

Marker Rendering Step by Step

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- **Types of Markers** -- There are many types of markers that you can use for renderings. I personally use Prismacolor. You could also use Copic, Chartpak, Dickblick, etc.. Each brand of marker has its own strengths and weaknesses.
- **Work Quickly** -- When working with markers it is important to fill in larger areas quickly working in one direction so that you do not get lines in your renderings.
- **Skin Tones** -- Skin tones can be made very easily! Brick beige and light peach make a great Caucasian skin tone.
- **Transfer to Card Stock** -- Scan in your sketches and set up your renderings in Microsoft Word or Publisher. This way you can print out as many copies as you want and you can resize all of your sketches to the same size. You can also put the show title and character name in the proper place. This looks more professional. Then, send your heavy watercolor paper through your printer. If you make a mistake starting over is only a print button away!
- **Lights!!!**-- Chose a direction for light and stick with it. If you use a post-it note with an arrow you can always remove it later.
- **It's all about layers**-- Renderings take time. Work using several layers to get a three dimensional quality to your renderings.
- **Shadows**-- After using markers take a grey art marker (Prismacolor -20% cool) and reinforce your shadows giving more dimension to your renderings.
- **Craft Paint and rendering**...WHAT!!!—So, if you buy yourself a bottle of white paint or glitter paint you can add glitter details to costumes or help define your light source more clearly.
- **Lining**-- Grab yourself a set of black scrapbook pens. They come in different thicknesses....005, 01, 05, 08, etc. Once you have the size you want you can draw in details.

Pippin

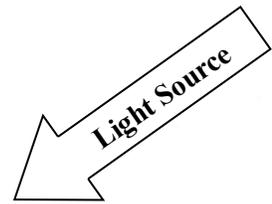
Light Source

When printing your renderings lighten your sketch so that it can just be seen through your marker paper. To lighten your rendering increase the contrast.



Player

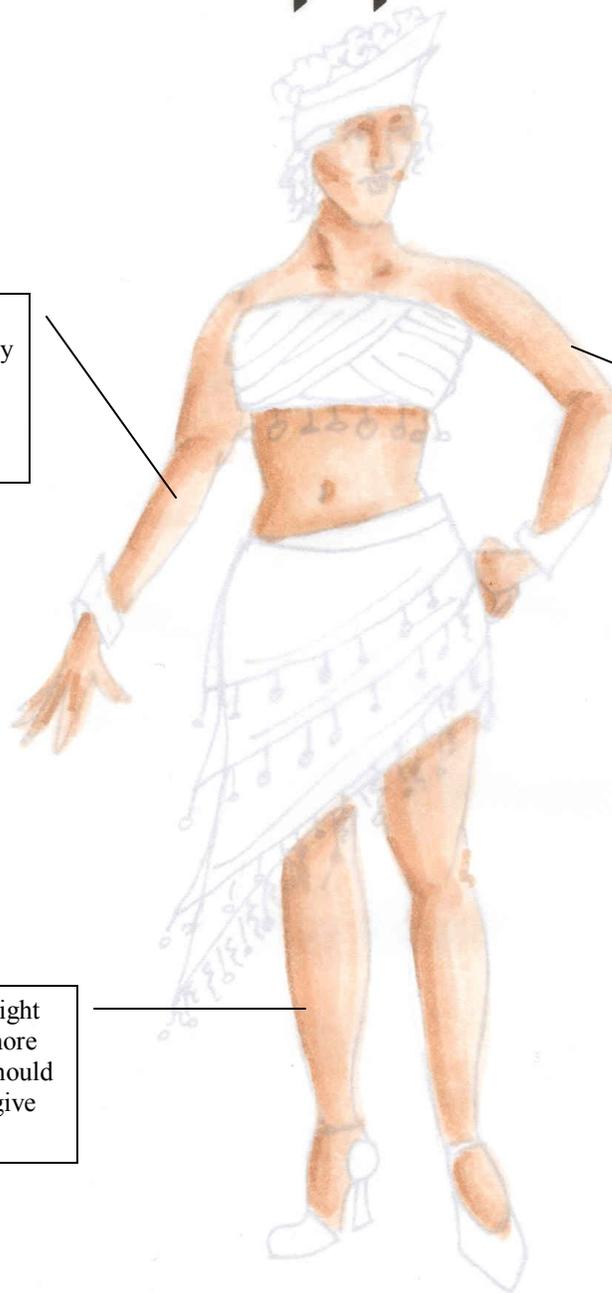
Dippin



You can use the same marker to create depth by adding more and more layers building on the color.

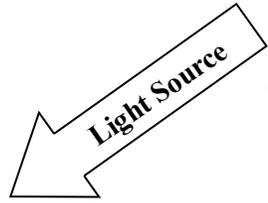
The first layers should be the lightest shade of skin. In this case I started with brick beige.

After brick beige I used light peach and tan to create more contour. Your shadow should get gradually smaller to give more dimension.



Dippin

Pippin

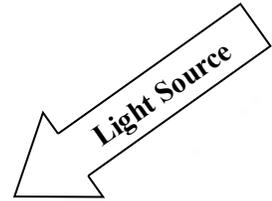


This is approximately 4 layers of color. The first layer was a broad coverage and each layer after that help to build on the fabric folds.

Markers are an additive medium, so the more you layer them the darker and more intense the color become.

Player

Pippin

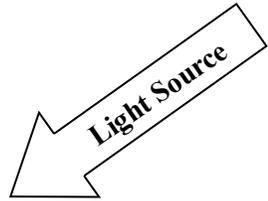


Next I used lilac in multiple layers in the same method as the blue.

Player

Dippin

For more depth on the blue I added different marker colors. For this blue I added light aqua and aquamarine.



For depth on the purple I added blue slate and violet.

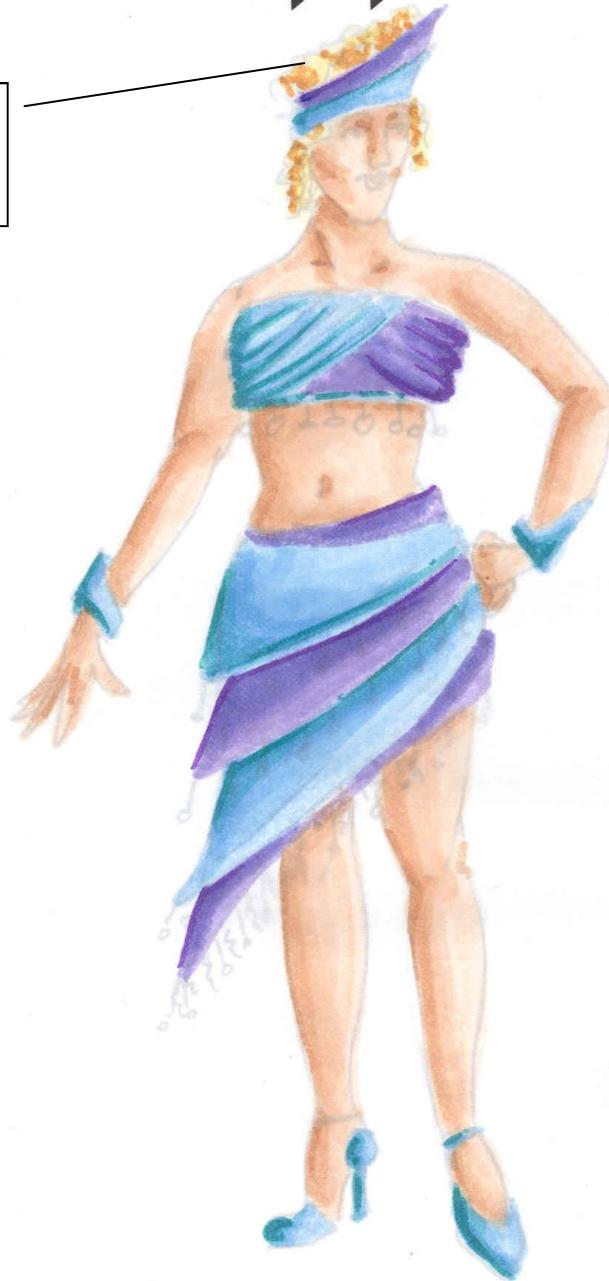


Player

Dippin

Hair is multi-tonal so it is important to use many colors and layers.

