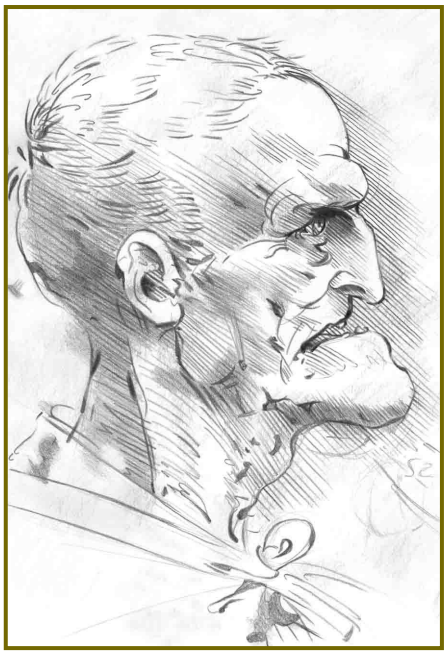


STUDY OF OLD MAN'S FACE

In Profile

(Leonardo da Vinci)

Brenda Hoddinott

Z-08 ADVANCED: DRAWING ON THE MASTERS

In this lesson, you attempt to recreate Leonardo's drawing styles and techniques, as well as create the illusion that the drawing is several hundred years old. To add to the challenge, you work in graphite instead of using a pen and brush with ink as Leonardo did.

This lesson is divided into the following five sections:

- **THE CREATOR AND THE CREATION:** This project is based on a section of a drawing by Leonardo, of two older men, one facing right and the other left.
- **SKETCHING PROPORTIONS:** You follow along with a series of step-by-step illustrations to render a rough sketch of the profile of an old man.
- **FOLLOWING CONTOURS:** You use your sketch as a guide to draw the contours of the man's profile as closely as possible to Leonardo's. You don't draw directly over your sketch lines; rather you adjust the new contour lines for accuracy as you work.
- **SHADING IN THE STYLE OF LEONARDO:** Your goal is to duplicate Leonardo's basic style and technique with graphite pencil (instead of pen and ink).
- **AGING THE DRAWING:** The goal in this section is to make the drawing look older by attempting to duplicate the deterioration caused by acid in the paper, the sections rendered with a brush and diluted ink, and the random blobs of ink.

Suggested drawing supplies include good quality white drawing paper, various grades of pencils, kneaded and vinyl erasers, and a pencil sharpener.

13 PAGES – 36 ILLUSTRATIONS

This lesson is recommended for artists, with advanced drawing skills, as well as home schooling, academic and recreational fine art educators.

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THE CREATOR AND THE CREATION

Leonardo (April 15, 1452 - May 2, 1519) was born in Anchiano, Vinci, not far from Florence, Italy; hence his name became Leonardo da Vinci. Many students of art mistakenly refer to Leonardo Da Vinci as Da Vinci, which in essence is the same as calling you by the name of the place where you were born, rather than your actual name.

Leonardo is best known and widely celebrated as a genius and pioneer within various disciplines of visual art including drawing, painting, and sculpting. To say that Leonardo was fascinated by human faces would be an understatement; he was especially obsessed with contrasting the beauty of youth, with both the splendor and grotesqueness of old age.

This project is based on a drawing by Leonardo, of two older men, one facing right and the other left (Figure 801). Examine the close up of the man looking right in Figure 802.



Figure 801: Study of *Two Grotesque Profiles Confronted* 1485-90; pen and ink on paper; Royal Collection in the United Kingdom; Acquisition accredited to Charles II, for the Royal Collection in 1690.



Figure 802: Close up view of one profile in Study of *Two Grotesque Profiles Confronted.*

As an Aside

Historians have highly praised Leonardo's groundbreaking explorations as an engineer, inventor, anatomist, and architect. During his lifetime, he maintained illustrated notebooks on his remarkable studies, designs, and inventions. Back then, many were probably considered the ravings of a madman or at the very least, nonsense created by a vivid imagination.

In fact, Leonardo was a visionary far ahead of his time. Many aspects of modern technology, taken for granted today, were first illustrated in Leonardo's fifteenth century notebooks. For example, his designs included machines that traveled under the oceans (submarines) and flew in the sky (airplanes).

