

CLIP STUDIO PAINT

STARTUP GUIDE

THE NEW STANDARD FOR ILLUSTRATIONS AND COMICS



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Before You Read This Guide

Thank you for choosing CLIP STUDIO PAINT. The following describes points to keep in mind when reading this guide.

Regarding The Content of This Guide

This guide (including data) has been prepared and edited based on the product program available as of February 2014 and may differ from the actual product program specifications.

Symbols Used in This Guide

In this guide, symbols are used for operation-related comments. The symbols used have the following meaning:

 Important	Indicates items that may be easily mistaken or matters to be aware of when using CLIP STUDIO PAINT.
 Memo	Indicates tips and supplementary information useful when using CLIP STUDIO PAINT.

Regarding the Product Line-up

CLIP STUDIO PAINT includes two product lines. This guide describes the operating procedure of both product lines. Functions restricted to a product line are marked with a symbol indicating the product line.

Unmarked	Indicates a function common to both product lines.
[PRO/EX]	Indicates functions that are supported for CLIP STUDIO PAINT PRO and EX only.
[EX]	Indicates a function available only in CLIP STUDIO PAINT EX.

Trademarks and Copyrights

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- Macintosh and Mac OS are registered trademarks of Apple Inc. in the United States and other countries.
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Supported Operating Systems

CLIP STUDIO PAINT is available in two versions: Windows and Macintosh. This guide covers both unless otherwise noted.

Regarding Operations Described in This Guide

Operations in this guide are described based the Windows version unless otherwise noted. If you are a Mac OS X user, replace and read as follows:

Windows	Mac OS X
[Alt] key	[Option] key
[Ctrl] key	[Command] key
[Enter] key	[Return] key
[Backspace] key	[Delete] key
Right click	Mouse click with the [Control] key down

Before Drawing Manga or Comic Illustrations with CLIP STUDIO PAINT

This part introduces what
you can do and how to
with CLIP STUDIO PAINT

What You Can Do with CLIP STUDIO PAINT

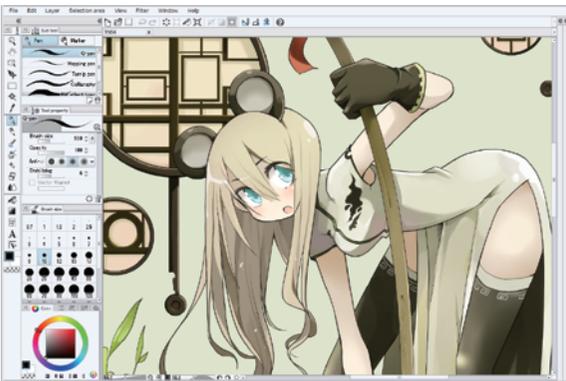
CLIP STUDIO PAINT is a software application with everything you need to draw manga or comic illustrations, such as a pen tool to draw naturally and with real-touch, a brush tool that allows a wide range of color expressions, and an easy-to-use painting tool to paint efficiently and beautifully.

This chapter introduces what you can do with CLIP STUDIO PAINT using illustrations drawn with CLIP STUDIO PAINT

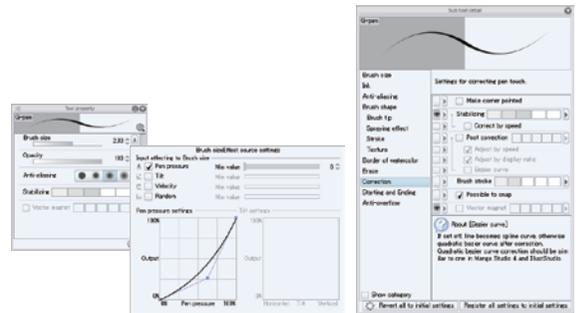
Natural and Real-touch to Support a Wide Range of Expressions

Advanced pen pressure detection function to allow for a natural, real-touch pen experience.

The pen tool comes with a "compensation function" to smooth hand-drawn lines, as well as a variety of settings for customizing lines, such as "stroke-in" and "stroke-out" to start and end lines, "brush stroke" to add a fading-out effect at the end of lines, and brush shapes selectable based on the type and conditions of the lines to draw.



Natural and smooth pen tool



[Tool property] palette and

[Sub Tool Detail] palette for making detailed settings[PRO/EX]

Wide Range of Color Expressions

From delicate watercolor to massive oil painting and to anime painting a cell animation, the paint tool allows for a variety of painting modes to suit any creator's style.

The brush tool can be customized by changing the brush shape, adding texture, reproducing the watercolor border, and so on. The customized tool can then be saved as your original brush.

The [Decoration] tool allows you to draw complicated patterns with lace, chain, vegetation and so on. There are also patterns that can be used to show feelings or backgrounds.



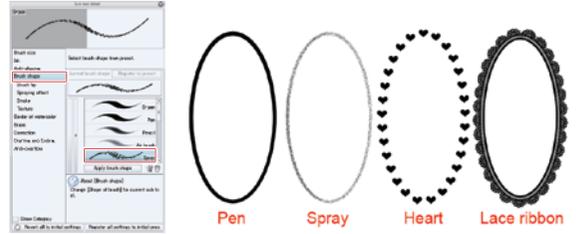
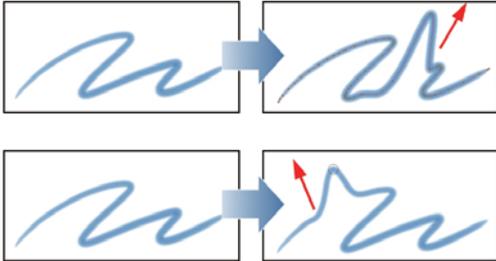
Expression in watercolor-touch



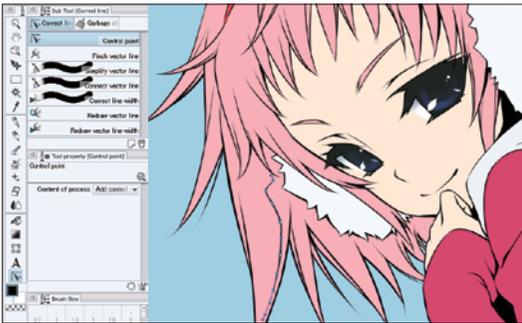
Diverse decoration tools

Free Resolution for Beautiful Lines and High Editability [PRO/EX]

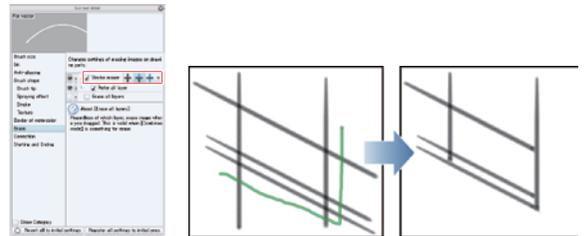
The extended vector format now supports pencil and brush in addition to pen. With vector format, you can change the shape and/or thickness of lines even after they are drawn as the beauty of the lines does not change with scale. The vector format also allows you to erase a line up to the intersection of two given lines, or erase one of two overlapping lines.



Shapes drawn with different brush shapes of the pen tool



Shape of lines can be changed freely afterwards



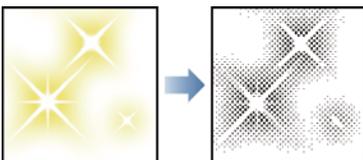
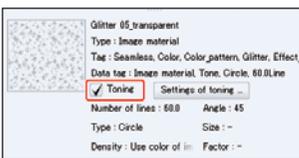
Applying "Erase until intersection" on the gray line in vector format

Also Useful for Manga Authoring: Infinite Tones and Other Features [PRO/EX]

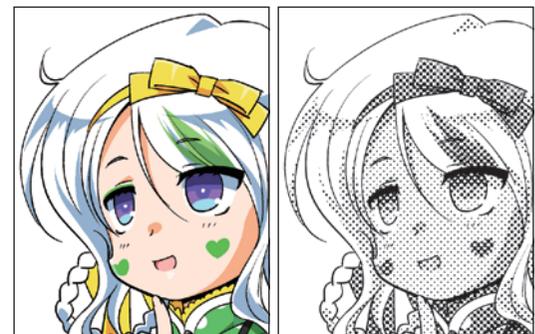
CLIP STUDIO PAINT has all the necessary functions to draw manga such as create border and frame border, draw effect lines, specify tone and create balloons.

Especially for tone functions, essential to manga. Just by enabling effect [Tone] on [Layer property], you can convert the content of a drawing into a black-and-white halftone dot tone, which you can freely change at any time by adding or deleting relevant areas, changing the number of lines and density, or changing the shape of the halftone dot.

CLIP STUDIO PAINT has [Frame border folder] which will allow you to draw frame borders just by dragging on the canvas.



Representation in black-and-white halftone dots by tonization



Directly converting a drawn content into a halftone dot tone

Startup

How to start CLIP STUDIO PAINT.

1. A CLIP STUDIO PAINT shortcut will be automatically created on the desktop when the installation of CLIP STUDIO PAINT has completed. Click the icon on your desktop.

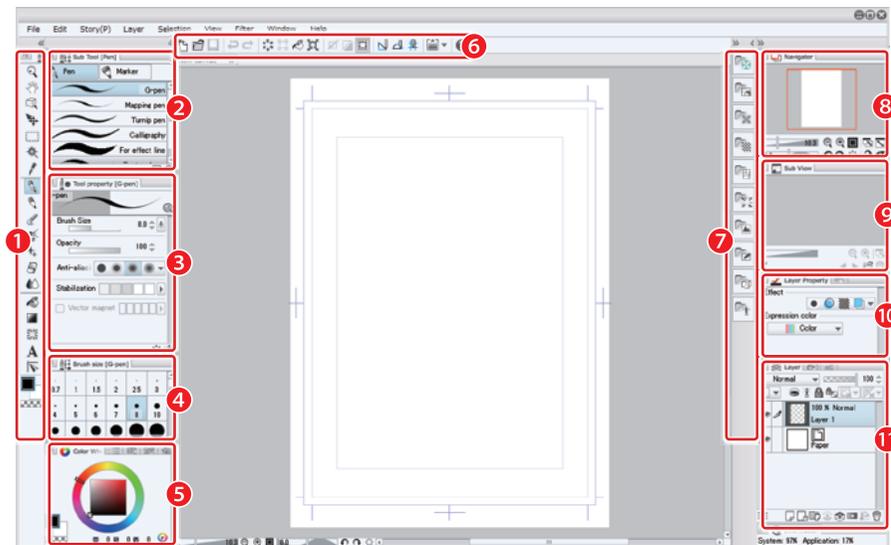


2. CLIP STUDIO PAINT starts.

A white vertical canvas will automatically be created immediately after startup. A canvas (the white area displayed in the center) is similar to the paper you use to draw illustrations in the real world. With CLIP STUDIO PAINT, you will draw on this canvas.

Screen parts

The following palettes and the like are displayed by default.



(1) [Tool] palette	To choose tools to draw illustrations and manga.
(2) [Sub tool] palette	To change the settings of each tool.
(3) [Tool property] palette	To adjust the selected sub tool settings.
(4) [Brush size] palette	To adjust the size of the brush you are currently using.
(5) [Color] palette	To choose the color in which to draw.
(6) [Command] bar	To speed up operations to create new or save canvases, among others.
(7) [Material] palette	To manage a variety of materials to use when drawing illustrations and manga. Materials can be dragged and dropped onto the canvas for use.

(8) [Navigator] palette	To manage how to display images displayed on the canvas window. You can adjust the display position, scale, angle, etc.
(9) [Sub view] palette [PRO/EX]	To display a painting reference image. You can acquire the color to use from that image.
(10) [Layer property] palette [PRO/EX]	To make a variety of layer settings. It can also be used to display and switch tools and sub tools available for use in the selected layer.
(11) [Layer] palette [PRO/EX]	To operate the "Layer" functions necessary for drawing CG illustrations and manga.

Preparations

Basic preparations necessary for drawing an illustration are as follows.

Changing the Size and Resolution of the Canvas

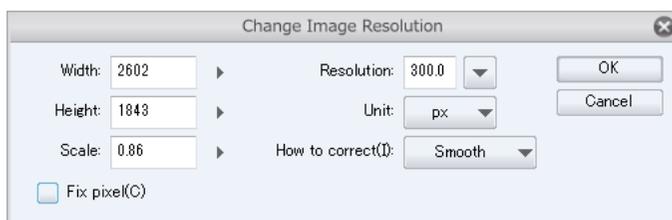
Starting CLIP STUDIO PAINT automatically creates a canvas.

To create a canvas that fits your specification, you must change the settings or create a new canvas.

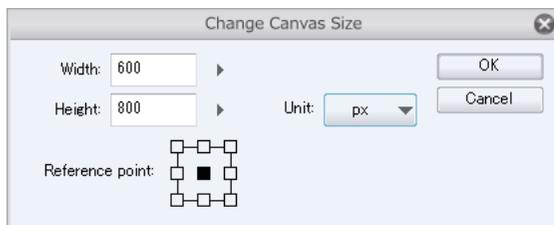
Changing the settings

From the [Edit] menu, select [Change Image Resolution] or [Change Canvas Size].

With [Change Image Resolution], you can change the "width" and "height" proportionally.

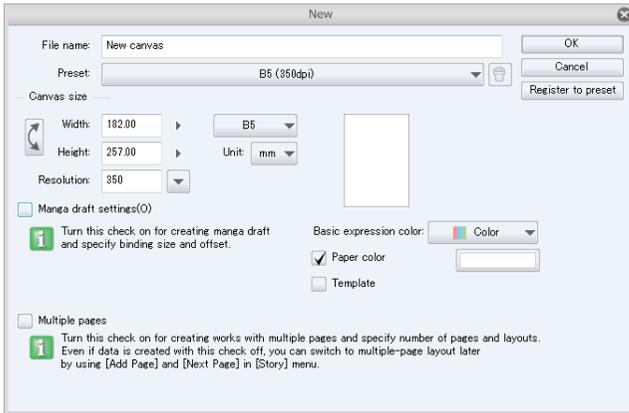


With [Change Canvas Size], you can change the "width" and "height" freely.



Creating a new canvas

From the [File] menu, select [New]. Specify "Width", "Height", "Resolution", "Basic expression color" and so on and click [OK].

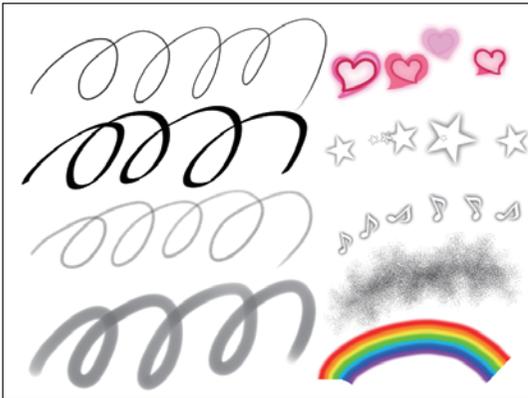


- Setting a name in the [Register to preset] dialog box displayed when you click [Register to preset] adds the settings defined here to [Preset].
- Some settings are pre-installed as [Default size]. Clicking the portion labeled "Custom" displays a list of pre-installed settings from where you can choose one.

Trying the Drawing Tool

First, try drawing lines on the canvas.

With pen tablets, line thickness changes in accordance with the pressure applied to draw the lines: thick if the tablet is pressed hard or thin if pressed lightly. There are a variety of drawing tools, such as [Pen], [Pencil] and [Decoration] among others.



To delete all of what you drew on the tablet, click the [Delete] button.

Tips: If you made a mistake while operating

If you made a mistake while operating, you can revert to the state before the operation. Clicking the [Undo] button on the [Command] bar reverts the computer state by one operation.



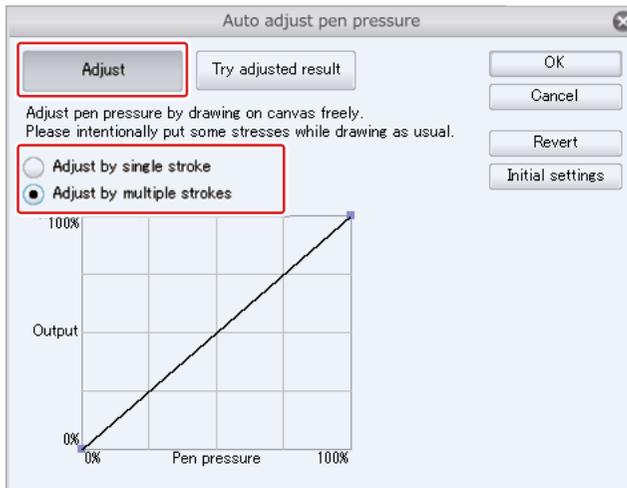
[Undo]

Adjusting the Pen Pressure

CLIP STUDIO PAINT allows you to set pen pressure for each brush, but the following describes the function to adjust the pen pressure for all tools that make use of the pen pressure.

Select [File] menu ([CLIP STUDIO PAINT] menu in Mac OS X) → [Pen Pressure Settings] to display the [Auto adjust pen pressure] dialog box.

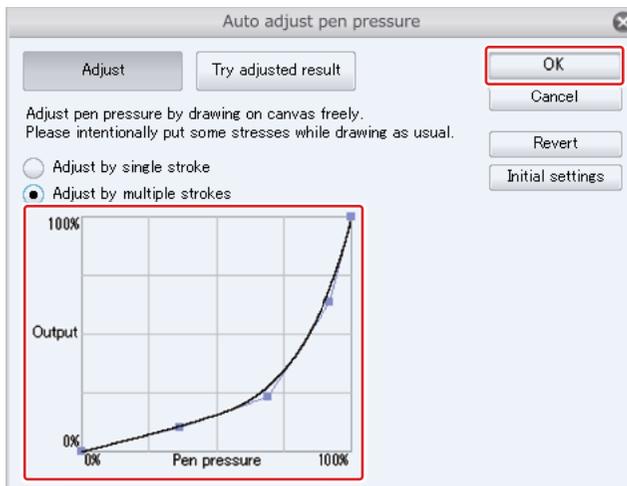
Check that [Adjust] is turned on and select [Adjust by single stroke] or [Adjust by multiple strokes]. Draw a stroke on the screen by alternatively pressing hard and soft on purpose.



Stroke drawn by alternatively pressing hard and soft on purpose



The graph changes in accordance with the detected pen pressure. Clicking [OK] applies the strength-matching pen pressure settings to all tools.

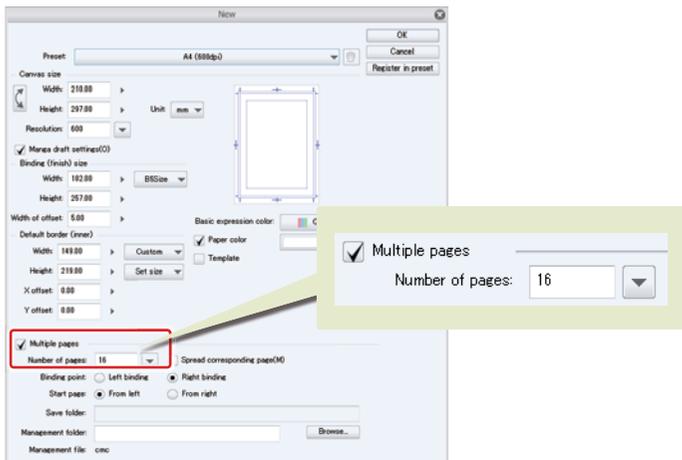


Page Management [EX]

CLIP STUDIO PAINT EX allows you to create a "management file" to manage multi-page manga or comic. The following describes how to operate the management file.

Creating a Management File

From the [File] menu, select [New]. On the [New] dialog box, turn on [Multiple pages] and specify the number of pages. Click [OK] to create the management file.



Configuring the binding point and start page

To configure the binding point and start page for a manga or comic book, click the [Binding Point/Start Page] button on the [New] dialog box.

Managing Multiple Pages

The following describes how to manage multiple pages using the management file.

Page manager window

This is the window for managing management files. To display the window, select [Story] menu → [Page Manager]. To open a page file, double click the page thumbnail.



Adding and deleting pages

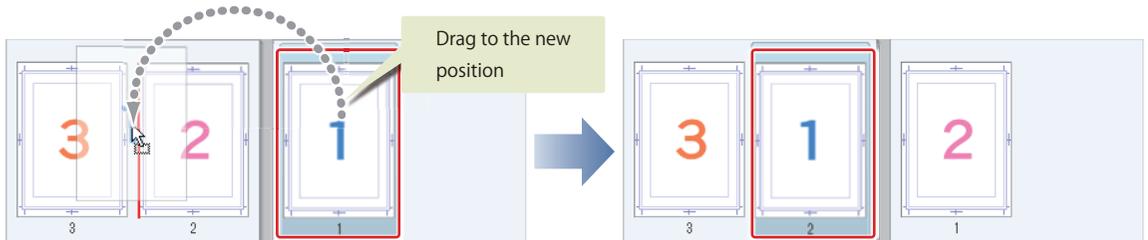
On the [Page manager] window, click the page thumbnail to select.

To add a new page at the end of the selected page, select [Story] menu → [Add Page].

To delete the selected page, select [Story] menu → [Delete Page].

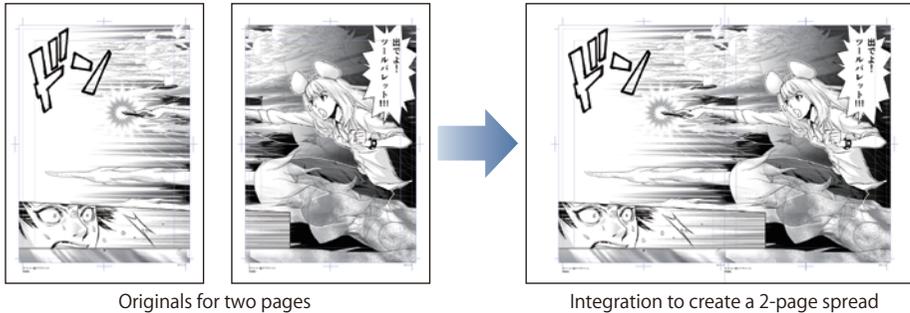
Changing the order of pages

On the [Page manager] window, select the page whose order you want to change and drag to the new position.



Creating a 2-page spread from a single page or vice versa

To create a 2-page spread, select the pages you want to change into a 2-page spread on the [Page manager] window. Then, select [Story] menu → [Combine Pages]. Furthermore, to create single pages from a 2-page spread, select [Story] menu → [Split Pages]. Note that neither operation can be undone with [Undo].

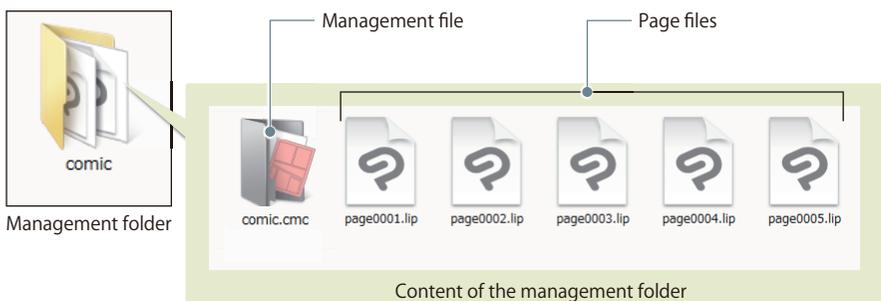


Changing the displayed page

To change the displayed page, click the [Switch canvas] tab.

Saving the Management File

The first time you save a management file, a management folder is created to store the management file. The folder will store the page files (extension: .lip) along with the management file (extension: .cmc).



Basic Operations of the Canvas and Shortcuts

When drawing an illustration or manga, you can zoom in the view to draw details or zoom out the view to check the total balance. The following describes basic operations you need to know for drawing on the canvas.

Basic Operations of the Canvas

Zooming in and out the canvas

A slider and buttons for scale adjustment are available at the lower left of the canvas and on the [Navigator] palette.



- (1) Slider: Moving it to the left zooms out the canvas view while moving to the right zooms in the canvas view.
- (2) [-]: Zooms out the canvas view.
- (3) [+]: Zooms in the canvas view.

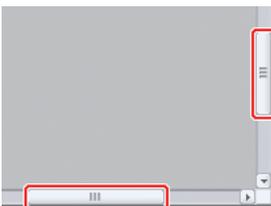
Displaying the entire canvas

Simultaneously pressing the [Ctrl] and [0 (zero)] keys on the keyboard displays the canvas entirely.

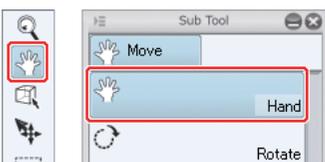
With Mac OS X, simultaneously press the [Command] and [0 (zero)] keys.

Scrolling the canvas

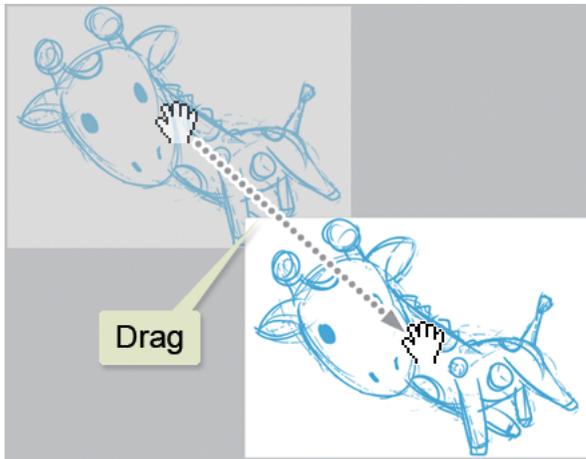
Scroll bars are available at the bottom and on the right of the canvas. By moving the scroll bar, you can move the display position of the canvas in the vertical or horizontal direction.



You can also move the display position using the [Move] tool on the [Tool] palette. On the [Tool] palette, select the [Move] tool and then, the [Hand] tool from the [Sub tool] palette.

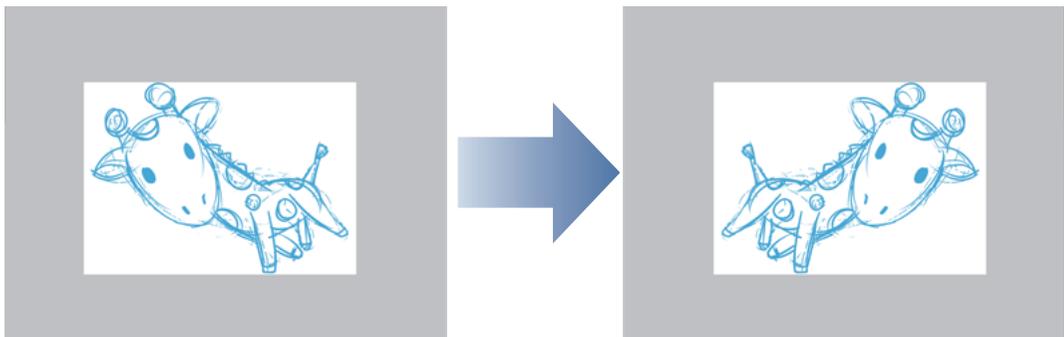


You can freely move the canvas by clicking on it and dragging.

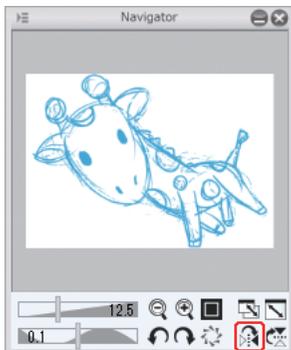


Horizontally reversing the canvas

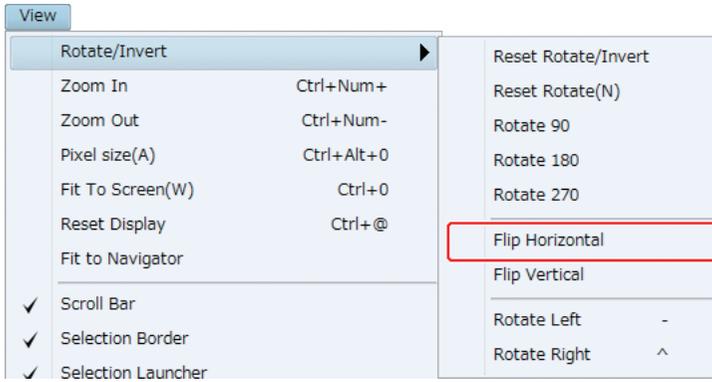
When the current orientation is difficult for drawing, or you want to check the balance while drawing, you can reverse the canvas view.



Click [Flip Horizontal] on the [Navigator] palette.

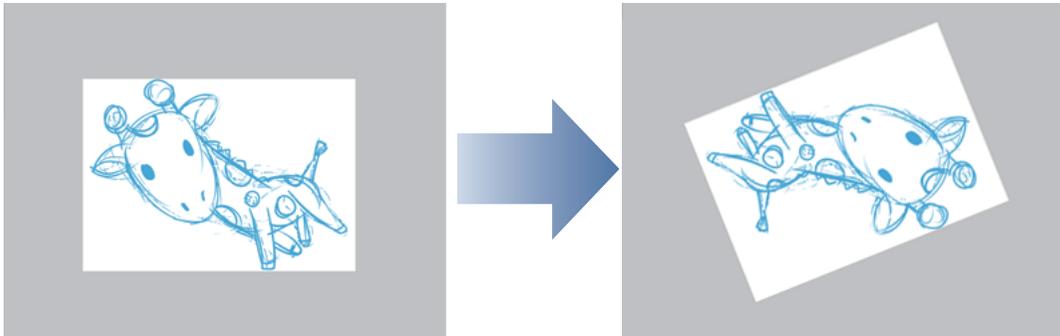


From the [View] menu, select [Rotate/Invert] and then, [Flip Horizontal].

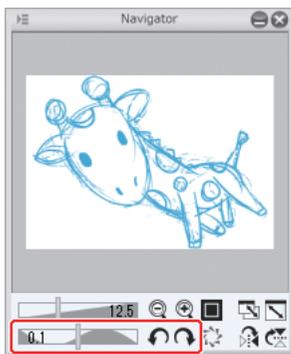


Rotating the canvas

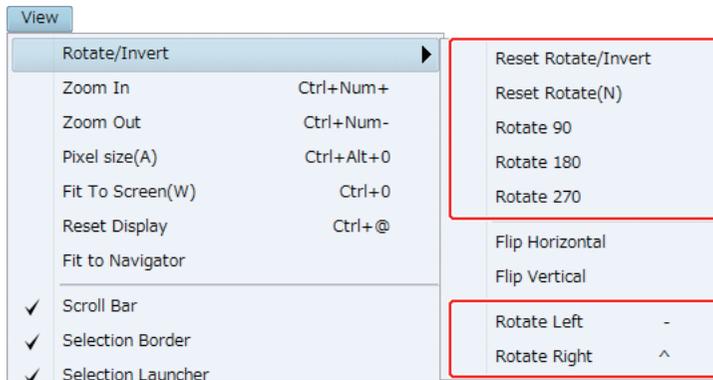
When the current orientation is difficult for drawing, you can rotate the canvas view to a convenient angle.



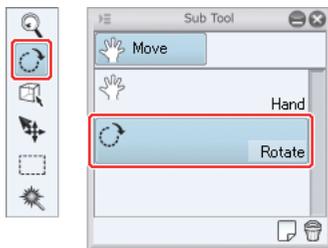
Move the slider or click the buttons at the lower left of the canvas window or on the [Navigator] palette.



From the [View] menu, select the desired rotation from [Rotate/Invert].



On the [Tool] palette, select the [Move] tool and then, [Rotate] from the [Sub tool] palette. You can rotate by dragging on the canvas.



Frequently Used Shortcuts

You can greatly improve your work efficiency if you perform the above described operations using shortcuts. Here is a list of useful shortcuts.

