

Asliddin Kalanov

The Graphics

Composition



Tashkent

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The
GRAPHICS
COMPOSITION



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The Academy of Arts of Uzbekistan
The National Institute of Fine Arts and Design
named after Kamoliddin Behzod

Dotsent of the Department of «Miniature and book graphics»

Kalanov Asliddin Jurayevich

the tutorial on the discipline of

The
**GRAPHICS
COMPOSITION**

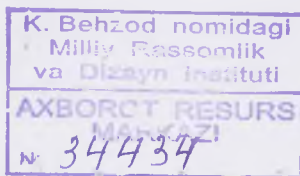
based on the 3-year program of undergraduate direction

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This tutorial is written in accordance with the third year undergraduate program for artistic direction of higher education institutions for «Easel and book graphics» faculty on the discipline «Graphics composition». Since, the general principles of composition have been described in detail in the tutorials for the lower stage students we did not expand on them much.

«The composition of graphics» is one of the most important disciplines in the visual arts. And as the third year students are on the threshold of the development of graphic artist specialty, then in particular with the help of this manual the artists to be will disclose their creative potential by performing practical assignments.

The book gives specific information about the techniques used in graphics, the external and internal elements of the book, working on them, as well as creating the complete easel graphics composition in a certain printmaking technique.

The tutorial is recommended for students and teachers of specialized higher and secondary special educational establishments.

Мазкур қўлланма Ўзбекистон Республикаси Олий ва ўрта махсус таълим вазирлигининг 2018 йил 27 мартдаги 274-сонли буйруғига асосан нашрга тафсия қилинган.

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INTRODUCTION

The President of the Republic of Uzbekistan Islam Karimov in his book «Motherland and the people will remain forever» says: «Today a new generation who have a new way of thinking that see their own future along with strengthening democratic values in society and with the integration the future of our country into the world community are entering into life»*.

Younger generation building the future have to be educated, develop their high moral qualities, taught to be highly qualified professional and to labor hard for their nation and country. Since, the independence contemplates the society to be governed by highly skilled personnel that purely devoted and loyal to the interests of their country.

Thereby, the problems of teaching practice efficacy and training methods in modern educational process of youth find their solution in our republic.

In training fine arts specialists employing this teaching aid for students of higher education institutes in this field provide great advantages. For students the concepts of «book and easel graphics compositions» are methodologically explained in this tutorial.

* И. А. Каримов. «Ватан ва халқ мангу қолади», 106-бет. Навоий номидаги Ўзбекистон Миллий кутубхонаси нашриёти. Тошкент-2010

Comprehending of composition and drawing from nature constitute the main part of educational process during academic year. In educational process alongside with long session drawing lessons from nature, drafting and sketching are very significant.

About the basic principles of composition, its rules and canons we gave detailed information in our editions assigned for the lower stage students.

This textbook according to the features of edition provides us with deeper knowledge about the composition of the book design. Every component and even every detail of the book are thoroughly explained with illustrations. As well as, the book teaches to create easel graphics compositions, sense of proportion, rhythm, defining forms and spatial states, describing spiritual nature of men and hereby to build a complex work of art.

THE GENERAL CONCEPTION OF GRAPHICS

We learned the concept of the word 'composition' and what it implies in the lower stages of studying process. Having been properly acquainted with the basics and principles of composition, executing many exercises according to them, we created quite simple compositions. Now the students of the upper stages are able to distinguish the differences between book and easel graphics.

Young artists-to-be, should be very observant to society, to nature and to the whole environment. This feature must become their professional habit. Paying attention to features of composition such as nuance-contrast, symmetry-asymmetry, composition-culmination solutions in all kind of arts (literature, theatre, film, music, visual arts, architecture) they need to know how to compare them with artistic solutions in graphic arts.

In the third year of undergraduate program students are required to choose and design in a high level any sample of uzbek classical literature and folklore. Easel graphics compositions are created on the subject of «National celebrations and games», «Wedding parties», «My town, my neighborhood'. As explaining specific features of easel and book graphics it should be noted that they are obedient to the principles of general composition. The influence of these laws relate to all directions of art. A wide range of composition rules, methods and

techniques are employed in graphics, but they give diverse results (in easel graphics, for example, comparing easel painting with sculpture). It is associated with an originality of easel graphics. Notwithstanding a colorful implementation of graphic works, drawings are prevailed in graphics. Graphics is rather conventional than paintings. In paintings the colors are used close to the real color of an object but in graphics these realities are displayed with black and white drawings (striking, hatching, contouring).

The convention of semblance in graphics is expressed in different ways according to its genre. For example, in posters integrity (*illustration 1*), that captures attention, silhouette and remote readability play major role. In cartoons conventionality is just symbolic and associated with allegorical, satirical genres. Any form is interpreted at the level of truth in portraits, landscapes and subject-thematic works, so the audience will be able to know it and even here



1-Illustration. Examples of posters



2-Illustration. «Alpamysh», grisaille. V. Kaydalov

the conventionality presents. The convention of graphics is clearly observed in drawing and sketches, here, the plane of the image serves as a background for the basic object.

In easel graphics a design of composition is created on the basis of subject's figurative -plastic solution like in easel painting. The examples of uzbek graphic artists' works such as «Portrait of Alisher Navoiy», lithography «At the edge of lake», illustrations for epos «Alpamysh» (*illustration 2*) and «Simurgh» by V.Kaydalov; «Gazli» and «Streets of Bukhara» by M. Sodiqov; lithography works «My neighborhood», «Our yard», «Tandirchilar» by F.Haitov; «Almond blossom», «Autobiography» by M.Kagarov and number of poetry prints by O.Sulaymonov are among them. Color hue difference plays a key role in these compositions as well as building an expressive charm the subject structure emphasizes the basic plan. Now, let us study the compositional integrity principles of the above-mentioned works.

The composition of book graphics

Book is an appearance of spiritual culture. Its ideological, scientific, and artistic achievements, first of all define book's value to a reader. At the same time, being a subject of material culture, the book is created to preserve and to deliver information it contains*.

Designing a book according to its nature is divided into two main functions:

1. Facilitate the usability of a book.

By the use of artistic and printing means clearly revealing the content of the book and along with this assisting the reader to read and understand the work.

* *Kevin Frato. Gote Klingberg and the Swedish institute for. Children's Books. Stockolm. 2008.*



3-Illustration. «On the threshold», watercolor. D. Mursalimov

Font size and its design, a length of an array, a size of line spacing, an intensity of colors, they all have a big influence on the convenience of reading the book. Its compact size allows you to use it in different circumstances. The type of binding and cover, sort of paper, size and variety of used materials – they all determine the level of quality of book's durability.



4-Illustration. Cover design for Oybek's «Navoiy», tempera. A. Ciglincev



5-Illustration. «For the defense of the motherland», indian ink. V. Kaydalov



6-Illustration. Frontispiece and title page for Sadriiddin Ayni's «Death of the usurer». D. Mursalimov

According to the research of book edition history, the problems of book designing and in length of time mainly the book composition field had become more sophisticated.

The composition of book, in fact, is the constructing a book 'dress' from such elements like: cover, binding, text areas, ornaments, content related photos and other decorative solutions. Art decorations have become permanent companions of book in the twentieth century.

The uzbek book graphics had achieved high results by the first half of the twentieth century. Uzbek and other nations literature works were illustrated by creations of I. Ikromov, Usto Mumin Nikolaev, V. Kaydalov, L.Abdullaev and other artists.

— Косичи, на ружье.
— Два мешка за ружьем?
— Два мешка не пустые, а в мешки, а сквиноу гонимый!

— Поделитесь с своим спившим, а если не хотите, что и я хочу!

— Ой как хорошо тебе! Увидеть: институт вам на том свете язык горючие мислами за чашке богомерзие сала. После диговору с вами нужно в лица, и ружья умыть, и тамсику скуратыя.

— Пизвалыч, Иван Иванович: ружье ведря блатородия, стала амбозимыя зыбана, врийти и укриниче в хозисите врийтич...

— Я, Иван Иванович, размогилсь так с своим ружьем, как дурьча с пилеилов торбод. — сказал Иван Иванович с досадою, потому что действительно начинал уже сердиться.

— А вы, Иван Иванович, истовый врийтич!

Если бы Иван Иванович не сказал этого слова, то они бы поссорили между собой и разошлись, как всегда, приятельски; но теперь произошло совсем другое. Иван Иванович весь вспорнул.

* На что это похоже.

11



— Что вы такое сказали, Иван Иванович? — спросил он, подняв на голос.

— Я сказал, что вы человек на гусином, Иван Иванович!

— Как же вы смели, сударь, позвать и пригласить к ужину к члену и фанкави человека, обличенного таким позорным именем!

И. В. Кузмин 12



ГЛАВА V.

в которой начинается путешествие двух приятелей в Петербургский сад

Как только Иван Иванович управился со своим воздыханием в амбис, по обыкновенному, полагать под налетом, лая, и неслыханному удивительно спомну, увидел что-то ярмарочное в клетке. Это был ярмарочный обшак горючий, котурный, равномерно как и выротева его, между чла пилитурю и по вриши превращала в алевированную волу. Иван Иванович получила про себя: «Недурно, что пришел Петр Федорович (информация), но очень удивился, узнав,

68

ахметы: тут вы только в котур, а все же не...

Но Иван Иванович начал говорить и ладно передал, что обыкновенно случалось, когда он начал делать речь.

Иван, горючий, не получил никакого ружья, потому был отчаянный позорный.



The works of People's Artist of Uzbekistan Iskander Ikramov play a significant role in designing a series of Uzbek and other nations literary works. He created wonderful book decorations for many of Uzbek folklore and classical works using the pattern «naqsh» – the rich art heritage of our culture.

The uniqueness of book graphics is revealed in close relationship of artist with literature. The artist cannot get out of it, and he must follow in the footsteps of the author in creating figurative natures of heroes. That is how the artist creates freely. While solving the book graphics characteristic functions, first of all the talent of an artist is showed up, his method and thoughts and views about the content of literary work are also taken into account. Except the objective principles of fine arts, there are own compositional possibilities of book art, because the book is the owner of characteristic which has extremely complicated structure. Artistic image essence solutions of the book are related to a word genre and its methodical nature, as well as to the relationship between a writer and an artist's creative ideas. For a long time the book have been understood as a united artistic system that includes the writer and the artist's creative works, functions of publishers and printing companies. However, the questions and concepts in the book art field are interpreted in various ways by different specialists. Some artists suppose that only «pictorial description» for text would be enough. Others think that with book illustrations it is possible to derive hidden meanings that author has not mentioned. Only some specialists consciously came to a true conclusion that, the relationship between word and image relying on objective characteristics and gathering all together constitute the book pages.

Distinctive feature of the composition is issued from genre and word method. This objective principle keeps going on from the book invention period. The book determines the development form of printing products and illustrating art of them.



8-Illustration from A.Qodiriy's «Days gone by», pencil. N. Shoabdurahimov

K. Behzod nomidagi
Milliy Rassomlik
va Dizayn Institutlari
AXBOROT RESURS
MARKAZI
№ 34434

The literary genres and book design development history shows that the birth of a new genre in literature always created an urge for inventing a new system of illustrations. Consequently, the development of narration genre in literature had leaved its trace in book designing. The researcher O.I.Podobedova describes well the way of such illustrating: «The supporters of «story describing» system aimed to create a series of decorations. The Composition like a composition in works of literature is to show up the relationship between participants, to characterize an ambience, the place where the characters' movements partake, their acts and sufferings, the development stage of plot, from conflict to culmination and finally the resolution of conflict. Thus, the artist opens all of inner and outer characters, visible aspects, features, represents the book content with words or phrases and defines the art solutions of events. From these visible aspects the body is considered to be the real basis and novel, story or drama events are simply not included in»*.

Since present time, it has been originated three perfect systems of book designing.

The first book designing system includes the pictorial images on covers, frontispieces, title-pages, headpieces and tailpieces. The appearances of books belonging to the second system consist of embellished title pages and half-titles, ornately decorated headpieces, tailpieces and drop caps.

In the books of the third system, the story development is displayed even in headpieces and tailpieces (and sometimes even in drop caps). In this case the artist's task is expressively to harmonize the works of art (i.e. characteristics, comparison, spiritual, psychological features of character, in other words 'Portrait script' of the author).

* Е.В.Шорохов. «Композиция» 235-стр. Москва «Просвещение» 1986



9-Illustration from Toghay Murad's «Father's fields», watercolor. A. Kalanov



10-Illustration. «The roots», watercolor. D. Mursalimov

Control questions:

1. What is the advantage of the graphics?
2. With the help of what are shown realities in conventional black and white graphics?
3. The convention is observed in what in graphics?
4. What is the uniqueness of book graphics?
5. The book's overall artistic image solution depends on whom?

Independent practical tasks:

1. Compare the compositions of painting and graphics; reproduce small fragments of them.
2. Give examples of the books graphics history.
3. Whom do you know from uzbek book graphics artists?
4. Reproduce the illustration of «Alpamysh» by V. Kaydalov.

DECORATION BOOK OF COMPOSITION

V-VI semester

**Subject 1: Designing the works of uzbek classic literature
and folklore**

2.1 Conversation about the chosen subject and its requirements

There is a serious responsibility on the students in designing uzbek classic literature works. They are required to study and analyse very profoundly the examples of our literature.

Only a few examples of the X-XII century literary monuments have reached over the centuries to our days. These are works of the great poet, philosopher and statesman of the XI century Yusuf Hos Hajib's «Kutadgu bilig» («The knowledge that leads to happiness»), Ahmad Yugnakiy's epic – «Hibatul – Hakoyik» («The present of truths») who lived approximately in the second half of the XII century and the beginning of the XIII century and other works of Ahmad Yassaviy and Sulaymon Boqirg'oniy.

Yusuf Has Hajib in his «Kutadgu bilig» promoted the idea of regulation and stabilization the feudal state, defining activities of various social classes, their duties and mutual relations, moral-ethical principles, and other issues of science and education. So did the epic

«Hibatul – Hakoyik», encouraging science, education and moral matters, despite the ideological contradictions.

Through the X–XII centuries, variety of literary genres had been originated in literature. Different genres in lyric poetry, such as ghazal, ruba'i, «kit'a», «marsiya», «munozara» and other genres, in folklore songs, landscape lyrics and others were widely spread. As well as heroics, moral, educational, romantic, adventure, philosophical and didactic poems were created in liro-epic genres.

Along with poetry there had developed a literary prose. Great prosaic works such as «Shahnameh» (Abu-al-Muayyad Balkhi, Abuali Balkhi), «Qarshas-nama» (Abu-al-Muayyad Balkhi), «Maqomati Homidiy» (Hamiduddin Balkhi), «Javomeul hikoyot – lavomeur rivoyot» (Saididdin Muhammad Avfiy Bukhariy) were created that period.

Pakhlavon Makhmoud was a thinker, a philosopher and a poet who lived from the second half of XIII century to the beginning of the XIV century. Makhmoud had grew up physically to a very strong athlete. He engaged in fighting, he travelled a lot, from many cities of Khorezm to India and always fought to win. That is why, he was named as «Pakhlavon-The wrestler». According to the story, Pakhlavon Makhmoud rescued from death Indian king Roy Ropoy Chonah, and in exchange for his bravery obtained the release of once captured Khorezm prisoners.

About a few hundreds of Pakhlavon Makhmoud ruba'is has reached us. With his ruba'is he tells us about love fervor, love for the motherland, morality and shares his thoughts of human being, eternity of physical world and nature and so forth.

From the middle of the fourteenth century to the beginning of the seventeenth century it was very important and abundant period of formation and development of uzbek literature. During this period the process of formation of an old Uzbek literary language had been



11-Illustration. «The dervishes», pen and ink. A. Bobrov



12-Illustration. Decoration for uzbek folktales. Mixed technique. A. Bobrov

completed in full. World literature had become a leading direction of literary life. Qoutbiy, Khorezmi, Saifi Saroiy, Haydar Khorezmi, Durbek, Amiriy, Yaqiniy, Atoiy, Sakkokiy, Loutfiy, Babur, Muhammad Salih, Majlisiy, Hojah and the founder of an early Uzbek literary language, the top of Uzbek classical literature, Alisher Nava'i grew up.



13-Illustration. Decoration from Persian poem, Xylography. I. Kiriakidi

Uzbek literature ideologically upgraded and enhanced to a new level, many rare and original lyrical and epic works of art were created.

Mevlana Loutfiy, whom Navai called as a «King of words» played a huge role in history of Uzbek literature. Imaginatively using folklore materials he created the epic «Gul and Navrouz», where he portrayed adventure, romance, the power of love and loyalty.

The world's greatest representative of the Renaissance era, the founder of Uzbek classical literature, king of Turkish poetry, Alisher Nava'i is very close to the hearts of every Uzbek people with his works. Our children get acquainted with examples of his works at kindergarten age, later in school education program they obtain much more information about the works of great thinker.

