

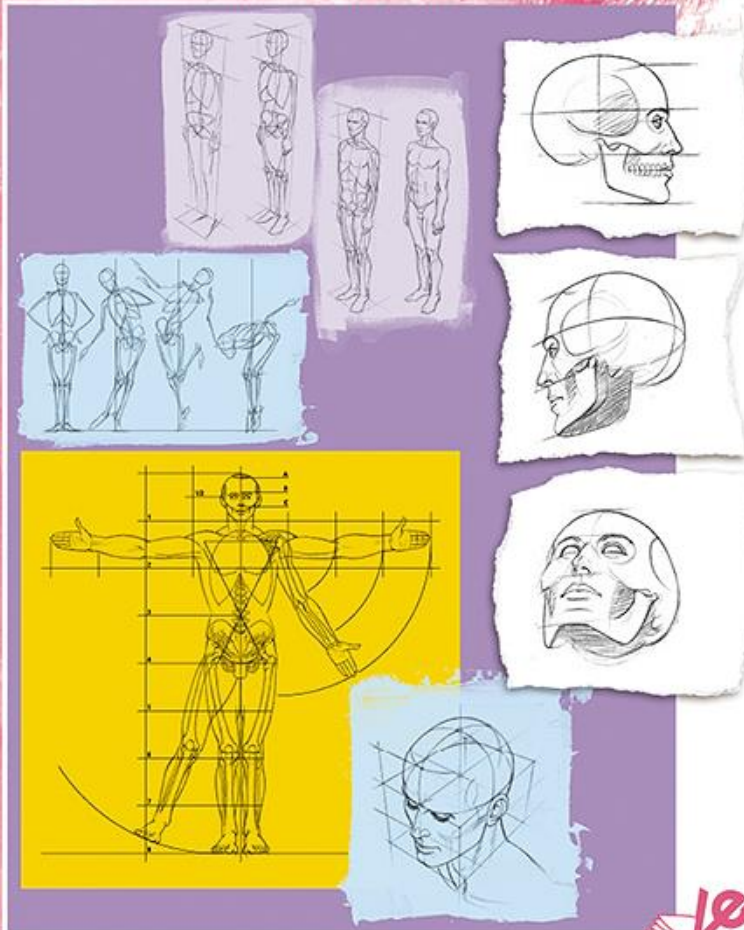


The Fundamentals of Drawing – Book #2

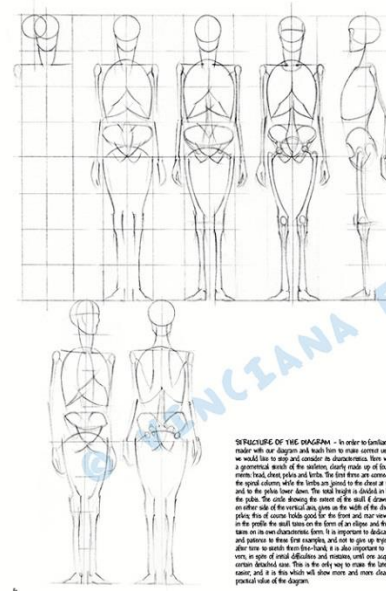
LEONARDO COLLECTION

THE FUNDAMENTALS OF DRAWING

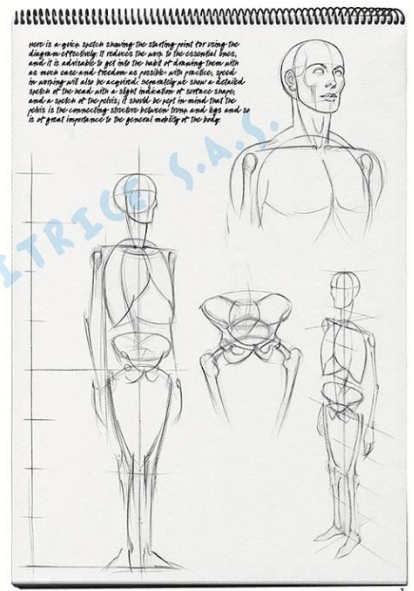
THE FASCINATING WORLD OF DRAWING AND PAINTING



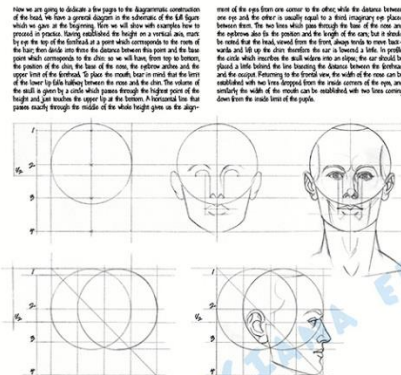
vinciana editrice



STRUCTURE OF THE TORSO - In order to facilitate the reader with our diagram and wish him to make correct use of it, we would like to point out a few considerations. First we have a geometrical sketch of the torso, clearly made up of four columns: head, chest, pelvis and hips. The four lines are connected by the spinal column while the pelvis are joined to the chest at the top and to the hips below. The head height is divided in half by the pelvis. The circle showing the center of the skull is drawn again on either side of the vertical line, given as the width of the chest and pelvis. This of course holds good for the front and rear view since the pelvis and skull bones are in line of an ellipse and the spine runs on its own characteristic form. It is important to dedicate time and patience to these first examples, and only after trying them out after time to sketch them free-hand, it is also important to preserve in good and effective manner, and on a separate page, a series of sketches. This is the only way to make the last work easier, and it is a way which will show more and more clearly the practical value of the diagram.



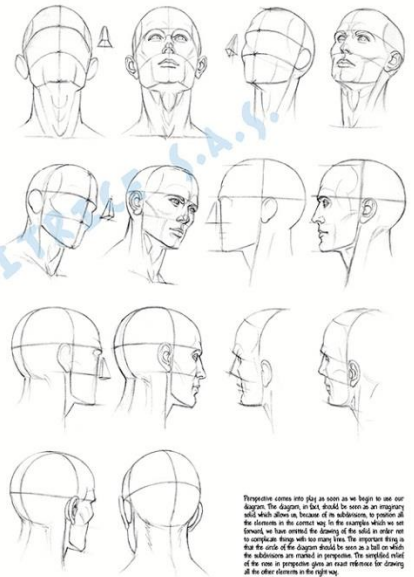
There is a special section showing the starting point for rising the diagram effectively. It indicates the axis of the essential bones, and it is advisable to get into the habit of drawing them with as much ease and freedom as possible with practice, speed in writing will also be acquired. Separately we show a detailed sketch of the head with a slight indication of features (ears, nose, a section at the pelvis). It should be kept in mind that the pelvis is the connecting structure between torso and legs and is of great importance to the general mobility of the body.



Now we are going to dedicate a few pages to the diagrammatic construction of the head. We have a general diagram in the scheme of the left figure which we give at the beginning. Here we will show with examples how to proceed in practice. Having established the height as a vertical axis, next by the top of the forehead at a point which corresponds to the roots of the hair, then divide into three the distance between this point and the base point which corresponds to the chin; as we will have, then up to bottom, the position of the chin, the base of the nose, the nostrils and the upper limit of the forehead. To place the mouth, bear in mind that the base of the lower lip falls halfway between the nose and the chin. The volume of the skull is given by a circle which passes through the highest point of the height and just touches the upper lip at the bottom. In horizontal line that passes nearly through the middle of the whole height goes on the alignment of the eyes (front view) center to the other while the distance between one eye and the other is usually equal to a third of the height placed between them. The two lines which pass through the base of the nose and the eyebrows show the front position and the length of the ears, but it should be noted that the head, viewed from the front, always tends to round back, and lift up the chin towards the ear; it is useful, to profile the circle which measures the skull when seen on a slope; the ear should be placed a little behind the line bisecting the distance between the forehead and the mouth. Returning to the frontal view, the width of the nose can be established with two lines dropped from the inside corners of the eyes, and similarly the width of the mouth can be established with two lines coming down from the inside lines of the pupils.

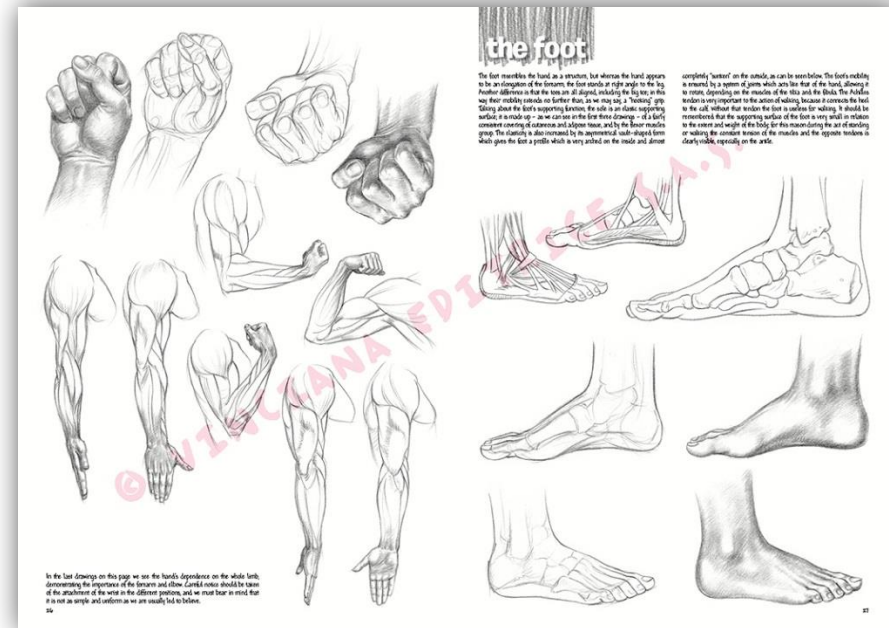
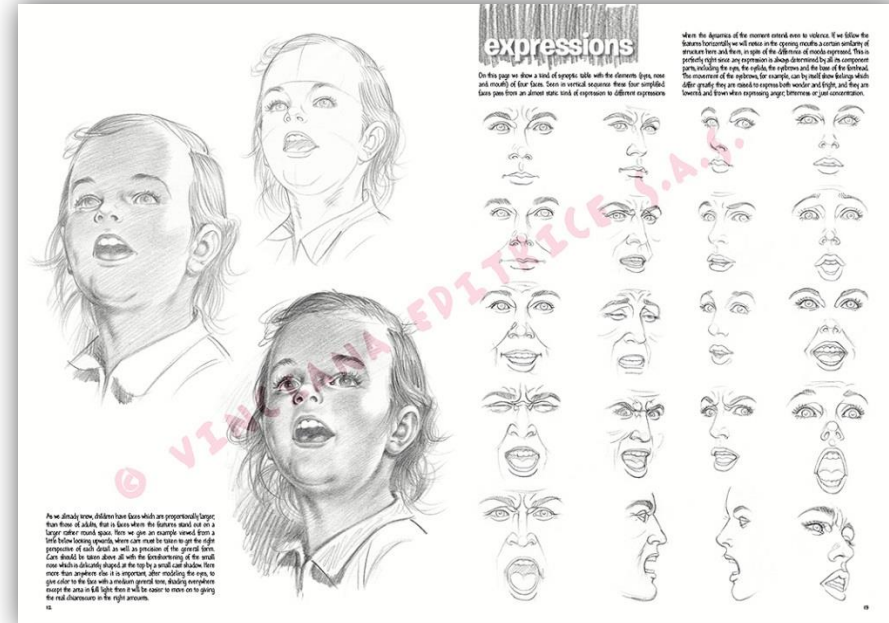
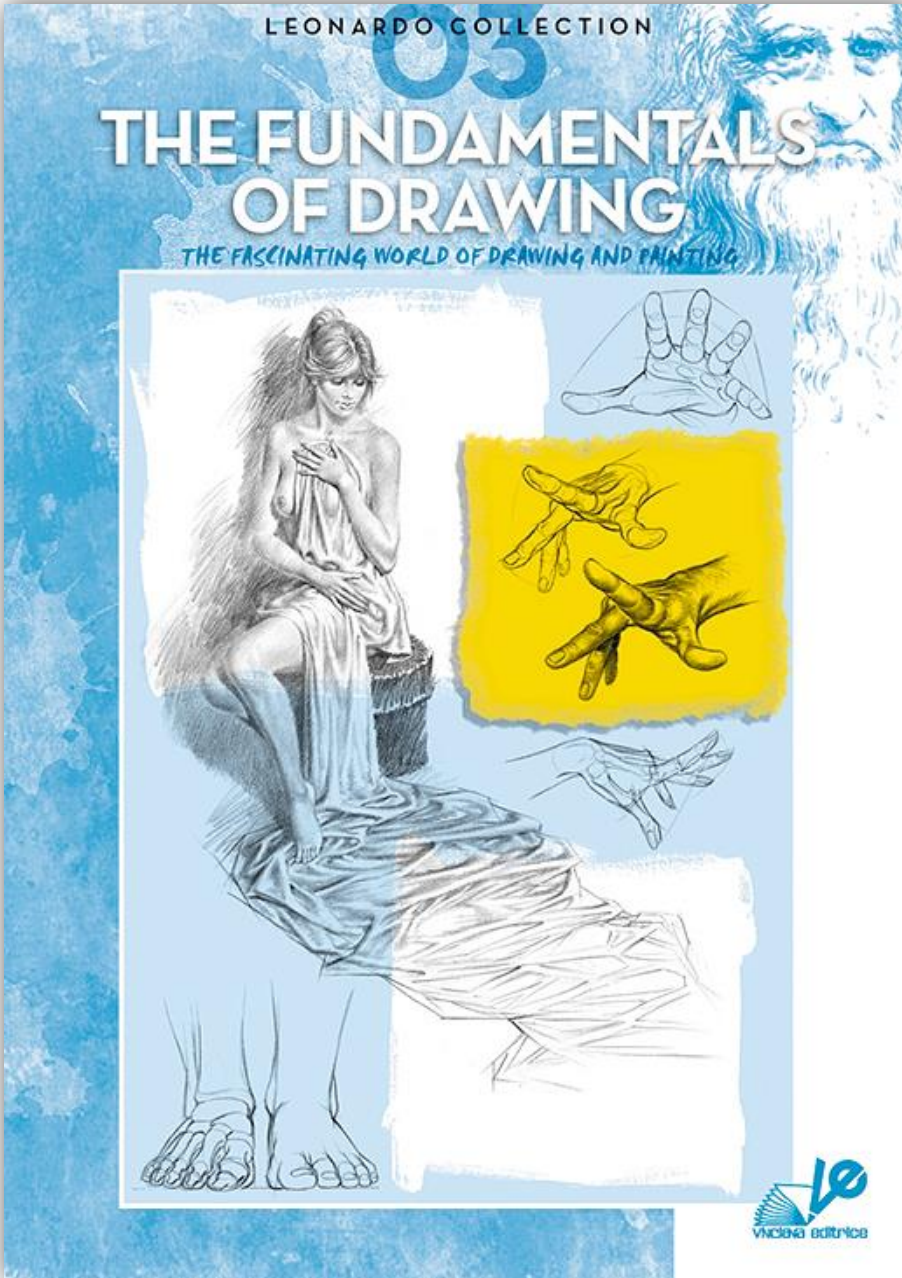
For the male who may wish to have a circle of an exact size, we would advise him to draw at three-quarters of the height chosen for each model. As seen above, the width of the profile is obtained by adding a

quarter of the diameter in question; this means that from the apex of the nose to the forehead there is a distance equal to the height chosen



Therefore comes into play as soon as we begin to see our diagram. The diagram, in fact, should be seen as an imaginary solid, which allows us because of its additivity, to produce all the elements in the correct way. In the examples which we see, however, we have written the drawing of the solid in order not to complicate things with too many lines. The important thing is that the circle of the diagram should be seen as a ball in which the addictions are marked in perspective. The completed relief of the nose in perspective gives an exact reference for drawing all the other elements in the right way.

The Fundamentals of Drawing – Book #3



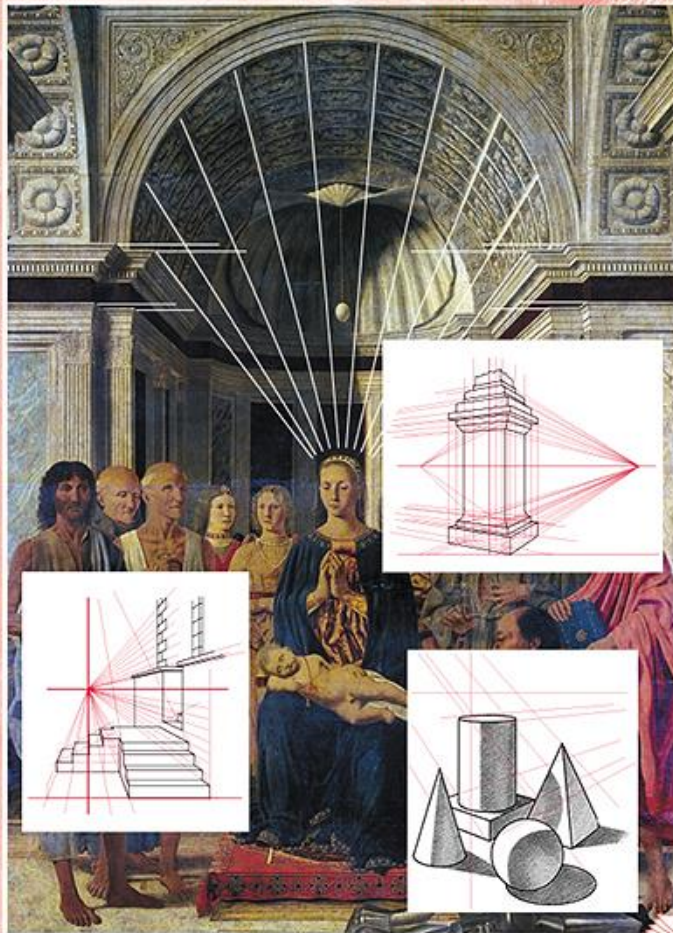


Perspective & Theories of Shadows – Book #5

LEONARDO COLLECTION

PERSPECTIVE AND THEORIES OF SHADOWS

THE FASCINATING WORLD OF DRAWING AND PAINTING



VINCENZO EDITRICE



FIG. 42

FIG. 42: PERSPECTIVE OF AN INCLINED PLANE. To make the construction consider the inclined plane and rectangle in perspective above and begin by putting the rectangle in perspective. It has its regular vanishing point of P on the horizon. The line that builds the inclined plane has its vanishing point above the horizon at P on the vertical line of P.

FIG. 43

FIG. 44

FIG. 45

FIG. 46

FIG. 47

FIG. 48

FIG. 49

FIG. 50

FIG. 51

FIG. 52

FIG. 53

FIG. 54

FIG. 55

FIG. 56

FIG. 57

FIG. 58

FIG. 59

FIG. 60

FIG. 61

FIG. 62

FIG. 63

FIG. 64

FIG. 65

FIG. 66

FIG. 67

FIG. 68

FIG. 69

FIG. 70

FIG. 71

FIG. 72

FIG. 73

FIG. 74

FIG. 75

FIG. 76

FIG. 77

FIG. 78

FIG. 79

FIG. 80

FIG. 81

FIG. 82

FIG. 83

FIG. 84

FIG. 85

FIG. 86

FIG. 87

FIG. 88

FIG. 89

FIG. 90

FIG. 91

FIG. 92

FIG. 93

FIG. 94

FIG. 95

FIG. 96

FIG. 97

FIG. 98

FIG. 99

FIG. 100

FIG. 101

FIG. 102

FIG. 103

FIG. 104

FIG. 105

FIG. 106

FIG. 107

FIG. 108

FIG. 109

FIG. 110

FIG. 111

FIG. 112

FIG. 113

FIG. 114

FIG. 115

FIG. 116

FIG. 117

FIG. 118

FIG. 119

FIG. 120

FIG. 121

FIG. 122

FIG. 123

FIG. 124

FIG. 125

FIG. 126

FIG. 127

FIG. 128

FIG. 129

FIG. 130

FIG. 131

FIG. 132

FIG. 133

FIG. 134

FIG. 135

FIG. 136

FIG. 137

FIG. 138

FIG. 139

FIG. 140

FIG. 141

FIG. 142

FIG. 143

FIG. 144

FIG. 145

FIG. 146

FIG. 147

FIG. 148

FIG. 149

FIG. 150

FIG. 151

FIG. 152

FIG. 153



FIG. 43

FIG. 44

FIG. 45

FIG. 46

FIG. 47

FIG. 48

FIG. 49

FIG. 50

FIG. 51

FIG. 52

FIG. 53

FIG. 54

FIG. 55

FIG. 56

FIG. 57

FIG. 58

FIG. 59

FIG. 60

FIG. 61

FIG. 62

FIG. 63

FIG. 64

FIG. 65

FIG. 66

FIG. 67

FIG. 68

FIG. 69

FIG. 70

FIG. 71

FIG. 72

FIG. 73

FIG. 74

FIG. 75

FIG. 76

FIG. 77

FIG. 78

FIG. 79

FIG. 80

FIG. 81

FIG. 82

FIG. 83

FIG. 84

FIG. 85

FIG. 86

FIG. 87

FIG. 88

FIG. 89

FIG. 90

FIG. 91

FIG. 92

FIG. 93

FIG. 94

FIG. 95

FIG. 96

FIG. 97

FIG. 98

FIG. 99

FIG. 100

FIG. 101

FIG. 102

FIG. 103

FIG. 104

FIG. 105

FIG. 106

FIG. 107

FIG. 108

FIG. 109

FIG. 110

FIG. 111

FIG. 112

FIG. 113

FIG. 114

FIG. 115

FIG. 116

FIG. 117

FIG. 118

FIG. 119

FIG. 120

FIG. 121

FIG. 122

FIG. 123

FIG. 124

FIG. 125

FIG. 126

FIG. 127

FIG. 128

FIG. 129

FIG. 130

FIG. 131

FIG. 132

FIG. 133

FIG. 134

FIG. 135

FIG. 136

FIG. 137

FIG. 138

FIG. 139

FIG. 140

FIG. 141

FIG. 142

FIG. 143

FIG. 144

FIG. 145

FIG. 146

FIG. 147

FIG. 148

FIG. 149

FIG. 150

FIG. 151

FIG. 152

FIG. 153

FIG. 154

FIG. 155

FIG. 156

FIG. 157

FIG. 158

FIG. 159

FIG. 160

FIG. 161

FIG. 162

FIG. 163

FIG. 164

FIG. 165

FIG. 166

FIG. 167

FIG. 168

FIG. 169

FIG. 170

FIG. 171

FIG. 172

FIG. 173

FIG. 174

FIG. 175

FIG. 176

FIG. 177

FIG. 178

FIG. 179

FIG. 180

FIG. 181

FIG. 182

FIG. 183

FIG. 184

FIG. 185

FIG. 186

FIG. 187

FIG. 188

FIG. 189

FIG. 190

FIG. 191

FIG. 192

FIG. 193

FIG. 194

FIG. 195

FIG. 196

FIG. 197

FIG. 198

FIG. 199

FIG. 200

FIG. 201

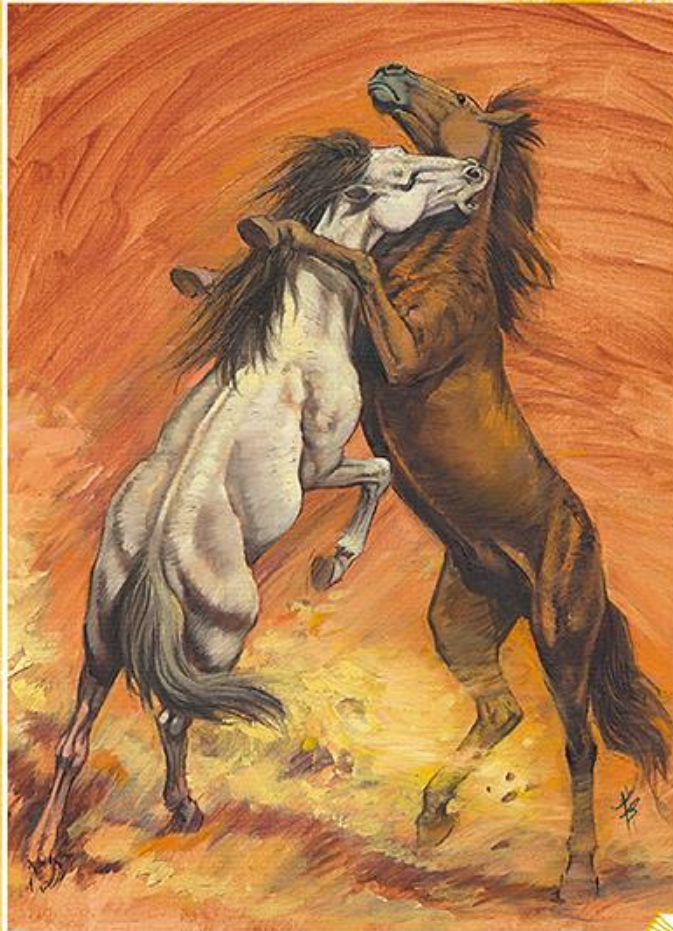
FIG. 202

FIG. 203

FIG. 204

FIG. 205

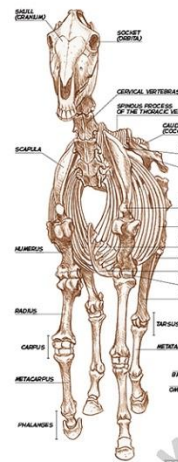
THE FASCINATING WORLD OF DRAWING AND PAINTING



Here the general tone is given by an almost uniform light and almost lifeless underpainting of light permanent green and earth green. Continue with rough blocking in of the firewood and the meadow with mixtures of muddy sage green. Sage green mixed with white and a little burnt Sienna where necessary is also used to model the more strongly shaded parts of the white horse. For the other horse, start with burnt amber and add rich mixtures of earth red and burnt Sienna. The minute brush strokes which outline the stronger shadows of the foreground and background are based on dark permanent green; you should also note that in the final modeling of the bodies of the horses one should leave the larger and small brush strokes visible.



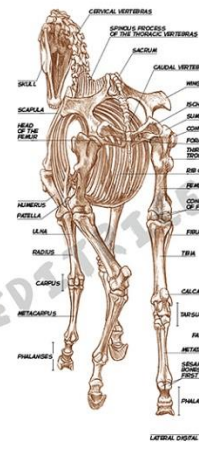
This picture is like the one opposite, but the initial underpainting is a little warmer, in fact it is almost pure earth green. From this you go on to add the background with medium thick brush strokes, using a mixture of sap green, light chromium green and titanium white, leaving the horses and fence for the more darkly shaded parts of the horses' bodies should be modelled with Venetian Red. Then you should model the chromeum light and shade of the different parts with burnt Sienna and a blend of English red plus white, taking care always to go from dark to light and not vice versa. You will need a little ultramarine blue in the mixture which gives shape to the manes and noses. The brush strokes which brighten up the background at the end of the work should be based on cerise red, ochre and cadmium yellow.



