

## TECHNOLOGIES OF WORKING ON GRAPHIC MATERIALS IN FINE ARTS CLASSES (ON THE EXAMPLE OF WORKING STILL LIFE IN THE PEN)

Ismatov Ulfat Shuhratovich

Teacher of the Department of Fine Arts of  
Chirchik State Pedagogical Institute of Tashkent region  
[u.ismatov@cspi.uz](mailto:u.ismatov@cspi.uz)

### ABSTRACT

In this article: In fine arts classes, students are taught to work still life in graphic materials, especially in pencil, to have in-depth knowledge of pen and pencil technology, as well as to use it effectively in their later creative activities. together, to find their own style, to find their own way of creativity, to train experienced, mature personnel in the field of fine arts education.

**Keywords:** Fine arts, graphics, pencil, still life, creativity, style, technique, pencil, light and shadow.

### INTRODUCTION, LITERATURE REVIEW AND DISCUSSION

It is well known that the purpose of higher education today; to provide students with in-depth knowledge of their field, to develop them intellectually, to find new ideas and to put them into practice. This demonstrates the importance of the issue of training highly qualified, creative and enterprising personnel in the higher education system of the country for modern theory and practice of education. As in any field, in the field of fine arts education, it is important to train highly qualified, creative personnel. Prospective educators-artists studying in this field of study should have a deep knowledge of the mysteries, history, types and genres of fine arts, as well as a good knowledge of each graphic material and techniques of working with them. Each educator-artist creates a work using a variety of graphic materials, depending on their wishes, interests and goals. There are many types of graphics, and each artist has his or her own style, techniques, and materials. Some people like to paint with watercolors, others like to paint with gouache or watercolors, and still others like to paint with pencil, retouch, acrylic paint, sangina and other materials.

In fine arts, the experience gained from working with a pencil plays an important role in the success of your work. Because the more you learn to work with a pencil, the better your work will be.

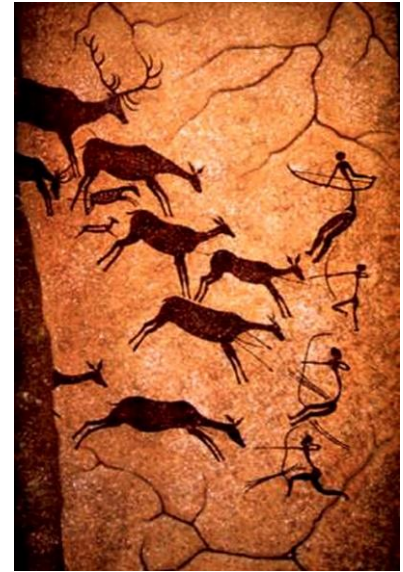
The artist first expresses his observations and research on the compositions of large works with the first lines in pencil. In the creation of works of art, these drawings serve as a source of support for the artist.<sup>1</sup>

Everyone knows what a pen looks like, but many think it has always existed. But this is not the case. If we look at our history, in the social era, people created various images of caves and mountains. They scratched the walls of the caves with nails or any harder object and made different shapes, but in the course of development, the various tools of imagery improved. These include simple black pencils. The discovery of a graphite deposit in England in the 16th

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<sup>1</sup> P.Thomas, A.Taylor Drawing London-2011 page

century led to the popularity of pencils. Graphite pencils were used to wrap the surface of the pencils with various tapes to prevent contamination of the hands. Later, as a result of dividing the tree branches into two pieces and placing the cuttings in the middle, the two separate pieces were glued together to form the pens we use today. Nowadays, pencil sticks are made of crushed graphite mixed with charcoal (black pencils), clay or powder paint (for colored pencils). People unfamiliar with art consider the pen to be an artistic material that is of little interest. Yes, hitting the gray or black color of the pencil on the paper is definitely not comparable to the variety of painting techniques. But this simple and complex work of these masters has created many true works of world art. The simplest elements of an image are lines and stripes. The paper is a trace of the extended movement of the pen. It can be thin, barely visible, and thick and clear.

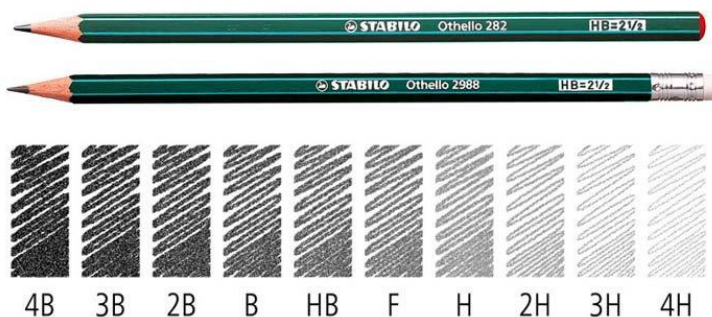


A stroke is a short movement of a pencil on a piece of paper. It can be anywhere in different thicknesses like a line, but in most cases it has a thickening at the beginning, middle and end. The role and function of the blood vessel is different from the role of the line. The group of lines is able to convey the best tonal relationship of the drawn image. To master the technique of working with a pencil, you need to practice often: fill the paper with straight lines and strokes, thin, thickened, cross, parallel, and so on.

Try to do frequent line draws with confidence. White paper and black lines are the basic elements of graphic language. Depending on the shape, strokes should be applied. If we find the plane of an object, we draw lines parallel to each other. For example, it is recommended to depict a cylinder with short lines, as if they surround a curved surface. The mistakes of some novice artists should be avoided. So when working with a pencil, they abuse the gum, which makes the drawing dirty and outdated.

