

METHODOLOGY FOR TEACHING STUDENTS TO DESCRIBE A STILL LIFE COMPOSITION MADE UP OF HOUSEHOLD ITEMS IN PENCIL DRAWING SESSIONS

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Abstract:

In this article, the stages of drawing up a still life composition, consisting of household items, describing a still life composition in pencil, are shown in methodological consistency in fine art training.

Keywords: Still Life, light shade, fine art, pencil, household items.

Introduction

Still life is a kind of independent genre of Fine Art. "Still Life" - (nature morte) is a French word meaning "inanimate nature", and it often depicts weapons of Labor, vegetables and fruits, flowers, poultry, and small animals, meaning still life reflects human domestic life in art. Still life appeared in the Netherlands at the beginning of the XVII century. It later spread to many countries, becoming an independent genre in fine art, especially by the mid-18th century.

Of the artists who created in Uzbekistan in the genre of Still Life; N. Kashina, Z. Kovalevskaya, Yu. Yelizarov, R. Ahmedov, G'. Abdurahmanov, N. Ten, A. Yunusov, A. Mirzayev, A. Many masters of the Still Life genre, such as ikromzhonov, and promising young artists expressed their love for the flirtations created by nature in their works.

Still life is a separate genre of Fine Art. In Still Life, it is necessary to illuminate the position of each item, depending on the shape, content. Particular importance should be attached to the fact that the objects being described differ from each other in shape, color, structure, spatial state. Still life along with being an independent genre. it also serves as a means of facilitating, complementing the content of works in thematic images.

Noted artist N.D. In "Still Life", where Ten worked, the rays of The Sun of Uzbekistan are shining on fruits and hot bread. The owner of the mill was able to masterfully illuminate the content of the work. The image has achieved an impressive output thanks to its image of yellow-red fruits harmoniously combined with various colors, such as red, blue, greenery.

The idea of creating a particularly meaningful still life work can also arise suddenly in the artist's mind as a result of prolonged observations or exposure from an item. Before the eyes of



the creator, the future still life is embodied in its integrity. He thinks about choosing suitable items and placing them with attention, draws sketchy sketches and composes on the basis of these sketches.

Drawing up the laying of Still Life. especially of great importance. Referring to the task to be performed, items in the still life are put on different occasions. It is desirable that the items depicted in the Still Life differ in size. Smaller objects are depicted in front, larger ones in the back. When composing a still life, it is necessary to pay attention to its background. Dark background for Still Life inserts in light colors and, taking into account the general tone of the putty still life. on the contrary, a whitish background is chosen for Still Life inserts made of dark colors. Still life is placed below the horizon line. Then the spatial position of the items and the plane of the item will look good. After the Still Life is put correctly, it is carefully observed. The use of a special tool (videoiskatel)made of paper for the purpose of correctly placing a still life composition on paper gives a good result. A full-scale sketch of the composition found through this instrument is seen drawing on a separate piece of paper. After the image composition is found, the main work — the drawing of an image of a collection of items on a new piece of paper.

When drawing a still life, it is necessary to describe in one way all the items in it. Otherwise in the painting, one piece is larger in size and the other is smaller, and the painting composition is distorted. The total height and width of the items are marked with auxiliary lines on paper. After the composition of the Still Life is determined, the determination of the size, shape (structure, color, light-shade) of each item in the laying is transferred, that is, the principle of moving from general to private and from private to general again is followed when drawing a still life. For example, when drawing an image of two to three items, the difference between the objects in terms of size, the distance between them, the difference between shadows and lights can be found by eye.

Still life is placed in the middle of the work paper. First, importance is attached to the large size, the items are compared, then the position where their image is marked without a pencil print. The exact shape of the image, that is, the light source, is also determined after the appearance of the work is found. The position of the image in an equilibrium position also depends on the shade falling from it. The falling shadow also helps to determine the phasicity of the items and what material they are made of. In a pencil, a draft is drawn depending on the shape of the objects themselves, the shadow falling from them. Perspective shrinkage of items is taken into account and described in compliance with the light and shadow rules on each item. Then the difference of lightness between the natura and the background is determined.

