

**Vardanyan Karo Vrezhovich**

Professor

National University of Architecture and Construction of Armenia

Yerevan, Republic of Armenia

## **PATTERNS AND CHARACTERISTICS OF FRESCO EXECUTION**

***Abstract:** the article highlights various methods and techniques for creating frescoes. They differ, first of all, in their goals and difficulties that one has to face when performing a fresco, the unique characteristics of the painting's shape, the mental processes involved in the artist's mind during drawing, the level of mastery of drawing techniques and the artist's artistic abilities.*

***Keywords:** painting, fresco, perception, imagination, thinking.*

**Варданян Каро Врежович**

профессор

Национальный университет архитектуры и строительства Армении

г. Ереван, Республика Армения

## **ЗАКОНОМЕРНОСТИ И ОСОБЕННОСТИ СОЗДАНИЯ ФРЕСОК**

***Аннотация:** в статье подчеркиваются различные методы и приемы создания фресок. Они различаются, в первую очередь, по своим целям и трудностям, с которыми приходится сталкиваться при выполнении фрески, уникальным характеристикам формы картины, ментальным процессам, задействованным в сознании художника во время рисования, уровню владения приемами рисования и художественным способностям художника.*

***Ключевые слова:** рисование, фреска, восприятие, воображение, мышление.*

There are various methods and techniques for creating frescos. These methods and techniques vary primarily in their objectives and challenges encountered during fresco execution, the unique characteristics of the painting form, the mental processes (perception, imagination, thinking) involved in the artist's mind during painting, the proficiency level in painting techniques, and the artistic abilities of the artist. From

the outset, it is crucial to prioritize a particular method or technique for executing the fresco. Being aware of and having a clear understanding of the purpose and objective of a painting is a crucial prerequisite for its successful execution.

The most common challenges and objectives encountered during the process of creating frescoes include.

1. Studying and portraying everyday objects, landscapes, interiors, and architecture.

2. Studying and portraying fauna.

3. Exploring the positioning of figures in space, their movements, inclinations, and rotations to align with the overarching goals of the work and enhance their believability, particularly in terms of composition.

4. Exploring linear and aerial perspective, object structures, and patterns of light and shadow.

More experienced artists or students may encounter challenges such as.

1. Exploring psychological characteristics (particularly delving into the inner world and the tension between spiritual and physical powers), as well as conveying emotional expressiveness.

2. Expressing features that align with the artist's concept, as well as exploring the positioning, movement, and facial expressions of the figures [1].

In an artist, the interplay between the processes of perception and memory, which both play roles in the creation of a visual image, is influenced by the methods employed in executing the painting. In one scenario, the correlation between imagination and perception elements during the artist's work is defined by a specific compositional mindset, shaping the individual traits of creative imagination. Within this context, three distinct types of individual characteristics of creative imagination are identifiable.

The first type is marked by the saturation of both perception and imagination processes from the source. Here, the influence of imaginative elements on direct perceptual elements takes place while drawing from the original. The ultimate revelation of the most crucial elements in the original is also apparent in sculpture: the inclina-

tion of the head, the posture of the figure, the gestures of the hands, the psychological traits of the face, and other distinctive features.

The distinguishing feature of the second type is the mastery of perceptual elements, leading to a periodic and systematic enrichment and refinement of the visual image. In this scenario, every aspect essential for the artist's creative process is meticulously studied, reducing the need for constant reference to the original during the composition's direct execution.

The third type is defined by the predominant importance of imaginative elements. When selecting lines from the original, which are essential for creating the visual image, the artist relies even more on the preconceived image, the product of their imagination. In this scenario, fresco immediately captures the object's image obtained during the initial perception of the object. However, the initial lines also influence the subsequent perception process. Typically, these lines convey the general image of the object and express its spatial orientation. In the case of a more detailed observation of the original, they aid in solidifying the overall image of the object on the paper's surface, as well as its movement and symmetries. Therefore, the process of visually perceiving the original and the elements of graphic representation interact closely and remain in a reciprocal relationship throughout the entire representation process [4].

The primary method of acquiring knowledge and practical skills in fine art involves regular, systematic drawing from real-life subjects, supplemented by memory and imagination. Additionally, reading professional literature and studying the works of master artists are essential. When working from the original using memory and imagination, learners can create both frescoes and more substantial works, including continuous studies and sketches.

The process of creating frescoes, studies, and sketches primarily involves cognitive tasks, addressing several important challenges. These include portraying geometric shapes, plants, cultural and domestic objects, architectural elements, landscapes, and human figures. The effectiveness of fostering students' creative abilities and enhancing their professional competence relies on well-designed training programs.

When executing frescos, employing the linear constructive method to construct the image is essential. This technique allows objects to be depicted as transparent, facilitating a clear determination of each object's position in space. Additionally, it's crucial to consider the surrounding environment, which should be depicted in the painting.

In the tonal processing of an image, depth of space can be achieved by varying the pressure of the pencil on the paper and creating contrast between strokes. It's crucial to take into account the light source, whether it's natural sunlight, moonlight, or artificial lighting. Additionally, accurately depicting the shadows cast by objects in the image is essential.

The materials used for frescoes vary widely. Some of the most suitable include graphite pencils of different softness, colored pencils, ink (applied with either a wet or dry brush or pen tip), sanguine, pastel, monotone watercolor, oil paints applied with a semi-dry brush, chalks (used on colored paper or cardboard), and charcoal (both compressed, wooden).

Most often, frescos are created on paper, which can vary in density and texture. Artists use graphite and colored pencils on different types of paper, including waxed, semi-waxed, drawing, and sketching paper. This type of paper is also suitable for working with ink, watercolor, and gouache. Matte, sturdy, and soft packaging papers are preferred for charcoal drawings.

Graphite pencil is indeed one of the most convenient and accessible materials for drawing. By varying the pressure and angle of the pencil on the paper, artists can achieve a wide range of shades, from the lightest to the darkest tones. However, lines created by excessive pressure may have an unpleasant shine.

It's important to note that the chosen artistic tools should always align with the task at hand in the fresco.

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