

Methods of Portraiture in the Process of Making Sketches and Drawings of the Human Face in Higher Pedagogical Education

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Abstract--- This article provides methodological guidelines for the correct depiction of the human in the professional training of future teachers of fine arts in higher pedagogical education. Attention is also paid to the development of continuous academic image processing skills through the acquisition by students of the formation of constructive construction skills, which are the basis for image performance.

Keywords--- Fine Art, Sketch, Skull, Proportion, Symmetry, Portrait, Drawing, Shape, Practical Exercise, Continuous Drawing.

I. INTRODUCTION

The positive changes taking place in the country, as in all areas, impose on future teachers of fine arts very important tasks. Indeed, our people have gained their independence and are fully demonstrating their identity at the international level. This period of renewal and development is one of the urgent issues in educating the younger generation as educated, creative, highly cultured and responsible for the fate of an independent country. In this regard, one of the important socio-pedagogical problems is to improve the system of training cultured, highly competent, creative, creative teachers who have perfect theoretical knowledge and practical skills in their profession.

The future teacher of fine arts, as well as other subjects, must first of all be a person of high quality, kind to young people, well versed in Uzbek and world art and traditions, as well as have professional competence at the level of modern educational and pedagogical requirements.

The Strategy of Actions for the Further Development of the Republic of Uzbekistan prioritizes “improving the quality and efficiency of higher education, educating intellectually developed, independent-minded, strong-willed, and loyal to the Fatherland” [1].

II. THE MAIN FINDINGS AND RESULTS

One of the most interesting and complex exercises in the field of fine arts in higher pedagogical education is the training of qualified teachers-artists in the field of fine arts. Theoretical issues and methodological bases of this problem have been widely studied by foreign scholars P.N. Anisimov, G.V. Beda, V.S.Kuzin V.V. Kolokolnikov, G.V. Labunskaya, E.E. Rojkova, N.N. Rostovtsev, B.P. Yusova.

It is described in the scientific works of S.A. Abdullaev, B.B. Baymetov, B.O. Oripov, N.Kh. Tolipov, R.Kh. Khasanov and others.

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It is well known that the depiction of the human figure from the fine arts is one of the most complex exercises. Since the structure of the human face is very complex and multifaceted, and the structure and appearance of the skull in each person has its own unique aspects with its plastic properties, portrait psychology, the description of the facial structure also requires specific complexity. At the same time, the general shape of the head is based on the regularity of the structure, which has the same constructive-anatomical basis. To depict the human head correctly, the student needs to be able to apply the parts of the skull, the interrelationships between them, and the knowledge gained in the process of depiction. To master these skills, he will need to do a lot of practical exercises.

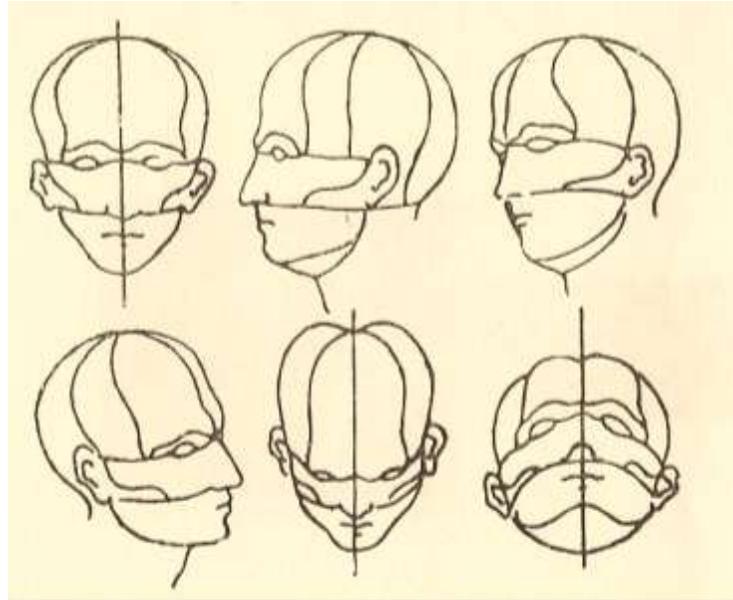


Figure 1

In higher pedagogical education programs, the study of the human head begins in the second, third and fourth semesters. In order to make a portrait perfectly practical, the student must have a high level of mastery of short-term images (sketches). During the short-term drawing, students are tasked with learning the rules of pre-mastering the structure of the human head and applying the initial exercises on these rules. Students will be better prepared to draw continuous images of the head on its own (from anatomical heads and living models), and will have a fuller understanding of the organic connections between the head and the body. Without them, the sketch would be nothing more than a blind copy of nature.

Short-term drawings do not take up a lot of study time, and therefore do not require large-scale paper (0.125-volume paper) to complete the recommended learning tasks.

