



FRANKENSTEIN'S MONSTER

Black and white shades of gray are a powerful means of expression.

Seeing an object stripped of color and compressed into a few simple values creates an impression of solidity and form. Pictures created in monotone or grayscale appear both real and unreal at the same time. On one hand the image appears solid and three-dimensional, which are both major triggers for our brains in determining if an object is real. On the other hand, we never see the world devoid of color, and the lack of color in a grayscale work gives it an impression of fantasy.

Beyond the intrinsic beauty of grayscale as an art form of its own, there are also plenty of technical advantages in learning to create convincing grayscale pictures.

Working only in grayscale simplifies the artist's task. When we confine ourselves to working with value only, we free ourselves to focus on creating the illusion of form independent of the demands of color.

By addressing form and color separately, it becomes much easier to create a convincing picture. It seems only natural to work this way, separating value from color, since value and color inform very different aspects of our perception of reality.

Value or shapes of light and dark tell our brains an object is solid. Color tells us that a solid object is being struck by a light source. In the simplest terms, value is form and color is light.

Adding color to a fully-realized gray-scale image is easy. We simply ask ourselves what color is the object, then apply that color at the same value as the grayscale underneath.

To work directly in full color is more difficult. For a color to be "right", it must be correct in hue, value, and saturation. But if we establish our value structure first, when it comes to applying color, the hardest parts (value and saturation) have already been established.

In this class I'm going to walk you step-by-step through the process of creating your own grayscale image.

The techniques in this lesson can be applied to any line drawing to simplify the coloring process.

We will be using classic movie monsters as our guide, both because it's October (Halloween) and because in the days of black and white movies, the filmmakers pushed value to its limit, creating beautifully dramatic images that stand up well despite their lack of color.

Perhaps the most awesome thing about creating images in grayscale, especially if you plan to

add color separately, is the ability to make endless corrections and additions.

For example, let's say you've rendered the portrait perfectly, but when you start on the clothes you make a mistake that just cannot be corrected... No problem!

Simply paint out the mistake with white gouache, scan the image, and print it out on your preferred coloring paper.

Because printers are better at reading black and white than they are at reading color, this method works perfectly to correct major mistakes!

But that's not all!

For you colored pencil users, the "print and add" method outlined above means you can add unlimited layers! If you're following along step by step and find your paper has taken as much color as it can hold, simply scan, print, and color over the top of the print!

Each new print is like a fresh sheet of paper, so you can add layers to your heart's content!

Remember, if you plan to add color later, you'll be coloring on a print anyway.

Copic Colors Used For The Study Page

(Refer to the color conversion chart for non Copic alternatives)

T0

T1

T2

T3

T4

T5

T6

T7

T8

T9

0 Colorless Blender

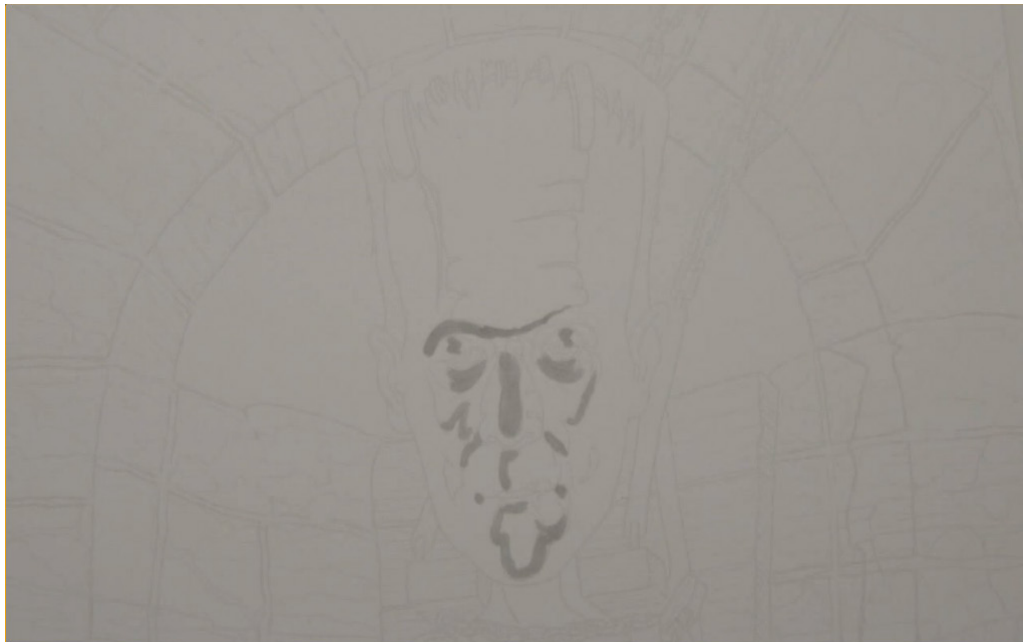
White Gouache

0.3 Multi Liner



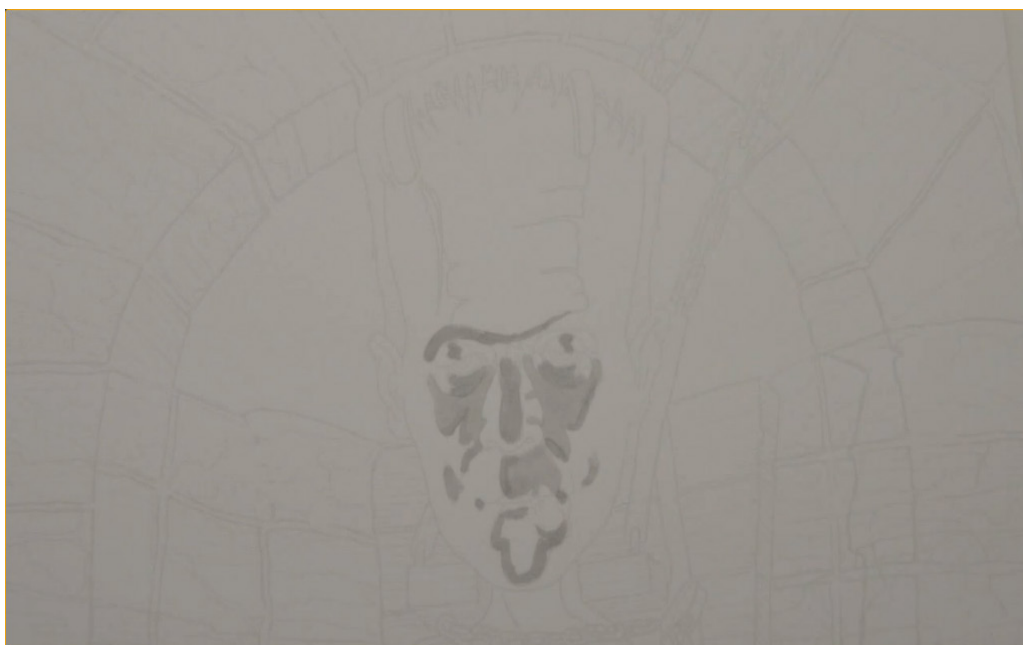
The portrait in this image is key to its overall success.

While I have enlarged the head to give the image a sense of whimsy, the features remain recognizable as the actor who portrayed the monster, so it is important to maintain the likeness.



I'm using a disappearing line drawing for this class, so my line work is printed on 100lb. Smooth Bristol board in a very light gray to ensure that it disappears as I color over it.

Because the line work is light, I must take care to establish the basic forms of the face before the lines disappear. I use a T2 to "lock in" the areas I feel are important to maintaining the likeness.



With my "reference points" established, I fill in the shadow areas with T1.

This value is generally lighter than these areas will ultimately be, but it helps me establish the basic forms while still maintaining a visible line drawing.



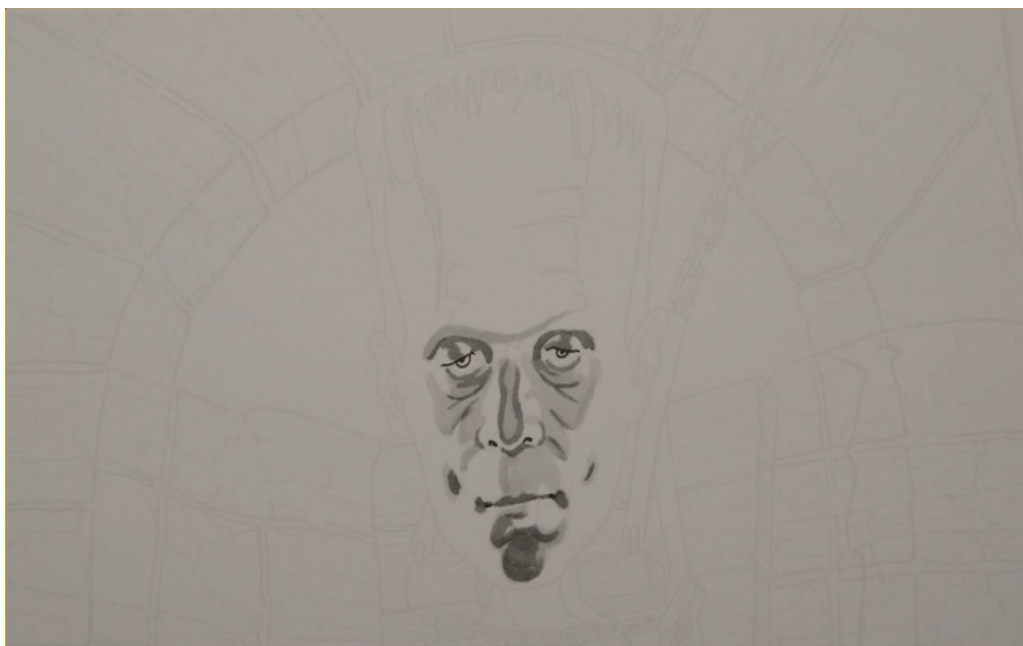
With my basic forms established in the two previous steps, I now add dark accents with T5.

Again, this value is lighter than it should be, but I find it easier to "sneak up" on a portrait with values light enough to be corrected later, that way if my shapes are a bit off or my portrait isn't quite right, I've not gone too dark to make corrections.



I define the eyes, nostrils, and corners of the mouth with a 0.3 black multi liner.

With this step I've pretty well "locked" the portrait into place and can see all the major shapes clearly so my line drawing in the features is no longer needed.

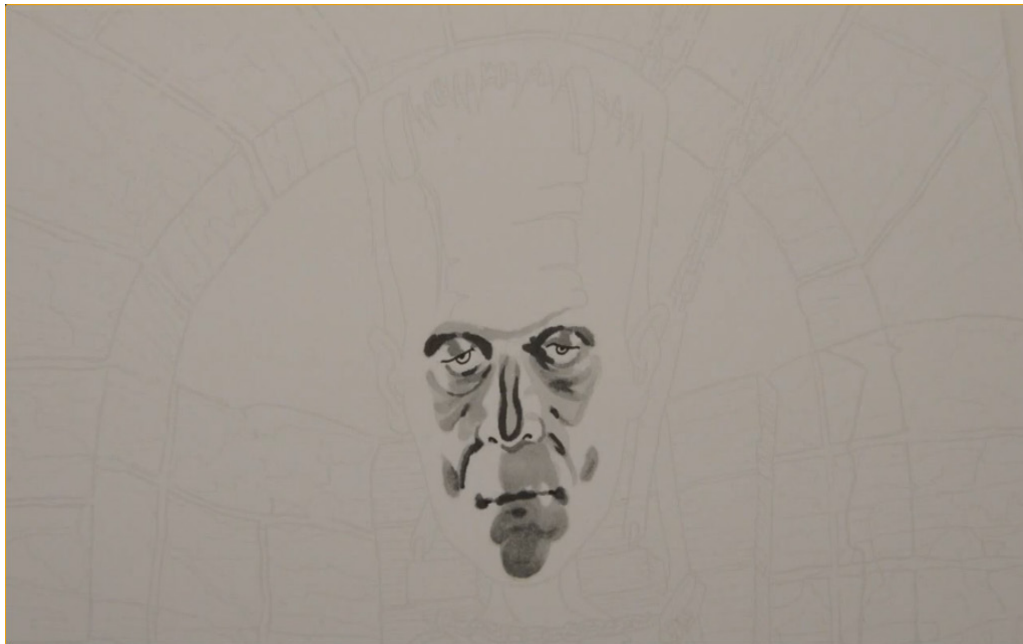


I use a T4 to shape the eyes, to define the shapes on the bridge of the nose, the outside corners of the nostrils, and to create the cast shadow under the nose. I also use this color to fill in and shape the shadow on the chin.

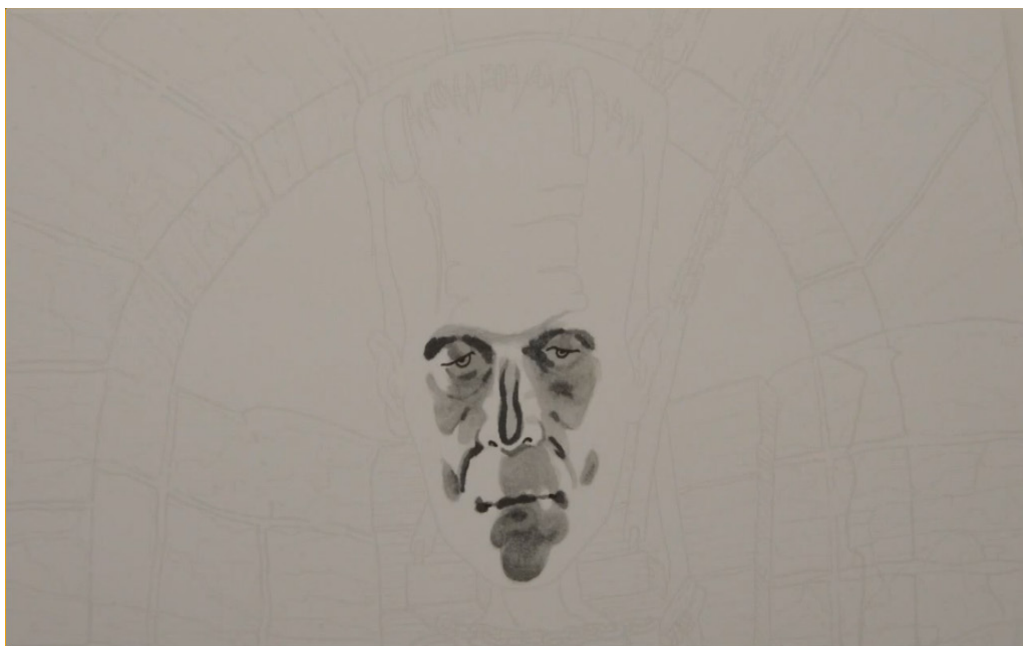


I restate my dark accents bringing them closer to their final value with T7.

You can see this value in the eye sockets, under the eye bags, on the bridge of the nose, in the shadows of the nasolabial folds, and on the lips.



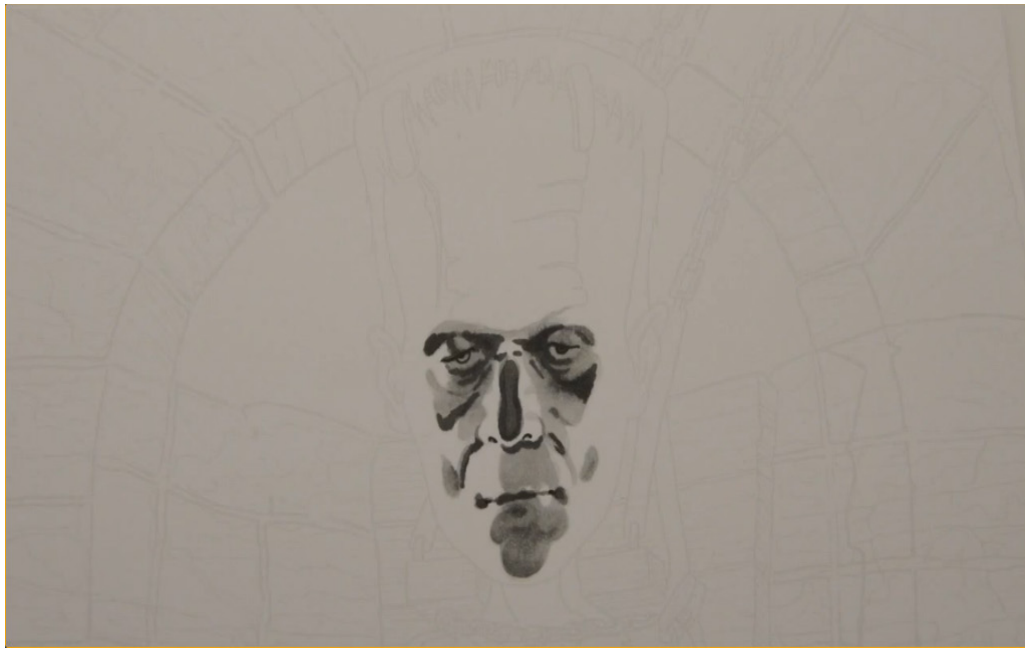
I add a layer of T2 to the upper lip, lower lip, and chin, and to the cheeks. A careful comparison of this photo to the one above will show you where to use this value.



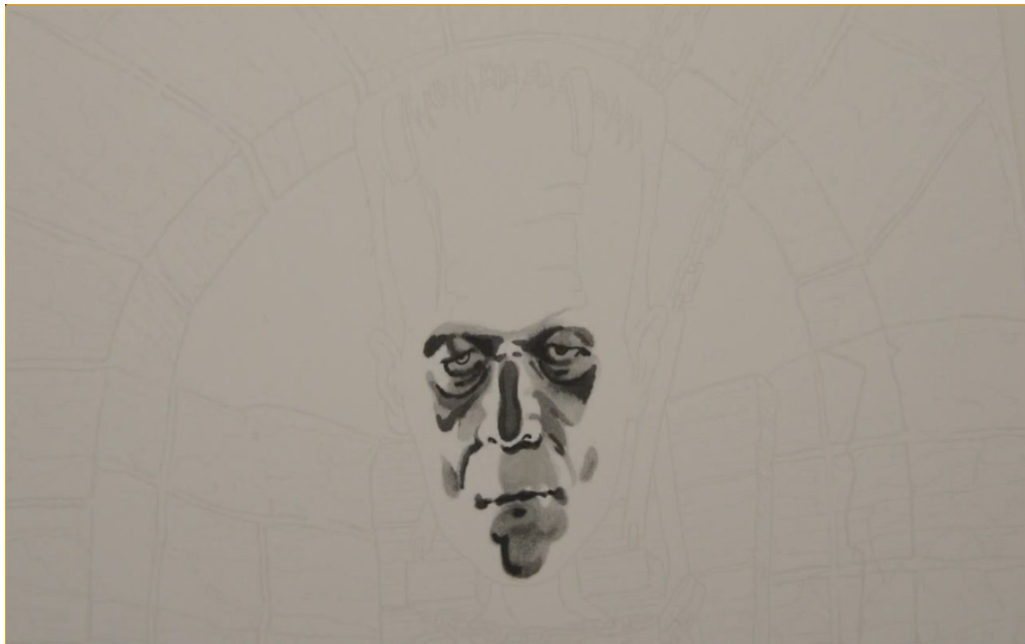
I blend everything together with a T1 which softens all the previous values.

I also use this value on the whites of the eyes and the tops of the eyelids.

Note: colored pencil users should use this value only on the eyes and the eyelids if trying to create this image in a single pass, rather than using the "print and add" method outlined in the introduction of this book.

