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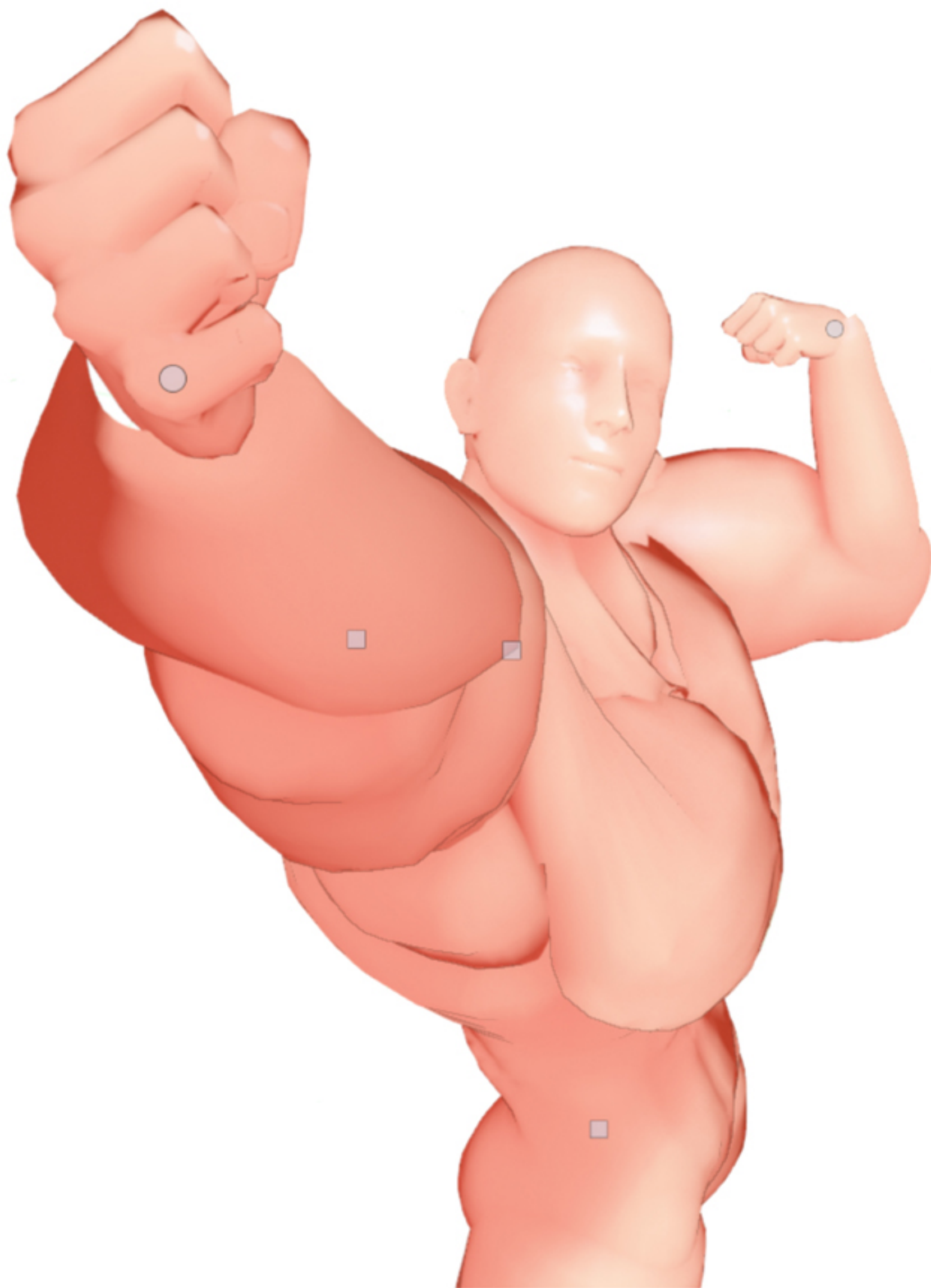


Fist in you face!

