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**STAGES OF PROCESSING THE HUMAN HALF- BODY IN THE
DRAWING . (IMAGE OF THE HEAD OF A LIVING PERSON) IN THE
EXAMPLE OF THE PICTURE**

Abstract: In this article, the stages of working on pencil drawing of the human hemisphere. (PICTURE OF THE LIVING HEAD) is studied in the example of drawing.

Keywords: Fine arts, sculpture, pencil, plaster, sculpture, painter and sculptor, shadow. temporal bone, jawbone

**ЭТАПЫ ОБРАБОТКИ ЧЕЛОВЕЧЕСКОЙ ПОЛОВИНКИ НА
ЧЕРТЕЖЕ. (ИЗОБРАЖЕНИЕ ГОЛОВЫ ЖИВЫХ ЧЕЛОВЕК) НА
ПРИМЕРЕ КАРТИНЫ**

Аннотация: В этой статье представлены этапы работы над карандашным рисунком полушария человека. (ИЗОБРАЖЕНИЕ ЖИВОЙ ГОЛОВЫ) изучается на примере рисунка.

Ключевые слова: изобразительное искусство, скульптура, карандаш, гипс, скульптура, художник и скульптор, тень. височная кость, челюстная кость

When a student studies plastic anatomy, he or she is not limited to observing the outside of the shape. He must also take on the shape of a thinking anatomist, striving to understand the laws of the structure of the human body. He draws conclusions and generalizations from his observations and studies the rules and norms of change in certain muscle shapes. The student faces many challenges and complexities in his or her work as he or she moves from drawing pieces of plaster to drawing a living human head. The difficulty and complexity of this is that the ganch model that the student has previously drawn is in a

constant, critical position; during all sessions of painting, the illumination of the head, shadow, half-shadow, and the power of the falling shadow and hue remained unchanged. And the living head is always in motion: the nature of the shadows and semi-shadows changes as the naturalist moves. Moreover, the main difficulty in comparing the ganch head with a living head image is that in this case the artist is forced to solve many things on his own, activating his perception and creative ability. In the plaster samples, the student saw a shaker in general. The great master who created this statue put aside the branches and twigs and focused on the main thing. Now the living master artist has to do it himself, separating the main thing from the secondary. It is also difficult to describe the shape of a living head. The color and texture of the ganch head material were also the same.

The difference between the color power in bright and dim areas depends on how well this or that surface of the shape is illuminated. Shaping from living nature is further complicated by the fact that the face, hair, eyes, cheeks, and lips of a person in nature are of different colors. The cheeks, the reddish tint of the lips are the same light - though, they seem a little muffled. The different colors of the living head surface make it difficult to see the shape itself, instead of depicting the shape of the painter, you can see and copy a bright and muted color circle, and sometimes in nature or It makes you think of things. In the educational system of the classical art academy of the XVIII-XIX centuries, insufficient attention was paid to the special teaching of drawing a living human head. He went from drawing a ganch head painting to drawing a ganch statue, and then to drawing a naked living human figure.

The artist's knowledge and skills in drawing a ganch head were believed to be sufficient to draw a living head and a portrait. Our art education system requires a thorough study of all the laws and features of head shape construction when drawing a ganch head painting. Because the plastic characteristics of a living head depend on the underlying muscles and skull, as well as other hidden

features of the facial muscles and skull structure. When students draw a ganch model, they learn only its basics. In order to describe the shape of a living head, they need to master a number of laws. As mentioned above, if the artist does not know the laws of the construction of the head shape, the mass becomes a passive copyist of nature, nature attracts all his attention, he is afraid to take his view of nature, and therefore can not understand the laws of nature construction nor can he use them in his creative work. To achieve true creative freedom, the artist must be armed with scientific knowledge. He should be able to use this knowledge to know what each dimple and bulge of the head is based on. As A. Dürer wrote: if you do not have a real basis, you will not be able to do anything good, even if your hand is free. With real knowledge, you will be more courageous and will do the job more perfectly.

The artist must solve the following three tasks at once when drawing a living head shape:

- 1) achieve a reliable output of the volumetric head shape;
- 2) achieve the balance of the skull and muscles in the picture;
- 3) reveal the individual features of the human portrait.

We are forced to strictly follow the rules and regulations. In addition to analyzing the anatomical structure of the human head, the image requires adherence to the laws of the structure of the human head and the location of the muscles. The method of drawing can be individual, but it is necessary to correctly and uniformly reveal the laws of placement of muscles, bones, joints. These are the scientific rules of the fine arts. The same can be said about coloring, proportions, the constructive foundations of form. We use the term “academic picture” more than “academic picture”. Curriculum is also available to modernists, who also teach beginner artists their art and prepare them for it. The concept of ‘learning picture’ can encompass any trends and perspectives in art. The concept of "academic painting" implies the principles and methods of realistic art, in which each task has a scientific-theoretical basis, and education is

subject to a certain system. The academic education system is based on the best traditions of Western European, Russian and Uzbek national realist art, modern pedagogy and psychology. Academic education reveals to the young artist the objective laws of material existence in demonstrating the beauty and uniqueness of the phenomena of being. All this is directly related to the depiction of the most beautiful product of nature - the human image, in particular, the human head. Naturally, the student must first understand and remember the scheme of construction of the shape of the human head, and apply them in practice. Drawing a sketch on the proposed schemes and principles of form analysis is a creative process, even during training. That's why it allows a young artist to find their own ways of working later. But in any case, first of all, it is necessary to thoroughly study the constructive-anatomical structure of the shape of the head, that is, the anatomy of the human head.