However, an early piloted submarine-like boat, called the Turtle, wasn't built and launched until the eighteenth century (David Bushnell, a student at Yale). The first powered and piloted airplanes weren't actually built and piloted until 1903 (Karl Jatho and the Wright Brothers).

This project focuses on rendering a copy of a drawing by Leonardo Da Vinci. Thankfully, copyright laws do not apply to Renaissance drawings. Hence, these drawings serve as teachers of the many extraordinary drawing techniques of this time in history. Your goal is to duplicate Leonardo's basic style and technique with graphite pencil (instead of pen and ink).

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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)

SKETCHING PROPORTIONS

Learning to draw is all about learning to see as an artist. In this section, you follow along with a series of step-by-step illustrations to render a proportionately accurate sketch of the profile of an old man.

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)

Leonardo did the preliminary sketch for this drawing with metal point before he drew the outlines with pen and ink (Under close scrutiny, thin faint lines are visible). The darker lines drawn with pen are wide in some places and thin in others (Figure 803).

Figure 803



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)

Art Speak

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.

Metal-point, considered the ancestor of the modern day pencil, is a small, sharpened metal rod used for drawing on paper or parchment. Silver was very popular because it eventually tarnished, and took on a beautiful luminous brown tonality.

Contour drawings are comprised of lines that follow the contours of the edges of various components of a drawing subject.

1) Sketch the basic proportions with a 2H graphite pencil.

The step-by-step illustrations in Figures 804 to 812 are fairly self explanatory; hence, I've added very little text once you get past the preliminary proportions.

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Figure 804



Figure 804 is the man's forehead and brow. Leave lots of space on your paper below and to the left of this section.

In Figure 805 the back of the skull and neck are added. If you begin to feel confused, please check back with Figure 803.

Figure 805



Figure 806



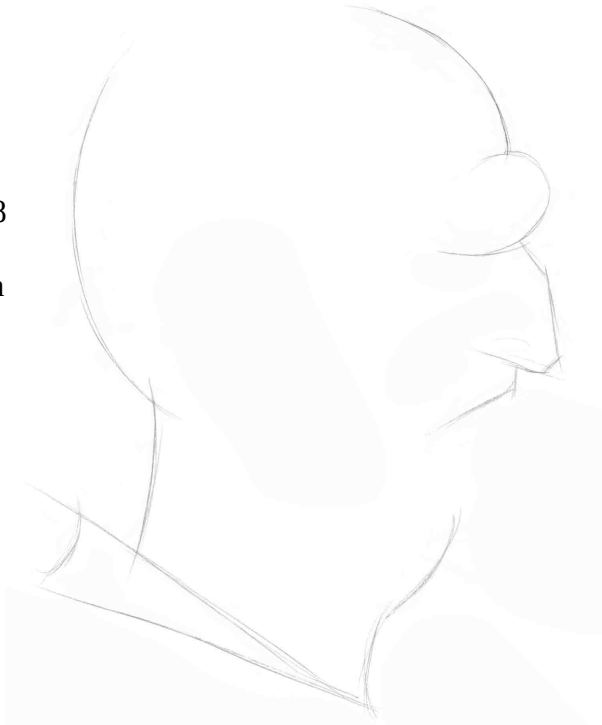
Figure 806 shows a triangular shape added as the collar of the man's shirt.

Figure 807



In Figure 807 a curved line marks the front of the neck including the location of the Adam's apple.

