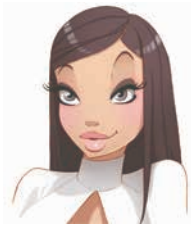
"IT'S AWESOME TO BE IN THIS BOOK. THE LINE UP OF TALENT IS UNBELIEVABLE!"

—WARREN LOUW

"IT'S AN HONOUR TO BE INVITED TO CONTRIBUTE TO A PROJECT LIKE THIS WITH SO MANY FANTASTIC ARTISTS!"

—CHAMBA



"I'M SO HAPPY TO BE PART OF THIS PROJECT, WITH SO MANY FAMOUS INDUSTRY ARTISTS!"

—EMILIE DECROCK

"VERY EXCITED ABOUT THIS BOOK. PACKED FULL OF AMAZING TALENT AND ITS THE KIND OF BOOK I WANT ON MY BOOKSHELF!"

—LOOPY DAVE

STEPHEN SILVER RANDY BISHOP ELSEVILLA ANDREI RIABOVITCHEV
DAN SCHOENING EDDIE NUNEZ SHILIN ENRIQUE FERNANDEZ
LUIS GADEA NIKOLAS ILIC MIKE BUTKUS PEDRO DELGADO WOUTER TULP

LEARN FROM

100 FAMOUS ARTISTS

21 DRAW

STEVE RUDE ARIEL OLIVETTI LOISH LOOPY DAVE KIM JUNG GI REIQ
GENZOMAN ALICE X. ZHANG TOM BANCROFT OTTO SCHMIDT PHOBS
WARREN LOUW CHARLIE BOWATER GERARDO SANDOVAL AND MORE!

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CHARACTER

ADAM & EVE 10
ADVENTURER 14
ALIEN 16
ALIEN 18
ANTI HERO 20
BAD BOY 22
BEAR 24
BIKER (MALE) 26
BIKER (FEMALE) 28
BOND GIRL 30
BRYONIC HERO 32
BUM 34
BURLESQUE BIMBO 36
CAVEMAN 38
CAVEWOMAN 40
COP 42
CROC 44
CROC 46
CYBORG 48
DANCER 50
DEMON 52
DETECTIVE 54
DEVIL 56
DIVA 58
DRAGON 60
DRAGON 62
DUCK 64
DWARF 66
ELF 68
EVIL CLOWN 70
TUTORIAL: FAIRY 72
FARMERS 76

FEMME FATALE 78
FIGHTER 82
FOX 84
GEISHA 86
GHOST 88
GIRL NEXT DOOR 90
TUTORIAL: GODDESS 92
GOTH GIRL 96
GRANDPA 98
HAG 100
TUTORIAL: HERCULES 102
HERO 106
TUTORIAL: HERO 108
TUTORIAL: HERO 112
HEROINE 116
HOOLIGAN 118
KAWAI TOKYO GIRL 120
KNIGHT 122
KUNG FU GIRL 124
MAD SCIENTIST 126
MAGICIAN 128
MARAUDER 130
MARTIAL ARTS MASTER 132
TUTORIAL: MEDUSSA 134
MERMAID 138
MISCHIEVOUS KID 140
MONK 142
MONSTER 144
MOUNTAIN MAN 146
NATIVE AMERICAN 148
NATIVE AMERICAN (FANTASY) 150
TUTORIAL: NINJA 152
OGRE 156
OUTLAW 158
TUTORIAL: PEASANT 160
PIRATE (FEMALE) 164
PIRATE (MALE) 166
PIXIE 168
PRIESTESS 170
PRINCESS 172
PUNK (FEMALE) 174
PUNK (MALE) 176

