



IN THE JUNGLE

Introduction

When I first had the idea for this class I really didn't know the direction it would take.

It's funny how things work out sometimes. I knew I wanted to keep the drawing simple and focus more on the conceptual aspects of coloring and I knew I wanted to shove as many core concepts as I could into so simple a page.

In the end I was surprised at how well the simple drawing accomplished those goals.

For this class the techniques are simple and straightforward and you'll be able to complete this drawing very quickly.

The step by step in this book is also simple and straightforward and you'll have no trouble getting through it.

More than any class I've made to date, the videos for this class play a crucial role, so be sure to give them their due attention.

From a "concepts covered" point of view, this simple class may be the most comprehensive class I've ever done.

So let's get to it.

Copic Colors Used For Coloring The Page

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

Y08	E08
	E25
YR24	E35
	E41
R21	E71
R85	
	T3
B05	T5
B39	T7

Chapter One:

Coloring the Base Colors



For this class I'll be using a black and white line drawing. While the final image turns out to be more or less realistic, you can enhance the realism of your own work by converting the black and white line work into color if you so choose. This can be done either in Photoshop or by placing the line drawing on a light box and retracing the drawing with colored ultra fine Sharpies.



I start by coloring the iris with Y08.



The Y08 is too intense for this application but I wanted to keep the colors for this class to a bare minimum, so I lighten the value of the Y08 with 0 colorless blender.



I add E08 to the pupil...



...then layer B39 over the E08 to create a black.

The E08 is a dull desaturated orange and the B39 is a very dark blue. Combining all the primaries this way and at a dark value creates a rich, deep black.

E08 = orange (yellow + red)

B39 = dark blue



I begin to color the tiger's face with YR24, making sure to get the color between the blades of grass.

For now I color over the stripes and the dark portions of the ears. We will be coloring these areas with the E08/B39 combo which is very dark, so coloring over them is easier than coloring around them.



I color the tiger's body with the YR24.

On both the head and body I lay the YR24 base on more or less evenly. We won't be coloring tons of layers over it so much of this base will show through in the final image.



I color the nose with a flat layer of R21.



I use E41 on the "white" areas of the tiger's fur including the patches on the ears and on the muzzle...



E41 on the beard...



E41 on the sides of the face and on the neck to more or less complete the base colors for the tiger.



I turn my attention to the foreground grasses and color them with a flat layer of Y08.

Again this color is too intense for this area, but we will be modifying it later.



I add B05 to the background area under the tiger's chin and between the blades of foreground grasses...



...and continue with the B05 up and over the head and *on top of the background grasses*.



I add E08 to the ears, facial stripes, mouth area, and body stripes.



I then add B39 to all the same areas to create a deep luxurious black which completes the base layers for this image.

Chapter Two:

Rendering The Tiger





I add shadow shapes to the right side of the tiger's nose and face with E35.



I add this color to the muzzle... (E35)



...and to the left side of the tiger's face between the grasses. (E35)



Continuing with the E35 I add "hair strokes" on the nose...



...between the stripes... (E35)



...and on the brow area (E35).

These marks are subtle and nearly disappear, but their presence adds a level of detail to the face to help solidify it as the focal point of the image.



Continuing with the E35 I add hair strokes to the beard...



...to the hair on the sides of the face... (E35)



...and to the white spots on the ears (E35).



I add slightly darker hair strokes with E25.



I add a shadow accent to help "round" the muzzle with E71.



E71



I use the same color (E71) to add a shadow to the eyes...



...along the bottom lip... (E71)



...and to both sides of the "mane". (E71)



E71



I also strengthen the form shadow of the face... (E71)



E71



I add a shadow plane to the lower portion of the nose...
(E71)



...and address the border
between the lights and darks on
the ears. (E71)



It's getting there :)



I add T3 to the mane.

I'm using this color mostly where the black line work indicates hair.



T3



T3.

This area of the mane will be in deeper shadow because the tiger's face blocks it from receiving direct light.



T3



Notice how rough and unblended the strokes are. That's a good thing... (It is hair after all.)



I create a darker case shadow under the face and beard with T5.



Notice that this color is mostly confined to the right side of the lower portion of the beard.



I add darker accents along the bottom lip with T5...



...and to the dark area on the mane. (T5)



After the T5.



I darken the lower portion of the tiger's body with E35...



...then use this color (E35) to add additional hair strokes to the mane.



It's looking nice, but it could use a bit more contrast so I use T7 to add darker areas under the chin...



...along the sides of the face...
(T7)



...both sides. (T7)



I soften up the colors on the muzzle with 0 colorless blender...



This helps to create a smoother transition from color to white.

Colored pencil users - use white for this step.



I add a more saturated red (R85) to the underside of the nose and as an accent color under the bottom lip.



I darkened the shadow on the eyes with T5.



...then lift out some highlights with 0 colorless blender.

Colored pencil users - use white for this step.



At this stage the tiger is more or less complete excluding highlights.

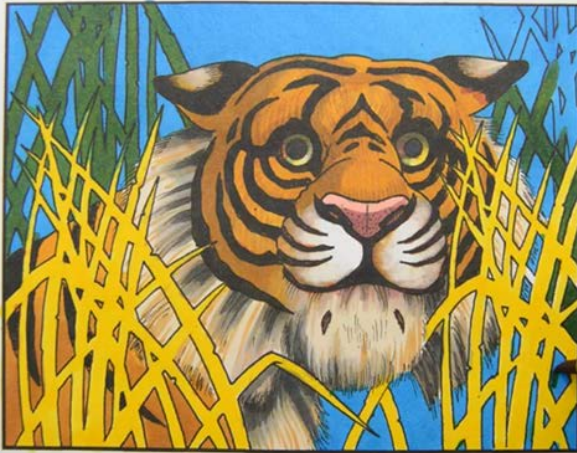
Chapter Three:

Coloring The Plants And Background



The plants and background in this image should do only one thing - make the tiger look better. Consequently, we will treat them very simply avoiding detail and working to orient them in their proper spacial relationships.

