

Formation of Fine Art Skills by Teaching Students the Basics of Composition in Miniature Lessons

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Abstract In this text-work it is elucidated main aspects of graphic arts, as drawing and painting. It is given valuable scientific-methodical recommendations for organizing lessons on graphic arts and acquisition of skill on drawing, painting and composition.

Keywords - Miniature, Silhouette, Composition, Symmetry, Asymmetry, Rhythm, Proportion, Contrast, Nuance, Stylization, Creativity, Inspiration, Skill, Line, Constructive, Vertical Lines, Horizontal Lines, Parallel, Barcode, Artistic Talent, Creative Components, Practical Art, Painting.

The word “composition” comes from the Latin word “composito”, which means to create, unite, bind, combine different elements into one whole, and praise any idea. The composition is used in all areas of art. All types of design and applied art are called Composition. The artist creates elegant works by comparing and contrasting different shapes and scenery. We can see this in other forms of art. There are many examples of this in sports, music and literature. The word “composition” has been used continuously in the field of miniature art since the time of the Renaissance.

Positioning is the proper positioning of the shape or image you want to draw. Placement in the composition is of great importance for all specialties and areas. The artist must be able to properly lay out the project he wants to paint. As a result of inadequate placement of all the elements in the composition, poor artwork emerges. The composition is so perfect when the elements of the theme are properly aligned.

Composition laws must be strictly adhered to during the placement. The theme, ideas, logic, placement symmetry

and asymmetry, rhythm, proportionality, proportion, modularity, sharp and subtle differentiation in composition. (contrast and nuance). Considering laws like stylization in miniature compositions

Symmetry is a Greek word that denotes the coherence of measurements. As an example of symmetric measurements, the scales of the scales are also symmetric. The theme of symmetry is so broad that it cannot be limited to time and space. Symmetry has played an important role in almost any civilization in the history of humanity in science, art and other forms of intellectual activity. Symmetry can be found almost everywhere. You just need to know how to understand it. Many peoples have long been aware of symmetry as the equivalent of equilibrium and harmony. The idea of incomparably widespread symmetry can often be seen in painting, sculpture, composition, music and poetry. Symmetry activities often include laws that are subject to ballet movements, and symmetrical movements are based on dance.

This is the opposite of symmetry. Asymmetry is the opposite and distortion of symmetry. If the composition is based on asymmetry, then the basic rule is not symmetry; otherwise, as long as the composition follows the rules of symmetry, there is no asymmetry.

This proves that symmetry and asymmetry in compositional laws are in agreement with each other. The central part of the asymmetry of the composition must be voluntary or, at times, even part of it, and in some cases the other part must be occupied. If the main content of the work is revealed through obvious differences, then the social and psychological differences are clearly the main characters, or the character of the form that forms a group, its location, distance between each other, and the laws of symmetry. not one. In fact, the two types of compositions can be seen through the effect of the color combination created by the law.

The rhythm is the lawful repetition and succession of elements within a reasonable range. Rhythm is an organic feature of many events in nature and human life. Day and night, the seasons change, and different forms of organic life occur. This periodicity and repetition leave their mark in material forms. For example, because of the repetition of annual rings in the tree shade, the repetition of the seasons, the periodicity of time is reflected in spatial material forms. The rhythm and repetition of man-made movements are reflected in the material forms of various objects and works he creates. The rhythm as a reflection of the regularities of real existence has penetrated into all forms of art and has become a necessary means of creating art. In music and dance, rhythm is represented as a regular repetition of sounds or movements.

Relative is a relationship that, in the broadest sense, can be found by comparing one unknown size to another known size. The concept of relativity is the ratio of the line length expressed in its original meaning to the actual line length. It can be expressed in relative numbers or straight line crossings of a certain size. Relatively, we can read lines, maps, charts. In this case, the ratio represents the degree to which the size of the body corresponds to its actual size. To truly perceive the magnitude of what a person sees, he must compare it with something else that is well-known. It is impossible for us to visually determine the size of objects in the lunar surface images obtained by space stations, since there is no known previously known item that could serve as a benchmark. For this reason, it is difficult to sense size and distance unless there is an eye-catching object that can serve as a comparative unit of measurement in high-mountain

views and sea views. As a result of his work, man changes the world and forms the material environment of buildings, engineering structures, complexes and cities. The architectural environment includes everything that a person uses during his or her life - artwork, industrial goods, vehicles, cultural and household items. Man is the measure of all things, so everything that is on earth corresponds to his measure. Relativity does not consist of simple comparison of basic dimensions with unit of measure.

