



LEARN FROM
100
FAMOUS
ARTISTS

21

DRAW



**STEVE RUDE ARIEL OLIVETTI LOISH LOOPY DAVE KIM JUNG GI REIQ
GENZOMAN ALICE X. ZHANG TOM BANCROFT OTTO SCHMIDT PHOBS
WARREN LOUW CHARLIE BOWATER GERARDO SANDOVAL AND MORE!**

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21 DRAW

THIS PROJECT WAS STARTED WITH ONE QUESTION IN MIND: IS IT POSSIBLE TO MAKE ONE BOOK THAT SOLVES THE MAJORITY OF COMMON ART PROBLEMS?

In order to answer this question first we had to find out what “common art problems” were. About 6 months of research, interviews and surveys led us to the conclusion that people were most interested in figure drawing, specifically different types of figures with different shapes and characteristics. They were also interested in how to capture the movement of these figures as well as how to draw faces and hands. Of course there were other areas that were of interest, like drawing landscapes for example, but it was clear that art as it relates to people’s bodies was an obvious common issue that a lot of people were interested in. That is why we decided to focus the book on the areas of figure drawing, character design, action poses and drawing hands and faces.

The next question we asked ourselves was how we would present these areas to you, the reader. What would be the teaching method? Again, we asked other artists for

their opinion. Many of them mentioned that one of the best ways to learn was by imitating one’s idols; simply copying artworks by one’s favorite artists. Others believed that some supplementary text was also necessary in order to deepen knowledge, but that it is essentially the act of drawing that makes a person improve. In short, practice makes perfect.

Based on these discussions we decided to present different types of characters, action poses, faces and hands so that readers like you could simply imitate high quality references, helping to improve your skills and develop your own style. We felt that the best way you could do this was by learning from a range of different artists, which is why we selected 100 of the world’s top animators, illustrators and comic book artists to present over 1000 images for you to study.

However, we realized that imitation of the images alone were not enough, and that some instructional text and step-by-step process drawings were also necessary. For this reason we added detailed tutorials where the artists explain the tools they use

IMPROVE YOUR OWN STYLE AND TECHNIQUE, NO MATTER IF YOU ARE A HOBBY ARTIST OR PROFESSIONAL.

and how they go from an initial sketch to a final polished color image in their own unique way. This will help you improve your own style and technique, no matter if you are a hobby artist or professional.

A positive consequence of having so many different characters in one book is that it meant the book also became a kind of character design dictionary, where you can look up a particular character if you are in need of some inspiration. So for example, if you want to improve your skills in drawing the devil, a crocodile, a hero and so forth, you simply refer to that particular page. Alternatively, if you want to find your favorite artist, you simply find them using the artist content page.

The last and final step in our book development was to select the very best artists for the project. Again, we did this by simply asking artists who their favorite artists were (except for themselves obviously). If a particular name came up again and again, we added them to the

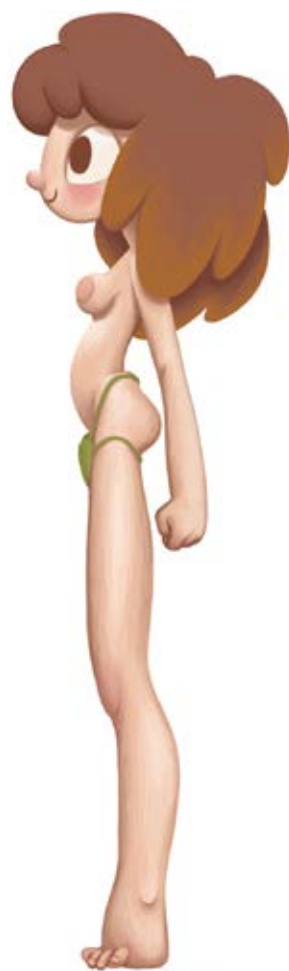
book. We immediately knew that this project was something that people were getting excited about. We also realized very quickly that it was very difficult to make this book because, quite frankly, it costs a lot of money to hire 100 famous artists.

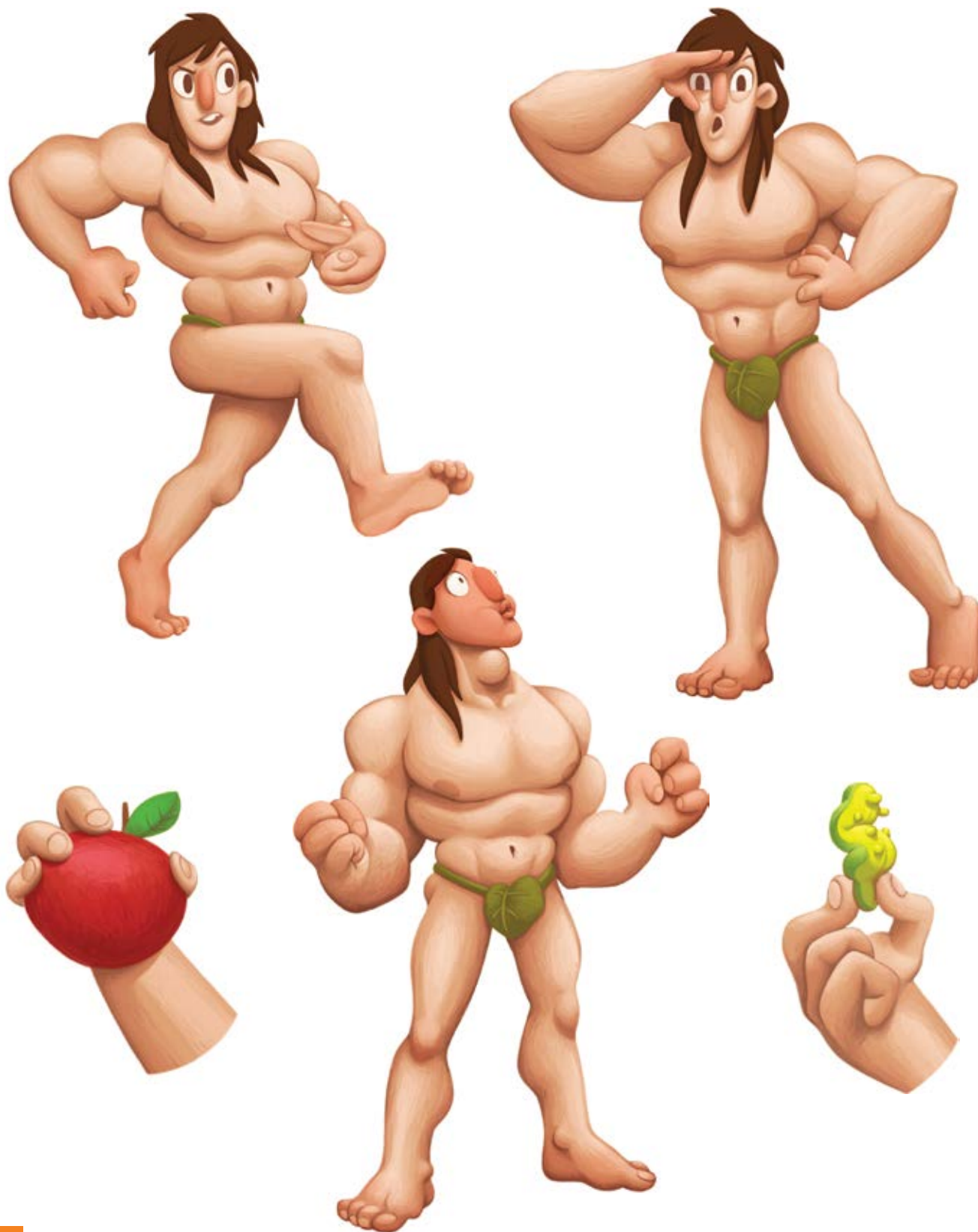
That's why we turned to crowd funding. Over the course of May, 2014 this book was funded by regular people and artists, and not by some corporation or publishing house. It was the most funded art project ever on one of the biggest crowd funding sites in the world, IndieGogo. The idea for this book, the research, the contents, the selection of artists, the marketing and the funding were all done by thousands of individuals, together, driven by one goal: to make this book a reality. This is what makes it so unique. We hope you enjoy it!

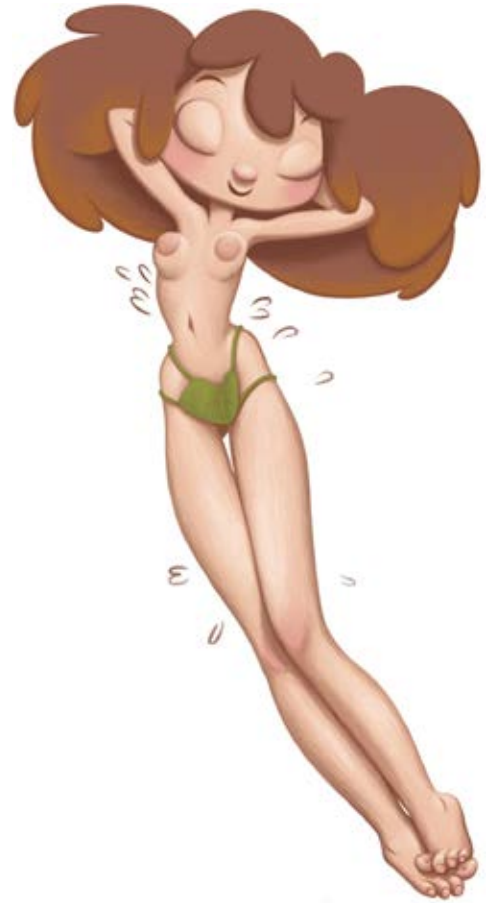
And, who knows, perhaps your images will feature in the next project...

21 DRAW.



























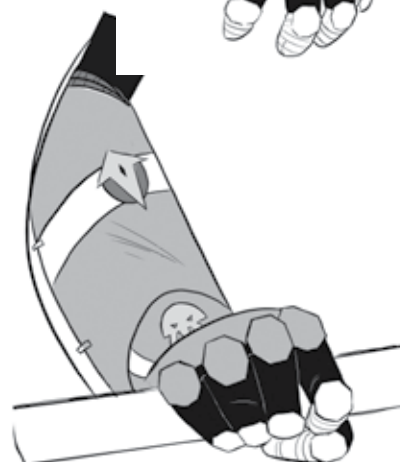


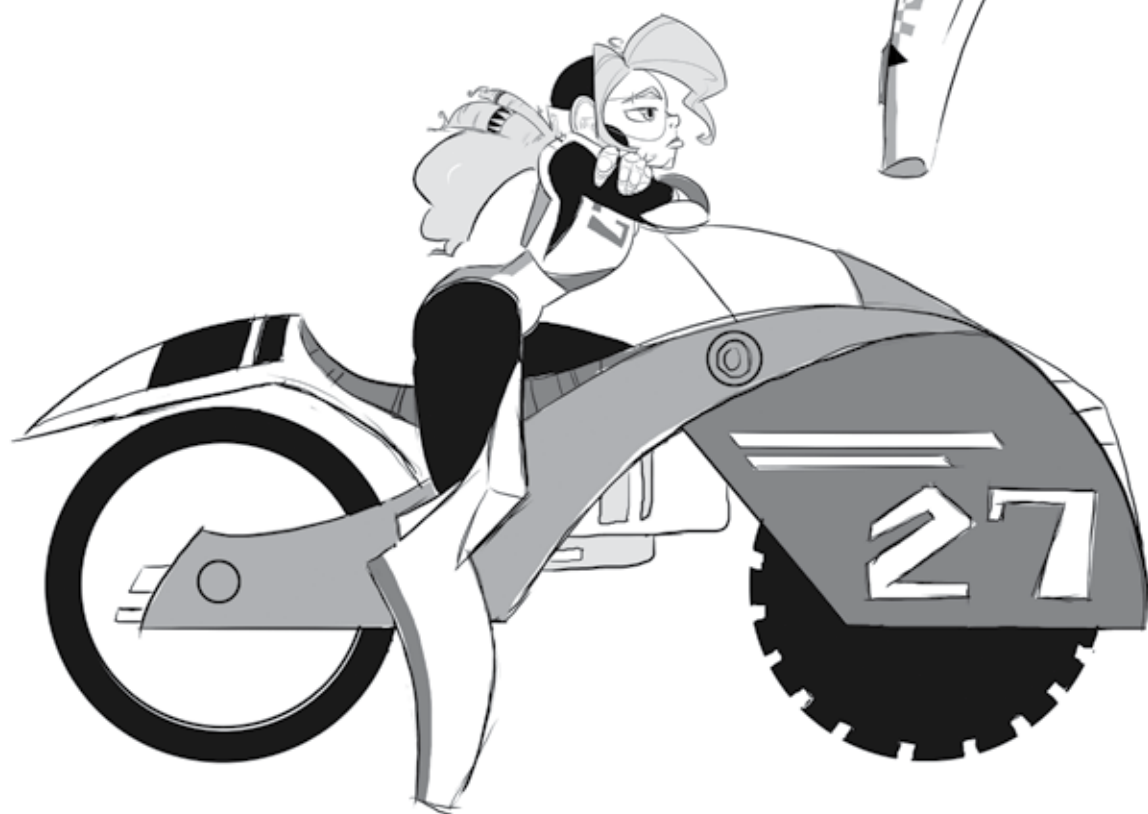
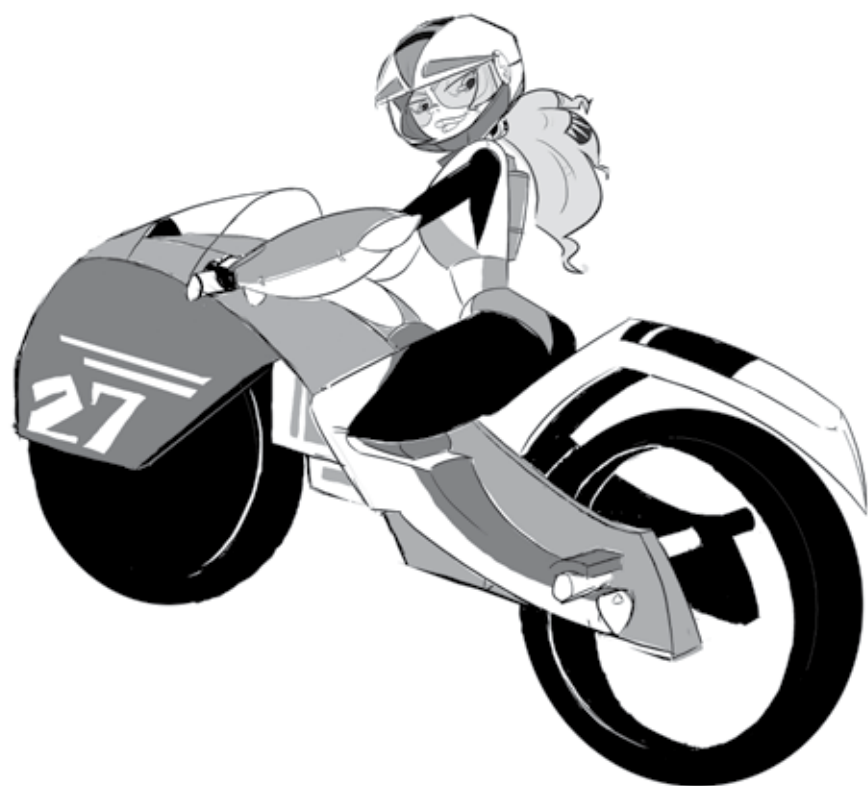






























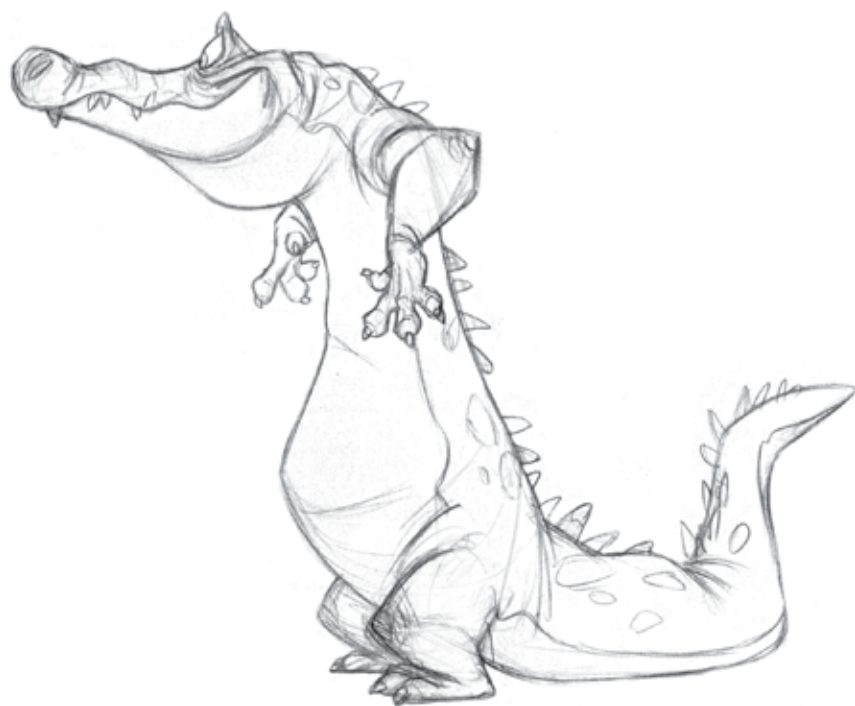
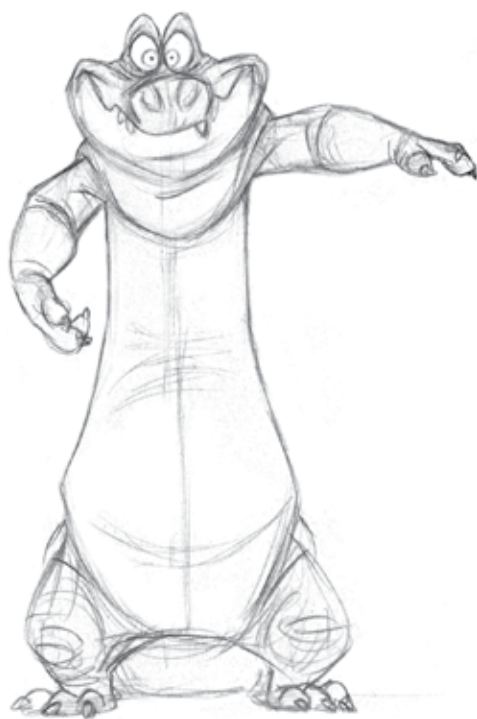
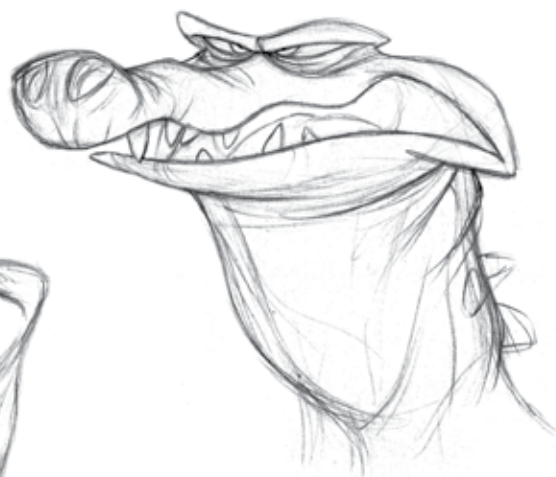










