

PENCIL DRAWING - FINE ARTS AS A BASIS

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Abstract: In this article, pencil drawing as the basis of visual art, realistic depiction of existing things and forms, to develop practical knowledge and skills, as well as aesthetic taste. Love for nature, observation, composition, constructive structure, proportions, perspective, laws of light and shadow are important.

Keywords: Pencil drawing, shape, realistic, existence, composition, perspective, art, artist, dream, sangina, pastel, sauce, pencil, pencil, plaster.

Pencil drawing is the basis of all visual arts. Regardless of the type of visual arts an artist works on, it is based on a pencil drawing. He expresses his observations, his research on the composition of a large work first by means of preliminary sketches in pencil. Composition sketches and drafts serve as a helpful resource for the artist in creating a work of art.

An artist begins to create one or another picture by drawing with a pencil. Then the work is given colors and it gives an aesthetic pleasure to the viewer. In other words, no artist can mature his work without a pencil.

A pencil drawing can also be a finished work of art on its own. Many paintings created in dream, sangina, pastel, sauce, and pencil are included in various art museums and exhibitions of the world.

Drawing training is necessary not only for the future artist, but also for people in various professions, in order to develop the right visual representation, perception of existence, hand, mind and sense organs.

As the great artist and scientist of the Renaissance Leonardo da Vinci stated in his work entitled "Laws of Painting", if young people want to try themselves in science and visual arts, they should first of all know how to draw.

Drawing is taught to undergraduate students in I-III courses through theoretical and practical training. It should be noted that, along with theoretical training, it is very important to provide students with practical knowledge. This knowledge is important in the scientific and creative activities of future pedagogues after graduating from the institute.

Realistic depiction of existing objects and forms is very important not only to

give the student practical knowledge and skills, but also to develop his aesthetic taste, love for the Motherland, and expand his worldview. Realistic painting is also of great importance in developing the skill of young artists to express existence in true images.

Studying the basics of drawing is based on the principle of drawing in a methodical sequence, depending on the object itself. Such qualities as love for nature and extreme observation, the correct description of objects should be characteristic of every student engaged in visual arts. It is important to familiarize future pedagogues-artists with the lives and creative activities of great artists, people who have inherited a lot of theoretical and practical knowledge in the field of fine arts, and to study their works in depth.

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

1. Basics of composition in visual arts.
2. Linear constructive structure of forms.
3. Mutual proportions of items.
4. Laws of perspective in visual arts.
5. Laws of light and shadow in figures.
6. Correctly performing the image by analyzing and synthesizing it in a methodical sequence.

These skills and competencies are developed and improved through the student's learning exercises during all stages of higher education.

In addition to teaching the practical aspects of drawing classes, it is important to carefully teach the theoretical foundations of the training of future teachers of fine arts. Therefore, pencil drawing classes are conducted on the basis of a number of specific subjects. The main ones are perspective and plastic anatomy. Without them, it is difficult for a student to perform even the simplest task correctly. Without knowing the laws of perspective, he cannot accurately find the spatial position of an object, or draw a human figure and portrait without having a clear knowledge of human plastic anatomy. A student who does not understand the laws of light and shadow well cannot describe the color, size and material characteristics of the depicted object.

The art of painting objects, like other concrete sciences, requires a deep analysis of what is being drawn by thinking and creating it figuratively, not through words, but through various means of representation.

As P. Chistyakov, a master of fine arts and one of the Russian pedagogues, said, painting means thinking. He always emphasized to his students: "Never paint without thinking, always speak and describe with a goal in mind, from here to here"¹. Fine art, in particular, educational pencil drawing subject to the rules derives from the laws of nature. The laws of nature affect fine art and are of great importance in its development. The laws of drawing increase the student's pencil drawing knowledge and skills, develop creative

abilities and thoroughly prepare him for future pedagogical activities.

Depending on the objects themselves, the exercise of drawing from nature is considered the basis of fine art, and it requires the student to work according to the rules described above. Therefore, the student should fully master the basic laws of painting from the first stage of study and study the art and painting techniques of the great artists of the past in depth.

Fine art requires not only drawing the external form of events and objects in existence, but also a deep analysis of the inner essence of these objects and objects. In this regard, the great French artist and architect Le Corbusier said: "In the process of painting, you see how objects come into the world, how they develop, grow, flourish." Observing this existence is carried out as a result of studying the "inner" world of objects, and then the "outside". Imaging means observing, creating, inventing"2.

The more complex the shape of the item being depicted, the more the artist must study and analyze it. A scientific approach in pencil drawing is especially important in determining the linear structural structure and perspective position of the object.

Achieving maturity in pencil drawing depends largely on drawing the object as it is. It is impossible to go up the ladder of artistic development without passing the school of art of depicting a thing in its own way. As P.P. Chistyakov, a Russian painter and teacher who trained several mature students, said, "...the student must first carefully observe the object being drawn, and then he must "subdue" nature to himself. No matter how mature the artist is, he should not give up on depicting things according to himself". 3

In other words, the imagination of the artist should always be connected with the existence that surrounds him. Before creating a work of art, the artist first of all observes and remembers the images of the existence, reconstructs and analyzes them in his imagination, and then describes them based on the knowledge and experience gained through many practical exercises.

As a result of the scientific analysis of the educational pencil drawing, we can observe that it is closely related to several independent main subjects:

I. Perspective is a science that reveals the methods of correctly depicting the spatial position of an object on a plane.

II. Plastic anatomy is the science of human and animal body structure.

III. Physics is the science of the distribution of light and shadows in objects.

It is necessary for every student to master these subjects in a comprehensive school, then in an art school, and to be able to use them widely in visual work.

As mentioned above, Renaissance artists made good use of the disciplines listed in their famous works of art. The importance of these exact sciences in the true description of objects is extremely great. There is no famous work of art that does not follow the laws of perspective. It is possible to tell exactly in what position the artist painted the picture (from the front, from the side, sitting or standing).

Both the great artists of the past and the modern artists of today put perspective first. Visual arts require that our spatial perception fully obeys the law of perspective. In order to correctly describe the spatial position of the object, we must follow the laws of perspective. The work of the famous artist shows that it is extremely important to follow the rules of fine art for the true depiction of existence. Leonardo da Vinci said in his work entitled "The Laws of Painting": "The reader must first thoroughly understand the laws of perspective, and then master the dimensions of the object."⁴

The correct description of the constructive structure of objects and their reduction of perspective in different situations requires the student to perform practical exercises. Famous artist coaches, in addition to their creative activities, have developed many special methodical manuals. In particular, A.P. Sapojnikov, one of the Russian pedagogues who worked in the first half of the 19th century, introduced the *sinch* (frame) method in describing objects. When depicting geometric shapes made of gypsum, he placed a copy of this shape made of wire next to a known shape, helping young artists to easily learn the rules of linear construction and perspective. Imaging with the help of the *Sinch* method is of great importance in determining the reference points of various geometric and other shapes (cubes, cylinders, cones, prisms and cones) on the plane of the object, perspective bases and spatial conditions.

One of the basic rules of drawing is perspective. Something The phenomenon of perspective is that the object appears smaller as it moves away from the observer. For example, if we stand in the middle of a straight road and observe it, the end of the road will appear to be reduced to a point. Everything in nature shrinks towards the point of observation on the horizon line, that is, the point equal to our eyes.

When everything is far away from other things, it looks smaller to our eyes, and the mountains also look dim. The light and shadows falling on it also have a holistic look and are different from the objects in the foreground. To depict anything on paper, a horizon line is found relative to its location. This line is a distance equal to the height of our eyes as we said above.

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