





MONSTERS!
ROBOT
MONSTERS!

MONSTERS FOR STARTERS

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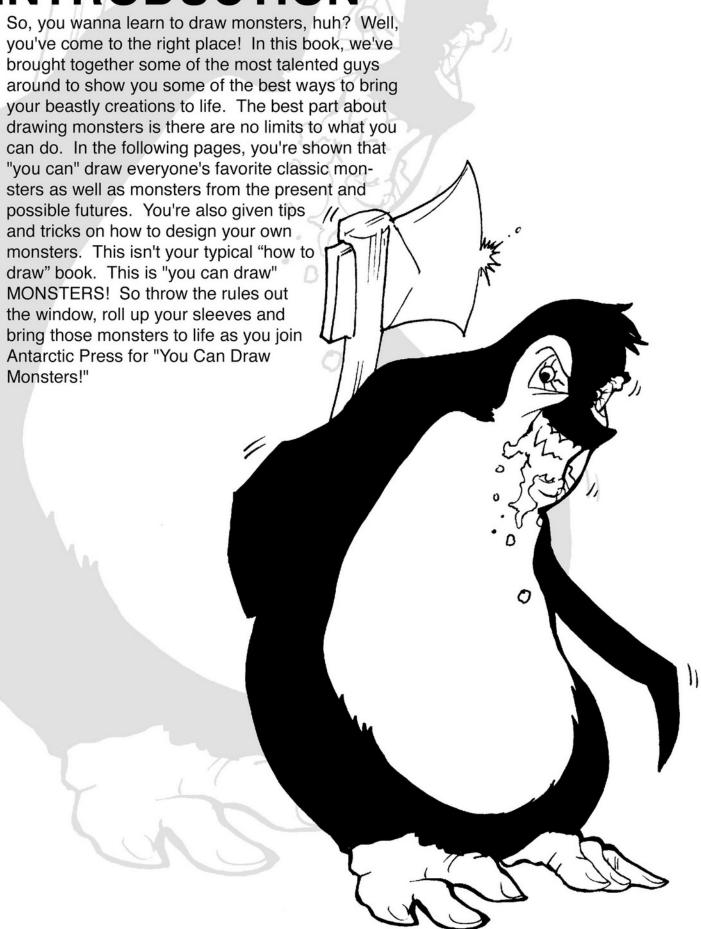
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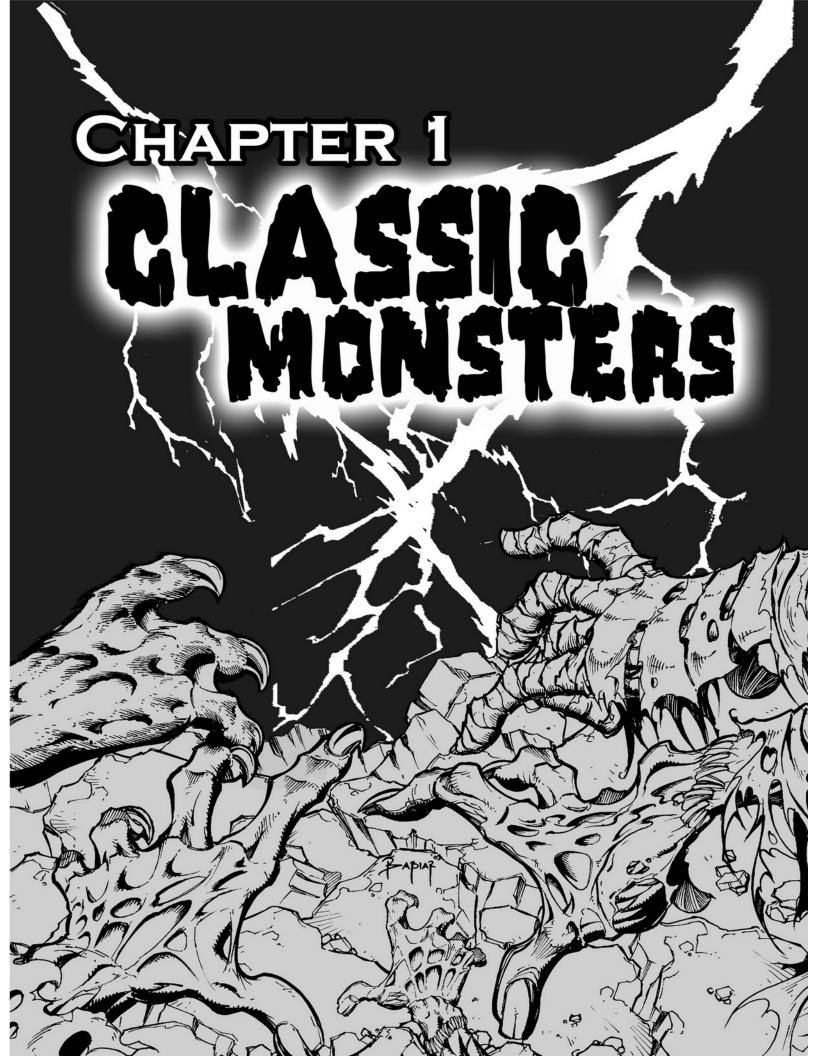
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INTRODUCTION



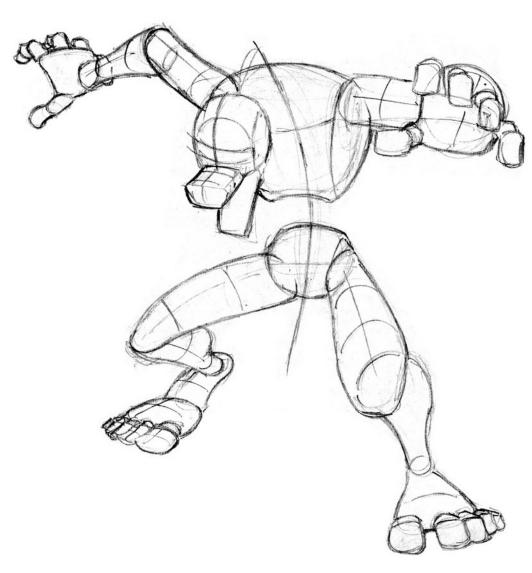




DRAW Classic Monst

The Wolfman, Dracula, the Creature, the Mummy, and Frankenstein's Monster were some of the first monsters to be immortalized on film, and as such, have become iconic figures in popular culture. Their presence in early black and white films has influenced the creation of almost all visual representations of monsters. Since they are so prevalent, it is a good idea to at least have a rudimentary understanding of them.

The Wolfman Step 1.



Begin by laying out your basic shapes. Remember that these creatures need not follow the same rules as human figures. In fact, the less they look like humans, the better.



The Wolfman Step 2.

Fill out the figure with muscles and the standard features of a wolfman: fangs, tail, claws, big ears, etc. The next step is fur. You can't have a wolfman without fur. No, really, they look horrible without it.

If you try to draw individual pieces of hair all over the figure, you will wear your hand out, and in the end your werewolf will look cluttered. So choose a few places and create furry edges. Here we have done it around the head, the tail, and at the elbows. This is enough of a visual clue to let everyone know that he is covered in hair.





The Wolfman Step 3.



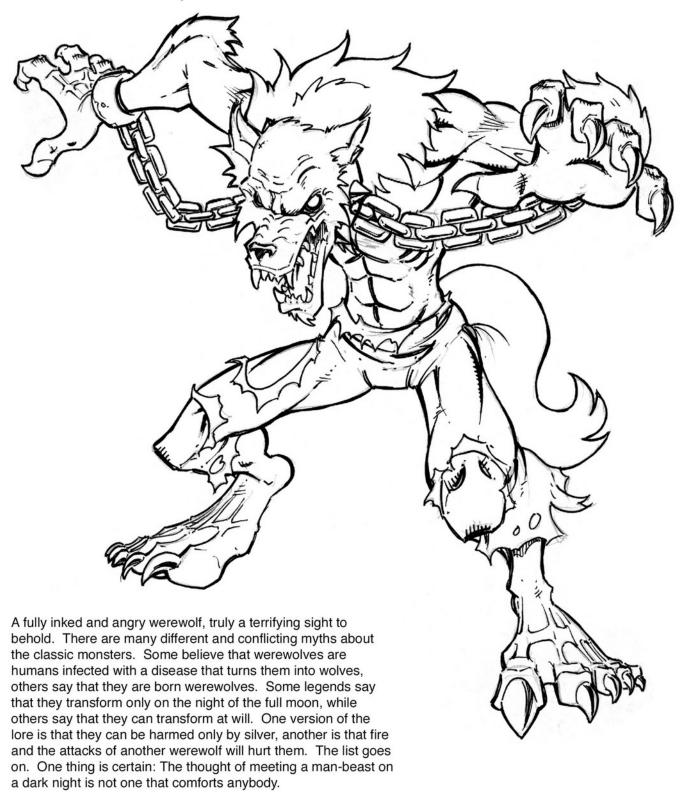
that he was restrained or imprisoned, whether by his own design or against his

will. All that from pants and chains.

8



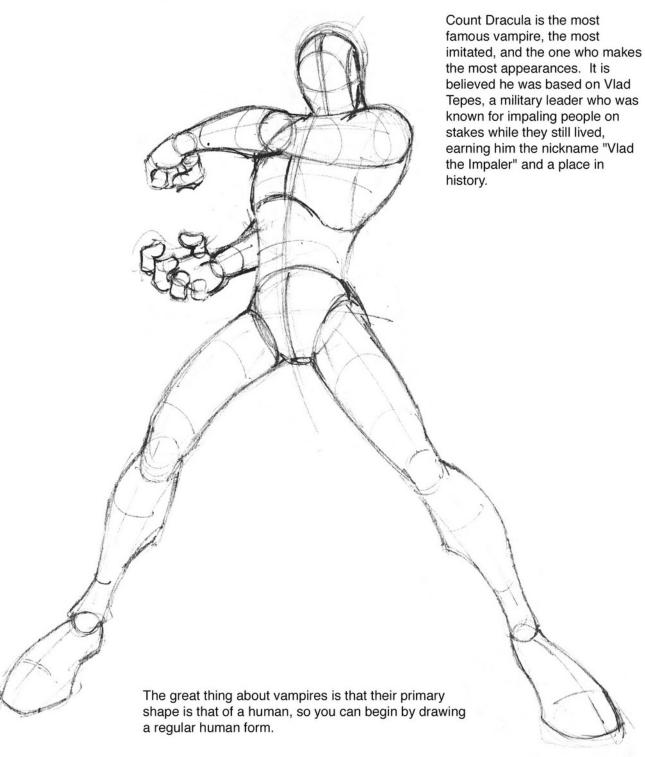
The Wolfman Step 4.



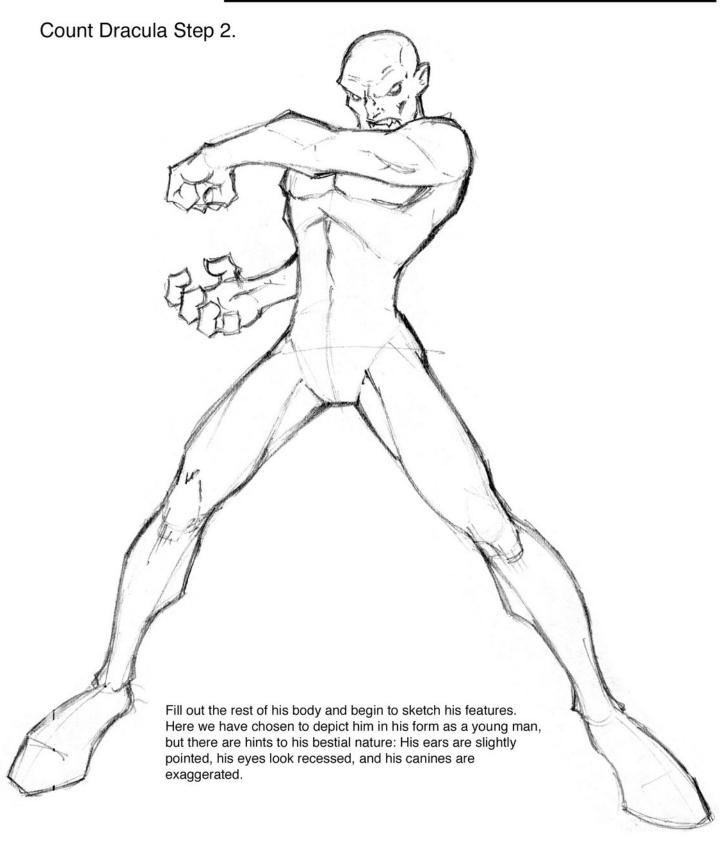


DRAW Classic Monsters

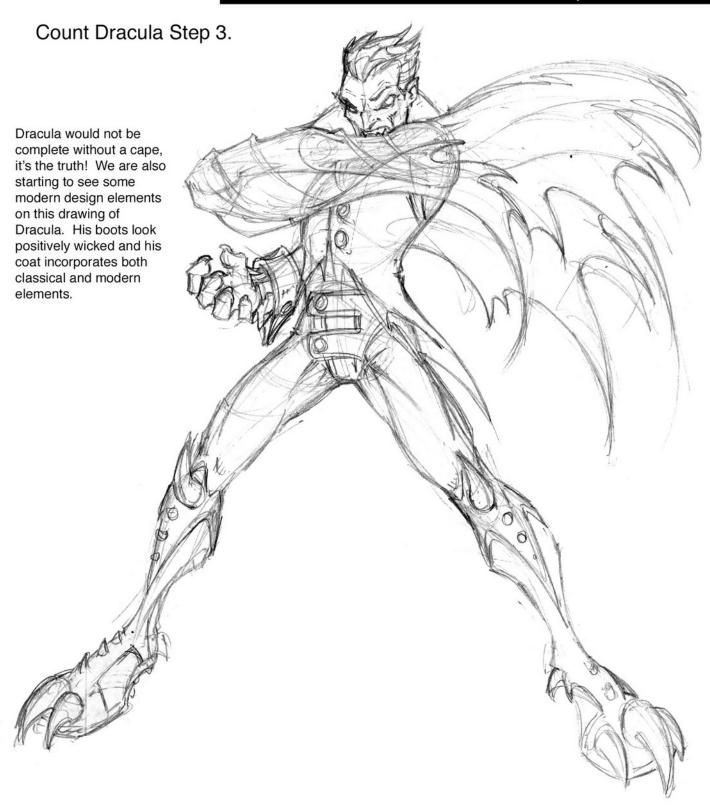
Count Dracula Step 1.















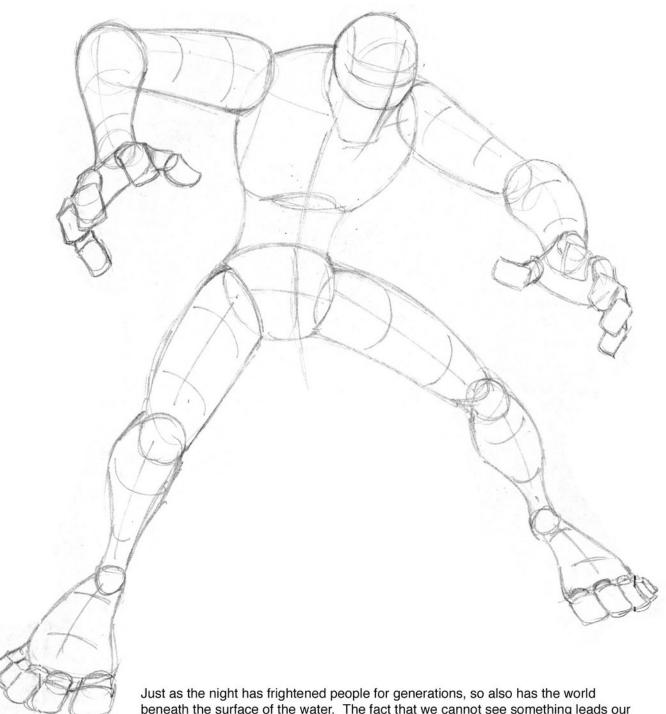
visually represent this he is drawn with too much black. Instead, use both black and white equally to highlight him and reflect the type of creature he is because, sadly, he has

no reflection of his own.



DRAW Classic Monsters

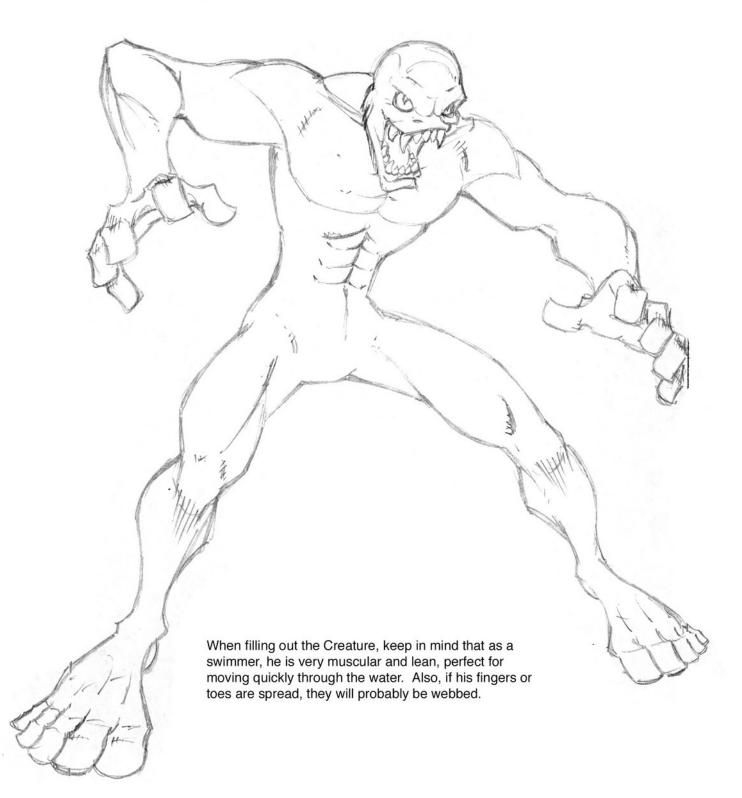
The Creature Step 1.



beneath the surface of the water. The fact that we cannot see something leads our fertile imaginations to create the worst possible scenarios. Creatures beneath the water can strike at any time and disappear into an environment that we cannot enter. When this fear was translated onto film, the Creature was the result, and its image has endured.

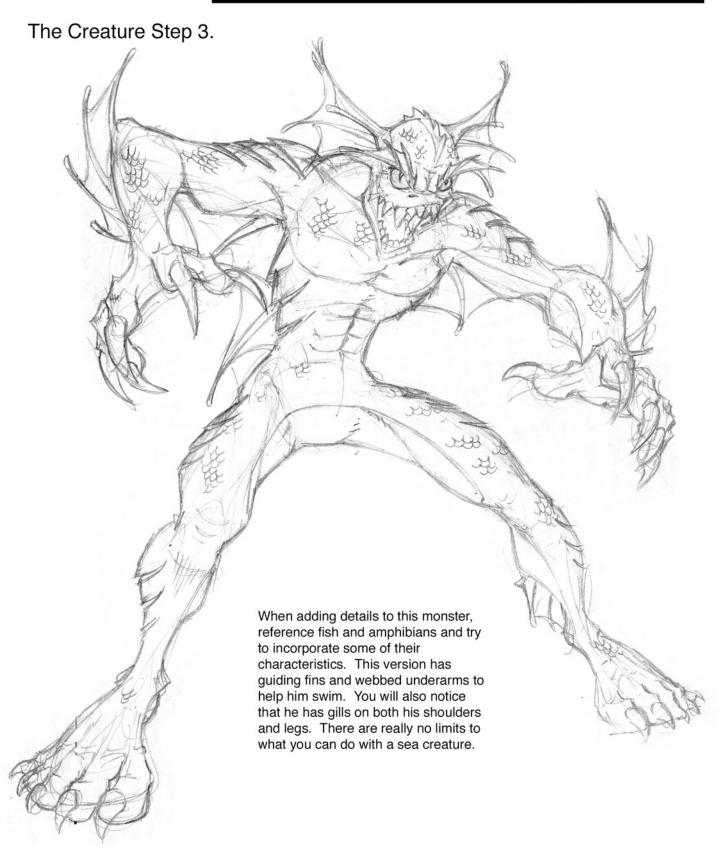


The Creature Step 2.



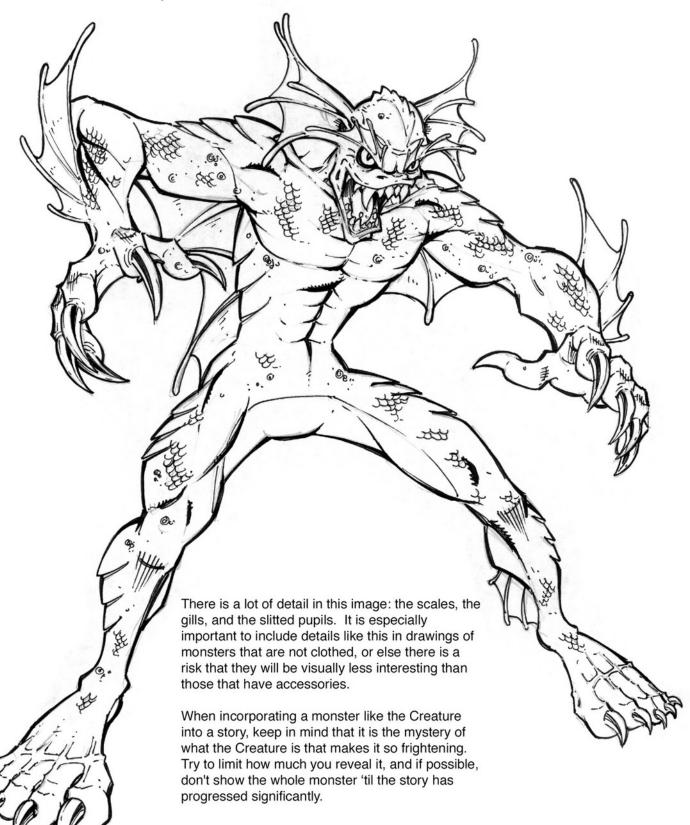


DRAW Classic Monsters





The Creature Step 4.