RABBIT 178

RELUCTANT HERO 180

ROAD GIRL 182

SALARY MAN 184

SAMURAI 186

SCHOOL DIVA 188

TUTORIAL: SLAYER & SIDEKICK 190

SOLDIER 194

SORCERESS 196

SPACE DETECTIVE 198

SPOILED CHILD 200

STORM TROOPER 202

SUPER VILLAIN 204

TUTORIAL: SURVIVALIST 206

SWAMP MONSTER 210

TARZAN 212

TEDDY BEAR 214

TOWN DRUNK 216

TRASHBOT 218

VAMPIRE 220

TUTORIAL: VIKING GIRL 222

VIKING 226

VILLAIN 228

VILLAIN 230

TUTORIAL: VILLAIN WWII 232

WARRIOR (FEMALE) 236

WRESTLER 238

TUTORIAL: ZOMBIE 240

ARTIST

A, B, C

ANDERSON, KENNETH 226
ANTONIOU, SEB 26
ARMENTARO, FLAVIANO 120
ATZE, DAVID 178
BACH, KRISTIN 228
BAILEY, RICHARD 36
BANCROFT, TOM 38
BARDIN, DAVE 108
BASSOVA, CATHERINE 100
BAYLIS, ANTHONY R. 194
BILLS, MICHAEL 206
BISHOP, RANDY 106
BONALES, MIGUEL F. 18
BORULKO, MIKHAIL 202
BOWATER, CHARLIE 160
BOWER, JEFFREY 46
BRINCAT, CHRIS 230
BUTKUS, MIKE 48, 168
CAMBEROS, BEN 130
CHAMBA 82
CHAN, EMILY 84
CHEN, WEN-XI 50

D, E, F

DECROCK, EMILIE 30
DE FILICI, LORENZO 132
DELGADO, PEDRO 222
DOUBLELEAF 54
EL GUNTO 58
ELSEVILLA 174
ETHERINGTON, LORENZO 218
FALKENHAGEN, CHASE 40
FIQUET, BEN 198

G, H, I

GADEA, LUIS 80
GI, KIM JUNG 76
GOKUNOBAKA 158
GREENE, SANFORD 190
HAMILTON, GRACE A. 28
HAN, QING "QINNI" 124
HO, WEI 62
ILIC, NIKOLAS 102

K, L, M

KALLBERG, DOUG 212
KERANEN, MATTHEW 210
KIM, TED 142
LARSEN, JESSE 180
LEE, EIN 96
LEONIE 32
LI, BEN 186
LIMAN, INGRID 170
LOCHE, SIMON 164
LOISH 138
LOOI, REUBEN 214
LOOPYDAVE 56
LOUW, WARREN 116
MAYRÓ, MARIA F. 10
MCSWEENEY, ROBBIE 122
MEAGO 188
MERGHART, JEFF 44
MICELLI, ALESSANDRO 204
MILLING, GINNY 118
MORIARTY, MEREDITH 14
MYERS, BRITTANY 172

N, O, P

NAYRO 22
NUNEZ, EDDIE 144
OLIVETTI, ARIEL 156
ORBE, ALEX 126
ORGEIRA, DANIEL 10
PHOBS 232
PINEDA, ERIC 236
PORTER, ROBERT 92

R, S, T

REIQ 152
REYNES, MATHIEU 90
RIABOVITCHEV, ANDREI 20
ROBINSON, BEREA 60
RODRIGUEZ, KARLA 128
ROSEL, DAVID 176
RUDE, STEVE 112
SANDOVAL, GERARDO 240
SANTAMARIA, ANTONIO 150
SCHMIDT, OTTO 134
SCHOENING, DAN 88
SHILIN 196
SILVA, JOSE S. 52
SILVER, STEPHEN 42
SMITH, COREY 140
STRAW, JL 98
SULLIVAN, PAUL 238
TABACK, JOSHUA 148
TEMPLE, NATHAN 16
TORRES, FRANCISCO RICO 166
TREVINO, RAUL 182
TUCHOLSKI, SEBASTIAN 34
TULP, WOUTER 220
TUNJIC, MILENKO 72
T-WEI 216

W, Z

WAIND, PAT 146
WATT, CALUM A. 184
WHITING, KIRSTY 200
WOLLY 24
WOODS, BRANDY 86
ZHANG, ALICE X. 78

21 DRAW

THIS PROJECT WAS STARTED WITH ONE QUESTION IN MIND: IS IT POSSIBLE TO MAKE ONE BOOK THAT SOLVES THE MAJORITY OF COMMON ART PROBLEMS?

In order to answer this question first we had to find out what "common art problems" were. About 6 months of research, interviews and surveys led us to the conclusion that people were most interested in figure drawing, specifically different types of figures with different shapes and characteristics. They were also interested in how to capture the movement of these figures as well as how to draw faces and hands. Of course there were other areas that were of interest, like drawing landscapes for example, but it was clear that art as it relates to people's bodies was an obvious common issue that a lot of people were interested in. That is why we decided to focus the book on the areas of figure drawing, character design, action poses and drawing hands and faces.

