

#### CLOUD ATLAS

David Mitchell's *Cloud Atlas*, the book whose cover catapulted Kai and Sunny into the front line of design, was shortlisted for the Booker Prize in 2004 and continues to top the best-seller lists. It's available from all good bookshops priced £7.99.



→ PHOTOSHOP • ILLUSTRATOR

# BOOK COVER DESIGN

Kai and Sunny, the impressive design duo whose work recently appeared on the cover of the Booker Prize shortlisted *Cloud Atlas*, reveal the *Illustrator* techniques they used to create this stylish and eye-catching image



## DOWNLOAD



**DOWNLOAD**  
Click here to download the files you need to complete this tutorial

## TIME LENGTH

3 hours

## INFO



Design team Kai and Sunny work in illustration and art direction within music, fashion and advertising. Represented by the Central Illustration Agency, their work has seen them nominated for a silver D&AD award and includes campaigns for Levi's and EA Sports, as well as work for Mo' Wax, Warp, Maharishi, Penguin and *Dazed and Confused*. Visit [www.kaiandsunny.com](http://www.kaiandsunny.com) to find out more.

➔ The main aim of this tutorial is to refresh some of your most elementary *Illustrator* techniques by recreating the book cover we produced for *Cloud Atlas*. This back-to-basics approach will require you to learn how best to scan your images into *Photoshop* and place your scanned sketches into *Illustrator* so that you can clean up your scribbled sketches and transform them into perfect vector drawings.

You'll also be encouraged to grapple with a range of other *Illustrator* drawing tools to create original and eye-catching elements to add to your final illustration. Having refreshed your Pen techniques, we'll take you through the delights of drawing with the aid of the helpful Snap-to-Grid tool, programming the grid to your desired settings, before running you through simple but striking ways to draw effective vector-based sun and grass effects with the program's Ellipse tool.

You'll separate your vector drawings across different layers, selecting and focusing on individual elements so they can be rearranged and coloured with ease. Once layered, the illustration will really start to take shape – after all, it's essential that book covers grab your attention right away.

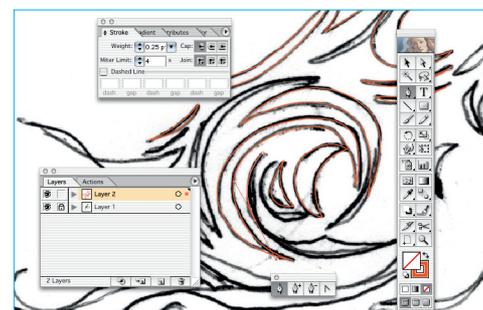
We've simplified the job by giving you advice on how to select Pantone colours best suited to your illustration, control your colours in *Illustrator*, select a fill and outline colour for your vector drawings, discover the best effects using two or more colours with the Gradient tool, and how to combine tones to create astonishing moods throughout your images. So let's get started...

Illustration and tutorial by Kai and Sunny  
[www.kaiandsunny.com](http://www.kaiandsunny.com)



**1** Before you put finger to keyboard, create a basic rough sketch, like this one. Your initial drawing should outline the main elements you wish to appear in your composition – trees and clouds, for example. Deciding on the positioning of each element at this stage will save you masses of time spent fiddling with options in *Illustrator* later on.

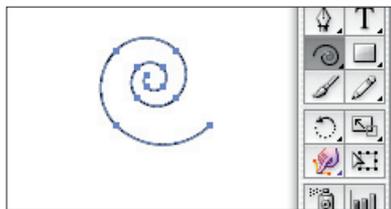
**2** You can now start to refine your drawings. Once you're happy with the basic outlines, scan your image into *Photoshop*. Import the resulting image into an *Illustrator* file and, using the Pen tool, carefully trace the outlines of your image section by section. Select a bright colour in the outline box and use a stroke weight of 0.25pt to draw smooth curves over the rough lines.