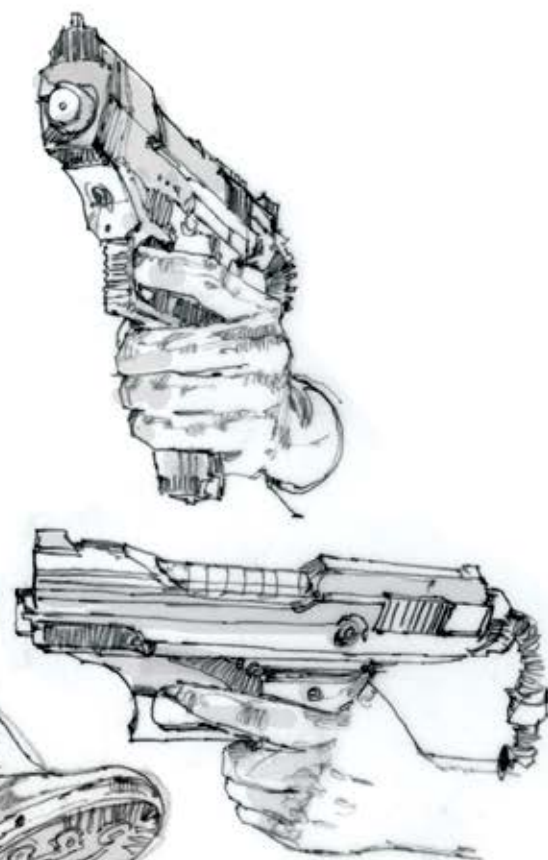






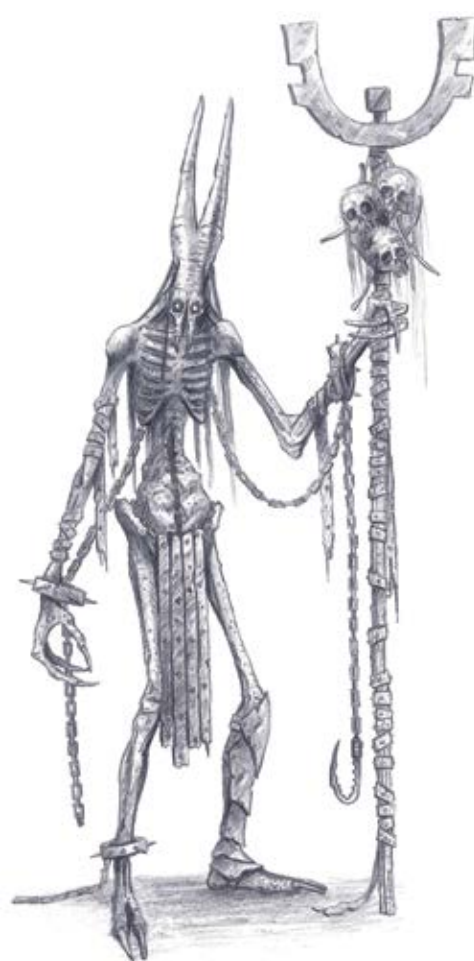


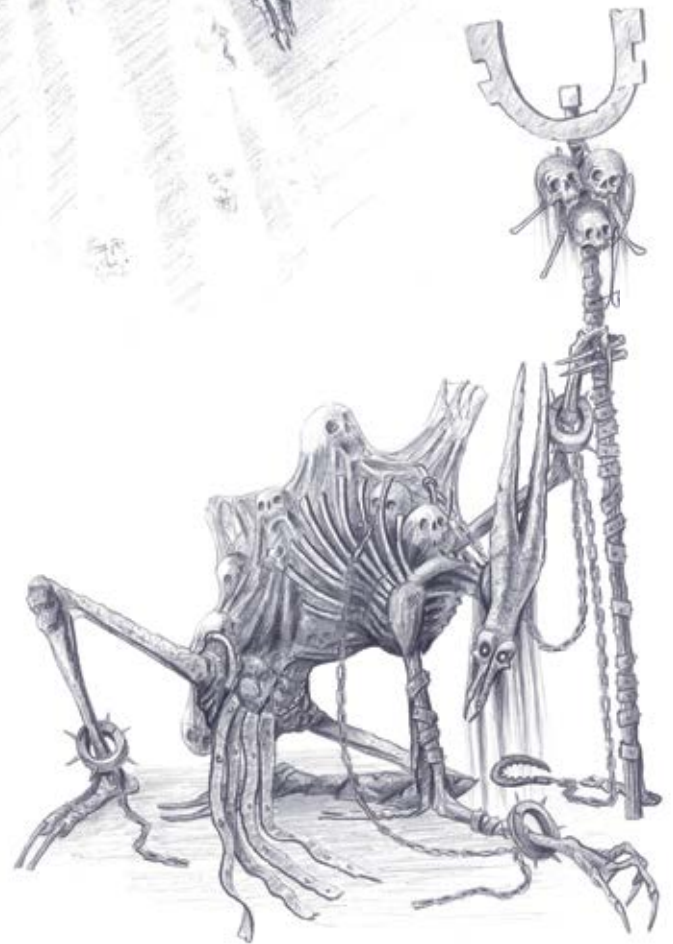
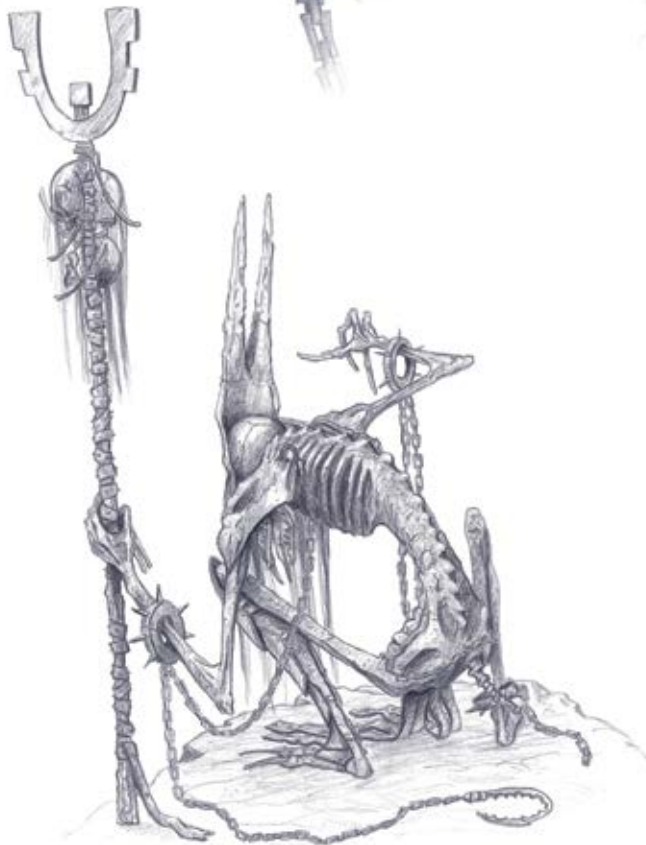
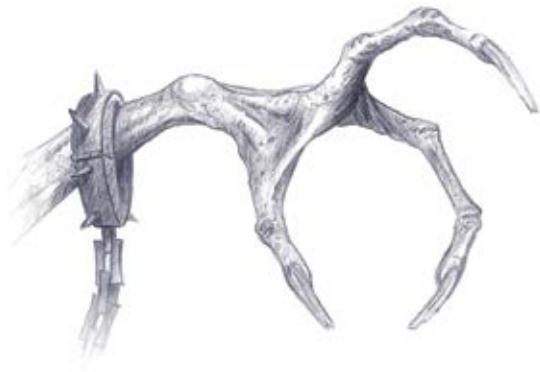








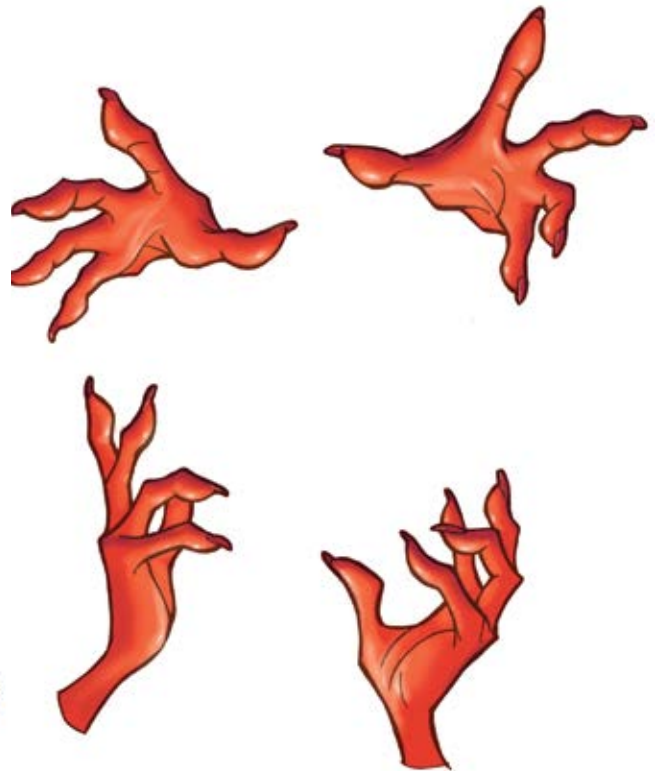




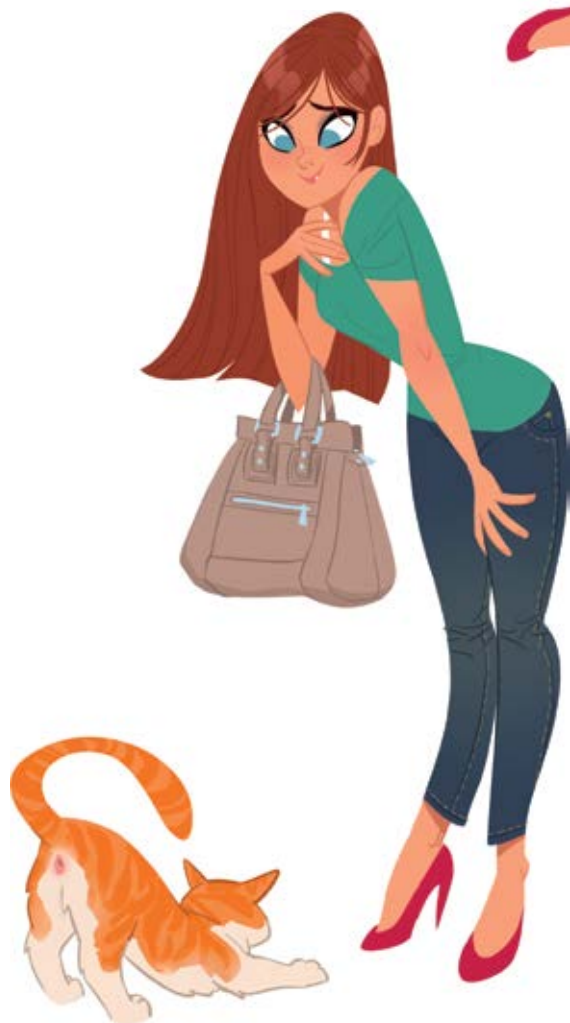










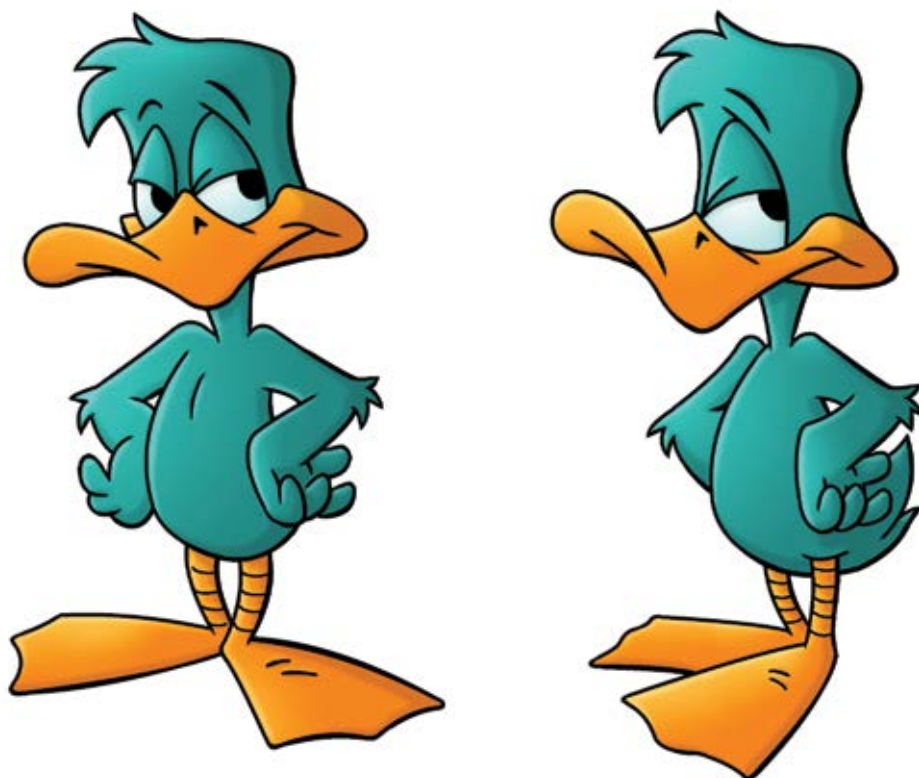














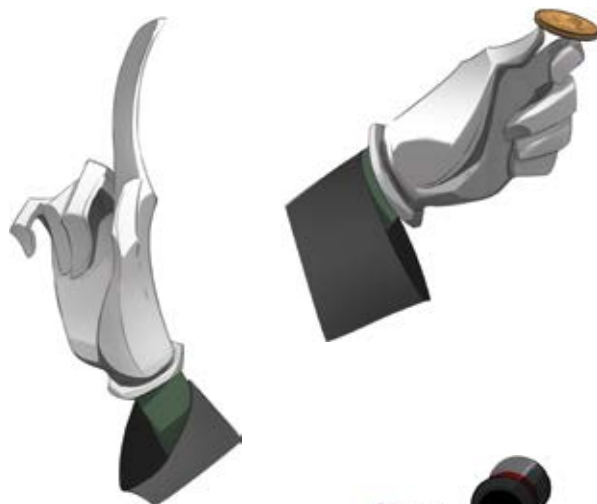




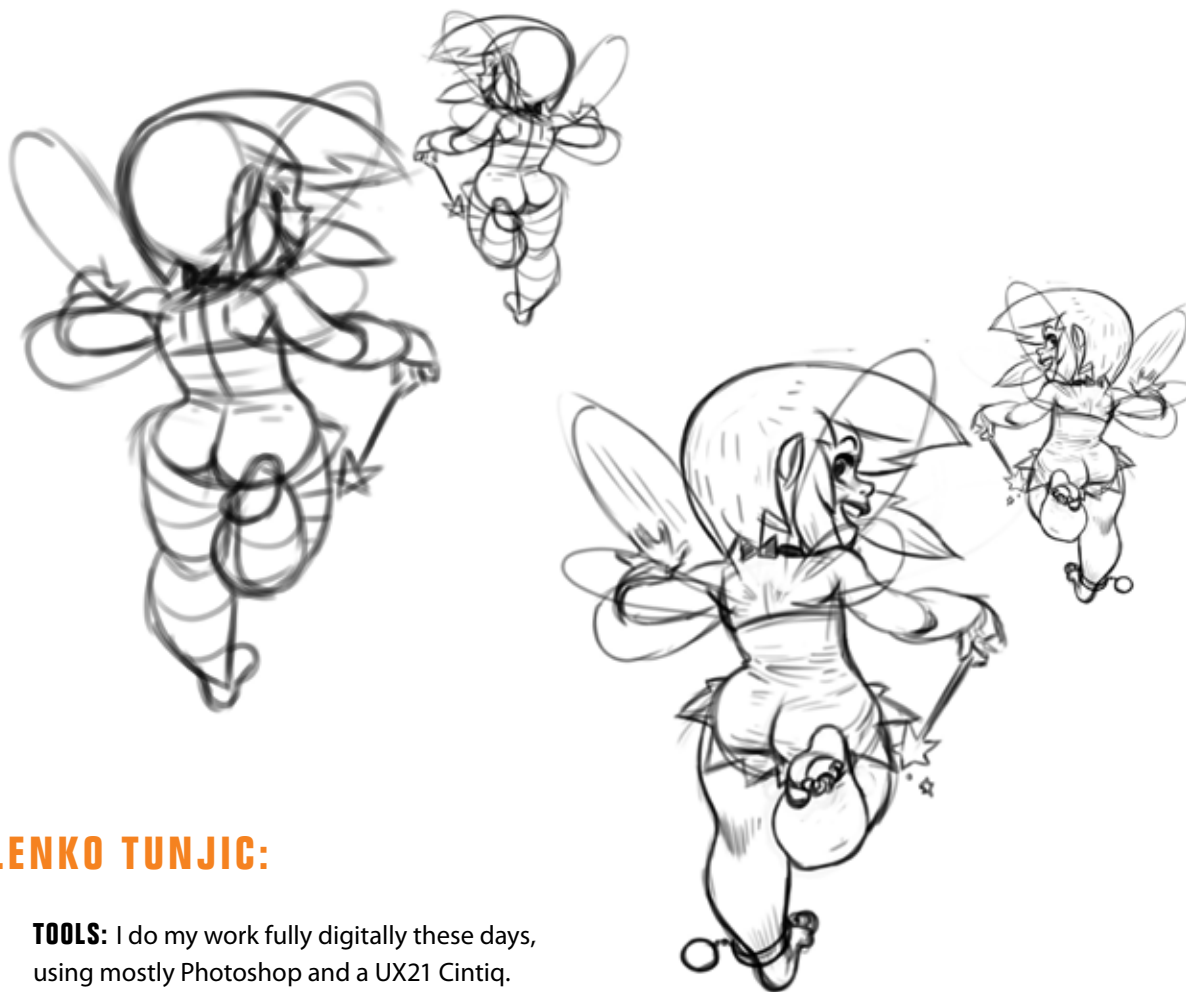








TUTORIAL



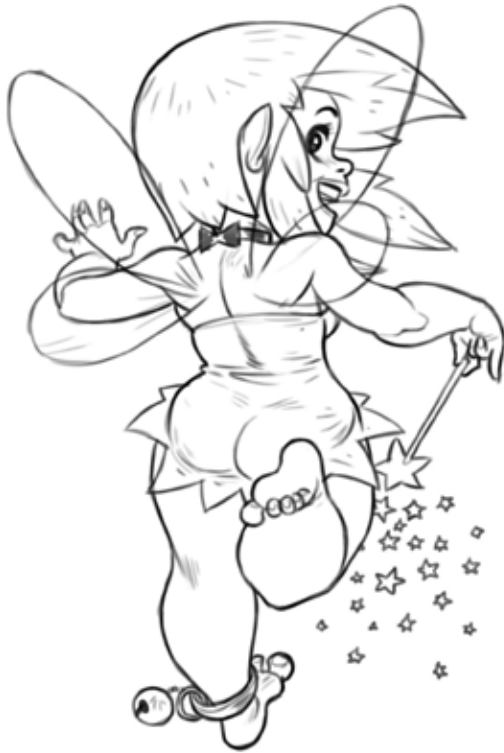
MILENKO TUNJIC:

TOOLS: I do my work fully digitally these days, using mostly Photoshop and a UX21 Cintiq.

1

ROUGH: I use a standard, pressure sensitive, round Photoshop brush and start my sketching. I make sure it is a thick brush (on A4 300 DPI canvas it would be about 20–25 pixel brush), as I want to get just the general shapes and prevent myself from fiddling with detail at this point. I attempt to do a mix of pleasant action lines and shapes and as I draw I compare them with the idea I had in my head when I started.

For some reason, I tend to create images that “melt” to one side, so often I end up with the features of the image being skewed to one side. To avoid that, I flip my image horizontally and that shows me my flaws. I continue to flip my image back and forth as I am working on it.



2

FIRST PASS CLEAN-UP: For this stage I add another layer on top of my rough, drop the transparency of the layer with the rough down to about 25–30 percent and start my clean-up/improvement process. For this stage I use the same brush as before, dropping the size down to 7–10 pixels, depending on the amount of detail I am willing to infuse into the work. Here I add detail, work out the kinks and pretty much define my character. In my personal work, I would often call this line-work “final” and even though it is still a little rough around the edges I consider it the one that captured what I wanted to do the most. I would often colour it from here.

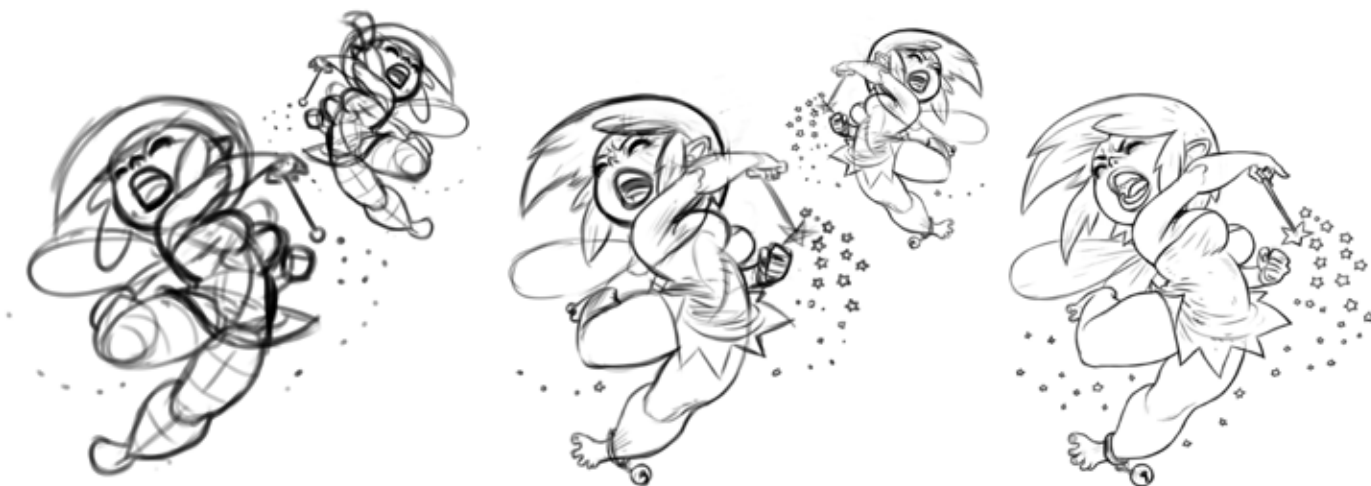




3

CLEAN LINES: For final line-work, I repeat the same process as in the previous step: Hide my rough, add another layer, drop the opacity of my “first pass” line-work down to 25–30 percent and clean it up once again, doing my best to keep my lines sharp, solid and to keep the flow of the original first pass.





4

COLOUR: I am partially colour-blind (just enough to screw up everything) so I always tend to stick with the basic colour pass. Even here, my process is pretty much the same as everyone else's work — I add a layer underneath my line — and put the basic colours for my character there, add a layer on top of that, set it to multiply, select my shadow colour and paint in shadows all the way through. I might add another layer for highlights, lock the transparency of my line-work layer and colour some lines (wings, stars and a portion of the wand), and that is pretty much it.

