

HOW TO DRAW
MANGA
Computones

Vol. 2



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On the Techniques and Images Included and Introduced in this Book

Aside from a few exceptions, all of the original pieces in this book were created at a 600 dpi resolution in grayscale. Readers who will use the included CD-ROM and do their tone work on a computer are encouraged to do so on a machine that meets the indicated OS, CPU, memory, and hard disk requirements.

How to Use the Included CD-ROM

In order to use the included tone patterns CD-ROM, you must have at least one of the following software packages installed: Adobe Photoshop 5.0/5.5/6.0/7.0/CS or Adobe Photoshop LE 5.0; Adobe Photoshop Elements 1.0/2.0; Jasc Paint Shop Pro 7.0/8.0

Please use the CD-ROM after you have installed one of the above.

Use Tones for an Expressive Power Up!!

Normally, *manga* are done entirely in black and white, but tones are one way to add charm to a *manga* character. By using tones to add color or shading to a character's skin, it is possible to add greater depth and dimension, and make character appear real.



With tones!
(Hatching tone added.)

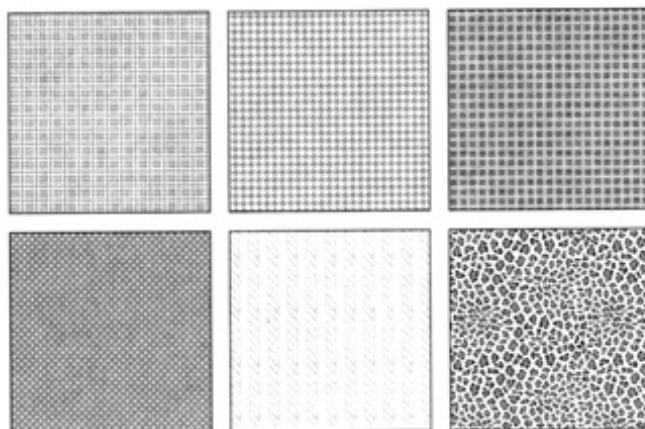
Without any tones...



Choose one
that matches
the clothing.

Pattern tones
go over well on
clothes.

There are a lot of patterns...



Let's try dressing her up with a pattern tone.



You can use them on my
accessories, too!



Looking good,
sister!

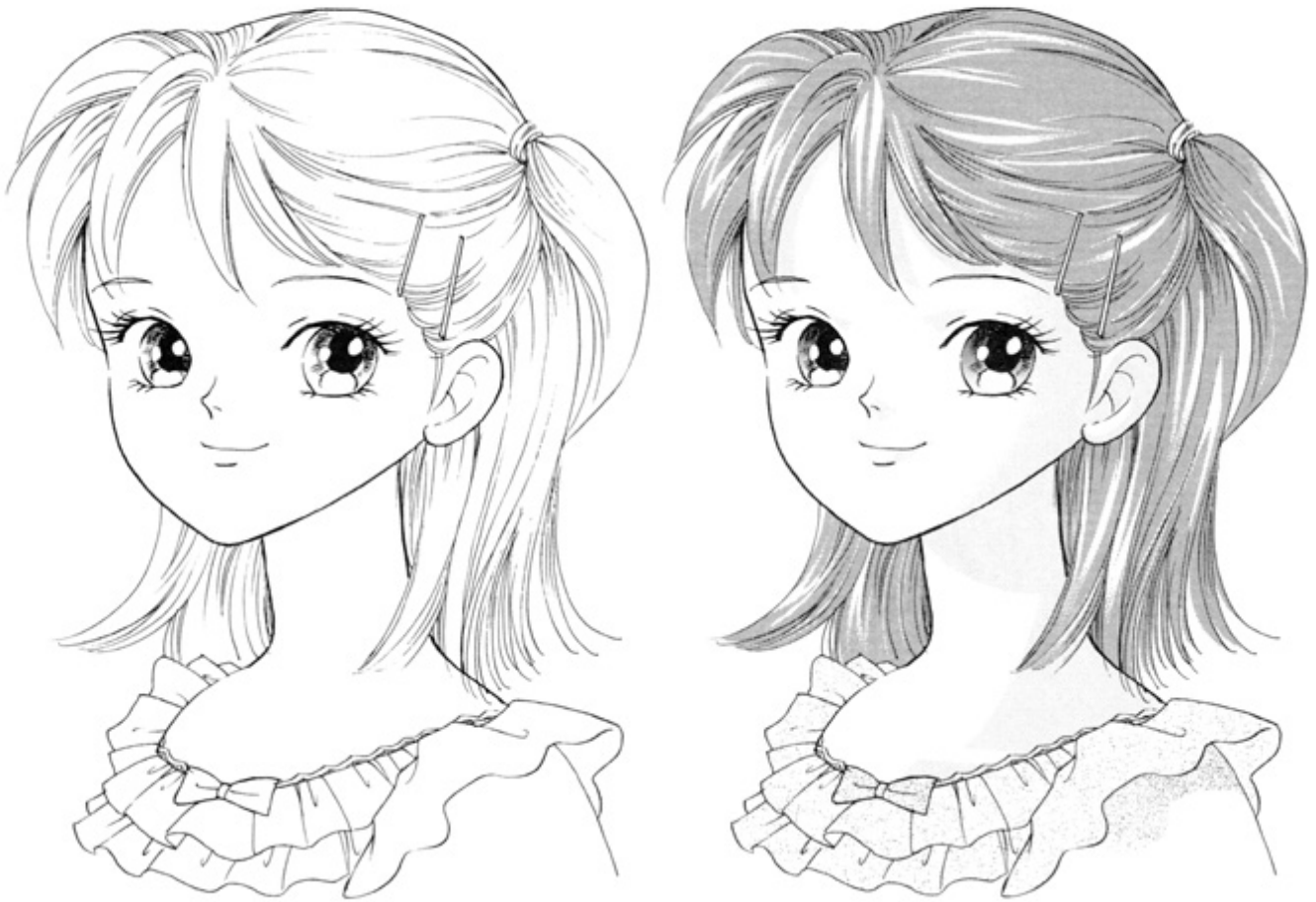




Tones used:
Skin: dots 50 lpi 10%
Hair, eyes and lips: dots gradation 60 lpi
Kimono: fine floral flow 02
Decorative collar: Hatching
Bow: plain fabric 02E

Chapter 1

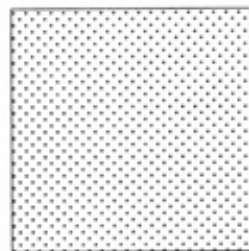
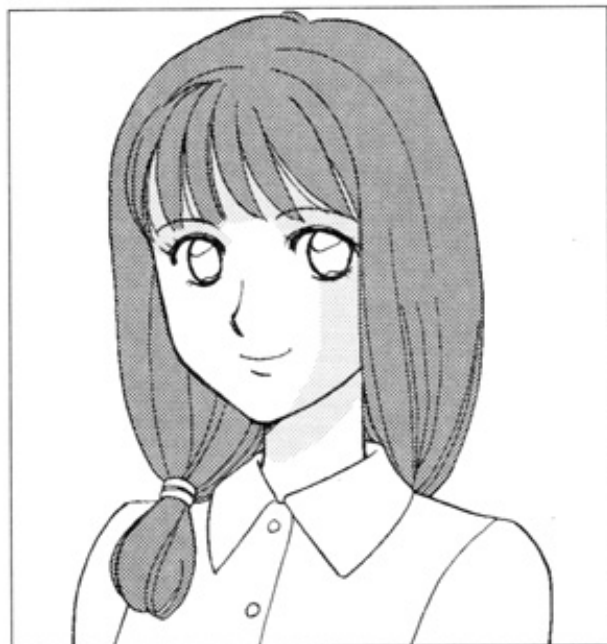
Tone Basics and Etching



Applying Tones on the PC

Previously, tones had to be applied by hand. But now, we can use computers to greatly reduce the time and effort it takes to use tones, and the range of tone expressions has greatly increased. First, let's learn a little more about tones.

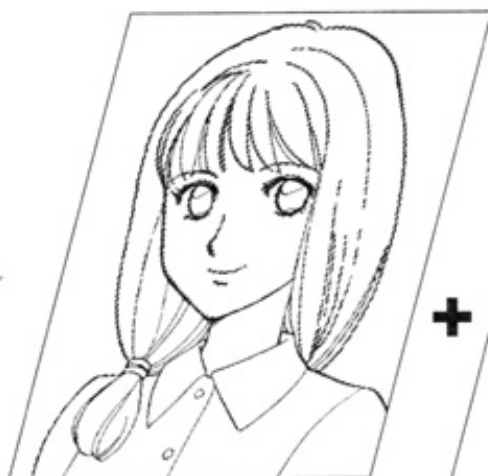
What's a "Tone"?



Tones are made up of black dots, and for the most part are classified according to how many dots they have per square inch. The more dots a tone has, the more it appears as a solid fill, while the fewer it has the closer it appears to white. By adjusting the concentration of dots, then, it is possible to simulate shades of gray.

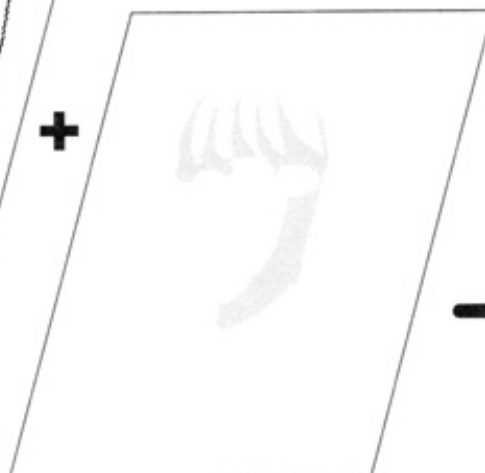
Applying a tone on a PC

When tones are applied on a PC, not all the work is done on a single illustration. Rather, a separate layer is prepared atop it, and all the tone work takes place there. This makes changes and adjustments easier later on.



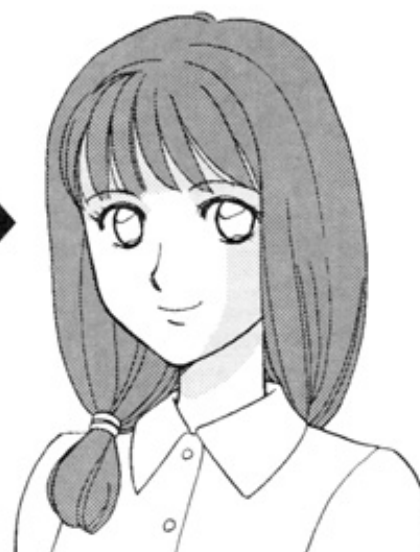
Layer 1: The main lines have been drawn with the Pen.

+



Layer 2: The tone layer.

Stack them up...



Stack them and the image is complete.



Make a layer just for applying tones, OK?

Tone Mechanics

Dot tones, a toning staple, are made up of bunches of dots. By making those dots smaller or larger or by raising their concentration, you can make a color appear darker or lighter.



Handling even dot tones



60 lines 10%

This is a basic shadow color.



60 lines 30%

This is a color for deepest, recessed shadows.

Key words here are "lines per inch" (LPI) and "percentage."



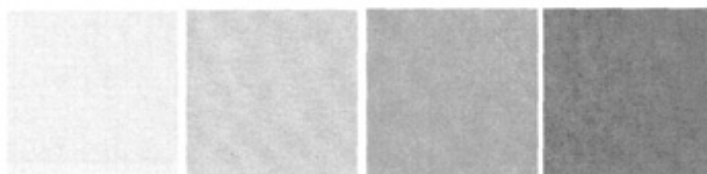
LPI

This represents how many rows of dots there are per square inch. The greater this number gets the more rows there are, the less space each dot takes, and the smaller they appear.



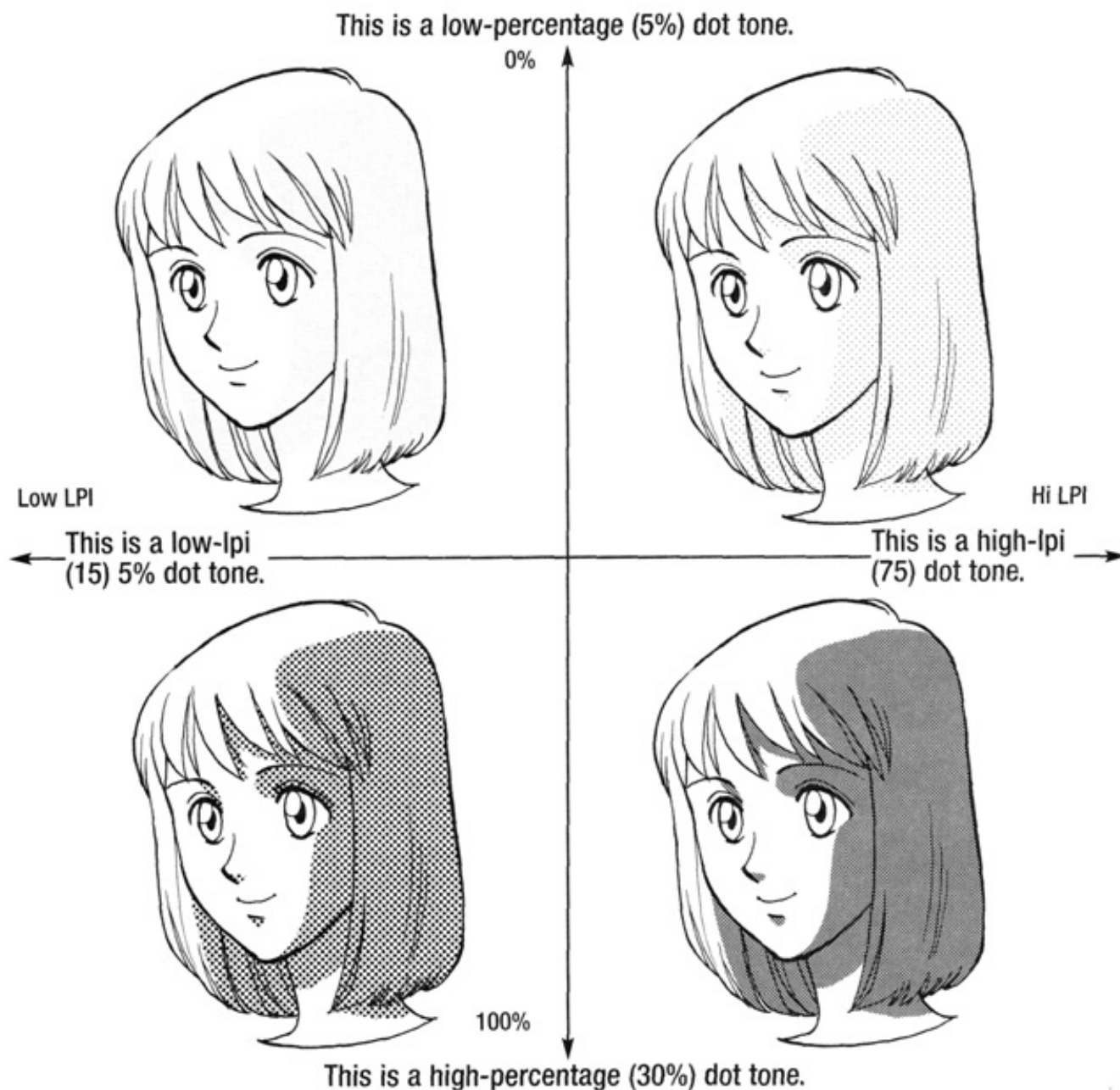
Percentage

This represents how much area per square inch is taken up by dots. Since the dots are black, if this figure is low, then the white areas will stand out. The larger it is, the more it seems like a solid fill.



Change the tone and the image changes.

Let's use a 60 lpi dot tone as an example, since it is one of the most commonly used tones, and see what characteristics lpi and percentage represent.



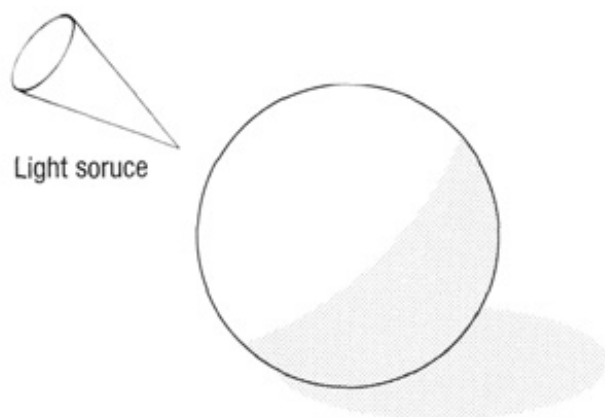
So why are 60 lpi 10% dot tones so common?

It is because you can make human skin appear natural with it, and because it keeps the individual dots from getting smothered during printing. You might be able to use a 70 lpi or greater tone with fine high-quality paper. Let's give it a try.



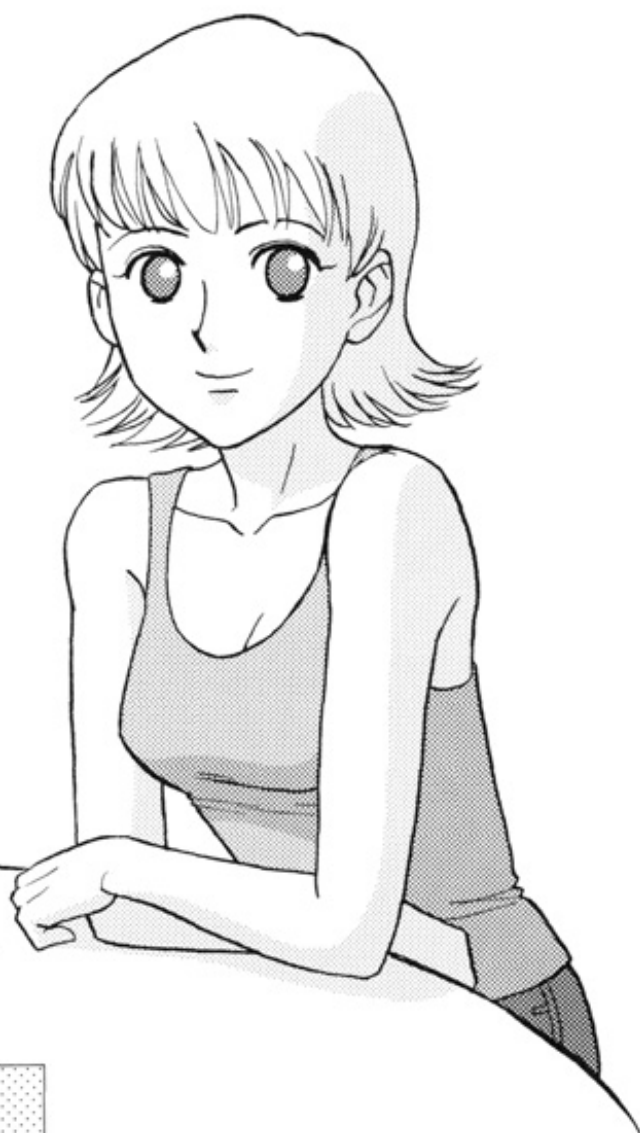
Introduction to Tones: Types and Characteristics

Dot Tones



This is a very common tone. It is used for shadows on human skin, other objects, and even clothing.

Create light and dark areas using a dot tone.



Layering Techniques with Dot Tones



Layer a fine dot tone and a rough one to give a shadow character.

Practical techniques

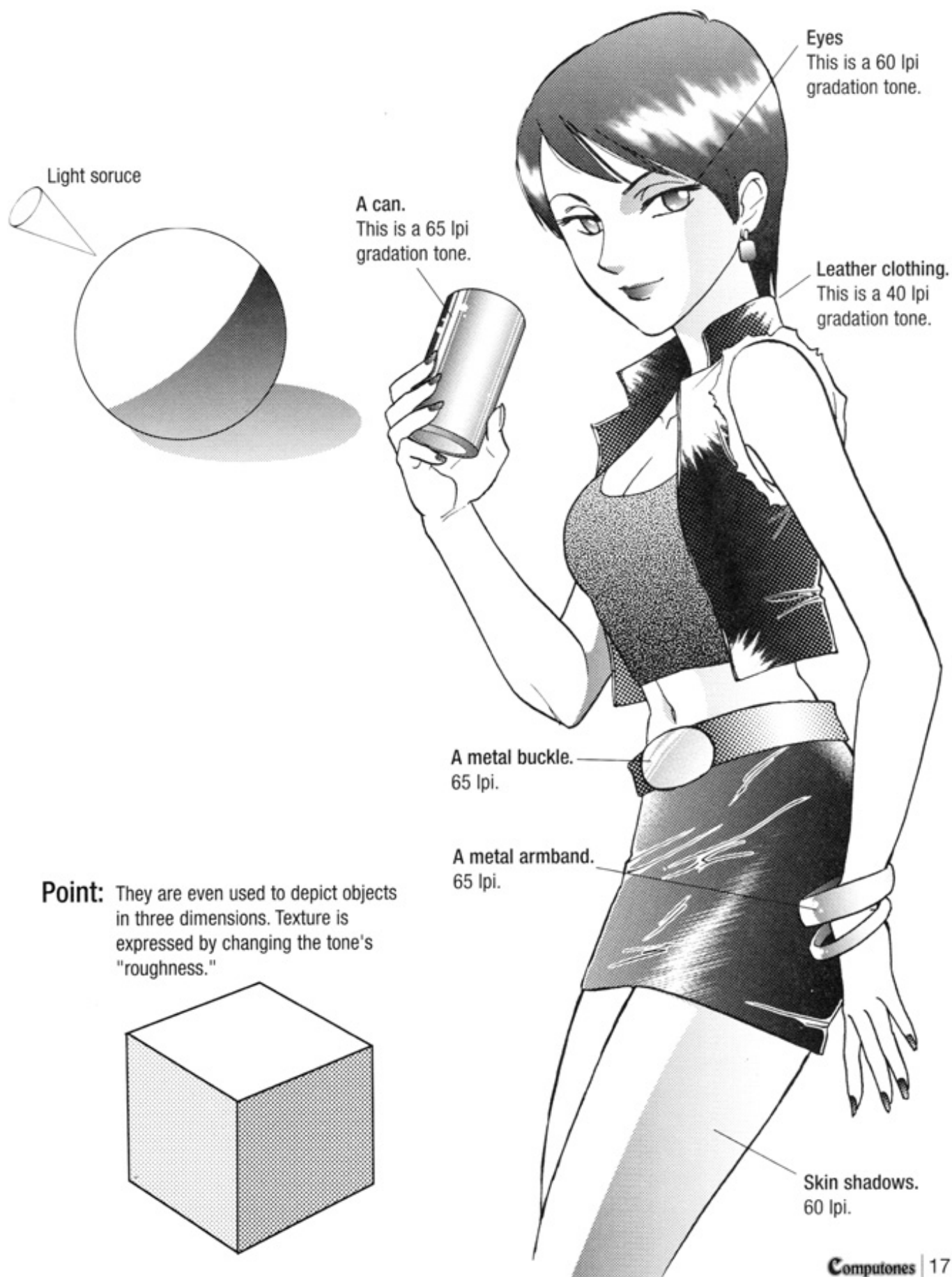


By layering a line tone and a dot tone, you create a sense of imagined scenery.

Gradation tones

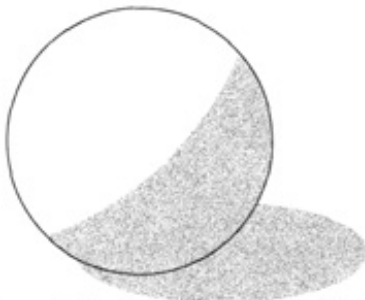
Use a gradually darkening harmony and you can make something appear three-dimensional.

Gradation tones have been used here.



Sand tones

These tones effect the rough feeling of sand. They are a resource used for the ground or for other coarse surfaces.



Just by applying the tone, an object is made to appear rougher.

- A sweater. This is a 5% granular sand tone.
- Leather (suede). This is a 75 lpi 10% sand tone.
- The ground. This is a 33 cm dither gradation.

Sand tones are often used like this. This is a 40 lpi 20% sand tone.



Hatching tones

Aside from having a hand-drawn effect, hatching tones are used to express shades of gray.



They are even used for alligator skins. Try using them as ideas come to you.

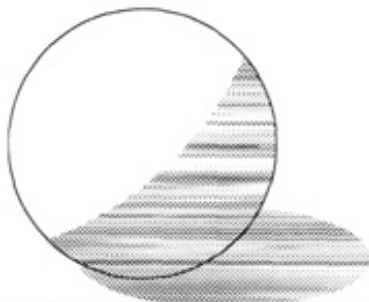
- Hair. This is a hatching tone.
- Imagined background scenery. This is a 16.5 cm background hatching gradation.

Hatching tones are often used like this.



Special effects tones

Used mainly when you want to create a feeling of speed or grabbing the viewer's attention, these tones are indispensable for effecting scenery.



You can express a feeling of speed just by applying a special effects tone.

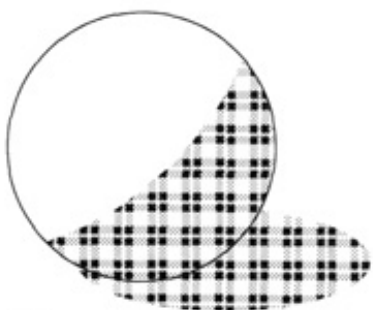
- Effecting imagined background scenery: a deluge. These are Speed line 01 and Lighting 01 tones.

