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BASIC LAW - RULES OF DESCRIPTION

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ABSTRACT

Pencil - is the basis of all forms of fine art. Regardless of which type of art the artist creates, it is based on pencil drawing. Therefore, the state supports gifted and talented young people: awards, scholarships, educational grants in the manner prescribed by law; Promoting the establishment of creative workshops and schools in the field of science, culture and art is one of the main priorities of the country.

KEYWORDS: *Pencil, Artist, Composition, Dream, Sangina, Pastel, Sauce, Creative And Scientific, Realistic Depiction, Teacher-Artist, Living Model, Composition In Art, Linear Constructive Structure, Center Of Gravity, Stone Bone, Special Lamp Reflector.*

INTRODUCTION

Workplace equipment, pencil materials

There should be a classroom or a special workshop for drawing. This art workshop or study room must meet the following requirements. If the windows in the room face north, it would be appropriate. This is because the sun's rays interfere with the overall appearance of the model's color relationships. If the windows face the sun, the glass should be covered with a sheet of white paper. White lightweight (silk, chit) materials, curtains or blinds also perform this function.

It is recommended to paint the walls of the room for pencil drawing in a light light color, the ceiling (ceiling) in white. In this case, the nature, the shadows of the objects appear as a whole. In addition to general lighting, special lamp reflectors are required for evening painting. During daylight hours, when the light is bright on nature from the side (left or right) or from above, the shape of the subject is clear. Special electric reflectors allow you to provide different shades of light.

There should be a special table (stand) for the nature to be drawn. These tables are designed for live nature and still life. For a living person, the size of the table should be about 1x1 meters and a height of 0.5. For still lifes, the height of the table is 60-70 cm, where the nature is below the horizon.

It is very important that the artist prepares a special tablet for long-term drawing and teaches him to draw. For this purpose, a light wooden frame, smaller than half the size of the existing Whatman paper, is made, on which the flat plywood is fastened with small nails. If necessary, it is treated with sandpaper and pumice. The size of the prepared format is 2-3 cm larger than the tablet, and the edges are folded. In addition to the folded sides, two pieces of paper are soaked in water with a brush or a piece of cotton. Once the paper has absorbed the water, the tablet is placed on top of the paper. The dry, folded sides are rubbed with carpentry glue and glued to the edges of the tablet. If some areas of the paper become twisted after drying, they should be slightly moistened with water and allowed to dry.

Also, if the artist has an album for short-term drawings (sketches), it is useful.

Paper and graphite pencils are the main tools for drawing. The quality of the image also depends on the correct choice of paper. If the quality of the selected paper is low, the image will not last long. After a while, it turns yellow and bends. It's hard to make a long, long-lasting picture on this kind of paper, it can't withstand a lot of pencils and erasers. The most suitable paper for drawing is whatman, poluvatman.

Graphite pencils (pencil - from the Turkish word: qara - black, stone or das - stone) are hard, soft. The hardness and softness of the pen are marked by a special mark. There are a variety of graphite pencils on sale. For example, "Konstruktor", "Shkolniy". In recent years, our stores offer a wide range of Chinese pens. Hardness and softness are indicated by a conditional sign. For example, "Constructor" T., "Coxinor" - with the letters V, the symbol T - the degree of hardness, "M" - the degree of softness. «M», 2M, «V», 2 V, 3 «V» is convenient for drawing, especially for drawing long, long-term staging. The T, TM pen is a pencil suitable for drawing. 2M, 2V ordinary graphite pencils are the most widely used material for making educational drawings. Many of the illustrations in the manual are done with these pens. With the tip of a graphite pencil, you can draw a thin, thin line, and with the side of it, you can draw a bar that represents a great shape and a variety of materials. The disadvantage of a graphite pencil is that it gives a glossy finish in shadow processing when performing long-term academic painting.

Italian pens have no such flaws. That is why the auditorium work in the previous art schools and academies was done with this pen.

Charcoal is also widely used as a material for painting by professional artists. This material is often used to make the first drawing of a painting on large paper, watercolors. The great 19th-century Russian painter V.A. A number of portraits of Serov can be cited as an example. (Figure 1).

