

**MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE**

**O. M. BEKETOV KHARKIV NATIONAL UNIVERSITY  
of URBAN ECONOMY in KHARKIV**

Methodological guidelines  
for practical classes and independent work  
on the course

**“DRAWING, PAINTING, SCULPTURE”**

*(for applicants for the first (bachelor's) degree of higher education in the  
specialty 191 – Architecture and Urban Development)*

**Kharkiv – O. M. Beketov NUUE – 2022**

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## INTRODUCTION

These methodical recommendations are designed to facilitate the fulfillment of the tasks during conducting practical classes and independent work on the discipline “Drawing, painting, sculpture” by students of full-time and part-time study, speciality 191 – Architecture and urban planning, in accordance with the work program of the discipline (OOP PP. 6.060102.)

The purpose of teaching the course "Drawing, Painting, Sculpture" is to create a practical foundation for the execution of artistic graphics of an architectonic form of the subject.

The given recommendations cover 4 modules of the first two years of study, which are divided into 12 content modules with 24 topics:

### GENERAL STRUCTURE OF THE COURSE

#### Module 1 Drawing of geometric forms.

##### Content module 1.1 Drawing of simple geometric forms.

Theme 1 Draw a of simple geometric shapes with soft pencil. Spacious image of geometric bodies. 10 (6 + 4)

Theme 2 Pencil drawing of still life of domestic bodies of rotation (10).

##### Content module 1.2 Light-tonal properties of objects.

Theme 3 Graphic still life of simple forms (charcoal, sangina, pastel) (8)

Theme 4 Introduction to the watercolor technique. Simple still life of geometric bodies (laundromat) (12).

### **Content module 1.3**

Theme 5 Sculptural image of still life of domestic bodies (layout) (6).

Theme 6 Scenic still life of simple forms (watercolor, contrasting gamma) (14)

**Together: Module 1** 120 (60 and/60 self)

### **Module 2 Getting acquainted with architectural artistic techniques.**

**Content module 2.1** Perform exercises with soft and dry technology.

Theme 7 Still life of domestic bodies in the technique of grisaille (gouache, acrylic, watercolor).

Theme 8 Full-colored painting sketch. Still life of domestic bodies with architectural elements (watercolor, acrylic).

**Content module 2.2** Introduction to the architectural landscape and architectural detail.

Theme 9 Exercise in dry technique. Still-life drawing of architectural and domestic bodies (ink, feather pen).

Theme 10 Full-length drawings of still life of architectural and living bodies (pencil).

### **Content module 2.3**

Theme 11 Sketches of architectural details, architectural ornament.

Theme 12 Short-term drawing of the real life house (outline of architectural objects).

**Together Module 2** – 90 (60\30)

### **Module 3 Drawing and painting of a person's sculptural head.**

**Content module 3.1** Constructive drawing of details and anatomical head of a person.

Theme 13 Sketches and drawing of a human skull (3 positions).

Basic educational elements: pencil, paper.



Theme 14 Constructive drawing of details of the head of a person.  
Drawing parts of David's head (eye, nose, lip, ear).

**Content module 3.2** Light-tonal and picturesque properties of sculptural human head

Theme 15 Sculptural image of the skull (layout). Basic educational elements: cardboard, paper.

Theme 16 Drawing of the chopping off of a person's head with a simple pencil in 2 positions.

### **Content module 3.3**

Theme 17 Drawing of a plaster antique mask with soft materials (charcoal, sauce, pastel).

Theme 18 Scenic still life with a person's sculptural head.

Together Module 3 – 120 (45/75)

## **Module 4 Drawing and painting of a living human head.**

**Content module 4.1** Getting acquainted with the sculptural image of a living human head.

Theme 19 Sketches and drawings of a human's living head.

Basic educational elements: pencil, markers, charcoal, paper, tablets for drawing, brushes.

Theme 20 Short-term etude of human living. Basic educational elements: watercolor, paper, brushes.

**Content module 4.2** Light tonal and color properties of the living human head

Theme 21 Full-tone drawing of the head of a sitting person. Basic educational elements: pencil, paper.

Theme 22 Color drawing of the head of a seated person. Basic teaching elements: paints, brushes, paper. Quick etudes with paints.

**Content module 4.3** Full-color drawing of the head of a seated person.

Theme 23 Thematic resolution with live nature (painting). Pencil sketch.

Theme 24 Thematic resolution with live nature (painting). Basic educational elements: watercolor, paper, brushes.

Together Module 4 – 90 (45/45)

**Together for 4 modules – 420**

**The main tasks of studying the discipline** are to introduce students with practical skills in representing bulky objects and architectural objects on the plane by means of hand-drawn graphics and painting; skills of simple layout of paper and cardboard figures.

According to the requirements of the qualification level for the student-architect, after studying the discipline the student must be able to:

- to characterize the main types of fine arts (drawing, painting, sculpture), to know the materials and artistic appearance inherent to them;
- to use the techniques studied for the transfer of architectural and artistic creative ideas;
- to independently make various plane and spatial compositions, which can become the basis of architectural and artistic decision;
- to solve the problems of forming a light-color solution of objects based on understanding of the laws of painting and light-tonal relations;
- to use the acquired knowledge and practical skills in the development of architectural and artistic design projects of the environment-architectural, landscape, architectural-and-landscape compositions.

**Objective:** accumulation of practical skills for students in the complex. The formation of images of bulky objects and architectural objects on the plane by means of hand-drawn graphics, painting and sculpture.

**Task:**

- acquaint students with the features of visual perception of architectural objects, their light-tonal and color characteristics.
- teach students the main artistic materials and tools, artistic techniques used in architectural and artistic solutions.

- study of features of light-tonal transfer of the spacious images on a plane for the further application of them during the use of computer programs of 3D graphics.

Students acquire certain skills, allowing to form images of bulk objects and architectural objects on the plane by means of hand-drawn graphics, painting and sculpture.

According to the requirements of the educational-professional program, students must:

**know:**

- principles of constructive drawing and perception of light-tone image of bulk household objects and architectural details of the environment;
- regularities of light-colored organization of artistic works and architectural environment;

**be able:**

- to make quick sketches of composite objects and architectural details and buildings;
- to complete drawings and picturesque sketches from nature, with the expression of the main spatial and bulky qualities of the given composition;
- use hand-drawn graphics and painting skills to convey their creative ideas in architectural design;

**have a competence:**

- the ability to use graphics and painting in their project in order to organize an optimal architectural design solution;
- the ability to apply the acquired knowledge in their projects, thus ensuring the formation of a modern and comfortable architectural environment.

## TERMS

The valid methodological guidelines on the subject “Drawing, painting, sculpture” contain recommendations for the implementation of practical classes

by students of the 1–2-year course 191 “Architecture”. Practical classes in the amount of 36 auditorium hours are performed under supervision of the lecturer.

The practical classes include the assessment of students’ results based on the results of tasks performed, test control, analysis of shortcomings in the implementation of practical tasks.

While practicing, students can perform search sketches on the technology they are studying. The final accomplishment of the final practical task – the task of the thematic module - is expected to be done on the A-2 format. The task and materials are given by the teacher.

### **Module 1 Drawing of geometric forms**

#### **Task number 1**

##### **The contents of the task**

**1. Task issuance:** showing on a board to drawing cube and prisms in a perspective image. Orientation and shortening in the line perspective.

Influence of illumination on plaster figures. Explanation of materials and tools.

2. Searchable sketches in the form of manual linear graphics. Selection of the size and location of the object on paper A-3. Correcting the thickness of the lines.

##### **The goal of the work.**

Introduction to concepts of linear perspective; training eye accuracy and hardness of the hand during the drawing lines.

Development of practical skills for performing graphic images in manual graphics techniques.

##### **providing training:**

a) the teacher give – samples of the execution of similar works by students of previous courses.

b) the student get – a letter watman A-3 (A-4), a pencil, an eraser,

## **Methodology for the implementation of educational tasks.**

Before the beginning of any work, the teacher shows on the board how this task is performed, consistently defines the horizon line, composites the elements and draws them according to the laws of perspective. The teacher talks about the main light-tone and color relationships.

Students view the works of previous years on the chosen theme. The teacher determines the strengths and weaknesses of the samples. Students choose a point of view, equipping the work place.

You need to start the work from the layout of the drawing on a sheet of paper. The composition should fit entirely on the sheet. Fields must be not less than 2-3 centimeters and no more than 5-7 centimeters.

The drawing firstly, texecuting by pencil's thin, light lines. Then they find light-tonal or color relations with pencil or paint and brushes.

The teacher controls the work, corrects errors and evaluates the final result.

### **The contents of the task:**

You need to learn how to depict simple geometric bodies through an understanding of their design. It is necessary to show the internal structure of the geometric body. Then it is necessary to transfer the volume by means of a light-dark-tonal relationship by shading with a pencil.

1. Before starting work, the teacher tells about the materials and tools that will be used to perform the task, shows similar works of masters and student work of previous years. The teacher also suggests that the student himself chooses the point of view, the position from which the future image will be presented in the best way. A student can make several drawing-ckotch of small (on the A-5 format) for choosing a better composition.

2. The instructor can show students how to use brush, pencil, any materials and tools, and show the sequence of work. But author's working is allowed.

3. Students perform first searches in real-time size of future work.

4. The teacher corrects the main mistakes. In the future, the work continues by the student independently. For partial performance of independent work it is possible to photograph a composition, but transferring from a photograph to a sheet is strictly prohibited.

5. Finalization of the task taking into account the features of the chosen technique of filing and comments of the teacher.

Example of execution in Figure 1.

Task number 2–3.

Draw simple geometric shapes with a simple pencil. Three-dimensional image of geometric bodies. Pencil drawing of a still life from everyday rotation bodies.

#### Job content

You need to learn how to portray simple geometric bodies through an understanding of their shape. It is necessary to show the internal structure of the geometric body. The body of rotation has a circle at the base. The circle in perspective is depicted as an ellipse. The closer the ellipse is to the horizon line, the smaller its thickness. Light-shade helps to convey a round shape with a stretch tone.

#### Objective

teaching academic drawing techniques – linear design, shading, subject matter perspective.

#### Employment:

a) teacher – samples of analogues, free composition of simple objects; artificial directional lighting.

b) student – Whatman paper 420x594 (A-2), pencil, eraser.

Task number 4–5.

Introduction to the technique of watercolor. A simple still life of geometric bodies (washing - artistic stretching of tone). A simple still life of household items and geometric bodies (Grisaille).

### Job content

You can draw simple geometric bodies with wet techniques - water colors. You must first draw the form in thin lines. You can then transfer the volume using light-dark tonal relationships, starting with light tones and ending with dark ones.

### SAMPLES OF TASKS

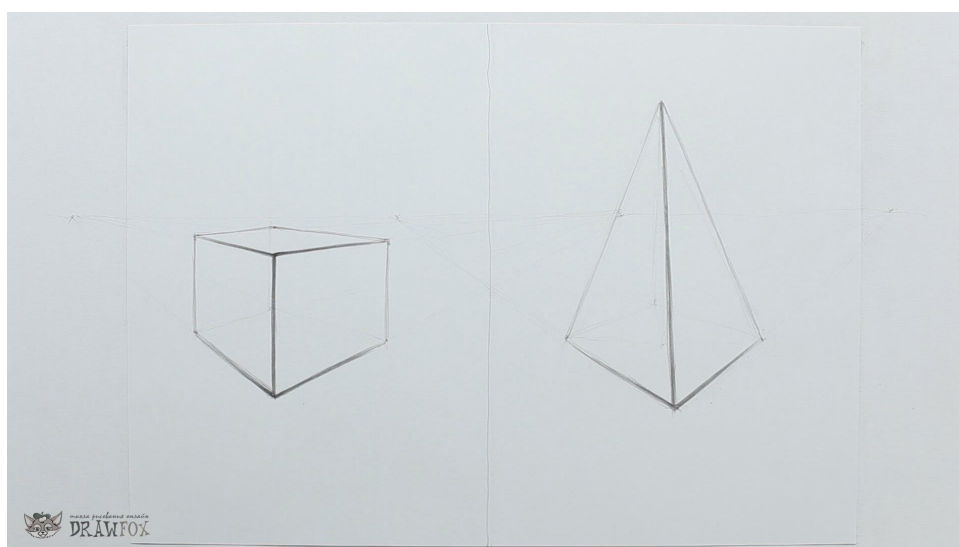


Figure 1 – The example of the first task fulfillment. Draw a of simple geometric shapes with soft pencil. Spacious image of geometric bodies

