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## THE METHODOLOGICAL GUIDEBOOK OF THE POSSIBLE LANDSCAPE PAINTING TASKS FROM ONE VIEW

$$1 = (60 + 60) \cdot 4 \cdot 2 = [960; + \infty]$$

***Аннотация:** методическая разработка основана на наблюдениях и педагогическом опыте автора. Этот опыт обобщен, и, как следствие, теория возможных заданий по рисованию пейзажа с одной точки представлена аксиоматически. Возможность выполнения более 960 заданий с одной точки во время пленэрных занятий доказана и в то же время не обязательна, что представляет значительный интерес для преподавателей пленэрной живописи, помогая им организовать работу более эффективно.*

***Ключевые слова:** пленэр, профессиональные навыки, задания по рисованию пейзажа, композиция, цвет, технология живописных материалов, дополнительные цвета, гризайль, основные цвета, творчество, теория цвета.*

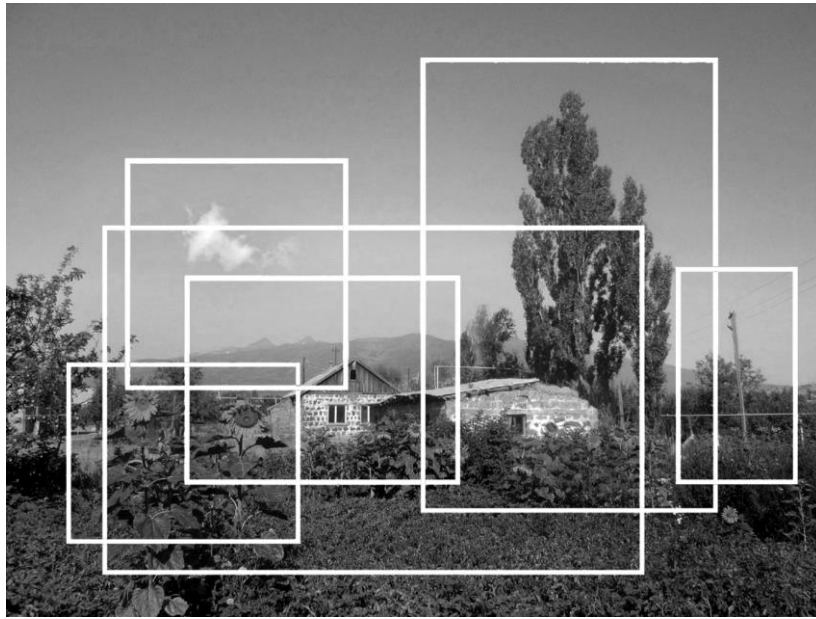
***Abstract:** this methodological guidebook is based on the observations and pedagogical experience of the author. This experience is summed up and as a consequence, the theory of possible landscape painting tasks from one view is presented in axiomatic way. The possibilities of 960 and more tasks' acting from one view during plein air is proved and at the same time not obligated which will be greatly helpful for lecturers of plein air practice for organizing their work more effectively.*

***Keywords:** plein air, professional skills, landscape painting tasks, composition, coloring, technology of painting materials, complementary colors, grisaille, primary colors, creative process, coloring theory.*

The students often face to one problem during plein air practice, which leads the process to the impasse. Having the same scenery constantly, they often riot, saying, ‘What’s to paint, how long do we have to paint the same scenery?’ Perhaps they are not mistaken if the teaching process takes a wrong duration in the methodological viewpoint. However, the observations, the pedagogical experience and analyses of Fine Arts confirm that in the case of elementary artistic literacy at least 960 tasks can be solved from the same view by drawing landscape painting. In order for everything to be understood, let’s try to reveal those problems structured and step by step.

As a rule, plein air practice begins from 5th or 6th teaching term, anyway, after having studied subjects such as composition, coloring, color theory, technology of drawing materials etc. [4]. Based on the students’ knowledge and skills which they’ve gained during these courses during the plein air practice, we can lead them by means of structured methodological precepts, at the core of them is *the theory of the possible landscape painting tasks from a single view*.

