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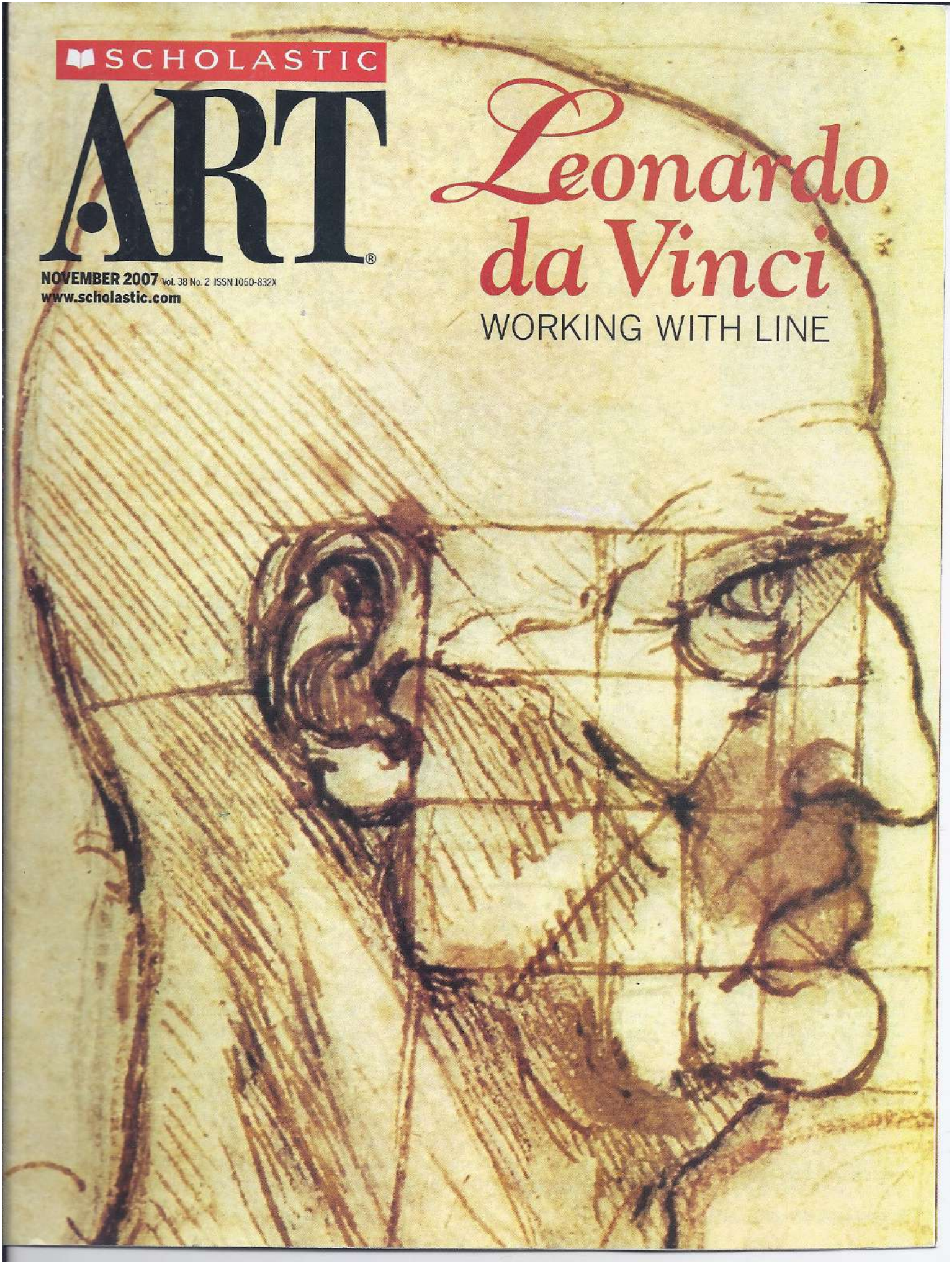
Leonardo da Vinci

WORKING WITH LINE



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Leonardo's Renaissance masterpiece *Mona Lisa* is one of the world's most famous paintings.

Above: Leonardo da Vinci (1452–1519), *Mona Lisa*, c. 1503–06. Oil on panel, 30 x 21 in. Musée du Louvre, Paris, France. Photo: Giraudon/The Bridgeman Art Library.

Cover: *Bust of a Man Seen in Profile with Schematic Proportions of the Human Head*, c. 1490. Pen and ink on paper. Gallerie dell'Accademia, Venice, Italy. Photo: Cameraphoto/Art Resource, New York.

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Leonardo
Master of Line

"With slight strokes, take a note in a little book which you should always carry with you. . . . Keep these sketches as your guides and masters." —Leonardo da Vinci

▲This loosely drawn ink sketch is said to be a self-portrait of Leonardo.

Study of an Old Man by the Water, c. 1510–13. Gabinetto dei Disegni e delle Stampe, Galleria degli Uffizi, Florence. Photo: Scala/Art Resource, New York.

Does the image on the far left look familiar? Chances are you'll recognize the *Mona Lisa*, because 500 years after this portrait was painted, it is still one of the most famous artworks in the world. The creator of this masterpiece was Leonardo da Vinci (left), the artistic genius of the European cultural movement known as the Renaissance, which bridged the gap between medieval and modern times.

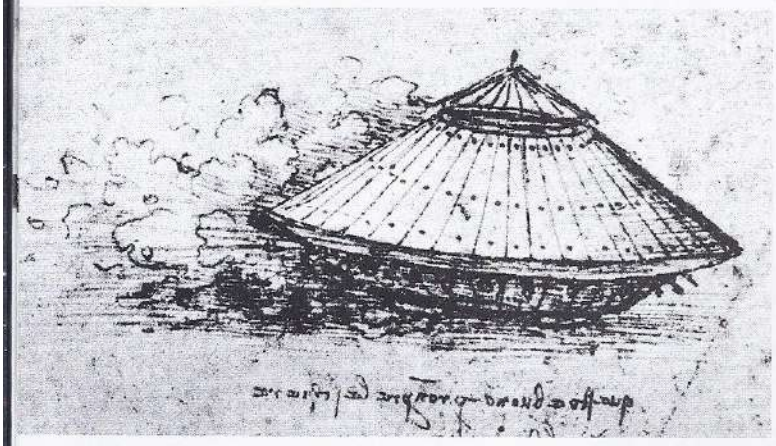
Europe during the Middle Ages (5th to 14th centuries A.D.) was a dark place. Most people couldn't read or write, wars were common, and there was no modern medicine or plumbing. Disease spread, and life expectancy was short. But starting in the 14th century in Italy, a great wave was splashing across Europe, changing how people thought and lived. Historians now refer to this period as the Renaissance, which means "rebirth." People became interested in classical learning and values. The result was a flowering of the arts, architecture, and literature, as well as scientific discovery and technological invention.

A true "Renaissance man," Leonardo worked as a painter, sculptor, inventor, scientist, mathematician, engineer, and architect. He was born in 1452 in a village named Vinci, near Florence, which was then the center of the art world. His childhood in the countryside inspired a lifelong passion for observing nature. When he was 17, he moved to Florence. There, his talent for drawing helped him find a job in the studio of a great Florentine sculptor and painter.

In those days, artists were considered skilled workers, and were often hired to make art for patrons like princes or the church. In 1482, Leonardo began working for a powerful nobleman in the rich city-state of Milan. His responsibilities included painting and sculpting, as well as designing buildings, weapons, and machinery.