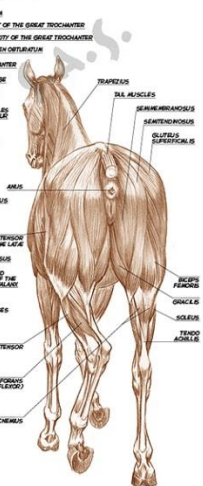
MUSCLE STRUCTURE
FRONTVIEW



SKELETON
FRONT VIEW

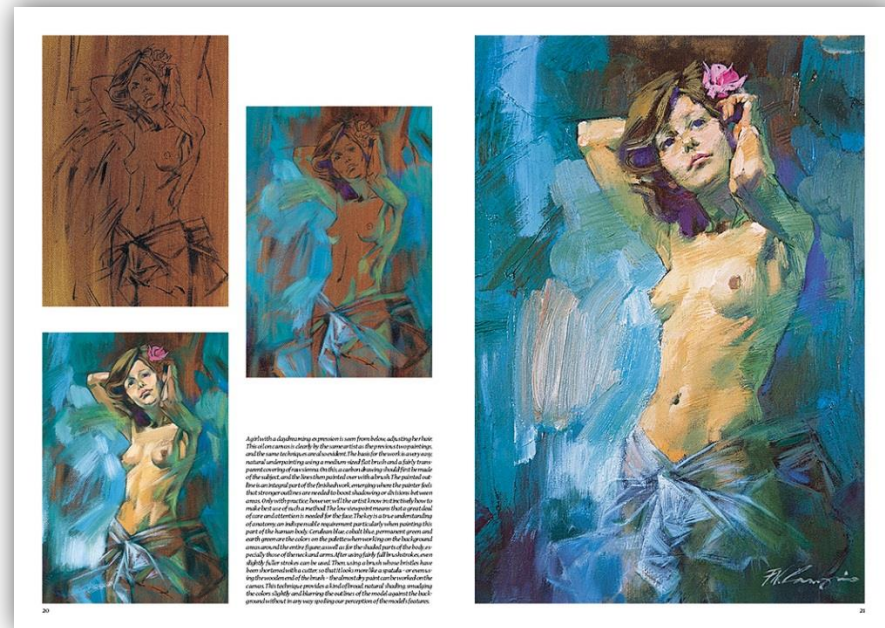
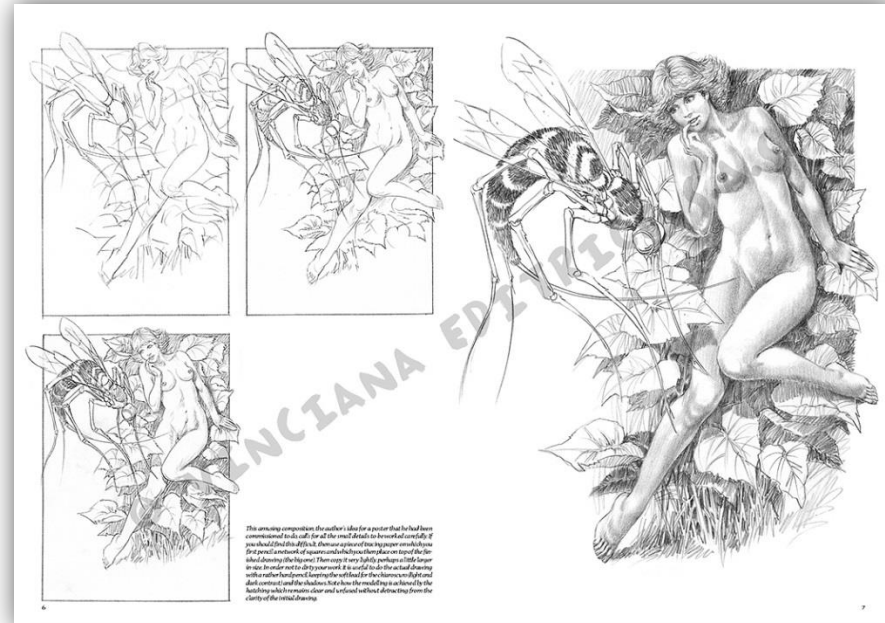
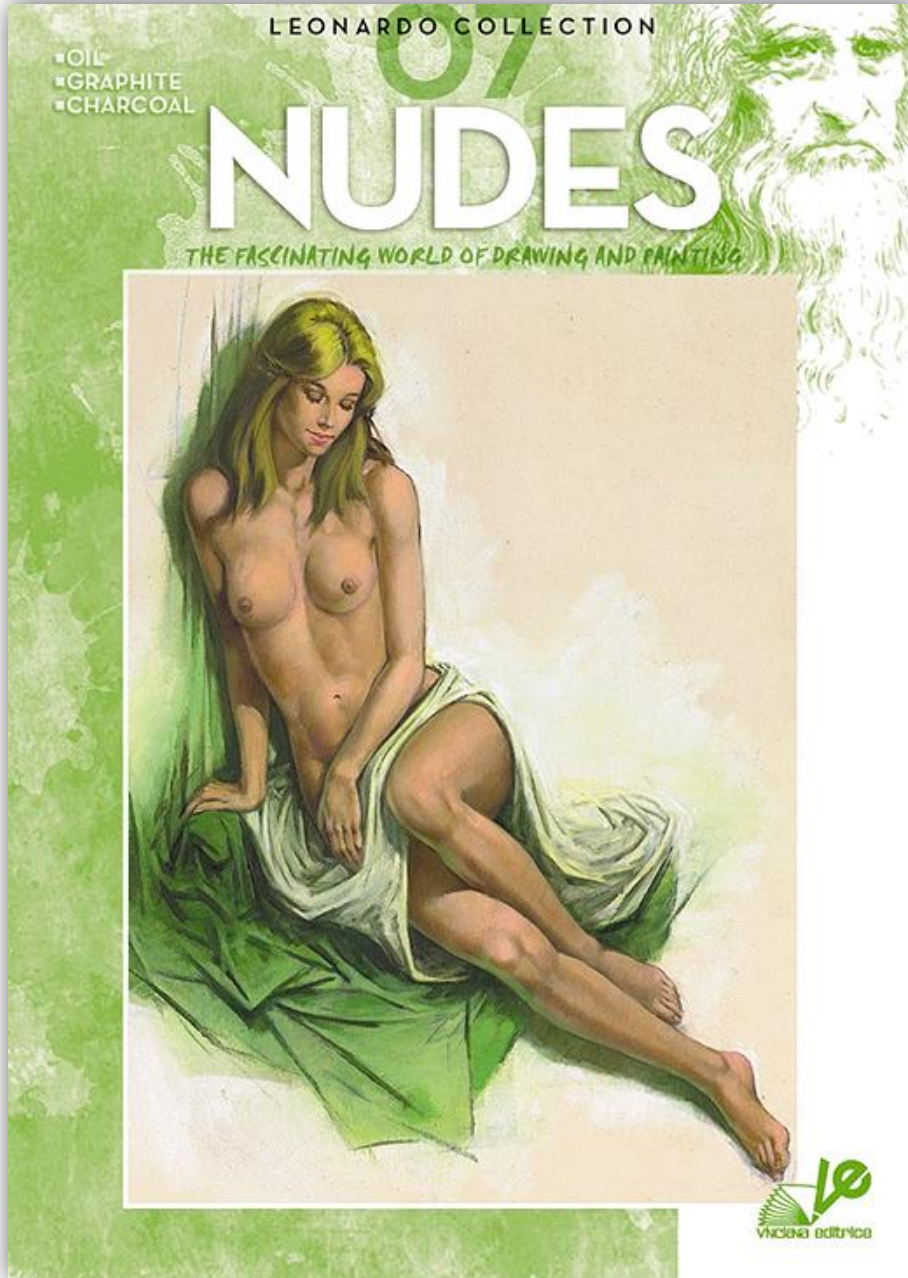


MUSCLE STRUCTURE
BACKVIEW

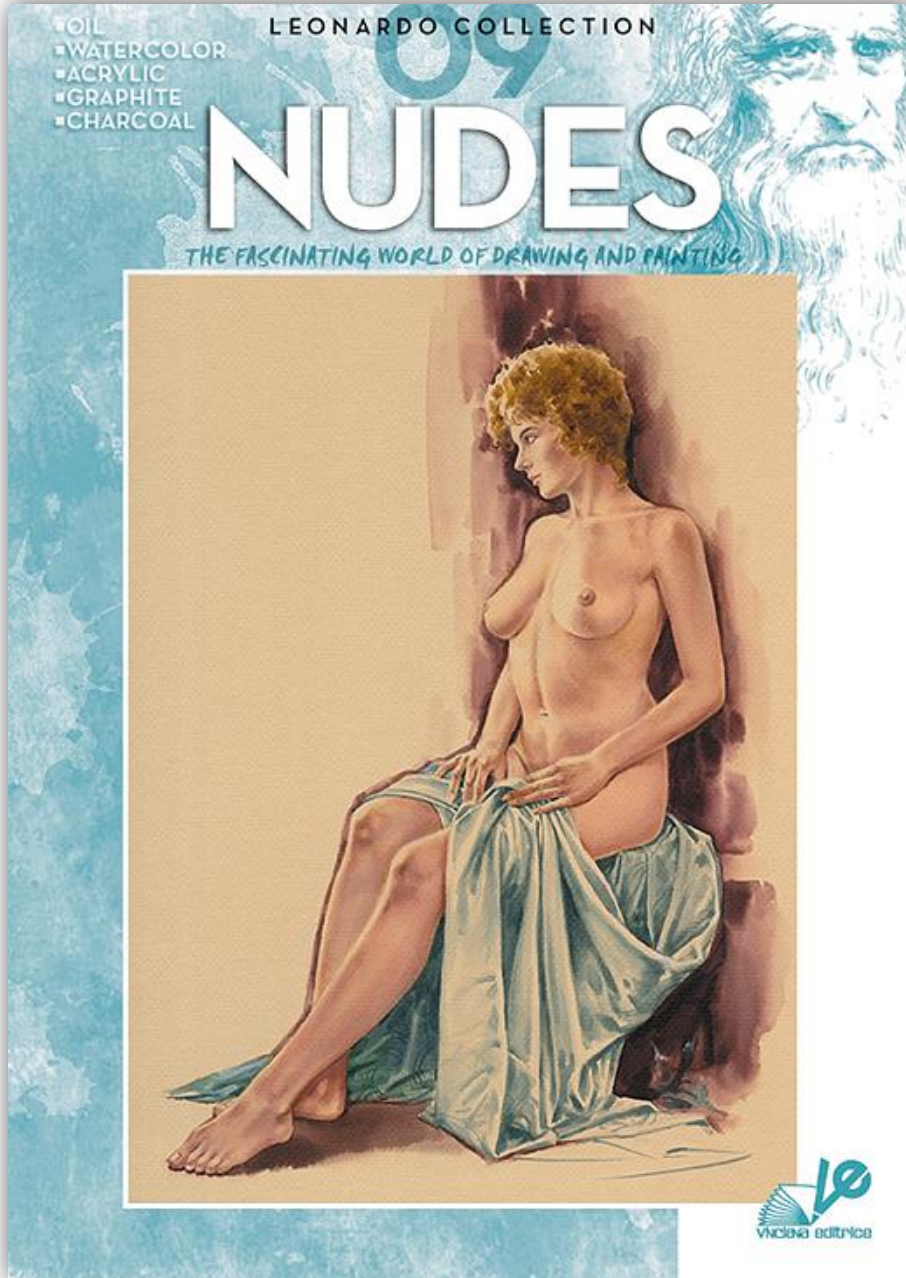


SKELETON

Nudes – Book #7



Nudes – Book #9



This oil painting shows a back view of a woman while she is looking at her hair. In the illustration alongside, the artist started with a ground wash of ochre on which a charcoal drawing of the figure was made after it had dried. Notice how the contours of the figure were later refined with a black line (that had been washed with some ochre). If you wish to speed up this phase of the painting, substitute the slow drying oil with acrylic medium instead. This dark contour line will not only make the drawing more visible, but will also help to make the whole effect more powerful. Usually, eyes are able to track with unexpected clarity in a still life scene. The painter has thus proceeded to model the figure using the finest light and shadow of the model, painted fairly sparingly using the dry brush technique. The bottom left illustration shows how the artist prefer to start with the lighter areas, which make the figure to stand out from the background. The modeling strokes which follow the directness of the movement of the muscles like help define shape and volume. The model of the paintings is set in a great extent by the background, which has been rendered in a loose and dark fashion. Notice too that in some cases the brush does not apply color, but removes it, as in the surface of the woman's chest. The brush will have to be the background.



When using watercolor, remember to use the negative space technique: in other words, apply light washes around the areas which need to appear particularly bright, such as the flowers and the crown. Notice finally how, differently from the oil painting, the artist has been particularly attentive in applying an overall wash of pale yellow to the background, which, when dry, the artist has skillfully placed a few pencils.



This illustration shows the modeling of a woman with soft, delicate watercolor washes. The artist has used a variety of colors, particularly pale yellow, to create a sense of volume and form. The background is a mix of light blues and pinks, suggesting an interior setting. The style is highly textured and gestural.



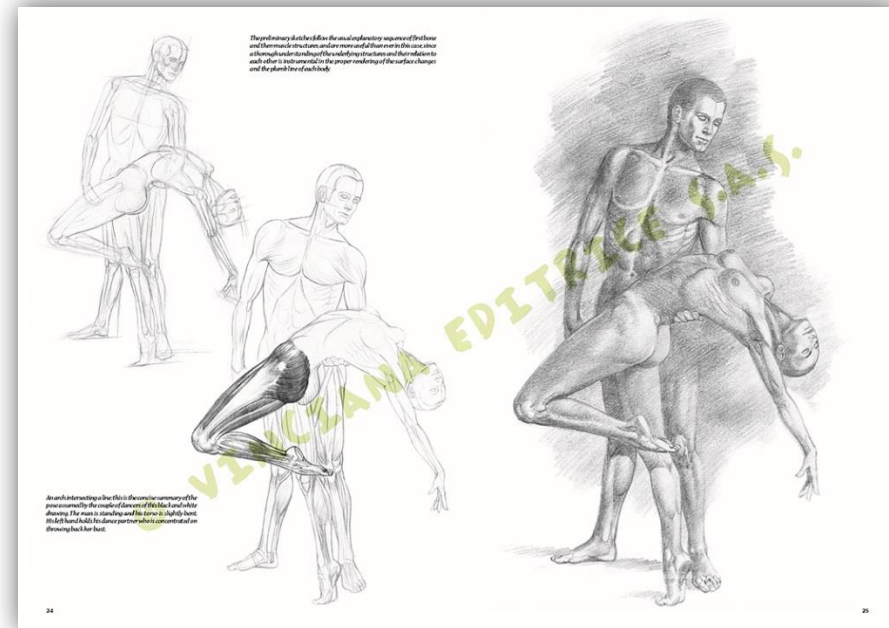
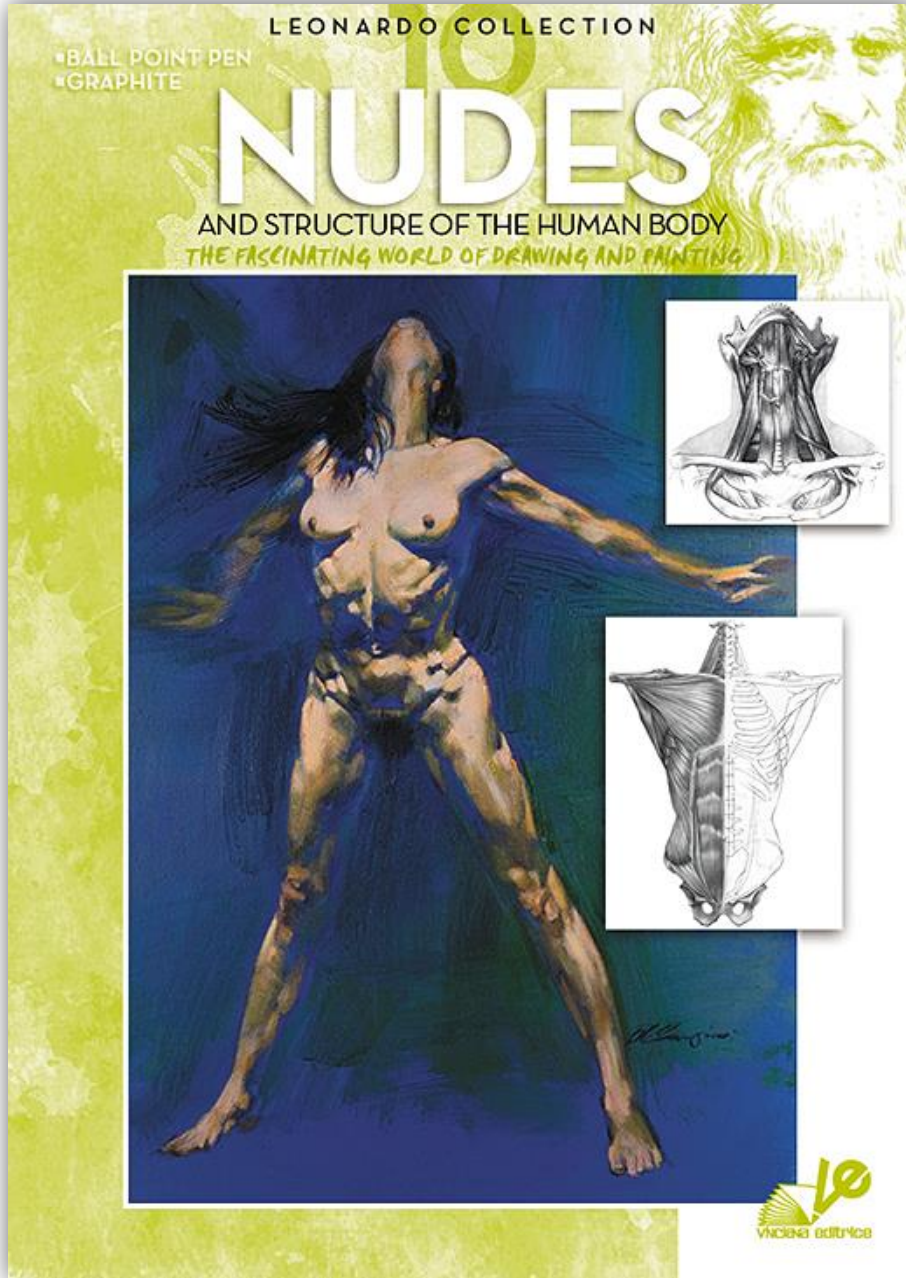
To obtain a softer effect on the background, the paper has been dampened with water before applying the wash using a technique described in the illustration on page 10 of the book. The artist has then used to model the figure in the neck, the breast, the arm and the leg. The background has been rendered in a loose and dark fashion. Notice too that in some cases the brush does not apply color, but removes it, as in the surface of the woman's chest. The brush will have to be the background.



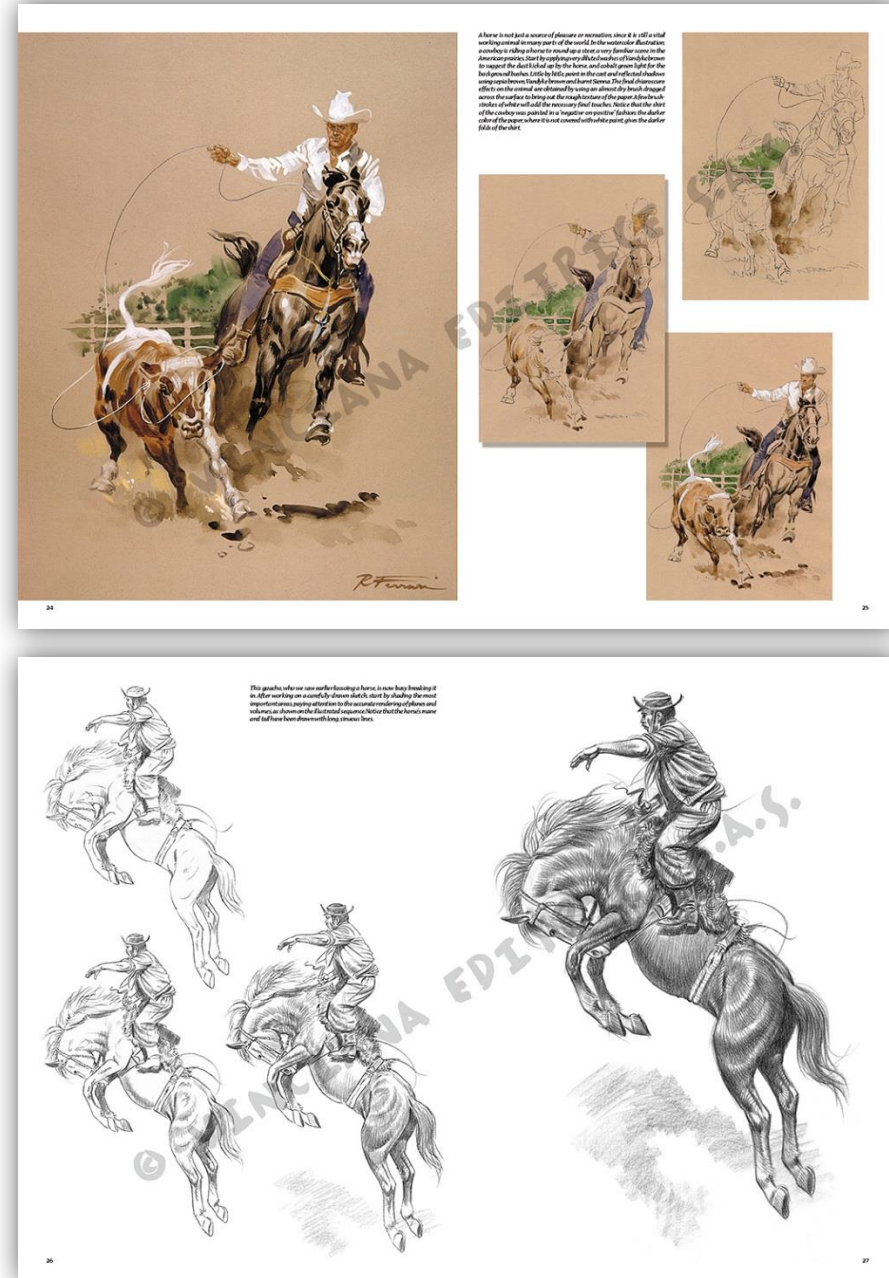
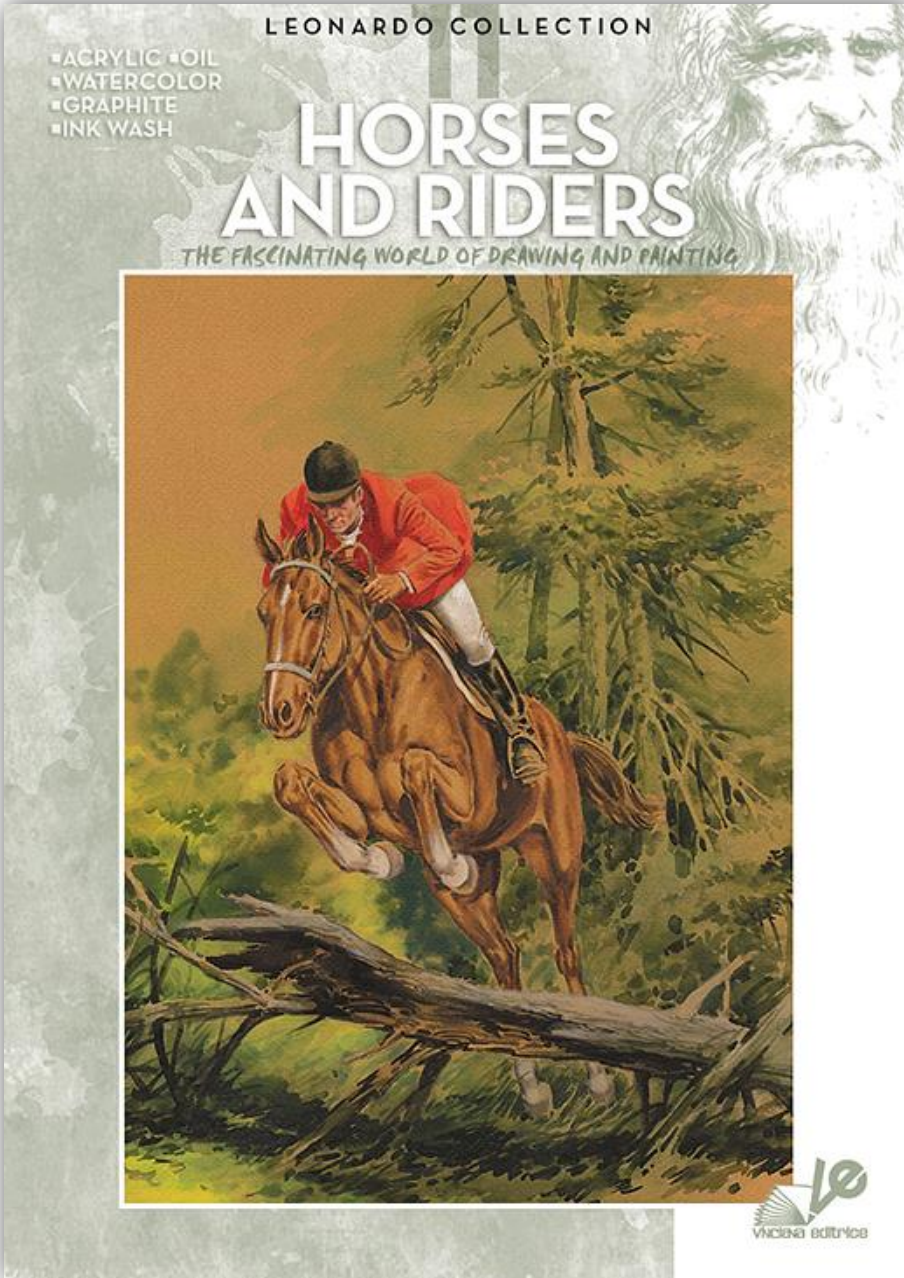
A woman calmly lying on a bed with a flower in her hand and a sheet partially covering her legs. In the central figure of this delightful illustration, the artist has skillfully used a variety of colors to create a sense of volume and form. The background is a mix of light blues and pinks, suggesting an interior setting. The style is highly textured and gestural.



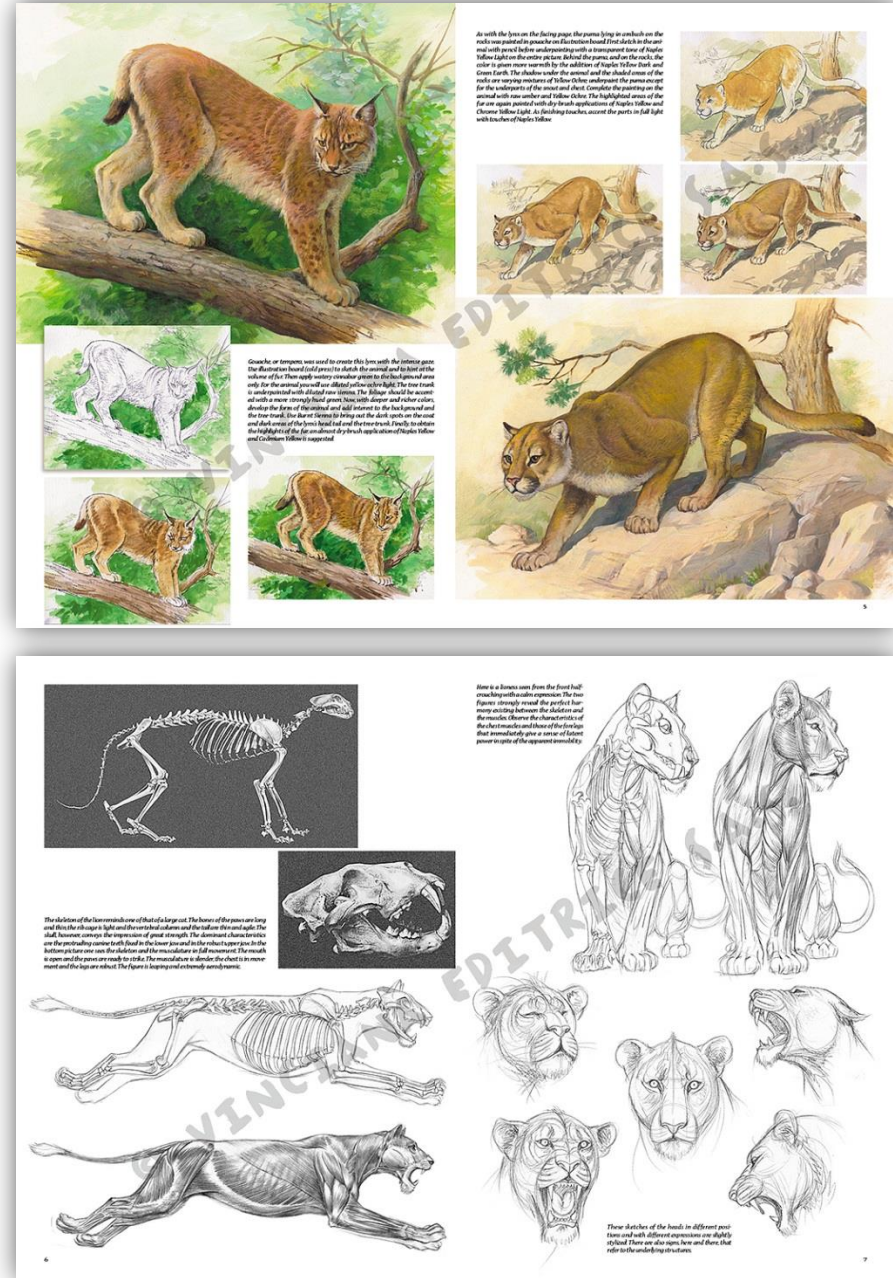
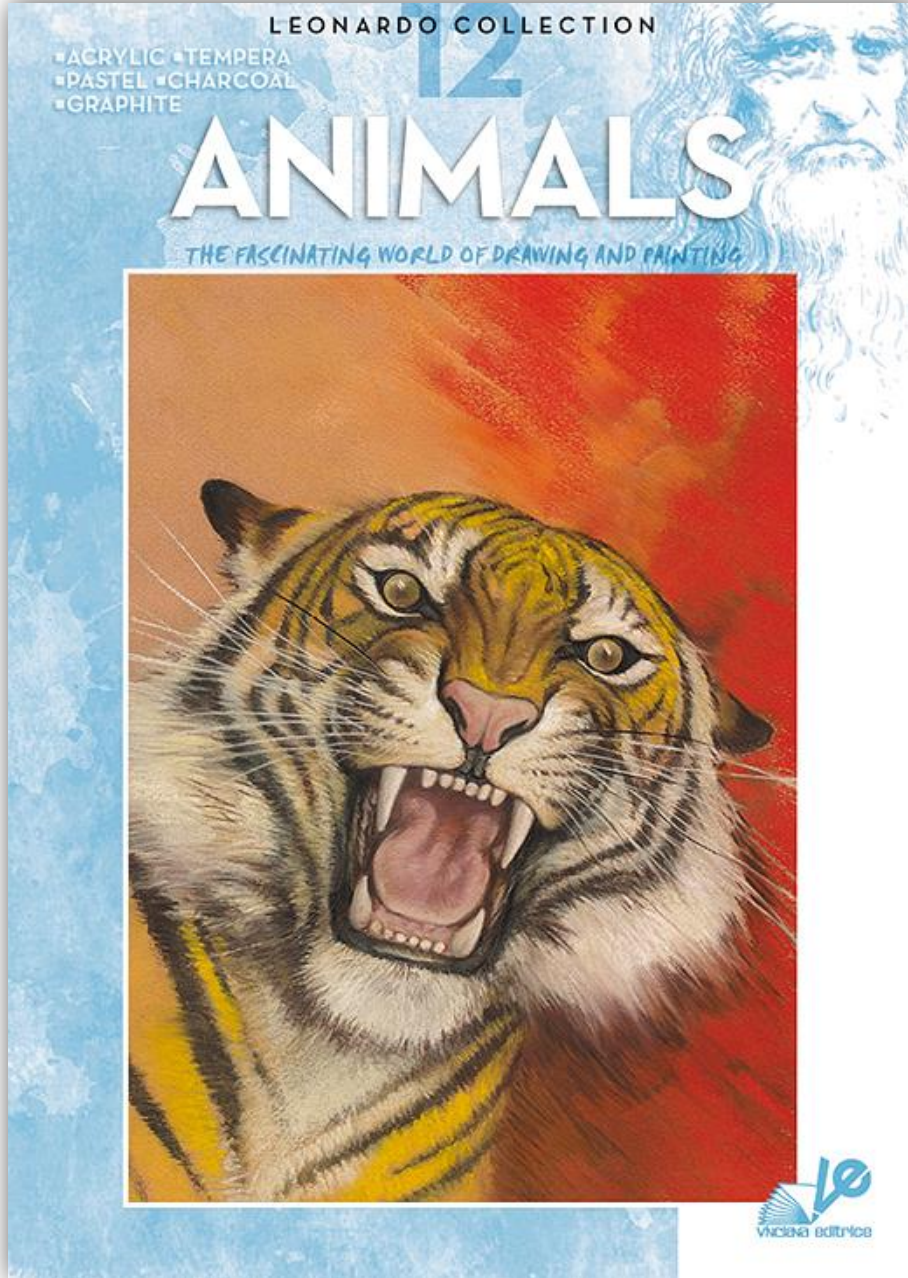
Nudes & Structure of the Human Body – Book #10