Figure 808

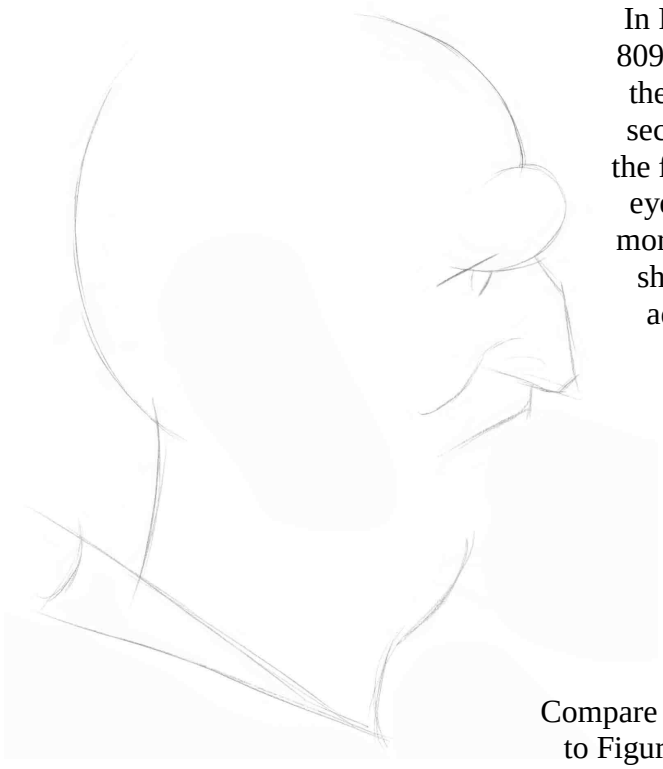


In Figure 808 the nose and upper section of the mouth are sketched in place.

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)

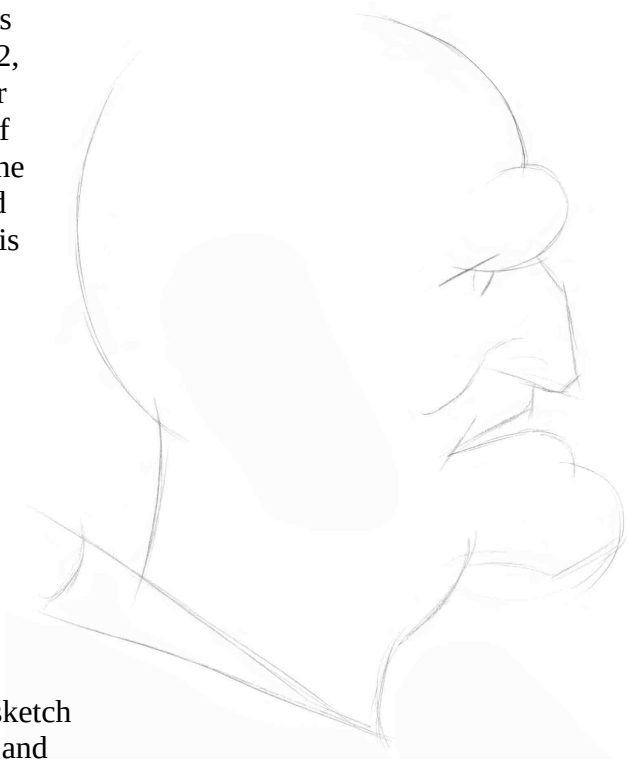
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Figure 809



In Figures 809 to 812, the lower section of the face, the eyes, and more of his shirt are added.

Figure 810



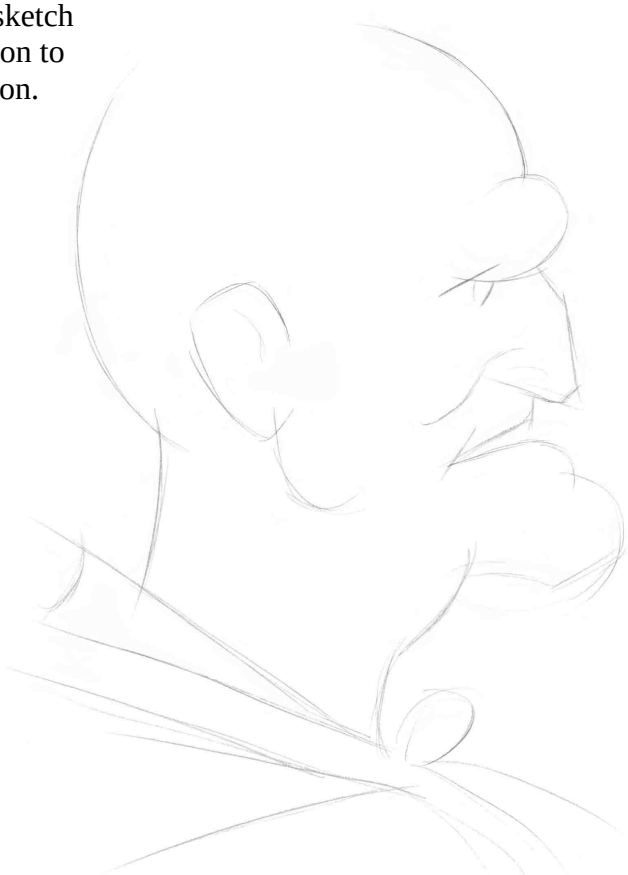
Compare your sketch to Figure 812 and change anything you aren't happy with.