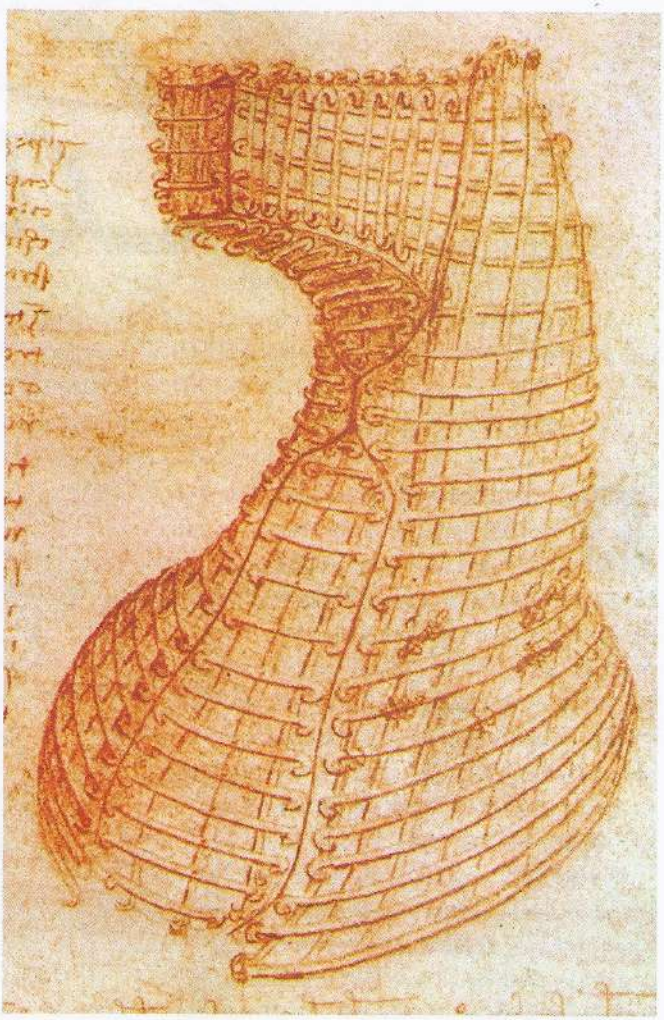
During his years in Milan, Leonardo reached new heights of scientific and artistic achievement. He also developed his habit of recording his studies in carefully illustrated notebooks. As you'll see from the examples on the opposite page, Leonardo used drawing for three main purposes: to record observations, to sketch out ideas for inventions, and to make studies for his paintings or sculptures. By studying his notebooks, we can see how Leonardo used drawing as a tool to develop his ideas.

da Vinci



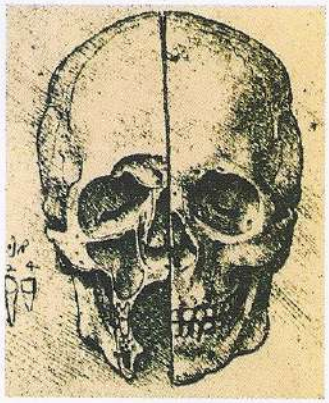
▲ **Five hundred years ago, Leonardo invented machines that only modern technology has been able to realize, such as this tank (above).**

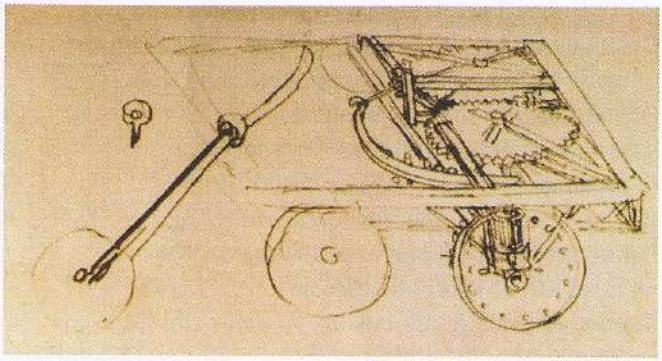
Drawing from Leonardo's book on submarines and inventions, c. 1485–90. Photo: © Bettmann/Corbis.



▶ **Leonardo often drew studies before working on a sculpture or painting. In this drawing, he planned a method for casting an enormous bronze statue of a horse (right).**

Model for the casting of the Trivulzio Monument, c. 1491–93. From the Codex Madrid. Biblioteca Nacional, Madrid, Spain. Photo: Scala/Art Resource, NY.





▲ **Leonardo carefully recorded his observations of the natural world. His notebooks are filled with detailed drawings of animals in action, human anatomy, and plant life (clockwise, from above).**

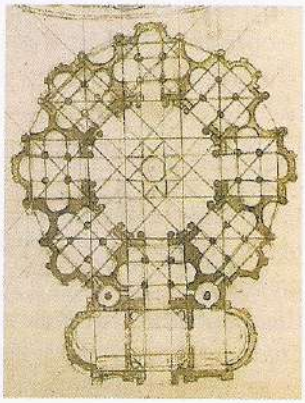
Cats, Lions, and a Dragon (detail), c. 1513–16. Pen and ink with wash over black chalk. The Royal Collection © 2007 Her Majesty Queen Elizabeth II.
Section of the skull, c. 1489. Pen and ink and black chalk, 7 3/4 x 5 3/4 in. Windsor Castle, the Royal Library. Photo: HIP/Art Resource, NY.
A sprig of guelder rose with berries, c. 1507. Red chalk on pale red prepared paper, 5 1/2 x 5 1/2 in. The Royal Collection © 2007 Her Majesty Queen Elizabeth II.

▲ **By studying his notebooks, we can see how Leonardo developed his idea for the first self-moving car.**

Perspective and plan drawings of automotive wagon, c. 1478. From the Codex Atlanticus. Metalpoint, pen, and brush on paper, 10 1/2 x 8 in. Biblioteca Ambrosiana, Milan, Italy. © Art Resource, NY.

▶ **Precise architectural drawings, such as this floor plan of a church, let Leonardo experiment with large-scale designs on a small sheet of paper.**

Elevation and plan for a church, c. 1492. From the Codex Ashburnham. Bibliotheque de Institut de France, Paris. Photo: Rene-Gabriel Ojeda/Réunion des Musées Nationaux/Art Resource, NY.

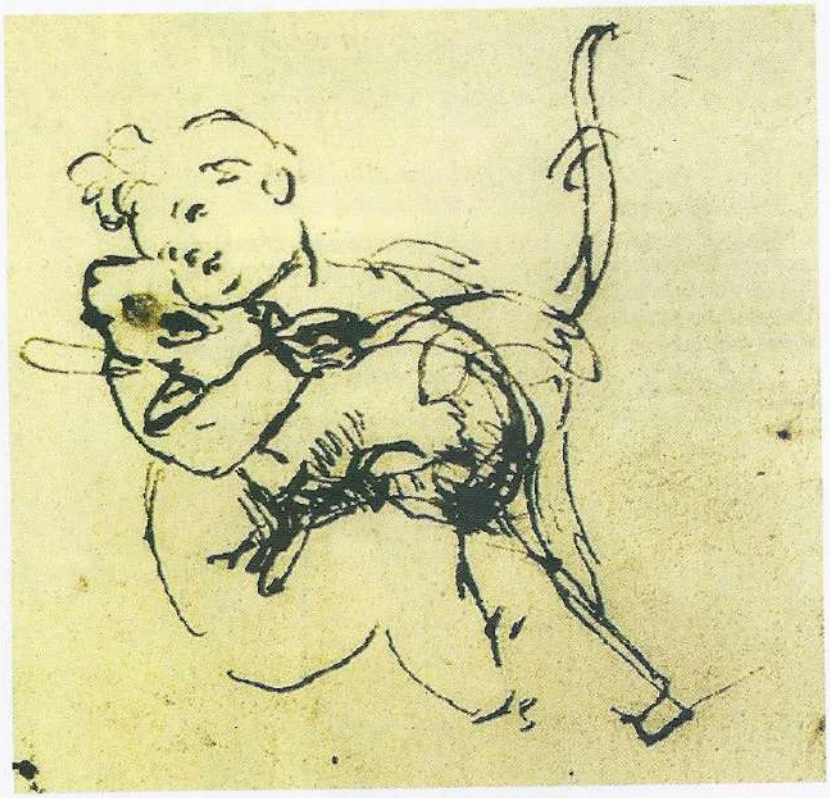


Linear Languages

"Drawing explores not only the works of nature, but also countless other works not made by nature." —Leonardo da Vinci

