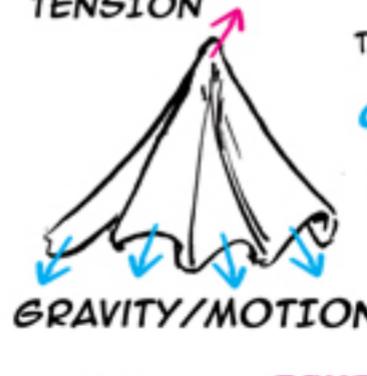


HOW TO
THINK
WHEN YOU
DRAW
WITH Loretta!

TUTORIAL #1

DRAPING FABRIC

PART A



THE FORMS FOLDS TAKE ARE CAUSED BY **GRAVITY** (OR **MOTION**) AND **TENSION**.

IDENTIFY THE **SOURCE** OF TENSION ON THE FABRIC.



WHERE TENSION IS TIGHT, THINK OF THE UNDERLYING FORMS IN **THREE DIMENSIONS**.

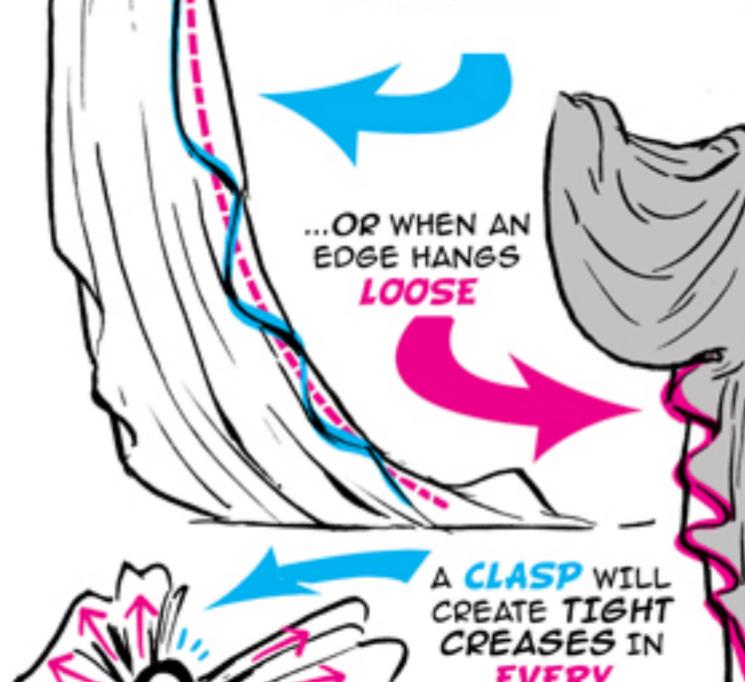
IF FABRIC IS LAID ACROSS A **SURFACE**, IT HAS **MULTIPLE POINTS** OF TENSION.



LIGHT **PIPE FOLDS** CAN APPEAR WHEN THE CENTRE OF THE FABRIC IS PULLED A LITTLE TIGHTER THAN THE **EDGES**...



...OR WHEN AN EDGE HANGS **LOOSE**



A **CLASP** WILL CREATE TIGHT CREASES IN **EVERY DIRECTION**.



WANT MORE?
TWO
600 PAGE SKETCHBOOKS!



NEW!

HOW TO
THINK
WHEN YOU
DRAW
WITH *Lorenzo!*

TUTORIAL #2

DRAPING FABRIC

PART B



FABRIC WHICH SAGS BETWEEN TWO POINTS WILL CREASE IN ZIGZAGS.



USE CREESES TO DESCRIBE PULL AND FOLD.



WANT MORE?
TWO 600 PAGE SKETCHBOOKS!



NEW!

HOW TO
THINK
WHEN YOU
DRAW
WITH LORETTA!

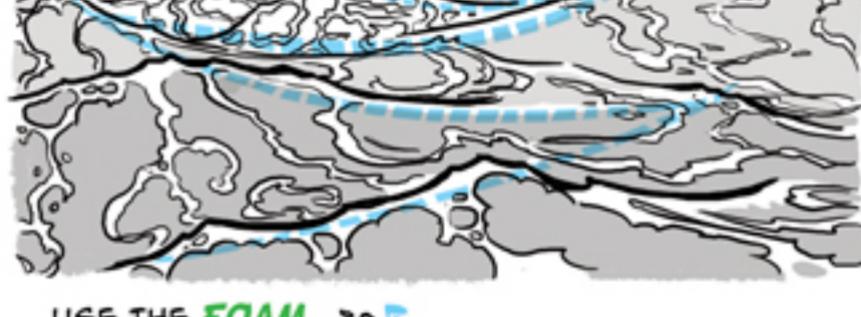
TUTORIAL #3

WATER & WAVES

PART A



STAGGER THE PEAKS IN A ZIGZIG PATTERN.



USE THE FOAM LINES TO DESCRIBE THE MOVEMENT...
...AND THE FORM OF THE WAVES.



A MOVING OBJECT WILL PUSH THE WATER UP FIRST, AND THEN BACK.



FLAG →

LAID FLAT →

WATER WITH A LITTLE MOVEMENT CAN BE DIVIDED UP INTO A SERIES OF IRREGULAR FLAG SHAPES.

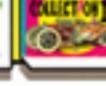


SHOW SEDATE WATER'S DIRECTION OF FLOW BY WHICH SIDE IT BREAKS ON FIXED OBJECTS.



WANT MORE?

TWO
600 PAGE
SKETCHBOOKS!



NEW

HOW TO
THINK
WHEN YOU
DRAW
WITH *Lorenzo!*

TUTORIAL #4

WATER & WAVES

PART B

WHEN AN OBJECT HITS THE WATER THE SPLASH **FANS OUT.**



VERY QUICKLY THE EDGES SOFTEN AND **ROLL OVER.**



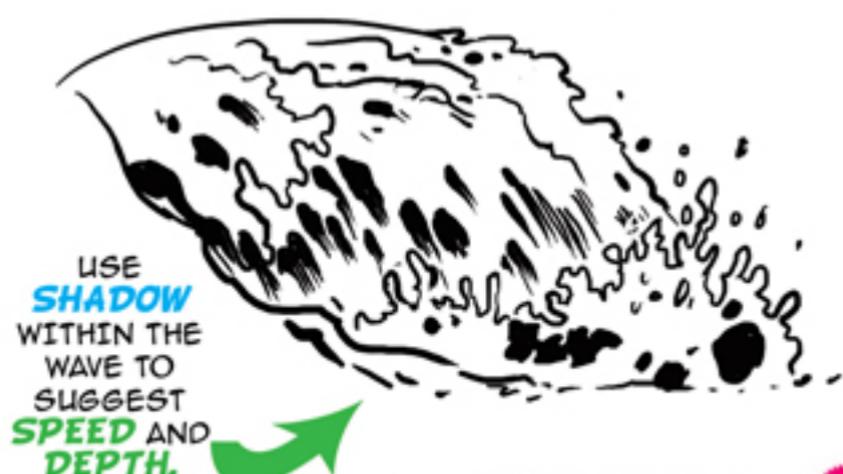
EVENTUALLY, AS THE WATER RETURNS TO STILLNESS, **RIPPLES** AND SMALL **BUBBLES** REMAIN.



THE FOAM LINES ARE LIKE **JAGGED LIGHTNING** AROUND MIS-SHAPED **JELLY BEANS!**



STRETCHED AT THE CREST, **COMPRESSED** AT THE BOTTOM.



USE **SHADOW** WITHIN THE WAVE TO SUGGEST **SPEED** AND **DEPTH.**

WANT MORE?
TWO 600 PAGE SKETCHBOOKS!



HOW TO
THINK
WHEN YOU
DRAW
WITH *Lorenzo!*

TUTORIAL #5

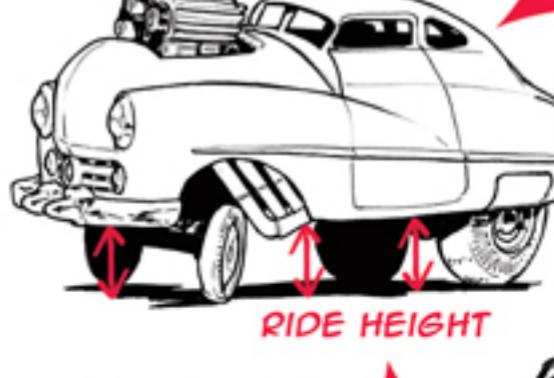
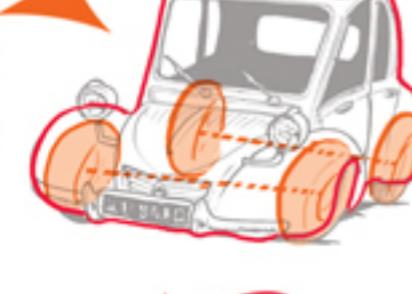
VEHICLE STANCE

PART A

ONE OF THE MOST
IMPORTANT FACTORS
IN DESIGNING
VEHICLES IS THEIR
STANCE.



THE STANCE CAN BE
THOUGHT OF AS THE
RELATIONSHIP
BETWEEN THE **BODY**
OF THE VEHICLE, AND
IT'S **WHEELS**.



JACKED UP -
LOOKS **FUN**
BUT
UNSTABLE.

THE **RIDE HEIGHT** OF
YOUR VEHICLE
ESTABLISHES
IT'S **PERSONALITY**,
AND HOW WE
EXPECT IT TO
MOVE.



4X4 HEIGHT -
RUGGED BUT
CAPABLE.



STANDARD SALOON
HEIGHT - **SECURE**
BUT **PREDICTABLE.**



SLAMMED -
EXCITING BUT
RESTRICTED.

WANT MORE?

TWO
600 PAGE
SKETCHBOOKS!



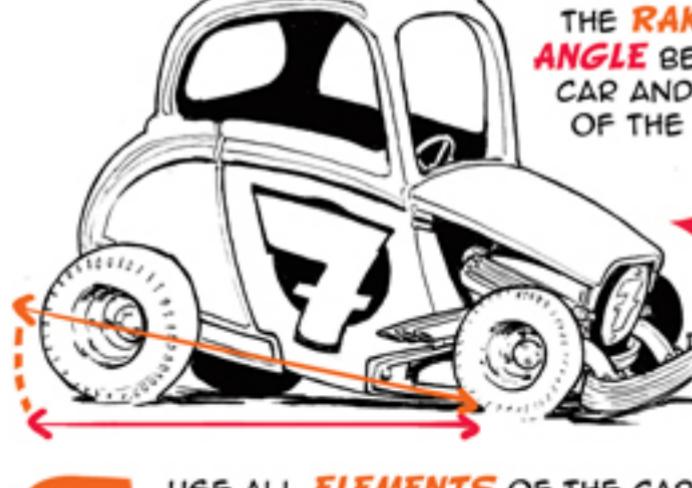
NEW!

HOW TO
THINK
WHEN YOU
DRAW
WITH *Lorenzo!*

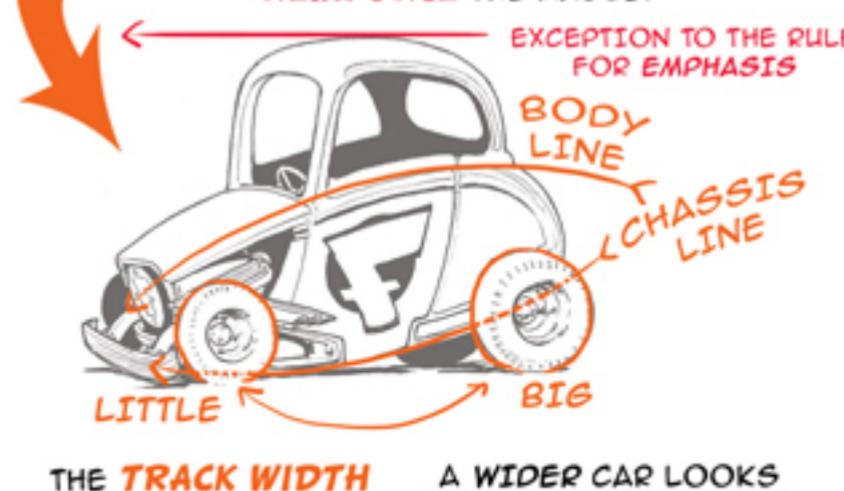
TUTORIAL #6

VEHICLE STANCE

PART B

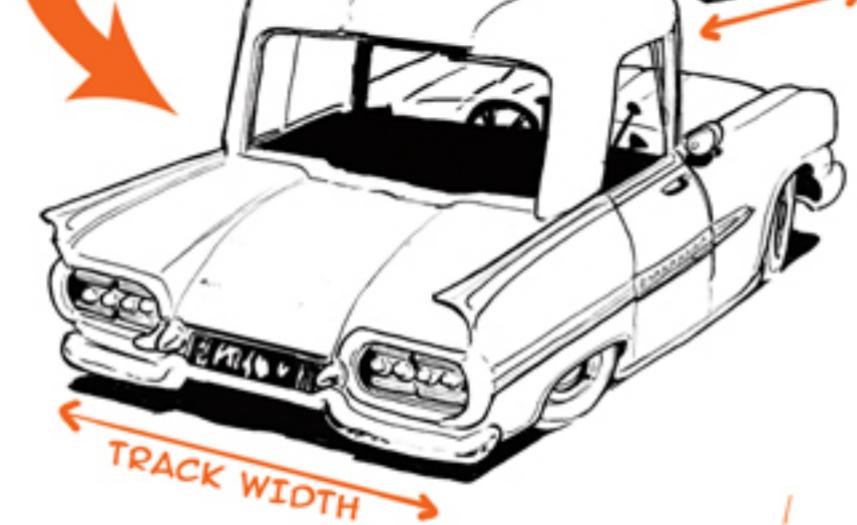


THE **RAKE** IS THE ANGLE BETWEEN THE CAR AND THE FLAT OF THE GROUND.

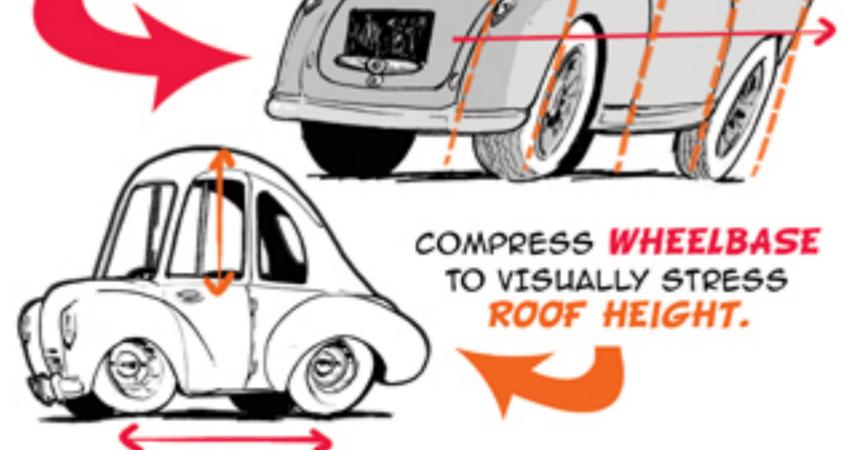


THE **TRACK WIDTH** IS THE SIDE-TO-SIDE DISTANCE BETWEEN THE WHEELS ON A VEHICLE.

A WIDER CAR LOOKS LOWER. CHOPPING THE ROOF EXAGGERATES THE EFFECT.



ADD **LEAN** TO THE VERTICAL LINES OF YOUR VEHICLE TO ESTABLISH **POISE**.



COMPRESS **WHEELBASE** TO VISUALLY STRESS **ROOF HEIGHT**.

WANT MORE?

TWO
600 PAGE
SKETCHBOOKS!



NEW!

HOW TO
THINK
WHEN YOU
DRAW
WITH *Loreto*!

TUTORIAL #7

ANGRY EXPRESSIONS

PART A



KEY FEATURE:
MOUTH

DIFFERENT EXPRESSIONS ACCENT DIFFERENT **KEY** FACIAL FEATURES.



KEY FEATURE:
EYELIDS

TO DISCOVER THE KEY FEATURES OF AN EXPRESSION, TRY PULLING IT IN A M-I-R-R-O-R IN SLOW MOTION.



WHICHEVER FEATURES **MOVE FIRST** ARE THE ONES TO FOCUS ON.



FOR ANGER, THE FIRST FEATURES TO MOVE ARE THE **EYEBROWS** AND THE **TOP LIP**.



THE **SECONDARY FEATURES** ARE USED TO REINFORCE THE **FOCAL POINT**.



SEE THE **MOTION** OF THE EXPRESSION BEFORE YOU DRAW THE FEATURES.



ANGER IS A DARK EMOTION, SO USE **LINE WEIGHT** AND **SHADOW** LIBERALLY!



WANT MORE?

TWO
600 PAGE
SKETCHBOOKS!



NEW!

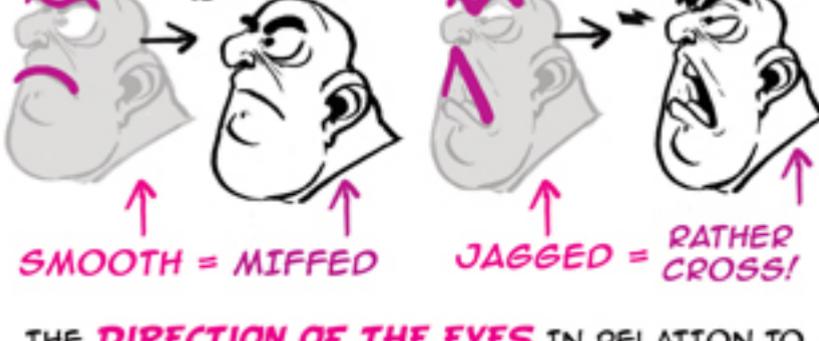
HOW TO
THINK
WHEN YOU
DRAW
WITH LORI & Z!

TUTORIAL #8

**ANGRY
EXPRESSIONS**

PART B

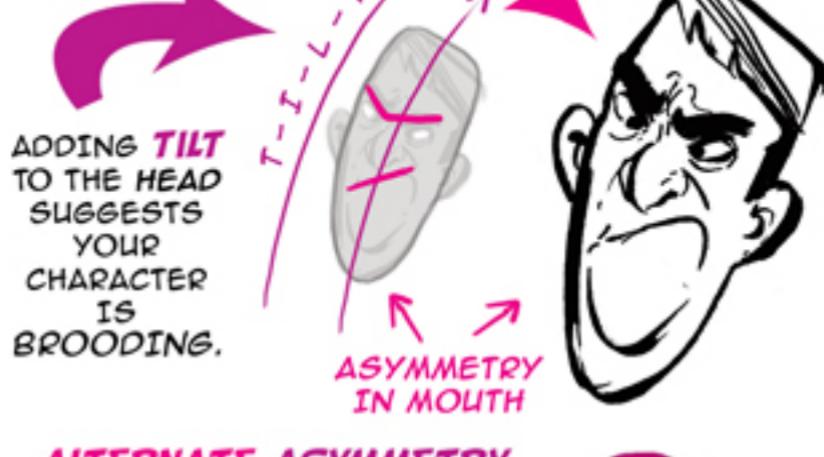
THE LEVEL OF ANGER IS
REFLECTED IN THE
SHARPNESS OF THE
FEATURES.



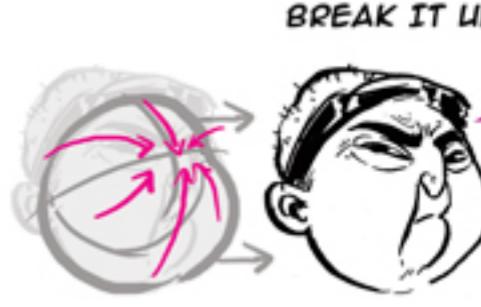
THE DIRECTION OF THE EYES IN RELATION TO THE DIRECTION OF THE FACE CHANGES AS ANGER INCREASES.



ASYMMETRY IN FACIAL FEATURES SUGGESTS A LOSS OF CONTROL.



ALTERNATE ASYMMETRY.



IF ANGER IS STIFLED,
TIGHTLY PINCH
FEATURES
ACROSS SURFACE
OF FACE.

WANT MORE?

TWO
600 PAGE
SKETCHBOOKS!



NEW!

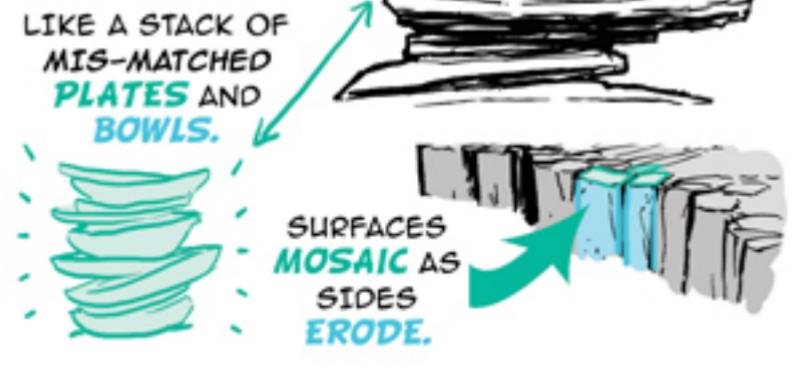
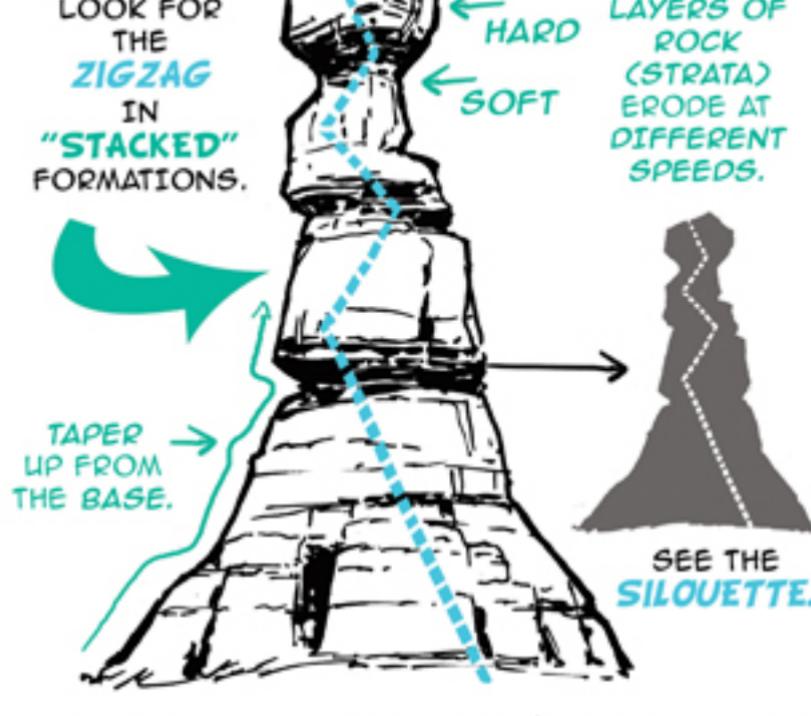
HOW TO
THINK
WHEN YOU
DRAW
WITH *Lorenzo!*

TUTORIAL #9

ROCK FORMATIONS

PART A

A ROCK FORMATION WITH VISUAL INTEREST HAS AT ITS CORE AN ELEMENT OF RANDOMNESS AND VARIATION.



WANT MORE?
TWO
600 PAGE
SKETCHBOOKS!



NEW!

HOW TO
THINK
WHEN YOU
DRAW
WITH Lor & Zo!

TUTORIAL #10

**ROCK
FORMATION**

PART B

LEAN
BOULDERS
AT DIFFERENT
ANGLES.



COMMON DIRECTION EXCEPTION

BOULDERS
SIT IN
THE
LANDSCAPE,
NOT ON IT.



ICEBERGS
IN REVERSE

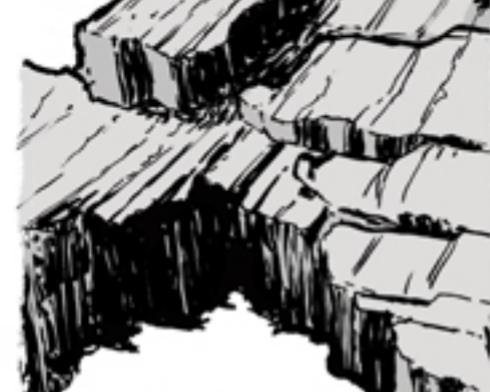


THINK ABOUT
HOW THE
HORIZONTAL
LINES OF
THE **STRATA**
INTERSECT
THE
VERTICAL
COLUMN
CRACKS TO
PARTITION
THE ROCK
FACE.

"PUSH"
DIFFERENT
SECTIONS.



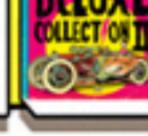
BETTER



VEGETATION
FURTHER HELPS
VISUALLY
DESCRIBE THE
SOLID FORMS.

WANT MORE?

TWO
600 PAGE
SKETCHBOOKS!



NEW!

HOW TO
THINK
WHEN YOU
DRAW
WITH *Loreto Z.*!

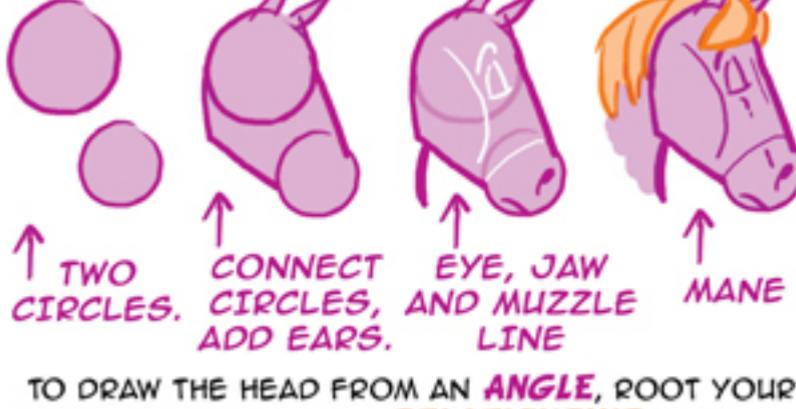
TUTORIAL

11

HORSE HEADS

PART A

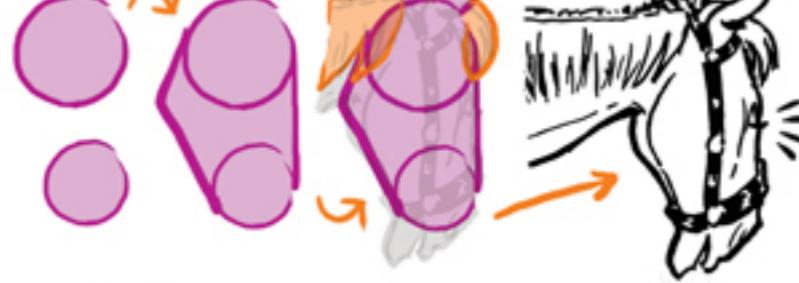
A SIMPLE HORSE HEAD
CAN BE DRAWN IN
FOUR EASY STEPS.



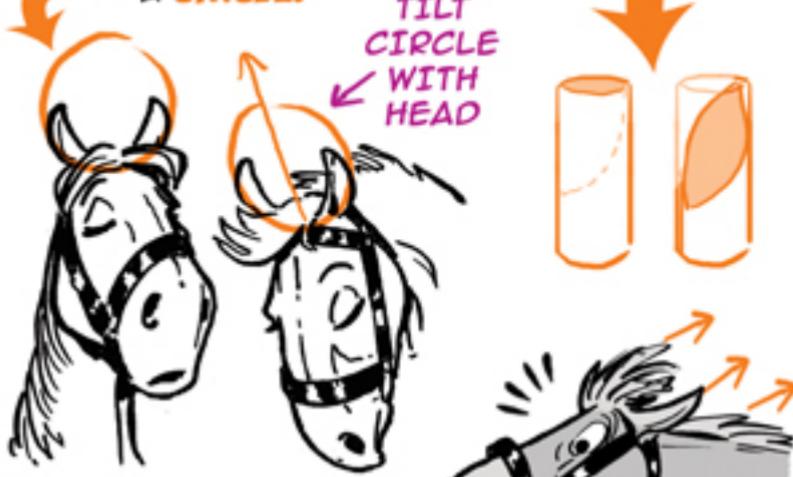
TO DRAW THE HEAD FROM AN **ANGLE**, ROOT YOUR DRAWING AROUND THE **RELATIONSHIP** BETWEEN THOSE TWO CIRCLES.



DRAWING THE HEAD FROM **BEHIND**, THESE RULES BETWEEN THE BASIC SHAPES **REMAIN**.



THE **EARS** HAVE A LOT OF MOTION, BUT TO BEGIN WITH, POSITION THEM ON A **CIRCLE**.



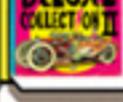
USE THE **EARS** AND THE **MANE** TO EXPRESS **EMOTION** AND **ACTION**.



Loreto Z.

WANT MORE?

TWO
600 PAGE
SKETCHBOOKS!



NEW!

HOW TO
THINK
WHEN YOU
DRAW
WITH *LorenZ!*

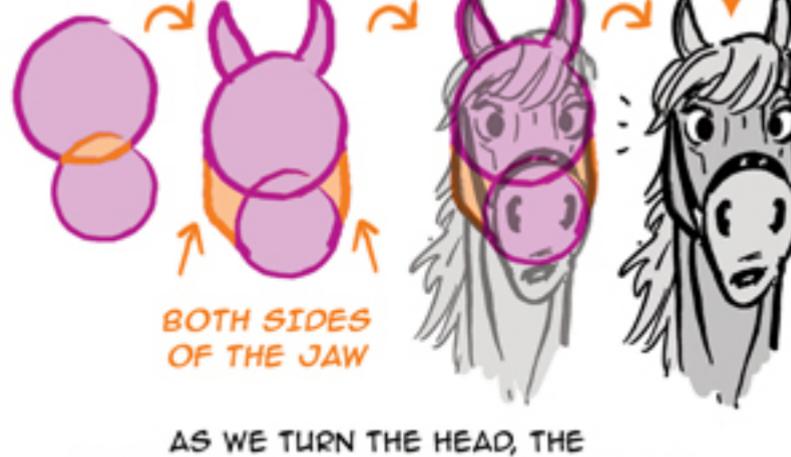
TUTORIAL

#12

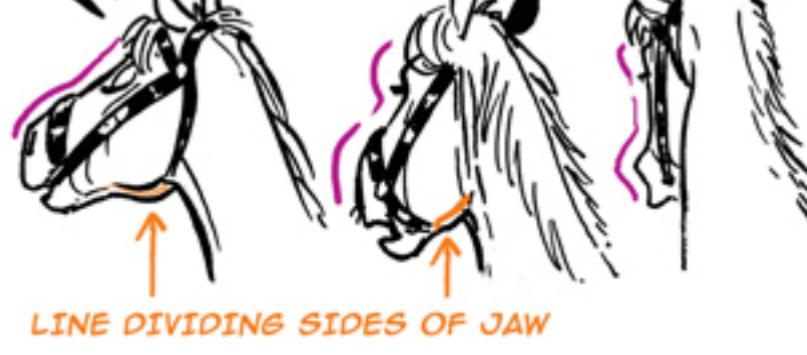
HORSE HEADS

PART B

FROM THE FRONT, THE **SHAPES** BECOME EVEN MORE **OVERLAPPED**.



AS WE TURN THE HEAD, THE **BROW LINE** AND **NOSTRILS** BECOME **MORE PRONOUNCED**.



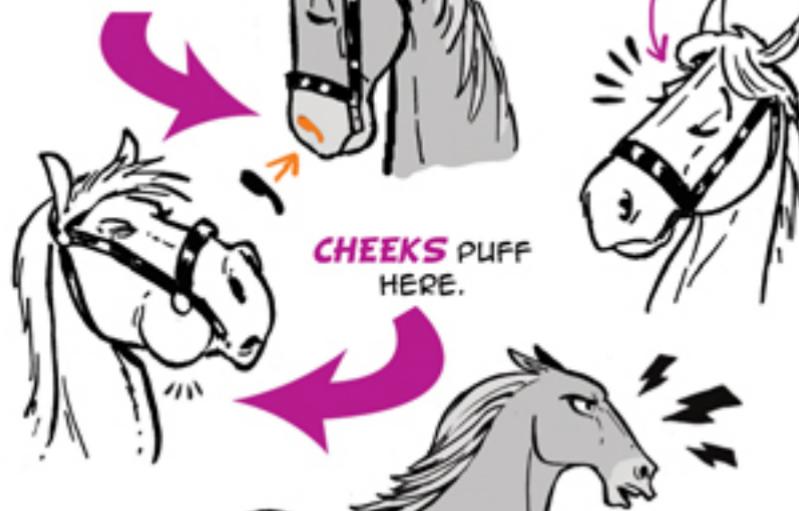
LINE DIVIDING SIDES OF JAW

OPEN MOUTH STRETCHES "MUZZLE" AREA.



THINK ABOUT BOTH SETS OF TEETH

NOSTRILS ARE SHAPED LIKE **COMMAS**.



VERY LONG EYELASHES

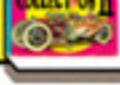
CHEEKS PUFF HERE.



WE'LL
GET INTO
DRAWING THE
REST OF THE
HORSE IN
FUTURE
TUTORIALS!

LorenZ!

WANT MORE?
TWO
600 PAGE
SKETCHBOOKS!



NEW!

HOW TO
THINK
WHEN YOU
DRAW
WITH *Lorenzo!*

TUTORIAL

#13

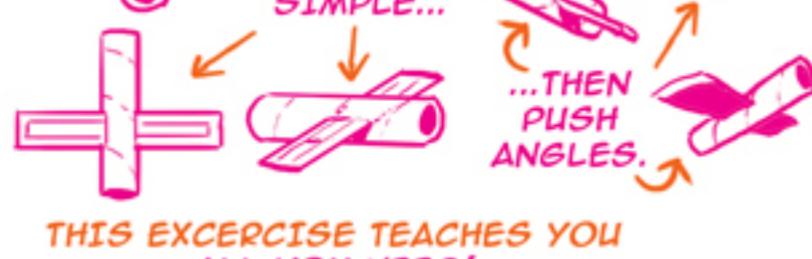
VINTAGE PLANES

PART A

DRAWING **PLANES**
REQUIRES A BASIC
UNDERSTANDING OF
PERSPECTIVE.



