



SUGAR RUSH

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 three hyperrealistic drawings, with over 300 step by step photos and text description, showing you exactly how to create realistic drawings 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 :)

Chapter One:

The Snickers Bar



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

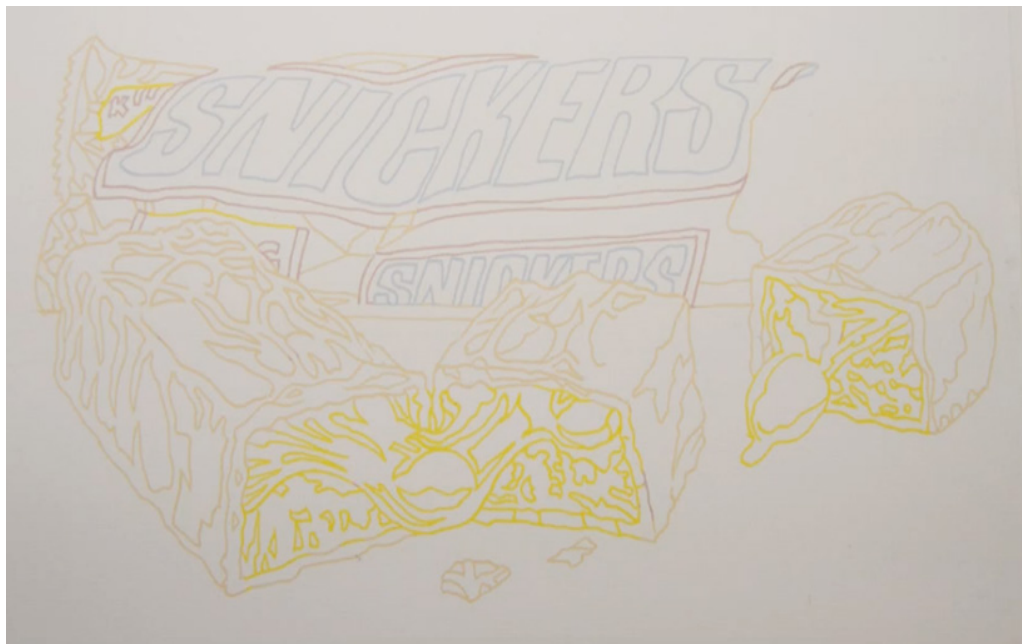
Sharpies:

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.

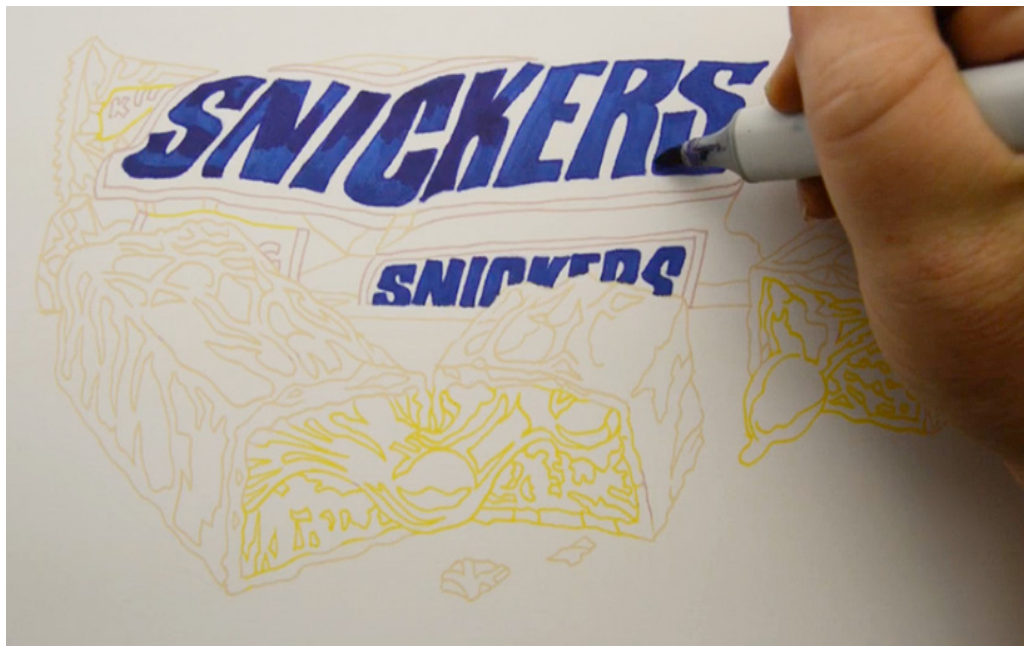
I begin by outlining the letter forms with a blue Sharpie marker.

I do this to help keep the letter edges nice and clean and to help reduce the chance for bleed.



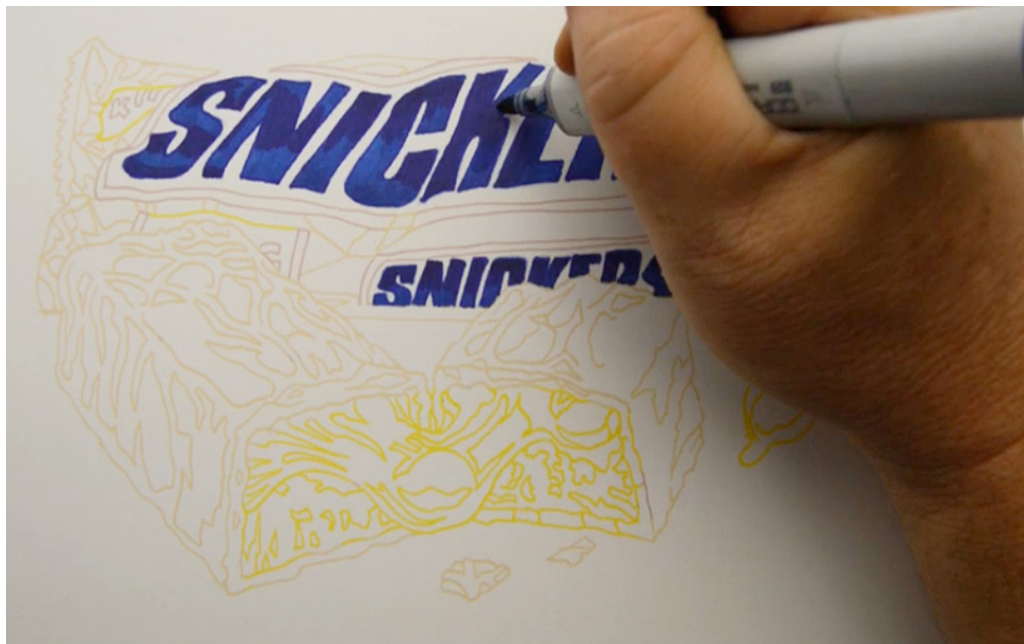
I want to keep the outside of this line work clean, but I'm not concerned if it's a bit messy *inside* the letter forms.

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 areas with E39.



