

INTRODUCTION TO GRAPHICS

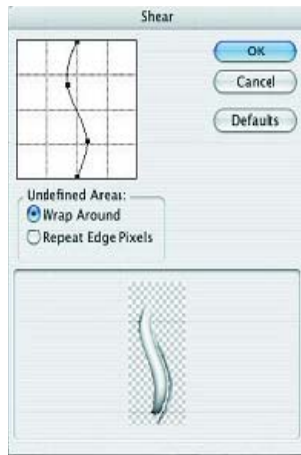
Creating a Figural Illustration in Illustrator

(and other specialized software)

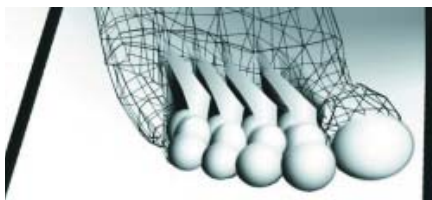
Information Sheet No.



Using an anatomy book as reference material, Pascal Yelle created organic shapes by drawing rough shapes with the Lasso tool on their own respective layers. Selecting the Gradient tool, Yelle chose a White to Black gradient, Command/Ctrl-clicked each layer to load as a selection, and clicked the Lock transparent pixels icon in the Layer palette. To add shadows, he applied various Linear gradients to each shape. Yelle sometimes brushed the edges of the shapes with black to help define them, then went in with the Eraser tool to fade other parts on layer masks. To make the shapes more organic, he chose Filter > Distort > Shear, clicked the Wrap Around option, and set points to pull curves in the Shear pictogram while watching the Preview window.



Using Poser to create a 3D model of the leg and foot, Yelle selected the Elliptical Marquee tool, and made circular selections for the tips of the toes.



Choosing Edit > Fill, he filled them with white. Then created rectangular selections to fill with White to Black gradients for the toenails, toes, and foot. Yelle finished the basis for the foot by adding shadow detail between the toes around the foot with a small, soft, gray and black brush.



"At this point, the feeling of the foot was there, but I wanted to make it feel alive by adding depth and movement," Yelle says. He experimented with the placement of the organic shapes over the foot by cutting and pasting them, then using Free Transform or choosing Edit > Transform >

Scale/Rotate/Skew/Distort/ Perspective to fit the shapes into the spaces he needed. "When the texture piece is placed over the foot, you need to place them in a way that makes sense and reflects your vision of how the foot should look," Yelle notes.

When the foot was completed, Yelle added more shadows and highlights by selecting parts of the organic