Drawing a still life of household items puts a new, more complex task in front of the artist. In this case, bodies can have different shapes. Together with this, we can make any of these bodies look like geometric shapes. The laws and regulations applied in the process of performing all practical exercises drawn from the Natura also apply during the drawing of this still life from the Natura and are carried out in the necessary stages.



Drawing a picture of a still life, organized from household items, is much more difficult than drawing a picture of a separate and a group of geometric shapes. Of great importance here is not only the ability to see the proportions and their attitude of objects, but also to determine the perspective appearance of each of the objects, which are shape-wise and are located in different places relative to the artist. Each body in a still life must depend on the other. Then several layers of structure are manifested on the surface of the paper.

When describing the still life composition of household items, it is necessary to compare the light-shadow force on the surface of objects made of different materials. For example, when describing the surface of a metal container, it is necessary to use barcodes of a different nature to more fully describe its shape and volume. By correctly defining their relations in the image, the reader is able to describe the material of the object. Glass, metal, ceramic and objects that strongly repel light are characterized by the fact that light falling on the surface passes very quickly according to its nature (due to the fact that the property of the surface to reflect light is strong). Such transitions are less common on bodies made of other material, such as plaster, wood, etc. When working such images, it is of great importance to follow the barcode rules and the sequence of image execution.

Below we will consider the process of drawing still life. To find the compositional structure of the initial analysis of the size of the shapes applied to the image. Taking into account the light-shadow relationship, observing the still life from different sides, the most favorable place for the appearance of the form is chosen.

Stage 1. Compositional arrangement of the image on paper. On paper of a certain format, a still life should be placed in such a way that the entire surface of the paper is actively involved in describing the nature. If the object (or group of objects) being depicted is stretched in a vertical direction, naturally the long side of the paper should be placed in a vertical position. The size of the objects being described must be chosen correctly. The image should not be too small or too large, and it should not be worn at the same angle. The drawing should be placed approximately in the middle of the paper. For each particular case, it is required to choose a separate composition, taking into account the size of the paper and the relationship of the objects being described and the total image area.