Drawing has long been considered an affordable and convenient method for recording observations and experimenting with ideas. Leonardo recorded his constant flow of thoughts in drawings that ranged from quick sketches to detailed scientific illustrations and carefully shaded studies for paintings. Line was his main means of expression. He used its dynamic qualities to create contours, to add shading and highlights, and to convey movement.

Although some of his sketches might seem like doodles, Leonardo found that a quick, loose drawing style was useful for trying out poses that he planned to include in his paintings. This quick sketch of a child and a cat (right) is a detail from a page that shows the same subject from several different points of view. The seated child struggles to hold the cat, which tries to wriggle out of his grasp. The **loosely drawn** composition is made up of **organic** (curving) **outlines** quickly done in ink. Leonardo sketched the cat's form using **light contour lines**. He reworked the contours with slightly **thicker** and **darker lines** when he had decided on their final position. Rough scribbles in the cat's body add **visual texture** and the illusion of depth. With a few expressive contour lines of **varying intensity**, Leonardo has managed to convey movement and activity. The **fragmented lines** give the drawing a feeling of life, as if the artist were trying to capture the gestures of his models on paper before they ran away.



▲ "Let your sketching of pictures be swift and the limbs not be too finished, but limited to their positioning." —Leonardo da Vinci

Studies for *The Madonna of the Cat*, late 1470s. Pen and ink drawing on paper. British Museum, London, UK. © Alinari Archives/The Image Works.

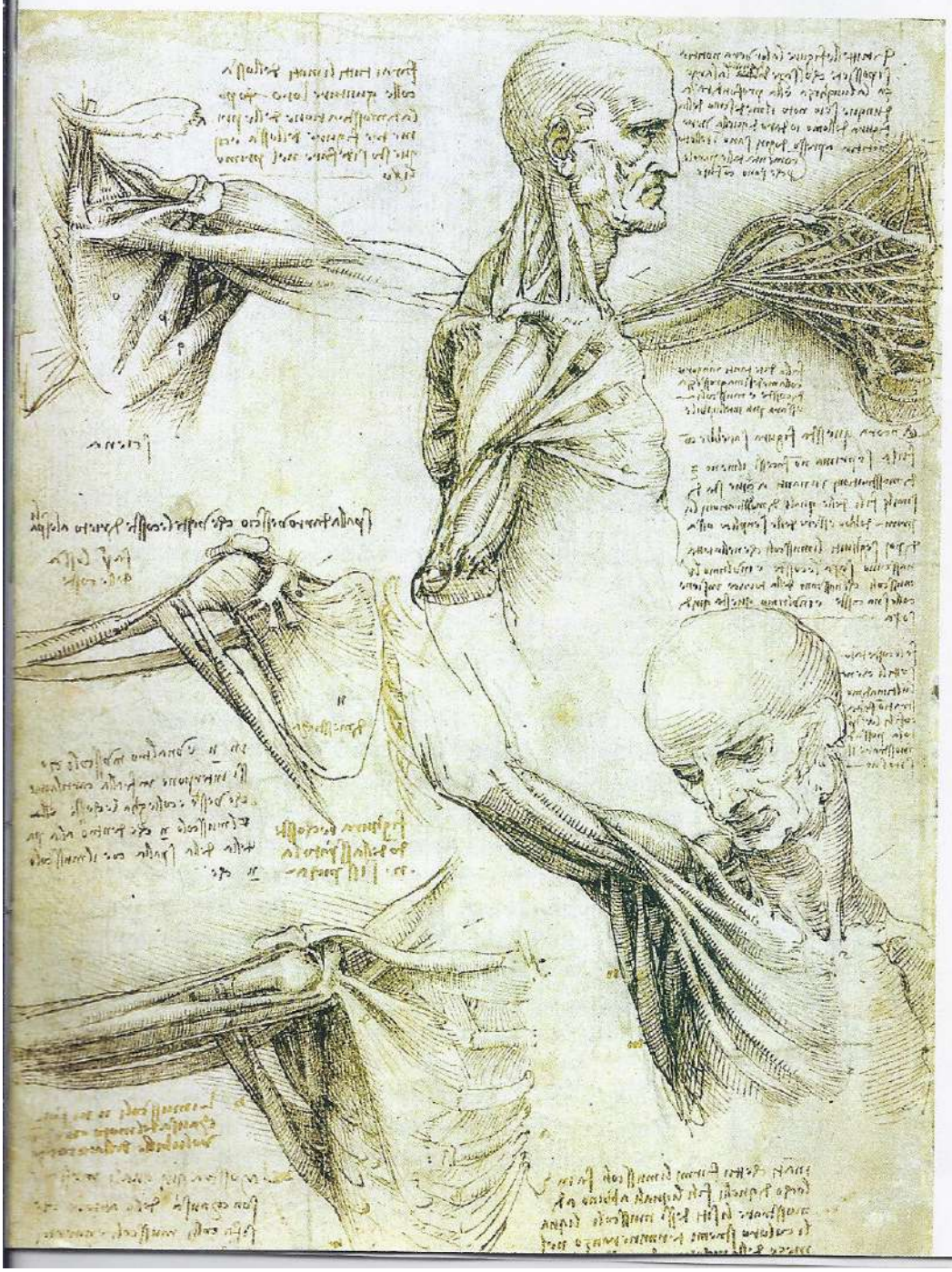
During the Renaissance, artists began to study the body's internal structure in order to develop realistic figures. Unlike his spontaneous sketches, Leonardo's anatomical drawings use **even, carefully controlled lines** to capture the structure of the human form. In *Studies of the anatomy of the shoulder* (right), Leonardo illustrates an old man's head, neck, and shoulder muscles. Using the architect's technique of showing three-dimensional forms from different **points of view**, Leonardo presented the figure from the side, front, and back. He used a shading technique called **hatching** to shape the forms, add surface texture, and create a sense of depth. Hatching is the drawing of a series of **fine parallel lines** placed on a diagonal and drawn close together. **Crosshatching** involves overlaying a set of hatched lines with others set on an opposite diagonal. In this drawing, Leonardo defined the contours of each muscle by using **parallel hatching** on the parts that should recede into the

◀ Tonal shading in red chalk captures a soldier's anguished expression in this study for Leonardo's unfinished and now lost masterpiece *The Battle of Anghiari* (UNG-ee-ar-ee).