Use a kneaded eraser to lighten your sketch before moving on to the next section.

Figure 811



Figure 812



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FOLLOWING CONTOURS

In this section, you use your sketch as a guide to draw the contours of the man's profile as closely as possible to Leonardo's drawing. In other words, you don't draw directly over your sketch lines; rather you need to adjust the new contour lines for accuracy by referring back to Leonardo's drawing in Figure 803.

2) Use a freshly sharpened 2B pencil to neatly outline the old man's head and face.

Begin with his forehead and work downward to the bow of his shirt (Figures 813 to 821).

Figure 813



Figure 814



Figure 815



Figure 816



Take note that part of the eyebrow is shaded with a solid dark value.

Figure 817



Figure 818



Figure 819



The small bumps along his gums are the remnants of teeth.

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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)

Figure 820



Figure 821



SHADING IN THE STYLE OF LEONARDO

Leonardo's shading is mostly made up of quickly rendered straight hatching lines that are all drawn at the same angle, usually around 45 degrees.

Leonardo is believed to have been left-handed. His diagonal hatching lines are drawn from the upper left to lower right, and from the lower right to the upper left.

If you are left-handed, simply keep the drawing right-side-up as you work. If you are right-handed (like me), you can duplicate the authentic drawing style of Leonardo, by simply turning the drawing sideways as you work.

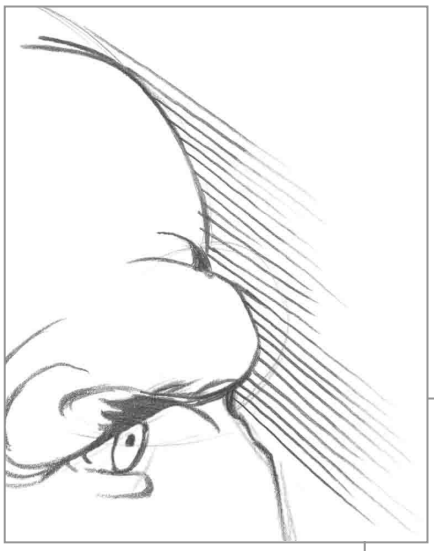
3) Add shading to your contour drawing by following along with Figures 822 to 831.

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Figure 822



Figure 823



The detail view of Leonardo's drawing (Figure 822) and Figures 823 to 827 will guide you through the process of adding hatching lines to the facial sections. Figures 828 to 831 take you through shading the remainder of the profile.

Also take note that some of the contour lines have been drawn a little wider in places.