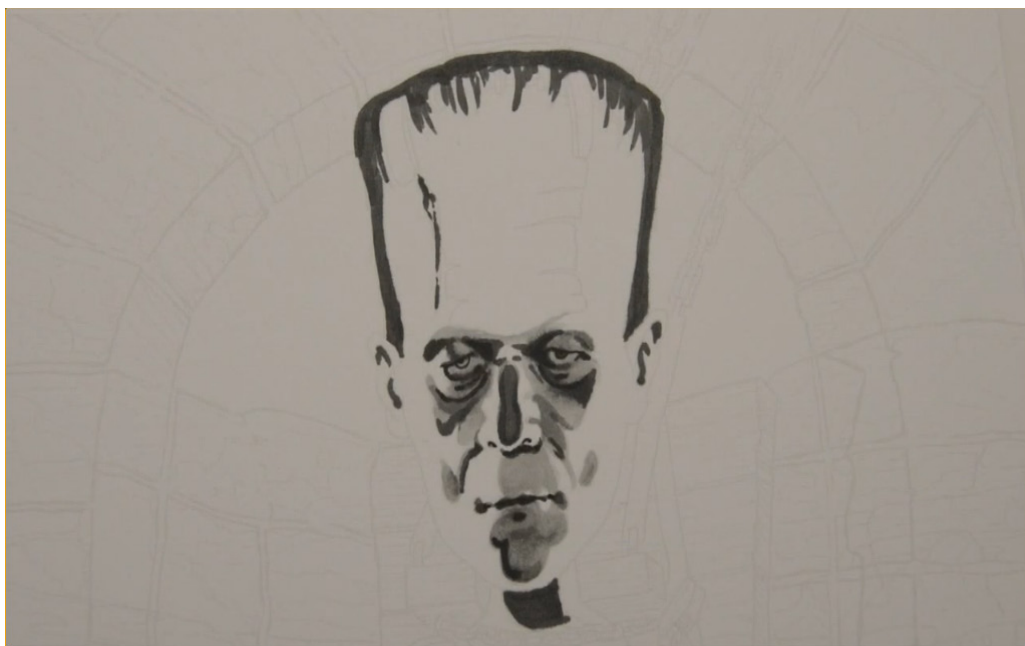


I add darker value accents with T6 to the eye sockets, bags and folds under the eyes, and to the bridge of the nose.

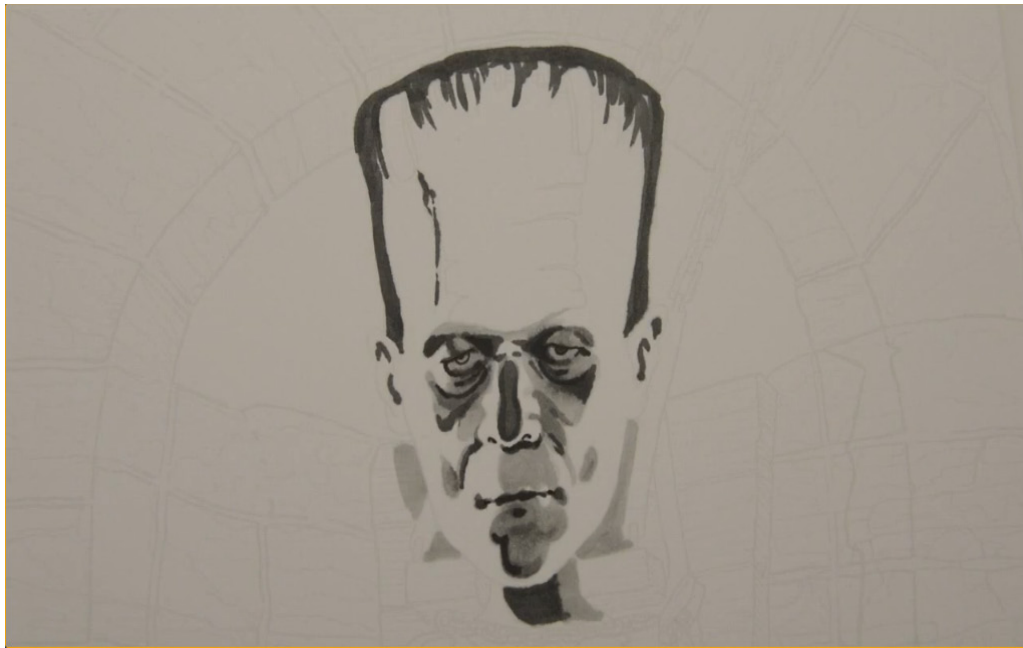


I begin to "sculpt" the forms of the face with T4, accenting wherever needed to make the face appear three-dimensional.

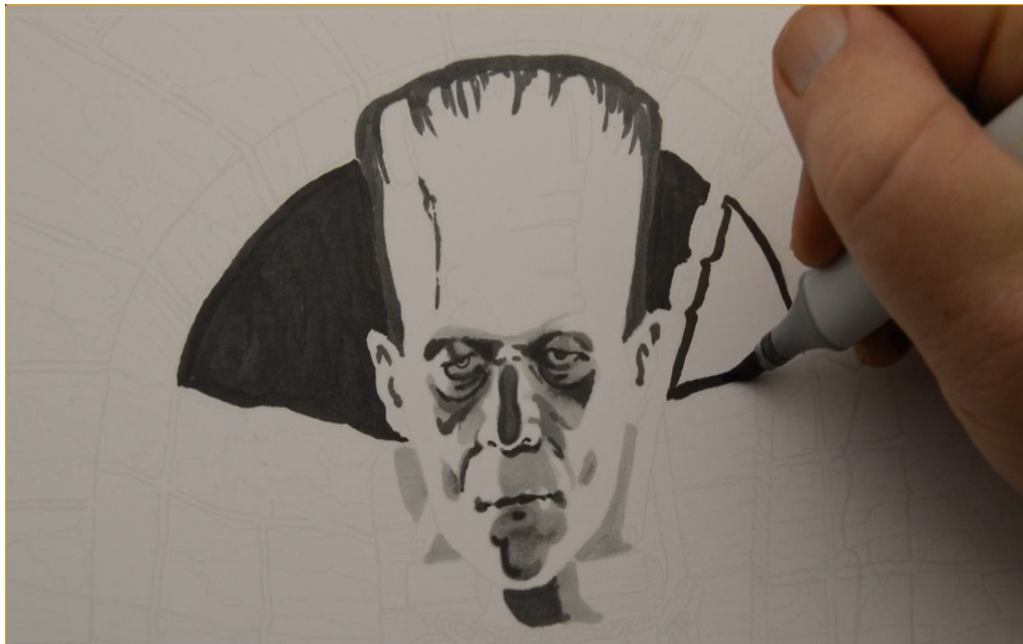
The exact location of these accents may be different for you depending on your exact placement of values in the previous steps.



I place the shadow on the neck and the dark values in the ears and scar on the forehead with T6. I also "mass in" the shape of the hair with this value.



I lay a light T2 value in the chair behind him to define the contour of the lower half of the face. I use this value on his neck as well. The T2 is lighter than these areas will ultimately be, but again, here I'm only trying to define the shape of the head.



I color in the shape behind the head with T8. Between the T2 in the previous step and T8 in this one, I have clearly defined the "outline" of his head without actually using an outline.

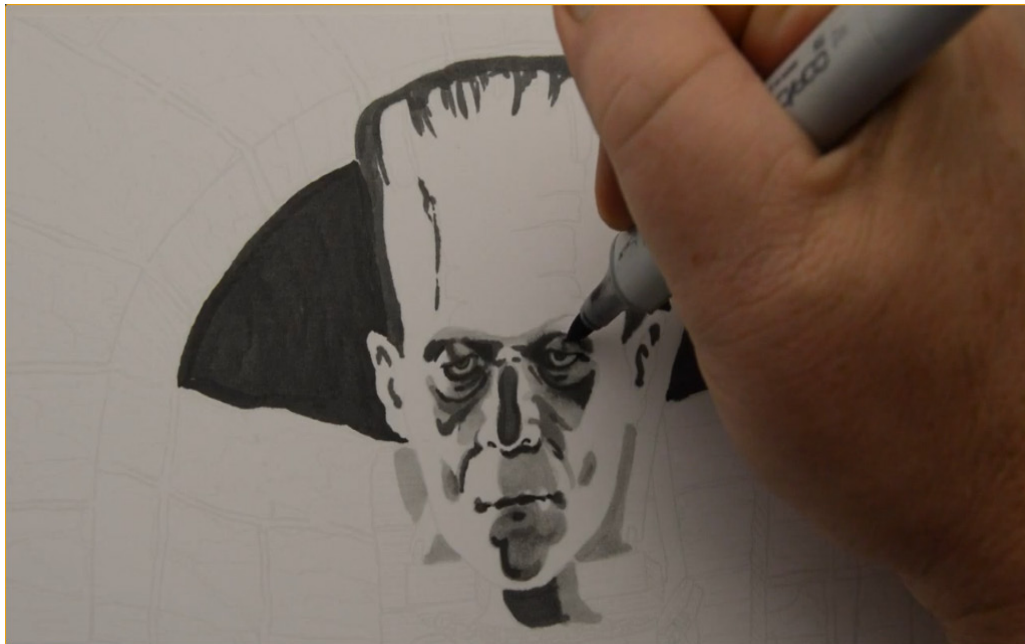


I use a 0.3 multi liner to add definition to his eyes and eyelids...

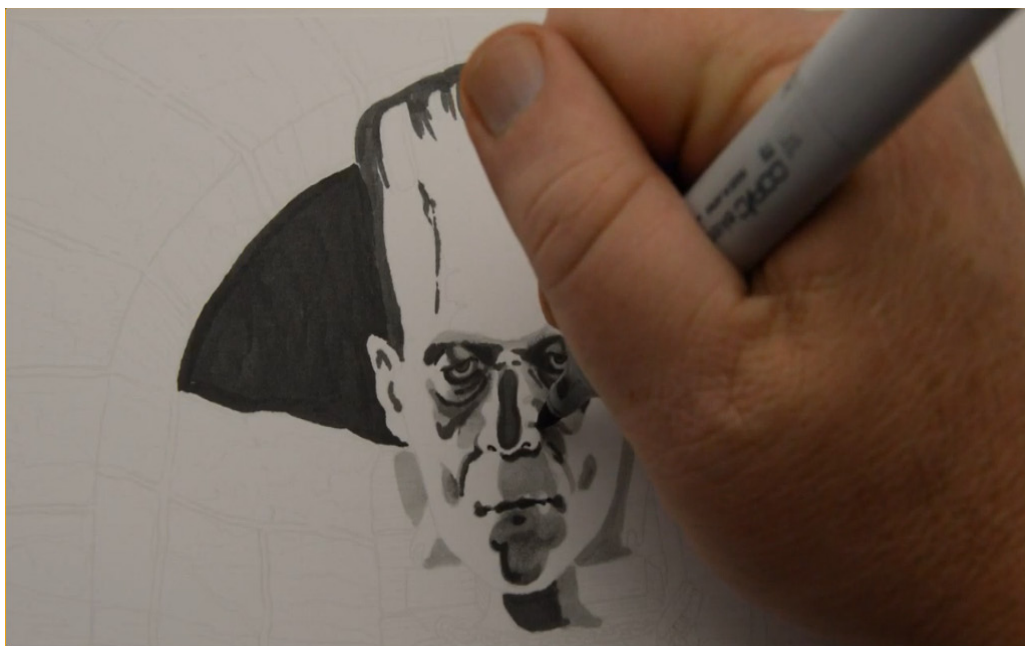


...nostrils and corners of the mouth. (0.3 multi liner).

Colored pencil users should use a black pencil for this step.



I add accents of T5 to the eyelids...



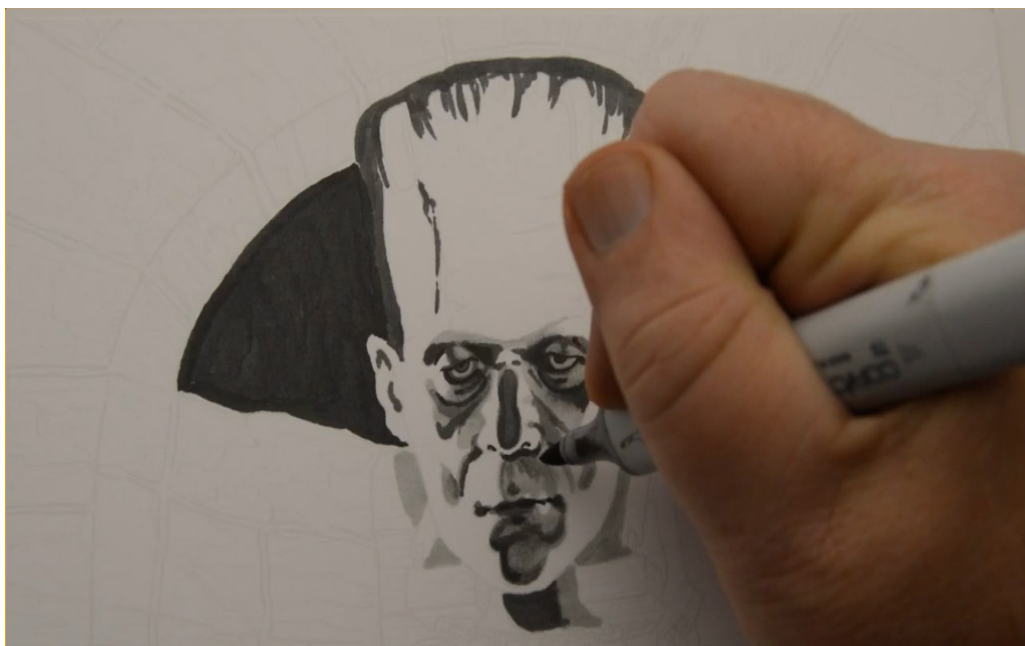
...sides of the nose... (T5)



... to the area of the philtrum
(the vertical groove between the
bottom of the nose and upper
lip)...



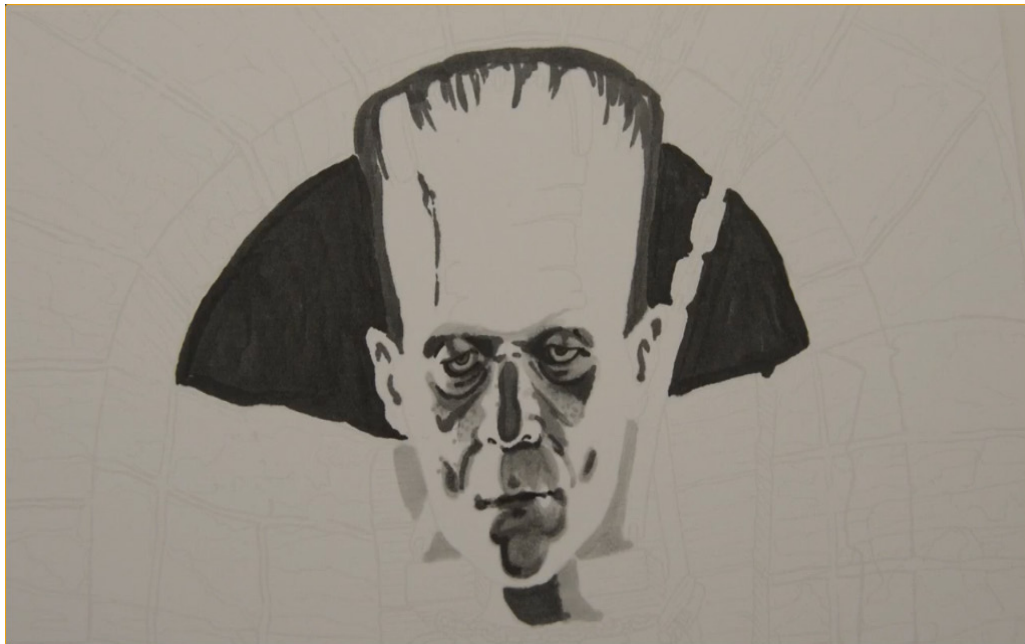
...to the chin...



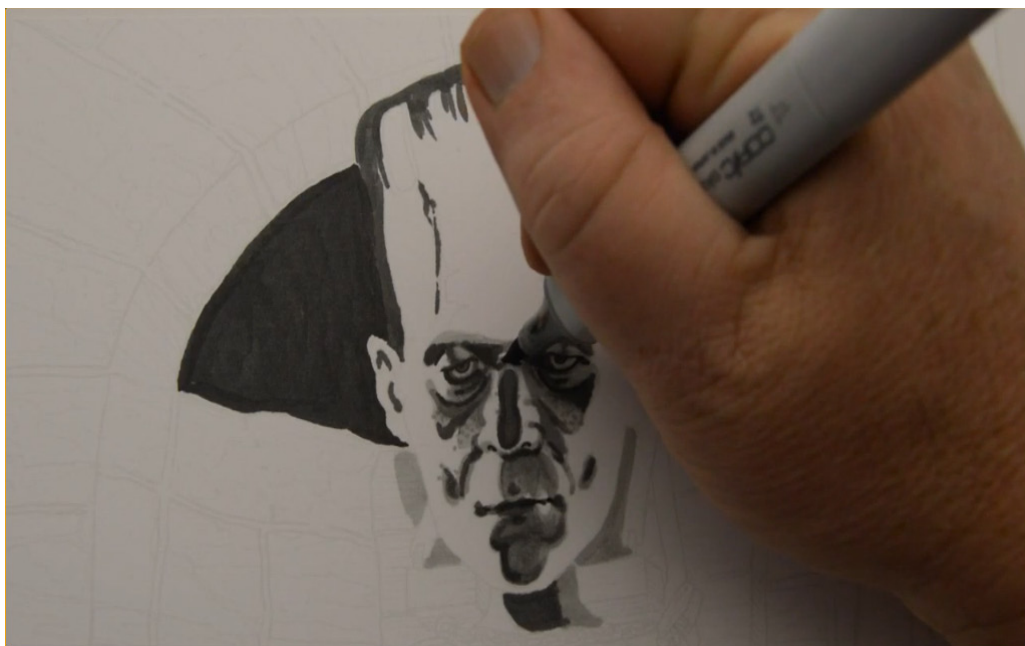
...upper lip area...



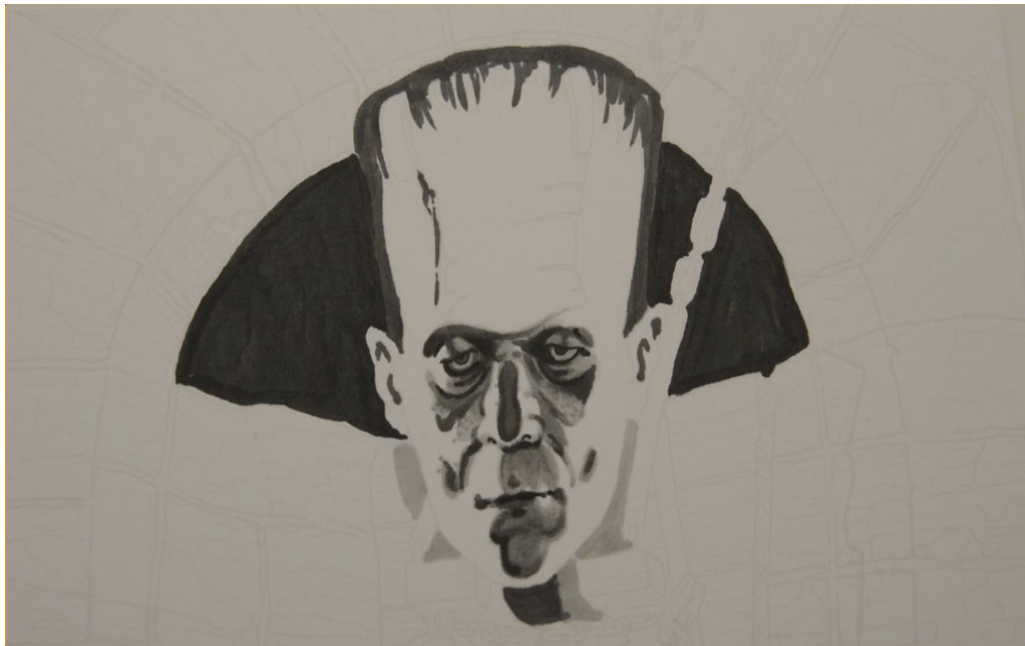
...and to the hollows of the cheeks. (T5)



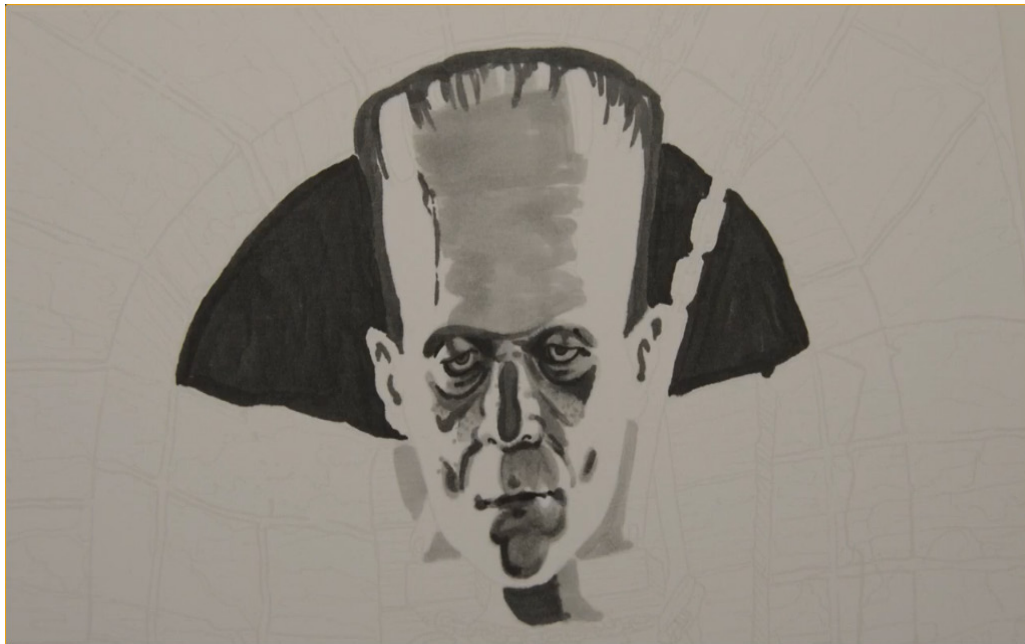
I also use the T5 to add pores.



