"The process of depicting a still life consisting of geometric shapes"

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ABSTRACT

This article provides information on depicting a still life made of geometric shapes made of plaster. along with the exercises done in the auditorium, it is important to make a sample of these geometric shapes at home from vatman paper and describe them by creating different compositions with the participation of two, three, four objects. By placing and lighting the shapes in different situations, the artist's spatial and volume knowledge and imagination develop.

Keywords: Plaster geometric shapes, Law of perspective, Photo plane, Object plane, Horizon line, Spatial perspective

Pencil drawing of plaster geometric shapes is also done in the style of fine art from simple to complex. For this, it is important to depict plaster geometric shapes as specified in the educational programs. This is necessary because the world of objects around us all have geometric shapes (sphere, cube, prism, cone, cylinder, etc.). The main reason why the composition of the figures is made of plaster is that they are often illuminated with artificial lighting and are placed for educational and training purposes. The complex of light and shadow (light, shadow, penumbra, reflex, personal and descending sao, gloss) is clearly visible on white objects. In addition, it teaches the student to work in an orderly way by solving the color relations of shapes with the help of a simple black pen. The most important thing is that it serves as a basis for depicting the complex tasks shown in the program (a piece of architecture, an element of a plaster pattern, a human portrait and a body) with simple geometric shapes and planes. In addition to all the skills mentioned above, based on the exercises of performing pencil drawings of geometric shapes, the student will have full information about the spatial position of objects in width, light-shadow relationship and mutual proportions.

In parallel with drawing a picture of plaster geometric shapes, the student can make a copy of these shapes from wire and put them in different positions on the plane of the object, clearly imagine its location, constructive structure, perspective reduction, visible and invisible sides of the shape, and further his knowledge. can deepen. This method helps the student especially when describing this group of geometric shapes. Because when one shape blocks another shape, their location, their junctions (corners), and their mutual proportions are clearly visible.

Basic Rules Of Drawing.

Law of perspective. The depicted objects appear to the artist differently, regardless of which side of the object (far, near, above, below, directly or from the edge). for example, by turning the cube in one direction or another, we observe how its sides change to the viewer.

The artist directly refers to the law of perspective in the realistic depiction of objects on a plane. this situation can be described as

follows: "No matter what form all objects in nature have, perspective is subject to laws and rules."

By thoroughly studying the laws of perspective, it is possible to correctly depict the visible and invisible sides of any object.

The main features of the laws of perspective are that, regardless of the size of the objects, the perspective decreases as they move away from the artist and how they are located on the plane. On the other hand, the law of perspective is related to the "plane of speed", "plane of object", "field of view", "point of view", "horizon line" from the "alphabet" of true representation. closely related.

The space between the still life, landscape, portrait, etc. and the artist, which is described as the plane of the picture.

From a physiological point of view, the light falls on the object being drawn, and the shape of this or that object is visible to the artist. Only after that, the artist perceives it and proceeds to describe it. The picture plane serves as a medium between the artist and nature.

The object plane is the plane where the object is located. The object plane can be a table, floor, ground, or other drawing device.

The field of view is the scope of the artist's view of the object being depicted. As the artist moves away from the depicted object, its area expands, which makes it possible to clearly see and depict all parts of the depicted object. However, even at a great distance from the object, it is very difficult to fully describe all its parts and sizes. On the contrary, it is difficult to see all the parts of this object by eye, even at a close distance to the depicted object. Therefore, when performing any image, it is necessary for the artist to be able to correctly choose the distance and correctly define the field of view. In many cases, artists paint at a distance equal to 3 times the size of the depicted object. For example, in order to fully depict the human figure, the artist should stand at a distance of about 5-5.5 meters from nature.

The light that passes through the height of our eyes is called the horizon line. To determine this, we can take a paper and raise it horizontally to the level of our eyes and determine the horizon line. The item can appear to the artist in three ways.

Above the horizon line.

Below the horizon line.

At the height of the light of our eyes (at the height of the horizon line).

The horizon line always passes through the height of our eyes. If we go up, it will rise with us, if we go down, the horizon line will also be observed below.

Phase It is said that objects appear to change (shrink) under the influence of space (space). Space is a clear environment. However, its clarity may change under the influence of various natural phenomena. For example: air humidity, changes in atmospheric pressure, under the influence of dust in the air, etc. Therefore, depending on how deep the depicted object is located in space, the color, ratio, hue and appearance of its individual parts (clear or dim) have a strong impact.

Spatial perspective changes depending on the time of day (morning, afternoon, evening), seasons (spring, summer, autumn) and atmospheric changes (sun or clouds).

There are several basic rules in spatial perspective, which are as follows:

1. The objects that are close to the artist of the image being executed are clearly visible, and those that are far away are generally visible. in order to perceive the space in the image, it is necessary to clearly describe the objects located in the near distance, and the distant ones in a general way.

2. Objects located in the space (width) appear in a dim color, the farther they are from the artist. In order to correctly show the spatial perspective in the image, distant objects should be slightly lighter, and objects in the foreground should be clearly depicted.

3. Objects located at a close distance appear clearly voluminous in space, and distant objects appear dimmer. It is necessary to follow this order when describing.

4. Objects located further away from the artist appear inky, airy and pale under the influence of atmospheric pressure. To show the spatial perspective more strongly, objects that are clearly visible in the near distance can be

depicted with sharper lines, and distant ones in a lighter color.

5. The objects in the front row are in their true color (color), and the ones in the distance are the same. This law of spatial perspective requires the artist to depict objects in the distance in front clearly, and those further away generally dimmer.

It is important for the student to follow these rules of spatial perspective. The above-mentioned rules can be observed regardless of what task the student performs (portrait, still life, landscape, etc.).

Light and shadows are of great importance when depicting objects. On the other hand, the light falling from the outside will fall on the object in general and cause the image to be made to be dimmer. Light can bounce (refract) from one object and fall into the second and third. This is a complex of light and shadows in the depicted objects. They consist of:

a) light;
b) shade;
c) penumbra;
g) reflected light;
d) glitter.

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