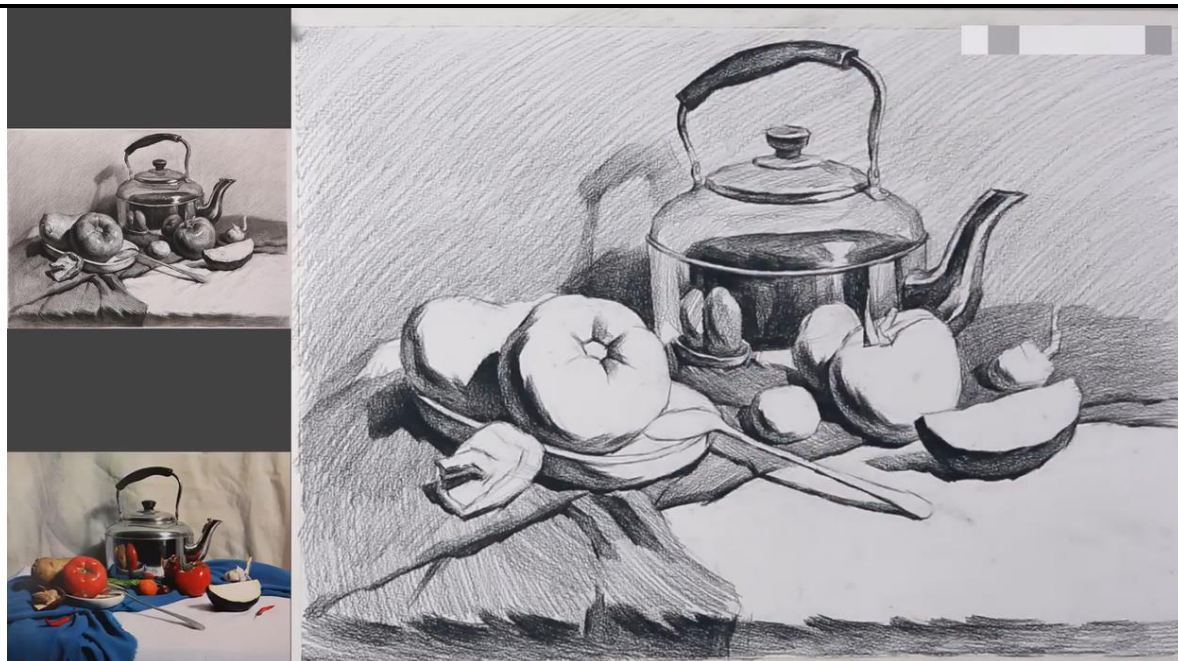




1-rasm. Natyurmort ishlashning 1-bosqichi.

In training, the composition is selected based on the image in the field of view, the paper format is determined (or on paper of a given format), on which the image is placed. Determination of the image composition (especially in the process of Still Life Drawing) — consists in correctly determining its location, dimensions and background. In a well-placed image, nothing can be changed or removed without compromising the integrity and reciprocity of the overall image. It is recommended to perform several drawings for high-quality work of the training picture. A composite image tracker will help to correctly position the image on the paper. To make this device, a rectangular window is opened in the middle of a piece of cardboard or thick paper, and this window must be proportional to the surface of the paper. Holding the object in a perpendicular position to the eye light directed at the object being drawn, we bring it closer to the object, move it away, and fix the edges of the object to the sides of the device to determine the exact location of the object. The main requirement that is laid out in the process of processing a training picture is to correctly determine the location of objects on paper and leave the same space on all sides (right, left, upper and lower sides). This also takes into account the color of the bodies and the material from which they are made, since, in the image, they must draw naturally. For this reason, the largest body in a still life is never placed in the center of the paper, but must be represented on the left or right side. A well-placed image never looks like it has become compressed or space has increased on paper. Also, in educational still life, the proportions of the bodies must be correctly determined on paper.





2-rasm. Natyurmort ishlashning 2-bosqichi.

Stage 2. Constructive analysis and perspective structure of the form. When working on the image of bodies in a still life, the artist should be guided by their shape, proportions and perspective change, according to the place in which he is located. Initially, the general appearance of objects is determined by light drawings, border lines are drawn, and within the framework of these lines all objects are depicted. The surface of the plane on which the bodies are located is indicated. After that, all objects are delineated separately, depending on each other. The size, ratio, and position of each body is determined. When determining the ratio of bodies, of course, it is necessary to choose a unit of measurement for comparison. To compare the height, it is convenient to take the size of a medium or small body. By constantly clarifying the contour of bodies, the perspective view of bodies is closely monitored: bodies should not block each other and they should not intersect. The distance between the bodies and the position of the base of the bodies in relation to the horizontal surface is determined. To do this, it is necessary to observe the still life from a close distance, from the side, from the back, from the top and determine the mutual location of the bodies. In order to properly describe each object, it is necessary to project them, that is, to visualize them as a linear constructive or glassy object. The ratio of objects is continuously determined by observing whether the perspective appearance and shape of the objects are being worked properly. In this, the relationship of large parts is first clarified, and then smaller - auxiliary ones. The reader moves away from molbert to verify the veracity of the image. In this case, the intermediate distance should allow you to fully compare the still life and the drawing. During the verification, the natura and image are viewed in series, and the existing errors are corrected immediately.



Also, if the artist is working standing, he can move a little away from the model and compare the image and the body in nature. It is recommended that at each stage of the drawing process, it be guided and examined, rather than having to identify errors in the final stage of drawing and then spend a lot of time correcting them.



