

**FRESCO STYLE**

# Introduction

My heart racing, I ducked through the darkened tunnel-like halls at a near dash. I was vaguely aware there were other people in the hall, and even more vaguely cognizant of the splotches of color that danced at my vision's periphery. I would have to investigate that later. In a moment the cramped hall opened up to a sunlit cavern of the most precious treasure. I had arrived, and I was awed.

I craned my neck to take in the beauty that stretched from floor to ceiling... and what a ceiling it was. Above me a mass of twisted flesh and bulging muscle writhed and danced in the dappled sunlight as the stories of ancient texts played out.

I was in the Sistine Chapel at last.

Nothing could prepare me for what I saw that day. While I had studied Michelangelo's masterpiece exhaustively I honestly had no idea what it was *really* like.

It looked as though there were real people attached to the ceiling... swear to God. Pictures in books don't even come close.

Likewise, while the image in this month's class will surely fall short of the paintings in that chapel, I can at least pay homage to that great master's work.

This class is Michelangelo's *Libyan Sibyl*, and it turned out pretty nice :)

For this class I'm using a black and white line drawing printed out on plain old copy paper. The choice of paper is important to this image, and copy paper is extremely absorbent which is just what we need!

The paintings in the Sistine Chapel are fresco paintings. Fresco painting is a painting method where the artist first lays down a layer of wet plaster, and then quickly paints water based paints into the hardening substrate. The plaster is hard but not dry, and the paints bleed and blend on the surface. The work must be executed quickly because once the plaster dries, it traps the colors and no more paint can be added. The soft color and value transitions are a result of the plaster absorbing the paint, so a super absorbent paper is crucial if we want to mimic the effect.

# Copic Colors Used For The Class Page

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

			C0
E02	YR02	BG10	C2
E04	YR15	BG34	C4
E11	YR24		C5
E13	YR82	B000	C6
E19		B00	
E25	Y17	B01	W0
E41	Y21		W2
E55		BV00	W3
E70	YG91	BV04	W4
E71			W5
E74	G94	V20	W6
			W8



# Chapter One:

## Coloring The Skin







I begin by laying in a base color of E41.

Notice the "water marks" on the neck and shoulder. That's because the paper is super absorbent! Don't worry, it won't show through in the finished image.



E41 base color on the foot.



I add shadows to the figure with E55...



E55



E55



E55





E55



E55



E55



E55



After the E55.



I color the lips with E04.





I add BV00 to the head band.



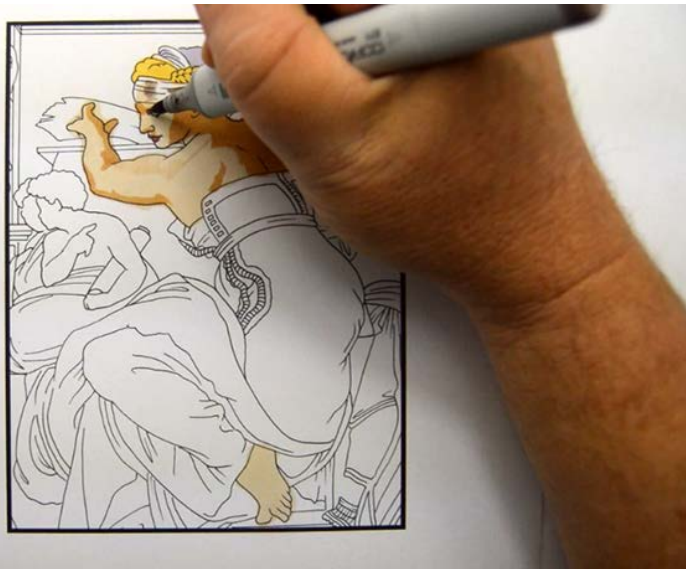
I then color the hair with a flat layer of Y21.



I add E71 accents to the head band...



E71



I then add E71 accents to the face and hair...



E71





E71



E71



E71



E71



E71



After the E71.





I add E13 to the hair...



E13



E13



E13



I "draw in" the structures of the nose and bulge of the cheek. (E13)



After the E13.





I soften the edges of the shadow shapes with E11.



After the E11.



I then blend the face with E41.



After the E41.



I add E41 to the head band...



E41





...then add dark shadows with  
C6...



C6



I outline the very top of the head  
with C6.

Odd, I know, but you should do it  
too! :)



After the C6.



I add "hair scribbles" with YR24.

Be sure to watch the video to see this step in action!



I then add E25 accents to the hair.





After the E25.



I color the entire head band with a flat layer of W0...



W0



I add anatomical details to the shadow side of the back with E71.

I've included an image of Michelangelo's preparatory drawing for this painting in the reference photos. It clearly shows the anatomy and will be of great help to you in this step!



I add a flat layer of E13 over the shadow shape...



E13





I then "scrub in" a layer of E71.



I draw in the anatomy of the right forearm with E55.



I soften the E55 edges with E11...



I then blend the forearm with E41.



I draw in the anatomical landmarks on the light side of the back with E55.



I soften the E55 with E11.



I add shadows with E71...



E71



E71





After the E71.



I then blend it all together with E41.



After the E41.



I color the little boy behind her with a flat base color of E11.



I then color his hair with a flat layer of E55.



I add E13 shadows to the face...



...and to the torso... (E13)



I then add darker accents with E71.



E71

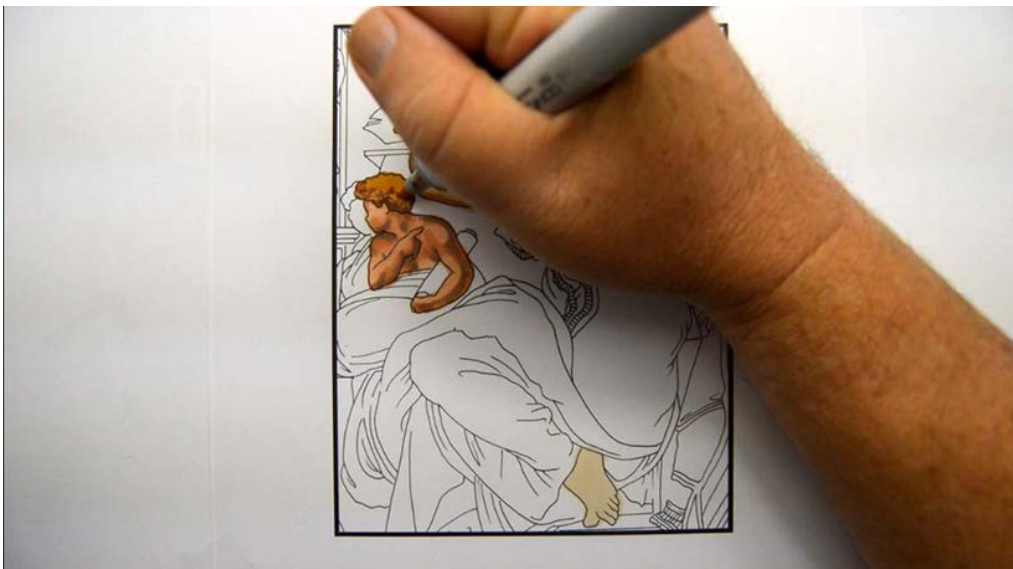




After the E71.