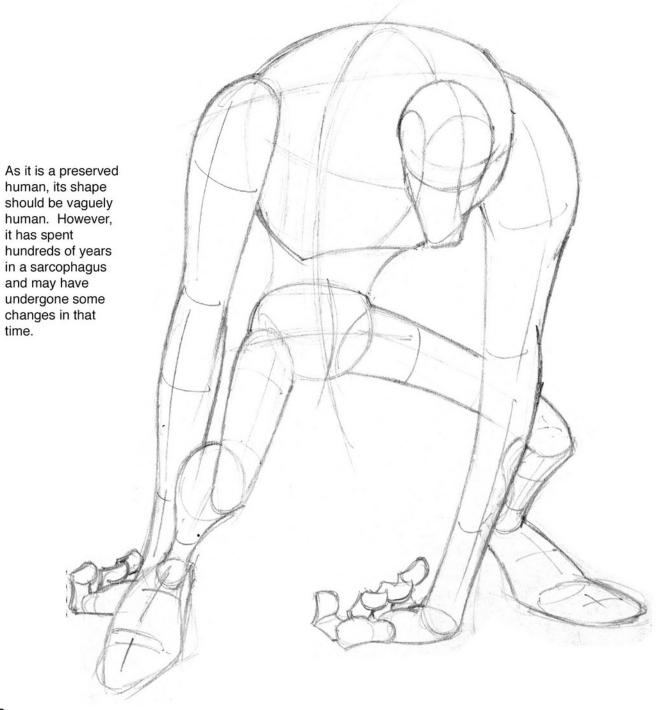




DRAW Classic Monster

The Mummy Step 1.

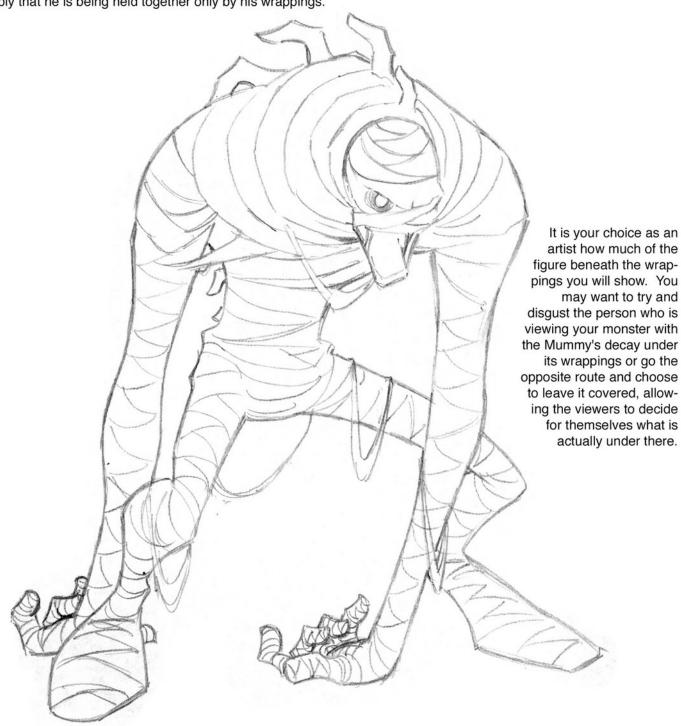
We do not completely understand the Ancient Egyptians-the way they mummified their dead, how they built the pyramids, or what they even looked like. In many ways, this is very frightening; to know that a society so far in the past was capable of feats that we are at a loss to understand makes modern man feel a bit insecure. Thus, it is only natural that from that ancient civilization a threat should rise. The Mummy is a preserved human that returns from years of dormancy to terrorize the living, usually as the result of a curse invoked or taboo broken by the ignorant.





The Mummy Step 2.

This Mummy seems to have undergone some alterations as he was being preserved, or maybe the process used to preserve him warped his spine in some way. Either way, his arms are elongated and his slumped posture seems to imply that he is being held together only by his wrappings.



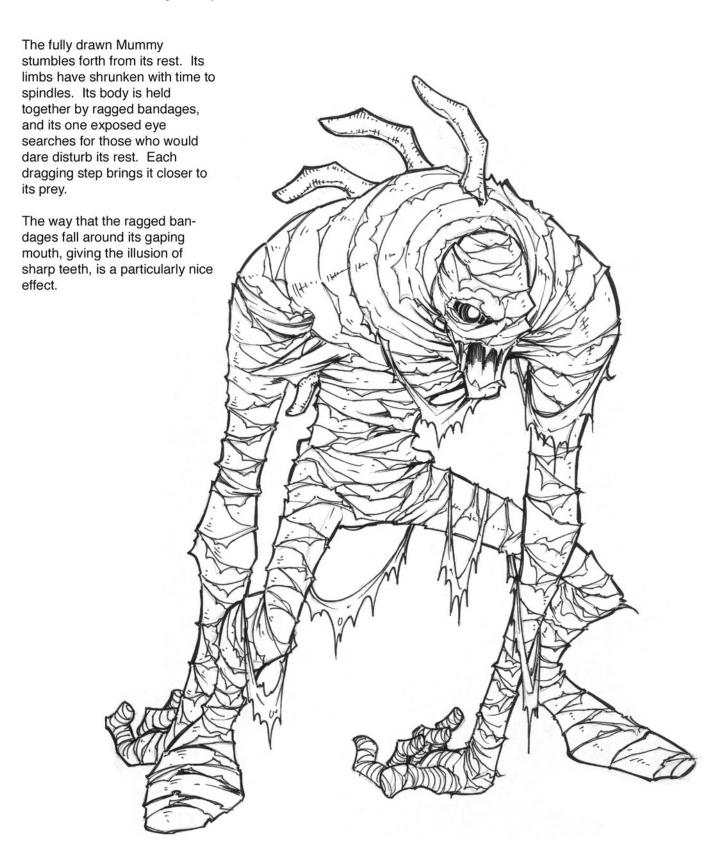


The Mummy Step 3.





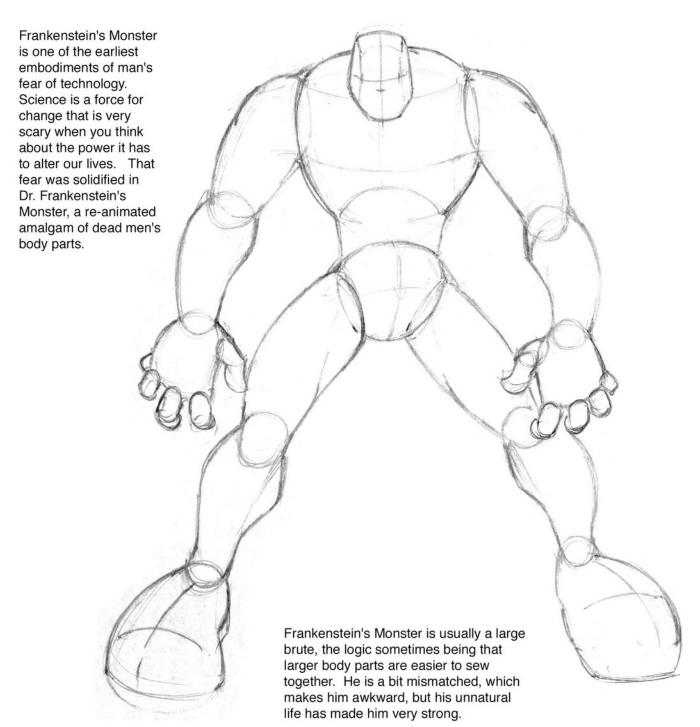
The Mummy Step 4.





and DRAW Classic Monsters

Frankenstein's Monster Step 1.





AND DRAW Classic Monsters

Frankenstein's Monster Step 2.

Frankenstein's Monster's muscular build is contrasted with a small head. The Monster often has a head with a sloping forehead and sunken cheeks, souvenirs of its time as a corpse.



DRAW Classic Monsters

Frankenstein's Monster Step 3.

Frankenstein's Monster has trouble finding clothes that fit, so he has to settle with whatever he can get. He has visible stitching and bolts sticking out of his head. Those bolts were used to conduct the electricity that reawakened his brain and body. The addition of spiked gloves and boots gives this version something of a modern punk flavor.

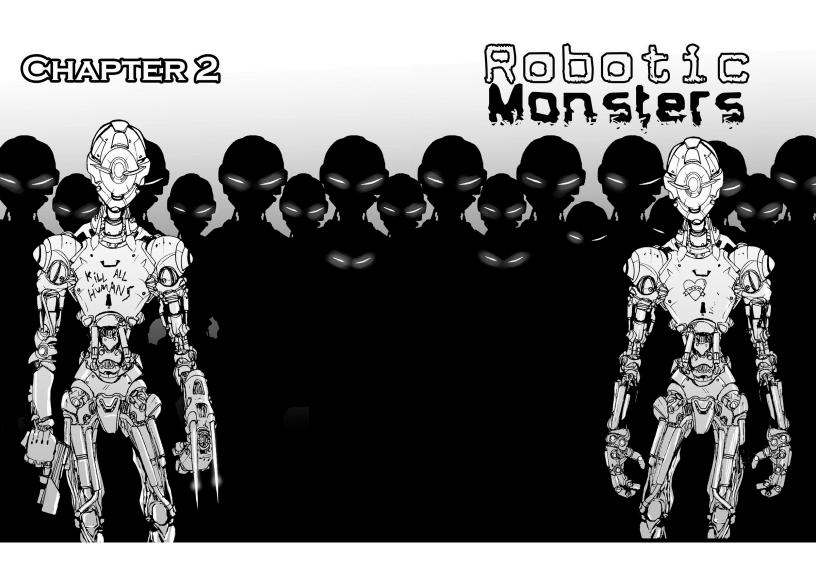




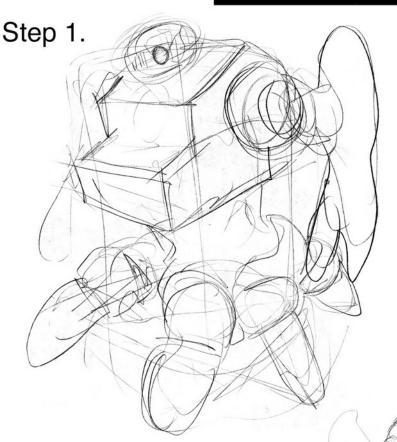
Frankenstein's Monster Step 4.

Frankenstein's Monster, the ultimate embodiment of man's triumph over nature and defeat of death through science? Or a constant reminder of the folly that man's hubris can create? Either way, he is one scary-looking fella.





AND DRAW Robotic Monster



When designing a robot, you can start with just about any shape. This one combines some random shapes with a square torso and rounded head and legs. When you start your robot design, you do not really have to have the end product in mind.

Step 2.

By refining the basic shape and adding some details, the creation begins to emerge. Its design is basically proportioned and constructed along human lines, with a head, torso and two arms. The multiple legs give the robot added stability and support for its great weight. The gruesome head protruding from its rear may be an important component or simply a trophy, a testament to the destructive power of technology gone wrong. Either way, it is a point of reference, giving us an idea as to the robot's size.

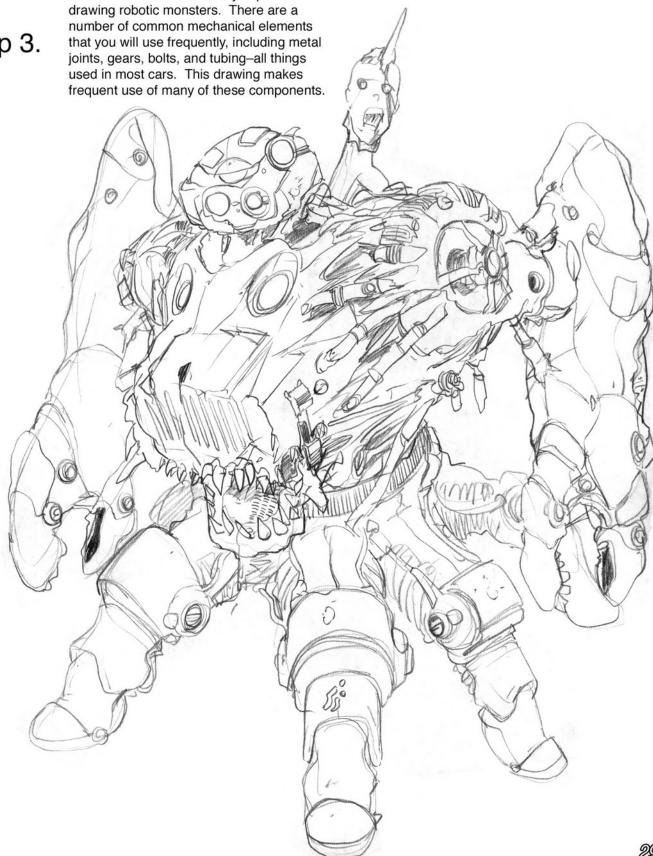




Mechanical reference is very important when

DRAW Robotic Monsters







POUR Robotic Monsters





DRAW Robotic Monsters

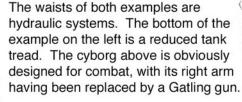
Cyborgs are combinations of biological matter and robotic parts. They are usually part robot and part human, but could be part robot and any other animal you can think of, or even part alien. As medical science progresses, the reality of cyborgs is unavoidable. Robotic heart valves, pacemakers, and prosthetic limbs are becoming more and more normal.



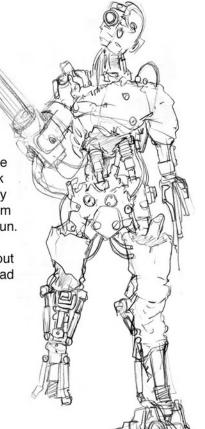


This is the basic outline of a cyborg with legs or an alternate cyborg bottom.





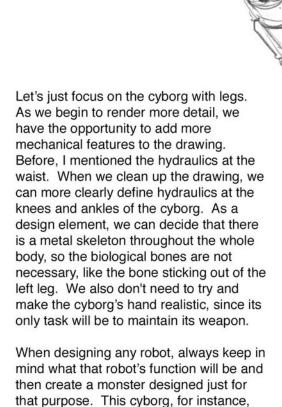
Maybe this cyborg is able to switch out its legs for the more durable tank tread when the situtation calls for it.





DRAW Robotic Monsters

Step 3.



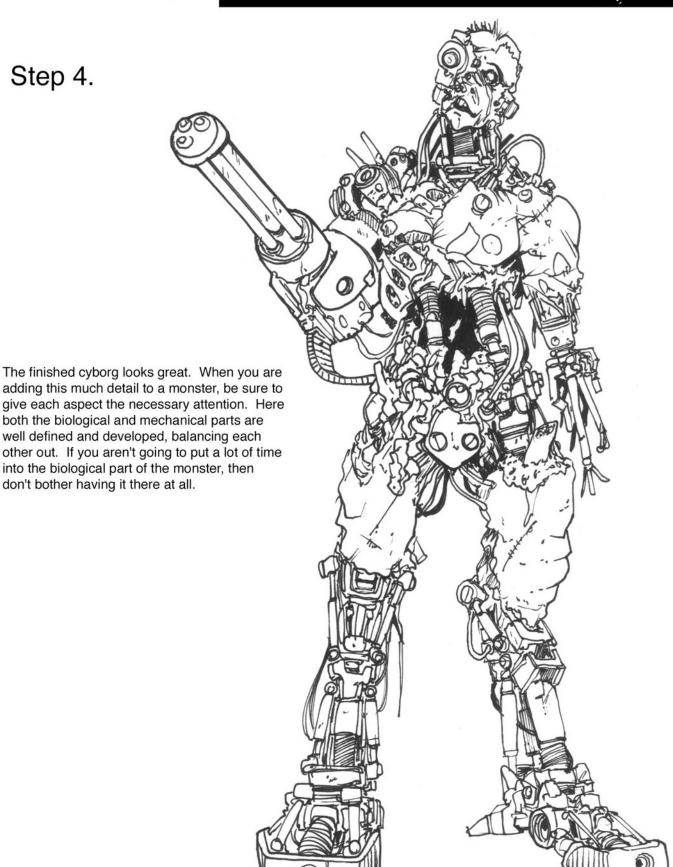
was designed to be a foot soldier and only

a foot soldier.





CANUDRAW Robotic Monster

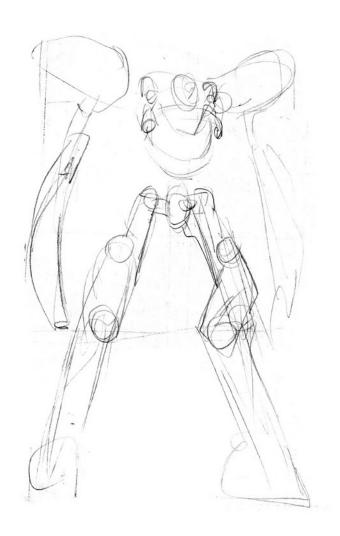


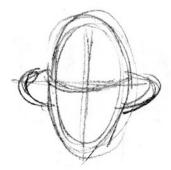


DRAW Robotic Monste

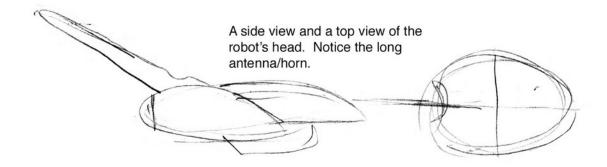
Step 1.

Our first two robots had their inner workings exposed. Let's try to design a robot that has its insides more contained. This robot has a much more organic design and was designed around a stingray concept. This can be seen in the smooth, sleek shape of the entire robot as well as in the large, rounded head.





We are going to give this monster a specifically designed face, as opposed to implying it with machine elements.





Pobotic Monster

Step 2.

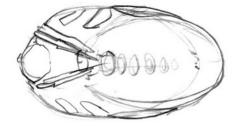
The majority of this monster is covered with armor plates, but the regions that are not reveal detailed servos and hydraulics. Pictures of assembly-line robots are an excellent source of reference for robots like this. The three-

> toed foot design allows for both a wide base for the legs as well as the option to grip (handy for climbing).



This is a Robotic Monster with a happy face. Of course, I don't want to know what makes this robot happy.

> As the head develops a bit more, we see how the stingray theme is working its way into our robot design.

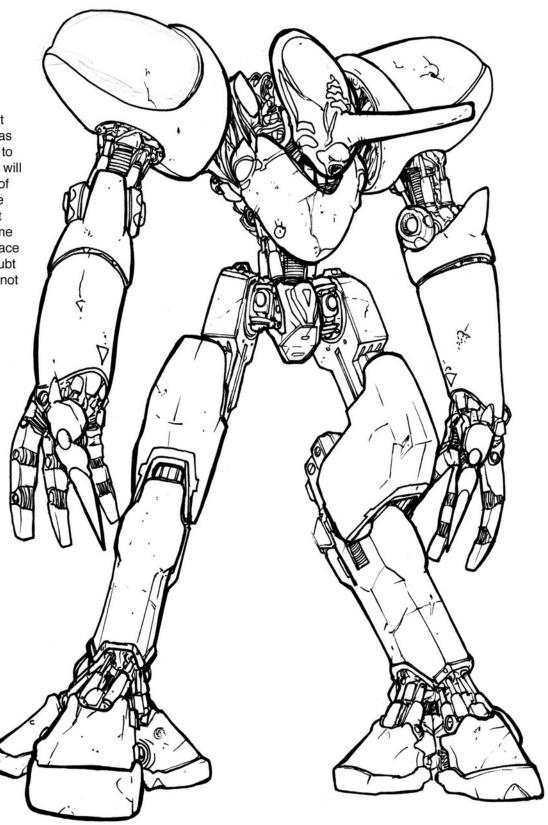




AND DRAW Robotic Monster

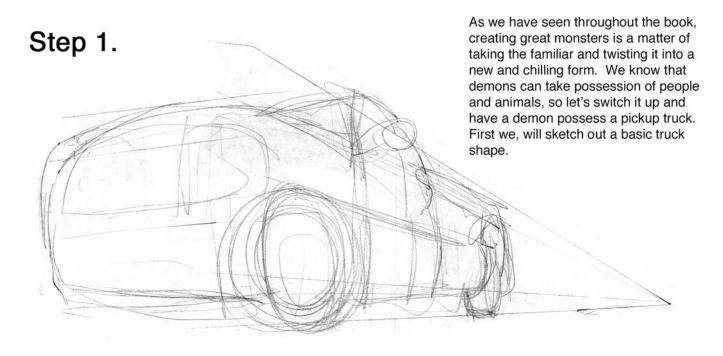
Step 3.

The inked robot has a great deal of detail in it. There has been careful attention paid to the way in which each joint will function, with a liberal use of hydraulics and hinges. The rendered wear on the robot implies that it has seen some action, and the small, evil face lets you know without a doubt that this robot's purpose is not friendly.

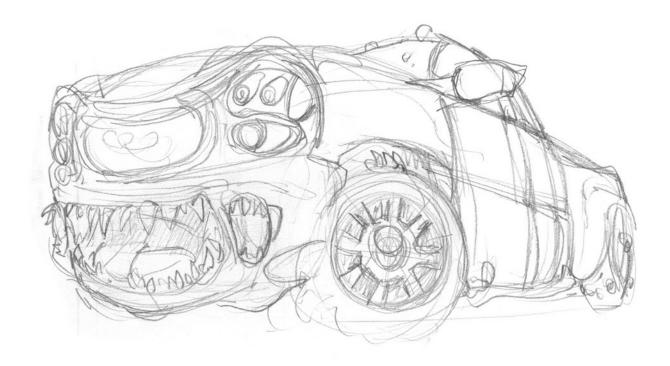




AND DRAW Robotic Monster



Now that we have our basic truck shape, we can start to add the demon features we Step 2. want. Since the headlights and front grill already resemble a face, we can take it a step further and turn them into a set of glowing eyes and tooth-filled maw. Two secondary mouths on either side of the primary and a couple of extra eyes add to the unnatural feel of the monster.