Light Source



Player

Dippin

Using a 01 black pen I outlined the figure and costume for definition.



Light Source

Player

Dippin

To add a final layer of shadow I used a cool grey 30% marker.

Light Source

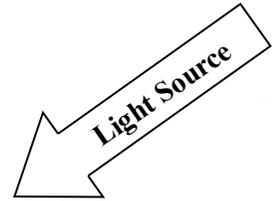


All renderings must be "grounded". This could be a simple line, puddle of color, or some even more complex.

Player

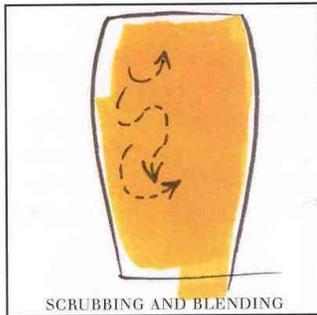
Dippin

To create pattern it is not essential to have the full pattern drawn in. A suggestion of pattern is sufficient and most of the time more effective.



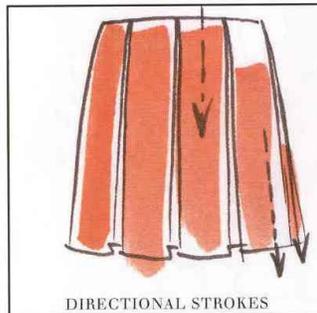
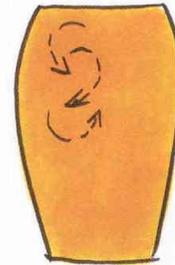
Player

Techniques for Tight Rendering



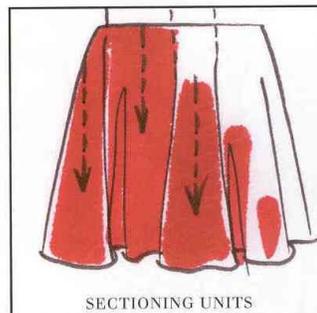
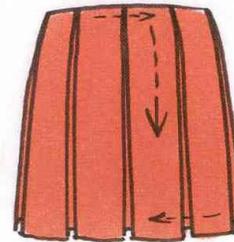
Scrubbing and Blending

Use the tip of the marker to drag the color back and forth over itself to keep the color wet as you apply it. This cuts down on color streaking.



Directional Strokes

Work in a direction—top to bottom or up and down—because this type of coloring will complement the construction or shape of the item.



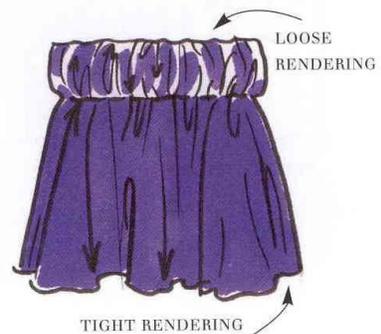
Sectioning Units

This kind of coloring divides the shape into sections. You look for natural breaks or units to control the amount of color that you work with at one time.



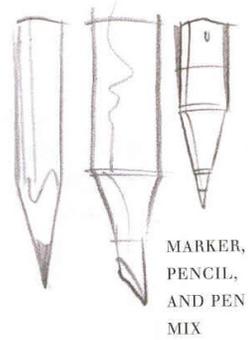
Combined / Mixed

Sometimes you have to emphasize one part of a sketch as different from another part. For this type of rendering you can combine techniques as a visual device to emphasize these differences.

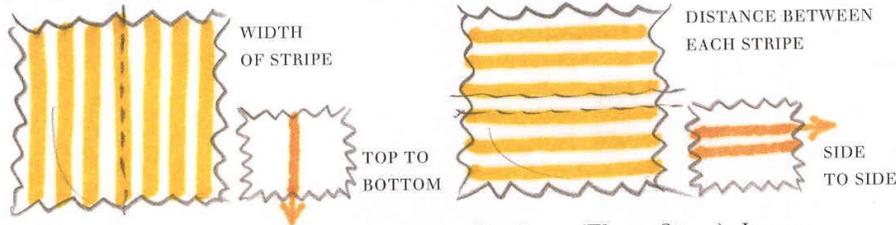


Fabric Rendering

Rendering patterns based on simple lines or a grid is a great way to learn how to handle a print. For these, you can plan the patterns using a light 4-H pencil that disappears under the marker. Working out prints like these will give you the skills you'll need to deal with more complex fabrics. Note that real animal skins and furs are rendered the same way as faux, or fake, skins and furs.

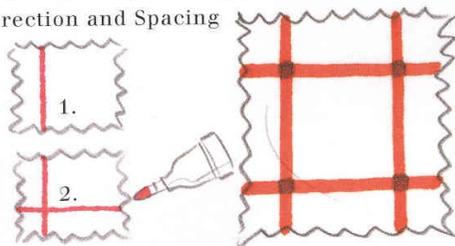


Stripes (One Step): Planning and Spacing

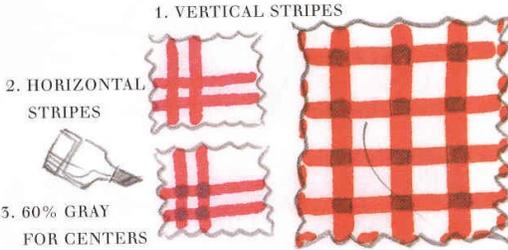


Windowpane (Two Steps):

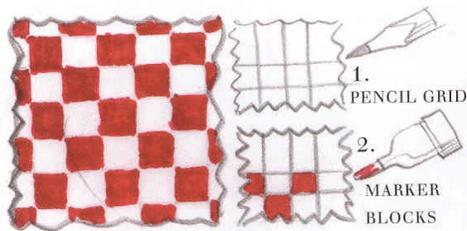
Direction and Spacing



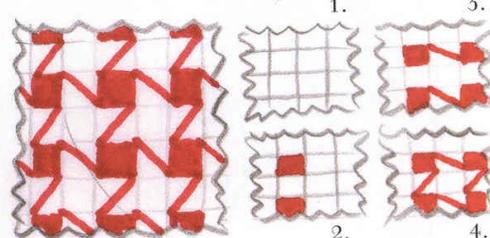
Gingham (Three Steps): Layers



Checks (Two Steps)

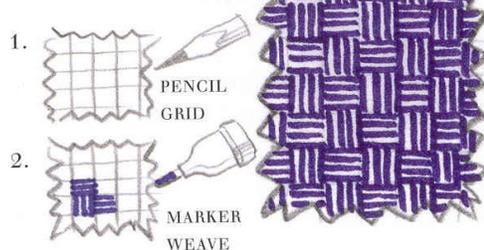


Houndstooth (Four Steps)



