



# ***COLORING A TWIX BAR***

## ***Hyperrealism for Beginners***

# Introduction

Hi, Christopher Kerry here. I'm a certified Copic instructor and Copic artist at [www.CopicMarkerTutorials.com](http://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 141 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 create a work that will amaze your friends and followers.

So let's get started :)

# Colors Used For The Twix Bar

## Copic Markers:

E13

E25

E33

E39

E49

Y00

Y08

Y11

Y26

Y32

YR18

YR21

YR23

YR24

R08

R17

R27

R29

RV29

V0000

W0

W3

W5

0 Colorless Blender

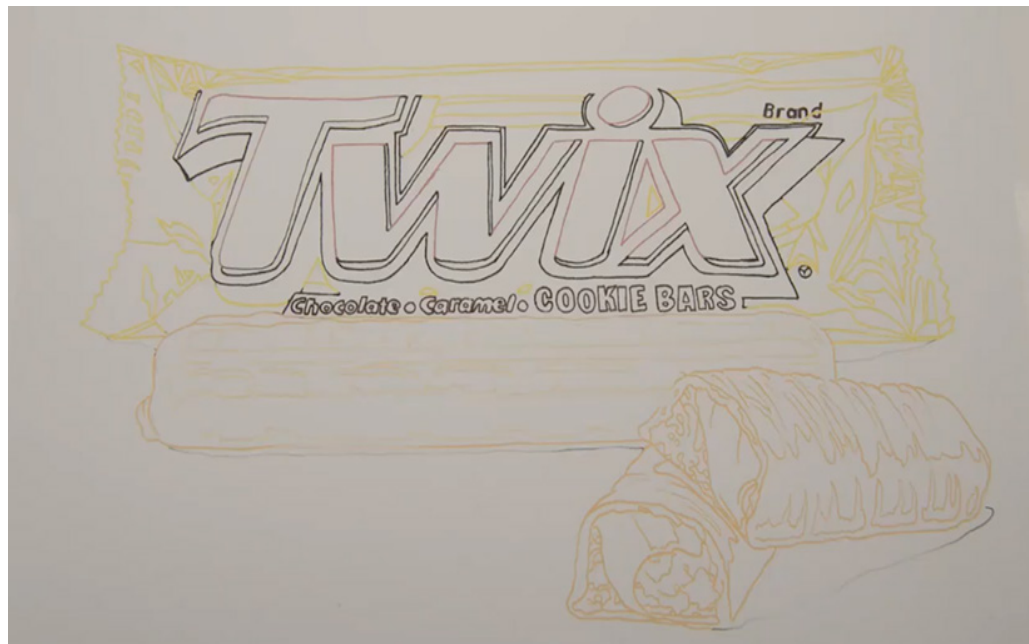
## Sharpies:

Red

Yellow

Brown

**White Gouache**

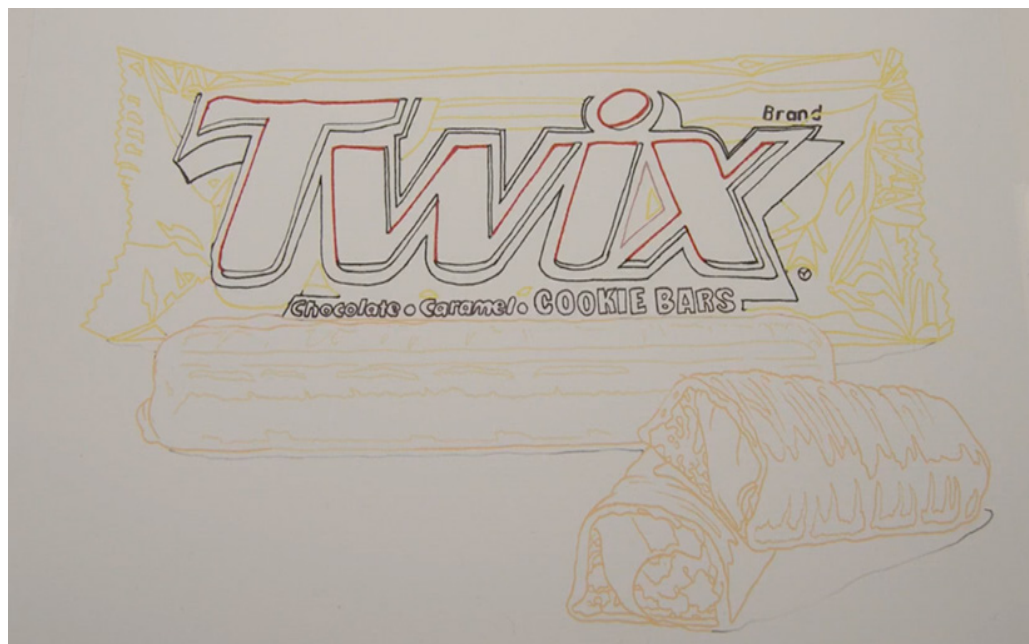


For this drawing, or any realistic drawing for that matter, it's best not to have strong black lines.

