

WILL DRAW FOR CHARACTER

TUTORIAL ADOBE ILLUSTRATOR KUALITAS TINGGI
UNTUK MENCiptakan KARAKTER LUCU

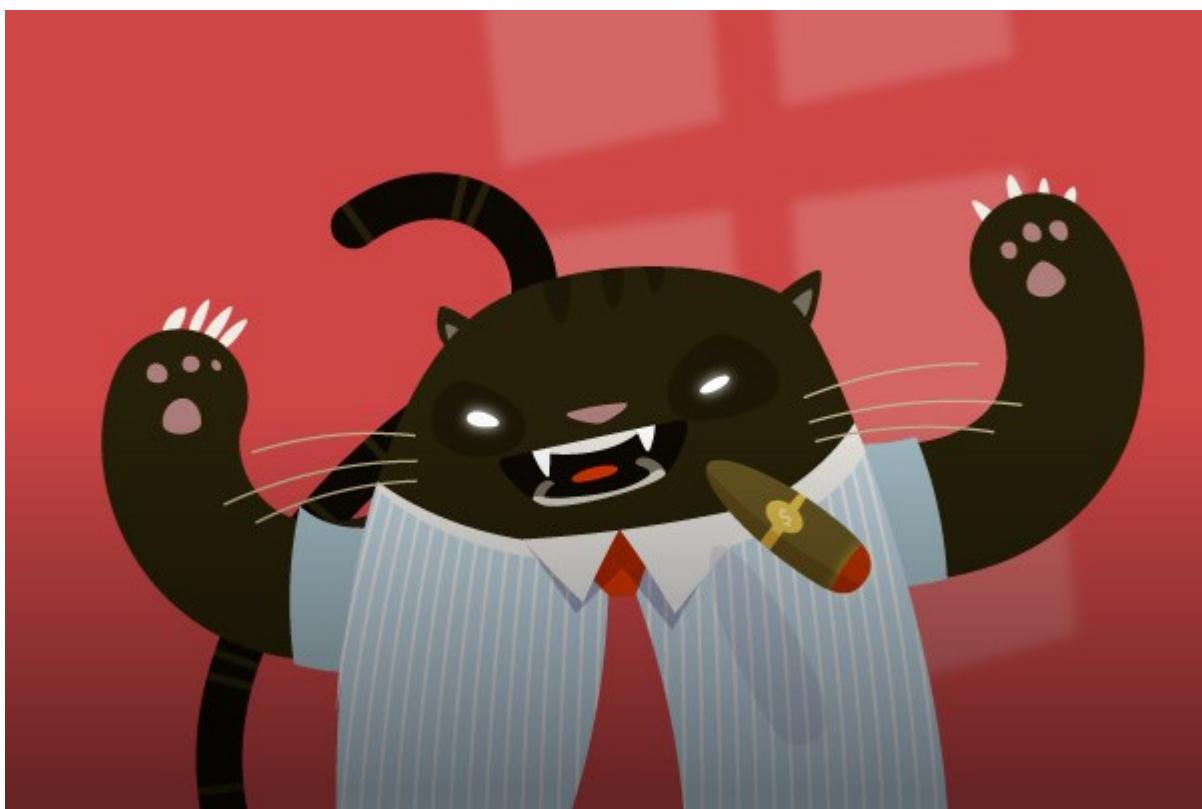
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/ARTICLES/25-HIGH-QUALITY-
ADobe-ILLUSTRATOR-TUTORIALS-
FOR-CREATING-CUTE-
CHARACTERS--VECTOR-3149](https://design.tutsplus.com/id/articles/25-high-quality-adobe-illustrator-tutorials-for-creating-cute-characters--vector-3149)

How to Turn a Sketch into a Fat Cat Vector Illustration

This tutorial aims to guide you from sketchbook to screen; a "Fat Cat" doodled with biro translated into a neat vector caricature. Intermediate knowledge of Adobe Illustrator is advised. Let's take a look at how to create a cheeky cat illustration - from initial concept through to vector goodness.

Final Image Preview

Below is the final design we will be working towards.



Preamble

Talk to any Illustrator and they'll preach the significance of sketching. The media you use are irrelevant, you could be doodling on your sitting room curtains with tomato ketchup, it doesn't matter. The important thing is that by sketching you can visualize and develop your ideas quickly. Here is a helpful article on [Sketching in the Design Process](#).

Your drawing ability is of greater relevance, though the nature of sketching means that through practice and refinement you'll only improve. This applies to abilities across the scale. The first step is therefore up to you. Go and sketch. Throw your ideas down onto paper (or whatever), reject them, refine them or embrace them. Once you're satisfied, you can think about transferring them to your screen.

Step 1: The Sketch

For the purpose of this tut I've drawn a *Fat Cat* caricature. Political statement? Not really, but the term seems to be on everyone's lips worldwide at the moment. It was just in my head.

You can see by the number of lines on the sketch how much *moulding* he needed. This pose was also by no means the first attempt.



Step 2: Scan It and Open the Sketch

For this step you'll need a scanner, or at least some means of digitizing your sketch (digital camera, camera on your cell phone). In any case, your sketch needs to be transferred onto your computer in a high enough resolution to allow you to work with it. My sketch is 1500px wide and 1500px high which is fine.

Open your sketch file (preferably jpg, gif, png etc.) in Illustrator by either opening it directly or opening a new document and going to File > Place. Give the layer it's on an appropriate name and lock it. I've also hidden the artboard (View > Hide Artboard) to remove unwanted clutter from my screen.



Step 3: Start Drawing

The process of transforming the image into vectors is straightforward. It requires a bit of skill with the Pen Tool, but most of the decision making regarding your caricature is already done of course.

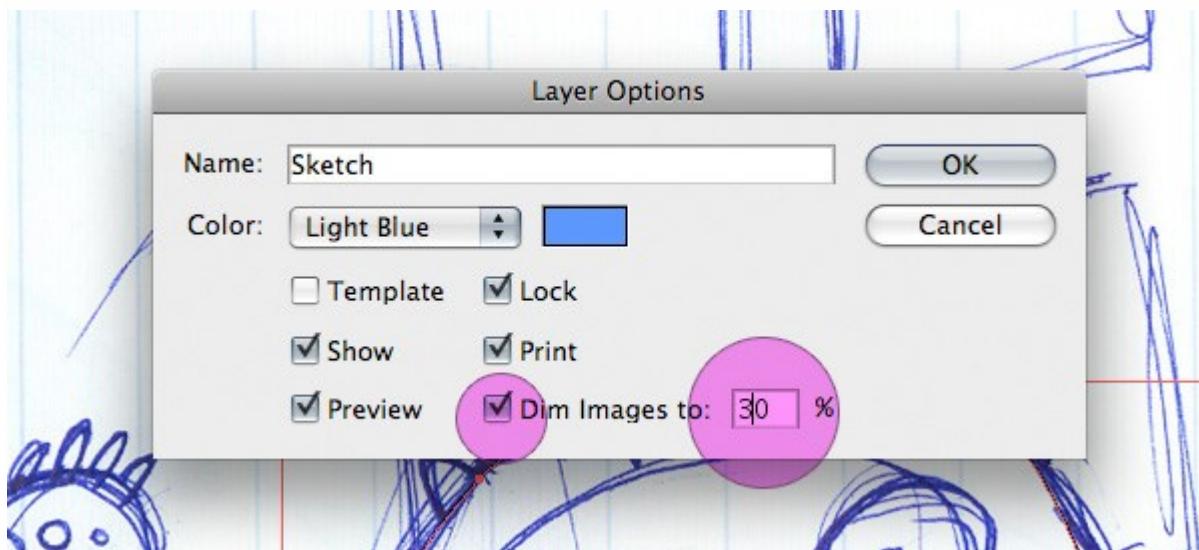
Make a new layer on which to begin your drawing and give it an appropriate name ("Objects Cat" in my case). Select the Pen Tool and begin by roughly tracing the main body form. Try to use as few anchor points as possible for smoothness, but you're not aiming for a flawless circle.

As you can see by the image below, I've drawn a closed path to begin the cat's body. Well, actually you almost can't see it. We need to improve the way we're working with the document otherwise we're going to give ourselves a headache.

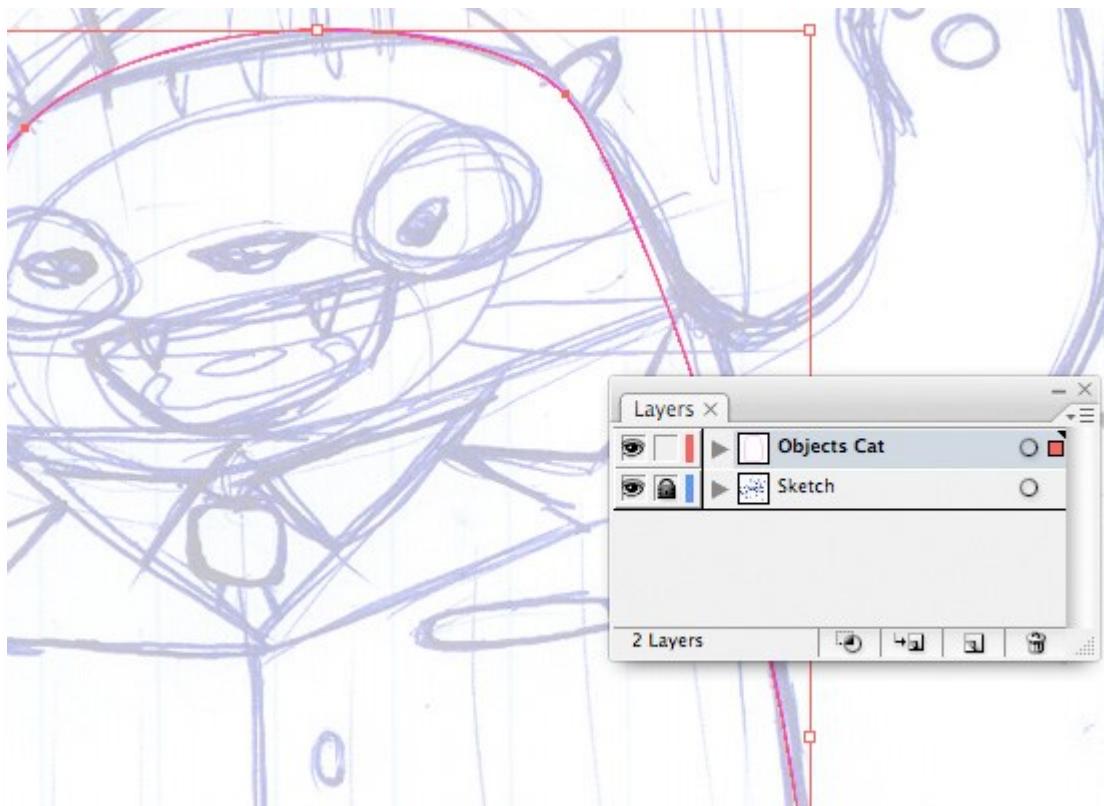


Step 4: Making your Paths More Visible

Double click on your "Sketch" layer in the Layer Palette to open up the Layer Options dialogue. Check the Dim Images To Checkbox and enter a value of 30%. Click OK. This will (perhaps obviously, but these are *Spoonfed* vector tuts) dim all images on the "Sketch" layer to 30%, making drawing over the top easier.



Now change your path's stroke color to something clear; Magenta for example (#FF00FF). Much better!



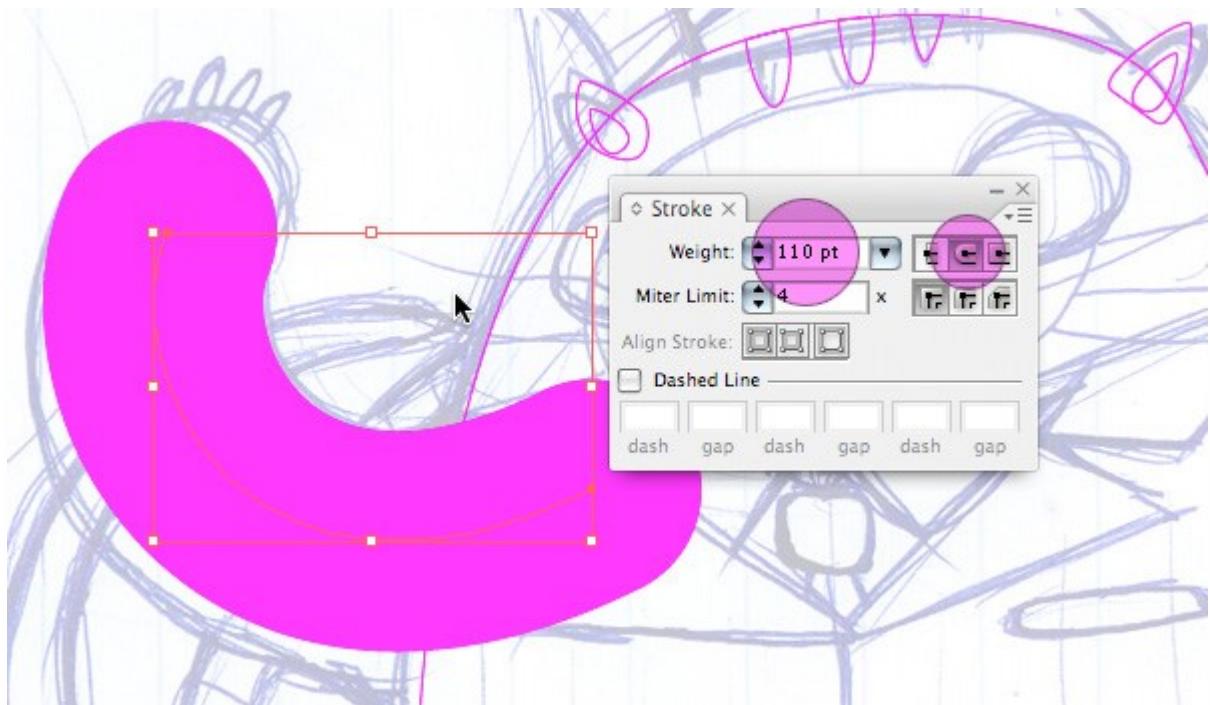
Step 5: Continue Drawing

Use the Pen tool to draw the essential shapes which build up your caricature. The ears as shown below can stay as they are; they can be placed behind the main body form and, when colored, will stick out. The stripes on top of the head need to be trimmed to be within the body form, so use the Pathfinder tools to do this. Rype's tut on how to [Create a Super Happy Octopus Character](#) is a good resource for getting to grips with the Pathfinder tools in Illustrator.



Step 6: Cat's Arm (or Should that be Leg?)

Take advantage of some of Illustrator's methods to build the shapes you need, instead of drawing every outline with the Pen Tool. Draw a single path down the centre of the left arm. Now alter the stroke properties using the Stroke Palette; give it rounded ends and make it wide enough to fill the whole arm area.



Step 7: Cat's Arm Continued

Now go to Object > Path > Outline Stroke to change your path into an object. Give it the same stroke color and width as the rest of your drawing, then use the Pen tool to draw the claws and paws.



Step 8: Second Arm

Copy and Paste (Command + C, Command + V) the cat's arm and flip it on a vertical axis to go on the opposite side of the body (Object > Transform > Reflect). Don't

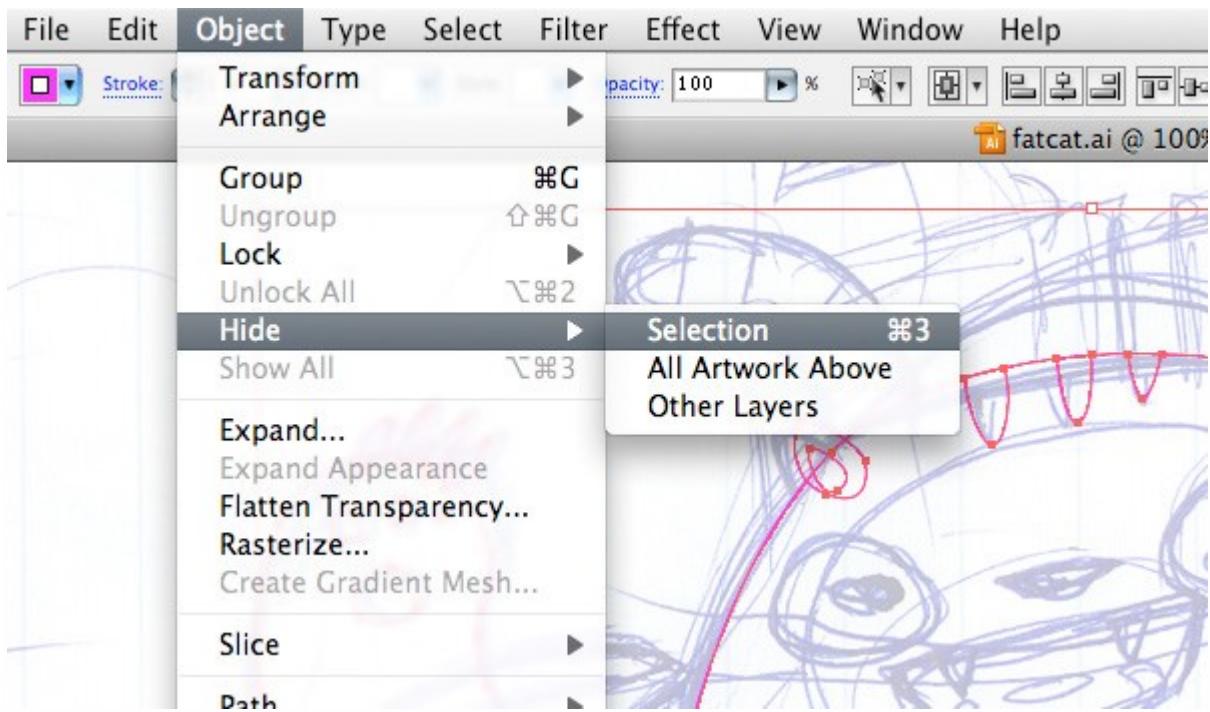
duplicate the claws and paws you've already created, draw them again to give the image that little extra personality. Rotate and position the elements for the second arm as necessary.



Step 9: Hide and Seek

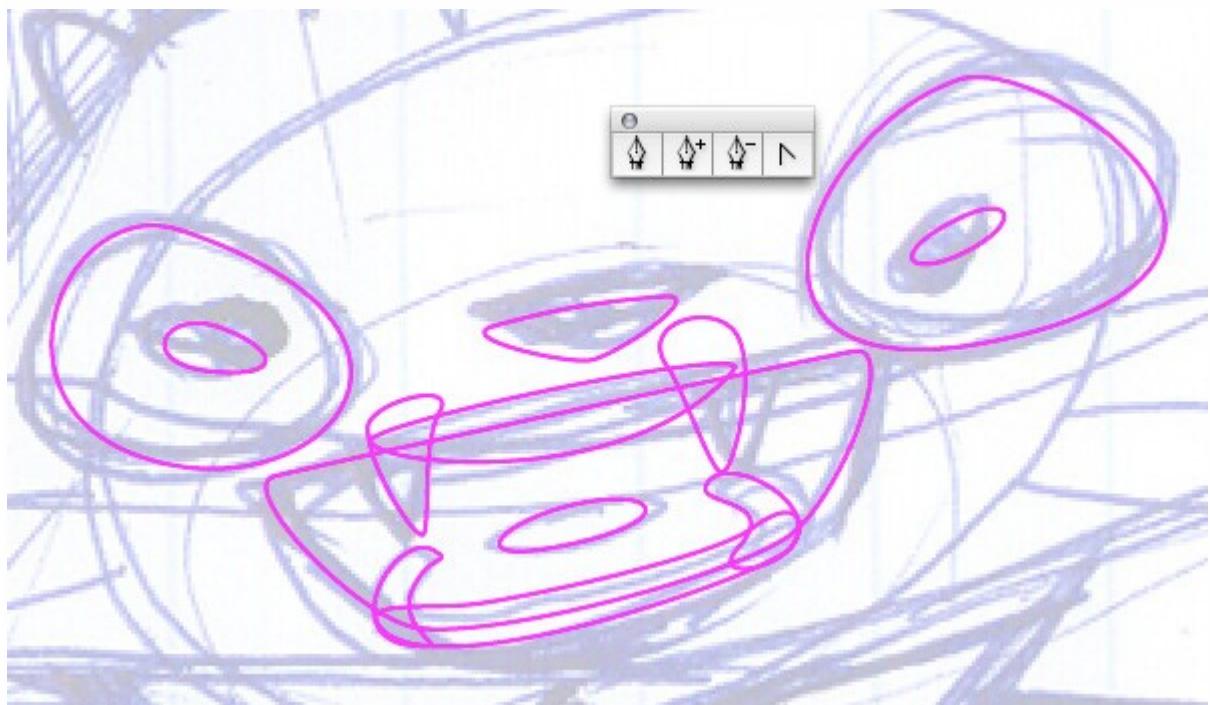
As your image starts to increase in complexity and your artboard splashed with more and more paths, you may find it useful to clear things up every now and then. By selecting everything you've drawn up to now (Command + A) and then Hiding it all (Command + 3) or Object > Hide > Selection, you'll make life easier on yourself. No more accidental selection of paths, or visual confusion.

Do this as you go along at various stages. When you're ready (or you've forgotten what's been drawn) you can reveal them again. They haven't been deleted!



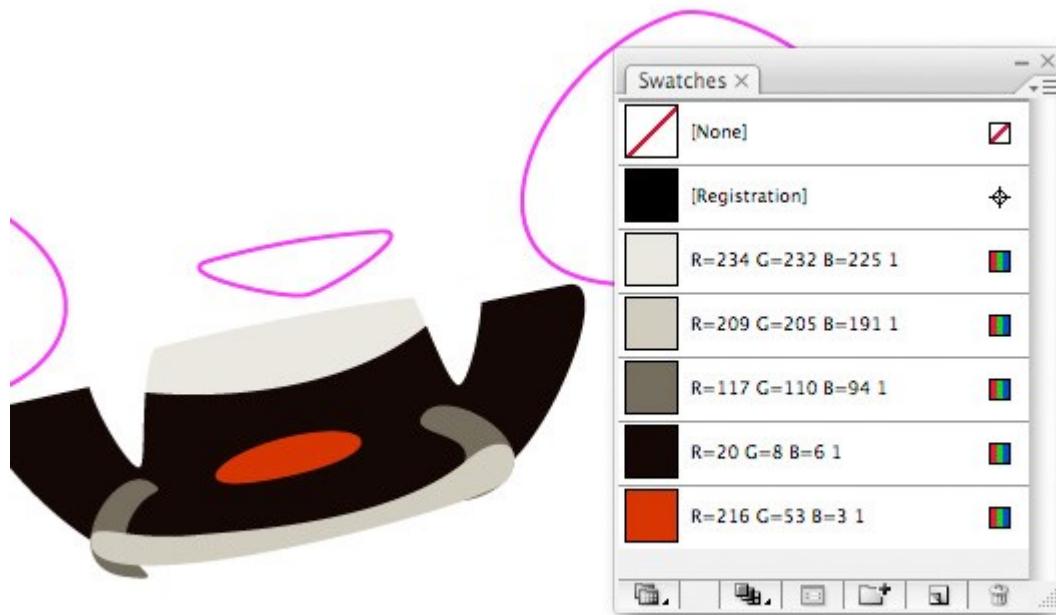
Step 10: Face It

Zoom in and use the Pen Tool (as usual) to create the basic shapes, which build up the *Fat Cat*'s face. You don't need to adhere 100% to the lines of your sketch, it's your drawing and you may still alter it if you wish! Next, we'll look at coloring and pathfinding the mouth to clarify what's going on there.



Step 11: Coloring the Mouth

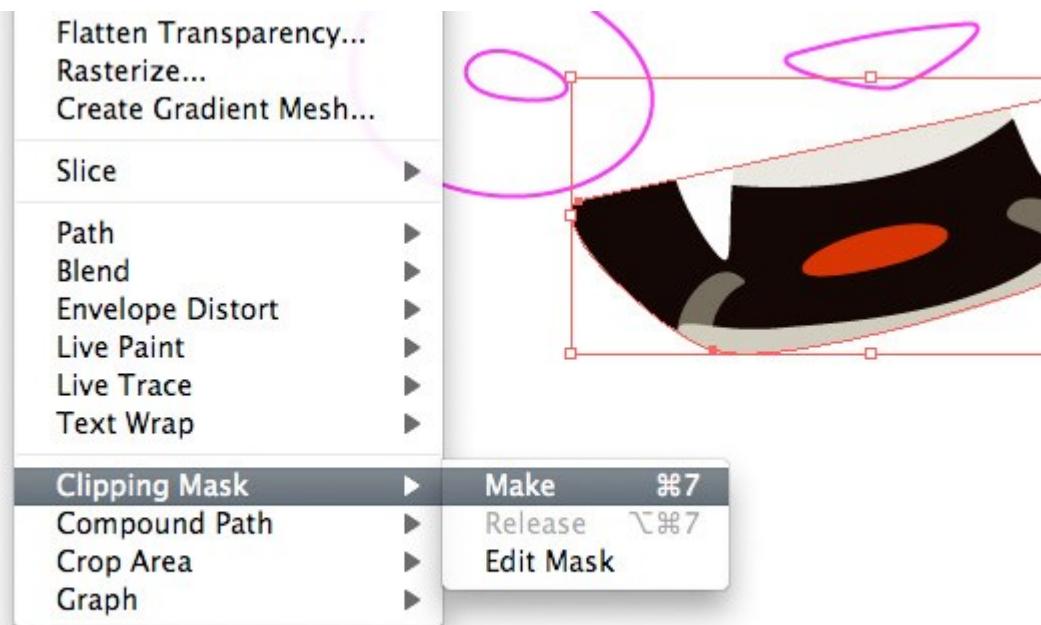
Use shades as illustrated here in the Swatches Palette to color the objects forming the mouth. Give the main two fangs a pure 100% white so they really jump out. Also, group all the mouth elements together (Command + G).



Step 12: Finishing the Mouth

Use the Direct Selection Tool and click on the main mouth object. Copy it (Command + C) and then click on the artboard to deselect the object. Click Command + F to paste the object in place and above the mouth group.

Now select the mouth group and the recently pasted mouth object. Go to Object > Clipping Mask > Make (Command + 7) and your *Fat Cat's* mouth will be neatened up! At this point, you can still use the Direct Selection Tool to select teeth or other objects for repositioning.



Step 13: Keep Going!

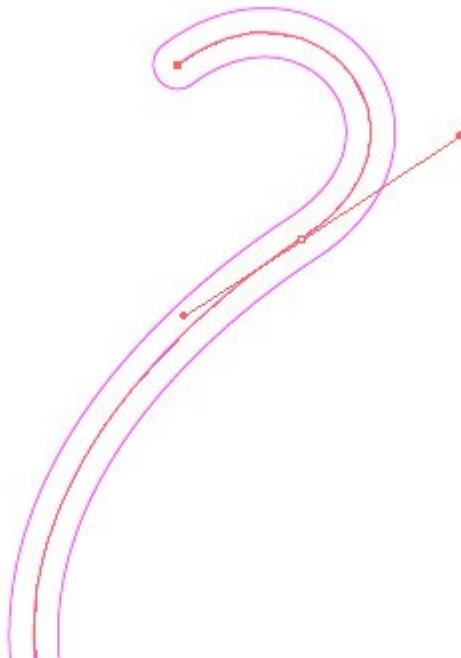
Draw the remaining elements of the sketch; shirt collar, tie, window reflection, etc. The stripes on the shirt are made of repeated vertical stripes, aligned with equal horizontal spacing and then *bulged* with the Warp tool (Effect > Warp > Bulge). Paths are then converted to outlines (Object > Path > Outline Stroke) and shaped to the body using the Pathfinder Tool.



Step 14: The Tail

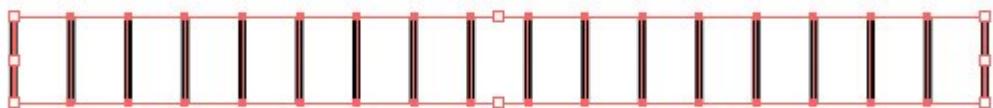
To form the shape of the tail, repeat the steps involved with drawing the arms; create a path (this time also making a copy), increase the stroke weight, round the ends and lastly, outline the stroke.

Paste the copied path in place (Command + F). This is going to give the stripes on our tail some direction.

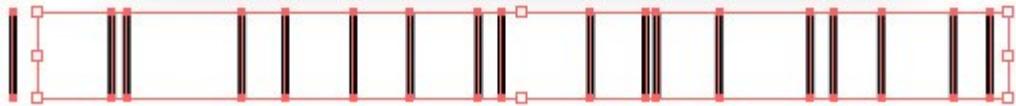
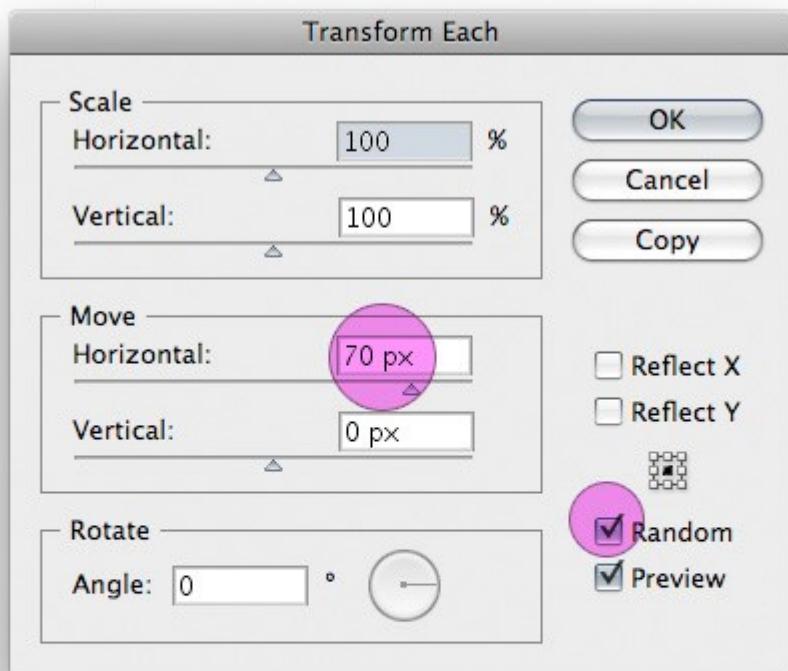


Step 15: Striping the Tail

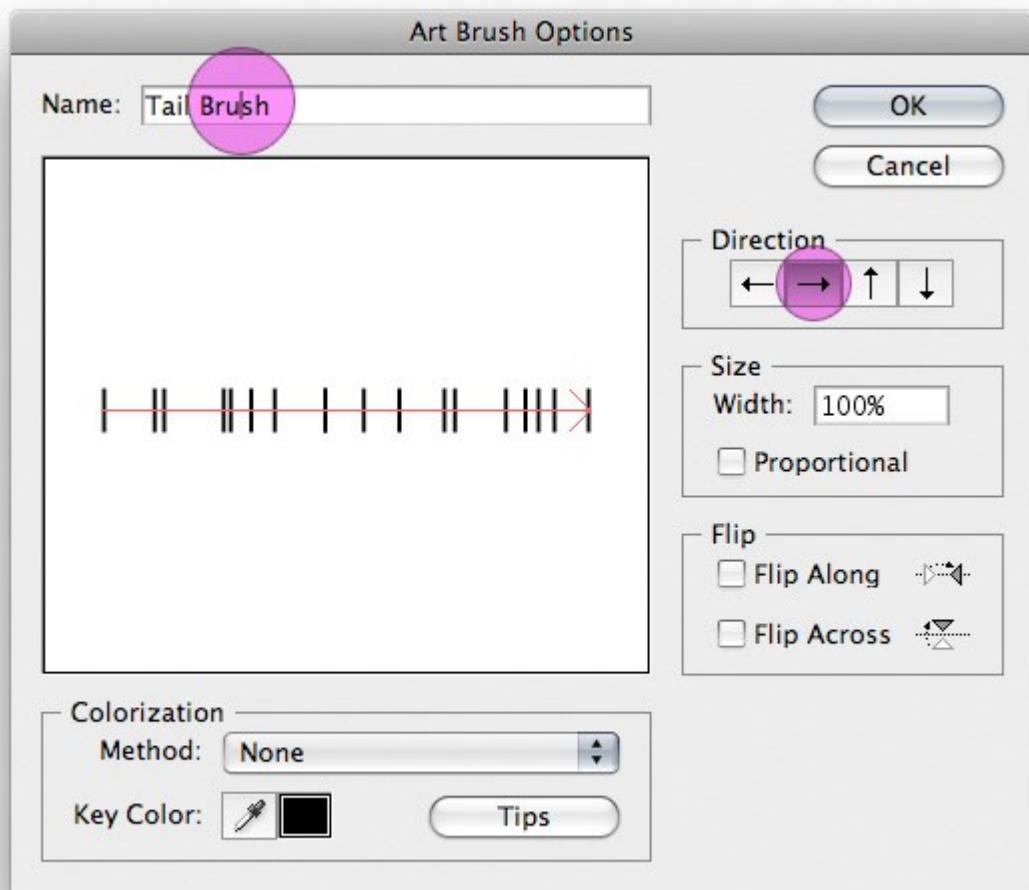
OK, a few mini-steps required here to give our tail some stripes. We're going to make a custom brush. First you'll need to make some small, horizontal paths spaced out across the artboard as in the image below. Give them as heavy a stroke weight as you want your stripes to have.



