DINOSAURS SAY "RAWR"

Introduction

The smoke billows like an unwanted beacon as electrical circuits ignite with blue flame that spreads through the ship like a computer virus.

Desperate and alone, a trembling figure emerges from the wreckage of the downed space craft and is greeted by the hostile environment of an uncharted alien world.

But the environment isn't the only hostile thing on this planet!

The images in this class were inspired by the Sunday comics and serialized radio stories of the 1930's and 1940's, and indeed, by the sequential artists working in that time period.

While you may see resemblances to the works of later artists like Frank Frazetta, it's important to realize that he drew his inspiration from the generation of artists before him.

Guys like Williamson and Wally Wood paved the way for these kinds of images, an if you are not familiar with their names, they are worth your time to look up.

For this class we will be using images inspired by those artists and the adventure stories from times passed as we begin our own adventures in coloring.

The "big idea" or main artistic principle you will get from this class is how to effectively choose colors that work.

This principle can be applied to any coloring page you are working on and is covered in great detail in the video portion of this class, so be sure to watch the videos!

After all, what good is learning to color a particular page if you can't apply what you've learned to any page you color?

Ok, enough with the chit-chat, let's get started! Adventure awaits!

Printing the Coloring Page

For this class I printed my coloring page on 8.5" x 11" smooth bristol board. You are welcome to do the same, or if you prefer, you can enlarge the drawing to 11"x 14". It really makes a nice drawing at the larger size :)

Because there is so much black in this image, you may want to print on the "best quality" or "photo" setting to ensure that the blacks print nice and smooth. You *can* print on a lower quality setting, but you're likely to get "lines" through the larger areas of black. You can always color those lines out during the coloring process.

Finally, allow plenty of time for your page to dry before coloring - at least overnight!

If you're using markers and you still find you have an issue with the blacks "bleeding" into your lighter colors, try printing on a more absorbent paper. Regular copy paper actually works quite well and it "holds" the blacks to prevent bleed.
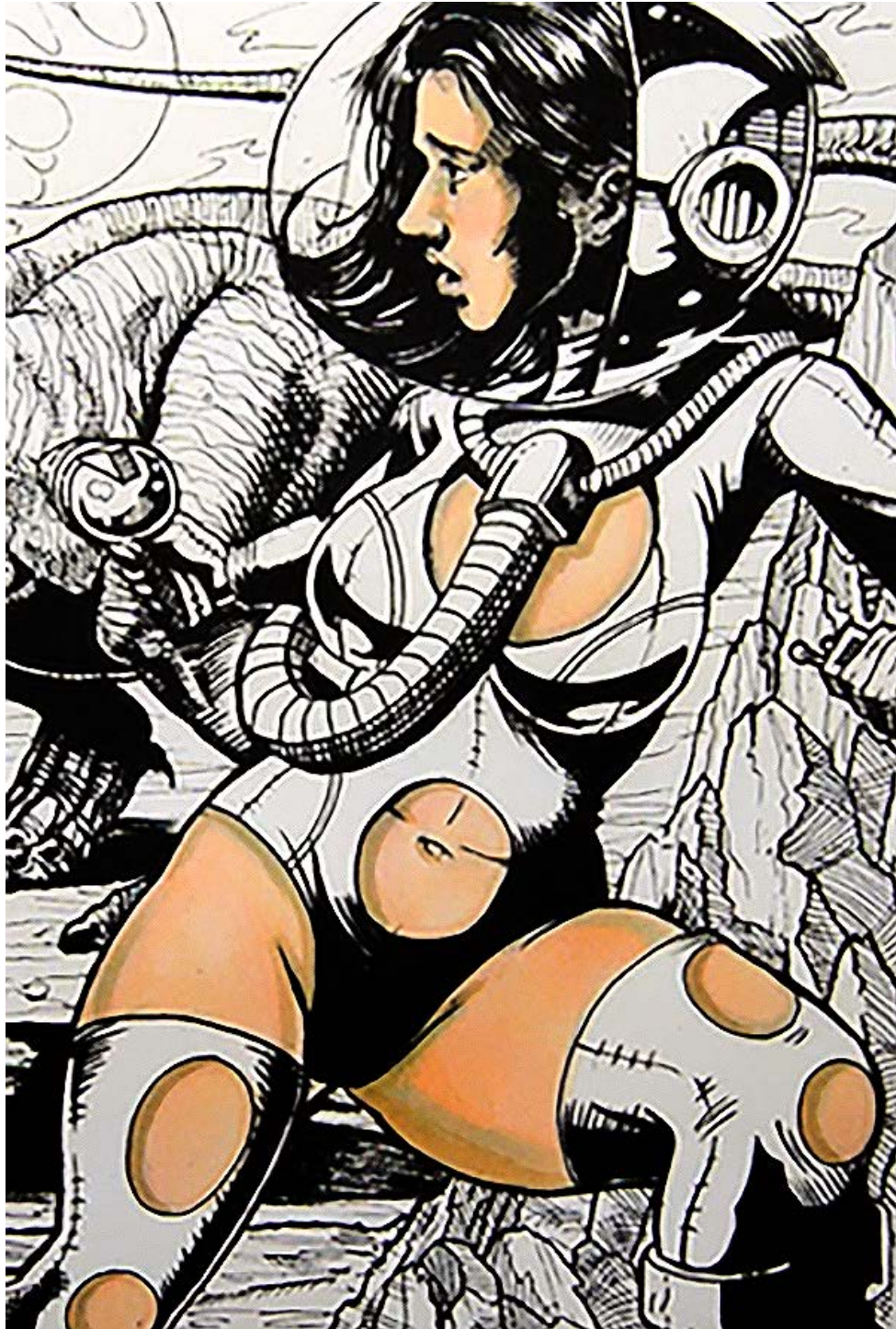
Copic Colors Used For Coloring The Page

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

W0	YR0000	
W1	YR00	
W2	YR02	B000
W3	YR09	B02
W4	YR14	
W5	YR16	RV00
W6	YR21	
W7	YR31	E04
W8	YR61	E31
W9		

NOTE: Any range of gray will work for this class - you don't
have to use warm grays if you don't have them!

Chapter One:
Coloring The Skin

The graphic nature of this image lends itself very well to coloring.

Please be sure to read the printing notes before you begin.

Note: There is a bonus section at the end of this book for coloring dark skin. If you plan to color dark skin in this image you can skip ahead to that section.