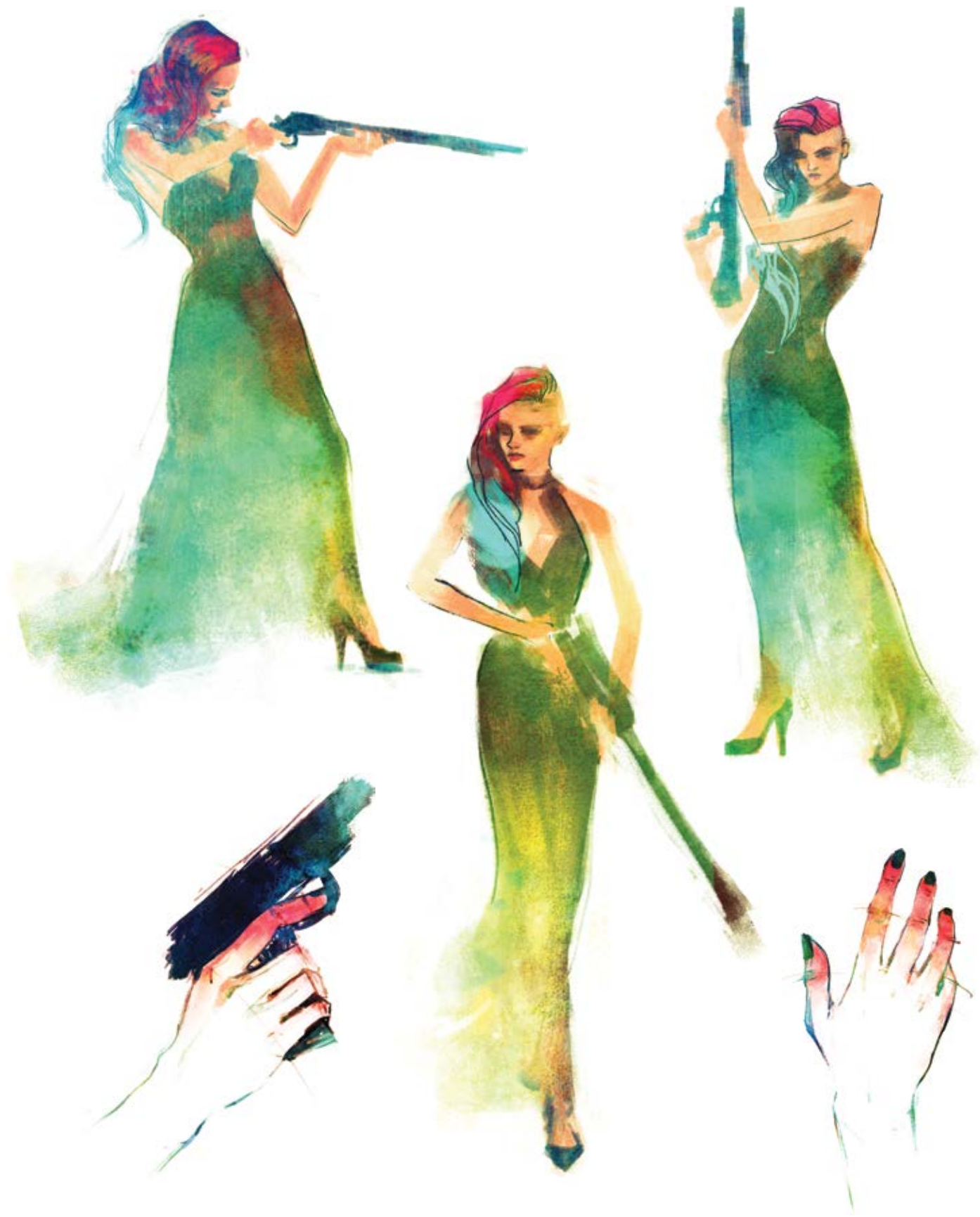


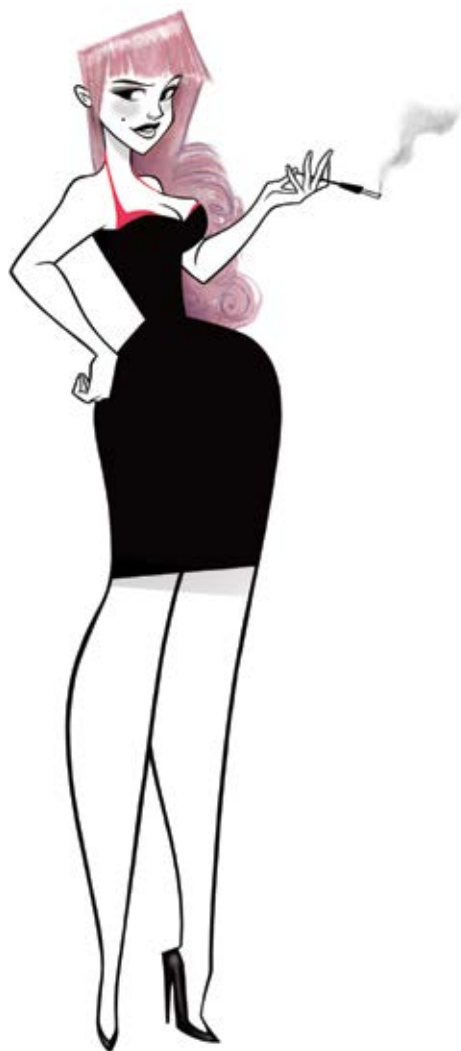


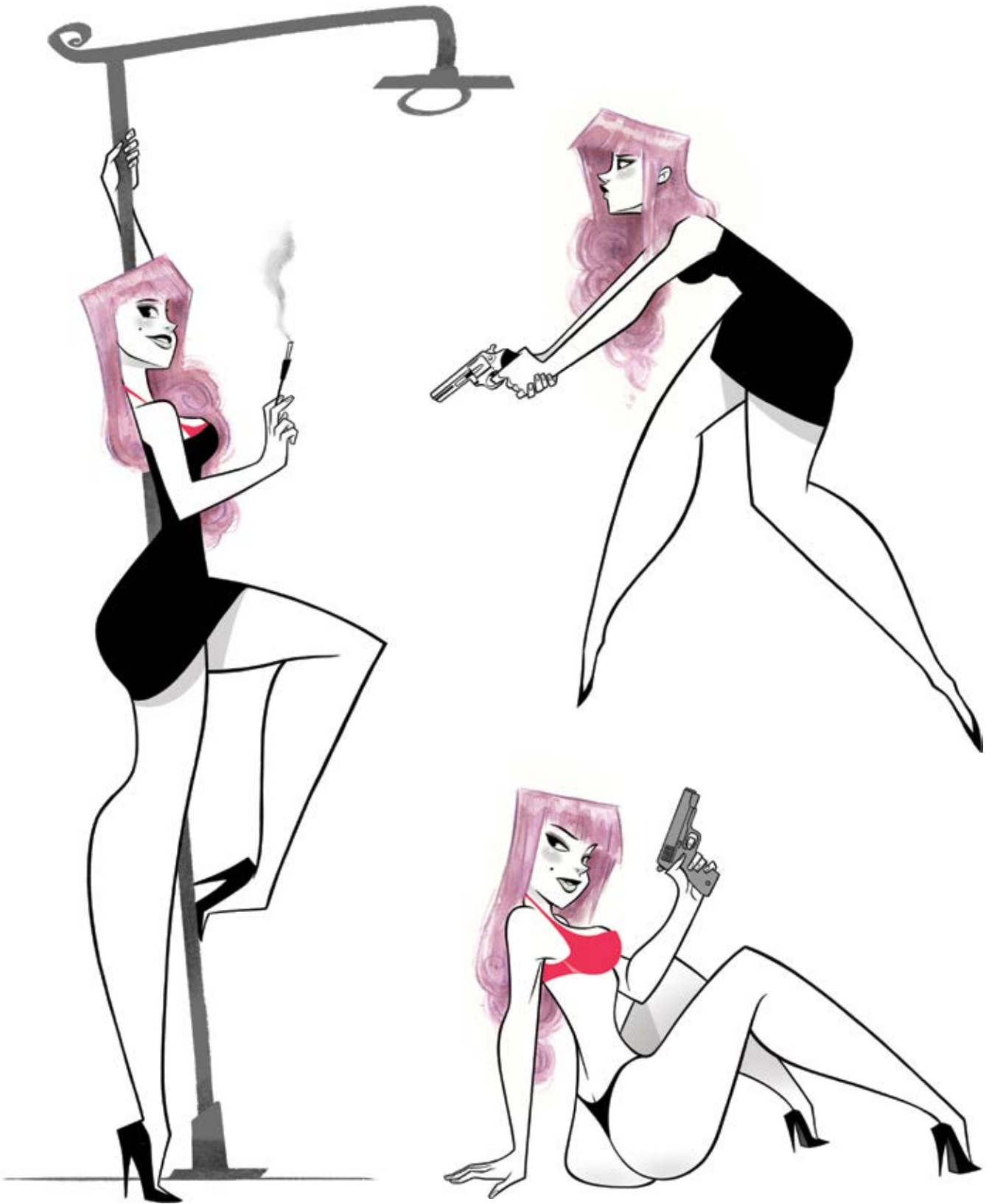
EDITOR'S NOTE: We thought it would be cool to give Kim a very loose brief. Most of the other artists got very specific instructions of what to draw for the book, but for Kim we literally just asked him to draw 2 pages of "farmers" in his own unique style.





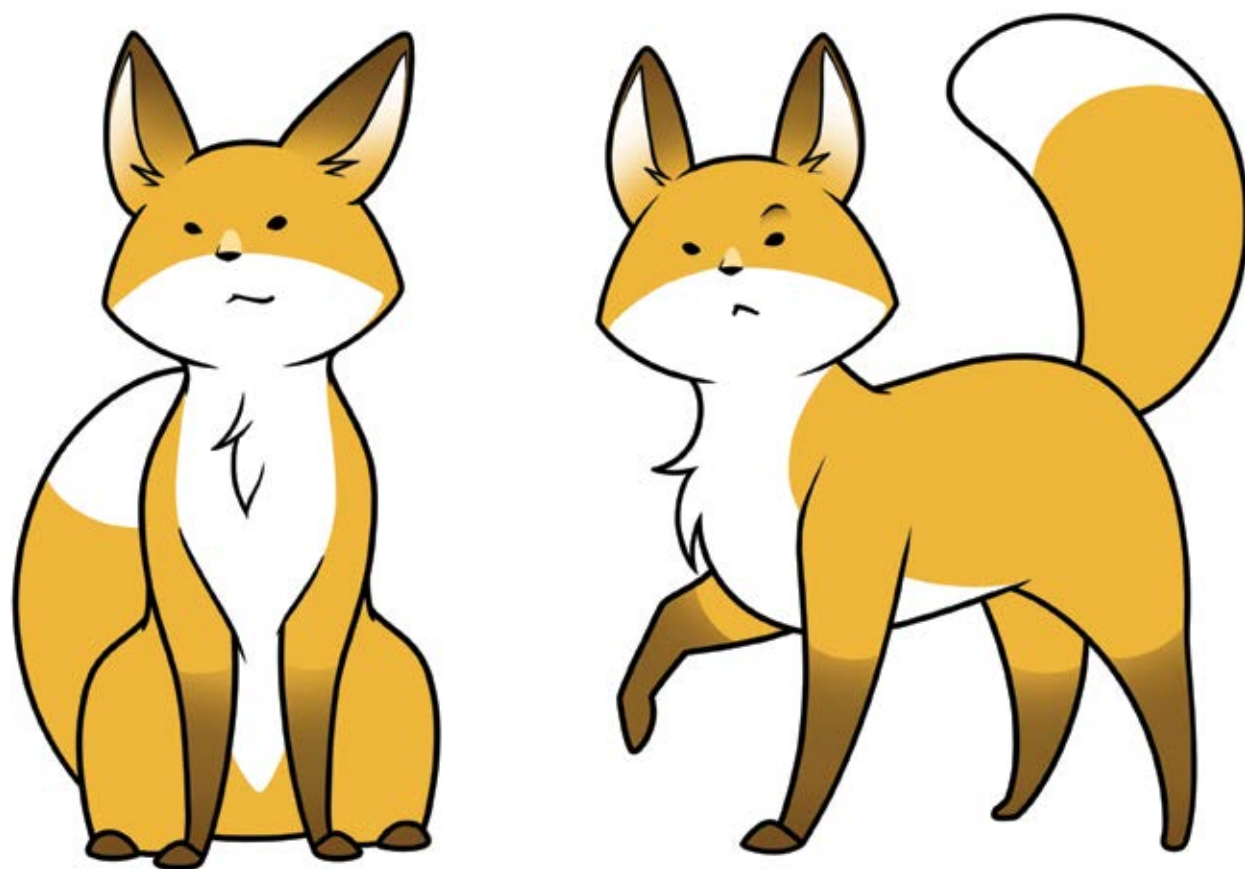
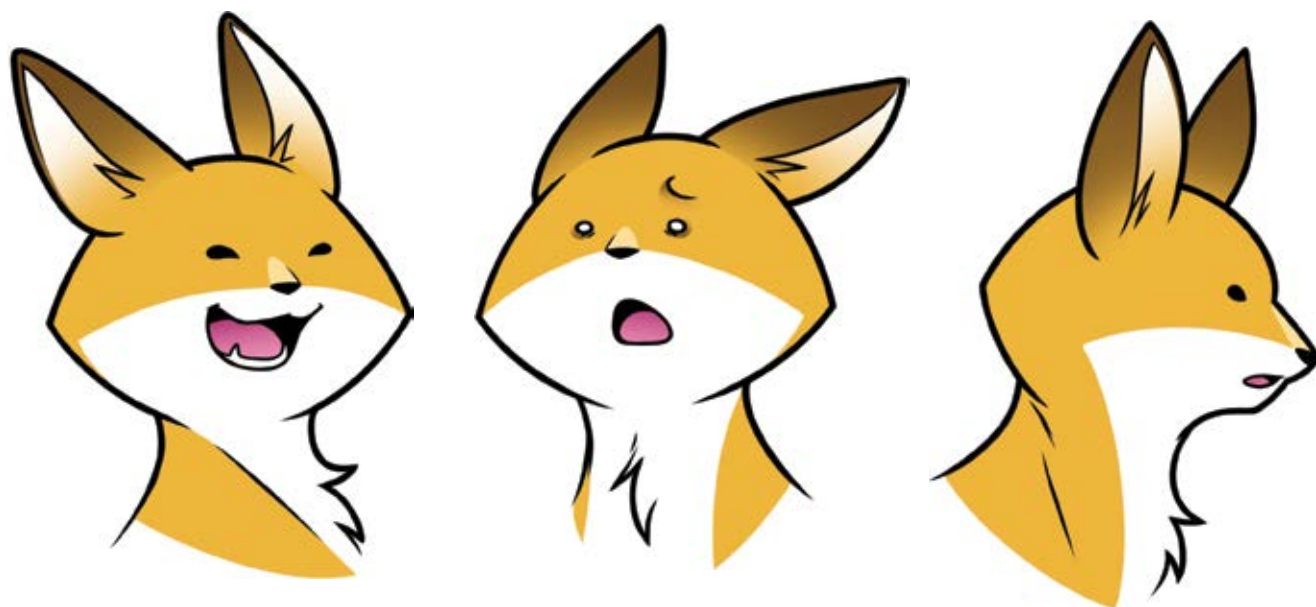


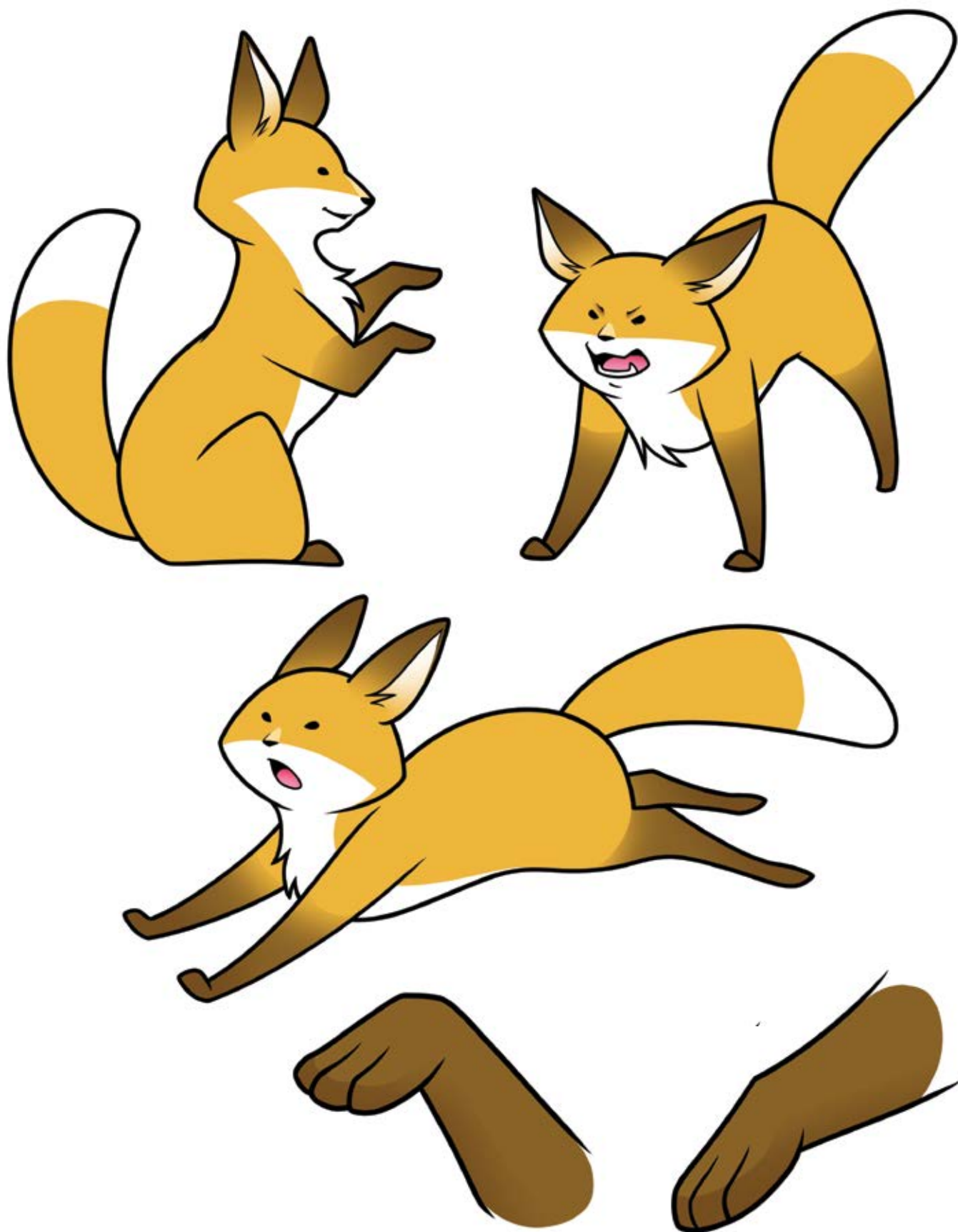






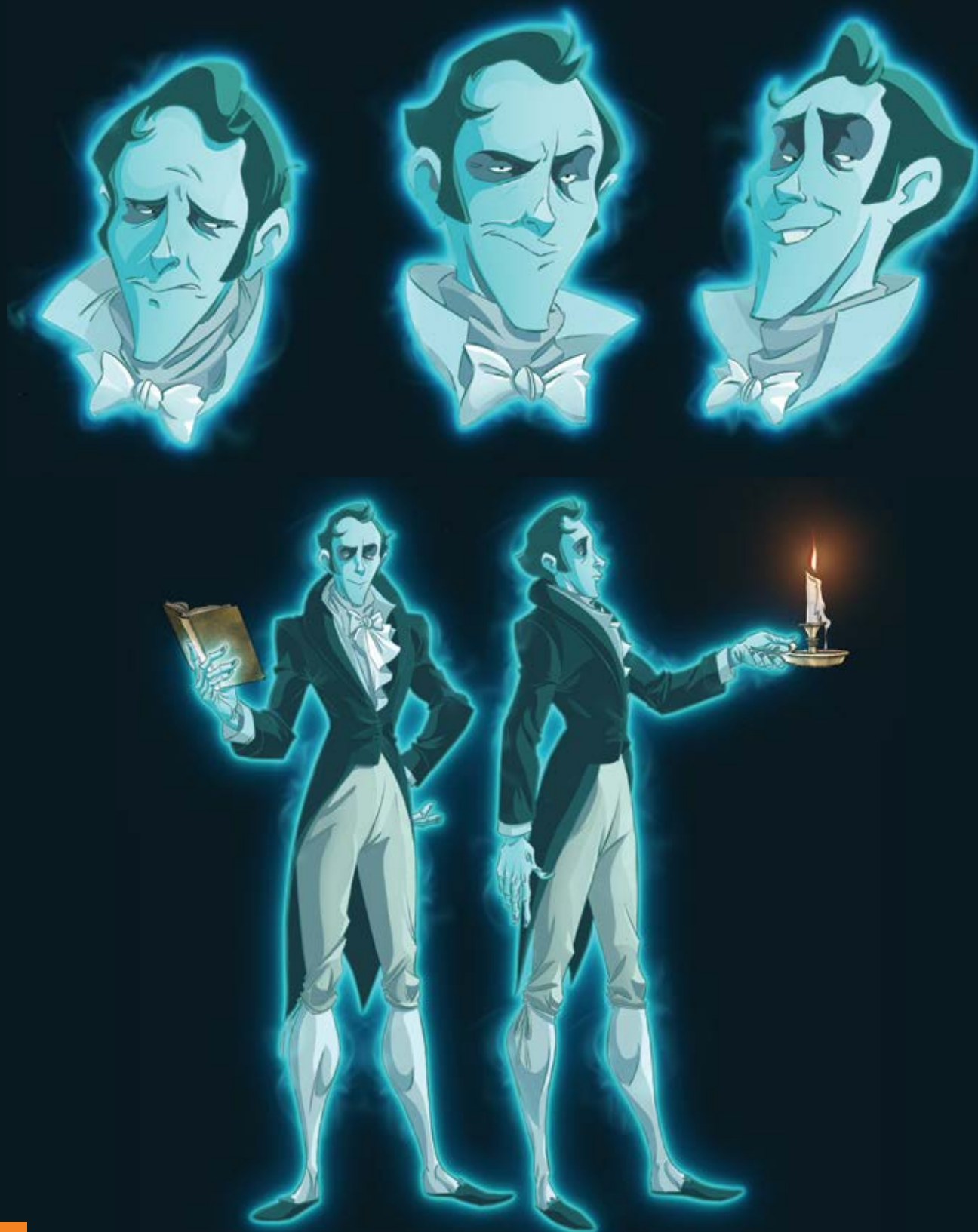










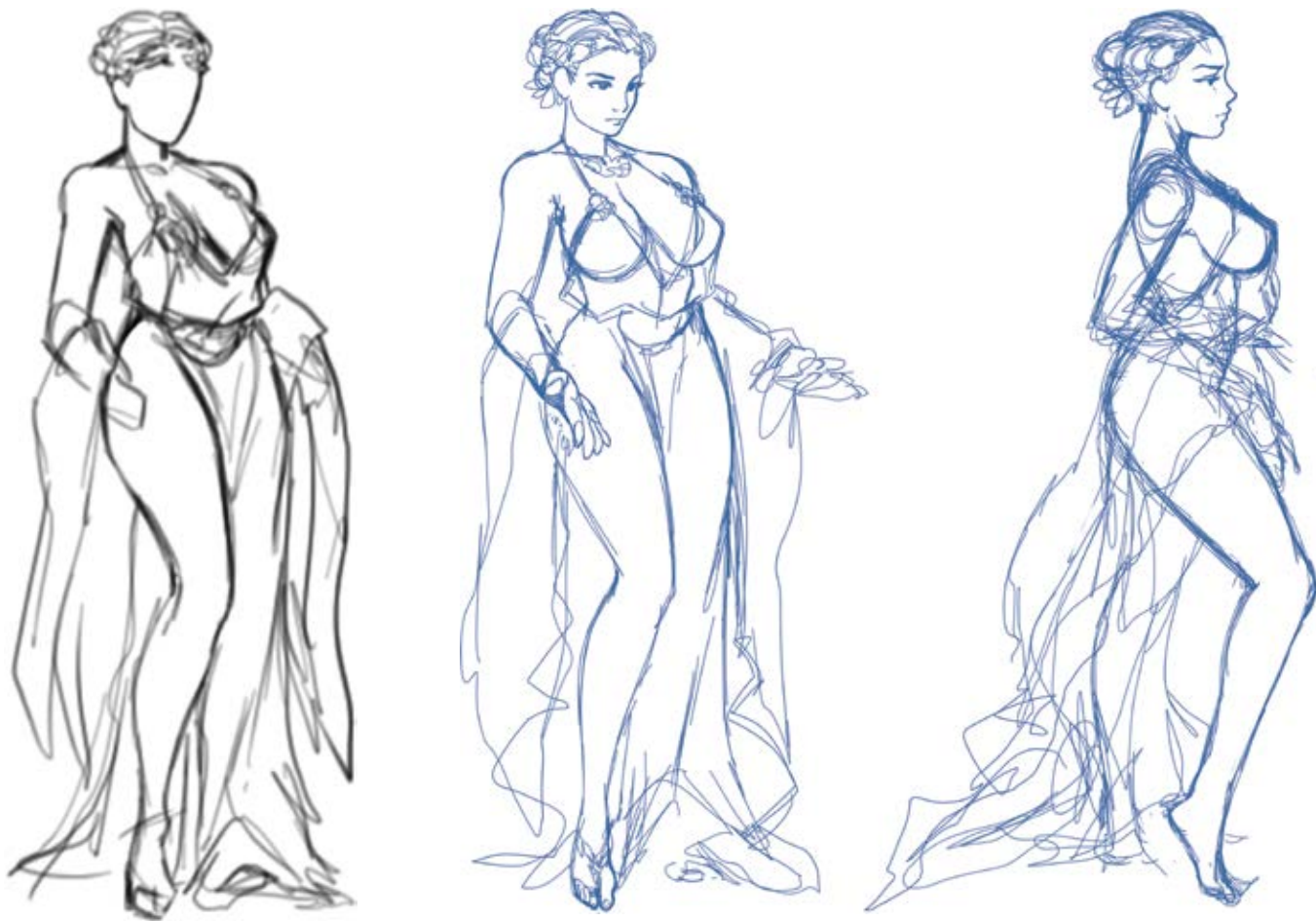








TUTORIAL



ROBERT PORTER:

1

When coming up with an idea for a character, I tend to draw a small thumbnail first. Doing so helps me to focus on getting the message across first, leaving details for later.

