through the cracks of the straw hat.

I added shading. At this time, if you draw the shading in a straight line up to the left and right shoulders, all the hair will be dark and the important part will be dark.

It becomes difficult to put light on. So, while leaving a space to put a fan in the hair part on the right side of the observer's point of view,

The dark shadows created by the sun are shaded so that they appear on the left side from the observer's point of view.



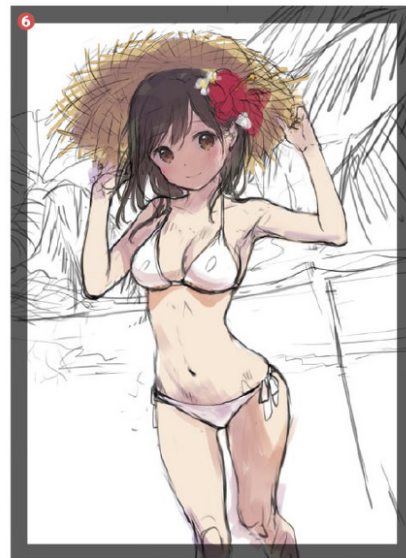
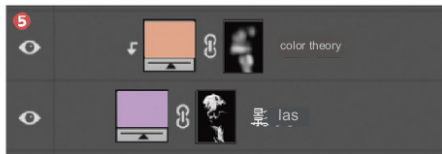
4

swimsuit girl making

3

Balance the character's tone color

In order to match the color of the shading with the image as much as possible, I clipped a new layer on top of the [Contrast Rough] layer with a light pink color, and added an orange color centered on the skin to balance the shading 50.

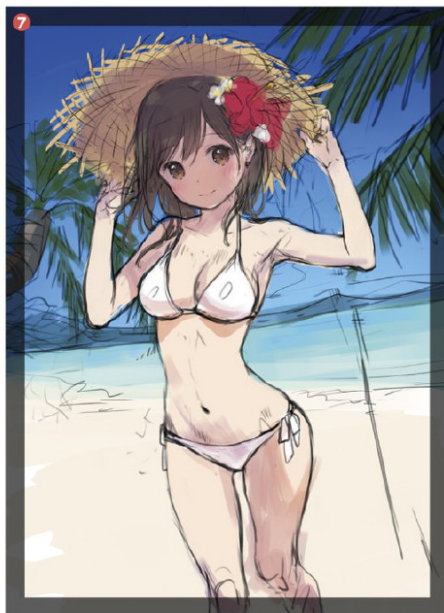




4 Divide the color of the background

Add color to the background. I wanted to add a vivid blue color to create a summer atmosphere, so I colored the sky dark blue and the sea light blue. The sea and the beach add color as you imagine a beach in a tropical country. The sandy beach looks empty here, so I thought about putting the character's dark shadow on the sandy beach as well, but it's difficult in terms of location.

Assuming that there are palm trees off the screen, I added dark shadows created by the palm trees. The shadows of the character and the tree overlap. There are some odd parts, such as not hitting or the position of the shadows, but I won't focus too much here.



Column

Lighting that is conscious of the light and shade that shines off the screen

I drew the shadows of the palm trees that appear off-screen, but this is good lighting for a picture with dynamics. This is a type of lighting that can be described as [Draw the light outside the screen and the shadows it creates in a way that catches the eye]. The contrast of the entire screen is enhanced by the shade of the palm trees, can make it

A simple way to do this is to cast an oblique shade or light. In his illustration, both of them are in a room, and they assume that light is coming from a large window off the screen, and shade is added. By adding light in a way that crosses the character, bright and dark areas are emphasized, making it easy to create impressive screen compositions. However, if you overdo it, the shadows will stand out more than the character, so don't forget to adjust what you want to show. Basically, it is good to brighten the part you want to show as a picture, and shade the part that doesn't matter even if you don't show it.





After adding the entire effect, review it several times

Lastly, as an overall effect (effect), I made a new layer on top with [Image Mode: Screen] and added a bit of blue to brighten it up, and add the incident light from the top right to the bottom left to make the finished image easier to capture. Since the process after the color roughing is a precise process and it is difficult to make extensive corrections, I review the whole several times, imagining whether there are any problems with the color tone and lighting, and imagining the completeness.

4

swimsuit girl making



03

draw a line drawing



Draw a line art for the character

I lower the opacity of the color rough, create a new layer on top of it, and draw the line art. I

thought the head was big here, so I adjusted it slightly smaller.



Draw the silhouette of a straw hat

I did not draw the line art for the straw hat, only the shape of the hat. I drew the mesh of the straw hat with thick filling along the rough, and since the feeling of the mesh only needs to be preserved at the tip of the hat, I painted the inside to make the hole in the mesh smaller little by little. I plan to adjust the protruding areas while coloring, so the line art ends here.



2



3





4



4

swimsuit girl making

04

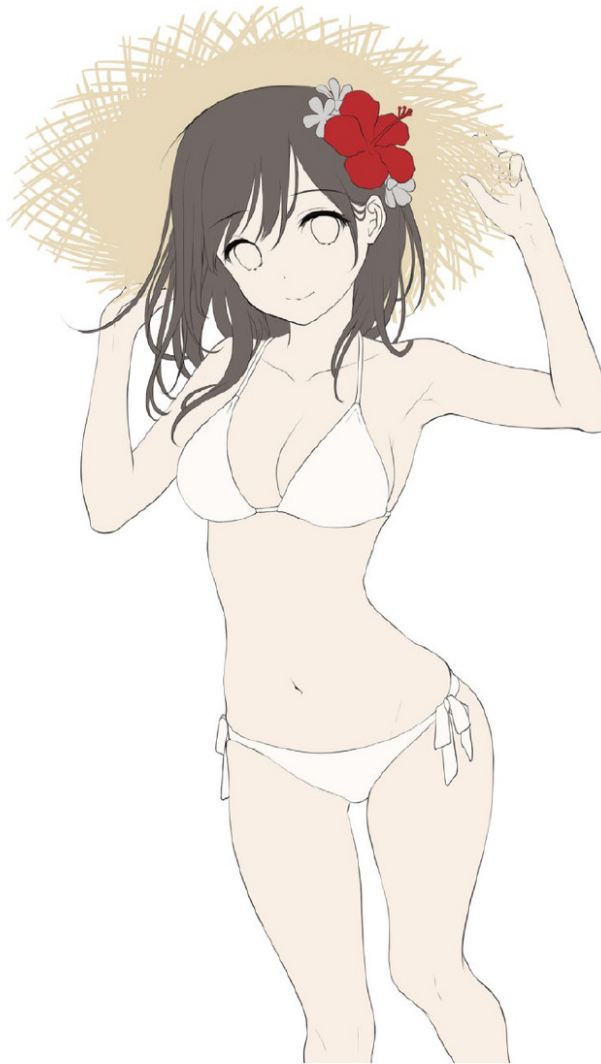
Apply base color and color the face



Underline each part

[Skin] [Hair] [Swimwear] [Hat] [Hibiscus] are layered by part and laid out as a base. For the skin layer group, load and use the skin color palette (p. 21). The color of the other parts is selected similarly to the color of the color rough. **all. If you set the base color on the fill layer, it will be easy to adjust the color. For the hat, paint the silhouette drawn in the previous step in beige.**

1





draw a face

If the face is not pretty, of course I don't want to do it, so I draw the face first after laying the base color. Here is the procedure for drawing the face.

It looks systematic because it is divided into stages, but actually [Is it better to make the highlights a little bigger?] [I think it would be cute to make the lower part a little brighter] [Shall we erase the eyelashes?] ?] [Is it better to increase the density of the lower eyebrows?], while having personal concerns, I often make corrections several times. In the case of this illustration, at first I tried to use a slightly brighter pupil color, but the black eyes looked cuter, so there was trial and error, such as changing the color in the middle.



1 Put the color of the eyes and blur the shape



2 Add shading to the upper part and circumference of the pupil



3 Add blue light to the lower part of the pupil.



4 Add a yellow highlight to the lower part of the pupil



5 Apply a bright gradation to the lower part of the pupil. put in



6 Draw the reflected light on the upper part of the pupil



2 Draw the highlights of the pupils



8 Draw the white area, cheeks, and lips



9 Color the lines on the face



10 Add eyelashes and make detailed adjustments to complete

4

swimsuit girl making

05 Color the skin



Copy the shading of the color rough to the primary contrast

Copy the shading range of the color rough and paste it to the 1st shading layer of each part. Mask of the rough layer
Select the king, hold down Alt and drag
As in the year, the 1st contrast layer's
If you place it on the skin, it can be easily pasted
can.

The primary shade of skin is orange.
A large part of the shading in the rough
is rough lumps, so I think about
which part to fix and refine it a little
more and refine it in detail.

1



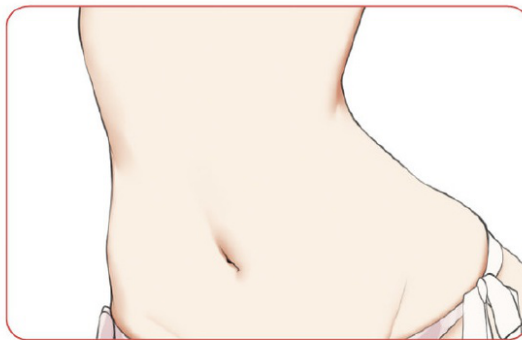
2



Color the primary shading (edges)

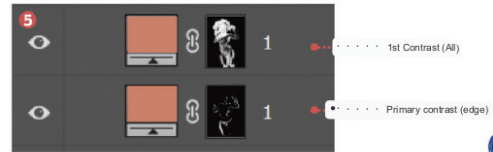
Instead of displaying part of the 1st shading layer that was added earlier, let's create a layer with the same color as the 1st shading layer and shade the [Parts that must be dark]. I usually shade where the line art is. Shadows caused by hair or ribbons will be drawn later.

3



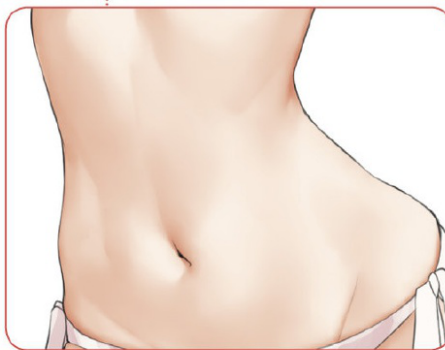
3 Color the primary shading (overall)

I show the 1st shading layer that was not displayed again, and finish the 1st shading by refining it while blurring the stained parts of the rough shadows. Being conscious of the shading on the left side, I blur the right side of the rounded area and leave the left side clear while thinking of [Not too blurry] while proceeding with coloring.



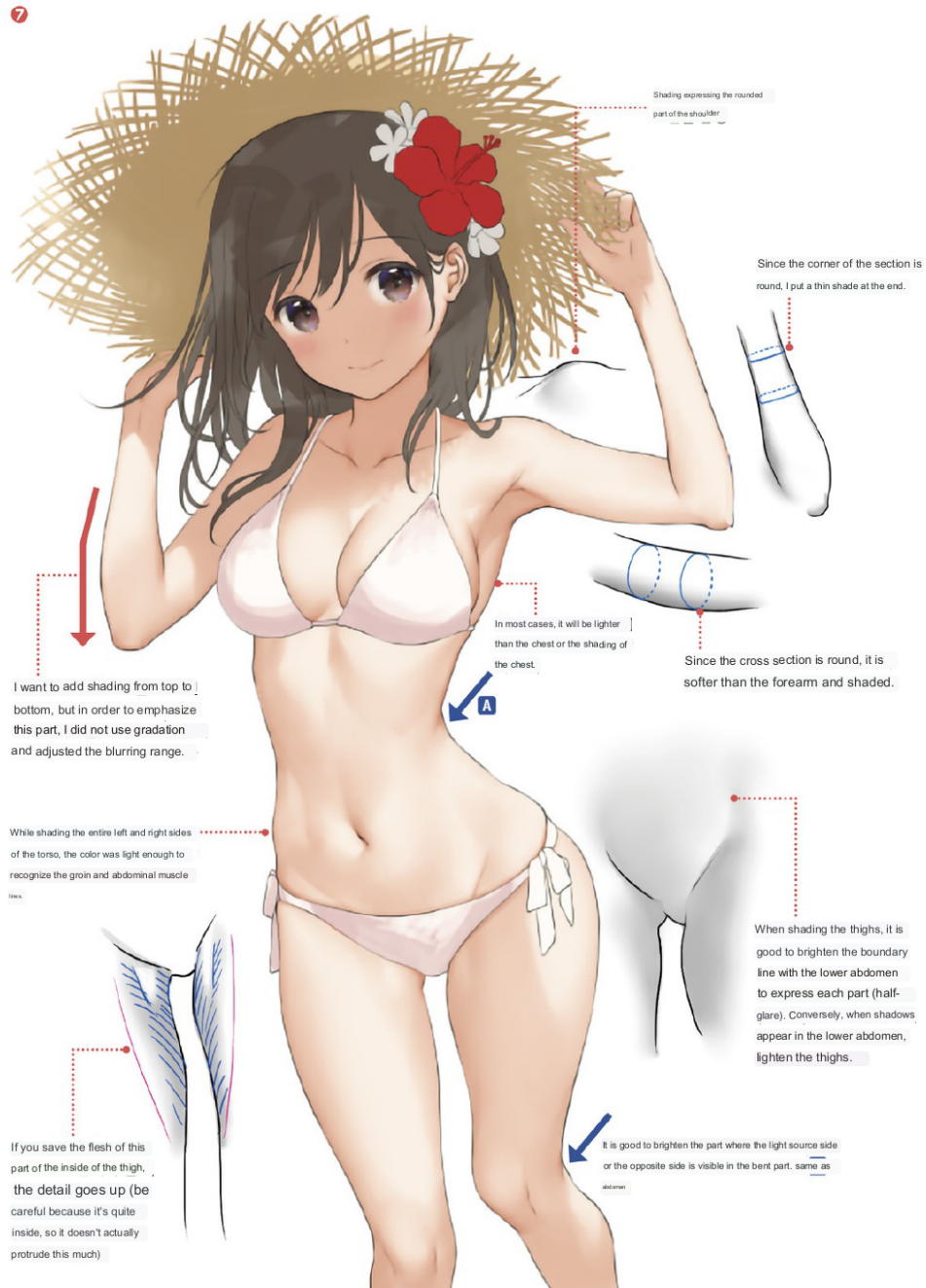
4

swimsuit girl making



Point swimsuit girl's skin point

Here are the parts that I paid special attention to when adding light and shade to the swimsuit girl's skin. Basically, I put the shading on the left, bottom, and inside.

