



FU-GO

What Is Anime?

Anime in its simplest definition is Japanese hand drawn or computer animation. The word itself is an abbreviated pronunciation of the word "animation". In Japan, the word "anime" is used to refer to any animated film, foreign or domestic, but in western cultures, the word is used specifically to refer to Japanese animated cartoons.

To the casual observer, anime may seem to be kinds stuff, all big eyes and goofy hair, but technically the word anime covers any Japanese animation, and just as in western cultures, there is a very wide variety of styles and themes.

From a production standpoint, most anime movies are made very much like traditional cartoons were made in America before the advent of CGI and Pixar - with each image being hand drawn on paper and then colored in relatively flat, simple colors.

The simple colors are an absolute necessity. Consider this - for every second of a Japanese anime film, twenty-four individual drawings must be made. That's 1,440 drawings for every minute of film. The average anime runs around 48 minutes, so that's 69,120 individual images. Each image is drawn with pencil on paper and must then be inked and colored, so simplicity is a must. However, it's often the case that with simplicity comes innovation, especially in art.

To keep the quality high, Japanese anime in particular uses a very innovative approach to making art - bold flat colors divided into shapes of perfect relative value and saturation, stacked one on top of the other *without* blending to create form.

It's really pretty amazing.

When coupled with a bold calligraphic line style, the flat color shapes create the distinct look and feel that is anime.

For this class we are going to explore this use of unblended color shapes as a means of image making. Regardless of whether you watch anime or not, the image you'll have in the end is gonna be something really special.

A note for colored pencil users:

The techniques we explore in this class are particularly well suited for colored pencil users, since we will be using no more than three or four layers in any given area. For your base layers I'd recommend using medium pressure. For this drawing you'll want to preserve the interior line work so you can see where each color shape is. However, since we will only be using a few layers, if you go too light you'll end up coloring each area multiple times to cover the tooth of the paper.

Practice pages are your friend :) Use them to determine how much pressure you will need to get a polished look. In addition, I'd strongly recommend you look each chapter over carefully before beginning. You may find you'll want to alter the order of colors used to get the kind of results you want.

Copic Colors Used For The Study Page

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

E0000

E00

E02

E07

E08

E09

E29

E35

E40

E43

E49

E50

E55

E70

E71

B37

B41

B60

V20

R14

R20

R89

RV00

W0

W3

W4

W5

W6

W7

W10

YR02

YR09

YR16

Y11

Y18

Y21

Y26

Y32

0 Colorless Blender
Black Sharpie

Chapter One:

Coloring The "Flats"





For this class I'll be using a colored line drawing. The shape in the interior of the objects are important and we will want to retain them and keep them visible underneath the base colors.

Colored pencil users may want to outline these shapes with the appropriate color before laying in their base colors.



I add a flat all over base color of R14 to the hat, gloves (notice I left a bit of white on the edges), bra top, skirt, and shoes.

If you look carefully at the rope that runs through the middle of the hat, you will notice my red base bled into the white rope...



So... I push the red out of the white with 0 colorless blender...



...to keep the white nice and clean. (See video to watch exactly how this is done.)



I color the flames with a base color of Y11. I also use this color (Y11) on the "rims" of white I left open on the gloves.



I color the body of the hose with R14, leaving a little rim in areas for Y11.



I color the hair and the "bill" of the hat with B41.



I add E0000 to the face and far shoulder.

I'm coloring in sections (wherever a line compartmentalizes the form) to keep my color nice and even.

Marker users - color slow. let the paper absorb the ink as you color and fully saturate it one section at a time.



E0000



The finished skin base.



I lay in a base of W4 on the smoke.

Notice that I make no effort to keep this color smooth. It is smoke after all :)



I color the balloon in the upper background area with E35.

Notice that I've covered all the interior line work. *Do not* color the straps going from the balloon towards her hand with this color!

Colored pencil users - you may want to outline the interior lines *before* laying in this color to be sure that you can still see the lines.



I color the other balloon with E35, this time leaving the interior lines uncolored.

I did this so I could add...



Y32



I color the remaining background spaces with B37, again not worrying about keeping the color smooth or even.



E40 on the support straps...



...both sides... (E40)



...and B41 on the "handle bar" that the straps tie onto.



I add Y26 to the "balloon straps" behind her body...



...and B37 to the band on the hat to finish off the base layer in the upper half of the work.

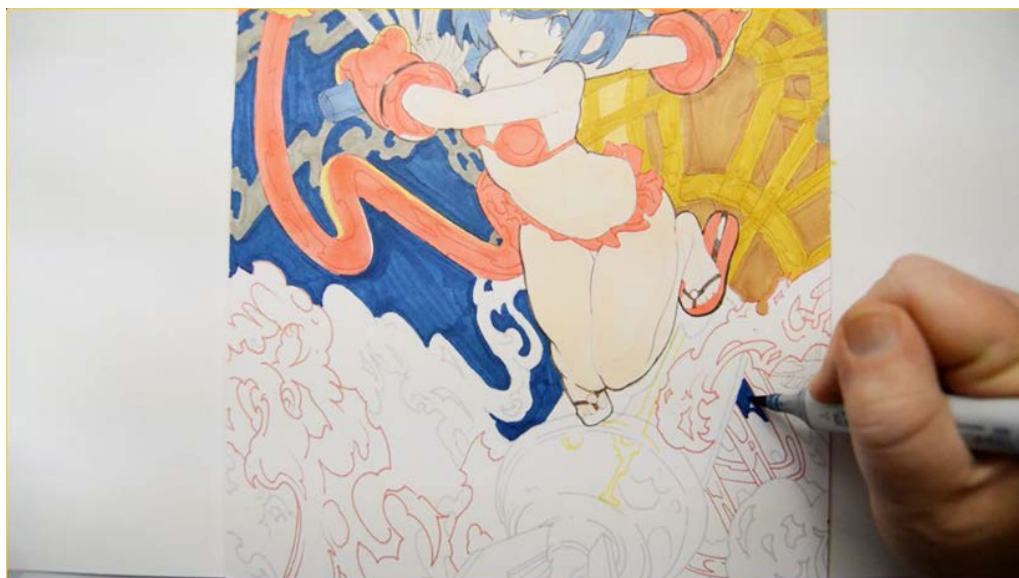
Now onto the lower half.



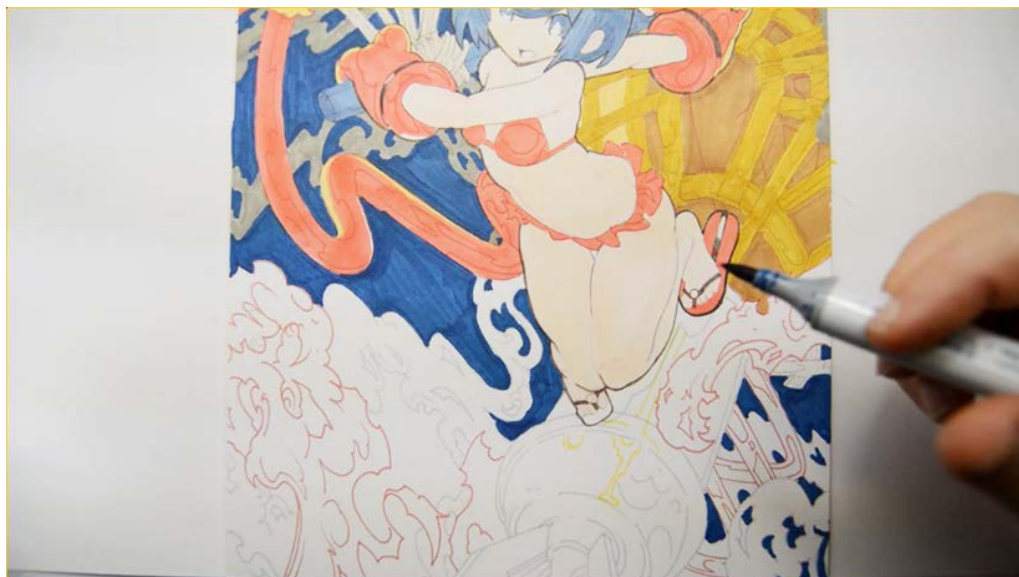
B37 for the far background...



For small areas, I outline the shape with the marker first... (B37)



...then fill. (B37)



Lower right corner... (B37)

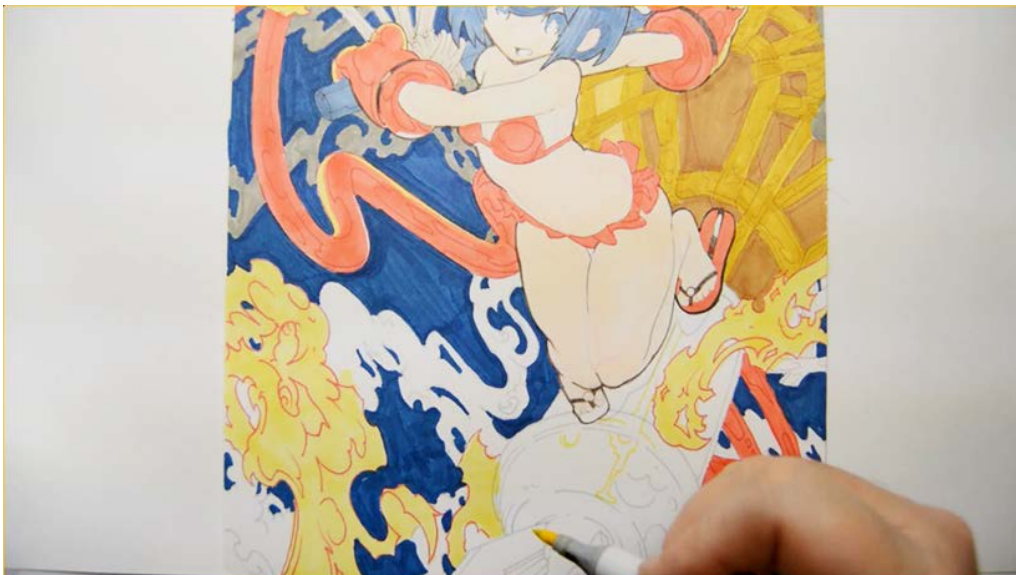


...lower left side (B37).