Special effects tones are often used like this.



Pattern tones

These tones are used for expressing clothing fabric design patterns.



By applying a pattern tone, patterned object designs become an easy possibility.

- A ribbon. This is a Check 03 pattern tone.
- Floral background. This is a sunflower pattern tone.
- Clothing pattern. This is a Rose 02 pattern tone.

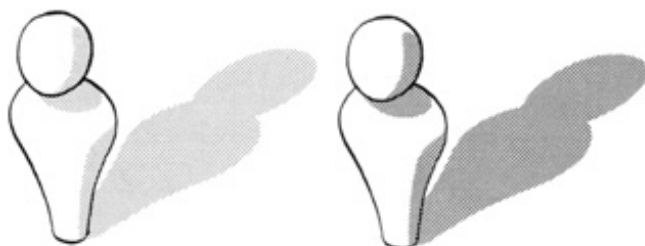
Pattern tones are often used like this.



Expressing Human Shadows through Tones

Let's use tones to create human shadows.

Light strength and shadow depth



Normal lighting.
This is a 55 lpi 10% dot tone.

Strong lighting.
This is a 55 lpi 30% dot tone.

Light



For normal sunlight, use a 55 lpi 10% dot tone.
When the sunlight comes from the upper left, it goes from the forehead to the cheeks and neck muscles, and so there the shadows lie.

Light



For intense summer daylight, use a 55 lpi 30% dot tone.
Use a slightly denser-than-normal tone to emphasize the contrast between light and dark.

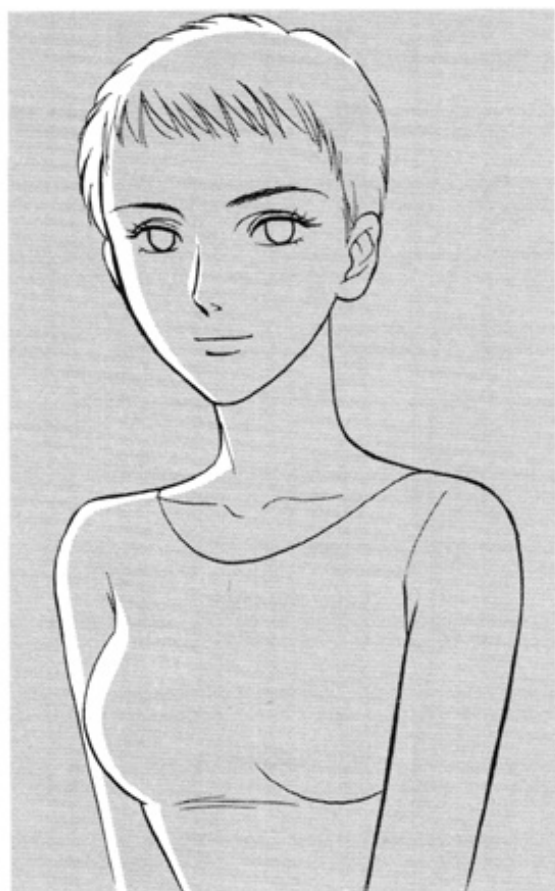
Light



When sunlight comes from directly overhead, use a 55 lpi 30% tone.
Except for the eyes and neck, sunlight from directly above makes the shadowed areas narrower and darker.

Effecting dark scenes

Expressing shadows in dimly lit areas



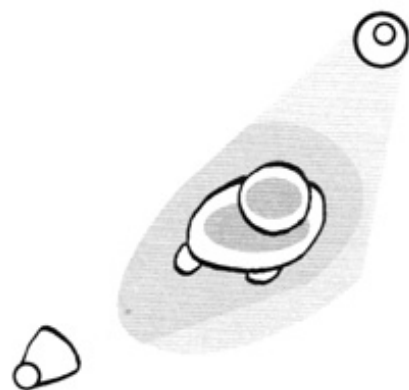
Leaving a highlight around the outline makes the overall image appear gray. A 60 lpi 20% dot tone is used here.

Expressing scenes flooded with backlighting



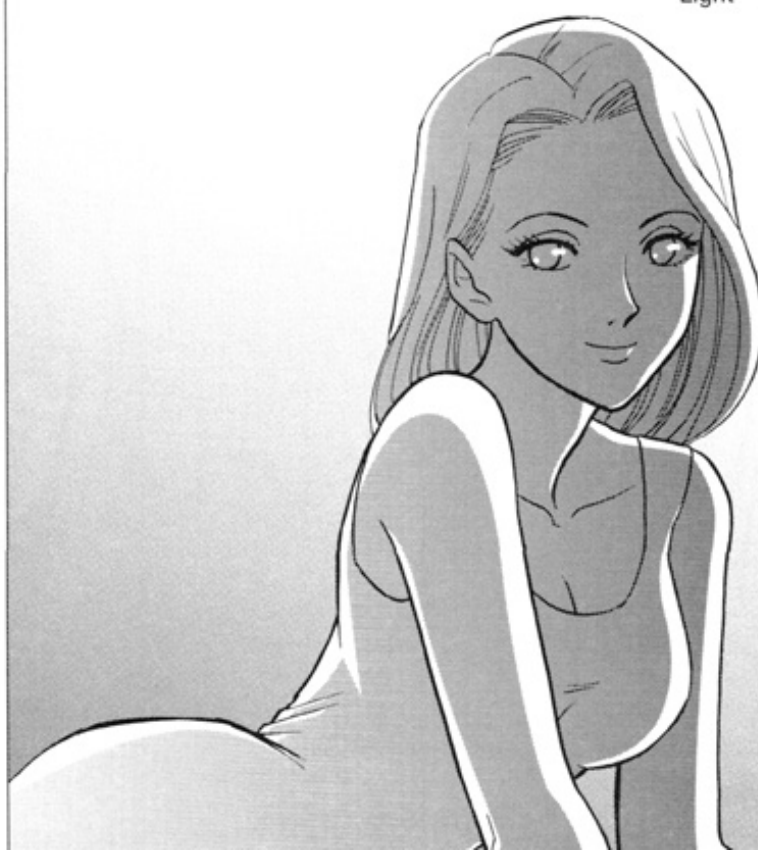
Clearly contrast light and dark, and cut an edge while leaving a highlight around the outline. A 60 lpi 50% dot tone is used here.

Multiple light sources



Consider the distance from the light sources and their strength, and apply a gradation tone from both directions. In this case, the light source in the foreground is closer, so we are using a lighter gradation tone and a darker gradation tone for the rear light source.

Gradations
Light ↔ Dark

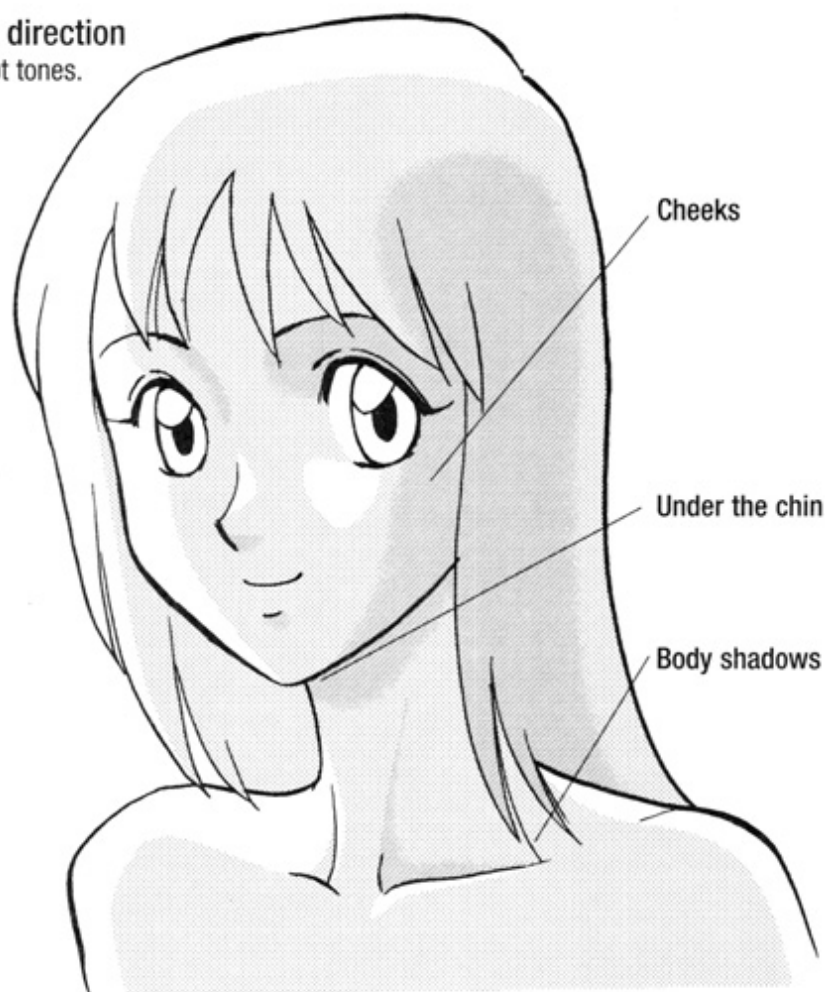


Creating Shadow Effects through Tones

Depending on where they are cast, shadows on human faces change concentration. By using tones to create natural shadows, you can increase the 3-D feel of an image.

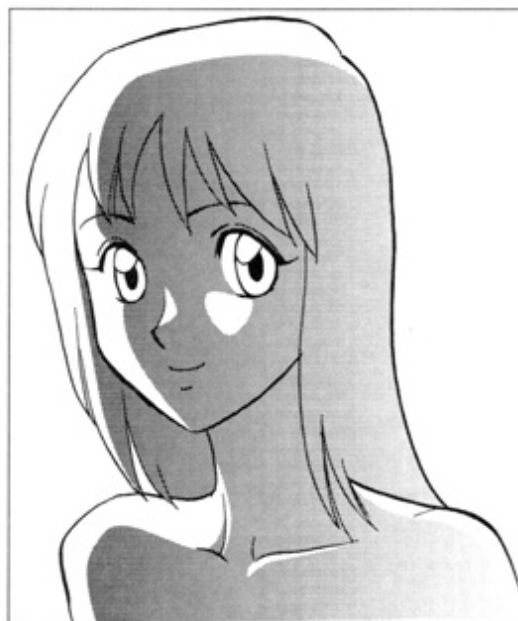
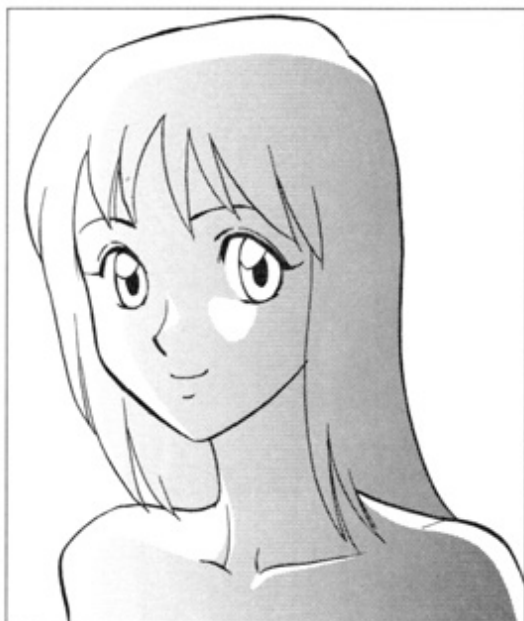
Human shadows and direction

All tones used are 10% dot tones.



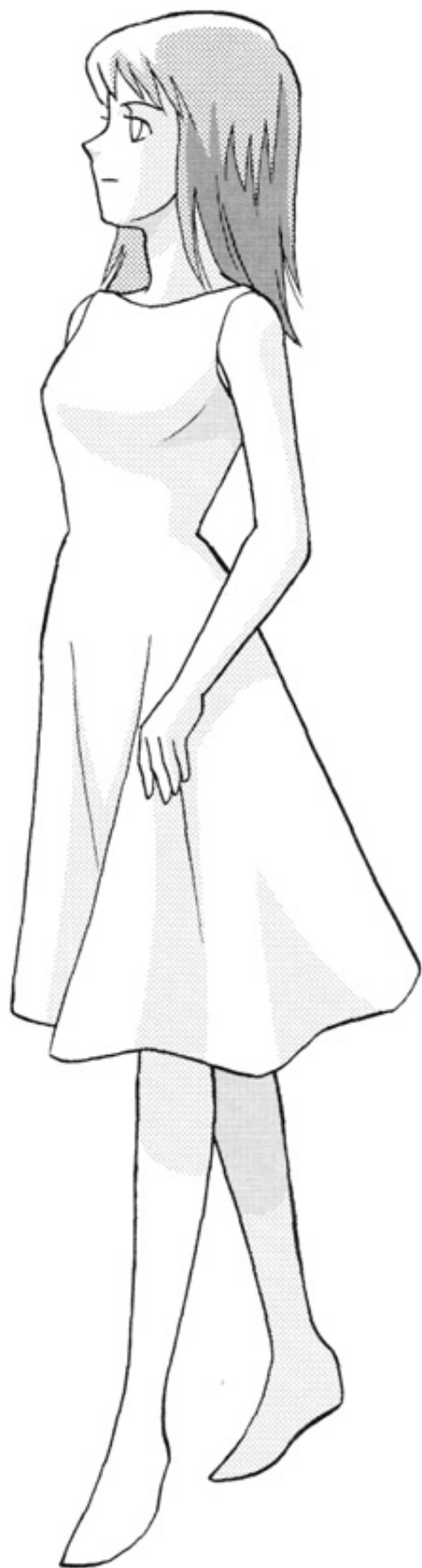
Harmonize shadow depth through gradation tones.

Gradation tones make it easy to harmonize light and dark. When you use them, lighten the side closest to the light source.



Layering tones: double tone techniques

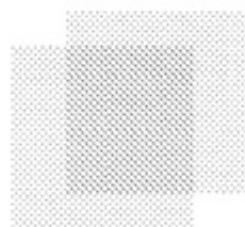
Tones are not something you can only use one at a time, one type at a time. By layering them you can express deeper feelings.



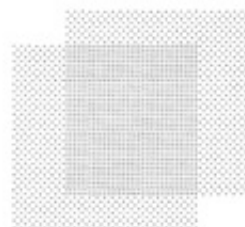
The concentration changes according to how the tones are layered.



20% overlap
—dark



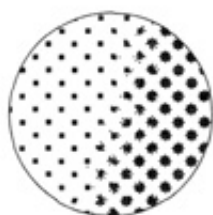
50% overlap
—medium



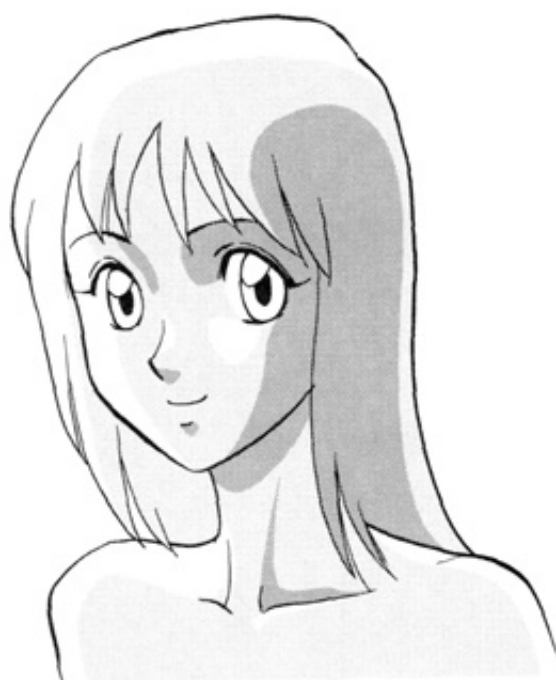
About 80% overlap
—light

Leave a natural impression by blurring the boundary between tones.

By blurring a tone's edges little by little, you can effect a soft harmony.



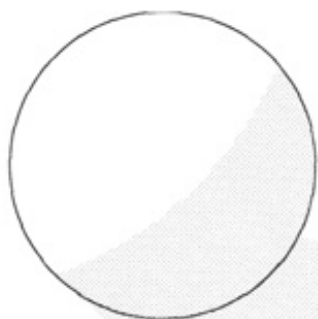
You can blur the etching edges of the cheek tone with a dither brush. It would be good to leave the dots faint.



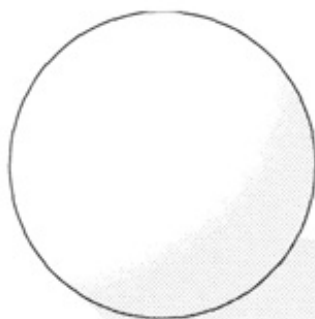
Expressing Highlights with Etching

Express highlighting by etching the tones you applied as shadows.

Tone only



With etching



The tones look natural with their boundaries blurred, don't they!

There are two kinds of etching: soft and sharp.

Sharp etching



Express sharp highlights by stroking in a straight line.

Soft blurring

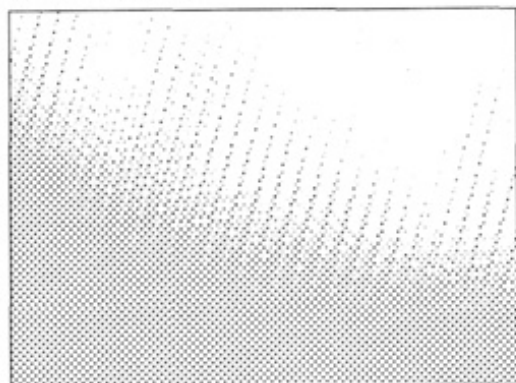


Leave some light dots behind as though they had been scattered about and effect a soft image.

Make sharp etching look clean.

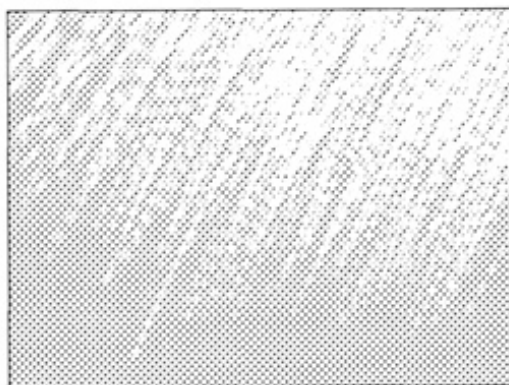
Express a natural feel by repeating smaller strokes. Adjust the line thickness and etch without any irregularities.

Clean etching



The etched sections are all lined up.

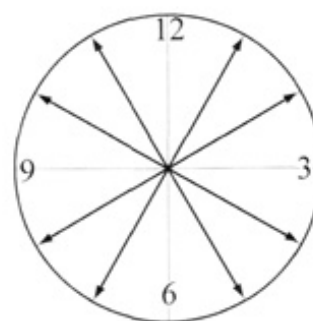
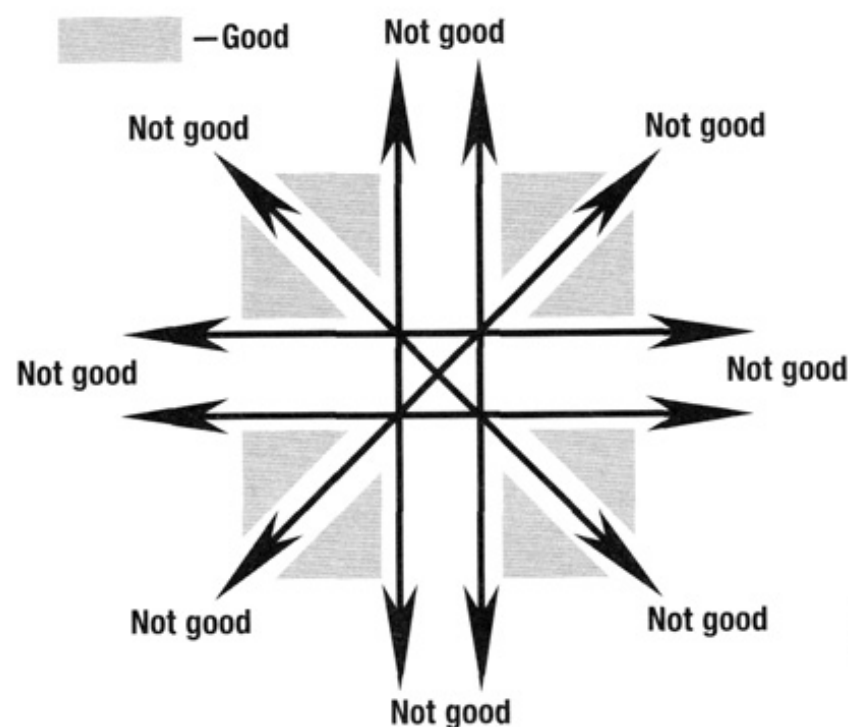
Sloppy etching



Maladjusted thickness and length make for a messy image.

Clean stroking is all in the angle.

The key is in how many dots you leave while you're stroking. Straight lines at an angle somewhere between 45 and 90 degrees can show the cleanest etching.



It's easy to see on a clock, isn't it?

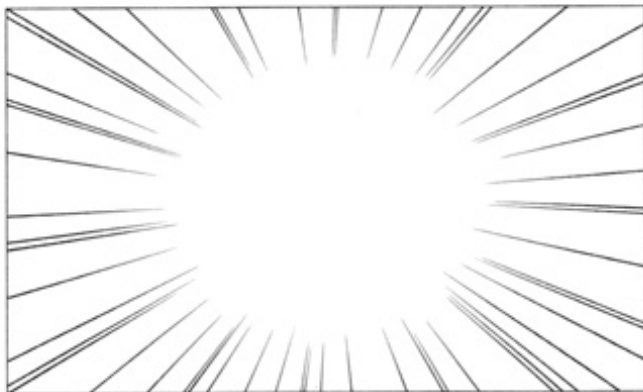


Easy Methods for Sharp Etching

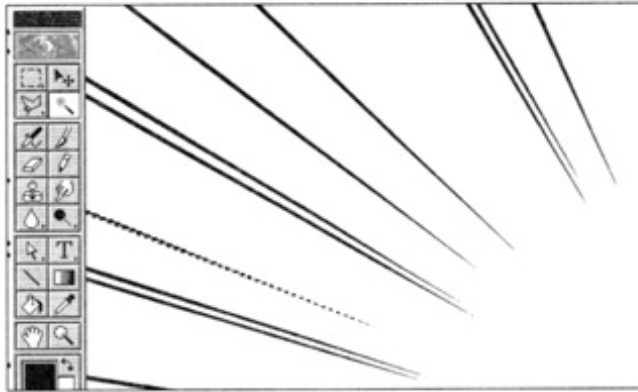
Drawing a straight line is unexpectedly difficult. So, let's use the included tones and turn them into a sharp etching tool.

The spokes in a rendering line tone are done with a brush.

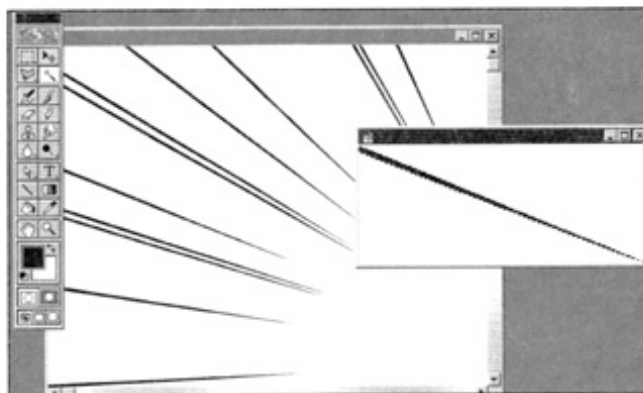
- ① Apply a rendering line tone (Flash Effect Line 01) to a 600 dpi image.



- ② Use your graphic application's Magic Wand function to select one spoke of the tone as you like, and copy it.



- ③ Use the Rotate → 180 deg. function, and narrow either the right or left side to a point.



- ④ How to register brushes:

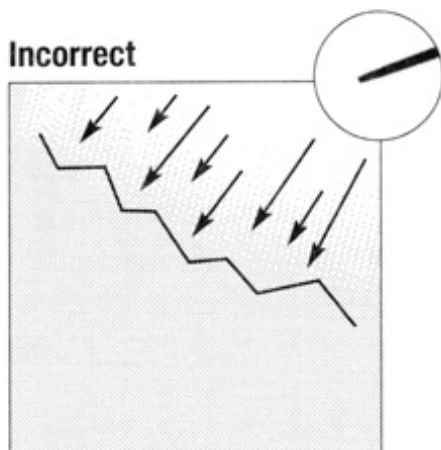
For Photoshop 4.0/5.0/6.0/7.0/CS&Photoshop Elements 1.0/2.0
Select All to select the entire image. Select Edit → Define Brush..., give your brush a name, and save it.

For Jasc Paint Shop Pro 7.0/8.0

Choose Selections → Select All to select the entire image. In the Paint Brush Tool Options bar, select Custom from the Pen Mark menu. Click Create and call up your brush. Finally, hit OK to save your brush.