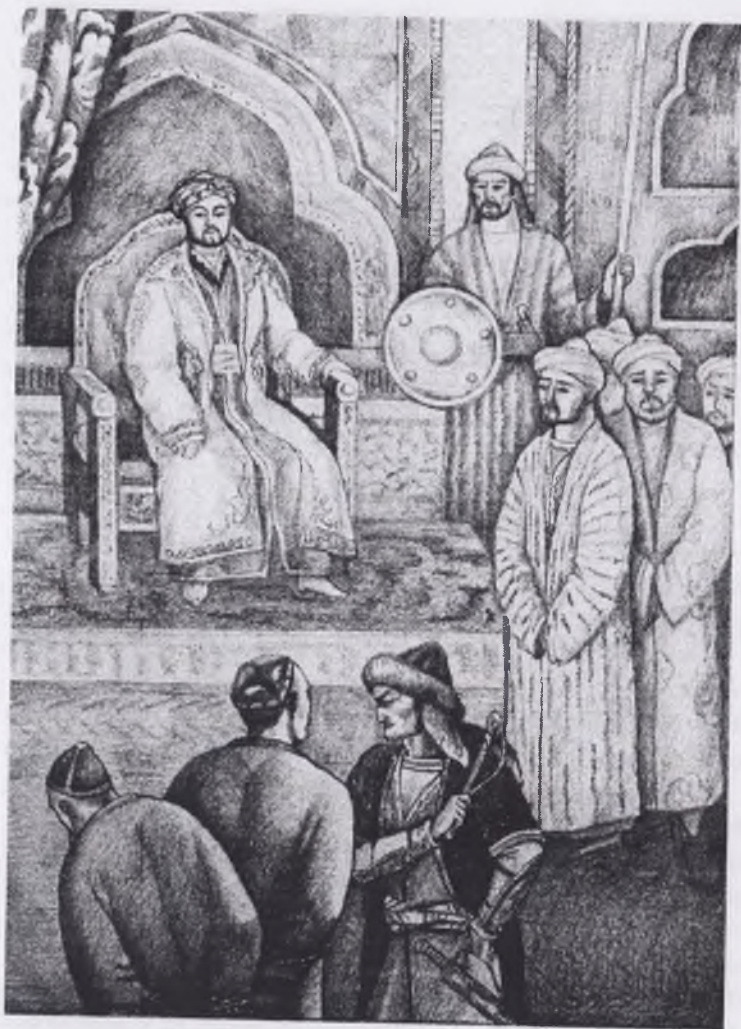
Navoiy devoted his whole life and strength fighting for human's prosperity, the well-being of nation, to the development of science, art and literature. He created great monuments of art such as «Hazoin ul-maoniy», «Diwani Fan'i», «Lison ut-Tayr», «Mahbub-ul-Qulub», «Majolis-un-nafois», «Mezon ul-Avzon», «Muhakamat al-Lughatayn» and «Khamsa». Navoiy tirelessly advanced humanity and educational ideas almost in his every works.

Navoiy created very large and rich lyrical treasure. These are 45 thousand verses of Uzbek-language poems including in «Hazoin ul-maoniy» and more than 12 thousand verses of Persian language poems including in «Diwani Fan'i».

There were a number of huge responsible tasks before Uzbek classical literature in the XV century. One of them was to create the «Khamsa» in Uzbek language. That term came about by growing needs of readers and development of Uzbek literature and literary language. Only Nava'i dared to accomplish such a great and responsible work. It was serious challenge for Uzbek literature in toto, to its prospects and especially for Navai. At last during a rather short period of time, more than two years five epic poems consisting of 51 thousand verses



14-Illustration. Cover design of P.Qodirov's «Starry Nights», watercolor. D. Mursalimov



15-Illustration from A.Qodiriy's «Days gone by». Pencil. N. Shoabdurahimov

were finished. He created «Hayrat ul-Abror» («Wonders of Good People»), philosophic-educational poem in 1483, «Farhad va Shirin» («Farhad and Shirin») romantic-heroic, «Layli va Majnun» («Layli and Majnun») romantic, «Sab'ai Sayyar» («Seven Travelers»), romantic-adventure poem in 1484, and in 1485 ended a heroic poem «Sadd-i-Iskandari» («Alexander's Wall»).

The «Khamsa» of A. Navai not only equaled with Khamsas of other writers, but went ahead of them and considered to be the pride of uzbek classic literature.

Zahiriddin Babur (1483–1530) was an outstanding statesman, military, and at the same time, a talented poet, writer, thinker, historian, scholar and translator. Bobur wrote many very valuable works in various fields of science such as literature, art and history. His lyrical poems, treatise on poetic definition 'aruz', «Baburnama», «Hatti Baburiy», «Military science», «Musical science» and other works are among them. These works of literature made an invaluable contribution to the development uzbek literature, language and science.

One of the outstanding representatives of uzbek literature, Boborahim Mashrab lived in the XVII–XVIII centuries, was a famous word artist who had gained a repute by his sincere and passionate love poems.

Gulkhaniy, fable writer and poet was the representative of democratic direction in uzbek literature in the XVIII–XIX centuries and during creative work he raised a satiric and fable genre to a new level. He prepared a lot to write his popular work «Zarbulmasal». The «Zarbulmasal» is not just a simple metaphorical novel, rather it is rich in proverbs and quotes used in accordance with the nature of birds stated in the work.

Nadira is reputed to be one of the vehement representatives of Uzbek literature of the XIX century. Nadira composed on themes of love, friendship, peace, education and social welfare and improvement



16-Illustration. «The bread is brought», pen and ink. A. Suharev

of her country. Majority works of the poetess were written on the subject of love. She associated her social and moral thoughts, feelings of injustice against the violence with these love ghazals.

Contemporary of Nadira, Uvaysi in her creations had her own way to affirm that, the man's true friend is intelligence. Uvaysi wrote poems «Prince Hassan,» «Prince Hussein» and poetry manzuma «Vokeoti Muhammad Alikhan».

Along with them the poetry of Zebiniso, Shermuhammad Munis, Makhmur and Ogahi occupies a priceless place in gold heritage of uzbek literature.

At the beginning of the XX century the works of representatives of Jadid direction, Avloni, Fitrat, Behbudi, Chulpan and Kodiriy made a turning point in uzbek literature.

The drama of Fitrat «Abul Fayzkhon», novels of Kodiriy «Days gone by» and «Scorpion in the Pulpit», Chulpan's «Night and Day», Oybek's «Navoiy» are good read and loved by people until these days. Students ought to read one of the aforementioned masterpieces of Uzbek classical literature and choosing one, they start designing it.

Folklore

People are the creator of art and cultural wealth.

People's creativity is an inexhaustible spiritual fountain. Uzbek folklore and decorative-applied art is very ancient and takes deep roots in history.

Ancient heroics, epic fiction characters developed and reached the level of heroes, which praised patriotism and bravery. The following characters such as «Shiraq», «Tomyris», «Zarina», «Zariadr and Odatida», «Guldursun», «Rustam and Siyavush» were formed as the examples of such kind of heroes.

The Legend of «Tomyris» is an ancient fiction about women in combat. The summary of this story is first mentioned in the work «Histories» written by Herodotus (484 BC–425 y.y.). It is described here the events of the battle between Persian king Cyrus and the Massageteans.

The legend of «Shiray» is based on historical battles which took place between Persian king Darius and the tribe of Saks. They are known primarily from the writings of Greek historian Polyenus in «Stratagems in War». In this legend it was praised such merits as, patriotism and devotion, loving peace and freedom and condemned traits like occupation, oppression and violence.

Written in a small size and simply explained stories – legends are considered being the oldest examples of uzbek folklore. The stories associated with social life events are told in an imaginary form in legends. Thus, legends recount us of social life and culture, worldview and spiritual life, customs and historical events.

The following examples of uzbek epics such as «Alpomish», «Gurugli» and «Yusouf and Ahmad», «Tahir and Zuhra», «Enamored Gharib and Shohsanam», «Rustam Dastan», «Chor dervish», «Sanobar», «Bahrom Gulandom», «Boz Oghlon», «Dilorom», «Hurliqo and Hamro», «Gulfarah» being the epics of our national centuries-old monument of culture, play an important role in the world cultural history.

Young graphic artists to-be are charged to read and deeply analyze above mentioned works of literature, after that choosing one, professionally design it in a high level.

The content of a literary work is always emerged with decorations. In fictions the quality and diversity of illustrated expressions may be different.

When some works are required direct pictorial content and illustrations, the second type is partly embellished and there is no



17-Illustration. From «Alpamysh» poem, mixed technique. J. Umarbekov



18, 19-illustrations. From «Alpamysh» poem, mixed technique. J. Umarbekov

need in directly illustrating and partly decorating the third type of literary works. This kind of works is embellished with an imageless character of decoration (that is, text, graphic ornament, color, font composition, size, texture of materials and etc.). These means are considered multifaceted and could be applied to decorate any literary work.

Some of literary materials are thematically rich and they need to be adorned with numerous illustrations, the other ones are poor in content and do not give an opportunity to decorate with illustrations. There are such works, where is easy to determine the number of necessary illustrations and for some works the quantity of illustrations is estimated in the most optimal way. Determination the quantity of graphic images and illustrations is quite complex, since every task is performed individually each time. At the same time, the level of



20-Illustration. «Turkish beauty». Pen and ink. R. Abdulgalimov



21-illustration. «Brave girl». Pen and ink. R. Abdulgalimov

expression of images is not always proportional to the quality and quantity of illustration used. For example, the contents of some works might be explained by a large number of illustrations, but this kind of pictorial performance does not reveal an ideological image of the story, but rather represents the aspects of work's plot.

To express an ideological and imaginative side of the story we should focus on compositional structure of illustrations, herein the number of illustrations sometimes confined to the lower.

Thereby, considering in a wide range the concepts of book designing and depicting of work content using printing art is thought to be always right.

2.2 Preparing small sized sketches. The first impression about the work

In the upper stages of studying process the assignments of book designing will be more difficult.

Book designing procedure involves following elements: cover, binding, dust jacket, spine, endpaper, frontispiece, fore-title, title, double-page spread of title, several-page spread of title, half-title, headpiece and tailpiece, one paged and double-paged illustrations. Further, based on a given task, above-mentioned elements of the book and primarily its layout will be designed.

Read or get the whole story before you attempt anything. Find out what the characters are like, the setting, general accessories, and the costumes*.

To achieve the aforesaid considerations, first of all it is necessary to study a work of literature. The nature of studying the literature is related to work features and integrated design ideas. At the same time with

* *Henry Rankin Poore. »Pictorial Composition and the Critical Judgment of Pictures». New York/ London. September 16, 2008.*

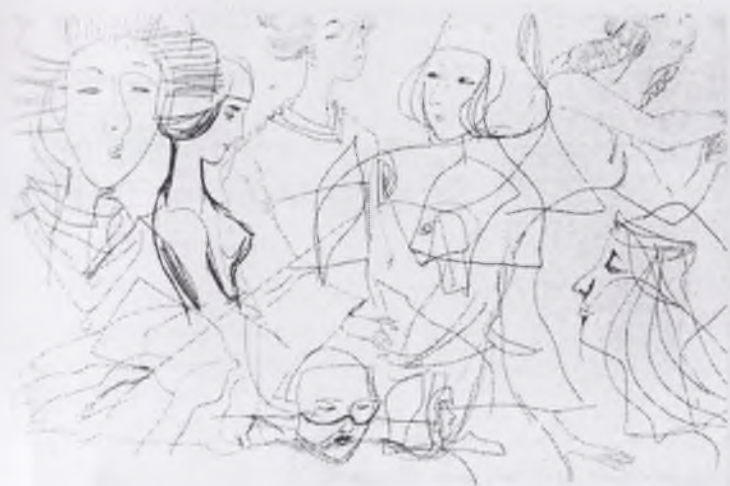
methodical analyzing the content of the work, it is typical to survey a general meaning. Here, if there is the integrity between general ideas, characteristics of certain components and publishing, then the nature of work would be close to a scientific research.

Despite what is required from the studying process of literary work, and how many efforts it takes, designing the work is considered to be the main function of the artist and needs devoting highest attention. Besides, the designing procedure is function of art and technical editors as well.

For this reason, there are invariable and general features in diverse literary work which should be learnt in the first place by book designer and art editor.

These include:

1. Analyzing and comparing the facts and conclusions based on the examining of life, nature, social events, to tell it differently logically create educational, scientific, artistic and similar editions.
 2. Opening the human nature through the artistic images, during the plot (development of the story) figuratively compose the literary work.
 3. The period, where historical features of time is represented on a literary work.
 4. The composition, that is, a way to build features, which were not opened or partially opened by the author.
 5. The architectonics of work is dividing a work into parts, chapters, sections and etc.
 6. Features of using by writer literature means and integral work methods.
 7. Intending properties of work components to some group of readers.
- This kind of skills gives an opportunity to an artist and art editor to understand the main idea of a work and go deeper into its content. All works of literature can be divided into three groups in terms of learning method.



22-Illustration. Finding images. Pen and ink. G. Umarova



23-illustration. Collecting materials for composition. Pen. G. Umarova

1. No requiring illustration.
2. Having enough material, but not requiring illustrations.
3. Requiring illustrations.

In its turn, each one of these groups might be divided into two groups:

1. Literary works have been read and studied independently by artist and art editor.



24-Illustration. Collecting materials for composition. Pen. G. Umarova



25-illustration. Studies. Pen. G. Umarova

2. It is required a special knowledge to study literary works.

These kinds of features of any literary work determine the basics of learning method.

Book artist successfully exposes not only historical and psychological illustrations, but rather the inner world of each character, furthermore, he is able to apply expressive ways in describing a spiritual nature of an image and in accordance with visual system of writer to show a figurative building of the work. Besides that, the artist should bother his head about which artistic means to use to express fuller the content of designing work.

For comparison, let us take the poetry of Navai and Babur. Here we can see the difference, not only between subjects but the words, visual constructions and style. The artist who tries to illustrate the works of these classic poets must be able to transfer verbal images to visual ones, to find spatial constructions of illustrations in accordance with the poetry of Nava'i and Babur.

Small sized sketching

A literature work will be chosen and read by student, and after the conversation with teacher, he will have an idea about starting the work. Student will draft his first impressions onto sheet of paper.

Due to the composition principles, first it is determined the ratio of book page in a small size, then using geometric shapes, with diagonal and vertical lines research of a constructive idea will be done. Of course, there must be a very large number of studies. Small sized drafts are preferred to carry out with soft black pencil. Geometric shapes, oval lines are should not be drawn desultory. While drawing them, as imagined, participation of heroes, their actions and dialog should be in mind of an artist-student.

To distinguish shapes of things, humans or animals some places are to be slightly hatched on a draft. After a number of constructive



26-illustration. Sketches from «Alpamysh» poem. A. Hatamov

researches, step by step human figures, animal shapes and contours of trees and other objects are defined, and so determined their placement options on a small size area. Implementation of these tasks should be based on the concepts of composition which were taught in the first year. Of course, classroom trainings are not enough to carry out these tasks, so independent works and home tasks are assigned to students and they need to make hundreds of small-sized sketches, or preliminary studies to the next lessons. Such studies are recommended to execute in soft black or colored pencils, pen and ink or gel pen (illustrations 22–26).

Control questions:

1. *What heroic characters do you know?*
2. *Which works are the great samples of uzbek epics?*
3. *What is the plot of the work?*
4. *What book elements will be added to student's assignments in upper stages?*
5. *What is paid an attention to when designing book in a high level?*
6. *What especially must to know book artist and art editor?*
7. *How is accomplished the constructive idea?*
8. *What does help student to develop his imagination?*

Independent practical tasks:

1. *Read the works of Navai.*
2. *Read and analyze «Baburnama» .*
3. *Learn the positive characters of A. Kodiriy's «Days gone by»*
4. *Retell the content of the legend «Shirak»*
5. *Prepare small sized sketches in different formats: square, rectangular, vertical and horizontal.*
6. *Execute your works using monochrome watercolor or in pen and ink?*

2.3 Preparing small working layout. Teaching to see a book completely

It would be right to explain about a dust jacket (book jacket) before the preparation of working layout. Because in creating an actual model of a book there will be this element, therefore we should have an overview about its functions and types in the upper stages of studying process.

A **dust jacket** is a paper folder with flaps which wraps book cover above its sides.

The dust jackets are made of high sort paper. There are also various plastic (synthetic paper) and transparent types as well as made with color illustrations, decorative solutions and sometimes designed just by fonts. The jackets are varnished in special printing machines, decorated and pressed with a thin layer of transparent plastic. After that procedure they get shiny, glossy, bright, and sophisticated color appearance.

If the jacket's size does not match the book size when it put on, that is to say, if bent angle of spine or jacket's flaps does not match to corners of the book, despite of high quality of printing services and excellent artistic design it will be considered improper. Therefore, before constructing the dust jacket, artist must determine the size of structural elements absolutely exactly. First of all, these requirements are related to size of spine. The main drawback in preparing of jacket is not to set the size exactly. And the best mean of preventing this defect is to prepare precisely book's layout from paper and its binding from proper materials. Later, when an actual layout is ready it will be wrapped with paper cut to size. And then, after a good friction the paper to the book surface and its corners, we can see exact sizes of folded parts of certain components. And only after this, it is recommended to begin preparing the copy of book jacket's layout.



