



WOMEN OF WONDER

Sometimes people that you would never expect to make an impact on your life end up changing it entirely. You never see it coming.

Most often these people are surprising in odd little ways.

You think they are quiet and reserved... but they are not. Turns out they are bigger than life packed into a deceptively quiet little shell.

I've met a few people like this in my life...

Ninon Truax is one of them.

When I started making this class, Ninon was lying in a hospital bed. At the time, her condition was critical but stable with some hope for improvement.

As I write this now, that prognosis has taken a turn for the worse. Chances are Ninon will not live to read this.

I created this class with images of strong, powerful women for Ninon. I intended to fill the scroll-like banners with words of encouragement so that when she woke she could draw strength from the images and messages.

But it's beginning to look like the time for encouragement has passed.

I couldn't bring myself to fill the banners with words, so I left them blank.

As you color these images you may write what you wish in the banners. Maybe use them to encourage yourself through a particularly hard time. It's up to you.

For me, I've always been better with images rather than words, so I'll let the drawing say what I need to say.

Finally, remember we are all life's guests, welcome here for only a short time. Be kind. Love and laugh hard, and never take for granted what you have.

Copic Colors Used For The Study Page

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

E02

E31

E35

E39

E50

R17

R20

R22

W1

W4

W5

W6

C8

YR16

Y23

YG45

V06

B00

White Gouache

Black Sharpie Ultra Fine

Chapter One:

Coloring The Base Colors



For this class I'll be using a drawing with black line work. I want this image to be bold and powerful, and black lines will facilitate that goal.

For this chapter I'll be coloring all the base colors for the individual pictorial elements.



I begin by coloring the armor with a base color of YR23.



I color the drapery in the lower portion of the image with a flat base color of V06. I make no effort to apply this color smoothly. We will be adding additional layers that will smooth it out later.

[Purple is the complementary color for yellow, so this sets up our first complementary color pair.]



I color her cape and breast plate with a flat layer of YG45.



I color her eyebrows with R17...



...then use this same color (R17) to lay in a base for her hair.



I also use this color (R17) for the small areas of exposed lining on the bottom of her cape and for the decorative circles on the front of the cape. Additionally, notice the R17 accent on the corset.



Turning my attention to her skin, I lay in a flat base color of E50.



I color the banner with E31...



..then use this color (E31) on the hilt of her sword.



I add touches of B00 to the feathers on the helmet...



...and the wings. (B00)



Be sure to watch the video to see exactly where I've used this color. (B00)



I add YR23 to the border at the hem of the cape.



I color the areas of exposed backside banner with R17 to finish off the base colors.

Let's take a moment to explore the colors we've used here. I've let the image itself dictate the color scheme. When I started this page, I knew only one thing - I wanted the armor to look like golden bronze. So I used a base color of yellow-red (YR23).

Now, since yellow is the dominate hue in this color, I chose the complement for pure yellow, which is purple, to color the drapery at the bottom of the image.

Now because the purple I used leans more to the red red of the color spectrum I chose green, the strict complement of red, for her cape.

At that point, red becomes the clear choice for her hair since it complements the green!

So now we have two complementary pairs at work - yellow/purple and red/green.

Her skin is a very light yellow-red so it stays harmonious, and the blue acts as a balancer.

Chapter Two:

Rendering The Armor And Drapery





With our base colors laid in and our color scheme established it's time to begin rendering the individual forms.



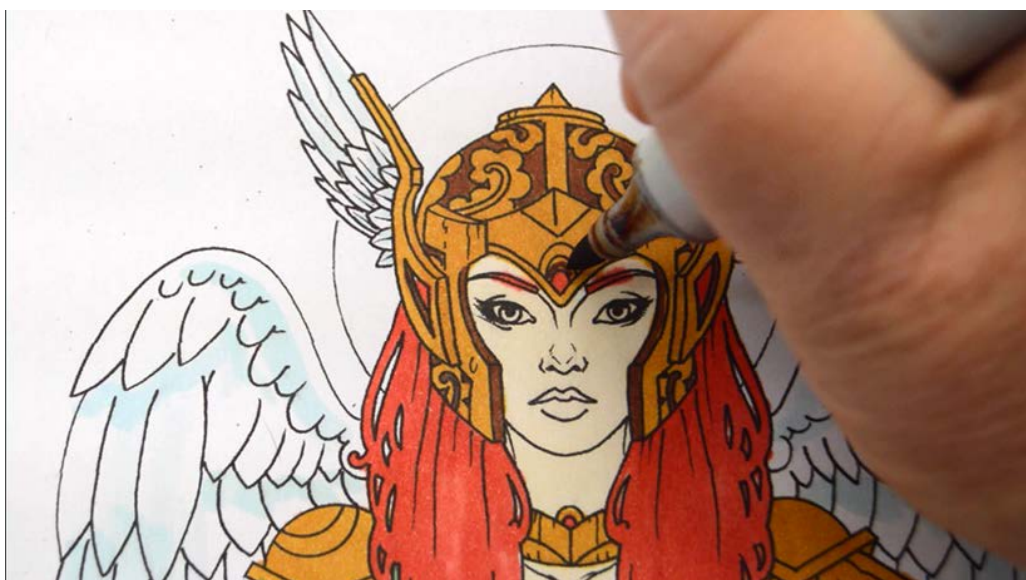
I add E39 to the spaces between the floral ornamentation on her helmet. This produces a dark "background" that emphasizes the pattern.



I add E39 to the rims of the decorative insets on the wing plates...



...and to the forward facing rims on the face plate. (E39)



I darken the inset for the jewel on the helmet... (E39)



...then add areas of W4 to the remaining "bronze" areas to give them a bit of form.



W4



W4



W4



W4



W4



Study this photo carefully and do your best to mimic the areas of W4 both in shape and placement.



I add very dark accents to the helmet with C8. (W8 would work as well if you don't have the C's)



C8



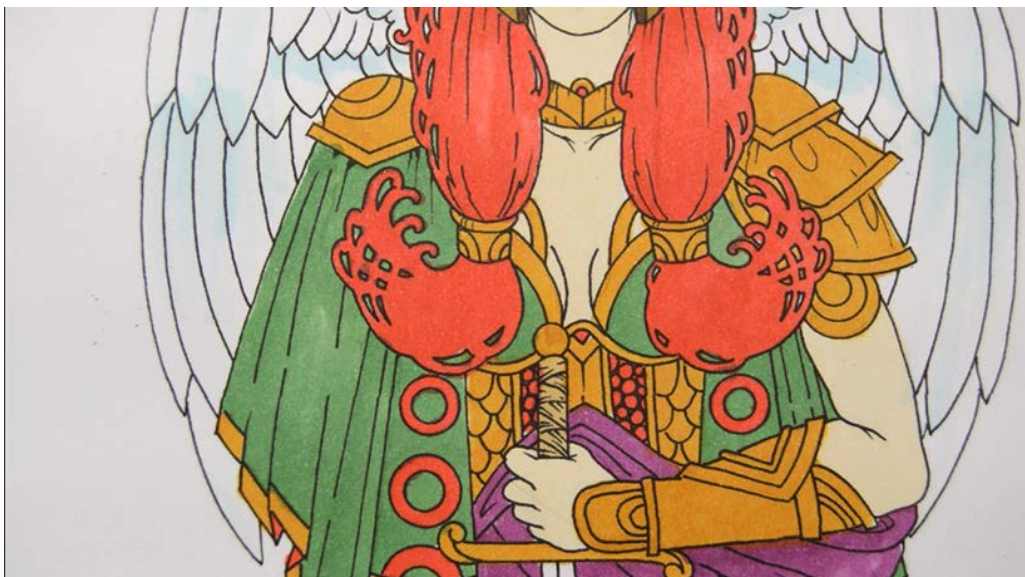
I add accents of W6 here...



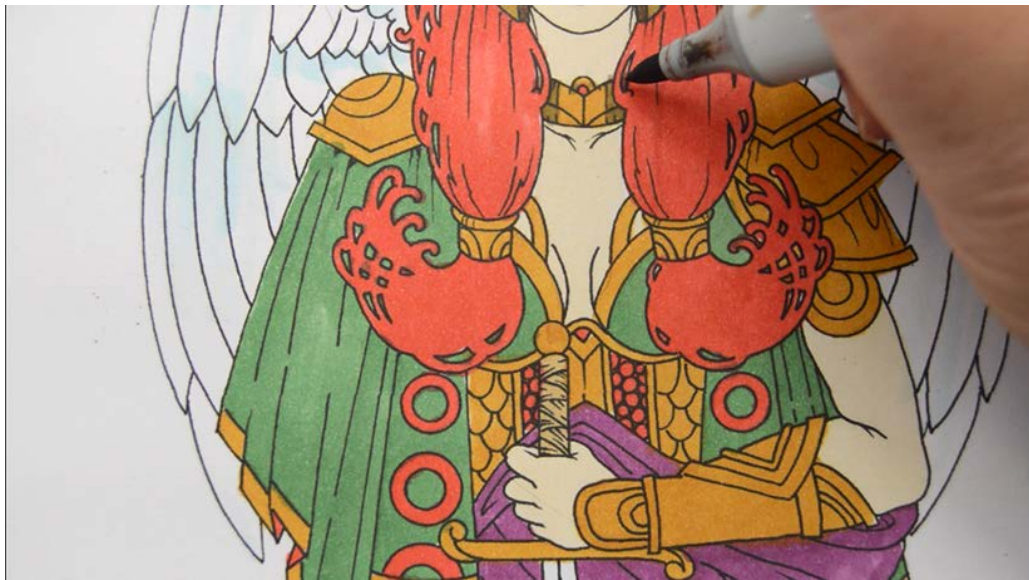
...and here (W6) to finish off the rendering of the helmet, excluding highlights.



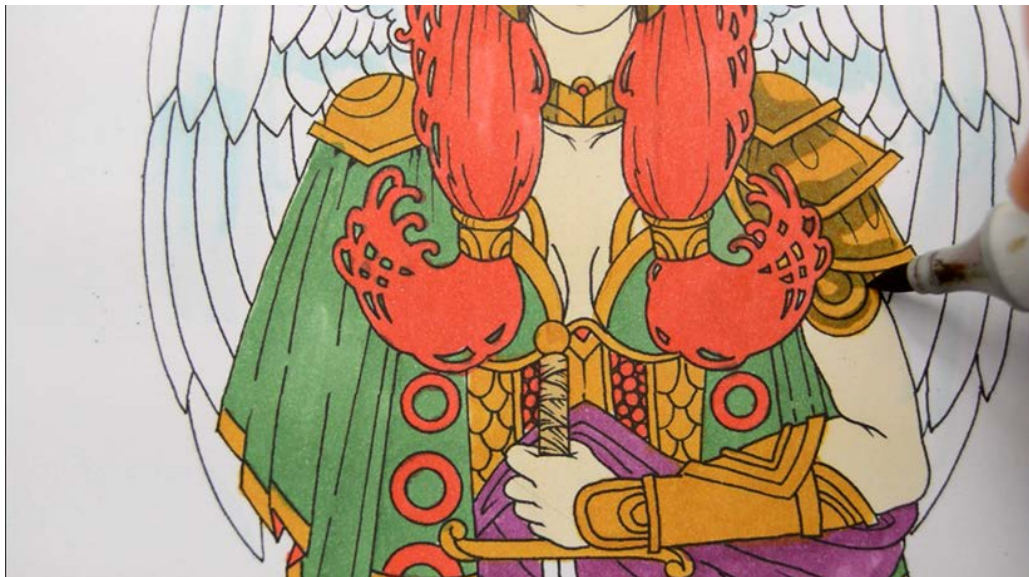
Be sure to watch the video for more info on exact placement of this accent color.



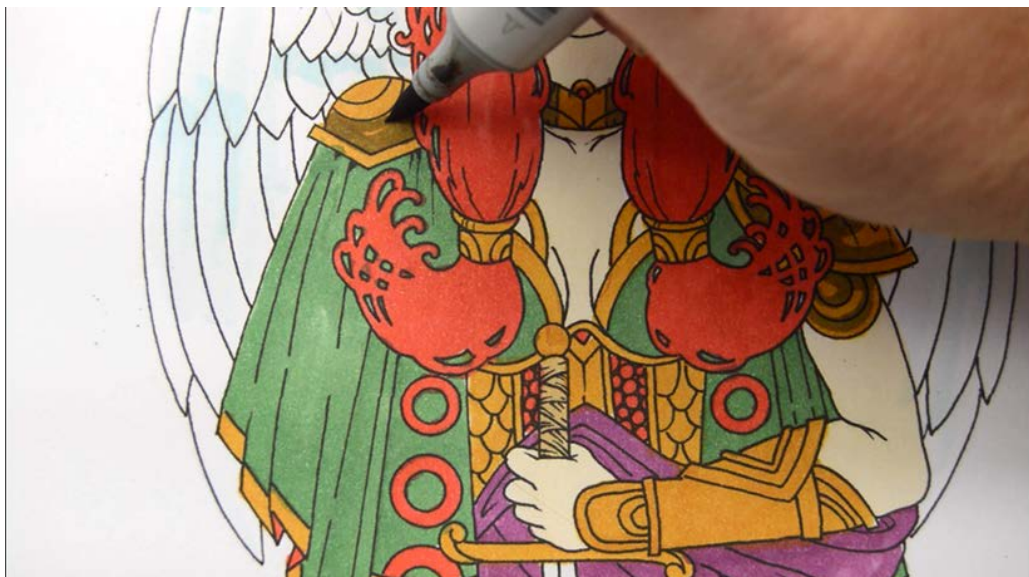
I'll be using the same basic concepts and colors to render the rest of the armament.



