



Tools, Materials, Equipment Used in Fine Arts and Technology of their Application in Painting

Mamatkulov Ilkhomjon Chorshanbievich

Department teacher associate professor, TerDPI T Fine Arts and Engineering Graphics

Annotation: In this article, the methods, technologies, interactive methods of improving students' creative activity in art, method, technology, visual arts classes, the formation of students' skills in using innovative technologies, what methods and technologies today's youth have it is explained.

Keywords: Art, method, drawing, technology, composite art, eye contact, graphite pencils, sauce, charcoal or "Italian".

To learn to draw, you first need to master the technical basics of working with a pencil. This, in turn, serves to form imaging skills and successfully master practical tasks. Early training is reminiscent of physical exercise. They strengthen the small muscles of the palm, which perform precise movements, work for a long time in the process of drawing, and develop dynamics. Drawing begins with the simplest exercises that form the skill of drawing different lines and master the drawing technique. The goal of the exercises is to visually measure (measure), draw a line in any direction on the paper. When drawing, it is to ensure free and easy movement of the hand.

Lines are considered to be the main means of describing the body, and they should be rational, varying in thickness and degree of curvature. Drawing a line with one general movement allows you to draw a clear and meaningful picture in a short period of time. For this purpose, it is necessary to learn to draw with the eye when drawing preliminary drawings of a preparatory nature.

One of the main shortcomings in the work of a young artist is the incorrect grip of the pencil. An artist can lay the paper horizontally and work sitting down only when drawing on a surface no larger than the size of a normal notebook. Only in this case, you can hold the pen in your hand as if you were holding it while writing.

When teaching young people to draw, a simple black pencil should be used first. Because only when they are taught to complete the size of the object with simple black pencils, it helps them to easily master the next more complex tasks. According to the content of the dye, pencils are divided into graphite, "Retouch", "Italian" color and other types. More graphite pencils are used in training sessions.

High-quality graphite pencil moves easily on paper and does not break under medium pressure. Usually, there is a prism (edged) or cylinder-shaped wooden cover on it. For a young artist, prismatic pencils are suitable.

According to their hardness, graphite pencils are divided into soft (M), medium (TM) and hard (T) types. Softer or harder pencils are designated by increasing numbers: M, 2M, 3M, 4M, etc., or divided into T, 2T, 3T. There are also the following international markings of pencils: soft - B, HB - medium, H - hard.

Artists usually use a soft pencil: the pencil draws well when moved lightly on the surface of the



paper. Also, a soft pencil can cause many difficulties for young artists. Soft pencils break easily and lose their lead in a short time, making it a bit difficult for a young artist to sharpen until they get the hang of it. When young people without practical work experience draw a line with these pencils, it becomes very thick and black, and it smears everywhere and makes the paper ugly. Such in these cases it is best to use TM, M and 2 M pencils.

One of the disadvantages of a graphite pencil is its shine. It is known throughout the work process, and when the graphite is dipped harder, a mark is left on the paper that does not go away with the eraser. In addition, even the softest graphite has a toning property.

In addition to ordinary graphite pencils, artists also use special pencils - " Negro ", " Retouch ", concentrated and non-condensed charcoal, sangina and sauce. " Negro " leaves a dark black mark on the paper, it is soft and relatively resistant; the pictures drawn with this pen are impressive, but " Negro " ink also has its disadvantages: it erases very poorly with an eraser, so this type of pen is not suitable for young artists. Artists prefer to work with " Retouch " or "Italian" ink. With the help of this pen, many famous artists have created amazing works of art. It gives a velvety color to the paper, it is well erased with an eraser and a cloth; with its help, you can move from one color to another very delicately and gently. But to work with such pencils, the artist must have high knowledge and skills. The pencil is very fragile, so if it is used by inexperienced hands, it will quickly spread and break.

Also, a long stick of coal, about 10 cm long, is an effective tool. Charcoal is a very convenient material to work with, so artists sometimes prefer it even over the best quality pencils. You can draw with it even on very poor quality cover paper. Because it is enough to wipe the paper with a clean and dry cloth to erase the wrongly drawn lines. When a charcoal stick is lightly held in the hand and moved across the paper without pressing, it leaves a soft, unnoticeable mark; It is recommended to pass the charcoal (without pressing hard) several times to create a dark shade. To draw thin lines, the charcoal can be sharpened by rubbing it sideways on a rougher surface. Charcoal is usually used for large-scale paintings, preliminary drafts and lines of works on cardboard or fabric (usually artists call it cardboard for painting), and in the process of creating the initial composition of paintings, among other things.

