

# STUDY OF GIRL'S FACE

(Leonardo da Vinci)

Brenda Hoddinott

## Z-09 ADVANCED: DRAWING ON THE MASTERS

Your goal in this project is to duplicate drawing styles and techniques of the Renaissance. Drawings by Leonardo Da Vinci serve as extraordinary teachers of the many drawing techniques developed during the Renaissance. The subject is based on a drawing of a girl's head by Leonardo da Vinci, and you work in graphite instead of silverpoint.



This project is divided into the following three sections:

- **SKETCHING PROPORTIONS:** You begin as Leonardo did, with a lightly rendered proportional sketch of the head, hair, and upper body of a girl. You follow along with a series of step-by-step illustrations.
- **OUTLINING FACIAL FEATURES AND OTHER DETAILED SECTIONS:** You use a freshly sharpened HB pencil to neatly outline intricate details, such as her facial features, in preparation for shading.
- **ADDING SHADING WITH HATCHING:** Leonardo is considered a master of hatching. His shading is mostly made up of straight lines that are drawn at an angle of around 45 degrees. If you are left-handed, you keep your drawing right-side-up as you work. If you are right-handed (like me), you can turn the drawing sideways as you work.

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

## 11 PAGES – 25 ILLUSTRATIONS

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

Published by Hoddinott Fine Art Publishers, Halifax, NS, Canada, 2008



## SKETCHING PROPORTIONS

Your goal in this project is to duplicate Leonardo's basic drawing style and techniques with graphite pencil (instead of silverpoint).

Drawings by Leonardo Da Vinci serve as extraordinary teachers of the many drawing techniques developed during the Renaissance. Leonardo often did preliminary sketches before he finalized the outlines and shading of his drawings. Under close scrutiny, the thin faint lines are still visible on many of his drawings (Figure 901).

To make the process of drawing a little easier, I changed the illustration of Leonardo's drawing to grayscale (Figure 902).

In this section, you begin as Leonardo did, with a lightly rendered proportional sketch of the head, hair, and upper body of a girl. You follow along with a series of step-by-step illustrations to render a proportionately accurate sketch.

Figure 902

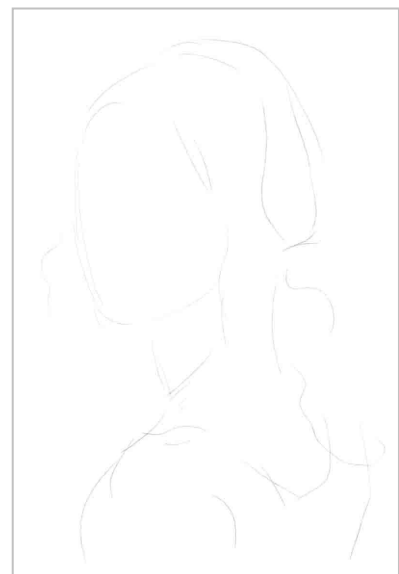


Figure 901:  
Study for the  
Head of a Girl,  
1483, Leonardo  
da Vinci,  
Silverpoint on  
prepared  
paper.

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

The step-by-step illustrations in Figures 904 to 907 are fairly self explanatory; hence, you find very few text instructions.

Figure 903



As you can see in Figure 903, my initial sketch is too light to use as a reference. Hence, I darkened the various stages of sketching in Photoshop, so you can see them clearly (Figures 904 to 907).

Figure 904



Figure 905



Figure 906



Figure 907



## OUTLINING FACIAL FEATURES AND OTHER DETAILED SECTIONS

In this section, you use a freshly sharpened HB pencil to neatly outline intricate details, such as her facial features, in preparation for shading.

- 2) **Draw the facial features with neat thin lines and add more details to the hair and upper body.**

Follow along with Figures 908 to 910.

As you sketch, continuously compare your sketch (especially the outline of the face and the facial features) to mine, and constantly change things you aren't happy with.

