

## **WORKING IMAGE OF GEOMETRIC SHAPES IN PENCIL DRAWING**

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Pencil drawing is the first step in the preparation of young artists, perfect mastery of depicting existence in realistic images. perfect mastery of visual skill and its practical application in order to correctly depict the original shape of objects on the surface of paper - learning to draw based on nature, as well as memory and imagination is essential. Of course, in order to perform such a creative task, it is important for a person to have the ability to paint and to be able to work continuously on himself. In the process of depicting a three-dimensional object or a group of objects on a plane, it is impossible to divide them into parts and draw them separately. this method is characteristic of an unskilled, young artist. Working according to such a rule, the body in the image remains composed of separate parts of different scales, and they are never connected to each other. As a result, the image does not look like nature. in cases where the sequence of painting is not observed, the artist's attention is not focused on one place, the feeling of striving for the goal weakens and it goes into a passive, moving state. Therefore, it is necessary to follow the basic methodical rules for drawing without error.

To draw a picture from nature in a pencil drawing, the sequence of objects should be chosen correctly (using the principle of transition from simple to complex), and should meet the educational goal. It is also necessary to start drawing from simple shapes and objects, from easy to difficult. The final goal of the educational course of the higher educational institution is aimed at forming the ability to draw the appearance of the human body in different states, first from nature, and then from memory and imagination. In the system of drawing classes, drawing the image of individual geometric shapes has an important place. At the beginning of the course, white plaster shapes are used as a teaching and demonstration tool. In the exercises of drawing correct geometric shapes (cube, prism, pyramid, cylinder, sphere, etc.), the young artist quickly learns the laws of perception of nature. , perspective rules of the picturefully grasps, and develops the ability to judge by eye in determining perspective reductions and proportions (both when observing nature and painting). drawing simple geometric shapes is important in acquiring the knowledge and skills necessary to draw a more complex image of a natural body. being able to draw such geometric shapes in different ways allows you to draw images of more difficult shapes. therefore, before completing the educational task, the pedagogue explains to young artists the rule of perspective representation of the body. The rules of linear perspective allow you to represent any volumetric shape in different angles or reductions. These rules are as follows:

1. The farther an object is from the observer, the smaller it appears.
2. Parallel lines of nature's image converge at a certain point on the conditional horizon line.
3. For the painter, the horizon line is located at the level of his eye. when drawing a stationary object in a certain position (sitting, standing in a chair or on a low stool), the horizon line rises or falls.
4. Horizontal lines below the horizon appear to rise towards the horizon as they move away, and those above appear to descend.
5. Vertical lines and lines parallel to the image surface (if they correspond to the vertical and horizontal edges of the paper) do not change their direction during imaging.
6. The horizon line and join line are usually placed outside the drawing paper. therefore it is not drawn and is only imagined to exist during drawing.

7. The better the side edge of a pointed object is visible, the smaller its deviation angle is, and vice versa, the narrower the edge appears in the perspective image, the greater the deviation angle of the receding edge

The student should know the rules of working with a pencil perfectly. For example, to draw an image of the front of the body, the pencil is pressed harder; secondary bodies do not stand out, so they should be processed under relatively gentle pressure; light dashes and lines are used to describe third-order (farthest) objects. If the student ignores these rules and draws all the lines with the same thickness, the wide image of the body will not be created correctly. As with all musicians, it is important for artists to develop manual skills. Initial training should be done on drawing long lines without breaking the hand.

If the line turns out to be crooked and uneven, it is recommended to draw again and again until the line that meets the required requirements is formed. It is not possible to work with short or dotted lines

The knowledge and skills acquired during training are strengthened during the performance of homework. Because homework is a continuation of classes in the classroom. Working at home allows the artist to think independently and make personal decisions. The student develops his creativity during independent work.

When checking homework, the pedagogue shows sample pictures. While drawing a three-dimensional image of the body, you should first study its construction and analyze the perspective structure of the picture. During the drawing, it is important that the artist sees the width, not the two-dimensional flat surface, and can describe the location and position of the objects on it based on the rules of perspective. In the process of work, we must remember our knowledge of objects and their appearance.

Drawing a still life of household items presents the artist with a new, more complex task. Objects can have different shapes. Together with this, we can compare any of these bodies to geometric shapes

The rules used in the process of performing all the practical exercises of drawing from nature are also used during the drawing of this still life from nature and are carried out in the necessary stages.

Painting a still life made of household items is separate and much more difficult than painting a group of geometric shapes. Not only is it important to be able to see the proportions and color relationship of objects, but also to be able to determine the perspective view of each of the objects that are different in shape and located in different places relative to the artist. Each object in a still life should be dependent on others. Then several structural lines will appear on the surface of the paper. When drawing a still life of household items, it is necessary to compare the strength of light and shadow on the surface of objects made of different materials. For example, when describing the surface of a metal container, it is necessary to use strokes of a different character to describe its shape and texture more fully. By correctly determining the color relations in the picture, the student can describe the material of the object. The light falling on the surface of glass, metal, ceramic and highly reflective objects is characterized by its very fast passage (due to the strong saturation of the light reflecting surface). Such a transition is less in objects made of other materials, for example, plaster, wood, etc. When working with such an image, it is very important to follow the rules of drawing and the sequence of image execution.

The main task of visual art is to form knowledge and skills in young people as a result of learning the skills of painting. It requires the student to know the rules of description and be able to use them correctly.

Therefore, the initial lessons in pencil drawing are focused on mastering the basic laws and rules of fine art and drawing simple geometric shapes based on these laws in different positions and angles. Emphasizing, it is appropriate for every young specialist to remember the opinions expressed by the famous representatives of this field and take them as a motto in the work process.

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