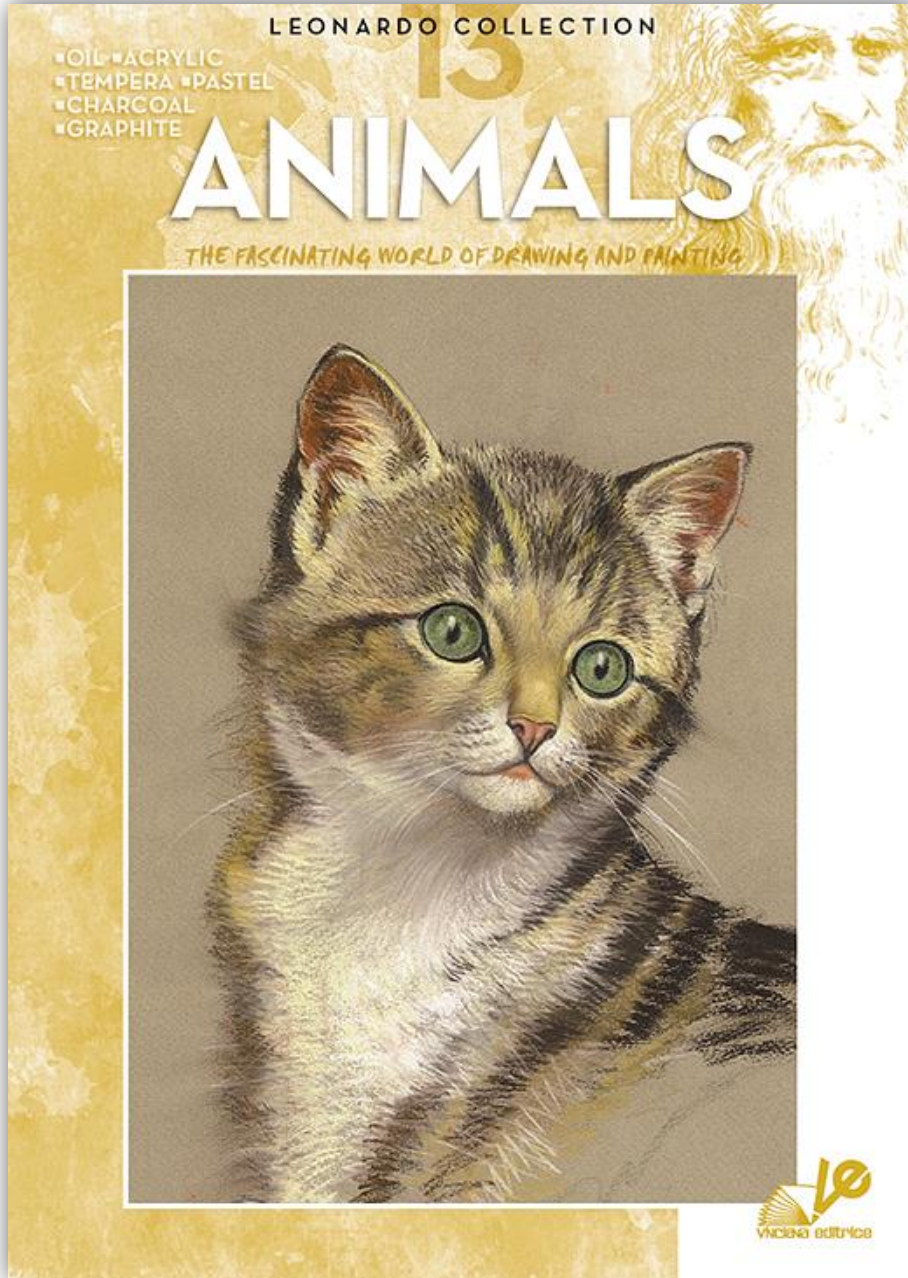
Horses And Riders – Book #11



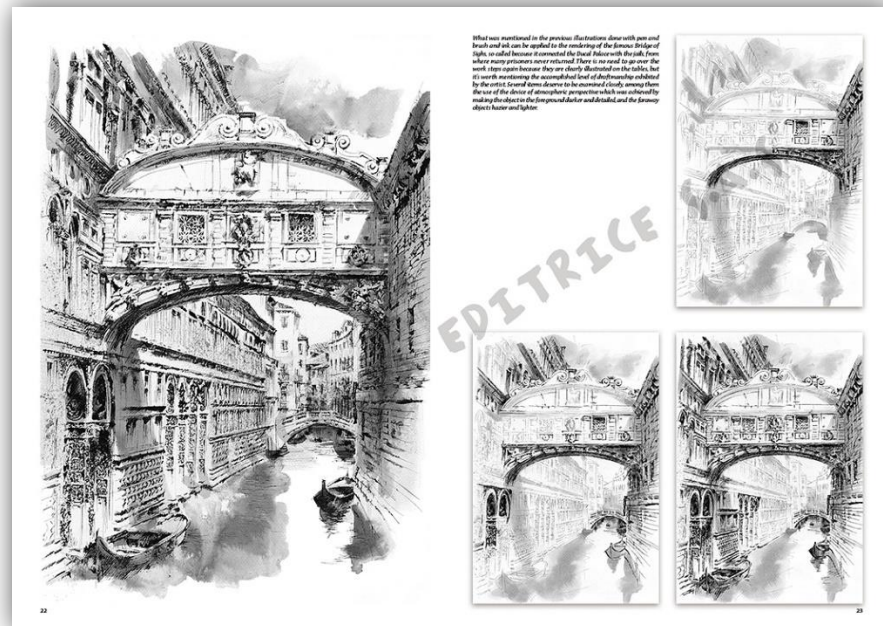
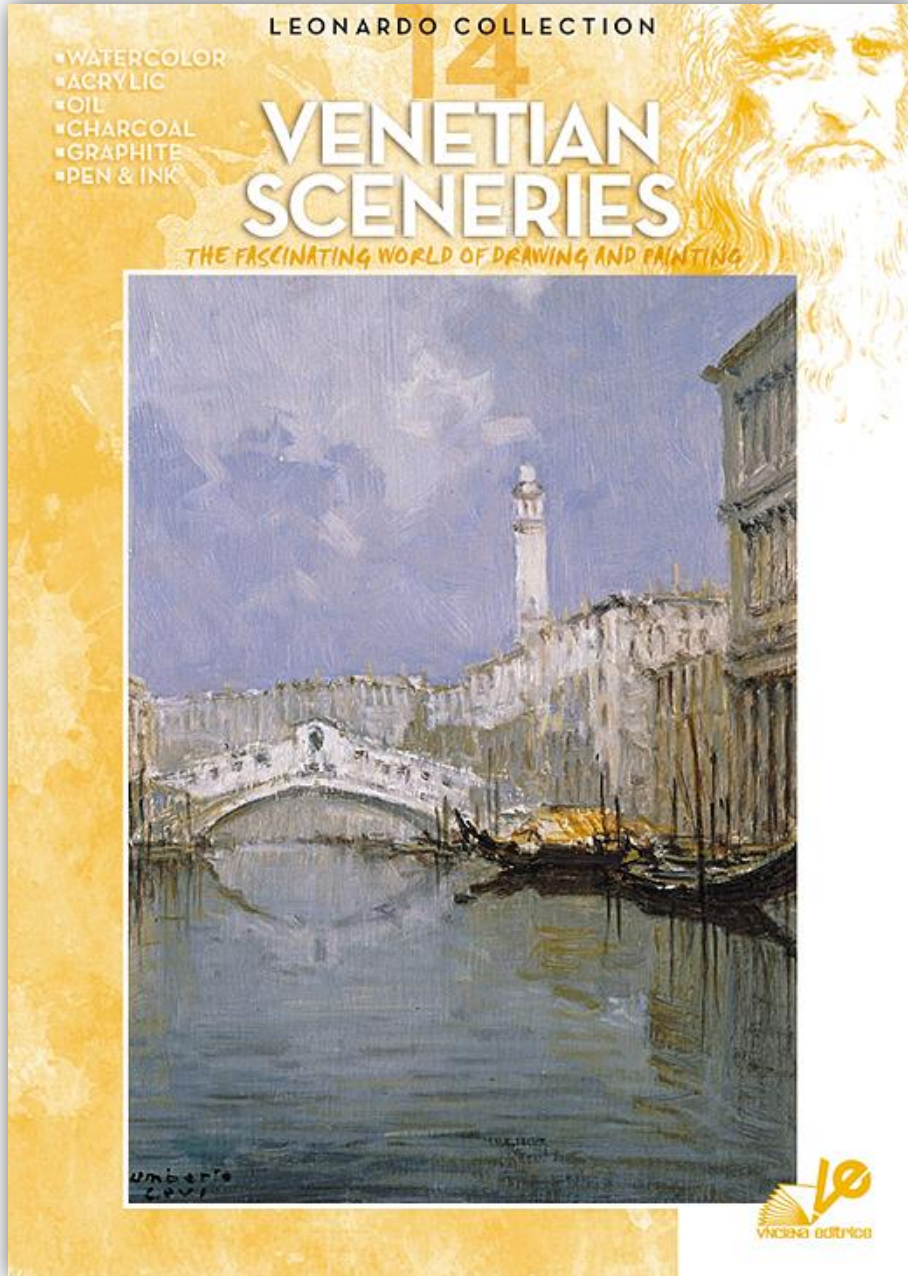
Animals – Book #12



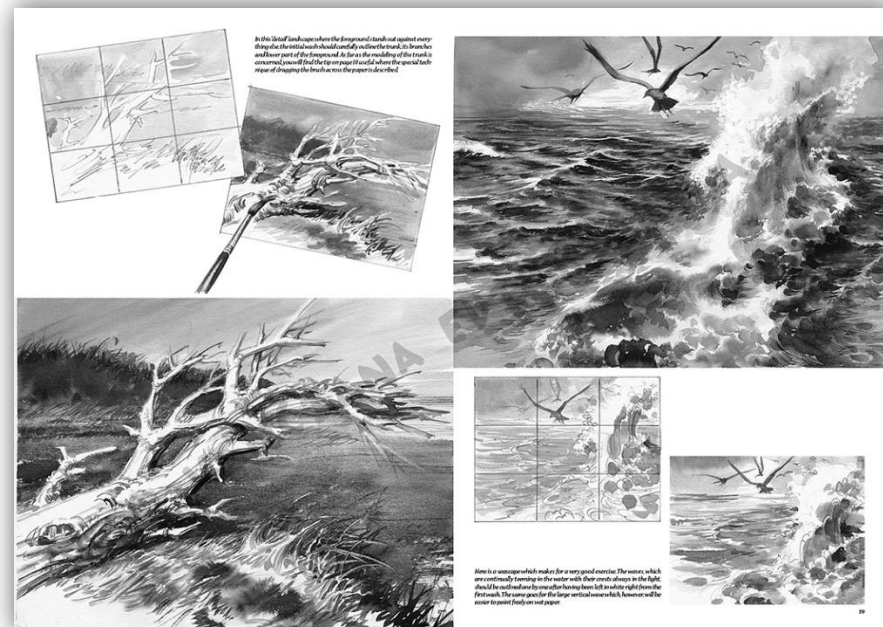
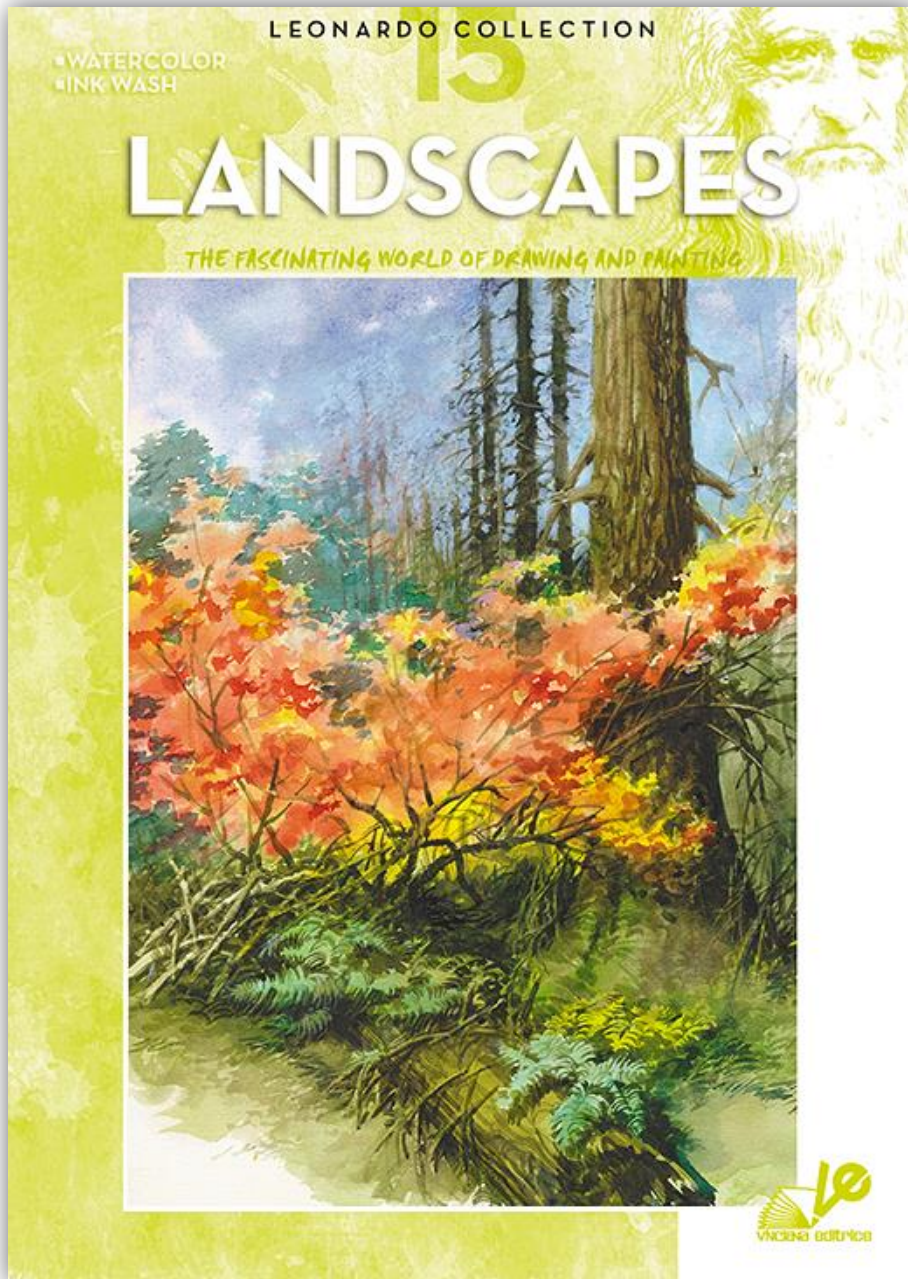
Animals – Book #13



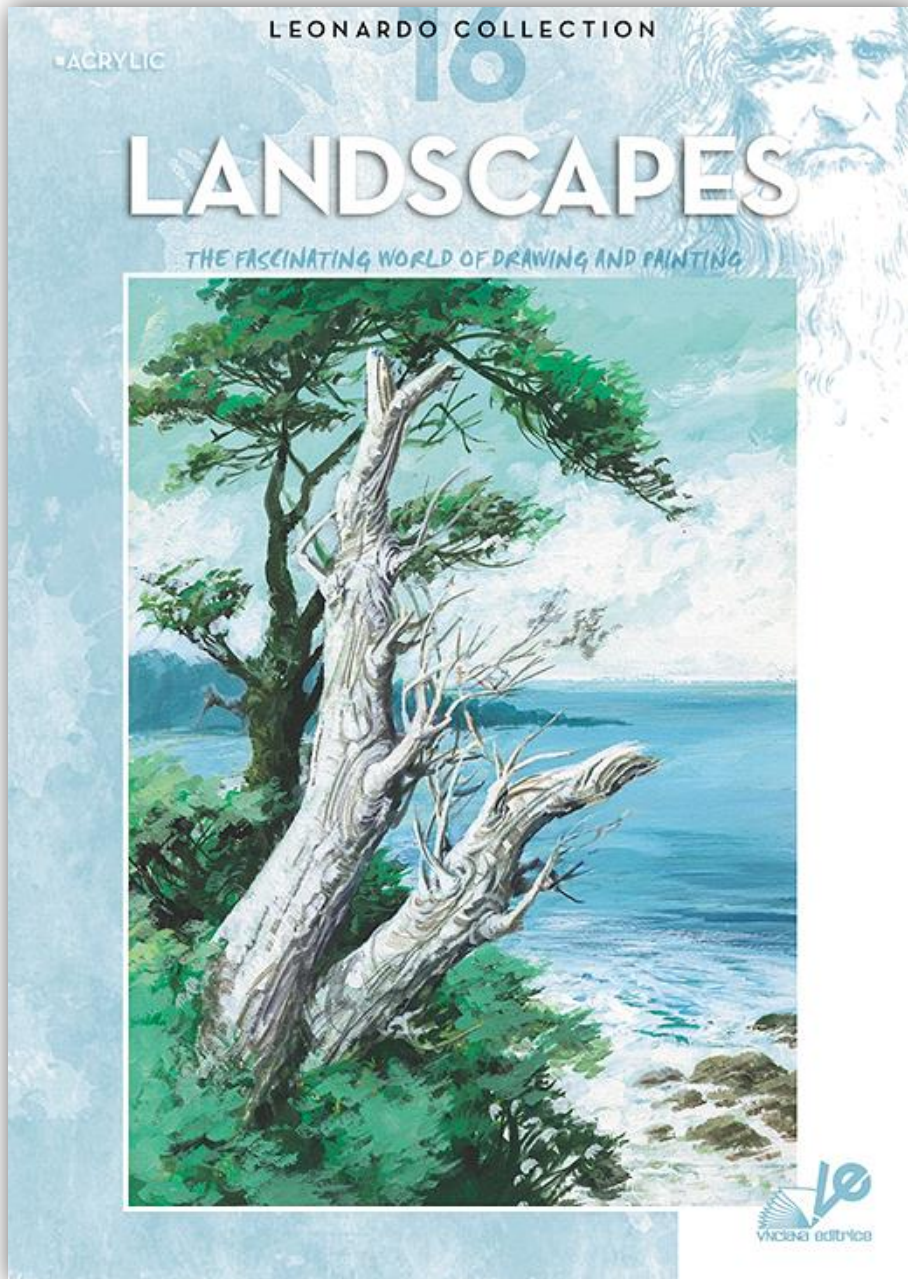
Venetian Sceneries – Book #14



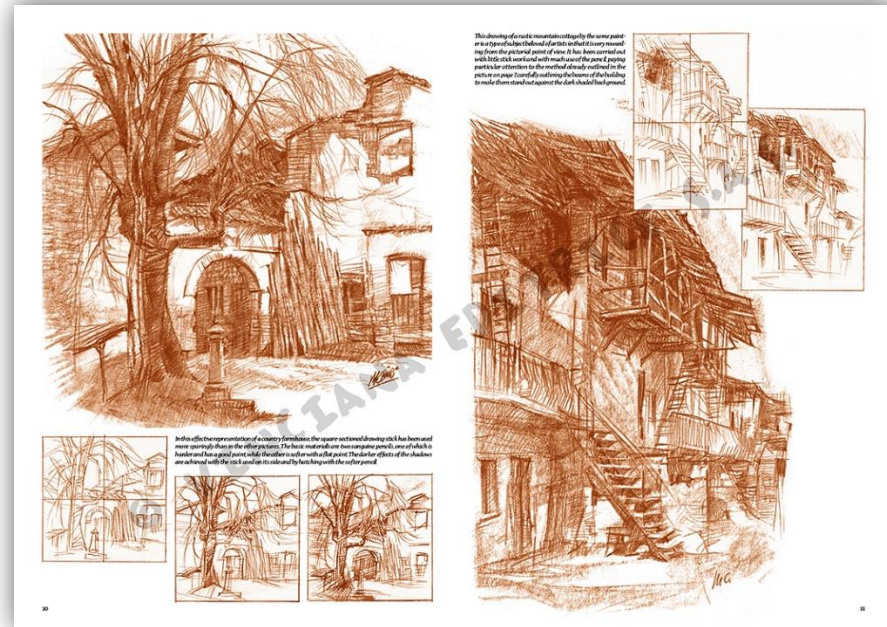
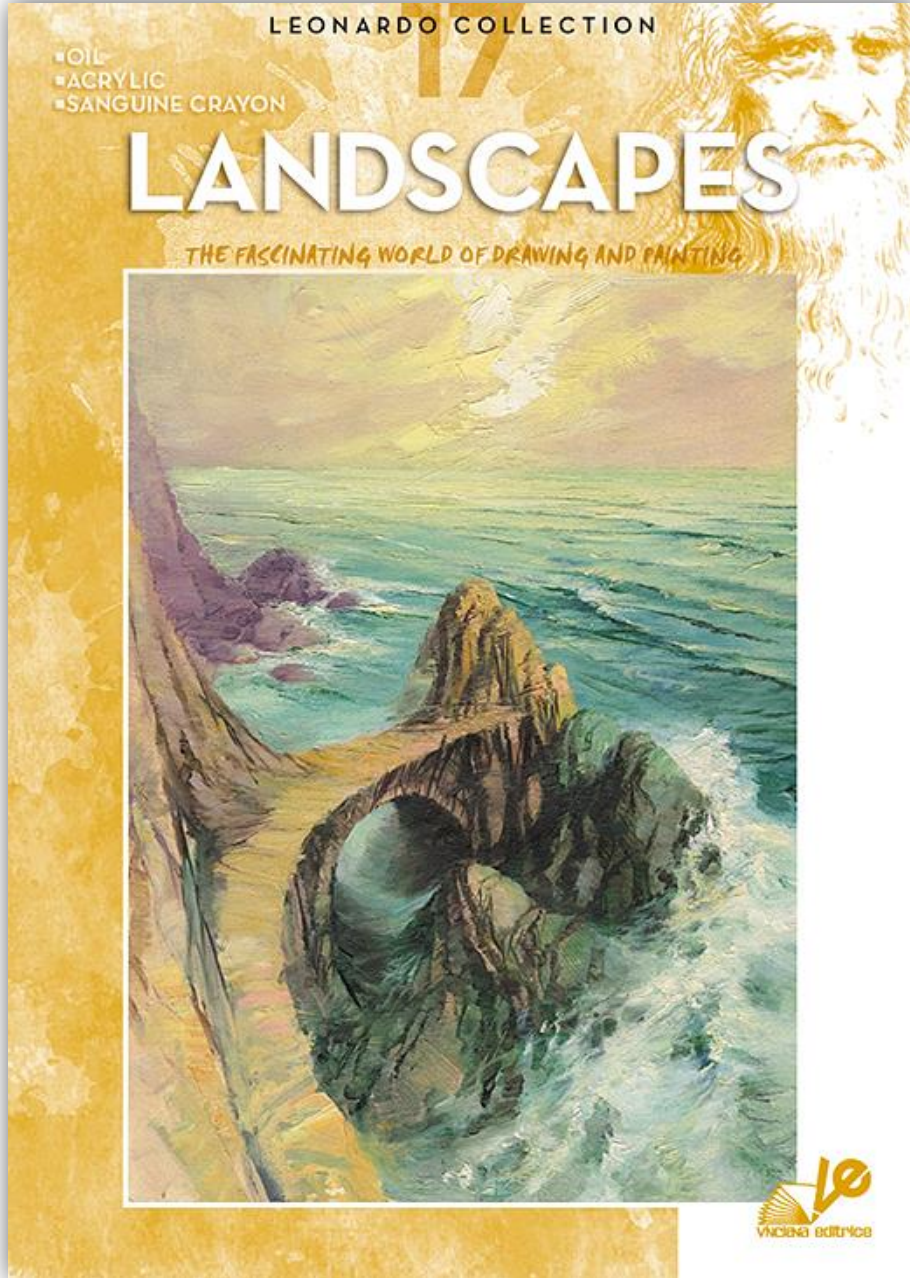
Landscapes – Book #15



