COLORING A SNICKERS BAR
Hyperrealism for Beginners

Introduction

Hi, Christopher Kerry here. I'm a certified Copic instructor and Copic artist at www.CopicMarkerTutorials.com

If you're reading this, you've taken the first step on an amazing artistic journey towards realism.

We've all seen some amazing hyperrealistic drawings on YouTube, and ya gotta admit, it's pretty damn cool to watch those people work. But it's difficult to learn how to create drawings like that for yourself by watching someone else do it at super-speed.

Well, that's where this book comes in!

In this book, I'll walk you through the process of creating a hyperrealistic drawing, with 87 step by step photos and text description, showing you exactly how to create a realistic drawing on your own.

The fact is, this book will show you a variety of simple but amazing techniques that will broaden your arsenal of skills and help you master the basic techniques to a create a work that will amaze your friends and followers.

So let's get started :)

Colors Used For The Snickers Bar

Copic Markers:

E07
E09
E25
E29
E33
E39
E49

B29
B39
B79

Y08
Y11
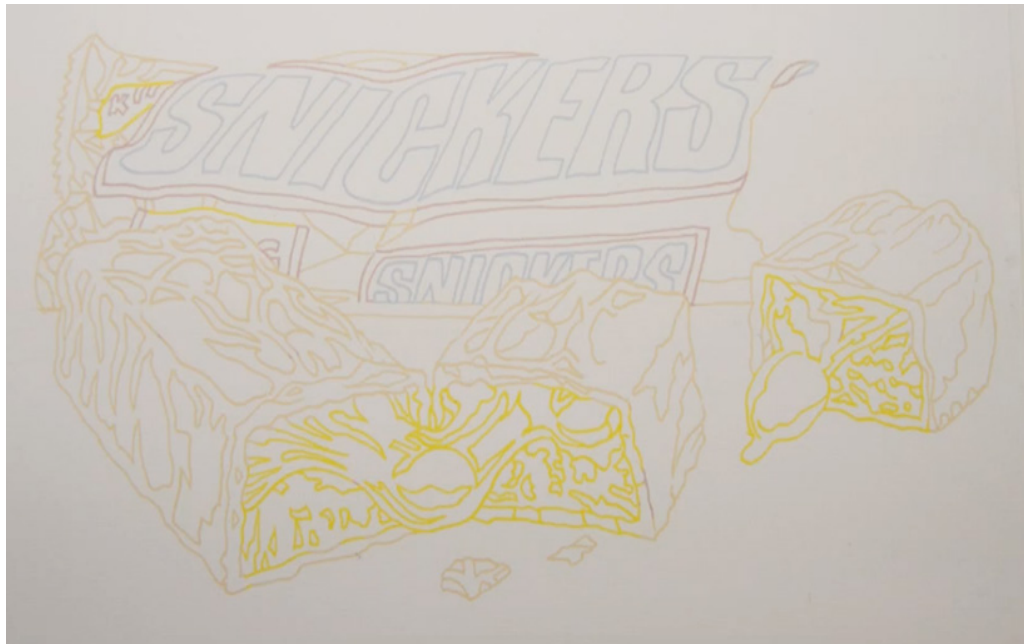
YR16
YR21
YR24

R27

W2
W5

C0

0 Colorless Blender

Sharpies:
Red
Yellow
Blue

White Gouache

For this drawing, or any realistic drawing for that matter, it's best not to have strong black lines.

In real life nothing has a black line around its edges.

To create the best result possible, I'll be using one of my "disappearing line drawings".

The lines have been printed in colors that will blend in and disappear as we color over them.

I could have started this drawing anywhere, but I chose to begin with the lettering.

