



Introduction

Controlling the purity of your colors is an essential technique that every colorist should know since most of the colors we see around us every day are less than pure.

And while there is certainly a time and place to use pure colors in our pages, controlling the purity of our colors adds a sense of variety and realism to our pages.

So, in this class we will be learning to control the brightness of our colors with gray.

We will explore a variety of techniques from desaturating colors by coloring grays over them to modifying grays by coloring pure colors over them.

The images for this class were adapted from the works of Oscar Ramos. If you aren't familiar with Mr. Ramos you should Google his work. I think you will like it.

Copic Colors Used For The Class Page

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

	W2	YR00
E31	W3	
E40	W5	Y23
E57	W6	
		RV00
V20	C0	
V22	C1	R20
	C2	
T1	C3	B21
T2	C4	
	C5	OCB

Chapter One:

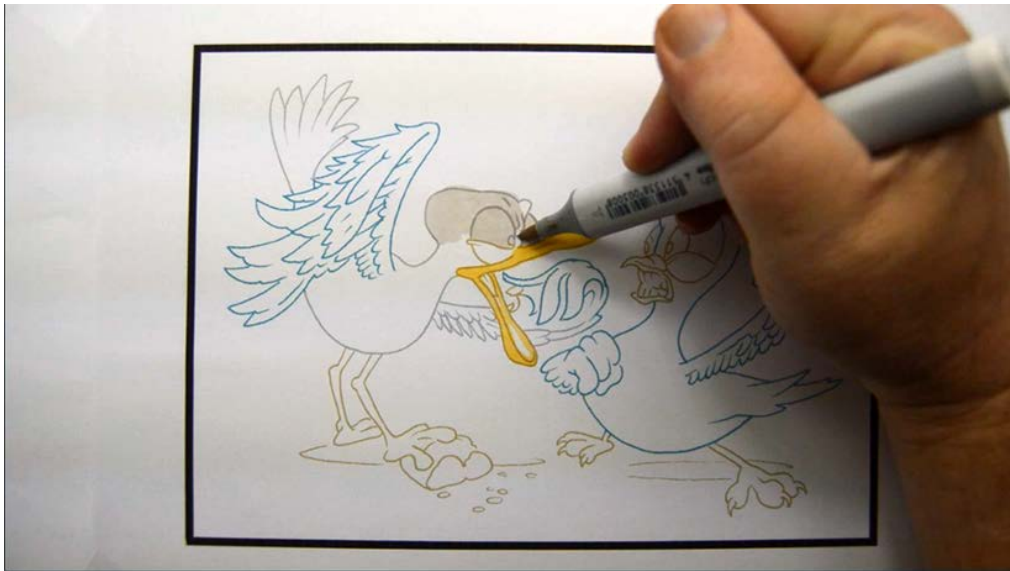
Coloring The Seagull





For this class I'll be using a colored line drawing printed out on printer paper.

To begin I color the beak with a flat layer of Y23.