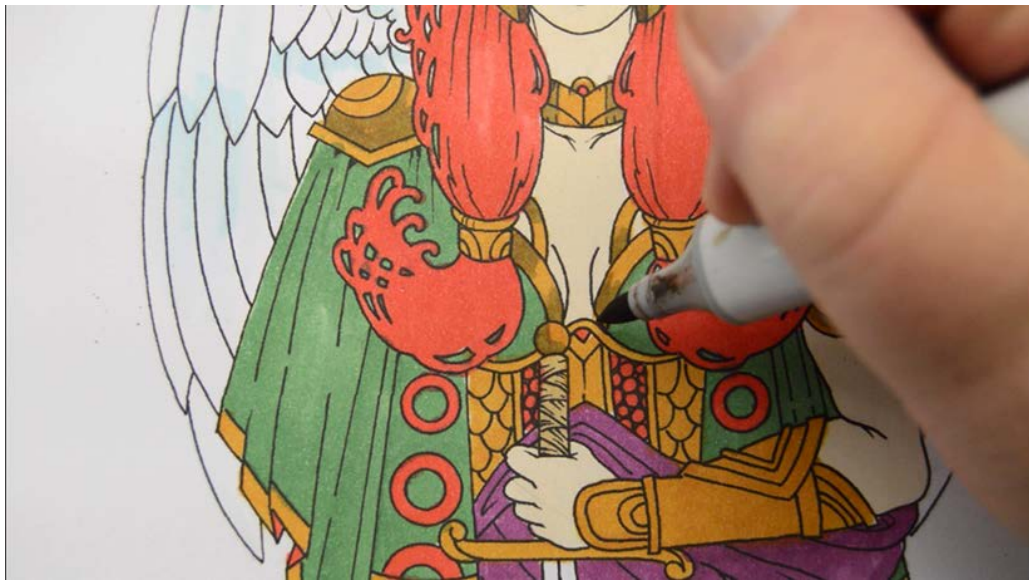
W4



W4



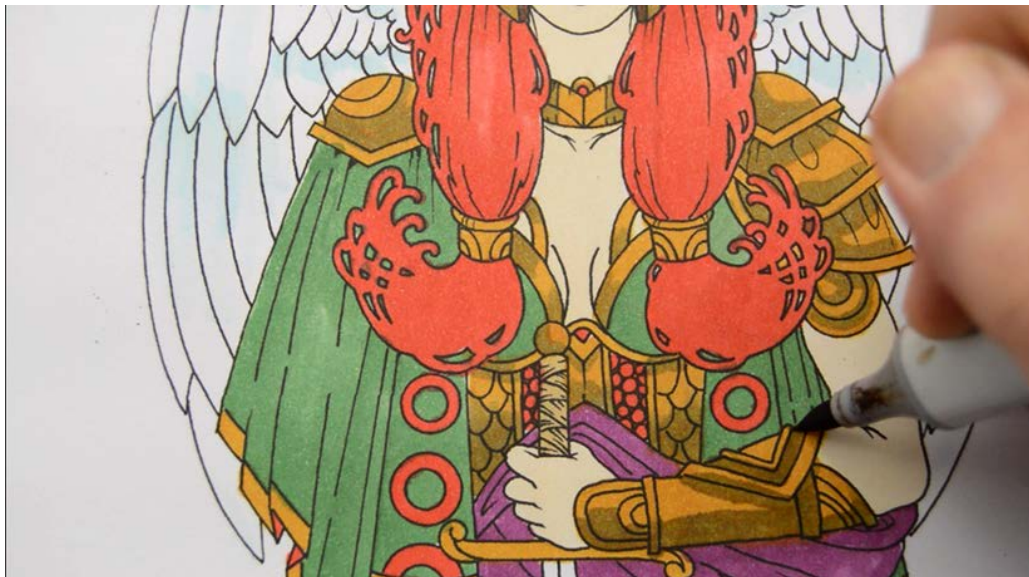
W4



W4



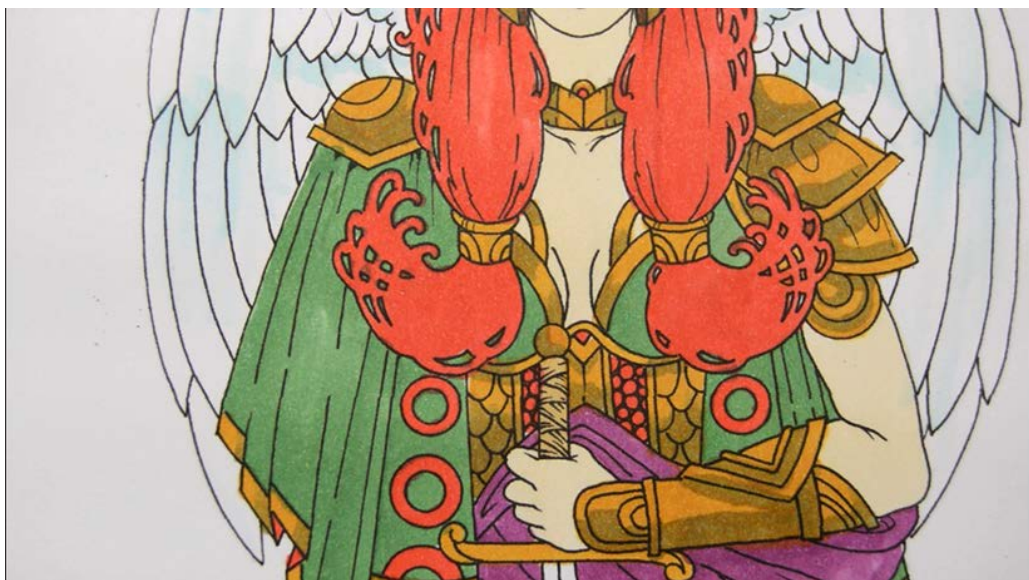
W4



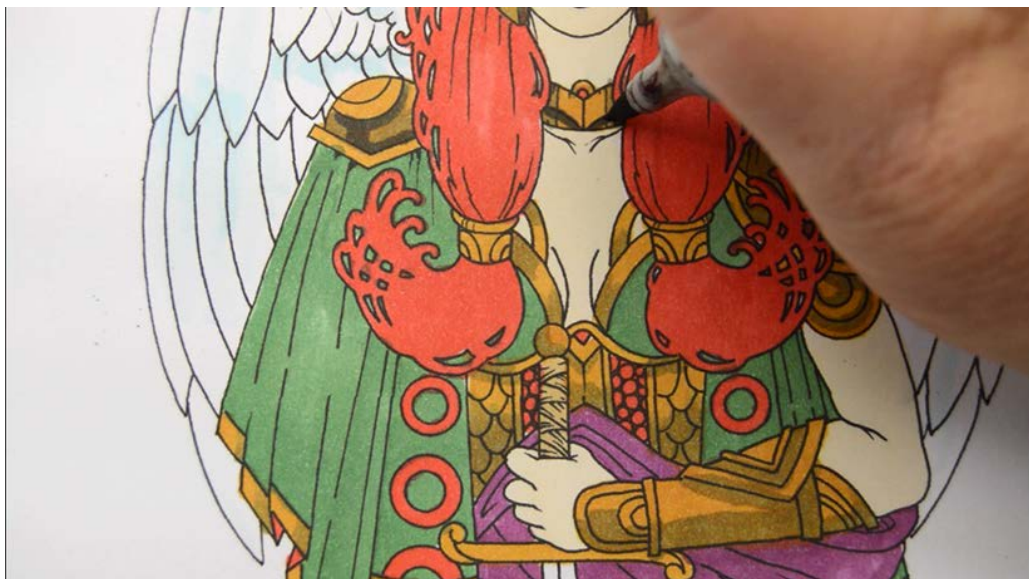
W4



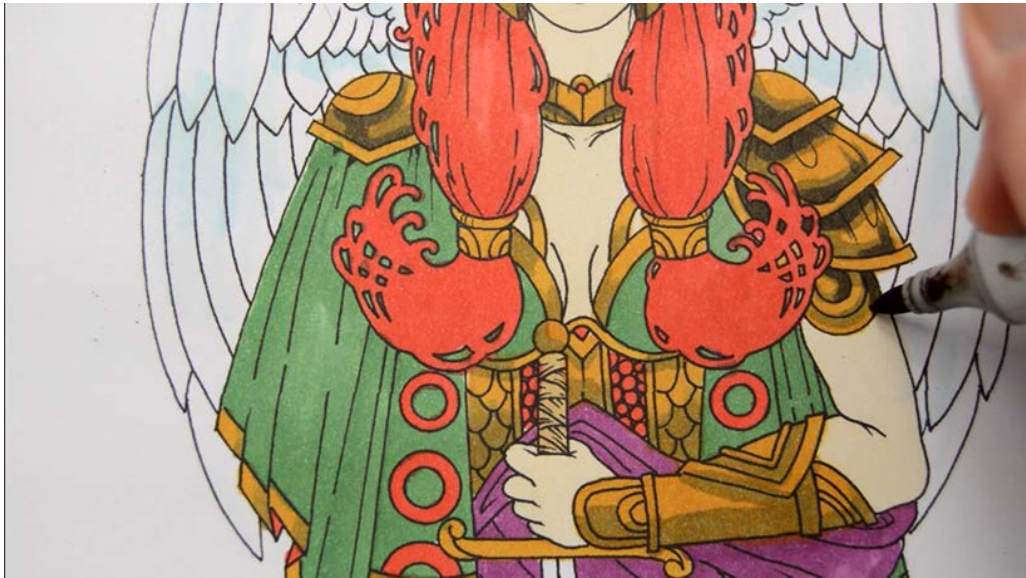
W4



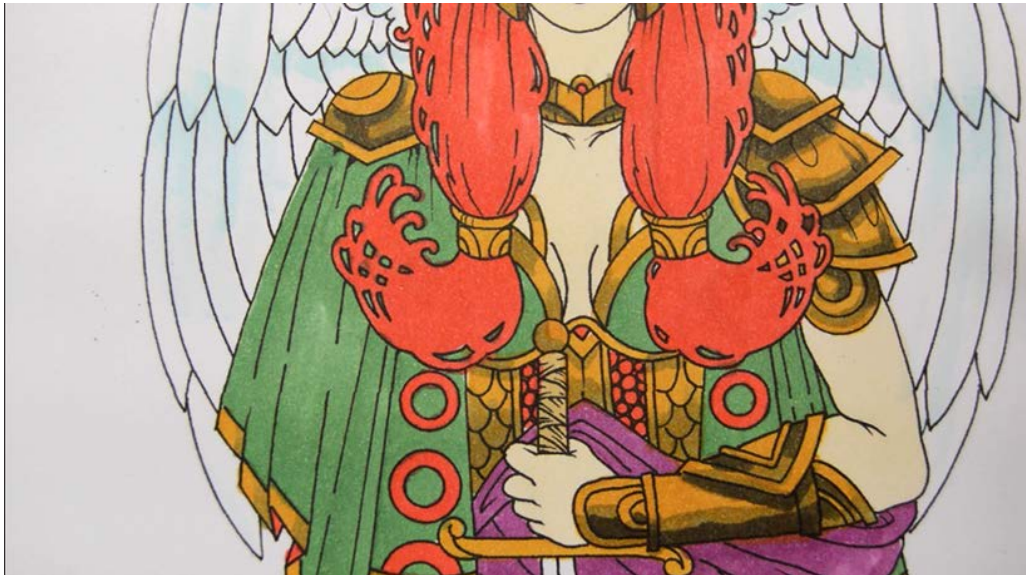
The result after the application of W4.



W6



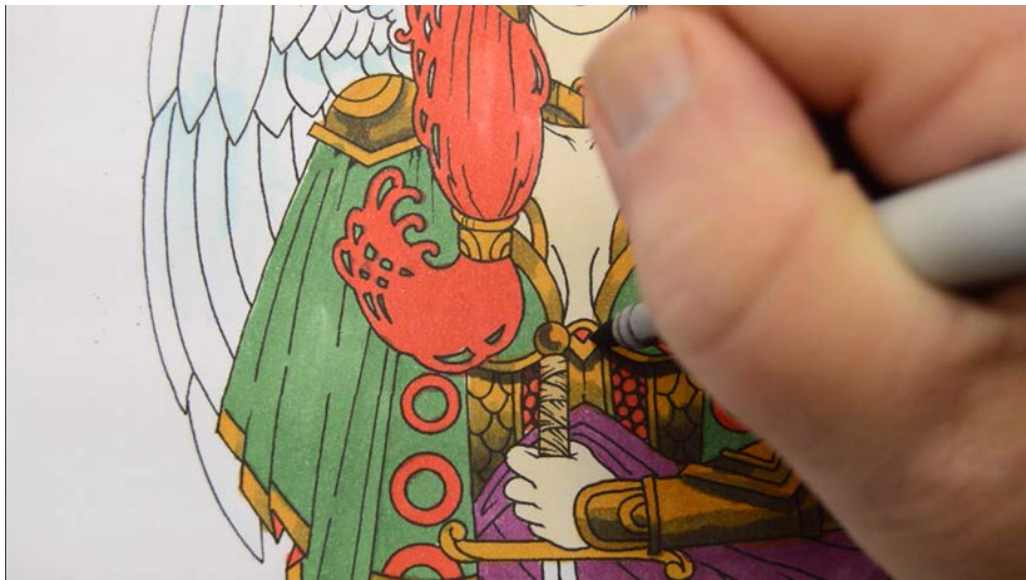
W6



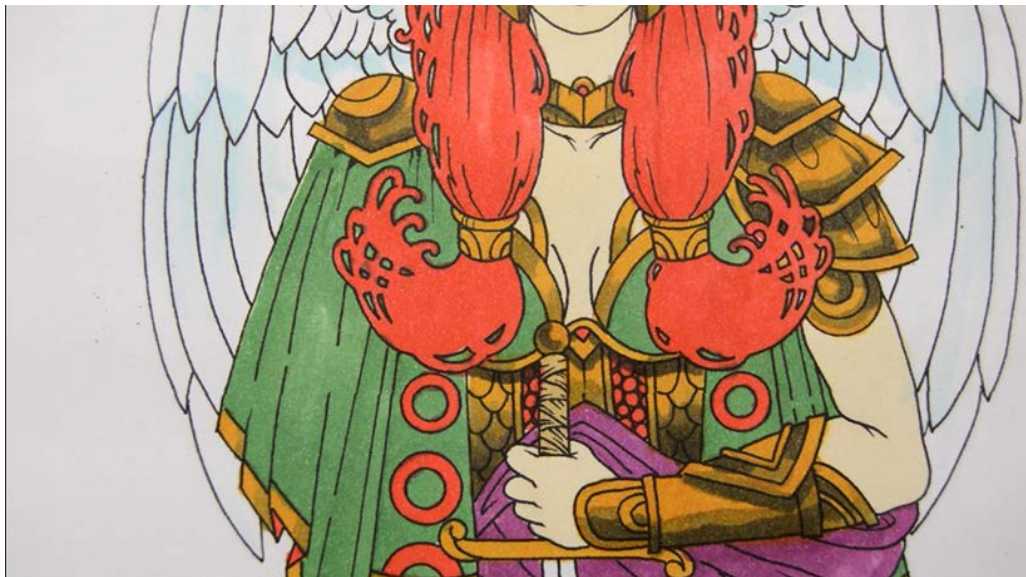
W6



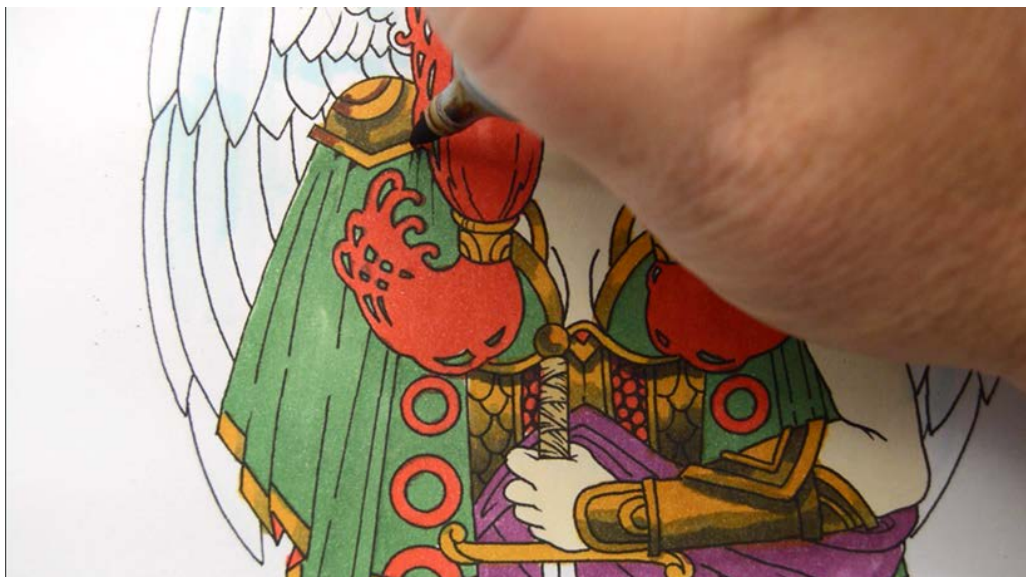
W6



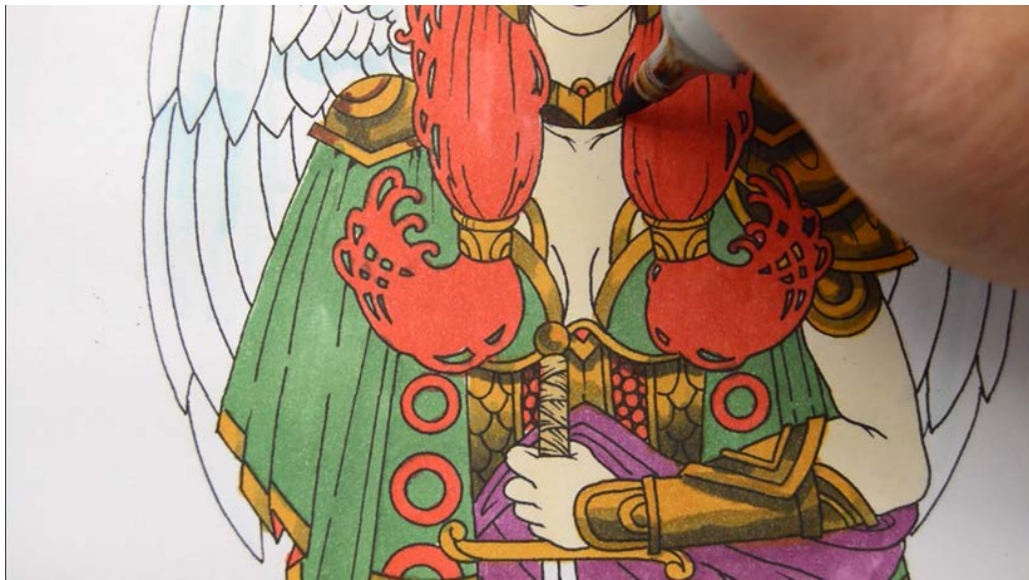
W6



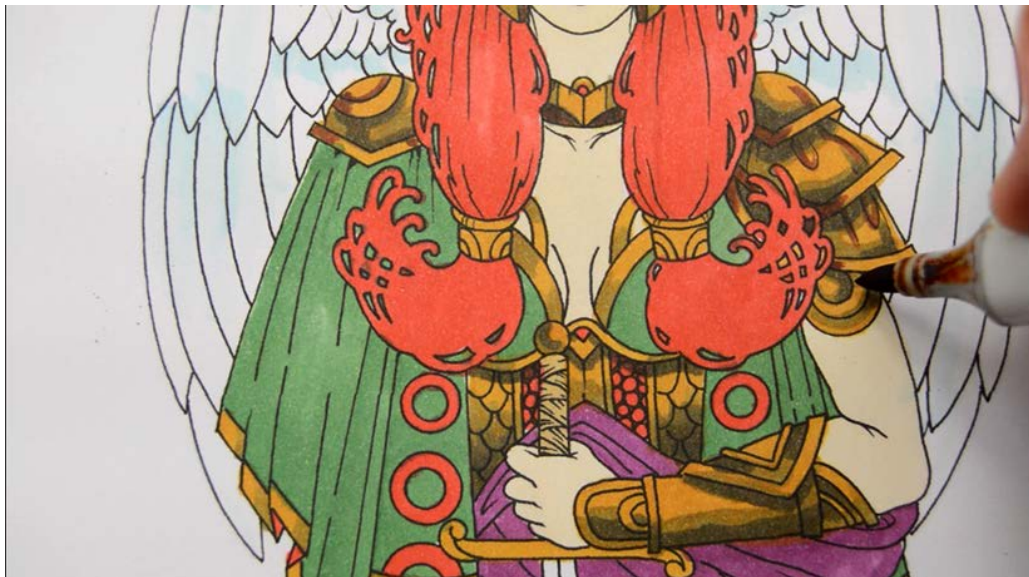
The result after the application of W6.



I add E39 as an accent color...



