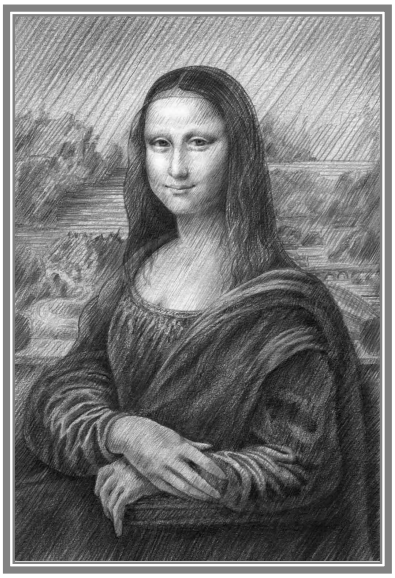
# MONA LISA

## (LEONARDO DA VINCI)

Brenda Hoddinott



### Z-01 ADVANCED: DRAWING ON THE MASTERS

This sketch of Mona Lisa offers a fun opportunity to practice the hatching techniques of Leonardo da Vinci. The primary goal of this project is to enhance your ability to identify and render a full range of values, as well as high and low contrast shading.

This lesson is divided into the following six sections:

- **SKETCHING PROPORTIONS:** You sketch the proportions of Mona Lisa.
- **DRAWING AROUND THE CONTOURS:** You transform your rough sketch into a more detailed contour drawing.
- **HATCHING SKY AND MOUNTAINS:** You add shading to the upper section of the background with diagonal and horizontal hatching lines.
- **THE FACE AND HAIR OF MONA LISA:** The hair is rendered with diagonal hatching lines to establish values rather than texture. Many illustrations in this section are much larger than my drawing (for example, the face in my actual drawing is less than an inch wide).
- **ONWARD TO THE BACKGROUND AND CLOTHING:** Several illustrations guide you gently through the process of adding values to the background, clothing, and foreground. In other words, you'll work in much the same way I did when sketching from an illustration of the painting.
- **FINAL TOUCH-UPS AND EXTRA DETAILS:** The value study with hatching is complete. At this point, your goal is accomplished; however this section shows you how to add a little more information to your sketch.

Suggested supplies include 2H, HB, 2B, and 4B pencils, vinyl and kneaded erasers, a pencil sharpener, a sandpaper block, and good quality drawing paper.

## 17 PAGES – 42 ILLUSTRATIONS

This lesson is recommended for artists with good drawing skills, especially graduated hatching techniques. The curriculum is easily implemented into instructional programs for home schooling, academic and recreational learning environments.

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## SKETCHING PROPORTIONS

In this section you sketch the proportions of Mona Lisa. *Proportion* is the relationship in size of one component of a drawing to another or others.

Mona Lisa by Leonardo da Vinci is probably the most famous painting of all time. This project allows you to go back in time and create a study for this famous painting. Of course, the painting serves as the guide for this sketch, whereas Leonardo would have rendered his study from the actual model. Many of Leonardo's studies combined contour lines with hatching. *Contour lines* are formed when the shared edges of spaces and/or objects meet. *Hatching* is a series of lines (called a set), drawn either close together or far apart, to give the illusion of values. *Values* are the different shades (or tones) created in a drawing by various means.

My first task was to use Photoshop to change the colored photo of the painting into a grayscale image. The values are much easier to see.

It would have been fun to sketch from the actual painting – wishful thinking of course! Then again, the photo provides enough information for the very simple sketch I have in mind.

Figure 701



Figure 702

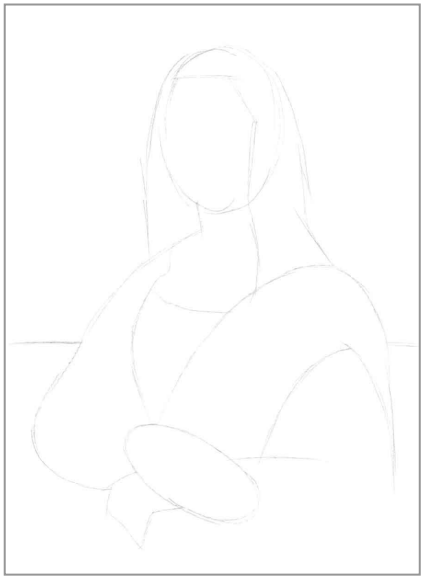


Keep your sketch lines very light; if you put dents in your paper from pressing too hard on your pencil, the shading will look awful. I used a 2H pencil.

Figure 703 shows my sketch before I darkened it in Photoshop. My lines are so light that you can barely see them – actually, I wouldn't be surprised if you couldn't see them at all! So, as you look at my sketches, remember my lines are quite a bit lighter than in these illustrations.

*Consider with the greatest care the form of the outlines of every object, and the character of their undulations. And these undulations must be separately studied, as to whether the curves are composed of arched convexities or angular concavities.* (Leonardo da Vinci)

Figure 703



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**1) Sketch the outlines of the basic shapes.**

Follow along with Figures 704 to 707. Your goal is to render accurate proportions.