The second mistake learners make is scratching with a finger or a piece of paper. If this is done, it will turn out more beautiful, in their opinion. This should not be done because the beauty of the drawing depends on the skill of drawing lines that show the shape and structure of the model.

Another common mistake is the tendency to rotate the finished image with a thick contour line. When drawing with a pencil, everyone should choose it based on the work they are creating.



There are soft and hard varieties of plain black pencil. The difference of the pen was marked by the mark written on it. Hard pencils H, 2H or T, 2T, Soft pencils always have the inscription: 2B, 3B, 4B, or 2M, 3M, 4M - the higher the number of digits before the letter B or M, the softer the pencil will be. Pencils marked TM and HB are of moderate softness.

When drawing an image with a pencil, it is basically held with three fingers. You need to train your hand to hold the pen freely when you hold it. Pressing the pen harder or looser can draw different lines. It's a good idea to hold the pen loosely when drawing. When preparing the tip of the pen for drawing, the graphite part can be sharpened by 5-6 mm, and the wooden part by 15-30 mm. This is because sharpened pencils help to make the lines clearer

when drawing. We must take into account the quality of the paper: it is desirable that its surface was rough. Do not take a sheet of smooth glossy paper: the pencil on it will grind and will not leave a clear black mark.<sup>2</sup>

### **Still life in pen technique**

Still life is a unique independent genre of fine art. "Still life" (nature morte) is a French word meaning "inanimate nature" and often depicts tools of labor, vegetables and fruits, flowers, poultry and small animals, ie still life The name reflects a person's daily life.

Preliminary analysis of the volume of the shapes in the image to find the compositional structure. By observing the still life from different angles, taking into account the light-shadow relationship, the most suitable place for the shape is chosen.

#### ***Step 1. Composition of the image on paper.***

Still lifes should be placed on a paper of a certain format so that the entire surface of the paper actively participates in the depiction of nature. The main requirement in the process of working with a drawing is to correctly place the objects on the paper and leave the same space on all sides (right, left, top and bottom). It also takes into account the color of the objects and the material from which they are made. Because they should come out naturally in the image. For this reason, the largest object in a still life should never be placed in the middle of the paper, but should be represented on the left or right. A well-placed image never looks like it is compressed or has too much space on the paper. Also, in a still life, the proportions of the objects must be correctly marked on paper.

#### ***Phase 2. Constructive analysis and perspective structure of the form.***

The general appearance of objects in a still life is defined by light lines, boundary lines are drawn, and all objects are depicted within these lines. The size, proportions, and location of each object are determined. When determining the proportions of objects, it is important to choose a unit of measurement for comparison. It is convenient to take the size of a medium or small object to compare the height. By constantly clarifying the contours of the objects, the perspective of the objects is carefully observed: the objects should not block each other and they should not intersect. Fill every body. In order to describe each object correctly, it is necessary to project them, that is, to imagine them as a linear constructive or glass object. The proportions of the objects are continuously determined by observing the perspective appearance and shape of the objects.<sup>3</sup>

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<sup>2</sup> B.Boymetov, O'.Nurtaev, Fine art technology and copying, study guide, Tashkent-2007

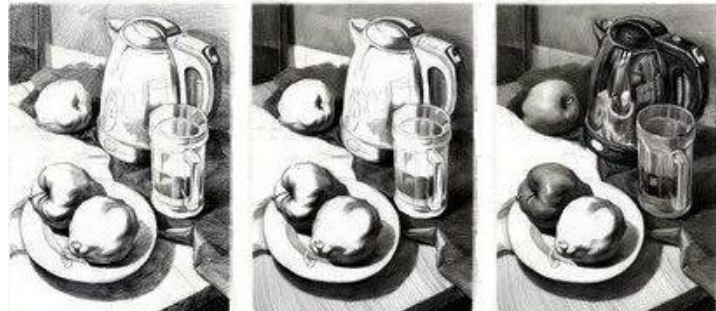
<sup>3</sup> X. Muratov, Pen, study guide, Tashkent 2020

**Step 3. Describe the size of objects using light-shadow relationships.**

When working on a perspective image of objects, it is important to be able to show their size, location, and level of incident light. This is achieved by using different shades and pencil prints. Nature's color relation involves the analysis of dark, medium, and bright colors in an image, and their analysis. One-session tutorials are used to illustrate color relationships and illustrate shaded surfaces, as well as to show the boundaries of these surfaces. In the picture, the borders, shadows, and light are highlighted first. The contour of the unlit surface of the object is reflected around other surfaces (walls, fabric, etc.), giving the object a brighter color than its own shadow. The proportions of objects are determined by comparing the relationship between bright and dark colors in the picture and nature. Light and shadow can add naturalness to an image.

**Step 4. Image generalization.**

At this stage, the picture is almost finished, and now it is necessary to compare the picture with nature, remove unnecessary details, generalize the first and second parts, and get an overall impression of the work. For a young artist, still life drawing is of great scientific importance. Drawing a still life from nature allows you to fully reveal the



location of objects in a realistic picture, to focus mainly on the perspective image, as well as to master the rules of linear-constructive drawing.

In short, every creative artist achieves the expected result only if he chooses a graphic material that interests him in the process of creating a work, reveals his inner feelings, and knows the techniques of its use, and this is reflected in his work. Working on a still life in a pen is important for students to discover new creative aspects.

The future pedagogue-artist, who has mastered the technique of creating a pen and a work in fine arts classes, has been able to use it extensively in his work, and in the future will have his own creative path, a big step towards becoming a highly qualified, mature staff. is clicked.

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