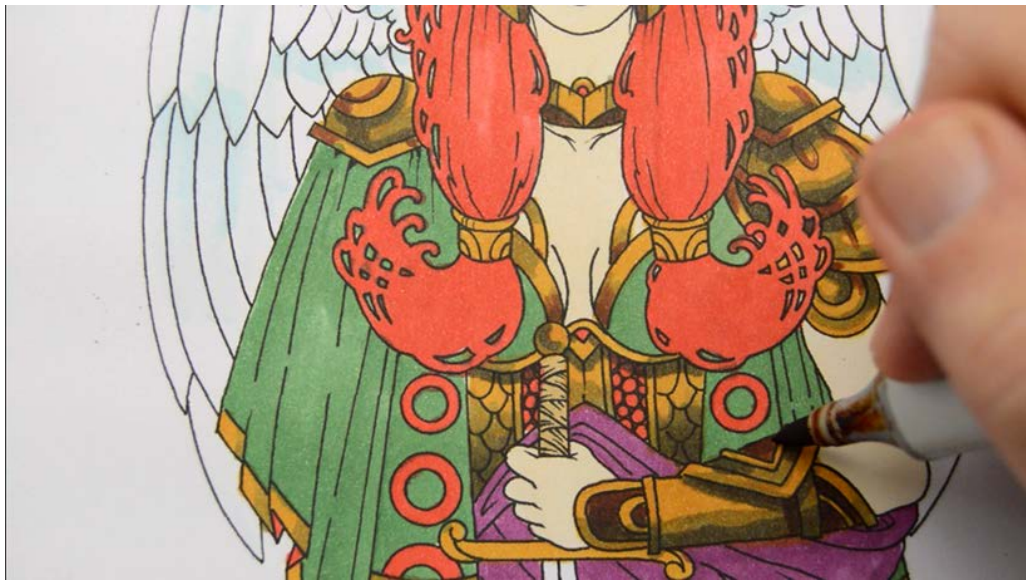
E39



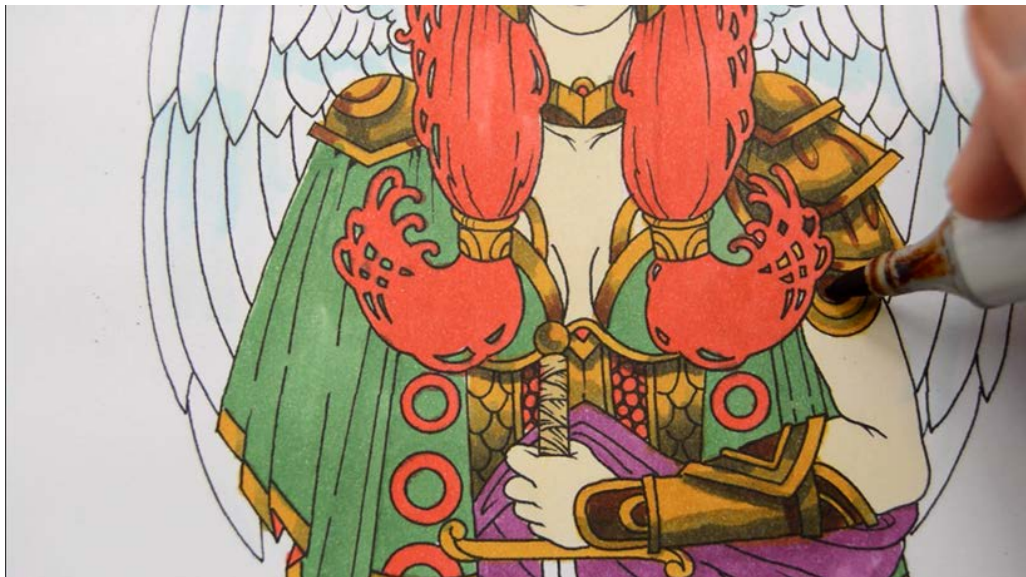
E39



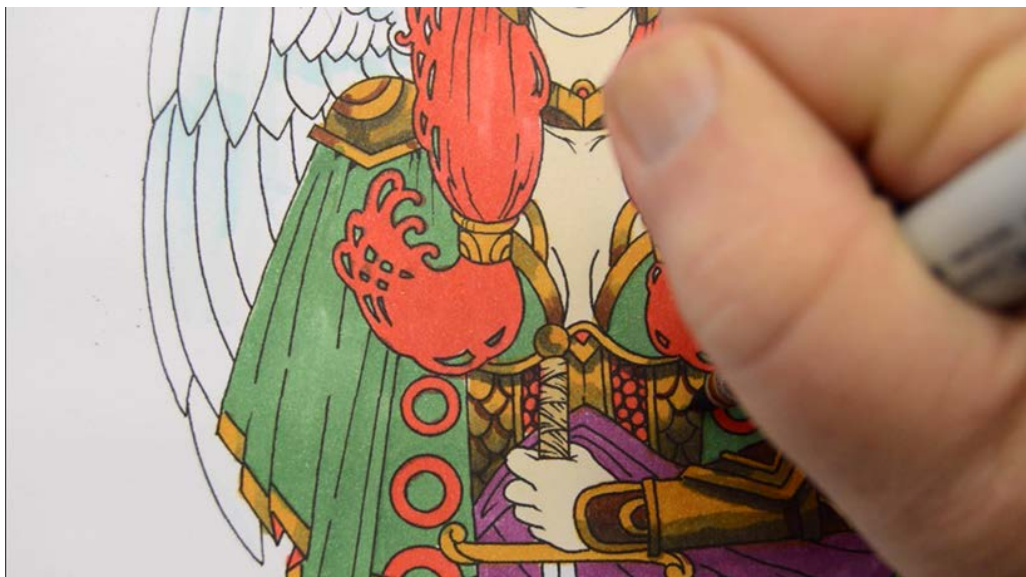
E39



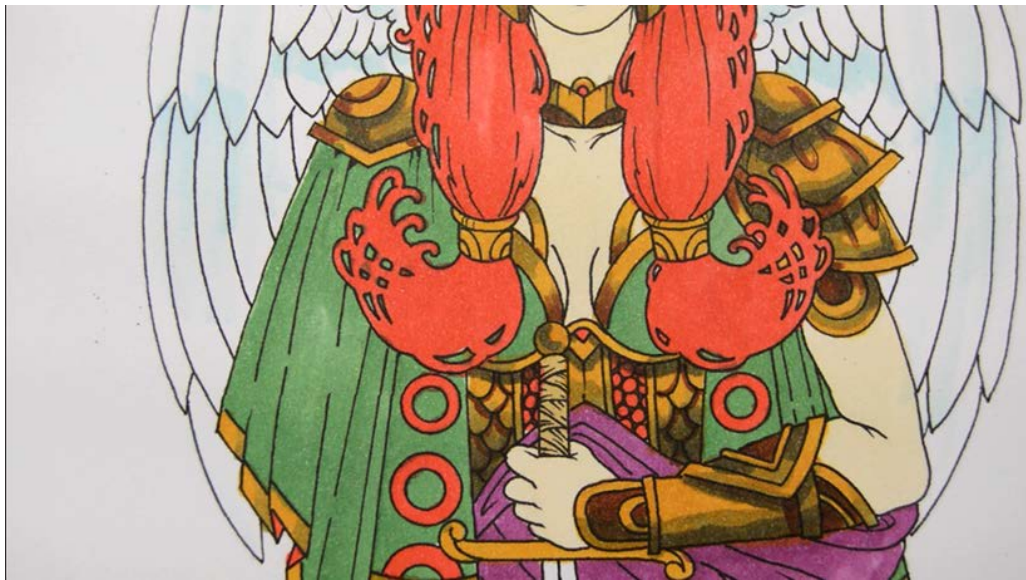
E39



E39



I place a "cast shadow" at the bottom of each scale...
(E39)



...to finish off the rendering of the armor, excluding highlights.

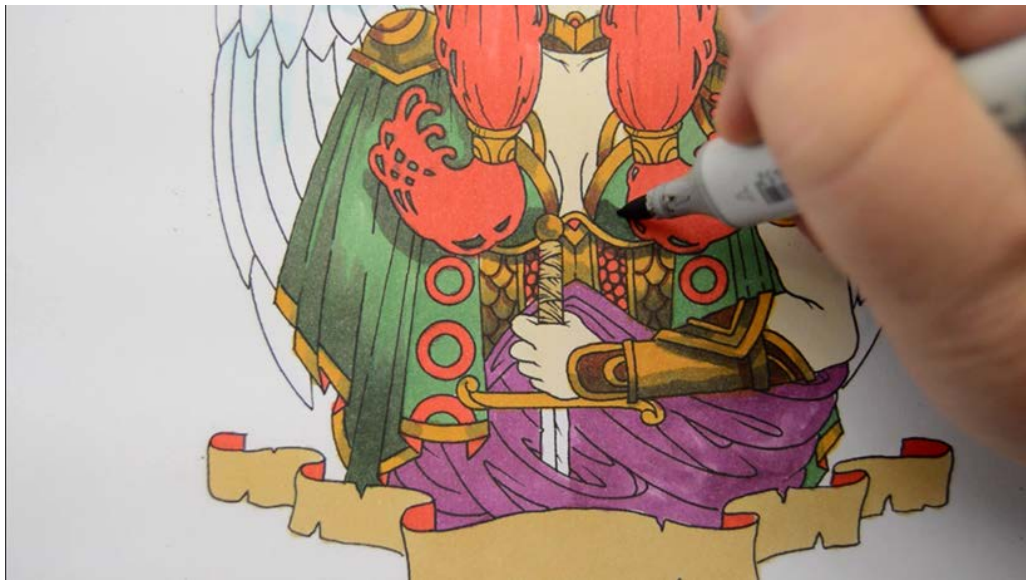


Let's render the cloak!

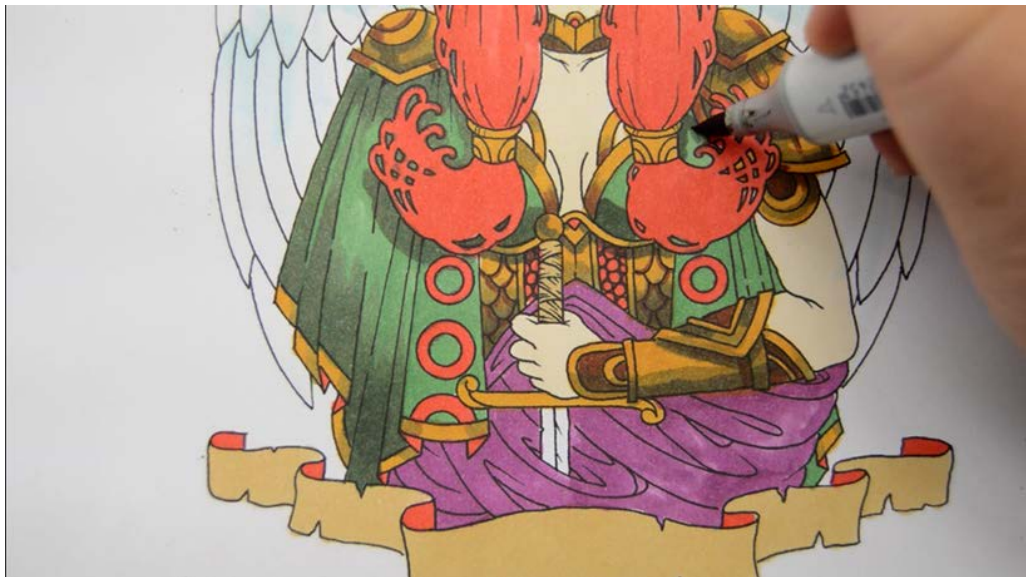
I begin to establish the overall shadow pattern on the cloak with W5.



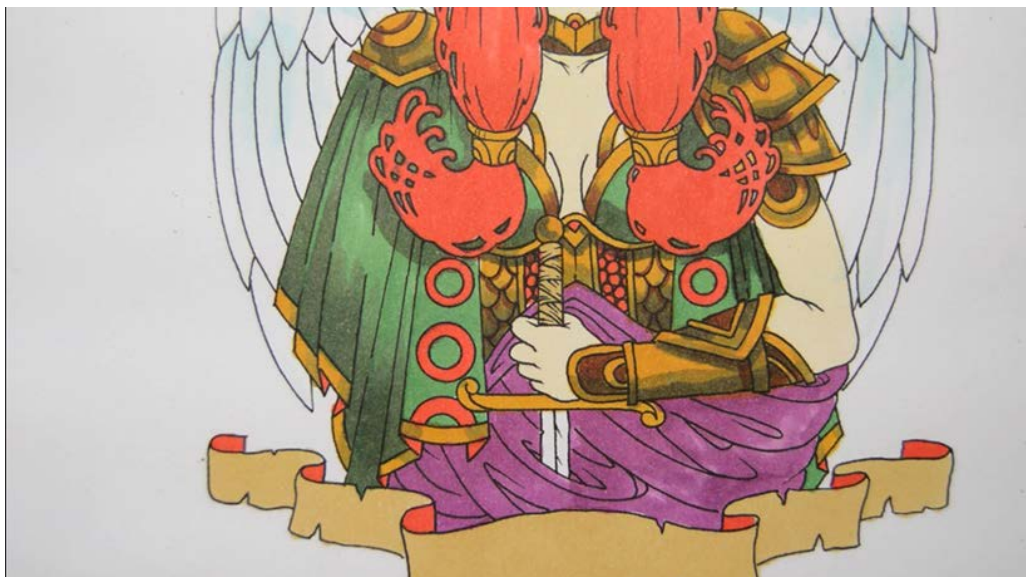
I create a "cast shadow" under the hair. (W5)



W5



W5



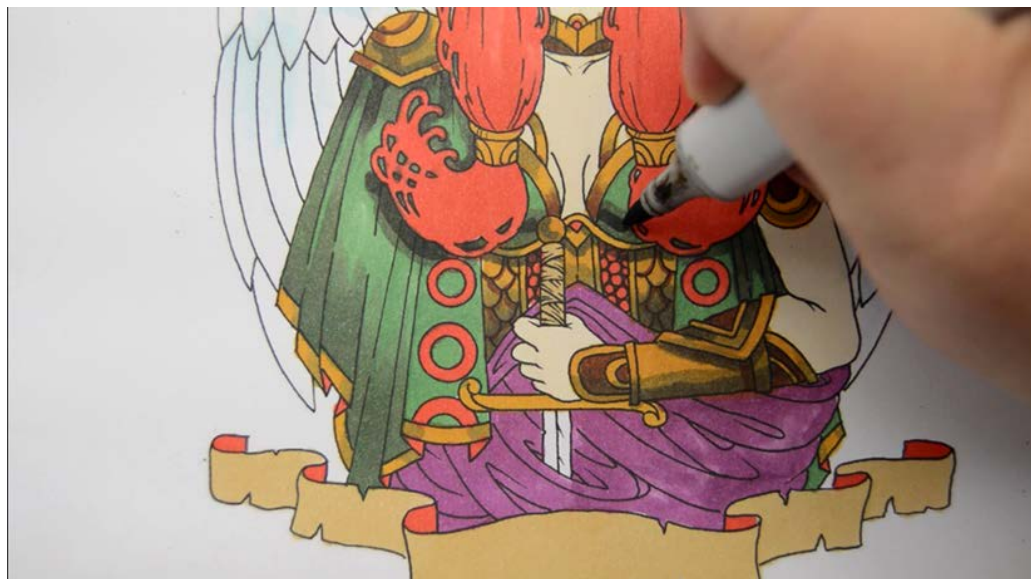
The result after the application of W5.



I add shadow accents with W6...



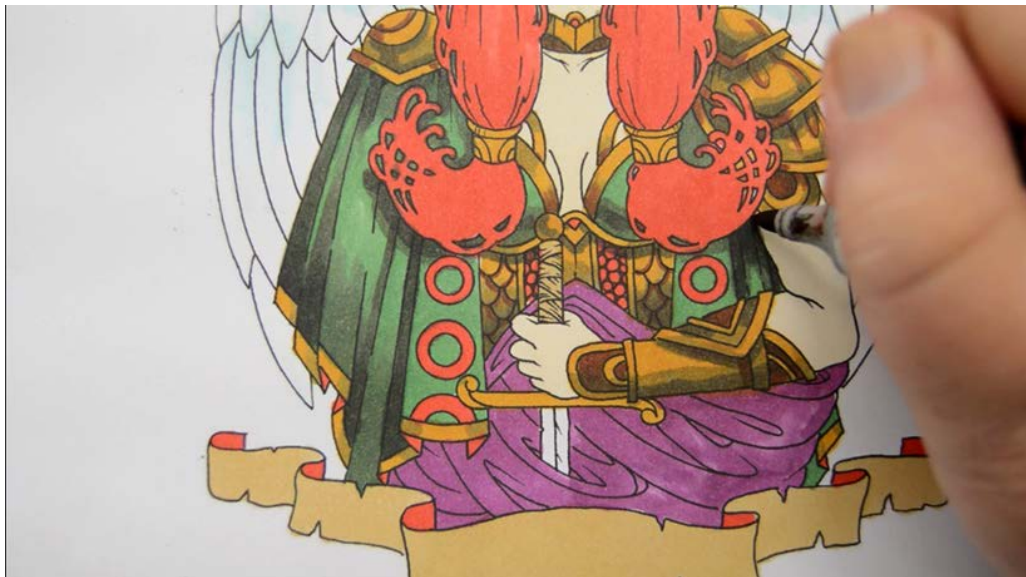
W6



W6



W6



W6



I then accentuate the deepest parts of the folds with C8.



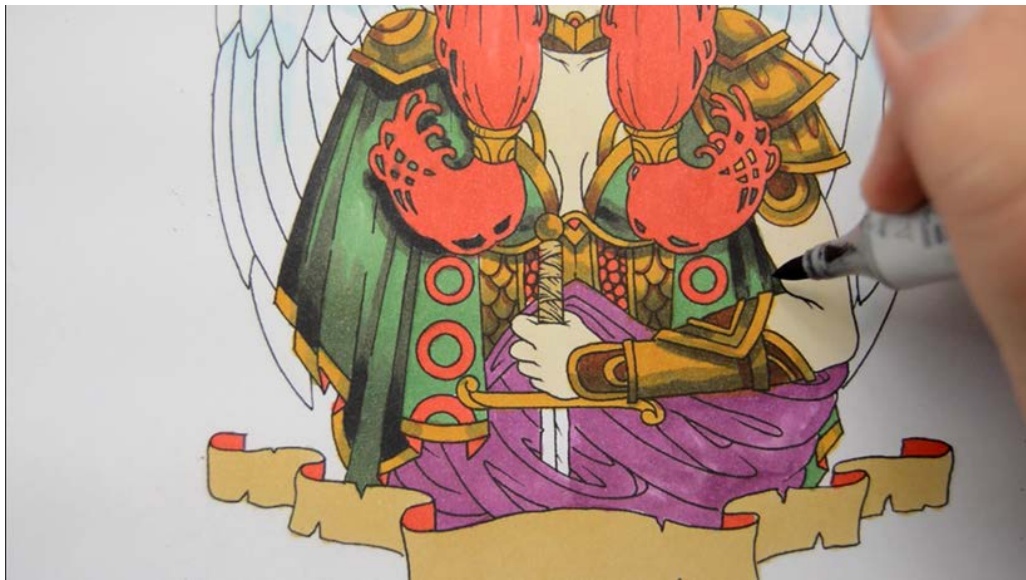
C8



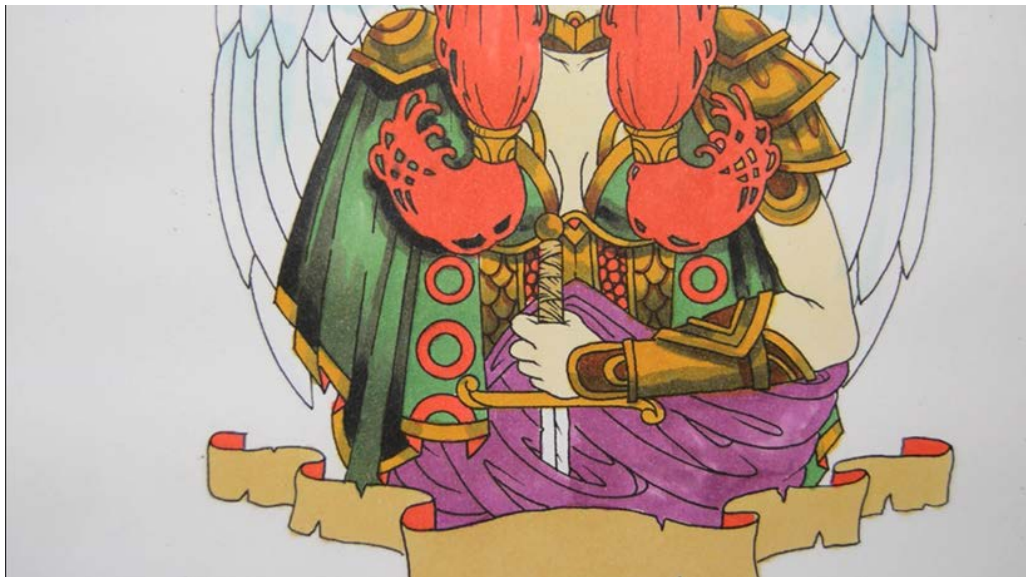
I create a cast shadow line
under the shoulder plate...
(C8)