In order to keep images drawn using *charcoal or "Italian" pencils for a long time, after the picture is ready, it should be strengthened with a special mixture - fixative*. For this, simple sweet water is sprayed over the picture. Sangina resembles a compacted charcoal stick, but is reddish-brown in color. This wonderful work tool gives the painting a beautiful, velvety, reddish-brown color, which is relatively easy to remove with an eraser. To work with Sangina, like the "Italian" ones, requires certain knowledge and skills.

Sauce - thick, short pencils made of condensed charcoal and wrapped in special paper. Working with sauce is very difficult and only skilled artists can do it. To work with the sauce, you need paper that is durable and has a slightly rough surface. According to the number and type of paper pen is selected. The softer the pencil, the more uneven and bumpy the texture of the paper surface should be. It is convenient to work with " Retouch " and " Negro " pencils on half-watman, and with graphite pencils on half-watman and pencil paper. The pictures drawn in the classes are usually made with graphite pencils " Kohinor " (V-3V), " Constructor " (M-3M) and " Retouch " (numbers 1,2). Rough lines can be drawn with relatively soft pencils.

When the pencil is opened, it is first given the shape of a cone, and then it is polished on sandpaper. This makes it possible to draw thin lines and strokes on the paper with a very sharp tip of the pencil, and to give a thick and light color with the side. It should also be remembered that it is more difficult to work with a pencil that is too short or incorrectly opened.



An eraser (usually a soft eraser) is also used in the process of working on the picture. It is used to weaken (lighten) the color, remove (delete) excess lines. A hard eraser is used in special cases, for example, when erasing sanguina. A regular soft eraser of good quality should not leave marks on the paper when erasing. If the eraser darkens or is very hard, it is recommended to soak it in kerosene for a day or two, and then boil it on low heat for 1-2 hours. It will be very soft like dough. This type of scraper is very convenient for removing excess coal and sauce layers.

A variety of digital pens and brushes are needed to work with *ink and paint*. The paper or other surface on which the picture is being drawn is relative to the artist's gaze (eye light). should be located perpendicularly. In this case, the picture will appear as it is, without shrinking.

The quality of paper is determined by its strength, external structure and color (color). According to the aspect of structure, papers can be divided into *flat, convex and hairy surface* papers. Flat papers include cardboard and chalk papers. And for papers with a convex surface, for example, Watman, half includes watman, pencil paper; feather papers - special types of cardboard include cover papers. It is also important to choose papers according to their color: the lighter the color of the paper, the higher the possibility of expressing different colors. Usually, white paper is used for drawing, but sometimes gray and other colors are combined with it. In order to color the colored paper and make images that correspond to it in color, its surface is covered in the same layer with diluted watercolor, sauce, bitter tea or coffee using a wide, soft brush. The most convenient paper for drawing is half-watman. If there is no half-wattman, it is advisable to use an album of the required size.

In the conditions of training sessions, the paper is attached to special bases with a cap nail. The distance between the draftsman and the paper should be about the length of an outstretched arm. This allows you to see the image in its entirety, inspect it and compare it with the original object. In addition, it is recommended to constantly check the picture from a distance of 2-3 meters. If the image is large, you need to increase the distance. Usually, when drawing on an easel, one works sitting down; its legs can be moved and placed at different angles. Works on large pictures.

When drawing, the model must be fully visible. The distance between the artist and the object being drawn should not be less than 2.5-3 meters compared to the large size of the object. In order not to be distracted during work, all necessary tools and equipment should be near the workplace.

When drawing on a slanted base, the pencil should be held in such a way that the thumb presses on its upper part, and the lower part is held by the remaining four fingers or the index and middle fingers. This position is very convenient, because it allows the artist to work with his hand extended without any difficulties. When drawing, the pencil should be placed at a sharp angle to the surface, so that it moves easily along the paper and leaves a soft trace. It is also convenient to hold the pencil correctly, as the pencil sharpens regularly during work and does not lose its sharpness.