	Windows	Macintosh
Undo last operation	[Ctrl] + [Z]	[Command]+[Z]
Fit to screen	[Ctrl] + [0 (zero)]	[Command] + [0 (zero)]
Zoom in (Switch to [Zoom])	[Ctrl] + [Space]	[Space] + [Command] * Press [Space] first.
Zoom out (Switch to [Zoom])	[Alt] + [Space]	[Option] + [Space]
Move screen (Switch to [Hand])	[Space]	[Space]
Rotate canvas	[Shift] + [Space]	[Shift] + [Space]
Clear	[Delete]	[Delete]



Switched to [Magnifier] tool, the mouse zooms in and out the view as follows when dragged on the canvas.
 Zoom in: Drag to the right
 Zoom out: Drag to the left

Color Settings

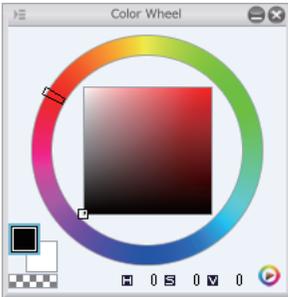
How to choose colors when painting and drawing

The [Color Wheel] palette is selected by default. However, you can select the [Color set] palette by switching the tab.



Choosing a color with the [Color Wheel] palette

With the [Color Wheel] palette, you can choose hue from the peripheral circle, and brightness and saturation from the square in the center.



Choosing a color with the [Color Set] palette

With the [Color Set] palette, in addition to choosing your color from a list of typical colors, you can register frequently used colors as a [Color Set].



Saving

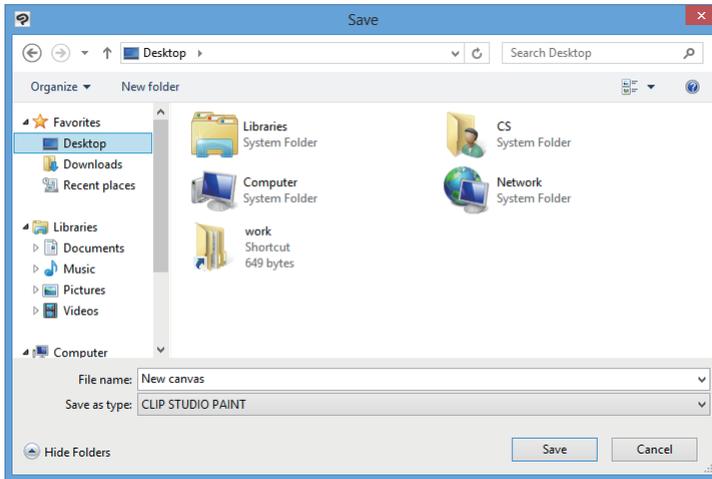
Save the completed illustration as a file to your computer. Saving frequently while still working on the illustration is recommended.

Saving with the Tool Bar

1. Click [Save] on the tool bar.

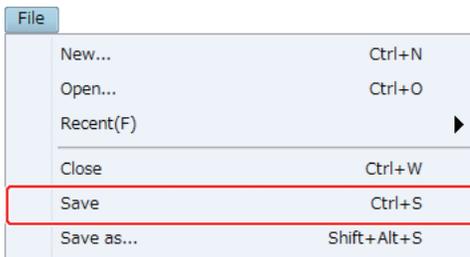


2. The [Save] dialog box is displayed.
Specify the location, file name and file type, and click [Save].

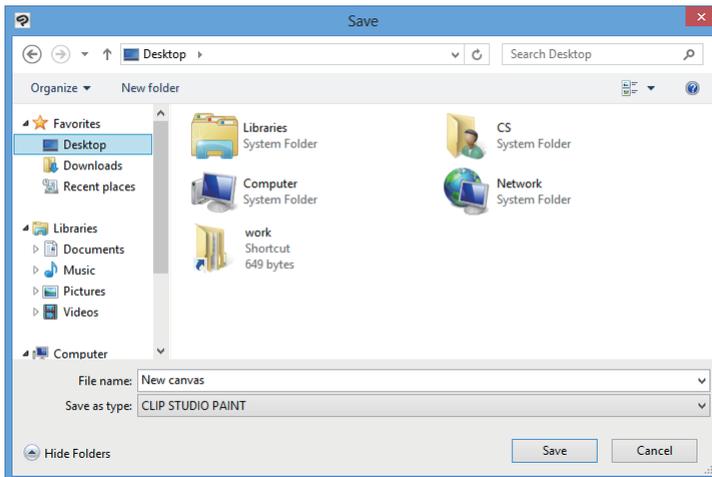


Saving with the [File] Menu

1. From the [File] menu, select [Save].



2. The [Save] dialog box is displayed.
Specify the location, file name and file type, and click [Save].



Your files can be saved in CLIP STUDIO PAINT format (extension: lip), BMP, JPEG, PNG, TIFF, Targa, Adobe Photoshop document (extension: psd) and Adobe Photoshop large document (extension: psb).



When a file is saved using [File] menu → [Export (Layerd)] → [.lip (Optimization)], its size may become smaller if layers are removed when it is worked on. However, this optimization does not affect the image quality.

Drawing Illustrations with CLIP STUDIO PAINT

Basic Part

This part describes the basic methods for drawing illustrations with CLIP STUDIO PAINT.

Illustration Drawing Sequence - Basic Part

This part describes how to draw illustrations based on the sequence below.

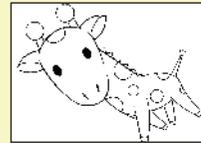
Pencilling

Roughly draw the shape of the intended illustration to check layout and pose. Draw the "Draft" based on the rough shape.



Inking

Ink over with the [Pen] tool based on the "Draft".



Coloring

Create a layer for coloring and apply color by using the [Pen] tool and [Fill] tool.



Pencilling

First, create a new canvas and draw the draft of the intended illustration.

Drawing Lines

Use the [Pencil] tool to draw the draft. Have the [Pencil] tool size adjusted in advance for easy use.

1. Select [File] menu → [New] to create a new canvas.



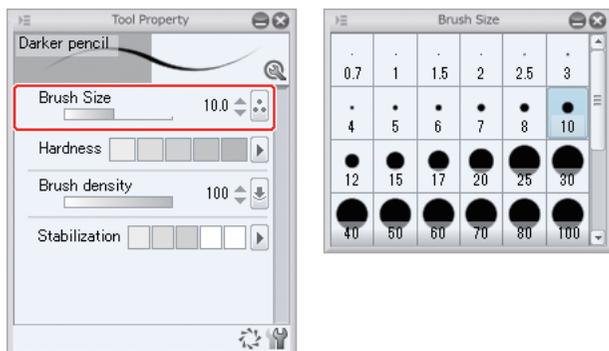
For details on how to create and configure a canvas, see "Before Drawing Manga or Comic Illustrations with CLIP STUDIO PAINT" → "Preparations" on Page 11.

2. On the [Tool] palette, select the [Pencil] tool.



3. Adjust the size of the [Pencil] tool.

Adjust by specifying the [Tool] properties, or choose a size from [Brush Size].

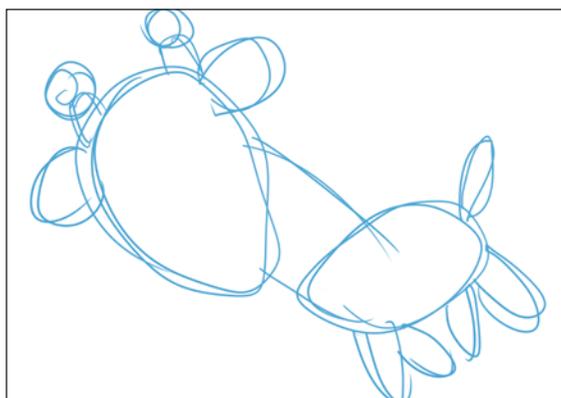


4. Specify the line color. Choose any color other than black so that you can easily recognize the draft lines afterwards, when you ink over with the [Pen] tool.

On the [Color Set] palette, click light blue to select. To display the [Color Set] palette, select [Window] menu → [Color Set].



5. Draw on the canvas.



Correcting Lines

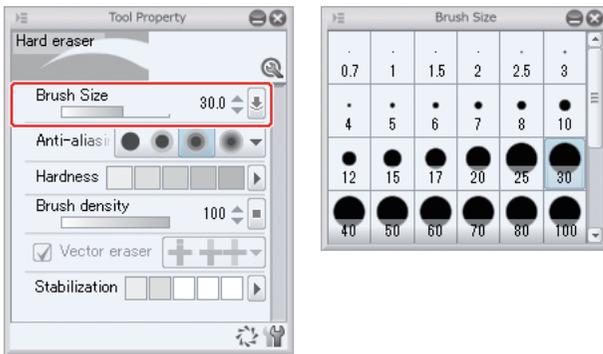
To erase a drawn line, use the [Eraser] tool.

1. On the [Tool] palette, select the [Eraser] tool.



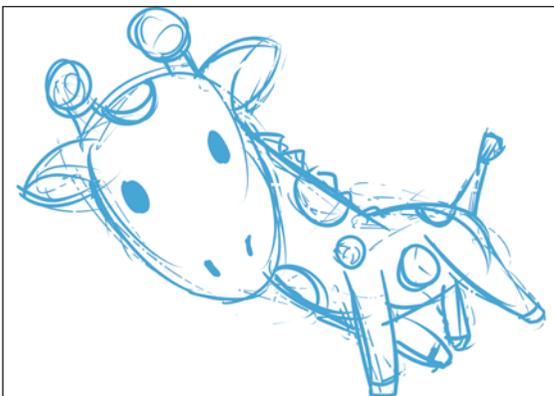
2. Adjust the size of the [Eraser] tool.

Adjust by specifying the [Tool] properties, or choose a size from [Brush Size].



Completing the Draft

Roughly draw the shape and add details thereafter. Gradually complete the draft by drawing and correcting until the draft is complete.

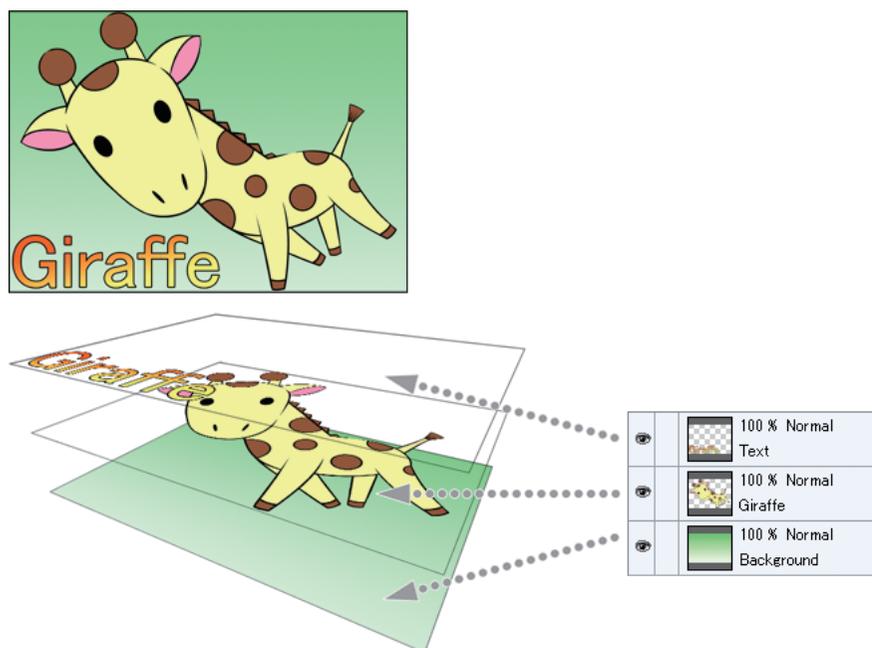


Inking

The following describes how to perform inking along with "layer", which you will use in all subsequent tasks.

What is a Layer?

When drawing illustrations and manga with digital paint tools such as CLIP STUDIO PAINT, you use what is called a "layer". A layer is something similar to a transparent film.



You draw everything, including lines and colors, on this transparent layer. On the canvas, all layers are displayed overlapped.

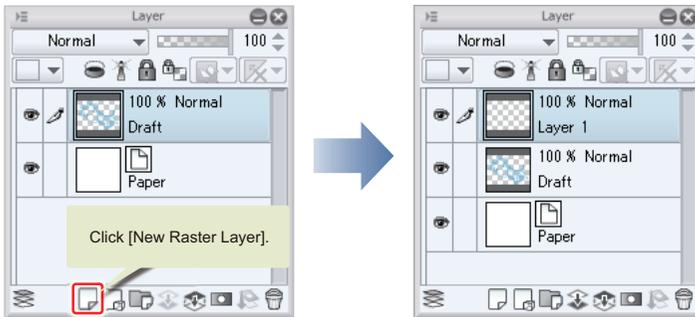
If lines and color, characters and background are drawn in separate layers, you can make corrections easily, or erase what is drawn just by hiding the layer.

Layers are overlapped in the order they are displayed on the [Layer] palette. When combine mode is normal, drawings in lower layers are hidden by the upper layers.

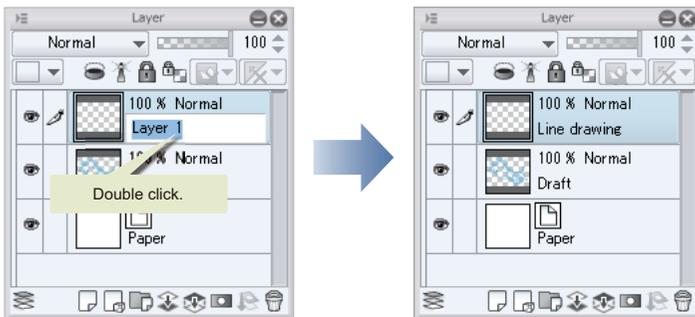
Creating a Layer

Create a layer for drawing lines. By separating the layer from that of the draft, you can have only the line drawing data just by hiding the draft layer.

1. On the [Layer] palette, click the [New Raster Layer] button to create a new layer. The layer whose name field part is displayed in blue is the currently selected layer.

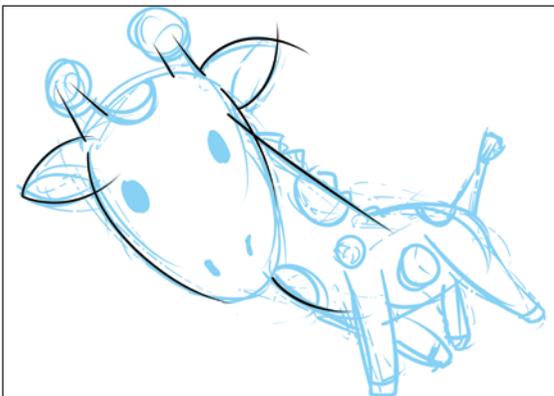


2. Double click the layer name field and input "Line drawing".



Inking

Draw the lines by referring to the draft. If you make a mistake, erase with the [Eraser] tool, or [Undo] and complete your line drawing.



Since you created the "Line drawing" layer above the "Draft" layer, you will notice the light blue pen lines of the draft disappear behind black lines as you ink over.

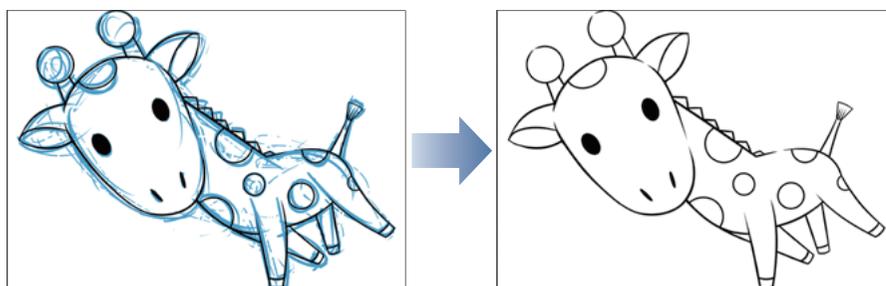
Completing Ink Over

When you have finished inking, leave only the line drawing by hiding the "Draft" layer.

1. On the [Layer] palette, click the [Show/Hide Layer] icon on the left side of "Draft" to hide.



2. The draft layer is hidden and only the main lines are displayed. This is the end of inking. By separating layers, you do not need to erase as when you work in the analog world.



Coloring

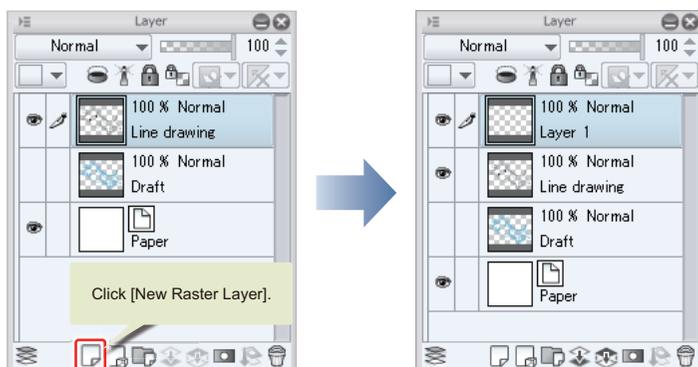
The following steps describe how to color the illustration.

Coloring the Body

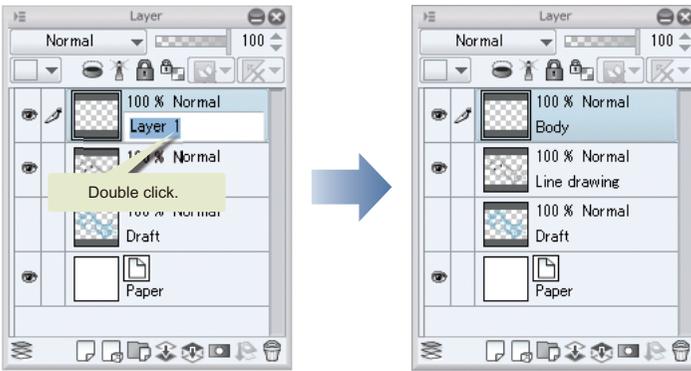
Preparing a layer for coloring the body

Create a layer for coloring the body.

1. On the [Layer] palette, click the [New Raster Layer] button to create a new layer.

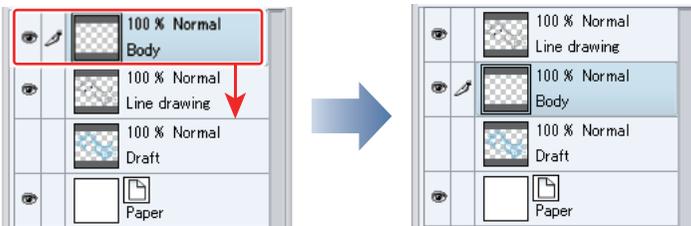


2. Double click the layer name field and input "Body".



3. Move the "Body" layer below the "Line drawing" layer to avoid the lines from being hidden.

Click the name field of the "Body" layer and directly drag down to below the "Line drawing" layer.



Preparing the tool

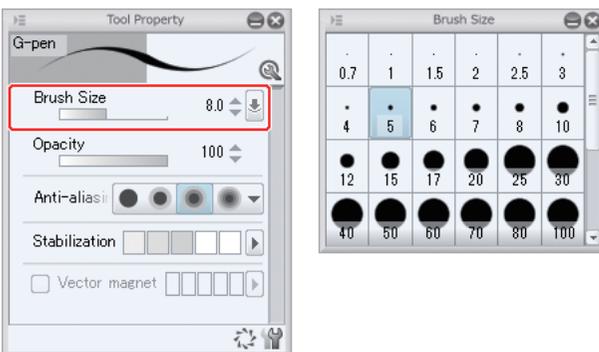
Prepare the tool to color the body.

1. On the [Tool] palette, select the [Pen] tool.



2. Adjust the size of the [Pen] tool.

Adjust by specifying the [Tool] properties, or choose a size from [Brush Size].

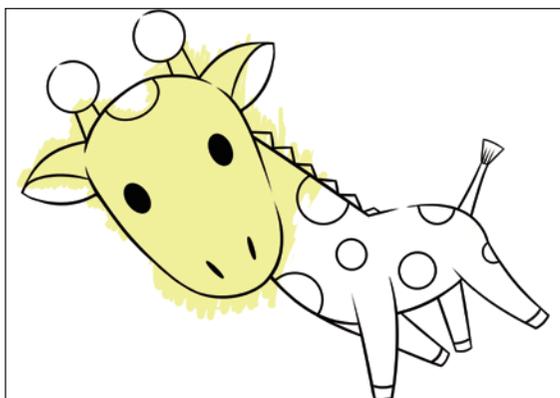


3. On the [Color Set] palette, choose a color for the body.

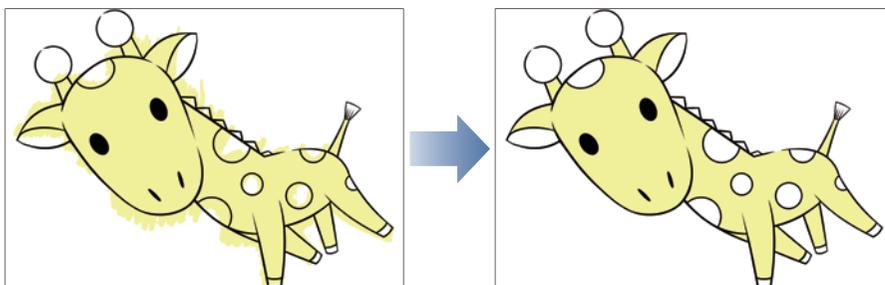


Coloring

Paint the body.



Use the [Eraser] tool to erase running over parts. On the [Tool] palette, select the [Eraser] tool to tidy up.

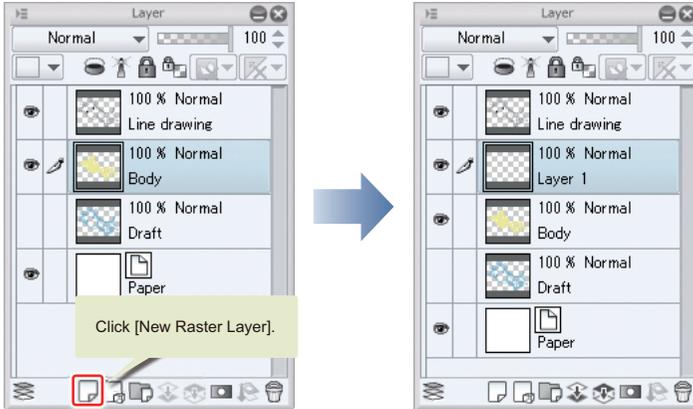


Coloring Spots

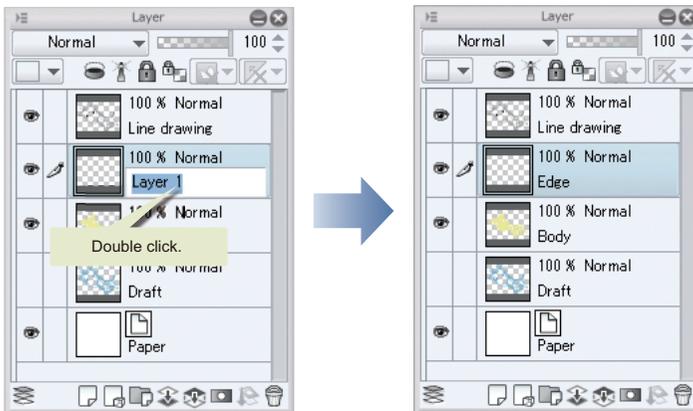
Preparing a layer for coloring spots

Create a layer for coloring spots.

1. On the [Layer] palette, click the [New Raster Layer] button to create a new layer.



2. Double click the layer name field and input "Edge".



Creating a layer adds the layer above the one selected originally.

If the "Spot" layer is above the "Line drawing" layer, move it down to below the "Line drawing" layer as in the case above.

Preparing the tool

Prepare the tool to color the spots.

1. On the [Tool] palette, select the [Pen] tool.



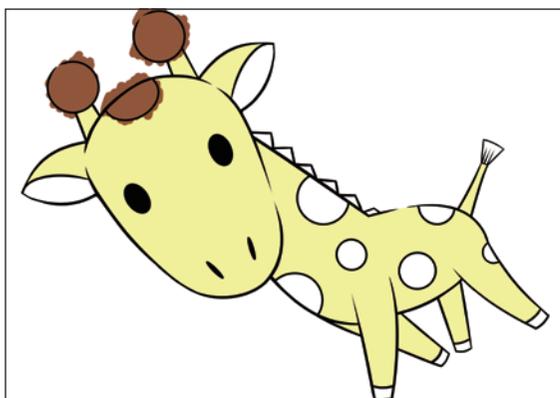
2. On the [Color Set] palette, choose a color for the spots.



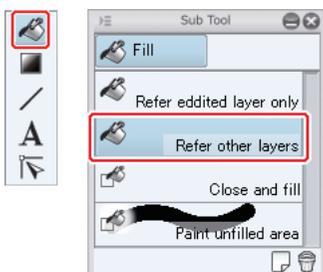
Coloring

Paint the spots.

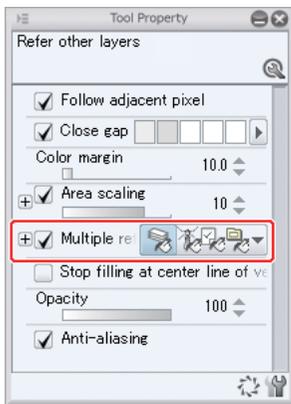
1. Paint the spots.



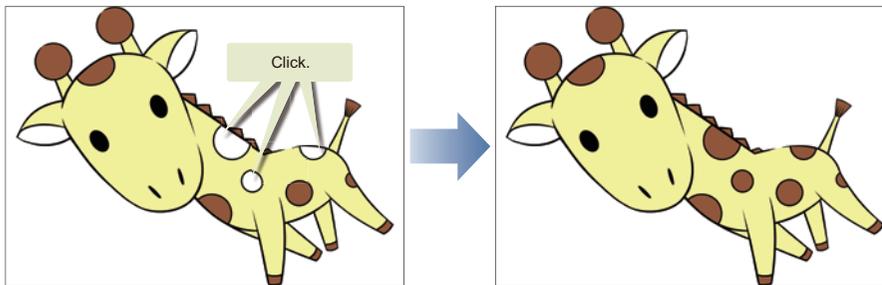
2. Use the [Fill] tool to paint the enclosed areas. On the [Tool] palette, select [Fill] tool and then, [Refer other layers] from the [Sub Tool] palette.



3. Check that [Multiple referring] on the [Tool property] palette is selected.



4. Click inside the spots.



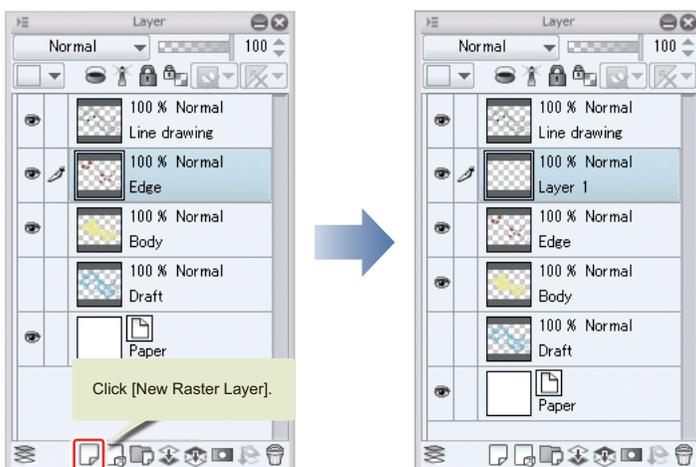
For details on "Multiple referring", see "Drawing illustrations with CLIP STUDIO PAINT - Advanced Part" → "Basic Coloring" → "Tips: Layer reference" on Page 49.

Coloring the Ears

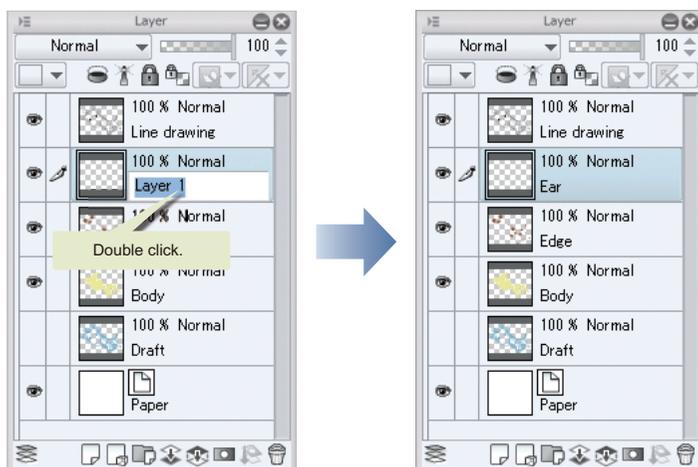
Preparing a layer for coloring the ears

Create a layer for coloring the ears.

1. On the [Layer] palette, click the [New Raster Layer] button to create a new layer.



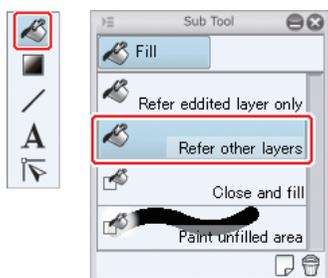
2. Double click the layer name field and input "Ear".



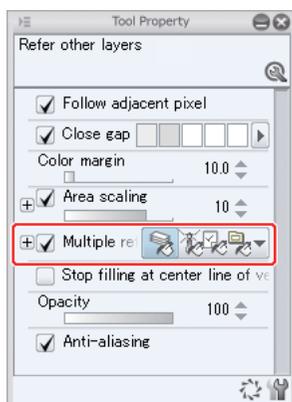
Preparing the tool

Prepare the tool to apply color to the ears.

1. On the [Tool] palette, select the [Fill] tool and then, [Refer other layers] from the [Sub Tool] palette.



2. Check that [Multiple referring] on the [Tool Property] palette is selected.

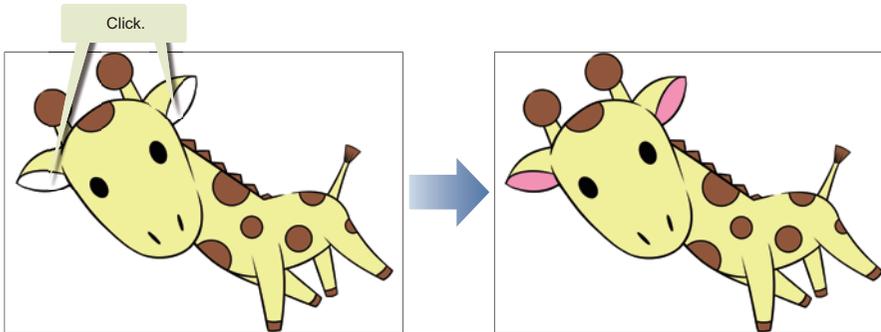


3. On the [Color Set] palette, choose a color for the ears.



Coloring

Paint the ears. Click inside the ears as you did when coloring spots.



Completing

The giraffe illustration is now complete.



Drawing Illustrations with CLIP STUDIO PAINT

Advanced Part

This part describes how to use more advanced functions to draw illustrations with shadow, and using background materials.

Illustration Drawing Sequence - Advanced Part

This part describes how to draw illustrations based on the sequence below.

Pencilling

Draw the "Draft" of the intended illustration to check layout and pose.



Inking

Ink over with the [Pen] tool based on the "Draft".



Coloring

Create a layer for coloring and apply basic color and shadow by using the [Fill] tool.



Finishing

Finish the illustration by adding highlights and stacking a background material.



