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«ABYLKAS SAGINOV KARAGANDA TECHNICAL UNIVERSITY»

Architecture and Civil Engineering Faculty  
Architecture and Design Department

«APPROVED» by  
Executive Director of KTU  
\_\_\_\_\_  
Issagulov A.Z.  
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**REGULATION**

On the creative entrance examination in the discipline «Drawing» for specialties  
6B07301 «Architecture»

Karaganda 2025

Regulations on the creative examination has been developed by senior teacher Abdildina Gulbanu Akhmetzhanovna

Discussed at meetings of the department of «Architecture and design»

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Acting head of the A&D Department \_\_\_\_\_Donenbayev B.S.

## INTRODUCTION

The ability to draw, that is, to depict on a plane a three-dimensional world, real or imaginary, in all its complexities and relationships, is a quality without which the activity of an architect is impossible. The curriculum at the higher architectural school assumes, in addition to natural abilities a certain preparedness of the applicant in special disciplines, primarily in drawing. To check this preparedness an entrance examination in drawing, should be taken, which includes the tasks for a constructive drawing from life.

## EXAMINATION TASKS CONTENT

For the drawing, a plaster model of the heads of famous classical sculptures (Apollo, Geres, Gattamelata, Homer, Voltaire, etc.) is offered. The model is illuminated from the center and from above. Places for drawing are located approximately in three - quarters with a low horizon, they are all the same in complexity and are determined by the applicant independently.

Six academic hours are allotted to complete the task. The work is carried out on sheets of A-2 format (42x60cm), issued by the admissions committee and stamped by the admissions committee of KTU. The examination paper is encrypted, and the author's name is not written on the sheet. The works with indication of the surname and any notes are not evaluated.

## CRITERION OF THE WORK EVALUATION

The purpose of the creative exam is to evaluate the level of mastery in academic drawing from life, i.e. the ability to depict the visible volume on the plane of the sheet. The time of the exam task does not allow conveying all the details of the model. It is important, having seen the main surfaces that form the shape of the head, and discarding unnecessary details, to make an analytical drawing with identification of the general structure of the head.

### **In the evaluation there is taken into account the following:**

1. Competent compositional placement of the drawing on the sheet;
2. Construction of head strictures as a symmetrical volume;
3. Submission of all details of the general designs;
4. Correct transmission of the individual character of the head, its proportions;
5. Tonal solution - identification of head structures by means of chiaroscuro, the ability to link the chiaroscuro elaboration of details with the overall shape.

## RECOMMENDED PROCEDURE FOR PERFORMING THE TASK

### **1 The model analysis and compositional solution of the sheet**

Before you draw the first line on the sheet, you need to understand the main features of the model. Firstly, the heads are located in space: it is tilted to the left or right, forward or thrown back, how it is connected to the neck at an angle or not. This is especially clearly seen when viewed in profile and in front.

After examining and remembering the model from all sides, we proceed to the drawing from a given place. A little more space is left on the sheet in front of the sheet between the edge of the sheet and the back of the head, but so that at a glance these distances seem almost the same. It is important not to make the drawing small or too large. Having measured the ratio of height to width with light features outline the general silhouette of the future drawing, in which we immediately lay the character of a large form.

The shape of the human head is very complex, each has its own special character, but they are based on a common design due to the anatomical structure of the skull. To draw correctly, you need to represent this design, as well as the general proportional system.

In order not to fall into gross errors, you need to know some average proportions of the head. The front part is divided into three equal parts: the first one is from the hairline to the protrusions of the brow, the second one is from the brow to the base of the root of the nose, the third one is from the base of the nose to the bottom of the chin. In this case, you need to focus on the skeleton, since the eyebrows are arranged differently, and the tip of the nose can be higher or lower than the base. The distance from the base of the nose to the mouth is twice the distance from the mouth to the bottom of the chin. The distance between the eyes corresponds to the width of one eye. Between the ear and the corner of the eye you can fit almost two ears can be placed in width. The ear lies on the same level with the nose and is approximately equal in height to it. Comparing the proportions of a specific drawn head with these averaged proportions, it is easier to see its «individual» features.

## **2 Construction of the general shape of the head**

At this stage, it is important to convey correctly the position of the head in space. To do this, it is necessary to link conditional auxiliary lines: the middle (or profile) and the line of the eyes. The median line passes through the middle of the forehead, the bridge of the nose and the middle of the chin and divides the head into two symmetrical halves. The line of the eyes also passes through the bridge of the nose and, with a transverse plane, divides the head into two approximately equal parts. The direction of the midline and the line of the eyes relative to the vertical and horizontal and the position of their intersection will convey the tilt and angle of the head. Next, outline the line of the forehead, approximately parallel to the line of the eyes, and separating the front side from the parietal, and the line connecting the sides of the front and parietal. The jaw line will determine the position of the lower chin. The line of intersection of the chin side with the front side of the neck will clarify the connection with the neck. It is important to remember that the head is a symmetrical volume and to link paired points and lines

together. As a result, construct a diagram of the general shape of the head, in which the angle, character and relationships of the front, lateral and parietal sides are given. You should immediately separate the light from the shadow, laying the side and bottom sides lightly in tone.

The line from the wing of the nose to the corner of the eye is linked to the middle and determines the connection of the prism of the nose with the cheek. The places of the ears is determined horizontally in relation to the position of the nose - if the head is set straight, then they are at the same level, if tilted forward, then the ears are higher than the nose and vice versa. The width of the nose, mouth, and chin is specified in relation to the midline.