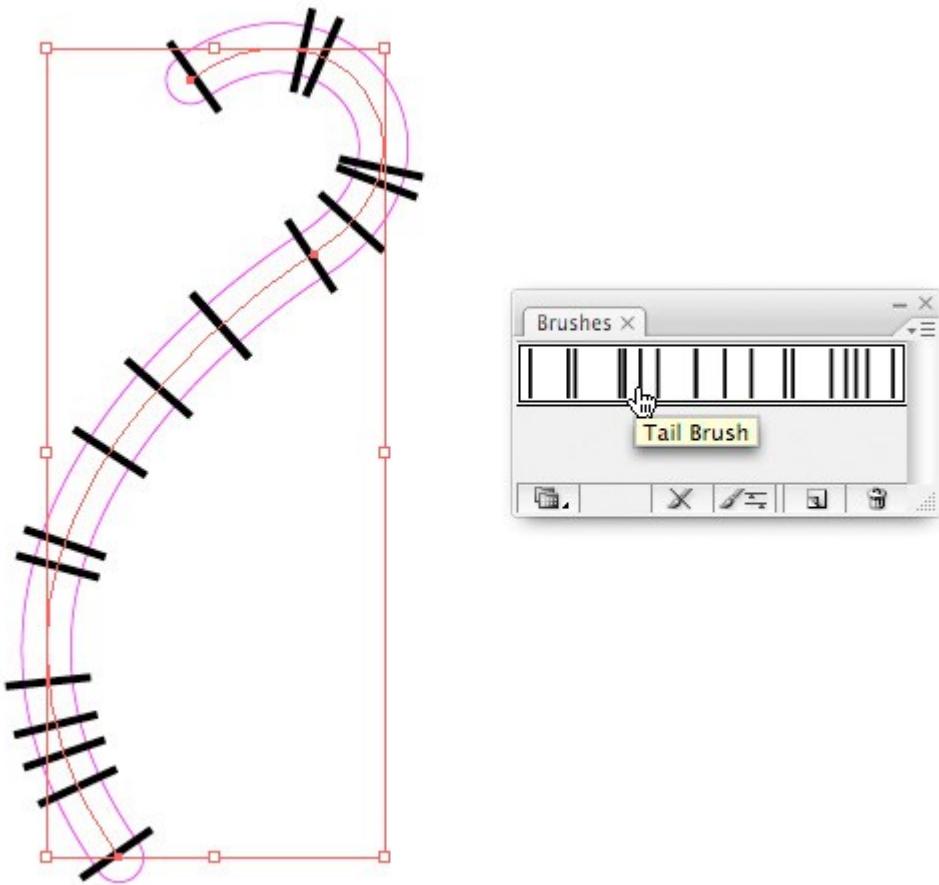
Now you'll need to randomly distribute them. With the strokes selected go to Object > Transform > Transform Each (Alt + Shift + Command + D). Fill out the options within the Transform Each dialogue as demonstrated below to distribute each stroke randomly up to 70px horizontally. Click OK.



Next drag your collection of randomly distributed paths into the Brushes Palette (Window > Brushes) and choose to make a New Art Brush. In the Art Brush Options dialogue give your brush a name and make sure it will run along the path, not across it. Click OK.



Select the central tail path and click on the new brush from within the Brushes Palette. An attractive stripy tail! To finish it go to Object > Expand Appearance and then remove the original path. Then go to Object > Outline Stroke to turn your stripes into closed paths. *Finally*, use the Pathfinder Tool to neaten up the stripes to within the boundaries of the tail.



Step 16: Adding Color

Having completed all the line work, it's time to make everything visible (Object > Show All) and give it some color. I've included the swatch palette in the screenshot below so you can follow the same scheme if you wish. If you build your own palette try to keep it simple and limited.

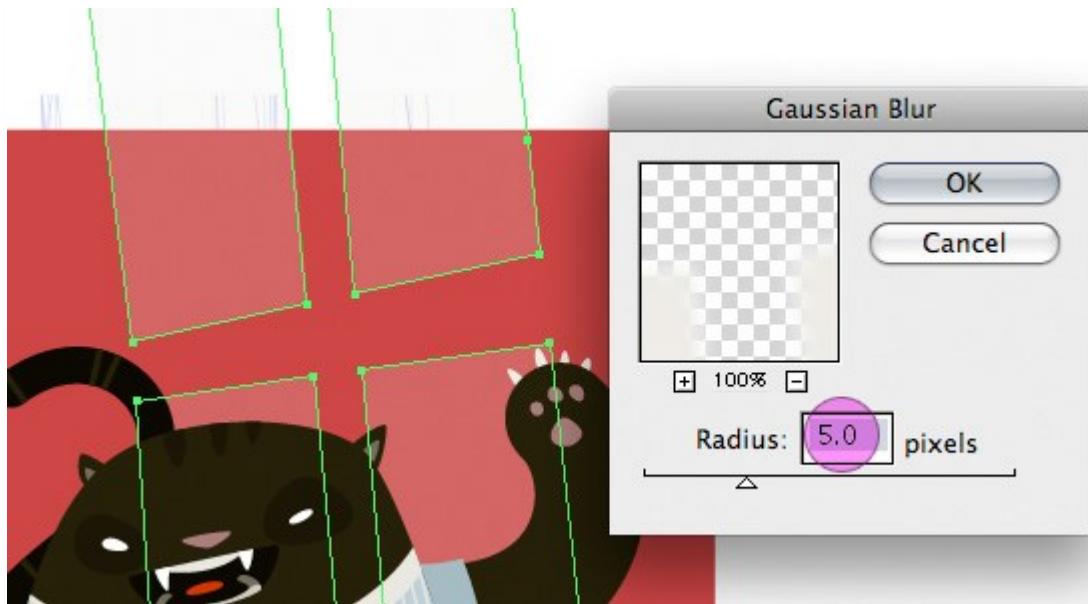
The shadow object under the collar is colored with the purple at the bottom of the swatch list (you should try to avoid using 100% Black whenever possible, just dark shades). I've given it a Multiply Transparency of 30%.

As you can see, I've placed a background rectangle and the window object on a separate layer to keep them underneath the cat.



Step 17: Window

Give your scene a little more atmosphere by blurring the window object therefore pushing it visually into the background. Select it and go to Effect > Blur > Gaussian Blur... Give it a Radius of something like 5px and click OK. Now give it a normal transparency of 20% to finish it off.



Step 18: Blurred Vision

Let's also make the eyes that little more sinister. Copy them and then with the originals still selected go to Effect > Apply Gaussian Blur. Having just applied this effect to the window you will now automatically apply exactly the same effect with the same parameters to your selected objects. Your original eyes now have a Gaussian Blur with a radius of 5px. Click Command + F to paste the copied eyes over the top for clarity.

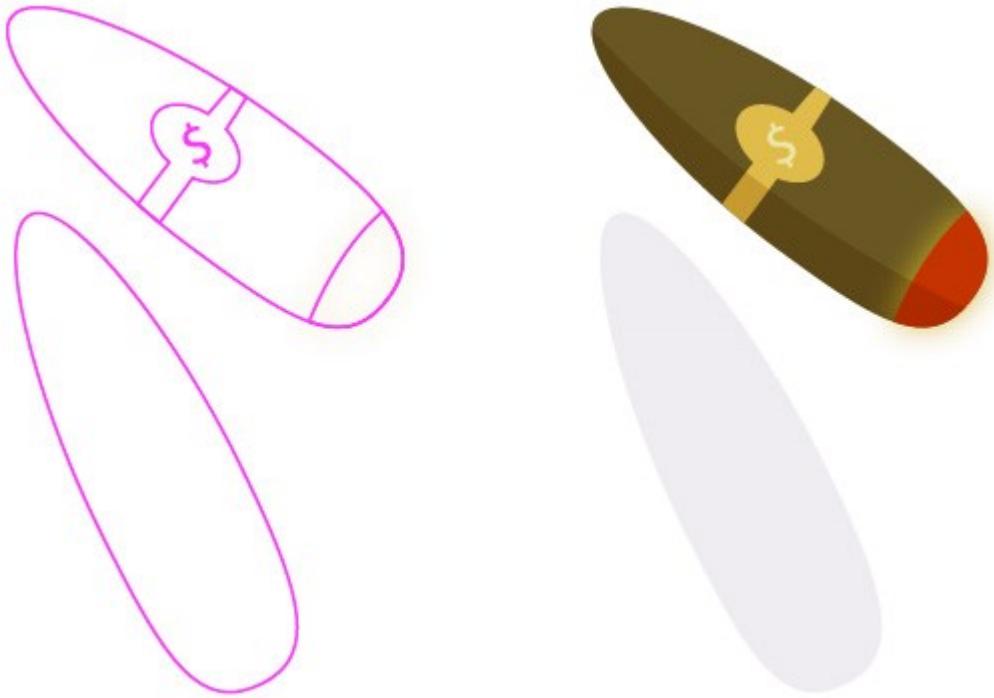


Step 19: Something's Missing...

Of course, you don't have to remain 100% true to your original sketch, I've been repositioning and resizing things all the way along this process. It's now come to my attention that something extra is needed, something *Fat-Cattish*. I'm going to add a cigar.

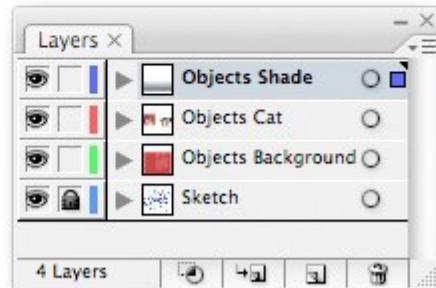
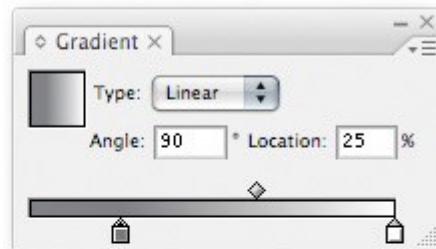
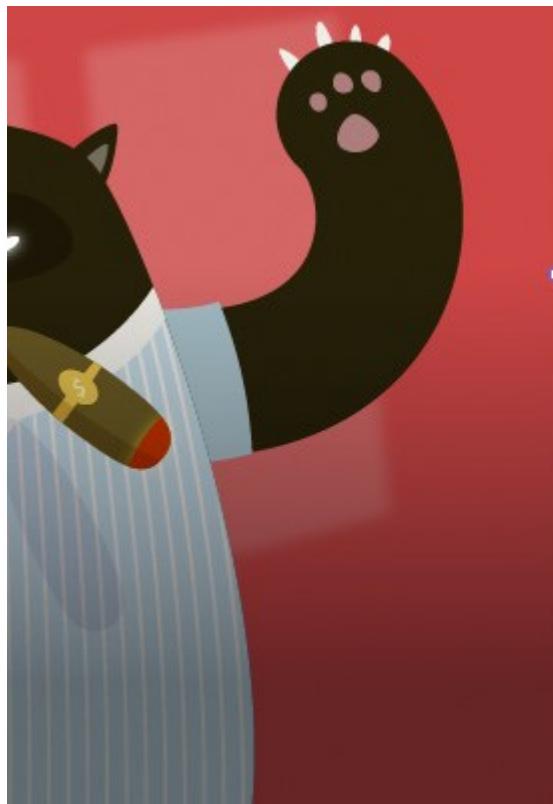
Using the following objects I built a cigar, coloring it afterwards sympathetically to the image. The shadow is once again a dark purple, but given an Opacity of just 10%.

The glowing end of the cigar is doing just that: select it and go to Effect > Stylize > Outer Glow. In this case, the glow has a Screen Mode, a color of #CCA500, and spreads 1.75mm.



Step 20: Atmosphere

For that final touch of sinister atmosphere I've copied the rectangle which forms that background and pasted it in place on a new layer above everything else. It has a gradient fill from 60% Black to 0% Black with the first gradient stop positioned at 25%. With a Multiply Transparency, the rectangle adds an eery darkness to the bottom of the final image.



Conclusion

A couple of whiskers and there you have it! Creating an image such as this may or may not come naturally to you, practice is of course the key. The process of turning your sketches into digital art however, should now hopefully be a little easier.

Create a Happy Tree Illustration with Bubblefriends

Let's learn how to create a fun tree character design from initial sketch through to making each detail in Adobe Illustrator. This tutorial outlines a professional workflow for creating character based illustrations. Put a smile on your face and let's get to creating an illustration with fun-loving characters!

You can find the source files in the directory labeled "source" that came in the files that you downloaded. You may wish to look through them briefly before we begin.

Step 1

First, let's sketch our fun-loving character. Grab your pencil and keep on drawing till the image fits your needs. For me it is the quality of the pencil sketch that makes the impact of the digital illustration. So I always try to improve my drawing skills!



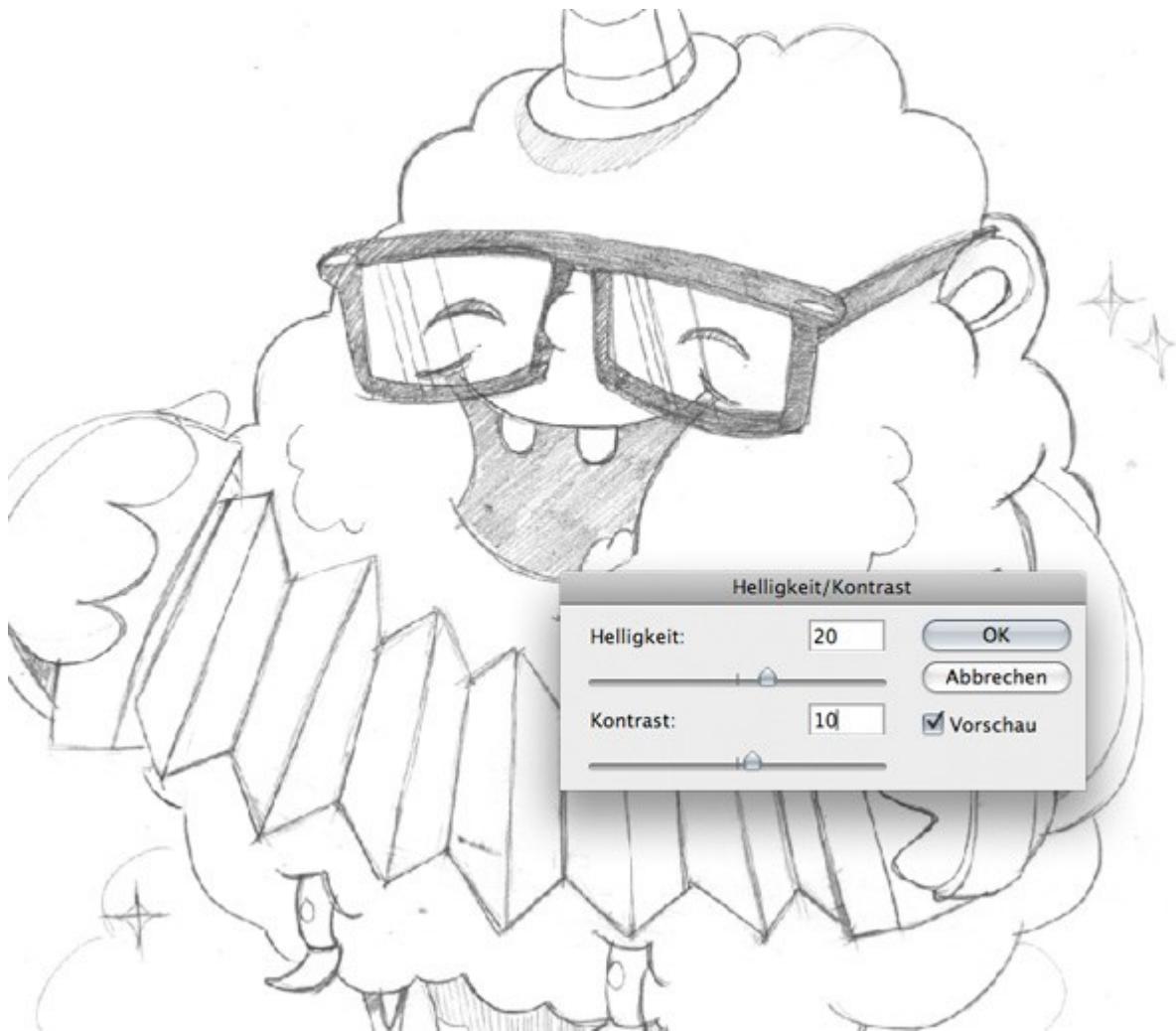
Step 2

I cleaned the sketch on a lightbox and filled in all the missing details. For me it is necessary to know what the result will be. I try to complete the image throughout every stage of the process.



Step 3

Scan the image. It will be easier to trace small details if you use 300 dpi. Use grayscale so the file size will be relatively small. If it is needed, open the file in Photoshop and select Image > Adjustment > Brightness/Contrast to increase the images contrast.



Step 4

Before starting, I look at the sketch and try to find out where to start and how the process of building could be. Where might be any problem? Where to start? For me, this is a very important step. Build the image in your mind before building it in vectors!

Note: for my working process I start by building all the shapes. Thereafter, I finish this and add the colors.



Step 5

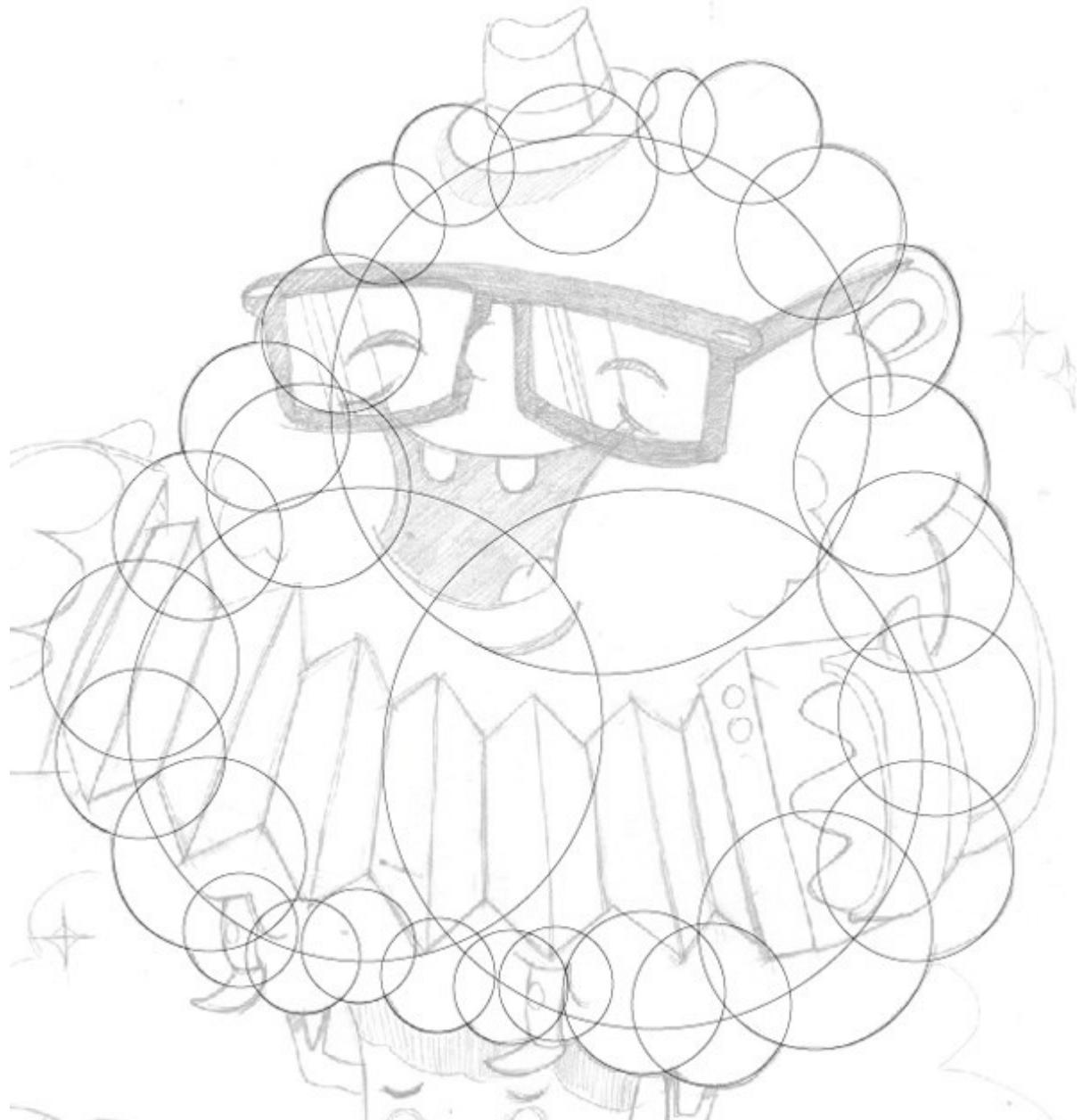
Open Illustrator and select File > New (Command + N) to create a new document. Select A4 size and the CMYK color mode. In this mode the colors are easier to handle. Select File > Place to place the scanned sketch. Go to the layers palette and create a new layer, name it "Tree." That will be the layer we are working on. If your work is very complex don't forget to name your layers! Lock the "sketch" layer as well.



Step 6

Let's start with the green tree body. Although we could create it with the Pen Tool, I prefer for this to use the Ellipse Tool, as the curves will be rounder. Follow the outline of the tree body by creating circles in the needed sizes. Hold Alt + Shift when using the Ellipse Tool to create perfect circles. Then fill out the space in the middle. Select all the circles, press Add To Shape Area on the Pathfinder palette, and then press the Expand button. The Pathfinder is a very useful Illustrator tool, make sure you know what it is all about!







Step 7

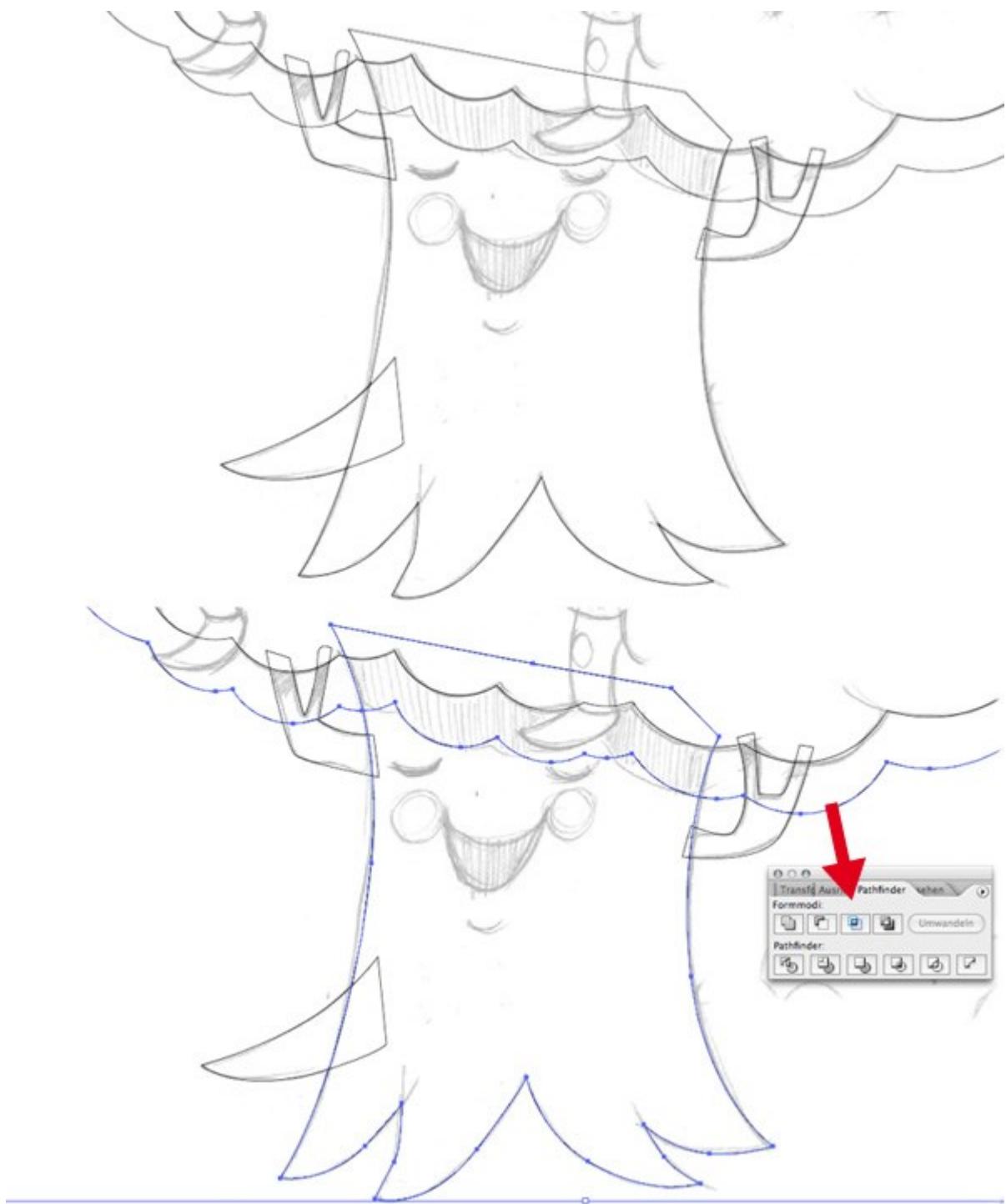
Next we create the tree trunk. For this we use the Pen Tool. Start tracing the sketch trunk. Use a 0,25pt stroke so you can see the sketch. It is necessary to be as near as possible on the pencil lines. The bezier curves may be difficult to control for vector beginners, but it is just a matter of practice to get used to them. Try to add anchor points only where needed, and place as few of them as possible. The curves will be rounder this way. Start with the two trunk arms and the back root on the bottom.



Step 8

To build the shadow the green body throws on the trunk, duplicate the tree body and place it behind. To do this select the tree body vector and press Command + C and then Command + B. Move it down by clicking the direction tab (16 times perhaps).

Select the trunk, copy and place it in the front with Command + C and Command + F. Copy the new tree body again Command + C. Select the trunk and the new trees shape by shift-clicking. Press the Intersect Shape Areas on the Pathfinder panel, and then press the Expand button. The first shadow is ready. Place the pulled body vector again with Ctrl/Command + F and repeat the steps to create the shadows on the trunk arms.

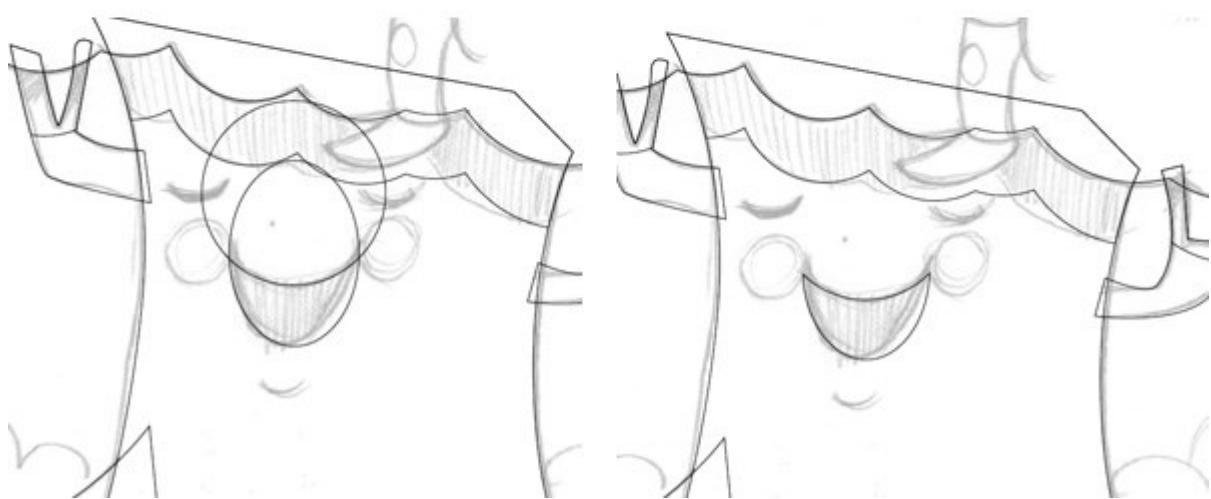
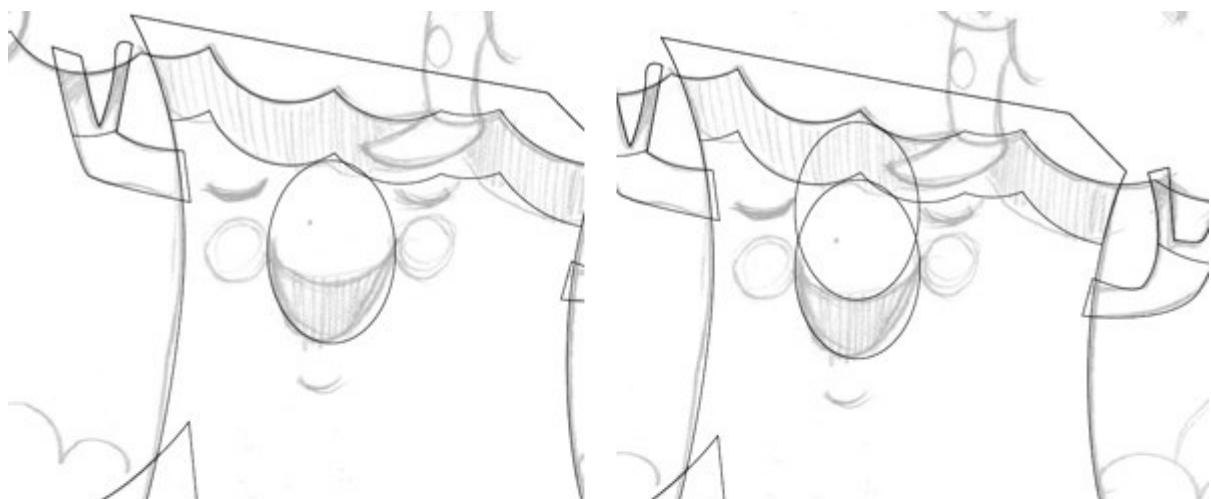




Step 9

For the mouth, I used the Ellipse Tool. Create a circle which follows the bottom pencil line of the mouth. Copy it and place it in front (Command + C and Command + F). Drag it with Shift-click so that its bottom line is on the top mouth line.

Pull it in the shape you need (holding Alt while moving both sides will make it look perfect. Select both circles, press Subtract From Shape Area in the Pathfinder panel, and then press the Expand button. Do the same with the trunk eyes and the chin line. After adding all the details to the trunk face, select the tree body and place it at the top of the layers template. Now we can add all the details to the tree body.



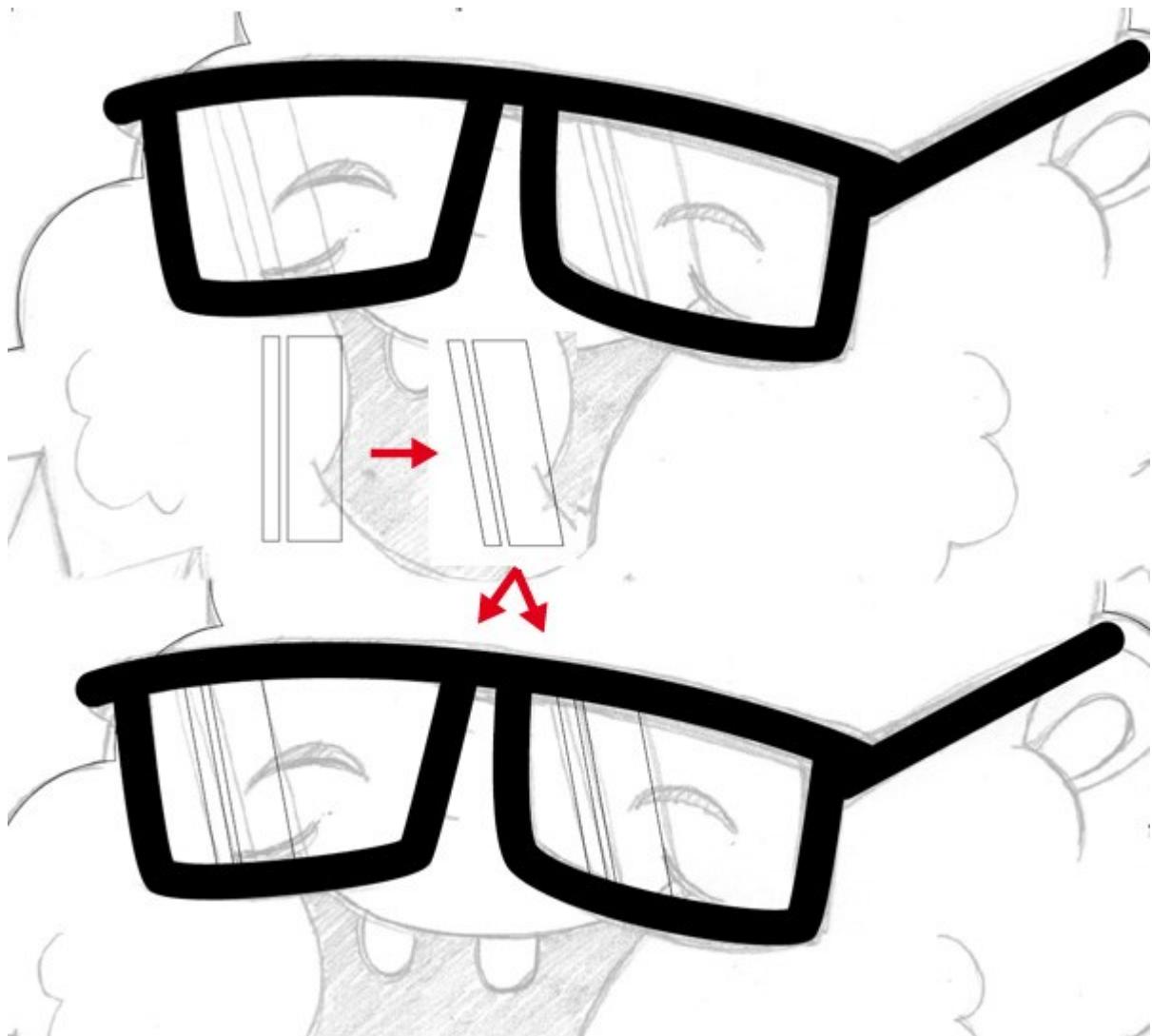


Step 10

Next we'll create the tree glasses. Use the Pen Tool with a 9pt stroke and round edges. Build the basic frame with four lines. Select them by Shift-clicking and then go to Object > Path > Outline. Select them again and press Add To Shape Area on the Pathfinder panel, and then press the Expand button. Create the eyes (use a process similar to how we created the trunk eyes), and place them behind the frame in the layer palette.

