



**FRUIT**

# Art Nouveau

Art nouveau (pronounced “newvo”) is an artistic movement that originated in 1890 and lasted until about 1910.

The nouveau movement was one of the very first “consumption” minded movements in art, and its artistic concepts were applied to architecture, interior design, jewelry, furniture, eating utensils, and the more “normal” drawings, painting and sculpture, just to name a few.

As such, it was one of the first artistic movements to push art out of the gallery and into the hands and homes of the people, and opened the doors to the way we view and consume art today.

Stylistically, art nouveau is characterized by strong line work, sweeping curves, and the juxtaposition of flat, decorative motifs with naturalistic figure work.

The style owes a huge debt stylistically to Japanese wood block prints and the influence of Japanese culture on western art in the early 20<sup>th</sup> century.

The movement itself, while widespread, was relatively short lived. Fortunately, these treasures of art are enjoying a resurgence in popularity today.



# Meet Mucha



Alphonse Maria Mucha was born July 24, 1860 and died July 14, 1939 after contracting pneumonia while being interrogated by the Gestapo.

A prolific artist, Mucha created works on canvas, as well as designs for furniture, silverware, glassware, advertisements, and more.

Mucha's work most frequently contrasted beautiful young women with decorative motifs like flowers and lavish borders, set off with soft pastel colors and bold lines.

While his art is enormously influential today, by the time of his death his style was considered outdated.

Thankfully his work is now more popular than ever and we can readily admire it for ourselves.

## Concerning Copyright

All of Mucha's original images are considered to be in the public domain and are free to use for the general public.

Additionally, the drawings included in this class were hand drawn by me and are faithful but original copies of Mucha's work.

There is no copyright infringement in this class and due credit is given to the original artist for the conception of composition and completion of the original work and reference photos.

# Copic Colors Used For The Study Page

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

E000

E00

E04

E07

E08

E13

E18

E25

E27

E31

E33

E35

E37

E40

E49

E51

B000

BV00

R02

R20

RV10

W1

W2

W3

W4

W5

W7



YR00

YR02

YR14

YR18

YR21

YR24

YR31

Y00

Y21

G20

G21

0 Colorless Blender

White Gouache

Brown Sharpie

# Chapter One:

## Coloring The Skin

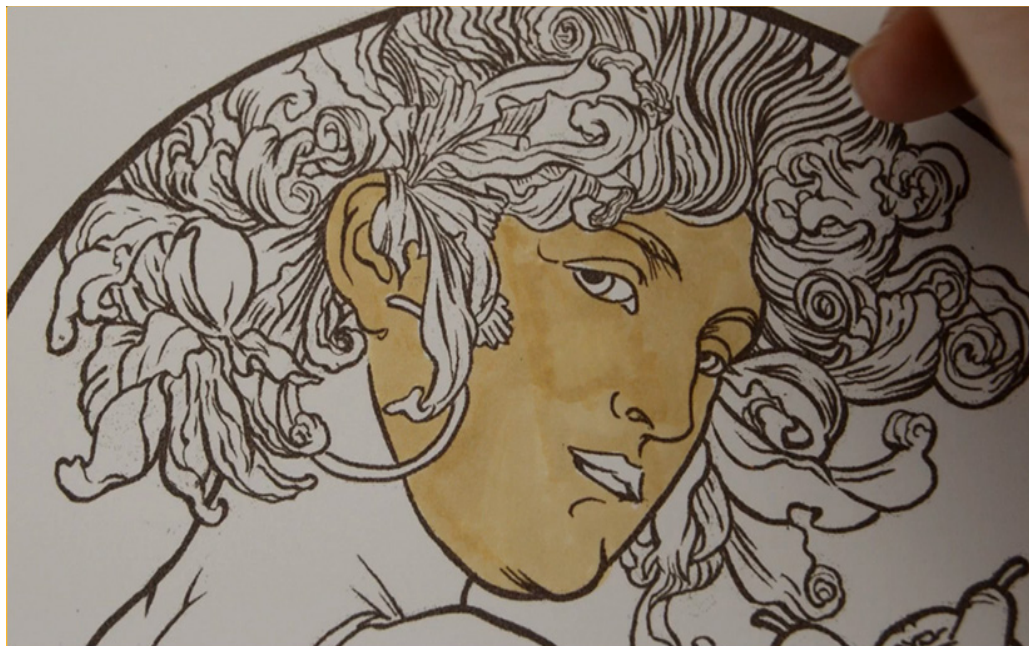






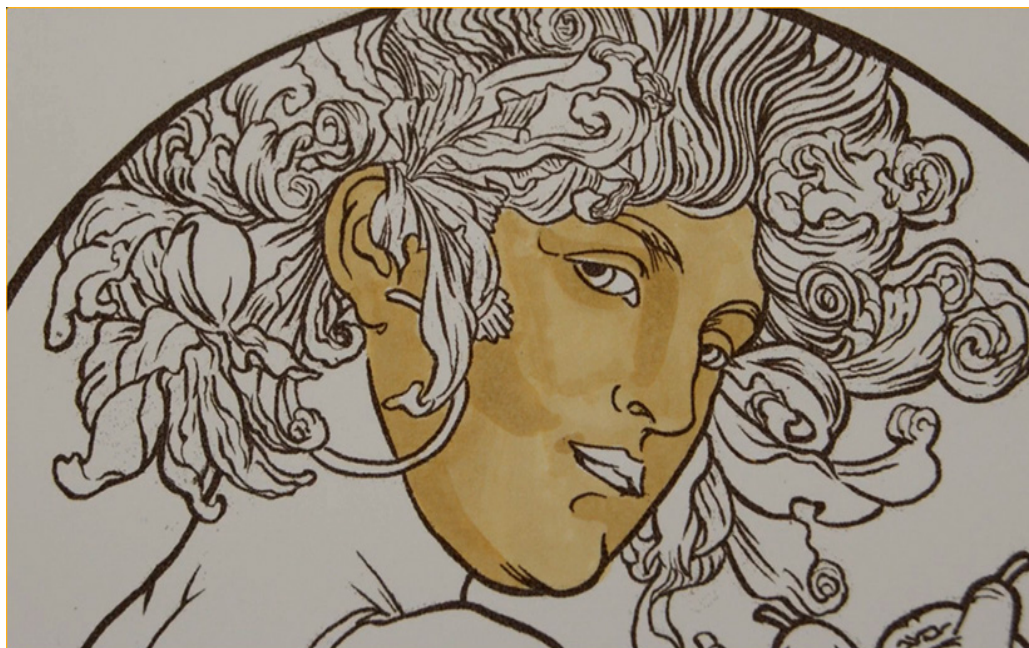
For this image I'll be using a colored line drawing. As discussed earlier, line plays an important role in Mucha's work, and its visibility at the end of the work is important to the success of the drawing.

The lines have been colored brown. Black lines would have been too harsh for the delicate colors that make up this work.



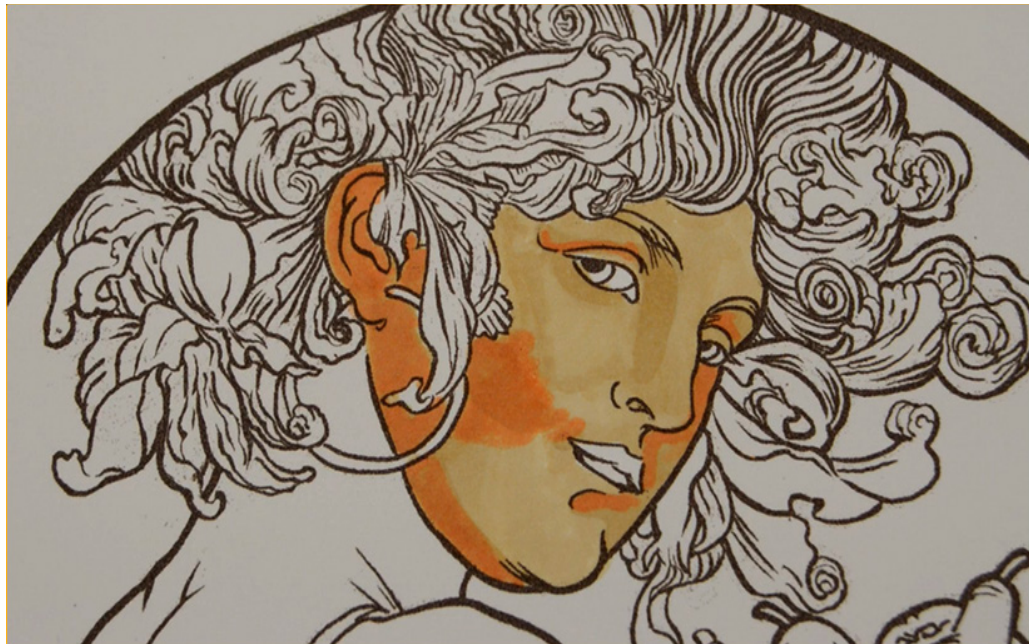
I begin by laying in a flat over all base color in the face with E31. As you can see, I make no effort to keep this color smooth or even since it will be covered by subsequent layers.

Colored pencil users should work to get good coverage with light pressure in this step to ensure there is enough tooth for the additional layers to come.

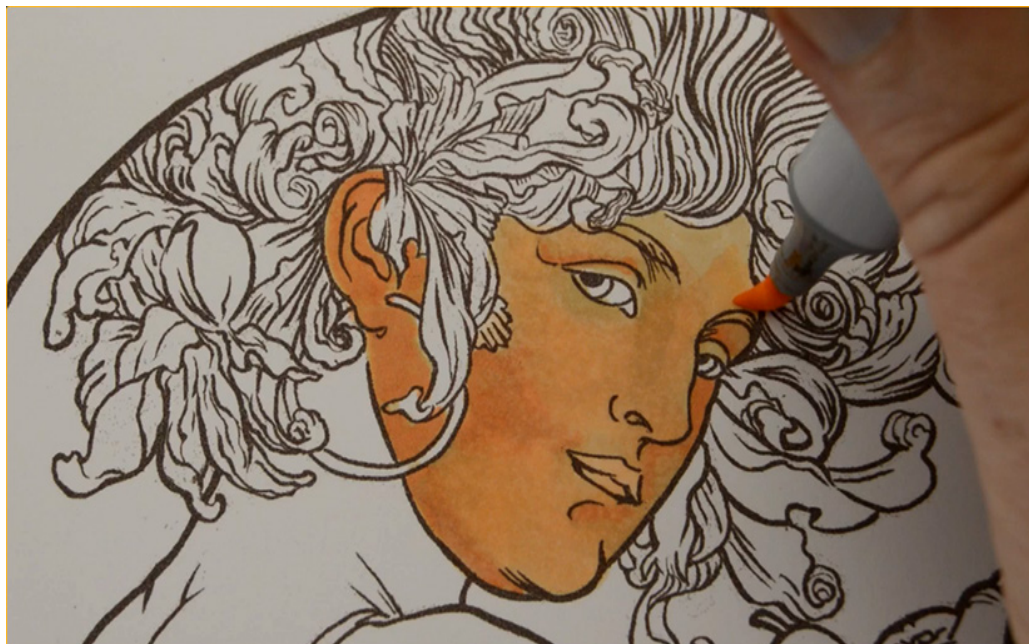


I darken areas of the face with another layer of E31. When using alcohol markers, the color gets darker with each successive layer.

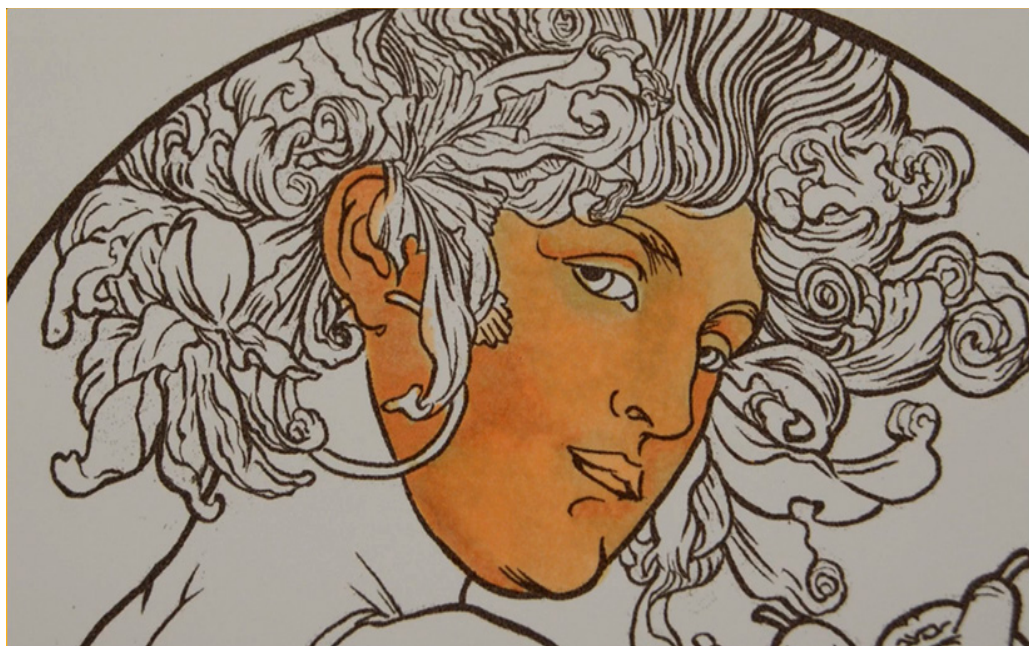




I add YR02 to the sides of the face, the cheeks, and above the eyelids. Again, notice how rough and unblended this color is.



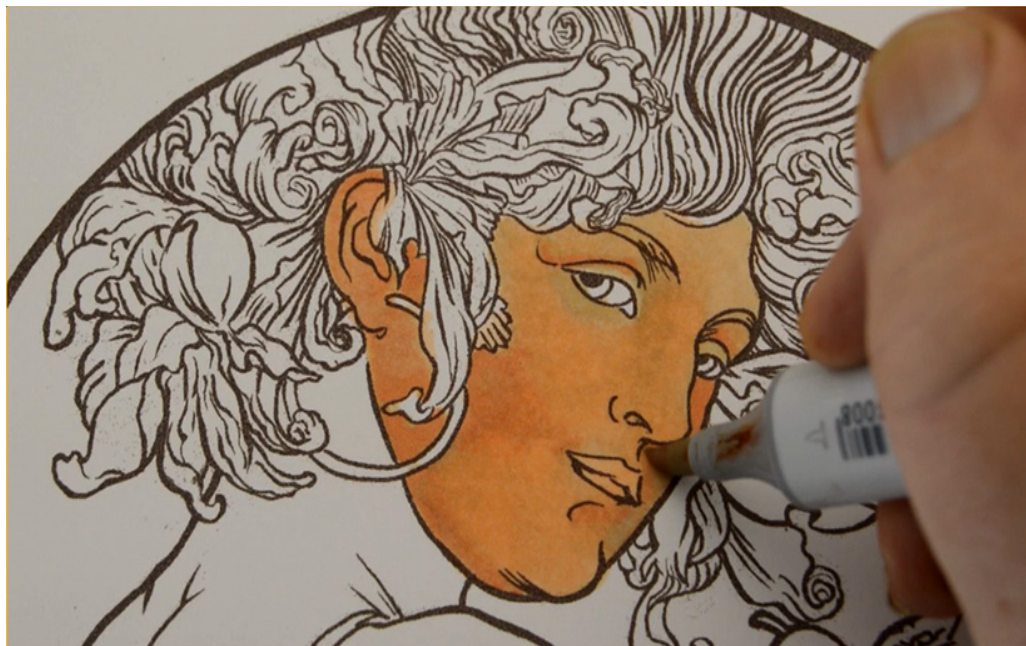
I add an over all blend layer with YR00...



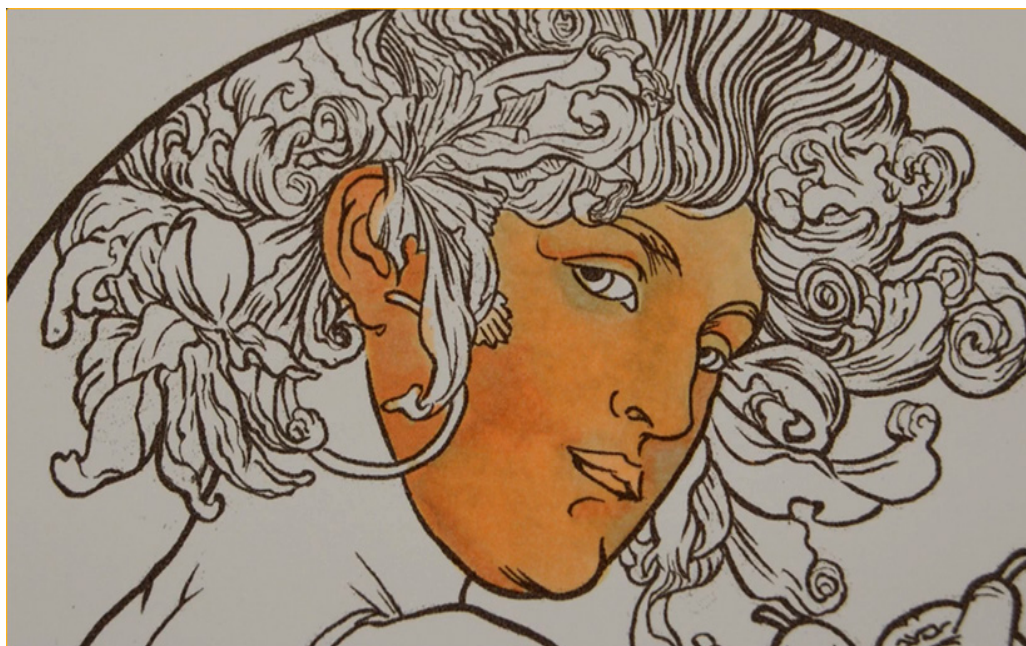
...to soften all the colors together (YR00)

Notice how the harsh layers from the previous steps are now perfectly blended and create subtle areas of warm and cool colors in just the right areas.

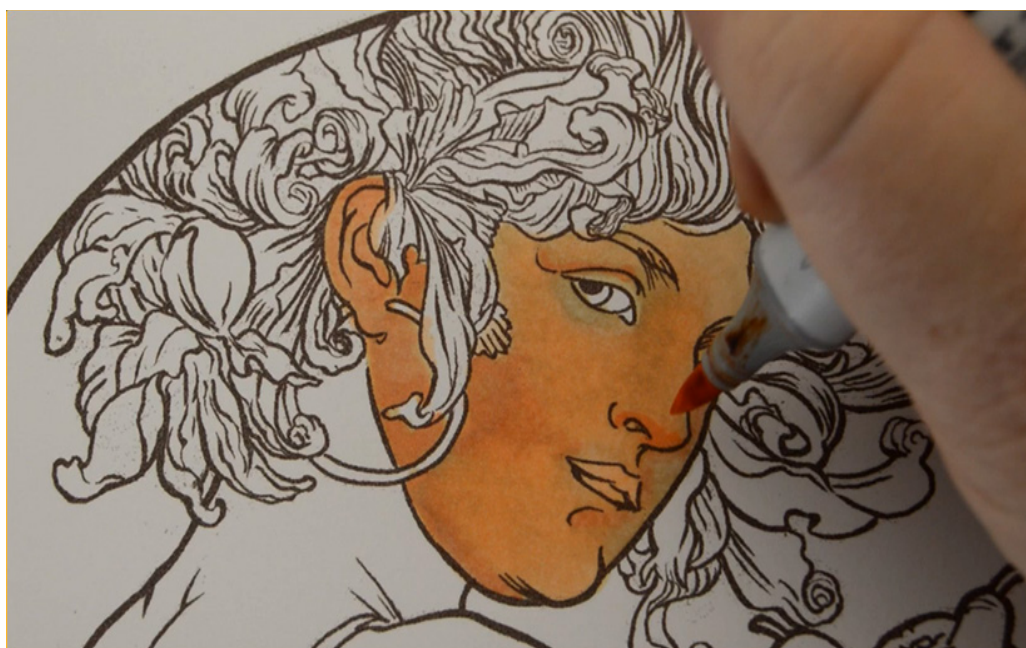




I desaturate the far side of the face with E40 to make that area “sit” behind the nose and to enhance the illusion of three-dimensional form.



I also desaturate the areas just under the eyes (E40).

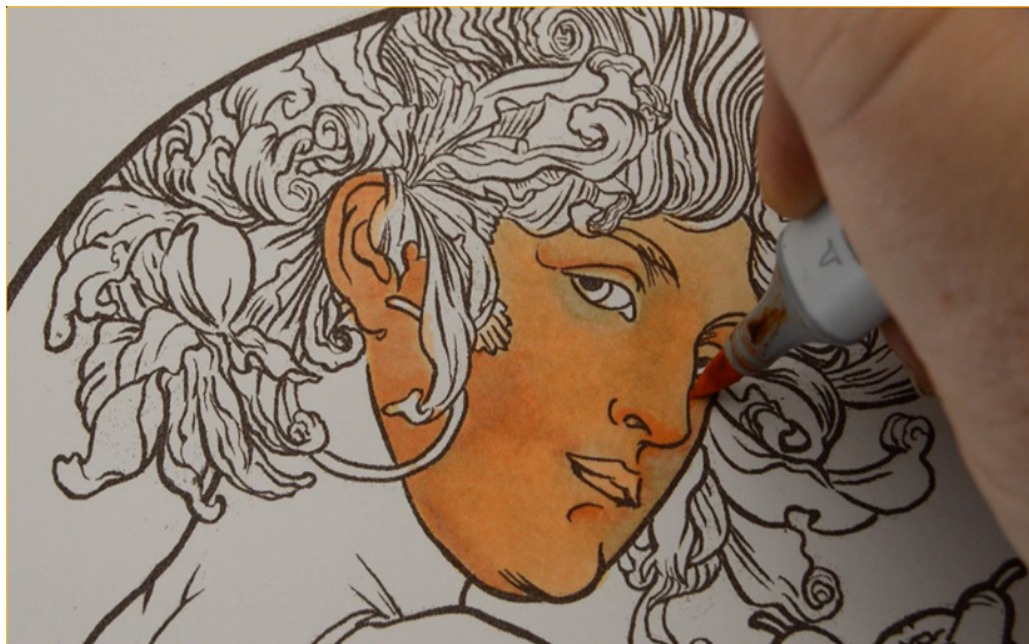


I add YR02 to the tip of the nose...

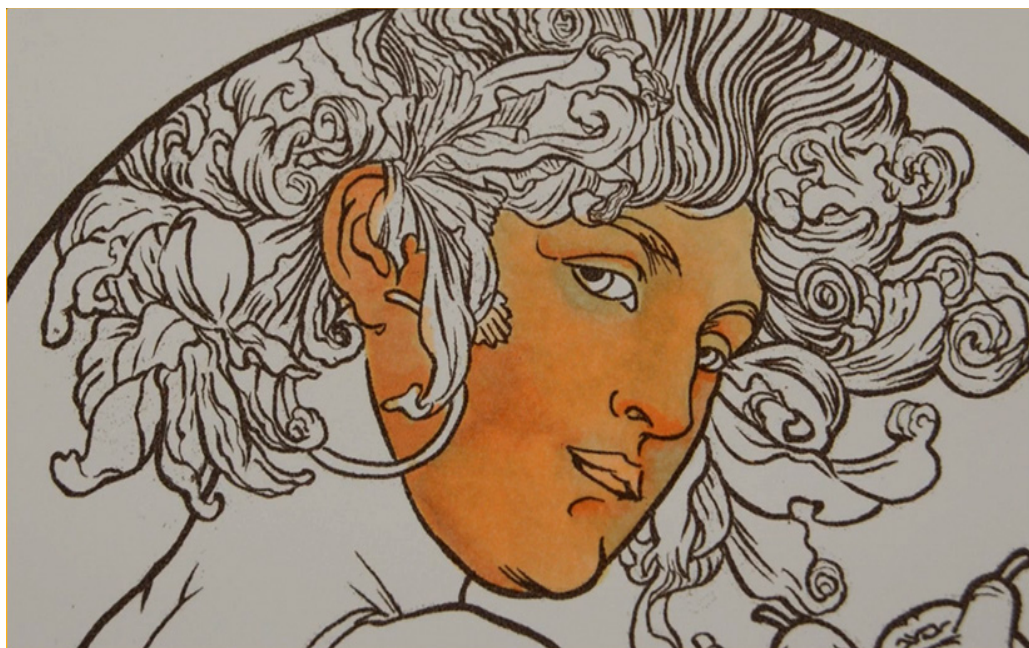




...above the chin (YR02)...



...and to the far side of the face  
along the line of the nose  
(YR02)...



...to accentuate those curves and  
hollows.

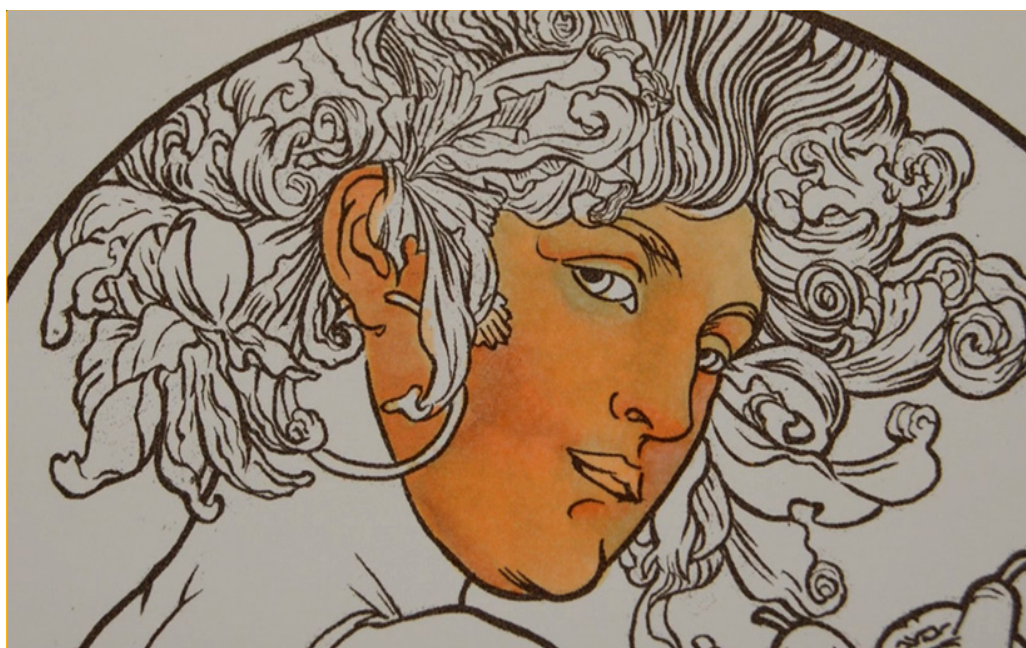




I soften the YR02 from the previous steps with R02...



...and add "blush" to the cheek area (R02).



Notice the beautiful color shift on the far side of the face. These subtle color transitions are a natural result of the blending process.

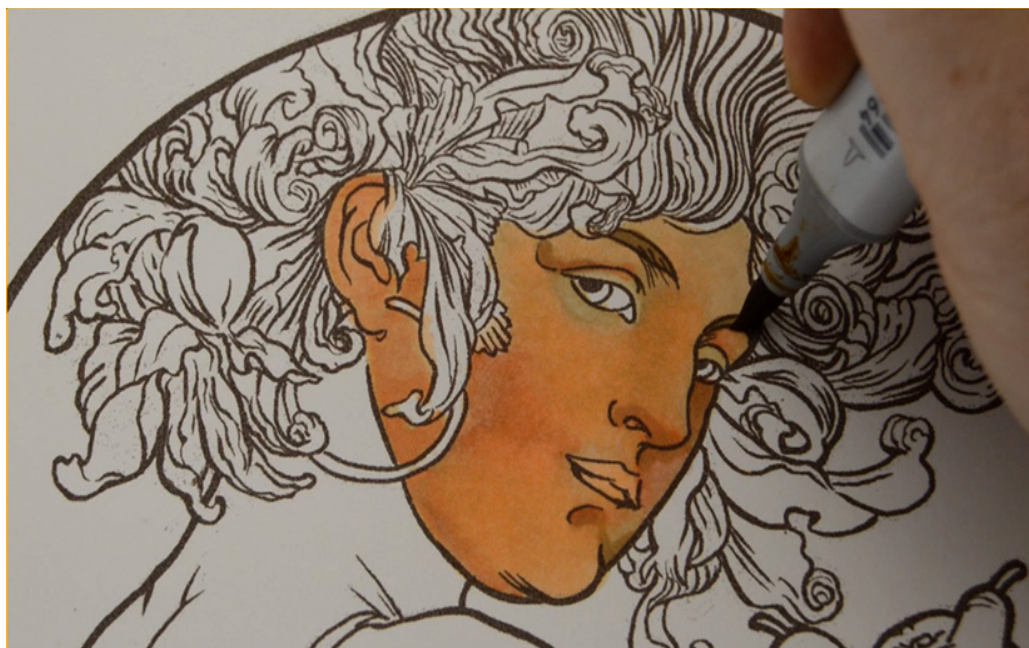




I add E33 to the hollows of the eyes...



...to the tip of the nose and under the nose(E33)...

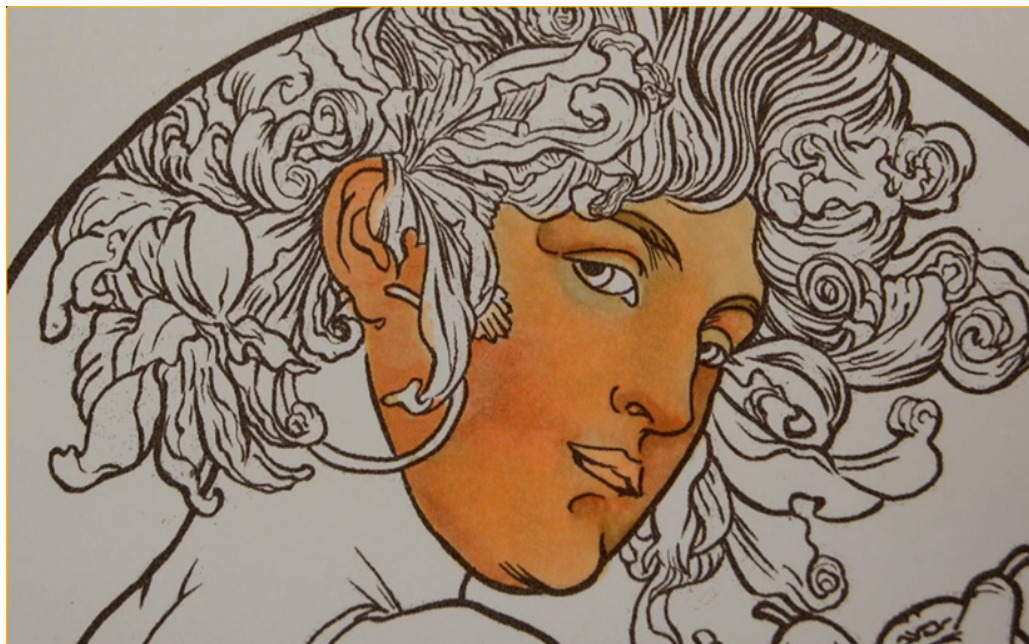


...and to the chin and eyebrows (E33)...

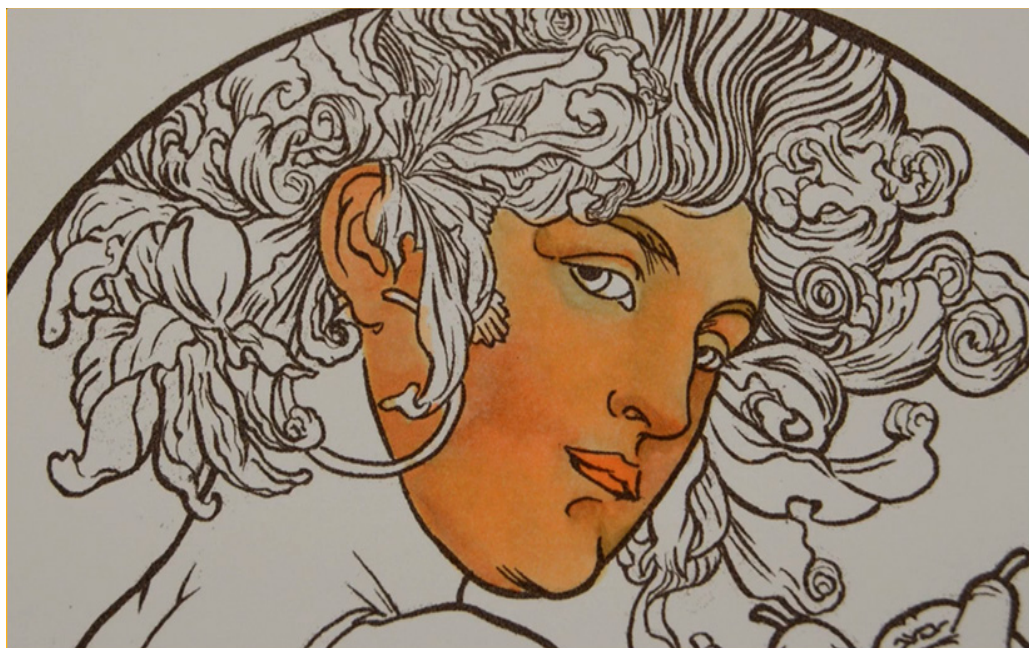




...then blend those areas into the rest of the face with Y00.



Notice that the colors aren't over blended and still retain their color identities.



I add a layer of YR02 to the lips...

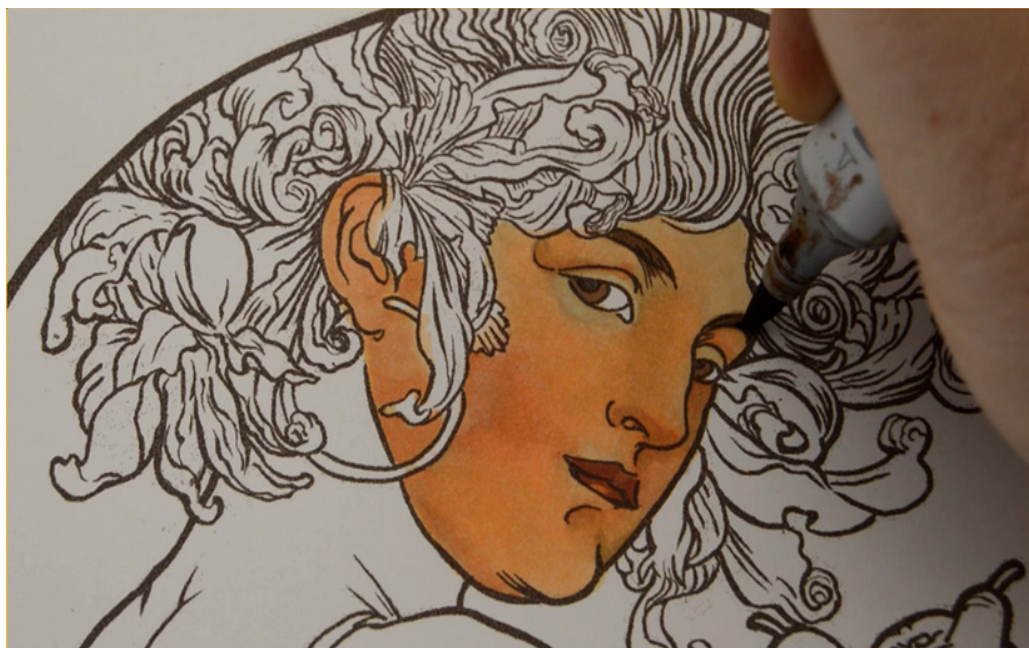




...then darken the lips with E04...

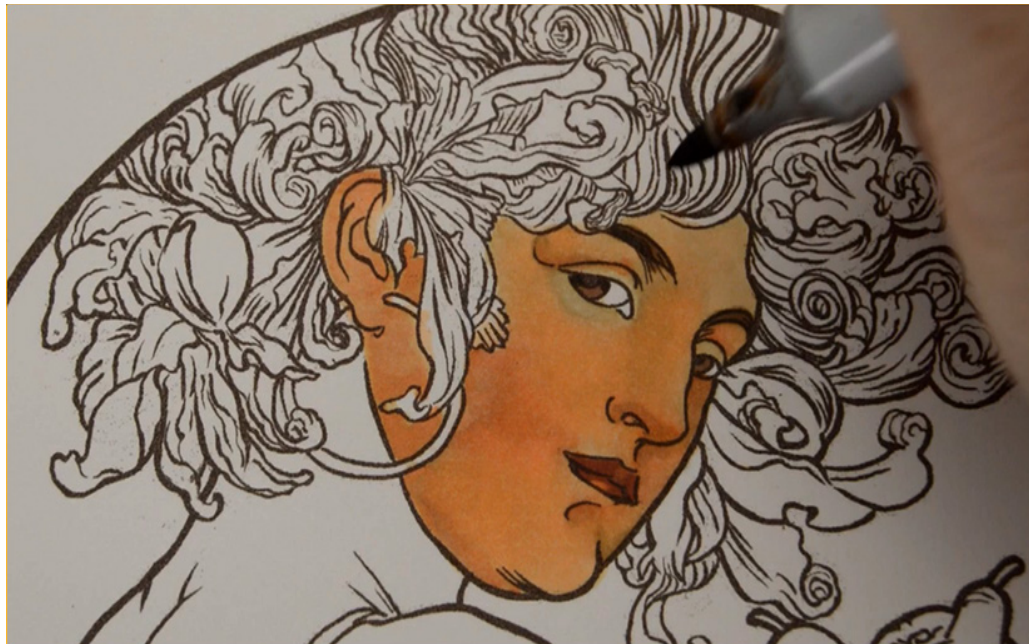


....and E07.