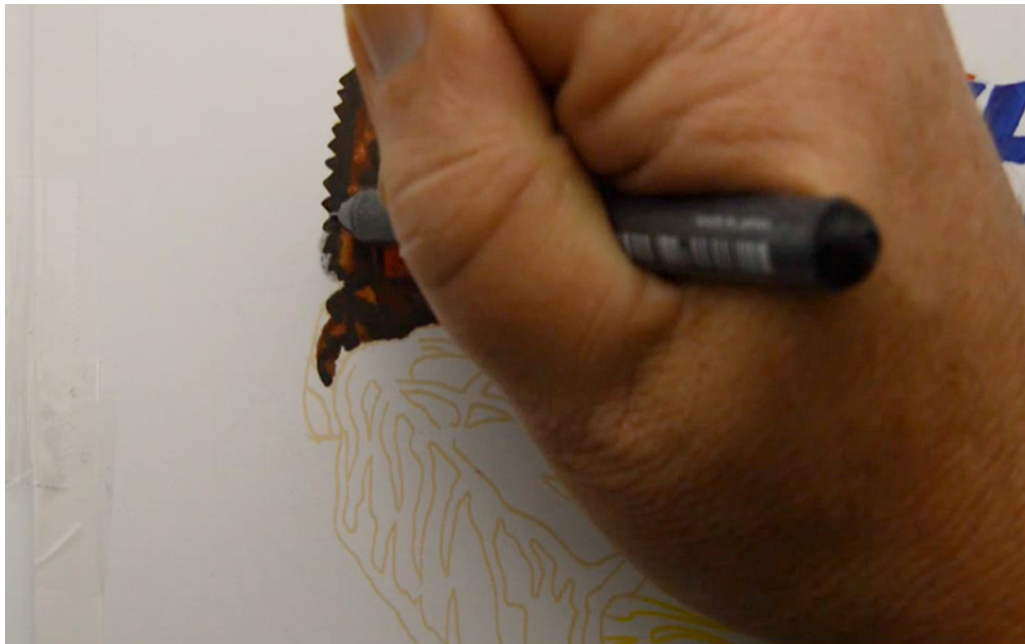
I darken the small folds with E25...



...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.



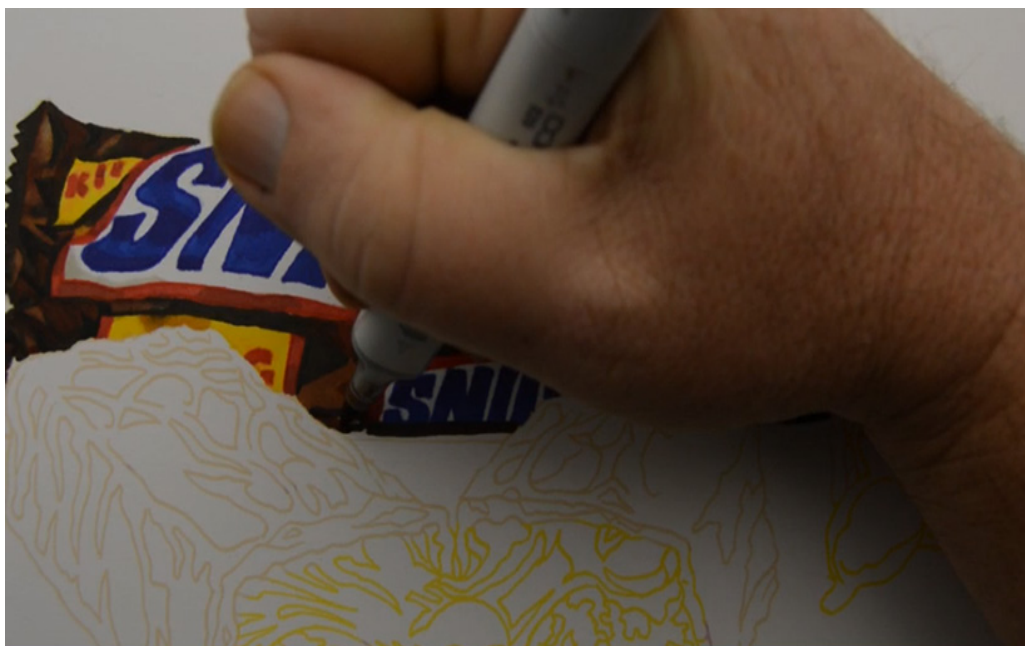
I use E49 to indicate the darkest areas in the rest of the wrapper...



...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.



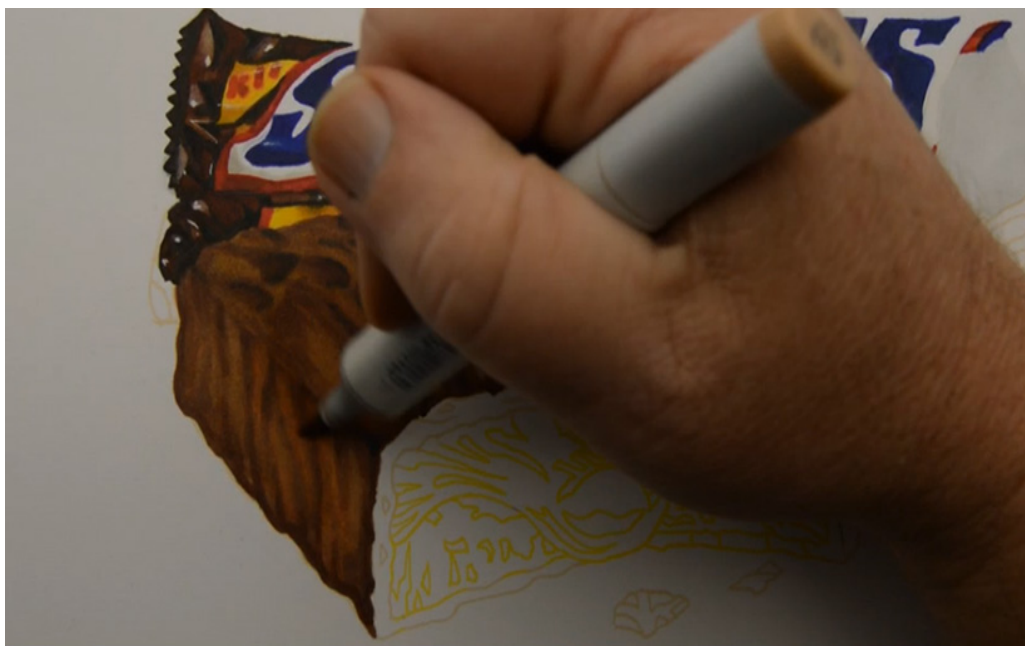
I soften the E39 with E33...



...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.