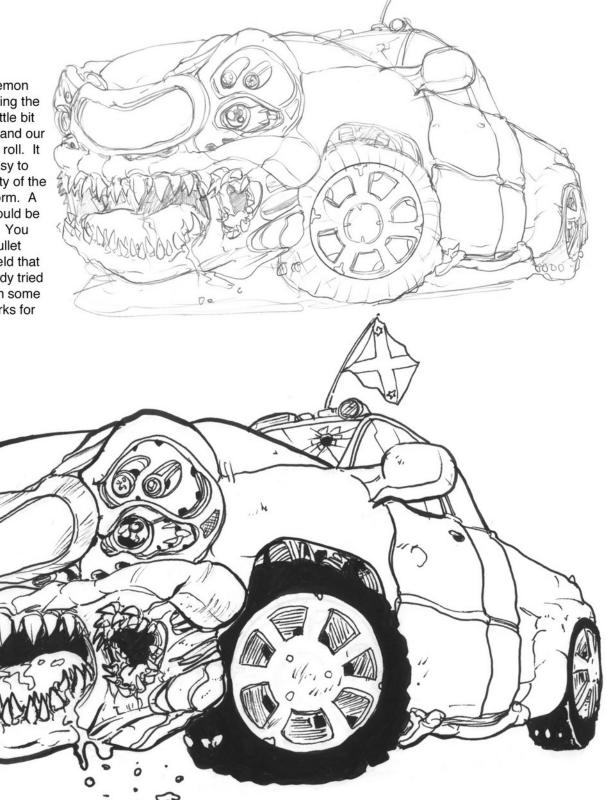


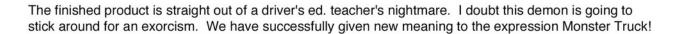
CANUDRAW Robotic Monster

Step 3.

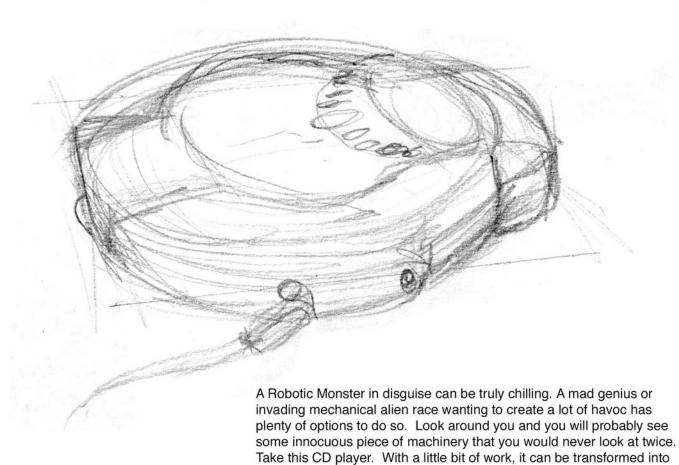
Some beefed up demon tires, good for cruising the highway to hell, a little bit of 40-weight drool, and our monster is ready to roll. It is actually pretty easy to maintain the integrity of the basic automobile form. A monster like this would be pretty hard to fight. You can see from the bullet hole in the windshield that someone has already tried and probably gotten some hellacious treadmarks for their effort.

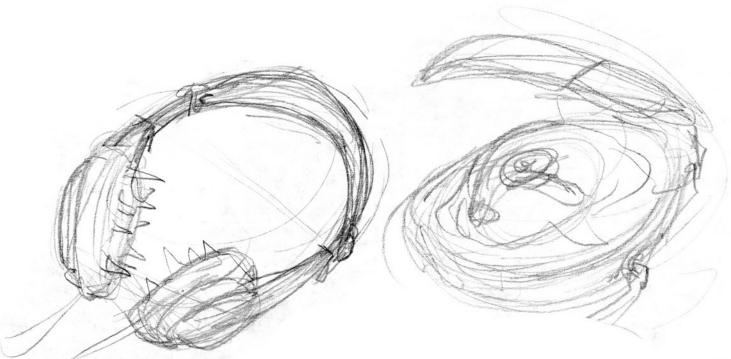
Step 4.





CANUDRAW Robotic Monsters

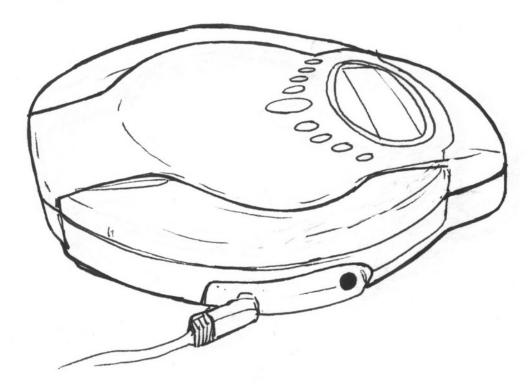




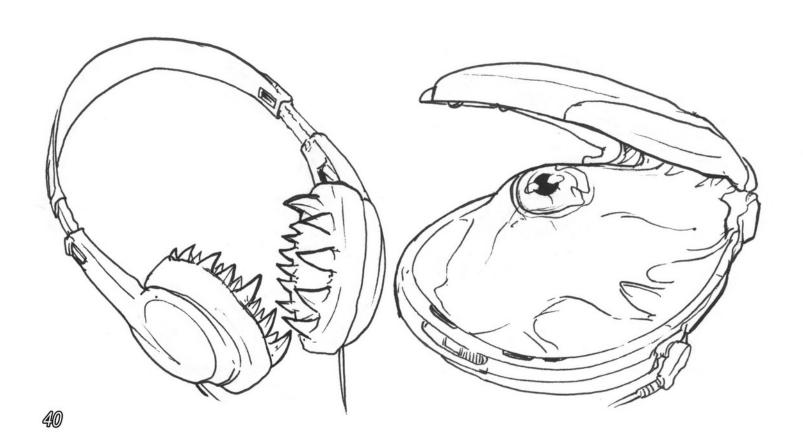
a truly chilling monster.



CANUDRAW Robotic Monsters



This would probably ruin your favorite CD, and I wouldn't want to put those headphones anywhere near my head. Some of the elements used here are biological. Nothing prevents you from adding these elements to technological monsters, making them sort of cyborgs in reverse.





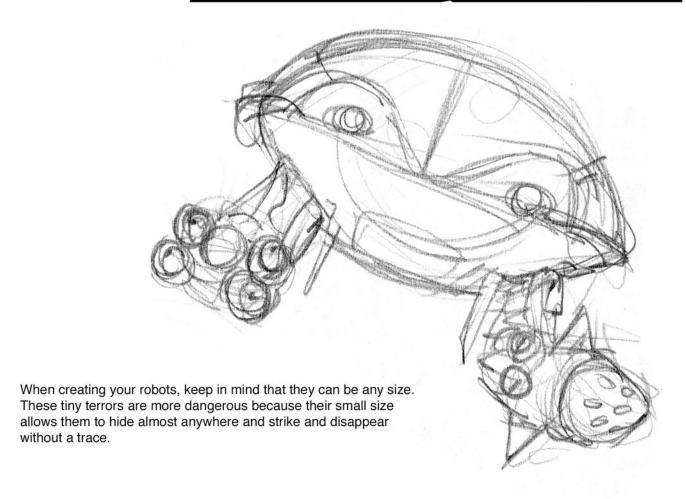
CANUDRAW Robotic Monsters

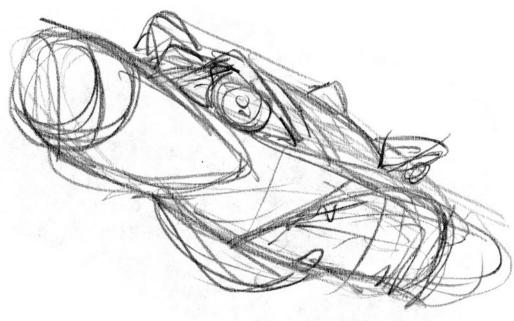
Some robots are more insidious in nature. This particular creation is fairly advanced. It looks almost biological and has taken control of this poor person. When trying to determine what your robots will do, remember that a natural affinity exists between robots and electricity. This one uses that affinity to control the movement of this person while they look on, helpless to control their own actions.

Try to think of new and creative ways to use robots. You will get tired of the rampaging giant robot monster fairly quickly.



CANDDRAW Robotic Monsters

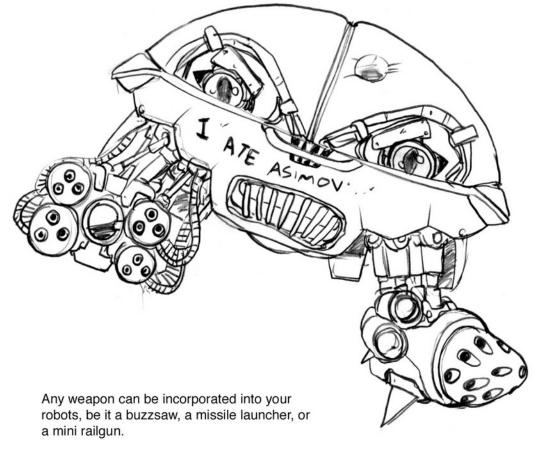


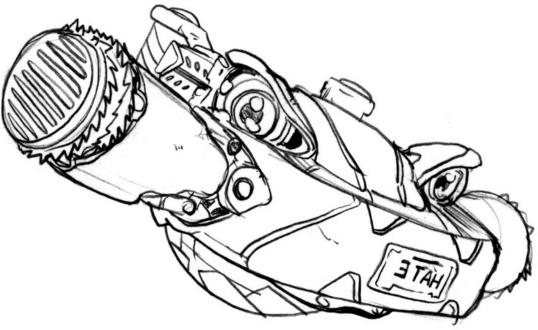




Par DRAW Robotic Monster

The designs on both of these robots are such that their faces appear quite sinister. This can be accomplished through the simple act of giving them inwardly slanted eyebrows (or the appearance thereof).



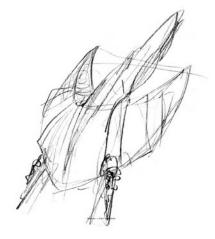


Inspiration for robot designs can be found from so many sources that there is no excuse for not being able to come up with something. Cartoons and film are good starting points.



DRAW Robotic Monsters

Step 1.

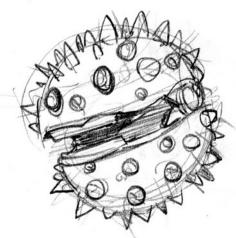


While most of these designs have had facial features, giving you a point of reference, this does not always have to be the case. This design still has some features that imply a face, but they are much more subtle. Don't feel that you have to include eyes or mouths since, when you think about it, a robot would likely not need them.

Step 2.

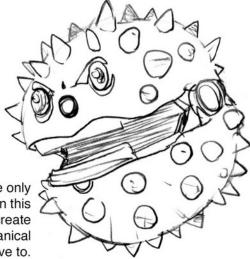


Step 1.



Any contact with this robot looks like it would be painful. Whereas humans are made up of irregular shapes, you can draw robotic monsters around basic geometrical shapes like a circle or triangle.

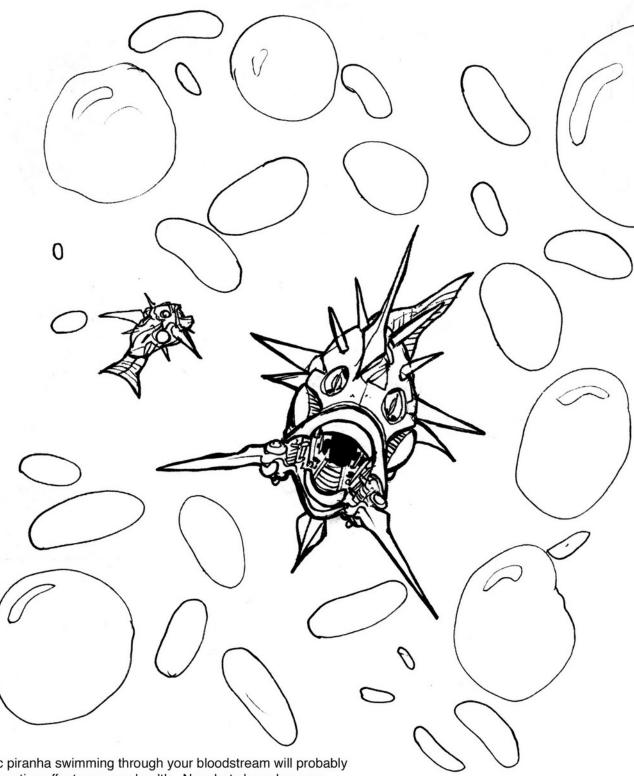
Step 2.



A large jaw hinge is really the only visible mechanical element in this robot, showing how you can create robots without much mechanical reference if you have to.



AND PRAM Robotic Monster



A microscopic piranha swimming through your bloodstream will probably have some negative effects on your health. Nanobots have become increasingly common. A robotic virus, able to resist all antibodies and medicines, would make a great monster.

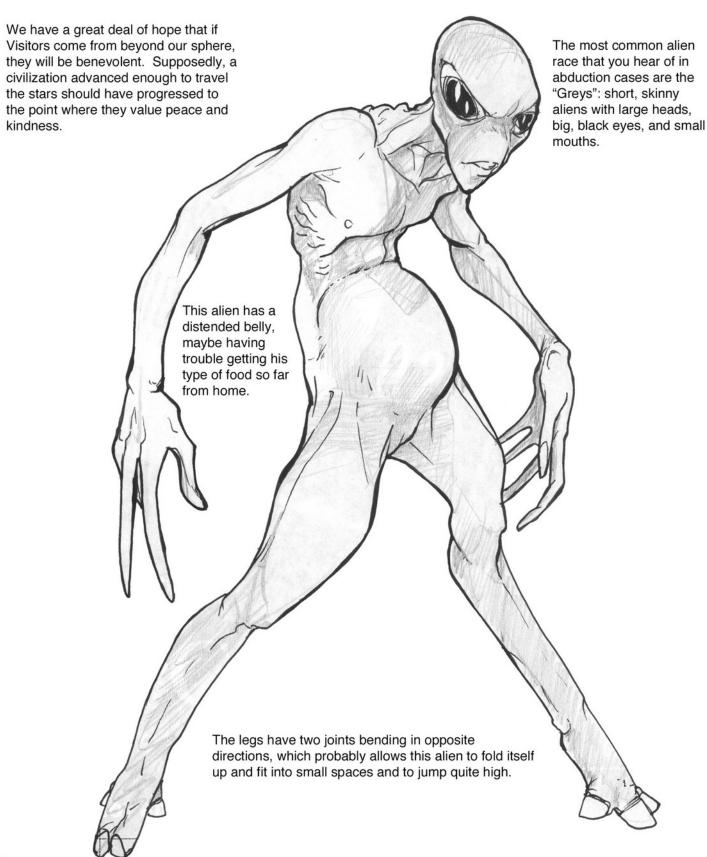
This is also an example of how you can take an animal and directly translate it into a robot.

CHAPTER 3



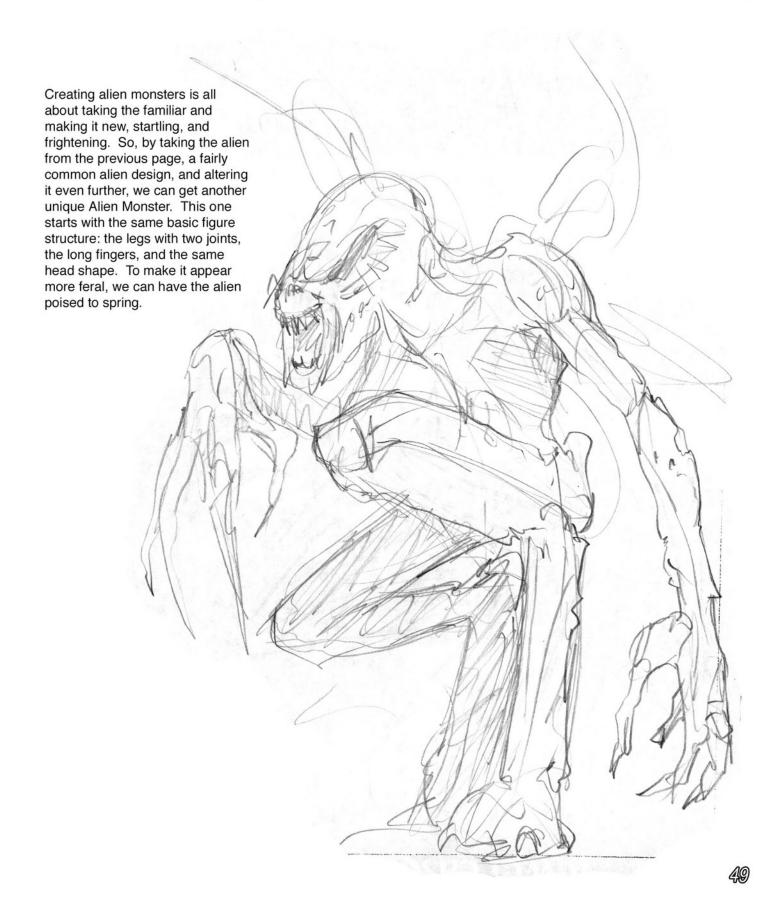


DRAW ALIEN Monsters



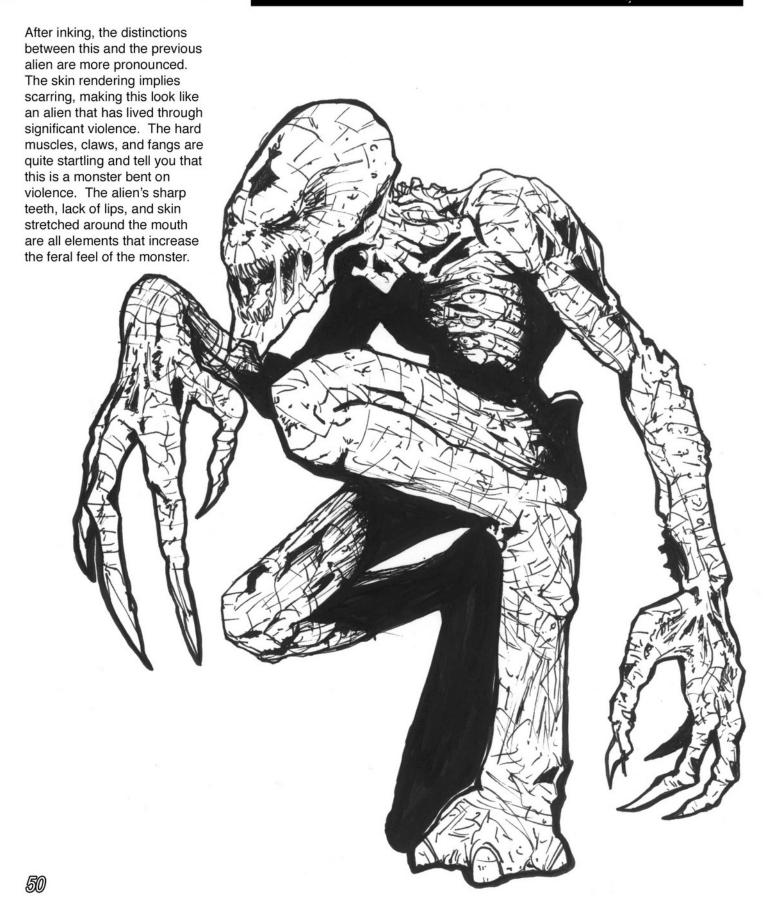


ALIEN Monsters



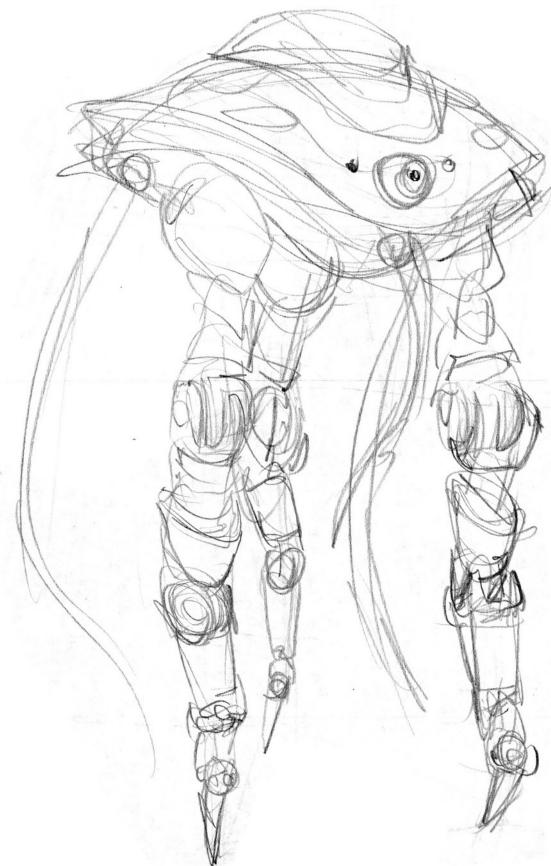


DRAW ALIEN Monsters





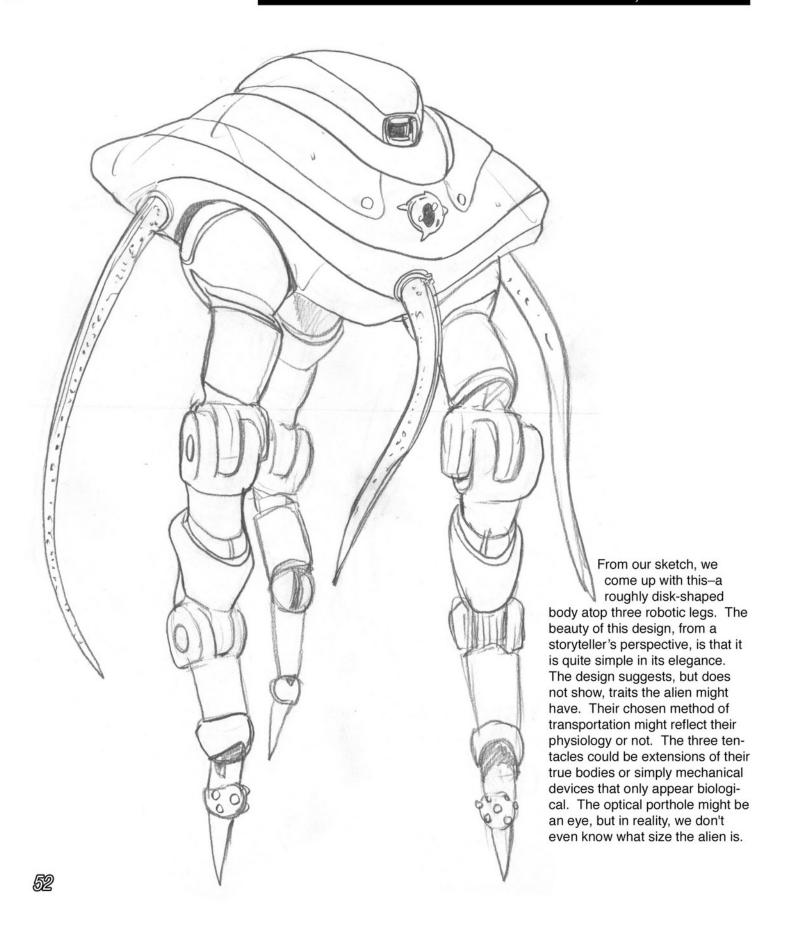
CAND DRAW ALIEN Monsters



Martians may be the most famous aliens of all time. Mars being the largest planet nearby and the one most likely to support life has made it a prime home base for alien monsters. H. G. Wells' The War of the Worlds is responsible for depicting Martian ships as tripods, and the design has stuck. So let us design an alien vehicle, or maybe the alien itself, around that idea.