...and under the hair... (C8)



C8

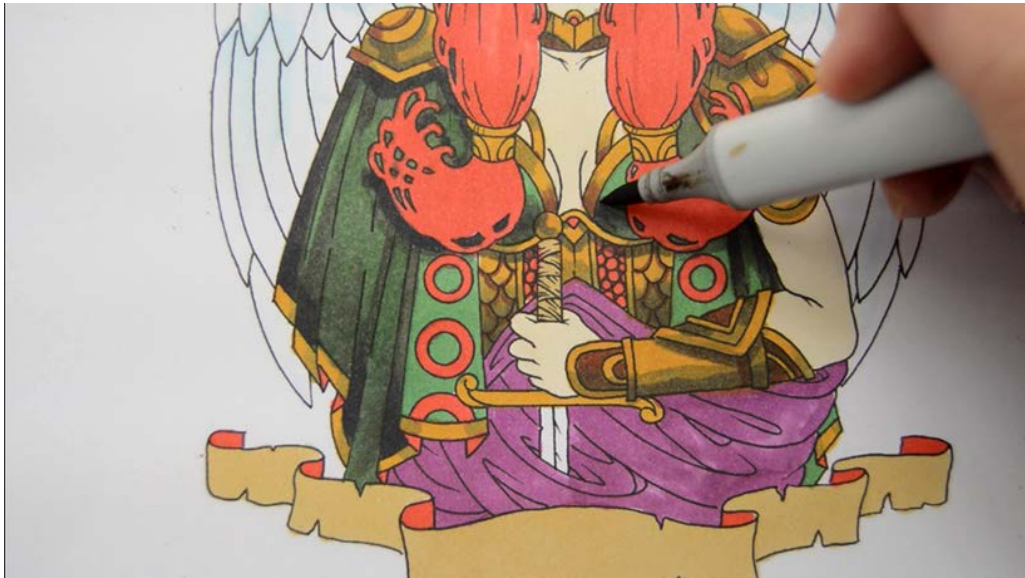


Now it's beginning to take shape :)

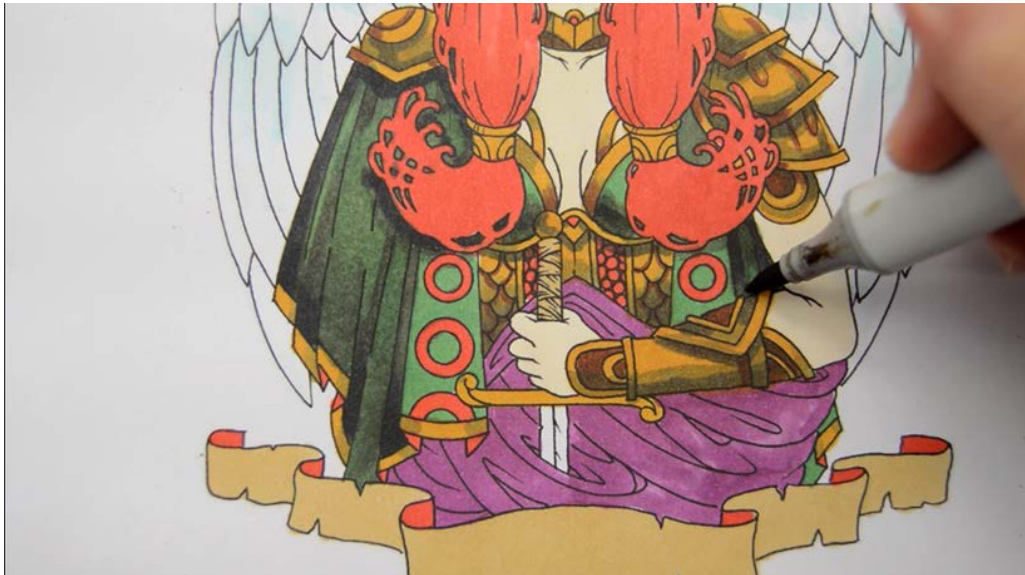


I desaturate the shoulder area of the cloak with W4.

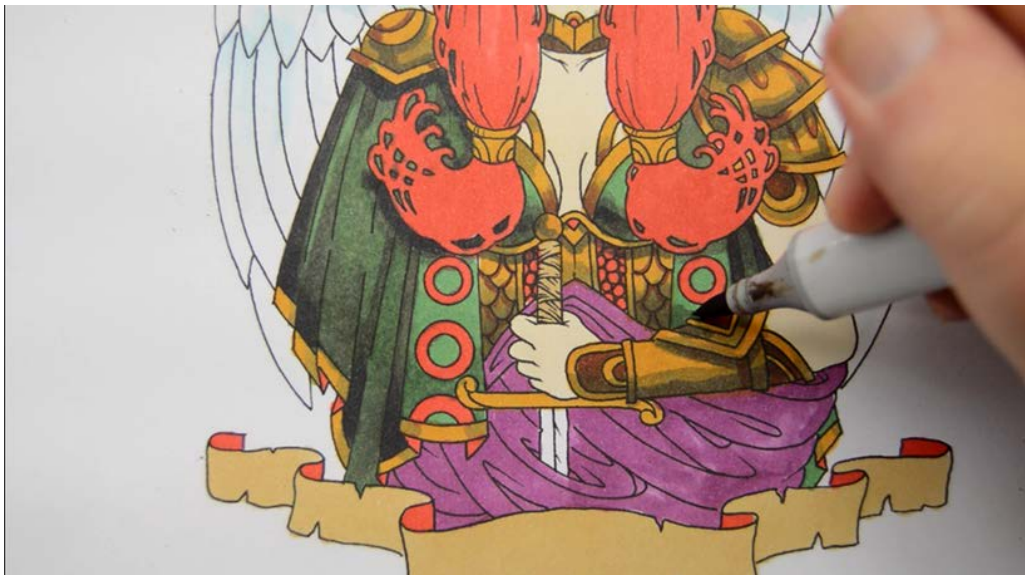
Notice I leave the part of the cloak that has the circle ornamentation untouched for now.



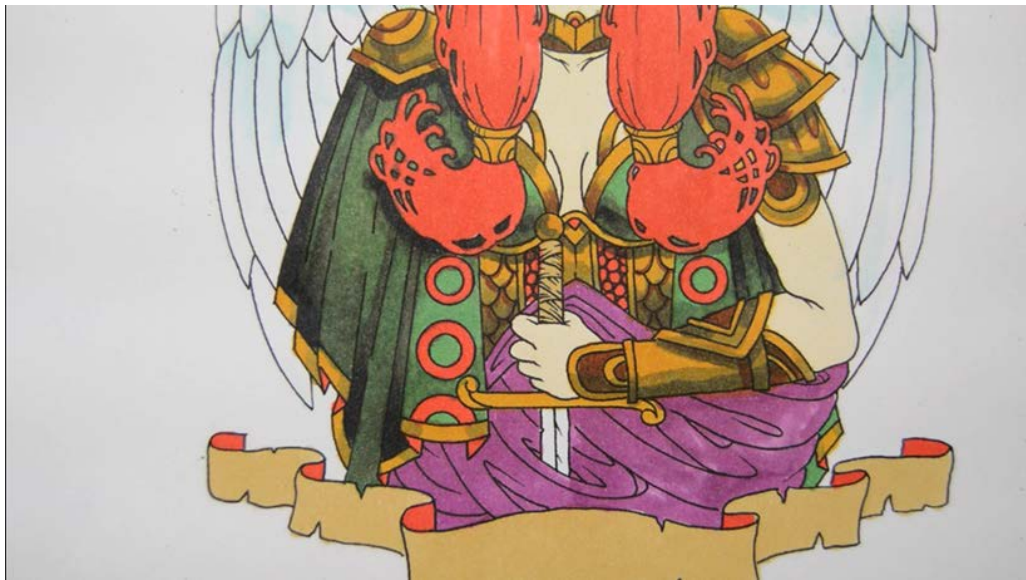
W4



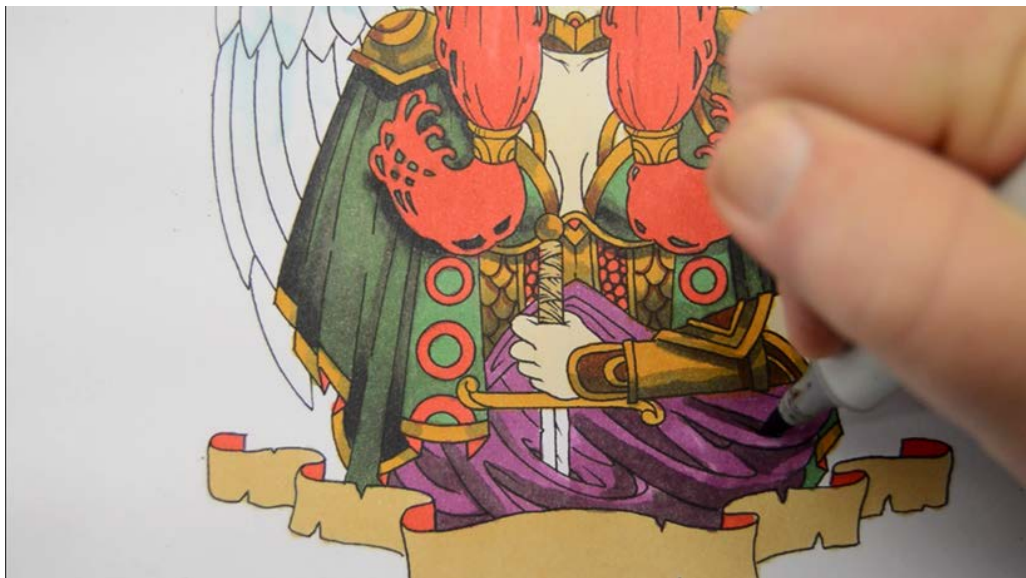
W4



I desaturate the lower portions of these areas now, leaving the tops untouched. (W4)



Done for now.



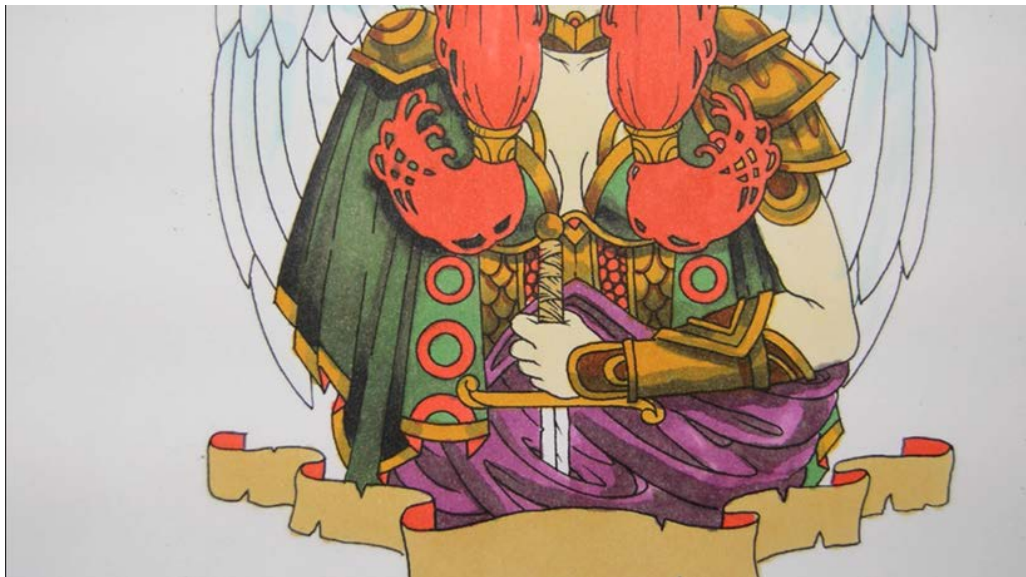
I begin to add form to the purple drapery with W5, confining the color to the bottoms of the shapes.



I create a cast shadow under the arm... (W5)



...and under the hand. (W5)



Ready for shadow accents.



I add W6 to accentuate the folds...



W6



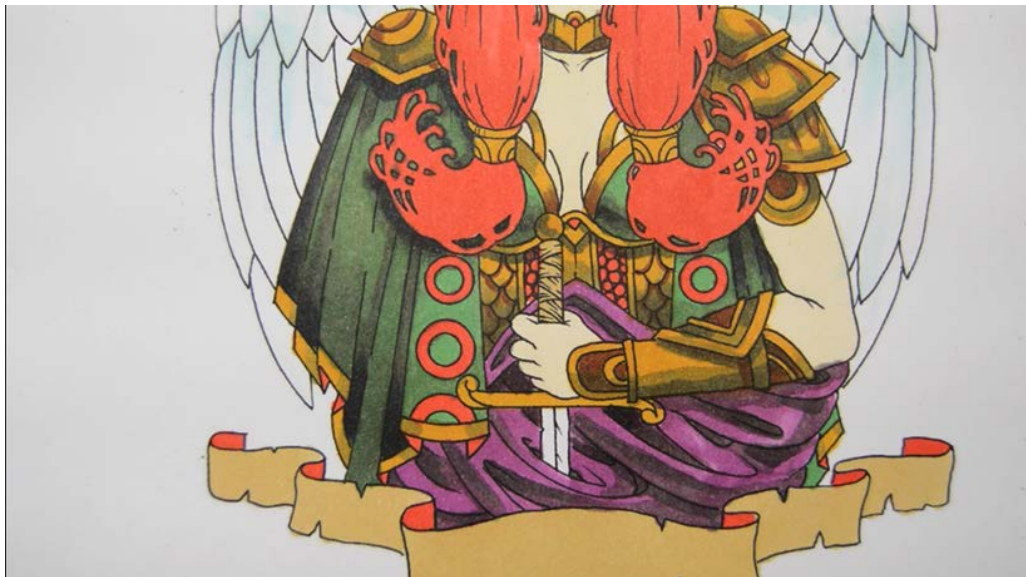
W6



W6



W6



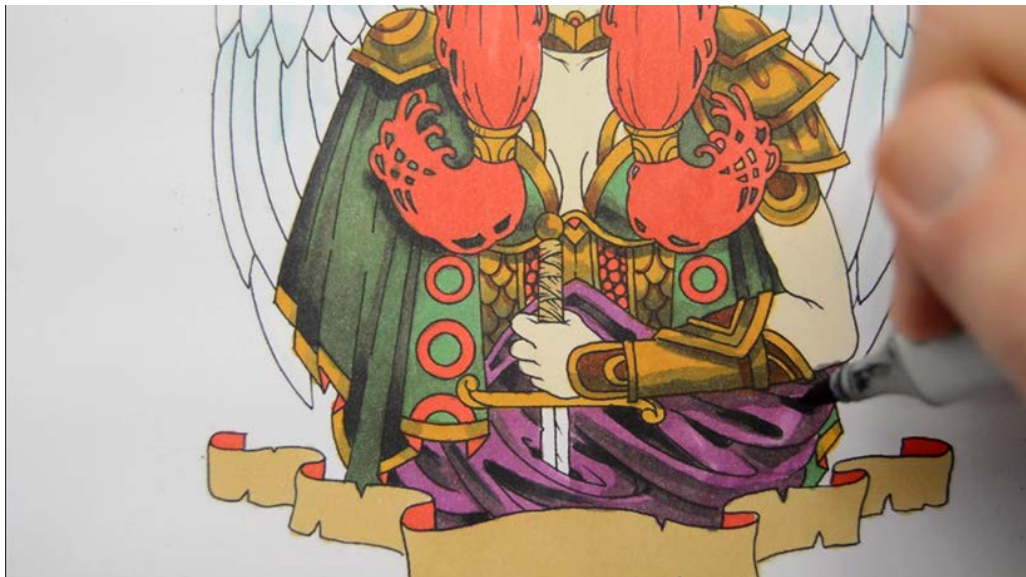
The result of the W6.



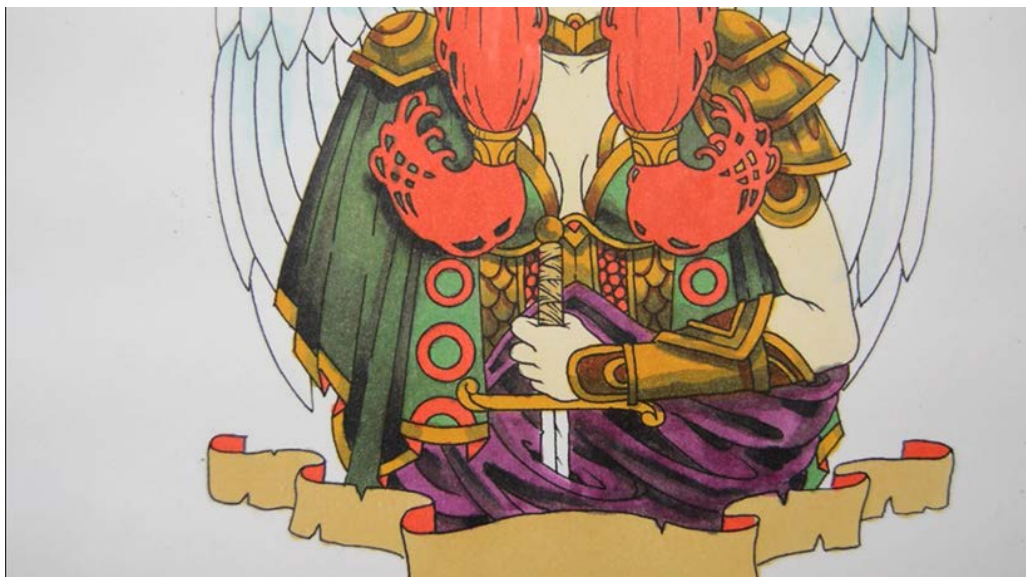
I add very dark accents with C8...



C8



C8



I blend it all together with a V06 glaze to finish off the drapery.