Now we need to create the lenses. Create them with the Pen Tool and place them behind the frame, but over the eyes. Add some highlights by using the Rectangle Tool and place the rectangles in front of the glass in the layers palette.

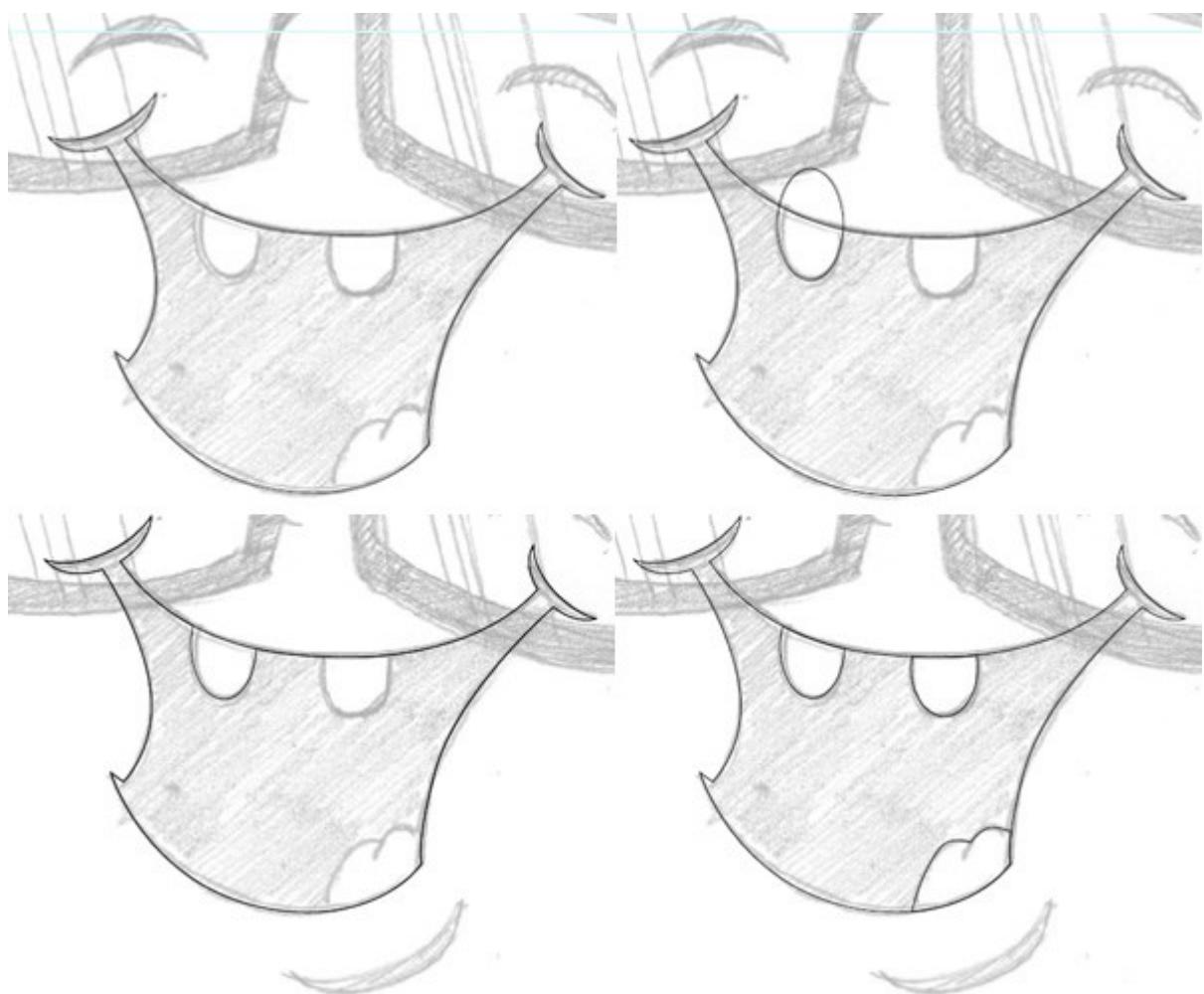


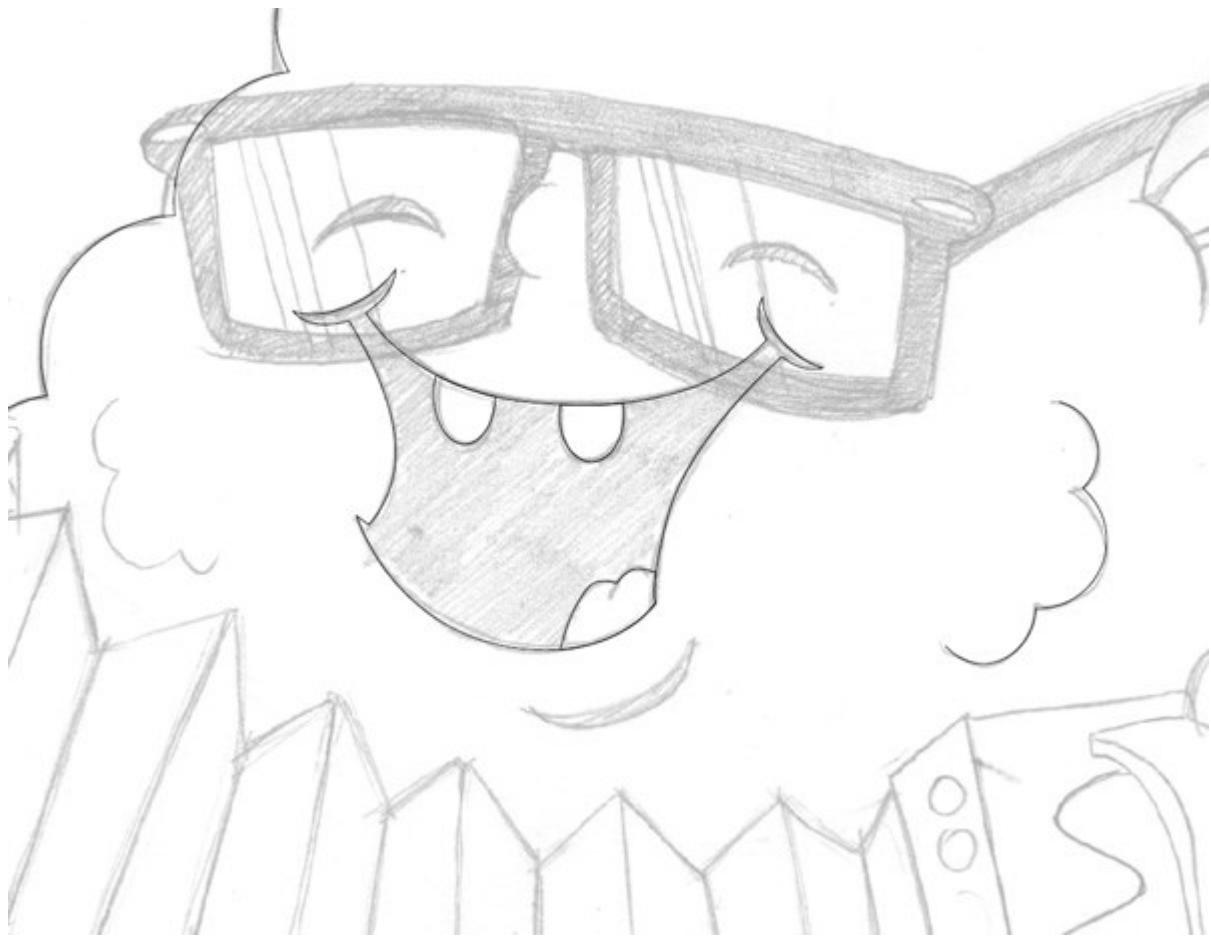


Step 11

We'll build the mouth by using the Pen Tool. Create two eye like shapes, then add them to the left and the right sides using the Pathfinder panel. For the teeth use the Ellipse Tool. Place an ellipse over the mouth shape. Copy the mouth shape and set it in front (Command + C and Command + F).

Select this and the tooth ellipse by Shift-clicking, press Intersect Shape Areas in the Pathfinder panel, and then press the Expand button. Repeat this for the next tooth and the tongue. Build the lines on the left and right of the mouse, like the tree shape. Use the Ellipse tool to draw three ellipses, and have one side follow the pencil line. Select them and combine them with the Pathfinder's Add To Shape. Then use the Scissors Tool to cut the shape. Delete the part you don't need.





Step 12

For the rest of the tree body trace the sketch by using the Pen Tool. For the accordion add a 1pt line followed by a 0,5pt dotted line (4pt).





Step 13

Create a new layer. Name it "bottom" or whatever you want to. This is the layer for the watching mushrooms, the grass and the background. To create the grass use the Ellipse Tool, like we did for the tree body. Do the same to make a cloudy background shape.



Trace the mushroom's body with the Pen Tool and the mushroom heads with the Ellipse Tool. For the mouths use the same techniques we used to create the trunk details.



Step 14

Now that all shapes are build we can start adding the colors. Fill the tree body with a linear gradient from light green to dark green. Change the location of the Gradient Slider to 60 percent. Give the body a 0,5pt outline in dark green.



Step 15

Fill the glass with a linear gradient from yellow to white. Set the Transparency to 50%. The glass highlight receives white with 50% transparency. Copy the black frame and place it behind (Command + C and Command + B). Apply a Gaussian Blur by going to Effect > Blur > Gaussian Blur, and use a value of 2.0. For the object's blending mode, set it to Multiply and the Transparency to 57 percent - so the glasses look more three dimensional.



Step 16

Fill in the colors. Do not fill a gradient in every shape! It disturbs the images harmony. Use it only when needed, for example to make the arm look more three-dimensional or to give the big accordion shape in the middle some life. Add a Linear Gradient from yellow to darker yellow (just add 25 percent black to the color to make it darker) on the hand shape. That will make them looking rounder.

Notice, I only add outlines to the shape when I feel this is really needed. With 0,5 pt strokes, the accordion boxes are looking more three-dimensional. The tree body needs the outline so these outlines can be used as details inside the shape.



Step 17

Now let's add some shadows. Copy the accordion and place it behind (Command + C and Command + B). Fill it with 100% black. Apply a Gaussian Blur by going to Effect > Blur > Gaussian Blur, and use a value of 2.0. Set the object's blending mode to Multiply and set the Transparency to 45%. Drag the shadow so it looks really shadowish. Add a shadow to the hat in the same way. Try to find out how dark the shadow has to be.



Step 18

Next we want to make the tree body more fluffy. Copy the body shape and place it in front (Command + C and Command + F). Shift-click and drag it some millimeters to the left. Copy the body shape and place it in front again (Command + C and Command + F).

Select both bodies by Shift-clicking and press Subtract from the Shape Area on the Pathfinder palette, and then press the Expand button. On the left you see some tiny shapes that we don't need, delete them. Fill the vector with green. Set the object blending mode to Multiply and set the Transparency to 20%.

Now move it some millimeters to the right. Copy the basic body shape and place it in front again (Command + C and Command + F). This shape needs no color. Set it in front by using the layers. With this new duplicate of the tree body still selected, Shift-

click the green shape. Create a clipping mask by going to Object > Clipping Mask > Make.







Step 19

Add the colors to the bottom layer. The grass receives a linear gradient from a light grass green to dark green. Fill the cloud in the background with a 28 percent cyan. Apply a Gaussian Blur by going to Effect > Blur > Gaussian Blur with a value of 3.0.

Fill the mushroom heads with a radial gradient that goes from 32 percent to 75 percent magenta. Give the heads a 0,5pt outline of 80 percent magenta. Fill an ellipse in the middle with 100 percent black, which is for the tree shadow. Apply a

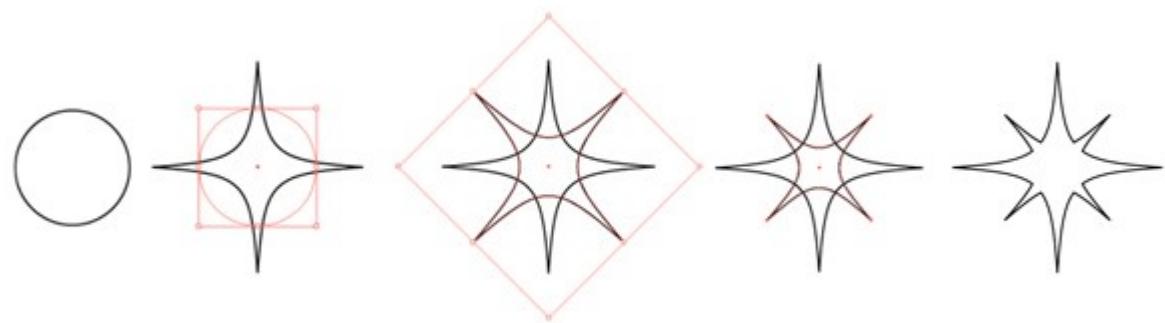
Gaussian Blur to it by going to Effect > Blur > Gaussian Blur, and use a value of 3.0. Now set the blending mode to Multiply and set the Transparency to 32%.



Step 20

For the little stars create a circle with the Ellipse Tool, while holding Alt + Shift. Select the ellipse and go to Effect > Distort & Transform > Pucker & Bloat to bring up the dialog. Change the option to -75. The first star is ready.

To create the other copy of the star, place it in front (Command + C and Command + F). Shift-click and rotate it. Then scale it down. Select both again with Shift-click, press Add To Shape Area in the Pathfinder panel and then press the Expand button. Fill them with 100 percent cyan. Set the Transparency between 20 to 35 percent. Do not add too many of them!



Final Image

The final image is below and I hope you enjoyed this tutorial!



How to Create a Vector Illustration and Prepare it for Micro-Stock Sale

[Designing Illustration Vector Adobe Illustrator](#)



There are numerous micro-stock websites that vector designers can design for and make consistent earnings through. Envato runs a few stock sites, such as [Graphic River](#), which you may be interested in participating in. You may find the article on Freelance Switch about [making money through selling your work on stock sites](#) enlightening as well. There are some great tips in that article.

I have quite a bit of experience working with [Shutterstock](#) and [iStockphoto](#). This tutorial details a professional workflow for creating vector illustrations and prepping the artwork for these sites. I've also included a bunch of time-saving tools and tips as well. Let's get started!

Introduction

The world of vector graphics opened its door for me after I discovered the royalty-free micro-stock community and the business possibilities for a start-up digital artist. It's been more than a year since my first vector uploaded to [Shutterstock](#) and then [iStockphoto](#).

During this time I've collected some knowledge of how to prepare vector illustrations for sale on micro-stock websites and I would like to share it with you in this tutorial. Now I sell my vector illustrations royalty-free exclusively at [iStockphoto](#), but I'll tell you some tips for [Shutterstock](#) as well.

You Will Learn

- How to create a vector illustration from sketch to finish in Adobe Illustrator according to the demands of micro-stock websites.
- How to clean up your Adobe Illustrator file before saving it in EPS format.
- How to find and close all open paths.
- How to save EPS and JPEG files correctly for micro-stock sale.

You Will Need

- Paper and pencil
- Photo camera or scanner
- Adobe Illustrator (I used CS3, but the method works with other versions too)
- Drawing tablet
- Scripts for Adobe Illustrator (download them using links in this tutorial)

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Step 1: Making a Sketch

Draw a sketch of your illustration. I made this sketch with an H pencil and played with it until I was satisfied with the result. Your sketch is a reference for forms and composition of your future illustration, so work on it.

Scan your sketch or photograph it. As I do not own any scanner, I took a picture of my drawing with my camera and imported it into Photoshop. Then I clean it up and saved it in usable size for Illustrator (File > Save for Web & Devices). My sketch is 600 pixels by 786 pixels.

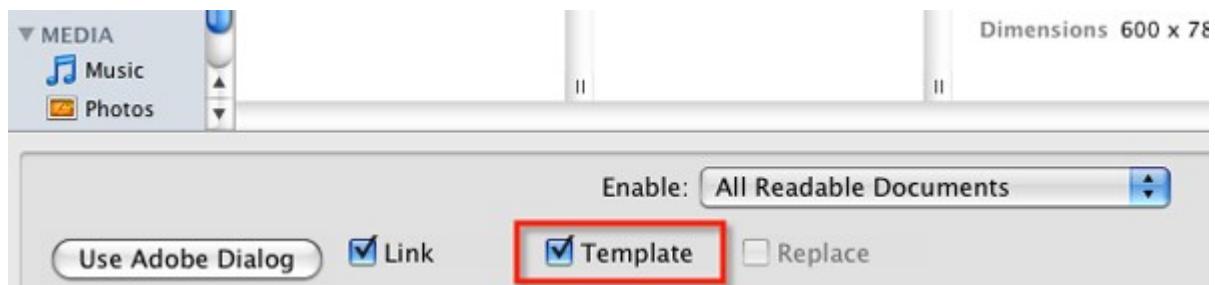


Step 2: Importing to Illustrator

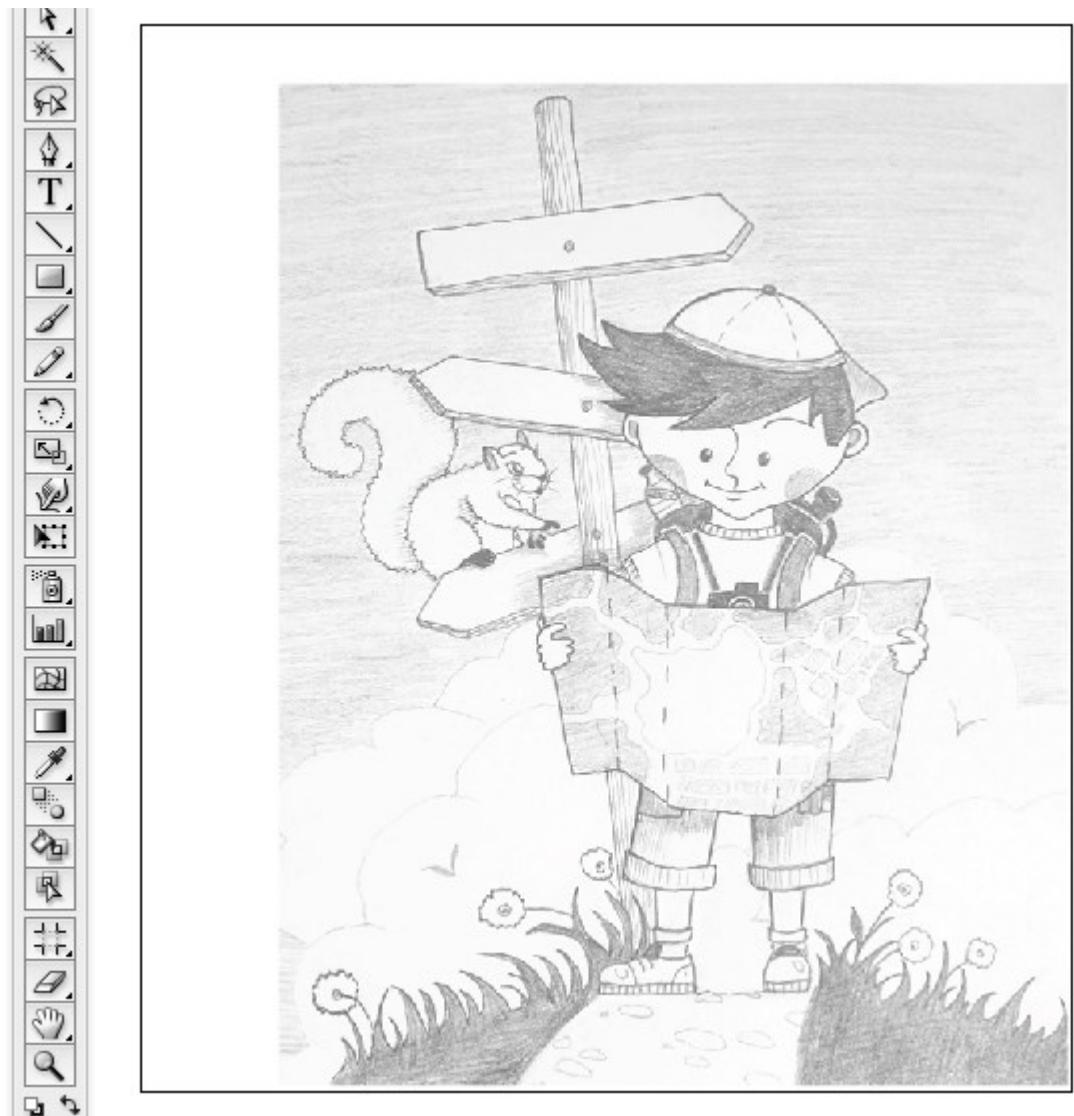
Open Adobe Illustrator. Create a new document 700 px by 800 px (File > New). Import your sketch to Illustrator (File > Place).



Check the box **Template**.

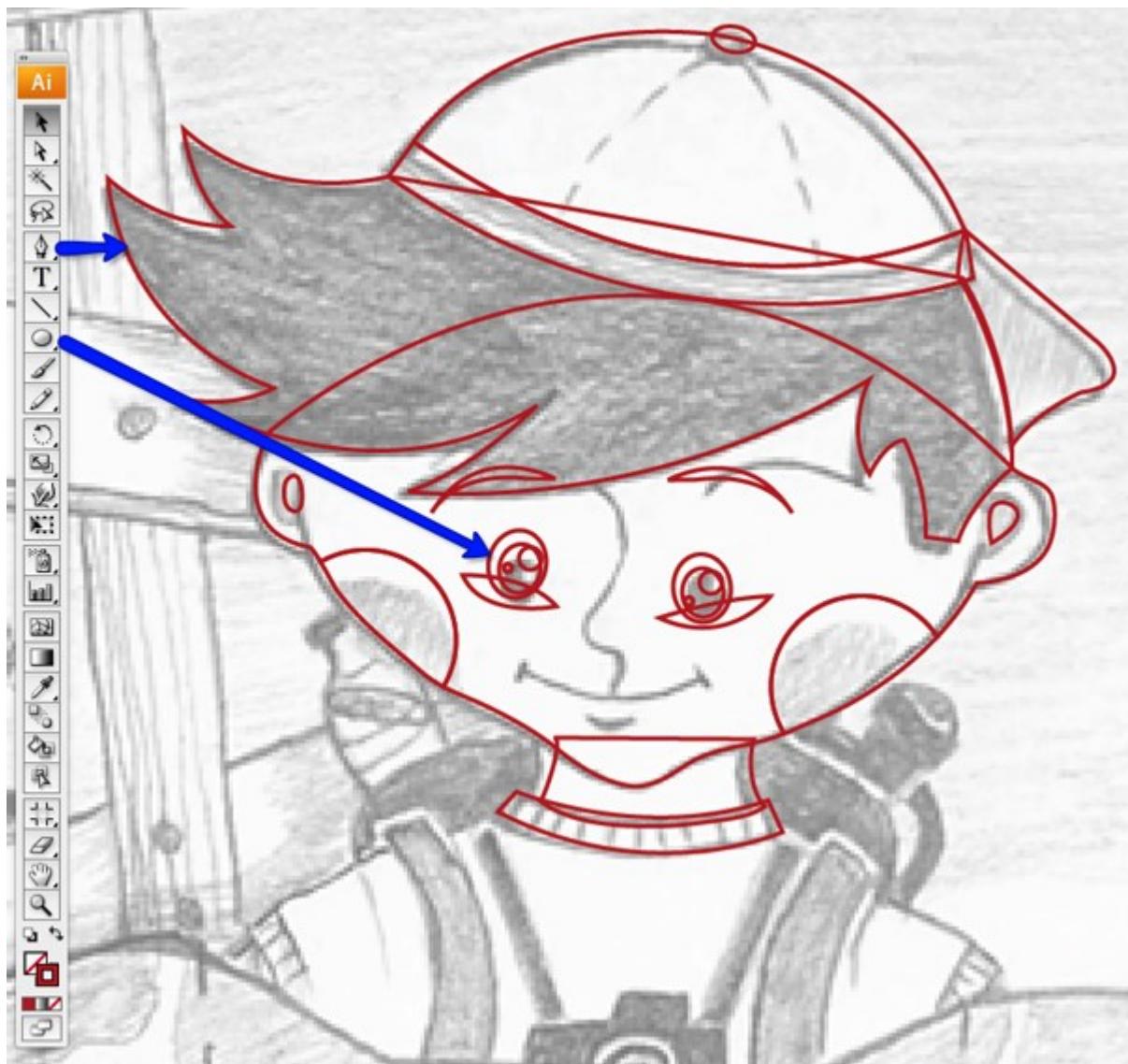


Your sketch will be automatically placed on a separate layer with a lower opacity for your convenience. You could move your sketch on the artboard to find the best position. I placed my sketch a little bit to the right to give more space on the left part of the illustration.



Step 3: Creating Shapes of the Boy

Create a new layer and name it "Boy." Using the combination of Pen (P) and Shape tools create the shapes of a boy. Try to close all the shapes while you are creating them, as you need all your shapes closed in your final vector illustration for micro-stock sale.



I usually don't stick to my sketch and try to experiment with the shapes. I also refine my lines and shapes at this stage. For example, I changed the shape of the eyes. After you finish creating your shapes, your boy character should look like the image below.



Step 4: Coloring the Boy Character

Now start selecting the shapes and coloring them. At this stage you can send the parts forward or backward according to each other.

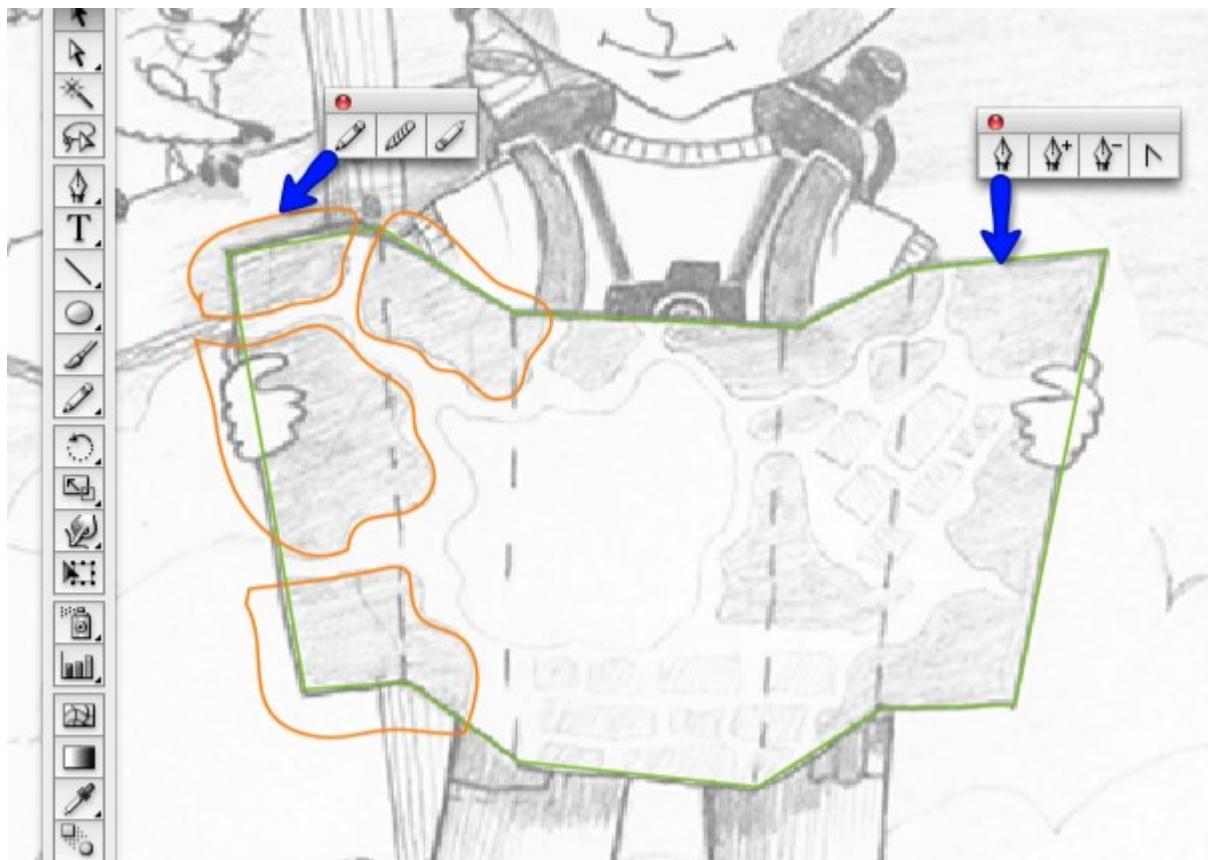
I like to add basic color to a character at this stage so that I have a nice difference. This way it doesn't get boring if I change the types of work during the process. I don't have any typical system for choosing colors. Playing around with colors to see what looks better, works for me.



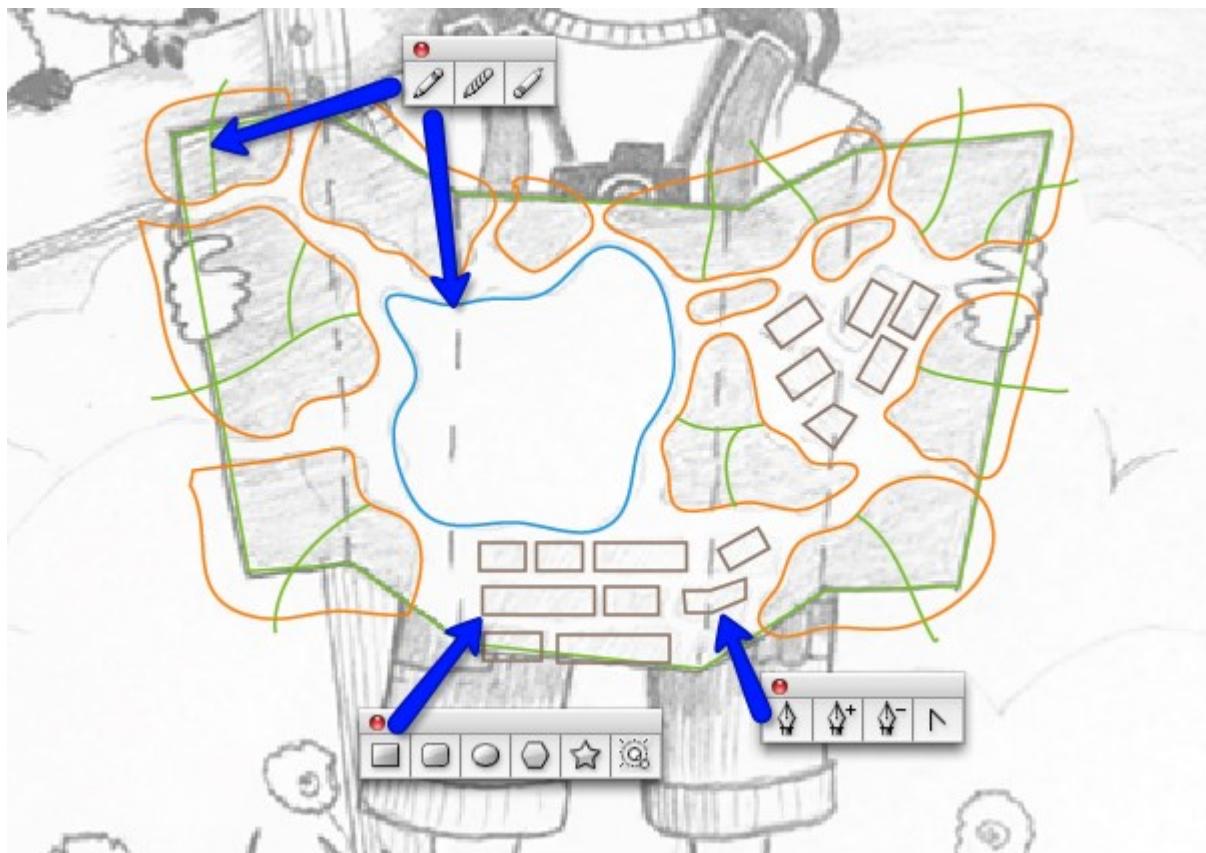
So far we have the basic colored shapes of a boy. The details, shadows and highlights, as well as the map and hands of the boy, will be added after we finish creating and coloring other elements of this illustration.

