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REPRESENTATION OF THE CHARACTER IN DRAWING. SOME ADVICES TO BEGINNERS

ПЕРЕДАЧА ХАРАКТЕРА В РИСУНКЕ. СОВЕТЫ НАЧИНАЮЩЕМУ ХУДОЖНИКУ

Annotation. *Some recommendations to the young painter based on the experience of pedagogical work are highlighted in the article.*

Keywords: *drawing, artists.*

Аннотация. *В статью включены некоторые рекомендации для начинающего художника, касающиеся передачи характера в рисунке.*

Ключевые слова: *рисунок, художник.*

Revelation of the character of man and revealing of his hidden nature is a key task of any artist and one of the most difficult tasks in the picture. It has a great importance not only for the student but also for the skillful artist. It is a real trial to anybody dealing with painting. With the aim to solve this problem it is allowed to engage any possible technique – lighting, tonal gradation, character of touch, spatial location of models, rhythm and depth of tone spots that can feel the emotional state of a person and express its internal content.

The basic point is to ensure that unseen internal features are visible, to translate them into the language of forms in a complex play of light.

It is appropriate here to make quotation by Roland Barthes – “Man creates himself from his own speech.” In the drawing the inner world of man is formed from the rhythm of the lines and spots. For the beginner it is better to take for drawing the head of a man of middle age with the emphasized characteristic features. Energetic stroke and strong contrasts of light and shadows can express his manly nature. V. Serov managed to convey the artistry of the singer F. Chaliapin (Fig.1) by soft modeling of forms and thoroughness of composition.

In the portrait of V. Leuk artist E. Eichmann (Fig.2) used the overhead lighting that makes the look of dark eyes more intense.

Sometimes in scattered light, when the shadows emphasize only the basic features – eyes, mouth, nose, when in the modeling of the head it is advantageously to use soft undertones, conveying the wholeness of the lighted shapes, it is favorably to draw young women’s and children’s faces. This technique was used by Ingres, Holbein, Serov (Fig.3).

“Head of the girl” by N. Fechin (Fig.4) was drawn by charcoal on smooth paper. With the aim to transfer the child’s delicate skin, rigor glance, raised, tender lips, the artist used soft tonal transitions and spectacular contrasts. A dark shawl accentuates the dark eyes of the child. he work reflects a deep inner freedom of the artist, greater than simple knowledge of the laws of drawing and plastic anatomy, but impossible without years of experience, focused ability to observe nature, and also practice since few strokes and well-chosen patches can completely change the facial expression, age and mood of nature.

The picture “Children’s head” by I. Repin (Fig.5) is executed using charcoal and sanguine (i.e. cold and warm tone). The artist activates the properties of each material, combines the linear outline with a feather touch, which gives picturesqueness to work. However, for the novice artist, sometimes the pursuit of beauty can distract from the main task – studying the shape of the head.

The elusive movements of the face, facial expressions, not a frozen ones but their liveliness could be captured,



Figure.1. Portrait of F. Chaliapin by V. Serov

sometimes the moment can be embodied by scarcely noticeable and subtle touch of the pencil.

Portraits of contemporaries were created by D. Levitsky, K. Briullov, V. Pervym, I. Kramskoy, I. Repin, V. Serov, V. Somov, N. Fechin, and many others. Scientists, artists, writers, will forever remain the same such as seen by the master. The impact of the painting on the viewer is largely dependent on the expressiveness of the face. There is necessary perfect knowledge of anatomy, muscles location and the role of each in creating of the expression.

By comparison of paired parts of the face it is possible to indicate characteristic features — the asymmetry in the eyes, hanging eyelids, shifted nose. The disclosure of the characters and reached resemblance of historical personage are accomplished perfectly in French pencil portrait by F. Clouet (Fig.6,7,8). His drawings are refined, are built of distinct lines. The artist reveals characters of kings and their families and the impression arises that the freedom of movement was given to lines themselves, lines possess inherent musicality and a perfect ear, which helps to express what the personage often was trying to hide — the cunning, greediness, arrogance, anger, cruelty.

The artist is chained with the model emotionally. The model triggers certain feelings in artist such as interest,



Figure 2. Portrait of V. Leuk by artist E. Eichmann

admiration or surprise, and always a curiosity. On the drawing “Catherine de Medici” (Fig.6,7,8) by F. Clouet the Queen is a resolute, beautiful, feminine woman. However, even before the wedding of Henry the joke was caught among courtiers that she “looks like the grandfather of her uncle the Pope”. She was powerful, cunning, clever and evil, she did not hide that the only rule of her life was “to wait and hate”. But the artist clearly sympathizes with her, knowing about her unrequited love to Henry II, her jealousy toward Diane de Poitiers and tragic childhood and adolescence, often on the very edge of death.

Line is the very base of drawing. The line can be intense, clear, uncertain, happy, but always alive. The artist’s task is to tame the line. But this privilege must be earned with dedication, the ability to admire and appreciate the little things, as well as long experience, which is made up of mistakes and disappointments. Someone said — the magic of a clean sheet. It was referred to the work of the writer. But can be applied to the painting. It is important to feel the attraction of the white paper, which step by step takes part in the work and is devotionally attached to painter.

It is obligatory from time to time to stop and appreciate the painting, if it’s not a sketch, but quite a long job. The greatest teacher in painting Pavel Chistyakov said “the line should not be a thing”. He meant that the line had the consciousness and self-will. Moreover, two-dimensional life of lines recoups with excess by their shape



Figure 3. Portrait of Lady Parker by H. Holbein



Figure 4. N. Feshin. Portrait of the girl

and thickness, creating the illusion of multidimensionality.

No need to start the work before you carefully scrutinized person you had intention to paint, you should study personage from all sides, examine the head rotation, tilt, etc.

To involve experiment, to make mistakes, find them, and do not stop working is the only way to learn the language of lines, which is the language of feelings.

Sometimes in the very beginning, conviction appears that you have completely forgotten how to draw, but the energy of despair should be used and convert into the en-

ergy of creativity, evoking spirits of the inner strength of the soul.

Subtle details can also highlight what is important, what defines the image, so it is important to build a harmonized hierarchy of the parts of the whole, to make the necessary and correct accents.

It is impossible to reduce the process of drawing to mechanical reproduction. It's important when painting to keep the integrity of perception.

The artist is divided into two parts, one draws and the other continuously evaluates the result.



Figure 5. Children's head by I. Repin



Figure 6. Portrait of Katherine Medici by F. Clouet



Figure 7. Portrait of Henry II by F. Clouet



Figure 8. Portrait of Diana de Poitiers by F. Clouet