Someday My Prince Will Come

Introduction

Snow White and the Seven Dwarfs was the first American feature length animated film. Released on December 21, 1937, it became an instant classic and is a technological marvel to this day. Not many films produced in the 30's still hold up today, but this one does.

Artistically, it's a masterpiece. Every scene is carefully composed. Every color carefully chosen to create a sense of mood. The craftsmanship cannot be overstated.

Upon its release audiences were astonished. Lines and colors danced across the screen giving the impression of living, breathing characters who loved and feared and triumphed.

But how can this be? How can simple colors and solid lines create such an emotional impact?

Well, I'm glad you asked and I'm happy to show you how simple tip-toes into the realm of the fantastic in this class.

Copic Colors Used For The Class Page
(Refer to the color conversion chart for non Copic alternatives.)

E01	R08		G20	C1
E04	R27		G21	C3
E08	R89	B00	G24	C4
E55		B05	G99	C5
E57	Y21	B26		C6
E71		B37	W2	C7
E77	YR24		W3	C8
			W6	C9

Chapter One:
Coloring Snow White

Please watch the video chapter before beginning!

Perhaps more than any other class I've done, the choice of paper for this class is critical to the success of the technique. For this class I'm using plain old inexpensive copy paper, and you should, too. Of all the papers I've tried, copy paper is the most absorbent, and we need that for this class. For best results, place a few extra sheets of paper under your printed page.

I begin by coloring the areas of exposed skin with E01.

I use a slow stroke to lay the color in flat and smooth.

I color her irises with E08...

...and her lips with R27.

I add R08 to her tongue...

...then color the bow in her hair with R27.

I color the contours of her hair with C5....

...then fill in the rest of the hair shape with C9, leaving just a little of the C5 "outline" showing through.

I add details to the bow with R89...

...then color her collar with a flat layer of B00.

I color the patches on her sleeves with R27...

...and the piping on her dress with YR24.

The banding on the sleeves gets a single pass of E71.

I color her sleeves with a single flat layer of B26...

...then add B37 to the bodice of her dress.

Looks like it needs another pass, but I'll let the solvent in the ink evaporate before I apply it!

I color her dress with Y21.

Using a 0.1 black multi liner, I add pupils and eyelashes...

...eyebrows... (black multi liner)

...and "clean up" her hairline... (black multi liner)

Black multi liner

I then add a touch of black to the inside of her mouth.
(black multi liner)

I add a "stripe" of W2 to the broom handle...

...and then a "stripe" of C6 on the opposite side.

I color the blue bird with B05...

...add YR24 to the beak...

...then add B26 to the bird, leaving just a touch of the original B05 to show through around the edges.

I add C9 to the blue bird's pupil and small patch of dark feathers on the wings.

Finally, I add another layer of B37 to the bodice of the dress.

Ahh.. that's better! As far as possible I have deliberately used a single pass of one color laid in flat and smooth to color Snow White. It's simple, elegant, and beautiful.

Chapter Two:
Coloring The Background

I add R20 to the cheeks. Not sure how I missed that before! Now with Snow White completed we can turn our attention to the background.

To begin, I add random areas of W3 to the background on the left, to the arch of the doorway, and to the door hinge.

I add abstract areas of G20...

...then fill in the shapes with B00.

I add darker accents of C3...

...then desaturate the colors with a flat, even layer of C1.

After the C1.

I add C5 here...

...here... (C5)

...here... (C5)

...and here. (C5)

I then fill in the shadow shape of the tree with C8.

I soften the edges of the C8 with C5...

...then clean up the contours of her arm with a black 0.1 multi liner.

Black multi liner.

I add C7 to the shadow shape behind her arm...

...and then color the door behind her with a flat layer of R89.

I clean up the edge of her collar with a black 0.1 multi liner...

...then color the space next to the open door with C9.

I add E77 to the door frame...

...and to the hinge. (E77)

After the E77.

I add W6 accents to the hinge...

...and to the area just above the door frame. (W6)

After the W6.

I add E55 to the top of the door frame...

...and then in small, abstract accents to the background wall. (E55)

After the E55.

I color the rest of the door frame with E71, then color the root on the far side of the door.

After the E71.

I add W6 accents to the root.