Chapter Three:

Rendering The Hair, Skin, Wings, And Banner





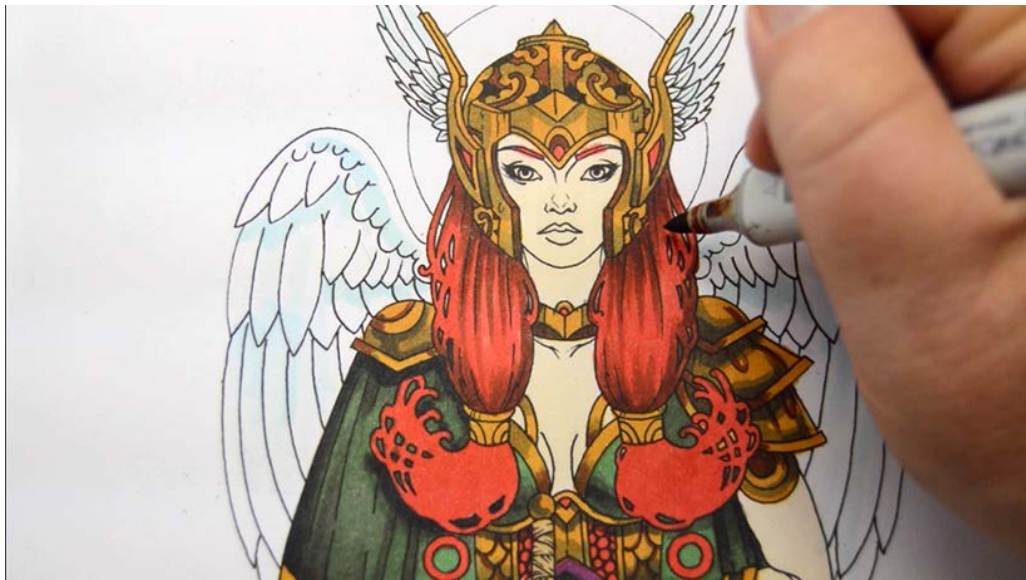
Now for the fun part! Let's render the hair and skin, then we will take a look at the wings and banner.



I darken areas of the hair with E39...



I use this color (E39) to darken the lower bulge of hair above the hair band and to create "hair strands" and the cast shadow of the helmet.



I do the same thing on the other side. (E39)



For the hair below the bands, I darken the undersides of the individual hair strands... (E39)



...then create half circle "hair waves" at the bottom of the hair shape. (E39)



I darkened the area under the band and "flick off" near the bottom of the E39 shape to create the look of strands.



Simple but effective :)



So I do it again on the other side!



I soften the areas of E39 with an overall glaze layer of R17. Do not over-blend here. Bold is beautiful.



I add an R20 accent color to the lips and above the eyes...



...to the bottom of the nose and to the cheeks... (R20)



...under the chin on the neck... (R20)



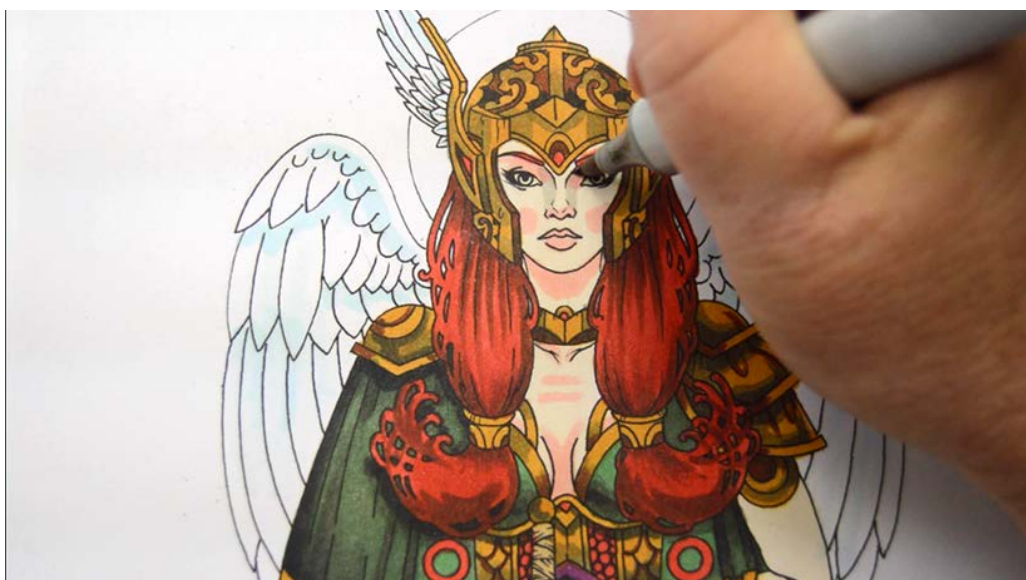
...on the collar bones and between the breasts... (R20)



...and to indicate the depressions in the sternum at the center of the chest. (R20)



Yep. That's what it looks like alright.



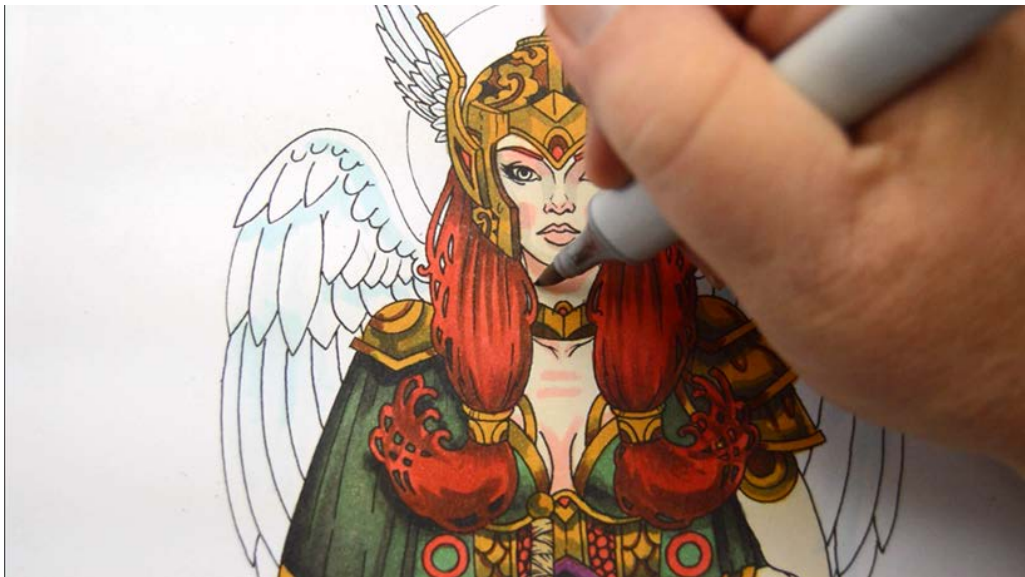
I add W1 to the inside corners of the eyes and to the sides of the nose.



I also use this color (W1) along the edge where the helmet meets the face and along the line of the chin.



W1 under the bottom lip...



...down the sides of the neck... (W1)



...above the collar bones... (W1)



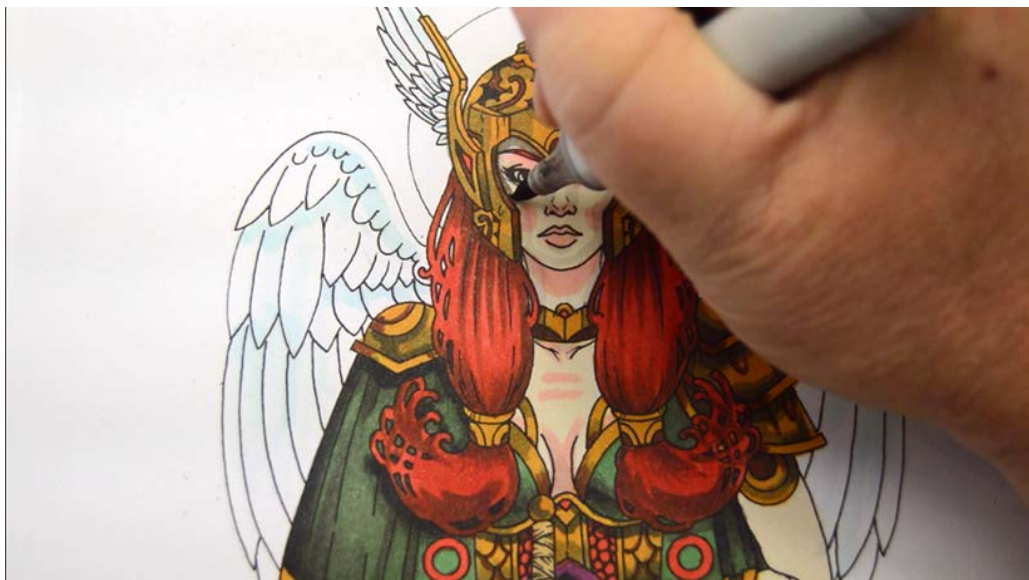
...and between the breasts.
(W1)



After the W1.



I use W4 to create a strong cast shadow under the front (forehead) rim of the helmet...



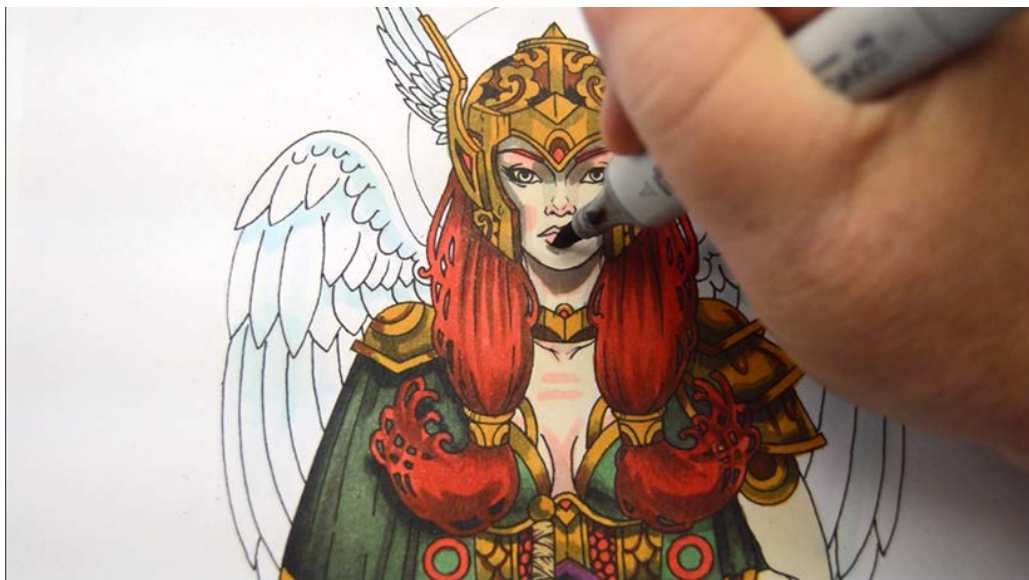
W4...



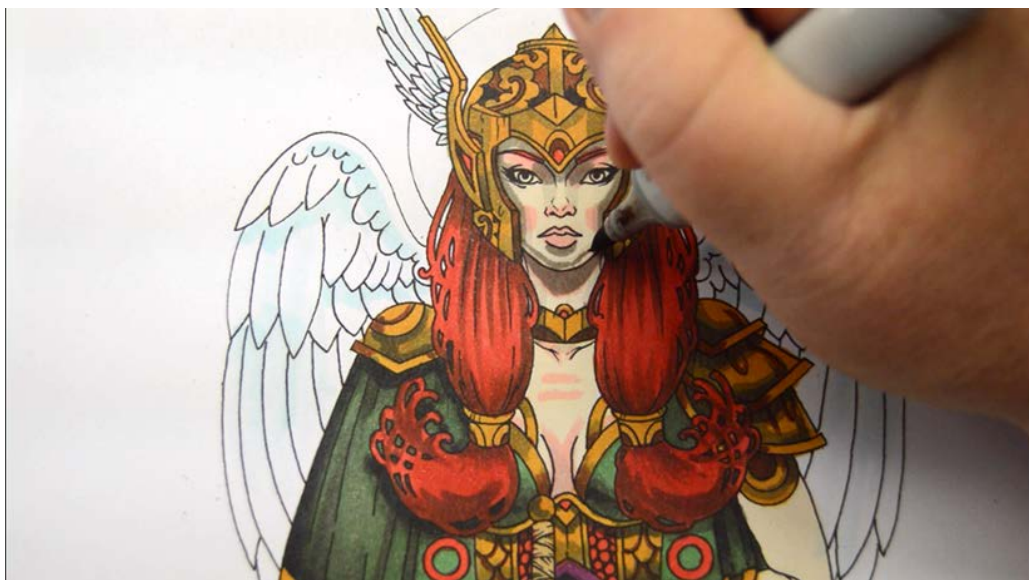
W4 in the inside corners of the eyes...



W4...



W4...



W4...



W4...



W4...



After the W4.



I add some very dark accents with W6...



W6...



W6...



I use W6 along the line of hair to create a small cast shadow...



W6...



W6...



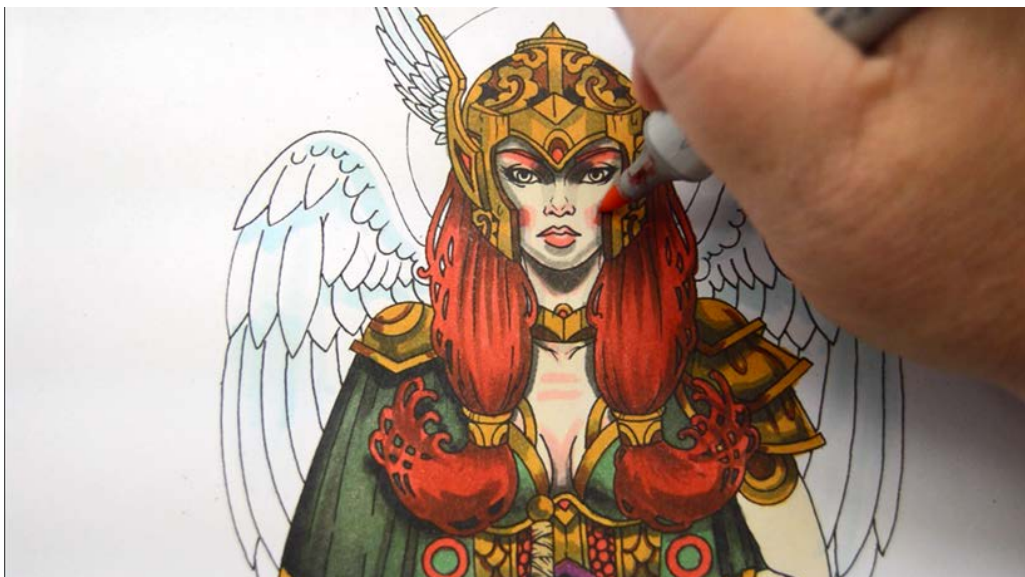
After the W6.



I use R22 to strengthen the color of the lips...



...and on the brow bones above the eyes... (R22)



R22...



R22...



After the R22.



I add YG45 to the irises...



...then add receding planes to the nose with E31.



E31 along the sides of the neck...



E31...



E31



Notice how bold and heavy the colors are. That's a good thing because...



...I blend everything together with a layer of E50...



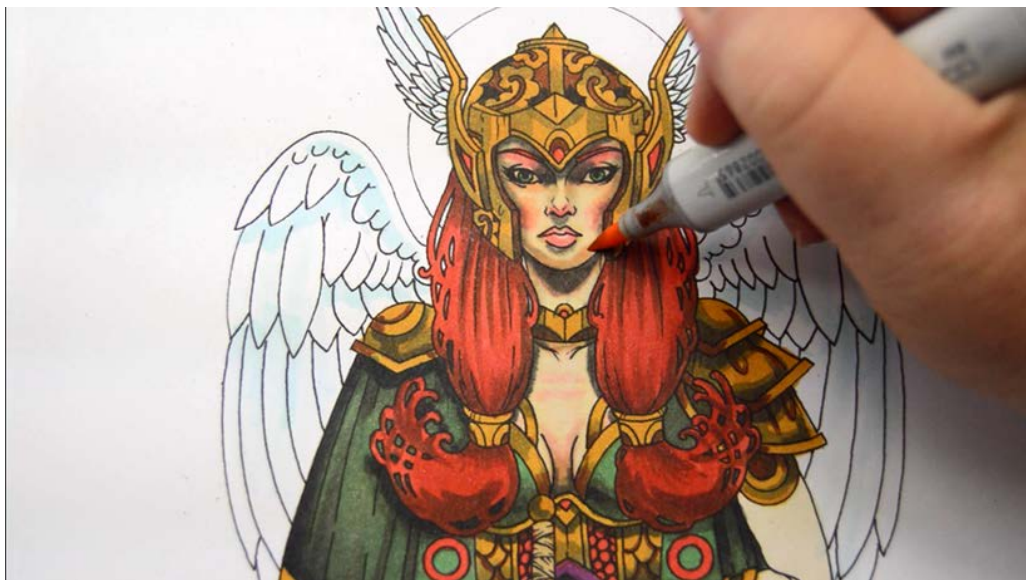
E50...



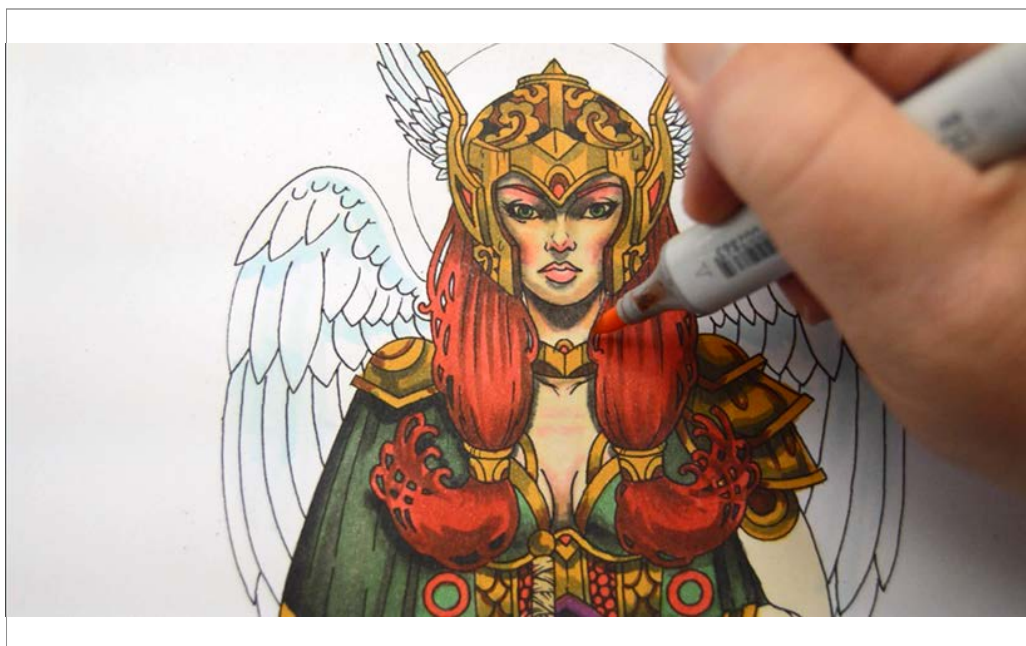
The bold colors were necessary in order to retain their color identity under the E50 glaze.