I begin by outlining the letter forms with a blue Sharpie marker.
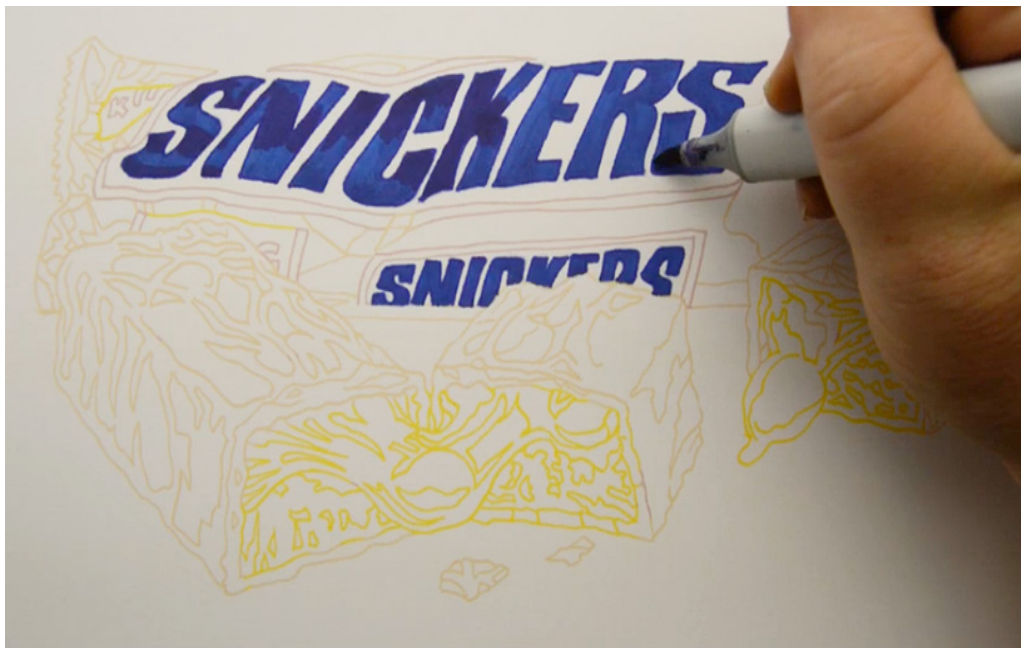
I do this to help keep the letter edges nice and clean and to help reduce the chance for bleed.

I want to keep the outside of this line work clean, but I'm not concerned if it's a bit messy *inside* the letter forms.
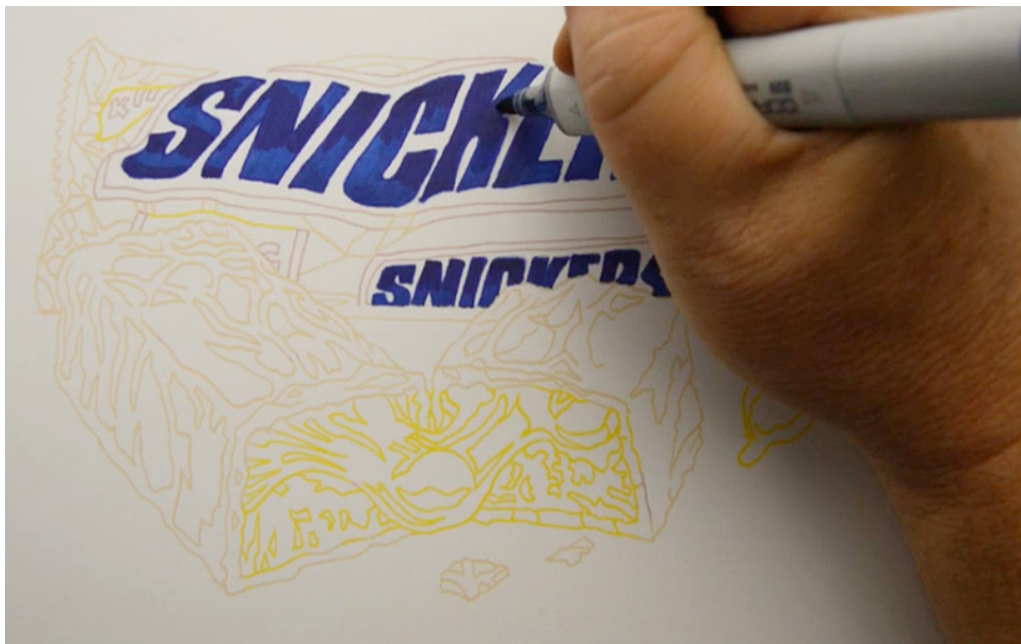
I use B29 to fill in the letter forms.