Pencilling

Creating a New File

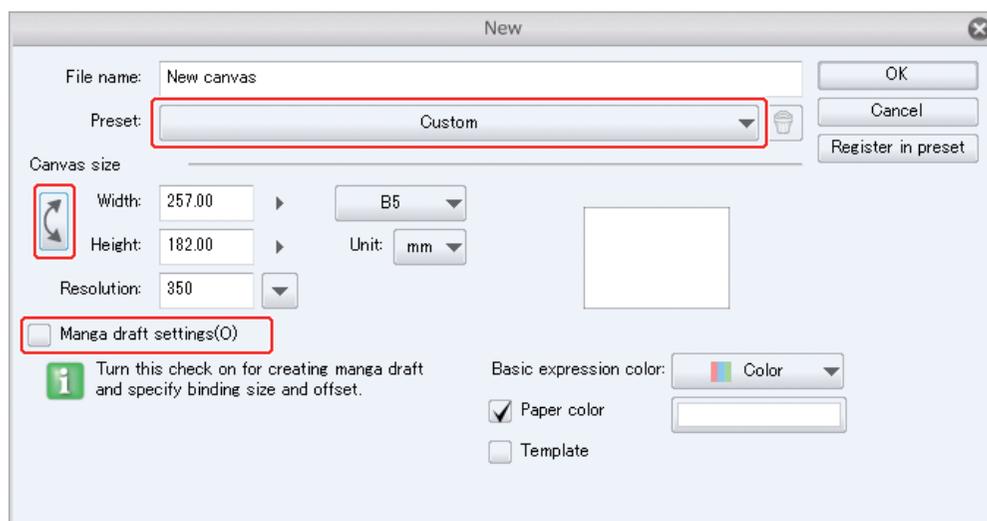
First, create a new canvas.

1. Select [File] menu → [New] to open the [New] dialog.

Click [Preset] and select [B5(350dpi)]. Click [Switch width/height] under [Canvas size] to change the canvas orientation. If [Manga draft settings] is turned on, turn it off and click [OK].



- For details on how to create and configure a canvas, see "Before Drawing Manga or Comic Illustrations with CLIP STUDIO PAINT" → "Preparations" on Page 11.
- Configuring items under [Canvas size] after selecting a [Preset] changes [Preset] to [Custom].



Once you have created a new canvas, draw the draft of the intended illustration. Use the [Pencil] tool to draw the draft. Have the [Pencil] tool size adjusted in advance for easy use.

Preparing the Pencil Tool

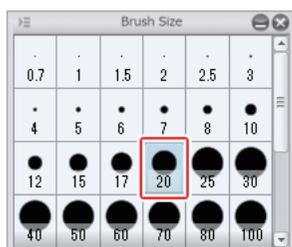
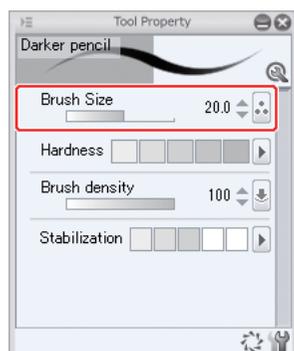
Prepare the tool to draw the draft.

1. On the [Tool] palette, select the [Pencil] tool.



2. Adjust the size of the [Pencil] tool.

Adjust the brush size of the [Pencil] tool with the [Brush Size] slider on the [Tool Property] palette, or by selecting a size from the [Brush Size] palette.



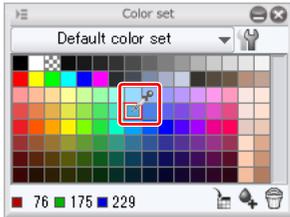
Drawing the Draft

Work on the draft.

1. Specify the color for drawing the draft.

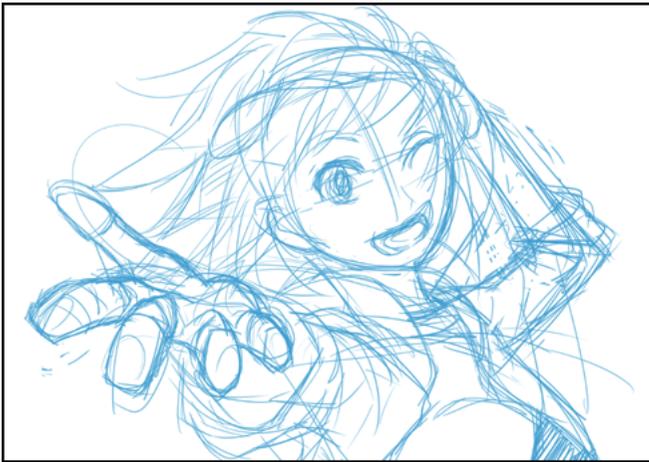
Specify the color to use for drawing the draft lines. Choose any color other than black so that you can easily recognize the draft lines afterwards, when you ink over in black.

On the [Color Set] palette, click light blue to select.



2. Draw the shape roughly.

Draw roughly by displaying the whole canvas.



3. Once you have the rough shape drawn, add the details.

You can zoom in the area you want to draw, or rotate the view to a convenient angle. Furthermore, occasionally horizontally reverse the draft to check the total balance.



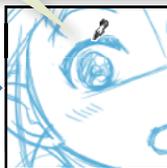
For details on how to zoom in, rotate or horizontally reverse the canvas, see "Before Drawing Manga or Comic Illustrations with CLIP STUDIO PAINT" → "Basic Operations of the Canvas and Shortcuts" on Page 16.

Zooming in the canvas

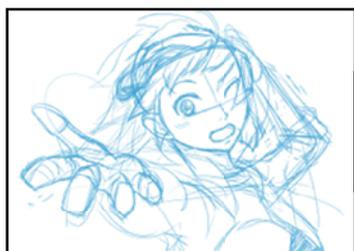
Roughly draw the shape by displaying entirely.



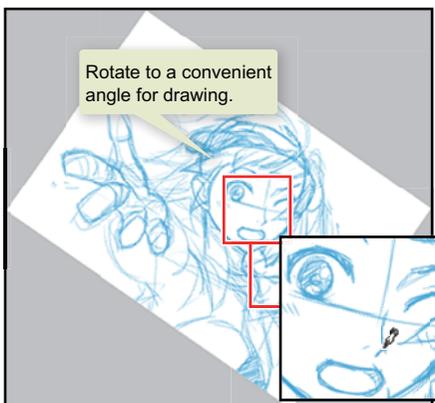
Zoom in to draw details.



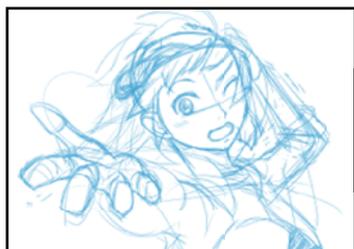
Rotating the canvas



Rotate to a convenient angle for drawing.



Horizontally reversing the canvas



Horizontally reverse to check balance.



Correcting Lines

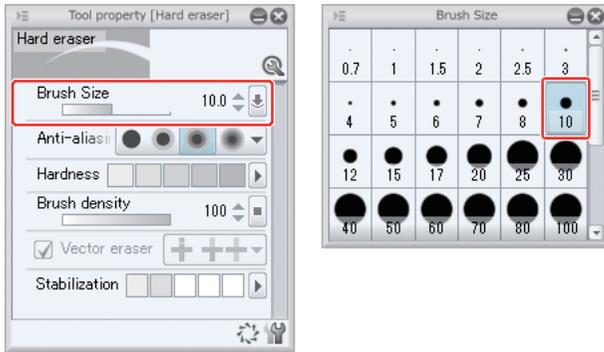
To erase a drawn line, use the [Eraser] tool.

1. On the [Tool] palette, select the [Eraser] tool and then, [Hard eraser] from the [Sub Tool] palette.

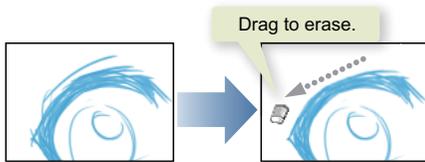


2. Adjust the size of the [Eraser] tool.

Adjust the brush size of the [Eraser] tool with the [Brush Size] slider on the [Tool Property] palette, or by selecting a size from the [Brush Size] palette. A large size is useful for erasing large areas while a small size is useful for making detailed corrections.

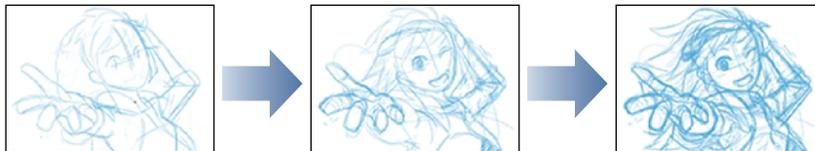


3. Trace the line you want to erase.

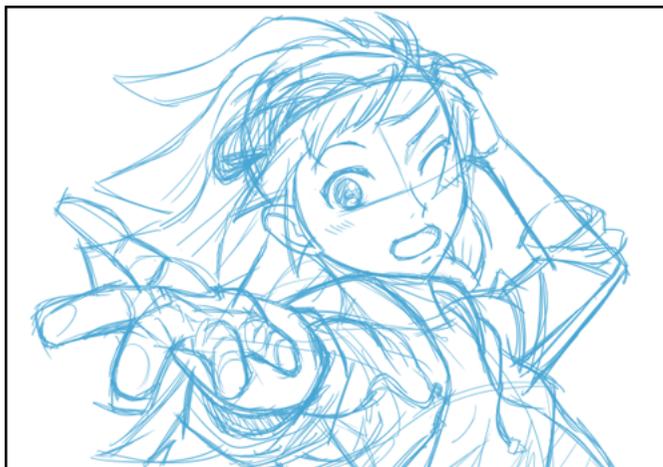


Completing the Draft

Gradually complete the draft by drawing and correcting.



The draft is complete.

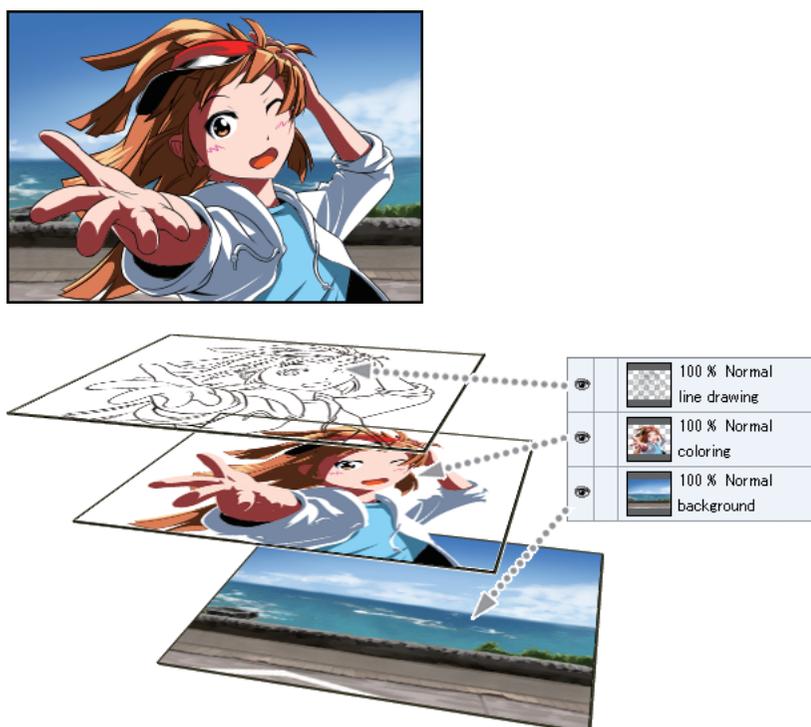


Inking

When you are finished with the draft, the next step is to draw the main lines using the [Pen] tool. This task is called "inking". Prepare a layer for inking.

What is a Layer?

A layer is something similar to a transparent film. You draw everything, including lines and color, on this transparent layer.



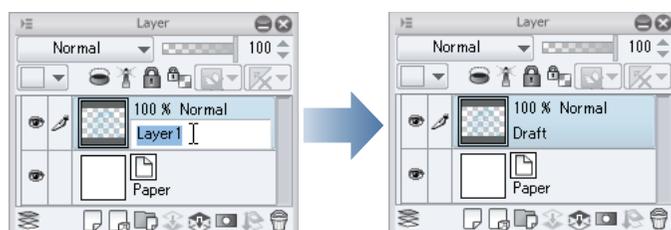
If lines, color, and background are drawn in separate layers, you can make corrections easily, or erase what is drawn just by hiding the layer.

Layers are overlapped in the order they are displayed on the [Layer] palette. Drawings in lower layers are hidden by the upper layers.

Preparing the Layer

Layer operations are performed on the [Layer] palette located at the bottom right of the canvas window.

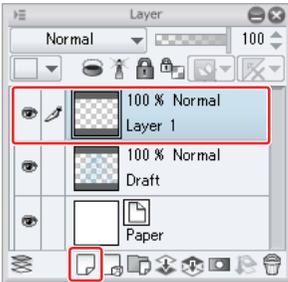
Name the layer for easy identification as the layer for inking will be placed above the layer with the draft. On the [Layer] palette, double click the name field and input "Draft".



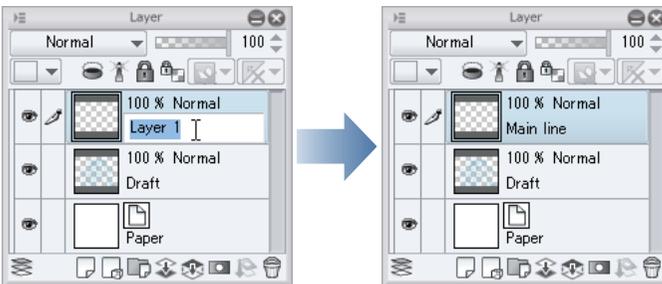
Preparing a Layer for the Main Lines

Next, create a layer for drawing the main lines. By separating the layer from that of the draft, you can have only the main line data just by hiding the draft layer.

1. On the [Layer] palette, click the [New Raster Layer] button to create a new layer.



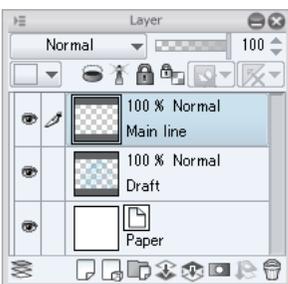
2. Double click the layer name field and input "Main line".



With the [Pen] tool, draw the main lines based on the draft.

Selecting the Layer

On the [Layer] palette, check whether the "Main line" layer is selected. The layer whose name field is displayed in blue is the selected layer.



If the "Draft" layer is selected and you draw the main lines directly on the draft, not only is your effort to separate layers wasted but correcting main lines and erasing draft lines becomes more difficult.

Preparing the Pen Tool

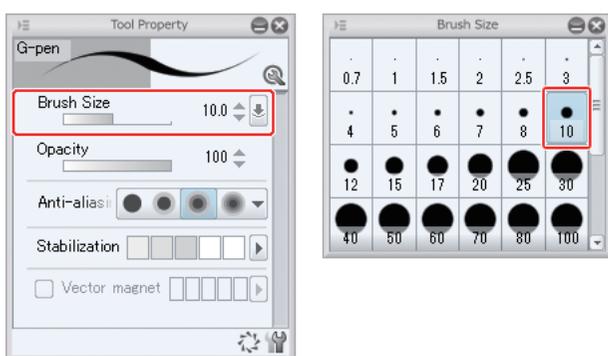
Adjust the [Pen] tool for inking.

1. On the [Tool] palette, select the [Pen] tool and then, [G-pen] from the [Sub Tool] palette.



2. Adjust the size of the [Pen] tool.

Adjust the brush size of the [Pen] tool with the [Brush Size] slider on the [Tool Property] palette, or by selecting a size from the [Brush Size] palette.

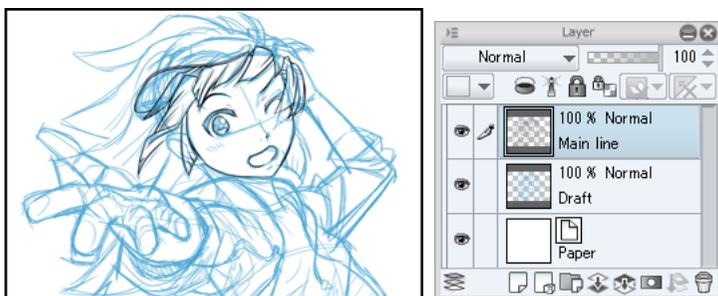


3. On the [Color Set] palette, click [Black] to select.



Inking

Draw the lines by referring to the draft.



Since you created the "Main line" layer above the "Draft" layer, you will notice the light blue pen lines of the draft disappear behind black lines as you ink over.

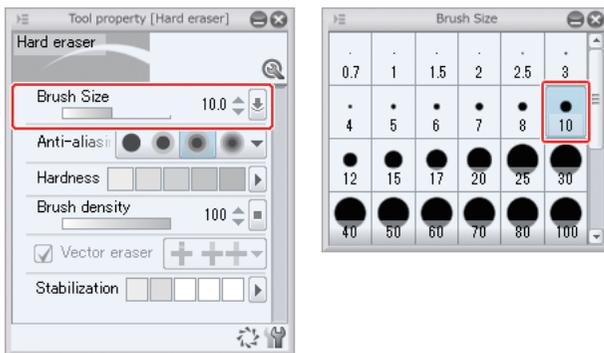
Making Corrections to Lines

To correct a drawn line, use the [Eraser] tool.

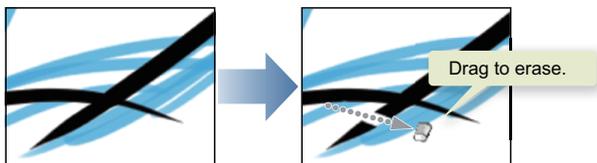
1. On the [Tool] palette, select the [Eraser] tool.



2. On the [Tool Property] palette, drag the [Brush Size] slider to adjust the [Eraser] tool size.

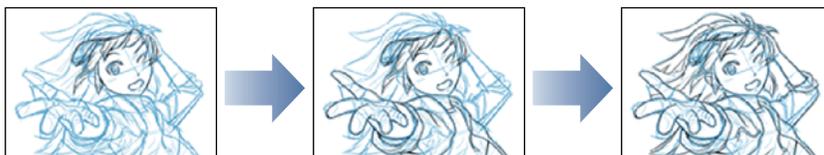


3. Trace the line you want to erase.



Since the draft is on a separate layer, erasing a main line does not erase the light blue line of the draft.

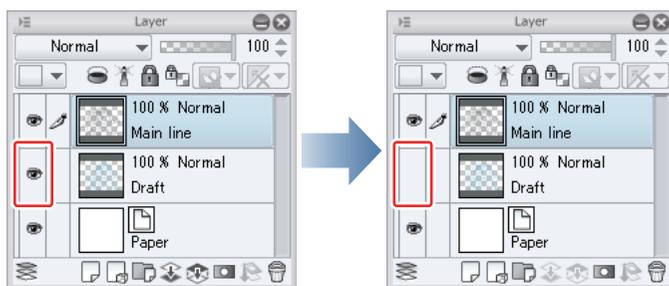
Continue inking using the [Pen] tool and the [Eraser] tool.



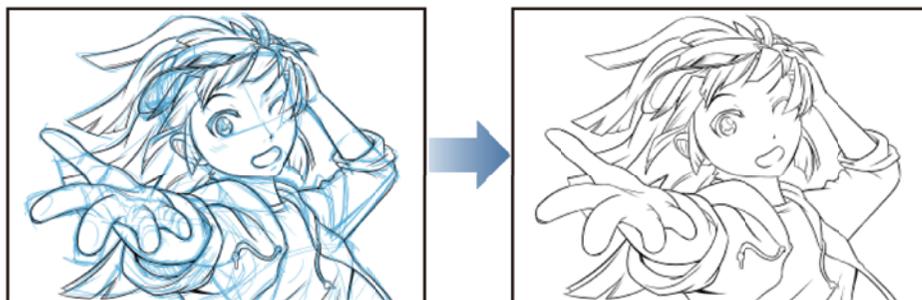
Completing Inking

When you are finished with inking, leave only the main lines by hiding the "Draft" layer.

1. On the [Layer] palette, click the [Show/Hide Layer] icon on the left side of "Draft" to hide the layer.

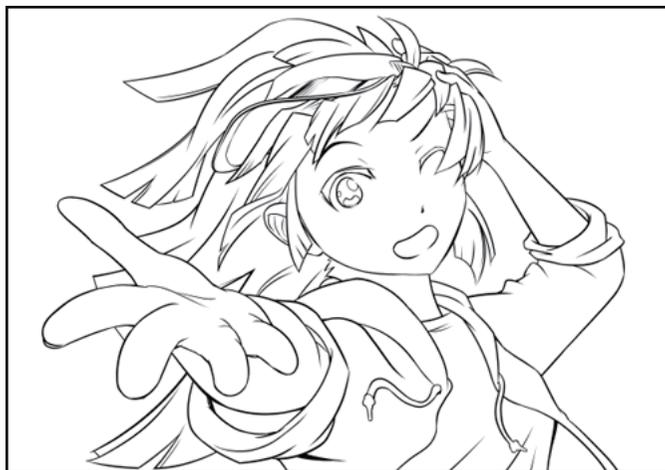


2. The draft layer is hidden and only the main lines are displayed.



This is the end of inking.

With separate layers, you do not need to erase the draft.



Basic Coloring

Paint the illustration. Paint the colors that will be the base of color separation first.

Prepare separate layers for each color type and area so that only one color is used in one layer.

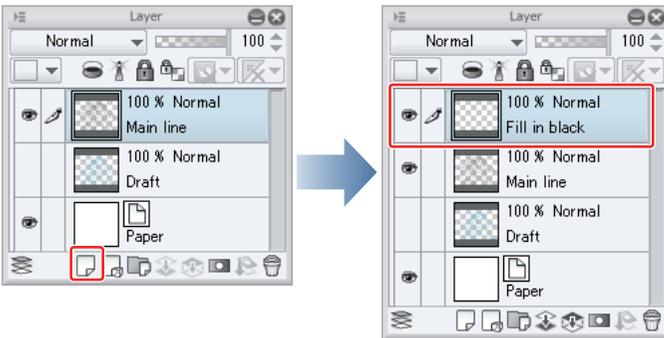
Coloring with Solid Black

First color the (solid) black areas of the line drawing.

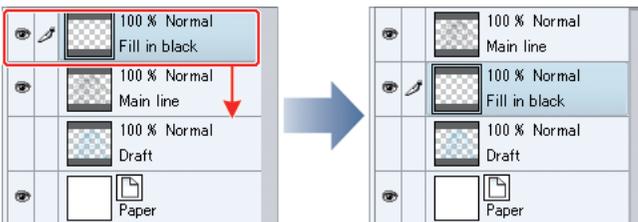
1. Prepare the Layer

Create a layer for coloring.

- On the [Layer] palette, click the [New Raster Layer] button to create a new layer. Double click the layer name field of the created layer and input "Fill in black".



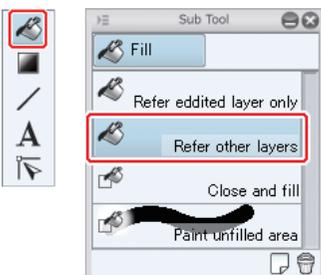
- Move the "Solid black" layer below the "Main line" layer to avoid lines from being hidden. Click the name field of the "Solid black" layer and directly drag down to below the "Main line" layer.



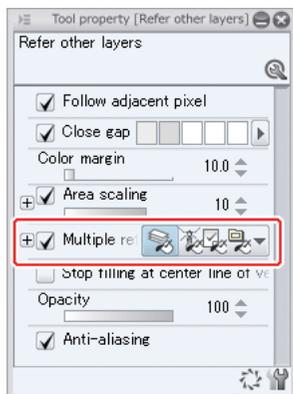
2. Prepare the Tool

Use the [Fill] tool to paint.

- On the [Tool] palette, select the [Fill] tool and then, [Refer other layers] from the [Sub Tool] palette.



2. On the [Tool Property] palette, check that [Multiple referring] is selected.



3. On the [Color Set] palette, choose black.



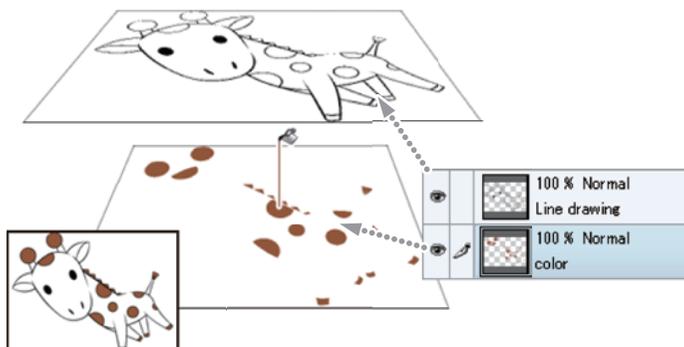
Tips: Layer reference

When drawing an illustration with CLIP STUDIO PAINT, having separate layers for each process step such as pencilling, inking, and coloring is convenient because corrections can be made easily. Once you become familiar with this feature, you may separate layers based on location and the like even for inking to further increase convenience.

Separating layers means coloring layers without any line. The areas to fill are drawn on the "Main line" layer, therefore, simply using Fill in a layer without any line applies color to the whole layer. Then, how do you paint only the relevant areas?

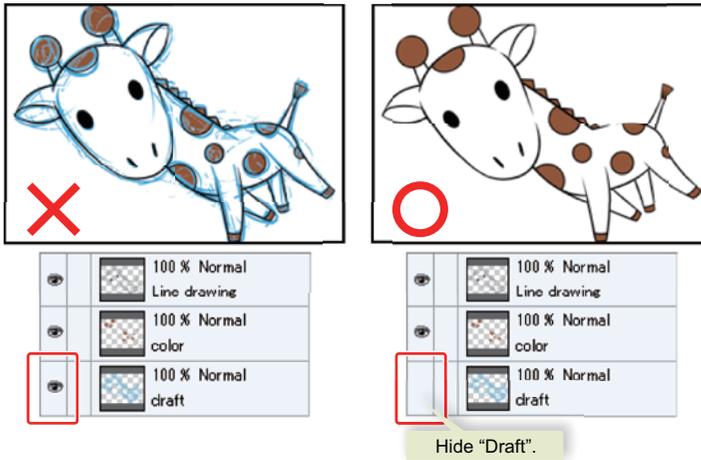
Here comes in "Multiple referring".

By selecting "Multiple referring", you can refer to other layers for areas to fill.



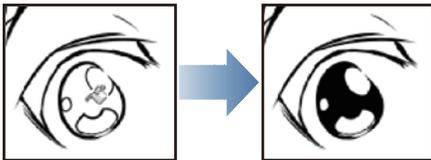
Multiple Referring

When [Refer other layers] is selected for the [Fill] tool, it fills by referring to all displayed layers. If the draft is visible, the draft lines will also be referred. To avoid surprises, hide all layers that are not used because the tasks on there are finished.



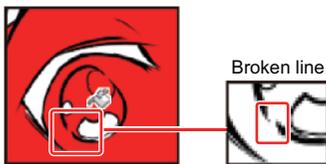
3. Color

Fill in solid black. Click the areas you want to fill. Only those areas will be filled.

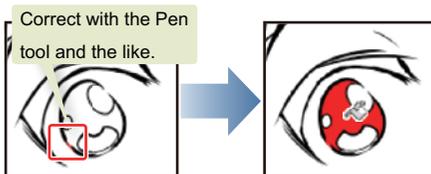


Tips: When Fill does not work as you want

If unintended areas are filled with Fill, the line is broken somewhere.



Select [Edit] menu → [Undo] to restore the state before Fill and try again after connecting the broken portion(s) with the [Pen] tool and the like.



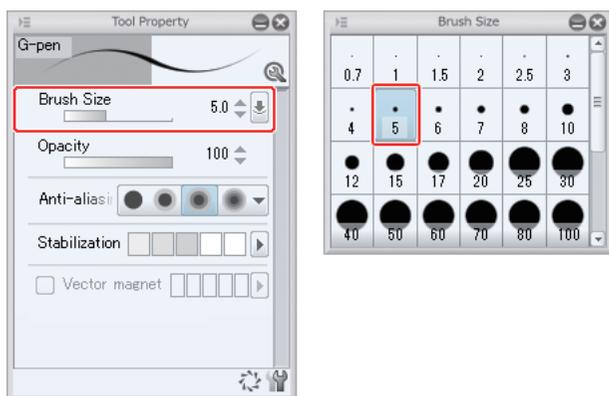
4. Paint Unfilled Areas

With the [Pen] tool, paint those areas the [Fill] tool failed to fill.

1. On the [Tool] palette, select the [Pen] tool and then, [G-pen] from the [Sub Tool] palette.



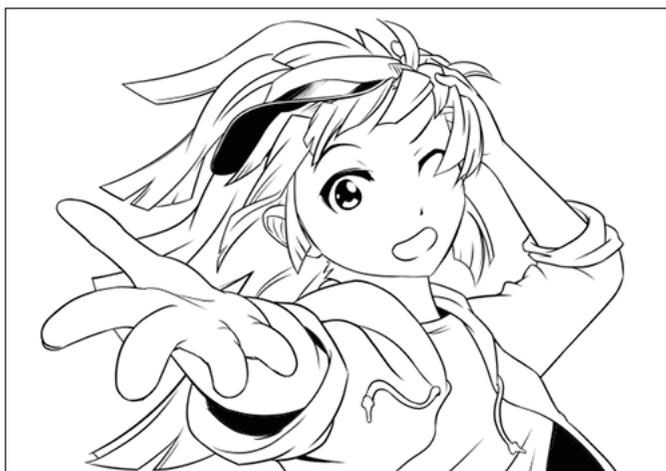
2. Adjust the size of the [Pen] tool.



3. With the [Pen] tool, neatly paint all unfilled areas.



4. Similarly fill eyelashes and other areas in solid black.



Solid black coloring is now complete. With the [Fill] tool, color each of the other areas in the same way.

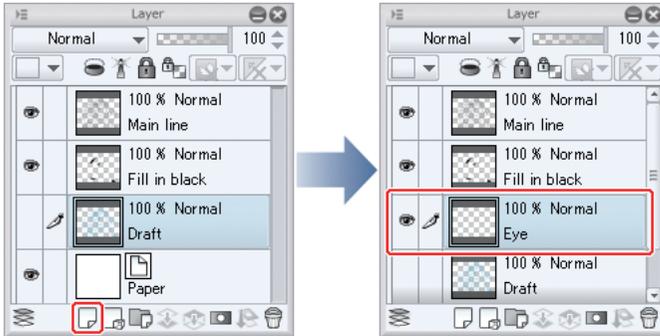
Coloring the Pupil

1. Prepare the Layer for Coloring the Pupil

Create a layer for coloring the pupil.

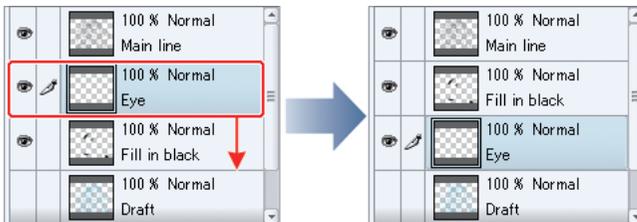
On the [Layer] palette, check that the "Draft" layer is selected. Then, click the [New Raster Layer] button.

Double click the layer name field of the created layer and input "Eye".



Creating a layer adds the layer above the one selected originally.

To avoid parts drawn on the "Eye" layer from running over the main lines, the "Eye" layer must be moved below the "Main line" layer and "Fill in black" layer if it is above them.



2. Prepare the Tool for Coloring the Pupil

Use the [Fill] tool to paint.

1. On the [Tool] palette, select the [Fill] tool and then, [Refer other layers] from the [Sub Tool] palette. On the [Tool Property] palette, check that [Multiple referring] is selected.



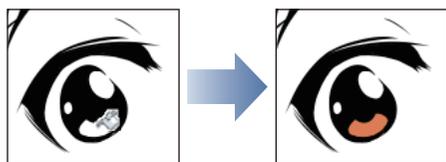
Here, the same settings as for painting solid black are used. For details, see "Basic Coloring" → "Coloring with Solid Black" → "2. Prepare the Tool" on Page 48.

2. On the [Color Set] palette, choose light brown.



3. Color the Pupil

Click inside the pupil with the [Fill] tool.



After the pupil comes hair as it uses the same color.