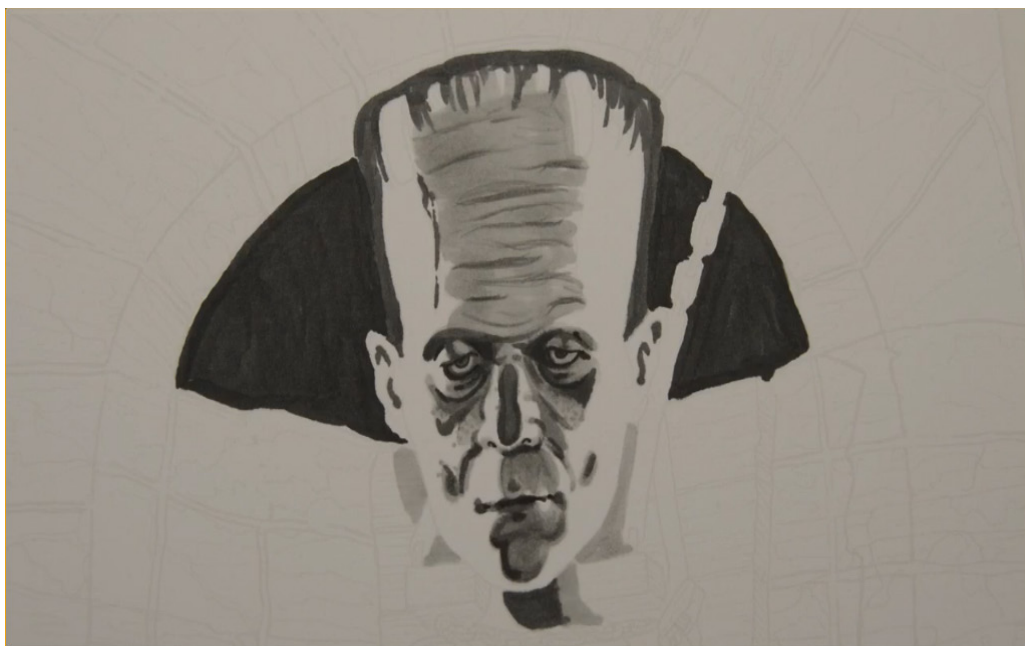
I add a shadow to the bottom of the nose and soften the shadow of the wrinkle at the top of the nose with T2.



At this point the likeness is well established. The values are still relatively bold and unblended, but it actually looks like the actor who played the monster (Boris Karloff).



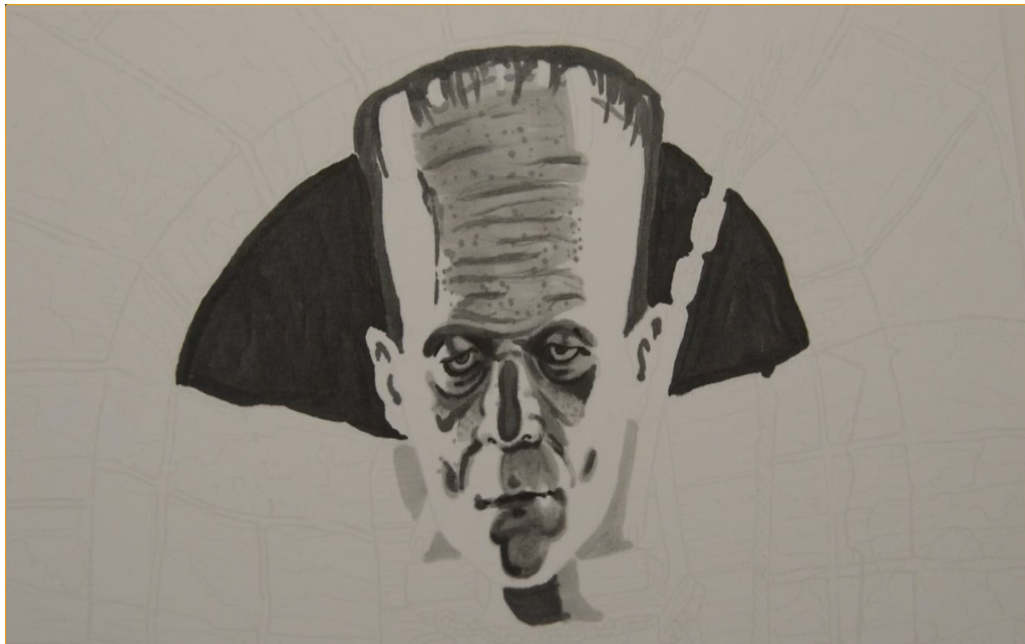
I indicate the main shadow shape on the forehead with T2.



I then add wrinkles with T5.



I soften the edges of the T5 with T4...



...and add texture dots to indicate pores.



I blend the forehead with an overall layer of T2.



I use T0 to help soften the transitions from the dark values on the center of the forehead to the white of the paper on both sides of the forehead...



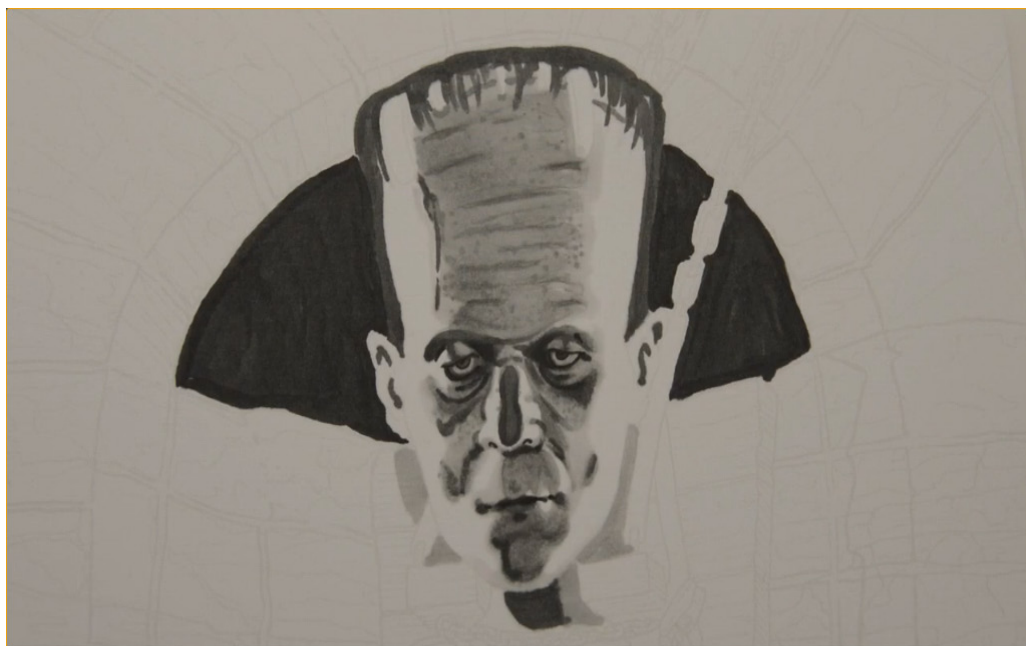
...and on the transitions on the cheeks... (T0)



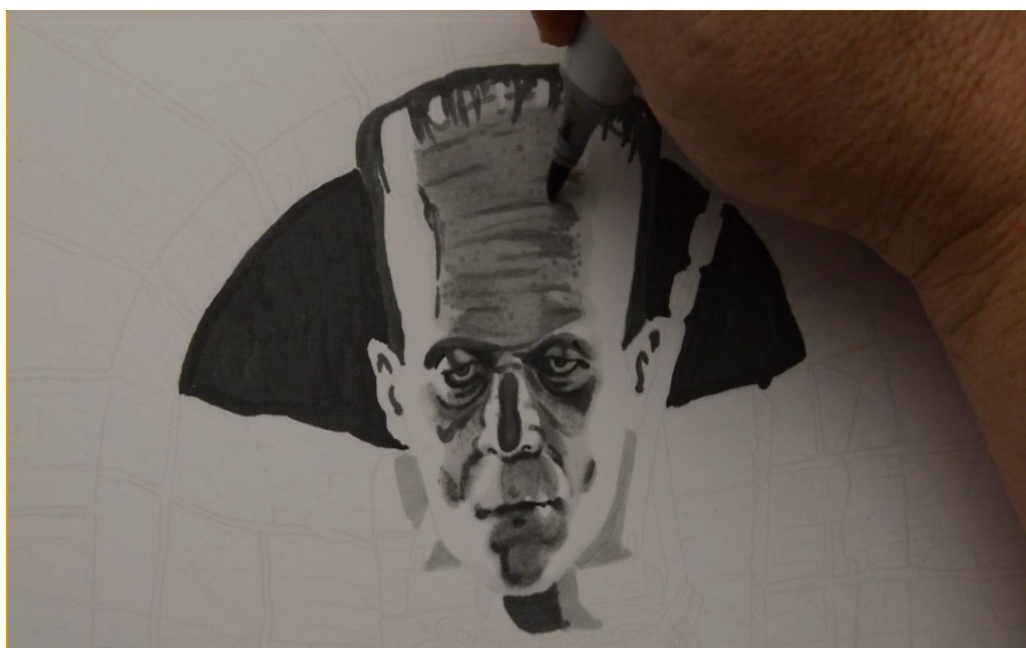
...upper lip... (T0)



...and chin. (T0)



Essentially I used the T0 anywhere the darker values on the center of the head meet the pure white paper on the sides of the head.



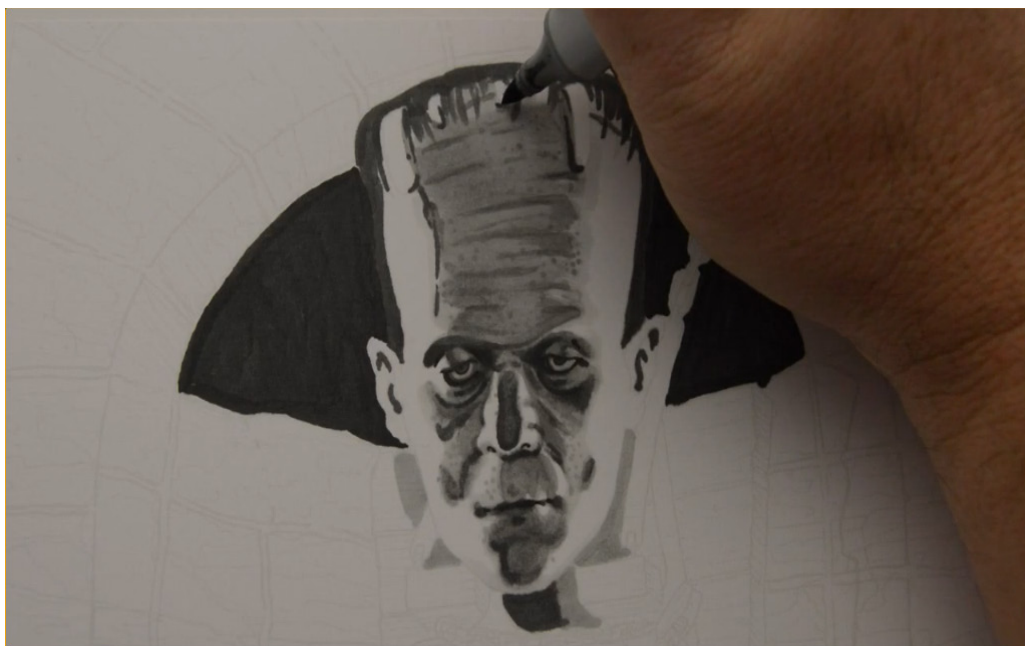
I add accents of T3 to the forehead...



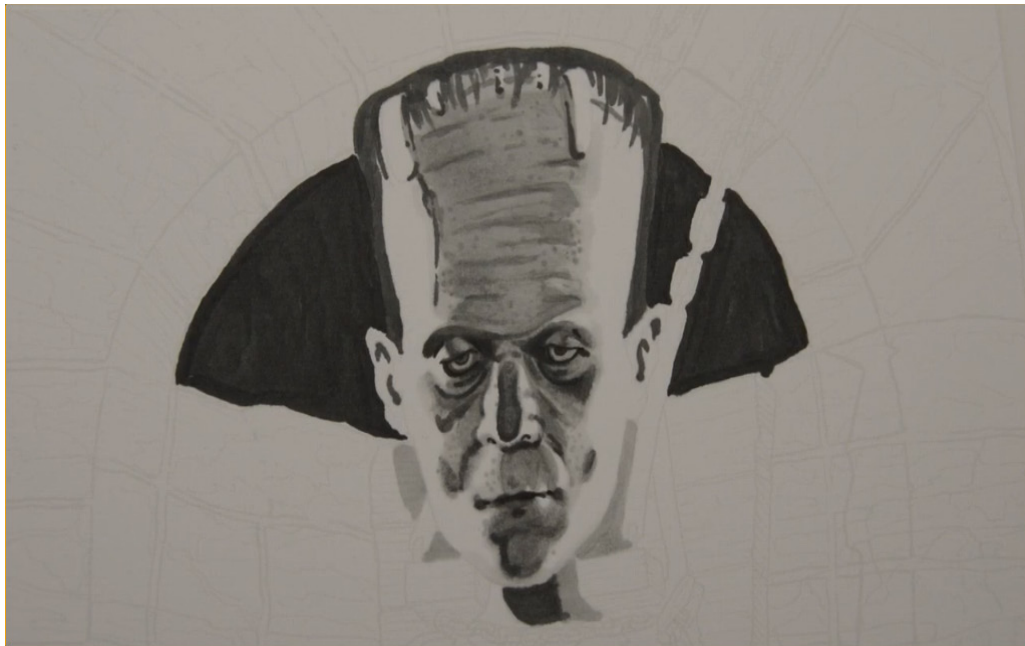
...and the “staples” at the top of the head...



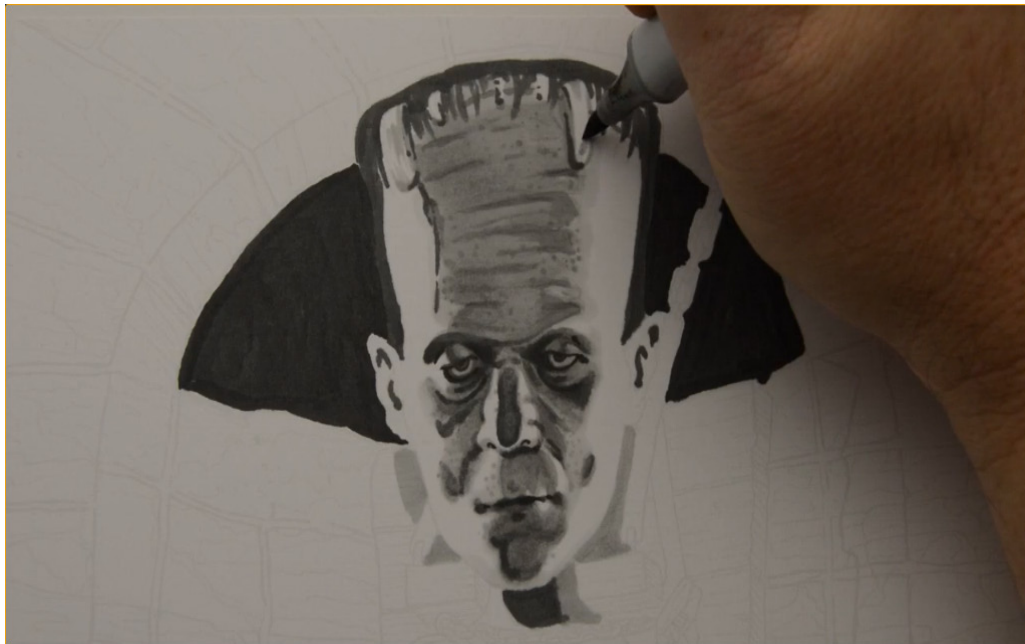
...and to add texture to the face.
(T3)



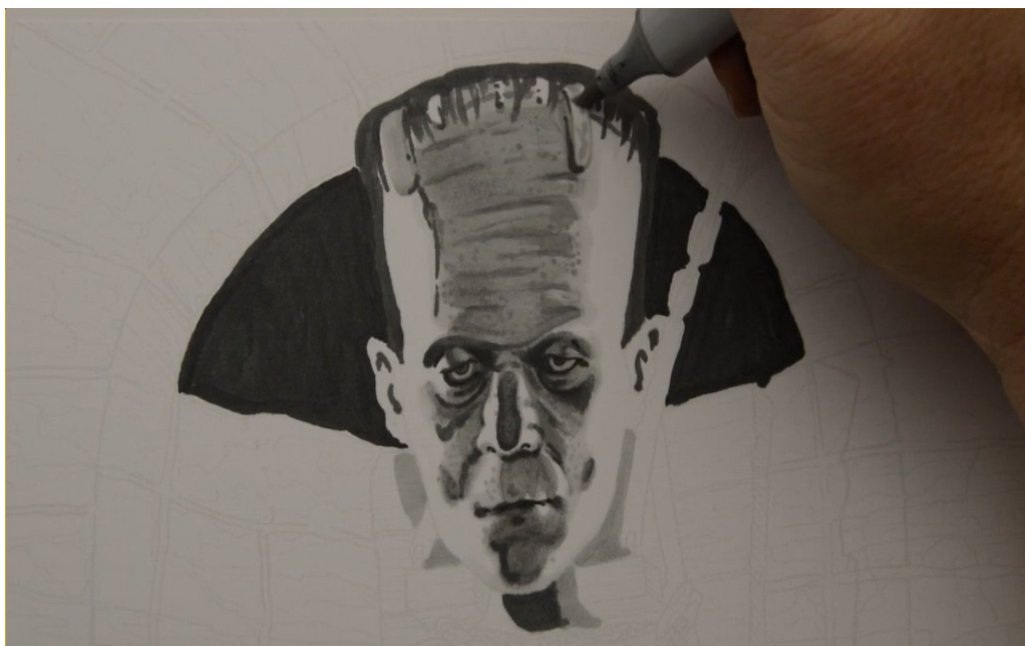
I add shadow accents to the staples with T6...