Because the wrapper is a bit crumpled and wrinkled, the letters appear darker near the tops and the bottoms.

I use B79 to darken these areas.

I then blend the transitions with the original B29.

Notice that both of these colors end in 9, which means they are more or less the same value, or degree of darkness. That makes them easy to blend.

Next, I use a red Sharpie to outline the areas that are going to be red. I'll also use the Sharpie to fill in the small red letter forms.

I fill in the areas of red with a base color of R27...

...and then darken specific areas where the wrapper bends and twists with E07.

I indicate the darkest areas of the wrapper with E49. I keep this color hard lined and geometric.
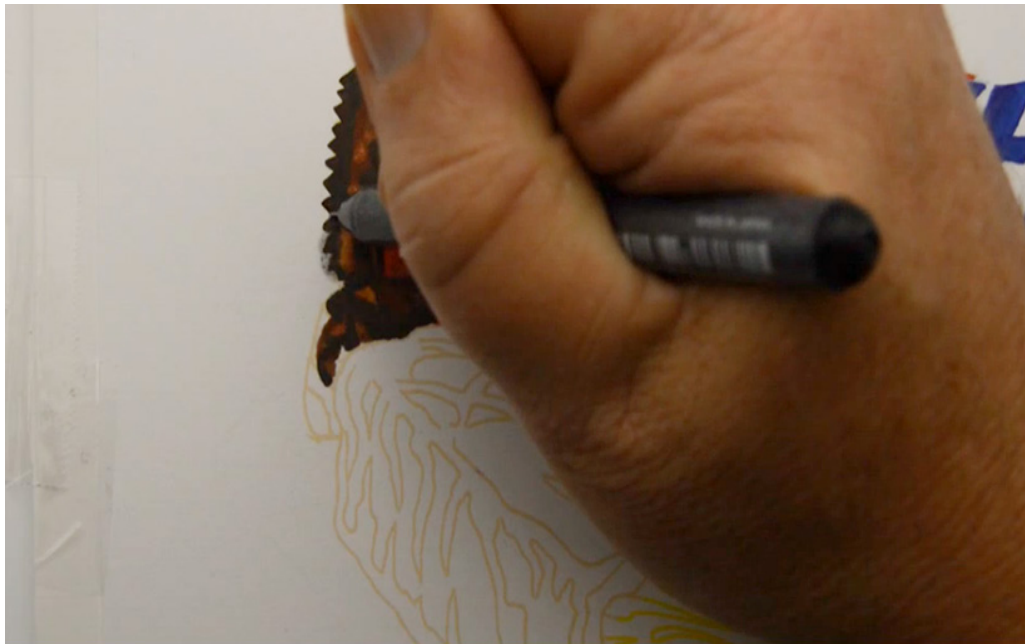
I then fill in the surrounding ares with E39.

I darken the small folds with E25...

...and then accentuate them with E09.

I "lift out" lighter geometric shapes with 0 Colorless Blender.

Then I clean up my contours with a 0.3 Black Multi-liner.

The final result is rich with subtle textures and color variations.

I color the bright yellow areas with Y08...

...then add a darker Y24 to add variety.

I hard line the contours of the yellow with E49.

I add light shadows to the white areas of the wrapper with W2.

The subtle grays and variety in the yellows help to create the illusion of volume.

I use E49 to indicate the darkest areas in the rest of the wrapper...

...then add areas of E39.

I fill in the remaining shapes with E09...

...then accentuate the individual folds with E29.

I add accents with E39...