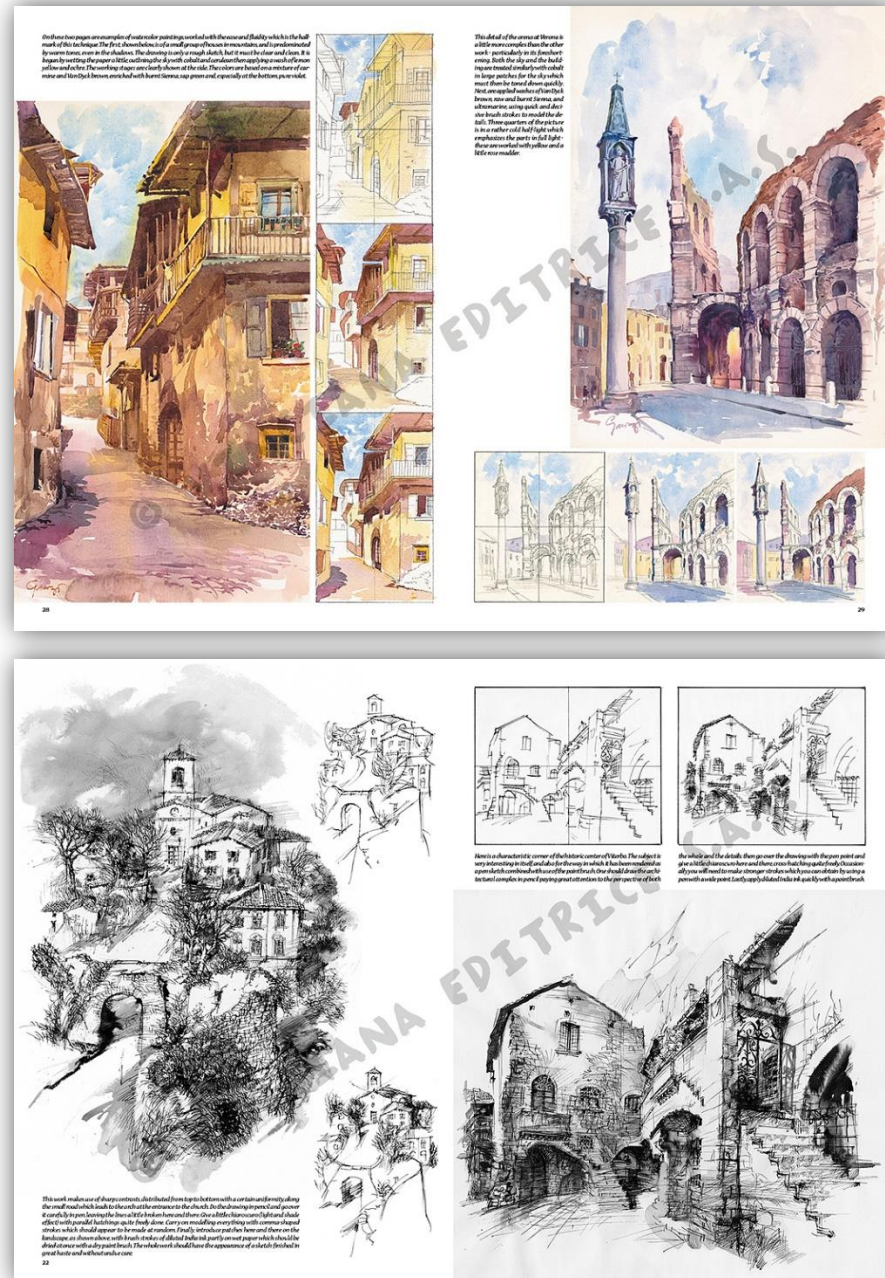
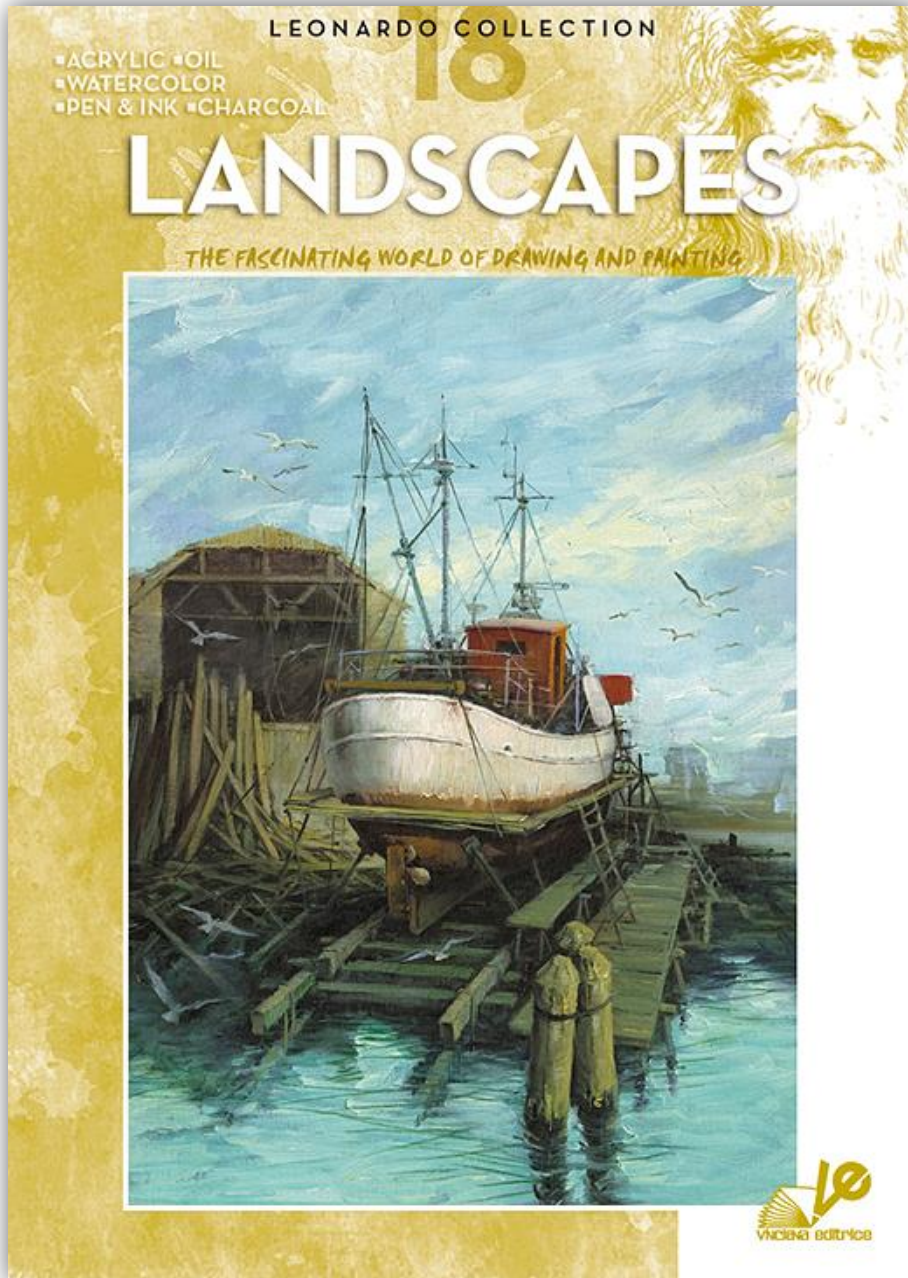
Landscapes – Book #16



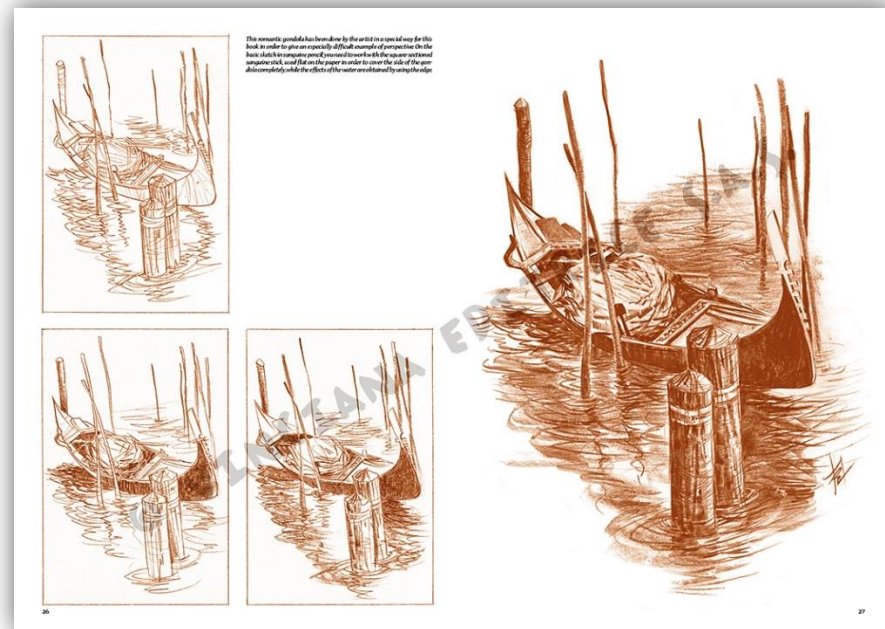
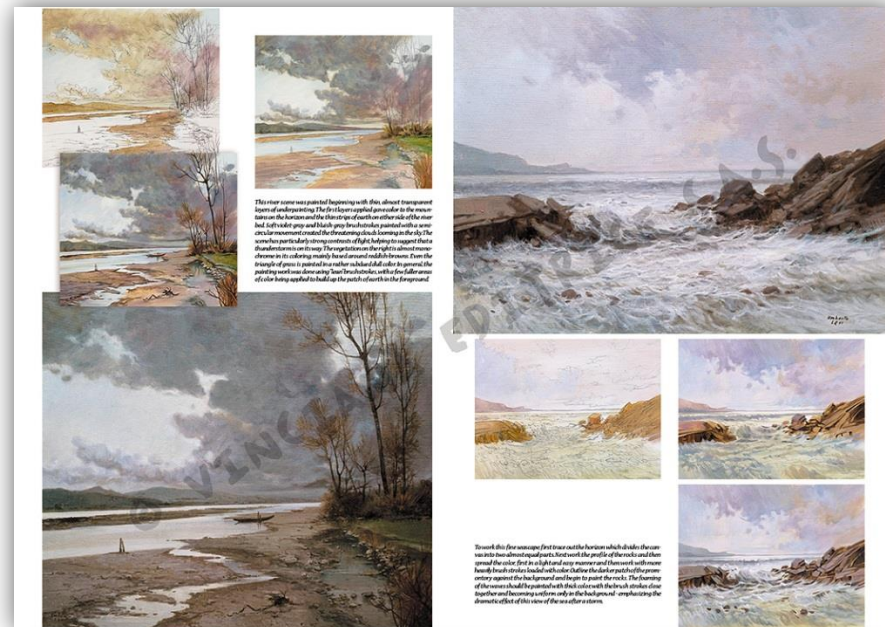
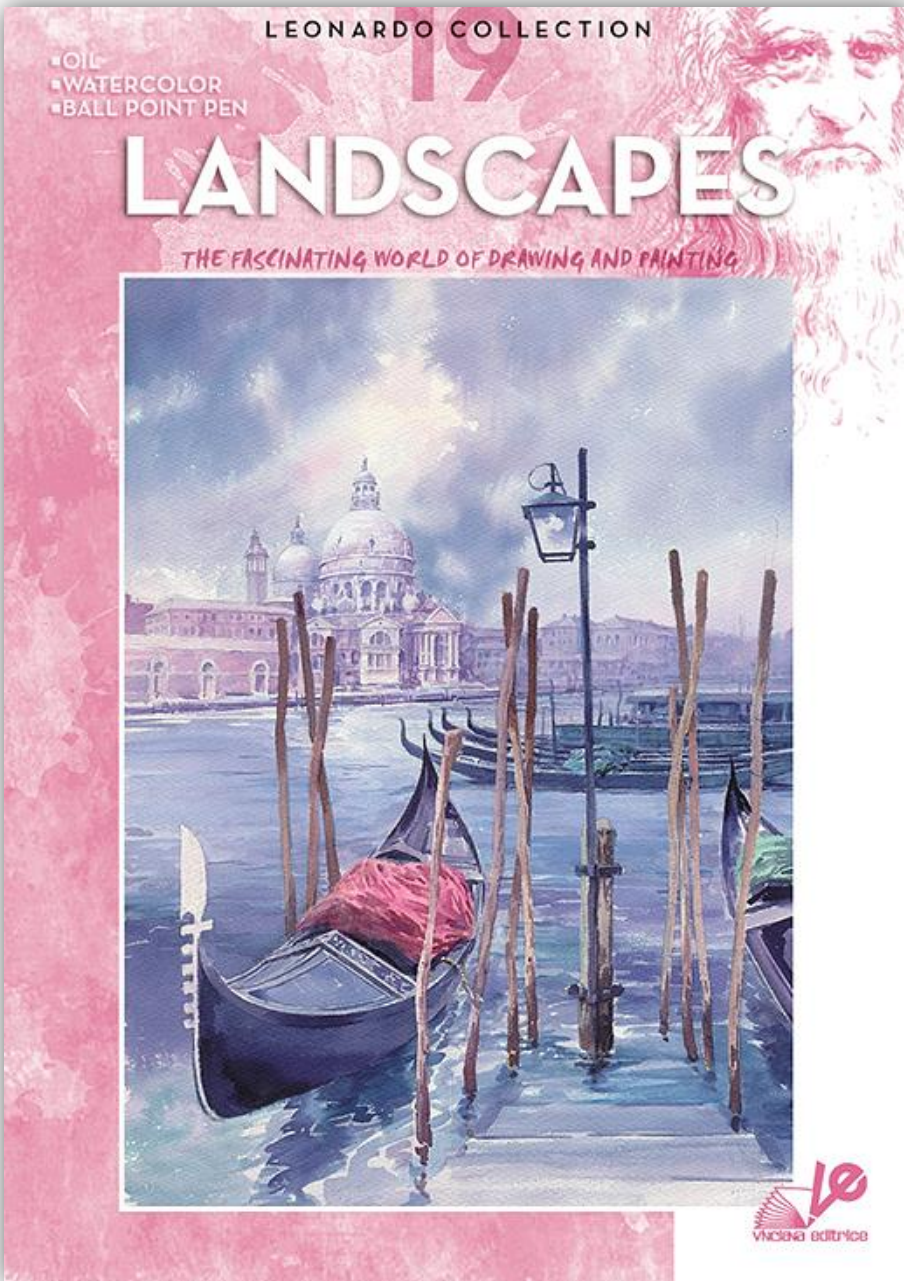
Landscapes – Book #17



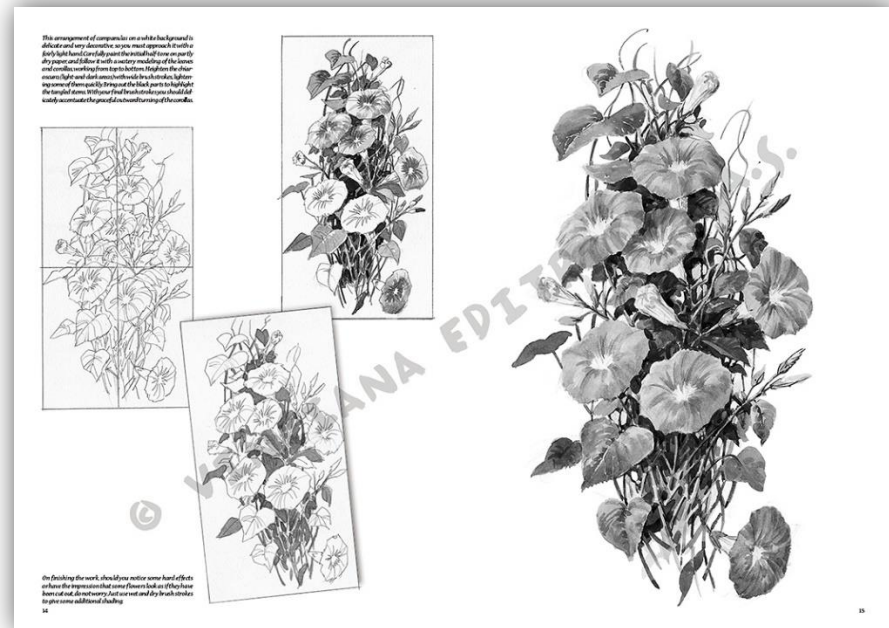
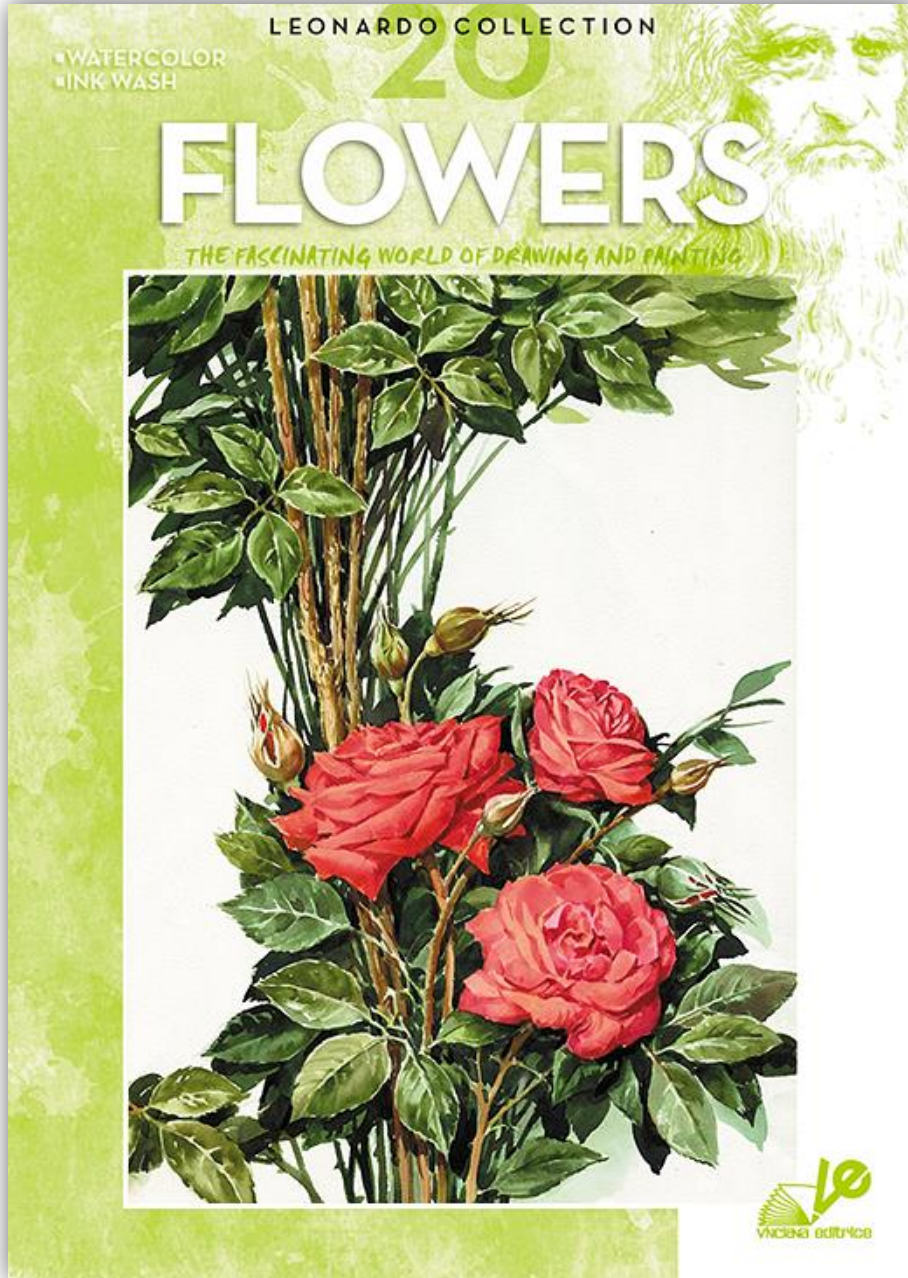
Landscapes – Book #18



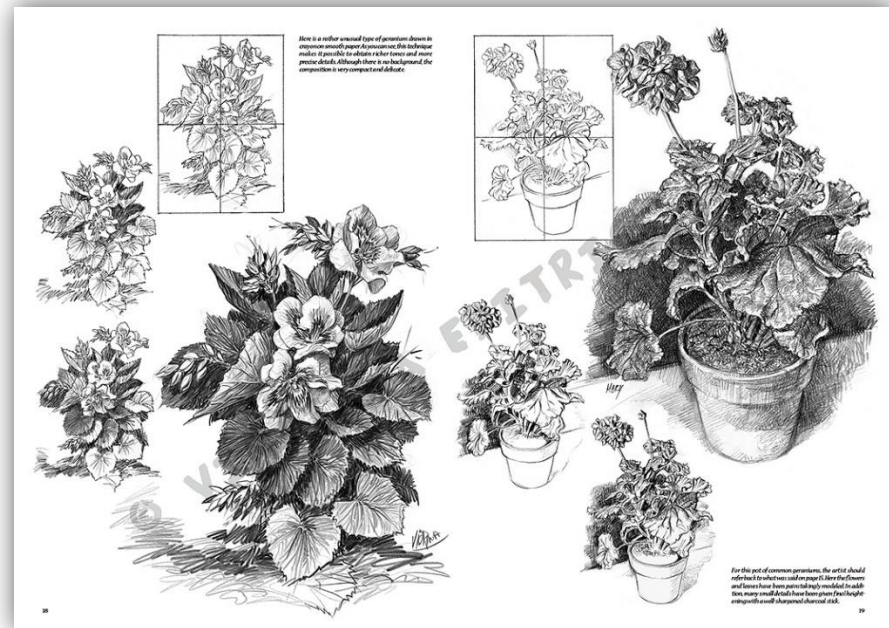
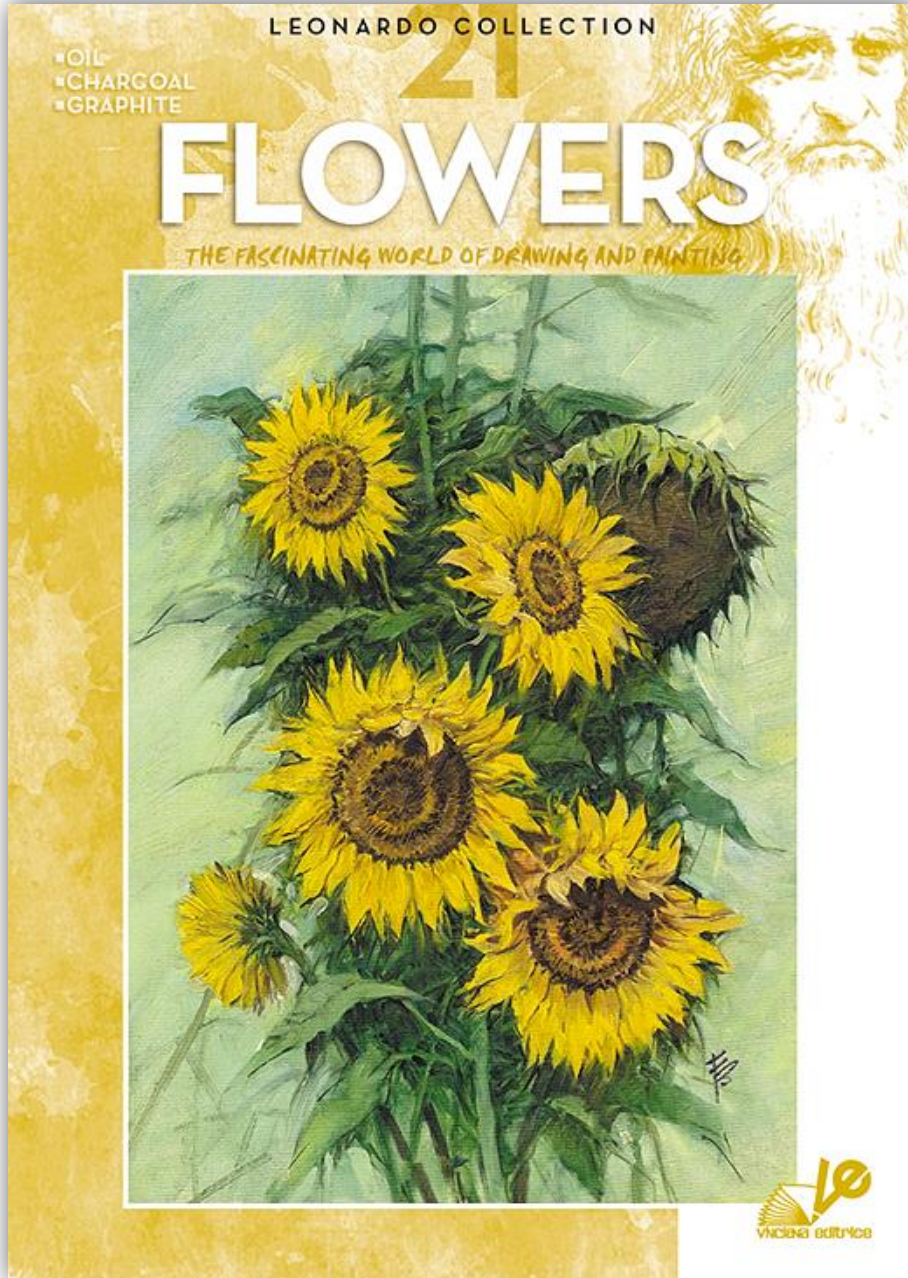
Landscapes – Book #19