Theoretically, the same scenery can be drawn from the same view as the main landscape, the shut landscape, the open landscape, and the segment of the landscape (picture 1) [5]. In the 3rd teaching year, the students already possess the technique of the pencil, watercolor, gouache, oil and pastel. They also possess the artistic skills to draw the scene at different times of the day [1]. These are the four main types of landscape painting (main landscape, shut landscape, open landscape, segment of the landscape) with five drawing materials, in the case of drawing in the morning, afternoon and evening (M, A, E) the student solves 60 tasks with the simple reproduction of the original 4 x 5 x 3 (chart 1).



Picture 1

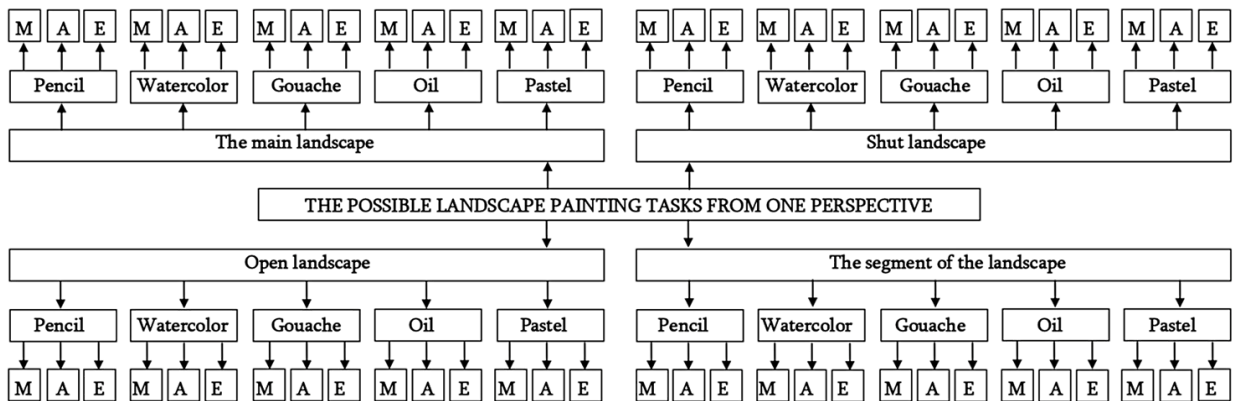


Chart 1

The acquisition of coloring painting knowledge and skills give us a chance to suggest the same tasks: the four main types of painting at different times of the day to draw only with one color, grisaille (chart 2), or with three primary colors red, blue, yellow (chart 3) [3].

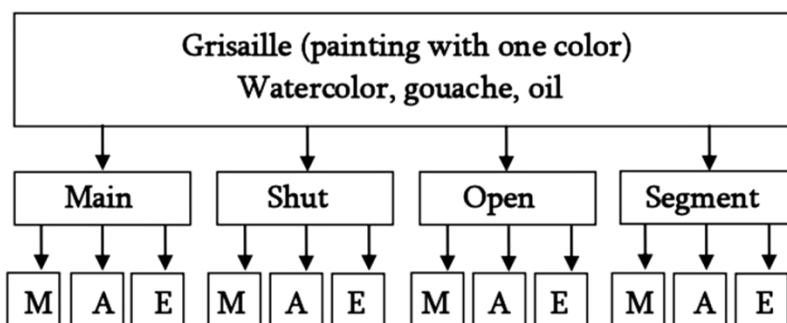


Chart 2

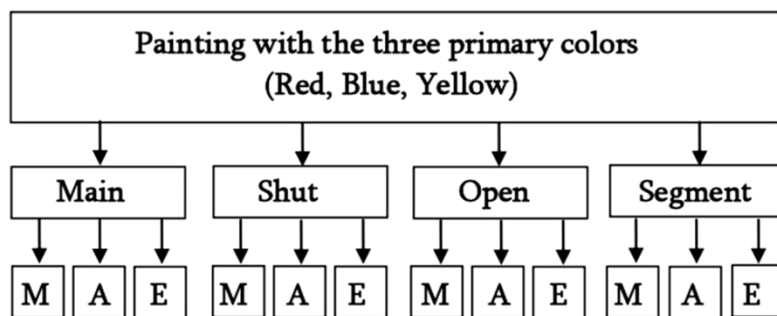


Chart 3

Depending on the coloristic literacy level of students, the same landscape can be suggested such as the emphasis of additive and complementary colors, which are red-green, yellow-purple, blue-orange (chart 4) [2].