I add E02 on the cheeks and around the eyes...



...along the chin line...
(E02)



...on the neck... (E02)



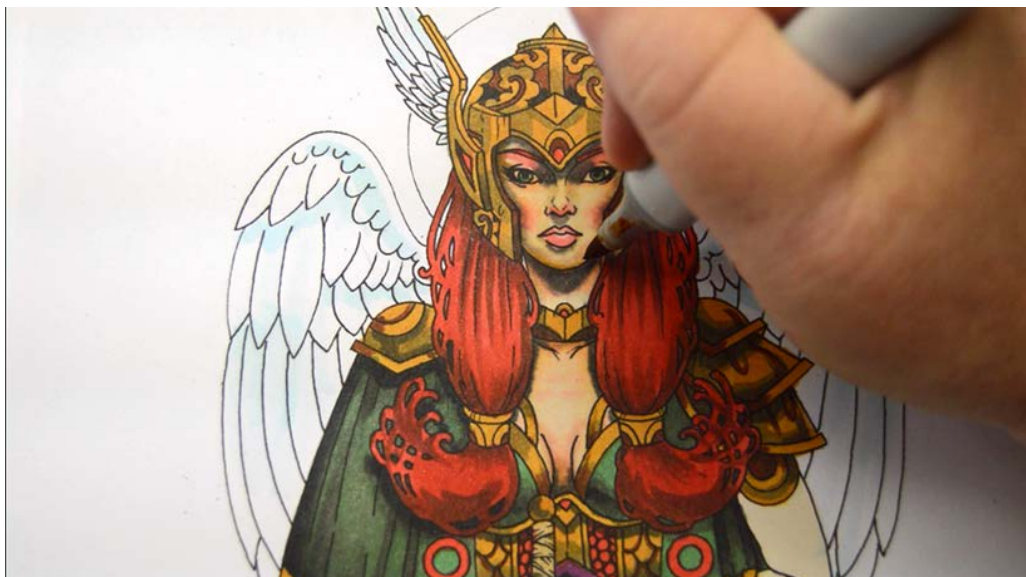
...between the breasts...
(E02)



...and on the upper half of the chest. (E02)



A final blend with E50 pulls everything together nicely.



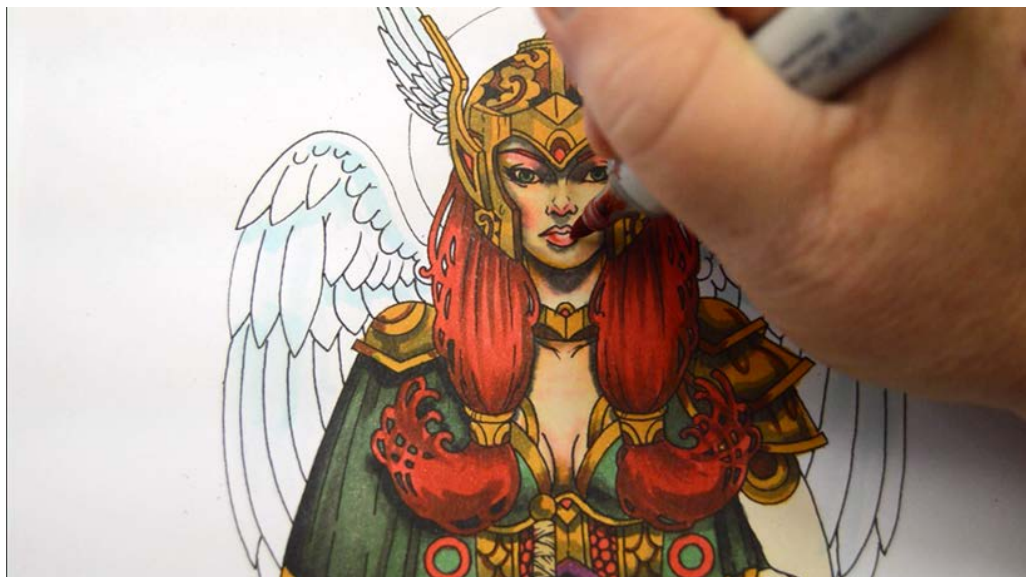
I add color accents of YR23 at the outside corner of the eyes and on the chin...



...and collar bones. (YR23)



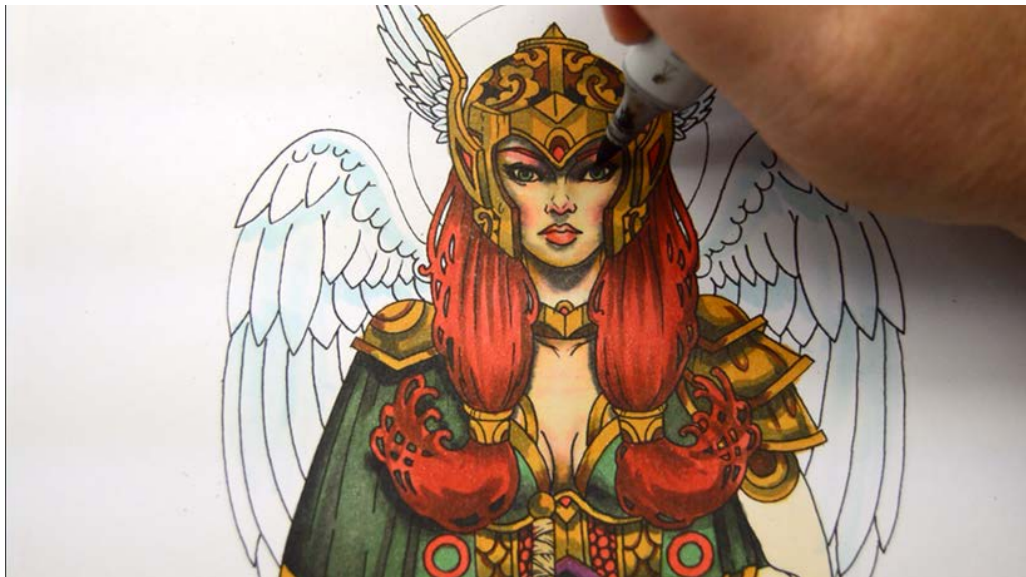
Getting close :)



I add R17 as an accent to the lips...



...then soften it out with R20.



I add W6 around the lash line...



...and under the bottom lip.
(W6)



I strengthen the cast shadow under the chin... (W6)



...to finish off the face and chest.



We will use essentially the same procedures and colors to color the arm.



I add W1 along the edges of the contour line and to the lower portion of the hand. This helps to begin the process of "rounding" the form.



I add W4, taking care that some of the W1 still shows.



E31 here...



...and here. (E31)



I blend it all together with E50, being careful not to over-blend.



I add R20...



R20...



...the add E02.



A final blend with E50
finishes off the arm.



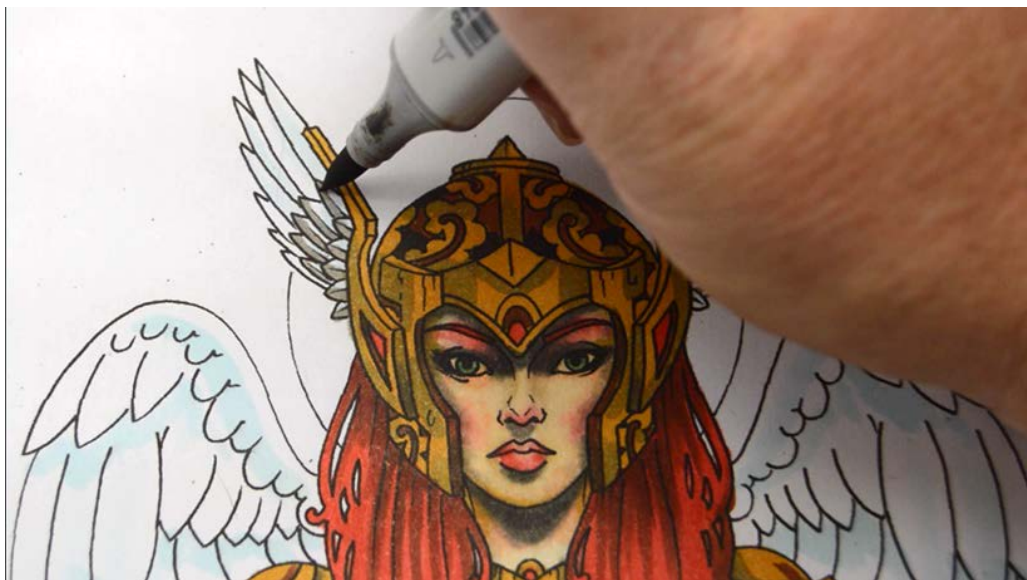
I add W5 to the blade of the sword...



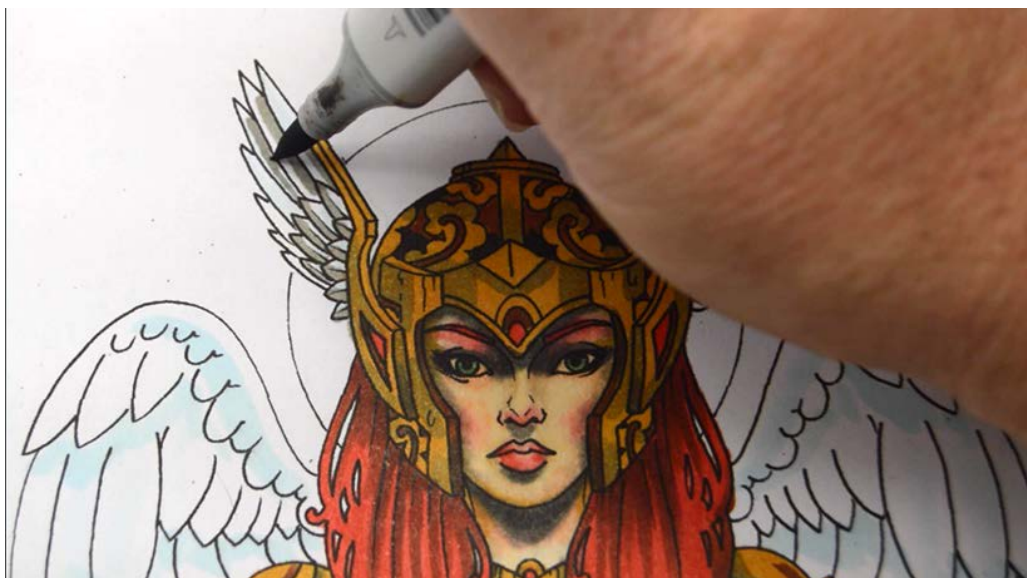
...leaving the white of the paper exposed in the lower section.



Now let's see what we can do about those feathers. :)



I darkened the lower half of the small and mid size feathers with W4.



For the larger feathers I use the W4 to create cast shadows. This is the shadow that the feather above casts on the feather below it.



One down, one to go.



Follow the same steps with W4 on the other side.



Continuing with the W4 I add a strong shadow shape below the primary covert and alula feathers on the wings.



I do this on both sides. (W4)



I add areas of W1 to give the individual feathers some shape.



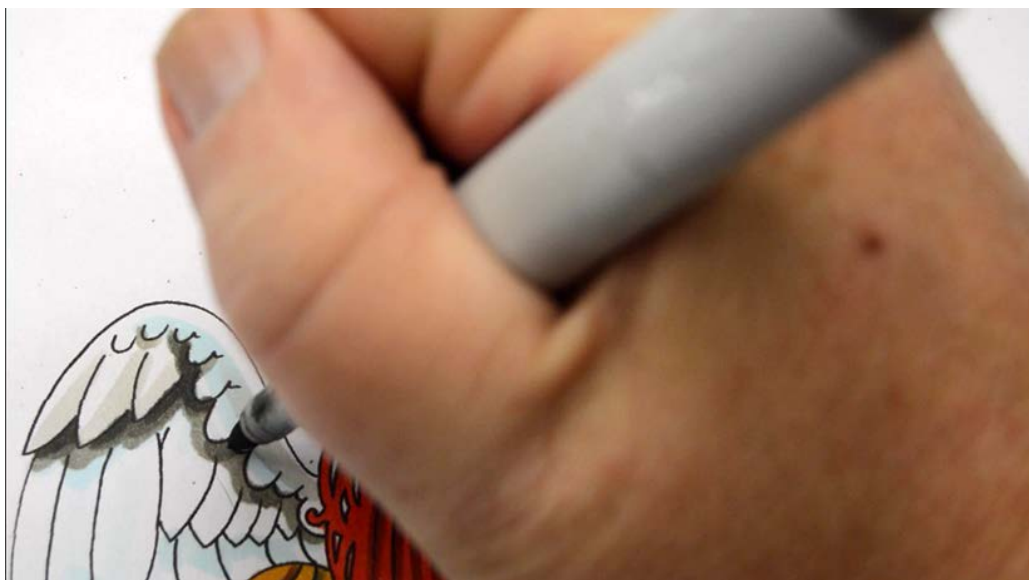
I also use the W1 to help define the curvature of the wings.



Looking good so far.



I add stronger shadow accents
with W5...



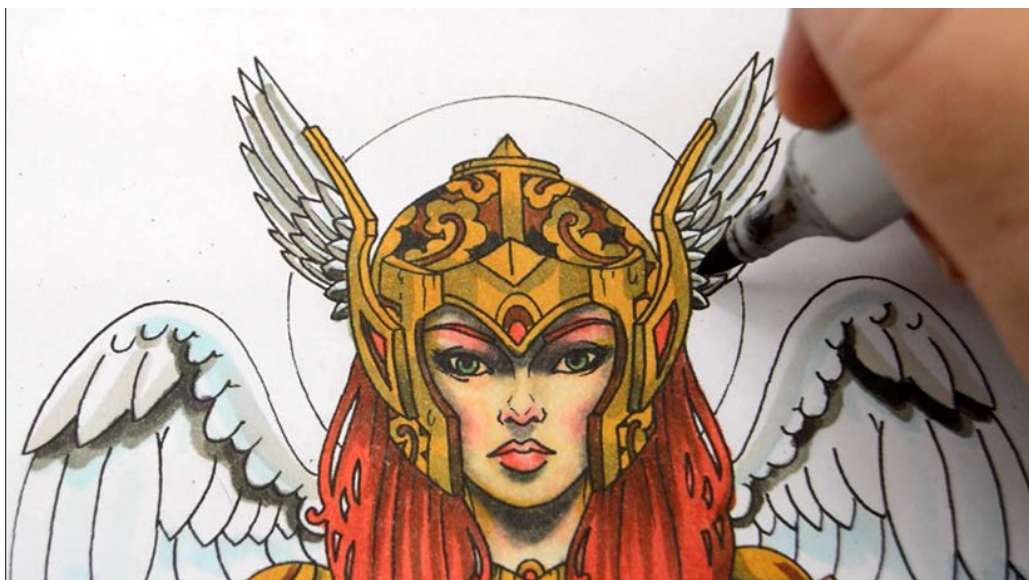
...and W6...



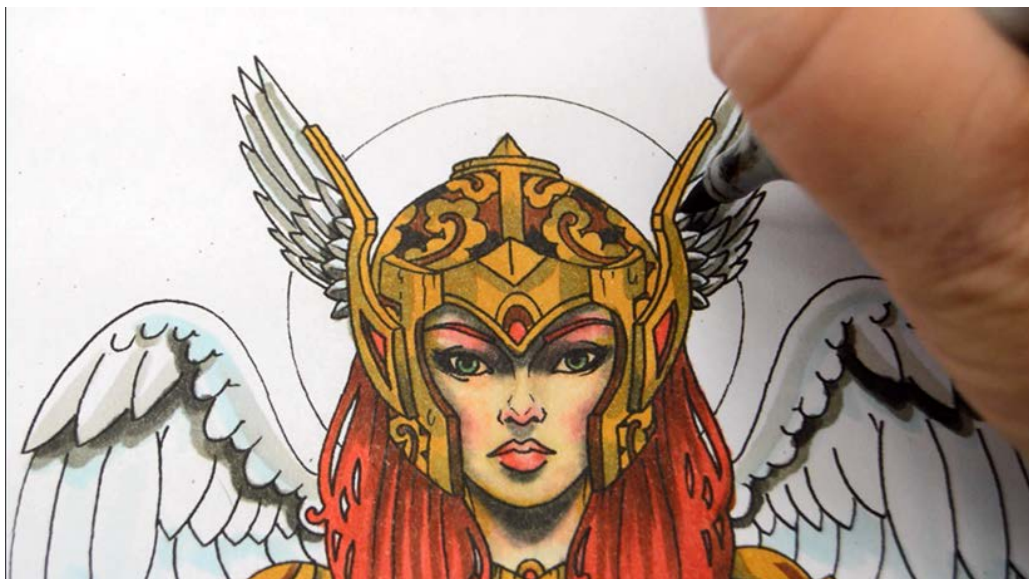
W6...



Notice how this portion of the wings has a 3D look to it now.



I add darker W6 accents to the feathers on the helmet...



W6...



Ahh... that's better.