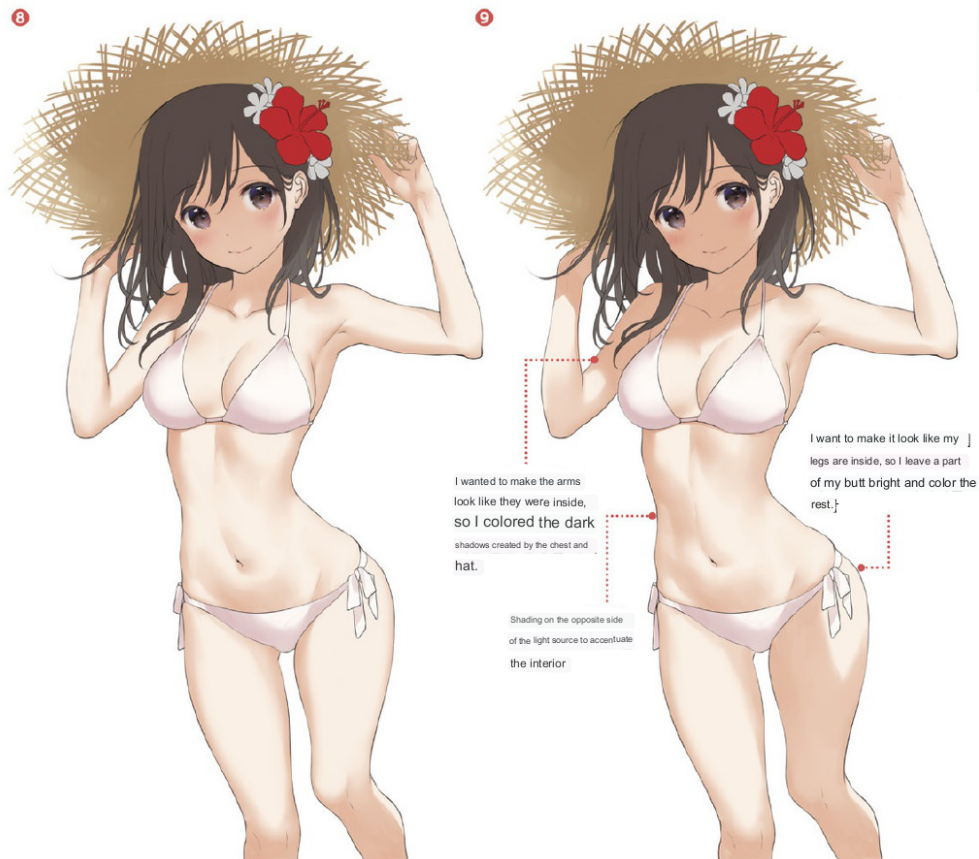


Do not forget to overlap Point objects and add contrast

When you are not used to coloring, there are many cases where you color the shading of all parts equally. This does not consider the light source of the entire screen (or forgets it), gives strength to only coloring a specific part, or understands only a plane viewed from the front = two-dimensional picture. This is because each part is colored only with simple shadows projected from the front. In particular, overlapping objects are easily forgotten. Taking a character as an example, the distance from the camera is different for each part, such as the arm being further back than the torso. In the case of a picture where light is shining from the camera position, the inner part should be dark and the foreground part bright, but I inadvertently thought of things like [Let's darken the left arm since the light source is the right side], and colored the shadows separately for each part. It may end. If you can always add light and shade while being conscious of [the position of the character or the entire screen], such as coloring the inner part in a large size, you can definitely adjust the overall texture of the picture and the intensity of the parts you want to emphasize.

4

swimsuit girl making



An example of unified shading for each part. may appear flat

An example of creating a large area to be colored and being aware of the three-dimensional effect of the entire character



Color the 2nd shade

Color the 2nd shading with a color darker than the 1st shading. I mainly color the parts described below.

■ Areas with a wide range of shadows due to 1st contrast Dark

shadows from the head to the upper chest, and shadows on the torso and legs on the left side of the observer's point of view were considered to be insufficiently colored, so 2nd shading was added.

· Near contour

The outlines of the legs and arms are colored more intensely. From the observer's point of view, from the right torso to the buttocks, there is a secondary contrast in the area where the light reaches.

do not put

■ Dark shading

Add dark shading created by the hair, under the chest, and the ribbon.

Point Let's think of thick pubic hair in three dimensions

Be careful not to apply dark shadows flatly. For example, if the hair is lightly hanging from the shoulders to the chest, if the picture is taken two-dimensionally and shading is added from the front, the shading on the collarbone and right arm in particular will look unnatural. The arms are on the inside of the torso, and the collarbones and neck are deeply recessed, so they will float away from the body as they move forward. For this reason, it is natural to shift the shading towards the front of the hair, or to leave almost no shading on the arms.



An example of putting shadows two-dimensionally from the front



An example of adding shading while being conscious of the three-dimensional effect of the chest part



Color the 3rd shade

Adds a tertiary shade with a darker color than the 2nd shade. Since the 3rd shade is almost brown, adding too much can stain the skin, so be careful not to apply it extensively. The tertiary shading mainly darkens the lower part of the bangs or the lower part of the neck, or only slightly darkens the outline of the chest near the line drawing around the chest, the part overlapping the swimsuit) or the part where the shadows start to appear. In addition, if you think of the line art as a 4th shading and balance it with the 3rd shading, you can emphasize the three-dimensional effect by adding the line art as a supplementary image.





'add blue color

Adds a bluish tint to the skin to enhance the depth of color. Softly put light blue inside the 1st contrast! ③.
Avoid overlapping skin with reflected light, or contour areas where light can easily reach.



Highlight the blue part

19



4

swimsuit girl making



Overcoming environmental light caused by sandy beaches

At the beach, the sand reflects sunlight, so I put a bright light in a golden color centered on the lower part of the character. At this time, set the image mode of the layer to [Overlay]. Apply lightly to the lower part of the face, neck, or stomach where light tends to gather and reflect. Apply yellow to brighten the right arm or inner thigh, where the distance between the skin is close 0.



Emphasize the area with ambient light

21



add red color

It adds a red color to the skin. Put a faint red on the elbows, knees, and navel. This is to add highlights in the later process to give it a bewitching finish.

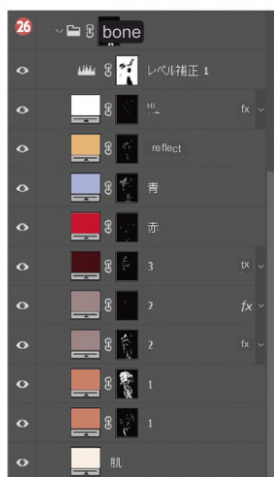


draw the highlights

in white	highlight	it draws It basically puts it as a circle-shaped point. Jung of the round part of the chest, shoulders, stomach, etc.
----------	-----------	---

Place it around the vertex of the point or the part where the bone is prominent, such as the knee, elbow, or backbone. Also, if coloring is done on top of the primary contrast to give a three-dimensional effect to the face, followed by secondary contrast, the most important color of the face is messed up. To prevent this, no shading is added, and highlights are added to help you recognize the shape of the temple or nose on the light source side.

④ Finished coloring the skin. Please refer to the composition of the skin layer.



layer name]	Content	hex	burn mode	opacity/ <small>Coloring</small> Eye setting
Level Correction 1 Adjustment Layer x2			<small>Standard</small>	
HL	highlight	#ffffff	<small>standard</small>	outer glow (#ff400, overlay , opacity 40%)
reflected light	ambient light	#ff6770	overlay	
blue	blue color	#a6b4fb	<small>standard</small>	Quarlying 50%
red stone	red color	#ff0012	<small>standard</small>	20% coloring
3	3rd order contrast	#530000	<small>standard</small>	outer glow (#ef7366)
2	2nd contrast	#a78586	<small>standard</small>	Opacity 77% outer glow (#ef7366)
1	1st contrast	#e28168	<small>standard</small>	Only the layer above has 70% opacity
skin		#ff0e5	<small>standard</small>	

※1: In [Opacity/Color/Effect Settings], only the settings that have been changed are posted. ※2: I put [Level correction] on the top of the adjustment layer and partially brightened it through tonal correction.



25



4

swimsuit girl making

24



Emphasize the highlighted part in light blue

06

color a swimsuit

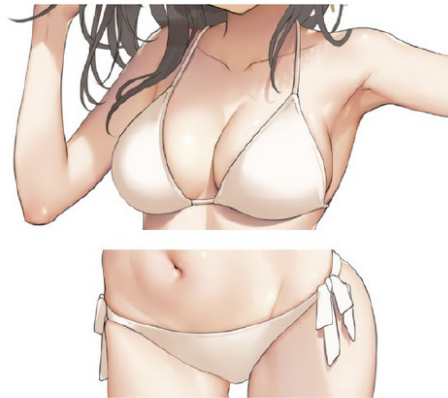


Color the 1st shading

I paste the rough shading to the 1st shading layer in the same way as coloring the skin, and refine the coloring. In the case of clothes, I go with the same flow as [I smooth out the stain while partially blurring -> draw in fine wrinkles].



1 Apply the shading of the rough as the primary contrast color



2 Smooth out the spots while blurring the shading of the rough



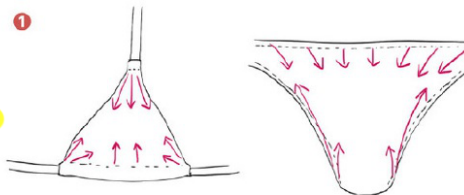
3 To add detail, draw in wrinkles with a hard brush



4 Adjust the balance while blurring the wrinkles, or erase the wrinkles little by little in the 1st light and shade to increase the detail of the wrinkles.

contained Point the texture of the swimsuit with wrinkles that are express

Swimsuits are almost skin-tight, so there are very few meandering creases along the body, but if you paint them flat instead, you don't get the texture of a swimsuit. swimming If you draw wrinkles while being conscious of the image of the fabric being pulled from the sewing line, the texture will come alive.





Color the 2nd shade

Focusing on the wide range of 1st shading, I draw the 2nd shading with a slightly darker color. Color the bottom of the chest, near the bottom of the neck, and the crotch to the left of the observer's point of view. Also, I added a darker color because I thought the part of the swimsuit strap hanging over the neck was bright.



Emphasize the part with secondary contrast in blue

3



4

swimsuit girl making



Add environment view due to sandy beach

In the same way as for the skin, add a golden color to the lower part of the swimsuit assuming the reflected light of the sandy beach. At this time, set the layer image mode to [Overlay]. Color the yellow lightly

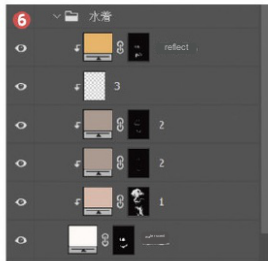
and lightly, adding touches.

Coloring the swimsuit with G is over. Please refer to 6 for layer composition.

5



Highlight the area with ambient light in orange



layer name	contents	color	image mode
reflected light	ambient light	#f1b762	overlay
3	one step darker color (lass layer) 2nd		standard
2	intensity	#b39c91	standard
1	1st shading base	#e2bcac	standard
swimsuit	color	#f1bf7	standard

07

color the hair



Color the 1st shade.

Since most of the hair of the character drawn this time is shaded, add 1st shading to the whole except for the front part of the hair 02.



Highlight the colored part in blue



Color the secondary shading of the back of the head

Color the secondary shading on the back of the head 34. If you do this first, it will be easier to express the intensity of the light and dark parts in the subsequent coloring process.

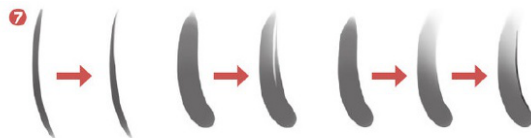


Distinguishing the blue color



Color the secondary shading of the bangs

Create another 2nd shading layer and draw hair outside the area of the back of the hair that was colored earlier Blur, darken the borders, thin the thickly drawn parts, etc., and draw shadows in combination.



Highlight the colored part in green



Add ambient light from skin and sand

Using a soft brush, apply a bright gradation from the bottom to the top in a color close to orange, taking into account the reflected light of the skin and hair adjacent to the back of the head where the contrast was added. Then, with a hard brush, finely erase part of the gradation to bring out the feeling of the hair 39.



Emphasize the broken part in green



4

swimsuit girl making



draw highlights on the hair

Draw highlights with a beige shade lighter than the base color of your hair. In the range where the secondary shading is not drawn, the hair

Brighten the highlights in chunks while avoiding the shaded areas. Then, the highlights are partially detailed

Split. When the shape is roughly set, adjust it by lightly erasing with a soft brush.





add small highlights

Create another highlight layer and add highlights in a ring shape to the top of the head and the center of the head. In the same color as the highlight in STEP 5, add highlights like small, detailed dots. Then, for the highlights on the top of the head, clip the light purple layer to add color. In this case, the entire hair is shaded, so add the highlights carefully.



Highlight the colored part in green



Express the transparency of hair

In the hair around the face, the color of the skin color near the forehead was picked with an eyedropper, and the hair was transparent. Express your feelings GO.



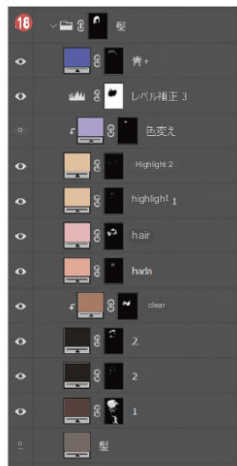
Highlight the colored part in green



Adjust the color to finish

Adjusts the overall color tone. I made corrections such as adding pink to lighten the ends of the hair, darkening it with an adjustment layer because it felt bright even though there was a shade due to the hat on the top of the head, and adding blue to the part where it met the **17** hat. This is the end of coloring the hair. Please refer to the layer composition of Hair.





