

## Methods of Teaching and Educating Young Artists-Miniature Artists

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**Annotation.** The process of studying young artists-miniature artists has formed and developed in young people such qualities as diligence, enthusiasm, observation, precision of handwork, delicate artistic taste.

**Keywords:** Student, pencil, painting, composition, knowledge, varnish, paint, brush, study, artistic taste.

The centers of miniature in the Middle East had specific methods of teaching miniature. They are based on a system of sex: the process of master-apprenticeship took a long time. Students were required to know not only the technical methods of drawing and painting, in-depth knowledge of the properties of composition colors, skills in the preparation of primers, varnishes, paints, brushes, as well as the technology of materials. The process of learning itself has formed and developed in young people such qualities as diligence, enthusiasm, observation, accuracy of handwork, delicate artistic taste. The apprentice assisted the master in determining the navigation of the paper during the boiling of the paste, in the preparation of varnish, paint, primer, and so on. In the course of this practical work, they studied the properties of this or that material and gained a comprehensive knowledge. In addition, due to the fact that they were close to other masters working in the shop, they had a close relationship with each other, such as calligrapher, embroiderer, blacksmith. Teaching to draw began with the transfer of simple elements of the composition in the work of experienced masters. Once the student has mastered the art of drawing simple details, he moves on to moving elements that are more difficult to shape, and learns the compositions worked by experienced masters.

The novice artist mastered the subtleties of this art by understanding the laws of figurative interpretation of oriental miniatures by moving the outside world in a flash. In the teaching of painting, the method of copying was used, as in the case of modern calipers. Thin, ohu skin was used as the shield. It was made by master jewelers. They placed the shield on the object to be copied and drew the border of the image with colored ink or ink. After that, the image was cut through the border of the shield and the frame was transferred to paper with the help of powder. Finely ground and sifted pistachio coal served as a powder. The picture is drawn with a brush or a black dream with the help of a brush. Through the finished copies, the student from the beginning of the craft, understood the structure of the surrounding objects, studied the conditional-expressive means of painting and composition, mastered them. On the basis of the accumulated experience, they began to compose compositions from the events of their lives and from the literature.

Features of painting and color image in Oriental miniature. After the calligraphy, the work was started by an artist-miniature artist. The calligrapher not only wrote beautifully in Arabic script, but also acted as an editor: he placed the pages, marked the frontispiece at the beginning of the book, or a place for the given picture, pattern, ornament, and pictures. However, as we have mentioned above, miniatures have played an independent role since the 16th century, in addition to the function of painting.

The sequence of the artist's work consisted of the following steps: the painting of the composition was copied by the artist without the use of a pencil, immersed in a simple brush.

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This method required the artist to master the art of drawing without defects, because the plots in miniature were complex, consisting of many figures and details. After drying, the picture in the composition is painted with red and black inks or dreams on the traces of water. This process of work is called "Galyamgiri" or "Kalamgiri", it depends on the dialectic of Turkic or Persian languages. The outline of the picture, which is visible under a thin primer, is drawn, and after drying it is transferred to the rag.

The miniatures are enriched with ornaments, ranging from elegant depictions of people and animals to delicate patterns that surround the whole image. Even the compositional spaces are neat and well decorated. The interrelation of the lyrical and poetic state determines the nature of the force and rhythm in the composition. In miniature works, the ornaments became elegant images. These images, which are embossed in structure, are derived from real events. Time (time) seems to be squeezed in its various dimensions, the effect, the tension, that is, the convergence of personal experiences of the past and the present. The layers of lyrical and poetic time are clearly expressed. It is safe to say that the rigidity of the rhythms, the emotional and realistic sharpness of the images in the works of modern Uzbek miniature artists were not present in the Central Asian miniatures in the Middle Ages. In miniatures, space seems to be full of light and air, with a depth of rhythm. The smooth, smooth line in many miniatures creates the freedom of individual shapes, widens the shadows of colored spots, and expresses them in space.

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