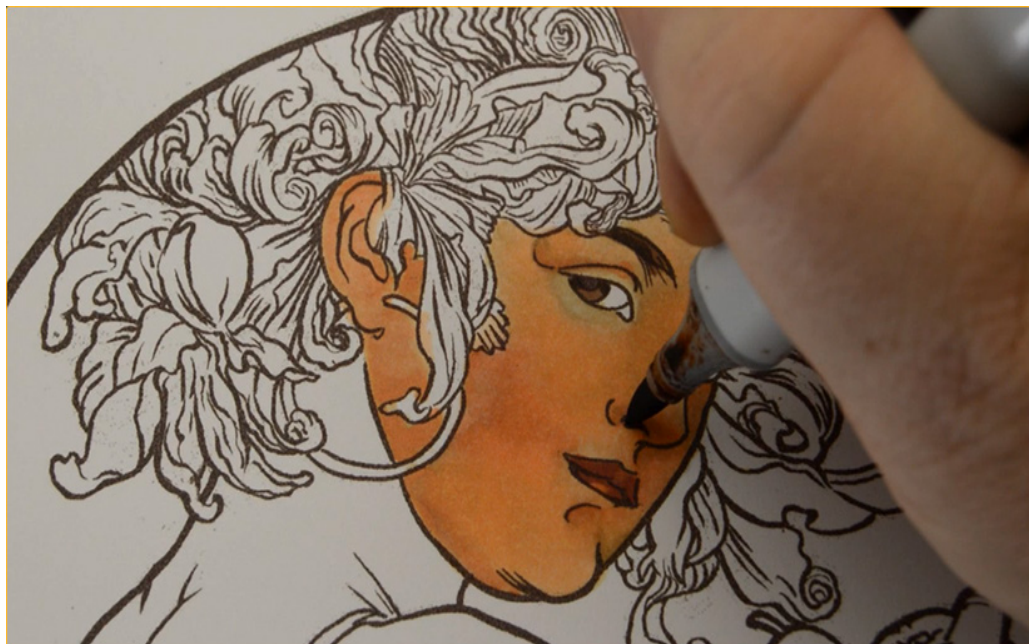


I add E25 to the eyes and eyebrows.

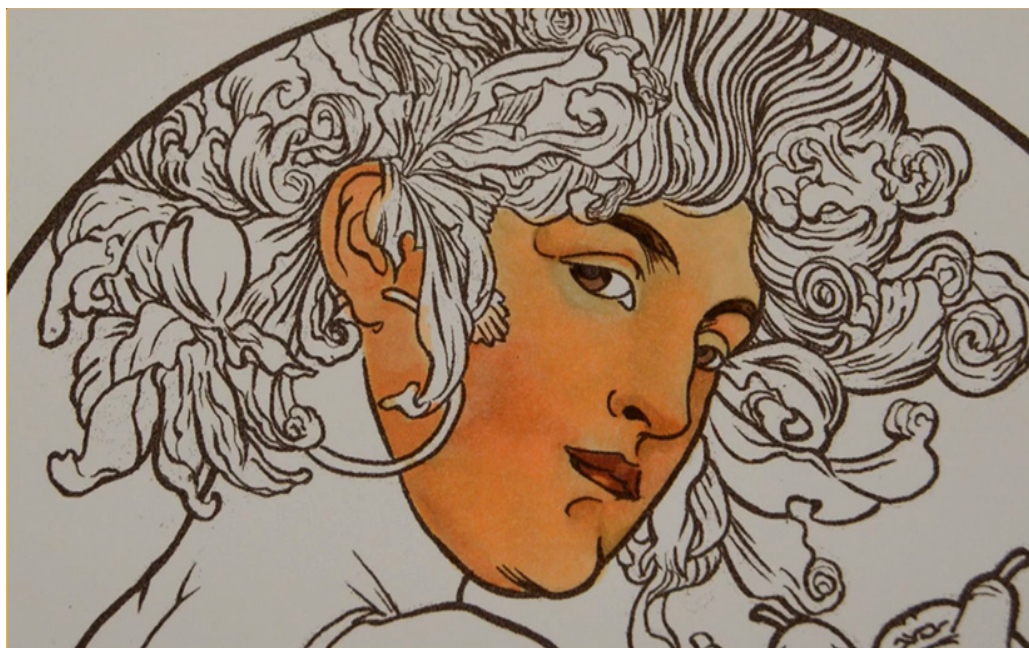




I add darker accents to the eyes, eyebrows... (E18)

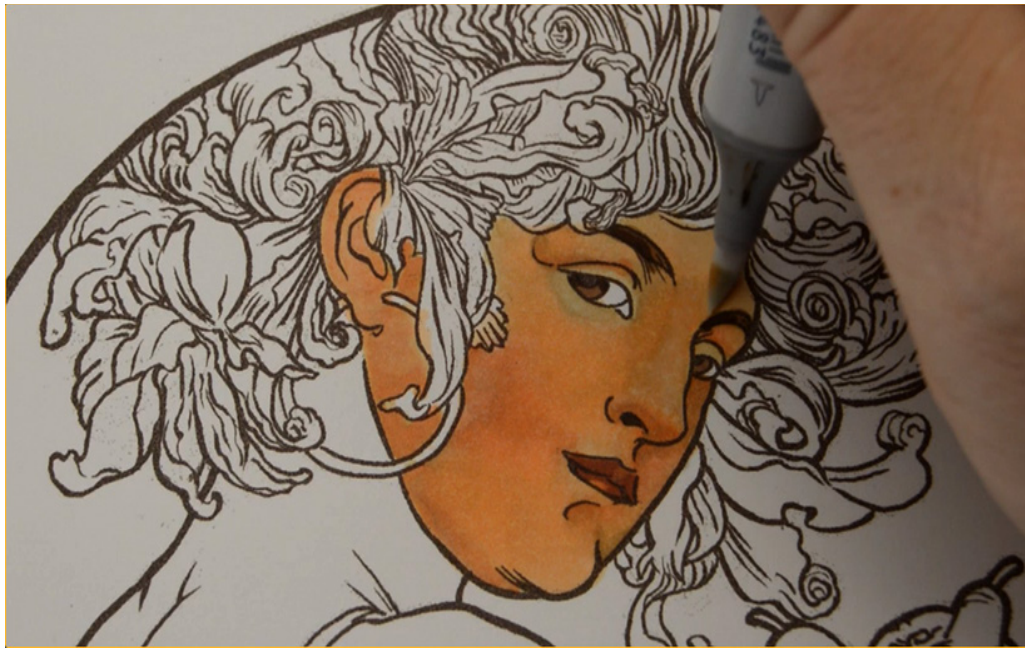


...and nostril with E18.



...which bring the face very near completion. Technically, you *could* stop here if you wanted to.

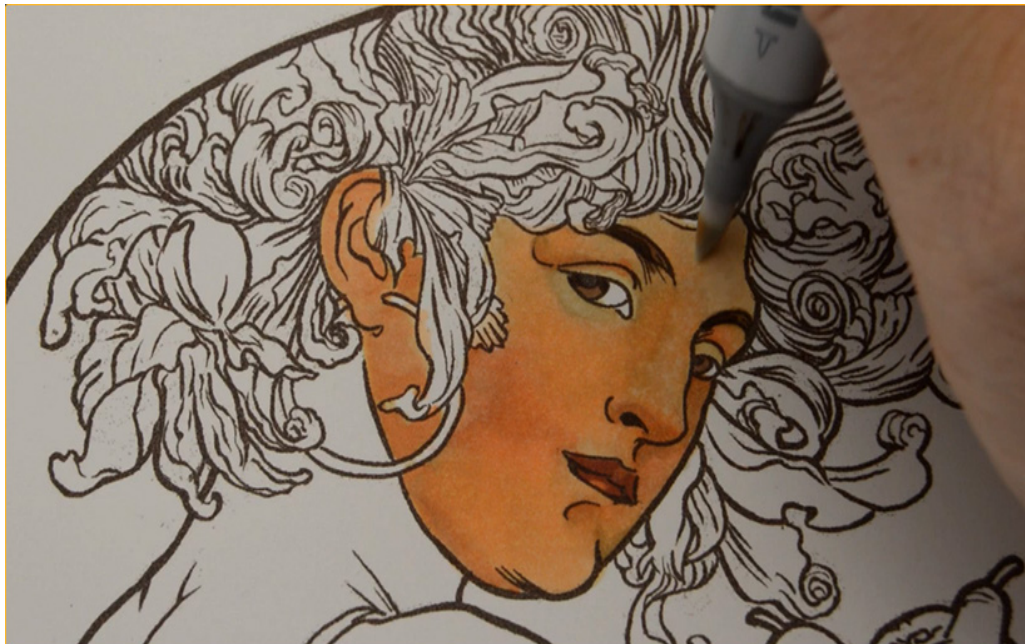




I decide to subtly increase the contrast in the face by lighting specific areas with 0 colorless blender.

(Colored pencil users: Use white.)

I lighten the nose...



...the far side of the forehead (0 colorless blender)...

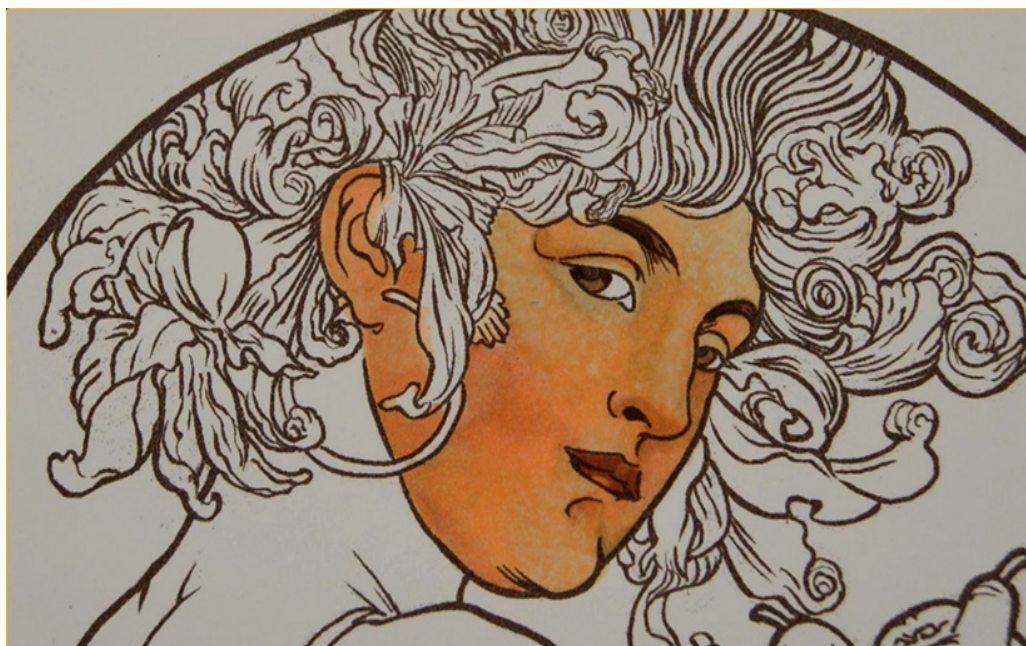


...the high points of the cheeks (0 colorless blender)...

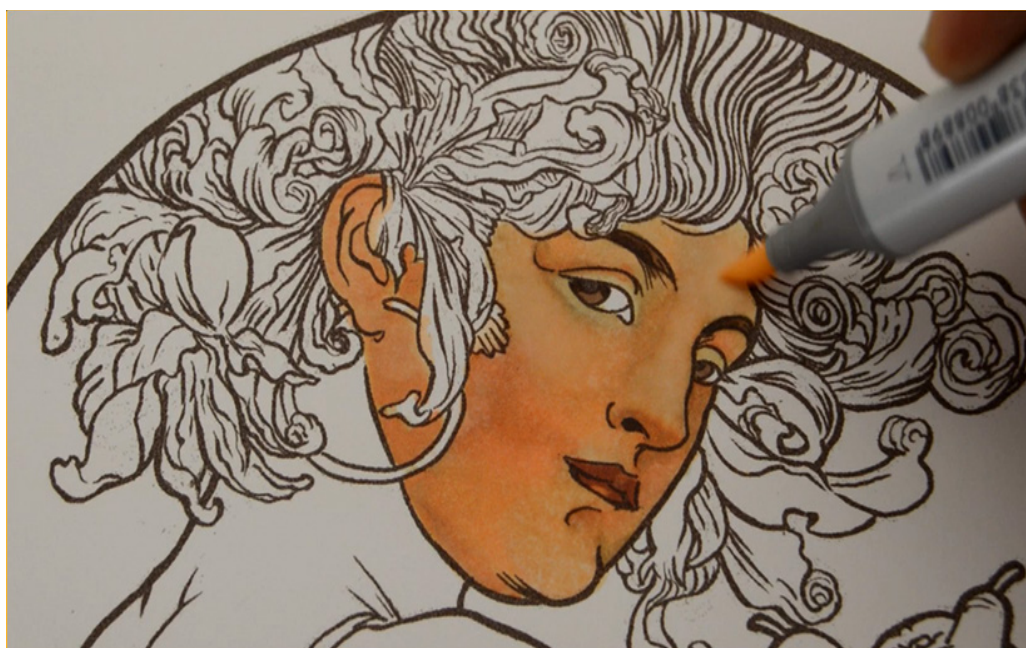




...and the chin.  
(0 colorless blender)

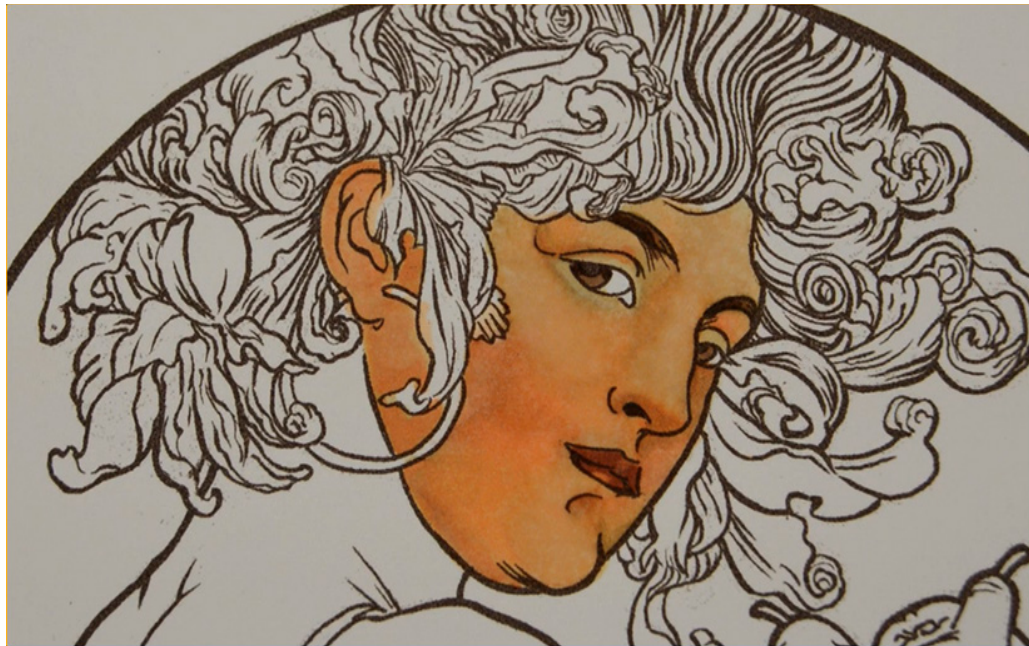


I love the soft mottled texture  
the blender adds to the work and  
want to leave some of it visible in  
the finished work, but not quite  
this much – so...

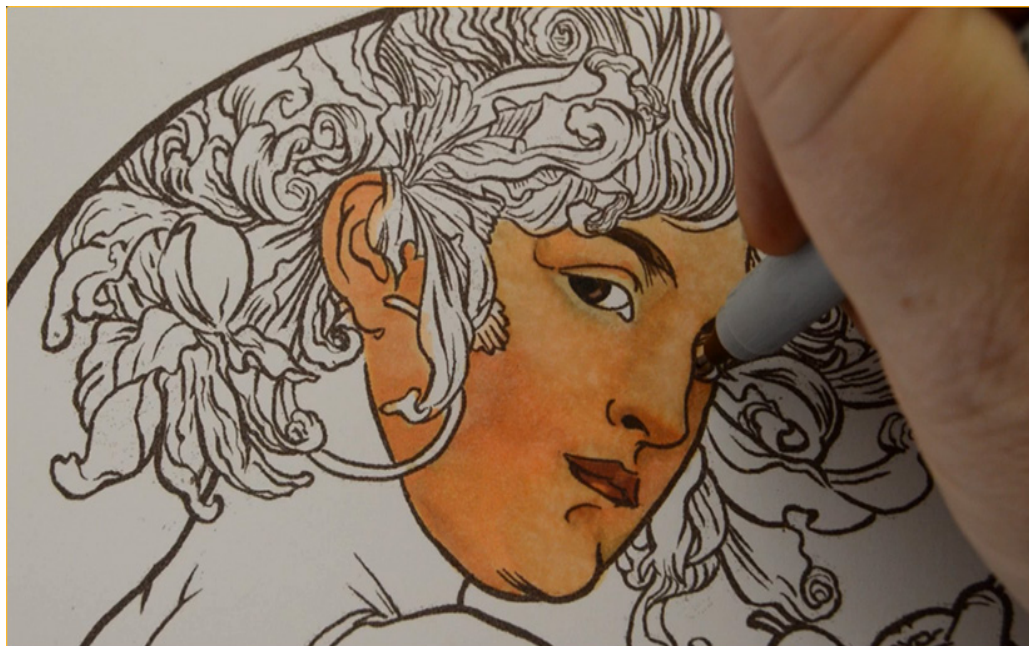


...I add a layer of E000...

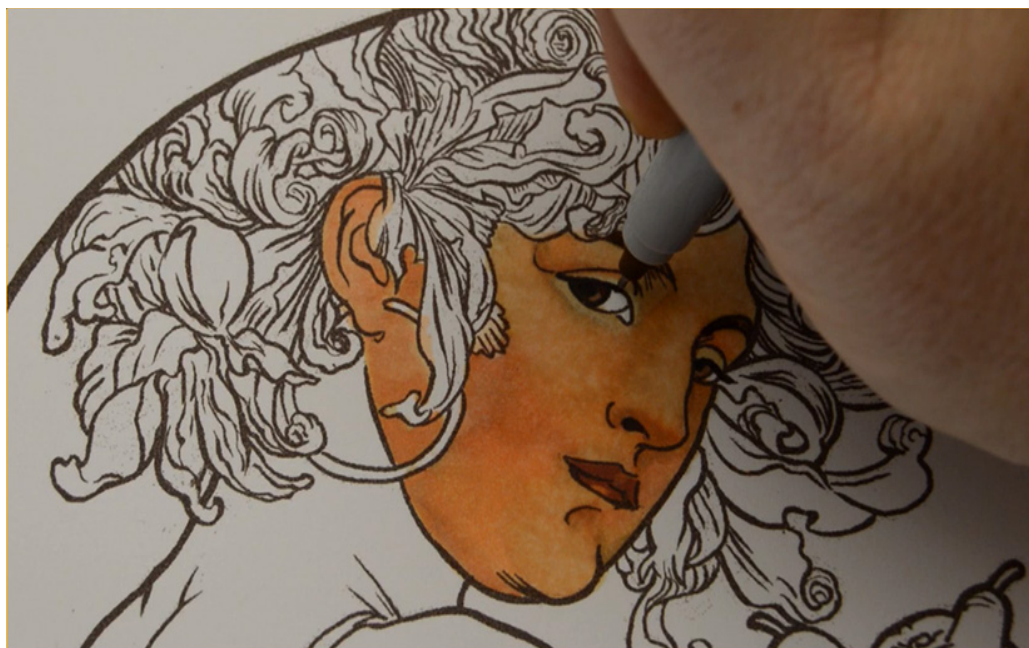




...to soften the texture just a bit.



I use a brown ultra fine Sharpie to strengthen the contour line on the nose...

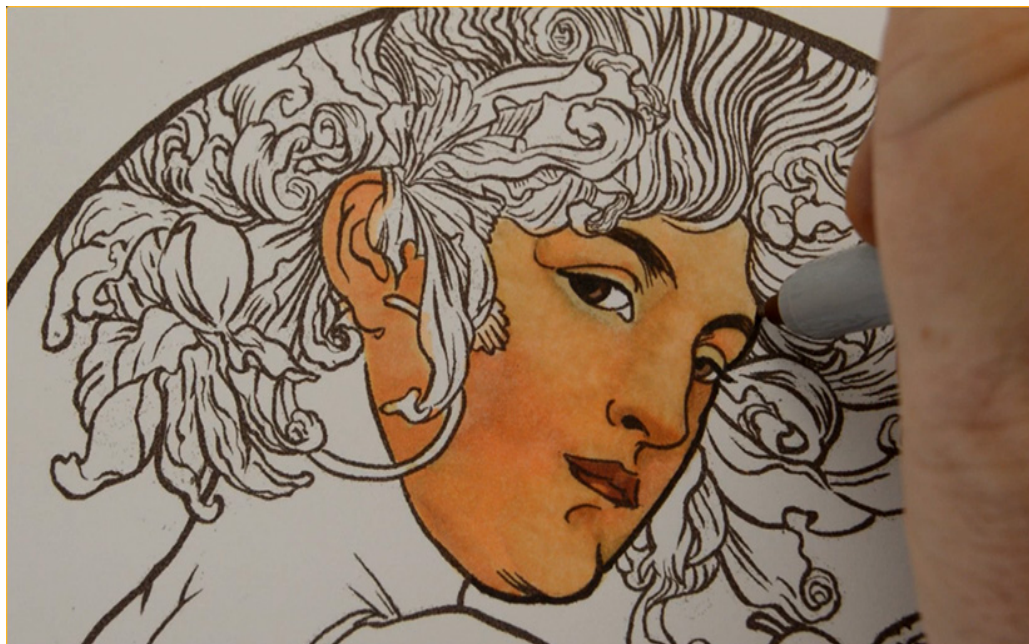


...eyelids...

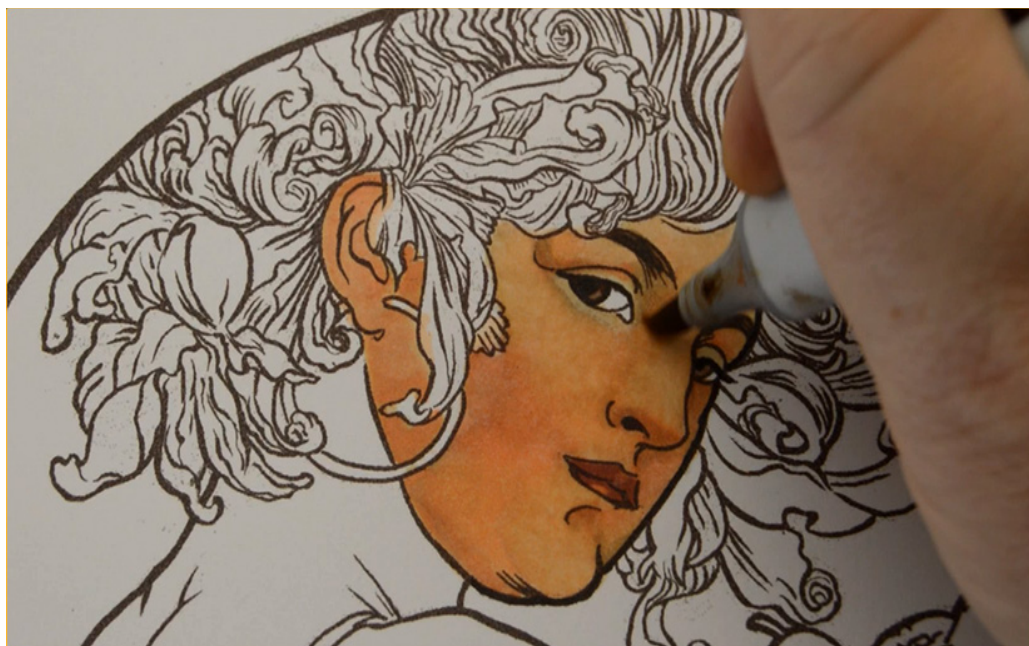




...chin...



...and side of the face.

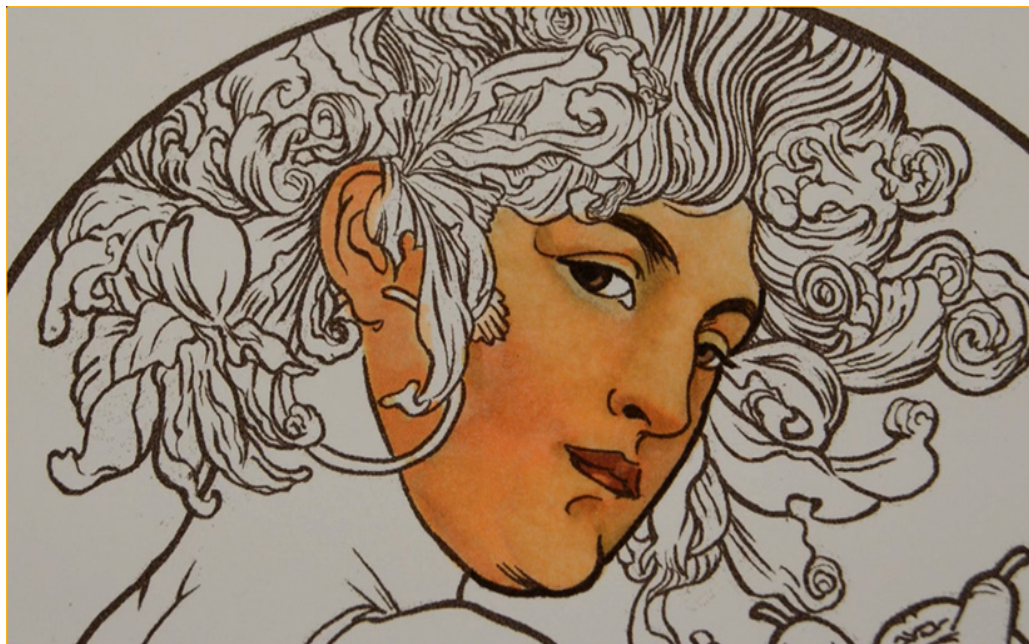


I use E31 to restate my shadows around the eyes...

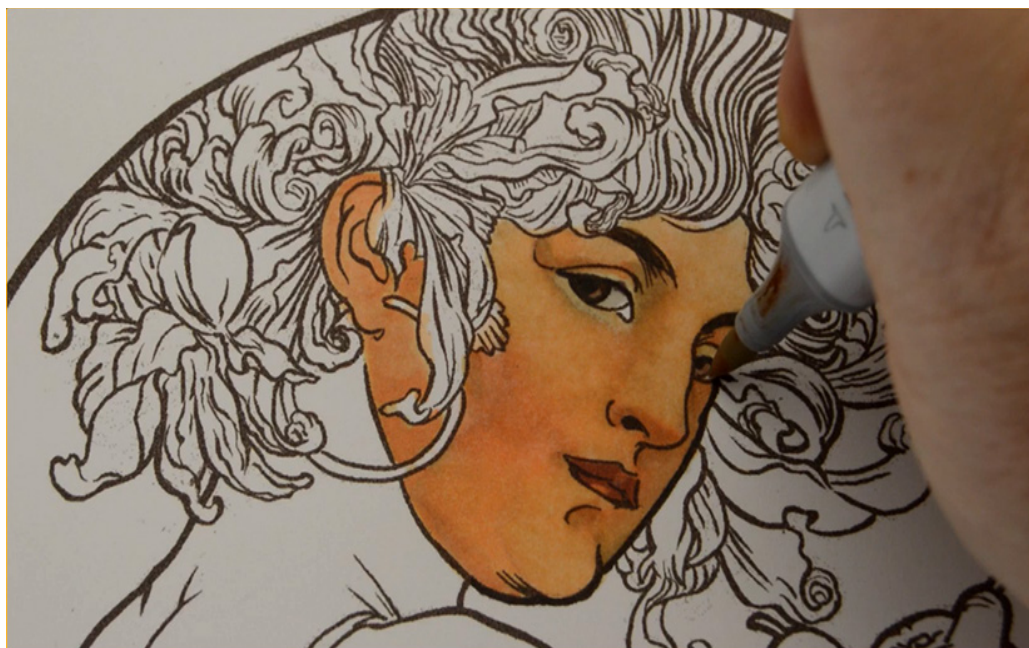




...and above the chin (E31).



Remember, the E31 is the same color we used for the base color and consequently needs no blending.



I darkened the "whites" of the eyes with E40...





...then restate my shadows with E33 here..



...here... (Notice I actually drew a line here)

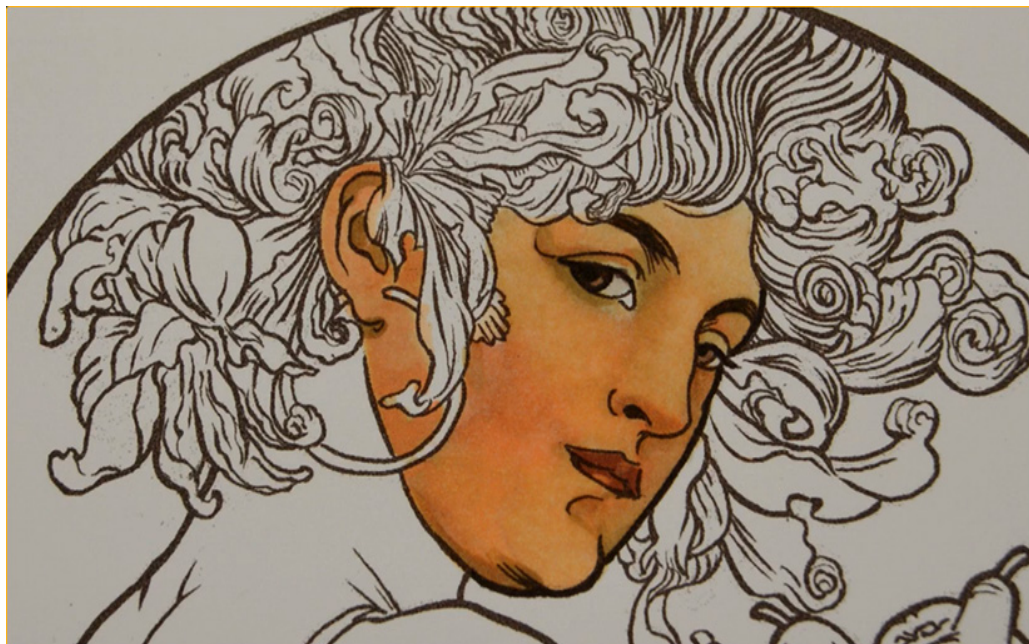


...here...





...and here.

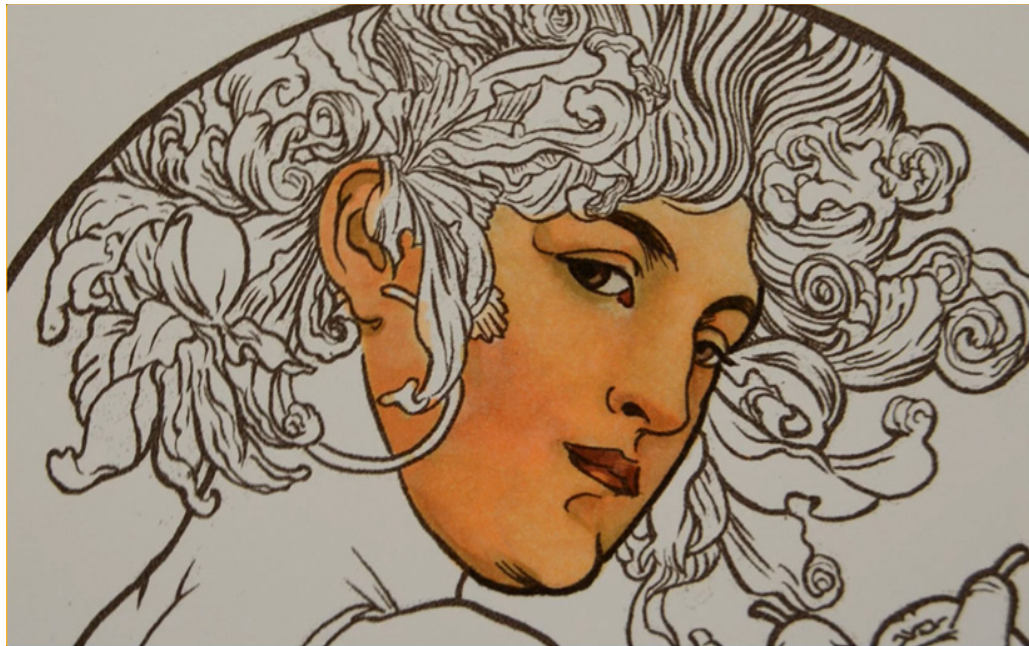


I then blend the E33 from the previous steps with YR00



I add E07 to the tear ducts and corners of the mouth...





...to finish off the colors in the face.

With the face complete, I turn my attention to the body.

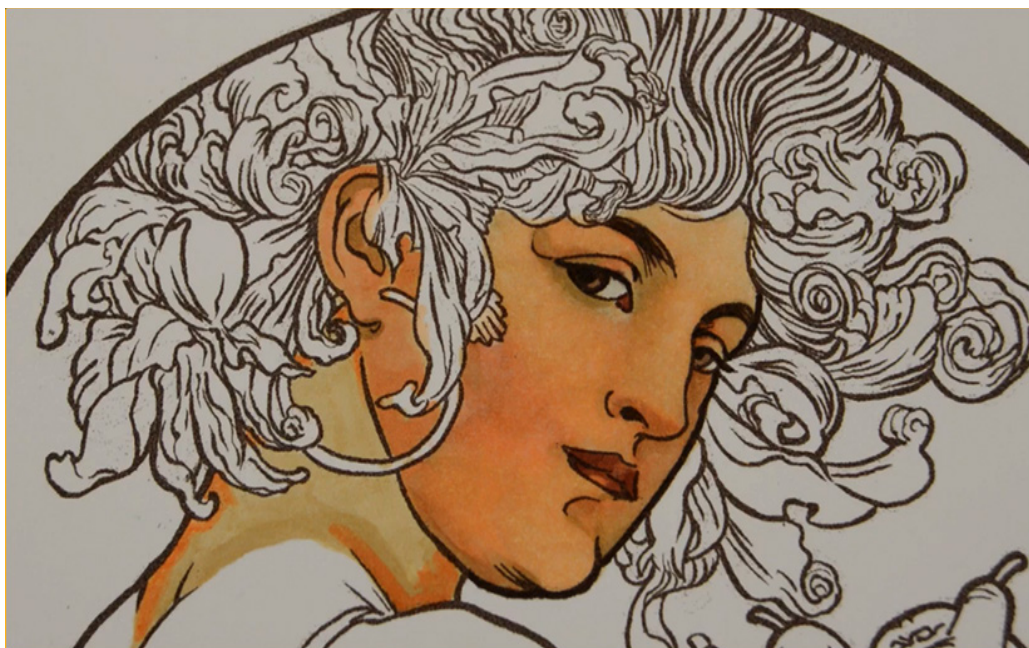


I lay in a base color of E31 on the neck. This is the same base color I used for the face.

Coloring the skin in discreet sections serves several purposes.

1. By coloring the face as a single unit, you can work out the colors and techniques in a small area to make sure they are right before committing to a larger area.

2. When using alcohol markers, you can "break" the sections along the anatomical forms and not have to worry about trying to color large areas wet in wet, which simplifies the coloring process and makes blending easier.



I now add YR02 to shape the contours...





I blend it all together with YR00, and then restate my darks with E33...