The next question we asked ourselves was how we would present these areas to you, the reader. What would be the teaching method? Again, we asked other artists for their opinion. Many of them mentioned that one of the best ways to learn was by imitating one's idols; simply copying artworks by one's favorite artists. Others believed that some supplementary text was also necessary in order to deepen knowledge, but that it is essentially the act of drawing that makes a person improve. In short, practice makes perfect.

Based on these discussions we decided to present different types of characters, action poses, faces and hands so that readers like you could simply imitate high quality references, helping to improve your skills and develop your own style. We felt that the best way you could do this was by learning from a range of different artists, which is why we selected 100 of the world's top animators, illustrators and comic book artists to present over 1000 images for you to study.

However, we realized that imitation of the images alone were not enough, and that some instructional text and step-by-step process drawings were also necessary. For this reason we added detailed tutorials where the artists explain the tools they use

IMPROVE YOUR OWN STYLE AND TECHNIQUE, NO MATTER IF YOU ARE A HOBBY ARTIST OR PROFESSIONAL.

and how they go from an initial sketch to a final polished color image in their own unique way. This will help you improve your own style and technique, no matter if you are a hobby artist or professional.

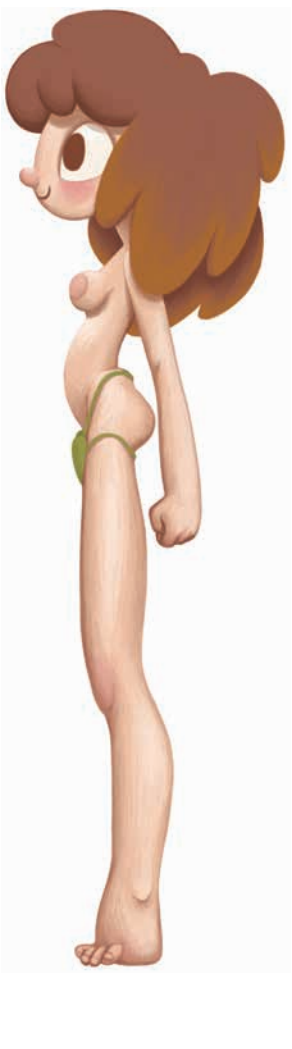
A positive consequence of having so many different characters in one book is that it meant the book also became a kind of character design dictionary, where you can look up a particular character if you are in need of some inspiration. So for example, if you want to improve your skills in drawing the devil, a crocodile, a hero and so forth, you simply refer to that particular page. Alternatively, if you want to find your favorite artist, you simply find them using the artist content page.

The last and final step in our book development was to select the very best artists for the project. Again, we did this by simply asking artists who their favorite artists were (except for themselves obviously). If a particular name came up again and again, we added them to the book. We immediately knew that this project was something that people were getting excited about. We also realized very quickly that it was very difficult to make this book because, quite frankly, it costs a lot of money to hire 100 famous artists.

That's why we turned to crowd funding. Over the course of May, 2014 this book was funded by regular people and artists, and not by some corporation or publishing house. It was the most funded art project ever on one of the biggest crowd funding sites in the world, IndieGogo. The idea for this book, the research, the contents, the selection of artists, the marketing and the funding were all done by thousands of individuals, together, driven by one goal: to make this book a reality. This is what makes it so unique. We hope you enjoy it!