Turning my attention to the foliage, I color the lower section of leaves with G99...
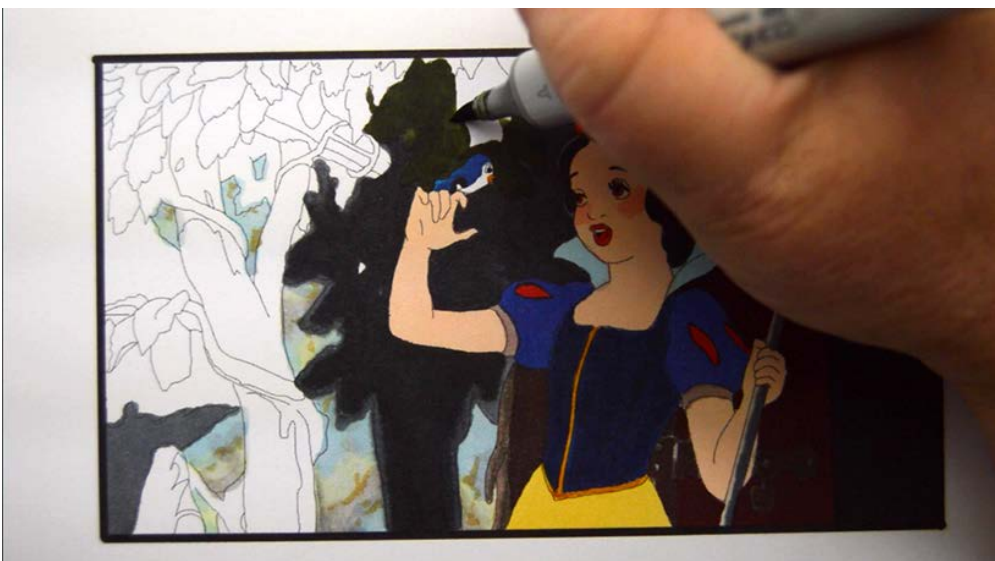
G99

After the G99.

I soften the bottom edges of the G99 leaf shapes with C7...
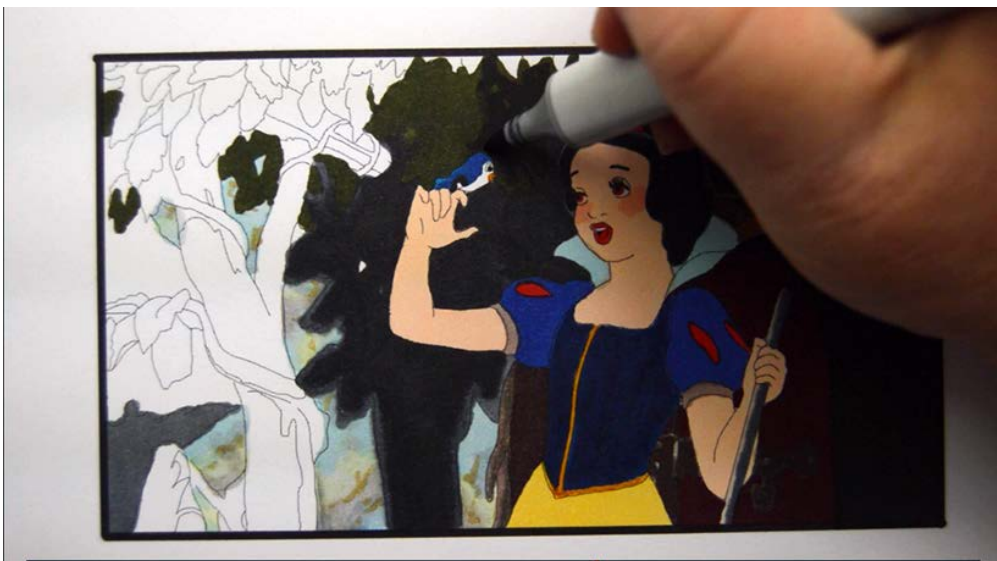
C7

C7

After the C7.

I soften the edges of the C7 with C6...

C6

I then soften the edges of the C6 with C5.

Turning my attention to the foreground tree, I lay in a base color of C3.