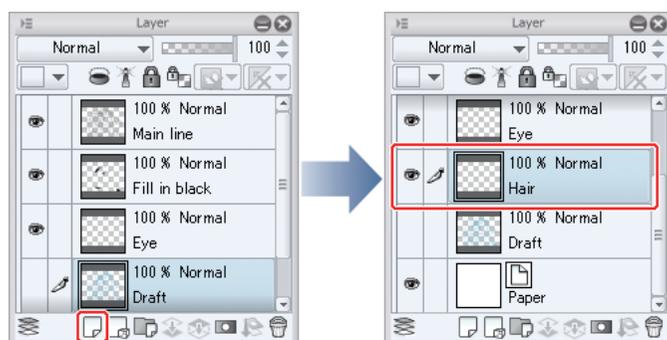
Coloring the Hair

1. Prepare the Layer for Coloring the Hair

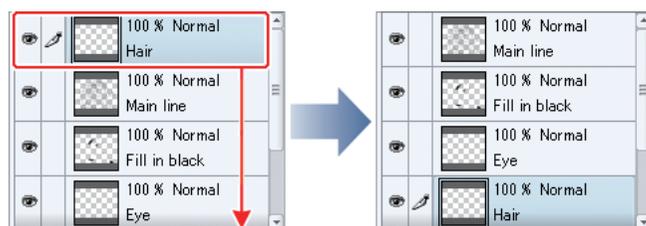
On the [Layer] palette, create a new layer for coloring the hair.

On the [Layer] palette, check that the "Draft" layer is selected. Then, click the [New Raster Layer] button.

Double click the layer name field of the created layer and input "Hair".



If the "Hair" layer is above the "Main line", "Solid black" and "Pupil" layers, move it down.



2. Prepare the Tool for Coloring the Hair

Use the [Fill] tool to paint.

1. On the [Tool] palette, select the [Fill] tool and then, [Refer other layers] from the [Sub Tool] palette. On the [Tool Property] palette, check that [Multiple referring] is selected.



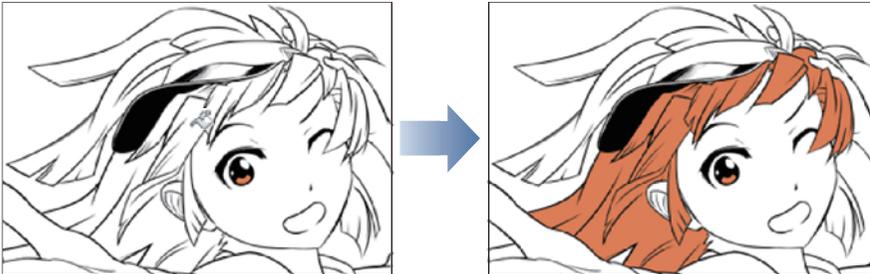
Here, the same settings as for painting solid black are used. For details, see "Basic Coloring" → "Coloring with Solid Black" → "2. Prepare the Tool" on Page 48.

2. On the [Color Set] palette, choose light brown.



3. Color the Hair

Click the hair area.



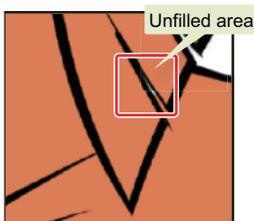
Click all hair areas to fill.



4. Paint Unfilled Areas

The [Fill] tool sometimes fails to fill small areas such as the thin tip of hair.

Since colors in lower layers become visible if unfilled areas are left as they are, paint them with the [Pen] tool.

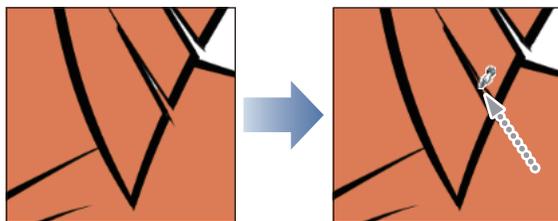


1. On the [Tool] palette, select the [Pen] tool and adjust the tool size.



Here, the same settings as for painting unfilled areas in solid black are used. For details, see "Basic Coloring" → "Coloring with Solid Black" → "4. Paint Unfilled Areas" on Page 51.

2. With the [Pen] tool, neatly paint all unfilled areas.



When you are finished with the unfilled areas, coloring of the hair is complete.



The sun visor and T-shirt the character is wearing will be the next.

Create a new layer for each part to color as with the pupil and hair, and paint with the [Fill] tool. As for areas left unfilled, fill with the [Pen] tool.



When you have finished the above, then proceed to color the character's skin and mouth, and shadow.

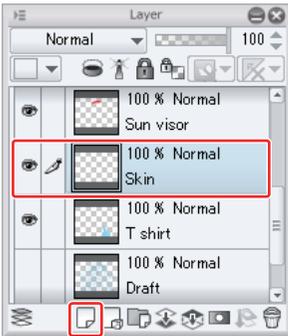
Coloring the Skin

Color the character's skin.

1. Prepare the Layer for Coloring the Skin

As in previous steps, add a new layer and name it "Skin".

Since skin is below the eyes and hair, move the created [Skin] layer down if it is above "Fill in black", "Eye" and other layers.



2. Color the Skin

As in previous steps, paint large areas with the [Fill] tool and the small, unfilled areas, with the [Pen] tool. Choose a pale skin color.



3. Paint Unfilled Areas

Next, correct areas the [Fill] tool failed to fill.

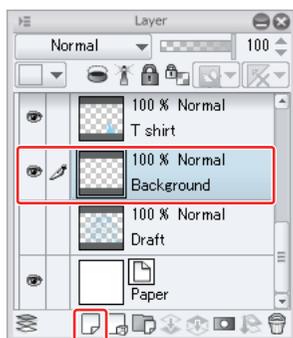
In this example, unfilled areas are found around the eyes and close to the roots of the hair. However, white, unpainted areas are difficult to distinguish from the pale skin color.

To better recognize the unfilled areas, prepare a layer additional to the "Skin" layer with such color that the skin color becomes easily distinguishable.

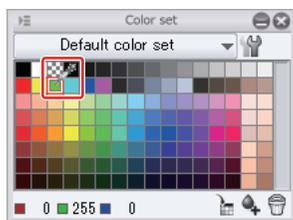


1. With the "Draft" layer selected on the [Layer] palette, add a layer with the [New Raster Layer] button and name it "Background".

If the "Background" layer is at the top, move it just above the "Draft" layer.



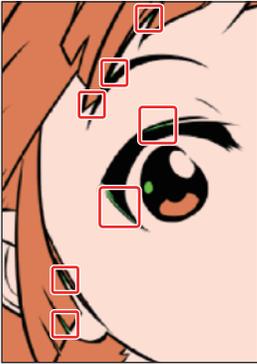
2. To easily distinguish the areas that are painted in skin color from those that are not, choose green on the [Color Set] palette.



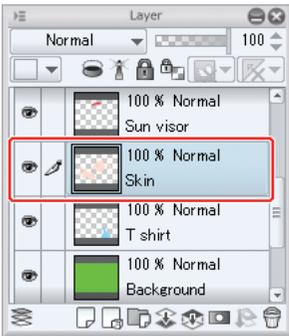
3. On the [Command bar], click the [Fill] button.



The background is filled in green, making recognition of unfilled areas easy.



- On the [Layer] palette, select the "Skin" layer.



- On the [Tool] palette, select the [Pen] tool and then, [G-pen] from the [Sub Tool] palette.

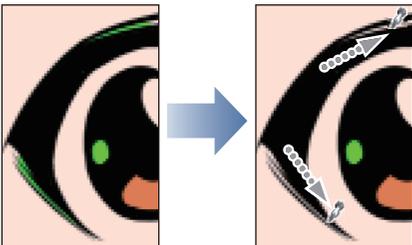


Here, the same settings as for painting unfilled areas in solid black are used. For details, see "Basic Coloring" → "Coloring with Solid Black" → "4. Paint Unfilled Areas" on Page 51.

- On the [Color Set] palette, choose pale skin color.



- With the [Pen] tool, neatly paint all unfilled areas (green areas between the skin and main line).



Coloring is finished up to the skin.

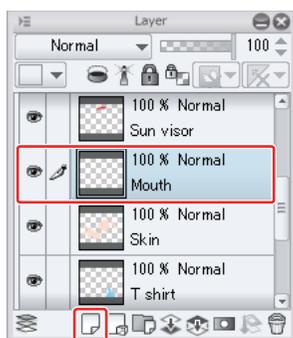


Coloring the Mouth

Next, paint the mouth.

1. Prepare the Layer for Coloring the Mouth

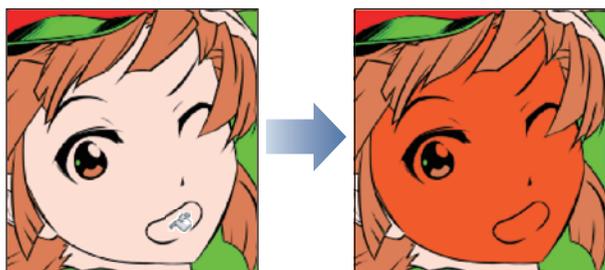
With the "Skin" layer selected on the [Layer] palette, add a layer with the [New Raster Layer] button and name it "Mouth". If the "Mouth" layer is below the "Skin" layer, move it up to above the "Skin" layer.



2. Close the Line

In the mouth of this illustration, the line in the lower portion is not continuous.

Just filling with the [Fill] tool as up until now would paint the whole face in the color for the mouth. To avoid this, the line in the lower portion of the mouth must be closed before coloring the mouth with Fill.



1. On the [Tool] palette, select the [Pen] tool.

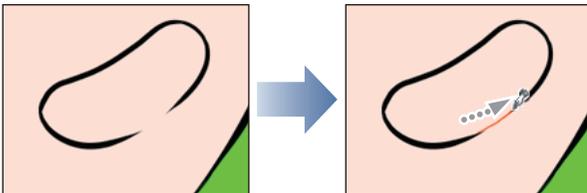


Here, the same settings as for inking the main lines are used. For details, see "Inking" → "Preparing the Pen Tool" on Page 44.

2. On the [Color Set] palette, choose orange.



3. Enclose the area to paint by extending the line from one corner of the mouth to the other.



3. Color the Mouth

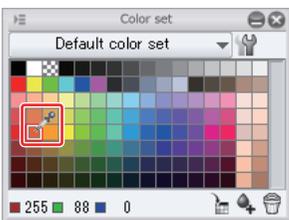
When the lower line of the mouth is closed, apply color.

1. On the [Tool] palette, select the [Fill] tool and then, [All layers] from the [Sub Tool] palette. On the [Tool Property] palette, check that [Multiple referring] is selected.



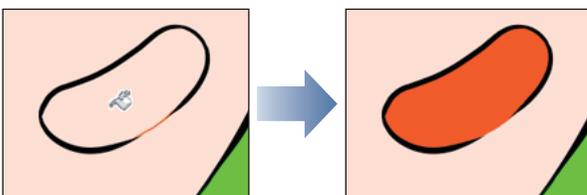
Here, the same settings as for painting solid black are used. For details, see "Basic Coloring" → "Coloring with Solid Black" → "2. Prepare the Tool" on Page 48.

2. On the [Color Set] palette, check that the selected color is orange.



3. Click inside the mouth.

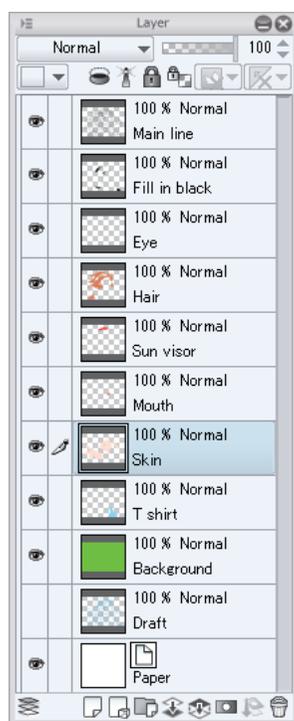
The mouth could be colored without spilling the color for the mouth as the mouth line was closed.



Coloring of parts in red such as the mouth is now complete.



As the number of layers has increased considerably, check their order on the [Layer] palette.



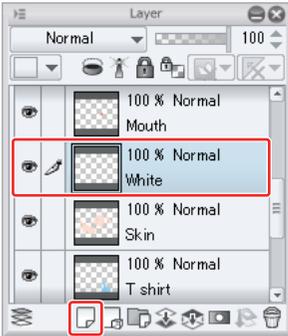
Coloring White Areas

Here, the white areas such as the white of the eye, highlights in the pupil of the eye and the brim of the sun visor will be colored.

1. Prepare the Layer for Coloring White Areas

With the "Skin" layer selected on the [Layer] palette, add a layer with the [New Raster Layer] button and name it "White".

Place the layer between the "Skin" layer and "Mouth" layer.



In this example, all white areas will be colored in the same layer. However, there is no problem if separate layers are created for each area to paint. When separating into multiple layers, be careful to place all layers to paint in white between the "Sun visor" layer and "Skin" layer.

2. Close the Line of the White of the Eye

As with the mouth, there is no main line drawn in a portion of the white of the eye. The broken line must be connected in advance with the [Pen] tool to close the white of the eye.

1. On the [Tool] palette, select the [Pen] tool.

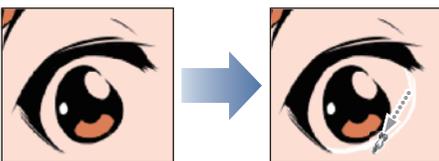


Here, the same settings as for inking the main lines are used. For details, see "Inking" → "Preparing the Pen Tool" on Page 44.

2. On the [Color Set] palette, choose white.



3. Enclose the white of the eye by extending the line from one corner to the other of the eye in such a way as to include the pupil.



3. Color the white area

Fill the white of the eye.

1. On the [Tool] palette, select the [Fill] tool and then, [Refer other layers] from the [Sub Tool] palette. On the [Tool Property] palette, check that [Multiple referring] is selected.

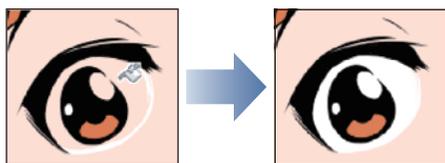


Here, the same settings as for painting solid black are used. For details, see "Basic Coloring" → "Coloring with Solid Black" → "2. Prepare the Tool" on Page 48.

2. On the [Color Set] palette, check that the selected color is white.



3. Click inside the white of the eye to fill.

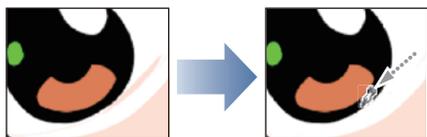


4. On the [Tool] palette, select the [Pen] tool and adjust the tool size.



Here, the same settings as for painting unfilled areas in solid black are used. For details, see "Basic Coloring" → "Coloring with Solid Black" → "4. Paint Unfilled Areas" on Page 51.

5. Correct the unfilled areas with the [Pen] tool.



Similarly, fill the highlights in the pupil, parka and brim of the sun visor with the [Fill] tool and correct with the [Pen] tool.

All of the white areas are now completely filled.

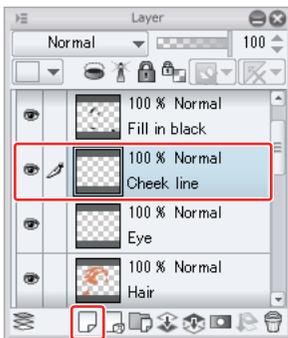


Drawing the Cheek Line

Draw the red cheek line, which is an accent, with the [Pen] tool.

1. With the "Pupil" layer selected on the [Layer] palette, add a layer with the [New Raster Layer] button and name it "Cheek line".

If the "Cheek line" layer is below the "Eye" layer, move it up to above the "Eye" layer.



2. From the [Tool] palette, select the [Pen] tool.



Here, the same settings as for inking the main lines are used. For details, see "Inking" → "Preparing the Pen Tool" on Page 44.

3. On the [Color Set] palette, check that the selected color is magenta.



4. Draw the cheek line.



With the cheek line drawn, the basic coloring of the character is complete.



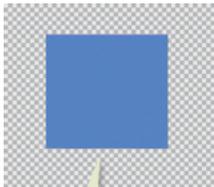
Adding Shadow

Paint the character's shadow.

Shadow is painted over the previously colored area. By specifying [Lock Transparent Pixel] in advance, you can add shadow efficiently as non-colored areas will be excluded.

Tips: What is [Lock Transparent Pixel] ?

This is a function that prevents transparent areas (transparent pixels) of the layers from being drawn.

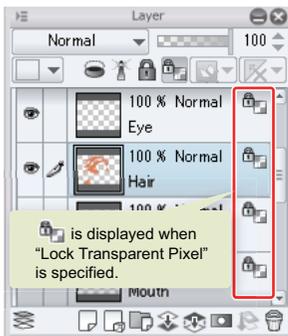


Normally, transparent pixels can also be drawn, but...



Drawing in the area of transparent pixels becomes impossible with "Lock transparent pixel".

Layers where [Lock Transparent Pixel] is specified are displayed with a gray lock and a checkered icon.



Using this function will enable you to add shadow without running over the area where hair, skin and so on are painted.

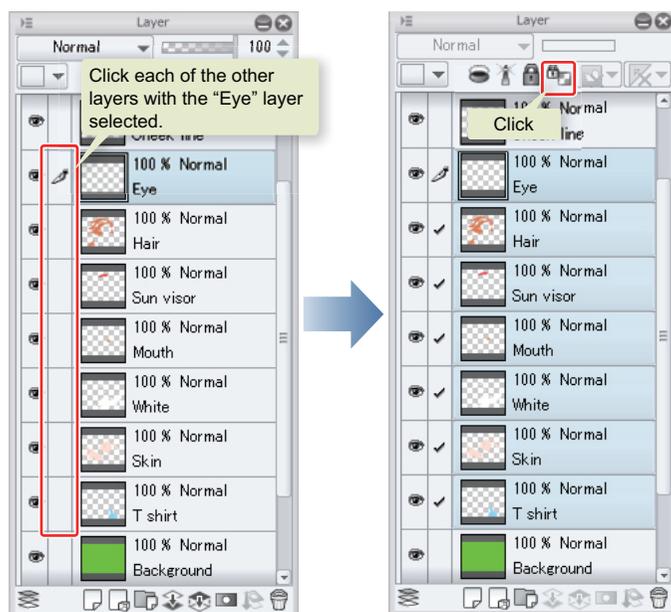
Specifying [Lock Transparent Pixel] for the Layer for Shadow Painting

Select all layers to which shadow will be applied and specify [Lock Transparent Pixel].

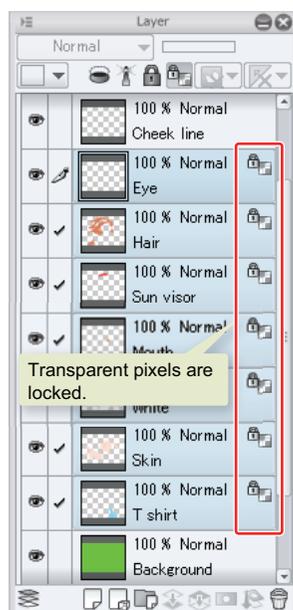
On the [Layer] palette, select the "Eye" layer.

Successively click the [Layer draw ON/OFF] button of each of the "Hair", "Sun visor", "Mouth", "White", "Skin" and "T shirt" layers to select multiple layers at once.

Click the [Lock Transparent Pixel] button.



[Lock Transparent Pixel] is specified for all of the selected layers at once.



Painting the Hair Shadow

Color the shadow. First, color the hair shadow.

1. Draw the Outline of the Shadow

Paint the hair shadow. First draw the shape of the shadow with the [Pen] tool.

1. On the [Tool] palette, select the [Pen] tool.

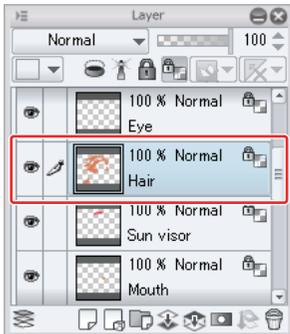


Here, the same settings as for inking the main lines are used. For details, see "Inking" → "Preparing the Pen Tool" on Page 44.

- On the [Color Set] palette, choose dark brown.



- On the [Layer] palette, select the "Hair" layer.



- Draw lines as if drawing the outline of the shadow shape. Make sure lines are perfectly connected and without discontinuity as these lines will become the enclosure where shadow will be painted with the [Fill] tool.



2. Fill the Hair Shadow

When you have finished the shadow lines, fill the inside.

- On the [Tool] palette, select the [Fill] tool and then, [Refer other layers] from the [Sub Tool] palette. On the [Tool Property] palette, check that [Multiple referring] is selected.



Here, the same settings as for painting solid black are used. For details, see "Basic Coloring" → "Coloring with Solid Black" → "2. Prepare the Tool" on Page 48.

2. On the [Color Set] palette, check that the selected color is dark brown.



3. Click inside the hair shadow.



The hair shadow is now filled.



As for small, unfilled areas, correct with the [Pen] tool.



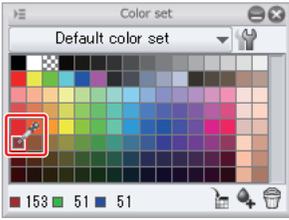
Here, the same settings as for painting unfilled areas in solid black are used. For details, see "Basic Coloring" → "Coloring with Solid Black" → "4. Paint Unfilled Areas" on Page 51.

Color the shadow of other areas in the same way.

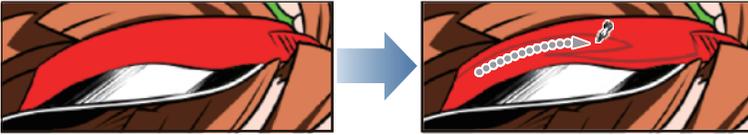
Painting the Sun Visor Shadow

Color the sun visor shadow following the same procedure as that for the hair shadow. The used tools are also the same.

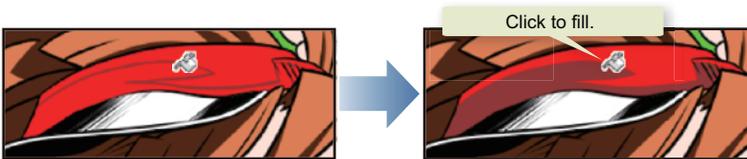
On the [Color Set] palette, choose dark red.



On the [Layer] palette, select the "Sun visor" layer and draw the outline of the shadow shape with the [Pen] tool.



Click with the [Fill] tool to fill.

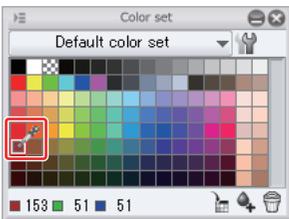


As for unfilled areas, correct with the [Pen] tool.

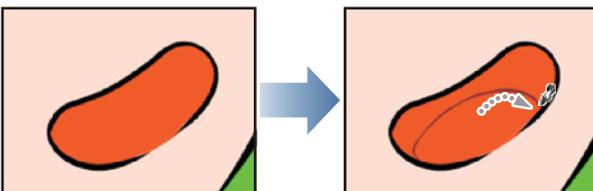
Painting the Mouth Shadow

Color the mouth shadow following the same procedure as that for the hair shadow. The tools to use are also the same.

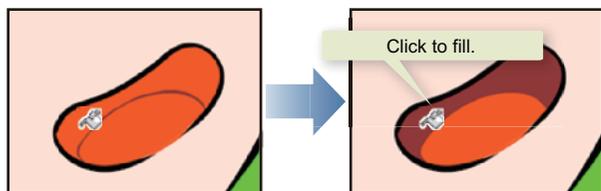
On the [Color Set] palette, check that the selected color is dark red.



On the [Layer] palette, select the "Mouth" layer and draw the outline of the shadow shape with the [Pen] tool.



Click with the [Fill] tool to fill.



As for unfilled areas, correct with the [Pen] tool.

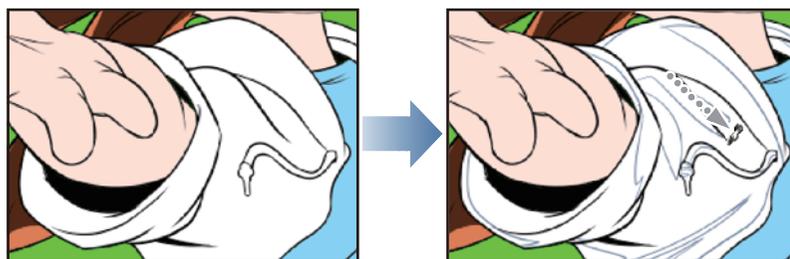
Drawing the Shadow of White Areas

Color the shadow of white areas following the same procedure as that for the hair shadow. The used tools are also the same.

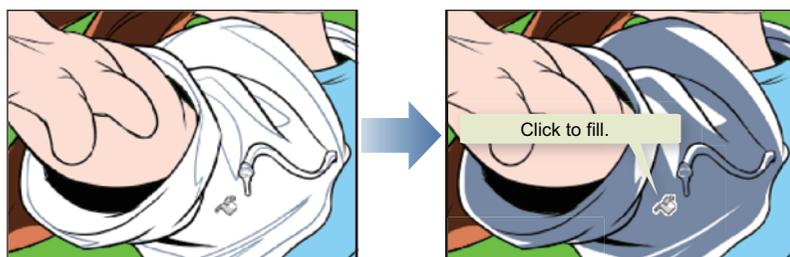
On the [Color Set] palette, choose bluish gray.



On the [Layer] palette, select the "White" layer and draw the outline of the shadow shape with the [Pen] tool.



Click with the [Fill] tool to fill.

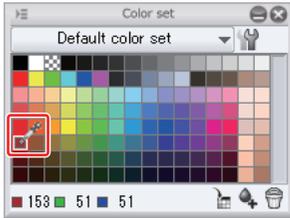


As for unfilled areas, correct with the [Pen] tool.

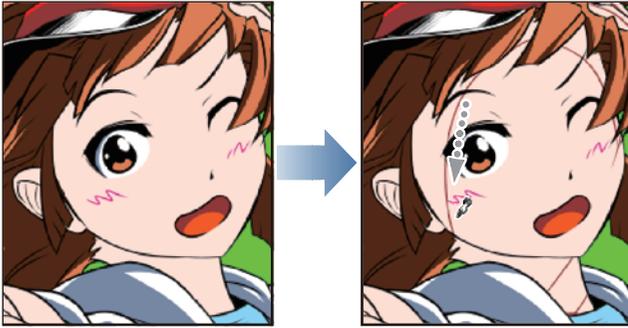
Painting the Skin Shadow

Color the skin shadow following the same procedure as that for the hair shadow. The used tools are also the same.

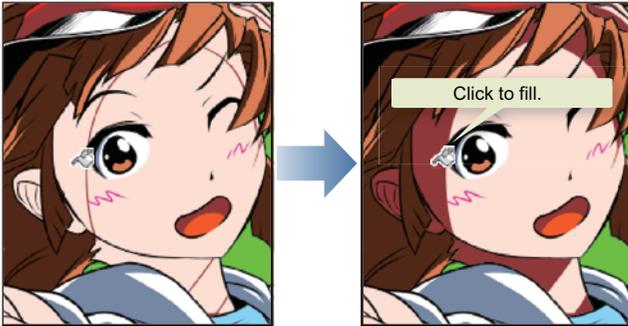
On the [Color Set] palette, choose dark red.



On the [Layer] palette, select the "Skin" layer and draw the outline of the shadow shape with the [Pen] tool.



Click with the [Fill] tool to fill.



As for unfilled areas, correct with the [Pen] tool.

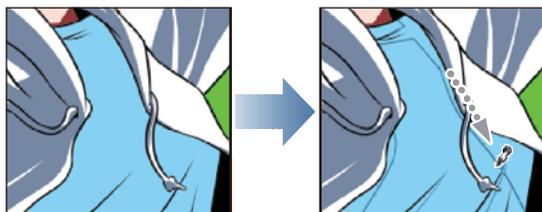
Painting the T-shirt Shadow

Color the T-shirt shadow following the same procedure as that for the hair shadow. The used tools are also the same.

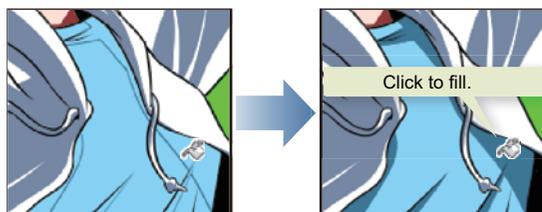
On the [Color Set] palette, choose blue.



On the [Layer] palette, select the "T-shirt" layer and draw the outline of the shadow shape with the [Pen] tool.



Click with the [Fill] tool to fill.



The shadow areas of the T-shirt are now filled.

All of the shadows are now painted.



Adding Highlight and Background for Finishing

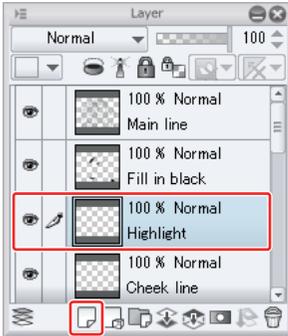
Highlights such as the gloss of the hair and background will be added next.

Drawing the Highlight

Add gloss to the hair and shine (highlights) to the pupil.

1. Prepare the Layer for Highlights

On the [Layer] palette, create a new layer by clicking the [New Raster Layer] button and name it "Highlight".



Highlights are added on top of painted areas. However, they must not run over the main lines. For this reason, the layer for the highlights must be above the layers where other areas are colored but below the layer with the main lines.

If the created "Highlight" layer is above the "Solid black" layer, move it down.

2. Draw the Highlights

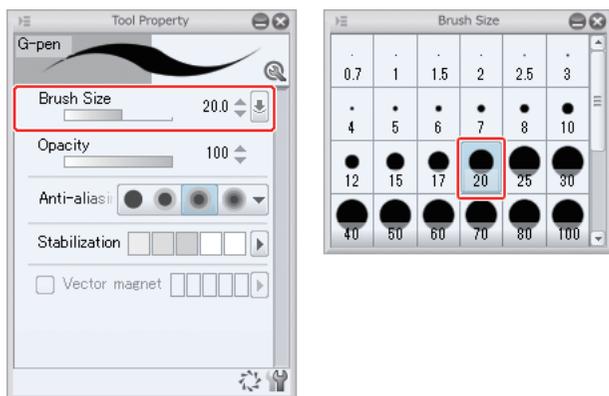
First draw the gloss of the hair with the [Pen] tool.

- From the [Tool] palette, select the [Pen] tool.



2. Adjust the size of the [Pen] tool.

Adjust the brush size of the [Pen] tool with the [Brush Size] slider on the [Tool Property] palette, or by selecting a size from the [Brush Size] palette.



3. On the [Color Set] palette, choose golden yellow.



4. Roughly draw the shape of the gloss.



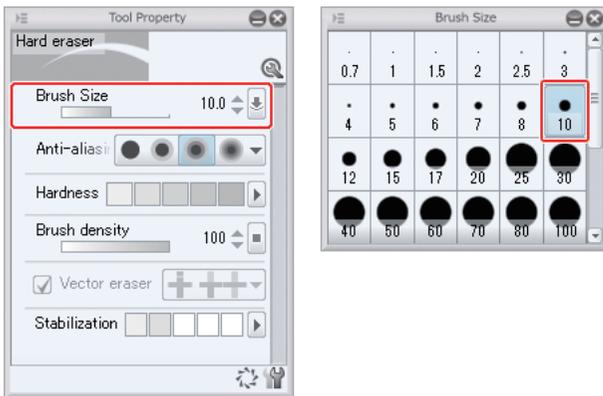
3. Adjust the Highlights

Adjust the shape of the highlights with the [Eraser] tool.

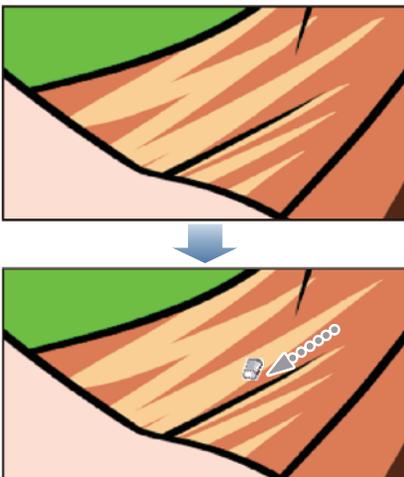
1. On the [Tool] palette, select the [Eraser] tool.