27-Illustration. Types of rough copies. Pen and ink. A.Kalanov

The dust jackets might be in different forms as it shown in the picture. There could be the change in folded flaps' size and also sometimes window cuts on the surface.

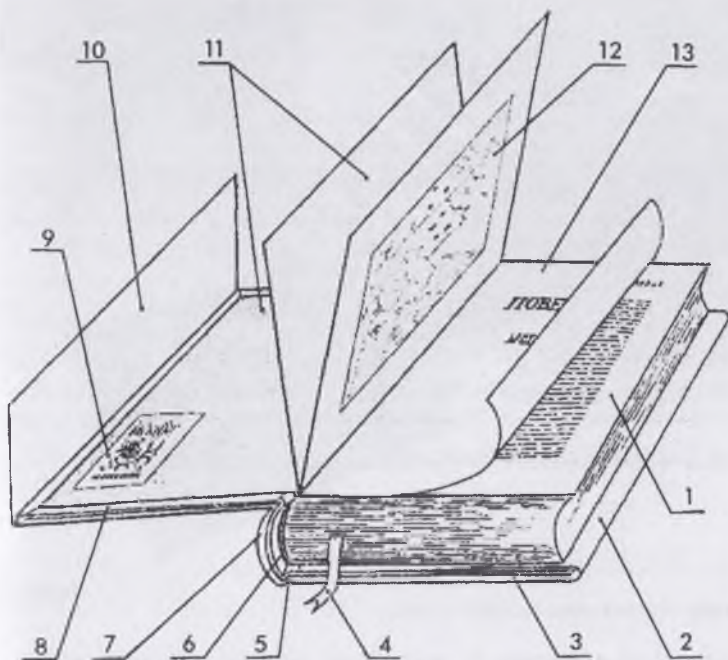
Dust jacket would be slightly glued to a paper or to a thin cardboard spine when putting on and taking off back. The jacket could be shorter than book's height and in this state, it partly closes the book cover and serves as a book «collar», offering advertisement and information. It should be noted, that the dust jacket belongs to an exterior ensemble of book, therefore we should not forget its association with cover, binding and endpaper.

Usually dust jacket's compositional solution is designed colorfully rich, but the cover itself might look very simple, or conversely, the latter is interesting and the jacket could be made in simple form.

At the same time making book jackets in thematic form and the covers in ornamentally decorated form with complex compositional solution is not exception as well. Moreover, other options are possible, but in any case they jointly must express the essence of an artistic idea. When cover is opened the jacket's flap will be over an endpaper, and it is important to keep an attention, that design of flap should not interfere with decorations of endpaper. Flaps typically serve as a compositional continuation of dust jacket's edge and working on them is also considered to be the artist's job. Usually playing a promotional role to provide an information and advertisement, the dust jackets are not kept for a long time.

Preparing small sized pictorial layout

The modular grid is a structure (usually two-dimensional) made up of a series of intersecting straight (vertical, horizontal) guide lines used to structure content. The grid serves as an armature or framework



28-Illustration. The elements of the book:

1- book block, 2- dust jacket, 3. Cover sides, 4- ribbon, 5-joint 6- headband, 8-edge (square), 9- ex-libris 10. Flaps of dust jacket, 11-endpaper, 12- frontispiece, 13- title-page

on which a designer can organize graphic elements (images, glyphs, paragraphs, etc.) in a rational, easy-to-absorb manner. A grid can be used to organize graphic elements in relation to a page, in relation to other graphic elements on the page, or relation to other parts of the same graphic element or shape*.

* and Production Hurlburt, Allen. *Grid: A Modular System for the Design of Newspapers, Magazines, and Books*. Wiley: 1982.



29-Illustration. Book and its dust jacket. G.Umarova

The book layout making process is more difficult and interesting in the third year rather than the lower stages. In order to imagine and completely visualize the book, according to composition canons, first, the size and format of the work is determined. After setting the size, keeping the aspect ratio, a small sized book folder will be prepared. The folder will be as seen on the picture. Working on the composition without the book's small folder model is completely wrong. Carrying out the task without a help of this small layout can cause confusions. After the folder has been made, all pages of the book, (including the cover) are visualized before young artist. All the elements from cover to the last patterns, with whole information it contained are conditionally

laid out in a small model. Here, we can easily mark and place the book elements, as we want and where we want in symmetric, asymmetric or rhythmic manner. The purpose of making layout is the necessity of knowing the constructive structure of book by designer.

Another task for the book artist is to inquire into the readership of this literature. It is necessary to define every element the book includes: size, text of the work, pictorial elements and so on.

The following size formats are set by state standards (in cm): 60x84; 60x90; 70x90; 70x108; 84x108. These five formats are not just selected randomly, they are mutually connected with their properties, in one side if paper printing and publishing possibilities are taken into account, from the other side they are associated with folding options, consumer demand and reading hygiene.

Students in the lower stages have acquired skills of measuring and folding a paper in a proper way.

Layout

The Layout accelerates production. It saves the time while arranging the illustrations, texts, separate supplements, attachments and other elements. It is very significant to work on the layouts of every component of the book. The layout should correspond with the size of edition and accepted external, and particularly, internal elements of the book. The layout producing must take into account all possibilities, especially, the properties of chosen methods, technical and organizational processes, used materials and their components.

The layout making project is closely linked with printing technology, organizational process, and also with economic aspects. It is important to keep in mind that book publishing, especially fundamental editions, color albums, encyclopedia, and selected



30-Illustration. Working layout of the book

collection of works with large number of edition require a much larger amount of finance. So, considering the aforementioned, during construction the literary edition's layout the key elements, as well as the small details should not be ignored.

Control question:

1. *What is the dust jacket?*
2. *What does the dust jacket look like?*
3. *Which book elements are connected with dust jacket?*
4. *What is the purpose of making a small sized layout?*

Independent practical tasks:

1. *Make dust jackets in various forms.*
2. *Make an original dust jacket for your favorite book.*
3. *Make small sized layouts from different formats of paper.*
4. *Tell the paper formats which are convenient for both readers and publishers?*

**2.4 Working on finding the images of literary work heroes.
The interpretation of characters**

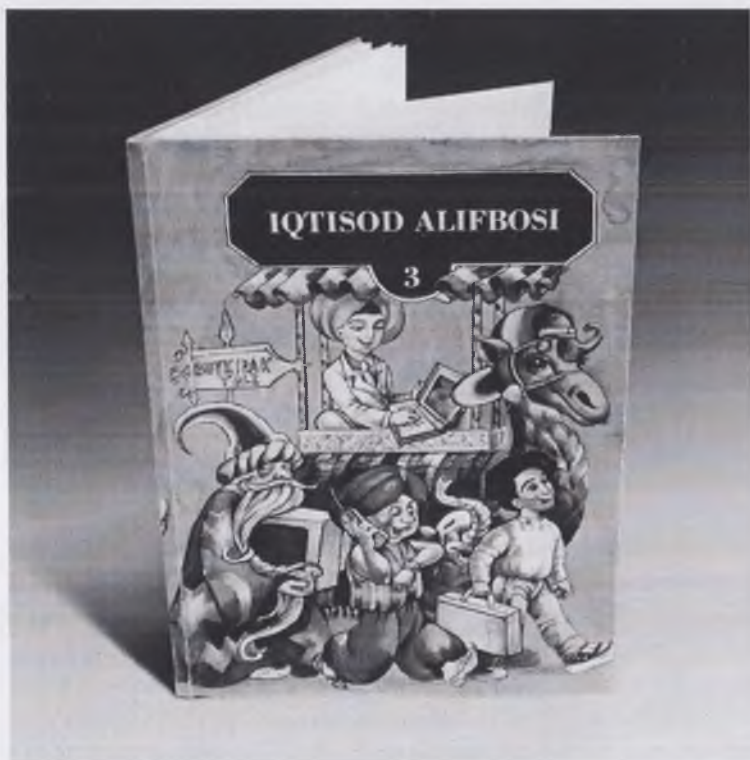
Expressing the unity of an image precision with reality, the content of the events to be portrayed and interpretation of the objects cause a sufficient level of difficulty. Any artist always faces with such a resolution of this problem. Whether he is easel graphic artist, or book illustrator. If the easel graphic artists can freely choose the work's plot and images, the book illustrators look for their composition subject from the content of a book. The literature is considered as the work of literary art. For this reason, book illustration form is chosen in compliance with the genre of literature. The composition is made on the basis of «read» manuscript almost as the film director does. What



31-Illustration. Folder model of the book

is understood by «the reading» of manuscript? It is not just to skim over the text, to observe the plot and the development of subject or to follow the author's opinion. This is to find objective bases and idea of the manuscript, to reveal the purposes of the content, and eventually to perceive the truth about characters' nature and their working process, as well as to learn conflicts and development of event. This is to go deeply into the nature of plot, to try to answer philosophical and psychological questions of the literature, and finally to determine the architectonics of the work and to measure its spatial construction and graphic properties. Since, transmitting verbal images to visual ones are demanded of an illustrator.

Having read the literary work, ideological content and meaning of that are surveyed by the students, then the characters are divided into positives and negatives, as well as the other participants are defined. And the next task to aim is to find the images of the heroes. If any animals are involved in the work, of course, at first their positive or negative characters should be distinguished. And after that, the process of sketching begins. Going to the Zoo, observing and analyzing animals acting a plenty of rough drafts are needed to be done. It is desirable to execute the drafts with pencil, in monochrome watercolor with brush or in pen and ink. Working process is relied on the students' ability of memorizing as more as possible pictures of fast moving animals and birds in a short period of time. Of course, every movement and glance apt to their behavior is needed to try to catch in mind. Moreover, their face parts have to be worked at separately and for a longer time. The drafts are to be performed not only from nature, but it is possible to recall issued editions of animals and documentaries as well. Besides, it should be remembered that, if there are any presence of people in literary work, the artist have to find the image of an imaginative character from people around guided by the inner- psychological descriptions of the author.



32-Illustration. The last stage of book's layout, an overall appearance

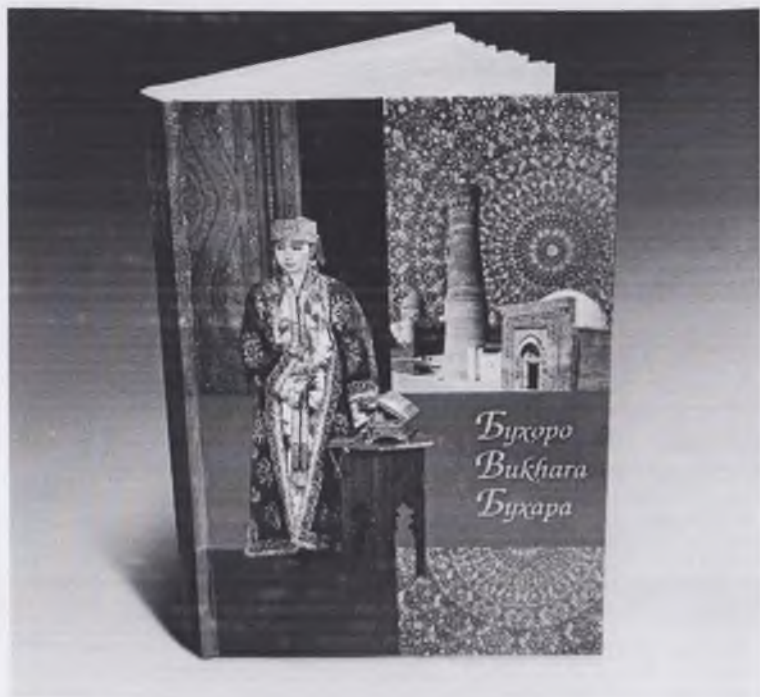
It is not so difficult to find in life a man like the prototype of hero. For this purpose, the young artists should scrutinize humans' spiritual world and psychology and this in its turn helps them to become both high cultured and qualified specialist in future.

In this way, a number of rough drafts of the animals, different aged women, men, children (based on character in work) are done from live



33-Illustration. Printed product

models. If chosen literary work is historical, then additional research is required from students, that is, going to the museums of history and acquainting themselves with the pieces of culture dated to that period. There, it is learned the whole appearance of the ancient people, the way they do their hair, beard and moustaches, their outfits and etc. Especially their clothing, headwear and shoes must be thoroughly studied. Furthermore, a photo archive files can be used to depict the ancient heroes' working tools and weapons (36–38-illustrations).



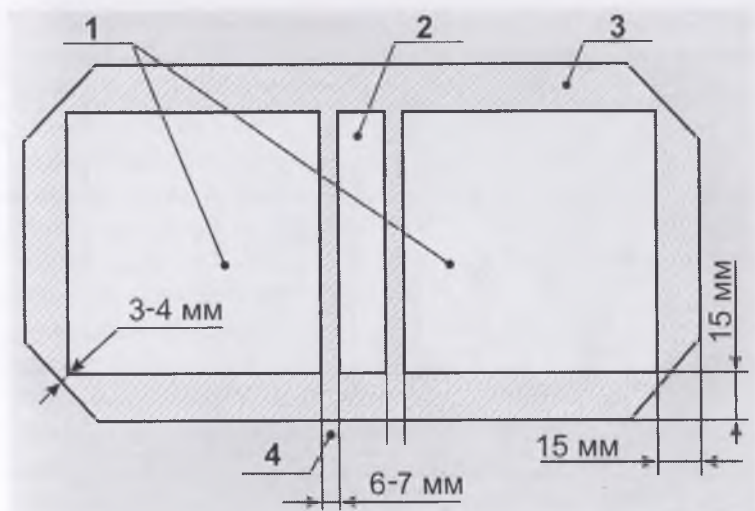
34-Illustration. Printed product. G.Umarova

Control questions:

1. What is the purpose of finding the images of animals?
2. What is referred to revealing the characters of heroes?
3. What is understood by «reading» of manuscript?

Independent practical tasks:

1. Execute the rough drafts of birds, animals, and men in various drawing mediums.



35-Illustration. Binding scheme 1- hard backs of the binding. 2- joint.
3- material used for hard backs. 4. rasstav.

2. Read the literature about birds and animals.
3. Make tours to the museums of nature, history, and applied arts. Thoroughly observe the exhibits?

2.5 Working on studies of covers

A book is actually begins with a cover. The cover picture should reveal the entire nature of literary work.

Paperback books are consisted of four pages binding. In hardback books there are two pages. As is known, the third year students work on designing the hardback books. Depending on their talent and wishes the first page or the first and the fourth pages of the cover will



36-Illustration. Working on the image of character. Pen and ink. A. Bobrov

be illustrated. In the assignments of second subject's exercises of the small sized sketches will be developed further. And the rough drafts suitable for cover will be done. A number of sketches are selected according with their arrangements on the basis of composition canons, color combinations and balance. In the next step it is suggested making rough drafts in a larger size, and also adjusting geometric and construction shapes in drafts. Obviously it should be clear to everyone that in small sized sketching process young artist should keep in mind every line and shape which will be depicted as an animal, character, landscape or other item in completed work. Only then the development of rough drafts will be continued in right direction. At this stage the rough drafts which were done from a live model render a great assistance. More advanced and accurate drafts will be made employing collected materials. While drawing them following the composition principles, the young artists should perform courage and not to afraid of working freely and thereby will have a chance to show a wide range of their talent. Making a model of cover is aimed for the next tasks. With the teacher's advice several of rough drafts are chosen and then begins the phase of modeling. Particularly the places of title and author are set in preliminary studies.

While modeling working copies of cover in actual size, it is indeed thought over about the choosing one or another typeface and about the arrangement of title and author's name on the front cover. The typeface is selected according to the content of literary work. Filling the pictorial composition of cover, the fonts need to be accepted as a generalizing element. The fonts can be arranged in a symmetrical or «flag line» mode. Printing the book title in varied fonts on a separate paper and then cutting them along the contour, they can be pasted to the front cover. This method gives an opportunity to move the inscription up, down, right or left and alternately changing the fonts it presents no difficulties to reach the right conclusion. Sometimes we



37-Illustration. «Young fighter». Pen and ink, R. Abdulgalimov



38-Illustration. «Leyli and Majnun». Pen and ink F. Ahmadaliev

see the perfect execution of cover illustration by students but when it comes to inscriptions they are not always implemented in a high level. Someone who considers the inscriptions as minor detail makes a big mistake. Because the inscription fonts are an integral part of the book composition. Completing the tasks and modeling a few copies of covers with various materials affords an opportunity to choose the best one for an original layout.

Control questions:

1. *What is the difference between rough drafts and drafts (sketches)?*
2. *What is the relation a title inscription to the whole book composition?*
3. *What do you understand by placing the fonts in a «flag line» mode?*

Independent practical tasks:

1. *Examine and analyze the covers designed by master artists.*
2. *Prepare the samples of cover in black-and-white and colored mode then compare them.*

2.6 Working on cover and binding

The covers, bindings are carried out the functions of protecting a book pages from dust and pollution, as well as concealing the mechanism of block attached to the spine.