Layer Name	detail	color	burn mode	opacity/coloration
Blue +	blue color	#5a5fb5	standard	
level negative 3	negation layer		standard	
color change	tones as highlights	#b69fff	standard	
highlight 2	small highlights	#e2c19f	standard	
highlight	highlight	#e2c19f	standard	Opacity 37%
The front of the hair	Transparency of the front of the hair Skin	#e9b8b8	linear light	difference 40%
skin	color applied to the front of the hair	#eea96	standard	
lightly	ambient light	#a77a66	standard	
2	2nd contrast	#26211e	standard	
1	1st shading base	#55413c	standard	
hair	color	#766964	standard	

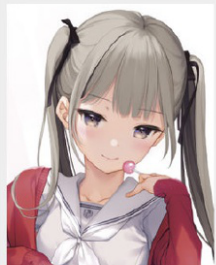
※1: [Opacity/coloring] only shows the settings that have been changed.

Column

Expression by hair color

The way hair is expressed differs depending on the color tone. In the case of light hair color, use a color close to black (p. 71) for the back of the head, It's a whirlwind to use on the side with a near white highlight.

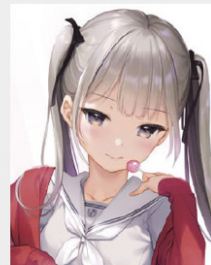
dark hair color



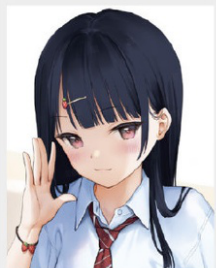
■ 1st shade (light gray beige) 2 white to light pink color and 2nd contrast (dark gray brown) draw an e-light. Shade the bangs with . Bright hair purple (use a screen layer for color Makes the secondary contrast darker.



5 Put skin stone on the bangs to make it transparent, put soft dark brown (multiply ray) on the right side of the hair to make it darker, or add blue to the 1st shade range to change the contrast.



④ Add pink (linear light) centering on the bright part and the front of the hair to change the color tone, and it's done.



■ Shade with primary contrast (dark indigo). Secondary contrast is not included.



2 Draw highlights in pink to purple. In the case of black hair, it is good to color the highlights to change the color. In this case, blue is also recommended.



3 Add skin color to the bangs to make them transparent, or softly dark brown (multiply layer) to the crown to darken them. I added blue around the shoulders to make the distinction between the hair flowing in the front of the body and the hair in the back.



4 Boldly brightens about 20% of the right side of the hair. If the hair color is dark, the strength of boldly brightening a part of it will come to life. Next, brighten some of the highlights with a dodge layer, and it's done.

4

swimsuit girl making

08

color straw hat



Color the 1st shading

In the same way as for skin coloring, I first paste the shading from the color rough into the primary shading.

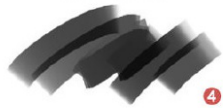
Next, while being aware of the weave of the straw hat and its unique texture, I draw angular shadows with a square brush without blurring it 23.



• Memo •

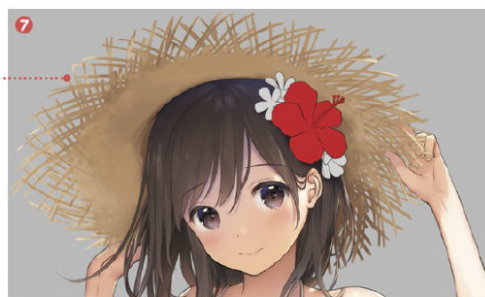
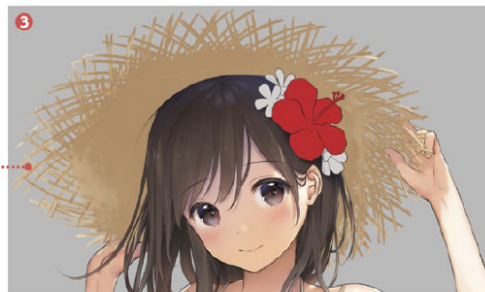
square brush

This brush is often used when coloring the background ([D] Unload privilege) p. 142). Do you use it when creating textures because the edges are hard and it is easy to mix colors while leaving stains by detecting pen pressure? 4.



Color the 2nd shade

2nd Contrast In the same way as before, add color to areas that lack color, then paint in detail with a square brush or go through the process of erasing 7.





Add tertiary contrast, yellow and blue

Adjusts color by adding tertiary shading, yellow and blue. The hat looked bright, so I added a third shading throughout to adjust the color. Then, to increase the depth of the colors, I added yellow partially to the light range and blue partially to the dark range.



add highlights

At the front edge of the mesh of the hat, I add a highlight in white color that doubles as a thickness expression. I also draw a hole in the highlight color in the center where the hole in the mesh becomes smaller. At this time, insert it so that only the thick part of the hole is visible.



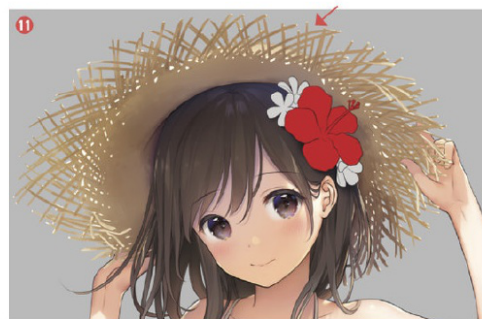
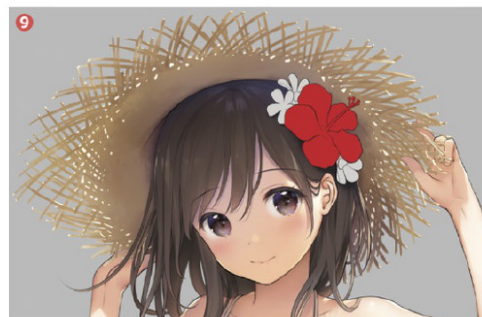
Raise the details of the straw hat

Among the dense parts of the straw hat, I draw the part that curves inwards. If you draw lightly in the form of a limp reamer rice plant lowering its head, the three-dimensional effect of the straw hat will be revived.



draw the head

Opposite the dense part of the straw hat, add the transparent-looking head of the straw hat.



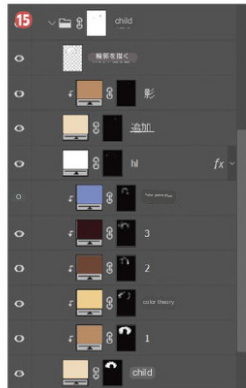
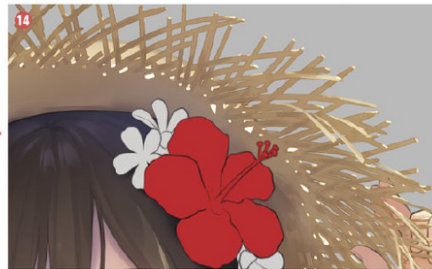
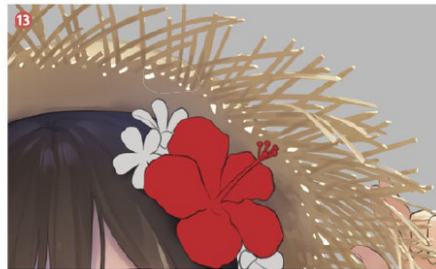
7 accentuate the outline

First, duplicate the layer group of the hat and create a layer that combines them.

Next, use Menu -> [Folder] -> [Expression Method] -> [Extract Contour] to convert the image into an image emphasizing the outline of the straw hat, De: color burn] [Opacity: 35%] and layer it on top of the colored straw hat. It may be a subtle difference, but with this

You can put a little more emphasis on areas where the borders are less

prominent. This completes the straw hat coloring. Please refer to the layer configuration. all.



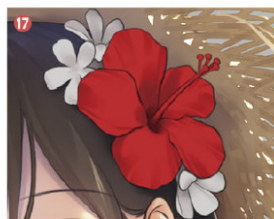
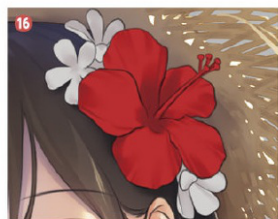
layer/bruse	detail	color	burn mode	Opacity/coloring/effect settings
outline drawing	Image of outline (raster Layer)		Stoking empty	
shadow	raise the detail	#b88c65	standard	
addition	raise the detail	#eddab9	standard	
hi	highlight	#ffffff	standard	outer glow(#ffb400, overlay, opacity 40%)
color correction	made in blue	#7a8ce6	standard	50% coloring
3	3rd order contrast	#321418	standard	
2	2nd contrast	#6e4736	standard	
color expression	adjusted to yellow	#ffd58c	overlay	50% coloring
1	1st contrast	#b88c65	standard	
hat	밑색	#eddab9	standard	

※ 1: For [Opacity/Coloring/Effect Settings], only changing the settings was rude.

8 color the flower arrangement

Color the hibiscus and plumeria flower decorations to match the hat. Color the 1st contrast and 2nd contrast in the same way as the other parts, and add blue to adjust the color at the end. Since the flowers are in the shaded area of the hat, try not to shade them as much as possible.

This is the end of character coloring.





09

draw the sea and the sandy beach



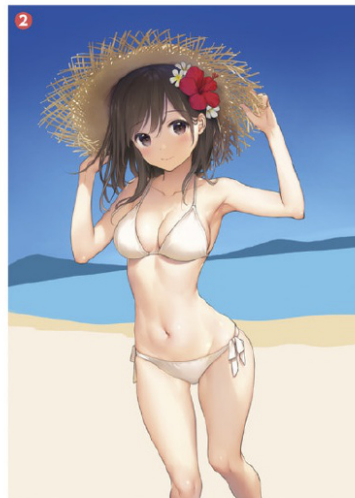
Extract the colored part from the color rough

Based on the color rough of the background, separate the colors by dividing the layers for each part of the background. (The color of the color rough is pasted later, so the color of 2 is the color of the standard layer). Before starting to paint, I refer to a number of pictures of the beach, and after confirming the image I want to draw, I start work.

•Memo

background and masking coloring and samsung

Basically, the masking tea color is not used for background coloring. When drawing or refining a rough, it is basic to designate a range for each part, clip the rough above, and touch it. The background is not painted with the original color, but is painted by drawing the surrounding colors with the eyedropper and mixing the colors, so it is often difficult to color the background when using masking color. The only time I use masking coloring on a beach background is when I draw [palm trees] [clouds] [waves].



approximately over color

I color the [Sea] and [Sand]. Using the color rough as a reference, I roughly color the wet areas of the sea and sandy beach. I like turquoise blue beaches with white sand rather than Japan, so I refer to the color and feel of overseas beaches. I did. If you choose a color that makes the part close to the sky blue, and the color does not overlap as you go to the sandy beach, the color will be bright sea level. In the area close to the sandy beach, the color of the sand shows through, so I add a light cream color to brighten it up. In addition, due to the wet part of the sandy beach, the color of the surrounding shades permeates, so the color of the sky is blue mixed with gray. Added a little bit.

Layers and brush touches when drawing the
Point background.

Most backgrounds are colored on one layer for each part. The background is drawn with a square brush (p.102) and brush strokes such as blurring or erasing with a soft brush.

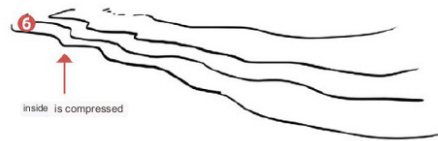




draw waves

Draw waves. Set the white color (#ffffff) to the fill layer, [Drop Shadow] of the layer style, and the light skin color (#e0cbc3) to [Image mode: Multiply] [Opacity: 40%] and draw the wave shape 5. Draw an image as if there are two or three layers of waves. Since the left side is going deep inside, I am conscious of being compressed.

Next, match the shape of the wave I drew earlier, I make the top and bottom of the wave layer glow white to express the layered wave shape.



swimsuit girl making



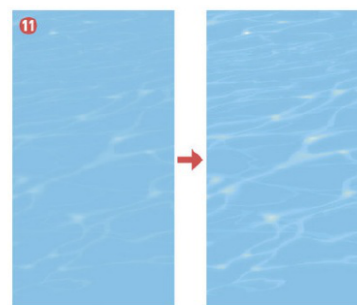
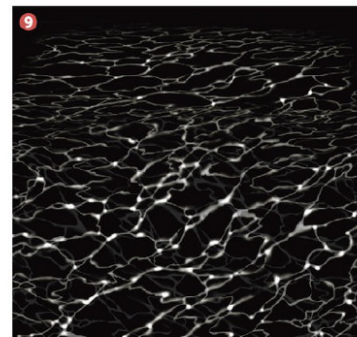
draw water ripples

A water ripple texture was applied to the water surface using a [Linear Dodge - Add] layer. As it gets closer to the horizon, it is vertically compressed and drawn with a vague feeling of disappearing. The texture was created by myself with reference to a photo. Even with photos, the amount of information is too much, so it is not suitable for illustration, so I often use textures I made myself. It is convenient to save frequently used textures so that they can be reused.

How to use the Point dodge layer

[Texture was pasted using a [Linear Dodge - Add] layer], but in reality I set the layer filled with black to [Image mode: Linear Burn - Add], clipped the new layer, and drew a wave pattern ⑩.

In Photoshop, if you leave the layer image mode set to [Linear Dodge - Add] or [Color Dodge], it won't look very bright. Right-click on the layer -> [Layer Effect] -> Uncheck [Transparent Shape Layer] in the [Layer Style] dialog to make it shiny. However, this method is not used with masking coloring. So, to get rid of the transparent parts, set the layer filled with black as a dodge layer, and draw with a random color on top of it to create a sparkling effect as in the previous method. In the future, I will express it as [creating a dodge layer], but I would like you to think of it as if you are actually using this method.





Draw waves on the horizon

Since distant waves are compressed as they approach

the horizon, they are drawn as dotted lines [.....].