Step 5: Map

Create a new layer and name it "Map." Create the shape of the map using the Pen Tool (P). Using the Pencil Tool (N), draw the shapes of a forest and lake. Make sure you close them by holding the Alt key while drawing with the Pencil Tool (N). The shapes that reach the edge of the map should go beyond it.



Using the Pencil Tool (N) with a stroke color, no fill, and set to 1 pt, draw the paths in the forest. The lines should reach beyond the main shape of the map. Select them and expand (Object > Expand), then check Fill and Stroke. Use the Pen Tool (P) and Rectangle Tool (M) to create houses.



Select each shape with the Selection Tool (V) and color the shapes.

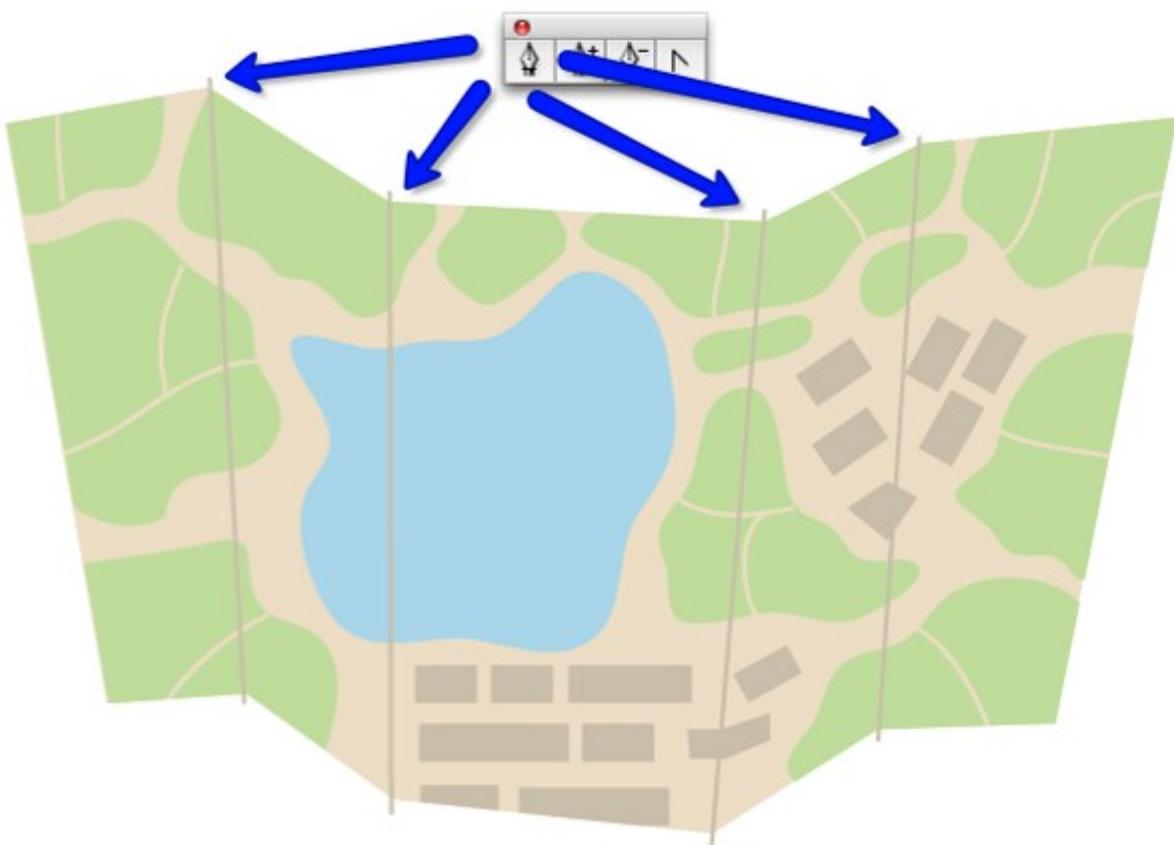


Duplicate the base shape of the map and put the copy in front. Lock the base shape (Object > Lock > Selection). Now select all the shapes together with the copy of the

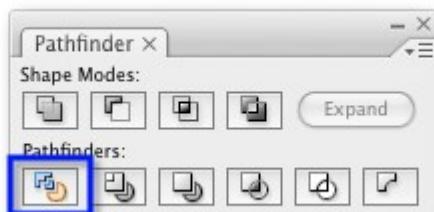
main shape and press Crop in the Pathfinder menu. Unlock the base shape. You should have a result similar to the image below.



Now we will be making the folded edges of the map. With the Pen Tool (P) or Line Segment Tool (L), draw the lines where the edges of the folded parts of the map should be. These lines should go beyond the main shape.



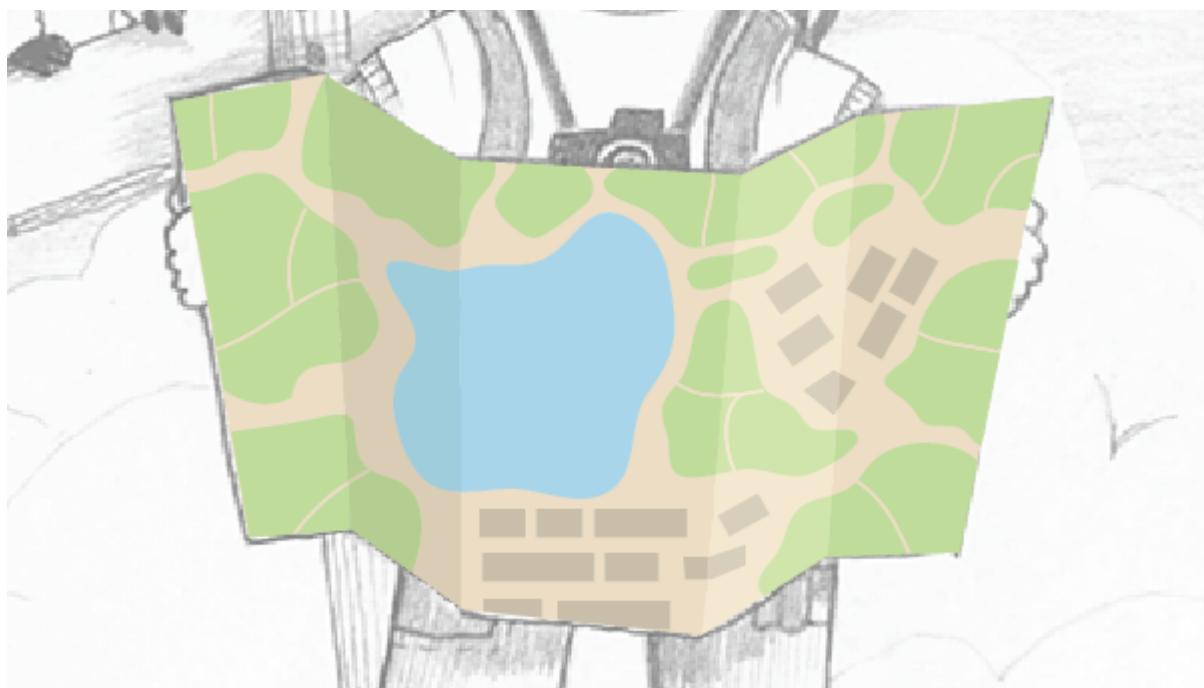
Next select all the lines together with the map shapes and click Divide in the Pathfinder menu. Ungroup the object.



Your map will be cut into small pieces. Carefully group all the objects of each folded part of the map together.



Use the Direct Selection Tool (A) to color the darker and the lighter parts of the map. Group the whole map together.

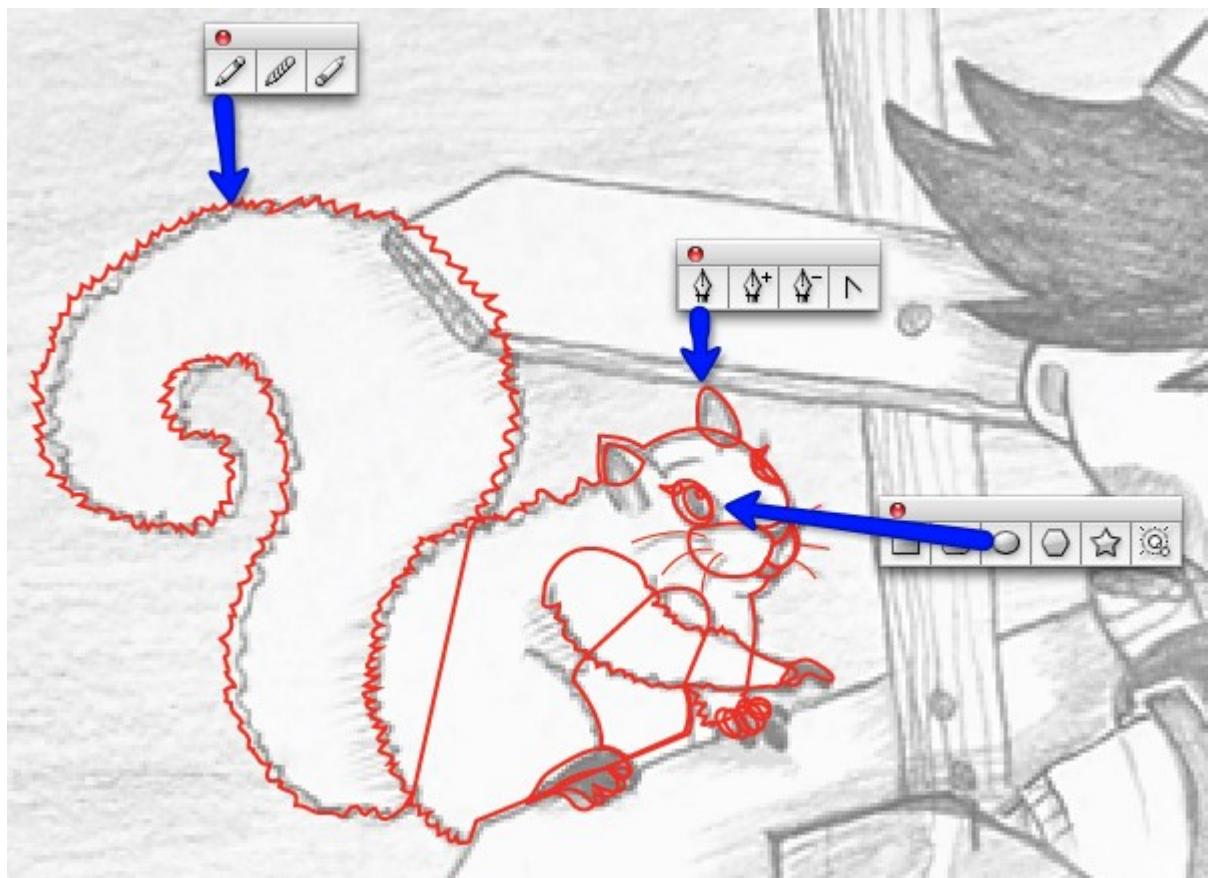


Use the Pencil Tool (N) to draw the shapes of the hands. Color them, group and put them in front of the map.



Step 6: Squirrel

Create a new layer and name it "Squirrel." Use the Pencil Tool (N) to create a rough shape of the squirrel. Always close the shapes by holding down Alt. Where the shape should close in a corner, use the Pen Tool (P). Use the Ellipse Tool (L) for the eyes. For the whiskers use the Pen (P) or Pencil (N) Tools (0,5 pt, flat brush, white stroke, no fill).



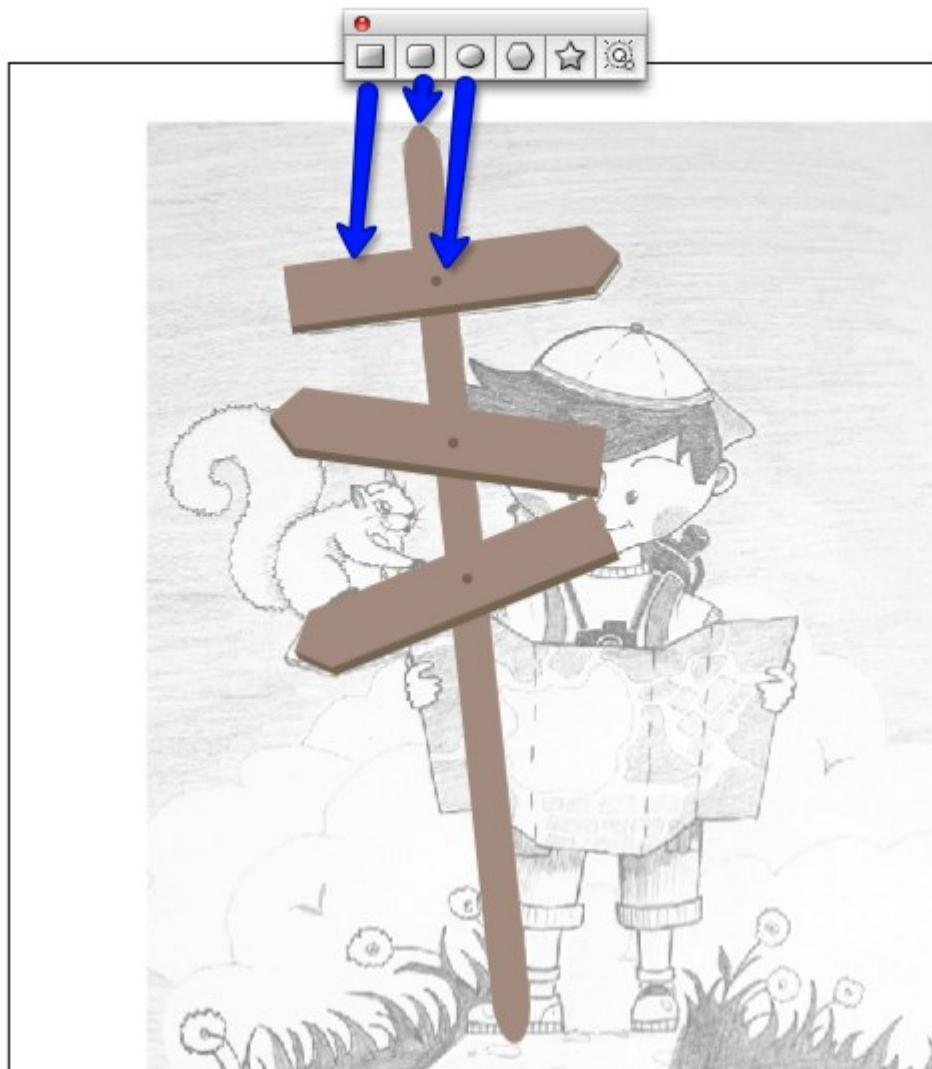
Color the shapes.



Step 7: Road Sign

Create a new layer and name it "Road sign." Using Shape Tool, create the shapes of the road sign. I used the Rounded Rectangle Tool for the post and the Rectangle Tool (M) for the upper arrow. To make the point of the arrow I added the point with the Add Anchor Point Tool (+) in the center of the right side of the shape and dragged it to the side with the Direct Selection Tool (A).

Copy the shapes, reflect (right-click > Transform > Reflect > Vertical). Make two copies and position the lower arrows in their places on the post. Use the Ellipse Tool (L) for the nails. Color all the shapes.

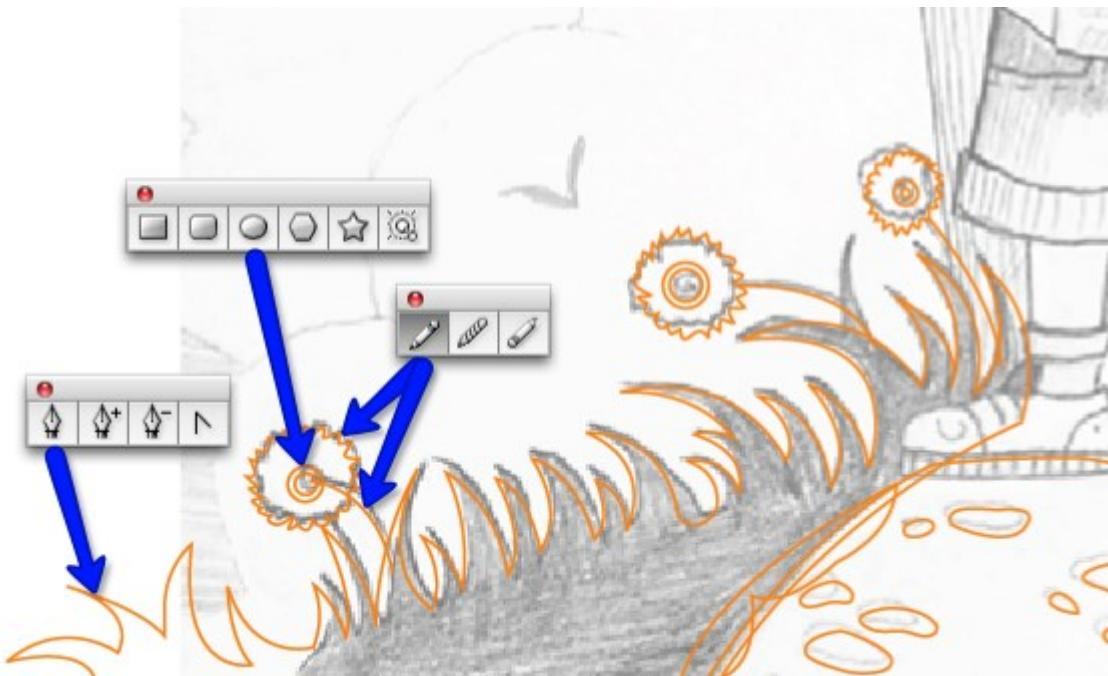


Step 8: Ground

Create a new layer and name it "Ground." Use the Pen Tool (P) to create the shape of the grass. Close the shapes carefully. I didn't follow the sketch precisely and extended the grass a bit to the left.

Use the Pencil Tool (N) for the rough shapes of the flowers and the Ellipse Tool (L) for bright shapes in the center of each flower. Create stems of the flowers using the Pen (P) or Pencil (N) Tools (0,5 pt, flat brush, green stroke, no fill).

Using Pen Tool(P) create the shape of the road. Use Pencil Tool(N) for the stones. Remember to hold Alt while drawing the shapes to close them.



Color the shapes.

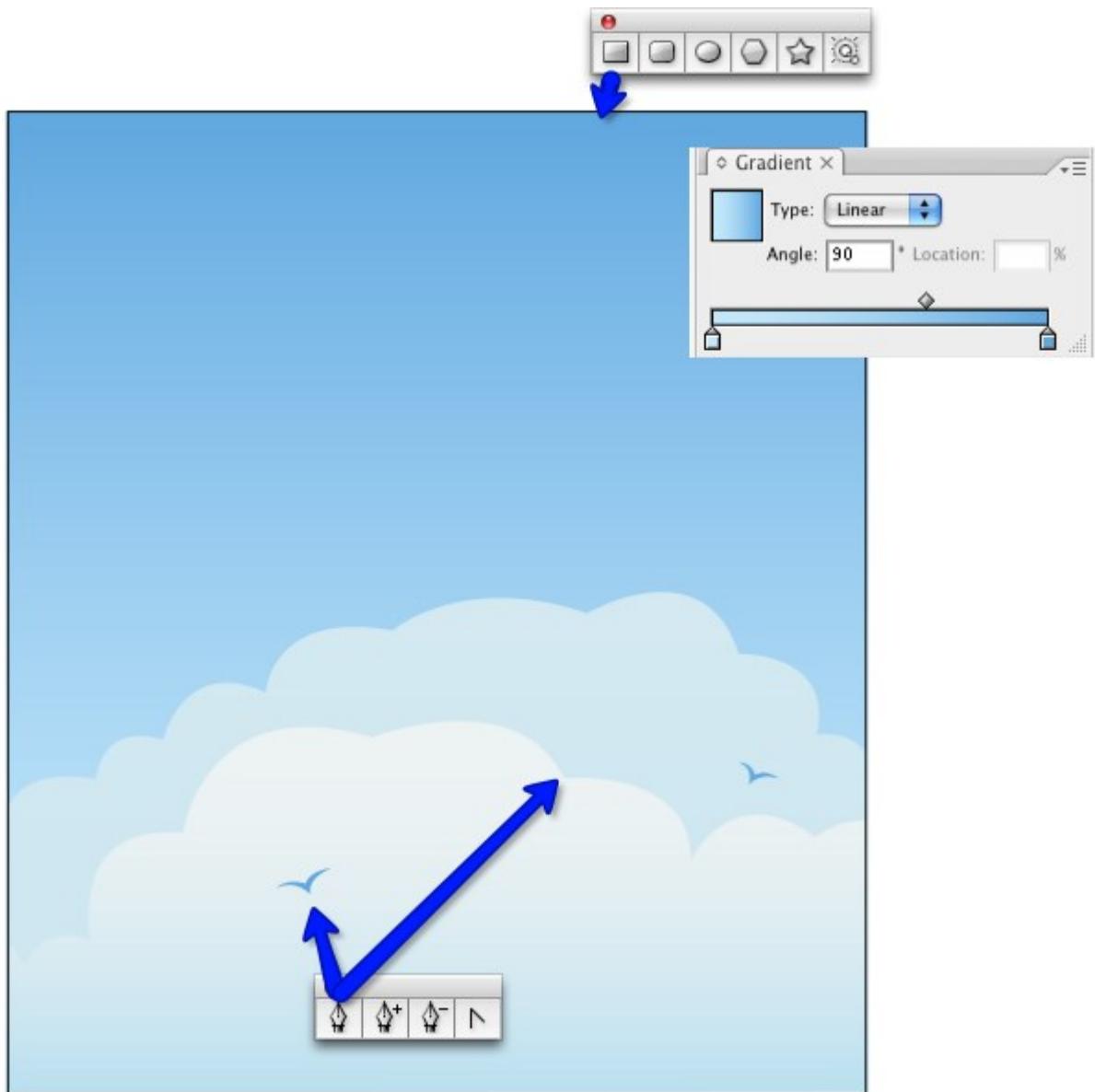


Step 9: Sky

Create a new layer and name it "Sky." With the Rectangle Tool (M), create a big rectangle the size of your artboard (700 px by 800 px). Align it to Artboard using the Align palette.

Make a gradient that goes from a more intensive blue to a lighter blue. I like to select a color, apply it to the gradient on both sides and then adjust each side in the Color palette.

Create shapes of the clouds with the Pen Tool (P) and apply the gradient to them using the same technique as with the sky, but make the colors lighter. Use the Pen Tool (P) to create the shapes of the birds and color them.



Step 10: Details, Shadows, and Highlights

At this point your illustration should look like the image below.



You can create a separate layer to place all the details, shadows and highlights of the illustration, but I will add the details on every layer one by one starting with the boy character.

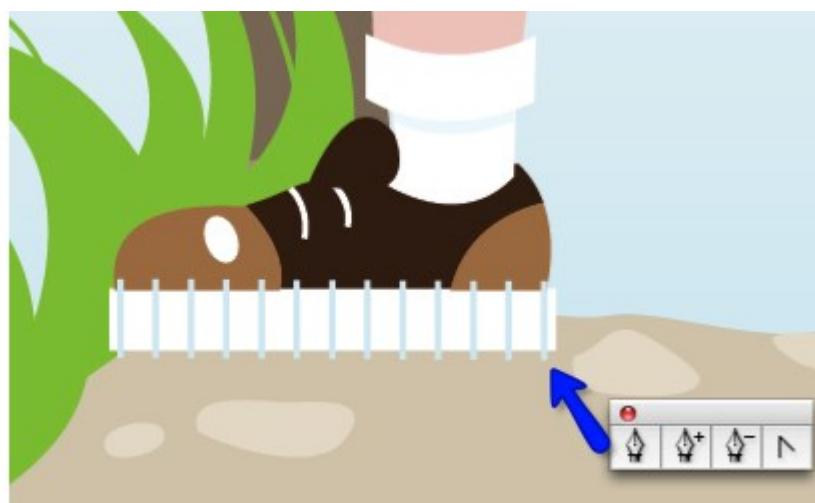
Create the shapes of the shadows with the Pen Tool (P) and color them darker than the color of the main shape. Repeat this process with the highlights on the hat, hair and the bottle etc., but use lighter colors than the main shapes.



Create shapes for the cheeks and the shadow near the nose with a gradient from skin color to the darker color. I decided to change the cheeks of the boy to smooth round ones at this stage.



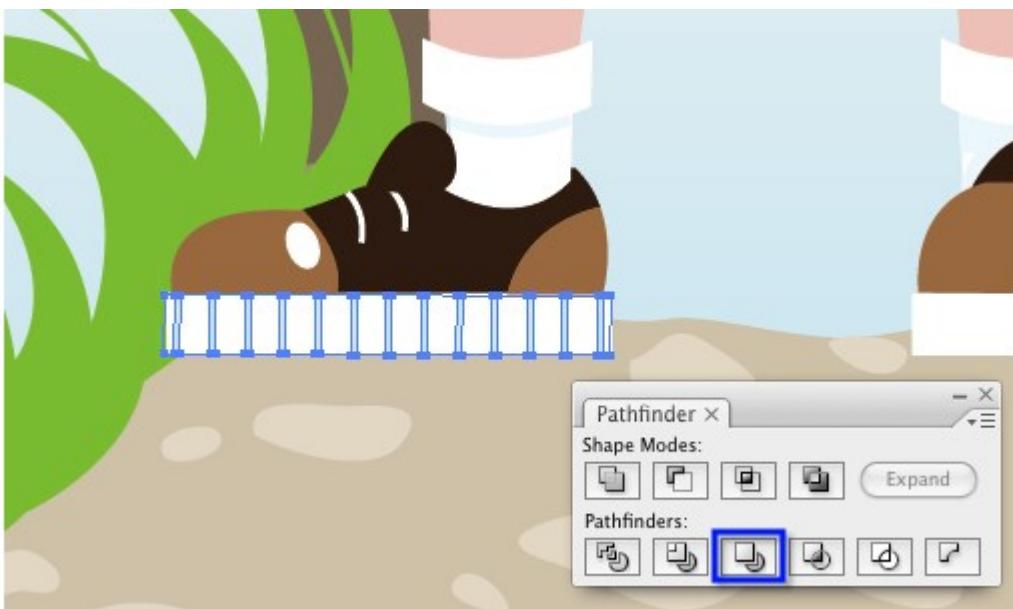
Make the lines on the shoe soles by drawing two identical lines and placing them to the left and to the right of the white rectangle. The lines should go beyond the rectangle above and beneath it.



Then blend them (Object > Blend > Blend Options... > Blend distance > 4 px, then Object > Blend > Make).



Expand the strokes (Object > Expand...) Copy the rectangle of the shoe sole and place it in front of the lines. Select them all and crop (Pathfinder menu > crop).



Use the same technique with the lines on the t-shirt. I made the lines freehand in different directions. Create the shapes of details, shadows and highlights on all the layers one by one. At this point, you should have a finished vector illustration that should look like the image below.



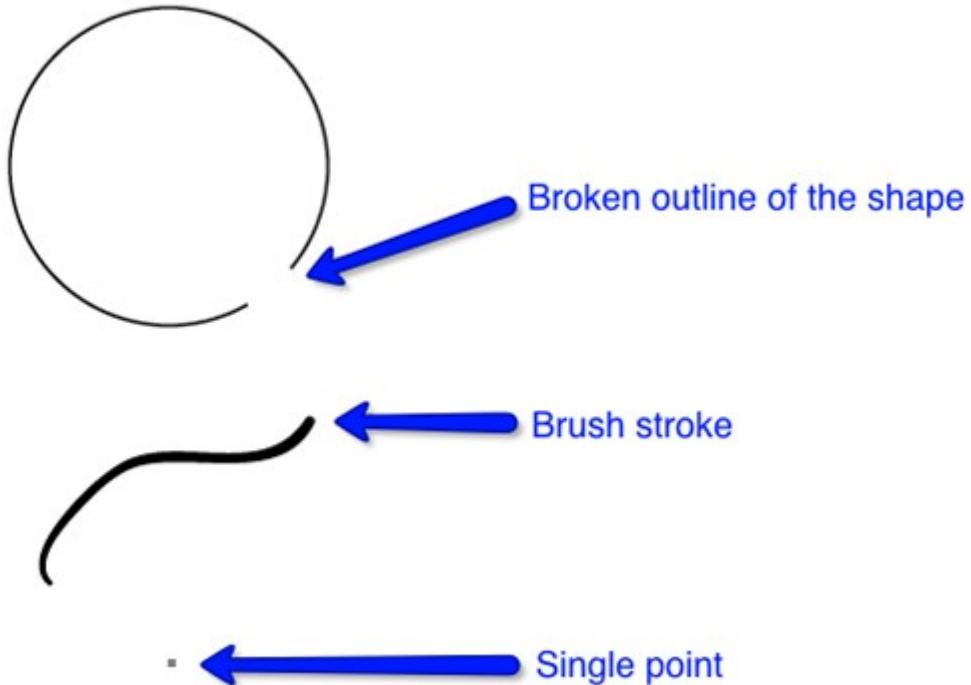
But this vector is not yet ready for the sale on micro-stock website. Now we will prepare this illustration for micro-stock sale.

Step 11: Closing All Open Paths

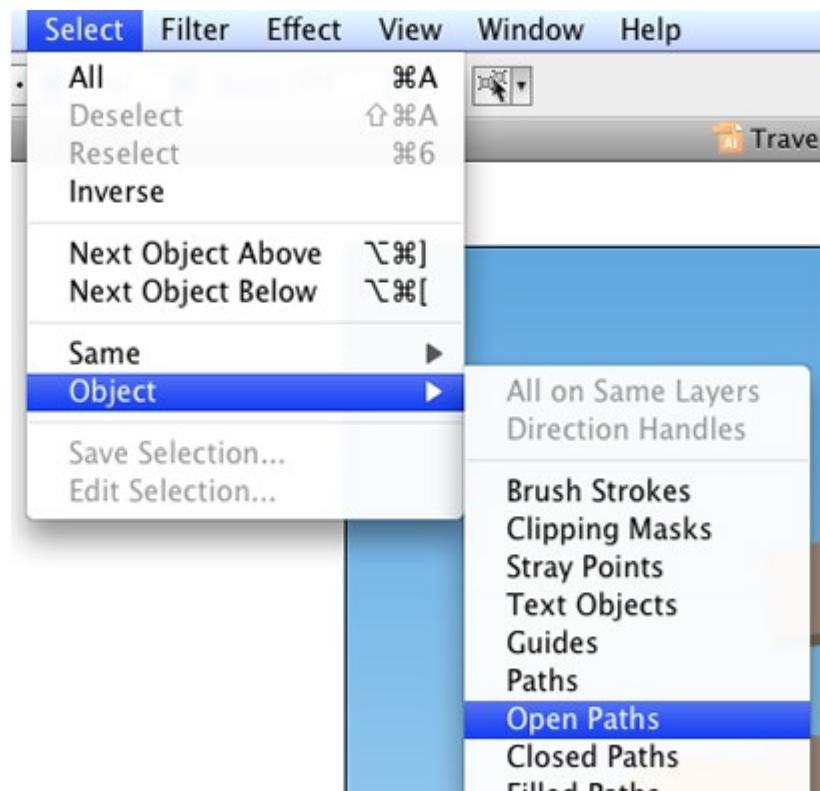
Create the copy of your vector illustration file and name it "traveler_stock.ai". Open it in Adobe Illustrator. Delete the layer with your sketch. It is a raster image and we should have only vector in our file.

Your vector illustration should not contain any open paths. The examples of open paths are: broken outlines of shapes, single points, or brush strokes.

OPEN PATHS:



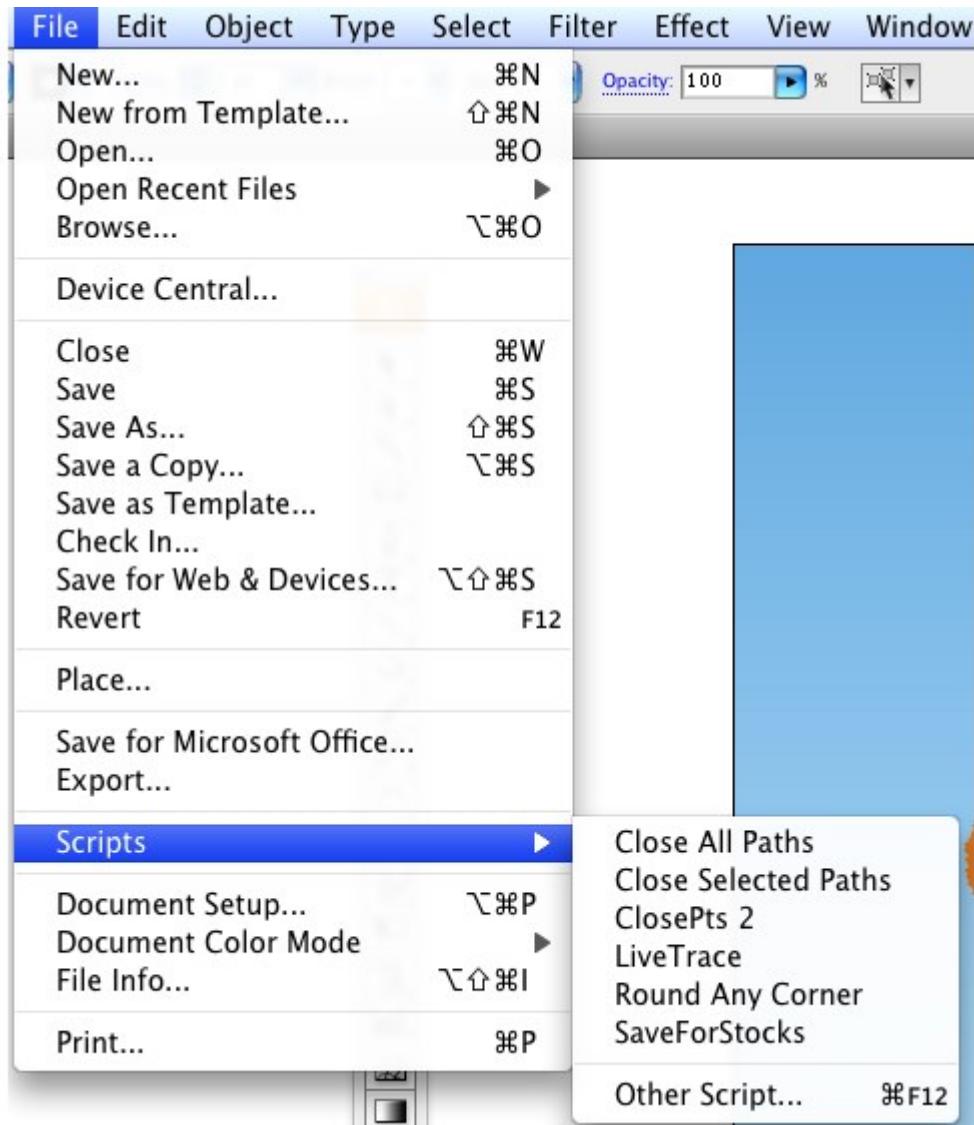
Our illustration is rather complex, so it is difficult to find all the open shapes in it at once. For this purpose you can use the [Select menu](#), which is a free plugin for Adobe Illustrator. Download it, install it and use it on your illustration to find all open paths. After you've installed it and relaunched Illustrator, you can find the script in Illustrator under Menu > Select > Open Paths Directory.