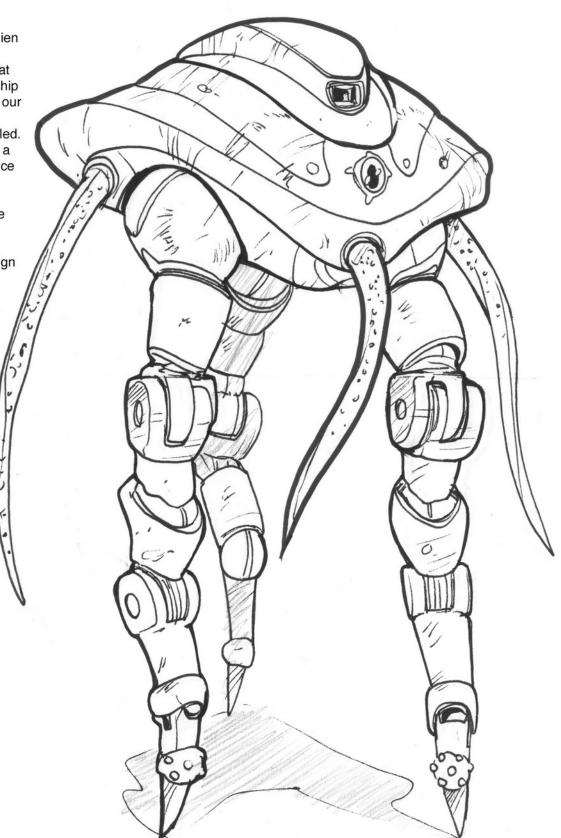
CANUDRAW ALIEN Monsters





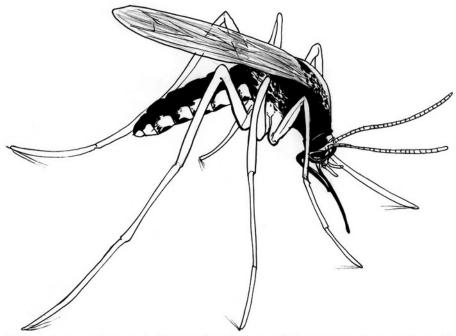
CANUDRAW ALIEN Monsters

The final image of this alien does not provide any answers but is still a great monster. If this were a ship that was invading Earth, our scientists and military strategists would be baffled. They would wonder why a species that could produce such advanced vehicles would choose to use a bludgeoning weapon, the tentacles, instead of projectile or energy weapons. Also, the design seems to have a limited field of vision, with two openings facing one direction and the rest of the body having no other viewports. How do these aliens overcome these weaknesses, or do they?

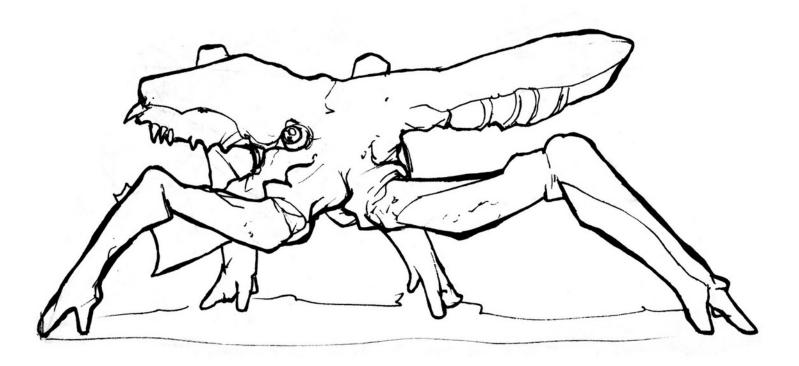




DRAW ALIEN Monsters



The desire of humans to explore and discover has been well documented, so stories of humans exploring space abound. Oftentimes they do not encounter other intelligent species, but what about animals and bugs? Here on Earth, mosquitoes carry malaria and infect thousands of people a day. One mosquito lays between 100 and 300 hundred eggs, and their life cycle repeats itself in a matter of weeks. All it would take is one alien insect hitching a ride back to Earth, and we could all be dead from an alien infection in a matter months. Spooky!



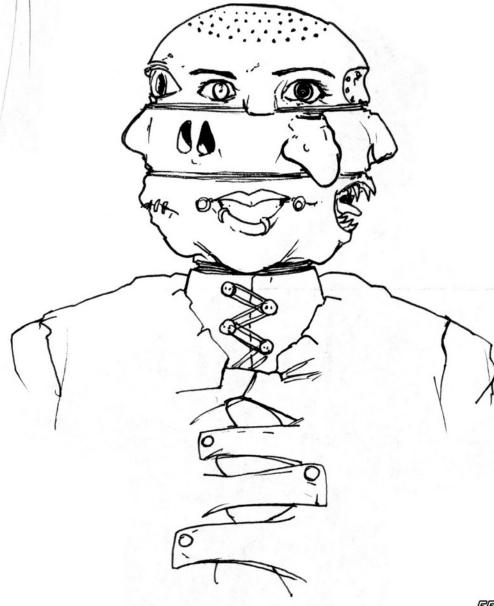


DRAW ALIEN Monsters



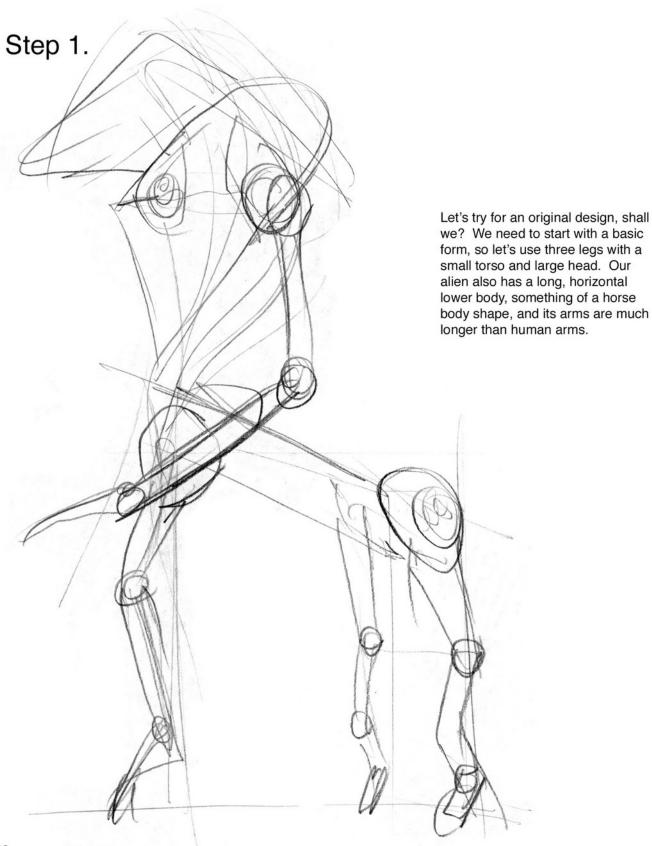
Some assume that the human form, being eminently practical, will be encountered frequently in the universe, once we get out of the solar system. If that is true, we may encounter some truly unique variations of the familiar that are equally fascinating and frightening.

It's possible an alien species might have the ability to alter their shape and would take our shape to put us at ease. Of course, their attempts failed miserably in this case. This monster is a good example of how a design can be used for multiple purposes. While we are speaking of it as an extraterrestrial visitor, it could just as easily be the form of a demon or genetic mutation. Monsters often defy easy classification.



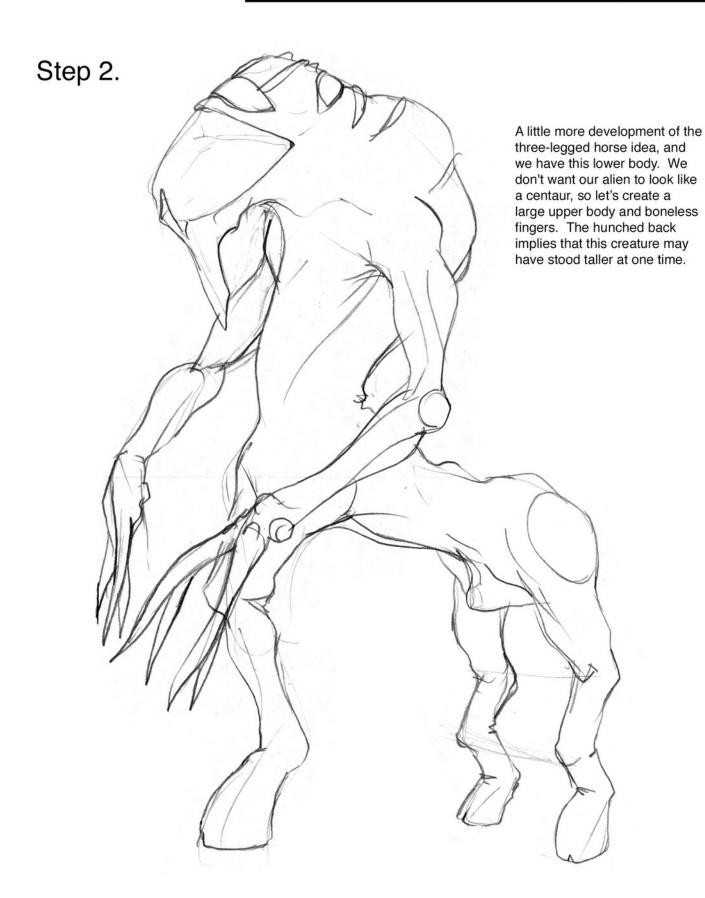


CANUDRAW ALIEN Monsters



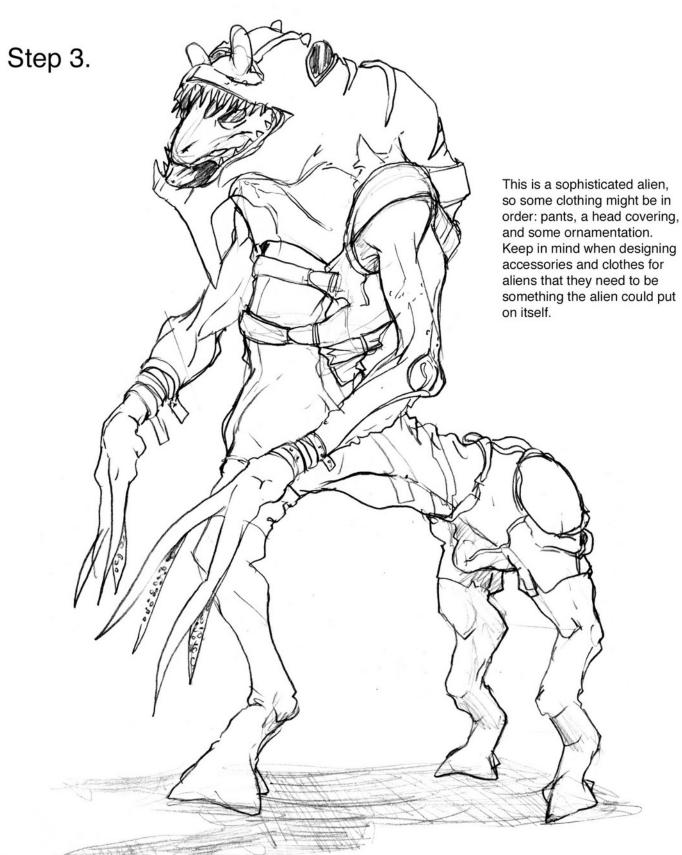


CANUDRAW ALIEN Monsters



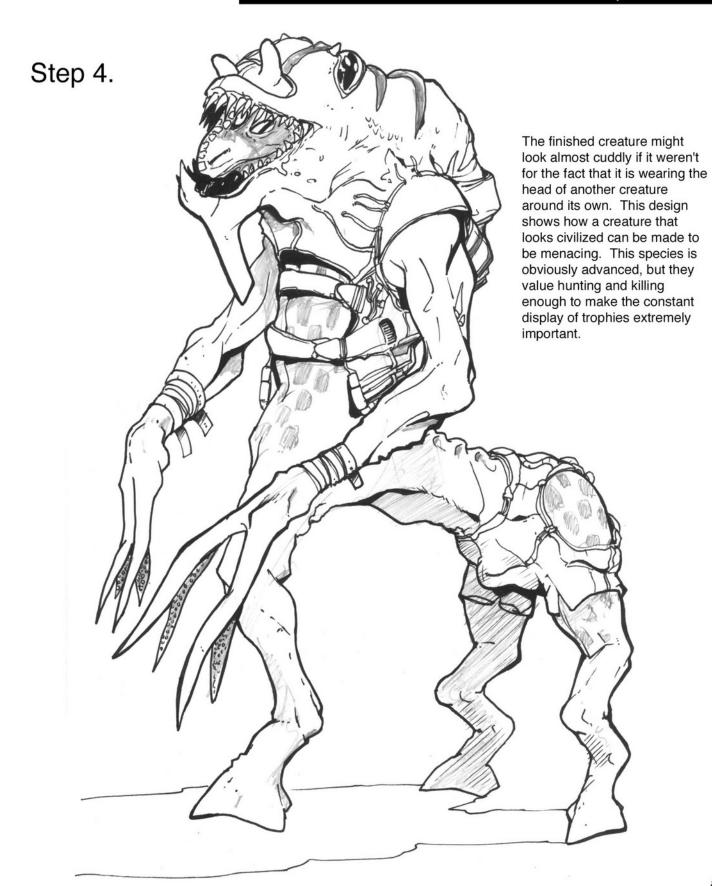


AND DRAW ALIEN Monsters





ALIEN Monsters





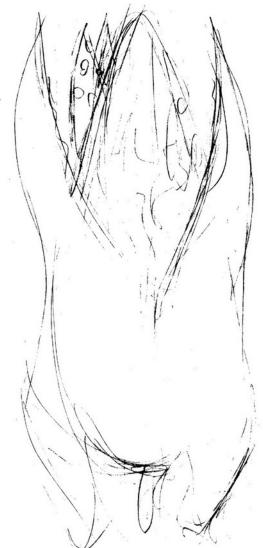
DRAW ALIEN Monsters



The chest- or belly-burster. Ever since Ridley Scott's *Alien*, the idea of a creature violently emerging from our own bodies to kill our companions has haunted our nightmares. We witness creatures on Earth using other species as incubators for their young, so it isn't a stretch to assume that some alien species would require hosts for their young, and we assume ourselves, with our high body temperature and moist internal organs, to be perfect hosts. Sort of the dark side of vanity!



DRAW ALIEN Monsters



Some aliens may look unthreatening, or even incapable of offensive action. If an alien ship landed on Earth and one of these waddled out, we would probably laugh. It looks a little like a watermelon with legs.

The alien's body has trilateral symmetry; it goes out from the center identically in three directions. Humans have bilateral symmetry, or bodies that can be divided into two mirror-image halves.

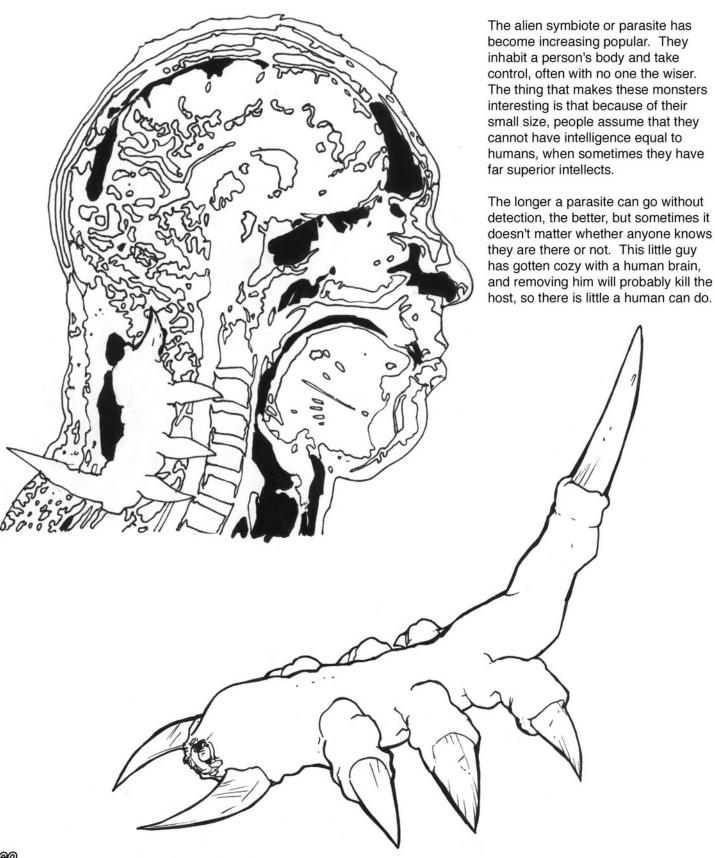
The first thing you should ask yourself when this alien waddles off of a space ship is, "How in the world did they manage to build anything, let alone an interplanetary vessel?" That's when you should start getting nervous. A species that looks like this and has survived and thrived obviously must have other advantages. Maybe they have mental powers, enslaving toxic spores, or some other unheard-of power.

Sometimes a monster's greatest advantage can be its ability to look harmless.