When the pen is held incorrectly, an almost right angle is formed between the pen and the drawing surface, where the line is rough, the tip wears off quickly, and the surface of the paper is scratched. Also, when the pen is held incorrectly, all the lines are black, very thick, and this lowers the image level.

In the process of work, the artist must see the object being painted as a whole. This allows you to recognize and correct errors in time. As a result, the task is performed correctly. The distance between the artist and the drawing should be in the prescribed order; and the artist's hand should be in an extended position, because it is easier to draw with an extended hand than with a bent one. However, it is important to be able to hold the arm freely and move it easily across the surface. If necessary, the last two fingers can be worked by scratching the surface of the picture. In this case,

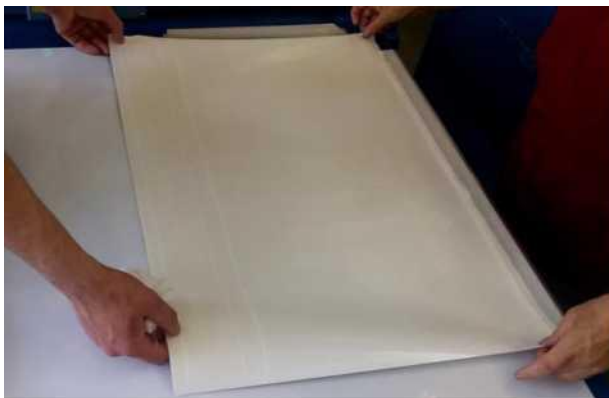


the drawing on the bottom of the hand will not rub off.

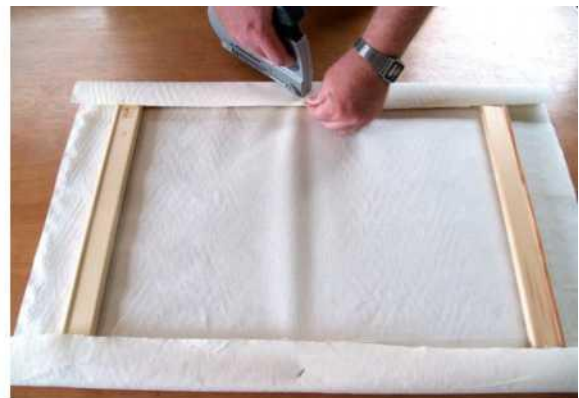
When the pencil is held, the hand should move freely. At the beginning of the work, it is caught from the back. It's fast and long allows you to draw lines, and also provides conditions for constantly viewing the surface of the picture. As the drawing process progresses, so does the style of holding the pencil. When the drawing is completed, the open side of the pencil is close to the fingers, and in this case it is done with small pieces of the shape and clear strokes.

Due to the fact that a certain system of training is required to master the secrets of drawing, after classroom lessons, homework must be done regularly. Therefore, it is important to prepare a workplace at home.

A right-angled board (tablet) with dimensions of 50x70 cm is needed to fasten the paper. To strengthen the tablet, a 2x3 cm piece of wood is glued to the plywood. Installation of legs on the tablet allows you to place the tablet surface at an angle that is necessary and convenient for the work process. The methods of drawing paper on the tablet-base are shown in Fig. 1 a) and b) .



a)



b)