After that you can close them by hand or use other useful scripts for Adobe Illustrator, like Close Selected Paths and Close All Paths that you can download via this [this link](#) (found on [iStockphoto forum](#)). These plugins will brilliantly help you with your *broken shapes*, but they will do you no good with stray points and single strokes.

You should carefully separate these three types of open paths in your illustration and close them with a separate methods. Stray points should be simply deleted and strokes should be expanded (Object > Expand > Fill and Stroke).

After you've installed the scripts, you'll find them in File > Scripts Directory.



Step 12: Check for Transparencies, Hidden and Locked Objects

Now that we have closed all the shapes in our vector illustration, we can check it for transparencies. You can not use any transparencies in your vector for micro-stock sale because as you save it in EPS 8 format all your transparencies will become open shapes. Check carefully for any transparencies that you might have used by mistake.

Also, go to the Object menu to see if there are any hidden or locked objects in your illustration. If yes, unlock them and show them all by pressing Unlock All and Show All.

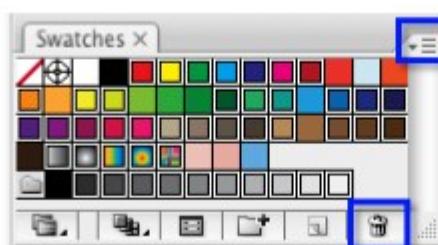
Step 13: Making Groups

Go to every layer one by one and group all parts of every object together (e.g. all parts of the boy character like basic shapes, details, shadows and highlights should be grouped together). This is important because in the EPS 8 file that you will create later there will be no layers, and without objects grouped together you will have a mess of pieces for your client to download. I also make the sub-groups inside of the bigger groups (e.g. hat is a sub-group and boy is a group).



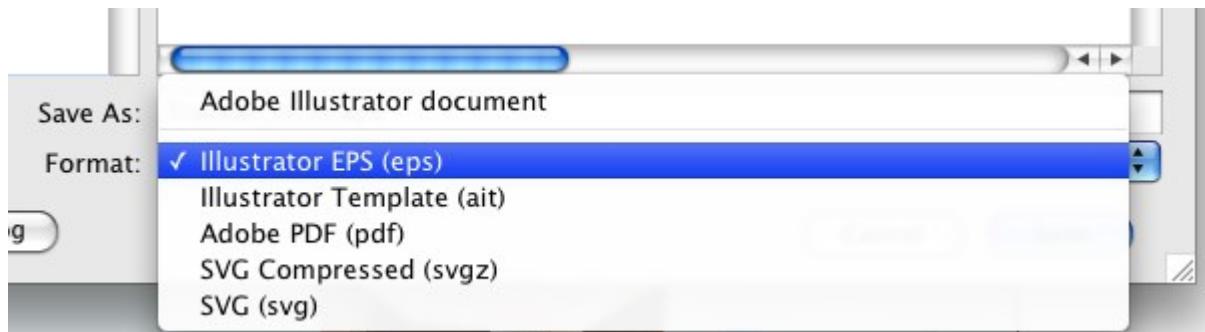
Step 14: Cleaning Your Palettes

Go to your Swatches palette and click on the drop-down menu. Click on Select All Unused... and as all the swatches that you haven't used are highlighted, press on the Delete Swatch button. Do the same with your Brushes palette.

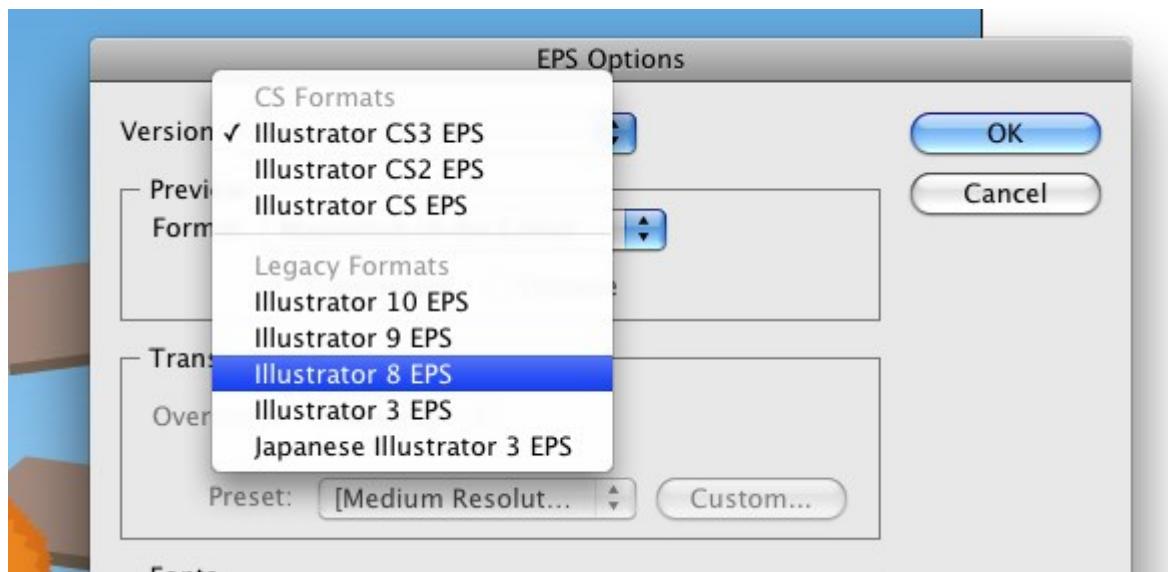


Step 15: Saving EPS 8 File

Go to File > Save As, select the location and click on the drop-down menu, then choose Format > Select Illustrator EPS (eps) > Save.

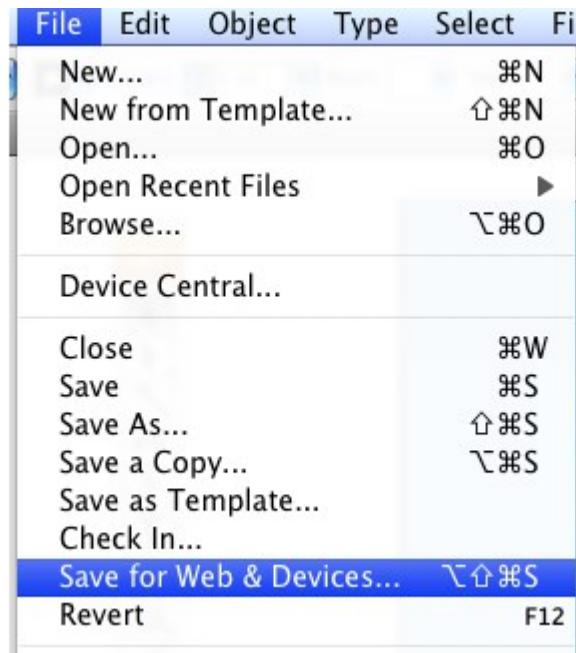


The EPS Options panel appears. From the Version menu select Illustrator 8 EPS. Leave the rest at the defaults and press Save. You should now have an EPS file appropriate for sale on micro-stock website.

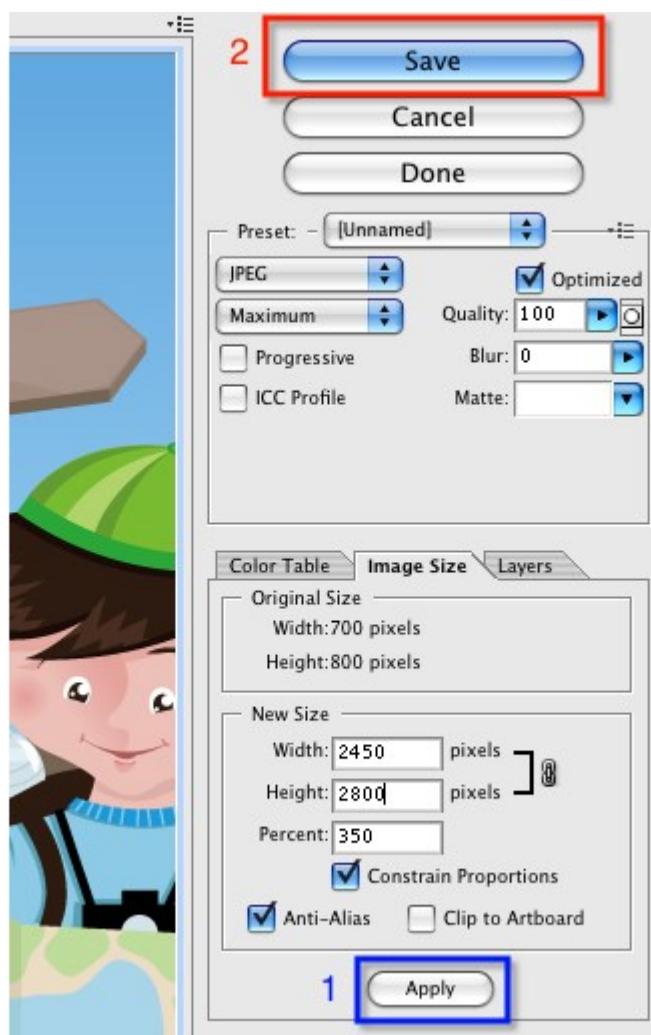


Step 16: Saving JPEG File

Go to File and select Save For Web and Devices. When the window appears select JPEG as the type of file.



Go to image size tab below and set the height to 2800 pixels, the width will be automatically set to 2450 pixels. The iStockphoto rule is that you need an image with the sides not smaller than 2800 px by 1900 px or visa versa. Press Apply and Save.



For Shutterstock you need to save a much smaller JPEG file. Use the same directions for that. You can also save ZIP archive for uploading additional files to iStockphoto like AI files or different versions of EPS files.

For the last couple of months I've been using a script for saving files for micro-stock website that my husband Alex wrote for me. It is working great and saves me some time. It is called "Save For Stocks". This script saves an EPS8 file, 2800 px by 1900 px JPEG for iStockphoto and a smaller JPEG for Shutterstock. You can [download it](#) for free and read the instructions at my website.

Conclusion

At this point you should have a package of files ready for upload to micro-stock websites and sale.



Traveler_stock.eps



Traveler_stock.jpg



Traveler_stock_big.jpg

I hope you enjoyed this tutorial and found the information useful and that it will help you with your micro-stock vector experience. If you have other tips and tricks for preparing your vector illustrations for micro-stock websites, I would be happy to hear from you. Below is another look at the final image.



How to Illustrate a Cute Emo Kid

Final Image Preview

Below is the final design we will be working towards.



Step 1

I often find myself spending more time drawing the sketch on the computer than on paper, so I prefer to draw a sketch the old fashion way using a pencil and a piece of paper first.



Step 2

After you draw the sketch on paper, scan it, and save the image on the computer. Go to Illustrator and open the bitmap file (Command + O). Select the image using the Selection Tool (V).



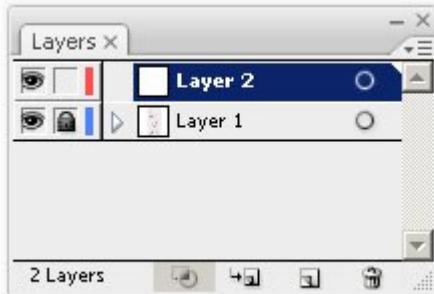
Step 3

Lower the Opacity of the sketch from the Transparency Toolbox (Shift + Command + F10). I've selected 74 as the setting.



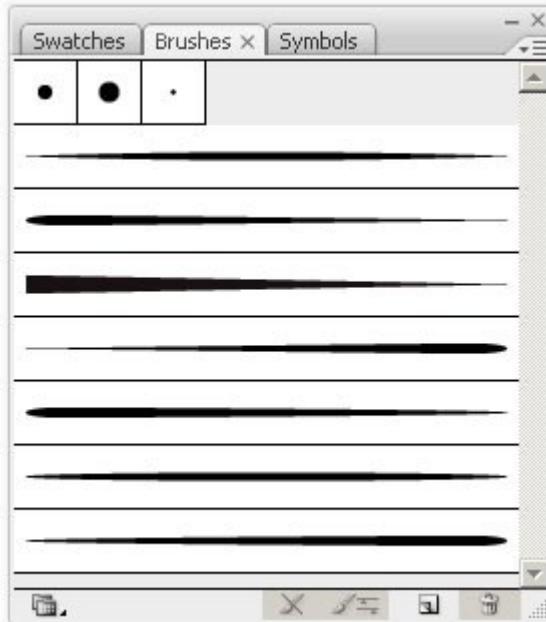
Step 4

Bring up the Layer panel (F7). Lock the layer and create a new one so you can draw the line art using the initial sketch as a guide.



Step 5

Before you start drawing the vector outlines you need to make sure you have the proper brushes handy. For [PLUS Members](#), I included a set of ten custom brushes I usually use for tracing.



Step 6

Now that you have everything ready let's get started with the line art. You start with tracing the outline (contour) and then you continue with the inner lines until all the line work is done. You do this using the Pen tool (P) and apply different stroke weights to the brushes you use. Here's what I obtained.



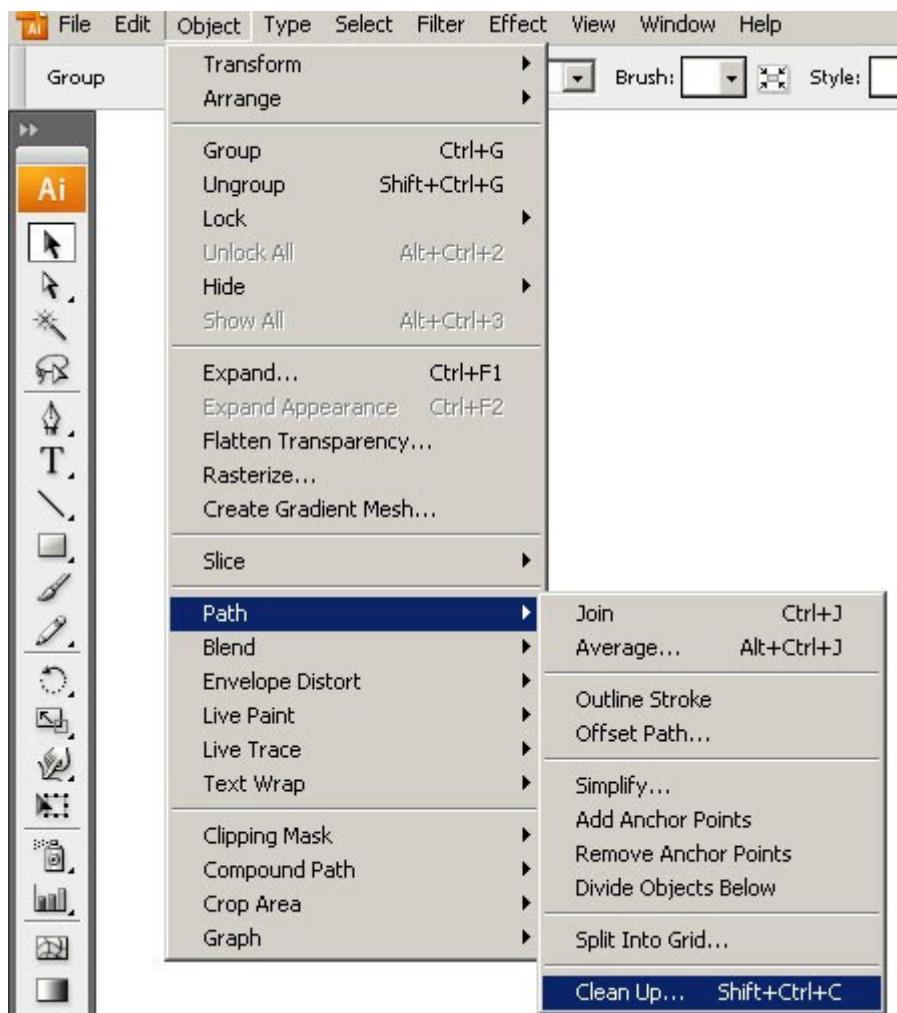
Step 7

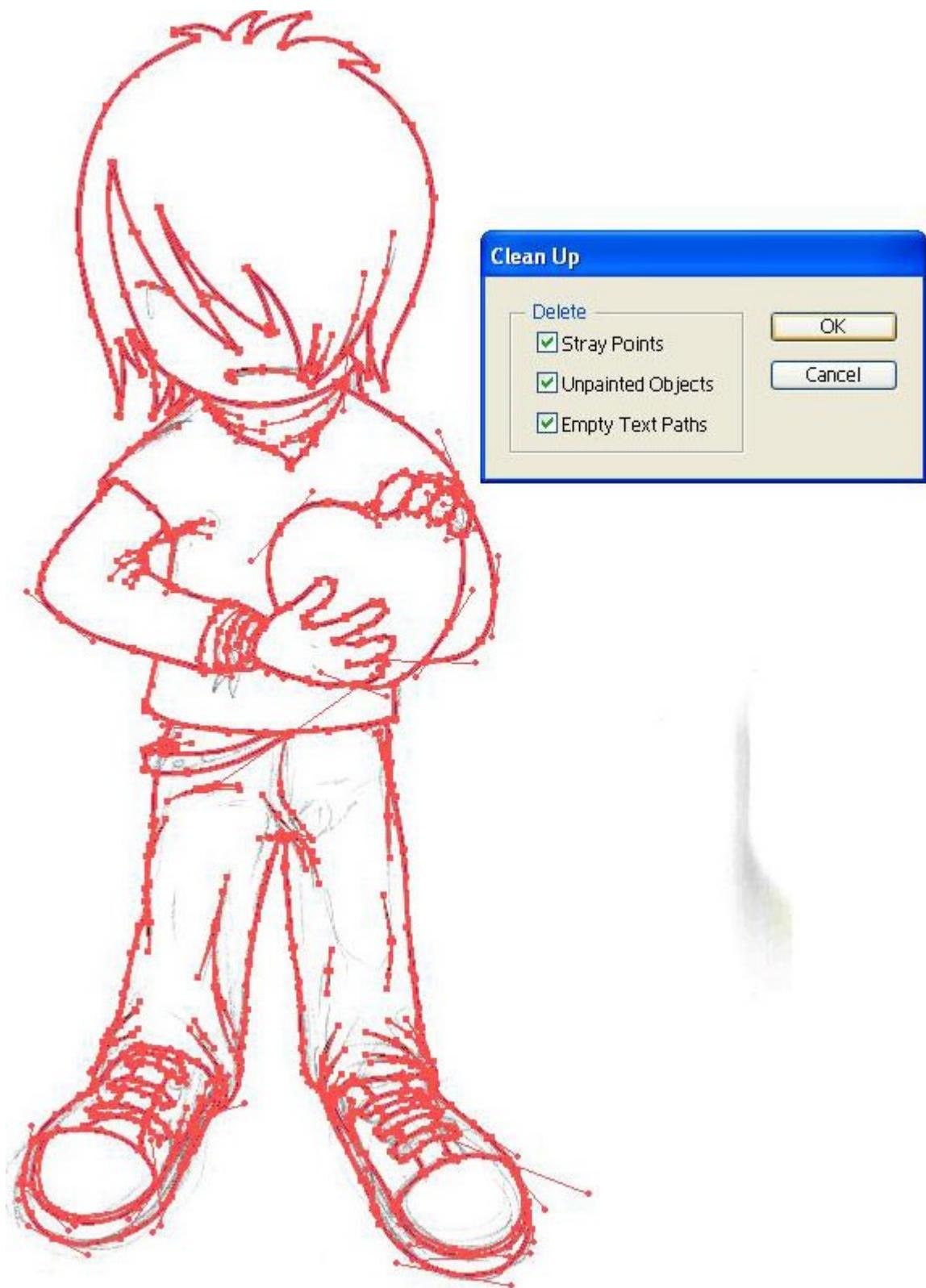
After you finish with drawing the lines, select all the paths (Command + A) and go to Object > Expand Appearance to convert the brushes into Closed Paths.



Step 8

Go to Object Path > Clean Up to fix the empty paths that may cause you unnecessary problems.





Step 9

Drag around the image using Selection Tool (V) and start adding color using the Paint Bucket tool (K).



Step 10

After you add the proper fill colors don't forget to press the Expand button.



Step 11

We've finished adding colors but it looks like we don't have enough depth as with most vector designs.



Step 12

In order to give a sense of more depth, we now need to add the shadows and lighter areas to the illustration. So you need to select the desired shape with the Direct Selection Tool (A). Copy (Command + C) and paste (Command + F) the areas with the same color on top of themselves (ex. shoe, shirt, etc..)



Step 13

Repeat Step 11 for all the colors and shapes in the illustration and when you find an area divided in several slices (ex. the red upper and lower violet part of the shirt) merge them together to avoid later complications.

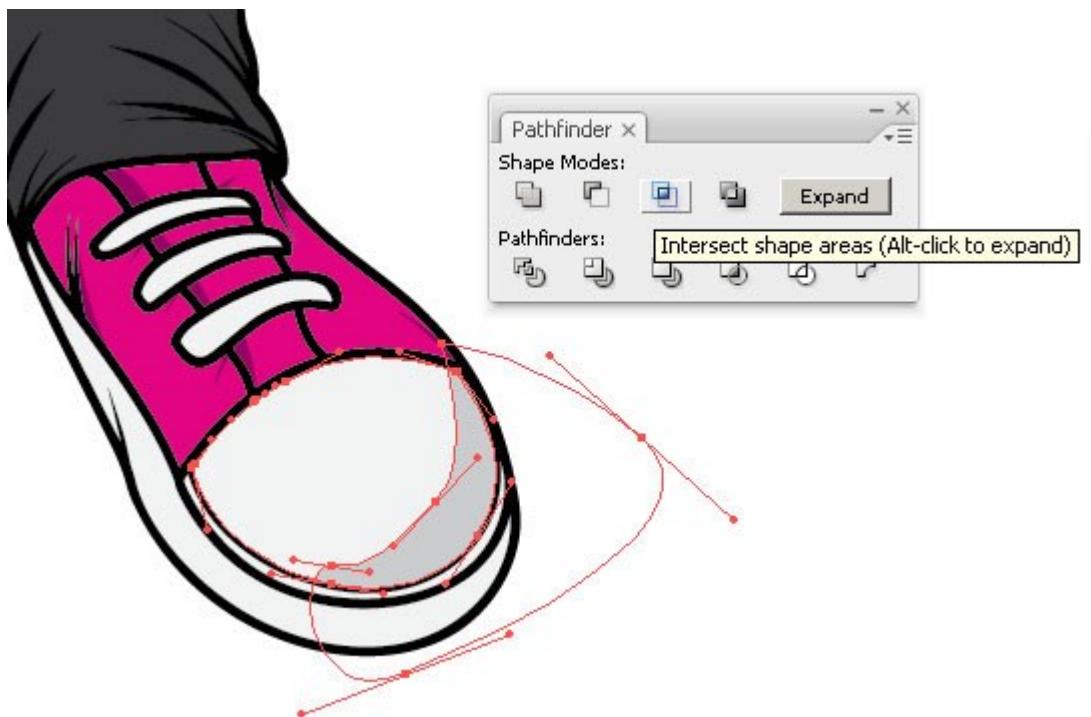
Step 14

Draw a filled path with your color around each area that has the same color without having to worry about your path going outside the drawing area. Select the shadowing layer and the regular colored layer with the Direct Selection Tool (A) while holding down the Shift key.



Step 15

Bring up the Pathfinder Tool Box (Command + Shift + F9), click on the Intersect Shape Area and then press the Expand button.



Conclusion

Repeat Steps 14 and 15 on all areas you want to apply a shadow to. You might also apply accents on areas such as the hair..., feel free to experiment. This is how my Emo Boy looks at the end.



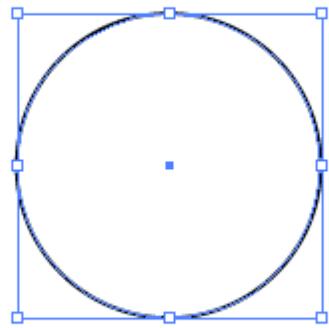
Illustrator Tutorial – Create a Gang of Vector Ninjas



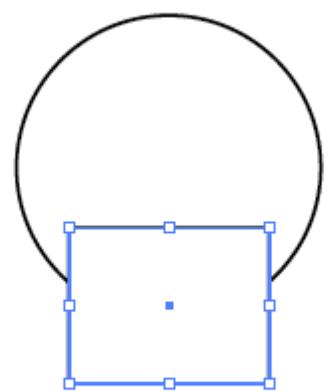
After opening up Adobe Illustrator, create a new document. For a fun project the size of the document doesn't matter, Illustrator has a vast area of artboard beyond the document edges that can be used. I personally use the CMYK color mode out of habit and the ease of managing blacks, but a wider range of colours are available

with RGB. The choice should really depend on the final outcome of the project; print or web.

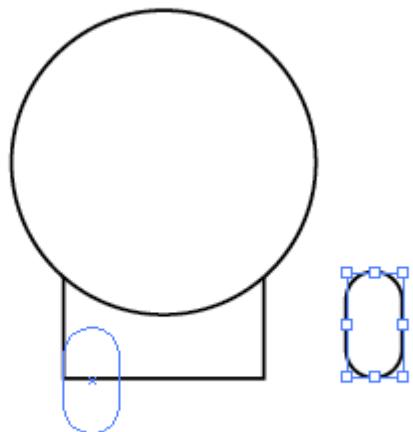
Depending whether your Illustrator software has the default settings, you might want to check the options for the [scaling of strokes and effects](#), this little option could save you a headache layer down the line.



Grab the Circle Tool and draw a shape on the artboard, hold the SHIFT key to create a perfectly equal object. By default this will have a white fill and black stroke.

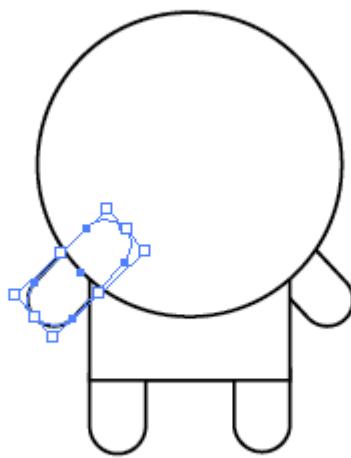


Select the Square Tool and draw another shape on the artboard, position this to overlap the original circle. Use the Align Palette to centre the two shapes horizontally.



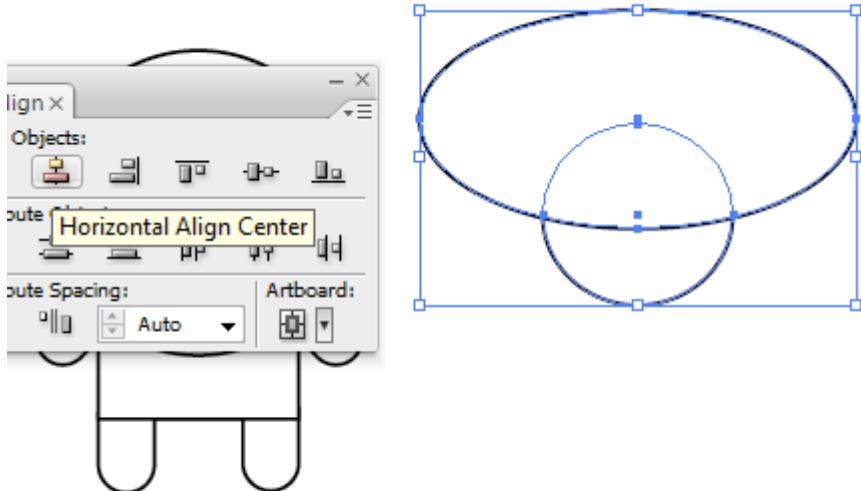
From the same menu, use the Rounded Rectangle Tool to draw a small leg. Adjust the roundness of the corners with the keyboard cursor keys until the ends are completely circular.

Zoom in and position the leg exactly in relation to the edge of the square body.

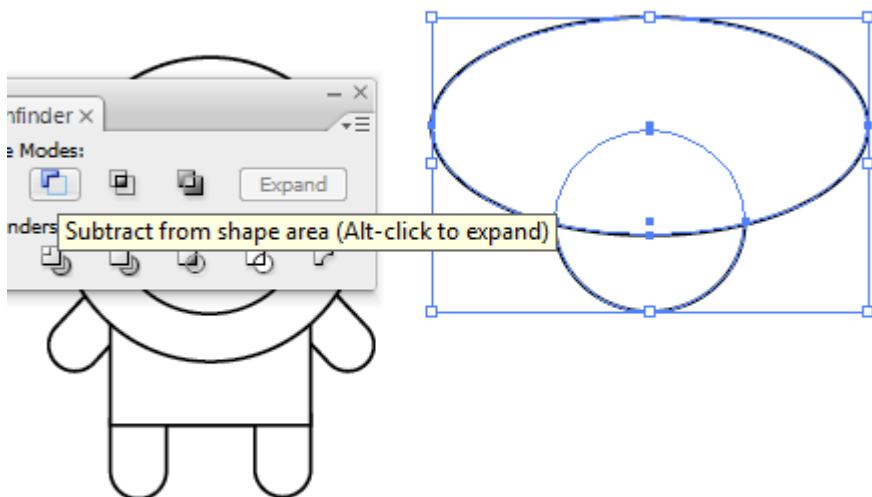


Duplicate the leg and move into position for the remaining limbs, for the arms rotate the shape by 45 degrees. To position the shapes behind the other objects, press the

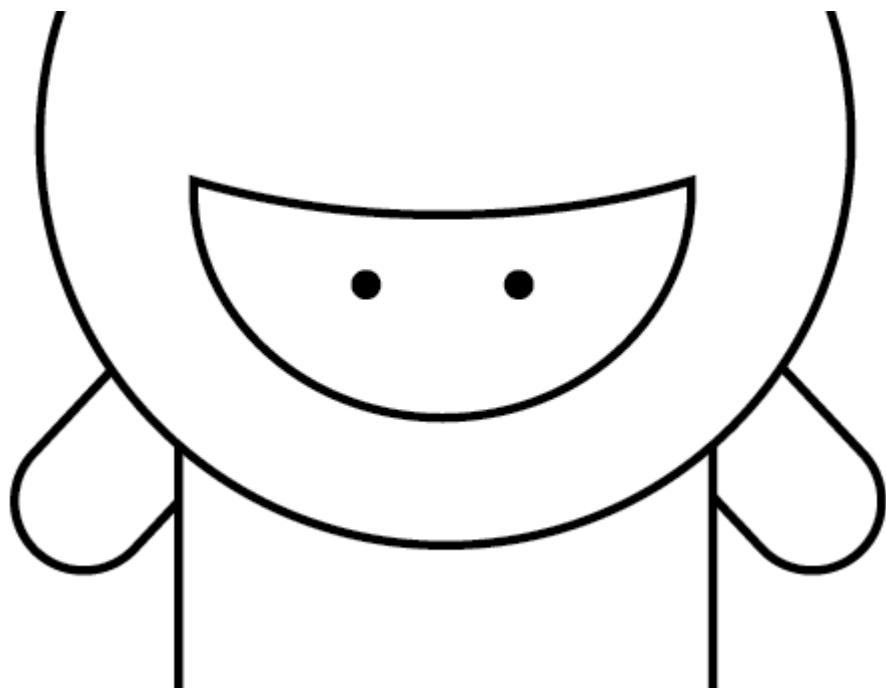
CTRL + [and CTRL +] keys repeatedly to adjust the stacking order of the selected objects.



Draw another perfect circle onto the artboard, and beside it a much larger oval. Overlap the two and use the Align Palette to position exactly.