I add E25 accents to his hair...



...then color the very top portion of his hair with Y21.



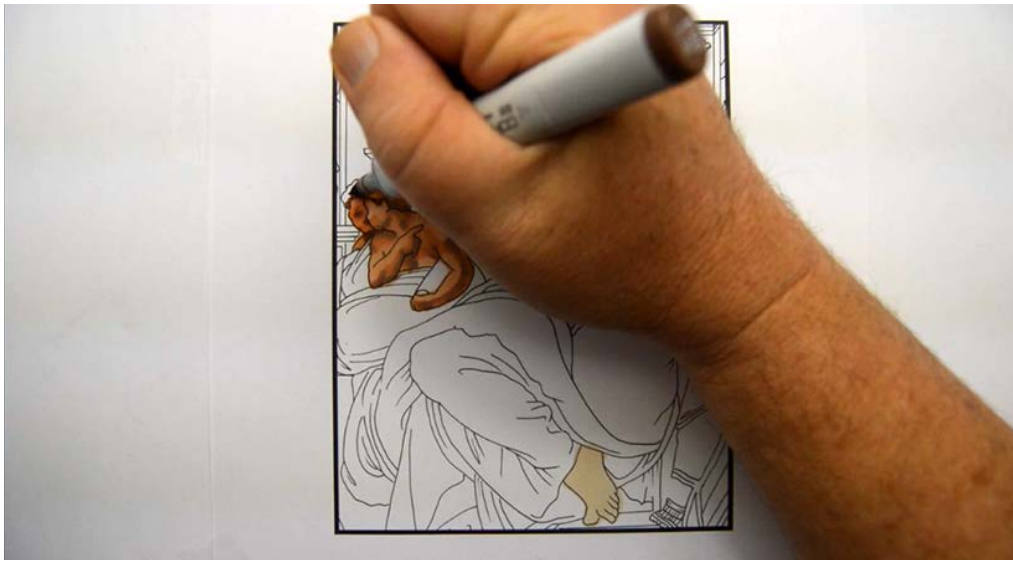
Almost done :)



I color the boy behind him with E13.



I add "dots" of E25 to indicate eyes and nose.



I add E25 to the base of his hair...



...then color the top with YR24.



I add E55 to the foot.





I then add E11...



...dark accents with E71...



...and a final blend with E41 to finish off the skin.

## Chapter Two: Coloring The Drapery







With the flesh tones established we can now turn our attention to the drapery.

I begin with Y21.



Y21



Y21





Y21



After the Y21.



Next comes Y17.

Notice how I'm coloring in "shapes" with no attempt to blend.



Then YR15...



Now we can blend with Y17 :)



I add E19 to create the shadow areas...



E19



After the E19.



I soften the edges of the E19  
with E25...





E25



E25



E25



After the E25.



I add YR24 to soften and blend the E25...



YR24



YR24



After the YR24.



I blend the YR24 with YR15...





YR15



After the YR15.



I then soften the YR15 with E13.



I add E71...



After the E71.



I add C5 to the trim on her dress...



C5



I then add BV04...



BV04





BV04



BV04



After the BV04.



I soften the BV04 with B00...



B00



Next, I add strong blue accents with B01.



Notice how nothing is really smoothly "blended". That's a good thing!



E19



E70





C5



I add YR24 accents to the braiding on her dress...



Don't forget the braiding on her back! (YR24)



I color the folds above and around her knee with a flat base color of E02.



I add YR24 here...



...and then "scribble in" some implied detail with E71.



I add E11...



E11



E11

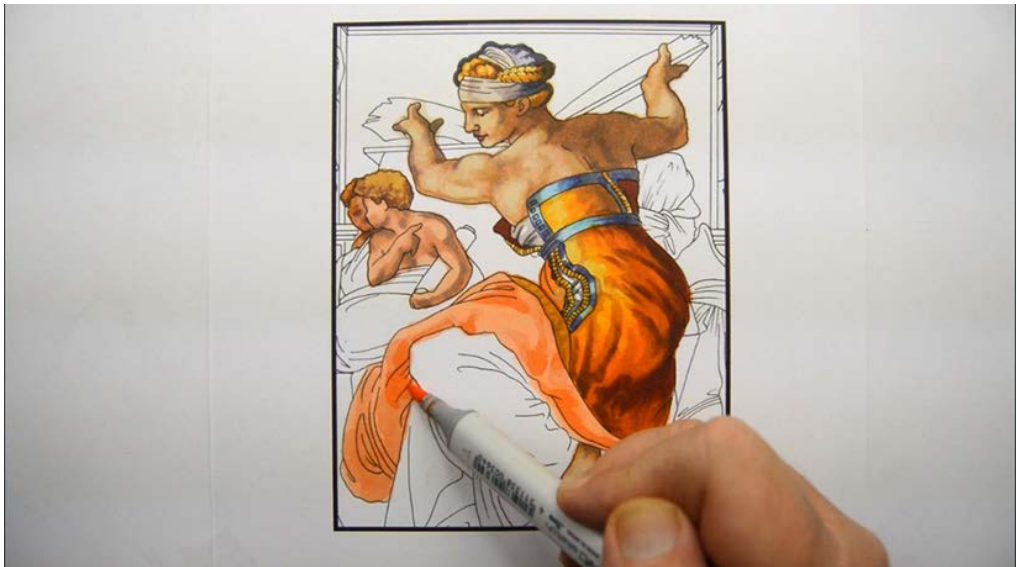




After the E11.



