Illustrator final

Cell Phone driver - woodcut effect

- Use the woodcut effect to make a cartoon illustration of a car driving down a road
- Feel free to be creative, but make sure you demonstrate mastery of the woodcut effect. This means that you will need to have the black caligraphy marks on anything that is round in your illustration.

Graphic artists have been using the woodcut effect since the 15th century when it was discovered that you could use a sharp knife to cut grooves in blocks of wood. These wooden blocks, called cuts, were inked with black ink and used on a letterpress to make early illustrated books. Artists of today are still making limited edition prints using the woodcut effect, but they work in sheets of linoleum, carefully cut with sharp knives and razor blades. Fortunately we have Illustrator, so we can simulate the sharp cuts in the wood by drawing carefully shaped stretched out triangles. Unlike the traditional wood cut artisans, we only have to make a few "cuts" with the pen tool. After that, we simply duplicate or blend them to get the sought after 3d look commonly associated with the woodcut effect. Because this has the potential to be a long project, lets start out with something simple, like one of the yellow hazard cones.

STEP ONE: Open the wood_cut_before.ai file from the server and save it into your final folder. Turn the opacity of the bitmap layer down to 25 % and lock it. Make a new layer named hazard cone 1.

STEP TWO: Zoom into 200 percent and draw an unfilled, 2 point thick black rectangle approximately the same size as the right edge of the base of the largest hazard cone.

STEP THREE: Deselect, and then with the white arrow, grab the corners of the rectangle and drag them into place, one corner at a time until it fits the cone. You may need to turn off the stroke to get it to fit just right.
Drawing your first woodcut paths

**STEP ONE:** I had some trouble with the strokes on the overlapping rectangles hanging over at the corner joint. There is a miter adjustment box in the stroke palette but it didn't solve the problem. That is why the lower box has an open end, to make for a clean joint. I drew the cone in logical segments, then dragged them together.

**STEP TWO:** the shading lines on the sides of the base were made with short strokes, using a range of stroke thicknesses from 1.5 to 3.5pt. Careful attention must be paid to the laws of perspective to get them to look real.

**STEP THREE:** I drew the first 'woodcut' path with 3 points, matching the curves on the bitmap.

**STEP FOUR:** To make the other two paths in this first group of 3 "cuts", I dragged out duplicates, then resized and edited the points until I was happy with the curves. I've temporarily colored them yellow here so the screenshot would print better, but they need to be black fill, no stroke.

**STEP FIVE:** The upper set of three curving "cuts" are are simply duplicates of the first three, with some slight resizing and path tinkering.
Hazard cone number one

**STEP ONE:** select the open ended rectangle and choose a yellow fill.

**STEP TWO:** In the gradient palette, choose linear.

**STEP THREE:** Click the right hand tab in the gradient palette. Press "i", then hold shift and sample the darker orange color from the faded back screen shot. Even though it is faded back to 24% opacity, Illustrator can still feel (eyedropper) the true deep orange color.

**STEP FOUR:** Click the other tab and eyedropper the lighter orange color from the bitmap.

**STEP FIVE:** Press "a" (white arrow) and select the other, upper rectangle.

**STEP SIX:** Press "i", then hold shift and sample the first rectangle, this should fill the upper rectangle with the same gradient.

**STEP SEVEN:** Drag from bottom to top across the rectangle to pour the gradient correctly. The black woodcut strokes indicate the darker end of the rectangle, and the gradient should follow.

**STEP EIGHT:** when I filled the cone part of the path, and adjusted the gradient for light direction (left to right, going uphill); I noticed that I had a gap in the fill of the cone. To fix it, I had to draw a separate "patch" path, and drag it to the bottom of the cone layers so it was under the black strokes. This patch path has the same carefully poured gradient, but no stroke.

**STEP NINE:** Once you get a good hazard cone, fold up the layer and turn the visibility eyeball on and off to make sure all the paths are on that one master layer: hazard cone 1

**STEP TEN:** If some of the hazard cone paths are not on the hazard cone layer, fold up all your layers, and select the errant paths on the artboard. Grab the little colored square to the right of the target indicator. Drag the colored square up (it represents the selected paths) up to the hazard cone layer.
Rolling green hills

**STEP ONE:** With the layer named **hazard cone 1** selected, click the flyout menu on the layers palette and choose **duplicate hazard cone 1**

**STEP TWO:** rename the layer as **hazard cone 2** and drag it over into position, rotating and resizing as needed.

**STEP THREE:** Repeat the **duplicate layer process** for the other cones and stack them up on the road. You'll need to adjust the stacking order of the cone layers so they appear in front of each other.

**STEP FOUR:** If the strokes get fat and plugged looking when you shrink them down, go into **edit>preferences** and make sure there is a check mark on **scale strokes and effects**. This means that when a stroked object is scaled down, the stroke thickness is also scaled down.

**STEP FIVE:** make a new master layer named **grassy hills** and drag it down in the layers palette under the cone layers. Draw the hills as 6 distinct closed paths. Try to use no more than 3 or 4 points per path.

**STEP SIX:** using the bitmap as a reference, fill the paths with a medium green to light green linear gradient. You'll need to carefully adjust the direction of the flow of the gradient on each individual path.
Outlining the hills in black

**STEP ONE:** I drew the purple road on a new road master layer as two paths, each with a custom poured, 2 tab purple gradient.