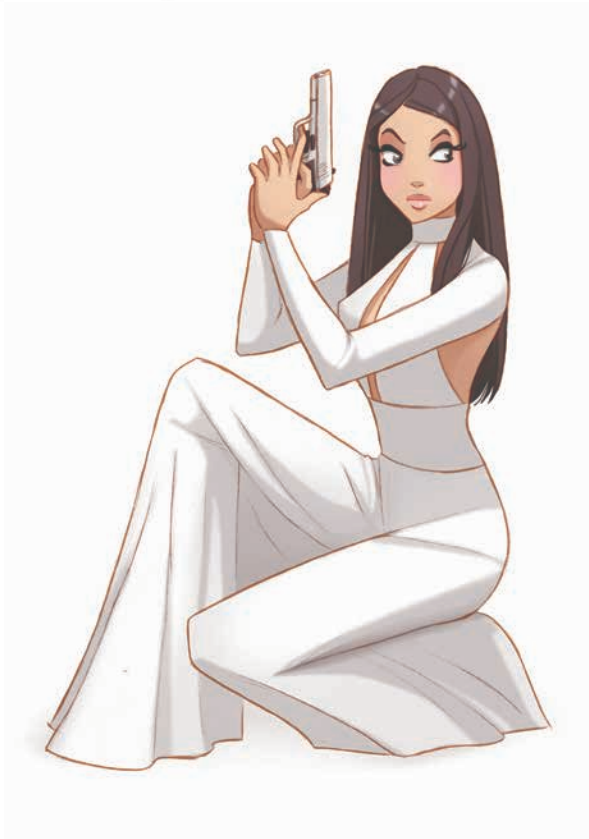
And, who knows, perhaps your images will feature in the next project…

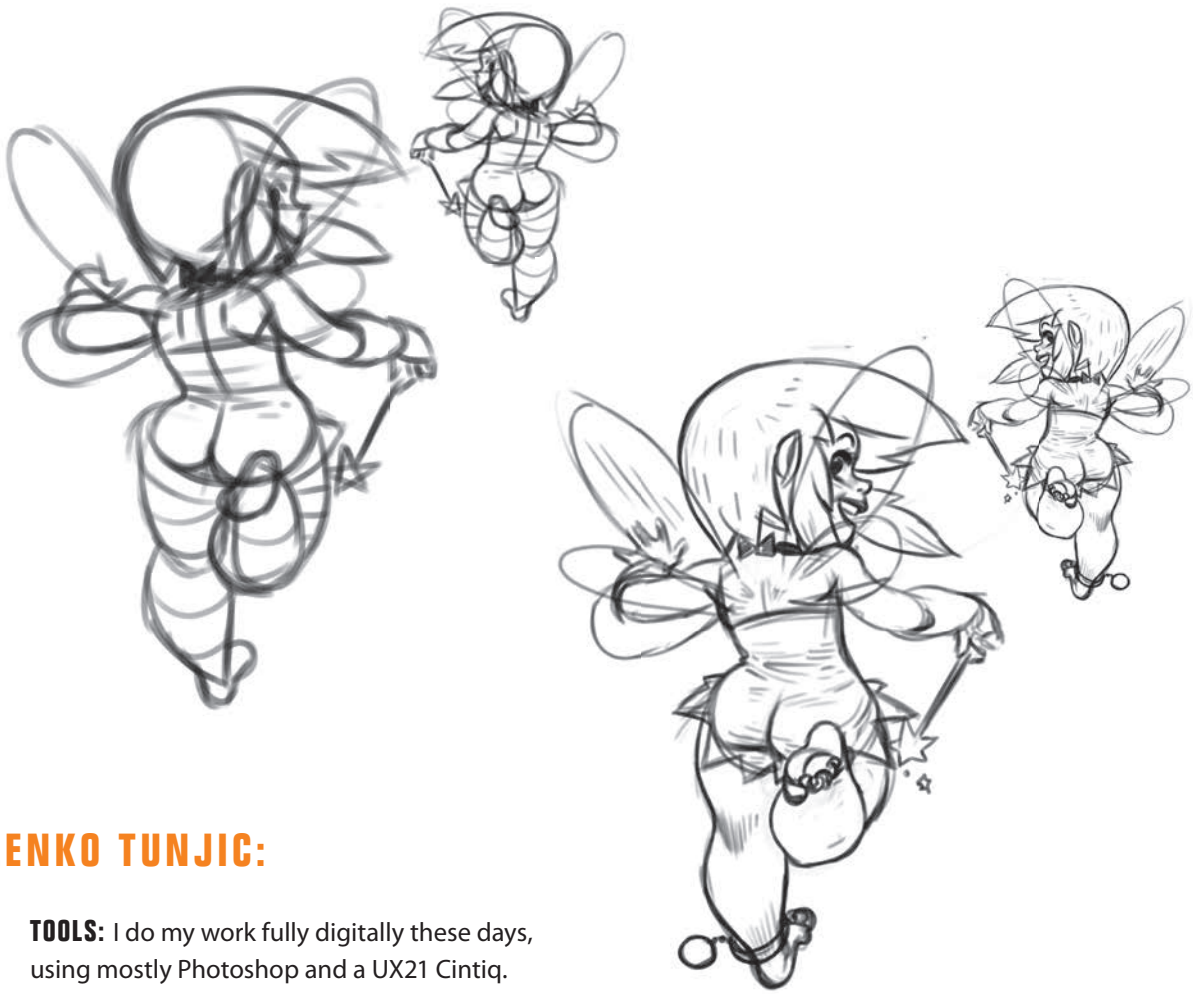
21 DRAW.



