



Strathmore® 2016 ONLINE  
WORKSHOP SERIES

# COLORFUL CREATIONS WITH MARKERS

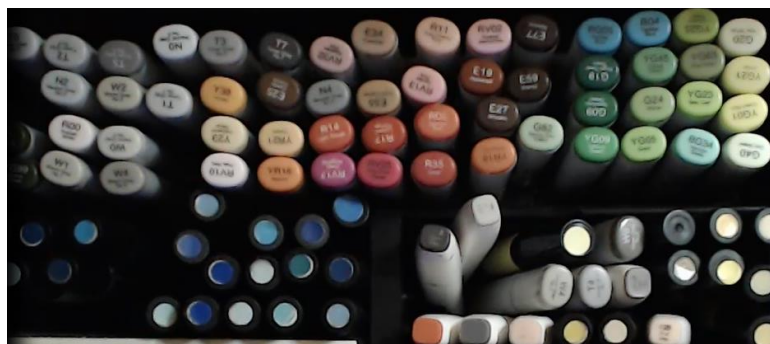
with Will Terrell

## People Cartooning with Markers



### SUPPLIES

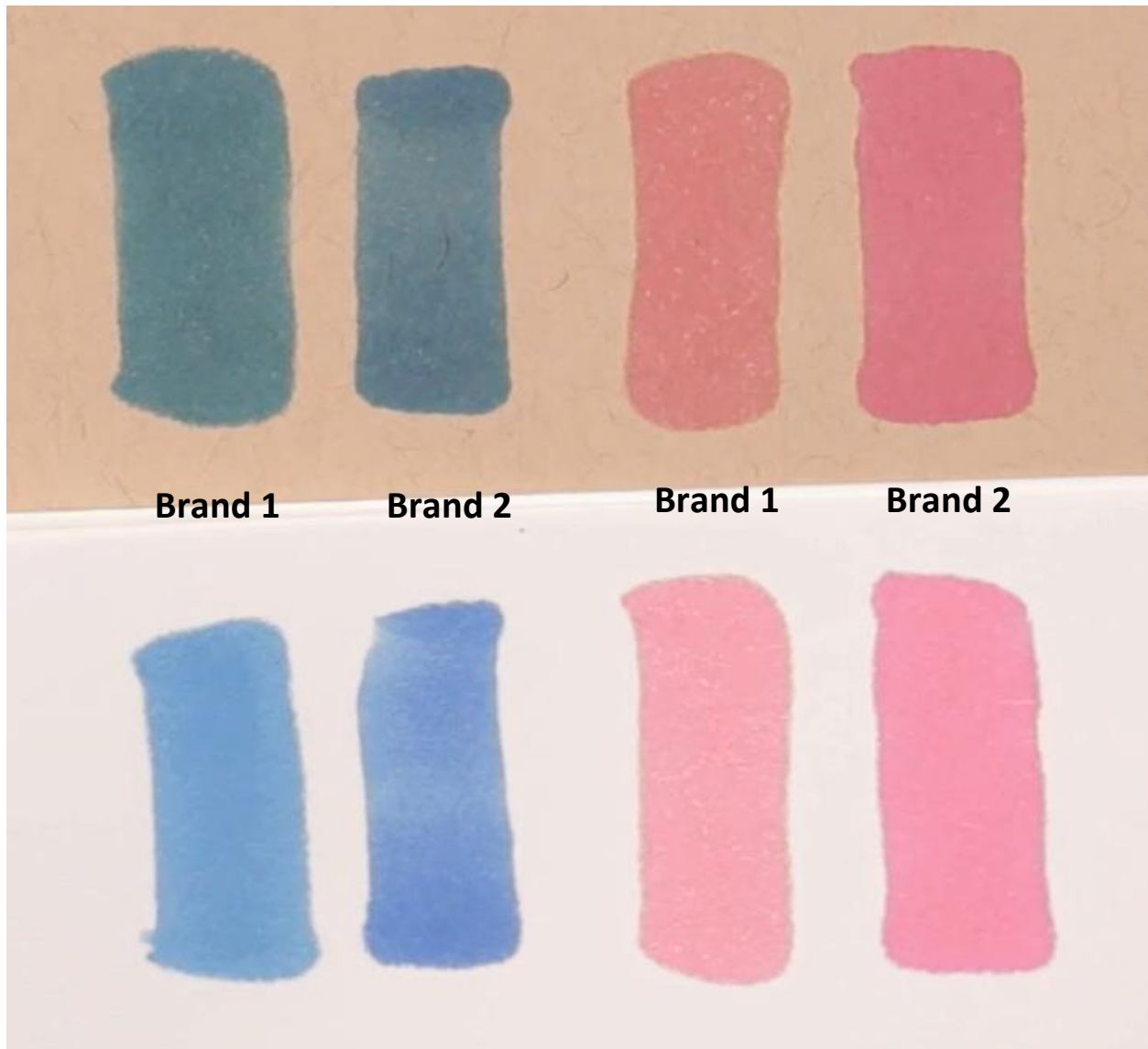
- Strathmore 400 Series Toned Tan Sketchbook (Instructor uses 5.5"x8.5")
- Alcohol-based Markers
- Red sketching pen
- White gel pen
- White colored pencil
- Red colored pencil
- Gouache
- Brush marker – black
- Soft kneaded eraser
- Vinyl Eraser
- Pencil sharpener
- Ruler