SKETCH A RULER AND A KITCHEN ROLL FROM
MULTIPLE ANGLES TO GET USED TO THE
RELATIONSHIP BETWEEN THE WINGS AND THE
FUSELAGE.



THIS EXERCISE TEACHES YOU
ALL YOU NEED!

IF YOU POSITION THE WINGS
ROUGHLY WITHIN THE **SECOND
QUARTER** OF THE FUSELAGE,
PRETTY MUCH **ANY SHAPE**
WHICH TAPERS TO THE TAIL CAN
LOOK LIKE A "PLANE"!



MOST WINGS HAVE A **CONTOUR**.
USE **PANEL LINES** TO VISUALLY
REINFORCE AND BETTER
DESCRIBE THIS SHAPE.

THESE
LINES
ESTABLISH
DEPTH



Lorenzo!

WANT MORE?
TWO
600 PAGE
SKETCHBOOKS!
NEW!



HOW TO
THINK
WHEN YOU
DRAW
WITH *Lorenzo!*

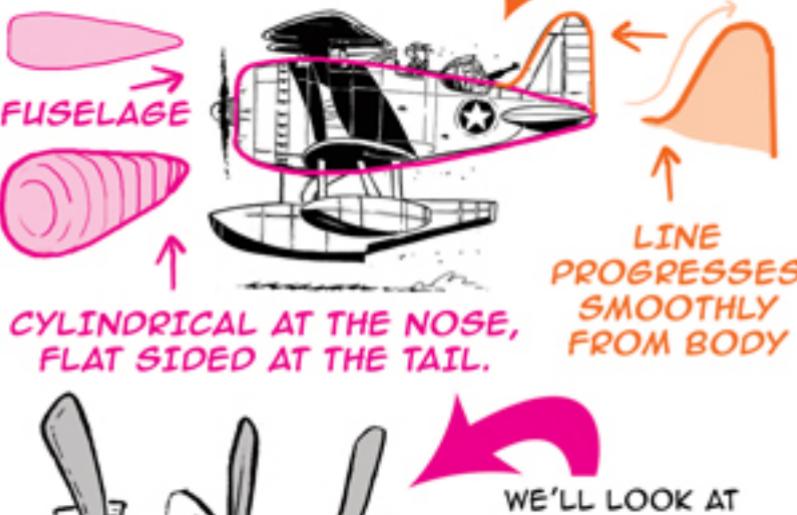
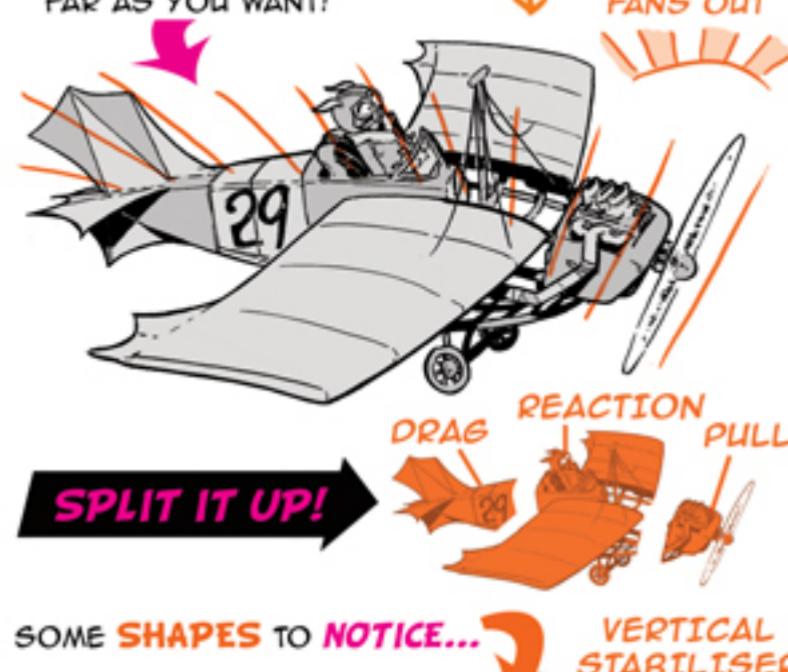
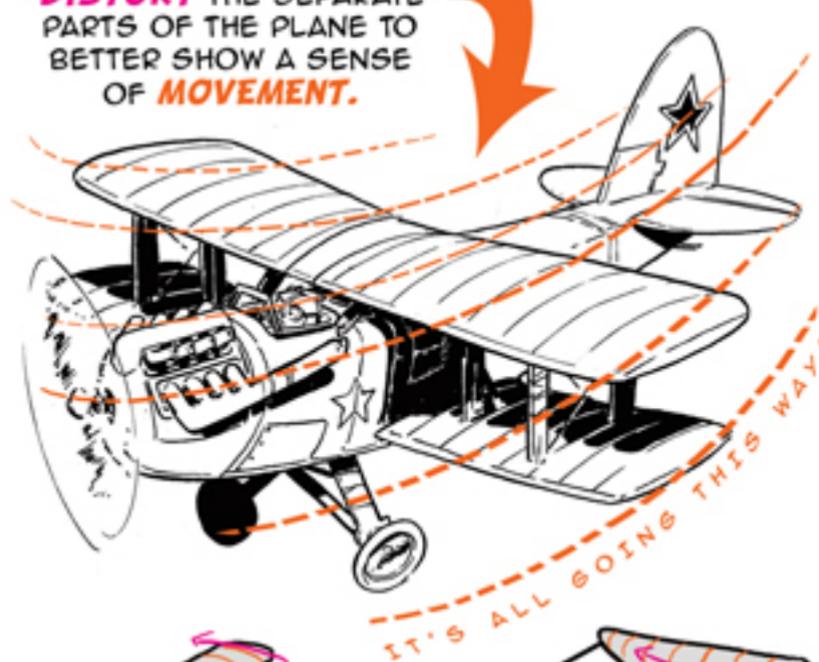
TUTORIAL

#14

VINTAGE PLANES

PART B

IN FLIGHT, WE CAN
DISTORT THE SEPARATE
PARTS OF THE PLANE TO
BETTER SHOW A SENSE
OF **MOVEMENT**.



WE'LL LOOK AT
DRAWING
PROPELLERS (FOR
PLANES AND BOATS)
IN A **FUTURE**
TUTORIAL...



Lorenzo!

NEW!

HOW TO
THINK
WHEN YOU
DRAW
WITH Lorienzo!

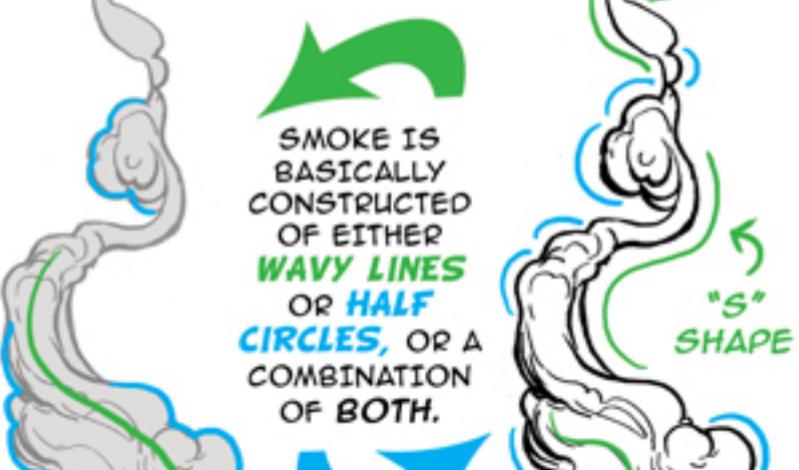
TUTORIAL #15

SMOKE EFFECTS

PART A

SMOKE IS
BASICALLY
CONSTRUCTED
OF EITHER
WAVY LINES
OR **HALF
CIRCLES**, OR A
COMBINATION
OF BOTH.

"S"
SHAPE



WHISPY SMOKE
EXPANDS AS IT TRAVELS.
WHEN IT THINS OUT,
HOLES APPEAR AND DIVIDE ITS FORM.

HOLES BREAK UP FLOW

LIKE OIL ON WATER

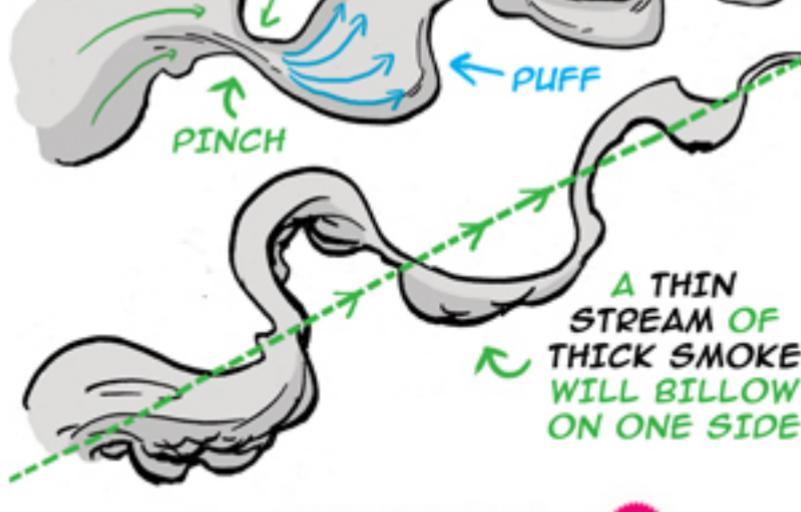
WITH A LIGHT WIND,
THIN SMOKE WILL RISE IN A GENTLE WAVE.

IN A STRONGER WIND WE CAN "FOLD" THE SMOKE.

BEND IT LIKE RIBBON.



THICKER SMOKE WILL START TO COMPRESS AND BILLOW INTO HEAVIER WAVES.



WANT MORE?

TWO 600 PAGE SKETCHBOOKS!



NEW!

HOW TO
THINK
WHEN YOU
DRAW
WITH Lorienzo!

TUTORIAL

#16

SMOKE EFFECTS

PART B

THE THICKER THE SMOKE, THE MORE "TWIST" YOU CAN ADD.



USE SHADOW AND LINE WEIGHT



↑
STACK THE PUFFS OF SMOKE

ADD SOFT CONTOURS INSIDE THE BODY OF THE PLUME.



AS SMOKE GETS DENSER AND DENSER, THE FORM OF THE WAVE BECOMES MORE COMPACT.



LESS LIKE THIS... ...MORE LIKE THIS.



REALLY THICK SMOKE WILL SPIRAL IN ON ITSELF AS IT COMPRESSES.



NOTICE PROPORTIONS
LARGE
SMALL
LARGE

LIKE A 5 RECOILING SNAKE



WE'LL LOOK AT DRAWING DUST AND CLOUDS IN A FUTURE TUTORIAL...



Lorienzo!

WANT MORE?

TWO 600 PAGE SKETCHBOOKS!



NEW!

HOW TO
THINK
WHEN YOU
DRAW
WITH *Lorenzo!*

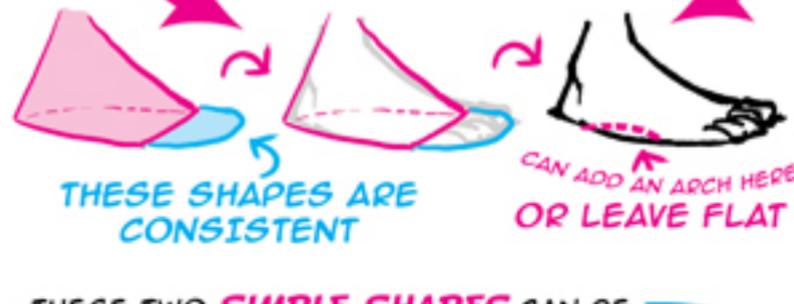
TUTORIAL

#17

**BASIC
SHOES**

PART A

BECAUSE FEET DON'T ACTUALLY HAVE MUCH FLEXIBILITY, THEY CAN BE CAPTURED IN A COUPLE OF SHAPES:



THESE TWO SIMPLE SHAPES CAN BE APPLIED TO ALL FOOT POSES.

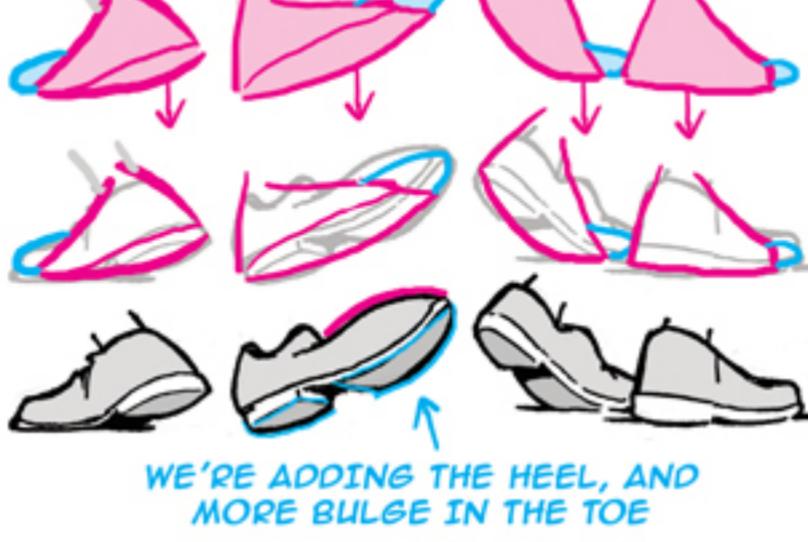


SIMPLIFYING THE FOOT IS ESSENTIAL TO UNDERSTANDING SHOES

A FOOT IN A SOCK ILLUSTRATES THOSE SIMPLE SHAPES BETTER.



NOW APPLY THAT SHAPE TO A BASIC SHOE.



FROM BENEATH, THE SOLE CAN BE SEEN AS AN OVAL WITH A LINE BREAK FOR THE HEEL.



JUST A STRIP OF THE TOP SHOWING



Lorenzo!



HOW TO
THINK
WHEN YOU
DRAW
WITH *Loreto*

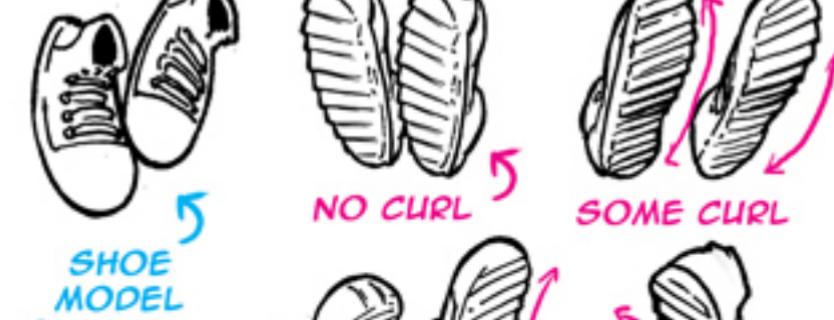
TUTORIAL

#18

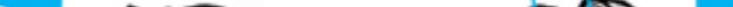
BASIC SHOES

PART B

GET SOME **CHARACTER** IN
YOUR SHOES BY CURLING THE
SOLES **UP OR DOWN**



WE CAN APPLY THIS CURL TO
SMALLER MOVEMENTS TOO.



MOST SHOES JUST **ADD TO** OR **ALTER** THE
APPEARANCE OF EITHER THE FOOT'S **HEEL** OR
TOES, OR BOTH



MORE **ANGLES AND STYLES:**



WE'LL
COVER MORE
WOMEN'S FEET
AND SHOES IN A
**FUTURE
TUTORIAL...**

Loreto



HOW TO THINK WHEN YOU DRAW WITH LorEnZo!

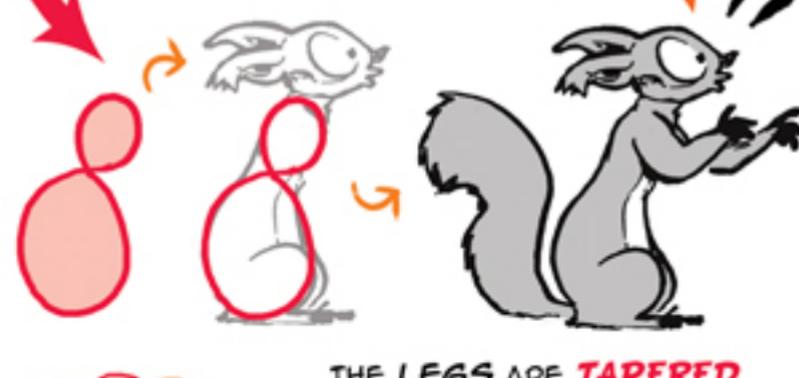
TUTORIAL

#19

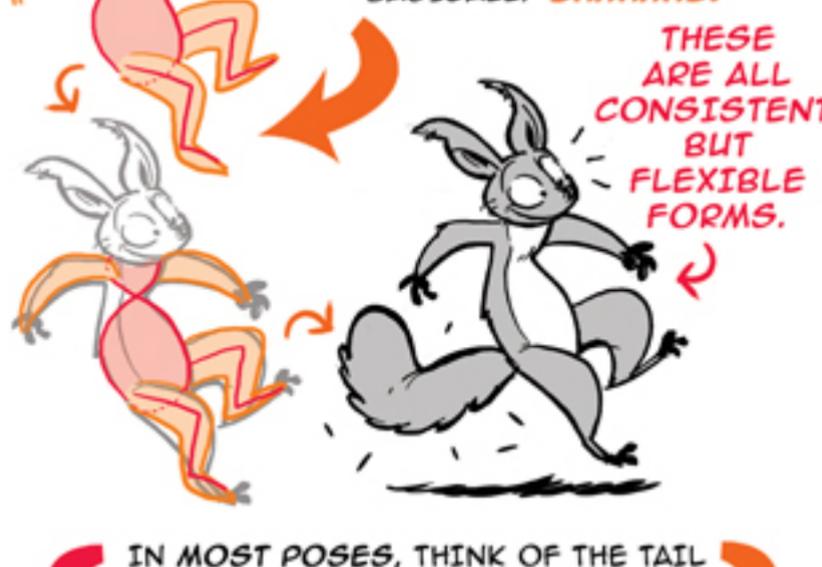
SQUIRRELS SQUIRRELS SQUIRRELS

PART A

THE **MAIN BODY** OF A SQUIRREL IS BASED AROUND A STRETCHED **FIGURE OF EIGHT**.



THE LEGS ARE **TAPERED ZIG-ZAGS**, AND THE ARMS ARE BASICALLY **BANANAS**.



THESE ARE ALL CONSISTENT, BUT FLEXIBLE FORMS.

IN MOST POSES, THINK OF THE TAIL AS HAVING TWO SIDES: ONE "SMOOTH" AND ONE "FLUFFY".

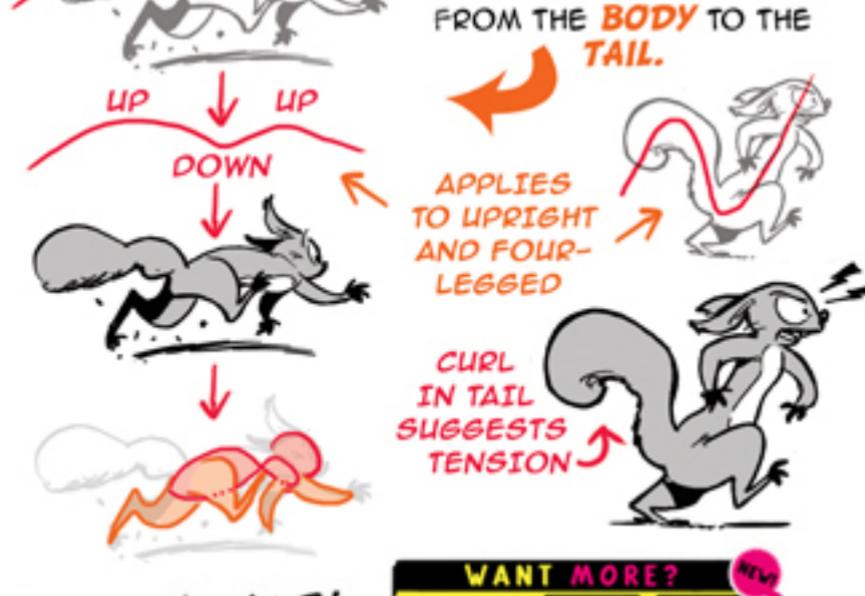


FROM THE FRONT, THE **HEAD** IS A **BOLD OVAL**, IN PROFILE, IT IS MORE **EGG-SHAPED**.

NOSE SITS OUT



IN MOTION, TRY TO SEE A WAVY **THROUGH-LINE** FROM THE **BODY** TO THE **TAIL**.



WANT MORE?

TWO 600 PAGE SKETCHBOOKS!



LorEnZo!

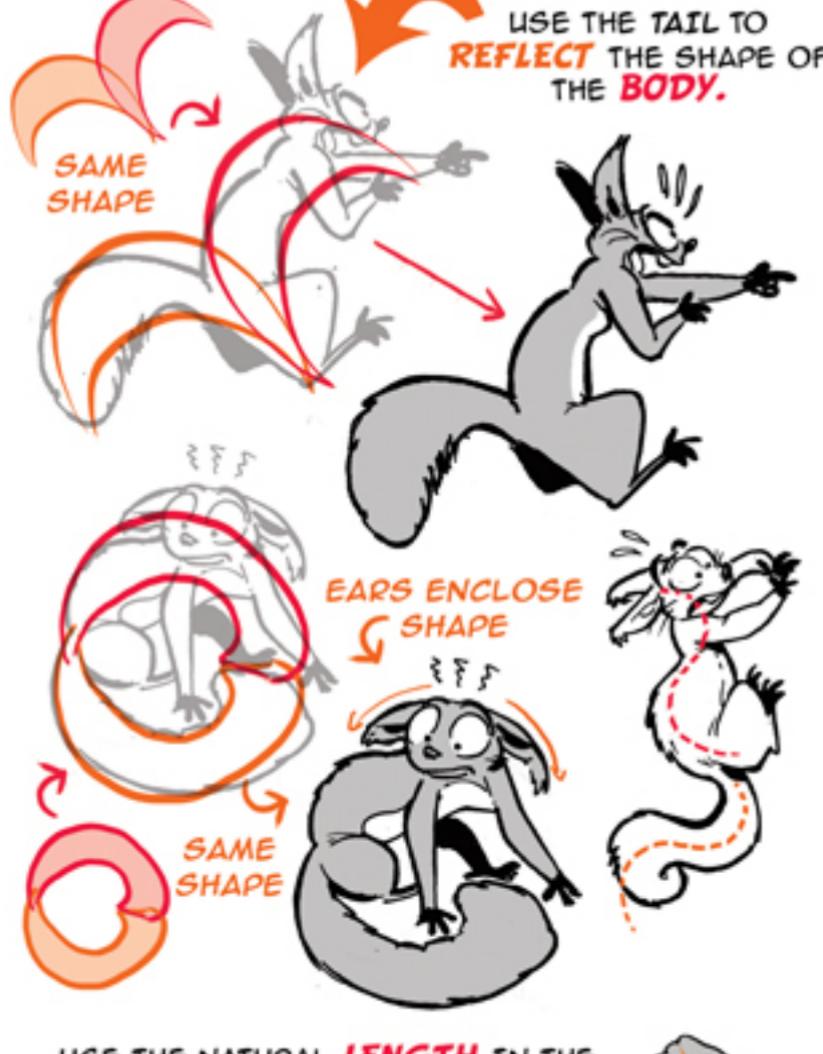
HOW TO
THINK
WHEN YOU
DRAW
WITH *Loreto!*

TUTORIAL

#20

SQUIRRELS SQUIRRELS SQUIRRELS

PART B



USE THE NATURAL LENGTH IN THE PROPORTIONS OF THE BODY TO EMPHASISE ELONGATION OF STRETCH AND ACTION.



SOME MORE ANGLES AND POSES:



(Loreto!)

WANT MORE?
TWO 600 PAGE SKETCHBOOKS!
DELUXE VALUE SET

HOW TO
THINK
WHEN YOU
DRAW
WITH *Lorenzo!*

TUTORIAL #21

WOODEN BUILDINGS

PART A

WHEN DESIGNING ANY
BUILDING, ALWAYS BEGIN
WITH A **SHAPE**. THIS
SHAPE CAN BE
ANYTHING!



ADD SOME
SIMPLE
CONTOUR LINES
TO THE SHAPE,
AND A FEW
WINDOWS TO
HELP YOU
ESTABLISH
SCALE.



NOW IMAGINE
GLUING
MATCHSTICKS
TO THE
SURFACES.



VARY THE LENGTH,
CURVATURE AND ANGLE
OF THE **INDIVIDUAL**
PLANKS TO ADD TONS
OF **CHARACTER**.



EXCEPTION TO
THE RULE

LOOK!

JUST SHORTENING
ONE PLANK
MAKES IT MORE
INTERESTING!



THE **PANEL LINES** ON INDIVIDUAL SURFACES
CREATE A BETTER SENSE OF FORM WHEN THEY RUN
IN **OPPOSING DIRECTIONS**.



EACH
PANEL
HAS ITS
OWN
DIRECTION



WANT MORE?

TWO
600 PAGE
SKETCHBOOKS!



NEW!

HOW TO
THINK
WHEN YOU
DRAW
WITH *Loreto!*

TUTORIAL #22

WOODEN BUILDINGS

PART B

GETTING VARIATION
INTO EVEN THE
SMALLEST DETAILS
WILL HELP YOUR
DESIGN FEEL MORE
REAL.

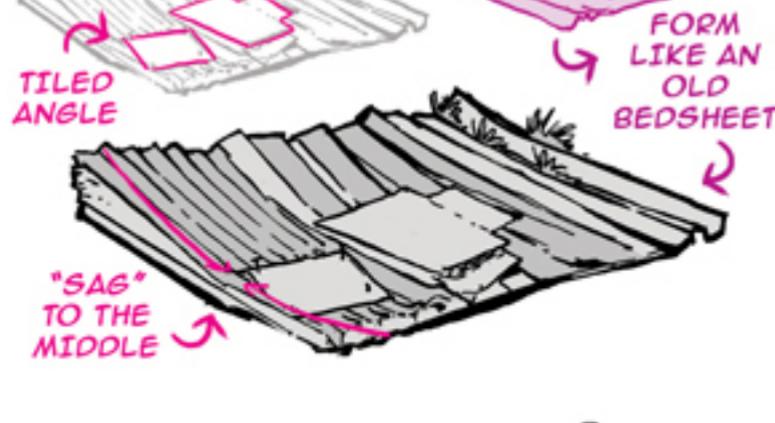


WIDE GAP

NARROW GAP

WIDER

DETAIL YOUR PANELS WITH REPAIR PATCHES
AND SURFACE VEGETATION.



A BUILDING WITH AN **OPEN FRAME** CAN HAVE HUGE VISUAL INTEREST

1 START WITH SOME RANDOM VERTICES



2 ADD PLATFORMS AND WALKWAYS



3 ADD MORE UPRIGHT SUPPORTS



4 DRESS WITH PLANKS

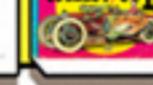


YOU CAN BUILD VISUALLY COMPLEX, HIGHLY ORIGINAL STRUCTURES USING JUST THIS SIMPLE METHOD.



WANT MORE?

TWO 600 PAGE SKETCHBOOKS!



NEW!

HOW TO
THINK
WHEN YOU
DRAW
WITH *Lorenzo!*

TUTORIAL

#23

BIRD HEADS

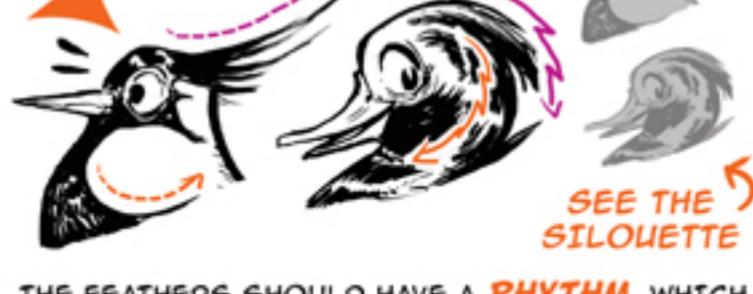
PART A



A BIRD'S HEAD HAS JUST
TWO MAIN DETAILS, THE
EYES, AND THE **BEAK**.



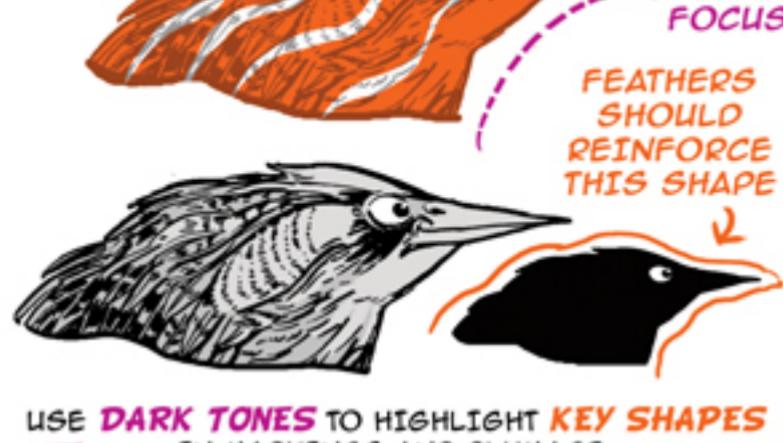
PLAYING WITH THE RELATIVE PROPORTIONS
OF THE **EYES** AND THE **BEAK** ALONE WILL
GIVE YOU ENDLESS CHARACTER
VARIATIONS.



WHEN ADDING **PLUMAGE**, USE IT TO
REFLECT THE **MARKINGS**.



THE FEATHERS SHOULD HAVE A **RHYTHM**, WHICH
LEADS THE VIEWER TO THE EYES AND BEAK.



USE **DARK TONES** TO HIGHLIGHT **KEY SHAPES**
IN MARKINGS AND PLUMAGE.



HOW TO
THINK
WHEN YOU
DRAW
WITH *Lorenzo!*

TUTORIAL

#24

BIRD HEADS

PART B

USE THE **SHAPES** IN THE DESIGN TO
REFLECT THE **PERSONALITY** OF YOUR
CHARACTER.



RELAXED FEATURES
= LAID BACK



SPIKY FEATURES
= INTENSE



**DARK MARKINGS
AROUND EYE**
= GRUMPY



**FEATHERY, BROKEN
PLUMAGE**
= TIMID

DIFFERENT SHAPED **BEAKS**
OPEN IN DIFFERENT WAYS,
AND INTIMATE DIFFERENT
CHARACTER TRAITS.



TRUSTING

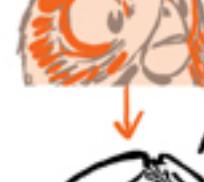


KNOWING



SKITTISH

SURROUND THE EYES WITH **MARKINGS** WHICH
WILL HIGHLIGHT AND UNDERLINE THEIR
EXPRESSIONS.



WE'LL GET INTO DRAWING
THE **REST** OF THE BIRD IN
FUTURE TUTORIALS!

WANT MORE?

**TWO
600 PAGE
SKETCHBOOKS!**



NEW!

HOW TO
THINK
WHEN YOU
DRAW
WITH Loretta!

TUTORIAL #25

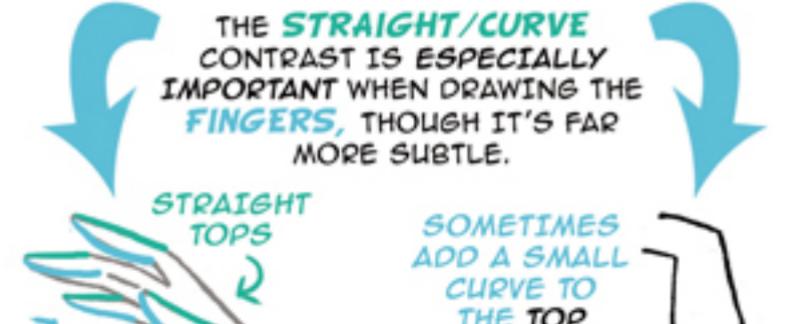
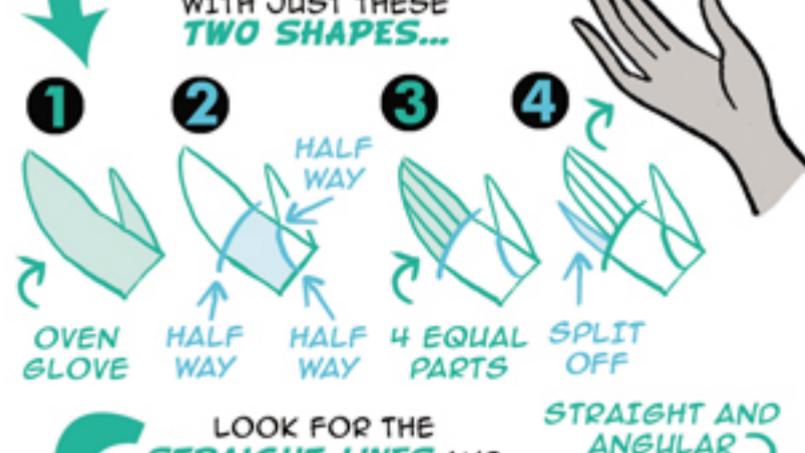
STRANSKI

GIRL'S HANDS

PART A



THE
STRANSKI
GIRL'S HANDS
ARE REALISTIC
BUT HIGHLY
SIMPLIFIED
AND **STYLISED**.



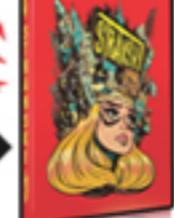
WANT MORE?



2600 PAGE
SKETCH BOOKS

STRANSKI

ARTBOOK NOW ON
KICKSTARTER



HOW TO
THINK
WHEN YOU
DRAW
WITH *Lorely Z!*

TUTORIAL

#26

STRANSKI

**GIRL'S
HANDS**

PART B



THE
STRANSKI
GIRL'S HAND
GESTURES ARE BOLD
WITH A FEMININE
TOUCH.

WHICHEVER WAY YOU **SPREAD** THE FINGERS,
PRESERVE THE **ARK** OF THE FINGER LENGTHS.



