

IMPORTANCE OF PEN DRAWING IN FINE ART WORKS

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The purpose of studying painting works in this article is to help the future fine arts teacher to master the theory and practical skills of painting science, to form their creative abilities, based on the knowledge and skills they have acquired in the science of painting, their observations, artistic images information about the incomparable role of easel painting in the creation of large-scale works of art on the basis of their preliminary research, especially sketches.

Introduction

The role of the pencil in the attractive output of the painting is incomparable. However, a skilled artist can paint the work without using a pencil. In the process of research, the artist feels that the painting is directly related to the pencil drawing. 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 depend on the creator in many ways. It is possible to achieve the intended goal in the painting only when the artist has mastered the pencil drawing carefully, otherwise, if we analyze the unclearly resolved pencil drawing work, no matter how attractive the colors are, this work cannot be considered high-quality. Therefore, the historical experiences of various art schools testify that perfect mastery of pencil drawing in the early stages of education lays the groundwork for further processes. When the young artist Odoardo Fioletti came to study in Venice, Tintoretto answered the question of what to do to master a painting perfectly: "Painting!". When asked again by Fioletti what additional advice he would give to becoming an artist, Tintoretto replied: "Paint and paint again!" - believed that painting gives elegance and perfection to painting.

The great sculptor Michelangelo "saw the root and foundation of any science" in pencil drawing (painting, sculpture, architecture).

"The pencil drawing is a pole and a compass that always guides us and is a factor of salvation for those who are drowning in the ocean of different colors," said Charles Lebrun. Engr wrote the following words on the doors of his workshop - "I will teach pencil drawing to students who come here, and when they leave, they will become masters of painting." "There is such a thing, which is the basis of all types of art, and this is pencil drawing. Whoever masters the art of pencil drawing perfectly, he can master both painting and sculpture," said Karachi.

"It's not the colors that make any shape great, it's the sharp pencil drawing," said Titsian. Even in his old age, there was never a day when he did not draw something with charcoal or chalk.

"A painting that is not based on a pencil drawing is not an art, but an irregular collection of colored spots," said V.Ye. Makovsky.

RESEARCH METHODOLOGY

PP Chistyakov taught that "one who does not know how to draw well cannot create." I.Ye. Repin spent 2-3 hours drawing with a pencil and considered it the basis of painting. AM Vasnesov, recalling PP Chistyakov's educational system, "his favorite hobby was pencil drawing." At Ashbe's school of painter-pedagogue in Munich, even those who graduated from

the Academy of Arts receive education, teaching only in pencil drawing (constructive structure of form, color-shadow, image reflecting light relationships, grisaille), long-term was carried out, as a result of which the constructive construction of the form and color relationships were mastered, and then it was transferred to the description with colors. The works created by mature artists are remarkable for the skillful composition of the work, the topicality of the subject, and the harmony of warm and cold colors. Most of the famous painters are first and foremost accomplished pencil artists. These include KP Bryullov, II Shishkin, V.Ye. Makovsky, VD Polenov, I.Ye. Repin, MA Vrubel, VA Serov, KA Korovin, A. Abdullaev, O'. Tansikboev, Z. Inoghomov, M. Nabiev, R. Ahmedov, B. Jalolov, A. Mirzaev, A. Ikromjonov, I. Khaidarov, etc. The presence of fine plastic form, proportionality, volume, and spatial qualities play an important role in the painting. A painter can only fully reflect these aspects of nature. If these aspects are not present, the image is evaluated as a poor quality work made with extreme carelessness. In the painting, the colors must be inextricably linked with the pencil drawing. That is, to start the work in color, it is necessary to mark the necessary places of nature with a pencil, forget the conventional lines of the form, and describe the size of the form with the help of colors.

According to DN Kardovsky, if we say that a painting is a continuation of a pencil drawing in color, then the interpretation of the form in color begins with a pencil drawing, and in the process of creation it is corrected several times, polished with colors. Mastering the skills of pencil drawing is the key to creating unique paintings. PP Konchalov-sky saw the essence of pencil drawing in painting and wrote: "The true method of painting is a smear of paint, given by absolutely accurate delivery of the form."