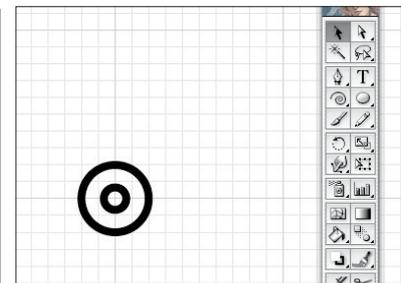
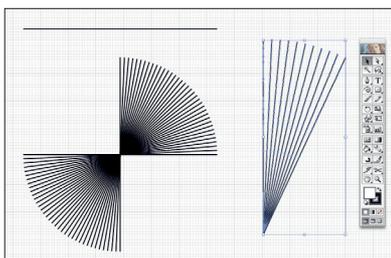


## → PHOTOSHOP • ILLUSTRATOR

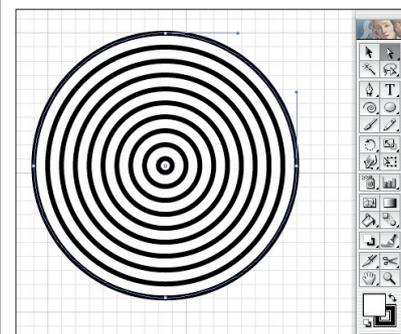
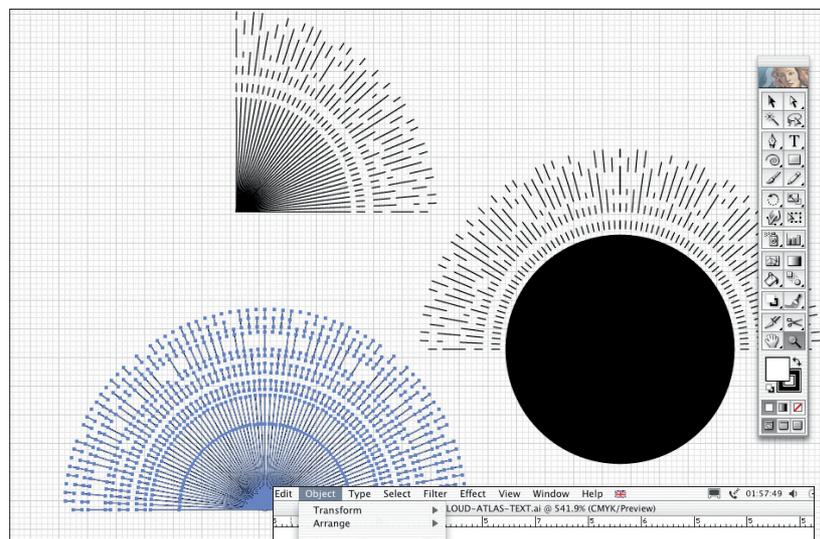
**3** Once you've used the technique outlined in step 2 to refine each element in your sketch – the birds, clouds and trees – you can start to create the waves. Select the Spiral tool from the Tools menu, click and drag on the art board and a random-sized spiral will appear. For more control, hold down Shift and Alt while you click and drag.



**4** Now for the sun. Go to View→SnapToGrid, select Show Grid and draw a horizontal line using the Pen tool. Now add points randomly along that line using the Plus Point pen. Rotate and Copy at 2.5 degrees by choosing Object→Transform→Rotate and entering 2.5 degrees. Hit Copy and Paste and repeat until a 90-degree space has been filled.

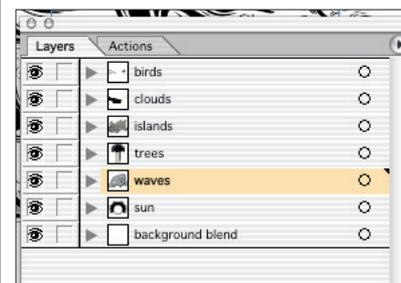
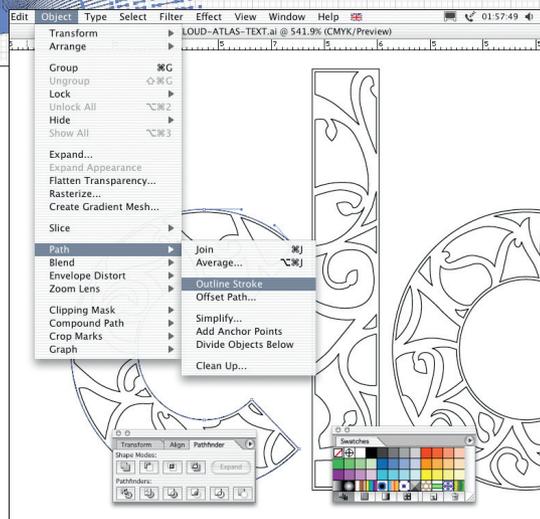