When the books are stacked up in a shelf, it is the spine that attracts the customer attention first. At this time the cover sides of the book are remained invisible, and only the spine interests us. For this reason, designing the spine plays an important aspect in making the binding. There is a long process of the bookbinding historical development. Recently, modern bookbindery using special equipments has been specialized in preparing a numerous covers, bindings and book blocks attached to them. The various forms of covers and bindings made by

special machines indeed differ from hand-made ones. In a hand bookbinding there could be a few, and even a single copy of the binding adorned with various materials.

In the past the traditional hand-made bindings were made of various kind of treated leather, morocco, precious cloth and were embellished by jewelry masters with precious metals, rare stones, ivory, scarce species of trees and so on. These materials were stretched onto the wooden boards, serving the cover sides. The binding spines in terms of preparation shapes and techniques were in different colorful forms.

The hand bookbinding process having been developed until reached a very high level. And this is in turn was a basis for number of masters' schools to be founded. The masters depending on used materials invented uncommon ways of decorating that is to say, a sumptuous organizing of the bindings.

With imprinting under a high pressure, the method of lettering in relief with gold on morocco was carried out.

It is known, that nowadays books are published more than a hundred thousand of copies. Naturally, the production of leather hardbacks in such large numbers is impossible. At present time treated fabrics, heavyweight paper and cardboards are counted being the main materials of hardbacks making. Also, lately the synthetic plastic has begun using widely. The modern materials potentials are estimated as wide in cover production. Gold and colored aluminum are used in lettering in relief, raised impression, and other types of embossments. It should be emphasized that today the printing equipments are computerized and highly developed, as a result, the book producing are increasing substantially. The necessary requirements are processed automatically and in the best quality. The form of the spine plays a significant role in binding. According the nature of used materials in printing practice there are following nine standard types of the bindings:



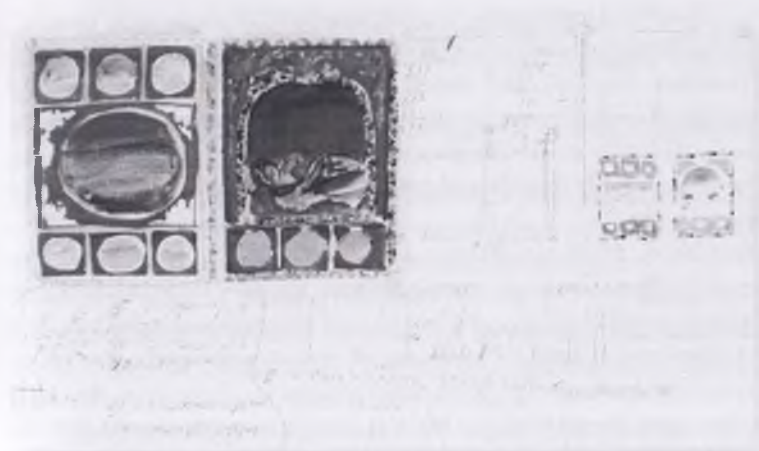
39-Illustration. G.Umarova

Number 1. Made of solid cardboard, flexible, cut along three sides together with sheets, without margins. This kind of paperback is generally used for technical, reference and other publications.

The cardboard is well impregnated with the printing ink and the printed image is appeared clearer and better if material densely pressed and with smooth surface. The binding also can be designed with no ink, by relief impression method.

Number 2. Same to the number 1., but with margins.

Number 3. Made of solid cloth, cut paperback. The exterior of the binding is like number 1. type, except the ridged and striped lines on the spine. The printed image quality on the cover sides directly relies on used materials. For instance, it is possible to paint the cover with printing ink onto calico on printing machine and to implement gold pressing with dry ink on pressing equipments.



39-40-Illustrations. Rough drafts of cover. G.Umarova

The raised impression on calico is impossible.

The printing ink does not adhere to leather-cloth (imitation leather). Therefore, dry ink and raised impression method is commonly employed on gold press. On the mastic layer it covers the leather-cloth and gets firmly stuck. The plastics acts almost like leather-cloth, but for being highly flexible and resilient the embossment is displayed very deeply.

Number 4. Made of solid stiff paper, margined this type of binding is used to great advantage among different kinds of fictions, children's books, popular science, technical and promotional editions. The binding no.4 is overlaid by means of various paper sorts. For being firmly adhered, gives infinite opportunities for decoration. As in all other cases the spine of this binding can be in various forms, but the practice shows that the plain spine insures the best appearance. The binding no.4 is intended for smaller editions. The reason for considering the binding as hardback is preparation its sides from a hard, rigid and less flexible cardboard. And with this it differs from other types, the previous ones, were made of flexible, thin cardboard or thick paper.

Number 5. With cloth spine, hard cover sides pasted with paper. The properties of the binding no.5 are much the same to aforesaid no.4 but, this type is utilized for big sized editions, such as schoolbooks, technical and reference books.

However, the cloth spine of the binding no.5 significantly complicates the task of the artist. The designing of this binding should be corresponded with the cloth spine, the paper cover sides and general art solution. The calico area, the adjacent places of the spine to cover sides and also the nature of decorative patterns plays a very important role. And according to this design style of the paper part of cover may change.

Number 6. The solid cloth covered, flexible binding with margins. This type is not very common and suitable for certain editions which

involves dictionaries and technical publications. However, it is very convenient and good-looking, if published in a small size fits the bulk books too.

Number 7. Solid stiff, cloth covered, margined binding. Commonly used for mid and big sized books.

Number 8. Stiff, coarse cloth covered binding, with margins. It consists of quite stiff materials, which cut for spine and front cover. These kinds of bindings are appropriate for encyclopedic dictionaries.

Number 9. Made of plastics, margined binding. Mainly flexible and soft this binding is suitable for technical dictionaries and reference books. Nowadays, these kinds of plastic bindings are widely used in publishing albums, catalogues and art literature.

The paperback is bound with stiff paper and protects the book pages from pollution, joins to the spine and serves as an advertising media. Currently, the styles of paperback design are varied from calligraphy manner to the most complex pictorial compositions.

Control questions:

1. *What is the function of cover (paperback)?*
2. *What role plays a spine in preparation of binding?*
3. *What were the appearances of ancient books?*
4. *How many modern types of binding are there? Enumerate them.*

Independent practical tasks:

1. *Reproduce the small binding copies from ancient books.*
2. *Design the small layouts of no.1 and no.2. types of bindings.*
3. *Prepare the compact protective cover for your own book.*

2.7 Working on endpaper, title-page and headpiece. Studying the parts of book

Students have not got enough knowledge about the endpapers in the lower stages of studying process, so familiarizing them with this book element will be useful for young book artists.

The endpaper (or flyleaf) is related to exterior elements of book. The endpaper is represented in publishing with two different aspects (artistic and serving). There are two characteristics which relates only to the endpapers whereas, they affect the designing process. The first feature of the endpaper is repeating the twice in comparing with paperback, hardcover and dust jacket. These are the front endpapers and back endpapers. The second feature is the absence of text. You can



41-Illustration. Hard cover layout for Tohir Malik's «Shaytanat», mixed technique. Kh. Ziyokhonov

see some text on covers, on dust jackets and even on title-pages and half-titles, but as to the endpapers there any text cannot be found. If any text is appeared on endpaper's surface, in this case it can be an idea of editor, art editor or artist, but author only is the exception. It is common for the endpapers to have maps, chemical elements symbols, quotations and life facts of any popular politician, writer or scientist, and more other relevant information. Usually the reader's first attention falls to the binding and cover, and here, the endpaper will be ignored a little, reader hurries to open the title and text pages.

The primary function of the endpapers is to hide the wrong side of the cover and attaching the latter with the book block. The publications designed not so complicated but rather just a in simple smooth white or in colored way are produced using different types of paper (printing, lithographic, offset, bookend paper and etc.). All of these are relates to



42-illustration. Paper back cover for Abdulla Sher's «Liberal poems», watercolor. A. Bahromov

type of publication, to volume and number of edition. Notwithstanding the plain view of the endpapers, it cannot be said that, they do not bear an aesthetic-content and purport.

The ordinary white endpaper placed between the bright cover and luxury decorated title page is accepted as a specific pause between the two big impressions and yet increases them (cover and title page) as contrast.

The smooth colored background or the relief view of the paper, made up by embossing method carries a great artistic importance for the endpapers. If one side of the endpaper is white and the other one is colored, then its appearance impression gets more complicated. The endpapers with one-coloured background or varicoloured ones



43-Illustration. Cover design of Oman Muxtor's «One thousand and one look». A. Umarov, G.Umarova

with complex rhythmic images are widely employed in different publications, from scientific monographs to the books intended for schools. The widespread use of these types of decorative endpapers their universality can emphasize the literary work's advantages with expressing them by visual language.

The cover, title fonts, ornaments and many other patterns are comparable with illustrations but the endpapers has the plain visual form and can impress just by color and rhythm. The rest types of subject-visual kind endpapers such as ornamental, emblematic, object-illustrative, story-illustrative, symbolic-illustrative and etc. are found few in publications.

The ornamental endpapers being closer to an abstract decorative style, by the scope of application, involves almost all publication types. They can be found in different political, scientific and fiction editions. The object-illustrative endpapers are used rather commonly. Children, science-popular, educational and sometimes partly scientific and fiction books are decorated with them.

The broad spreading of the object-illustrative endpapers can be related to the richness of subject, it gives an artist a huge artistic opportunity of applying one or another shapes and figures. The illustrative endpapers are used in adults and teenage literature books. Sometimes these kind of endpapers are found in political publications.

Consequently there is a direct connection between the endpaper decoration type and the genre of literature.

Considering the age of the readers the most optimal way to design the endpapers is to follow several recommendations. These are: having decided on the decoration type, immediately refuse the incompatible ones with chosen literature; choose the variations which show the specific characters of the work and represent its decorative-thematic possibilities.



44-Illustration. The first page of cover. Watercolor. D. Mursalimov



Nafisa Sodiqova

**O'ZBEK MILLIY
KIYIMLARI
XIX-XX asrlar**

45-46-Illustrations. Types of cover design. Photo collage is made using program. G.Umarova, A. Umarov

The publications corresponding to the endpaper decoration types can be shown in the following order:

- 1) The endpapers, which are printless, white or colored, from decorative-textured paper, printed in monochrome, printed in multicolor. Employed in all publication types.
- 2) Ornamental, emblematic, object-illustrative, symbolic-illustrative endpapers. Widely employed but not in all publication types; the story-illustrative endpapers are used almost in all children books.

The children books involve all types of endpapers; in fictions, popular-science and educational editions both groups of endpapers can be generally used. To select the permanent character endpapers, the print run influences considerably. Its impact is not directly but indirectly related to printing options and financial aspects.

For the expensive publications with small number of editions the decisions about applied endpapers are made in terms of financial possibilities. The luxury embellished books are usually designed with a simple plain endpaper, but they are made of thick and high-quality paper. Whereas the public editions, especially without illustrations demand beautifully decorated endpapers and often they serve as an only decorative element.

Working on the rough copies of title page and headpiece

A special pages – are conditional name of the elements group of book. Implying the title role, are placed in different pages. Their location in a particular place of the book display them significantly meaningful. The special pages include: title-page, double-page spread title, fore-title, half-title, starting and ending margins. Alternately we will consider each of them.

The title page – commonly is the first page of the book block. There are different types of title-page's constructive structure – one page, with a blank page on the back side or printed page on the back side, double-page spread, sometimes several-page spread. The title-page with several



46-Illustration. Cover. G.Umarova, A. Umarov

page spread is more common. It is closer to the finishing than to constructive element, i.e. used when functionally necessary. One page title with blank back side is also widespread.

The information on the title-page is generally intended for reader, as well as for book distributor and seller, librarian and for specialists in information-resource centers.

Here is the information it contains;

1. The category (if the edition is categorized)
2. Author's surname (a group of authors)
3. Title (if presence)
4. The chapters of publication (if publication is divided into chapters, volumes, parts and etc.)
5. The index of revised edition
6. The information about translation and full name of translator.
7. Surname of illustrator.
8. The name of publishing house, publishers.
9. The place and date of publication.

Title-page

Right after the endpaper the title-page begins. The title page is, so called «internal door» to a book. It opens up an opportunity to go into the book.

Here we decided to give some more information about the title page and its double-page spread.

On vertically arranged page the text is laid out ragged left or right and page should be margined from all sides. The focal point of text must fit the focal point of page. And the top margin so called, «head» is commonly smaller than the bottom margin, called «foot».



47-Illustration. The last stage of cover making process. Mixed technique. Kh. Ziyokhonov

If we lay out text symmetrically on double page spread in ragged left and right manner, then the right and left margins would be wider. According to page size the text column may be wide or narrow. For this reason, at working on title-page the page and fonts size plays an important role. While organizing the title-page we should draw an attention to exactly defined size, vertical center axis and the center. These vertical elements formulate the entire scale of composition. The title page content can show the title of the work, publisher's imprint, which contains the name and address of the book's publisher and its date of publication and any text or illustration.

The fonts are considered as the main element of title-page. Even an illustration is relied on the font. For illustrations it is allocated a

certain space on the title-page. Together with fonts they are required to open up a composition of the title-page.

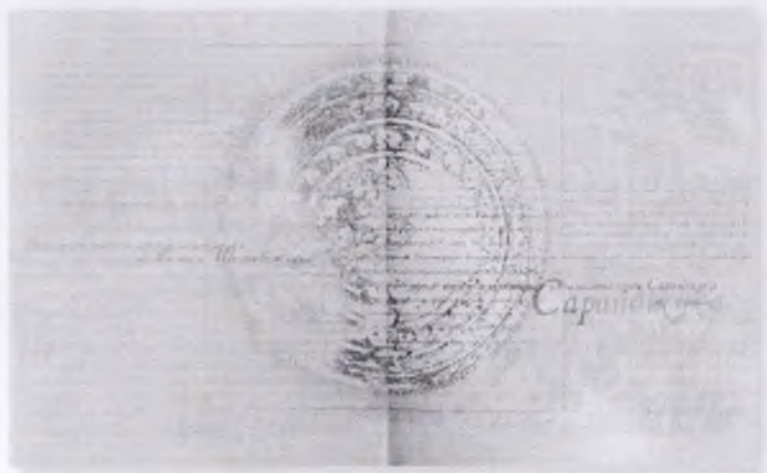
The title-page is seen in the first place and the next elements are: half-title, fresh page and recto page.

The title-page is recto page, there also might be a verso. Its verso page does not call reader's attention and there is no need of turning over this page. Commonly on the verso page the main illustration of the book, frontispiece is laid out. Designing the recto page with illustrations is not advised.

Before thumbing through a book, a reader catches sight of the frontispiece. However, this illustration must not describe the plot of the story. There should be depicted any image that attempts to show the main point of literary work. It also may be a portrait of the author or an image of hero.

If the title-page is double-paged, then on the verso general publication title, and on the recto book's own title are arranged. The part of the verso and recto pages are reflected in the whole book. In this kind of books chapters, half-titles, headpieces and headers are all placed on the recto pages. Big sized and meaningful illustrations are organized on the verso sides. The illustrations of text might be put up on both sides, according to the text.

If there is a text on the back side of the big sized illustrations, it will be right to place the illustrated page on the verso. Sometimes on the back side of the illustrations there might be a blank page, in such cases the blank page should be arranged on the verso side, because otherwise it prevents the reader from going deeper into a work.



48-Illustration. Art solution of decorative endpaper. Mixed technique.G.Umarova

Double-page spread title

As we indicated above the title page and in many cases is placed on the first page of an edition.

Sometimes, depending on the size or arrangement style of the text the title-page can occupy the first four pages. This kind of title is called as the several-page spread title. Book artists apply this type of title pages in the following cases:

- a.) in serial publications
- b.) in many-volumed sets
- c.) in translated publications
- d.) in anniversary, gift and deluxe editions

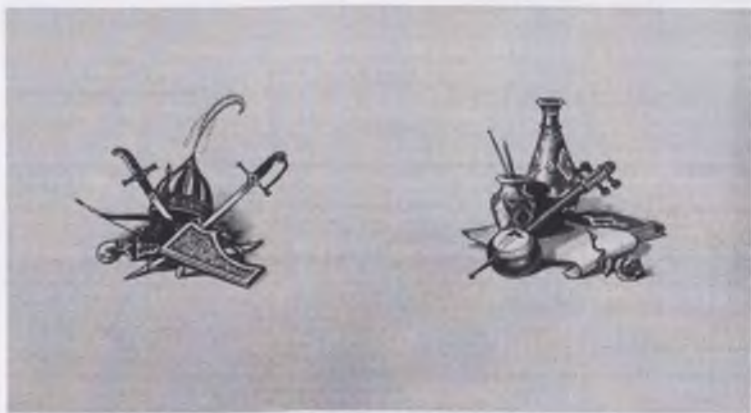
The first page of several-page spread is commonly allocated to publishing brand, epigraph or to dedication page. Sometimes these pages are clean, without any text. On the verso page of the spread

(the second page of the book) – duplicate title – the general characteristics of the multivolume publication are reported.

