

## LINE DRAWING AND COLOR PAINTING ARE THE FOUNDATION OF COMPOSITION

*Nazirbekova Shakhnoza Batirovna*

*Associate Professor, Department of Fine Arts,*

*Tashkent State Pedagogical University named after Nizami*

**Abstract:** This article discusses the purpose of studying the subject of painting: to ensure that future teachers of fine arts deeply master the theory and practical skills of painting, develop their creative abilities, and understand the indispensable role of easel painting in their artistic observations and research processes, particularly in the creation of sketches and large-scale artworks. It emphasizes how the knowledge and competencies acquired in painting support these efforts.

**Keywords:** Gamma, sketch, motif, watercolor, tempera, gouache, primer, constructive, plasticity, grisaille, monumental, composition, portrait, still life, achromatic, chromatic, spectrum, perspective, color scheme.

The role of line drawing in creating expressive paintings is invaluable. Although a skilled artist may work directly with paint without preliminary drawing, in the creative process the relationship between drawing and painting becomes evident. Spatial positioning of objects, the accuracy of proportions, the correct application of colors, and the overall coherence of a work all largely depend on the artist. Only when an artist has thoroughly mastered line drawing can they achieve the desired outcome in painting. Otherwise, no matter how attractive the colors, a work based on a weak drawing cannot be considered high quality.

Historical experience from various art schools confirms that mastering line drawing in the initial stages of education lays the groundwork for later success. When young artist Odoardo Fialetti arrived in Venice to study painting, he asked Tintoretto what should be done to master it. Tintoretto replied, "Draw!" When asked again what else he would advise, Tintoretto responded, "Draw, and draw again!" — emphasizing that drawing bestows elegance and perfection on painting.

The great sculptor Michelangelo saw line drawing as the root and foundation of all knowledge in painting, sculpture, and architecture. Charles Le Brun declared that "Drawing is a pole star and compass that always guides us and saves those sinking in the ocean of colors." Engraving master Engr had inscribed on the doors of his studio: "I teach drawing to students who come in; when they leave, they are masters of painting."

Caracci once said, "There is one element that forms the basis of all art forms — drawing. Whoever masters drawing will master both painting and sculpture." Titian asserted, "It is not color that makes a shape beautiful and delicate, but the precise line drawing." Even in his old age, he did not let a day pass without drawing something with charcoal or chalk.

V.Ye. Makovsky famously said: “Painting that is not based on drawing is not art, but a chaotic collection of colored blotches.” P.P. Chistyakov taught that “One who does not thoroughly understand drawing cannot be creative.” I.Ye. Repin practiced drawing two to three hours daily and considered it the foundation of painting. A.M. Vasnetsov recalled that Chistyakov’s favorite occupation was drawing. At Aschbe’s art school in Munich, even graduates of art academies were taught drawing — focusing on the constructive structure of forms, tonal relationships, and grisaille technique — for extended periods before moving on to painting. Only after mastering constructive design and tonal values were students allowed to work in color.

The masterpieces of great painters stand out for their well-composed structures, relevant themes, and the harmony of warm and cool colors. Many renowned painters were, above all, masters of drawing — such as K.P. Bryullov, I.I. Shishkin, V.Ye. Makovsky, V.D. Polenov, I.Ye. Repin, M.A. Vrubel, V.A. Serov, K.A. Korovin, A. Abdullaev, U. Tansykbaev, Z. Inogomov, M. Nabiev, R. Akhmedov, B. Jalolov, A. Mirzaev, A. Ikromjonov, and I. Khaydarov.

In painting, the presence of fine plastic forms, proportional harmony, and spatial characteristics is essential.

A painter must fully reflect these elements in nature; otherwise, the work is judged as clumsy, careless, and of poor quality. The colors in painting must be closely linked with the drawing. Before starting to work in color, the necessary parts of nature should be outlined in pencil, then the volume of the shape can be conveyed using color.

According to D.N. Kardovsky, if we consider painting as the continuation of drawing in color, then interpreting the shape in color starts with drawing, is corrected several times during the creative process, and is refined through colors. Mastery of drawing ensures the creation of unique painting works. P.P. Konchalovsky also wrote: “The true method of painting is the application of color that fully conveys form.”

In true art, the main artistic expression is drawing. It defines shapes, provides information about events and people, and embodies creative ideas. Composition first emerges in drawing (as a plastic idea) and is recorded there. Even sculptors and architects begin their ideas with a preliminary sketch. Artists also develop their ideas about form and composition in their drawings.