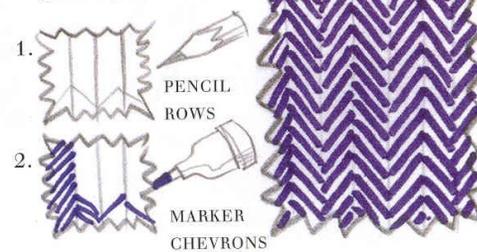
Basket Weave (Two Steps):

Control and Count



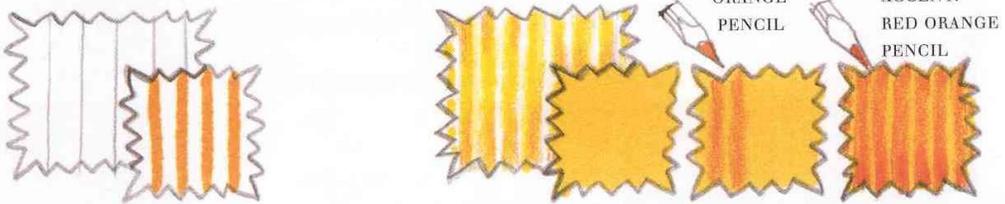
Herringbone (Two Steps):

Angled Rows

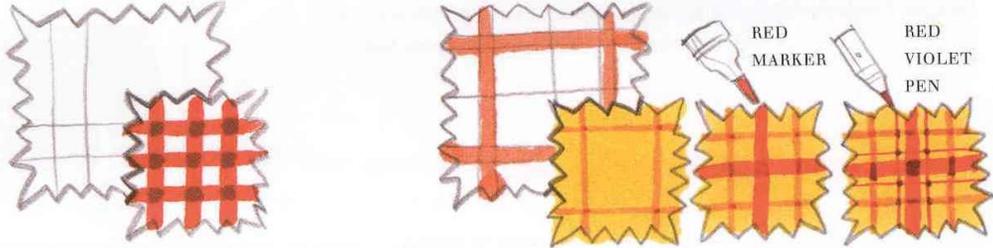


The examples on this page illustrate the correlation between some fabrics that have overlapping rendering techniques, plus or minus a few layers. You can save time by adapting relating prep work or coloring methods from simple fabrics to more complex, difficult ones.

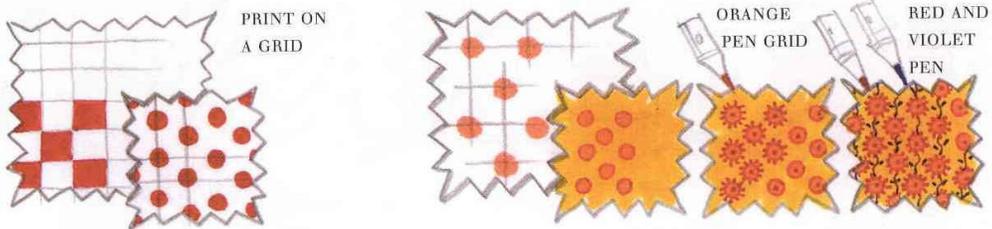
Stripes Turning into Corduroy



Gingham Turning into Basic Plaid



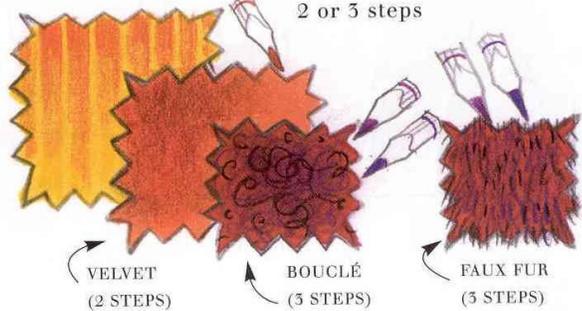
Checks Turning into Polka Dots Turning into Petite Floral



Linear Prints Turning into Textures



Colored pencil overlays:
2 or 3 steps



Details in Rendering

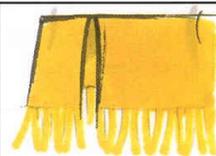
Pen and Brush Pen

Fringe: Short strokes in angular motions. Work from where the fringe is sewn in (seamed), brushing out to the length of it, adding a bit of flare or flip in the row.

Embroidery: Extra short, abbreviated lines. You can start in the middle of the shape and “stitch” your way out or weave the rows together.

Edging: With the many options in edging, tailor your line to its construction points; fill-in, slant, or zigzag versus straight lines. Just control the width.

Lace and Crochet: Fragile-looking, delicate lines. Start with the edges and work your way into the rows or repeat pattern. Fill in the connecting web of lines last.