YR02



YR02



YR02



YR02



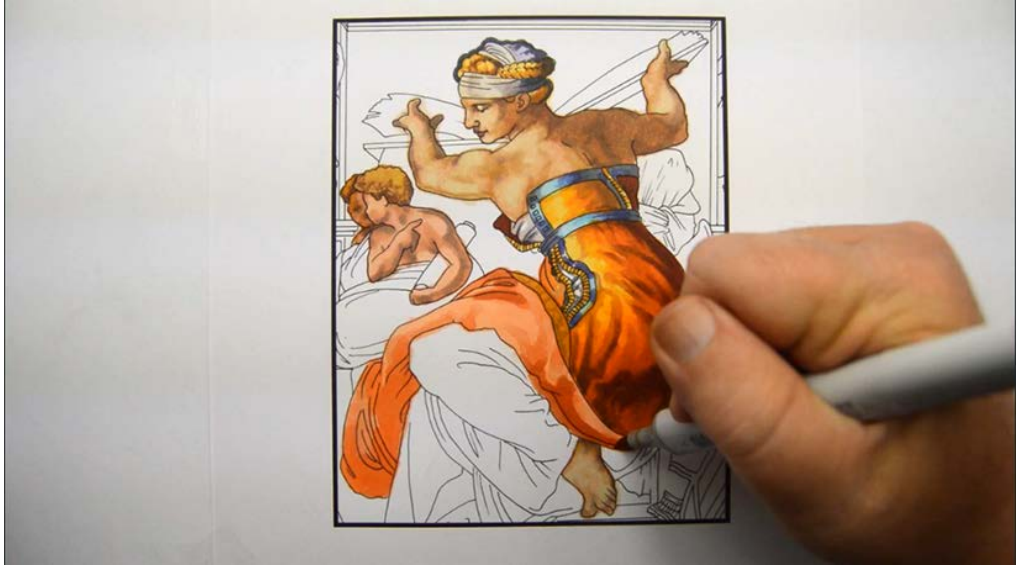
After the YR02.



E13



E13



E13





E13



E13



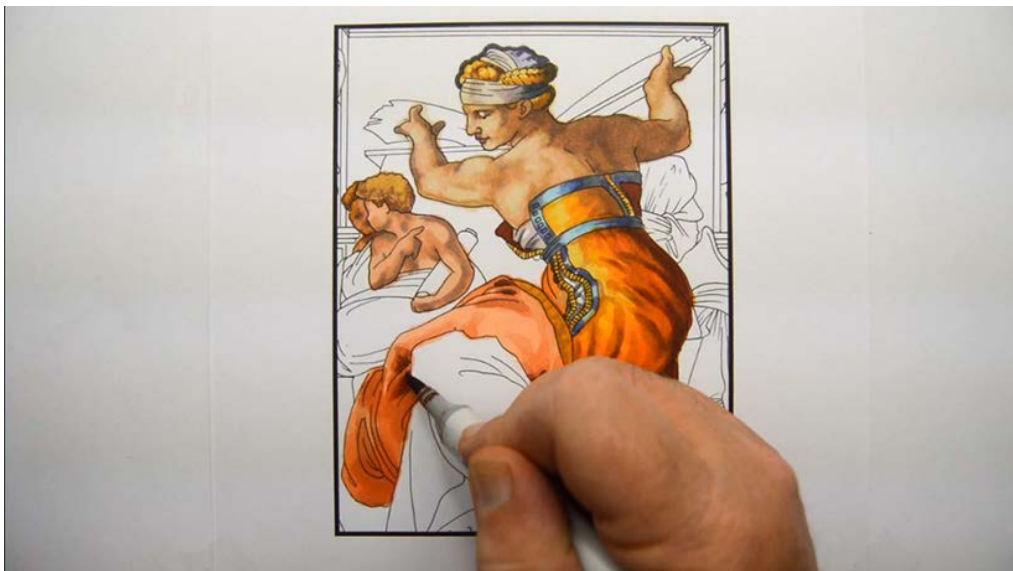
After the E13.



I add darker accents with  
E25...