It doesn't have to be drawn like the waves in the foreground. Draw on the [Linear Burn - Add] layer with white color (#ffffff). Here, I made and drew a dotted line brush on the fly. ([Download Bonus], p. 142)

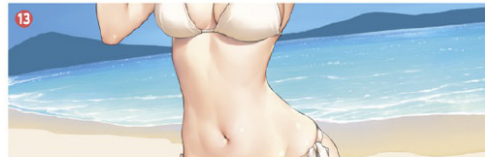
Randomly insert the dots into clear lines, and draw them horizontally with the feeling of shaking by menu - [Folder] -> [Blur] -> [Blur (Move)]. round

A shape that seems to wave evenly like a dot draw it with

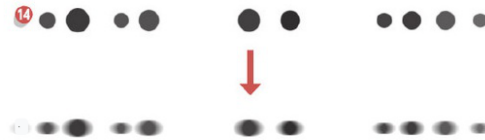
12



13



14



draw a sandy beach

Draw a sandy beach. The shadows from the palm trees come in a wide range, so I don't draw much.

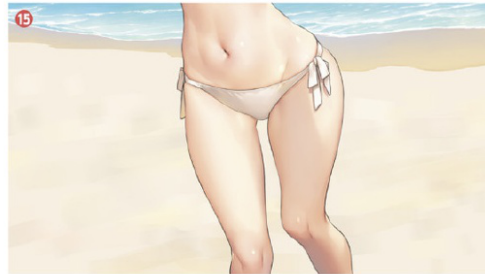
The base color is cream to beige, but I layered several colors such as yellow, maroon, and gray with a brush with low opacity, and the colors overlapped.

Make sure it doesn't happen.

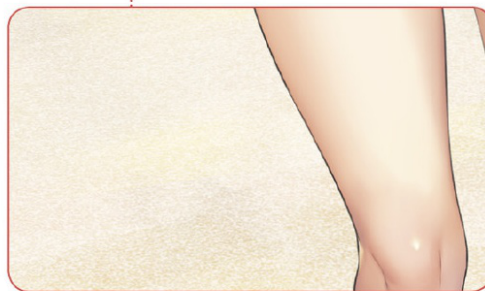
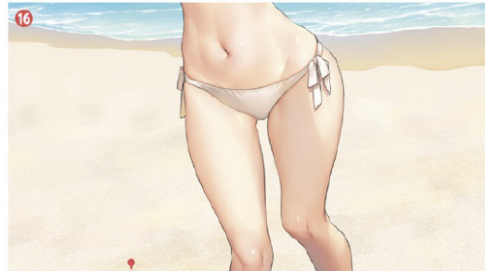
Since the lower right corner of the screen is the foreground, use a darker color to shade the dent in the sand, and since the upper left corner of the screen is the back, draw a smaller shading using a lighter color. all.

To express the sand texture, the sand surface texture is pasted on the [Overlay] layer. For the sand surface texture, fill the newly created layer with white color and check [Grayscale noise] through menu - [Filter] -> [Noise] -> [Add noise] to make it appropriate. After transforming this image and attaching it to the beach, since the grains of sand are slightly noticeable, menu - [Folder] -> [Blur] -> [Blur (Move)] to blur only slightly in the horizontal direction and move it to balance matches.

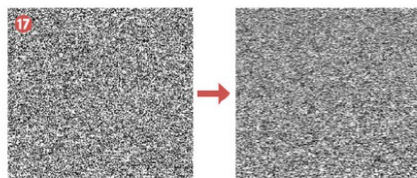
15



16



17



Created with [Add Noise]

Balance with [Blur (Move)]
meet me



Draw the shadow of a palm tree on a sandy beach

[10 Draw a palm tree (p.110)]

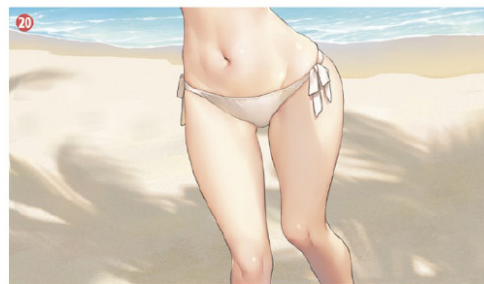
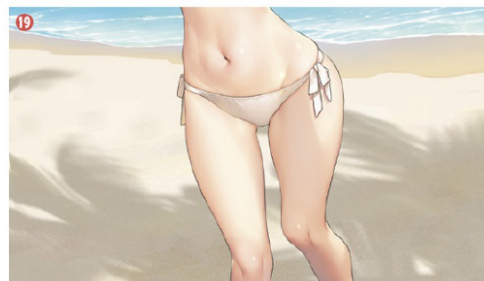
Proceed after this is done. Based

on the color rough, I draw the shading of the palm tree over the sandy beach. Since the light source is reversed in the shape of the rough shading, it is transformed so that shading is created from right to left by inverting transformation

18.

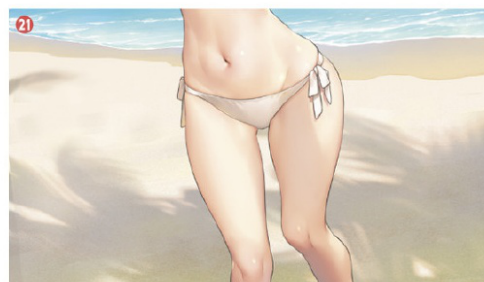
After drawing the rough shape, blur the outline with [Blur (Box)] or [Blur (Move)] [direction: from bottom right to top left] in the menu [Filter] -> [Blur]. When drawing is difficult, you unconsciously blur the shadows more than necessary and try to pass them over, but it is better to draw clearly so that you can recognize the shape without blurring it.

Adds orange to the edges of the darker shaded outlines. While holding down Ctrl, clip the shaded layer, select the selection range, draw an orange border with [Menu] - [Edit] -> [Draw border], blur it appropriately with the [Blur (Gaussian)] filter Giving is simple.



Adjust the color of the shade of the palm tree

In this step, color is adjusted. I clipped it to a dark shading layer and changed the color by adding purple in the center and yellow-green as the reflected light from the palm leaves in the foreground. Also, the color of the shading felt dark, so I adjusted the inner color to a lighter color.



4

swimsuit girl making

10

draw a palm tree



Color by part

First, divide the color for each part of the palm tree. 1.
Divide the color for each part of the palm tree, from light
leaves to light, dark leaves to shade, and palm tree stems.
Next, divide the layers of palm leaves on the inside
and palm leaves on the right.

-Memo-

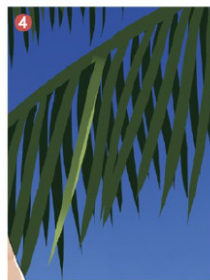
When using maskim coloring for the background

The palm trees are drawn using masking coloring. In this case, it's just [The color that affects the color of the sky] [It's a part that can be drawn well, so I definitely know what color to put in], so it may differ depending on the case. In the case of using masking coloring for the beach background, only [Yellow Embroidery], [Clouds], and [Wave] are used, but if it is convenient to use masking coloring, there are spheres that can be drawn with only white color while adjusting the opacity. It's about the same.



Draw the front leaves one by one.

Start by coloring the palm leaves on the right. On top of the layer of yellow-green (base color of the front leaf), create a shading layer with dark green.
2. With the square brush (p. 102), erase one leaf to leave a brush stroke, and paint once more from the top in the same way. Repeat fine adjustments while leaving a stain. At this time, if you leave the color on the edge of either the left or right side, you can express the thickness of the leaf. Also, from the beginning of the leaf to the center edge
If you brighten , you can express the curved shape of the leaf 6.



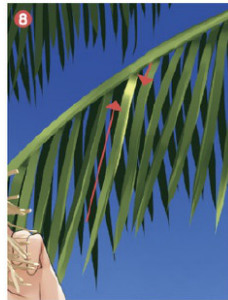
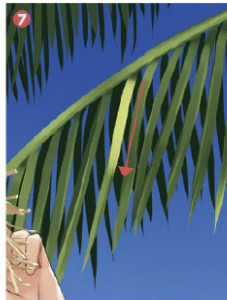


Color all the leaves in the same way 6.



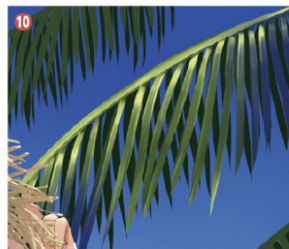
Draw the highlights of the leaves

The upper part of the leaf receives sunlight and becomes bright. I paint the upper half of the leaf with a yellow color close to yellowish green. Next, I erase the remaining brush strokes from the top and bottom. At this time, lock the left and right edges finely. After that, I make fine adjustments and color all the leaves in the same way.

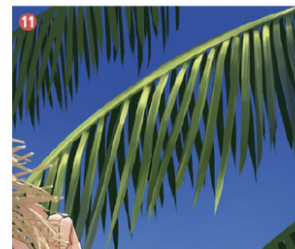


blue and red leaves
over

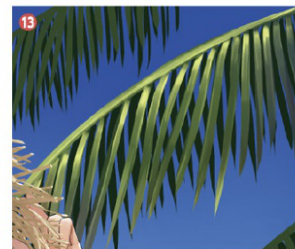
Dark blue is partially added to soften it and balance the leaves and the blue sky. Next, to give the impression that the front of the palm leaf has withered, I put a deep pink color on the front of the leaf using a [Hard Light] layer, and balance it by softening it. By adding blue and red in this way, you can change the color of green.



Highlight the blue part



Highlight the red part



4

swimsuit girl making

5 Adjust the color of the leaves

In the same way, color all the lighter leaves in the front of the leaf blade.

6 color the back leaves

This time I color the darker leaves in the back.

Add a light blue color to blur the front of the

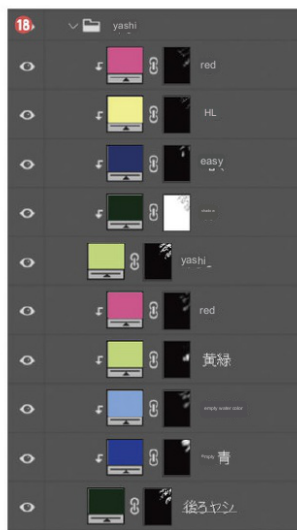
leaves. Then, like the leaves in the front, put a

little bit of dark pink on the front of the leaf to

express a withered feeling. This completes the

painting

of the right palm leaf. Please refer to ⑩ for layer composition.



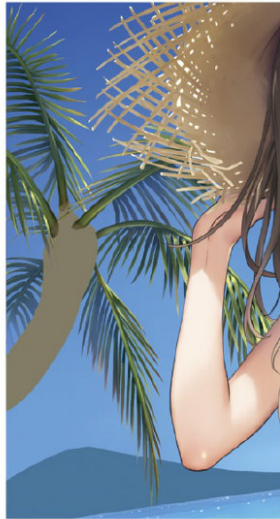
layer name	detail	color	burn mode	Opacity/Coloring]
red color	wilted expression of the foreground leaves	#ff5490	hard light	
HL	Highlights of the foreground leaves	#ff6f8a	standard	
darkly	The environmental color of the foreground leaves (the color of the sky)	#0d2177	standard	
shadow	The color of the shading of the foreground leaves	#00240e	standard	80% opacity
palm tree	underside of the front leaf	#b8d977	standard	
Red	wilted expression of leaves on the back	#ff5490	hard light	
yellow	Add details of the leaves on the back	#b8d977	standard	
Sky blue	The environmental color of the leaves behind (the color of the sky)	#67a7ff	standard	
green structure	The environmental color of the leaves on the back (the color of the sky)	#112ca2	standard	45% opacity
	The underside of the leaves on the back of the palm tree in the back	#00240e	standard	

*1 [Opacity/coloring] only shows the settings that have been changed..

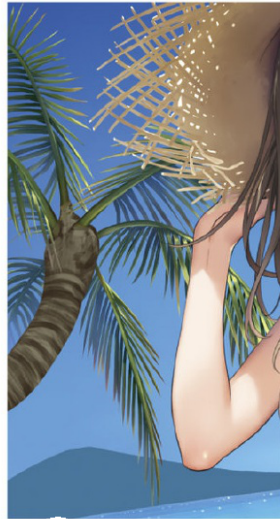


Draw the palm tree on the left

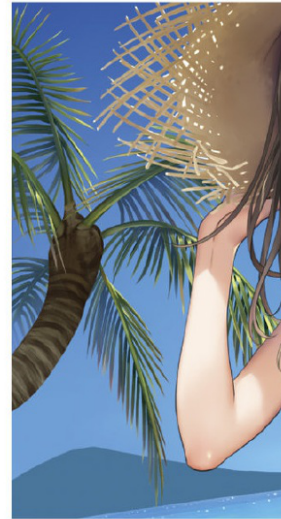
The palm leaves on the left are colored in the same way as the palm leaves on the right. Since it is simply inside the screen, I add more sky colors than the palm leaves I drew earlier to reduce the contrast so that it melts into the background. The stems of the palm trees are colored in the following way.



1 One leaf has been colored.



2 Shade the main tree part of the trunk.
I paint while leaving stains to give the wood a rough and petrified feel.



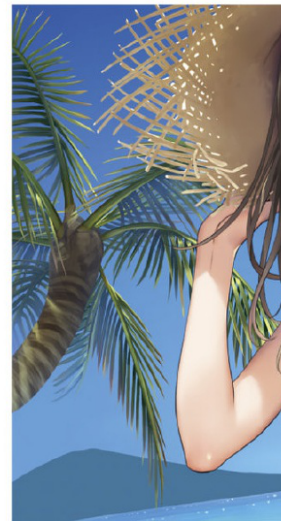
3 Darken the upper part because the front part where the leaves grow will be shaded.



□ Draw a comb. It is good to draw along the clear line with the inishi that leaks through the cracks of the palm leaves.



In the same way as the 5 leaves, I went over the color of the sky and balanced it against the background.



The 1st part looked a bit empty, so I duplicated and transformed the combined in-layer, and then added about 3 more to finish. The basic part is drawn well, so there is no problem with the back side even if pasted in this way.

4

swimsuit girl making

11 Draw the sky and mountains



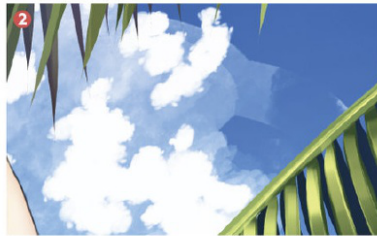
Go beyond the color rough

Copy the cloud part drawn in the color rough and paste it to the cloud layer to proceed. 1. Basically, the clouds are colored with masking color. At this time, only white is used, and the shaded areas are expressed by lightening the color.