Chapter Two:

The Coke Bottle



Colors Used For The Coke Bottle

Copic Markers:

E19

E25

E49

B00

Y00

Y08

YR18

YR24

R14

R17

R27

R35

RV21

RV29

G00

G21

W0

W5

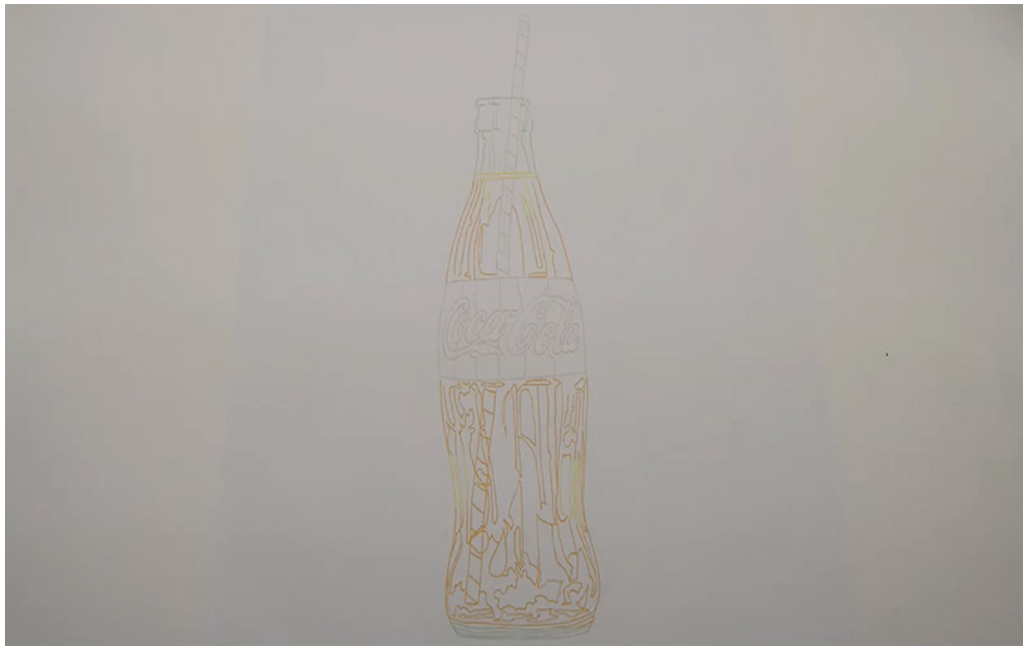
0 Colorless Blender

Sharpies:

Red

Brown

White Gouache

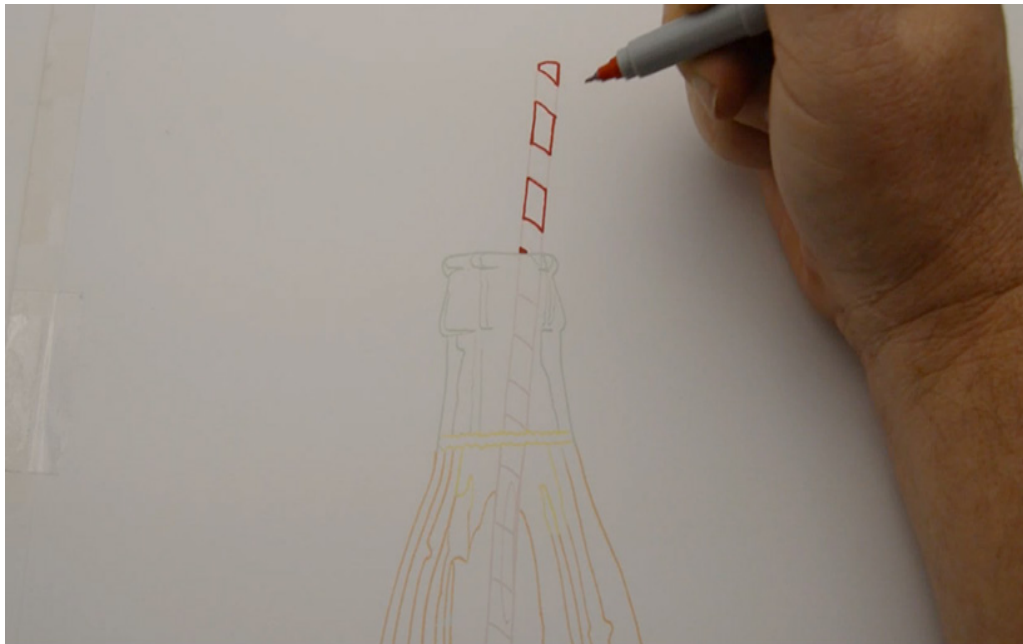


For this drawing, or any realistic drawing for that matter, it's best not to have strong black lines.

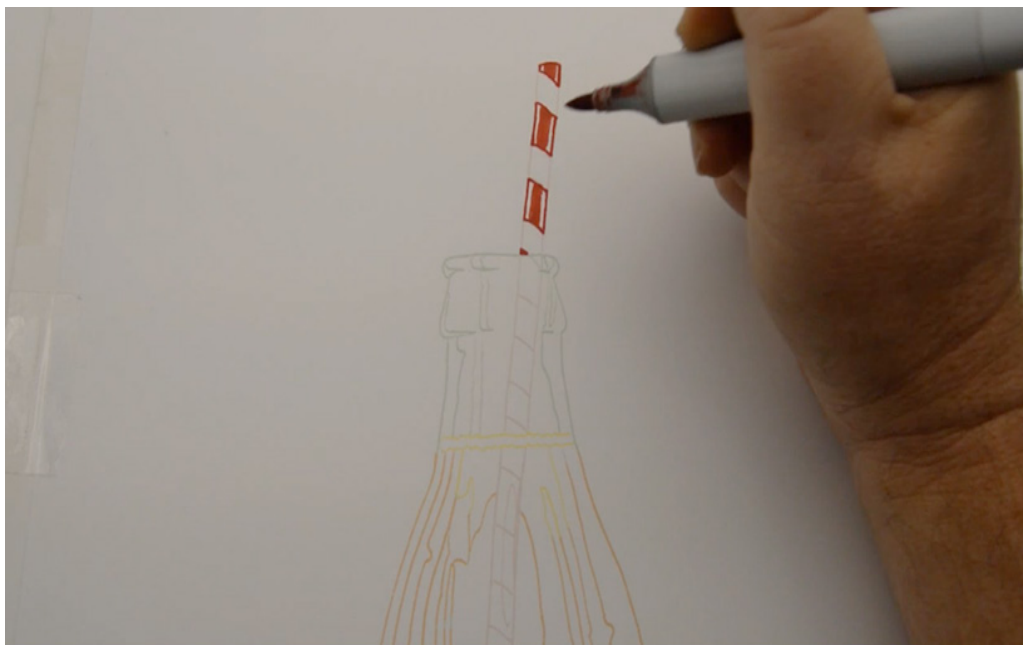
In real life nothing has a black line around its edges.