Sharp differentiation in the composition is a means of optimizing the properties of the product slices and occurs on the condition that the functional value of the contents is affected. Critical differentiation determines the specific features of the colors in the comparison of the items. When evaluating the features of sharp differentiation, the items can be compared to each other. In the process of comparisons, a significant difference in size is identified by eye movement. Shape detection is influenced by the comparison of image lines with the eyes when evaluating the difference in color, and color separation is determined by the location specificity. The first impression is that when the relationship of differences is compared to all the signs of external needs, the first impression is different. Signs of acute differentiation are detected by the light coming into our eyes. After comparable colors are illuminated, the effect of the light from the electrons is felt. The appearance and size of the polish are one of the best features and can be attributed to the color and texture of the body.

The differences in size, image, color, size, location, and properties that are comparable are called subtle differences. This allows distinguishing subtle characters between the same types of bodies and parts. Sensitive differentiation is a more complex comparison process involving a series of repetitive movements of the eye. The subtle distinction of the object is felt by the slightest difference in the size, shape, level and description of the object, and by the careful movement of the eye. The subtle differences in colors are reflected in the slightest difference in the effect of the curiosity. Feeling subtle differences in shape, both its volume and spatial construction are also the most complex processes.

Stylization is the artistic generalization of symbolism, that is, symbolism of the design, color, shape, and structure of plants, animals and other things in nature. Students draw on patterns of composition from plants to branches, stems, buds, leaves, flowers, animals, birds, natural landscapes, mountains, rivers, suns, stars, and more, and artificially summarize and illustrate their patterns, colors, shapes, and

structures. Wise use of them in miniature compositions creates wonderful images. Anyone who sees this will enjoy the aesthetic pleasure of the reflected form. We can see images of this method in all kinds of applied arts. For example, the word *suzan* in the middle of the sky, the planet and stars around it, and the flowers are adorable.

The use of miniature composition - rules originated from the primitive era. With a vigilant attitude to nature, the leaves and the horns observe the structure of the flowers, repeating the seasons, understanding the difference between day and night, understanding the rhythm and symmetry in nature. For example, in the relief of ancient Greeks, the rhythm is clearly felt. Working on a "composition" and all stages of preparation is a creative process.

The diagonal lines enhance the shape of the shape and extend the shape as they move away from each other, thus complementing it. The essence of the composition is the fact that the lines in all directions are united and the only way in which they are based. Silhouette is often proportional to the arbitrary placement and orientation of lines. The horizontal lines at the top of the figure, in our view, show the shoulder wide. Diagonal directional lines are often more pronounced in triangular silhouettes. The center axis enhances the silhouette upward. In this silhouette, the use of horizontal stripes is unacceptable because they slow the shape dynamics. Vertical and horizontal lines are practically not used in the oval silhouette. Here, it is appropriate to use thin lines that repeats silhouette lines. The main line specifies the shape, its function, the methodical solution, which can be either constructive or decorative. Accurate and balanced lines in the composition of the figure make for a holistic and complete view of the composition. In order to create a harmonious composition, it is essential that you know the nature of each line and apply its ability to apply it. Silhouette is a flat shade of shape. An important feature of the silhouette is its geometric shape. Thus, all the ornaments on the surface, though not detailed in the details, can be seen with the eye, and we can see that they are of a particular geometrical shape. The silhouette defines the basis of the shape of the human body and shows that it belongs to any epoch. The history of human figures in ancient miniatures introduces us to a great variety of silhouettes. The silhouette of the outfit looks like a simple geometric shape. Based on this, we can distinguish three geometric shapes: rectangular, triangular, trapezoidal and oval as the core form because they represent different stages of the development of the silhouette. Because the silhouette of the figure is ideally adapted to one of the geometric shapes, their naming defines this shape as triangular, oval, and so on. The outer lines of

rectangular silhouettes are rectangular or close to each other, and in each historical period these silhouettes have changed their proportions, and rectangular silhouettes create a static, balanced, quiet and serious state. It gives the figure some form of masculinity, and this silhouette has been addressed in history to disguise femininity. Nowadays the association of silhouettes of sports and classic styles often consists of this form.

The lines of triangular silhouettes are at an angle to each other, so that these lines intersect at the imaginary point. These silhouettes often add lightness, elegance and elegance to the figure. They are more dynamic than rectangular silhouettes, as the shape stretches from the base of the triangle to the top. The triangular base of the proposed silhouette is that the wider the psstki part, the lower it is, and its silhouette looks solid and stable. As the silhouette stabilizes, the triangle base is firmly fixed, while the base is held horizontally. As the base of the triangle moves away from the surface, the triangular base shrinks and upwards forms a bit of stagnation and starts to move into a dynamic state. The more dynamic the form, the more stagnant it becomes. The triangular silhouette facing downwards does not look solid. Asymmetric triangles produce a dynamic sensation.

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