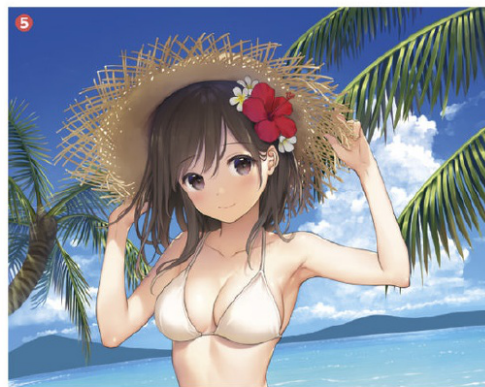
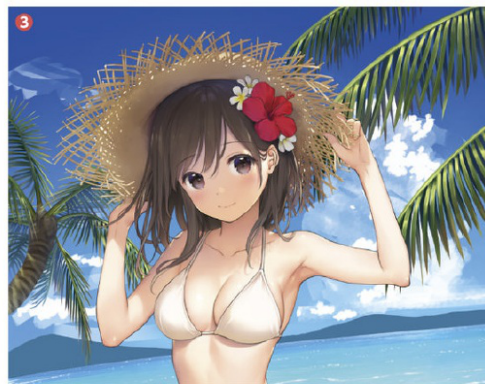
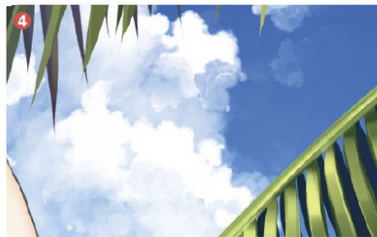
draw the shape of a cloud

While lightening the darker white areas, I create bright areas in the form of clouds. go out Many cloud brushes are distributed free of charge, so it is recommended to find a brush that suits you.



shape the clouds

Next, I draw the clouds in detail. 5. I pay attention to the balance between the shaded and brightened areas drawn in the previous step. 다.



4 draw the shadows of the clouds

Partially blur the shaded areas to weaken the brush touch 67. In particular, the edges of the bright areas leave a clear outline to give strength. Then, add a light cloud to the top right or left.



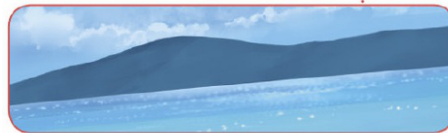
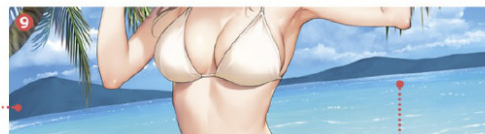
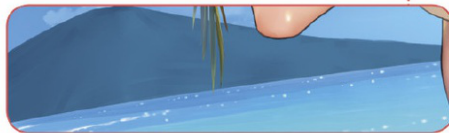
5 Adjust the color of the part close to the mountain

Adjust the color of the part close to the mountain. I add a blue color to the bottom of the clouds and around the mountains with a [Color burn] layer to balance the clouds and the background. 다.



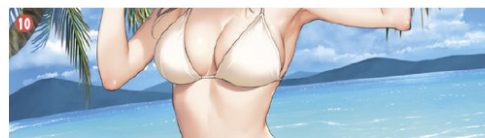
6 draw a mountain

Since the mountain is far away, I did not draw it in too much detail, and it gave a three-dimensional effect to the extent that it did not look flat. Add and draw.



7 draw the mountain in the back

I then lighten the color and add the mountains in the background. If you put the color of the sky on top of the color of the mountain with a low opacity, you can create a plausible color. I rarely draw shading.



4

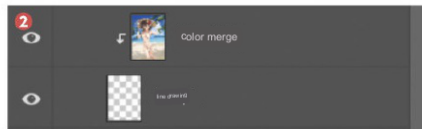
swimsuit girl making

12 Add effects to finish



color trace

After completing the background, I finish by adding effects by combining the colored background and the character. Before that, I do a color trace and add color to the line art of the character. The procedure is the same as [08 Color Trace] (p. 34) in Chapter 2. Display only the background and colored parts of the character (hide the line art), create a layer that merges them, and blur them by 2 to 4px with the [Blur (Gaussian)] filter. Move this layer above the line art, set [Image mode: Hard Light] to [Opacity: 50%], and clip it 23. With this, the line art, which had been black, was colored and balanced.



2 Go beyond rim light with character effects

As a character effect, add a rim light to the entire character. 4. Same as the rim light introduced in [09 Effect] in Chapter 2. Create a white layer using the formula and add a rim light. Since we set the main light source to the right, it is mainly to the right or Add a sharp light to the top outline edges. The point is to draw the character so that it is more emphasized by the rim light. is.



no rim light



Add rim light

Darken areas other than lighted areas

4

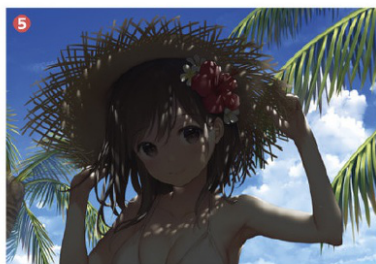
swimsuit girl making

3 Add the light from the hat as a character effect

In the same way, add the light from the straw hat's net around the face 5 6. Top right, bottom left.

It is an image with dots of light coming down, and it is put in with priority given to the atmosphere. If you put a lot of light around your face, your gaze will go to your face.

Since it disperses, avoid putting it on your face as much as possible, and add a little bit near your temples or forehead.



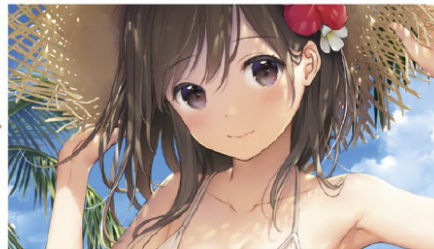
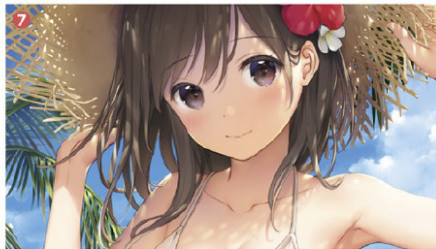
Darken areas other than lighted areas





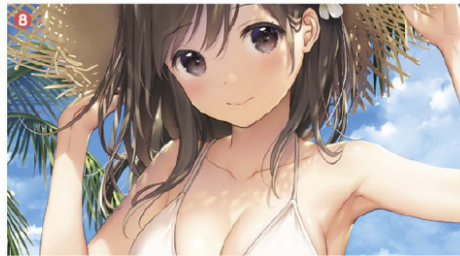
Add light tresses to your hair

Next, add fluttering hair in a bright color on top of the hair to emphasize the dynamics of the hair 7.



draw back hair

The hair felt empty, so I drew the back of the hair additionally. Also, the white part is slightly darkened. I made minor adjustments.



Slightly adjust skin tones with 0.5 shading

In [07 Coloring the hair] (p. 98), some of you may have noticed that the tone of the skin has changed slightly (those who have noticed are very attentive!). I actually wanted to change the tone of the skin very slightly, so I added a layer called 0.5th Intensity below the 1st Intensity of the skin layer. As the 0.5th contrast, I put yellow around the 1st contrast range to change the color tone. This shading is most often added in finishing adjustments.



Add wet expression

Apply to wet skin, focusing on the feet. The layer style created for drawing sweat is used for wet expression (see Column). On a layer set to the sweat layer style, adjust the shape of the water by extracting a color close to the skin tone, lightly erasing it, etc., and then drawing highlights.

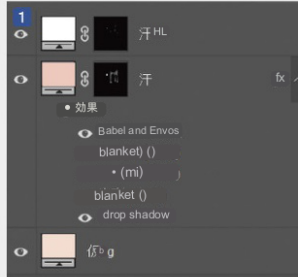


Column

How to use the Sweat layer style

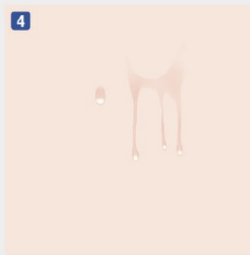
Highlights and shading are automatically created by drawing shapes such as water droplets and dripping water on the masking of the layer with the sweat layer set. This is a convenient layer style that makes it easy to express wet skin ([Download Benefits], p. 142).

The palm layer style PSD file of the download privilege is composed of 3 layers like 1. [Sweat] layer with layer style set. Just by drawing the layer style of the ear like this, it automatically creates a wet skin expression like 3.

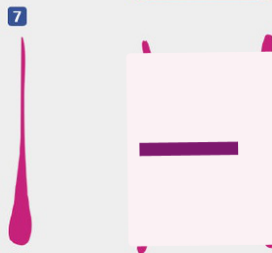
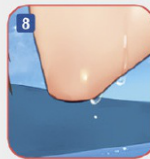


Highlight the part drawn on layer masking in blue

Let's add one more step here. I erase it lightly as if it is stretched by gravity, and then add clear white highlights to the [Palm HL] layer, and it's done. The [Virtual bg] layer is Gasing's skin color layer, so it is not needed for actual character coloring.



If you put wet expressions on the whole body, it will look like this. Based on the downward flow, combining the two shapes of 7 and coloring according to the skin creates a realistic expression of water droplets. Also, it is better to add an expression with water droplets hanging down, such as

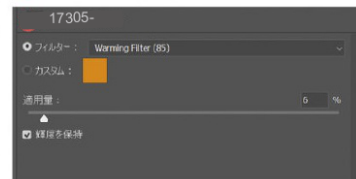
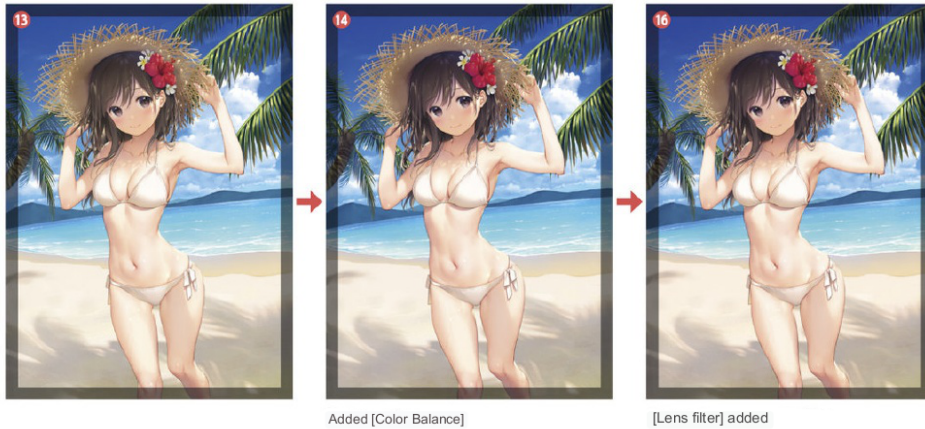


4

swimsuit girl making

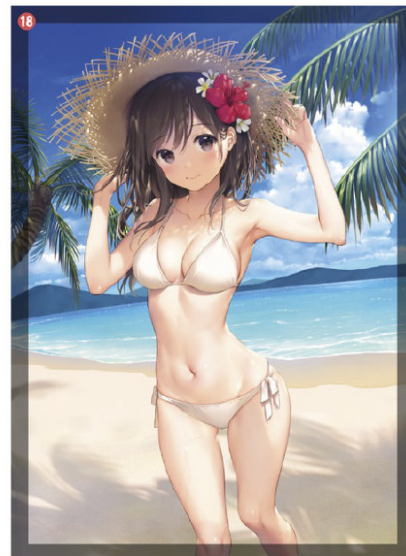
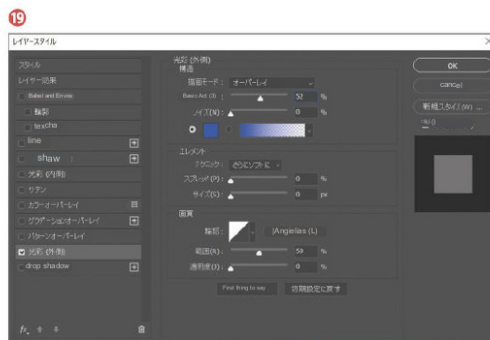
B Perform tonal correction with the overall effect

Finish by adding effects to the entire canvas. To emphasize the daytime color tone, I selected [Gradation: Shadow] for [Color balance] in the adjustment layer and filled it with blue (I didn't do this in this picture, but at the same time, [Highlight] is often filled with yellow). Also, in order to unify the overall color, [Warming filter (85)] was selected for the adjustment layer [Lens filter] and a faint orange color was added.



9 Brighten the upper right corner with full effect

Lightly draw with a light blue (#76bcff) layer on the upper right, and lighten it with a [Screen] layer. I set the layer style to [Outer Glow] so that the colors don't become monotonous. I set it to [Image mode: Overlay] and select blue (#004eff).