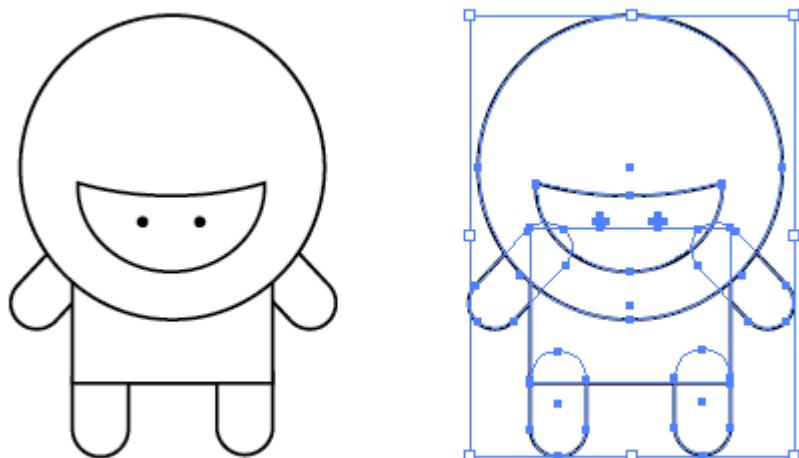


With the two shapes selected, click the Subtract from Shape Area option from the Pathfinder palette. Click the Expand button to refresh the bounding box of the shape. By using temporary shapes as tools along with the Pathfinder options, a range of custom objects can be created.

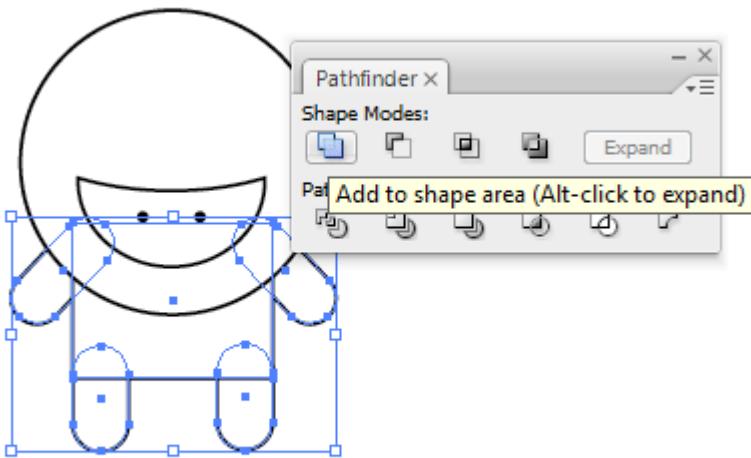


Position this semi-circular shape within the large circle of the character to represent the facial area. Draw in a small circle as an eye, fill this with a black swatch and clear any stroke. Copy and paste in front (CTRL + F), then move horizontally to the side (hold SHIFT to constrain the axis)

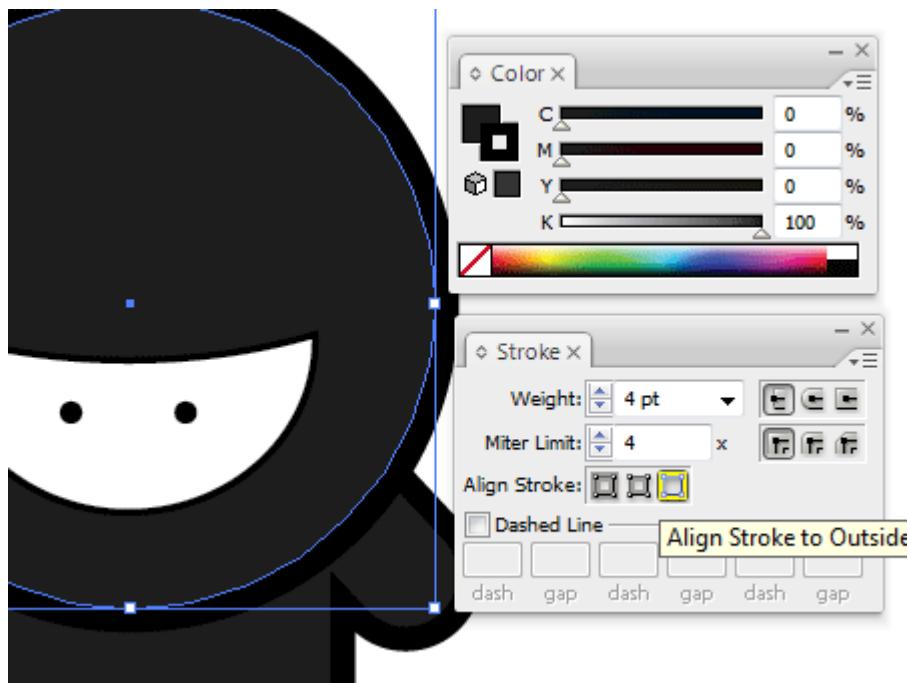
Grouping any pairs of objects, such as the eyes and arms will allow them to be centralised with the other objects using the Align Palette without being moved individually.



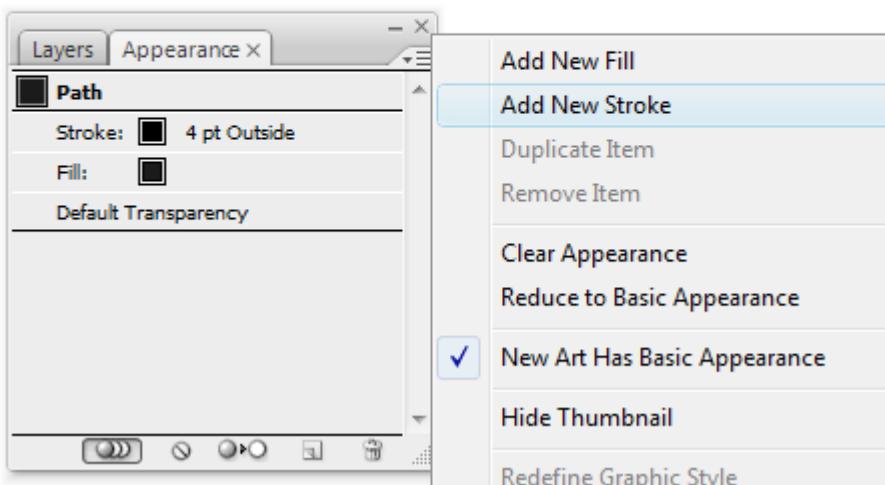
With the complete line-work character laid out and aligned, draw a selection around the complete object and copy and paste a duplicate. Move a copy off to the side as a backup.



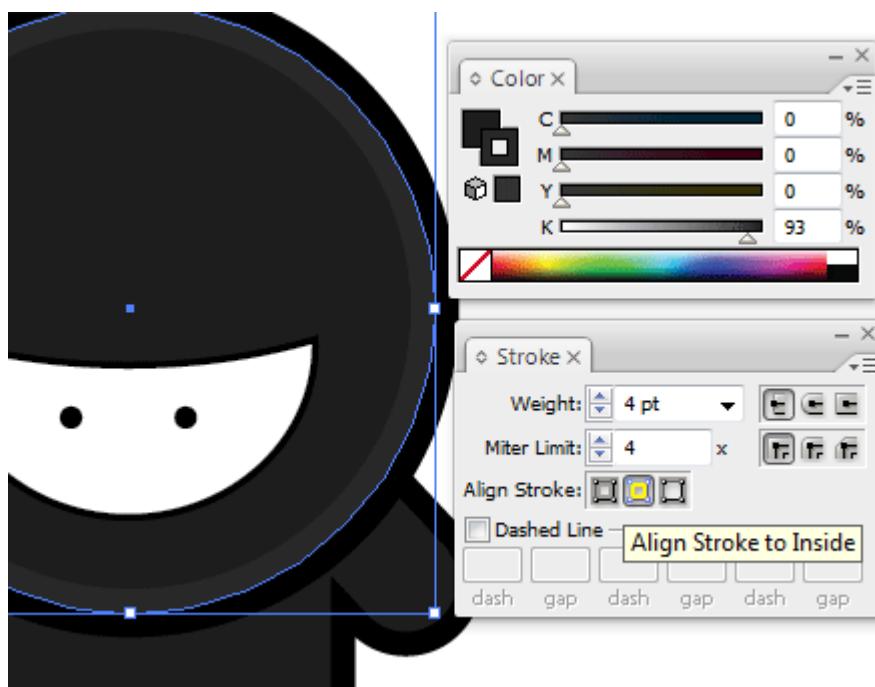
With all the objects that make up the torso and limbs selected, chose the Add to Shape Area option from the Pathfinder tool and Expand to merge the shapes into one.



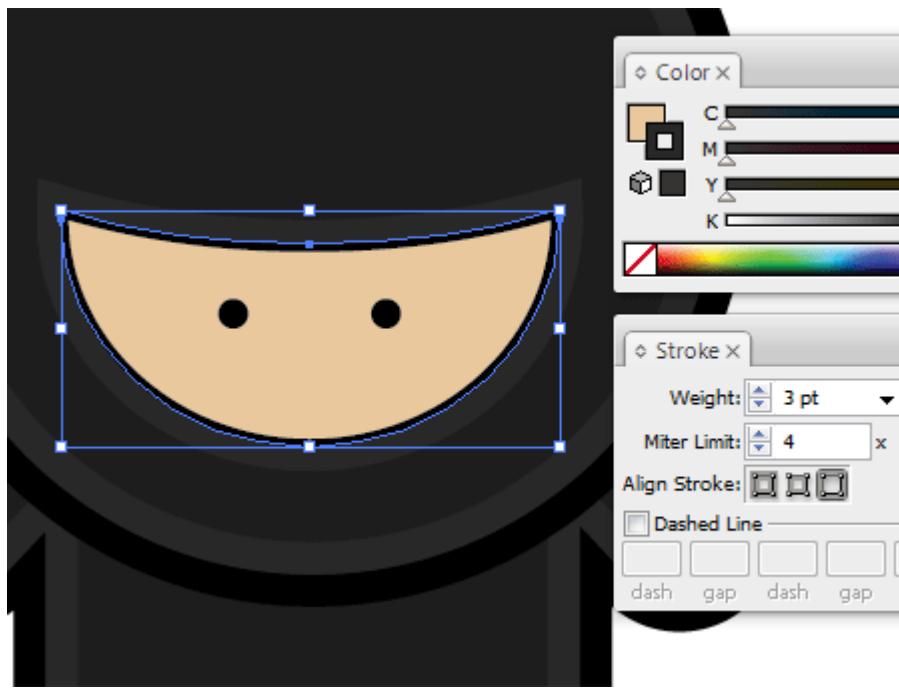
Fill the body elements with a very dark grey (95% black) and add a 4pt stroke aligned to the outside at 100% black.



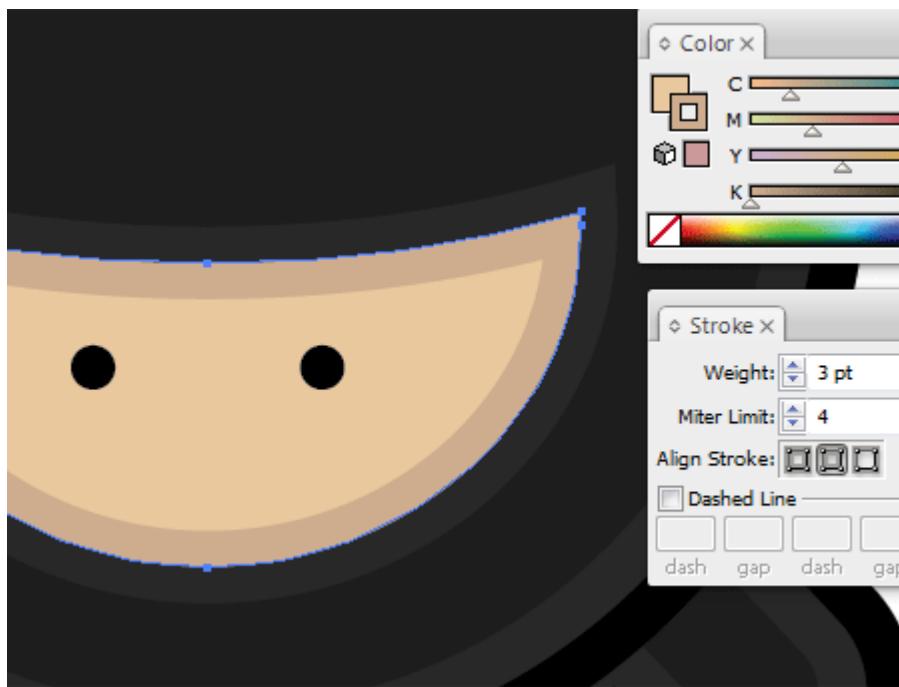
In the Appearance Palette, click the small options arrow and select Add New Stroke.



This time, add a 4pt stroke aligned to the inside, with a lighter, 93% black. This multiple use of strokes is a technique I've come to use in my character designs which really helps lift the colours by adding a little depth and variation.



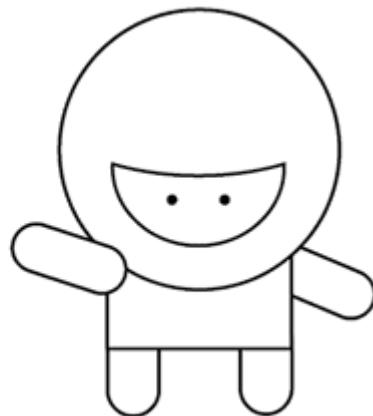
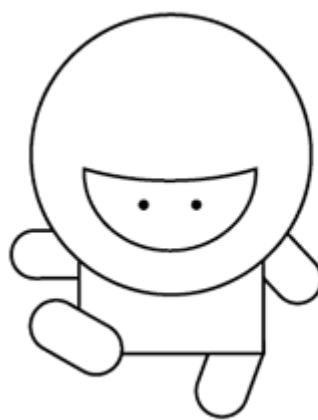
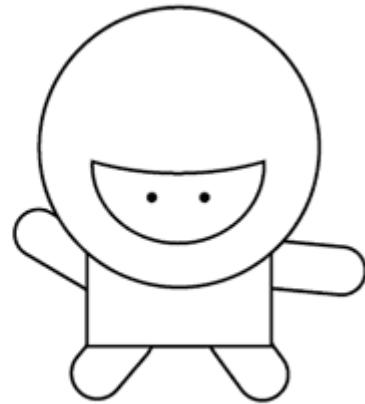
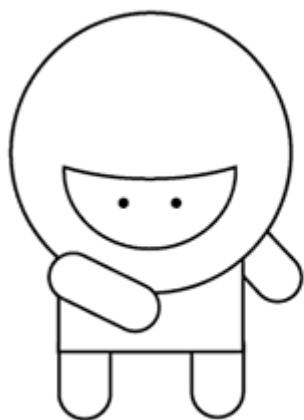
Select the facial area and fill with a pale skin tone, add a slightly thinner stroke at 3pt aligned to the outside using the 93% black.



Add a New Stroke through the Appearance Palette and give this line a slightly darker tone, aligned to the inside of the shape.



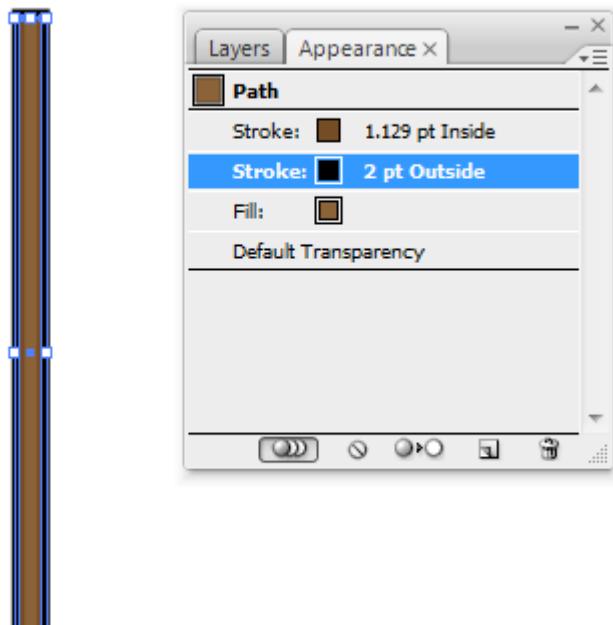
The basic version of the character is complete, ready for some stealthy ninja action.



Copy and paste multiple variations of the original line-work character. Adjust and rotate the limbs into a range of scary ninja combat positions, adjust the stacking order of the arms to in front or behind the body to give different effects.



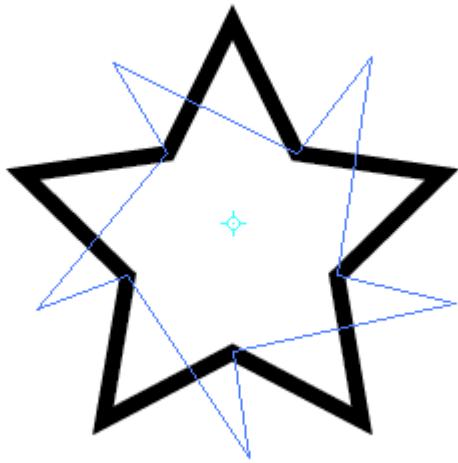
With each individual character, repeat the process of merging shapes and colouring the objects to produce a group of cool ninjas. However, no ninja would be complete without combat accessories!



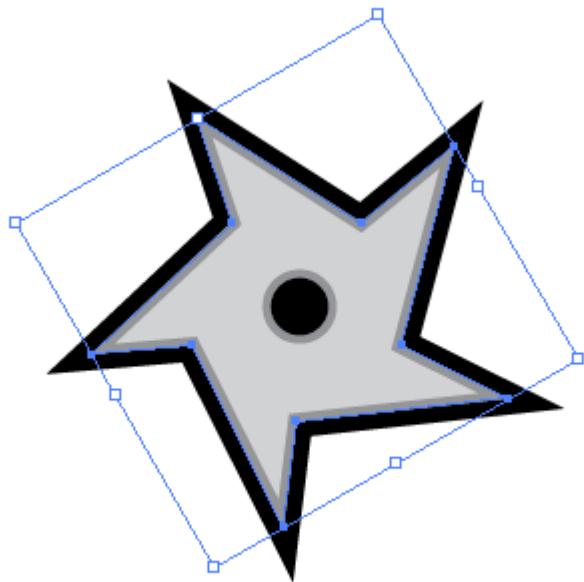
Create a staff using a long thin rectangle, fill the object with brown while adding a black outline.



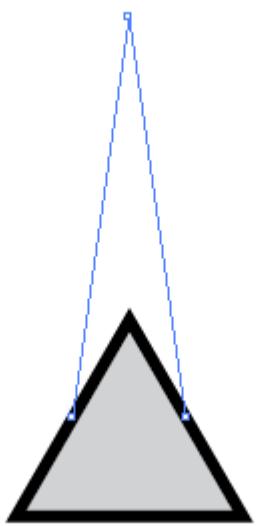
Create a pointed object using the Star Tool, using the Direct Selection Tool select each of the points of the path from each arm of the star.



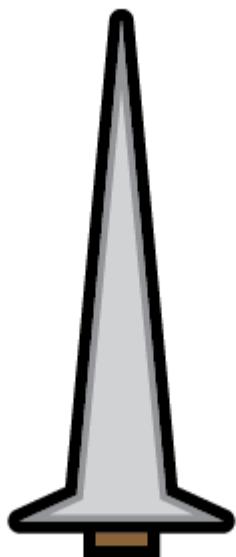
Upon selecting the Rotate Tool, the point of origin will automatically default to the centre of the object. Click and drag to adjust the overall shape of the star.



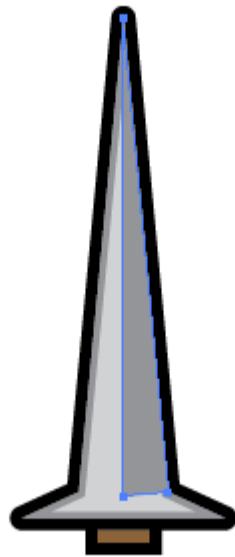
Draw a solid circle in the centre and fill the death star weapon with a metal like grey.
Add a black outline and a secondary inner stroke with a slightly darker grey.



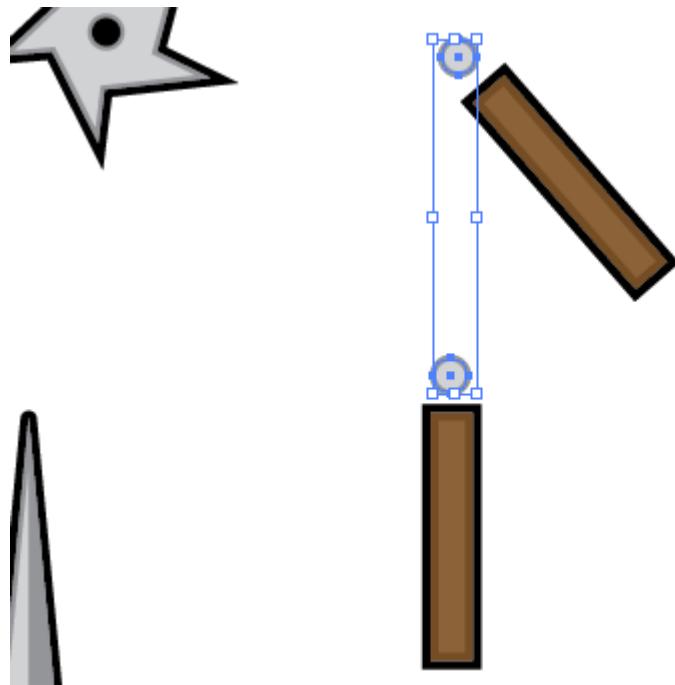
Using the same colour scheme, draw a triangle by dragging a shape with the Star Tool and pressing the downwards cursor key to reduce the number of points. Grab the upper most point with the Direct Selection Tool and drag vertically.



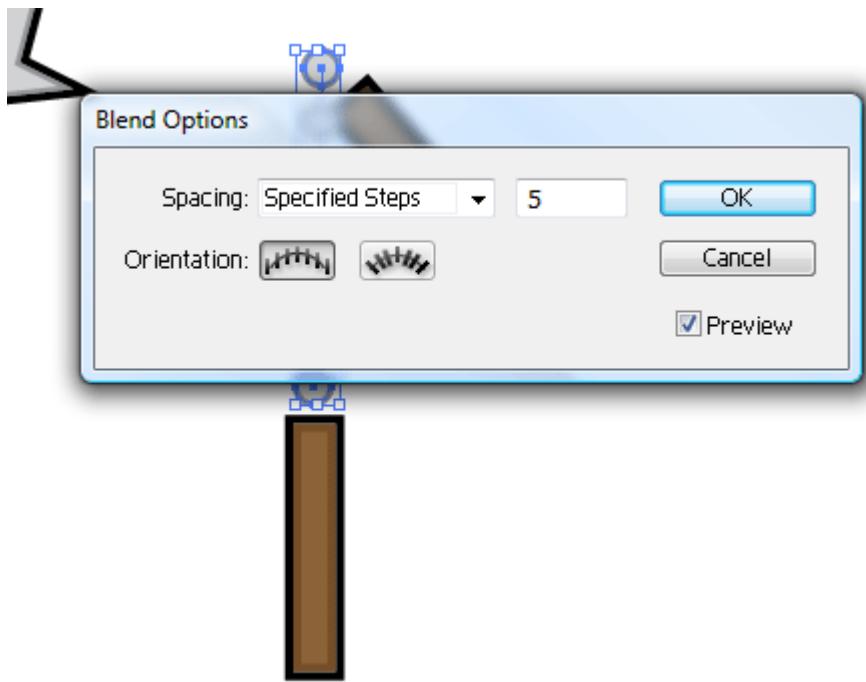
Select and drag the middle two points to squash the lower half into a sword like shape. Finalise this with a small brown rectangle, remember the majority of the handle would be concealed by the hand so only a small section is required.



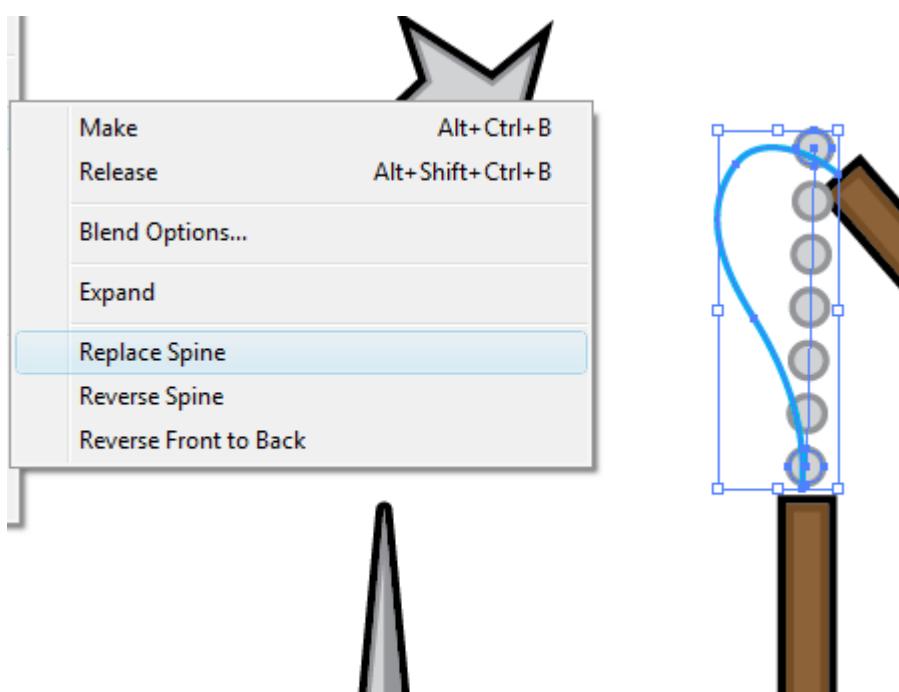
Use the Pen Tool to neatly draw in a three sided shape to represent the chamfered finish of the sword blade.



Create two Nunchuk handles and the beginning and end points of the adjoining chain. With both chain elements selected head to Object > Blend > Make



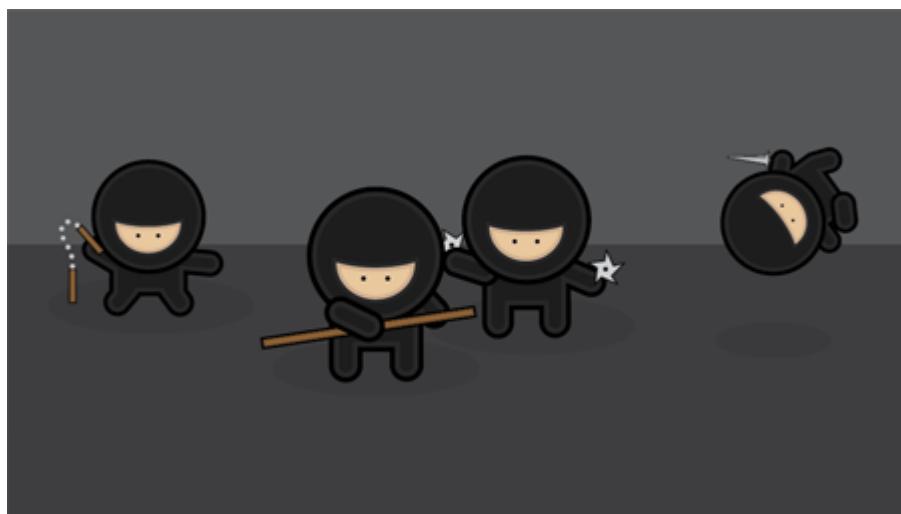
Go back to Object > Blend > Blend Options, enter 5 under the Specified Steps option to alter the type of blend to give a line of individual items.



Use the Pen or Pencil tool to draw a temporary line to symbolise the desired route of the Nunchuk chain, with this and the blend selected, go to Object > Blend > Replace Spine.



Group each individual weapon and move into place on the various characters, completing the group making them ready for action!



Using basic vector shapes, a stylish and fun image can be created using just the basic functions of Adobe Illustrator.

How to Create a Cute Bunny Vector Character



What You'll Be Creating

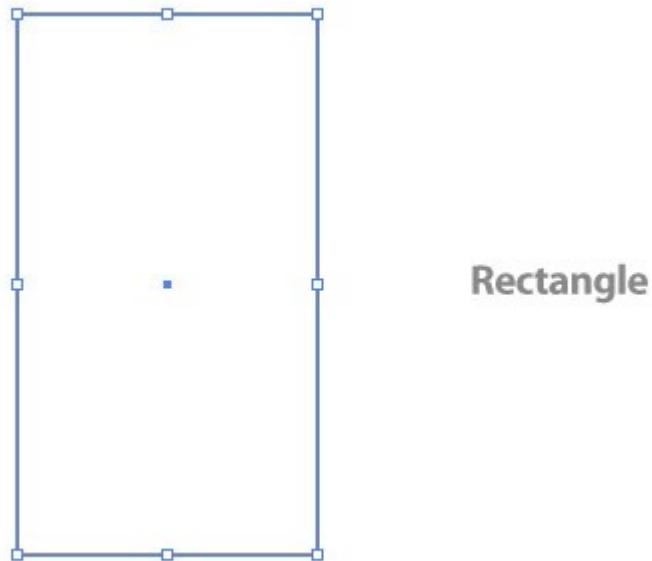
In this Adobe Illustrator tutorial, I will show you how to create a cute bunny character. This tutorial uses simple shapes and gradients that are easy to apply to other

character illustrations. The great thing about his tutorial is you don't have to be an amazing artist to create it! Check [Chris Spooner](#)'s post [70 Cute and Cheeky Vector Animal Characters](#) for more character inspiration.

1. Create the Bunny Body

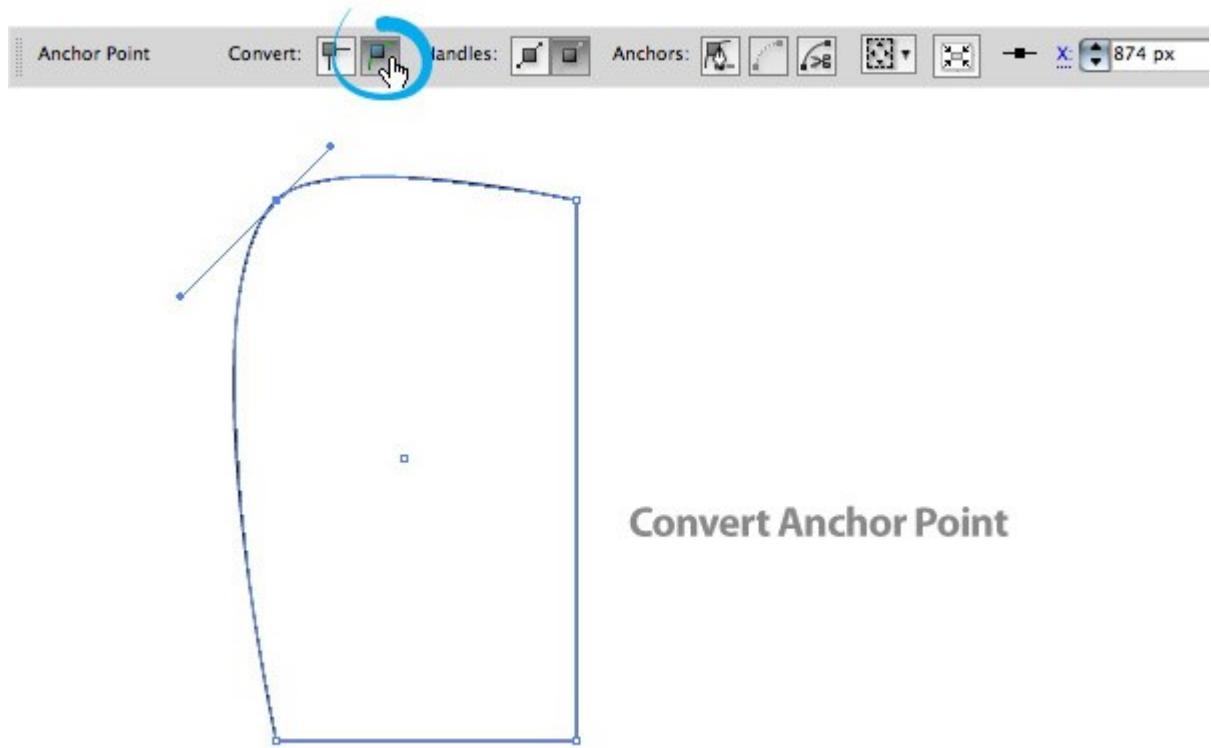
Step 1

Create a **New** document, then make a **190 x 290px** tall rectangle with the **Rectangle Tool (M)**.



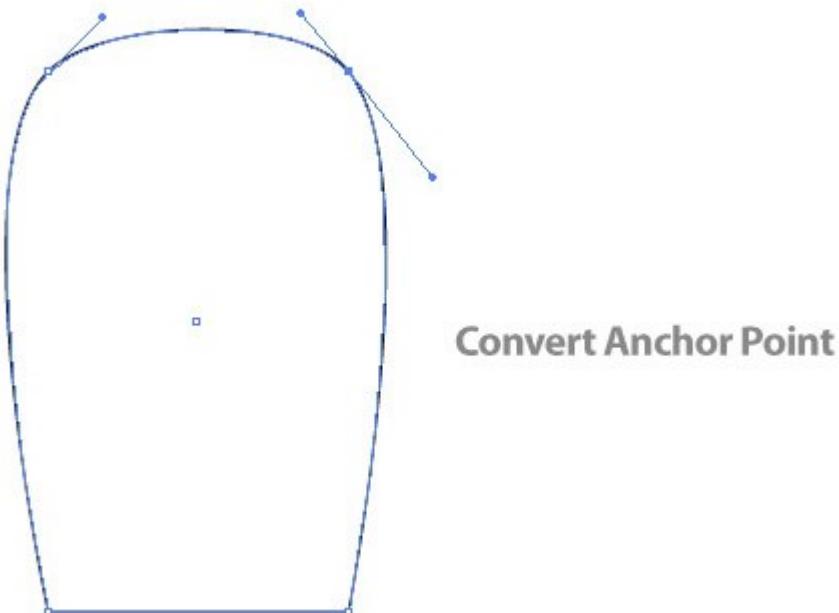
Step 2

With your **Direct Selection Tool (A)**, select the top left corner of the rectangle. With the point selected, the **Control** panel defaults to the **Anchor Point** options. Press the second to the left button, converting the anchor point to a smooth point.