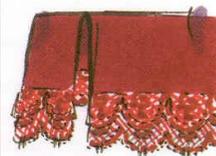
FRINGE



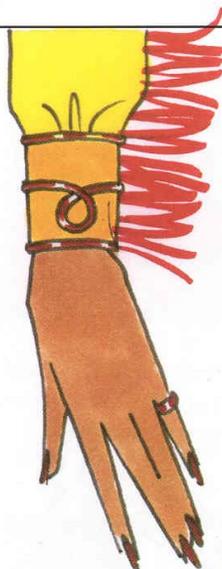
EMBROIDERY



EDGING



LACE AND CROCHET



Fringe



WIDTH OF FRINGE



LENGTH OF FRINGE

Edging



DRAWSTRING PIPING



RIB CASING



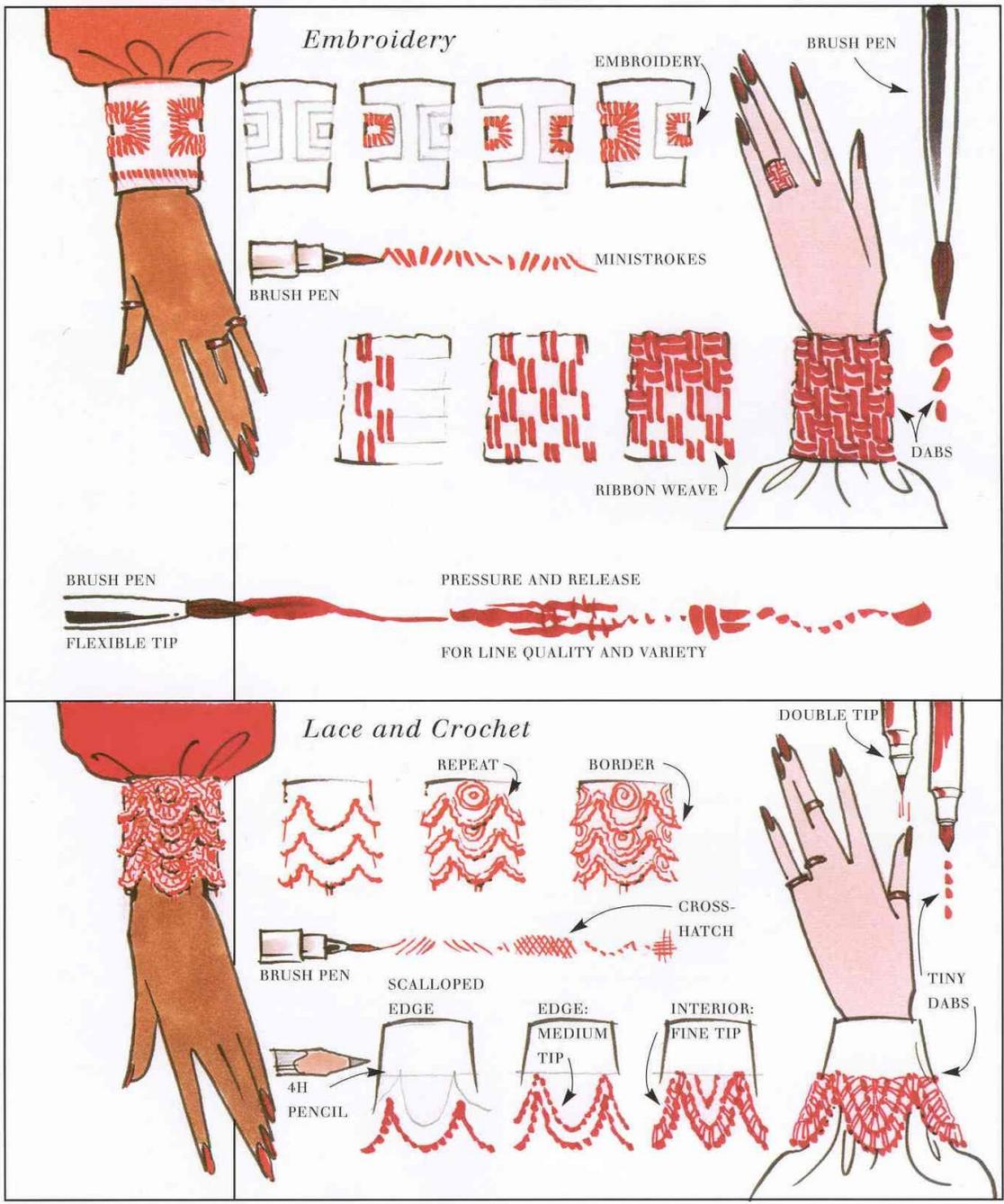
WHIP STITCH



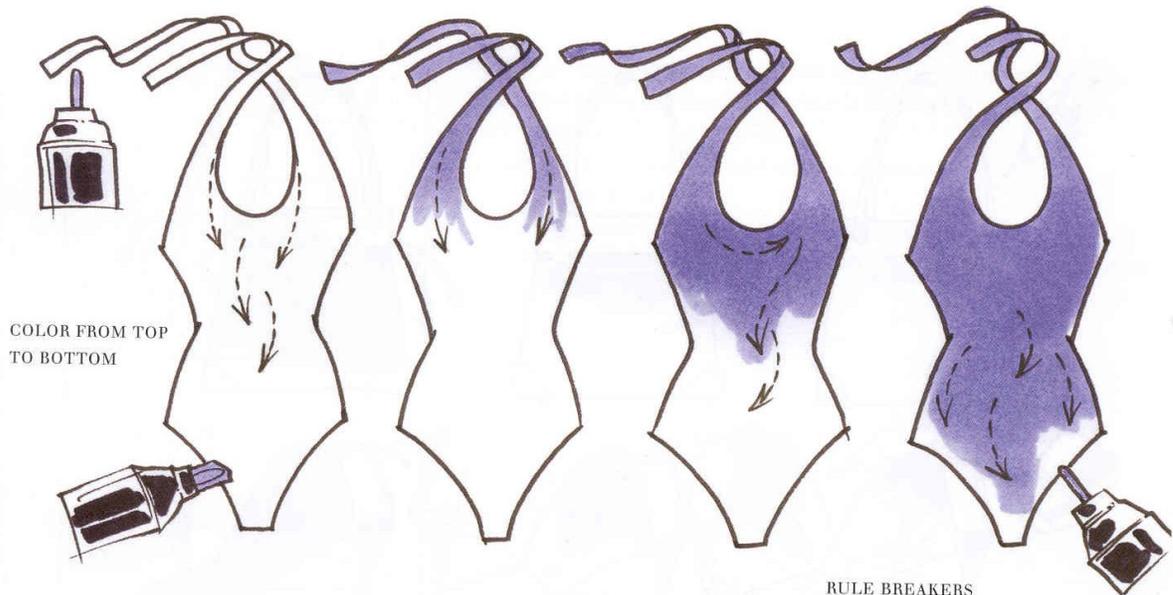
BRUSH-TIP PEN

WIDTH OF COLOR TRIM

MERROW EDGE



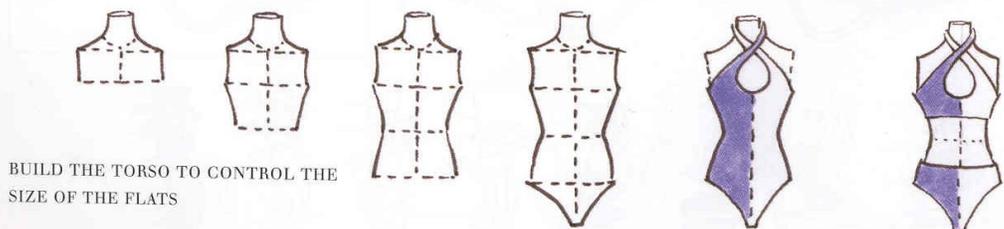
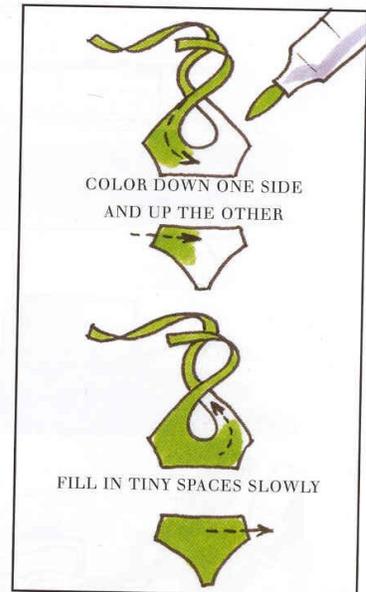
Solid Color Rendering for Fashion



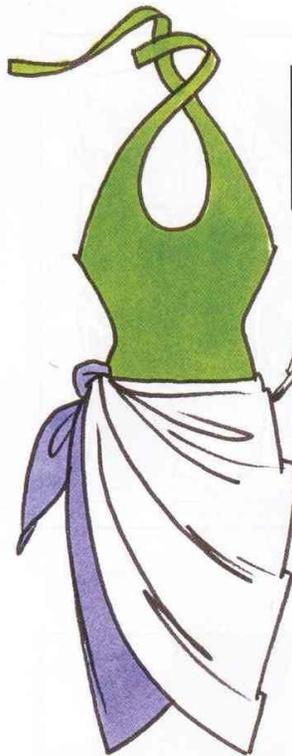
Basic Scrub Technique

One of the simplest coloring methods is to begin at the top of the form and drag the color down to the bottom. This works well with a flat. On the opposite page is another flat that presents the challenge of drape. You should color the drape to accentuate the pull or direction in the fabric. So you color from side to side instead of from top to bottom. Either way, you can still use the scrub technique to smooth out the color across the garment.