Head of a Warrior (Study for The Battle of Anghiari), c. 1504–06. Red chalk on cream-colored paper. 9 x 7 ¾ in. Szepmuveszeti Muzeum, Budapest, Hungary.

background and crosshatching in the darkest shadows. **Curved parallel hatching** lines sweep around the head of the figure in the bottom right corner of the drawing to suggest **rounded volumes** and depth. By combining different hatching techniques, Leonardo created a realistic representation of the human form that artists and scientists still admire today.

Leonardo was able to achieve different shading effects with different mediums. In this preparatory drawing (top left) done for a large, complex painting, Leonardo used red chalk to depict the head of a shouting soldier. Working from a live model, Leonardo first outlined the head broadly with **thick chalk lines**. Within these contour lines, he modeled the shadows with parallel strokes. He then smudged these strokes together to create **blended tonal shading**. The facial features and final contours are forcefully drawn with the sharp point of the chalk. By varying the pressure of the chalk and the density of the layers of shading, Leonardo was able to create tone gradations. Dense layers of chalk form the darkest **shadows**, while the white of the paper shows through to indicate **highlights**. A plumed helmet was planned for the final painting. Its faint outline within the area of **negative space** at the top of the drawing balances the composition and draws attention to the soldier's dramatic expression.



◀ Leonardo's anatomical drawings are the basis of today's scientific illustration. Many art historians believe that Leonardo planned to publish his findings someday, and that he wrote his notes backwards (in mirror writing) to protect his ideas from being stolen.

Studies of the anatomy of the shoulder, c. 1510. Pen and ink with wash over black chalk, 11 ½ x 8 in. The Royal Collection © 2007 Her Majesty Queen Elizabeth II.

Thinking on Paper

"Consider with the greatest care the outlines of every object, and the character of their undulations."
—Leonardo da Vinci

Leonardo's painting studies offer a glimpse of the way the artist developed his ideas on paper. Rough sketches to work out poses, careful studies of facial expressions, and a full-scale drawing helped Leonardo create his painting *The Virgin and Child with Saint Anne* (opposite page, bottom).

Leonardo began by quickly and roughly outlining his composition (opposite page, top left) in soft black chalk, traces of which we can still faintly see. Once he had decided on the figure groupings, he reworked the forms in brown ink for greater definition. **Fragmented contour lines** define the figures. Loosely drawn strokes of curved parallel hatching suggest rounded volumes. Scribbled lines in the back roughly indicate a landscape setting.

When Leonardo first began inking this drawing, he planned to portray Saint Anne (the figure on the right) leaning forward to pet the lamb. But he did not want to pull the viewer's gaze too far from the baby Jesus. So he redrew her head, reducing its size and moving it closer to the Virgin's head. As a result, Saint Anne seems strangely proportioned—her upper body is too big for her tiny lower legs. But since this sketch was just meant to establish the basic composition, such details were not important to Leonardo.

In another compositional drawing (opposite page, top right), Leonardo drew the basic forms in black chalk. He then used firm ink strokes to outline the contours. To add depth, he applied a gray **wash** and white chalk **highlights**. The dense layers of reworked drawings make it almost impossible to distinguish the figures. Some art historians refer to this method of overlaying many solutions in one drawing as Leonardo's "brainstorming" technique. Once he was satisfied, he used a sharp **stylus** (pen) to trace a simplified outline on the back of the paper.

▲ Compare the facial expressions in these chalk studies of heads with the final versions in the painting on the opposite page.

Head of the Virgin, c. 1508. Black chalk, red chalk, traces of white chalk; some remains of framing outline in pen and brown ink at upper right (not by Leonardo). 8 x 6 ⅛ in. Harris Brisbane Dick Fund. The Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art/Art Resource, Inc.
The Head of St. Anne, c. 1510. Black chalk, 7 ⅜ x 5 ⅛ in. The Royal Collection © 2007 Her Majesty Queen Elizabeth II.

Leonardo concentrated next on the facial expressions. In a sketch of Saint Anne's head (above right), dark contour lines drawn with the sharp point of the chalk define the folds in the cloth around her head. Softer strokes have been blended together to create subtle tone gradations. The negative space of the paper indicates the highlights on her cheeks, nose, and chin. Similarly, in a study of the Virgin's head (above left), Leonardo smudged layers of black and red chalk to achieve seamlessly blended tonal shading. He referred to this effect as ***sfumato*** (sfoo-MAH-toh), which in Italian means "like smoke."

As the last step, Leonardo united the composition and the details. Using chalk, he made a final, full-size drawing (pages 8–9) known to Renaissance artists as a **cartoon**. Compare Leonardo's painting (right) to this cartoon.

▲ As seen in these two sketches, Leonardo was not afraid to rework a single drawing several times to achieve the perfect composition.

St. Anne with Virgin and Child Playing with the Lamb. Pen and ink drawing. Gallerie dell'Accademia, Venice, Italy. Photo: Cameraphoto/Art Resource, NY.
Studies for *The Virgin and Child, with St. Anne and The Infant St. John the Baptist*, c. 1508. Pen and ink and gray wash with some white heightening in the principal study, over black chalk. The British Museum, London, UK. © Alinari Archives/The Image Works.

They look similar, but Leonardo did so many versions of this subject that the compositions differ in many ways. During the Renaissance, drawings were thought of as part of a process leading toward the final work of art: a painting. This cartoon was one of the first drawings considered to be just as important as a painting. According to a contemporary of Leonardo's, as soon as the artist finished the drawing, word of its beauty spread around the city of Florence and crowds of people flocked to his studio for days.

This giant work combines many types of drawing. Leonardo used **contour lines** to indicate feet and hands, **horizontal hatching** in the background, and **crosshatching** and **scribbles** on the legs. He blended black and white chalk to create a tonal *sfumato* effect at key compositional points. Other areas, such as hair and feet, have been deliberately left as **rough outlines**. The **negative space** created by Saint Anne's upraised hand is barely outlined. But we can see the same **curved parallel hatching** from the first sketches. Having worked through his ideas in rough compositional sketches and detailed studies, in this final drawing Leonardo wove together all that he had learned.

▶ Leonardo combined many elements from his various drawings in this final painting of *The Virgin and Child with St. Anne*.

The Virgin and Child with St. Anne, 1510. Oil on wood, 5 ½ x 4 ½ ft. Musée du Louvre, Paris, France. Photo: Scala/Art Resource, NY.