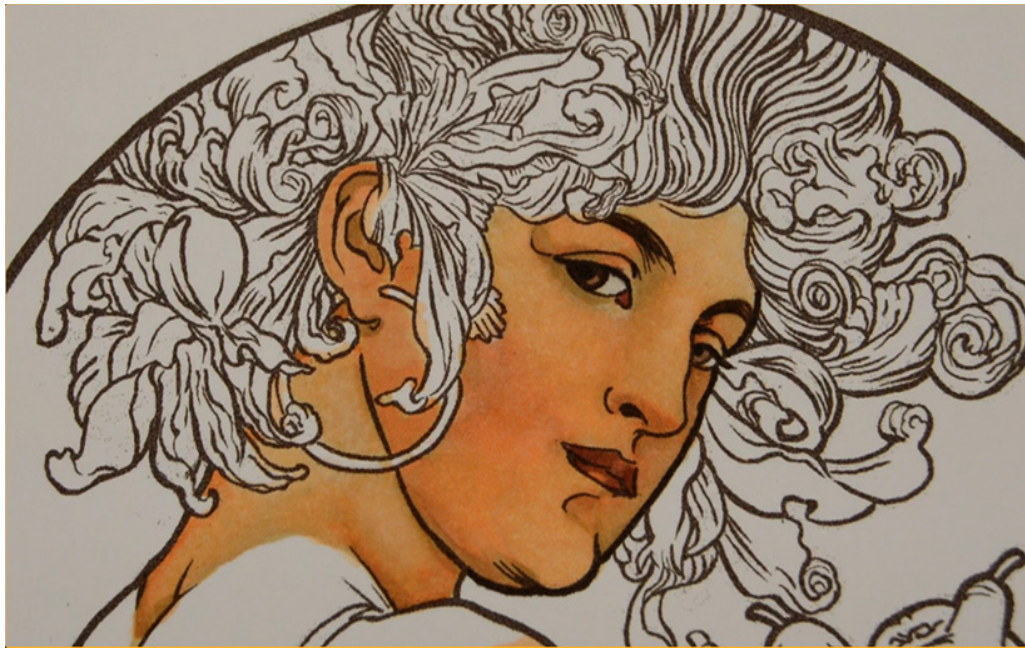


...and blend again with YR00.



I lift and lighten the high spots on the neck with E000...

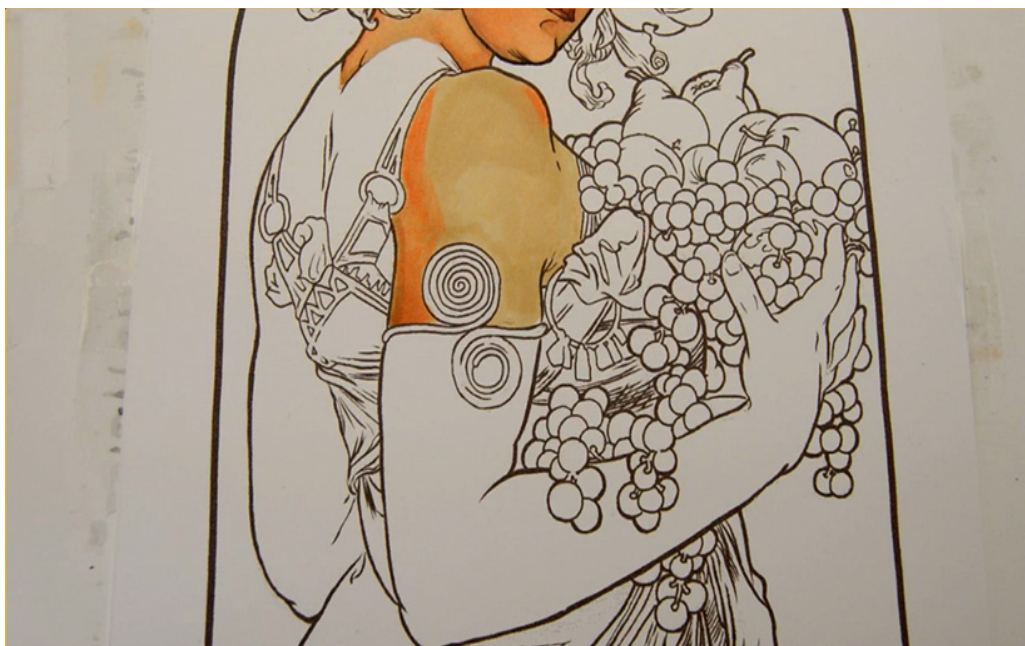




...to finish off the neck.

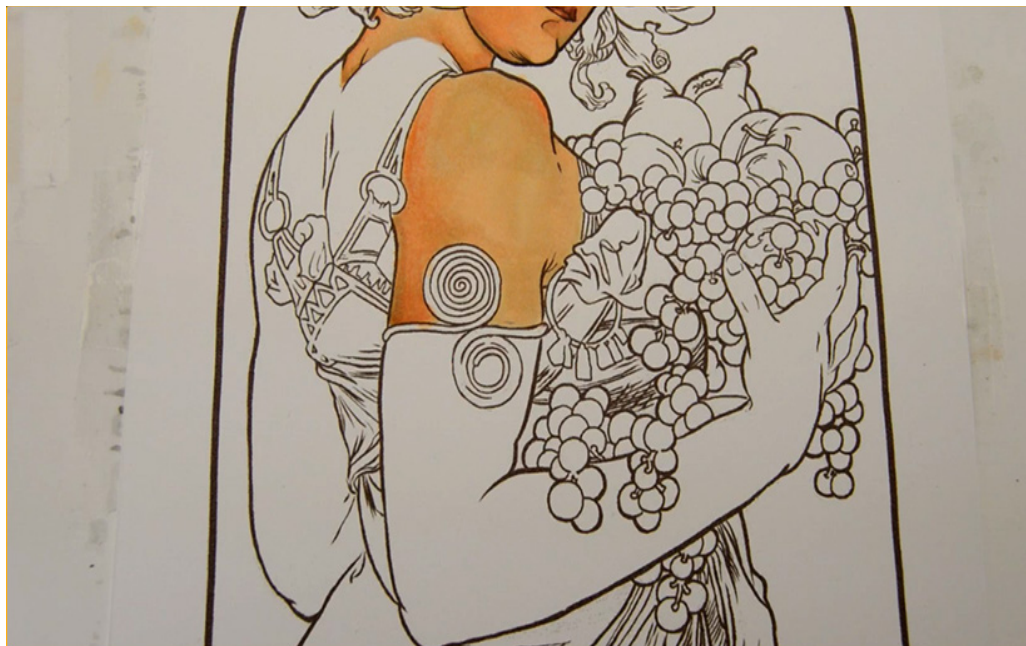


I lay in E31 as a base color for the top of the arm.



I add areas of YR02 to create form...





...then blend with YR00.



I lift and lighten the high points of the arm with E000...



...then do a final blend with YR00.





I color the back with E31...



I add an over all layer of YR00.



I use R20 to add a little color variety to the shoulder blades and then blend with E000.





I strengthen the contrast with E31 to finish off her back.

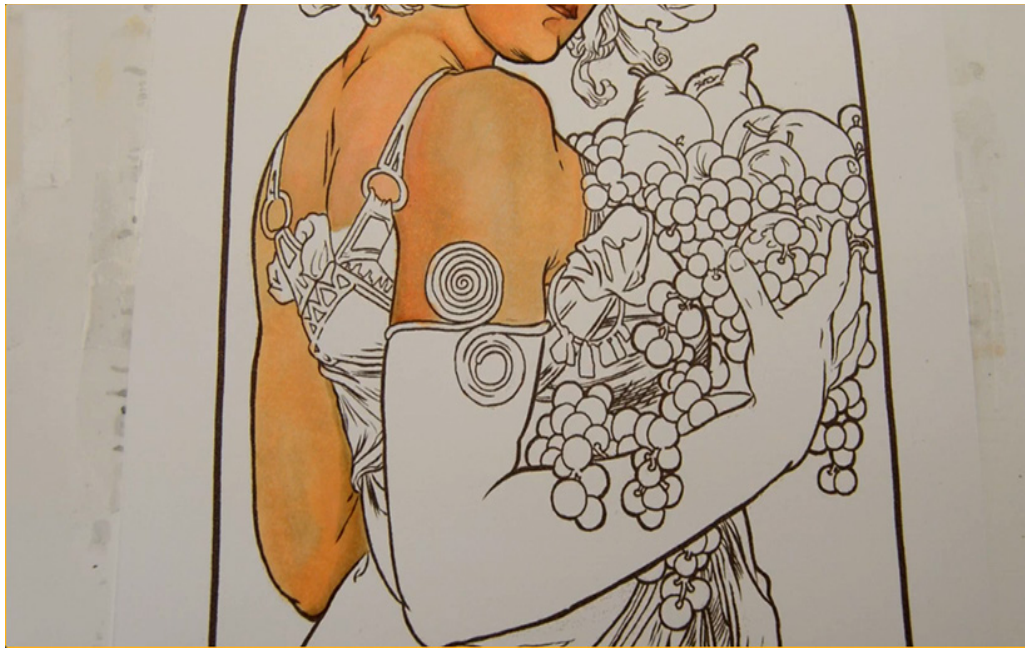


I lay in a base of E31 on the far arm.

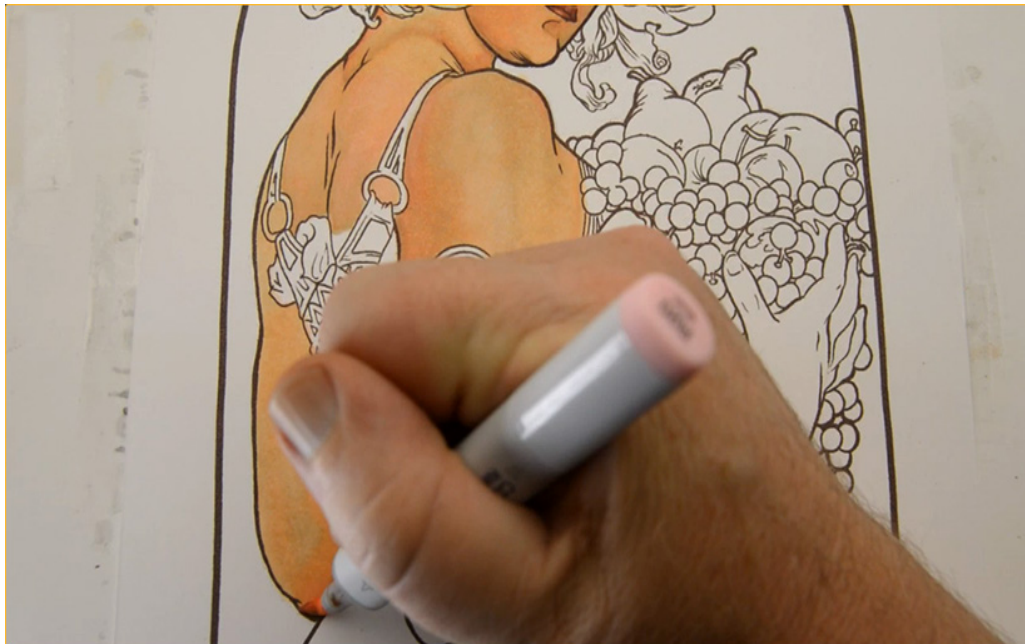


Still using the same E31, I darken the area nearest her body...





...then blend it all out with YR00



I add R20 to the elbow...



...then do an over all lift and  
lighten with E000 to finish off the  
far arm.

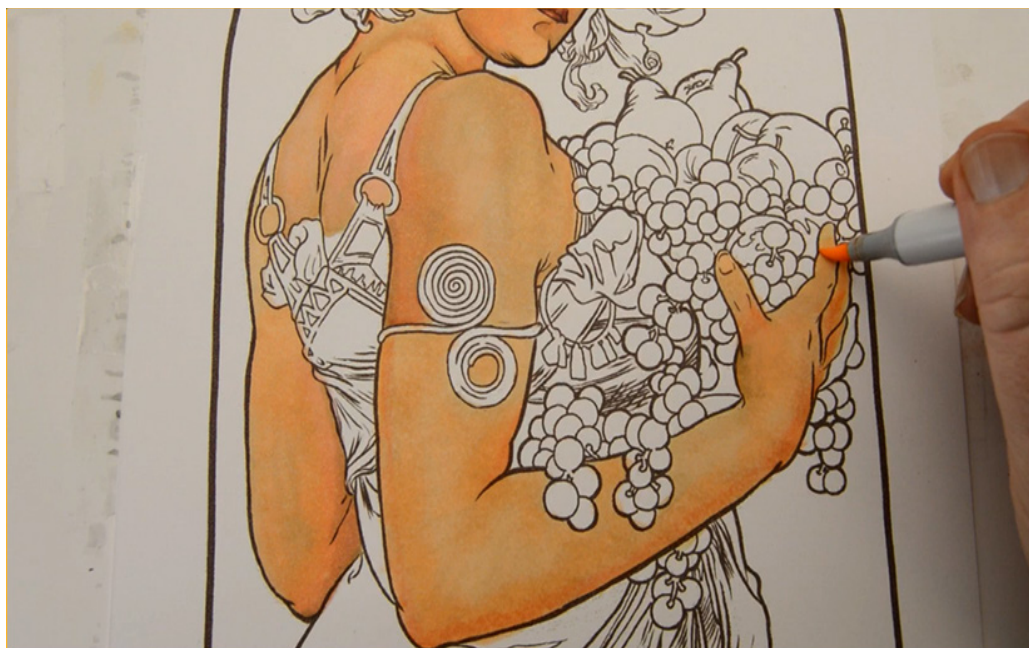




E31

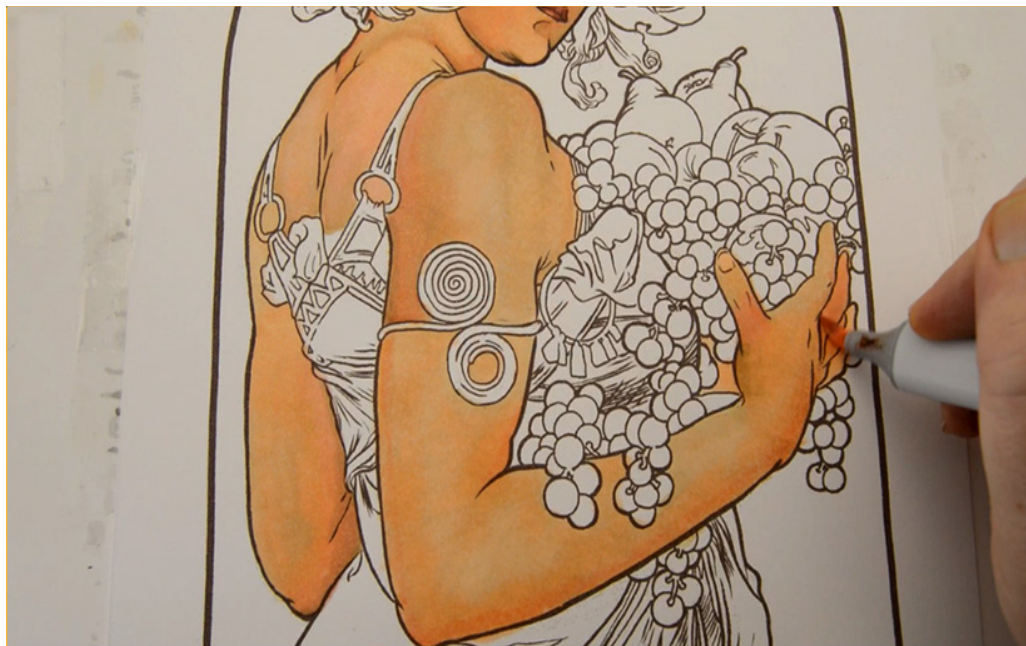


YR20

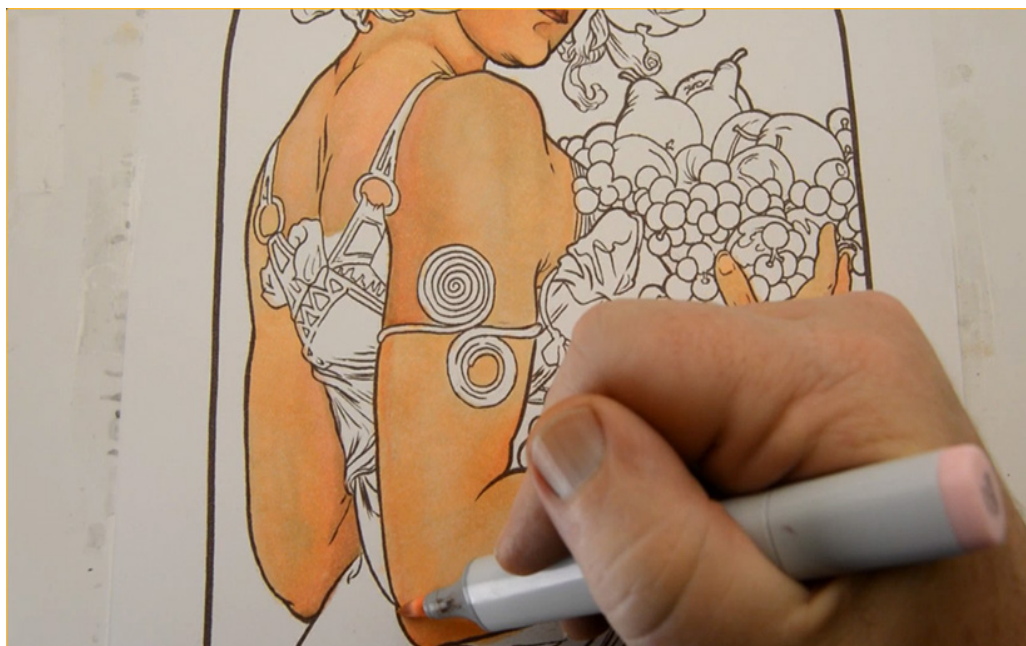


YR00

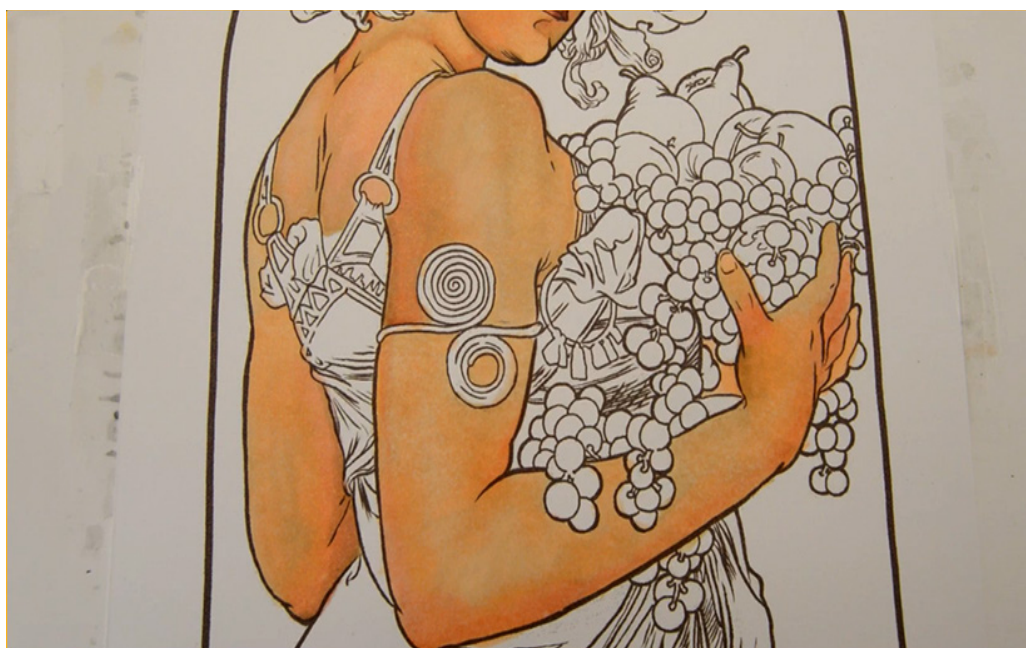




R20 on the fingers...



...and elbows (R20)



I add E000 to finish it off.

The skin is complete. Notice the subtle color variation among the different parts.

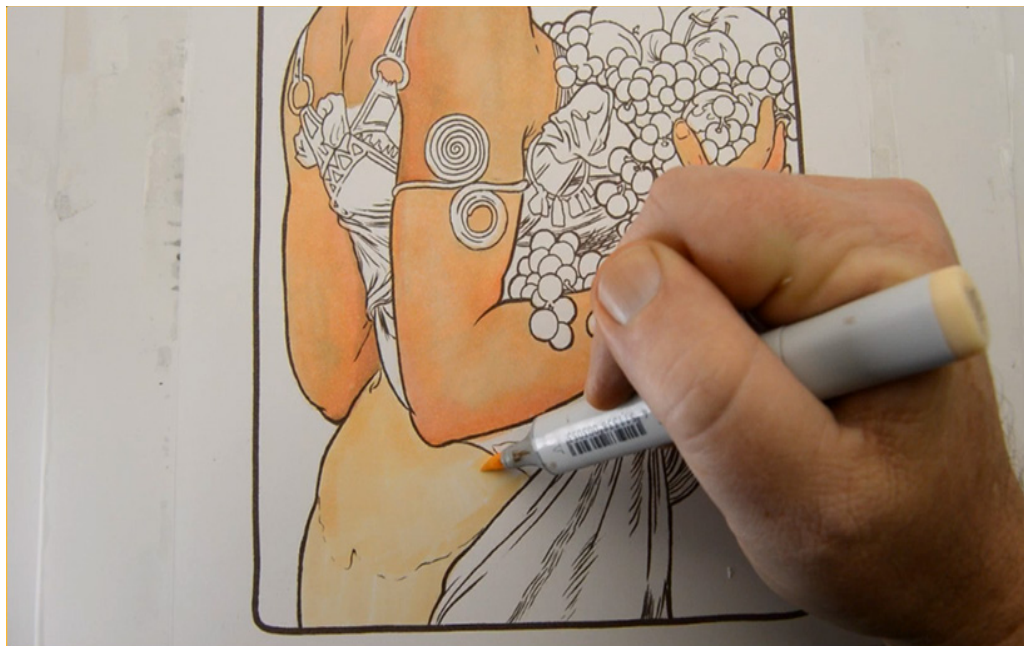


# Chapter Two:

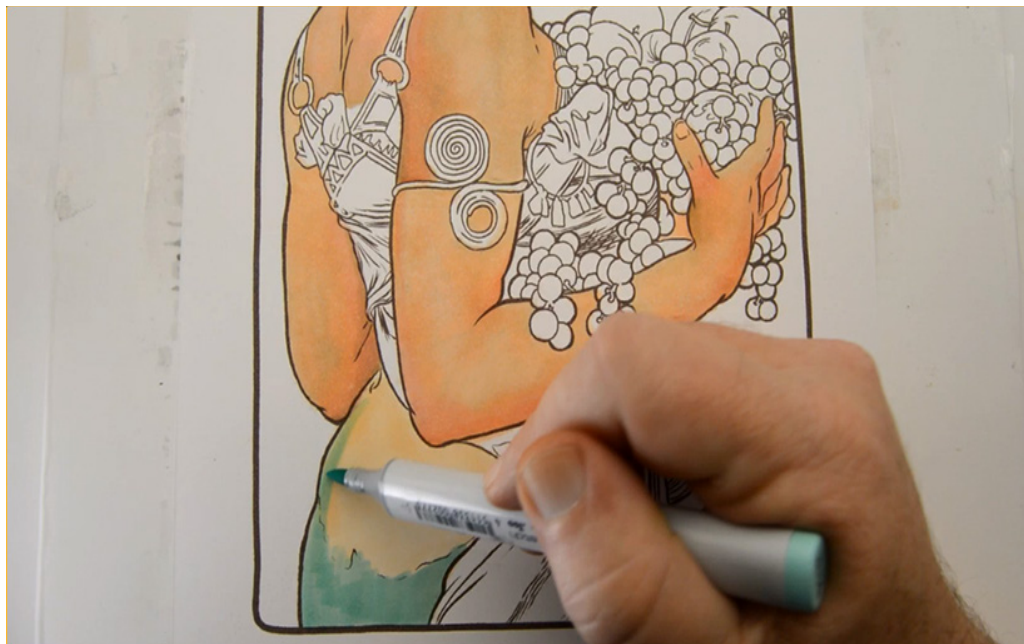
## Coloring The Dress



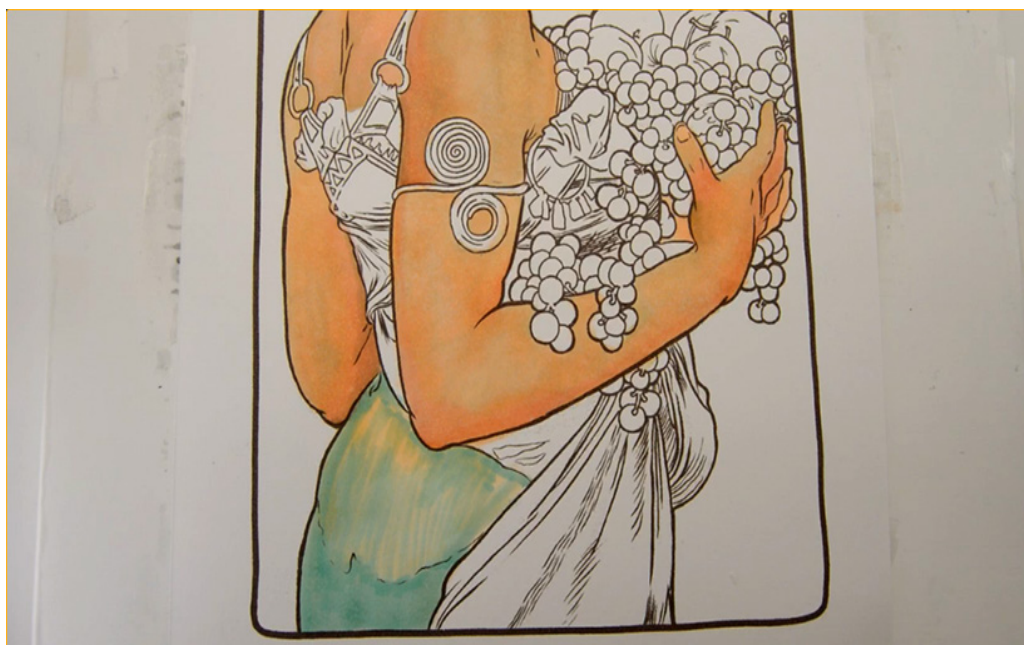




I begin the dress with an over all base layer of E51. This color is a soft, dull yellow and will just barely show through the layers of blue-green that will go on top of it.

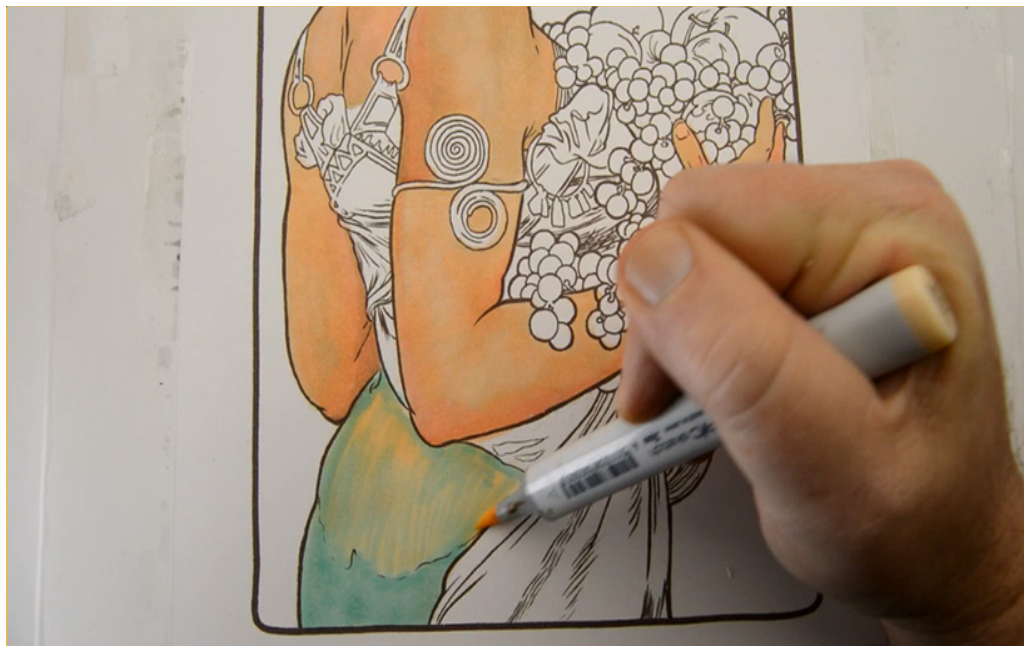


I add an all over layer of BG32...



...leaving it rough and streaky at the top.

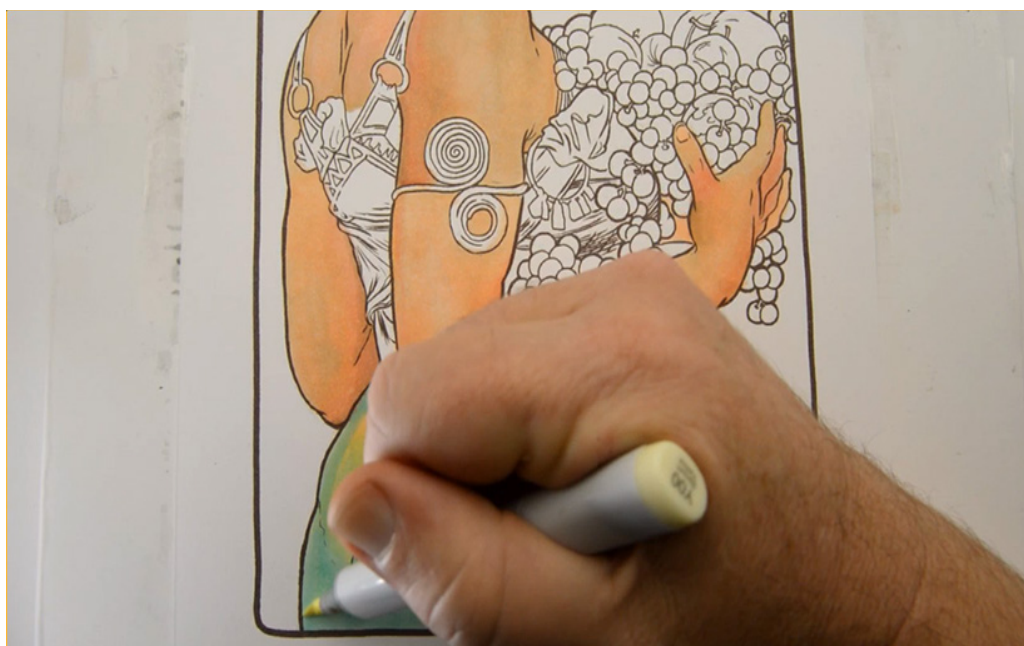




I restate my yellow base with E51, staying above the line near the middle of the dress.



I strengthen the yellow area further with Y000...



...using it as an all over blend layer (Y00).



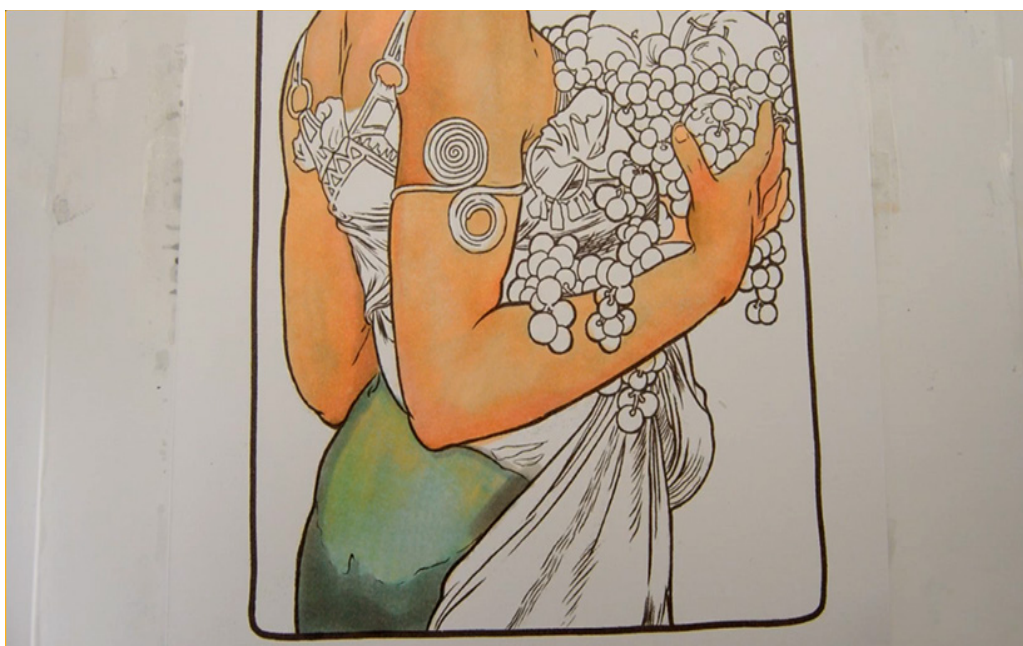


I layer B000 over the entire area.

Notice how all the colors from the previous steps are visible.



I darkened the lower portion of the dress with W3...



...and again with W4, being careful to leave some of the W3 visible at the edges.





I add a heavy, over all layer of BG32 to soften it all together...



...then desaturate the entire area slightly with an over all layer of W2. This section is now finished.



I lay in a base of BG32 in the shadow area under and behind the arm.





I darken the area with W5 letting some of the under-color show through.



I add dark accents with W7...



...then blend the area under the arm with W5





For the area behind the arm, I blend with W3 to finish off this section.

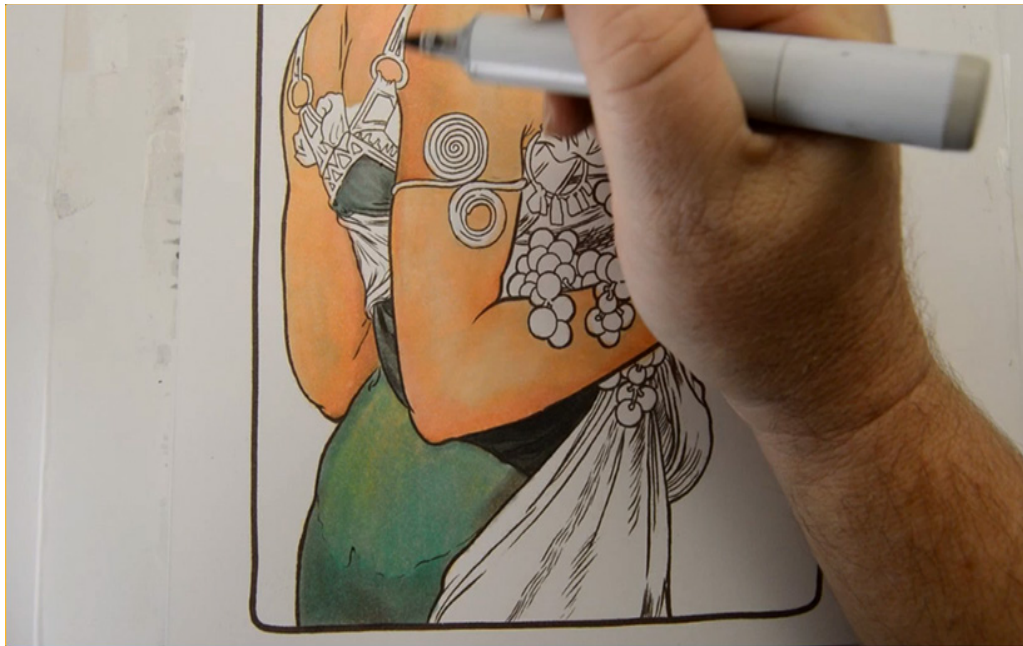


BG32 on the back of the dress...



W5 for the folds...

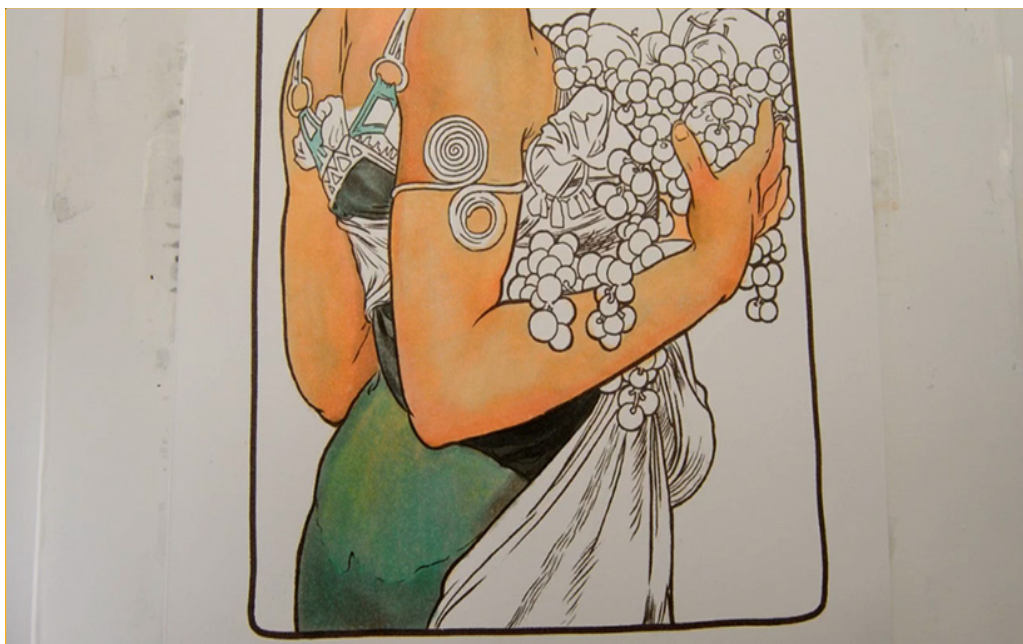




W3 to blend.