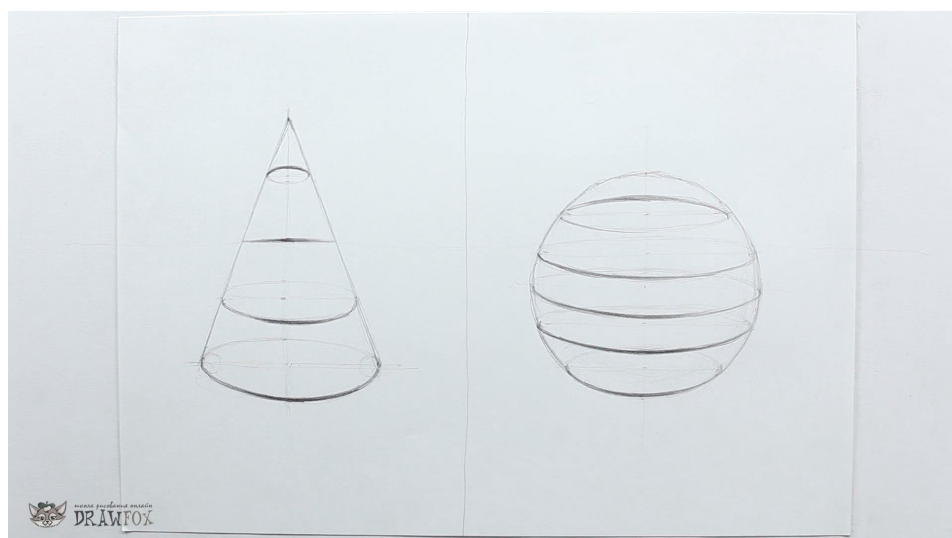


Figure 2 – The example of the 2 task fulfillment

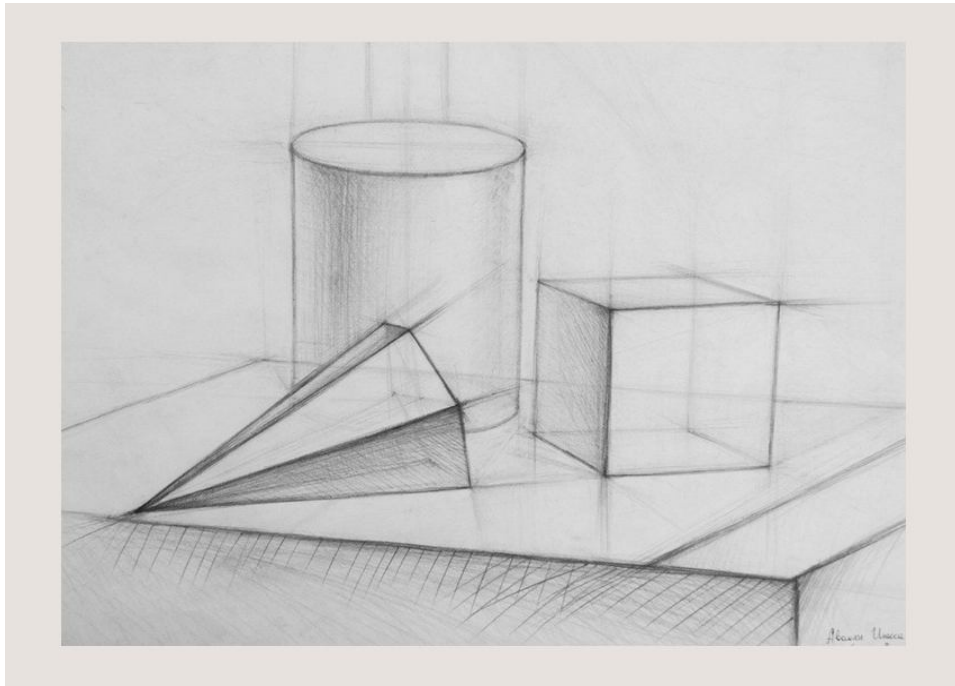


Figure 3 – The example of the 3 task fulfillment

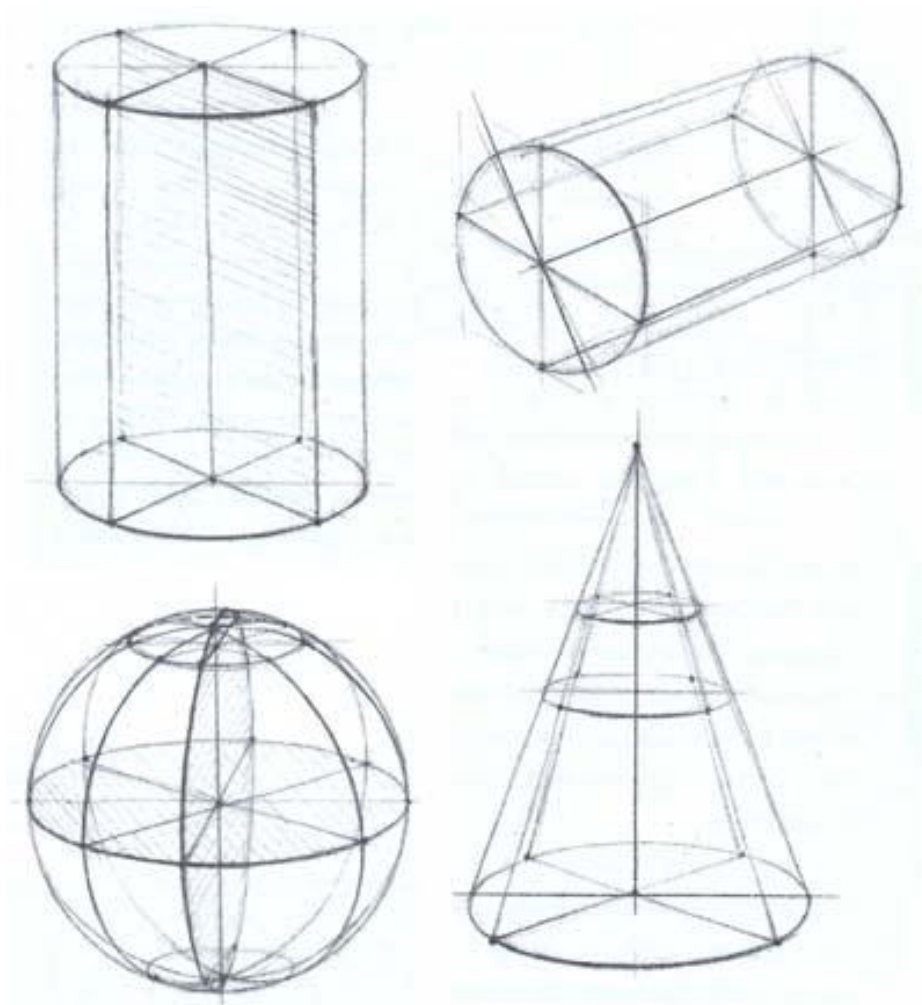


Figure 4 – The example of the 3 task fulfillment  
Sample construction of the bodies of rotation



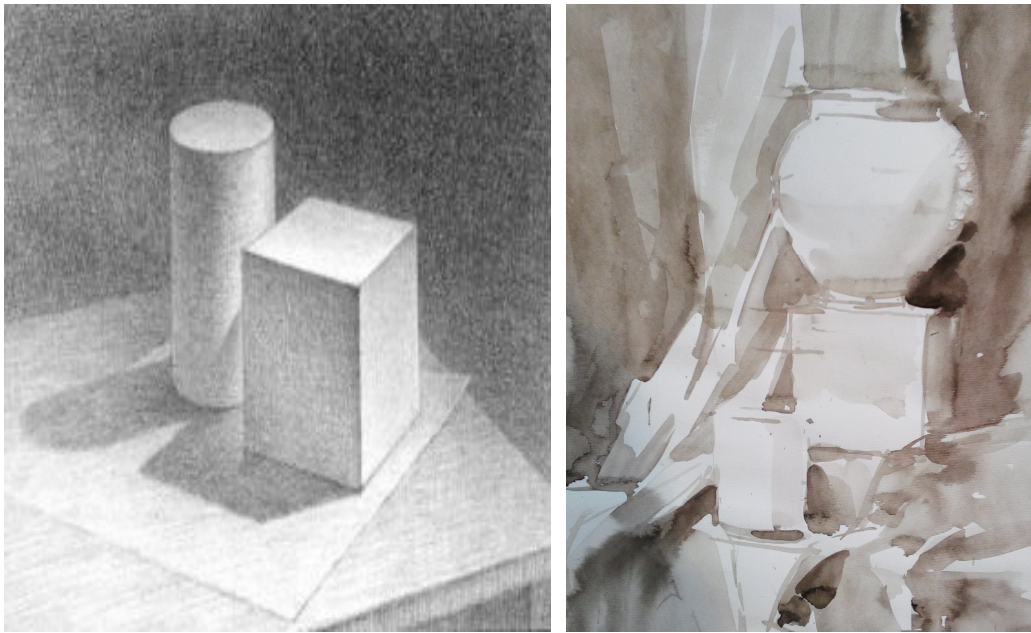


Figure 5 – The example of the second task fulfillment. Introduction to the watercolor technique. Simple still life of geometric bodies (laundromat)

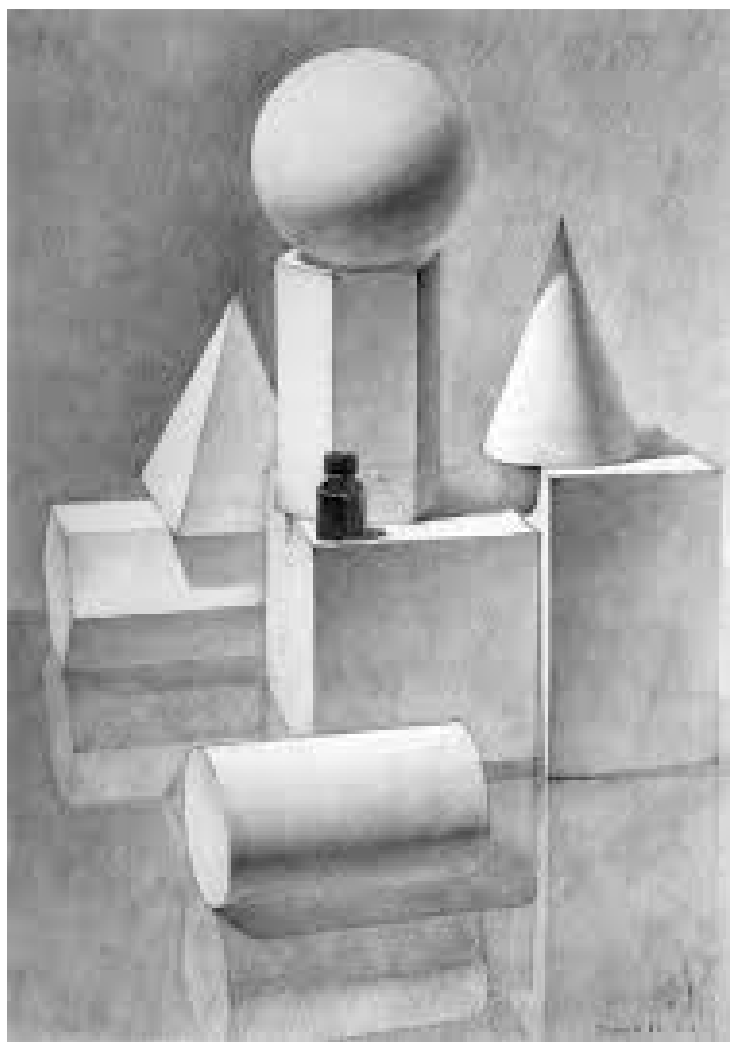


Figure 6 – Examples of the implementation of the final task on the topic (the complexity of the task varies depending on the level of training of students)

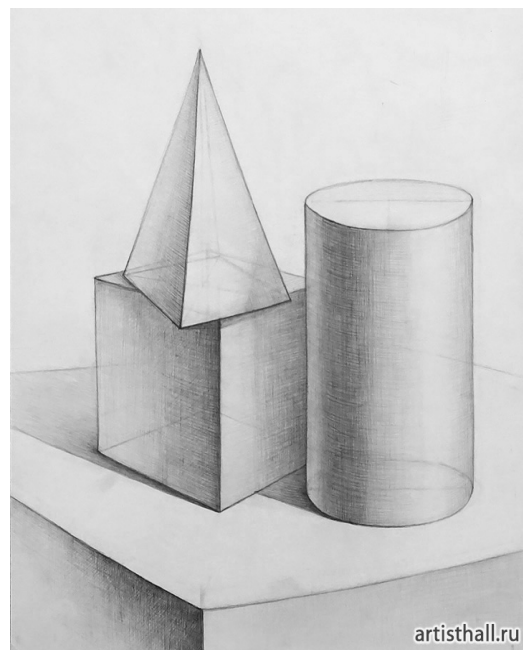
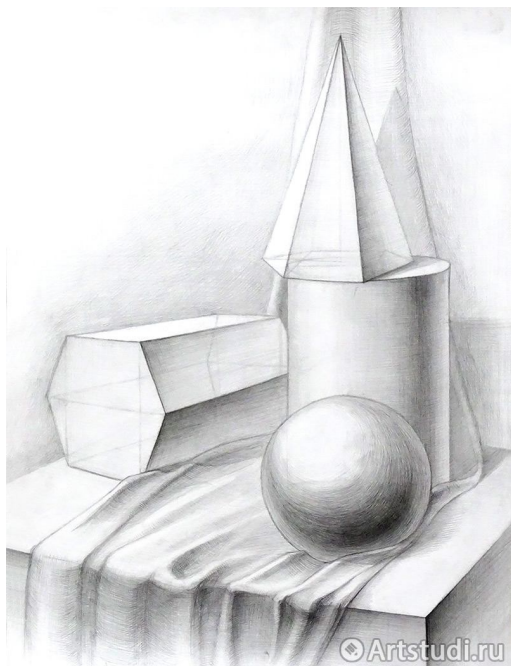