### **3 Detail working out**

The main thing when working out the details is gradualness, drawing the entire head as a whole, you need to clearly understand the design of each detail and its connection with the overall shape of the head. Drawing the prism of the nose, connect its position with the facial angle, see its character; as far as the bridge of the nose is of the wings, how much the tip of the nose protrudes in relation to the nose. is narrower than the wings, as far as the tip of nose protrudes in relation to the base and bridge of the nose. When drawing eyes, first convey the character of the spherical shapes planted in the orbital cavities, and then outline the section of the eyes. In the section of the eyes, you should see the character: the outer corners of the eyes or the inner ones are higher, trace the thickness of the eyelids, shaded at the upper and illuminated at the lower eyelid. When drawing a mouth, you need to imagine its general nature as a truncated cone, see how much it protrudes from the center line, how much the middle of the mouth is convex in relation to the corners of the lips. When drawing an ear, compare its direction with the adjacent part of the lower jaw. The nature of the hair is no less important; large, symmetrical masses need to be identified and placed in relation to each other and to the entire head. Paired shapes should be drawn simultaneously, representing the invisible parts; to check, they can be connected with light straight lines. The side and bottom parts of the parts must be immediately separated from the front light tone.

### **4 Final tonal work**

At this stage, it is important to understand that tone is not the end in itself, but a means to enhance the impression of three-dimensionality of the drawing, to «assemble» the details into a common form. Therefore, one should once again trace the large border of set and shadow throughout the ovoid shape of the head and the cylindrical shape of the neck. It must be remembered that the border of one's own shadow is the darkest place in it; the further from the border, the more it is lightened by reflexes - this is important for the feeling of the roundness of the form. You need to not just copy the tone, but knowing that the degree of illumination depends on the rotation of the plane towards the light, distribute light and penumbra. If you look at the head in profile, you will see that the most prominent places are the forehead, then the cheekbones and chin, respectively, the

light will fall on them, and the eyes and cheeks will be in partial shade. Falling shadows must be constructed, that is, linked to the boundaries of the forms that cast them. The final stage is the clarification of tonal relationships and contrasts. In the tone, you need to check whether the large relations «light – partial shade – shadow» are confused, make sure that the reflexes do not argue with the light. When clarifying the boundaries of shadows, remember that contrasts should soften as they move away from the viewer and from the light source. When working on the shadows along the edges of the image, they need to be made somewhat weaker in order to connect them with the space of the sheet.

**45 points**- competent arrangement of the image in the format, spatially specified position of the object, clear transmission of proportions, constructive strokes and perspective compression of the form, determination of the volume of the plaster shadow, high culture of the line and drawing.

**35-40 points**.- subtle malignancy of the image located in the format, inaccurate transfer of the rules of the object in space, fairly accurate transfer of proportions, slight distortion of numerical constructions and perspective reduction of the form, determination of the volume of the shadow, high culture of shading and drawing.

**25-30 points**. – poor placement of the image in the format. Inaccurate transfer of the rules of objects in space, minor distortions in the transfer of proportions, minor errors in the perspective examination of structural structures and shapes; absence of shadow in the volume of plaster, high culture of strokes and designs.

**15-20 points**. – correct placement of the image in the format, errors in conveying the rules of the object, distortions in conveying proportions, a small error in the perspective consideration of structural structures and shapes; absence of shadow in the volume of the form, satisfactory culture of strokes and drawing.

**10 points**ov-if the image is incorrectly positioned in the format: significant risks in the future reduction of the form; violation of the volume of plaster or lack of shadow, unsatisfactory culture of the stroke and drawing.

**20 points**- assessed by the student for a shortened form of study

## **THE PROPOSED PROCEDURE FOR COMPLETING THE TASK**

**STAGE 1.** Analysis of the sample and compositional solution of the sheet. You must define the first line before the transition on the sheet you want to define. We look and begin to remember a sample picture from all sides from the place where we find ourselves. The places in front of the page are slightly off the page, but these shots of those distances look like one minor thing to the eye. Don't paint a small or very large important picture.

**STAGE 2** It is important to correctly convey the position of the head in space in modern conditions. To do this, the conditional substrings must be connected (or profiled) by the middle and eye linear. The midline passes through the center of the forehead, the larynx and divides the head into two symmetrical halves.

**STAGE 3** Discussion of details. When discussing details, the construction of each detail and communication with the overall shape of the head should be clearly represented in the head. Drawing his character through the prism of his nose is his circumstance;

**4 STAGE** Depending on the shape, it is necessary to control the brightness limit of the three-dimensional image of the device. The further the border is, the further the shadow goes.

**For the creative exam «Drawing»  
for specialty 6B07301 «Architecture»**

Requirements: A-2 format

1. Sheet layout
2. Structural and spatial solution.
3. Black and white drawing of a plaster head.
4. Revealing of the material of the model.
5. Technique execution of bar feed.

Task completion time – 4 hours

Topic: «Drawing of the plaster head of Apollo»



**LIST OF LITERATURE RECOMMENDED**

1. Drawing for architects. - M., Publishing house «Art-rodnik», 2005.
2. Drawing. Textbook for pre-university training. -M., publishing house of MARKHI, 2008
3. Anissimov N. N. Fundamentals of drawing. - M., Stroyizdat, 1974
4. The art of pencil drawing/ E. W. Watson / translated from English. from the English by E. A. Orlov. - Publishing house of Medley LLC. 2004. 152 p.: ill.
5. Abdildina G. A.; solution of the constructive structure of the drawing  
Study guide

6. Karaganda state technical university; - Karaganda: publishing house of KSTU, 2019. - 50 P.
7. Abdildina G. A. Stank fundamentals of painting: a textbook
8. Karaganda state technical university; - Karaganda: publishing house of KSTU, 2014. - 50b.