As usual, the sessions begin with a conversation on the topic. During these conversations, the skull is shown, and explanatory pictures are drawn by the teacher on a larger piece of paper with a charcoal pencil for everyone to see. The content of the conversation may be as follows: The generalized shape of the human head is reminiscent of an elongated, ovoid shape, and it is used to construct and construct the shape of the skull, conditionally describing it. Figure 1.

In the picture, the upper part of the oval shape corresponds to the upper point of the cerebral cortex, while the lower part corresponds to the anterior, lower edge of the moving lower jaw. The oval (oval) height corresponds to the height of the skull, and its width is limited by the two symmetrically located top bones of the head.

If we look at the structure of the human skull and the skull, we can be sure that the shape of the head is inextricably linked with the skull. In fine art, the detailed processing of pieces of form implies not only the correct output of the image, but also its expressiveness. If the student is able to clarify not only the size of the shape, but also the texture of the surface, the expressiveness of the image will increase even more. [3.127].

Emphasizing the symmetrical structure of the skull, the teacher should point out not only its main parts (along with the moving lower jaw), but also where the skull is attached to the spine.

Due to the neck muscles and the changing (twisting) spine, the human head is also well-rotated (in any direction) and it has the ability to be in different positions in width. [3,129].

In depicting the head, a special method of depicting its structure on the surface is used. This method is used when the shape, which is complexly symmetrical and attached to it, does not have a central reference axis and no specific reference point or area is visible.

With the exception of separate, symmetrically located parts (nasal ridges and ear ossicles, membranes), the shape of the head is organically related to the base of the eye bone (skull). Therefore, after learning to depict the skull in a picture, one can easily master the rules of posture and structure of the human head as well.

To construct the position of the skull and its shape, a line called the midline is used, which coincides with the axis of symmetry of the face when the skull is facing straight, and divides it vertically into two identical parts.

It divides the ovoid skull horizontally into two parts (upper and lower parts) and serves as a target line, which is equal to the point of the skull and is located in the middle of the eyeballs (pits). Thus, when placing the shape of the skull, the “middle line” helps the painter to determine not only the different turns of the skull horizontally at once, but also its upward and downward bending (lifting) along the vertical. Therefore, the point of inclination and intersection on the oval surface should be considered as the main point of contact in the general construction of the shape of the skull; when drawing a sketch of the head, a line passes through this point, and on this line the eyes are marked. Students will then need to be explained about the profile line and how it will be used in construction. The profile line is the contour of the skull in profile. It looks better if the skull is drawn from the side and drawn on paper as nature shows.

The painter feels a bit of a challenge when depicting the skull from the front (façade) (where the profile line fits exactly to the midline) and when trying to show which part of the skull shape is near and how far. To get out of this predicament, he has to imagine an imaginary “profile line”. That's why “Think about the profile you're drawing from the front!” which means that you can imagine the shape in which the profile and perspective are reduced, their relative position and dimensions. [2.53].

The size ratios of the total and individual parts of the bone are different in each person, and this has a serious effect on the appearance of the head, its shape. That is why it is necessary to look first for the proportions, such as

the characteristic features of one person that are different from the head of another, or signs that people do not look alike.

Initially, it is possible to use additional auxiliary characters and additional lines drawn in the middle line to clarify these symptoms, therefore, starting from the top:

1. A line defining the width of the forehead bone and the direction of the location of the temporal bones at the same time, corresponding to the abdominal edges of the eyeballs and the marks on it (on both sides of the midline);
2. It is also possible to mark an auxiliary semicircular line extending in two directions from the direction of the middle, jaw bones (to determine their position in the image);
3. The line between the upper and lower jaw teeth corresponding to the oral line.

Students will need to pay particular attention to the need to adhere to great precision in the dimensions of the intersections between the characters in the middle line in the description.

It should be noted that when constructing the shape of the bone and head, it is necessary to think of it in pairs, which are symmetrical relative to the midline, and start it from the inside, and therefore from the "ear more visible" side, rather than from the outer contour.

At the end of the interview, the teacher once again shows the whole sequence of the structure and construction of the skull, and then, based on the structure of the scheme, the shape of the skull is highlighted with a light - shadow or barcode.

The teacher emphasizes that the structure and construction scheme of the skull is fully applicable when drawing and sketching pictures from the human head. This scheme should be kept in mind so that it can only be used imaginatively in the depiction of the head. One of the necessary conditions is the symmetry of the structure, that is, to determine a part of the head and immediately determine the location and size of a similar part (this is intended for the imaginary middle and profile lines).