PERSONALITY AND GESTURE
COME FROM HOW YOU **BREAK** THE
GROUPING OF THE FINGERS.

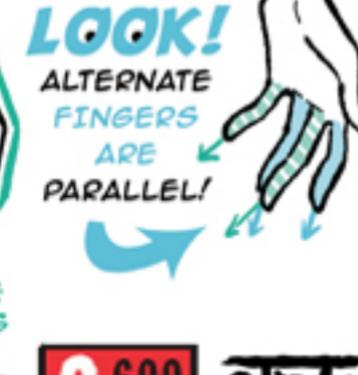


YOU CAN KEEP THE **GROUPING** AS
YOU **BROADEN** THE GESTURE.

1 FINGERS
ALL IN
SAME
DIRECTION,
MOSTLY
CURVES

2 GAPS
WIDEN,
BECOME
MORE
ANGULAR

3 THUMB
MOVES
OUT, LOTS
OF STRAIGHT
LINES



WANT MORE?



2 600 PAGE
SKETCH BOOKS

STRANSKI



ARTBOOK NOW ON
KICKSTARTER

HOW TO THINK WHEN YOU DRAW WITH Loreto!

TUTORIAL

#27

STRANSKI

IMPACT DEBRIS

PART A

IN
STRANSKI

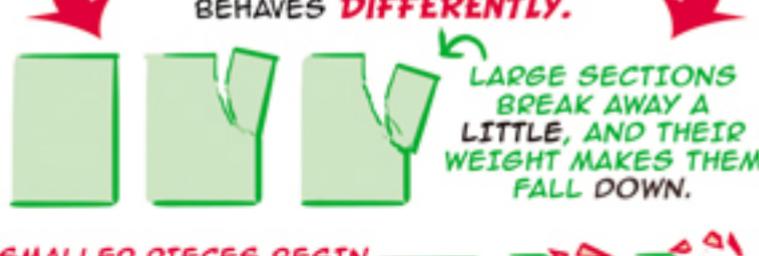
THERE ARE A
LOT OF
**FROZEN
MOMENTS**
PORTRAYING
**KINETIC
ACTION.**



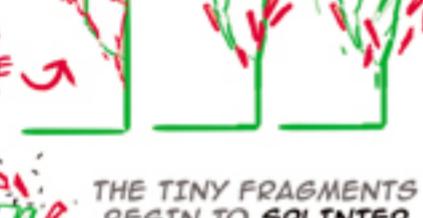
YOU CAN USE
**ENVIRONMENTAL
DEBRIS** TO
UNDERLINE THE
POWER AND
DIRECTION OF
IMPACTS AND
EXPLOSIONS.



EACH OF THE DEBRIS TYPES BEHAVES DIFFERENTLY.



SMALLER PIECES BEGIN AS CRACKS, AND FAN OUT TO SHOW THE BLAST WAVE. THEY HAVE A GREATER RANGE OF MOVEMENT.



AN INTERNAL EXPLOSION IS LIKE A WATER SPLASH.



WANT MORE?



2600 PAGE
SKETCH BOOKS

ARTBOOK NOW ON
KICKSTARTER



HOW TO
THINK
WHEN YOU
DRAW
WITH *Lorenzo!*

TUTORIAL

#28

STRANSKI IMPACT DEBRIS



PART B

IN

STRANSKI

THE DEBRIS IS
OFTEN USED AS A
COMPOSITIONAL DEVICE
TO **FRAME** THE
ACTION

YOU CAN SHOW ALL THE **STAGES** OF THE EXPLOSION IN **ONE PICTURE.**



THINK ABOUT THE **LAYERS** OF MATERIALS WITHIN THE STRUCTURE BEING **BLOWN APART**.



THE SLATS BREAK THROUGH, PUSHING THE TILES IN "WAVES".

DEBRIS SHOWS THE **REACTION** TO AN **IMPACT**.



DON'T DRAW THE **HIT**, DRAW THE MOMENT **DIRECTLY AFTERWARDS**.



USE ANGLES IN THE DEBRIS TO SHOW THE EXPLOSION IN THREE DIMENSIONS



HOW TO
THINK
WHEN YOU
DRAW
WITH Loretta!

TUTORIAL #29

STRANSKI COMPOSITION

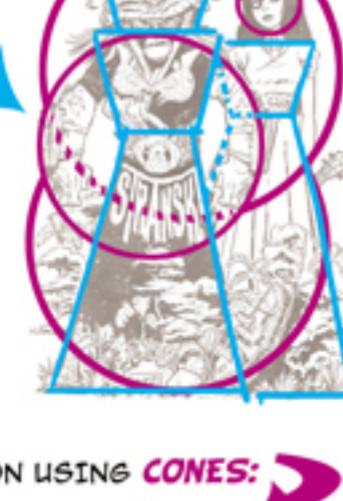
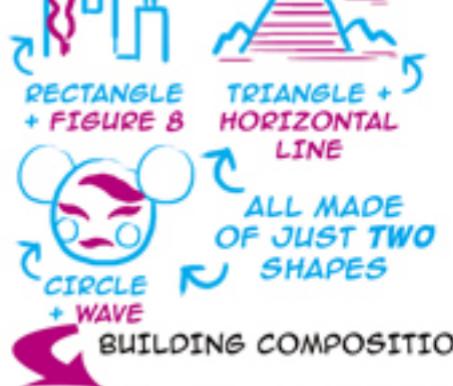


PART A

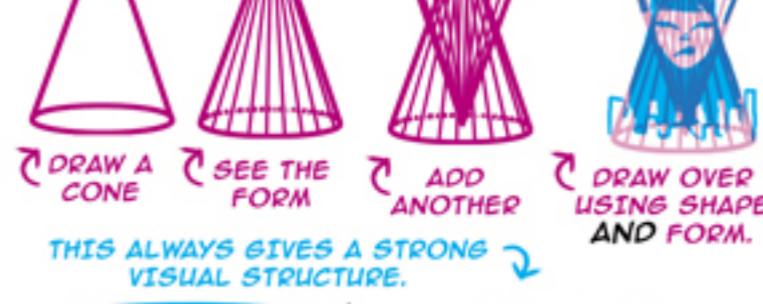
IN STRANSKI COMPOSITION

IS USED NOT ONLY TO CREATE BOLD DESIGNS, BUT ALSO TO REINFORCE STORY DETAILS AND CHARACTER RELATIONSHIPS.

REPETITION OF SHAPES WITHIN COMPOSITION HELPS TIE VISUALLY DIFFERENT ELEMENTS **TOGETHER**.



BUILDING COMPOSITION USING **CONES**:



THIS ALWAYS GIVES A STRONG VISUAL STRUCTURE.



APPLYING **ONE-POINT PERSPECTIVE** TO FOREGROUND ELEMENTS DRAWS THE EYE IN:



WANT MORE?



2 600 PAGE SKETCH BOOKS

ARTBOOK NOW ON KICKSTARTER



HOW TO
THINK
WHEN YOU
DRAW
WITH *Lorenzo!*

TUTORIAL

#30

STRANSKI COMPOSITION

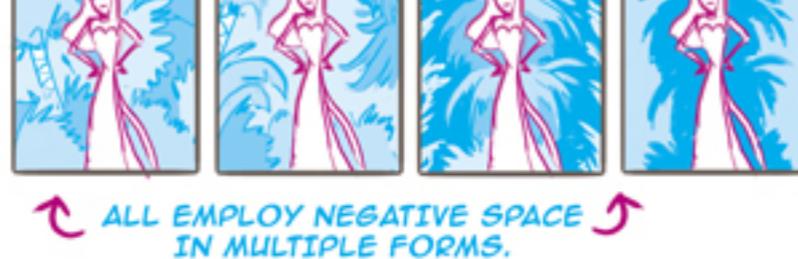


PART B

IN **SIRANSKI** NEGATIVE SPACE

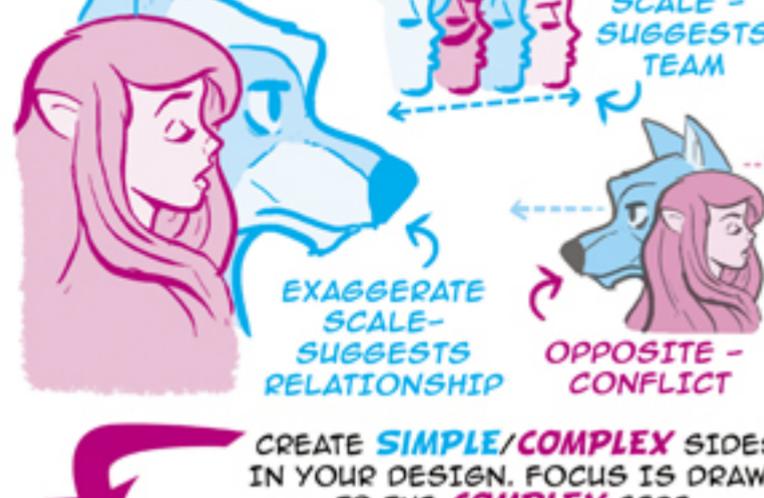
IS EMPLOYED TO
REINFORCE
DISTINCTIVE
SILHOUETTES
WITHIN
THE DESIGN.

USE NEGATIVE SPACE TO **BALANCE** YOUR DESIGN AND **CONTAIN FOCUS**.

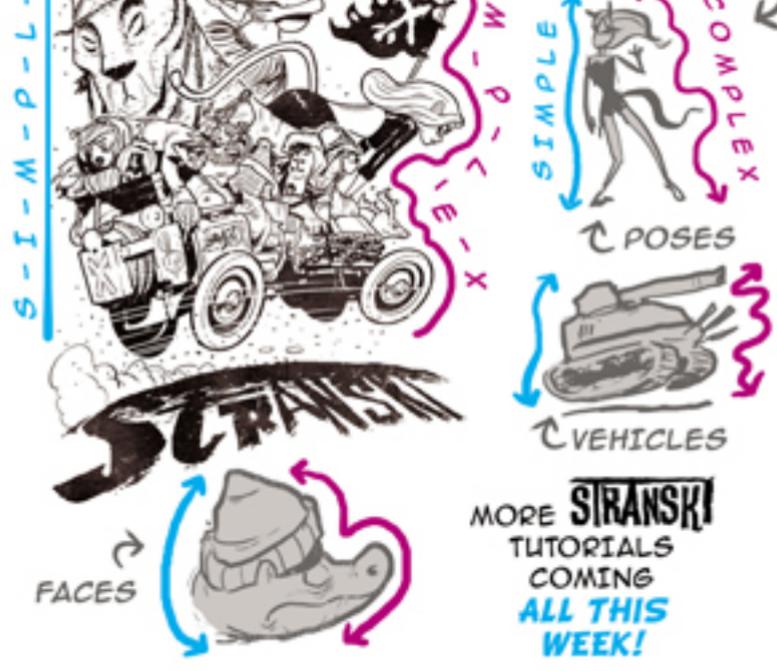


ALL EMPLOY NEGATIVE SPACE IN MULTIPLE FORMS.

ANOTHER STRONG COMPOSITIONAL DEVICE IS **LAYERING PROFILES**.



CREATE **SIMPLE/COMPLEX** SIDES IN YOUR DESIGN. FOCUS IS DRAWN TO THE **COMPLEX** SIDE.



MORE **STRANSKI**
TUTORIALS
COMING
ALL THIS
WEEK!

WANT MORE?



ARTBOOK NOW ON
KICKSTARTER



HOW TO
THINK
WHEN YOU
DRAW
WITH *Lorenzo!*

TUTORIAL

#31

STRANSKI

GIRL'S HAIR

PART A



THE STYLE OF THE
STRANSKI
GIRL'S HAIR IS ALL
ABOUT SHOWING
VOLUME AND **WEIGHT**.

TO UNDERSTAND HOW THE
HAIR **GROWS**, FIRST
IMAGINE THE **HAIRLINE**.



A FEW **USEFUL THINGS**
TO **REMEMBER...**



ALLOW FOR
SHAPE OF
SKULL
BENEATH HAIR

THINK
ABOUT
HAIR
PARTING



WAVY AND **CURLY** HAIR HAS A
LOT OF **VOLUME**.



A LOOSE,
THICK
CURL WILL
"FALL OUT"
LEAVING THE
MAIN CURL AT
THE END.



THICK WAVES PUT
THREE "BUMPS" IN
HAIR BETWEEN HEAD
AND SHOULDERS

LESS DETAIL
AT TOP



HOW TO
THINK
WHEN YOU
DRAW
WITH Loritz!

TUTORIAL #32

STRANSKI GIRL'S HAIR



PART B

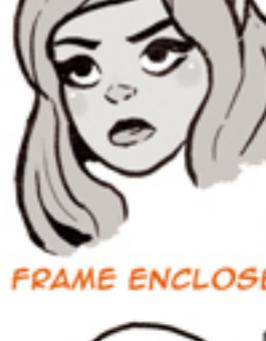
THE
STRANSKI

GIRL'S HAIR IS MORE
SCULPTURAL THAN
REALISTIC.



SPLIT HAIR
TO REVEAL
KEY POINTS
OF FOCUS.

CURL THE
HAIR
AROUND THE
FORM
WHEREVER
POSSIBLE



LONG HAIR IS A **FRAME**
FOR THE **FACE**.



FRAME ENCLOSES AND FOCUSES ATTENTION



USE THE **LINES** OF THE HAIR TO
REFLECT AND RE-INFORCE THE
FEATURES OF THE **FACE**.



CHEEK
AND BROW



EYES

WHEN THE HAIR IS IN **MOTION**,
SIMPLIFY THE SHAPES.



LINES IN HAIR
DESCRIBE
FORM WELL...

...BUT
DON'T
OVER-
USE!

IMAGINE A HAIR NET



WANT MORE?



2 600 PAGE
SKETCH BOOKS



ARTBOOK NOW ON
KICKSTARTER

HOW TO
THINK
WHEN YOU
DRAW
WITH Loriel Z!

TUTORIAL

#33

STRANSKI GIRL'S HANDS

PART C



THE
STRANSKI
GIRL'S HANDS NEED
TO BE ABLE TO
COMMUNICATE
SUBTLY
COMPLEX
GESTURES.

RELAXED FINGERS
HANG LIKE **FABRIC**
OFF THE RIGID JOINT.



THE **MOST IMPORTANT TRICK** FOR DRAWING HANDS:

EVEN THE SIMPLEST HAND POSE CAN HAVE
PERSONALITY JUST BY **BREAKING THE
PATTERN.**



HOW TO
THINK
WHEN YOU
DRAW
WITH *Lorenzo!*

TUTORIAL #34

STRANSKI

GIRL'S HANDS

PART D

THE
STRANSKI
GIRL'S HANDS
ARE OFTEN USED
TO DRAW
ATTENTION TO
KEY
DETAILS.

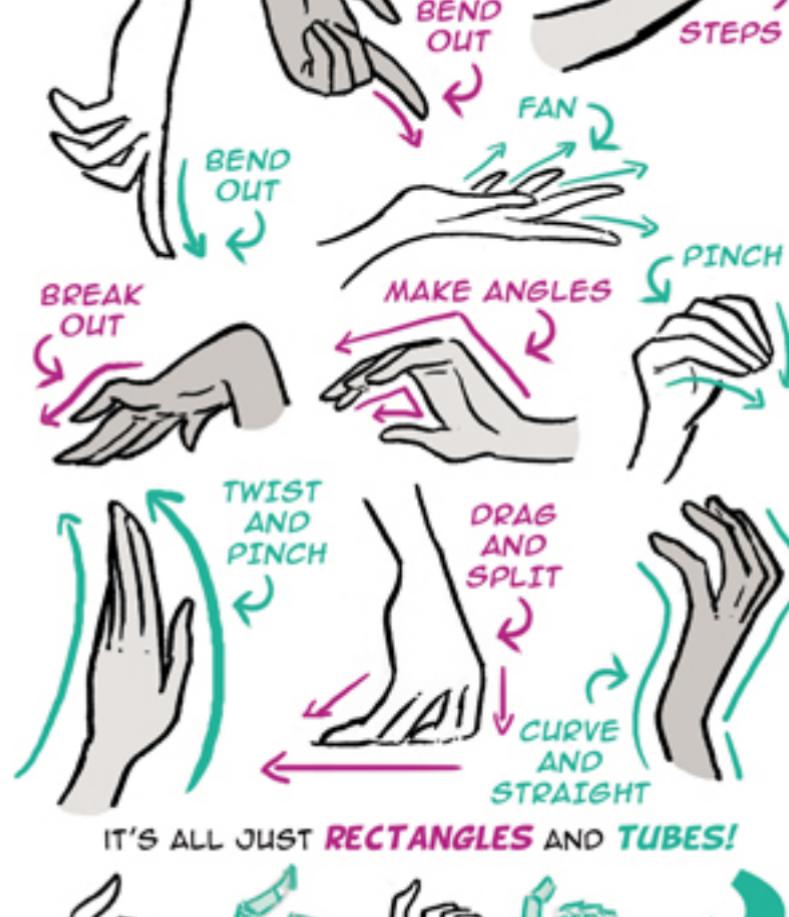


THINK OF **MOTION** AS A LENGTH OF ROPE
ALONG WHICH THE **GESTURE** TRAVELS



TINY FLOURISHES OF
GESTURE AT EACH STAGE
OF THE ACTION

LOOK FOR OPPORTUNITIES TO
PUT SMALL **EXAGGERATIONS**
INTO THE **MOVEMENT**.



IT'S ALL JUST **RECTANGLES** AND **TUBES**!



WANT MORE?



ARTBOOK NOW ON
KICKSTARTER



HOW TO
THINK
WHEN YOU
DRAW
WITH *Loreto Z!*

TUTORIAL #35

THINKING
IN 3D

PART A

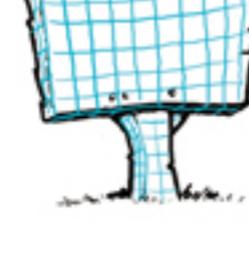
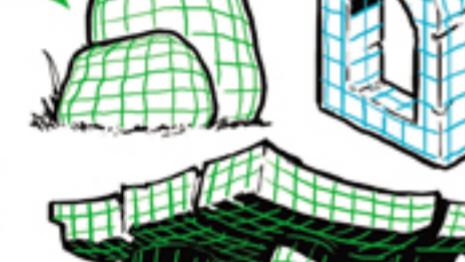
TO GET YOUR
BRAIN THINKING
ABOUT **VOLUME**,
TRY DRAWING
WITH A **GRID**, OR
WIREFRAME.

VOLUMINOUS

FLAT



BEGIN WITH
**SIMPLE
GEOMETRIC
SHAPES:**
RECTANGLES,
OVALS,
CYLINDERS,
CUBES, ETC.



COMBINE INTO MORE
COMPLEX STRUCTURES

ORGANIC FORMS CAN SEEM STRUCTURALLY
COMPLEX, BUT OFTEN THEY ARE JUST A **SERIES**
OF **REPEATED SHAPES**.

IF YOU
CAN DRAW
THIS...



...YOU
CAN DRAW
THIS!



JUST PUTTING ONE OR TWO
CONTOURS ALONG SHAPES CAN
DESCRIBE THEIR FORM VERY WELL.

DRAW ANY
SHAPE.

A CONTOUR
ADDS FORM

A TWIST ADDS
MORE FORM



MORE
CONTOURS → -----→ A TWIST CAN ADD ENORMOUS DEPTH.



WANT MORE?

TWO
600 PAGE
SKETCHBOOKS!



NEW!

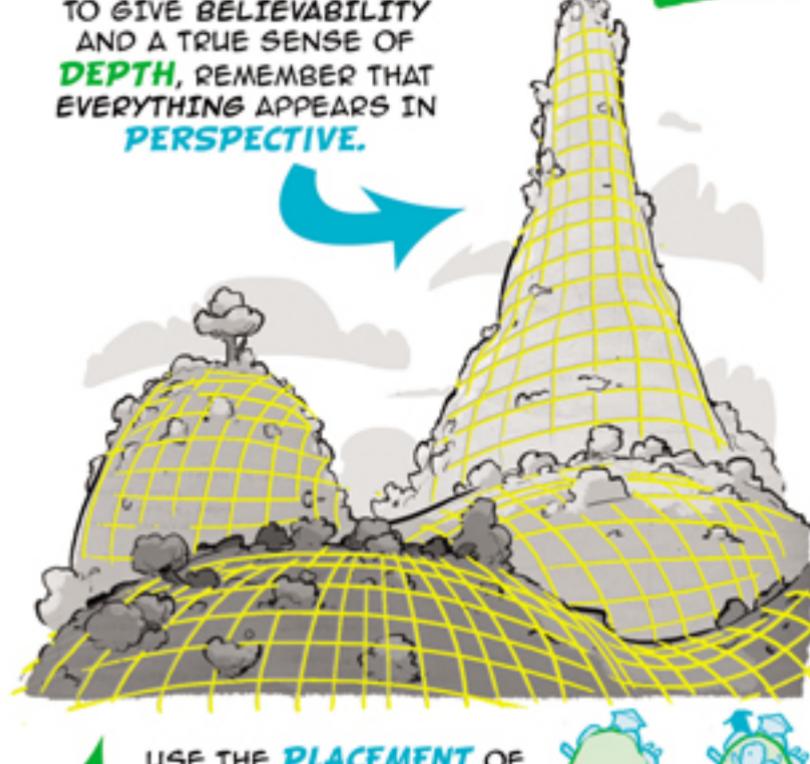
HOW TO
THINK
WHEN YOU
DRAW
WITH *Lorenzo!*

TUTORIAL #36

THINKING
IN 3D

PART B

TO GIVE BELIEVABILITY AND A TRUE SENSE OF **DEPTH**, REMEMBER THAT EVERYTHING APPEARS IN **PERSPECTIVE**.

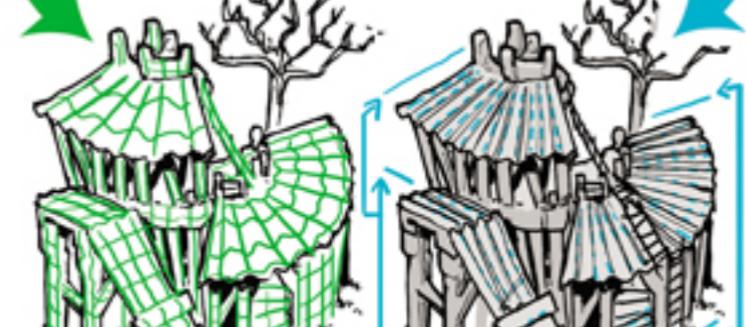


USE THE **PLACEMENT** OF

SMALLER ELEMENTS IN YOUR DESIGN TO HELP DESCRIBE THE FORM OF THE LARGER, **FLATTER** PLANES.



THE MORE YOU CAN IMAGINE THE GRID, YOU WILL BE ABLE TO USE CONTOUR AND SURFACE LINES **WITHIN THE DESIGN** TO SHOW **FORM**.



THESE LINES DESCRIBE THE SURFACES



MANY SURFACES HAVE **TEXTURE PATTERN** OR **NATURAL CONTOURS**.

← LOTS →
OF WAYS
TO SHOW
THE ← FORM. →

WE'LL LOOK AT USING CONTOURS IN **CLOTHING** AND **HAIR** IN A FUTURE TUTORIAL!

WANT MORE?

TWO
600 PAGE
SKETCHBOOKS!



NEW!

HOW TO
THINK
WHEN YOU
DRAW
WITH LorDZ!

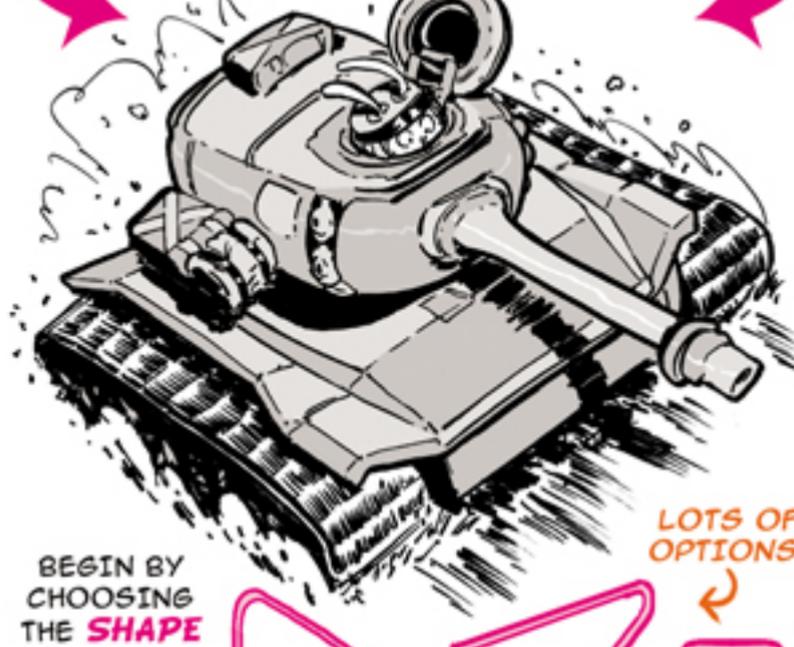
TUTORIAL

#37

CATERPILLAR TRACKS

PART A

CATERPILLAR TRACKS AND TANK TRACKS
OBEY A FEW SIMPLE CONCEPTS...



BEGIN BY
CHOOSING
THE **SHAPE**
OF YOUR
**TRACK
PROFILE**.

ELEVATION

CLIMBING

LOTS OF
OPTIONS!

TWO WHEEL

INVERT

REMEMBER, THE TRACKS ARE
A **BAND** - THINKING OF
THEM AS **LOOPS OF RIBBON**

WILL MAKE DRAWING IN
PERSPECTIVE EASIER.

1 DRAW THE PROFILE



2 REPEAT SHAPE



3 SEE THE RIBBON



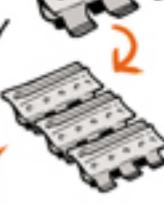
THIS SHAPE IS CONSISTENT
ACROSS YOUR DRAWINGS.

AS YOU SHIFT YOUR **VIEW**,
ALWAYS CONSIDER THE RIBBON.



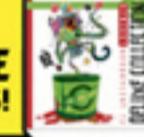
THE SECTION LINES HELP DESCRIBE THE FORM

THE INDIVIDUAL
SECTIONS OF
THE TRACK CAN
COME IN PRETTY
MUCH ANY
DESIGN YOU
WANT.



WANT MORE?

TWO
600 PAGE
SKETCHBOOKS!



NEW!

HOW TO
THINK
WHEN YOU
DRAW
WITH LorRyZ!

TUTORIAL

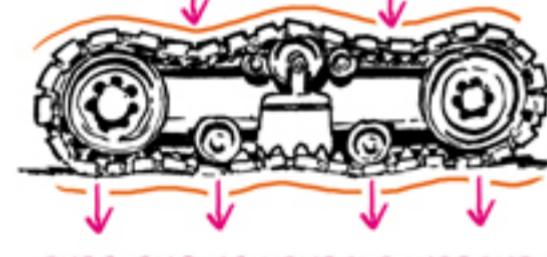
#38

CATERPILLAR
TRACKS

PART B

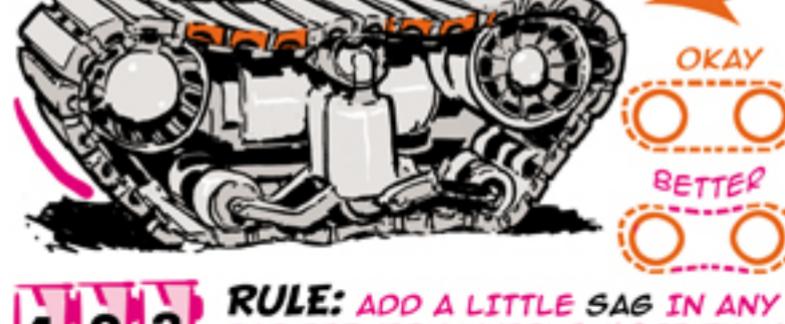
AS YOU FIT THE WHEELS AND COGS, TRY TO VISUALLY STRESS THE **WEIGHT** OF THE TRACKS, AND THE VEHICLE ITSELF.

THIS SHOWS TRACK WEIGHT



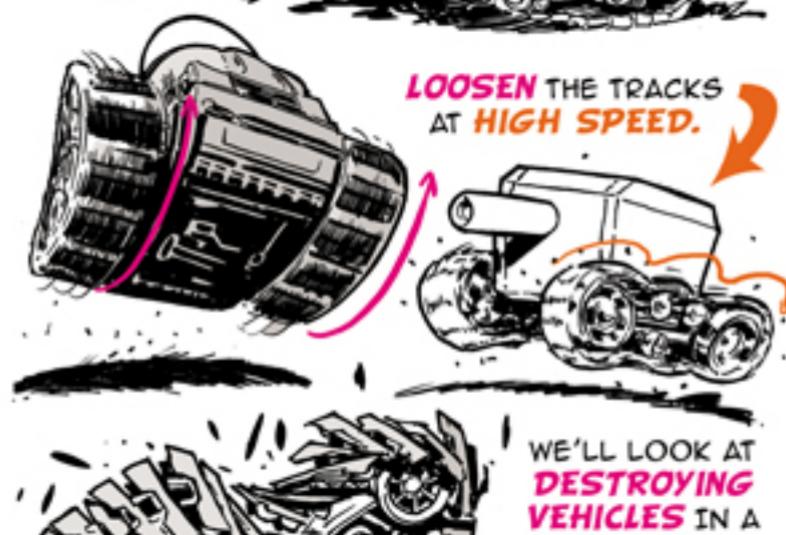
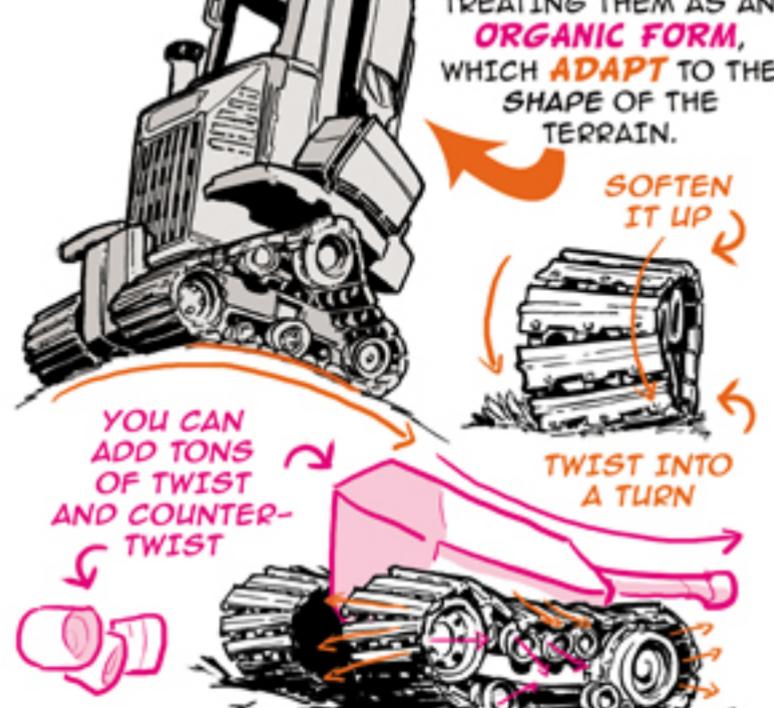
THIS SHOWS VEHICLE WEIGHT

ADDING **SAG** IS THE SINGLE BEST WAY TO GIVE **BELIEVABILITY** AND **PERSONALITY** TO YOUR STATIONARY TRACKED VEHICLE.



1 2 3

RULE: ADD A LITTLE SAG IN ANY GAP BETWEEN WHEELS MORE THAN 2 - 3 TRACK SECTIONS APART.



WE'LL LOOK AT
DESTROYING
VEHICLES IN A
FUTURE
TUTORIAL!

WANT MORE?

TWO
600 PAGE
SKETCHBOOKS!



NEW!

HOW TO
THINK
WHEN YOU
DRAW
WITH Loretta!

TUTORIAL

#39

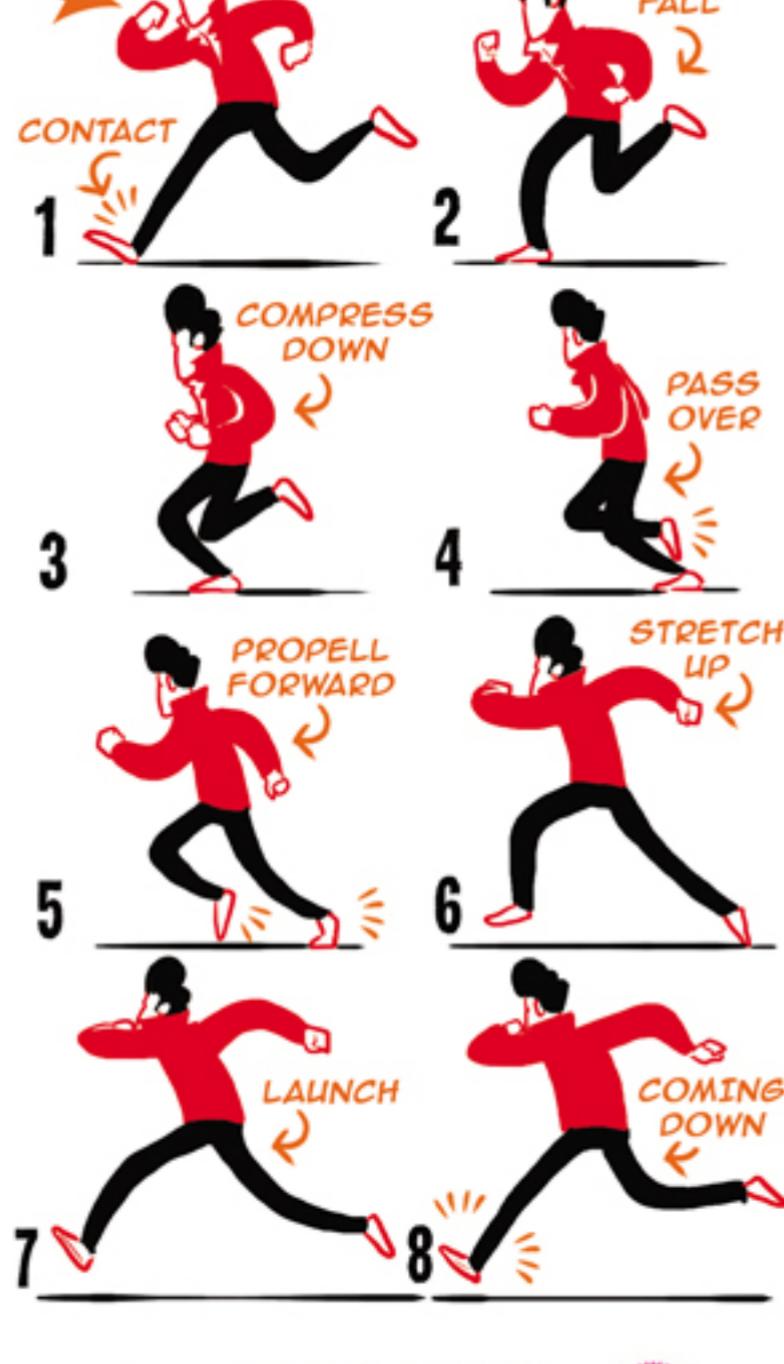
RUNNING FIGURES

PART A

RUNNING POSES ARE ALL ABOUT SHOWING
WEIGHT AND **BALANCE** UNDER **PROPELL**.