2

I then rescale the thumbnail and draw a refined sketch over it to add necessary details that I'd like to have in the final image. This also involves adjusting proportions. I remember to still stay as loose as possible.

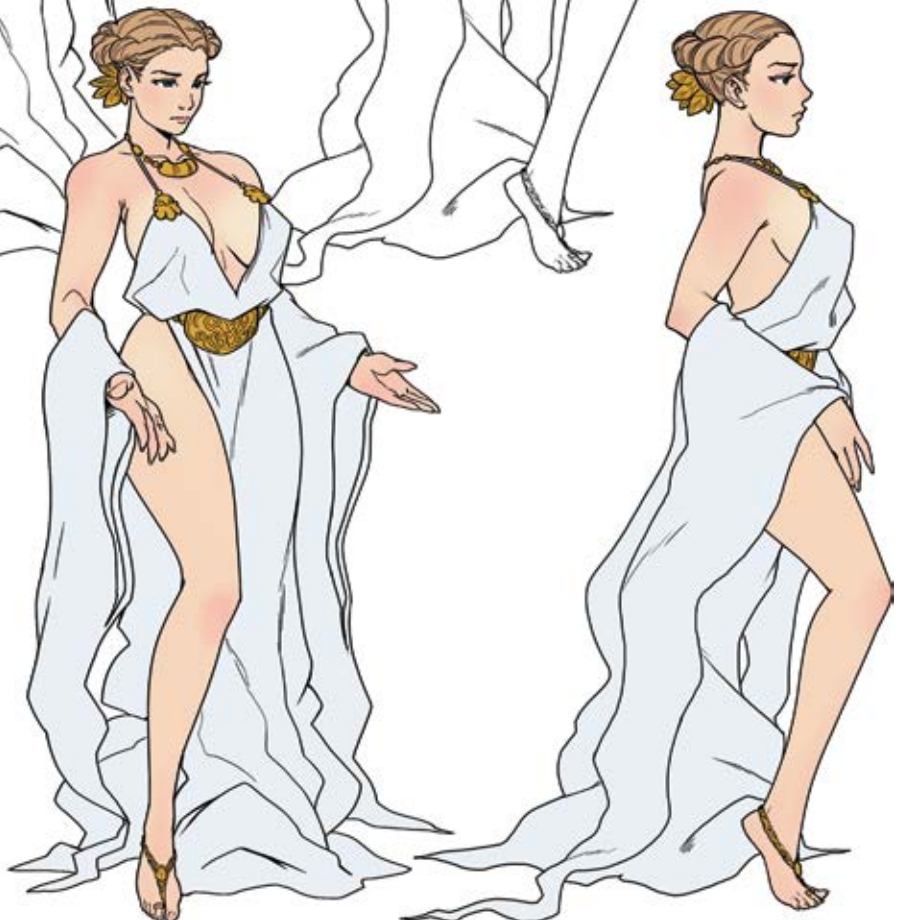


3

Inking (or lining) is next. I'm not merely tracing my sketch, as my sketch isn't tight enough to do so. I use it as a guide, allowing me to stay flexible with the line placement, making decisions along the way.

4

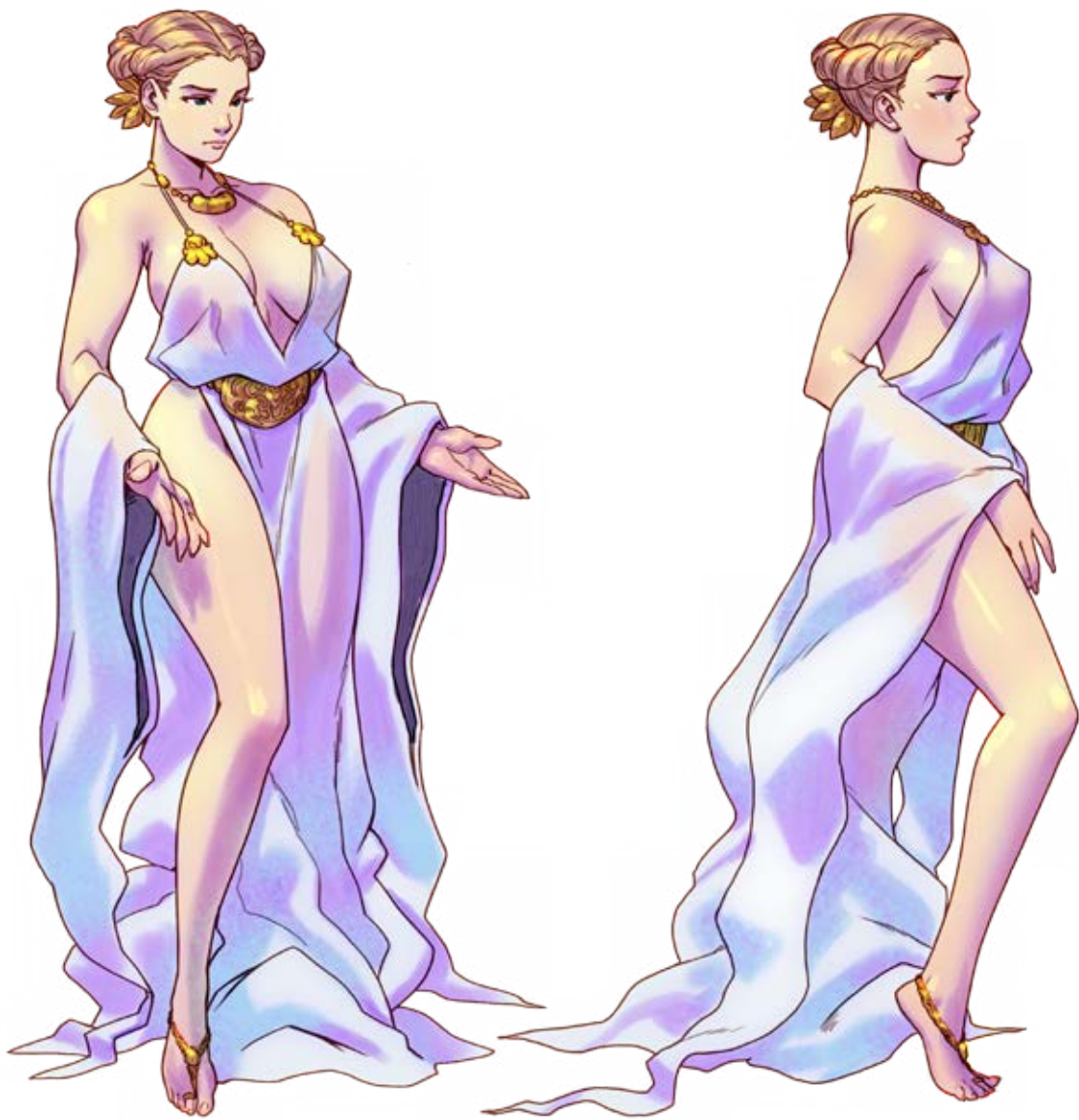
I then drop the colored flats (a common coloring process).





5

Here comes the fun part — adding value to the image. Since I color with light and value in mind, I tend to use various blending modes in Photoshop to help achieve lighting that makes sense in the real world.



6

Then I color-hold the lines, and add a bit of atmospheric lighting on it to help subtly blend it all together. The image is now complete. Tools I use are the Cintiq 24HD, and I illustrate in Autodesk Sketchbook Pro.













TUTORIAL



NIKOLAS ILIC:

1

PRELIMINARY DRAWING: In these quick sketches I'm trying to capture the energy and rhythm of the character's pose. Since I'm drawing Hercules I wanted the poses to be very upright and give a sense of confidence. Simple things like keeping the head tilted upwards and pushing out the character's chest adds to the pose and helps sell the character as being confident and heroic.

2

LINE DRAWING: After my preliminary drawings are done I do a draw over still keeping my lines loose. Since I know the final image will not use any of the line work that I do in this stage, it allows me to keep it rough. Playing with the character's proportions is also a very important step here. Contrasting shapes is something I like to incorporate in my designs. Since Hercules is a heroic type character it makes sense that he be top heavy, so contrasting his lower half to be smaller and slimmer helps promote this idea. More subtle details like contrasting his large arms to his tiny hands makes for a more interesting visual appeal.



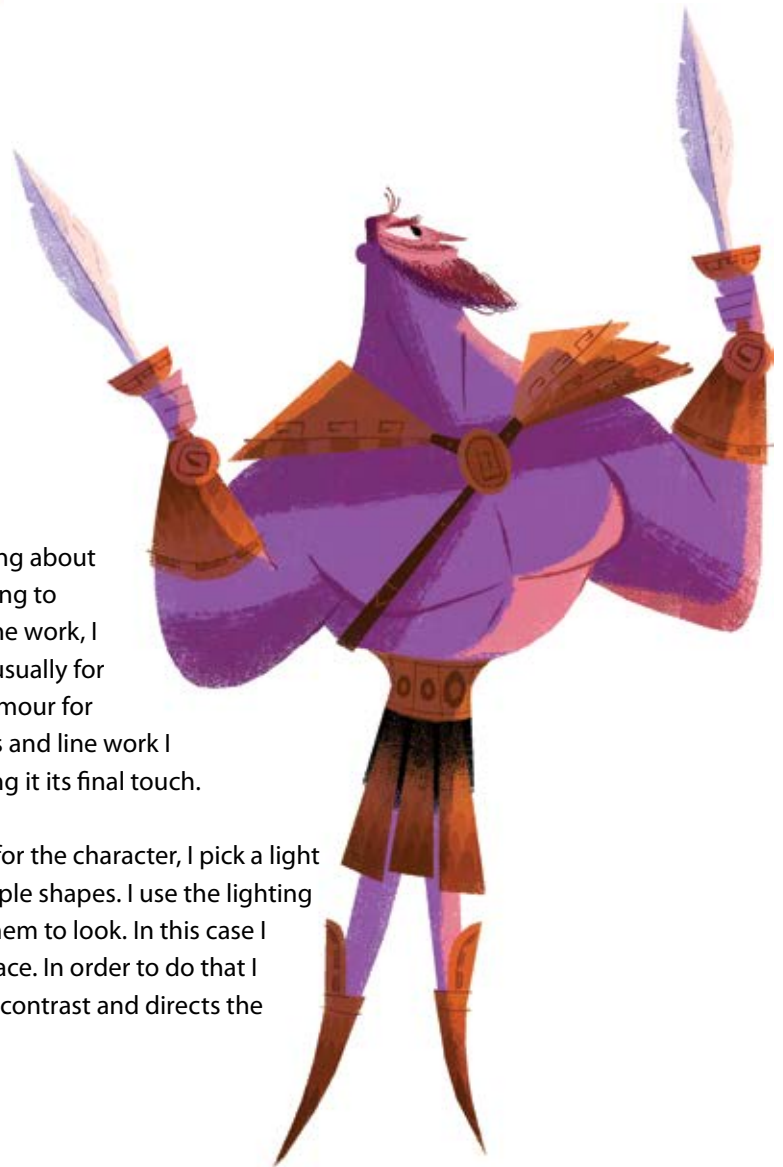


3

FLAT COLOUR: At this stage I am not worrying about shadows or anything like that. I am just trying to get the values reading as flat shapes. For line work, I add very limited line work where needed, usually for interior lines only and or detailing of the armour for example. Once I am happy with the colours and line work I move on to lighting the character and giving it its final touch.

4

FINISHED ART: Once I have my flat colours for the character, I pick a light source and add flat shadows using big simple shapes. I use the lighting to direct the viewers eye to where I want them to look. In this case I want the viewer to look at the character's face. In order to do that I leave his face in light so it creates the most contrast and directs the viewer's eye.





1



2

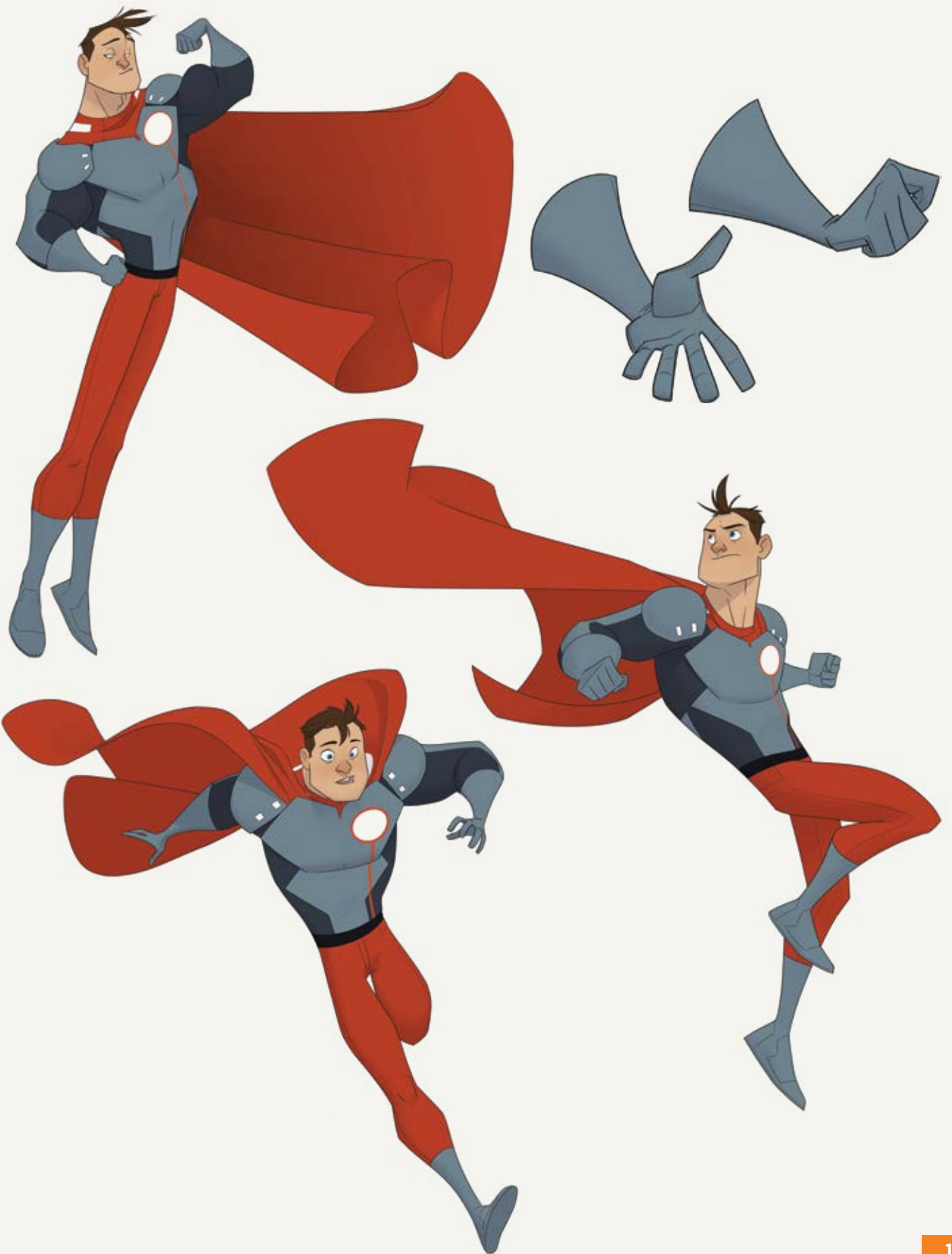


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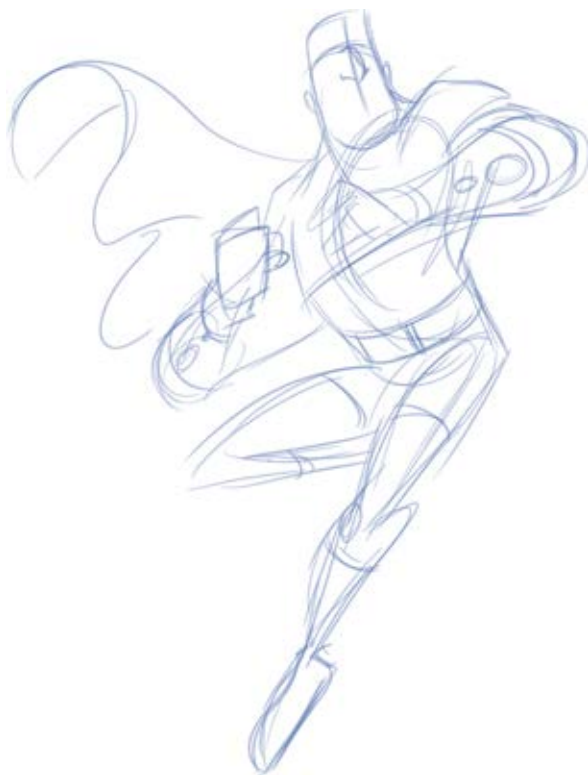


4





TUTORIAL



DAVE BARDIN:

FRONT VIEW

1

I usually like to sketch my initial pose with a thick pen or marker instead of a pencil to help keep the pose loose and expressive.

2

Next, I start sketching in the character's basic anatomy, refining the pose along the way. I'm avoiding getting too wrapped up in drawing the facial expressions or the costume elements during this step.

3

Now, I begin adding costume elements, the facial expression, and anatomical details. I am still making small changes to the pose along the way as well.





4

Inking is much more than tracing! In this step, I add line weight and other small details. By making some lines thicker (i.e., the bottom of the arms, pecs, and costume folds) it gives the character weight and the illusion of form and dimension.

5

Finally, I add shadows, gradated highlights, and color, keeping in mind the direction of the light source.



**SIDE VIEW****1**

Using a pencil when sketching the gesture drawing can lead to over-precision and stiffness of a pose that should be fluid and dynamic. If you find that your characters are lacking movement, try using a felt-tip pen or marker.

**2**

During this step, it's important to still work loosely so that the pose maintains its fluidity. Try to draw using your whole arm instead of drawing from your wrist.



3

When inking, don't rely 100 percent on your pencils. Have fun with the ink by adding little impromptu touches such as stitching, folds, and other fine features to your character and their costume. Don't be afraid to freestyle with your inks.