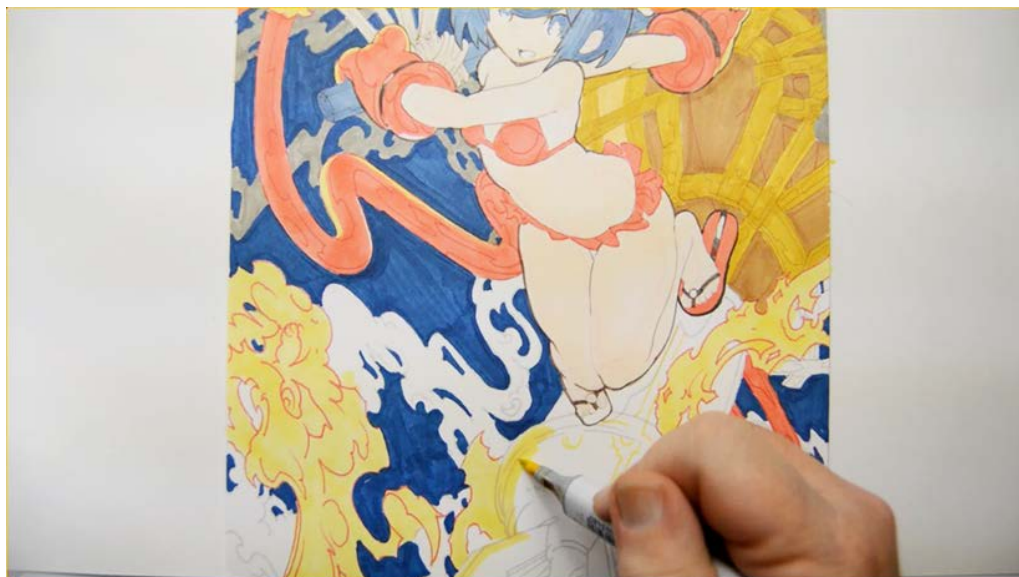
Study these images to know which shapes to color.



R14 on the lower section of hose...



Y11 for the flames...



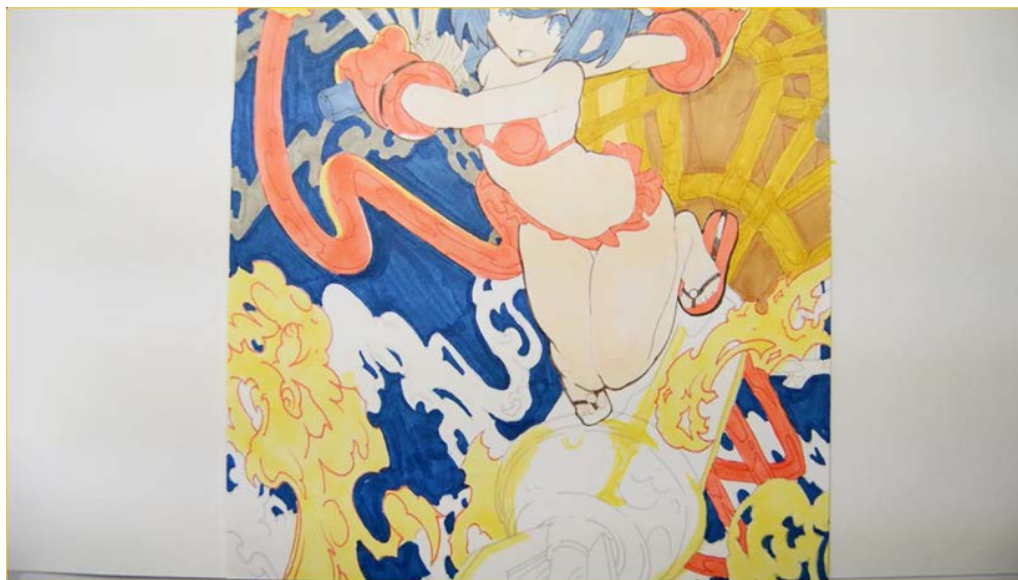
...and for the lighted areas of the bomb here... (Y11)



...here... (Y11)



...and here. (Y11)

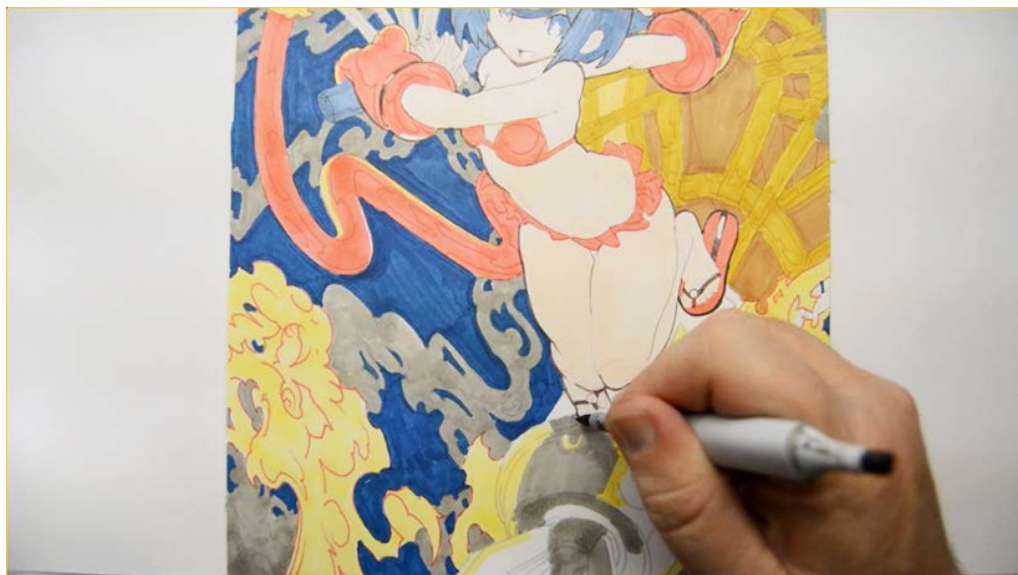


Note: I highly recommend outlining the shapes in the interior of the bomb before coloring the next steps. This applies to both marker users and colored pencil users.

I did not outline and I lost some of the forms in the subsequent steps. I was able to save it since I drew the damn thing in the first place, but save yourself the trouble and outline the shapes with E35 or the equivalent pencil *before* moving on! You can thank me later :)



I color the smoke in the lower half with W4, again making the color rough and uneven to make it "feel" like smoke.



I add W4 to the "cone" and far "wing" on the front of the bomb (closest to bottom) and to the "lid" on the left side.



...cast shadow under her legs... (W4)



...and to the mid section on the body of the bomb under the flame. (W4)



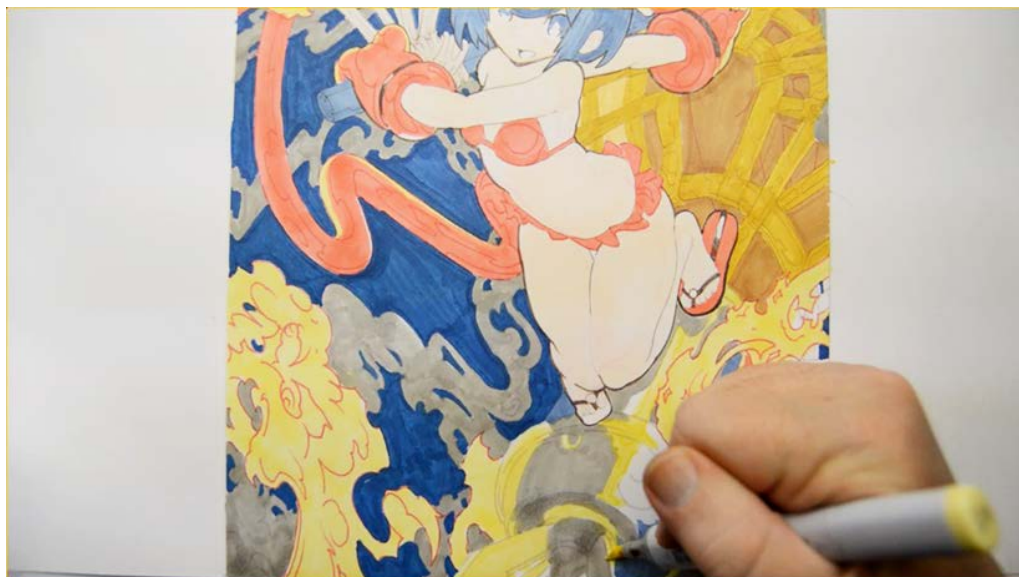
After the W4, and good god I hope you outlined!



I add B41 to the far edges (on both sides)...



...and to the lid on the bottom right. (B41)



I add more Y11 to the back rim of the bomb above the flame and to the left side "air foil" and cone rim.

As you can see, in this photo I've lost the drawing in this area. but I'm sure you followed my advice and are still okey dokey.



I add E35 to the remaining "open spaces", to the "lid" rim, cone rim, and to the cone and right inner air foil.

It's kind of a mess right now and I end up working harder than I needed to later in the finishing stage to make it right...



E35 on missed balloon shapes...



...to finish off the base colors.

Note: Coloring all the white areas with base colors first has distinct advantages over finishing individual areas one at a time. For example, coloring this way gives a really good impression of how the colors work together. It's also easier to judge the "finishing" colors since we aren't looking at them in isolation against uncolored paper.

Chapter Two:

Hats, Hoses, & Other Red Stuff



In this chapter we will begin to develop out the individual forms.

As much as possible we will forgo the traditional concept of blending, that is, fading one color imperceptibly into the next.

Instead, we will lay each new color over the last in the form of a "color shape" with clearly defined edges, and then use an overall "glaze" layer to finish off the area. Colored pencil users can think of this final glaze layer as a "burnishing" layer to pull everything together.



Using the still visible line drawing underneath the base color on the hat, I lay in color shapes of E07.

This color is darker and "duller" (less saturated) than the original R14, and the shapes should be considered shadow shapes.



I add shadow accents with R89.

Study this image carefully to determine the size and placement of the distinct shapes.



I do an overall glaze layer of YR09.

Notice how each color shape still retains its identity.



I add W10 to the hat band, leaving just a little of the original base color to show through in spots.



I accentuate the "knots" in the rope band with W5...



...and add definition to the buttons. (W5)



The hat is now complete except for outlining and white highlights.

For this class I'll be using a black Sharpie ultra-fine to outline the individual elements after coloring.



A Sharpie is not optimal for this purpose and I would recommend marker users to use either Micron or Copic multi liners if they are available to you. However, I wanted everyone to be able to do this even without the more expensive liners, so I'm using a Sharpie. Colored pencil users should use a black colored pencil.

I outline the rope on the hat with a "medium-thin" line, both top and bottom. I've also outlined the division between the hat and "bill".



I outline the buttons and the upper border of the "hat flap".

Notice that the line in this image is "broken" (not a solid contour).

These lines are the natural width that a Sharpie ultra-fine makes.



For the outside contour of the hat, I "build up" a much thicker line.

In this photo you can easily see the difference. Changing line thicknesses within a drawing is known as "considering line weight".