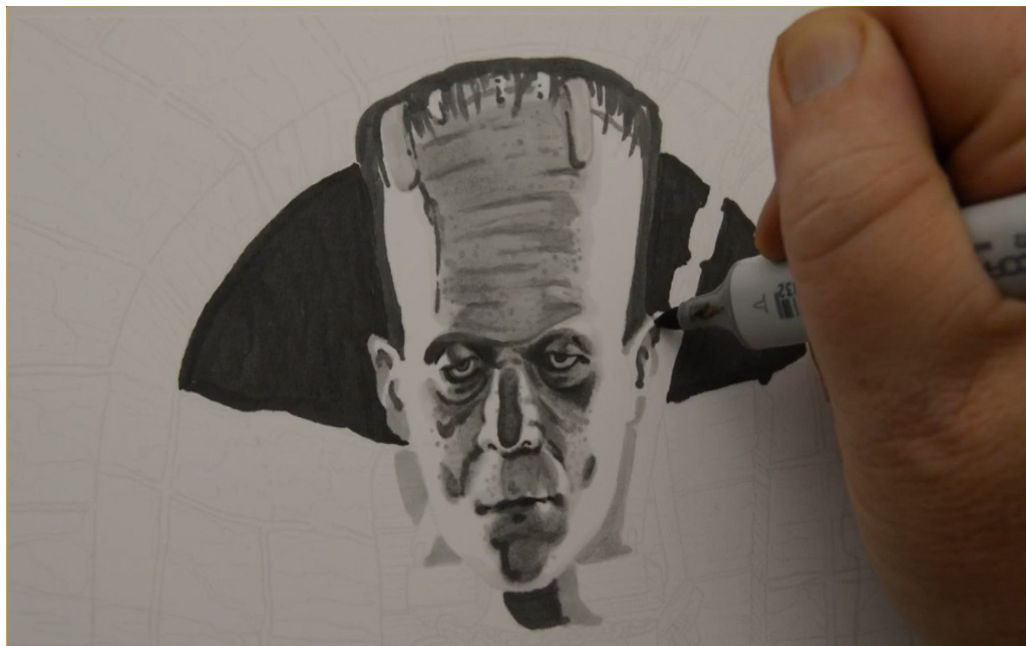
...leaving them rough and unblended.



I add a “metallic” texture to the staples with T2...



...and blend with T0.



I add definition to the ears with T2.



I add definition and “crispness” to my dark shapes with a 0.3 multi liner.



(0.3 multi liner)



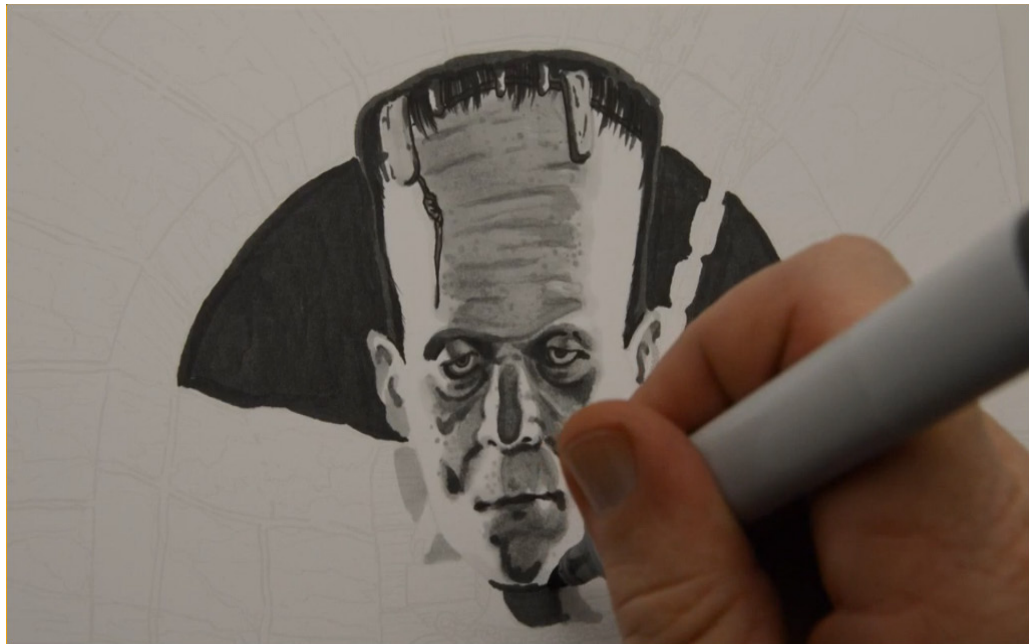
(0.3 multi liner)



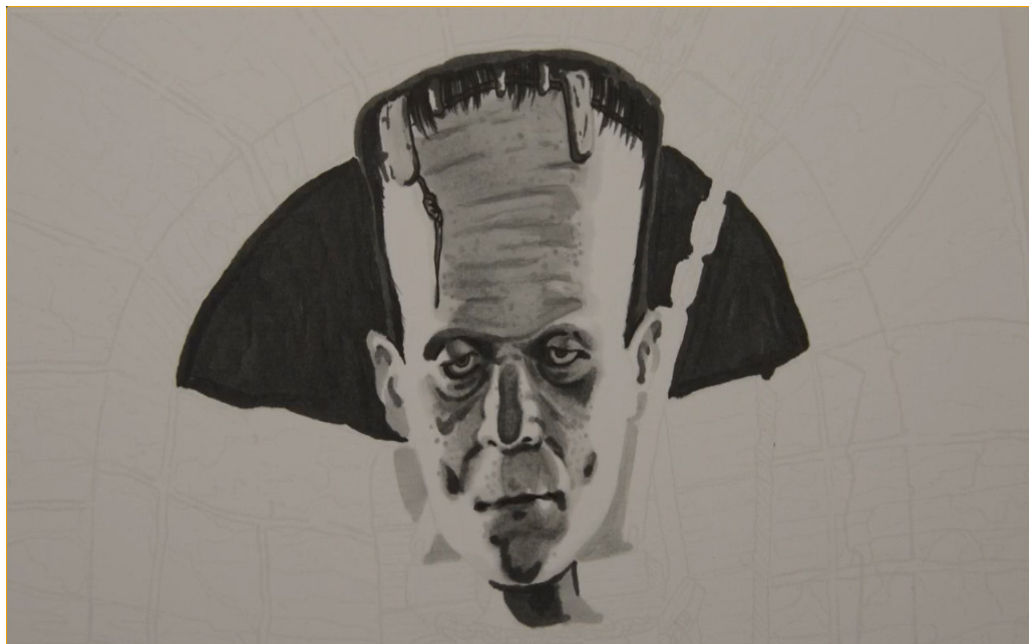
(0.3 multi liner)



I darken and refine the hair with T8...



...and then strengthen any dark accents in the face that may have gotten too light by blending in previous steps. (T8)



The portrait is more or less complete.



I add white gouache to the highlights in the eyes...



...to the sides of the face...



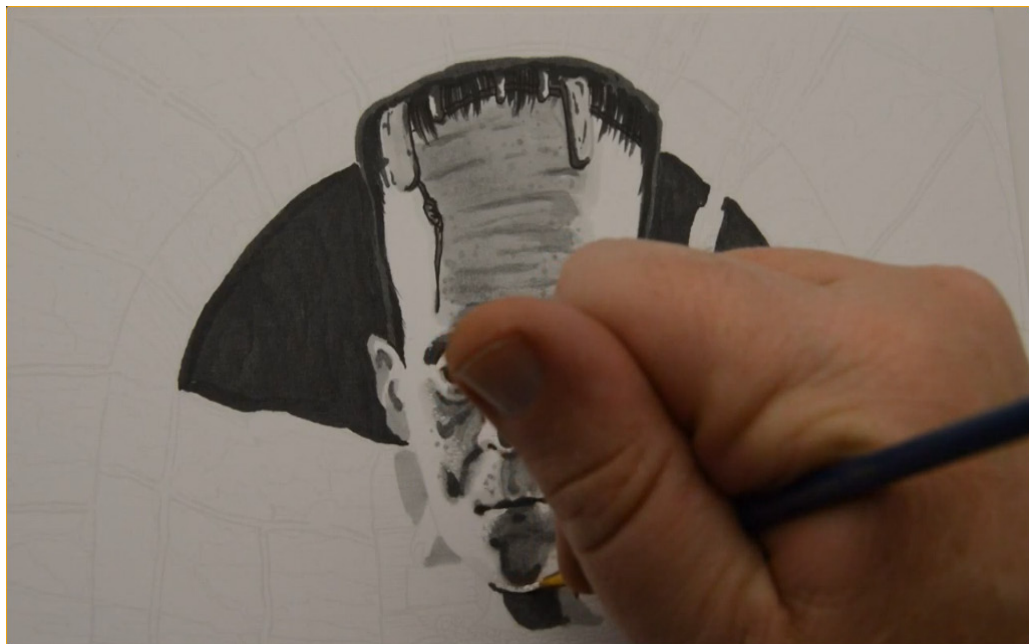
...under the eyes...



...above the top lip...



...to the bottom lip...



...chin...



...and forehead.



I also add “wet” white gouache to the bridge of the nose...



...and soften it out before it dries.



I add highlights to the staples and scar to bring the portrait to full completion.



With the portrait complete we can now turn our attention to the other elements of the composition.



I define the cast shadows and “wood grain” of the chair with T6.



I add secondary “wood grain” with T3.



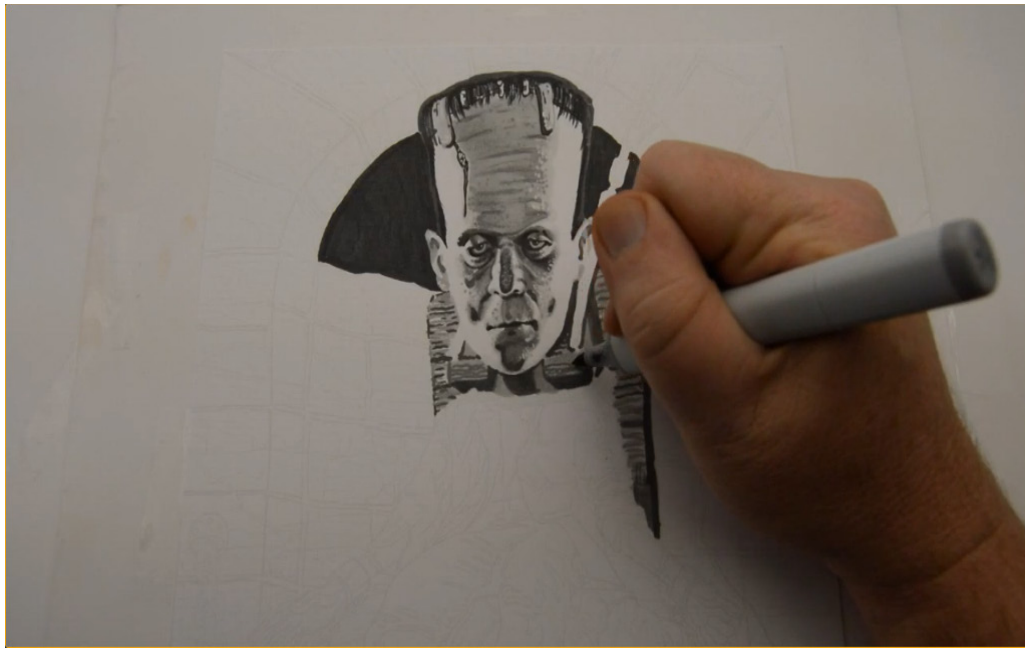
I then add T2 here...



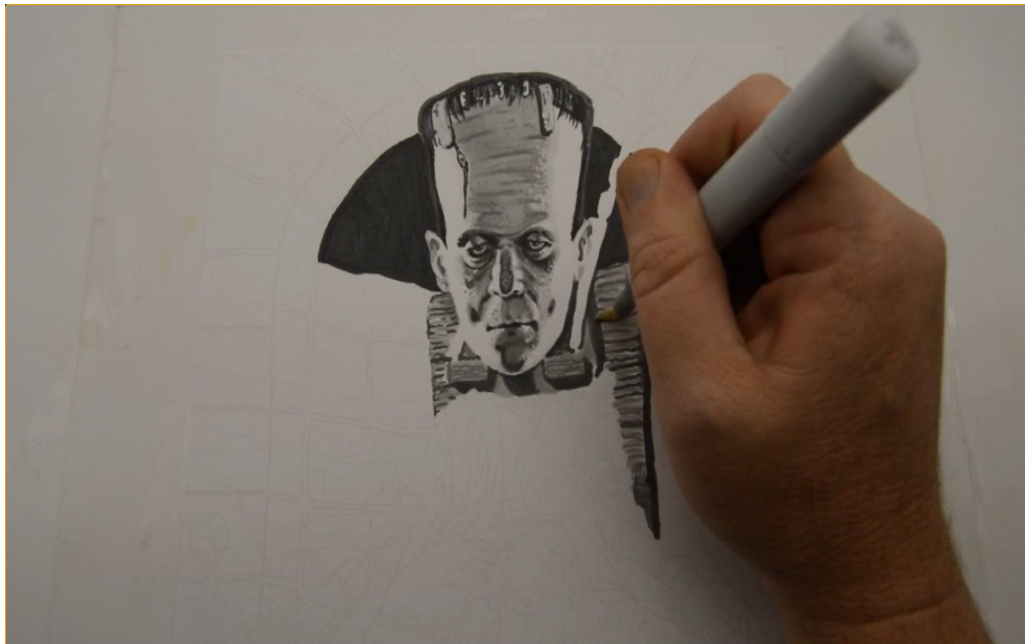
...here... (T2)



...and here. (T2)



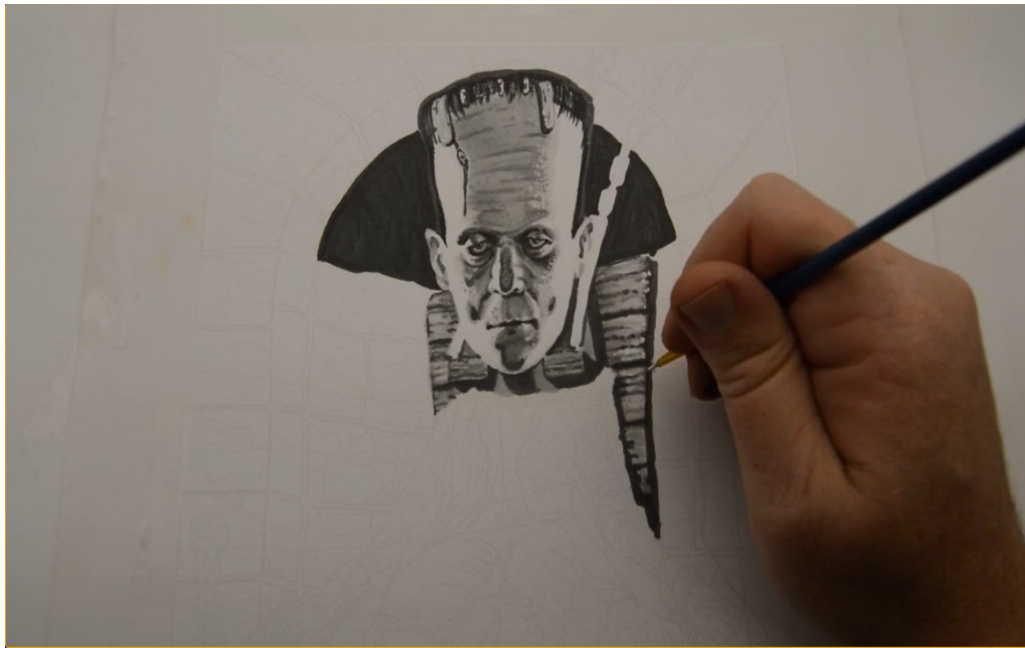
I add more texture with T4...



...and then soften it all together with 0 Colorless Blender (colored pencil users can skip this step).



I restate my darks with T6...



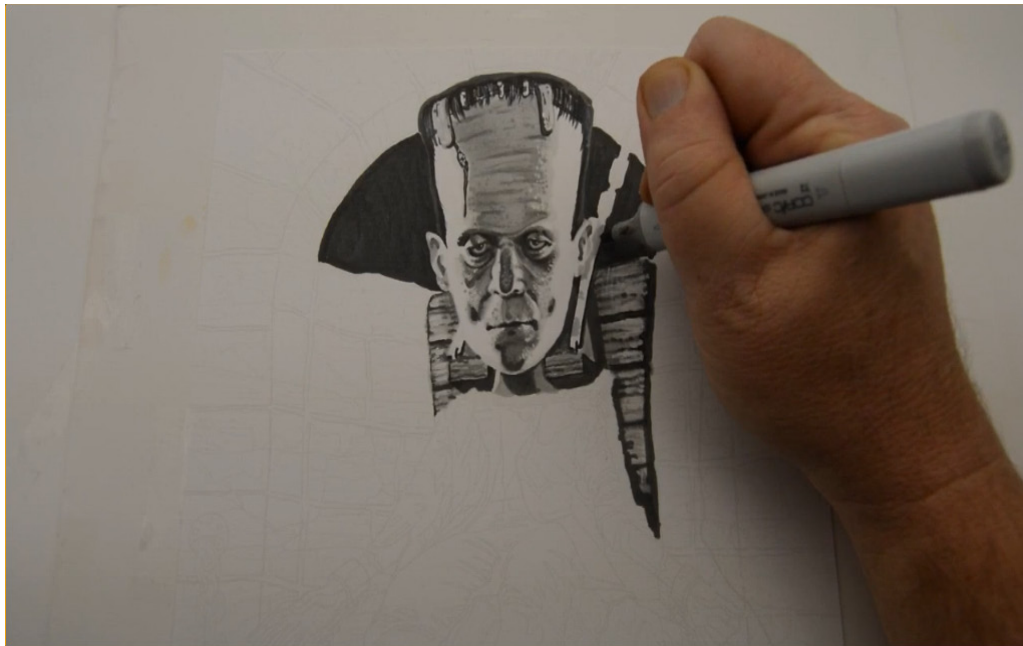
...then add white gouache to both sides of the chair...



...and to the light side of the neck.



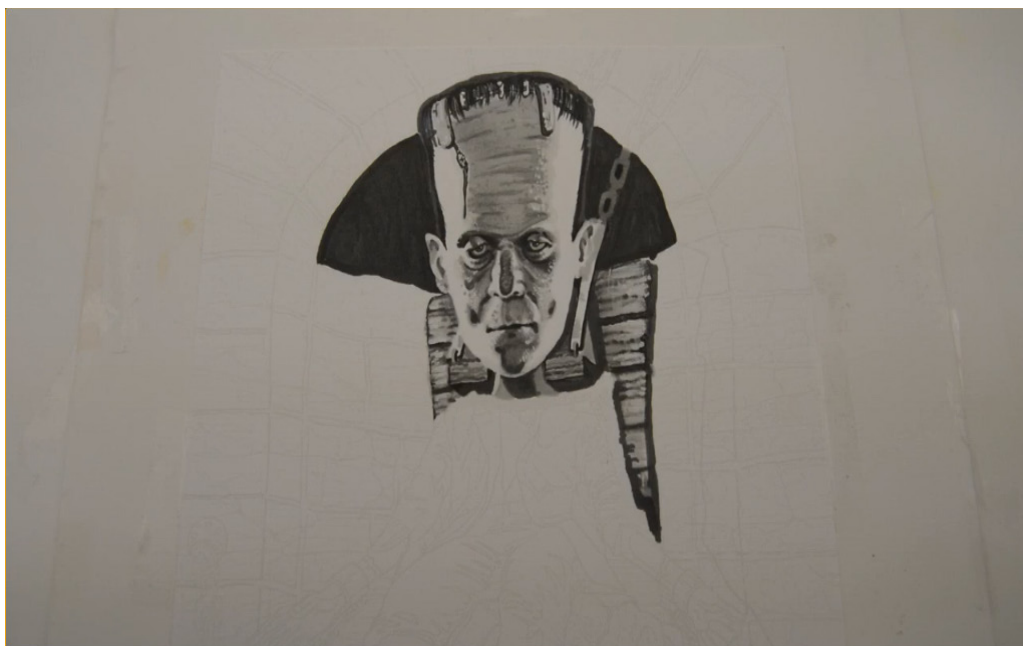
I use a 0.3 multi liner to sharpen the edges of my darkest values.



I add T2 to the straps on either side of the head to give them some texture.