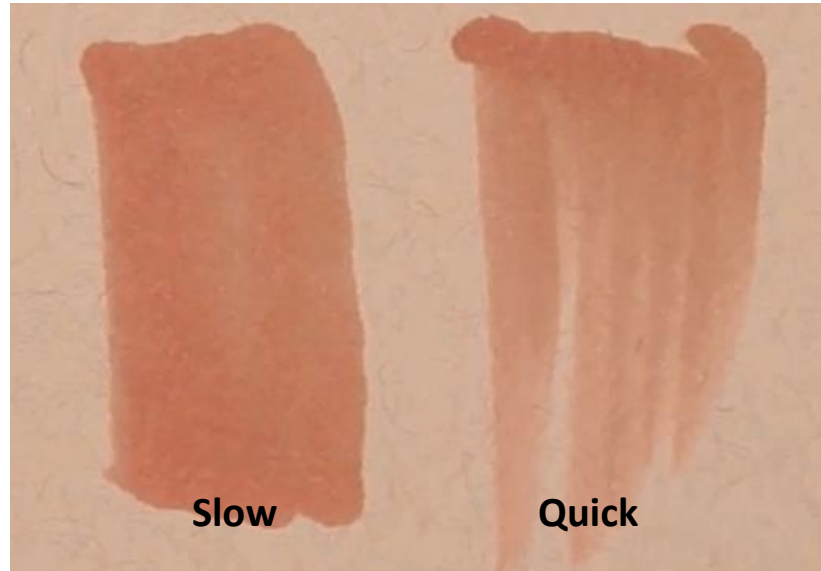
**The most important thing I will be demonstrating throughout this workshop is trying to have fun while keeping a sketchbook, because that's the idea!**

#### GENERAL MARKER TIPS

- Markers react differently on different types of paper. As an example, I'm showing a small swatch of a pink marker from brand 1 and a pink marker from brand 2 on toned paper and then on white paper. You can see how different they look on different types of paper:



- **One of the best tips I can give you for using markers on a toned paper is to go very slowly with the marker.** You get completely different results when you go quickly with the marker versus going slowly and letting the marker soak into the page. When going quickly, you can see streaks.



- You can get an interesting dry brush effect if you use a marker that is drying out. There is enough tooth to the toned tan surface that the marker hits the high points and leaves the valleys without any color. We'll experiment with that in our demonstration sketch.



## SOME HELPFUL REMINDERS ABOUT SKETCHING PEOPLE

- Focus on observation
- Look at who you're drawing more than you look at the paper
- Sketch the big shapes first, then break it down smaller shapes
- Keep it light – especially when using colored pencils as it's more difficult to erase lines than when using graphite
- Many people struggle with drawing because they are focusing on what they *think* they see versus what they're *actually* seeing. The brain tells you something should look a certain way, but truly observing and drawing real life versus imagined images will help.
- The best way to overcome this obstacle is just to draw A LOT – challenge yourself to fill up a sketchbook every single month
- The best way to get better at drawing from real life is to draw fast
- Keep your pencil moving and don't get caught up on drawing details
- You're not just training your hands to draw, you're also training your eyes to see
- Make a goal to sketch every day and do 10-20 very loose sketches at a time. Don't get caught up in details and keep it loose.

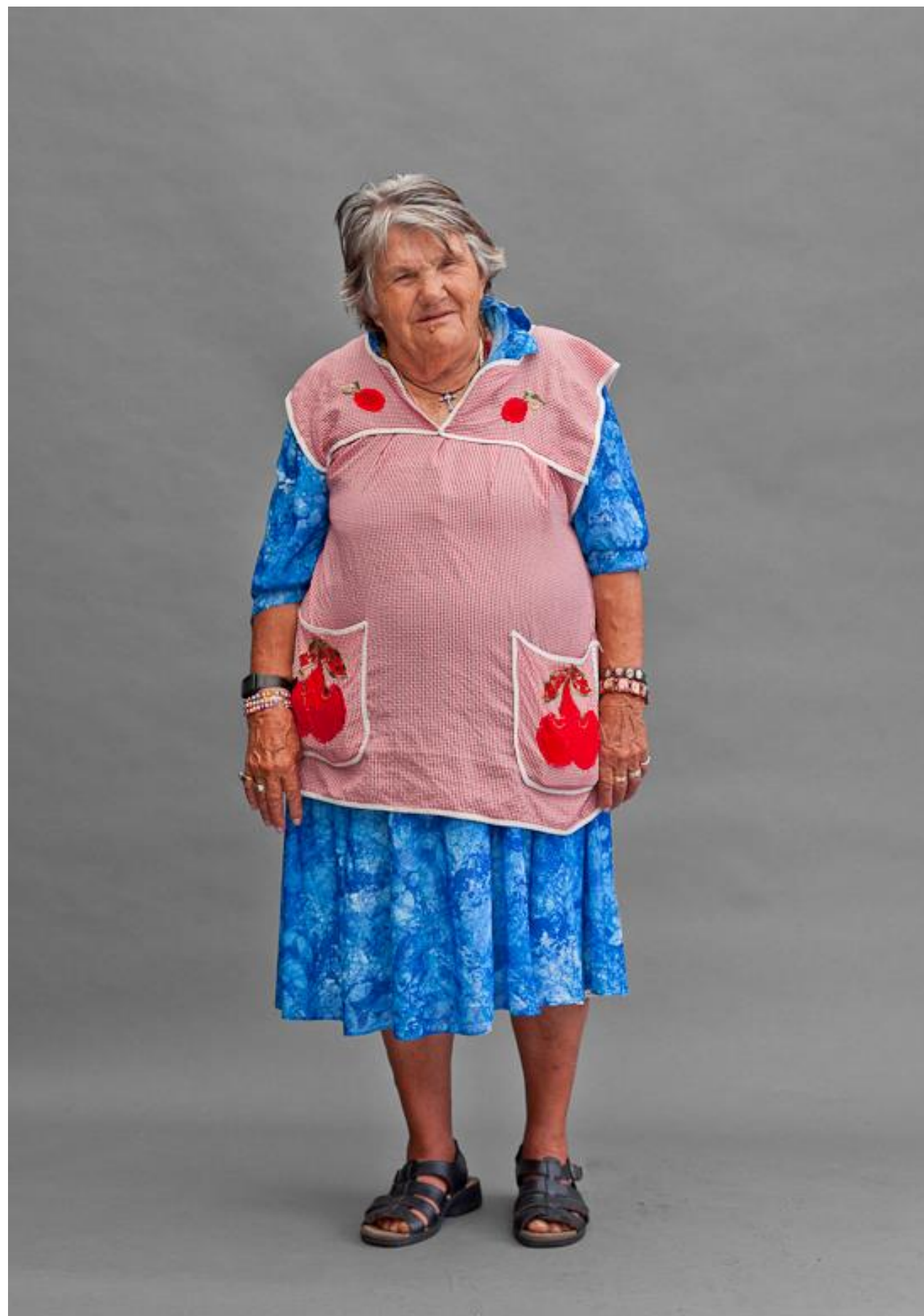
## TURNING A REAL LIFE PERSON INTO A CHARACTER