Figure 7 – The example of the 3 task fulfillment Pencil drawing of still life of domestic bodies of rotation

## Module 2 Getting acquainted with architectural artistic techniques.

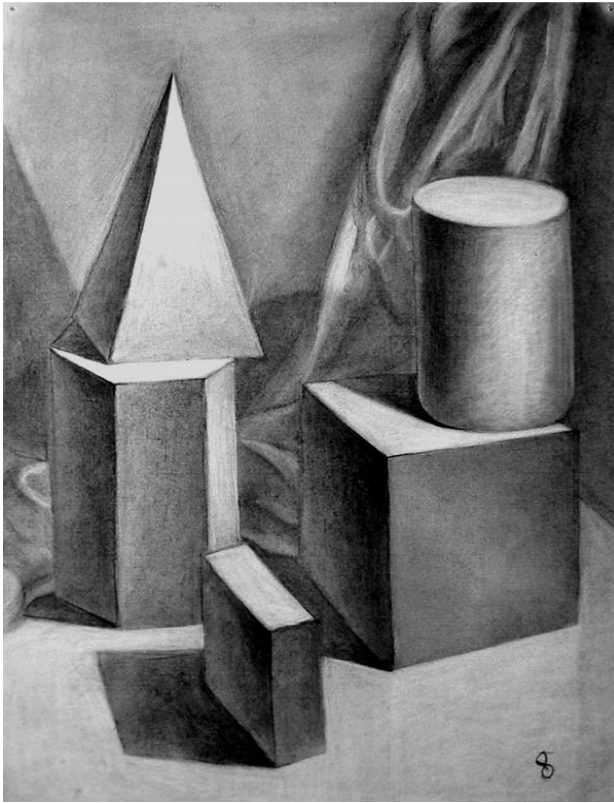
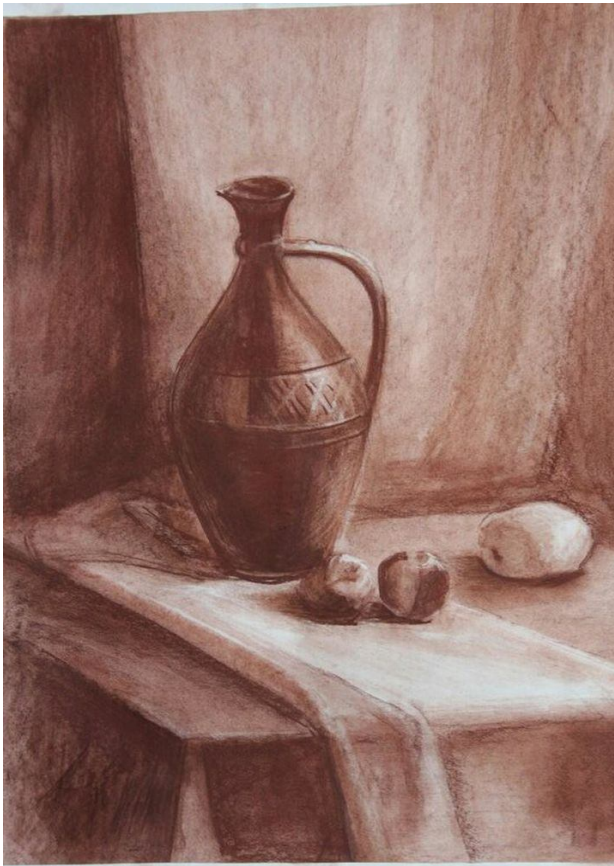


Figure 8 – The example of the 4 task – simple still life drawing made of soft materials: charcoal, sanguine, pastel



You need to learn how to draw simple geometric bodies. All complex architectural forms are compiled from them. It is necessary to learn how to quickly depict, sketch objects from nature. This is usually done with the help of a linear pattern - a quick draft. The volume of a geometric body can be shown using various soft, but dry materials: coal, sanguine, pastel.

The volume is transmitted using light-shadow - tonal relations, shading the line. In this case, the line is absorbed by the plane.



### **Theme 5 Sculptural image of still life of domestic bodies (layout).**



Figure 9 – Task number 6. The sculptural image of a still life of geometric and domestic bodies (models, layouts). Cube, prism, vase

#### **Job content**

You need to learn how to draw simple geometric bodies in volume. It is necessary to understand the structure of the geometric body. First draw a scan of the surface of the body on paper, then cut and glue it. You can collect the volume of individual elements or draw immediately joined parts. (See Figure 6, 8.) The smooth surface of the paper can be folded to give it a relief shape.

#### **Objective**

To give the concept of the volumetric form, the basics of the layout. Teach to lay out a complex shape on a simple plane.

#### **Employment:**

- a) teacher – samples of analogs, drawings of scans.
- b) pupil – Whatman paper 420x594 (A-2), color paper, pencil, eraser, paper knife, glue.

**Theme 6 Scenic still life of simple forms (watercolor, contrasting gamma).  
Perform exercises with soft and dry technology.**



Figure 10 – Still life of domestic bodies in the technique of grisaille (gouache, acrylic, watercolor).

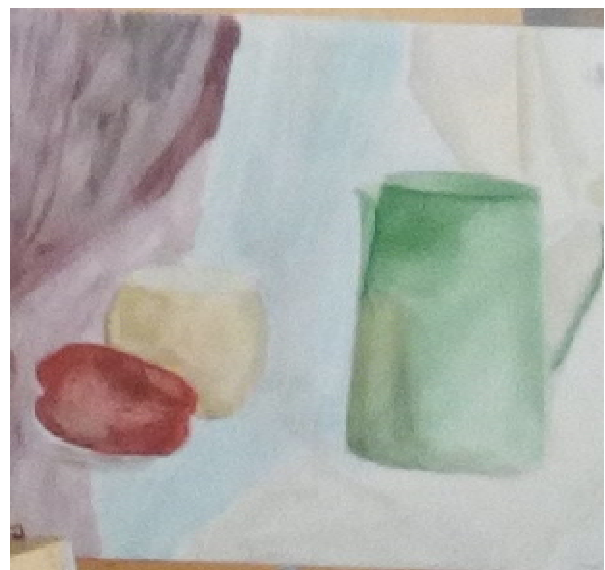


Figure 11 – Full-colored painting sketch. Still life of domestic bodies  
(watercolor, acrylic)



## Module 2 Getting acquainted with architectural artistic techniques.



Figure 12 – Full-colored painting sketch.  
Still life of domestic bodies with  
architectural elements (watercolor, acrylic)

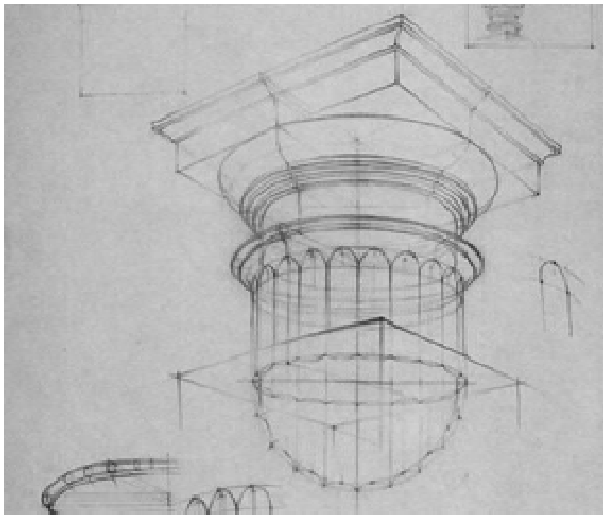


Figure 13–14 – Simple construction of an  
architectural element in perspective (simple  
olivets) and light-tone solution



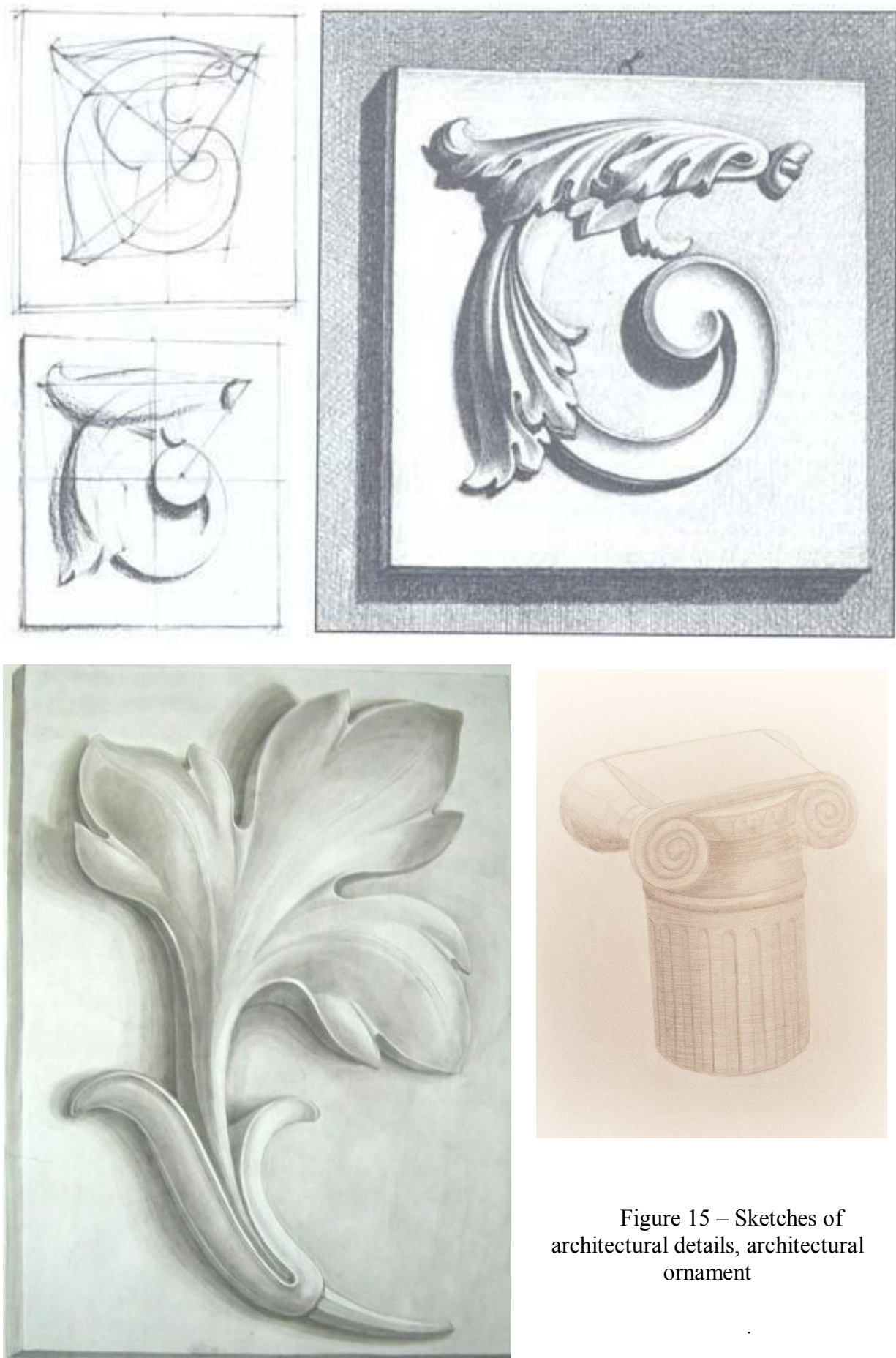


Figure 15 – Sketches of architectural details, architectural ornament





Figure 16 – Exercise in dry technique. Still-life drawing of architectural and domestic bodies (grisaille (gouache, acrylic, watercolor))



## **Content module 2. Introduction to the architectural landscape and architectural detail.**

Theme 12 Short-term drawing of the real life house (outline of architectural objects).

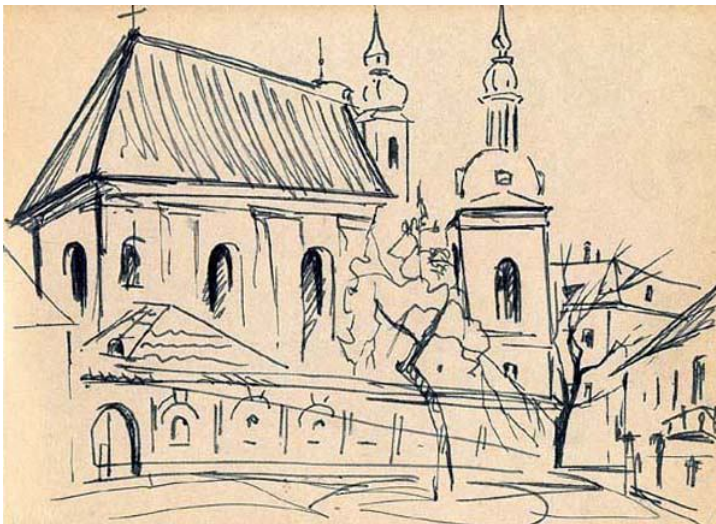
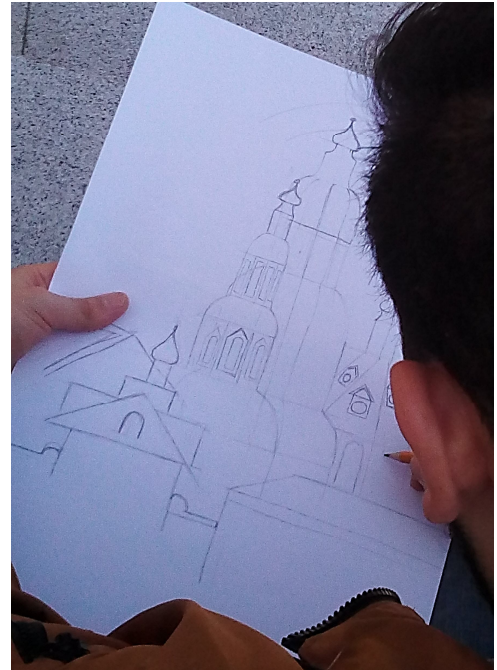
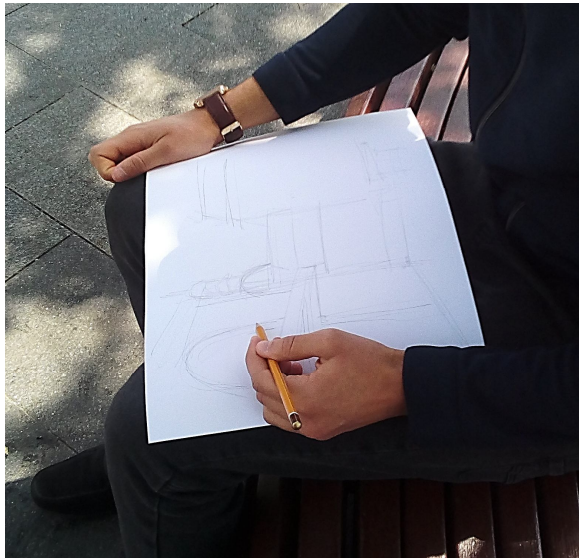


Figure 17 – Examples of quick sketches from the nature of architectural objects

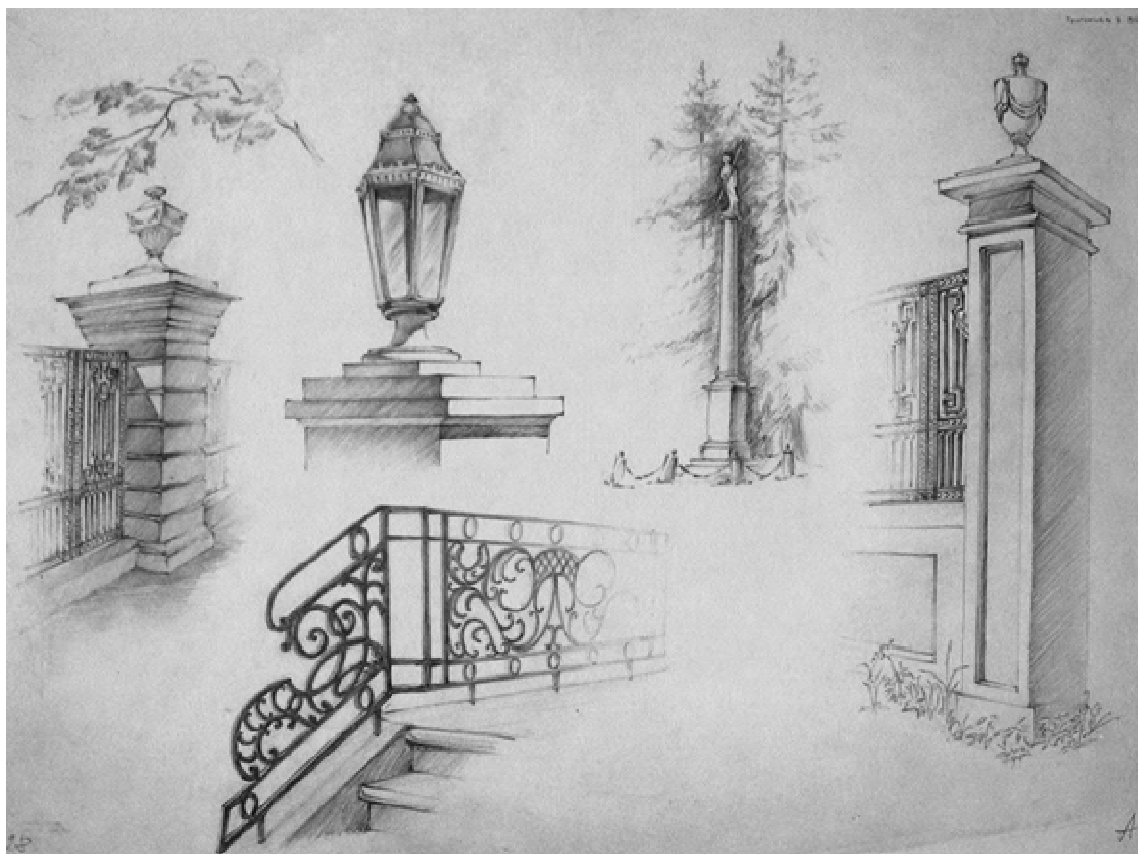


Figure 18 – Short-term drawing of the real life house (outline of architectural objects)



**3-4 MODULES (2 YEAR LEARNING)**  
**MODULE 3 DRAWING AND PAINTING OF A PERSON'S**  
**SCULPTURAL HEAD**

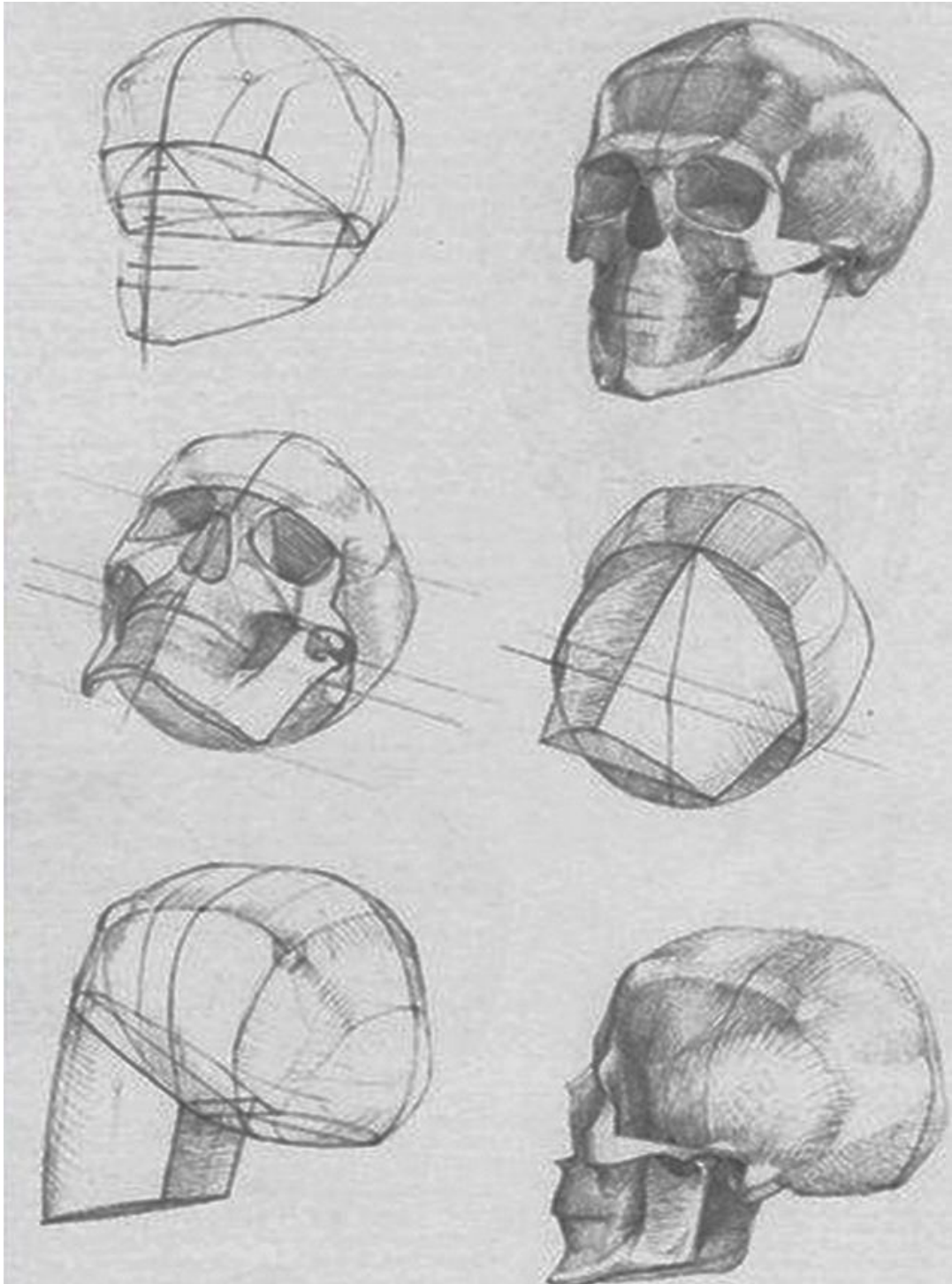


Figure 19 – Drawing of a skull

In order to study the structure of the skull, it is necessary to draw it in different angles: in full face, in three quarters and in profile. Drawing a skull, the student remembers the structure and shape of its individual parts, its proportions.

In fig. 19 shows three stages of the skull pattern.

The first thing to do is to arrange the drawing in a sheet. To do this, the top marks the position of the crown, and the bottom - the lower jaw. The position of the extreme points of the cheekbone and nape (A) is marked with dashes on both sides (left and right). Then two axes are marked - vertical, which determines the characteristic angle of the skull, and horizontal, which divides the skull into two equal parts (it passes just below the nose, in the middle of the orbits). After that, light shading determines the front, top and sides of the skull. Facial bones are noticed: orbits, cheekbones, nostrils, upper and lower jaws. The zygomatic process ends with an auditory opening which can serve as a reference point as the middle of a skull at drawing in a profile. From an artistic point of view, it is important to determine the nature of the profile angle. He is different in different races. Determining the angle of the profile is simple: if you draw through the points of the forehead, the most protruding, and the upper jaw supply line, which goes in the direction of the external auditory canal and the upper edge of the nose, you can get different types of skull sharp angles of different sizes.

In the second stage of figure (B) the proportions of the skull parts are formed, the main facial bones are built and drawn.

It is necessary to draw all paired bones at the same time, forming them by comparing each other with other paired bones. It should be remembered that all auxiliary lines of construction "go" into the future.

When all the details are clarified and drawn, go to stage (B), where the light-shadow characteristic of the drawing is completed, the details are generalized, the general light and the general shadow are revealed, the details in the foreground are emphasized.

In order for the student to be able to better remember the structure of the skull, it is useful to give the task of drawing the skull from memory. At the same time it is necessary to draw from memory in general some (about eight) positions of a skull.