To start, I lay in a simple base color on the exposed areas of skin with YR0000.

I add "shadow shapes" to the face with YR00...

...shadow shapes on the breast... (YR00)

...shadow shapes on the abdomen... (YR00)

...and shadow shapes on the legs. (YR00)

6

I add "blush" to the cheeks and forehead with RV00.

RV00 on the breast...

RV00 on the abdomen...

...and RV00 on the legs.

I keep this color mostly confined to the outside edges of the forms.

I accentuate the shadow shapes with B000, keeping this color along the edges as well.

B000

B000

B000

I add an over all blend layer of YR0000 to all of the skin areas, which softens all the previous colors together.

I add YR0000 as a base color to the thigh area...

...not sure how I missed those the first time around! :)

I then add shadow shapes to the thighs with YR00.

RV00 along the edges for "blush"...

...then B000 to strengthen the shadow areas.

I then add an over all blend layer to the thighs with YR0000 to pull it all together.

I add E31 to the shadow areas on the thighs...

...to the abdomen... (E31)

...on the breast to create the cast shadow of the "breathing hose"... (E31)

...along the parts of the legs where the skin meets the stockings... (E31)

...and to the shadow areas of the face, including the side of the nose and along the border of the skin and black shadow area on the cheek. (E31)
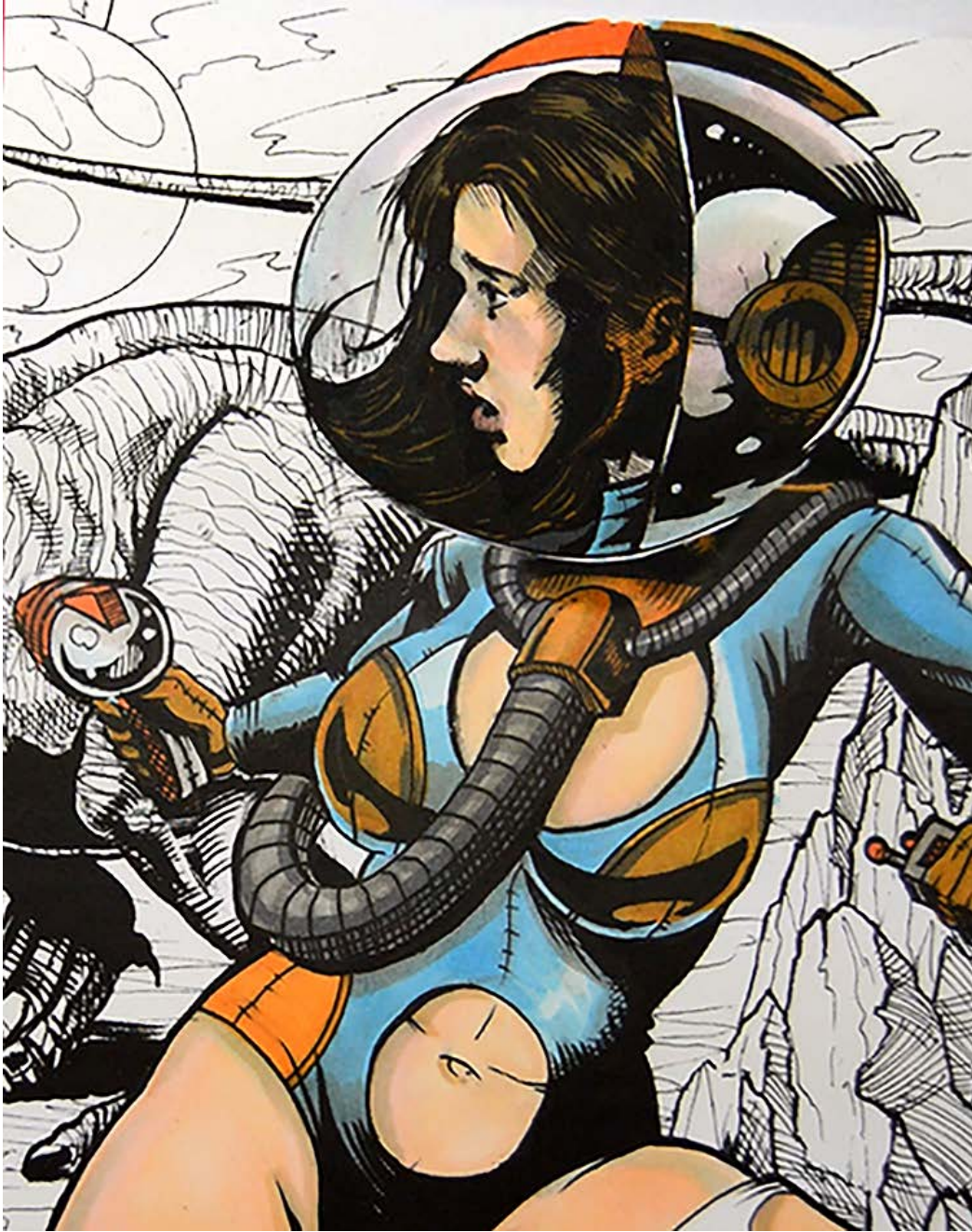

Getting close :)

I add color to the lips with E04 to finish off the skin (for now).

We will make final adjustments near the end of the work.

Chapter Two:
Coloring The Hair, Helmet, & Bodysuit

In this chapter we will be using layers of orange, blue, and gray to create a variety of harmonious color combinations.

I color the fabric on her neck and the highlights in her hair with B02.

I actually could leave the hair blue, and I would if I were coloring this for myself, but I really want to show you how much color variety you can get with just a few simple colors.

I add a layer of YR16 to the hair to get a nice "chestnut" brown. I also use this color on her jaw and ear.

This is a nice hair color and again, I *could* leave it, but...

I add a layer of W5 to make the hair a more natural brown.

Any one of these hair colors work well with this image, so pick the one that you like best!

I add B02 to the "ear vent" and back "grill".

I then layer over YR16 to get a nice rusty steel look.

Copic users, please note how similar the combination of B02 and YR16 is to the color YR24 :)

I add accents and shadows to this area with W5.

I lay in a base color of YR21 on the chest plate.

This color will represent the highlights in this area.

I add B02...

...and YR16...

...then give it an over all blend layer of YR02 to finish it off.

I add B000 to the glass portion of the helmet...