E25



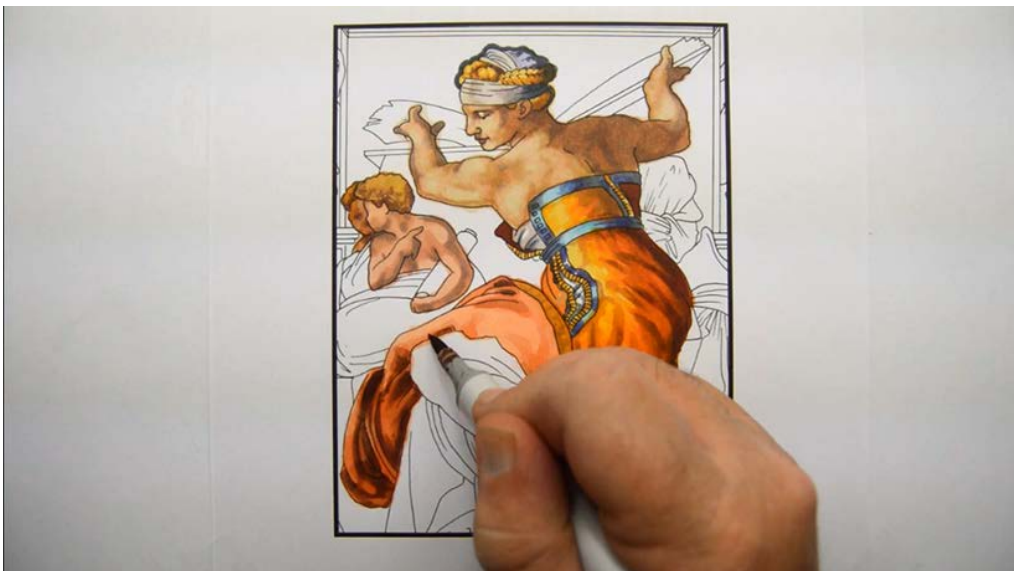
E25



E25



E25



E25





E25

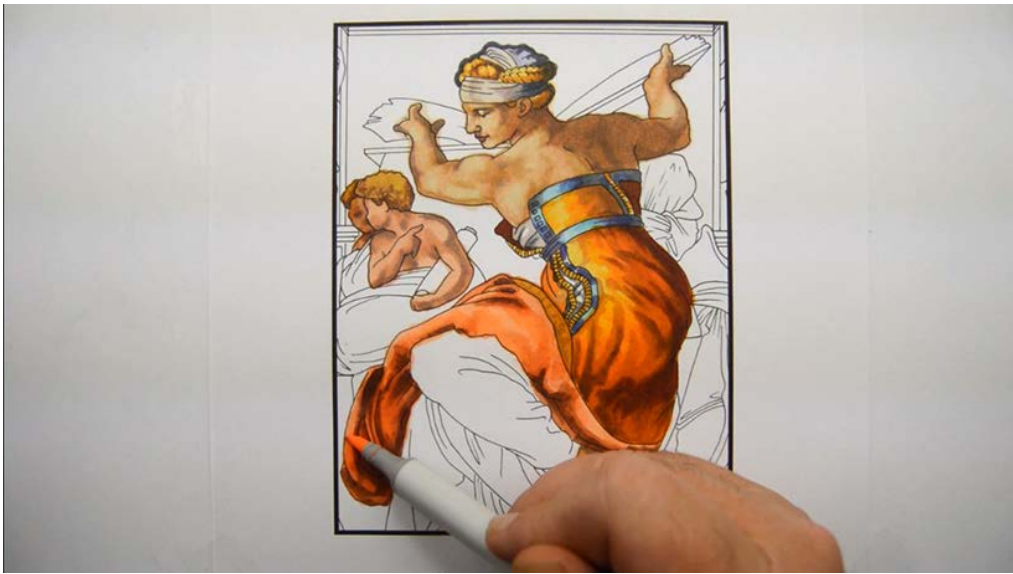


After the E25.



Next, I add YR82.

I use this color to strengthen the saturation of this part of the dress.



YR82



After the YR82.



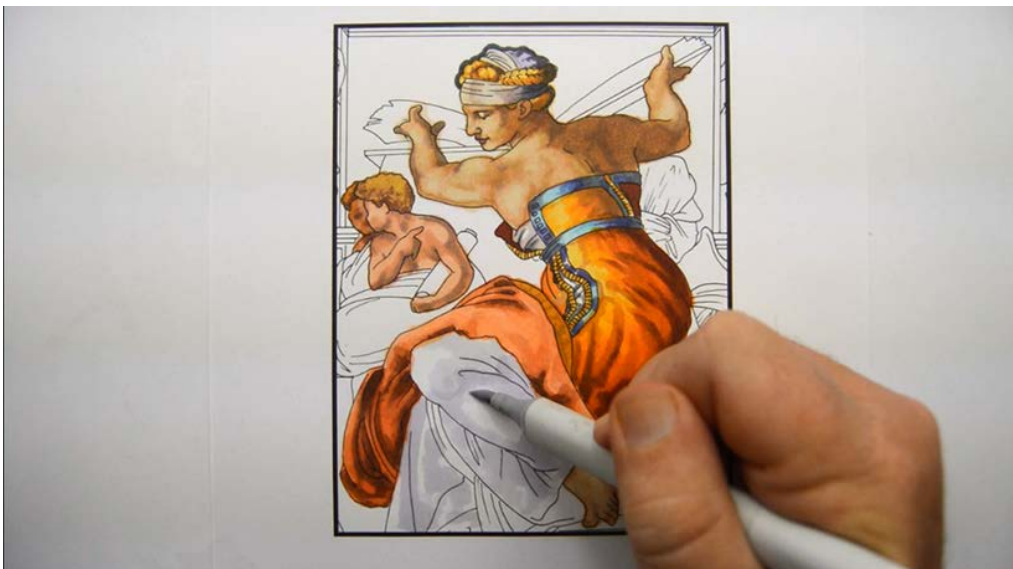
I add V20 to the exposed bent knee...



V20



After the V20.

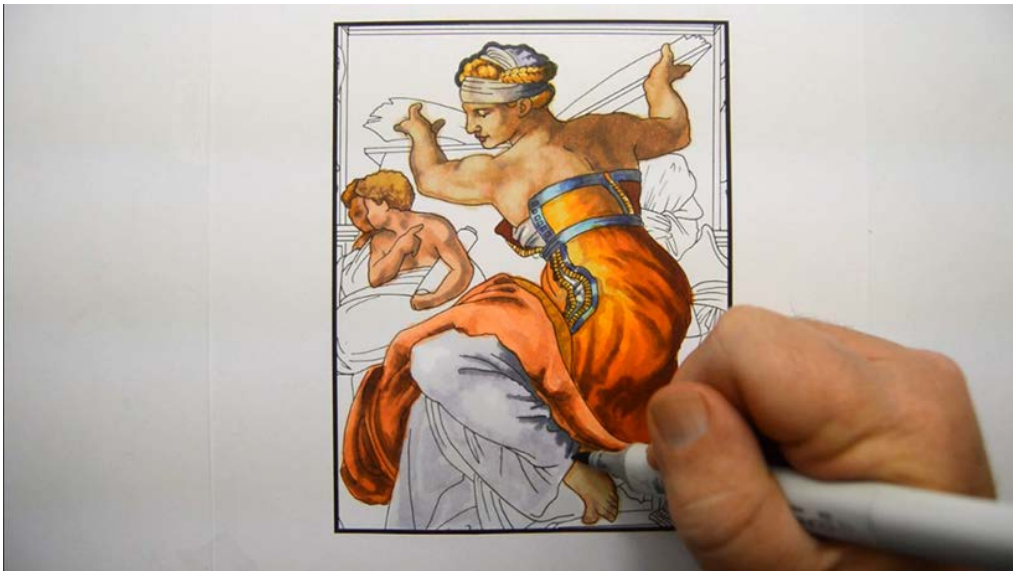


I soften the V20 with C0...





C0



I indicate the shadow shapes  
with C4...



C4



C4



After the C4.



I add darker shadows with C6...



C6



C6



C6





C6



After the C6.



I add texture to the area with C2...



C2



C2



C2



This area is complete.



Continuing with the C2, I address the drapery that wraps the child behind her.



C2





After the C2.



I glaze the area with B000...



B000



After the B000.



I add shadow shapes with C5...



...then soften the edges of the C5 with C2.



After the C2.



I color the drapery on the far figure with E74...



...then add E25 accents.





Turning my attention to the background drapery, I lay in a flat base color of BG34...



BG34



BG34



BG34



After the BG34.



I add a small "rim" of B01 to the edge of the BG34...





...then "glaze" the rest of the area with BG10.



I add YR24 to the trim...