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 outline the typography with a red ultra fine Sharpie marker.



I fill in the type with a flat layer of R17.





I darken the tops and bottoms of the letter forms with R27. I leave the middle of the forms untouched.



I add RV29 to the lowest portion of the letter forms.



I then add R29 at the very bottom of each letter form.



The subtle change in color from R17 to R29 helps to create the illusion of form.



I add an overall blend layer of R08 to blend and brighten the letter forms.



The basic colors for the letter forms are complete.

Note: Color pencil users may find they need fewer layers to achieve a similar effect, depending on which pencils they have available to them.





I outline the typography with E49, leaving, for now, the bottom “drop shadow” untouched.

The E49 is a dark color, almost black, and I don't want it to bleed into my lighter colors in the wrapper. So for now, I just darken specific areas of the letter forms.



I use a brown ultra fine Sharpie to clean up the edges of the E49 and to color the space around the letters at the bottom of the wrapper.

These letters are so small and so close together that the risk of bleed with a Copic is too great.



I use Y11 to indicate the lightest areas of the wrapper. I leave the area where darker colors will be untouched.



I add darker accents where the wrapper bends and folds with YR21.

I'll be focusing on the left side of the wrapper for now, working to bring it close to completion before moving on to the rest.

The benefit of working in discreet areas like this is it gives me an opportunity to figure out my colors in a relatively small area and helps minimize mistakes.



I add YR24 to the creases.



I begin to indicate my dark areas with E29.





I add darker accents to the tops of the folds with YR23...



...and then blend the transitions between the YR24 and YR23 with Y32...



...to create the subtle color changes that give the appearance of folds in the wrapper.





I use Y11 as an overall blend layer to pull it all together.

The differences between this photo and the last are subtle and colored pencil users could skip this step to minimize their layers.



I add E49 to my darkest areas and to the areas under the letter forms.

I saved this color for last to minimize the risk of it bleeding into my lighter colors in the previous steps.



I use YR24 to restate my creases...



...indicate indentions in the seam (YR24)...



..the small areas inside my dark shapes (YR24)...



...and to create the folds at the bottom of the wrapper (YR24).





At this stage it's time to take a good look at where you are with your own work.

Other than adding highlights, you may or may not need any further steps to achieve the look you're after.

Use your best judgment to decide what your particular drawing needs next in this area.



I clean up my outline with a yellow ultra fine Sharpie...



...and add crispness and small details to my darkest darks with a brown ultra fine Sharpie.



As you can see, the changes are subtle.



I add accents with a strong orange, YR18, mainly to accentuate the smaller creases and folds...



...and then blend out the YR18 with Y11.





I add touches of Y26...



...here... (Y26)



...here... (Y26)





...and here, to complete this side of the wrapper.

The Y26 is a cool yellow which helps shape the folds without making them significantly darker.



With my color set and basic techniques worked out, I move on to the rest of the wrapper.

I indicate the “curves” in the top section, and the smaller creases in the right hand area with YR24.



I add Y26 along the top...



...and bottom of the large highlight area... (Y26)



...and to the transition areas on the bottom right hand side (Y26).



It's subtle, I'll admit, but the cool yellow of the Y26 helps add shape to the folds.





I add accents with Y23 here...



...and here (Y23).



I then add my darkest darks with E49.



I add more darks, lighter and purer in color, with E29.



I then add strong color accents with YR18 here...



...here... (YR18)





...here... (YR18)



...and to the creases... (YR18)



...and folds... (YR18)





Carefully examine this photo and you'll see all the small locations in which the YR18 was used.



I add an overall blend layer of Y11.



(Y11)



(Y11)



(Y11)



Again, other than clean up with Sharpie markers and the addition of highlights, you could stop here depending on your own assessment of your work.