I restate the folds with W5 to finish it off.

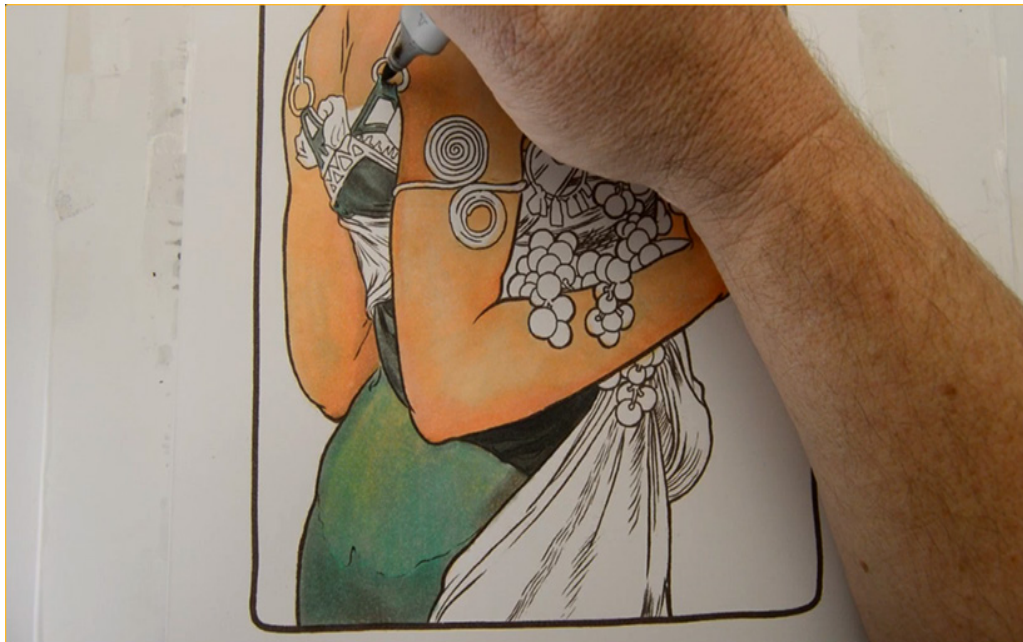


BG32 on the shoulder straps...





W5 accents...

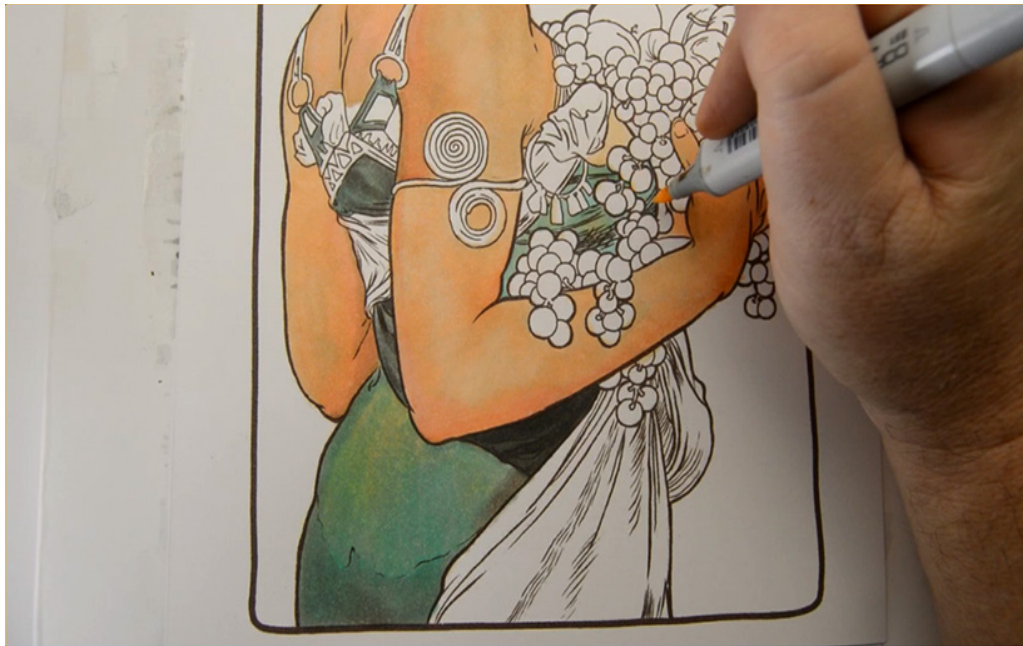


Blend with W3...



BG32 on the front of the dress...





I add a layer of E51 all over to the front portion of the dress to give the impression of the skin underneath.



I desaturate the entire area with W3...



...then add darker accents with W5.

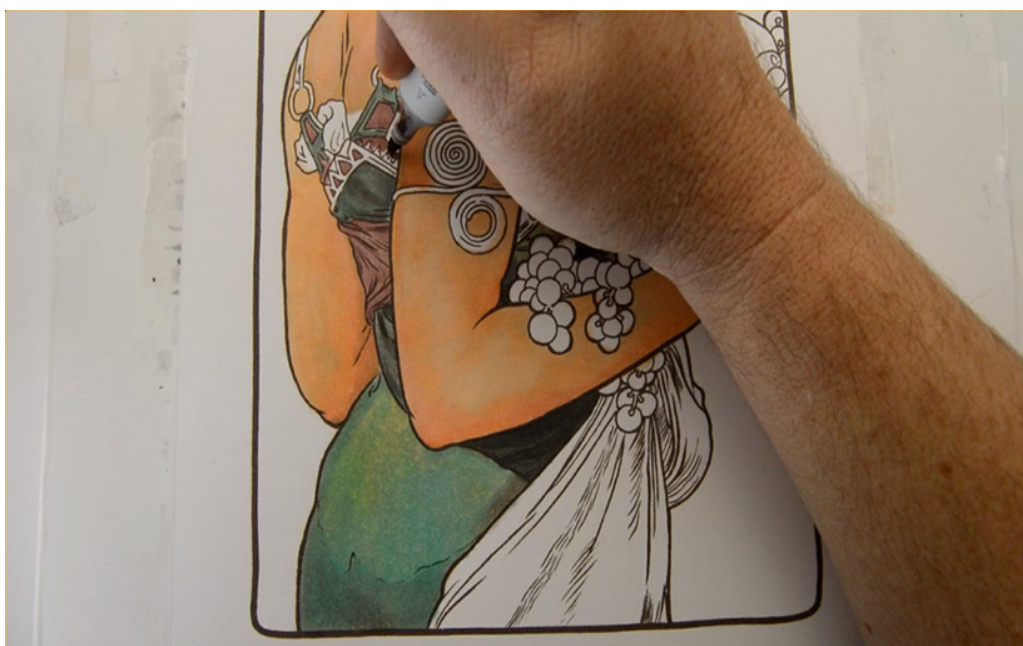




I color the decorative bangle with E51.



...then blend the fabric areas with BG32 to finish it off.

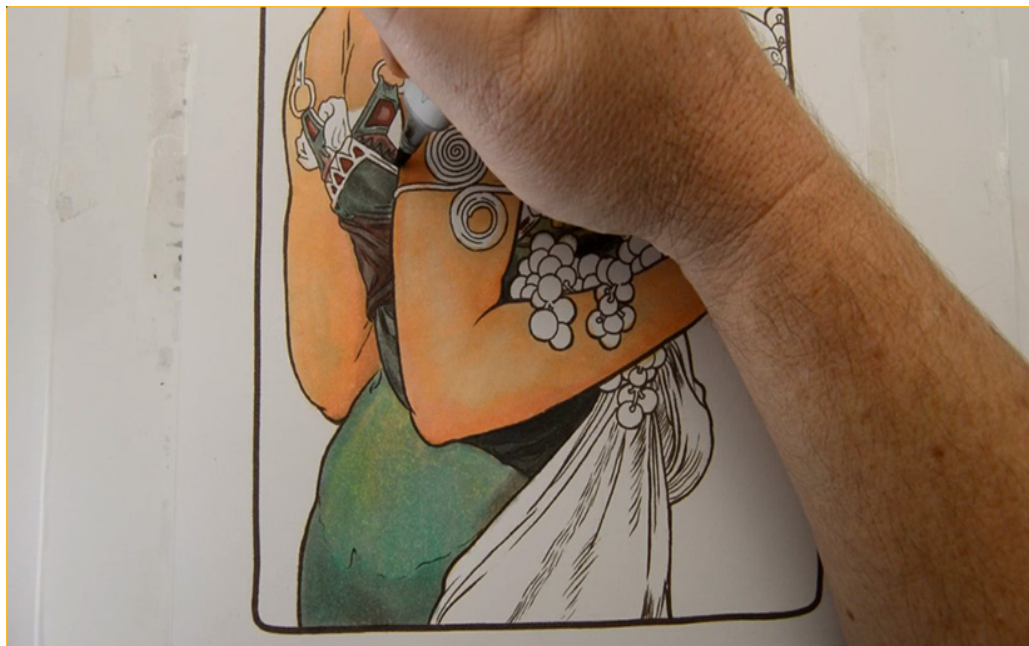


I lay in a base of E04 on the back portion of the sash and on the decorative elements on the back and straps.

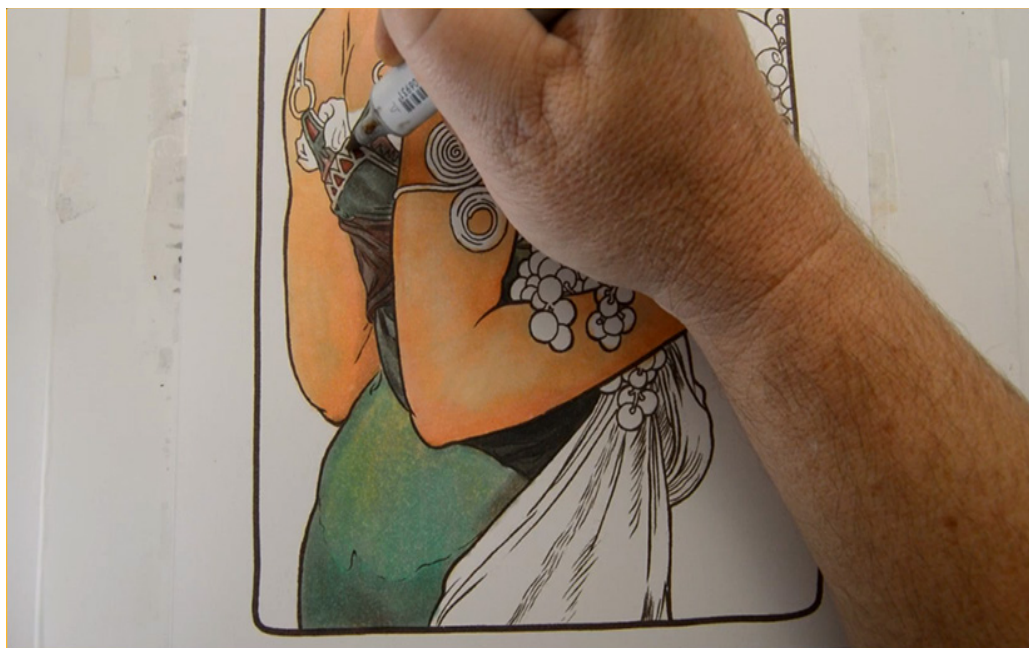




I add dark accents with E07...



...then blend the sash with W5.



I color the decorative strap with W2.

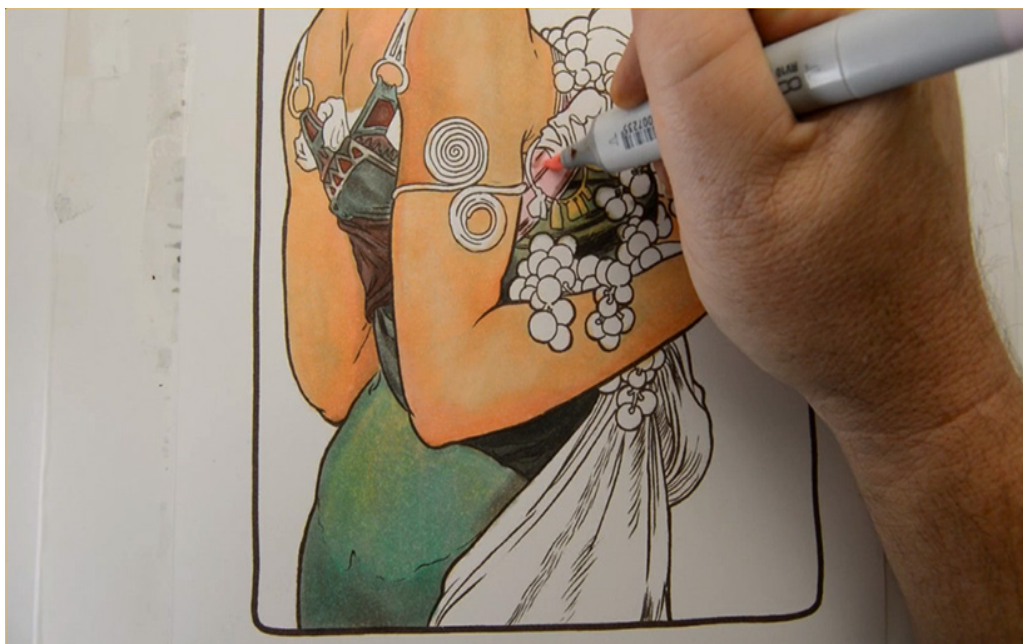




I add dark accents to this area with W5 to bring the area near completion.



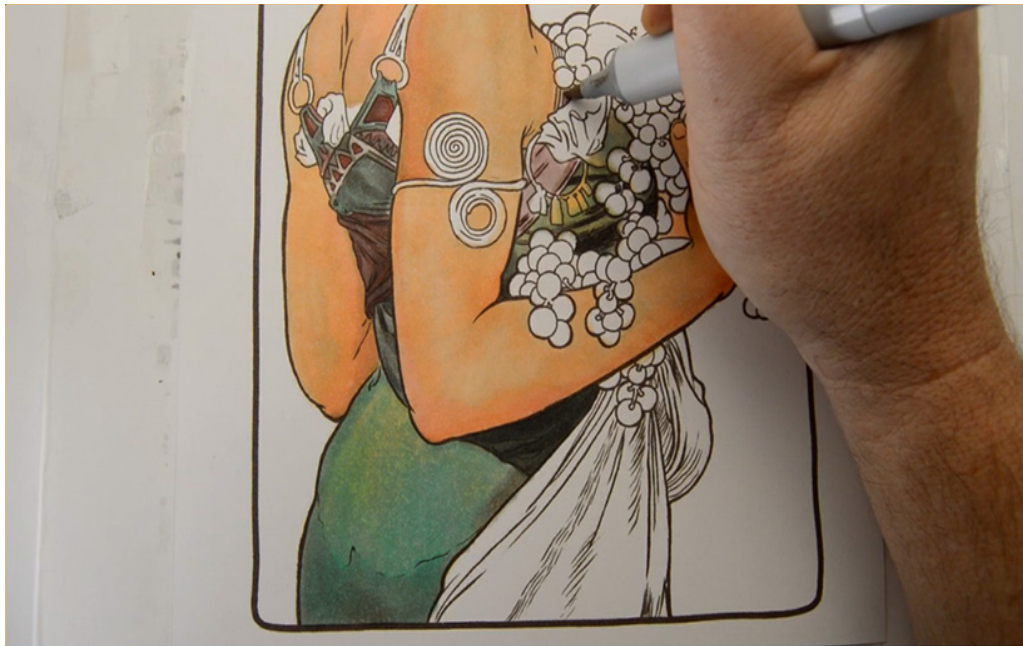
I restate my purples with E04 on the sash and straps to finish it off.



The front portion of the sash is lighter and more transparent.

I indicate the lines of the folds with E04, then lay in a flat even layer over the entire sash area (front only) with RV10.





I desaturate the RV10 with W1...



...and add darker accents with W2 to complete this area.



I turn my attention to the "white" areas of the dress. I lay in a soft layer of Y00, leaving some white exposed.





I desaturate the Y00 with W1, covering the rest of the white areas as well.

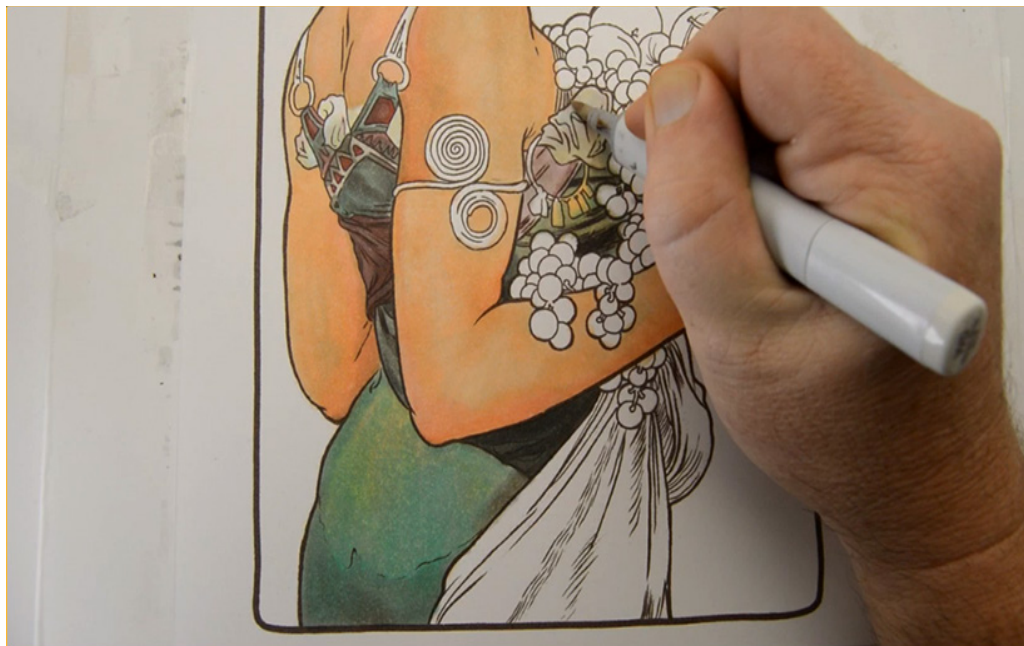


I add touches of RV10...

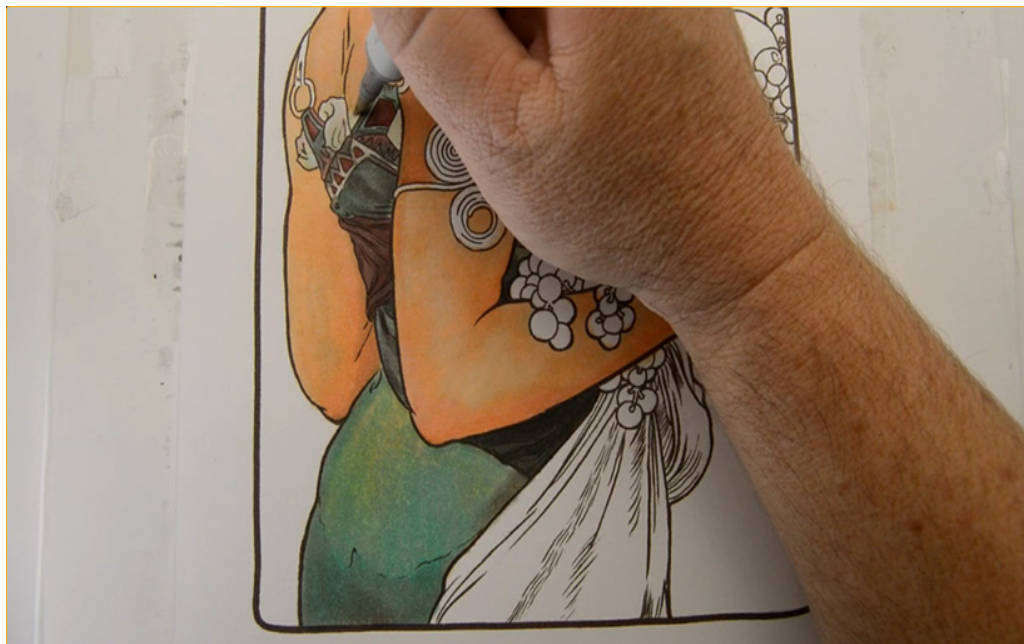


..and B00...





...then blend it all together with W0.

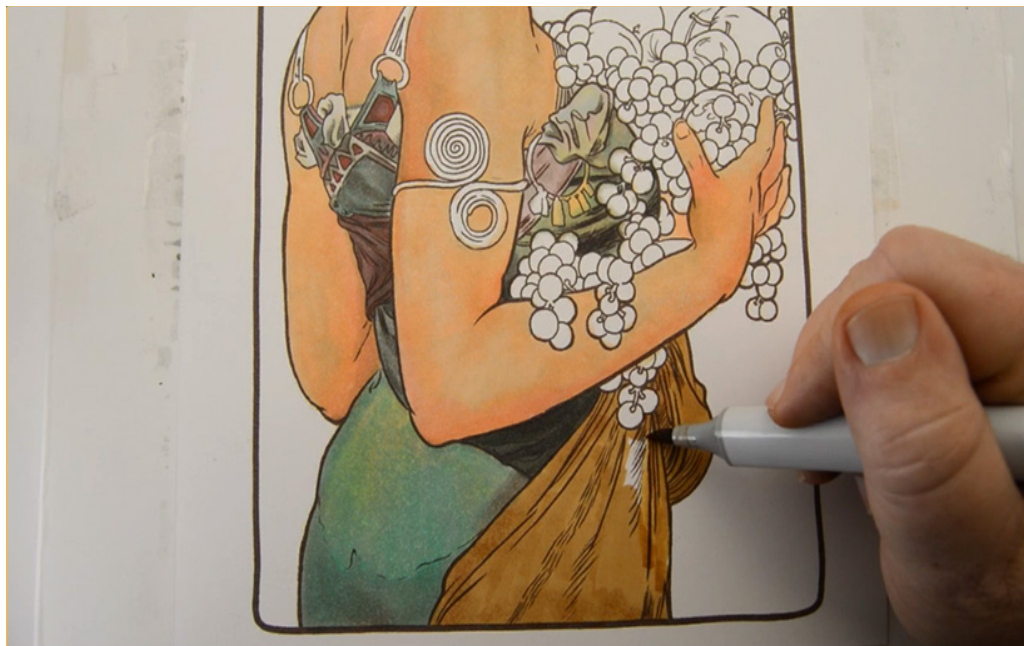


(W0)



I add small dark accents with W5 to finish it off.

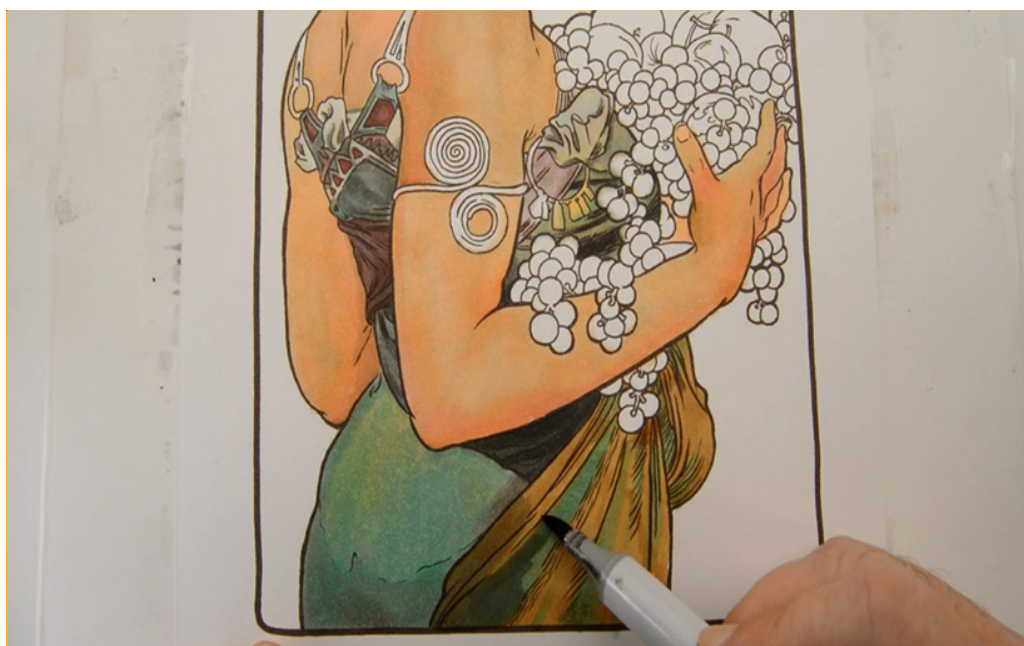




I turn my attention to the apron and begin the work with a layer of E35.

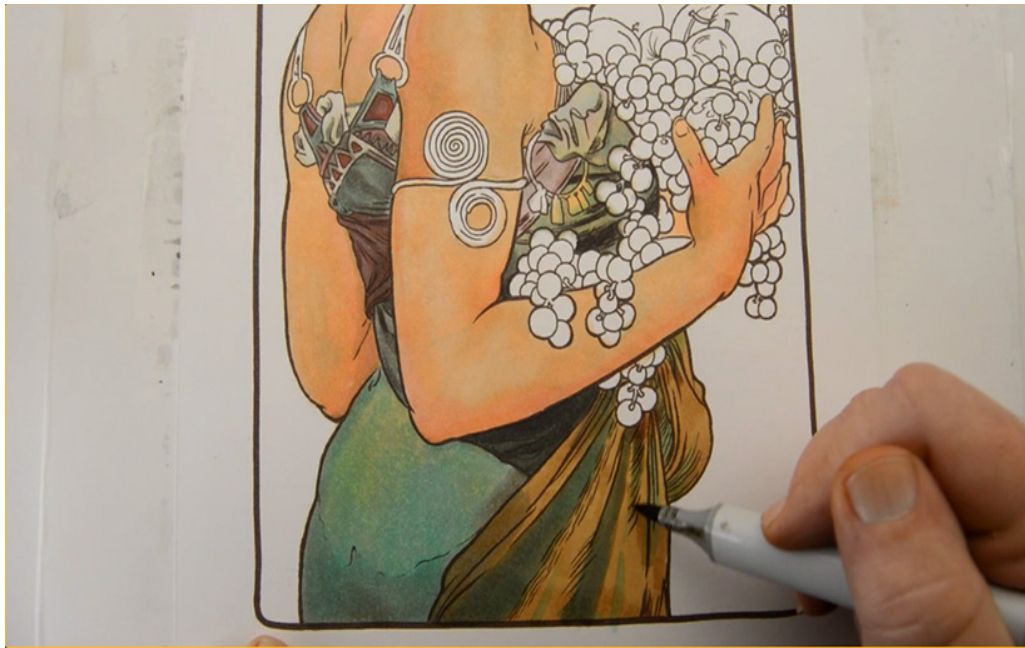


Using my reference photo as a guide, I add areas of BG32 to the folds to complete the base layers of the apron.



I add darker areas with W5 here...





here... (W5)



and here... (W5)



...to enhance the folds of the apron.

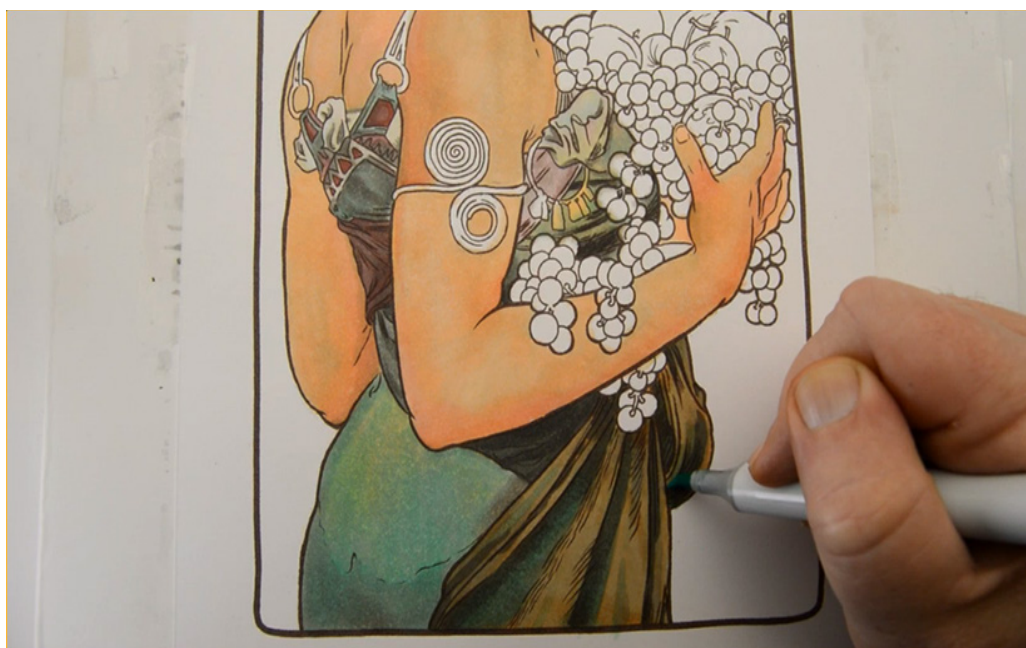




I cover the entire apron area with a layer of W4 to soften everything together.



I add very dark accents with W7...



...then blend with W7 areas with BG32.





I finish the apron with an all over blend layer of E35.



I lay in a base color of E51 on the arm band and straps of the dress.



I add accents of E35 to the arm bands and strap rings.





I increase the color intensity of the arm band with a layer of Y00...



...and add areas of W4...



...and W5 to finish off her dress accessories.

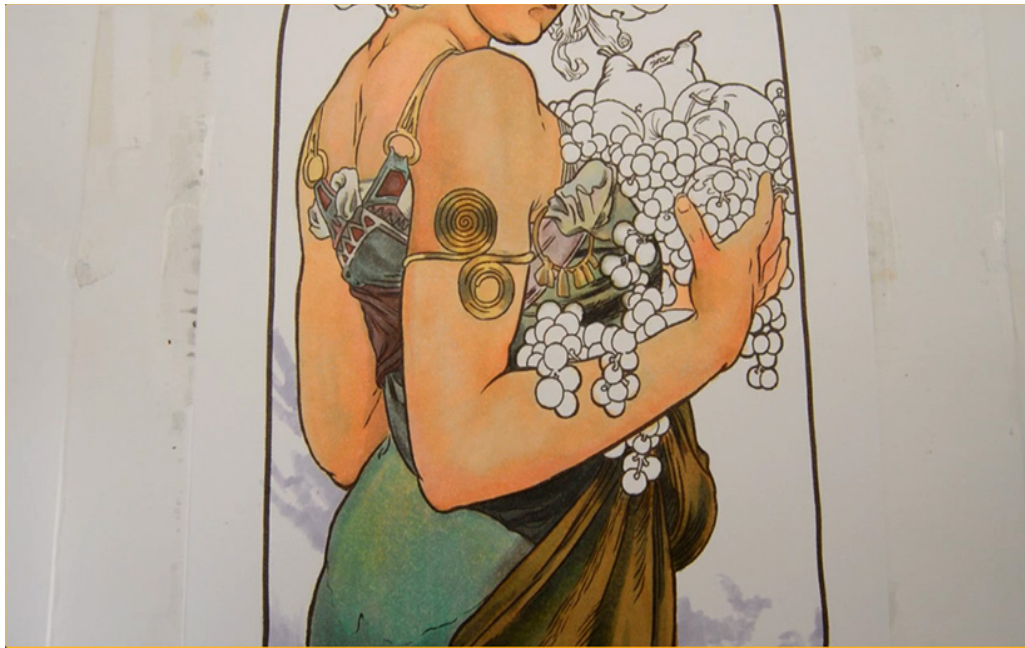


# Chapter Three:

## Coloring The Background







Using the reference photo as my guide, I indicate the “clouds” in the background with BV00.



I darken the bottom of the background all the way to the border line with E13 “glazing” over the BV00 on the right hand side.



I add a blend layer of YR21 over the other colors from the previous steps...





...and all the way up to the mid line of the image (YR21).



I add E51 to the top of the YR21 layer from the previous steps, on both sides of the background.



I restate my darks at the bottom with E13.



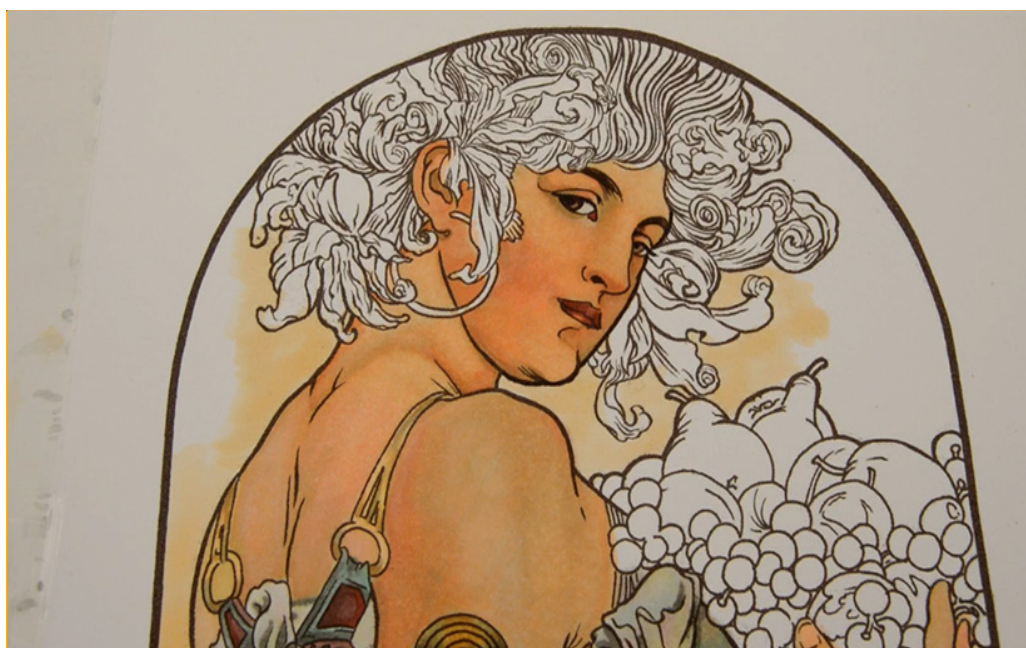


I blend with Y21...



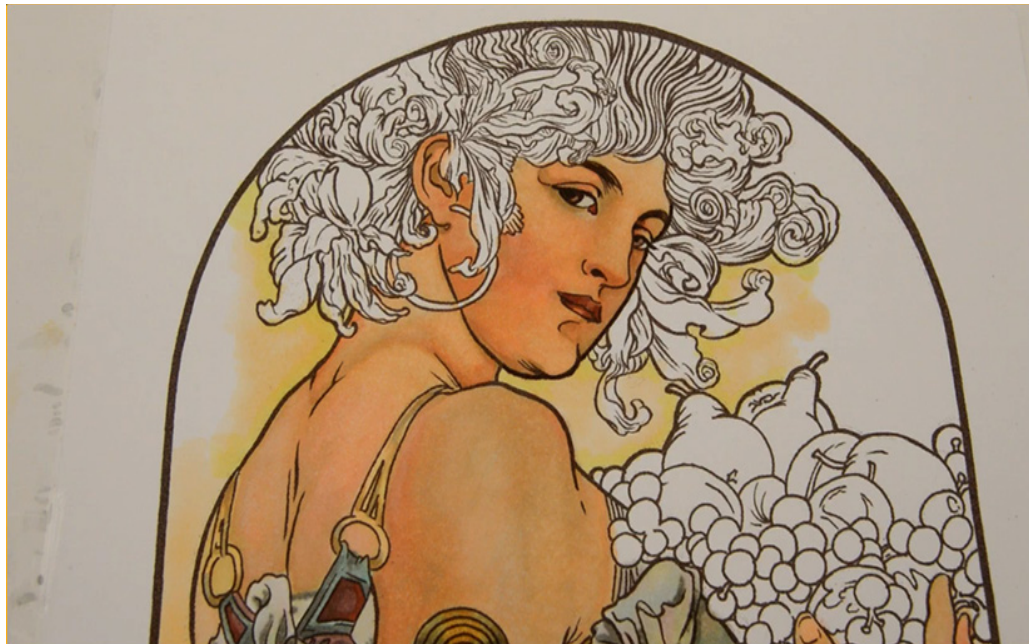
...then restate my "clouds" with BV00 to finish off the lower portion of the background.