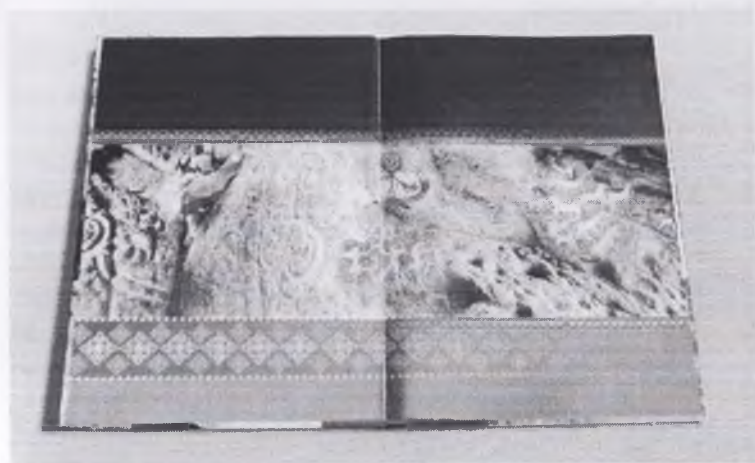
The recto page (the third page of the book) is the main title-page. It involves the title of the volume.

The back side of the main title-page (the fourth page) might be blank, or might involve information about the book illustrator and other notes.

The compositional constructions of several-page spreads does not differ much from common title-pages. The main task of the composition of several-page spreads is to achieve the right balance between right and left sides. This can be reached by these two methods. In the first method, the images are reflected on the two sides as in the mirror. This kind of principle is applied to selected works editions. This method gives a sense of equal balance and at the same time due to the duplication of main elements both sides seem to be similar to each other.



49-Illustration. Example of object-decorative endpaper made for «baburnama». Watercolor, gouache. V. Kaydalov



50-Illustration. Decorative endpaper from archeology book. Photo collage. A. Umarov, G. Umarova

In the second method the text on the duplicate title is laid out independently but keeps the compositional harmony between adjacent right page. You can create this kind of composition by changing some of text lines or decorative ornaments on both sides of the spread. So, in the second method both pages of the spread are composed independently, but they joined together only by «weight» balance.

In recent years, there are many publications, where the true properties of conceptions like title-page, double-page (several-page) spread and spreads with title and frontispiece are mixed up and very confused. However, every such kind of new approaches to title-page compositions cannot be treated like innovative researches.

Student from the upper stages of the institute should learn perfectly the true canons of book design compositions and develop their creative skills.

Control questions:

1. Which elements of the book are considered to be the special book pages?
2. What kind of title-pages do you know?
3. What information does involve the title-page?
4. What is the difference between title-page and frontispiece?
5. In what way the text are laid out on double-page spread title?
6. What could be placed on the frontispiece?

Independent practical tasks:

1. Prepare the one page title.
2. Design the double-page spread title with pictorial images.
3. Prepare the rough copies of title-page for children literature.
4. Perform decorative handwriting and calligraphy in different versions for the title-page.
5. Make an original copy title-page in decorative form.

2.8 Working on Illustrations and tailpieces

Visual illustrations attract and hold a young child's attention long before he is able to read – or perhaps even understand – all of the words of the text. Bright colors, appealing characters and expressions, familiar and unusual settings add interest as an adult reads aloud*. Studying literary work to be illustrated is not so difficult, but at the same time it is complicated in its own way.

It is required learning independently this kind of works and comprehend their specific features and properties. Moreover, portraying the expressions in other visual language is not so easy. There is a huge assistance of literary analysis and criticism articles from different publications in studying the literature.

* © 2008 by the American Printing House for the Blind, Inc.

The book artist and art editor while studying the works read about the personalities and fates of characters, observe the story and the plot, deceleration and acceleration of the processes described and the culmination moment as well as they draw an attention to the narration of landscape and interior, to the nature of speaking author and heroes. They go into the compositional construction of Illustrations, and compare them with the author's architectonics. They should rapt an attention on trying to understand what means were used by author in creation of characters' images, the work's aesthetic effect, the idea of composing an impeccable work, its importance and what aspects of the work are defined.

The complex ideological and aesthetic analysis of literary work takes on great significance in illustration and exterior decorations.

With every re-reading the work the composition idea gets more advanced.

In the training stage while making the bases of future designs, primarily the work composition is studied by its plot's aspects. None of illustration system could be constructed without this basement. Since any type of illustration system, if were built compositionally correct, will have an infinite variety of appearances.

It does not matter to the artist whether these are novels or story collections, political pamphlets or lyrical poetries. Yet, another thing to be kept in mind is that, not the author's every ideas put forward by should be the basis for the artist work.

While portraying literary characters and images the artists must take into consideration a number of factors, which affect their work. Namely, several questions should be answered, for example, the edition to be printed is designed for a wide range of readers or a narrow circle of specialists. Whether it will be published for reading or just for illustrative purposes. If it would be a popular, a spiritual-educational or informational publication. And for what age readership it is intended.

So, corresponding to abovementioned conditions and taking into account publication methods and technologies the artists start working on the illustrations. The process of reading works by the artists is considered as an essential part of creation. Because their perception of read work, personal philosophy, artistic point of view are all determined the way illustrations and artistic ideas to be created. So, in accordance with the views expressed above, you can create completely various illustrations to the same literary work.

How deep is the work content, as much the book designers refer to this literature. In confirmation of our words we can point out A. Kodiriy's novel, «Days Gone By» and Gafur Gulom's story «Mischievous». Having examined the illustrations made for works of these major representatives of uzbek literature, we just can see the artist's positive achievements in portraying the sights of that period, his personal aesthetic interests and author opinions, as well as depicting the emotions.

Types of illustrations

There are such kinds of illustrations, which will follow the footsteps of the text and impressions as described on the story by the author. In some cases there are illustrations, where first of all historical condition is shown and revealed, the clothing of participants is depicted in detail, likewise truthfully expressed architectural building items. Yet another case, here the artist's attention drawn to the nature of heroes, to their passion and excitement as well as their appearance and behavior, whereas the historical details are moved to a second plan.

As bright example of such illustration, we can show the watercolor decoration of M. Vrubel to M.Lermontov's poem «Demon». Here, it is represented a dramatic pressure of characters.



51-Illustration. Title-page of Omon Muxtor's «One thousand and one look».
Pen and ink. A. Umarov, G. Umarova

The illustrations to M. Sholokhov's «The Fate of a Man» designed by the artists V. and L. Petrovs are notable for the great dramatic effect and internal pressure. These illustrations in 1965 in the city of Leipzig were awarded a gold medal at an exhibition of the book art. These both approaches in practice do not have a big difference, indeed. Instead,

they are very close to each other to illustrate complex and reliable solutions. The same words can be said about the books: «Alpamysh», «Poetry of O' Sulaymonov», «Days Gone By» illustrated by uzbek artists V. Kaydalov, M. Kagarov, A. Mirzaev.

Nowadays, the illustrations are truly entering the book, and called as «lyrical accompaniment» and implementing the tasks neither to follow the text nor to fill it, they alternatively assist to create work-related images or shapes. They are usually executed in a special way in lyrical poems collections and in the works about creative thoughts of poets, being regardless of story illustrations.

Since the artists work on the illustrations they should be able to retain readers' attentions to their graphic works. For example, «Farkhad and Shirin» by A. Navoi is as familiar to children as to adults.

Thus, in the first case, revealing historical conditions if considered to be the main, so in the second case psychological relative illustrations are emphasized (*colour inset*).

Mediums used in illustrations

A variety of mediums are used to create the illustrations, so for the easel graphics. Taking into account the possibility of publishing and printing methods, the artist chooses the most convenient and simple way.

With hard graphite pencil the lines comes out straight and thin and to overlay large piece of paper seems to be a real challenge. Unlike charcoal pencil with it rough and thick line rapidly covers the large part of sheet and can provide a variety of light and shadow gradients, spatial-smoky environment.

Pen and ink drawing with its delicate grid bars is considerably varied from brush made works made by various mediums in a different

thickness and color. Pen and ink and brush made paintings, for their opportunity of showing the integrity and the accuracy are widely performed by many artists now.

Watercolor is the best handy and attractive paint in designing book in color. Famous book artists created masterpiece decorations with watercolor. Its light and delicate hues mixing with one another look in a particularly attractive way that gives a pleasure to the audience.

Gouache and tempera are considered one of the best mediums in executing external and internal elements of the book. Especially recommended for making ornaments in a decorative way.

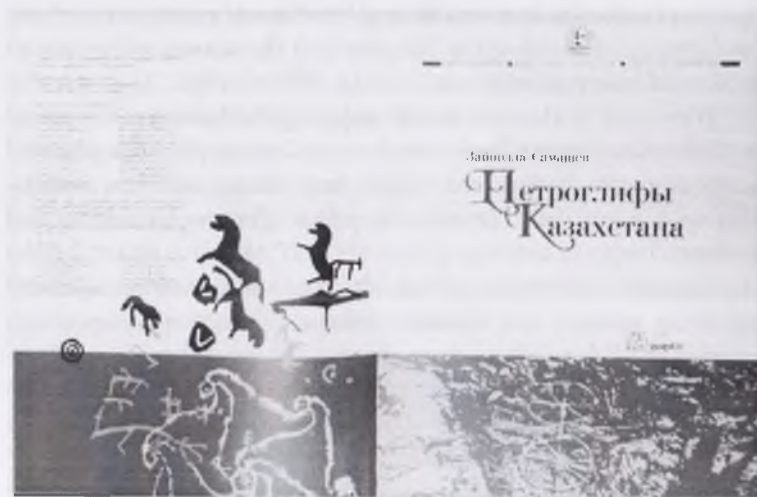
2.9 Text

The reader should be able to see at a glance the priorities allotted to the various items of information, i.e. his eye should be automatically guided by the special placing and accentuation of the text and picture elements.

The grid system place in the hands of the designer no more and no less than a serviceable instrument which makes it possible to create interesting, contrasting and dynamic arrangements of pictures and text*.

Page composition is much like musical composition. The elements of a page combine to create consonance, dissonance, tension, resolution, rhythm, mood, color, and even descriptions that defy logical explanation – like «warmth» and «charm». Just as a jazz musician may improvise «inside» or «outside» the chord changes, the capable page composer controls the relationships between text, images, and the surrounding paper page that constrains the work.

* *Grid System In Graphic Design (J. Muller-Brockmann, 2011 – Niggli Verlagz'*

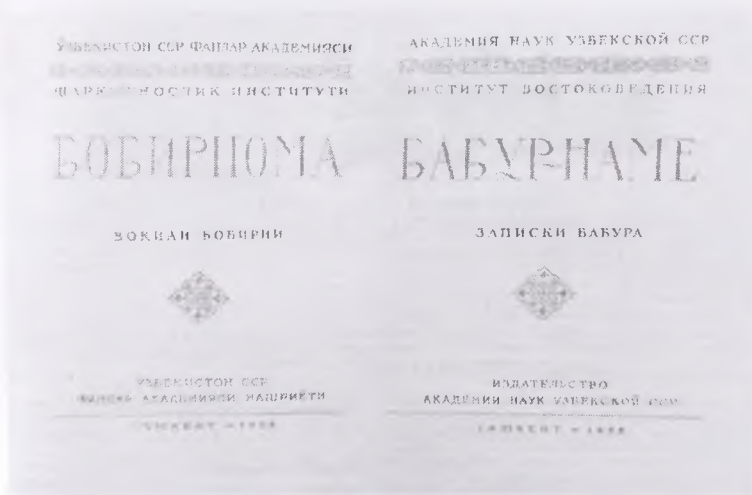


52-Illustration. Double-page spread of title. G. Umarova, A. Umarov

Whether dictated by classic formulas, by intuition, or by economics, every page has a simple structure associated with it – and every page layout is based on some relevance to that structure. Though the typical novel spread is little more than two boxes of text surrounded by two boxes of paper, the design of that simple composition should be a process of conscious aesthetic decision-making*.

Without noticing the relationship between dust jacket, cover and title-page information and text of the book, nothing could be explained clearly. In any case, the book designing must be performed as a solid complete work of art. Cover, dust jacket, binding, frontispiece, illustrations, endpaper and title page serve as a kind of immanent overture for the text of the book.

* Baines, Phil and Haslam, Andrew. *Type & Typography, second edition*. New York: Waston-Guptill Publications, 2005



53-Illustration. Double-page spread title made for «Baburnama». V. Kaydalov

The end matter is considered as the last part and normally consists of: data, table of contents, imprints, colophon, index and so on.

The artists must be able to visualize the whole appearance of the book and existence of distinct parts among this integrity. In spite of we began a word with finishing rules, actually the main element of the book is the text. Despite the fact that the text is not the main object of the artist's work, yet it must determine the nature of the book design. How this can be explained?

First of all, the artist or the publisher chooses the book size and thereby the working «surface». Based on our experience and practice the best measurement selection is usually made on the basis of state standards. Of course, it happens that sometimes unique artistic ideas, does not meet standard criteria. In that case, the product requires a special permission to publish.



Биринчи ҳикоят
Тўрт манзара

БИРИНЧИ МАНЗАРА

ТЎҚУН

I

Бўшақ билан оғуш ҳамма ҳам бўлиб эди.
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54-Illustration.

There are several elements which measures must be initially defined: the text area, front matter elements (fore-title, title-page, foreword, and preface), and the end matter elements (conclusion, index, appendix, comments and table of contents).

The typeface occupies an important place in design of the book. For children's book it should be bigger and readable.



Учинчи ҳикоят
Афандининг болалиги

Манаки кўчалардан кўчалар,
Ғаиб кўчалардан кўчалар.

(Шайхон Муҳаммад Юсуф)

35

Абдулла Ҳакимни ялдиштиди, Бурхон Шариф Салдоржонга турри айтганига у ганикли шоир эмасди, оддий бир хизматчи эди.

Аслида, бу фикр Бурхон Шарифдан чиққани ҳам шук, кўпчилик шундай деб биларди.

Абдулланинг ҳаёт ҳақидаги фалсафий фикрлар ифодаланган янги уч-турта шеърни эълон қилишга гапти. Қолганларини ҳеч қайси рўнома ёки ойнама босиш эмас, жиддийроқ кўздан кечиришни ҳам нотамагапти. Унинг уз ёнанирига бепаривосли сабабидек уларнинг аксари инди ирилтиб, шук ҳам бўлиб кетган эди. Бу гаплар ҳам кўпчиликка аён эди!

Мухаббатга бағишлаб ёлган шеърларини Абдулла ҳеч қимга уқиб бермаган, уларни бағишлаганда ҳамда бирин пайт севгилига ҳам кўрсатмаган эди. Булар Бурхон Шариф Салдоржондан олган нафарида қолди.

Абдулла Ҳаким мухаббат турғинидаги шеърларини, булар асосан узим уюм, теб қирчалик қардаб қорин бўлмасин. Наеридин афанди ҳақида сўзлашгани кўпчилида булардан кам эрдокъмас эди. Шайхон Муҳаммад Юсуф

36

54–55-Illustrations. Headpiece illustrations of Omon Mukhtor's «One thousand and one look». Pen and ink. G. Umarova, A. Umarov

The font selection for poetry depends on poets' nature, personality, creativity, and other features. For example, the ancient Greek poet Sophocles' poems, are not designed with the same typeface as Uzbek contemporary poets like Muhammad Yusuf or E. Vohidov's poetry. In the first case, metre and rhythm of verses are associated with the

*56-Illustration*



56–57-Illustrations. Illustrations of Gafur G'ulom's «Mischievous»,
etching. V. Apukhtin.

classic fonts' graphical images. In the second case, the dynamic and complex rhythmic lines of these modern poetries harmonize with grotesque characters. The fonts of scientific and technical books should be more precise and distinct in a certain style than Times New Roman font.

The selected type of font design not only depends on the style of literary work, but also resolves some aspects of artistic thoughts.

Actually, if careful attention is drawn to books, on some editions it might be seen the rhythmic integrity of typeface with illustrations and decorative elements. But rather in some editions it could easily be seen how the printed text seems 'disintegrated and detached' from overall design. In confirmation of our words we can exemplify the great experiences of the artists V.A.Favorskiy and V.Klemke. They closely related their thoughts and creative ideas to font types and styles.

There is a considerable importance of the text font in engineering the architectonics of the book and its compositional construction. If we pay an attention to ancient records, their main composition was in writing of words solidly. A further development of writings was with the invention of varied methods, legibility of written text and expressing the author's opinion. Decorative graphic solution of these matters has always been directly related to the artist work.

A contemporary compositional form of the book text had passed a long historical path from the invention of the period to space apart the words from one another, to recent complex punctuation system. During this time with using punctuation system the text had begun to be divided into parts, sections, chapters, titles and so forth. The book designing requires from the artists a deep knowledge of overall book production process and technology.

The ideas and thoughts of the book artists serve as a specific plan for production. The excellent performance of all finishing details needs to be provided for by this plan, because this allows defining the nature of production process.

Today, an unprecedented level of development of the technique cannot stop the creativity of book artist. On the contrary, from capable and highly educated book artist is demanded to present the author's text expressively by means of modern printing equipments and to conduct research into finding a new interesting forms.



58-Illustration. «Before the hunting». Illustration. Pen and ink. V. Kaydalov

Pagination of the book, what font was chosen for the title, does it fit well to the main text font, text block composition, its relation to the central axis of the text and many more such kind of matters should not be ignored by the book artist.