I use a brown ultra fine Sharpie...



...to strengthen my darker areas...



...and then restate my areas of E29...



...to add color in my darkest darks.



I add YR21...



...to soften the transition areas...





...to “round” the top edge...  
(YR21)



...and to accentuate the folds.  
(YR21)



I clean up the outside edges with  
a yellow ultra fine Sharpie.





I then soften the transition of the main highlight area with Y00...



...and add the cast shadow with W0.



I darkened the lower portion of the typography's white outline with W0 to indicate the slight rounding of the wrapper...



...then add a darker accent to the cast shadow with W5.



Still using the W5, I darken the lower half of the smaller typography.



My colors are all in place and ready for highlights and clean up.





I begin the “clean up” phase by lifting and lightening some areas with 0 Colorless Blender. You'll need to access your own work to determine where this can be done to the best effect.



I clean up the dark out-stroke on the typography with a brown ultra fine Sharpie.



I then restate some of the shapes within my darkest areas with E49.



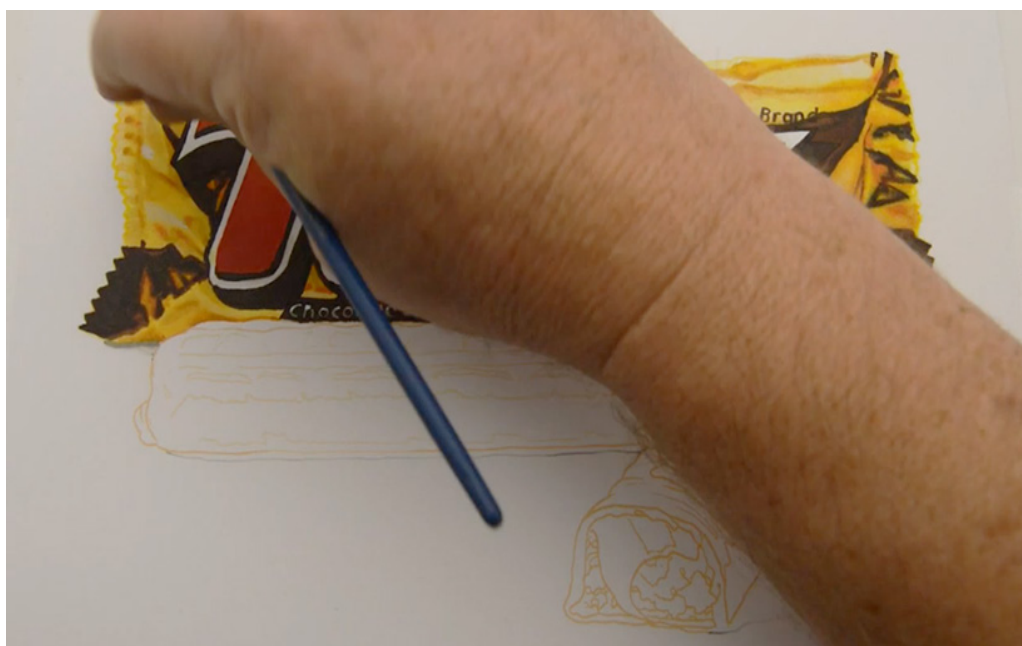
Ready for highlights.

For my highlights I'll be using white gouache, an opaque water based white.

I'll apply it with a brush, either straight from the tube, or "wet". Wet white is gouache that is thinned with water until it is translucent.



I add areas of "wet white" here...



...here...





...here...



...and here.

The “wet white” is applied to the tops of most of the folds, at least in theory, but you'll need to access your own progress to decide where to place it in your own work.



Now using fully opaque gouache straight from the tube, I clean up the whites that surround the type, and make the contours nice and crisp.



I add white to the main highlight area anywhere my color has “bled” into it...