4

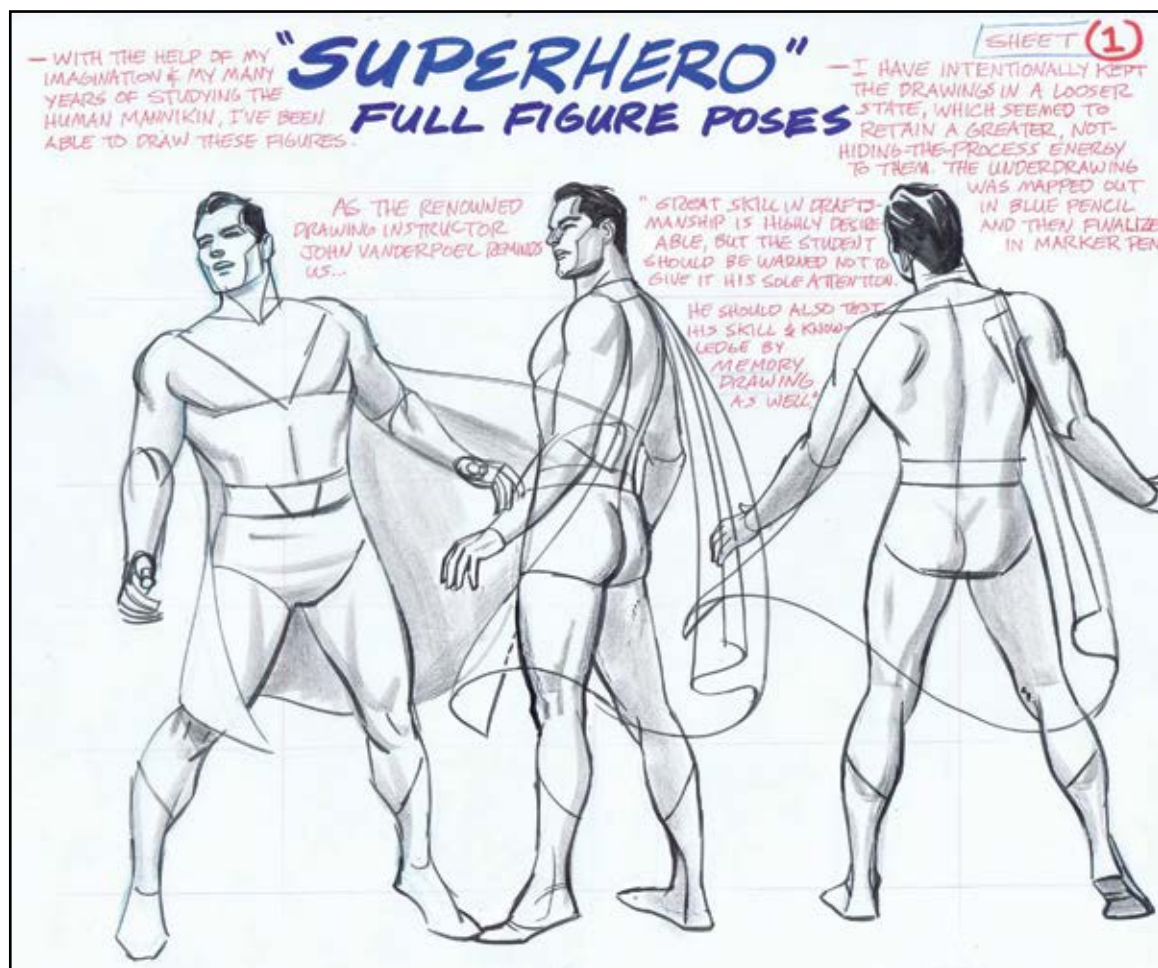
You don't always have to leave your line art black. Colouring portions of your ink work — colour holds — can soften certain areas of your illustration, helping to make other features pop.

TOOLS USED

I used Manga Studio Pro for the pencils and inks, and Photoshop for the colours.



TUTORIAL



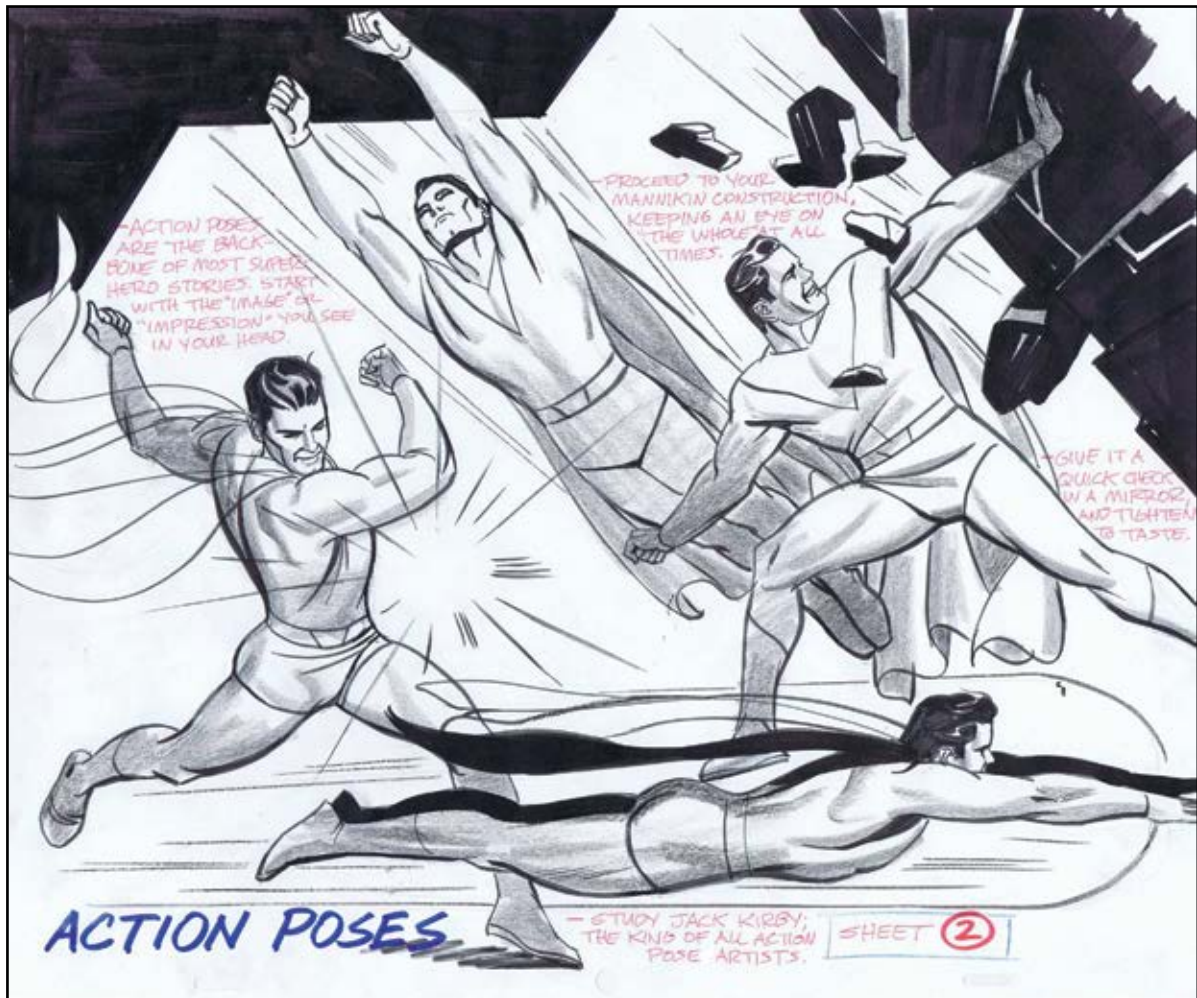
STEVE RUDE:

FULL FIGURE POSES

1

With the help of my imagination and my many years of studying the human mannikin, I've been able to draw these figures. I have intentionally kept the drawings in a looser state, which seemed to retain a greater, not-hiding-the-process energy to them. The underdrawing was mapped out in blue pencil and then finalized in marker pen.

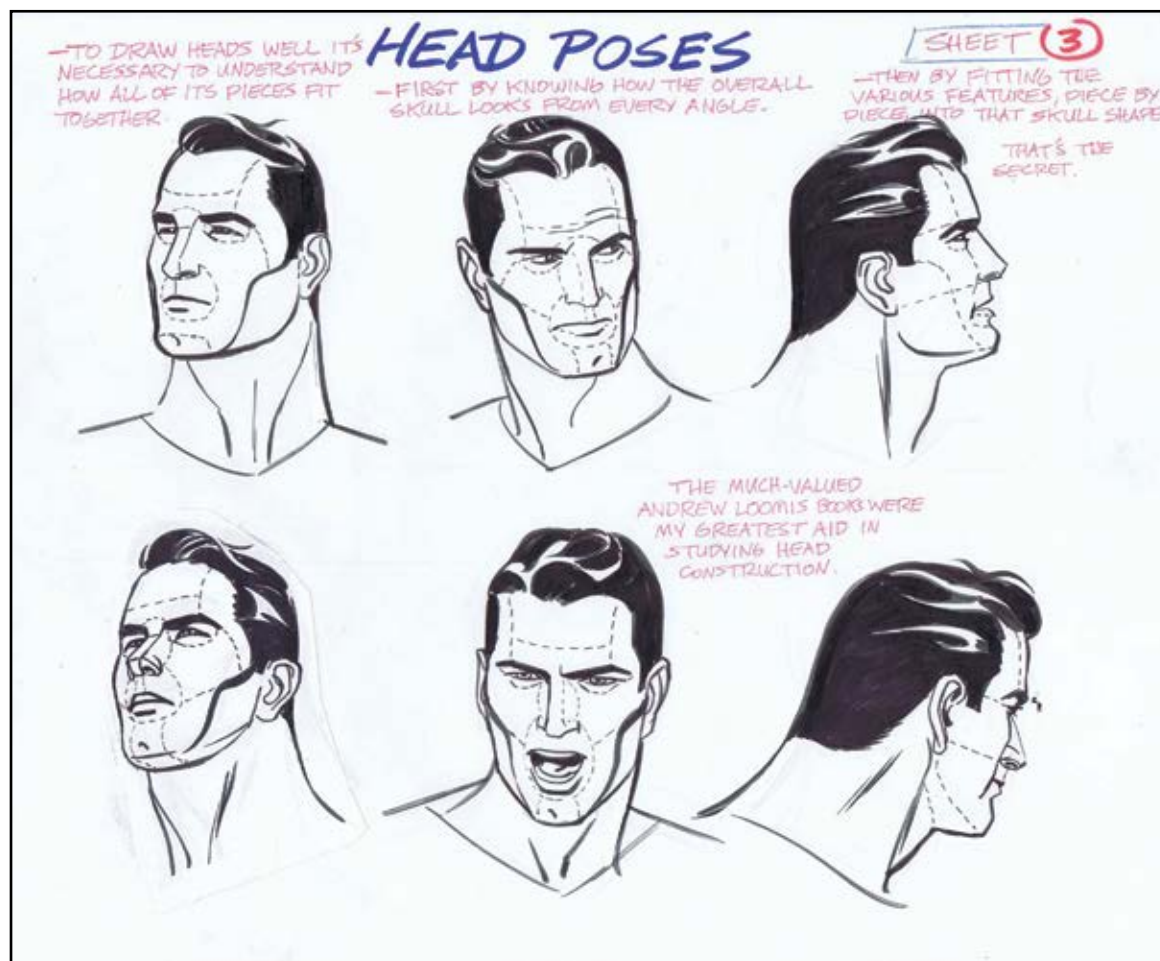
As the renowned drawing instructor John Vanderpoel reminds us... "Great skill in draftsmanship is highly desirable, but the student should be warned not to give it his sole attention. He should also test his skill and knowledge by memory drawing as well."



ACTION POSES

2

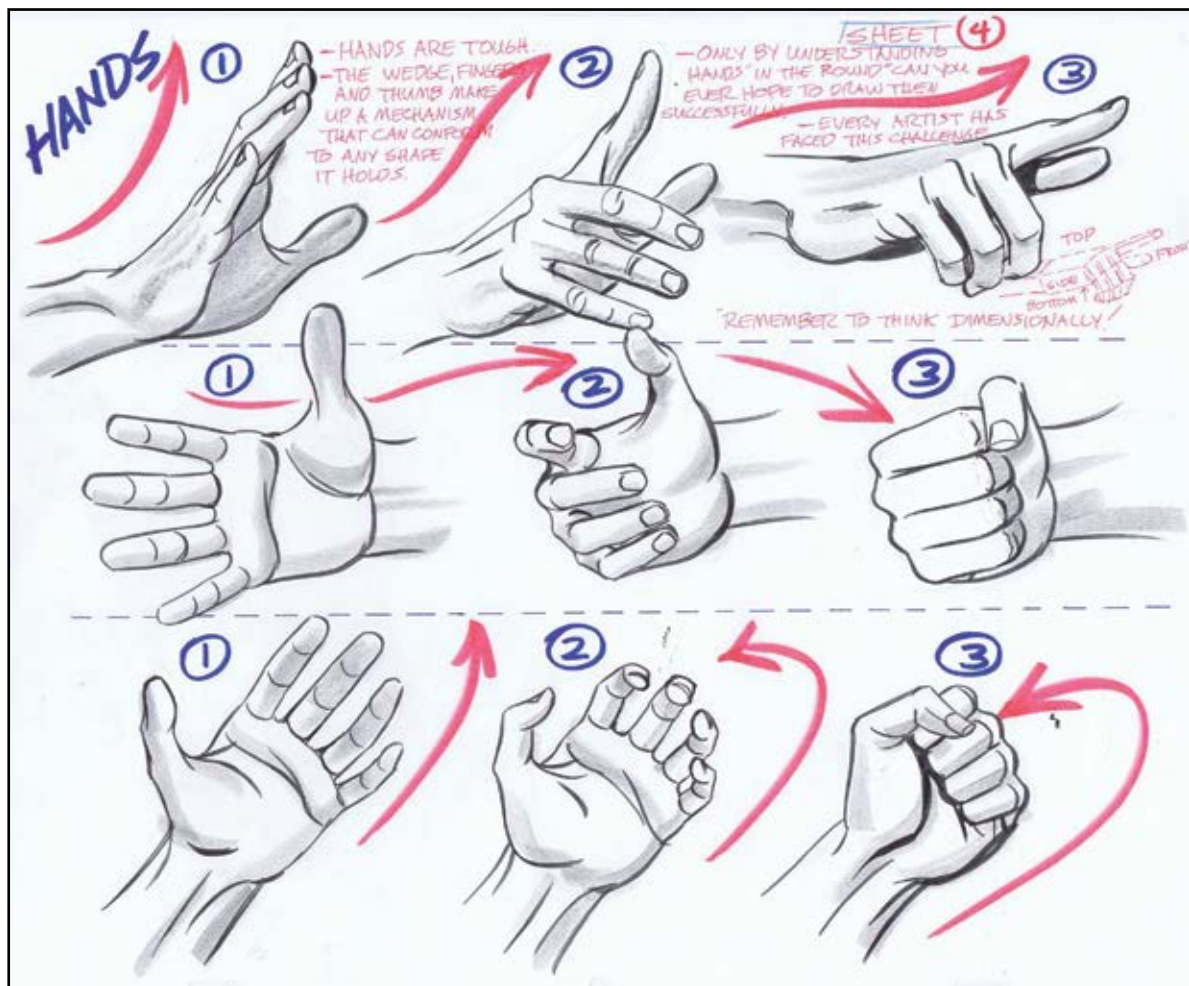
Action poses are the backbone of most superhero stories. Start with the "image" or "impression" you see in your head. Proceed to your mannikin construction, keeping an eye on "the whole" at all times. Give it a quick check in a mirror and tighten to taste. Study Jack Kirby; the king of all action pose artists.



HEAD POSES

3

To draw heads well it's necessary to understand how all of its pieces fit together. First by knowing how the overall skull looks from every angle. Then by fitting the various features, piece by piece into that skull shape. That's the secret!



HANDS

4

Hands are tough. The wedge, fingers, and thumb make up a mechanism that can conform to any shape it holds. Only by understanding hands “in the round” can you ever hope to draw them successfully. Every artist has faced this challenge. Remember to think dimensionally!