Figure 704



Figure 705



Figure 706

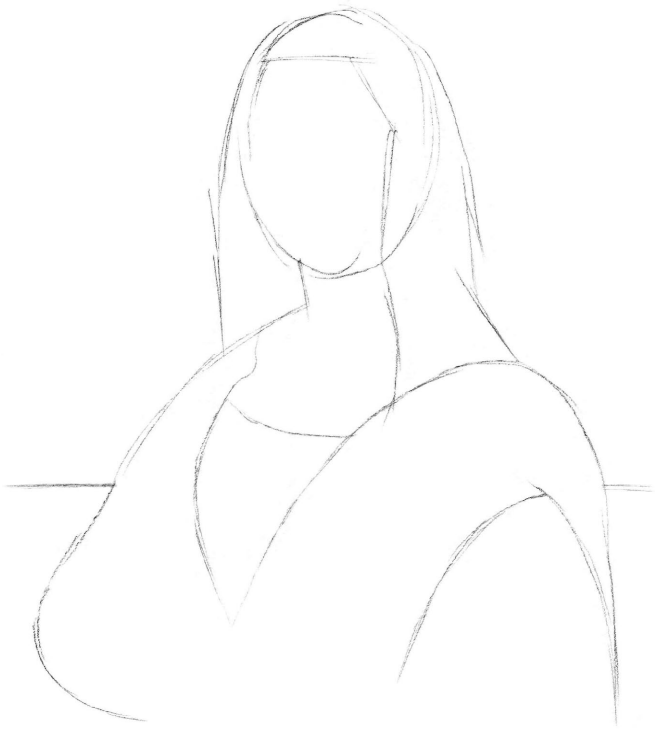
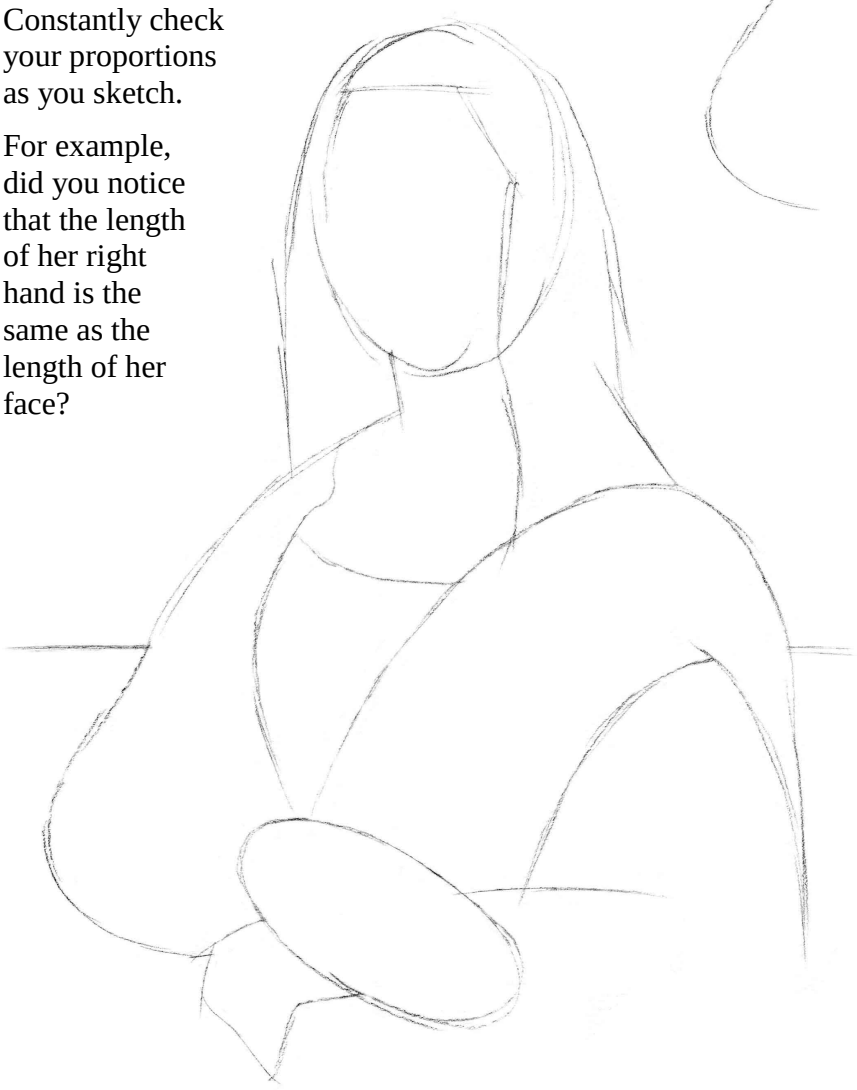


Figure 707



Constantly check your proportions as you sketch.

For example, did you notice that the length of her right hand is the same as the length of her face?

*Let proportion be found not only in numbers and measures, but also in sounds, weights, times, and positions, and what ever force there is.*
(Leonardo da Vinci)

## DRAWING AROUND THE CONTOURS

In this section, you transform your rough sketch into a neatly rendered contour drawing. A *contour drawing* is comprised of lines that follow the contours of the edges of various components of a drawing subject.