Step-by-Step Process

All were done in Paint Tool SAI v.1

Wolfie
Canem



Pose references

Start with finding a pose that you'd like to draw your subject to be doing. Google is your friend. However, if you want something more personalized, then using a doll modelling software is the way to go. Or get someone to pose for you and take their pictures. For this pic, I used Terawell's Design Doll (Trial version, because the full version is damn expensive). The pose complexity is up to you. Go simple and draw with relative ease, or go complex and suffer the consequences of your lack of anatomical knowledge. D:





02 Sketch it up

After you find that perfect pose, proceed to sketching your subject. Sketches are not meant to be clean. It should be a rough idea for you draw over with more details later. My end sketches tend to end up very clean because I tend to (lol, more like always) erase all unnecessary bits and pieces so that I won't be distracted (much) when I do the outline.

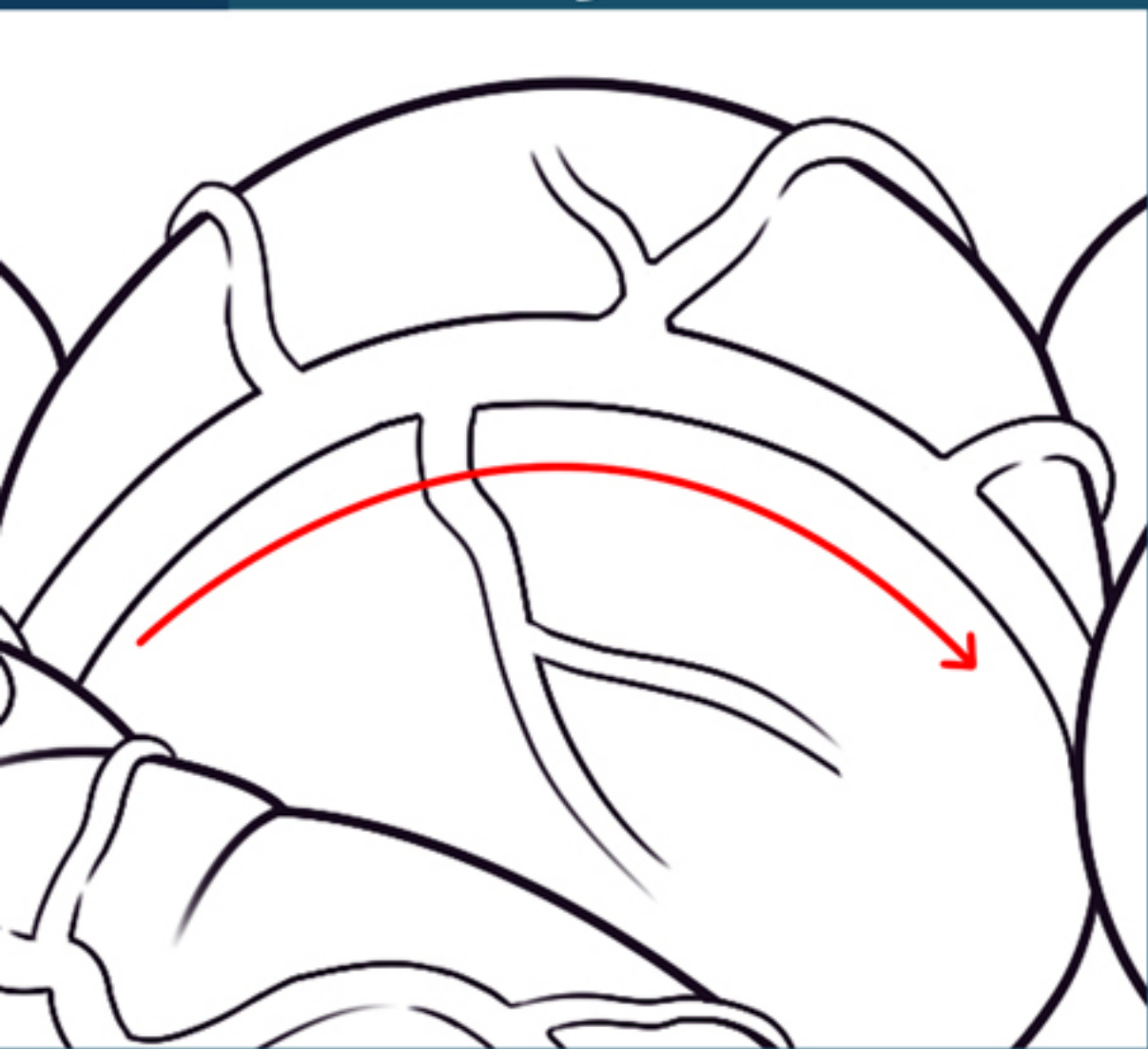




03 Outlining

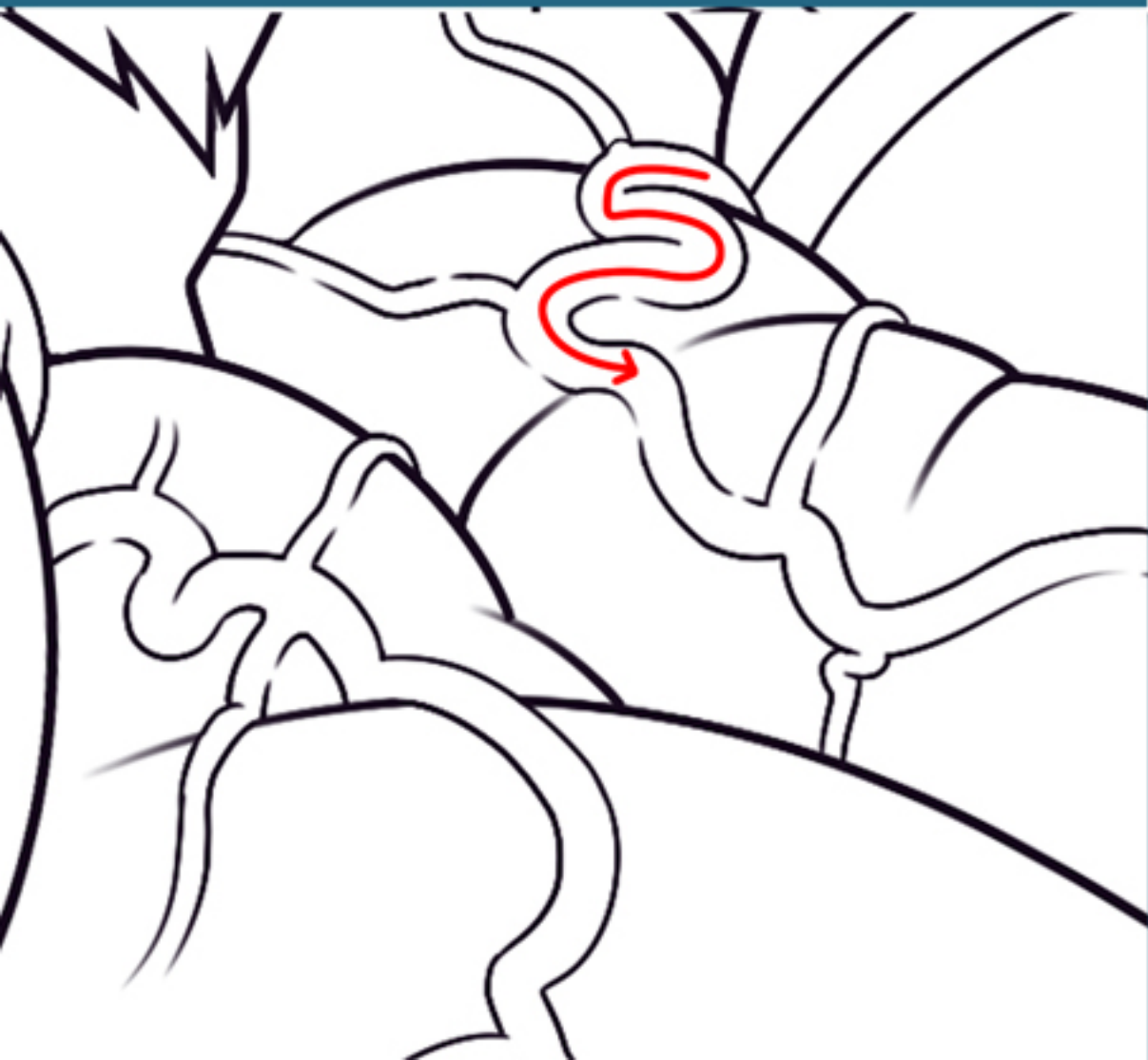
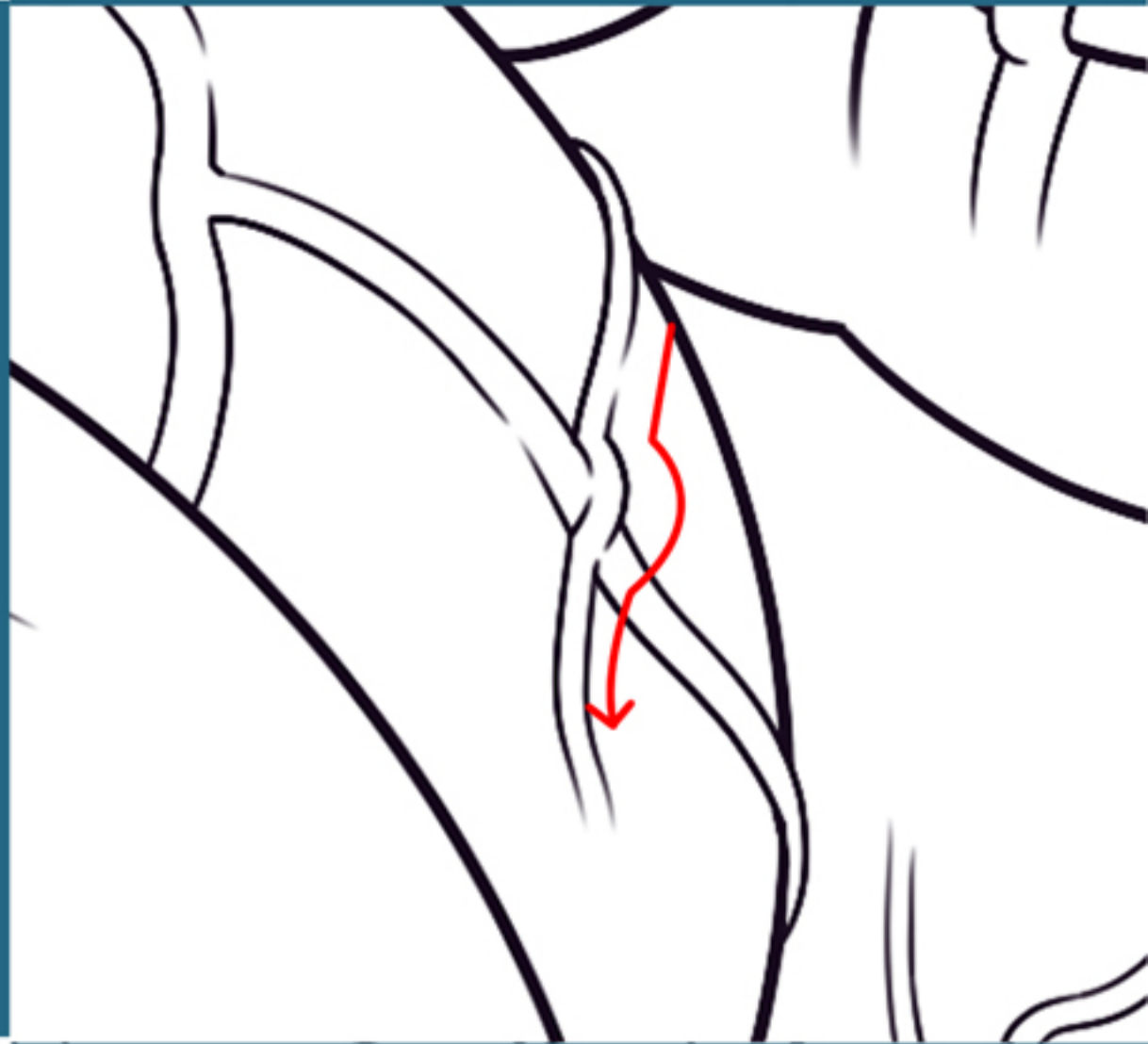
Outlining can be a bitch. Honestly the most time consuming and meticulous part of the entire thing. Determine your outline style; thin, thick, uniform, rough, etc. Different styles can create different effects, like anime-ish or cartoony. If you're going for realism (by cell-shading and not painting) then getting the outline right is key, because it will be your guide when you're coloring. Also, not everything needs to be outlined. For example, subtle differences on a body like between the lips and the surrounding skin don't need it, but you can still draw them if you want. Notice how I draw the veins with gaps in the lines.





