

# The Formation of Students' Creative Skills in The Process of Working on A Portrait Pencil Drawing

Ismoilova Muhibaxon Mohtorxon qizi

Teacher of the Namangan Specialized Art School Boarding School, Uzbekistan

**Received:** 12 April 2025; **Accepted:** 08 May 2025; **Published:** 10 June 2025

**Abstract:** This article discusses a currently relevant issue, namely, the development of students' creative skills in the process of working on a portrait pencil drawing.

**Keywords:** Fine arts, real, creative, composition, proportions, portrait, nature, perspective, graphics, artwork, eco-style, plaster, shadow-light, placement, knowledge, sequence, skill.

**Introduction:** Fine arts are a very broad field of activity for every creative person. Mastering realistic drawing in all its aspects, both theoretical and practical, occupies an important place in all types of art. Therefore, the knowledge of academic drawing is useful in all aspects of visual activity and ensures success in solving creative problems. People have been striving to create pencil drawings and use them effectively in their spiritual lives since ancient times. For this reason, certain basic laws and rules of drawing have been developed and have been improved over many years and centuries. It would not be wrong to say that pencil drawing is the basis and foundation of serious engagement in all types of fine arts.

It is known that a person who gradually learns pencil drawing as an exercise dreams of one day being able to depict a human figure in his own image. However, this intention is not so easy to realize. Because, like all activities, this activity also has the following prerequisites. They are:

- The laws and rules of composition;
- Ways to determine proportions;
- Drawing preliminary plaster models of sculptures;
- The structure of the human face, plastic anatomy;
- It also requires the ability to use visual tools well and for their intended purpose.

The consistent implementation of the above-mentioned conditions, in turn, involves a lot of practice. They are achieved by consistently and

patiently performing training exercises. Because the final result will be a portrait of a person in pencil. All its preparatory processes must be carried out step by step.

The main requirement for working with pencil is to accurately reflect the drawing object in every detail, to ensure activity. This requires the correct placement of the image on the paper surface, the correct determination of proportions, and the accurate determination of the relative positions and perspectives of the facial parts. Of course, sufficient knowledge, experience and skill are needed to produce a high-quality work in accordance with the intended purpose. It is known that knowledge is acquired through reading, studying, seeing, drawing conclusions, analyzing previously made pencil drawings, as well as the formation of creative skills, through hard work, constant practice, and aspiration. It is no secret that another important condition for obtaining a fine art education is that each depicted object, phenomenon, or plate is very closely related to the original, that is, nature. Because in drawing, the quality of being able to show the truth of life is important. This issue is especially evident when drawing a portrait pencil drawing. Because we know that when a pencil drawing is worked out in the form of a portrait, it is used to solve two main tasks. One of these is performed as an independent graphic example, and the second serves as an auxiliary material for a portrait worked out in a composition or color image. Of course, each of them has its own tasks and they are

performed with different drawing materials. It is natural that the issue of their creation as an educational exercise or as an independent work of art also plays a key role.

It is known that before drawing an image of a living human head and performing it at a competent level, the artist must have gone through the stage of depicting the skull and the anatomical head model "eco-resin". Because the student goes through his own stage in drawing portraits in the process of working with these models, especially classical sculptures made of plaster, in a single piece. When depicting the true appearance of a person from nature, the student is faced with the problem of holistically grasping and depicting the most important aspects of it. To perform this difficult task, observation and attention are required, as well as following the sequence in drawing. Another problem is that the nature is constantly changing, the head is slightly tilted or turned relative to the neck and shoulders. These conditions were not present when the artist drew the plaster model, and it was convenient that the "inanimate nature" was motionless. For this reason, it is much more difficult to depict the image of a living nature. In this case, the structure of the head of the person chosen for drawing has a characteristic feature: that is, the bones should be bulging and the facial structure should be clearly visible. Therefore, the head should be illuminated with an artificial lighting device, slightly from the side and from above. In this case, it is desirable that the light fall at an angle of 35° as much as possible. In this case, it is possible to determine the individual shadows on the parts of the head that fall on the light sliding along the sides of the two cheeks and the protruding parts of the nose and the shadows falling from them. In this case, the overall shape of the head is emphasized using light and shadow tones. In this way, the cast, the natural form, is formed, and the subsequent work can be continued with the same steps as when drawing the plaster model. That is: - first, draw a large figure on paper;

- then, determine the proportions, the mutual arrangement of the parts of the head;
- then, work in detail on each detail;
- generalize the shape of the head, its history.

A creative approach to such actions is also necessary. For example, before working on a long-term fundamental - academic pencil drawing, you can draw and study the head as a separate, auxiliary exercise with various drawing tools - pencil, sous, charcoal. Because this is interesting to work with "soft" drawing tools and paves the way for the formation of the student's creative skills.

In the process of such independent creative exercises, the artist:

- the properties of various drawing tools, their capabilities;
- the use of techniques and methods that can be used in their use;
- the knowledge and skills acquired in the technique and technology of pencil drawing are formed, as well as the development of creative skills.

The process of drawing a head from nature should not always be limited to academic rules and regulations, but should also be a means of forming each student's own creative style. In this regard, additional practice of nature outside the classroom during independent lessons gives a good result. Because at this time, the student is outside the control and guidance of the teacher and can freely take creative approaches, for example: draw nature from a perspective, in different views and turning situations. In this case, of course, the student's creative skills are formed and his confidence in his knowledge and capabilities is gradually strengthened. Changes occur in his psyche, and new, untapped facets of creative ability are revealed.

It is also known that there are two directions in the art of painting, which are distinguished by professionalism. They are academic and amateur activities, and we should not confuse them with each other and instill in the minds of students their important, different aspects. We should explain their specific aspects, that is, their positive and negative aspects, by showing examples of paintings related to this issue. Their specific aspects are as follows:

1. Amateur-type works - academic, realistic, not based on methodology, are worked on based on and relying on the principles of the artist himself.
2. Professional-type works - academic, realistic, subject to the principles of scientific depiction of truth and are worked on in accordance with generally accepted guidelines.

In the process of developing students' creative skills in the process of working on a portrait pencil drawing, it is advisable for the teacher to focus on the above-mentioned.

## REFERENCES

- Abdirasylov S. "Fine art and teaching methodology". - T.: "Science and technology", 2012.
- Boymetov B. Pencil drawing. // Textbook for higher educational institutions. Ministry of Higher and Secondary Specialized Education of the Republic of Uzbekistan. -T.: Musiq, 2006.
- Bulatov S.S. Teacher and student etiquette. - T.: TDPU

publishing house under the official name, 2012.

Jabborova.O.M Formation of future teachers' artistic perception. - T.: "Science and technology", 2012.

Muratov H.Kh. Pencil drawing. //Tutorial. -T.: Íjod-prínt, 2020.

Umarov A.R. A portrait of Uzbekistan. -Tashkent, Izd. Science, 1968. 133 c