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Figure 708



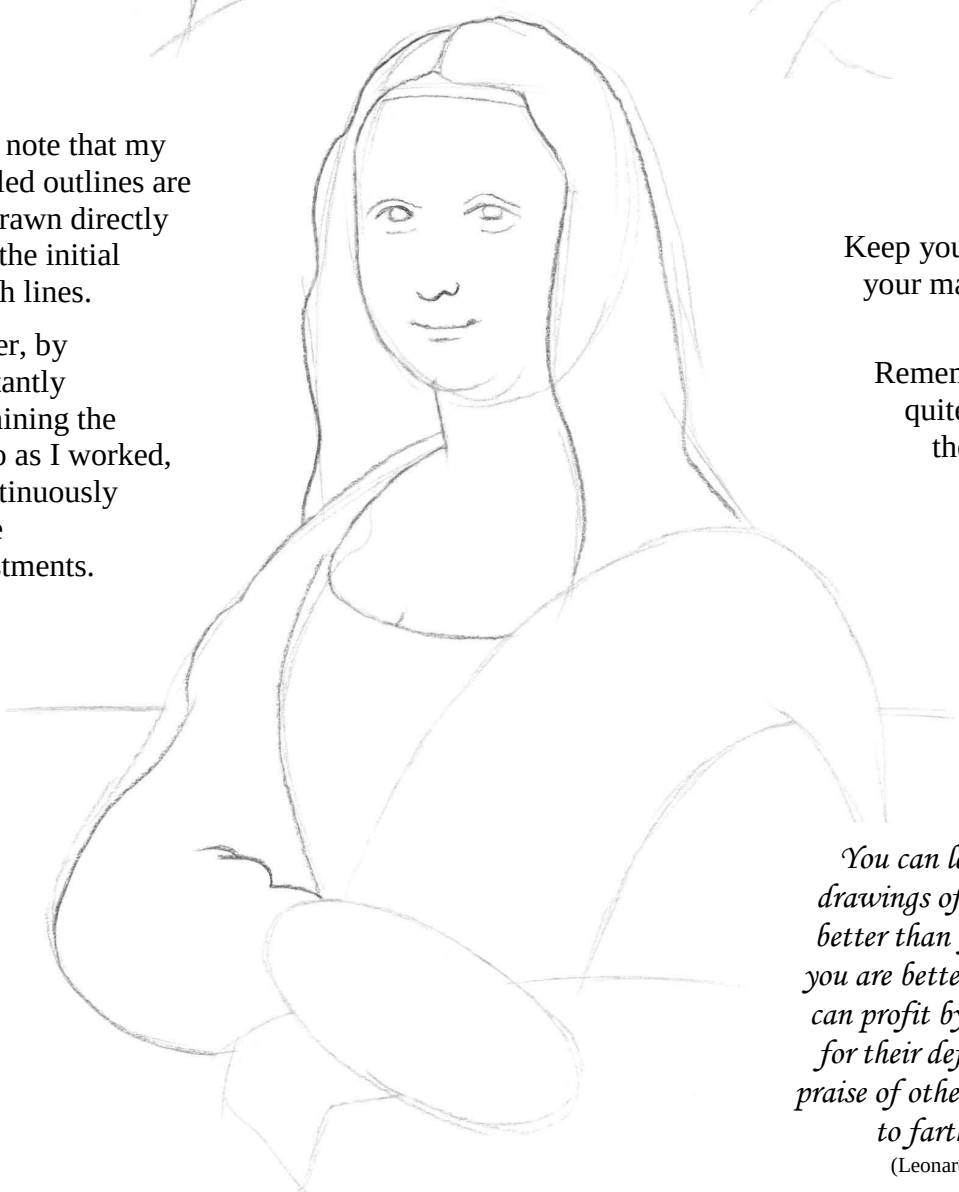
Figure 709



**2) Use your rough sketch as a guideline to refine your drawing.**

Use a freshly sharpened HB pencil, and refer to Figures 708 to 715.

Figure 710



Take note that my detailed outlines are not drawn directly over the initial sketch lines.

Rather, by constantly examining the photo as I worked, I continuously made adjustments.

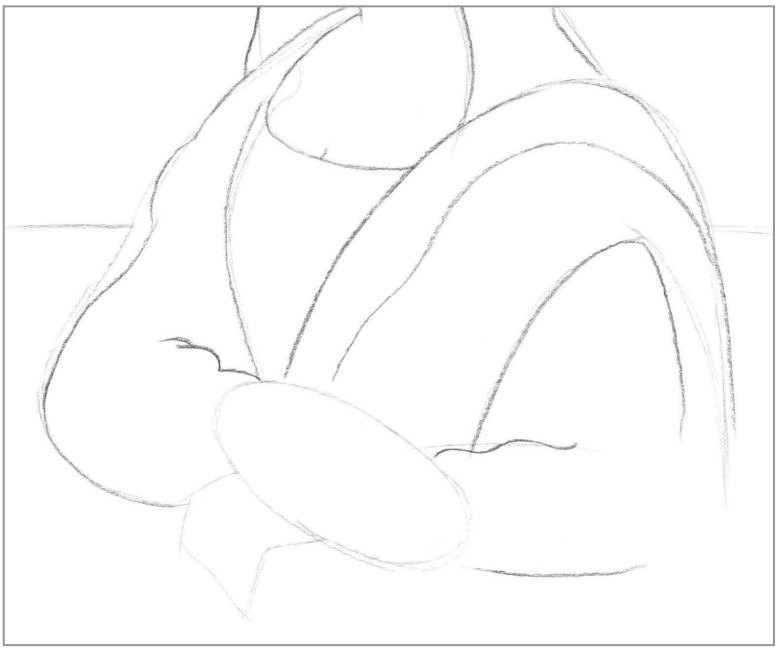
Keep your lines very light; your may want to change something later!

Remember, my lines are quite a bit lighter than they appear in these illustrations.

*You can learn from the drawings of others who do better than yourself; and if you are better than they, you can profit by your contempt for their defects, while the praise of others will incite you to farther merits.*
(Leonardo da Vinci)

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Figure 711



*The eye, which is called the window of the soul, is the principal means by which the central sense can most completely and abundantly appreciate the infinite works of nature.*
(Leonardo da Vinci)

**3) Check over your drawing carefully and adjust any sections you aren't happy with.**

Figure 712

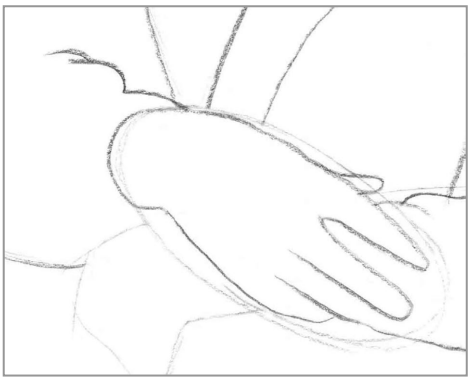


Figure 713



Figure 714



Feel free to erase your initial sketch lines (as in Figure 714); use a kneaded eraser molded to a wedge or point.

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Figure 715



**4) Draw a border around Mona, and lightly sketch outlines of mountains in the upper half of the background.**

Leave lots of space around Mona, especially at the top and bottom.

Refer to the illustrations of the painting in Figure 701 and 702, as well as my sketch in Figure 715.