I want to keep the colors in this image as harmonious as possible, therefore I will be mixing all my greens from colors we've already used.



I lay a flat layer of YR24 over the background plant shapes.

This is the same color we used to color the base color for the tiger.

Because it's an "orange" instead of a pure yellow the resulting green is dull and desaturated which is perfect for the background.



I add additional blades of grass randomly to the background with the YR24.



Because I want the foreground grasses to appear to be in front of both the tiger and the background I'll be "mixing" a more saturated green for them.

If you recall we used a pure Y08 to color their base color, so now a layer of B05 (the same color we used for the background) will mix to create a nice vibrant yellow-green that's perfect for the foreground.



Don't worry about applying this color super smoothly. A little variation here is nice!



Notice how much difference in spacial perception we can achieve simply by varying the saturation of what is more or less the same green.

Both greens contain B05. It's the relative purity of the "yellow" that makes the difference.



As much as I like the background the way it is, because it's a very pure blue it has the effect of flattening the pictorial space, so I desaturate it with a layer of T3.

That's better, but let's push it further...



I add a layer of T5 applying it more or less evenly at the bottom of the image, and more "open at the top simultaneously creating an abstract shape to add variety.



The contrast in the upper background was a little too strong, so I add another layer of T3 to bring the values of the entire upper background together.



I add more blades of grass both above and below with T7.



I add T5 to the lower portion of the background grass.



I also darkened the lower portion of the foreground grass with this color (T5).



At this stage the coloring page is more or less complete.

I knew when I started this page that I wanted to create a very dramatic light and dark shade pattern over the entire image, so I've intentionally left the background and plants kind of rough. But we'll talk more about that in the next chapter.

Chapter Four:

Alterations and Finishing Touches



With the image more or less complete, it's time to make alterations and final adjustments.

You may or may not decide to follow any or all of these steps. Further, if you decide not to attempt the dramatic light pattern I use to finish this image you may want to rework the background and grasses adding a few more details and perhaps blending a bit more smoothly.

The choice is up to you.



I've been asked exactly how I use white gouache to apply highlights... the brush is a cheap department store brush (one of the ones that comes in a pack of 10 assorted brushes for 6 bucks or so). I first dip the brush in water to wet it, and while I don't recommend this, I then put the brush in my mouth to remove excess water and shape it to a point. I then dip the brush into the open tube of gouache and apply it where needed...



...for example in the highlights of the eyes...



...and on the nose.



I mark a strong linear light along the bridge of the nose.



I white out the patches under the eyes...



...and add white accents to the brows and forehead.



I make little hair strokes...



...and add texture to the muzzle.



I add a highlight down the left cheek...



...then add texture to the bridge of the nose in the form of small dots and small hair strokes.



I soften where necessary...



...then continue to add more detail to the face...



...white gouache...



I add white hair strokes to the beard...



...and to the long hair at the sides of the head.



White gouache



White gouache



I make a strong highlight
across the top of the head...



...then make "loose hairs" at the bottom of the beard.



I add texture to the fur on the neck...



...and to the hair on the left side of the head.



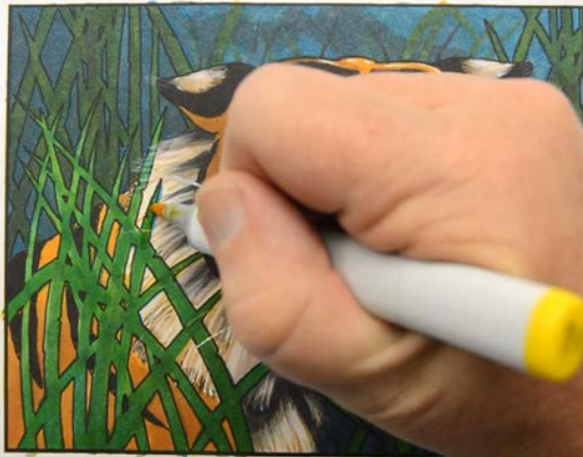
Notice how I've used the white gouache to make the forms "hair like" at the edges. The line work has disappeared also.



I add long whiskers drawing them over all the other forms.



A few highlights on the bottom lip and a bit of texture on the nose finishes off the tiger.



I lighten the tips of the foreground grasses with Y08...



...then darken their lower portion with T3.



I darken the lower part of the tiger's body with E35.



That looks nice :)



I add accents to the muzzle with E71.



At this stage the drawing is complete. You may decide to stop here, but I'm going to take it a step further.



I decide to add a dramatic light source to the image.

I indicate the direction of the light with T7 and a ruler drawing a big bold line over the image on the top...



...and bottom.



I glaze the T7 over the lower corner keeping it streaky to help give the effect of light.

Notice how the drawing still shows through.



I add streaks here... (T7)



...then glaze the top... (T7)



...leaving just a "triangle" of light across the tiger's face.



I soften the hard edge of the T7 with T3...



T3



Then drag streaks across the tiger's face. (T3)



I darkened the bottom of the foreground leaves with T7...



...to finish it off.



This is a more accurate representation of how the final coloring page looks.

When shooting video for these classes I overexpose the image to keep it nice and clean on camera. This image was taken at the "correct" exposure.

The Finished Image



Conclusion

Chances are you will decide not to add the dramatic light to your image. I actually like the effect a lot. It's unusual and adds tons of drama that will really make your page stand out. But... to each his own. :)

Until next time...
Christopher Kerry