

THEORETICAL FUNDAMENTALS OF STUDY PEN AND GENERAL PRINCIPLES OF DRAWING

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Annotation: The article discusses the depiction of the performance of the half-stature of an elderly resin man. The most important parts of the human body are the head, neck, shoulders, chest area of the body, pelvis, and upper and lower limbs. Before drawing their whole picture together, pay attention to the structure and shape of each of them, practice drawing separate quick sketches. The shapes of the human body are manifested in different personalities, many complex and unique combinations. It is the most complex object to draw a human figure. The shapes of the human body come in many different personalities, in many complex and varied combinations.

Keywords: Composition, spatiality, integrity, stature, shadow - light, spatial perspective, tone, reflex, form.

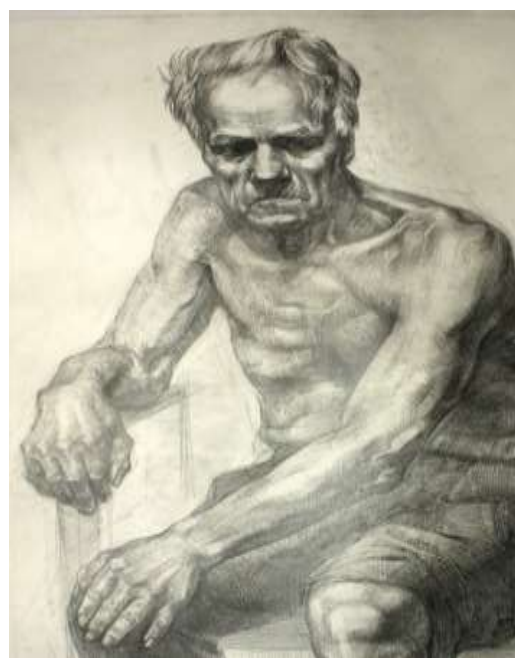
INTRODUCTION

Drawing a human figure is complicated by the fact that his body cannot maintain the same position for a long time and is constantly changing within certain limits.



In addition, drawing a person requires more concentration, and copying prevents sketching. The background is light in appearance and the main focus is on the work of the elderly resin man. It is desirable that the size of the tablet was 60x80 cm. In this task, the object is placed on a tablet in a larger size. The first step is to select a model. The staging is first considered together with the manager, then a model similar to the conceived staging plan is selected.

The main requirement of the study assignment is to correctly find the state of the pasteurization and the suitability of the environment.



The staging should serve to fully reveal the deep, complex spatial structure, the model color, shape, character, meaning of group-directed light. In the interior, it is necessary to coordinate the bodies, because the staging includes the task of revealing the features of the portrait in the actions of the model in a mutually compatible unit. The student's attention should be focused on the deep study of the person, the expressiveness of the images.

The most important parts of the human body are the head, neck, shoulders, chest area of the body, pelvis, and upper and lower limbs. Before drawing a complete picture of them together, it is necessary to pay attention to the structure, shape of each of them, to practice drawing separate quick drawings. It is usually advisable to use soft materials for pencil drawings, especially charcoal sticks, retouching pens and sangina. It is best not to use an eraser when working with them. When practiced in this way, the responsibility for accurate performance increases considerably, resulting in learning to work confidently and flawlessly.

Mastering the methodological sequence of depiction allows the novice artist to work confidently, knowing how each stage is solved separately. A young artist with practical experience in painting starts with a child who has the ability to anticipate the end result. But the ability to know in advance, as some think, can be acquired not only on their own, but with the help of the educator, only as a result of step-by-step mastery of the whole process of depiction. It is necessary to regularly make sketches and drawings of the human body. Such sketches strengthen a person's knowledge and skills acquired in the whole depiction, as well as develop

the ability to depict life realistically. A realist artist must be able to depict all the beauties of man.



We all know that we cannot accurately describe the human body without studying plastic anatomy. Therefore, we must first fully understand the anatomical structure of the human body. When learning to draw a human figure, it is expedient to compare it with the skeleton, to study the basic muscular system of the body from Gudon's "ecosystem". That way, it will be easier for the artist to understand which part of the body he or she needs to work on in detail.