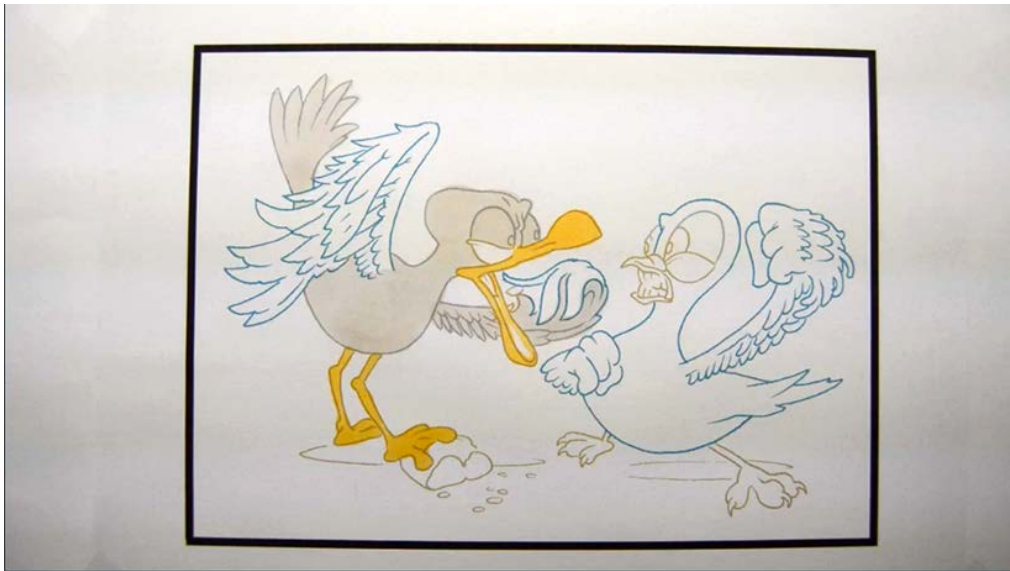
Next, I color the eyes and body (excluding the wings, legs, and lower eyelid) with E40.



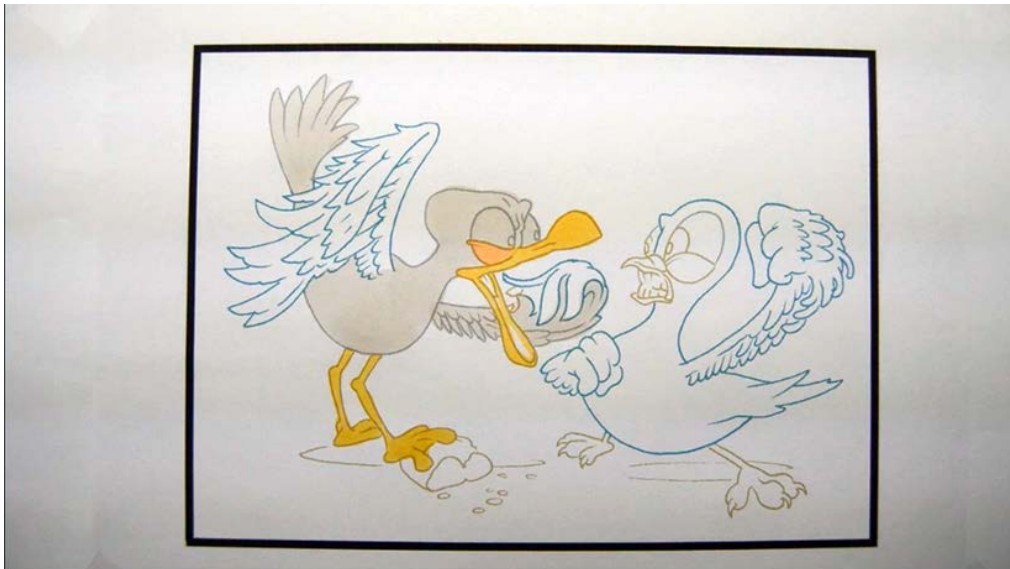
E40



E40



I color the legs and feet with
Y23...