With the hat complete, I turn my attention to the gloves.

I use E07 to establish my shadow shapes...



...add shadow accents with R89...



...then add a glaze layer of YR09.



I "build" a thick line around the contour...



...and color in the black band at the wrist with my Sharpie ultra-fine.



E07 on the other glove...



R89...



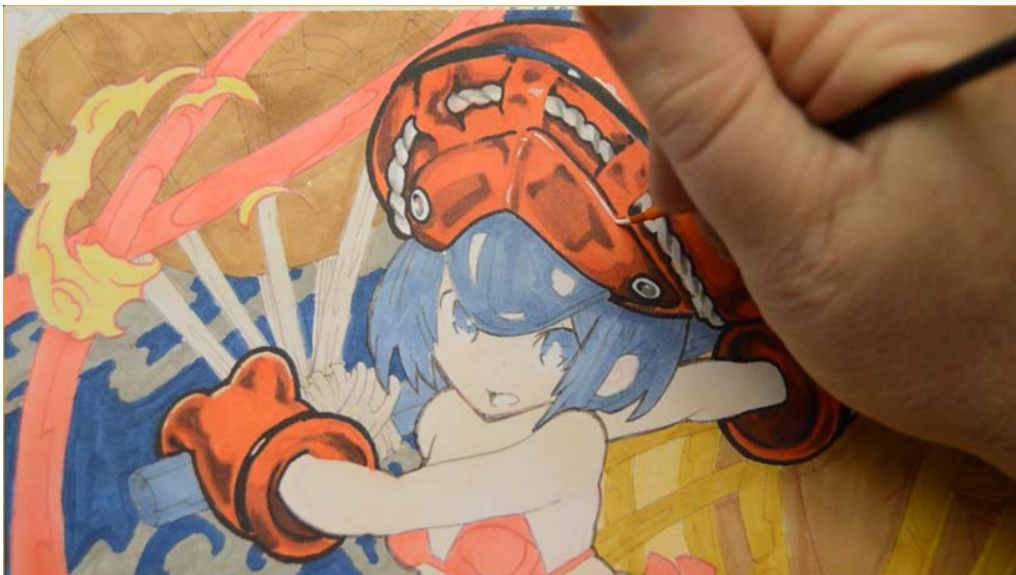
YR09...



Black Sharpie outline.



I add W2 to the bottom portion of the hat rope.



Ready for highlights!

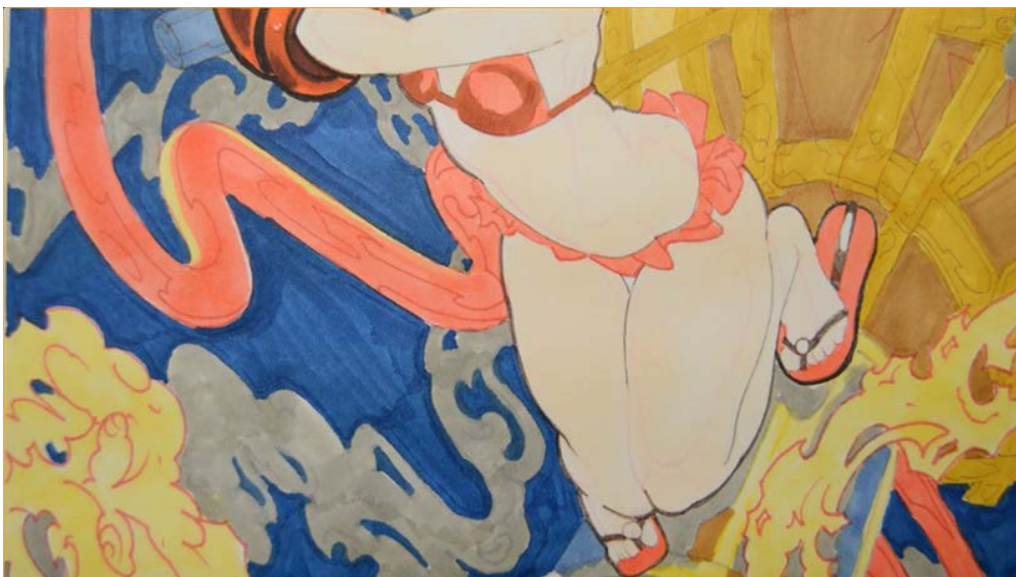
(White gouache)



White gouache



Highlights complete.



E07... (bra top)



R89... (bra top)



YR09... (bra top)



E07. (bra top)



E09... (skirt)



E07... (skirt)



YR09... (skirt)



E07... (shoes)



R89... (shoes)



R89 for accents on the skirt...



YR09 on the shoes...



Ready for outlines!



Medium-thick line on the shoes and skirt.

Notice that the skirt outline does not cross into the skin.



A very bold line on the outside contour of the breast and stomach, and on the outside contour of the skirt.



I add a thin line along the bottom edge of the skirt. Notice the difference in the line thicknesses (weights) in this image.

Note: If I were to do this again I would wait to add this line until after the skin was colored, and that's my recommendation to you, especially if you're using Sharpie. Doing it as pictures causes problems with the skin colors "pulling" black from this line into the flesh color.



I add black accents to the folds of the skirt.

Notice how the crisp black lines and various line weights really make this image "pop". Adding your own line work to images is an awesome way to add excitement and vitality.



Turning my attention to the hose, I lay in my shadow shapes with E09...



...then add a "stripe" of E07 to the center of the hose, leaving the outside edges on both sides untouched.



I "glaze" the entire hose (excluding the little rims of Y11) with R14.

Notice how the color shapes remain distinct.



I add shadow accents with E89...



...then outline with a medium line weight.



I add highlights with white gouache to finish it off.

Chapter Three:

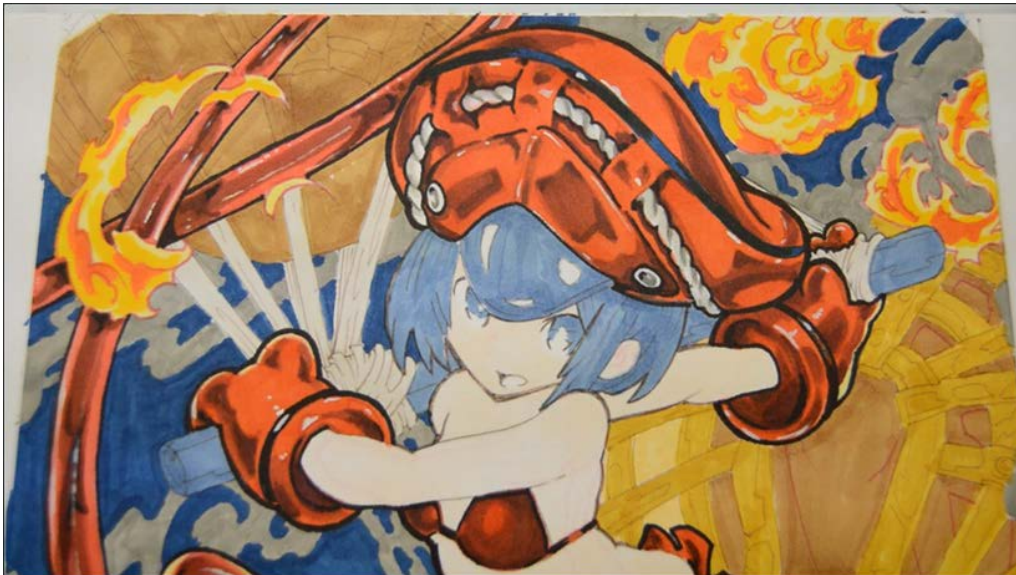
Fire, Smoke, & Background





With the red stuff complete, we can now turn our attention to the flames, smoke and background.

I add areas of Y18 to the flames, leaving some areas of Y11 exposed.



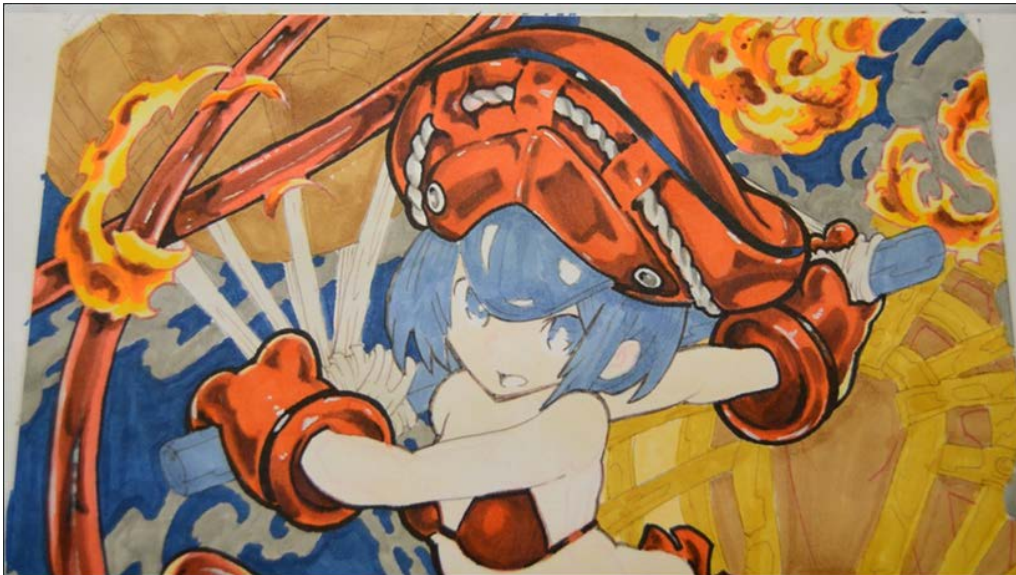
I add shapes of R14...



...then add some darker accents with E35.



I add some true orange color shapes with YR16...



...and then add very dark accents with E09.

Note: To give you as clear a view as possible, I color the flames, smoke, and background in the upper half of the image completely, then readjust the camera and do it all again on the bottom half. You could, however, color each item top and bottom all at once if you choose.



I outline the flames with black Sharpie.

