



 **Research Article**

PENCIL IN FINE ART THE PLACE OF COMPOSITION

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ABSTRACT

The article is devoted to the theoretical analysis of academic painting and the basics of graphic drawing in the practical studies of fine art as well as the methodology of teaching the role of drawing in painting.

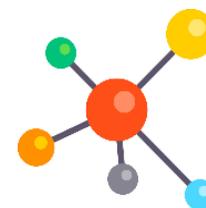
KEYWORDS

Art, look and genre, drawing, painting, composition, aerial perspective, paint, color and tone, stroke, proportion, volume, layout, harmony, brushstroke, light and color ratio.

INTRODUCTION

During the years of independence, especially in the last 3-4 years, special attention has been paid to improving the quality of education of young people in fine and applied arts on the basis of modern requirements, including the organization of the system of teacher training in fine arts. As a result of

comprehensive reforms in the field of education, a national system of training future teachers of fine arts based on best international practices has been created. At the same time, there is a need to accelerate approaches to the formation of professional competencies in improving the quality of training of teachers of fine arts.



To this end, a number of documents of the government of the republic are aimed at the development of our country on the basis of comprehensive world standards. In particular, great importance is attached to the use of our culture, values, samples of national art, wonderful works of art created by our ancestors and famous all over the world in educating young people.

Currently, as in all areas, a number of practical measures are being taken in the higher education system, as well as in specialized secondary schools. In particular, new curricula and model programs are being developed to train talented students.

New scientifically based forms and methods of teaching national art to students are being developed in various universities and research institutes of the country. The role of fine arts, in particular, pen, painting and composition, is of special importance in educating students in the spirit of artistic harmony, devotion to the Motherland and national art. This, in turn, requires high-level and well-founded special disciplines taught in the faculties of higher education, specialized schools, and sets high standards for teachers.

In the fine arts, the science of painting is as important as any other subject taught in specialized schools and provides a direct link between them. Without sufficient knowledge and skills in painting, a student will not be able to master sculpture, folk arts and other disciplines at a high level.

Regular study of the theory of fine arts is one of the main conditions for successful mastering of fine arts education. Only a student who has thoroughly mastered the rules of painting can be effectively engaged in practical creativity. "Anyone who imagines science without practice is a boat driver who goes out to swim without a paddle, and he can never be sure

where he is going," said the great artist Leonardo da Vinci. Especially in the field of painting, practice must always be done in conjunction with a strong theory, and nothing can be achieved without them. "

Painting is based on the laws of the color structure of a true form. The study of painting is a way of looking for ways of proportions, constructive construction, size, spatial structure of a colored shape in a plane. In this regard, each student must be able to perfectly describe the structure, spatial location, proportions, volume of objects and things based on the laws of perspective. In pencil drawing, the harmonious combination of color and hue as a whole is a true painting.

The pencil in the picture must be perfect, otherwise the different paints will not simply express the structure and size of the object. Even the multi-colored greases applied to the fabric, which represent a subtle change in color depending on the weather perspective, cannot in themselves express spatial latitude. Only a pencil drawing that follows the rules of perspective correctly will make the colors look more attractive.

If a natural landscape is depicted without following the laws of perspective, the place of color, which represents latitude, becomes irrelevant. Painters describe painting as follows: "It is one hundred percent pencil and one hundred percent painting are closely related."

The role of pencil drawing in the attractive appearance of the painting is incomparable. However, a skilled artist can also paint a work with paints without using a pencil. In the process of creative research, the artist feels that the painting is directly related to the pencil painting. That is, the spatial arrangement of objects, the accuracy of proportions, the correct placement of colors, the completion of



the work as a whole depends in many respects on the creator. The goal of painting can be achieved only if the artist carefully masters the pencil (correct placement on paper, spatial arrangement of objects and objects, following the rules of perspective, finding the right proportions, drawing in a methodical sequence, etc.), otherwise we will analyze, no matter how attractive the colors, it can not be called quality work. Therefore, the historical experience of various art schools testifies to the fact that the perfect mastery of pencil drawing in the early stages of education creates the basis for subsequent learning exercises. When young artist Eduardo Fioletti came to study in Venice, he was asked, "What do you have to do to master painting?" he replied. Asked by Fioletti what else he would recommend to become an artist, Tintoretto replied: "Draw and paint again!" he replied that he knew that drawing was the right thing to give an artist elegance and perfection.

The great sculptor Michelangelo "saw the roots and foundations of any science" in painting (painting, sculpture, architecture). "Pencil is always a pole and a compass that guides us and is a factor in saving those who are drowning in oceans of different colors," said Charles Lebrun.

Engr wrote the following words on the doors of his workshop. "I teach pencil drawing to the students who come here, and when they leave, they become masters of painting."