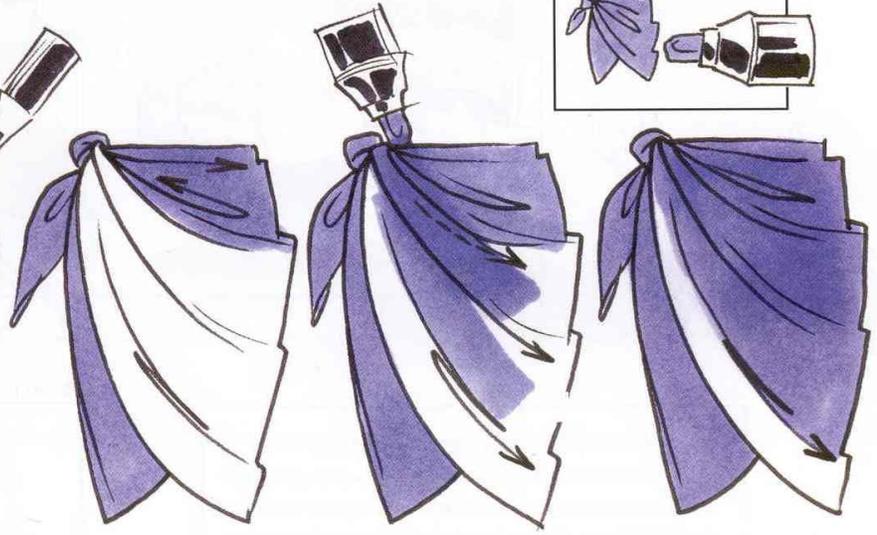
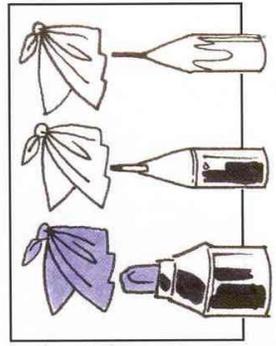
RULE BREAKERS



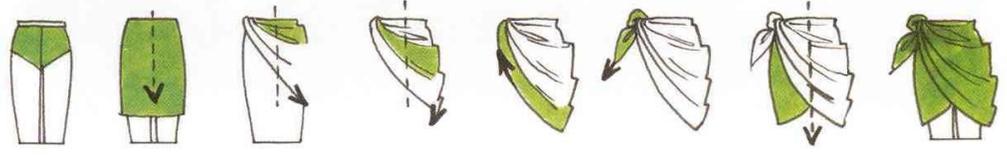
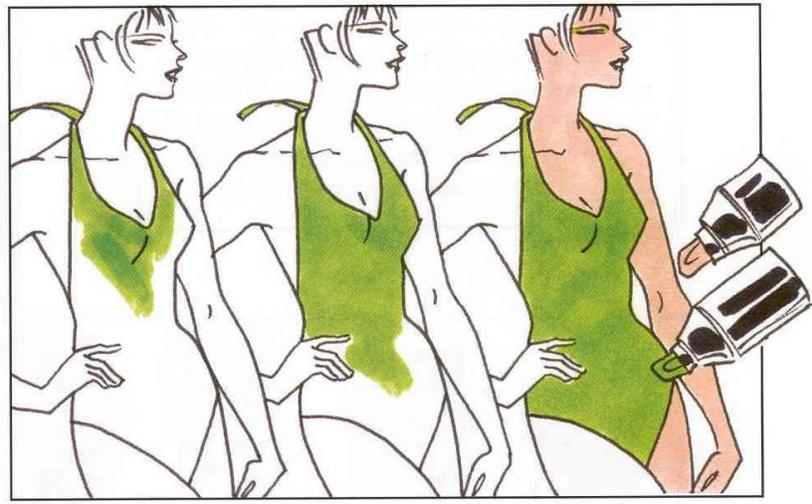
BUILD THE TORSO TO CONTROL THE SIZE OF THE FLATS



You can use a 4H or 6H pencil for your preliminary outline sketch. When used lightly, the pencil lines won't show under pen or marker.

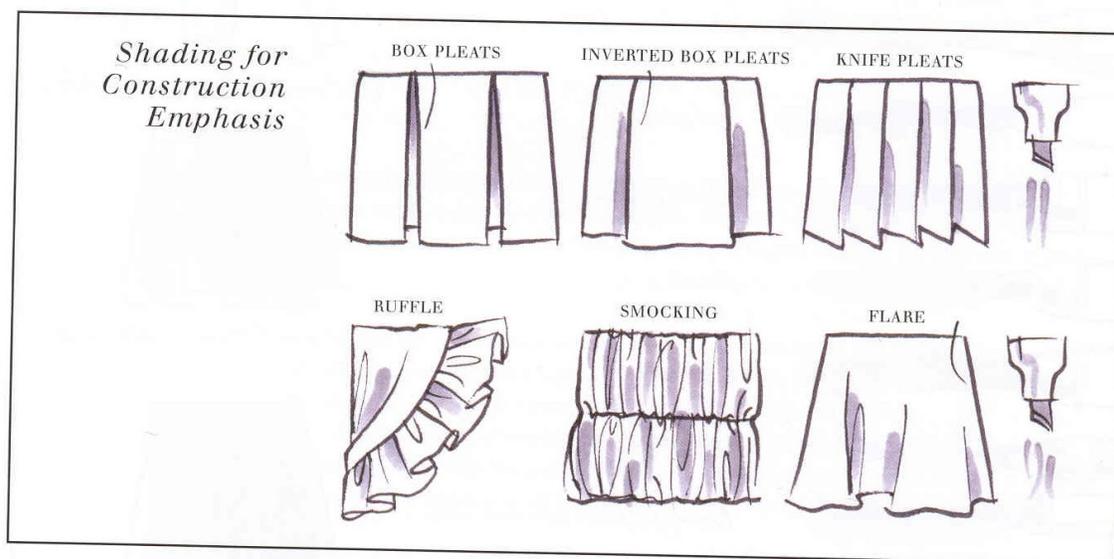


You can also use basic, flat color rendering for stylized figure work. In fashion, if the outline has all the body contours, then the color does not have to do more than be itself.

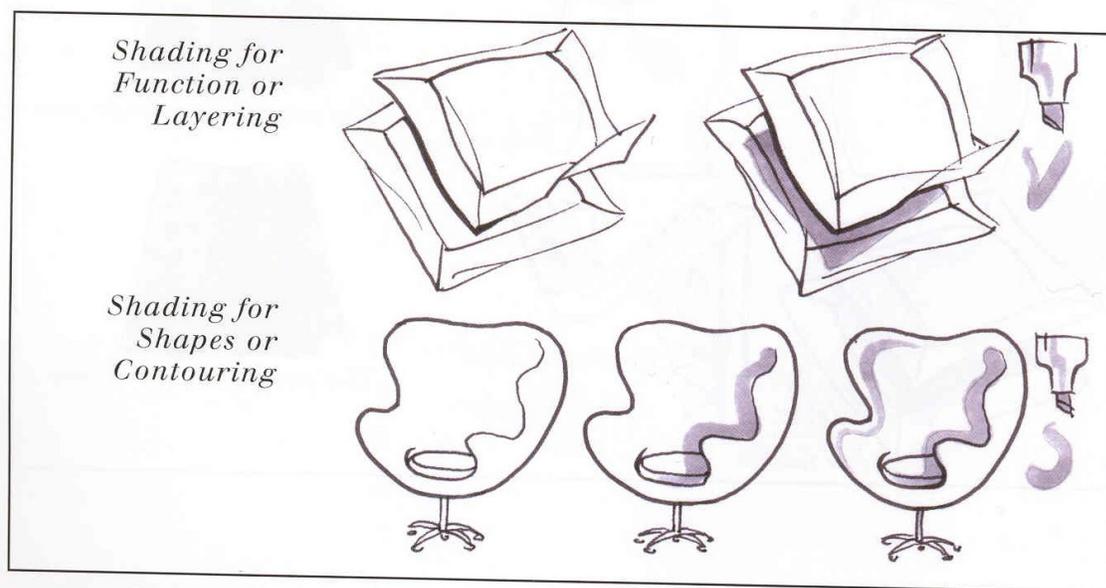


Shading Methods

Shading can be independent of a specific light source direction. When you apply shading artfully, you can convey natural lighting. It's simply there, being used to emphasize construction, layering, or shape (form). The tailored examples below illustrate how shading can imply depth—in, out, over, and between layers of fabric.