Figure 908



Figure 909

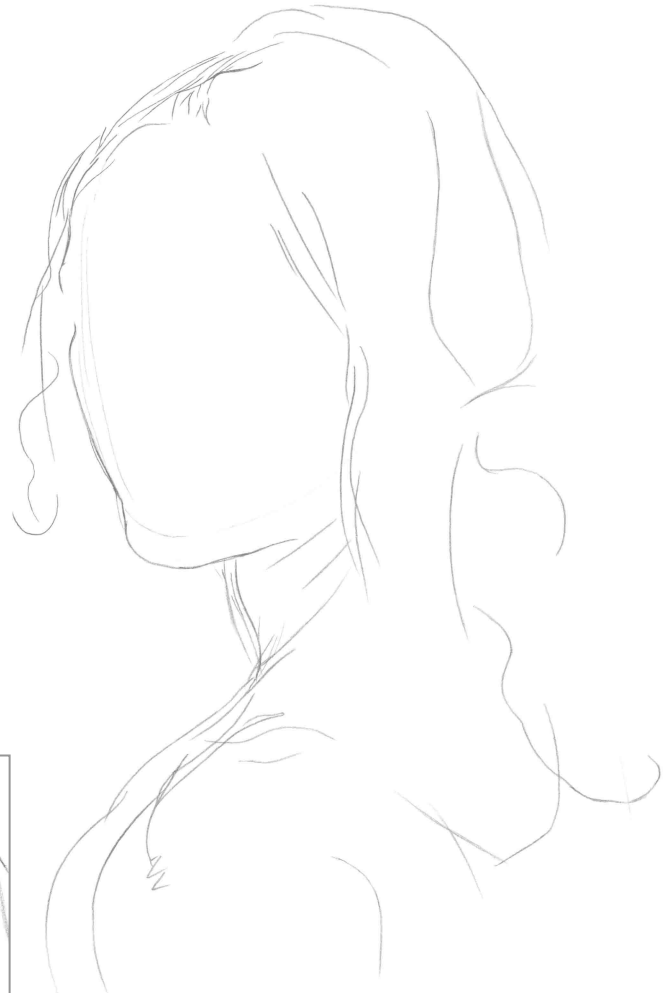
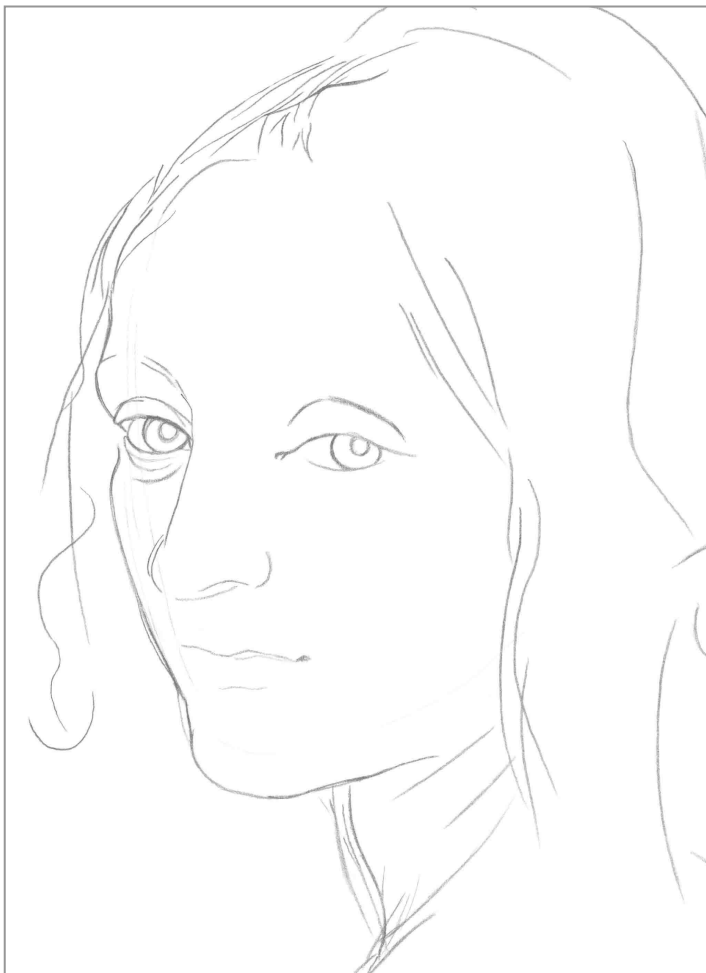


Figure 910



## **ADDING SHADING WITH HATCHING**

Leonardo is considered a master of hatching. His shading is mostly made up of straight lines that are drawn at an angle of 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, keep your drawing right-side-up as you work. If you are right-handed (like me), turn the drawing sideways as you work.

3) Use hatching to add shading to your contour drawing.

Refer to Figures 911 to 925.