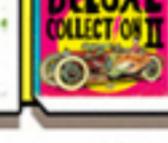


LET'S LOOK AT THE STAGES OF A **RUN CYCLE**:



WANT MORE?

TWO
600 PAGE
SKETCHBOOKS!



NEW!

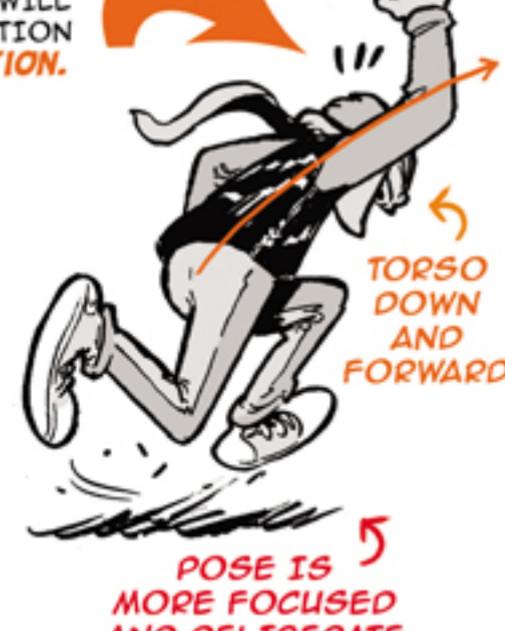
HOW TO
THINK
WHEN YOU
DRAW
WITH LORI & Z!

TUTORIAL #40

RUNNING FIGURES

PART B

ADDING **LEAN** TO YOUR
RUNNING POSE WILL
CHANGE THE MOTION
AND THE **EMOTION**.



POSE IS
OPEN AND
CASUAL

POSE IS
MORE FOCUSED
AND DELIBERATE

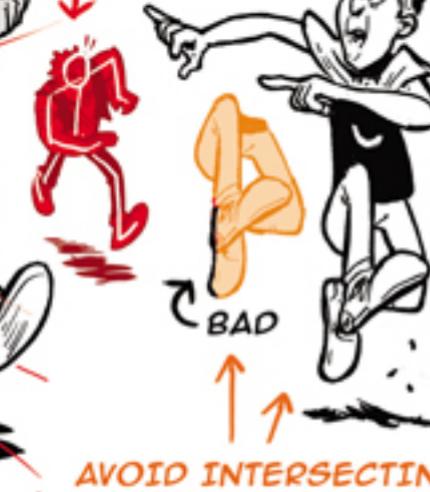


SO LONG AS WE HAVE
THE LEGS **MOVING**, THE
TORSO, ARMS AND
HEAD CAN ACTUALLY DO
ANYTHING WE WANT.

WHEN WE SHIFT OUR VIEW TO THE **FRONT** WE HAVE
TO START THINKING IN **PERSPECTIVE**.



CREATES A LOT OF
CROSSOVER AND
FORESHORTENING



AVOID INTERSECTING
LINES, THEY
FLATTEN THE FORM.



TWIST TORSO TO
KEEP WEIGHT IN CENTRE

WANT MORE?

TWO
600 PAGE
SKETCHBOOKS!



NEWS

HOW TO
THINK
WHEN YOU
DRAW
WITH LorElZ!

TUTORIAL

#41

GRASS

PART A



WITHIN ENVIRONMENT DESIGN,
GRASS IS OFTEN USED
MERELY AS A **SURFACE**
TEXTURE, BUT WITH A LITTLE
THOUGHT IT CAN BECOME A
VISUALLY INTERESTING,
CHARACTERFUL **DESIGN**
FEATURE.



EXPERIMENT WITH INVENTING NEW **SHAPES** FOR
THE BLADES OF SHORT GRASS.



USE GRASS TO ADD TO, AND HELP **DESCRIBE** THE
FORM OF SOLID OBJECTS IN YOUR ENVIRONMENT.



TRY ADDING **LONG GRASS**
WHERE YOU WOULD NORMALLY
EXPECT ONLY **SHORT GRASS**
TO GROW.

USE BLADE DIRECTION TO
FRAME FORM



WANT MORE?

TWO
600 PAGE
SKETCHBOOKS!



NEW!

HOW TO
THINK
WHEN YOU
DRAW
WITH *Loreto Z.*!

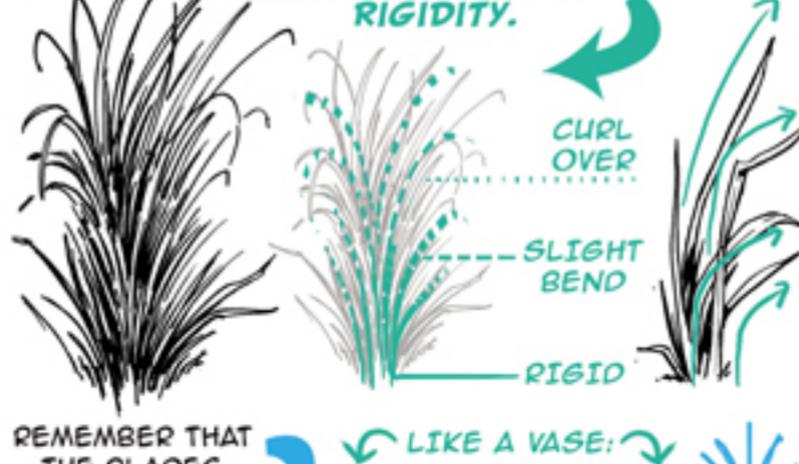
TUTORIAL

#42

GRASS

PART B

LONG GRASS HAS A
DECREASING SCALE OF
RIGIDITY.



REMEMBER THAT
THE BLADES
FAN OUT
IN ALL
DIRECTIONS.

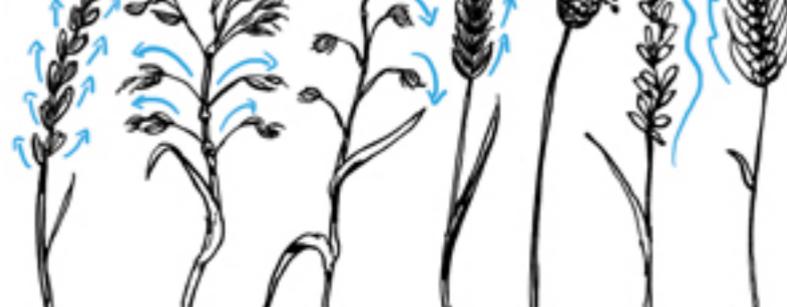
LIKE A VASE:



FLAT



THERE ARE A GREAT MANY **SEED FORMATIONS**
YOU CAN USE TO ADD LOADS OF **CHARACTER**.



CREATE **MINIATURE LANDSCAPES** WITHIN YOUR
SHORT GRASS BY ADDING TIGHT **SEED
GROUPS**.



LIKE LITTLE
CLUSTERS OF
TREES



MIX TOGETHER SHORT GRASS, LONG GRASS
AND SEEDS FOR RICH, **VARIED DESIGNS**.



WANT MORE?

TWO
600 PAGE
SKETCHBOOKS!



NEW!

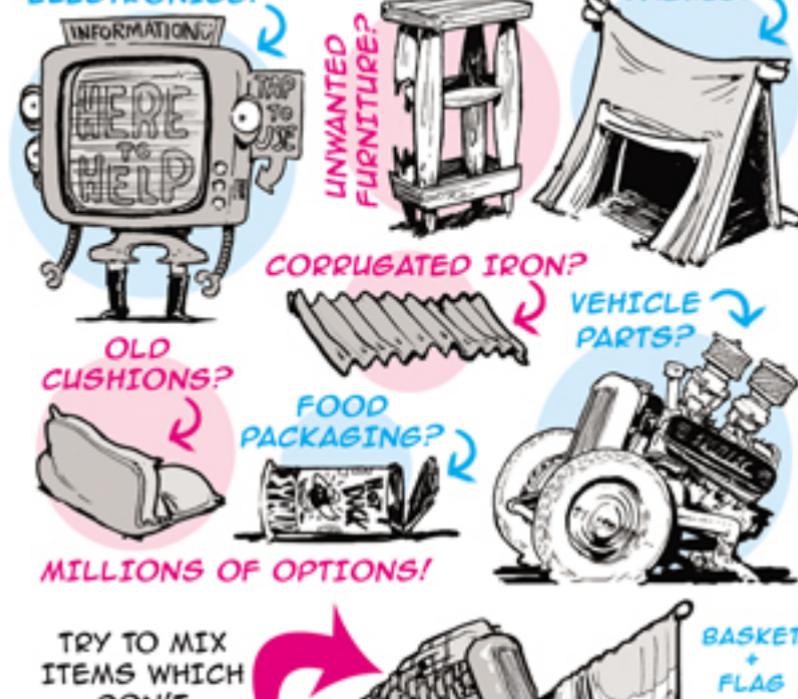
HOW TO
THINK
WHEN YOU
DRAW
WITH *Lorenzo!*

TUTORIAL #43

JUNK HOUSES

PART A

FIRST THINK OF YOUR SCRAP OR JUNK HOUSE **LOCATION**, AND WHAT **RESOURCES** ARE AVAILABLE IN THAT ENVIRONMENT.



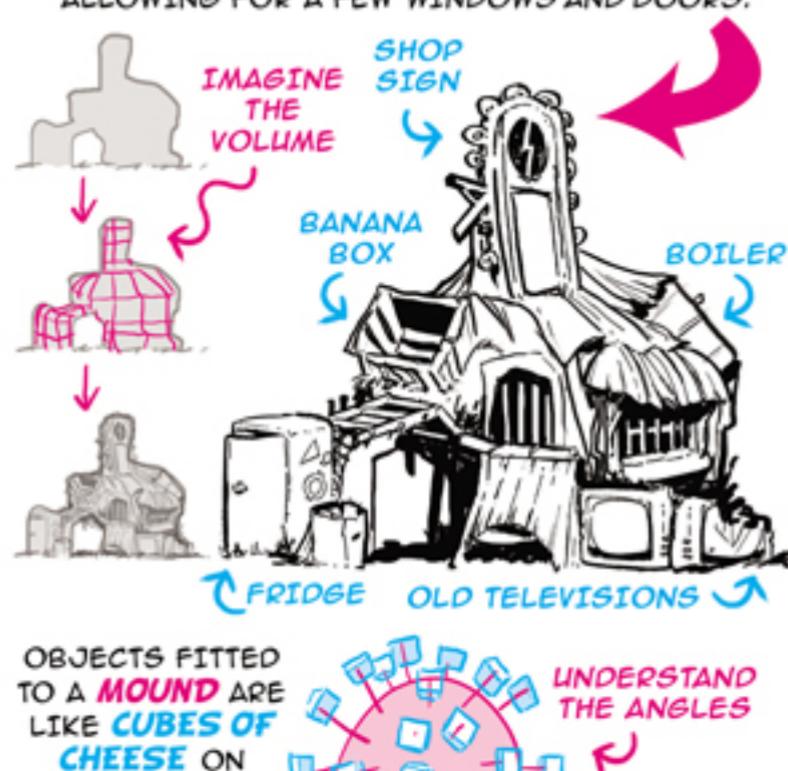
TRY TO MIX ITEMS WHICH DON'T NECESSARILY **GO TOGETHER**, THIS WILL ADD **INTEREST!**



BASKET + FLAG + ENGINE!



FIT YOUR **JUNK ITEMS** INTO THAT **SHAPE**, ALLOWING FOR A FEW WINDOWS AND DOORS.

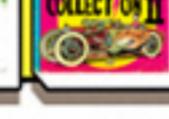


OBJECTS FITTED TO A **MOUND** ARE LIKE CUBES OF CHEESE ON COCKTAIL STICKS.



UNDERSTAND THE ANGLES

WANT MORE?
TWO 600 PAGE SKETCHBOOKS!



NEW!

HOW TO
THINK
WHEN YOU
DRAW
WITH *Loreto Z.*

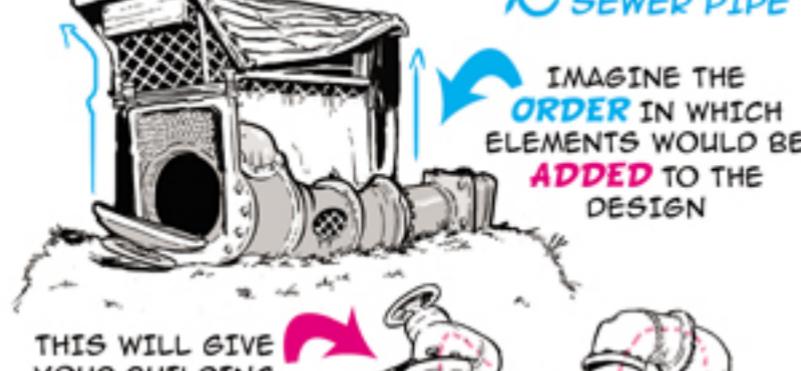
TUTORIAL

#44

JUNK HOUSES

PART B

START WITH A
PERMANENT,
SUBSTANTIAL
CENTRE PIECE.



THIS WILL GIVE
YOUR BUILDING
A SENSE OF
DEPTH AND
BELIEVABILITY.

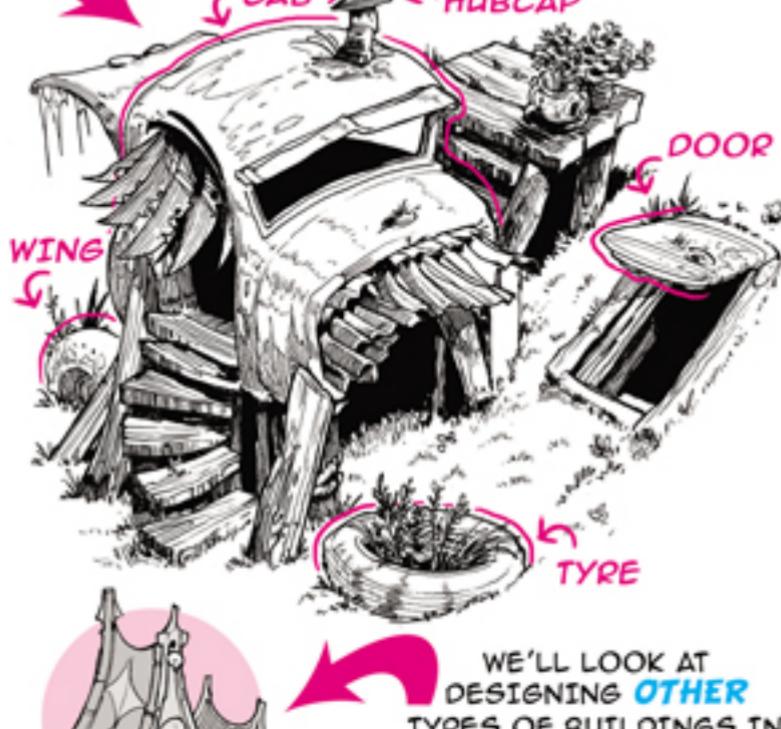
ELEMENTS
CROSS
OVER AND
THROUGH
THE FORM



TO **THEME** YOUR JUNK BUILDING, BEGIN
WITH A LARGE, **FAMILIAR OBJECT**.



GET **CREATIVE** WITH HOW THE **ELEMENTS**
OF THE BASE OBJECT ARE RE-USSED.



WE'LL LOOK AT
DESIGNING **OTHER**
TYPES OF BUILDINGS IN
FUTURE TUTORIALS.

WANT MORE?

TWO
600 PAGE
SKETCHBOOKS!



NEW!

HOW TO
THINK
WHEN YOU
DRAW
WITH LORENZO!

TUTORIAL #45

NOSES

PART A



NOSES ARE THE MOST SCULPTURAL FEATURE OF THE FACE, AND AS SUCH OFFER A WEALTH OF VARIATION POSSIBILITIES.

FROM THE FRONT, NOSES ARE DRAWN USING AN "M" AND AN "h".



REVERSE "h"

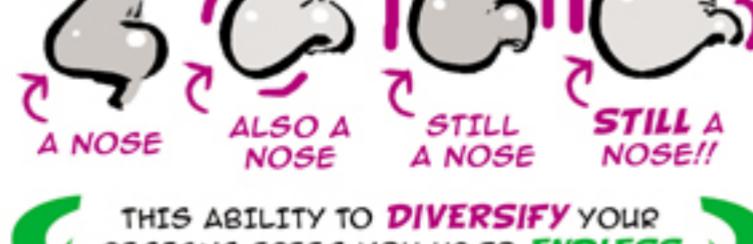


FROM THE SIDE, USE AN "L" AND A "U".

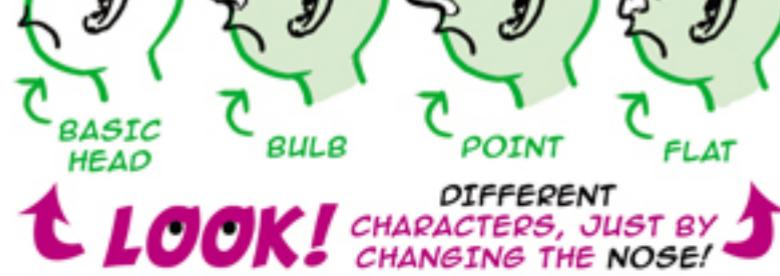


THESE SHAPES ARE CONSISTENT

MORE THAN ANY OTHER FEATURE ON THE FACE, THE NOSE CAN BE DISTORTED ALMOST BEYOND RECOGNITION, AND STILL BE A "NOSE".



THIS ABILITY TO DIVERSIFY YOUR DESIGNS FREES YOU UP TO ENDLESS POSSIBILITIES!



LOOK! DIFFERENT CHARACTERS, JUST BY CHANGING THE NOSE!

THERE ARE THREE MAIN PARTS OF THE NOSE THAT CAN BE EXAGGERATED SEPARATELY.



- 1
- 2
- 3
- 4
- 5

BASIC ENLARGE POINT SQUARE BUMP
→ NOSTRIL TIP TIP DORSAL

→ AT EACH STAGE WE GET A DIFFERENT NOSE!

WANT MORE?

TWO 600 PAGE SKETCHBOOKS!



NEW

HOW TO
THINK
WHEN YOU
DRAW
WITH *Lorenzo!*

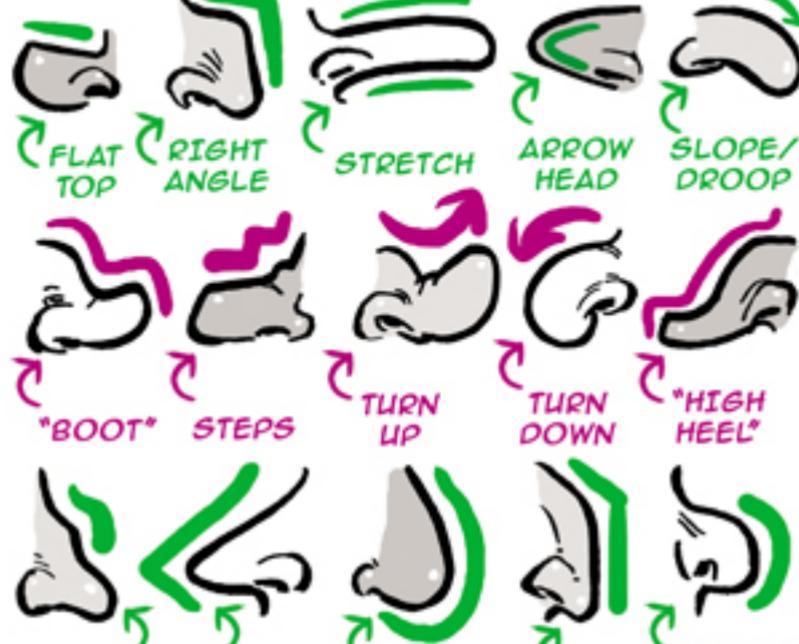
TUTORIAL

#46

NOSES

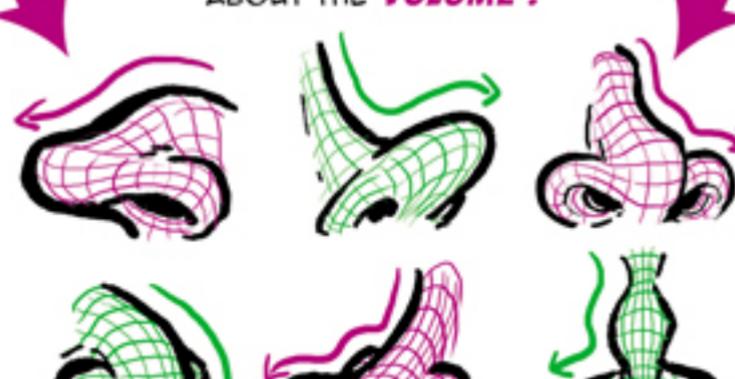
PART B

THE **PROFILE** IS BY FAR THE CLEAREST AND **EASIEST ANGLE** FROM WHICH TO BEGIN YOUR NOSE DESIGN.



SO MANY OPTIONS! ↗

IN ORDER TO DRAW THE NOSE FROM OTHER ANGLES, THINK ABOUT THE **VOLUME**.



*FOR MORE ON HOW TO SEE THE WIREFRAME, CHECK OUT TUTORIALS #35 AND #36:

"HOW TO THINK WHEN YOU DRAW IN 3D"



REMEMBER:
THE **DORSAL** IS A HARD BONE WHICH DOESN'T MOVE, BUT THE **TIFF** AND **NOSTRILS** DO HAVE MOVEMENT.



WE'LL LOOK AT HOW TO DRAW **FEMALE NOSES** IN A **FUTURE TUTORIAL!**

WANT MORE?

TWO
600 PAGE
SKETCHBOOKS!



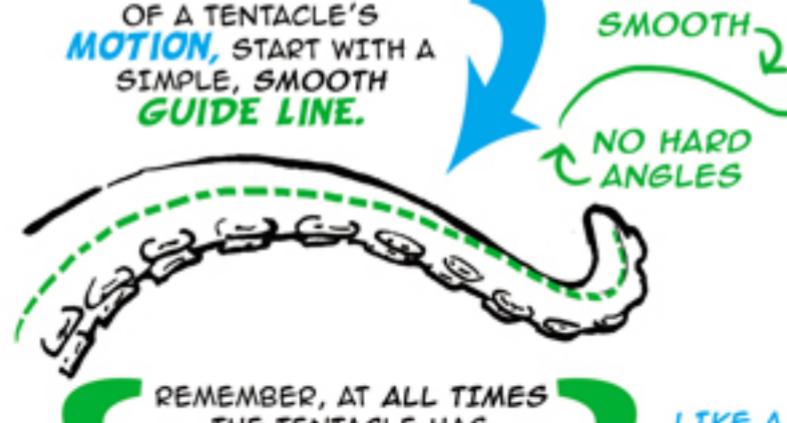
HOW TO
THINK
WHEN YOU
DRAW
WITH Loretta!

TUTORIAL #47

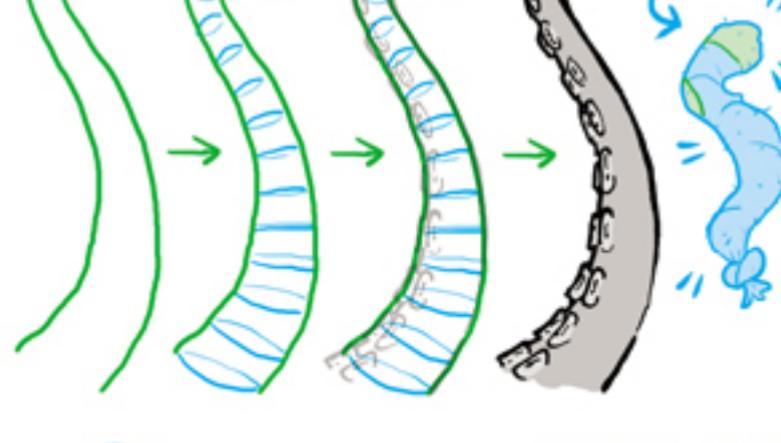
MONSTER TENTACLES

PART A

TO CAPTURE THE **FLOW** OF A TENTACLE'S **MOTION**, START WITH A SIMPLE, SMOOTH **GUIDE LINE**.



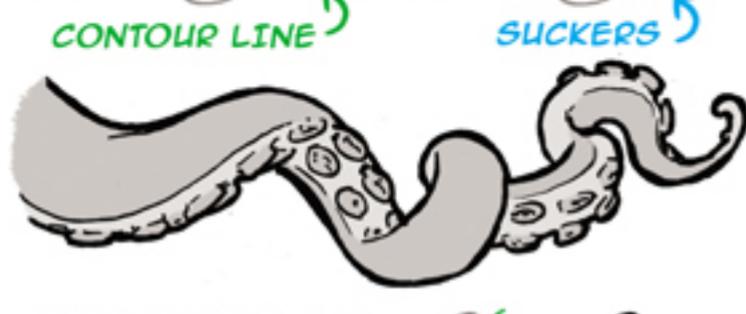
REMEMBER, AT ALL TIMES THE TENTACLE HAS **CYLINDRICAL FORM**!



WE CAN SHOW LOTS OF **DEPTH AND DIMENSION** WITH A **TWIST**.



USE **CONTOUR LINES** AND **SUCKER PLACEMENT** TO SHOW THE TWIST.



THE SUCKERS RUN IN LINES OF **PARALLEL PAIRS**, AND BECOME **MISALLIGNED** WHEN TWISTING.



WANT MORE?

TWO
600 PAGE
SKETCHBOOKS!



NEW!

HOW TO
THINK
WHEN YOU
DRAW
WITH LORENZO!

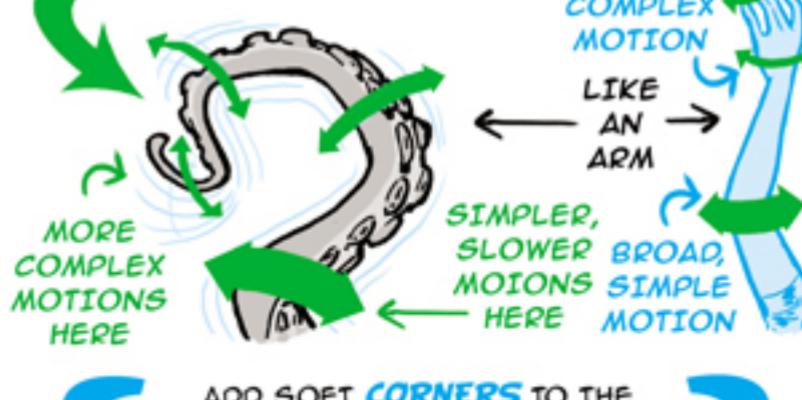
TUTORIAL

#48

MONSTER TENTACLES

PART B

THE THINNER THE TENTACLE GETS,
THE MORE SUBTLE ITS RANGE OF
MOVEMENTS.



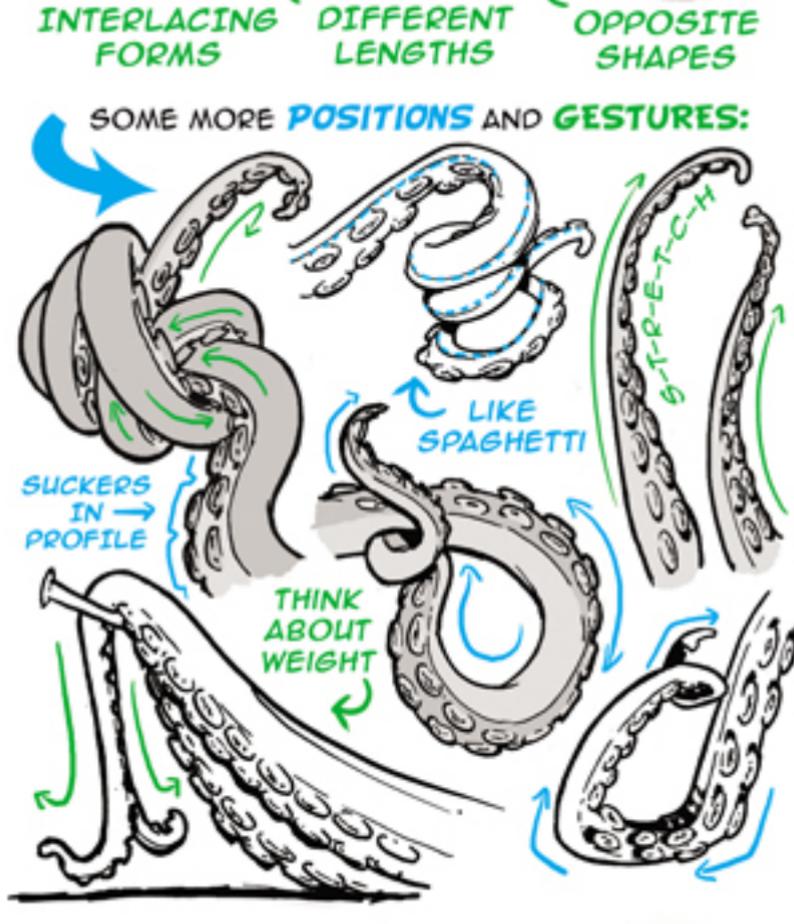
ADD SOFT CORNERS TO THE
TENTACLE WHEN IT SPIRALS OR
TURNS BACK IN ON ITSELF.



WHEN DRAWING MULTIPLE
TENTACLES, VARY
SHAPE, LENGTH AND WIDTH.



SOME MORE POSITIONS AND GESTURES:



WANT MORE?

TWO
600 PAGE
SKETCHBOOKS!



NEW!

HOW TO
THINK
WHEN YOU
DRAW
WITH *Loreto Z.*

TUTORIAL

#49

EARS

PART A

BEFORE WE START CREATING **ORIGINAL** EAR SHAPES, LET'S LOOK AT THE **TRADITIONAL** APPROACH.



HERE'S WHAT
ALL THE
**DIFFERENT
BITS** ARE
CALLED:



HOWEVER, THE ABOVE **RULES** CAN
ALL BE **BROKEN!**

SIMPLIFYING SOME ELEMENTS, AND
EXAGGERATING OTHERS WILL GIVE
YOU AN ENDLESS ARRAY OF SHAPES.



FROM **BEHIND**, YOU CAN
SEE THE EAR SITS "**OUT**"
FROM THE HEAD.



**WANT
MORE?**

**TWO 600 PAGE
SKETCHBOOKS!**



DRAWN WITH ARTIST'S PENS

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HOW TO
THINK
WHEN YOU
DRAW
WITH *Loreto Z.*

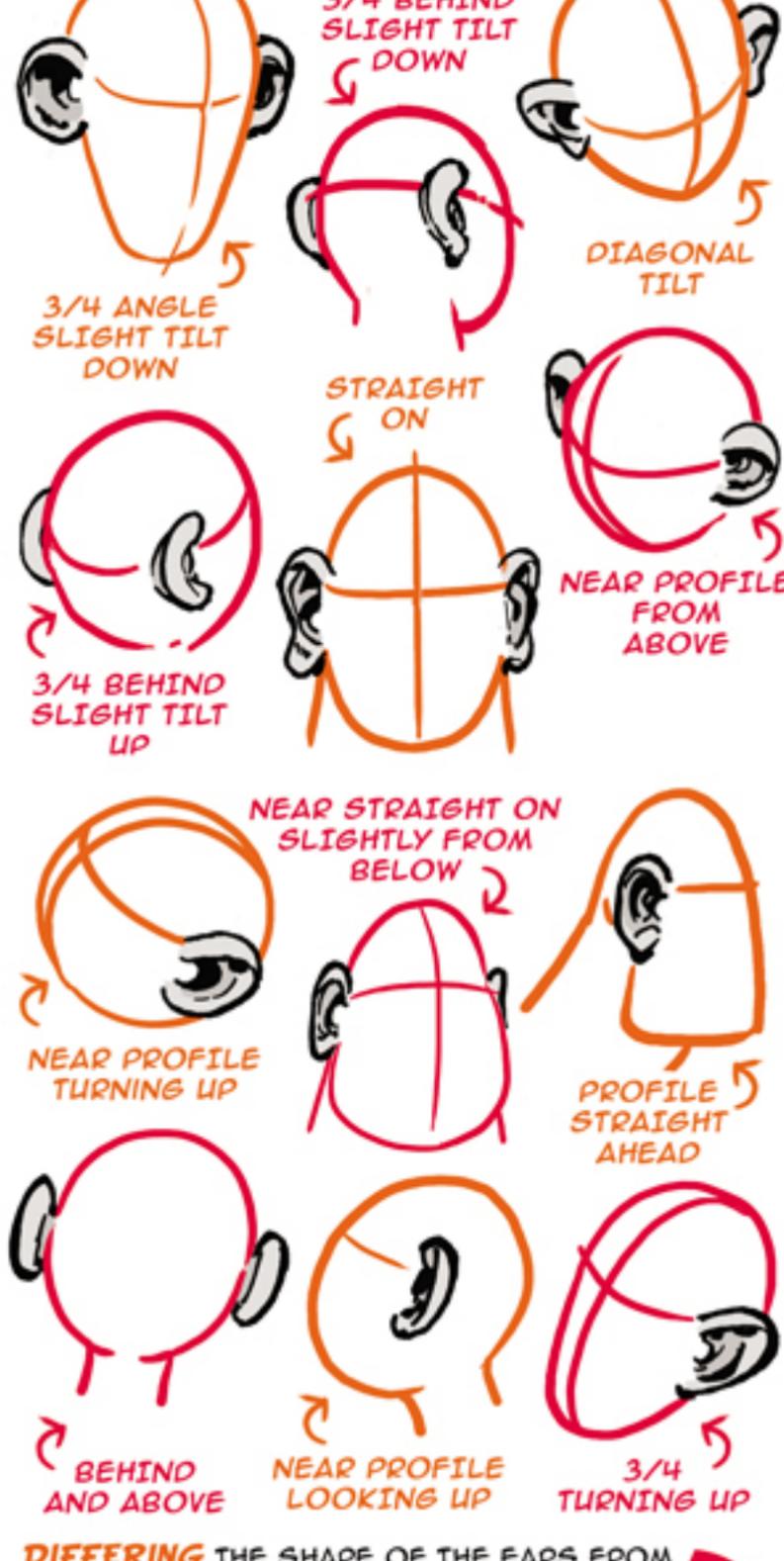
TUTORIAL

#50

ears

PART B

BECAUSE THE EARS SIT OUT FROM THE HEAD, THEY'RE GREAT FOR SHOWING THE **ANGLE** AND **POSITION** OF THE SKULL.