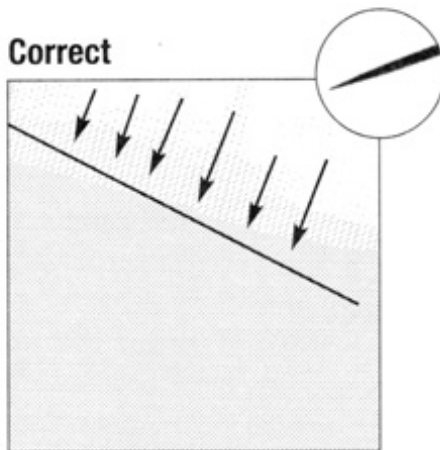


Incorrect



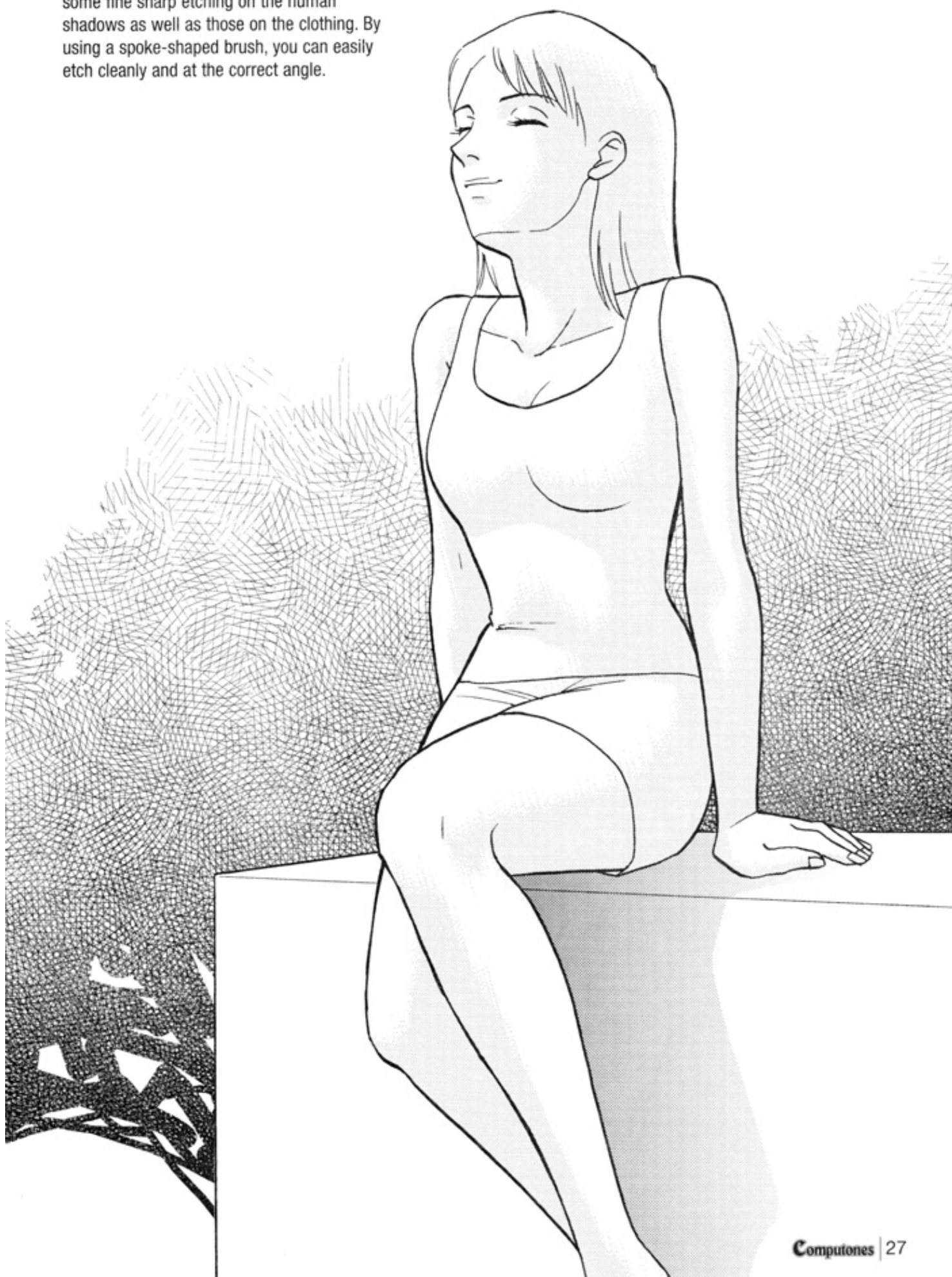
The basic spoke shape is like an arrowhead.

Correct



Make the shape of your tone sharp, like a pin. Doing so leaves the spoke looking tapered.

This scene is set up such that it is bathed in sunlight from the upper left, and there is some fine sharp etching on the human shadows as well as those on the clothing. By using a spoke-shaped brush, you can easily etch cleanly and at the correct angle.

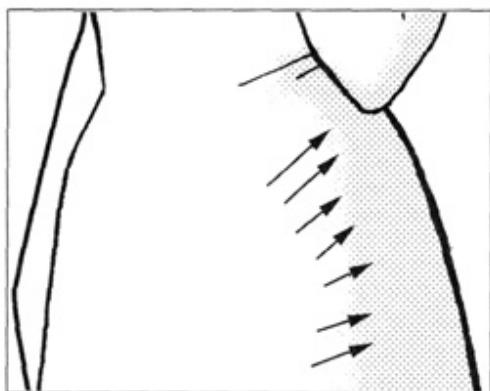


Sharp etching techniques 1

Using Different Brushes, Large and Small

Etching with a small spoke brush

Make your spoke brush about 5 cm long, and use it to add highlights to the detailed areas of faces or clothing.

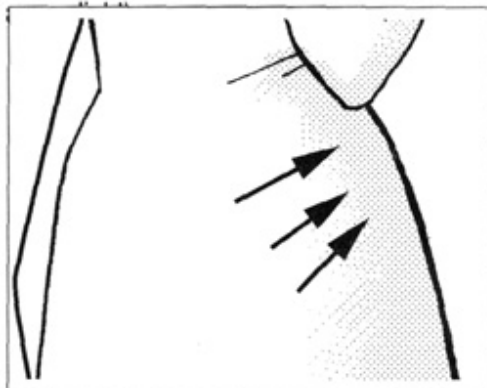


It is effective to use a wider brush for rough dot tones and a finer brush for fine ones.



Etching with a large spoke brush

You can also use this with speed lines to effectively present a scene, or with straight-line highlights (such



There are a variety of ways to use straight lines, triangles, etc. It's all up to your creativity. Learn how to adjust your hand strokes, and aim for clean etches.

Sharp etching techniques 2

When doing fine etching along an outline, keep in mind the position of the light source and use a small brush to add highlights.

- ❶ If you are etching a face, keep the flow of the outline and facial curves in mind.



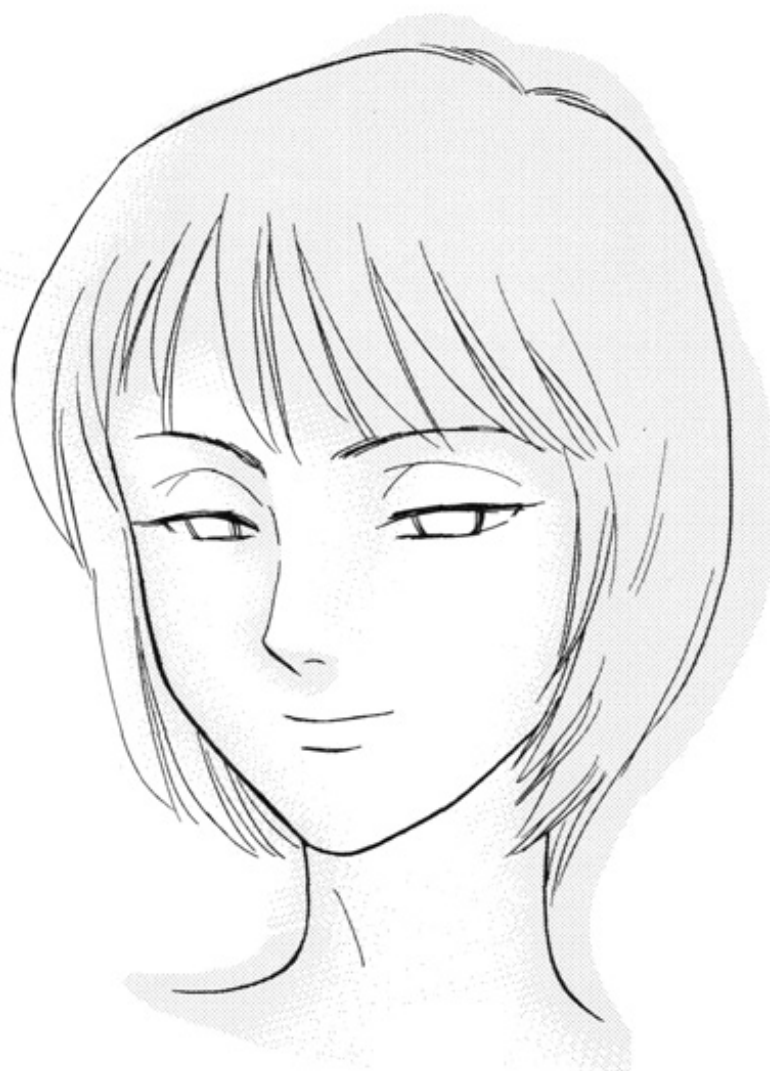
- ❷ Consider light and dark areas separately.



- ❸ Etch with the angle of the light as it comes from the source, and then etch in the direction of any reflected light.



- ❹ Since the light here is coming from three angles, make three brushes, one for each angle.

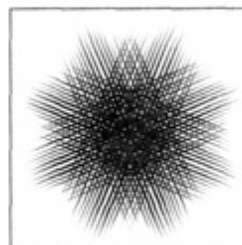


Expressing Soft Blurring

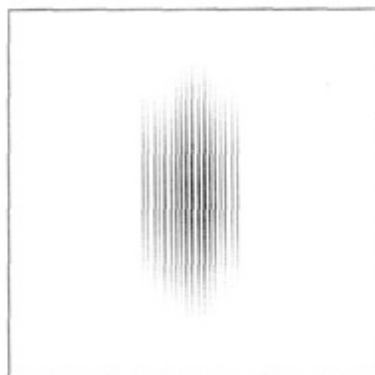
Using the sharp brushes you have already made, create brushes for soft blurring.



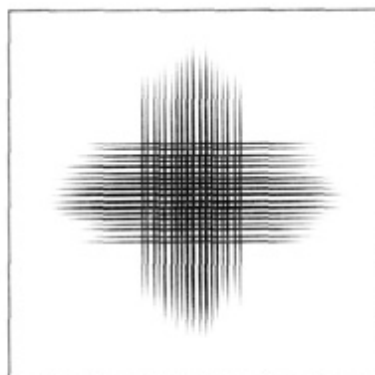
- 1 Either draw several tapering parallel lines with pen and paper, or connect a pressure sensitive tablet to your PC and use the Shift key to draw several parallel spindle-shaped (tapered at either end and slightly wider in the middle) lines.



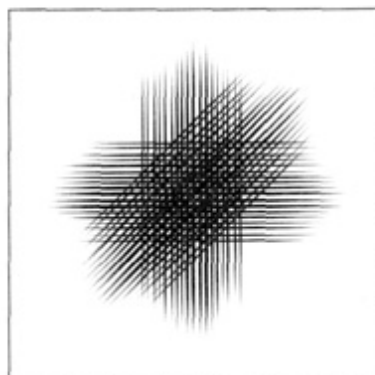
Do it in all directions!



- 2 As you use the Gauss filter to blur the lines, select Edit → Skew and extend them.



- 3 Copy the line and Paste them in multiple rows of roughly the same length.



- 4 Copy them again, Paste them, Rotate them 90 degrees, and layer them on top.



You can make brushes by rotating the lines!

Stroke and pull off the brush where you want to highlight, and you will etch and lightly blur the dots there. To repeat this, you can either stroke the brush again, or set the spacing on the brush to between 50 and 90%. In that case, you will etch the tone as though you were tapping it. Strong strokes can easily smear the dots.

Not good



Good



By using the brush at the tone's edge, you can blur the lines between light and dark for a natural blending effect.

You can achieve a clean blur effect in all directions.

Airbrush blurring



The edges of the tone appear as a gradation and you can clearly see their boundaries.

Soft brush blurring

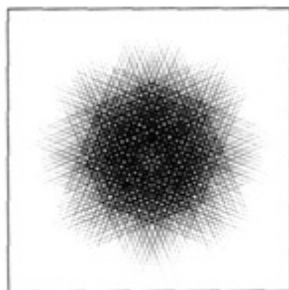


The dots at the edge of the tone are etched over a wide area, and so the tone boundary appears with a natural finish and is difficult to see.

Blur brush techniques 1

Techniques for Applying Small Blurring Brushes

By preparing a small brush in advance when you start to create a blur brush, you can effect fine expressions.



At 600 dpi make your brush 5-20 cm big.
Change the brush size and the stitching.

Use it to show a sheen on soft clothing or a shine on other items.



Use it to give luster to full, soft hair.



It'd be a good idea to make a bunch of different sizes in advance!



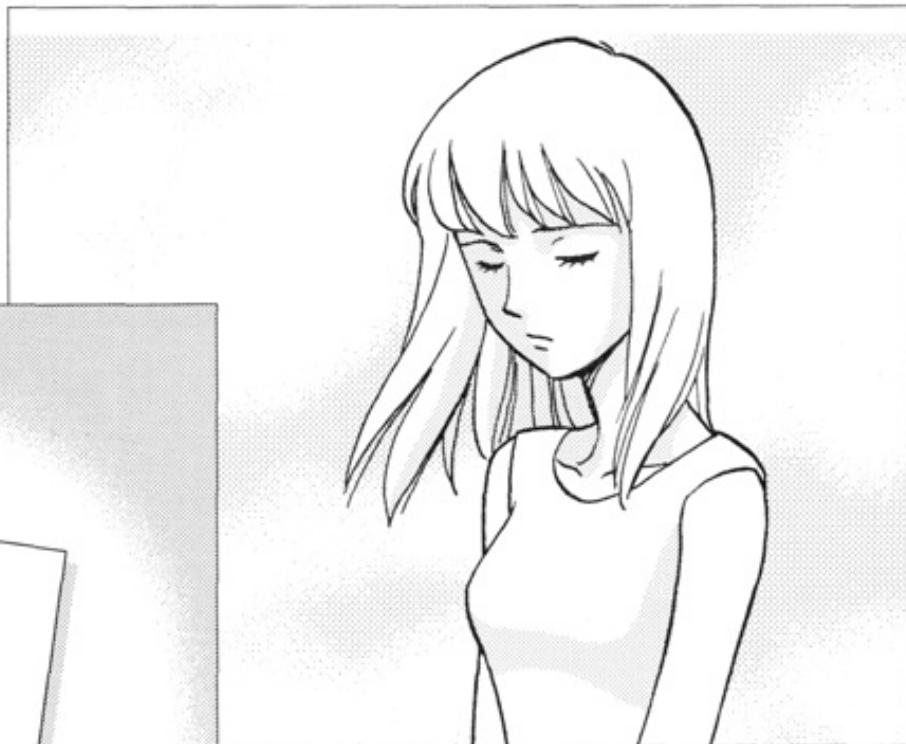
Use it for silhouettes, or for the unique curves of the female body.

Blur brush techniques 2

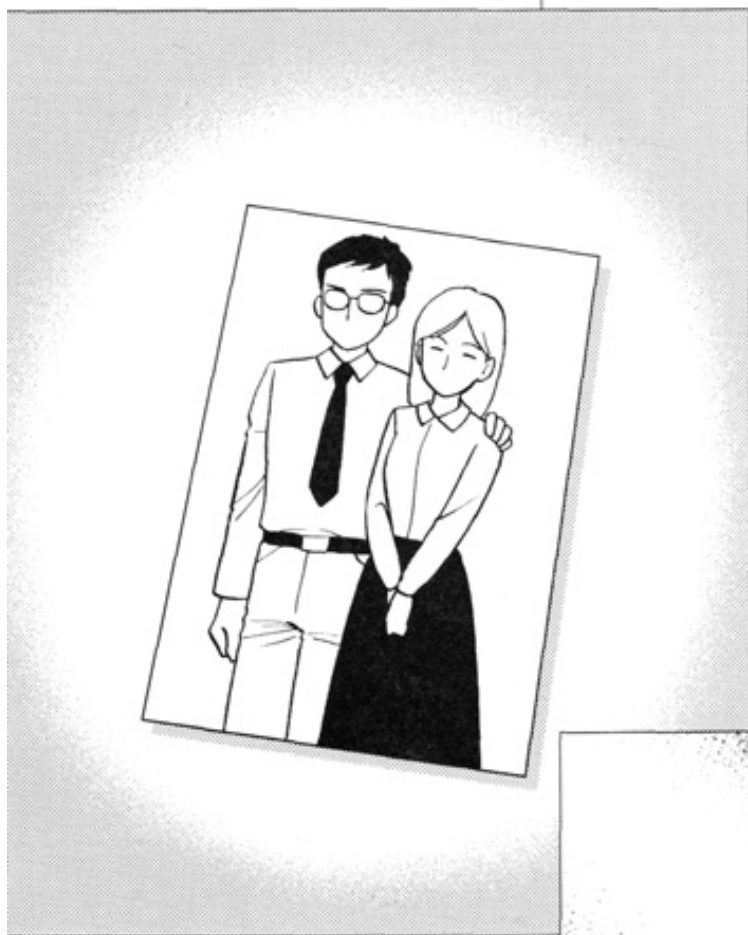
Techniques for Applying Large Blurring Brushes

By making a large brush, you can effect imagined scenery or use the brush in a variety of other scenes.

Use it to create blurred scenery, as if a fog had rolled in.



You can also use this blurring effect to draw attention to an area.



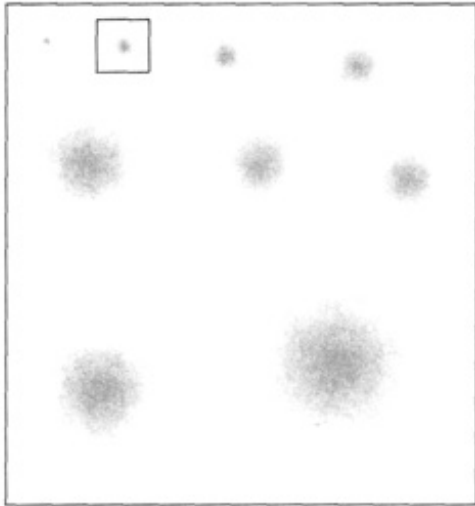
Use it together with direct sunlight to create a diffuse effect.



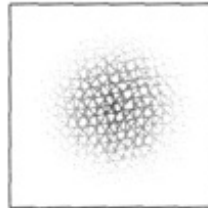
Blur brush techniques 3

Blur brushes using a sand hatching tone

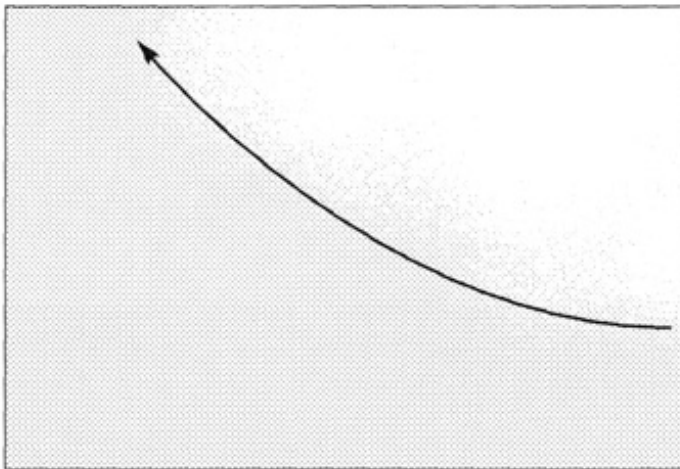
There are brushes that you can use for soft blurring other than those with line tones. By using a hatching tone, the dots become easier to etch away. The key to using them is not to drag, but rather to use the brush like a stamp.



❶ Use a 40 lpi sand hatching grain gradation tone.



❷ Cut some out and register a new brush.



By using a hatching tone as a brush, you can leave some dots and etch out others.

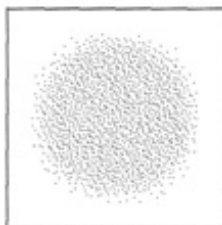
This could also be done with an airbrush, but this way you can etch and leave the dots behind for a clean finish.

Other blur brushes 1

Let's try looking around at the other included hatching gradations and see what we can use.



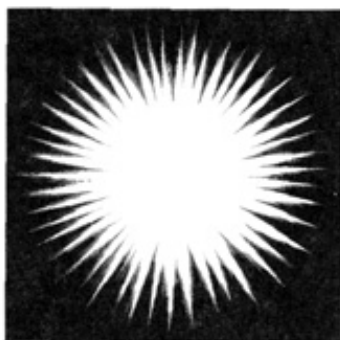
100%



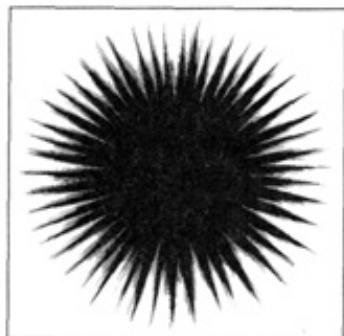
200%

These can be used to blur images, and can be used for both light and dark applications.

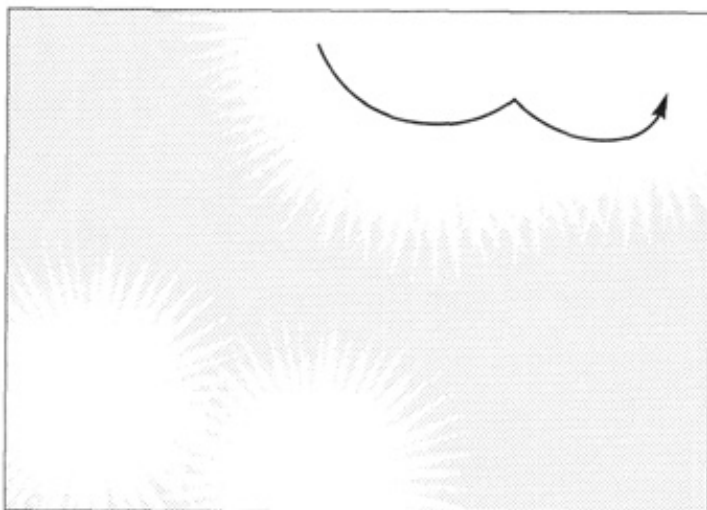
Other blur brushes 2



You can also use flash fill tones for your brushes. Shrink flash fill 11 down to 25%.



Reverse the tone, and register your brush.



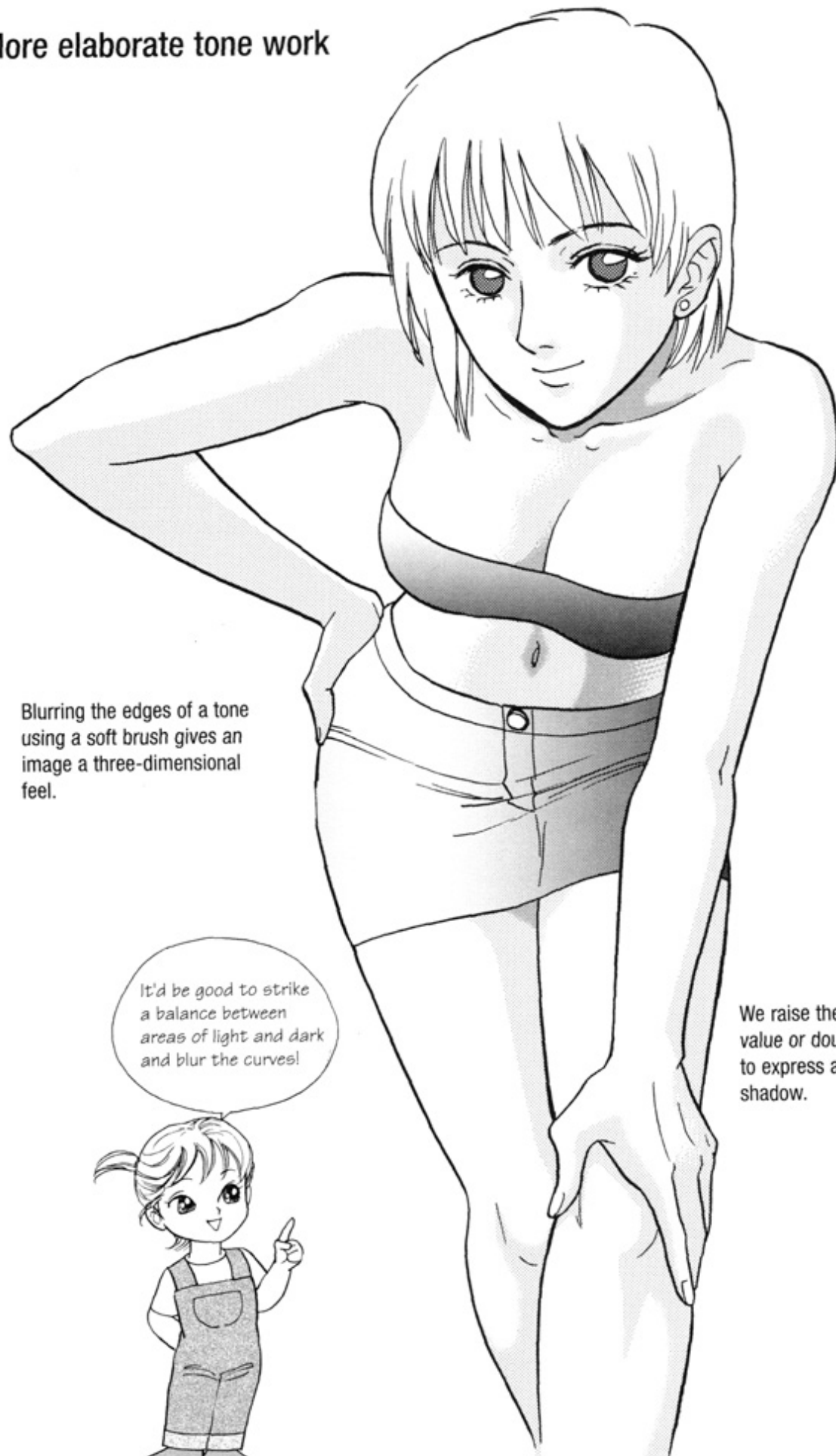
Use the brush in a tapping fashion. Try out a few different approaches.