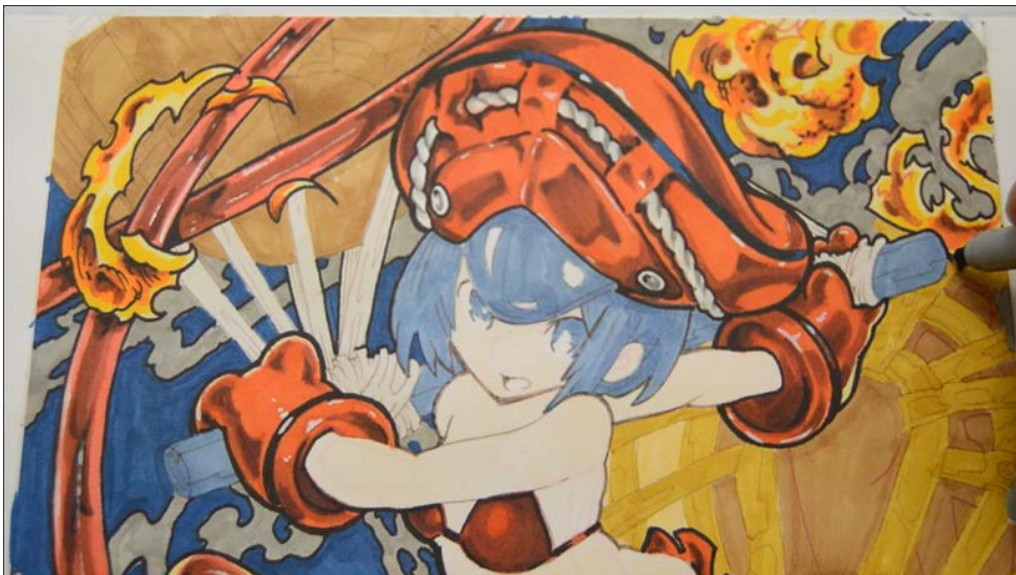
Notice there are lines both on the outside contour and in the interior. The contour lines should be slightly (at least) thicker than the interior lines.



Using the black Sharpie, I begin outlining the smoke.



I also establish the contour line for the support straps and hair...



...and the straps and bar on the right.

Notice that all the smoke in the upper half of the image has been outlined.

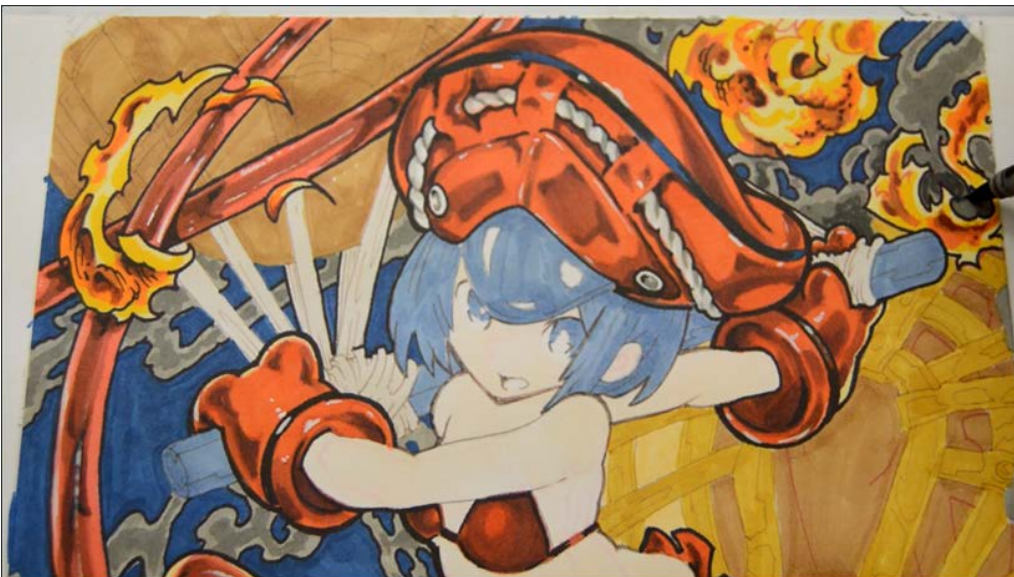


I add color shapes of W5 to the interior of the smoke shape.

I "scrub" this color in rough and quick, sometimes using small circular motions to give the impression of smoke.



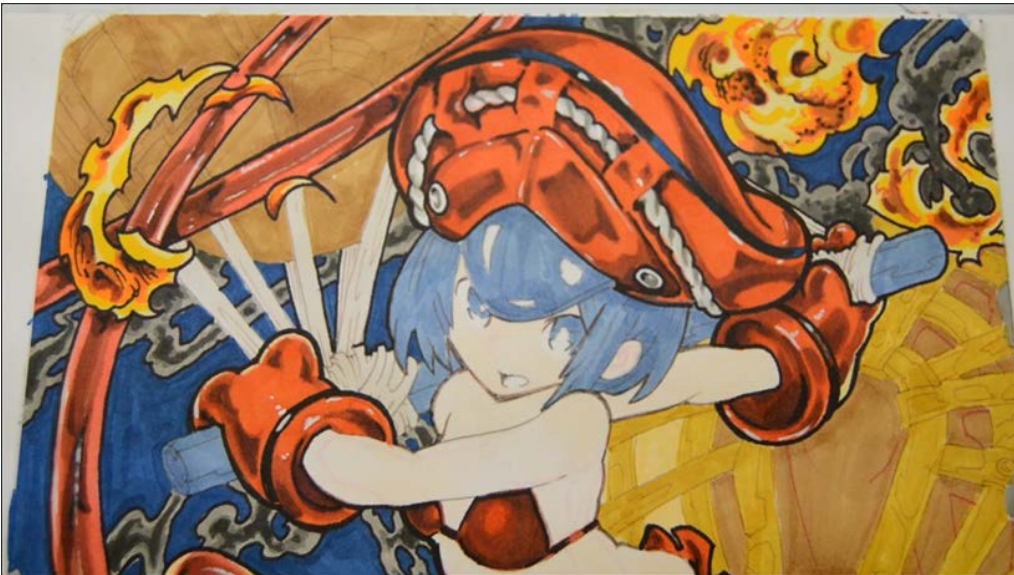
Notice how the original color shows along both top and bottom edges.



I add color shapes of W6 inside the W5 color shapes, again leaving some of the W5 to show along the edges.

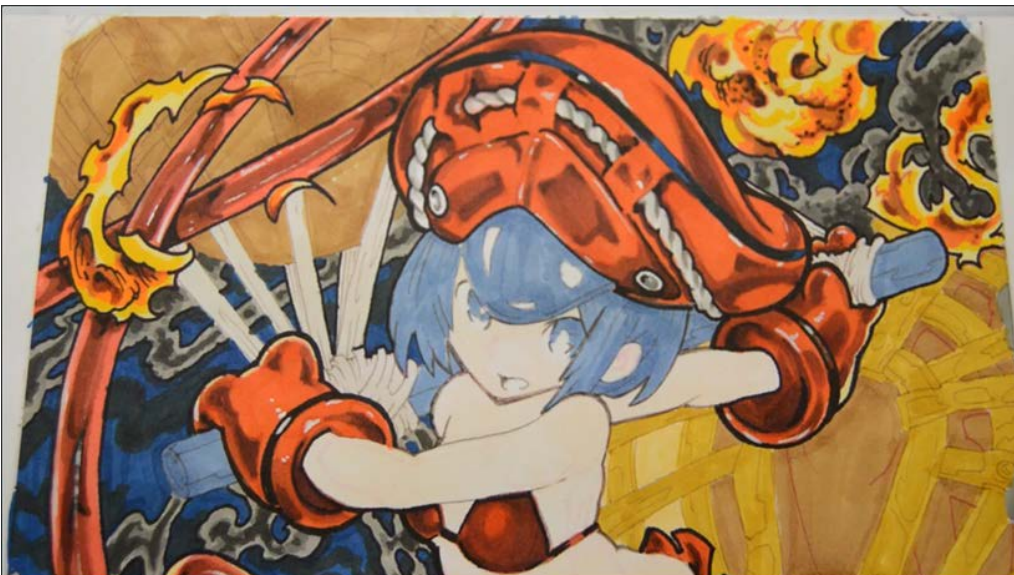


I'm even rougher and more scribbly with this color.



I add dark accent shapes and texture dots with W7.

This color is more *felt* than seen, and almost disappears.



Still using the W7, I add "secondary" smoke tendrils to the blue areas of the background.

Don't fret! You can do it, and as long as you leave some areas of blue still visible, it's impossible to mess this up!



I color over all the blue areas again with the base color B37, which softens up the W7 shapes and evens out the rough blue base color to make a nice soft background.



Turning my attention to the lower half of the image, I'll repeat all of the previous steps. I'll go through them quickly here without much description since we covered each element in depth already.

Y18...



R14...



YR16...



E35...



E09...



Texture dots with E09...

...and ready for outlines!



Black Sharpie outlines on the flames and the smoke...

I added interior lines on the smoke, but you don't need to! They really aren't visible after the colors are applied!



W5 inside the smoke...



W6...



W7 to finish the smoke.



I add secondary smoke shapes to the blue background areas with W7, then color over the secondary smoke shapes and original blue background areas with B37 to finish the fire, smoke, and background.

Chapter Four:

Bombs, Balloons, & Blue Hair





If you haven't already, I would strongly recommend lining both the contour and interior shapes before coloring the bomb.

I use W5 to delineate the major shadow shapes on the cone and air foils



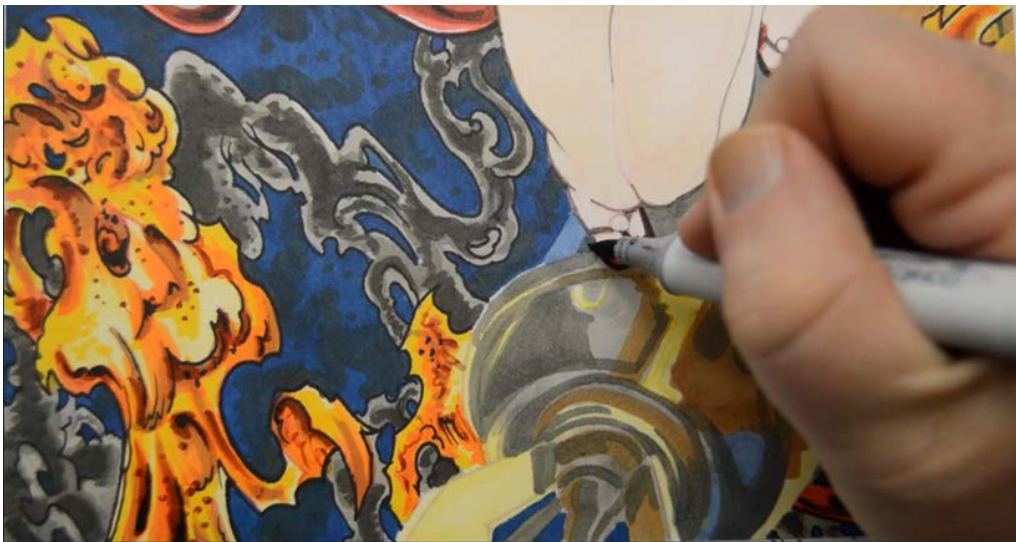
I create a large shape on the left side of the dome with W5...