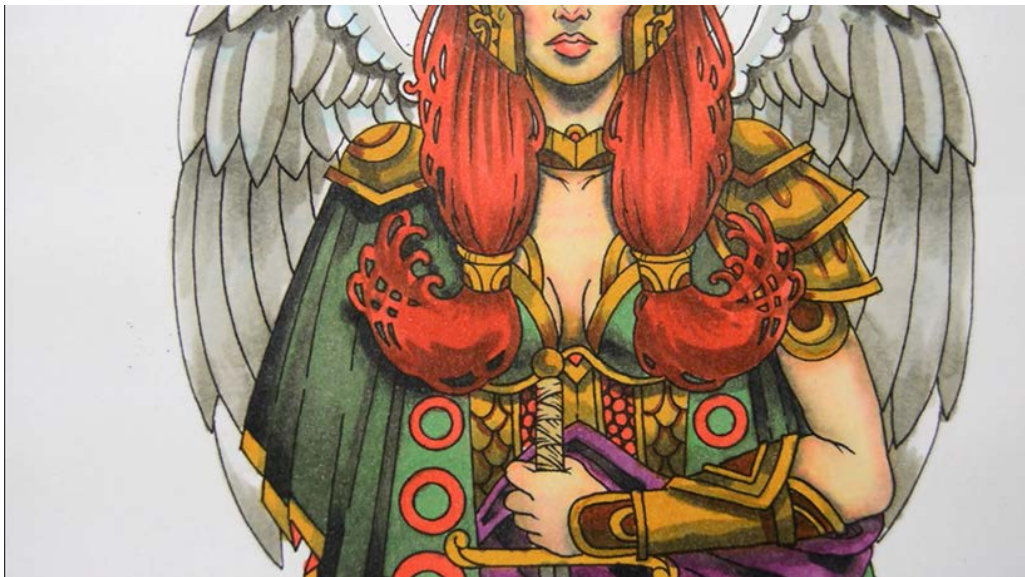
Turning my attention to the larger primary and secondary feathers in the "body" of the wings...



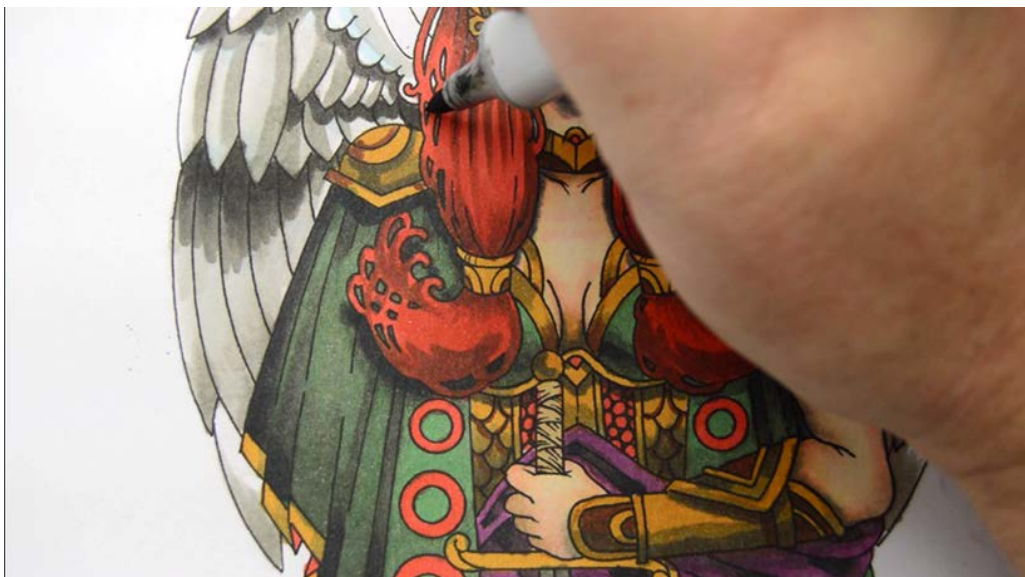
...I begin to delineate the forms with W4...



W4



I soften the edges of the W4 with W1, but not too soft! Again, don't over-blend.



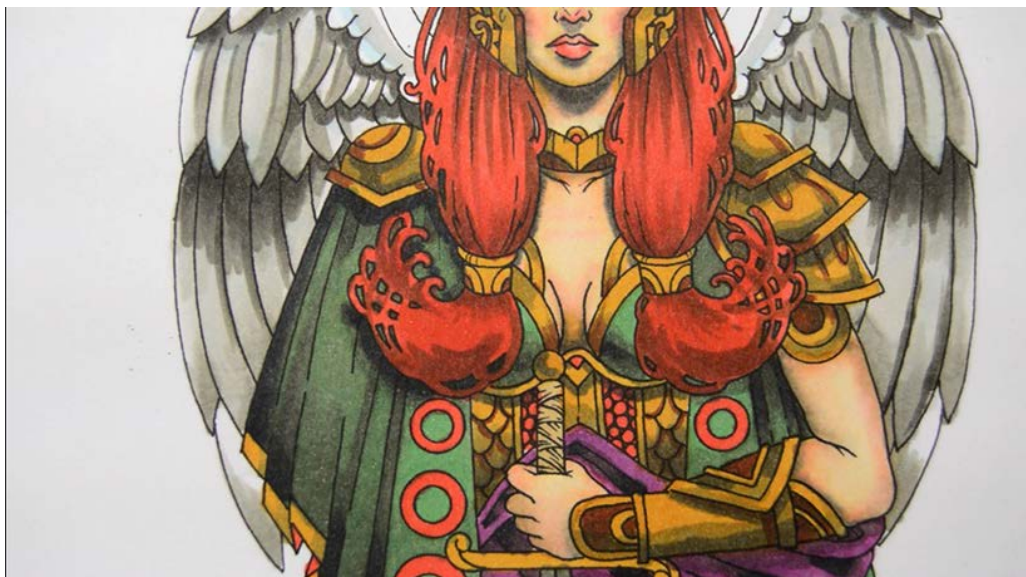
W6 for cast shadows...



W6...



...and for minor details... (W6)

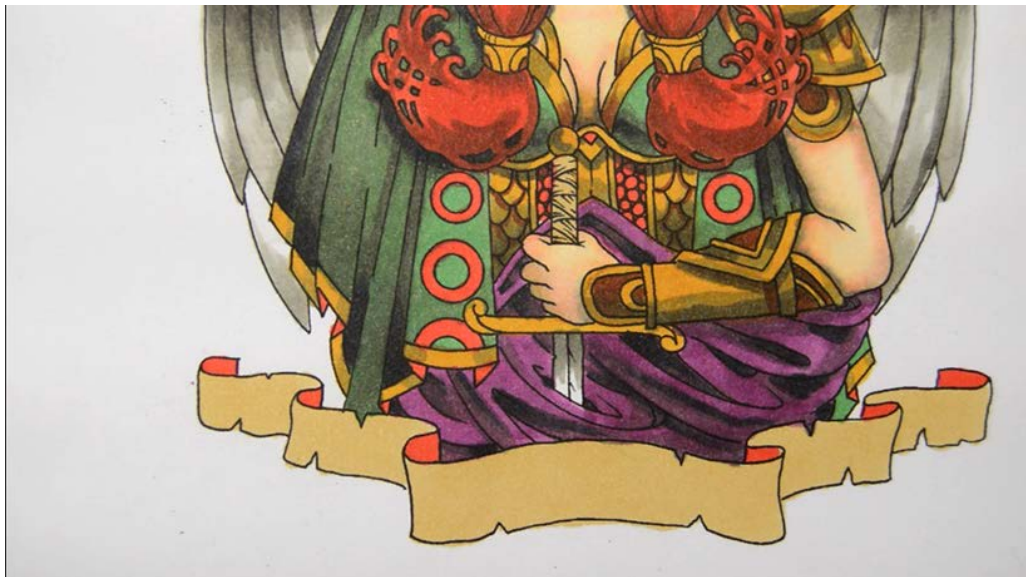


After the W6.



I soften the edges of the W6 with W4 to finish off the wings.

It is important not to over-blend or add too much detail to the wings. We want them to "support" the figure, not visually overpower it. Too much detail in the wings can ruin the work.



Now all that's left to render is the banner!



I add E35 along the edges...



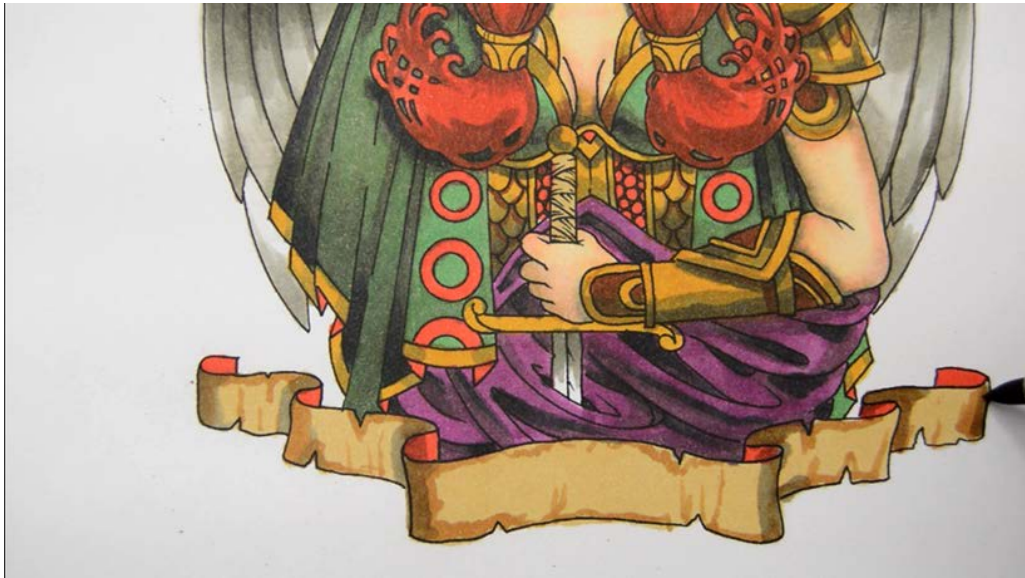
E35...



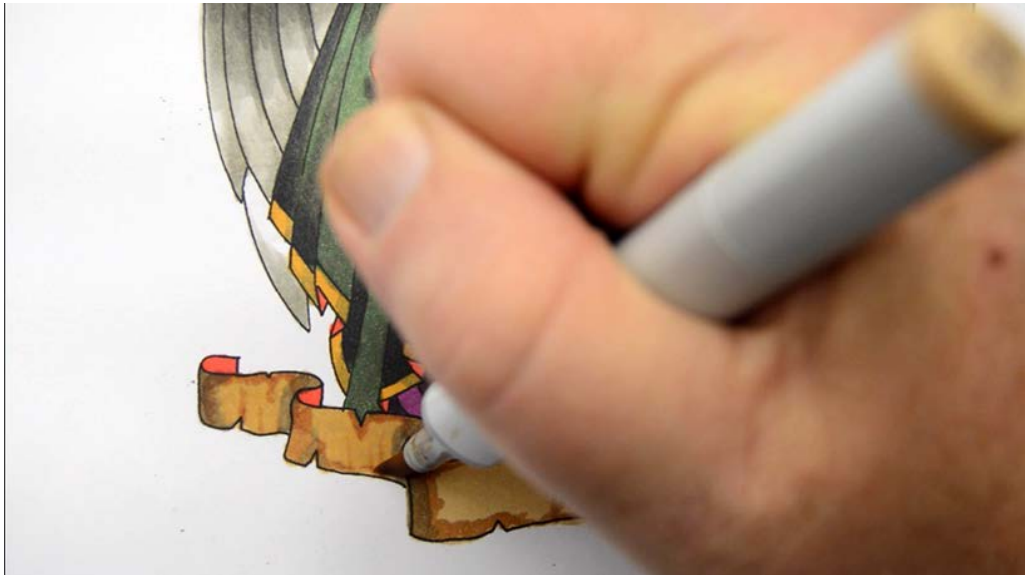
E35.



I add accents with W4...



W4.



I soften the edges of the E35 and W4 with the original base color, E31.



I also use this color (E31) to create a water stain texture to finish off the banner.

Chapter Four:

Highlights, Gold Leaf, And Finishing Touches





This chapter is all about finishing touches to bring the work to completion. You may or may not need to do any of the steps depending on your assessment of your own work. Finishing touches are a personal choice and depend on how your work looks to you.



I add bold white highlights to the helmet with white gouache.



White gouache



White gouache



White gouache



Helmet complete.



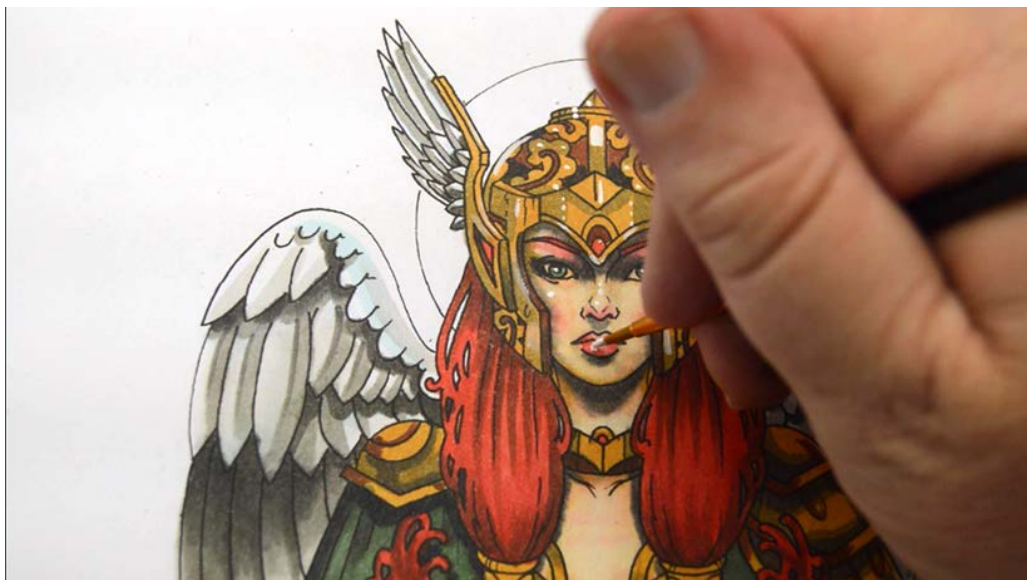
I add highlights to the eyes...



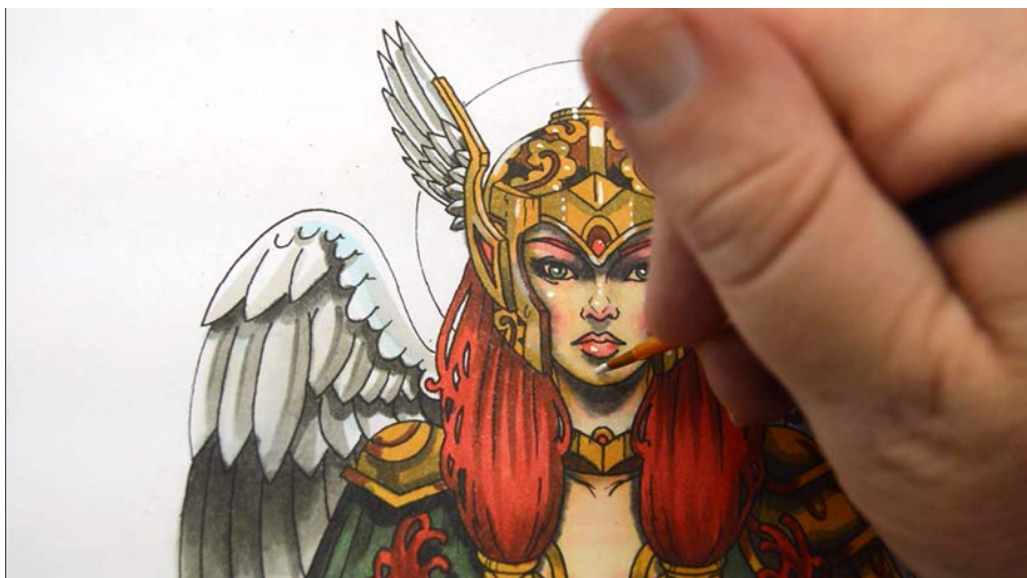
...nose...



...cheeks...



...lips...



...chin...



...and above the eyes.



Face complete.



I make minor adjustments to the feathers on the helmet with white gouache...



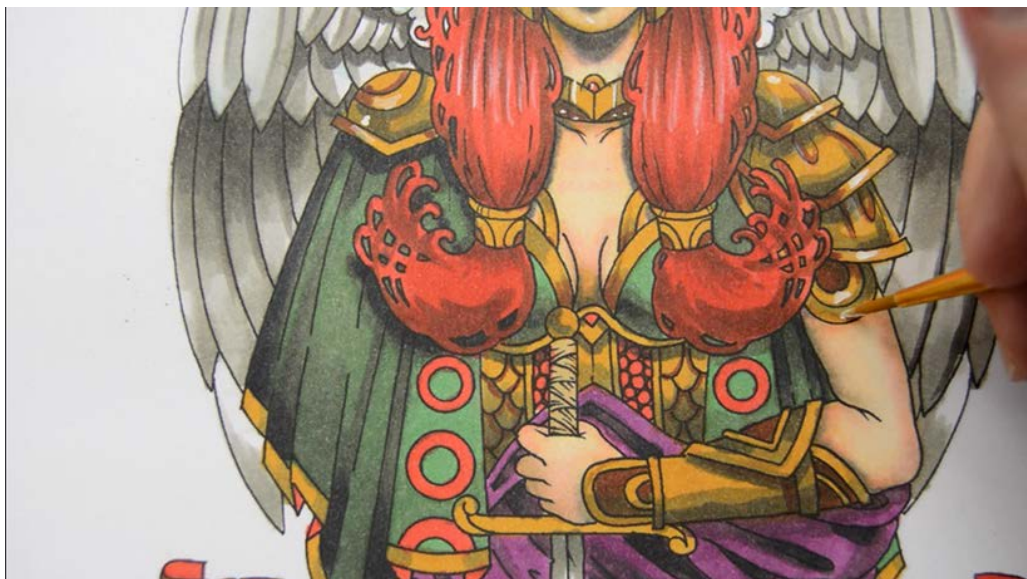
...then highlight her collar.



I add long, light strokes to the hair.