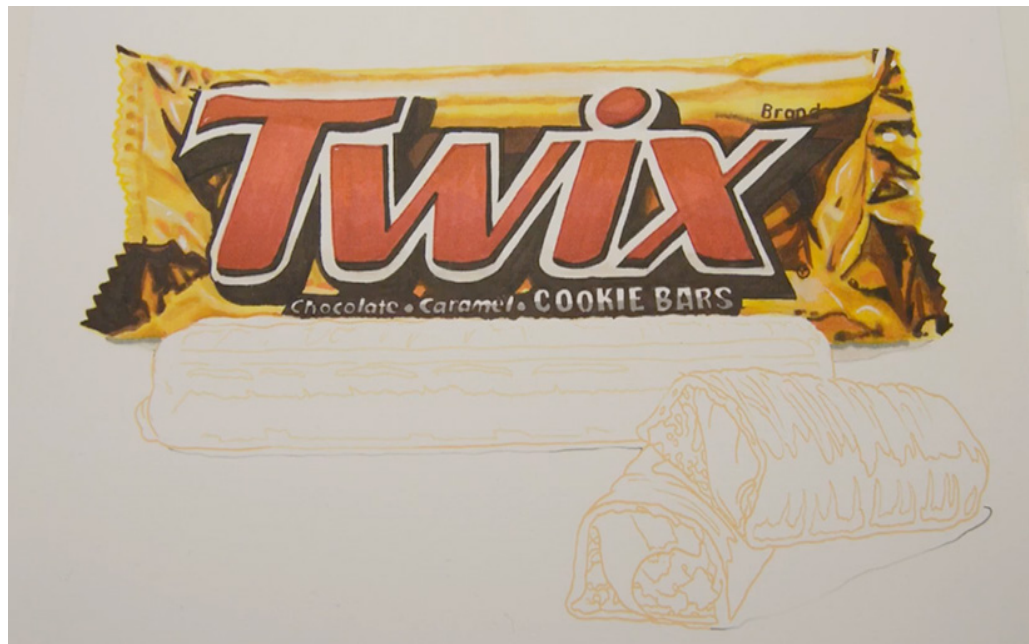


...then add small, strong highlights where needed.



I also use this white to clean up my contour.





The wrapper is now complete.



I lay in a shape of YR24 to begin the cookie bar.



I then lay in a basic base color with E25.



I add YR18 to the transition areas between the YR24 and E25.



I then add darker shapes and contour with E29.

If you're a colored pencil user, study this photo carefully and work to recreate it in a single layer with no color overlap to preserve as much "tooth" as possible.



I blend everything together with E25....





...and pull “ridges” through my highlight shape.



I add darker accents with E29...



...and then strengthen the color with YR18.



I add a layer of V0000 over the highlight shape...



...and then add a layer of YR21 to that same area.



I add my strongest highlights with "wet white" gouache...





...using my finger to soften it while it's still wet.



Now, right now you may be thinking “wow, that looks so rough!” Don't worry! It's supposed to look like this at this stage.



I add dark accents with E29...



...taking care to leave plenty of under-color showing through.



I add a hard contour line with a brown ultra fine Sharpie to the top...



...and bottom of the cookie bar.





I also use it to create dark accents on the interior...



...which finishes this section off.



I use Y11 to indicate the light shapes in the caramel...



...and fill in the mid-tones with Y21.



I darken the transition areas with YR24 and add shadow areas and contour lines.



I blend it all together with Y08...





..then add accents of YR18.



I color the exposed cookie area with Y00...



...then add shadow shapes with E39.



I add dark accents with E49...



...and cooler shadows with W3.



I add texture with E33...





...then soften it all out with Y00.



I restate my textures with E25...



...then lift and lighten with 0  
Colorless Blender to finish it off.



I add a base layer of E13 to the broken edges of the cookie bars...



...then add texture with E25.



I add my darkest accents to the "faces" of both bars with E29...





...and finalize the texture (E29).



I restate my darkest accents and lay in the cast shadow and contour line with E49.



I lay in a base color for the chocolate with E39...



...and then add darker accents (E39).

The differences in value you see here all come from a single marker, layered over itself. The more layers of a single Copic color you use, the darker that color appears.



I use E25 for the transition areas...



...and then add YR18 to the tops.





I restate the transition with E25...



...then add dark accents with E39.



I soften it all together with 0 Colorless Blender using light touch.



I then restate my dark areas with E29.



I soften the E29 with E25



...and then add W3...





...to the cast shadows under the cookie bars.



I use YR21 like a colorless blender with heavy pressure to lift, lighten, and add a touch of color to my highlight areas.



I then add a contour "hard line"....



...with a brown ultra fine Sharpie.



I darken areas of the cast shadow with W5...



...then soften the shadow shapes with 0 Colorless Blender.





Finally, I use opaque white gouache to add highlights...



...and textures.



I use "wet white" gouache for the lights on the chocolate...



...and in the main highlight on the unbroken bar.



I do some final clean up with opaque gouache



The completed 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:

