

@PALAZZOSTROZZI #PONTORMOROSSO

Suggestions, ideas, tips for drawing, and simple exercises for giving free rein to your creativity and

## LOOKING

at the objects in the *Pontormo and Rosso Fiorentino* exhibition in a new, original way.

It doesn't matter if your drawing isn't a masterpiece, the important thing is having the freedom

## TO EXPRESS

your feelings with spontaneity and immediacy

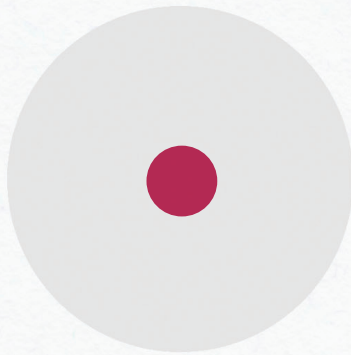
## TO DISCOVER

something more about the objects you're looking at.

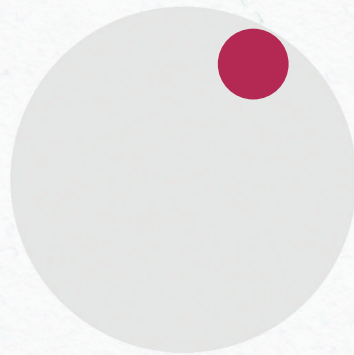
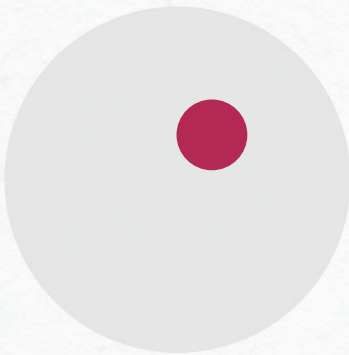
You can choose whether to work your way through the manual page by page or skip straight to the exercise that grabs you the most.

# Getting started...

THE PAGE IN YOUR SKETCH PAD IS THE BASIC SURFACE FOR YOUR DRAWING;  
THE SHAPE AND SIZE OF THE SHEET IS THE “FIELD” YOU HAVE TO WORK ON.  
YOU CAN ACHIEVE DIFFERENT EFFECTS ACCORDING TO HOW YOU PLACE VARIOUS  
ELEMENTS ON THAT SURFACE:



AN ELEMENT PLACED IN THE CENTRE OF A COMPOSITION DRAWS THE EYE  
MORE AND HAS A KIND OF INNATE STABILITY



THE TENSION IN THE COMPOSITION GETS STRONGER  
THE FURTHER YOU MOVE TOWARDS THE EDGE

# Composition...

**TRY** ARRANGING A FEW SIMPLE GEOMETRICAL SHAPES FIRST VERTICALLY, THEN HORIZONTALLY AND THEN DIAGONALLY. WHAT KIND OF EFFECT DO YOU ACHIEVE IN EACH CASE?



**CHOOSE** THE WORKS IN THE EXHIBITION THAT YOU FIND THE MOST STRIKING;  
**OBSERVE** THE WAY THE FIGURES ARE PLACED IN THE PICTURE; NOW  
**PRODUCE** YOUR OWN QUICK SKETCH OF THE COMPOSITION.

# The gaze



LOOKING IS OBSERVING, EXAMINING, DIRECTING YOUR GAZE...

A GAZE IS ALWAYS DIRECTED SOMEWHERE, TOWARDS SOMETHING OR SOMEONE, SEEKING ATTENTION AND CONTACT. IT'S A BRIDGE BETWEEN THE INNER SELF AND THE OUTSIDE WORLD.

IF YOU GAZE AT SOMEONE, IT MEANS YOU'RE TRYING TO CATCH THEIR EYE;  
IT MEANS YOU, IN TURN, WANT TO BE LOOKED AT TOO.

**OBSERVE** THE FIGURES IN THE *MARRIAGE OF THE VIRGIN* IN ROOM VI.  
WHO'S LOOKING AT WHOM?

# Yes, an eye!



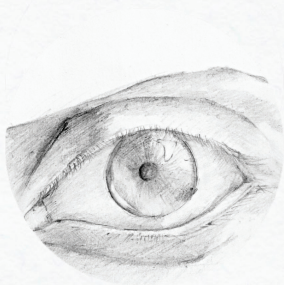
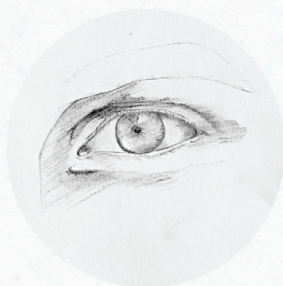
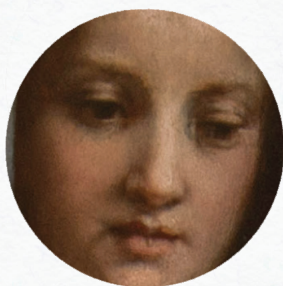
I always carry around with me a precious device with which I produce most of my paintings. It bears a greater resemblance to a small, fragile television set than to a fearsome, unpleasant and mechanical camera. But the most extraordinary thing is that it's completely soft! Yes, an EYE!