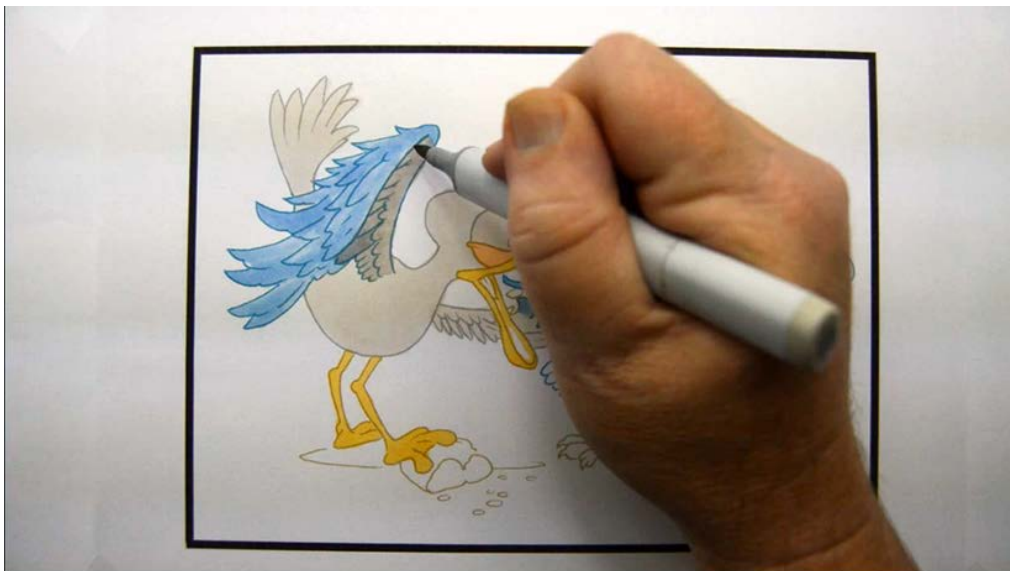
...then color the lower eyelid
with YR00.



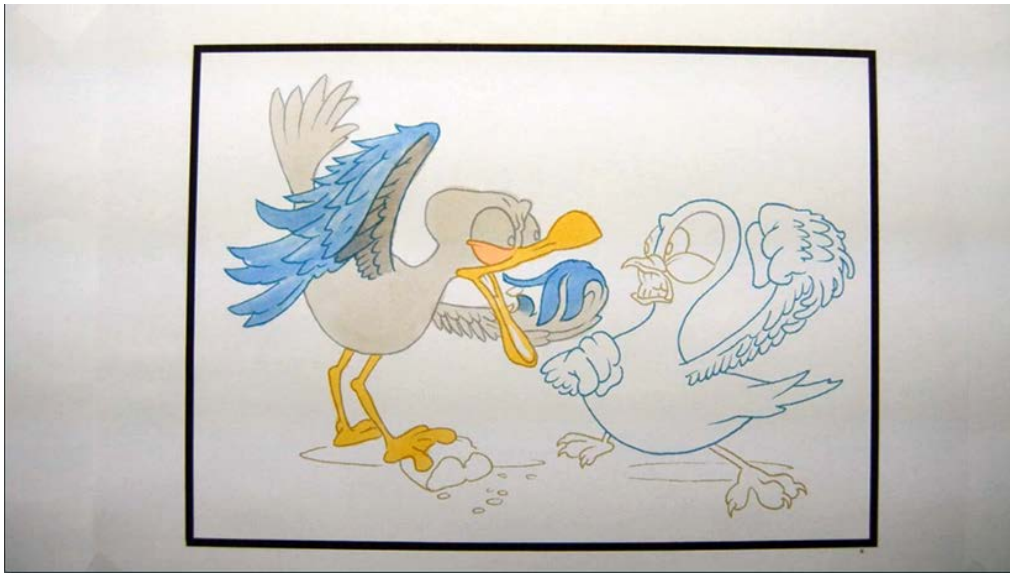
I color the outside portions of the wings with B21.



I'm using a light touch and quick hand motions to color the feathers which makes the color a bit uneven. (B21)



I add W2 to the underside of the wing.



The base colors are complete.



