



Important Factors in Creating Portrait Compositions for The Professional Training of Future Fine Arts Teachers

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Abstract: This article addresses current issues in the professional training of future fine arts teachers, focusing on the theoretical and practical methodology of portrait creation in both pencil drawing and painting.

Keywords: Self-portrait, genre, realistic, perspective, composition, achromatic, chromatic, grisaille.

Introduction: New scientifically-based forms and methods of teaching national art examples to students are being developed in various higher education institutions and research institutes of the republic. Fine arts, particularly pencil drawing, painting, and composition, play a crucial role in nurturing artistically accomplished students with a spirit of devotion to the Motherland and national art. This, in turn, necessitates in-depth and well-founded special subjects taught in higher education faculties and specialized schools, setting high standards for educators.

Studies show that although students may understand and remember the basic rules of drawing from nature well, there are instances when they struggle to apply their acquired theoretical and practical knowledge in practice. Therefore, in addition to theoretical knowledge, they must also develop performance and technical skills in fine arts. Students should not experience technical difficulties during practical exercises. Mastering technical skills freely and proficiently allows students to fully immerse themselves in creativity, develop their artistic abilities, and become highly qualified artist-educators. Students who have only superficially mastered depiction skills do not feel at ease during practical work and, consequently, cannot fully express their thoughts and feelings. This applies to

all forms of art, especially pencil drawing, which is the foundation of fine arts.

Ancient academic schools paid great attention to depiction techniques. Therefore, when introducing the art of drawing for the first time, master artists would instruct their apprentices to copy examples created by master artists. In this approach, the main focus was on the technique of image execution.

One of the methods to develop the creative activity of a young teacher-artist during the lesson process is to engage them in studying the mastery of experienced artists. Introducing students to how renowned artists have acquired their skills and demonstrating how images are interpreted differently in artworks actively involves young people in the creative process. However, this sometimes proves insufficient. Therefore, in addition to such tasks performed in the classroom, the teacher should also assign homework that involves copying examples of works by great artists. These assignments not only teach students to depict images more expressively but also help them learn how master artists skillfully utilize visual techniques. Each teacher has their own unique methodology and individual system for teaching drawing. If a student has proper technical preparation, they will develop into an experienced artist-teacher in the future, regardless of which teacher-artist guides them. The teacher's skill is determined by their ability to provide instructions to each student according to their descriptive technique, make extensive use of educational methods, and give correct guidance to the student. Descriptive skill refers to a person's ability to realistically render a certain form using specific methods and techniques based on previously acquired experience.

In artistic and creative activity, mastery arises on the basis of previously acquired knowledge and skills. It is important to gradually develop and improve skills in working with young people. Careful observation of student work, the correct approach to each of them, allows one to exert the necessary influence. A teacher's praise, encouragement, and respect for their students are beneficial for creative activity. However, the method of encouragement is useful only when it corresponds to the emotional attitude, the student's will, ability to work, and self-esteem. Students actively engage in creative activity, but in some cases, due to dissatisfaction with the results of their work, they expect clear instructions from the teacher, and at this time, the teacher's help in clearly pointing out the student's mistakes further inspires the student. As a result, the student gradually continues the work and completes it. Students enhance their skills by drawing pencils and color labels effectively using various

materials (pencil, sticks, sauce, charcoal) [1, 48].

Summarizing the above, it should be emphasized that for successful education and upbringing of students, the teacher must take into account the individual characteristics of each of them. Every student requires special attention, and only by considering this can a teacher achieve great results in developing their student's creative abilities.

An inexperienced student thinks that painting a portrait is easy. After creating a sketch from life, they choose a color they think is close and paint it. The result is not satisfactory. Although there may be a resemblance in the external appearance of the subject, it cannot be called a full-fledged portrait painting. In portrait painting, the student must apply all their knowledge and skills to accurately capture the unique psychological state of the person being depicted.

You are familiar with many masters of the portrait genre from the history of world fine art. The works of great Renaissance artists like Leonardo da Vinci, Raphael, Titian, and Tintoretto continue to amaze painting enthusiasts with their mastery in expressing complex emotions in their delicate portraits. Flemish artists Rubens and Van Dyck, and Dutch artists Hals and Rembrandt were able to depict the notable people of their time in their unique works.

While the portraits of the 17th-century Spanish artist Ribera are distinguished by deep psychological expression and artistry, the portraits of the 19th-20th-century French artists Renoir and Cézanne express new ideas and content in a distinctive color palette.