Figure 824

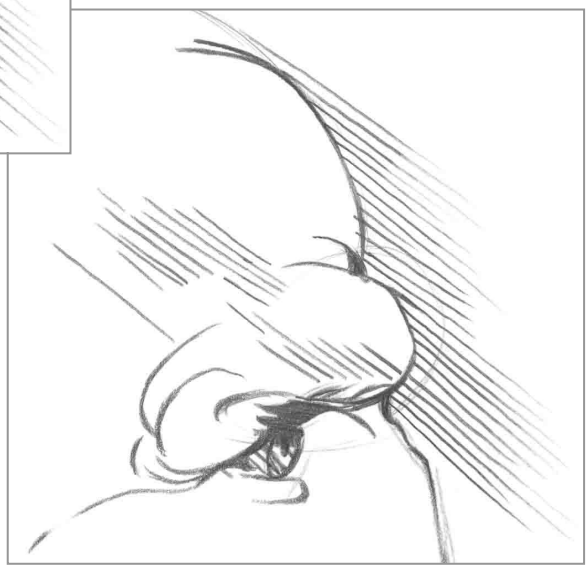


Figure 825



Figure 826



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Figure 827

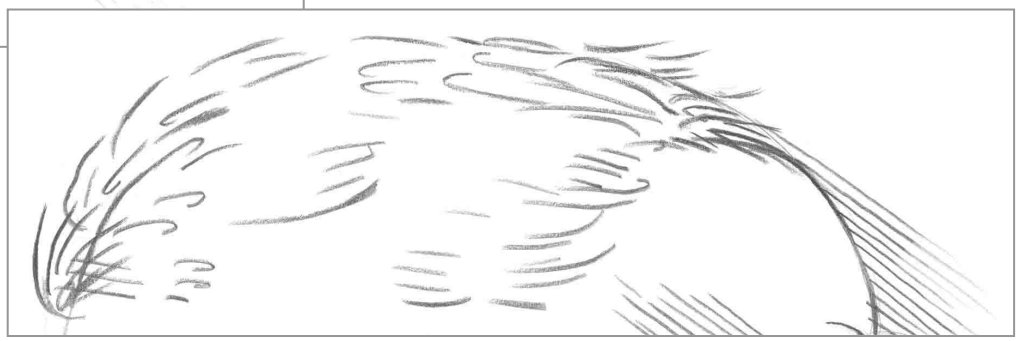


Rather than trying to duplicate each individual hatching line, attempt to get a feel for the process. The tiny hook-shapes on the ends of some of Leonardo's lines lead me to suspect that he worked very quickly.

Figure 828



Figure 829



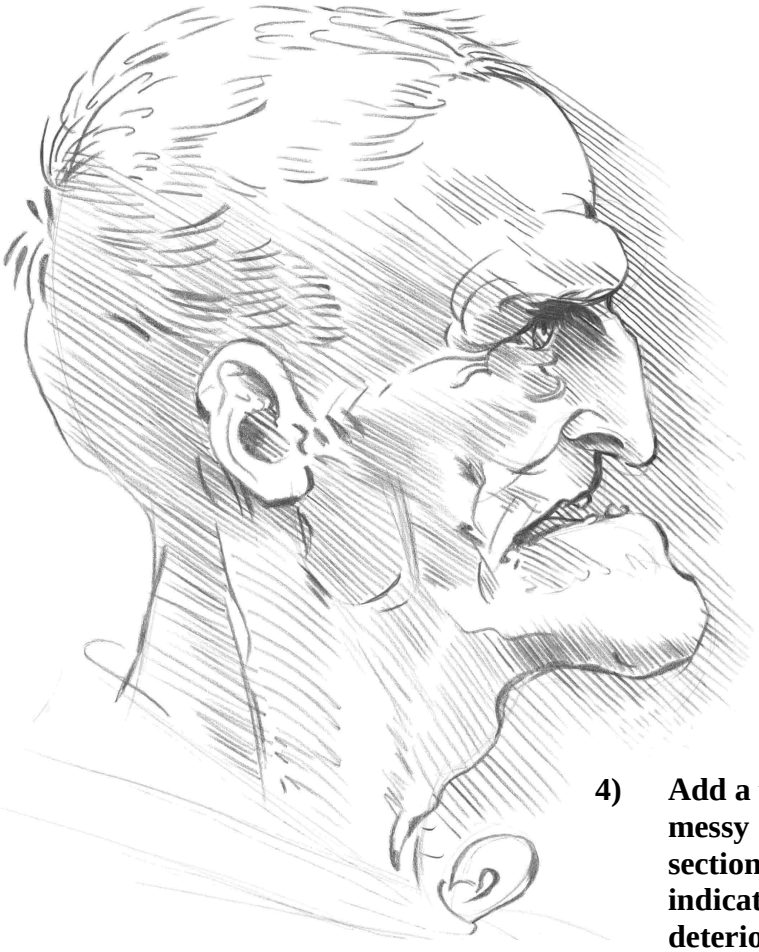
The hair is thin and indicated with a few simple lines.