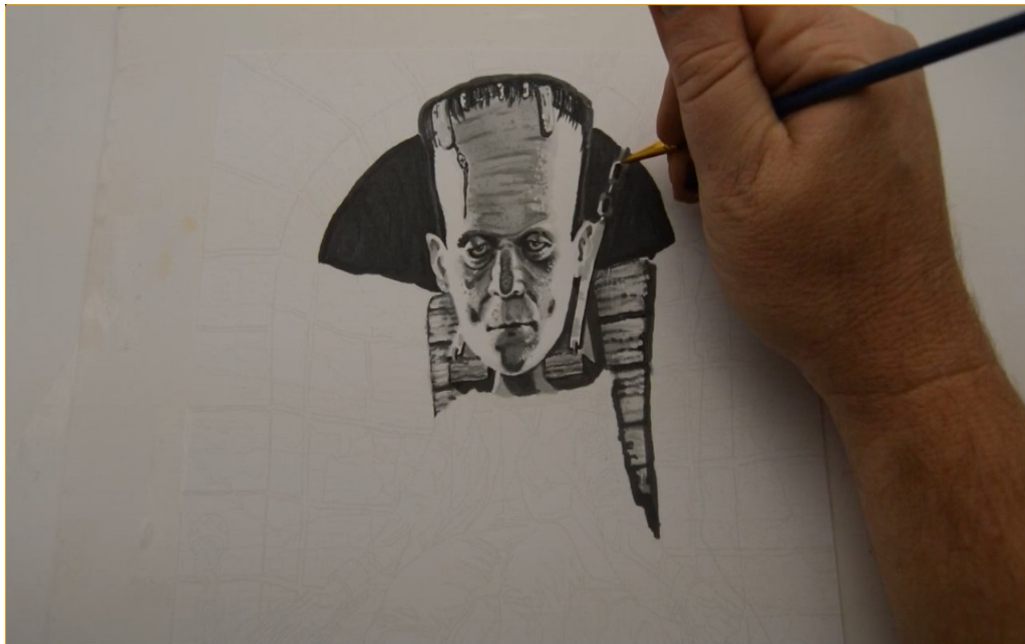
I color in the chain behind his head with T3...



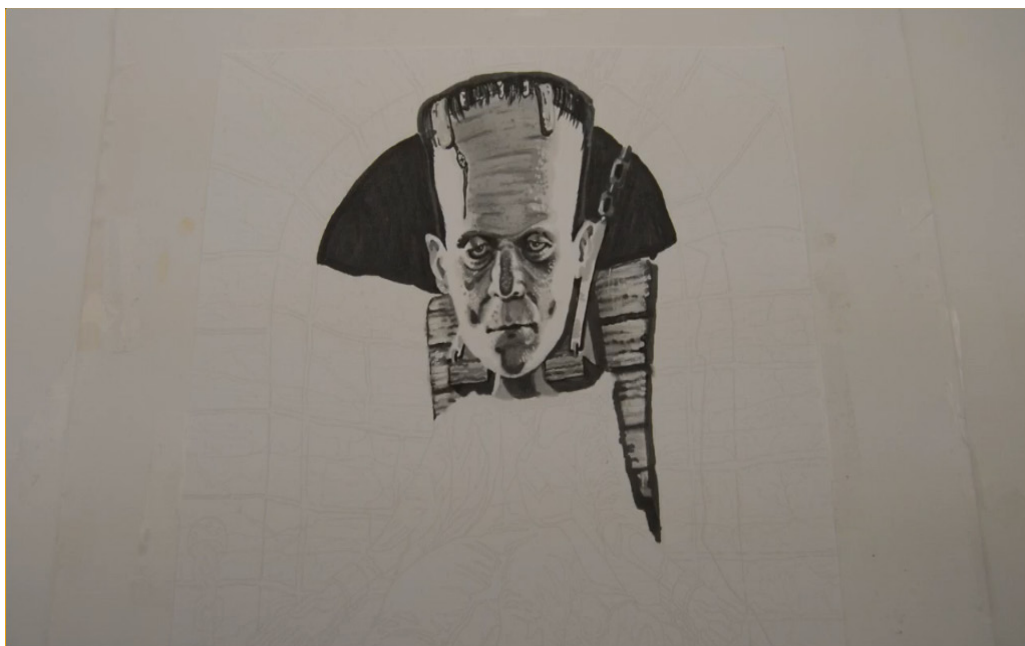
...then add the open spaces in the links with T8.



I add shadows to the chain with T6...

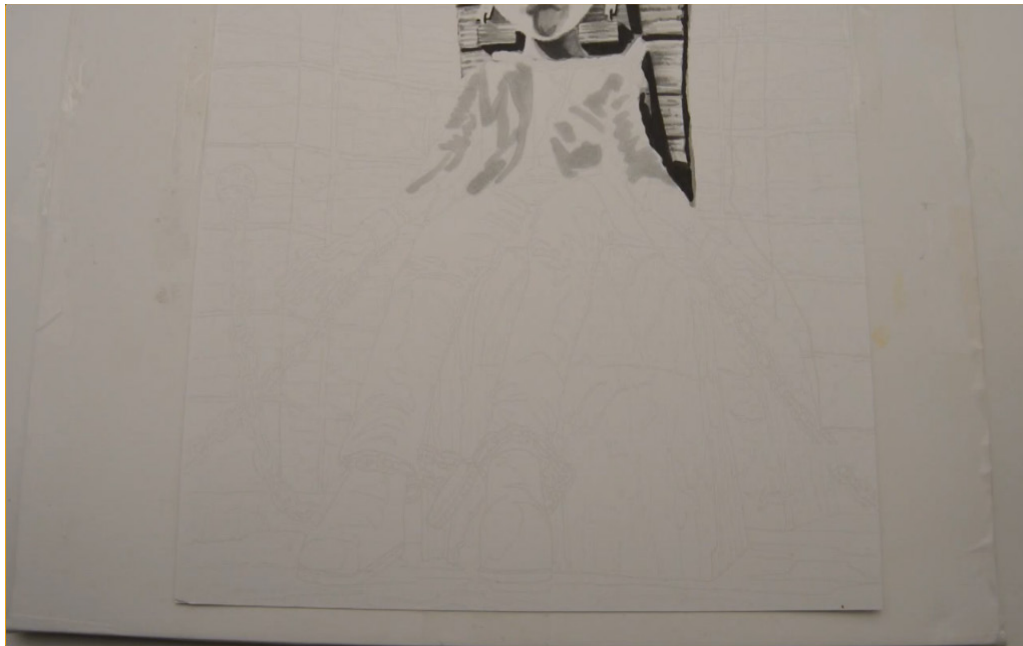


...and highlights with white gouache to finish it off.



The finished chain.

Throughout this drawing, all the chains in this image will be executed in exactly the same way as described in the previous steps.

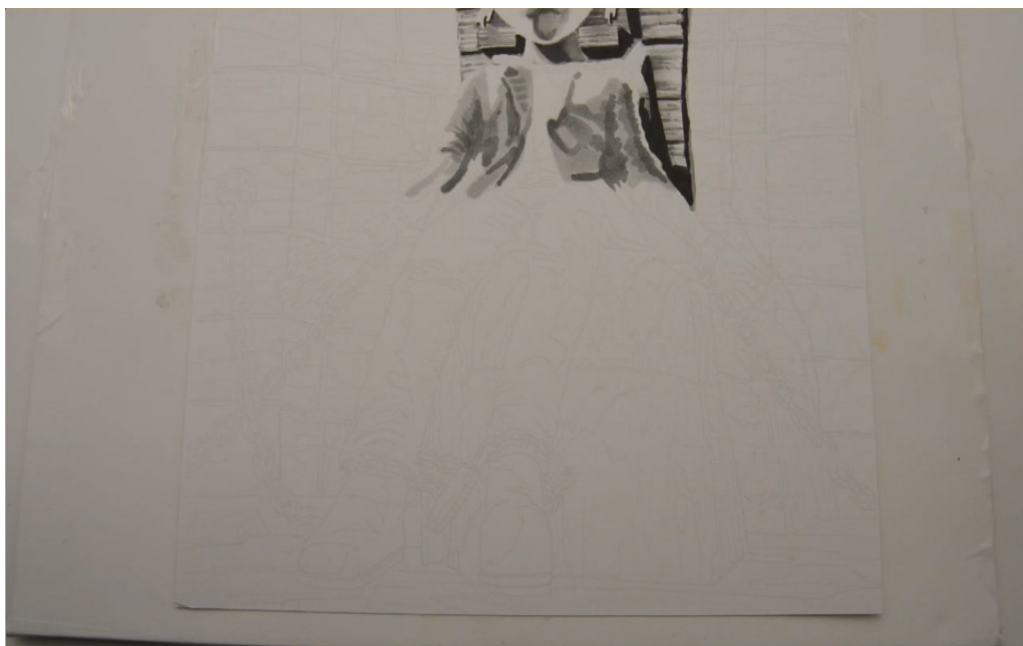


I lay in the basic folds of the jacket with T2.

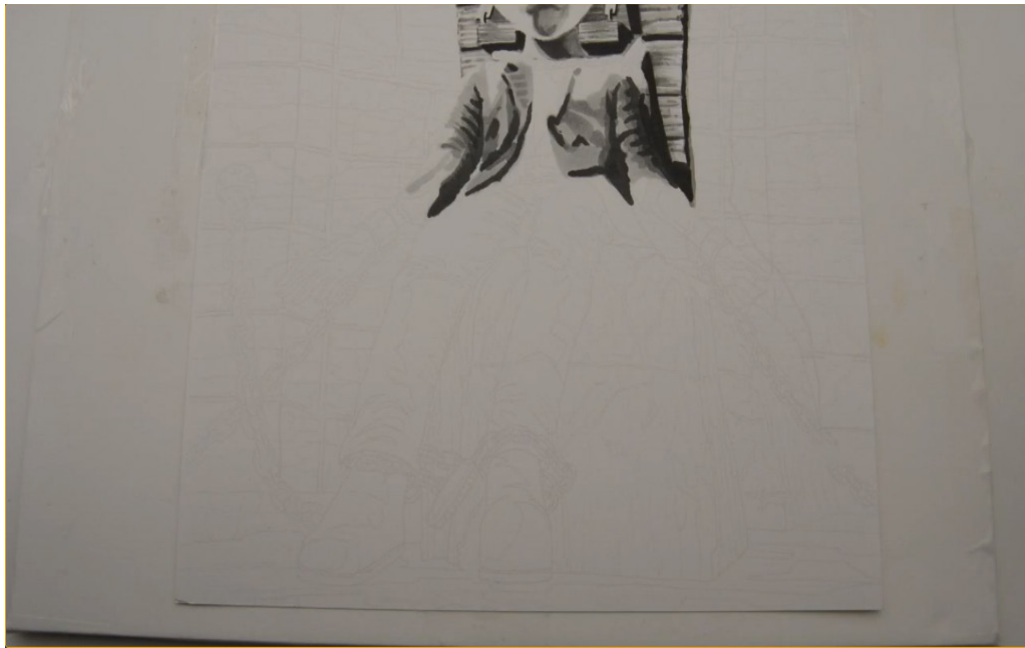
Once again, I'm simply trying to indicate the basic pattern of the line work underneath.



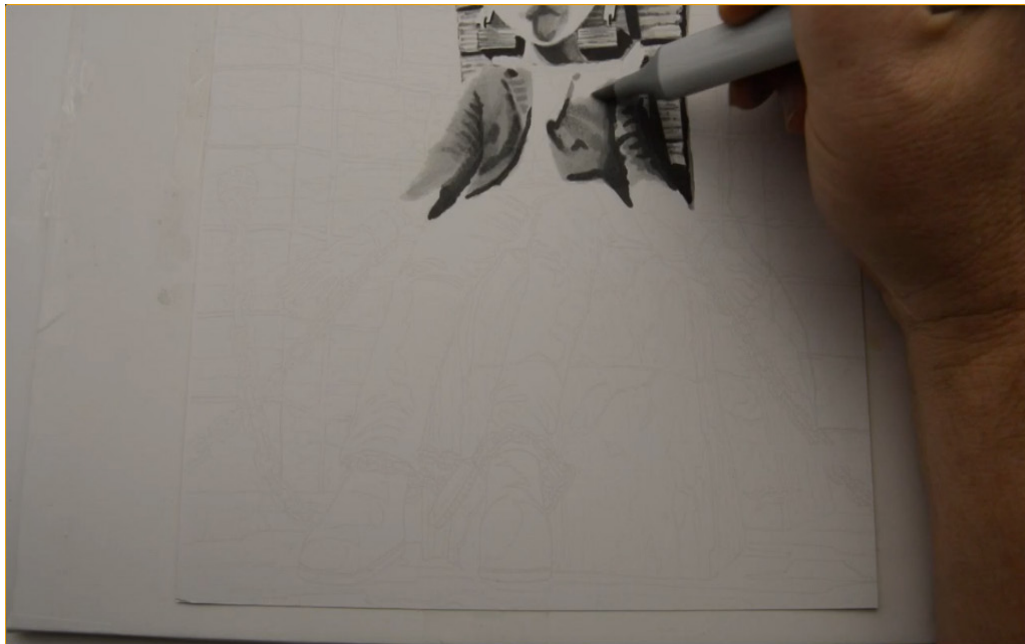
I add some mid value shapes with T4...



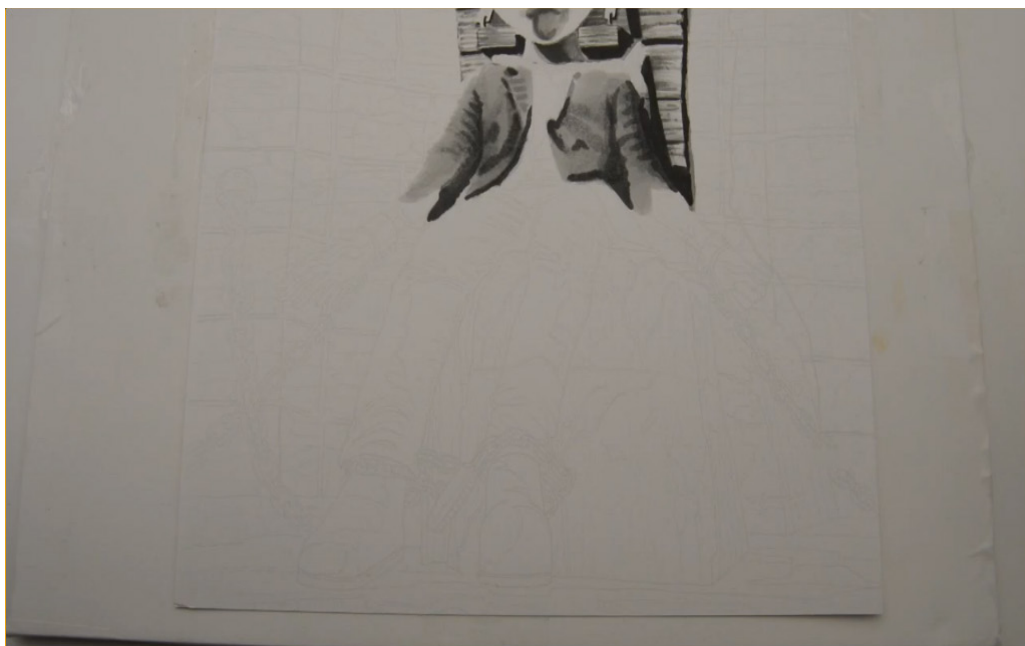
...and some darker accents with T5.



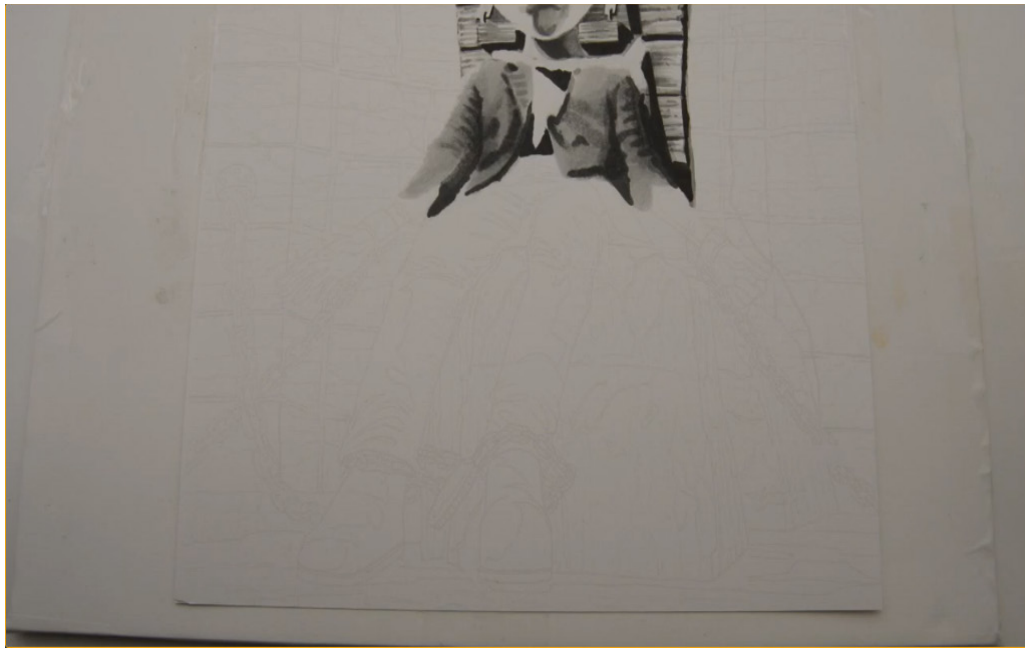
I add my darkest shapes with T7...



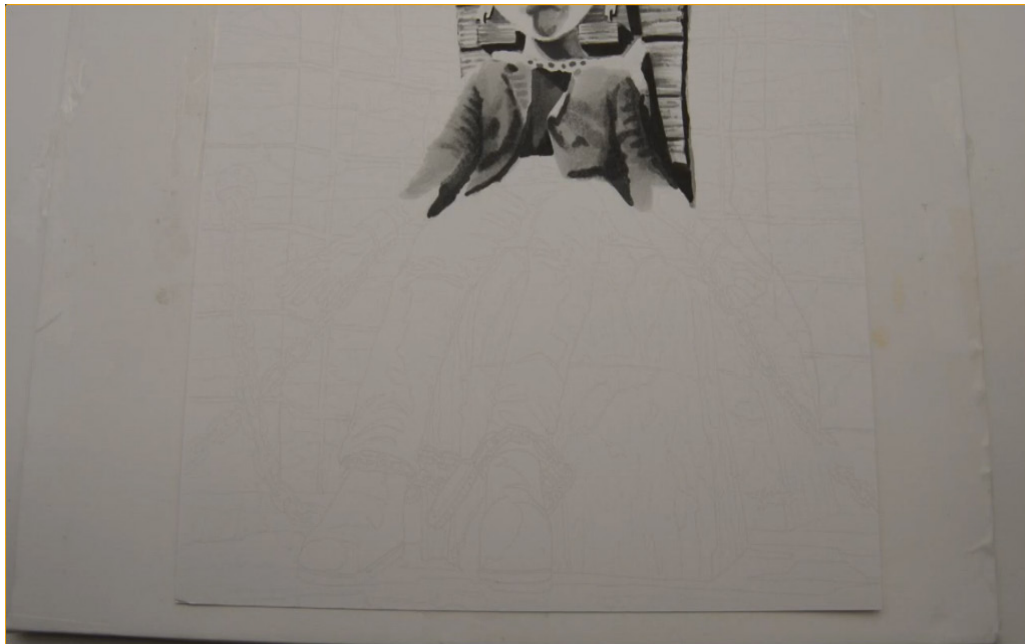
...and blend everything together with a layer of T1.