Shading can also go between layers as in the pillow example below. Add space or a top-to-bottom, above-and-below overlap. Notice how the shading bends around the chair example, rolling over the contours, demonstrating it has no sharp corners and focusing on how smooth its surface appears to be.



Practice shading unfinished, uncolored sketches. Work on creating some visual drama in strokes of gray that accentuate the crush in leather, or the drape in fabric. Gray strokes can also insinuate a light source which puts continuity in related shapes.

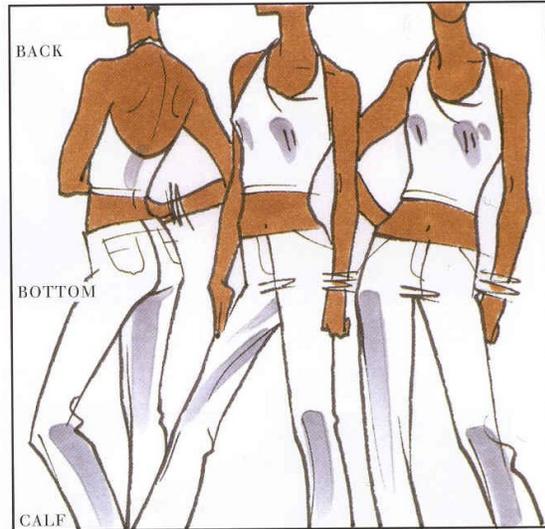


1. *Shading for Dramatic Effect*
2. *Shading for Fit and Drape*
3. *Shading for Light Source Continuity*

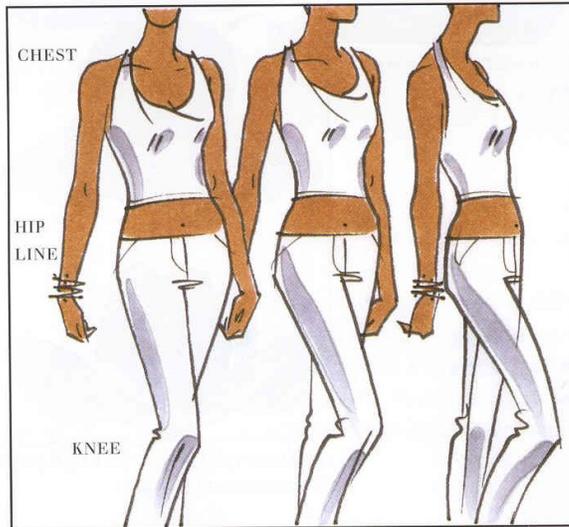


Shading for Fashion

So far you have learned to shade for construction, shape, and fabric weight. It's time to add figure shading to your list. Shading for body contours and clothes are the same. You shade to accent the curves in the body: the bustline or chest and the hip line. Then you use the bend in the elbow or the knee for drape or crush lines in the fabric. Shading for fashion is a mix of functional and decorative—functional to explain fit; decorative to keep the clothing from looking like cardboard cutouts.