Mastery of drawing is vital for artists of all fields: graphic artists, architects, stage designers, monumental painters, and more. A film or theater artist who does not master the secrets of drawing cannot be considered a true creator. In fact, the artistic and cultural level of artists trained in the school of truthful drawing is assessed by the quality of their works in all genres of visual art.

If a decorative artist-pedagogue or a monumental artist begins creating works without thoroughly understanding the foundations of drawing, it can result in incomplete artwork, inauthentic scenes, and an inability to accurately portray the human figure or the essence of events. For young artist-pedagogues to work successfully in painting, they must master the theoretical knowledge and practical skills of drawing.

Painting in various colors is a serious responsibility, as painting relies on a unified whole of color and tone relations. Misunderstanding tone relations when depicting form leads to confusion. Therefore, the most important goal in drawing is to achieve tonal harmony and wholeness, which naturally facilitates a smooth transition to painting.

K.F. Yuon said, “In painting, all parts of the picture are related to each other. Through the comparison of the lightness and relationships of each part, and by observing the power of colors and subtle differences over time, reality can be fully expressed.” In landscape sketches, especially when painting the sky and water, relationships are shown through the brightness and saturation of colors. In other genres (such as portrait or still life), the accurate relationships of tone and color determine the truthfulness of the depiction.

The origin and distribution of colors in nature has fascinated scientists and artists for centuries. Renowned scientists like I. Newton, M. Lomonosov, and Helmholtz have studied the essence of color from a scientific standpoint. M.V. Lomonosov was the first in science to identify primary colors. Isaac Newton conducted experiments proving that white light consists of multiple colors.

#### List of References:

1. Nazirbekova, S. (2021). The Importance of Field Practice in Fine Arts. Collection of Scientific Works ΛΟΓΟΣ. <https://doi.org/10.36074/logos-19.03.2021.v4.35>
2. Jabbarov, R. (2019). Formation of Fine Art Skills by Teaching Students the Basics of Composition in Miniature Lessons. *International Journal of Progressive Sciences and Technologies*, 17(1), 285–288. <http://dx.doi.org/10.52155/ijpsat.v17.1.1424>
3. Nazirbekova, S., Talipov, N., & Jabbarov, R. (2019). Described the Educational, Scientific, and Educational Institutions of the Miniature. *International Journal of Progressive Sciences and Technologies*, 15(2), 364–367. <http://dx.doi.org/10.52155/ijpsat.v15.2.1192>
4. Abdirasilov, S., & Maxkamova, S. (2019). Research of Structure of Fractals in the Life of Mankind and Fine Arts Products. *International Journal of Progressive Sciences and Technologies*, 17(1), 302–305.
5. Bakhtiyarova, S. M., Dildora, A., Markhabo, T., & ToshpulatovaSabina, I. Z. (2020). Creativity of People’s Artist Gafur Abdurakhmanov in the Development of Modern Painting of Uzbekistan. *European Journal of Research and Reflection in Educational Sciences*, 8(2).
6. Maxkamova, S. B. (2021). Issues of Preparing Future Fine Arts Teachers for Artistic Analysis of Landscape Works in Fine Arts. *Scientific Progress*, 2(2), 480–487.
7. Abdirasilov, S. F., & Maxkamova, S. B. (2019). Patriotic Education of Schoolchildren – An Actual Pedagogical Problem. In *Higher and Secondary Professional Education as the Basis for Professional Socialization of Students* (pp. 282–286).