2. On the [Tool Property] palette, drag the [Brush Size] slider to adjust the tool size.



3. Erase unnecessary areas to adjust the shape.



Add gloss to the hair using the [Pen] tool and [Eraser] tool.

4. Add Shine to the Eye

Add highlights to the pupil with the [Pen] tool.

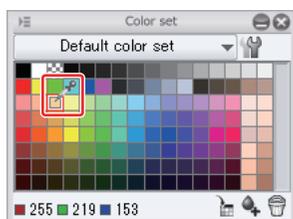
1. From the [Tool] palette, select the [Pen] tool.



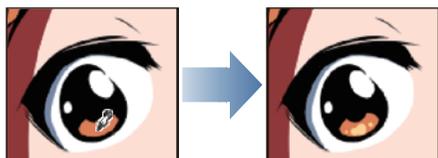
Here, the same settings as for inking the main lines are used. For details, see "Inking" → "Preparing the Pen Tool" on Page 44.

2. On the [Color Set] palette, check that the selected color is golden yellow.

This time, the same color is used for highlight as both hair and eye are of the same color.



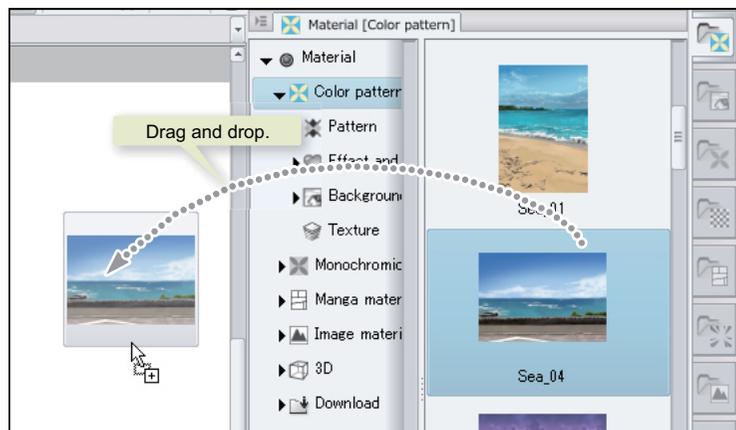
3. Draw circles of shine on the pupil.



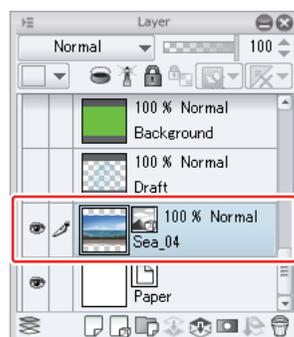
With the highlights added, coloring of the character is now complete.



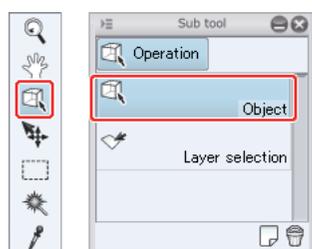
3. From the list of materials, choose the background image "Sea_04" and drag and drop it onto the canvas.



Dragging and dropping the background image onto the canvas adds the "Sea_04" layer immediately above the "Paper" layer.



Adding a background image automatically selects the [Object] corresponding to the [Operation] tool on the [Sub Tool] palette.



While the [Object] tool is selected, a guide line is displayed on the background image.



4. Adjust the size and position of the background image by dragging a handle on the guide line or the guide line.



5. The illustration is complete! Select [File] menu → [Save] to save the completed illustration.



For details on how to save a file, see "Before Drawing Manga or Comic Illustrations with CLIP STUDIO PAINT" → "Saving" on Page 21.

Drawing Manga with CLIP STUDIO PAINT

Monochrome Manga Part

[PRO/EX]

This part describes how to draw manga with printing in mind.

Drawing Sequence of Manga for Print

This part describes how to draw manga for printing based on the sequence below.

Creating the File and Storyboard

Decide on the story and draw the storyboard. The storyboard is drawn to construct the story and structure of the content.



Creating the Balloons, Dialogue and Borders

Create the dialogue layer to express words. Create a [Frame border folder] for each frame to draw the border.



Pencilling and Inking Characters

Draw drafts of sound effects, characters and effects separated into different layers. Ink over with the [Pen] tool based on the draft. Line drawing is produced as a result of this task.



Adding Fill in monochrome, Tone and Gradient.

Create dedicated fill in monochrome, tone and gradient layers to express colors.



Adding Effects, Sound Effect and Highlight

Finish the manga by adding effects, highlight and sound effects. When the manga is complete, save the file.



Creating the File and Storyboard

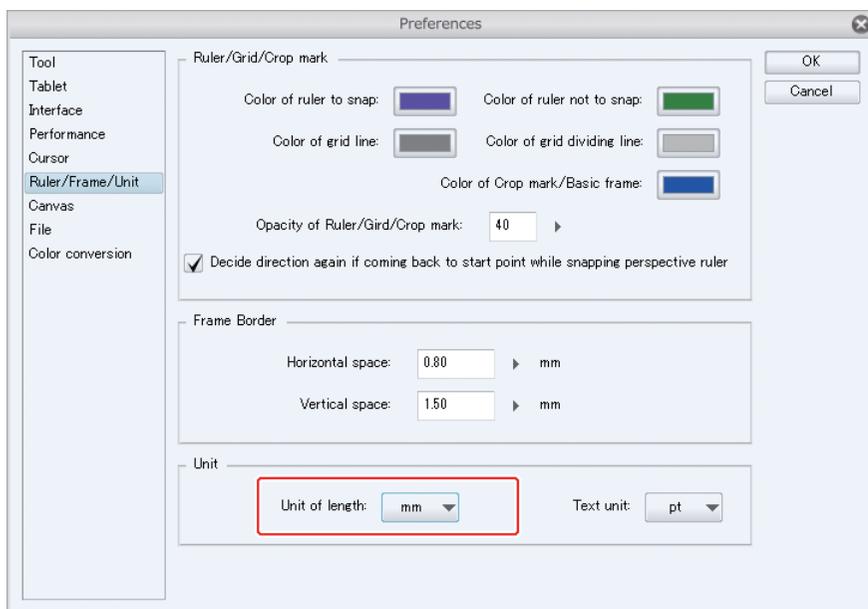
Before drawing the draft of the manga, its storyboard must be created. A storyboard is a roughly drawn basic plan of the story to work out the content.

Preparing and Creating a New File

First, create a new canvas with printing in mind.

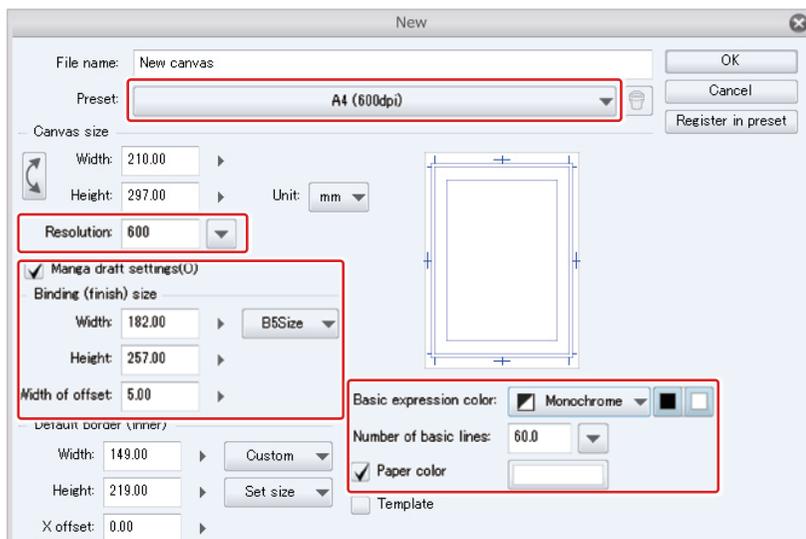
First select [File] menu → [Preferences]. (In the Mac OS X version, [CLIP STUDIO PAINT] menu → [Preferences].)

On the [Preferences] dialog box, select [Ruler/Frame/Unit], then [mm] for [Unit] and click [OK].



From the [File] menu, select [New].

On the [New] dialog box, configure the size and other items as required, and click [OK]. The settings for this example are as follows:

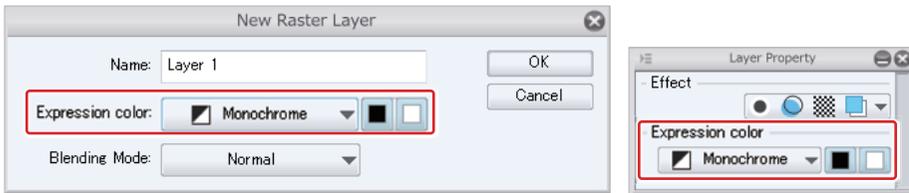


Memo

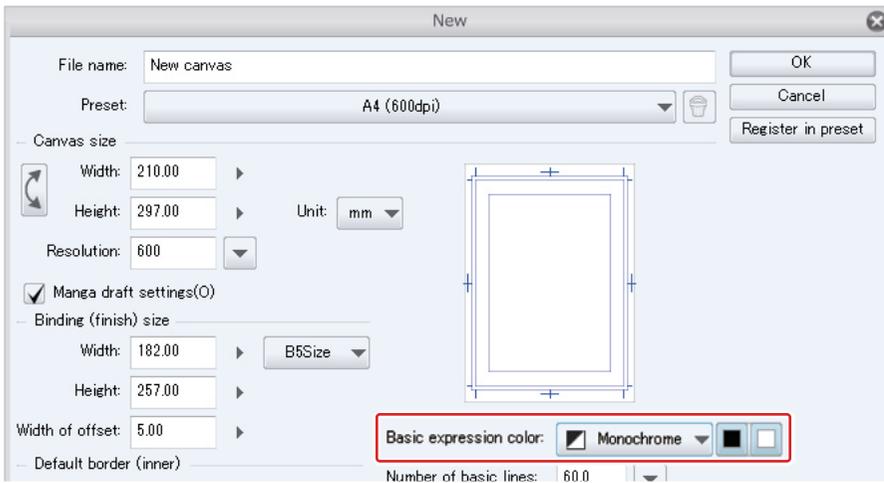
- The "Width: 210mm x Height: 297mm" size configured in the [Canvas size] corresponds to A4 size. Digital originals are drawn in original size, but a canvas size of A4, which, in this case is the next size is automatically configured by default if B5 is configured for [Bound (final) size] to take bleed (margin) into account.
- Turning on [Settings for original of manga] allows you to configure the size of the finalized bound book, bleed width and the like in detail.

Tips: What is expression color?

Expression color is a term that indicates the colors that can be used in a file or layer. CLIP STUDIO PAINT allows you to configure three types of expression color: Monochrome, Gray and Color for each layer, which you can configure on the [New Raster Layer] dialog box or the [Layer Property] palette.



In addition, if you have [Basic expression color] configured on the [New] dialog box, each new layer you will add to the canvas will be automatically configured with that expression color.



Monochrome

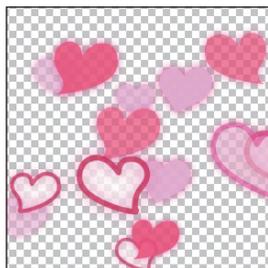
This expression color allows you to use one or two colors and transparent. It allows you to create a perfect duotone data (binary picture). By configuring, you can change the drawing color (the color to use in a layer) among black and transparent, white and transparent, and black and white and transparent.

Use this expression color in manga data for printing, line drawing layer and the like. "Monochrome" is ideal for creating originals of manga for printing in black and white.

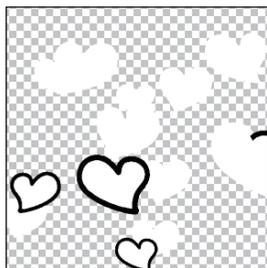


When a layer expression color is monochrome, anything drawn on that layer becomes binary data even if anti-aliasing or gradient is applied. Furthermore, anything drawn using any color other than black, white and transparent becomes [black] if the color is dark and [white] if the color is light.

The figures below show the same drawing made using [Decoration] tools configured with the same settings, one on a layer whose expression color is Color and the other on a layer whose expression color is Monochrome.



When drawn on a color layer



When drawn on a monochrome layer

To express gradient when printing in black and white, enable [Tone] on the [Layer Property] palette after drawing on a Gray or Color layer. By converting to tone, you can express gradient artificially.

Gray

This expression color allows you to use 256 achromatic colors.

It allows you to configure a combination of black and transparent, white and transparent or black and white, each of which will be available in 256 combinations depending on how they are mixed.

Use this expression color for black and white images with gradient, black and white images to be displayed on Web sites, and so on.

Gray (black, white and transparent)



Gray (black and transparent)



Gray (white and transparent)



Color

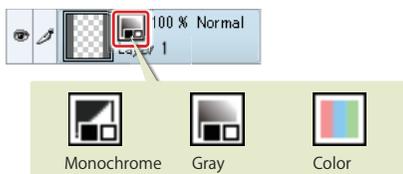
This expression color allows you to use approximately 16.77 million colors.

It allows you to use almost all colors the human eye can perceive. Use this expression color in chromatic images such as color illustrations and color manga.

Regarding the layer icons

The following layer icons are used for monochrome, gray and color layers.

Squares on the bottom right of the monochrome and gray icons indicate the used drawing colors.



However, no icon is displayed for the color configured in [Basic expression color].

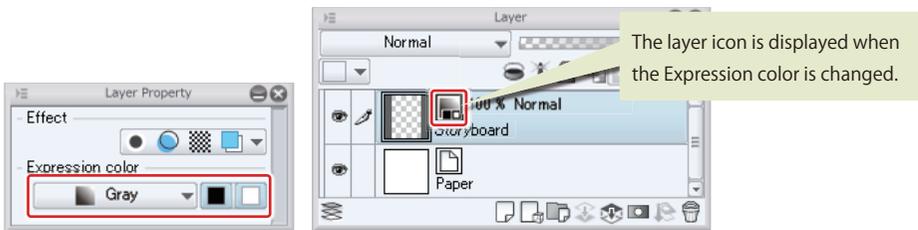
Creating a Layer for the Storyboard

Create a new layer and name it "Storyboard".



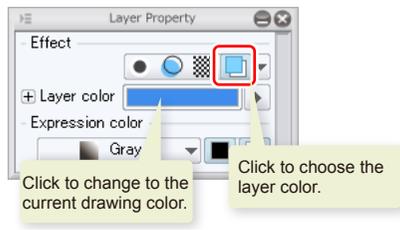
For details on how to create a new layer, see "Drawing illustrations with CLIP STUDIO PAINT - Advanced Part" → "Inking" → "Preparing the Layer" on Page 43.

Configure the expression color for the layer to draw with strokes in different tones. On the [Layer Property] palette, choose [Gray] for [Expression color].



Next, configure the layer color. Layer color is a function to display everything drawn on the layer in a specified color. Content drawn on different layers can be easily distinguished if each layer is configured with a different color.

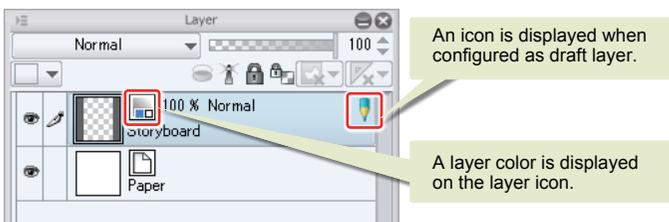
To switch the layer color, click [Layer color] on the [Layer Property] palette.



To display the [Layer Property] palette, from the [Window] menu, click [Layer Property] to turn on the check mark.

Configure the "Storyboard" layer as [Draft layer]. A layer configured as [Draft layer] is not referred by tools even if it is displayed. It is also excluded from printing and export.

To configure, select the "Storyboard" layer on the [Layer] palette and then select, [Layer] menu → [Layer Settings] → [Set as Draft Layer].



Drawing the Storyboard

Draw the storyboard using the [Pencil] tool and the [Eraser] tool.

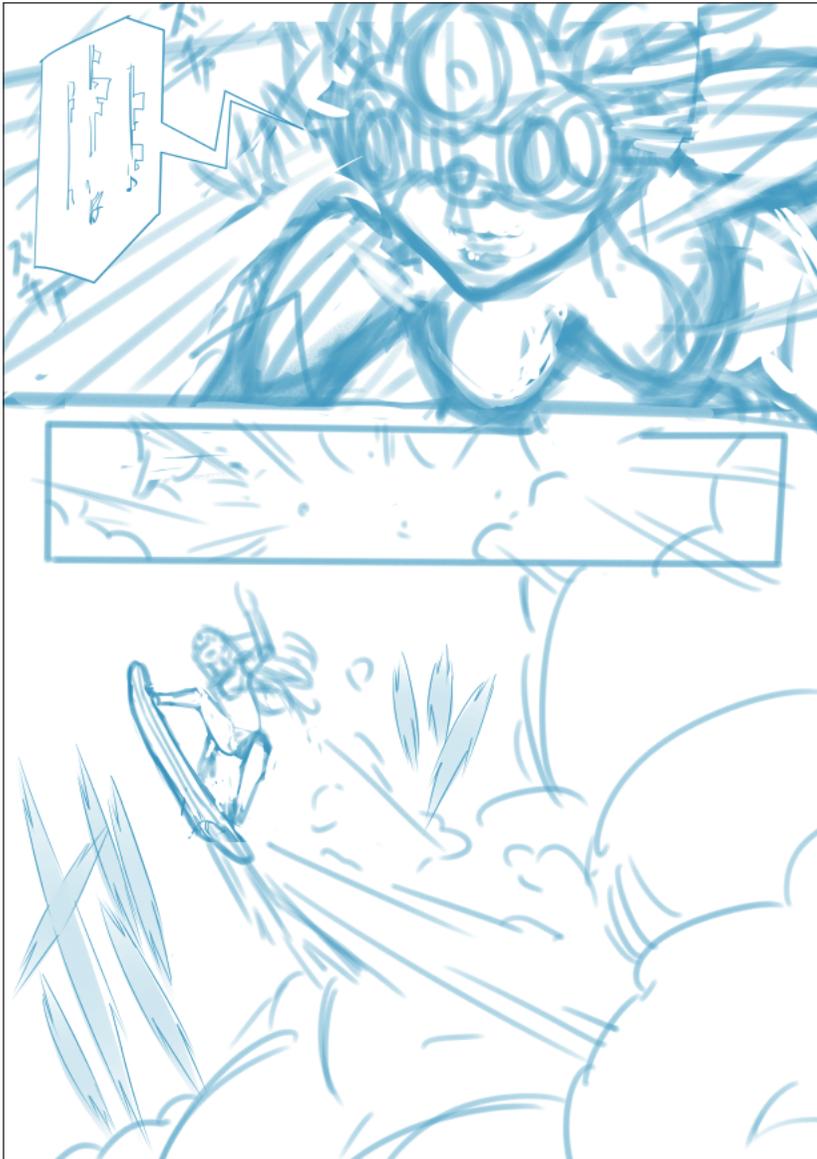


For details on how to draw the storyboard, see "Drawing illustrations with CLIP STUDIO PAINT - Advanced Part" → "Pencilling" on Page 38.

Completing the Storyboard

Gradually complete the storyboard by drawing and correcting.

The storyboard is now complete.



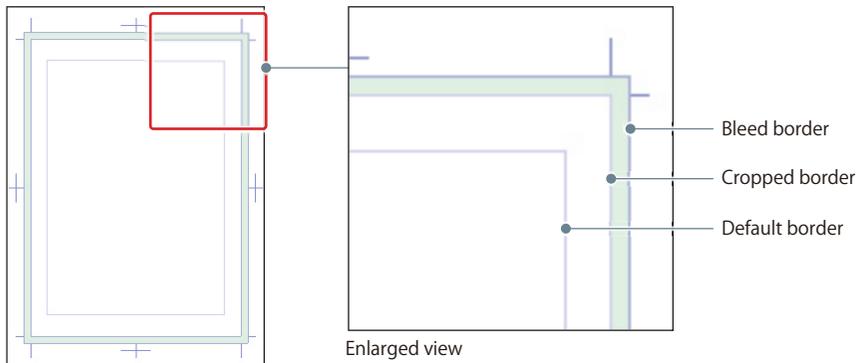
To display or hide the crop mark and default border, select [View] menu → [Print Guide]. Switch as needed to work conveniently.

From the following step on, the procedure is described with the crop mark and default border hidden.

Tips: Area visible at the time of printing/binding

The green frame in the figure below is called "bleed width". The inner line is called "cropped border" and indicates the area visible when printed. The outer line is called "bleed border" and indicates an extra margin to cope with any misalignment during printing or trimming.

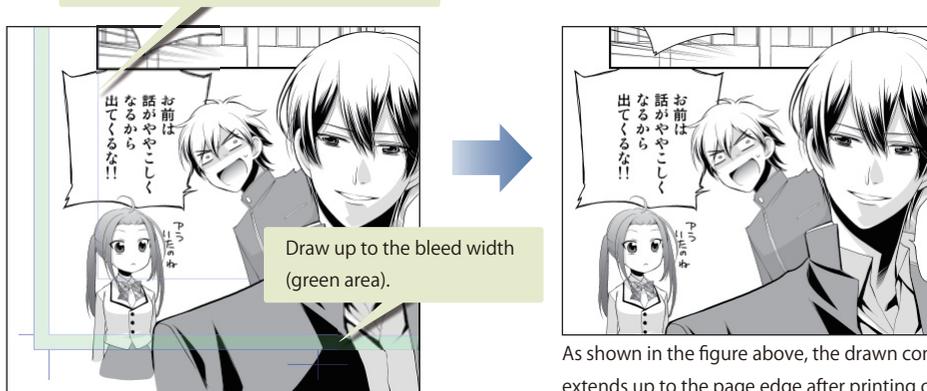
The border inside the "cropped border" is called the "default border" and indicates the reference border to layout frames.



Books are cut in accordance with the "cropped border"; however, a misalignment of a few mm may occur. This is the reason why "bleed width" are configured as extra margin. To occupy a page up to the paper edge, draw up to the outer border of the "bleed width".

Be sure the content you want to print is always drawn inside the "cropped border". Still, the content may be hidden when printed depending on the binding specifications. To be safe, make sure important content such as the dialogue and characters' facial expressions are drawn inside the "default border".

Draw dialogue, characters' facial expressions and the like within the default border



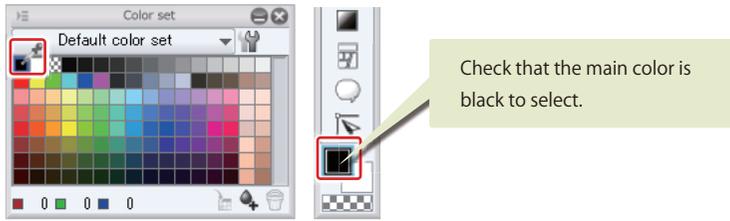
As shown in the figure above, the drawn content extends up to the page edge after printing or binding.

Creating Balloons and Dialogue

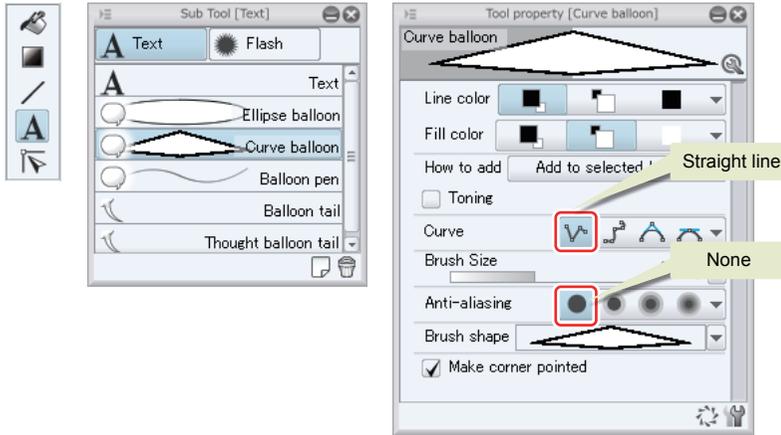
"Balloons" which are essential to express words in manga can be created in the dialogue layer.

Creating a Balloon

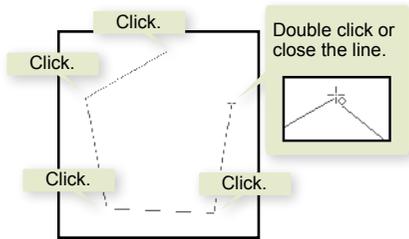
Choose black from the [Color Set] palette. Check that the main color on the [Tool] palette is black. Then, click to select.



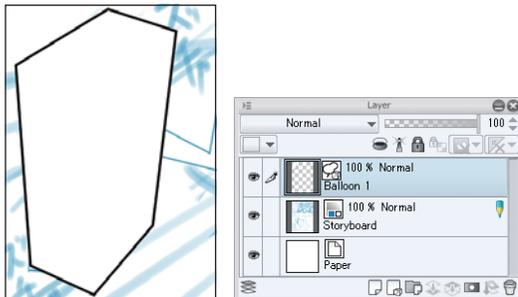
On the [Tool] palette, select [Text] → [Curve balloon]. Configure the [Tool Property] as follows:



Draw the balloon's line by moving the mouse cursor over the canvas and clicking. To finish drawing the balloon, double click or close the line.



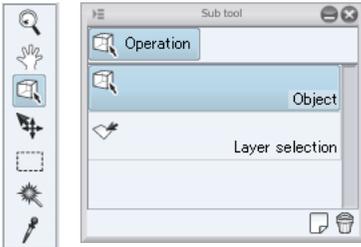
You now have the basic shape for the balloons. Creating a balloon creates a balloon layer on the [Layer] palette.



Adjusting the Balloon Shape

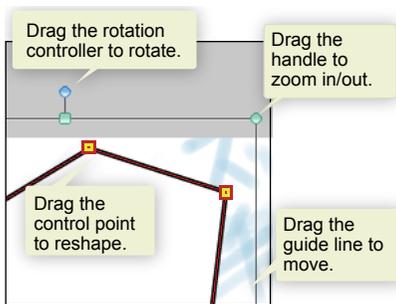
Once the balloon layer has been created, adjust the shape and size with the [Object] tool.

On the [Tool] palette, select [Operation] → [Object].



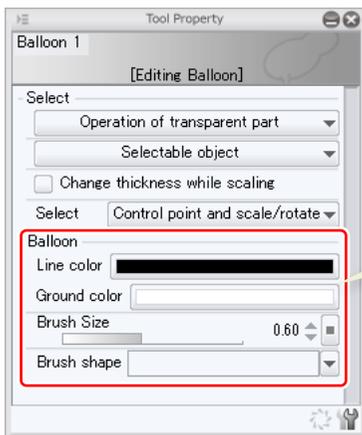
To enlarge or reduce the balloon, select a handle on the edge of the balloon and drag.

To reshape, select the balloon's line and drag its control point.



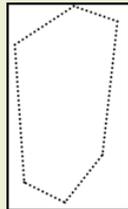
Tips: Balloon's line

The balloon's line can be edited by Line color, Ground color, Brush Size and Brush shape on the [Tool Property] palette.



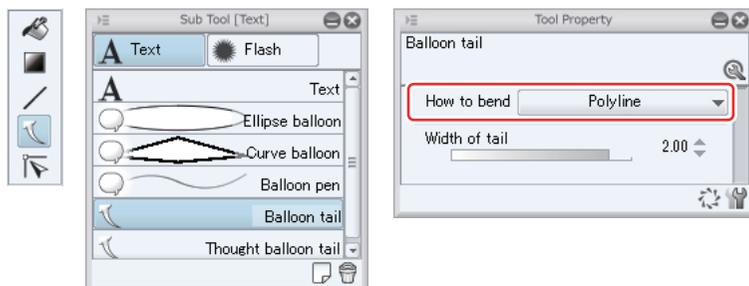
The
 - Balloon' s line and ground color
 - Thickness of the balloon' s line
 - Shape of the brush for drawing the balloon' s line
 are editable.

Example: When the brush shape is changed to "dotted line"

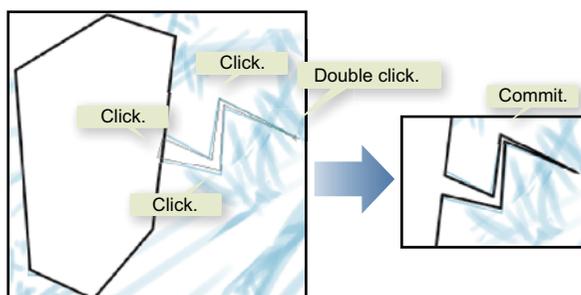


Attaching a Tail to the Balloon

On the [Tool] palette, select [Text] → [Balloon tail]. Then, on the [Tool Property] palette, set [Polyline] for [How to bend].



To attach a tail, drag the mouse cursor from inside to the outside of the balloon and click at the points you want the tail to bend. Then, double click to finish.

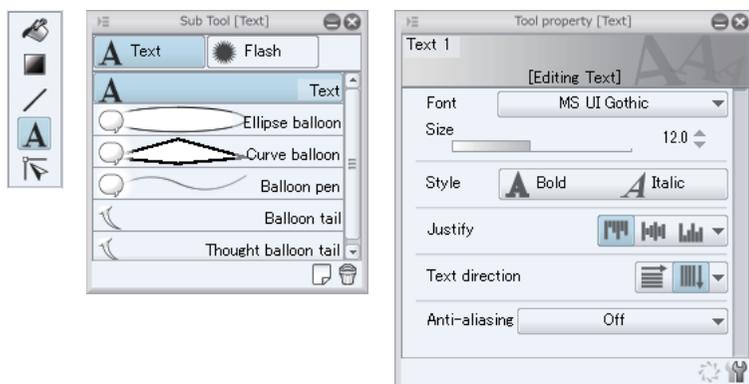


The tail can also be edited with the [Tool Property] palette and [Object] tool.

Lettering

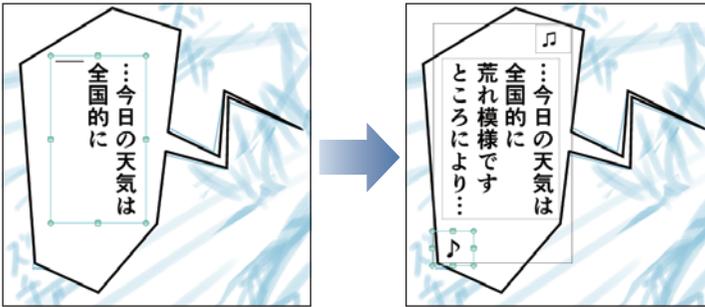
When the balloon is ready, input the words.

On the [Tool] palette, select [Text] → [Text] and then, change the font, font size and the like on the [Tool Property] palette.



Click inside the balloon on the canvas to input text. Click outside the text area to commit the input text.

Clicking again with the [Text] tool after inputting a text allows you to input another text.



The input text can be corrected with the [Text] tool and [Object] tool. On the [Layer] palette, the input text is displayed in the balloon layer.

Temporarily hide the balloon layer to work on the drawing underneath.



To add a sketch easier, set [Opacity] of the "Storyboard" layer to 50%.



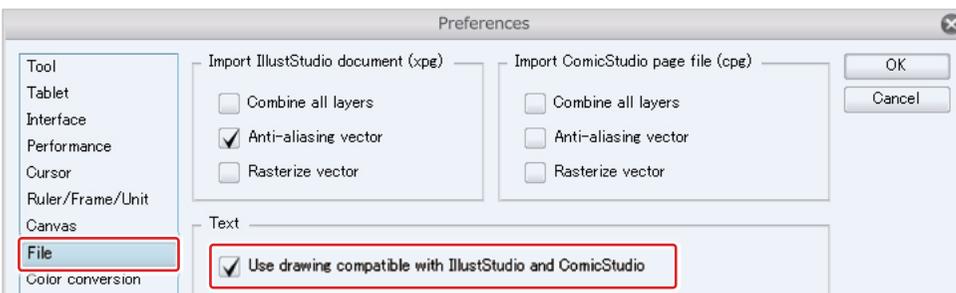
Tips: Editing the text

You can add the reading to words (text) input using the [Text] tool as well as adjust the space between lines and characters.