Figure 911

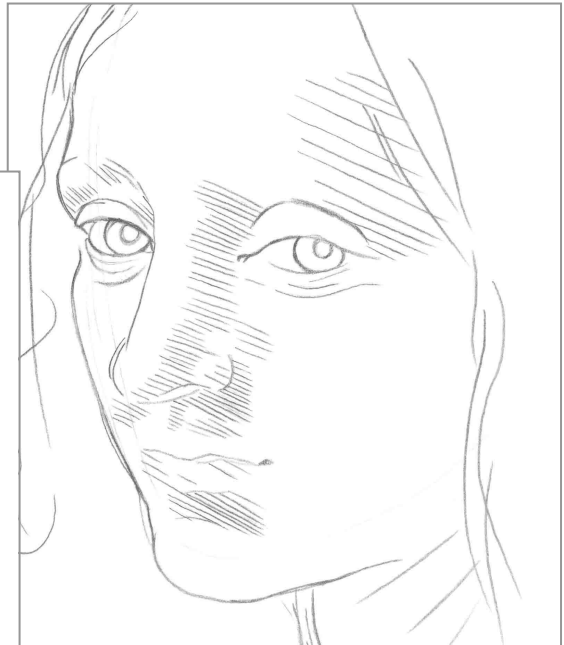


Figure 912



Rather than trying to duplicate each individual hatching line, attempt to get a feel for the overall process.

Figure 913

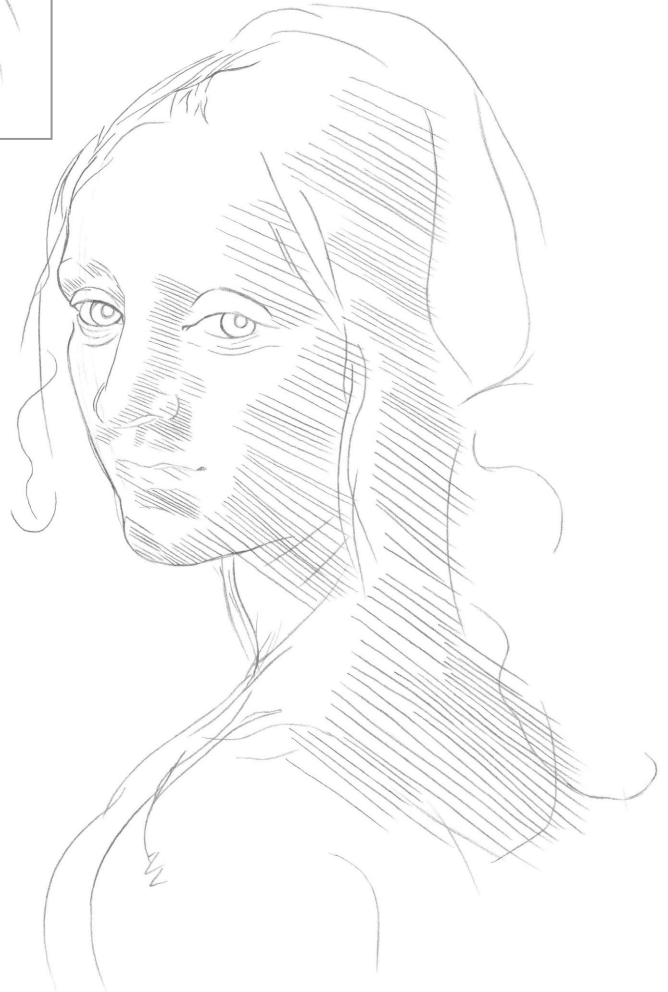


Figure 914

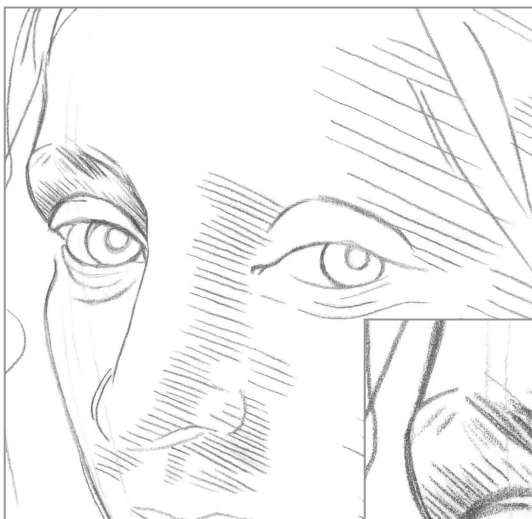


Figure 915



The widths of the hatching lines vary from very thin to thick.

2H and HB pencils are used for most hatching lines.

Figure 916



Figure 917



Figure 918



Figure 919



When I need a thin line, I simply sharpen my pencil.