In particular, the arrangement of title in relation to text plays a significant part in defining the scheme of designing composition. If it is laid out symmetrically, then title-page, endpaper, cover and other finishing elements are also commonly arranged symmetrical; if it is placed asymmetrically or in other combinations of symmetry, in that case, other decorative elements are organized in accordance with each other.

The fresh page of text is the main finishing part of the book that contains the text, chapter, section and parts and commonly in this page the typesetting begins a little lower from the top edge (the head). Besides, to set off this first page, any decorative elements or headpiece need to be placed on top of the page. The beginning of the text is emphasized with ornately decorated drop caps (*illustrations 67-68*).

We often can be a witness of how headpieces and decorative ornaments do not match with the first page typeface which made the whole page disorganized.

The title lines being a connecting element on the fresh page, together with headpiece, title, drop cap and text form a certain single composition.

The drop cap is closely related with the text starting word. However, this case is often ignored. It must be remembered that the drop cap should harmonize with set text line, except if there is a particular word in place of the drop cap.

Not only the fresh page, but all the system such as headings and subheadings between the texts must comply with the artist's general composition idea.



59-Illustration. Illustration for Toghay Murad's «Father's fields», watercolor. A. Kalanov



60-Illustration from Chinghiz Aitmatov's «The day lasts more than a hundred years».
Pen and ink. A. Bobrov

Control questions:

1. *What relationship is between the text and internal elements of the book?*
2. *On the basis of what text font is selected?*
3. *What is demanded from artist in book production?*
4. *What elements might be placed on the fresh page?*
5. *What is emphasized with the beginning of the text?*

Independent practical tasks:

1. *Draw a headpiece for the fresh page.*
2. *Find a single compositional solution to headpiece, title, and initial (drop cap).*
3. *Relate the decoration of initial to the text.*

2.10 Preparing in color the original copies of composition

The arrangement of internal elements of the book. The reader should be able to see at a glance the priorities allotted to the various items of information, i.e. his eye should be automatically guided by the special placing and accentuation of the text and picture elements.

The grid system place in the hands of the designer no more and no less than a serviceable instrument which makes it possible to create interesting, contrasting and dynamic arrangements of pictures and text*.

Text plays a key role in the book. The layout of the letters might be in vertical or horizontal position. And all of them will be placed onto a white paper. The artist should visualize the compositional solution of margins, fresh pages and the last pages of text. Further, there will be a few lines of text on some pages and owing to that empty spaces will

* Baines, Phil and Haslam, Andrew. *Type & Typography*, second edition. New York: Waston-Guptill Publications, 2005

increase. Therefore, small sized pictorial elements will be arranged on title-pages and half-titles, as well some patterns being placed in the beginning and in the end of the text, act in two ways (as decoration, as well as to fill the empty space).

Typically, the headpieces emphasize direction of lines (vertical or horizontal) on a clean page. It expresses the size and direction as well. And the tailpiece accelerates shifting of the text construction to an empty area. There is no indication of vertical and horizontal, sometimes even top and bottom parts. Therefore, the tailpieces are designed in a round shape.

Blank spaces on the title-pages and half-titles considerably assist of riveting readers' attention on the text and ornaments. It is important to keep in mind that the ornament is never meant to be the center of title-page.

Brief information about internal elements of the book involves this. Of course, due to the content of the book the composition form and art solution change.

Font

The fonts for cover and title-page are basically selected according to publication features and readers age. There must be a scrupulous approach to children edition. Here, the simplification letters or deleting any elements of types is completely wrong.

The fonts of children's book's title should be decorated as carefully as the book illustrations. Notice that, the title on cover must not fall over any image, sometimes there might be some cases where rocks, houses, and other images turn out to be interfered with inscription. These solutions are traditionally believed to be confusing and difficult to read. The inscriptions written in black on white background under



61–62-Illustrations. Decorations from Odilkhon Tillakhodjayev's «The bird of unrealized dreams». . Pen and ink. F. Akhmadaliyev

graphics rules are never considered to be incorrect. Leave a good impression on reader and viewer. Despite that the black color is not accepted well by children, executing the types in black is rather specific and appropriate. And as a result, it finds its truly vivid expression.

Let's briefly dwell on the issue of patterns in the children's and adult's books. Patterns might be done in two ways: decorative and meaningful. These both ways are required to be perfectly matched with style and rhythm, as well as should express a vivid imagination.

The purpose of involving patterns into the book is not supposed to be simply decorating the pages or just filling an empty area, but specifically processing the surface of page or ornamentally depict any images of the work.

2.11 Working on the images of characters

There are a large number of different human portrait illustrations done for uzbek classical literature and folklore samples. As the positive images there might be represented senior scientist or other common laborer, handsome young man, beautiful girl and etc. Obviously, during a story of every literary work positive characters are described side by side negative ones.

The assignment of young artists is to find proper facial expressions for positive and negative characters, and also to vary them by color and style. Moreover, they need to define the relationship between two characters standing beside, to accentuate by color the main one and at the same time to connect up participants. While implementing the compositional portrait of two or more person, it is required to identify personality aspects of each participant and to compare them accurately in the scale and perspective. The relationship between people aids to reveal the nature of the whole group.



63-Illustration. Illustrations for Gafur G'ulom's «Mischievous», etching. V. Apukhtin



64-Illustration made for Sadriiddin Ayni's «Death of the usurer», etching. V. Apukhtin

During accomplishing the second assignment of this task student should have been collected some materials by observing real life characters' figures, gestures and facial expressions. Of course, there the attention should have been paid to characters' profession and age (illustrations 8, 9, 11).

Thus, a complicating process of creating an artistic image according to composition canons is reached through a long studying progress and picturing by memory and imagination.

Control questions:

1. What is the function of text line?
2. How many styles the book internal patterns are implemented in?

3. What is the purpose of arranging patterns onto the book pages?
4. What does the positive characters look like?

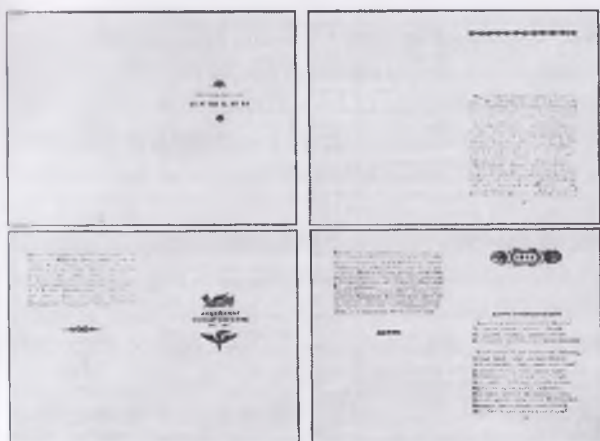
2.12 Working on architecture, setting, household and military details of a particular historical era

During constructing all external and internal elements of book, it is required not to be indifferent on working at any of compositional elements like architectural view, tools and weapons, settings and so on (*illustration 75*).

It is not easy to imagine classic literature and folklore examples without architectural buildings. For this reason almost in every work there would be a few numbers of architectural views. Knowing this, the



65-Illustration.



66-Illustration.

students while making a draft copy must have been completed this assignment with the help of photo albums and drawings from the nature. Making an original copy is carried out delicately by using a chosen medium with a smaller brush.

The composition with solved art solution may involve either exterior or interior architectural elements. Especially while working on colors of interior details it should be relied on knowledge and experience. Students use their skills to depict interior settings such as: carpet, curtain, lace, tableware, bedding quilts, crates and other similar furniture. For example, expressing how much the curtain soft and transparent in relation to carpet or which fabrics the bedding – quilts were made of and etc. And in the same way household items like ceramic jugs, copper jug and vases are required to be differentiated by colors and mediums.

Picturing weapons to fill the integrity of composition is done on the basis of documentary materials. The weapons such as sword, shield,

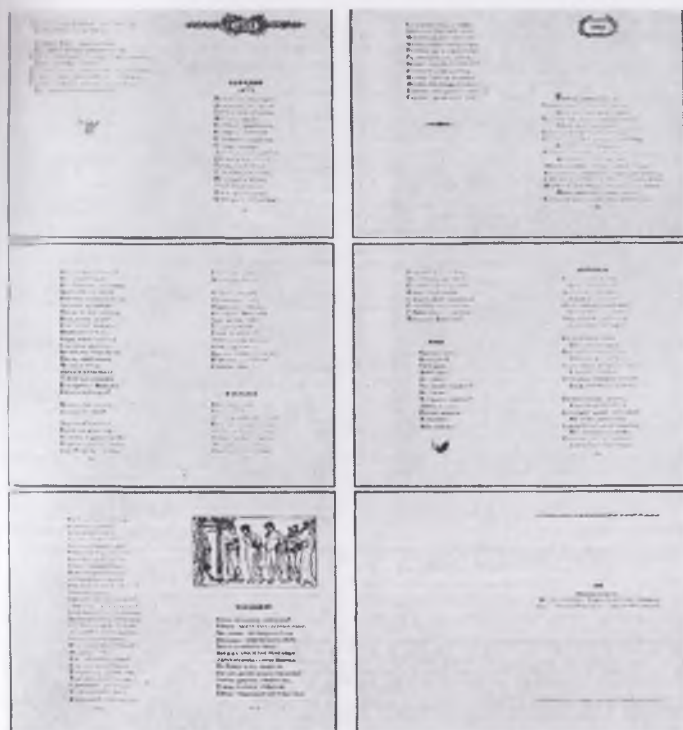
bow, arrow, spear, dagger, knife, axe, rifles and their varieties must appropriately express which period and what people they are belong to. Therefore, the outfits and weapons of heroes in accordance with their social status, position and rank are claimed a big attention and every weapon must be pictured so skillfully to show from what material they made of.

Representing on the sheet poses and gestures of characters, figures proportionality and their relationship with setting is required a lot of effort from students. For example, on the composition the hunting process of character in the forest is described. In this case, the character's clothing and weapons should be appropriate to hunting attire, and also poses, gestures and range of colors need to be closely linked to the setting under compositional principles (*illustration 76*).

As well as it always should be kept in mind that in colored illustrations the figures of characters in any way must take the center of composition, and they should not be disregarded merging into the setting. Actually this does not mean to pay less consideration to the settings. It is always filled the integrity of overall composition. Working on setting is carried out proceeding from the requirements and compositional solutions of illustrations, some places are treated much and some of less strong. Thus, big and small details of composition, obeying the rules and principles are worked on.

2.13 Working on the details. Generalization of elements

Almost all composition assignments will be completed by the 11th lesson of the subject. Now all the elements from dust jacket to tailpiece are gathered and general defects identified and will be corrected. In the composition mutual relations between animal, nature and human image within are required bringing to one single solution.

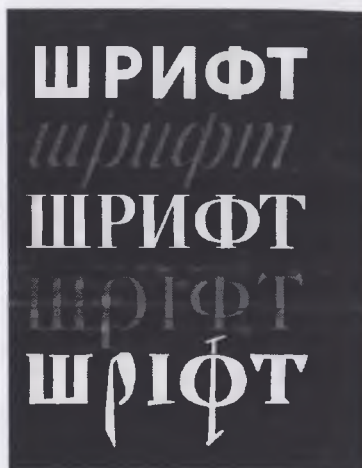


67-Illustration.

According to the nature of work the composition brings near to overall color range and supervised by teacher the small details are worked on. The small details are often used while processing foreground figures, trees, objects, and other items. Foreground small details need to be executed beyond compositional canons, that is to say, should not be overdone, otherwise such kind of picture appears like an amateur's work (*illustrations 77-78*).



69-Illustration. «Alpamysh and Barchin». Watercolor. V. Kaydalov



70-Illustration. Different types of fonts



71-Illustration. Different types of fonts in book designing.

А Б В Г Д Е Ж З
 К И Л М Н П О П
 Р С Т У Ф Х Ц
 Ч Щ Ъ Э Ы Ю Я Ъ



ДЕКА-
 Е-
 ОН,
 прощана Принце Гелетор
 Сатипод коллоратка мо щен.
 рондарелле
 ма ефе Таста Шпи
 сели Тараа и
 Прад мистика интан а

72-Illustration. The sample of font used on cover



73-Illustration. Drop caps



74-Illustration. Illustration from «Baburnama». watercolor. V. Kaydalov



75-Illustration. Minaret of local mosque, watercolor. D. Mursalimov



76-Illustration. Illustration from «Baburnama». Watercolor. V. Kaydalov



77-Illustration. Illustrations made for Chinghiz Aitmatov's «The Day Lasts More Than a Hundred Years». Pen and ink. A. Bobrov



78-Illustration from «Alpamysh». Mixed technique. J. Umarbekov



THE EASEL GRAPHICS COMPOSITIONS

V–VI semester

Subject: «My city, my neighborhood» «National holidays, sports and weddings».

Making easel graphics composition

3.1 About the easel graphics composition

In order to verify how are going students' observations, and to develop their creativity and skills the student are required to make drafts. The assignments will get more difficult. For example, from the picture of one moving figure (running athlete), step-by-step to complex compositions with several persons and eventually subject based assignments will be proceeded to.

The main purpose of making drafts of composition is to define plastic solutions visualizing the work to be created. To tell it differently, the drafts must serve as a projects for to be composition.

There might be such situations, when some perfectly done images that embody the beauty may never repeated in an original copy, but in draft must be expressed.

Plastic researches may vary according to composition subject and origin. Artists might see something or some events in life, rather they



79-Illustration. «Courtyard in neighborhood», charcoal, pencil. F. Hayitov

can think out any interesting plot. According to subject the drafts are divided into:

- 1) Colored description;
- 2) Tonal description;
- 3) Expressing personality;
- 4) Expressing a mood;



80-Illustration. «Archery competition», linocut. Q. Basharov

- 5) Differing movements;
- 6) Solution of any idea and etc.

Every aimed task should find its bright expression, particularly in drafts.

Preparing the composition in original copy differs from previously made ones in the lower stages with its implementation on such techniques like lithography, linocut and etching. Because until this time students have already learned and practiced working on equipments accomplishing some assignments.

The center of story (subject) composition

The Elements of Composition in art are used to arrange or organize the components in a way that is pleasing to the artist and, hopefully, the viewer. It helps give structure to the layout and the way the subject is presented. It also encourages or leads the viewer's eye to wander around the whole painting, taking in everything and ultimately coming back to rest on the focal point

The center of the composition is the basic part of the picture that sufficiently clearly expresses the main ideological essence of the story. The center is emphasized by light, volume and other methods and meets the requirements of the basic principles of composition.

The center of the composition, first of all, should attract the attention of the audience (*illustration 81*).

Of course, accessory details of the plot have to be closely connected and conformed to the main part and they all together compose the whole work of art.

The center of the composition including the main characters closely joins them with the secondary parts of the work.

Constructing all parts of the whole work and representing its ideological content should be based on integrity (unity) canons. The meaning center takes place not only in painting, but also in graphics, sculpture, applied art and architecture.

Distinguishing main objects in composition first of all associated with seeing and sensual abilities of men. These colors, motion, critical changes of lights and tones, contrasts are all perceived by sight of any man, including artists. Here, you can see the artist's imaginative thinking. At the same time, it is necessary to take into account the viewer's perception of the work (*illustration 82*).

There is another feature of our sight. If man's sight focuses on any object situated on the average spatial plan (moving person or



81-Illustration. «Festivity». watercolor. R. Abdulgalimov

equipment, sharp color palette surrounded by light) then, the sight at once, perceive surrounding objects a little more blurred. Thus a man could see only directions distracting the sight through the space or plane. Therefore, the composition should be built taking into consideration our seeing abilities. In conclusion we can say that emphasizing the center of story composition, accurately and stronger expressing the basic element reveals the essence of the work.

The artistic expression of such kind of composition could be seen in the work of uzbek artists R. Ahmedov's «Mother thoughts», «Dawn», «Motherhood», J. Umarbekov's «Childhood», «Mulberry», B. Mahkamov's «Portrait of Abdullah Qodiriy», «Morning» and «Iftor» and in many other works.