...and then on the right. (W5)



I add W5 to the rim...



I add W5 to the cast shadow under the figure and place a small triangle under the foot on the left.



I then add a long "stripe" along the flame with W5. Notice this extends both above and below the fire ball.

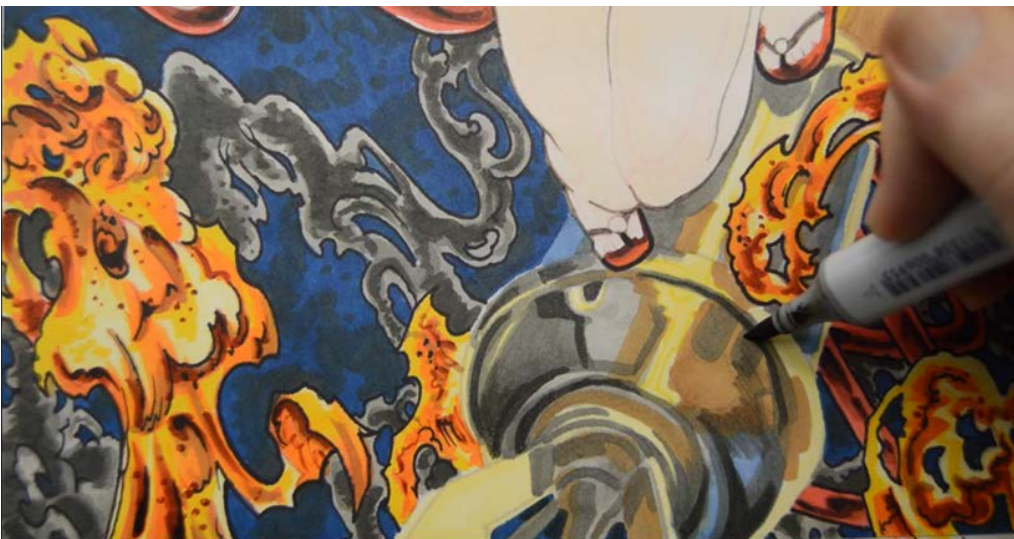


I add darker shapes with W6...

(Notice the shapes below the air foils)



Using light pressure to create a translucent wash, I add a W6 shape to the dome here...



...and here.



I run a shape along the curvature of the dome with W6...



...then add dark accents to the cone... (W6)



...and to the cast shadow under the figure. (W6)



A small shape under the flame... (W6)



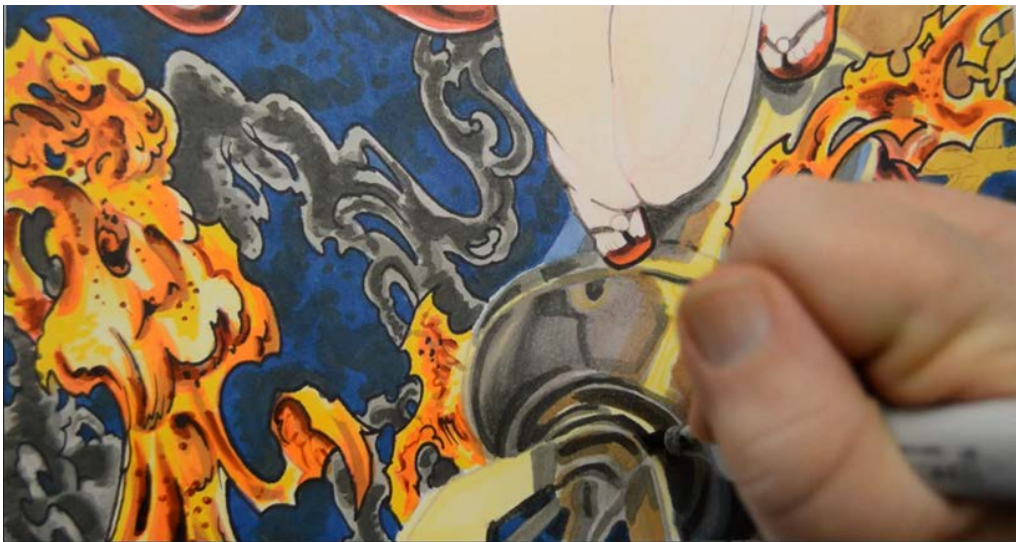
...and W6 shapes are complete.



I glaze the left part of the dome with E71...



...and then blend the shapes on the right side of the dome. (E71)



I add shadow accents to the cone area with W7.

It looks kind of rough right now but that's just fine.. as always, trust the process :)



I add E71 shapes to the air foils...



...then add accents with W5.



A black Sharpie outline really ties it all together.



I lighten the blue placed in chapter 1 with 0 Colorless Blender (OCB).



I then add reflections here...
(OCB)



...and here (OCB).

(Colored pencil users use white)



I add a touch of YR16 to
the cast shadow...



...and along the underside of the bomb casing... (YR16)



...and to the dome rim on both sides... (YR16)



YR16 on the air foil...



...and cone... (YR16)



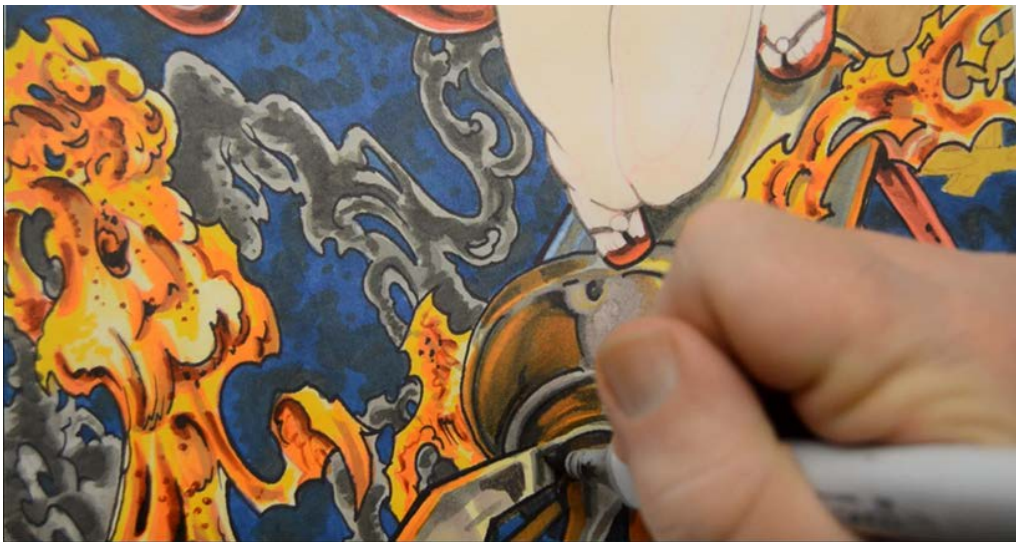
...and the dome... (YR16)



...cone... (YR16)



...and air foils. (YR16)



I add accents with W6 here...



...here... (W6)



...and here. (W6)



I then accent the rim with W5 here...



...and here... (W5)



...to finish off the bomb.



Let's tackle those balloons :)



Using the under-drawing as my guide, I add shapes of E71 to the interior of the balloon shapes, leaving some of the base color to show through on either side.

Notice I left the straps immediately under her arm untouched.



Again using the under-drawing as my guide, I add E33 shapes to the straps under her arm.



I accent the E71 shapes with W5...



...then add a "stripe" right down the center with E43 to "blend" the E71 and W5 shapes.



Progress to this point.



I add dark accents with E29...



...then add another "blend stripe" right down the center with E35.



A black Sharpie outline really makes it pop :)



I add cast shadows to the balloon areas between the straps with E29...



...then "glaze" the balloon areas between the straps with E07.



YR09 on the balloon areas...



...and just a touch here... (YR09)



YR09



I color in the shape under her arm with Y08...



...and then modify the color with YR02.



To achieve the effect of reflected light on that side of the balloon, I darkened the cast shadow shapes with E49.



That looks nice, doesn't it? :)



I add E71 shapes to the interior of the straps under her arms...



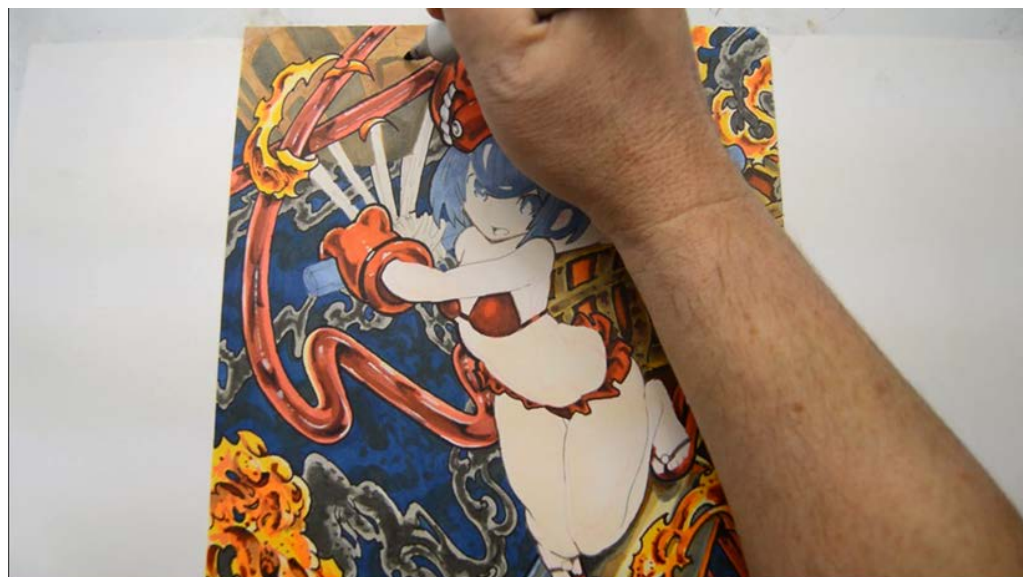
...then add accents with W3.



E29 accents...



...to finish off the mid-ground balloon.