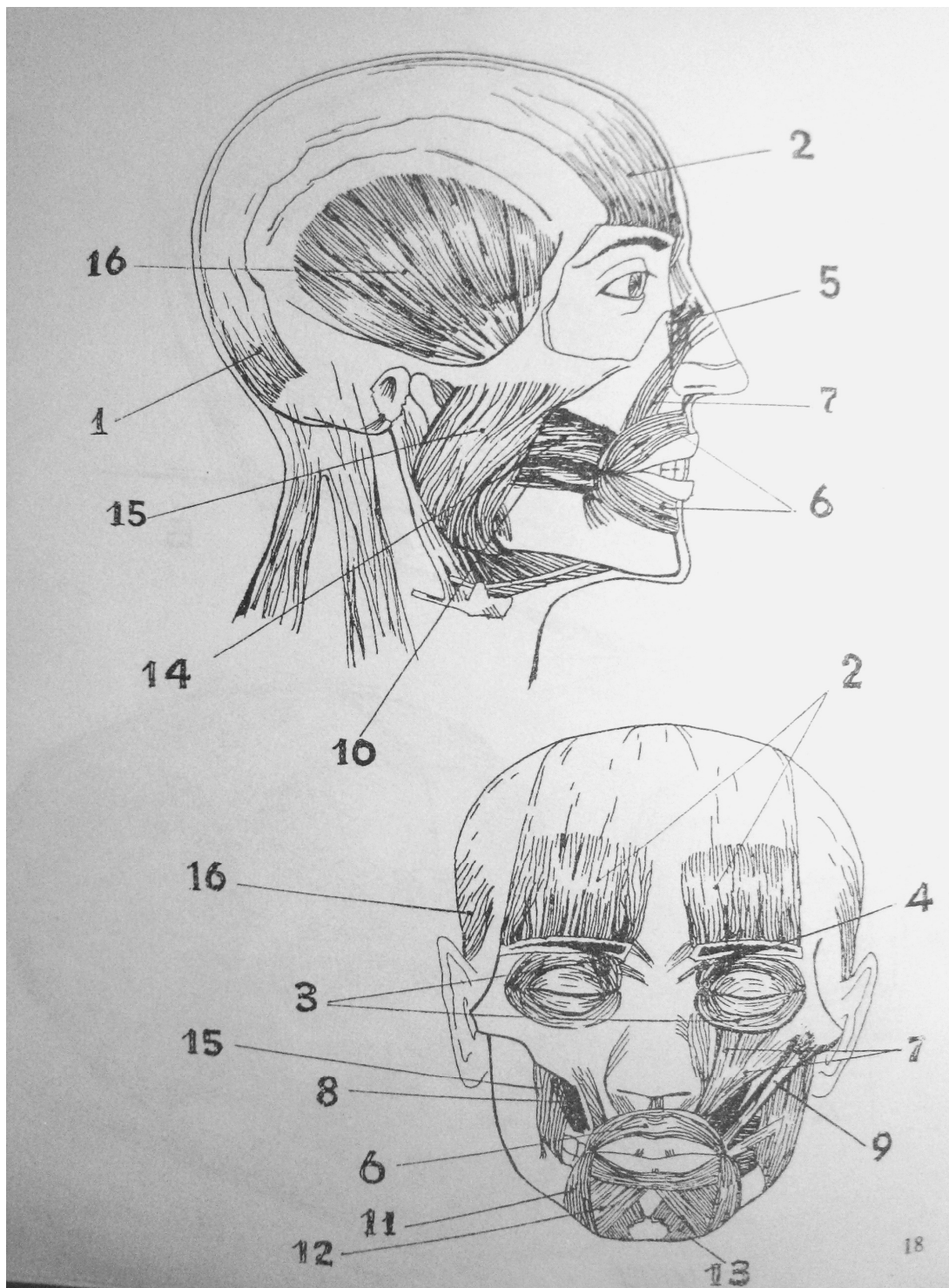


Figure 20 – Facial muscles

The circular muscle of the eye starts from the inner corner of the eye and the nasal part of the frontal bone. The muscle bundles go in concentric circles and are attached to the outer corner of the eye, surrounding the entrance to the orbit. This muscle performs the function of closing the eyelid.

The eyebrow muscle starts from the nasal part of the frontal bone and is attached to the inner edge of the eyebrow. He frowns (brings them closer to each other).

The nasal muscle has a flat triangular shape. It starts from the upper jaw and is almost completely covered by the muscle of the upper lip. Attached to the lower edge of the cartilage of the nasal septum. Performs the function of narrowing the nostril and pulling it down.

The circular muscle of the mouth begins on the upper and lower jaws near the tubercles of incisors and canines. Muscle fibers surround the mouth. Performs the function of closing the lips.

The quadrangular muscle of the upper lip performs the function of lifting the upper lip. Attached to the edge of the upper lip.

The muscle that raises the corner of the mouth begins in the canine fossa (upper jaw) and attaches to the corner of the mouth.

The chin muscle begins at the outer surface of the process of the chin bone and is attached to the corner of the mouth. Performs the function of pulling the corner of the mouth up.

The muscle of laughter starts from the masticatory muscle and is attached to the corner of the mouth. He pulls the corner of his mouth outward.

The triangular muscle begins at the lower edge of the lower jaw and is attached to the corner of the mouth. Performs the function of pulling the corner of the mouth strongly down.

The quadrangular muscle of the lower lip begins at the base of the lower jaw and is attached to the corner of the mouth and lower lip. He pulls his lower lip down.

The chin muscle begins at the outer surface of the incisor, its fibers converge and attach to the skin of the chin. It sets in motion the skin of the chin.

The jaw muscle starts from the processes of both jaws and is attached by fibers to the circular muscle of the mouth. He pulls the corner of his mouth "outside, pressing the cheeks of 1 lip to the teeth.

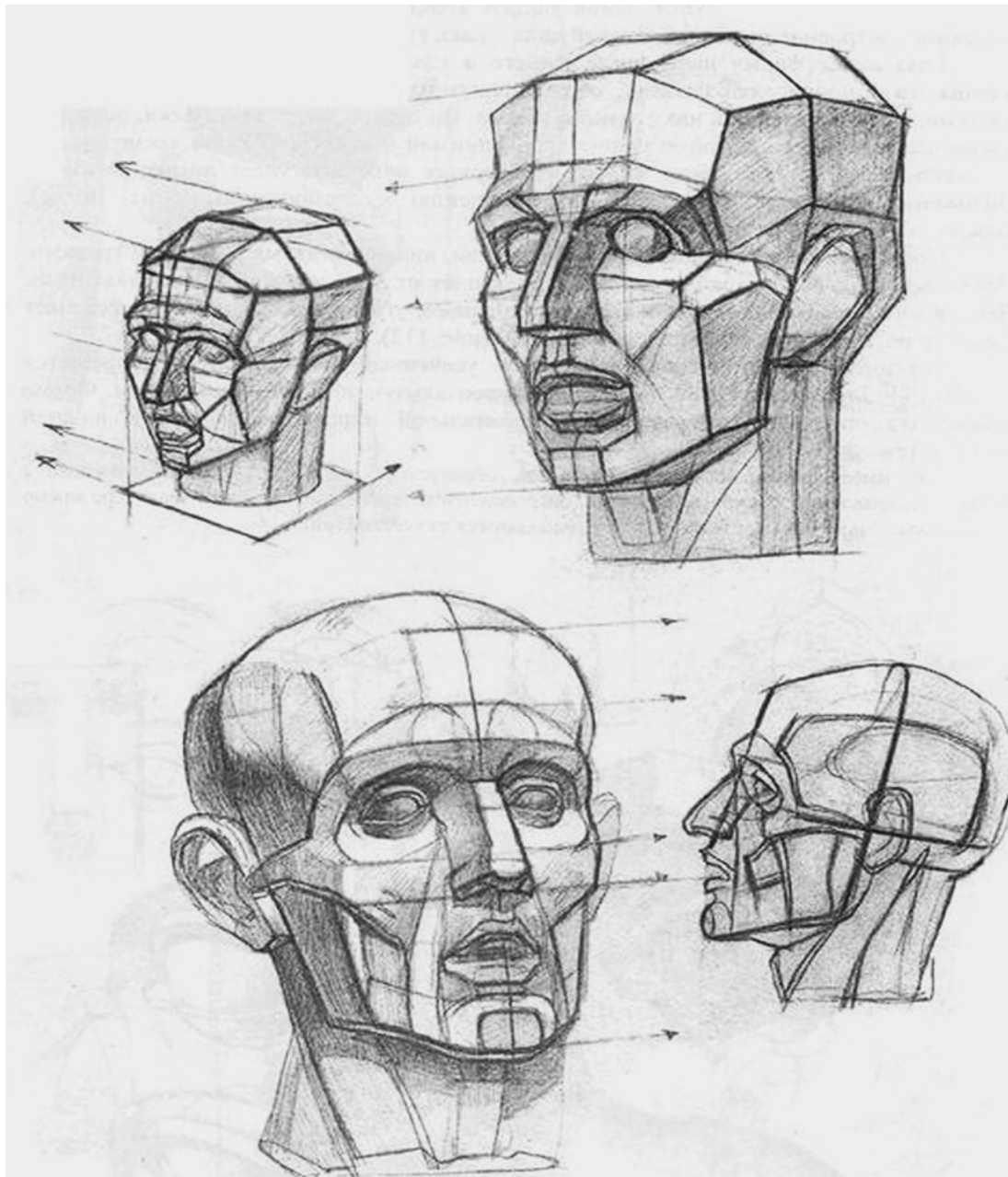


Figure 21 – Ecorche drawing

In order to better remember and study the location of the muscles of the head, it is suggested to draw one or, better, two turns of the head with the muscles of “Ecorche” Hudon. Écorché (French: Écorché – “peeled” from French: Écorce – “bark, crust”) – a textbook, a sculptural image of a human, animal, devoid of skin, with open muscles. In fig. 4 shows two stages of the figure. They are conducted in the same sequence as in the skull figure (the description of which was above). When performing the drawing, you should clearly imagine the location under the muscles of the skull bones, their structure



and shape. For example, when drawing the eyes, you need to know how the eyeball enters the eye socket, and when drawing the nasal muscles, imagine the location of the nostril.

When working on a drawing of the skull or muscles of the head, it should be remembered that the student's task is not only to study the anatomy, but also to master the plastic forms of the head, the artistic vision of this plastic. Therefore, drawings should be made not in a dry scientific form, but in a highly artistic one.

Anatomical drawings are a stage, a transition to serious tasks, such as drawing a plaster head, a living model and the most difficult and honorable - a portrait.



Figure 22 – Drawing parts of the face

Before proceeding to the drawing of the head, it is useful to study separately the shapes of parts of the face (Fig. 22–23). The most important of them in terms of artistic image are the eyes, lips, nose and ear. Having drawn and thus studied each part separately, the student will feel more confident in the future when drawing a plaster head or portrait.

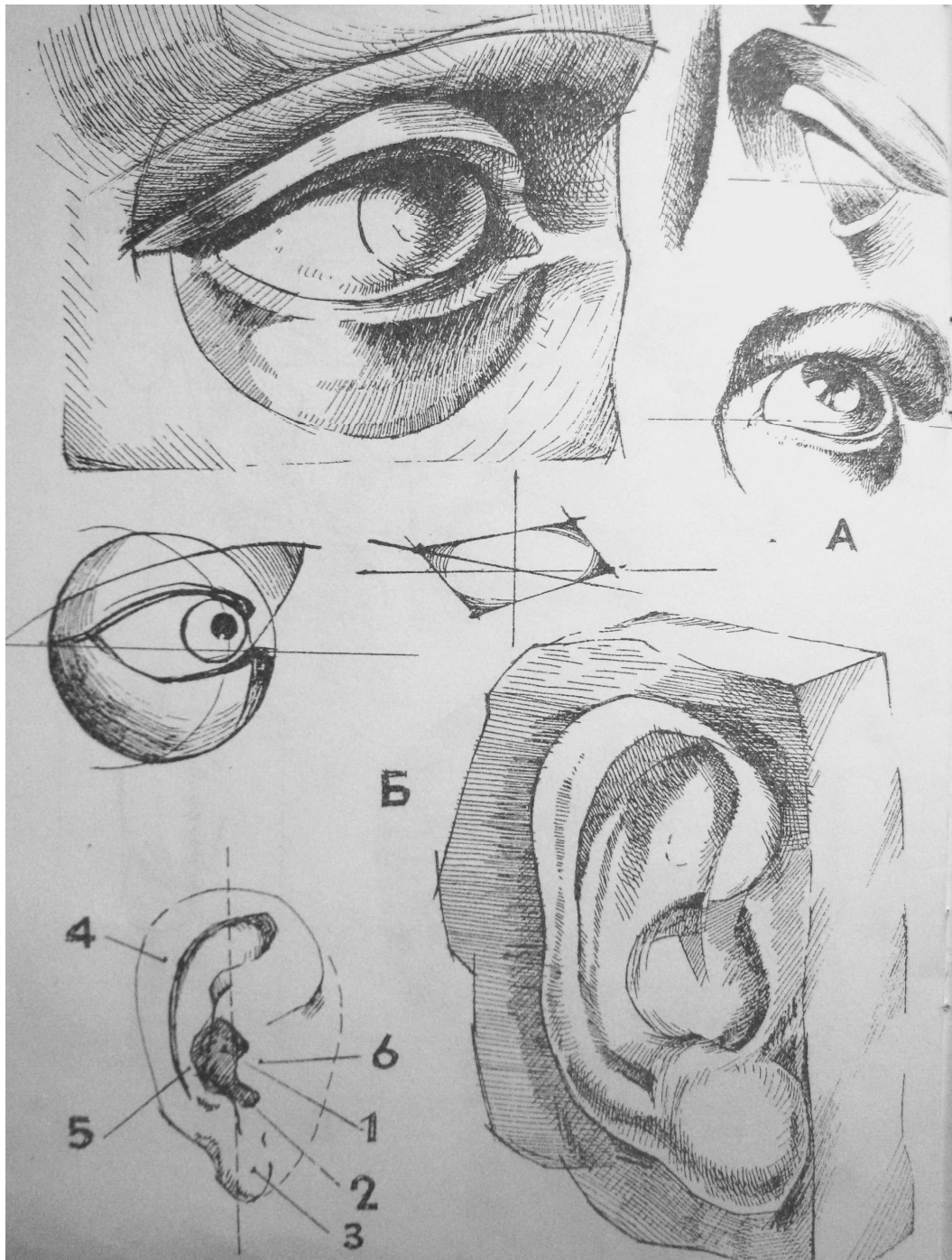


Figure 23 – Eye and ear

The eye is the organ of sight. On the front of the eyeball is the cornea, which is most convex in shape. The color of the eye is provided by the iris behind the transparent cornea. The dilated or narrowed pupil is highlighted by a black circle in the middle of the iris. The eyeball has the shape of a sphere and is located in the eye socket or in the orbit, which has the shape of a quadrilateral. The eye has lower and upper eyelids resembling shells. Eyelashes grow from the

outer edges of the eyelids. The inner and outer corners of the eye are not on the same axis. At the European usually the external corner of an eye is above internal, and at the Asian on the contrary (fig. 22).