In addition, several famous Russian artists such as I. Repin, V. Surikov, V. Serov, and M. Vrubel created an invaluable portrait gallery of their contemporaries. In each portrait, they were able to depict not only external resemblances but also the inner psychological world of a person - their intelligent, emotional, and noble characteristics - with high artistry and in a distinctive style.

Our renowned Uzbek artists have also achieved fruitful success in the portrait genre. Miniature painters such as Kamoliddin Behzod and Mahmud Muzahhib left a profound mark on Uzbek fine art. The explorations in the portrait genre by masters of art such as M. Nabiev, A. Abdullaev, R. Akhmedov, M. Saidov, M. Oganosov, N. Kuziboev, and Ch. Akhmarov are extremely invaluable. The perfection in a portrait lies in the integrity and expressiveness of the image. It should also be noted that these thoughts expressed about portrait painting should not be taken as a ready-made recipe. It is impossible to create a skillful image with theoretical knowledge alone. The presented ideas are aimed at preventing the main mistakes that can occur when working on portraits. Of

course, in the portrait genre, a creator needs great talent, skill, and extensive experience to accurately reveal the inner psychological state. We will provide you with several guidelines for studying portrait painting [2, 63].

In this regard, reorganizing the teaching of fine arts in the higher education system and improving its content and methodology is one of the pressing pedagogical challenges of today. The portrait genre of fine art holds particular significance in this context. Therefore, providing artistic education to students through fine arts is one of the urgent tasks.

It is essential to address issues such as students' perception and understanding of the processes associated with portraying the portrait genre, as well as their becoming active participants in these processes. While working on the portrait genre, students gradually master its basic principles (correct placement, perspective foreshortening, point of view, color and tonal relationships) both theoretically and practically.

Creating a human figure requires extensive knowledge from the artist. Such requirements necessitate the accumulation of both theoretical and practical experience through study and learning, as well as the ability to apply it in practice. Before painting a person's appearance and body, it is essential to thoroughly master the creation of educational still lifes. Otherwise, it is impossible to achieve positive results. The creation of a human image can be divided into several interconnected stages. These are:

- Creating an image using the "grisaille" technique;
- Depicting the figure in a daylight environment;
- Portraying the figure under artificial lighting;
- Painting a portrait in the open air (en plein air).

It is well-known that when creating an image, it is important to correctly depict the tone of the subject being drawn and apply the corresponding color. This is also the main task in exercises on creating a human image. For this, first, it is necessary to execute the composition in grisaille technique (using a single color) to learn how to identify and depict the light and dark values of the image and the features of its form. This approach helps to correctly distinguish the degrees of light and shadow in the figure and sense its volume. Moreover, working with a single color tone greatly aids in showing the shape and volume of the object (in still life) or the figure (in portraiture), as well as accurately identifying the shadow and light areas and the light-dark tones of the figure. In this case, color hues and luster are considered secondary. The study of a person's appearance usually begins with a deep

analysis of the characteristic features of the subject being drawn. Therefore, first, pencil sketches and several short-term color studies are created. In a single color, often using brown "Mars" pigment mixed with black and white, the shape of the human figure, the relationship of light and dark values, how it appears as a whole in relation to the background, and the layout of its main parts are determined.

After completing such preparatory work, it is advisable to begin the main task and move on to developing a detailed image. In long-term imagery, every minor element is taken into account and worked on [3,140].

Using the flat part of the brush allows highlighting each surface in segments, accentuating it according to its shape, as the brush is used in the direction of the form. The brush strokes represent each segment. When depicting a portrait, it is necessary to pay serious attention to its state in the environment. This is because everything around influences its appearance to a certain extent. The background plays a particularly important role in creating the image. The figure being drawn appears in "silhouette" as either dark or light against it. Therefore, practicing the setup in two different situations - with light and dark tones, and with the background - yields good results.

If the depicted human figure is illuminated directly or from the side, each part (detail) becomes prominent, making it convenient to create a holistic image. First, the tonal relationships of the large form are established as a whole, then the small parts are worked out in detail. In this process, attention should be paid to light and shadow, reflections, and they should be depicted accurately in their proper places. When performing the task using the "Grisaille" method, illuminating the face with an artificial light source is effective. This way, the object being drawn becomes clear, visible, and its volume is clearly perceived. It is better to start showing the shape of the face from its shadow area, as it will then be easier to present the image as a whole. After establishing the main "silhouette" of the face and concisely rendering its shadows and lights, one can move on to small elements and work on them in some detail.

