

Theoretical Basis Of Pencil

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Abstract: *The subject of pencil is the basis of all special disciplines taught in the faculties of graphic arts and provides a direct link between them. Without sufficient knowledge and skills in pencil drawing, a student will not be able to master composition, painting, sculpture, folk arts and other specialties at a high level.*

Keywords: fine arts, pencil, dream, sangina, pastel, sauce, perspective, aesthetics, taste, thinking ability.

I. INTRODUCTION

Pencil is the basis of all forms of fine art.

Regardless of which type of fine art the artist creates, it is based on pencil drawing. He expresses his observations, his research on the compositions of great works, first with the first lines in a pencil. These sketches serve as an auxiliary source for the artist in creating a work of art.

The artist begins to create this or that picture by drawing in pencil. Then the work is given colors and it gives the audience an aesthetic pleasure. In other words, no artist can perfect a small work without a pencil.

The pencil drawing can also be an independently completed work of art. Dream, sangina, pastel, sauce, many paintings created in pencil are exhibited in various art museums and exhibitions around the world.

Pencil training is necessary not only for the young artist, but also for people in various professions in the development of visual, cognitive, mental, sensory and sensory organs.

As the great Renaissance artist and scientist Leonardo da Vinci pointed out in his Laws of Painting, if young people want to try themselves in science and fine arts, they must first know how to draw perfectly.

Pencil drawing is taught to undergraduate students through theoretical and practical classes in grades I-IV. It should be noted that in addition to practical training, it is important to provide students with theoretical knowledge. This knowledge plays an important role in the scientific and creative activities of future teachers after graduation.

II. METODOLOGY

A realistic depiction of an object and its form is very important not only to give the student practical knowledge and skills, but also to enhance his aesthetic taste and broaden his worldview. The art of realistic painting also plays an important role in developing the skills of young artists to express being in realistic images.

The organization of the basics of drawing is based on the principle of depiction in a methodical sequence, depending on the size of the object. Such qualities as love of nature and fatherly observation, accurate depiction of objects should be unique to every student engaged in fine arts.

It is important for the future pedagogue-artist to get acquainted with the life and creative activity of great artists, people who have inherited a lot of theoretical and practical knowledge in the field of fine arts, to deeply study their works and involve them in copying.

Drawing classes aim to teach the following basic laws to future art teachers:

1. Fundamentals of composition in fine arts.
2. Linear constructive structure of shapes.

3. Relationships of objects.
4. Laws of perspective in fine arts.
5. The laws of light and shadow in shapes.
6. Analyze and synthesize the image in a methodical sequence.

These skills and competencies are developed and refined by the student performing academic exercises during all stages of higher education.

As bin PP Chistyakov, a master of fine arts and a Russian pedagogue, said, to describe is to think. He always told his disciples, "Never draw without thinking, always speak with a goal in mind, from here to there."

III. RESULTS

Word is one of the most important aspects in drawing a line by analyzing the object being depicted. It forms the habit of thinking and depicting in the artist.

It is well known that the fine arts are organized as a result of a broad and comprehensive organization of the environment, like the exact sciences, through the scientific analysis of nature. Therefore, the more a child art teacher loves and observes nature, the more he or she can achieve in the field of fine arts.

The great artists of the Renaissance made a scientific analysis of nature, based on it, and convincingly portrayed it in their few works.

In particular, Leonardo da Vinci, Alberti, and Durer studied each child of the human body in precise dimensions and put it into practice in a few images.

Before describing a human figure or portrait, they grounded its structural features, just like an anatomical researcher, and as a result created world-famous works of art. Adherence to the scientific basis of the curriculum means that the student is in the process of this or that educational exercise. It is assumed that the law and the rules of depiction are strictly followed. For example, in elementary courses, when drawing gypsum geometric shapes, the student is required to follow the rules of linear construction and perspective. Before describing the human body (in senior courses), students must organize the anatomical structure of the human body. Going to senior courses, students begin to develop specific, individual imaging technical skills.

They must follow the existing laws of plastic anatomy in the pencil (location of bones and muscles, their joints, their proportions and structures, light, shadow, etc.) while performing each task individually.

In the distant sixties, ancient Greek artists made a scientific analysis of the human body and came to the conclusion that the human body is the most complex, high and beautiful product of nature.

Fine arts and science, which at first glance seem to contradict each other, complement and shape each other in practice. Mind and intuition, perception and emotion are always inextricably linked. This means that in order for a student to perform a learning task correctly, he or she must first follow the rules of the fine arts. Through them, he must exaggerate the primary object in the image in the process of performing the academic task, accurately describe the characteristic features of the form, and perform the secondary object in a general, inconspicuous way.

Depending on the size of the item, nature drawing exercises are the foundation of the visual arts and require the student to follow the rules outlined above. Therefore, from the very beginning of the study, the student must master the basic laws of painting and deeply master the work of the great artists of the eighties and the technique of painting.

Fine art is the expression of events and objects in existence it requires not only the drawing of the external form, but also an in-depth analysis of the internal essence of these things and objects. Le Corbusier, a great French painter and memorizer, said: "In the process of painting, you see how things are born, how they develop, grow and prosper. The observation of this being takes place, first of all, as a result of organizing the "inner" world of things, and then the "outer". We perceive the true beauty of the object, first of all, by paying attention to the outside, and then during the drawing. To describe is to observe, to create, to invent. "

The more complex the shape of the object being depicted, the more the artist must organize and analyze it.

The scientific approach in pencil drawing is of great importance, especially in determining the linear structural structure and perspective state of the object.

Achieving mastery in penmanship depends in many ways on the ability to describe things in a small way. It is impossible to climb the ladder of artistic development without shooting a school of skill in depicting an object in a small way. Russian artist and coach P.P., who has trained several mature students. According to Chistyakov, the student must first carefully observe the object being drawn, and then "subdue" nature. No matter how mature the artist is, he must not give up depicting the object on his own.

IV. DISCUSSIONS

In short, the laws of the fine arts, especially the academic pen, derive from the laws of nature. The laws of nature influence the fine arts and play a major role in its development. The laws of description increase the student's knowledge and skills of drawing, increase his creative ability and thoroughly prepare him for future pedagogical activity. The artist's imagination is always connected to the being that surrounds him should be. This knowledge plays an important role in the scientific and creative activities of future teachers after graduation. Realistic depiction of objects and forms in existence is very important not only to give the student practical knowledge and skills, but also to enhance his aesthetic taste, broaden his worldview.

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