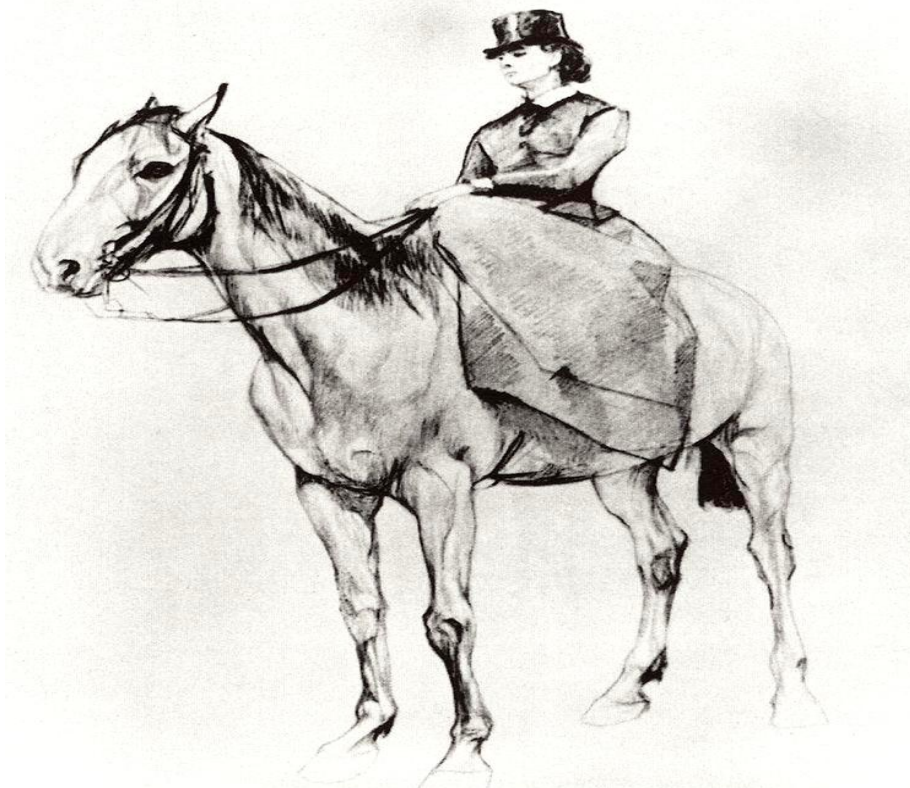


Figure 1. V.A. Serov Amazon. M.F. Mamontova. 1884

"Coal" is made from different types of trees. There are different ways to work with coal. Its deep color feature has been of great interest to artists (Figure 2).



Figure 2. V.A. Portrait of Serov Pianist Vanda Landovskaya. 1907

There are also other teaching materials available. One of them means "sangina", in French "sangine Latin - sanguineus" means red. Sangina has been used by artists since the Italian Renaissance (Figure 3).

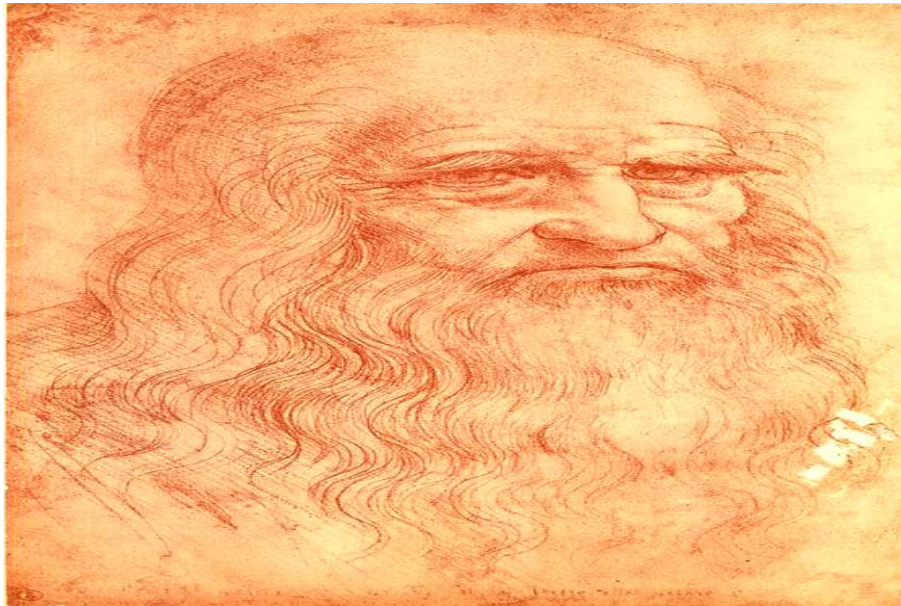


Figure 3. Leonardo da Vinci's "Self-Portrait of Turin".

The material of the "bistr" is close to the sangina, except that the sangina is a dark red pencil, while the bistr is a dark brown pencil. (Figure 4).