ANALYSIS OF LITERATURE ON THE SUBJECT

The main artistic image in Haqqani art is a pen drawing. It reproduces the shape of the body, provides information about events and people. Imagination, compositional ideas are embodied in a pencil drawing. The composition first appears in a pencil drawing (a plastic idea) and is recorded. Even the first ideas of sculptors and architects start with a pencil sketch. And in artists, the idea of plasticity, general thoughts about composition always appear in a pencil drawing.

To be a real master of the art of pencil drawing and to understand it correctly is very important for artists of various directions: graphic artist, architect, stage decorator, monumental artist, and others. If a film or theater artist has not mastered the secrets of pencil drawing perfectly, he cannot be called a true creator. In fact, artists educated in the school of real pen drawing are valued for their visual and cultural level depending on the value of their

creative products in any type of visual art. If an artist with specialties such as a decorative artist-pedagogue or a monumental artist begins to create a work without thoroughly studying the basics of real pencil drawing, he will cause the work of easel art to be incompletely created, a false landscape will appear in the image, and it will not fully reflect the real human figure. and cannot fully reveal the true nature of the described events and events. In order to skillfully create in painting, a young artist-pedagogue should thoroughly master theoretical knowledge and practical skills of pencil drawing. Making a composition in different colors is also a responsible task, because in a painting, the relationship of color and tone is based on a single whole. Misunderstanding the position of color when describing the size of a figure leads to various confusions. Therefore, the most important thing is to complete the work in pencil drawing by achieving a complete unity in terms of color. This, in turn, makes it easy to switch to painting.

"Painting is the relationship between all the pieces in the picture being depicted, their light strength, and as a result of the mutual comparison of each piece, it is possible to fully express the existence by observing for a long time the power of colors and subtle differences" - he said. was KF Yuon. In landscape studies, for example, when depicting the sky and water, the relationship is achieved mainly through the lightness and saturation of colors. In various other activities (portrait, still life), the exact relationship of color and color intensity determines the construction of true color relations. The problem of how colors are formed and distributed in nature has attracted the attention of scientists and artists since ancient times. Famous scientists I. Newton, M. Lomonosov, Helmholtz investigated the nature of colors on a scientific basis. MV Lomonosov was the first to discover primary colors in science. Isaac Newton conducted a series of experiments and proved that white light is multi-colored. Formed spectrum colors on the screen. For this, Newton passed the sunlight through a small slit in the black screen and placed a three-sided prism on its path, as a result of which a wide collection of light of various colors was formed on the screen. The colors of the spectrum appear on the screen and are located as follows: red, yellow, magenta, green, blue, sky and violet.

While Newton studied colors from the point of view of physics, the German poet and art critic IV Goethe was more interested in the effect of colors on the human body. He divided colors into warm and cold shades in his work entitled "The Doctrine of Colors". He wrote that warm (yellow, red) colors evoke a feeling of happiness in a person, and cold (yellow, green) colors evoke a feeling of sadness.

In the 19th century, the German naturalist GL Helmholtz made an important innovation in the theory of color science. Based on many years of experience, it has been shown that it is

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necessary to classify chromatic colors on the basis of three main characteristics - hue, lightness and saturation of color.

ANALYSIS AND RESULTS

In the process of scientific research and practice, a number of laws and regulations have been developed, and the student must follow them in his educational process and creative work.

Colors in nature are divided into two types according to their characteristics: achromatic (colorless) and chromatic (colored).

Achromatic colors include white, gray and black. Other colors make up chromatic colors. When they are mixed together, they create several more colors. If we add a lighter gray to a chromatic color, it becomes less attractive and less luminous. This situation indicates the low saturation of the color, that is, the lack of paint in its composition. So, the saturation or undersaturation of a color should be understood as the degree of chroma, purity compared to gray.