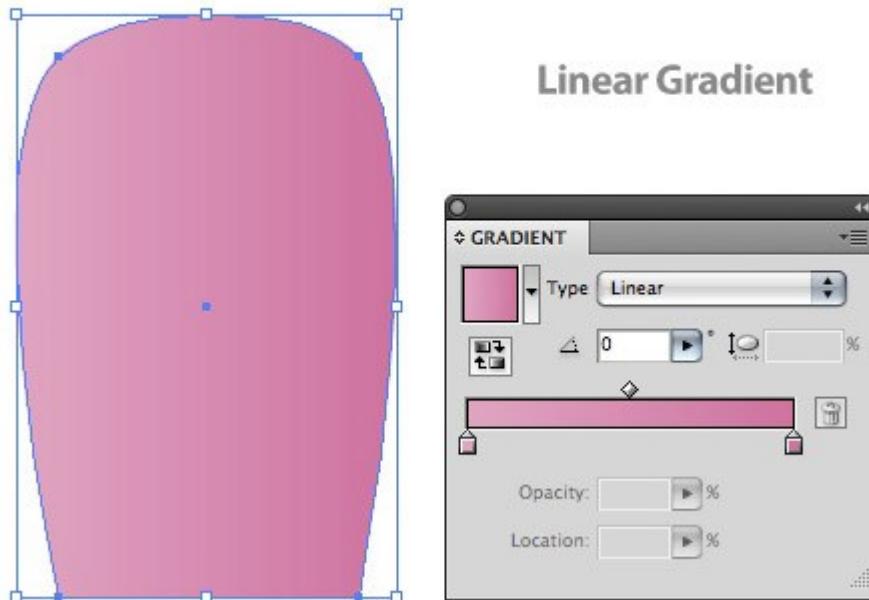
Step 3

Repeat the previous step with the top right anchor point.



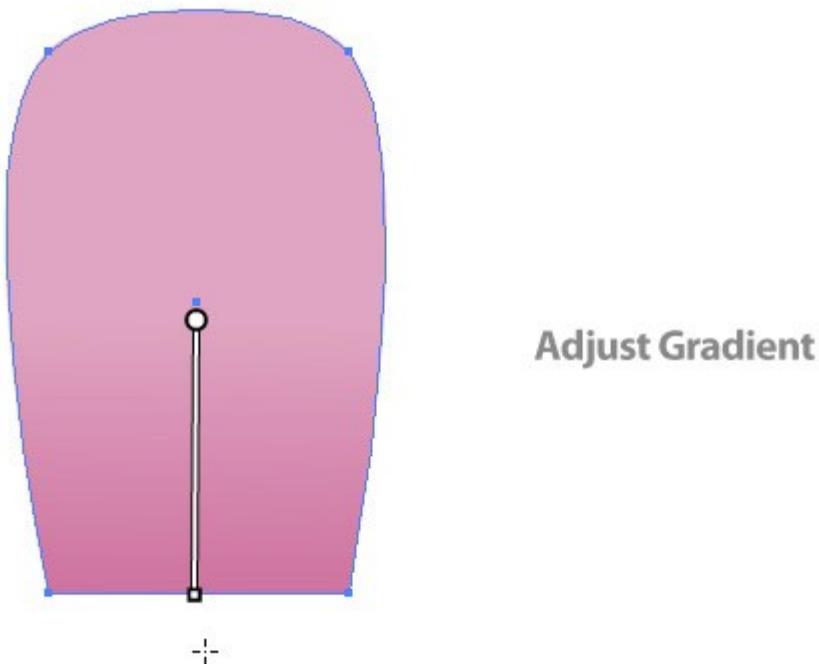
Step 4

Fill the rectangle with a **Linear Gradient** from the **Gradient** panel and change the first swatch to a pink color and the second swatch to a darker pink color.



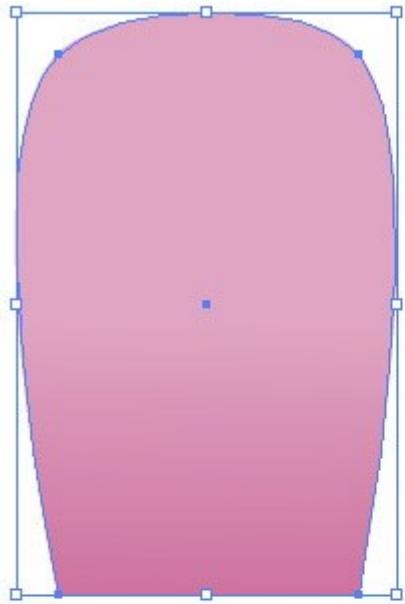
Step 5

Use the **Gradient Tool (G)** to adjust the gradient by clicking and dragging from the middle of the shape to the bottom.

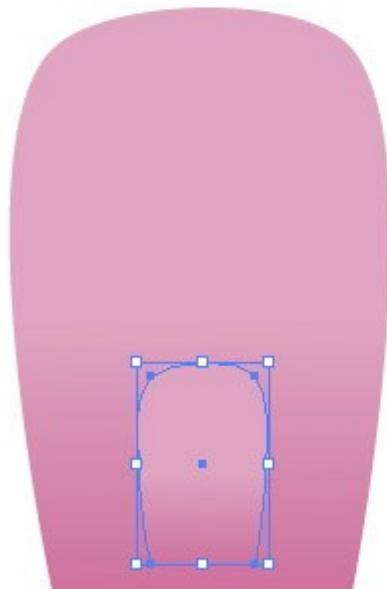


Step 6

Copy (Command + C) the shape and **Paste in Front (Command + F)**. With the new shape selected, use the **Selection Tool (V)** and scale the shape to half of its original size. After scaling, place the copied shape towards the bottom of the original.



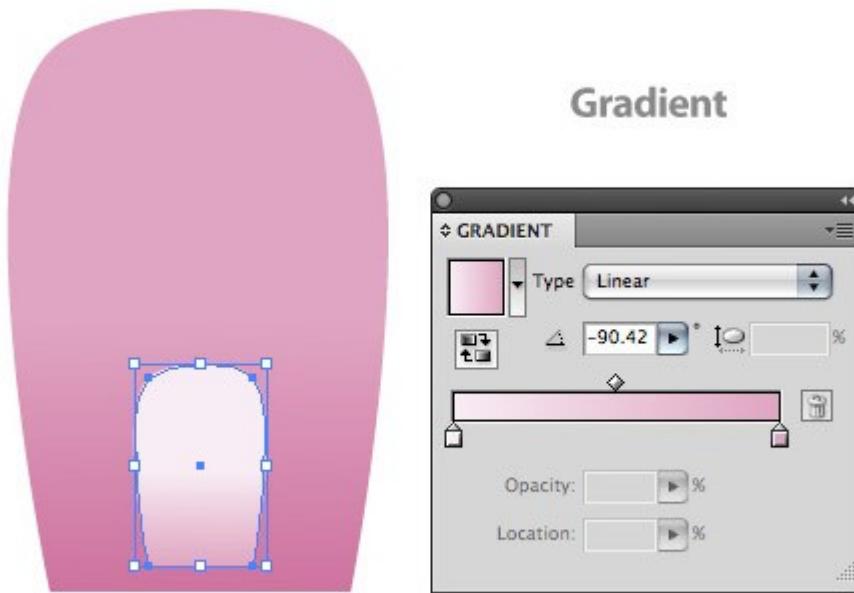
Copy and Paste in Front



Scale and Place

Step 7

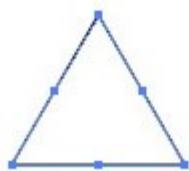
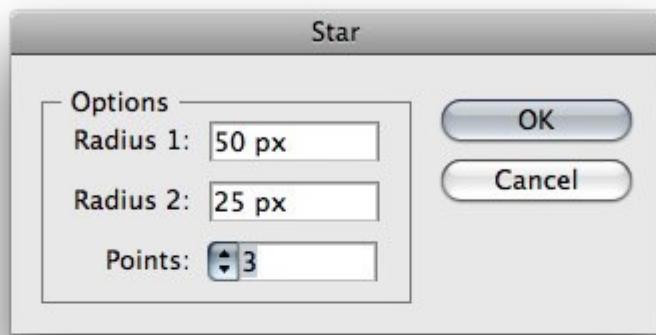
Change the first swatch in the gradient fill to a light pink and the other swatch to a slightly darker pink.



2. Create the Legs

Step 1

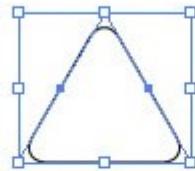
With the **Star Tool**, click on the artboard to bring up the **Star** dialog. In the dialog change **Radius 1** to **50px**, **Radius 2** to **25px** and the **Points** to **3**.



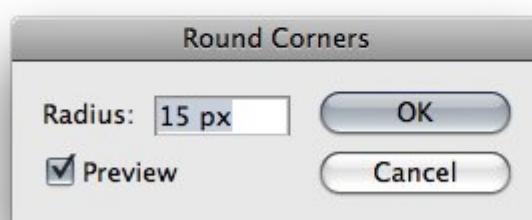
Triangle Shape

Step 2

With the triangle selected go **Effect > Stylize > Round Corners**. In the dialog change the **Radius** to **15px**.

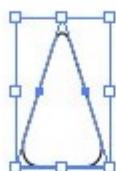


Round Corners

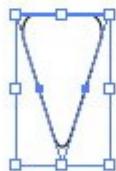


Step 3

With the **Selection Tool (V)**, squish the triangle horizontally to half of its original size. Next rotate the triangle **180** degrees.

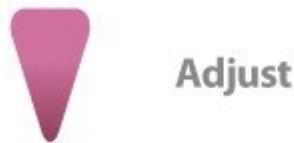
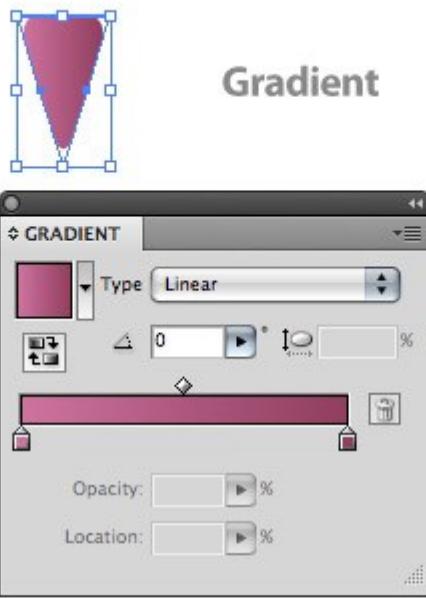


Squish



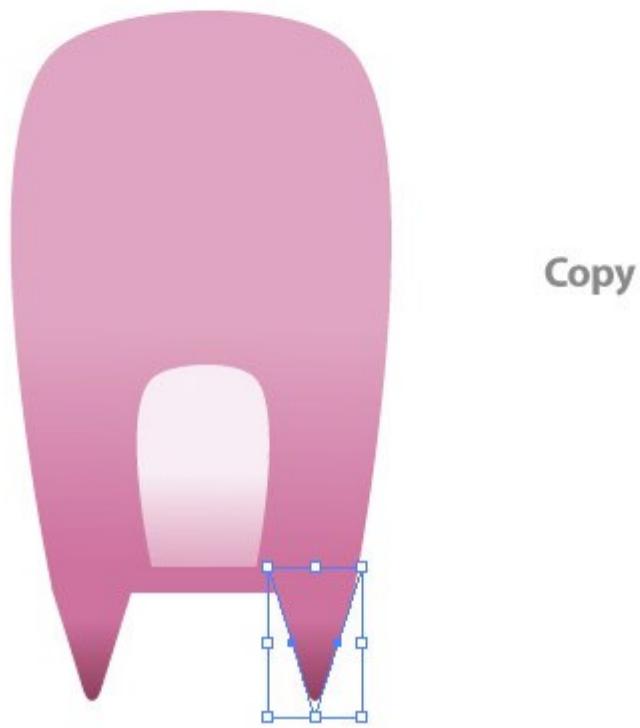
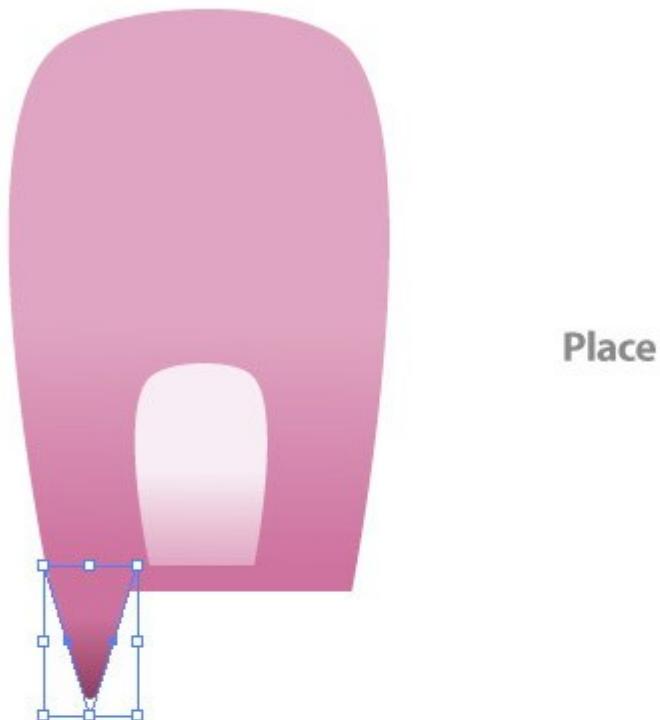
Step 4

Fill the triangle with a **Linear Gradient**, make the first swatch a dark pink from the previous shape and the second swatch make a darker pink. Adjust the gradient so the darkest part of the gradient is at the bottom of the triangle.



Step 5

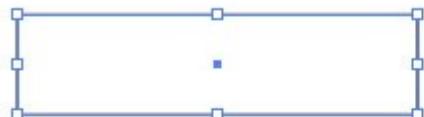
Place the triangle at the bottom of the bigger body shape creating a leg. Once placed, drag out a copy of the leg to other side. Simply hold down **Alt + Shift** while dragging the shape.



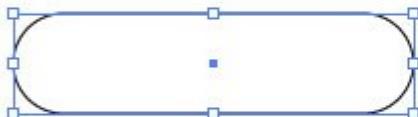
3. Create the Bunny Ears

Step 1

Create a **200 x 50px** tall rectangle and round the corners at **25px**.



Rectangle

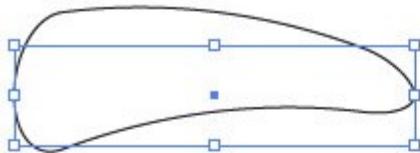


Round Corners

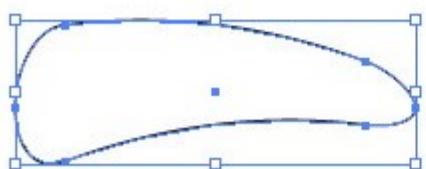
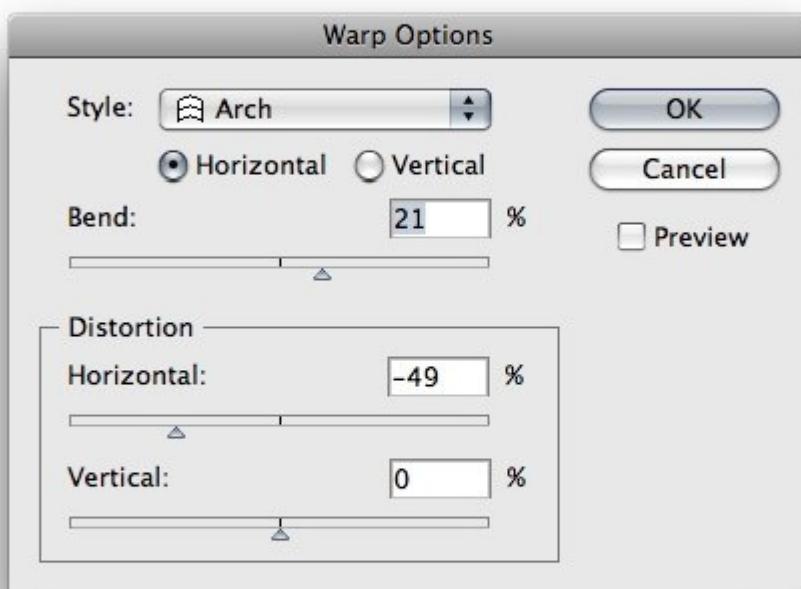


Step 2

Go to **Effect > Warp > Arch**. With the **Warp Options** dialog open, change the **Bend** to **20** and the **Horizontal Distortion** to **-49**. Next, make sure to expand the effects by going to **Object > Expand Appearance**. If you don't do this you will get some unexpected results as the steps continue.



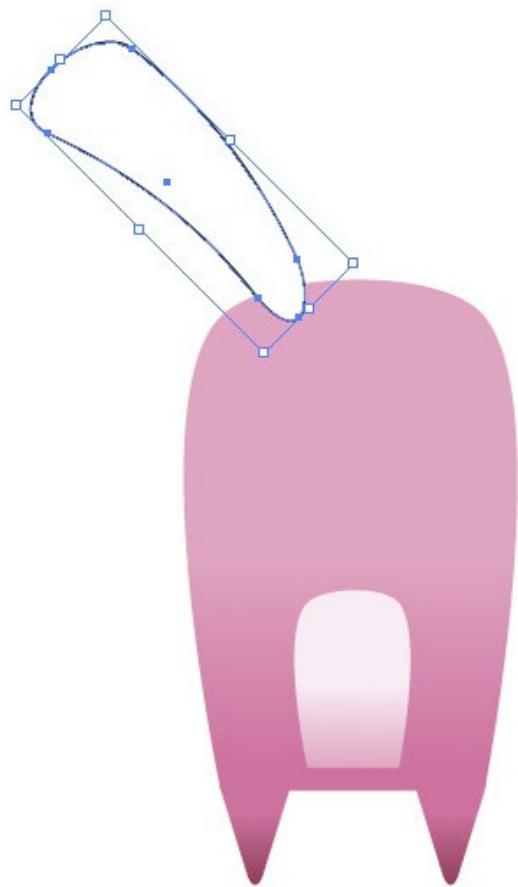
Arch Warp



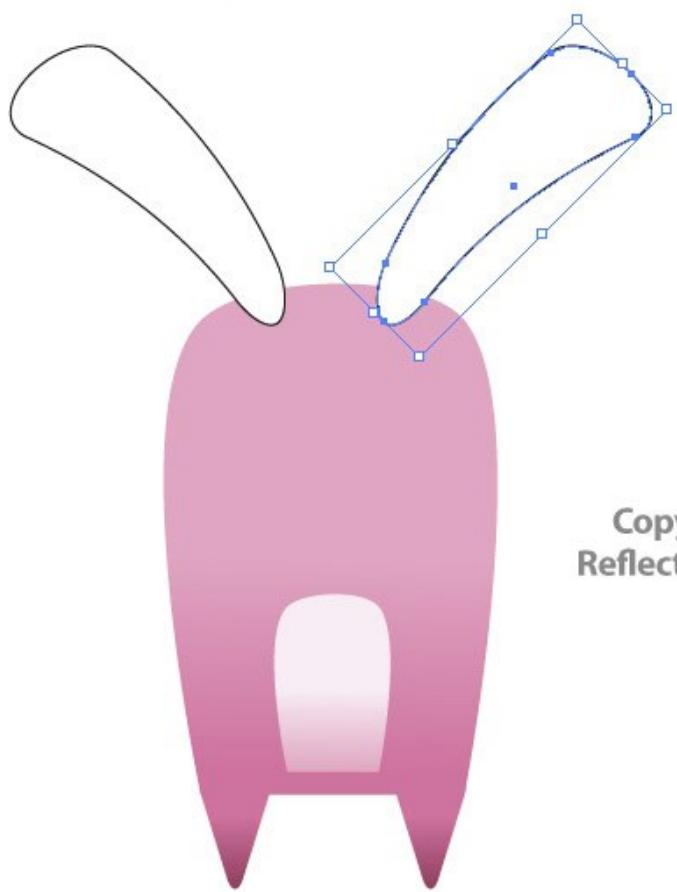
Expand

Step 3

Rotate the shape **45** degrees to the right so the shape is vertical. Next, place the shape over the top of the body shape. Once placed, **Copy (Command + C)** and **Paste in Front (Command + F)** the ear shape. Reflect the shape vertically by going to **Object > Transform > Reflect** and choosing the **Vertical** option in the dialog. Once reflected, move the copied ear to the other side of the body.



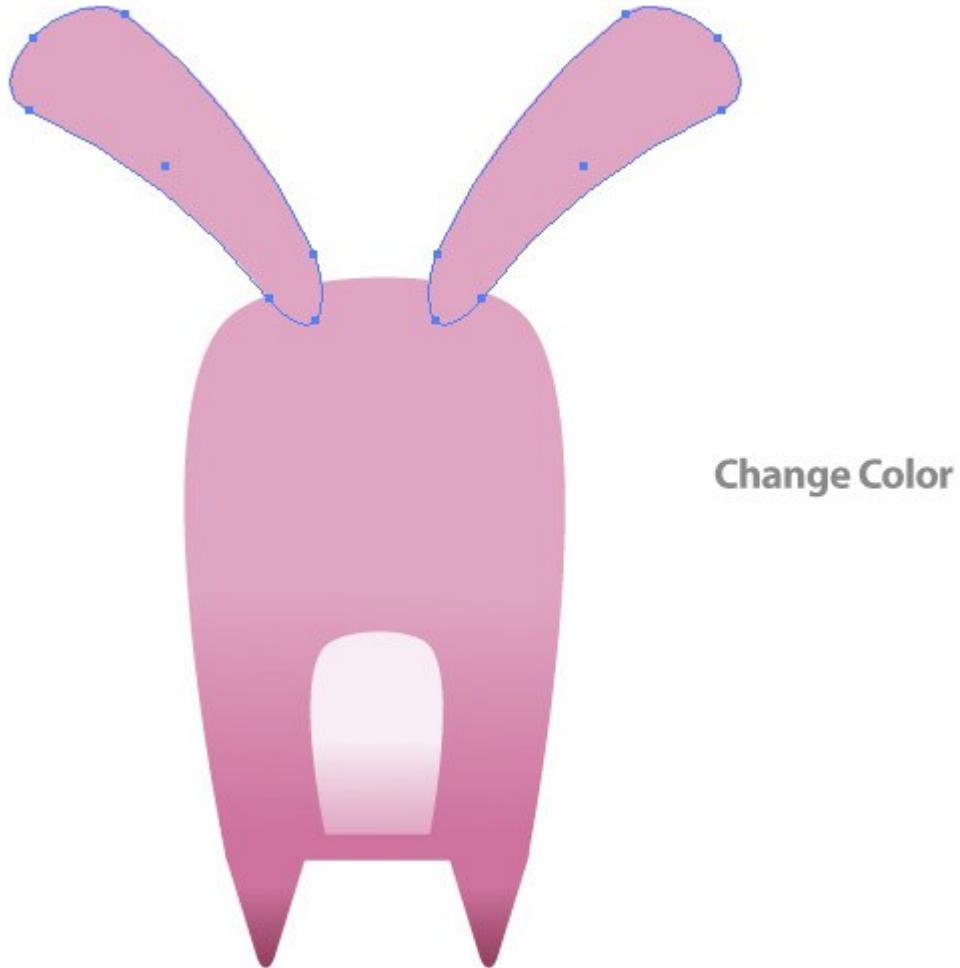
Rotate and Place



Copy, Paste,
Reflect and Place

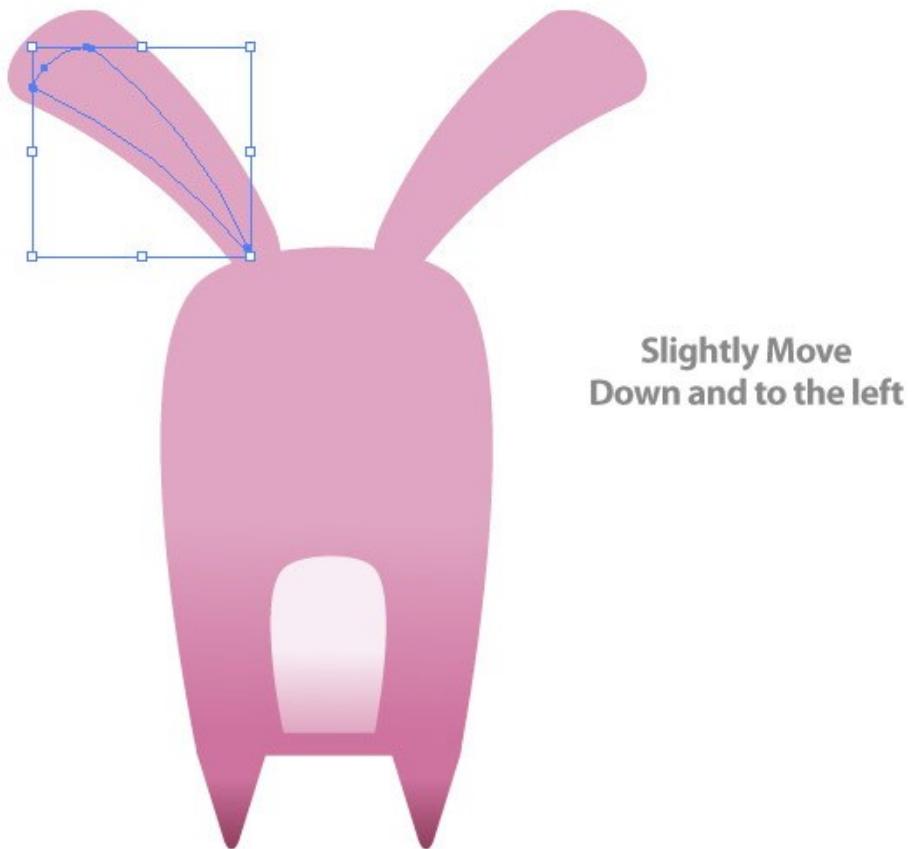
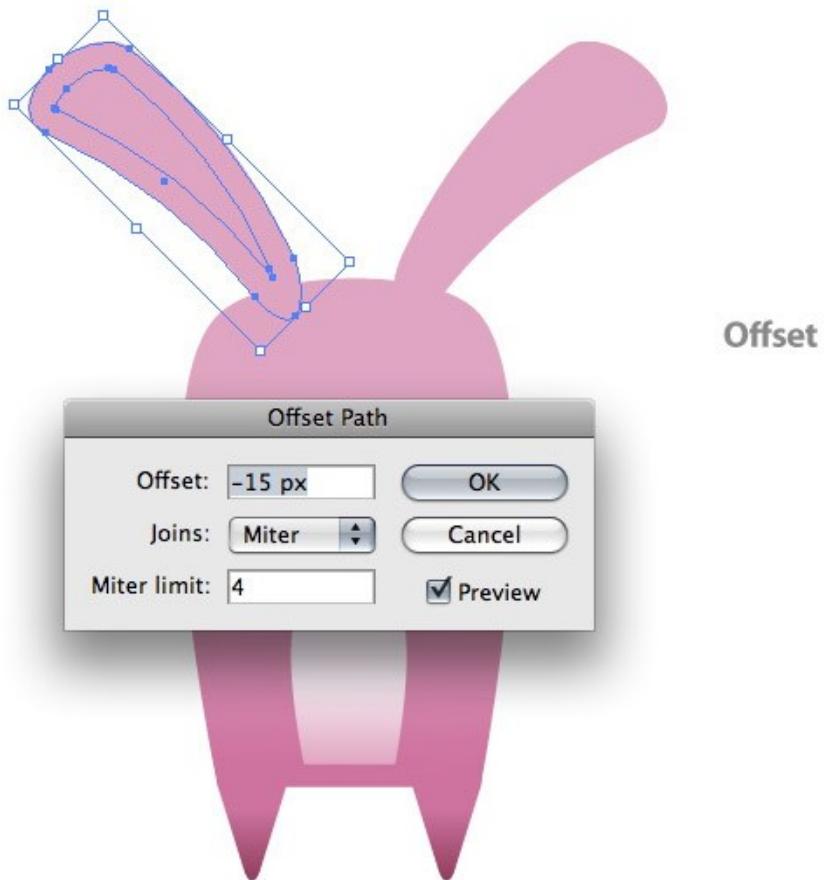
Step 4

Change the fill of the ears to the first swatch pink color in the body shape.



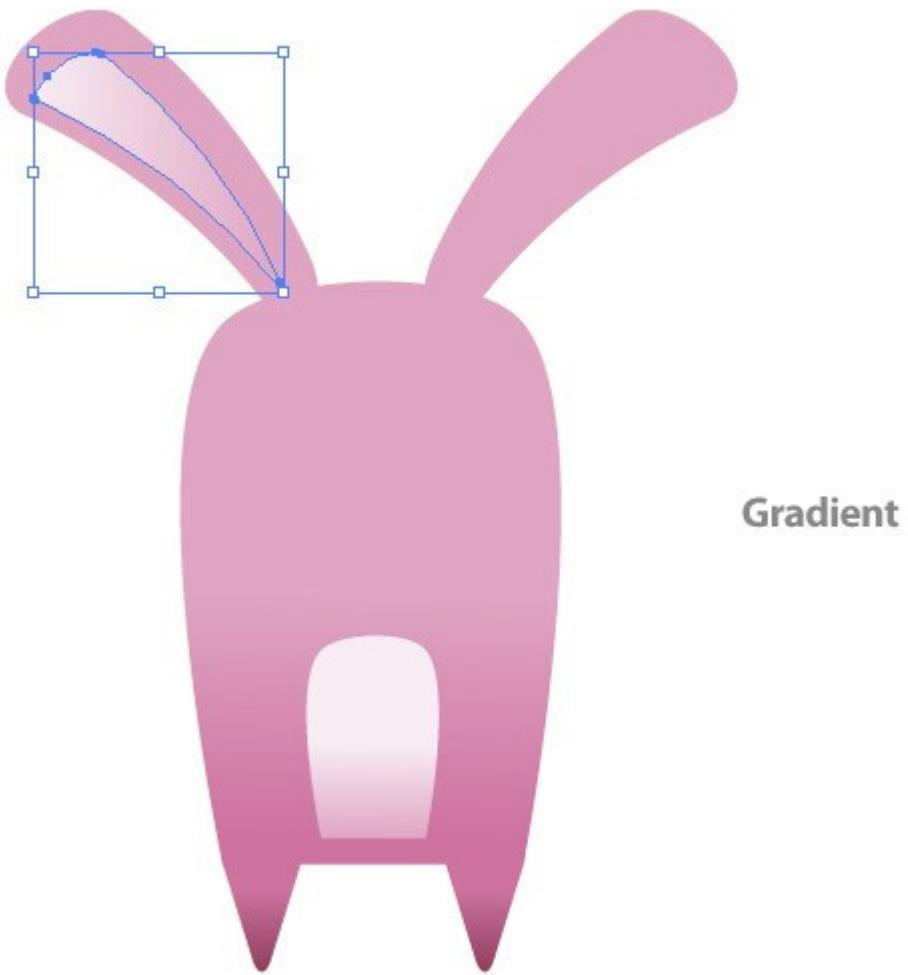
Step 5

Select the first ear and go to **Object > Path > Offset** to open the **Offset** dialog. Change the **Offset** to **-15px**. Next, move the offset slightly down and to the left.



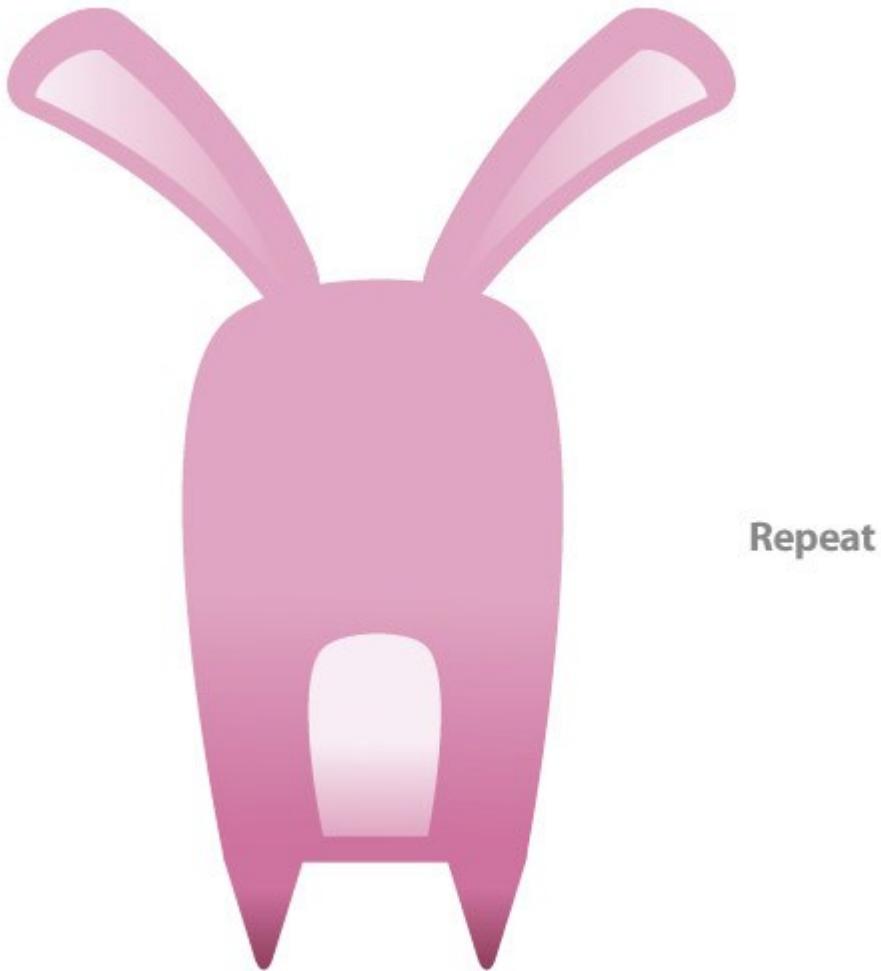
Step 6

Change the fill of the offset to the light **Linear Gradient** that was used in the belly shape of the body.