Before editing a text

Configuring the following setting in advance allows you to expand the variety of edits you can perform.

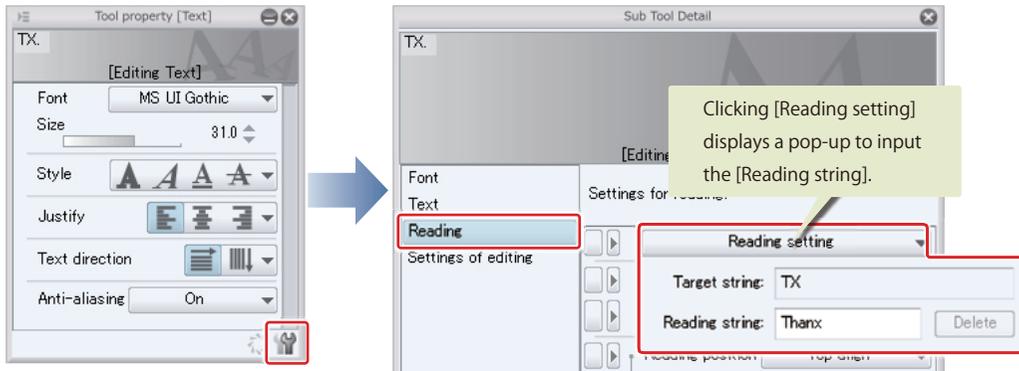
Open [File] on the [Preferences] dialog box by selecting [File] menu ([CLIP STUDIO PAINT] menu in Mac OS X) → [Preferences] and turn on [Render text like IllustStudio and ComicStudio].



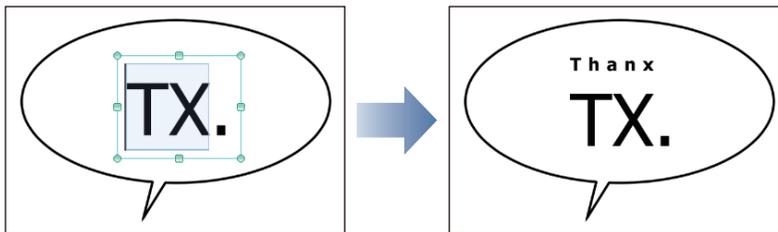
Adding reading to a text

With the [Text] tool, select the text to which you want to add the reading.

Click the [Sub Tool Detail] button on the [Tool Property] palette to open the [Sub Tool Detail] palette. Click [Reading] on the [Sub Tool Detail] palette. Clicking [Reading setting] displays a pop-up. Input the reading for the text in [Reading string] and press the [Enter] key to commit.



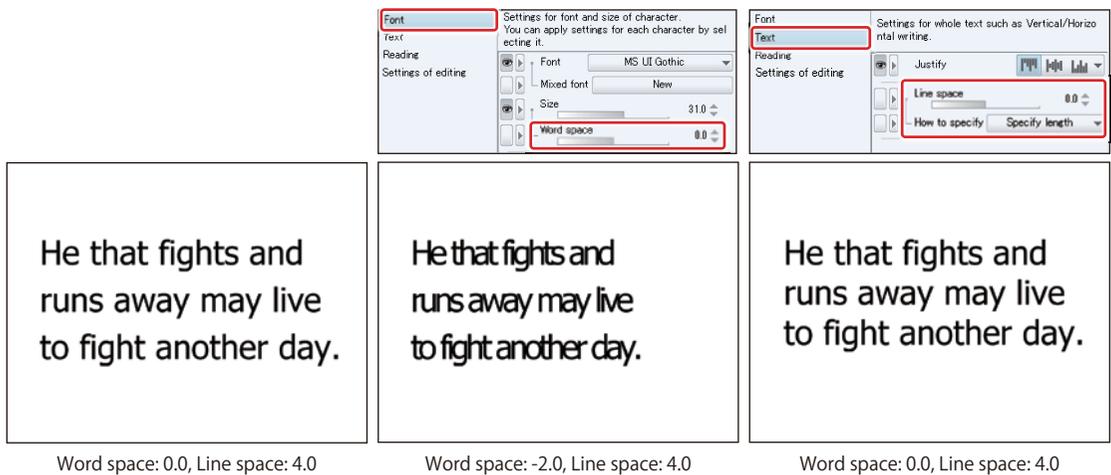
The reading is added to the text.



Adjusting the space between characters and lines for the text

In the same way as when you added the reading, open the [Sub Tool Detail] palette.

To adjust [Word space], click [Font] on the [Sub Tool Detail] palette, and to adjust [Line space], click [Text] on the [Sub Tool Detail] palette.



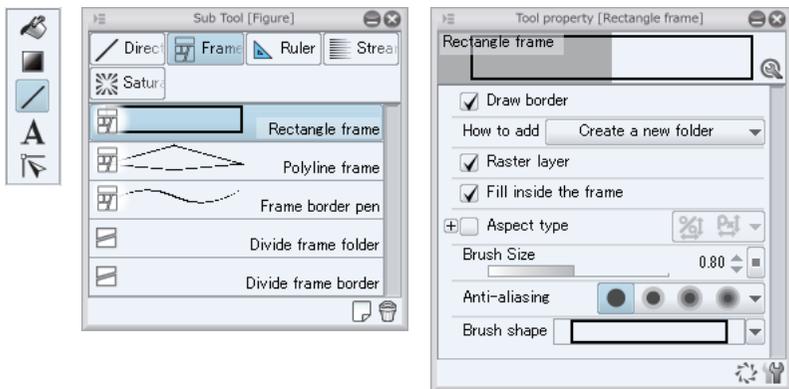
Adding the Frame Border

When drawing the frame border, creating a [Frame Folder] for each frame adds convenience as you will be able to work and correct on a frame basis.

Creating the Frame

On the [Tool] palette, select [Figure] tool → [Frame border] → [Rectangle frame].

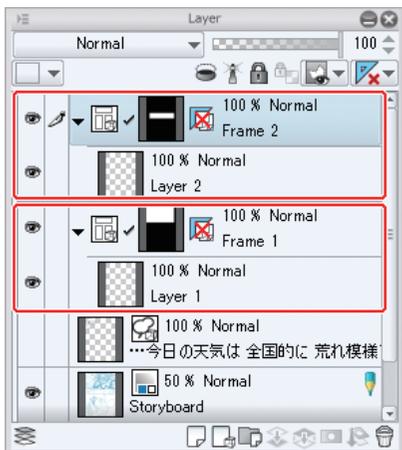
Configure detailed settings on the [Tool Property] palette. Creating a frame border with the [Raster Layer] check box selected creates a raster layer. This layer will be used during inking.



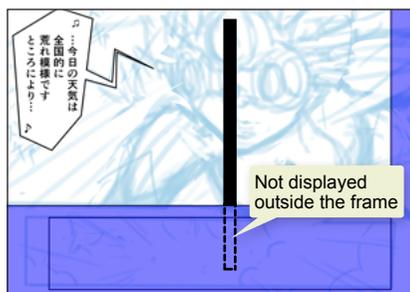
By referring to the lines you drew on the storyboard, drag the mouse cursor over the canvas to draw the frame borders for frames 1 and 2.



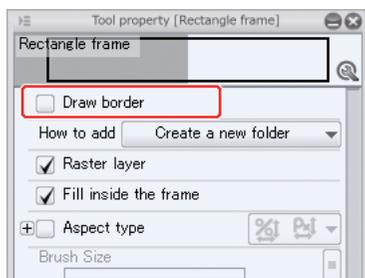
The [Frame Folder] is created on the [Layer] palette.



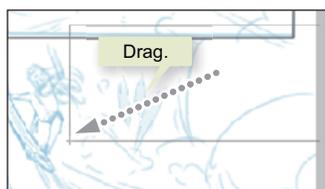
Selecting the [Frame Folder] on the [Layer] palette allows you to check the display area of that frame on the canvas. In the example below, though the drawing on the layer inside the [Frame Folder] extends up to the outside of the frame border, only the area displayed white is actually displayed as this is the display area of the frame image.



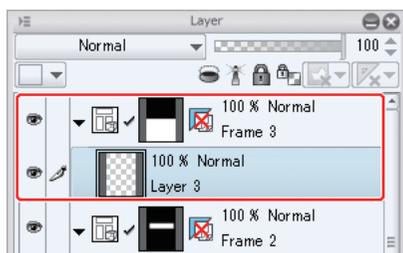
Create the [Frame Folder] for frame 3. On the [Tool Property] palette, turn off [Draw border] as this is a frame without frame border.



By referring to the storyboard, drag the mouse cursor over the canvas to commit the area of frame 3.



The [Frame Folder] is created on the [Layer] palette.

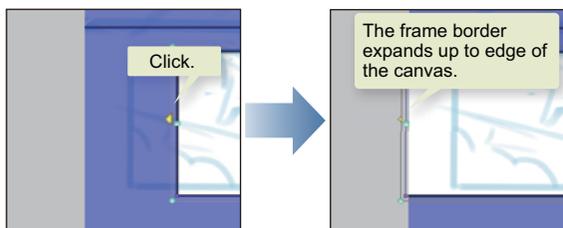


When [Frame Folder] is created, a ruler along the shape of the frame border will also be created at the same time. You can use a drawing tool to add a frame border to [Frame Folder] without any frame border.

Adjusting the Frame Shape

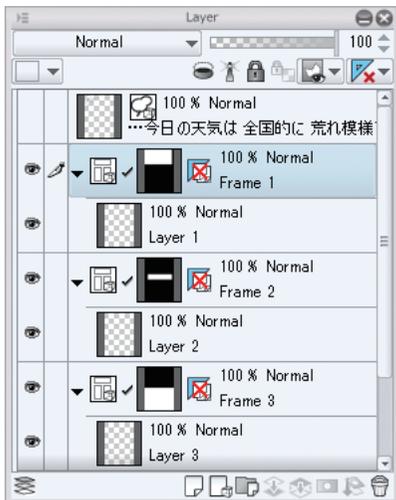
Once you have created the [Frame Folder], adjust the shape and size of the frame border with the [Object] tool.

By clicking the triangular handle, you can expand the frame border up to edge of the canvas, crop mark, or adjacent frame border.



By configuring on the [Tool Property] palette, you can make more advanced edits.

Arrange the Frame Folders in ascending order: Frame 1 → Frame 2 → Frame 3. Then, move the balloon layer to the top.



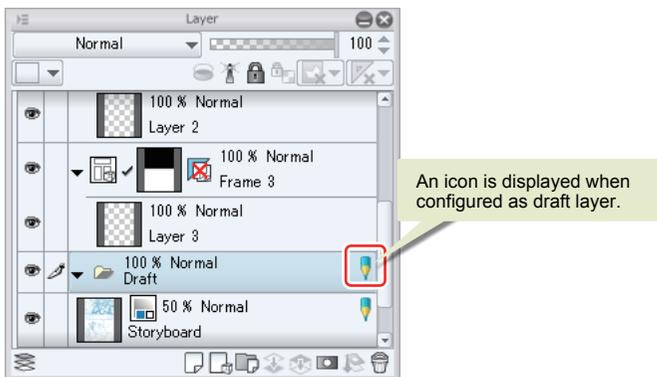
Pencilling

Create separate layers for sound effects, characters, effects and the like to draw then separately from the draft.

Preparing the Layer

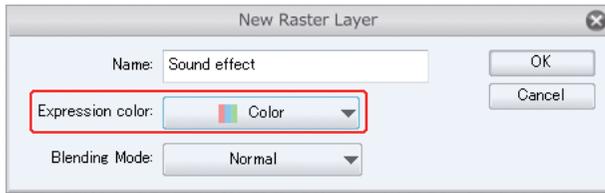
Create a draft layer folder and configure it as [Draft layer]. A layer folder can group multiple layers and can be used to configure display/hide settings, or layer attributes for all layers at once.

Select [Layer] menu → [New Layer Folder]. Name the created folder as "Draft". In addition, select [Layer] menu → [Layer Settings] → [Set as Draft Layer].



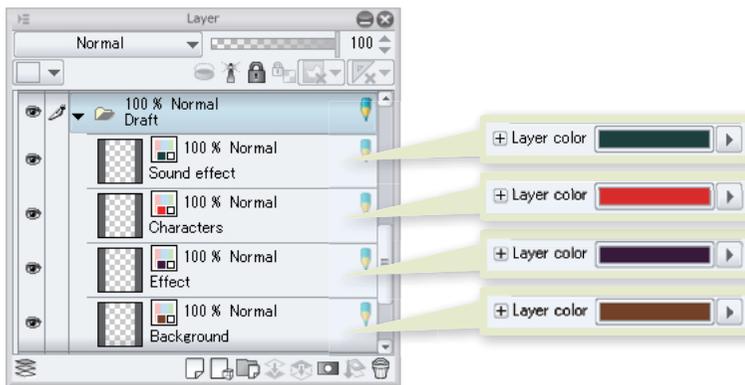
Select [Layer] menu → [New Layer] → [Raster Layer].

On the [New Raster Layer] dialog box, select [Color] for [Expression color] and create the layer.



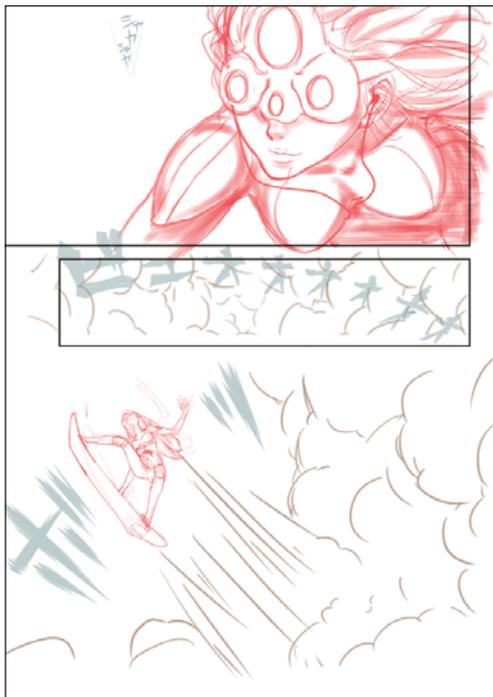
Similarly, create plain-colored layers named "Sound effect", "Characters", "Effect" and "Background" in order, from top to down.

To easily distinguish the content drawn on each layer, use the [Layer Property] palette and configure a different layer color for each layer.



Drawing the Draft

On each layer, draw the draft by using the [Pencil] tool and the [Eraser] tool. Complete the drawing of sound effects, characters and background.



Drawing the Draft of Effect Lines

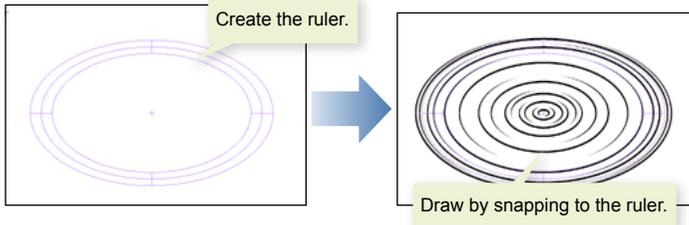
On the "Effects" layer, you will draw the draft of effect lines. For that, have the ruler and the inking area for the effect lines defined at this point.

Tips: What is a ruler?

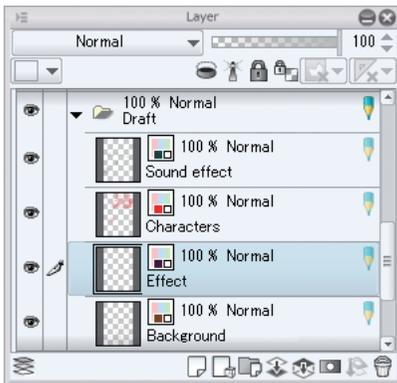
In the analog world, rulers and templates are used to draw regular lines and shapes. With CLIP STUDIO PAINT, you can create and use rulers with diverse shapes such as lines and figures.

By snapping the drawing tool to the created ruler, you can draw straight lines, circles, concentric lines and so on accurately while keeping the pen or brush touch. You can not only use straight line, curved line or shape ruler, but also [Special ruler] capable of drawing parallel lines, concentric circles or irradiation lines, and [Perspective ruler] capable of drawing backgrounds accurately.

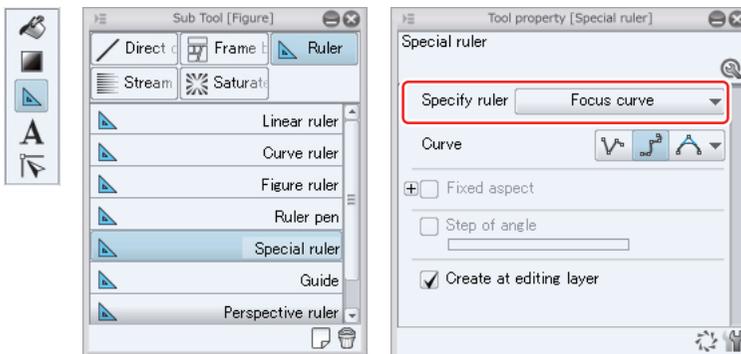
Example: Use of [Concentric circle ruler]



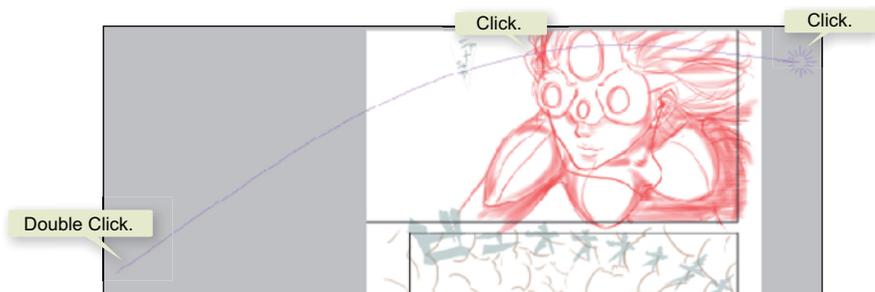
On the [Layer] palette, check that the selected layer is "Effect".



On the [Tool] palette, select [Figure] → [Ruler]. On the [Tool Property] palette, select [Special ruler] → [Focus curve].

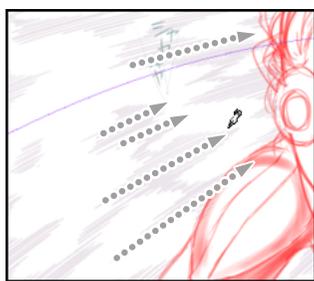


Click and move the mouse cursor over the canvas. Then, click once and move again. Double click to create an [Focus curve ruler]. The point clicked first becomes the center.

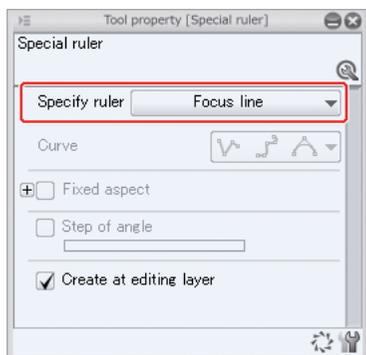


To correct the ruler, select it by clicking with the [Object] tool.

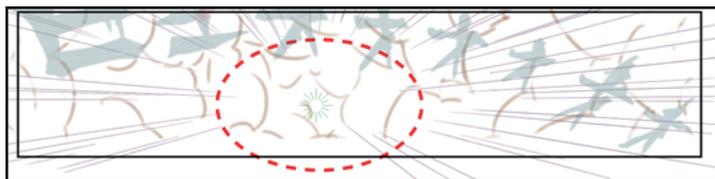
Using the created ruler and the [Pencil] tool, draw effect lines in frame 1 as if you were drawing the outline or shape of a cloud.



Next, create a ruler to draw the draft effect lines in frame 2. In this case, select [Special ruler] → [Focus line] on the [Tool Property] palette.

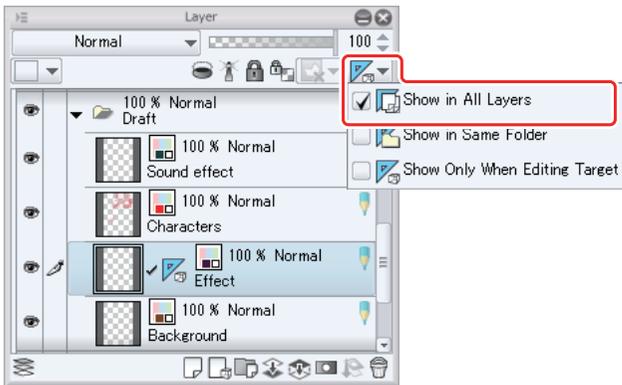


With the area to draw (the broken lines) in mind, draw the draft effect lines.

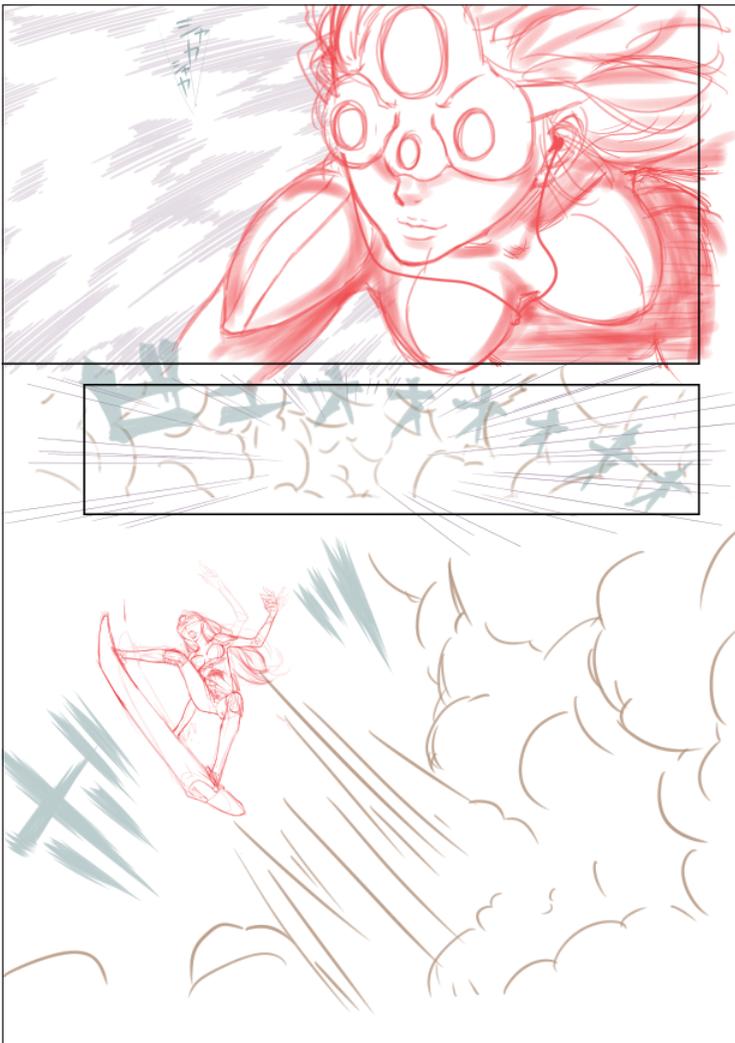


When you have completed the effect lines, disable the snap to special rulers. From the [View] menu, click [Snap to Special Ruler] to turn off.

Since the created rulers will also be used in inking, enable their use in other layers. On the [Layer] palette, change [Set Showing Area of Ruler] to [Show in All Layers].



The draft is now complete.

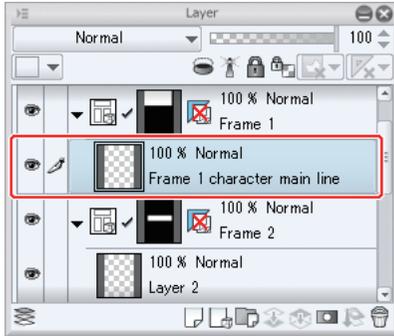


Inking Characters

The final drawings will be created by inking, filling in one color and adding tone.

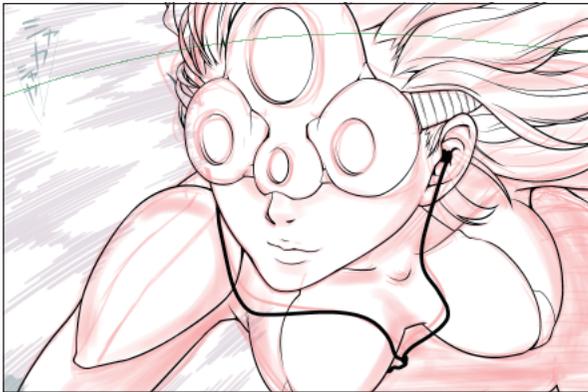
Ink over characters based on the draft. Create a layer for inking inside each [Frame Folder].

Rename the "Layer 1" created inside the "Frame 1" folder along with the border as "Frame 1 character main line".

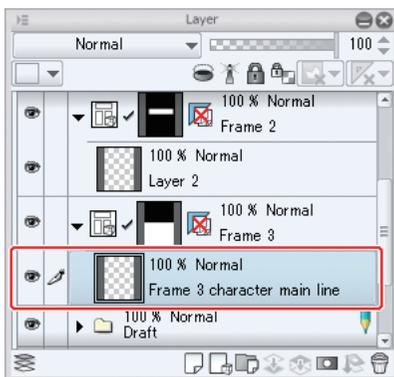


Change the main color for the [Tool] palette to black.

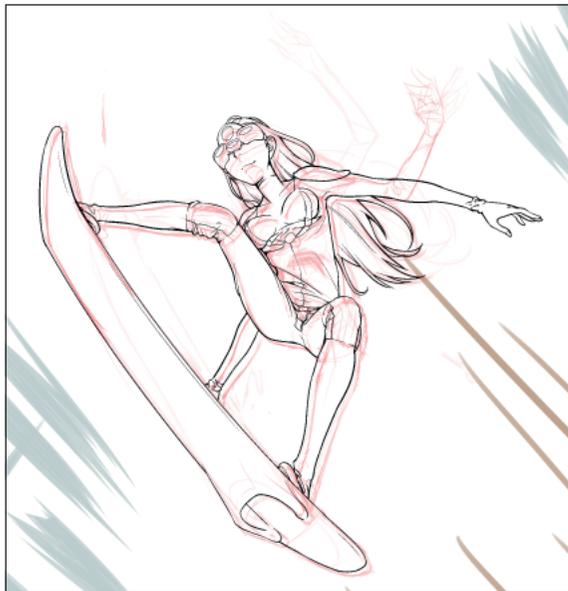
On the [Tool] palette, select [Pen] tool → [Pen] → [G-pen] to draw the main lines of the character using black.



Similarly, create the character in frame 3. Rename "Layer 3" as "Frame 3 character main line" and ink over the character with the [Pen] tool and [Eraser] tool as with frame 1.



The main lines of the character in frame 3 are now drawn.



For details on inking, see "Drawing illustrations with CLIP STUDIO PAINT - Advanced Part" → "Inking" on Page 43.

Adding Fill in Monochrome, Tone and Gradient

Fill in monochrome, Tone and Gradient have dedicated layers. They are used to add expression to the clothes wore by the characters, the shadow and clouds.

Tips: What are Fill in monochrome, Tone and Gradient layers?

CLIP STUDIO PAINT comes with the following dedicated layers.

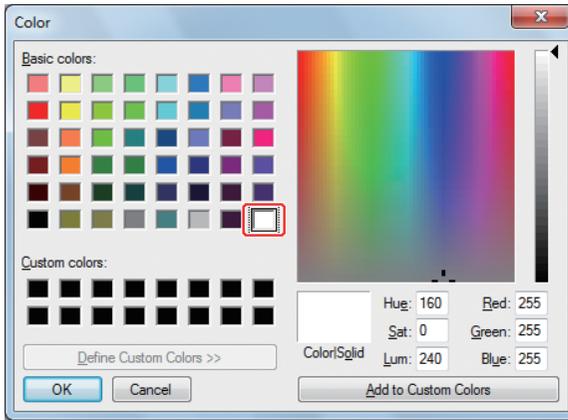
- [Fill in monochrome] layer: A layer that is created filled in a specified color.
- [Tone] layer: A layer created with the specified toning.
- [Gradient] layer: A layer created with the gradient drawn.



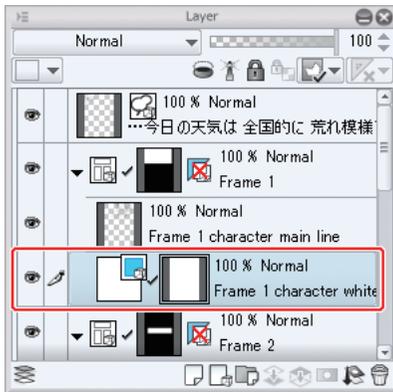
Stacking the Fill in Monochrome Layer

Place a layer filled in white below the layer with the main lines of the character to prevent the background from being visible through the character.

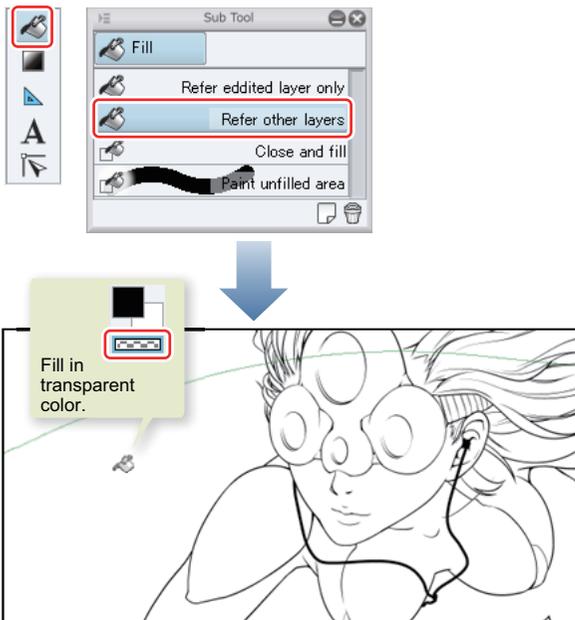
Select [Layer] menu → [New Layer] → [Fill]. Select [White] on the dialog box for selecting a color to create a layer that fills the entire frame in white.



Name the [Fill in monochrome] layer as "Frame 1 character white mat" and place it below the "Frame1 character main line" layer.



Using [Refer other layers] of the [Fill] tool, fill the background area in transparent color.

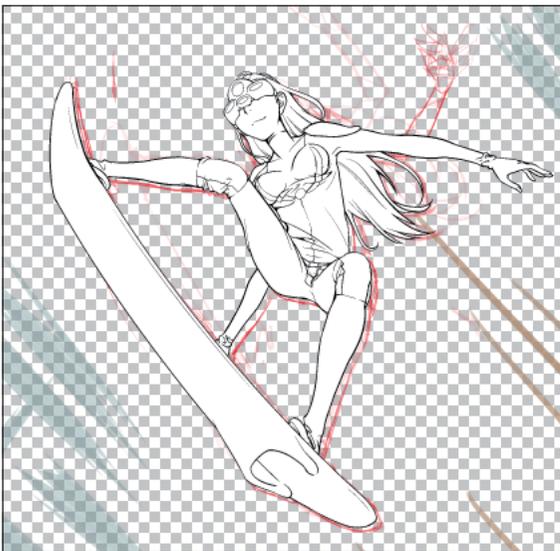


To check, hide the "Paper" layer. Check that only the area underneath the character is filled in white.



When you have finished checking, display the "Paper" layer again.

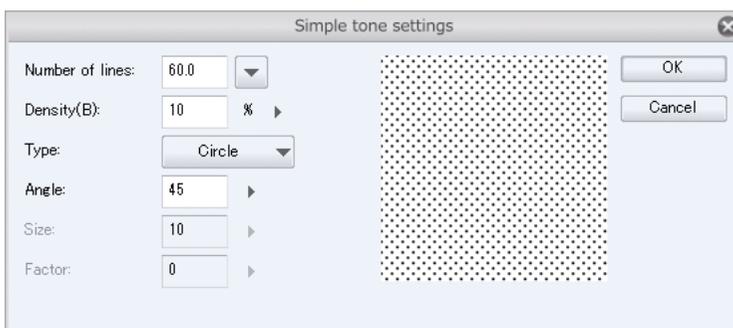
Similarly, create a white mat for frame 3.