This week we'll start drawing a character from reference and I'll be using an image from the website I Am Chicago (<http://iamchicago.net/>).

There are all sorts of wonderful characters from this site that you can draw from.

In this lesson I'll show you how to approach turning a real-life person into a character; how to simplify it, how to get it down as quickly as possible, and of course, how to have fun with it.

We'll be using an image of Tranquillina as our reference today: <http://iamchicago.net/little-village-26th-and-albany/>



## GETTING READY

I'll be working in my 400 Series **Toned Tan Sketchbook**:

<https://www.strathmoreartist.com/draw-sketch/400-series-toned-sketch.html>

I'm going to start with a **red colored pencil**. I prefer this over graphite as graphite shows through too much when Marker is added.



Each character requires a different approach, but regardless of the character, it's crucial to **break down the overall shape of the figure into something simple**. When you think about breaking a character down into large parts and structures, it makes a character easier to approach.

You should practice so much that following the rules starts to become routine and boring. At that point, you'll start experimenting and playing with new ideas and that's when it gets good and fun and you start to find your own style.

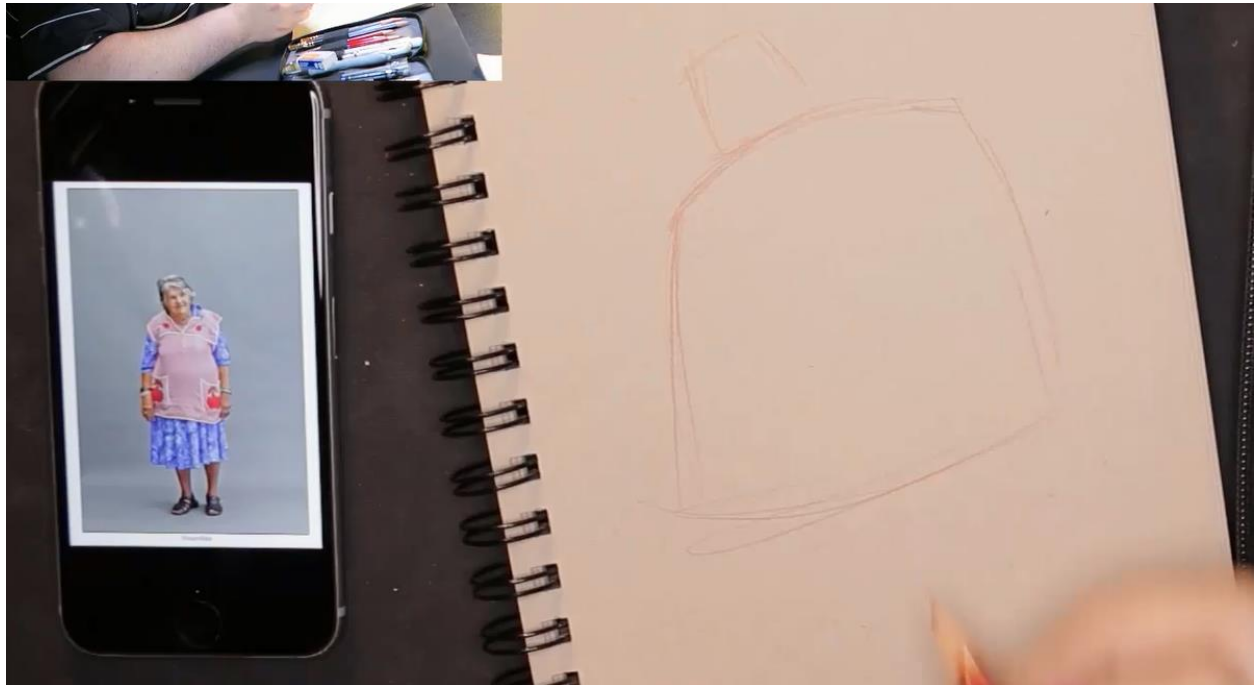
The way it was explained to me is that you have to learn all the rules first before you can break them. People always ask me how I got my style. Style is what you get when you decide how you're going to break the rules you've learned. Find the rules that work for you and throw out the ones you don't need anymore. What you have left is you.