BOND GIRL

EMILIE DECROCK





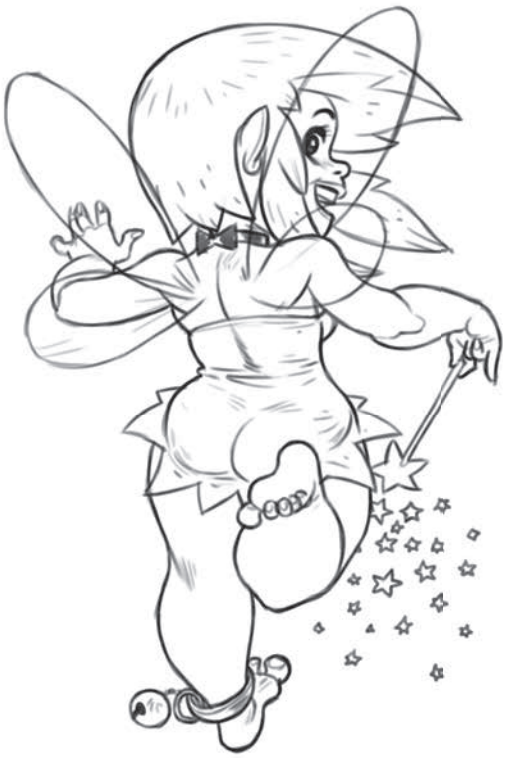
MILENKO TUNJIC:

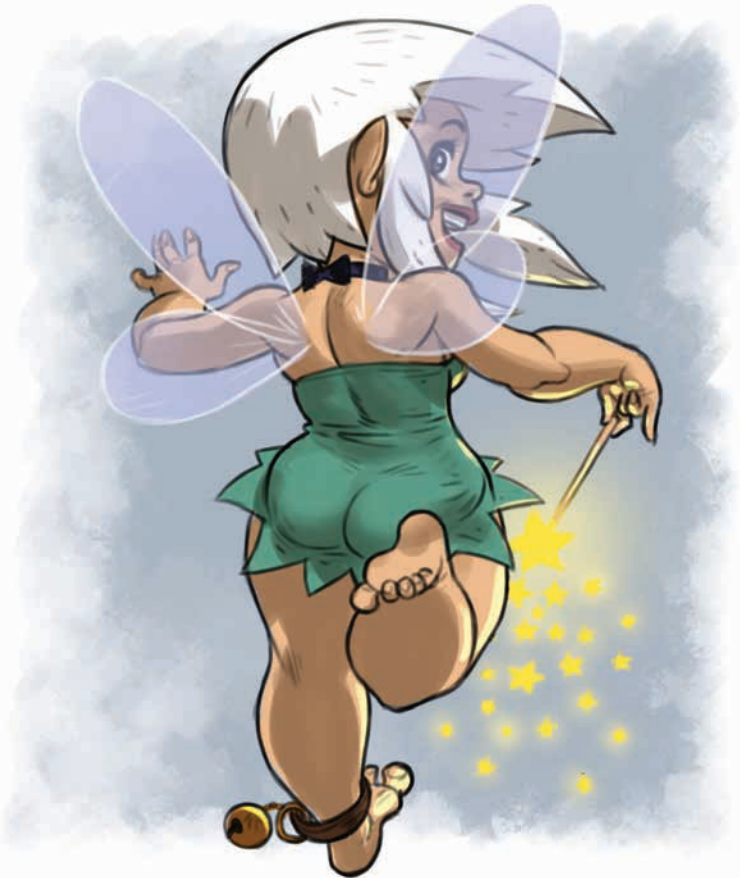
TOOLS: I do my work fully digitally these days, using mostly Photoshop and a UX21 Cintiq.