Grisaille is a technique that involves drawing with a single color. This style bridges the gap between pencil drawing and painting. When creating a human head portrait, along with general rules, we observe that a sharp, thin pencil and a wide, flat brush can represent the shape differently. For grisaille, it's preferable to choose a darker and warmer color (for example: umber, mars brown). Other paints, such as mixtures of black, blue, and white, give a cold tone, which doesn't correspond to the warmth of a human face. Before

painting a portrait in oils, it's useful to do several exercises that address tonal solutions.

The purpose of this exercise is to study the expression of the human head's shape through light and shadow relationships. The way shape is rendered with brush strokes differs from how it's achieved with pencil. In pencil drawing, the shape is studied based on construction, and color characteristics are represented conditionally. The shape can sometimes be depicted with a single line, without a background. With a brush, the shape is portrayed together with the background, inseparable from its surroundings. Two paints are typically used for grisaille: natural umber and white. Instead of natural umber, other types of umber or mars brown can also be used. Bright red, green, or blue paints are not recommended. For this task, it's better to choose a male model with a clear anatomical structure. In the initial exercises, it's advisable not to draw children's portraits. Their facial structure is smooth, and their constructive structure presents some difficulties.

The model should be positioned in such a way that the incoming light emphasizes the character of the facial features. For this purpose, it is better to direct the light from the side or from above. A neutral-colored fabric is very suitable as a background. To clearly define the shape of the head, the model should be positioned so that the illuminated part is brighter than the background, and the shadowed part is darker than the background. Once the model is properly positioned, it is necessary to consider the compositional placement of the portrait on the canvas. The composition is based on the artist's viewpoint and the size dimensions. It is advisable to choose a smaller canvas size. If the selected canvas is large and the model is drawn larger than its actual size, it's natural for an inexperienced artist to become confused. A size of 30x40 cm is recommended for creating a head study. Initially, the head structure is constructively outlined, with increased attention to facial proportions. It is not necessary to develop light-shadow and volumetric characteristics for each detail at this stage. This will be addressed later with a brush after determining the overall shape of the head. Most importantly, the pencil drawing must clearly define the overall construction of the head.

It is preferable to work with charcoal pencils rather than regular pencils when creating images on fabric. Charcoal is convenient for defining differences in tone and light-shadow. Additionally, charcoal can be erased even with a cloth. However, minimize erasing when working on fabric, as it may damage the quality of the top layer's primer. Once the image on the fabric is complete, it is fixed with varnish.

How to begin the work: First, carefully observe the model. Compare the illuminated and shadowed parts of the head relative to the background. Identify and mentally analyze the brightest and darkest areas. For instance, determine the degree of lightness of the illuminated forehead area in relation to the background. It's not necessary to prepare mixtures for the brightest highlights and darkest shadows. The color mixture is prepared for medium tones of light and shadow. Once the mixture is ready on the palette, begin with a large brush, starting from the shadow areas. This quickly defines the head's shape and forms the basis for the tonal solution. After covering the shadows with paint, proceed to work on the background. On white fabric, shadows appear very dark. After establishing the background in the shadowed part of the head, move on to work on the other side. Now apply paint to the illuminated part of the head, comparing it with the shadows and background. Work boldly and freely, without dwelling too long on each detail. If you use thinner paint in the first application, you can apply thicker paint in subsequent layers. However, strive to accurately establish the head's lighting and environment during the initial treatment. Use a palette knife to scrape off any unsuccessful or overly heavy areas. If an applied brushstroke doesn't sit right or fails to accurately define the form, scrape it off with the palette knife and attempt to achieve a clear representation of that area again. After comparing the shadowed parts with the illuminated areas and achieving the characteristic structure of the head, proceed to give more precise form to the details. If the applied paint smear doesn't fall into place or doesn't accurately define the shape expression, it is scraped off with a mastic and attempts are made to achieve a clear image of that part again.

Working on the details and refining the general shape of the head is part of the second stage of the work. At this stage, the detailing of the face is carried out in accordance with the structure of the head. Painting details with large brushes is not easy. Now we will make effective use of small brushes.

When working on the eyes, do not outline the eyelids with a small brush. First, mark the location of the eye in the desired tone. When determining the tone, remember to compare it with other processed parts of the head. After determining the location and character, begin drawing the eye. Work on one eye and immediately move to the other. Try to work on both eyes simultaneously, without losing focus on their structure. Don't draw the lips as a single line. The shape of the lips also needs to be modeled. This is because they have convexity consisting of various planes. Therefore, apply paint strokes according to the shape of

the lips. Once the shape of the lips is carefully crafted with a brush, it is necessary to ensure that the overall expression of the model is not lost. While focusing on processing the parts of the head, one must not forget its overall appearance. Even if the parts are carefully detailed separately, the connection between them can be lost. The artist immediately notices this, so no matter how much attention you pay to the details, the likeness of the head can be lost. Some minor errors become noticeable in the construction of the head. The reason for these shortcomings is that the artist, having worked on the details too meticulously, loses the ability to see the overall picture. To avoid such errors, it is necessary to constantly observe and compare the general state when processing details. In the process of detailing, it is advisable that each part harmonizes with others and does not interfere with the overall appearance[4,28].