I add shadow shapes and textures with C4.
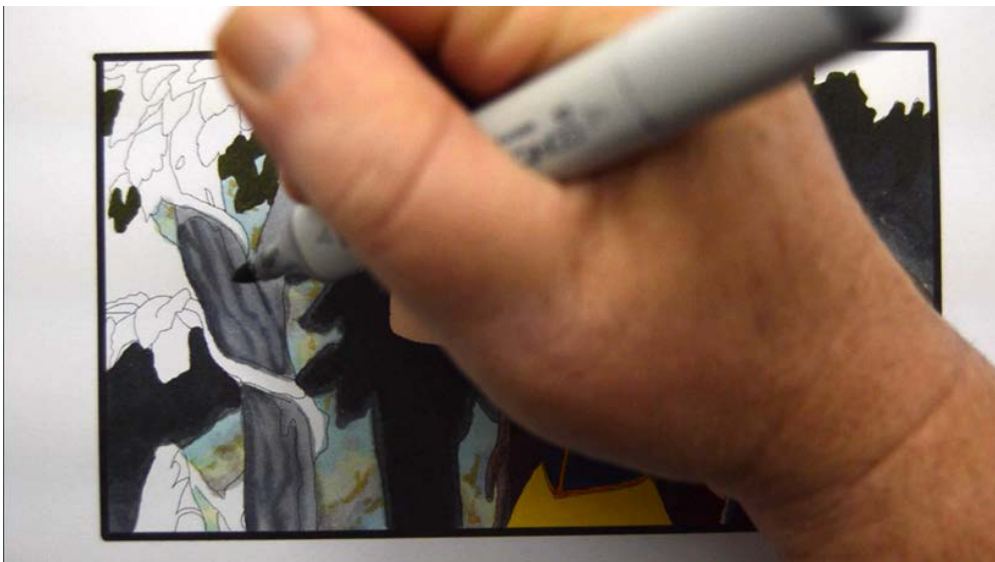
I add C5 accents...

...and then darken the shadow areas with C7.

That looks nice!

I add E77...

E77
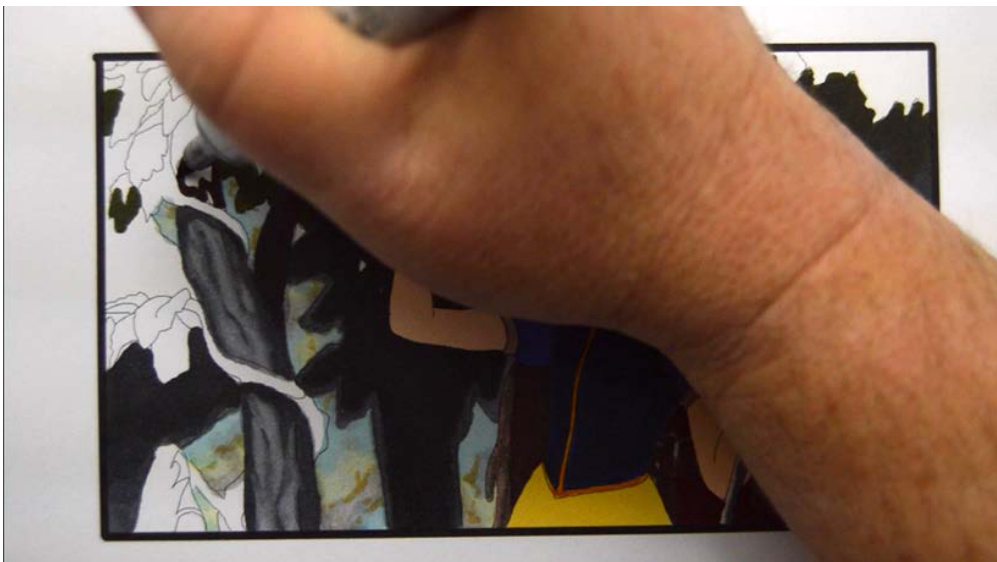
After the E77.
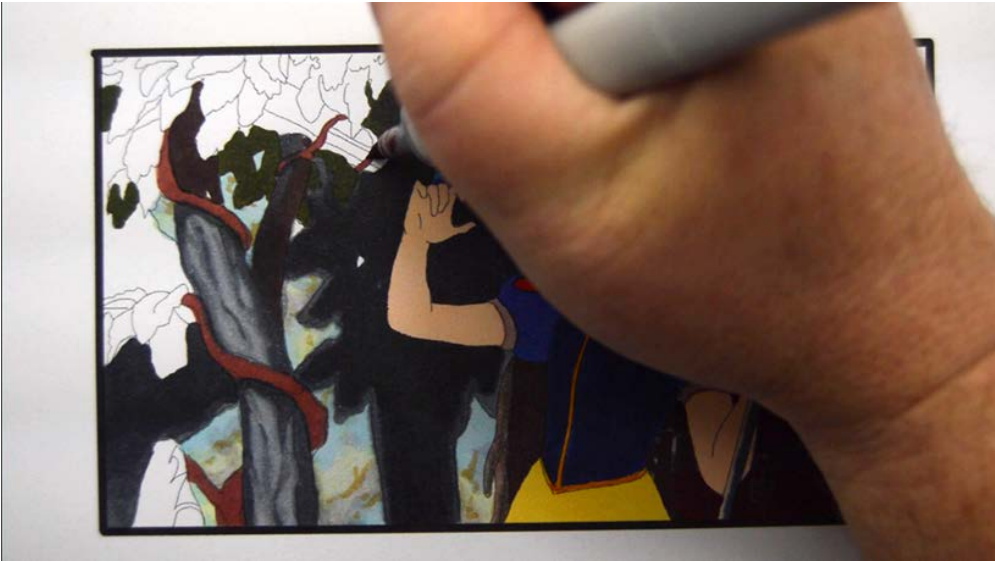
I add E40 to the vine.