...and add the B000 in "stripes" across her face to indicate the glass in front of her skin.

I add RV00 to the top portion of the glass "bubble".

I then add YR09 to the "beacon light" on the top of the helmet.

I add W4 to the little portion of the interior helmet that is visible above her hair, and to the "crest" and "fin"...

...and to the middle section of the helmet as well... (W4)

...leaving some areas of white exposed in each section.

I soften the edges of the W4 with W0...

...then add color accents with RV00...

...and B000...

B000

I color the "fin" with B02 (which looks nice and I *could* leave it), but...

...then I layer over the "fin" with YR16 to finish off the helmet.

I lay in a base color of W3 on the "oxygen exchange hose"...

...then add a "line" of W5 along both edges.

I also indicate the shadows under each section with the W5.

I darken the edges with a thin "line" of W6 both here and...

...here.

I then color in the section of hose that is behind the glass on the face shield with W6.

I really like how this is going :)

Turning my attention to the body suit, I lay in a base color of B000.

I add areas of B02, leaving the B000 exposed in some spots for highlights.

I create cast shadows under the hose, and and under her left breast and on her belly with W5.

I add W5 to the arm pit, arms, and shoulder areas...

...then blend it together with an over all "glaze layer"of B02.

I add B02 to the "cups" of the body suit.

...then layer over with YR16.

I add shadow accents with W6.

B02 on the gloves...

...then YR16 on the gloves.

I add YR16 to the hip plate...

...to finish off the body suit.

I color the fin and "laser acceleration coil" with YR04.

(Heh, I made that "coil" part up!)

I add RV00 to the now-patented laser acceleration coil.

I color the body of the ray gun with W1...

...and the hand grip with YR09.

I add YR09 to the "communication osolosphere" and "interstellar location beacon light emitter" (LOL!) - the two top circle things on top of the communication box in her left hand.

...then add W3 to the "universal location and communication device".

Ok, done with the silly names now :)

The finished body suit and made-up space instruments.

Chapter Three:
Coloring The Alienosaur

In this chapter we will color the dinosaur with yellow-reds (oranges), blues, and grays...

...except it's an alien dinosaur, so I'll call him Alienosaurus Rex! Or as Dory might say... "I shall call him Squishy and he shall be mine and he shall by my Squishy." (Uh, or not.)

I color the alienosaur's head with a base color of YR13.

I add a layer of W3, leaving some of the YR13 to show through.

I add an overall "glaze" layer of B000...

...then accentuate the "wrinkles" with W4.

Notice that some of the original YR13 is still visible.

I add a "glaze" layer of YR13 over the whole head to push the color closer to green.

I add strong accents of YR09 to the eye and tongue...

I color the "web" between the jaws with RV00.

I then "draw" scales with W6.

These scales are really just oval shapes... don't stress, you can do it!

I add YR13 to the roots of the teeth...

...and as a base color for the body and tail. (YR13)

If you look closely you can see some "gray" spots in the body. Now notice the tip of my marker. It's picking up the black ink from the print! That's fine for this guy, but printing on a more absorbent paper will keep this from happening.

I add W4 to the body, leaving some of the YR13 exposed to act as highlights.

I add "alien-dino-stripes" to the spine, legs, and tail with W6.

I darken the center of each stripe with W7...

...then "draw" large scales with W7 all over the body.

Seriously, notice how "scribbly" they are!

I add areas of YR02 to the top of the spine, ribcage, and top of the leg...

...to the head... (YR02)

...as well as to the jaw... (YR02)

...to the belly... (YR02)

...and to the foot (YR02) to indicate reflected light from the sky and ground.

I strengthen the areas of YR07 with YR61...

YR61

YR61

YR61

YR61

YR61...

...to finish off the Alienosaurus
Rex. :)

Chapter Four:
Coloring The Background

I lay in a base color of YR02 on the background mountains.

I add areas of W3 along the back edge of each rock formation.

I add shadow accents along the dividing edge between the YR02 and W3 with W5, leaving areas of the original colors to show through on either side.

I add an over all "glaze" layer of YR02 to soften the colors together.

I color the small moon with YR21.

As I'm coloring I hear Obi Wan's voice in my head...

"That's no moon... it's a space station!"

...but it's not... it IS a moon!
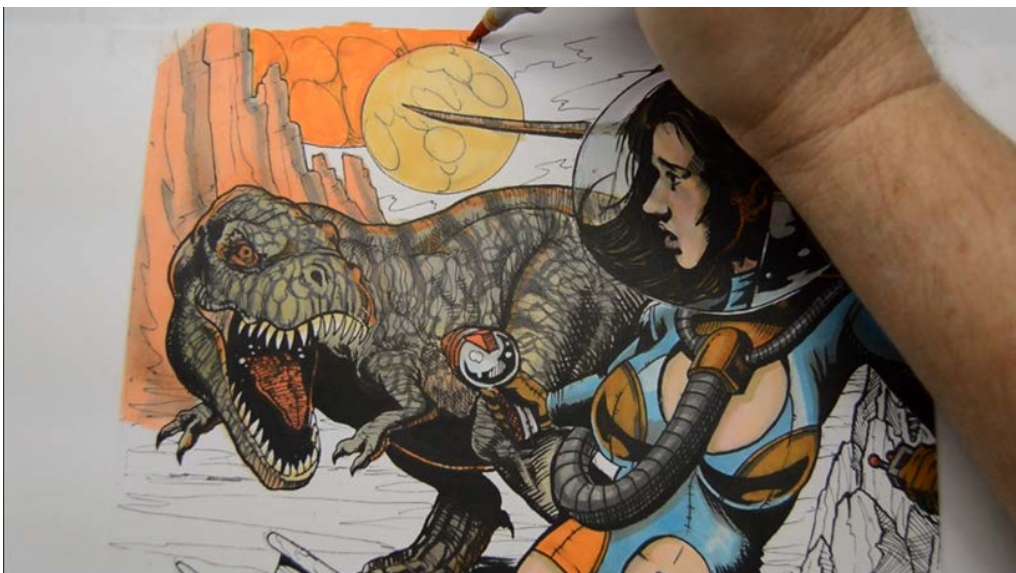
I color the larger moon with YR16.

I add a shadow pattern with W6.

I then add areas of W5 to give the craters some form.

I add areas of YR21 to the middle of the craters to give them a little more light.

I add W3 to the small moon to give it form.