Because the skeleton and muscles that define the skeletal system help to accurately reflect the shape of the body parts. In general, in order for the above to be done qualitatively, every student must be well versed in plastic anatomy.

There are two directions in the study of body proportions in plastic anatomy: the aesthetic perception of the structure of the human body and its anatomical evaluation, as well as the systematization of all dimensions and relationships for ease of application and drawing. Ratio is a system of dimensions of these parts in relation to each other and the whole image, and it gives the image a harmony of aesthetic expression and perfection. Being able to feel the proportions is one of the most essential features in the drawing process. The more accurately the proportions of the object being drawn are determined, the closer the picture will be to its original appearance. Special laws have been developed to study the proportions of the human body, which can be used to bring each individual part of the body into a system. Information about the human body has always been important in making these laws. In addition to being a useful tool for artists to draw a model image in spite of nature, it can be said that the body was an attempt to create a unique image of a person whose body names match each other.

Let's focus on the skeletal system of the human body skeleton. These include the skeletal bones of the arms, torso, and legs. The skeleton of the hand consists of the shoulder bone, wrist bone, wrist bone, palmar part of the skeleton, four bones of the upper row of fingers, four bones of the lower row of fingers, finger bones and phalanges.



The skeleton of the foot consists of the pelvic bones, the sacrum, the femur, the knee, the big toe, the small toe, and the sole of the foot. There are also a number of bones in the skeleton of the body, which include the vertebral system, the umbilical bones, the scapula, the thorax, the spine, the ribs, the pelvis, and the sacrum. It is necessary to study the human skeleton by linking it with its muscles. Because all the peculiarities of human actions depend on their physiology. In some people, the bones look thinner than others, while in others they look energetic, thick, and thin. All this in turn is important in drawing a picture of a person. Makes it interesting or not interesting.



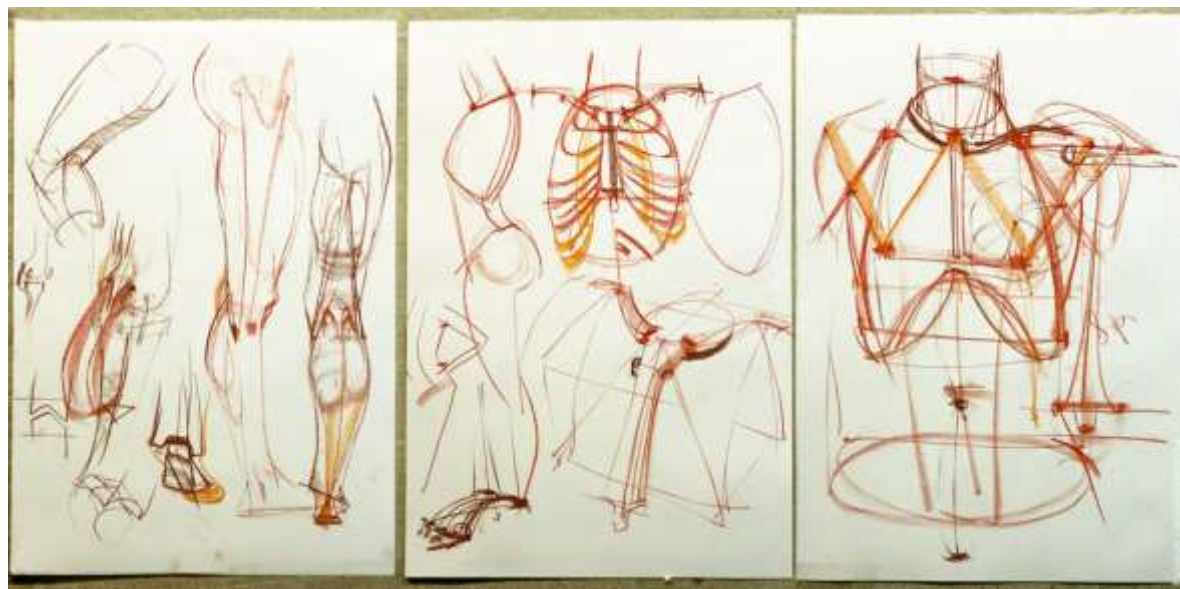
This is what it means to aim at a person who is thin and has swollen bones during the initial exercise for drawing. Because after careful study of skeletal drawing, it is effective to perform many exercises that reflect the image of the above-mentioned appearance, after the transition to drawing the naked body of a person.