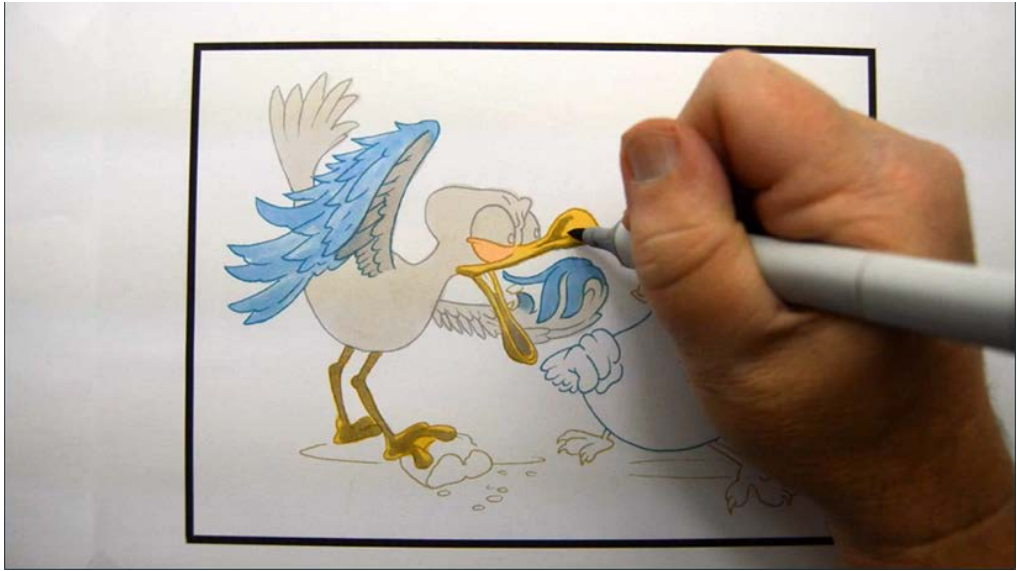
I darken and desaturate the legs with W3...



...then do the same to the beak.
(W3)



W3



W3



W3



W3



I color the underside of the wing with W3.



I then add dark tips to the tail feathers. (W3)



After the W3.



I add form and shape to the gull's head and body with T2...



T2



T2



T2



T2



T2



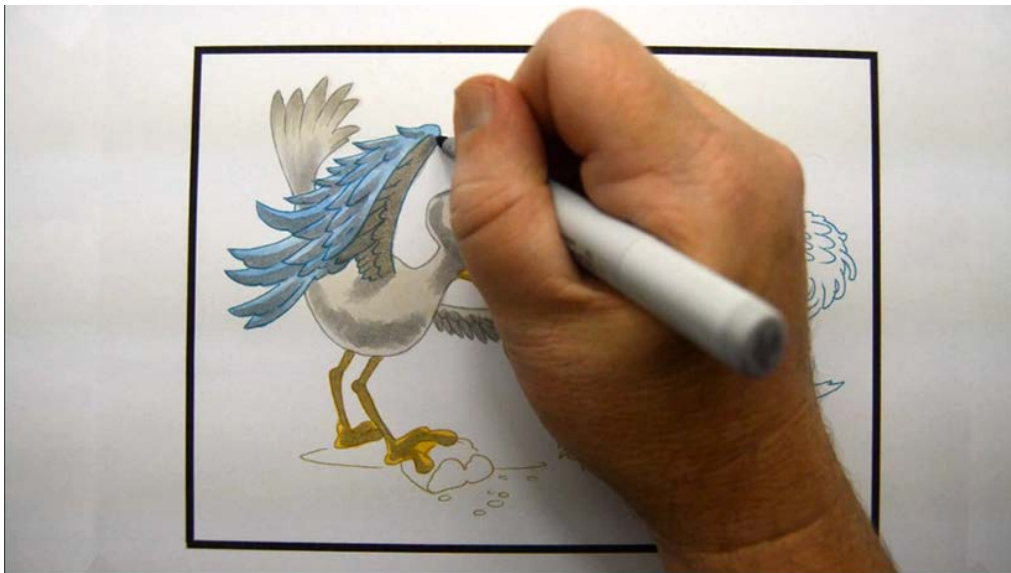
I add a cast shadow under the wing... (T2)



T2



Notice how rough and unblended everything is! Don't worry, that's a good thing!