Veins are not straight, but when they curve following a muscle shape, you can't really tell. So just draw a straight curved vein and make your life easier. ;3

Veins overlap each other. Sometimes they're not obvious IRL. But making them obvious in your pics really adds to their 'realness', and I a slut for veins, so they make a dude look more gnarly and freaky.



Freaky veins tend to curve into a tight sinusoidal wave. In reality, I think this so more oxygen can be delivered to cells. In fantasy, they make your character look fierced, pumped, filled with raw strength. >:3 (real-life freaky veins ref: Frank McGrath & Paul Dillet)





04 Add base colours

There are 2 ways to go when you're starting adding colors. Either you add greyscale colors first, then overlay with the actual base colors after, or you add the base colors first then you shade. Since I first started, I've always add the base colors first. Though the past few years after finding out you can do the shade first color second thing, I've done the later a few times. Anywho, notice how i didn't outline the color difference on his hands and tail. This is because coloring the edges in is easier for me than drawing them individually one by one.





05 The first shade

When shading, always mind where your light source comes from. Your first shade should define which area is fully shaded. This will help give your subject a more believable form and prevents them from looking rather flat. In this image, the area under his pecs and his thrust arm is fully shaded (almost). You can and should use the modelling software to help with this, as most would have a lighting and shadow setting, which you can customize. Notice how the veins on his right arm are not fully shaded, while the veins on his abs and obliques are. This is because his right arm is the main focus, and being more intricate with the shading allows me to tweak it more later.