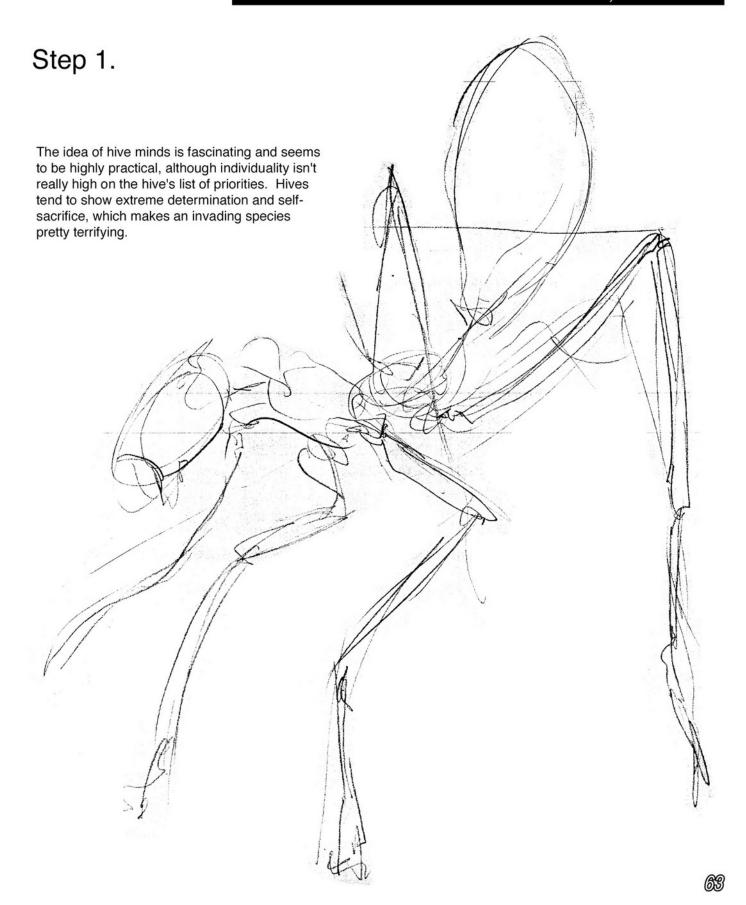


DRAW ALIEN Monstel



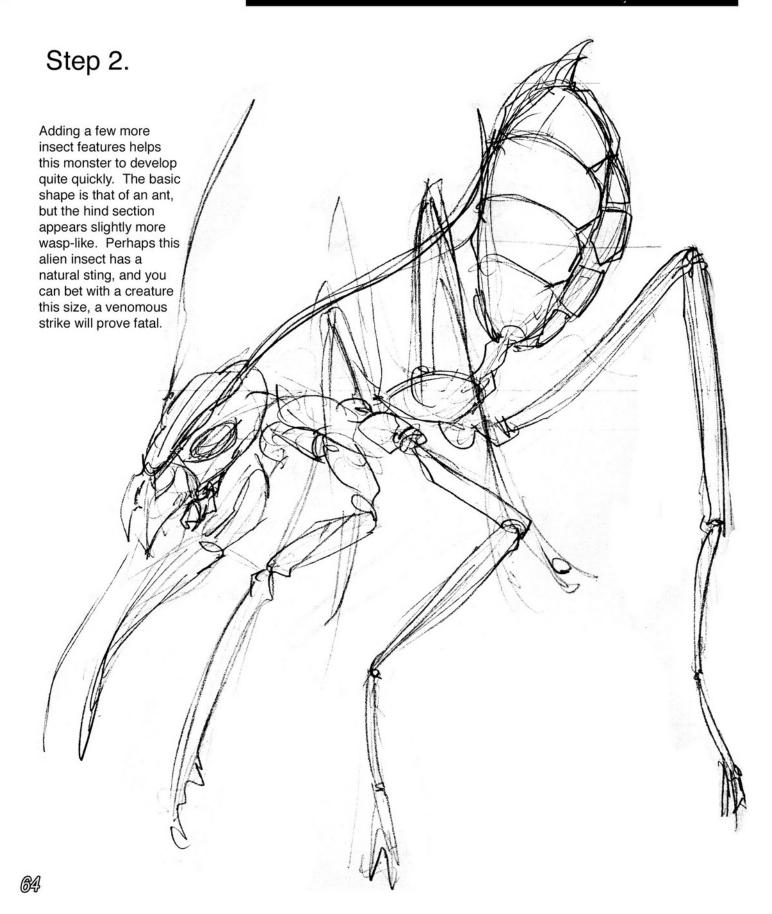


ALIEN Monsters



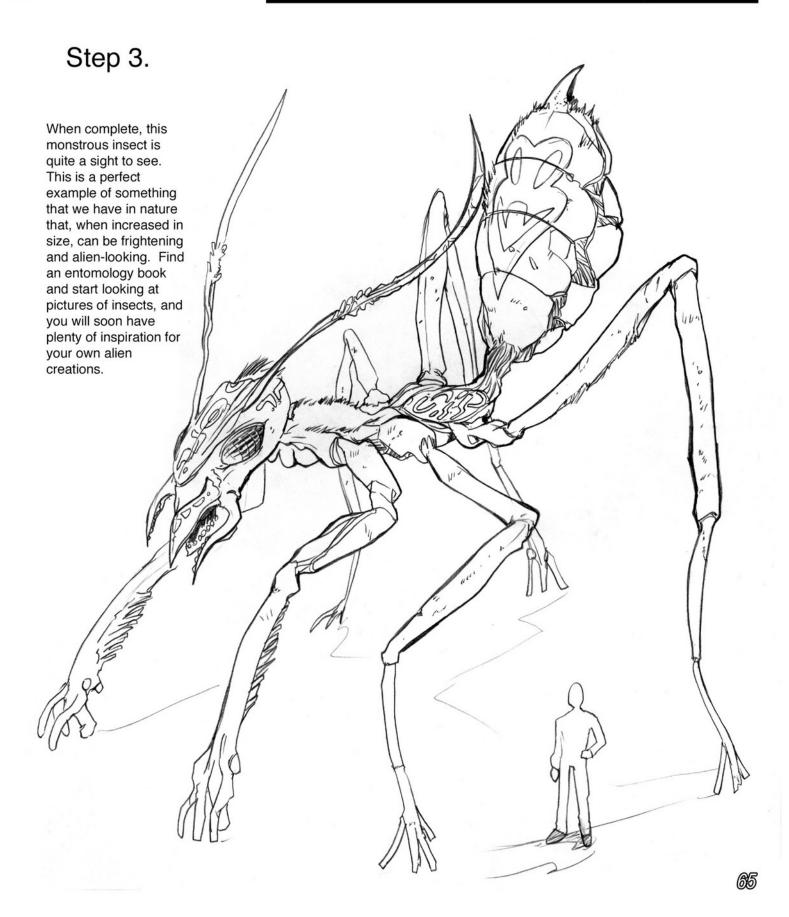


CANUDRAW ALIEN Monster



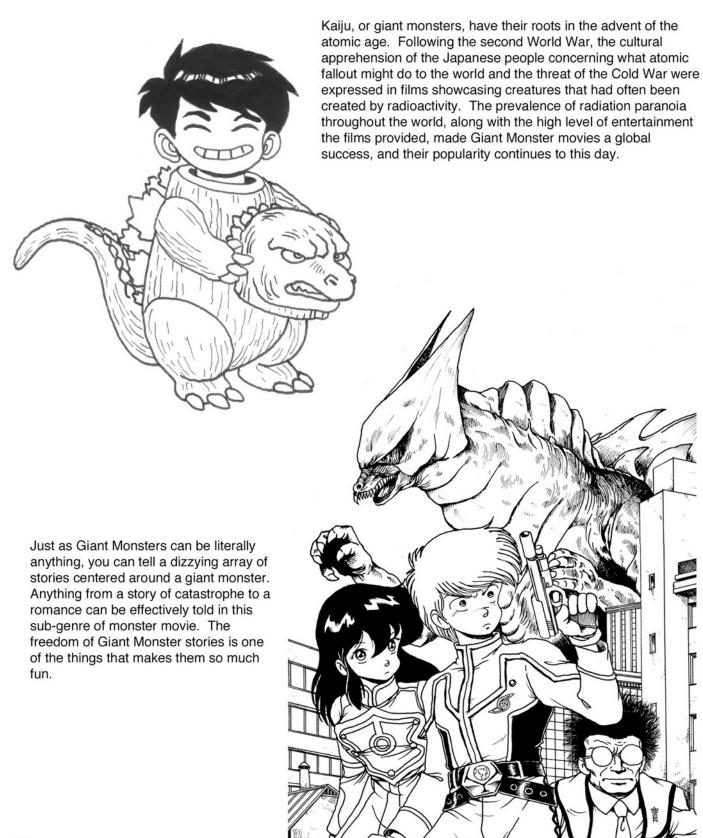


CANUDRAW ALIEN Monsters





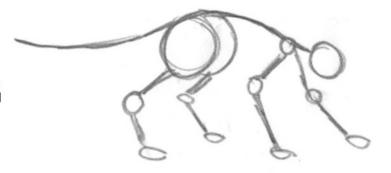
CAND DRAW CONSTRUCTION OF STREETS





When creating a Giant Monster, there are four basic types to choose from: Quadrupedal, Arthropoid, Shapeless, or Bipedal.

The Quadruped body type walks on four legs. These creatures will move in the same way as regular four-legged animals. Four legs give them a great deal of stability, but it usually means that they are shorter in height. To make up for this, they sometimes rear up on their hind legs to attack.





Quadruped monsters are particularly suited to stories in which you desire for your monster to convey a bestial character. It is harder to relate to a creature on four legs than on two. There is a wealth of reference to draw from, as the number of four-legged species on Earth numbers in the thousands.

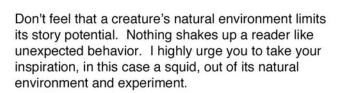
Another body design is that of the insect-like giant monster, everything from giant ants and spiders to mutant crabs. This body type usually has more than four legs. Since they are creations of your imagination, they can have as many as you want. The fact that we are used to seeing creatures such as this as small and unthreatening adds to their ability to frighten.





There are a number of creatures that do not really have a specific category. Sometimes they have no bones, like a squid, octopus, or slime. Other monsters have shapes that they alter regularly. A silicon monster made completely of sand that doesn't stay in one shape for very long or a Giant Monster made entirely of light would be examples of this. Finally, some body shapes, like a snake's, are unique and highly recognizable but not really deserving of their own specification.

Giant Squid are one of the few Giant Monsters that really exist. This can make stories centering on them seem more realistic. Giant sea monsters have a long tradition in most cultures of the world that border on water, so there is a wealth of information to choose from. Anything from sea serpents to man-eating oysters works as a story concept.



In this image, a squid is on land in front of a schoolhouse. This does not agree with what conventional knowledge says is true of squid, so one has to wonder in what other ways this squid is unique.

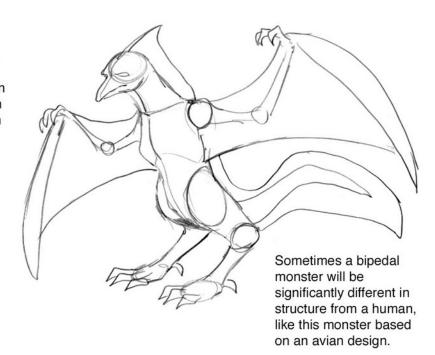


CAND DRAW CANDON STEFS



The final and most common type of Giant Monster is the bipedal or humanoid body type. These monsters walk on two legs and move in much the same way as humans. This means that they often have front limbs to attack with as well as a wide range of motion for the head.

When designing a bipedal monster, you can usually start with the basic human body design.





Like all Giant Monsters, bipedal monsters can be anything. Reptilian designs have long been popular, but giant people are not unknown, and neither are robots.

Step 1.



Let's see how a Giant Monster develops step by step. We have decided to draw a very classic design: the Thunder Lizard, a cross between a Tyrannosaurus Rex and a regular lizard. Something about a cold-blooded monster just appeals to me. They are both terrestrial, in that we have encounters with them regularly, and alien, in that they are cold-blooded and totally different from us biologically.



Step 2.

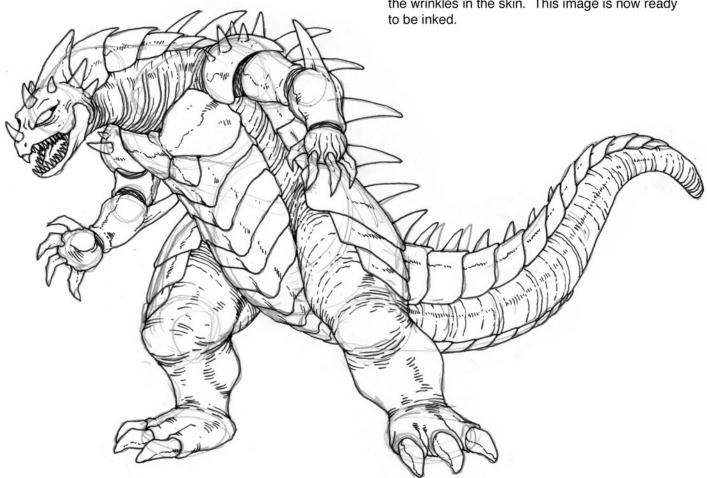


From Step 1 to Step 2, there are a wide range of design choices that can be made. We could have instead chosen to make our Giant Monster sleek and smooth or even hairy. Try photocopying the previous page and experimenting with different ways of developing the basic shape we laid out.



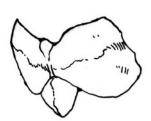
Step 3.

A little rendering develops the different textures of the monster. It is now looking very threatening. There is a clear difference between the plating and the unprotected skin, shown by the addition of the wrinkles in the skin. This image is now ready to be inked.



Variety keeps your monster from looking dull. The different types of plating are the key in this drawing, from the rounded shoulder guard to the breast plate and horned head plate.



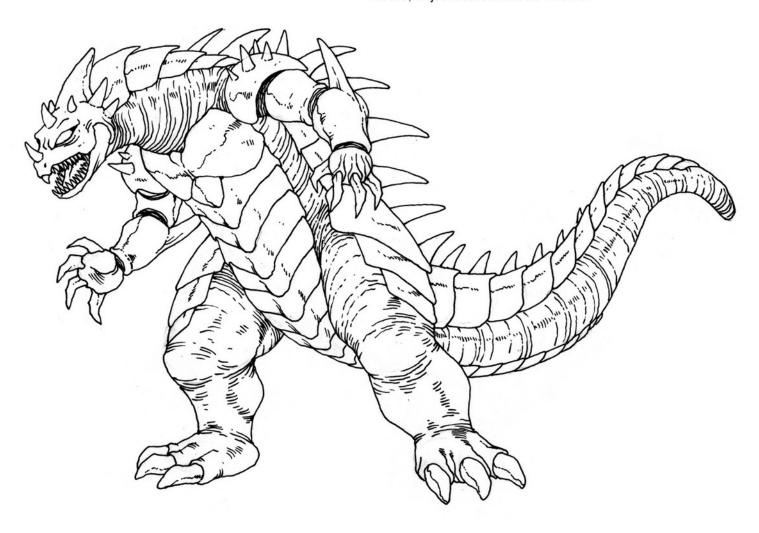






Step 4.

After inking your Giant Monster, erase your pencil lines, and you have a gargantuan terror ready to destroy a city, do battle with another mutation of nature, or just scare the local wildlife.



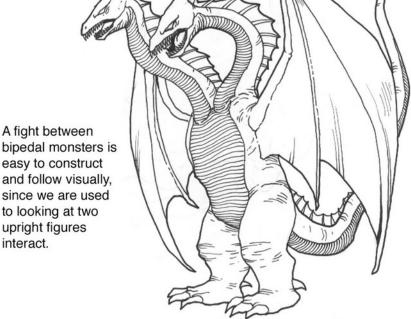
This is just one example, and a fairly traditional one at that, of a Giant Monster. When creating your own, you can draw from the classics or do something totally different. The beauty of monsters is that the newer and more creative, the more interesting and scary they can be.

CAN! DRAW E Monsters



Bipedal monsters can take a great number of shapes. It is very important that you do not become caught up in the idea of making them look human simply because they have two legs. They can have multiple heads, tentacles instead of arms, or wings. It is even okay if they lack certain things that would be expected. A giant bipedal monster without a head would be pretty shocking.





CAN! DRAW A Monsters



Sniff....Giant Monsters really are beautiful. It just tugs on your heart strings...as you run in terror, of course. Never forget the running and the terror and the screaming.

But wait...what's this? There's more? What could be better than a Giant Monster in its element? How about all the other variations on this theme? Let's take a look!

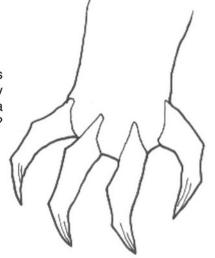






A nice, clawed stomper is great, but there are so many other kinds of feet out there to choose from, some of them slightly different, others unique to the extreme.

A modified anteater claw! If it's good for dissecting an anthill, why wouldn't it be good for dissecting a building?



A wing-mounted claw...might not be as effective as a wing-mounted heat-seeking missile, but when you're invincible and 100 feet tall, you're not complaining.



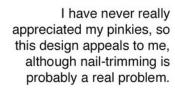
I'm gonna get you! Okay, maybe I won't, but human hands are pretty good at squashing bugs. Think how much better they would work if they had palms the size of a truck.

When you walk on lava, your feet may look a bit different. No one is complaining as long as they remain uncharred.

CAN! DRAW CAN! DRAW CAN! DRAW CAN!



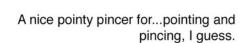
How about a limb that is reverse-jointed? That's something you don't see everyday. Plus, they say the devil is reverse-jointed. Creepy!

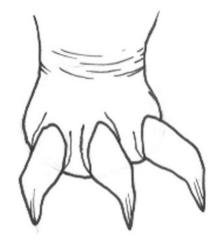




Min

How's this look to you, monkey fans? Great for cradling the damsel of your banana-filled dreams.



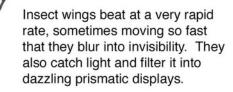


Nothing like a trio of rending claws to make a good impression—well, some kind of impression, at least.

CAND DRAW CAND D



A bird's wings look fairly normal, but not when they are attached to a shambling, reptilian bog monster. Although you can stuff a pillow pretty fast with 8-foot feathers.



Ahh...the beauty of a butterfly's wing, so colorful, so soft, almost hypnotic.
All the better for a Giant Monster who wants to appear unthreatening up until he eats your town hall.

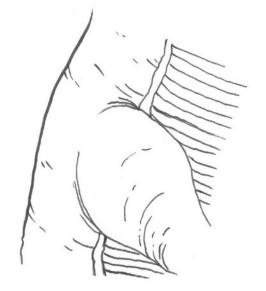
Tentacles! Many is the time I have wished for a few tentacles to help me out during the day. Some creatures have all the luck. They are extremely versatile, and just about any Giant Monster can benefit from a few.

CAND DRAW CAND DRAW CAND DRAW CAND DRAW



Skin—you got it, I got it, and so do most Giant monsters. Of course, theirs might not be as soft and fragile as ours. They probably have cold-resistant, fireproof, radioactive super skin.

A big concern of the Giant Monster youth of today is skin blemishes, but sometimes the warty look is just something you have to accept.



While humans just have one major skin type, Giant Monsters can often have two or three or ten.

Scales are great for protection. The way they overlap means that every inch of your body is covered, plus you dry out a lot faster than those Giant Monsters with fur.



CAND DRAW CAND D

Feathers can be a blessing and a curse. They provide great temperature control, but sometimes you look a little like a sissy. Of course, once you peck someone's head off, that really isn't a concern anymore.

Fur is comprised of lots of short hairs that cover most of your body. It can be any color and is very functional. Usually, fur grows at a length suited to a creature's current climate.

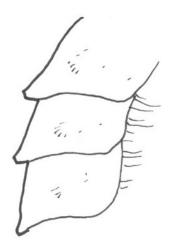


When a Giant Monster is hairy, it is covered all over with long hair. This allows a Giant Monster to develop a suitably repugnant odor if it stays away from water long enough, and smaller creatures can make their home in its hair. Everyone wins!

Fish scales are great because they are almost always accompanied by a slimy body coating, which comes in real handy when grappling with other Giant Monsters.



CAND DRAW CAND DRAW CAND DRAW CAND DRAW



Sectional armor can be formed by bone plates, extra-tough leathery skin, oversized scales, or even mineral deposits that have grown on a Giant Monster over the eons. As far as defense goes, this may be the peak, as it provides both maneuverability and protection.

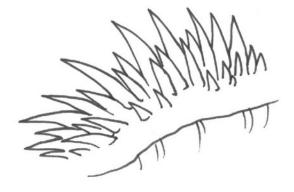
Chitin plating is common among insect monsters. It acts both to contain an insect's internal organs and to protect it from aggression. Chitin has been known to have a glossy and shiny appearance which can be quite breathtaking.



Sometimes a Giant Monster will wear armor or be built with metal skin or maybe even grow it. A shiny metal exterior requires constant attention in the form of polishing or dips in a boiling natural spring. A good heat-scouring in a lava pit can also do the trick.

> A dull metal exterior can sometimes be the clever deception of a monster trying to appear old and lazy.





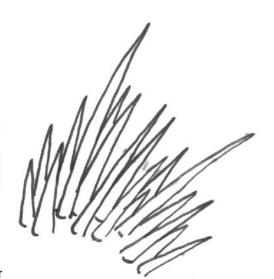
Spiny, porcupine-like skin can be a great defense, and when you can shoot your spines at high speeds, it can also be a great offensive weapon. Nothing says "Stay away" like a four-foot spike of hair.

CAND DRAW E Monsters



Aside from spikes, there are a number of other ways that a Giant Monster can be decked out. The classic saurian fin lets others know that you have a respect for tradition, and if it can be used to harness cosmic radiation to be released in a death blast, all the better.

Patches of hairy spines can accent different parts of a monster and make grappling uncomfortable for attackers. They can also say, "Hey, look, I have weird patches of hairy-looking spines on my body, all from eating nuclear waste!"



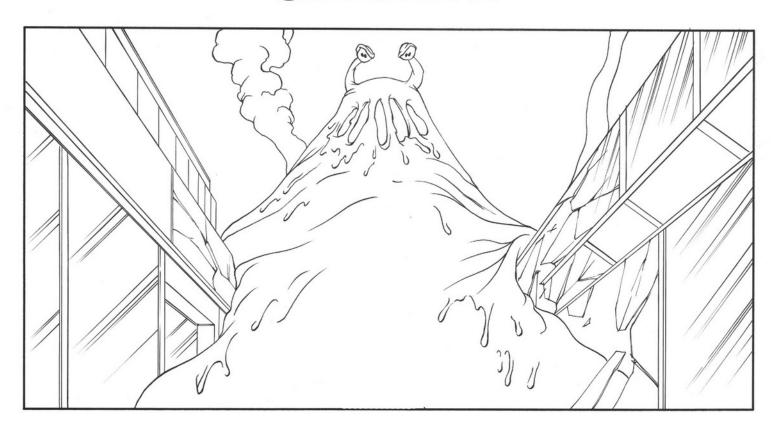
An aquatic fin will help any Giant Monster swim better, and some of them can excrete paralyzing venom, which is a nice perk.

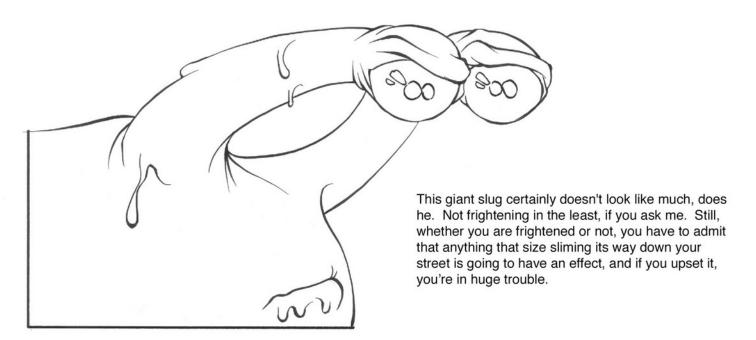
Weathered bone plates can make all kinds of statements, like, "Hey, I spend a lot of time in the ocean and let things grow on me," or "Look, I'm old."