When a student studies plastic anatomy, he or she is not limited to observing the outside of the shape. He must also enter into a form like a thinking anatomist, trying to understand the laws of the structure of the human body. He draws conclusions and generalizations from his observations and learns the rules and norms of change in certain muscle shapes. In such an in-depth scientific study of man, the paintings of Leonardo da Vinci, Michelangelo, Losenko, Shabuyev, and others can be cited as examples. In Leonardo da Vinci's paintings we see not only the outer muscles, but also the deep joints, the cartilage (uncles). Great masters of the past carefully studied the anatomical structure of the human body and head structure and remembered the basic features of bones, muscles, joints, including angiology (the science that studies the location of blood vessels). This knowledge led artists to the pinnacle of professionalism. All of the above points to the fact that drawing in nature requires in-depth scientific knowledge. As the student studies nature, he or she begins to understand the overall harmony of bone and muscle structure, relying on solid scientific data.

PARTS OF THE SKULL It is very important to know

this when describing a living head. In the analysis of the skull, special attention should be paid to the nature of the temporal bone, jaw bone forms, jaw bone tumor, lower jaw and neck (neck). It is also necessary to pay attention to the large neck, its groove and two protruding parts in the form of an ellipsoid (with the help of which the neck bone connects with the atlas, the upper spine of the neck). All of these bones need to be studied in detail. The most important thing for an artist is that he learns these by holding a rule pen and paper. Therefore, the first task in drawing a living head painting in higher education is to draw the skull in three turns. In studying the general laws of the skull, it is also necessary to take into account its variation with age. Age-related changes in the skull can be divided into five periods: the first is seven from birth

In studying the general laws of the skull, it is also necessary to take into account its variation with age. Age-related changes in the skull can be divided into five periods: the first - from birth to seven years, the second - from seven to puberty (16 years), the third - from sixteen to 30 years (full growth and developmental age); the fourth is between the ages of 30 and 60, and the fifth is between the ages of 60 and older. In infants, the cerebral part of the head box is much larger than the front. In the second period, the process of bone growth slows down and the difference between the sizes of the bones of the anterior neck is negligible. In the third period, the forehead bone develops rapidly, the cerebral part of the skull expands and grows upwards, the anterior part lengthens, and the arches of the cheekbones begin to stretch sharply. The skull is incised, which is typical of adults. In the fourth period, the bones stop growing and no change occurs. In the fifth period, the front part begins to change, that is, it shrinks, the teeth begin to fall out. As a result, the lower jaw rises, the jaw pushes sharply forward, the face shortens, and the stitches of the skull harden. In depicting a human living head, the artist must also know the laws of connection of the head to the shoulder width. The student's attention is focused on the particularly important aspects of drawing a living head picture.

As mentioned earlier, it is conditional to divide the imaging process into separate stages. This is only necessary for the artist to better master the learning material.

It is recommended to study the living sketch in four stages:

1) to determine the compositional location of the image, the general character of the head shape, as well as the proportions of the parts and the overall shape;

2) linear-constructive description, revealing the peculiarities of the anatomical structure of the head shape;

3) detailed drawing of the form by solving color relationships; and conclusion of the work

4) generalization to reveal the nature of the material.

In general, the head, torso, arms and its parts are linear – constructive. In general, an attempt is made to visualize how the head, torso, arms, and its parts are formed even when moving to a linear-constructive depiction. Each surface is illuminated differently. By representing these surfaces with light lines, the whole head shape, half-body, arm, and parts of it can also be accurately and reliably depicted. When drawing the shape of the head, it is necessary to reveal the constructive basis of the shape, and at the same time to clarify the character of the shape based on the bones of the body, as well as the skull. The neck bone is pushed forward, the protrusions above the head are slightly wider than the forehead curls, the cheekbones are well developed, and the cheekbones are pushed forward, the lower jaw is broad, and the skull box is dense with bones. Such an analysis of the form allows the artist to accurately reveal the character of the head. In the process of depicting a shape on the surface from the simple to the complex, from the description of a large shape to a detailed one, it is necessary to follow the existing rules in the analysis of the head and individual details in general (nose, lips, eyes, hands). 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 main proportions, the nature of the form, 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. You may have pushed the image in the process of processing the shape detail, lost the connection between the details, and damaged the anatomical structure of the shape. 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 head shape, but also to exaggerate the figurative characteristic of the person.

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