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

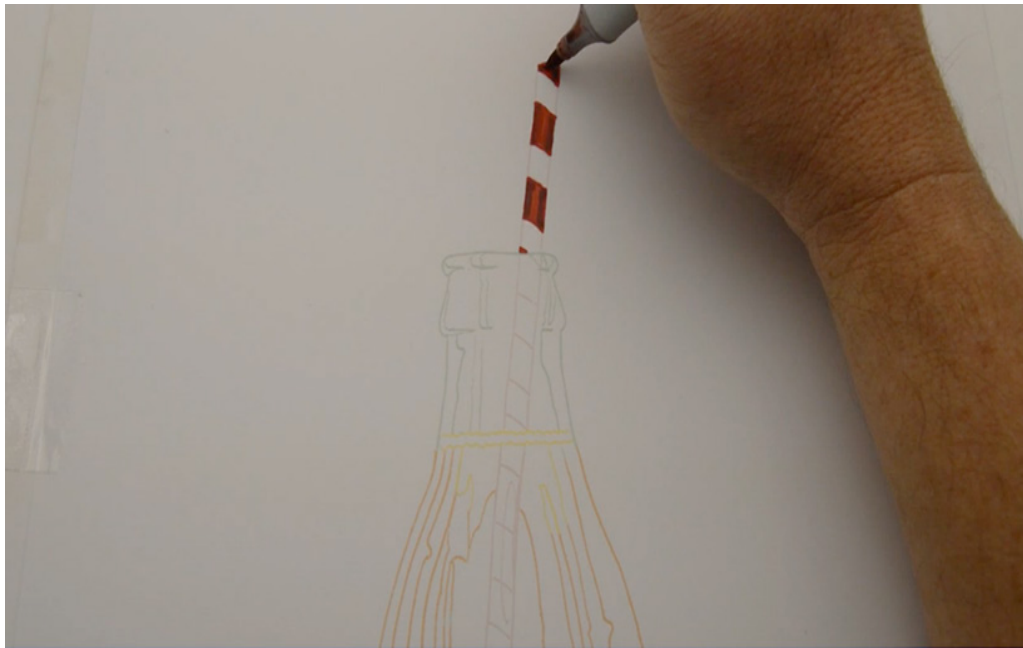
The lines have been printed in colors that will blend in and disappear as we color over them.



I'm using an ultra fine Sharpie to outline the red areas at the top of the straw.

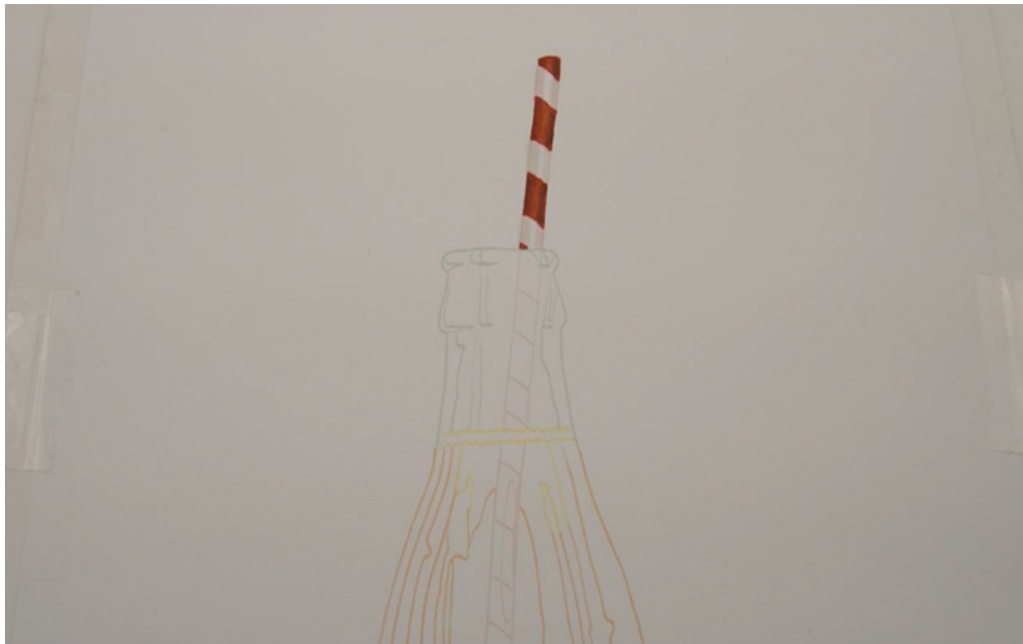


I add R27 to the centers of each section...

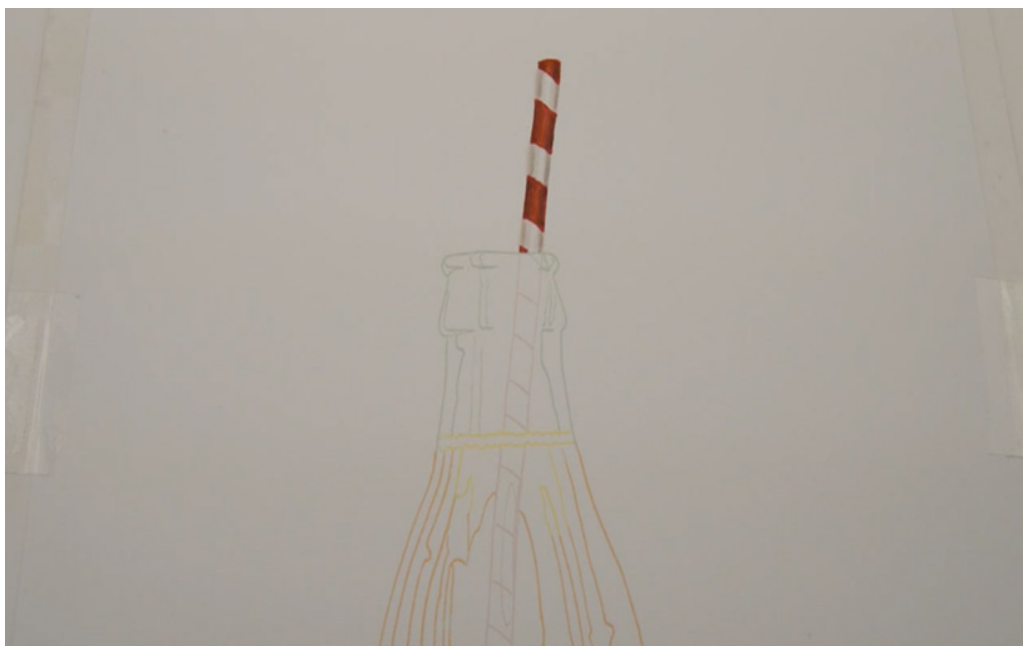


...and then add shadow areas with R89.

I blend the R89 with R27 to soften it, being careful not to over-saturate the paper and cause the color to bleed out.



I add W0 to both sides of the white sections of straw...



...then add W3 "lines" at the outer edges of the white sections.