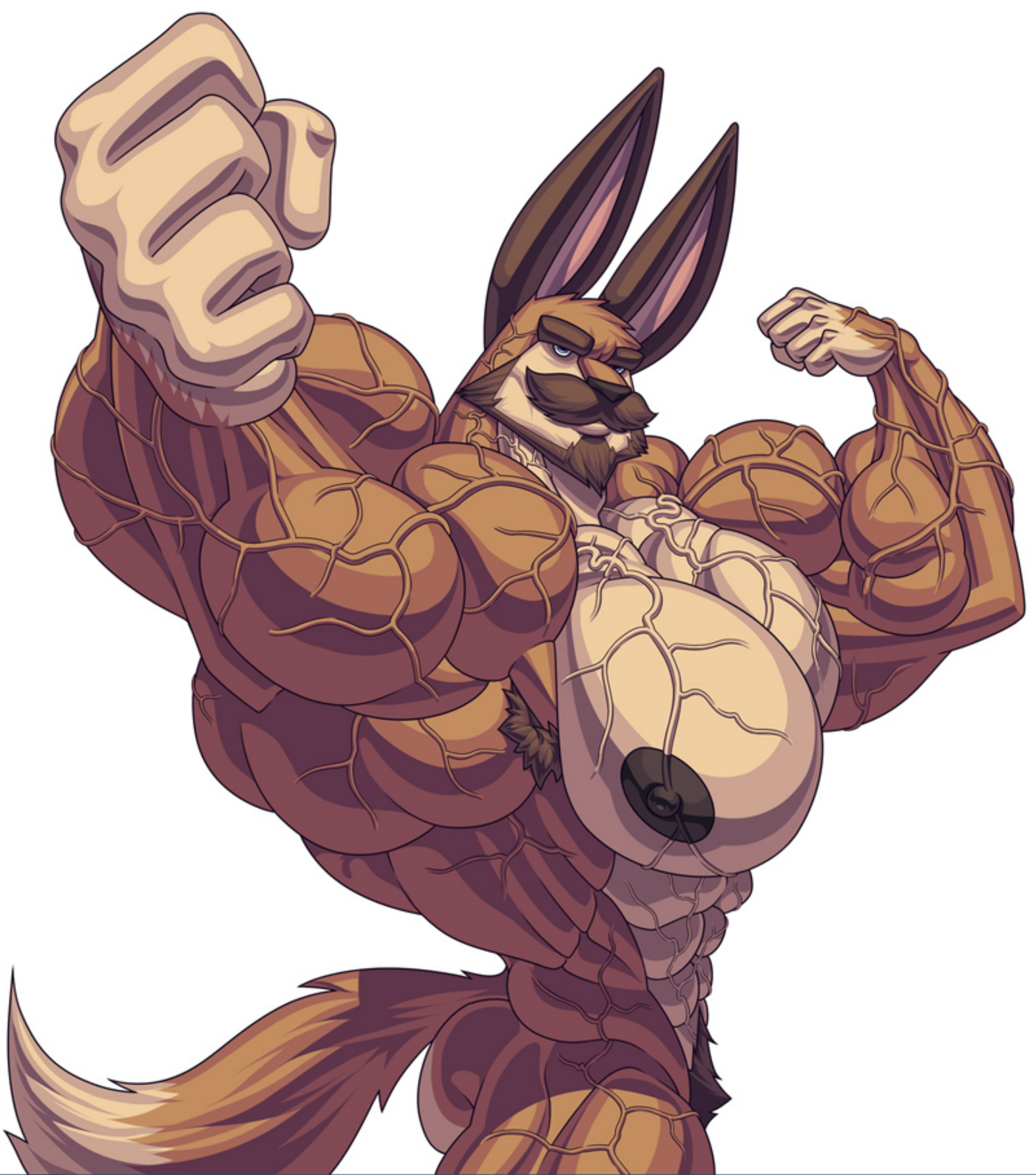




06 The second shade

The second shade is usually to simply add a darker shade on a previous shade in locations where it make sense to be darker (see A). However, for this pic, I will be instead using Second Shade to create subtle highlights but using shades; darker base colors instead of brighter ones or white (see B). This type of shading is somewhat subtle IRL but it does make your subject more believable. This dim 'highlight' effect gives of the feeling that there's more than just 1 light source. Light bounces off of things, and it bends around stuff too. It's kinda hard to explain since it makes more sense if you observe for yourself in real life or others' artwork (see C).