## HATCHING SKY AND MOUNTAINS

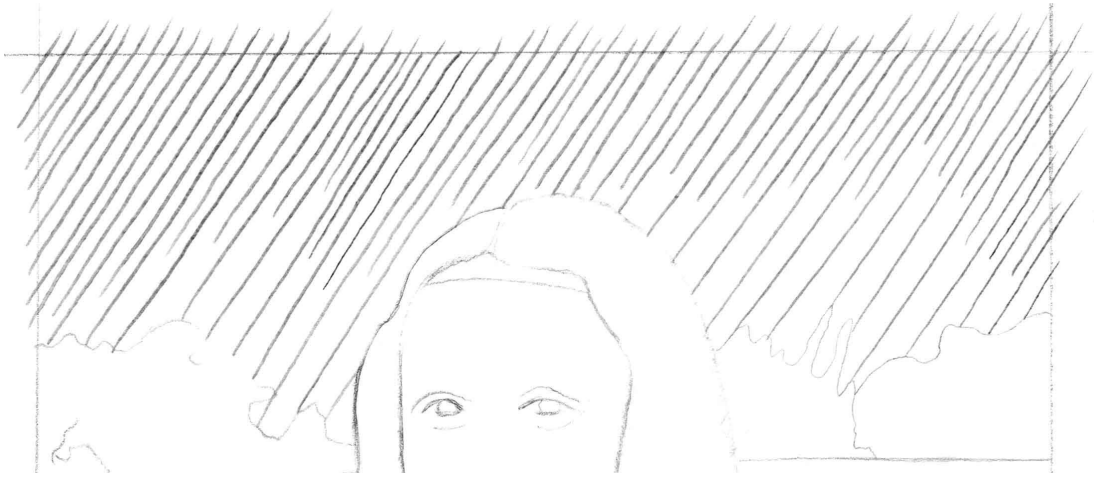
In this section you add shading to the upper section of the background with diagonal and horizontal hatching lines.

**5) Add shading to the sky and mountains in the background.**

Figures 716 and 717 are fairly self-explanatory. I used HB and 2B pencils.

Remember; you can turn your paper around as you draw.

Figure 716



Watch closely for graduations of values, where additional hatching lines have been added to darken sections.

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*The artist ought first to exercise his hand by copying drawings from the hand of a good master.*
(Leonardo da Vinci)

*Learn diligence before speedy execution.*
(Leonardo da Vinci)

Figure 717



## THE FACE AND HAIR OF MONA LISA

Remember, the primary goal of this project is to enhance your ability to identify and render a full range of values. Hence, the hair is rendered with diagonal hatching lines to establish values rather than texture. Many illustrations in this section are much larger than my drawing (for example, the face in my actual drawing is less than an inch wide).

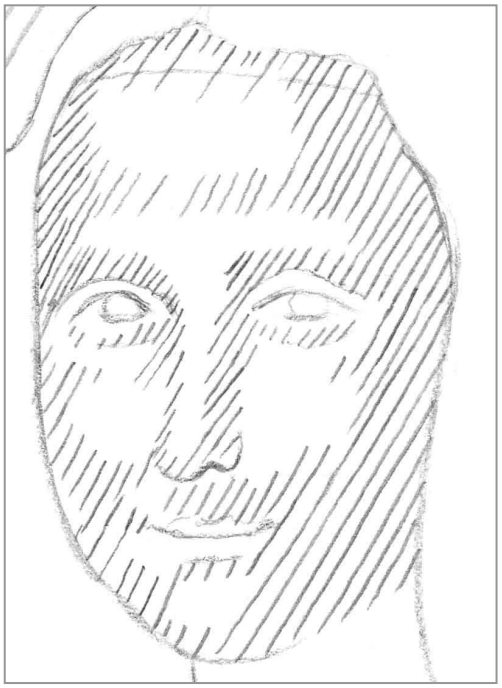
**6) Use an HB pencil and diagonal hatching lines to add light values to her face.**

Continuously check and adjust your proportions as you work.

Figure 718



Figure 719



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**7) Use a 2H pencil to add softer shading lines in between some other hatching lines.**

The dominant light source is from the left; hence, the overall shading on the left is darker.

*Light source* is the direction from which a dominant light originates. A light source identifies the light and shadow areas of a drawing subject, so artists know where to add different values.

**8) Sharpen a 2H pencil to add medium shading to the forms around her eyes, nose, and mouth.**

**9) Add medium values to her eyes and lips.**

**10) Add dark values to the pupils of her eyes with a 4B pencil.**

Refer to Figures 721 and 722. The *pupil* of an eye is the darkest circular shape, within the iris, that adjusts its size under different lighting conditions.