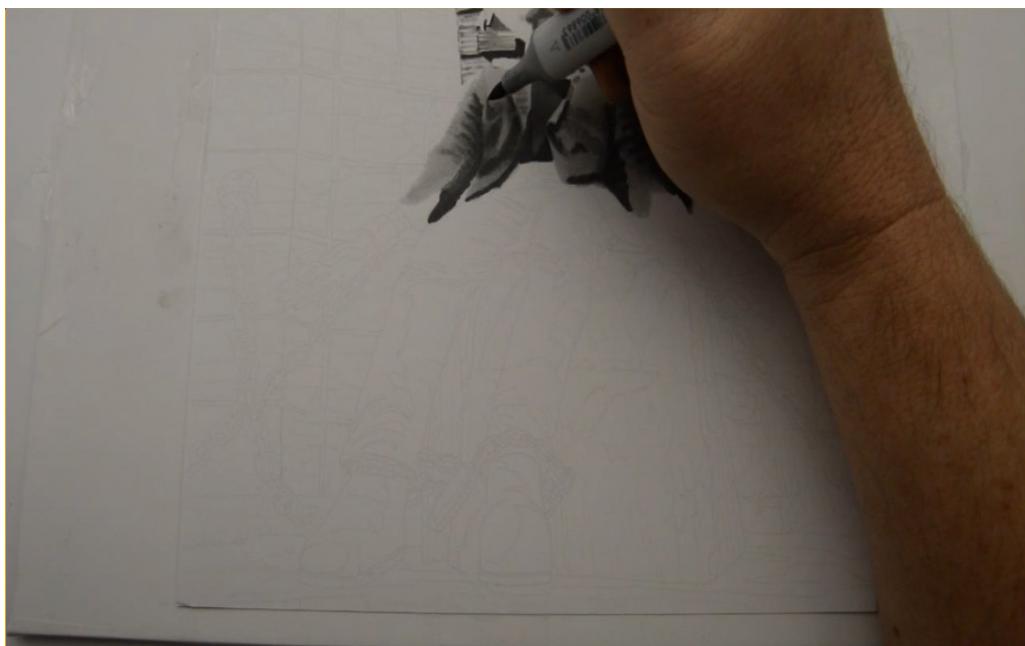
I'll stop here on the jacket and return to it a bit later once I have the dark values of the shirt in place.



I use T8 to create the shadow shapes on the shirt and to define the underside of the chain that wraps around the neck.

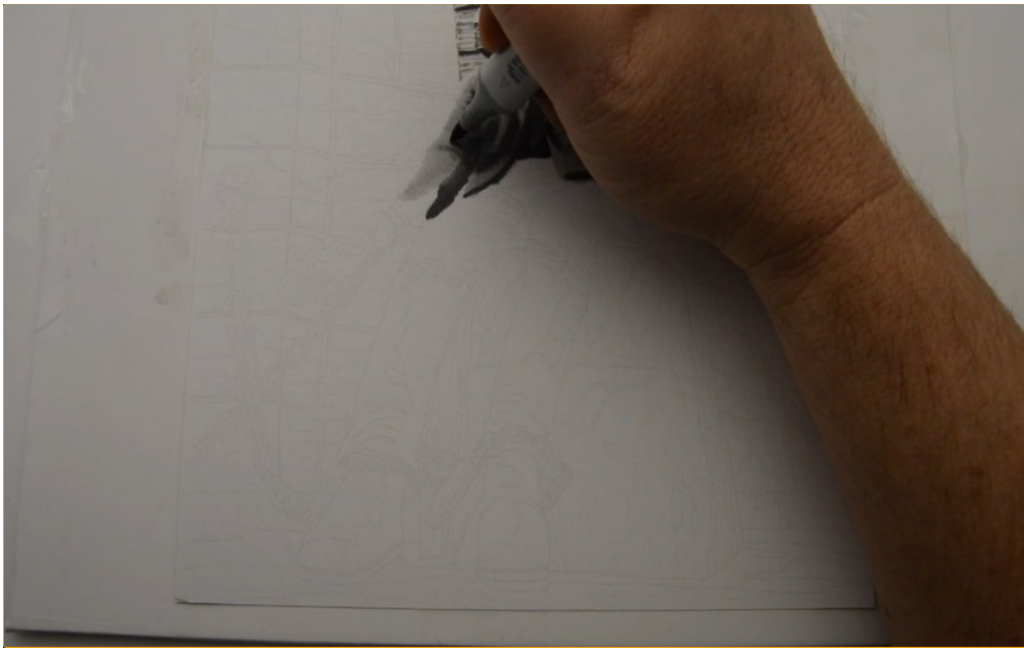


I fill in the rest of the shirt with T6.

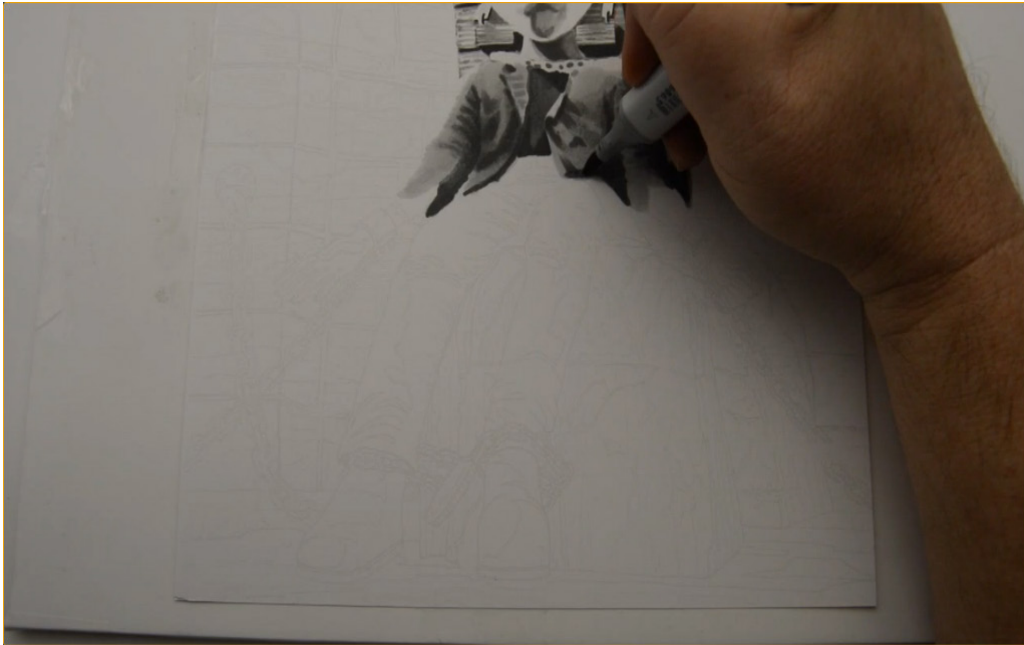


With the basic values of the shirt in place, I can now judge how dark to make the jacket.

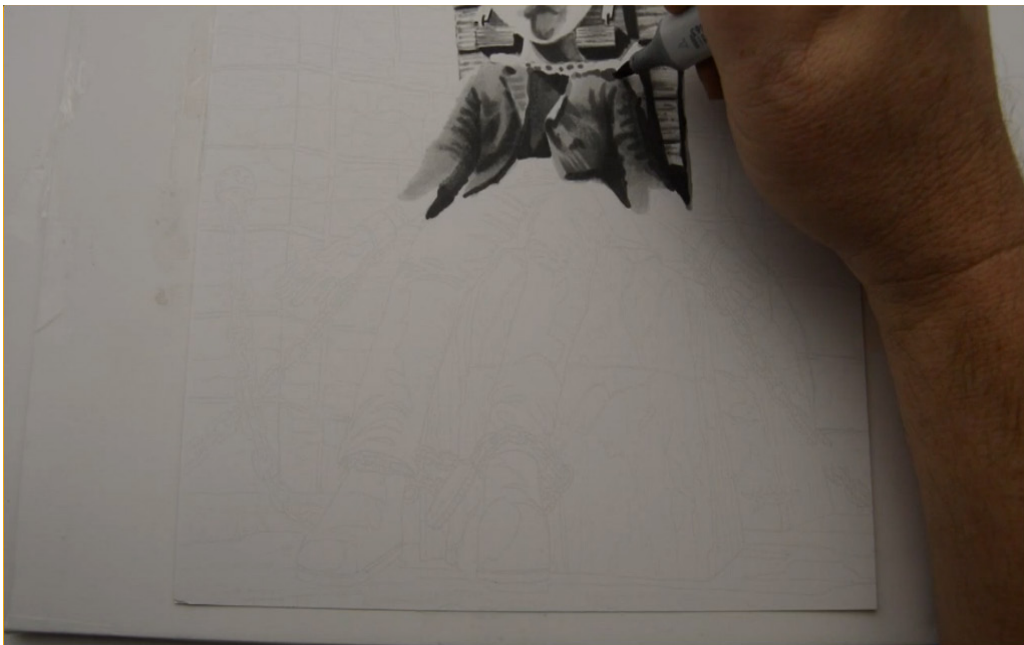
I add T5 to accentuate the shape of the jacket, here...



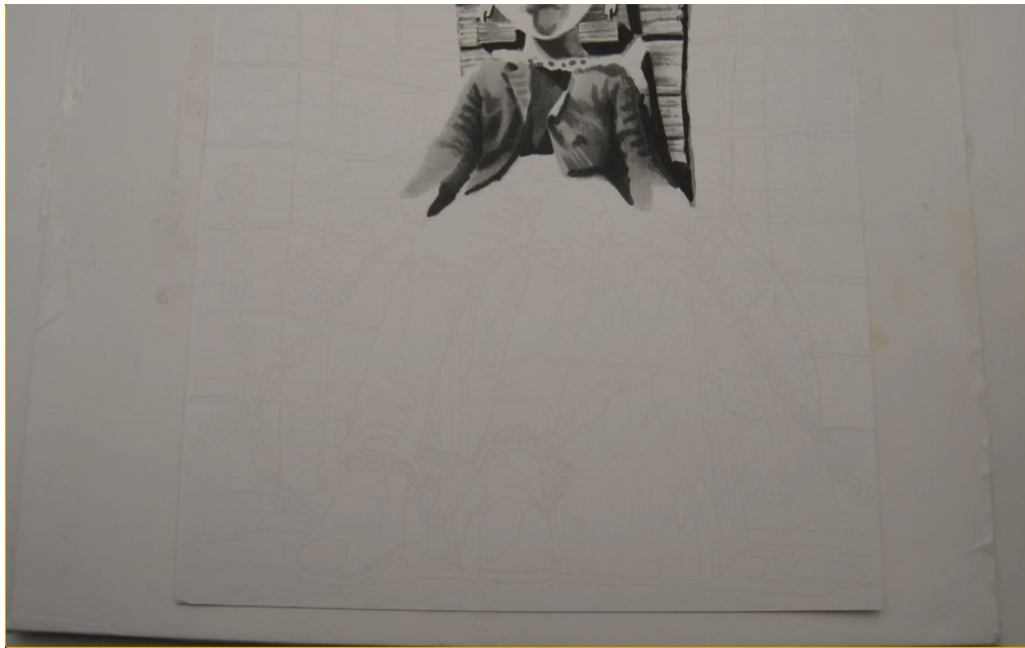
...here... (T5)



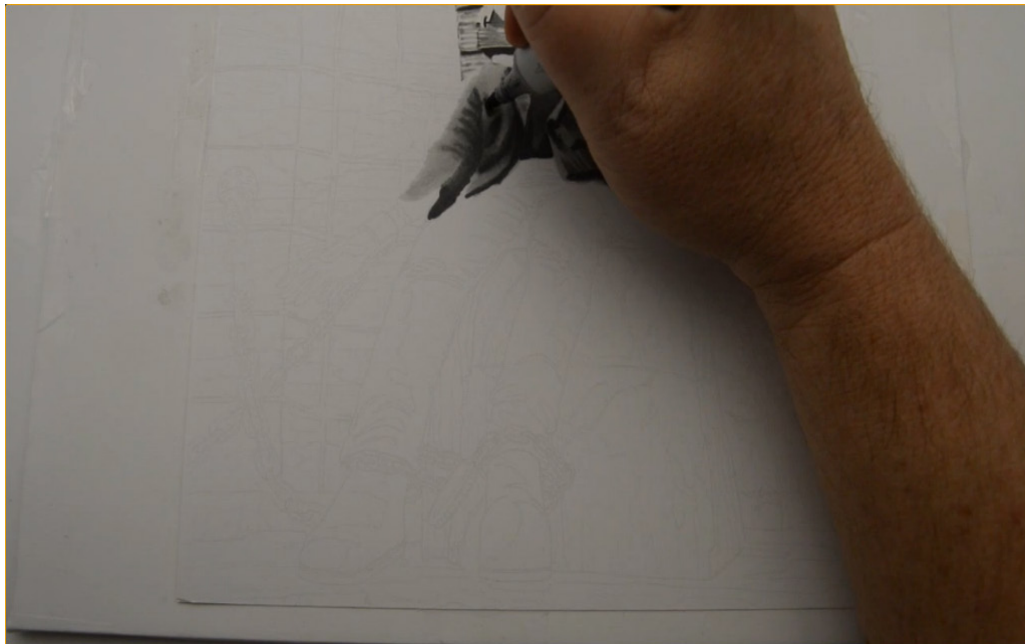
...here... (T5)



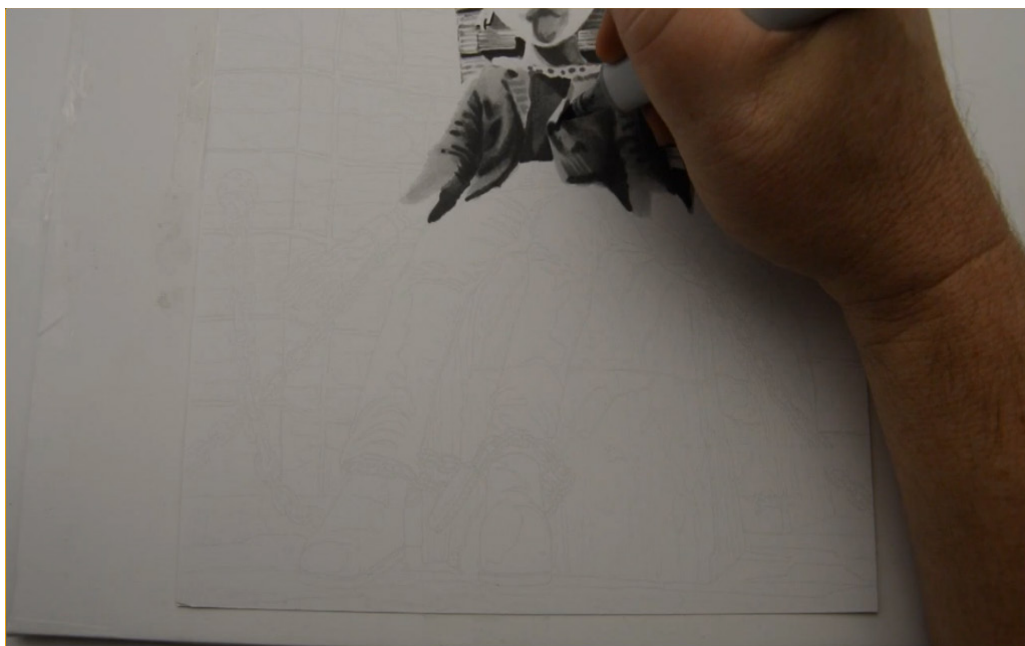
...and here. (T5)



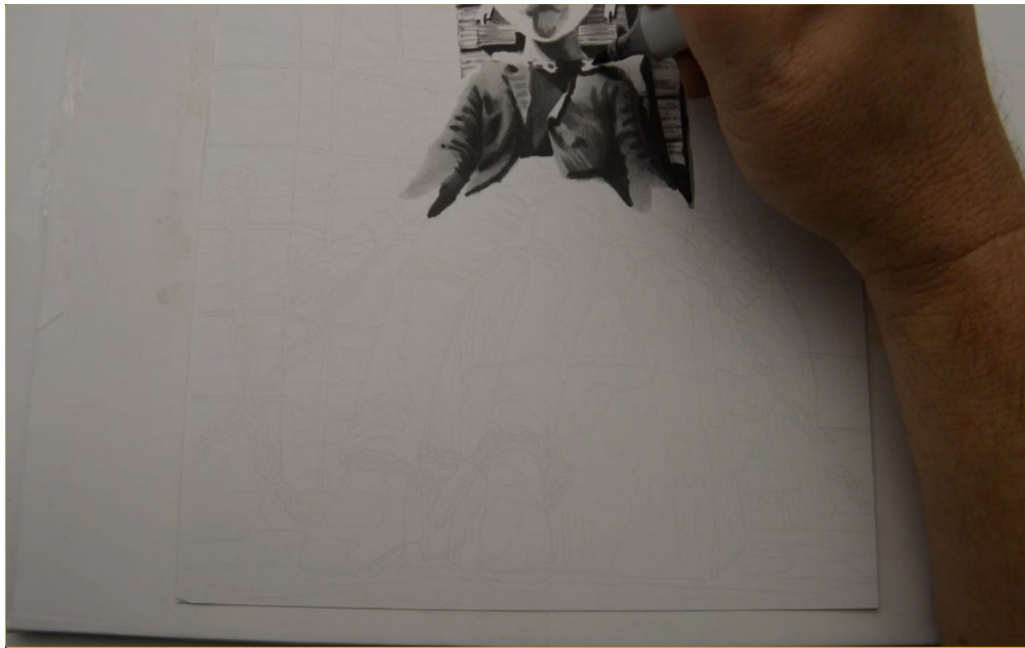
The jacket after the T5 additions.



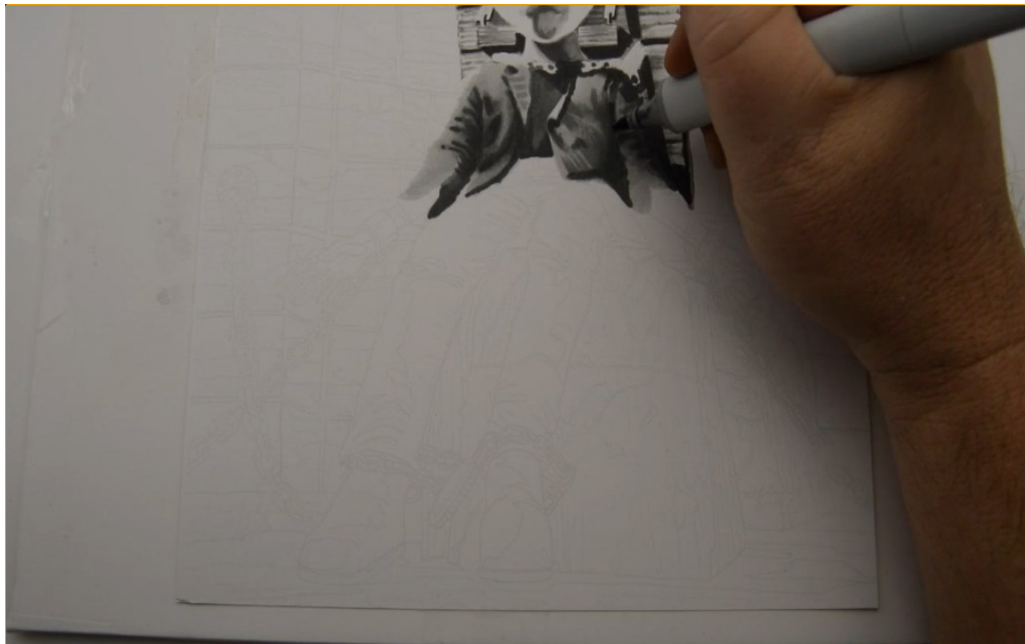
I add dark accents with T7 to the folds of the sleeve...