1

ROUGH: I use a standard, pressure sensitive, round Photoshop brush and start my sketching. I make sure it is a thick brush (on A4 300 DPI canvas it would be about 20–25 pixel brush), as I want to get just the general shapes and prevent myself from fiddling with detail at this point. I attempt to do a mix of pleasant action lines and shapes and as I draw I compare them with the idea I had in my head when I started.

For some reason, I tend to create images that "melt" to one side, so often I end up with the features of the image being skewed to one side. To avoid that, I flip my image horizontally and that shows me my flaws. I continue to flip my image back and forth as I am working on it.



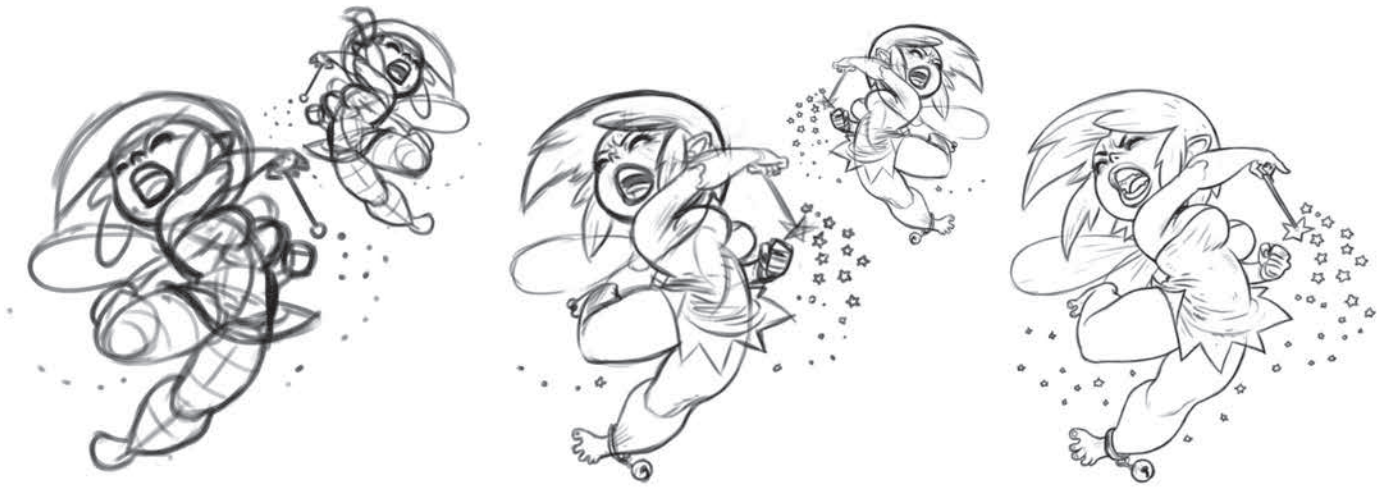


2

FIRST PASS CLEAN-UP: For this stage I add another layer on top of my rough, drop the transparency of the layer with the rough down to about 25–30 percent and start my clean-up/improvement process. For this stage I use the same brush as before, dropping the size down to 7–10 pixels, depending on the amount of detail I am willing to infuse into the work. Here I add detail, work out the kinks and pretty much define my character. In my personal work, I would often call this line-work "final" and even though it is still a little rough around the edges I consider it the one that captured what I wanted to do the most. I would often colour it from here.

3

CLEAN LINES: For final line-work, I repeat the same process as in the previous step: Hide my rough, add another layer, drop the opacity of my "first pass" line-work down to 25–30 percent and clean it up once again, doing my best to keep my lines sharp, solid and to keep the flow of the original first pass.



4

COLOUR: I am partially colour-blind (just enough to screw up everything) so I always tend to stick with the basic colour pass. Even here, my process is pretty much the same as everyone else's work — I add a layer underneath my line — and put the basic colours for my character there, add a layer on top of that, set it to multiply, select my shadow colour and paint in shadows all the way through. I might add another layer for highlights, lock the transparency of my line-work layer and colour some lines (wings, stars and a portion of the wand), and that is pretty much it.