**11) Use an HB to add darker values to various sections of her face, especially those in shadow.**

Figure 720

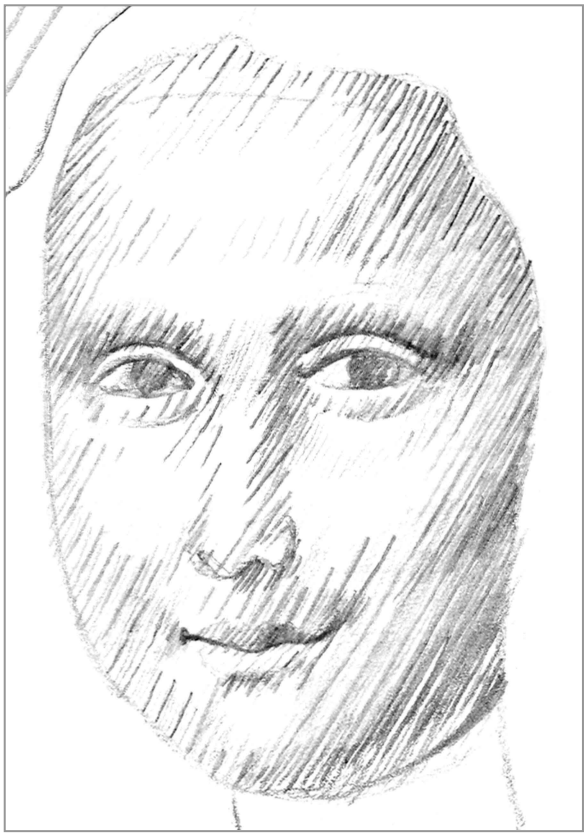


Figure 721

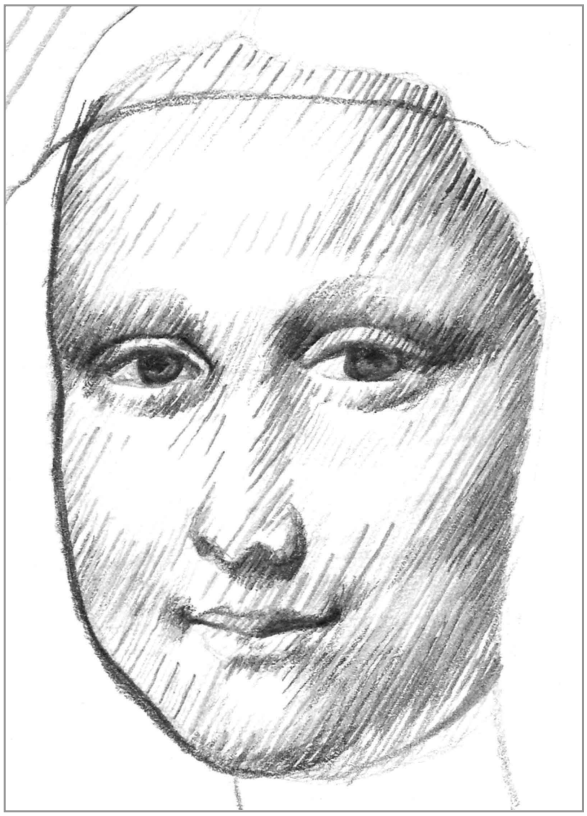


Figure 722



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**12) Add a layer of light values to her hair.**

Take your time, and use an HB pencil.

**13) Use graduated hatching to add shading to her neck and chest.**

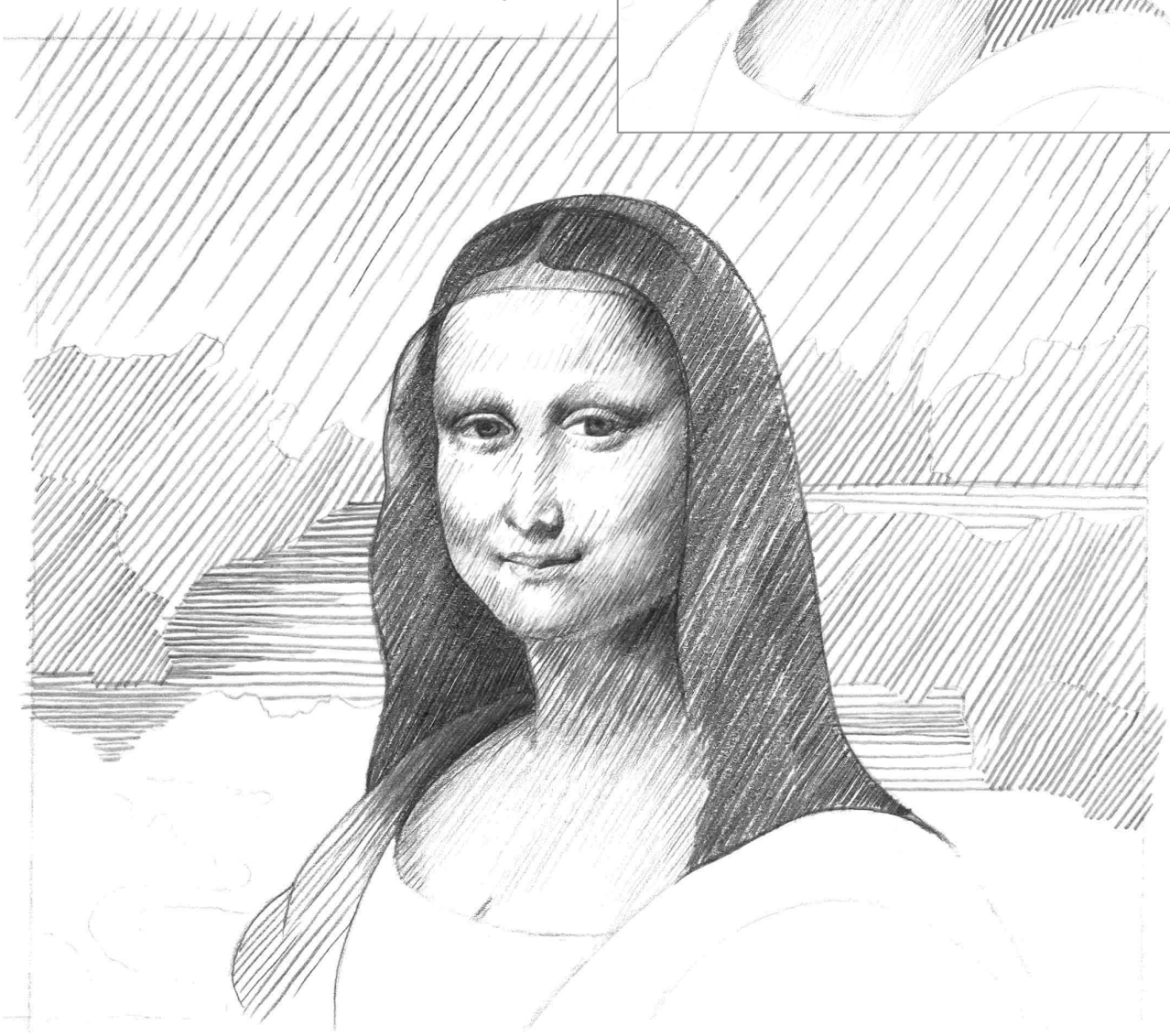
A 2H works well for the lighter values and an HB is great for the darker shadow sections. The values are darker directly under her chin. However, leave a tiny section of light shading on the right which serves to identify what appears to be a slight double chin.

**14) Add medium and dark values to her hair and veil with an HB and 2B.**

Figure 723



Figure 724



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## ONWARD TO THE BACKGROUND AND CLOTHING

In this section, several illustrations guide you gently through the process of adding values to the background, clothing, and foreground. In other words, you'll work in much the same way I did when sketching from an illustration of the painting.

Figure 725



If you have a good quality illustration of this painting, by all means use it as your primary reference. I'm simply guessing the details in many places, because the reference I'm working from is very poor.

**15) Use a full range of values to add shading to the background, clothing, and foreground.**

Figure 726



I chose Mona Lisa for this project because of the numerous subtle changes in values, especially middle values, which tend to be the most difficult to achieve.

Refer to Figures 725 to 731. Use your vision to determine where to add values and small details, such as the folds of her clothing.

