

# Starting the Drawing

## ART 220 · Digital Illustration · Session 10

SESSION 10  
09.24.26

Workhorse Collective

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ART 220 · Fall 2026

Meets Tue + Thu, 12:30 to 3:20  
Today Session 10 · 09.24.2026

# We look at the thumbnails together, and then you start drawing.

## 01 · Thumbnails on the wall

Everyone pins up their refined sheet and we go around the room once. For each sheet, someone says what the poster is for and I say the one thing to fix. Then we talk about what happens between now and the critique.

## 03 · Tomer Hanuka

While you draw, the artist of the day. He draws and inks on paper and colors on the computer, which is the path this project takes.

## 02 · Start the drawing

You take your chosen thumbnail onto the full sheet, 9 by 12 or bigger, and draw for the rest of class while I come around to desks.

## 04 · Shadow and texture

Where the drawing goes after it is scanned. The basic moves in Illustrator, then the same moves in Photoshop.

# Pin up the refined sheet, and we go around once.

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## What is it for

SOMEONE ELSE ANSWERS

Someone who is not you says what the poster is for. If it takes them more than a few seconds, the picture is not carrying the subject yet, and that is worth knowing before you spend three weeks on it. Then you tell us the exact words the poster will carry.

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## The one thing to fix

FROM ME, ONE SENTENCE

Usually one of these: the words need to be bigger, there are two subjects where there should be one, there is not enough contrast, or the main shape is weak. Write it on your sheet before you sit down.

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## What happens next

BETWEEN NOW AND OCT 15

You finish the drawing by Thursday and we scan it in class. After that comes clean-up, color, texture, and then the proof and the separations. All of it is built on the drawing you start today, so the drawing gets the time.

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# Getting the thumbnail onto the full sheet.

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## The paper

9 BY 12 OR BIGGER, SMOOTH, WHITE

Bristol or a heavy drawing paper. The sheet will be scanned at 600 ppi, and any paper texture that shows up in the scan is texture you did not choose. If your marks are fine, draw bigger than 9 by 12 so they shrink into a safe weight instead of being enlarged.

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## Getting the shapes over

GRID IT, OR TRACE IT

Fold the thumbnail into a grid and pencil the same grid lightly onto the sheet, then draw what is in each box. Or photograph the thumbnail, enlarge it on a screen, and trace the big shapes. Either way only the big shapes come over, and everything else gets drawn fresh at full size.

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## Pencil first, then ink

THE LINE HAS TO SURVIVE DOUBLING

Place everything in pencil and finish in ink. Keep your outline no thinner than box 02 on your mark sheet, because thinner lines go gray when the file is doubled. Draw shadows as shapes, and leave air between hatching marks so they do not fill in.

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## The words

DRAWN, OR A SPACE LEFT FOR THEM

If you are drawing your letters, they go on the sheet in ink like everything else. If you are setting a font, leave that area clean and mark it lightly in pencil, and the type goes in on the computer after the scan.

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# Tomer Hanuka

Israeli illustrator in New York. He draws and inks on paper, scans it, and does the color and shading on the computer.

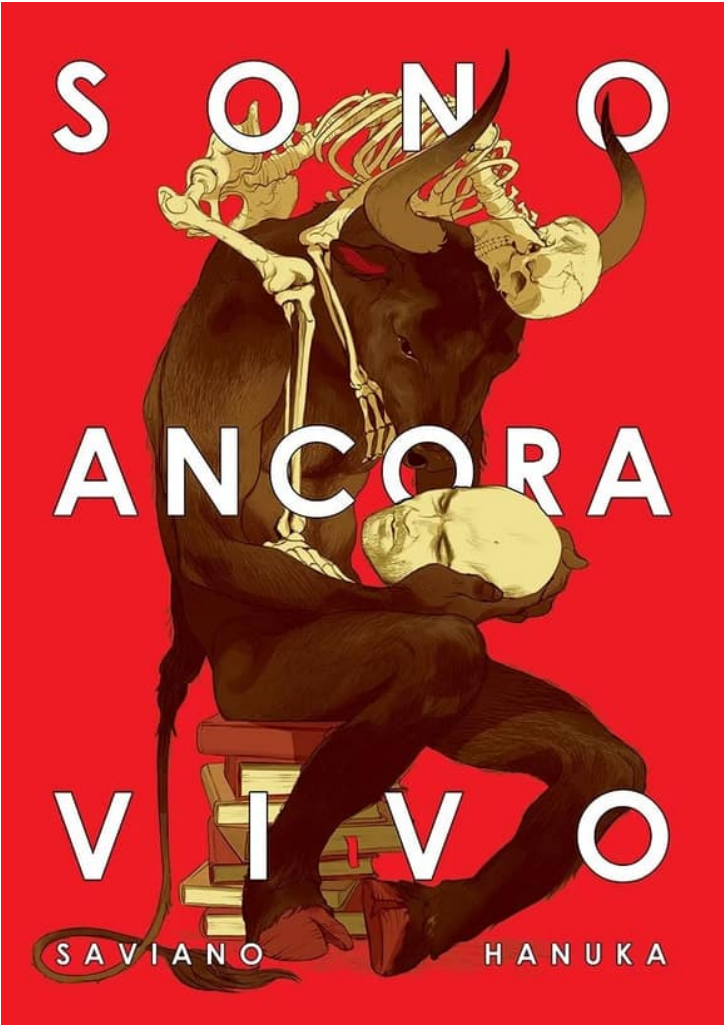
Posters and covers.