Figure 830



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Figure 831



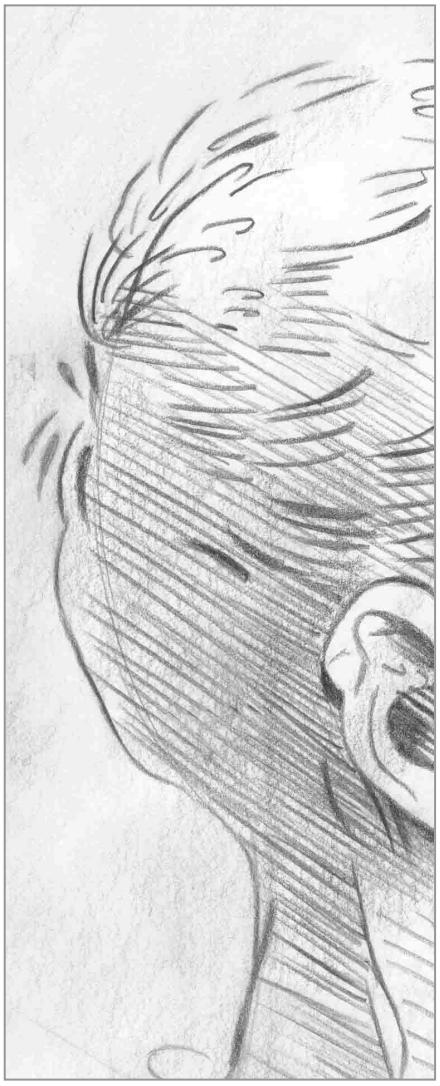
AGING THE DRAWING

At this point, the sketch looks like a contemporary copy of a Renaissance drawing (which of course it is). The original is several hundred years old and rendered in ink with a pen and brush.

The goal in this section is to make the drawing look older by attempting to duplicate the following:

- Deterioration caused by acid in the paper.
- Sections rendered with a brush and diluted ink.
- Random blobs of ink.

Figure 832



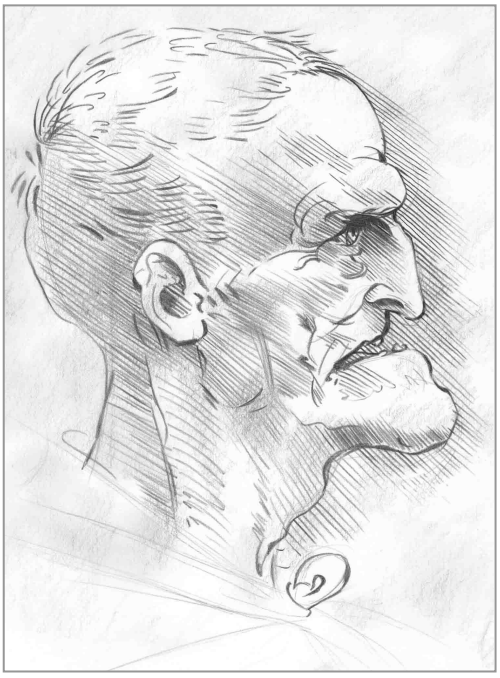
4) Add a few messy sections to indicate deterioration of the paper.

Refer to figures 832 and 833.

Try rubbing a little graphite onto a piece of paper towel, and rub it lightly onto the paper surface.