### **Study your reference:**

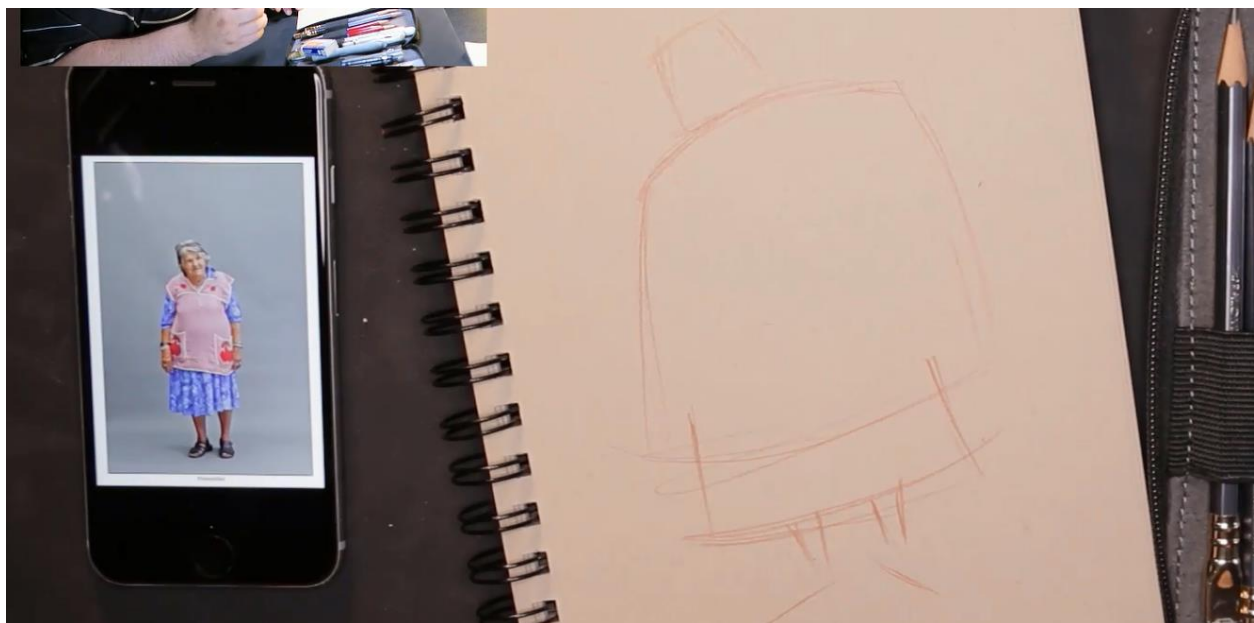
Look at your subject and see what stands out to you. Character design is about exaggerating what you see, so I'm going to take the parts of Tranquillina that stand out to me and exaggerate them to make her into a character.

### **GETTING STARTED**

I'm going to start with a squatty block. She's also got a hunch, so I'm going to exaggerate that and put her head way over on the side.

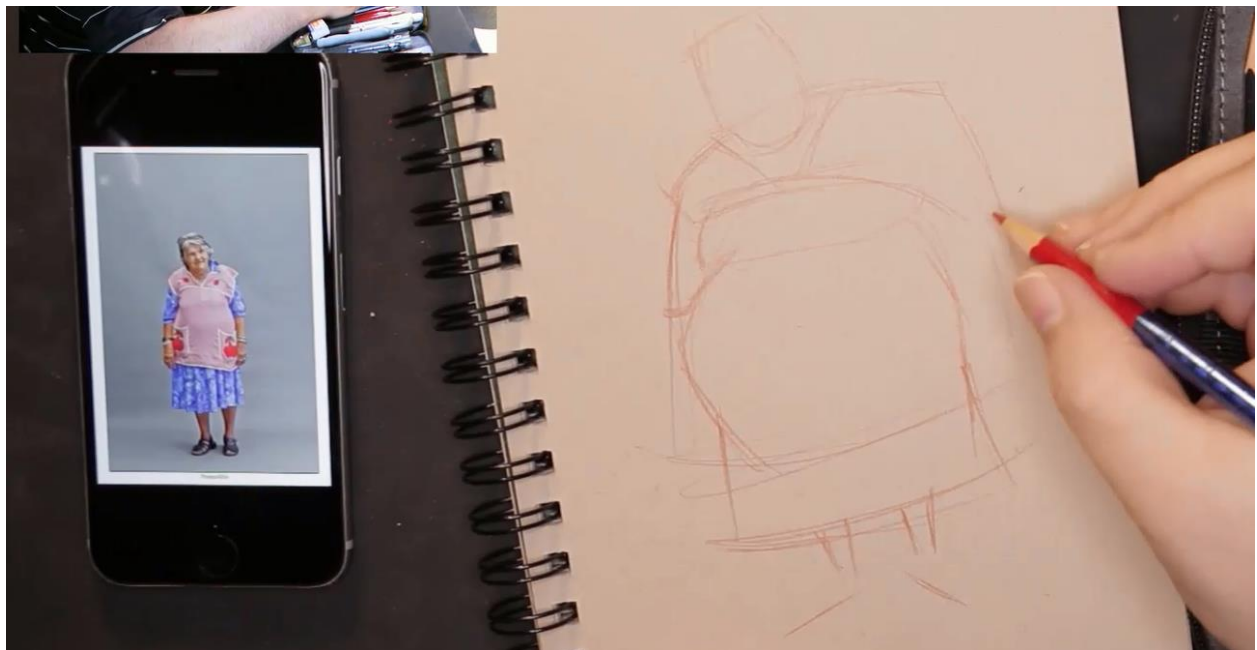


I'm going to make her dress a bit shorter and put it in as its own block for now. I'm going to make her legs smaller to exaggerate the other areas. I'm drawing in some quick lines to indicate where the bottom of her feet are.



This is my first pass at what she looks like – just getting the general shapes down.

Now I'll go in with another pass. I'm adding more of her head shape in and a bit more of her body shape.



I'm using broad, long strokes with sweeping motions. Not trying to make it perfect but looking for the energy you get when you make big brush strokes.

One thing that could help you get more gestural and loose with your character designs is to do the same character over and over. Give it 4 or 5 passes so you start to feel comfortable with the information you're taking down, then you can start to leave information out and you can focus on the information that really does matter to the character.



I'm exaggerating the proportions on everything to make her into more of a character. I'm making her arms longer than they actually are.



I'm not worried about getting the details exactly right at this stage. We're going to be adding marker, so all the detail in the colored pencil is going to get lost anyways.

Let's get into her face. I'm starting by drawing in the shapes of her neck and chin. She's got a great scowl/smile on her face that I want to try to capture.