Etching tip

One key to etching is "pulling up." Pulling up gives your etching a clean finish. Your etching pattern figures into it as well, but the expression you achieve will change depending on if you make fine, careful strokes or strong, quick ones. So try making brushes using a variety of different tones.



More elaborate tone work



Blurring the edges of a tone using a soft brush gives an image a three-dimensional feel.

It'd be good to strike a balance between areas of light and dark and blur the curves!

We raise the percentage value or double up on tones to express areas of deep shadow.

Chapter 2

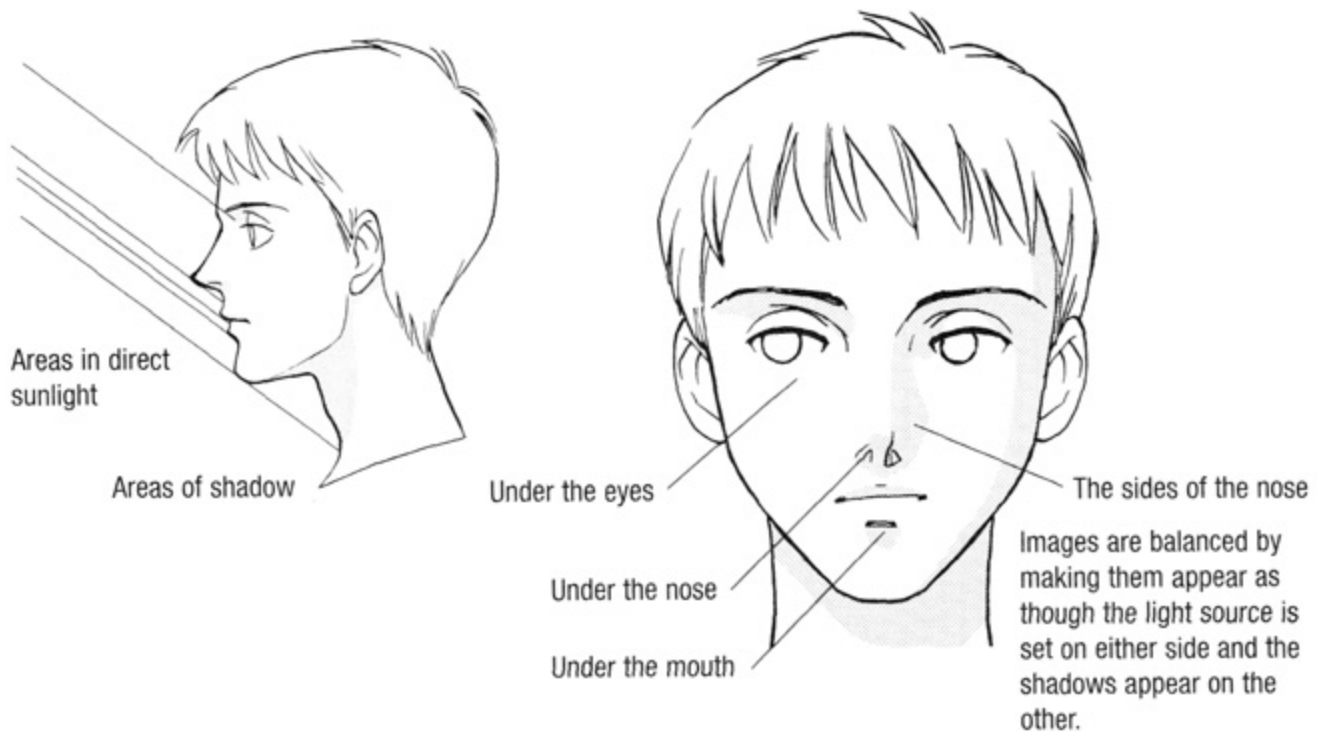
Techniques and Practices in Tone Expression



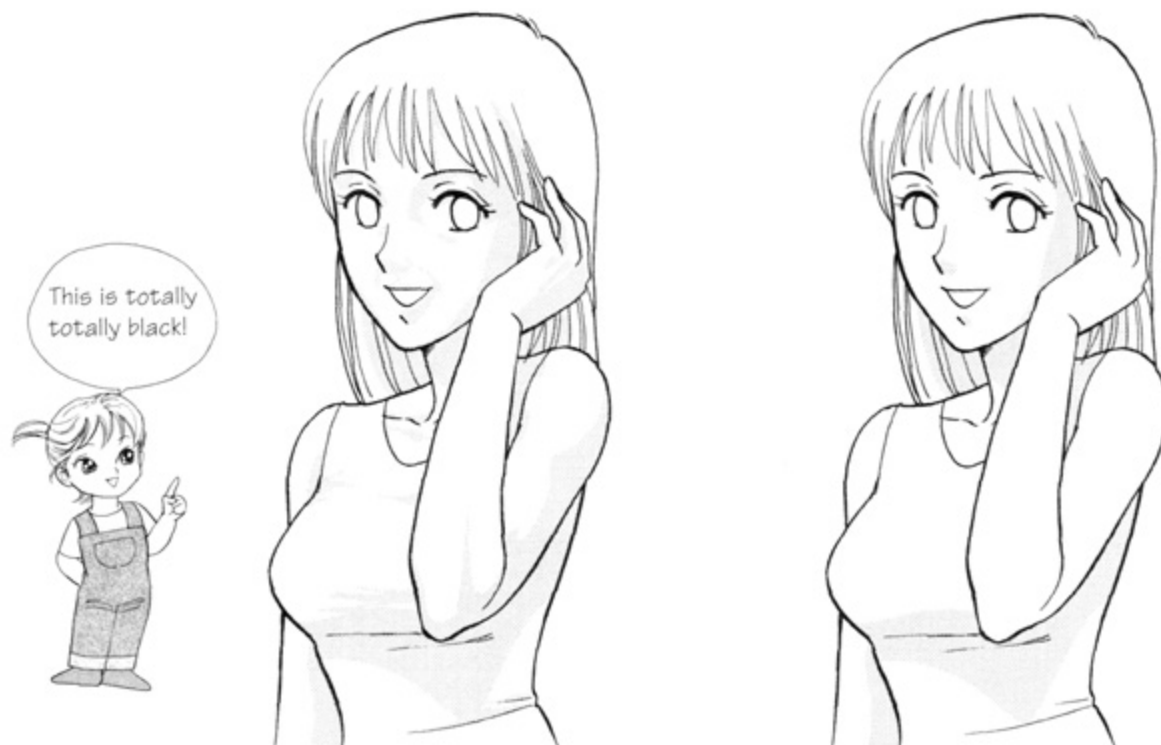
Facial Shading and its Application

The face is one of the most often drawn areas, and these techniques are necessary for making facial shadows and expressions look three-dimensional.

Although they can change depending on the position of the light source or according to the situation, let's get a grasp on the fundamentals of shading and use them in a few different settings.



Applying shadows to the entire body



Not good

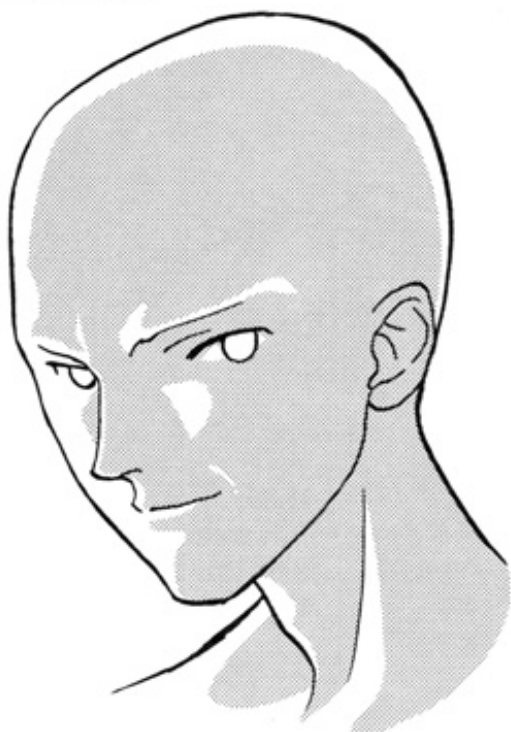
By applying too much shadow it turns into a dark image. It's important to focus on where to shadow.

Good

If you are showing off the entire body, then don't stress facial shadows. Instead, let's think about how to add shadows such that the image fits the situation.

Several different expressions of facial shadow

For realistic faces



To show the delicate musculature of the face, use no main lines and instead express them in shades of light and dark.



Expressions of age difference in facial shadow



Children

A child's face and body look more realistic when drawn rounder. Applying tones in curves to match that roundness therefore creates mood.



Elderly

Generally, the elderly face and body type are thinner and bonier, and so unlike children, apply tones straight lines and edges.

Using Tones to Express Facial Features

The impression that a character's expression leaves can change just by changing the way you apply shadows to it. It is especially important to know how to deal with tones as they apply to the most prominent features of the face: the eyes, hair, nose, and mouth.

Eye toning processes

The eyes are roughly divided into two parts: the pupils and the irises. Normally, you would apply a dot tone, but a gradation tone is also applicable. By applying a solid fill or operating only on the gradation, the eyes leave a subdued impression.

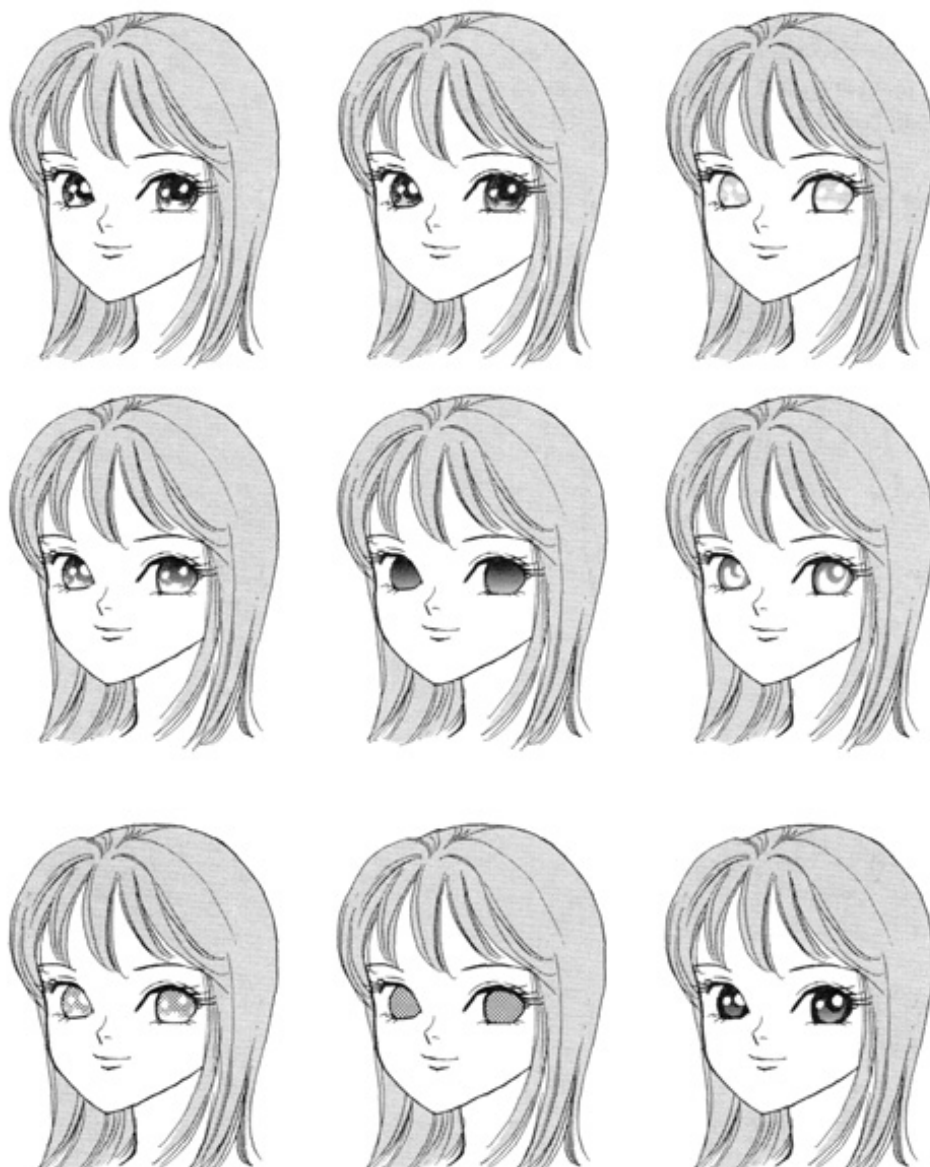


Pupils

They are center of the eyes. Just filling them in can easily make them appear cold, so instead create expression by applying a gradation and drawing in other details.

Irises

They are the areas surrounding the pupil. They are usually expressed in a lighter color than the pupils.

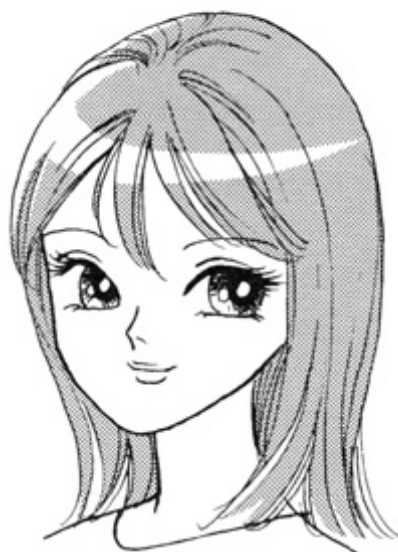


Hair toning processes

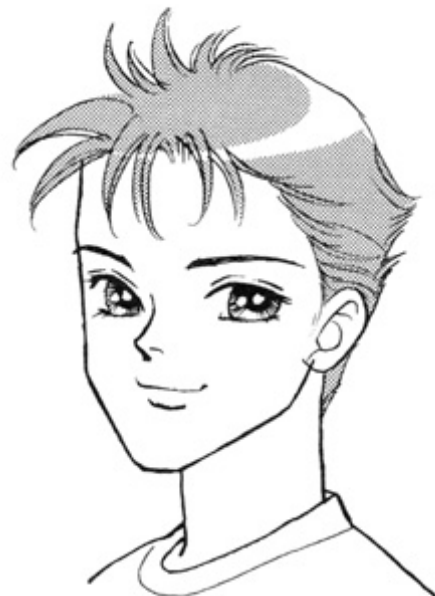
The impression hair gives off changes depending on whether you add etching to highlight it a lot or whether you use finer processing to highlight it a little. It's also possible to express the flow and lay of hair through broad etching at the top of the head, but this kind of work demands patience.



Etching to add highlights to the top of the head



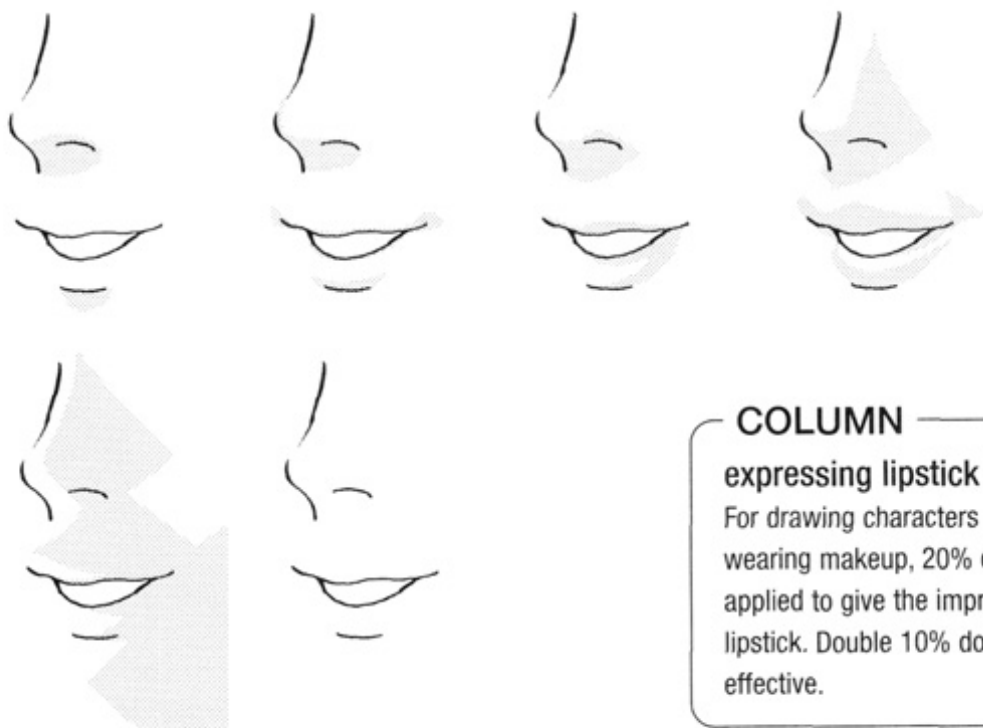
Etching to highlight the flow of the hair



Etching for spiked hair

Nasal toning processes

Shadows around the nose are often done with solid fills as a matter of preference, but at times when the shadows cover a larger area, tone processing is also done. In such cases, effect depth by applying a dot tone or a double tone.



COLUMN

expressing lipstick

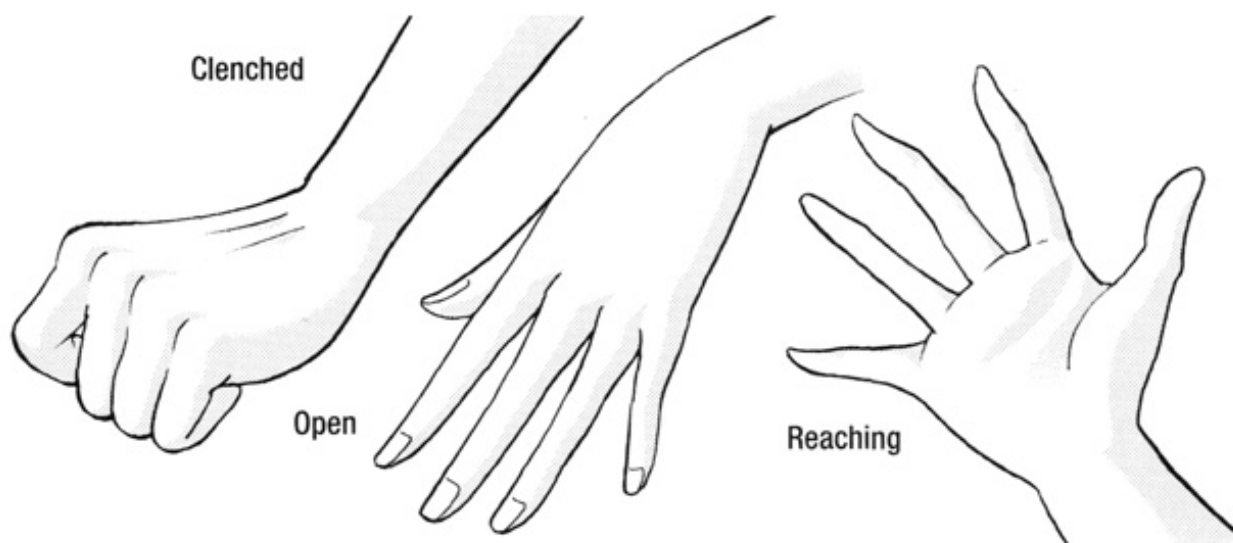
For drawing characters that are wearing makeup, 20% dot tones are applied to give the impression of lipstick. Double 10% dot tones are also effective.

Hand & Leg Toning Processes

Like the face, the hands play a major role in expressing a character's feelings. So, you should know tone techniques for handling shadow applications according to gender, age, etc.

Hand toning processes

"Hand" shadows are made up of finger shadows. As you apply tone along the outline of the hand, draw lines in advance around the joints with a pen to emphasize them, making them look like the real thing.



Use tones to express hand movement.

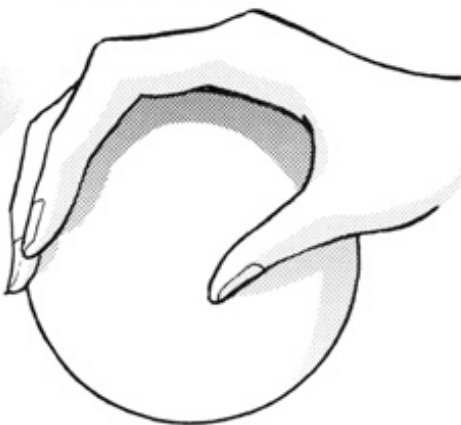
As the hand has a complicated structure, the shadows it creates change depending on the location of the light source. However, since the hand is also the easiest practice subject, let's look further into on how to shade them.

A hand holding a pen



By applying the shadows created by the fingers, the palm appears darker and seems to have depth.

A grasping hand



By properly adding the wrinkles created by the finger joints, the fingers look more like the real thing.

Two hands with fingers interlaced



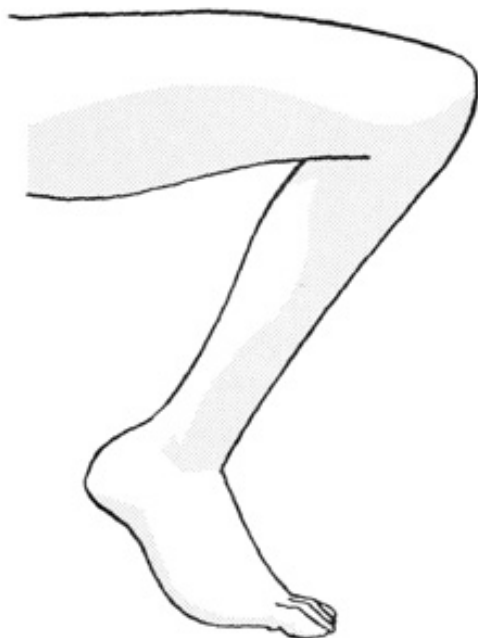
Create mood by applying a tone to give both edge and curve to the back of the hand and drawing wrinkles at the base of the hand.

Leg Toning Processes

Legs are usually clothed and not often exposed. However, there are may still be plenty of chances to draw them depending on the story. Just as with the hands, keep in mind that male legs have a muscled look, while it's important that female legs have a curvaceous form to them.

A bent leg

Create a line running from the thigh to the calf. Males get a nearly straight line, and females should get a curvy one. One detail you should emphasize is the shadow at the back of the knee.



Female legs

These delicate legs are central here, so only apply a tone where shadows clearly lie, and be careful not to apply too much.



Male legs

If you are dealing with muscular male legs, then there are shadow areas from the muscles of the thigh to the kneecap, and from the shin around to the calf. It would be good to highlight these points broadly and clearly so they stand out.



Expressing shoes

Unlike legs, shoe expressions change according to their material. Let's take a look at how to process shoe tones on three typical examples.

Sneakers



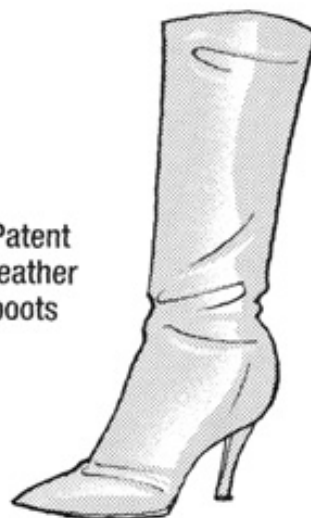
Aside from the mesh portions, you basically tone a sneaker with a dot tone, separating sections via concentration as you apply it.
Tone used: Gradation tone 60 lpi
16.5 cm

Pumps



Use a gradation tone to express the leather in these shoes, and add highlights in parts for the toes, heel, etc.
Tone used: Gradation tone 60 lpi 6.6 cm

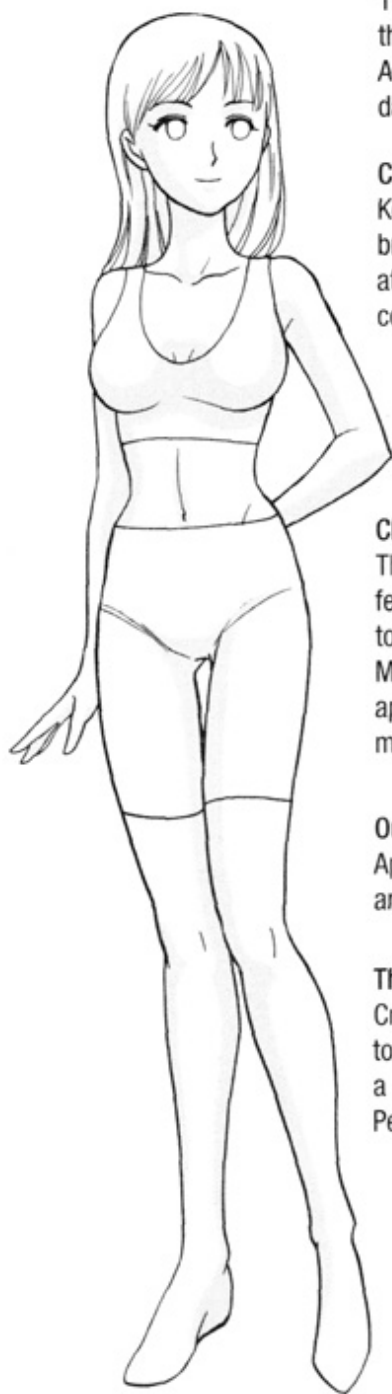
Patent leather boots



As these shoes are made of a shiny material, add highlights cleanly to the cylindrical portion.
Tone used: Gradation tone 60 lpi
2.2 cm

How to Apply Tones to the Body

Apply body tones with the same understanding of where shadows lie. There aren't many differences in location between the male and female, but males tend to need more tone where the shadows lie across muscle.