...then add dark shadow shapes with G94...





G94



G94



G94



G94



G94



G94





After the G94.



I add darker shadow accents with W8...



W8





W8



W8



W8



W8



W8



W8





W8



After the W8.



E74





I soften the W8 with G94...



G94



...then blend everything together with BG34...



BG34



BG34



Done :)



# Chapter Three:

## Coloring The Background







With the major elements in place we can now turn our attention to the background.



I color the background with an uneven layer of W2.

We want some variety here, so I let the marker sit a little longer in some spots to get a slightly darker value.



W2



W2



After the W2.



I add YR24 below her foot.



I darken areas of the background with W4...



W4



W4





W4



W4



W4



W4



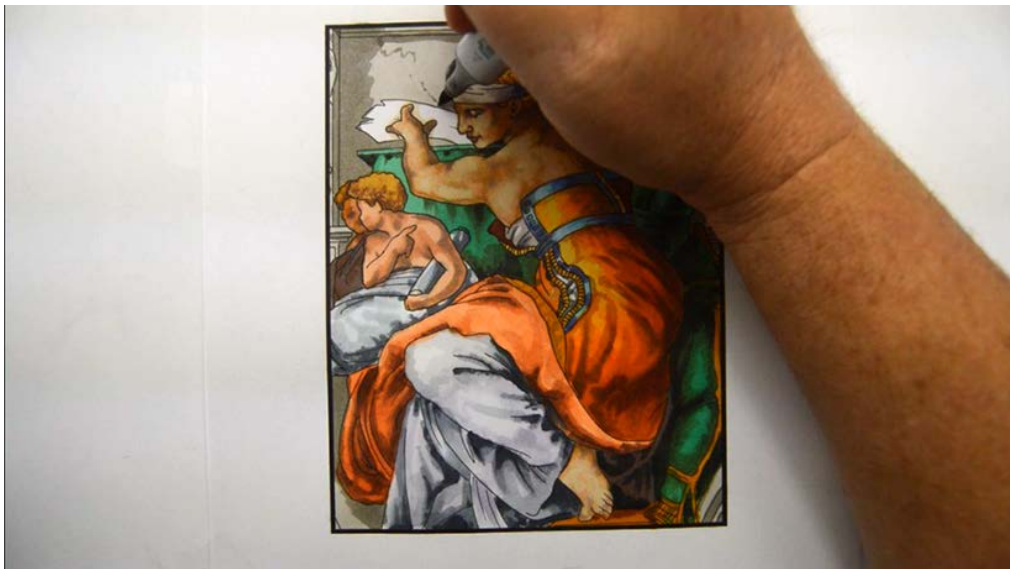
W4



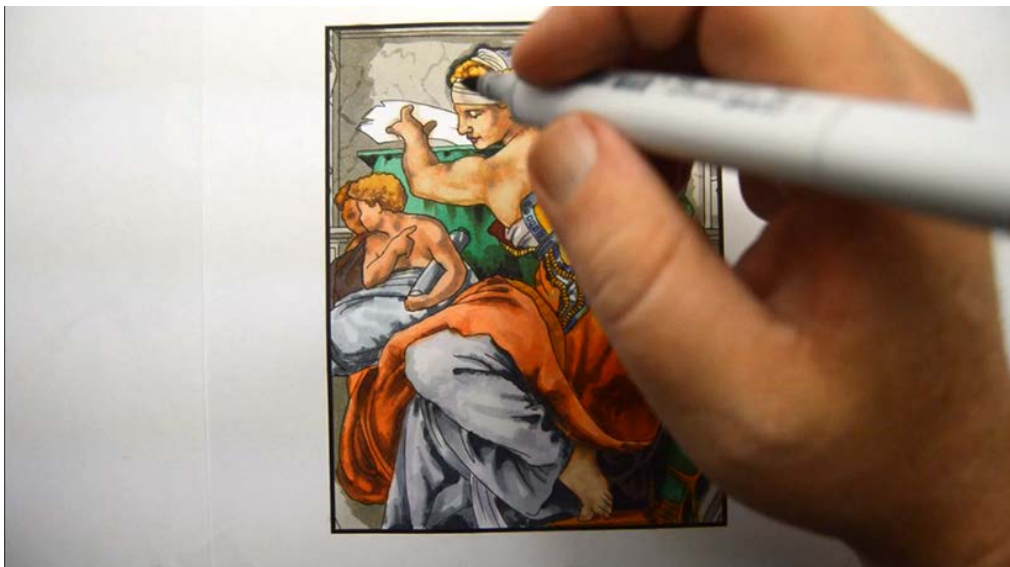
W4



W4

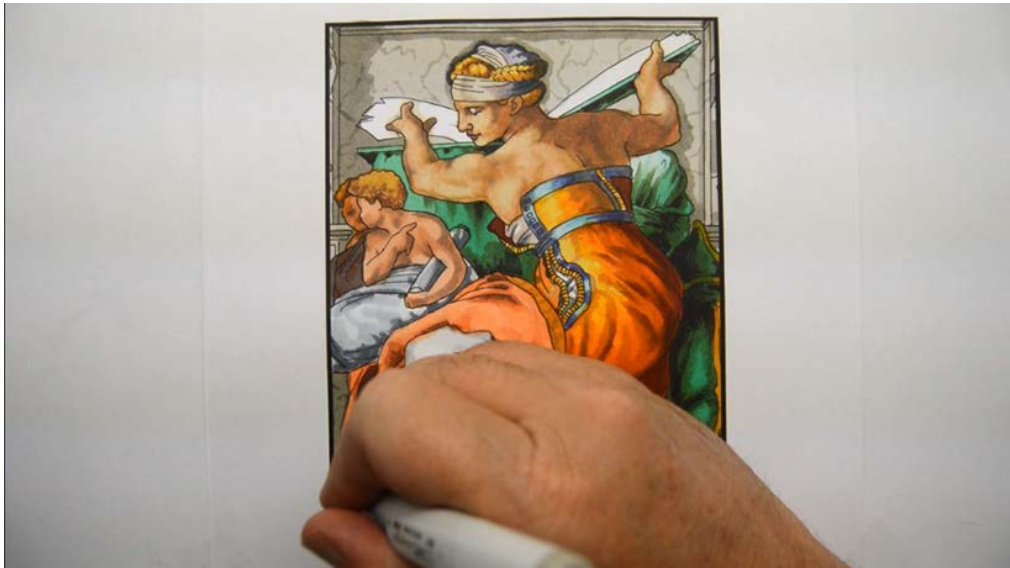


I then draw in a random  
craquelure pattern... (W4)