In order to build teaching methods in short-term drawings, that is, to determine the sequence and content of training sessions, and to identify ways to solve them, it is necessary to understand the specifics of different sketches, and first of all, short-term drawings (sketches and drawings); it is important to know what the difference is between the methods of image execution [2.164].

In addition to the above, it can be said that in sketches and drawings the head is always depicted along with the neck, or the visible part of it.

This is especially useful when turning the head or exaggerating its characteristic feature. It is therefore necessary to explain to the students that the head is connected to the body by means of two chest-shoulder-sucking muscles, which make the head turn to the sides as much as possible.

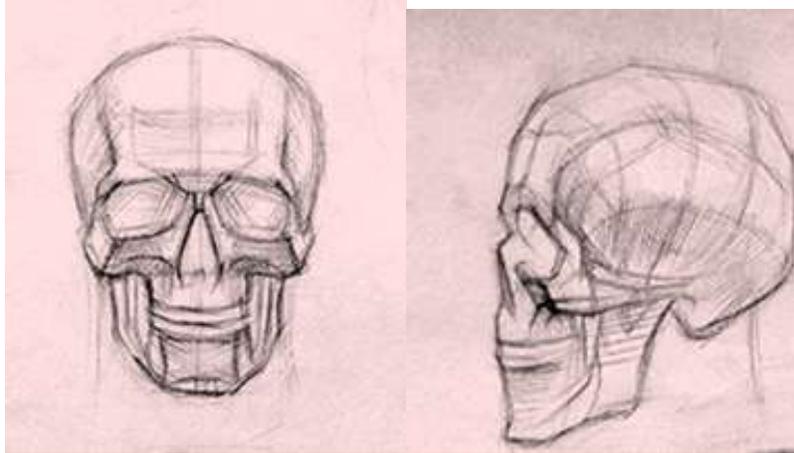


Figure 2 and 3

In addition to the above, it can be said that in sketches and drawings the head is always depicted along with the neck, or the visible part of it. This is especially useful when turning the head or exaggerating its characteristic feature. Therefore, it is important to explain to students that the head is connected to the body using two chest-shoulder-sucking muscles that make the head turn to the sides as much as possible.

The first exercise. Without using a diagram, take a side-by-side line of the two positions of the skull from nature, and then draw an anterior picture of the head “out of itself” taking into account the proportions of that skull.

The second exercise. To draw a line by the head (or profile) of a living (live) model, and next to it to make an exact sketch of the same skull, following the turns and proportions of the living model “out of itself”.

The third exercise. Draw a diagram of the construction of three-quarters of the skull “out of itself” (both sides of the skull - (the first is larger, the second is smaller)) and again draw two sketches of the head according to the same scheme; you will need to draw the scheme thicker when you finish drawing the sketch.

The fourth exercise. Four sketches from the front of the live (live) model side by side on one sheet and three sketches on the profile. In this case, it is necessary to slightly define the scheme of the head structure in one dimension in advance.

The fifth exercise. Depending on the nature and using the scheme, make a sketch of the skull in three positions: 1) slightly lower - from the side; 2) from a lying position; 3) slightly back - from the side.

Exercise Six. Using a lightly defined scheme, the sketch of the head model in two positions: 1) forward, facing down; 2) upward-facing, slightly sideways position.

After these exercises, homework is given.

Processing several sketches on one sheet (paper size 0.125) in four to five different turns of the same nature.

Such exercises correspond to the end of the third semester and the beginning of the fourth semester, continuous, experiential practice drawings, and serve as an independent preparation for sketches and sketches to be experienced during the summer break.

If a scheme is used in the lines drawn from the skull, it is sufficient to draw a sketch from the structure of the skull (in which position the head is in position) with a slightly drawn middle auxiliary line and the oval shape itself for the purpose of working. After that, that is, after the students have gained some experience, there is no need to draw a diagram, auxiliary lines and symbols.

Only by gaining experience in small sketches from the heads of different people can one learn to immediately grasp the proportions, whether on the street or at home (even on a television screen), to draw nature from nature and memory in a pocket album with a pencil.

The main task of the students is to take drawings and sketches independently of the heads of models of different ages and temperaments. They must show their work to the teacher once every two weeks.

In the fifth semester, sketching from the beginning in the classroom is usually done in order to get acquainted with the model before drawing continuous learning drawings and it is carried out in connection with the task of holding the head. In addition, such classes are held as a review of the topic, which is covered in continuing education, as well as the development of visual memory.

The peculiarity of such repetitive exercises on working with sketches from memory is that they should be carried out within one and a half to two weeks after the end of work on the continuous learning task.

There is no point in drawing sketches over and over again, because instead of showing how much they have mastered the subject in a continuous exercise on nature, its shape and properties, students often memorize the shape of nature instead of just remembering the shape of the drawing; they try to remember.