Turning my attention to the background sky, I lay in an over all base color of YR09.

I darken the "cloud" shapes with W6.

I then add darker shapes within the clouds with W7...

...and W8.

I add some texture with W8 to finish off the sky.

With the sky colored, I decide to strengthen the color of the mountains with a layer of YR14.

Notice that some of the original YR02 is still visible.

I add darker shadow accents with W6...

...and strong color accents with YR61 to bring the mountains more in line with the sky.

I add YR02 to the sky portion visible through the glass bubble helmet...

...then indicate the "clouds" in the same area with W3.

I add touches of YR02 to her face...

...to help integrate her face with the background.

I lay in a base color of YR02 on the ground plane, trying my best not to miss any areas.

I add accents to the ground plane with W4.

I keep all these marks horizontal so as not to disrupt the sense of perspective.

I add darker accents with W5...

...and then add stronger color accents with YR14, again keeping all these marks horizontal.

I use YR14 to create crater-like ellipses...

Getting close...

I add long horizontal "color bands" of YR23 on the ground plane, leaving some areas of the original colors to show through.

I then give the alienosaur an over all glaze with the same YR23 to help integrate him into his environment.

I lay in a base color of YR14 on the rock formation behind the girl's body...

...then add YR16 to the shadow areas.

Continuing with the YR16, I add some linear textures to the rocks.

I darken the shadows with W6.

I then "glaze" YR16 into the shadow areas to strengthen their color just a bit.

I add W6 accents to the crevices...

...then add stronger color accents with YR16.

All of the coloring in this chapter is relatively abstract.

There is no need to try and copy exactly what I've done.

As long as you use the same basic colors it will turn out fine! No stress :)

Chapter Five:
Coloring The Space Craft and Foreground Elements
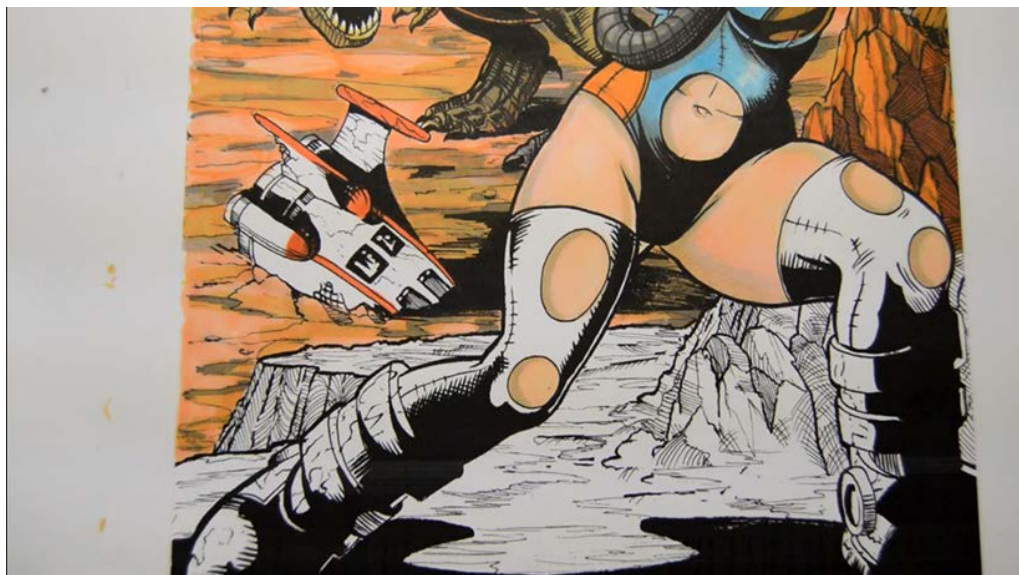
I color the areo fins, thruster cones, and racing stripes with YR09.

I add areas of B02...

...then modify the B02 (excluding the window area) with YR16.
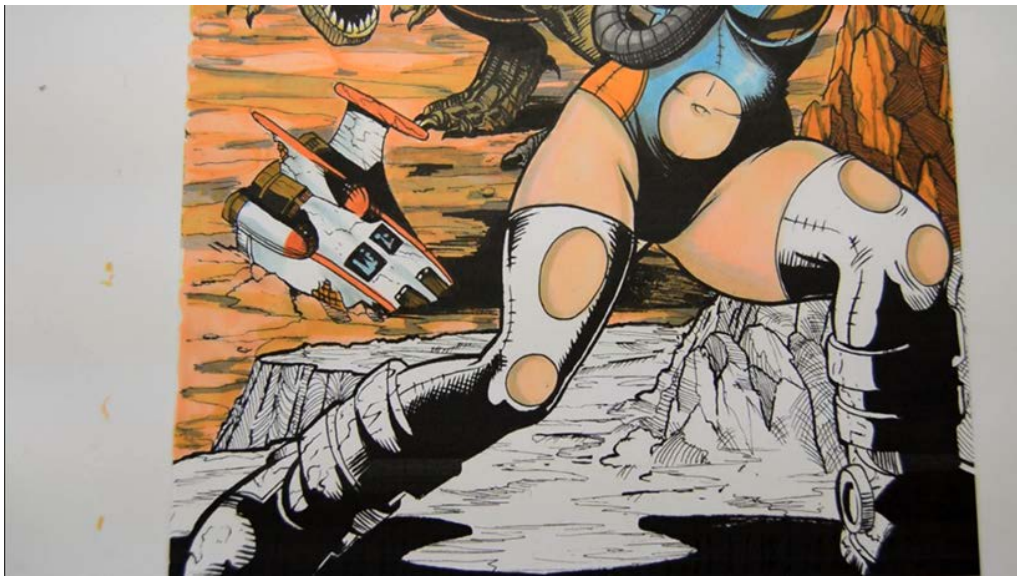
I add B000 to the white areas of the craft...

...then add darker accents with W4 here...

...here... (W4)

...here... (W4)

...and here. (W4)

I add even darker accents with W7 to finish off the craft.

Turning my attention to the extreme foreground, I add a layer of YR16 to her leggings.

I add B02 for the base color on the boots...

...and touch in a tiny bit of YR09 on the "hydraulic ankle stabilization emergency indicator" (that little ellipses on her ankle)

I modify portions of boots with YR16 to help visually correlate them with the rest of the suit.

I add areas of W4 where the black shapes meet the blue shapes on the boots.