W4

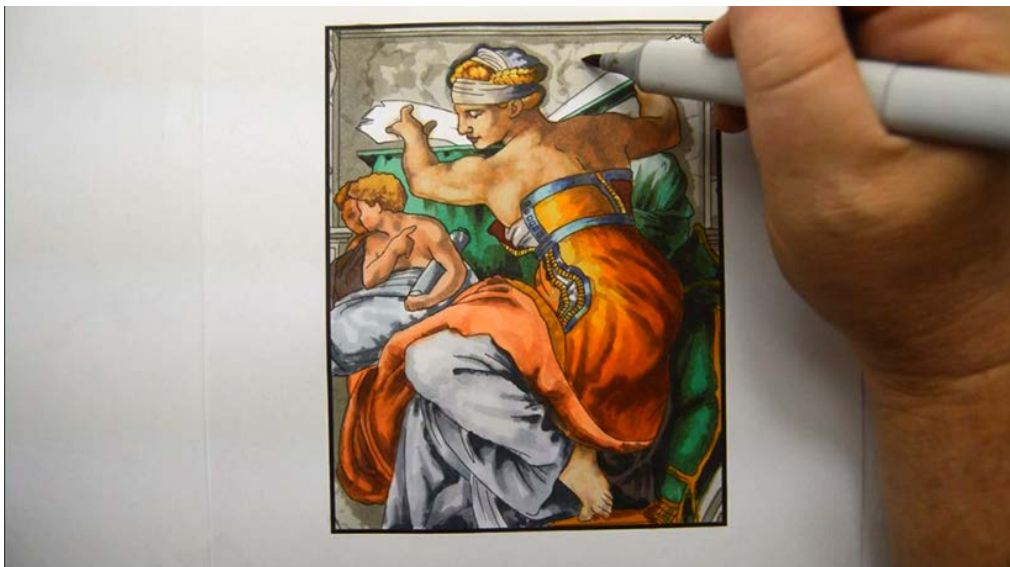




W4



After the W4.



I soften the W4 with W3.

I'm not trying to blend here,  
just soften and add  
additional textures.



W3



W3



W3





After the W3.



I use YG91 to add just a touch of color...



YG91





YG91



YG91



YG91



YG91



After the YG91.



I touch in some darker accents  
with W5...



W5



W5



W5





W5



W5



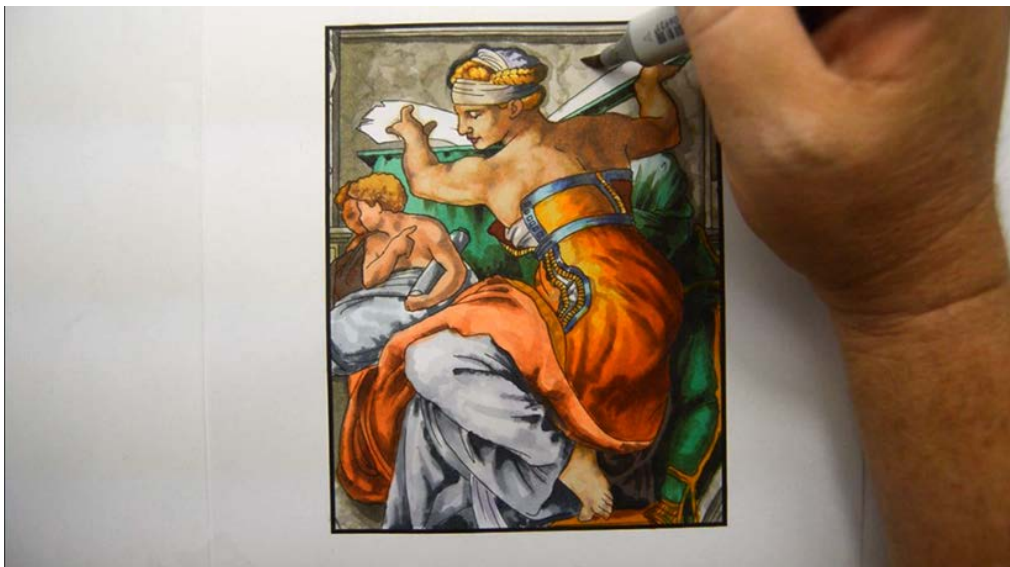
W5



W5



After the W5.



I soften everything together with W2...