Therefore, the most important thing for an artist is to develop the ability to see nature as a whole. Let's say you started working on a nose. Look at it carefully. Try to express the color and shape of the nose. The nose also has areas of light, shadow, half-shadow, and reflections of various colors. This is where artists often make a common mistake. The artist, focusing intently on the nose, forgets that it is part of the overall head shape and fails to view it holistically.

What should be done to avoid losing sight of the whole when working on a detail? For this, it is necessary to learn to never lose sight of the general form. This is not an easy task. Only the artist himself can cultivate this necessary quality. To do this, he must always remain vigilant. Once you've worked on a detail, don't forget to compare it with the overall appearance. To correct errors, it is advisable to view the image as a whole. This process serves as the third stage of the work. At this stage, freely and confidently rework some parts of the painting with a larger brush. The brightest and darkest areas should not be repeated in other parts of the painting. Ensure that the shadows marked as dark do not appear black or blurry.

When unifying the composition, it is not necessary to paint all its parts thickly. The work can also be perfected using transparent and semi-transparent layers of paint through the glazing (liquid coloring) technique.

After working on several paintings using the grisaille method, you will master the art of creating form with a brush. Now you have learned to work not with painting, but with paint applications. By working on the painting step by step, you have learned how to progress from the general to the specific, while also learning the necessity of maintaining overall integrity.

After gaining experience working with the grisaille method, you can also practice exercises in color. In this case, all color tones are effectively utilized. To perfectly study color nuances, performing practice tasks outdoors, in open air, i.e., in "plein air" conditions, yields good results. The student's independent completion of such work as homework leads to an increase in their experience.

Painting a human figure is an important stage that follows mastering the "grisaille" technique. It is well known that creating an image, whether it be a pencil drawing or a painting, is carried out in an academic method, divided into conditional stages. Such interconnected activity in a methodical sequence serves as a factor in the successful completion of the training task.

Before working on a long-term (18-20 academic hours) portrait painting, it is recommended to complete several short-term color studies. In these exercises, you develop a sense of color plasticity and enhance your color vision capabilities.

How can one learn color vision? Any person with an adequate level of vision can easily distinguish colors in nature: red from green, blue from yellow, and so on. However, merely distinguishing colors is not enough to create a thematic composition. For this, it is necessary to develop the artist's ability to perceive color [5, 7].

In short-term color studies, it is easier to teach the correct placement of the head on the canvas, the vibrancy of color relationships, and a holistic view of the composition. To further improve skills, it is necessary to create several color studies specifically to correctly render the shadow areas of the head. This is because rendering shadows correctly is very important in portraiture. Experience shows that painting shadows is difficult for a learning artist. Often, they apply the same color used in lit areas to shadow areas, just in a darker shade. Therefore, it is necessary to learn to see color in shadows. This is a rather difficult task. An artist should always be very attentive and observant.

Short-term color studies should be designed for one session, i.e., 1-2 academic hours. The artist must be able to focus all their attention and concentration on the work during this short time. It is advisable to create a color study with a size of 20x15 or 30x20 cm. Canvas, cardboard, or primed thick paper can also be used. An easel is necessary for the work. Color studies are executed directly with a brush, without preliminary pencil drawing.

In this process, the general shape of the head is outlined without depicting minor details. It is necessary to create many such color sketches. The purpose of this is to develop color perception, sense the integrity of form,

and correctly capture the character of the model. In essence, regular practice helps beginner artists master painting techniques and develop their observational skills. Only after this should one proceed to create a long-term, detailed portrayal of the head. Through this, the depiction of the head is studied much more thoroughly. However, even later, it is very beneficial to consistently work on short-term color sketches alongside long-term projects. Even during extended painting sessions, it is advisable to pause the work and quickly create a color sketch from a different angle to study the model more deeply. Afterwards, one can resume the main work. It should also be emphasized that practice should not be limited to classroom activities. Independent, frequent, and diligent completion of homework is a crucial factor in increasing a student's knowledge and experience.

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