When drawing, remember that the eye is a ball and we draw only the part of the ball that we see. It is also necessary to clearly imagine how the eyeball enters the orbit and where the outlines of this orbit.

#### Ear

The ear is at the level of the zygomatic arch, approximately at the same distance from the chin to the cranial roof (fig. 23).

The ear has the shape of an ellipse, the axis of which runs parallel to the back of the nose. The middle part of the ear is occupied by the auricle (1) and the auricle (2). You should also know that the ear has a lobe (3), a curl (4), a curl (5), a tragus (6).

When drawing an ear, it is necessary to remember that in each person the ear has the individual form and does not repeat.

#### Nose

The nose consists of the front surface and back of the nose, two sides and the base of the nose. The side is defined by a line from the inner corner of the eye to the edge of the wing of the nose. The back of the nose begins with the bridge of the nose, turns into a thickening where the nostril in the skull begins, and ends with two cartilages. The 22A-1 fragment shows a simplified shape of the nose, from which it is easier to start building a drawing, and the 19A-2 fragment shows an already completed drawing. The distance between the eyes, ie the upper base of the nose is equal to the length of the eye, but slightly less than the lower base of the nose.

The shape of the mouth is determined primarily by the lips. The upper lip is slightly longer and protrudes above the lower (but not always, there are people in whom the lower lip protrudes above the upper). The fragment of 19B-I shows a simplified form of the structure of the lips, and 22B-2 - already completed drawing. When drawing the lips, remember that they have a convex

hemisphere shape and are surrounded by the circular muscle of the mouth, as shown in fragment B-3.

Usually students are asked to draw all parts of the face on one sheet, which makes them compare the proportions, scale and ratio of individual shapes of parts of the face. As a rule, the plaster casts of David's head are painted by Michelangelo, ie age-verified canons created by ancient masters. In fact, in life there is a great variety of shapes of eyes, lips, etc. Mastering the classical canons of the image of parts of the face, students will later be able to see and emphasize the individual feature in the image of the human head. Ancient sculptures were created on the basis of canonical forms, which were strictly adhered to, which were the result of generalization of observation of nature. Due to this, the proportions of ancient sculptures are close to the data of anatomy. The fact is that if, for example, the proportions of the faces of individuals differ from each other, the arithmetic mean, which is obtained by measuring the faces of many people, allows us to establish the most common values. This relationship is useful to know, because it helps to navigate the nature of the proportions of the nature being studied (Fig. 23).

#### Drawing of a plaster head

The main object of study in the artistic cycle is the person, in particular the head. All educational tasks that preceded this topic are aimed at preparing for the study of complex forms of the human head. Acquaintance with the male and female model is carried out on plaster samples and only then pass to wildlife.

The tasks of educational drawing are different from the tasks of creative drawing. While the creative drawing aims to create an artistic image, the tasks of the educational drawing are reduced to the study of the organic form of the head, but the drawing should not resemble a technical drawing, but should be artistic (Fig. 23-A).

It is necessary to know at once that to draw the head is first of all not drawing of contours by a line, and drawing by the form. Here is how

M. Chistyakov develops this idea: "Depicting reality, we put it in form and therefore understand everything in form". Developing a method of three-dimensional drawing, Chistyakov warns against the attitude to the line as an end in itself, which in practice leads to a conditional image of nature. He demands "to draw not curves of lines, and the forms which they form among themselves". And again: "Everyone who does not see the shape and does not draw the line correctly." Here is what I.Yu. Repin on the method of teaching Chistyakov: "He explained the system of his drawing. It lay in the perspective of the planes of the head." The same technique was developed at one time in the late nineteenth century. Ashbe and Holoshi, who created art schools in Germany, where many great masters studied. They explained that each complex form must be transformed into a more understandable, relatively simple form and only gradually clarifying and organizing all the details among themselves, in space, the form is both complicated and improved. Ashbe, for example, suggested that his students begin to depict the head in the form of a sphere and in connection with the shape of the sphere to carry out the entire construction of the head. In turn, Holoshi proposed to simplify the shape of the head to the shape of the box, where the front, side and inner planes would be clearly visible. Taking into account such a technique (boxes), it becomes clear what Chistyakov meant, saying that all the planes in the head are placed in perspective. He assumed that the construction of the forms of the head (eyes, forehead, chin, etc.) by parallel auxiliary lines lead to the fact that these lines are subject to the law of perspective. Therefore it is necessary to understand that to draw the head is first of all to build the form in space. Chistyakov says this: "An object in space can not be drawn only with the help of a talented eye, it requires a strictly accurate test, based on the most accurate rules" (Fig. 23-1).

#### 1 stage of drawing

Once the composition of the drawing is correctly placed, on the sheet you can proceed to the first stage of its construction (Fig. 24).

First of all, you can not immediately start a serious drawing of details. It is better to calmly study the staging, to consider it from all sides, to notice the general inclination of the head in space and in relation to the torso, to determine the proportions of the largest and most prominent parts of the head. Chistyakov, worried about the correct setting of the eye, taught: "Indeed, first of all you need to learn to look at nature, it is almost the most necessary and quite difficult."

Then in the marked compositional sizes to make a quick sketch of the head together with a neck and a shoulder girdle. And only after that it is necessary to start serious construction of all parts of the head. Construction is the finding of the dimension of forms from any point.

First of all, there are two main axes - vertical and horizontal, which help to understand the rotation or tilt of the head in space. Then from the "point" outline the size of the main parts of the head: nose, middle line of the mouth, chin, cheekbones, frontal part, ears. The line that goes from the temporal part of the head, forehead and cheekbones and ends at the lower jaw, determine the boundary of the front of the head and side. If you extend this line up to the occipital bone, holding it along the parietal bones, then determine the upper part of the head. At this stage, the main thing is not to hurry and correctly determine the main proportions of the head, its relationship with the neck and shoulder girdle.

## 2 stage drawing

After the proportions are marked, the details of the head are improved and drawn, and the main luminosity is indicated. First of all, determine the shaded parts of the head from the illuminated, clearly distinguishing between light and shadow. Thanks to this technique, the front and side surfaces of the head are more clearly distinguished, which are of major importance for the construction of a three-dimensional shape. It is necessary to establish the location of the frontal mounds, eyebrow arches, eye sockets, eyes, front and sides of the nose, lips. To determine the location of the ear in the figure, you need to mark the chin arch. The axes of the ear and nose are canonically parallel.

All paired forms must be strengthened simultaneously, forming them by comparison with each other. In order to better understand how the shape of the forehead, nose, eyes, lips and chin "breaks", it is necessary to turn the vertical axis into the middle line of curvature of the face. This will make it clear how the shape changes in space and it is easier to build parts of the face from this line. When drawing the eyes, you need to insert them into the eye socket, drawing the hair, clearly imagine where the frontal part of the face ends and the crown begins (Fig. 25).

The pictorial process, according to Chistyakov, should be a natural combination of two methods of work: from general decisions to go to the definition of a separate - through careful study of details - to reveal the essence of the model - to create an artistic image.

In his work with nature, Chistyakov advises to first depict the model all at once, drawing quickly, in general. Then draw long, diligently, with all the details, with painstaking elaboration of details (this determines the second stage of the drawing), at the end - again to the eye, quickly and freshly, with all the sharpness of the first impression, but already enriched by analysis. Chistyakov expresses his opinion as follows: "You have to start with talent and end with talent, and work stupidly in the middle," that is, persistently and persistently. This second stage of drawing the head is considered by him as a school of skill.

### Stage 3 drawing

When the form is carefully disassembled and the accuracy of its execution is carried out to the smallest detail, the process of generalizing the details of the drawing begins. Now the task is to soften the secondary in order to highlight the main. It often happens that when all the details of the head are developed, the individual shapes that are in the shadows can suddenly come forward. This is observed when the student, forgetting in the process of comparing the shaded parts of the picture with the light, conveys the tonal relationships of the details on the darkened side with excessive sharpness. When drawing the details of the head in the shadow, keep in mind that the shadow

absorbs the shape. Therefore, to achieve a holistic solution to the pattern, you have to mute the tonal differences of individual parts. Summarizing and subordinating the details, achieving integrity in the characterization of the model, students bring their work to a state where the picture begins to "live" (Fig. 21).

It should be remembered that the ultimate limit of any study of form is ultimately the ability to depict any model in space. Therefore, at the last stage of the drawing it is useful to distract from the little things and try to look at your drawing as if from the side, with a side view. It is necessary to solve the darkest, most contrasting and brightest places. In the finished work, the details do not "quarrel" with each other, and the whole picture is complete and clear.