*I have been impressed with the urgency of doing. Knowing is not enough; we must apply. Being willing is not enough; we must do.*
(Leonardo da Vinci)

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*First draw from drawings by good masters done from works of art and from nature, and not from memory. Any master who should venture to boast that he could remember all the forms and effects of nature would certainly appear to me to be graced with extreme ignorance, inasmuch as these effects are infinite and our memory is not extensive enough to retain them.*
(Leonardo da Vinci)

Take note that the hatching lines extend outside the border around the drawing.

The drawing can be cropped later or a matte can be added over the drawing to hide these raggedy looking lines (Figure 729). In extending your lines beyond the borders, the hatching is looser.

Figure 729

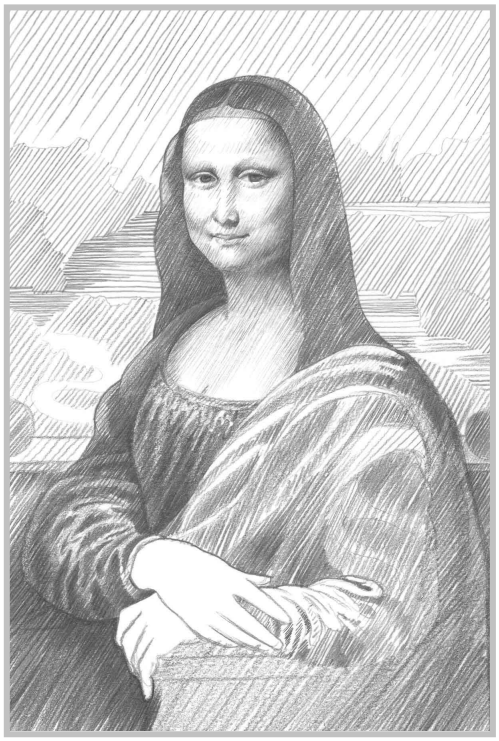


Figure 727



Figure 728

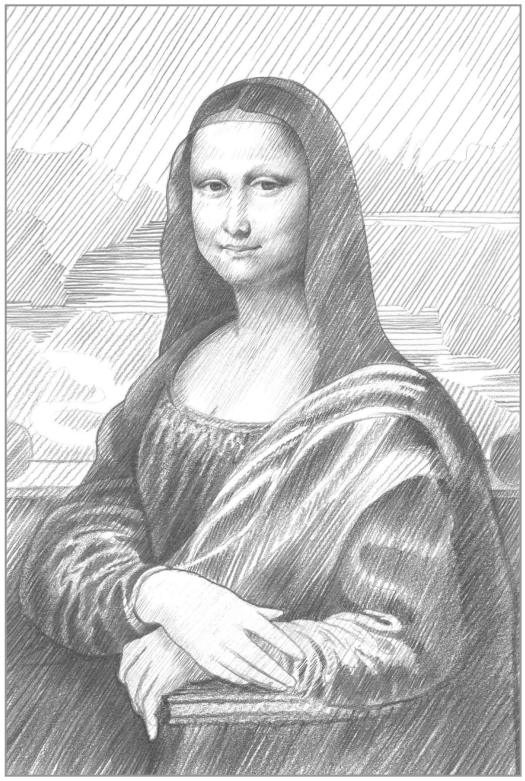


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Figure 730



Figure 731



## FINAL TOUCH-UPS AND EXTRA DETAILS

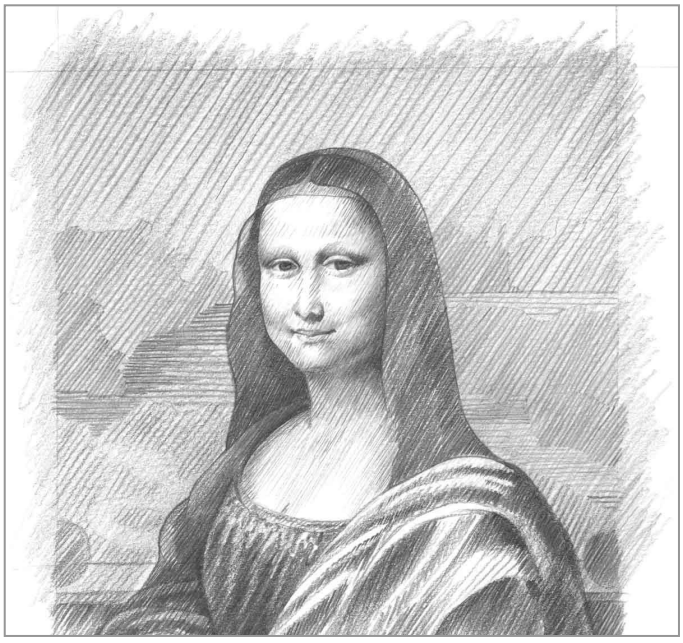
The value study with hatching is complete. At this point, your goal is accomplished and you may want to consider your sketch finished. I, on the other hand, simply can't resist adding a little more information to my sketch.

If you feel so inclined, follow along with me and add a few final touch-ups and extra details. You'll find no step-by-step instructions in this section; however, I will describe the steps that took me to the final stage depicted in the final drawing in Figure 742.

First, I go over the entire upper background section with a 2H pencil until no more white was showing through. In Leonardo's painting, Mona's face has the lightest values; hence, all other sections of the painting have somewhat darker overall values.

Do not press hard on your pencil, or you'll destroy the tooth of the paper and you won't be able to add more details.

Figure 732



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I use an HB to bring out a few darker values in the background to imply the scenery.

At this point you can clearly see how well her face stands out from the background.

Compare the shading on her face before (Figure 734) and after (Figure 735) I added a few final touches.

The changes included:

- Lightening a few dark hatching lines with my kneaded eraser.
- Making her irises smaller by partially erasing and redrawing.
- Making the eyelid on the left slightly larger.
- Using a 2H pencil to add more hatching lines in between others to soften the shading.
- Using an HB to go over the shadow sections to fill in any remaining white areas.