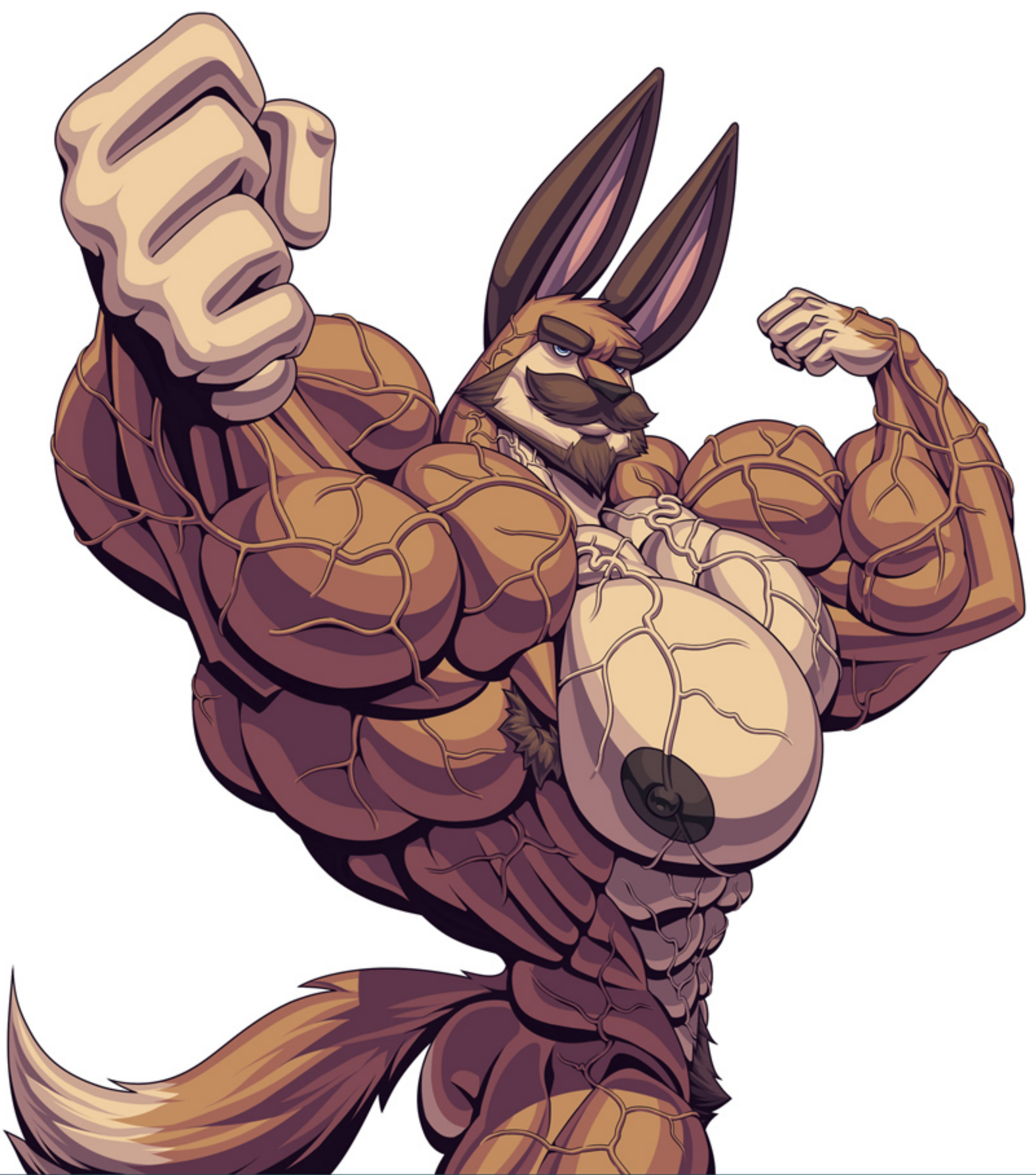




07 The third shade (midtone)

The third shade is an additional shade layer that goes under the first shade. It adds even more form to your subject. The third shade is basically the midtone, the color between the base color and the first shade. I usually only add these when I'm going for detail/extra effort, and only big areas where they are noticeable. The midtones usually complete envelop an area, unless the light source is directly above, behind or really close to an area.