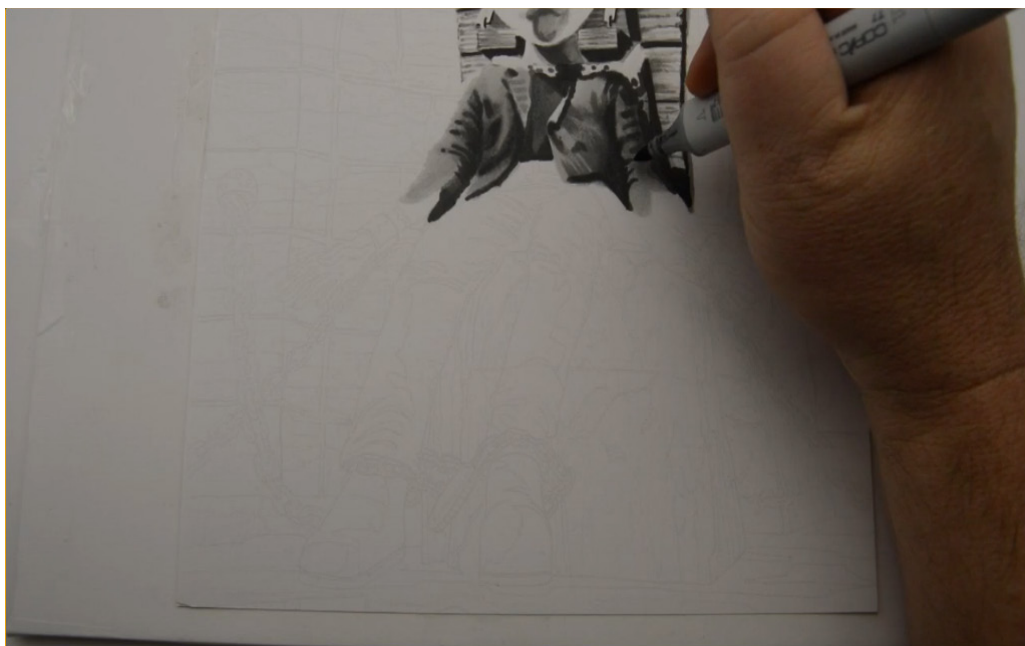
...under the lapel... (T7)



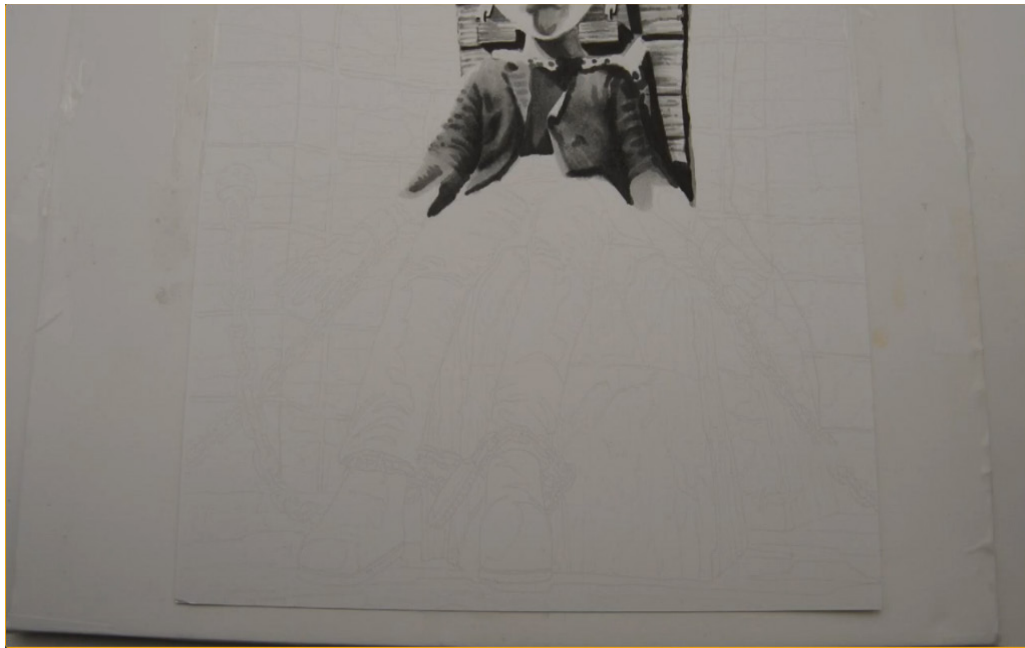
...to the open parts of the chain... (T7)



...under the arm... (T7)



...and to the top of the far arm. (T7)



I blend the edges of the T7 with T5 to finish off the jacket.



I lay in the dark wrinkle shapes of the pants with T7.



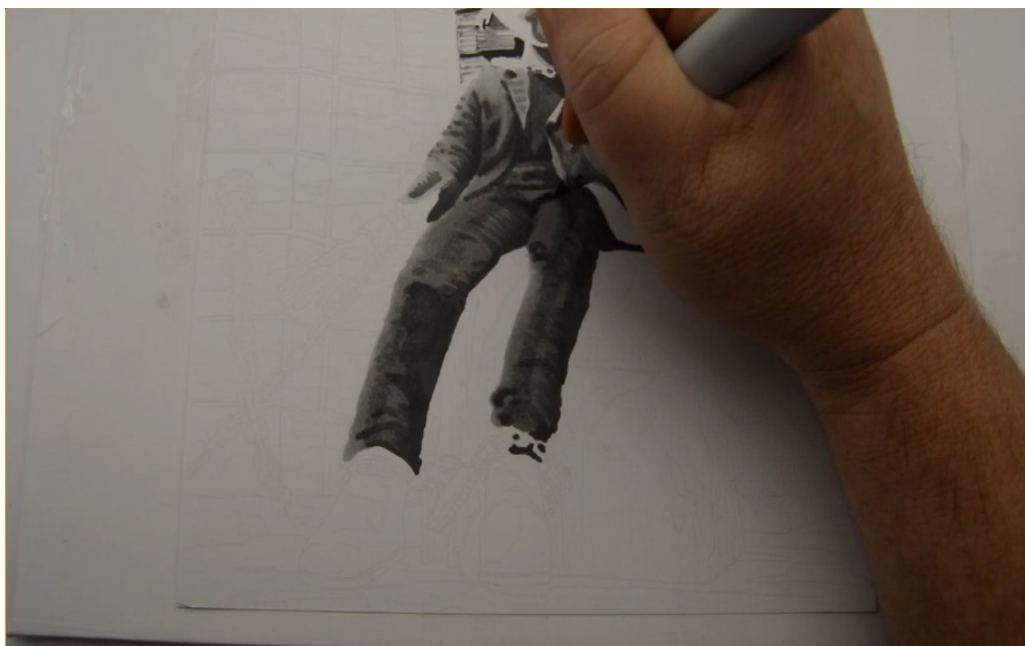
...then soften the edges with T6.



I add T5...



...and then T3.



I add dark accents to the folds and creases with T8...



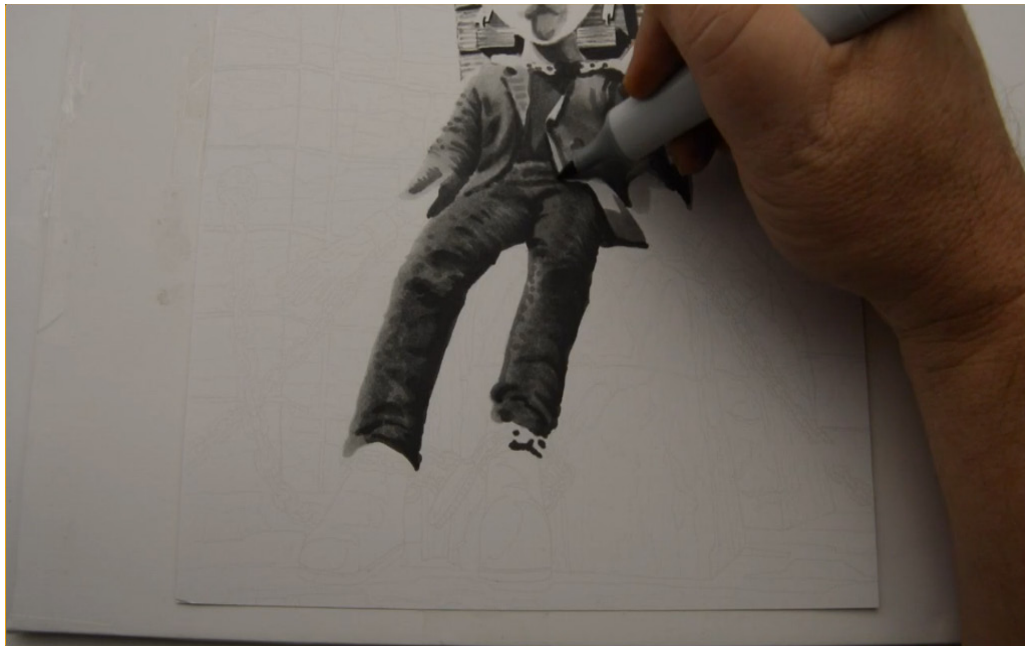
...to accentuate the forms.



I blend it out with T5...

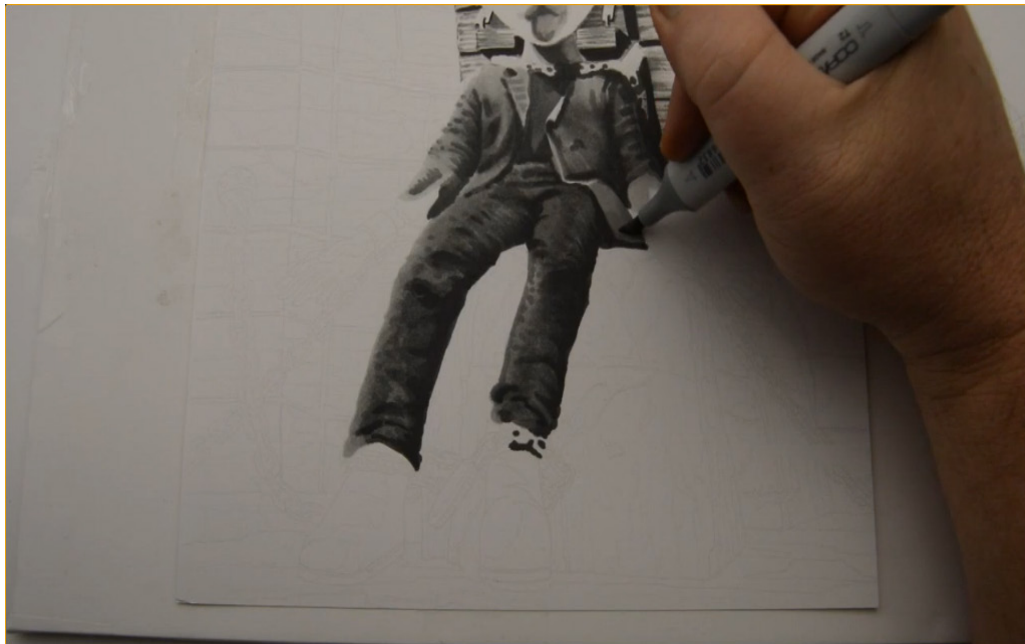


...and add texture (T5) to finish off the pants.



I turn my attention to the fold of the jacket that comes over the top on the leg.

I lay in a mid value with a T4 at the top and bottom part of the fold.



...then finish it off with T2.



His clothes are more or less finished.



I lay in a dark linear pattern on the stone beneath him with T8, being careful to define his shoes and the chains that bind his legs in the process.



I add another layer of linear marks with T6...



...then fill in the space between his legs with T4.



I fill in the rest of the stone with T3...



...and then add additional texture with T5 and T6. Notice how rough and scribbly these marks are. That's a good thing! Don't over-blend in these areas... we want it to feel rough and stony.

Note for my colored pencil users:

I strongly recommend skipping the white gouache when coloring the stones in this image, both here and in the background unless you've tested replacing the white gouache with white pencil on a separate piece of paper. Remember, you can always finish this image with no highlights, scan it, print it, and add white gouache to the print to finish it off. If you are absolutely determined to color only on the original, please see the short step-by-step instructions for coloring stone with colored pencil at the end of this book.



I add texture and areas of smooth stone with wet white gouache...



...softening it with my finger.



I add additional texture with pure white gouache straight from the tube...



I lay in the shadow shapes on his arms and hands with T3...



...then add darker shadows to his hands and to the shackles on his wrists with T4.



I define his sleeves and add shadow accents to his arms with T5...



...then blend it all together with T1.



I color the shadow side of his shoes with T7...



...then fill in the light side with T5.



I add T8 to the soles of the shoes on the shadow side...

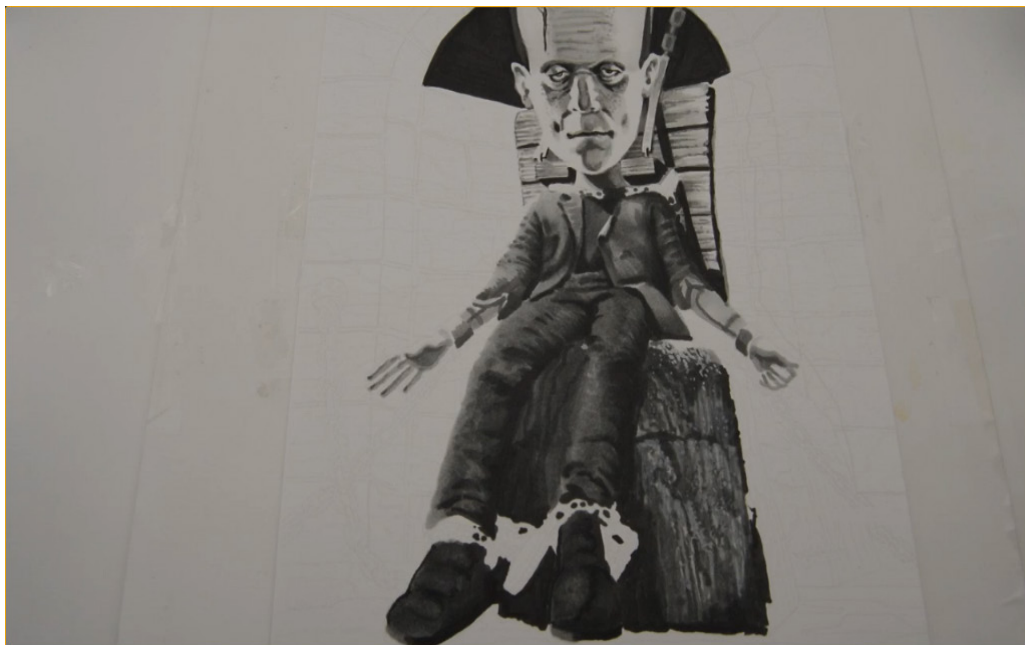


...then finish them off with T3.



I lift and lighten to add texture with 0 Colorless Blender.

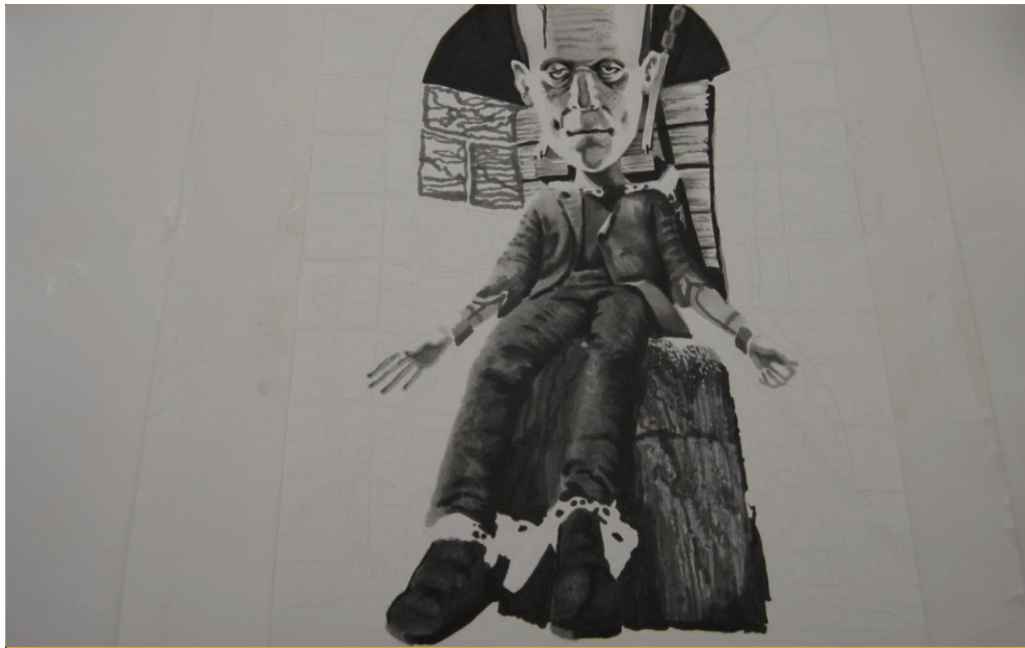
Note for colored pencil users:
Use white pencil here.



The monster is complete...

(It's alive!!! Aliiiiiive!!
Bwahahahahahahaha!)

For the most part, all that's left to do is the stone masonry in the background.



I outline the perimeters of each brick, then add a rough abstract “stone” texture with T5.



I add dark accents to each brick with T6...



...and then fill them in with T4.



I add additional texture with T7...



...then add details with wet white gouache...



...softening it with my finger as I go.



The finished bricks appear rough and uneven and sit nicely in the background.

**I USE EXACTLY THE SAME
VALUES AND TECHNIQUE TO
COMPLETE THE REST OF THE
BRICK BEHIND THE FIGURE**

I use exactly the same values and techniques to color the rest of the masonry.



(T5)



(T6)



(T4)



(T7)



(White gouache)



...soften...



Done.



I lay in the cast shadow behind the chair with T7.



I use T5 to indicate the "seat" stone's far side...



...then fill in the shape of the further large stone with T4.



I darken the near stone's side with T6 to separate it from the far stone...



...then add a linear texture to the far stone with T5...



...filling in the open "links" in the chain as I go. (T5)



I add accents and texture to the far stone with T6...



...then add the cast shadow with T7.



I indicate the nearest edge of the ground plane with T6...



...then fill in the rest of the ground plane with a flat layer of T2.



I add a linear texture with T3, indicating the cast shadow of the stone "seat" as well.



I add dark accents with T5 to finish it off.



I outline and texture the stone arch with T7...



...then fill in the bricks with T5.



I color the grout joints with T4...



...and add accents with T6.



I outline and texture the remaining bricks with T6...



...then fill them all in with T3.



I add abstract texture with T4...



...and then darker accents with T5.



I add "cracks" and texture sparingly with T7.



The bricks before highlights.

Honestly, they look nice like this, and the highlights (especially for colored pencil users) may be unnecessary.



I add wet white gouache to the masonry to finish off the stones.

The technique to color the remaining chains and that last little bit of stone arch under his hand were covered in depth earlier in this book...

Don't worry, you can do it!



The final image has a nice nostalgic feel to it that is reminiscent of an earlier age of film.

If you plan to add highlights (colored pencil users) or add **full color**, simply scan and print your finished grayscale work.

Bonus Chapter For Colored Pencil Users



For the most part, every technique I use with Copic markers can be translated very directly to colored pencils. However, in this class I used a lot of the “wet white” technique, and to be honest, I didn't think that technique would transfer very well. Happily I was wrong as you'll soon see. :)

In this bonus chapter, I'm going to walk my colored pencil users step by step through the process of coloring the bricks with colored pencils.