Neck

There are no changes here between the male and female. On males, the Adam's apple can be made to look darker with a double tone.

Collarbone

Keep in mind its dimple and breadth. Imagine the musculature attached to it on the male collarbone and bring out the dimple.

Chest

The areas under the bust are a female characteristic, and double tones are used on the cleavage. Males can appear built up by applying shadow tones to the chest muscles.

Outline of the upper body

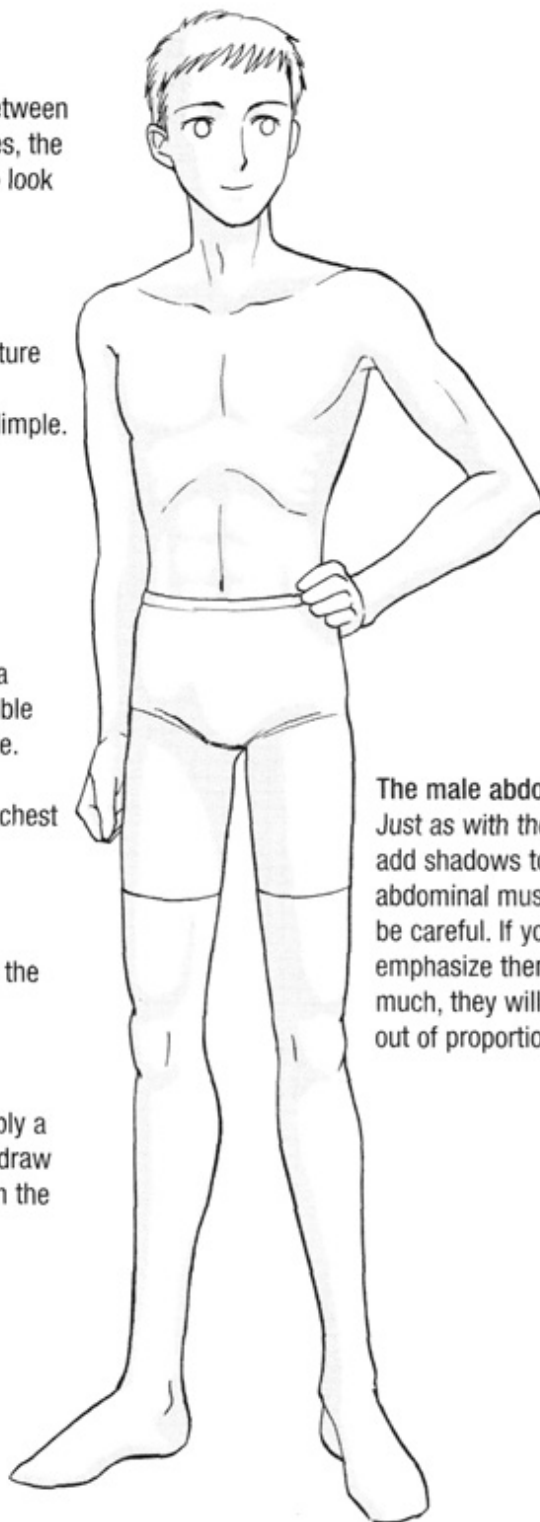
Apply a tone along a line from the armpit to the hip.

The navel area

Create a round dimple and apply a tone to it. It would be good to draw a center point in the navel with the Pen beforehand.

The hip joint

Envision a triangular shape and add shadow to round out the space between the thighs. For more muscular, male thighs, put a fatter shadow on the inner thigh to emphasize the muscles.



The male abdomen

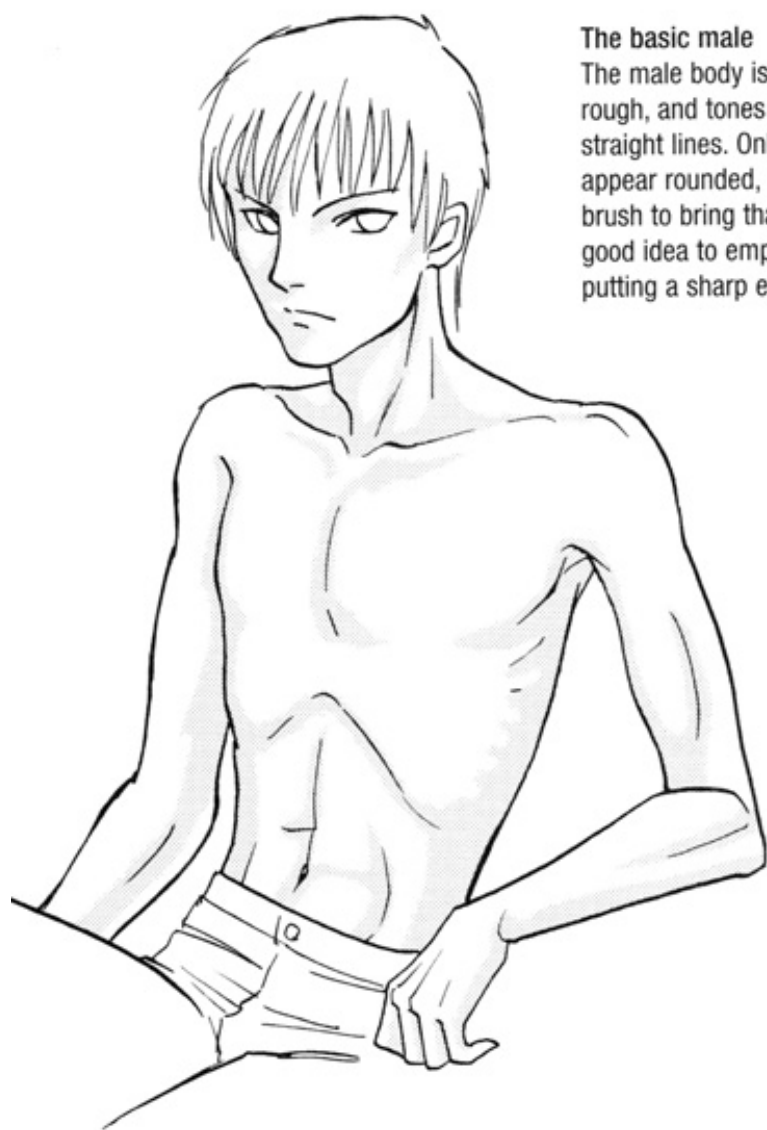
Just as with the chest, add shadows to the abdominal muscles. But be careful. If you emphasize them too much, they will appear out of proportion.

Point Unify a shadow's color and type. Depending on the body part, you can use a gradation tone to make certain areas appear darker. But if you apply different gradation tones at different lpi's or percentages, then your image will look sloppy. Use just one or two types separately instead.

Expressing Musculature through Tones

The basic male

The male body is basically lumpy and rough, and tones are applied to it in straight lines. Only the muscled portions appear rounded, and you can use a blur brush to bring that out naturally. It is also a good idea to emphasize those areas by putting a sharp edge on them.



You add definition to girls the same way you define boys!



The muscled male

If they have muscular volume, then even male figures are rounded. If you add shiny highlights in a rounded fashion in line with the curve of the muscle then it will look real. For tan skin look, apply a tone to the entire figure and add highlights.



How to Use Tones to Express Patterns in Clothing

A variety of pattern tones (floral, geometric, etc.) have been prepared, and they are used most often for clothing. By skillfully using pattern tones, you can save yourself some drawing and easily express a character's sense and preferences at the same time.



Just applying a pattern tone looks weird! Even if a pattern tone has pictures drawn in it, it's still a flat image, and it won't look three-dimensional applied as is.



It is important to apply the tones separately according to each joint. Just as with actual clothing, the direction of clothing patterns changes according to how the arms, legs, and body move. If the arm bends, then you should change the direction of the tone accordingly.

Techniques for mastering pattern tones



Change angles and apply tones separately according to the part of the body.

Change the angle of the pattern on the collar to be different from that on the chest.



Apply tones separately on each fold of a skirt. Keep the crosscut areas on flared skirts and the like in mind as you do this.



Apply tones separately on the irregularities of the body. Apply a difference in depth to make a female's breasts appear fuller and emphasize their size.



Trace and outline around strong, bold patterns to subdue them.

Effecting Movement by Wrinkling Clothing

One key to make clothes look real is wrinkling. Depending on how much clothing is wrinkled, it can appear either baggy or tight fitting. Wrinkles can be drawn in at the pen stage, and then by applying a tone on top of them, you can make them look more like the real thing.

How to make wrinkles

Playful wrinkles

Fine wrinkles

Wrinkles fat at the middle



The difference in making wrinkles from the fabric

For hard fabrics



For suits and other thick fabrics, the fabric itself will very much appear to be pulled by body movement, and so the wrinkles must also be straight.

For soft fabrics



For clothing made up of thin fabrics, such as sweaters or sweatshirts, the bagginess allows wrinkles to form easily, and they take a downward flowing shape.

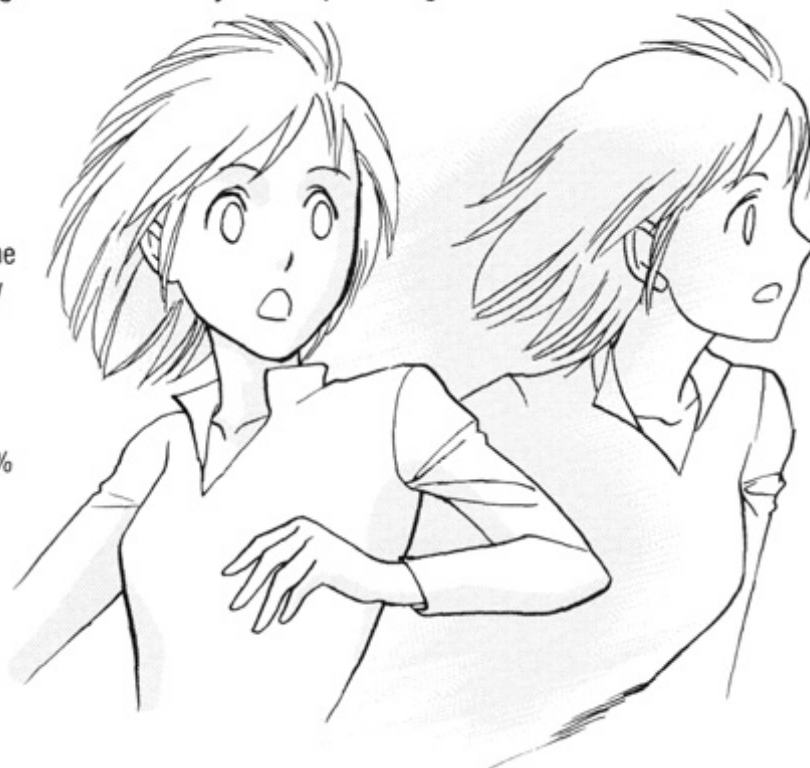
Expressing Body Motion with Tones

To express body motion, it is easier to create an image of motion by using speed lines, line tones, and speed line tones along with the motion of the body. Etch and flow along with the movement, and doing so with a variety of sharp etching brushes rather than blur brushes is a key point.

Twisting around

As you create an image of twisting speed, sharply etch the movement lines. Broadly apply a tone and etch it roughly to bring out energy.

Tone used: Dot tone 50 lpi 10%



Running: shadow processes

A running character's shadows are sometimes displaced somewhat to elicit a feeling of speed. By either etching the shadowed areas with a sharp brush or by applying speed lines, you can suggest a greater feeling of speed than by working directly on the body.



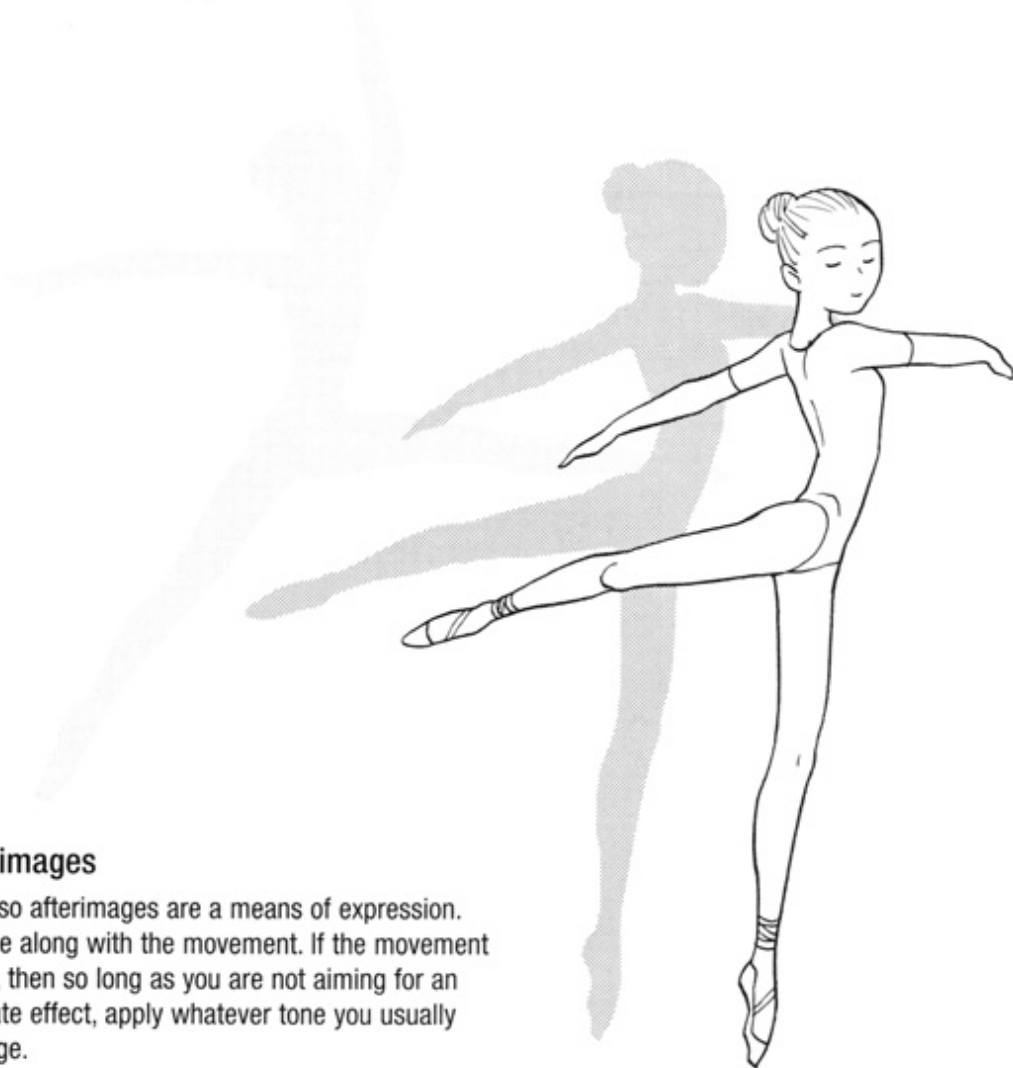
Tone used:
Parallel line tone 02



Running: expressing a full-tilt dash

Parallel line tones are used when you want to effect a sense of total speed. Since simply applying the tone as is would make the image difficult to see clearly, the lines must be made not to intersect any people or objects in the image. Those sections are removed by whitening them out.

Tone used: Parallel line tone 01 and Speed line tone 01



Expressing afterimages

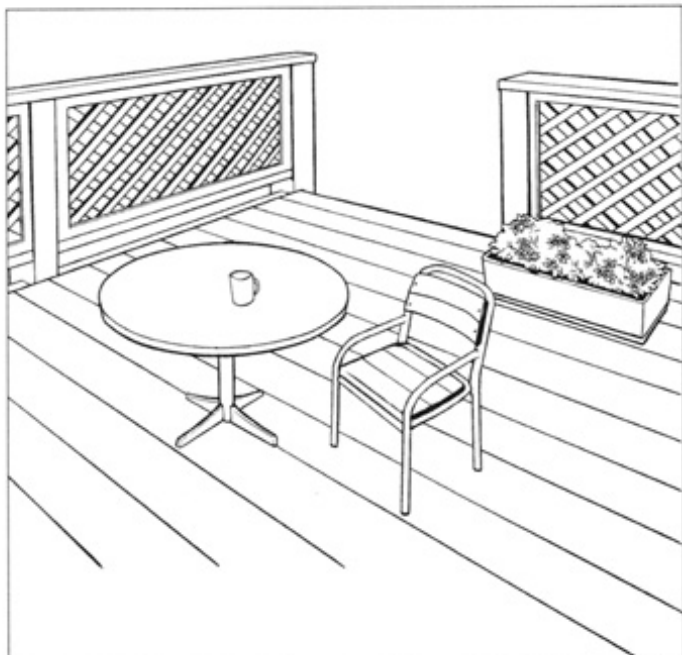
Not just lines, but also afterimages are a means of expression. Apply a light dot tone along with the movement. If the movement is broken into steps, then so long as you are not aiming for an easily seen, deliberate effect, apply whatever tone you usually use for the afterimage.

Tone used: Dot tone 60 lpi 10%

Tone effects 1

Expressing Sunlight with Tones

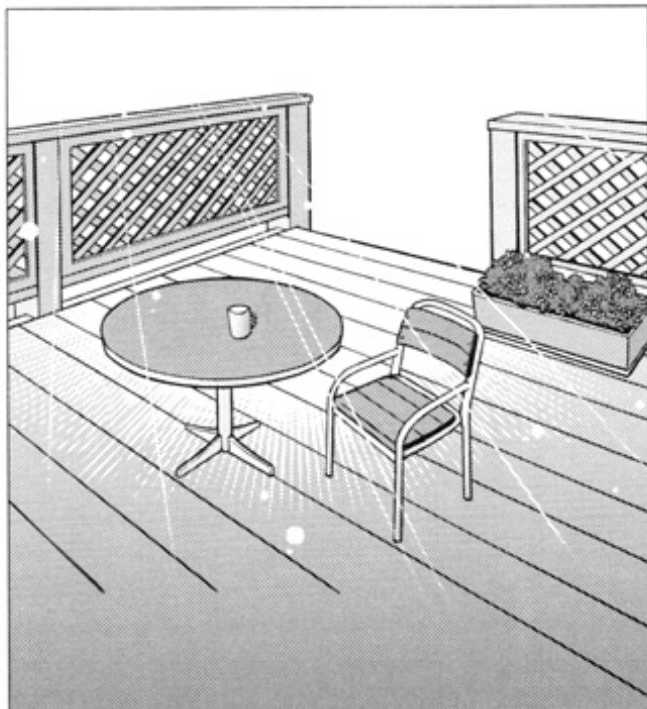
There are ways that are often used to effect light, such as the strong morning or afternoon sunlight. The key is to add stress (strength and weakness) to the sunlight, thereby increasing a scene's expressive power.



Tips for expressing sunlight

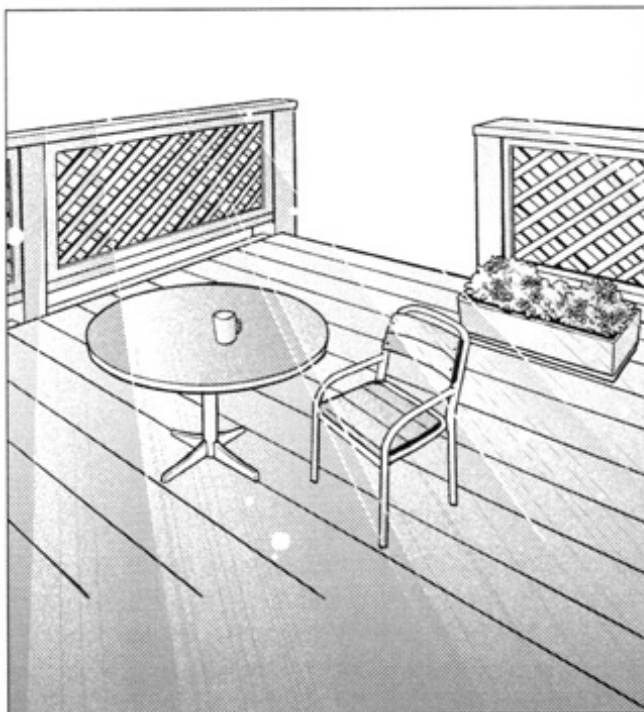
When you apply or etch a tone for sunlight, the image changes according to how you present the highlights. If you are applying a tone, using it as is will make the light appear black, so reverse the color and use it as a white line.

Expressing sharp sunlight



Straight lines give the impression of intense sunlight. Apply a line tone or a rendering line tone and finish it off by sharp etching the details.

Expressing sunlight with soft blurring



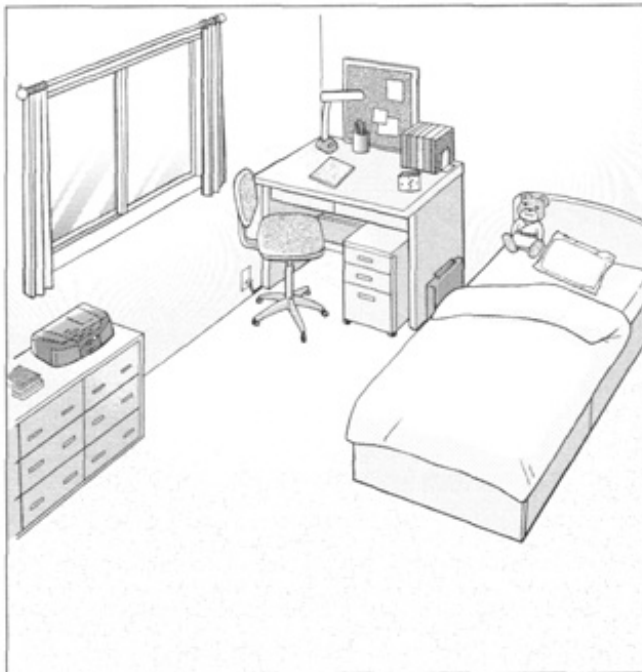
Keep the actual rays of sunlight subdued, and light the scene with diffuse reflected light in the surrounding area.

Indoor expressions

Indoors, sunlight often comes through glass, and so the light itself appears softer. Let's introduce some commonly used techniques.

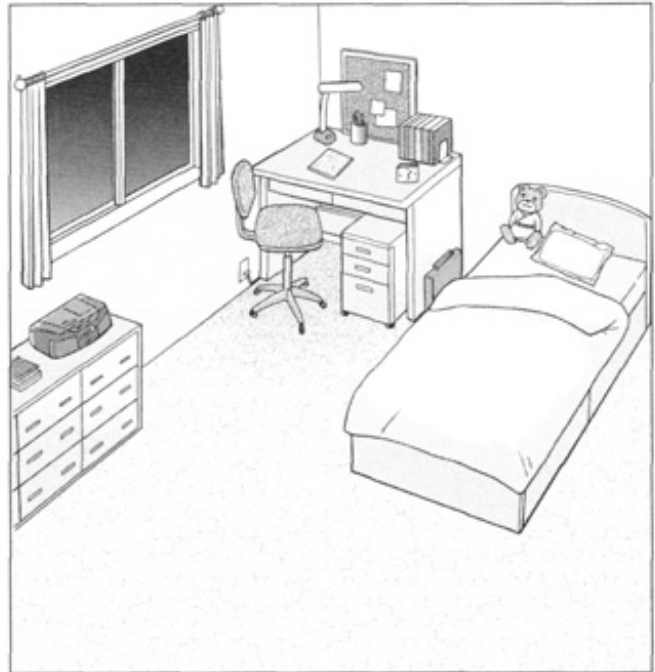


Expressing brilliant light



Express sunlight by adding a glimmer for the reflection off the glass.

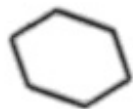
Expressing contrast



Express the differences between exterior brightness, interior darkness, and an objects shadow through contrast.

How to express tortoise shell

Use tortoise shell when you want to express reflected light and glimmer.



Create a hexagonal shape with a line tone.



Create and layer multiple copies of the same shape and combine them.