In the process of studying the human skeletal system, one must practice by drawing an image of it from all sides. If they are worked side-by-side as much as possible on a single sheet of paper, their three different positions, reflected directly and sideways, as well as from the back, will be able to describe each of their bones by comparing, sizing, and matching. When drawing a skeleton, the learner has in mind the pattern drawing of the muscles of the human body - the presence of an exhibition image is a factor that helps to ensure complete success. During the drawing of bones, it is necessary to pay attention to their shape, and, if possible, to determine the size and shape of the shadows.

Then a dry sketch of the skeleton, rather than a conditional view, can reflect an image of a voluminous, spatial environment. It is well known that in the depiction of the human body, it is important to define places that are conventionally called reference points. And they are where the bones meet.

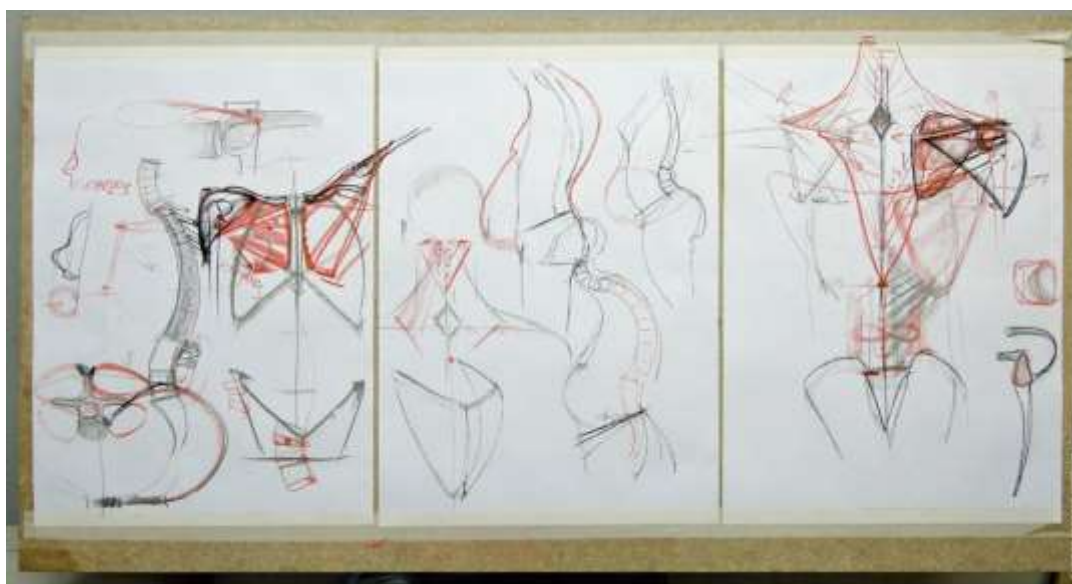
It would not be bad if the most important of such bases were also found in the process of drawing the skeleton and clearly marked.

In short, there are no basic, non-basic issues in drawing the human body, all aspects of the reading-learning process must be thoroughly mastered, for which a lot of work is required. The study of the skeletal system is also a guarantee of success in the work of future educators-artists.



In addition to solving anatomical problems, it is important to find and describe the shadow-light relationship in the work. Large shadows and light throughout the drawing. the uniform highlighting of the semi-shadows ensures a three-dimensional view of the image. Once the structure of the shapes is determined, the light and shadow parts are drawn with light strokes as a result of the comparison. All the shapes in the shadow should not be forgotten as well as the reflexes as a result of comparing the shadow size.