**6** Now create the islands under the trees. Set the grid first by selecting Menu→Preferences→GuidesAndGrids and set it to ten units per centimetre. Hold down Shift and draw a circle with a 2mm diameter using the Ellipse tool. Make the next circle 4mm in diameter and so on, always making the next circle 2mm bigger than the last.



**7** Fill the outer circle with a solid colour by selecting the Fill square from the Tool bar and then picking White from the Swatch window. Finally, send it to the back by choosing Object→Arrange→SendToBack. Repeat these steps with more or less circles to create differently sized islands.

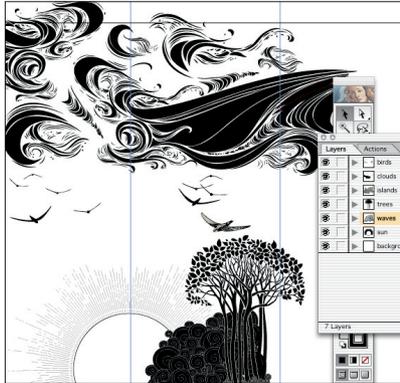
**5** Select Snap to Point (View→SnapToPoint) and gather one end of all the lines together. Use the white arrow to randomly erase sections of the line. Group the lines by selecting Apple+G and reflect them horizontally (Object→Transform→Reflect). Select Horizontal, click OK and snap to centre point (View→SnapToGrid). Draw a circle using the Ellipse tool and place it in the centre of the rays. Fill the circle with a solid colour (White).



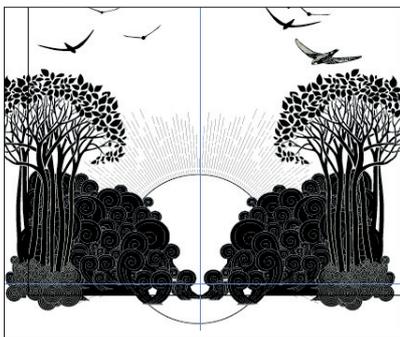
**8** You can now start dealing with the layers. Open the Layer window and create seven new layers. Starting from the bottom layer, place each element on a layer and save them with the following file names: Bottom layer – background blend, Layer 2 – sun, Layer 3 – waves, Layer 4 – trees, Layer 5 – islands, Layer 6 – clouds and top Layer 7 – birds.

### BACK TO THE DRAWING BOARD

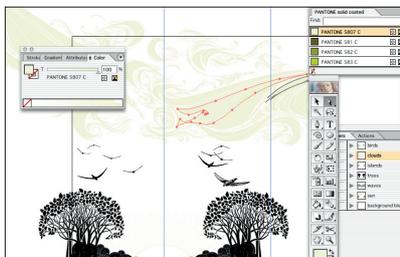
It can be tricky to maintain natural shapes when using hand-drawn sketches to create vector shapes. When using the Pen tool, try to draw each shape as quickly as you can so that each line flows easily. You can always go back over the shape you create with the white arrow to pull together and tighten any stray points.



**9** Now place all of the elements you've created in position according to your initial sketch working in the same document with the elements placed in different layers. Once in place, lock the clouds, birds and sun by clicking on the padlock on each layer.



**10** You can now reflect the image so that it creates a mirror image on the opposite side. Select the trees, waves and islands in their layers and then go to Object→TransformObject→Transform→Reflect, select Vertically, Copy and move into place.