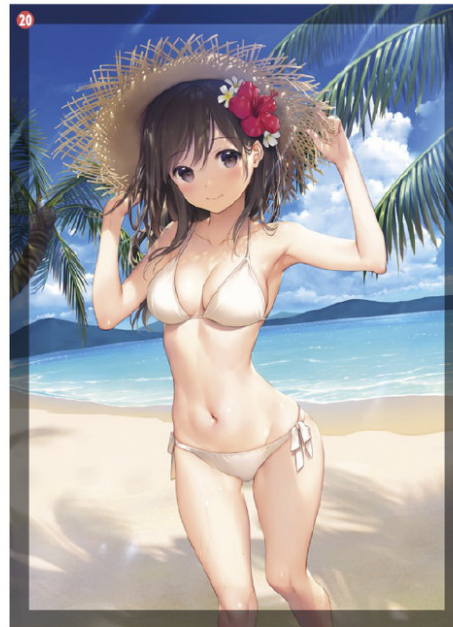




Incident light is added to complete the overall effect

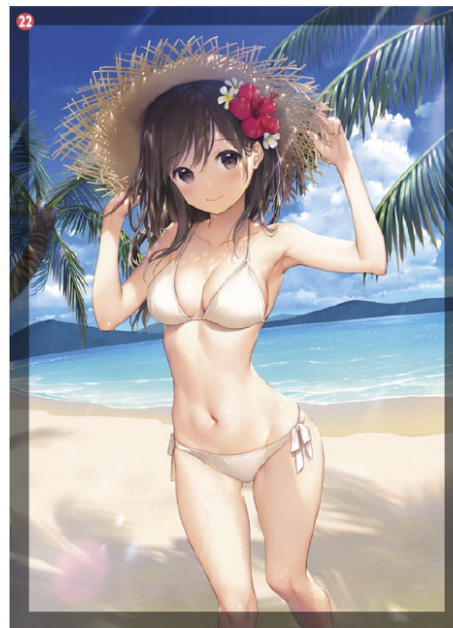
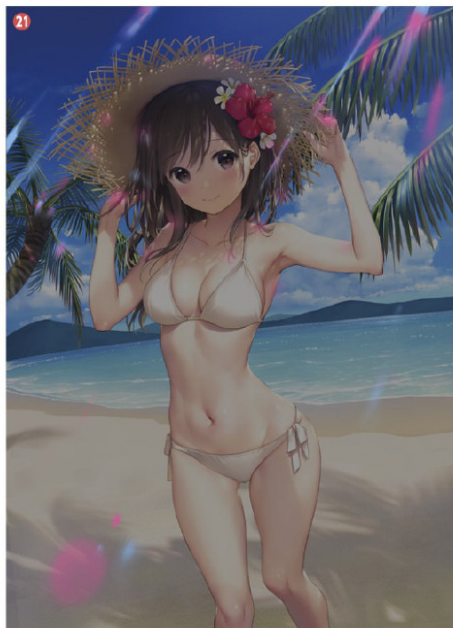
Using the color rough as a reference, I draw the incident light. First, I create a [Linear Dodge - Add] on the blue layer, and draw the light that strikes it. At this time, I draw as if mixing thick and thin light. Next, apply [Linear Dodge - Add] to the pink layer on the blue light and add a comb to change the color of the comb. Add pink color (part of the palm leaf, shoulder, hat light leaking from, etc.).

Once the whole thing is corrected, the illustration is complete.



4

swimsuit girl making



Emphasize where you put blue and pink debt





Chapter

5

Clothing and backgrounds

that enhance

the character's appeal

Introducing techniques that enhance the expressive power of character illustration, such as how to draw folds on clothes, small tips related to backgrounds, and directing scenes. We've put together some knowledge that can help you make a picture attractive.

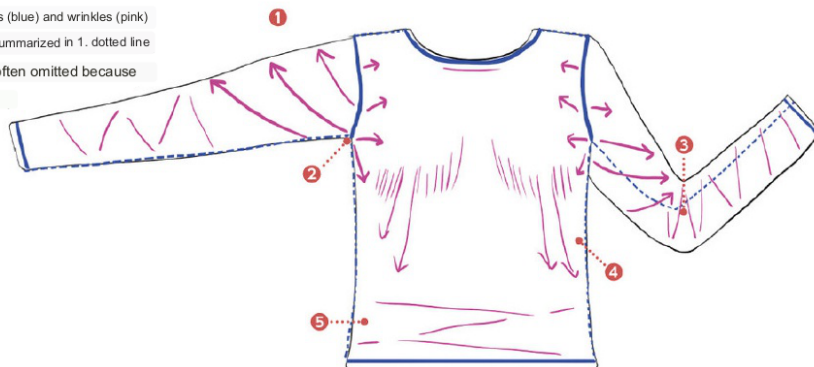
01 How to color wrinkles

When I draw clothes, I first imagine the flow of wrinkles in my head. The folds of clothes are basically composed of three elements:
 [Follow the flow of the body] [Pull from the sewing line] [Drag down by gravity]. In order to understand this, you must also have knowledge related to clothes, such as where the sewing line is located. Because general clothes have almost the same structure, Remember to refer to your own clothes or photos.



the basics of wrinkles

The conspicuous sewing lines (blue) and wrinkles (pink) on the upper garment were summarized in 1. dotted line
 Seams marked with are often omitted because they have little effect on wrinkles.



Point Wrinkles that form under the armpit or from the elbow

The most notable wrinkles are those from the sewing lines around the body and sleeves. Wrinkles from the seam line under the armpit are especially noticeable. 2. When the arm is raised, the armpit is pulled from the bottom to the top, so the crease is formed at an angle upward toward the shoulder, and gradually smooths out. Conversely, if the arm is lowered down, a gentle crease will form from under the armpit downward. Then, when the arm is bent, the elbow part is compressed and wrinkles are formed in a zigzag pattern. do.

Wrinkles on the torso

The folds on the bodice from the chest to the hip are also important. The fabric is pulled by the curve of the chest, and the loose fabric is pulled by gravity.

The wrinkles that droop under the sun are noticeable. In these pleats, the fabric gathers at the waist and blends into the lateral pleats 5. Also, wrinkles on the torso change in an oblique direction as the body moves, not downward when the torso is twisted. Point: Baggy clothes have

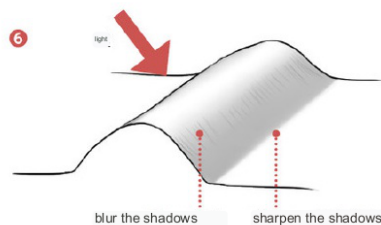
wrinkles throughout, and tight-fitting clothes have small wrinkles in some areas.

Wrinkles of clothes that do not fit the body are thick and gentle on the entire garment (Column 7 on the next page). Conversely, the wrinkles of clothes that are close to the body are clear, and the wrinkles are concentrated in the folds of the clothes. Also, thick clothes have wrinkles, and thin clothes have many wrinkles.



Basics of wrinkle coloring

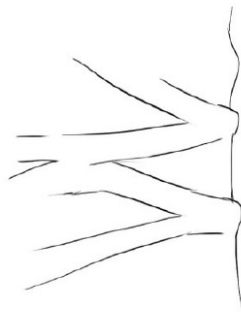
Let's consider a cross section of a cloth when it is wrinkled. As in 6, the cross section becomes like a hill, so [Blur the direction of the light source] and [Clear the opposite direction without blurring] are the basics.



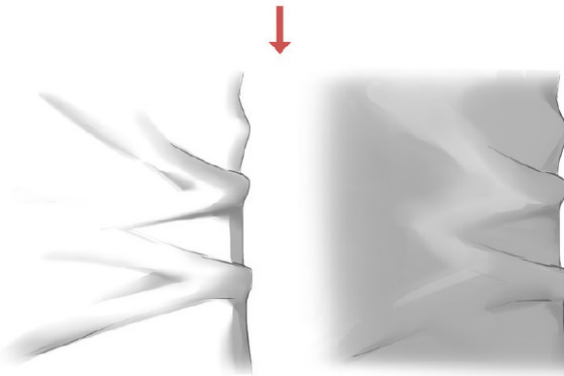


wrinkle coloring pattern

Revisiting the basic elements of pleats mentioned earlier, the two patterns of wrinkles are shaded.
Let's put it in and color it.



On the fabric that rises slightly on the body, wrinkles crawl like snakes in zigzags, and shapes like rulers and lozenges are mixed. Regardless of which pattern you paint in, let's remind you of this fact.



A If the light source is on the upper left, the bottom and right sides of the crease's roundness will be shadowed. When drawing an illustration, adding the same shading to all of the wrinkles will make the drawing unfocused, so in this case, for example, erase the area around the center of the W shape, and deform as appropriate.

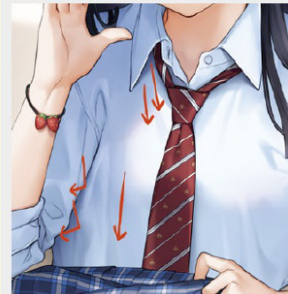
B Instead of shading each crease, I leave the W shape slightly brighter and shade the rest.



Considering the actual lighting, the lightened part is drawn **A** with a shade of B, and the darkened part is drawn with a mixed shade of B.

Column

A collection of wrinkle examples



7 The arm part is a combination of lozenge-shaped pleats, and the collar part is drawn in the chest direction with the image of being supported by the shoulder.



Y I drew the seam line on the armpit or side, and drew wrinkles from there with a feeling of being pulled.



2 As wrinkles pile up in a zigzag pattern at the bend of the arm, the elbow support wrinkles extend toward the hand.

5

Clothing and backgrounds that enhance the character's appeal

02

color blouse |

Here is an example of coloring pleats on a blouse. Refine the rough shading while remembering the shape of the wrinkles. I'll also draw a blouse with a gingham check (a type of plaid) and explain how to use textures to add patterns to clothes.

 Color the blouse while being aware of the wrinkles



1 I imagine the movement of different clothes and the flow of wrinkles in the pose, and draw rough shading centered on the lower chest and lower arms.



2 Refine the rough shading to draw the 1st shading.



3 Add suicidal wrinkles by shading or erasing with dialysis analysis.



4 Adds natural wrinkles to the 2nd naming area with a dark color in a wide area of the 1st naming range.

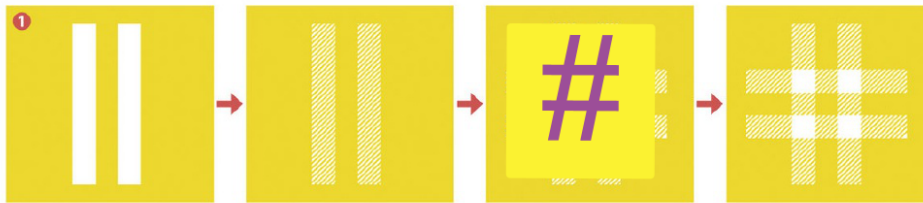


5 Add a 2nd gradation to the 1st naming range to darken the back of the lower arm.

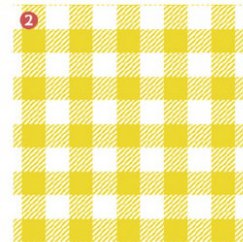


make a checkered pattern

To draw a gingham check on the blouse, I made a checkered pattern. Since simply intersecting each other in white would look cheap, I crossed thick lines with finely slanted lines.



If you pattern what you have created and repeat it, you will have a plaid texture2 (I used a yellow background to make it easier to recall the color when putting it on clothes, but in reality, the yellow part is transparent and only the white part is a texture).



decorate with checkered pattern



1 Divide the parts along the sewing line of the clothes and sew them into the frills of the sleeves in the same way, matching the texture to the clothes or the shape of the pleats. At this time, a range was specified for each part, masked, and divided. If the plaid is rotated at an angle of about 45 degrees, it will fit the shape of the clothes if decorated horizontally and vertically at 90 degrees. It's difficult, but it's because it looks nice when you do it at an angle.

transform. For this adjustment, I used the menu - [Filter] -> [Distort all parts including the arms of the side with checkered patterns]. Brush like the [Finger] tool. This function allows you to move and transform the overdrawn part with Menu - [Edit] -> [Transform] -> [Warp] More intuitive and detailed adjustments are possible.



4 Copy the shading range of the clothes and put it into the shading of the checkered pattern. If it feels a bit distracting, lower the check pattern to [Opacity: 70%] to soften it.

5 Select a range of checkered patterns, draw a black border with menu - [Edit] -> [Draw border], and faintly overlap with [Image mode: color burn] [Painting: 25%]. Darkening and emphasizing the contours in this way minimizes the CG look of the pattern.

5

Clothing and backgrounds that enhance the character's appeal

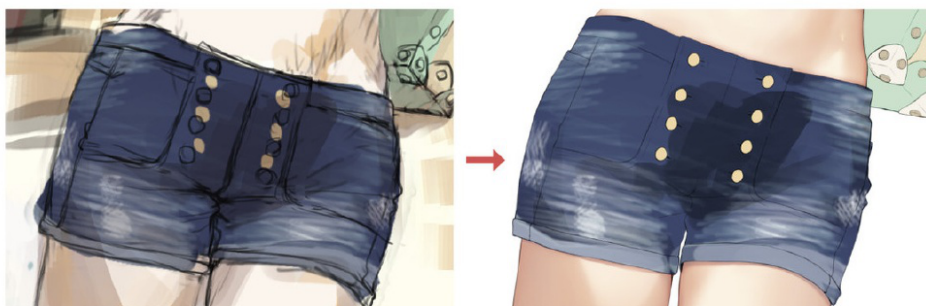
03

Color denim shorts

It is also important to draw the details of the material as well as the wrinkles on the clothes. Here, torn denim pants, seams, buttons, etc. I will introduce an example of drawing.



How to Color Ripped Denim Jeans



1 I draw a color rough, and separately lay the ripped jeans rough or shading rough on top of the base color.



This is the state where only the 2-shade rough is shown (frequently display and check the rough of the torn part, being careful not to change the image).



3 While adjusting the intensity of the large colored areas and small wrinkles, I smooth out the stains etc. Also change the color of the hem fold.



4 Draw a seam line for the pants. In the new series of jeans, the difference in color is particularly noticeable where the threads and seam lines meet, so the details of the year when the seam line is drawn come alive.



Draw more highlights. The surface is rough, so I color it brightly according to the roundness of the thighs so as not to draw too clearly.



6 Draw highlight 2 near the bar line. The ends of the jeans fabric wear out and become lighter in color, so remember this and add white.



7 Think of the part that resembles jeans on the thigh and draw a horizontal white line to add it to the part that resembles it. These lines were drawn with a separate brush (see Memo).



8 Punch a hole in your jeans. Drawing a shape with a hole in the sky blue is.



9 Draw lines randomly with white horizontal lines, remembering the thread inside the hole. Draw the white thread using the same Overlapping Line brush we used earlier. Also, lightly blend the shading with a dark blue on the disturbed areas of the sky blue part.

• Memo •

overlapping line brush

I created a brush that can draw multiple lines at once (overlapping line brush), and drew lines with a torn feel ([Download Bonus], p.142). This brush is used to draw animal fur and wood grain. Image of the brush tip



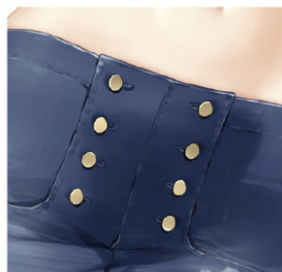
Torn lines on denim pants drawn with an overlapping line brush



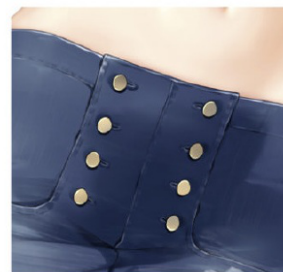
how to color metal buttons



1 A dark color is applied randomly with a gradation. I use a larger soft brush to paint the 1st shading continuously and mottled.