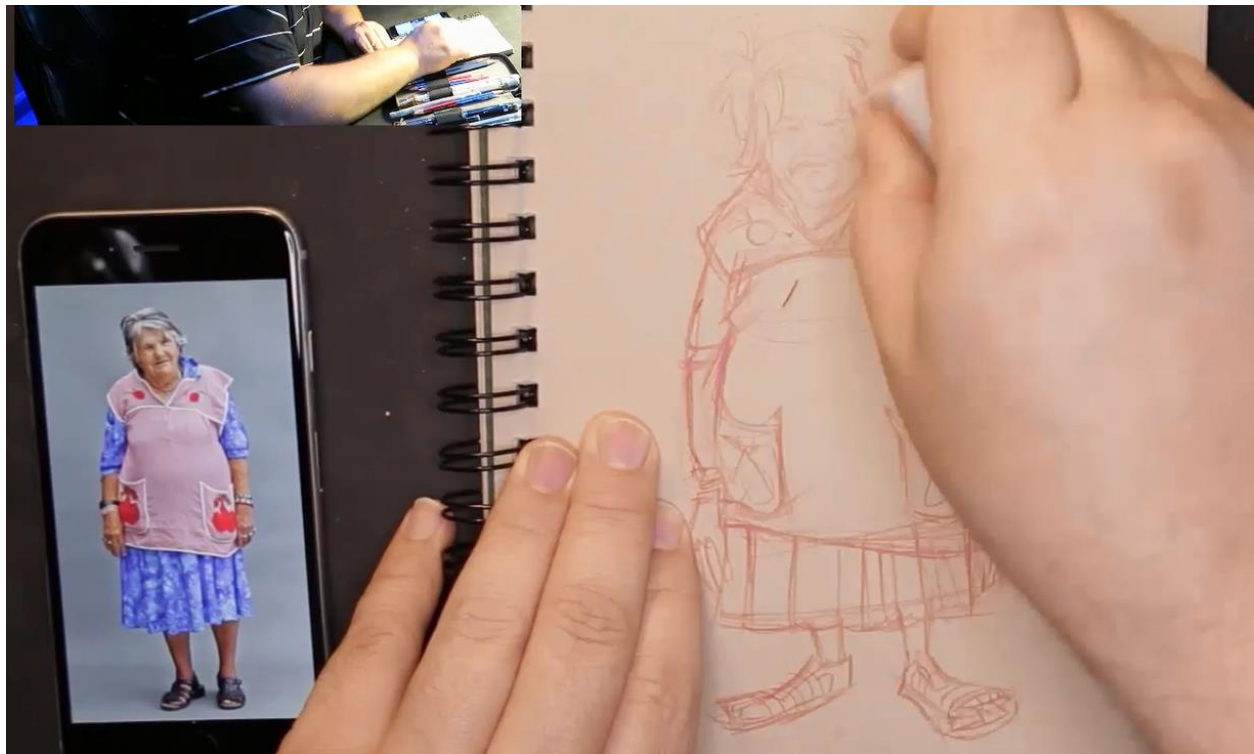
Remember to be patient with yourself and have fun with drawing. Don't think too much and remember the marker will add a lot. The sketch will get lost once the colors come in. Think of it as more of a painting process.



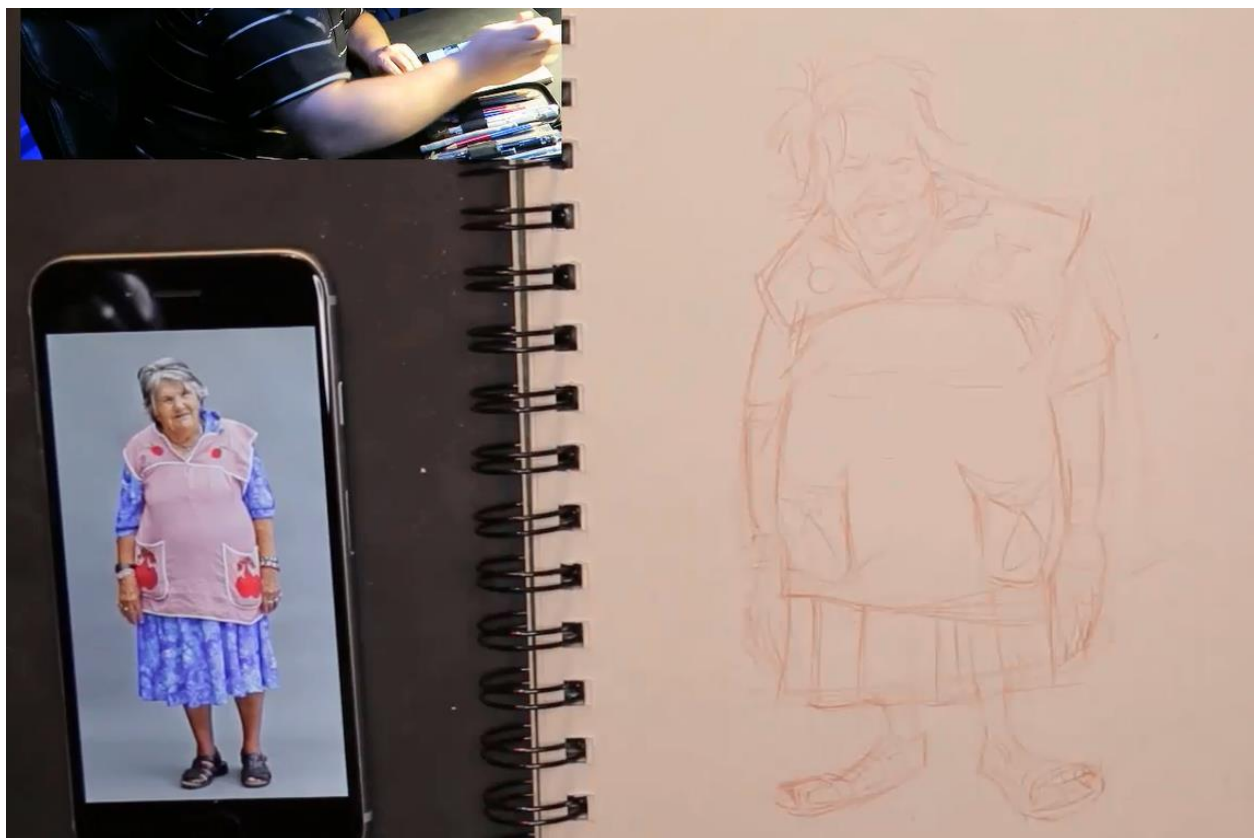
Any time you sketch a person **always include their hands and feet**. Don't leave them out. Hands and feet are hard to draw, which is why most people avoid them, but if you're drawing a person anyways go ahead and draw the hands and feet. You want your ability to tackle these parts to grow, so don't put off the process by avoiding it. That's where most of our personality is anyways – everyone has different expressions and movements and gestures. If you're not including hands, you're missing out on an opportunity to add personality to a character.