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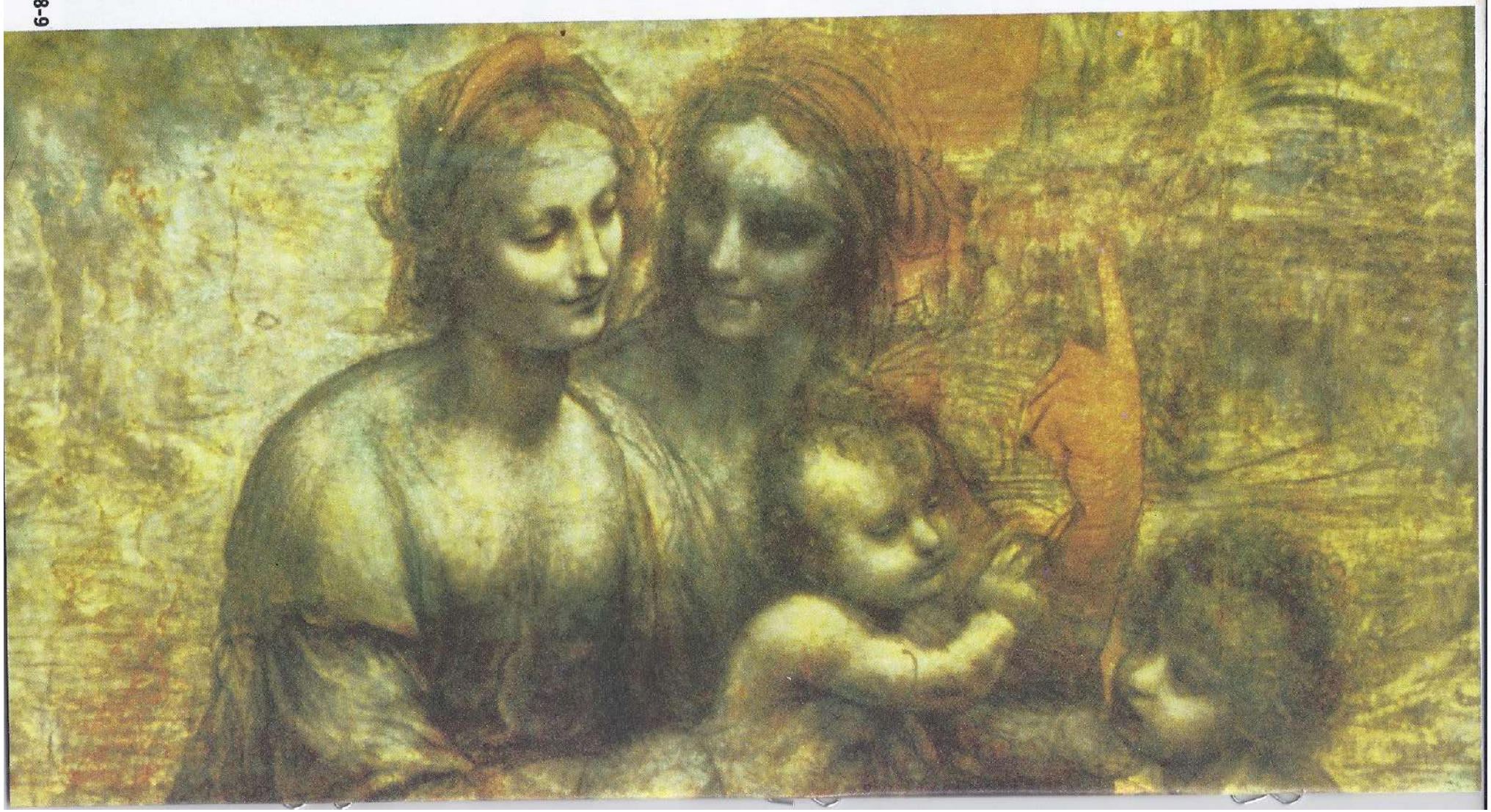
SCHOLASTIC ART®

MASTERPIECE OF THE MONTH #2

Leonardo da Vinci

THE VIRGIN AND CHILD WITH SAINT ANNE AND SAINT JOHN THE BAPTIST

"Finally he made a cartoon of a Virgin and St. Anne with an infant Christ that not only amazed all artists, but when it was finished, men and women, old and young, came to see it as if to a solemn celebration, in order to see the marvel of Leonardo that astonished the entire population." **—Giorgio Vasari, Lives of the Artists, 1568.**



Leonardo da Vinci (1452–1519), *The Virgin and Child with Saint Anne and Saint John the Baptist*, c. 1499–1500. Cartoon. National Gallery, London, U.K. Photo: Art Resource, NY.

Drawing Nature

Three contemporary artists who use line to capture the world around them

"SO MUCH INFORMATION CAN BE CONVEYED WITH JUST ONE LINE." —KEITH HARING

DYNAMIC DASHES

The unique drawing style of 20th-century American artist Keith Haring is inspired by graffiti, cartoons, and cave paintings. In this ink drawing, **thick** red **contour lines** form the work's **focal point**, two dancing dogs. Smaller human figures drawn in **thinner** green lines tumble through the **balanced composition**. The **cartoonish** figures have been **abstracted**, or simplified, and reduced to a few lines and shapes. Haring's use of the clashing, **complementary color pair** (opposites on the color wheel) of red and green pulls the eye around the page.

What kind of message might the artist be trying to communicate through his use of **scale**? The giant dogs dominate the composition, dwarfing the tiny humans. Some viewers interpret this as a comment on the importance of nature. Yet the mazelike network of **broken** and **angular lines** surrounding the figures seems to suggest that we are all connected. Filling the page with **dashes, squiggles**, and **zigzags in varying thicknesses**, Haring creates a composition that buzzes with visual energy.

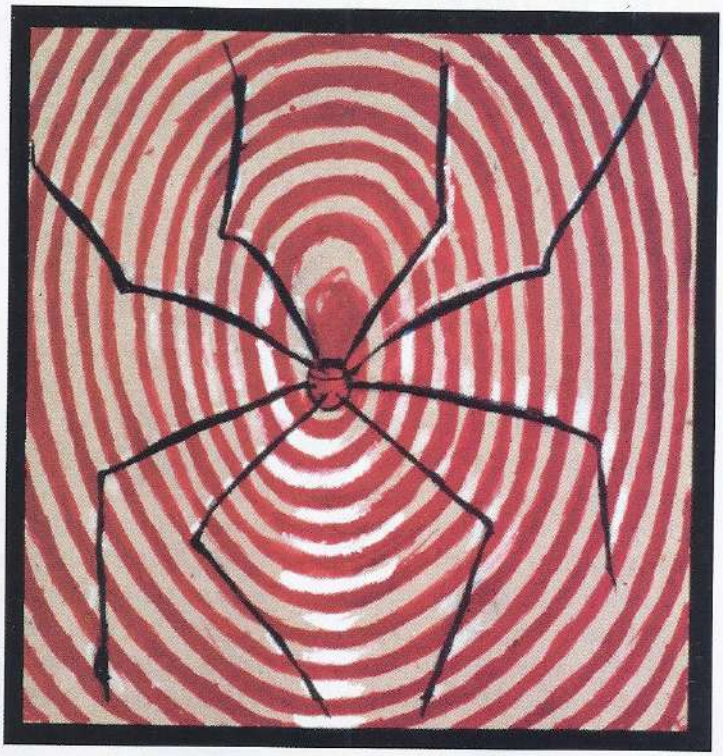
▲ Keith Haring (1958–90). *Untitled*, 1981. Sumi ink and acrylic on paper, 107 x 186 in. © Estate of Keith Haring.

"WHAT IS A DRAWING? IT IS LIKE A THREAD IN A SPIDER'S WEB; IT IS A WAY TO ORGANIZE SPACE." —LOUISE BOURGEOIS

SYMBOLIC STROKES

For contemporary French artist Louise Bourgeois (boor-ZHWA), the spider is a symbol of her mother, who spent her days repairing tapestries in the family business. Bourgeois has made a series of monumental bronze sculptures of spiders, some as tall as trees. Her drawings are a place where she can sketch out ideas for these sculptures, but they are also independent artworks in themselves.