Thicker lines are added when the point of the pencil is slightly worn down.

A 2B is added in sections needing bold, dark shading and outlines.

A few darker hatching lines are added to the shadow sections of the nose and mouth.

Additional thin lines are drawn in between others to darken values and smooth out graduations.

Figure 920



Figure 921



Figure 922



Figure 923



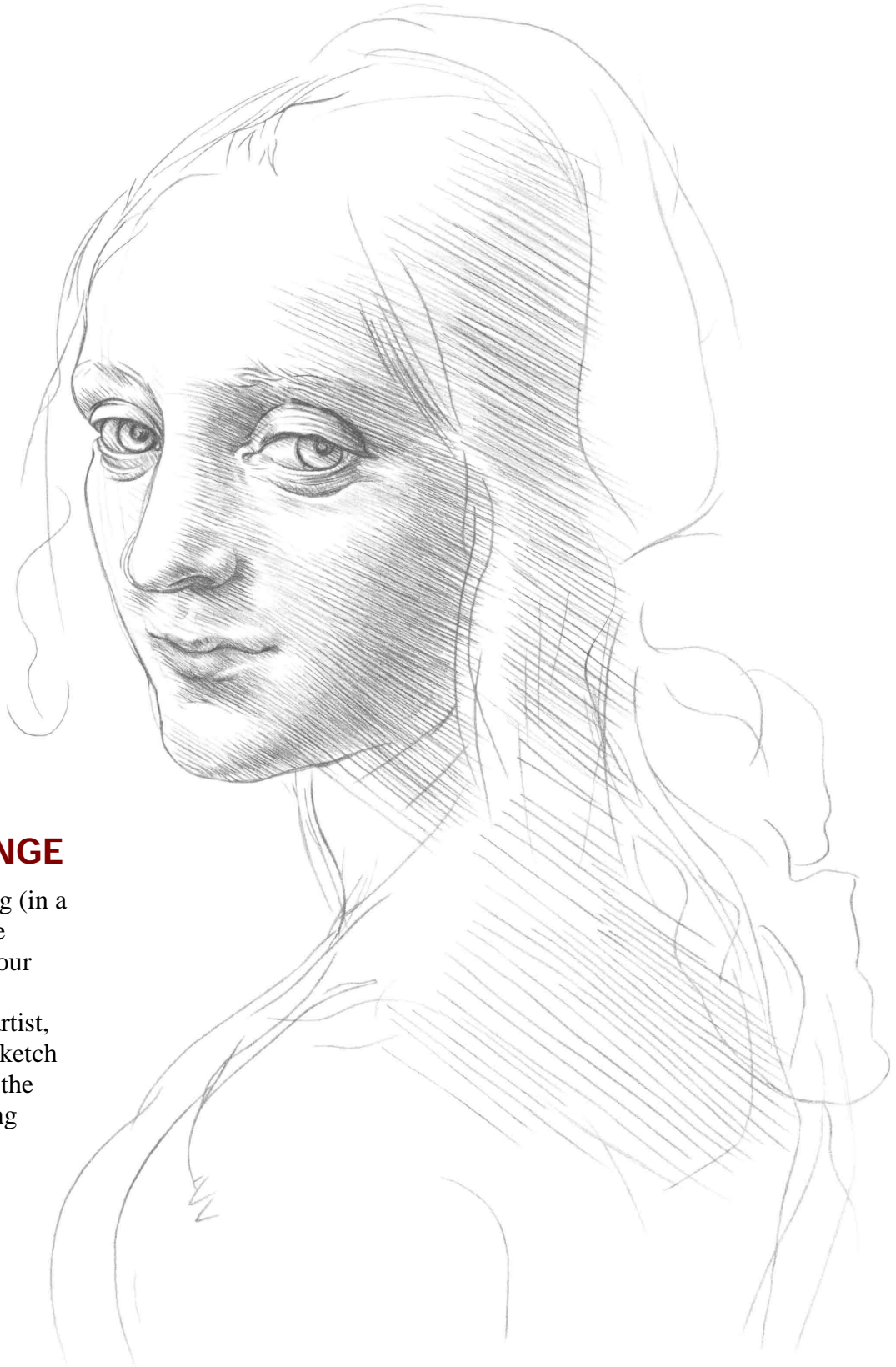
Continue comparing your drawing to mine as you add final touches. You can make a section of shading lighter by shaping a kneaded eraser to a wedge and gently patting hatching lines. To make a section darker, simply add a few thin hatching lines in between others.



Figure 924



Figure 925



## 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.

## 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.