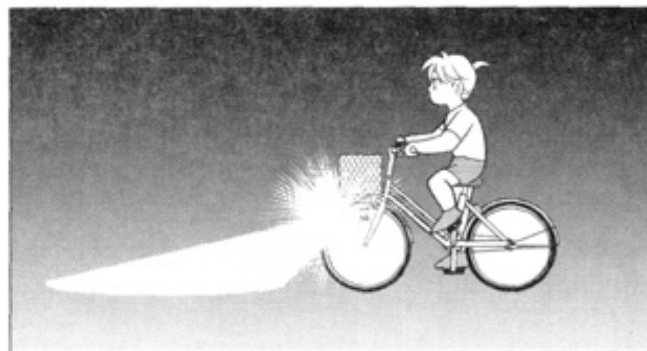
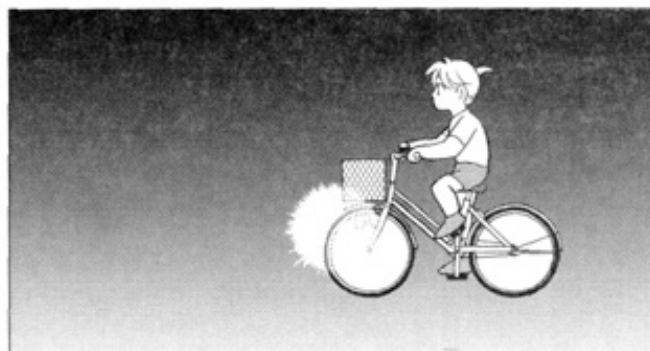
Insert the same hexagonal shape on the inside as well.

Tone effects 2

Expressing Artificial Light with Tones

Artificial lights and neon are the mirror opposites of natural sunlight. Master techniques for expressing light in the dark, such as using intensity to make light appear as though it emerges from the background.

Soft bicycle lights



Since a bicycle light is not that strong, use mainly soft etching rather than sharp. Use short, sharp etching strokes around the light to blur it and make it look real.

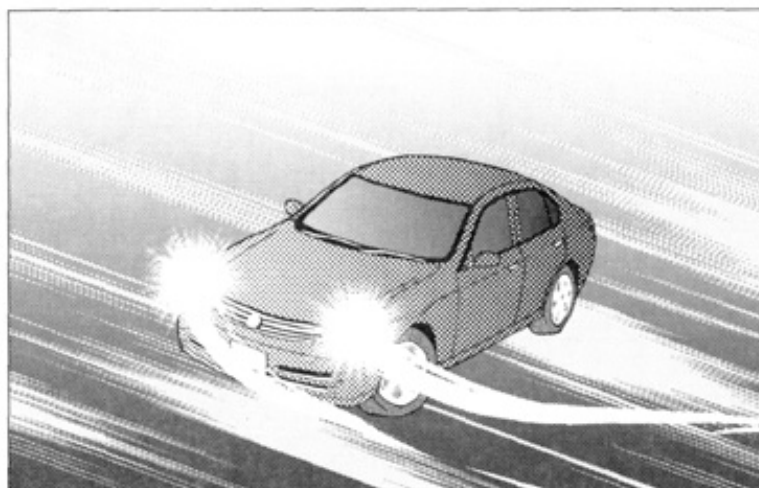


Strong car headlights

For cars equipped with powerful headlights, expressions of intense light make them look real. Use repeated, long, sharp etching strokes and blur the area around the lights appropriately.

Expressing flowing light

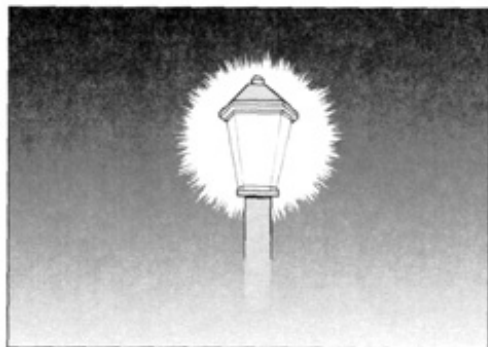
You can make an object appear to have moved by etching broadly along with the flow of light. If you etch wide with the object's movement, then the image appears to be momentary. Thinning the etching down results in a rapidly moving image.



Expressing neon and streetlights

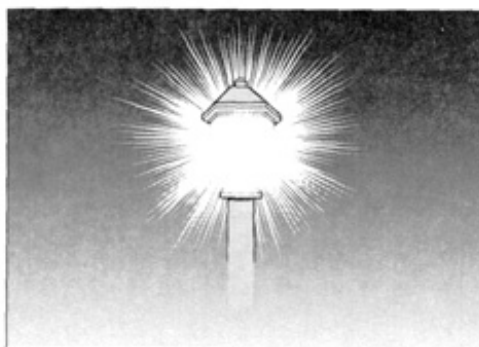
Streetlights and neon signs are indispensable in expressing night city scenes. Basically, bring these out through whiting and blurring.

A soft light



Bring out the area around the light with slightly broader whiting, and etch it with a blur brush to leave a bit of faint light.

A strong light



When you bring out the area around a light through whiting, add shadow to the light source and etch around it with a sharp etching brush.

A B C 1 2 3 I V X

A B C 1 2 3 I V X

How to make lighted letters

Express a soft glow (like a fluorescent light) by whiting the area around the letters and etching a soft blur around that.

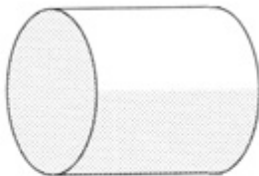


Tone effects 3

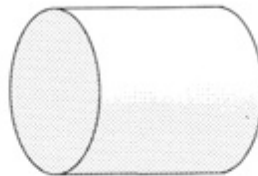
Expressing Shine and Sheen

Shine and sheen are important elements in achieving a feeling of depth. By recreating a shine that matches the qualities of a given material you can create a better image.

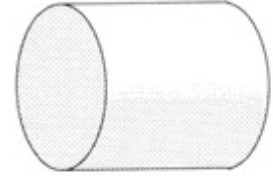
Types of shine and sheen



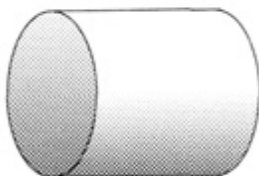
Shine in line tones
Etch with a spoke brush at an angle nearly perpendicular to the line.
Used on: metal objects with rounded surfaces, pipe, tubes, etc.



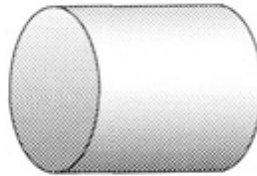
Shine and sharp etching
Etch at an angle nearly parallel to the shine lines.
Used on: everything



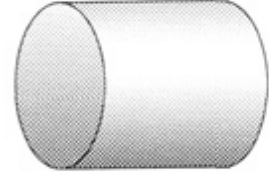
Shine and soft blur etching
Make sure what you leave behind after etching is even.
Used on: everything



Shine and gradations
If you adjust breadth of the gradation properly, no etching is necessary.
Used on: cans, walls, hallways, granite

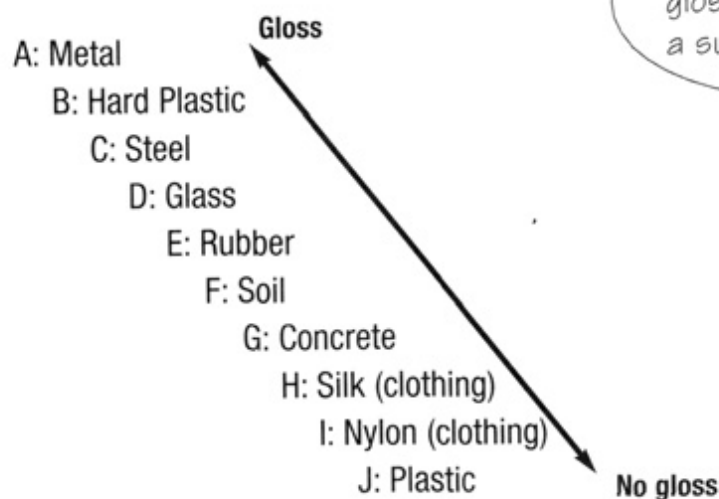


Shine used sparingly
Add clear shine highlights with the Pen.
Used on: plastic, wet roads



Shine and matte finishes
Use a composite dither brush and leave hardly any dots behind.
Used on: ground surfaces, wall surfaces

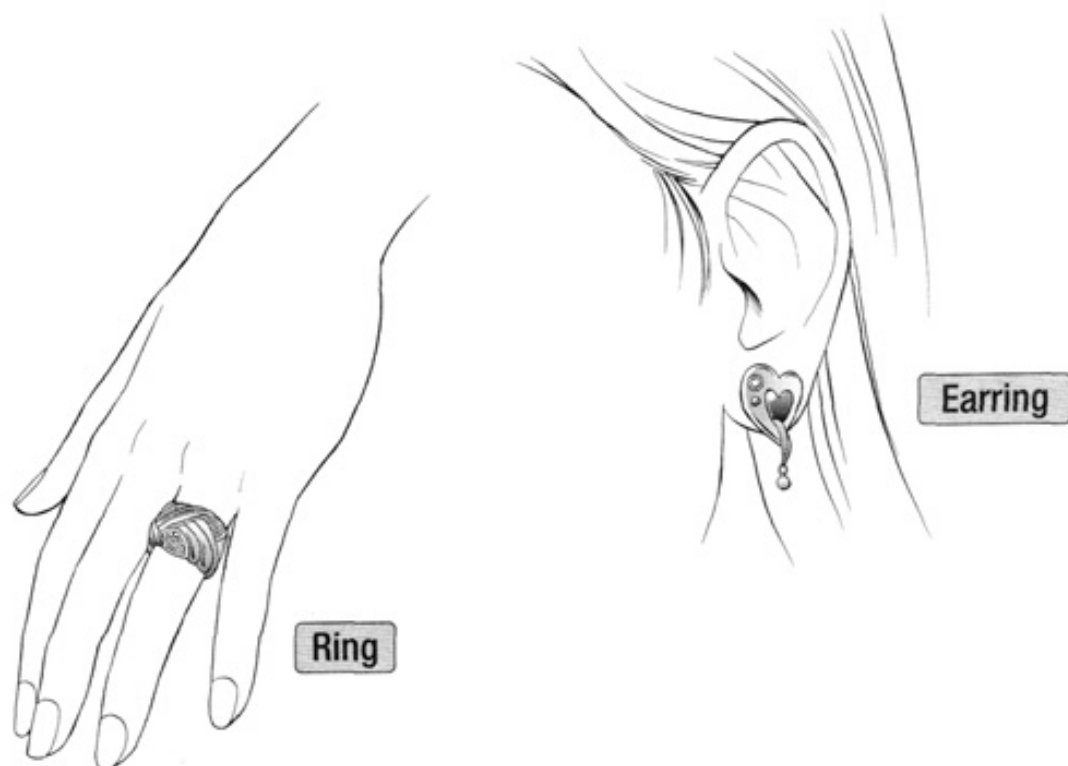
Glossy and matte materials



Let's give a shinny, glossy look to a surface.



Expressing shine on precious metals



Tone effects 4

Make-up through Tones

Make-up is an important element of the adult female character. When you use a tone to effect make-up, using the same tone you used for shadowing will make it difficult to tell the two apart, so let's change the tone's nuance and then use it.

Expressing lips



Lips with a glossy sheen

To add sheen to a tone, add one point of light to a weak tone after you apply it.

Tone used: Dot tone 60 lpi 20%

Lips with a matte texture
Apply a slightly deeper tone. To produce sheen, add fine lines.

Tone used: Gradation tone 65 lpi



Expressing the eyes



Making up the corner of the eye

Apply a tone from the corner of the eye to the outer edge. Using a deep tone will make it stick out considerably, so use the lighter part of the gradation.

Tone used: Gradation tone 65 lpi



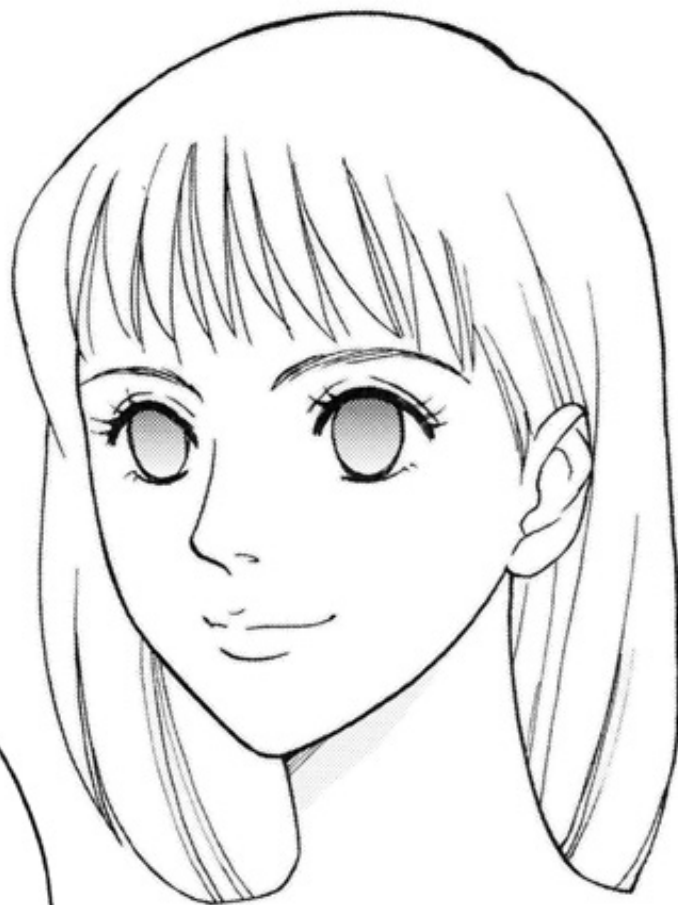
Making up the eyelids

Apply a light tone from the eyelids to the eyebrows. Do not simply apply it to the entire image, but rather with a curve, and blur it just a little.

Make-up patterns

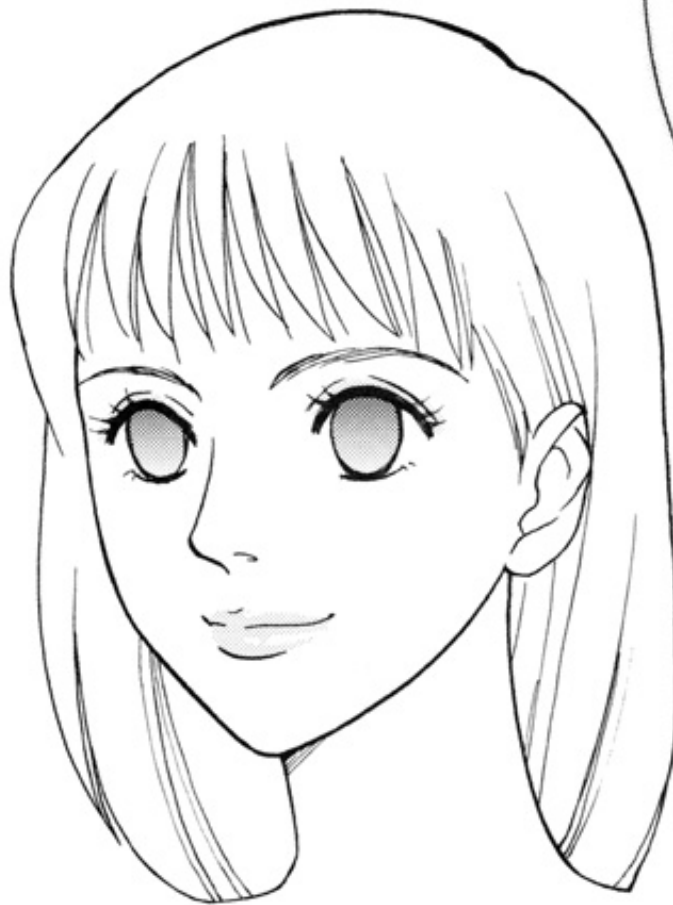
Natural make-up

Apply a weak dot tone to the lips for a lipstick look.



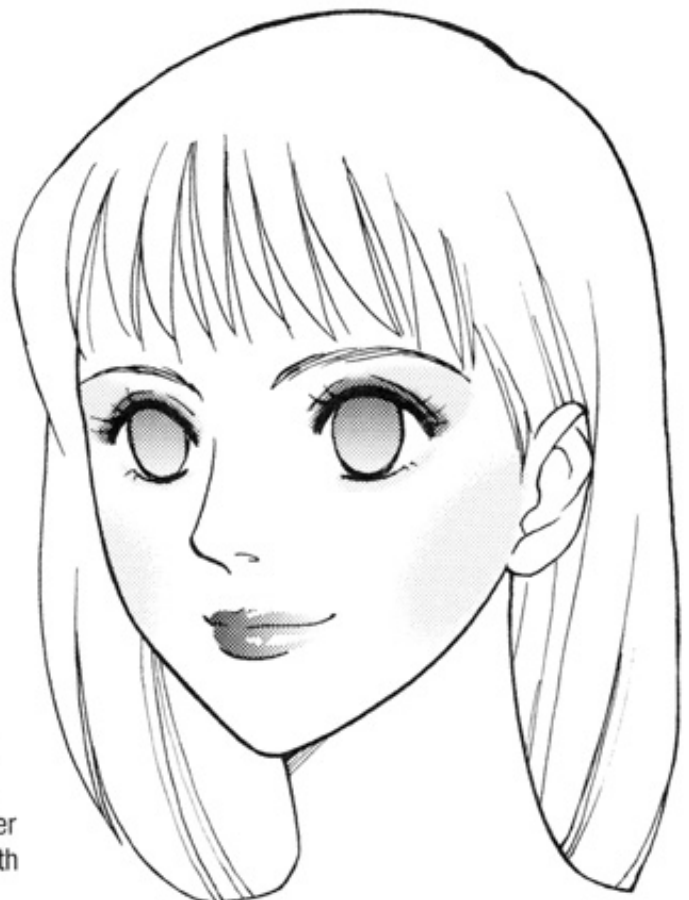
The classy lady type

You can get a soft focus-like effect by placing dots atop the line and blurring them.



The female adult type

Use a slightly deep tone overall, but if you don't hold back a little on the eyes, lips, and other key points then it will look gaudy. If you want to emphasize those points, try going over the lines of the cheekbones ahead of time with a pen for a more realistic look.



Tone effects 5

Expressing Translucent Clothing

You can effect a translucent image for characters in light clothing or in clothing made from see-through materials.

For a translucent cardigan

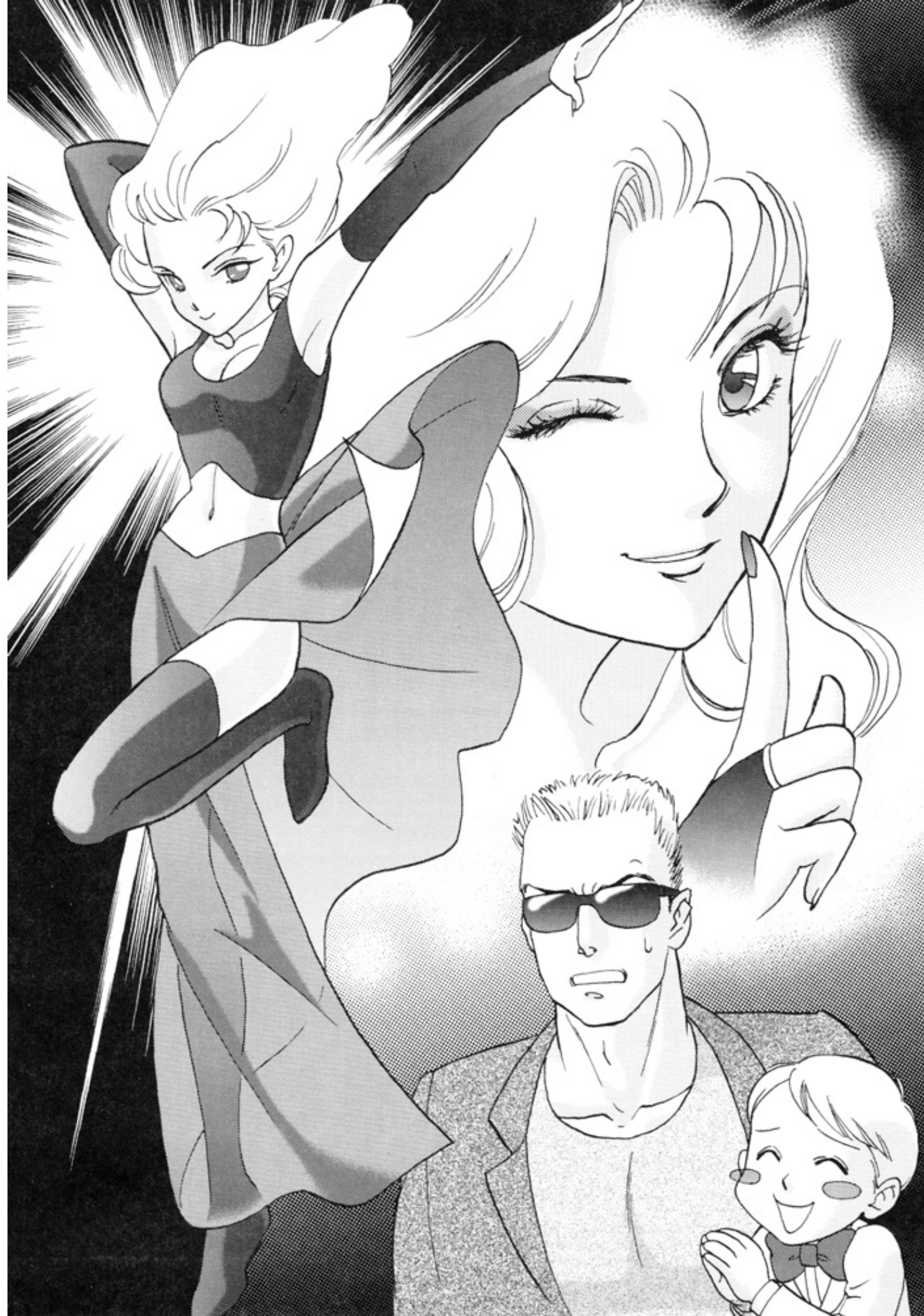
At the Pen stage, draw the base illustration in advance and apply a weak tone later. For translucent areas of the fabric in direct light, if you etch them with a soft blur brush, you can give them a translucent appearance.



For see-through maid outfits

This is used at times for party or other chic dresses, but see-through fabric is often used for this as well. Draw the base illustration, including shadows, ahead of time and add a tone at the right concentration for the areas of see-through material.

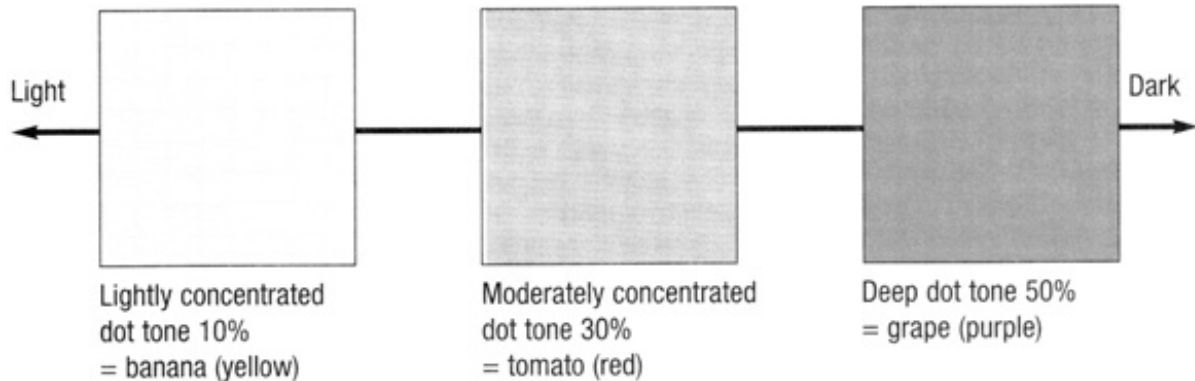




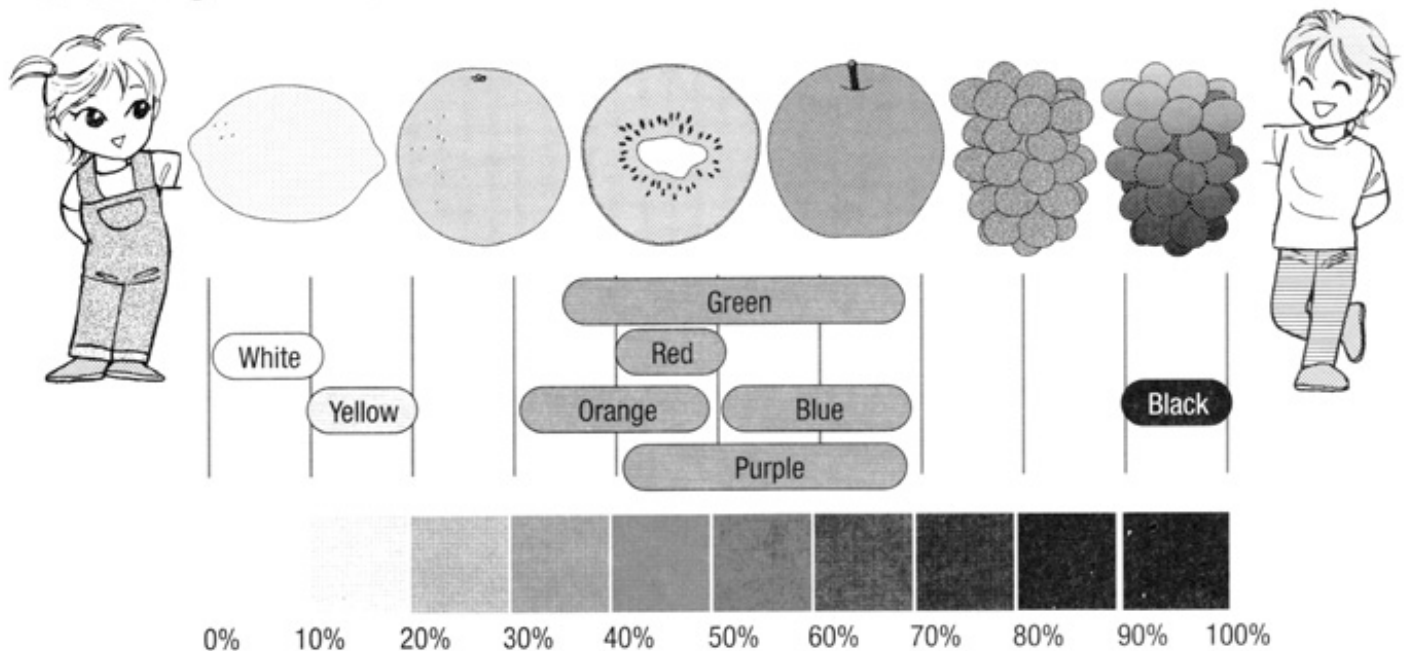
Expressing Color through Tones

The manga world is a black and white one, but by using tones you can create the appearance of intermediate grays. Even for reds and blues, by applying the inherent characteristics of each color, you can express them through tones.