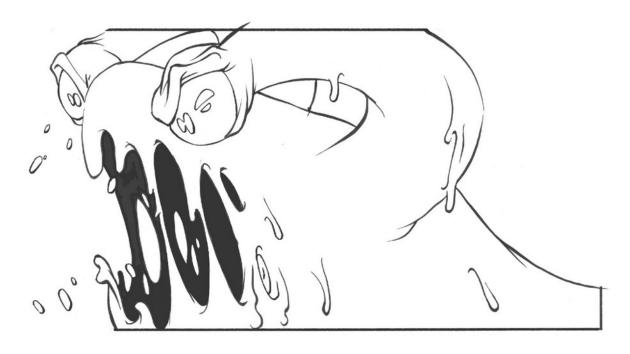
A couple of bone spurs are the bare minimum for any accessorized Giant Monster. You can hang trees and power lines from them, and they are great at saying, "Don't Touch!"

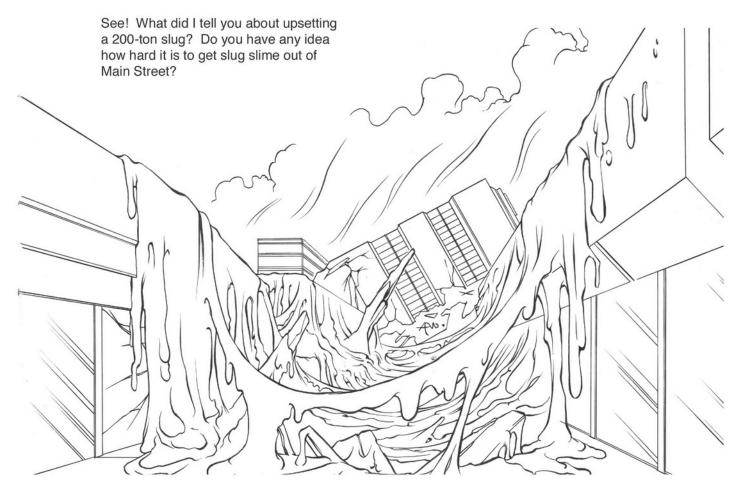
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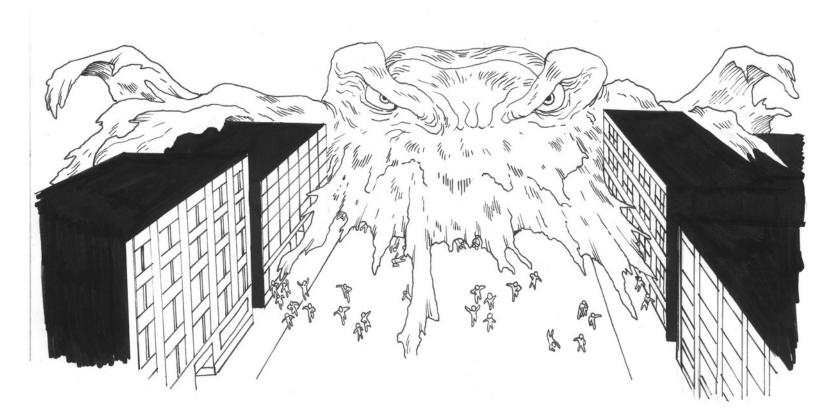


CANUDRAW E Monsters





CAND DRAW CAND DRAW CAND DRAW CAND DRAW



When a giant monster is created by humans, you are pretty much assured that you are in for a rough ride. This monster was the result of a scientist attempting to place his consciousness into a large body of water. It worked. Oh, the joys of modern science. Sadly, the strain of holding himself together has worn this scientist down, and since every time he tries to get close to his machines he shorts them out, he has become pretty agitated. Here's hoping another giant monster with a huge thirst comes along and deals with him, or else this living tidal wave may flood the neighborhood.



One of the nice things about drawing gigantic monsters is that it is okay if the little people have little or no detail. When a monster is truly giant, he will be too big to notice or care about any detail. The key is to get across these three ideas: fleeing, peril, and panic.





A giant, shapeless blob can be pretty dangerous, especially when its body is composed of a flesh-digesting jelly and it needs to consume hundreds of thousands of calories a day. There isn't really any place you can hide from a monster that is capable of oozing through the smallest cracks or, when that fails, simply digesting its way through any obstacle. Great origins for monsters like this include outer space, deep beneath the Earth's crust, and your mother's uncleaned garbage disposal.



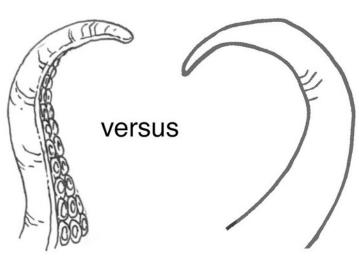
Notice how even the clothing is digested. This is an economical monster, wasting nothing. Ain't nature neat?

CAND DRAW A MORSIES



This giant monster is dedicated to ruining your beach time. A monster without eyes, a nose, or ears and with a huge mouth is probably only concerned with one thing: eating, and after that, eating some more. The double row of teeth means he is twice as focused on food. This monster would probably fall into the "other" group.

This monster is interesting in that it has tentacles and seems to originate from the ocean.



Instead of having suckers, its tentacles are covered in the same skin as the rest of its body. This probably means that this creature can't afford to have any soft skin on its body.

CAND DRAW CAND D

Less of a giant monster and more of a giant problem, swarm attacks are no laughing matter. In some respects, the hive is the giant monster, and when it acts with a single mind, it can be more deadly than any single large creature. A hive of killer bees can kill a person with rapidity and ease. A swarm of locusts will devour everything and anything in its path. Ants on a rampage will not only eat everything, they will knock down things that are in their way. Add a little toxic leakage or radioactive mutation, and you are dealing with a situtation that is no small problem.



One bee alone is a nuisance. 300,000 is unholy retribution.

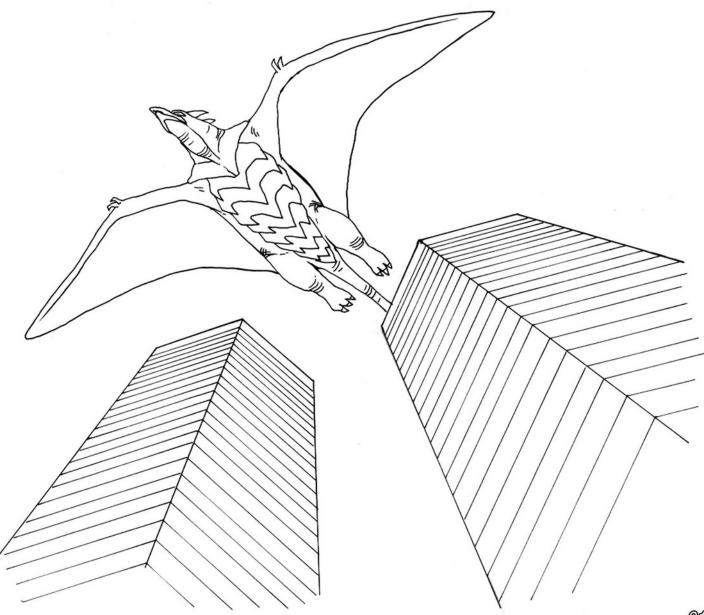




Sometimes Giant Monsters seem limited from a storytelling point of view. The immediate conclusion is that rampaging and destroying a city is all they are good for. Nothing could be further from the truth, as the continued survival of the genre can attest.

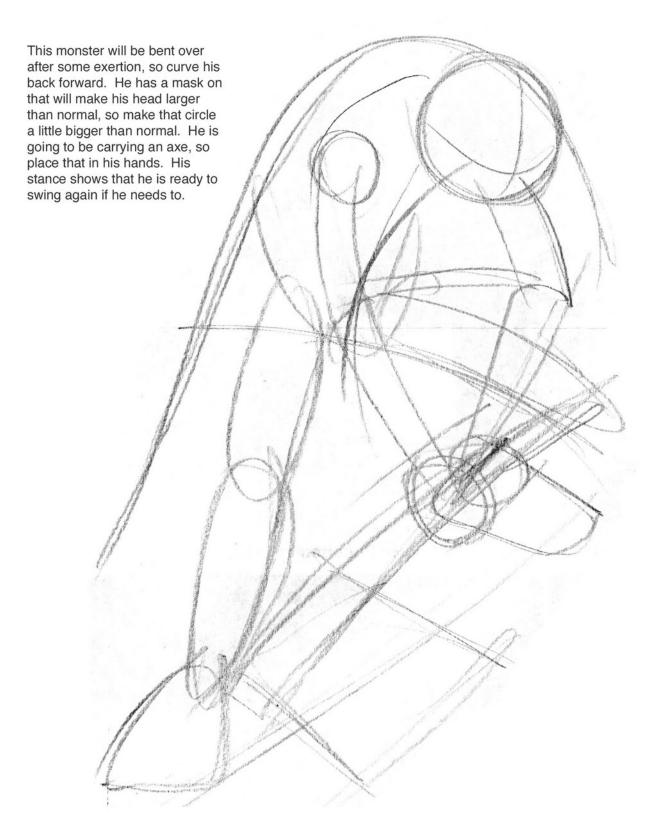
A Giant Monster's motivation is almost always a mystery, because it cannot communicate with humans. The chance exists that a Giant Monster is actually benevolent, but because of its nature it is attacked, or it might simply be a foil, its presence being the catalyst for an entirely different story. One of the most visually exciting ideas is multiple Giant Monsters fighting each other and humans being merely bystanders, seeking to understand what they are witnessing.

It is important to try and capture both the terror and sheer magnitude of Giant Monsters as well as their majesty and awe-inspiring nature.













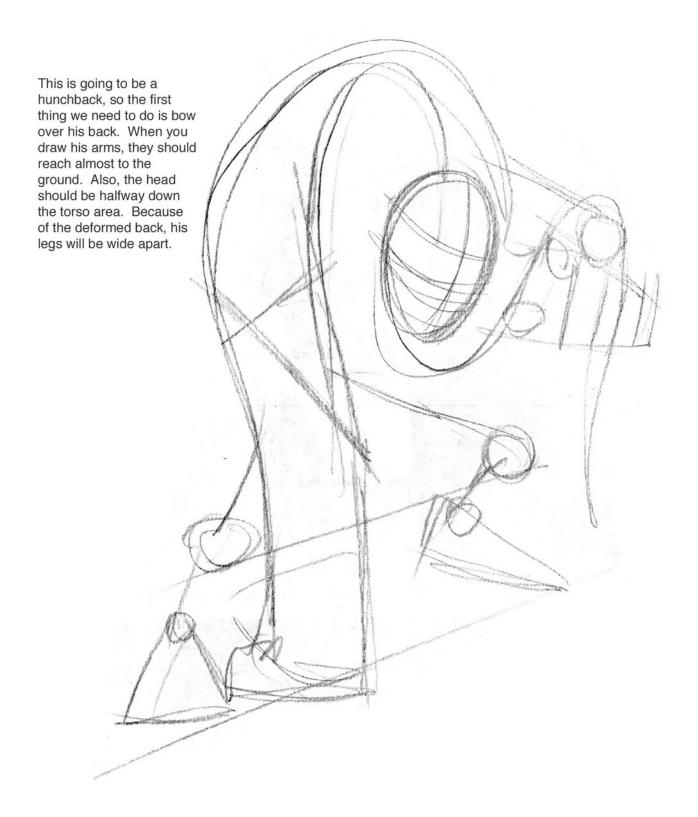




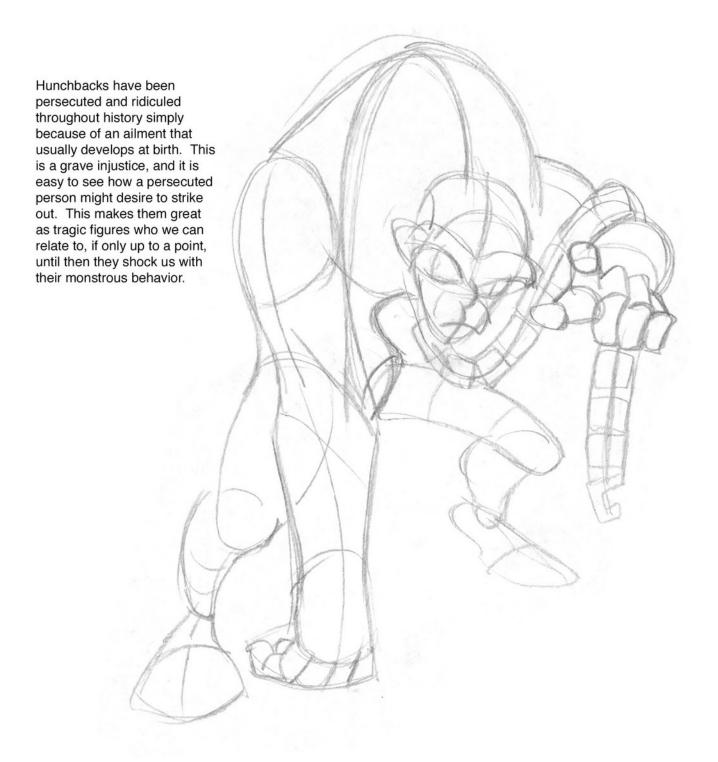
As we added detail to the monster, the pumpkin was a little too large, so we shrunk it down and cut off the bottom, making it a sort of a combination mask/hat that looks pretty scary. The axe has been used recently, and the tattered clothes are a sure sign that this is a person who has taken leave of his senses.



CAND DRAW HUMAN MODISTEIS

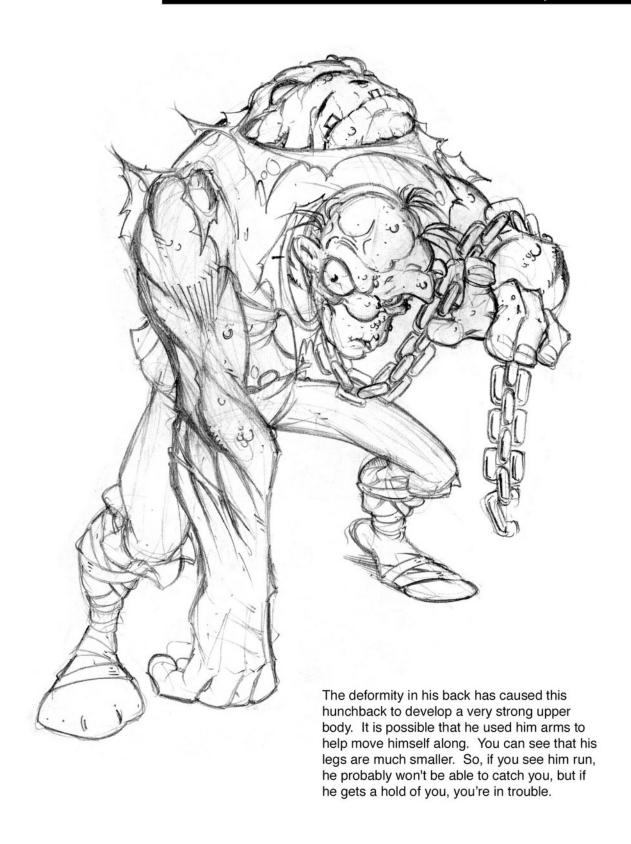








DRAW HUMAN Monsters





The Invisible Man is an enduring figure in folklore. People find it very easy to relate to him because they all envy the freedom he has being invisible, and when he starts to abuse that power, they all feel that they would behave more reasonably.

Let's take our Invisible Man back in time a bit with an evening cape and top hat. This Invisible Man was once a gentleman, or at least he wants us to think so.





CAND DRAW HUMAN MORSTELS

We are going to draw an invisible man who is wearing a hat and cape. So, we need to draw a regular person's torso, head, and arms. Then, top them with a hat and cape. We will erase the figure later.





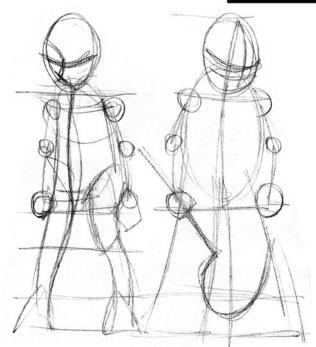
have ruined the entire effect.

CAND DRAW HUMAN MORSTELS





DRAW HUMAN Monsters



Let's draw two crazy children. We start with a slightly smaller torso and head and shorter arms and legs. The boy is on the right and will be slightly larger than the girl on the left. Let's make their heads a little larger than normal, as a deformity.

We cherish our children and tend to think that they are innocent and harmless. When you encounter kids like these two, you'd better tread with care. They look none too friendly, and with that knife and scythe, they might react badly to strangers.





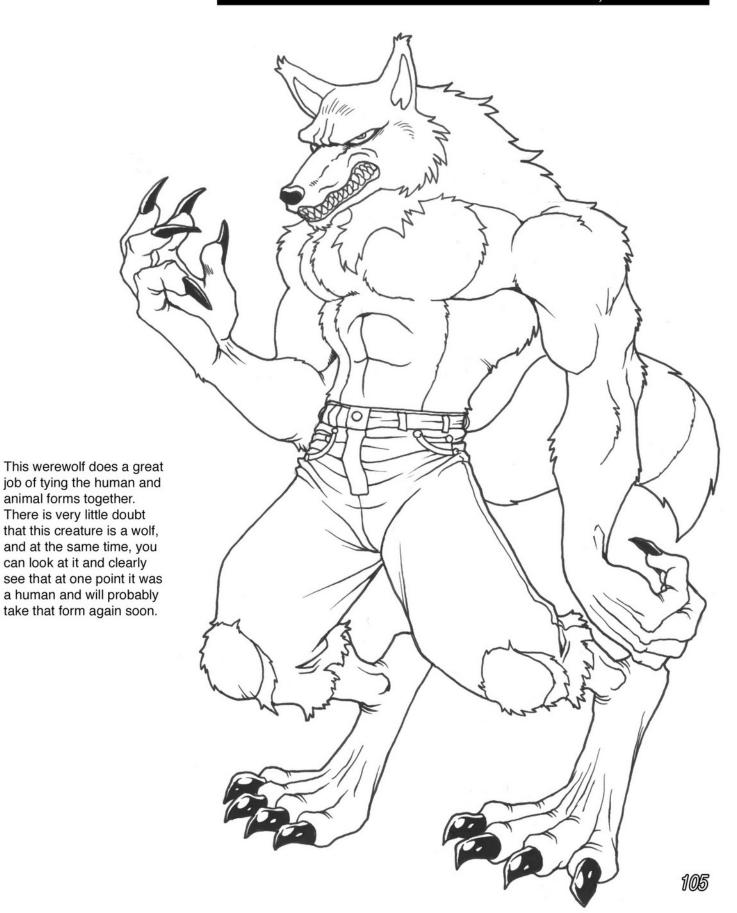
DRAW HUMAN Monster

Something has obviously happened to these kids. Perhaps they are the result of playing too close to the power lines, their parents trafficking with creatures from the Netherworld, or bad dietary habits. No matter how they got this way, their violent natures are obvious. Oftentimes, monsters like this come from small farming communities, where it is easier to keep dark secrets.





CAND DRAW HUMAN MORSTELS





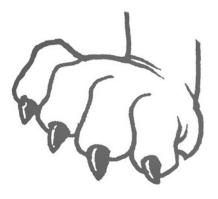
DRAW HUMAN Monster



Some anthropomorphic monsters are easier than others. Cat people have the honor of being one of the easiest. All you really need to indicate a cat monster is a tail, some cat eyes, and whiskers, and you're off. If you want to go that extra step and show that you care, you can add some fur rendering and claws. People think cats are cuddly and cute, but werecats are to be feared more than werewolves. Cats are fickle and self-absorbed, liable to switch between kindness and cruelty in the blink of an eye. At least with a werewolf, you know what you are getting.



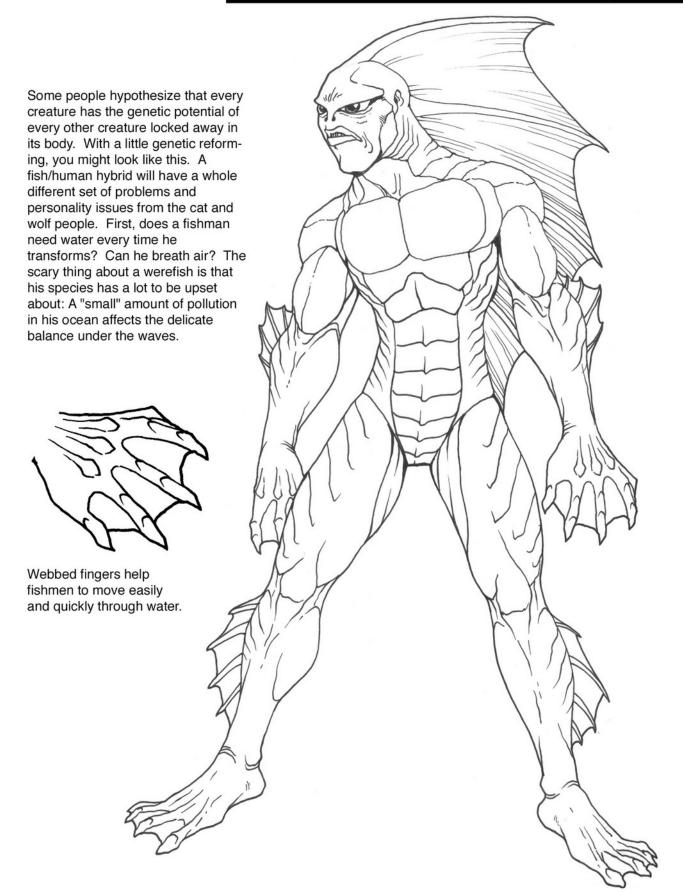
Cat pupils are slitted, unlike round human pupils.



Cats are able to retract their claws back into their paws.

