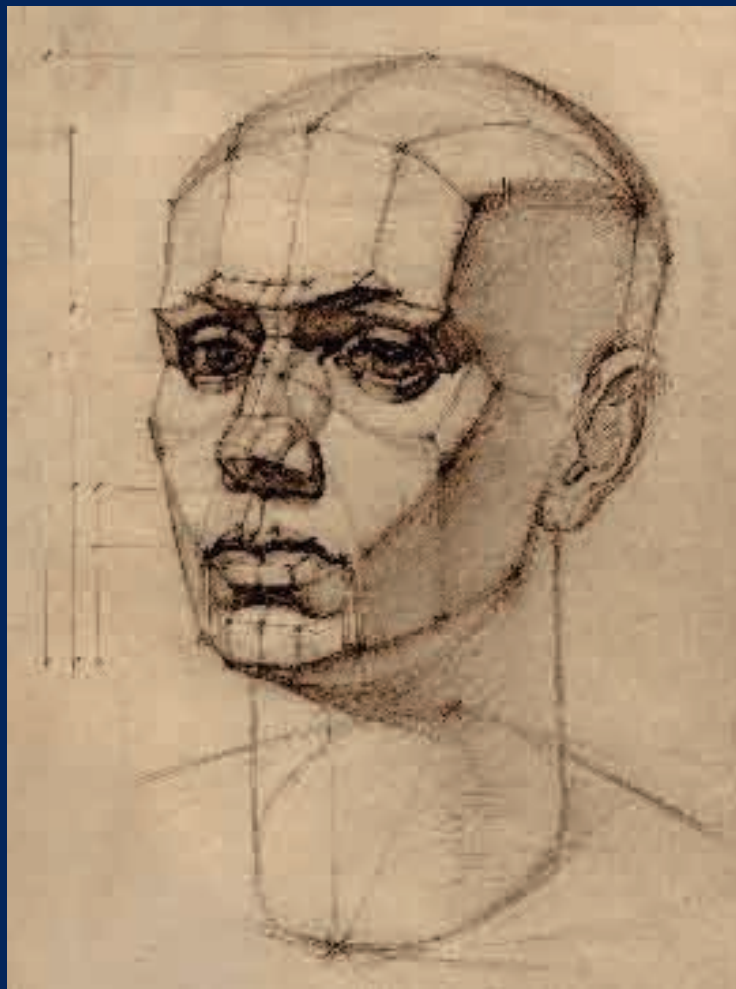




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# FUNDAMENTALS OF DRAWING



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1



2



3



4



5

## III. BUILDING UP AFTER A SKETCH

### Defining the General and the Secondary

Before you set up to modeling the details be sure that they are in the right places and check their proportions once again.

1. Draw the center line.

2. Draw the axes through the reference points of the head: lacrimal sacs of the eyes, top edge of the eye-socket, base of the nose, frontal tubers, chin, etc. See if the above-mentioned points are symmetrical with respect to the centre line. Accentuate them. Many painters make these points prominent in their portraits thus creating the effect of constructiveness. Portraits of such different masters as Karl Brullov and Nikolai Feshin exemplify that.

3. Verify the bend of the head, comparing the top part of the eye-socket with the top edge of the ear, the base of the nose – with the lower edge of the ear. Check the facial angle.

4. Bind the head to the shoulder girdle – draw a vertical line from the jugular fossa and see where it comes to with respect to the eye.

5. Find the vertebra prominens, draw the musculus Capucini line through it.

Verify the proportions (see Proportions, p. 14).

If all the details are equally designated, the drawing will seem fractional and unfinished. Any work of art has the general and the secondary. It is necessary to subordinate the details according to their significance and degree of completeness.

Looking at the sketch, define the general and the secondary. For the sake of convenience number the details.