DIFFERING THE SHAPE OF THE EARS FROM CHARACTER TO CHARACTER ADDS TO THE **INDIVIDUALITY** OF EACH DESIGN.



WANT MORE?

TWO 600 PAGE SKETCHBOOKS!



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HOW TO
THINK
WHEN YOU
DRAW
WITH *Lorenzo!*

TUTORIAL

#51

MECHANICAL DETAILS

PART A



CREATING COMPLEX
MECHANICAL DESIGNS
STARTS WITH AN
UNDERSTANDING OF
KEY FORMS.



SECONDARY DETAILS
IN GREY

BEFORE YOU LAYER ON
DETAIL, YOUR KEY FORMS
NEED TO BE IN PLACE, AS THE
FOUNDATION FOR YOUR
DESIGN.



TO PRACTICE BUILDING **DETAIL**, TRY
THIS SIMPLE EXERCISE. DON'T WORRY
ABOUT AESTHETICS OR WHAT THE THING
ACTUALLY IS, JUST FOCUS ON YOUR
LAYERING.

1 DRAW A COUPLE
OF RANDOM SHAPES



2 ADD
SMALLER
PANELS AND
FORMS.



3 ADD RAISED
SECTIONS
AND
SMALLER
FORMS.



4 ADD TEXTURE
DETAILS, SUCH
AS VENTS,
CONTOURS,
SCRATCHES,
ETC.



NOW YOU CAN LAYER, REMEMBER TO
DISTRIBUTE DETAIL ACROSS YOUR

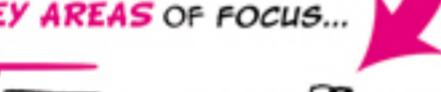
DESIGN TO THE **KEY AREAS** OF FOCUS...



TOO
MUCH
DETAIL!



BETTER!



TOO
MUCH
DETAIL!



BETTER!



WANT
MORE?

TWO 600 PAGE
SKETCHBOOKS!



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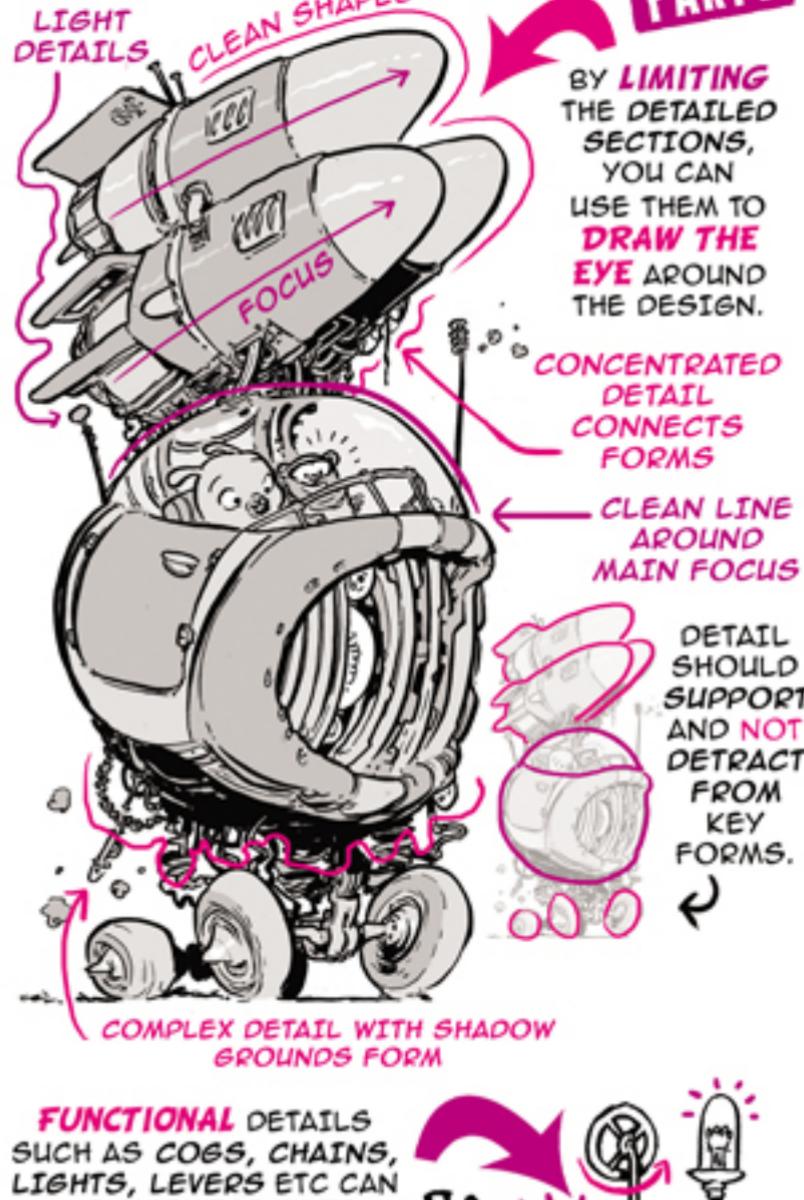
HOW TO
THINK
WHEN YOU
DRAW
WITH *Loreto Z.*

TUTORIAL

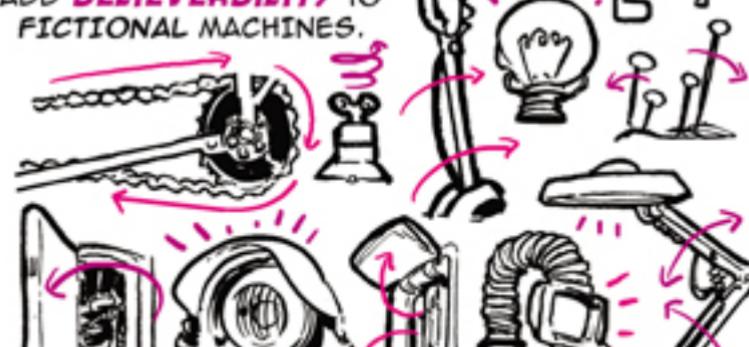
#52

MECHANICAL DETAILS

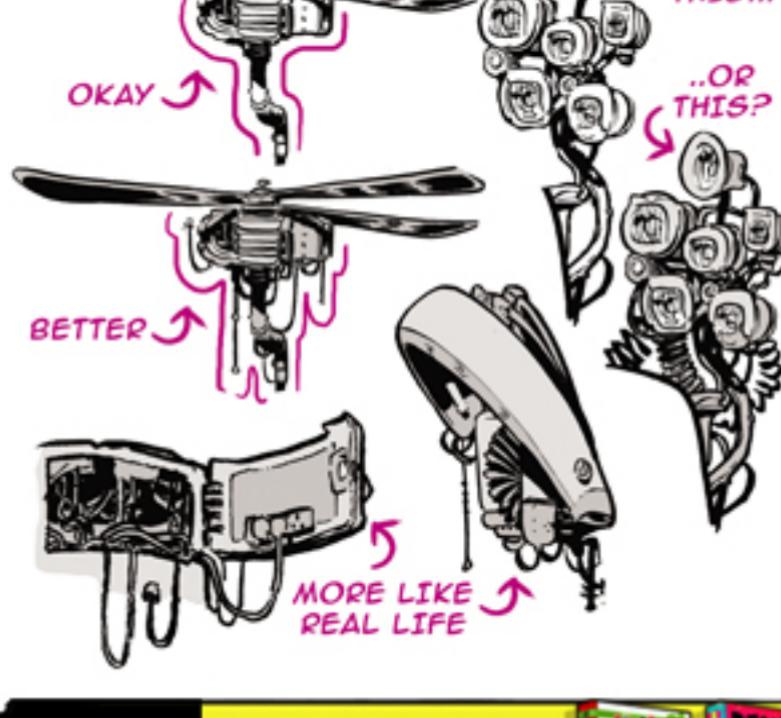
PART B



FUNCTIONAL DETAILS SUCH AS COGS, CHAINS, LIGHTS, LEVERS ETC CAN ADD **BELIEVABILITY** TO FICTIONAL MACHINES.



LOOSE WIRES AND CABLES GIVE A "USED" FEEL TO YOUR MACHINE, AND ADD A MORE **ORGANIC** ELEMENT TO THE DESIGN.



WANT
MORE? TWO 600 PAGE
SKETCHBOOKS!



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HOW TO THINK WHEN YOU DRAW WITH Loray Z!

TUTORIAL #53

MUSHROOMS & FUNGUS

PART A

BECAUSE OF
THEIR UNIQUE,
SCULPTURAL
SHAPE,
MUSHROOMS ARE
A GREAT DETAIL
TO ADD
CHARACTER
AND **FORM** TO
YOUR
ENVIRONMENTS.



FOR OTHER SHAPES - JUST CHANGE THE LENGTH OF THE STALK, AND THE DEPTH OF THE ARROW HEAD.



WHEN YOU **CLUSTER** GROUPS TOGETHER,
VARY THE FOLLOWING ELEMENTS:



YOU CAN CREATE **CONTRASTING** CLUSTERS BY SOMETIMES JUST ADOPTING A FEW OF THE ELEMENTS:



HEIGHT, BEND ↗



HEIGHT, BEND,
FOREGROUND /
MIDGROUND /
BACKGROUND ↗



← TILT, FOREGROUND / MIDGROUND / BACKGROUND



← HEIGHT, BEND,
SCALE,
FOREGROUND /
MIDGROUND /
BACKGROUND

WANT MORE? TWO 600 PAGE SKETCHBOOKS!



DRAWN WITH ARTIST'S PENS

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HOW TO **THINK** WHEN YOU **DRAW** WITH *Lorenzo!*

TUTORIAL #54

MUSHROOMS & FUNGUS

PART
EST TO YOU

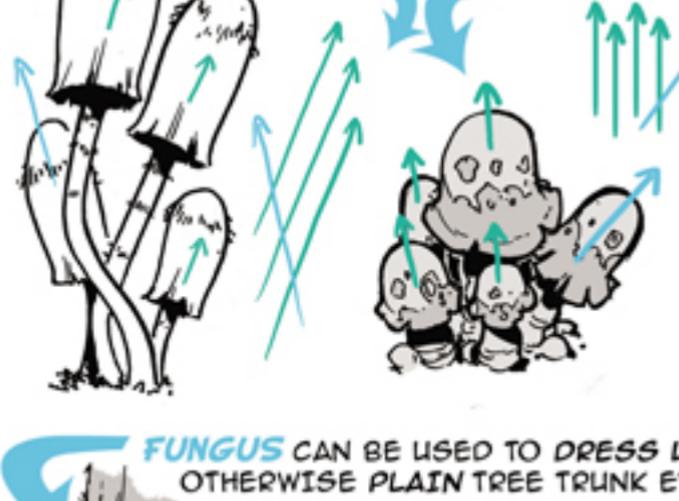
GROUPINGS BY IMPLEMENTING THE
"EXCEPTION TO THE RULE".



IS THE
"RULE"
IS THE
EXCEPTION



卷之三

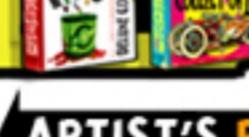


NEW GROWTH



MORE?

SKETCHBOOKS!



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HOW TO
THINK
WHEN YOU
DRAW
WITH LORENZO!

TUTORIAL #55

SAUSAGE DOGS

PART A



SAUSAGE DOGS ARE GREAT CHARACTERS BECAUSE THEY ALREADY FEEL LIKE A VISUAL EXAGGERATION.

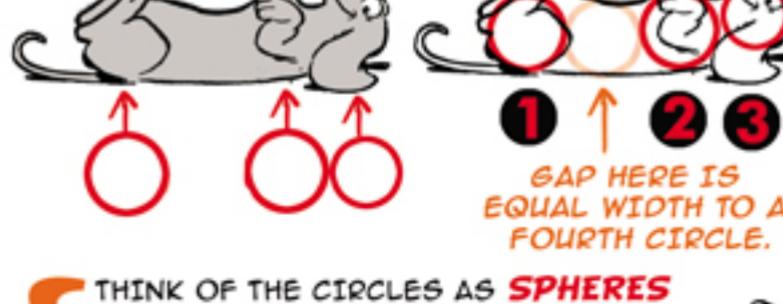
GENERAL PROPORTIONAL RULE -
THE SPACE BETWEEN THE FRONT AND BACK LEGS, AND THE WIDTH OF THE BODY, SHOULD BE ROUGHLY **THE SAME AS THE SKULL.**



BUT, YOU CAN **STRETCH** THE BODY LENGTH AND IT STILL WORKS!



YOU CAN SPACE OUT THE BODY USING **3 CIRCLES.**



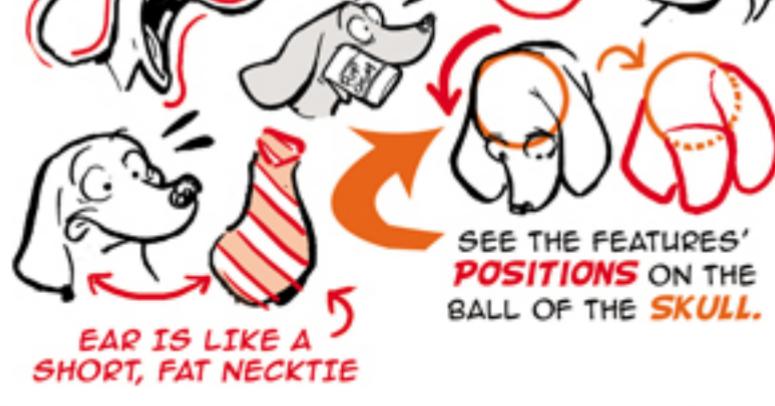
GAP HERE IS EQUAL WIDTH TO A FOURTH CIRCLE.

THINK OF THE CIRCLES AS **SPHERES** TO HELP UNDERSTAND THE **FORM**.



VISUALISE THE WIREFRAME

THE **HEAD** IS MADE UP OF A SERIES OF "S" SHAPES.



SEE THE FEATURES' POSITIONS ON THE BALL OF THE **SKULL**.

WANT MORE? TWO 600 PAGE SKETCHBOOKS!



DRAWN WITH Kuretake ARTIST'S PENS

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HOW TO
THINK
WHEN YOU
DRAW
WITH Loretta!

TUTORIAL

#56

SAUSAGE DOGS

PART B



EMPHASISE THE
GESTURE IN THE POSE
WITH A **SPINE**
CONTOUR.



LINE EXPLAINS FORM
USE THE **NATURAL**
TAPER IN THE BODY TO
ADD **FLOW AND**
DIRECTION TO YOUR
POSES.

TWO CURVES: DIP BEHIND SKULL,
AND BULGE FOR MAIN BODY



FLOWS THIS WAY



SQUASH AND STRETCH CAN BE USED
LIBERALLY WHEN YOU GET YOUR PUP IN **MOTION**.

LIKE A COMPRESSED
JELLY BEAN...



...TO A
STRETCHED
BALOON.



POSE STRENGTH
COMES FROM
REINFORCEMENT
AND **REPITION** OF
A **KEY SHAPE**.



WHEN MOTION IS MORE SUBTLE, **COMBINE**
SQUASH AND STRETCH IN THE **SAME POSE**.

STRETCH
2 **SQUASH**



STRETCH



USE **SECONDARY**
FORMS TO
EMPAISSE
DIRECTION OF
FOCUS



WANT
MORE? TWO 600 PAGE
SKETCHBOOKS!



DRAWN WITH CURETAKE ARTIST'S PENS

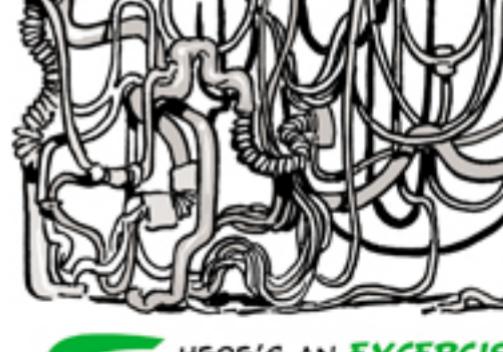
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HOW TO
THINK
WHEN YOU
DRAW
WITH Loritz!

TUTORIAL #57

CABLES & WIRES

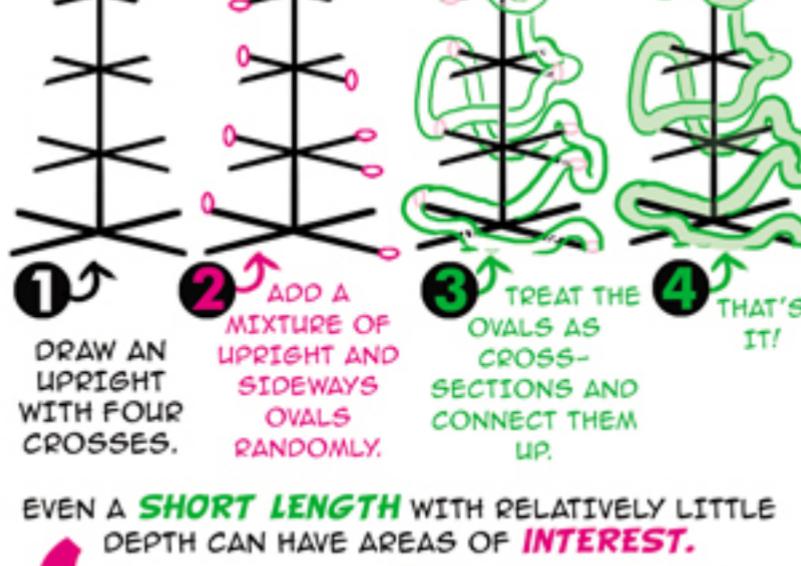
PART A



ALTHOUGH A CABLE MAY SEEM LIKE JUST A LINE, IT IS IN FACT A LINE IN THREE DIMENSIONAL SPACE, WHICH MAKES IT INCREDIBLY USEFUL.



HERE'S AN EXERCISE TO HELP WITH THINKING ABOUT CABLES IN 3D:



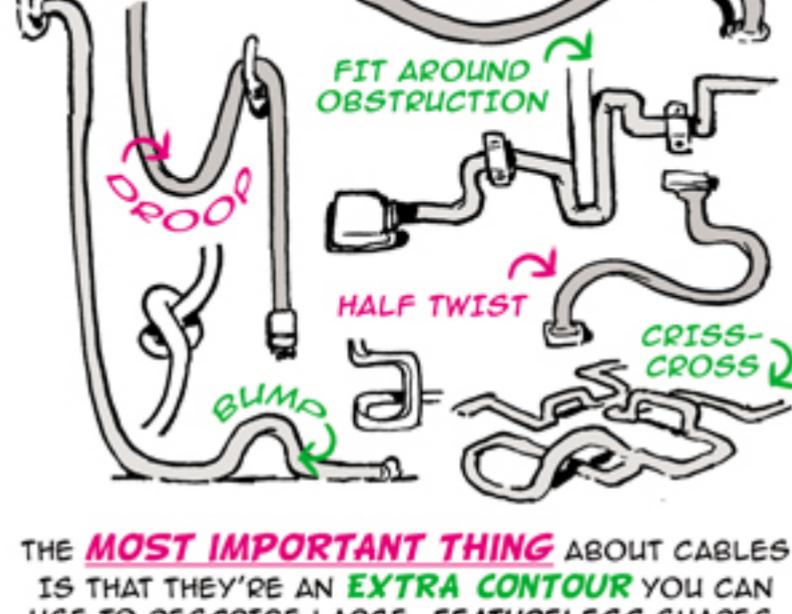
DRAW AN UPRIGHT WITH FOUR CROSSES.

ADD A MIXTURE OF UPRIGHT AND SIDEWAYS OVALS RANDOMLY.

TREAT THE OVALS AS CROSS-SECTIONS AND CONNECT THEM UP.

THAT'S IT!

EVEN A SHORT LENGTH WITH RELATIVELY LITTLE DEPTH CAN HAVE AREAS OF INTEREST.



THE MOST IMPORTANT THING ABOUT CABLES IS THAT THEY'RE AN EXTRA CONTOUR YOU CAN USE TO DESCRIBE LARGE, FEATURELESS SHAPES.



WANT MORE?

TWO 600 PAGE SKETCHBOOKS!



DRAWN WITH KURETAKE ARTIST'S PENS

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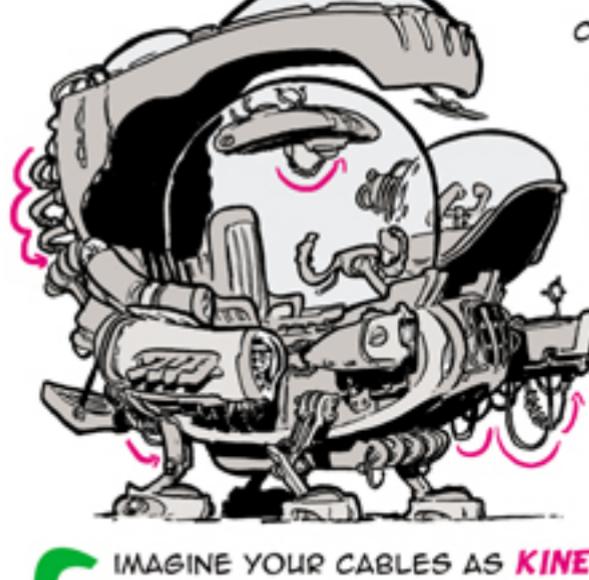
HOW TO
THINK
WHEN YOU
DRAW
WITH LorajZ!

TUTORIAL

#58

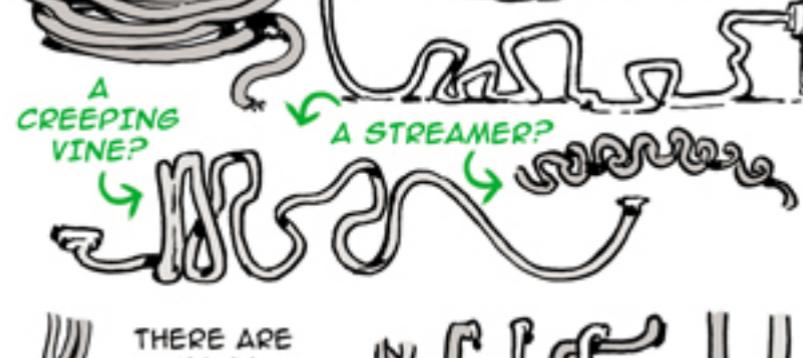
CABLES & WIRES

PART B

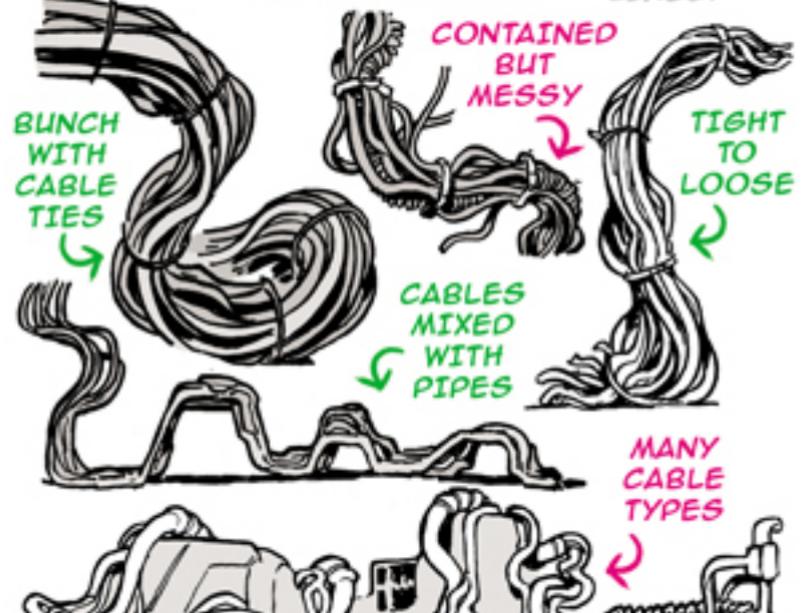
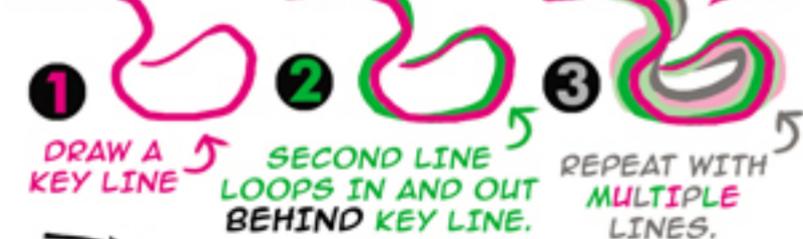


CABLES, WIRES
AND HOSES
CAN ADD AN
ORGANIC
ELEMENT TO
OTHERWISE
INDUSTRIAL
DESIGNS.

IMAGINE YOUR CABLES AS **KINETIC OBJECTS**,
AND IMBUE THEM WITH THAT **PERSONALITY**.



HERE'S HOW TO MAKE A **THICK ROPE** OF
INTERWOVEN CORDS AND CABLES:



WANT
MORE? TWO 600 PAGE
SKETCHBOOKS!



DRAWN WITH KURETAKE ARTIST'S PENS

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HOW TO
THINK
WHEN YOU
DRAW
WITH *Lorenzo!*

TUTORIAL

#59

BOOKS

PART A



BOOKS ARE A SIMPLE PROP WHICH CAN BE USED WITH GREAT EFFECT TO **HUMANISE** ALMOST ANY **INTERIOR ENVIRONMENT**



SEE THE CURVES

BOOKS HAVE A **HARD SHELL**, BUT A SOFT, COMPLEX AND **DYNAMIC CENTRE**.



PAGES FORM AN ARC BETWEEN THE COVERS



SHOW THE WEIGHT



FLARE SIDE SHEETS



THE PAGES ARE ANCHORED TO THE SPINE, WHICH LIMITS THEIR RANGE OF MOVEMENT.



STACKING PAGES CAUSES GRADIENT



LIKE A BIRD IN FLIGHT

STEEP CURVE



PAPER-BACK

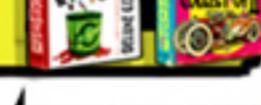


WHEN YOU **FAN** THE PAGES, YOU CAN ADD A LOT MORE **CHARACTER AND MOVEMENT**.



WANT MORE?

TWO 600 PAGE SKETCHBOOKS!



DRAWN WITH KURETAKE ARTIST'S PENS

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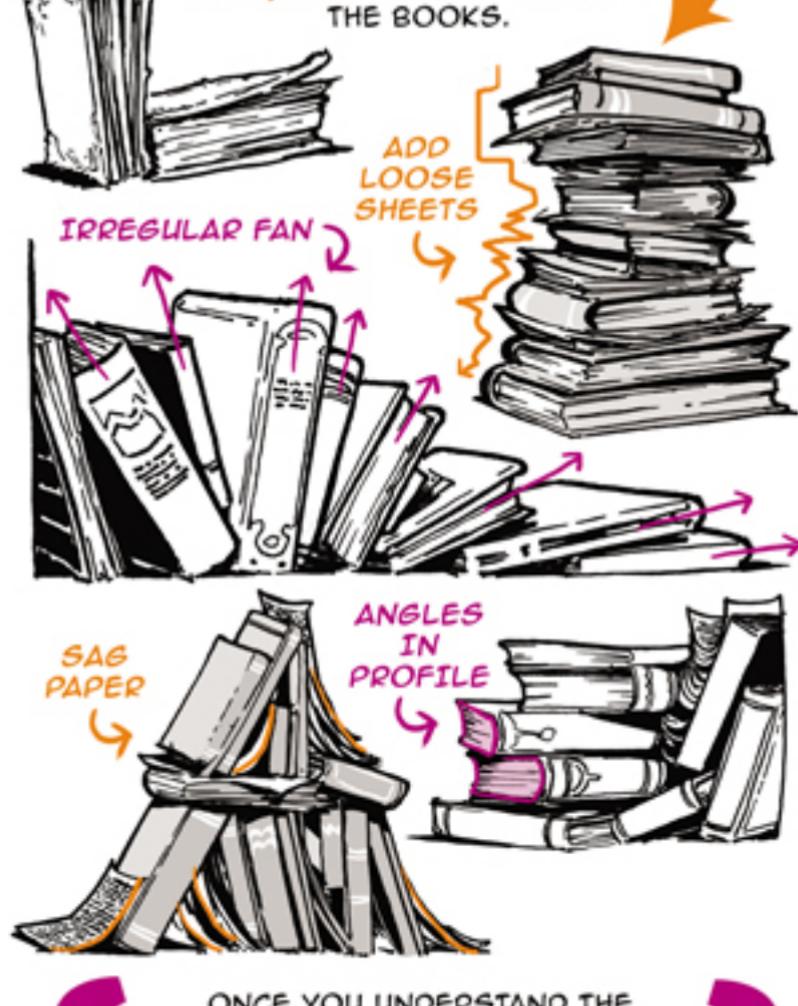
HOW TO
THINK
WHEN YOU
DRAW
WITH *Loreto!*

TUTORIAL #**60**

BOOKS

PART B

WHEN YOU **STACK**, VARY THE
TYPE, POSITION AND AGE OF
THE BOOKS.



ONCE YOU UNDERSTAND THE
DYNAMIC PROPERTIES OF YOUR
BOOKS, YOU CAN BRING
THEM TO **LIFE!**



**WANT
MORE?** **TWO 600 PAGE
SKETCHBOOKS!**



DRAWN WITH ARTIST'S PENS

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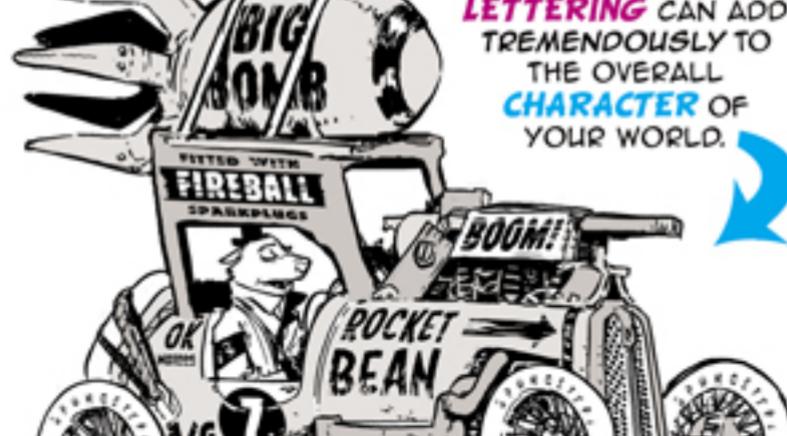
HOW TO
THINK
WHEN YOU
DRAW
WITH LORENZO!

TUTORIAL

#61

IN-WORLD TYPOGRAPHY

PART A



SIGNAGE AND LETTERING CAN ADD TREMENDOUSLY TO THE OVERALL CHARACTER OF YOUR WORLD.



WHEN LETTERING FLAT SURFACES, NOTE HOW THEY'RE BROKEN UP.

A FEW VARIATIONS MAKE A BIG DIFFERENCE



WHEN YOU HAVE A CURVED SURFACE, IT MAY HELP TO SKETCH THE WIREFRAME.

EVEN A SMALL COMPOUND CURVE HAS AN EFFECT



A FEW VARIATIONS MAKE A BIG DIFFERENCE



IT'S SUBTLE, BUT THE EYE CAN ALWAYS "FEEL" THE DIFFERENCE

COMPRESS LETTERS ON EDGE OF CURVE

ONE OF THE MOST IMPORTANT FACTORS IN HELPING YOUR TEXT BLEND INTO THE WORLD IS TO MATCH YOUR FONT TO YOUR LINE STYLE.



A BIT TOO FINE AND CLEAN

A BETTER MATCH FOR THE LINEART

TO CREATE THREE DIMENSIONAL LETTERS...

- 1 SEE THE GRID
- 2 PLACE THE LETTER(S)
- 3 BUILD IT OUT



WANT MORE? TWO 600 PAGE SKETCHBOOKS!



DRAWN WITH Kuretake ARTIST'S PENS

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HOW TO
THINK
WHEN YOU
DRAW
WITH Loritz!

TUTORIAL

#62

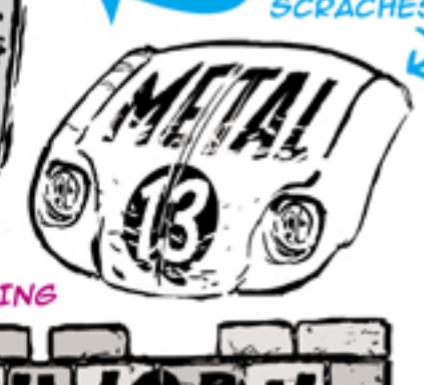
IN-WORLD TYPOGRAPHY

PART B

ADD THE
GRAIN



ALLOW THE UNDERLYING
SURFACE TEXTURE TO
SHOW THROUGH ON
THE TEXT.