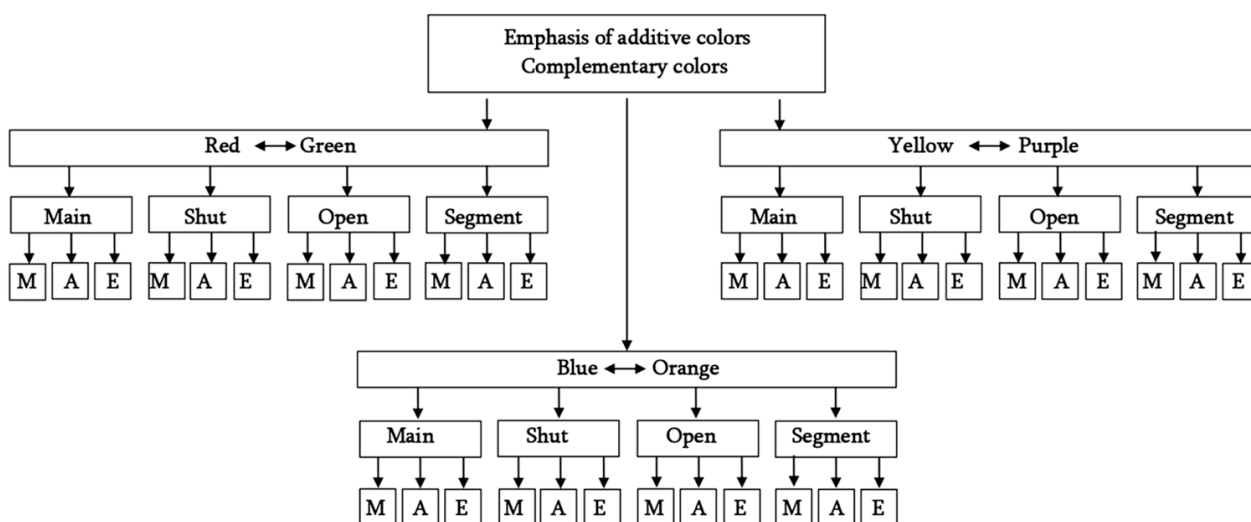


Chart 4

We'll have 60 more tasks (4 x 5 x 3) suggesting four basic types of drawing of landscape painting on the basis of actual coloring painting from five views (grisaille, primary colors, three additive, complementary colors) at different times of the day. If there's a complex annual curriculum and the approach of more arranged plein air practice, then the lecturer may suggest to solve those mentioned 120 tasks in the different weather conditions of the year, which supposes that the same student solves 480 tasks from the same view (120 x 4).

If the lecturer succeeds in developing creative approach of the students as well, which supposes to multiply the above-mentioned tasks by at least 2, then in the result

we'll have the following formula of the possible landscape painting tasks from one view:  $(60 + 60) \times 4 \times 2 = 960$ .

Even a graduate who has done 960 tasks with a great level in the graduation exam, he or she possibly cannot possess the features of knowledge and skills of drawing landscape paintings. Let's note that the subtypes of landscape painting, features of drawing at different times of the day and with other materials and composite technology in the seasonal and non-seasonal different weather conditions such as rain, wind, snow and others, the ability to select more than one segment of landscape are not included here, but also the possibilities of comparing different tasks from example a shut landscape painted by gouache with the emphasis of three primary colors and so on. It is also sufficient to suggest to the students to turn right, left or back from his or her standing place and he or she will have at least  $960 \times 3$  tasks. Namely, the 960 is that minimum number which is possible to multiply with other numerous situations.

The summarizing chart of all these mentioned observations becomes a unique guidebook of plein air practice and in general the possession of landscape painting which simplifies, classifies and clarifies the whole process of skills acquisition, making it more accessible and easier. This scheme can also become a guidebook for the students to organize their own educational and creative process which in its turn can regulate the whole process of acquiring the practical skills of landscape painting. Suggested charts can also be a unique test which makes it possible to easily determine the level of acquired professional skills, identify the strengths and weaknesses, thereby overseeing the student's professional development dynamics.

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