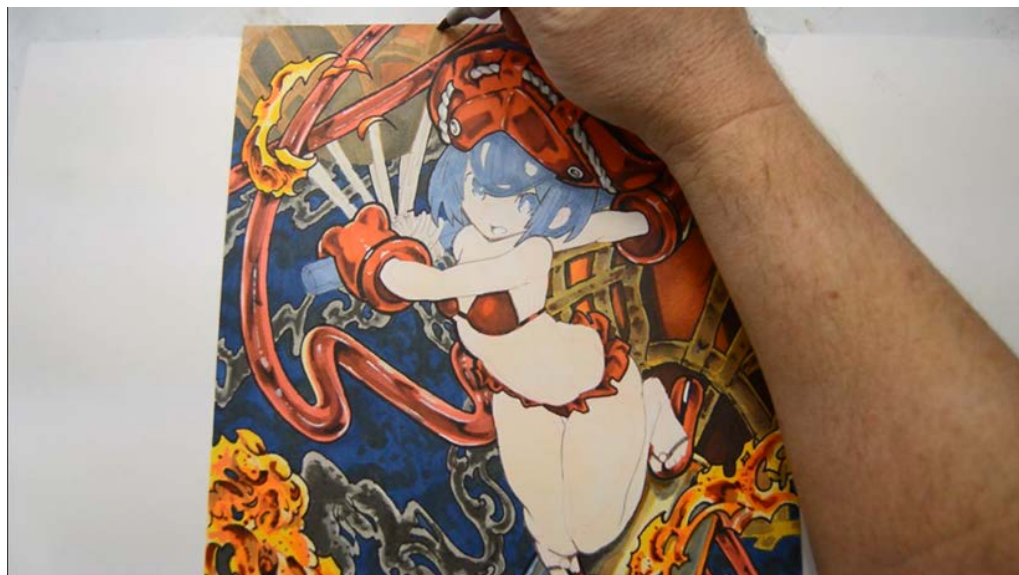
I color the balloon shapes between the straps with W5...



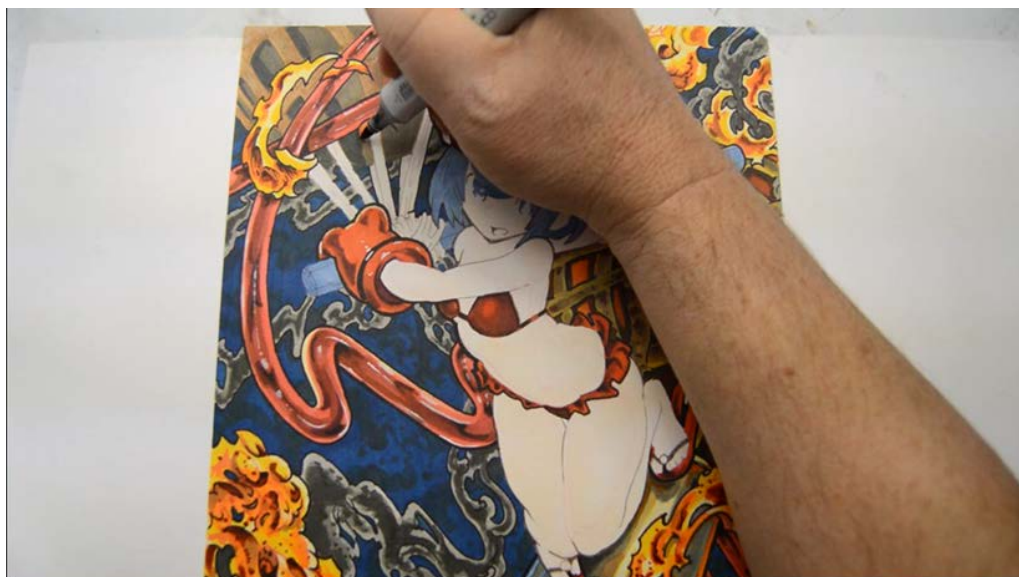
...leaving the far upper-right shapes untouched.



I add YR02 to those areas of the balloon. It's subtle, but if you look carefully you'll see it.



I add E43 accents within the straps...



...then strategically darken the shadow areas of the balloon with W6.



After the W6.



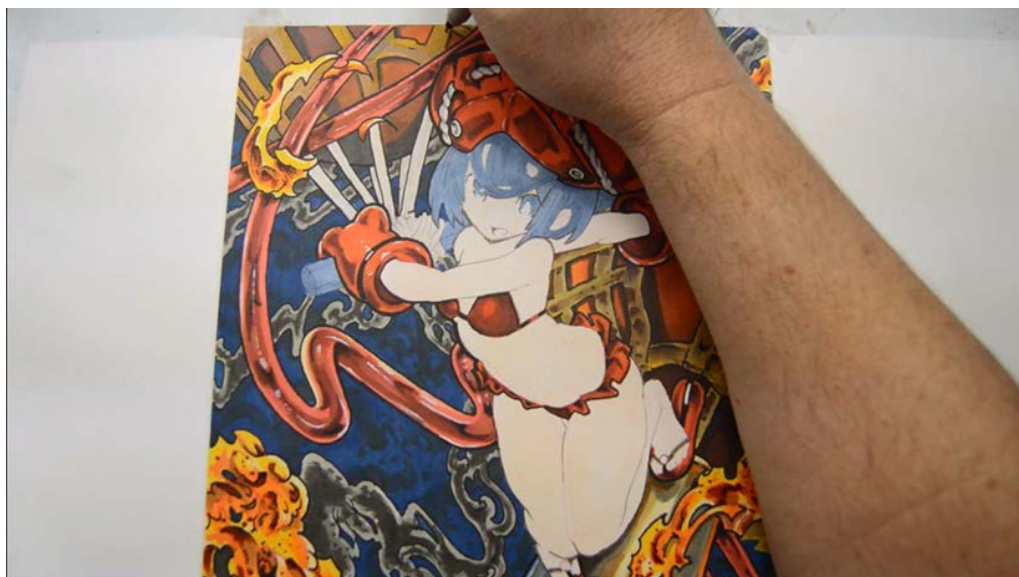
I add Y08 to the straps, and then to the lighted areas of the balloon.



I add a glaze layer of R14 to the balloon areas.



After the R14.



I then outline with black Sharpie.



I add E55 to the interior of the straps...



...then add W5 accents...



...to finish off this balloon.



I color the support straps
extending from the balloon to
the figure with W3...



W3...



Just like that :)



I add accents with W4...

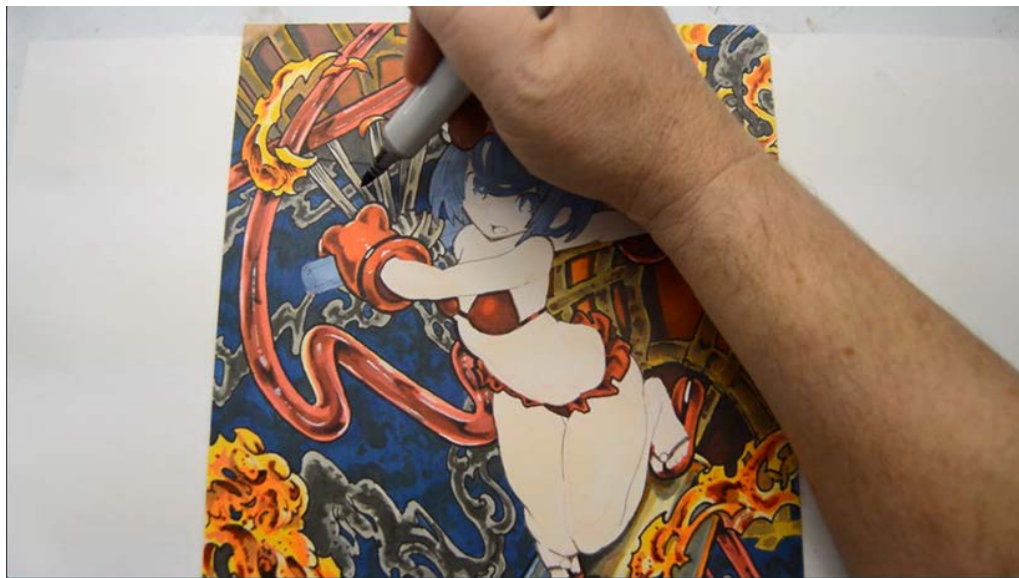


...then glaze with E43.

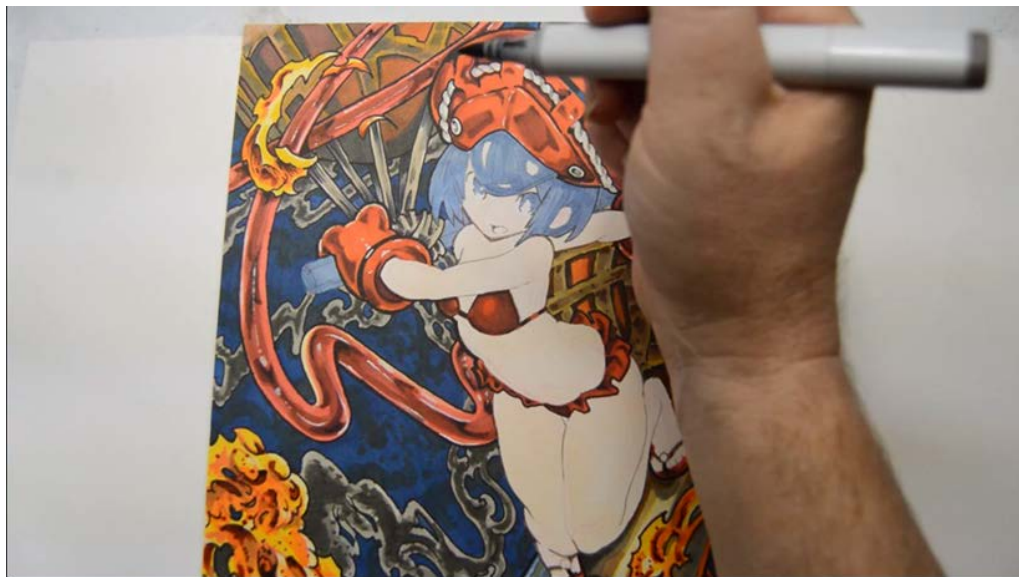
Ready for outline!



A black Sharpie ultra-fine does wonders :)



I add strong shadow accents with W6...