BREAKS FOR RENDERING



LET THE
TEXTURE
REALY
IMPACT THE
LETTERING

ADD BELIEVABILITY TO YOUR WORLD BY
ALLOWING SOME SIGNAGE TO OBSCURE OTHERS.



LOTS OF OPPORTUNITIES TO COVER TEXT

BREAKING OUT LETTERS MAKES
SIGNAGE MORE SCULPTURAL, AND
MORE A PART OF THE WORLD.



OKAY
BETTER



WANT
MORE?

TWO 600 PAGE
SKETCHBOOKS!



DRAWN WITH ARTIST'S PENS

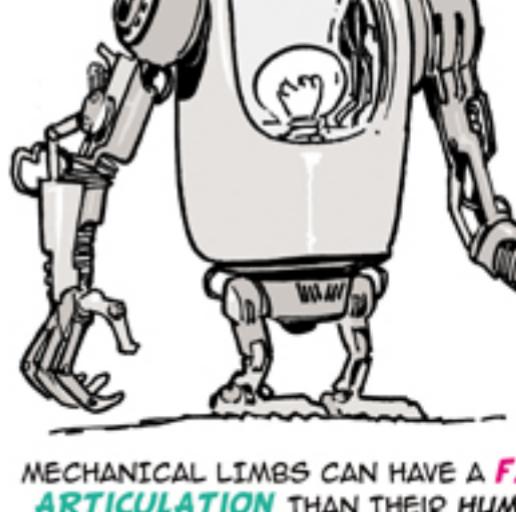
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HOW TO
THINK
WHEN YOU
DRAW
WITH Loretta!

TUTORIAL #63

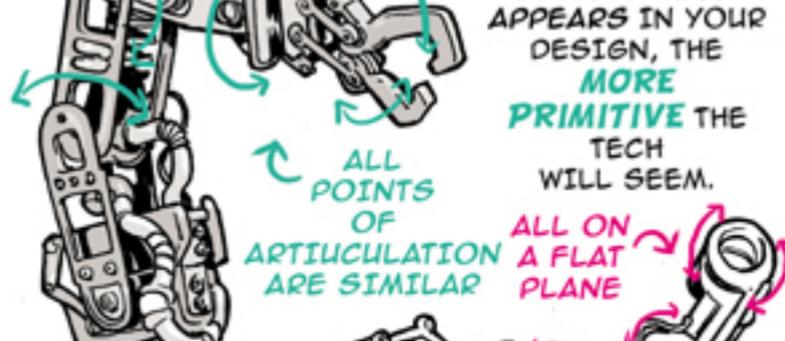
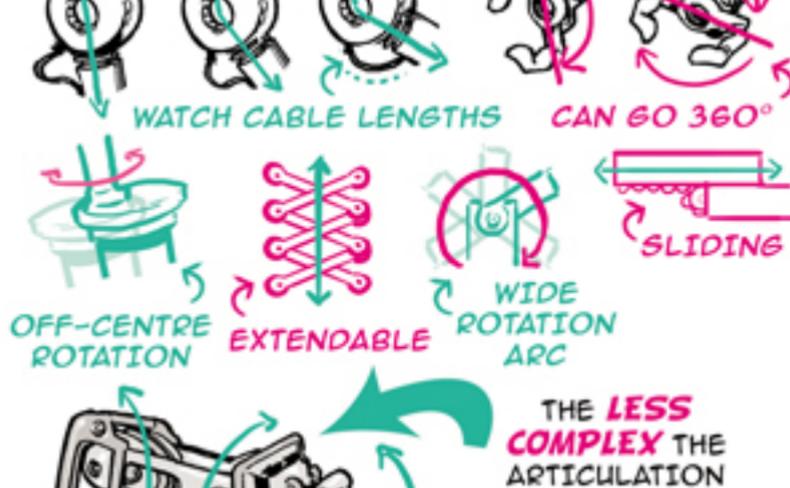
ROBOT ARMS

PART A



BECAUSE ROBOT ARMS DON'T NEED TO BE **IDENTICAL**, THEY OFFER A GREAT OPPORTUNITY FOR **ASYMMETRICAL DESIGN**.

MECHANICAL LIMBS CAN HAVE A **FAR LARGER MIX** OF **ARTICULATION** THAN THEIR HUMAN COUNTERPARTS.



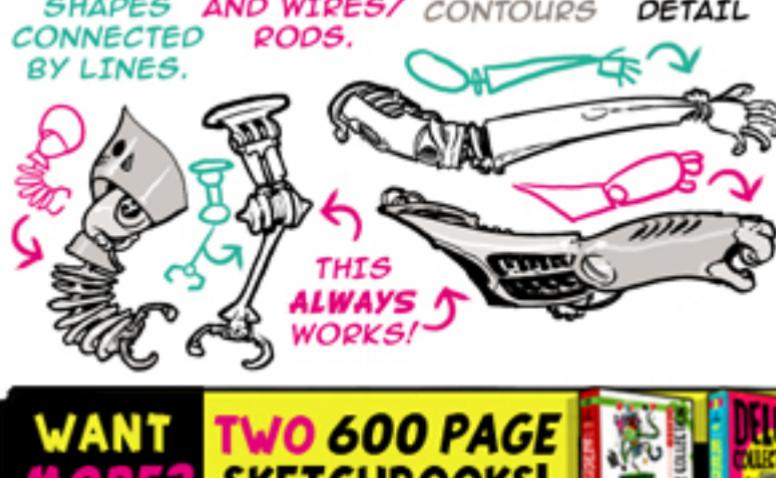
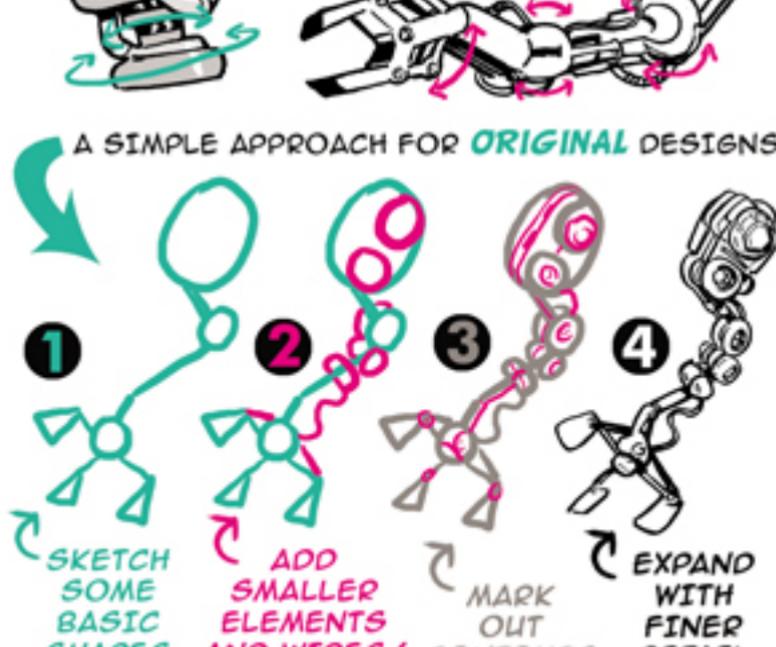
THE LESS COMPLEX THE ARTICULATION APPEARS IN YOUR DESIGN, THE MORE PRIMITIVE THE TECH WILL SEEM.

ALL POINTS OF ARTICULATION ARE SIMILAR

ALL ON A FLAT PLANE

THIS ALWAYS WORKS!

A SIMPLE APPROACH FOR **ORIGINAL** DESIGNS:



WANT MORE?

TWO 600 PAGE SKETCHBOOKS!



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#64

ROBOT ARMS

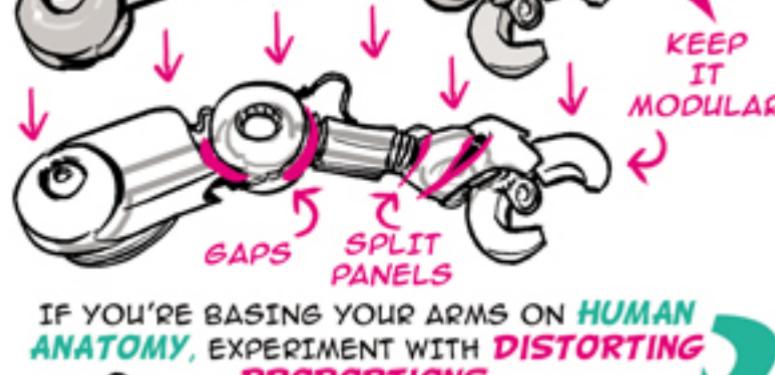
PART B



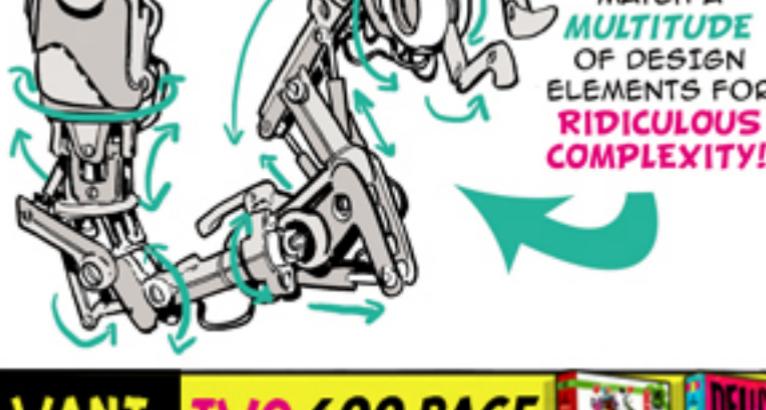
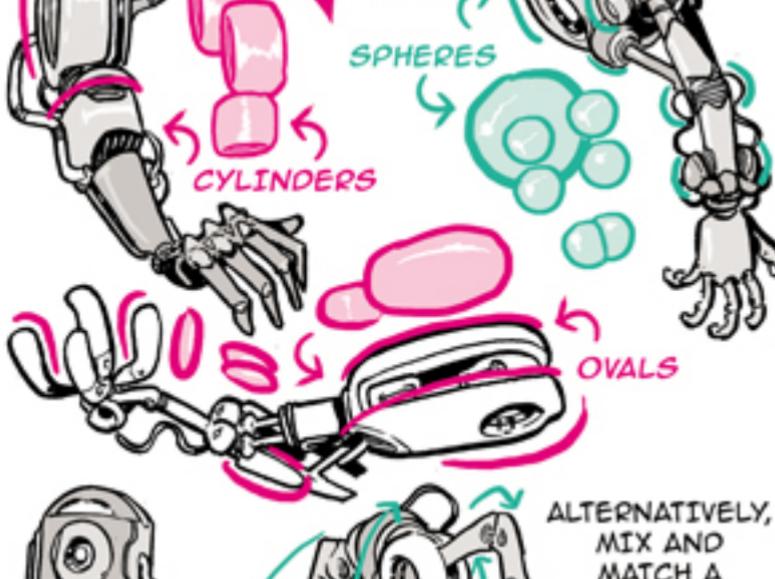
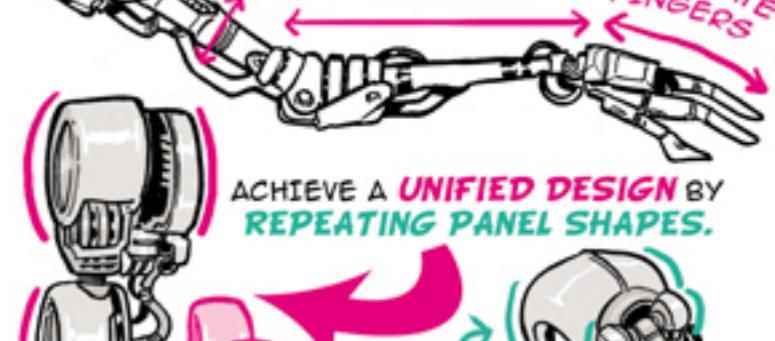
MAKE THE ARMS A **FOCAL POINT** BY GIVING THEM **ONE DESIGN ELEMENT** THAT DOESN'T APPEAR ANYWHERE ELSE ON YOUR ROBOT BUILD.

EXCEPTION TO THE DESIGN RULE

AS YOU DRESS THE SKELETON WITH **PANELS**, REMEMBER TO LEAVE **ALLOWANCES FOR MOVEMENT**.

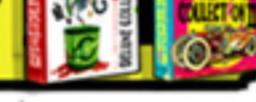


IF YOU'RE BASING YOUR ARMS ON **HUMAN ANATOMY**, EXPERIMENT WITH **DISTORTING PROPORTIONS**.



WANT MORE?

TWO 600 PAGE SKETCHBOOKS!



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HOW TO
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WITH *Lorenzo!*

TUTORIAL

#65

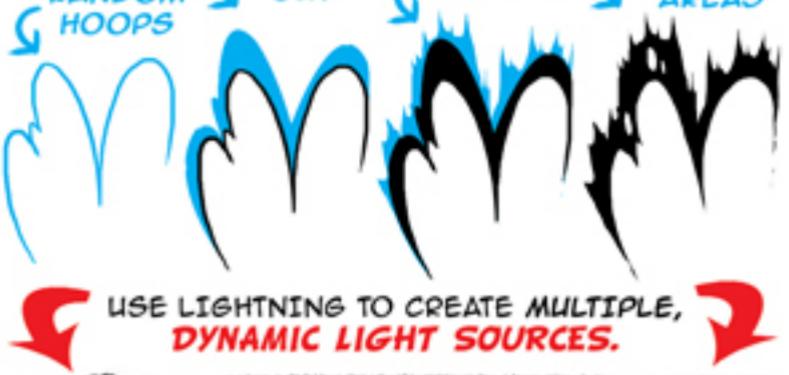
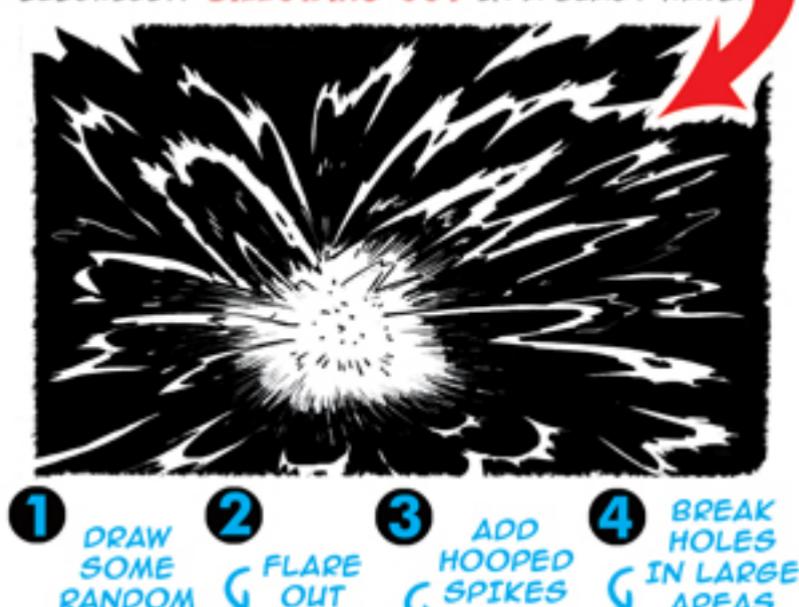
LIGHTNING & ELECTRICITY

PART A

DRAWING **LIGHTNING AND ELECTRICITY** IS ALL ABOUT TRYING TO CAPTURE **FAST, ERRATIC MOVEMENT.**



SOME BASIC LINE TECHNIQUES:



WANT MORE? **TWO 600 PAGE SKETCHBOOKS!**



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TUTORIAL

#66

LIGHTNING & ELECTRICITY

PART B

APPLY ORGANISED CHAOS TO GROUPS OF LIGHTNING BOLTS.



VARY ZIGZAG DIRECTION,
WIDTH, ANGLE ETC

WHEN ADDING A BALL OF ELECTRICAL ENERGY,
USE SPARKS TO REINFORCE THE MOVEMENT.



WHEN ELECTRICITY JUMPS BETWEEN TWO OBJECTS IT OFTEN ARCS.



FIT ZIGZAGS INTO GUIDE, MAKING LINES THICKER AT BROADEST POINT. A FEW BREAK OUTS FROM GUIDE SHAPE KEEPS IT ERRATIC.

YOU CAN COMBINE ELECTRICITY WITH OTHER ELEMENTS.



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TUTORIAL

#67

TREE BARK

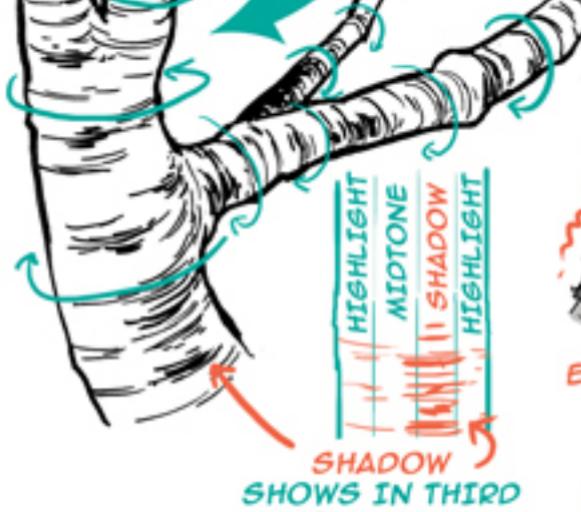
PART A



THE TEXTURE AND CONTOURS OF TREE BARK CAN SERVE AS A BOLD GESTURAL LINE THROUGH YOUR COMPOSITION.



BARK PATTERNS SUCH AS **BIRCH** ARE THE SIMPLEST PLACE TO BEGIN, AS THEY RUN AROUND THE CIRCUMFERENCE OF THE TRUNK.



HIGHLIGHT
MIDTONE
— SHADOW —
HIGHLIGHT

SHADOW SHOWS IN THIRD QUARTER.
EXAGGERATE FLAKY BARK TO CREATE ORIGINAL TEXTURES.

A TRUNK WITH **GNARLY VERTICAL "RIBS"** CAN BE DESCRIBED WELL WITH A **HORIZONTAL BARK PATTERN**.



INVERT THE BARK TONE FROM LIGHT TO DARK.

LIKE LOOSE STACKS OF COINS

BARK IS SHOWN BY DARK

← LINES HERE...

AND BY LIGHT

← LINES HERE...



WANT MORE?

TWO 600 PAGE SKETCHBOOKS!



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TUTORIAL

#68

**TREE
BARK**

PART B



A FINE, VERTICLE BARK PATTERN CAN BE DRAWN AS IF IT WERE A **WOOD GRAIN**.

BROAD, PRIMARY STROKES WITH SMALLER SECONDARY "DASHES"

TREES SUCH AS OAKS HAVE THEIR RIDGES **BROKEN HORIZONTALLY** INTO FRAGMENTS.

1 DRAW SOME RANDOM VERTICLES



2 CONNECT HORIZONTALLY AND DIAGONALLY



3

ADD SHADOW TO SHOW FORM



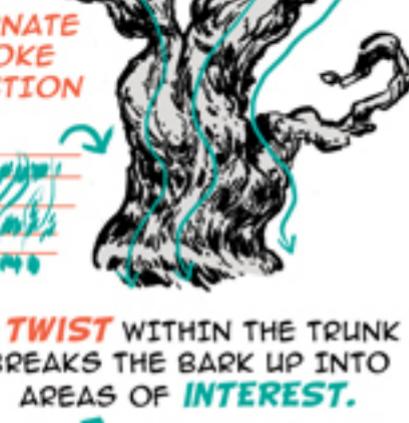
5



IF THE TREE HAS A LOT OF **KNOTS**, USE THE **CONCENTRATION** OF THE BARK PATTERN TO DESCRIBE THE FORMS.

BARK RUNS DOWN TRUNK LIKE WATER

ALTERNATE STROKE DIRECTION



A **TWIST** WITHIN THE TRUNK BREAKS THE BARK UP INTO AREAS OF **INTEREST**.

FOR PRACTICE:
TWIST A TOWEL, SEE HOW IT DIVIDES AND CREATES CAVITIES IN THE FOLDS



FLAKE OFF SECTIONS OF BARK TO REVEAL TRUNK.



PEEL ON BENDS

HEAVY FLAKING

WANT MORE?

TWO 600 PAGE SKETCHBOOKS!



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TUTORIAL

#69

**FOREGROUND
MIDGROUND
BACKGROUND**

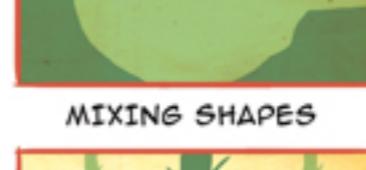
PART A

BY FAR THE MOST EFFECTIVE WAY TO CREATE REALLY DYNAMIC COMPOSITIONS IS TO THINK ABOUT THE SHAPE OF YOUR **FOREGROUND, MIDGROUND** AND **BACKGROUND** ELEMENTS, AND HOW THEY COMPLIMENT OR CONTRAST WITH EACH OTHER.

FOREGROUND BACKGROUND



IN THIS TUTORIAL I'M JUST GOING TO GIVE YOU A **WHOLE BUNCH OF IDEAS** FOR HOW TO STAGE YOUR LAYOUTS **PURELY USING THESE THREE ELEMENTS**, ENJOY!



MIXING SHAPES



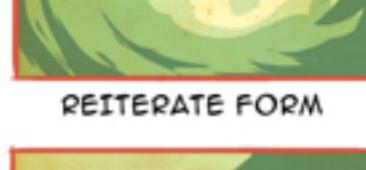
LAYERED PLAINS



CENTRAL FOCUS



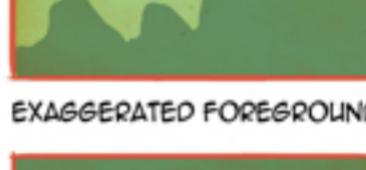
MIDGROUND FOCUS



REITERATE FORM



DIAGONALS



EXAGGERATED FOREGROUND



EXAGGERATED MIDGROUND



LETTERBOX



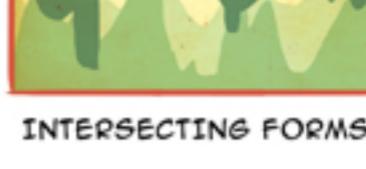
CONTRASTING FORMS



RESTRICTED VIEW



NEGATIVE SPACE

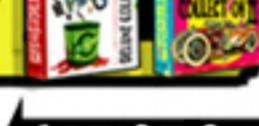


INTERSECTING FORMS



FOREGROUND FRAME

WANT MORE? **TWO 600 PAGE SKETCHBOOKS!**



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HOW TO
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WHEN YOU
DRAW
WITH *Loreto Z.*

TUTORIAL

#70

FOREGROUND
MIDGROUND
BACKGROUND

PART B

IN PART TWO OF THIS TUTORIAL I'M GOING TO GIVE YOU **SIXTEEN MORE IDEAS** FOR HOW TO

PLAN YOUR LAYOUTS USING
FOREGROUND, MIDGROUND AND BACKGROUND ELEMENTS...!



IMPOSING BACKGROUND



HIGH/MID/LOW LEVELS



DIAGONAL/VERTICAL



FOREGROUND DIVIDE



SINGLE LAYERED FORM



FINE/THICK CONTRAST



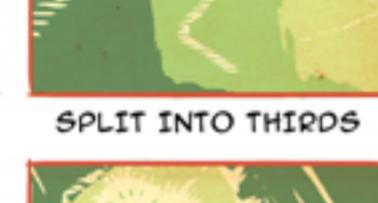
THREE SPOTLIGHTS



IMPLIED PERSPECTIVE



ALTERNATE DIRECTION



SPLIT INTO THIRDS



FLOATING FOREGROUND



FLOATING MIDGROUND



POINT TO BACKGROUND



MINIMAL MIDGROUND



SLICE UP SPACE



CONTINUED LINE

THESE ARE JUST A **TINY SAMPLE** OF YOUR OPTIONS! WE'LL LOOK AT MANY MORE **COMPOSITIONAL DEVICES** IN FUTURE TUTORIALS!

WANT MORE? TWO 600 PAGE SKETCHBOOKS!



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TUTORIAL

#71

CHARACTER SHAPES

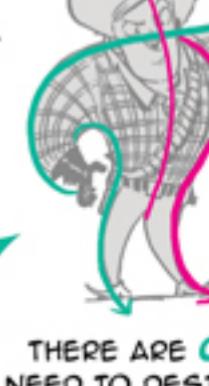
PART A



ALL CHARACTER DESIGNS, NO MATTER HOW COMPLEX THEY SEEM, CAN BE BROKEN DOWN INTO A SET OF SIMPLE SHAPES.



THE MORE THROUGH LINES THERE ARE FROM ONE SHAPE TO ANOTHER, THE BETTER THE SHAPES COMBINE AS A SINGLE FORM.



BOLD SILHOUETTES COME FROM A SYMBIOTIC COMBINATION OF SHAPES

LOOK!

THERE ARE ONLY 7 SHAPES YOU NEED TO DESIGN ANY CHARACTER.



1

↑ CIRCLE



2

↑ SQUARE



3

↑ TRIANGLE



4

↑ OVAL/SAUSAGE



5

↑ RECTANGLE



6

↑ TEARDROP/EGG



7

↑ BANANA/MOON

IF YOU CAN DRAW THESE SHAPES, YOU CAN DRAW ANYTHING.

THE LESS SHAPES AT THE CORE OF YOUR DESIGN, THE MORE ICONIC IT BECOMES.



WANT MORE?

TWO 600 PAGE SKETCHBOOKS!



MADDED NUTS 2 COMING TO

KICK STARTER

THIS OCTOBER

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WHEN YOU
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WITH LORETTA!

TUTORIAL #72

CHARACTER SHAPES

PART B



BUILDING YOUR DESIGN AROUND A **PRIMARY AND SECONDARY SHAPE** IS VERY EFFECTIVE.



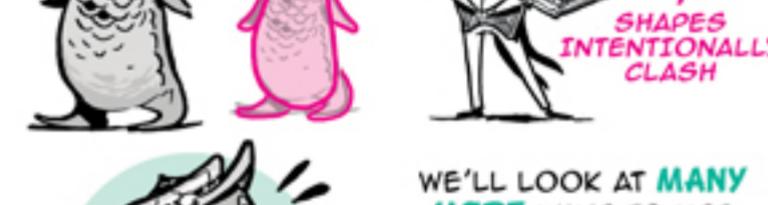
PRIMARY/SECONDARY CAN BE APPLIED TO THE **FACE** AS WELL



USING ONE SHAPE IN **MULTIPLE POSITIONS** AND **ANGLES** ALLOWS A MORE COMPLEX DESIGN TO REMAIN VISUALLY **BALANCED**.

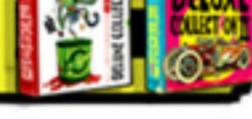


SOMETIMES COMBINING SHAPES **INHARMONIOUSLY** CAN WORK WELL.



WE'LL LOOK AT **MANY MORE** WAYS TO USE SHAPE WITHIN CHARACTER DESIGN IN **FUTURE TUTORIALS!**

WANT MORE? TWO 600 PAGE SKETCHBOOKS!



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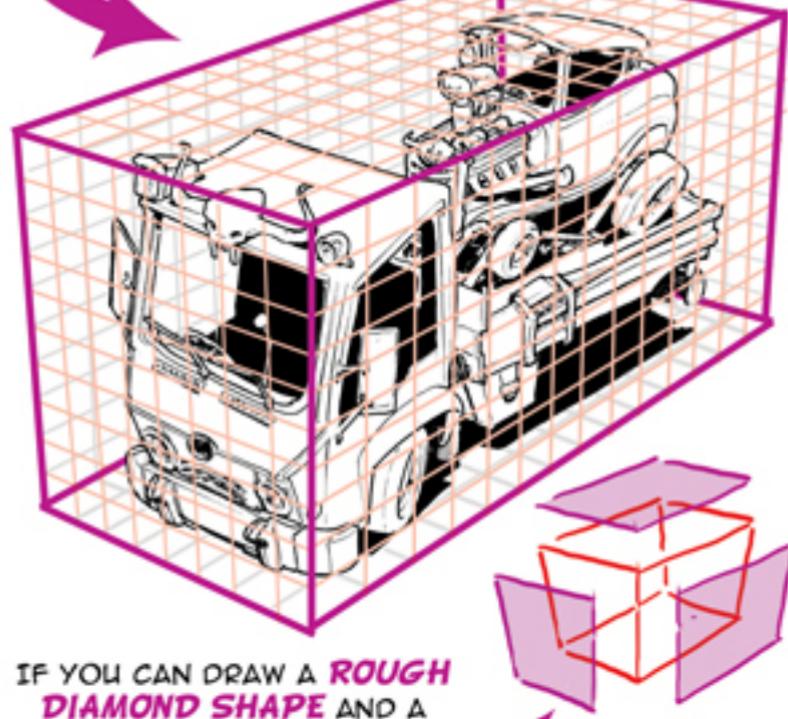
HOW TO
THINK
WHEN YOU
DRAW
WITH *Lorenzo!*

TUTORIAL #73

PERSPECTIVE BOXES

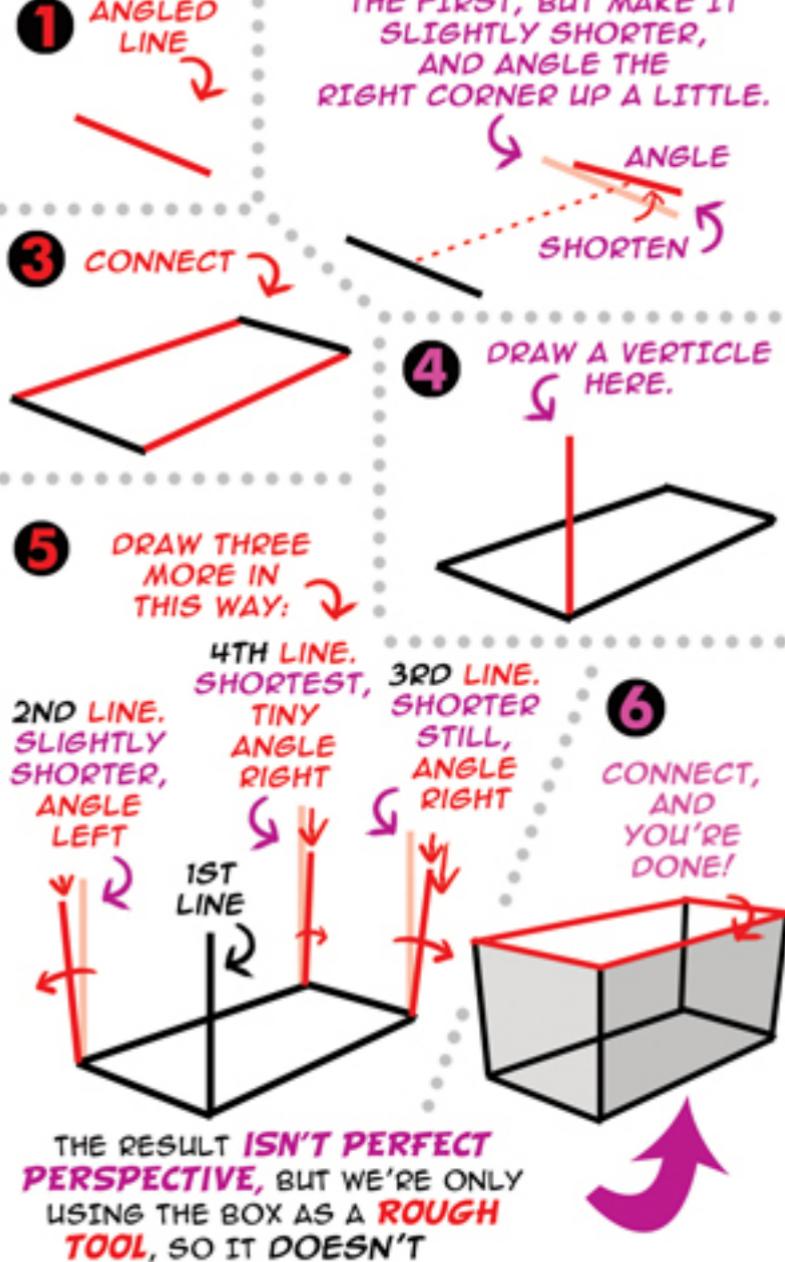
PART A

A **PERSPECTIVE BOX** IS A CONFINED SPACE IN WHICH YOU CAN EASILY DESIGN IN THREE DIMENSIONS. IT'S A QUICK, VERSATILE EXERCISE FOR DEVELOPING YOUR UNDERSTANDING OF DEPTH AND FORM.



IF YOU CAN DRAW A **ROUGH DIAMOND SHAPE** AND A **STRAIGHT LINE**, YOU CAN DRAW A PERSPECTIVE BOX.

YOU CAN USE A PERSPECTIVE BOX EVEN BEFORE YOU HAVE AN UNDERSTANDING OF **PERSPECTIVE**:



WANT MORE? TWO 600 PAGE SKETCHBOOKS!



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KICK STARTER

THIS OCTOBER

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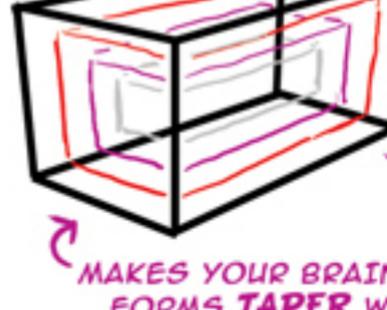
HOW TO
THINK
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DRAW
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TUTORIAL #74

PERSPECTIVE BOXES

PART B

A PERSPECTIVE BOX HELPS YOU THINK ABOUT DIMENSIONS **INSTINCTIVELY**, RATHER THAN **ANALYTICALLY**.

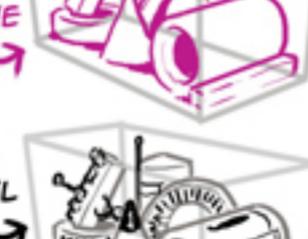


TRY ROUGHLY DRAWING A **SMALLER BOX** INSIDE YOUR BOX, AND A **SMALLER ONE** INSIDE THAT, AND SO ON.