Notice the unblended strokes and textures. That's a good thing!

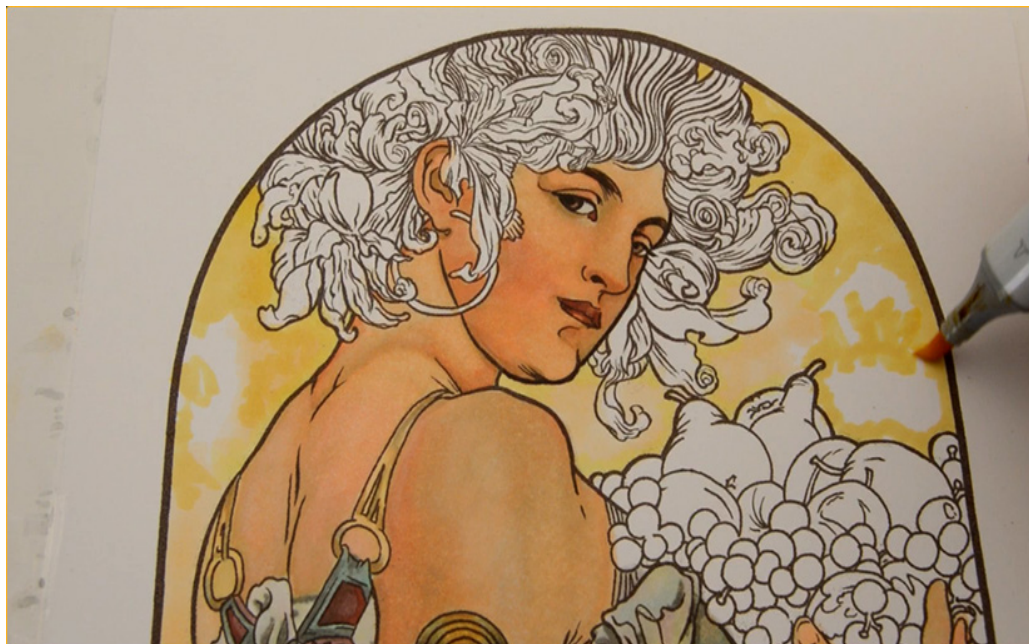


I lay in the lighter areas of the background behind her head with E51.

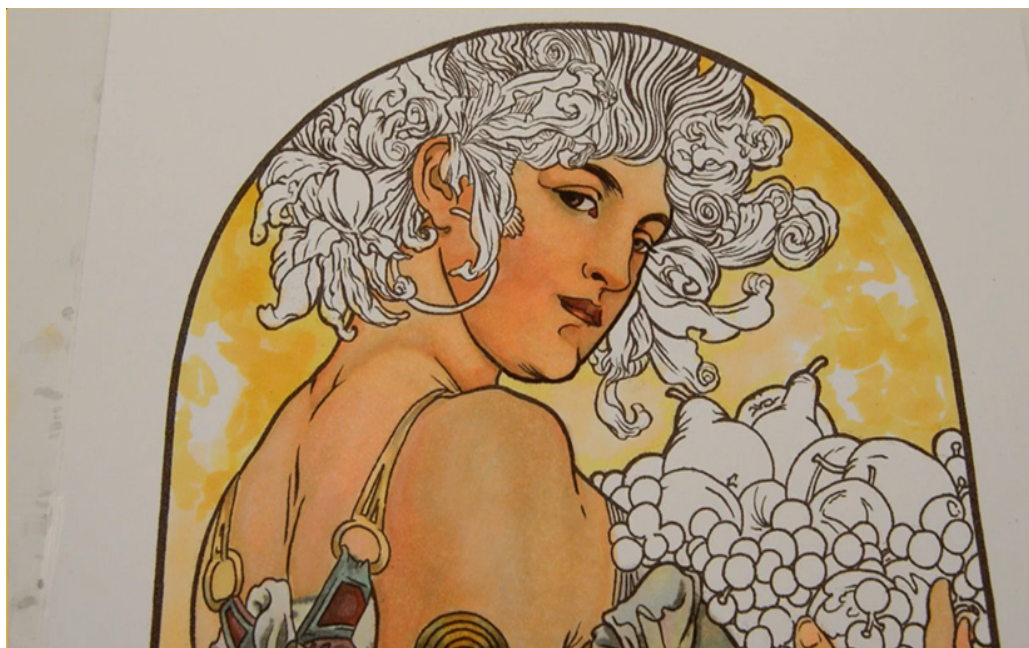




I strengthen the color, but just along the line work, with Y00.

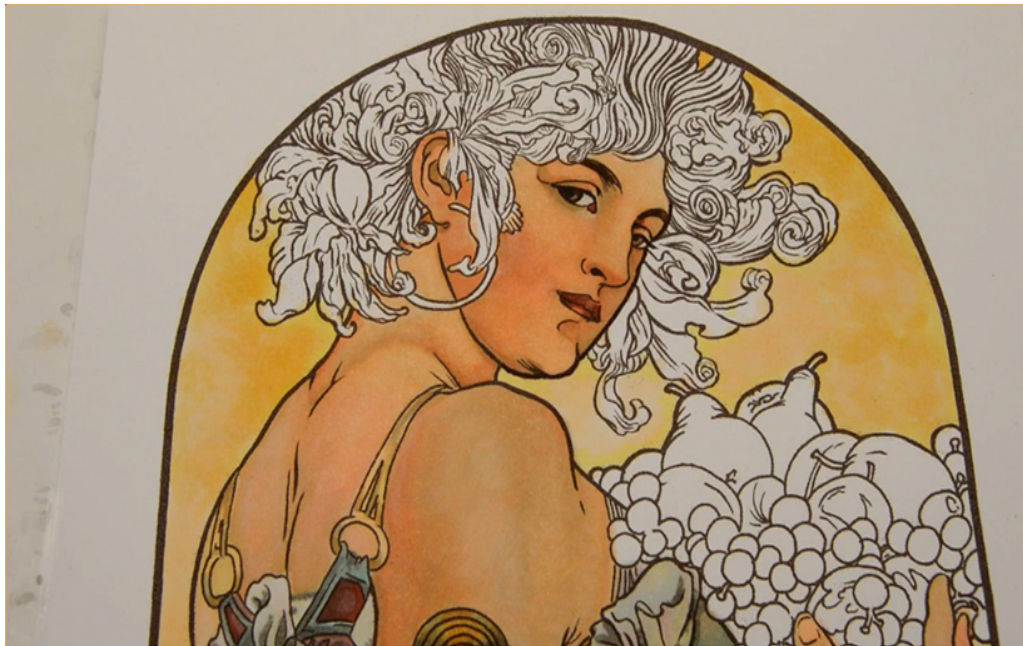


I add Y21, leaving it rough and sketchy.



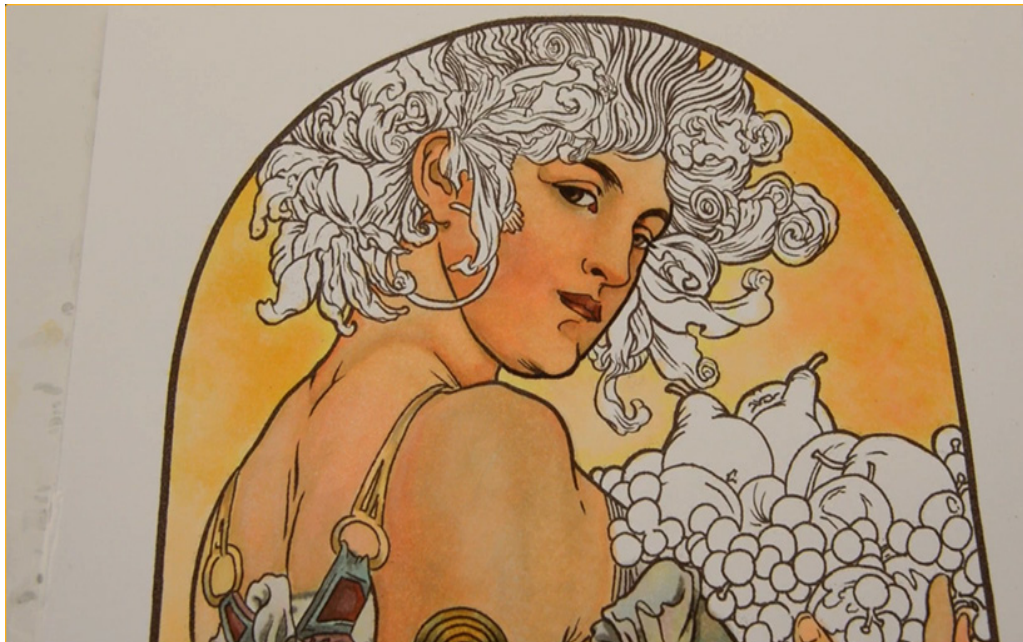
I darken some areas slightly with YR21...



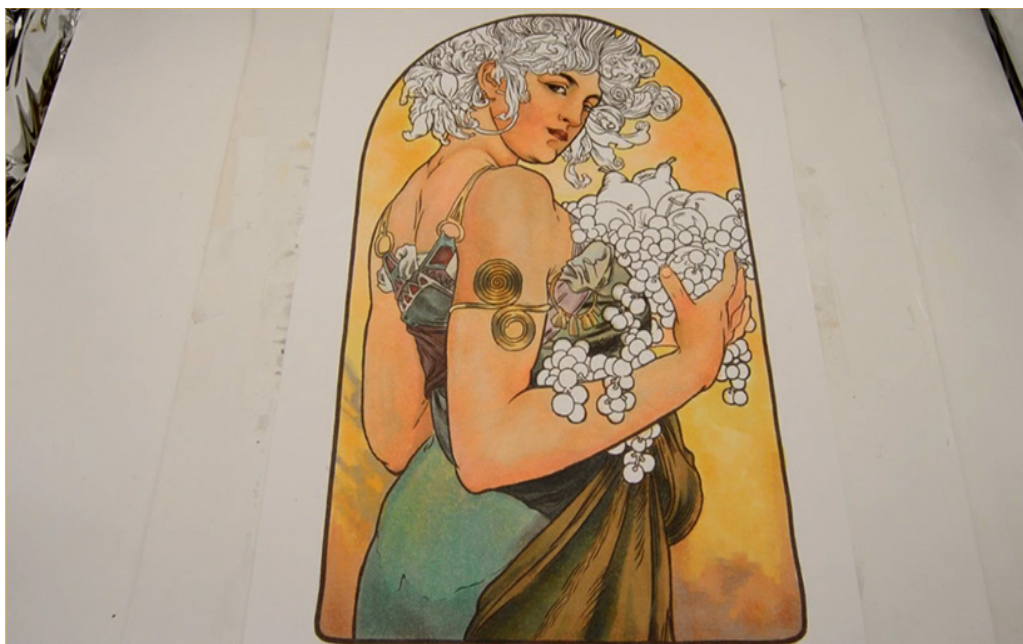


...then blend it all together with E51.

Technically I could call it done, but...



I decide to “warm up” some areas with E00 to finish it off.



The finished background.

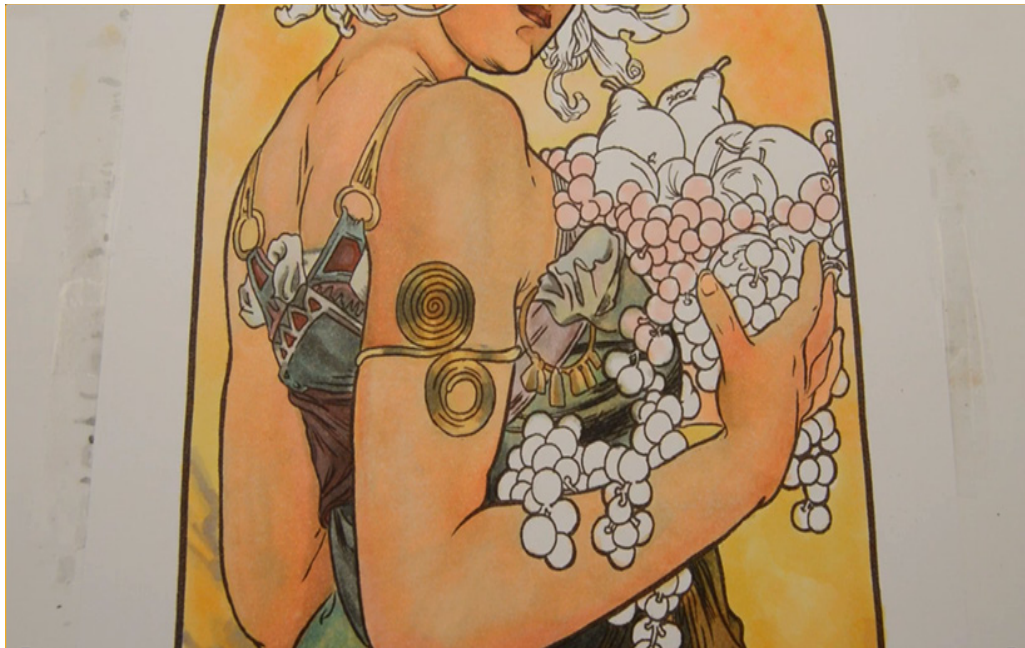


# Chapter Four:

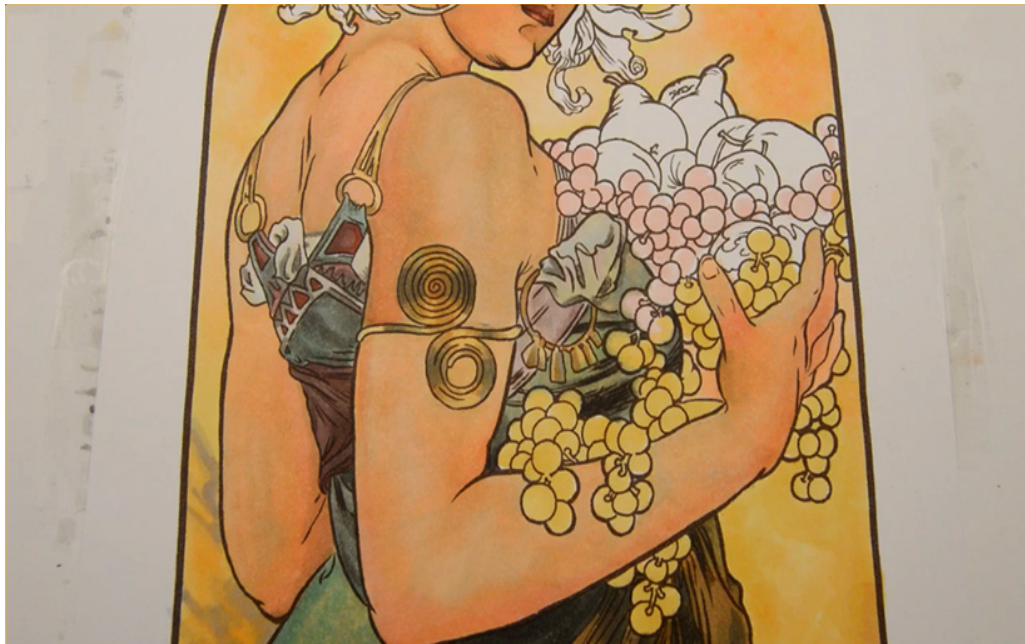
## Coloring The Fruit



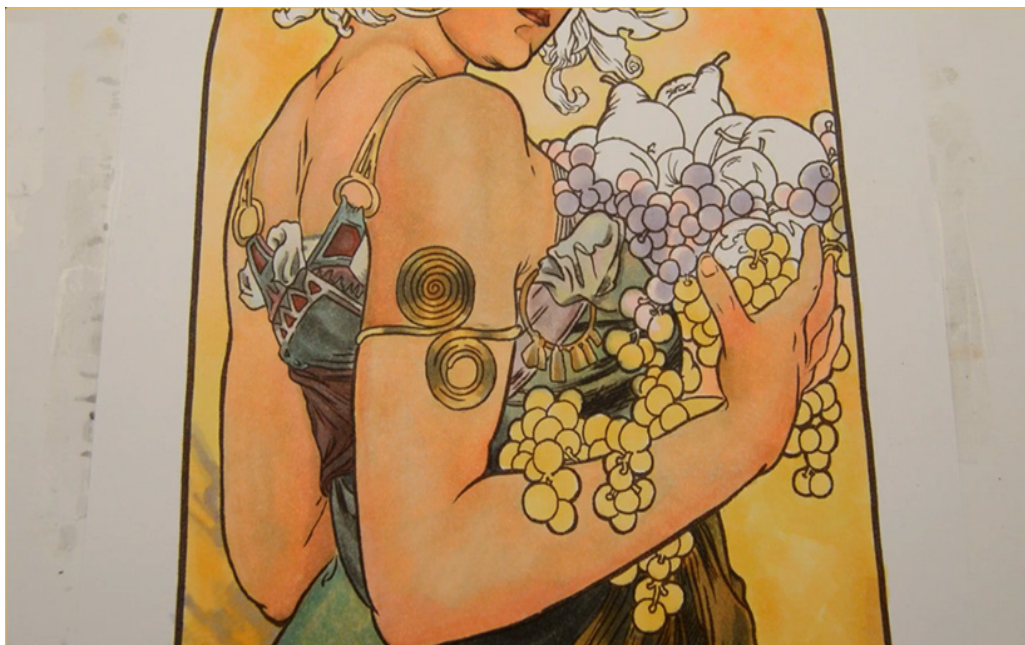




I lay in a rough, uneven base color of R20 on the upper bunch of grapes.



...and a similar uneven base layer of YR31 on the lower bunch.

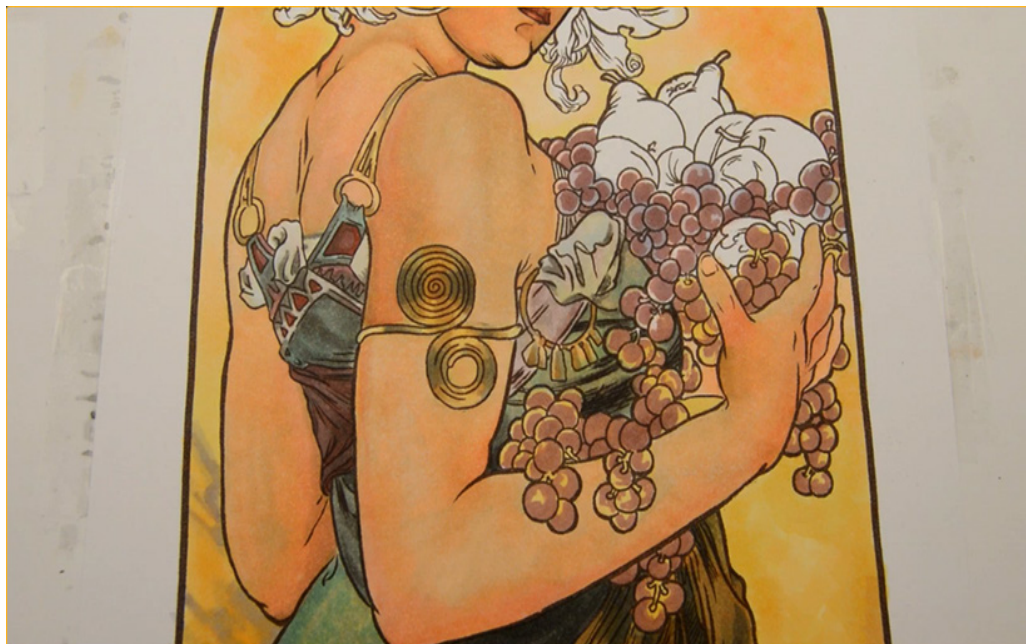


I add BV31 to the upper bunch, leaving plenty of the original R20 to show through, especially on the "tops" of the grapes.

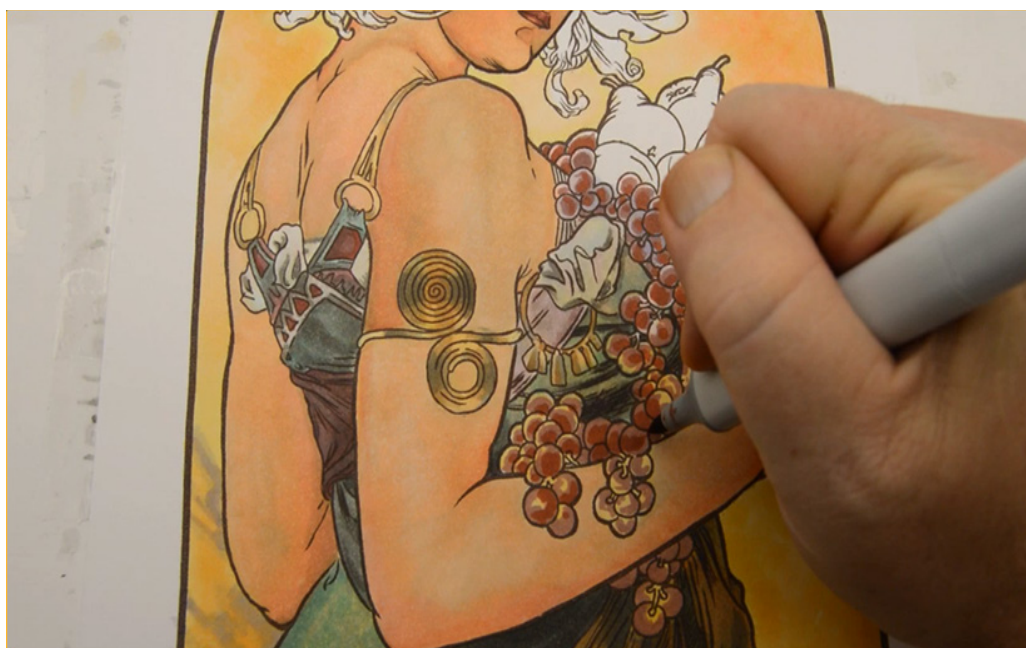




I darkened the center portions of the top bunch with E04, leaving some of the R20 and BV31 still visible in each individual grape.



I do the same for the bottom bunch (E04) to finish off the base colors.

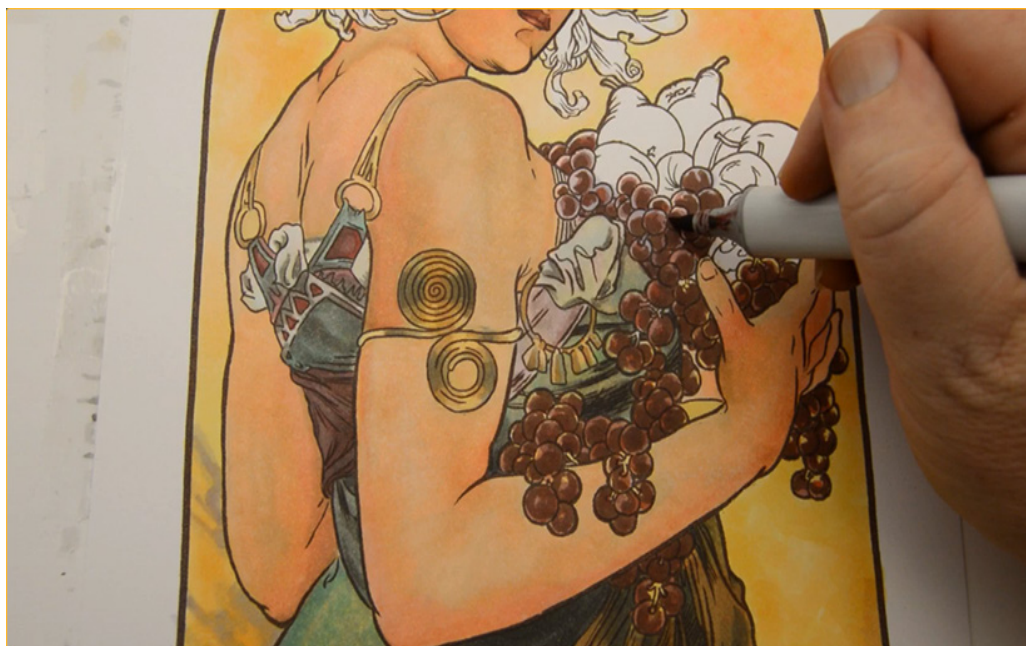


I darkened the center portion of each grape with E08...

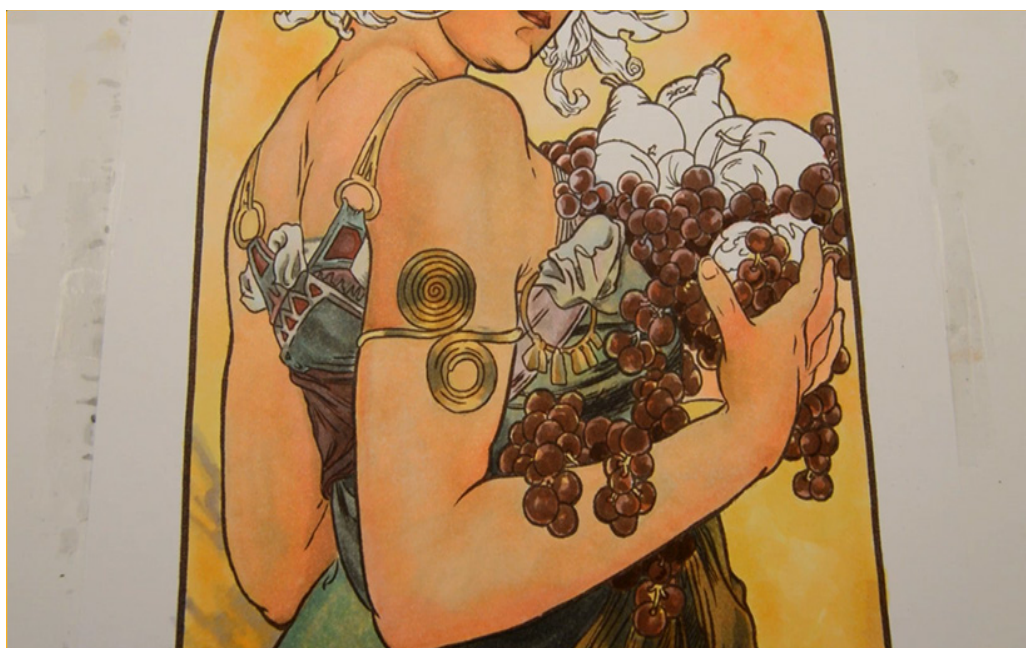




...then add darker accents with E27.



I add stronger color back into each grape with E04...



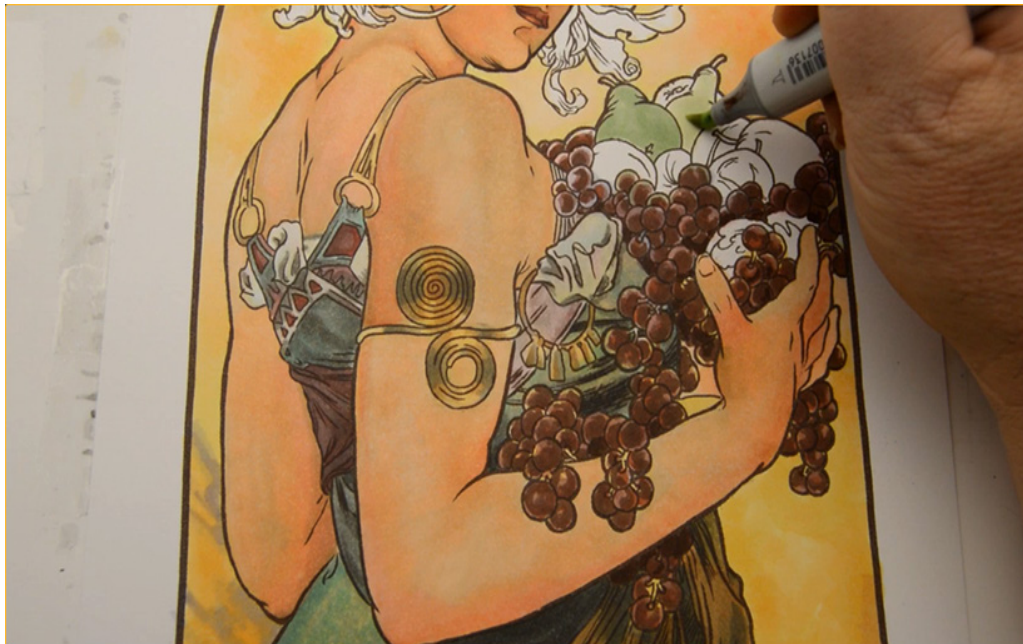
...then restate my darks with E18.

The finished grapes.

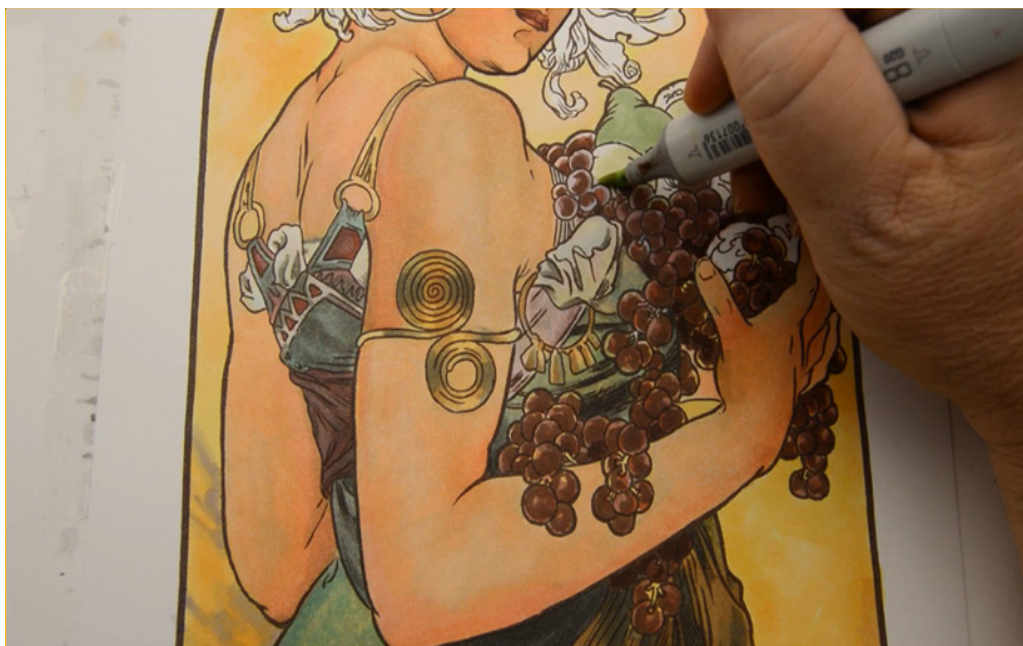




I lay in a base of G21 on the near pear...

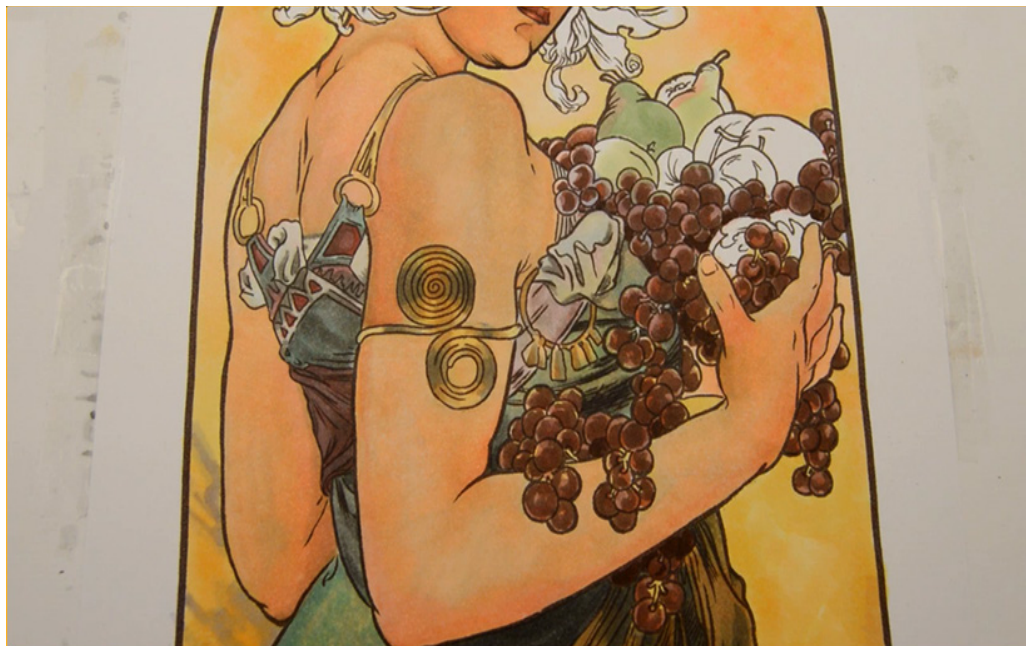


...and a base of G20 on the far pear...

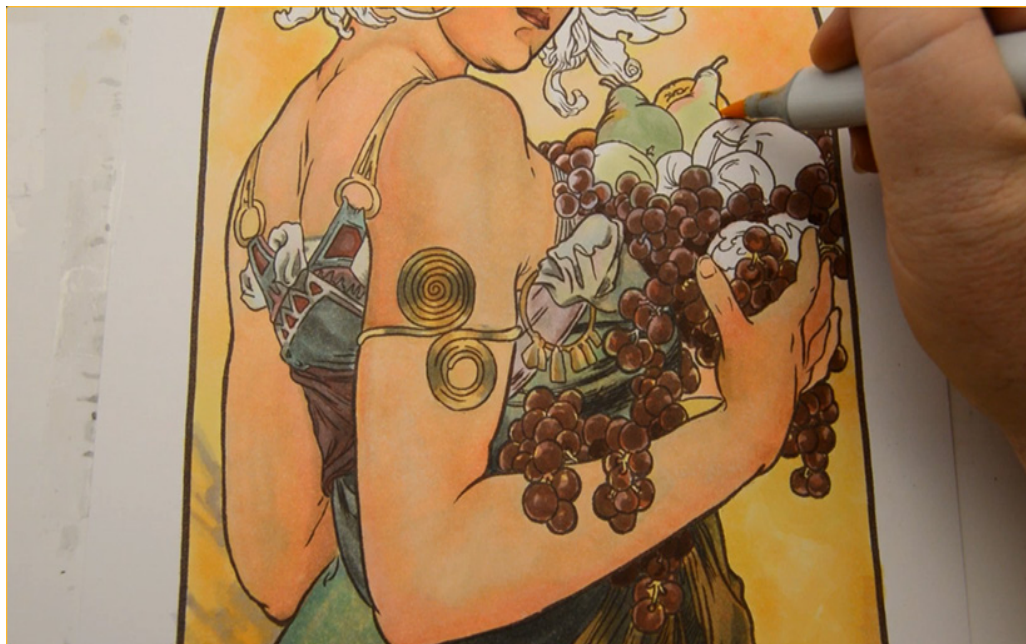


...and the nearer fruit thing that I'm not sure what the hell kind of fruit it is... (G20)

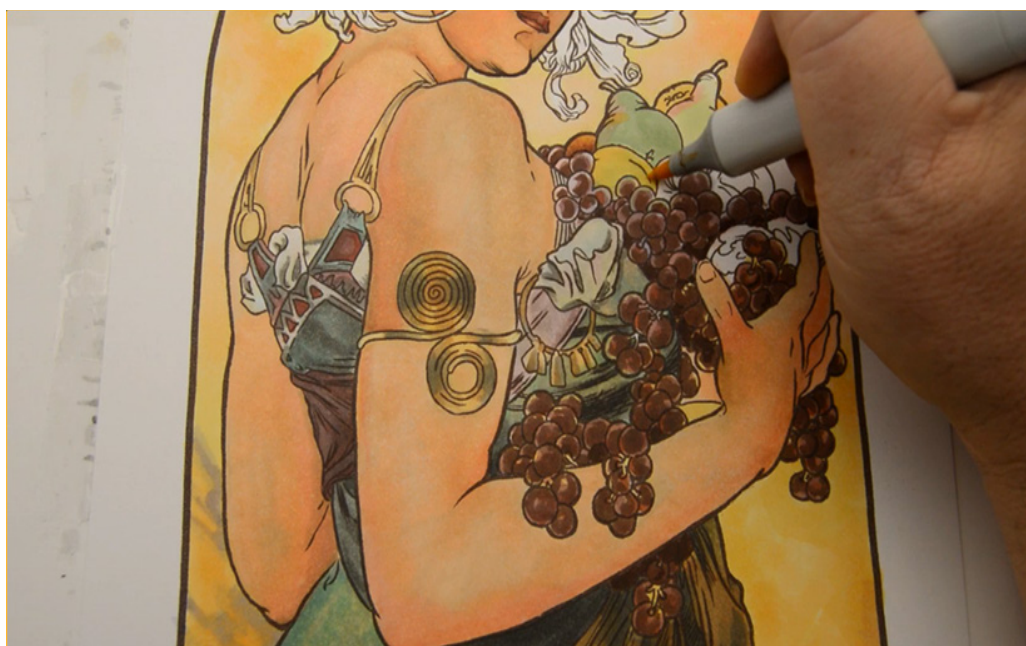




I add a touch of R20 to the left side of each pear...