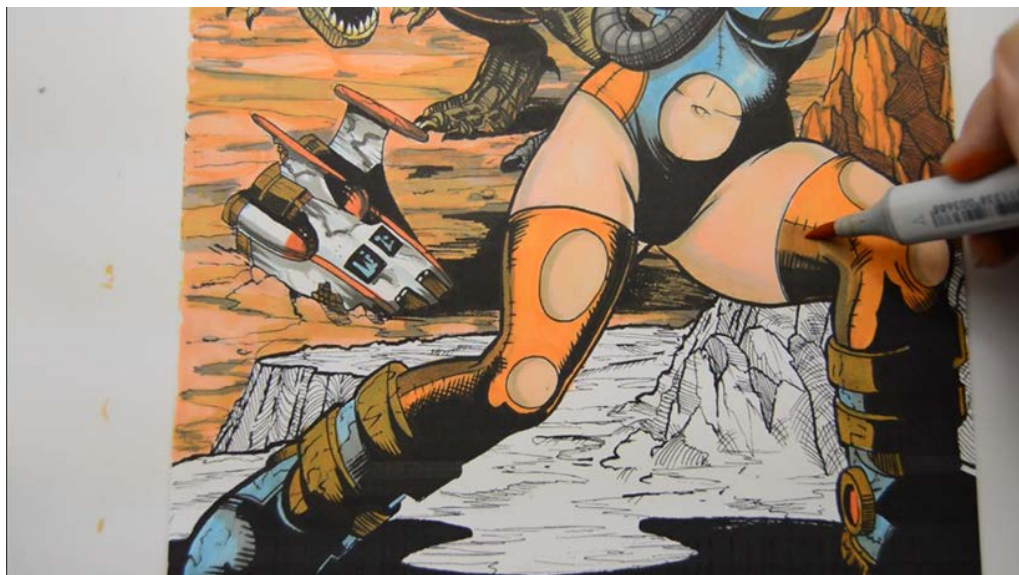Continuing with the W4, I add shadows to the undersides of the legs...
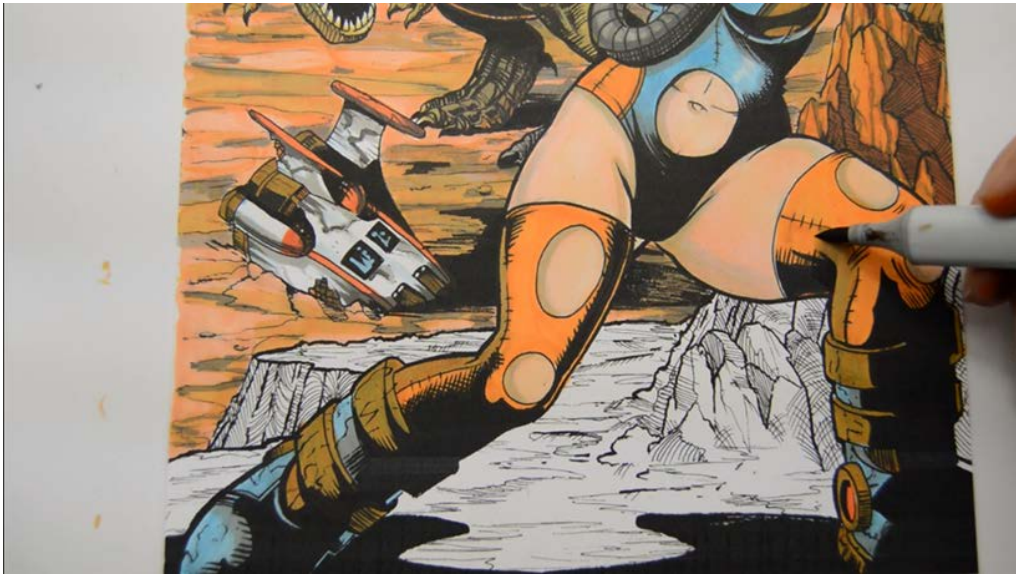
...on both sides...

...then add darker accents with W5.
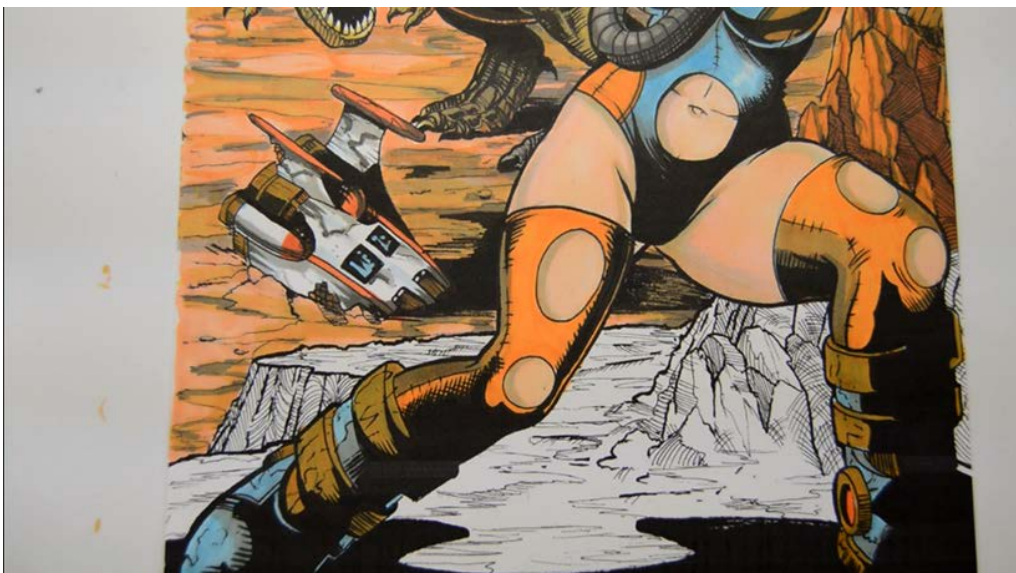
After the W5.

I strengthen the color in the shadows with YR14...