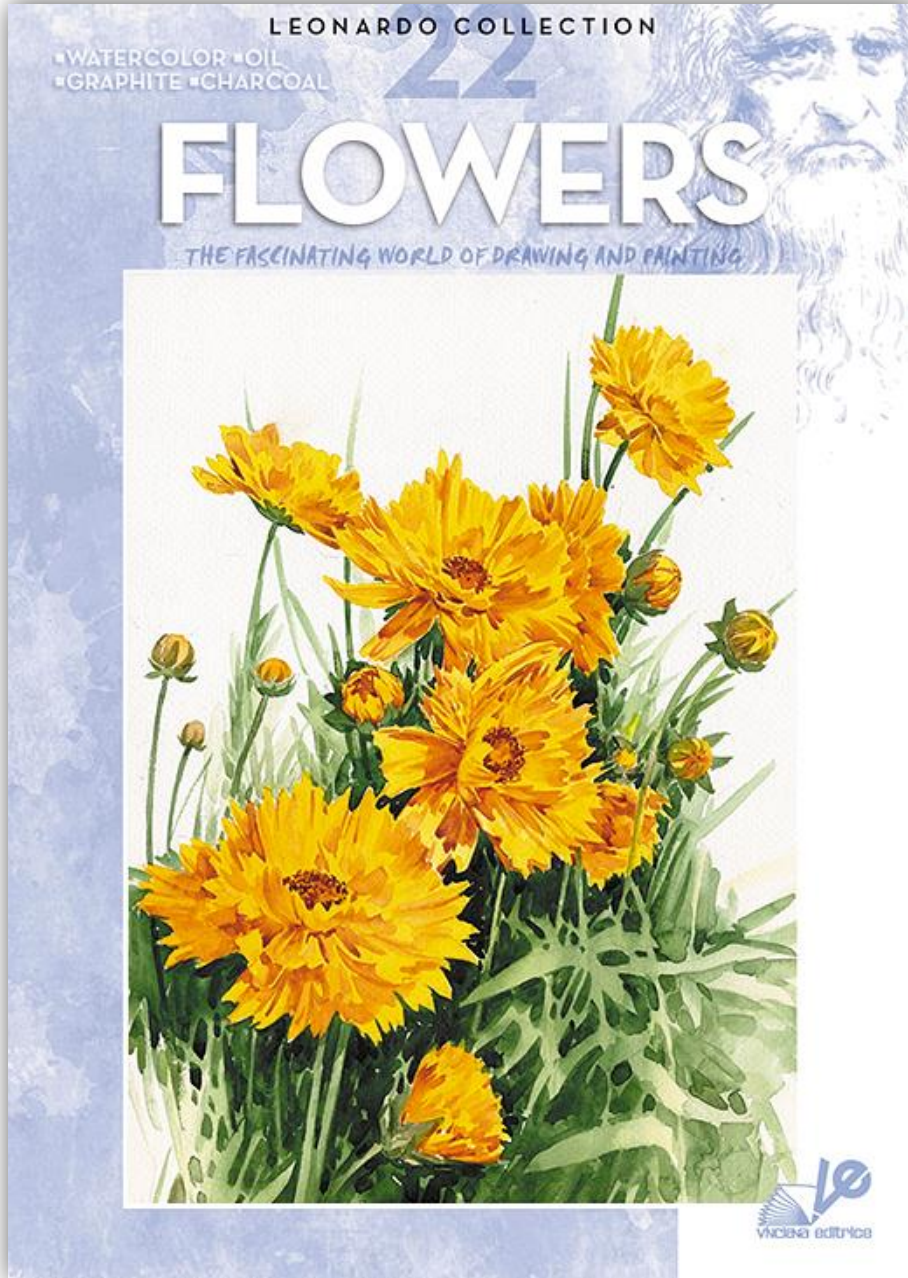
Flowers – Book #20



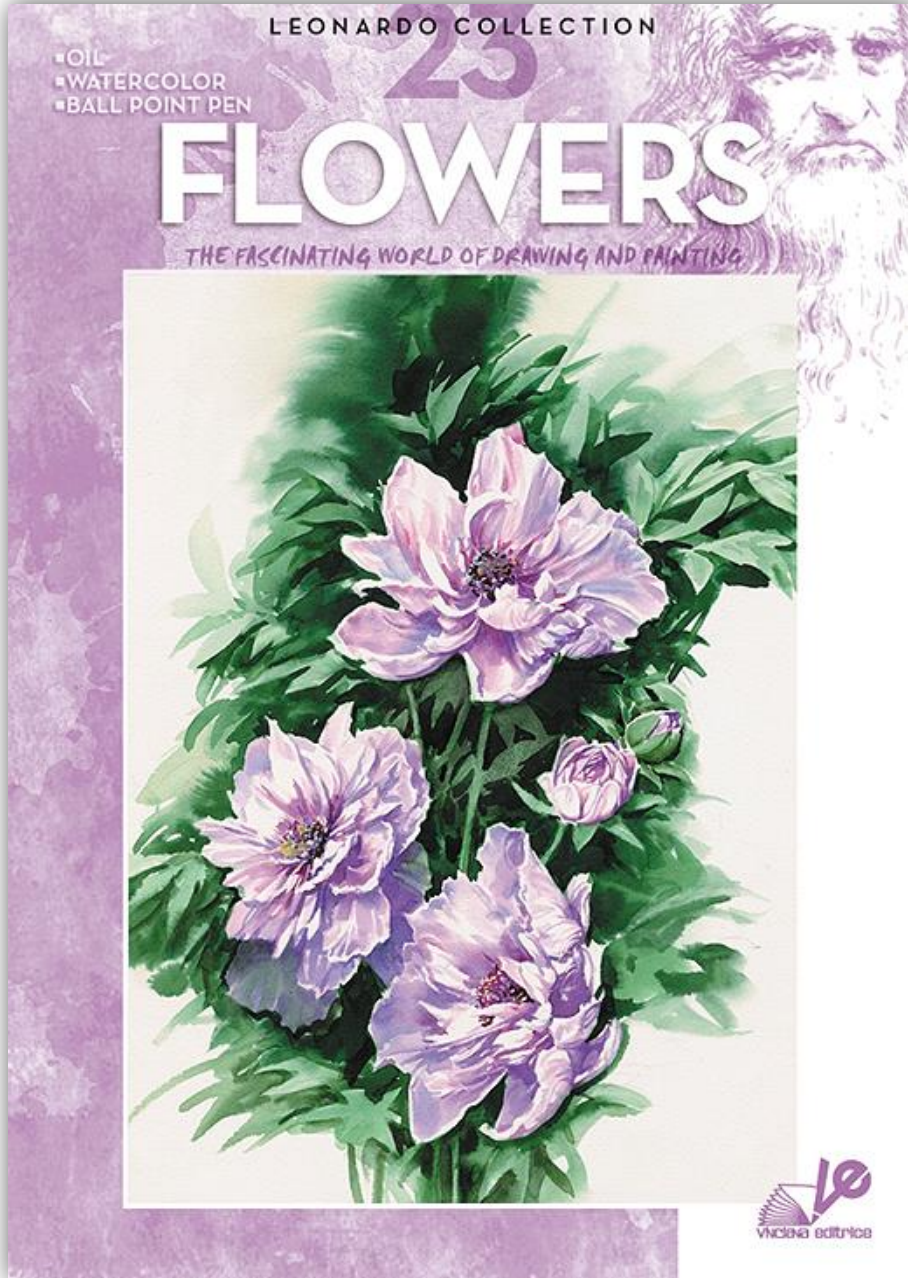
Flowers – Book #21



Flowers – Book #22



Flowers – Book #23



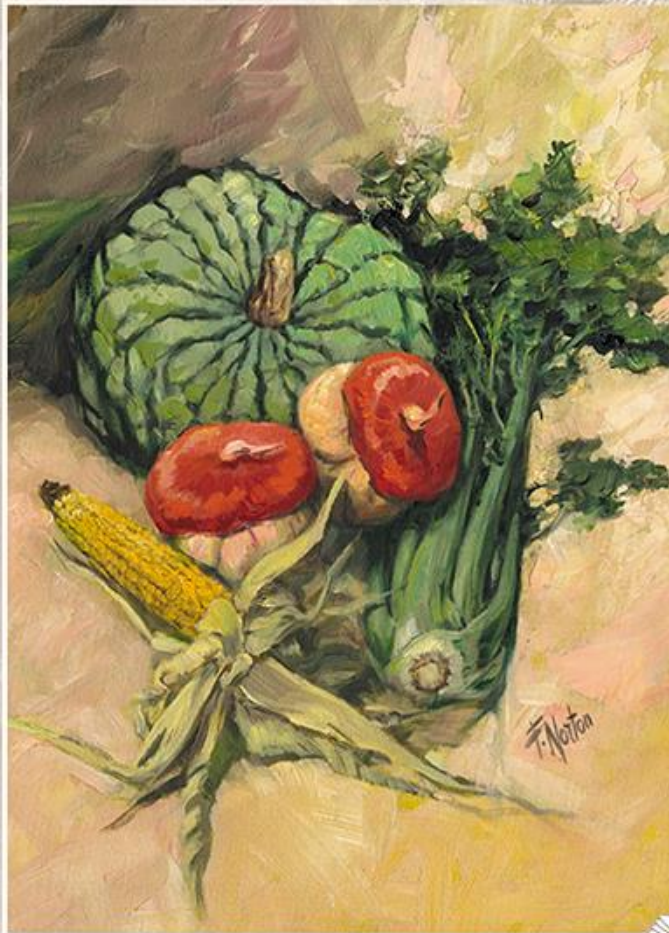
Still Life – Book #24

LEONARDO COLLECTION

• OIL
• PEN & INK

24 STILL LIFE

THE FASCINATING WORLD OF DRAWING AND PAINTING



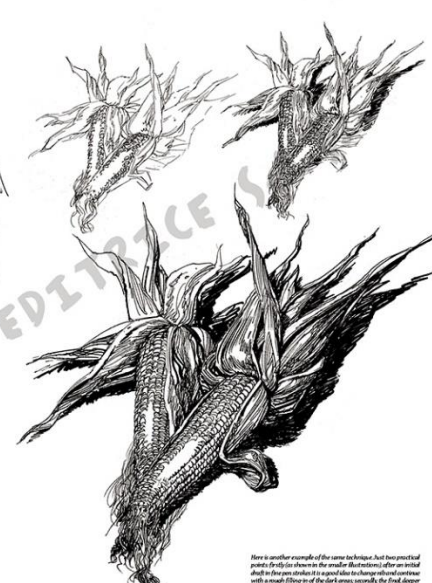
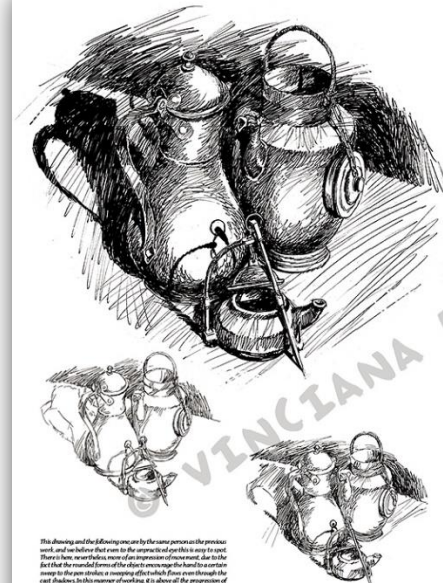
vinciana editrice



More than in a series of subjects to which, while something about reality, abundant in detail, is not lost, the artist who has had the opportunity to experience with his own eyes, is more attentive to the interplay of relationships rather than the formal rules. The colors become vibrant thanks to the use of a wide range of colors. It is a subtle harmony, in fact, a powerful use of the smaller details, always keeping an eye on the colors. The surroundings of the basket are based on the difference of color and value. The basket is made of a dark wood and seems to warm the shaded area of the subject. The leaves of the green light above them, and the only element of contrast is the blue cloth in the basket.



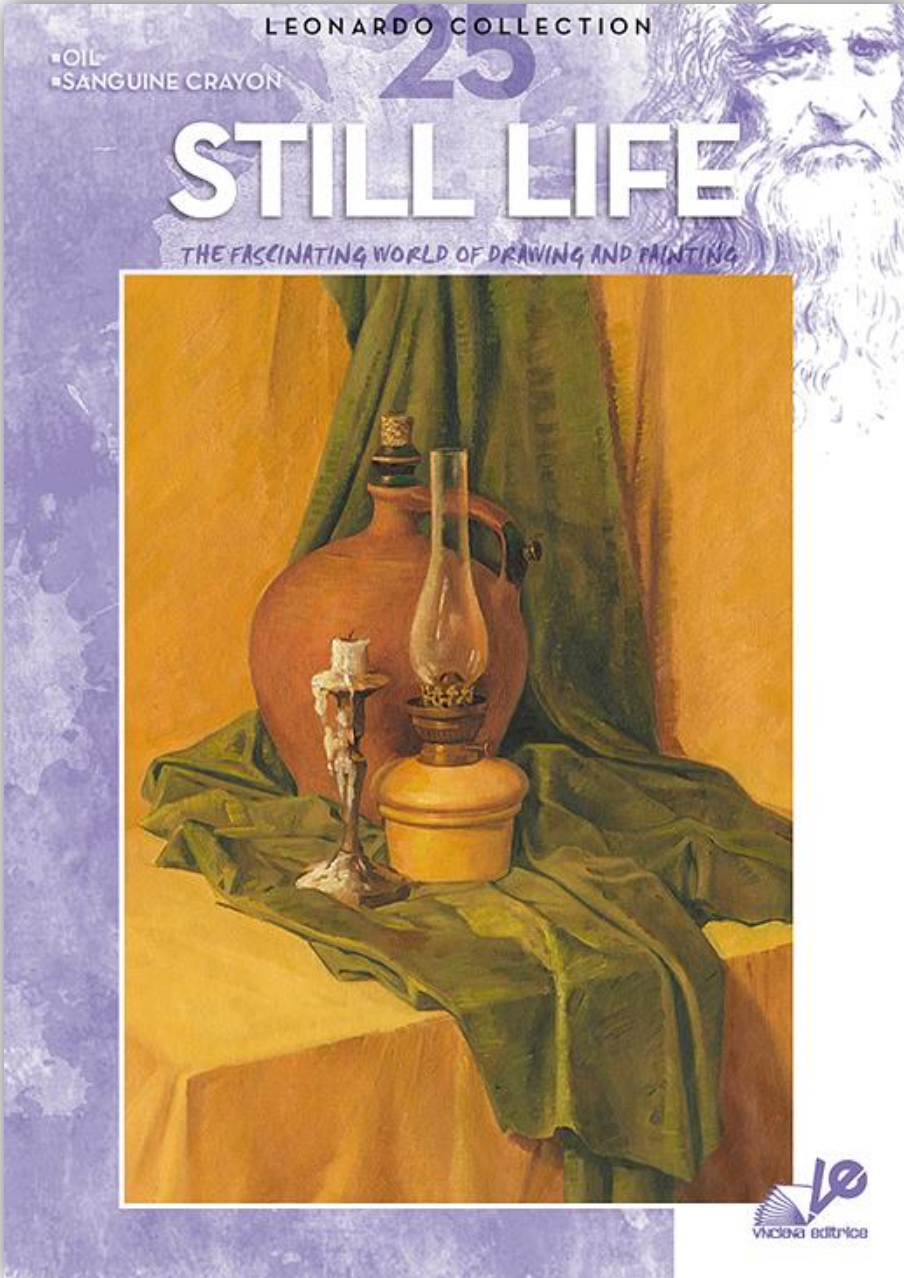
25



This drawing and the following one are by the same person in the previous work, and we believe that even in the same period he was in Rome. There is here, nevertheless, more of an impression of movement, due to the fact that the small forms of the objects are more expressive. The artist seems to use the pen strokes, a sweeping effect which flows over the surface and shadows, to bring more of a sense of the progress of the pen strokes that gives character to the work.

Here is another example of the same technique. Just two practical points: the artist who has the opportunity to experience with his own eyes, is more attentive to the interplay of relationships rather than the formal rules. The colors become vibrant thanks to the use of a wide range of colors. It is a subtle harmony, in fact, a powerful use of the smaller details, always keeping an eye on the colors. The surroundings of the basket are based on the difference of color and value. The basket is made of a dark wood and seems to warm the shaded area of the subject. The leaves of the green light above them, and the only element of contrast is the blue cloth in the basket.

Still Life – Book #25



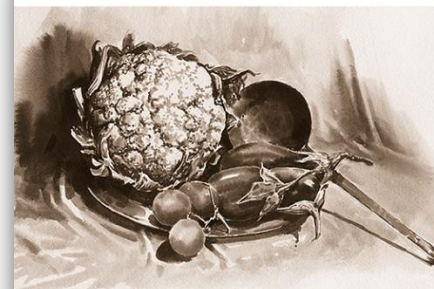
THE FASCINATING WORLD OF DRAWING AND PAINTING



This arrangement consists of an ear of corn still wrapped in its leaves and grape leaves resting on a draped cloth. After having drawn in the composition as shown on the first illustration, continue by applying a wash of grey warmed up with Van Dyke brown on the shadows of the draping. The underlying color of the grape leaves will be sap green mixed with light yellow very dilute. This ground color, which will show through when the veins of the leaves, will be overlaid with Van Dyke brown when needed in the recesses. The same green wash will be used for the corn leaves, and, which will be modified with long parallel strokes to effectively render the soft swarms of tender leaves, the dark yellow ochre on the corn kernels.



The clouds, isolated, almost monochromatic, tones employed to paint the large olive wood bowl filled with peonies create a warm image. The background wash is spun muslin with heart-tones. The same colors, diluted, are used on the bowl while the plate is painted with an ochre wash. The leaves are carefully rendered with numerous gradations of warm greens and browns, which are the colors of fall foliage. Precise handling of the asymmetric and dynamic arrangement of the leaves plays an important role in the successful display of the flowers. The brushwork on the bowl and the horizontal placement will be obtained by using the point of a brush loaded with darker tone on a slightly damp ground wash. The bare lines are blended, but clearly visible. The peonies are rendered with orange, cadmium red and golden ochre.



Another rendering of grapes, here gracefully spilling over a copper container. Be sure to sketch the drawing in very accurately in order to lessen the difficulties you will encounter later shading and modeling. Start as on the last illustration, from the background, paying careful attention to the dark shading full of subtle tone variations. The step-by-step illustration will help you move along in a methodical fashion.

The background of this drawing rendered in sepia India ink is made up of drawing while in the foreground we see a composition of a cauliflower, some eggplants, tomatoes and a lade resting on a large plate. After you have sketches in the basic elements, start by applying a diluted wash on the background with broad loose brush strokes. Consequently work on the darkest areas, consisting of cast shadows and the shadows inside the lade. Finally using a brush or slightly dampened with ink, tap a grainy texture on the cauliflower.

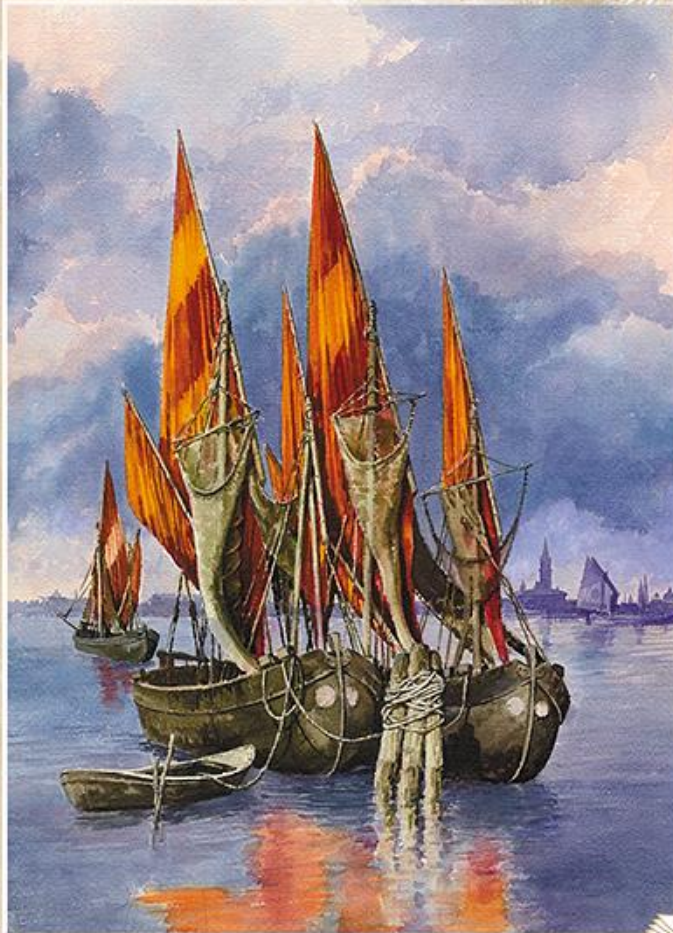
Seascapes – Book #27

WATERCOLOR
ACRYLIC • OIL
CHARCOAL • GRAPHITE
PEN & INK

LEONARDO COLLECTION

SEASCAPES

THE FASCINATING WORLD OF DRAWING AND PAINTING



le
VINCENZI EDITRICE



A particularly beautiful view of Venice is the subject of this painting. The scene is a narrow canal, a typical Venetian scene, with buildings on either side and a small boat in the distance. The painting is a watercolor, and the colors are soft and delicate. The composition is a classic Venetian view, with the canal leading the eye into the distance.



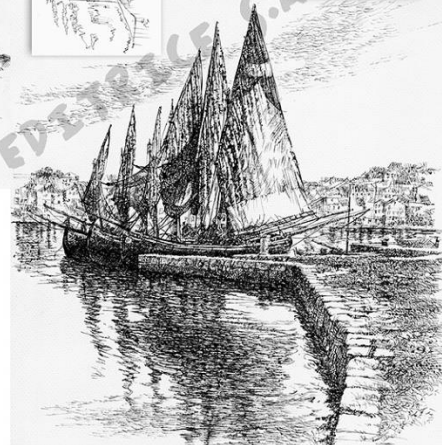
The same artist has used the same techniques that on the previous page for this view of Venice. The scene is a narrow canal, a typical Venetian scene, with buildings on either side and a small boat in the distance. The painting is a watercolor, and the colors are soft and delicate. The composition is a classic Venetian view, with the canal leading the eye into the distance.



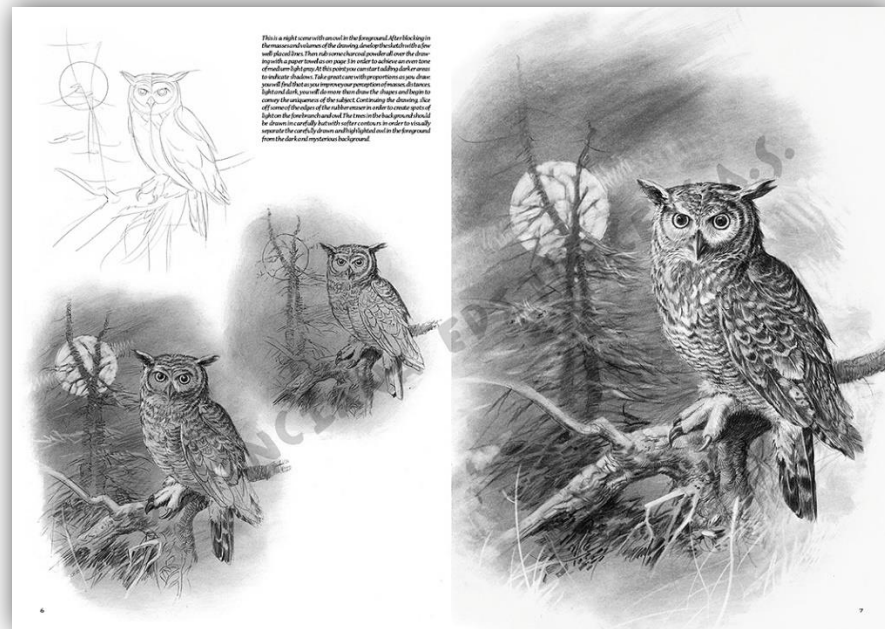
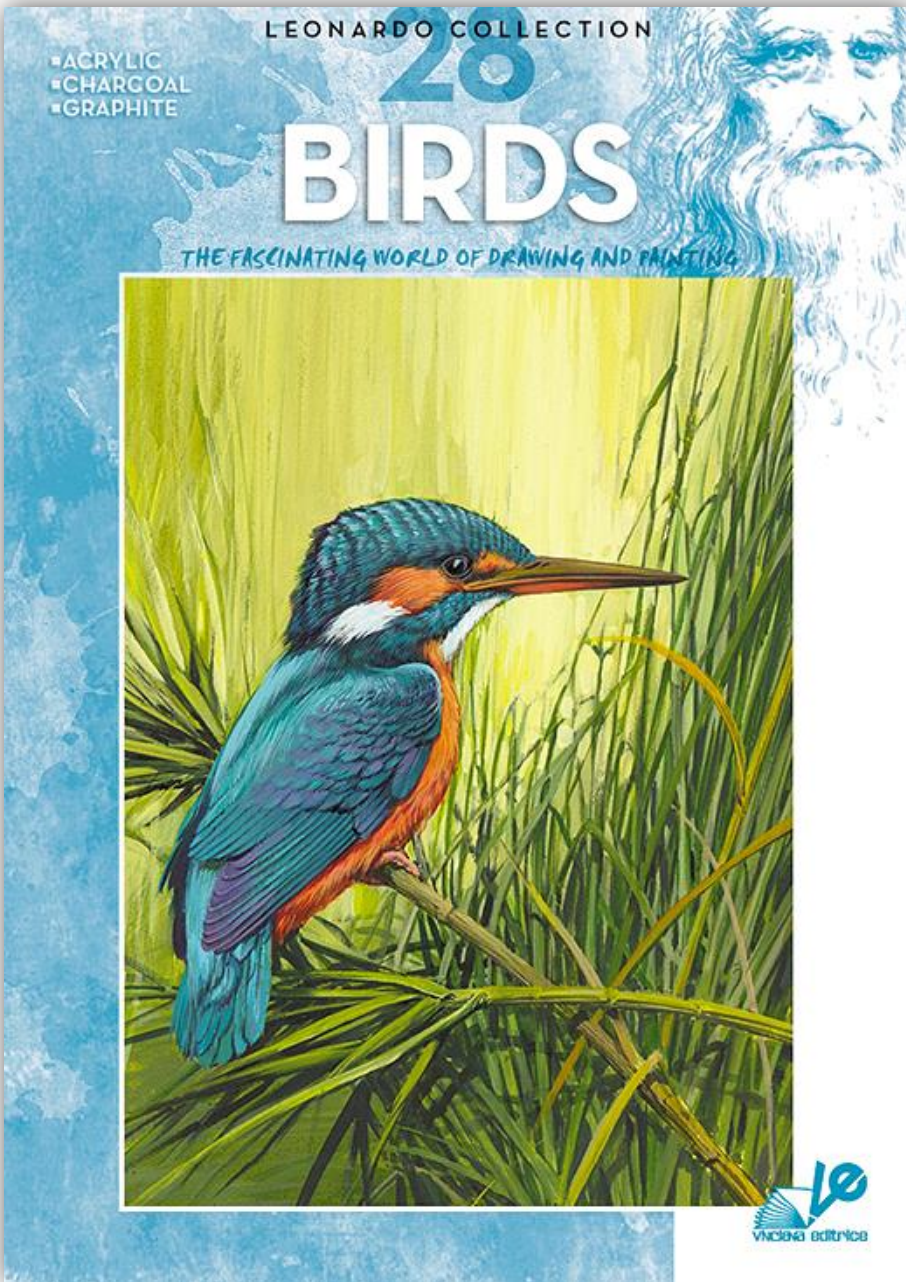
For this small sketch, the artist has used the same techniques that on the previous page for this view of Venice. The scene is a narrow canal, a typical Venetian scene, with buildings on either side and a small boat in the distance. The drawing is a black and white sketch, and the lines are soft and delicate. The composition is a classic Venetian view, with the canal leading the eye into the distance.



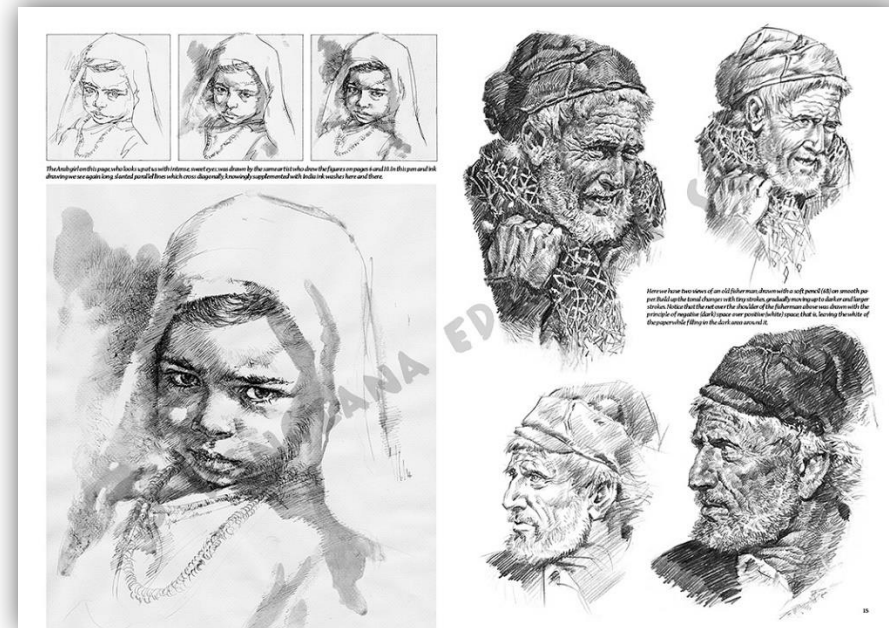
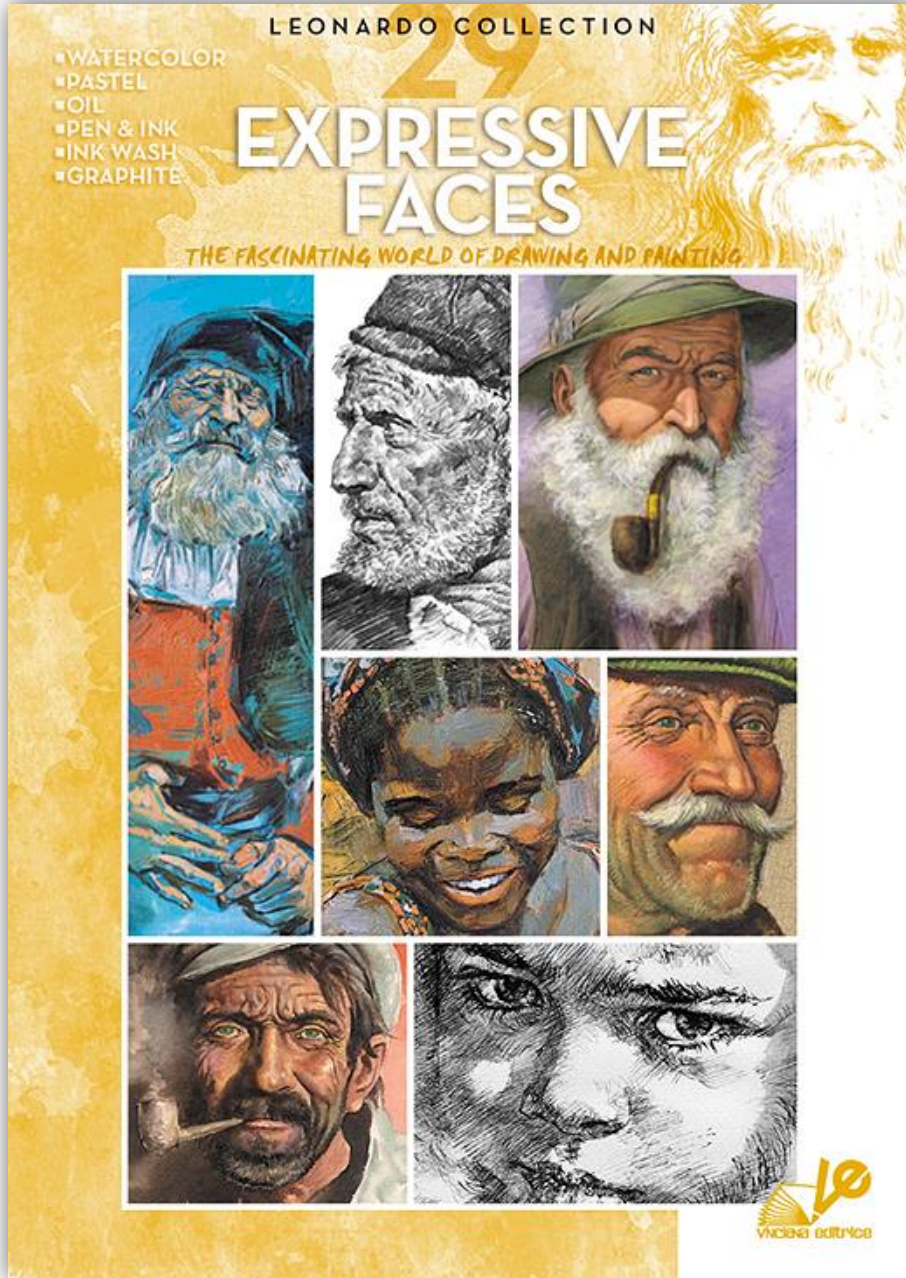
Boats on the shore and small Venetian houses - here the artist has used the same techniques that on the previous page for this view of Venice. The scene is a narrow canal, a typical Venetian scene, with buildings on either side and a small boat in the distance. The drawing is a black and white sketch, and the lines are soft and delicate. The composition is a classic Venetian view, with the canal leading the eye into the distance.



