



## Studying Other Artists

Historically, studying other artists has been considered a master skill for developing your **visual library**. Focus on learning the skills and techniques, for example, studying the colors by mimicking the technical skills of an artist, or see how the artist drew the features of their character's body. Most importantly, try to apply it to your character gradually and develop your own unique character. Be loose and don't overthink what you are learning. Learning means failing so many times before succeeding.

### Daphne's Study Other Artist Examples



Illustration by Camelia Pham

#### What did Daphne learn:

I'm really drawn to her way of using geometric shapes and cutouts. Her illustrations feel really dynamic as it feels like she turns shapes into characters rather than making character shaped shapes. By doing so, this gives her characters very unique shaped faces and accessories. I would love to incorporate this into my own work so my characters can have more unique shape language.

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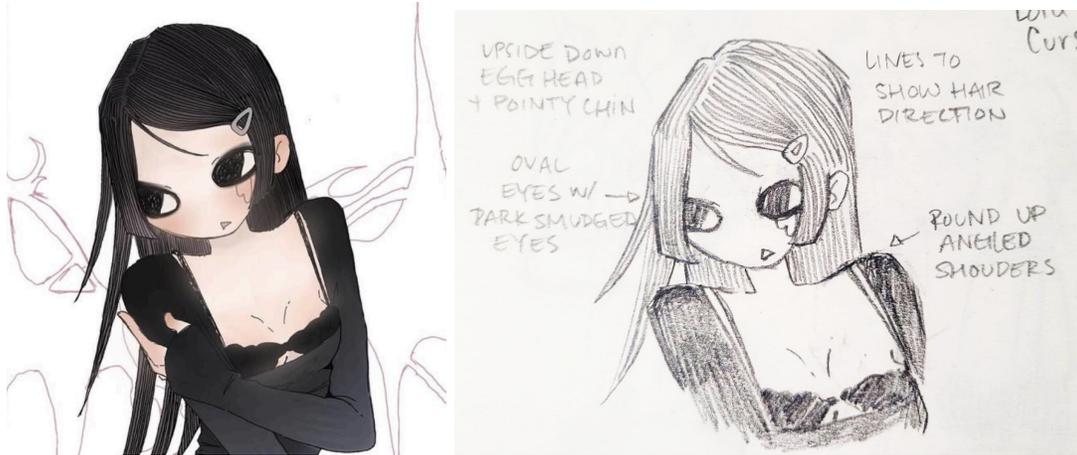


Illustration by Lola Cursed

### What did Daphne learn:

I like the crooked angle of the head. It adds more personality to the style and the character. Though the head is slightly crooked, it doesn't look like a mistake. I like the contrast between the extremely rounded shapes and the spikey hair. The dark smudged oval eyes give the impression that the character is wearing makeup, like a smokey eye. I think this would be great to add to characters to build their personality.

### Ge's Study Other Artist Examples

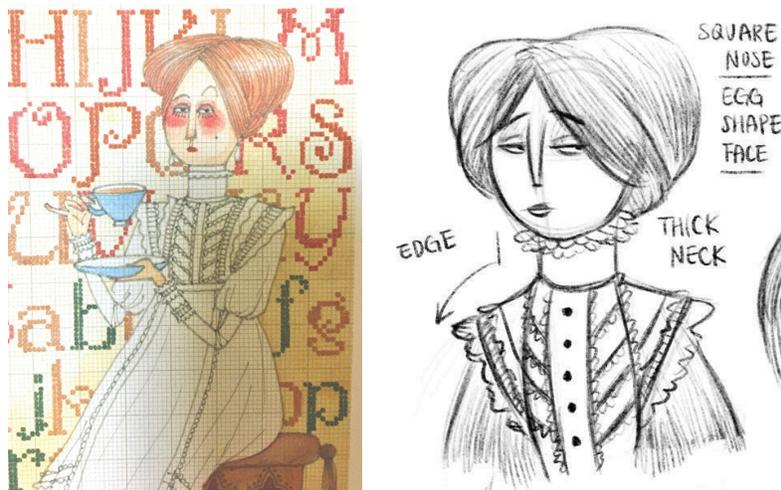


Illustration by David Roberts

### What did Ge learn:

I like how the illustrator drew the nose as a long rectangle, how the eyes are very close to it, and the oval eyes and egg-shaped face. I might borrow those features when I draw mature or older women. I also appreciate how the clothes are all laced up and have a lot of attention to detail. I

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don't usually draw my characters with thick necks and broad, edgy shoulders, but I like how the illustrator thought through those elements and created a beautiful illustration.



Illustration by Alex T. Smith

**What did Ge learn:**

I love the character's body structure. I love how she is a glamorous, big woman, but her hands and feet are super tiny. The body feature is, of course, impossible in real life, but it gives the character a lot of personality and style. I love her plumed chicks, which would be perfect for adding rosy color, and I love her pointy nose and mouth. If you look at her mouth closely, it resembles a stretched-out heart shape, which gives the character a sense of sophistication.



Illustration by Chocosweete

**What did Ge learn:**

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The first thing that grabbed my attention was the character's nose and her hair. I love her pointy nose, which can look menacing sometimes, and how she colored it to give her some character. It seems the illustrator used the side of the colored pencil to give the fluffy, curly hair a textured look, but later used her fine point to add more detail. I would love to use those methods into my characters one day.



Illustration by Alex T. Smith

### What did Ge learn:

I love the long, sleek neck she has, which gives her an excellent opportunity to show off her big, bow-shaped hat. The long neck gives her a chance to show off the big bow, but it also doesn't hide her beautiful neck feature, which is a brilliant idea. Also, I love the exaggeration in the character's enormous hat and the decorative elements on it. The cross-hatching of the hat and the lace at the edge of the hat with a long 3-inch feather brings so much interest to the character.

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