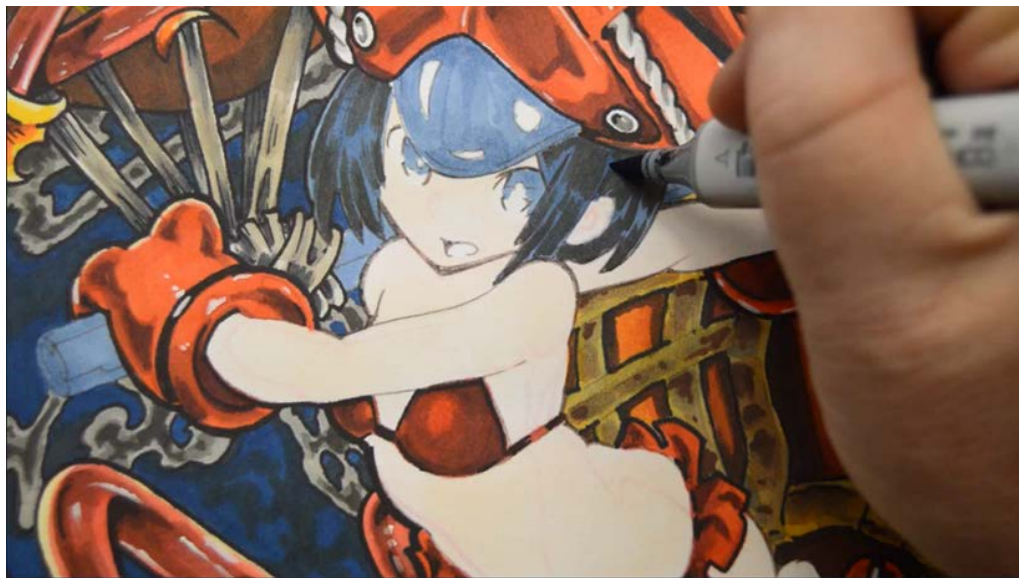


...to finish off the support straps.

Now... what to do about that hair?



I add W7 in distinct color shapes...



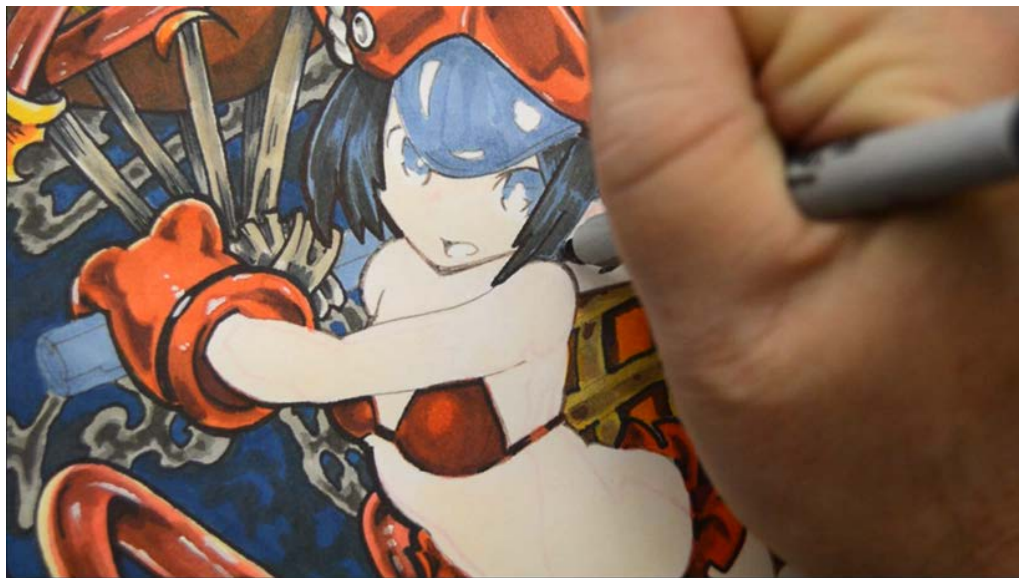
B41 to soften the W7 on both sides...



W6 accents, and we are ready for line work!



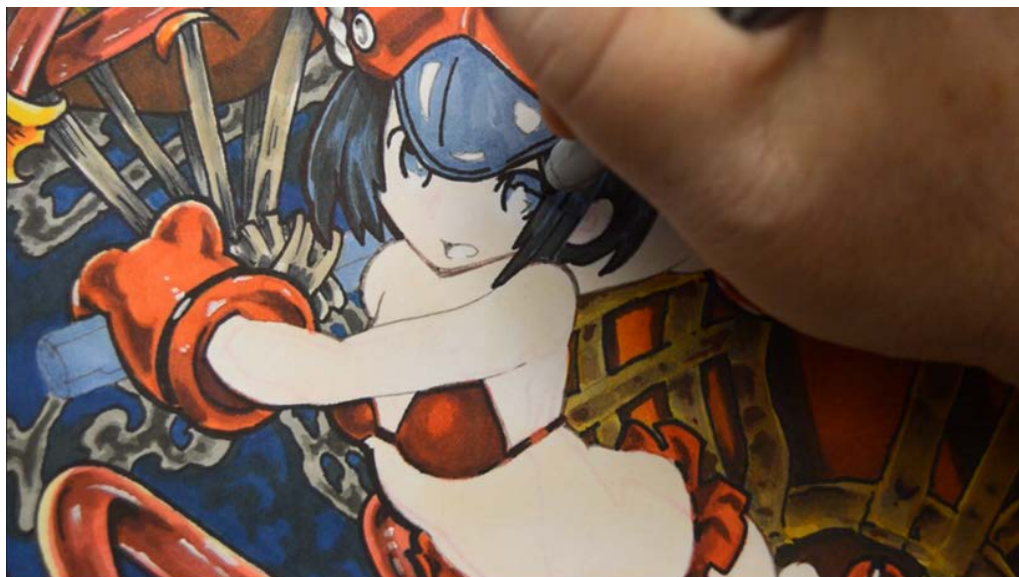
Very very thick line work :)



Outlining...



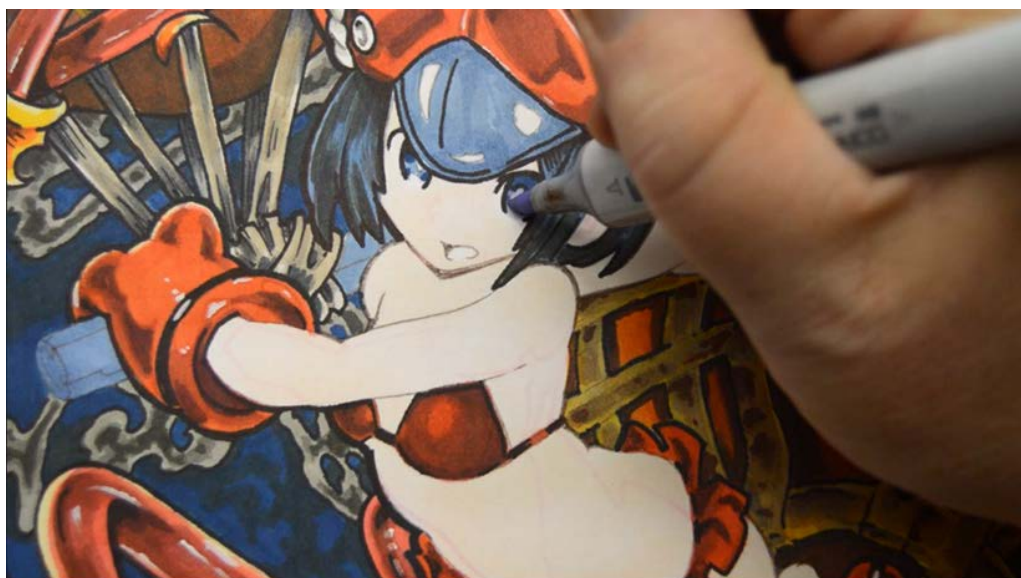
Notice in particular how thick the lines are on the underside of her face between her hair and shoulder on the left, and on the back side of her hair between her hat and arm.



I outline the eyes and the bill of the hat.



I add small areas of B37 to the tops of each eye...



...and small areas of B60 to the bottoms on each side.



A few accents with black Sharpie finishes off the eyes.



I decide to add a lock of hair under the bill of the hat.

A simple triangle shape with my liner...



B41 + W6 ought to do the trick :)



I add B37 to the bill of the hat...



...and then W10 to finish off the hat.



W7 on the handle bar...



...with accents of W10, and a bit of line work brings this chapter to a close.

Chapter Five:

Coloring The Skin





We now turn our attention to the skin.

We will apply the same principles we've been using throughout - bold color shapes and minimal blending.



I color the tongue with R20.



I add E50 under the hairline and to the cheeks.



I also use this color (E50) on the arms and torso, and for the shadow shape under her chin.



I indicate stronger shadows on the torso, between the breasts, in the armpit area, under the chin, and hairline with B60.



I add shadow accents with V20 here...



...here... (V20)



...here... (V20)

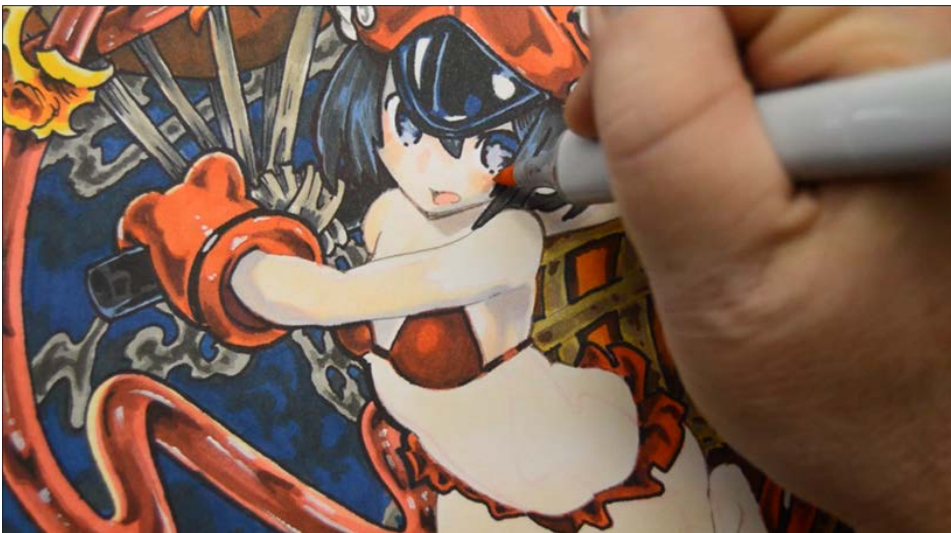


...and here. (V20)



I strengthen the "pinks" in the face with E00.

You can see this color on the cheeks, hairline, and nose.



I add R20 to the cheeks...