Step 7

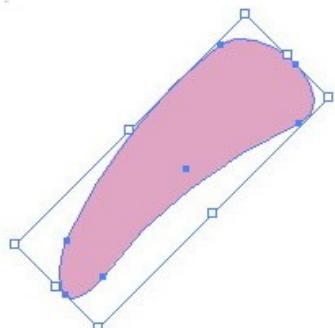
Repeat the same step for the right ear shape.



4. Create the Arms

Step 1

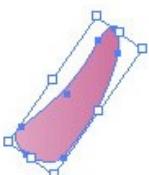
Copy (Command + C) and **Paste (Command + V)** the main right ear shape. Rotate the copied shape **190** degrees and scale it down to half of its original size. Fill the shape with the original body gradient and place it behind the lower left side of the body.



**Copy and Paste
Ear Shape**



Rotate and Scale



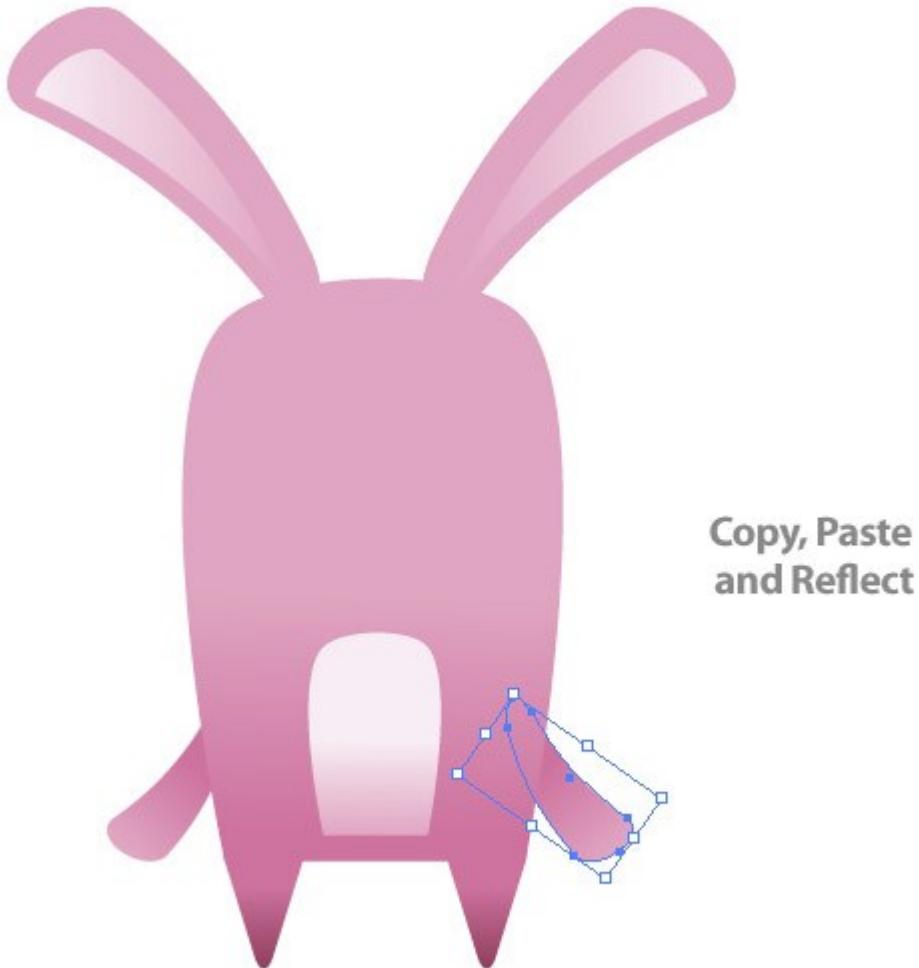
Linear Gradient



Place

Step 2

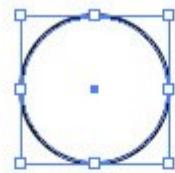
Copy (Command + C) and **Paste in Front (Command + F)** the arm shape, reflect it vertically, then place it on the other side of the body.



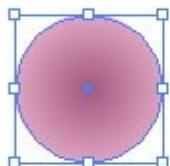
5. Create the Eyes

Step 1

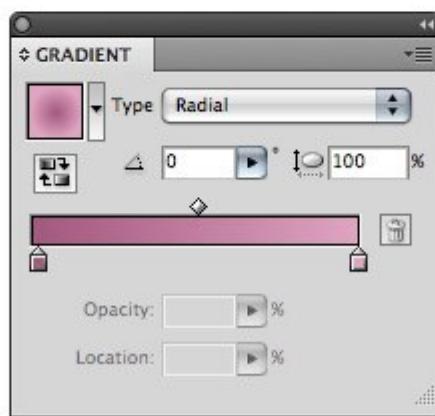
Now that the body is done, we can start adding a face to the bunny. Start by creating an ellipse with the **Ellipse Tool (L)** that is **37 x 37px**. Fill the ellipse with a **Radial Gradient** with the first swatch a dark pink and the second swatch the same pink as in the ears.



Ellipse

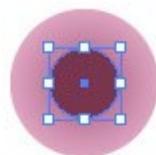


Radial Gradient

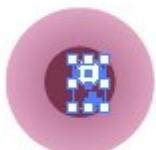


Step 2

Create another ellipse with the previous one, but smaller, and fill it with a dark pink color. Next draw two smaller white filled ellipses within the dark pink one. Now you have an eye!



Ellipse



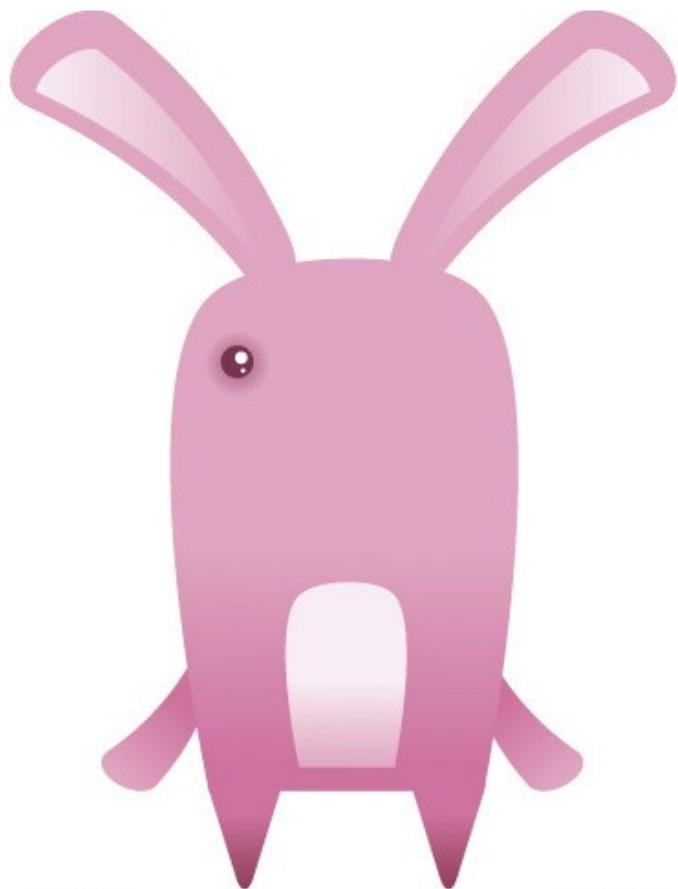
Ellipses



Eye

Step 3

Place the eye shapes over the top left part of the body shape. Once placed, **Copy (Command + C)** and **Paste (Command + V)** the eye shapes and place them on the other side of the body.



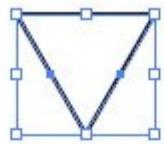
Place



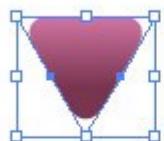
Copy and Paste

6. Create the Nose

Create a triangle like before and scale it down to half of its original size. Also like the other triangle, round the corners and fill it with the same gradient. Next, place the triangle over the middle part of the body below the eyes.



Triangle



Round Corners
and Linear Gradient

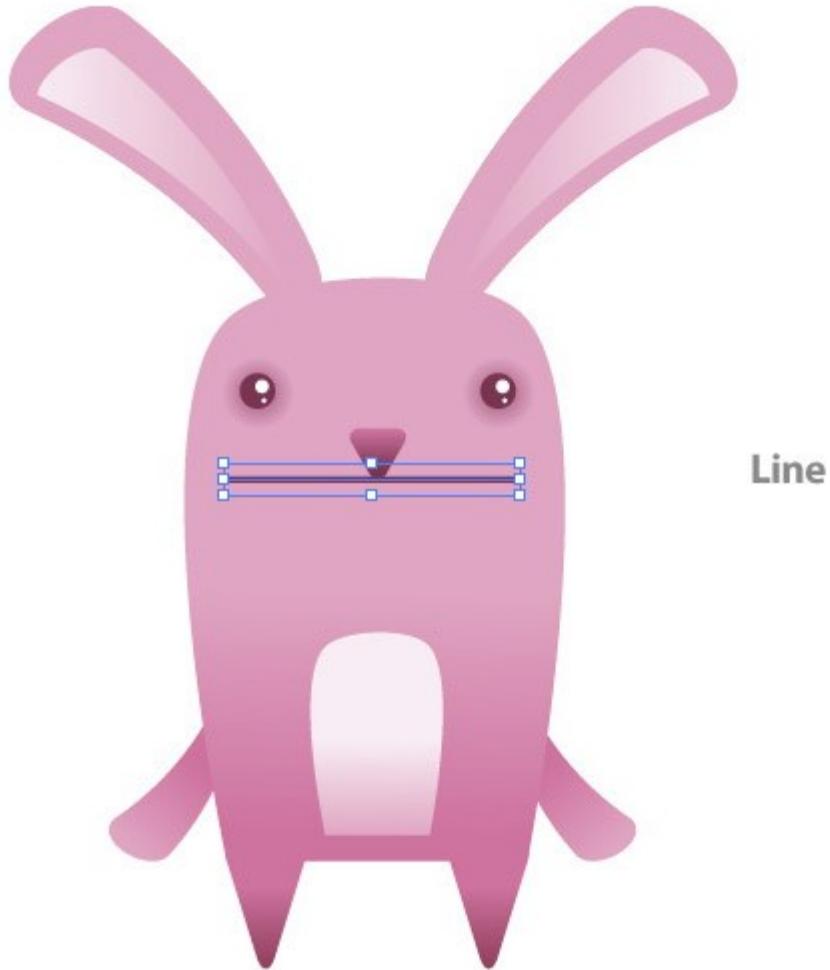


Place

7. Create the Mouth

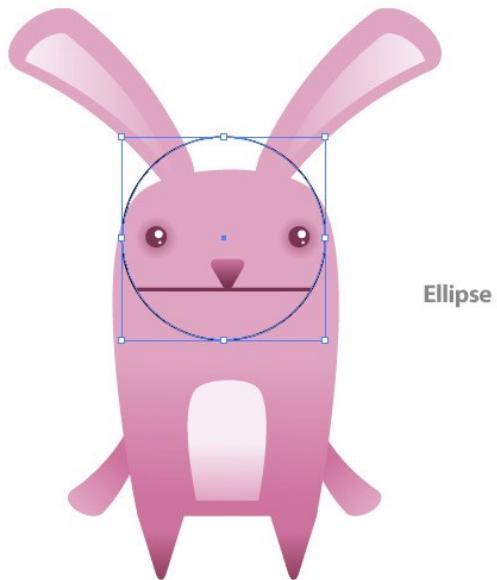
Step 1

With the **Line Segment Tool (l)** draw a dark pink (same as the dark pink eye color) **3pt** line right below the nose, spanning the distance of the eyes.

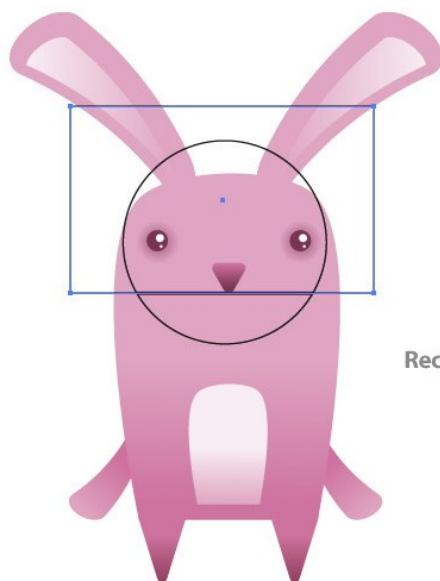


Step 2

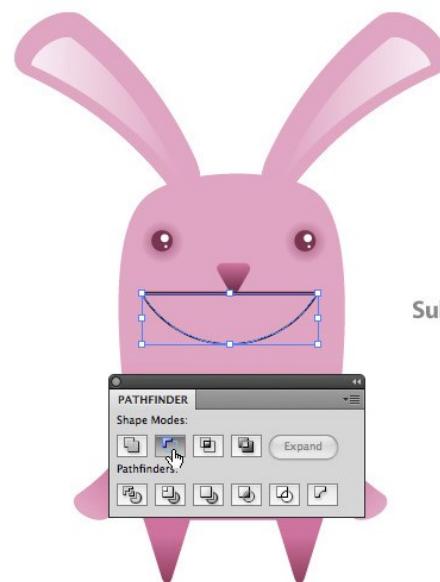
Draw a ellipse so the bottom fourth of it is the width of the line you just drew. Next, draw a rectangle that encompasses the top half of the ellipse up to the line you drew. Select the rectangle and ellipse and press the **Subtract Shape Areas** button from the **Pathfinder** panel. While still in the **Pathfinder** panel, press the **Expand** button.



Ellipse



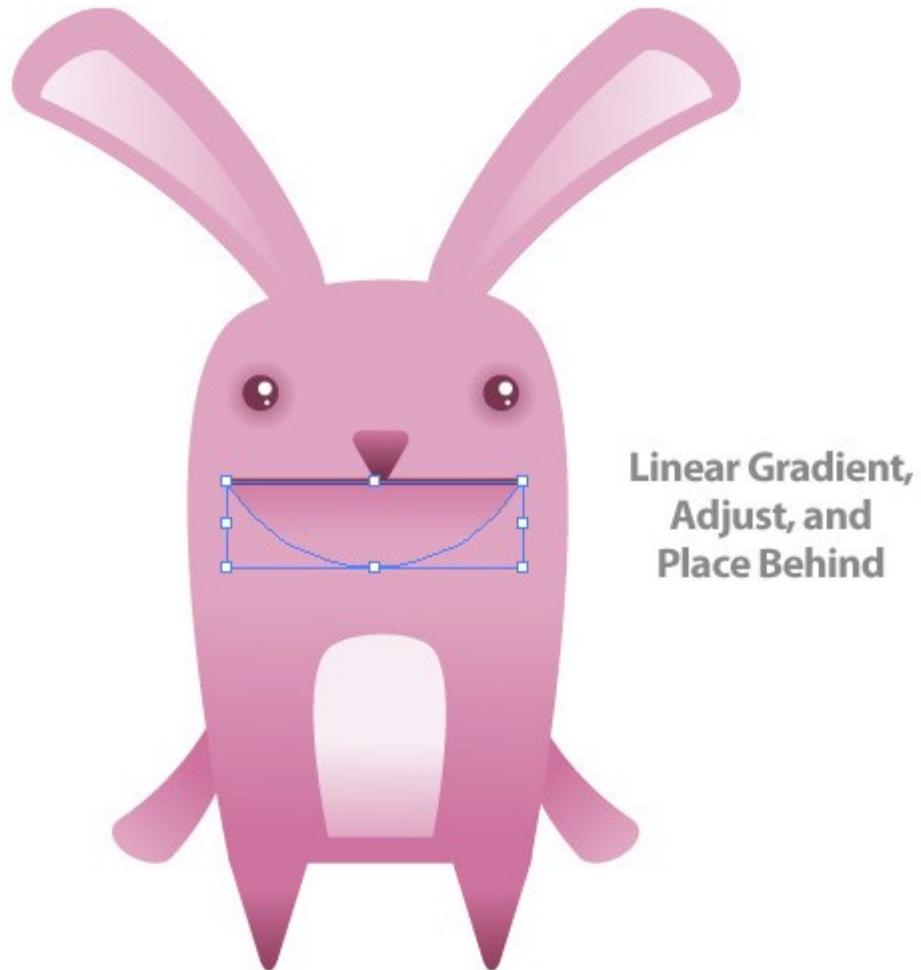
Rectangle



Subtract

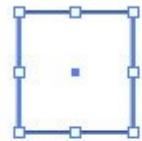
Step 3

Fill the subtracted shape with the same **Linear Gradient** as the body gradient, but adjust it so the darker part of the gradient is at the top. Place the shape behind the line you created before.

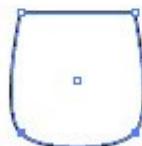


Step 4

Create a rectangle that is **38 x 40px** tall. Like with the main body shape, select the bottom left anchor point with the **Direct Selection Tool (A)** and change the anchor to a **Smooth Point**. Do the same for the bottom right anchor point.



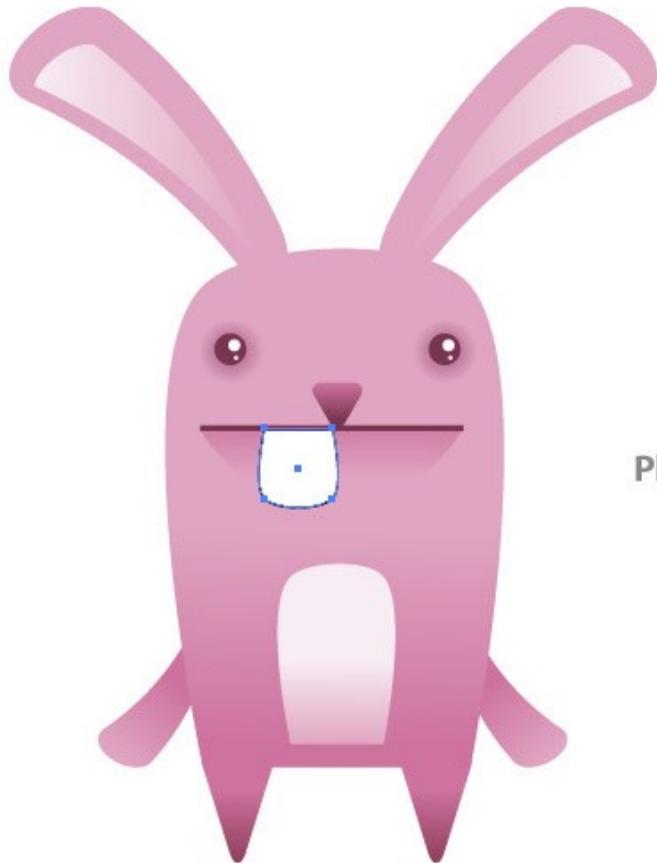
Rectangle



Smooth Corners

Step 5

Place the tooth shape behind and below the mouth line on the left side of the nose shape. Fill the tooth with a **Linear Gradient** with the first swatch white and the second swatch a light gray. Adjust the gradient so the white is at the top of the tooth.



Place



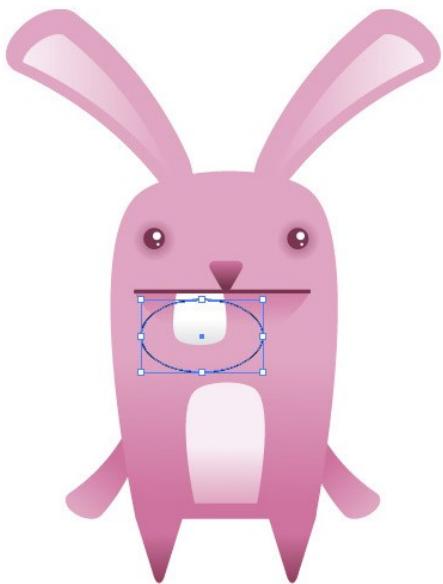
Gradient

Step 6

Copy (Command + C) the tooth and **Paste in Front (Command + F)**. Create an ellipse that covers the bottom two-thirds of the tooth. Select the tooth copy and the ellipse and **Subtract** the shapes. Once subtracted, change the color of the shape to a light gray.



Copy and
Paste in Front



Ellipse



Subtract Shape
and Change Color

Step 7

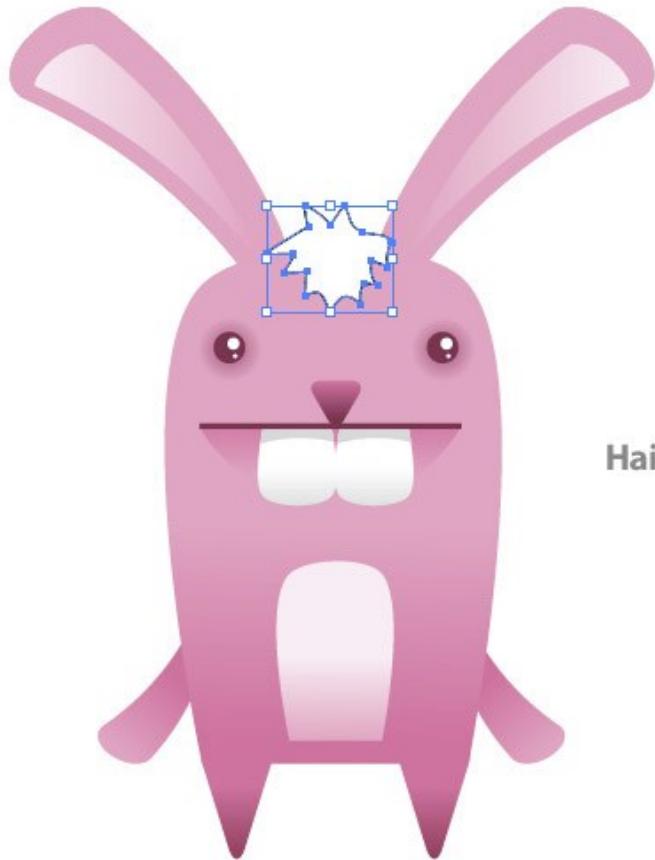
Drag out a copy of the tooth shapes to the left side.



8. Create the Hair

Step 1

Now it is time to add some hair. With the **Pen Tool (P)** draw a hair puff shape towards the top of the body. Fill the shape with the same **Linear Gradient** as the nose shape.



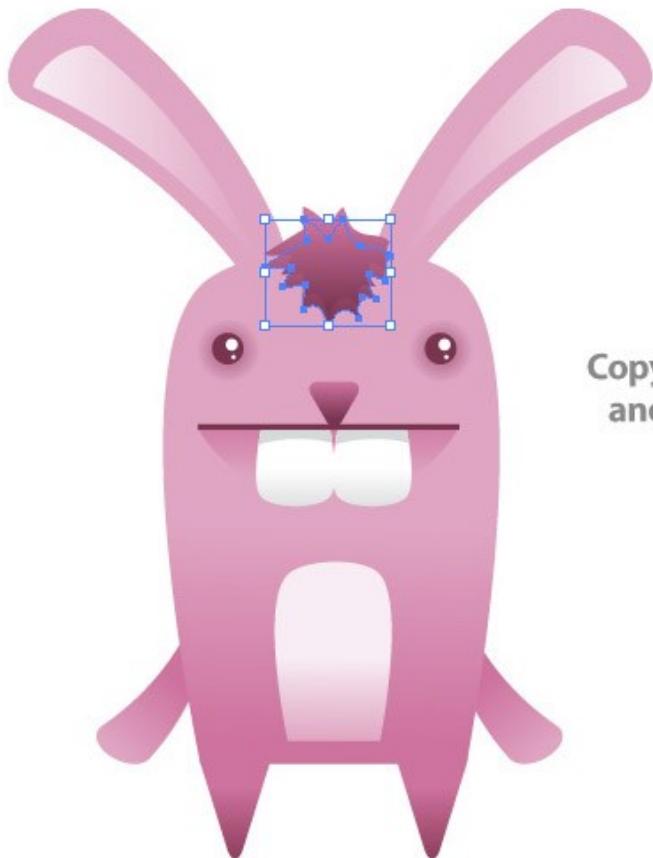
Hair Shape



Linear Gradient

Step 2

With the hair shape selected, **Copy (Command + C)** and **Paste in Back (Command + B)**. With the copy selected, move it down slightly. Fill the copy with the same gradient as the main body shape and adjust it so the darker part of the gradient is at the top of the shape.



Copy, Paste in Back
and Move Down



Gradient and Adjust

9. Add a Carrot and the Finishing Touches

Step 1

The bunny character is done, but let's have some more fun to it. Let's make it look like the bunny just devoured a carrot! Use your **Pencil Tool (N)** and draw twenty - twenty-five small ellipse like shapes over the teeth and mouth area of the bunny (make these shapes a bit rough). Fill the shapes with a **Linear Gradient**, set the first swatch to an orange color and the second to a darker orange color.



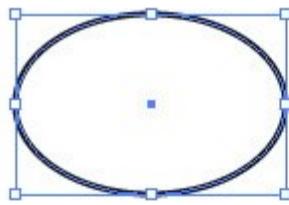
Draw Shapes



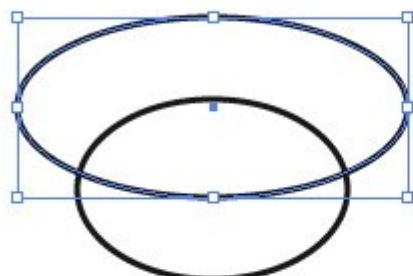
Linear Gradient

Step 2

Draw an ellipse that is **45 x 30px** tall. Draw another ellipse over that one that is **65 x 30px** tall. Place the second ellipse so the bottom is in the center of the first one. Select both ellipses, **Intersect the Shape Areas** from the **Pathfinder** panel, and press **Expand**. Next, fill the shape with the orange linear gradient you used for the small elements around the mouth, then adjust the gradient so the lighter part of the gradient is at the top of the shape.



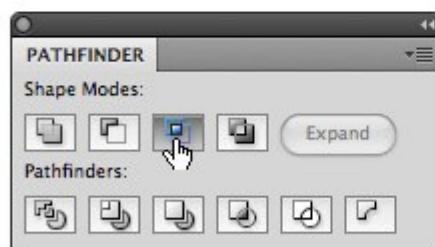
Ellipse



Ellipse



Intersect



Gradient

Step 3

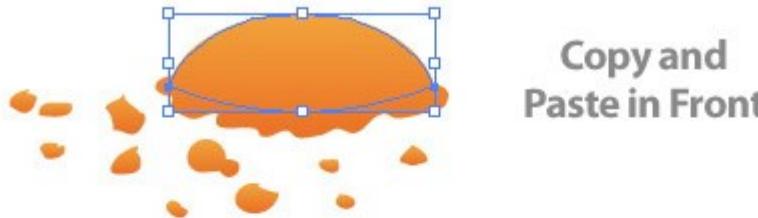
With the **Pencil Tool (N)**, create some little ellipse like shapes around and below the previous shape. Fill these with the same orange gradient.



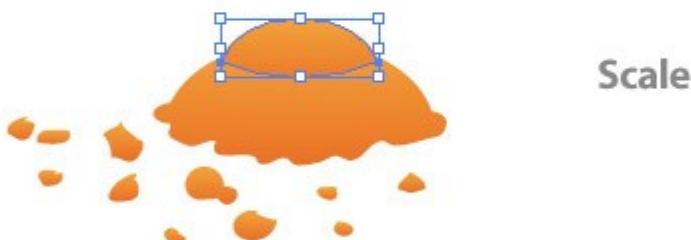
Draw Shapes and
Fill with Gradient

Step 4

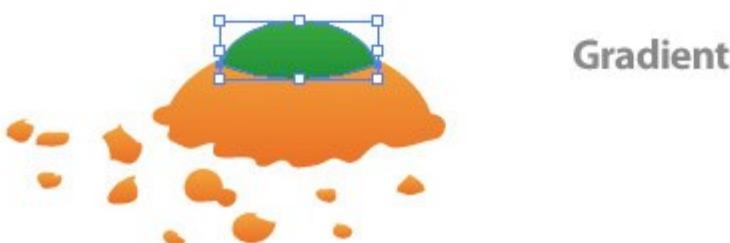
Copy (Command + C) the original top ellipse shape and **Paste in Front (Command + F)**. Scale the shape down to half of its original size, then place it towards the top of the original shape. Change the first swatch in the copied shape to a green color and the second swatch to a darker green color.



Copy and
Paste in Front



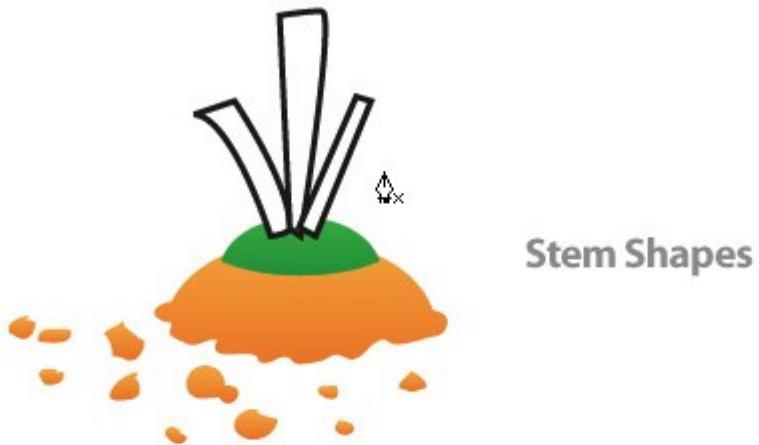
Scale



Gradient

Step 5

With the **Pen Tool (P)**, draw a couple stems coming out of the carrot top. Fill these shapes with the same green gradient you just used.



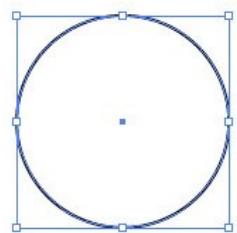
Stem Shapes



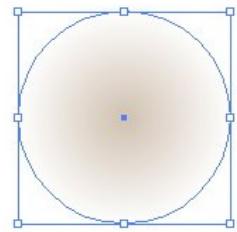
Gradient

Step 6

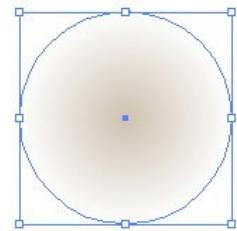
Create an ellipse that is **75 x 75px**. Fill it with a **Radial Gradient** with the first swatch a light brown color, the second swatch a white color, and set the ellipse to **Multiply** from the **Transparency** panel. Next, squish the ellipse vertically to half its original size. Place the ellipse behind all the carrot top artwork as a drop shadow.



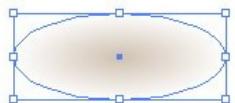
Gradient



Radial Gradient

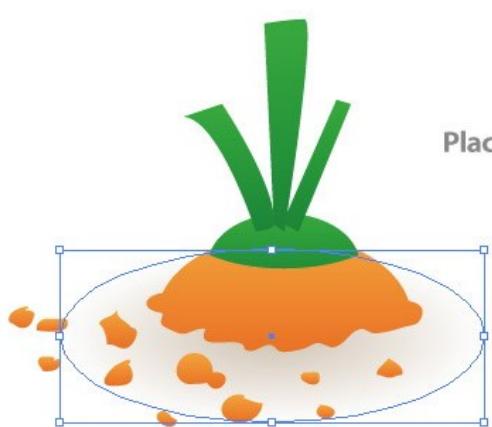


Multiply



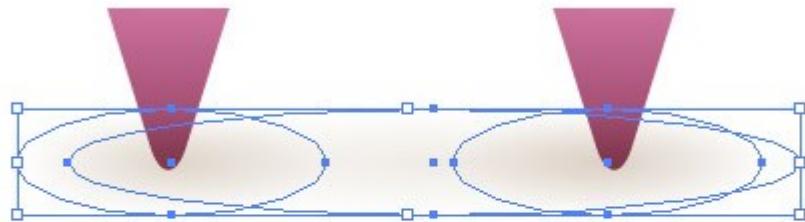
Squish

Place



Step 7

Create two more ellipses, as in the previous step, then place them behind the feet. Create another bigger ellipse, but make the brown color of the gradient lighter and place in between the feet shadows.



Repeat

Step 8

Create a rectangle the size of your document and fill it with a **Radial Gradient**. Make the first swatch white and the second swatch a light yellow color. All done!



Rectangle
and
Radial Gradient