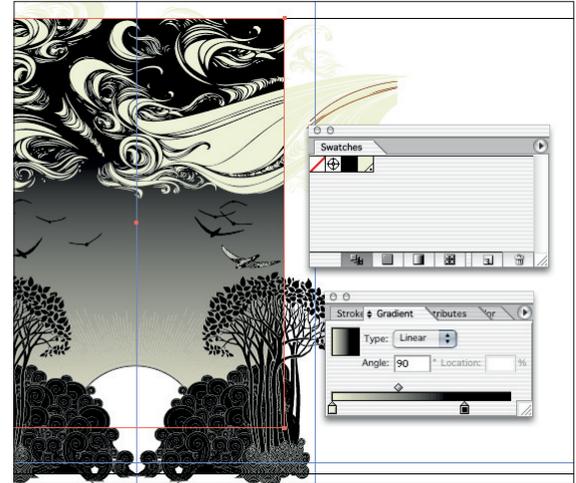


**11** Go to Window→SwatchLibraries→PantoneSolidCoated. Open your swatch window and add Pantones 5743 and 5807 by click+dragging them to the window. Select the trees, Fill and click on Pantone 5743. Now add the following Pantones, as indicated: Sun Rays (outline 5807), Waves (fill 5743; outline 5807), Islands (fill back circle 5743, outline all 5807), Clouds (fill 5807), Bird Texture (fill 5743), Bird shapes (fill 5807).

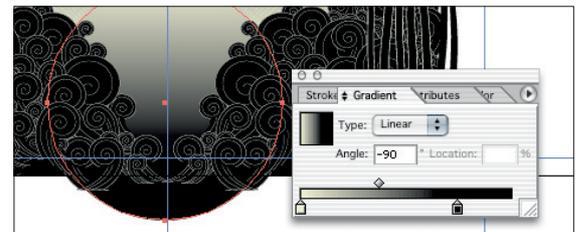
### EXPERIMENT

Once you've mastered the Pen tool to create lines, shapes and images freehand, try drawing with the Snap-to-Grid function on. Hold down Shift and Alt while drawing and see what happens.

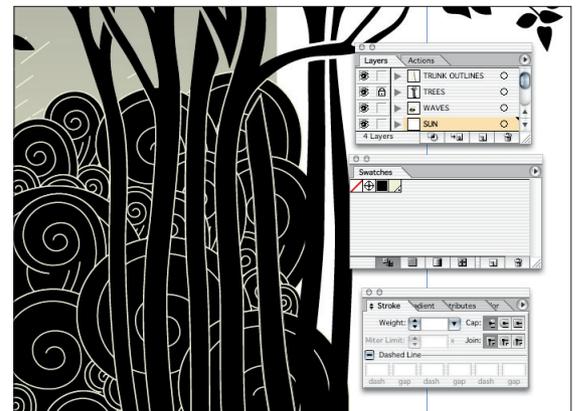
**12** Select Background and select Gradient. Add beige (Pantone 5807) to one end of the spectrum and dark green (Pantone 5743) to the other. In the Gradient window, you'll see arrows filled with colour. Drag and drop the Pantone colours from the Swatch window into these arrows. Change the Gradient Angle to 90 degrees and, in the Gradient window, move the arrow between the two colours to make the blend change start below the swirling clouds.



**13** Select the sun and fill with same gradient as background, but this time change the angle to -90 degrees, so that the beige merges down into the dark green.



**14** To make the tree trunks visible over the waves, outline them in beige (Pantone 5807). To do this, create a new layer above the trees layer, then copy and paste the trees into it. Cut the trees using the Scissor tool where they meet the waves' highest point. Delete the treetops and join up the points of all the tree trunks before outlining them with beige. Place this layer between the trees and waves.



### CHANGE DIRECTION

If you're using the Pen tool to draw a curve, it's easy to stop and change direction. Just double-click on your last point and start moving again in the opposite direction. This is an essential tip and will save you time if you're creating complicated vector illustrations like this.

**15** Finally, Flatten the layers. In the Layers window, you'll see a circle with an arrow. Right-click on this, select Flatten Layers and then group all the elements using Apple+G. Now clean up all the edges by drawing a rectangle over the whole image using the Rectangle tool. Select All and then go to Object→Clipping Mask→Make. **arts**