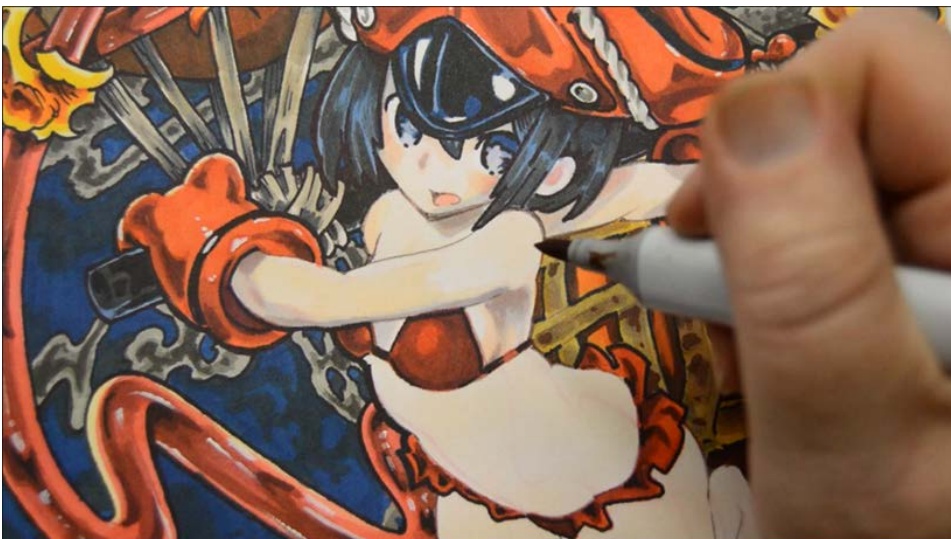
...and as an accent color here...
(R20)



...under the arm...(R20)



...and to the shadows on the far arm. (R20)



I add darker shadow accents with E70 where her hand meets the glove, along the shadow on her arm and arm pit...



...and on the shadow on the far arm. (E70)



Overall glaze with E0000.



I outline the head, arms, and upper torso.

Notice the thinner line weights on the interior forms, and the very bold lines under the chin and on the outside contours.



I add E00 to the torso...



...then E50.



I add cool shadow accents
with B60.



I add E00 to the middle portion of the arm...



...and far shoulder... (E00)



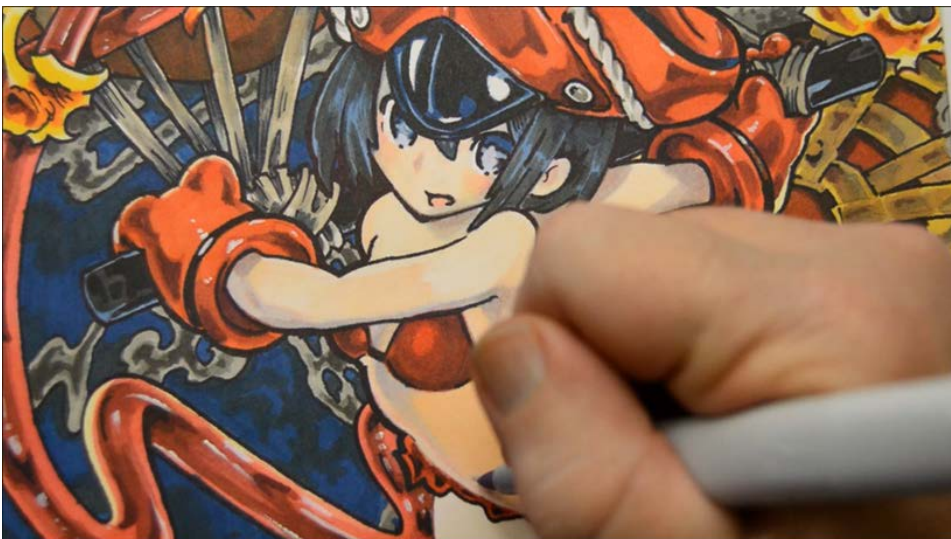
...cheeks... (E00)



...and under arm.
(E00)



Notice how distinct and
unblended each shape is.



I place the belly button with
V20...



...and add a contour on the hip
(V20)



Getting close :)



I add heavy line work to the
contours of the back...



...and stomach...



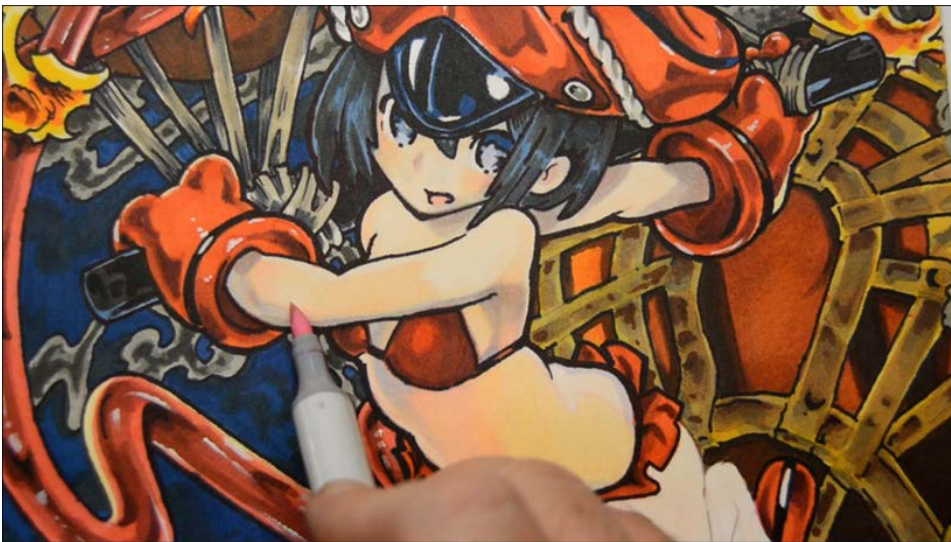
...and along the upper line of the skirt.



Notice how very thick the outside contour lines are. You may or may not choose to go this heavy, but I like bold outlines.



I add RV00 to the stomach...



...arm... (RV00)



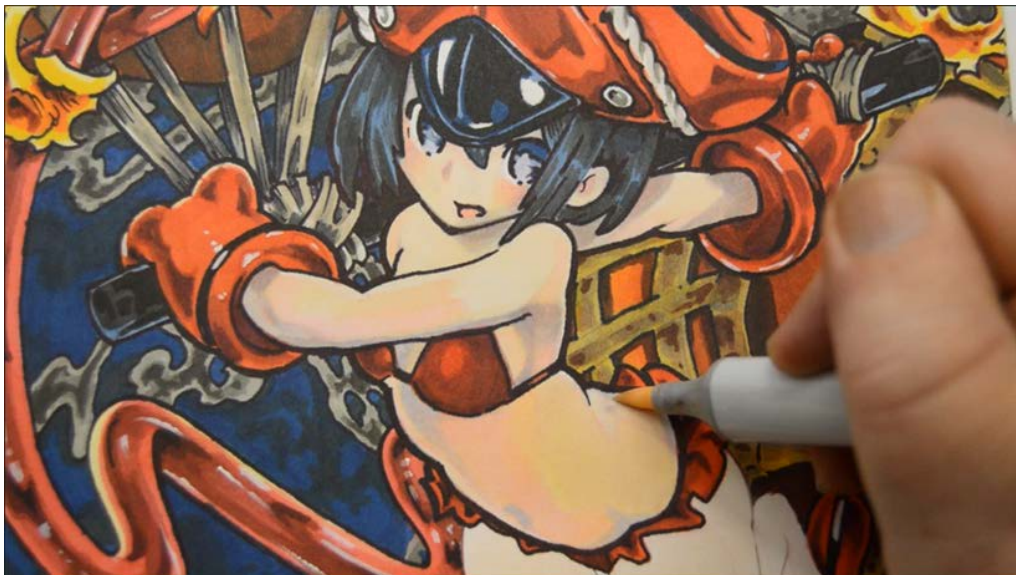
...cheeks... (RV00)



...and far arm... (RV00)



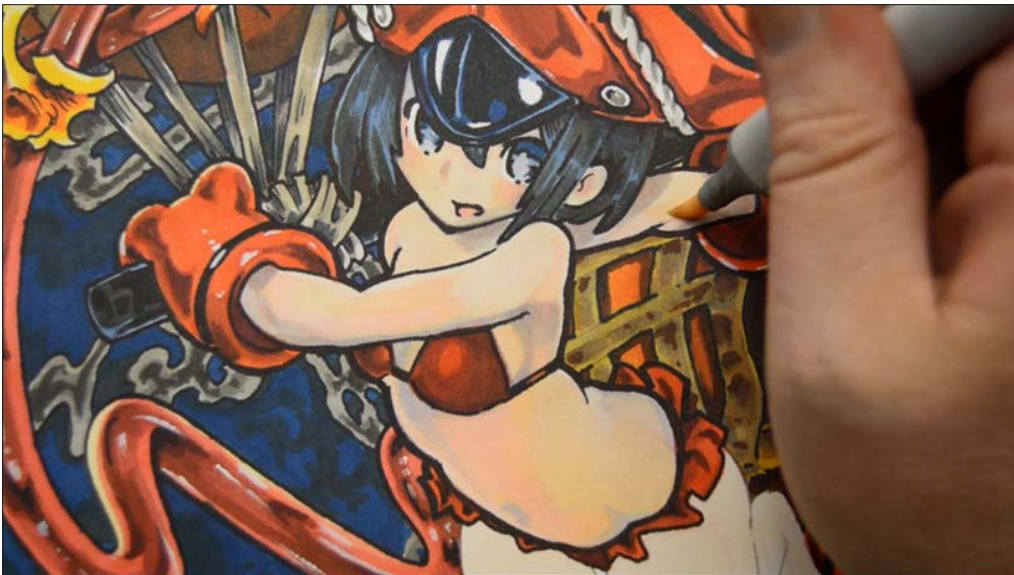
...taking care not to overblend.



An overall layer of E0000...



E0000...



E0000...



...finishes off the upper torso.



Turning our attention to the legs...



I add a color shape of E00.



I add a shadow shape of E20.



Then, I soften the colors with E50.



B60 cools...



...help tie the leg to the forms of the torso.



E00...



E20...



E50...



B60 for the cast shadow under the skirt...



...and on the legs. (B60)

This creates a nice balance of warm and cool shapes.



I add darker accents under the thigh and ankle with E70.



I use this color (E70) for shadow accents under the skirt...



...and on the back leg... (E70)



...calf... (E70)



...and also as an accent on the stomach... (E70)



...navel... (E70)



...and as a cast shadow under the breast. (E70)



Ready for outlines!



I use a bold line on the outside contours, and thinner lines on the interior.

Pay careful attention to the various line weights. This kind of variety really brings the work to life!



A very light touch on the belly button with black Sharpie ultra-fine finishes off the work.

The Finished Work



The techniques in this class, while specifically suited to coloring anime style images, will also work very well for many other kinds of pictures.

The addition of line work will add life and vitality to any image you color, as well as contribute a personal touch to each and every work.

The combination of bold color shapes and bold line work create an image that really stands out in a crowd.

Until next time...
Christopher Kerry