3-rasm. Natyurmort ishlashning 3-bosqichi.

Stage 3. Imaging the size of bodies using light-shadow relationships. It is important to be able to show the perspective image of bodies during Operation, their size, location, and descending yorugiic level. This is achieved by using different TUEs and pen pressure. The tus attitude of Natura implies the interaction of dark, medium and bright tones in the picture, their analysis. In one-session training images, tus relationships are applied to describe surfaces in light and shade, as well as to show the boundaries of these surfaces. In the picture, first of all, boundaries, shade and light are determined in light tones. Around the contour of the non-illuminated surface of the body, the other surfaces (wall, fabric v.b) the opposite falls and becomes brighter to this place than the body's own shadow. In this case, the proportions of the bodies are determined by comparing the image and Natura to the monastery of bright and dark tones. With the help of Yorugiik and shadow, naturalness can be explained to the image.

Stage 4. Generalization of the picture. At this stage, the picture will be almost finished, and now it is necessary to compare the picture in kind, remove unnecessary details, summarize the first and second level parts and get a general impression of the work. For a young artist, still life drawing is of great scientific importance. Still life drawing from nature allows you to fully reveal the location of objects in a realistic picture, focus mainly on a perspective image, and



master the laws and regulations of linear-constructive drawing. Working on Still Life is of great importance in the manifestation of new creative edges in students to strengthen the theme, it is advisable for students to describe in the house a quick constructive draft of items of different shapes.



4-rasm. Natyurmort ishlashning 4-bosqichi.

Light reduced to the subject

When light falls on objects, The Shape of the objects appears, forming an idea of the objects. In the shadow-light parts of the body, the light is different.

The main purpose of this laying is to describe through different means of painting, to attach importance to the fact that the objects differ from each other in terms of shape, color, structure, spatial state. It is intended that the measurements of the bulking in the Put are different.

Smaller objects are depicted in front, larger ones in the back. The still life composition is sketched out in a raw way in a separate small size with the aim of finding the right one. After the image composition is found, it is transferred to the main work. When drawing a putty, it is necessary to describe in one way all the items in it. Otherwise in the painting, one piece has a larger scale and the other has a smaller scale, and the painting composition breaks down. Therefore, the total height and width of all items in the putty are marked with auxiliary lines on paper. Each item in Natura is then moved on to a measurably different pattern, the distance between them, the difference in shade and light, and the eye-catching identification of its colors. The insertion is placed below the horizon line. First its horizontal plane is determined. The plaster pattern is set in the background and in height, while the copper sandbox and ceramic bowl are in the foreground. Then the lines denoting the overall shape of the ceramic bowl and



copper sandpaper and the Board base of the symmetrical arrows and patterned plaster model are marked. Then the top, bottom bases and side directions of the pattern of the bowl and copper sandpaper are determined based on the law of perspective. An auxiliary profile line is run through the middle of the base of the board to determine where the pattern flower is standing. Copper sand is considered a symmetric-shaped object, which is made up of cylindrical and spherical shapes. From the symmetric axis carried out, the height of the sandbox as well as the width are found. Since the sand is placed slightly below the horizon line, its upper and lower bases are visible in the form of an ellipse. Then a common form is found by adjacent strips marking the height and width of the sandbar. The Shape of the flower of the national pattern is performed in a sequence from a large monolithic part to small cubs. By comparison method, the proportions of the pieces to each other and the total are determined. At this stage, invisible lines of objects are also drawn. This method does not make students mistaken in showing that items are in space. Drawing of items is carried out subject to the rules of light and shade. Of course, it is necessary to describe, while maintaining the difference in hunger between objects in nature and showing the invoice of materiality. The tus relations of the items placed in the foreground and background are then generalized.

Still life, consisting of various objects, is laid out in the traditional way. A properly installed light environment is created to help the shapes in the still life look expressive.

When still life works, the general shape of the objects in it is drawn. Then the items in the composition are processed with specific details.

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