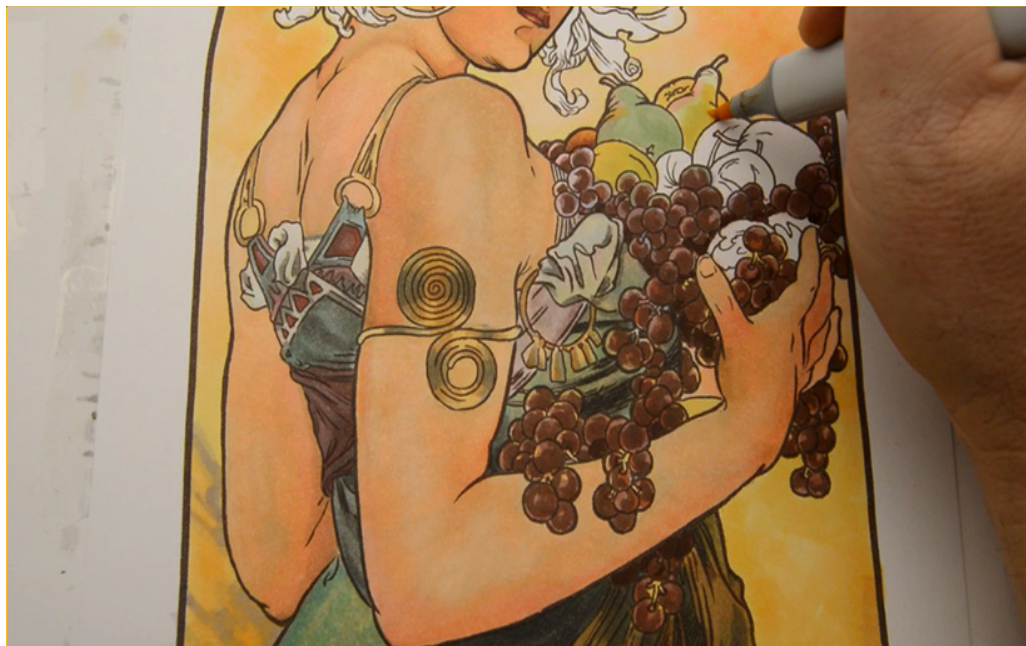


I add YR21 to the peach and orange. (The base for the peach is E04 and was colored with the grapes).

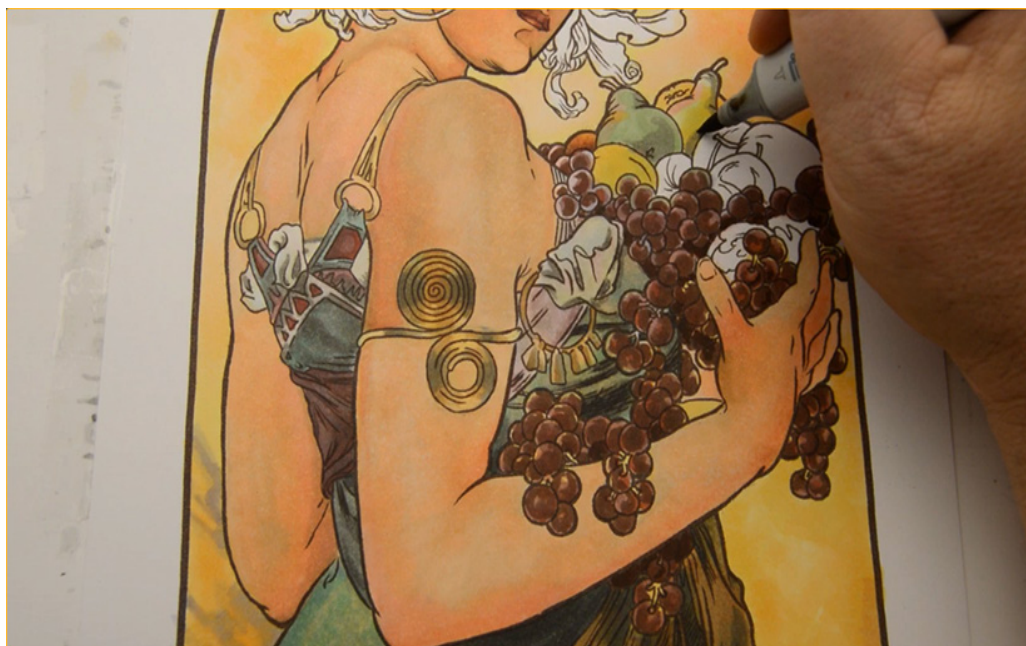


I add YR31 to the "what the?!?" fruit in the foreground...

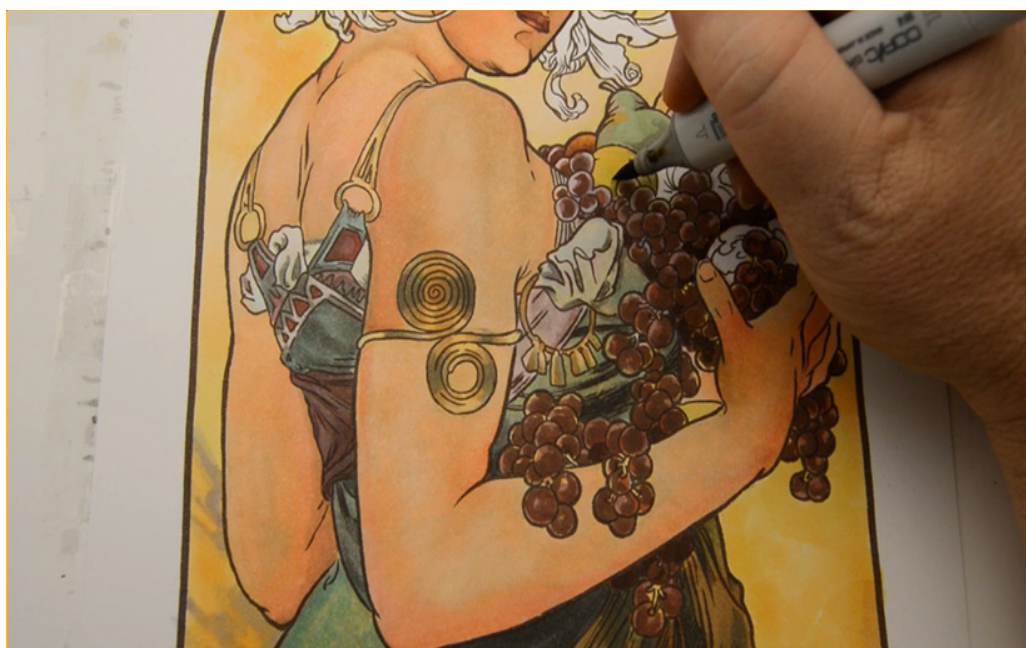




...and to the far pear. (YR31)

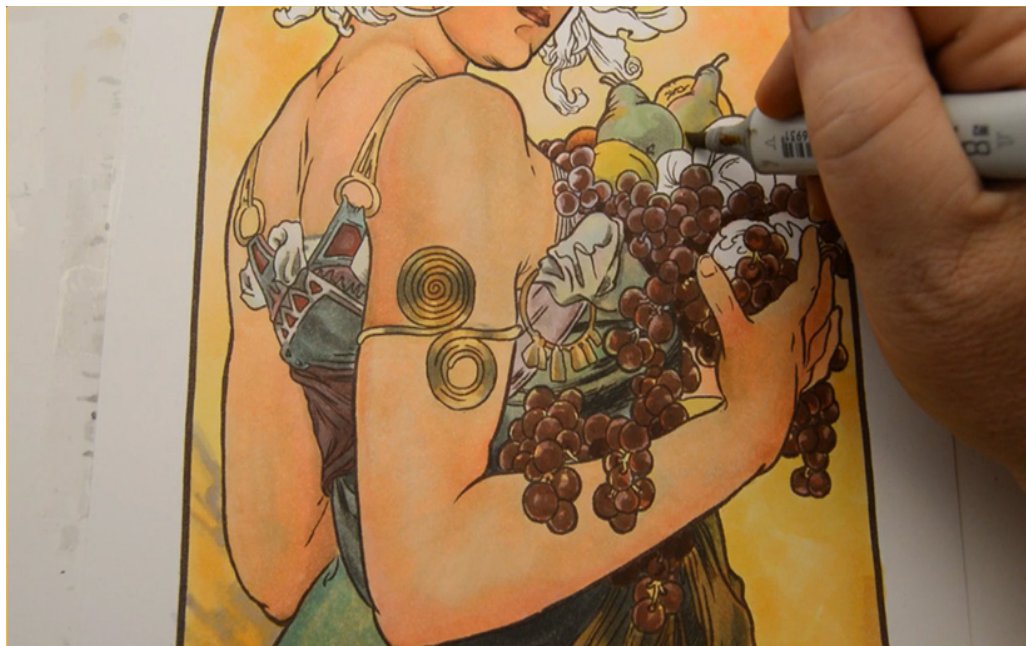


I add W4 accents to both pears...

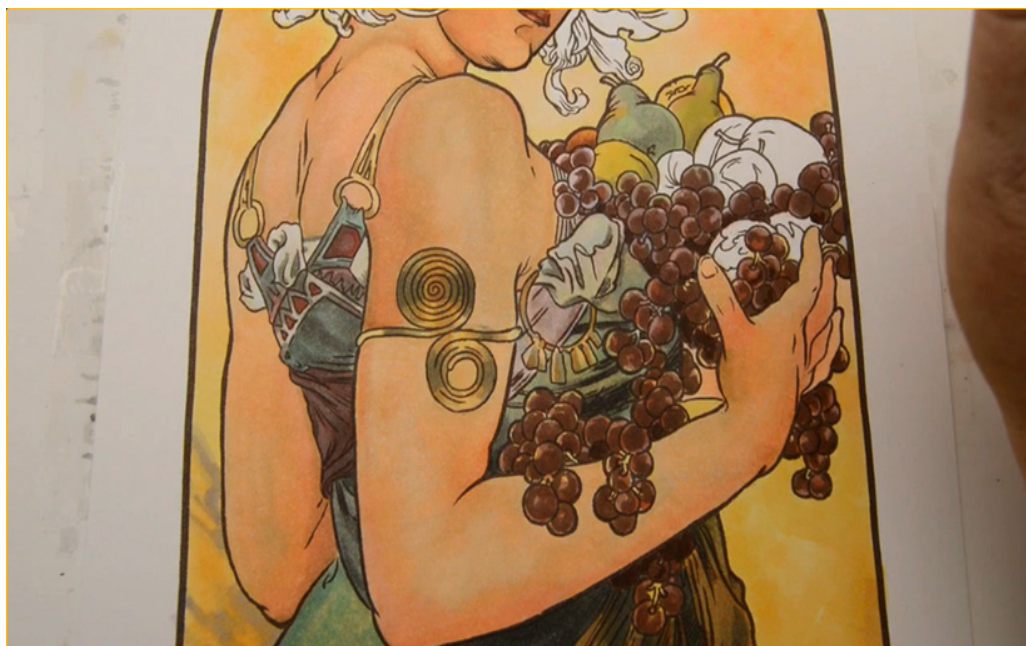


...and the foreground fruit...

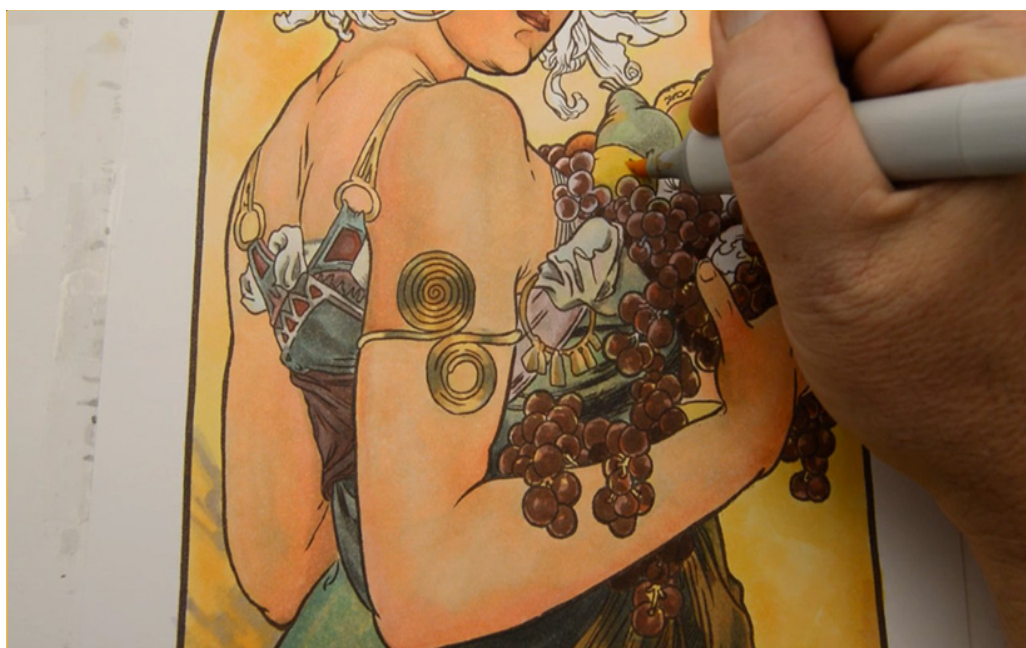




...then soften the W4 with W2.

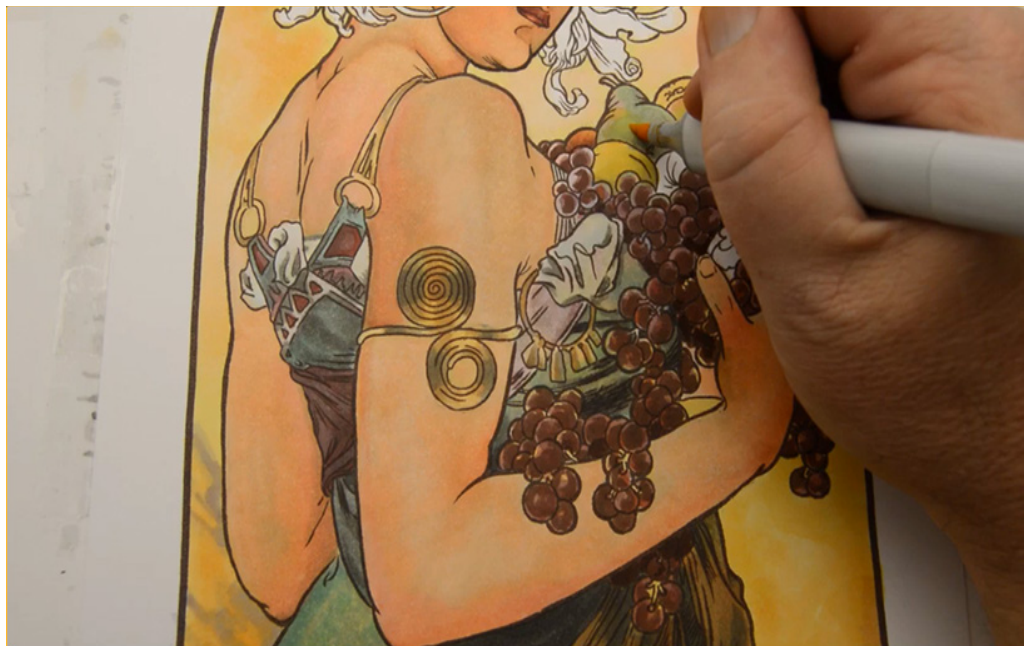


I add a layer of YR31 to the far pear...



...and the foreground fruit (YR31)...

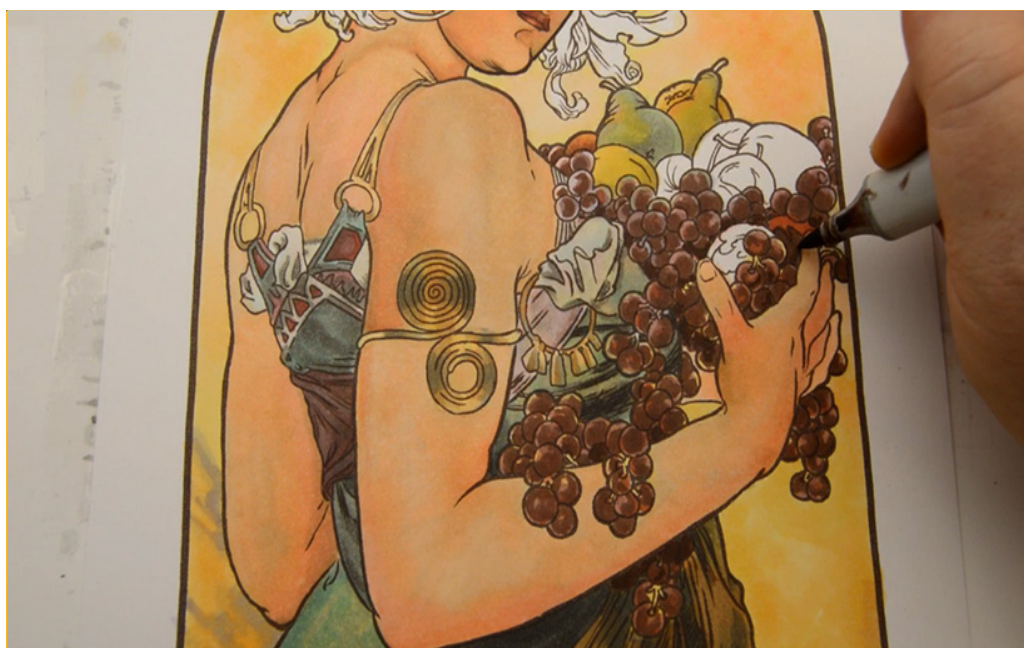




...and to the left side of the near pear.



I color the top of the plum near her index finger with E08...

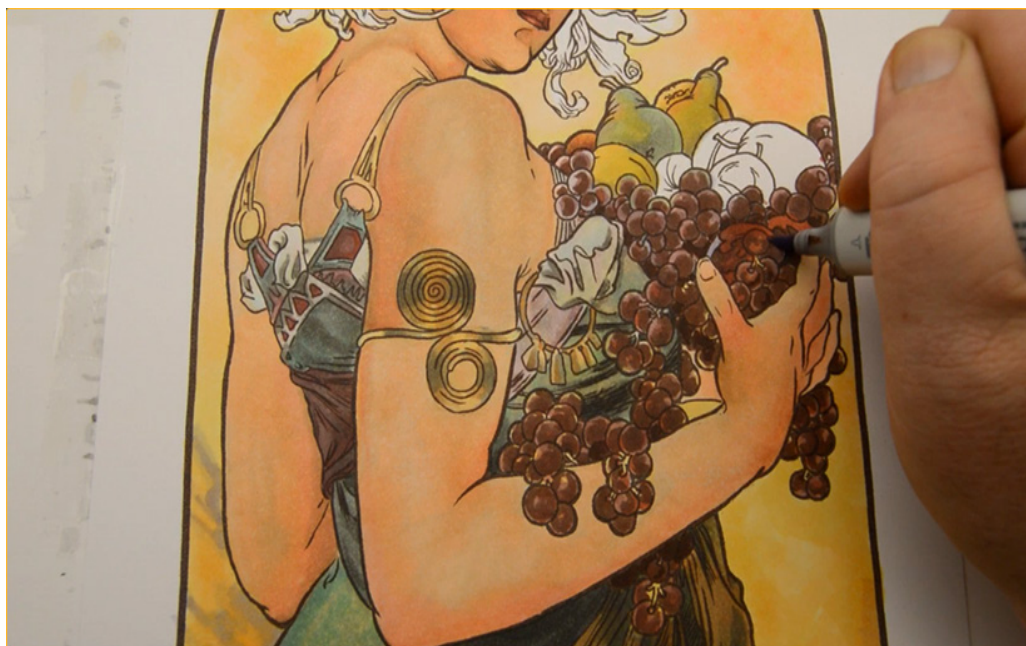


...and the bottom with E27.

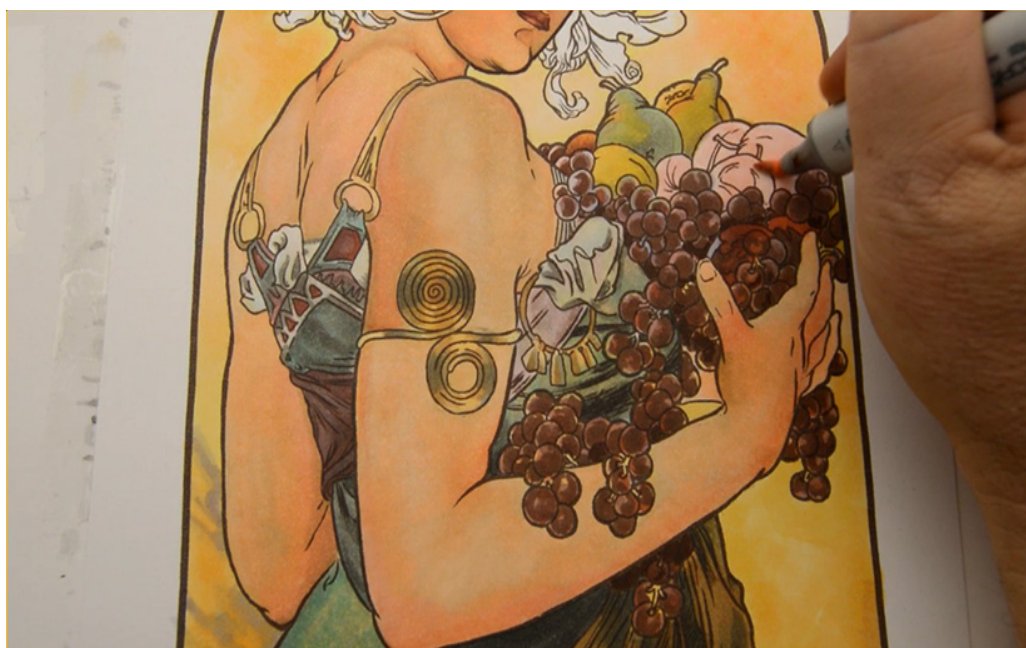




I use the same E08/E27 combo for the other plum...



...then add BV00 to indicate the highlight.



Turning my attention to the apples, I lay in a base with R20...

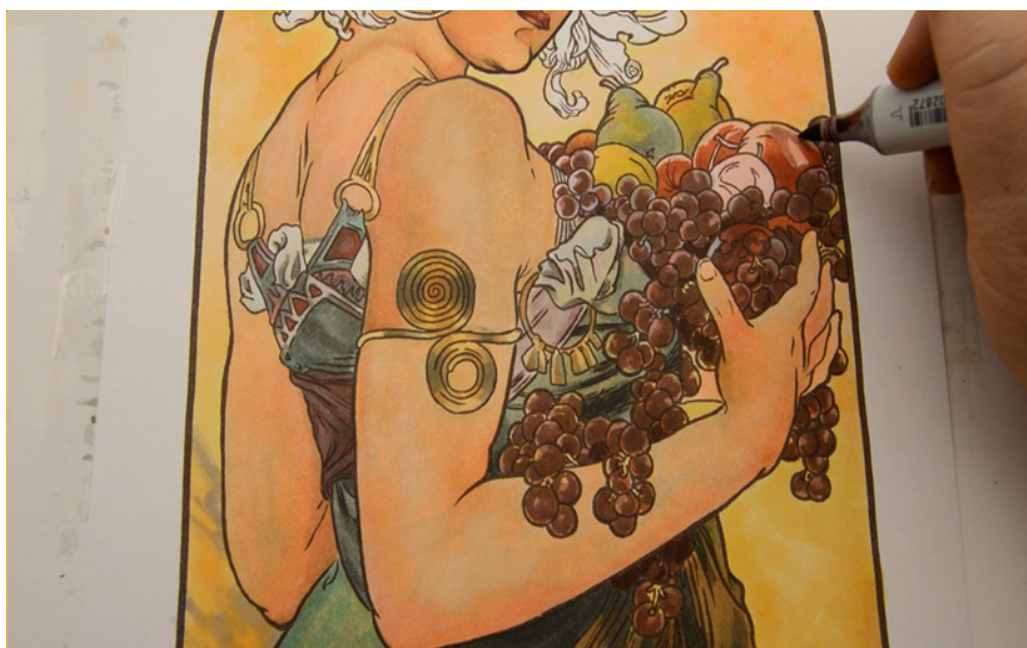




...and “warm” the tops with E00.

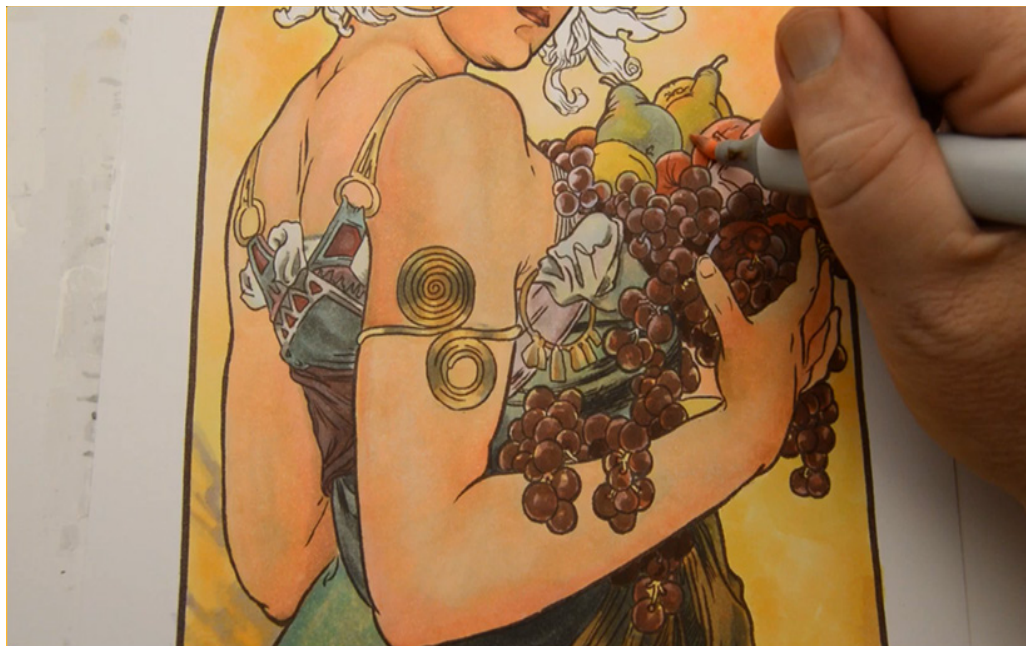


I darken the bottoms with E08...

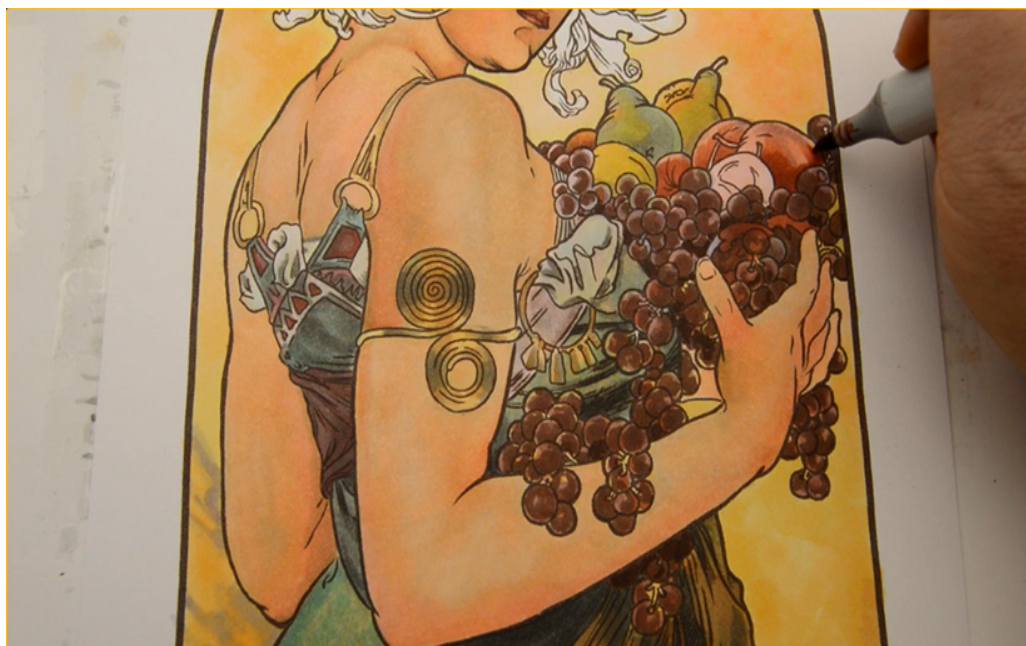


...and add cooler touches with E04.

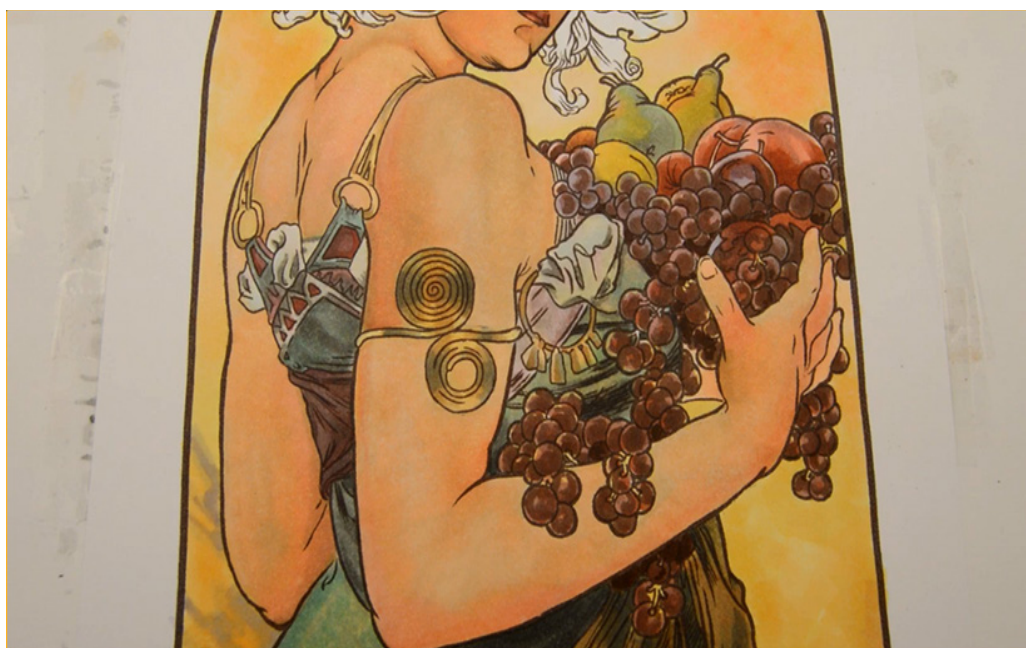




I soften it all together with R20...



...then restate my "reds" with E08.



The finished fruit.

P.S.

Yes I know I left out that last fruit, but I also know you can figure that one out by now :)



# Chapter Five:

## Coloring The Hair & Flowers



My approach to coloring the hair and flowers will be to first distinguish one from the other.

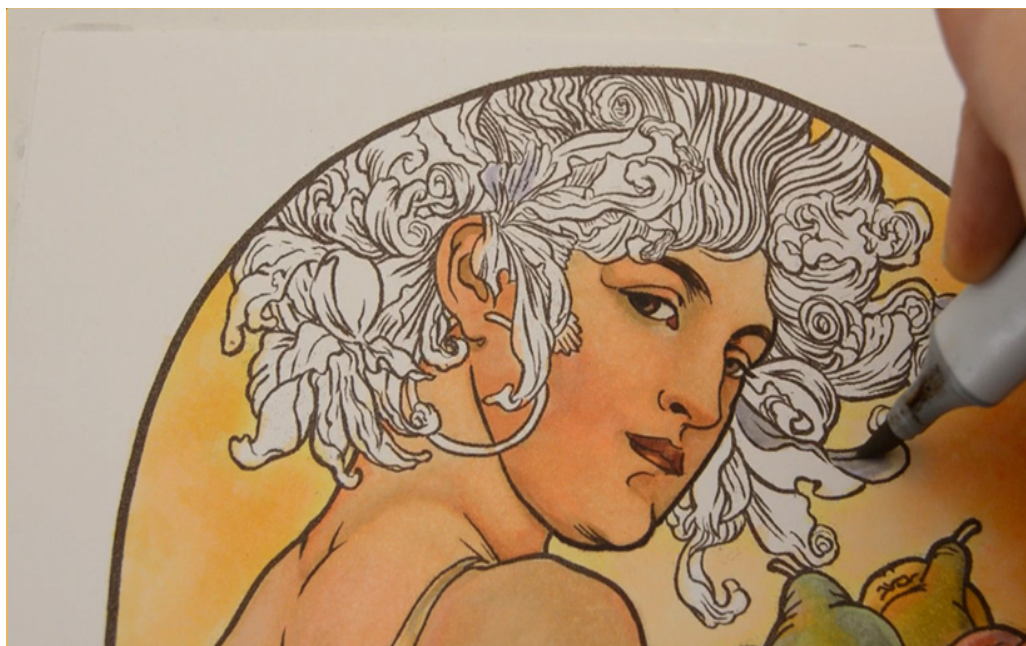
In the line work the lines can get confusing, so in my initial approach I'm simply trying to determine what is hair and what is flower.

I'll start with the flowers first since they are lighter in color and value, that way if I accidentally color a lock of hair instead of flower, the mistake will be light enough to correct.

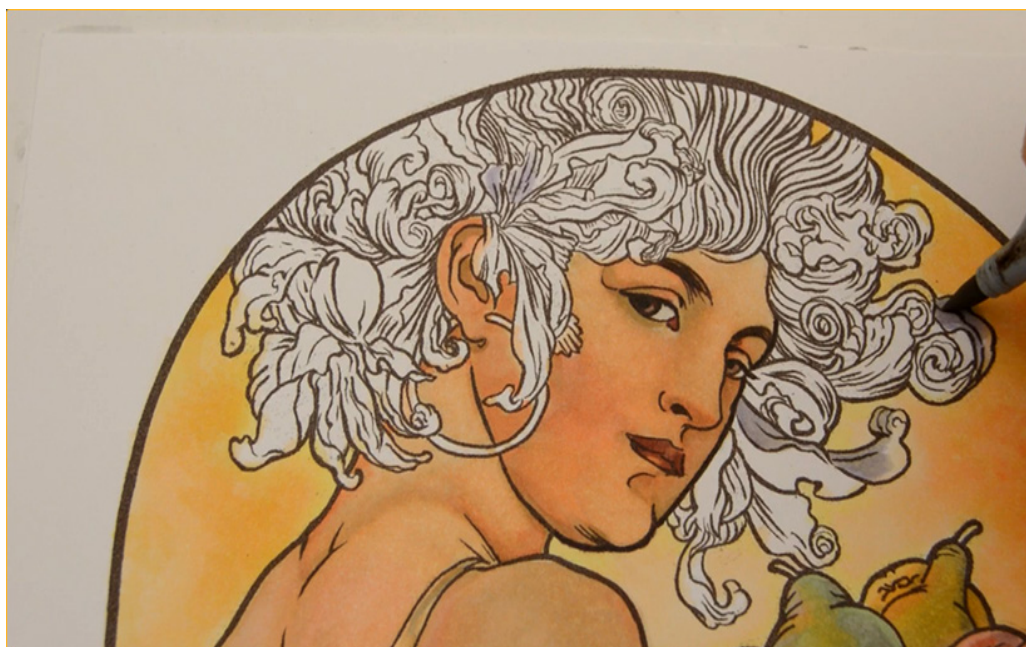




I begin by “finding” some of the flower forms with BV00...