I color the jutting branch with E57...

...then add darker accents with E77.

Continuing with the E77, I add shadow shapes to the vine...

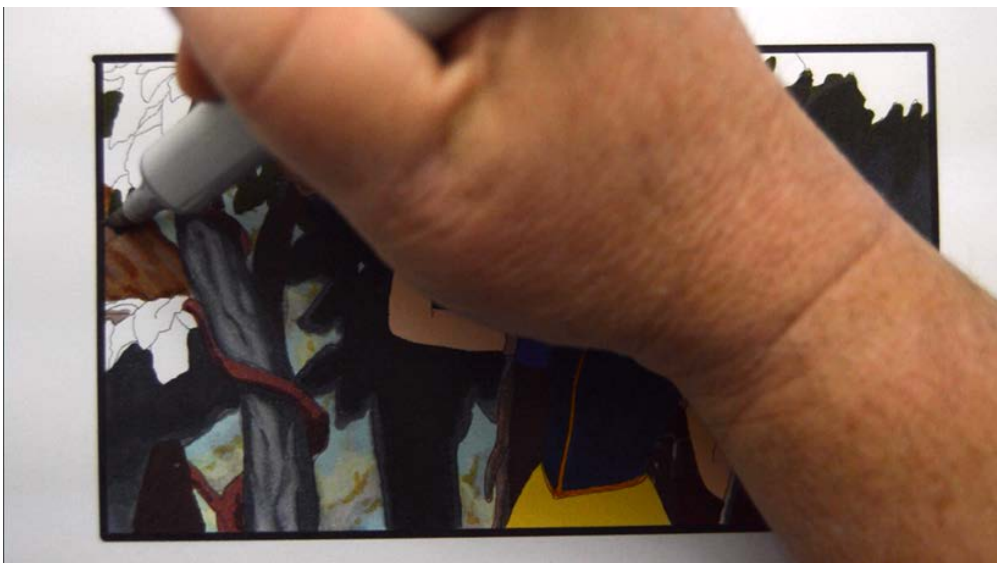...and color in the rock at the bottom. (E77)

I color the tree stump with a base of E71...

