



## Unique Features Of Painting In The Professional Training Of Fine Art Teachers

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### ABSTRACT

The article analyzes the theoretical ideas and considerations, as well as the practical application of graphics, which is a type of art, and the uniqueness of the role of a pen in painting.

### Keywords:

**fine arts, type, and genre, pencil, painting, composition, spatial perspective, paint, color and shade, barcode, ratio, size, placement, harmony, grease, light and color relationships.**

Today, as in all spheres, one of the most pressing pedagogical problems in the system of higher education is the reorganization of the teaching of fine arts in specialized schools and the further improvement of its content and methodology. In particular, the creation of new curricula, and model programs for the further formation of gifted students in specialized schools is one of the important tasks of teaching them art through fine arts.

New scientifically based forms and methods of teaching national art to students developed in various universities and research institutes of the country. The role of fine arts, in particular, pen, painting, and composition are of special importance in educating students in the spirit of artistic harmony, devotion to the Motherland and national art. This, in turn, determines the high responsibilities of teachers, requiring the depth and validity of special subjects taught in the faculties of higher education, and specialized schools.

In the fine arts, the science of painting is as important as any other subject taught in specialized schools and provides a link between them. 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 mastered the rules of painting can be effectively engaged in practical work [1,19].

„Swimming without a paddle, and he can never be absolutely sure where he is going,” said Leonardo da Vinci. „Especially in the field of painting, practice must always be carried out in connection with a strong theory, and without them nothing can achieve” [2, 124].

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 is able to describe the structure perfectly, spatial location, proportions, the volume of objects and things based on the laws of perspective. The harmonious harmony of color and shade in the pencil is a real 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 will make the colors more attractive.

If a natural landscape depicted without following the rules of perspective, the position of the color representing the latitude becomes irrelevant. Painters describe the painting as follows: "It is one hundred percent pencil painting and one hundred percent painting are inextricably linked."

The role of pencil drawing in the attractive appearance of the painting is incomparable. However, a skilled artist can also paint a work 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, and the completion of the work as a whole depends in many respects on the creator.

Only when the artist has carefully mastered the drawing (correct placement on paper, spatial arrangement of objects, adherence to the rules of perspective, finding the correct proportions, drawing in a methodical sequence, etc.). The goal can achieve if we analyze the work of a pencil that it has vaguely solved, no matter how attractive the colors may be, it cannot say that the work is qualitative. 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 further learning exercises. When young artist Eduardo Fioletti arrived in Venice for the winter, he asked, "What do you have to do to master painting?" he replied. Asked by Fioletti what else he would recommend becoming 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 [3, 257].

The great sculptor Michelangelo saw in painting (painting, sculpture, architecture) "the root and foundation of any science." "Pencil has always been a pole and a compass that guides us and a factor in saving those who are drowning in oceans of different colors," said Charles. Engr wrote the following words on the doors of his workshop. "I teach calligraphy to the students who come here, and when they leave, they become masters of painting."

"There is something that is the basis of all art forms, the bull painting.

If you master the art of pencil, you can master both painting and sculpture" - said Karachchi. "It's not the color that makes any shape look so elegant, it's the clearly drawn pencil," Titian said. "Painting that is not based on pencil drawing is not art, but a chaotic collection of colored spots," V.E.Makovsky always repeated. "Even a creature who does not know how to draw cannot do it," said P.P.Chistyakov. I. E. Repin practiced pencil drawing for 2-3 hours a day and considered a basis of painting.

A.Vasnetsov recalls P.Chistyakov's system of education, recalling - "his hobby was pencil drawing". A.Ashbe's school of art and pedagogy in Munich, even graduates of the Academy of Arts, teach only in pencil drawing (constructive structure of the form, the image of the shadow, relationship of light, grizzly). ), it took a long time, and only as a result of which the constructive construction of the form and the relationship of colors were carefully mastered - and then the depiction of colors.

Most of the famous artists are first, foremost masters of calligraphy. These include K.Bryullov, I.Shishkin, Makovsky, Polenov, Repin, Vrubel, Serov, Korovin, M.Nabiev, R.Akhmedov, B.Jalolov, A.Mirzaev, A.Ikromjanov.

D. N. Kardovsky , if we say that painting is the 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 is seeing the essence of pencil drawing in painting and wrote:

"The real method of painting is a paint spray, which is given by the absolutely accurate delivery of the form" [4, 27].

valued and valued for the value of creative work created in each type of fine arts .

Students must master the following knowledge and skills in order to be skilled in painting: 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.

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 have not only theoretical knowledge in pencil drawing but also a great deal of practical experience: to find the proportions in the set, perceive subtle perspective changes, to construct and place the image on a piece of paper.

It skillfully expressed through the falling shadows, and it must complete the work in a holistic whole in terms of color. It is also a responsible task to do the painting in different colors, because in painting the relationship of color and color based on a single whole. Misunderstanding the essence of the place of color in the description of the size of the shape leads to various confusions. So, the most important thing is that students complete the work in pencil in a holistic way. This, in turn, allows students to create effectively in painting.

As a result, through continuous practice students are able to distinguish subtle changes in color, to develop a sense of diversity, 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 their goals by constantly practicing in order to acquire the skills of drawing.

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