I feel like I'm at a good stopping point, so I'm going to go over the whole sketch with an eraser to lighten the whole drawing.



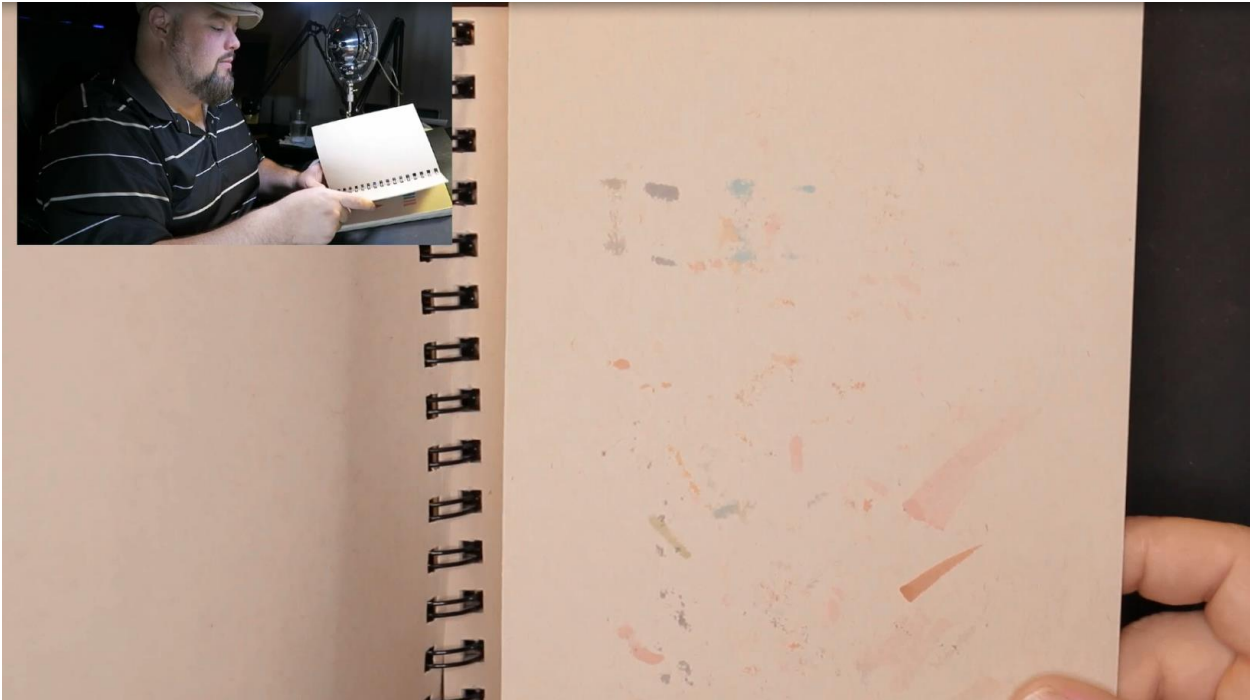
I'm softening the whole thing so when I go over it with markers in the next lesson the line art won't show through quite as badly.