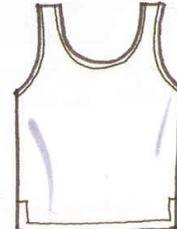


FLESH TONES



FUNCTIONAL

DECORATIVE



↑ INTO THE BUSTLINE DARTS

↑ TO SOFTEN THE SILHOUETTE

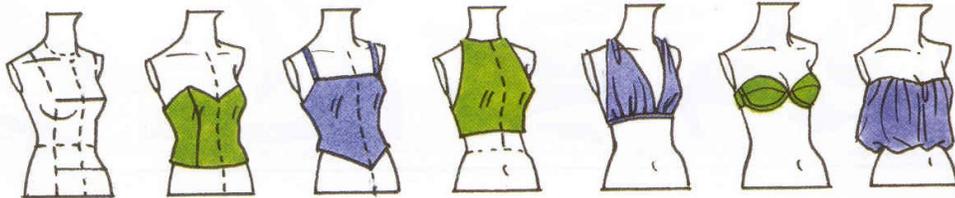


PARTIAL RENDERING, EMPHASIS ON FOLD

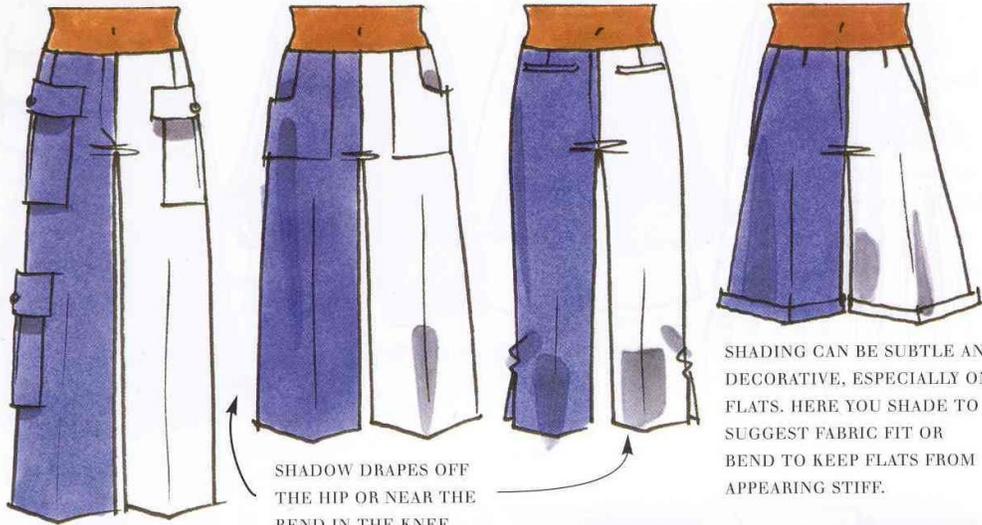
ACCENT ON WAISTLINE FOR CLING AND FIT

Shading for Figure Contours

EXTRA FINE PEN POINT FOR ALL SEAM LINES



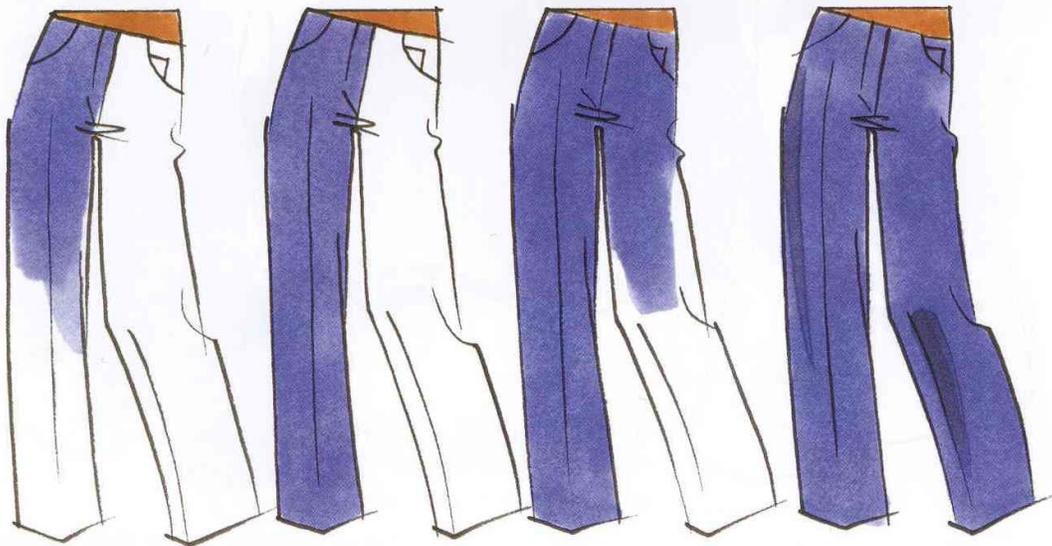
Flats—Nonposed



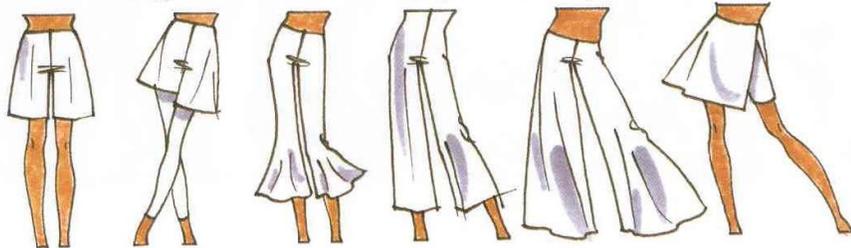
SHADOW DRAPES OFF THE HIP OR NEAR THE BEND IN THE KNEE

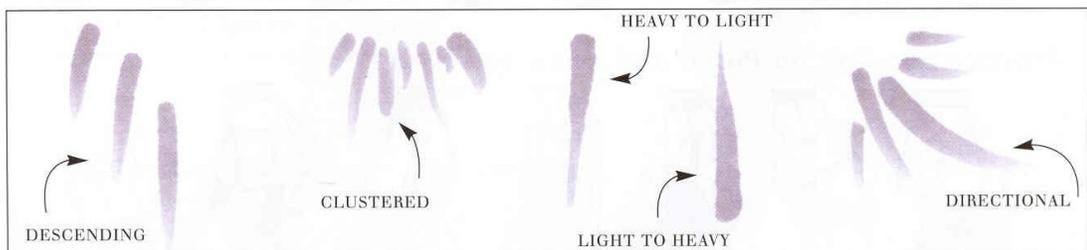
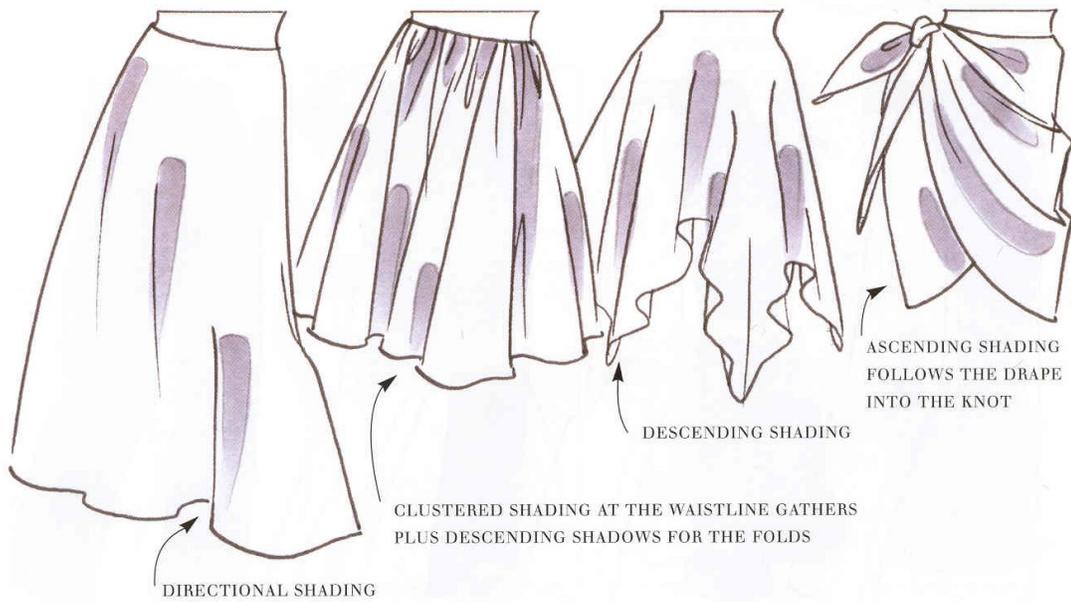
SHADING CAN BE SUBTLE AND DECORATIVE, ESPECIALLY ON FLATS. HERE YOU SHADE TO SUGGEST FABRIC FIT OR BEND TO KEEP FLATS FROM APPEARING STIFF.

Posed



Practice Shading on Posed and Nonposed Shapes







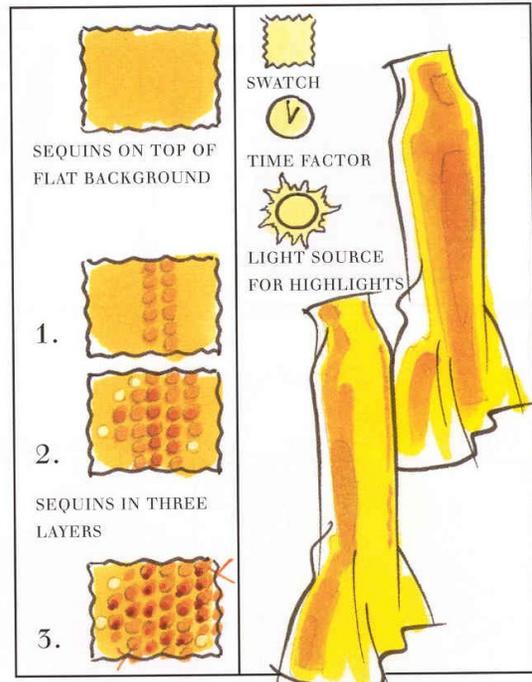
Special Effects over Layered Color

FABRIC SWATCH
 The swatch or sample is your color guide. Use a test sheet to match markers to it.

TIME BETWEEN LAYERS
 Best to leave at least a minute for marker (or three minutes for pen) to dry between layers.

LIGHT SOURCE
 Use the same light source in a grouping. Use the side opposite the light for shading.

To create a look that includes the surface interest of luxe fabrics like velvets, faille, jacquards, and sequins, you add the appearance of luminosity or iridescence to your coloring. This rendering process can be in three steps for print or texture plus background color. Of course, you can take shortcuts in these techniques to fit time, style, or portfolio considerations.