2 Add highlights to the outline, as if drawing the thickness of a metal button.

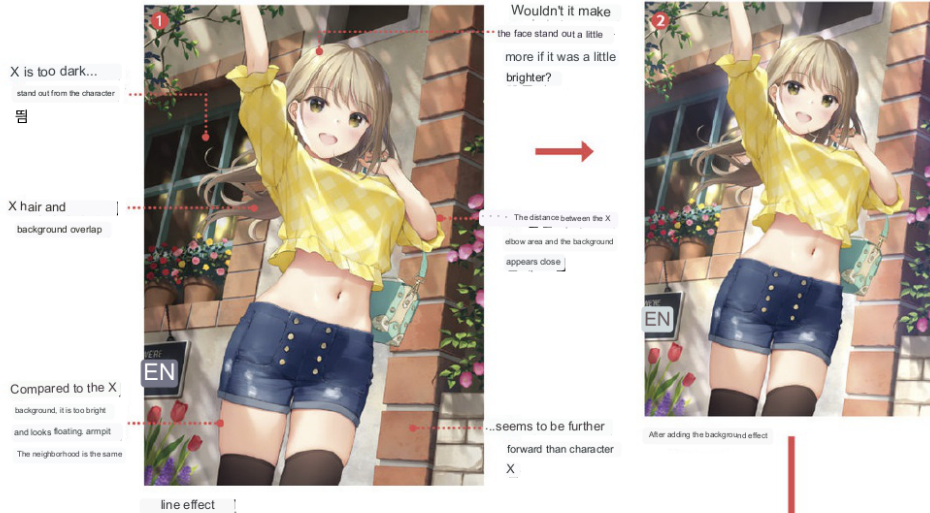


3 Finally, we add the specular light. Partially put the color of the pants (dark blue) lightly to balance.

04

Balance the character and background

In the main illustration of a character with a background, the [Effect] process is introduced to make minor corrections or color adjustments as a final step after coloring to ensure that the character is properly emphasized while not playing separately.



Background Effect Brightens the area where the character and background overlap.

In the finished state, the saturation of the background is higher than that of the character, so the background is emphasized more. So, I corrected the color slightly to brighten the whole area, and then added a bright color to the character range using [Image mode: Linear Dodge - Add] ② (See p. 107 for how to use the dodge layer). This made it seem like the character was in front of Sir Barr. In this illustration, the background was brightened, but depending on the illustration, the character may be brightened or the background darkened to adjust the balance.

To further change the color tone, apply [Image Mode: Linear Light] to dark areas such as the brick part on the right or the window on the left. did it

Character Effects Add light effects such as rim lights to characters.

To highlight the character, I added a rim light (p. 44) to brighten the edges of the character's outline. The upper left part of the head and the back of the head overlap with the color of the bricks, so add a strong color. Also, to balance the sunlight shining in the background, add a bright color to the [Color Mode: Color Dodge] layer to make the upper left part of the head or the lower back brighter, and conversely, the upper right part of the head or the lower left part of the leg, etc., in the dark background I adjusted it to dark blue with [Image Mode: Linear Light] for areas close to the part.



After adding character effects

05

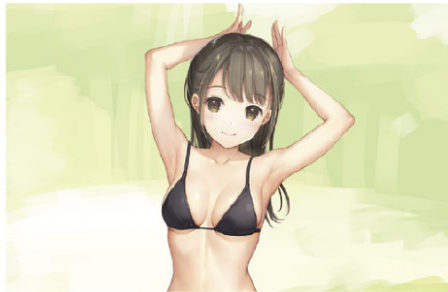
Draw the background of the portrait

When you want to draw a picture without putting too much effort into the background, you can use the telephoto (p. 78) feeling of a portrait picture. It's easy if you draw a background that focuses on it. If you blur the background and add light, it becomes a convincing picture.

5



Daytime outdoor portrait drawing of a ship



1 I draw while imagining the trees and empty spaces in the park. The back foot is a tree-lined image with vertical brush duth. The important thing here is to make a clear distinction between the ground and the back, and to select a color that gives off a blurry feel to white. It is desirable to basically use the same colors as the white to green in this picture.



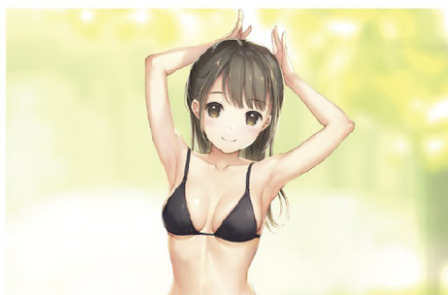
2 Draw a tree close enough to be a single point. I also add color to this side as if it is receiving light. The color of the stem is not brown, but a light color that can blend well with other green colors.



3 Blurs the drawn background. Boldly blur with the [Blur (Gaussian)] filter. You can use the [Sharp] filter to simulate the bokeh effect of a lens.



4 Duplicates a blurred background and creates an image with tonal correction and enhanced contrast. In this illustration, I used Menu - [Image] -> [Tonal Correction] -> [Level Correction]. It is a good idea to adjust the areas where you want to add strong lines to be white, and the areas where you do not want to be white.



5 On top of the blurred background, apply the tonal corrected background with [Image mode: Color Dodge] Opacity: 15%, and you're done. Since the background has a strong comb on the back, add a character rim light or use [Color Dodge] to comb the area around the character's outline or the back of the hair to balance it with the background.

Clothing and backgrounds that enhance the character's appeal

06

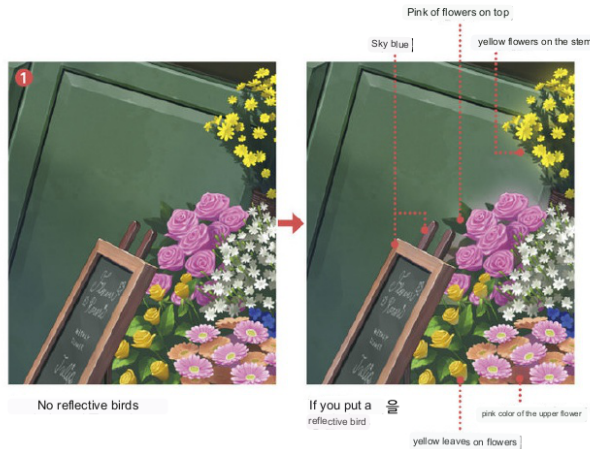
Increase the quality of the background

Here are 4 techniques that can improve the quality of your paintings with a little care. Each technique can be a tedious task, but the more you do it, the more complete your drawing will be.



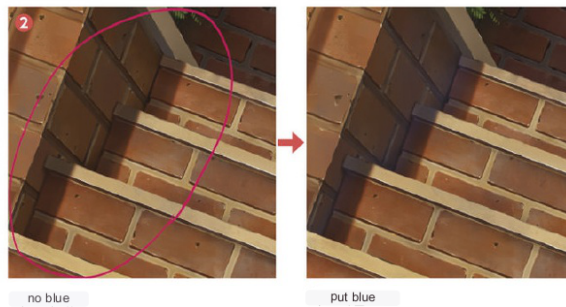
add reflected light

When coloring the background, it is often the case that only the color of the object is colored. However, since adjacent objects reflect each other's colors, shades of the color of light or nearby colors are created, so the object is not the same as the object. It does not exist as a color (p. 45). Even if you don't know the detailed principle, you can reduce the [monotony] and balance each object and the background simply by drawing the surrounding colors with the eyedropper and adding them lightly.



Make dark places blue

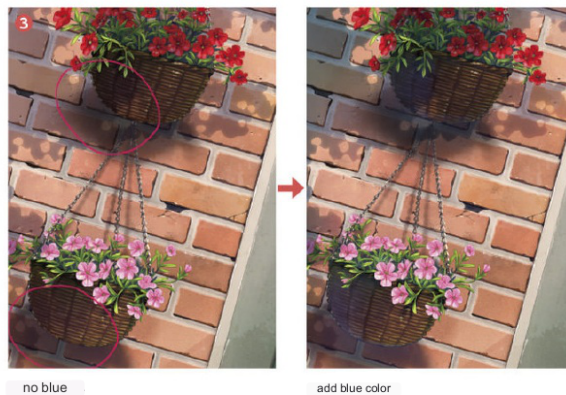
When coloring dark areas, simply If you color at a lower degree, it is easy to get closer and closer to black. this To avoid it, it's good to make the dark areas blue. 3. Shade ~If you put it in a cool color system, it is easier to express it as [objects in the back] Gray.



Point

Shades are cold, bright The part is in warm color

In case of bluish shading, the bright part If you add a red-type color that is complementary to blue, such as orange or yellow, it will look natural. swimming In the illustration of the lucky girl, except for the parts that are balanced with the blue sky, the bright parts are mostly yellow, and the dark parts such as the hair, palm trees, and the dark shadows of the sandy beach are blue to purple.





trim the corners

[Smoothing] refers to obliquely erasing or rounding sharp corners or comers. In buildings such as houses and stairs, objects with corners such as bookcases and shelves

Most of them are [trim]. yes

background objects with sharp comers

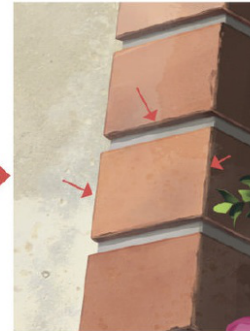
When drawing a drawing, it is natural to refine

•It's nice. In the angular part, put a dark color lightly or put a line in a bright color, and add a small touch such as erasing here and there.

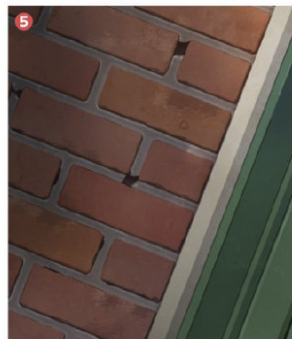
45.



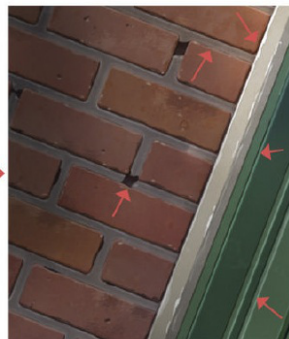
no trimming



I did a trim



no trimming



I did a trim

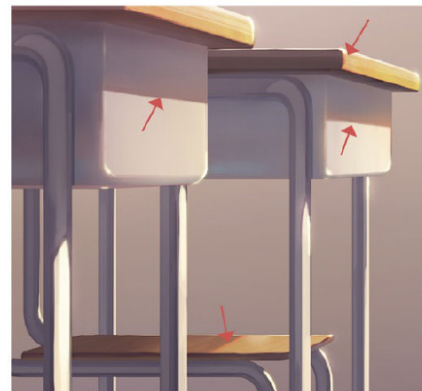


Increase the saturation of the boundary line between light and shade

When strong light hits, the boundary between light and shade appears in vivid color 6. This is a phenomenon that occurs when exposure to sunlight is excessive. This does not necessarily happen, but it is used as a technique to emphasize the atmosphere. . However, if you overdo it, you will forget what you want to show because the shadows are emphasized more than the characters. and adjust accordingly.



no borders



drawing a border

5

Clothing and backgrounds that enhance the character's appeal

07

express evening time

I will introduce how to change the time to evening by changing only the effect layer to the illustration drawn during the day.



evening time point

There are five points that indicate the evening hours.

1 Make the whole orange color and color the shading with a purple color

2 Make the whole darker than during the

daytime 3 Make the diffused light red

▪ (if changeable) place the incident light at a lower position than during the day

1 The sky changes from blue to orange to yellow from high to low. Sunset light when the horizon is low

Also draw (horizontal horizontal lines)

In this illustration, processes 1 and 2 are the main tasks 12 (Originally, the position of the light source changes as the sun moves from east to west, so the direction the light flows changes. I express the feeling of evening by changing only the color tone). Also, here we mainly explain where to put the effect and what to keep in mind when choosing the color. For layer composition, etc., please refer to the bonus PSD file (p. 142).



original illustration



illustration changed to the evening time zone



over the background effect of evening time

I prepared an image set to the daytime and excluding all the green effects (character effect, background effect, overall effect), and changed the shadow color of the shade of the tree to look purple 3.



Transform the shading to be purple.

On top of the background, add a pale orange color as a [Image mode: Multiply] layer 4. Next, brighten the area where the sun hits it to the tree. Invert the dark shade range of the shade to create a pale yellow color [Image mode: Color Dodge] [Opacity: 10 %] to brighten did it 5.



light orange color
#ffe3d1 (multiply)



Display the range in light yellow



Light yellow
#ffffe2 (beats color, opacity 10%)

5

Clothing and backgrounds that enhance the character's appeal



Add character effects for evening time

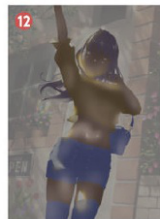
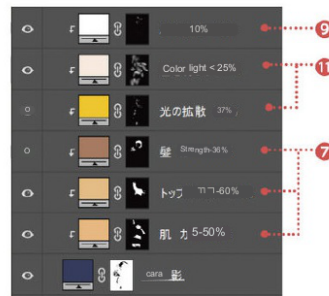
In the area of the character, I shaded the character in blue using a [Image mode: hard light] layer. Next, I imaged the back light and shaded most of the range, but I created an unshaded area centered on the left part from the direction of the light source to the observer's point of view. At this time, it is natural to fit within the shading range of the picture. Avoid shading on parts that become transparent when exposed to light, such as the back of clothing or hair. After the shading rough work is done, I make adjustments such as partially blurring it! 6.



blue
#363b5e (hard light)

Since warm-colored parts such as the skin also look blue, I designate the ranges for each [head], [top], [skin], and clip the layers colored with adjacent colors for each part on top of the character shading layer. . (Set the [Image Mode: Color] layer, and set the opacity to appropriately transparent so that it looks natural).