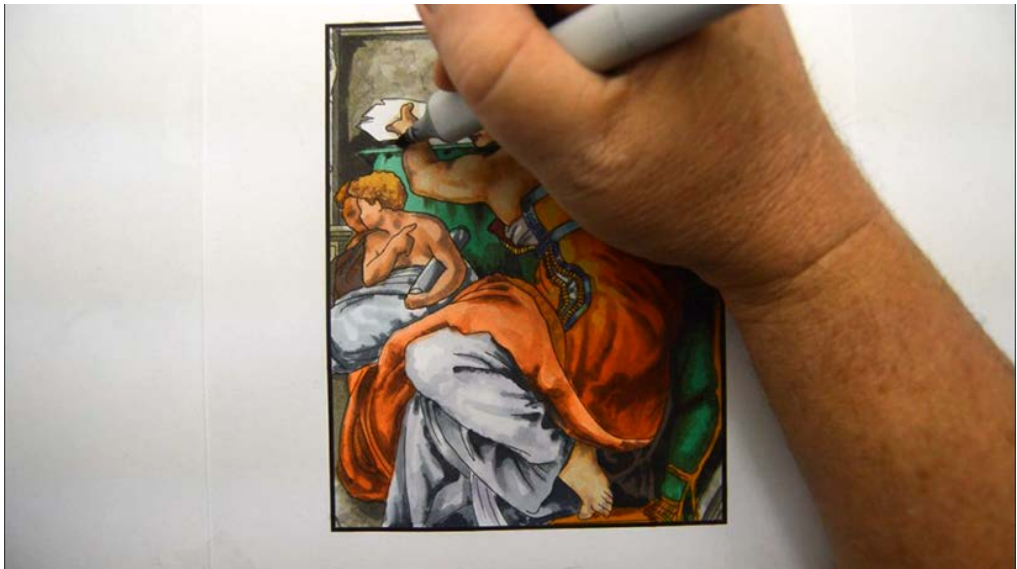




W2

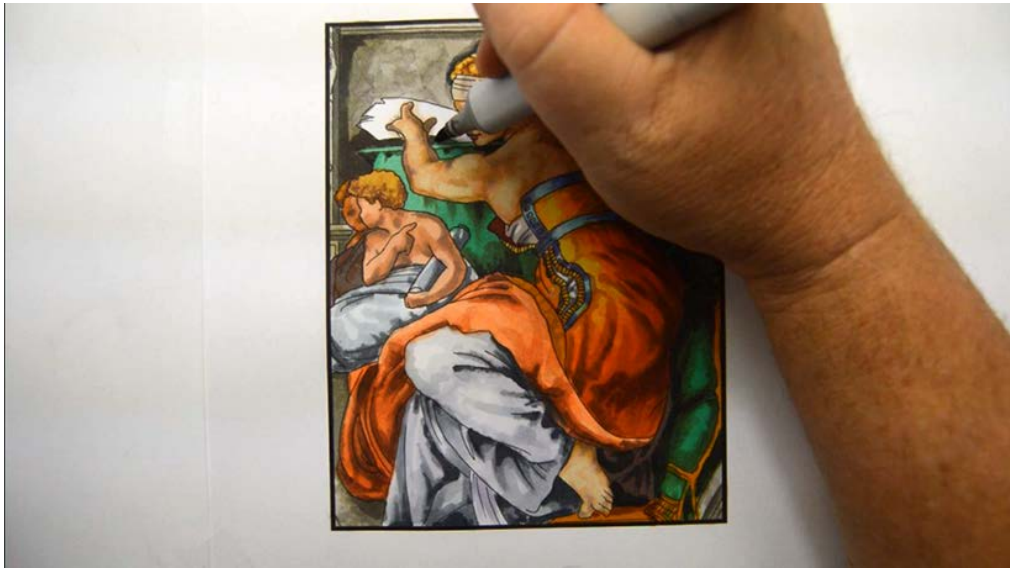


...then add even darker accents with W6...



W6





W6



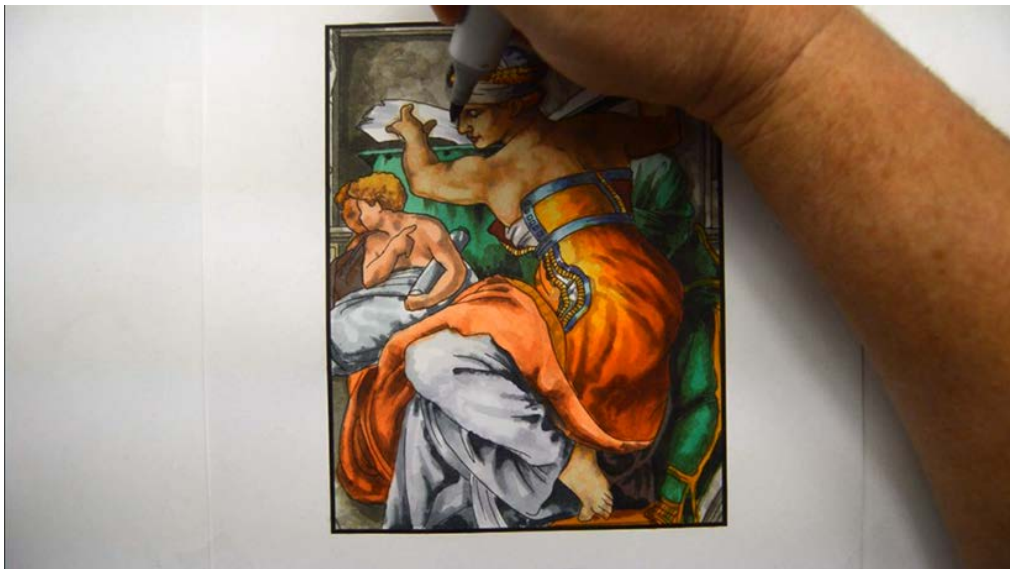
After the W6.



I soften the edges of the W6  
with W4.



After the W4.

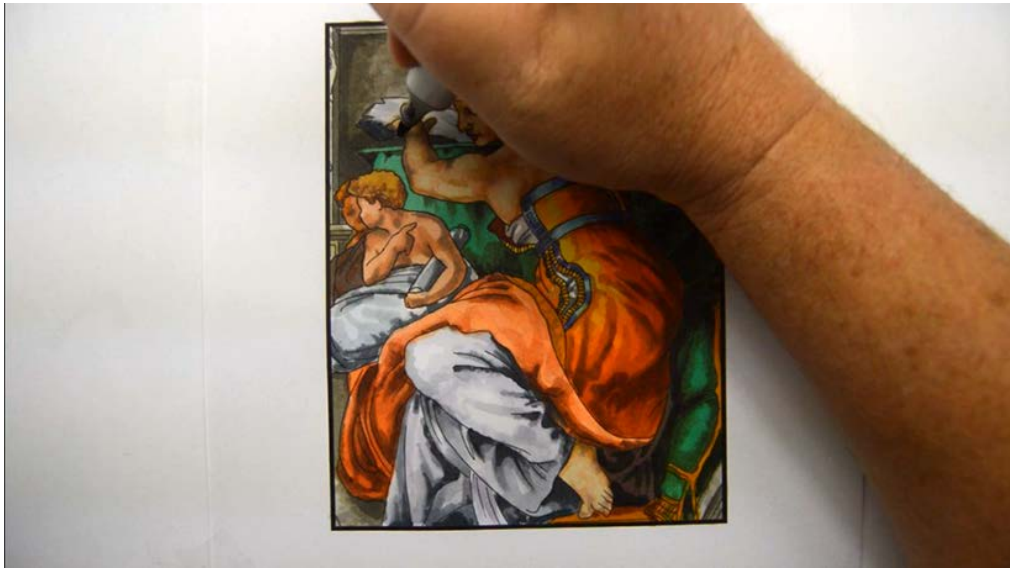


I add "pages" to the book with C2...