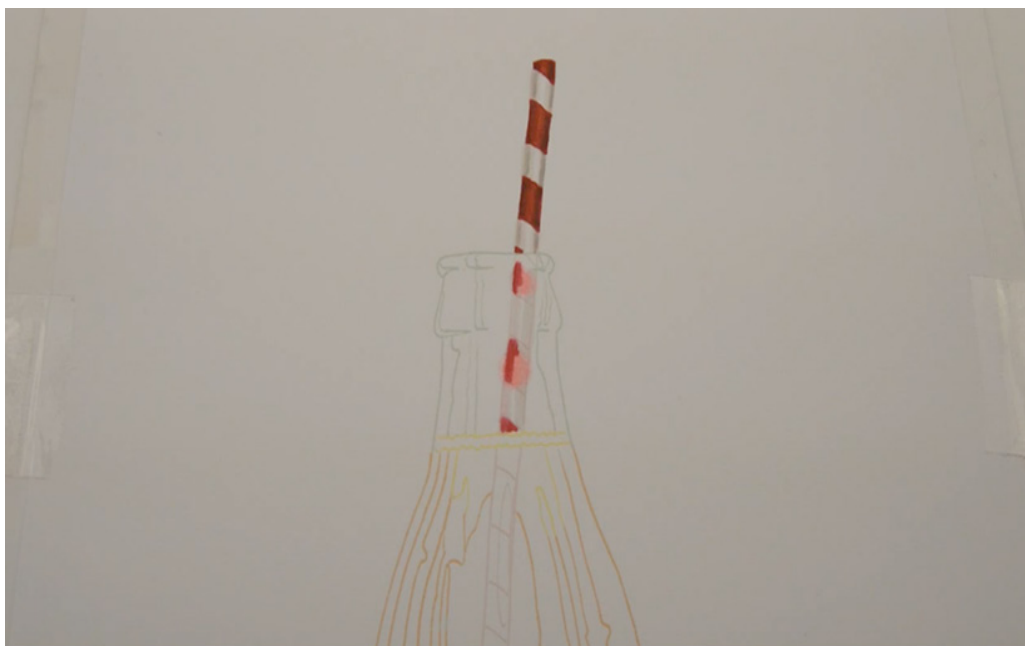


I add touches of RV21 to the red straw sections that are behind the glass.

I had just refilled my marker so it dripped out as soon as I touched marker to paper... no worries, it's gonna work out fine!



I add touches of RV29...



...then add W0 to both sides of the white sections of straw.

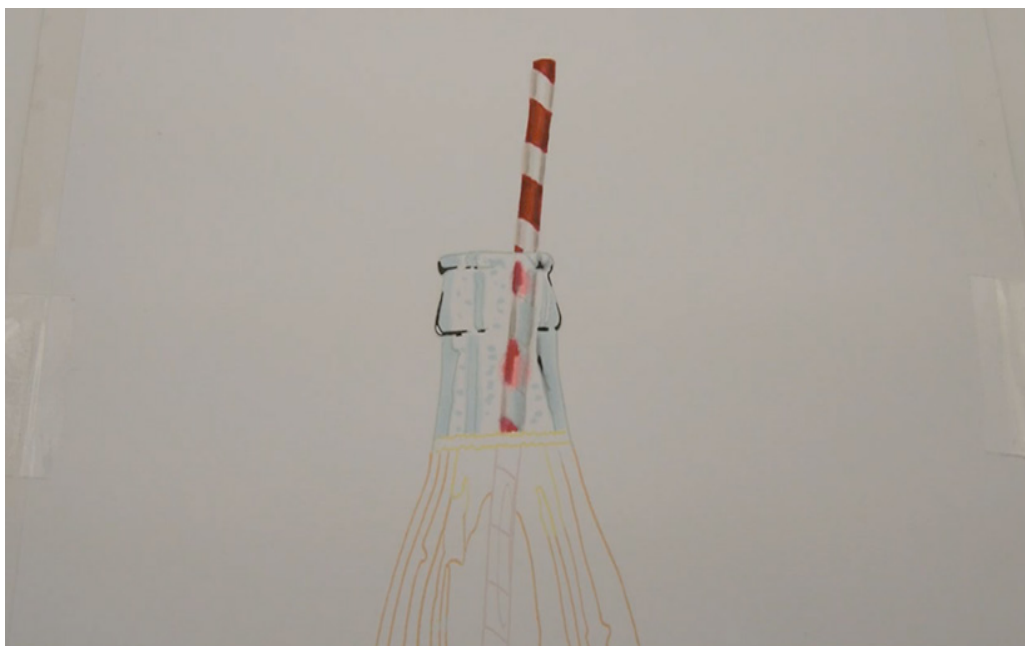


I contour the white sections with W3.

Notice the huge color and value difference between the section of straw behind the glass and the section outside of the glass. This is important!



I use a 0.3 multi-liner to indicate the darkest areas of the glass.



I then add areas of B000 to add shape to the bottle neck and "imperfections" in the glass.



I accentuate these areas with G00...

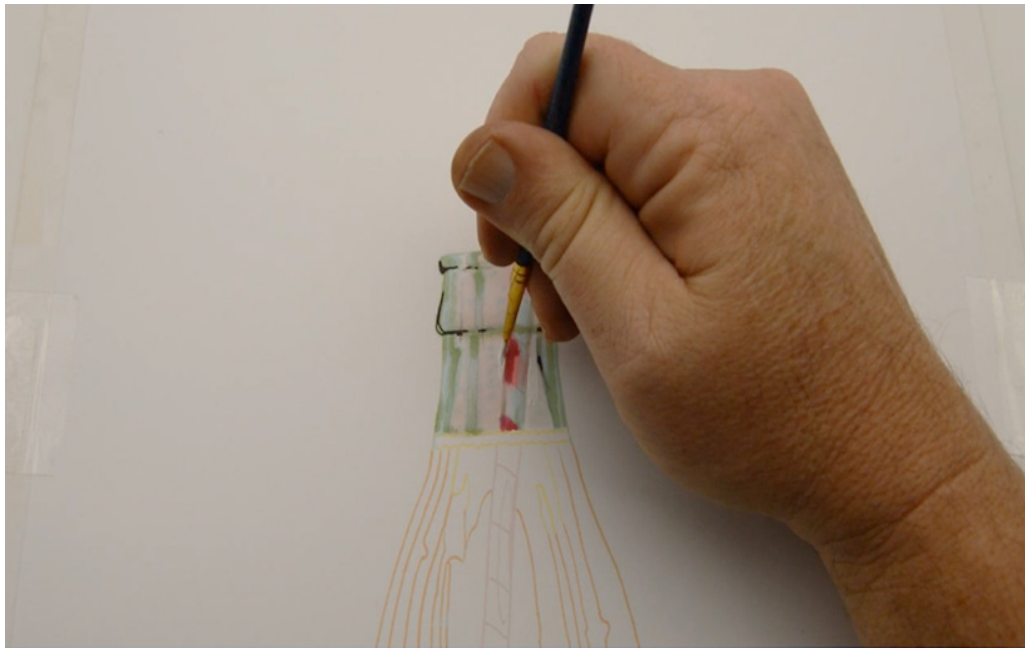


...then add darker accents with G21.