I add T2 to the bottom half of the feathers...



...then blend the T2 I used in the body with a layer of E40...



E40



E40



I use E40 to desaturate the beak.



I darken the pupils, add the nostril, and line the eye with a black liner pen.



I then add "curvature" to the eyeballs with W3.



With all of the basic forms in place I can now bring my gull closer to white by lifting out color with the 0 Colorless Blender (OCB).



OCB



OCB



OCB



Notice that I'm not "scrubbing" with the 0 Colorless Blender. Instead, I'm pressing the blender onto the paper and holding it there to create a feather-like texture! Be sure to watch the video for a deeper discussion of this technique!



OCB



OCB



OCB



Kind of amazing how much difference that makes! :)



I color over the wings with a flat layer of C1.

The C1 is lighter in value than the original blue and therefore serves the purpose of desaturating or dulling the original color without darkening it.



C1



I add darker accents to the wing feathers with C4.

The cool gray colors lean towards blue and are perfect for modifying and desaturating blue colors.



C4



C4



I add C4 accents to the tips of the tail feathers...



...and to the shadow on the belly. (C4)



I also add C4 to the neck and cheek shadows.



I color the inside of the beak with C4...



C4



After the C4.



I color the tongue and lower eyelid with R20...



...then desaturate the R20 with T1.



I add blood vessels to the eyes.
(R20)



Getting close :)



I add E57 accents to the inside
of the mouth...



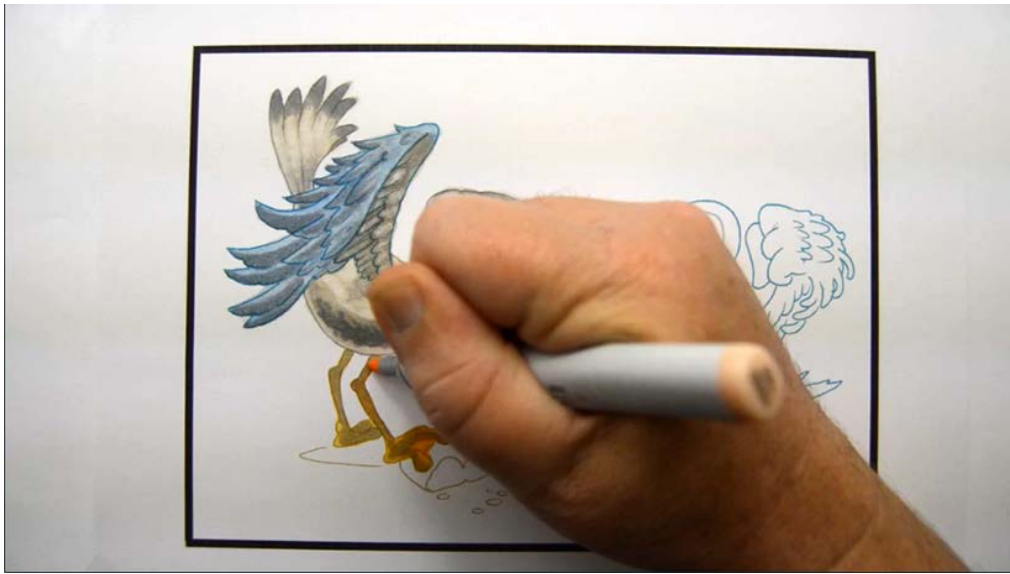
...and along the underside of the upper beak. (E57)



I then glaze the beak with the original Y23.



I soften the shadows on the head and body with E40.



I add YR00 to the legs as a glaze layer over the other colors...



...then darken the center portion of the legs with W5.



Notice how the brighter colors still peak through?



I add W5 accents to the beak...



...and to the tips of the feathers. (W5)



W5



W5



W5



W5



Ready for white!



I add white highlights to the eyes with a gelly roll white gel pen.