Figure 733



Figure 734

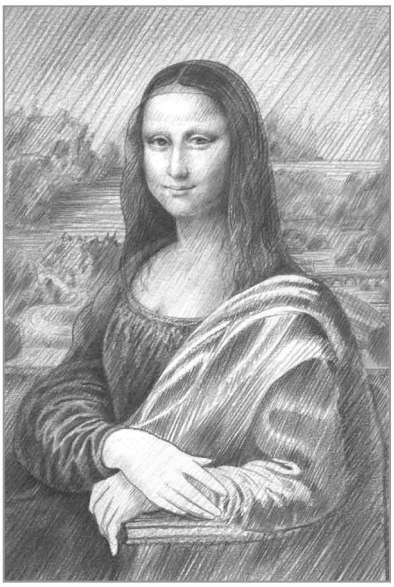


Figure 735



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Figure 736



A few scraggly lines curved lines, added to the hair with a freshly sharpened 2B pencil, gives the illusion of curly hair. I used a 2H pencil to draw a few curls extending onto her upper body.

Figure 737

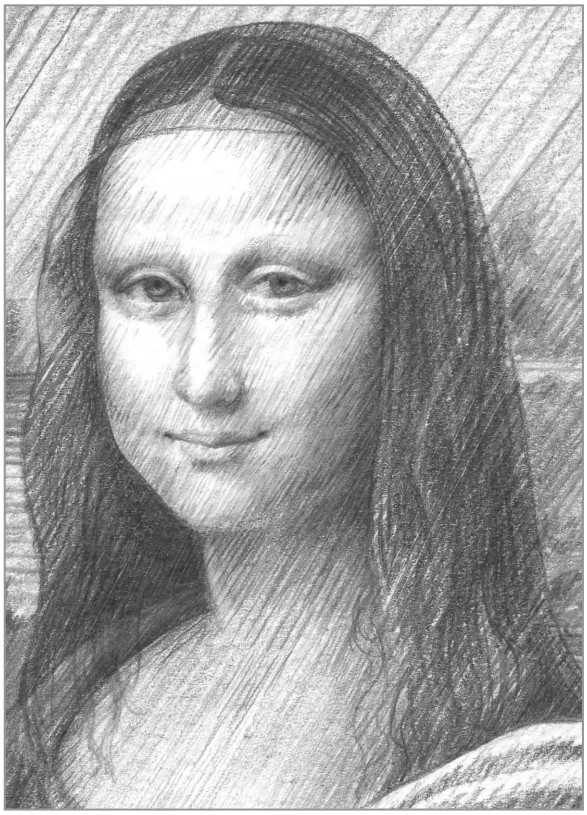


Figure 738



Darker values are added to the shadow sections of the clothing.

Figure 739



I then went over the clothing lightly with an HB pencil to tone down the white sections still showing through. I also added a very light value to the hands with a 2H.

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Mona's face is the primary focal point in this sketch; the hands are secondary focal points.

*Focal point* is a term used to identify the most important element(s) in a drawing.

*Primary focal point* is the most important center of interest (or focus) in a drawing.

A *secondary focal point(s)* is a center of interest in a drawing composition that is significant but not as important as the primary focal point.

Hence, I will use values to accentuate the face more so than the hands.

Figure 740

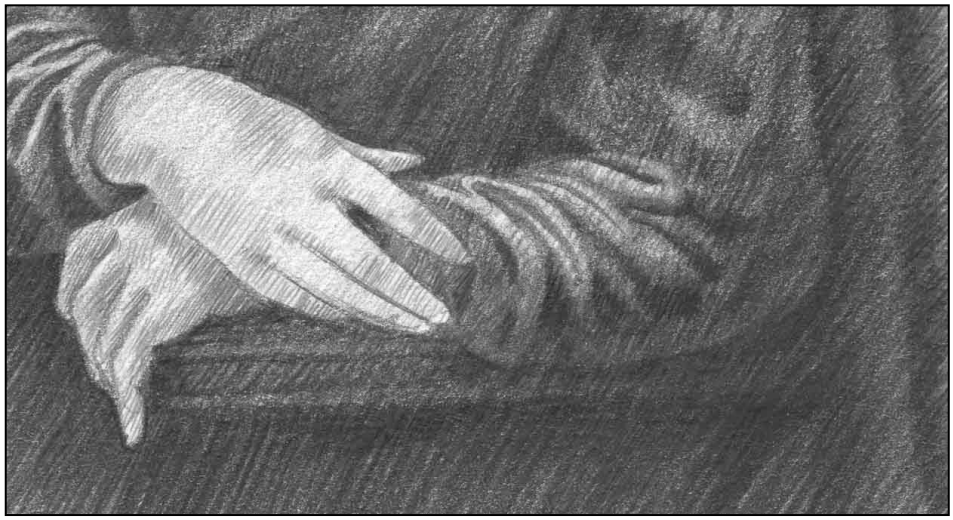


Figure 741



First of all the hands are rendered in less detail than the face; even the fingernails are not added to keep the hands simple. To further play down the hands, I used my 2H pencil to go over the hands to cover all traces of the white paper. Refer to Figures 740 to 742.

To further accentuate the face, I used a kneaded eraser to pull out a few highlights, especially on the forehead, cheekbones and nose. A *highlight* identifies the brightest area of a form where light bounces off its surface; usually the section closest to the light source. The lower section of the face has no strong highlights; therefore the viewer's eyes will focus mostly on her eyes.

Finally, I took a 4B pencil and brought out a few of the deeper shadows on the figure to provide a more powerful contrast in values. *Contrast* is the comparison of different values when put beside one another, and is an invaluable tool for heightening the effects of composition.