**STEP TWO:** We are getting so much artwork that it is covering up the bitmap. Unlock the bitmap and **drag it off to the left** so you can see your artwork, and the bitmap **side by side**. Lock the bitmap layer again.

**STEP THREE:** Make a new layer at the top of your layers palette called: **black woodcut strokes**.

**STEP FOUR:** using just **three points**, draw a long skinny black filled path at the top of the first hill on the left. Spend a few minutes getting it just right, as you want the **three point path** to look like it was done with a caligraphy pen, in one long slowly tapering stroke of the artist's hand. I drew it slightly out of position here, and temporarily colored it yellow so you can see the bitmap version, and my 3 point path side by side.

**STEP FIVE:** When I had one good path, I began dragging out duplicates, and modifying the duplicates to match the black arcs on the bitmap.

**STEP SIX:** Be sure to use **only 3 points** on each of these paths. You'll need independent handles coming out of each point. It looks like a lot of work, but once you get comfortable with the bezier handles, it's only a matter of 15 minutes to draw those nine black paths. I did rotate and reflect a couple of them to speed up the process.

**NOTE:** I did the left side of the road with one of these modified duplicates, but I filled it with white, and stroked it with black.
The center line and blends

**STEP ONE:** Here are the black paths dragged into position on the artwork. I traced them over the bitmap, but when I dragged them over, a couple were out of position, so you might want to trace draw them over your green hills artwork. I did drag their layer down below the cones layers.

**STEP TWO:** The center line paths on the road took quite a while to draw. To make them look right, you have to draw them in perspective, as they recede to the horizon. Still, the time you spend on the detail work is what will make this illustration look good in your portfolio.

**STEP THREE:** Drag out another duplicate of the 3 point black path and custom fit it to the topmost of the shading lines on the first hill on the left.

**STEP FOUR:** Drag out a duplicate of that and position it at the bottom of the group of 4 paths, modifying its shape to fit the smaller curve.

**STEP FIVE:** double click the blend tool and set it at specified steps: 2 and click the orient to path button. Click OK.

**STEP SIX:** using the blend tool, click the tip of the top path, and the tip of the bottom path. Illustrator should put two intermediary blend paths between the two original paths.
Wheels and custom brushes

**STEP ONE:** Use this same process to draw in the rest of the woodcut shading lines on the other hills.

*Here is the process:*

- draw the beginning 3 point path, tailored to the hill shape you are trying to shade
- draw the smaller shape at the bottom.
- specify the number of blend steps needed, and blend.

**STEP TWO:** make a new layer named car, position it under the first two cones. Draw the outer car body as a complex path stretching from the grill up to the top of the car. Use the pathfinder palette to knock out the side window. I stroked the car body path with a 3 point black brush.

**STEP THREE:** I drew the one tire, and then duplicated it out. I put gradients on the tread area of the tire, to make the top of the tire darker where it was under the car. On the side of the tires, I put a gradient going the other direction

**STEP FOUR:** At some point, you will get tired of making endless woodcut paths and you'll need to make some custom brushes.

**STEP FIVE:** Draw a 4 point, black filled path, no stroke as shown.

**STEP SIX:** drag it into the brushes palette and choose new art brush. Name it **bullet flat tip**.

**STEP SEVEN:** For colorization, choose tints. Click the eyedropper and click on the black part of the brush. This tells illustrator what part of the new brush should be "tinted" by the color you choose out in the stroke box on the toolbar.

**STEP EIGHT:** Make another brush, very similar but with a sharp, one point tip, instead of the blunt tip. Draw your brush tips at the approximate **size they will be used**. The default brush size is 1 point for a new brush, and if you create the tip shape at the correct size for your artwork, before making it a brush, it will be a friendlier brush.
Final thoughts

**STEP ONE:** The rest of the illustration is just more of the same. Finishing out the car, and putting the man in the car is simply a matter of tracing out the paths, coloring them and applying the woodcut shading using either blends or clean strokes with your custom brushes.

Putting the man in the car requires some careful work with stacking order in the layers palette.

**A few tips:**

I made his tie with three paths: the blue gradient, and the two "cuts" on either side.

I made the hood with two separate paths so I could have a left and a right hood gradient, plus the black cut paths.

I made the headlights by drawing with a custom brush, using white for my stroke color, over the headlight, which is itself a linear gradient.

The bumper is a single stroked path, with a vertical 3 tab gradient.

This is another example of artwork I have created with the woodcut, custom brushes technique. I found these little icons in a Photoshop book, over in the sidebar where they were being used as call-outs.

This would be a good time to use one of our Wacom tablets, if you’ve not tried them before. You will have two weeks to work on this, and there is plenty of time to get used to the feel of the Wacom. I would never attempt a serious illustration like this without my Wacom tablet. Mice were not invented for illustration work. Fingers on a pen are much, much better. Even with a Wacom tablet, you should expect to spend 6 to 10 hours on an illustration of this caliber.
STEP ONE: zz
STEP TWO: zz
STEP THREE: zz
STEP FOUR: zz
STEP FIVE: zz
STEP SIX: zz

STEP SEVEN: zz

STEP EIGHT: zz

STEP NINE: zz

STEP TEN: zz

STEP ELEVEN: zz