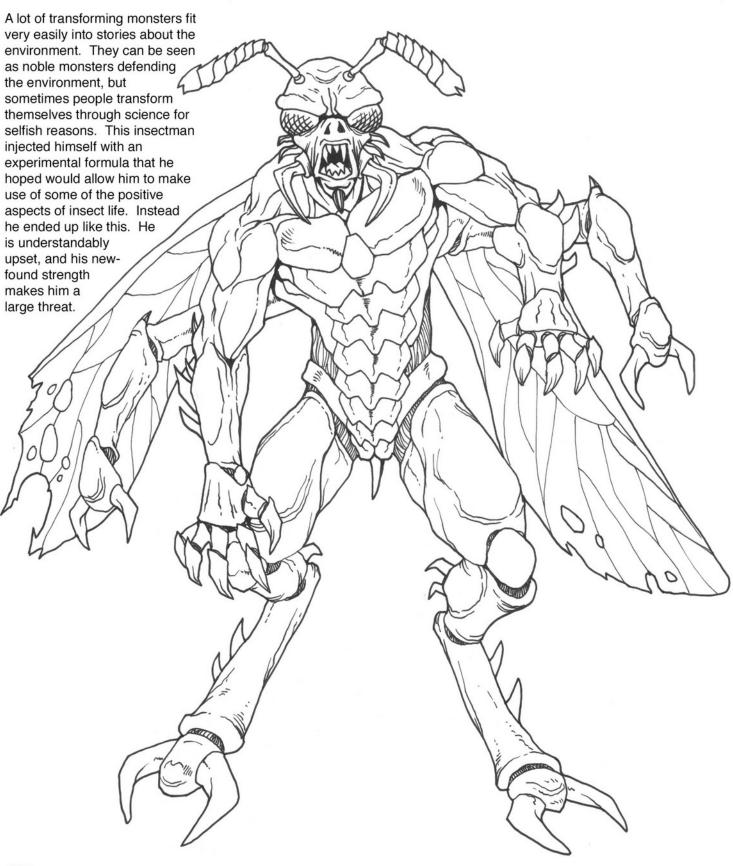


DRAW HUMAN Monsters





DRAW HUMAN Monsters





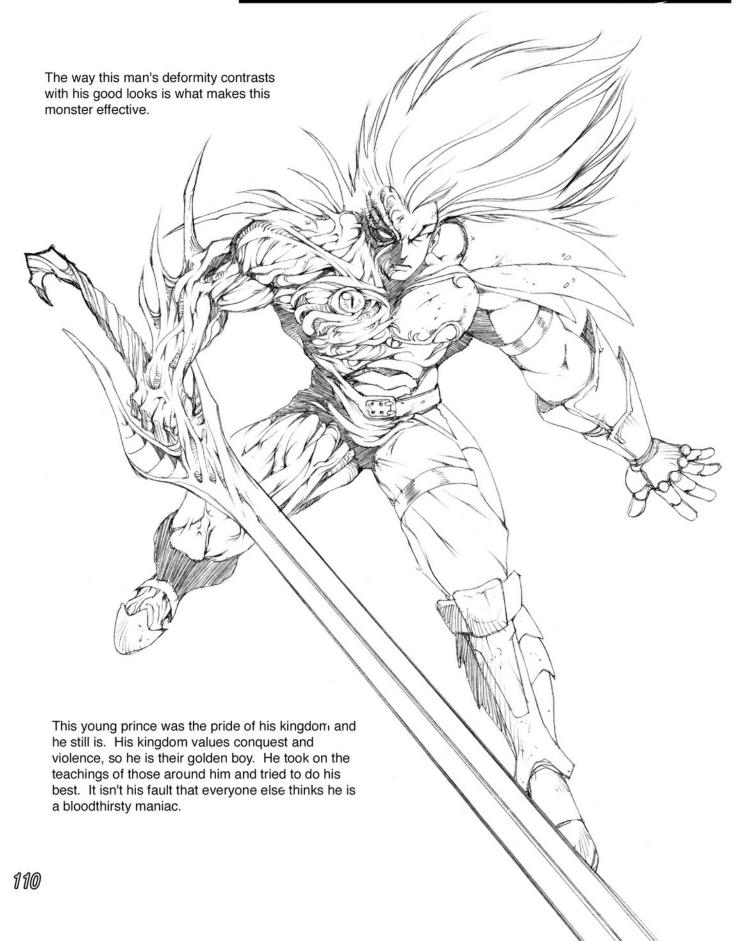
DRAW HUMAN Monster

Some transforming monsters developed the ability to transform into human form as a way to hunt. This Black Widow Monster uses her human form to lure men to her lair, where she kills them and keeps them on wrap for later snacking. Arachnophobia is very common, and a good storyteller will exploit the fears of his readers to chill and thrill them.





HUMAN Monsters



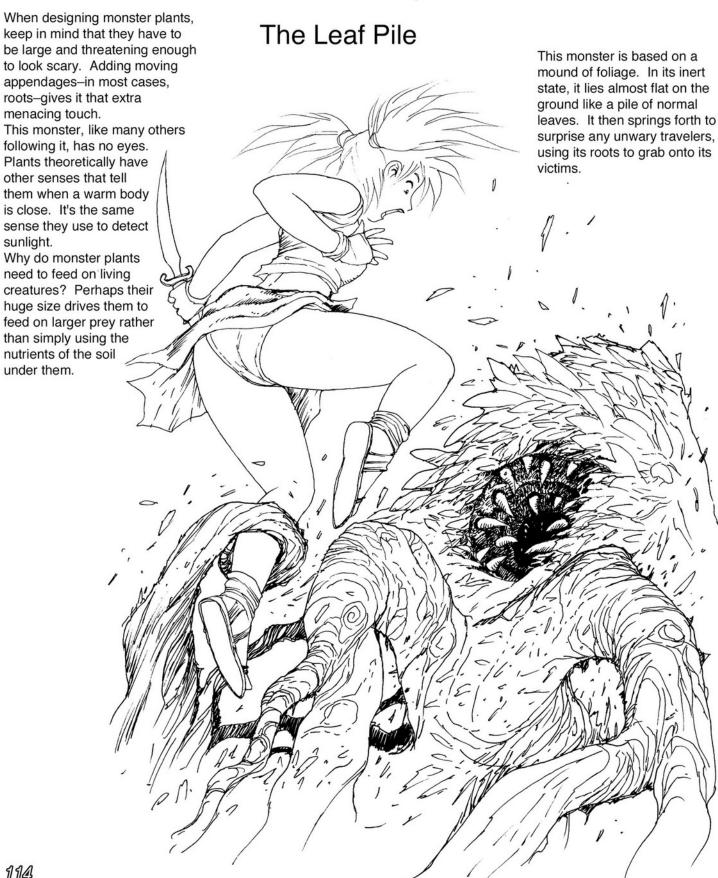






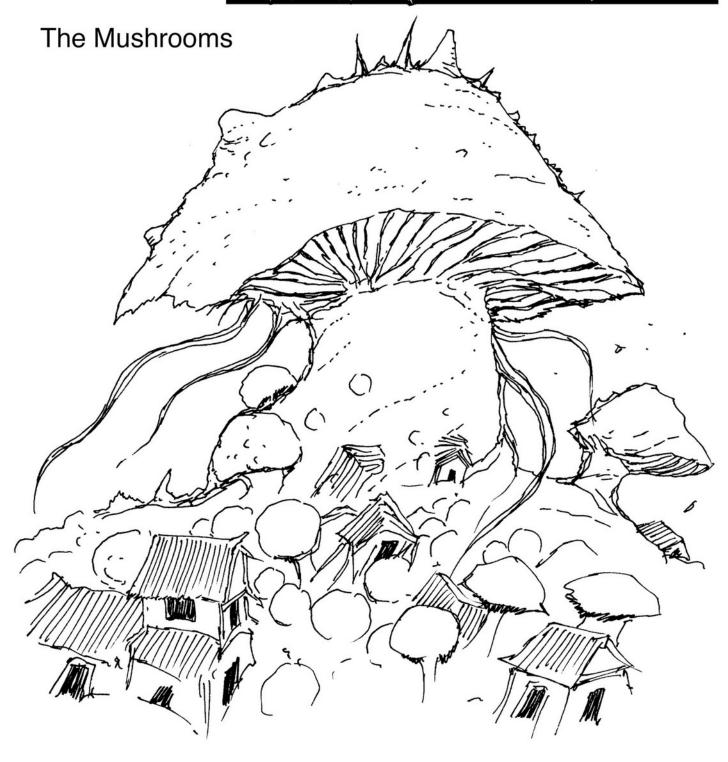


T Monster





PLANT Monsters

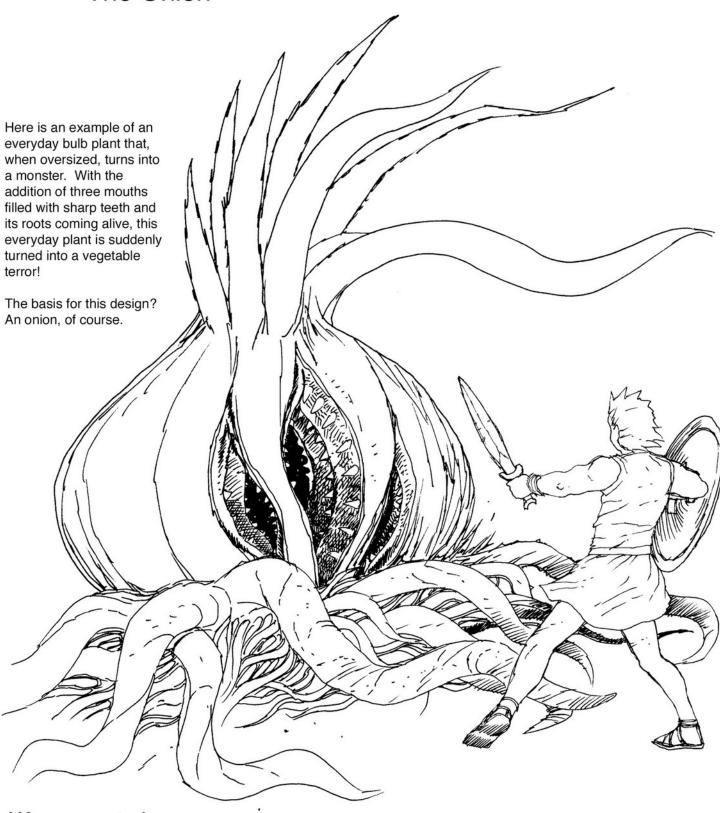


Here we have a sample of a fungus monster. In this case, it is a gigantic proliferation of mushrooms. Note that merely increasing the size of most creatures instantly turns them into "monsters" with very little or no additional alteration.

This fungus has overwhelmed an entire village. I hope no one there has a spore allergy.

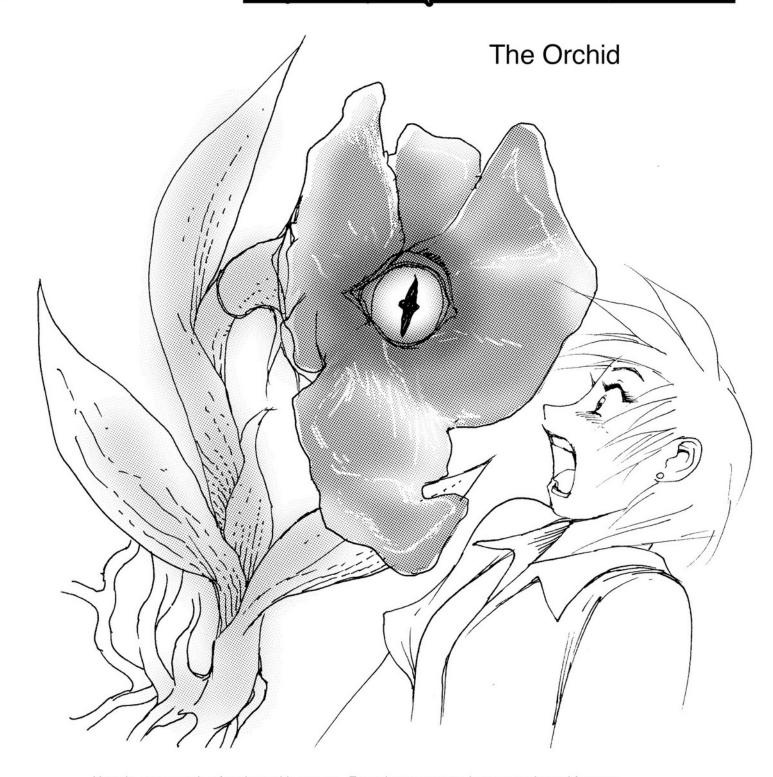


The Onion





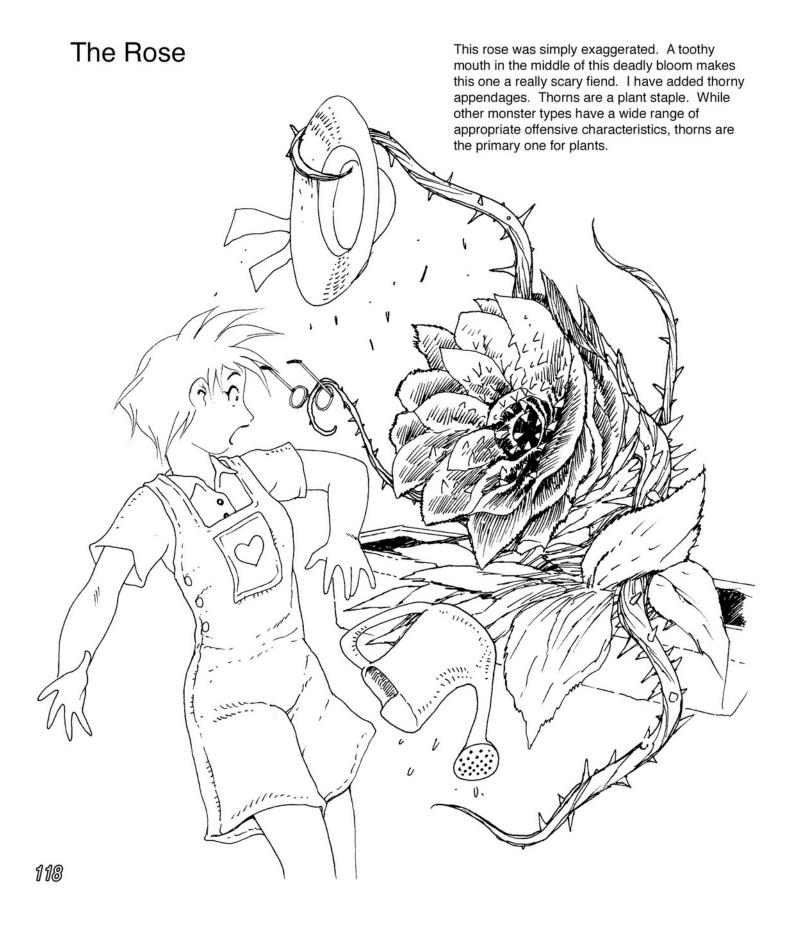
PLINT Monsters



Here is an example of a plant with an eye. Few plant monsters have actual need for eyes. Therefore, we do not need to add them to many plant monsters. Here, however, it is the dominant characteristic of the monster and what sets it apart from regular orchids. Except for the eye, nothing else is altered or added—except, of course, for a dramatic increase in size. The presence of an eye in the middle of this apparently normal-looking big orchid makes this monster absolutely creepy.



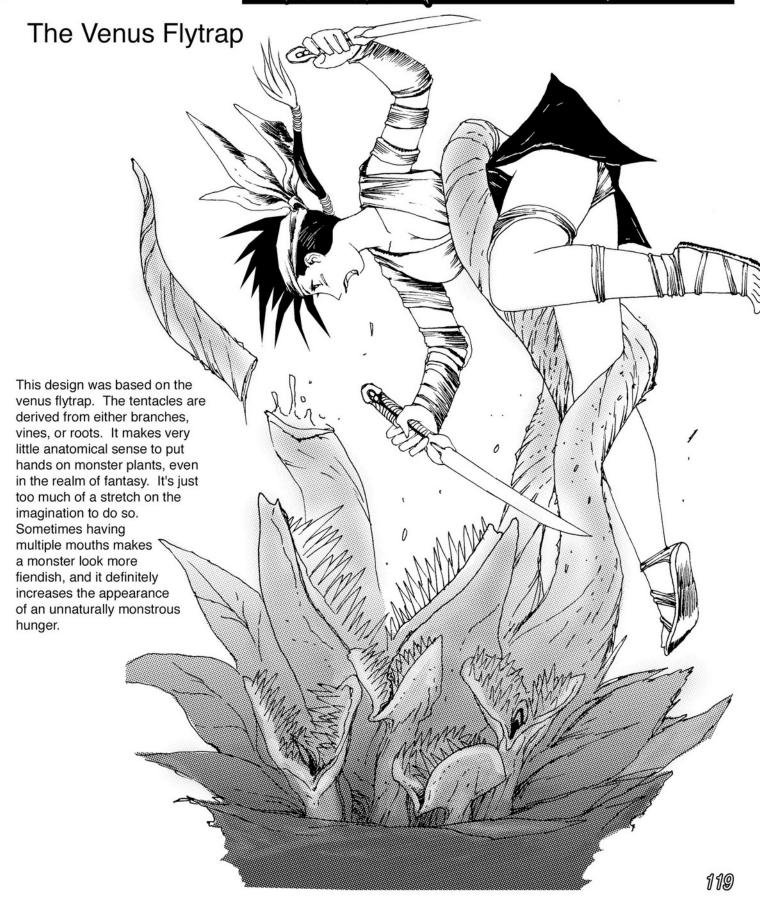
DRAW PLANT Monsters





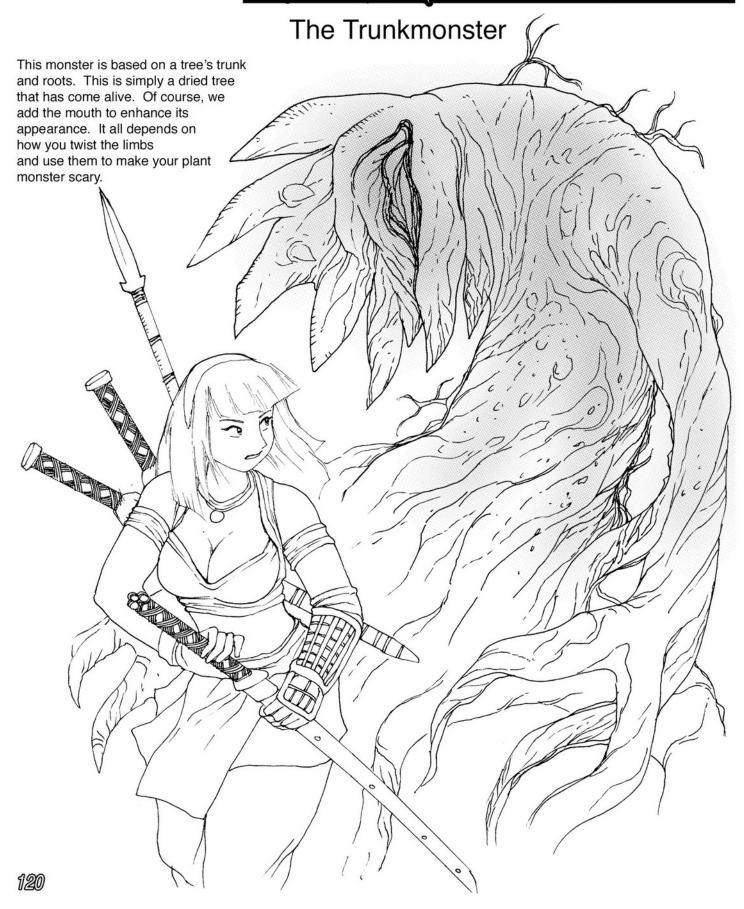
PLANT

Monsters





PLANT Monsters

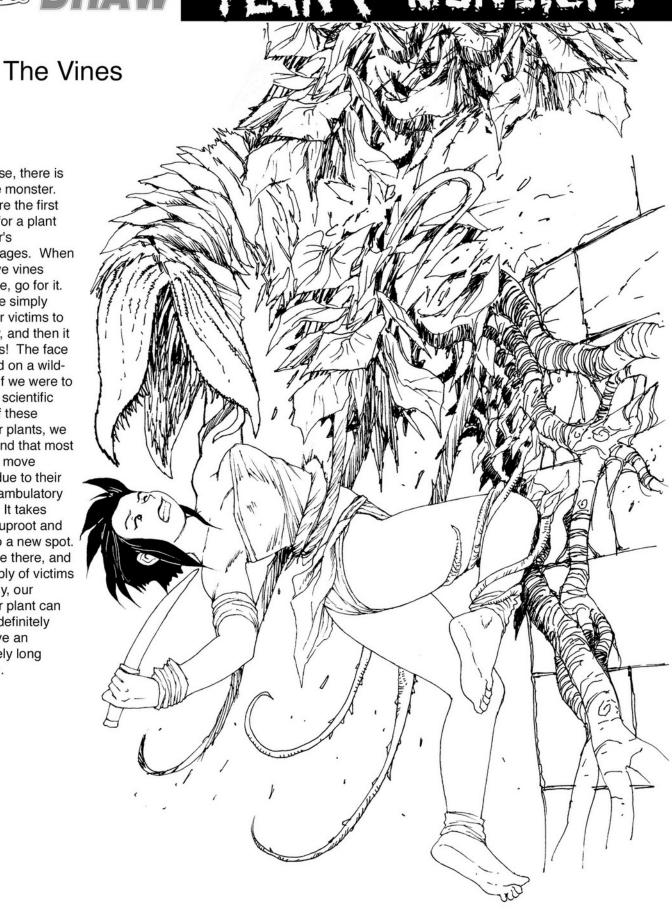




PLINT Monsters



Of course, there is the vine monster. Vines are the first choice for a plant monster's appendages. When you have vines available, go for it. This one simply waits for victims to pass by, and then it pounces! The face is based on a wildflower. If we were to make a scientific study of these monster plants, we would find that most of them move slowly due to their limited ambulatory nature. It takes time to uproot and move to a new spot. But once there, and if a supply of victims is steady, our monster plant can stay indefinitely and have an extremely long lifespan.