If the color circle is divided into two equal parts, red, golden, yellow, yellow colors are placed in the first half, and air color, blue, blue, violet colors are placed in the second half. Those in the first half of the circle are warm colors, and those in the second half are cool colors. The reason for this name is that red, yellow, and golden colors remind of fire, hot iron, coal, air color, blue, green color of ice and water.

When two spectral colors are superimposed, the colors combine to form a complex color. When combined with red, air and purple colors, it creates beautiful shades of pink, crimson, and purple. Spectral colors that, when added, give white are called complementary or complementary colors. Because they complement each other until the white color is formed. These colors include yellow, sky blue, red, blue, green and purple. There is a difference between the addition of dyes and the addition of spectral colors. The three primary spectral colors: red, green, and air are added to produce white. The addition of primary red, yellow, and air colors creates black. The addition of yellow and air colors of the spectrum results in white color. However, if we mix yellow and air colors, we get green color. Therefore, the colors that result from the optical mixing of two colors that produce a white or close to semi-gray color are complementary (complementary). For example, dark red and green, blue and gold, red, yellow, sky blue, yellow green and purple are complementary colors. In our daily life, on the basis of life experience, the specific colors of certain objects and things are embedded in our minds (cotton-white, grass - green, sky - air color, sea - blue, etc.). These colors are the personal color of objects and things. However, individual color of items and

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objects will vary under different lighting effects. Due to the effect of contrasting colors, the color of the item looks different. A gray object in a red environment becomes bluish-green, in a green environment - pinkish, and in yellow - bluish. If a circle is cut out of red paper and placed on gray paper, the gray paper will appear light green in color. If a red circle is replaced by a green one, the gray paper will have a reddish tint. In each case, shades of opposite colors (complementary) are formed. For this reason, there are no "dull" neutral colors in nature. Even the shadows in the product are saturated with subtle light colors. Adjacent complementary colors increase their brightness (complementary and opposite colors are red and greenish-orange, yellow and orange, yellow and blue, yellow-green and purple, green and red). Objects also change color as they move away from the viewer (aerial perspective). As a result of the above-mentioned effects, the color of the object can change in terms of hue, lightness and saturation, or all three properties at the same time. Such a changed color is no longer the personal color of the item, but it is conditional. On the laws of depicting the landscape, the great Florentine painter Leonardo da Vinci describes the laws of the art of correctly depicting the scene in front of his eyes in his treatises, as well as explains in detail the rules of the ratio of light and shadow in the image. He pays attention to such a wonderful law of nature: the object at a distance appears not only smaller, but also slightly dimmed in color. Based on this, according to the theory of the great artist, one should not be satisfied with drawing the shape of distant objects in miniature when depicting a landscape. It is necessary to depict the objects that are in the front, in the first view, in their own natural color, and the scene behind them should be depicted in a slightly dim view, with semi-airy paint. This law is clearly reflected in the magical landscapes of Leonardo da Vinci's brush.

CONCLUSIONS AND SUGGESTIONS

In conclusion, it can be said that the habit of seeing and accepting the shapes and colors of objects in their real and natural state is called habitual vision by psychologists. When people see and perceive objects, they not only see spots of different sizes and colors, but also perceive the actual structural structure and color of objects. A qualified painter must be able to see the conditional color of any object and thing and be able to skillfully depict it. Only then will the viewer be able to watch the work in its true form. It is conditional color that is considered the main image method of true color painting. Experienced artists skillfully depict subtle changes in nature under the influence of light colors with the help of paints. If we look at a series of works depicted in the moonlight at night, we will see a combination of bluish-green hues in all of them; at sunset or in the evening, in works illuminated by artificial electricity, you can see a yellowish - fiery or reddish color. It is conditional color that is considered the main image

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In many works of V. Serov, I. Repin, M. Nabiev, O'. We witness the high-quality description of conditional colors on objects and things in the sunset, moonlit night or cloudy weather.

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