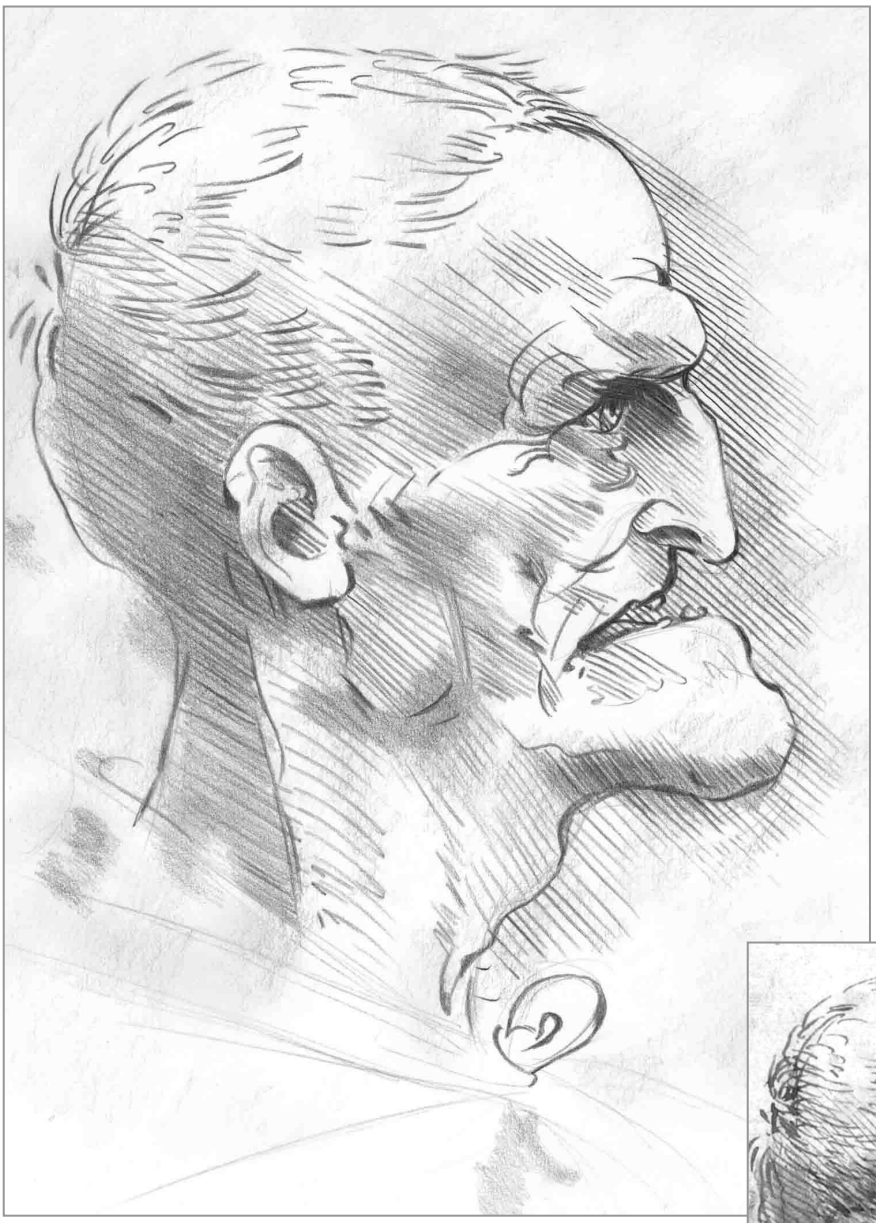
You can also use the side of the point of an HB pencil to lightly add shading, and then blend it with a piece of paper towel.

Figure 833



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Figure 834



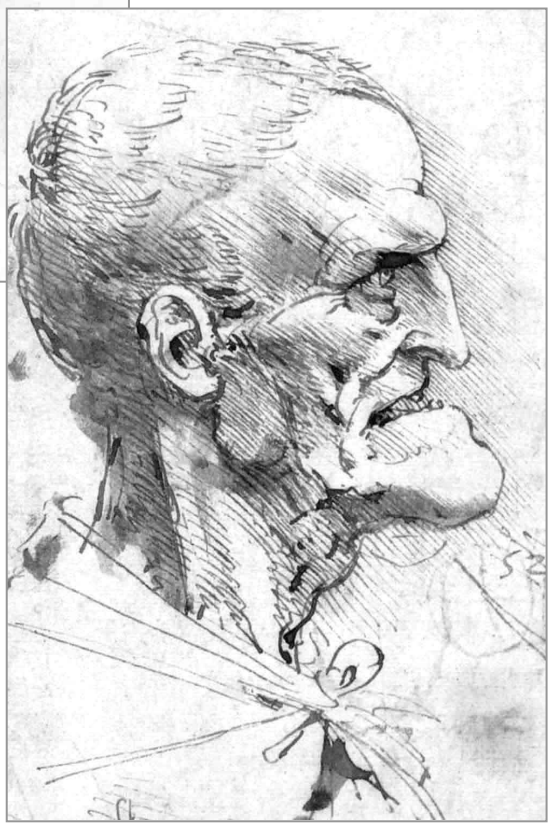
5) Add a solid middle value to sections that were rendered with a brush and diluted ink.

Simply draw over the hatching lines in sections that appear to have been rendered with an ink wash.

Use the side of the point of a pencil to render a solid value without lines.

Refer to Figures 834 (my sketch) and 835 (Leonardo's sketch).

Figure 835



6) Use a 4B pencil to make some shading and lines darker, to look like blobs of ink.

Refer to Figure 836 on the next page. Then, examine your drawing closely and make changes if needed.

CHALLENGE

Find a drawing (in a book or on the Internet) by your favorite Renaissance artist, and render a sketch incorporating the artist's drawing style and techniques.

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Figure 836



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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:** 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:** 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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