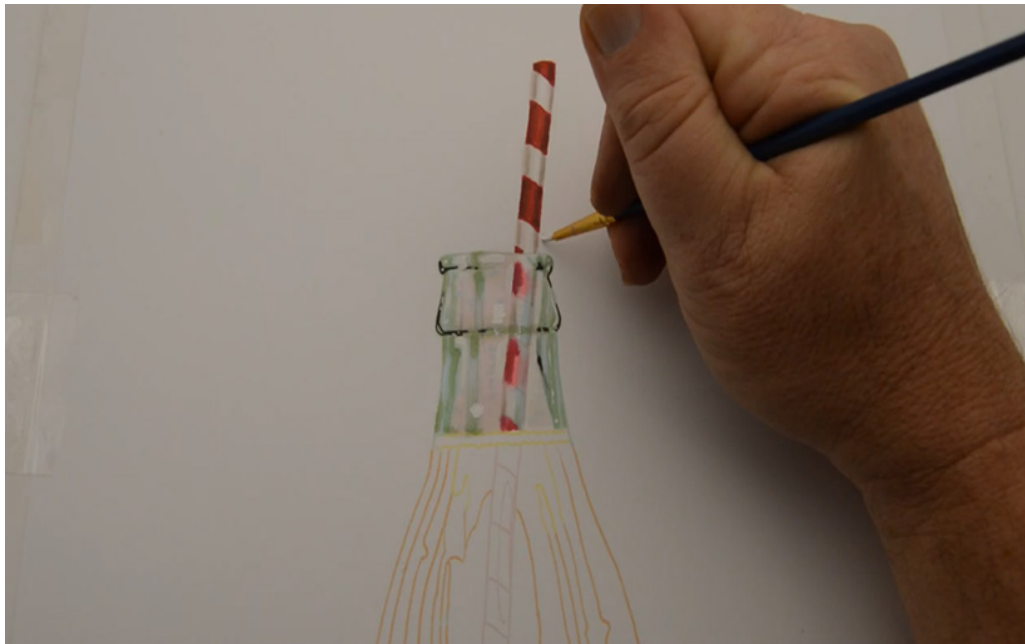


I soften the entire bottle neck area with 0 Colorless Blender.

The blender has pulled a bit of pink into the area from the straw, but again, no worries!



I clean up the contour of the straw with opaque white gouache...



..and add highlights to the glass.



I add my darkest darks to the top portion of the soda area with E49.



I then add areas of E25...



Y24...



...and R89.

Notice how abstract these marks are! That's a good thing!

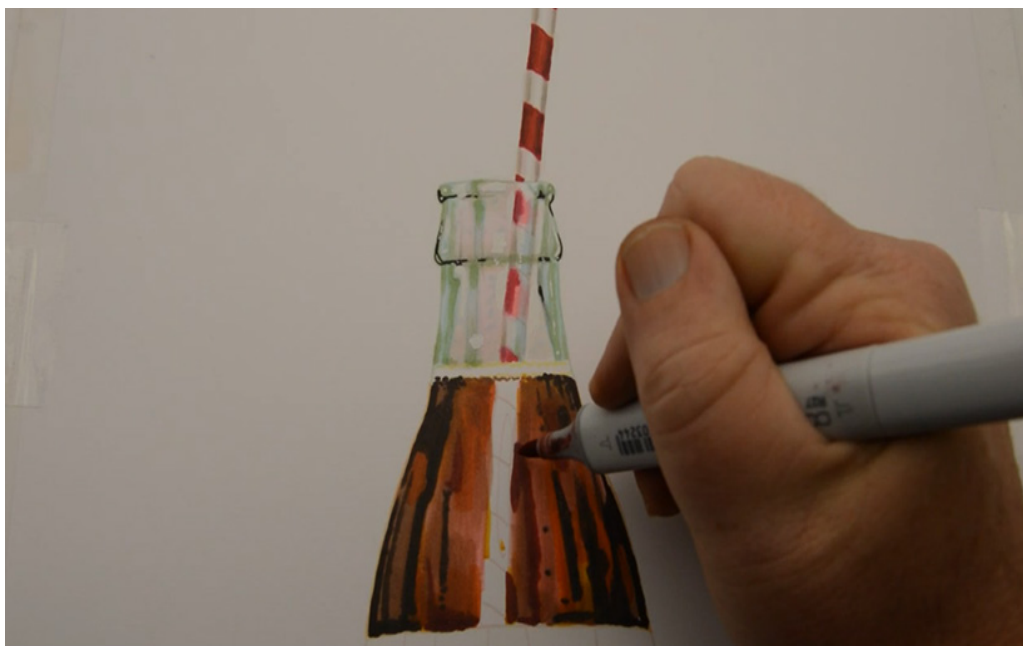


I add areas of YR18...



...and RV21...

Crazy, right? Well... only until...



I add a glaze layer of E25!

A glaze layer is a layer of color applied with light pressure over another color so it modifies its appearance without completely covering it up!



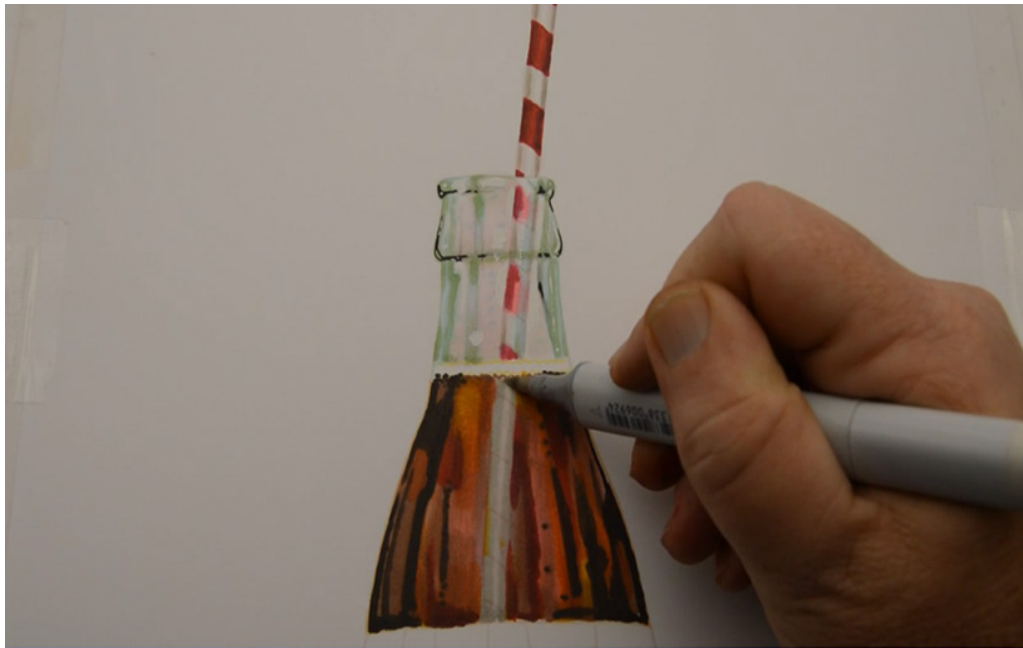
I add stronger red accents with R27. These may be hard to see, but if you compare this photo with the last you'll notice the subtle differences.



I add touches of Y08, a bright, pure yellow, on either side of the straw, just under the white foamy section that separates the clear glass from the soda.



I add W0 to the straw's center section....