Next, I select the highlight range of the character's hair or skin that has been colored, and clip the white colored part over the character's shading to overlap it so that the highlight part looks bright. 10. Next, I added a light scattering expression in yellow around the border of the part where the light hits the character without shading, and brightened the inside of the body centering on the skin with a light skin color 12 13.



Emphasize the range of character shading





I added a rim light to the character in the same way as the daytime illustration (I used the rim light from the daytime illustration almost the same) The color near the outline is yellow to match the evening time [[Image mode: Screen or Color Dodge]] layer I changed it using Finally, the character effect is completed after the color adjustment process, such as adding a little white ([Image mode: Color Dodge]] around the bangs or around the waist (in this case, the effect of daytime is mostly used)



Back to the background effect, light up around the character (using the effect from the daytime illustration as it is). Next, the area around the rim light was painted over with orange ([Image mode: Overlay]) to add an expression of diffused light in the evening [15](#) [16](#).



exceeds the total effect of the evening hours

Put the entire effect on top of all layers. Raise the overall light orange color ([Image mode: Overlay]) to balance the overall color.



Orange
color #ff7f39 (overlay, 5% opacity)

Yellow, orange, and red tints are added to the entire bottom of the screen to reflect the brightness of the evening light. Add orange to the yellow with [Outer Glow] in the layer style, then layer red.



yellow
#ffe17a (screen)



Orange
color #ff5400 (yellow layer style set to [Amazing Line].
Overlay, opacity 40%)



red
#ff004e (screen)

Draw the incident light in the upper left corner. Since it is in the evening time, the angle is lower than that of the daytime illustration. Above, the evening time illustration is complete. For reference, I think it's okay to put the character shading effect that darkens the character according to personal preference [18](#).

incident light...



yellow, orange
and red light



5

Clothing and backgrounds that enhance the character's appeal

08

express night time

I will introduce how to change the time to night time by changing only the effect layer to an illustration drawn during the day.



night time point

There are five points that indicate the night time.

- 1 Make the whole light blue blue, and make it darker than daytime and evening.
- 2 Lower the contrast, and remove or dim dark shadows. Draw the
- 3 light of points such as streetlights and house windows in warm colors.
 - Put moonlight in yellow to light blue
- 5 The sky changes from a dark indigo to blue from high to low, adding stars.

Basically, 1, 2, and 3 are the main tasks. 12. You want to simply draw the night dark, but the background needs to be bright enough to show the character brightly. For this purpose, the color tone is blue to create a nighttime atmosphere. expresses Objects that are farther away from the character will look relatively natural if you color them blue. Since the area near the ground is exposed to light such as street lamps and moonlight, adjust the top to be dark and the bottom to be bright. Also, here we mainly explain where to apply effects and what to keep in mind when choosing colors. For layer composition, etc., please refer to Deokjeon PSD file (p. 142).



original illustration



Illustration changed to night time



Add night time background effect

Set it to daytime and prepare the opponent's image excluding all drawn effects (character effects, background effects, overall effects). Lower the Opacity of the Tree Shade to around 35% to make it transparent. Next, transform the entire background to a dark blue color. Add an adjustment layer to the bottom left tree layer. First, lower the [Hue, Saturation] of the adjustment layer to [Adjustment: -30]. Next, I set the adjustment layer's [Color Balance] to [Halftone] to [Blue: +26] 5 and [Shadow] to [Blue: +13] to 6 to make the dark areas blue.



Add blue to the entire area using a [Image mode: Multiply] layer 7.



Blue
#237be7 (Multiply, 70% Opacity)

I don't want to darken the window area, so I cut only the window range 3).



Darken the upper part to dark blue, and lighten the lower part to blue.



dark blue
#003276 (Multiply, 60% Opacity)



Blue
#208f6 (Overlay)

Also, the dark areas of the right walls and upper right window seemed too dark, so I added blue by covering the sky blue from above with [Image Mode: Hard Light].



Sky blue
#3594ff (hard light, 16% opacity)



5

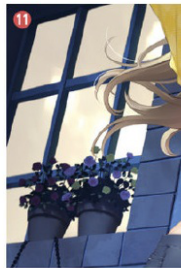
Costumes and backgrounds that bring out the character's charm

Added warm colored lights to the windows. I brightened the window area with yellow beige color using the [Image Mode: Color Dodge] layer, and then filled in the same area with the skin color on top of it using the [Image Mode: Screen] layer to make it white (Fill Blur the inserted area very slightly with the [Blur (Move)] filter in the lower left corner to soften the light).

Yellow Beige
#ccc4a8 (Color Dodge)

White color
#ffe9d9 (screen, opacity 80%)

I also add a little yellow light to the side of the window frame.



Add the light from the window and the light from the street lamp outside the screen (behind the tree in the upper left corner). 2. Lighten it by putting a little yellow to orange light near the window in the upper left corner. I also brighten the flower bed on the right with a soft feel using a [Image mode: Color Dodge] layer, focusing on the leaves and flowers.

Dark yellow
#fd33c (screen, 85% opacity)

Orange
color #f5400 (Dark yellow layer style set to [Outer Glow], Overlay, Opacity 20%)

Yellow
#ffc711 (color dodge, opacity 50%)

Light Yellow
#7eeb2 (Overlay)



Next, adjust the color of the tree in the upper left corner to match the color of the building so that it has a dark blue color. I make it blue with [Color balance] of the adjustment layer and darken with [Level correction].



Exceed the night time character effect

Add blue to match the color tone of the entire character and the background. First lower the [Hue, Saturation] of the adjustment layer to [Saturation: -15%]. Next, I add a blue color to the whole using [Image mode: Vivid light].

Blue
#3942bb (Exciting light, obscurity 10%)

Finally, I set the adjustment layer's [Color Balance] to [Halftone] to [Blue: +26] and [Shadow] to [Blue: +13] to make the dark areas blue.



I add blue as a shadow to the character area using a [Image mode: Hard Light] layer. By imagining the backlight, the direction of the light source is extracted here and there. At this time, it is natural to fit within the shading range of the original illustration. (The order is the same as the evening time picture). Since parts of the warm color such as the skin appear blue, [Hair], [Top], [Skin], each area is specified, and the layer containing the color nearby for each part is clipped on top of the previously colored character shading layer and overlapped lightly. give (the order is Same as the evening time picture).

Next, clip the shadows of the character to a new layer, brighten the highlights, or add an orange color near the border of the light.

16 17 18 (The order is evening time)

as shown in the large scale picture).



Color display put in character shading

As with the daytime illustration, I add a rim light to the character (almost identical to the effect of the original illustration). I set the color around the outline to a light blue ([Image mode: Screen or Dodge] layer to match the night, and changed the area around the light source to yellow. Finally, I added soft white ([Image mode: Color Dodge] around the bangs and waist)) After adding a layer and adjusting the color, the character effect is

complete.



exceeds the total effect of the night time

Return to the background effect before adding the overall effect, and light up the area around the character (using the effect of the daytime illustration almost as it is). Then, at the top of all the layers, as an overall effect, I added a darkening effect by putting dark blue in the upper right and lower left of the screen 20 21.



Dark Blue
#182132 (Linear Light)

Next, apply a soft glow near the bottom right of the screen.

It brightens to yellow.



light yellow
#bfe4ab (screen)

Above, the night time illustration is complete.



Coverage of all enzymes



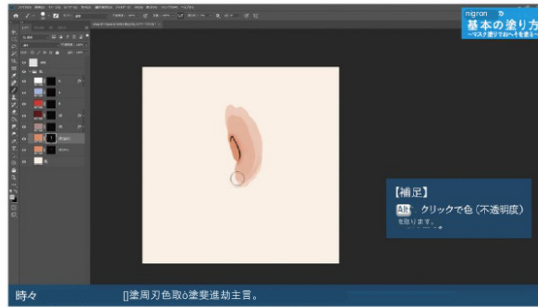
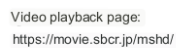
download privilege



There are 5 download privileges for this book.

- Privileges] Basic coloring video

This is a video explaining the strange process of drawing the belly button in Chapter 1 at double speed. If you look at it like this book, you can understand the basic framework of masking coloring. Commentary videos can be viewed directly by accessing the video playback page.



- Privilege 2

Brush used by mignon

These are the 7 types of Photoshop brushes used by mignon. A hard brush, a soft brush, a fingertip blur brush, a fill brush, which are the basic brushes for character coloring (p. 8), followed by a square brush (p.10 2) that is often used when drawing backgrounds, improvised to save time. You can download the dotted line brush (p. 108) and overlapping line brush (p. 129).



- Privilege 3

Layers are not flattened
PSD file

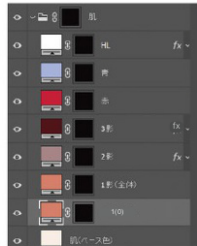
The belly button image in Chapter 1, the black swimsuit girl in Chapter 2 and 3, the swimsuit girl on the beach drawn in Chapter 4, the illustration of the girl on the street explaining the costumes and background in Chapter 5, PSD data with no layers merged, and evening PSD data of a street girl illustration with the time zone changed to time zone (p.134) and night time zone (p. 138) is provided.



- Privilege 4

skin palette data

Often when mignon darkens the skin
This is the palette data to use (layer
group for skin coloring). details
은 Please refer to Chapter 1 [03
Load Fill Layer Group] (p. 12)
and [Column Skin Removal Layer
Group] (p. 21).



- Privilege 5

sweat layer style

This layer style makes it easy to express wet skin. For details, refer to [How to use the Column stitch layer style] (p. 119).



You can download the bonus data from the support page of this book. Access the support page and go to the [Download] page in [Support Information]. Also, be sure to use [Kb辞<. txt].

Support page for this book: <https://isbn.sbcr.jp/97550/>

Password: skinpaint07

Closing remarks

Thank you very much for reading this book so far. In terms of drawing, I still have a lot to learn, but just like I want to know how other illustrators draw, if you want to know how I draw and refer to it, it would be my greatest honor. no see.

This book introduces [Masking coloring] as my coloring method, but this is because masking coloring suits me the most and is efficient, so even if brush coloring is nawon layer coloring or so-called glazing coloring, it is similar to me. I think it can be colored in this way. Please apply according to the framework familiar to each person.

And if 'Let's put light and shade on the skin by referring to this book!' If you thought, for example, let's refer to the guidelines or contrast for each part in Chapter 3, find portraits with similar angles and similar lighting as possible (personally, I would like to refer to it a lot), and It would be nice to see it as a reference while comparing. When I draw while referring to the materials, I wonder if I can see for some reason what parts of the real thing I bring out and emphasize and add contrast to.

When I was a student, when I drew a nude drawing in an art lecture and drew an illustration as usual after returning home, I was able to draw the shape of a knee that I had drawn appropriately without knowing the shape, all at once that day. . At that time, I realized that [drawing is to observe]. It is very important to constantly observe, to observe 360 degrees, not necessarily from a single point of view, and to learn about the subject you want to draw by doing so. Therefore, it is absolutely recommended to refer to the photo material. You can draw what you want to draw much better than drawing something out of nothing. Even if you study anatomy, you cannot know which part of the human body has what kind of curvature. Contrary to this, I think that only after observing which part of the human body develops what kind of curves, you can get an answer to what the internal structure of that part is like.

Also, what this book describes is [the human body I want to express]. To take myself as an example, I like slim body lines, so I like a slender body that is not too muscular, moderately soft, and has a somewhat bony feel. Therefore, when drawing the torso, make sure that the lumbar vertebrae are recognizable,

While minimizing the depiction of the abdominal muscle line, such as emphasizing the curvature of the waist rather than the actual human body, the complicated curves around the stomach are revealed. However, some people like a svelte body type rather than a slender body type, and some people place importance on minimizing the expression around the torso and highlighting the chest or buttocks. There is no right answer in the picture, and conversely, there are no wrong answers. Although I am holding a [wrong example] in the text, this is what I think is ambiguous by my standards, so it is not a completely wrong example. This is because, depending on who sees it, there are cases where the writing method that I think is correct by my standards becomes [Wrong Yeo-si].

A lot of people think that the way to improve their drawing skills is to 'know yourself', but just as there is a saying [if you like it, it will increase from a certain moment], your liking will naturally improve. If you don't know what you like, you don't know how long it will take you to find it, but in the meantime, if you've figured out what you're strongly interested in and what you like, then by all means dig into it. I hope that everyone who reads this book will be able to do enjoyable creative activities in the future.

mignon



About the author

mignon (mignon)



An illustrator who loves boats.

Worked for a bishoujo game company for 11 years, worked as a director and graphics manager, then went freelance. The number of CGs that have been colored or inspected is in the thousands.

Gained a solid knowledge of skin coloring through experiences related to graphics in shoujo games, and is particularly skilled in belly coloring. He has published fanzines for stomach-loving people several times and at the same time posted numerous character illustrations with prominent stomachs on social media, earning the title of [Crazy Stomach]. Currently, she is affiliated with graphic editor Kannondo, working as a graphics manager and illustrator for bishoujo games and social games.

Twitter: <https://twitter.com/mignon>

Pixiv: <https://www.pixiv.net/users/24234>

Website: <http://cannondo.biz/>

■ Regarding privilege data

Belly button drawing video, PSD data, Photoshop brush data, etc. are distributed from the support page of this book. See page 142 for details.

Support page of this book

<https://isbn.sbcr.jp/97550/>



Reverse Eater's Review

hello. This is Zinger Double Down Max, a translator who translated this recipe book.

In fact, this is the first time I'm working on a reverse formula and uploading it. At first, I translated it to see it alone, 'I translated it too. I started working on it thinking, "Should I even eat it and blow it up?" Some

As a result, it is a different level from simple doujinshi translation, professional knowledge about pictures and finding program terms in a different language.

This seems to have been the most difficult.

people may have noticed that there are quite a lot of parts that are not matched and stylistically unified in several places while

I also wanted to fix that part, but after working on it for almost a month and a half, I was exhausted, so I practically gave up on it. I apologize to all of you reading this.

watching. If there are multiple correction requests such as 'There was a typo', we will make corrections to the requested part. W I will upload the corrected version.

To all those who draw, I hope that even if it is a poor translation, it will be a strength.

Actually, I wanted to write a review of a translator.

April 17, 2021 Zinger
Double Down Max