...then add E55 textures...
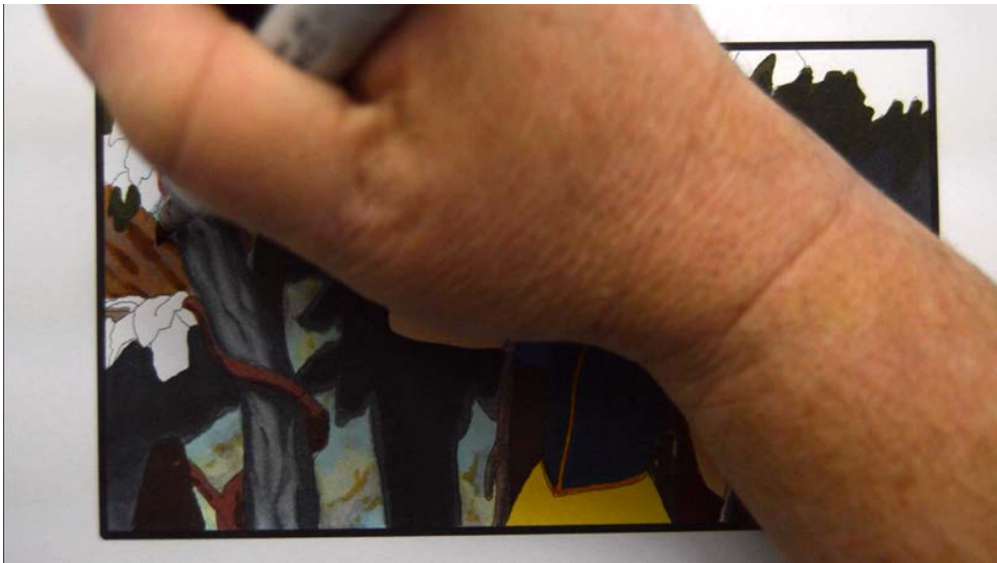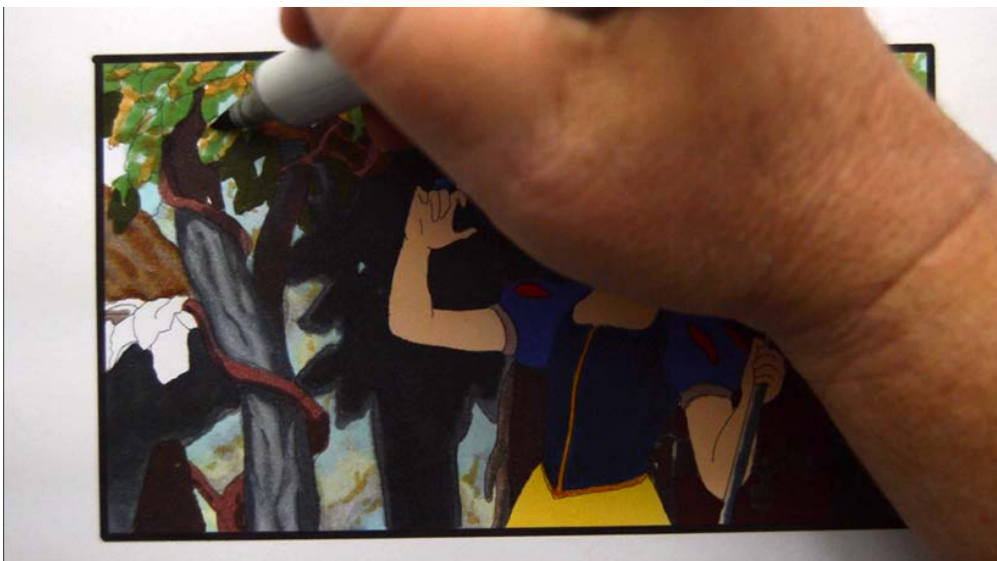

...and E57 accents.

I then desaturate the whole area with W2.

Turning my attention to the uppermost leaves, I start with E55.

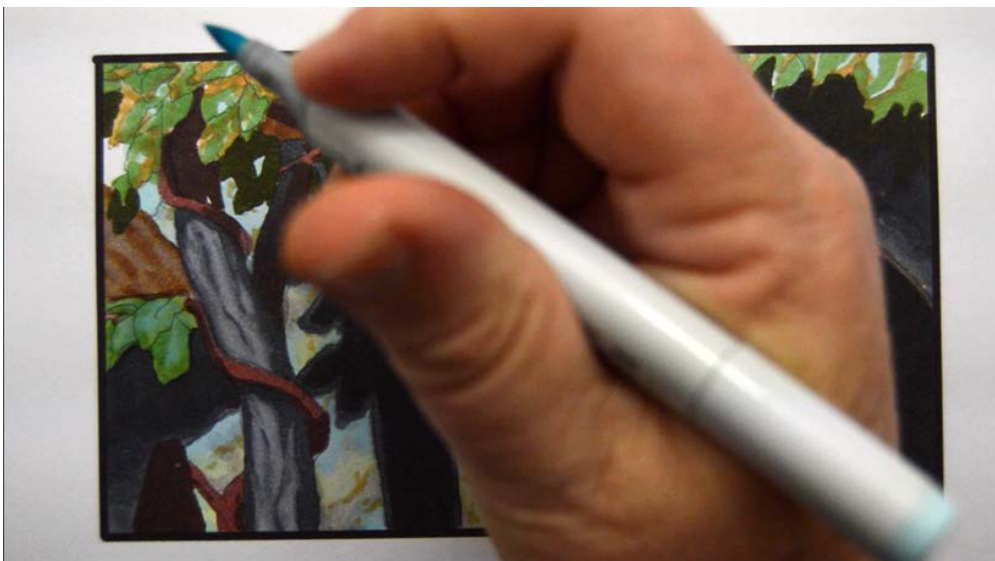
I then add B00...