Color and three types by concentration for tones



Tone color guides



Texture is important in expressing color.

It is difficult to give the appearance of color by simply applying a tone, and it is important to express the texture of the object drawn. First, have a firm grasp on a shape and draw it. Applying a tone and expressing color could be said to be supplementary.



Express color schemes in clothing through tones

When applying tones to human figures, it's important to match colors, just as with real fashion. Give it a try for a lively color scheme.

Assemble like color schemes



Offset the concentration a bit so the colors don't overlap.

Sand 40lpi 20%
Dots 60lpi 20%
Dots 42.5lpi 20%
Lines 42.5lpi 20%

Assemble light colors



Add a point of accent, either in white or as a solid fill.

Wicker02
Lines 42.5lpi 5%
Alan02
Floral Pattern

Assemble deep colors



Make use of the white base, even if there is not much of it.

Rubber Weave
Sand 65lpi 20%
Sand 65lpi 50%
Coarse Hatching
Dot 60lpi 30%
Hibiscus02

Let's try using some other tones.

Denim style



Use a sand tone on the denim fabric; keep the shirt on the inside slightly plain.

Sand 40lpi 20%
Sand 65lpi 20%
Sand 65lpi 30%
Sand 65lpi 40%
Sand 65lpi 50%

Patterned clothes



Patterns on both top and bottom do not go over well. Make the bottom a dot tone in an even, matching color.

Dot 42.5lpi 20%

Balance is important.

Except for certain distinctive uniforms, the same concentration on both upper and lower body clothing looks poor. Do either the top or the bottom in a darker matching color and make the image more attractive.

Fashion Tone Expressions: Girls

Try using a pattern tone to express clothing.

If you have characters, then you have to draw different clothing for them to wear. Pattern tones are convenient for this. By using pattern tones (tones that repeat a single image in a pattern), you can easily draw any patterned item, from a girl's dress to a man's necktie.

Spring clothing 1



As you apply a pattern tone to the top, add dots for shadowing.

Applying a tone to the entire skirt will result in a heavy look. Instead, apply it only to the hem and softly blur the crosscut areas.

Tops: wildflowers
Bag: fabric checker 01
Skirt: gradation tone 60 lpi 100-0-100

Spring clothing 2

This has been made into a one-piece outfit with a pattern tone application. The translucent effect was achieved by blurring the pattern in the "ridges" and "valleys" of the clothing.



This is a bag made to look plastic by adding shine to the corners and irregular surfaces.

One-piece and ribbon: Rose 03
Bag: Dots 60 lpi 30%
Boots and plushie: sand grain 5%

Summer clothing 1



Add soft blur etching to the neckline to bring out depth.

Add shadows even to the inside of the skirt to give it depth.

Tops: dot tone 42.5 lpi 20%
Stole: clouds 46

Summer clothing 2

A bit of a pattern has been cut out and used as a logo here.



To express a worn-in jeans look, randomly apply a soft blur to a slightly deeper tone.

Tops: floral pattern 04
Scarf: rolling lightning mask
Jeans: dots 50 lpi 20%



For a knit cap made from slightly rough materials, use a rough sand tone.

To express a patterned skirt we used a pattern tone. Changing the tone's direction and angle would be fine, too.

Hat: sand 45 lpi
 Vest: wicker 01
 Bag: dot tone 65 lpi 50%
 Skirt: sand hatching radial gradation 20-0-20

There is a standard argyle pattern included as well. For a worn-in look, blur it just a little.



Hound's-tooth check patterns are also used often. You can use them to effect a classy look.

One-piece: checker 06
 Cardigan: checker 07

Winter clothing 1



Applying too many pattern tones to the whole image will make it look sloppy, so only the scarf and the back have been pulled together with a small pattern tone.

The skirt and boots have been done to look like leather. Make them look real by adding sheen highlights to the front with some blur etching.

Scarf: flower 02A
Tights: leaf-pattern lace
Hairband: dot tone 65 lpi 50%
Skirt and boots: sand 75 lpi 10%
Bag: monogram

Winter clothing 2



We used a sand grain tone to express the texture of that rough hat earlier, but this time we used a cotton pattern. The look of the rough dots is what gives the fabric a soft expression.

Using a pattern tone in an otherwise monochrome image looks subdued. Etch it a little and bring out the texture.

Scarf: marble dots 01
Bag: gradation tone 60 lpi 100-0-100
Jeans: dot tone 42.5 lpi 20%
Hat: cotton lining

How to effect depth in pattern tones

Since just applying a tone as is can only look flat and uniform, use the Pen and add wrinkles. Add highlight etching and shadows to them, but if you etch too much then the balance of the tone will be destroyed. Be careful.

Fashion tone expressions: boys

Spring clothing 1

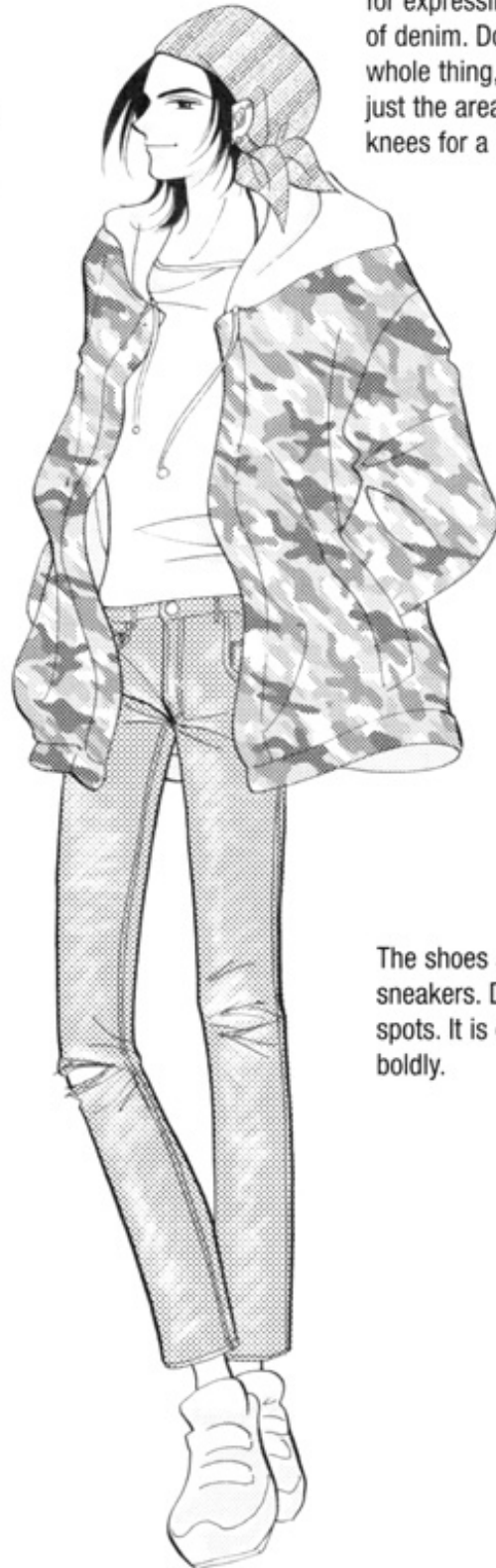


For a rough feeling, add shadows with slightly more than normal dot tones. Since this is a rough image it is key that you rough up the shadows as well.

The clothing itself will also appear larger and will have a baggier feeling. Draw wrinkle lines large, and add wide shadows for a flowing appearance.

T-shirt (outside): dot tone 20 lpi 10%
T-shirt (inside): dot tone 60 lpi 30%

Spring clothing 2



Using either a blur brush or an airbrush is effective for expressing worn areas of denim. Do not blur the whole thing, but rather just the areas around the knees for a realistic look.

The shoes appear to be sneakers. Do not etch in spots. It is good to etch boldly.

Scarf: rubber weave
Hooded parka: Camouflage 02
Jeans: Dots 50 lpi 20%

Summer clothing 1



To make the bag look worn out, we applied a deep tone and added differences in shade.

It is sometimes a good idea not to add shadows unnecessarily to white or black clothing.

Shirt: checker 11
Bag: dot tone 50 lpi 40%

Summer clothing 2



We applied a dot tone here to express tanned, dark skin. This is how tones are used for this season.

For the fluffy, rough appearance of a towel, etch widely in the wrinkled areas.

Swimsuit: checker 14
Towel: floral pattern 01
Cell phone belt: dot tone 65 lpi 40%
Sunglasses, cell phone, and can: radial gradation 016
Skin: dot tone 65 lpi 5%

Do not apply the same pattern tones in succession.

Pattern tones are useful, but they stick out, and lining them up can make an image appear sloppy. It can also make it difficult to tell where the boundaries between different areas lie. Especially in indoor scenes, if the same pattern is used for a tablecloth and some wallpaper, for example, then do something like changing the size of one of the patterns and keep the two from stacking as much as possible.

Autumn clothing 1

For things like school uniforms or other clothing with uniform colors, you do not really need to do any etching. If there is some area you want to etch, then keep it to doing so around the outlines or on wrinkles.



When using two of the same kind of tones, do not change their lpi's but rather their concentrations, and the image will seem subdued.

Suit: wavy lines 03
Shoes and hat: dot tone 55 lpi 50%
dot tone 55 lpi 10%

Autumn clothing 2

We have unified this scene with the same simple, weak tone. The pattern on the jacket stands out, so the concentration has been toned down slightly.



To create a fuzzy appearance for the pants, we tried using not a sand tone, but rather a random dot tone. As necessary, it would be fine to etch highlights on the wrinkles.

Sweater: checker 07
Pants: random dot
Shoes: sand 65 lpi 30%

Winter clothing 1

We used a tone with a unique texture for the fabric of this hat. The random, coarse texture works very well here.



We have even tried using shredded seaweed on a traditional Japanese print for this duffle coat. The texture of this fabric appears stitched.

Coat: shredded seaweed 02
Boots: sand 45 lpi 20%
Jeans: dot tone 55 lpi 10%
Hat: twill 01c

Winter clothing 2

For a gorgeous look and a chic feel, we used a leopard print for the fabric on the back of this coat. It looks a bit nouveau riche, however.



To bring out the texture of leather shoes, use blur etching. By making the blur area wide, you can make the shoes appear glossy.

Scarf: checker 13
Coat: leopard
Suit: dot tone 42.5 lpi 5%

How to produce sheen on precious metals

Precious metals are an indispensable item for females. Though it can depend on their type, normally you often use gradation tones, and show the unique shine of a precious metal by etching gradations.

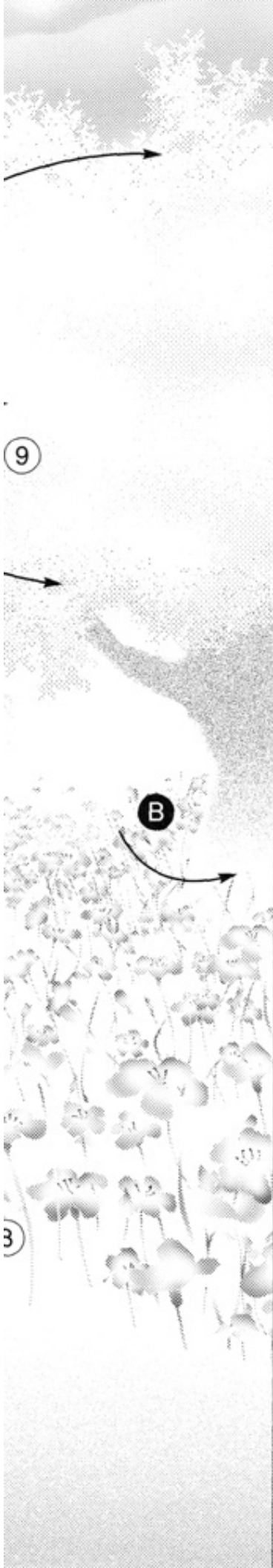
7



Scene Direction through Tones

Here, we introduce how to use tones as a theme for the four seasons not only for clothing, but also as part of a scene. Look for which tones are used where, and as we will explain the techniques used on the right, please be sure to give it a read.

Spring landscapes and characters



Tones and techniques used

- ① Hair: Dot tone 60 lpi 30%
- ② Skin: Dot tone 50 lpi 10%
- ③ Coat: Sand 65 lpi 20%
- ④ One-piece: Dot tone 60 lpi 10%
- ⑤ Belt: Dot tone 60 lpi 20%
- ⑥ Bag: Sand 40 lpi 5%
- ⑦ Sky: Clouds 06
- ⑧ Flowers: Floral dance 01
- ⑨ Cherry Blossoms: Dot tone 42.5 lpi 5%

How to etch with a brush

- Ⓐ Cherry tree: Use a soft blurring brush along the clump of foliage.
- Ⓑ Foot of a tree: Use a soft blurring brush at the lines between ground and roots.
- Ⓒ Ground surface: Use a soft blurring brush at the lines between light and dark.
- Ⓓ Skirt: Use a soft blurring brush along the shadow of pleats on a skirt.
- Ⓔ Mountains: Use a soft blurring brush along the crest.
- Ⓕ Mountains: Use a soft blurring brush along the base of mountains.
- Ⓖ River: Use a soft blurring brush along the riverbank.



Summer landscapes and characters

Tones and techniques used

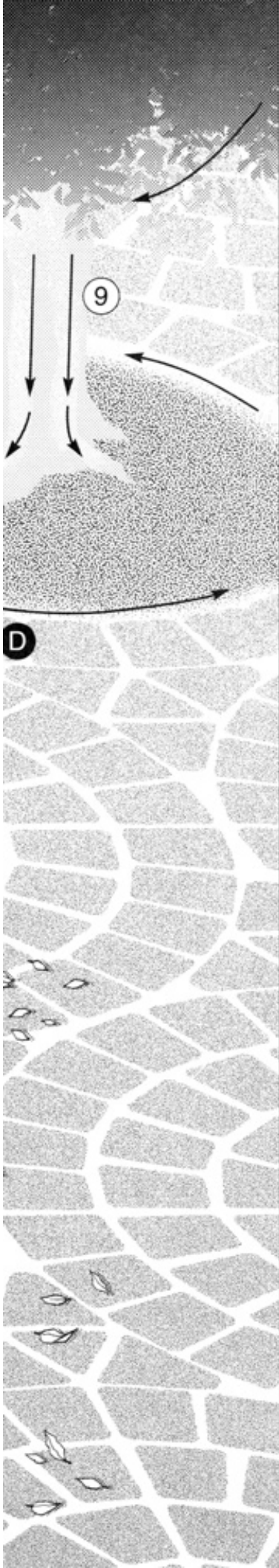
- ① Female skin: Dot tone 42.5 lpi 10%
- ② Male skin: Dot tone 60 lpi 20%
- ③ Female swimsuit: Hibiscus 02
- ④ Male swimsuit: Dot tone 60 lpi 30% / Gradation tone 60 lpi
- ⑤ Hat: Quilted Heart / Gradation tone 60 lpi / Dot tone 27.5 lpi 10%
- ⑥ Sky: Clouds 50
- ⑦ Waves: Gradation tone 60 lpi
- ⑧ Sand: Sand 40 lpi 5%

How to etch with a brush

- A** Sunlight: Use a sharp brush to express blaze of the sun.
- B** Sea line: Use a soft blurring brush on the waves.
- C** Sandy beach: Use a soft blurring brush in spots to make the surface look rough.
- D** Hat: Use a soft blurring brush at the edge of the shadow on the brim.
- E** Body: Use a soft blurring brush at the edge of the shadow.



Autumn landscapes and characters



Tones and techniques used

- ① Hair: Gradation tone 60 lpi
- ② Skin: Dot tone 50 lpi 10%
- ③ Clothing: Dot tone 60 lpi 20%, Flower 02B
- ④ Coat: Dot tone 42.5 lpi 5%
- ⑤ Skirt: Sand 65 lpi 30%
- ⑥ Boots: Dot tone 60 lpi 10%
- ⑦ Dog: Gradation tone 60 lpi
- ⑧ Ground: Sand 65 lpi 10%
- ⑨ Tree: Dot tone 60 lpi 10%
- ⑩ Leaves: Gradation tone 60 lpi
- ⑪ Soil: Sand 40 lpi 30%

How to etch with a brush

- A** Ground surface: Use a soft blurring brush at the deepest part to express
- B** highlighting.
- C** Foliage: Use a soft blurring brush at the tip of the foliage.
- D** Tree trunk: Use a sharp brush along the roughness of a tree trunk.
- E** Soil under the tree: Use a soft blurring brush around the soil.



Winter landscapes and characters

Tones and techniques used

- ① Hair: Dot tone 60 lpi 30%
- ② Skin: Dot tone 50 lpi 10%
- ③ Gloves: Dot tone 60 lpi 5%
- ④ Clothing Shadows: Dot tone 50 lpi 10%
- ⑤ Breath: Hatching
- ⑥ Skirt: Checker 08
- ⑦ Snow: Dot tone 42.5 lpi 10%
- ⑧ Tree: Sand 65 lpi 30% / Sand 65 lpi 40%
- ⑨ Other: Gradation tone 60 lpi

How to etch with a brush

- Ⓐ Mountains: Use a soft blurring brush along the crest.
- Ⓑ Woods: Use a soft blurring brush below the clump of foliage.
- Ⓒ Bush: Use a soft blurring brush blow the clump of foliage.
- Ⓓ Fur: Use a blurring brush around the boundaries of irregular surfaces.
- Ⓔ Hair: Use a large blurring brush with light touch.
- Ⓕ Breath: Use a rough blurring brush in a circular motion to express white smoke in the cold air.
- Ⓖ Snow: Use a soft blurring brush in spots to make the surface look rough.

Computones Vol. 2 Installation

Quick Reference for Volume 1 Owners

In case you are unable to install the tone data files from a CD-ROM, please follow the instruction below.

From the main data and tone data files included with Vol. 2, Computones Vol. 1 owners should only install the tone data files. Please read and follow the instructions below.

Insert the included CD-ROM in your CD-ROM drive and display the tone data.

- 1) Once you have loaded the CD-ROM into your computer's CD-ROM drive and read the CD, open the Computones → CTHDM02 folder.

Open the Computones folder on your computer and copy the tone data.

- 2) Copy the CTHDM02 folder you found earlier to wherever on your computer's hard disk the Vol. 1 data has been installed.

The steps...

For Photoshop:

Program Files → Adobe → Photoshop → Plugins → Computones

For Photoshop Elements:

Program Files → Adobe → Photoshop Elements → Plugins → Computones

For Paint Shop PRO:

Program Files → Jasc Software Inc → Paint Shop PRO → Plugins → Computones

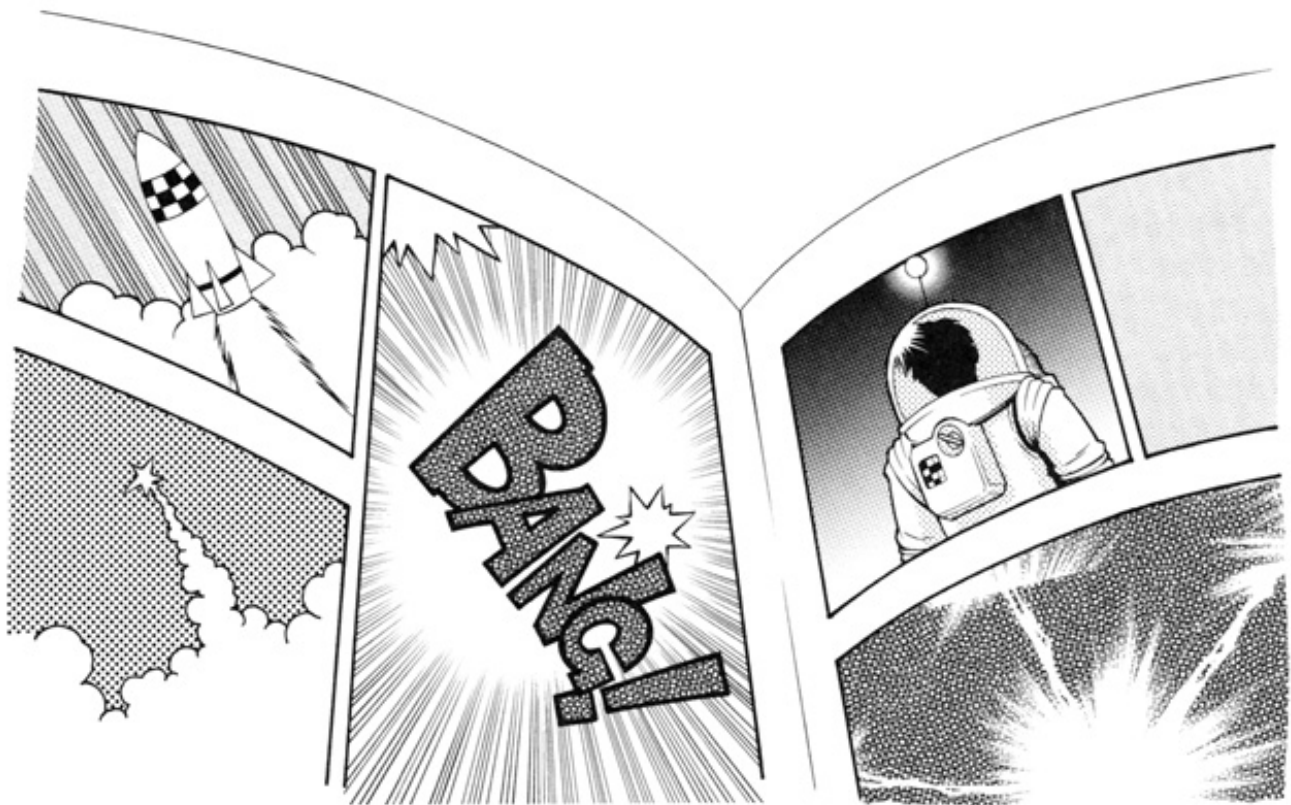
Create a new tone data folder.

Start your graphics application, start Computones, and click on the Menu button of the tone catalog in the upper right corner of your screen. Select "New Tone List" at the top of that menu. You will be asked to name your new list of registered tone resources. Give it any name you like.

Once again, click on the Menu button of the tone catalog in the upper right corner of your screen, and then select "New List." You will be asked where you wish to save your newly registered tone data. Select the tone resource folder inside your graphic application's Plug-in folder to complete the registration process.