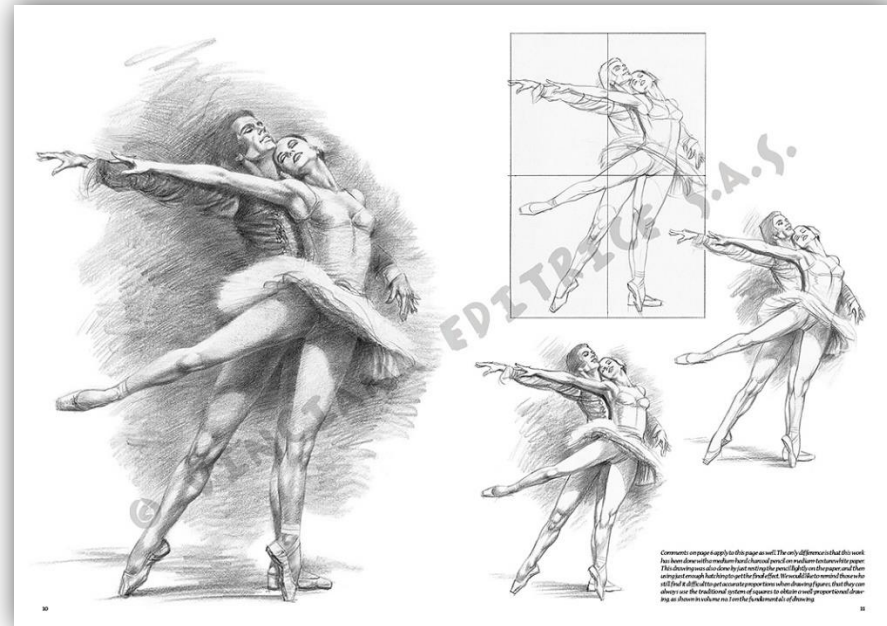
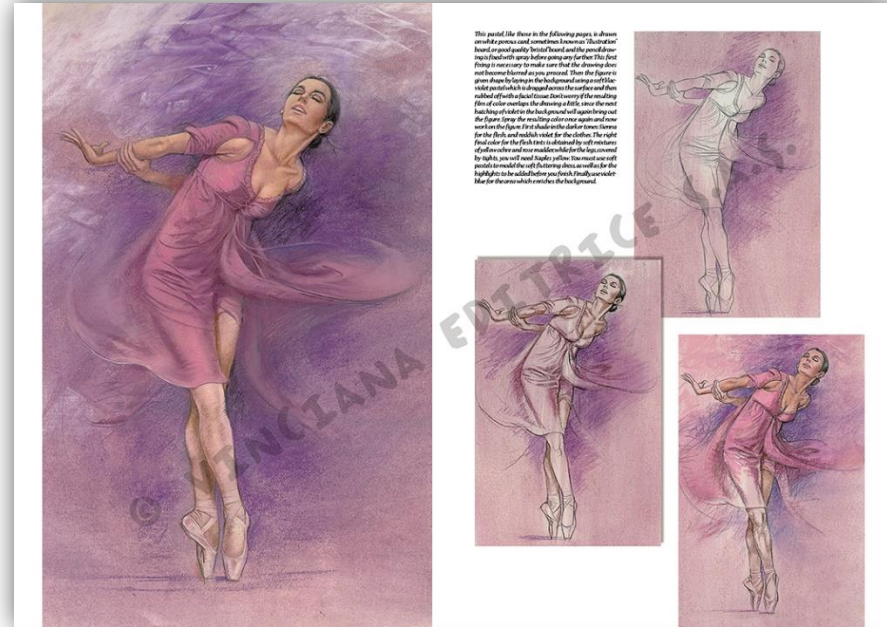
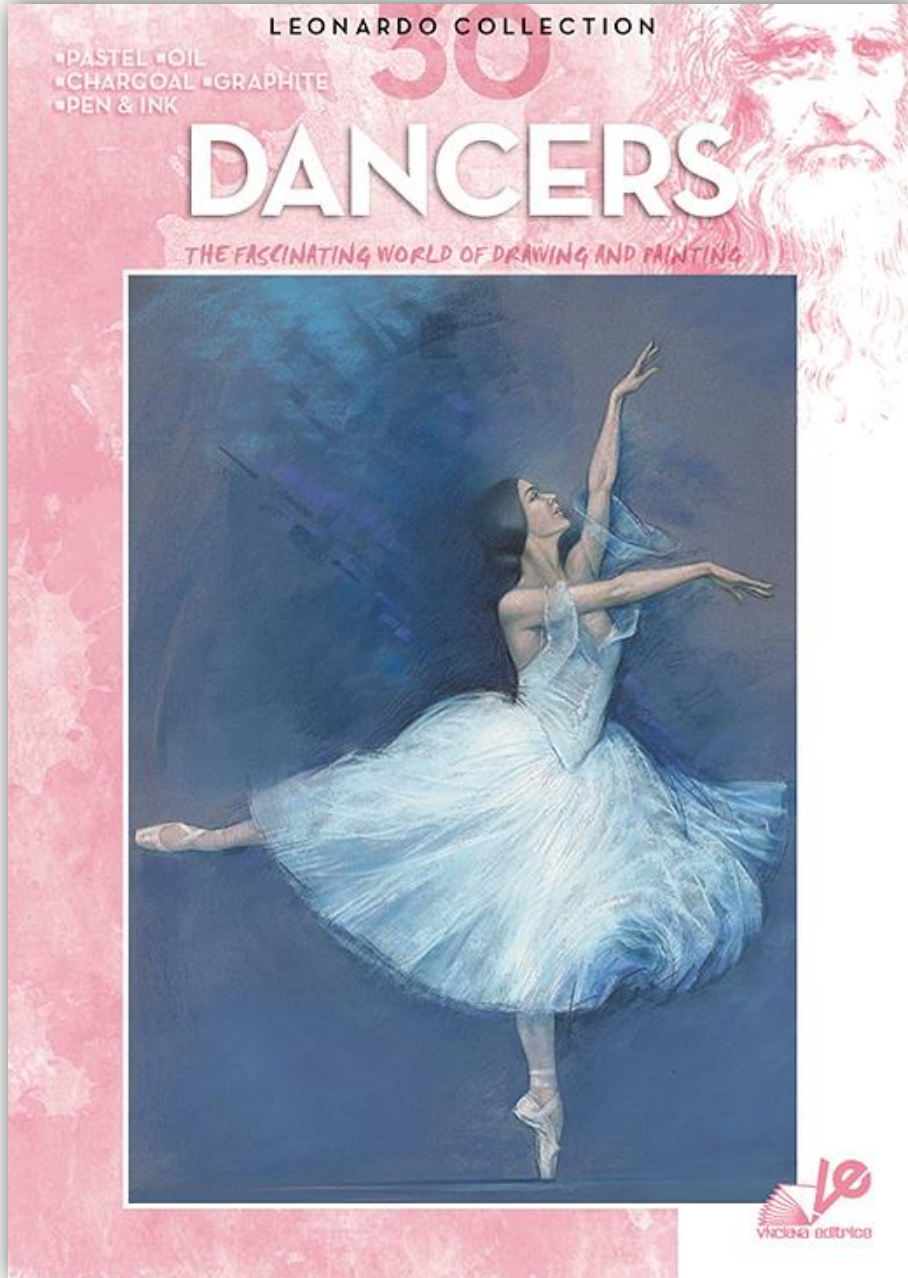
Birds – Book #28



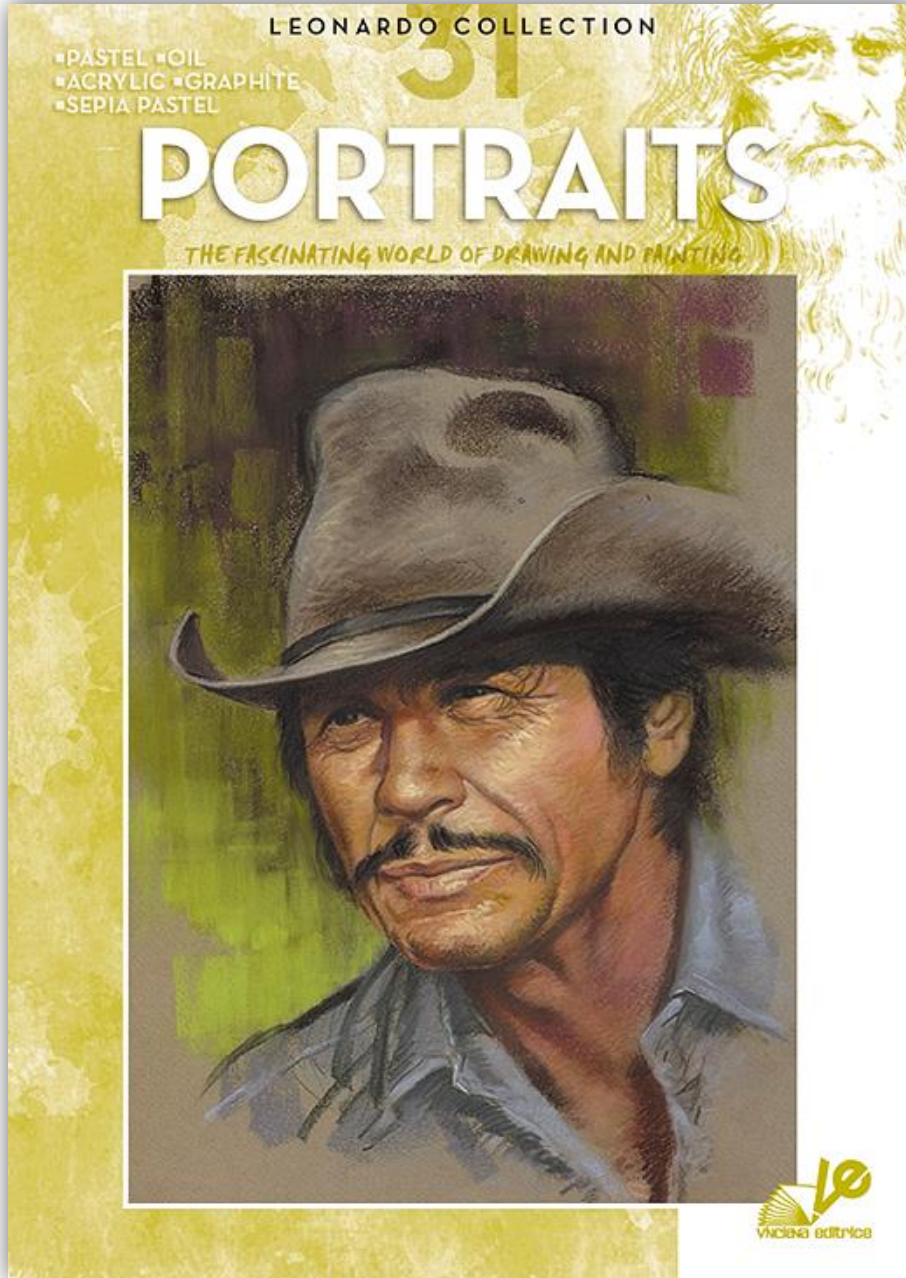
Expressive Faces – Book #29



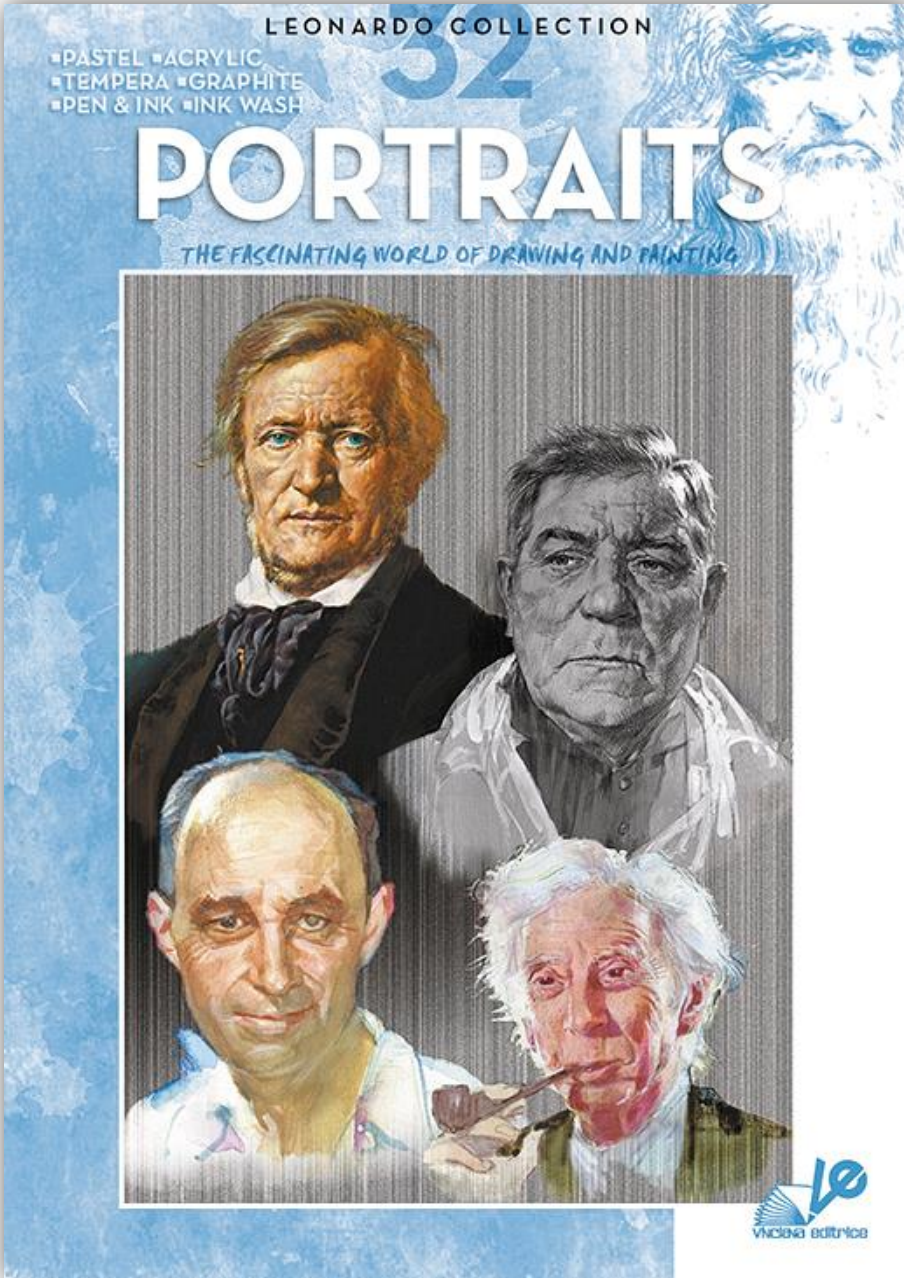
Dancers – Book #30



Portraits – Book #31



Portraits – Book #32

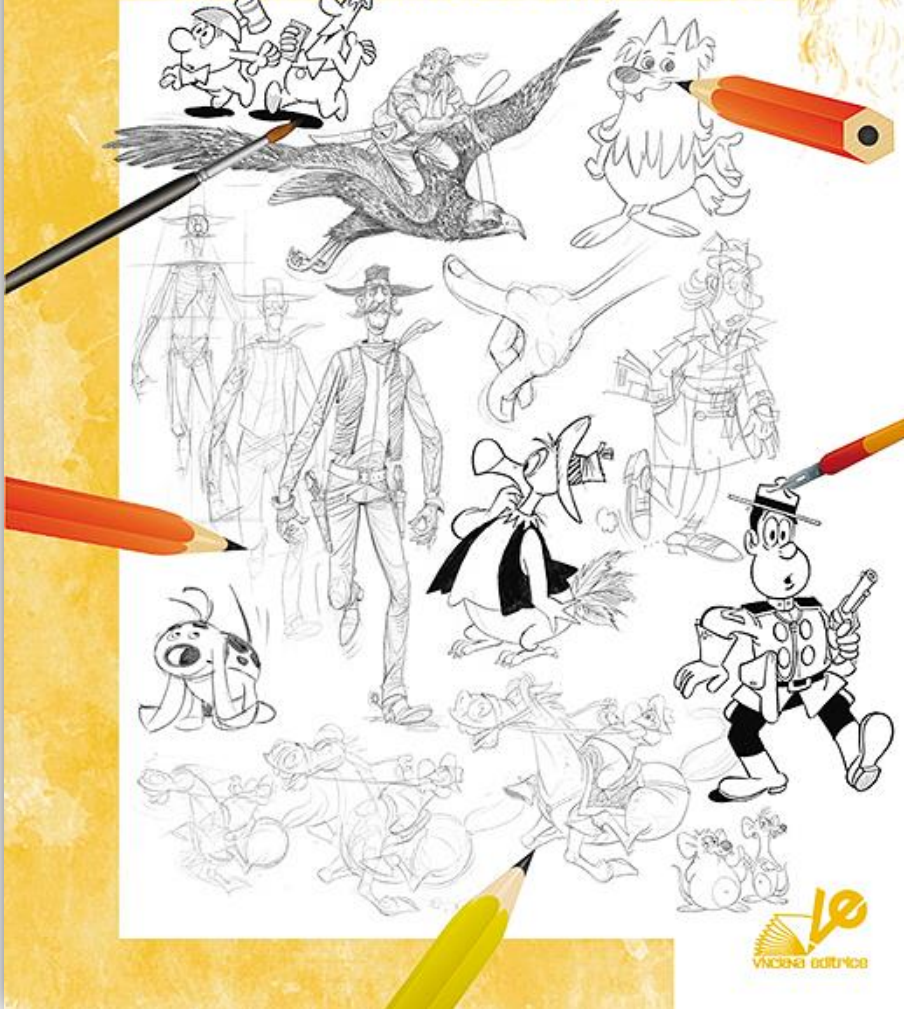


The Basics of Comics – Book #33

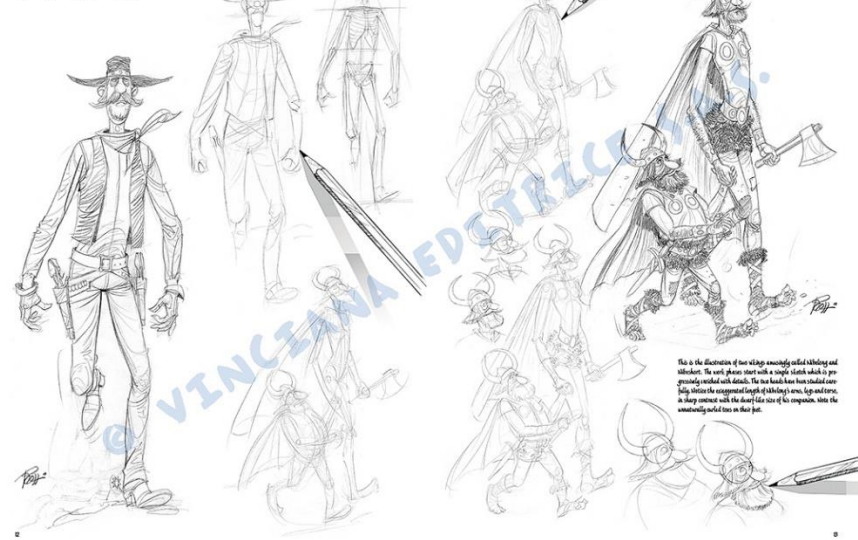
LEONARDO COLLECTION

THE BASICS OF COMICS VOL. I

THE FASCINATING WORLD OF DRAWING AND PAINTING

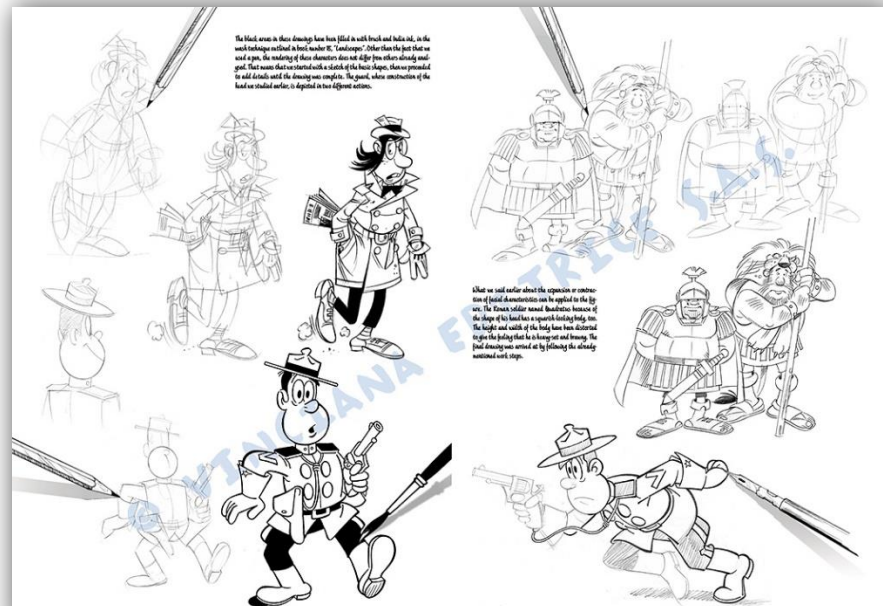


While the previous reading was a study in suggesting modeled proportions, this reading is a study in capturing and showing up the body. The construction of the underlying bone structure is based on the same principles, but given just enough enough drawing to the human figure, you can skip this phase.



This is the construction of two all ages amazingly skilled walking and talking. The work phase starts with a simple sketch which is progressively enriched with details. The two heads have been studied over long periods of time, capturing the essence of their faces, legs and torso, in deep contrast with the dark line size of the composition, since the unassuming pencil lines in their part.

The head area in these drawings has been filled in with black and white ink, as the most distinctive feature of the character. 'Cartooning' often relies on the fact that we need a gap, the rendering of these characters does not differ from others already mentioned. That means that we start with a sketch of the face, then we proceed to fill it with black ink, and finally we add the details of the face, such as the eyes, nose, mouth, and hair.

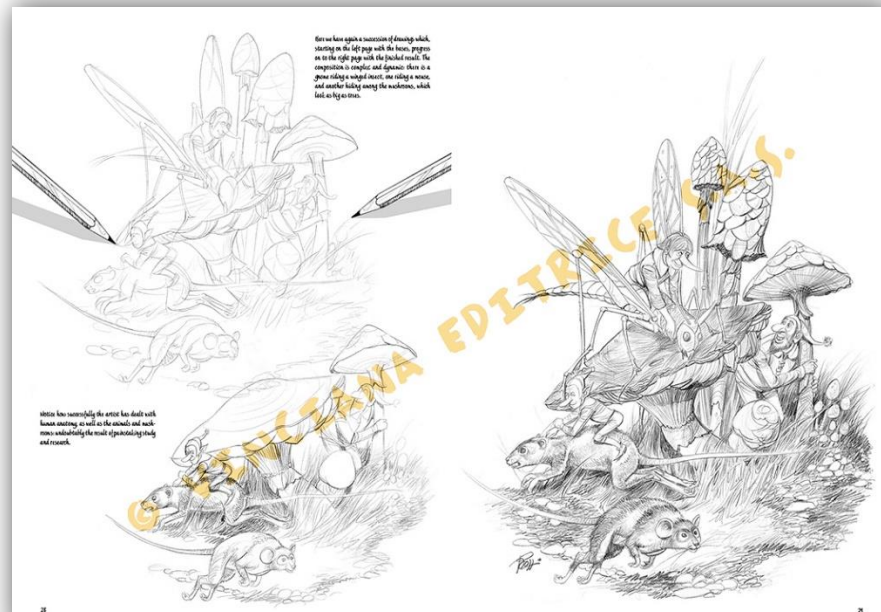
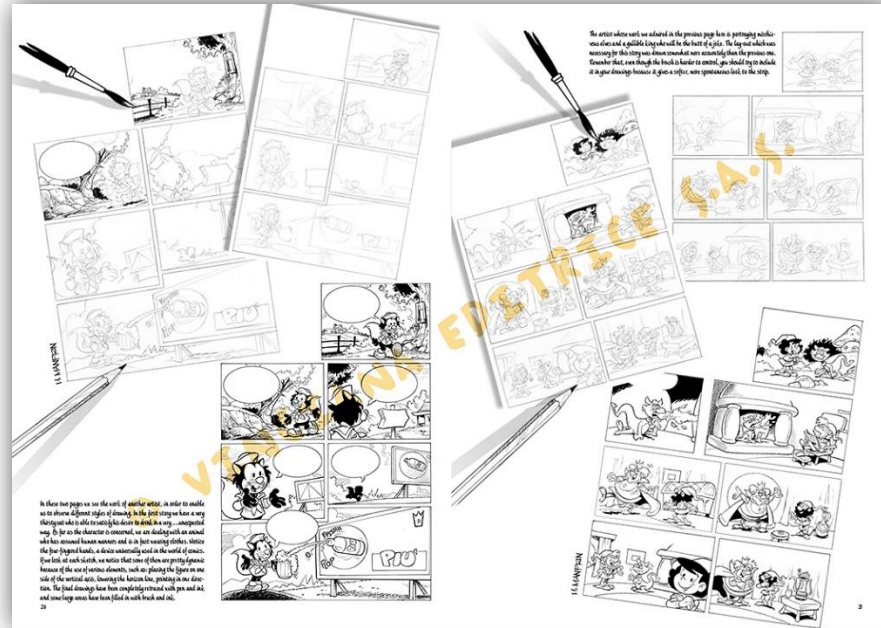


What we need further about the appearance or construction of facial characteristics can be applied to the legs. The character's legs are drawn in a simple, sketchy style, with lines indicating the basic structure of the body. The background is white, and the sketches are drawn with black lines.

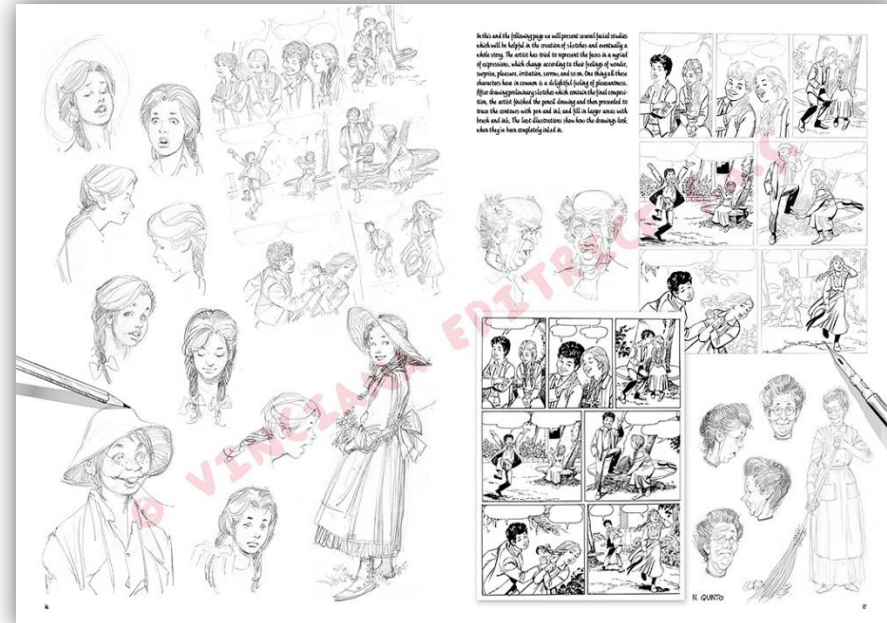
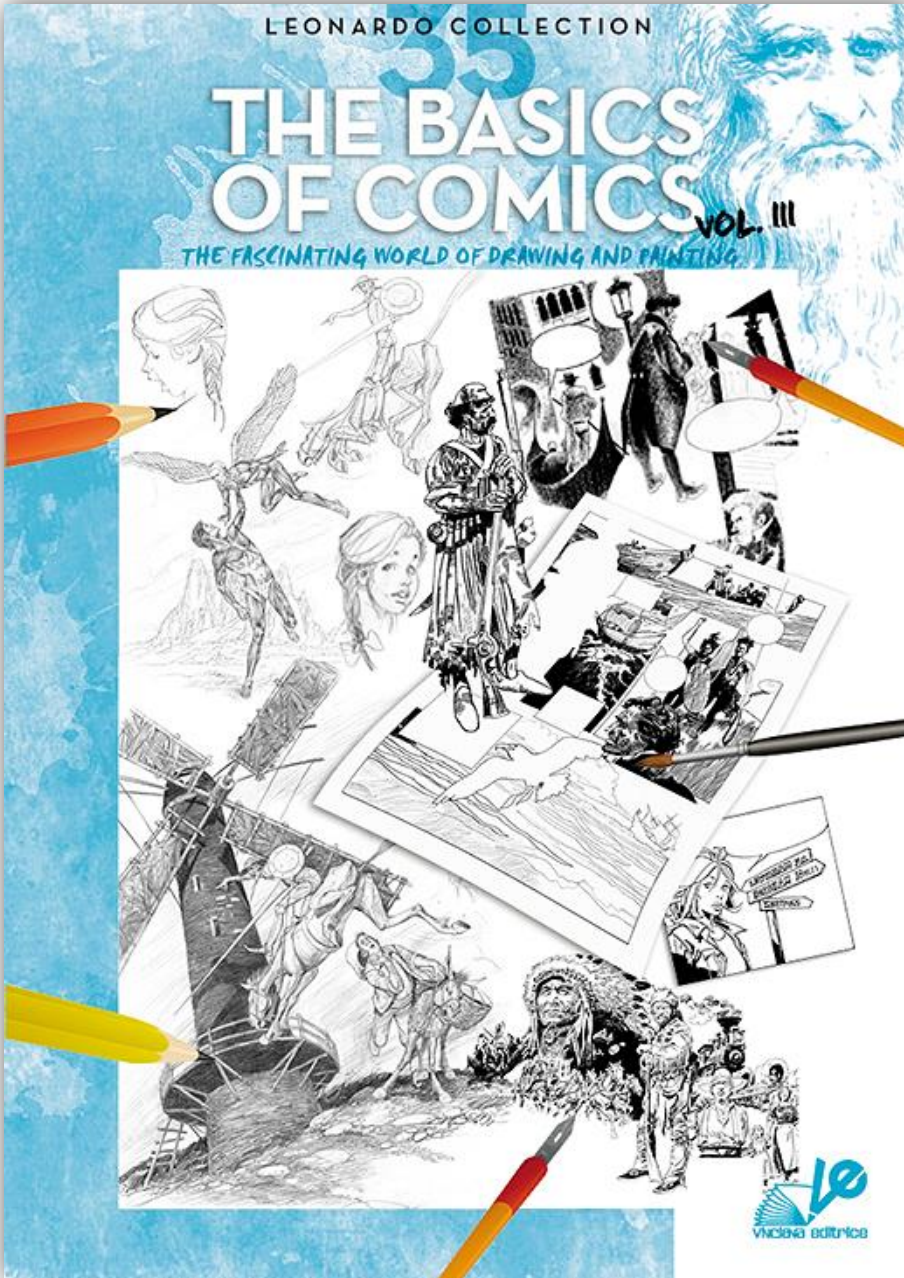
The Basics of Comics – Book #34

THE BASICS OF COMICS VOL. II

THE FASCINATING WORLD OF DRAWING AND PAINTING



The Basics of Comics – Book #35



■ GRAPHITE ■ CHARCOAL
■ INK WASH

50

THE FASCINATING WORLD OF DRAWING AND PAINTING

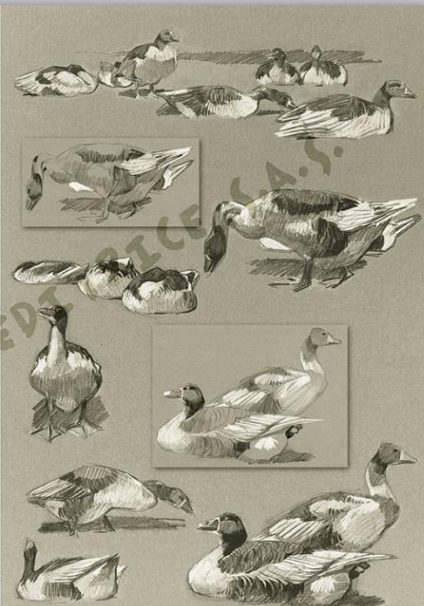


In these drawings the animal lives in a sketch, careful observation of nature prevails over the work of the artist, the naturalistic approach prevails over formal matters; its results in the designs capture the animal in as many poses as possible. This pressing need has produced images of strong visual impact, which have in common the repetition of lines establishing the outlines, the finished aspect and the use of a single color, although the colors may be considered sketches rather than finished works; the results are at best remarkable. The factor in these studies is greater than that of a cold and objective photographic reproduction because the drawings capture up in the same impressionistic manner the first felt view of capturing and immortalizing the image of a living being in a pose.