...then lay in a base on the foreground with the same color. (YR14)

YR09 in the shadow areas of the rocks and as an accents color on the ground...
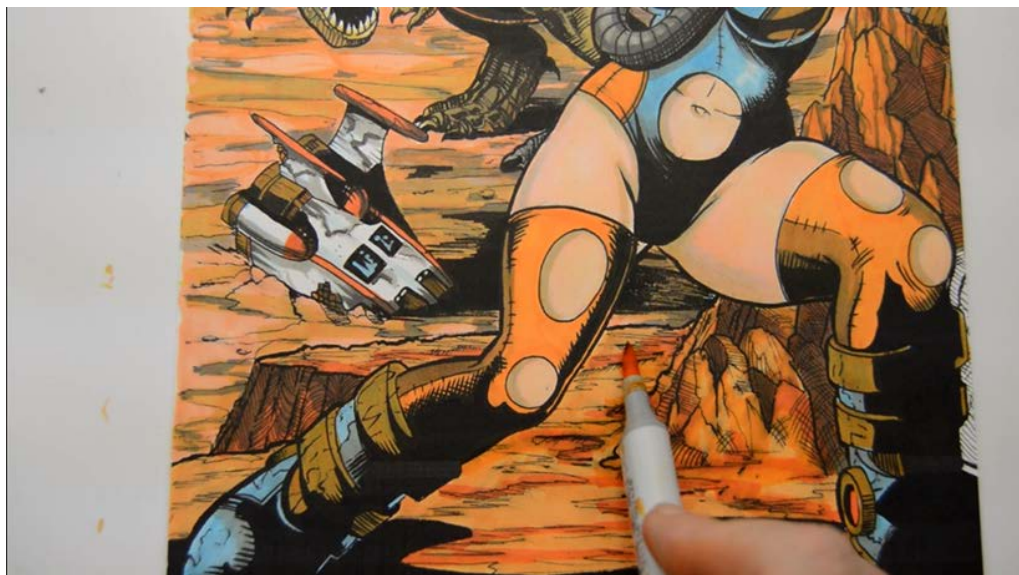
W6 to darken the shadows here...

...and here. (W6)

I add abstract color shapes with YR16 just to give it a little variety...

...using the nib laid almost flat... (YR16)

...to create long color bands. (YR16)

I strengthen the color of the shadows with YR09 here...

...and here... (YR09)

...then add dark accents along the cracks on the ground with W6.

After the W6.

More dark accents with W7...

W7...

...and a cast shadow from her leg on the rocks... (W7)

...finishes off this section of the work.

But... as I look at the drawing as a whole, I decide I want a little more contrast between the foreground and the middle ground, so...

I add long flat areas of B02 to the middle ground area.

It looks like I'm up on the marker tip in this photo but I'm really using the marker very flat, with the broad side of the nib in full contact.

Aahhh... much better. :)

Chapter Six:
Alterations, Modifications, and Finishing Touches

At this point in the coloring process, all of the areas have been colored in and it's time to assess the image as a whole. Often it's best to set the picture aside for a day or two and come back to look at it with "fresh eyes".

When we do look at it again, we are looking to see if our color choices work, if our contrast is good, and if we've missed anything important.

Once we identify any problem areas, we can finish off the work with confidence.

What follows are the changes and highlights that I've decided will best complete my image. Your image, however, may be different than mine and may require different solutions.

This chapter is meant to serve as a guide, but do not think you need to do these steps if you are happy with your image as is. Read through, pick and choose what to add based on your assessment of your own work.

Additionally, at the end of this chapter I've included a bonus "Coloring Dark Skin Tones" section. It's super fun, so be sure to check it out even if you decide not to use it!
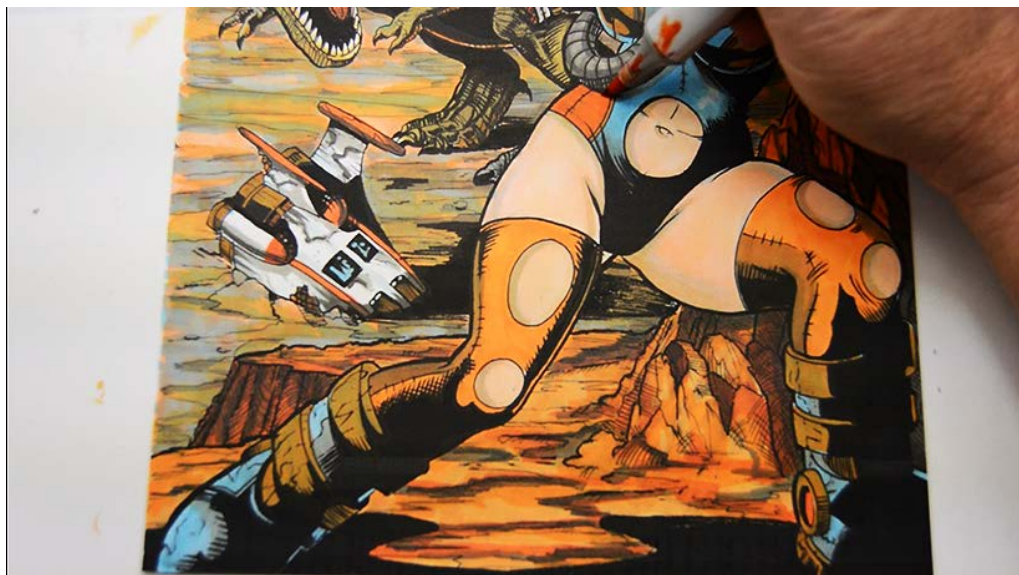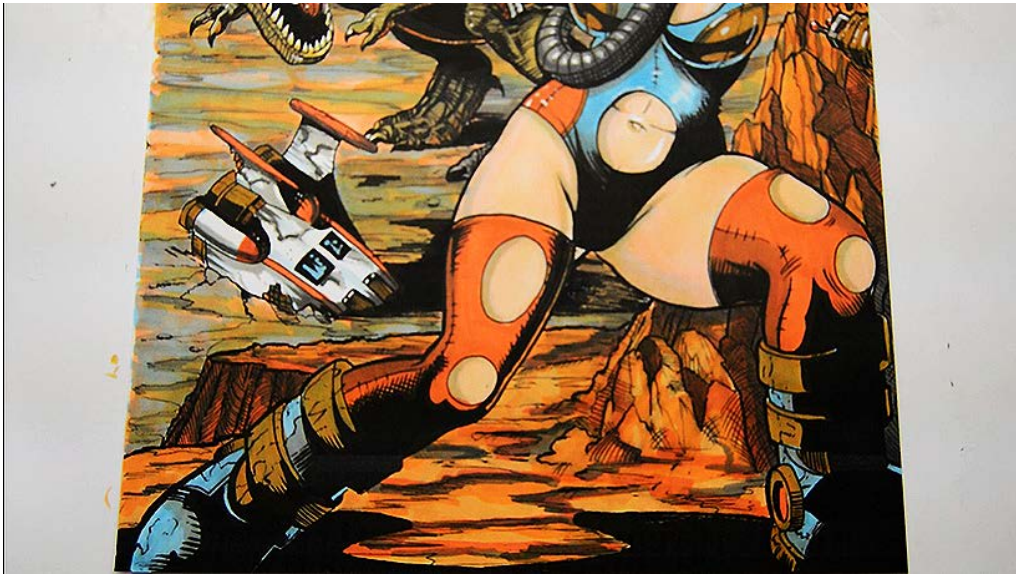
I decide to strengthen the color on the leggings with an over all glaze layer of YR09. I use this "glaze" on the hip patch...
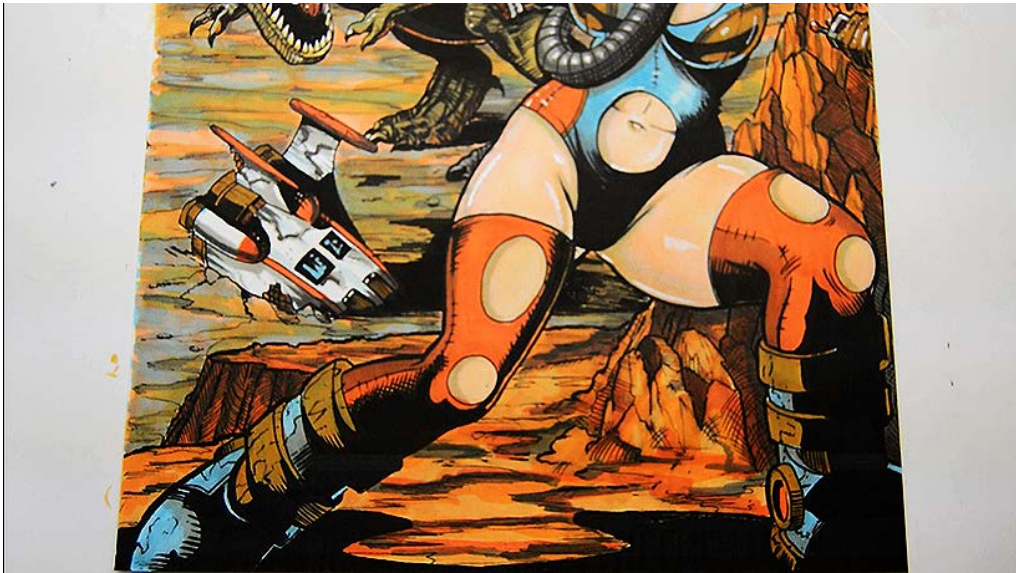