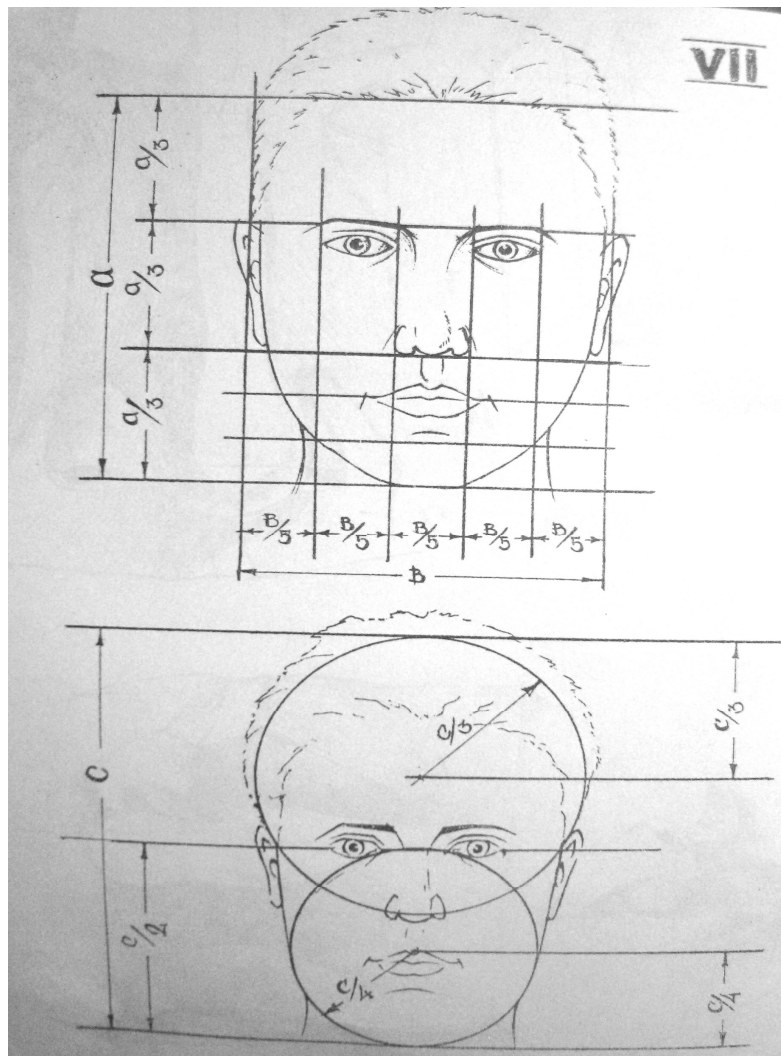


Figure 24 – The proportions of a regular human face



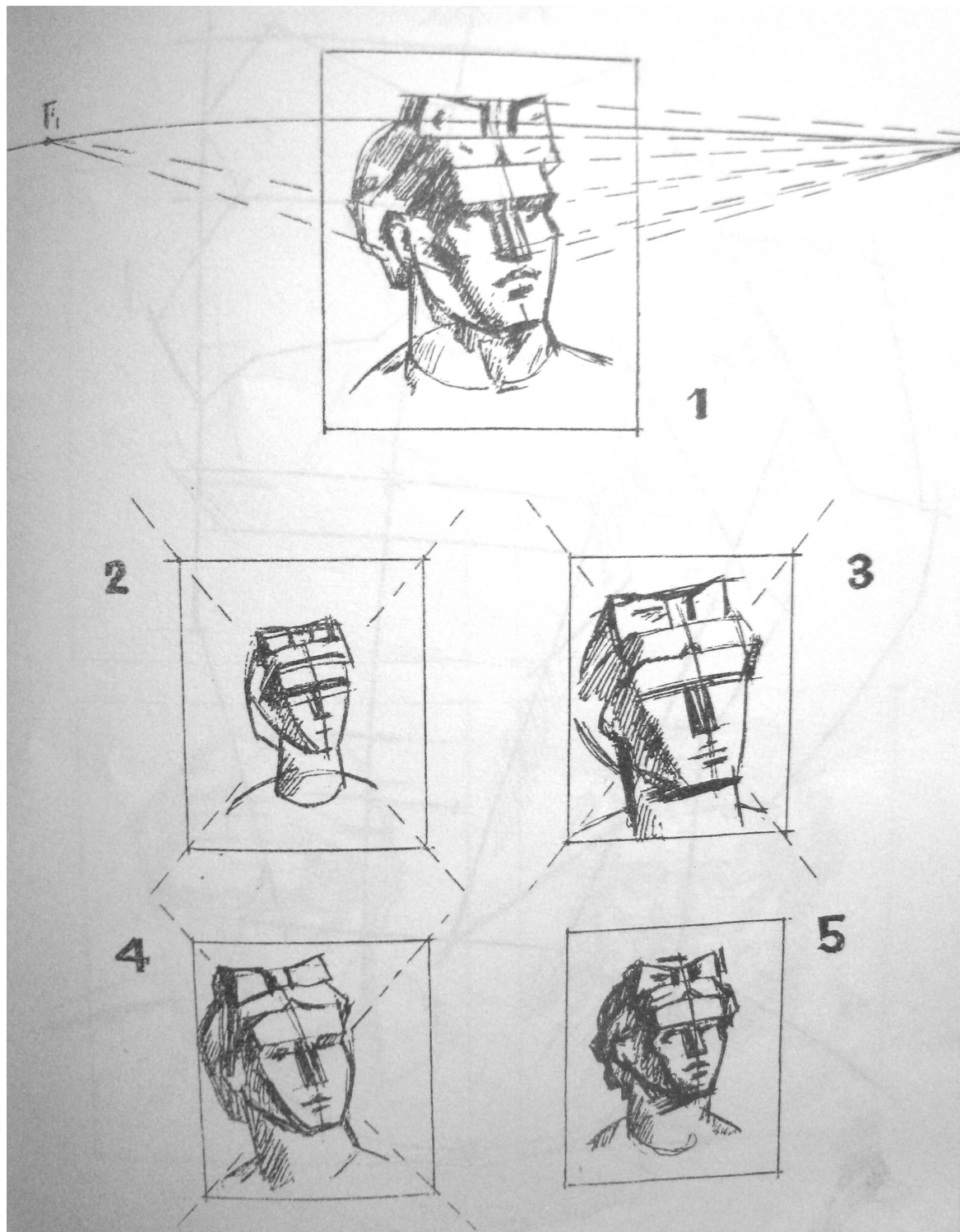


Figure 25 – Quick sketch of the head together with a neck and a shoulder girdle

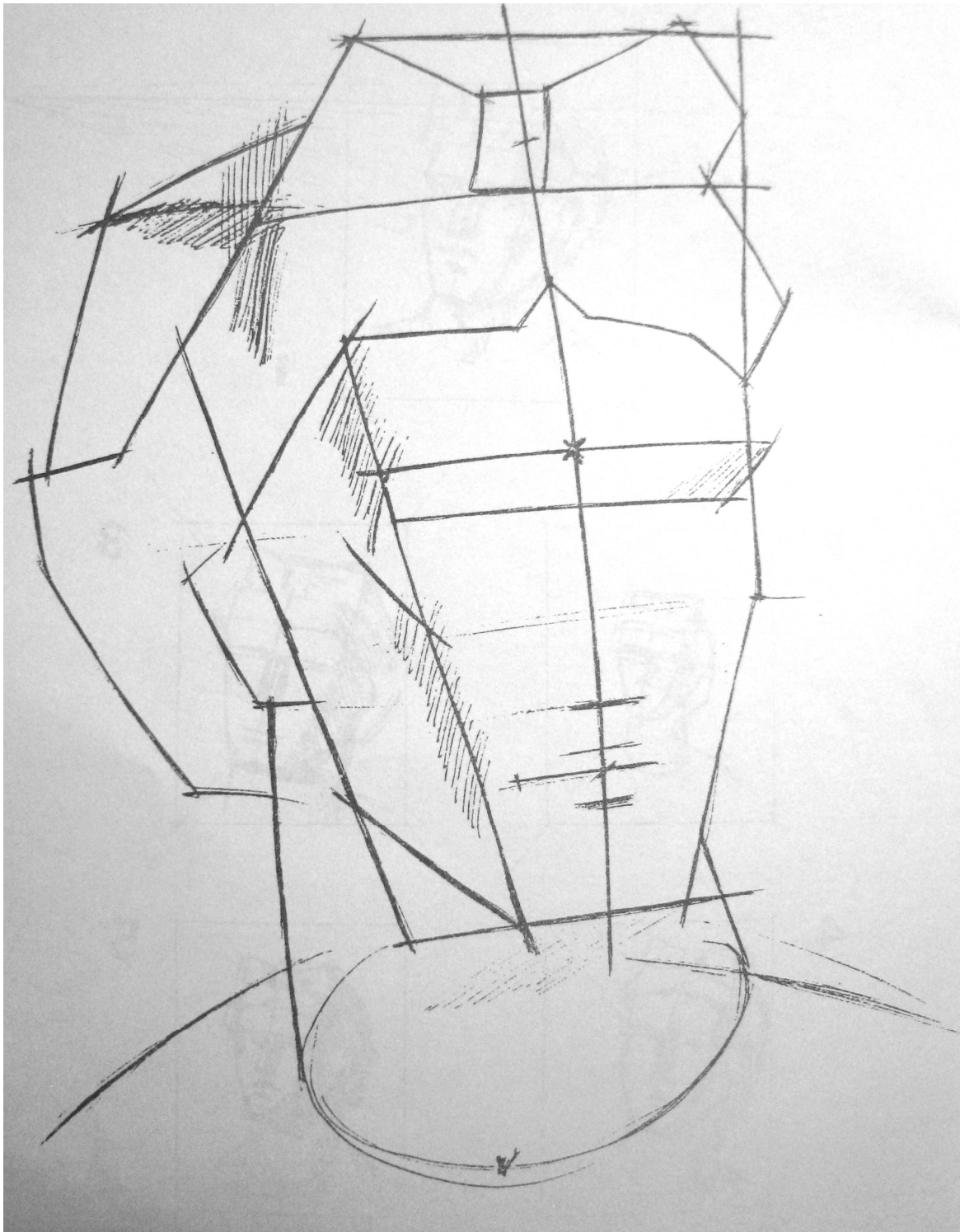


Figure 26 – 1 stage of drawing

Once the composition of the drawing is correctly placed, on the sheet you can proceed to the first stage of its construction (Fig. IX).

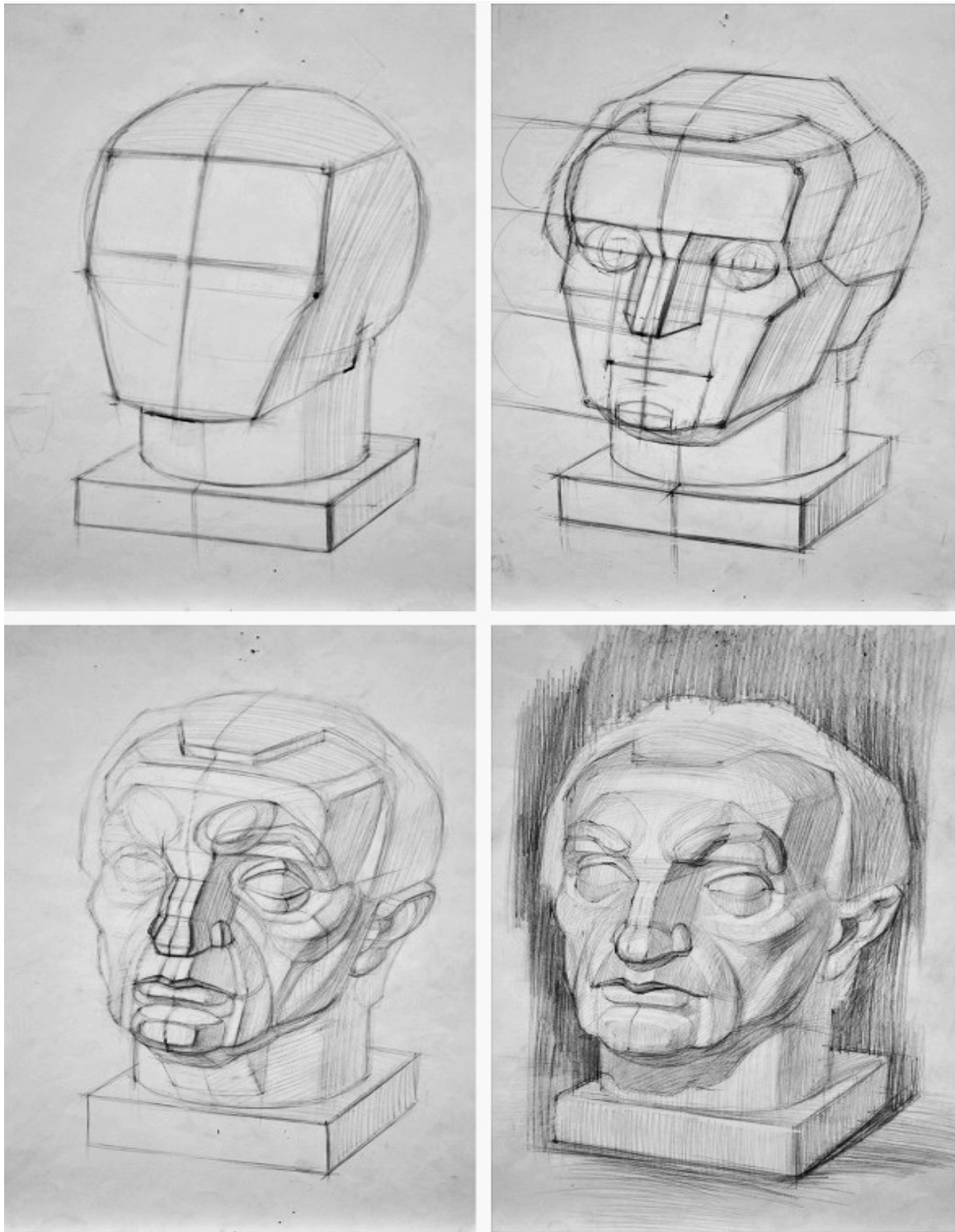


Figure 27 – Proportions of the head, its relationship with the neck and shoulder girdle

After the proportions are marked, the details of the head are improved and drawn, and the main luminosity is indicated. First of all, determine the shaded parts of the head from the illuminated, clearly distinguishing between light and shadow.