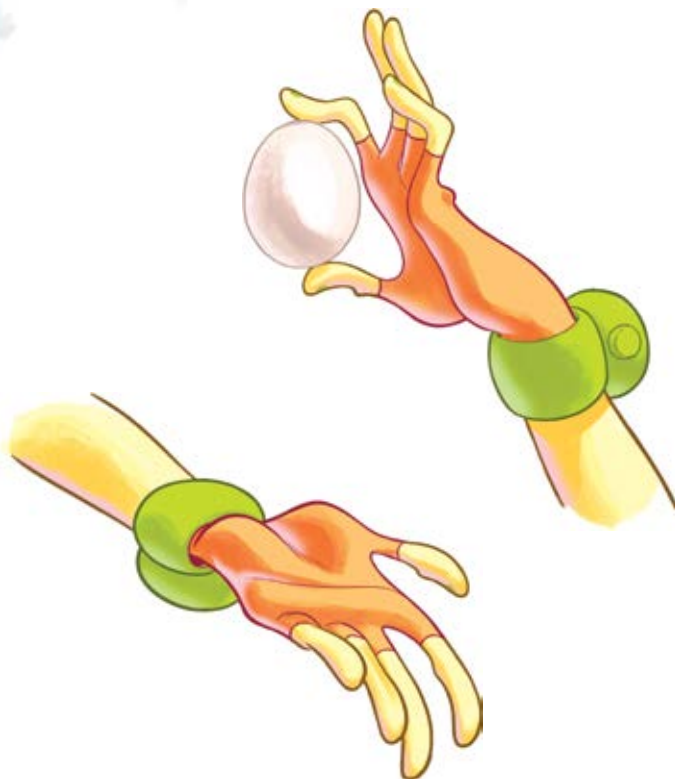










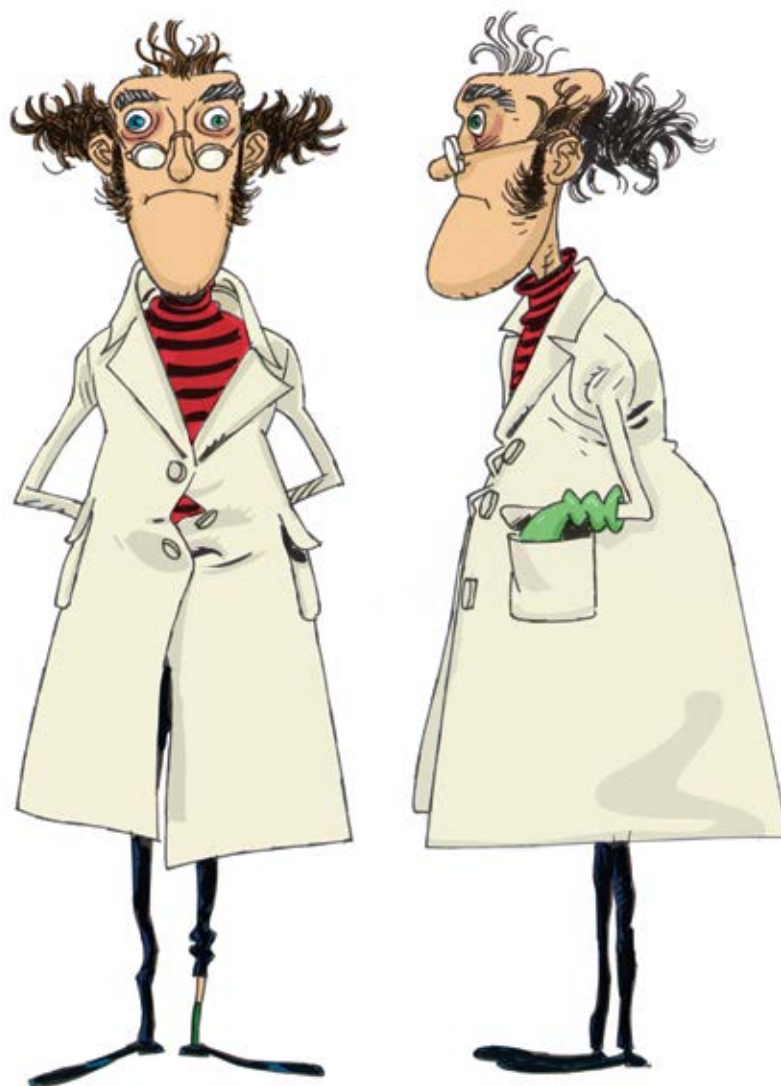








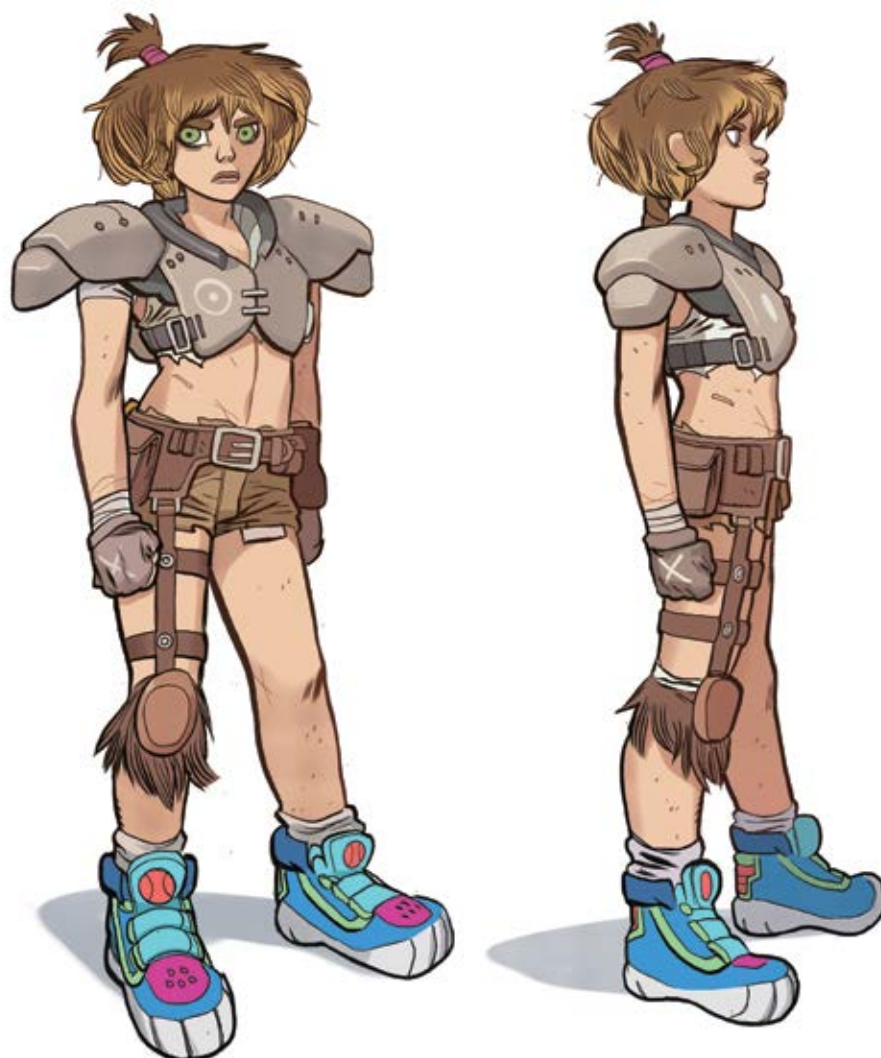






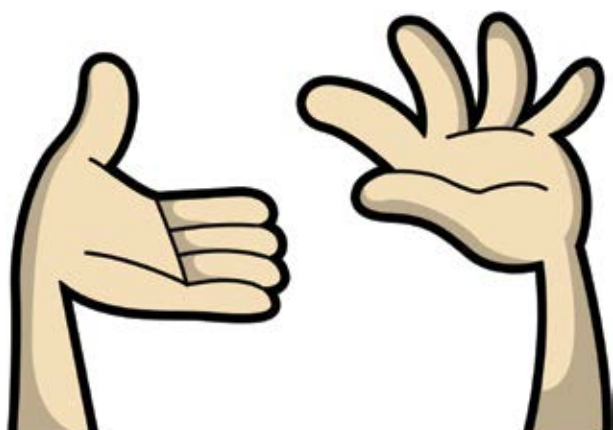






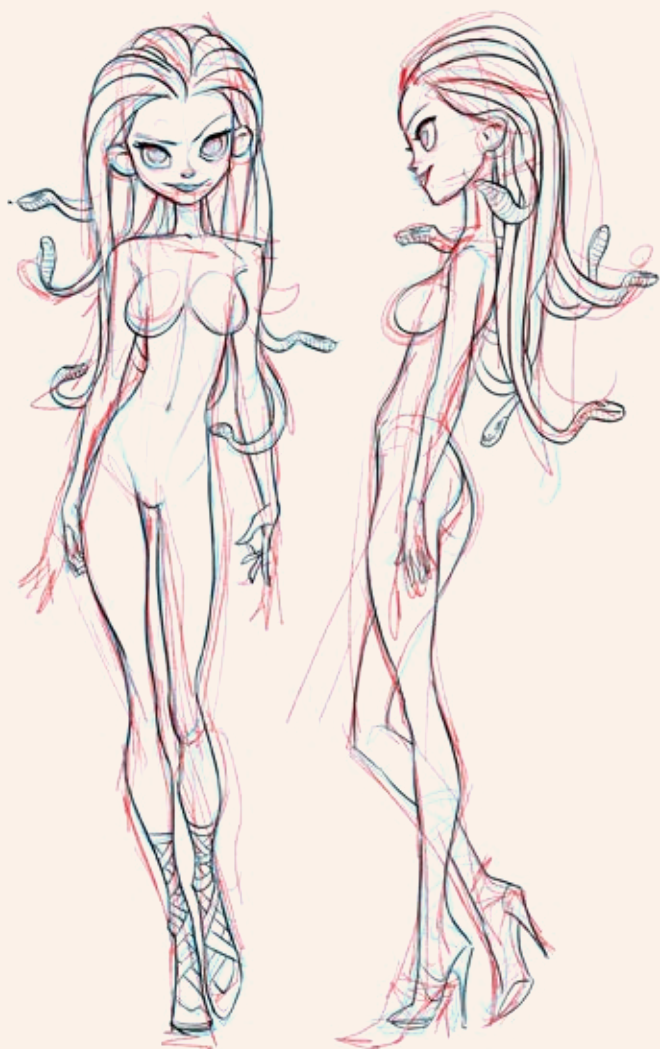




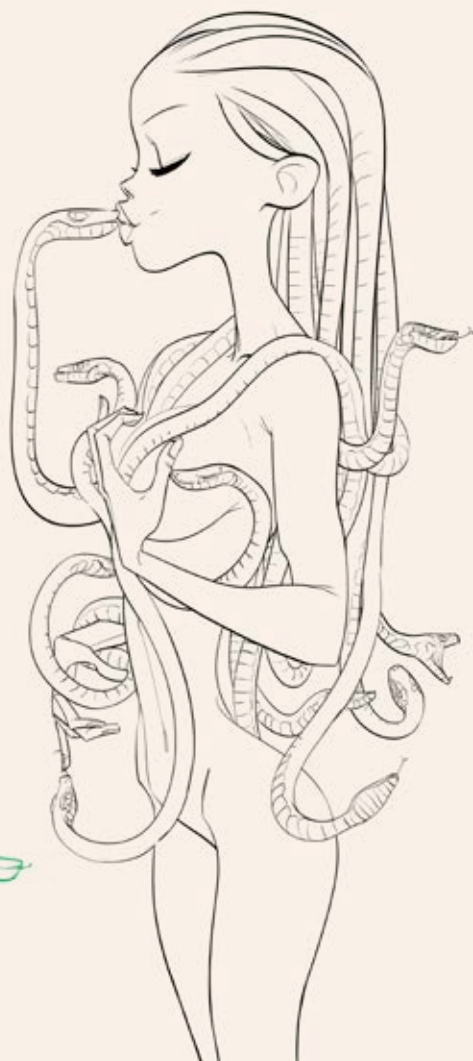
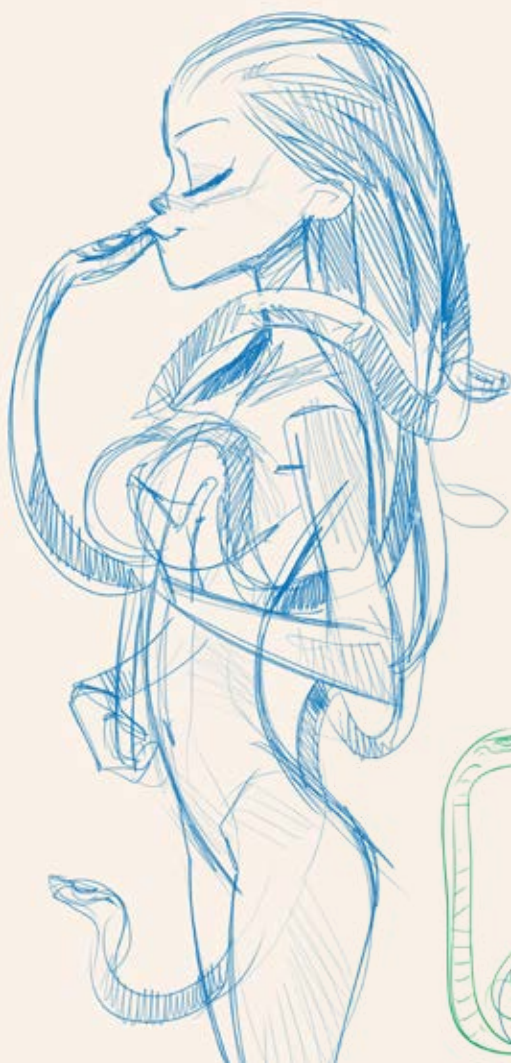


TUTORIAL

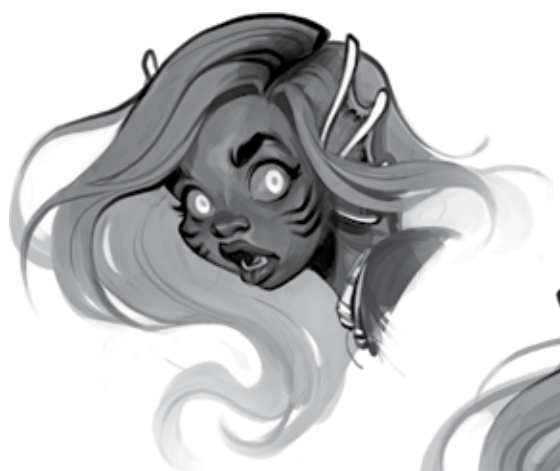
OTTO SCHMIDT speaks and writes exclusively in Russian, so we were unable to include text with his tutorial. However, Otto provided us with rough sketches to show his conceptualization process, as well as several rounds of fine tuning of concept and line work. In the final image you can see how Otto perfects pose and composition to develop his finished full colour artwork.











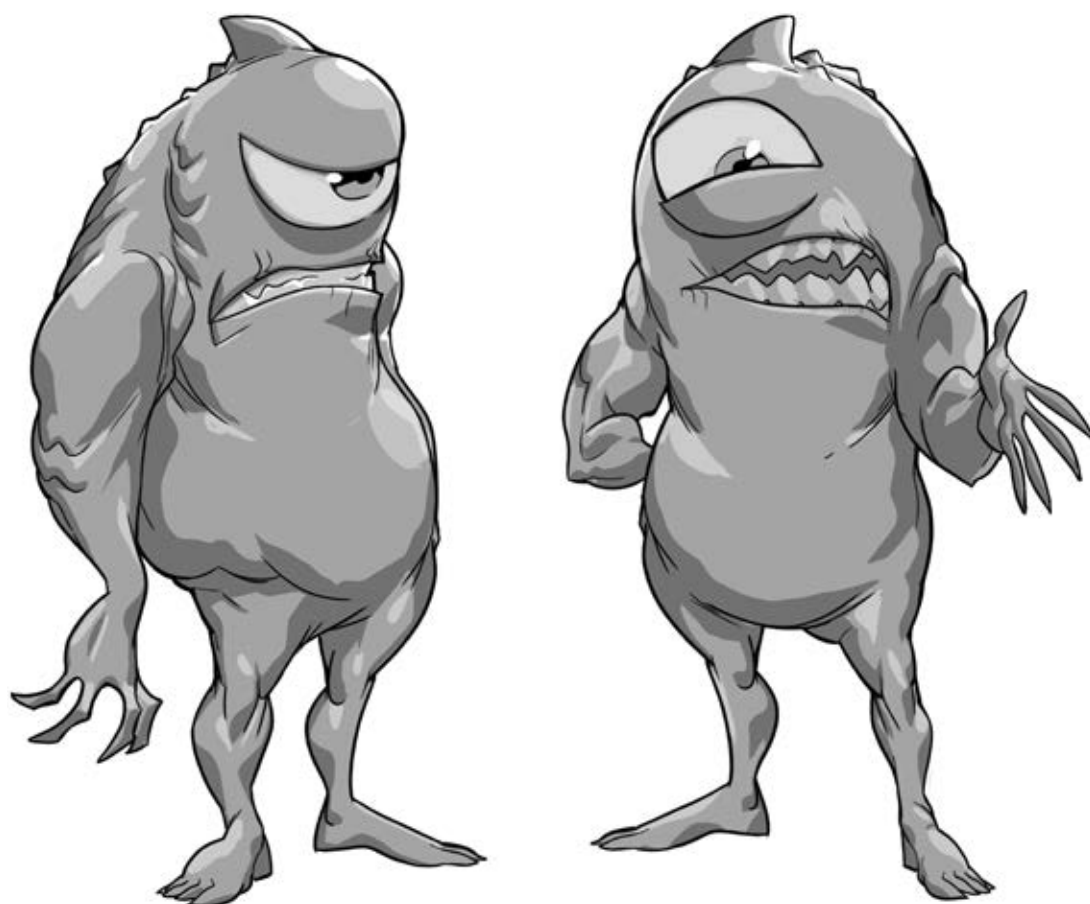






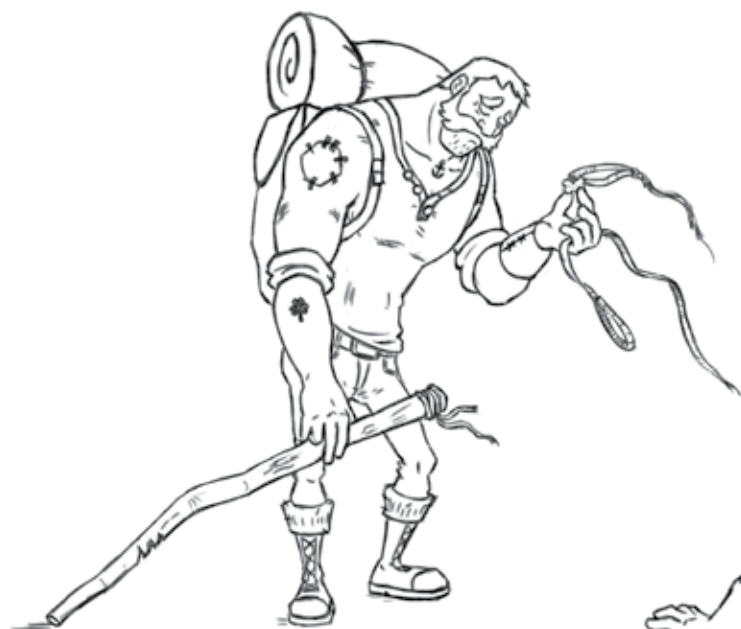


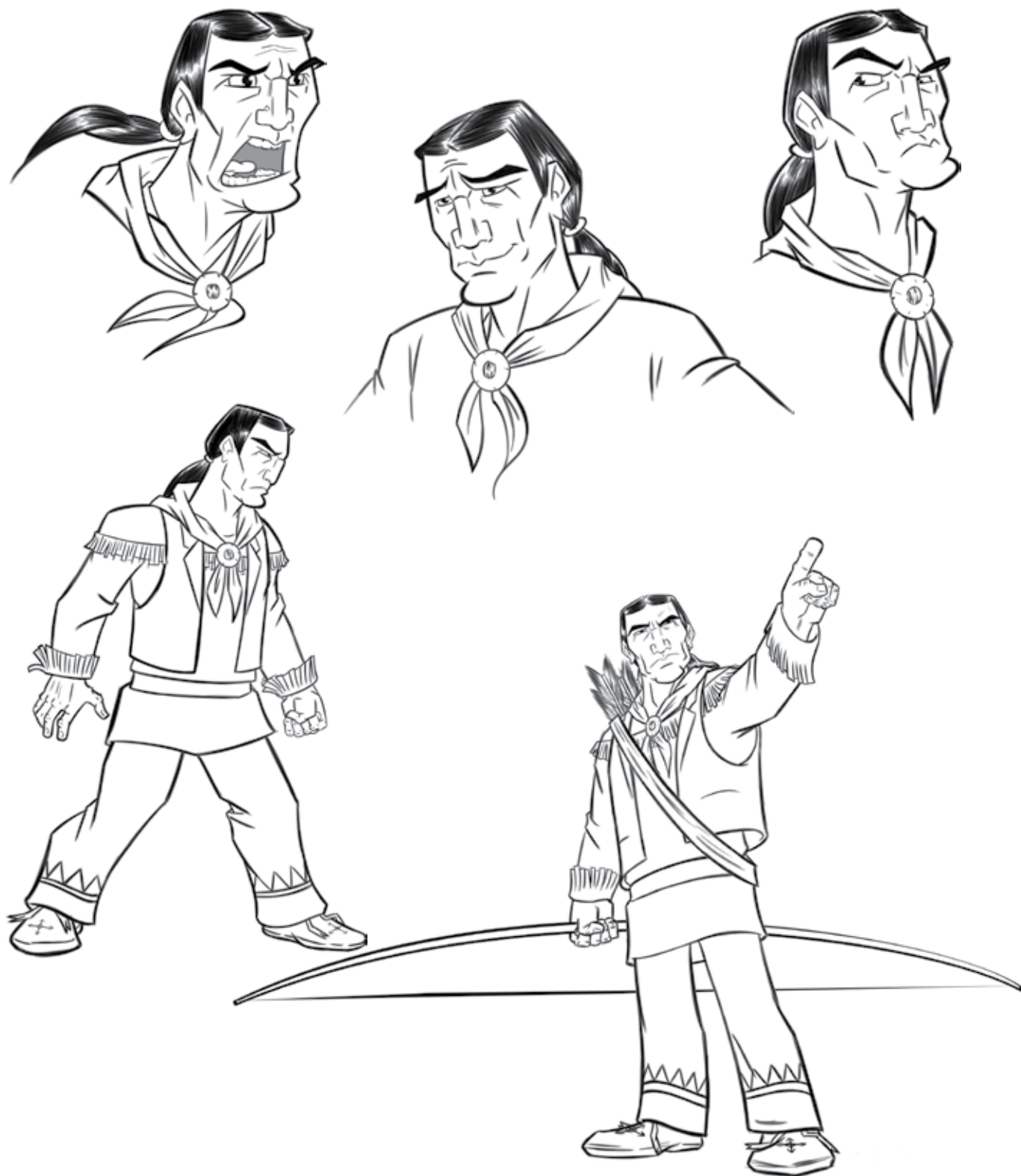


















TUTORIAL



REIQ:

CHARACTER DESIGN AND ROUGH SKETCHES:

1

Before starting the illustration sketch, I spend time working out the main character's outfit and overall look, since I'll be using a lot of foreshortening to create a dynamic pose. I want to have a clear idea of how objects and shapes will turn in space in the final drawing. A clear and effective design is necessary to avoid confusion at the time of doing the line art as the amount of detail can be overwhelming.

As I drew the character I came up with the idea of adding an extra character as a background to complement the design and composition, creating diagonal lines.

2

LINE ART:

Once the rough sketch has been completed, I draw the clean line art based on the sketch, spending the required time I need to add and redefine details. In Photoshop I first create a new layer on top of the sketch and reduce the opacity of the sketch layer to 10% and start drawing on the new layer created, allowing for smoother line art. Second, I duplicate the line art layer and go to Menu > Filter > Blur > Gaussian Blur at 0.9 pixels setting, add the blending mode to this new layer, then darken, and reduce opacity to 30% to 50% which will create more pixels around any hard edges. It also gives a pleasant feel to the line art.

SHADING:

3

Next I proceed to create an overall selection of both characters with the lasso tool and fill them with the color white; each selection is kept in different layers. If I want to bring the selection back at any moment I hold Command + Shift then click the layers — this will make it easier if I want to make a quick selection of the character to apply textures and effects. This is a process that takes time but it saves you a lot of time when cleaning the artwork.

On new layers I start shading in grey scale, establishing 3 values of grey — lighter, medium and darker grey to keep the integrity of the values — too many values will break the balance of the shading. Using different brushes in Photoshop from soft to hard edges I set the overall lighting direction starting with the light grey and work my way to the darker grey; the lighter the grey the more saturation will be created when adding the colours.

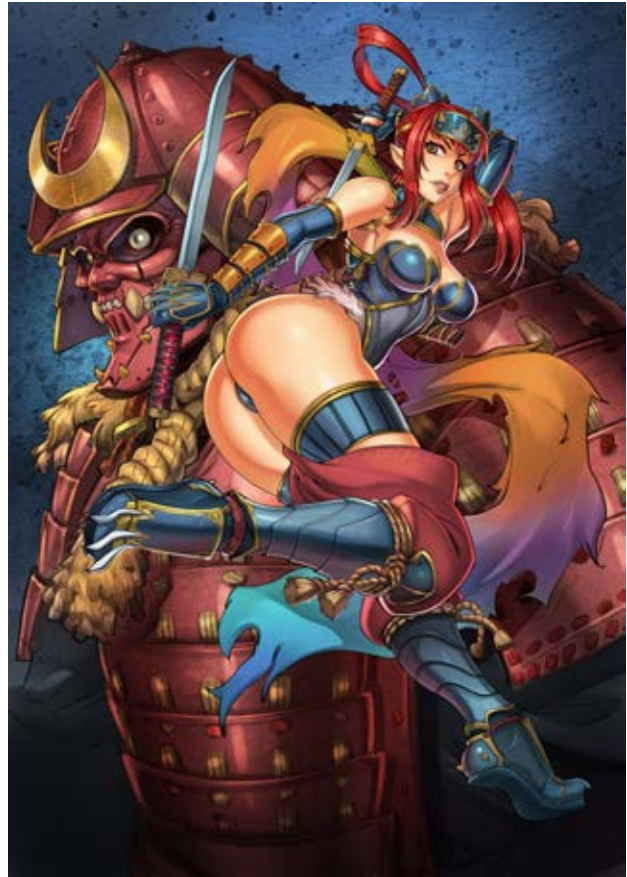
ADDING COLORS:

4

I create a new layer on top of the shaded layer and I set it to "Multiply." When in "Multiply," the colors I pick have to be saturated in order to avoid the mud color effect of the dark areas. Since the shading is done already the process of coloring takes less time. For highlights I set the layer to "Overlay," then I choose a light color close to white but not totally white. Here is where I play with different brushes for different effects and shapes of highlights. I also use the Lasso tool to create a selection of the shape of highlight I want on the painting. Then with a soft brush I can cover areas more rapidly and create the effect of the light fading. In this way, I can control the highlight intensity.

In this Illustration, since I know the color of the skin and hair I want for the character I paint it all in one layer without the layering effect.





ADDING TEXTURES:

5

Since I want to add textures to the Samurai armor, I use a high resolution texture image and set the layer mode to "Overlay" reducing the opacity between 20% to 30%. Since the character selection is already done I can erase the unwanted areas easily.

LIGHTING EFFECTS:

6

In order to create volume and depth I try to separate the main character from the background, adding new light sources. I pay attention to areas where the light will help to accent the form and I look for areas where

an effective counter change of values can be achieved. I also reduce the contrast of the background to avoid confusion of shapes and forms.

As a final step, I move to Corel Painter and I use my favorite brush, F-X > Glow. I apply this brush in different areas using different sizes for different effects. For example, a bigger brush will create more atmosphere and blend the characters. In this illustration notice the subtle blue glow added behind the Ninja Girl, and on the Samurai Warrior a glow on left side of the face mask. For me this is the final integration and I consider myself pleased with the final result. I hope you guys like it! REIQ.