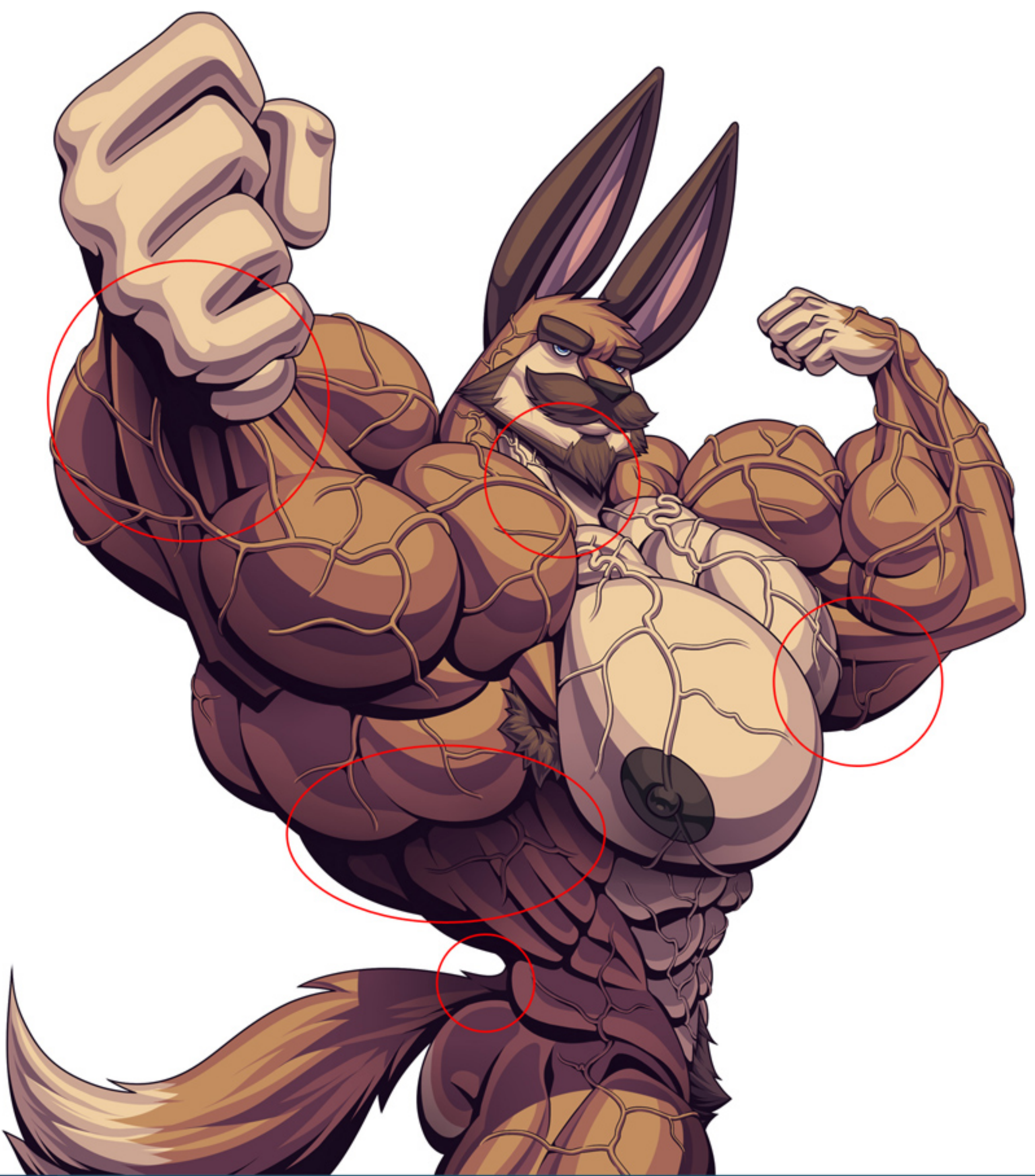




08 True Dark

Technically the fourth shade, We now add harsher shades in certain parts. This shade is similar to how comic artists would shade in their lineart without any color, though not as good and detailed. Since the pic already has been shaded quite a lot with color, shading the darkest shade should be at a lesser amount.





09 Dark Transition

Since I didn't want to overwhelm the pic with too much True Dark, I supplemented this with another layer, at about %50-%60 percent opacity and smudge in True Dark in even specific areas. This gives the illusion of separation and or hanging. It also gives the overall pic a smoother look.





10 First Highlights

The coloring of the highlights should never completely overtake the base colors, and should only be within the area of the still visible base color. In SAI, I set the layer setting to 'Luminosity' and at '%10 opacity' and draw in the highlights in white. You can do this, or manually draw in the slightly brighter shade of the base color.





II Second Highlights (smudged)

adding another layer, set at either Luminosity or Overlay, I draw in highlights at key areas. This adds an extra gleam to the overall pic, and makes the lighter colors appear smoothed.





12 True White

Now, I added pure white on areas where its common to be extra shiny, either from being wet, extra tight skin, etc. In this case, Wolfie's nose, his glistening, constantly hard nipples and his eyes. Never forget to highlight your subject's eyes, or else they could appear dead inside.





13 Additional Lights

Now, this part is more experimental, and I myself am not sure at what I'm doing, but it does make your pic pop out even more. The same rule applies on how and where put the extra lights.





14 Additional Lights II

For the other side too. :3





15 Additional Lights III

And even more lights, for the top bits!





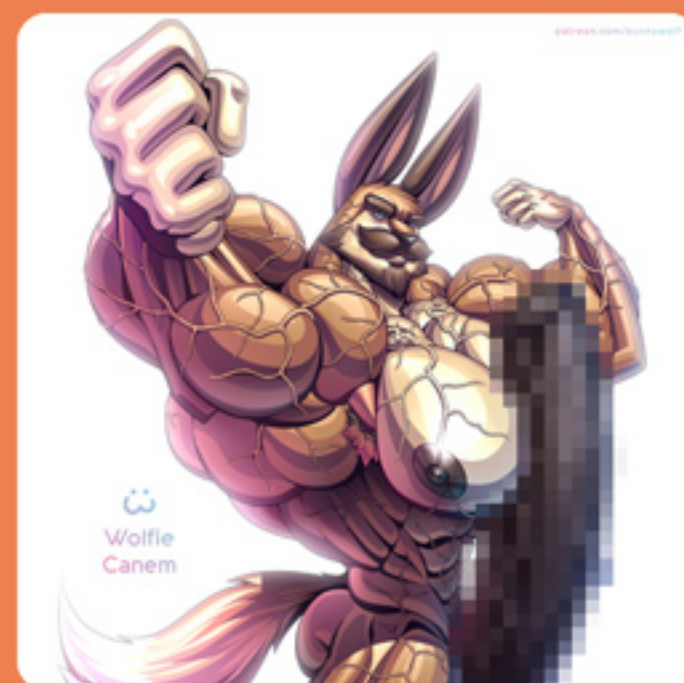
16 Additional Lights IV

I'm adding these in, LOL. And we're done! Yay! Now, do the same thing for the alts if you have any. And don't forget to put in your signature/logo/trademark, anything to mark it as yours. Yeah, stupid people can and will find ways to remove them somehow, unless you put it as a huge watermark, but regardless, signing it tells you on some level that you have finished it, and are proud of your work.

I hope this little step-by-step have assisted you in any way.



THANKS FOR READING!



GAIN ACCESS TO 'FIST IN YOU FACE'
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