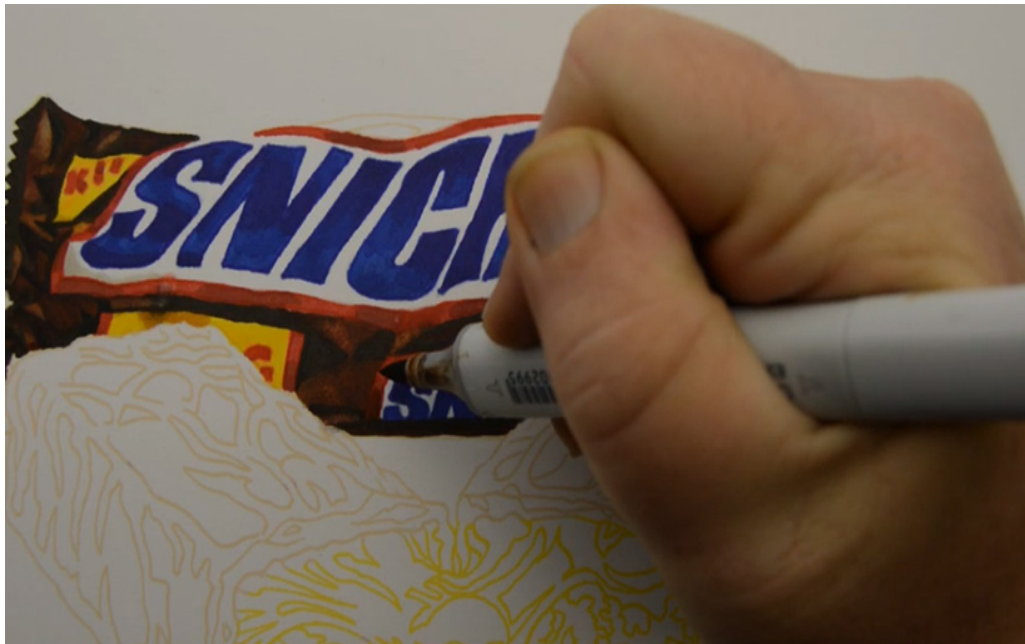
...and the base colors for the wrapper are complete.

I lighten specific areas with my 0 Colorless Blender, allowing my reference photo to guide my choices.

Colored pencil users should use a solvent for this step.

I accentuate my reds with R27...

...and then add shadow areas to the reds with E39.

I add more light gray areas with W2.

I strategically darken areas of the typography with B39...

...then finish off the top of the wrapper with E49 and E29.

I color the interior of the wrapper with C0.

I soften the blues in the type with B29.

Here is the wrapper before the addition of highlights.

I lighten specific areas with "wet" white gouache.

Wet white gouache is gouache, which is normally opaque, thinned with water and applied translucently to modify the under-colors without completely obscuring them.

Now using opaque gouache (without thinning it with water) to cover the line work still visible at the town edge of the wrapper...

...and to add areas of strong highlights.

Here is the finished wrapper.

It is important to realize that any "realistic" drawing only *looks* realistic from a slight distance. Up close, the artist's technique is always somewhat visible.

I add areas of E33 to the near side of the nearest candy bar, more or less following the line work underneath.

I add a darker E25...

...and then add even darker accents with E29.

Notice that the first number in the E25 and E29 is the same. This indicates that the color purity of these two colors are the same – only the values, indicated by the last numbers are different.

I use E33 to blend and soften the colors together.

I then accent the area with E25.

It's important not to over-blend. Each color should hold its own color identity and color space.

I warm the area with YR21 to finish this section off.

Moving to the top of the bar, I add my darkest areas with E29.

I add an overall base layer with E25.

Then restate my darks with E49.