In this drawing, a huge, spindly-legged spider seems to hover over the page. A hypnotic design of **concentric** red and white ovals draws the viewer's eye to the center of the page, where the spider's body serves as the **focal point** of the composition. Small dabs of white add **highlights** and create a sense of depth. The **thin, angular, geometric** lines of the spider's legs contrast with the **thicker organic** (curved) background lines of this almost **radially symmetrical composition.**



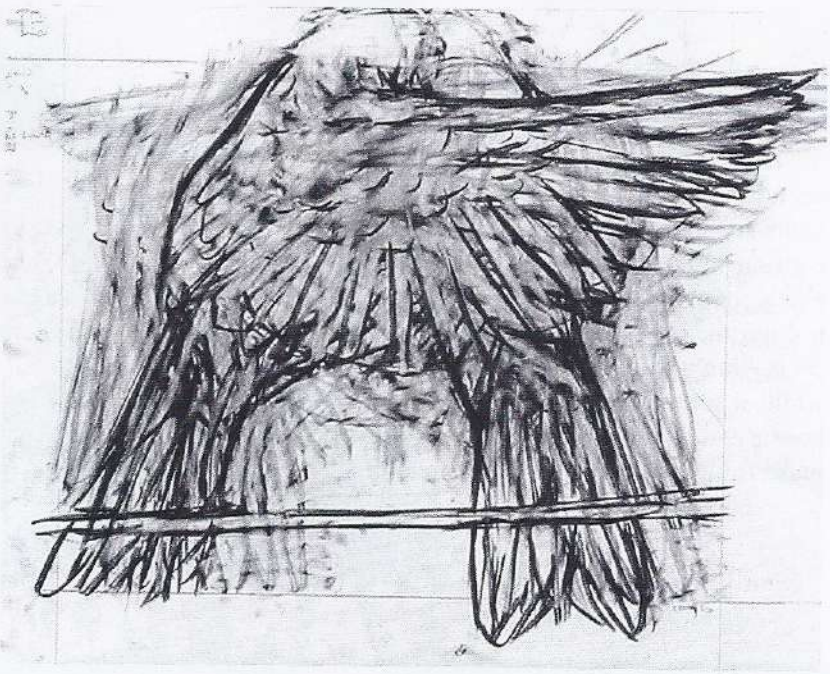
▲ Louise Bourgeois (b. 1911), *Spider*, 1994. Watercolor and gouache on paper, 11 ½ x 11 ¾ in. Private collection. Photo: Beth Phillips. Courtesy Cheim & Read, New York.

"MY DRAWINGS CONTAIN TRACES OF THE MOVEMENTS IN MY FILMS." —WILLIAM KENTRIDGE

DRAWINGS IN MOTION

Contemporary South African artist William Kentridge's films have been described as "drawings in motion." He creates these hand-drawn animations by filming a series of charcoal drawings such as the one at right. After making a drawing, he films it with a movie camera. He then erases certain areas of the image, and redraws them to make the next frame. Traces of the rubbed-out lines are often still visible in the composition. The artist repeats this process—always working on the same sheet of paper—until the film is done.

In this drawing of a pair of birds, **thick, expressionistic outlines** drawn in charcoal define the **contours** of the forms, while **shorter broken lines** add **visual texture.** The **dynamic diagonal** of one bird's outstretched wing draws the viewer's eye across the page. Ghostly traces of **erased lines** suggest the motion of fluttering feathers. As Kentridge reworks his drawings, making slight changes, the images undergo constant redefinition. In the end, the layers of marks on their surfaces stand as records of the passage of time.



▲ William Kentridge (b. 1955), *Drawing from "Preparing the Flute," (Bird flapping)* (detail), 2005. Charcoal on paper, 23 ⅛ x 31 ½ in. Courtesy Marian Goodman Gallery, New York.

ARTIST OF THE MONTH

Living Lines

While he was studying abroad in Italy this past summer, 19-year-old artist Ryan Porter practiced his drawing skills by keeping two different sketchbooks. For his drawing and architecture classes, he was often asked to carefully copy historical paintings or accurately draw important buildings. But he also enjoyed making more experimental drawings, such as sketching landscapes from a moving train without looking at the paper. "I was really interested in line, and in how it carries over into techniques like crosshatching," he says. "I had fun messing around with lines to see what kinds of cool shapes and patterns I could make."

Ryan made his award-winning drawing *Still Life with One and One-Half Lemons* (opposite page) when he was in the 11th grade at Memorial High School in Houston, Texas. He is now a sophomore at the University of Texas in Austin, where he is majoring in studio art.

How did you first get involved in art?

I've loved drawing ever since I can remember. When I was a kid, I drew all over everything. In elementary school, I rented books from the library on artists like Picasso. I never got serious until my mom gave me a canvas and I started painting. After that, I took it more seriously and tried harder.

How did you come to do this award-winning piece?

One day I was bored and started drawing some fruit in a wooden bowl that was sitting on the table in front of me. I showed it to my art teacher, who thought it was really good and encouraged me to continue. She told me to forget about our assignments. She just wanted me to concentrate on making still lifes. After a while, it started getting a little boring and repetitive. So to make things more fun, I went to the grocery store and picked out a bunch of interesting things. I got fish, crab, octopus, lettuce, and lemons and set up a still life at home.

Were you drawing from life?

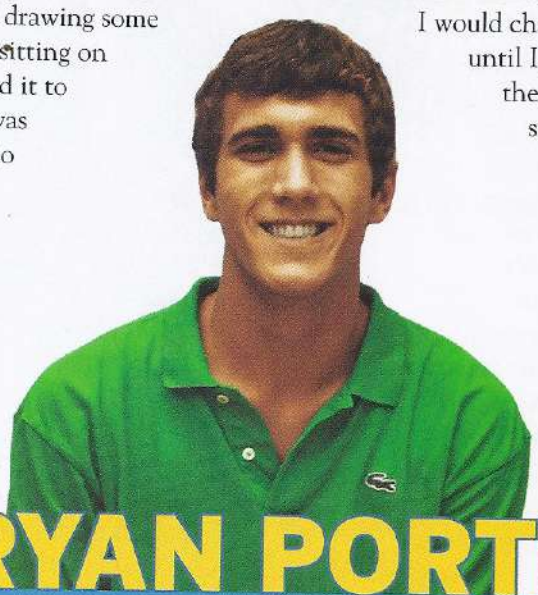
I took a photograph just in case. I knew the drawing would take me several days and I didn't want to draw a rotting fish! I had two extra fish, so I was able to experiment with a bunch of different arrangements.

How did you go about creating this artwork?

I drew the picture using colored pencils. First I did a light outline of all the different forms. Then I went in and colored each object, one at a time. I finished one fish, then another, and then the octopus. I did the lemons and lettuce last. I broke the drawing down into different areas. Then I broke each individual object into sections and started adding colors in layers. To do the highlights, I would change tones. I kept using lighter shades until I just had white pencil on top where the light hit the form or the surface was supposed to look wet.

How important is line in your composition?

The entire drawing is made up of carefully drawn lines. I used crosshatching because I wanted all the colors and forms to be very soft and blended. I didn't want



RYAN PORTER

"The entire drawing is made up of carefully drawn lines. I used crosshatching because I wanted all the colors and forms to be very soft and blended."

Ryan Porter (b. 1988), *Still Life with One and One-Half Lemons*, 2005.

there to be any strong lines. It's very organized—I drew continuous parallel lines along the contours of each form, and then went back in and added perpendicular ones. It was a very tedious process because I had to pay attention to every single little line.

What was the biggest challenge for you in creating this drawing?

The parts I had the most difficulty with in terms of how I was going to execute them were the lettuce leaves and the octopus tentacles. The fish were just big shapes, so they were easier to work with. The lettuce and octopus were curvy and textured and out of control, so I had to think about them a little more. At one point I had some erasing to do because I didn't get the color right and the shading looked off. I remember having to completely redo some of the layers.