82-Illustration. «On the bank of spring», lithography. M. Sadikov

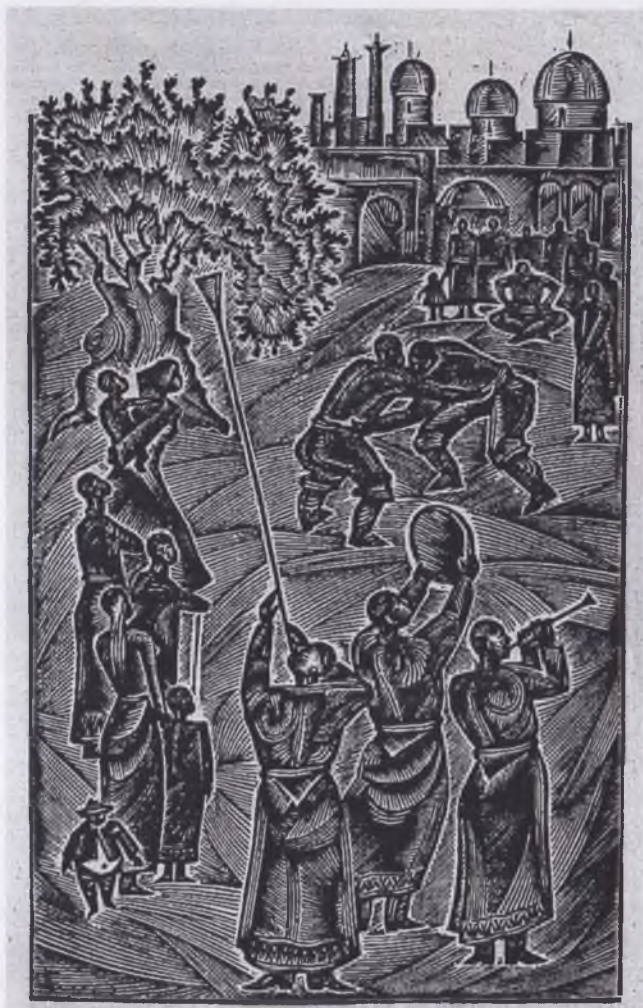
3.2 Subject selection for easel graphics composition

Visualization is building up a concrete image from an abstract one. First we must endeavor to get all the facts, and then embellish those facts with our own imagination. After establishing our subject as belonging to one of the three groups, let us find out the point and purpose of what we are about to do. Let us discern what the mood and flavor of the subject is to be. Is it happy? Is it action, violence-

busy, vital? Or is it to be soothing, restful, relaxing, consoling or somber in its approach? Our subsequent decisions as to interpretation will depend much on what we thus determine the «big idea» to be. The third year curriculum in the institute involves the projects on subjects: «My city/town», «Wedding party», «Holiday» and «National games». Students choose one of above listed subjects that close to their interests and nature. Regardless of what subject they choose, these are all about the environment and life which closely related and surrounds them. Here, as usual, students recollect all memories that have been seen so far, and compose first sketches on chosen topic in their mind. Of course, students during summer vacations have gained more experience with painting in various mediums and have developed their practical skills. Now they may approach to performing the composition as a professional artist. For representing the composition as a unique work, young artists must utterly plunge into life. Being actively involved in country's life, observing activities that happen around, taking any part in them determines objective conditions of creating a new composition.

Our literary, spiritual and cultural heritage is very rich. Its history goes back to very ancient origin. Every one of us have been a witness of and maybe attend in any national games, celebrations and weddings which take place in all regions of our republic the whole year round. Whether these are common wedding parties, or celebrations of «Independence Day», «Navruz» and «Harvest» holidays with performances of folk music groups, they all are organized in a very high spirit.

Each of us in childhood played at least one of our national games. Boys played «Chillak», «Fighting», «Lanka» or «Walnut game» and girls were busy at «Skipping», «Five stones», «Mak-mak» and so on. Also there were favorite games played together as a group, «Ok terak-kuk terak», «Tag» and «Hide-and seek».



83-Illustration. «National games», xylography, D. Urazaev

Students now can select one of listed games in agreement with their personalities and childhood memories.

Every image (people, animals, trees, items and so on) involved in composition ought to be thoroughly examined.

The types of composition: uniplanar, doubleplanar and multiplanar, scientific perspective, conditional-perspective compositions, and also compositions without perspective lines. And every compositional type in any state can provide unique pictorial styles that lead to achieve artistic goals.

Control questions:

1. How the initial plastics solutions are defined?
2. What kind of categories of draft copies do you know according to subject?
3. What is difference between composition assignments of the first and third year?
4. What types of composition do you know?

Independent practical tasks:

1. Select the subject of composition that is close to you.
2. Attentively study all the aspects related to composition
3. Define in advance type and style of the composition to be created.

3.3 Working on small sized drafts

The scheme of composition is considered to be its primary structure. In the subsequent stage this scheme is supplemented with certain imagined figures and images of live actions.

The conversation is held with teacher about the chosen subject. During the conversation specific features of subject and its educational and aesthetic influence on human's life is discussed. Moreover, the

questions like how to open up the subject essence, how to begin a work, how to approach and other subject related states should not be ignored in this long and detailed conversation (84 illustration).

Celebrations of national events, such as «Independence Day ceremony», «Navruz», «Preparation of Sumalak», «Parties for newborns» («Beshik tui»), «Wedding», «Bride greetings» («Kelin salom»), and other similar ceremonies are observed by students and preliminary drawings are depicted onto paper.

In this stage of studying process easel graphics compositions might be performed as a single composition or in diptych, triptych, polyptych styles. And this is, indeed, will depend on student's choice. If someone desires to make triptych or polyptych composition series, then every composition must be done in the same mediums.

1. In cases where **the composition** is single (in size of 40x50, 50x60), the event you want to describe and its purpose must find its solution only on one sheet of paper. A primary drafts are done in an actual size of work.

After an appropriate subject has been selected, students begin working on drafts. First of all the arrangement of composition and its design needs to be found using intersections of straight, horizontal, vertical, diagonal lines, and geometric shapes as well. From the beginning of drafting process young artists create studies of to be composition in their minds. After that young artists will try to put down their plans onto a paper.

The images of human figures, buildings, trees and other objects that make up composition are drawn on area roughly as geometric forms and lines with defining tone. The composition plastic solution is accomplished in many copies using hatches, lines and shades with pencil on a paper. And the center of composition that focuses main attention should be accentuated. So, hundreds of small sized sketches are made in a like manner. And they might be made not only with



84-Illustrations. Rough drafts and sketches made for composition. Pen and ink

pencil but, rather with pen, retouch, sanguine, pen and ink and other mediums.

2. A diptych is a composition consisting of a pair of works connected with subject and filling each other by content.

They are almost identical with compositional solutions. There must be no difference in performing style and employed mediums. The studies of both diptych compositions are carried out simultaneously. Their arrangement on a paper and compositional constructing are performed nearly in symmetrical form. For example, if on the left part of diptych the compositional solution is found with the direction from left to right bias, then rather on the right part would be the opposite direction from right to left bias. And this kind of compositional plastic solution decides the level of artist. Such composing methods give us an idea about the skills and knowledge of composition basics acquired by young artists in the lower stages.

3. Triptych. In this type of composition the work of art consists of three parts, performed in separate surfaces. Triptych includes middle, left and right parts. Firstly, defining the format of composition plays an important role. Commonly all three parts are of the same heights and only a middle part may be rather wider. The middle part of composition being an essential one involves the images revealing the main point of the work, and either left and right sides in their turn supplement the middle part that help to comprehend the work perfectly. These three parts of triptych are mutually connected to each other by all sides.

Another characteristic feature of triptych is that every distinct part of composition might be treated as an individual completed work of art. As the diptych the triptych studies on the selected subject should be implemented at the same time. Preliminary drafts are drawn in very many different variants.

4. Polyptych (Series). For creating this kind of easel graphics

compositions very high professional knowledge and experience are required. Polyptych compositions might be at least consisted of four separate parts and more than twelve sections. (The famous Japanese graphic artist Katsusuko Xokusay's engravings «Thirty-six Views of Mount Fuji» can be an example).

Thus all part sizes are taken the same and each of them serves like an individual work. Every part represents the various aspect of one subject.

Art solution, used methods and techniques of execution connect all parts into unity. Daring to accomplish polyptych composition by students is truly remarkable. The drafts are made within the scope of



85-Illustration. «Remembrance». Lithography. L. Davatz

general composition solution and execution technique (87–89 illustrations).

Furthermore we can say a lot about related to subject works of classic and contemporary artists their compositional artistic solutions, range and intensity of used colors. It should be analyzed and studied what the masters focused their attention on and how the composition canons were followed. Hundreds of small sized drafts are done. These drafts are executed in schematic form with solid geometric shapes and lines (perpendicular, diagonal, vertical, horizontal).

For the third year students using different mediums like watercolor and gouache in preliminary studies are not prohibited. They should visualize in their minds how the completed composition would look



86-Illustration. «Motherhood». Lithography. L. Davatz

like, whether it would be black and white or in other two and more colors.

Decorative and real elements, spiritual conditions, facial expressions, poses and gestures and their impact, using light and shadows they all make up composition components. The first appearance of composition is revealed while drawing directly from nature in training process. Visualization is building up a concrete image from an abstract one. First we must endeavor to get all the facts, and then embellish those facts with our own imagination. After establishing our subject as belonging to one of the three groups, let us find out the point and purpose of what we are about to do. Let us discern what the mood and flavor of the subject is to be. Is it happy? Is it action, violence-busy, vital? Or is it to be soothing, restful, relaxing, consoling or somber in its approach? Our subsequent decisions as to interpretation will depend much on what we thus determine the «big idea» to be*.

During practical working on composition being skilled in freely portraying of gestures, as well as using all collected materials in the next process includes following:

1. Exercises of schematic drafting of human and animals face and body.
2. Drawing gestures and poses in mind.
3. Learning to draw on the album.
4. Collecting in album the drafts of such situations: street, room, prototypes, clothing, nature piece, working process, social life process, home appliances, specific features of our culture their colors and styles and so forth.
5. Performing compositional improvisation exercises for any poem or story in illustrational form.
6. In compositional exercises employing collected drafts of required

* By Chislain Boonneau. «The art of composition». New York. 2012



87-89-Illustrations. From «My neighborhood»series. Charcoal, pencil. F. Hayitov

gestures and poses and using colors which express enough lightness and general mood as well.

7. Implementing different types of perspective in composition.
8. Laying out interior objects properly, in painting fabric draperies trying to feel their artistic features.
9. Sketching from any favorite master artist's compositional solutions.
10. Carrying out compositional assignments without horizon line and perspective.

Collecting materials

Collecting materials for creating a composition on the abovementioned subjects thought to be both pleasant and interesting for young artists. After attending in any celebrations or wedding parties, as a result of observations many various ideas emerge. Especially our national wedding ceremonies are very colorful and rich for story. If young artist bring his necessary artistic implements to «Sumalak» preparing process, hundreds of sketches might be created there, and for sure several options of composition might be easily created. Of course, if the sketches were made from nature in short period, the more vital and compelling compositions would be. And for achieving this kind of results just desire and effort, knowledge, experience and skills are required from students.

Young artists observing the «Sumalak» process, should pay an attention to any secondary details, such as how boiler is installed, the view of the furnace, and how it flames. And all of them should be pictured as much as credible. Moreover, there are significant benefits in treating every small details one by one, clothing, embroidery and hair styles of participants in creation of composition. It is very important to prepare beforehand several drafts of settings and

architectural buildings, where the event takes place in order to relate them with the center of composition. Especially preferable to perform color drafts with watercolor. It is also recommended to make the drafts of characters that participated in the process, their gestures and facial expressions.

In addition, more germane and most important, we compose to make the painting involve the viewer emotionally – to make it more powerful, more compelling and more expressive. Watching national sport games and competitions are such a huge excitement and enjoyable action for young artists. They try to express passionately watched events directly onto paper with a good mood. After a few hours of watching these actions, a large number of sketches naturally come up.

It is recommended to work in schematic style different movements of horses. Obviously, snatching rapid movements of horses is really difficult, therefore they need to scribble them with 2 or 3 lines. Also, they can get closer to silent horses just to watch accurately and begin to work at their head part.

Control questions:

1. *From what does begin the primary composition scheme?*
2. *What the attention should be paid on in preliminary drafting process?*
3. *What applications can be used in working process of composition?*

3.4 Working on draft copies

Every character should be as interesting as possible, and his action planned. Make some little skeleton poses for gesture and try to reason out the action of one character with another, and the position on the floor or a setting as it would be in a good play or movie. The artist must



90-Illustration. «Aiming old hunter». Pen and ink. R. Abdulgaliimov

be actor at heart if he would make his characters act in his pictures*.

Having attended ceremonies, the students collected a large number of made drafts to begin of working on draft copies

This working process slightly differs from making initial rough drafts. Now young artists can create with great inspiration and as they want. Number of drafts might reach up to 40–50 and more. If the student is capable, with the teachers instructions, the students may try to make triptych or polyptych compositions.

In the upper stages of studying easel graphics compositions are recommended to perform in lithography, linocut and etching techniques. They might be black and white or in colored options. For this reason the draft copies are made on the chosen plan. If the

* *Henry Rankin Poore. »Pictorial Composition and the Critical Judgment of Pictures«. New York/ London. September 16, 2008*

composition is decided to be in black and white mode then executing draft copies in pencil or pen and ink perfectly would be pertinent. The draft copies with well defined plastic solutions chosen by teacher further will be worked on completely.

If composition is decided to perform in etching technique in black and white color then usually the picture is etched with black or dark brown special ink. Choosing the proper color commonly based on composition nature. For example, cloudy landscape, dark toned silhouettes of trees with grey sky background, in such cases black ink is preferable. To describe sunny day, warmer color would be better. For students analyzing and studying works made by etching,



91-Illustration. «Streets of Bukhara» colored pencils. R. Abdulgaliimov

lithography, linocut techniques of master classic artists has a great importance.

To perform composition in etching method, which is the simplest form of printmaking technique the draft copy must be executed very accurately as a completed work with gel pen or pen and ink. Students that choose this method are recommended for learning the works of great etching artists such as Rembrandt, Goya, Serov, Zorn and Uzbek masters Victor Apukhtin, I.Voxitov A.Mamajonov, D. Mursalimov.

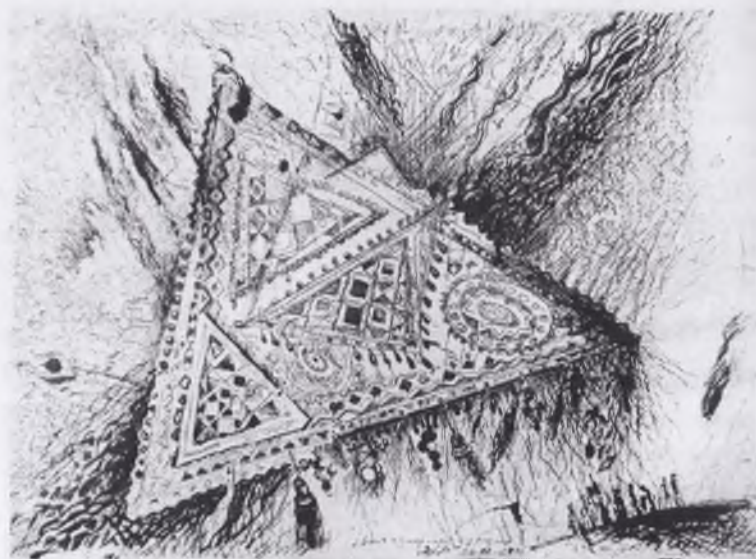
The etching works of Rembrandt are considered to be the great heritage and school for learning etching technique that expresses magnificent images just by stroking the hatches.

Students who decide to represent their easel graphics compositions in colored etching, lithography or linocut methods must execute draft copies in color as well. It is known that no many colors are used for printings. So that while accomplishing draft copies three or four colors will be enough. Such mediums as, colored pencils, Indian ink, tempera, gouache, watercolor and acrylic paint are recommended for drafts.

While printing process in equipment two colors have been overlaid each other can invent another beautiful hue. Namely these kind specific properties are should be taken into account during working.

To express the meaning of composition in colored decorative mode linocut method is most suitable. Linocut method has more advantages in portraying decorative big parts of a work.

From the sixth semester students can choose the subject of the final project work and begin to build a foundation to the project. Another key part of the composition, the scheme could be marked out. It is a general principle of construction of composition. Being consisted of simple and generalized geometric shapes and lines it determines the ratio between the basic elements, as well as defines the main idea and structure of composition.

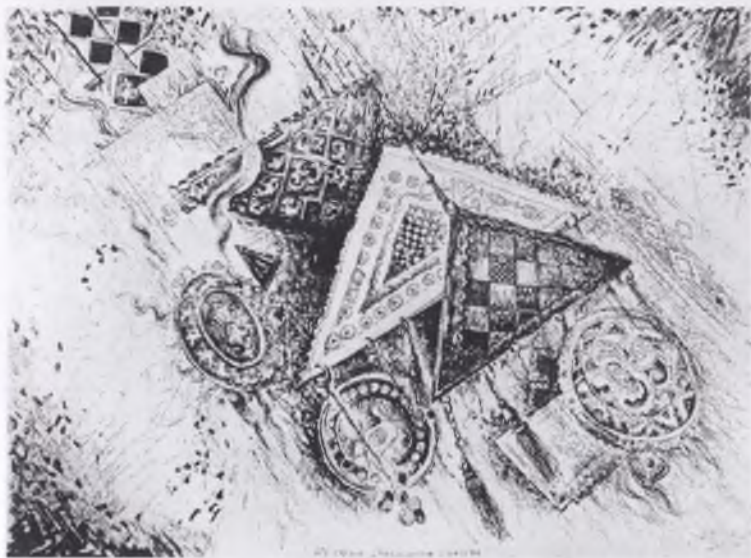


92–93-Illustrations. From the series of «Talismans of happiness». Pen and ink . A. Kalanov

Squares, circles, triangles, pyramids and other geometric forms simplifies the composition artistic solution in color, and systemizing them helps to explicate the state of every object.