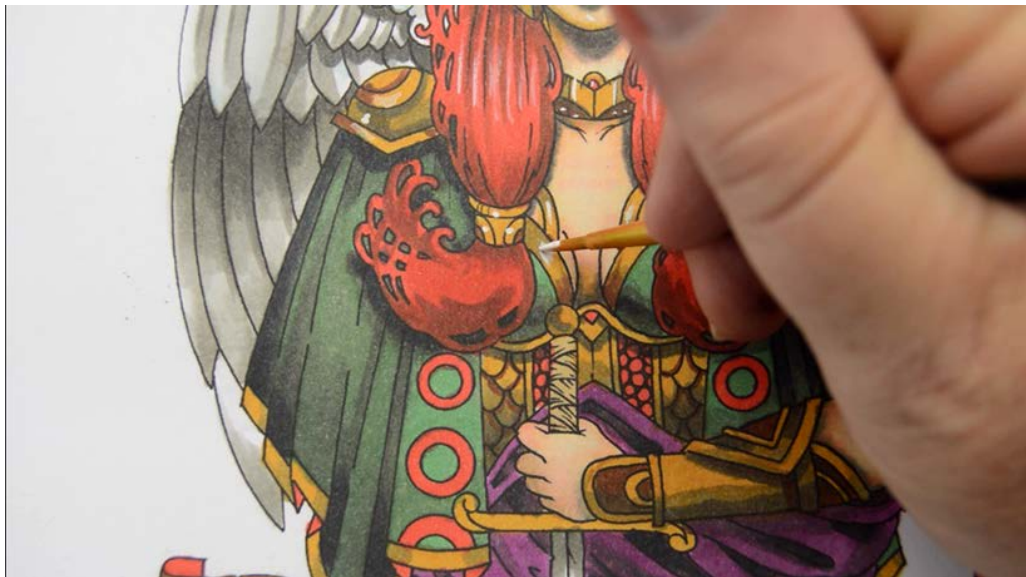
Remember, you may choose to do all or none of these steps based on your own work.



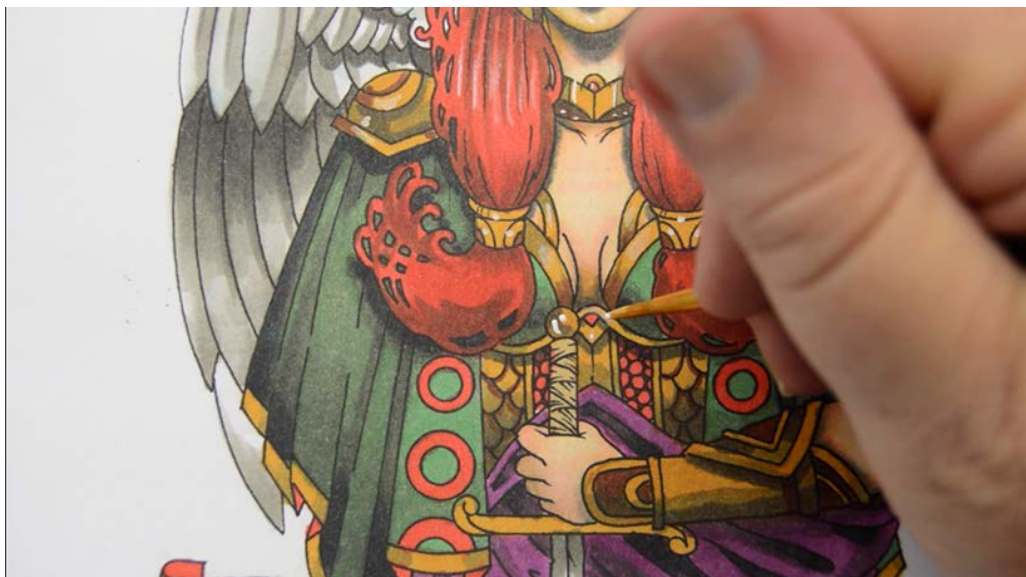
I add highlights to the armor with white gouache...



...white gouache...



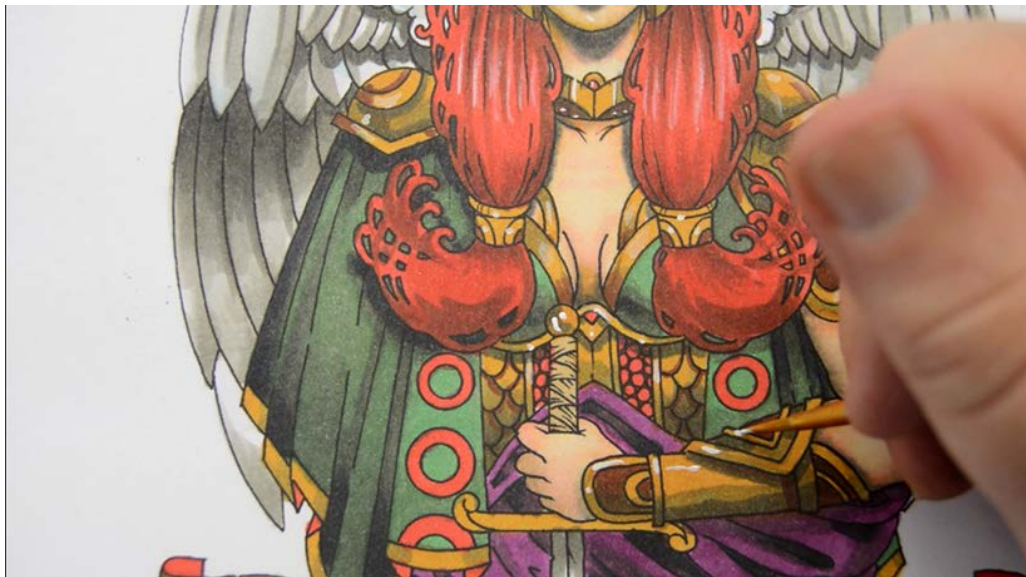
...white gouache...



...white gouache...



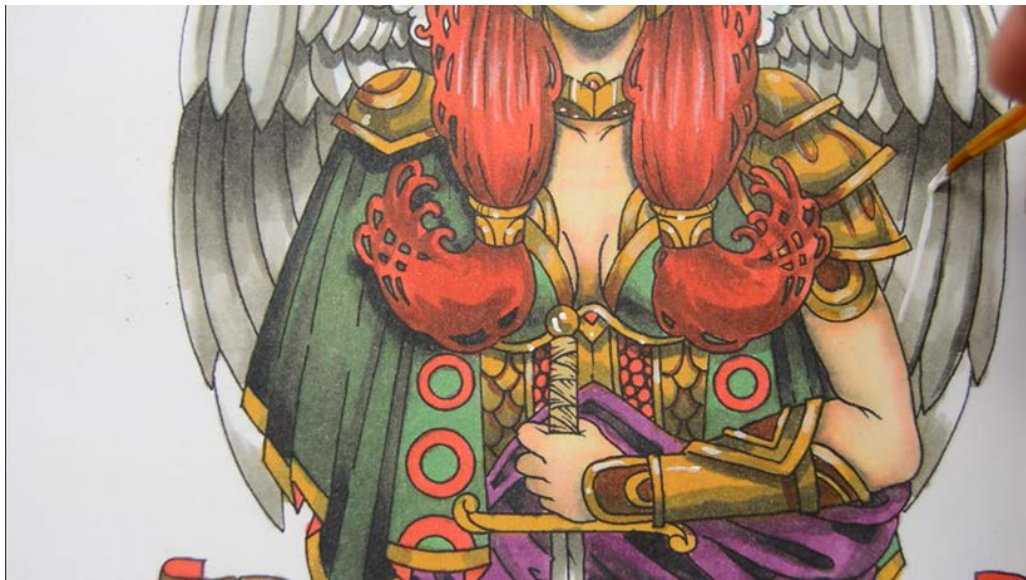
...white gouache...



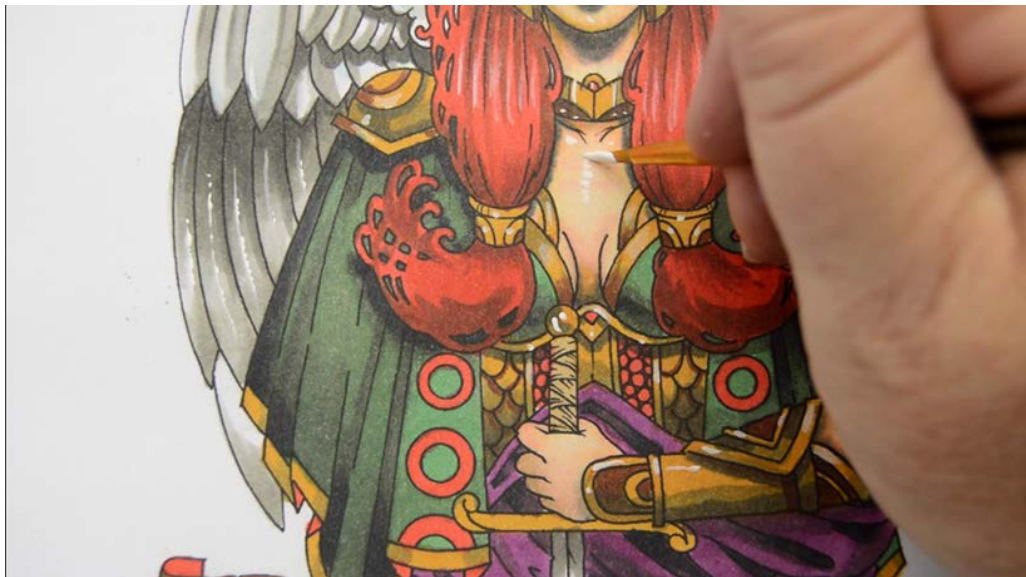
...white gouache...



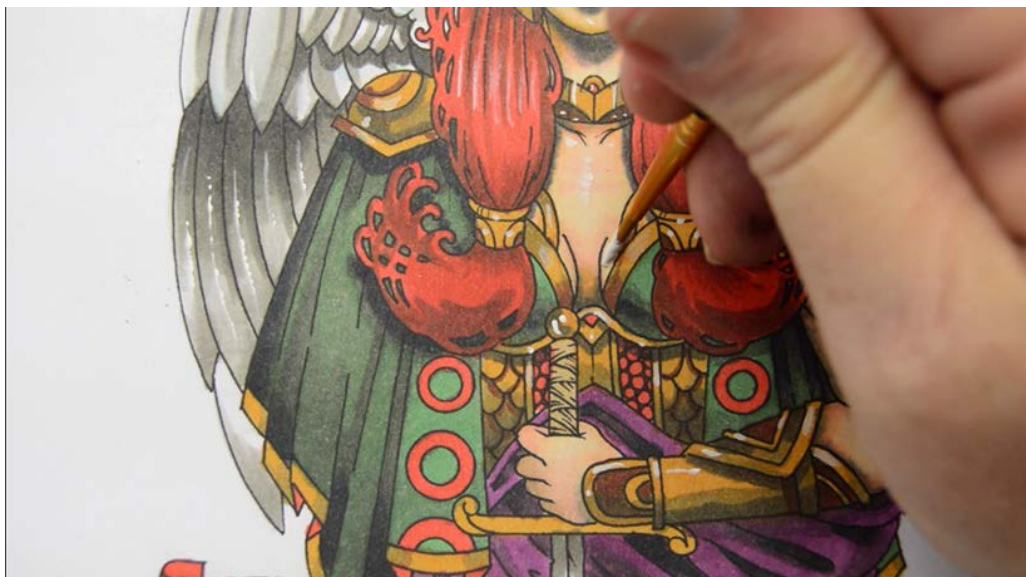
...white gouache on the wings...



...white gouache...



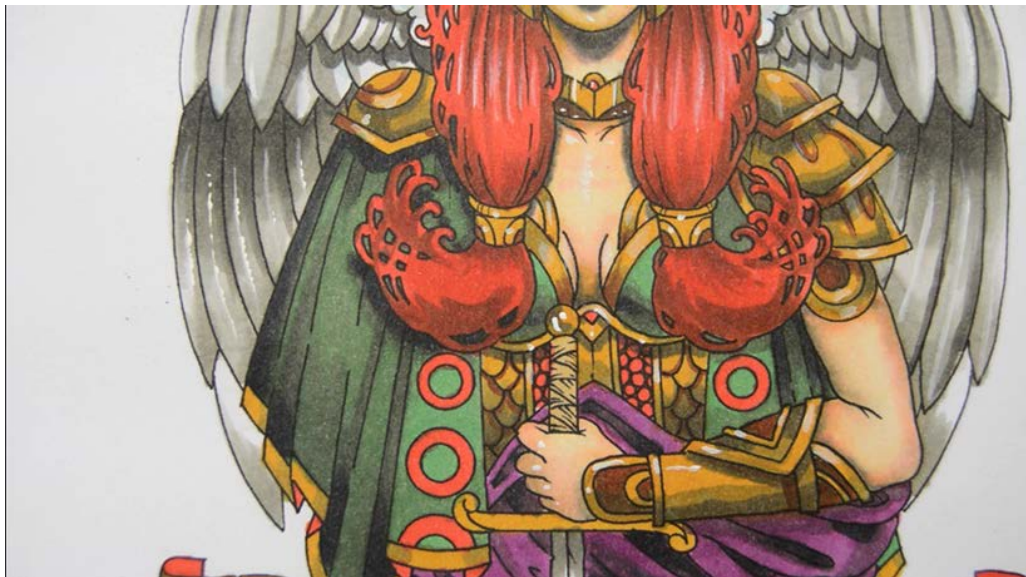
I highlight her chest...



...white gouache...



...and hand.



Getting close :)



I add accents to the cape to finish off the highlights.



At this stage you could fill in the halo with a solid color and be done.

Yellow, orange, or blue would look particularly nice.

But I'm going to push it even further. What follows is again not required work and you may choose not to do it if you like.



In my opinion, one of the easiest and best things you can do to any coloring page you make is to add a bold contour line. Here I'm using a black Sharpie ultra fine.



Adding a contour line makes the central figure stand out from the background, especially in images with more complex backgrounds than this.



Adding a contour line also helps to "push" one form in front of another. The heavier the line, the more separation you get.



Adding to the contour on the interior of the forms creates further separation.



...



...



...



...



You can also add detail to minor forms within the image...



...and accentuate the effects of cast shadows.



...



...



...



See how much more dimension the bolder line work adds to the wings?



I use a thinner line around the outside of the wings.



A heavy line here would have the effect of "weighing" them down.



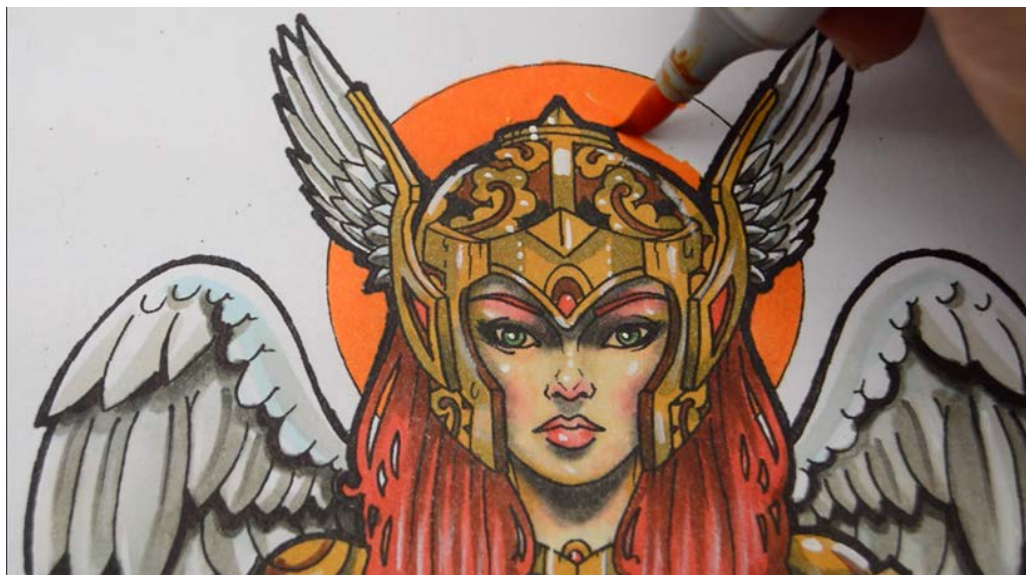
I go even thinner here to keep the wings light and airy.



Adding a contour line is one of my favorite things to do and I think the effect dramatically enhances the overall image.



There are many ways to treat the halo. You could use a solid color and it would look very nice, but I'm going to be applying composition metal "gold" leaf.



To begin, I color the halo with a flat layer of YR16. This color will "warm up" the gold that goes over it.

Important note for colored pencil users: If you choose to do this, it *must* be done with ink! You can use any cheap marker you have or even an orange highlighter, but you must use ink. The adhesive for the gold *will not* work over wax or oil based pencils!



The materials I'll be using for this class are not the same materials I use when creating gold leaf on one of my original drawings for a client. In my personal work I use real 24k gold imported from a craftsman in Italy. To adhere the real gold I use Kölner Instacoll system.

Both of these materials are hard to find, so for this class I'm using Old World Art faux gold leaf and Elmer's Craft Bond. These are both relatively inexpensive and readily available at most craft stores. The metal leaf is about \$15 for 20 sheets. Not dirt cheap, but not bad for how much you get. The brush is a cheap craft store brush.



In the small cups I have glue and water. The glue must be thinned with water to work well. A mixture of 60% glue and 40% water is a good starting point.



I paint the thinned glue quickly and evenly into the areas I will be applying the metal leaf.



The metal leaf is very thin and very fragile. Care is essential!

I lick the tip of my thumb to give it some "tack" and gently remove a leaf.



Lifting only enough to get it to move...



...I "drop" it in place in an effort to avoid wrinkles. Let it sit like this for at least 15 minutes to allow the adhesive to dry.



After 15 minutes, I gently push the unglued leaf away...



...destroying it in the process.



The ins and outs of applying metal or gold leaf the proper way would require way more space than I have here. Entire books have been written on the subject, most of which are sadly out of print. However, Margaret Morgan's *The Bible of Illuminated Letters* is an excellent resource if you want to learn how to use real gold leaf properly.

What I've shown you here is not the best or easiest way to do this. It is the cheapest! We sacrifice ease of use for affordability.

This is difficult work. On your first try much of the leaf will not stick. You are going to have a harder time than you think.

Fortunately, you can paint more glue over the areas, including over the metal leaf that did stick, and apply more leaf until you get the coverage that you want. For this image it took two layers to get the final effect you see above.

I would strongly recommend practicing several times on the practice page provided with this class until you get a result you are happy with and feel like you can repeat.

The Finished Work



In closing, this class is dedicated to Ninon Truax.

Ninon, I can not pray for you - I am not a religious man - but I can and have used every talent I have to honor you and our friendship. I wish you the strength to carry on your journey wherever it may lead from here. Your light will continue to shine.

Christopher Kerry