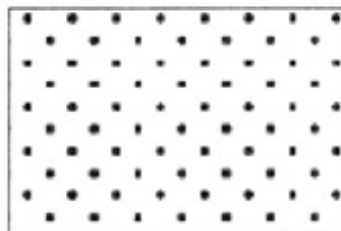
Chapter 3

Manual



Tone Collection Guide

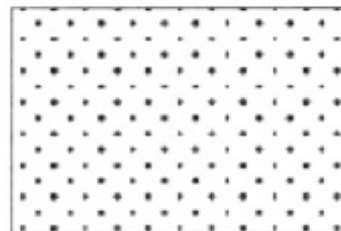
Dot Tones



Dots 20 lpi 5%
600dpi No.1 / 300dpi No.1



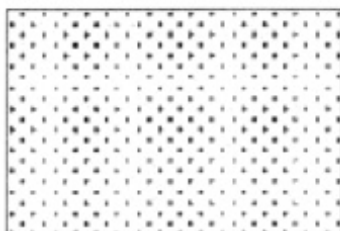
Dots 20 lpi 10%
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Dots 27.5 lpi 5%
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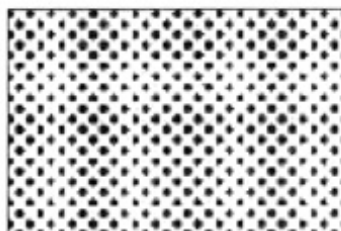
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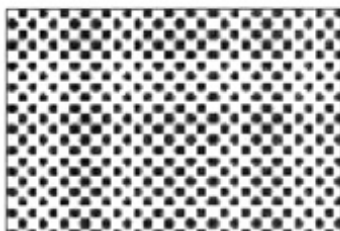
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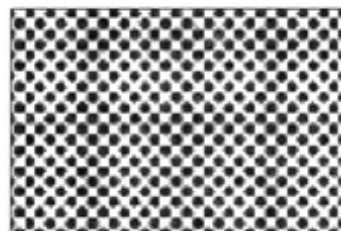
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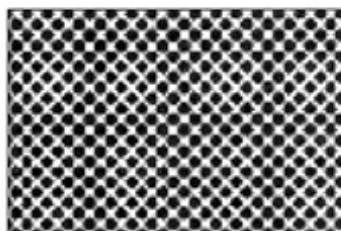
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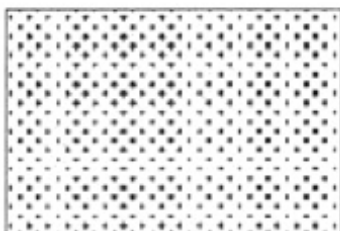
Dots 42.5 lpi 30%
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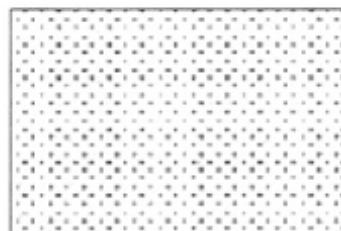
Dots 42.5 lpi 40%
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Dots 42.5 lpi 50%
600dpi No.10 / 300dpi No.10



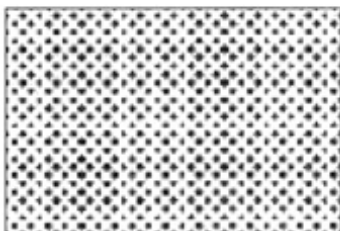
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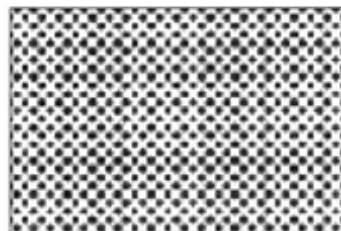
Dots 55 lpi 5%
600dpi No.12 / 300dpi No.12



Dots 55 lpi 10%
600dpi No.13 / 300dpi No.13

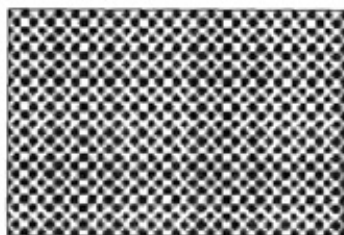


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Dots 55 lpi 30%
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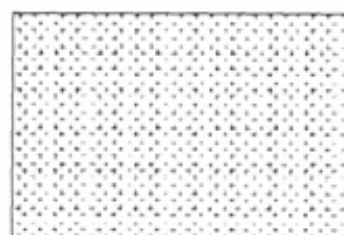
Dot Tones



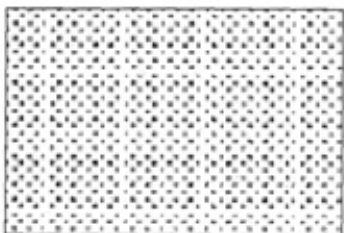
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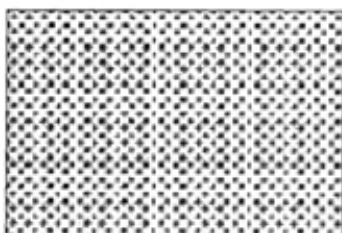
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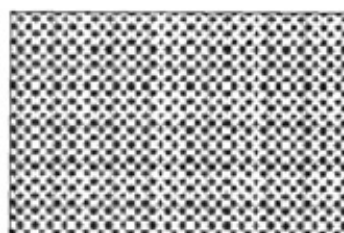
Dots 60 lpi 5%
600dpi No.18 / 300dpi No.18



Dots 60 lpi 10%
600dpi No.19 / 300dpi No.19



Dots 60 lpi 20%
600dpi No.20 / 300dpi No.20



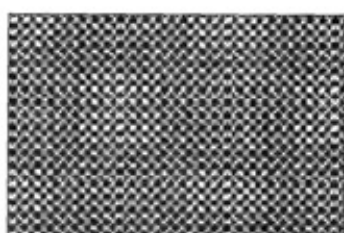
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Dots 60 lpi 40%
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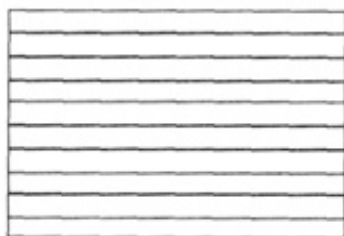


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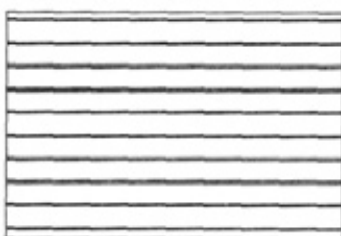


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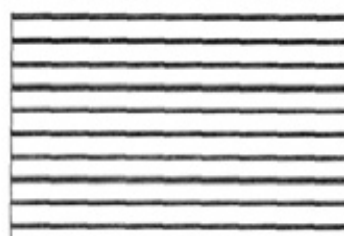
Line Tones



Lines 27.5 lpi 5%
600dpi No.25



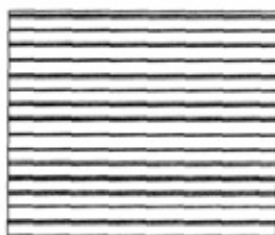
Lines 27.5 lpi 10%
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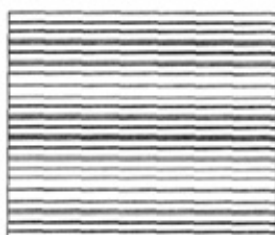
Lines 27.5 lpi 20%
600dpi No.27 / 300dpi No.26



Lines 42.5 lpi 5%
600dpi No.28



Lines 42.5 lpi 20%
600dpi No.29



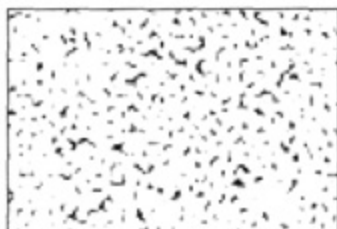
Lines 60 lpi 20%
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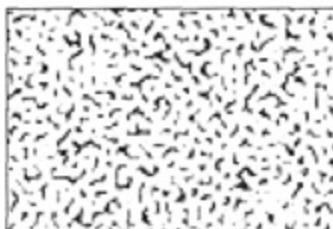
Lines 60 lpi 40%
600dpi No.31

Tone Collection Guide

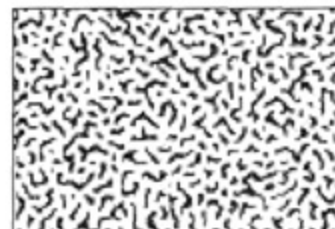
San Tones



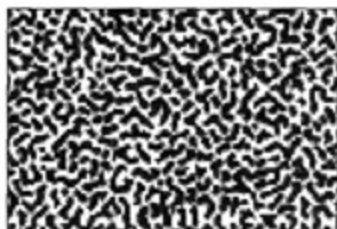
Sand 40 lpi 5%
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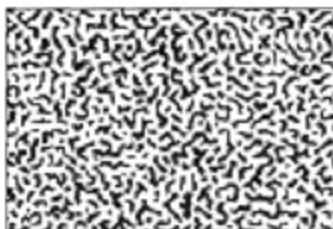
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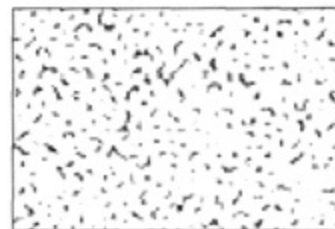
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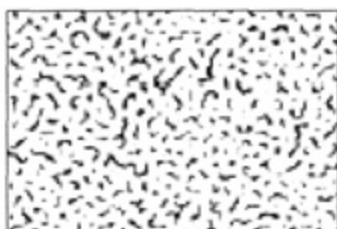
Sand 40 lpi 50%
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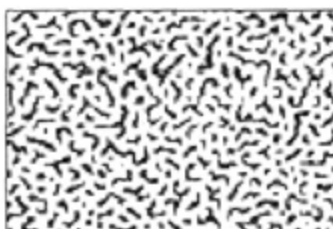
Sand 45 lpi 30%
600dpi No.36 / 300dpi No.31



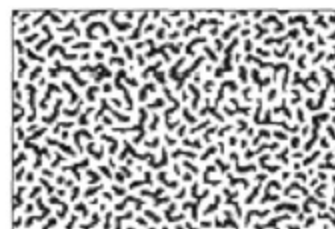
Sand 65 lpi 5%
600dpi No.37 / 300dpi No.32



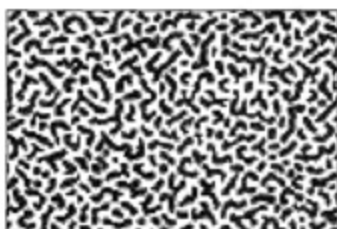
Sand 65 lpi 10%
600dpi No.38 / 300dpi No.33



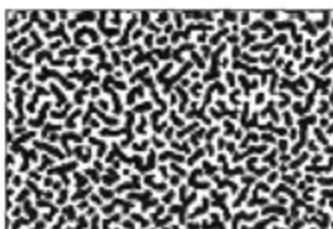
Sand 65 lpi 20%
600dpi No.39 / 300dpi No.34



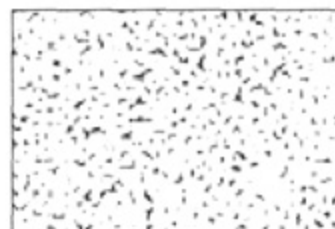
Sand 65 lpi 30%
600dpi No.40 / 300dpi No.35



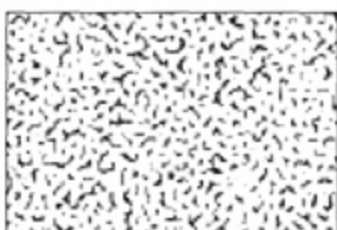
Sand 65 lpi 40%
600dpi No.41 / 300dpi No.36



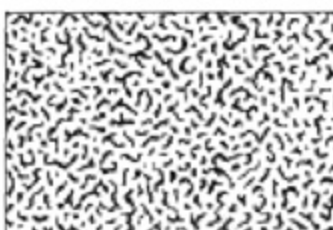
Sand 65 lpi 50%
600dpi No.42 / 300dpi No.37



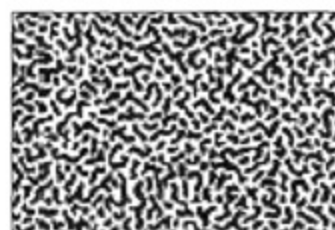
Sand 75 lpi 5%
600dpi No.43 / 300dpi No.38



Sand 75 lpi 10%
600dpi No.44 / 300dpi No.39

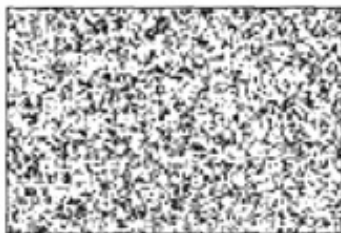


Sand 75 lpi 20%
600dpi No.45 / 300dpi No.40

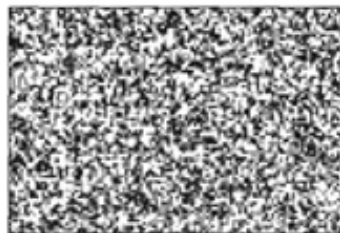


Sand 75 lpi 40%
600dpi No.46 / 300dpi No.41

Sand Tones

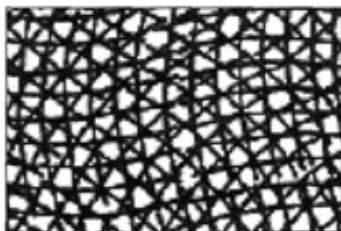


Sand Grain 5%
600dpi No.47 / 300dpi No.42

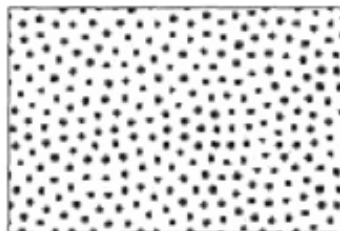


Sand Grain 10%
600dpi No.48 / 300dpi No.43

etc



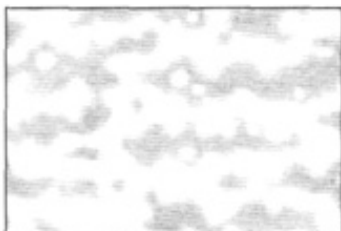
Hatching
600dpi No.49 / 300dpi No.44



Samekomon
600dpi No.50 / 300dpi No.45



Dots Marble 01
600dpi No.51 / 300dpi No.46



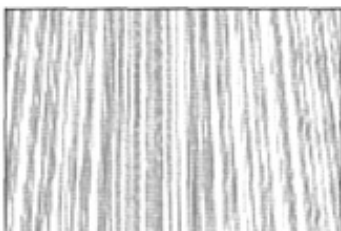
Sand Hatching HS02
600dpi No.52 / 300dpi No.47



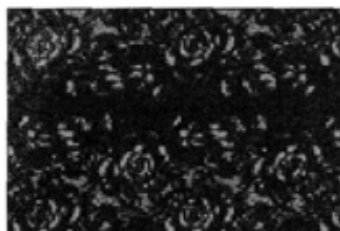
Sand Hatching Mist
600dpi No.53 / 300dpi No.48



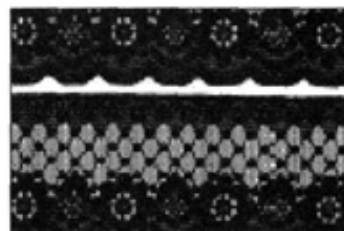
Flash Effect Lines 01
600dpi No.54 / 300dpi No.49



Speed Lines 02
600dpi No.55 / 300dpi No.50



Rose Pattern Lace
GRAY No.1



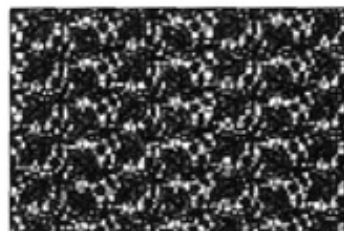
Floral Lace 01
GRAY No.2



Floral Lace 02
GRAY No.3



Floral Lace 03
GRAY No.4



Leaf Pattern Lace
GRAY No.5

Tone Collection Guide

Gradation



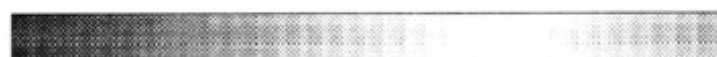
Dots Gradation / 40 lpi / 100% - 0% - 100% / 4.4cm
600dpi No.56 / 300dpi No.51



Dots Gradation / 40 lpi / 100% - 0% - 100% / 6.6cm
600dpi No.57 / 300dpi No.52



Dots Gradation / 40 lpi / 100% - 0% - 100% / 16.5cm
600dpi No.58 / 300dpi No.53



Dots Gradation / 40 lpi / 100% - 0% - 100% / 33.0cm
600dpi No.59 / 300dpi No.54



Dots Gradation / 60 lpi / 100% - 0% - 100% / 1.0cm
600dpi No.60 / 300dpi No.55



Dots Gradation / 60 lpi / 100% - 0% - 100% / 2.0cm
600dpi No.61 / 300dpi No.56



Dots Gradation / 60 lpi / 100% - 0% - 100% / 4.4cm
600dpi No.62 / 300dpi No.57



Dots Gradation / 60 lpi / 100% - 0% - 100% / 6.6cm
600dpi No.63 / 300dpi No.58



Dots Gradation / 60 lpi / 100% - 0% - 100% / 11.0cm
600dpi No.64 / 300dpi No.59



Dots Gradation / 60 lpi / 100% - 0% - 100% / 16.5cm
600dpi No.65 / 300dpi No.60



Dots Gradation / 60 lpi / 100% - 0% - 100% / 22cm
600dpi No.66 / 300dpi No.61



Dots Gradation / 60 lpi / 100% - 0% - 100% / 33cm
600dpi No.67 / 300dpi No.62



Dots Gradation / 65 lpi / 100% - 0% - 100% / 1.0cm
600dpi No.68 / 300dpi No.63



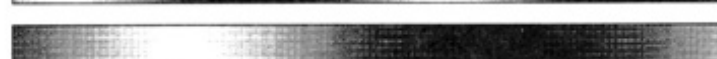
Dots Gradation / 65 lpi / 100% - 0% - 100% / 2.0cm
600dpi No.69 / 300dpi No.64



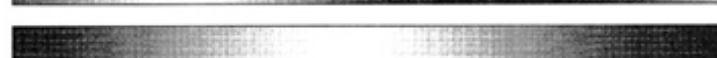
Dots Gradation / 65 lpi / 100% - 0% - 100% / 4.4cm
600dpi No.70 / 300dpi No.65



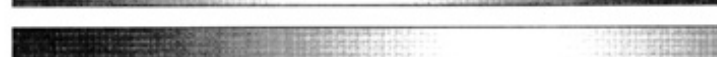
Dots Gradation / 65 lpi / 100% - 0% - 100% / 6.6cm
600dpi No.71 / 300dpi No.66



Dots Gradation / 65 lpi / 100% - 0% - 100% / 11.0cm
600dpi No.72 / 300dpi No.67



Dots Gradation / 65 lpi / 100% - 0% - 100% / 16.5cm
600dpi No.73 / 300dpi No.68



Dots Gradation / 65 lpi / 100% - 0% - 100% / 22cm
600dpi No.74 / 300dpi No.69



Dots Gradation / 65 lpi / 100% - 0% - 100% / 33cm
600dpi No.75 / 300dpi No.70

Dither Gradation



Dither Gradation 100% - 0% / 33 x 22cm
600dpi No.76 / 300dpi No.71

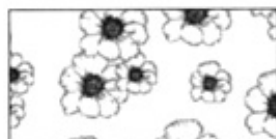


Dither Gradation 100% - 0% / 33 x 33cm
600dpi No.77 / 300dpi No.72

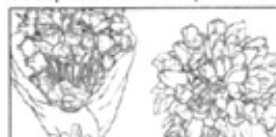


Sand Gradation / 40 lpi / 100% - 0% - 100% / 33 x 22cm
600dpi No.78 / 300dpi No.73

Flower



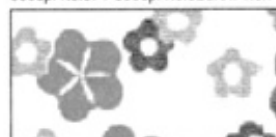
Cosmos Pattern
600dpi No.79 / 300dpi No.74



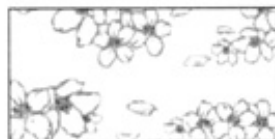
Bouquet (2 types)
600dpi No.83 / 300dpi No.78



Sunflower
600dpi No.87 / 300dpi No.82GRAY No.7



Floral Pattern 04
GRAY No.11



Cherry Blossom 02
600dpi No.80 / 300dpi No.75



Dither Mrgt 01
600dpi No.84 / 300dpi No.79



Anemone
GRAY No.8



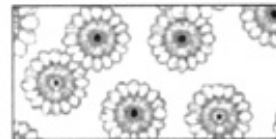
Rose Pattern 01
600dpi No.81 / 300dpi No.76



Sand Hatching F102
600dpi No.85 / 300dpi No.80



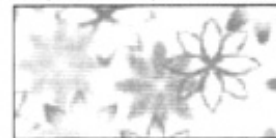
Rose 02
GRAY No.9



Floral Pattern A
600dpi No.82 / 300dpi No.77

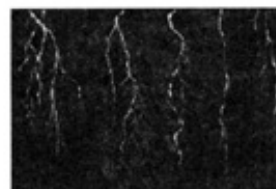


Rose 03
600dpi No.86 / 300dpi No.81 GRAY No.6



Floral Pattern
GRAY No.10

Effect



Real Lightning
600dpi No.88 / 300dpi No.83



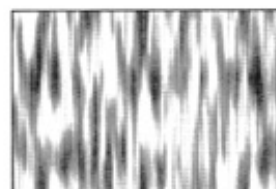
Roll Lighting Msk
600dpi No.89 / 300dpi No.84



Lightning 02
GRAY No.12



Deluge
GRAY No.13



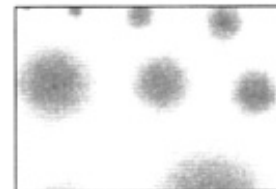
Parallel Beams
GRAY No.14



Sand Hatching Gradation
600dpi No.90 / 300dpi No.85



Sand Hatching EG05
600dpi No.91 / 300dpi No.86



Sand Hatching SG
600dpi No.92 / 300dpi No.87

Clouds



Clouds 06
GRAY No.15



Clouds 08
GRAY No.16



Clouds 46
GRAY No.17



Clouds 50
GRAY No.18

Tone Collection Guide

SPECIAL / Variety



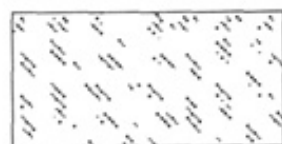
Checker 01
600dpi No.93 / 300dpi No.8 GRAY No.19



Checker 06
600dpi No.97 / 300dpi No.92 GRAY No.23



Checker 11
600dpi No.101 / 300dpi No.96 GRAY No.27



Wicker 02
600dpi No.105 / 300dpi No.100 GRAY No.30



Alan 02
GRAY No.33



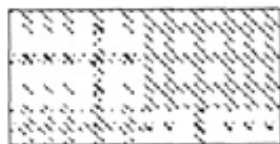
Lines 02
GRAY No.37



Rose Gray 02
GRAY No.41



Wavy Lines 03 10%
600dpi No.107 / 300dpi No.102



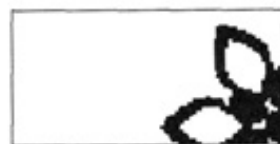
Checker 02
600dpi No.94 / 300dpi No.89 GRAY No.20



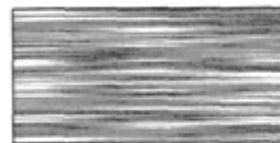
Checker 07
600dpi No.98 / 300dpi No.93 GRAY No.24



Rubber Weave
600dpi No.102 / 300dpi No.97



Flower 02B
600dpi No.106 / 300dpi No.101



Hairline
GRAY No.34



Wave
GRAY No.38



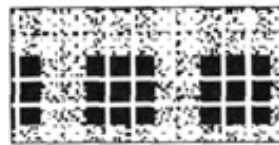
Hibiscus 02
GRAY No.42



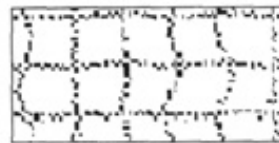
Seaweed 02
600dpi No.108 / 300dpi No.103



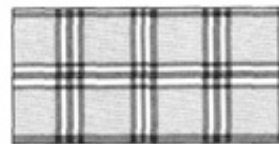
Checker 03
600dpi No.95 / 300dpi No.90 GRAY No.21



Checker 08
600dpi No.99 / 300dpi No.94 GRAY No.25



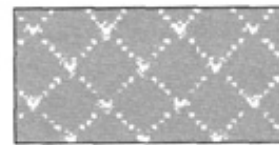
Coarse Hatching
600dpi No.103 / 300dpi No.98 GRAY No.28



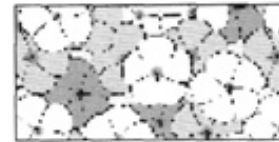
Checker 13
GRAY No.31



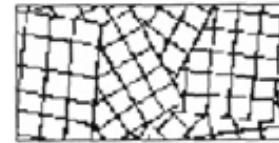
Cotton Lining
GRAY No.35



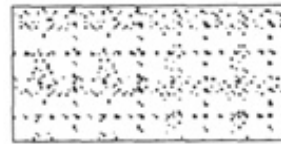
Quilted Heart
GRAY No.39



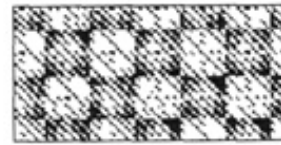
Flower 01
GRAY No.43



Hatching Dbl Cross
600dpi No.109 / 300dpi No.104



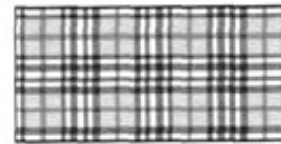
Checker 04
600dpi No.96 / 300dpi No.91 GRAY No.22



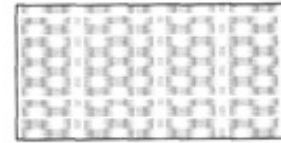
Checker 09
600dpi No.100 / 300dpi No.95 GRAY No.26



Wicker 01
600dpi No.104 / 300dpi No.99 GRAY No.29



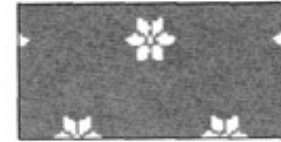
Checker 14
GRAY No.32



Plain Fabric 02E
GRAY No.36



Leopard
GRAY No.40



Flower 02A
GRAY No.44