Stacking the Tone Layer

With [Tone] layer, stack tone to the character in frame 1.

With the "Frame 1 character white mat" layer selected, select [Layer] menu → [New Layer] → [Tone]. Configure the [Simple tone settings] dialog box as follows:



Tone is stacked to the whole frame.



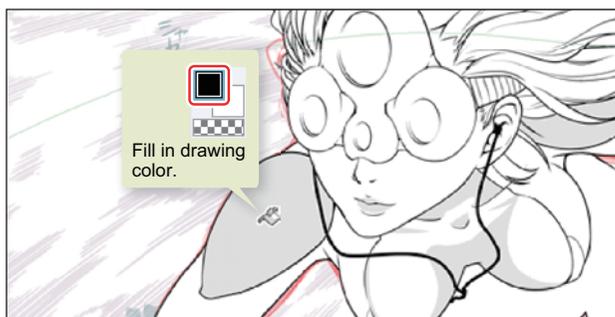
Move the created [Tone] layer down to below the "Main line" layer.

To have the tone stacked only where necessary, erase the tone image by pressing the [Delete] key.

On the [Layer Property] palette, configure [Yes] for [Mask expression] → [Posterization].

Using [Refer other layers] of the [Fill] tool, fill the shoulder in the drawing color.

Similarly, fill the areas where you want to stack tone with the [Fill] tool, [Pen] tool, or [Soft] mode of the [Air brush] tool.



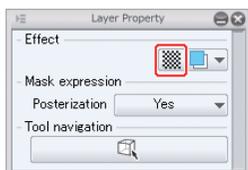
Next, cut the tone. To better recognize the tone, convert the [Tone] layer to gray.

Tips: What is Layer Toning?

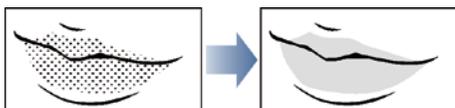
CLIP STUDIO PAINT can express a colored layer as tone.

The created [Tone] layer can also be converted to a gray layer by turning off [Tone] in the [Layer Property] palette. In this guide, gray areas and gradient will all be toned in the end.

On the [Layer Property] palette, click [Tone] to turn off.

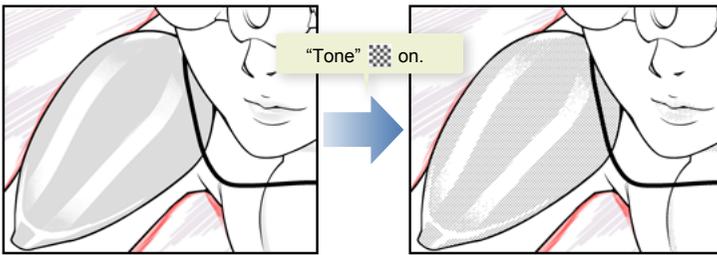


The tone changes to gray.



Cut the gray by using the [Eraser] tool and/or transparent [Pen] tool and add gloss with black [Air brush] or the like.

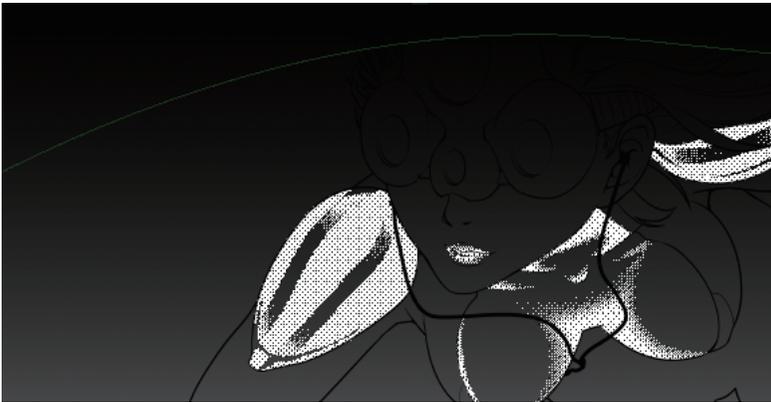
On the [Layer Property], click [Tone] to turn on. This is the end of operations on the tone.



Stacking Gradient

Using the [Gradient] layer, paint shadow for the character in frame 1.

Selecting [Layer] menu → [New Layer] → [Gradient] with the "Frame 1 character white mat" layer selected creates a layer with gradient.



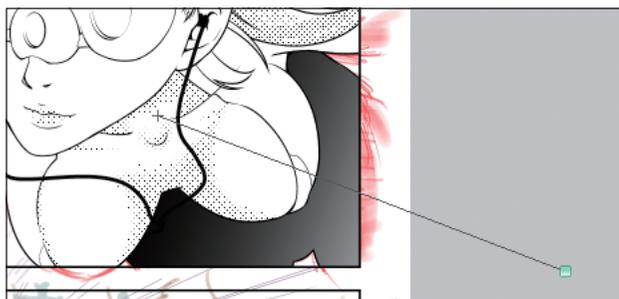
First define the areas to which you want to add gradient as the gradient can be adjusted afterwards.

As with tone, erase the gradient image by pressing the [Delete] key. Using [Refer other layers] of the [Fill] tool, fill the areas to which you want to add shadow in the drawing color.

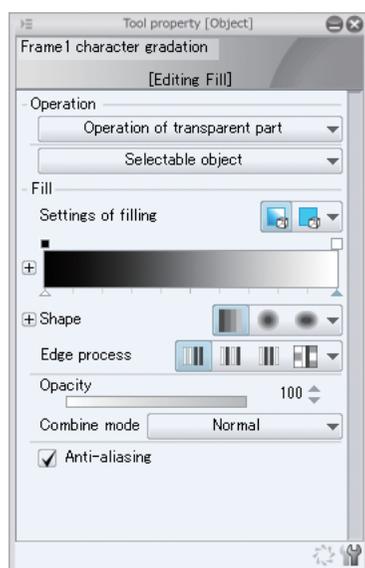


When you have finished defining the areas to which you want to add gradation, adjust the gradient.

Select the [Object] tool. The handle to edit the start and end positions of the gradient is displayed on the canvas. Drag the starting point and/or end point to adjust the position(s).



By configuring settings on the [Tool Property] palette, you can create more sophisticated gradients.



Tasks to Be Performed Per Frame

Similarly, perform fill, add tone and add gradient for other areas.

Frame 1

For frame 1, add texture by separating layers for each accessory wore by the character, and cutting the shadow edges with [Tone scraping] of the [Air brush] tool.

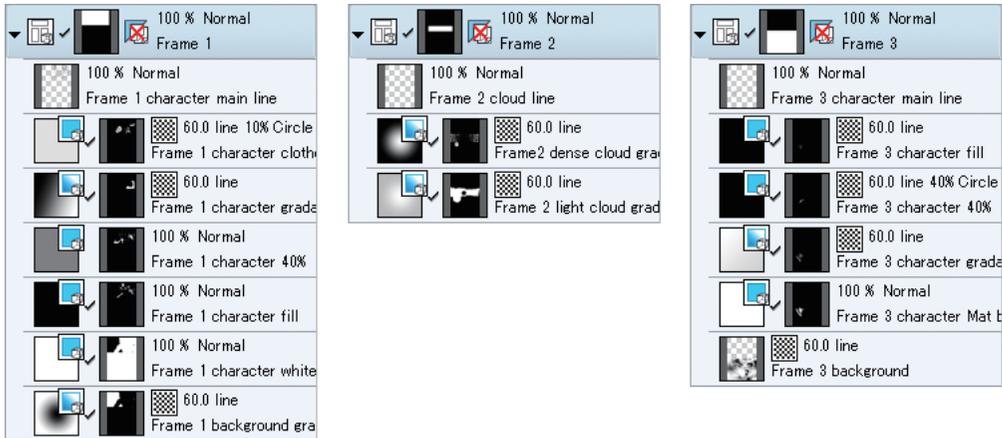
Frame 2

For frame 2, stack two gradient layers to express the clouds. Select the [Gradient] layer with the [Object] tool to change color and shape.

Frame 3

For Frame 3, the character's shadow is realized by cutting the [Fill in monochrome] layer with [Tone scraping] of the [Air brush] tool. The clouds in the background are realized by toning the clouds drawn on the Gray layer with the [Watercolor] tool and/or [Finger tip] tool.

The layer structure of each frame is now as follows:



Fill in monochrome, Tone and Gradient are complete. Hide the background and the character draft as they will not be used anymore.

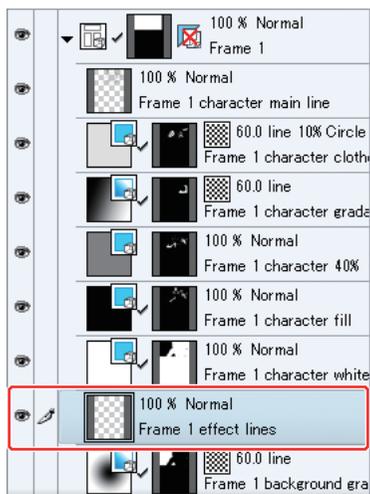


Inking Effect Lines

Inking of effect lines will be performed using the special ruler created during pencilling.

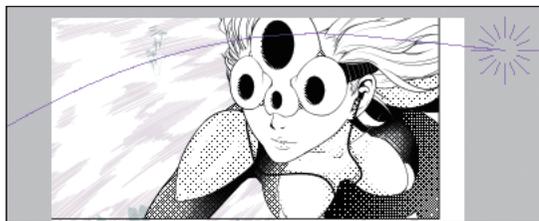
Inking the Effect Lines in Frame 1

Within the "Frame 1" folder, create a new monochrome layer named "Frame 1 effect lines" and place it below "Frame 1 character white mat". Hide the "Frame 1 background gradation" layer.



From the [View] menu, click [Snap to Special Ruler] to turn on as the special ruler for effect lines will be used.

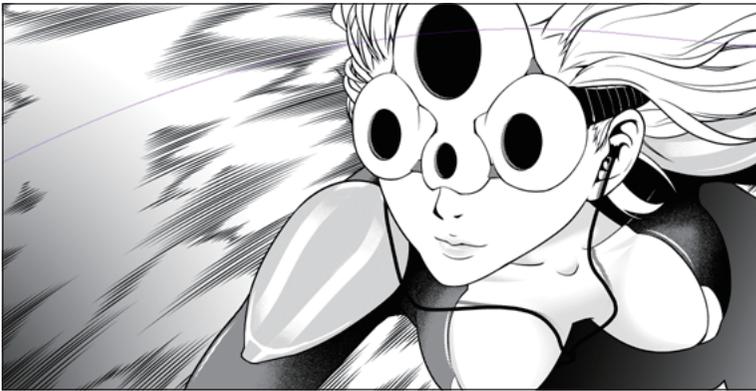
From the [View] menu, click [Change Special Ruler Snap] to switch to the [Focus curve ruler]. The lines of the snapped ruler change to violet.



Select the "Frame 1 effect lines" layer and with [Pen] → [For effect line], ink over the effect lines by referring to the draft layer.



When you have finished inking the effect lines of frame 1, display the "Frame 1 background gradation" layer you hidden.



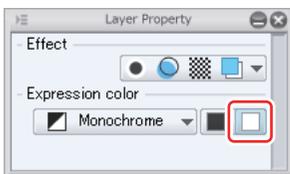
Inking the Effect Lines in Frame 2

Also ink over the effect lines in frame 2 with the [For effect line] tool, by creating a monochrome layer named "Frame 2 effect lines (black)" and changing the ruler to snap. Hide the gradient for the clouds as it hides the draft.

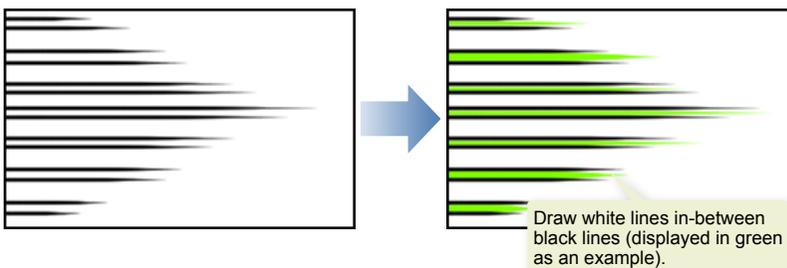


After displaying the gradient again, ink over the effect lines in white so that they stand out.

Create a new layer named "Frame 2 effect lines (white)" below "Frame 2 effect lines (black)". Then, on the [Layer Property] palette, configure white for drawing color.



Draw white effect lines in between the black effect lines as if drawing end of lines.



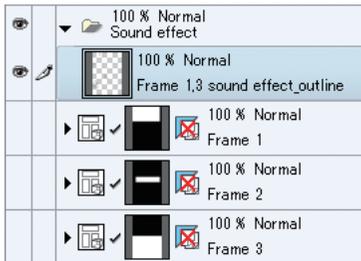
Inking is now complete. Hide the draft effect lines as it will not be used anymore.



Adding Sound Effect

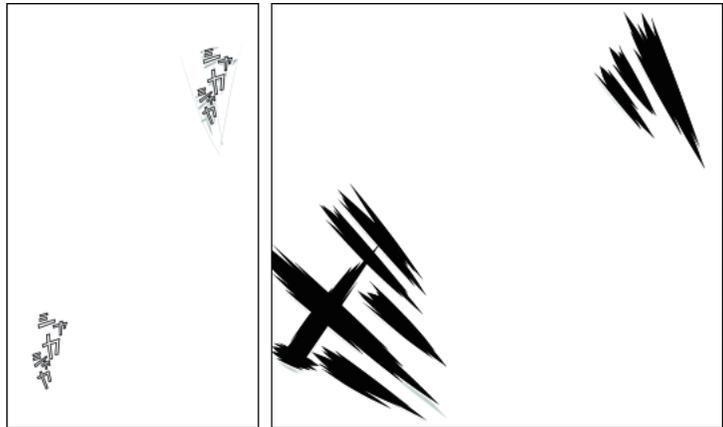
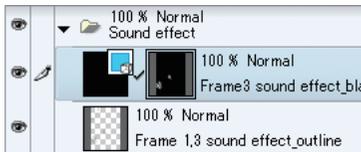
As with the characters, the sound effect is also inked over with the [Pen] tool and painted with the [Fill in monochrome] layer and [Gradient] tool.

Temporarily hide the frame 1 to 3 layers as they are hiding the draft of the sound effects. Create a layer folder at the top and name it "Sound effect". Inside the folder, create a new monochrome layer and name it "Frame 1,3 sound effect _ outline".



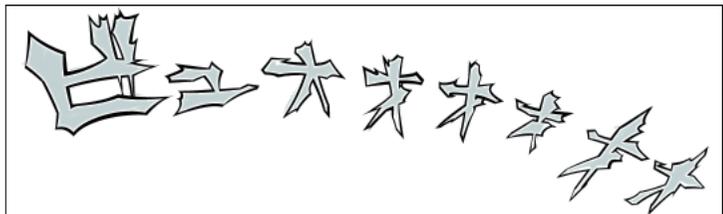
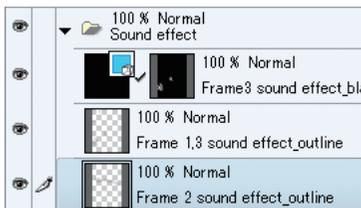
Sound Effects in Frames 1 and 3

In the "Frame 1,3 sound effect outline" layer, ink over the sound effects in frames 1 and 3 with the [Pen] tool. For the sound effect in frame 3, create a black [Fill in monochrome] layer and fill.

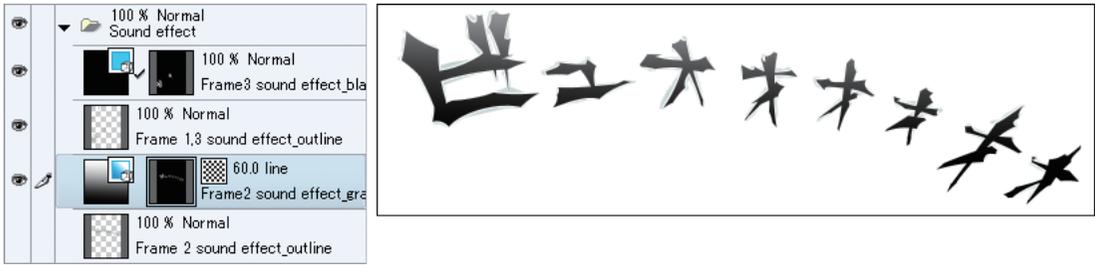


Sound Effects in Frame 2

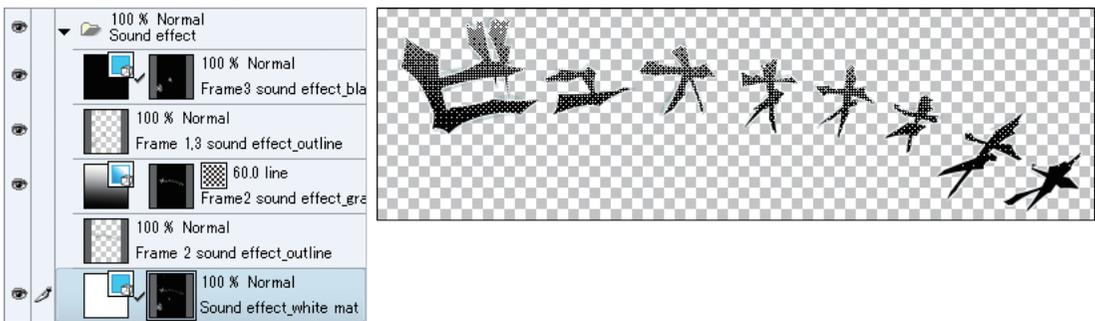
For sound effects in frame 2, first draw the outline of the sound effect in a new monochrome layer named "Frame 2 sound effect _ outline".



Once you have created and filled the new gradient layer named "Frame 2 Sound effect_gradation", hide the "Frame 2 sound effect_outline" layer.



Create a white [Fill in monochrome] layer named "Sound effect_white mat" layer below the "Frame 2 sound effect_gradation" layer. Then, select [Fill] tool → [Refer other layers] to make transparent everything except the sound effect.

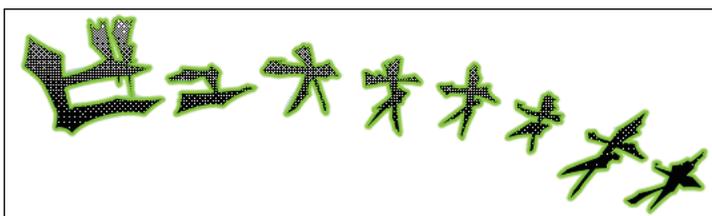
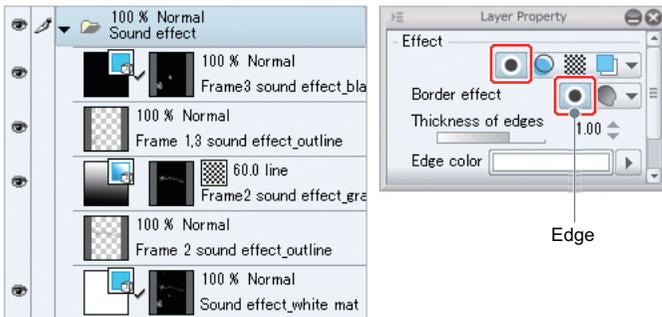


Tone the [Gradient] layer. On the [Layer Property], click [Tone] to turn on. This is the end of tone operations.

Adding Edge to Sound Effects

Add edge to the sound effects.

Select the "Sound effect" layer folder, and click and turn on [Border effect]. Select [Edge] from [Border effect].



* Here, the edge is green to make the white edge visible.

Adding Highlight

Finish by adding highlight.

Create a new layer at the top of the layers and name it "Highlight". On the [Layer Property] palette, configure white for drawing color and draw the highlight with the [Pen] tool or the like.



* Here, the edge is green to make the highlight in white visible.

Finally, display the frames 1 to 3 layers, the "Paper" layer and the "Balloon" layer that were hidden to complete.



Completing

When the manga is complete, save the file and/or print.

Saving the File

With CLIP STUDIO PAINT, you can save your files in CLIP STUDIO PAINT format (extension: clip), BMP, JPEG, PNG, TIFF, Targa, Adobe Photoshop document (extension: psd) and Adobe Photoshop large document (extension: psb).

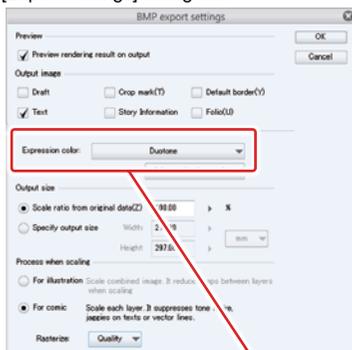
To save in BMP, JPEG, PNG, TIFF or Targa, select [File] menu → [Export (Single Layer)] and then, the file format in which you want to save.

On the [Export Settings] dialog box that is displayed after the folder and file name to save have been specified, select [Duotone] for [Expression color] and save.

Printing

To print, select [File] menu → [Print Settings]. On the [Print Settings] dialog box, select [Duotone] for [Expression color] and print.

[Export Settings] dialog box



[Print Settings] dialog box



Drawing Manga with CLIP STUDIO PAINT

Color Manga Part

[PRO/EX]

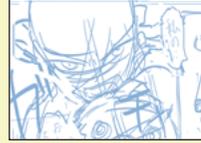
This part describes how to draw color manga.

Drawing Sequence of Colored Manga

This part describes how to draw color manga based on the sequence below.

Preparation and Pencilling

Make preparations for drawing the manga, and draw the draft.



Adding Border Line, Dialogue and Balloons

Based on the draft, create the border line and input words using the [Text] tool. Enclose the input text with the [Balloon pen] tool to add the balloons.



Inking

Ink over with the [Pen] tool based on the draft. Line drawing is produced as a result of this task.



Coloring

Createlayers for coloring for each part and the like. Using the [Fill] tool apply the base color and then, paint over.



Adding Effects and Making Adjustments

Finish the color manga by adding effects and adjusting the colors.



Pencilling

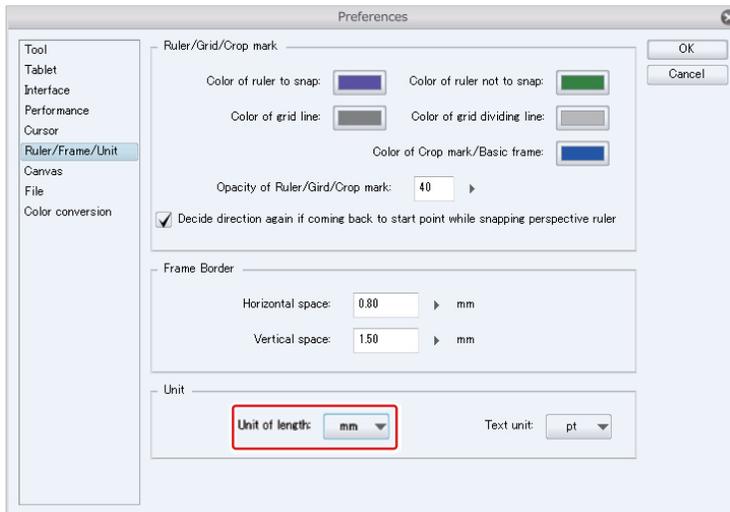
Create a file and draw the draft.

Creating a New File

After adapting the environment settings to make it appropriate for the work, create a new canvas.

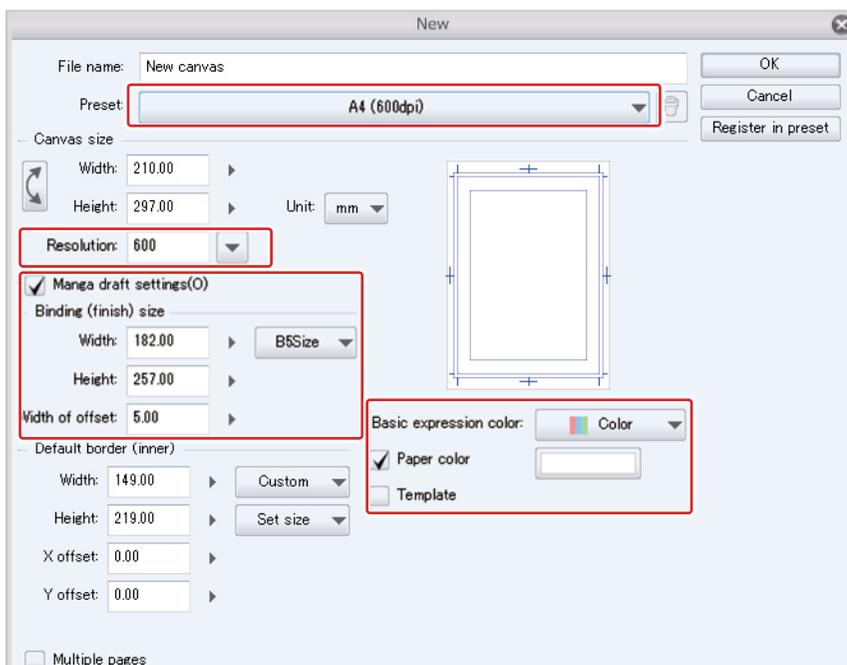
Select [File] menu → [Preferences]. (In the Mac OS X version, [CLIP STUDIO PAINT] menu → [Preferences].)

On the [Preferences] dialog box, select [Ruler/Frame/Unit], then [mm] for [Unit] and click [OK].



From the [File] menu, select [New].

On the [New] dialog box, configure the size and other items as required, and click [OK]. The settings for this example are as follows:

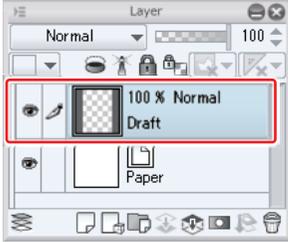


Creating a Layer for the Draft

Create a new layer for drafting and configure.

Renaming the Layer

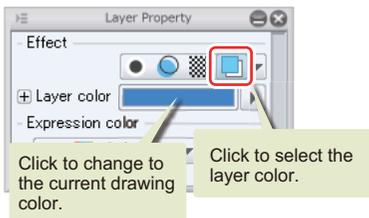
Double click the name field of Layer 1 and input "Draft".



Configuring the Layer Color

Layer color is a function to display everything drawn on the layer in a specified color.

To switch the layer color, click [Layer color] on the [Layer Property] palette.



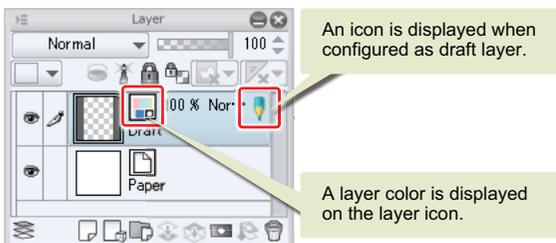
To display the [Layer Property] palette, from the [Window] menu, click [Layer Property] to turn on the check mark.

Configuring as Draft Layer

Configure the "Draft" layer as [Draft] layer.

A layer configured as draft layer is not referred by the [Fill] tool, [Masic wand] tool and the like. It is also excluded from printing and export.

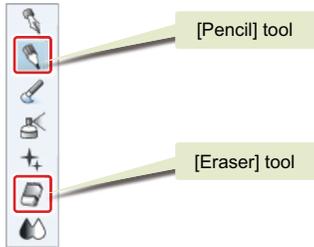
To configure, select the "Draft" layer on the [Layer] palette and then select, [Layer] menu → [Layer Settings] → [Set as Draft Layer]. Configuring the layer as [Draft] displays a pencil icon on the [Layer] palette.



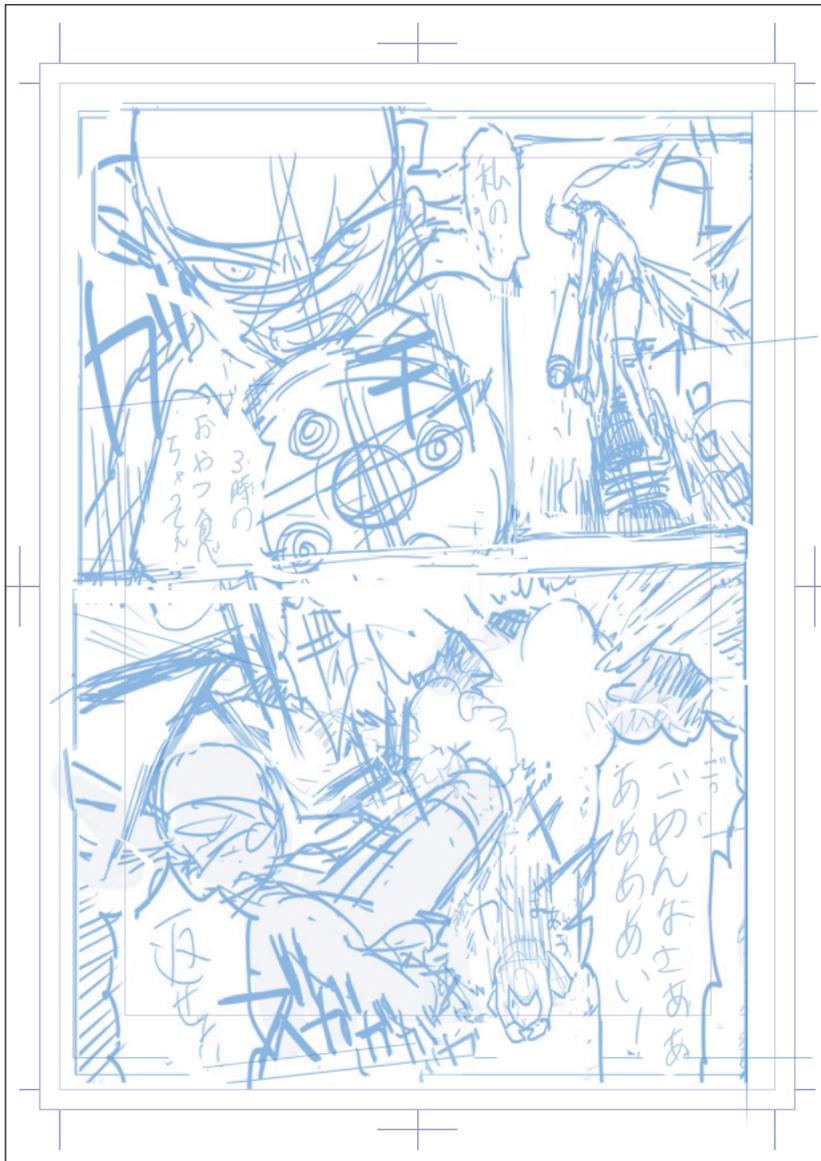
Drawing the Draft

On the [Tool] palette, select the [Pencil] tool to draw the draft. Draw the frames, dialogue and characters with the story and layout in mind.

The [Eraser] tool on the [Tool] palette allows you to erase lines drawn with the [Pencil] tool.



The draft is complete.



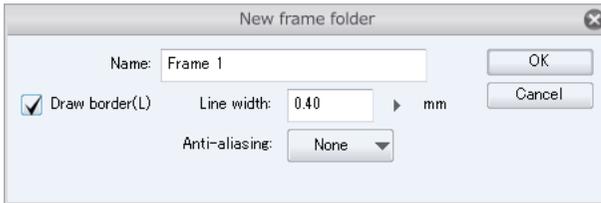
Adding the Border Line

Frames will be cut in accordance with the draft once the border line is added to the manga.