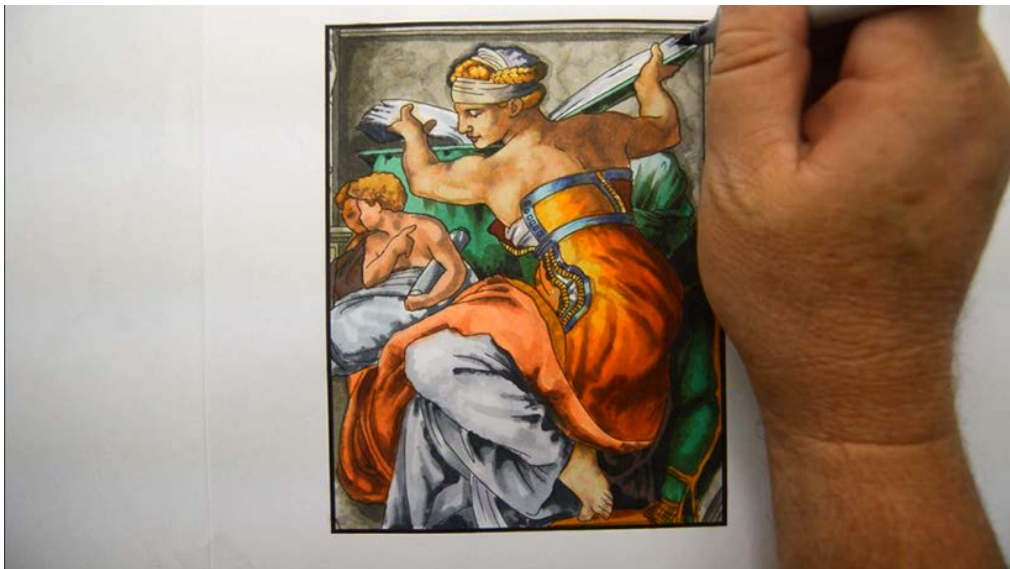


C2





I then add shadows with C6...



C6



Ready for highlights!



# Chapter Four:

## Adding Highlights

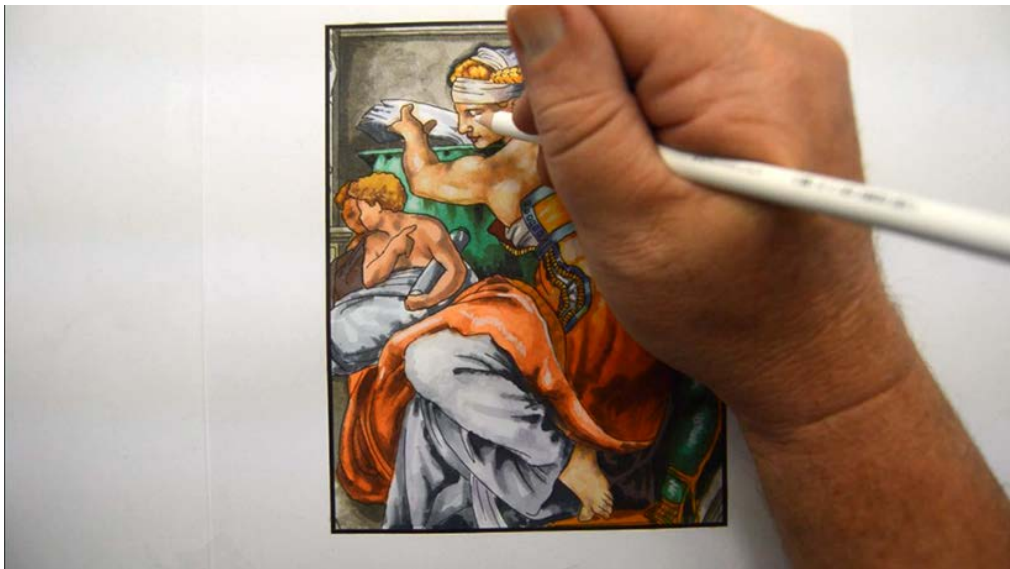




For this image I wanted to give you a map of what your highlights are going to look like.

I wanted very soft highlights, so to accomplish this I've used a white colored pencil.

To create the right look I use firm pressure for the center of each highlight, then "fade" it into the surrounding colors using lighter pressure.



White colored pencil



White colored pencil





White colored pencil



White colored pencil



White colored pencil





White colored pencil



White colored pencil



White colored pencil



White colored pencil



White colored pencil



White colored pencil

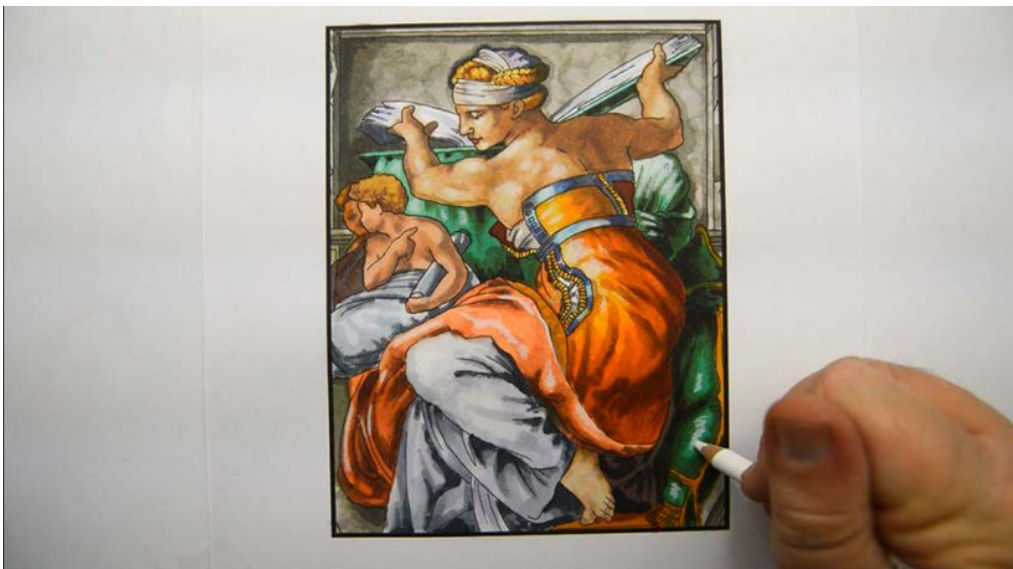




White colored pencil



White colored pencil



White colored pencil



White colored pencil



White colored pencil



All done :) Take a moment now to admire your work! Be sure to look at it from a distance, too. The finished image has a ton of pictorial space and the color combinations really shine against the darker background. And while we are no Michelangelo, all in all I think this turned out nice!

Until next time...

Christopher Kerry