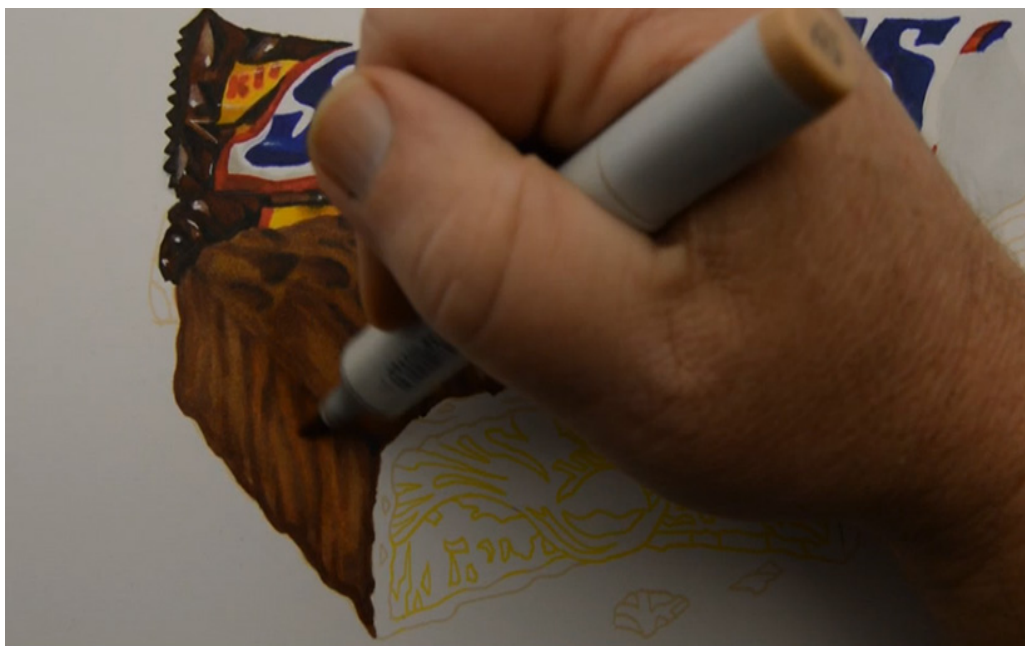I add transitions with E39 to make it easier to blend out the very dark E49.

I soften the E39 with E33...

...and hit the high points of the chocolate with YR24.

I then accent the low spots with E25...

...and then soften it all together with E33.

I lift and lighten the high points with 0 Colorless Blender...

...then add dark accents with E49.

A final blend with E25 will finish it off.

I indicate the cast shadow areas with W5…

…then soften the shadow edges with 0 Colorless Blender.

You can use exactly the same colors and techniques to color the other two chocolate pieces.

I lay in a base color of E33 on the "open" edge of the chocolate bar...

..then add dark accents with E55.

I warm the area with YR24 and soften the entire open edge with E33.

I indicate the darkest areas of the caramel with E29...

...then add a base color of Y11.

I lay in my mid-tones with YR24.

I then soften everything together with YR21.

I lift and lighten the highlight areas with Y11. I also use this color to lay in a base tone for the nougat.

I then add cooler "shadow" areas with E33.

I add some strong orange accents with YR16.

I restate my darks with E39...

...then add my darkest accents with E49.

I then blend it all together with YR24.

I add texture to the nougat area with E33...

...and then accent with E25.

I soften the entire area of the nougat with YR21...

...then add texture with E29.

I lift and lighten with 0 Colorless Blender...

...then add a soft, almost imperceptible texture with E33.

I add shadow areas with W5...

...then add a light linear pattern with YR24.

I add my darkest darks with E49 to finish the area off.

I use white gouache to highlight the caramel and the nougat...

...using my finger to smudge the white before it dries in some places...

...while leaving the white untouched in others.

You may use exactly the same techniques to finish off the other chocolate bars...

...and add highlights to finish off the work.

Conclusion

As you can see, creating realistic works in ink or colored pencil requires no more skill than coloring any other object. It's simply a matter of putting the right colors in the right place at the right value.

Realistic works like this are not only fun and easy to do, they are also awesome to look at!

From a distance of even just a few feet your work will look like a photograph, but when the person looking at it gets up close to prove to themselves it's a photo, they will be surprised to see the artistry you put into it!

Other Tutorials in this Series:

COLORING A COKE BOTTLE
Hyperrealism for Beginners

COLORING A TWIX BAR
Hyperrealism for Beginners