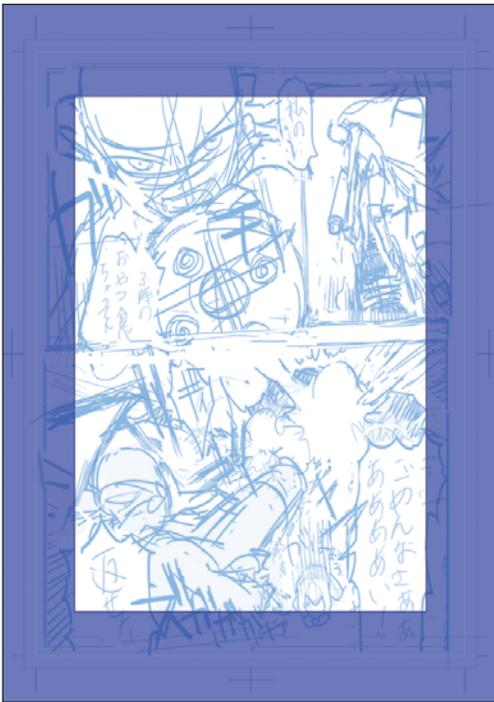
Adding the Border Line

Add the border line.

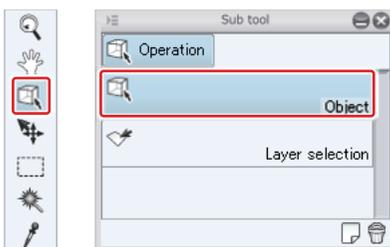
Select [Layer] menu → [New Layer] → [Frame Border Folder]. The settings for this example are as follows:



Clicking [OK] creates a border line along the default border.

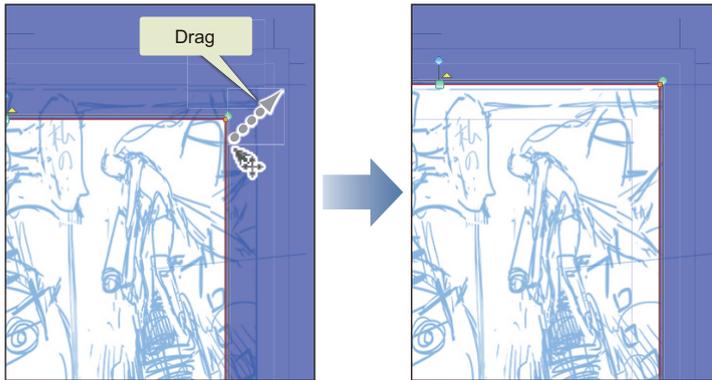


On the [Tool] palette, select [Operation] tool → [Object].

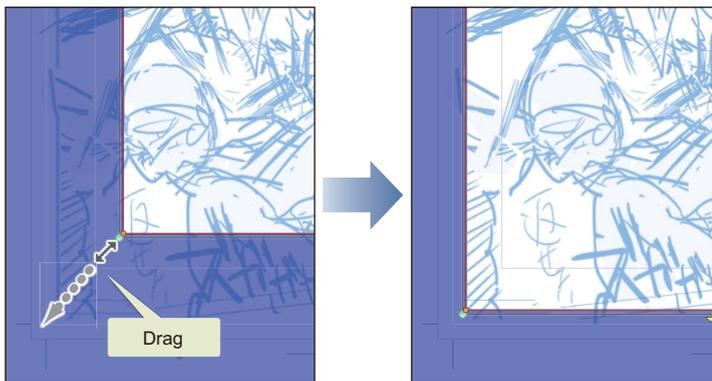


Align the border line with the draft.

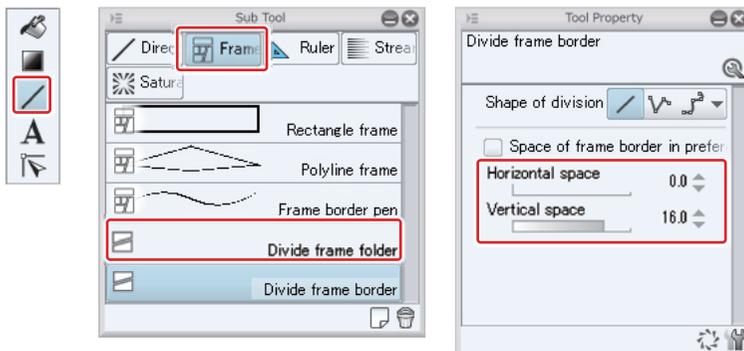
Place the mouse cursor on the line outside the border line. When its shape changes to that of the move cursor, drag the border line so that its top right corner matches that of the draft.



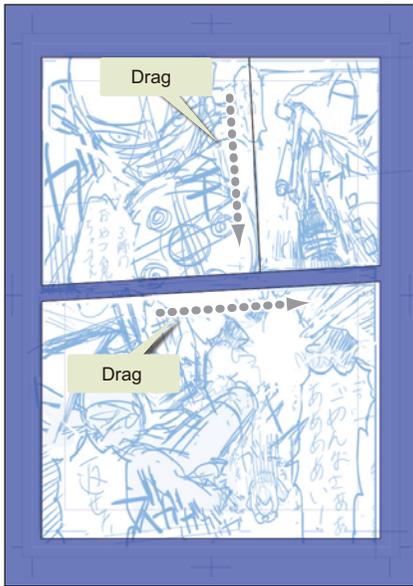
Place the mouse cursor on a blue handle on the border line. When its shape changes to that of the zoom in/out cursor, drag the border line so that its bottom left corner matches that of the draft.



On the [Tool] palette, select [Figure] tool → [Frame border] → [Divide frame border]. On the [Tool Property] palette, adjust the values of [Horizontal space] and [Vertical space] as appropriate, in accordance with the space between border lines you want.

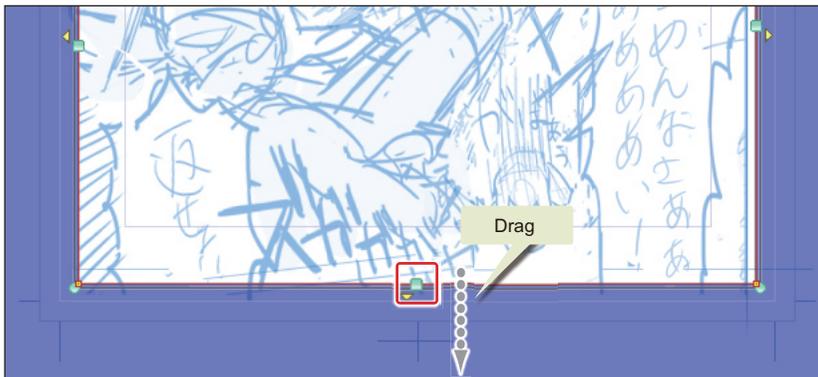


Drag on the canvas along the draft to cut the border line and create frames. First drag horizontally to cut the manga into an upper and a lower frame. Then, drag on the upper frame vertically to cut it into a left and right frame.



On the [Tool] palette, select [Operation] tool → [Object] to adjust the frame size.

Placing the mouse cursor on the blue handle on the frame changes the shape of the mouse cursor to that for resizing the frame. Drag to resize.

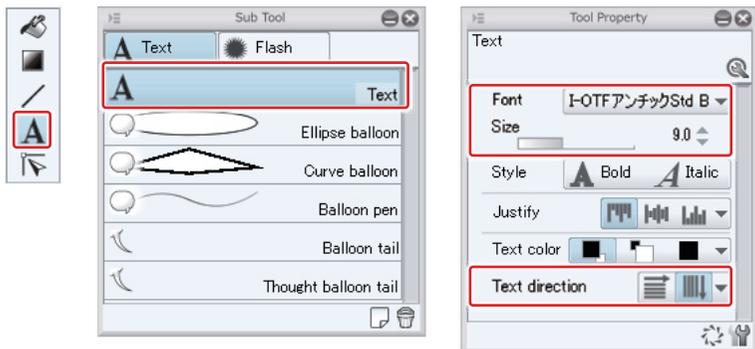


On the [Tool Property] palette, turn off [Work with another frame border] to adjust the frame one by one in accordance with the draft.



Lettering

On the [Tool] palette, select [Text] tool → [Text]. On the [Tool Property] palette, configure [font], [Size] and [Text direction] as follows:



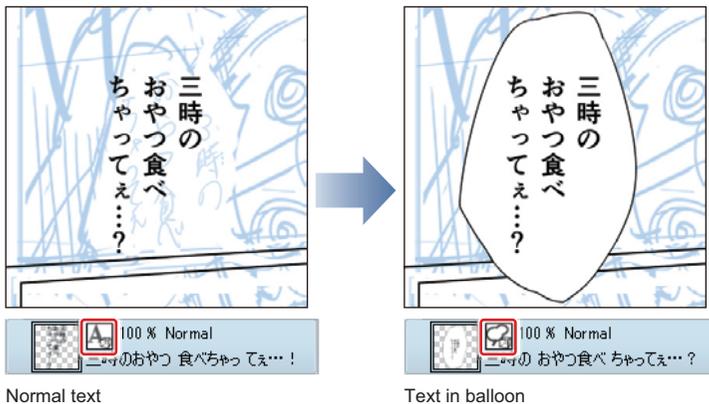
Click where you want to input the words.



Creating the balloons

Add balloons using [Cloud balloon].

On the [Tool] palette, select [Text] tool → [Balloon pen] and draw a balloon as if enclosing the words. Drawing the balloon around the words automatically integrates the text and balloon layers.



Normal text

Text in balloon



Once the text and balloon are integrated, you can change the balloon size or angle, or move the balloon by selecting [Operation] tool → [Object] on the [Tool] palette.

Add balloons around all words.

Adding the dialogue and balloons is complete.



Inking

Draw the line drawing by inking over the draft.

Inking Characters

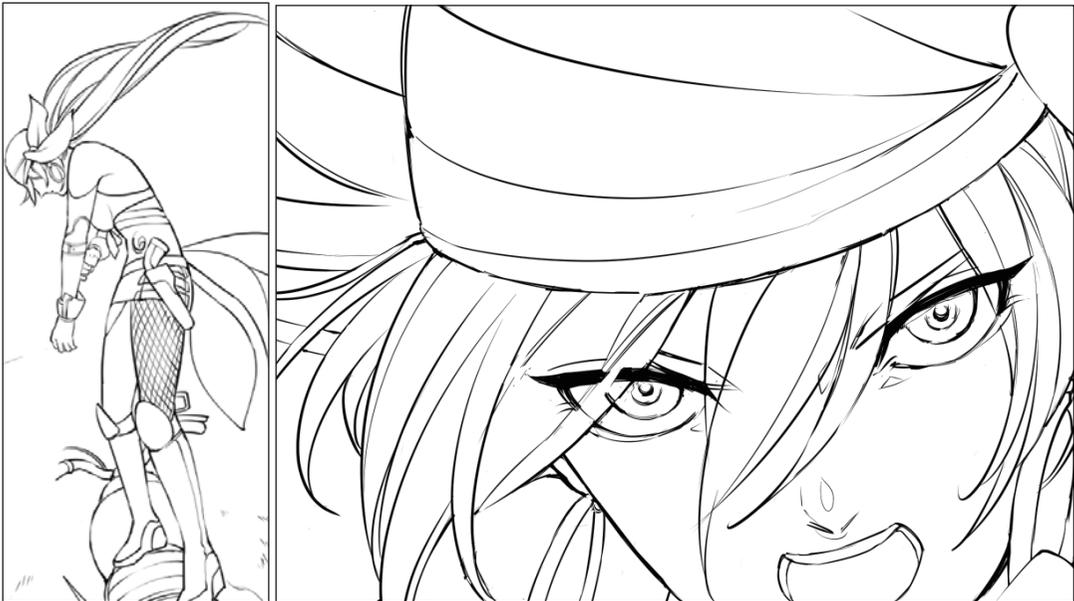
On the [Tool] palette, select [Pen] tool → [Mapping pen] to ink over.

The [Eraser] tool on the [Tool] palette allows you to erase the inked lines. By using the [Pen] tool and [Eraser] tool simultaneously, you can redo as many times as necessary, until you are satisfied with the lines.



Having separate layers is convenient for making corrections later. So, for example, divide frames and characters into separate layers. Furthermore, if an inked line runs over another frame, you can select the run over portion with the [Marquee] tool and the like and erase by selecting [Edit] menu → [Clear].

Ink over characters by hand using lines of diverse intensity.



Clicking the [Show/Hide Layer] icon on the [Layer] palette allows you to toggle the layer visibility. By hiding the "Draft" layer, you can check only the inked lines.

Inking Using Figure Tools

The gatling gun is drawn using the [Figure] tool. The procedure below is described based on the first and second frames as an example.

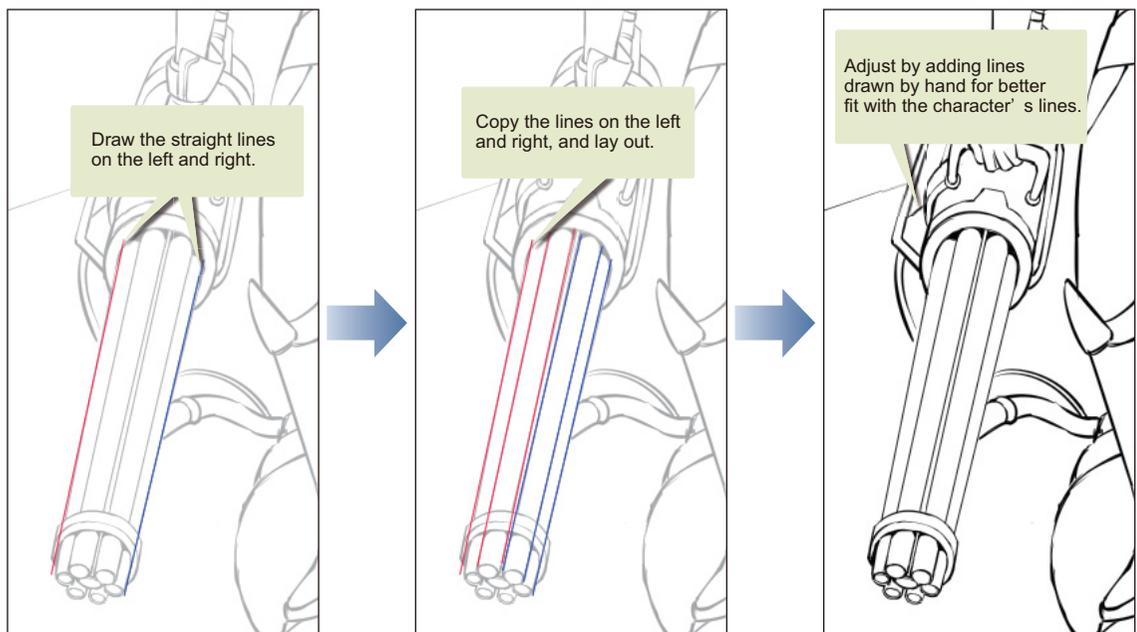
First Frame

Draw the straight lines in the first frame one by one as the left and right lines have different angle.

On the [Tool] palette, select [Figure] tool → [Diret draw] → [Straight line] to draw a straight line over the leftmost line. Make a duplicate of the layer where you drew the straight line by selecting [Layer] menu → [Duplicate layer]. On the [Tool] palette, select [Move layer] to move the duplicated layer (line). Repeat this operation as many times as necessary (this will become the red lines in the figure below).

Similarly, draw a straight line over the rightmost line and make duplicates (this will become the blue lines in the figure below).

In the figure below, lines are shown overlapped with the finished illustration to indicate the correspondence between the line drawn with the [Figure] tool and the part of the gun. Furthermore, lines drawn with the [Figure] tool are shown in red and blue.

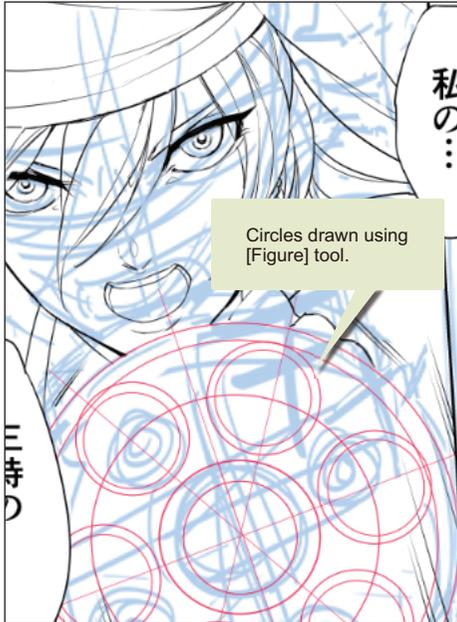


Second Frame

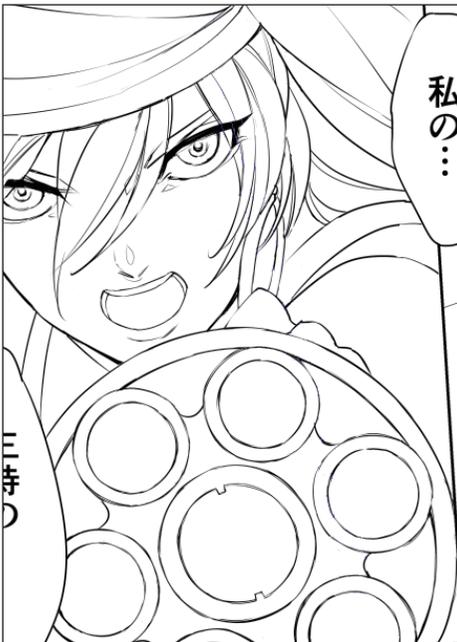
The gatling gun in the second frame is drawn as follows:

First, create another layer for the [Figure] tool, apart from that for inking.

Then, on the [Tool] palette, select [Figure] tool → [Direct draw] → [Ellipse] to draw the gun. To draw circles, drag with the [Shift] key held down. Here also, make duplicates of the drawn circle and lay them out.



When you have finished drawing with the [Figure] tool, reduce the opacity of the figure layer and ink over the lines by hand. Instead of using homogeneous lines by the tool, ink over by hand to give texture.



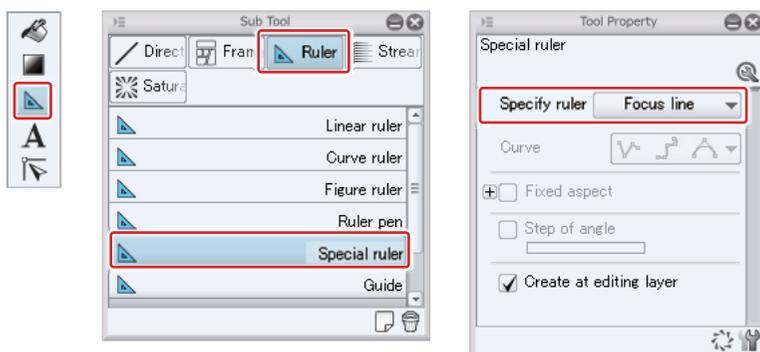
Inking Effect Lines

Using rulers, add effect lines to each frame.

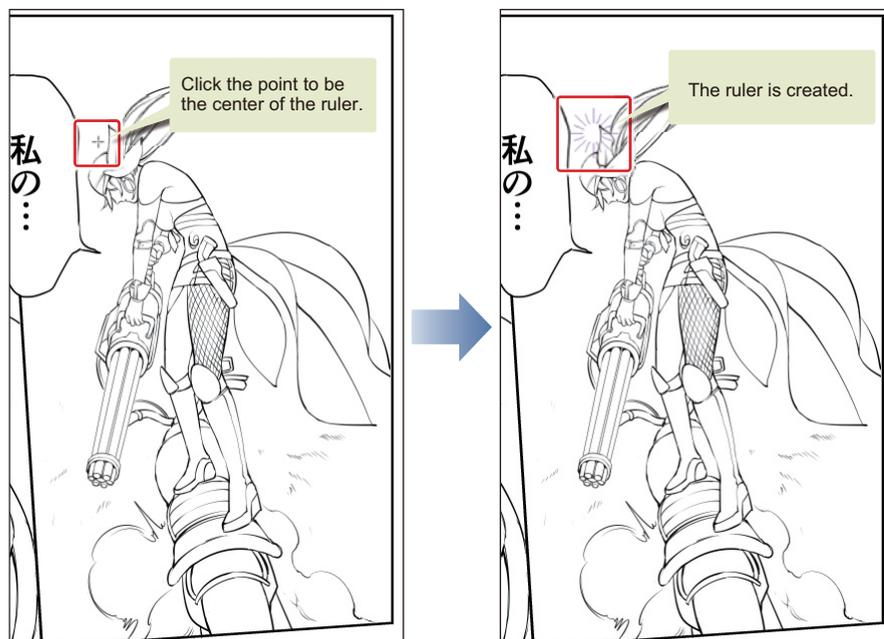
Drawing Saturated Lines

For the first and third frames, create an [Focus line ruler] to draw saturated lines. The description below is based on the first frame as an example.

On the [Tool] palette, select [Figure] tool → [Ruler] → [Special ruler], and then select [Focus line] for [Specify ruler] from the [Tool Property] palette.



On the canvas, click the point of gaze (vanishing point). The [Focus line ruler] is created at the clicked point.



Coloring

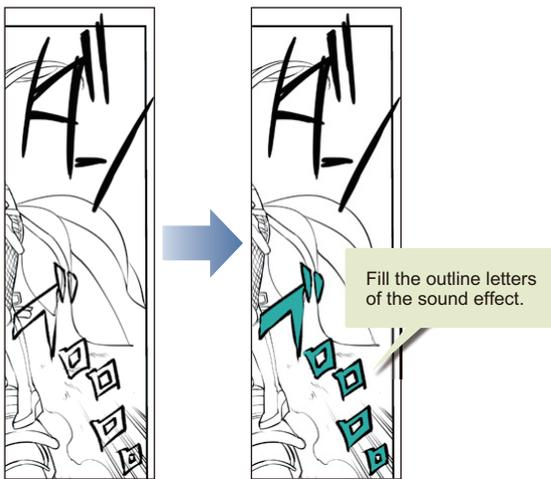
Once inking is complete, the next step is to color.

Sound Effect

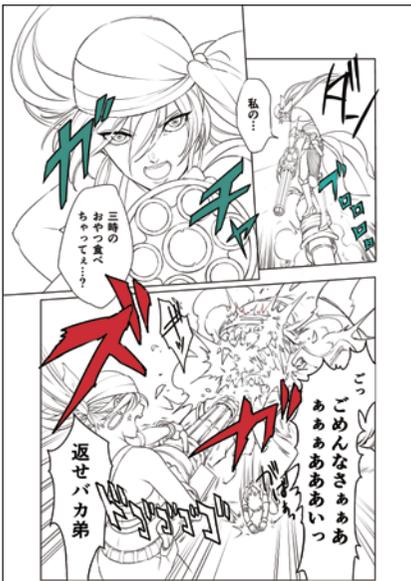
Add the sound effect. Two types of sound effect will be added to the first frame, one with "all black letters" and the other with "filled outline letters".

Create a new layer. Then, select the [Pen] tool from the [Tool] palette to draw the letters using only black and the surrounding border.

Create a new layer to fill inside the border. On the [Tool] palette, select [Fill] tool → [Refer other layers] to fill inside the border. Perform this step also for the other frames.



Addition of the sound effects is complete.



Basic Coloring

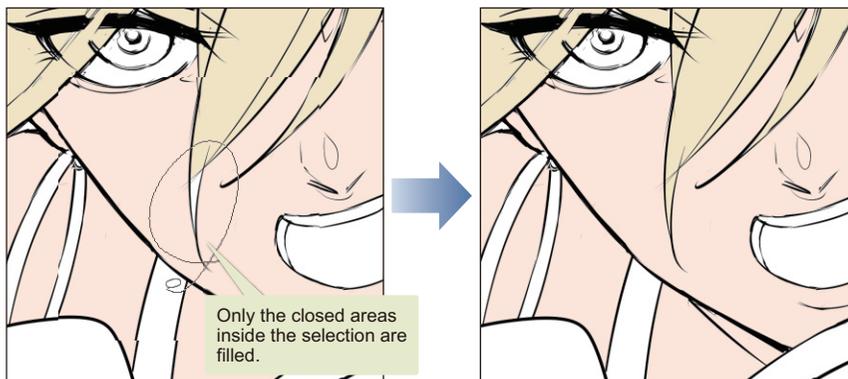
Create a new layer for each character part and frame to color.

On the [Tool] palette, select [Fill] tool → [Refer other layers] to fill each part with the base color.



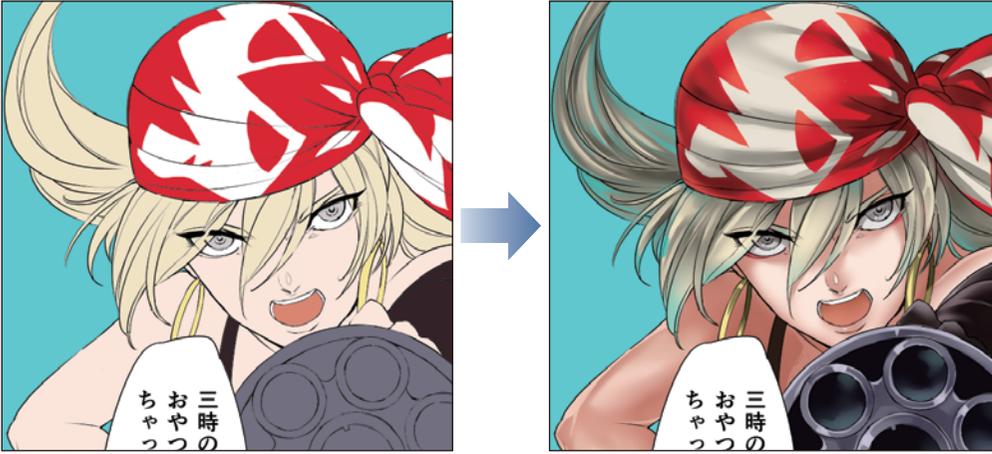
Tips: When small unfilled areas remain

When small areas remain unfilled, select [Fill] tool → [Close and fill] on the [Tool] palette to enclose the small unfilled areas. In this way, you will be able to fill only the closed areas inside the selection.



Coloring the Characters

Select the colored layer and click [Lock Transparent Pixel] on the [Layer] palette to not run over the filled areas. Paint over with the [Brush] tool → [Watercolor] on the [Tool] palette. Similarly, paint over each colored layer.



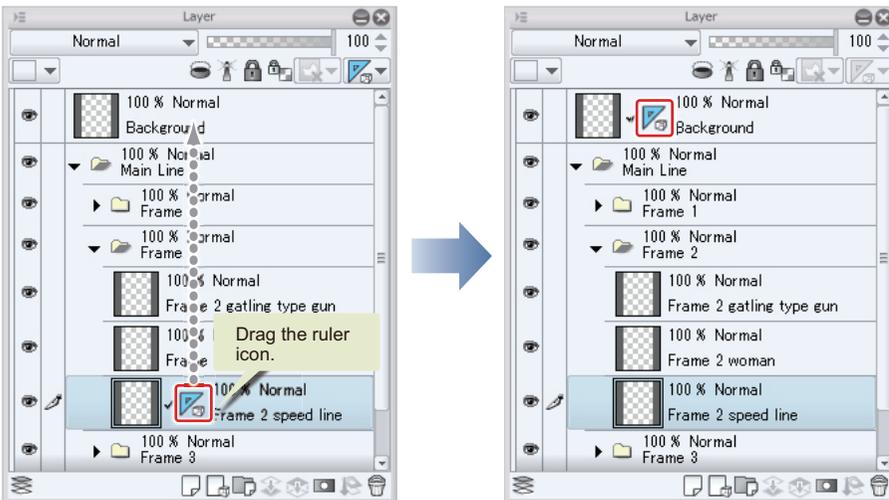
For [Lock Transparent Pixel], see "Drawing Illustrations with CLIP STUDIO PAINT - Advanced Part" → "Adding Shadow" → "Specifying [Lock Transparent Pixel] for the Layer for Shadow Painting" on Page 66.

Coloring the Background

In the same way as with characters, paint over the background with the [Brush] tool → [Watercolor] on the [Tool] palette.

Regarding the areas where the saturated lines or speed lines are drawn, paint using the special rulers created at the time of inking. Painting along the saturated lines and speed lines makes the illustration more impressive.

On the [Layer] palette, click the icon of the ruler created at the time of inking and drag to the layer for the background. This changes the ruler range to the layer for the background.



Paint over along the ruler using colors darker and lighter than the base color.



Coloring is complete.



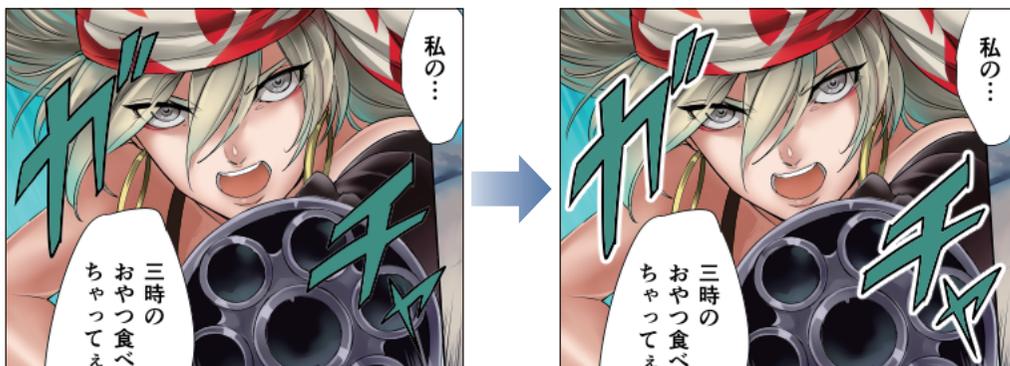
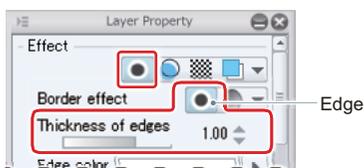
Effects and Adjustments

Complete the color manga by adjusting the colors throughout the entire manga and adding various effects.

Adding Edges

Add a white outline for highlight to the sound effect in the second frame.

On the [Layer] palette, select the layer where the sound effect for the second frame is drawn, click [Border effect] on the [Layer Property] palette. After selecting [Edge] from [Border effect], change the value of [Thickness of edges] to make the outline thicker.



Changing the Color of the Line Drawing

For portions of the line drawing whose color is too strong with respect to the surrounding, change the color of the line drawing to make it fit better.

Select the line drawing layer and click [Lock Transparent Pixel] on the [Layer] palette. Paint over with a color closer to the surrounding.



When only the line drawing is visible

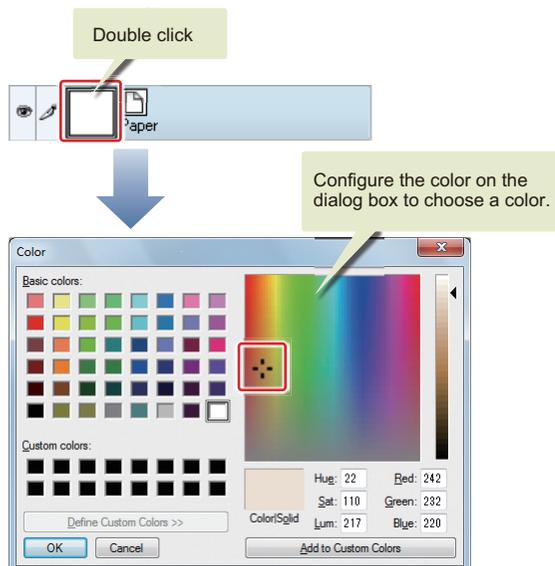


Line drawing colored to fit the surrounding

When colors are made visible

Changing the Paper Color

Change the paper color to change the color outside the frames. Double click the [Paper] layer on the [Layer] palette to display the dialog box for choosing a color. On the dialog box, you can configure the paper color.



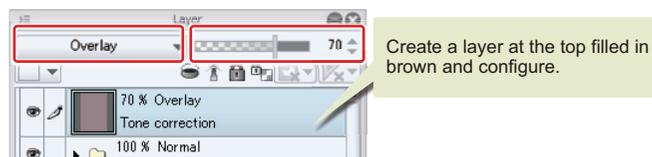
The paper color is changed.



Adjusting the Overall Tone

Lastly, adjust the overall tone.

Create a new layer at the top of the layers and fill it in brown. Change the [Combine mode] for the layer to [Overlay] and reduce the opacity to 70%. The entire manga looks warmer.



The color manga is complete. Select [File] menu → [Save] to save the completed color manga.