SEQUINS ON TOP OF FLAT BACKGROUND

SEQUINS IN THREE LAYERS

SEQUINS IN THREE LAYERS

SWATCH

TIME FACTOR

LIGHT SOURCE FOR HIGHLIGHTS

 **BASE:**
LEMON YELLOW

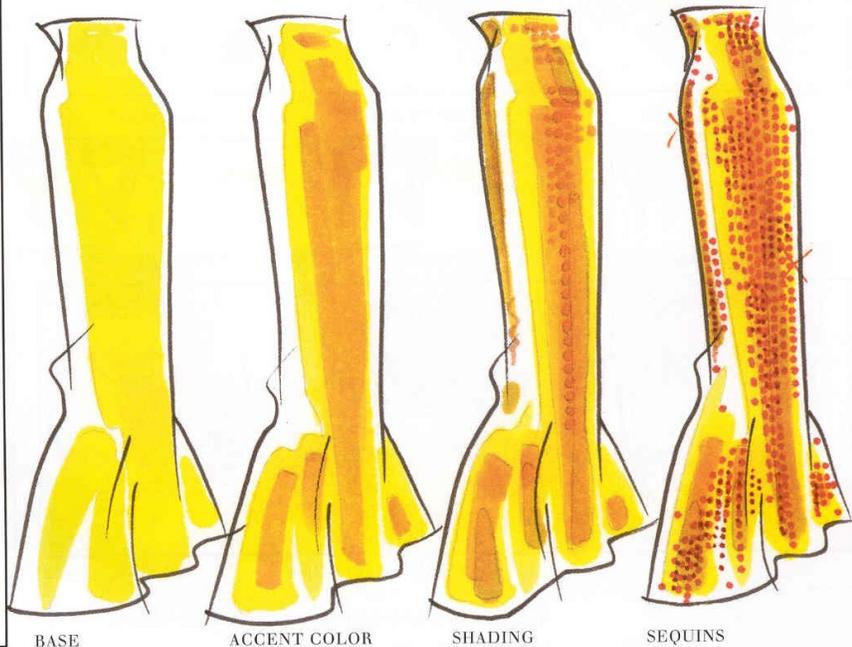
 **ACCENT:** SPANISH ORANGE

 **SHADING:** PALE SEPIA

 **LARGE DOTS**

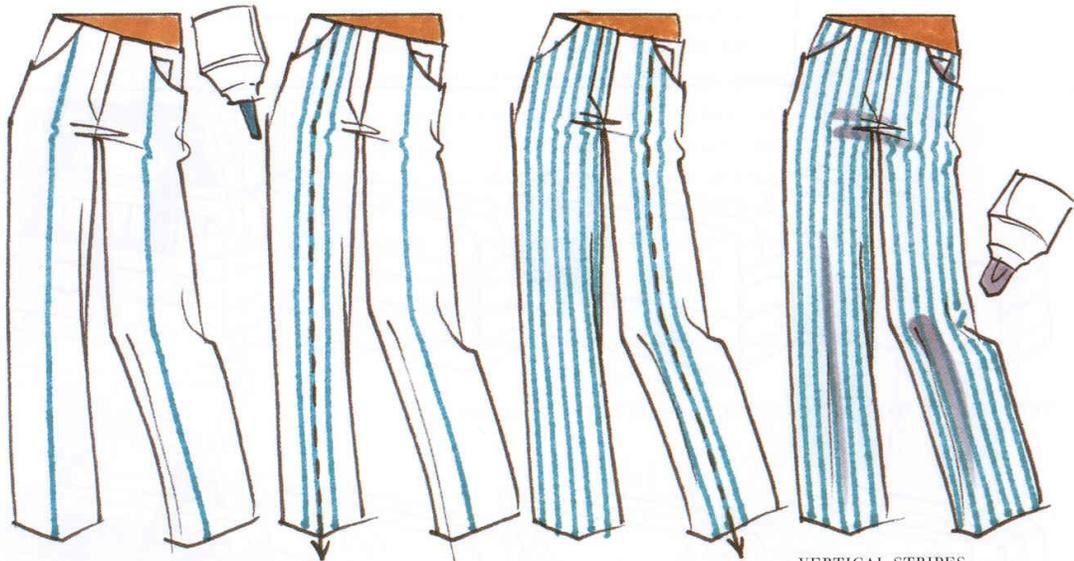
 **SMALL DOTS**

 **SEQUINS**
IN PEN OR PENCIL



BASE **ACCENT COLOR** **SHADING** **SEQUINS**

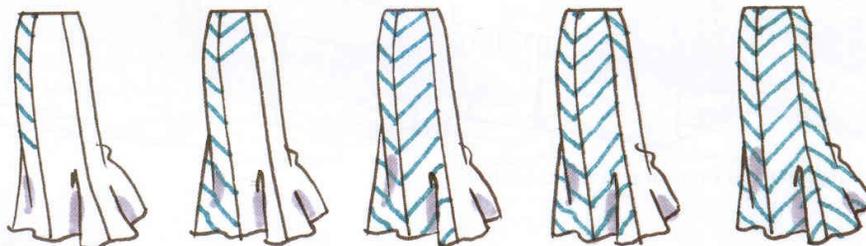
Fashion Stripes



VERTICAL STRIPES

The rendering techniques that apply to accessories and home furnishings apply to striped clothing as well. Vertical stripes start in the middle of a shape, and horizontal stripes can be centered or can start across the bottom. Fashion puts the bottom stripe across the hemline, which has the most impact on a stripe's directions.

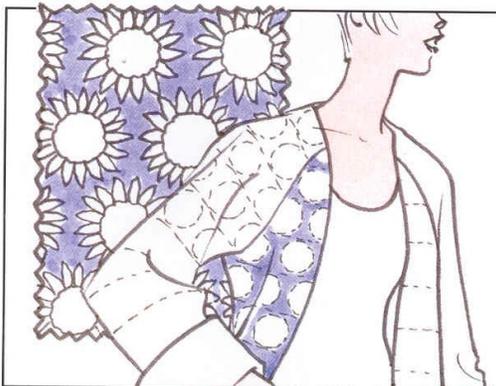
- **Vertical:** Posed garments create body angles to follow.
- **Horizontal:** Pose is still important but hemline takes precedence.
- **Bias stripes:** A challenge to follow the grain line in the fabric as well as the construction detail.
- **Engineered or mitered:** For this work in stripes you need to read the design seams. Carefully plot out the cut and line up the stripes at those seams.



MITERED STRIPES

Options in Rendering Prints

BACKGROUND FIRST



Here are three different methods for working on a multicolor, repeat print:

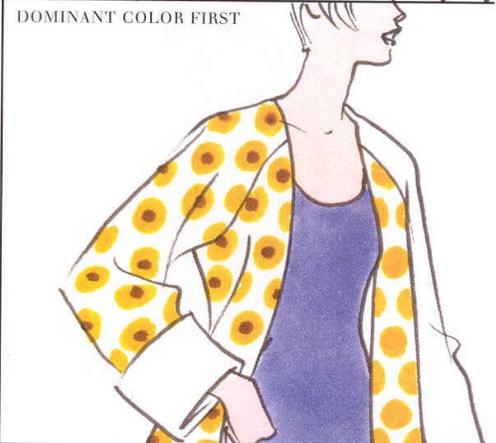
Background First

After you pencil in the dominant shapes of your print, surround them with your background color.

Dominant or Lightest Color First

If the lightest color is the lead or has the most coverage in your print, start with that color in your rendering. This prevents possible smearing as lighter colors have problems going over darker.

DOMINANT COLOR FIRST



Print First

Pencil in the repeat so that you will know how much to fill in with the (probable) dominant color in the repeat.

Print Planning

When you have to combine fabrics in a sketch, you may want to choose which to do first—the easier solid or the more difficult print. Either way, get your shading done first.

Print Layout

Every print has a layout that you use to plot out or plan out your rendering layers. With certain types of construction the fabric's grain line will influence your print's layout.

PRINT FIRST