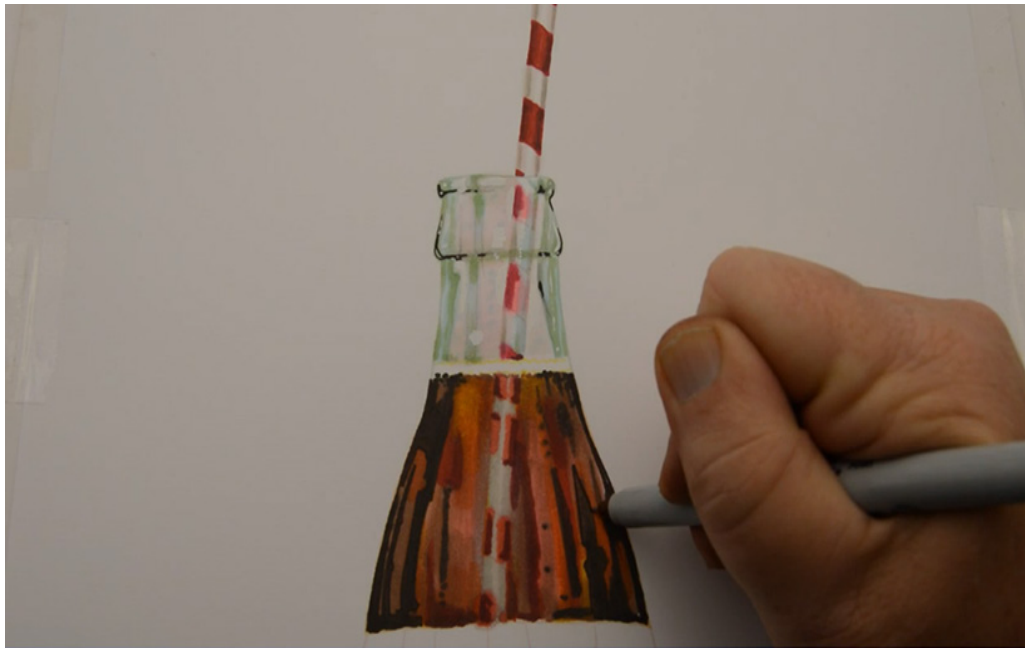
...I only add this color to the part of the straw that's in the soda, and not to the sections of straw that were colored previously.



I add R14 to both sides of the red sections of straw, again leaving the center untouched...



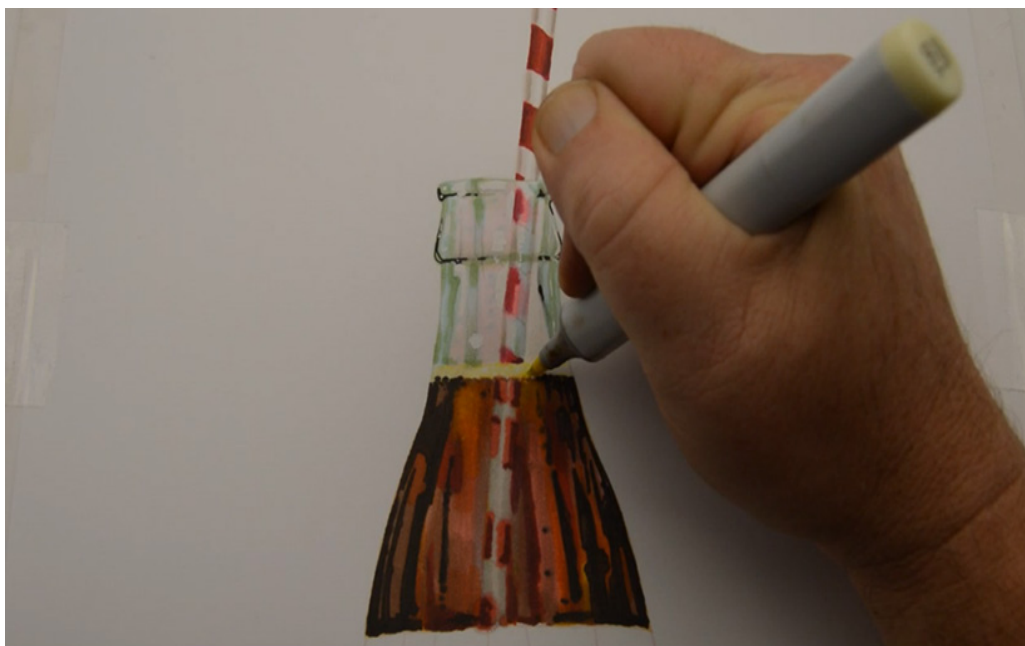
...and then add darker accents with R89. Do *not* blend!



I use a brown Sharpie marker to define the edges of the dark shapes...



...to finish this section off.



I use Y00 to color the base for the foam...



..and then add a bit of texture with W3.

Note: Already our drawing looks real... but remember how little blending we did. I can not over state the importance of not over-blending in a drawing like this! Lay your colors in bold and strong, and trust that one or two "glaze" layers will finish the job!

This goes for colored pencil users too. For the most part we laid in all our colors in a single layer, then modified with one layer over the top! Trust the process



I outline the typography with a red Sharpie.

Notice how imperfect it is! Don't stress out here, this is supposed to be fun, remember?



I add W0 to both ends of the type where the bottle rounds away.



I color in the main areas with R27, leaving the spaces for my lighter and darker colors open.



I add RV21 in my highlight areas...



...and R35 in my middle-tone areas.



I add R89 to my darkest areas.



I blend and soften everything together with R17...



...then restate and blend my light areas with RV21.

I add an additional blend layer with R29.

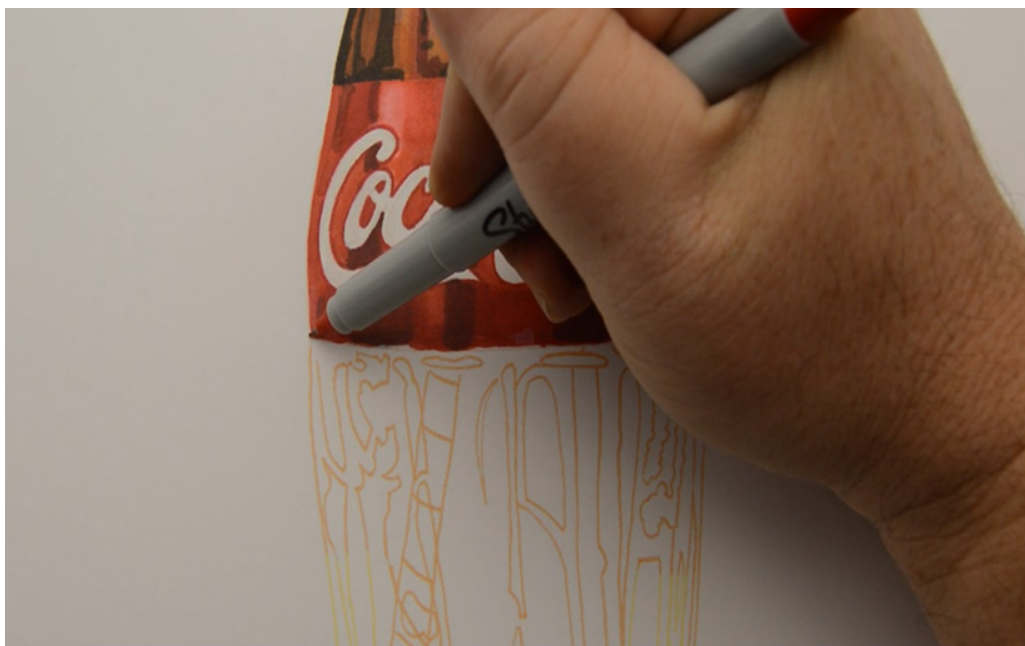


I clean up the typography with white gouache.