9. Abdirasilov, S. F., Nazirbekova, Sh. B., & Maxkamova, S. B. (2016). Artistic and Cultural Traditions of Uzbek Folk Art in Fine Arts Lessons. *Personality, Family and Society: Issues of Pedagogy and Psychology*, (11(68)), 32–42.
10. Nurtayev, U. N., & Maxkamova, S. B. (2016). Issues of Preparing Students for Artistic and Creative Activities. *Young Scientist*, (7), 687–691.
11. Talipov, N. N. (2022). Creative Process in Composition, Means and Criteria of Composition. *Oriental Renaissance: Innovative, Educational, Natural and Social Sciences*, 2(5), 744–755.
12. Ahmedov, M.-U., & Kholmatova, F. (2021). Teaching Students to Draw Elements of Patterns in Wood Carving Circles. *Collection of Scientific Works ΛΟΓΟΣ*. <https://doi.org/10.36074/logos-30.04.2021.v2.17>
13. Maxkamova, S., & Jabbarov, R. (2022). Methodology for Increasing the Effectiveness of Fine Arts Education Using ICT. *Problems and Development Trends of Modern Innovative Research: Solutions and Prospects*, 1(1), 27–29. <https://inlibrary.uz/index.php/zitdmrt/article/view/5097>
14. Ravshanovich, J. R. (2021). Priority Directions of Development in Painting. *Online Scientific Journal “Governance and Ethics”*, 1(6), 137–148.
15. Kholmuratovich, M. K., Mardanaqulovich, A. S., Ravshanovich, J. R., Sharifovna, K. U., & Shodiyevna, B. O. (2020). Methodology of Improving Independent Learning Skills of Future Fine Art Teachers (On the Example of Still Life in Colorful Paintings). *International Journal of Psychosocial Rehabilitation*, 24(05).
16. Fayzullaevich, A. S. (2021). The Use of the Artistic Traditions of Uzbek Folk Art in Fine Arts Lessons. *Asian Journal of Multidimensional Research*, 10(10), 54–61.
17. Nazirbekova, S. B. (2022). In the Practice of Plein Air, the Fine Arts Occupy an Important Place and Priority. *Zien Journal of Social Sciences and Humanities*, 8, 127–131. <https://zienjournals.com/index.php/zjssh/article/view/1701>
18. Abdirasilov, S. F., & Nazirbekova, Sh. B. (2017). Computerization and Informatization of Artistic and Practical Activities in Student Education. *Innovations in Science*, (12(73)), 21–23.
19. Jabbarov, R. R. (2021). Formation of Creative Abilities of Students by Teaching the Genre “Landscape” in Fine Arts. *Spanish Journal of Society and Sustainability*, 1, 1–8. <http://sjss.indexedresearch.org/index.php/sjss/article/view/1>
20. Kholmuratovich, M. K. (2019). Implementation of Independent Educational Activities of Students. *European Journal of Research and Reflection in Educational Sciences*, 7(12).
21. Muratov, H. (2021). The Importance of Organization and Management of Independent Education in the Learning Process. *Collection of Scientific Works ΛΟΓΟΣ*.

22. Jabbarov, R., & Rasulov, M. (2021). Further Formation of Students' Creative Abilities by Drawing Landscapes in Painting. Collection of Scientific Works ΛΟΓΟΣ. <https://doi.org/10.36074/logos-30.04.2021.v2.09>
23. Jabbarov, R. (2021). A Unique Direction Inspired by the Creativity of Kamoliddin Behzod, a Great Miniaturist of the Eastern Renaissance. Society and Innovations, 2(5/S), 59–67. <https://doi.org/10.47689/2181-1415-vol2-iss5/S-pp59-67>
24. Talipov, N., & Talipov, N. (2021). Creative Technologies for the Development of Students' Creative Activity through Art Education. Collection of Scientific Works ΛΟΓΟΣ.
25. Khalimov, M. K., Jabbarov, R. R., Abdukhanov, B. Kh., & Mansurov, A. A. (2018). Comparison of Productivity of Teaching Boards and Projectors in Teaching Engineering Graphics. Young Scientist, (6(192)), 203–205. <https://moluch.ru/archive/192/48066/>
26. Akhmedov, M.-U. B. (2022). The Importance of Folk Applied Art in the Formation of Youth Creative Activity. Current Research Journal of Pedagogics, 3(02), 142–156. <https://doi.org/10.37547/pedagogics-crjp-03-02-23>
27. Rustam Ravshanovich, J. (2021). Formation of Creative Abilities of Students by Teaching the Genre “Landscape” in Fine Arts. Spanish Journal of Society and Sustainability, 1, 1–8. <http://sjss.indexedresearch.org/index.php/sjss/article/view/1>
28. Qodirov, M. M. (2023). The Importance of Continuing Education in Training Highly Qualified Technological Education Teachers. Frontline Social Sciences and History Journal, 3(05), 76–86. <https://doi.org/10.37547/social-fsshj-03-05-11>
29. Jabbarov, R. R. (2023). Patterns in Applied Art of the Uzbek Folk. European Journal of Arts, 1, 11–14. <https://doi.org/10.29013/EJA-23-1-11-14>
30. Nazirbekova, Sh. B. (2023). Important and Specific Aspects of Fine Arts in the Practice of Plein Air. European Journal of Arts, 1, 15–18. <https://doi.org/10.29013/EJA-23-1-15-18>
31. Kodirov, M. M. (2022). Formation of Professional Competence of Teachers of Future Technological Education. Current Research Journal of Pedagogics, 3(10), 34–41. <https://doi.org/10.37547/pedagogics-crjp-03-10-06>