"There is one thing that is the basis of all art, it's painting. If you master the art of pencil, you can master both painting and sculpture," said the artist Karachchi. "It's not the colors that make any shape look so elegant, it's the clearly drawn pencil," Titian said. Even in his old age, there was never a day when he didn't paint something with charcoal or chalk. "Painting that is not based on pencil drawing is not

art, but a chaotic collection of colored spots," said the famous artist VE Makovsky, who always repeated. "Even a creature who does not know how to draw can not do it," said the artist-educator PP Chistyakov. I.E. Repin practiced pencil drawing for 2-3 hours a day, and considered it to be the "basis of painting."

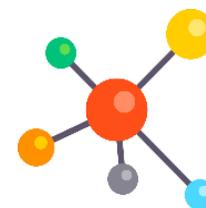
Well-known artist AVVasnetsov, recalling the educational system of PPChistyakov, recalls that "his favorite hobby was pencil drawing." A.Ashbe's school of art and pedagogy in Munich, even graduates of the Academy of Arts, teach only on pencil drawing (constructive structure of the form, color, shadow, light-reflecting image, grizzly), which took a long time, as a result of which the form is constructive. The relationship between construction and color is carefully mastered, followed by color.

The works created by mature artists are remarkable in that they amaze with their skillful discovery of composition, relevance of the theme, and the harmony of warm and cool colors.

Most of the famous artists are primarily mature pen masters. These include K.P.Bryullov, I.I.Shishkin, V.E.Makovskiy, V.A.Polenov, I.E.Repin, M.A.Vrubel, V.A.Serov, K.A.Korovin, M.Nabiev, R.Ahmedov, B.Jalolov, A.Mirzaev, A.Ikromjanov.

Proportion, size, spatial qualities play an important role in the painting. It is expedient only if the artist is able to fully reflect these aspects of nature. If these aspects are not present, the image is considered to be of poor quality workmanship.

In painting, colors must be inextricably linked with pencil drawing. That is, to start the work in color, it is necessary to mark the necessary places of nature in the pen, forget about the conditional lines of the shape, and describe the size of the shape by means of colors.



According to DN Kardovsky, if we say that painting is a continuation of this pencil in color, the interpretation of the form in color begins with the pencil, and in the process of creation it is corrected several times, polished with colors. Thorough mastery of penmanship is the key to creating unique paintings. P.P. Konchalovsky, seeing the essence of pencil drawing in painting, wrote: "The real method of painting is a paint spray, which is given by the absolutely precise delivery of the form."

The main artistic image in Haqqani art is pencil painting. It reproduces body shape, provides information about events and people. In pencil drawing, imagination, compositional ideas are combined. The idea of the composition first appears and is expressed in the form of a pencil drawing. Even the first ideas of sculptors and architects begin with sketches in pencil.

In artists, the idea of plasticity, the general idea of composition, always appears in pencil.

Being a true master of the art of pencil and understanding it correctly is very important for artists in different fields: graphic artist, architect, stage designer, monumentalist artist and others. If a film or theater artist has not mastered the secrets of penmanship, he cannot be considered a true artist.

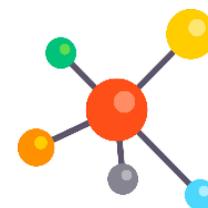
Even artists educated in authentic pencil drawing schools are valued and valued based on the value of the creative work created in each type of fine art.

If an artist, such as a decorator, painter, educator, or monumentalist, begins to create a work without a thorough study of the basics of real pencil painting, can not give. Therefore, in order for students to be skilled in painting, they must master the following knowledge and skills:

1. Elements of the observation perspective (horizon line, flat bodies and horizon line perspective). Constructive and perspective construction of bodies bounded by planes (cube, prism, interior and exterior).
2. Perspective construction of cylindrical bodies.
3. Shadow-light relations in geometric shapes (distribution of shadow-light in a cube, cylinder and sphere, elements of air perspective).
4. Methods of depicting size, space and material in pencil drawing (shadow-light properties of different materials, color relationships, the role of lines and "barcodes" in the representation of space, space and materiality).

Students should not only consolidate theoretical knowledge in pencil drawing, but also have a great deal of practical experience: to find the proportions in the set, to perceive subtle perspective changes, to construct and place the image on a piece of paper. It must be completed in a holistic whole in terms of color. It is also a responsible task to make the play in different colors, because in painting the relationship of color and color is based on a single whole. Misunderstanding the essence of color space in describing the size of a shape leads to various confusions. So, the most important thing is that students complete the work in pencil, achieving a coherent whole in terms of color. This, in turn, allows students to create effectively in painting.

As a result of continuous practice, students are able to distinguish subtle changes in color, to develop observation, to feel the variety, as well as to master the visual aids. When they observe the paintings of experienced artists, they are envious of their extremely elegant and attractive depictions. Therefore, students achieve the intended goal as a



result of continuous practice in order to acquire skillful drawing skills.

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