I add highlights to the beak...



...then turn my attention to the head and body.

For this image I'll be using the white gelly roll pen (WGRP) to add highlights, create feather textures, and "erase" or "white out" the contour lines of the original drawing. Be sure to watch the video for an in depth discussion of these techniques!



(WGRP)



(WGRP)



(WGRP)



(WGRP)



(WGRP)



(WGRP)



(WGRP)



(WGRP)



Wow, that really makes a difference!



I add highlights to the legs... (WGRP)



...then turn my attention to the loaf of bread. I color the "crust" with E31...



...then add shadows with E57...



...and W3.



I add texture to the soft part of the bread with W3...



...then add darker accents with W6.



I blend the crust area with E31...



...then highlight with a white gelly roll pen.



The bread is complete.



I color in the cast shadow under the gull with C2...



...then white out the line drawing. (WGRP)



I add some very dark accents to the feathers with W6...



W6



...and the gull is more or less complete!

Chapter Two:

Coloring The Pigeon





For the pigeon we will use a technique opposite of the one we used for the gull. We will be rendering the pigeon in grays first and then glazing our color over the top! Colored pencil users should keep their paper "open" for as long as possible and use the final blue color as a burning color.

I start by coloring the pigeon's beak, legs, and the rims of his iris with YR00.



I then color a flat base of C0 over the head and body.



I add C1 to the head, neck, body, and wings.



After the C1.



Next I add C2...



C2



After the C2.



Then I add C3.

As you can see I'm leaving the outside areas light and getting darker as I move inward.



C3



After the C3.



I go darker still with C5...



C5



C5



After the C5.



I soften the edges of the C5 with C4.



After the C4.



I soften the edges of the C4 with C3.



After the C3.



I soften the C3 with C2...



...and then C0 to soften it all together!

Notice the texture stroke. :)



With the value structure of the pigeon in place we can now glaze color over the top.



B21 should do the trick!



After the B21.



I add V20 under the neck. It's subtle but it's there.



I color the eyeball and teeth with E40.



I strengthen the color around the iris with RV00...



...then add R20 to the same area.



Continuing with the R20, I color the lower eyelid...



...and feet. (R20)



I desaturate the lower eyelid with W3...



...and add accents to the beak and teeth. (W3)



Getting there :)



I color in the pupils with a black pen and add accents to the teeth.



I add W5 accents to the lower eyelid and beak.



Continuing with the W5, I add darker accents to the head, body, and wings.

Be sure to watch the video to get a full understanding of this step!



W5



W5



W5



W5



W5



W5



That looks nice!



W5



I add E57 to the shadow areas on the feet just to give them a little color.



E57



After the E57.



I soften the E57 with YR00...



YR00



I then lift out some lighter areas with 0 Colorless Blender (OCB).



OCB



OCB



After the OCB.



I add blood vessels to the eyes with R20...



...and add form with W2.



I strengthen the purple under the neck with V22...



...and color in the cast shadow with C3.



I color the bread crumbs (including the one the seagull is holding near his mouth) with E31.



I add additional shadows with C0.



Ready for white!



Using a white gelly roll pen (WGRP), I first "color out" any areas of color that have bled outside the lines.



I then add white to the interior forms...



(WGRP)



(WGRP)



(WGRP)



(WGRP)



(WGRP)



(WGRP)



(WGRP)



(WGRP)



(WGRP)



(WGRP)



Almost done!



I add some darker accents to the cast shadows with C3...



...then "white out" the lines around the shadows...



...and the image is complete!

...or is it? :)



I decide to add line work back into this coloring page to show what the image would look like if you decide to use the black line version included with this class instead of the colored line.



Black pen



That looks nice too!

So no matter which one you choose, rest easy knowing the finished image will look great either way! So there you have it. This image has a super nice sense of space and I love the contrast of the birds against the plain white background!

Happy coloring!

Christopher Kerry