1 SKETCH **RANDOM BUNDLES OF SHAPES** INSIDE YOUR BOX.



2 REFINE

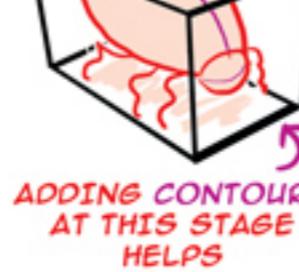


3 ADD DETAIL



EVERYTHING IS IN PERSPECTIVE!

WHEN YOU DESIGN **INSIDE** THE BOX, BEGIN BY FITTING THE **KEY FORMS** INTO THE SPACE, JUST AS YOU DID WITH THE RANDOM SHAPES.



KEEP IT BASIC

DETAILS FOLLOW THE KEY FORMS



ADDING CONTOURS AT THIS STAGE HELPS



EVEN A VERY SIMPLE DESIGN WILL HAVE TONS OF FORM AND FEEL MORE **REAL**

BOXES OF DIFFERENT SHAPES AND ANGLES ALL OBEY THE SAME RULES.



WE'LL LOOK AT MANY MORE WAYS TO APPROACH **DRAWING IN PERSPECTIVE** IN FUTURE TUTORIALS!

WANT MORE? TWO 600 PAGE SKETCHBOOKS!



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KICK STARTER THIS OCTOBER

HOW TO
THINK
WHEN YOU
DRAW
WITH *Loreto Z.*

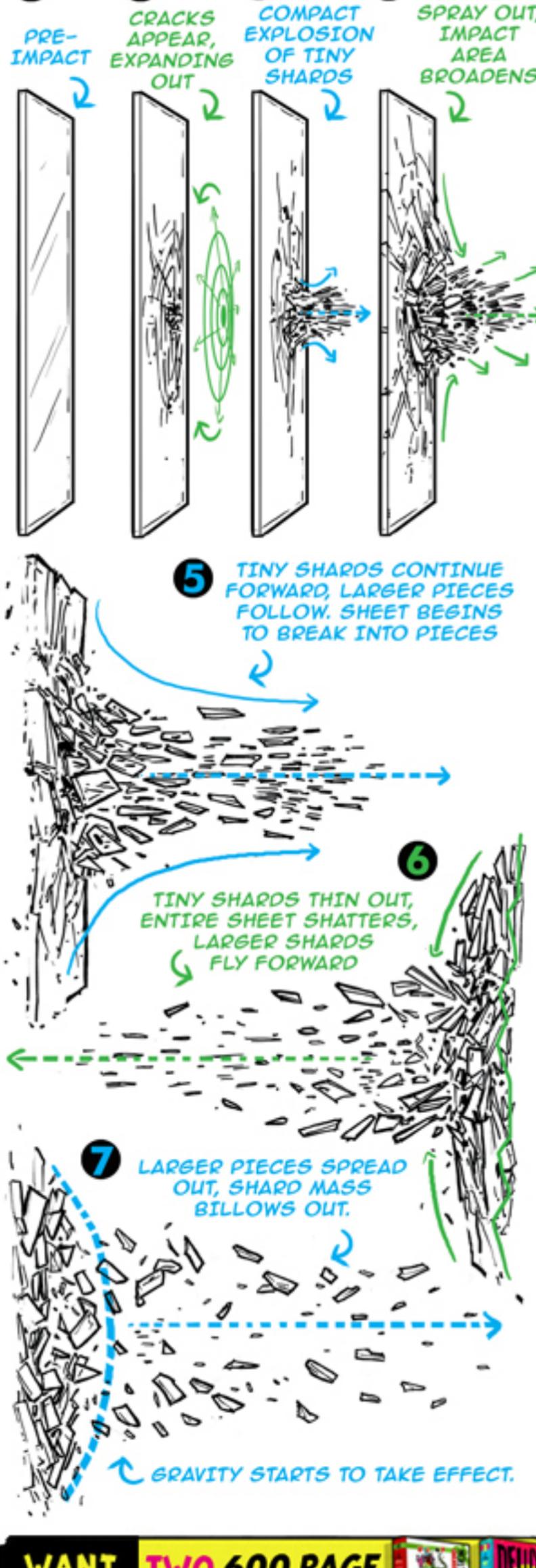
TUTORIAL

#75

BREAKING GLASS

PART A

BREAKING GLASS BEHAVES
DIFFERENTLY DEPENDING UPON THE
STAGE OF THE ACTION. LET'S LOOK AT A
FAST-MOVING PROJECTILE BREAKING
THROUGH A SHEET OF GLASS...



WANT MORE? TWO 600 PAGE SKETCHBOOKS!



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HOW TO
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WITH LorayZ!

TUTORIAL

#76

BREAKING GLASS

PART B

WHEN DRAWING **SHATTERED** GLASS, TRY
TO KEEP THE SHAPES **IRREGULAR**.



1



DRAW SOME SHALLOW ZIG-ZAGS

2



ADD CONCENTRIC CRACKS,
JOINING CORNERS OF
ZIG-ZAGS.

3



MIS-ALIGN EDGES

FOR A **HOLE** IN THE
GLASS, JUST **CUT OUT** A
FEW OF THE CIRCLES OF
CRACKS.

TEMPERED, OR **STRENGTHENED** GLASS
SHATTERS SLIGHTLY **DIFFERENTLY...**

1: MAIN CRACKS APPEAR,
LARGE NUMBER OF
CONCENTRIC CRACKS

1



2: MAIN BODY OF
GLASS SHATTERS
ALONG CONCENTRIC
LINES.

3: SHATTERS INTO
FAIRLY UNIFORM SIZE
SHARDS.



USE THE
ANGLE OF
THE
SHARDS TO
SHOW THE
DIRECTION
OF THE
ACTION.



WE'LL LOOK AT
SHATTERING **THREE
DIMENSIONAL
OBJECTS** IN A
FUTURE TUTORIAL!

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TUTORIAL

#77

COMIC COVERS

PART A

WHEN COMPOSING **COMIC COVERS**, IT'S USEFUL TO HAVE A ROSTER OF DESIGN CONCEPTS AT YOUR FINGERTIPS WHICH YOU CAN MIX AND ADAPT. TO HELP WITH THIS, I'VE PUT TOGETHER A SELECTION OF **VISUAL APPROACHES** WHICH **ALWAYS WORK**, IN CASE YOU EVER GET STUCK FOR IDEAS...



HEAD PROFILE



DAY/NIGHT



CROSSES



L-SHAPE



LOOK DOWN



INKED/SKETCH



STRAIGHT ON



UPSIDE DOWN



SHADOW



CENTRAL DIVIDE



FORESHORTENING



CASCADE



FOREGROUND



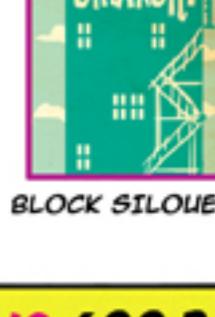
GIANT



INVERT SILHOUETTE



REFLECTION



BLOCK SILHOUETTE



ROUNDEL

WANT
MORE?

TWO 600 PAGE
SKETCHBOOKS!



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STARTER THIS OCTOBER

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WITH LORENZO!

TUTORIAL

#78

COMIC COVERS

PART B

IN PART TWO OF THIS TUTORIAL I'M GIVING YOU **FIFTEEN MORE COMIC COVER APPROACHES** TO ESTABLISH A BOLD GRAPHIC CONCEPT AT THE CORE OF YOUR ARTWORK. AS WITH PART ONE, THESE IDEAS CAN BE COMBINED TO GIVE **ENDLESS OPTIONS AND VARIETY** TO YOUR DESIGNS...



PATHWAY



PATTERN



STACK



IN HAND



SYMMETRY



FABRIC/RIBBON



SPOTLIGHT



PERSPECTIVE



FIRST PERSON



NEGATIVE SPACE



PROP



SCALE



PANELS



MONTAGE



LOGO



WE'LL LOOK
AT HOW TO
**DESIGN AND
INTEGRATE**
YOUR **LOGOS**
SYMPATHETICALLY
WITH YOUR
ARTWORK IN A
FUTURE TUTORIAL!

WANT
MORE?

TWO 600 PAGE
SKETCHBOOKS!



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WHEN YOU
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TUTORIAL

#79

MONKEY NUTS

JUNGLE PLANT CLUSTERS

PART A



BECAUSE THERE ISN'T ROOM TO SHOW A LARGE JUNGLE ENVIRONMENT IN THE BACKGROUND OF EVERY PANEL OF MONKEY NUTS, I OFTEN USE "CLUSTERS" - SMALL GROUPINGS OF PLANTS AND TREES WHICH IMPLY THE LUSH JUNGLE AROUND OUR HEROES.

THE CLUSTER



NO ROOM FOR ALL THIS? ↗ THIS ↗ ...AND WORKS TOO... THIS!

THINK OF THE CLUSTER AS A **MINIATURE ENVIRONMENT**, WHICH CONTAINS IT'S OWN COMPRESSED FOREGROUND, MIDGROUND AND BACKGROUND.



MAINTAINS THE JUNGLE "DEPTH" IN FAR LESS SPACE.



WHEN YOU PLACE THE MIDGROUND AT THE TOP YOU CREATE A "FRAME" WITHIN THE LAYOUT.

BY SPREADING THE **VISUAL INTEREST** ACROSS EVEN A TINY CLUSTER OF PLANT LIFE WE CREATE A SENSE OF THE WIDER JUNGLE.



IN VERY SMALL CLUSTERS, UNIFY DIRECTION

GROUP FORMS

FOR HIGHER CONTRAST



MONKEY NUTS

NOW ON →
KICK STARTER



HOW TO
THINK
WHEN YOU
DRAW
WITH Loritz!

TUTORIAL #80

MONKEY NUTS

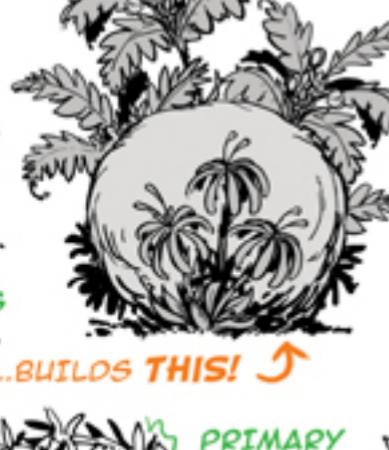
JUNGLE PLANT CLUSTERS

PART B



WHEN CURATING YOUR PLANT CLUSTERS, BASE THE COMPOSITION AROUND **NO MORE THAN THREE** CORE PLANT/TREE TYPES.

SHAPES CONTRAST, DECORATE, FRAME AND COMPLIMENT!



YOU CAN ADD IN AS MANY **SECONDARY** PLANT TYPES AS YOU LIKE, BUT BY KEEPING THE DOMINANT, **PRIMARY** FORMS LIMITED TO THREE, YOU ESTABLISH A STRONGER BASE SHAPE.



ANOTHER WAY TO TIE YOUR SHAPES TOGETHER IS TO IMAGINE A **CENTRAL FOCUS POINT** WITHIN THE CLUSTER, AND **SPLAY** THE DIFFERENT PLANTS OUT FROM IT.



MONKEY NUTS

NOW ON →
KICK
STARTER



HOW TO
THINK
WHEN YOU
DRAW
WITH LORENZO!

TUTORIAL

#81

MONKEY NUTS

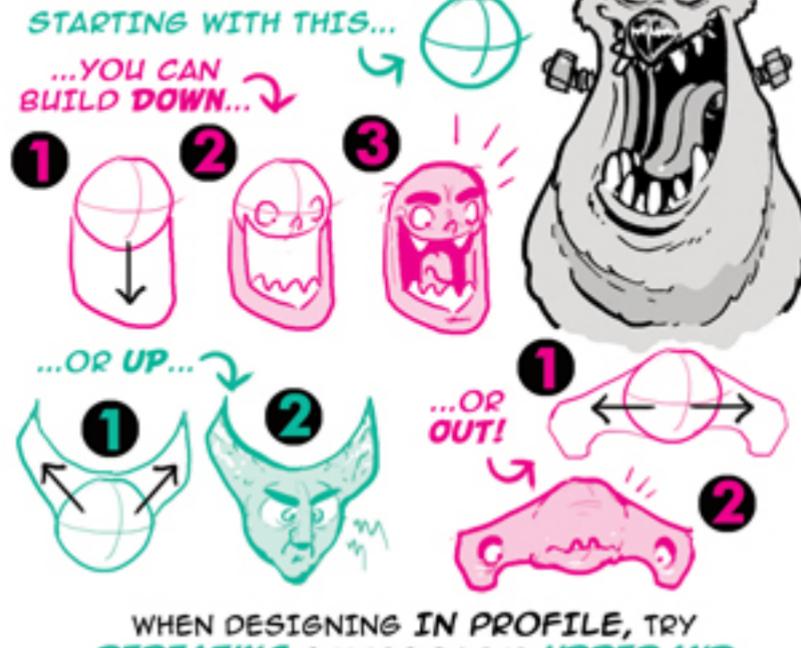
MONSTER HEADS

PART A



IN MONKEY NUTS, THERE'S A **NEW MONSTER** ON PRETTY MUCH **EVERY PAGE!**

DIVERSITY IN FACIAL CHARACTERISTICS BEGINS BY VARYING YOUR **SHAPE SETS.**



WHEN DESIGNING IN PROFILE, TRY **REPEATING** SHAPES IN THE **UPPER AND LOWER LINES** OF THE DESIGN.



MONKEY NUTS

NOW ON
**KICK
STARTER**



HOW TO
THINK
WHEN YOU
DRAW
WITH LORI & ZO!

TUTORIAL

#82

MONKEY NUTS

MONSTER HEADS

PART B



WITH MONSTER DESIGN,
EXAGGERATING THE
PLACEMENT OF THE EYES
IS HUGELY EFFECTIVE.

IMAGINE YOUR MONSTER'S EYES AS TWO DISKS WHICH CAN BE MOVED AROUND ANYWHERE!



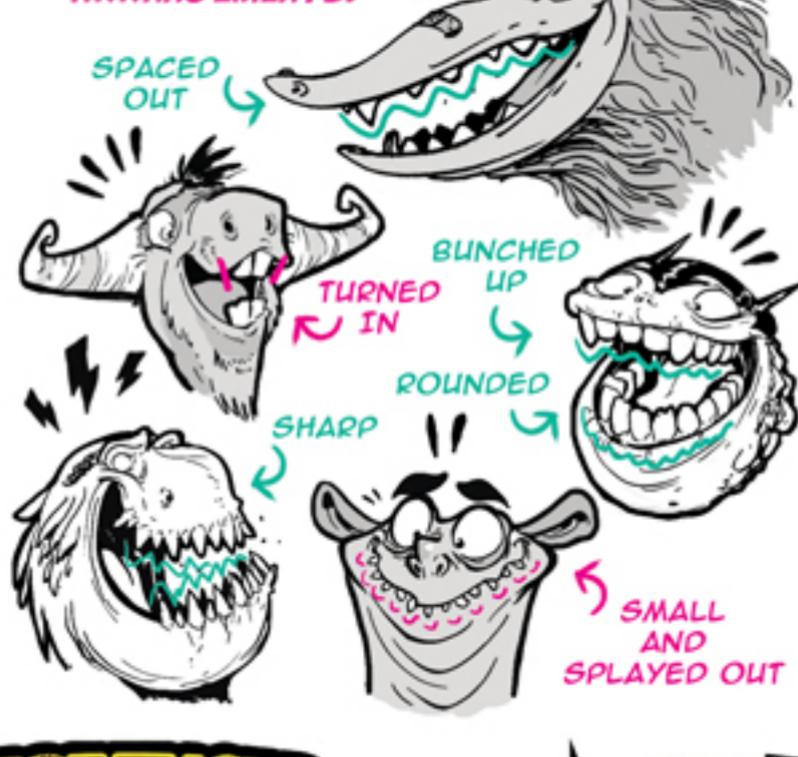
PLAY WITH THE EYE'S PLACEMENT IN OR ON THE SKULL.



MONSTERS CAN LOOK LIKE ANYTHING, SO JUST PIECE TOGETHER RANDOM FORMS!



WHEN ADDING TEETH, VARY THE SHAPES AND ARRANGEMENTS!



MONKEY NUTS

NOW ON
**KICK
STARTER**



HOW TO
THINK
WHEN YOU
DRAW
WITH LorElZ!

TUTORIAL

#83

LAVA

PART A



WHEN DRAWING LAVA, KEEP IN MIND THAT **ALL THE TIME** IT'S BASICALLY TRYING TO TURN BACK INTO ROCK.

EVEN IN IT'S MOST **KINETIC LIQUID STATE**, LAVA ALWAYS HAS **WEIGHT** AND **VISCOSITY**.

TO DRAW A BLOB OF LAVA:

- 1 DRAW A FEW RANDOM OVALS
- 2 CONNECT WITH CURVED LINES
- 3 THIS SHOWS BOTH MASS AND STRETCH



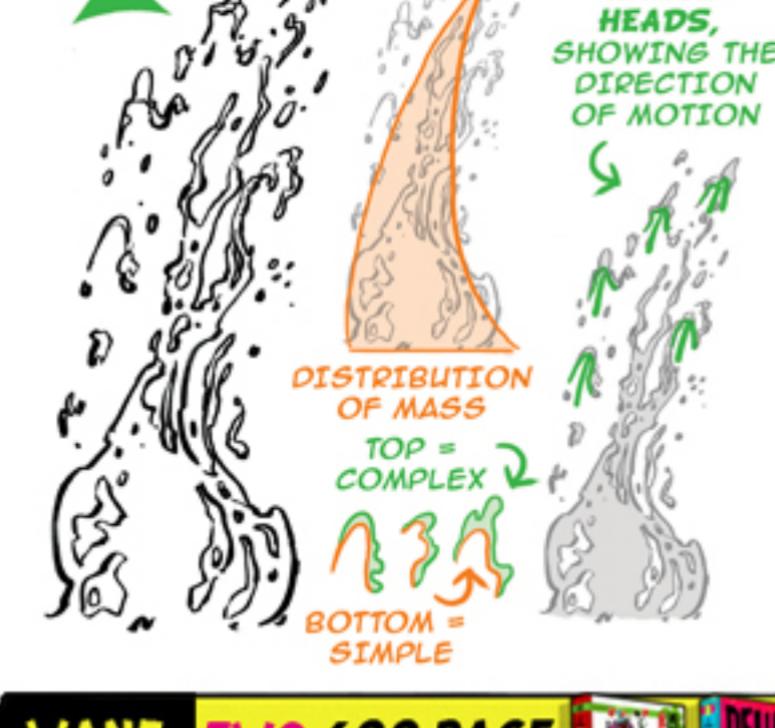
TO SHOW THE VISCOSITY, OR **THICKNESS** OF THE LAVA, IMAGINE THAT WHERE POSSIBLE IT WILL ALWAYS **STRETCH** RATHER THAN **SNAP**.



IMAGINE THE TRAJECTORY OF THE OVALS OF MASS TO UNDERSTAND THE STRETCH.



AS THE LAVA **ERUPTS**, BREAK IT UP INTO SEPARATE STRANDS, MAINTAINING THE **HOOP** SHAPES.



THE HOOPS ARE LIKE ARROW HEADS, SHOWING THE DIRECTION OF MOTION

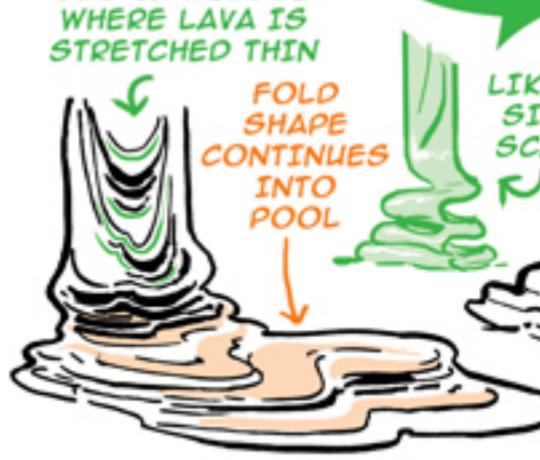
WANT MORE? TWO 600 PAGE SKETCHBOOKS!





YOU CAN SHOW THE THICKNESS AND **SLOW, Oozing Nature** OF LAVA IN THE WAY YOU DRAW IT **FLOWING** AND **POURING**.

AS LAVA **POURS** ONTO A SURFACE OR INTO A POOL, IT FORMS **FOLDS**.



WHEN YOU DRAW A **LARGER VOLUME**, **ALTERNATE** THE SAG AND DRIPS.

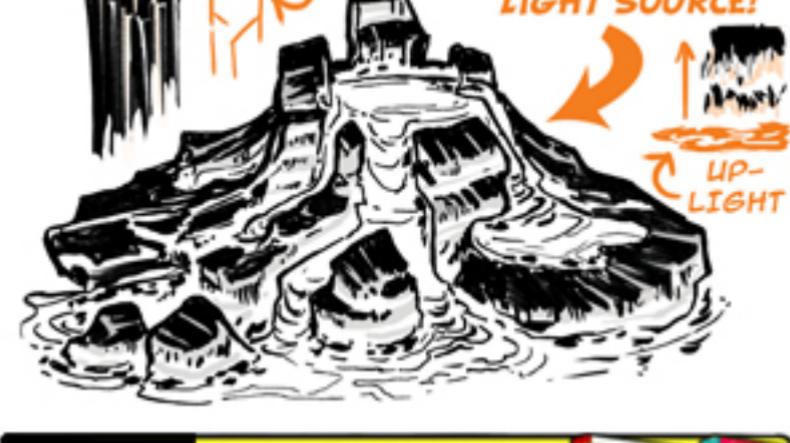


WHERE LAVA IS FUNNELING UP **THROUGH ROCK**, SHOW IT GLOWING THROUGH **CRACKS** IN THE SURFACE.



PATTERN: STRAIGHT/ DIGONAL.

REMEMBER AT ALL TIMES, THE LAVA IS YOUR **LIGHT SOURCE!**



WANT MORE? **TWO 600 PAGE SKETCHBOOKS!**



HOW TO
THINK
WHEN YOU
DRAW
WITH Loretta!

TUTORIAL

#85

BRICK WORK

PART A



DESPITE BEING
SUCH A
COMMONPLACE
MATERIAL,
BRICKWORK HAS
MANY FEATURES
WHICH MAKE IT
AN **INCREDIBLY**
VERSATILE
DESIGN
ELEMENT.



MAKE BRICKWORK A
FEATURE BY
REVEALING IT
THROUGH RENDERING
ETC.



OKAY ↗



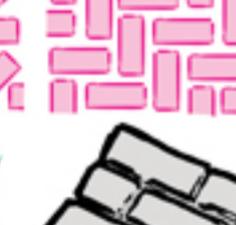
BETTER ↗



YES! ↗

MULTIPLE
REVEALS
ADD TO
VISUAL
INTEREST ↗

EXPERIMENT WITH ARRANGING BRICKS IN
ALTERNATIVE PATTERNS, AND REMEMBER THAT
THEY CAN ALSO BE USED FOR **WALKWAYS** ETC.



SO
MANY
WAYS! ↗

BRICKWORK
SHOWS FORMS
EXTREMELY WELL
BECAUSE THE
INHERENT
CONTOURS
CREATE A **VISUAL**
WIREFRAME



NOT
MUCH
FORM ↗

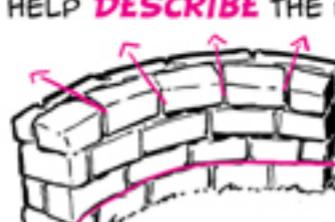
LOTS
OF
FORM ↗

↗

↗

↗

THE MORE **COMPLEX** THE SHAPE AND THE VIEWING
ANGLE, THE MORE YOU CAN USE THE CONTOURS TO
HELP **DESCRIBE** THE DESIGN.



WANT
MORE? TWO 600 PAGE
SKETCHBOOKS!



HOW TO
THINK
WHEN YOU
DRAW
WITH LorenZ!

TUTORIAL #86

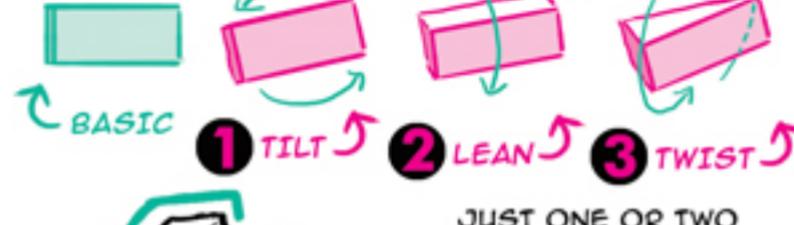
BRICK WORK

PART B



THINKING OF THE
BRICKS AS
**INDIVIDUAL
ELEMENTS**
ALLOWS YOU TO
EASILY **SAG** AND
DISTORT YOUR
WALLS.

BRICKS CAN HAVE THE FOLLOWING
THREE AXIS OF MOVEMENT:



JUST ONE OR TWO
BRICKS OUT OF PLACE
BOTH **ADDS INTEREST**
AND **REINFORCES**
STRUCTURE BY
SHOWING THE
**EXCEPTION TO THE
RULE.**



PUSH AND **PULL** BRICKS, AND
SLIGHTLY VARY **BRICK SIZE**
(NOT TOO MUCH SIZE VARIATION
THOUGH, OR IT CAN BEGIN TO
LOOK LIKE STONE WORK).



ADD
BELIEVABILITY
BY LEAVING A
PARTIAL LAYER OF
RENDERING ON
RUINS.



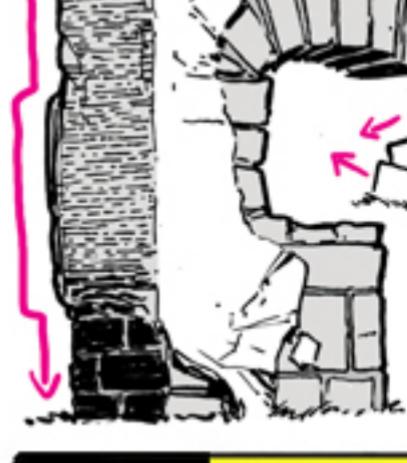
RENDER
CAN
HOLD
BRICKS
IN
ODD
FORMATIONS



LIKE
A HALF-
EATEN,
HALF-
WRAPPED
CHOCOLATE
BAR!
"DRESS" EACH BRICK!

"DRESS" EACH BRICK!

COMBINE ALL THESE TRICKS TO
GIVE YOUR BRICKWORK **WEIGHT**
AND **PERSONALITY.**



**WANT
MORE?** **TWO 600 PAGE
SKETCHBOOKS!**



HOW TO
THINK
WHEN YOU
DRAW
WITH LorD Z!

TUTORIAL

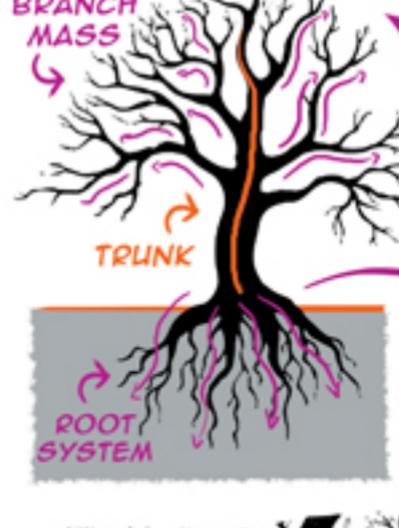
#87

TREE ROOTS

PART A



TREE ROOTS ARE A FANTASTIC, CREATIVE ELEMENT TO ADD TONS OF **VISUAL INTEREST** TO YOUR WOODLAND AND JUNGLE ENVIRONMENTS.



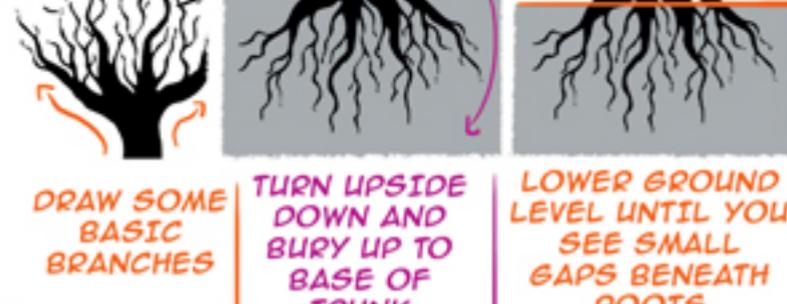
THE ROOT SYSTEM **REFLECTS** THE **BRANCHES** OF THE TREE, ALBEIT WITH A MORE COMPACT SET OF LARGER ROOT "BRANCHES".



MOST TREES HIDE THEIR ROOTS **UNDER THE GROUND**, BUT WE WANT TO **REVEAL THEM!**



IMAGINE THE **GROUND** BENEATH YOUR TREE HAS **WORN AWAY**.



DRAW SOME BASIC BRANCHES

TURN UPSIDE DOWN AND BURY UP TO BASE OF TRUNK

LOWER GROUND LEVEL UNTIL YOU SEE SMALL GAPS BENEATH ROOTS

4

SEE THE FORM - IT'S ALL TUBES!

5

ADD BARK DETAIL

WANT MORE?

TWO 600 PAGE SKETCHBOOKS!



HOW TO **THINK** WHEN YOU **DRAW** WITH *Loreliz*!

TUTORIAL

#88

TREE ROOTS

PART
GROWING



ROCK IS
DICTATE THE
SPREAD OF
THE ROOTS.



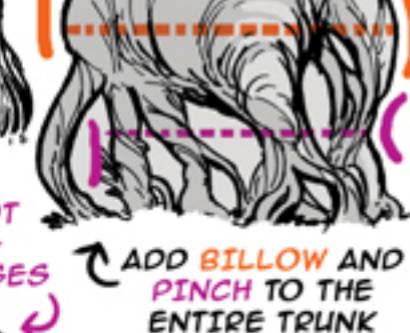
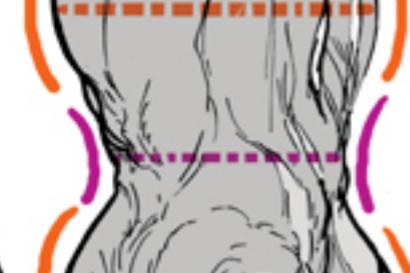

**GROWING
ROOTS
DOWN OVER
ROCKS
ALLOWS
YOU MORE
FREEDOM
OVER THE
DESIGN OF
THEIR
SHAPES.**



卷之三



IMAGINE THE ROOTS AS SUPPLE, LINE
ROLLS OF PASTRY, LAID ACROSS E



**WANT TWO 600 PAGE
MORE? SKETCHBOOKS!**



WWW.THEETHERINGTONBROTHERS.BLOGSPOT.COM

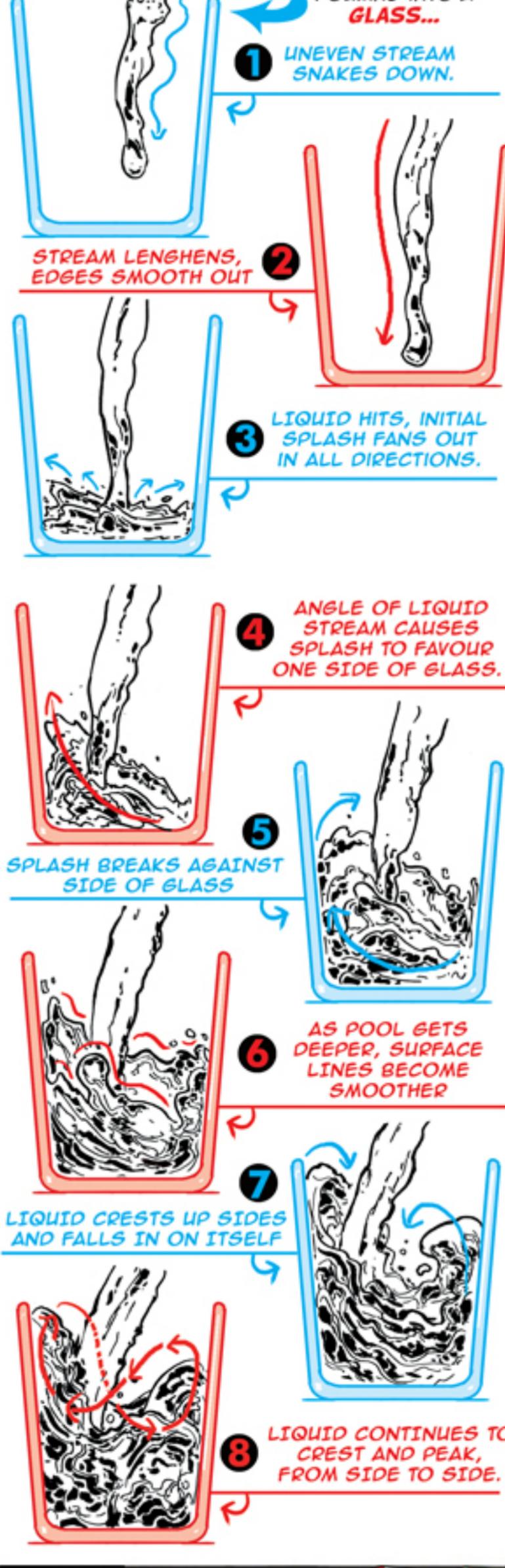
HOW TO
THINK
WHEN YOU
DRAW
WITH *Lorenzo!*

TUTORIAL #89

POURING LIQUID

PART A

POURING LIQUID HAS TWO MAIN MOVEMENTS: THE **STREAM** OF LIQUID ITSELF, AND THE MANNER IN WHICH IT **CHURNS** AND **POOLS** ON WHATEVER SURFACE IT HITS.



WANT
MORE?

TWO 600 PAGE
SKETCHBOOKS!