This beautiful leopard is perfectly still yet ready to spring. After making a quick, decisive dash, the main shadows must be hatched. The direction of shading of the animal's spots should model the strong muscular structure rather than become simple decoration or mere display of drawing ability.

We conclude this volume dedicated to the animals of Mathurin Méheut with some drawings of placid geese. The first example in the series does not differ in technique from the previously illustrated works. An essential factor in this drawing is, however, the importance of not making the outline of the two geese with the dark hatching border, since the whiteness of the plumage must stand out distinctly from the background. On the next page there is a complete series of quick sketches rendered with soft carbon pencil and white chalk. The pictures in shadow relief have been prepared by our artist to illustrate a possible method for expressing Méheut's own view of this kind.

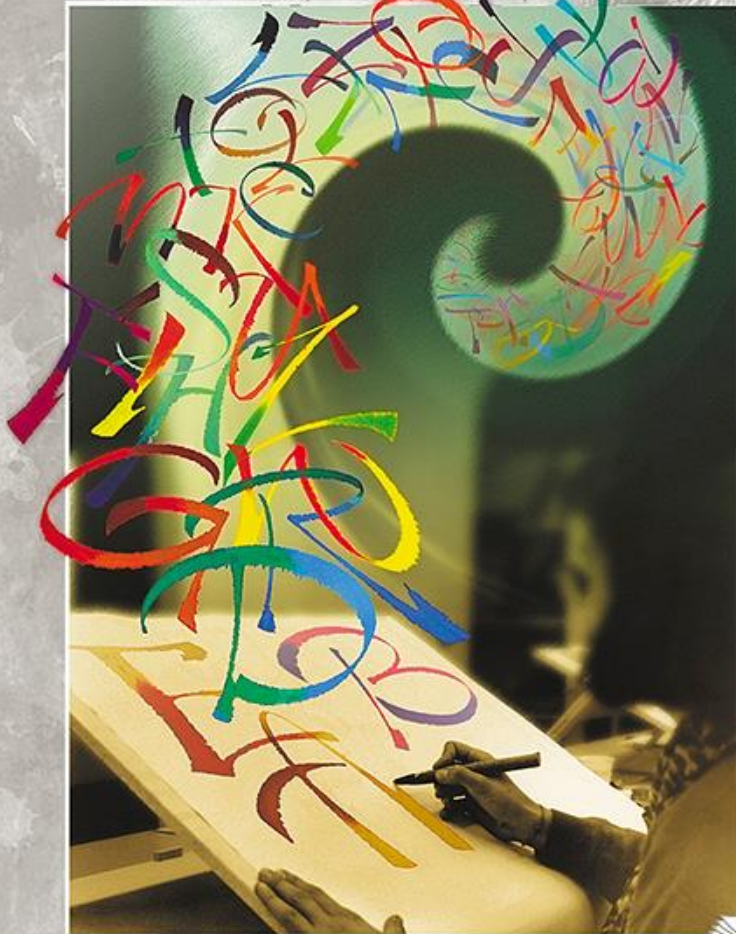


Calligraphy – Book #37

LEONARDO COLLECTION

CALLIGRAPHY

THE FASCINATING WORLD OF DRAWING AND PAINTING



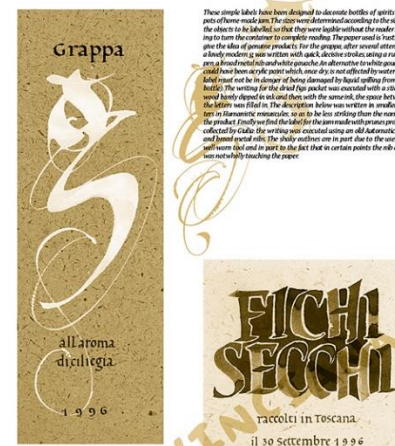
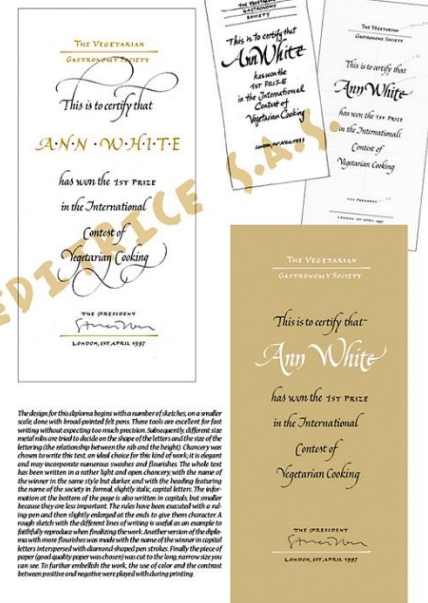
le
VICENZA EDITRICE

FLOURISHES AND SWASHES

MORE REFINED AND ELEGANT SHAPES THAN THOSE ILLUSTRATED IN THE PREVIOUS PAGES

aa b b c d e e f f g
h h i j k k l l m m n
o p p q r r s t t u v
v w x y z A B C
D E F G H I J K
L M N O P Q R
S T U V W X Y Z

These swash capitals may be used in italics of minuscule words and not set alongside each other in words of capitals.



marmellata di
Prugne
raccolte da Giulia

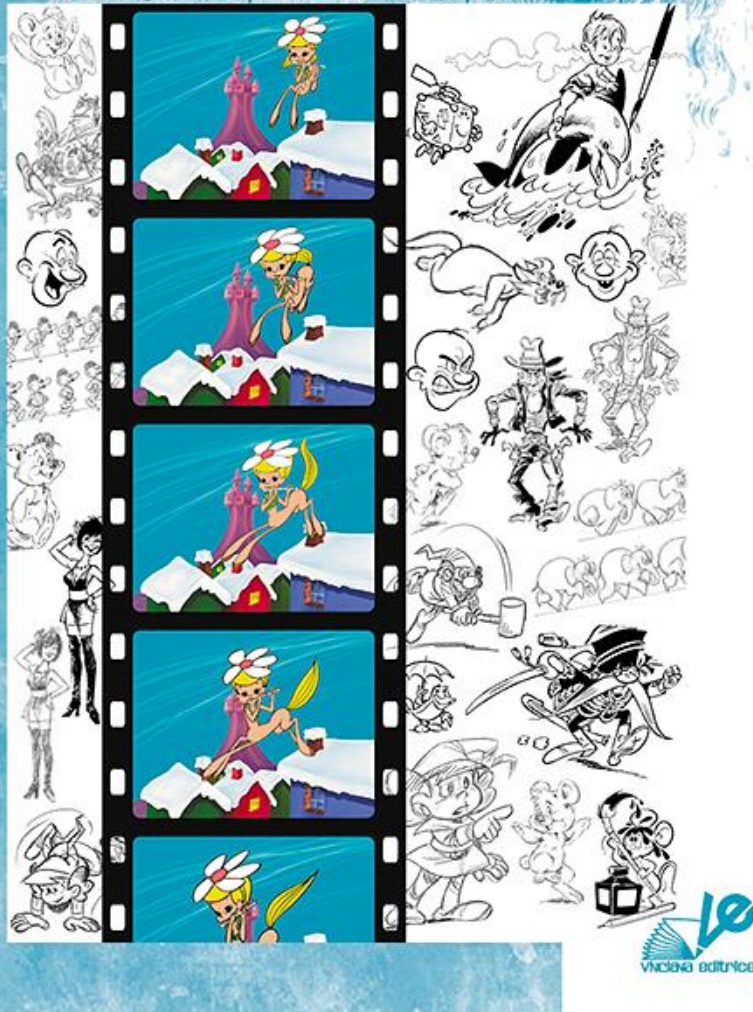


Cartoons and Humorous Drawings – Book #38

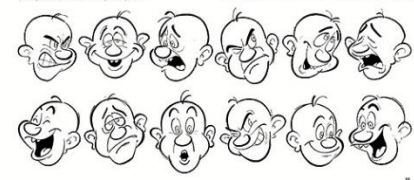
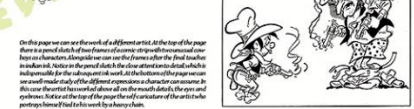
LEONARDO COLLECTION

CARTOONS AND HUMOROUS DRAWINGS

THE FASCINATING WORLD OF DRAWING AND PAINTING



The animal kingdom is an endless source of inspiration for humankind. The cartoonist takes as his base the human type already already known, it is possible to create a new one.



Just how the character's 'type' and character emerge at the end of the line, the cartoonist must know. The cartoonist must know the type and the character to capture immediately.

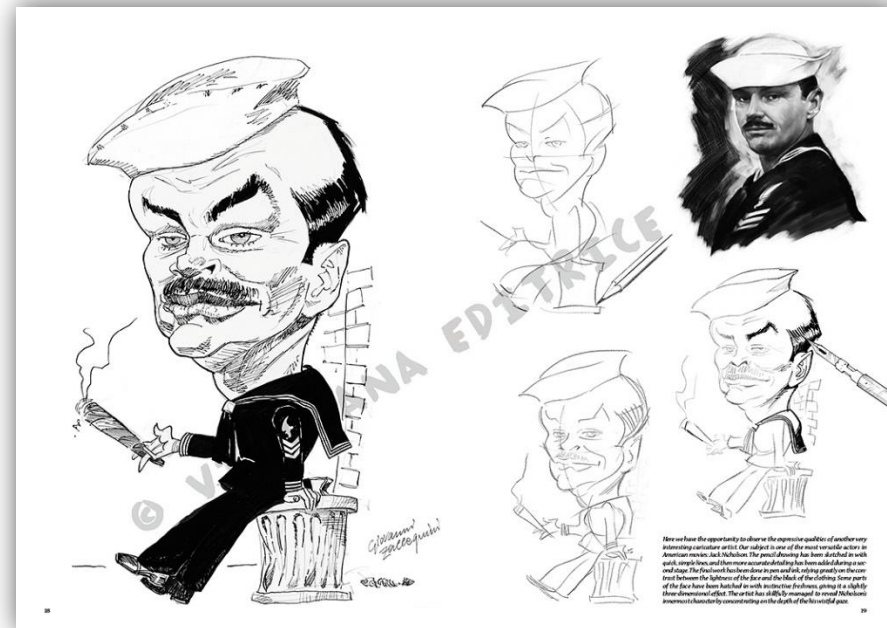
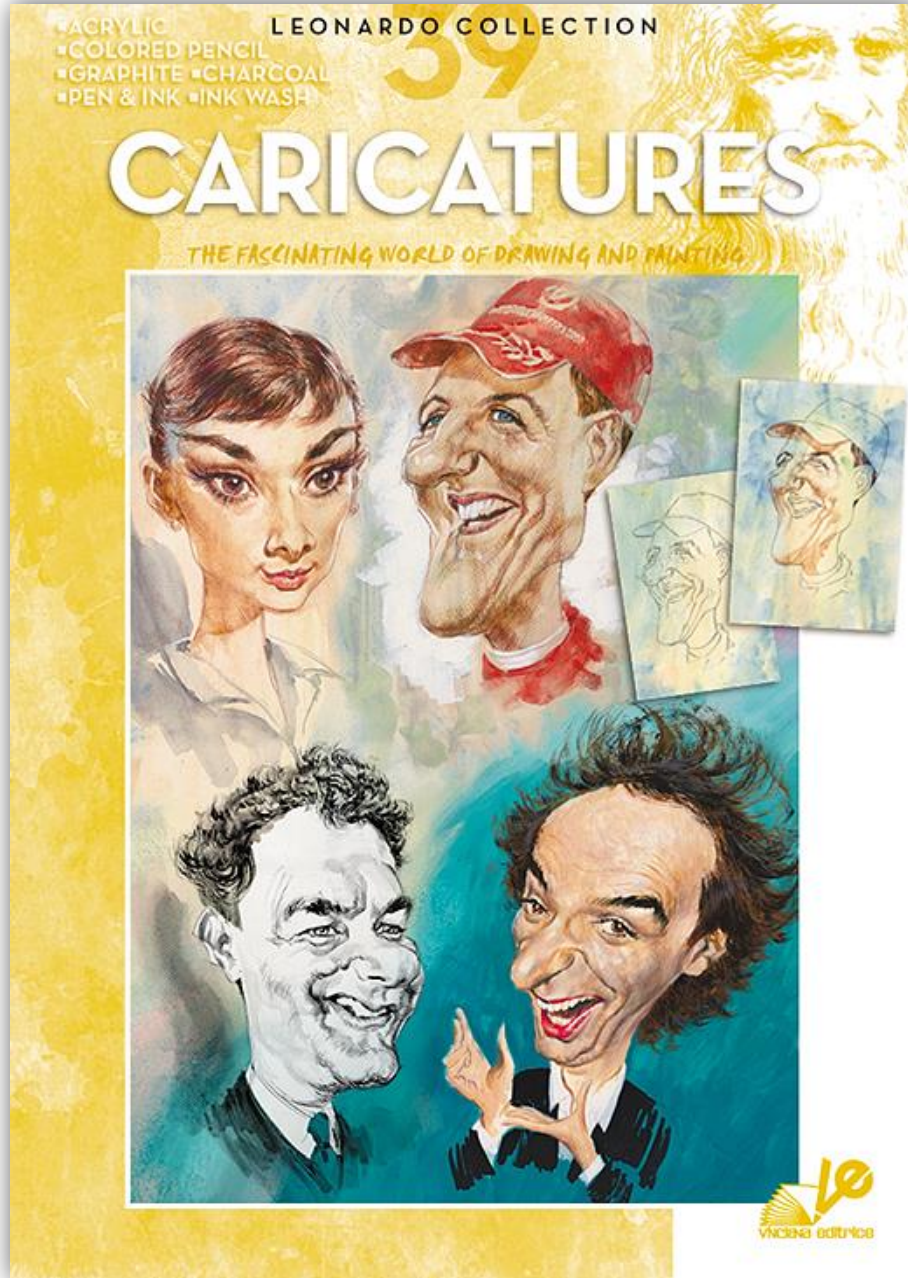


The head of a cartoon artist is a highly different from a human. At the top of the page, the character is shown in profile, three quarters, and from the front and back. The cartoonist must know the type and the character to capture immediately.

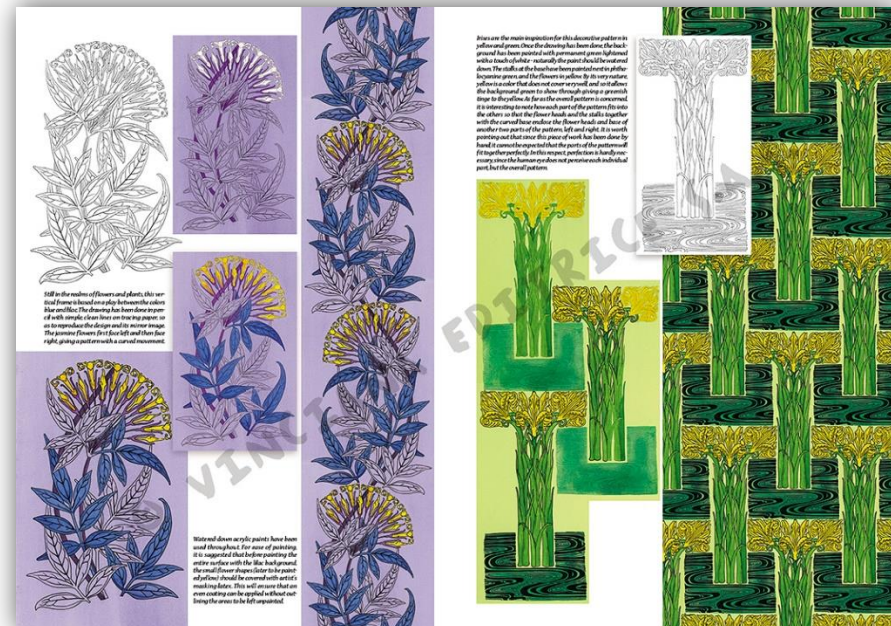
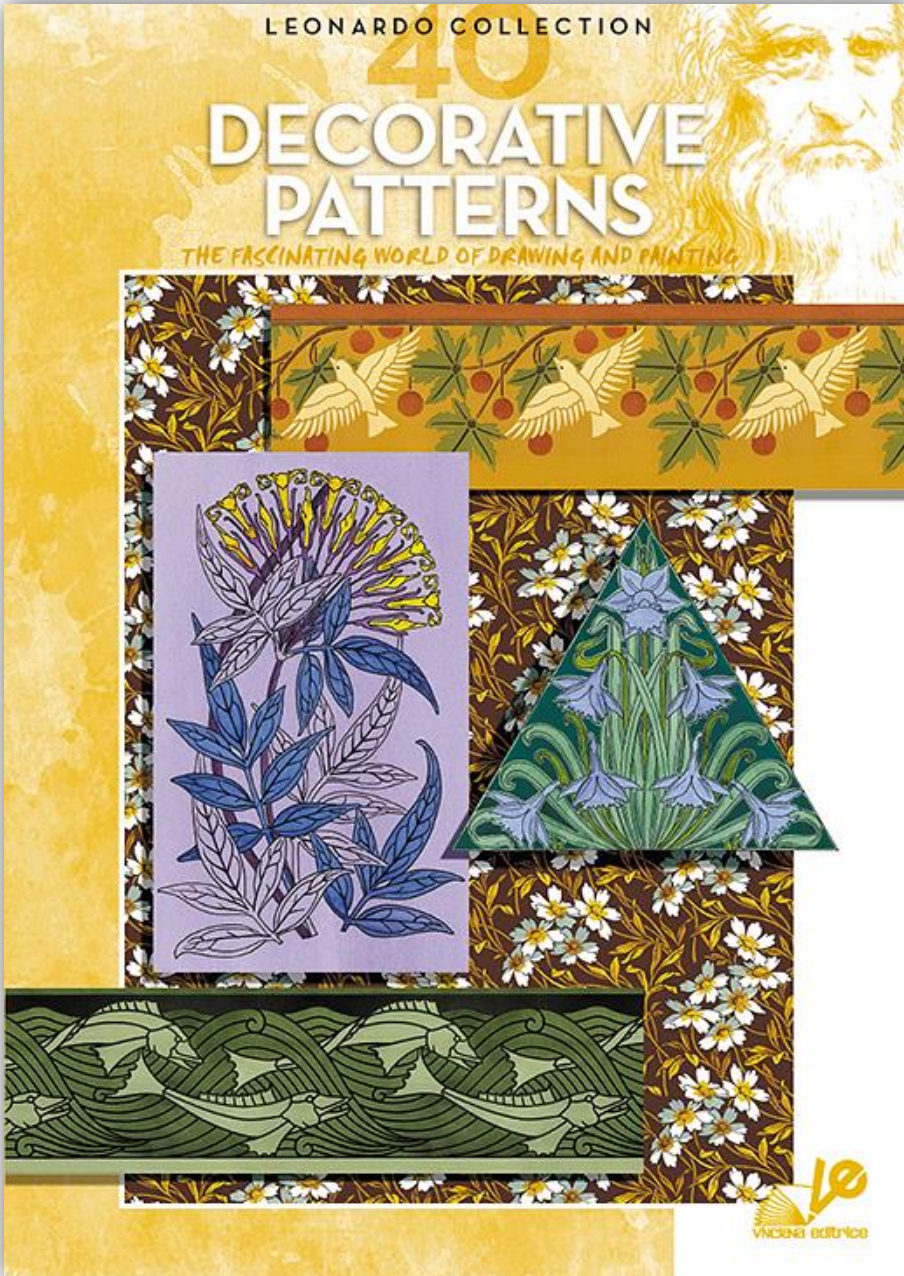


The cartoonist must know the type and the character to capture immediately. The cartoonist must know the type and the character to capture immediately.