..and legs. (YR09)

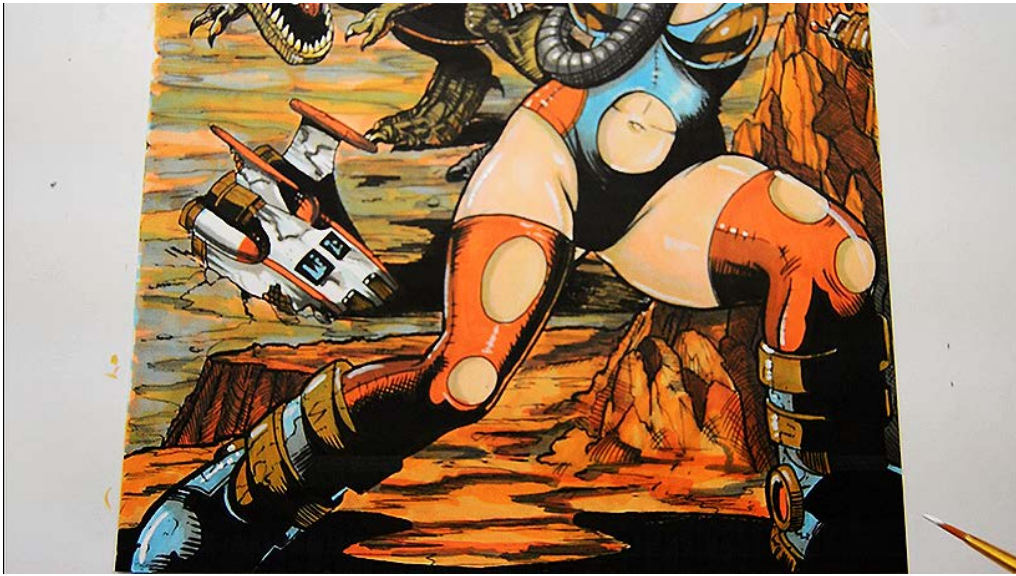I feel like this helps "pop" the figure into the foreground a bit more.

Feeling no need to make further alterations, I begin to place my highlights with opaque white gouache on the hip and belly...

...on the thighs...

...on the leggings...

...on the boots...

...on the rocks...

...and on the ground plane.

Moving upward, I place my highlights in the alienosaurs mouth... (These are more "spit drops" than highlights.)

...and on the small moon...

...on the distant mountains...

...on the larger moon...

...on the alienosaur's head...

...and spine...

...ribcage and legs...

...muzzle...

...and arms and lower jaw.

I turn my attention to the reflective bubble helmet, placing long lines...

...and roundish dots...

...to enhance the illusion of transparency.

I add highlights to her face...

...and to the metal parts of the helmet...

...as well as to the body of the helmet itself, here...

...and here.

I add linear streaks across and over the forms of her face...

...to complete this section of the work.

I highlight the upper hose...

..the connector...

...the lower hose...

...the chest patches...

...and breasts.

I go a little crazy on the alienosaur's head...

...but I think it looks really nice :)

A few more "reflections" on the helmet's dome light...

...finishes off the work.

Bonus:
Coloring Dark Skin

As discussed in the video portion of the class, I'm confining myself to colors of orange and blue to color this drawing (with the exception of RV00, E04, and E31).

Consequently, we will be layering these colors over each other to achieve a dark skin color. Obviously this isn't the only way to color dark skin, but it's super fun to do and feels kinda like magic in the end!

Don't freak out when the middle stages look weird.

Just follow along and trust the process :)

I lay in a base layer on the exposed skin areas with E31.