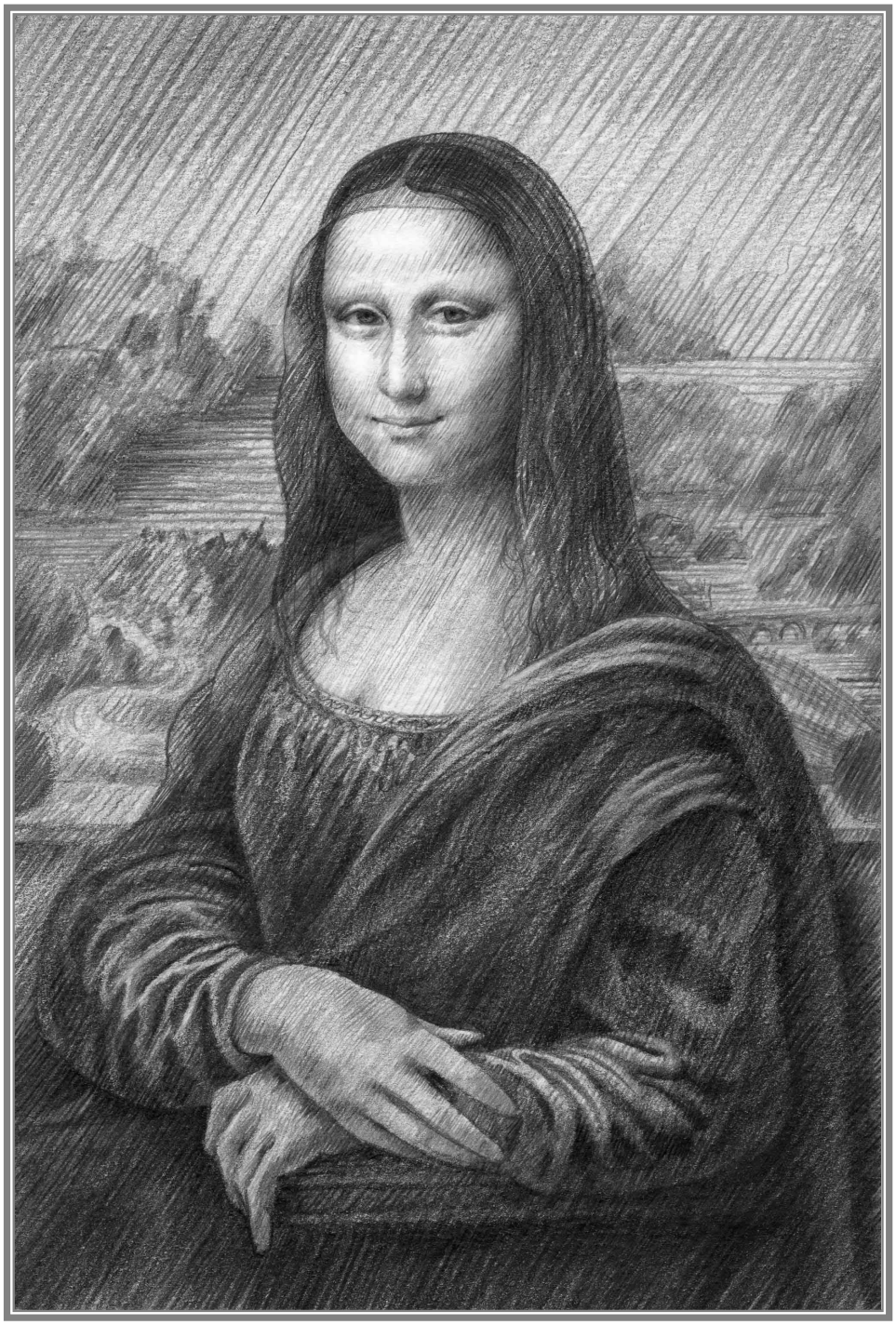
Her head stands out well because of the high contrast between the darkness of her hair, and the highlights and very light values on her face. *High contrast* is created by drawing the darkest values, close to the highlights and lightest values.

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*Low contrast* has a limited range of values. The background becomes very subtle, because the values range between light to medium; no highlights or dark values. Conversely, the clothing is also low contrast. The values range mostly between medium and dark.

This drawing was not meant to be highly detailed. As mentioned earlier, my reference photo was very poor; in addition, the painting itself is quite old and apparently very dark in places. Hence, I put in whatever details I could make out and improvised on the rest. As the old art adage goes "When in doubt, leave it out".

Figure 742



## CHALLENGE

Find a photo of a Renaissance drawing or painting that you like and admire. Do another sketch using the techniques demonstrated in this project.

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## BRENDA HODDINOTT - BIOGRAPHY

As a self-educated teacher, visual artist, portraitist, forensic artist, and illustrator, Brenda Hoddinott utilizes diverse art media including graphite, technical pen, colored pencil, chalk pastel, charcoal, conté crayon, and oil paints.

> My philosophy on teaching art is to focus primarily on the enjoyment aspects while gently introducing the technical and academic. Hence, in creating a passion for the subject matter, the quest for knowledge also becomes enjoyable.
>
> >Brenda Hoddinott<

Born in St. John's, Newfoundland, Brenda grew up in the small town of Corner Brook. She developed strong technical competencies with a personal commitment to self directed learning, and the aid of assorted "Learn to Draw" books. During Brenda's twenty-five year career as a self-educated civilian forensic artist, numerous criminal investigation departments have employed Brenda's skills, including Royal Canadian Mounted Police and municipal police departments. In 1992, Brenda was honored with a commendation from the Royal Canadian Mounted Police, and in 1994, she was awarded a Certificate of Membership from "Forensic Artists International".

Her home-based art career included graphic design, and teaching recreational drawing and painting classes. As supervisor of her community's recreational art department, Brenda hired and trained teachers, and designed curriculum for several children's art programs. In 1998, Brenda chose to end her eighteen-year career as an art educator in order to devote more time to writing, drawing, painting, and developing her websites.

Drawspace http://www.drawspace.com incorporates her unique style and innovative approach to curriculum development. This site offers downloadable and printable drawing classes for students of all abilities from the age of eight through adult. Students of all ages, levels and abilities have praised the simple step-by-step instructional approach. This site is respected as a resource for fine art educators, home schooling programs, and educational facilities throughout the world.

## LEARN-TO-DRAW BOOKS BY BRENDA HODDINOTT

- **Drawing for Dummies (2003):** Wiley Publishing, Inc., New, York, NY, this 336 page book is available on various websites and in major bookstores internationally.
- **The Complete Idiot's Guide to Drawing People (2004):** Winner of the Alpha-Penguin Book of the Year Award 2004, Alpha - Pearson Education – Macmillan, Indianapolis, IN, this 360 page book is available on various websites and in major bookstores internationally.

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