I then add “wet white” highlights to the red areas.

In this context, “wet white” is opaque gouache thinned with water to make it translucent. When applied, it allows some of the underlying color to show through and creates a nice soft area of not quite white.



I define the contours of the red area with a red Sharpie marker.



Like before, I establish my dark shapes with E49.



I add areas of YR18...



...and Y08...



...then soften the areas where these colors meet with YR24.



I add large areas of RV21, leaving only the straw uncolored.



I heighten some areas with R24 and color in the red areas of the straw.



Using my reference photo to guide me, I add abstract shapes with E19.



I color the “white” areas of the straw with W3...



...then do an overall “glaze” layer with E25...



...using light pressure in some areas to let the under-color show through...



...and heavy pressure in others.



I add E25 to the red areas of the straw...



...to complete this part of the process.

Note: If you're following along with me step by step, it's reasonable for me to think you're getting a little freaked out right about now... I know, I know, you think your drawing and perhaps mine too is looking like one hell of a hot mess.. Don't worry! It's supposed to look like that... you're doing fine, just trust the process!



I strengthen some of my red areas with R24.

You may or may not need to do this step depending on your assessment of your own work.



I add some strong linear strokes of E19...



...then strategically darken some areas (E19).



I add soda "bubbles" (E19)...



...to bring it almost to completion.



I color the bottom of the bottle with G21...



...and then create a linear pattern with E49.



I use a brown Sharpie marker to redefine the contours of my darkest shapes...



...making them nice and crisp.



I then restate my darks with E49. I don't completely recolor these areas, but leave some of the original color to show through.



I reshape some areas...



...until I achieve the desired result.



At this point, I access my work and decide to strengthen some areas with Y08...



...and R24...



...to finish off this portion of the work.



I lift and lighten where needed with 0 Colorless Blender.

(Colored pencil users use solvent)



...more 0 Colorless Blender..



Ready for highlights.



I add "wet white" to the reflections...



...and straw...



...and to the reflections on the top portion of the bottle...



...to bring it to completion.



I indicate the reflection of the bottle on the tabletop with W3...



...and RV21...



...then blend it hard with 0
Colorless Blender.



The final drawing :)

Chapter Three:

The Twix Bar



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

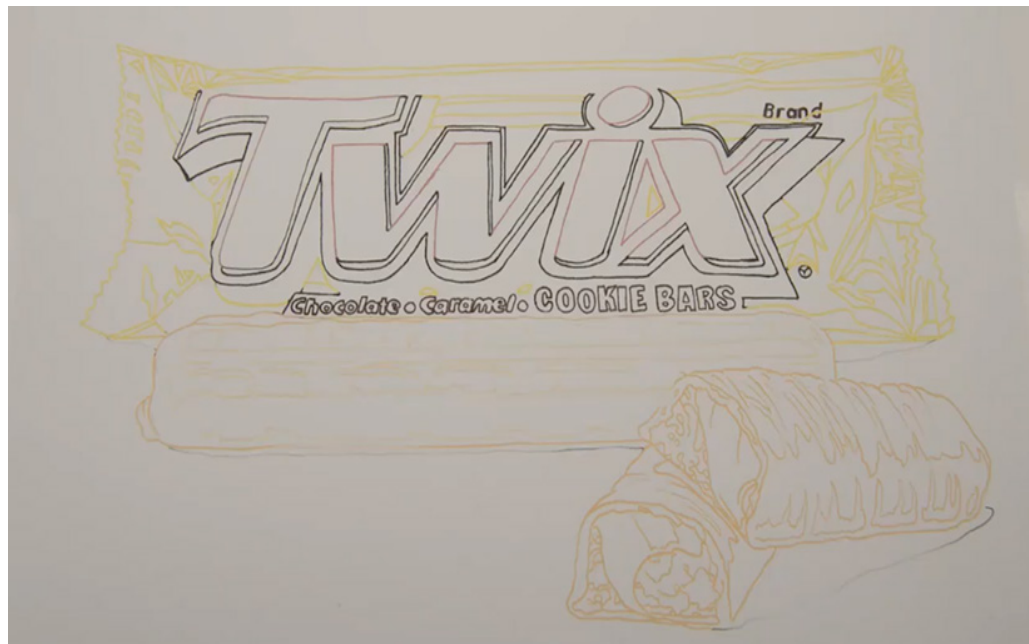
Sharpies:

Red

Yellow

Brown

White Gouache

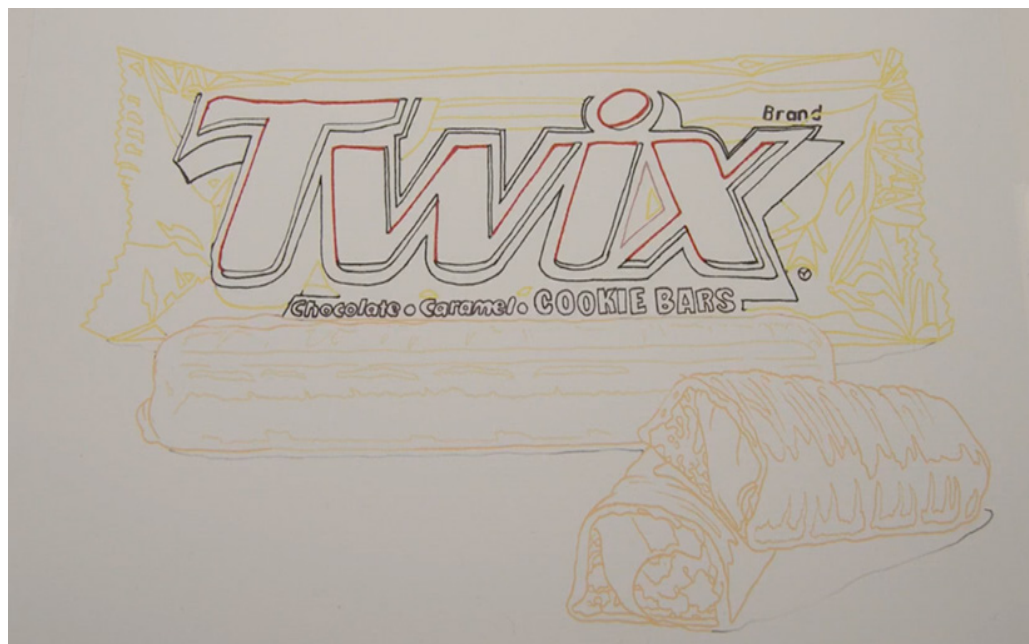


For this drawing, or any realistic drawing for that matter, it's best not to have strong black lines.

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!