Figure 4 Jan Onore Fragonar. Pencil drawing. Bistr

In addition to the above materials, there are materials such as colored pencils "sauce" (liquid type of charcoal), dream pastels. Each material has its own characteristics, the use of which depends,

first of all, on the taste and skill of the artist and the educational task. The drawing material should also match the selected paper, so if the same is needed for the pencil, a special non-flat paper for "charcoal" is suitable. It should be noted that all materials have a unique and interesting potential. It is the task of the future educator-artist to use them properly.

Approach style

Most artists use this technique. In this style, the dimensions of nature are determined by stretching the arm with a pencil in relation to the height, width, thickness, and other elements (Figure 5-6).

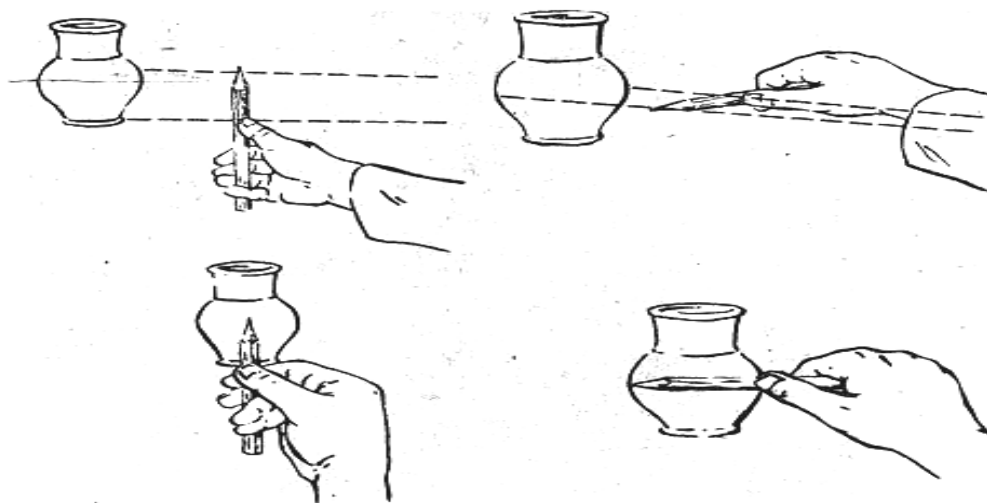


Figure 5 Approach style

French artist Eugene Delacroix was critical of the style. According to him, this method does not develop the ability to estimate the eye, but rather impermeable. It is important to note that in this style, N.N. According to Rostovsev, it would be a mistake. For this reason, ancient artists believed that the compass should be in the eye, not in the hand.

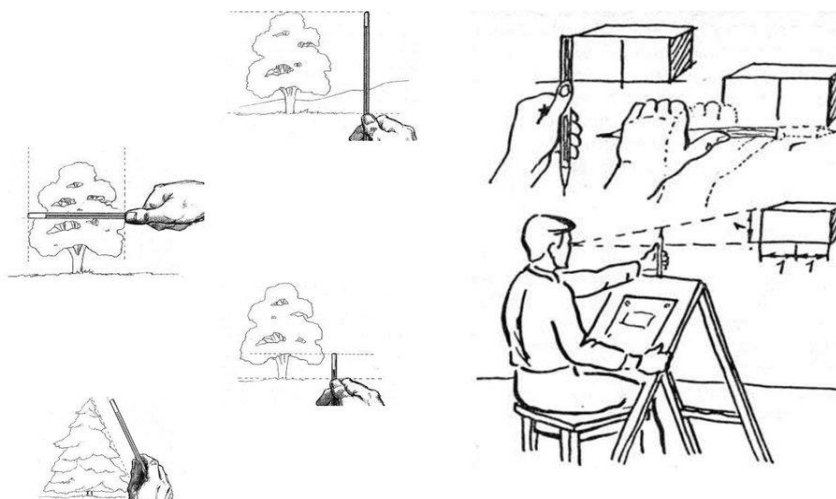


Figure 6 Approach style

Sequence style in drawing

One of his treatises on the theory of fine arts and the methodology of teaching drawing is described in detail in Chennino Chennini's (1372-1440) treatise on color painting. The treatise analyzes a number of rules about drawing, and the value of the pamphlet is that the author emphasizes that the method of teaching is based on the method of drawing on the object itself.

Emphasizing the need to work tirelessly to master the art, the author writes, "Always, drawing without missing a single day is a great benefit to you."