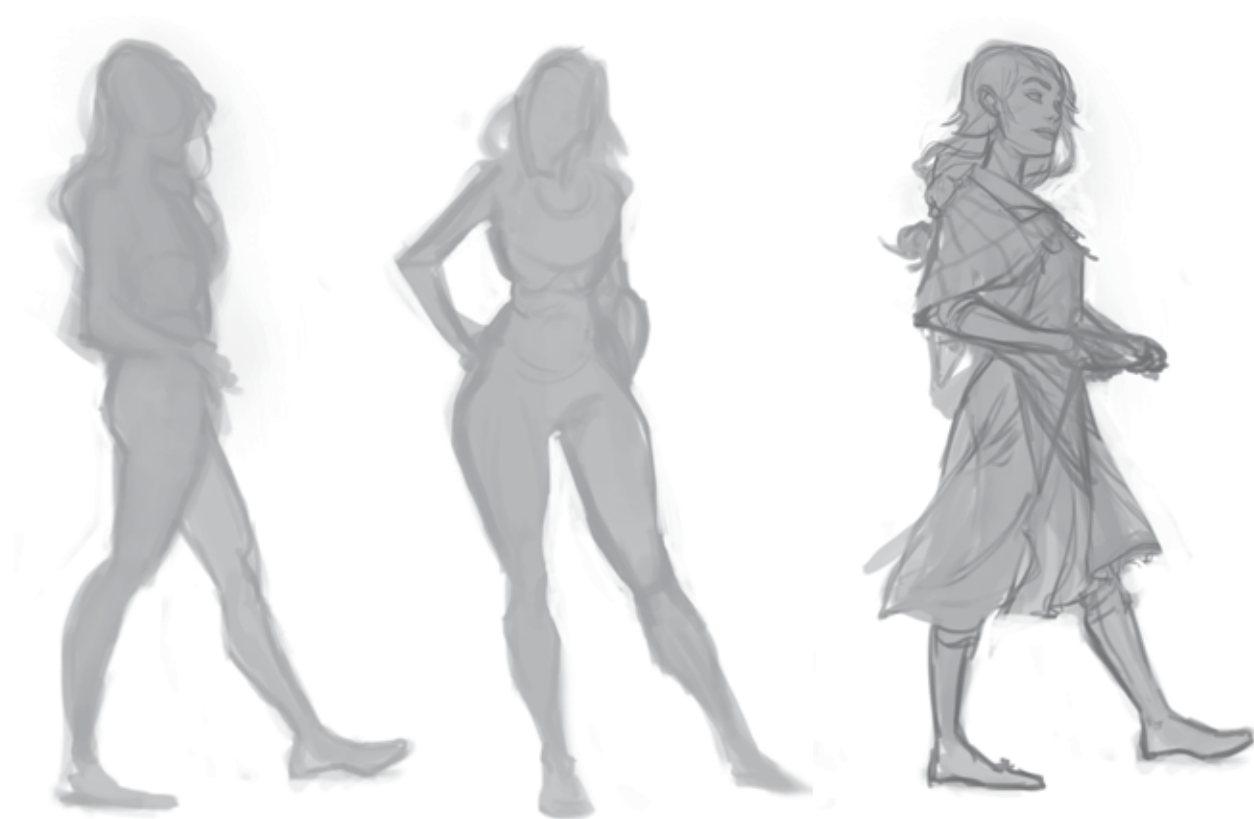








TUTORIAL



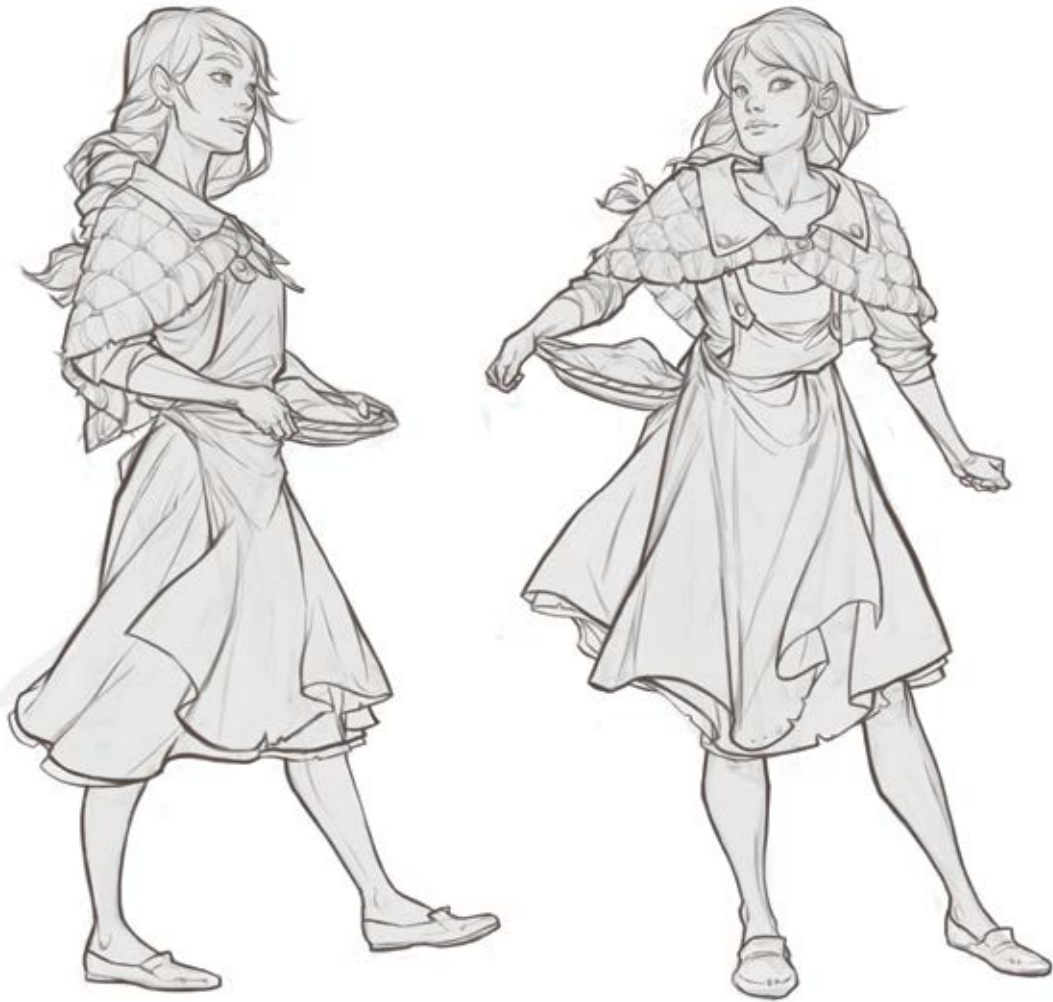
CHARLIE BOWATER:

PRELIMINARY SKETCH

1

For me the first step of a character design is the silhouette, so to get started I'm blocking out a very rough shape in light grey, using a Wacom Intuos 5 in Photoshop 6. Once I've sketched out a shape that works I'll add some rough details just to flesh out the design a little more.





LINES

2

I'm painting all of the line work onto a new layer above the initial sketches. I usually drop the opacity of the original sketches from 25%–50% so the lines stand out clearly from the sketch. I'm painting my lines using a chalky brush and a fairly dark, warm grey tone.

**ROUGH COLOUR****3**

On a new layer underneath my lines, I'm blocking in all of the rough colour using a hard edge round brush. I'm just going for flat colours to start with and tend to pick mid tones, then I can work in darker and lighter shades for shadows and highlights.



FINISHED IMAGE

4

To bring out the form of the character I've painted in shadows and highlights in slightly darker or lighter shades of the original base colour. I've also added a new layer above the lines and added in some highlights to soften the lines and the cell shaded look. To finish things and warm up the colour palette I've also dabbed an ivory tone (set to overlay) on some of the highlight points such as her face, hair and skirt.





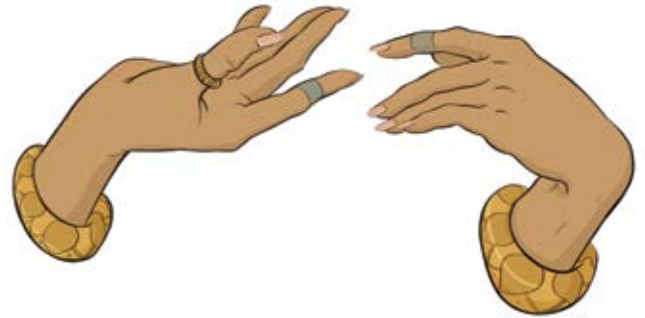


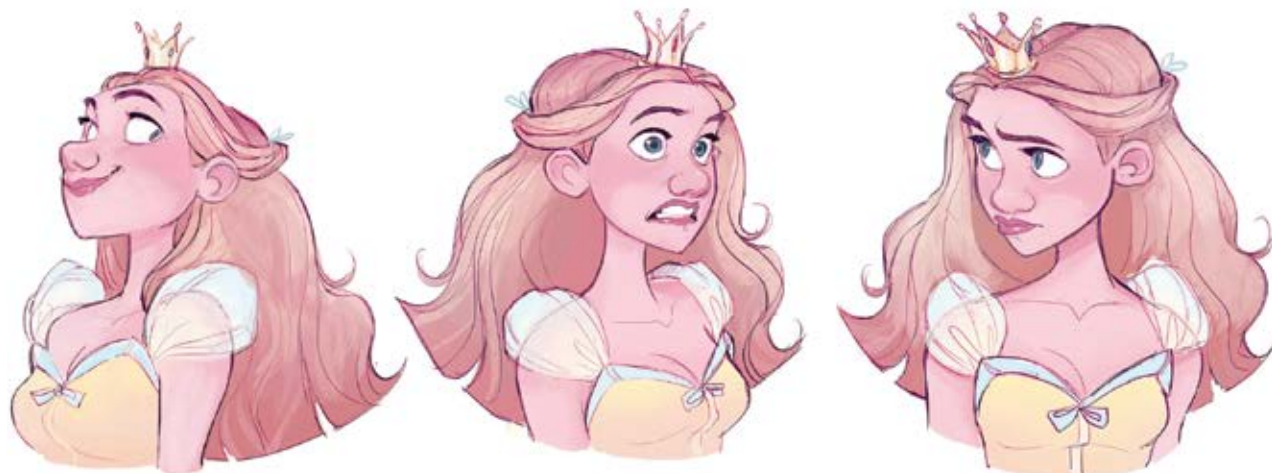








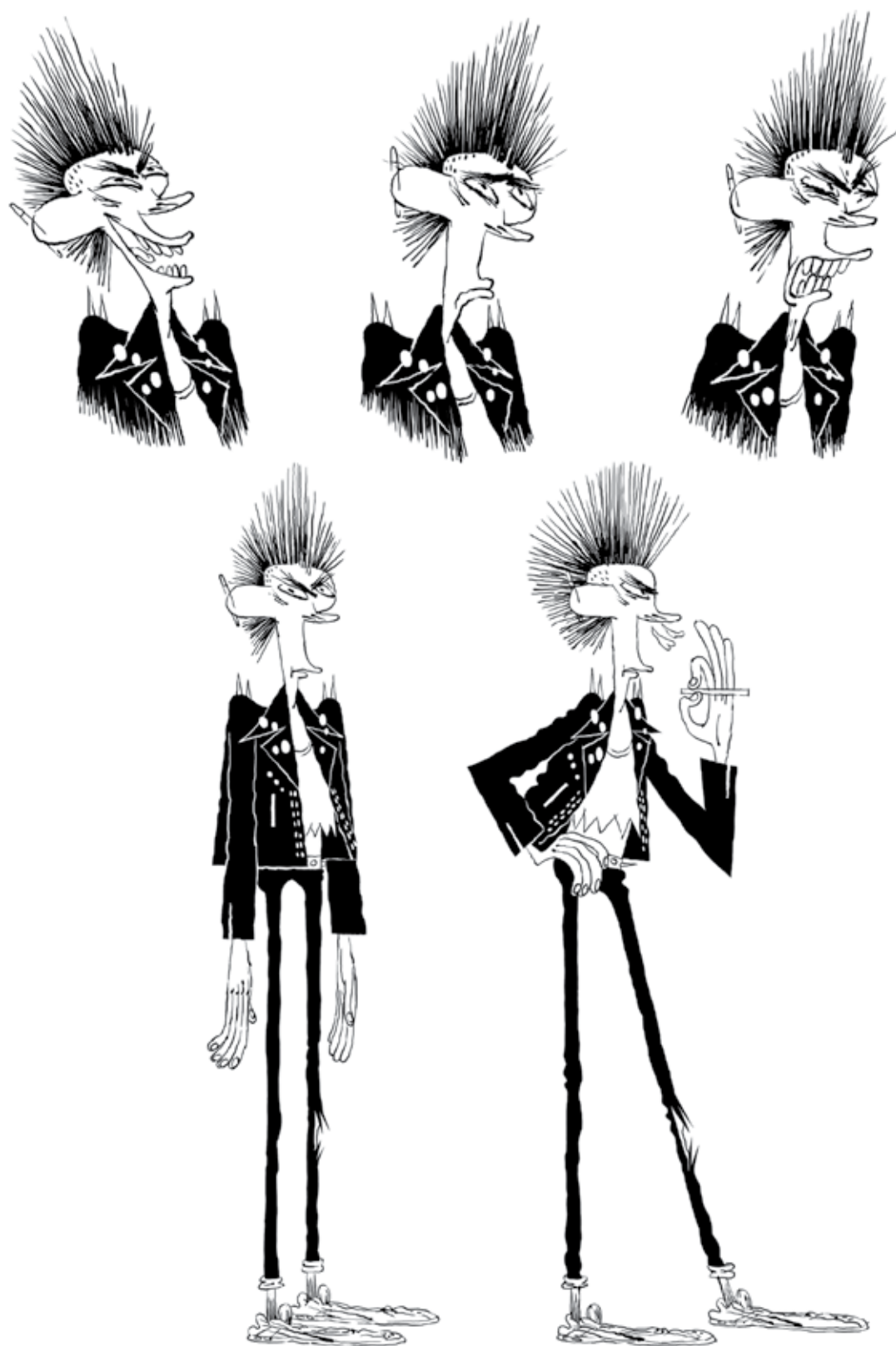


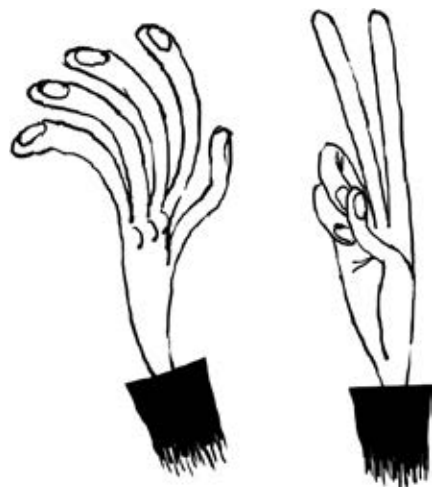














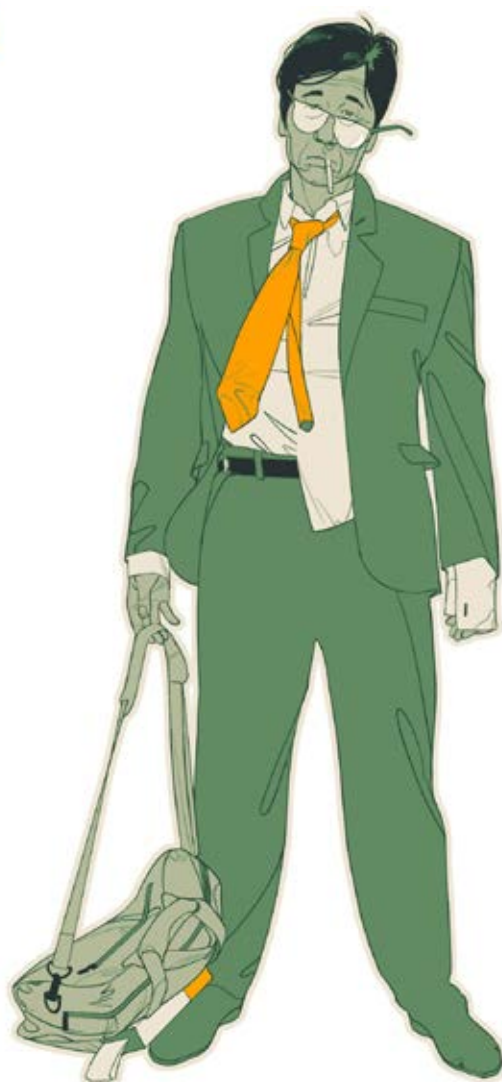






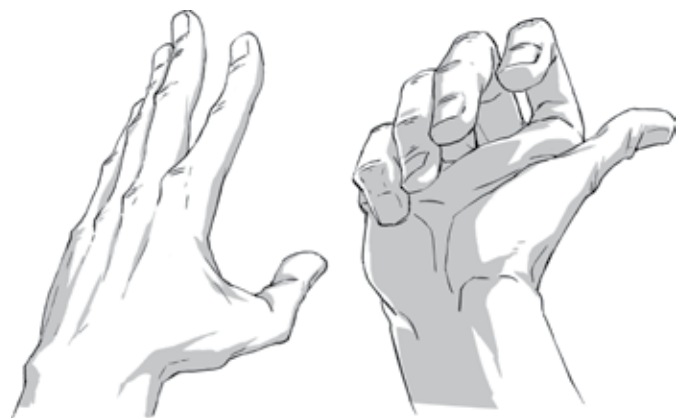


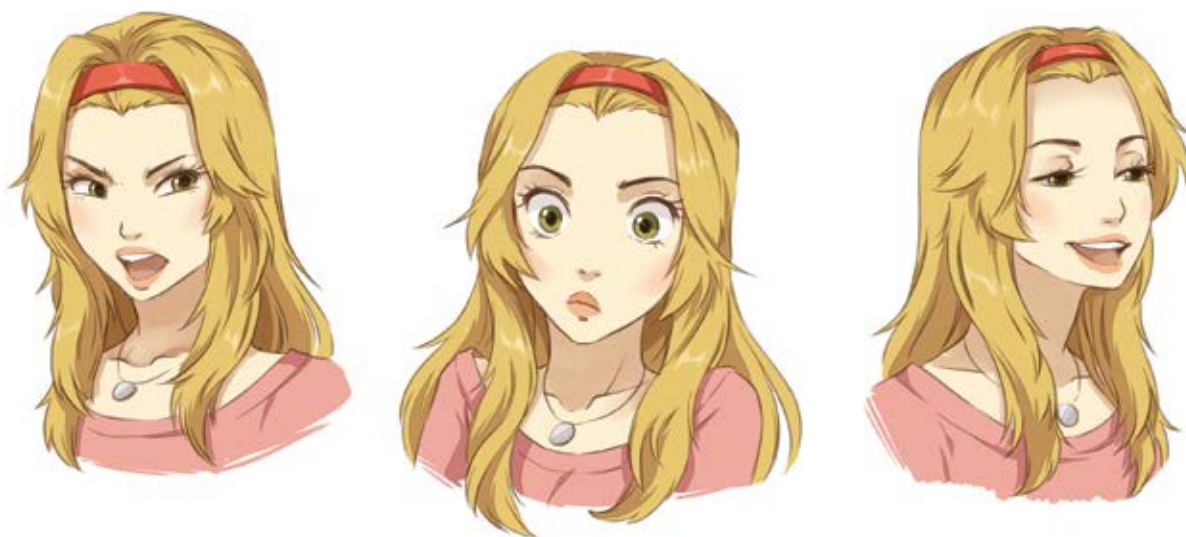














TUTORIAL



SANFORD GREENE:

1

MOTION ROUGH: At this initial stage I like to keep the sketch pretty rough. The main aim is simply to capture the sense of motion of the character I'm creating. I leave all other details for later stages.

2

DETAILED ROUGH: Now that I have a sketch and I'm happy with the movement of my character, I start to add more details like expressions, clothes and objects. At this point my character begins to emerge and clear features are visible. I still keep the lines loose so that I can make corrections in the next step.



3

CLEAN UP: I begin to clean up the details in the line work, whilst adding weight to the lines to give depth to my character. At the end of this stage I'm left with an almost complete image with clean lines and detailed features. All that's left to do is add color and shading.



4

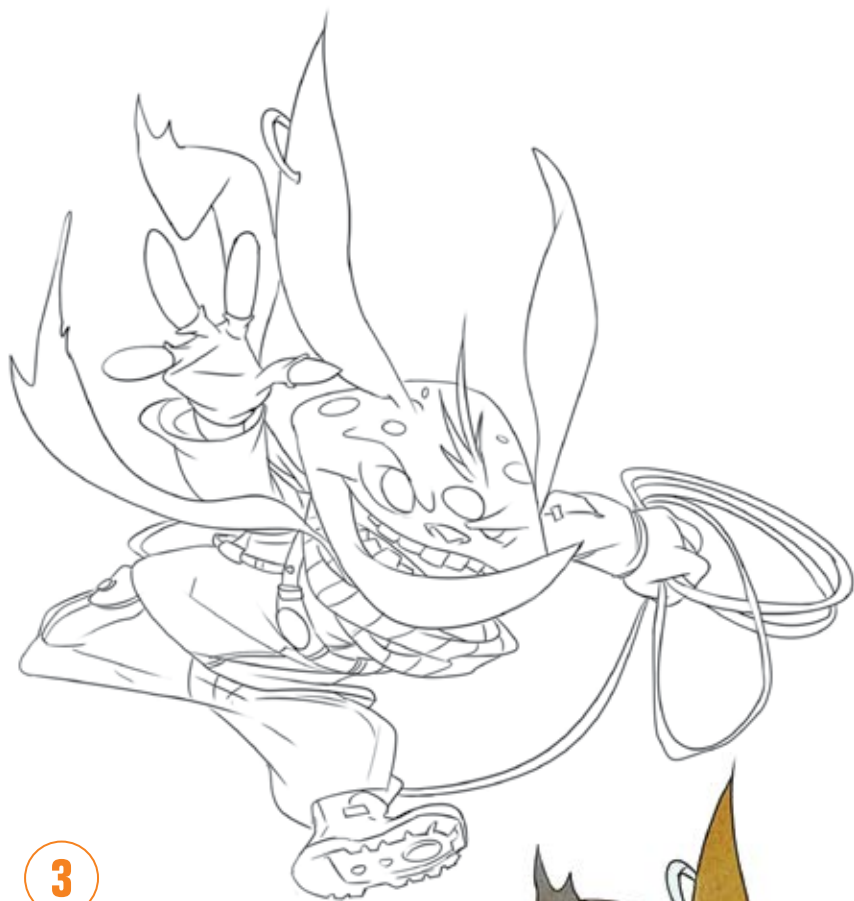
FINALE: In the final part of the process I add color using texture mapping and Photoshop. When shading, I keep in mind the direction of the light source and add tones accordingly. The images are now complete.



