

INDIVIDUAL DESCRIPTION OF SEPARATE GEOMETRIC SHAPES AND BODIES

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Annotation: This article discusses the rules that are important in describing individual geometric shapes and objects in their original form. Before entering the creative path, each artist first draws geometric objects.

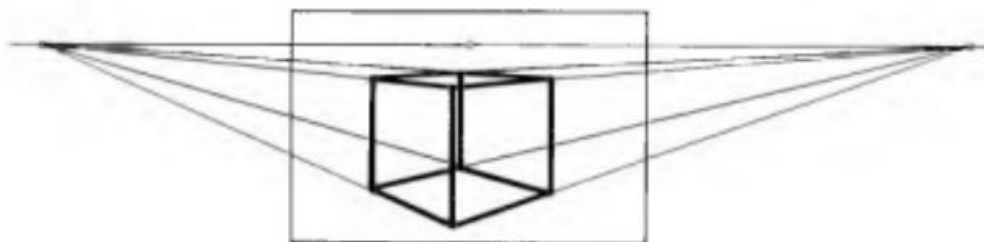
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In recent years, improving the quality and efficiency of the education system in the country, the formation of modern knowledge and skills in kindergarteners, schoolchildren and students, close cooperation between education systems and science and Systematic work is being done to ensure integration, continuity and continuity of education.

At the same time, the current state of the national education system requires its modernization in accordance with modern requirements, the education of young people as highly educated, physically and spiritually healthy people, the prestige of leaders and teachers of educational institutions. [Decree of the President of the Republic of Uzbekistan, No. PF-6108 of 06.11.2020]

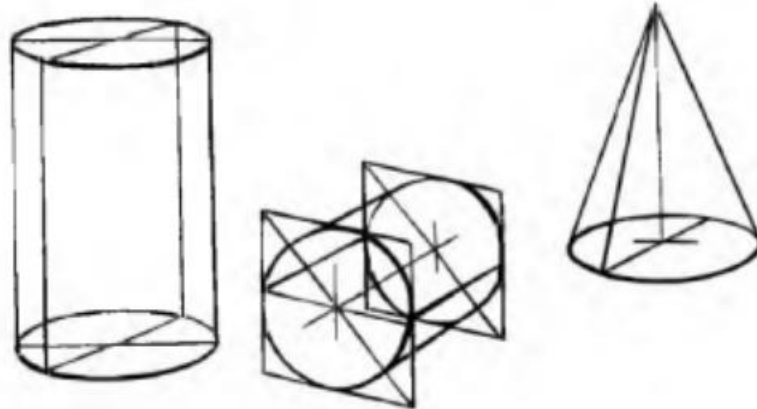
Therefore, the role of penmanship in educational institutions is also important in improving the system of higher education. In the process of depicting a three-dimensional object or group of objects in a plane, it is not possible to divide the universe into parts and draw them separately. This method is typical of an unskilled, young artist. When this rule is followed, the object in the image will be made up of parts of different scales, and they will never be connected to each other. As a result, the image does not look natural. When the drawing sequence is not followed, the artist's attention is not concentrated, the sense of purpose is weakened, and he becomes passive, moving. Therefore, it is necessary to follow the basic methodological rules for drawing without mistakes. In order to draw from nature, the sequence of objects must be chosen correctly (using the principle of easy-to-difficult transition) and meet the learning objectives.

You also want them available to answer your questions when you are feeling uncertain about your suit. The ultimate goal of the 0 'school pencil drawing phase is to develop the ability to draw from different depictions of the human body, first from nature, and then from memory and imagination. Drawing individual geometric shapes is important in the drawing system. At the beginning of the stage, white plaster forms are used as a training and exhibition tool.



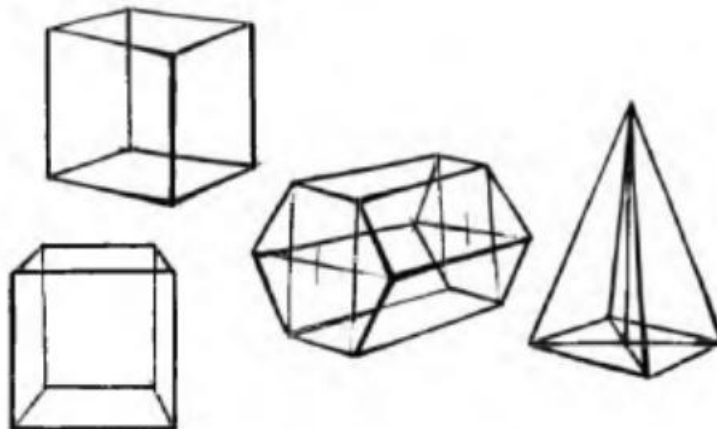
When drawing the correct geometric shape (cube, prism, pyramid, cylinder, sphere, etc.), the young artist quickly learns the rules of perception of nature, fully masters the perspective rules of painting and perspective contractions. and develops the ability to visualize in determining the