In the process of learning to draw, Chennino advises Chenni to start with the following methodological sequence:

The famous artist Leonardo da Vinci, in his book *The Color Image*, emphasizes that the basis of teaching painting lies in drawing on the object itself, and explains his opinion as follows: "Nature is to observe the reader carefully, it forces us to know its structure, to think, which in turn increases the effectiveness of teaching and stimulates interest in knowledge."

Speaking about adhering to a clear systematic and sequential path in teaching, the artist explains, "If you want to learn the shape of things, don't go from one part of it to another without finishing it, so that you can practice and remember. keep working until you master them."

There is a clear system in the process of drawing depending on the object. The artist-educator P.P. spoke about the methodological sequence in the performance of the task. Chistyakov wrote: "The writer does not think, sees and draws himself. Here, half of the art is omitted in the teaching - the subject should be drawn as it is in nature, not as you think it is. Only intuition, talent is lacking here, mind must be used here. The work requires a certain order, starting from the beginning, not the middle or the end. The first thing you need to do is see, think and think. The phrase "seven measures, one cut" applies. He gives the talent, and the laws are in nature.

In fact, in the process of drawing, you have to perform a number of complex tasks with the help of a drawing pen. In order to depict a three-dimensional shape in the plane of the paper, it is necessary to work on the composition, structure, shape of the descriptive nature, to express its state in the environment, its size through shadow-light, to generalize, to solve typical problems. It is important to remember that the above factors ensure the artistic impact of the work. This means that if you do not follow a certain sequence in drawing, the solution of these problems will not be easy for the artist, but rather complicated.

The methodology of teaching fine arts is based on the achievements of modern pedagogy. One of the didactic foundations of this science is that all learning tasks are solved in a certain sequence. So the process of painting has a beginning, a continuation and an end. In other words, there are stages to drawing on the object itself. These are:

1. Drawing begins with choosing a place (angle). (Figure 7). The chosen location, that is, the point of view, must fully reflect the shape, size, and background of the object, or provide "integrity." Properly chosen point of view allows you to express nature more accurately. The first step is to place the object in the composition of the paper.

2. The image should not be too large or too small for the paper, and should not be pushed to the right or left (Figure 8). Students who do not have placement experience should use a video scaffold during the learning process.



Figure 7. Location selection (perspective)

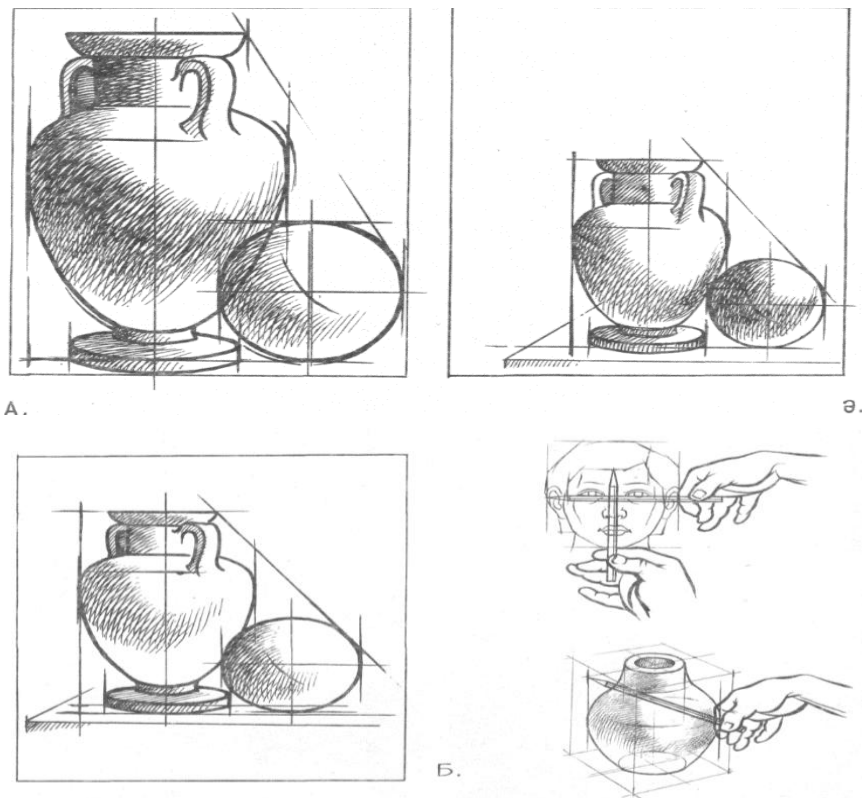


Figure 8 The position of the drawing nature relative to the paper. A) Larger than paper; B) Small compared to paper; E) Placed correctly relative to the paper.

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