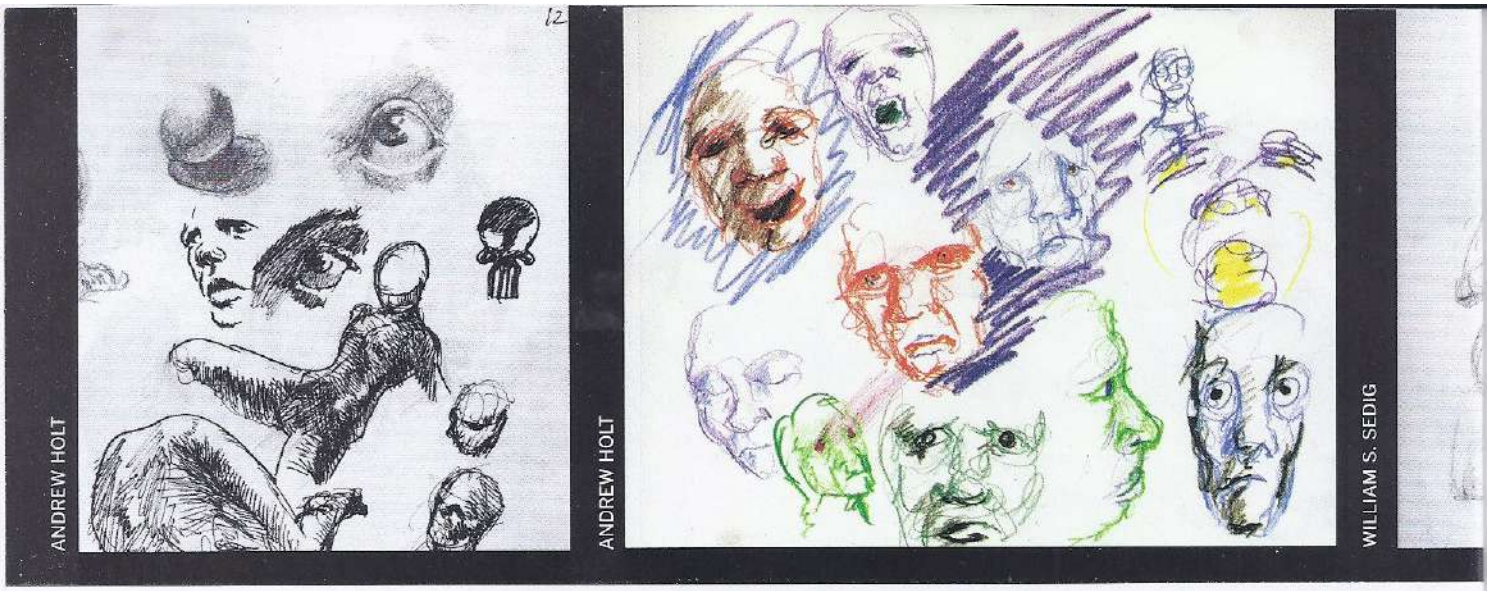
Were you satisfied when you were done?

When I was done with the lettuce, I looked at the whole drawing and added little bits of color to different areas to emphasize the shadows. Whenever I finish a drawing, I'll go back five minutes later and find all sorts of things that I need to adjust.

What advice do you have for other aspiring artists like yourself?

Just stick to it. As cheesy as it sounds, it's true that practice makes perfect. Don't be afraid to try new things, because you never know how things might turn out.

To find out more about The Scholastic Art & Writing Awards, ask your teacher to write to The Alliance for Young Artists & Writers, Inc., 557 Broadway, New York, NY 10012-3999; or call 212-343-6892; or go to www.scholastic.com/artandwriting.



▲ Andrew has used different shading techniques and media on the same page. Subtle tone gradations add depth to his pencil sketches of a sphere and an eye at the top of the sheet. Parallel hatching defines the contours of a reclining figure and a second eye below.

▲ Quick, loosely drawn sketches of facial expressions in different colors compete for the viewer's attention in this page from Andrew's sketchbook. In some of the faces, roughly scribbled lines in a second color indicate shadows. Thicker scribbled zigzags in the background provide contrast.

SCHOLASTIC ART WORKSHOP

Keeping a *Visual Diary*

Record your observations of everyday life in a personalized sketchbook

MATERIALS

- Sketchbook paper (variety of types and weights)
- Material for covers: cardboard, foam core, or matte board
- Materials to decorate covers: old art books or magazines, photos, scraps of colored paper, wallpaper samples, etc.
- Paper cutter
- Scissors or X-Acto knife
- Elmer's Glue-All and white school glue
- 12-in. ruler
- Hole punch
- 1-in. binder rings
- Pens (black and assorted colors): ballpoint, gel, roller ball, felt-tip, fountain
- Pencils (black and assorted colors)
- Pencil sharpener

Prepared by Ned J. Nesti Jr., Art Instructor, Morrison Junior High School, Morrison, IL. Assisted by Charlie Dubnick and Nicholas R. Bonneur, Art Instructors, Brooks Middle School, Bolingbrook, IL; Stuart Roddy, Art Instructor, Morrison High School, Morrison, IL; Andrew Holt, College of Fine & Applied Arts, University of Illinois, Champaign, IL; Sydni L. Reuben, Painting Department, Milwaukee Institute of Art & Design, Milwaukee, WI. Photographed by Larry Gregory, Associate Professor, School of Art, Northern Illinois University, and Wade Duerkes, Northern Illinois University, DeKalb, IL.

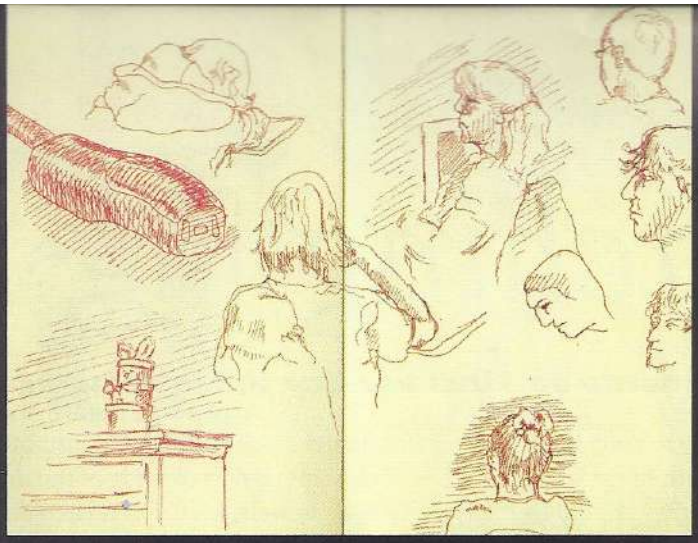
As you've learned in this issue, Leonardo da Vinci used drawing to record his observations, experiment with ideas, and make studies for paintings and sculptures. Keeping a sketchbook is a great way to improve your skills, collect ideas for future art projects, and get in the habit of drawing regularly. In this workshop, you will make your own sketchbook and then fill it with drawings of the world around you.

STEP 1 MAKING YOUR SKETCHBOOK

Select 30-40 sheets of paper. You may mix paper types and weights, provided that all pages are the same size. Use the heavier core material for the front and back covers. Decorate covers by drawing directly on the surfaces or by creating a collage of drawings, photos, or scraps of paper. Punch three to five holes about ½ in. from the top or left side of the covers and sketchbook pages. Fasten everything together using binder rings.

STEP 2 MEDIA AND TECHNIQUES

Experiment with different media to see the range of marks you can make. By angling the point of a pencil or pen, you can change a line's width and texture. Varying the amount of pressure applied also affects line quality. Try using a variety of media or colors within a drawing.