Salvador Dalí

EYES AREN'T JUST FOR SEEING, THEY'RE FOR COMMUNICATING AND EXPRESSING TOO, FOR CROSSING, ATTRACTING, REFLECTING, CARESSING, STINGING, TOUCHING, INVITING, REJECTING AND CHARMING.

# Drawing... what an eyefull!

6



**LOOK** AT THE EYES OF THE FIGURES PAINTED BY PONTORMO AND ROSSO FIORENTINO AND **TRY** SKETCHING THEM.

HERE ARE FEW TIPS THAT MIGHT COME IN HANDY:

- THE SHAPE OF THE WHOLE EYE FOLLOWS AN OBLIQUE LINE THAT STARTS TO DROOP THE FURTHER IT GETS FROM THE BRIDGE OF THE NOSE. LOOK CLOSELY AT YOUR MODEL TO CHECK THIS OUT;
- EYEBROWS ARE QUITE THICK;
- LIGHT IS REFLECTED IN BOTH THE IRIS AND THE PUPIL; SHOW THIS WITH A LIGHT STROKE OF THE PENCIL;
- EYELASHES GET THINNER THE FURTHER THEY GET FROM THE EDGE OF THE EYE. THE LOWER LASHES ARE SHORTER.

# Portrait of a goldsmith



## STEP 1

OBSERVE PONTORMO'S *PORTRAIT OF A GOLDSMITH* IN ROOM III. FOCUS ON THE WHOLE THING RATHER THAN JUST THE DETAILS.



## STEP 2

BUILD THE OVAL OF THE FACE WITH THE CENTRAL VERTICAL LINE, THE LINE OF THE EYES HALFWAY UP THE OVAL, THE LINE OF THE NOSE, AND THE LINE OF THE MOUTH WHICH LIES ABOUT A THIRD OF THE DISTANCE BETWEEN THE NOSE AND THE CHIN.



## STEP 3

**DRAW** THE PARTS OF THE FACE. START WORKING ON THE DETAILS (EYES, MOUTH, HAIR AND SO ON), ERASING THE CONSTRUCTION LINES AS YOU GO.



## STEP 4

**OBSERVE** THE LIGHT AND SHADE ON THE FACE OF THE ENGRAVER PORTRAYED BY PONTORMO. TRACE A LIGHT SILHOUETTE AROUND THE SHADED AREAS. **BUT**, BEFORE STARTING YOUR CHIAROSCURO, GO AND HAVE A LOOK AT THE DRAWINGS OF PONTORMO AND ROSSO FIORENTINO IN THE SMALL ROOMS NEXT DOOR, YOU'LL DISCOVER THAT...



# Chiaroscuro

... YOU CAN EXPLORE AN ENDLESS VARIETY OF GRADATIONS OF LIGHT AND DARK THAT DEPEND ON:

- YOUR PENCIL (HOW HARD OR SOFT IT IS);
- HOW HARD YOU PRESS ON THE PAPER;
- THE GRAIN OF THE PAPER;
- YOUR PENCIL STROKES (VERTICAL, CROSS-HATCHED, CIRCULAR...).



**OBSERVE** PONTORMO'S AND ROSSO FIORENTINO'S DRAWINGS IN THE SMALL ROOMS BETWEEN ROOM IV AND ROOM V. **TRY** COPYING SOME OF THE PENCIL STROKES YOU LIKE BEST.

NOW IT'LL BE MUCH EASIER FOR YOU TO ADD CHIAROSCURO TO YOUR DRAWINGS!

How would you  
draw yourself?



IF YOU LIKE THIS MANUAL YOU CAN  
DOWNLOAD IT FROM OUR WEBSITE:  
[WWW.PALAZZOSTROZZI.ORG/DRAWINGKIT](http://WWW.PALAZZOSTROZZI.ORG/DRAWINGKIT)

DEIGNED, DRAWN AND WRITTEN BY LISA COLOMBI  
TRANSLATED BY STEPHEN TOBIN  
GRAPHIC DESIGN BY BENEDETTA SCARPELLI  
© FONDAZIONE PALAZZO STROZZI