...and W2

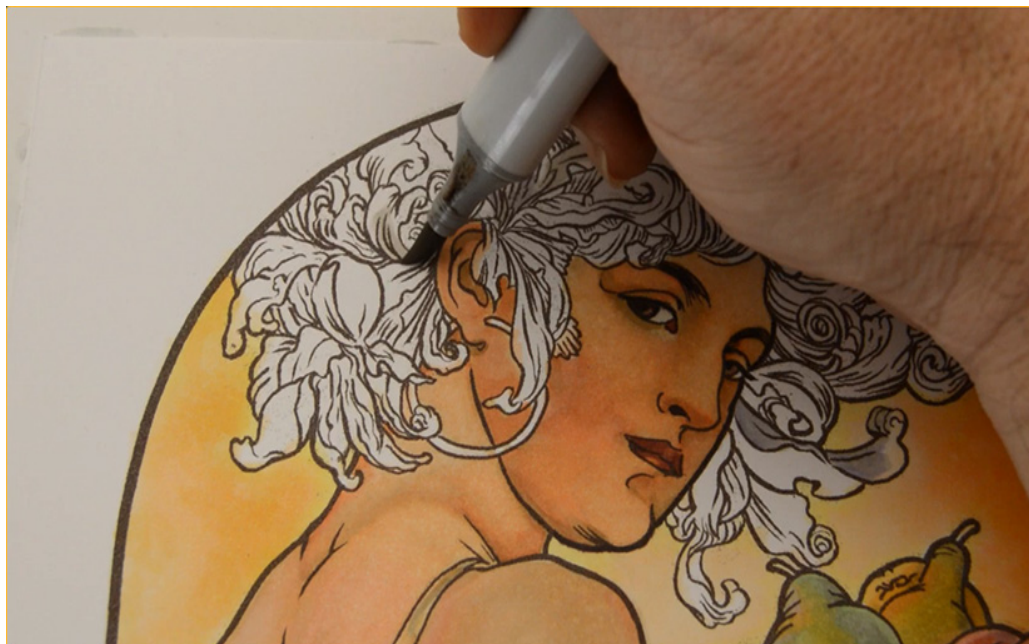


W2





W2



W2



W2

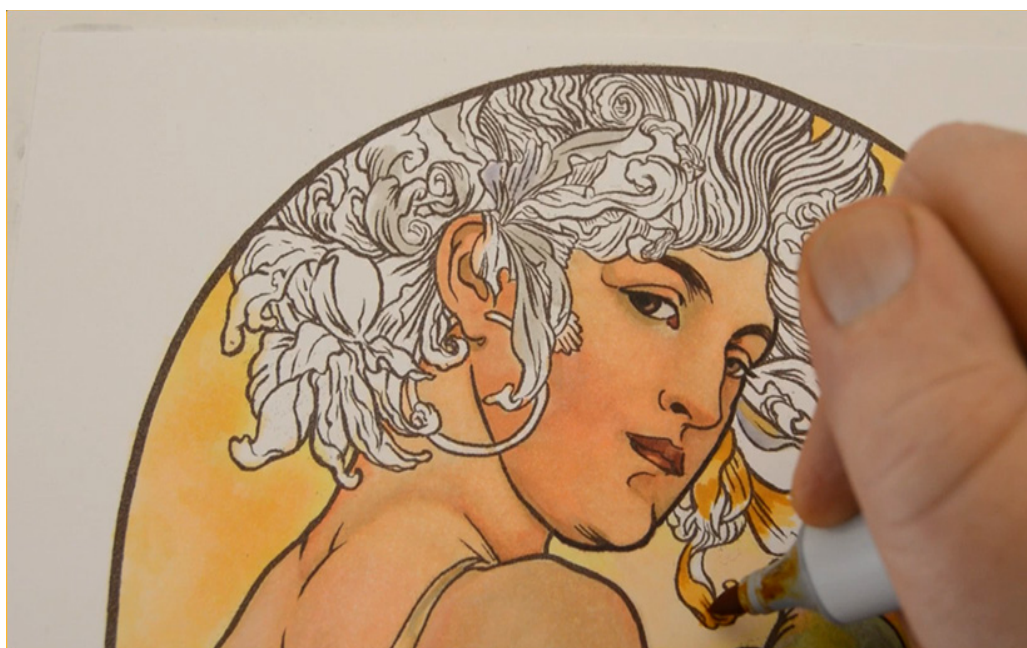




With the major flower forms located, I decide to start with the flowers near her chin and work my way around the head, counter clockwise, completing each section before moving on to the next.



I start with YR21...

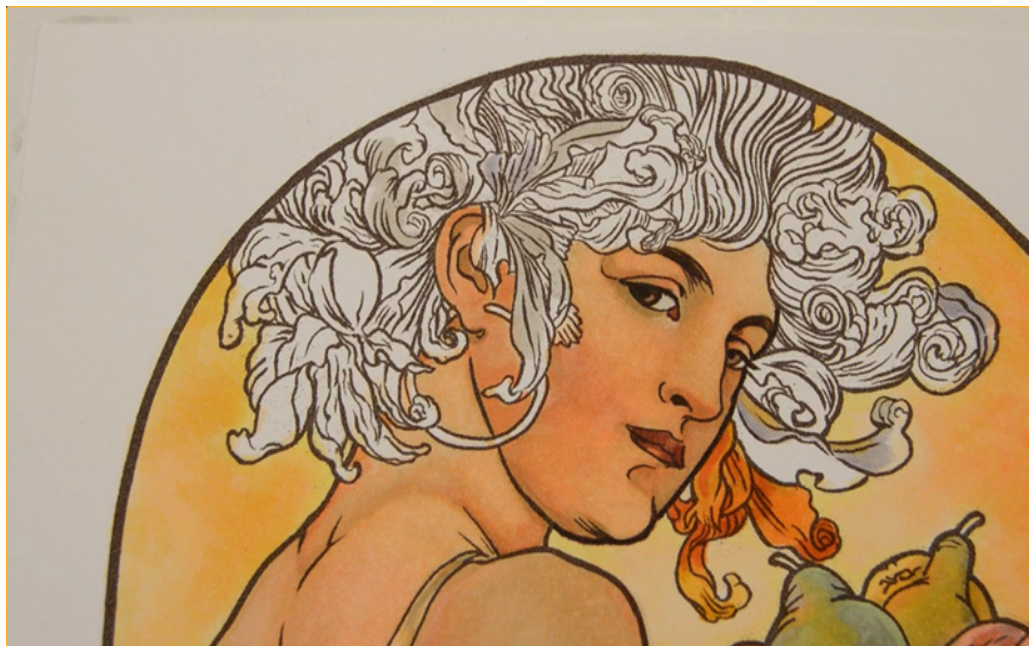


...then add YR24...

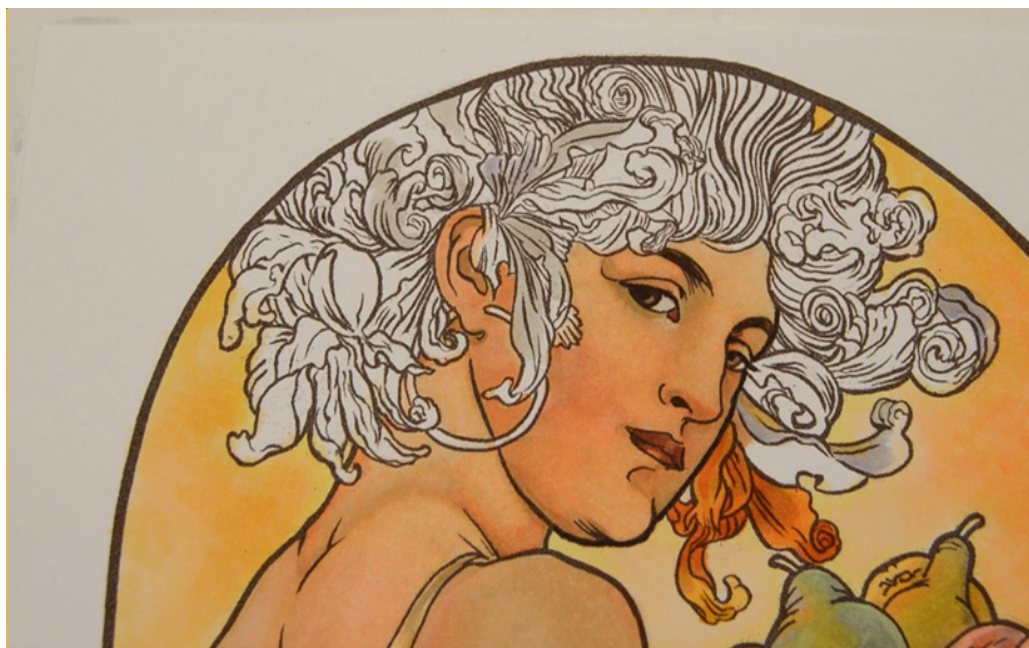




...then YR14.



I add accents with YR18...



...then blend the YR18 with E13.

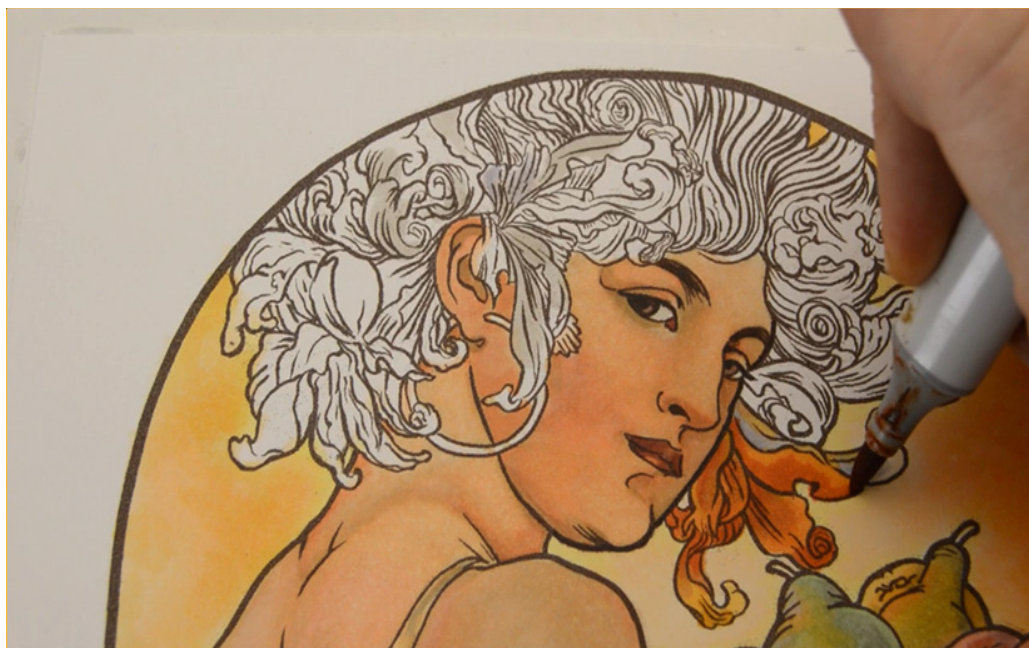




YR21



YR14



YR18





Blend and accent with E13.



YR21

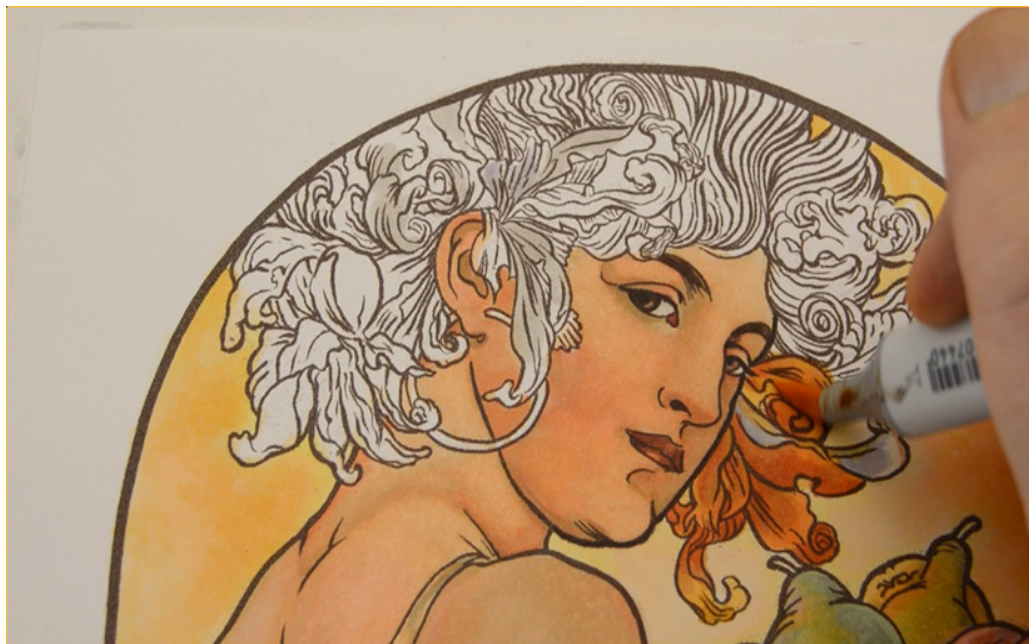


YR24

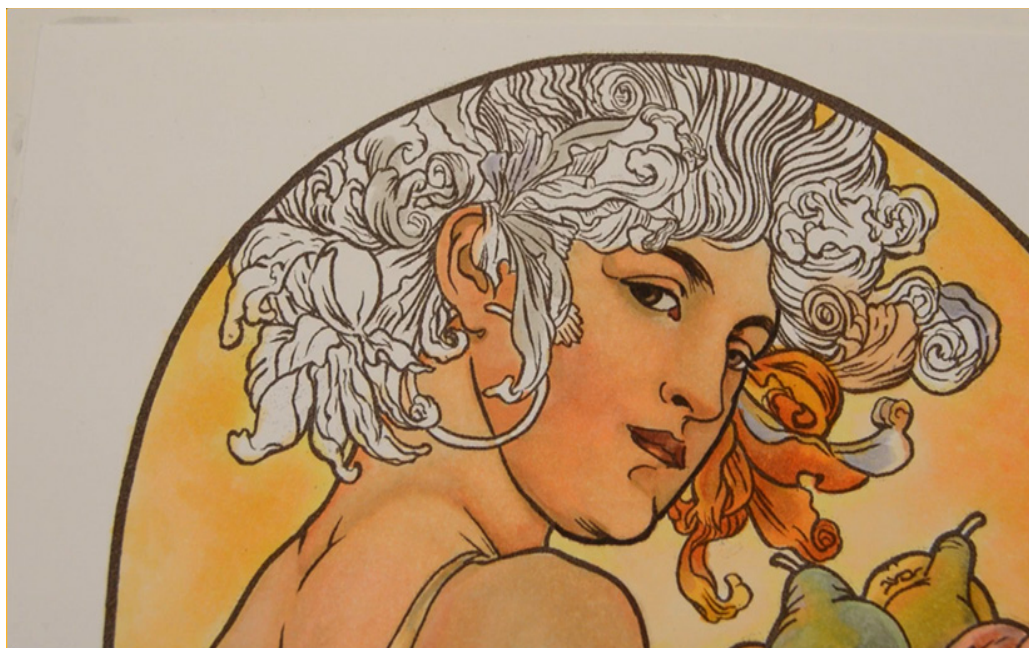




YR18



Blend with YR21.

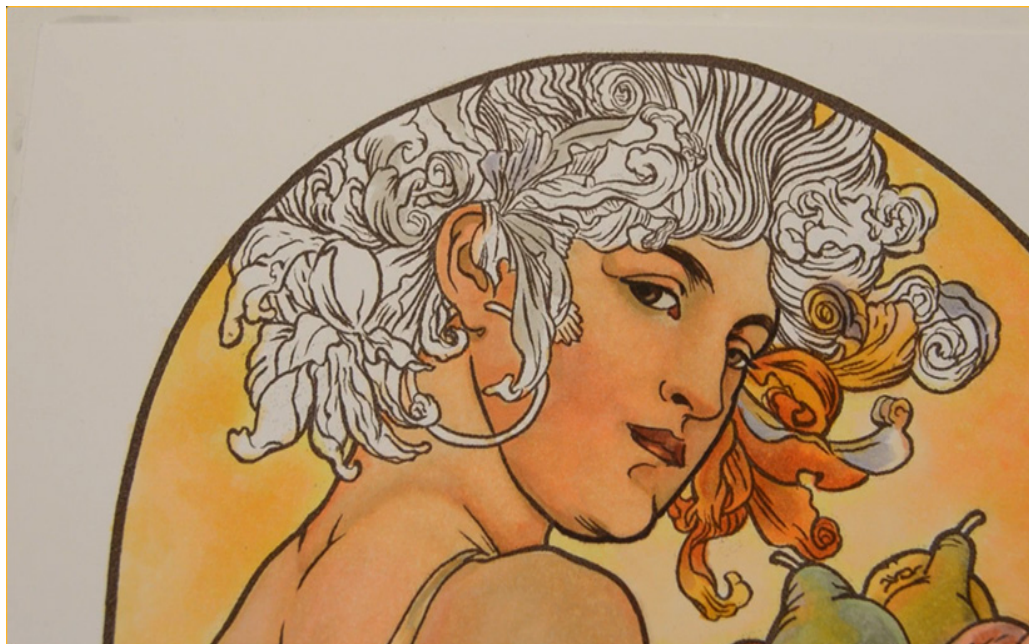


E00

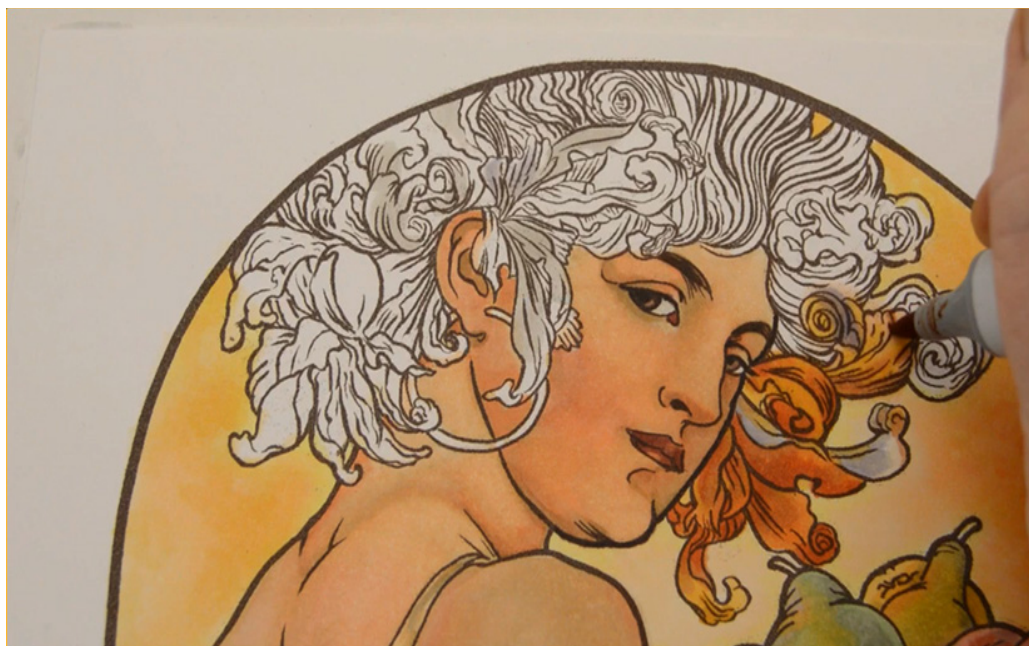




Y21



BV00



E13

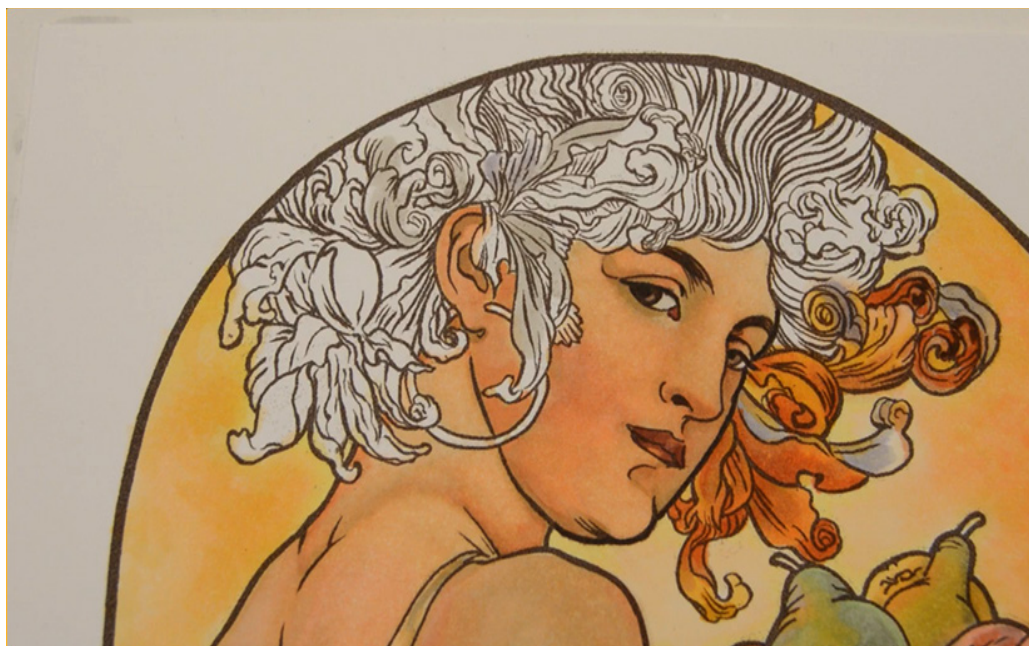




E13

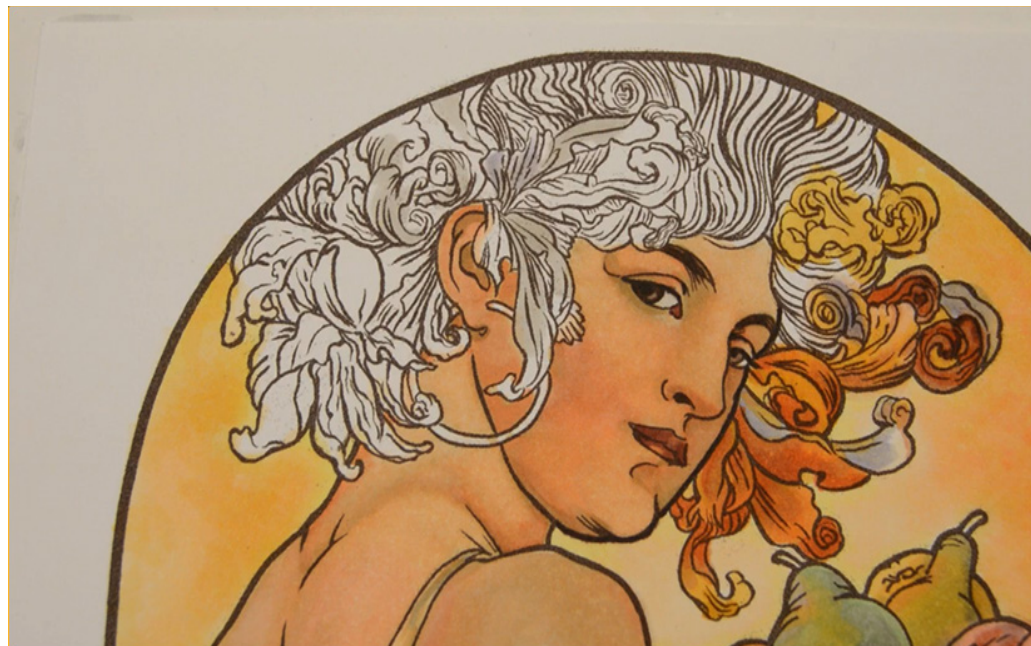


YR18



E18

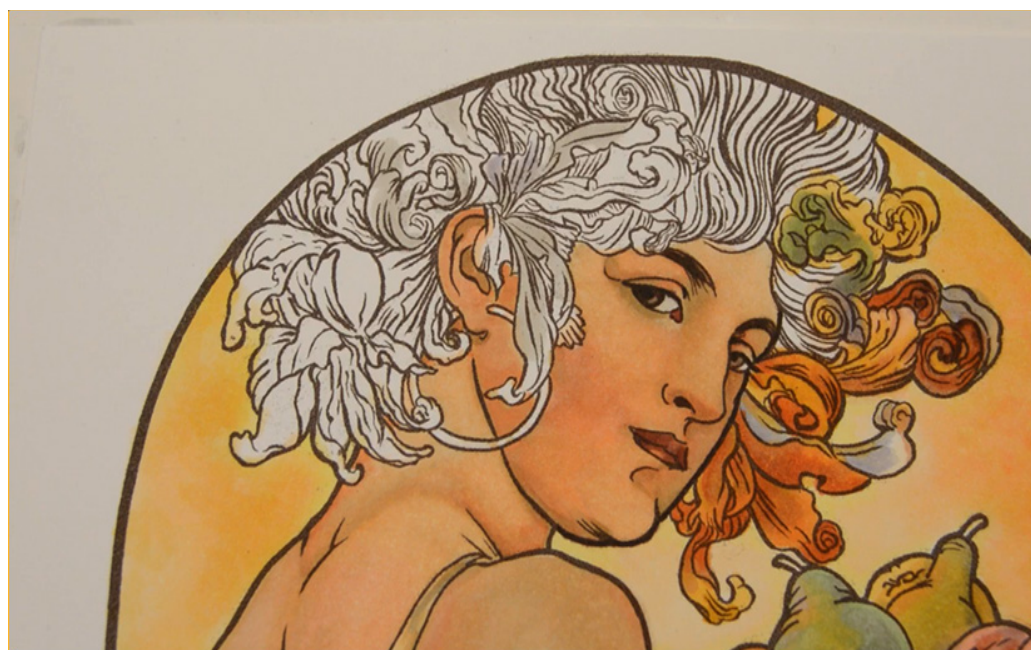




YR21



G21



W4





YR24



W5

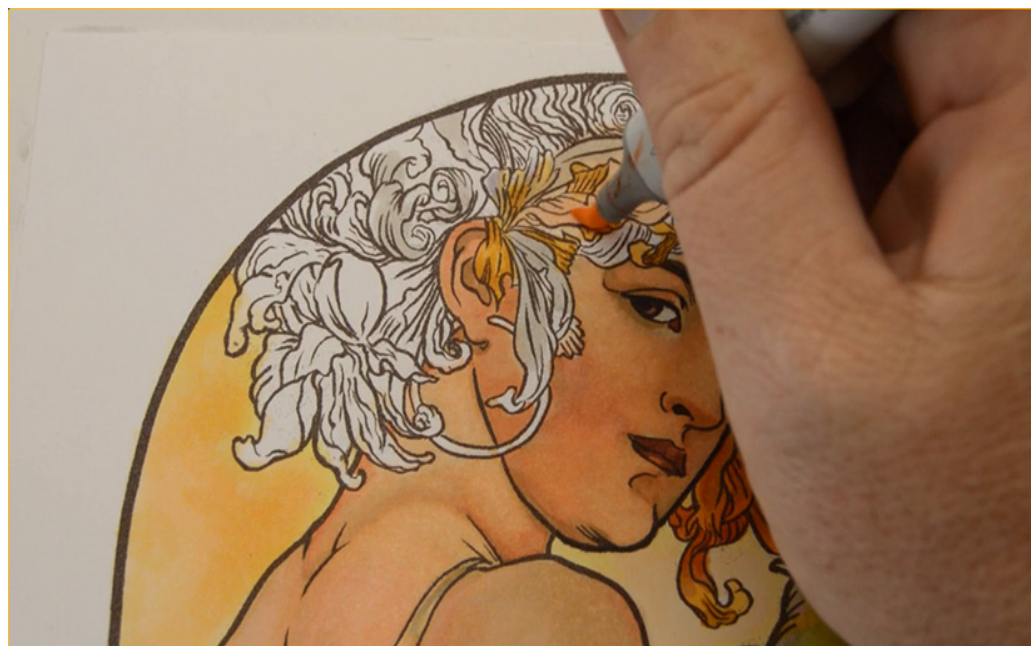


YR21

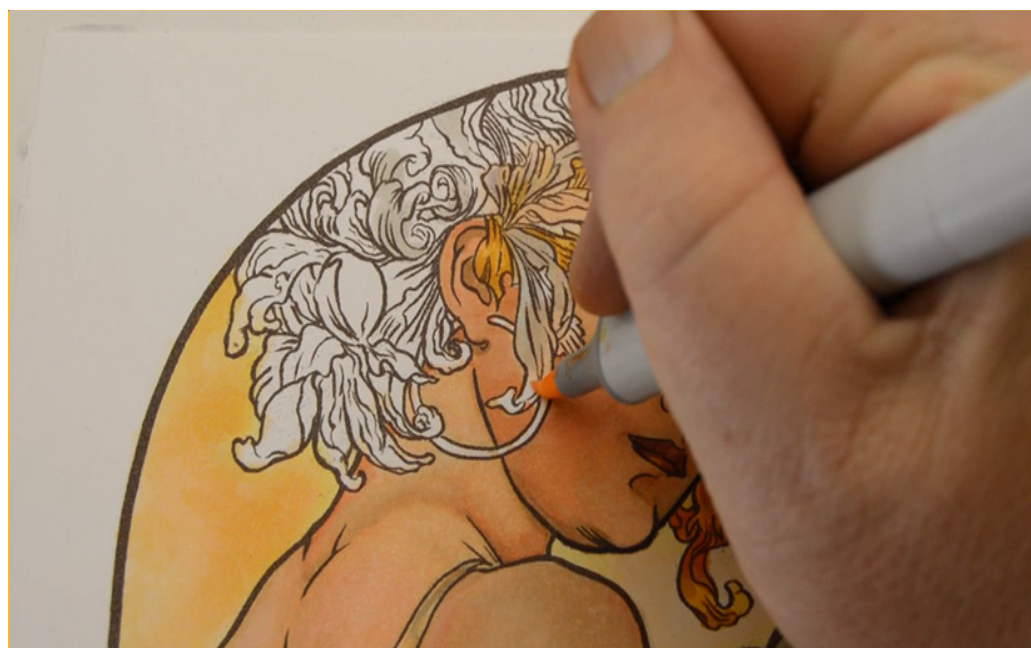




YR24



E00

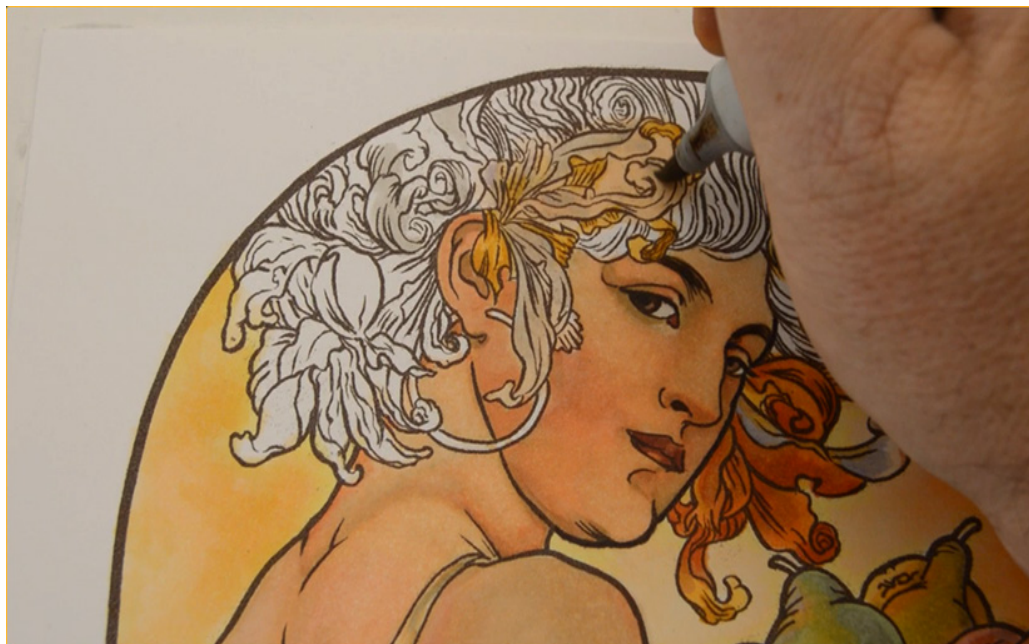


E00

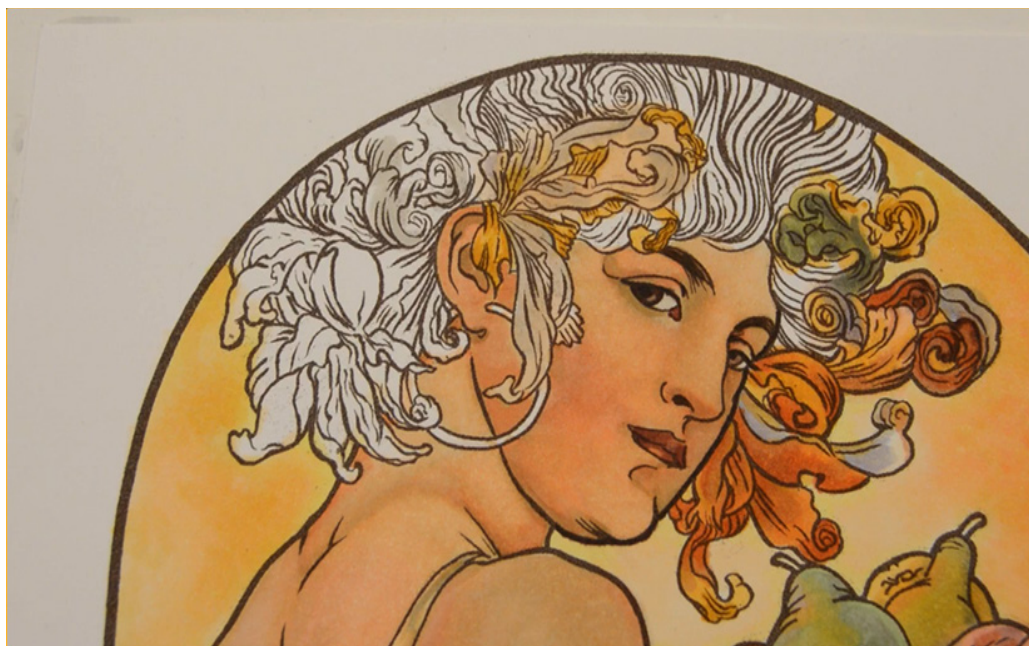




E00

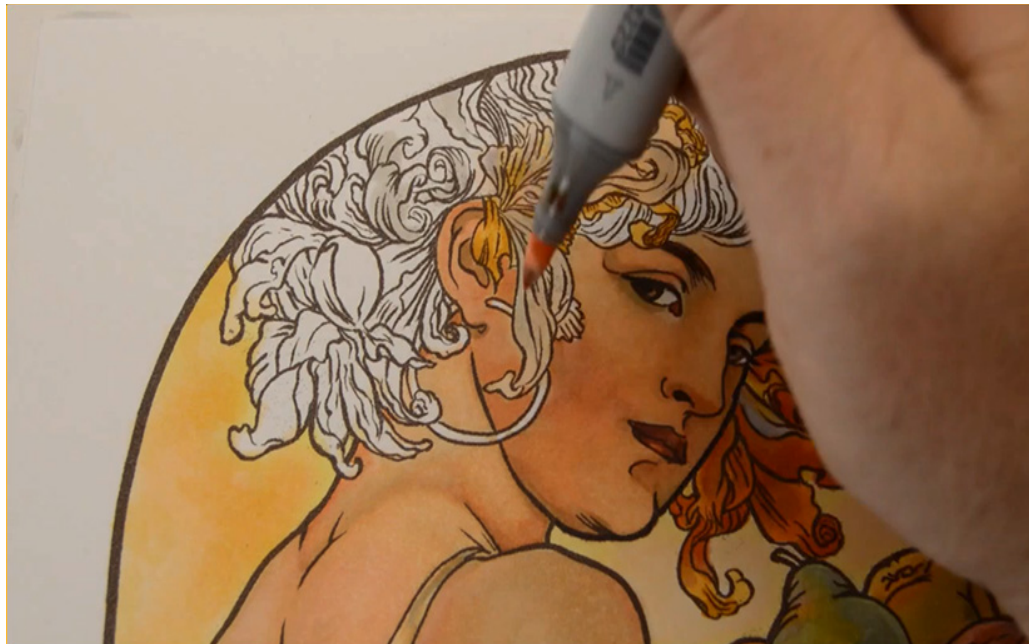


W2...