...and G24...

G24

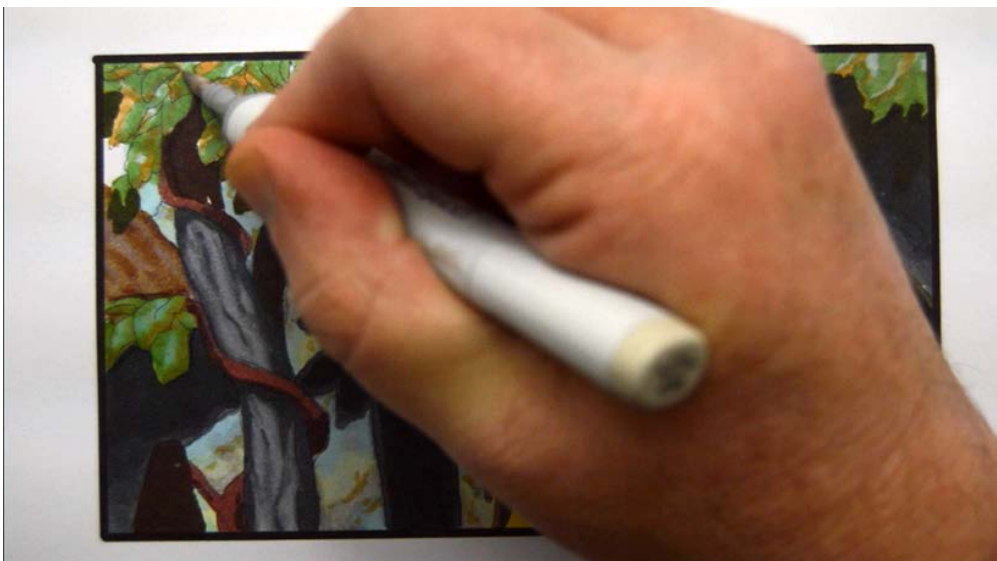...and fill in any white spaces with G21.

I add B00 to the lower left cluster of leaves...
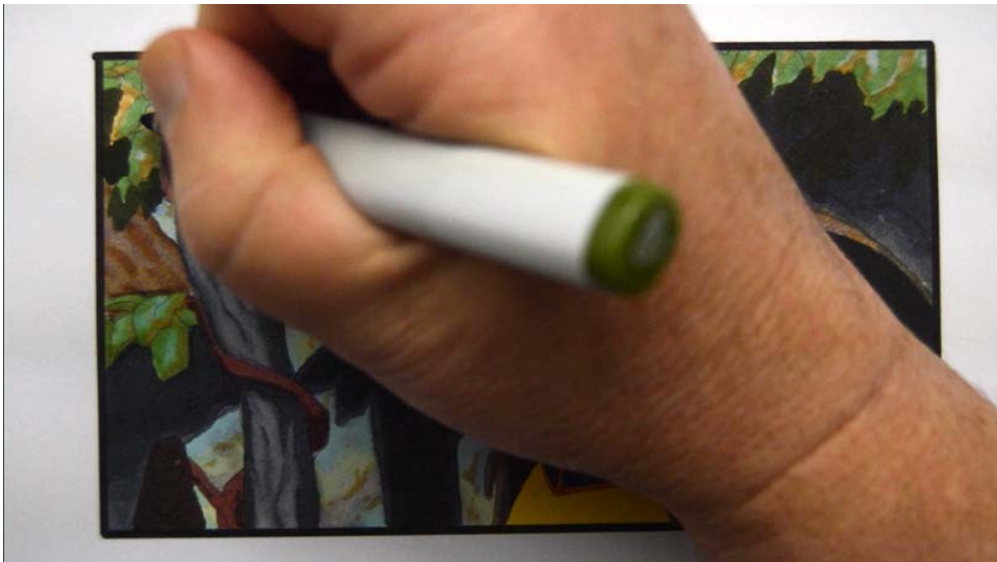
...and touch in areas of E55.

I desaturate all of the uppermost leaves with W2...

W2

Finally, I add G99 accents...

G99

The image is complete.

For me, there is an understated elegance and beauty to this image that is a direct result of the "simple", flat color scheme that was used to create it. If you compare your finished image to the actual film you will find the two nearly indistinguishable. The simple, flat colors in combination with an intelligent value structure creates a ton of pictorial space, and in the end, in my opinion anyway, that's what coloring is all about.

Until next time...
Christopher Kerry