After about two weeks, the drawn image begins to be forgotten, and only a recurring sketch of what has been learned in the course of continuous work on the model can remain as material for processing.

Therefore, if it is necessary to test the ability to see and remember, at the same time (or after a day or two, that is, at the end of the continuous drawing, the picture itself (ie the same nature) but from a different point of view (from a different angle or angle) it is expedient to suggest drawing.

It is then necessary to check the drawing from the model standing at the same turn, and now to correct the errors made by nature. Then all the shortcomings of the initial observation will be clarified.

After the sketches are made according to the nature, the students will be given the task of drawing an ancient plaster sketch. We will consider all the subtleties of the stylistic sequence of depictions in the example of drawing the head of a plaster statue of "Antinous".

In order to master the learning material, the student must imagine what task he will perform at a certain stage of this work, what aspects of image construction should be given special attention. In doing so, he will have to follow a clear system in the process of observing and analyzing nature, as well as in the process of constructively drawing and constructing his picture. By describing the methodological sequence of work on the image, it is possible to continue to study the basic laws and methods of depiction (including technical methods of work) of the construction of the shape of a living human head at the same time.

In the first stage, the work begins with the compositional expression on the surface of the paper. In order to know how it is easier to place the image on the surface and from which point of view the structural features of the shapes look more expressive, it is necessary to study nature in detail in advance.

In the second stage, a characteristic feature of the shape of the head is revealed the dimensional relationship - i.e., the proportions and the position of the head in width. Before beginning to reveal the peculiarities of the main form, the student should carefully study the sculpture, to determine the most important features of the construction of the form. At this point, the perception of nature must be based on extremely objective, correct thinking.

In the third stage, by defining the linear constructive basis of the main shape, it is possible to add clarity to the appearance of the image outline and move on to defining it. For example, instead of the geometric prism of the nose, it is now possible to depict the true complex shape of the nose as we see it in nature. We could also reflect these lines by casting shadows, but this should not be done at this time, as the shape of the pieces, such as the eyes, lips, and jaw, has not yet been sufficiently clarified. Therefore, they can still be amended.

The fourth stage shows a plastic description of the light-shadows on the head. To do this, we define the linear-constructive basis of the head shape and proceed to reveal its volume using light-shadow ratios. At this point, it is very important to maintain the interdependence of lines and colors. The lines seem to divide the head shape into pieces, and are the boundary of light, shadow, half-shadows.

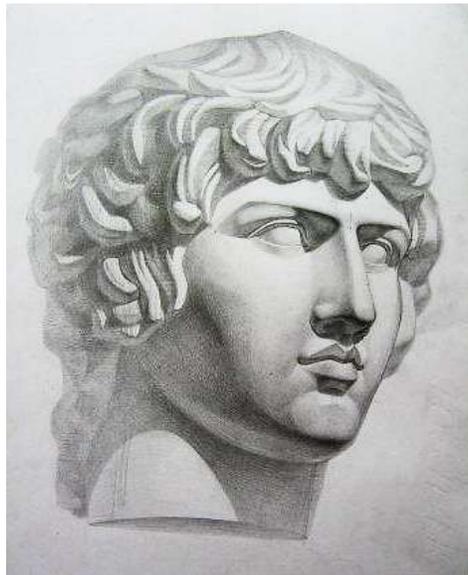


Figure 4: Antinous

Giving plastic properties in a linear-constructive picture is not so vivid, but when given a color, the size of the shape swells and becomes much brighter.

In the last fifth stage of working on the image, first of all, it is necessary to check the general condition of the image (subordinate the parts to the general shape, capture the image, determine the ratio of darkness (light with

light, reflex with hemisphere), because some parts of the image can be pushed out. After that it is determined whether all the shapes are in place or not in place. Figure 4.

III. CONCLUSION

If the shapes in the image have been displaced during all-round processing of the shape, the image should be placed at a longer distance and looked at carefully to make it easier to see the errors. Leonardo da Vinci advised in his book *On Painting*: “We know for sure that mistakes are more noticeable in the work of strangers than in your own, and often you see the small mistakes of others and do not see your own big mistakes. Do this to avoid such ignorance ... I emphasize that when you draw, you should have a large mirror and you should see your work in it often. The ready-made, conspicuous thing, on the contrary, seems to you to have been done by the hand of another master. Then you will start to think better about your mistakes than before. It is also good to get up and go back to work. Because when you go back to the top of your work, you think about it better, and if you sit in front of it all the time, you are strongly deceived. It is also good to stay away from it, because when you do that, the work looks smaller, and at a glance you can easily see the size of the whole work”[4.102].

Based on the points made above, it should be noted that students should engage in visual activities more independently. Analyzing the works of great master artists, as well as taking many copies from them, plays an important role in achieving the student’s goal.

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