#### DETAILS

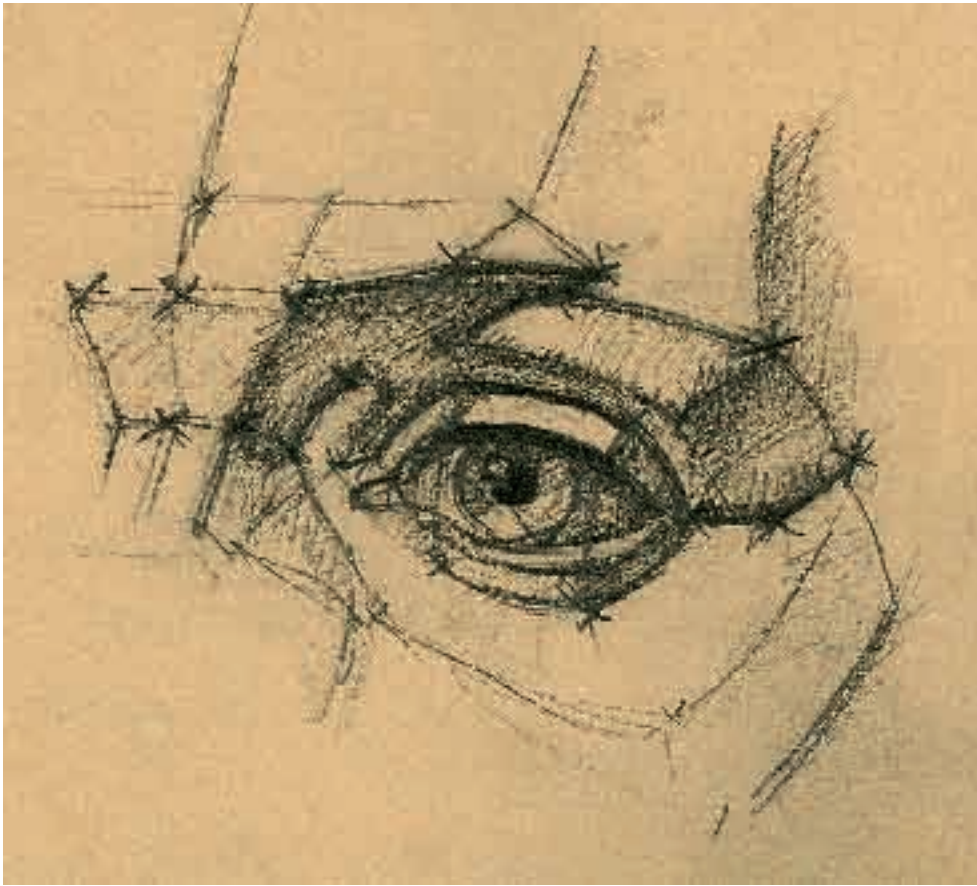
- 1 – Eyes
- 2 – Nose
- 3 – Mouth and Chin
- 4 – Forehead
- 5 – Analysis of form with regard to main intersections of planes
- 6 – Insertion of the neck into the shoulder girdle

**!** *Common mistake: This stage is totally skipped over.*





## IV. PENCILING OF DETAILS



1 – frontal bone  
1a – superciliary arches  
16 – temporal line  
2 – jugal bone



1 – orbicular muscle of eye  
2 – muscle contracting eyebrows

### 1. Eyes

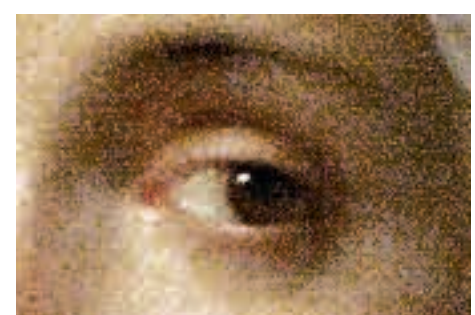
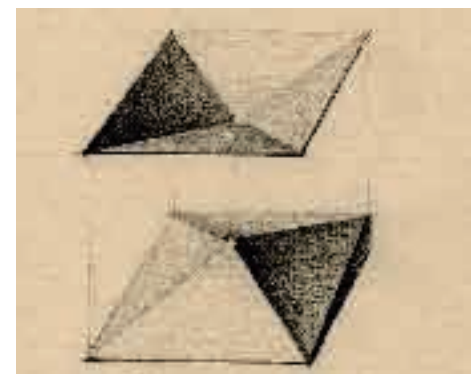
Before start working on a detail it is advisable to get the overview of the head as a whole. If necessary, specify the character of the model, his/her proportions. Think of the emotional message of the detail (eyes: amused, pensive, thoughtful etc.) Then with the conception in mind set up to modeling. Start drawing the fragment with analyzing the chiaroscuro borderline. Then work “in light”. Try to avoid working too much on the shades, make them flatter. As a rule, the border of chiaroscuro runs over the main intersections of planes. If the position of the plane changes, its illumination changes with it as well as tangency at the intersection of planes. Analyzing tangency along the chiaroscuro borderline we create the illusion of volume. With the help of contrasts we “protrude” the form onto the viewer, if we soften the contrasts, the

form recedes into the background. Having worked over the chiaroscuro borderline, analyze the form “in light”. The halftones, like the shade, have their own limits. They also run along the borders of planes and have points of tangency of their own. Such a sequence of work – first the shade, then the light – will not allow to break tonal relationships.