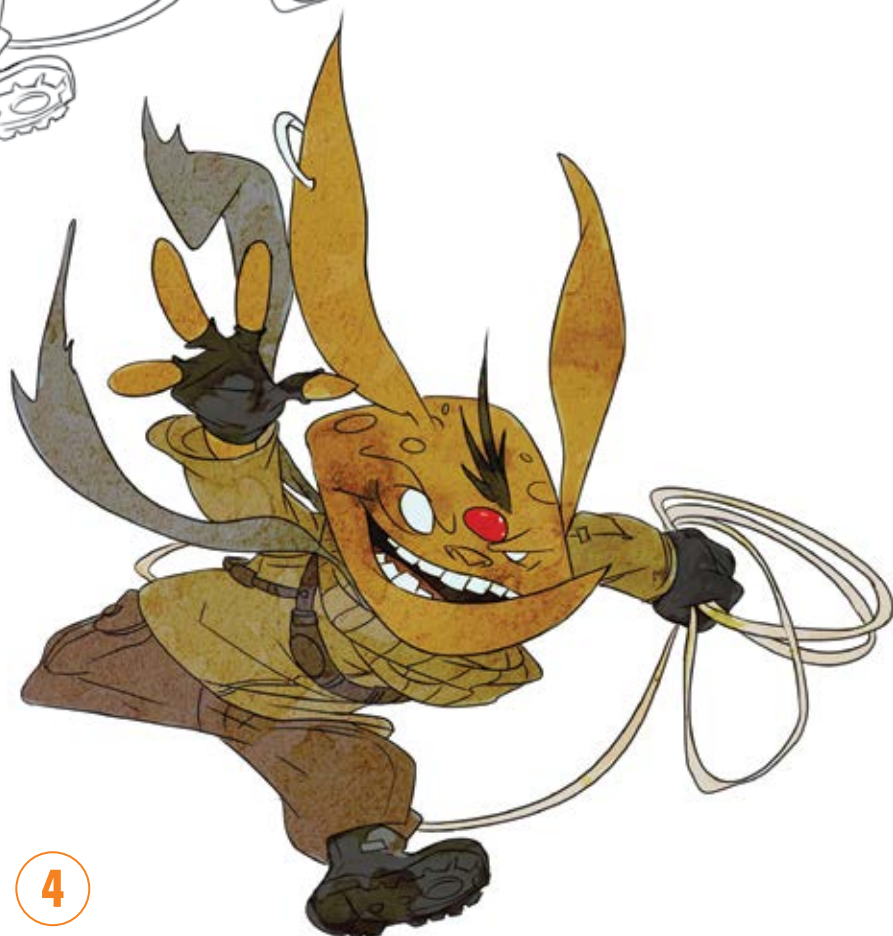
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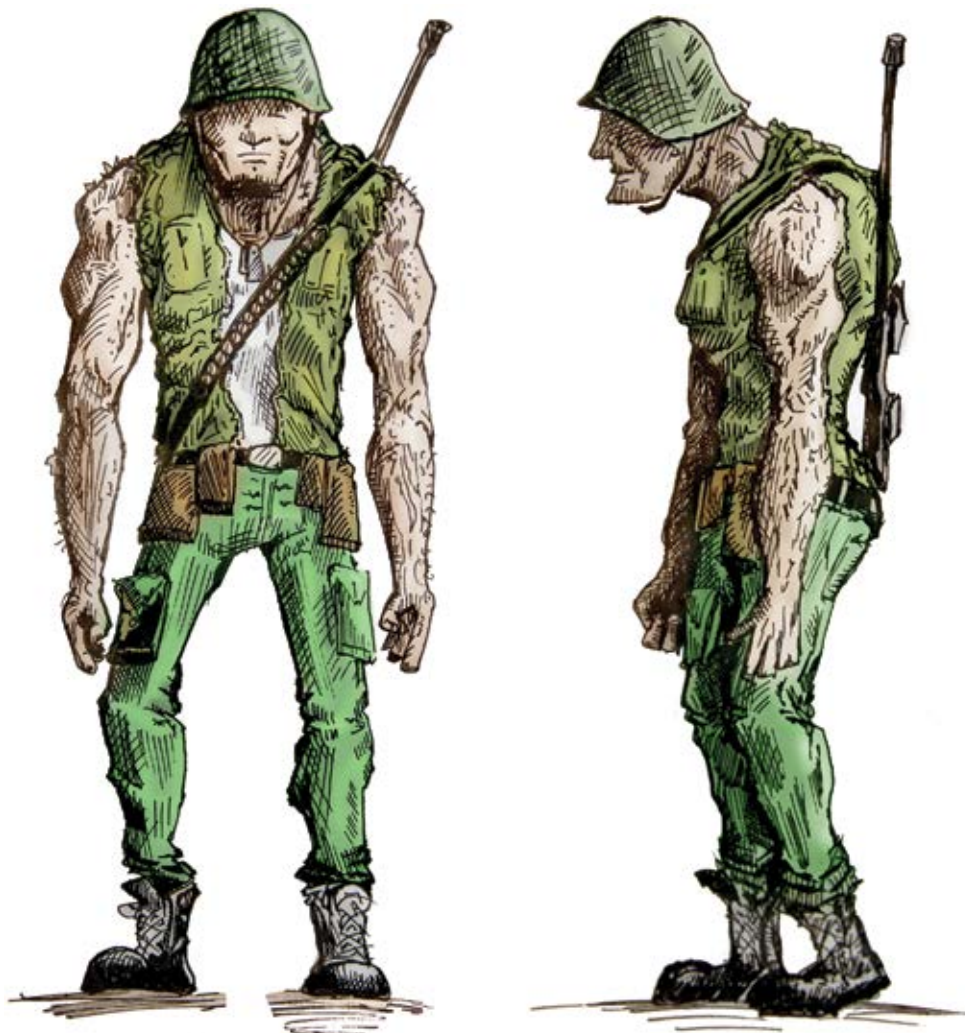
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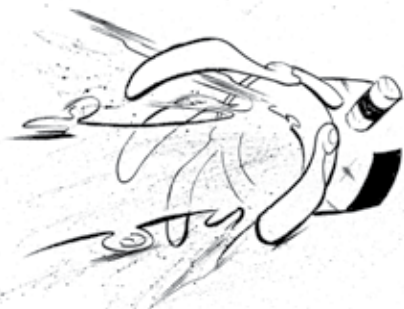












TUTORIAL



MICHAEL BILLS:

1

I had a pretty good idea of how I wanted the character to look, so I started by roughing out the general shape of the character, not really worrying too much about accessories and defining too many details. I figured since he would be a survivalist type, a strong upper body and a seasoned face might be a good direction to go. I thought a stiff looking moustache and similar eyebrows might add some needed humor to an otherwise gruff looking dude.



2

I did another pass over on my roughs in order to define the character a bit more. I used this stage to try a few different things, in particular the knife, which in the end I decided to keep pretty simple to better match the character. I also took the opportunity to tweak his stance to better distribute his weight. I fleshed out a bit more of what he was wearing and added a vest. This is also the stage where I worked out how I thought the backpack should look. I decided that working out the design from the side would be the easier way to go.



3

FINALS: I added more of the backpack's details as I drew the final lines and followed that with a layer of flats, simple shading/highlights and color adjustments. To finish I did one more detail pass, adding some scars and small bits of texture here and there. I finished by drawing an unencumbered front and side shot of the head for good measure.

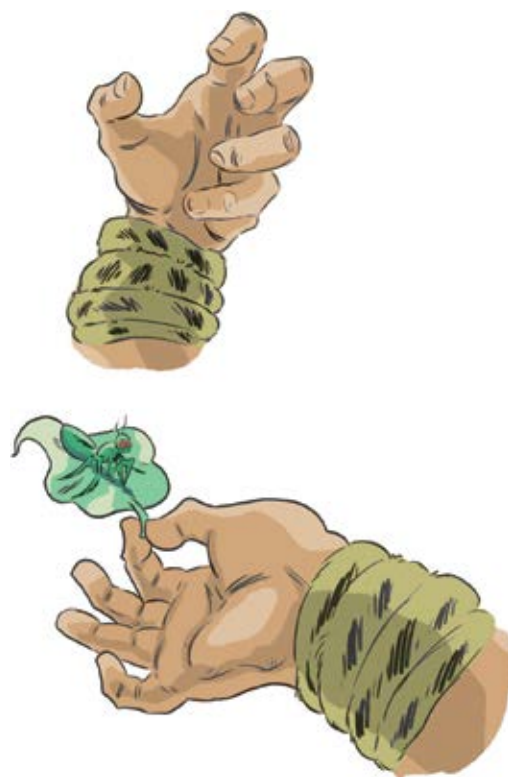
TOOLS USED: I drew the character digitally in Photoshop CS5 with a Wacom Intuos4 tablet.





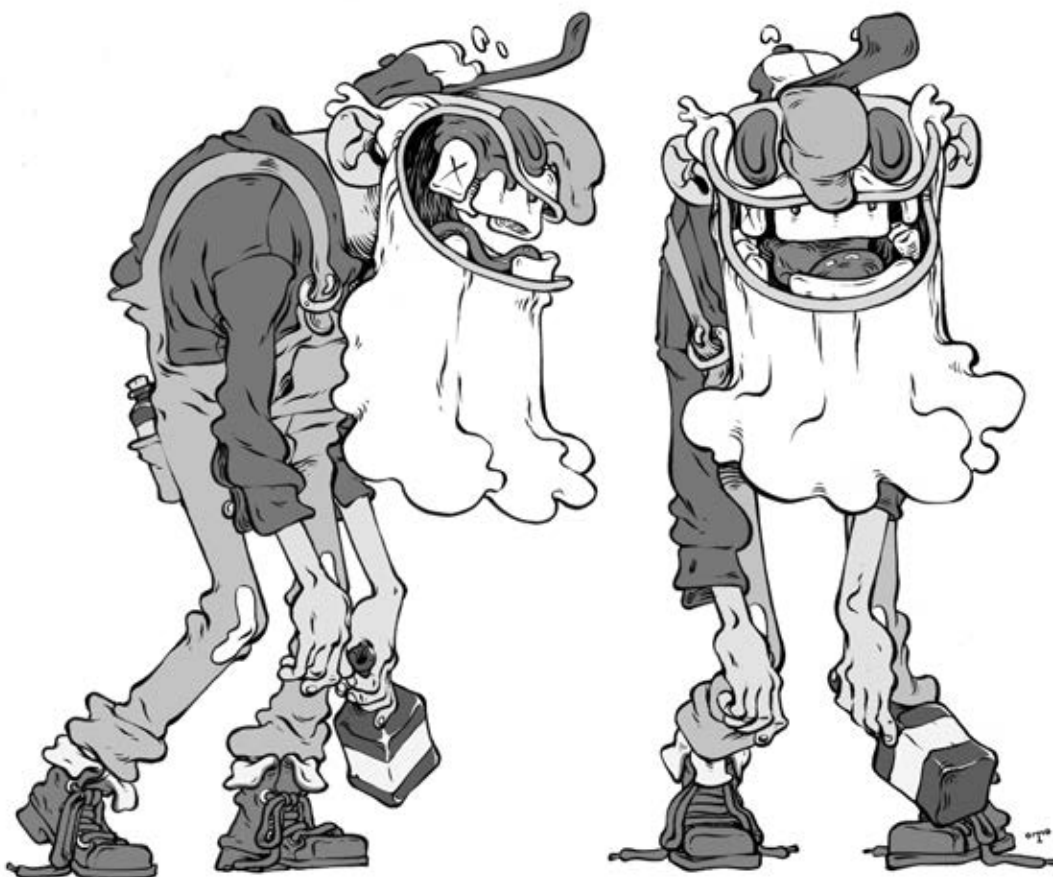


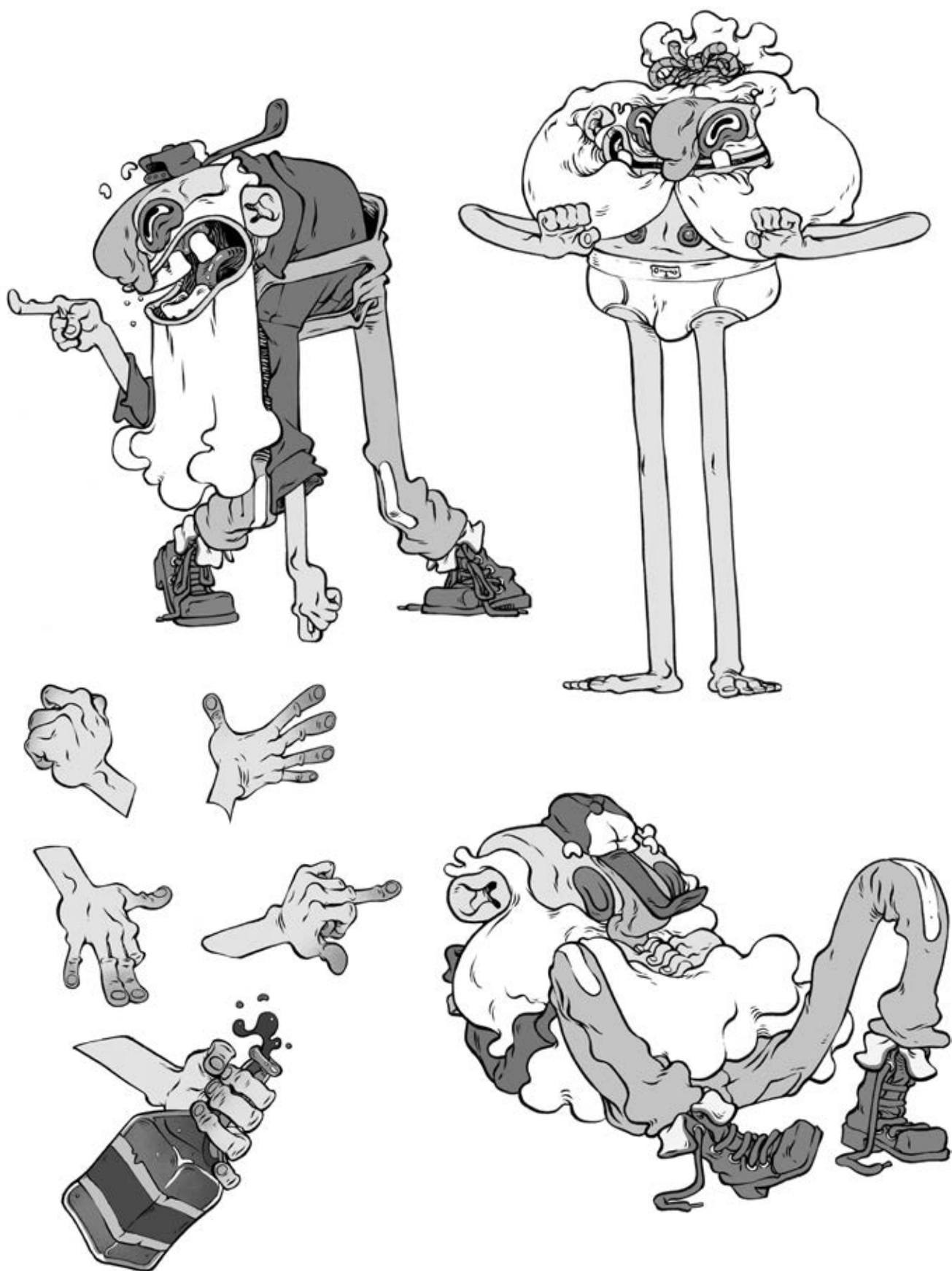




















TUTORIAL



PEDRO DELGADO:

1

The first thing I usually do when creating a character is rough up some anatomy and a few different poses. When I'm happy with a particular rough, I add some badass clothing to it, trying to give it some unique personality. I personally like to limit expression to the face and hands, but body flow is important too! The silhouette is also really important and it must be clear throughout the process.



2

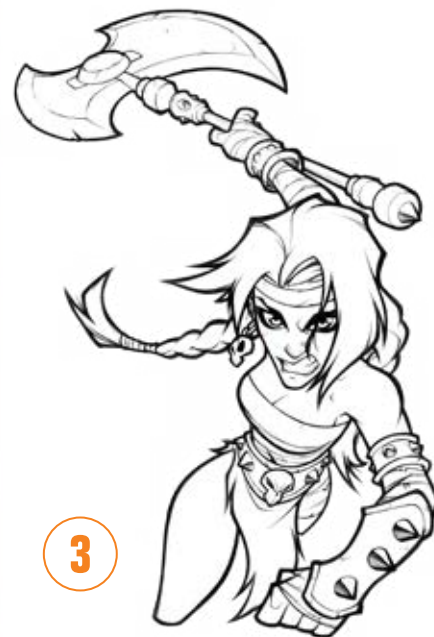
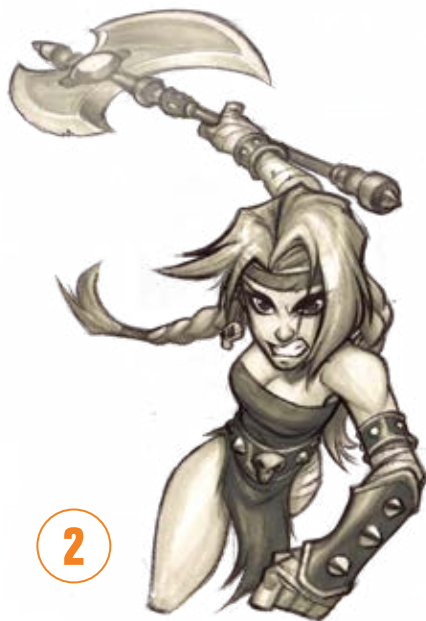
Once we have our badass character roughed up, the next step is to add some quick shades and contrast. A quick way to decide on tones is to think about what areas would be naturally light what would be naturally dark. In this case, I went with some dark clothing, since Vikings were very pale. The axe has several metals parts, which are lighter than the wooden parts. Make it interesting, but also keep it simple.



3

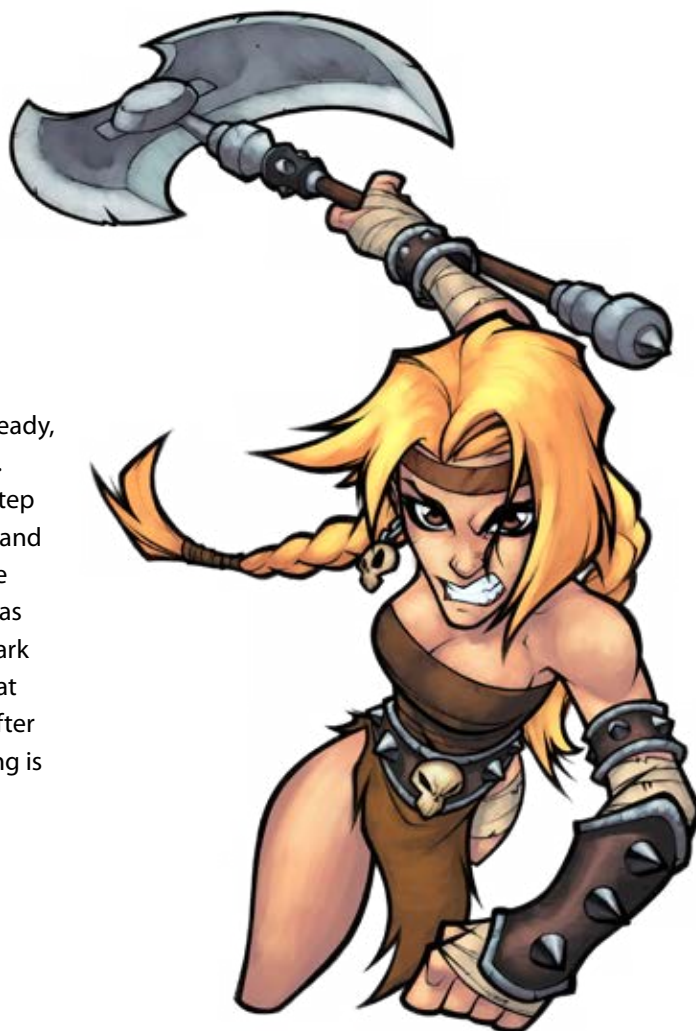
Cleaning the drawing is the tricky part and harder than you think! My choice for this task is to balance thick lines for outlines and general shapes, and to use thinner lines for the details. Line weight is important for adding flow to the character. To make it easier to see the thickness of my lines, I'm showing just the outline here without any shading.





4

FINAL ROUND! Once the line art is ready, the last step is to add final coloring. Just follow the process defined in step 2, adding more exaggerated tones and contrast. Always remember that the shaded part is NOT the same as areas of the drawing which are simply “dark colored”. Shaded areas are parts that are hidden from the light source. After I’ve completed this step, the drawing is basically finished.















TUTORIAL



PHOBS:

1

I was given the task to draw a World War II villain. I decided to make the character an SS officer — a cross between a Visconti Nazi and a 1940's caricature — the fiendish type but with a certain amount of elegance. The form that I first drew reiterates this idea in general shape and I focused on the key points (coat, breeches, boots and hat) and left smaller details like pockets, belts and buttons for a later stage.

A rapier sword was part of the parade uniform of the SS and I wanted the character to have an aristocratic feel so I added this as an accessory.

2

When I had the basic shape complete, I began to work with the character digitally. I copied the pose exactly and made the character more elongated and sharp, particularly the face, because I wanted to give him some predatory features.



3

Regarding colors: I use 3 basic colors — grey, black and white. These colors work great for a character like this. Less is more in this case. I worked using only gradient, trying to avoid shadows and additional volume. Once the character was completely painted, I shaded some places with grey strokes.

4

After this I added the final details like the logo with the skull and cross-bones as a Nazi symbol. The uniform is a caricature and is not an exact replica but these symbols are typical SS symbols that appeared on uniforms.

TOOLS USED: Preliminary sketches were done with a soft lead pencil. All digital work — lines, shading and coloring were done in Photoshop CS6 and Clip Studio Paint Pro.





3









TUTORIAL



GERARDO SANDOVAL:

1

I always start with a rough sketch using geometric figures and outlining the main muscles of the figure I'm drawing with a blue color 0.5.

2

Following my layout I add the movement of the clothing as well as facial expressions.

3

With mechanical pencils HB 0.5, I outline the main lines being careful to exclude rough or dirty pencils. This part of the process allows me to keep the most important lines as clean and thin as possible.



4

Taking lots of care in order to keep the lines clean and clear, I get a full figure with no shadows or gray tones.

5

Finally, I clean the blue lines with Photoshop and by using bright effect I clean up the paper tones giving it a white background.

6

For this stage I work in flat color in Photoshop, using bright colors to color the figure. This is important because it makes the colors easier to select later when I start to refine the image.



7

With a new layer, I use the flats to select what will be the real base colors and I also choose where the source of light is coming from. In this case, the light is coming from the right side.

8

At this stage I have completed a new layer with full shadows. Here is when I decide to change some color tones and decide what the final colors will look like.

9

Once I have the final colors, I add all the FX I need (dirt, blood, new soft shadows) and then I change the pencil's color lines. The drawing is now complete.





1



3



2







10

THANK YOU

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