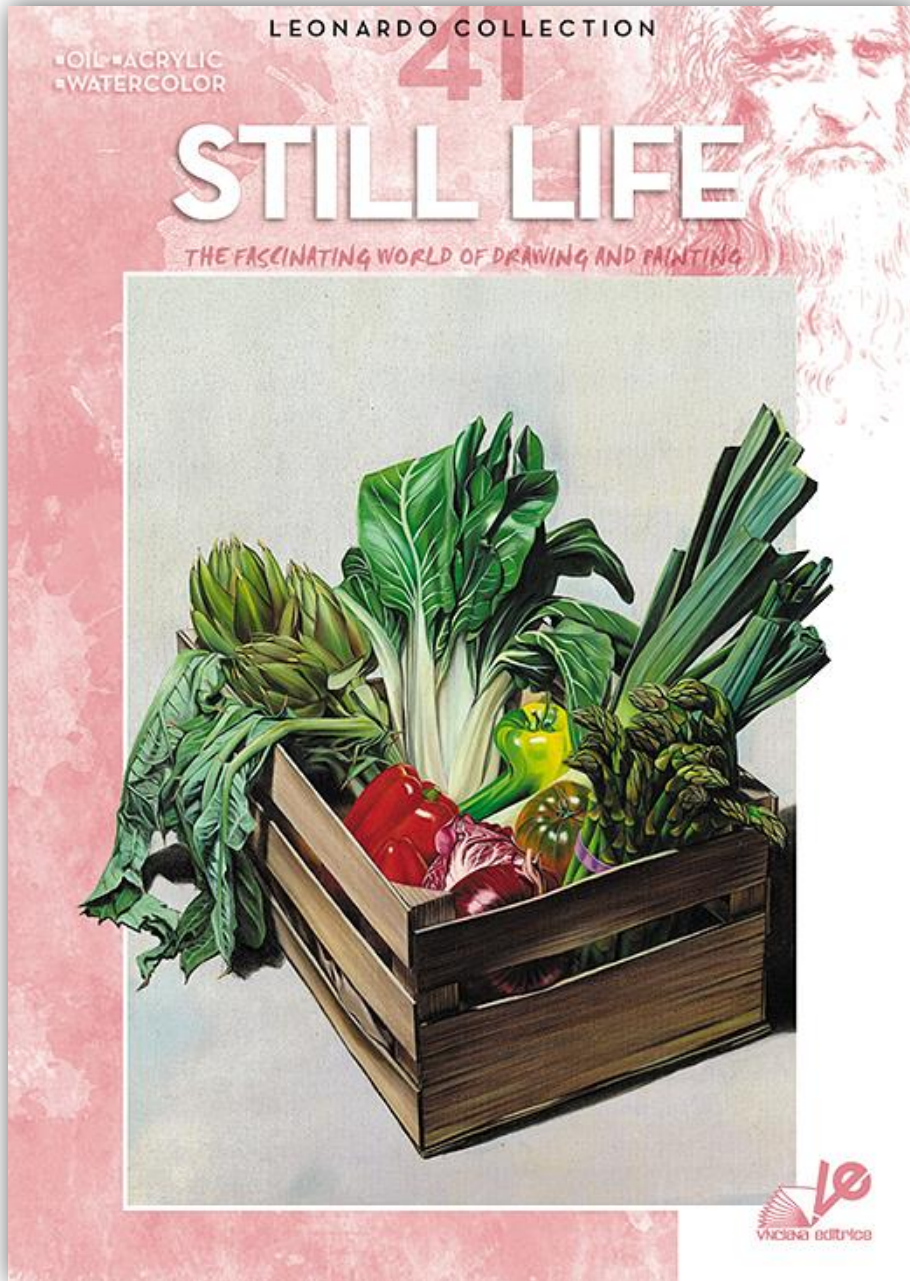
Caricatures – Book #39



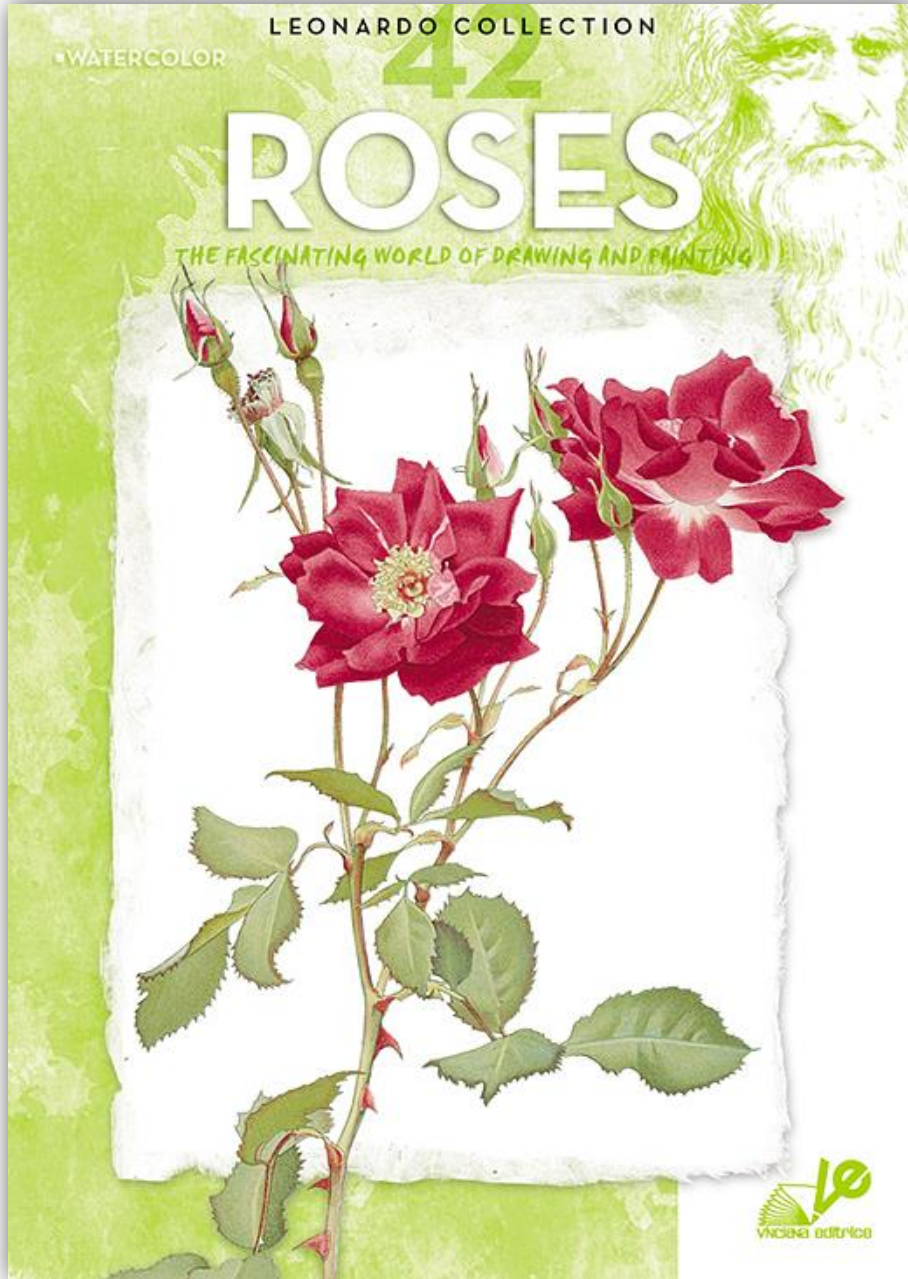
Decorative Patterns – Book #40



Still Life – Book #41



Roses – Book #42



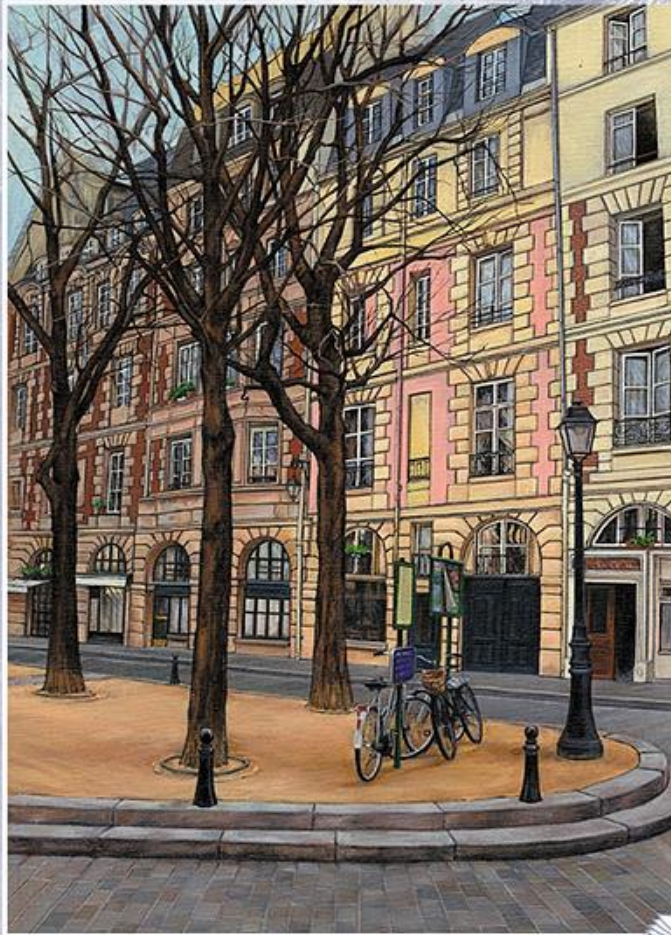
Architectural Scenes – Book #43

LEONARDO COLLECTION

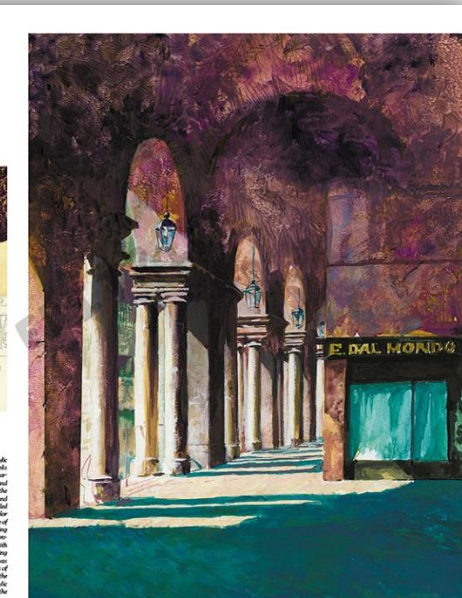
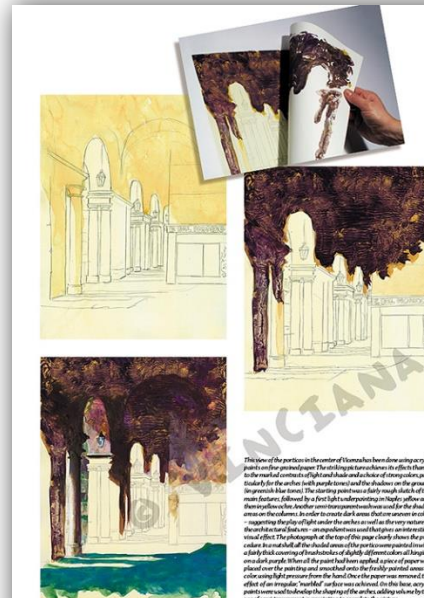
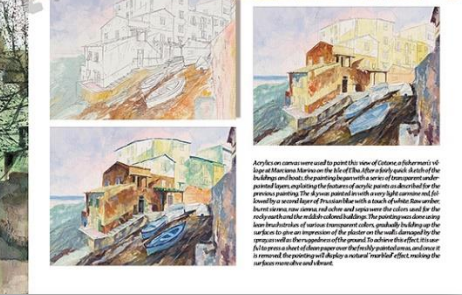
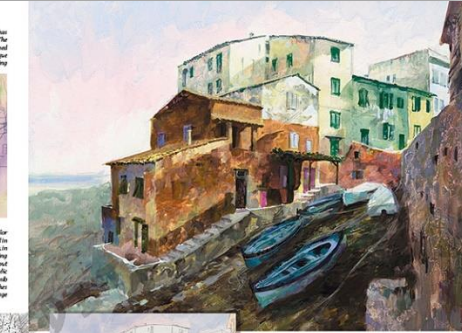
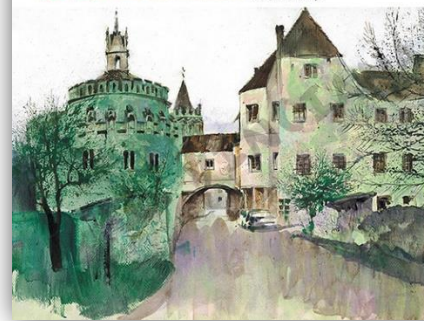
• WATERCOLOR
• ACRYLIC • OIL

43 ARCHITECTURAL SCENES

THE FASCINATING WORLD OF DRAWING AND PAINTING



le
vinciana editrice



Children – Book #44

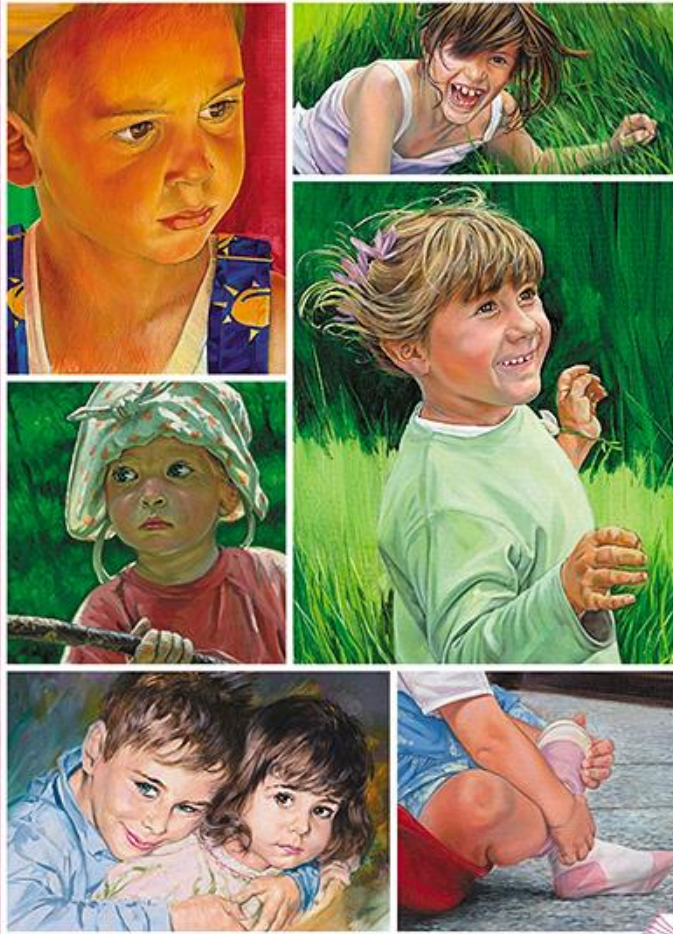
LEONARDO COLLECTION

• OIL • ACRYLIC
• COLORED PENCIL

44

CHILDREN

THE FASCINATING WORLD OF DRAWING AND PAINTING

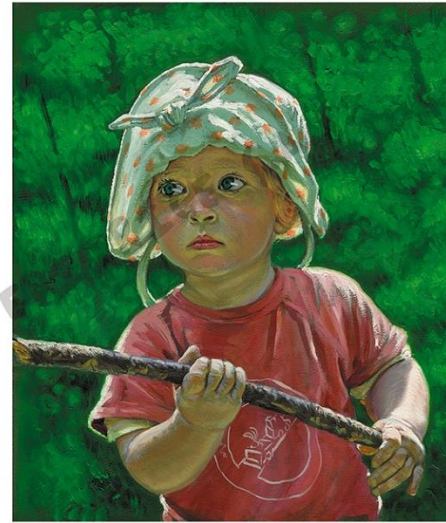


le
viciosa editrice

The original piece of hand-drawn two large blue eyes and a stick held with a threatening pose are the key features in this portrait of a little girl. In the end, this portrait is different from the other of painting, as it is not a drawing but a painting. The use of such a surface not only demonstrates the painter's skill but also the artist's ability to create a sense of depth and volume. The use of such a surface not only demonstrates the painter's skill but also the artist's ability to create a sense of depth and volume.



could be more quickly and the brush tends to be used very quickly. The high capacity to absorb the paint means that it is hard to see the brushstrokes, which in turn leads to a more textured effect. Furthermore, the way that colors mix and merge is different from the paint used to dry more quickly on such a absorbent base and the various areas of color mixed differently. Compared with a canvas, paint tends to become more opaque on board and to become less distinguishable from the layers beneath. One consequence is that in order to be sure that lighter colors are taken on the required amount of transparency they must be able to cover the darker brushwork and therefore need to be somewhat darker and thicker. As far as other aspects are concerned, the steps involved in the painting process follow those we saw earlier, but with only obvious differences.



being that the sketch was done with a white region so as to be visible in the dark board. After the sketching phase, the background was painted in the background, leaving only the primary that is visible in the light. It is a later stage, shape and volume was gradually added to the picture giving initial emphasis to the distinct areas and then step by step moving on to

the lighter areas. It is worth pointing out that the subject can be said to be standing against the light, since the lighting comes from high up behind the little girl, and the face is not lit. Nevertheless, the little girl has a luminosity from the reflected light in the surrounding environment.

Initially bright colors have been chosen for this cheerful, confident scene. The birthday party of a boy who is about to blow out the candles on his birthday cake. The scene is true to life as it is painted out for the girl living in the green, under the book. The happy expression of the boy's face as he is about to blow out the candles makes a common, familiar image that makes the meaning of the face appear as it is particularly difficult to achieve good results. Treating the scene at a specific moment in time is an unusual choice and the technical implications of it should not be underestimated. The painting process follows that already described for many other similar portraits, but it is worth pointing out how

much attention the artist has paid to finding the right colors for the face. It is often thought that the colors on the artist's palette must be the face as we observe these yet the face has the ability to absorb and reflect the colors of the surrounding environment in a particular way. For example, the face also has more intense tones and even more to give shape to the face. It is very important, but it is worth noting that when drawing or painting scenes of this kind, a photograph of the moment in time is not enough. Just because the face is in a state of such a very specific moment and producing a very useful looking picture and the artist will quickly provide the emotional and the emotional.



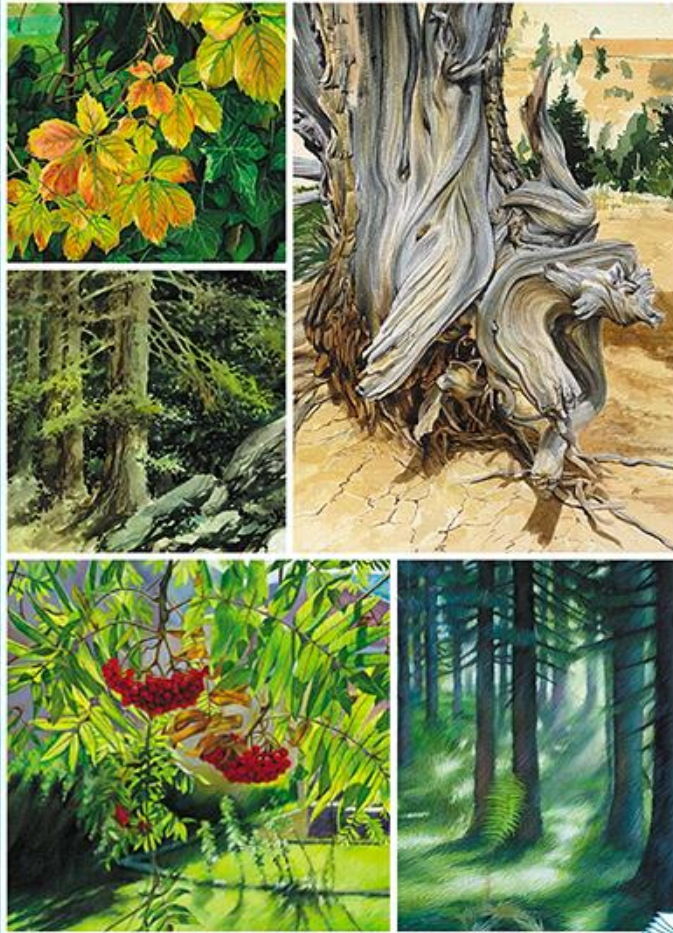
Trees and Leaves – Book #45

LEONARDO COLLECTION

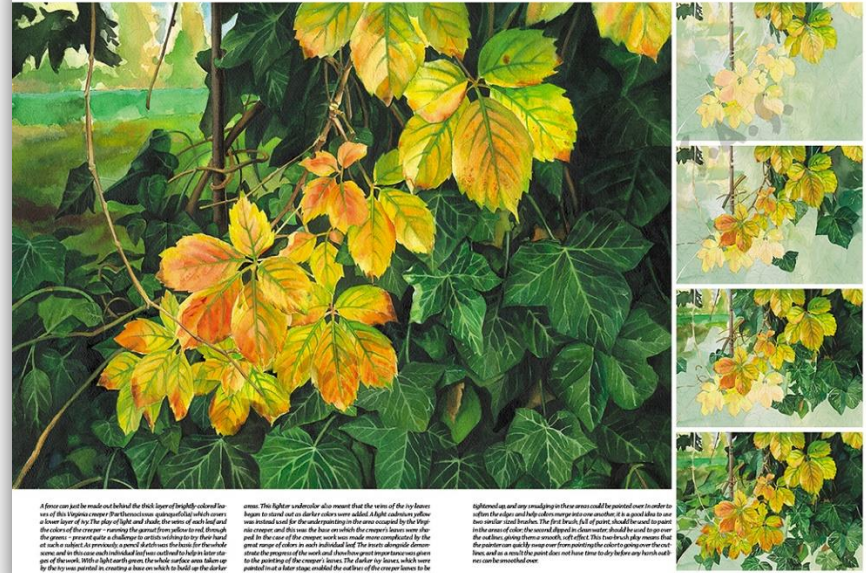
• WATERCOLOR
• OIL
• ACRYLIC

45 TREES AND LEAVES

THE FASCINATING WORLD OF DRAWING AND PAINTING



le
victoria editrice

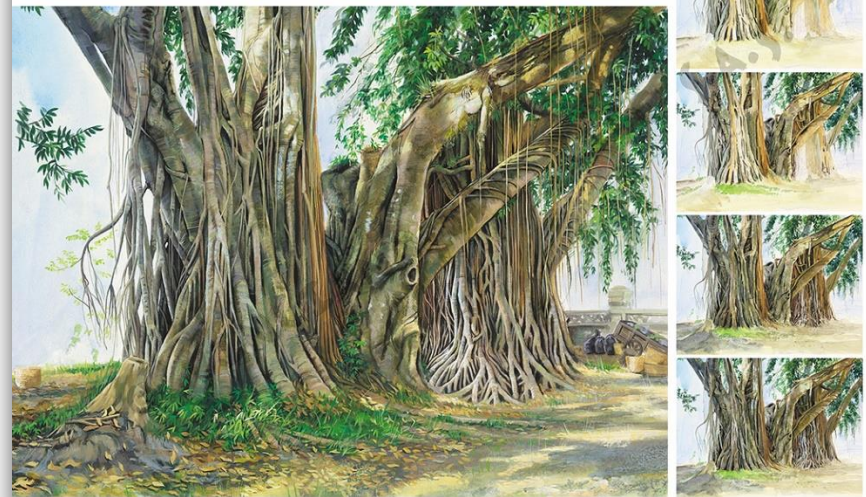


A flower can just be made out behind the thick layer of brightly colored leaves of this Virginia creeper. For the three-toned autumnal foliage which covers a dense layer of two. The play of light and shade, the veins of each leaf and the colors of the creeper – ranging the general from yellow to red through the green – present tasks a challenge to artists seeking to copy their hand at such subjects. As previously a pencil sketch has been made for the whole scene, and in this case each individual leaf has been drawn in light design of the work. With a light earth green, the whole surface area taken up by the tree was painted in, creating a base on which to build up the darker areas.

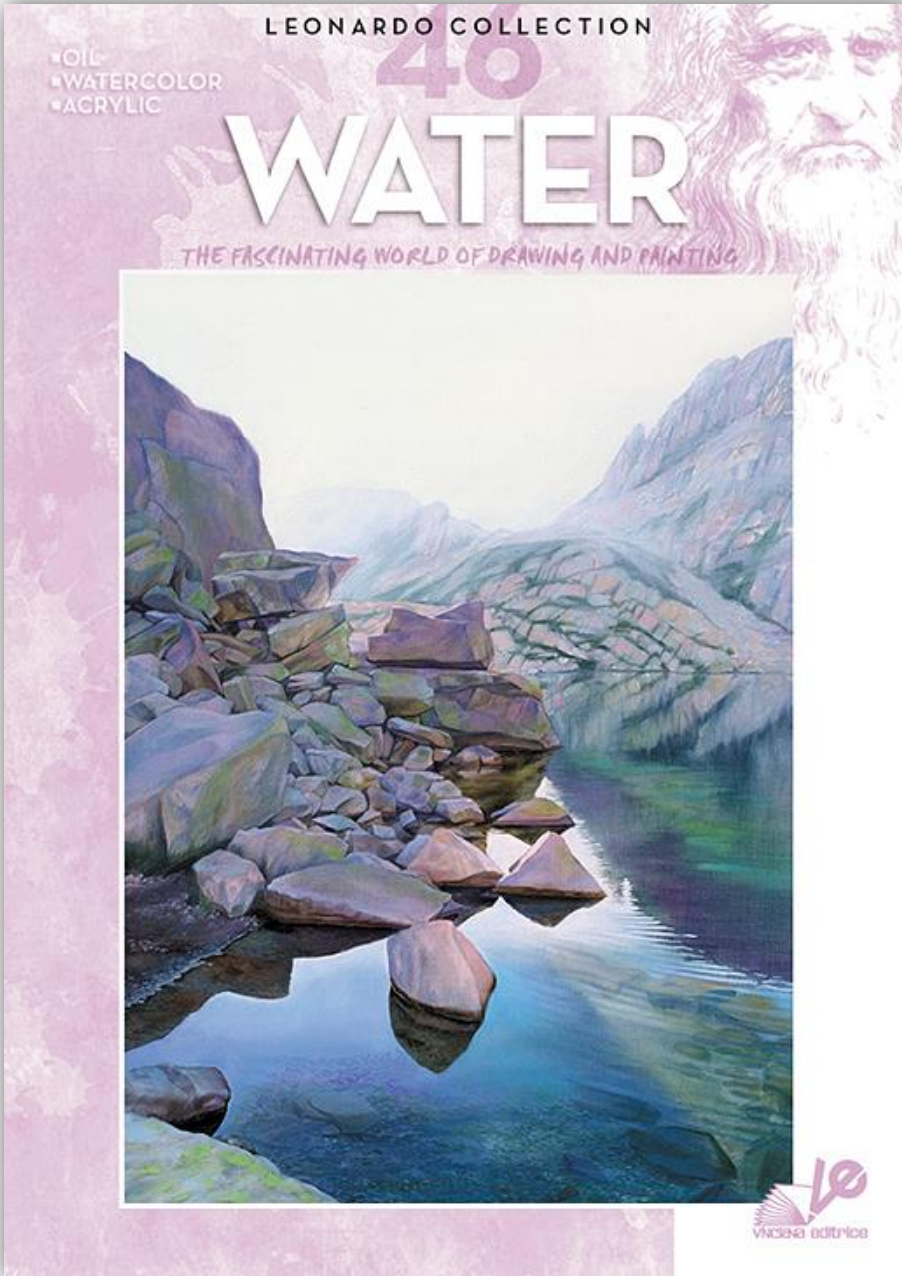
This lighter ochre color also meant that the veins of the top leaves began to stand out as darker colors were added. A light ochre color was used to paint the underside of the leaves, and the same was used to paint the underside of the leaves. The first brushful of paint, should be used to paint the areas of color the second stage in the work should be used to paint the outline, giving them a smooth, soft effect. This time the brush means that the painter can quickly move over from painting the whole to going over the outline, and as a result the paint does not have time to dry before the brush can be smoothed over.

The extremely textured trunk of this hazy tree (this is a hazy tree) is a challenge to the artist. To make this acrylic painting, the green hand. The apparent complexity of the subject would seem to require a difficult challenge even for an expert painter. In our study we found that the secret to such a painting is simply patience. By working slowly but surely, capturing the qualities of the subject, and using a series of color washes with a soft brush, this very impressive painting was produced without great trouble. For a sketch was done of the whole subject, and then the underpainting was done with very thin washes, more or less as for watercolor. It is particularly useful to be able to add layers of paint, knowing that each dry layer will be self-sufficient, and this gives so much more freedom to the artist. In addition by building up the paint through a series of layers, any errors can be corrected, which is not the case when painting with a much fuller brush. The smaller sections of the picture demonstrate the various stages in the painting process. Last but not least, we used at this stage the brush of the square, being well suited to the vertical nature of the trunk, thereby

emphasizing the vertical nature of the trunk. The areas of mud and design on the trunk, as well as the texture of the ground were created by painting a dense coat of paint with the back of the hand, creating a reasonably thick brush stroke. This technique is a device to create a thick, soft, and somewhat irregular texture, which is a good idea for the ground. The ground was then painted in a similar manner to the trunk, but with a more delicate application, taking a light ochre color for the ground. The ground was then painted in a similar manner to the trunk, but with a more delicate application, taking a light ochre color for the ground. The ground was then painted in a similar manner to the trunk, but with a more delicate application, taking a light ochre color for the ground.



Trees and Leaves – Book #46





The Horse – Anatomy Plates for Artists

Leonardo technical manuals

THE HORSE

Anatomy plates for artists

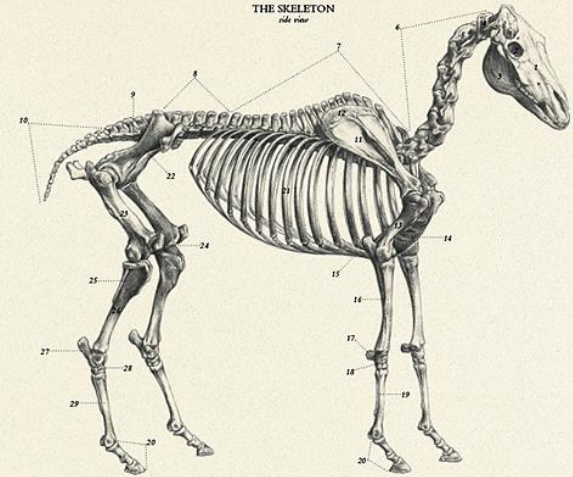


PUBLISHED BY VINCIANA

THE HORSE
anatomy plates for artists

THE SKELETON
side view

PLATE II



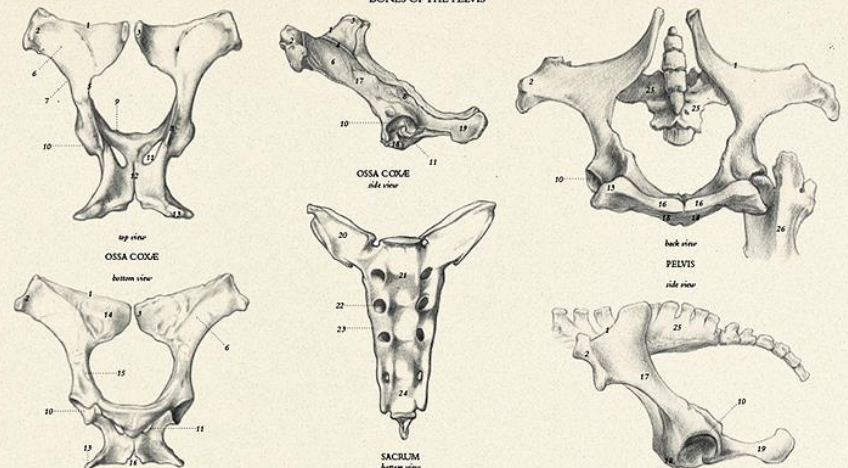
- | | | | | | |
|------------------------------------|-----------------------|------------------------------|------------------------------------|-------------|--|
| 1. Skull (cranium) | 6. Cervical vertebrae | 11. Scapula | 16. Radius | 21. Rib | 26. Tibia |
| 2. Sacrum (pelvis) | 7. Thoracic vertebrae | 12. Cartilage of the scapula | 17. Pelvis (necessary carpal bone) | 22. Ilium | 27. Calcaneus |
| 3. Lower jaw bone (mandible) | 8. Lumbar vertebrae | 13. Humerus | 18. Carpus | 23. Femur | 28. Tarsus |
| 4. Atlas (first cervical vertebra) | 9. Sacrum | 14. Scapulum | 19. Metacarpus | 24. Parilla | 29. Metatarsus (large metatarsal bone) |
| 5. Axis (second cervical vertebra) | 10. Caudal vertebrae | 15. Ulna | 20. Phalanges | 25. Fibula | |

Published by Vinciana

THE HORSE
anatomy plates for artists

BONES OF THE PELVIS

PLATE XXXIV



- | | | | | | |
|------------------------------|-----------------------------------|------------------------|--------------------|--------------------------------------|-----------|
| 1. Iliac crest | 6. Iliac wing | 11. Femoral condyles | 16. Ischial notch | 21. First transverse line | 26. Femur |
| 2. Coccyx | 7. Neck of the ilium | 12. Ischial symphysis | 17. Ilium | 22. Second pubic sacral foramina | |
| 3. Sacral tubercle | 8. Iliac spine | 13. Ischial tuberosity | 18. Pubis | 23. First lateral | |
| 4. Coccyx line | 9. Iliac pubis eminence | 14. Iliac spine | 19. Ischium | 24. Body of the last sacral vertebra | |
| 5. Incisure ischiatica major | 10. Acetabulum (hip joint cavity) | 15. Iliac tubercle | 20. Wing of sacrum | 25. Sacrum | |

Published by Vinciana

Human Anatomy – Anatomy Plates for Artists

Leonardo technical manuals

HUMAN ANATOMY

Anatomy plates for artists

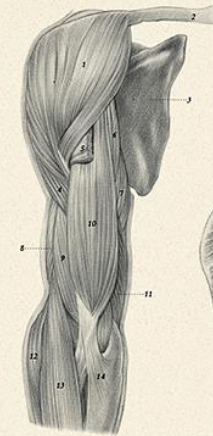


PUBLISHED BY VINCIANA

THE HUMAN BODY
anatomy plates for artists

MUSCLES OF THE SHOULDER, OF RIGHT UPPER LIMB

PLATE XXXI

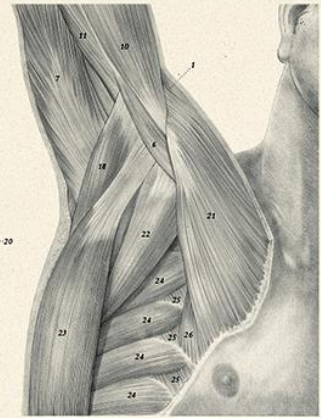


1. Deltoid
2. Clavicle (collar bone)
3. Scapula
4. Lower attachment of deltoid
5. Pectoralis major (ax)

6. Coracobrachialis
7. Triceps (long head)
8. Triceps (lateral head)
9. Brachialis
10. Elbow

11. Triceps (medial head)
12. Extensor carpi radialis longus
13. Brachioradialis
14. Bicipital aponeurosis
15. Supinator

16. Spine of scapula
17. Infraspinatus
18. Tens major
19. Tens minor
20. Humerus



medial view

21. Pectoralis major
22. Subscapularis
23. Latissimus dorsi
24. Teres major
25. External oblique

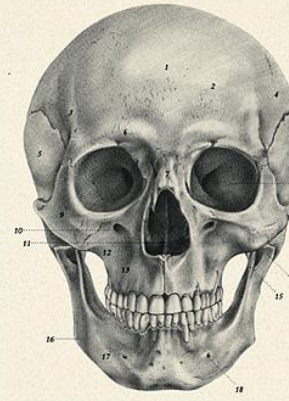
26. Pectoralis minor

Published by Vinciana

THE HUMAN BODY
anatomy plates for artists

SKELETON OF THE HEAD

PLATE VII



front view

1. Frontal bone
2. Frontal eminence
3. Temporal bone
4. Parietal bone
5. Temporal bone
6. Squamous part
7. Nasal bone

8. Orbit (eye socket)
9. Zygomatic or malar (cheek) bone
10. Infraorbital foramen
11. Vomer (nasal septum)
12. Zygomatic process of maxilla
13. Maxilla or upper jaw
14. Mandibular condyle

15. Coronal process of the mandible
16. Angle of the mandible
17. Body of the mandible
18. Mental foramen
19. Coronoid process
20. Frontal process of zygomatic bone
21. Sphenoid

22. Squamous suture
23. Lamboid suture
24. Anterior nasal spine
25. Maxillary process of zygomatic bone
26. Temporal process of zygomatic bone

27. Zygomatic process of temporal bone
28. Occipital bone
29. Mandibular or sigmoid notch
30. Ramus (branch) of mandible
31. External auditory foramen or acoustic meatus

32. Mastoid process
33. Occipitomastoid suture
34. Mental (chin) protuberance

Published by Vinciana