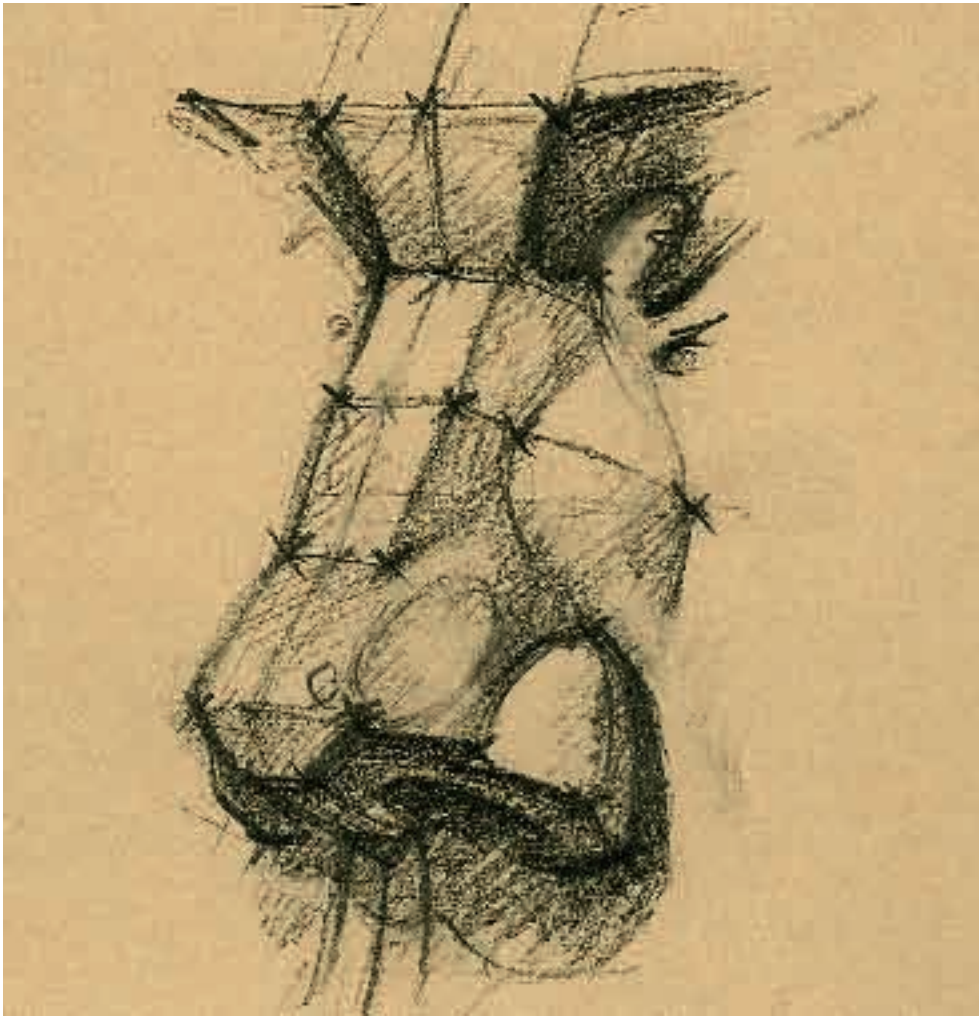
All the “lights” are in halftones, highlights can be only on the tops or in the depressions where three or four planes meet.

Working over the eyes, accentuate the lacrimal sac and the outer edges of the eyes.

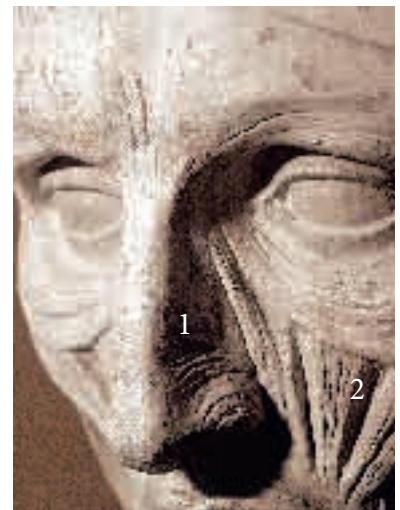
**!** *Common mistake: Lack of tonal deepening of the eye-socket.*







1 – frontal bone  
2 – nasal bone  
3 – jugal bone



1 – nasal muscle  
2 – quadrangular muscle of upper lip

## 2. Nose

Start modeling the nose with defining the character and proportions. Avoid mechanical drawing at any stage of work. Nose as well as eye-sockets is a complex form consisting of numerous planes that are placed at an angle with our line of sight. They are always in halftones. That is why the nose as well as the eye-sockets has its own silhouette on the background of the face. We start our specification with it. In spite of a great variety of types the structure of noses remains permanently the same, only their proportions vary. Keeping in mind the structure of the nose and its anatomy, analyze the form. The algorithm of the analysis is the same: first work on the chiaroscuro borderline, then “in light”. Accentuate the base of the nose.

For modeling the details it is better to use harder pencils than those employed for the sketch not to overload the drawing with excess material. To work on the chiaroscuro borderline take pencils B, 2B. In light it is better to use H, 2H.

**!** *Common mistake: Black shade under the tip of the nose. There is always a reflex from the upper lip on the lower plane of the nose. The tip of the nose protrudes onto the viewer because of the contrast created by the overtone and the area surrounding it.*