MITCH J. SMITH

ALEX N. BURSON

▲ William has drawn the same figure in two different styles, scales, and points of view. The smaller contour drawing on the right contrasts with the larger shaded drawing on the left.

▲ Parallel hatching and crosshatching add depth and visual interest to the quickly sketched figures in Mitch's drawing. In the top left corner of the page, continuous organic (curved) contour lines suggest a figure putting his head down at a table.

▲ Alex has sketched a small hand in different poses. Bold, dark strokes define the hand's contours, while lighter scribbles add visual texture and help model its form.

HELPFUL HINTS:

- To protect the edges of your sketchbook pages, make the covers 1/4 in. larger than the paper size.
- Make sure that all holes match precisely. Use a ruler to space holes evenly.

DRAWING TIPS:

- A sharp pencil point will make a precise, clean line, while a blunt or worn point creates a softer feel.
- Try different types of pens to create fluid, loose, gestural lines. Notice how if you draw slowly with a pen, the line widens slightly.

The quality of the lines you draw should reflect the forms being defined: straight or curved, thick or thin, short and broken or long and continuous. Practice contour drawing by sketching the outlines of objects. To add texture and depth, highlight those areas of the forms that are closest to you. Make shadows and areas that recede into the background darker. Shading techniques include **hatching** (drawing a series of fine parallel lines placed on a diagonal close together), **crosshatching** (overlaying a set of hatched lines with others set on an opposite diagonal), and **tonal** (blended) **shading**.

STEP 3 DRAWING IN YOUR SKETCHBOOK

Carry your sketchbook wherever you go, and look for interesting things to draw. Try working in different styles: simple contour drawings; quick, scribbly sketches; realistically shaded compositions. Don't be afraid to overlap or vary the scale of your drawings.

Drawing from life is important. Draw subjects that reflect your interests and sense of style: still lifes, landscapes, portraits or self-portraits, and drawings based on fantasy or on your own imagination. Set up simple still-life arrangements of visually interesting objects. Sketch the same object from different points of view, or the same person in different poses. When drawing figures, start with the contours, blocking in the torso, legs, and arms. Focus on the most important part of the pose, and then draw the rest of the body. When you feel comfortable with observational drawing, try drawing things from memory. Sketch yourself, and then try again without the aid of a mirror. Create imaginary characters or develop a storyline for a comic book.

Drawing requires patience, focus, and practice. Do not erase in your sketchbook. Learn from mistakes by leaving them alone or reworking them. Remember to date pages to chart your progress. Include comments or observations.

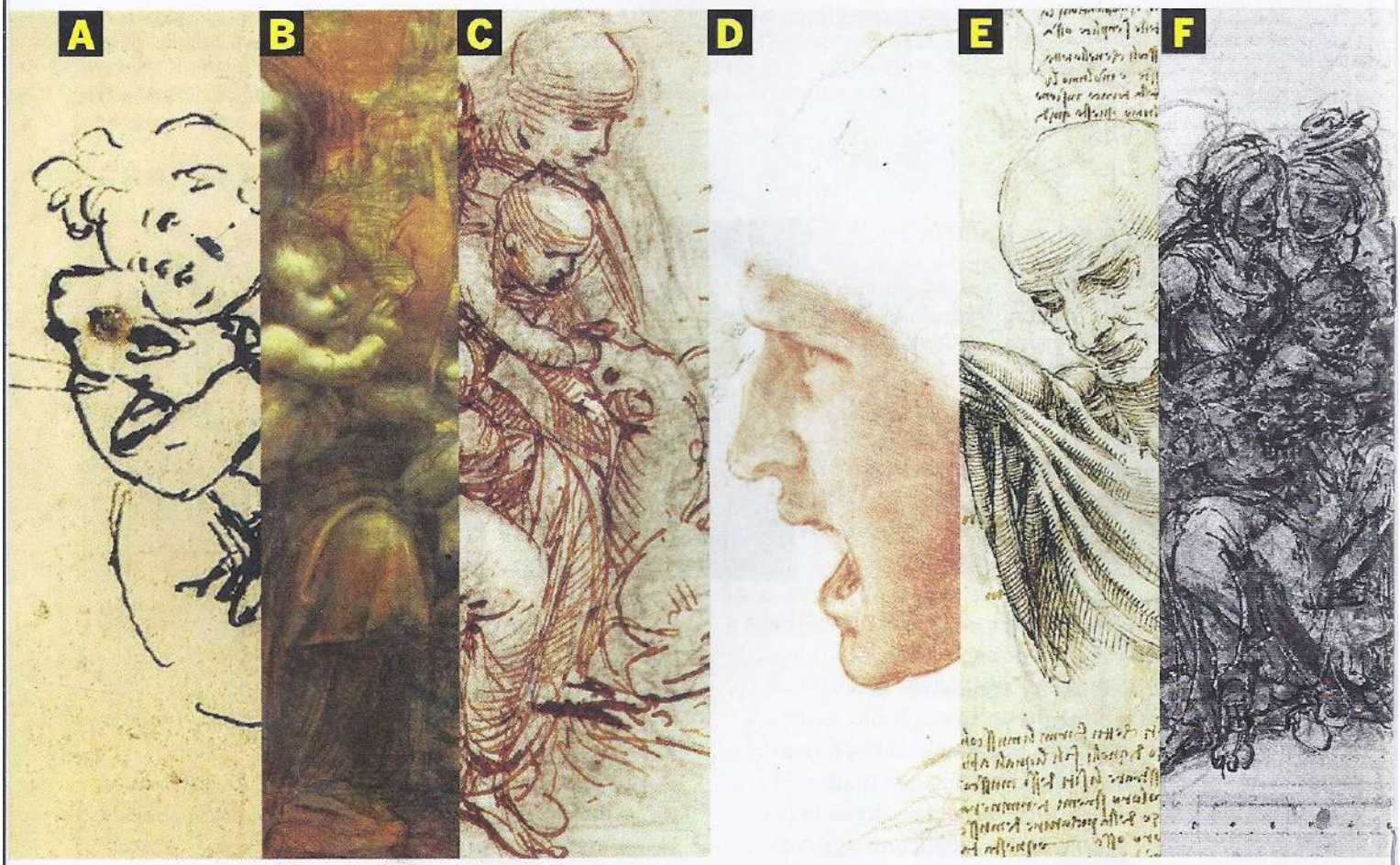
CRITIC'S CORNER

Sketching Figures

How did Leonardo da Vinci use line in his drawings?

Throughout his career, Leonardo da Vinci filled thousands of notebook pages with his ideas and observations about the world around him. His quick sketches, detailed anatomical illustrations, and carefully shaded painting studies all required different drawing techniques, but line was his constant means of expression.

Below are details of some of the drawings featured in this issue as well as a list of related descriptions, media, and techniques. Next to each word or phrase, write the letter of the image (or images) it best describes.



____ **1.** loosely drawn
____ **2.** outlines
____ **3.** visual texture
____ **4.** fragmented lines
____ **5.** even, controlled lines
____ **6.** overlaying many solutions
____ **7.** crosshatching
____ **8.** curved parallel hatching
____ **9.** contour lines
____ **10.** pen and ink
____ **11.** study for a painting
____ **12.** blended tonal shading
____ **13.** lines of varying intensity
____ **14.** area of negative space
____ **15.** chalk
____ **16.** anatomical drawing
____ **17.** rounded volumes
____ **18.** *sfumato*
____ **19.** cartoon
____ **20.** "brainstorming" technique
____ **21.** mirror writing