Semi-shadows between light and shadow are considered to be the link and should be described with great precision. Size is the part of the environment that is bounded by planes by all, the parts that are illuminated in shading form are bright and the sliding light is different from the light. This requirement applies to both large and small forms. When processing some small parts, it is important not to forget about the large parts, so it is always important to compare the color of large and small shapes, to determine the proportions of the shape. Some students first make mistakes by marking the contours of the shapes and starting with the colors. The boundary of the shapes is determined by placing the dimensions and their relationship to each other is checked.



In the reflection of the general body, its small parts are also exposed along the way, but this should not compromise the integrity. It should be noted that the completion of the task depends on experience, that is, a lot of work, without melting, with a lesson. The detail processing ensures an expressive output of the image. At this stage of the work, you also need to prepare the ground for a one-way look by clarifying the structure of the frame and its details. In academic painting, not only is the form accurately portrayed, but its expressive origin is also appreciated.

The expressiveness in a picture depends in many ways on how well the coloring task is solved. Many students misinterpret the term "color". It is necessary to dwell on this term. "Tus" (tone) is derived from the Greek word "tonos", which means "tension". Color is a physical characteristic of light. By "color" we mean the quantity and quality of light falling on the surface of an object from a single light source, as well as the color of the object.

We understand the quality as well as the color of the object. The change in illumination of individual surfaces of an object depends on their position in width relative to the light source. Color is measured by the nature of the light source (natural - sun, moonlight; artificial - light bulb, candle) and the color of the object from which the light falls. As light (light) hits the surface of an object, it determines the intensity of the hue. Depending on the position of the surfaces relative to the light source, the color characteristic also changes.

Painters are often confused when performing a complex task such as drawing a human figure. In many cases, as a result of depicting nature for a long time, the excitement of feeling (acceptance) in the reader decreases, he passes from nature to passively copy and "paint" the picture he is drawing. To avoid this shortcoming, we quote P. Chistyakov: "It is not necessary to work on the detail for a long time, because the excitement of perception (feeling) begins to disappear. it will be easier to see the gaps when you go back to the work you did before.



The final step is to solve the material and summarize the work. This phase of the work is the most difficult and time consuming. At the same time, the student must complete the task, show how he mastered the material, as well as his creative potential.



The expressiveness of the picture is further enhanced when the reader is able to reveal the material side of nature in a way. The work done in the last stage should be summarized. Here it is necessary to check the condition of the image frequently.

The conclusion of the work begins with the verification of the proportions of the body, the nature of the shape, the reliability of the volume expression, and the correctness of the tinting ratios. First of all, it is necessary to check the compatibility of ramming. During the processing of the shape detail, you may have pushed the picture, the interconnection of the details may be lost, the anatomical structure of the shape may be damaged. Maybe somewhere he will have to re-draw a line, and along the contours he will have to draw an exaggerated line. It is also necessary to examine the character of each detail shape, as they are necessary not only to accurately describe the general structure of the figure, but also to exaggerate the figurative character of the person. It is also necessary to check that the coloring task is solved correctly. At this point, it is necessary to identify the darkest and brightest places in nature, to generalize the image by comparing them with half-shadows.

The final part of the work is rounding, that is, the subordination of small details to a whole. In this work it is necessary to pay attention to the color solution of the main parts. If the stripes interfere with the chiropractic, they should be treated.

It is necessary to put in place every piece that prevents nature from looking good. If we don't, the extra details distract from the main object, attract attention, and disrupt the integrity. If the artist has learned to see the whole, he will perform the image wisely. At this stage, it is necessary to pay more attention to the silhouette of the body.

It is necessary to maintain a very subtle hue difference in the image. Some areas of the silhouette need to be amplified (across the line) to add some areas with the background. It is necessary to decide what to emphasize (draw) in the play and what to combine with the background. This can be distinguished by looking at nature as a whole. After that it is possible to have the correct constructive device of the body. Finally, it is possible to try to reveal the inner psychology of the person whose portrait is being painted. This can be achieved by rounding the details and embossing the main character areas.

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