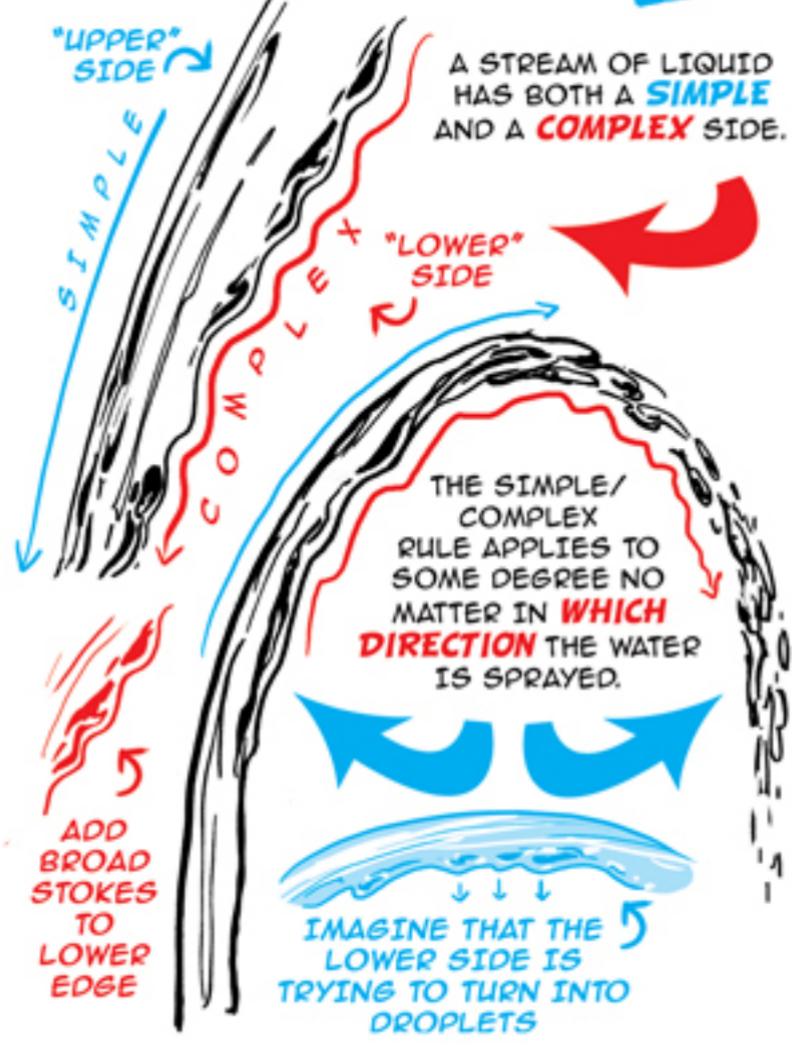
HOW TO
THINK
WHEN YOU
DRAW
WITH LORI & Z!

TUTORIAL

#90

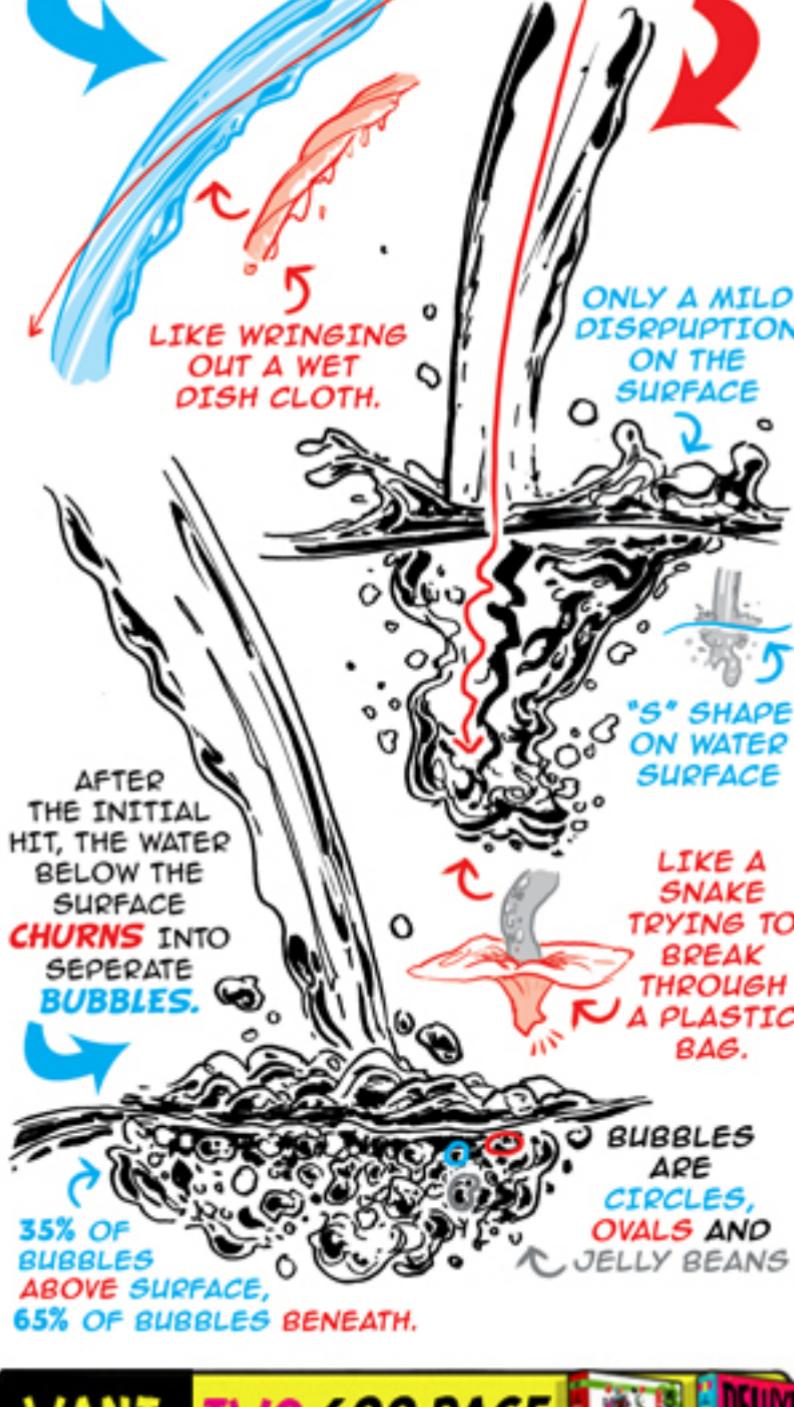
POURING LIQUID

PART B



AS WATER POURS FROM A HEIGHT, IT GENTLY TWISTS.

WHEN LIQUID HITS A POOL, AT FIRST IT "TUNNELS DOWN".



WANT MORE?

TWO 600 PAGE SKETCHBOOKS!



HOW TO
THINK
WHEN YOU
DRAW
WITH *LorLoZ!*

TUTORIAL

#91

HAPPY
EXPRESSIONS

PART A



HAPPY EXPRESSIONS
ARE ALL ABOUT **OPENING**
UP THE FACE.



IN ESSENCE, A BROAD
SMILE **REVEALS MORE** OF
THE **EYES AND TEETH**
THAN MOST OTHER
EXPRESSIONS.



SUSPICION



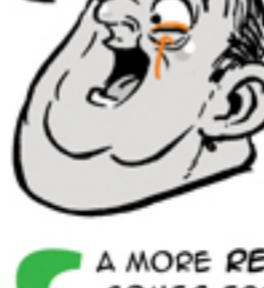
CONCERN



JOY



IMAGINE THE **MUSCLES** IN THE BROW
PULLING UP, AND THE **JAW** PULLING
DOWN, TO BARE EYES AND TEETH.



THE CORNERS OF THE SMILE
WILL **COMPRESS THE CHEEKS**
AND CAN PUSH UP THE **LOWER**
EYELIDS.



TIKT CHEEK
LINE DOWN
TOWARDS
NOSE

A MORE RESTRAINED SENSE OF JOY
COMES FROM RESTRICTING THE **MAIN**
STRETCH WITHIN THE EXPRESSION TO
ONE AREA OF THE FACE.



EYES: MAIN
STRETCH

MOUTH:
SMALL
STRETCH

MOUTH:
MAIN
STRETCH



EYES: SMALL
STRETCH

A WIDE SMILE WITH A **CLOSED MOUTH** WILL
CREATE A BROAD BAND OF **COMPRESSION**
ACROSS THE CENTRE OF THE FACE.



SQUASH
BETWEEN
MOUTH AND
LOWER EYE



TRY PUSHING THE **CORNERS**
OF THE MOUTH UP PAST THE
EYE LINE!



WANT
MORE?

TWO 600 PAGE
SKETCHBOOKS!



HOW TO
THINK
WHEN YOU
DRAW
WITH *Loreto Z.*

TUTORIAL #92

**HAPPY
EXPRESSIONS**

PART B

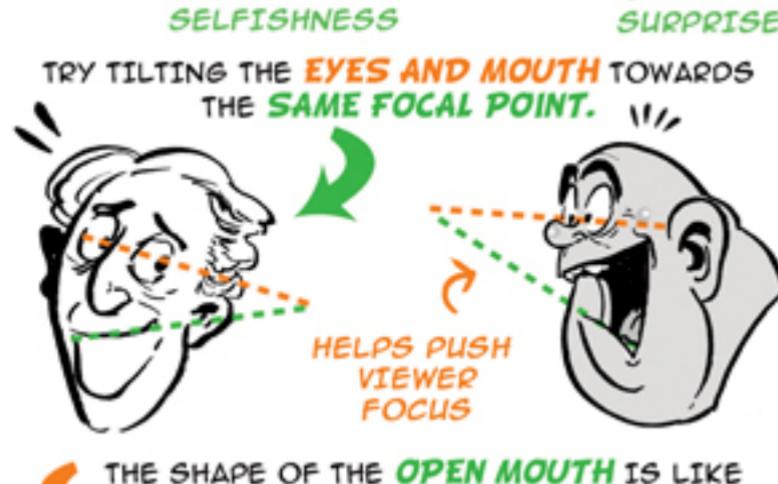
UNIFY AN EXPRESSION BY REFLECTING THE
SHAPE OF THE MOUTH IN THE **BROW AND EYES**.



THE **EYEBROWS** EFFECT WHAT FORM OF HAPPINESS THE SMILE **COMMUNICATES**.



TRY TILTING THE **EYES AND MOUTH** TOWARDS THE **SAME FOCAL POINT**.



WANT
MORE? TWO 600 PAGE SKETCHBOOKS!



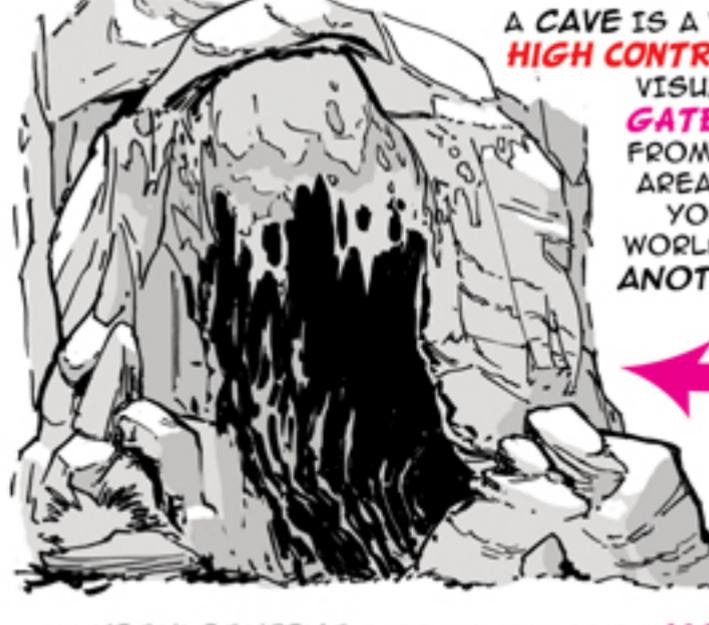
HOW TO
THINK
WHEN YOU
DRAW
WITH LORANZO!

TUTORIAL

#93

CAVES

PART A



A CAVE IS A VERY
HIGH CONTRAST
VISUAL
GATEWAY
FROM ONE
AREA OF
YOUR
WORLD TO
ANOTHER.

BY HIGHLIGHTING THIS CONTRAST OF **LIGHT**
AND DARK, YOU HELP ESTABLISH THE CAVE AS A
FOCAL POINT.



USE THE **NATURAL CONTOURS** IN THE ROCKS TO CREATE
BOLD PERSPECTIVE LINES POINTING INTO THE DEPTHS!



VISUALISE DIFFERENT SHAPED **LAYERS** OF ROCK **STACKING UP**.



WANT
MORE? TWO 600 PAGE SKETCHBOOKS!



HOW TO
THINK
WHEN YOU
DRAW
WITH Lor & Z!

TUTORIAL

#94

CAVES

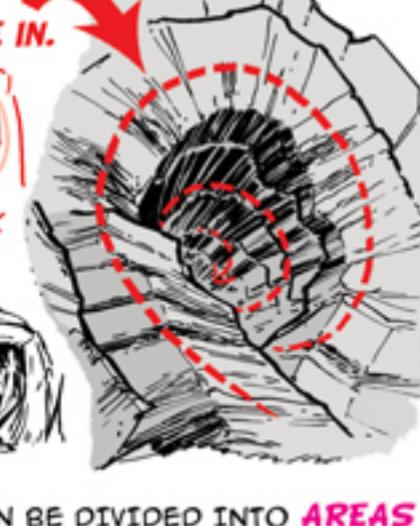
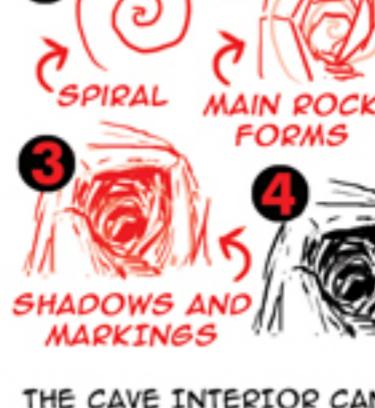
PART B

USING **FALLEN/ARRANGED STONES** ALLOWS YOU TO PLAY WITH A **BROADER RANGE** OF FORMS.

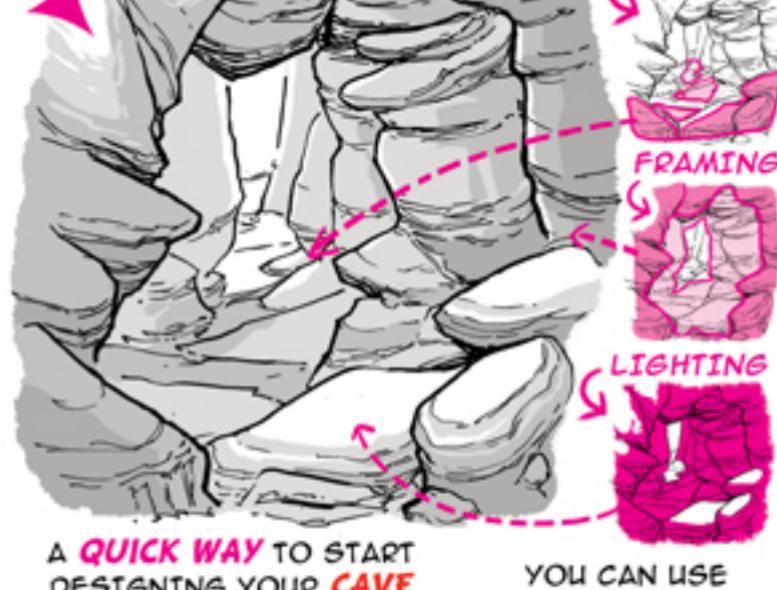
TONS OF OPTIONS!



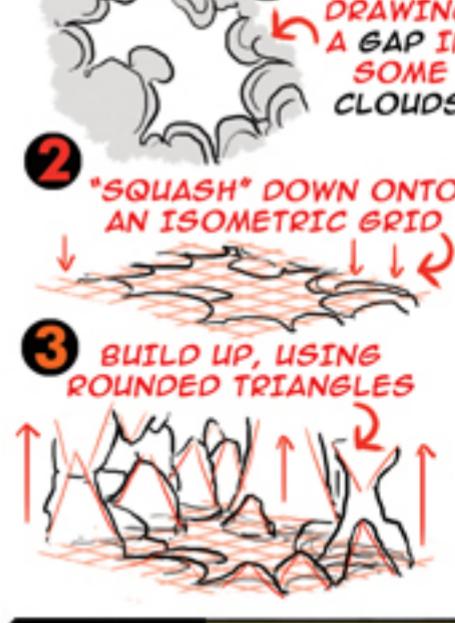
PUTTING A **SPIRAL** IN YOUR DESIGN CAN FURTHER **PULL THE EYE IN**.



THE CAVE INTERIOR CAN BE DIVIDED INTO **AREAS OF INTEREST** USING **LEVELS, FRAMING AND LIGHTING**.



A QUICK WAY TO START DESIGNING YOUR CAVE INTERIORS:



YOU CAN USE ELEVATED VIEWS, EVEN UNDERGROUND!



WANT MORE? TWO 600 PAGE SKETCHBOOKS!

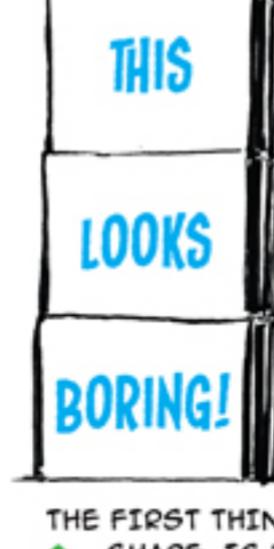


HOW TO
THINK
WHEN YOU
DRAW
WITH LORIENZO!

TUTORIAL #95

BOXES

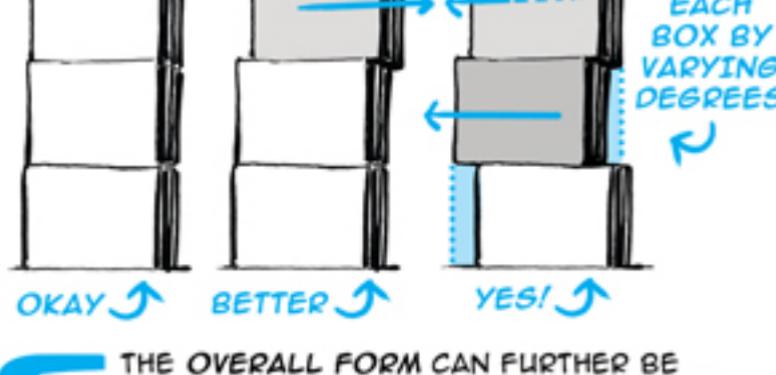
PART A



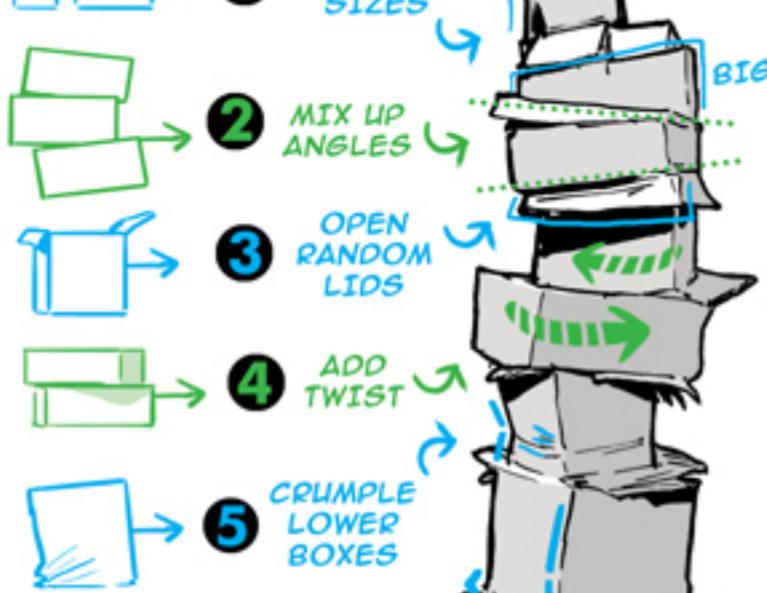
BOXES ARE OFTEN USED IN URBAN OR INDUSTRIAL ENVIRONMENTS TO DRESS UP BLAND SPACES. THE PROBLEM CAN BE THAT BOXES MIGHT SEEM A BIT BLAND TOO!



THE FIRST THING WE CAN DO TO BREAK UP THE SHAPE, IS TO MOVE THE FORMS OUT OF ALIGNMENT.



THE OVERALL FORM CAN FURTHER BE PUSHED USING THESE FIVE TYPES OF VARIATION...



EVEN WHEN NOT STACKED, VARIATION CAN BE ACHIEVED BY SIMPLY REMEMBERING THAT NOT ALL BOXES ARE SQUARE!



BOOK COMING TO KICKSTARTER MARCH 2018!

JOIN THE MAILING LIST!

HOW TO
THINK
WHEN YOU
DRAW
WITH *Lorenzo!*

TUTORIAL #96

BOXES

PART B

THINKING OF EACH BOX AND PACKAGE AS A **SEPARATE ELEMENT**, WITH ITS OWN **CHARACTERISTICS AND STORY** CAN HUGELY HELP IN BRINGING CONTEXT TO YOUR WORLD.



A BOX HAS THE INTERESTING TRAIT OF BEING BOTH **STRONG AND WEAK** AT THE **SAME TIME**.



DUE TO THEIR GEOMETRIC FORM BEING **LIGHTWEIGHT WITH A DEGREE OF RIGIDITY**, BOXES ARE EXCELLENT FOR SHOWING **IMPACT MOVEMENT**.



BOXES CAN SHOW THE **RECORD** OF AN IMPACT.

SOMETHING LANDED HERE

WANT MORE? TWO 600 PAGE SKETCHBOOKS!



HOW TO
THINK
WHEN YOU
DRAW
WITH LORI & Z!

TUTORIAL

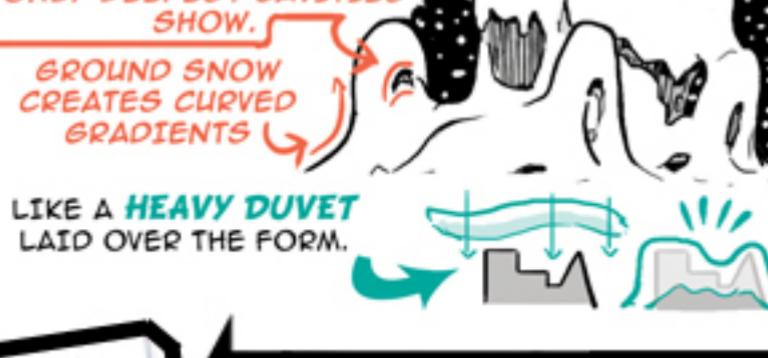
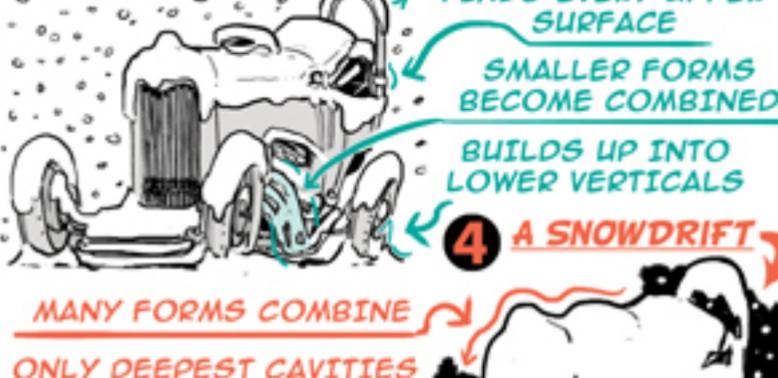
#97

SNOW

PART A



VISUALISE THE **FULL FORM** YOU WANT TO COVER, THIS WILL HELP YOU UNDERSTAND HOW TO **BUILD UP** THE SNOW.



BOOK COMING TO MARCH 2018!

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HOW TO
THINK
WHEN YOU
DRAW
WITH *Loreto Z!*

TUTORIAL #98

SNOW

PART B



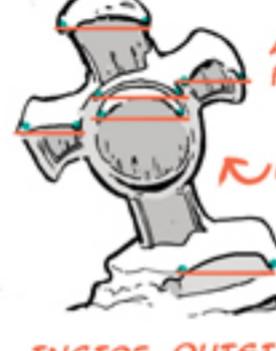
SNOW BUILDS ON DIFFERENT SHAPES IN DIFFERENT WAYS.

BLOCKY FORMS CAUSE "SLICED" SIDES



LIKE A TOOTH!

CURVED FORMS CREATE A TAPERED BUILD UP



ON ANGLED FORMS, THE SNOW LEVELS OUT



ON ARCHITECTURE, VARY REGIMENTED SECTIONS OF SNOW WITH MINOR VARIATIONS

INSIDE OUTSIDE



HAPPY! SAD!

LOOK! DIFFERENT CORNERS!



TREES AND PLANTS CATCH SNOW IN A VARIETY OF WAYS.

SNOW ON THE WIND WILL COAT THE SIDES OF TREES

CLUMPS ON THICK BUSHES

DRAW A RANDOM POOL OF WATER

ROTATE 90°



THINNER BRANCHES MAY SHOW THROUGH



SNOW ON LEAVES IS A LITTLE DIFFERENT:

- 1 
- 2 
- 3 

SHALLOW WAVE TIGHTER WAVE ADD LEAVES

SNOW TRACKS CAN ADD LIFE, AND ESTABLISH CONTOURS ON AN OTHERWISE BARE ENVIRONMENT



WANT MORE? TWO 600 PAGE SKETCHBOOKS!



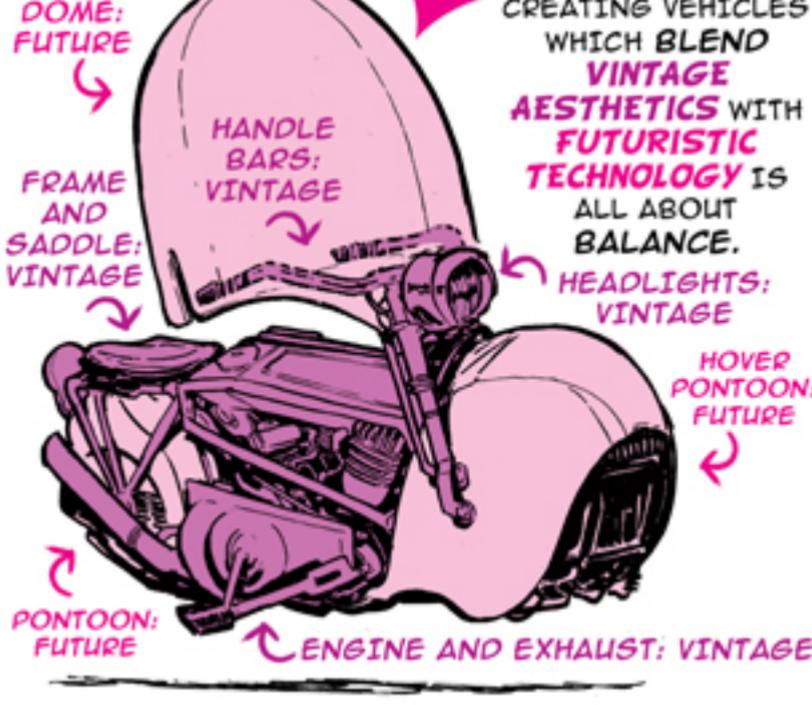
HOW TO
THINK
WHEN YOU
DRAW
WITH *Lor & Z!*

TUTORIAL #99

LEARNUARY

VINTAGE SPACE BIKE

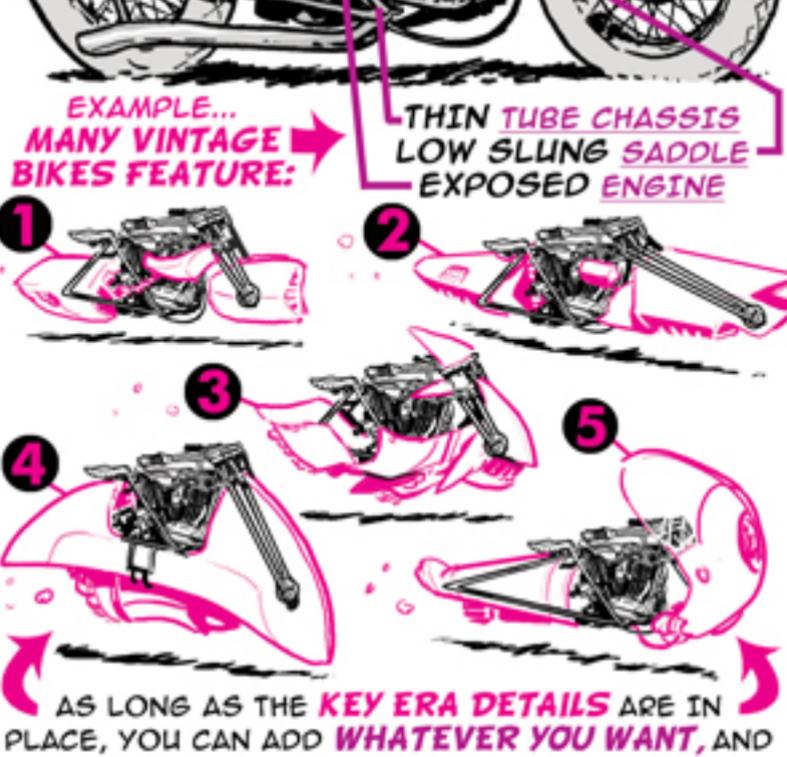
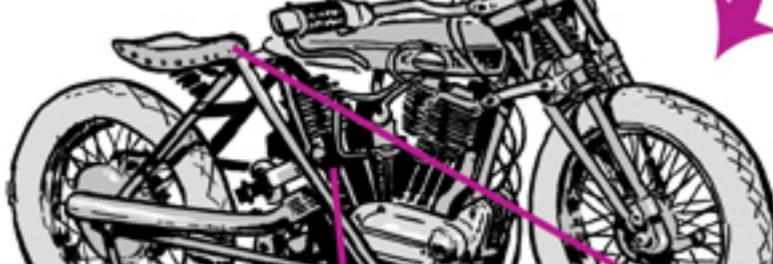
PART A



LOOK! OVERALL MIX ACROSS THE DESIGN IS ROUGHLY 50% VINTAGE, 50% FUTURISTIC!

THIS IS THE SECRET TO COMBINING DESIGN ERAS!

CHOOSE THE KEY FEATURES OF THE PERIOD OF DESIGN YOU WANT TO CAPTURE.



AS LONG AS THE KEY ERA DETAILS ARE IN PLACE, YOU CAN ADD WHATEVER YOU WANT, AND STILL RETAIN A VINTAGE FLAVOUR.

QUICK EXERCISE:
TRY MAKING THE NEW PARTS BY RE-USING EXISTING PARTS OF THE BIKE!



WANT MORE? TWO 600 PAGE SKETCHBOOKS!



HOW TO
THINK
WHEN YOU
DRAW
WITH LORRY!

LEARNUARY

TUTORIAL

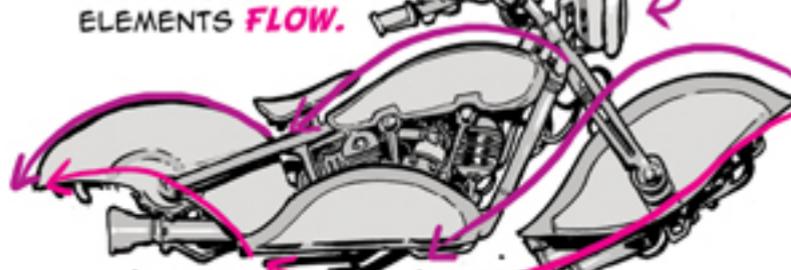
#100

VINTAGE SPACE BIKES

PART B

YOUR DESIGN WILL
STILL WORK (THOUGH IT
MAY FEEL A LITTLE LESS
ORIGINAL) EVEN IF
YOU RETAIN ALMOST
100% OF THE BIKE'S
CORE, SO LONG AS
NEW OR ADAPTED
ELEMENTS **FLOW**.

TWO
TRIANGLES ↗



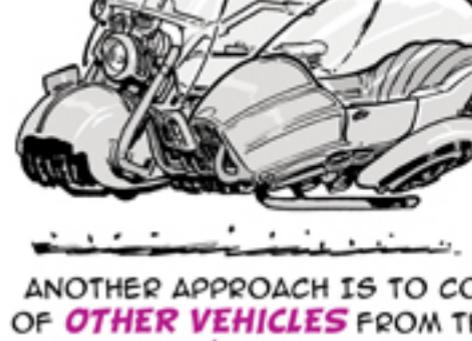
TRY TO MAKE EACH **NEW ELEMENT**
FIT WITH THE **THROUGH-LINES** OF
THE DESIGN.

LIKE A
FISH ↗



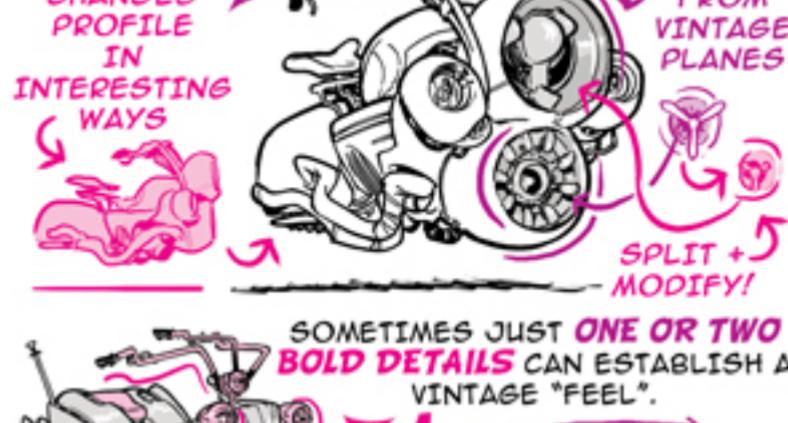
OFTEN THE **LESS OBVIOUS** WAYS TO HINT AT A
BYGONE AGE PRODUCE **MORE INTERESTING**
RESULTS.

DON'T SEE
A LOT OF
MOTORBIKES
WITH
SIDECARS
ANYMORE.



SIDECAR
ALONE
KEEPES IT
"VINTAGE"

ANOTHER APPROACH IS TO COMBINE ELEMENTS
OF **OTHER VEHICLES** FROM THE **SAME PERIOD**.



SOMETIMES JUST **ONE OR TWO**
BOLD DETAILS CAN ESTABLISH A
VINTAGE "FEEL".



HEAD
LAMPS,
HANDLE-
BARS +
SADDLES!

HOW TO
THINK
WHEN YOU
DRAW
WITH LORRY!

BOOK COMING TO MARCH
2018!

JOIN THE MAILING LIST!