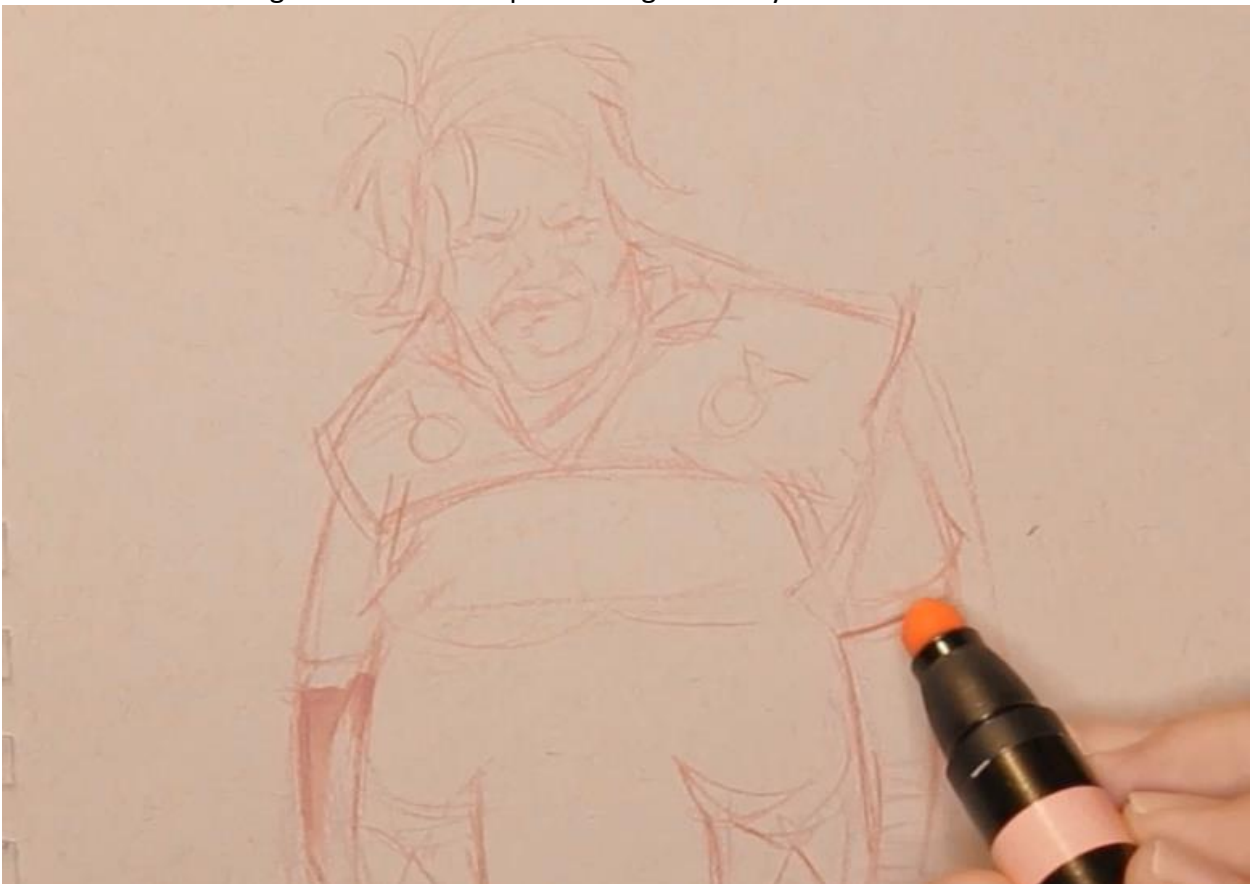
It looks a little rough, but it will tighten up when we add colors with markers.



- Always use a bleed sheet when working with makers. I usually tear out the last sheet of my pad and trim the edges off. Then stick that underneath the sheet you're working on so the markers don't bleed through to the next page.



- There are different types of marker tips. I like a chisel tip because you can use it for broad coverage or turn it on its point and get a really fine line.



- I usually push down at the start of a stroke and lift the marker up as I color so I get a nice gradient.



- I'm switching often from using the tip of the marker for fine edges then going on to the broad stroke for more coverage
- I'm starting by going around the drawing and adding the skin tone. I think about it like painting – I let the marker bleed out into areas. I'll go back in later and refine with different colors.

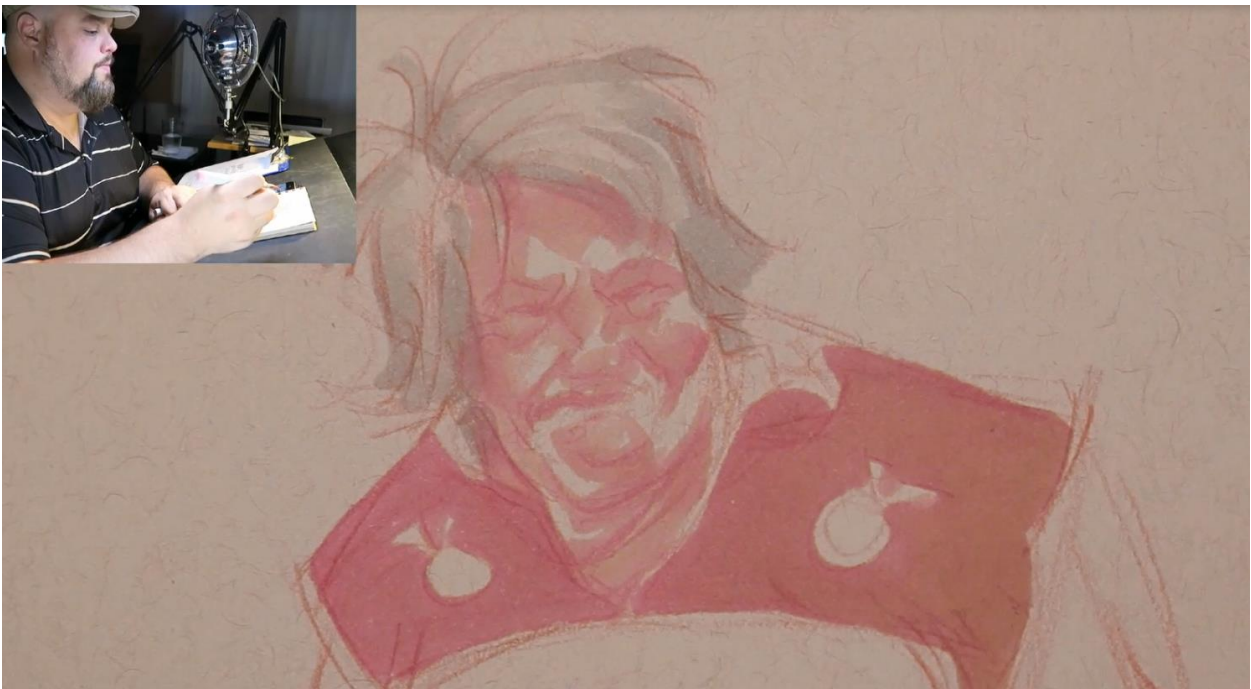




I'm using other colors to lay in more areas:



With the brush tip marker I put the tip down then draw it out to get a gradient in her hair. Then I'm going really slow with the marker on her shoulders to let the color soak into the sheet and lay down evenly.





I'm slowly adding blue in with a brush tip marker. You can see how it starts to look like watercolor.



Now it starts to get more complicated when you get into details with markers. You have to be very careful with strokes. Whatever you put down is going to start to bleed out, so be careful about how close you get to the next edge. Quick strokes don't bleed as much.