DRAW PLANT Monsters

The Mold

Some of the creepiest monsters out there are those which are faceless. The living mold eats away at dead creatures-



Mold is creepy and disgusting. In great amounts, it will induce loathing in anyone who spies it. When you uncover a pot which has been sitting in the kitchen uncleaned for months, you will no doubt reel in disgust at what you see. Imagine that feeling multiplied a hundred times seeing the same thing as you round a corner. There it is...disgusting and creepy. It becomes more terrifying if it starts moving!





What makes a sea monster? There are several elements that sea monsters usually have in common. For starters, they breath underwater and are almost always coldblooded. Then there are several physical features that they share.

Any creature that spends a lot of time in the water can benefit from some fins, and they can often double as offensive weapons.





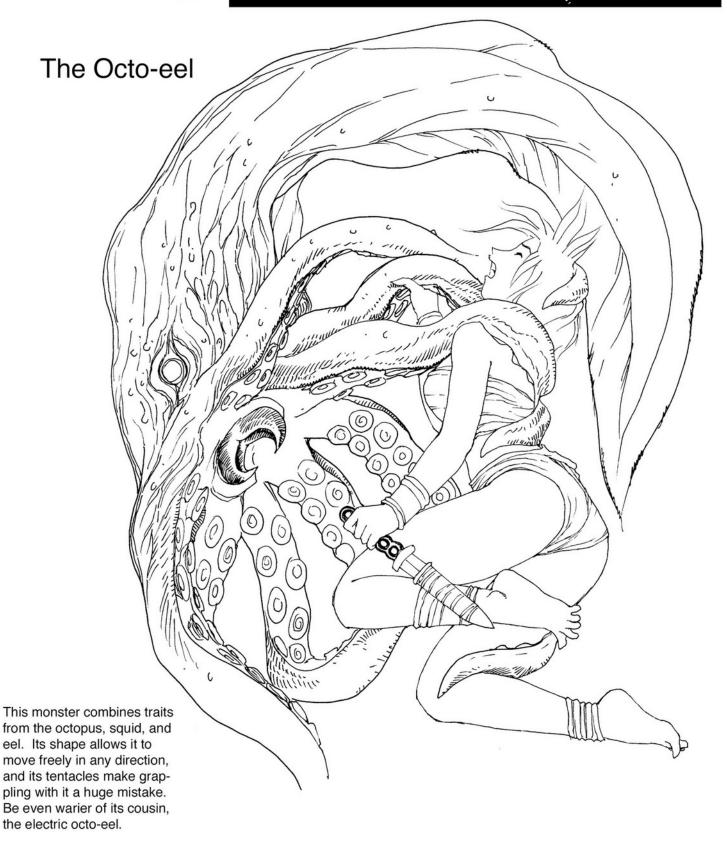
The eyes of sea creatures tend to be glassy and large and are almost always open. It is hard to escape an unblinking gaze!



Scales offer a sleek covering to sea monsters' bodies, aiding their movement through the water as well as providing a small measure of protection from physical harm.

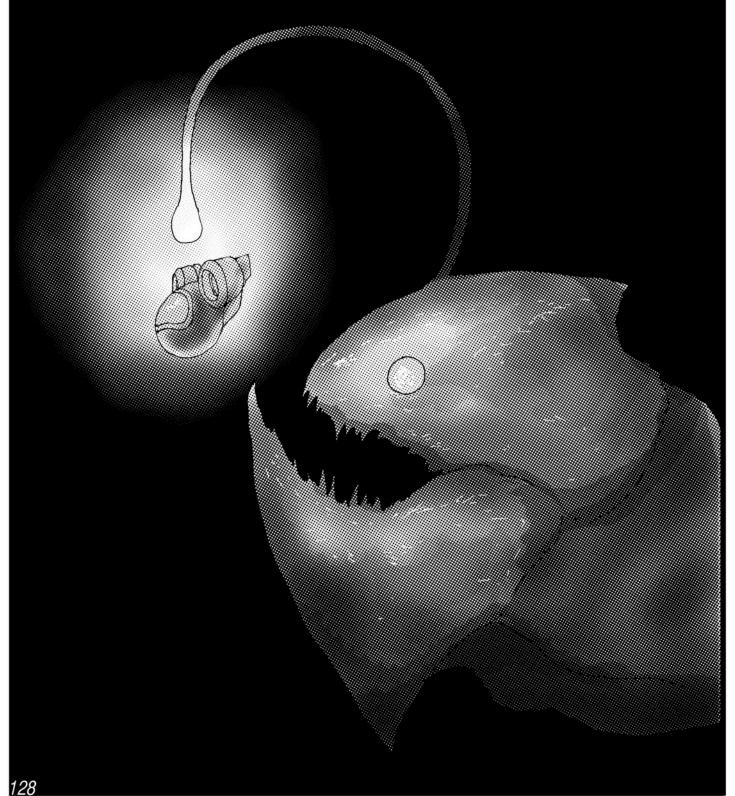








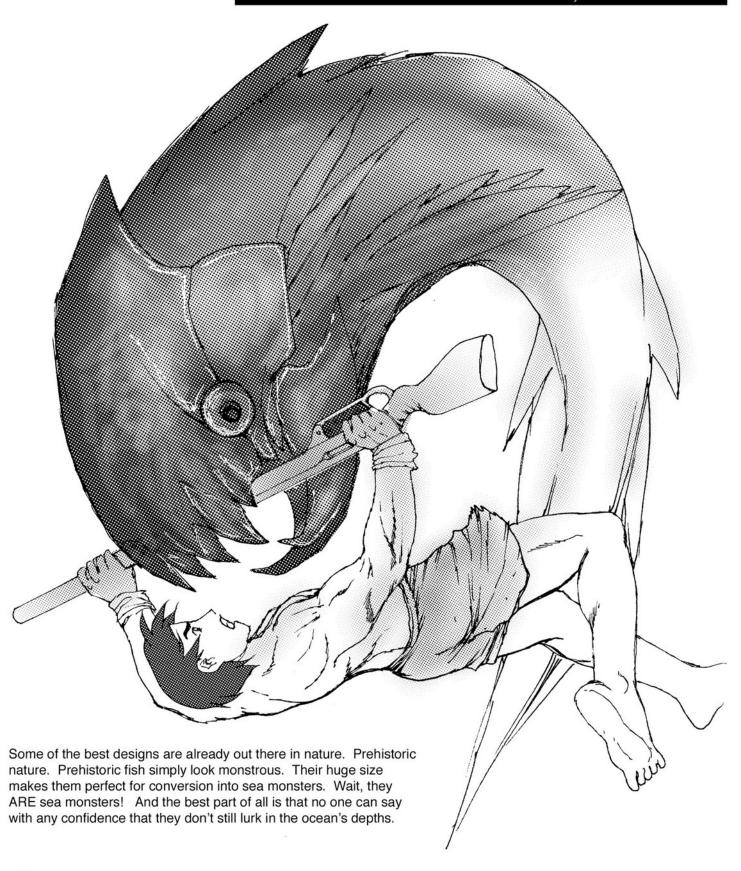
Like with the previous topic of monster plants, simply increasing the size of the fish makes it monstrous. Here, we have a deep-sea angler fish. Those are creepy enough, but increase its size to gigantic proportions, and you get a monster!



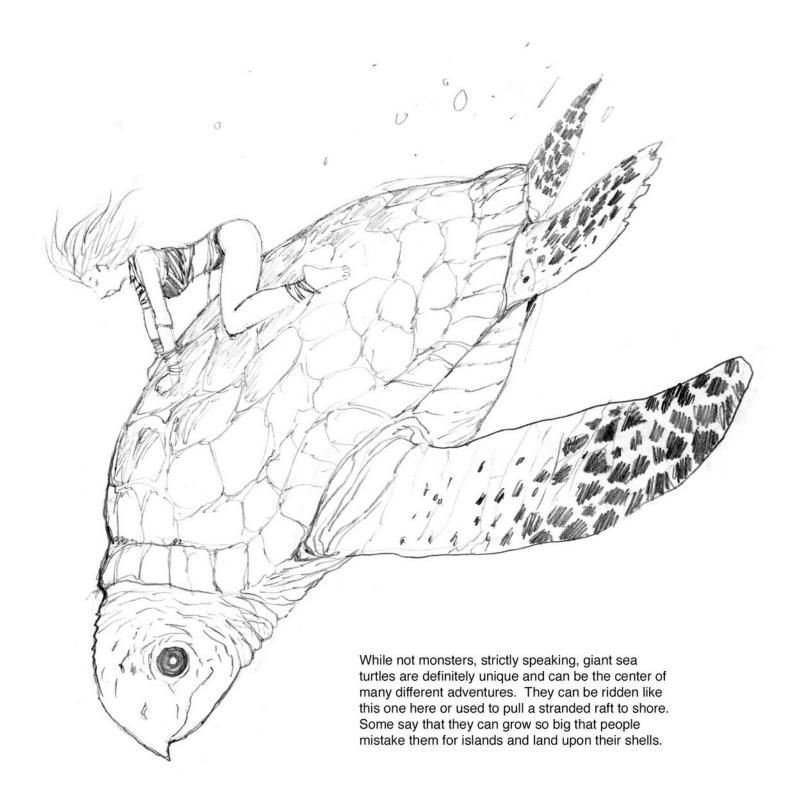




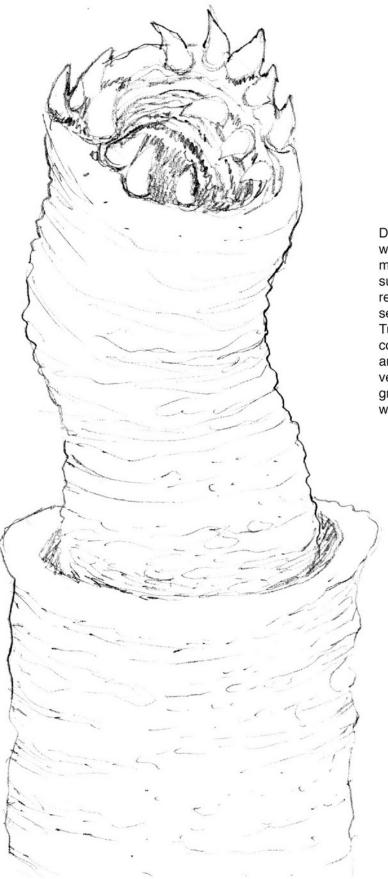






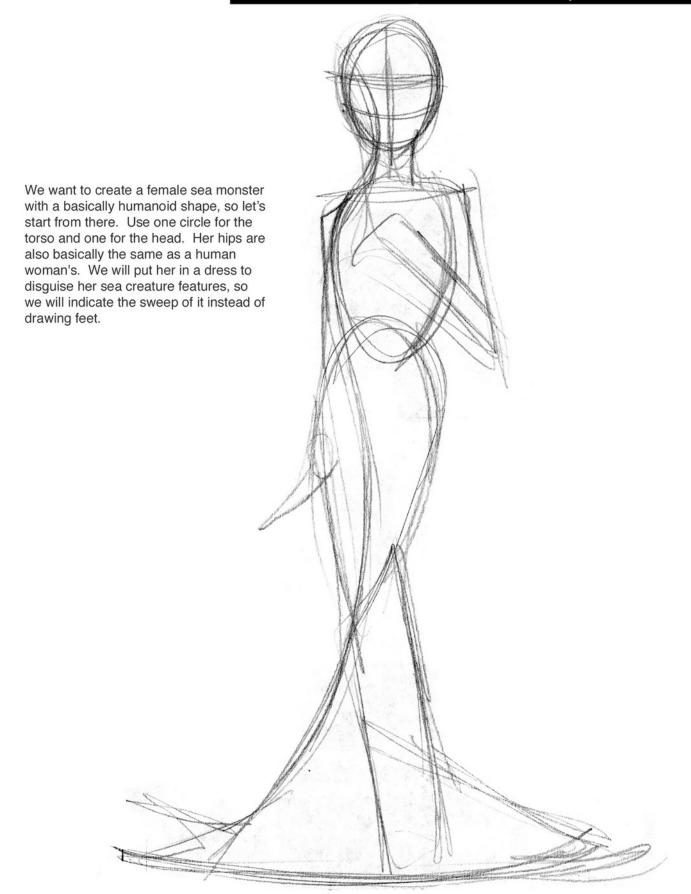






Deep under the ocean, there are thermal vents which spew out ultra-heated water saturated with mineral nutrients. There, plants grow without the sun and entire ecosystems develop without ever receiving a ray of light. Who can say what kind of sea life will grow to monstrous sizes down there? Tube worms at their regular size are hardly a concern; they provide a brightly colored distraction and that is about all. With the help of thermal vents and a lack of predators, tube worms might grow larger and larger, 'til a passing submarine would do well to keep its distance.







When designing a humanoid sea monster, you need to keep in mind that, while they may look human, their motivation and life experience will be completely different. If they are above the water, they will probably be tremendously strong, having had to survive and function underwater at high pressures. There is no fire underwater, which means that they will never have had to cook food, meaning that they probably eat their meals raw and can catch them as they swim by. All kinds of little things will be different about them.





This sea monster looks almost normal at first glance, and yet there is something off-putting about the face. The large, glassy fish eyes we spoke of earlier are here, and the lack of nose also makes her look a little different. Then, of course, there is the fact that she has no legs. Instead, a mass of tentacles peek out from beneath her dress.



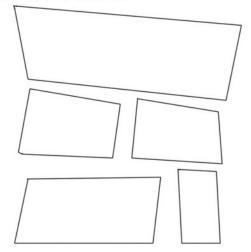


DRAW Monstrous Sett



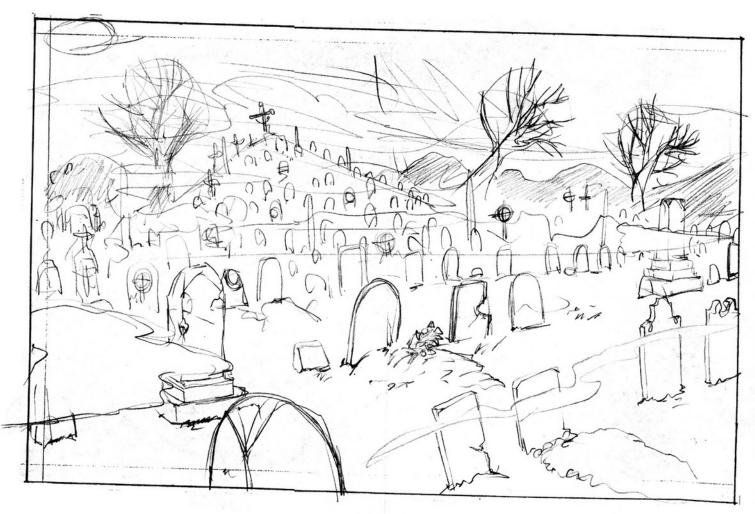
A graveyard is a good standard setting for any horror story to take place or at least visit, so let's begin to create one. For starters, graveyards are seldom flat. They usually have some kind of hill in them, so let's imply that in the background. Then comes the most important element in a graveyard, tombstones. Take a trip to a local cemetery or look for some good reference pictures, because tombstones come in every shape and size imaginable. A few scattered bare trees are another nice touch.

You may be used to drawing very precise, ruled panel borders, but a horror story frequently benefits from less precise borders or even extremely slanted ones. This provides a very clear division between the good guys and the bad guys, something that horror stories are usually very clear on.





DRAW Monstrous Settings

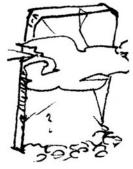


A low-hanging fog is sweeping across the graveyard. We can start aging the tombstones a little. Remember to vary how much you age each stone. Some may be very chipped and worn, while others are fairly new. Some of these graves may even be fresh, so a bouquet of flowers on one wouldn't be inappropriate. Develop the trees a little more, making sure that they do not overpower the horizon. We have added a cross at the high point of the graveyard. It is symbolically looking out over the rest of the graves and provides a nice heavy, gothic feel.

There are three easy types of aging that you can do to your tombstones: chipping away, cracking, and wearing away.



chipping



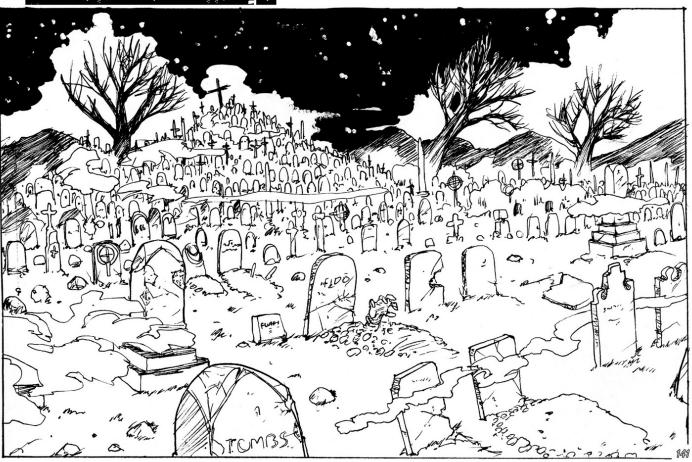
cracking



wear(top corners)

CANDDRAW Monstrous Settings

We needed some more tombstones, so we added a few, and then a few more. A densely populated graveyard can be very chilling, especially when the dead start to rise. We have achieved a good variety of tombstones, with some having the classic rounded top and others being crosses or monuments. Truly it is a peaceful night in the graveyard, except it looks like someone doesn't want to stay in the ground.



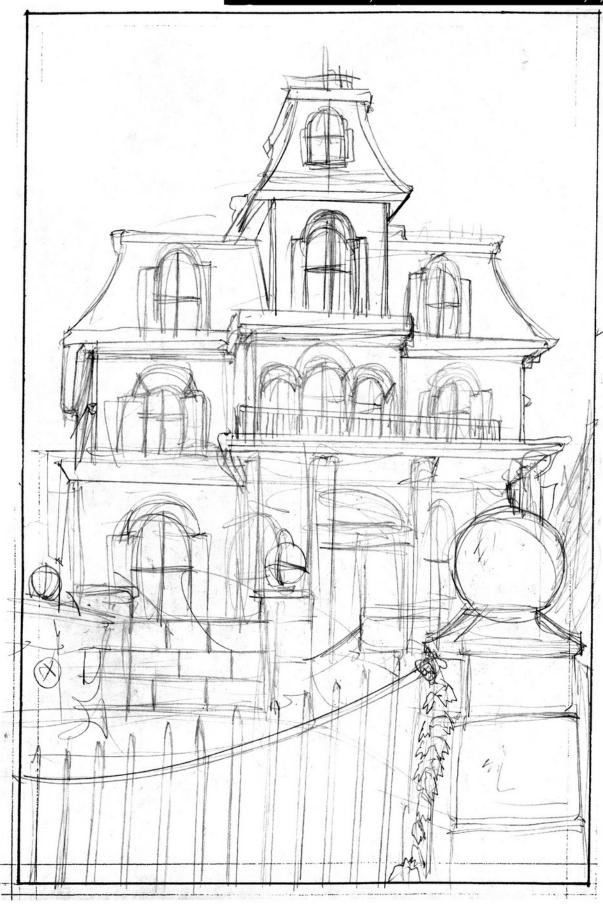
CAND DRAW Monstrous Setting



Old houses are so inviting. They have unique architecture and that lived-in feeling. They also have history, like the time when the husband found his wife in the arms of another man and killed them both on the third floor before hanging himself off of the balcony, and now they all haunt the building. You know, just fun little tidbits like that. A good haunted house needs to be a building with personality. This example has a lot of character derived from the many levels and fixtures that the house has. The iron fence, balcony, and arched windows all add an air of elegance to the building.



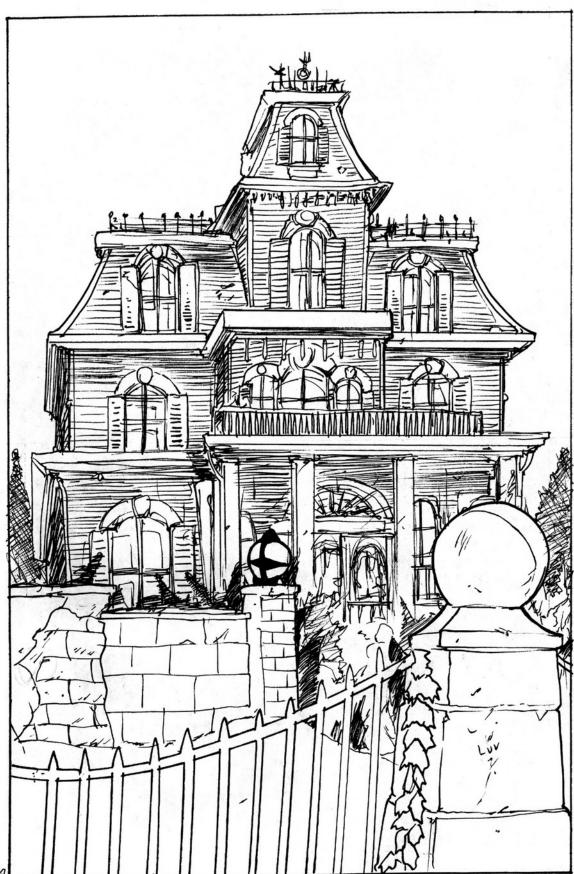
CAND DRAW Monstrous Settin



The shutters on the windows are another good feature for a haunted house. When the wind picks up and slams a few of them against the wall, you get a good yelp of surprise followed by relief. Of course once the residents' guard is down, you can really strike. All of the windows make you feel a little as if the house were looking at you.



CAND DRAW Monstrous Settin



The ivy growing on the wall lets you know that this house has been here for a while, as does the chipped plaster. The building does not look run down, just a little tired, as if it has seen too much and is ready to settle into decay.