ratio (both when observing both nature and image). Drawing a simple geometric shape is important for gaining the knowledge and skills needed to draw a more complex natural image. To do this, it is possible to draw these geometric shapes in a variety of ways and situations in a linear constructive way, and then to draw more difficult shapes.



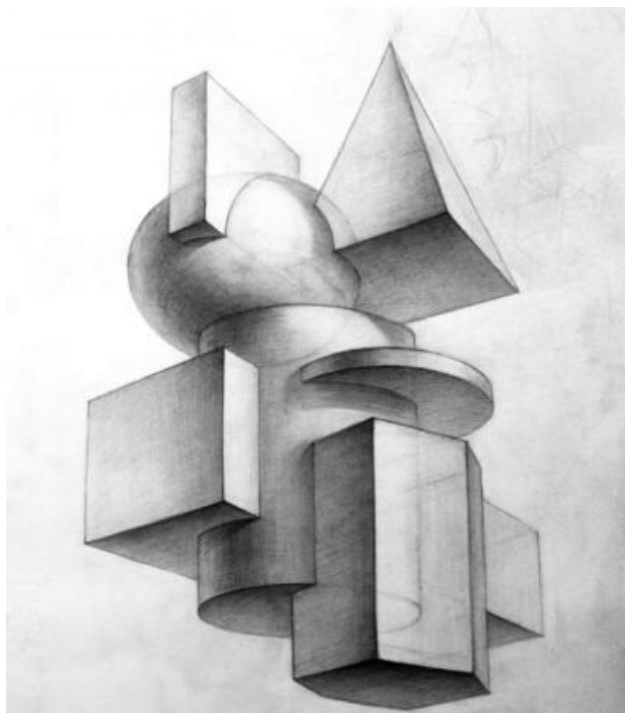
The main purpose of drawing tasks is to express the perspective of the body on a flat surface. Therefore, before completing the assignment, the educator explains to young artists the principle of perspective depiction of the body. The rules of linear perspective allow you to express any volumetric shape at different angles or contractions. These rules are as follows: 1. The farther an object is from the observer, the smaller it appears. 2. The parallel lines of the image of nature converge at a certain point on the conditional horizon line. 3. For the artist, the horizon line is at eye level.

When you draw a stationary object in a position (sitting, standing, sitting in a chair or low chair), the horizon line rises or falls. 4. The horizontal lines below the horizon appear to be ascending to the horizon, and those above above appear to descend. 5. Vertical lines and lines parallel to the image surface (corresponding to the vertical and horizontal edges of the paper) do not change direction when drawing. 6. The horizon line and the joining line are usually outside the paper being depicted. Therefore, it is not drawn and is assumed to exist only during painting. 7. The better the side edge of an edged object is visible, the smaller its angle of inclination, and conversely, the shorter the edge appears in the perspective image, the greater the angle of inclination of the moving edge.



The student should know the rules of drawing with a pencil. For example, a pen is pressed harder to draw an image of the front of an object; secondary bodies do not stand apart, so they must be processed at a relatively softer pressure; light barcodes and lines are used to depict the tertiary body.

If the student does not follow these rules and draws all the lines the same thickness, the image of the object in width will not be accurate. As with all musicians, it is important for artists to develop the skills of hand movement.



Initial training in drawing should be based on drawing a long line without breaking the arm. If the line is curved or uneven, it is recommended to draw it again and again until a line is formed that does not meet the required requirements. It is not possible to work with short or ring lines. The knowledge and skills acquired during the training will be strengthened during the homework. Because homework is a continuation of your classroom work. Homework allows students to think independently and make personal decisions. The artist develops his creative abilities while working independently. The teacher shows an interesting picture while checking homework. This will be a great help to the artist and all the students in the classroom. When drawing a three-dimensional image of an object, one must first study its structure and analyze the perspective structure of the image.

During the drawing, it is important that the student sees the width, not the two-dimensional flat surface, and is able to describe the location and size of the objects on it according to the rules of perspective. In the process, we need to keep in mind the knowledge of objects and the appearance of the link.

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