I'm going to add detail to her dress, which has a floral pattern, with a darker blue. I'm going to use the sharp edge of the broad tip and make floral-looking patterns.



I'm adding the same details to her collar and sleeves.

Then I'm going over with another layer of darker blue to add more patterns. Each time I'm looking to define new edges with the darker color



I'm going to give her face more definition which is always a little intimidating because I'm using a really big marker.



This is where you have to put in a lot of milage and do a lot of bad drawings before you start to get better and start feeling more comfortable, because using markers can be difficult!



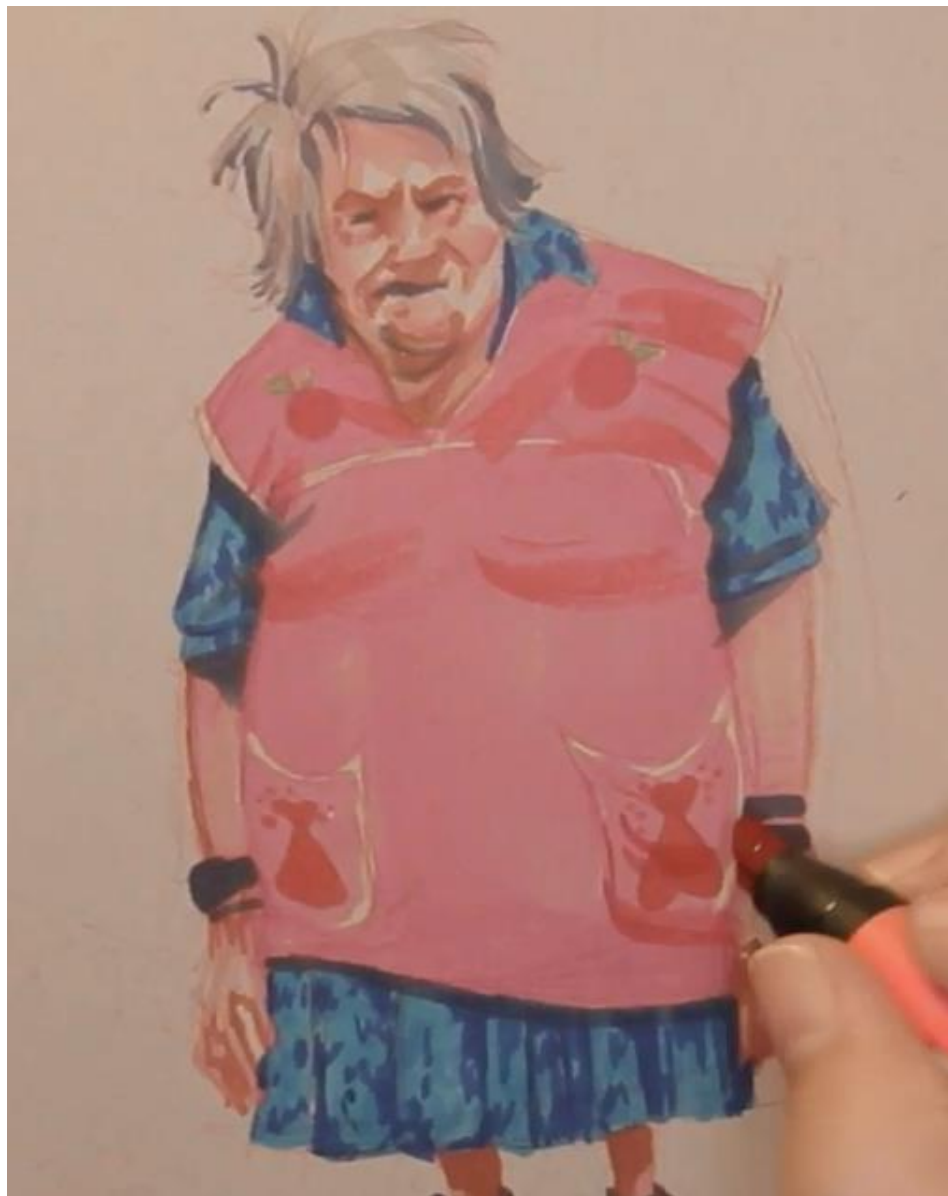
Now I'm going to use the same color that I used on her face to add some detail into her hands, arms, legs and feet.



Now I'm using a darker gray brush marker to add some detail in her hair and some shadows on her face and clothes.



I have an old marker that I'm going to use to add a dry-brush effect into her apron. If I go really quickly with it you can see the effect:



I'm going to do the same thing on her dress with my old blue marker. I just have to be careful not to go up into her apron. I'm laying the stroke down really quickly. I'm adding in creases from her sleeve.



We're at a good stopping point with the markers. I'm going to add in brush pens, white colored pencil, white gel pens and some gouache paint to punch it up and define everything.

I'm going to start by adding in highlights with a white colored pencil. That's the great thing about working on toned paper – you can easily add highlights.

I'm going to start in her hair and I don't want to go too overboard because it can start to look chalky if you add too much white. I'm making really quick strokes with the pencil.



You can see it's already letting the drawing pop. I'm going to do the same thing in her face – go in and add some highlights. I love the expression in her face.



You can also add rim lights or deflected light, but don't go overboard because it can make her look plastic.

Now I'm going to add some white into her shirt to add definition.



No I'm going to use a Uniball Signo white pen to add some really bright highlights. You want to be very sparing with these and not go overboard.





The last thing I'm going to do for this drawing is use my Pentel Pocket Brush pen and ink in some line to define edges.



Usually I'd stop here, but for the purposes of this demonstration I'm going to add a little gouache just to kick it up.



I have a butcher's pan that's just a white metal pan that I can add some water to. I put a wet paper towel on the bottom and add the paint to the towel which will keep them wet while I'm working. I don't need a ton of paint, but I'm just going to use it for little accents here and there on the drawing.