Materials Used For This Chapter:

Prismacolor Colored Pencils

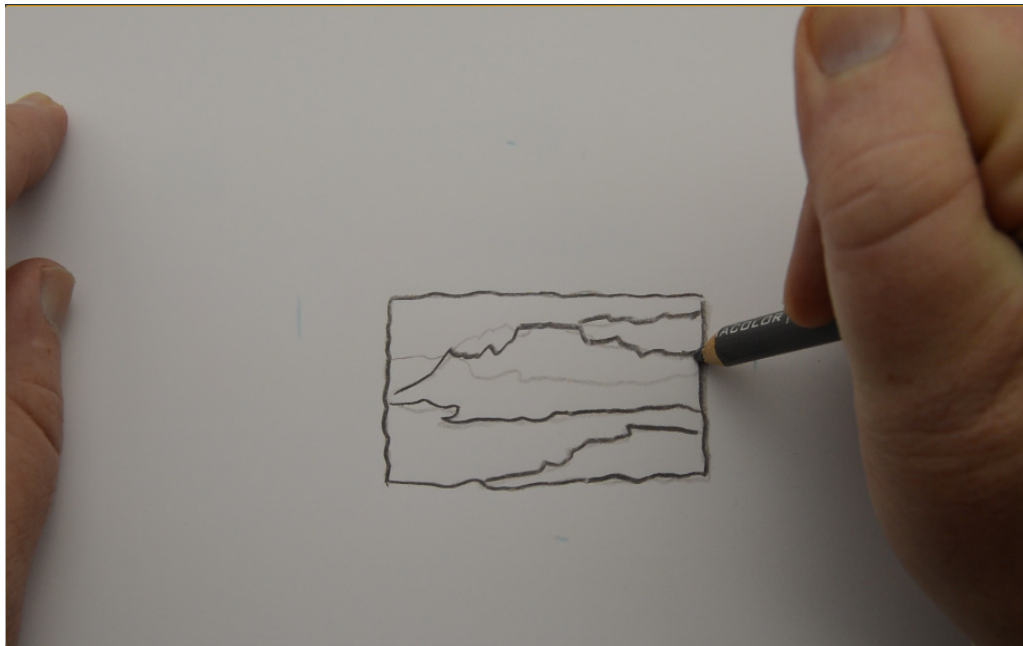
Cool Gray 30%

Cool Gray 50%

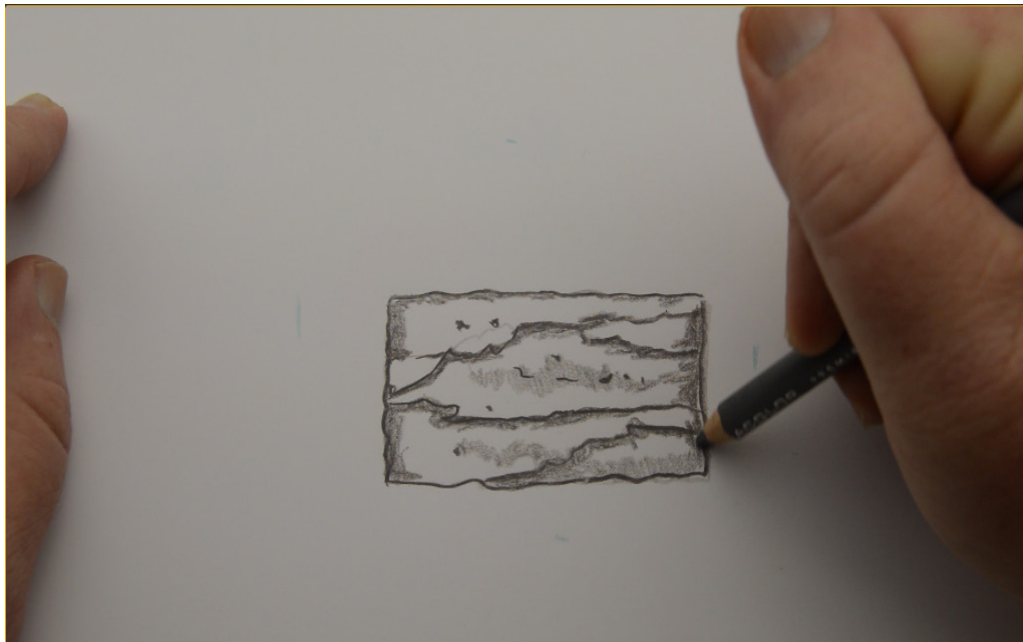
Cool Gray 70%

White

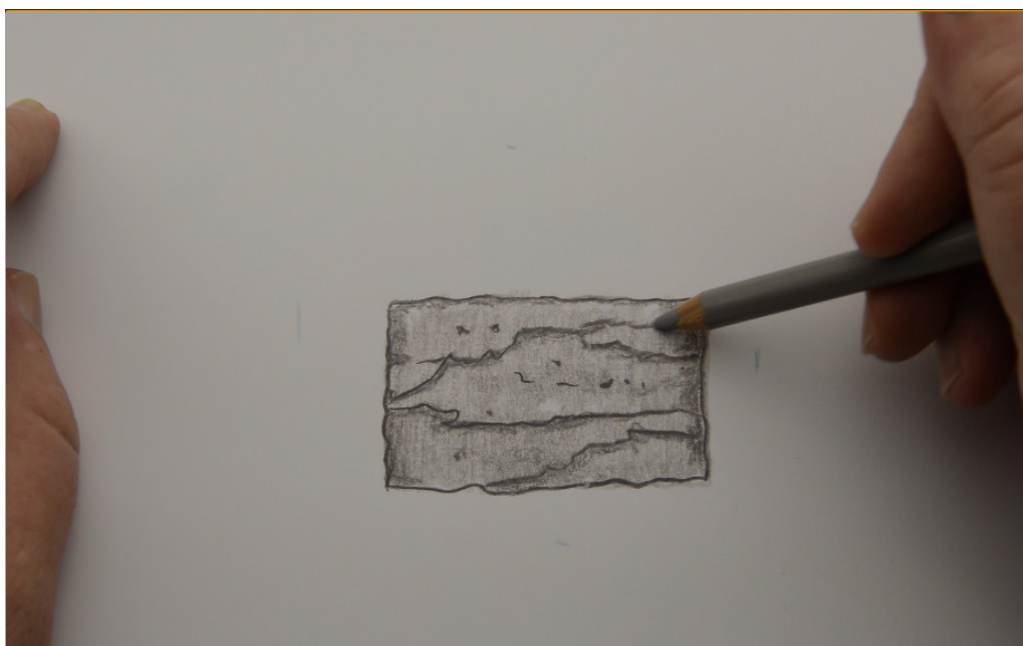
Wet White Gouache



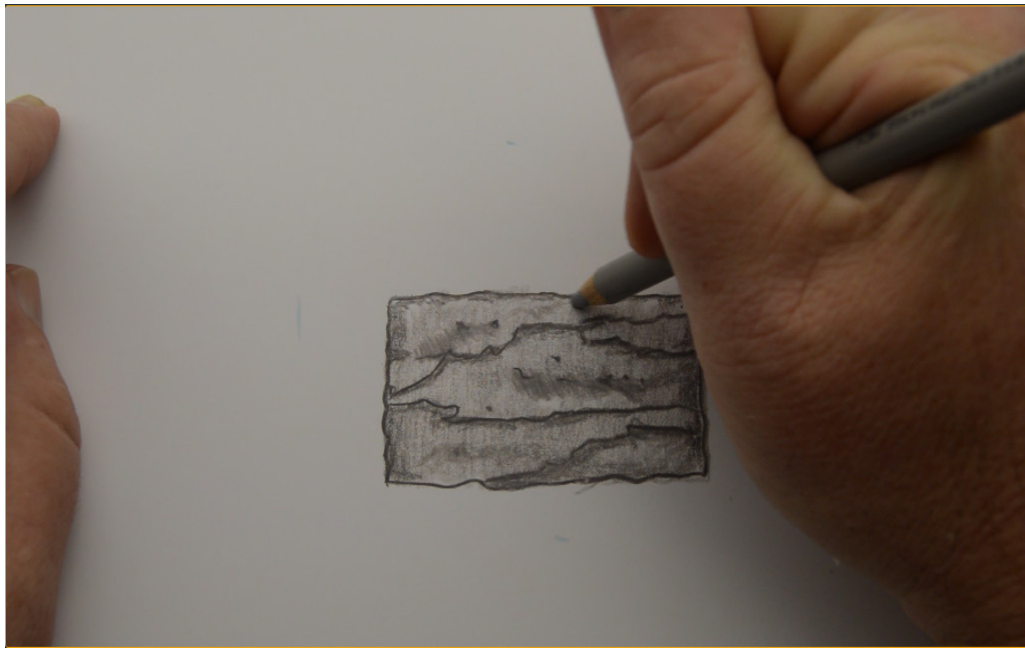
I outline the contour and lay in an abstract linear pattern with gray 50%.



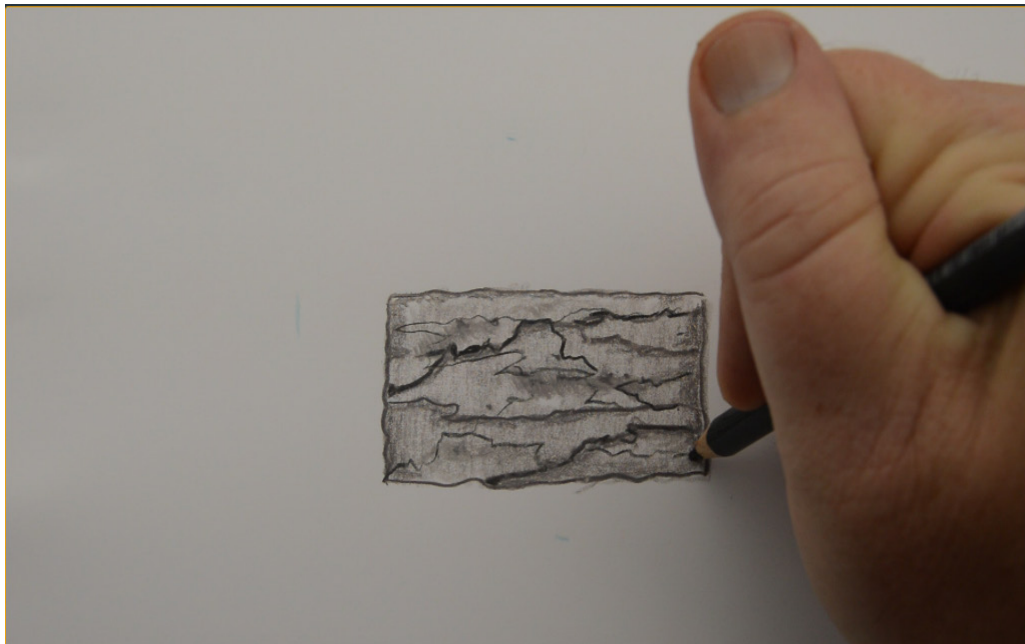
Still using the gray 50%, I add a bit of lighter pressure texture and shape.



I fill in the entire brick with light pressure using gray 30%...



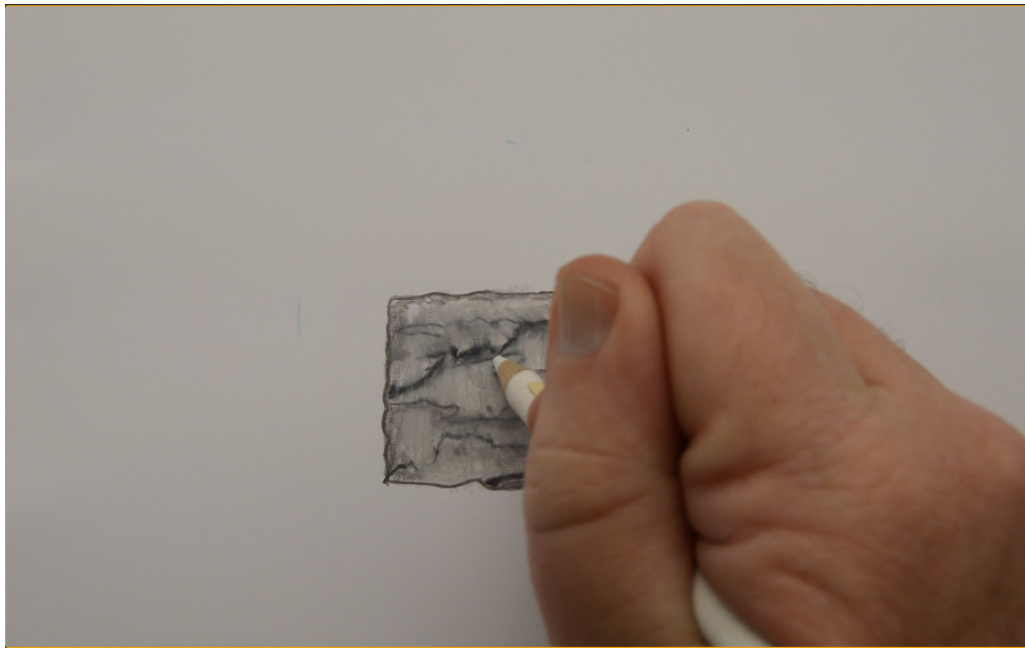
...then add more areas of texture using medium pressure (30%).



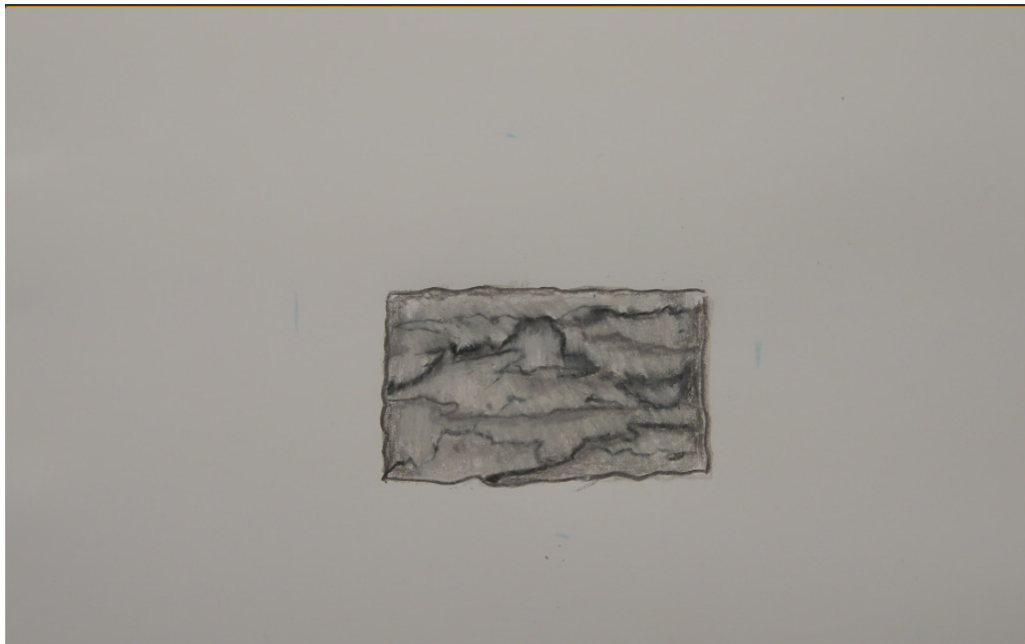
I add accents with gray 70%...



...then do an overall blend layer using heavy pressure with gray 30%.



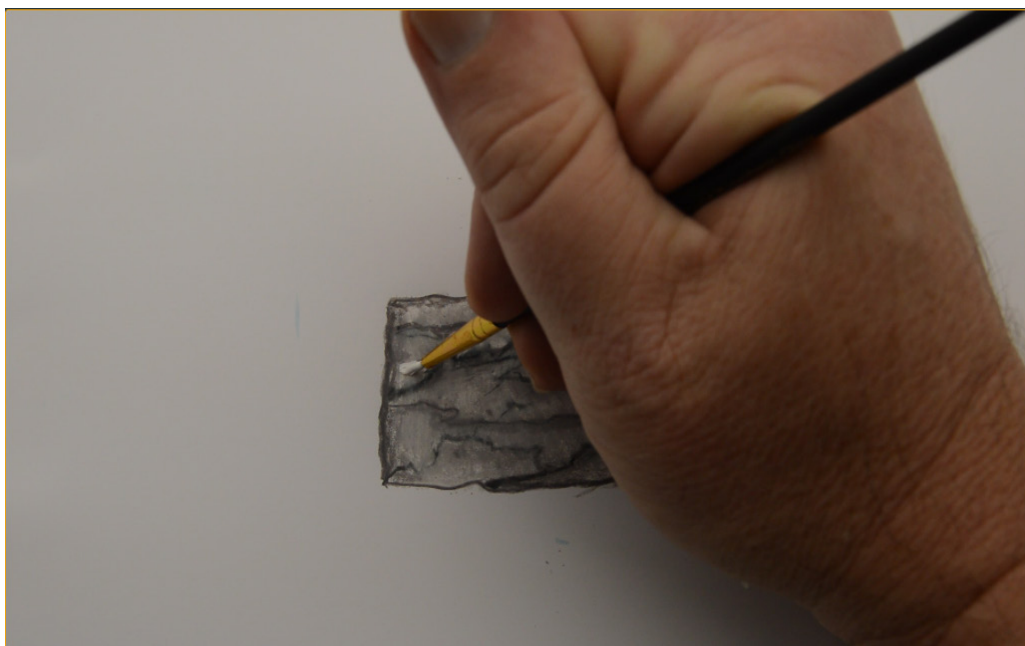
I lighten some areas with white pencil...



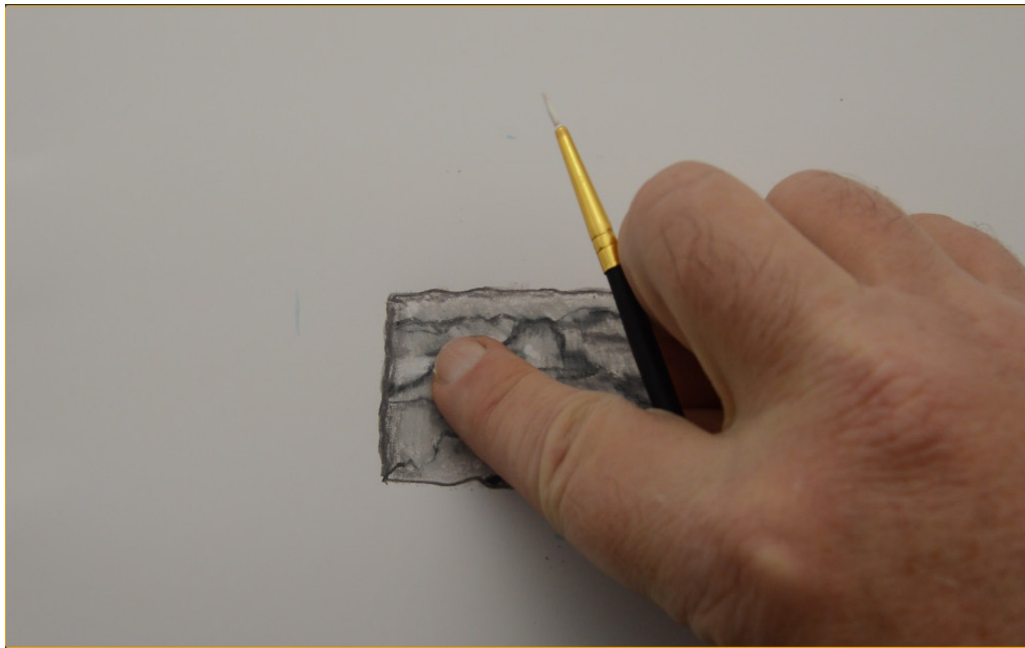
...to finish it off.

The brick looks nice and stone-like and could be left as is, however, I wanted to see if I could push it further with the “wet white” technique.

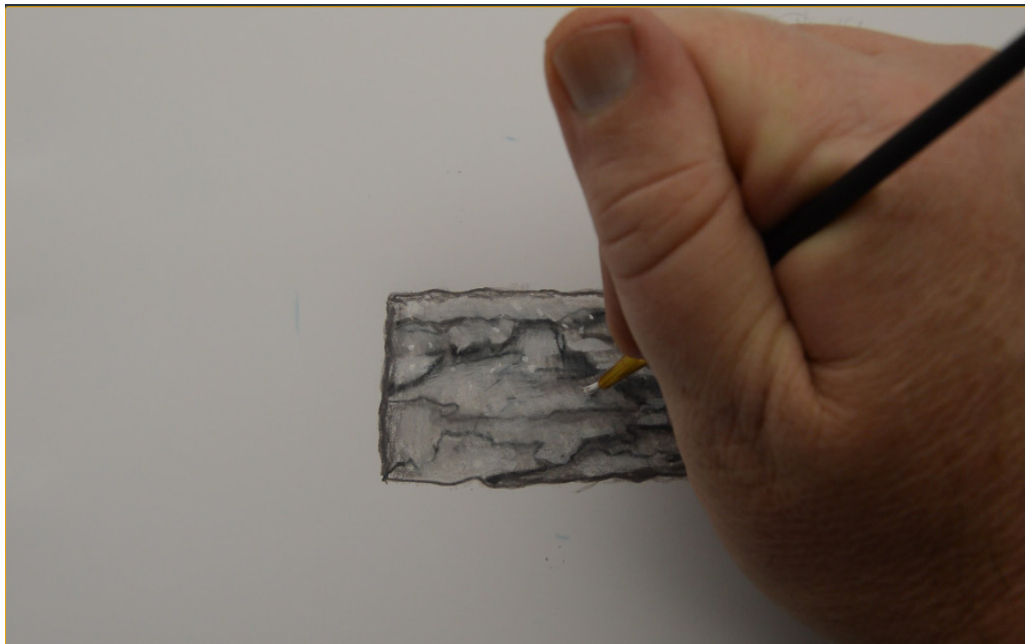
I assumed the thinned white gouache would “bead” up when placed over the wax-based pencil. I assumed wrong :)



I thin my gouache with water and apply it over the colored pencil with a brush...



...softening it with my finger as I go.



I add texture as well...



...to finish it off.

Surprisingly, the wet white covered the wax-based pencil really well and did not crack or flake after it was dry, even when the paper was flexed and bent :)