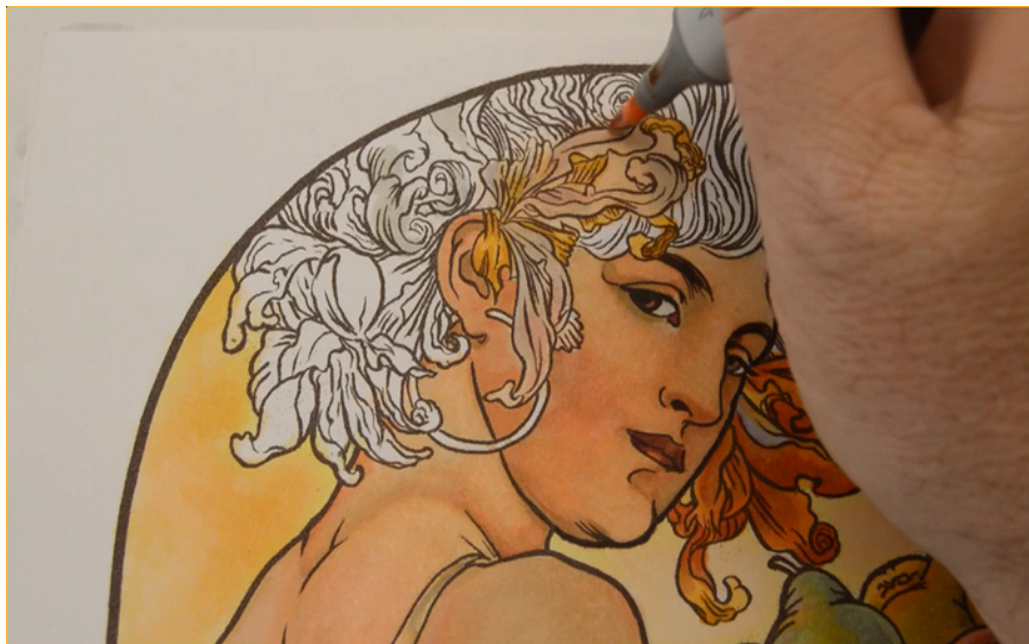


...to desaturate.





R20 here...



...and R20 here to finish 'em off.



YR21 here...

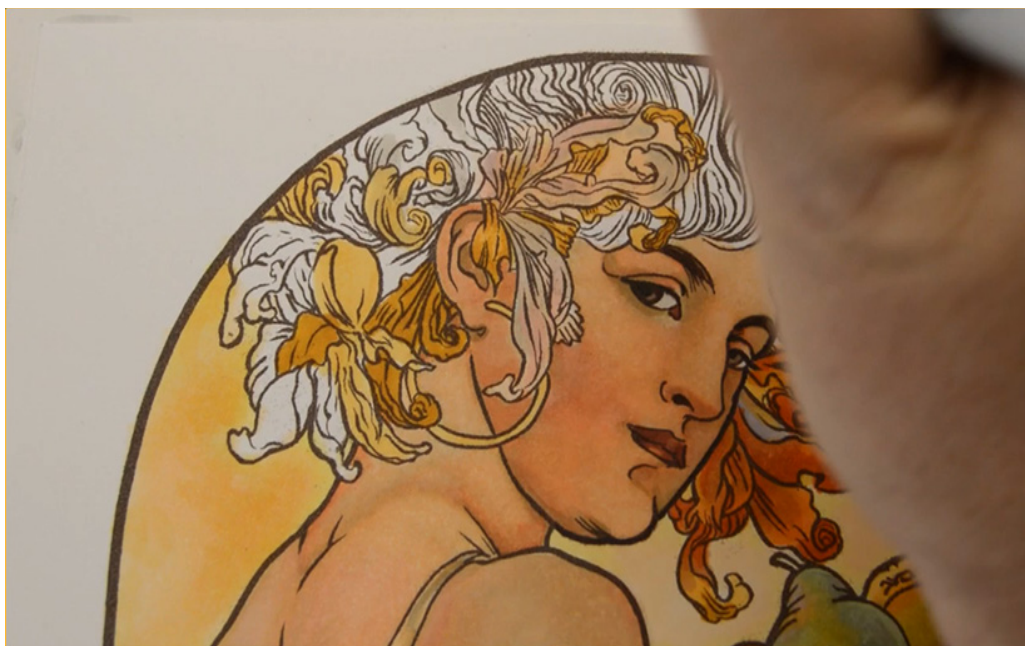




...and here (YR21)

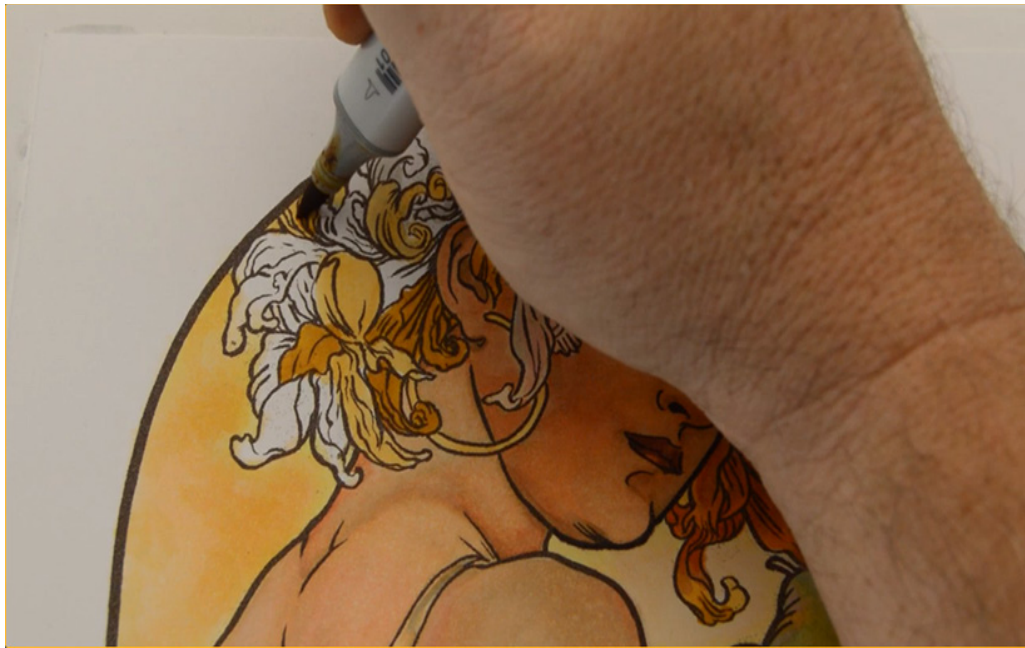


YR24 here...

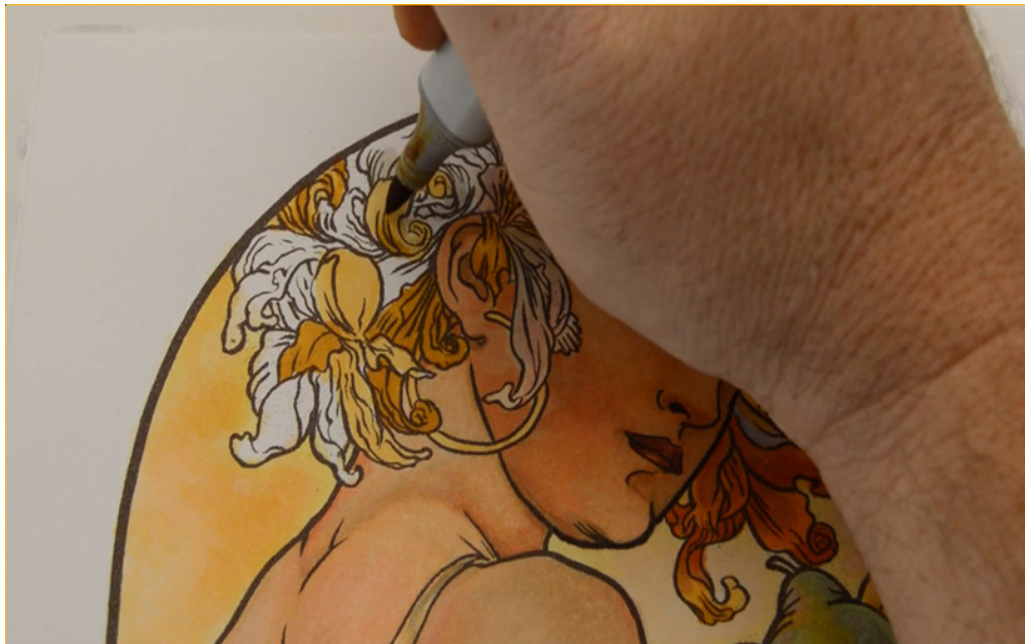


...here (YR24)

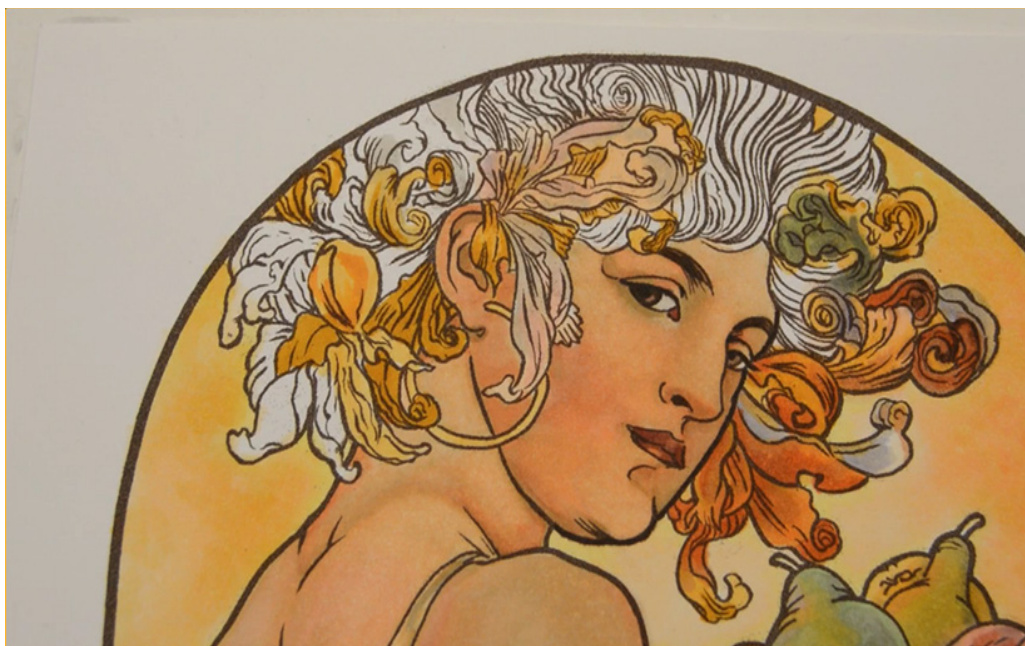




...here (YR24)



...and here (YR24)



YR14 to accent the flower bud...





YR18

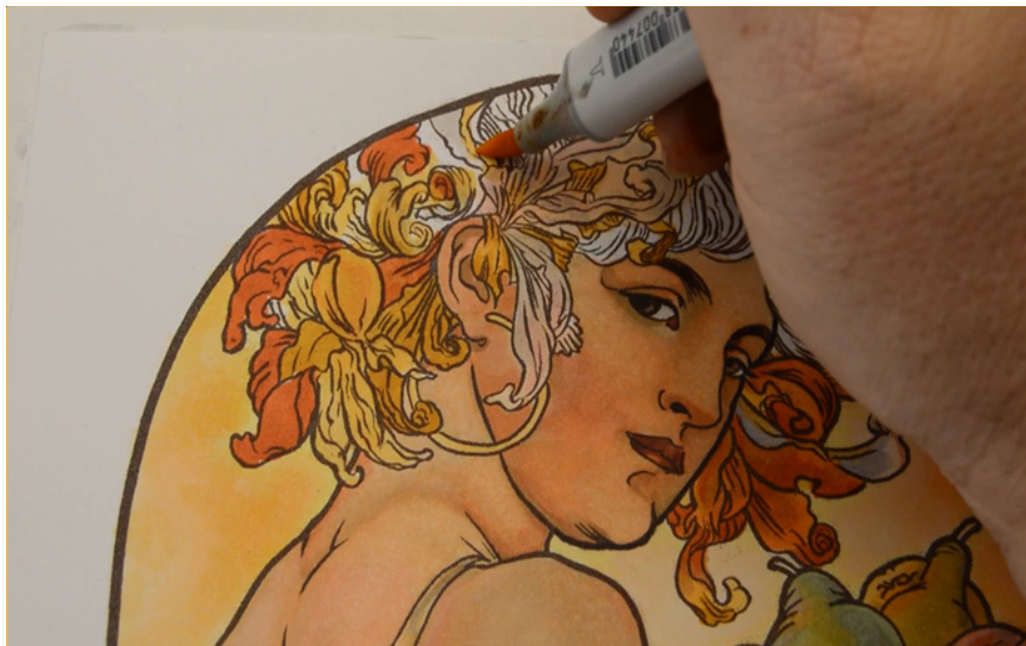


YR21 here...

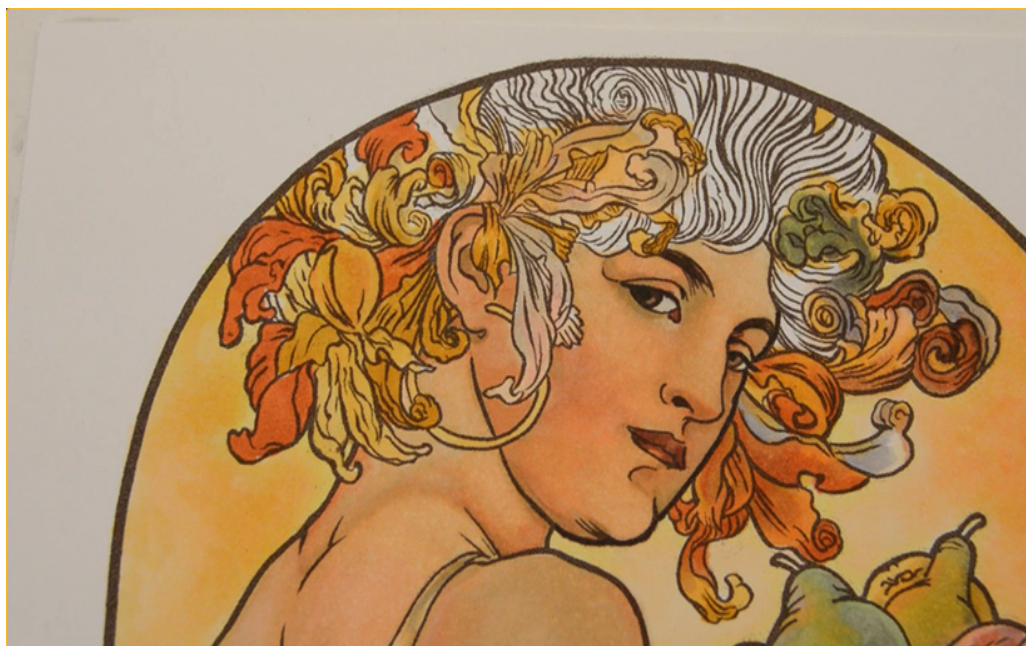


...here (YR21)





...and here. (YR21)



The flowers are now separated from the hair forms and are more or less complete.

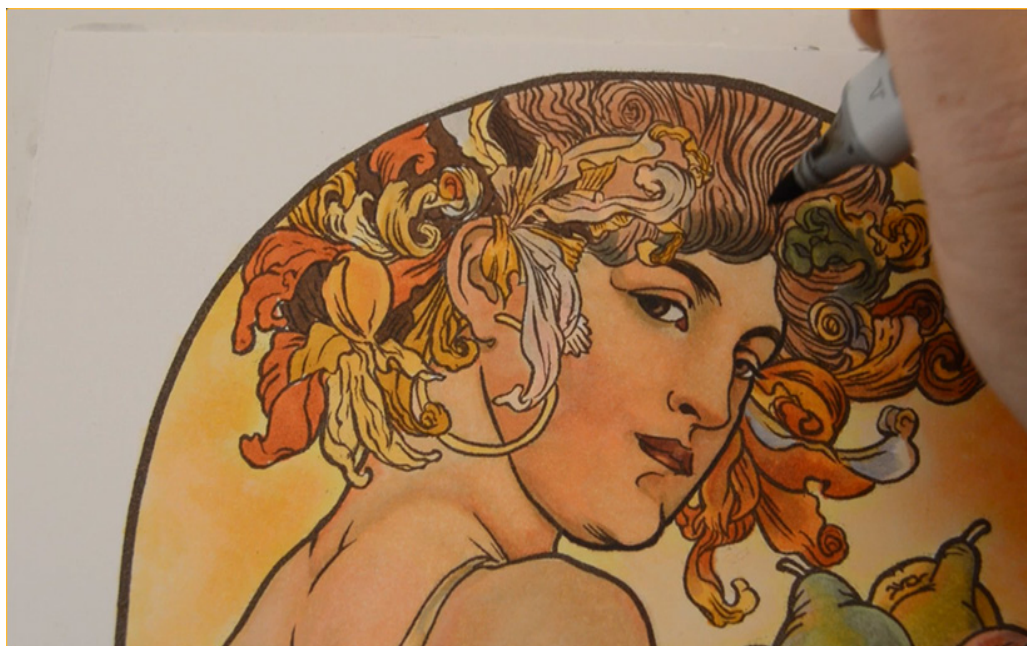


I use E27 to locate the dark masses of the hair.

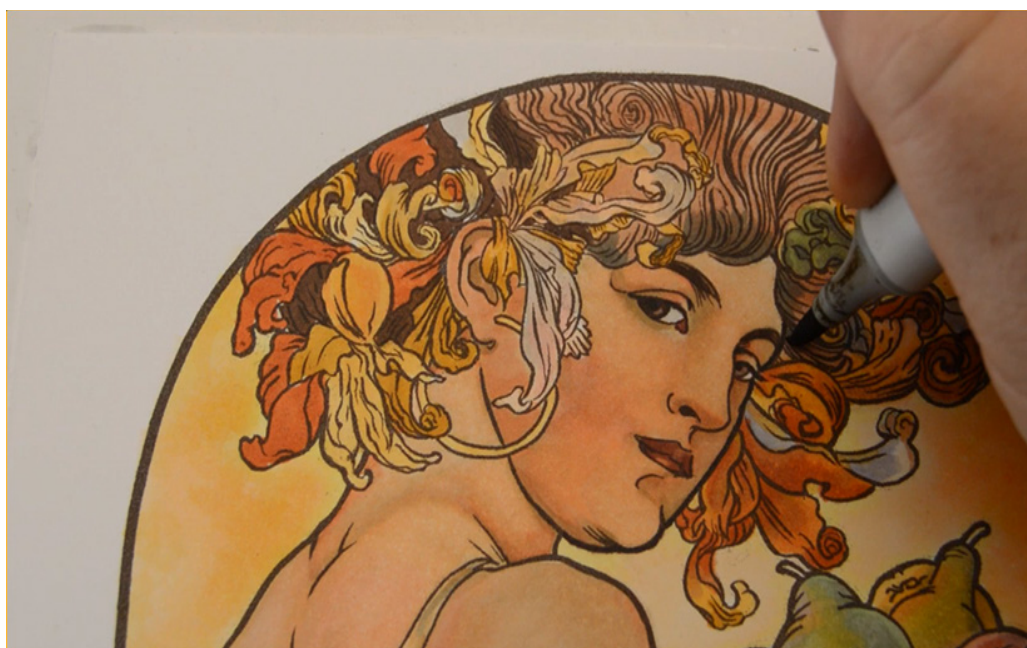




I then fill in the rest of the hair forms with E13.

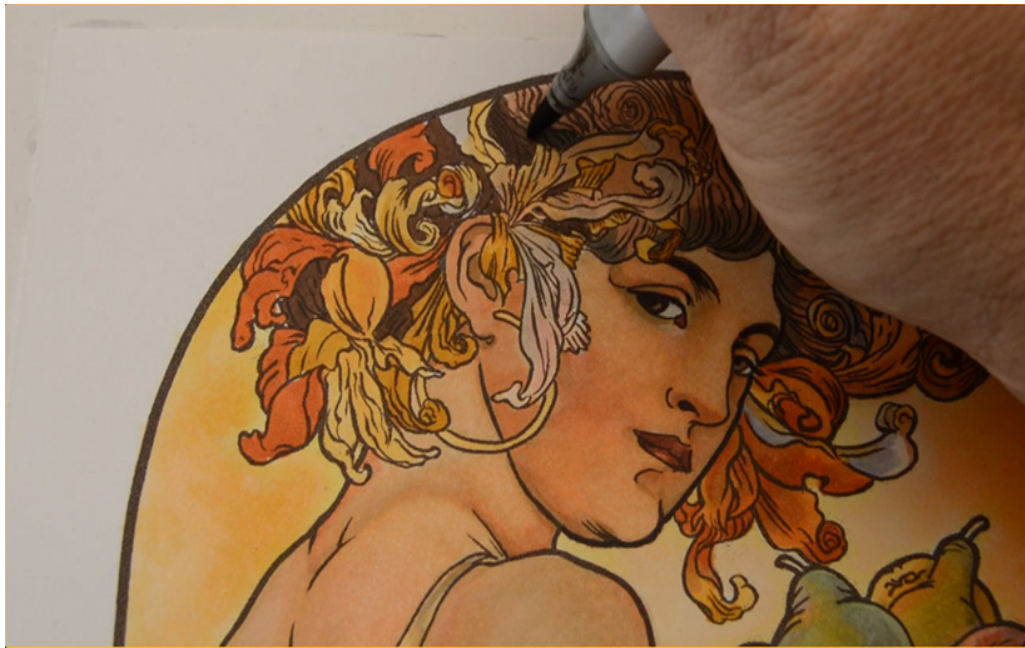


I add W5 to the hair forms here...



here... (w5)

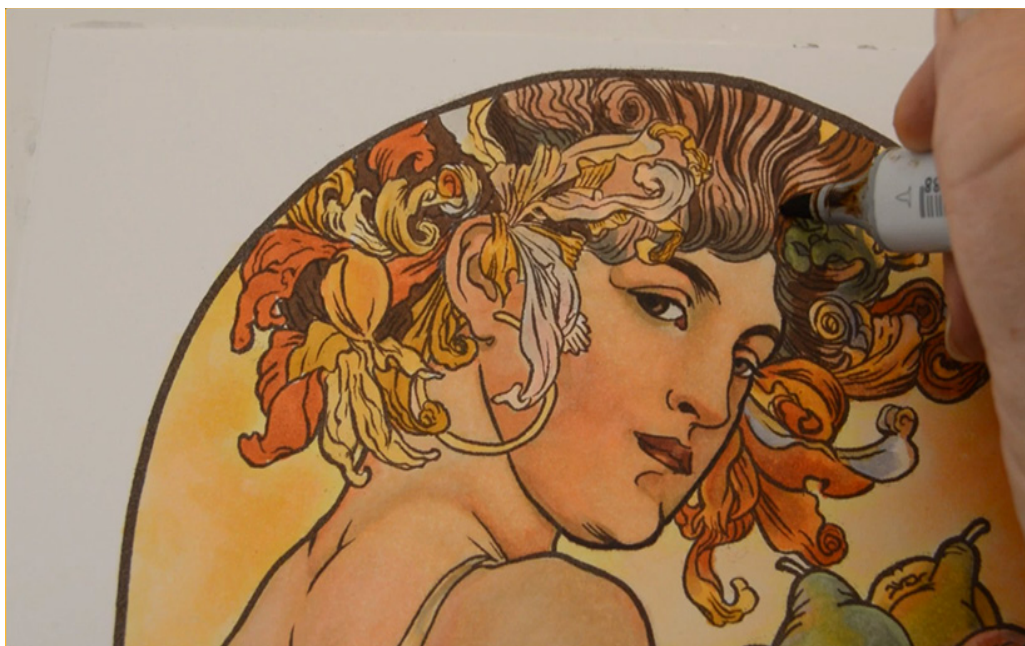




...and here. (W5)



I add dark accents with E27.

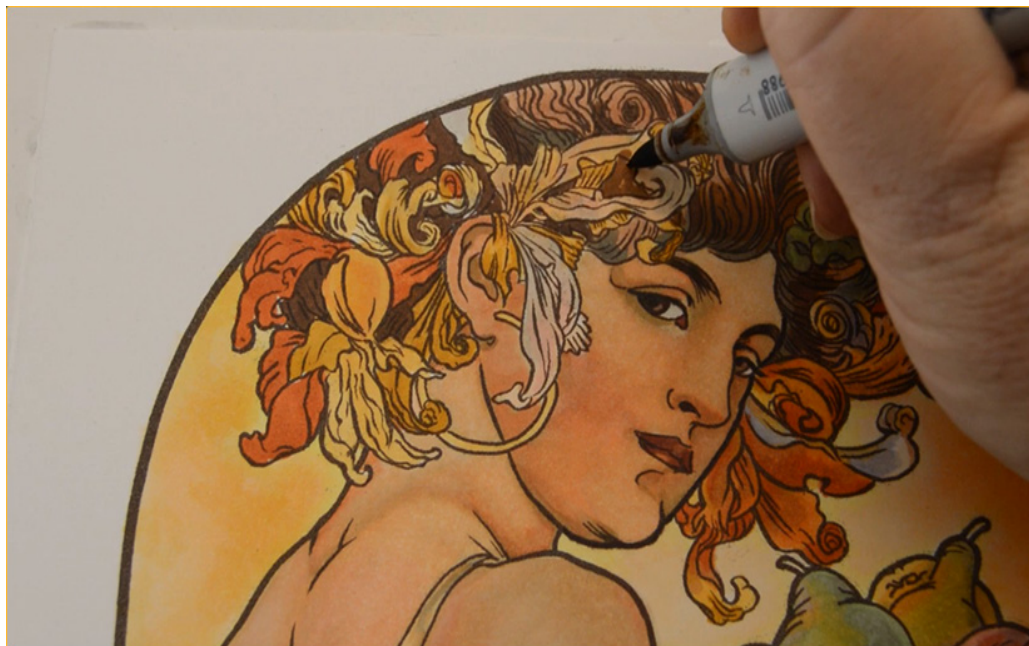


I add E37 to accentuate the forms here...

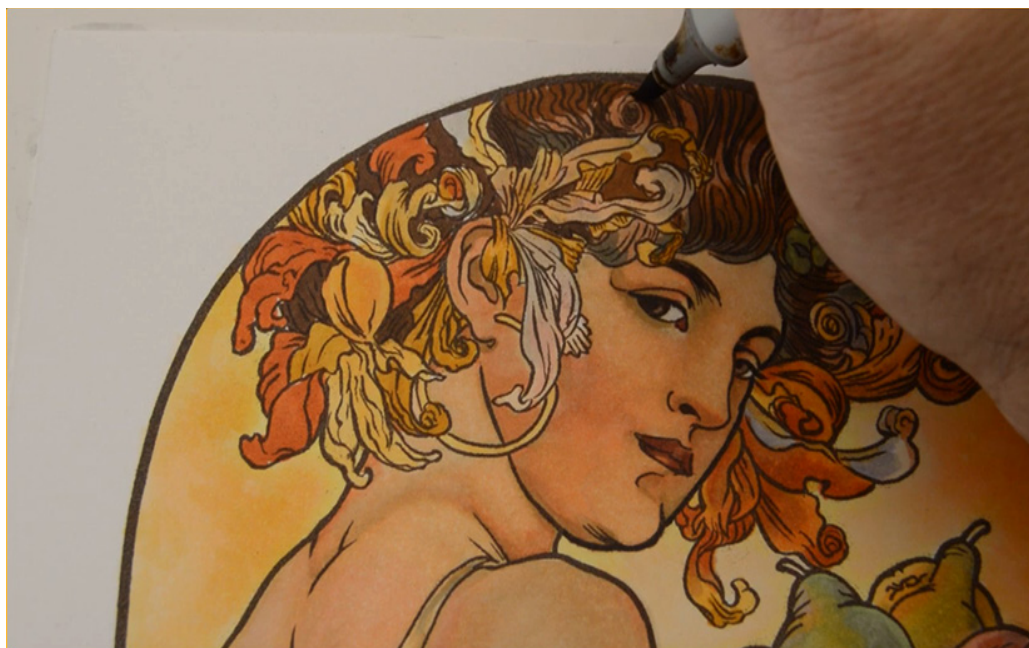




...here (E37)



...here (E37)



...and here. (E37)

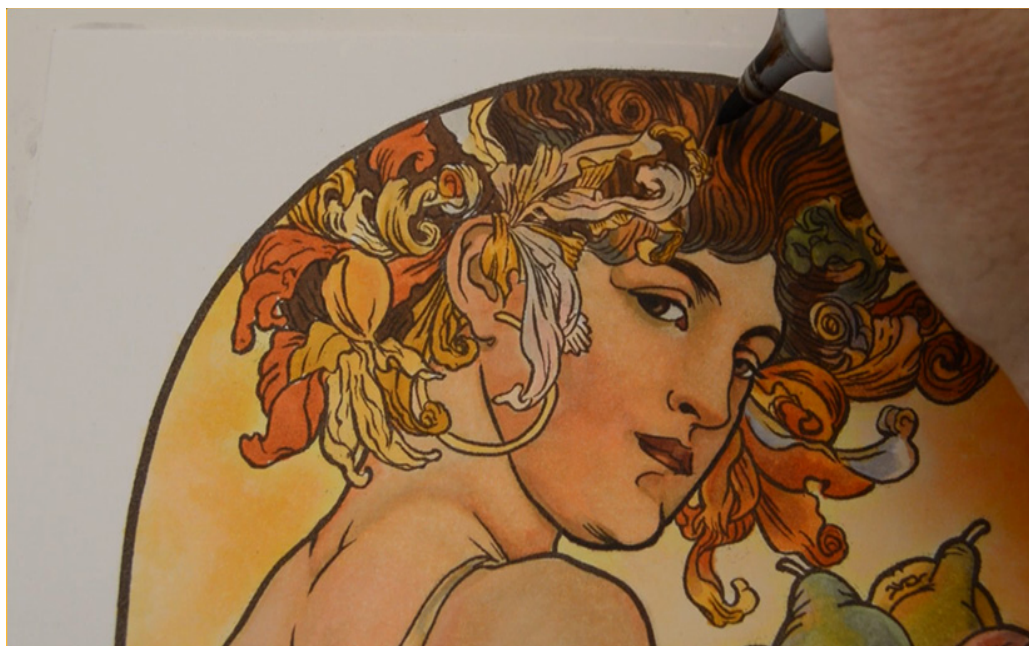




I then blend the hair with E13.



I add light accents with YR14...



...middle tone accents with E27...





...and darker accents with E49 to finish off the hair.



I add E37 to the far left flowers...



The hair and flowers are complete.



# Chapter Six:

## Finishing Touches







I add white gouache highlights to the eyes and bottom lip...



...and add "wet white" gouache (gouache thinned with water) to the flowers here...



...here...

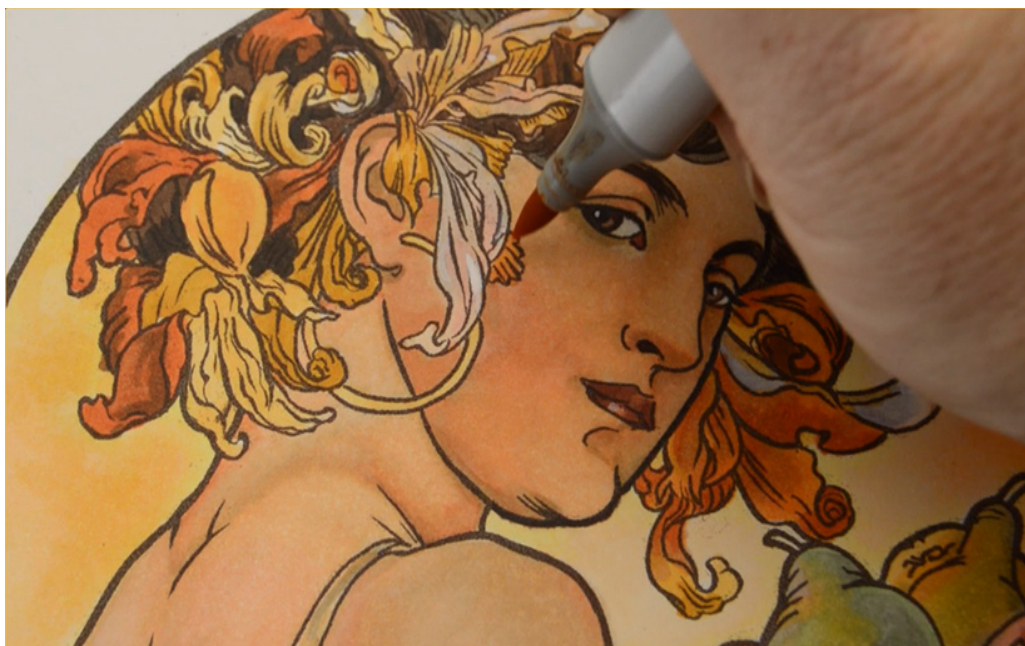




...here...

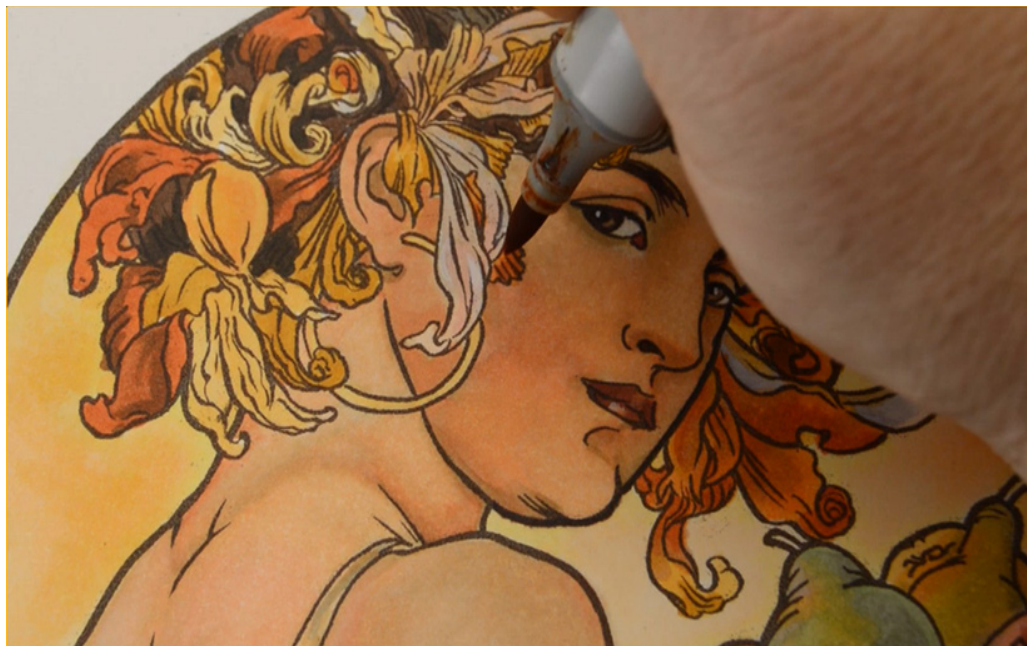


...and here.



With the white laid in, I notice I missed a leaf on her cheek completely, so I lay in a base with YR14...





...and finish it off with YR18.



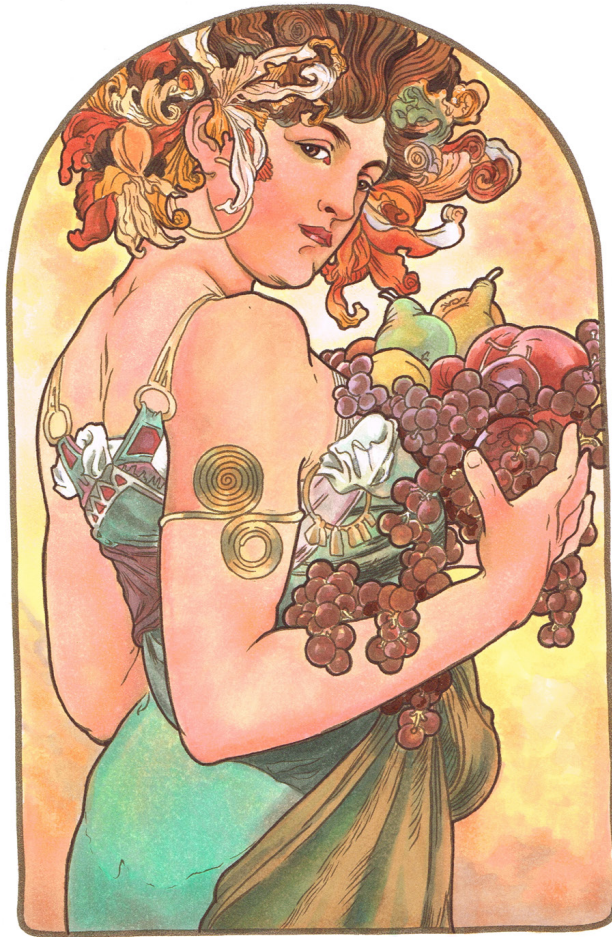
I add the wet white gouache to the dress here...



...and here, to finish off the work.



# Conclusion



In this lesson we have worked hard to complete a faithful copy of Mucha's painting. The final work is rich in soft color and radiant with a light that seems to glow from within the work itself.

As faithful as I have tried to be, it is important to remember that we are not cameras or copy machines. It is not important or even desirable that every line, stroke, and color match the original work perfectly.

Instead, we work to capture the spirit of Mucha's art and in the process learn new ways of thinking and using color that we can then apply to our own work.

Until next time...  
Christopher Kerry