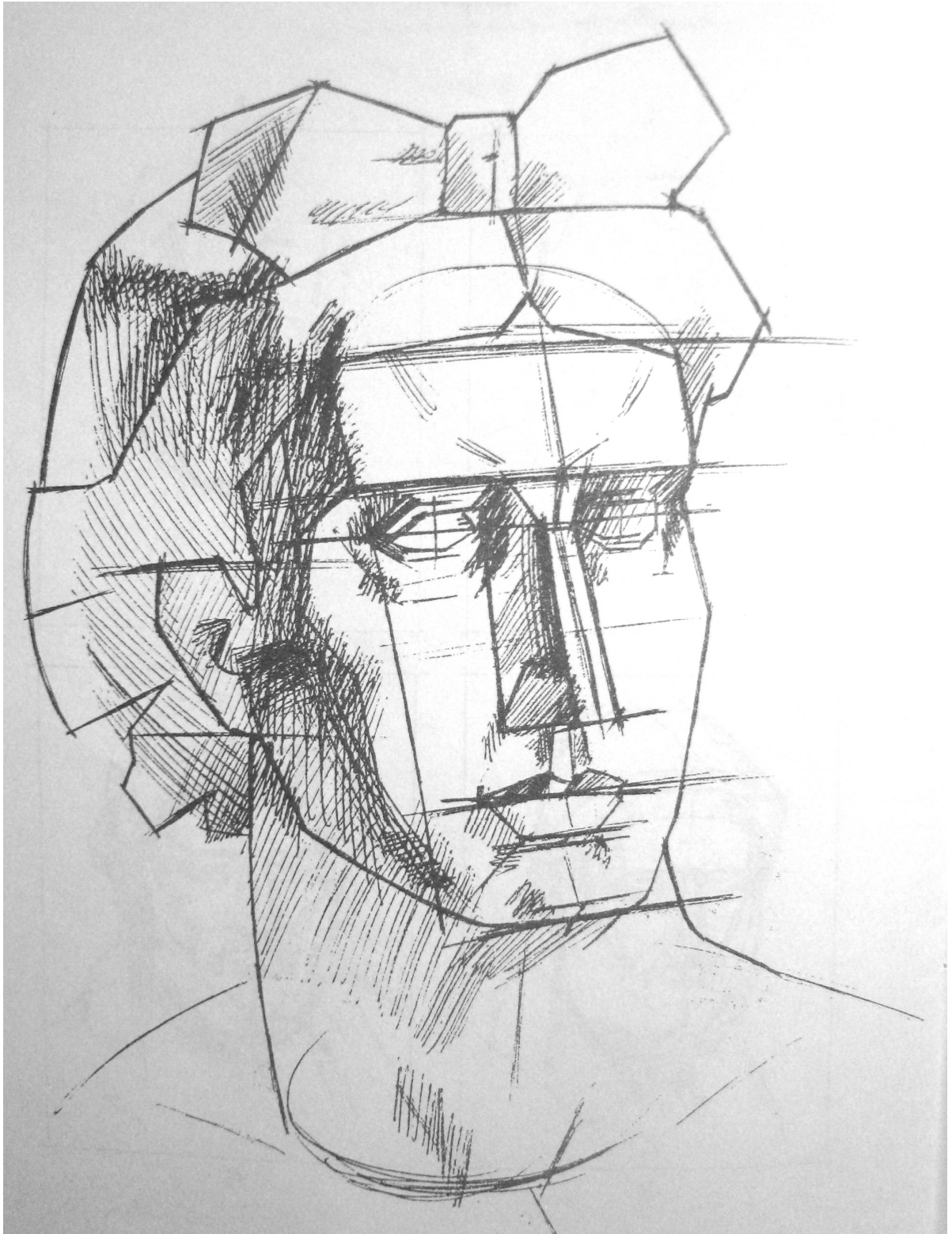


Figure 28 – 2 stage drawing of the head



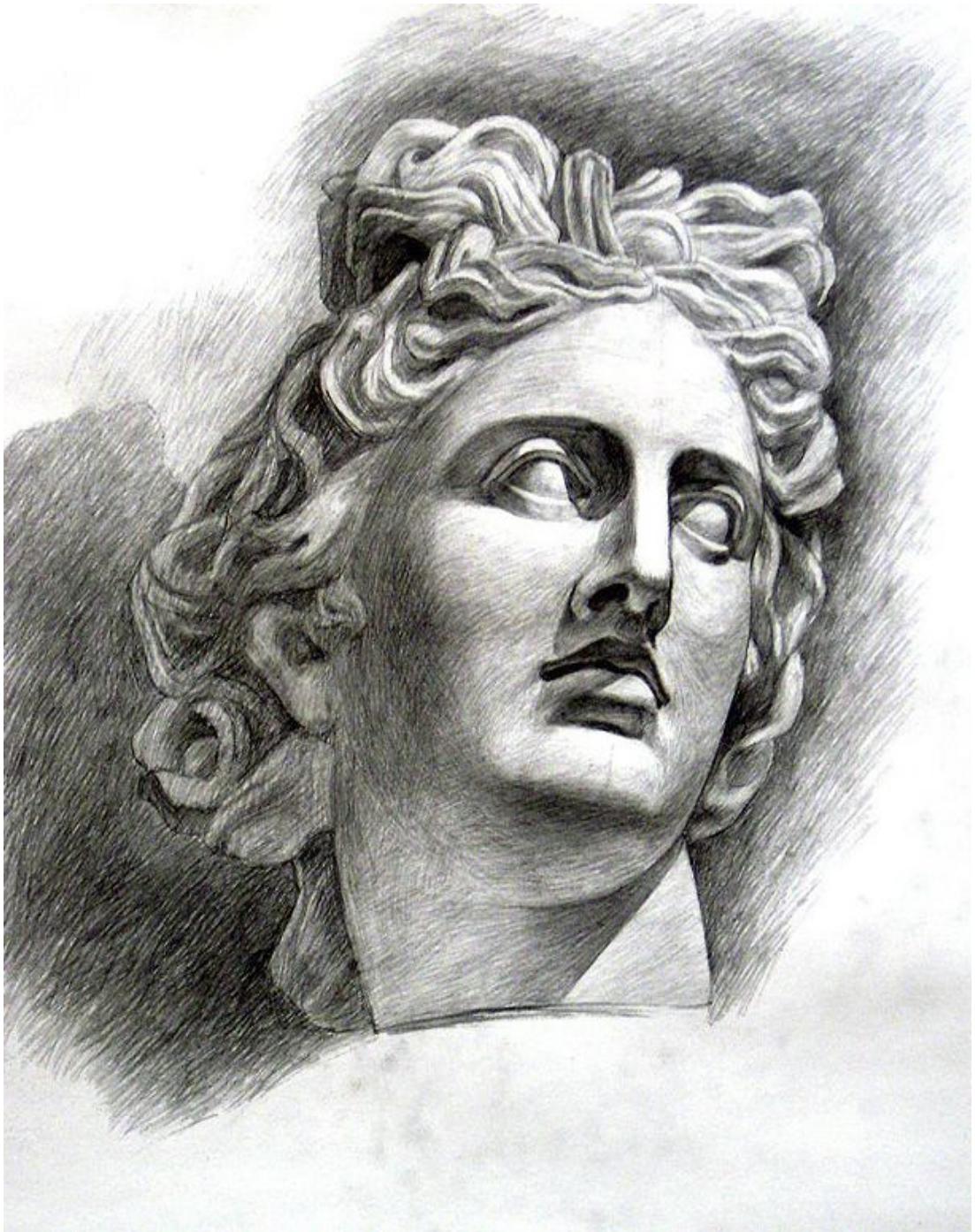


Figure 29 – Final stage drawing of the head

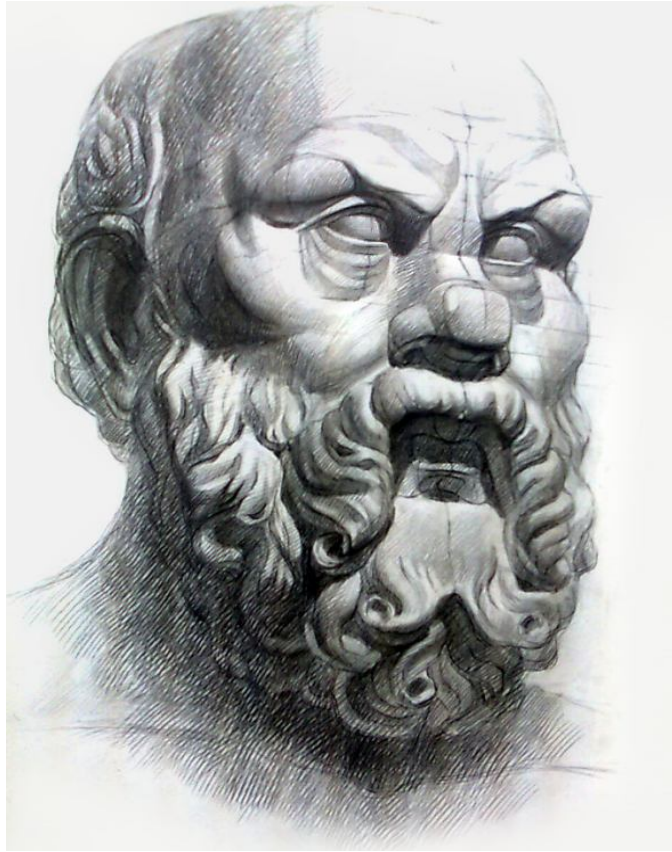


Figure 30–31 – Completed drawing of the head of an ancient hero (Gatamelata, Socrates)





Figure 32 – Picturesque still life with an antique mask  
(watercolor, gouache)

#### **Module 4 Drawing and painting of a living human head.**

##### **Content module 4.1** Getting acquainted with the sculptural image of a living human head.

To draw the head of a living person, you must first perform all the same drawing stages as for the plaster head. Then you need to pay attention to the features of the proportions of this particular person. The features of the shape of the skull, nose, eyes, lips and other parts of the face are different for everyone, and it is they that create the portrait resemblance. To finish the drawing, you need to work out the light-shadow and convey tonal nuances.



Figure 33 – An example of a portrait is drawings by students of the Department of Fine Arts and Design



Figure 34 – Getting acquainted with the sculptural image of a living human head



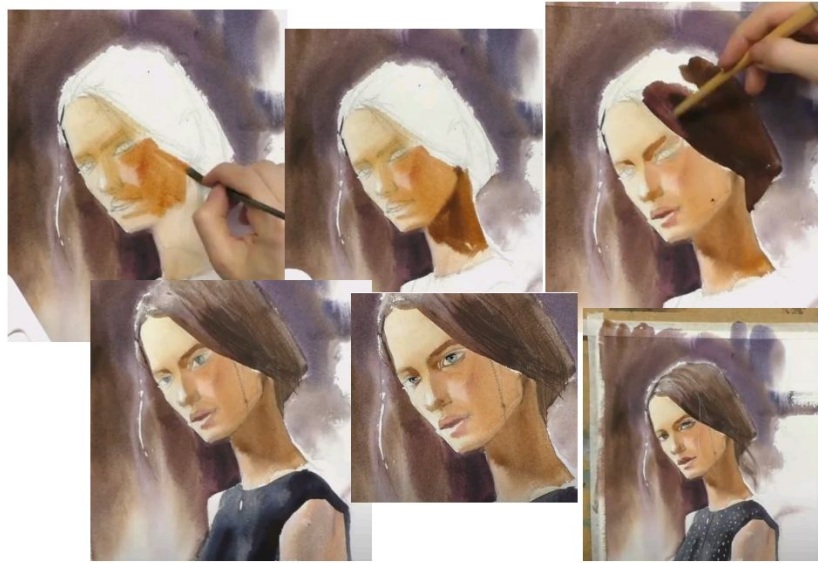


Figure 35 – Getting acquainted with the sculptural image of a living human head (2)

To create a painterly portrait, you can first sketch with a pencil. Sometimes the artist draws immediately with a brush, building large forms first, then gradually refining them with color spots. The given examples of the process of drawing a portrait are taken from the Internet. [9].

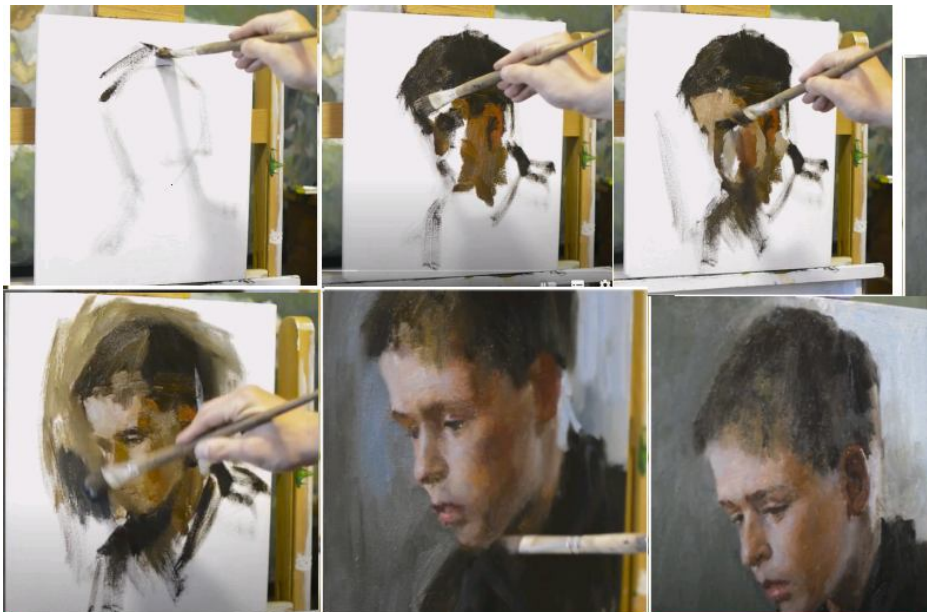


Figure 36 – A sample of the sequential execution of a pictorial portrait with gouache (oil paints)



Figure 37, 38, 39,40 –  
Grisaille – an image made in black  
and white paints. Full color gouache  
portrait. Works of students of the  
Department of AD

### **Recommended sources:**

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5. Harlan, Calvin. Vision and Invention: A Course in Art Fundamentals. Prentice Hall, 1970. A very good basic course.

6. Itten, Johannes. Design and Form: The Basic Course at the Bauhaus and Later. John Wiley, 1975. Interesting examples of student work from the Bauhaus.

7. Juster, Norman. The Dot & the Line: A Romance in Higher Mathematics. Random House, 1977. Delightful little book with a visual impact--deceptively simple.

8. Рисуем акварелью. Портрет [Электронный ресурс]. – Режим доступа: <https://www.youtube.com/watch?v=Azj9q9xDICg>

9. Портрет маслом для начинающих художников. – [Электронный ресурс]. – Режим доступа: <https://www.youtube.com/watch?v=b00x3GOG80Y>

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