THE GRADUATE  
MONDO, 2015



BLADE RUNNER  
MONDO, 2019

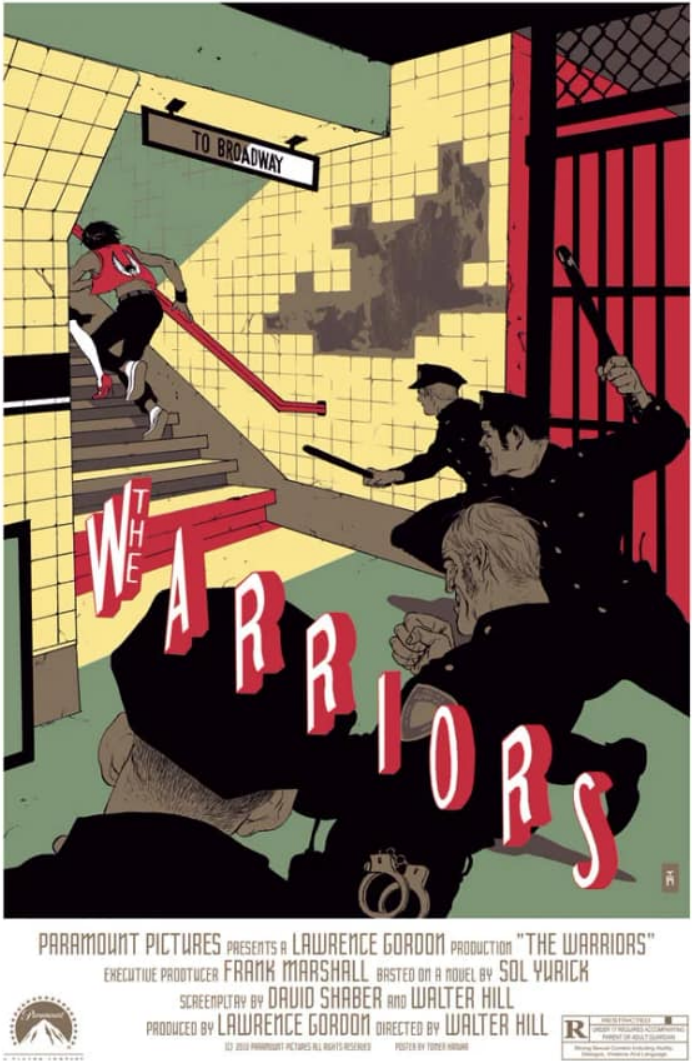


SONO ANCORA VIVO  
BOOK COVER, 2023

Film posters.



THE BIRDS  
MONDO



THE WARRIORS  
MONDO

Film posters.