Despite the "E" in the name, this color is really a desaturated orange!

I add B02.

Again, don't panic! Just mimic these shapes as close as you can, making sure to leave some of the E31 to show through.

I color directly over the B02 with YR16.

I then color over the exposed areas of E31 with YR02.

I then do an over all blend layer of W3.
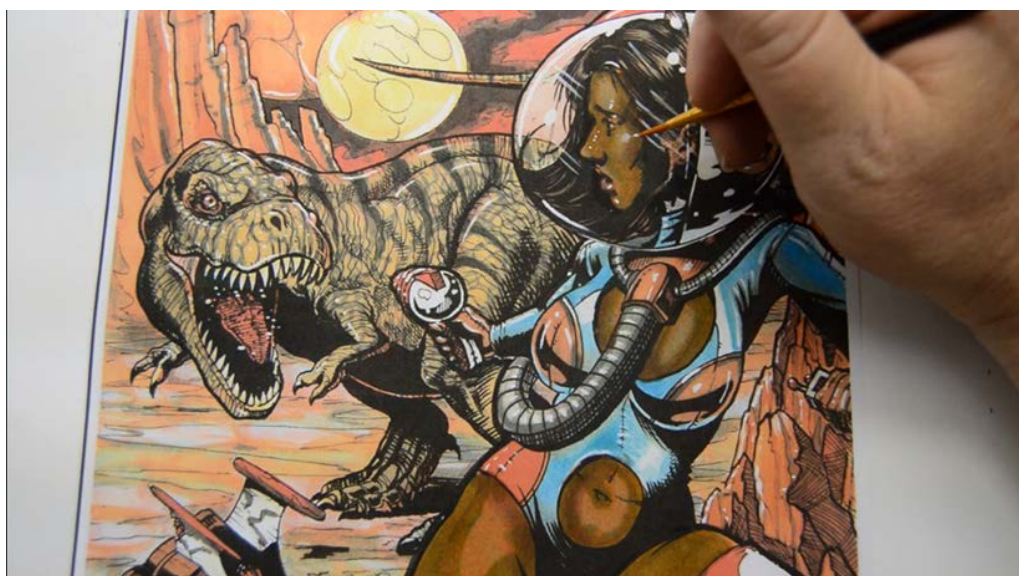
I add E04 to the lips and cheeks...

...to the breast... (E04)

...to the abdomen... (E04)

...and to the legs (E04), keeping this color confined to the edges of the forms.

Using opaque white gouache and a small paint brush, I add highlights to the face...

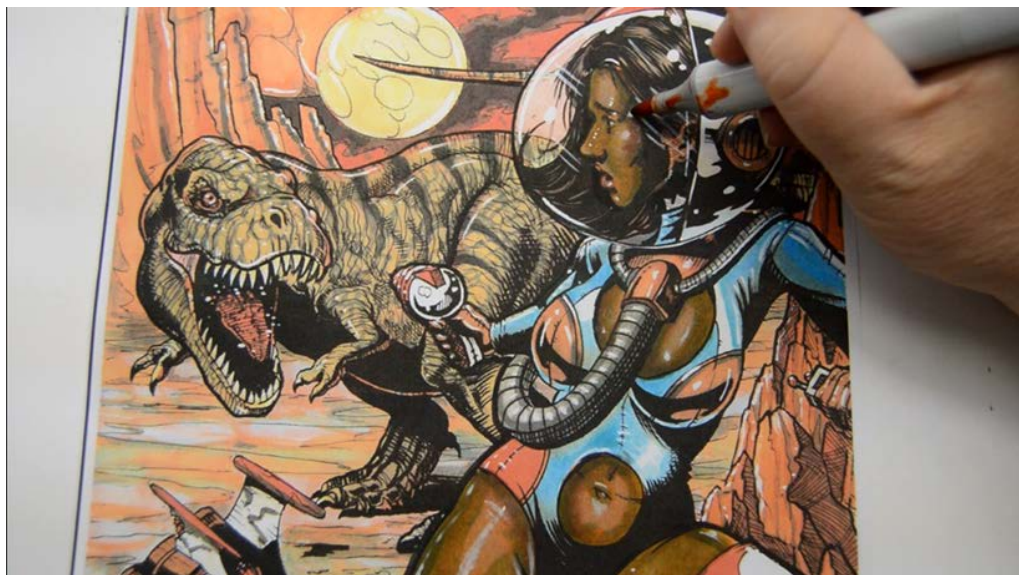

...to the breast... (white gouache)

...and to the abdomen and legs. (white gouache)

I color over all the skin with RV00.

I then strengthen the shadow edges with B02 on the face, breast, abdomen, and legs.

I add color accents with YR09 to the cheeks...

...to the navel... (YR09)

...and to the lips. (YR09)

I then "shape" the features
with E04...

E04

E04

The final result.

Now, there is no way you will place your colors and color shapes in exactly the same areas as I did, so don't even worry about it! These colors combine to make a nice dark skin tone regardless!

I'd recommend printing a few practice pages and experimenting with the colors and layer order until you find something you like.

You can, of course, add other colors as well if you have them and are so inclined, but please give this method a try before you do! I know you'll be pleasantly surprised with the result.

Be sure to watch the video for an in depth discussion on the theory behind this technique!

Conclusion

In this class we've learned to make the most of a few simple colors and a good range of grays.

These techniques not only make it look like we've used more colors than we actually had, but it also insures our color scheme is harmonious!

By creating all our colors from just a few, the greens, reds, and purplish colors in the sky all have the proper saturations to work well within the context of this image.

More pure versions of these colors would look glaring and out of place, but because we created them through layers of orange and blue they work really well.

The key to picking colors that work is to pick one dominate color (for this image it's orange), and then select its complement (blue). Any color that can be created with these two colors will be harmonious.

Additionally, we can move our two main colors towards their closest relatives, for example:

Orange: yellow-orange and red-orange
Blue: blue-purple and blue-green

All of these colors will play well together as long as the blue and orange remain dominant.

So there you go :) I encourage you to try this technique out on the other coloring pages included with this class.

Switch it up!
Try...
Red, red-orange, red-purple + green, yellow-green, blue green

OR...

Yellow, yellow-red, yellow-green + purple, red-purple, blue-purple

With a little experimentation I think you'll find you really don't need that many colors to make an awesome work of art.

Until next time...
Christopher Kerry