Figure 1

References

1. Asroralievich K. Z. Psychological Portrait Pencil Characteristics of Perception Formation in the Description of the Image //American Journal of Social and Humanitarian Research. – 2022. – Т. 3. – №. 10. – С. 312-316.
2. Toshpulatov F. U., Norqochqorov R. E. O., Maxmudova X. N. Q. Xalq amaliy san'atining chizmachilik fani bilan bog'liqligi //Academic research in educational sciences. – 2021. – Т. 2. – №. 2. – С. 138-142.
3. Бахтиер М., Илхомджон М. ГРАФИЧЕСКИЕ ПРОГРАММЫ, ИСПОЛЬЗУЕМЫЕ В ПРОЦЕССЕ ОБУЧЕНИЯ, А ТАКЖЕ ВОЗМОЖНОСТИ ГРАФИЧЕСКИХ ПРОГРАММ AUTOCAD И 3D MAX //Universum: технические науки. – 2021. – №. 11-5 (92). – С. 92-94.
4. Садатов Ч. Обучение рисованию обнаженного мужского тела с передней стороны с карандашным рисунком //Общество и инновации. – 2021. – Т. 2. – №. 3/S. – С. 361-365.
5. Маматкулов И. Ч., Омонова Р. Р. CHIZMACHILIK DARSLARIDA REZBALARNI CHIZMADA TASVIRLASH VA BELGILASHGA OID METODIK TAVSIYALAR: DOI: <https://doi.org/10.53885/edinres.2021.31.50.049> Mamatqulov Ilxomjon Chorshanbiyevich TerDU, Tasviriy san'at va muhandislik grafikasi kafedrasida o'qituvchisi, Omonova Rayhon Rahmatillayevna TerDU, Tasviriy san'at va muhandislik grafikasi kafedrasida o'qituvchisi



- //Образование и инновационные исследования международный научно-методический журнал. – 2021. – №. 1-Махсус сон. – С. 170-176.
6. Xolmurodovich S. C. et al. O'QUVCHILARNING CHIZMACHILIK FANINI O'QITISHDA ZAMONAVIY PEDAGOGIK TEXNALOGYALARNING O'RNI VA AMALIY AHAMIYATI //Eurasian Journal of Law, Finance and Applied Sciences. – 2022. – Т. 2. – №. 2. – С. 189-192.
 7. Chorshanbiyevich M. I. Methods of Organization and Teaching of Drawing Classes in Educational Institutions //International Journal of Development and Public Policy. – 2022. – Т. 2. – №. 5. – С. 140-143.
 8. Toshpo'Latov F. U. et al. Bolalarni o'yin texnologiyalari asosida kasb-hunarga qiziqishlarini shakllantirishda rivojlantiruvchi o'yinlar //Science and Education. – 2021. – Т. 2. – №. 4. – С. 487-491.
 9. Chorshanbiyevich M. I. Individual Description of Separate Geometric Shapes and Bodies //International Journal of Development and Public Policy. – 2022. – Т. 2. – №. 5. – С. 167-169.
 10. Uralovich T. F. Conducting classes on fine arts based on information and communication technologies //International Engineering Journal For Research & Development. – 2021. – Т. 6. – С. 3-3.
 11. Тошпулатов Ф. ИСПОЛЬЗОВАНИЕ ГЕОМЕТРИЧЕСКИХ УЗОРОВ И ИХ ВИДОВ ИЗ ИСКЛЮЧЕНИЯ РИСУНКА И ПРИКЛАДНОГО ИСКУССТВА В АРХИТЕКТУРНЫХ СООРУЖЕНИЯХ //Физико-технологического образование. - 2022. - Ч. 1. - № 1.
 12. Baratovna T. R. Developing Dialogic Speech of Pre-School Children on the Basis of a Variative Approach //American Journal of Social and Humanitarian Research. – 2022. – Т. 3. – №. 10. – С. 272-275.
 13. Toshpulatov F. U., Norkochkarov R. E. O., Mahmudova H. N. Q. THE RELATIONSHIP OF FOLK APPLIED ARTS WITH THE SCIENCE OF DRAWING //Academic research in educational sciences. – 2021. – Т. 2. – №. 2.
 14. Tashimov N. E., Toshpulatov F. U. Activating Students in Building Intersection Line by Quadratic Transformations Method //www. auris-verlag. de.–2018. – 2018.
 15. qizi Maktabgacha T. R. B. yoshdagi bolalarning badiiy estetik madaniyatini o'yinlar orqali shakllantirish EURASIAN JOURNAL OF LAW //FINANCE AND APPLIED SCIENCES <https://doi.org/10.5281/zenodo>. – Т. 6341593.
 16. Toshpulatov F. U., Turoпова R. B. Games that develop children's interest in the profession based on game technology //Science and Education. – 2021. – Т. 2. – №. 4. – С. 487-491.
 17. Toshpulatov F. QADIMIY GRIX VA O'SIMLIKSIMON (ISLIMIY) NAQSH ELEMENTLARINING GEOMETRIK TAHLILI //Физико-технологического образование. – 2022. – №. 4.