THE THIN RED LINE  
MONDO



AKIRA  
MONDO

03 · Tomer Hanuka

# A festival poster and a cover.



LUCCA COMICS AND GAMES  
FESTIVAL POSTER, 2023

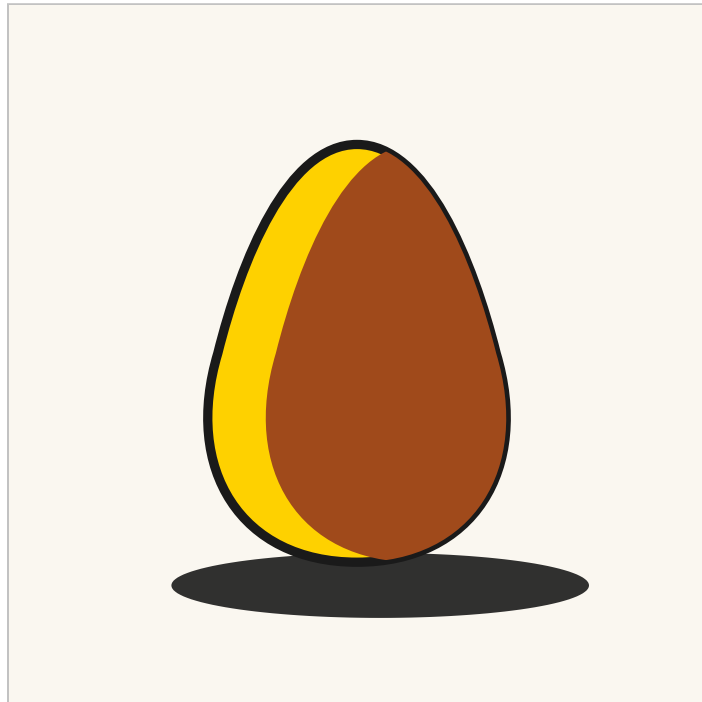


THE DIVINE  
GRAPHIC NOVEL, WITH ASAF  
HANUKA AND BOAZ LAVIE

# Shadow and texture

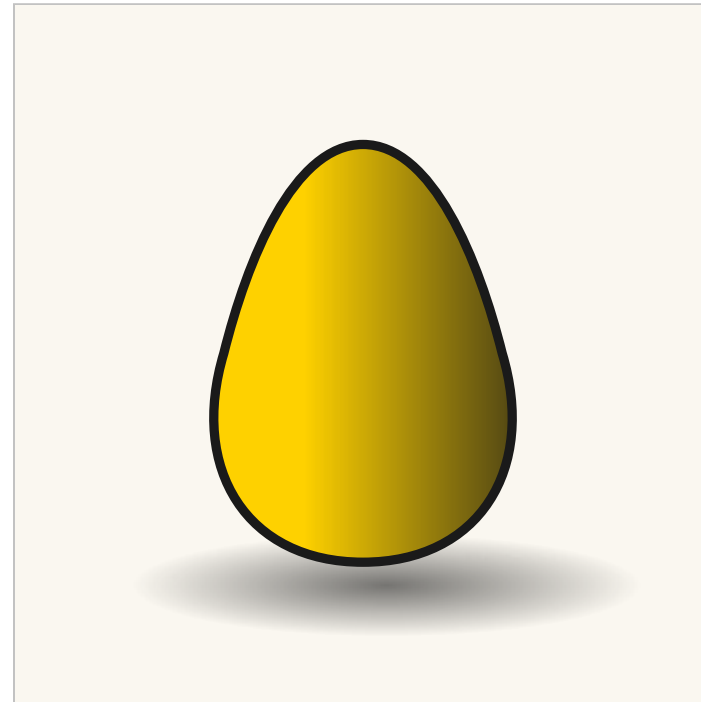
Where the drawing goes after the scan. The same two moves, first in Illustrator and then in Photoshop.

# One shape, four ways to shade it.



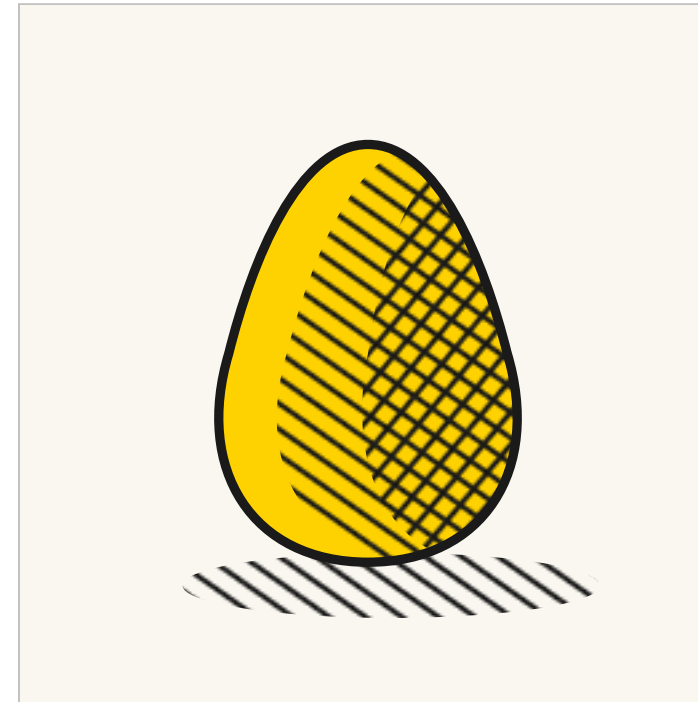
## SHADOW AS A SHAPE

COPY THE OBJECT, PASTE IN FRONT, NUDGE IT AWAY FROM THE LIGHT, AND USE DRAW INSIDE (SHIFT D) SO IT STAYS INSIDE. FILL IT WITH A DARKER SWATCH.



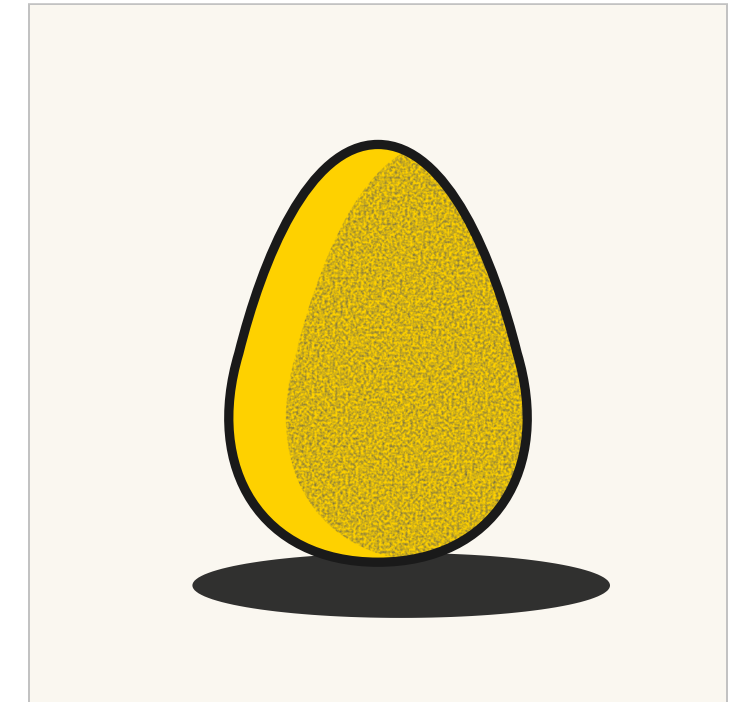
## SOFT SHADOW

A COPY FILLED WITH A GRADIENT FROM BLACK TO NOTHING, SET TO MULTIPLY. OR USE EFFECT, STYLIZE, DROP SHADOW.



## YOUR OWN MARKS

PLACE A BOX FROM YOUR SCANNED MARK SHEET, RUN IMAGE TRACE WITH THE BLACK AND WHITE LOGO PRESET, EXPAND, THEN CLIP IT INSIDE THE SHAPE.



## GRAIN

EFFECT, TEXTURE, GRAIN, APPLIED TO THE SHADOW SHAPE ONLY. SET DOCUMENT RASTER EFFECTS TO 300 PPI FIRST OR IT COMES OUT COARSE.

THE PEAR ITSELF NEVER CHANGES. THE FIRST AND THIRD PRINT AS FLAT COLOR; THE SECOND AND FOURTH NEED A HALFTONE BEFORE SEPARATIONS.

# The same moves, on layers underneath the line.

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## The setup

LINE ON TOP, EVERYTHING ELSE BELOW

Your cleaned scan sits at the top of the layer stack with the line on its own layer set to Multiply. Every color, shadow and texture goes on layers below it, so the line itself is never painted on.

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## Shadow as a shape

LASSO OR PEN, FILL, MULTIPLY

Select the shadow area with the Lasso or the Pen tool, fill it with your dark color on a new layer, and set that layer to Multiply. Use a hard edge. To keep the shadow inside the object, Alt-click the line between the two layers, which clips it to the object's flat color.

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## Texture from your sheet

THE SCANNED BOX, CLIPPED

Place a box from your 600 ppi mark sheet, set it to Multiply, and clip it to the shape it shades. Or go to Edit, Define Brush Preset with a box selected, and paint the texture with your own mark on a clipped layer.

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## Grain

FILTER, NOISE, ADD NOISE, ON ONE LAYER

Make a 50% gray layer set to Overlay, run Add Noise on it, and clip it to the shadow. Or copy the shadow layer and use Camera Raw, Effects, Grain. Either way it goes on one shape and never on the whole picture.

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EVERY SHADOW AND TEXTURE IS ITS OWN LAYER, CLIPPED TO A SHAPE. THAT IS WHAT LETS US PULL SEPARATIONS LATER.

# Draw now, make brushes on Tuesday, and scan the finished drawing on Thursday.

## 01 · Today

Get the drawing started on the full sheet and keep going over the weekend.

## 03 · Thursday, Oct 1

The drawing is due finished. We scan it at 600, clean it up, put the line on its own layer and turn it in. Then the digital work starts with color under the line.

## 02 · Tuesday, Sep 29

Exercise 4: three brushes made from your own mark sheet, a line, a tone and a texture. Then drawing time. Bring the drawing.

## 04 · After that

Color for print on Oct 6 and setting up for screenprint on Oct 8. Then the proof and the separations over Fall Break. Critique is Oct 15, the first class after break.

# Back to the sheet

Light from one direction, shadows drawn as shapes, texture in one or two places, and a line no thinner than box 02.