The role of the scheme is very important while working on the next details of compositions. It gives us a primary impression of the work to be created. The rhythm of the composition, based on the meaning of the image, the sequence of the tonal gradations, their proportions are differentiated in the scheme (*illustration 96*).

The rhythmic defines the dynamic ratio of the whole composition and at the same time generalizes various features of painting such as technique, appliances of paints, making textures, contrasts between light and shadow and colors.

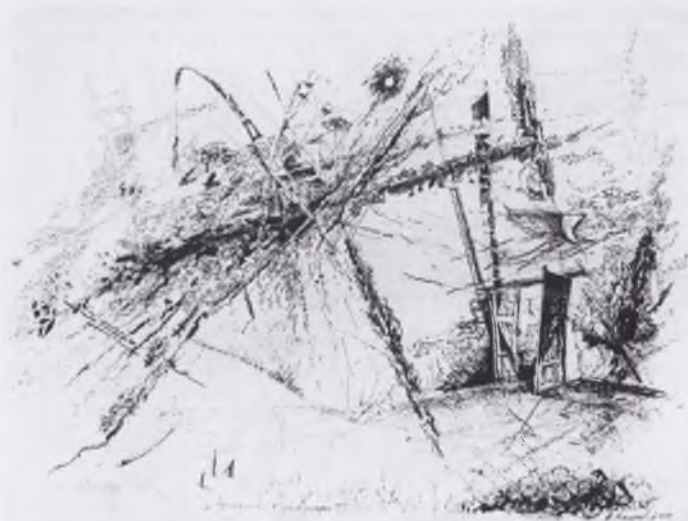


93-Illustration.

3.5 Interpretation the images of the heroes

Every young artist going to become specialist should always bring with himself sketchbook and pen.

Weddings, holidays, celebrations, ceremonies, sporting events or just a simple strolling around the city could give young artists a mass of compelling ideas to create. And it is very important to catch a right moment and try to scribble rapidly what have been seen. Confidently, among a large number of sketches there will be very skillfully created drawing. The rest of them which were done imperfectly, not to be thrown away and students never should be upset about this (90 illustration).



94-Illustration. «Faraway streets of childhood». Pen and ink. A. Kalanov

With the teacher's advice characters images with the most accurate performance of gesture, and body ratio are chosen for composition from the hundreds of rough drafts. Because, they will be very useful while making draft copies of composition. Characters facial expressions treated as much as possible.

In composition the light source of the picture and direction of shadows should be defined in advance (*illustrations 92–93*).

As well as garments of characters have to be worked on seriously. Their clothing accessories must be related to the subject. Draped parts of the costumes should be pictured exactly showing anatomical structure of figure. Jewelry, accessories, ornaments or embellishments on the clothing and other similar details must be worked on precisely.

If chosen subject of composition is related to history then in such

cases it has to be referred to ethnographic literature. In order to represent the images convincingly and suitable to the subject by all aspects students are required to complete every task with enthusiasm and discipline.

Control questions:

1. What do define the geometric shapes in the structure of composition?



95-Illustration. «Rest», lithography, A. Cigincev

2. *What does the composition rhythmic generalize?*
3. *What are the conditions of making composition in triptych?*
4. *What mediums used for making draft copies of the composition to be performed in etching technique?*
5. *What is the role of scheme in composition?*

Independent practical tasks:

1. *Observe any holidays or celebrations and accomplish drafts for them.*
2. *From the drafts made from nature draw another pictures.*
3. *Work on every found images in detail.*

3.6 Performing the composition drafts in color using various art mediums

A few numbers of composition draft copies which performed by rules and with splendid artistic solution will be selected with teacher's help. According to subject purpose, composition color range needs to be executed in several variants.

In the first year of study students had learned much about the rhythm of color and tone, contrast and nuance properties (rhythm of colors: red-yellow, yellow-red, long-short, short-long, light-dark, dark-light or short-short, long-long and so on.).

Composition assignment is recommended to be executed in color with watercolor, gouache, acrylic paint and with the requirements of the third stage program on some equipment. Students must have had the ability of working in lithography and linocut techniques. If the assignment will be performed on equipment then using one or two colors is suggested. In order to get more perfect and accurate draft copies in the next stages of working, particularly if it will be done on equipment, working in actual size would be preferable.

Now, we dwell on the methods of making draft copies of easel compositions executed in watercolor, gouache, tempera, acrylic paint, pen and ink, sanguine, pastel, colored pencils or in mixed technique.

1. For pen and ink composition, the list of used mediums are: white smooth or tinted smooth paper, black indian ink, pen, brush and reed pen. In such cases using pen and ink or gel ink pens starting from preliminary studies is highly recommended. Some of well-made small sized drafts should be selected with the help of teacher and after that they will be copied to an actual size using at first graphite pencil and then pen, brush and ink. In this process, in order to define sharp contrasts and to distinguish tone nuances of composition applying ink with adding a little water is also recommended. It is preferred using pen (nib) for shading small details.



96-Illustration. «Noon». lithography. G. Li

2. If it is decided to accomplish a composition in black and white mode, for this case black and white gouache would be very appropriate. Choosing any stiff paper students should begin preliminary drawings. Here, in such a decorative-graphic style, the composition rhythmic is divided into certain plane areas. White areas are left unpainted, while black places can be covered with gouache or tempera as well as half-tones is obtained by mixing black and white paints. In this style, there are used different size and shapes of brushes and mixing pen and ink, here, is not recommended.

3. In executing composition with chalk ('sous') an attention is mainly



97-Illustration. «Family». Lithography. A. Li

paid to tone proportion. At first paper size is defined and accurately image contour is drawn on paper. Small amount of chalk is ground into bowl and diluted with water. The obtained mixture is passed through a sieve or gauze and after that might be applied with brush. As soon as the paper has been dried, on toned surface the rest of works might be worked with retouch or charcoal pencil. Here, being able to use eraser in its use is very important.

4. There are a lot of advantages of using colored pencils and pastels in performing compositions. As in painting, there are warm and cool colors and also some opportunities in working on small details. With pastel draft copies it is not hard to imagine the view of original composition. Students can draw draft copies in decorative or realistic style with pastels. Especially, working on subjects as «Wedding», «Holiday celebrations», «My city» in pastels give young artists a real pleasure. For pastel works light textured papers with warm or cool tints are recommended. Sketches might be accomplished on black tinted papers.

5. Executing composition draft copies in watercolor, gouache, tempera or acrylic paint makes them more impressive. Draft copies are made in warm and cool coloring styles. They also might be accomplished in decorative or realistic style. Light and transparent watercolor warm paints overlaying with cool ones create very delicate effect.

Working with gouache, tempera and acrylic paints requires concentrating an attention on integrity and creativity. All of the above mentioned mediums have great advantages in demonstrating the attractiveness of easel graphics compositions (*illustrations 99-101*).

6. Mixed technique has its own specific positive sides in performing composition. In this way young artists can create freely, gaining experience while practicing with various mediums. Watercolor, gouache and pastel or watercolor and drawing ink and the other such kind of mixing methods can be used for draft copies. Working on

composition draft copies without fear, freely and using various mediums in different versions are supposed to be very useful. And no matter what kind of materials are used, if composition plastic art solutions were not found, the composition would have no charm and cannot give any impressions.

7. Accomplishing composition assignments in printmaking techniques requires some special training. If in all the above mentioned styles there were any means to correct slight blemishes or imperfections of composition after completing an original copy, then with printmaking this is impossible. Therefore, it is required thoroughly working on every detail of composition draft copies made with lithography or linocut techniques. If composition is going to be made on lithography technique, its draft copies should be carried out with soft pencil.

It would be more preferable In linocut technique (monotone) working draft copies in indian ink and gouache with pen and brush implements on a white paper or on the contrary, on a black paper with white gouache.

Control questions:

11. *What kind of mediums are used in performing composition assignment with pen and ink?*
2. *Why are stiff papers chosen for decorative styles?*
3. *What is the difference of using watercolor and tempera paints?*
4. *What is impossible in printmaking technique?*

Independent practical tasks:

1. *Try to perform compositions in different options with colored drawing inks.*
2. *Prepare some draft copies using colored pencils and watercolor paints.*
3. *Prepare draft copies using three color hues in gouache.*



98-Illustration. «Holiday concert» Lithography. G. Li

3.7 Working on architecture, setting and household and military details of a particular historical era

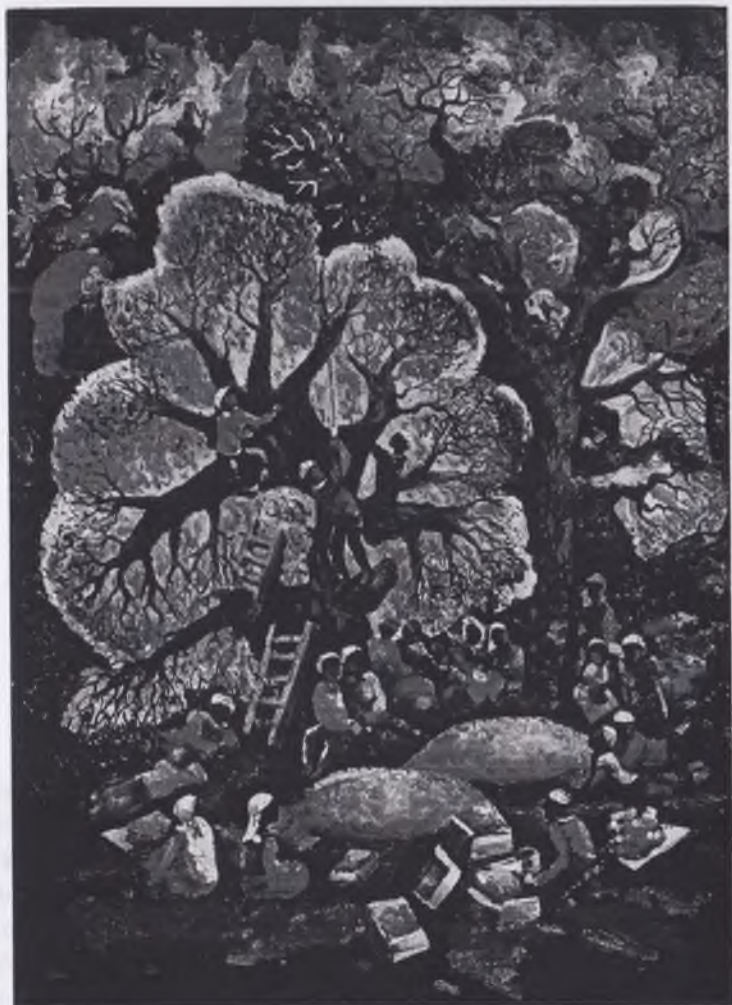
Appropriate variant of draft copy is selected among different versions with teacher's advice. On the next stage the chosen copy will be properly worked on.

Human figures, nature views, buildings or trees, leaves and fruits on branches, flowers, household stuffs and many more such kind of objects should be drawn from nature and refined on during lessons. Human body proportions and its anatomical structure must be very exact. And this is actually simplifies and speeds up the process of completing the composition original copy. In case of composition is done in color, studies, drawn by nature have to be very skillfully employed.

Horizon line, perspective, light source, proportions and scale of human figure in relation to objects must be defined exactly. As well as, time periods, whether it is dawn, noon or twilight and any nature conditions must be represented precisely. For example, many studies of city views made from nature using watercolor, gouache and acrylic paints might be used for composition on subject «My city». For young artists who have several these kinds of studies, executing draft copies in color presents no difficulties.

The third year students have enough experience and working skills to accomplish composition assignments in printmaking techniques. And they already have had an idea about black-and-white line, black-and-white integrity and drypoint technique.

In uzbek easel graphic culture, being the type of relief printmaking process, linoleum engravings (linocut technique) play an important role. Linocut technique might be colored or in black and white mode. A linoleum usage is much higher in printing than other materials. It makes possible to produce multiple impressions. In linocut technique many great and unique works were created by uzbek artists. Q. Basharov's «Uzbek scientists», «Traditional games», «Cotton growers» series, M. Kagarov's «Quiet days», «Uzbek classical poetry» series, N. Kalonov's «Melon festival», «Samarkand. Shahi Zinda», «Gur-Emir» and V. Parshin's «Welcome», «Bread is our sustenance» are among them (*illustrations 102-103*).



99-Illustration. Reaping the crop of walnut». R. Abdulgalimov



100-Illustration. «Namangan's apple». linocut . A. Cigincev

The draft copy prepared for linocut is worked in exact paper size. Chosen draft copy is duplicated to blank surface by means of tracing paper. For linocut work of one color a draft copy is carried out with black gouache or Indian ink. Striping white and black lines by turns serves to achieve desired shade. With black and white dots any texture might be created and lines may be not only horizontal, but rather wavy, circle, diagonal, grid and other forms. These tone proportions of composition shapes can display object forms. During preparing draft



101-Illustration. «Mountain girls», watercolor, D. Mursalivov

copies it should be kept in mind that, the possibilities of linocut technique is restricted to express extremely small and fine details. Thereby, by using colorful graphic techniques you can describe the nature of subject.

The presence of different kinds of strokes as thick, thin, long, short provides linocut technique more vivid and expressive appearance.

Working on linocut technique in color is studied in third year of the institute studying process. Colored linocut method is processed

with two, three or more colors. They might be implemented in two ways. The first way is decorative, monolithic form, and the second one is performed with various kinds of hatches.

Performing composition assignment in lithography technique

Lithography (from ancient greek, 'lithos' means «stone», and «graphein», means «to write») is considered to be one of the most interesting techniques of graphic arts. Being a graphic appearance of any work, it belongs to planographic techniques. Lithography technique is widely used by uzbek artists to create many great works of art. Famous uzbek artists' works can be shown as the examples of this technique, these are: V. Kaydalov's «Landscape» series, I.Vohitov's «My Chilanzar», M. Sodikov's «Bukhara» N. Kalonov's «Nostalgia for childhood», E. Oxunov's «Pacemakers». These lithography works nowadays are kept in the Uzbekistan State Museum of Art and in the fund of Art exhibitions Directorate.

Onto the surface of a smooth lithographic stone a picture is drawn by means of special oil based(fat) pencil and oil-based ink. After the stone is treated with nitric acid the ink is applied with roll. The picture drawn with oil based medium retains the ink, rather than clean part of the stone. The ingredients of lithography pencil and ink include molten in high-temperature mixture of soap, pork fat, bees, black wax and soot. Lithography can be in black-and-white or colored mode. The performance of color lithography technique, we learn now in the third year of educational process. For beginners working with black-and-white mode would be very convenient.

Composition draft copies are recommended to perform in pencil, Indian ink, charcoal and retouch. But the studies of colored lithography can be executed with watercolor and colored pencils. During working

on draft copies an attention should be paid especially to tones and proportions. Under teacher's supervision and advice the draft copy is transferred to the lithography stone (82 illustration).

The third year students of easel and book graphics faculty, in the sixth semester must perform easel composition assignment on equipment in linocut, lithography or etching techniques (illustrations 85–104).

Control questions:

1. What is restricted with linocut technique ?
2. What is the lithography?
3. What mediums are used for executing lithography draft copies?

Independent practical tasks:

1. Perform a still life picture in decorative style with two colors of gouache.
2. Explain the difference between working by pen and ink and gouache with brush.
3. Reproduce any of work made in pen and ink in linocut method.
4. Prepare small sized compositions in colored pencils like made in lithography technique.

3.8 Performing the original copy of composition

Of course, the performance of composition original copy must fully rely on perfectly made draft copy. We can also notice that, while working on composition original copy it would be better for young artists considering their skill capabilities work more freely with their hands and do not try to duplicate exactly the draft copy.

For example, when drawing onto the stone students should feel no fear and act like drawing onto a paper, trying to depict dark tones with effect of pencil pressure. As far as possible it should be tried to look

less at draft and continue working. This is because of different properties of stone and paper. On paper every wrong stroke can be easily corrected, rather than on stone, where it is also possible but not recommended, because otherwise on lithography the effect of lively strokes loses.

There are three main solid colors that play a significant role. White, black and half-tones (half-shadow) between them. Namely, looking at the composition a viewer at ones has to be able clearly distinguish the three main tones. Then the viewer's gaze step-by-step shifts to soft hatches of half-tones and penetrates deeper into composition. Skillful work on details more and more attracts observers. Hue differences of small and large shapes, light, shade, reflection, shadows are all thoroughly worked up. Foreground is expressed stronger by fast and sure hatching and contrasting light and shadows. Also recommended to set the horizon line and to depict background softer but clearer, differences between the earth and the sky, scale of trees, and try to express objects properties, that is to show from what material they are made.

At the end of working process all defects and imperfections are supervised by teacher. Every integrities and details are aggregated according to art solution style. Some fine details on the foreground are delicately perfected.

Counting upon acquired skills the third year students can create diptych or triptych compositions. For triptych compositions young artists are suggested still life subjects. This kind of subject is very appropriate and convenient to work on triptych. As examples of triptych compositions we can show the works of well-known graphic artist N. Kalonov's colored «Come to Samarkand» and «The present of Mother earth» created on lithography technique. In this triples by means of amazing still life objects in the foreground the artist skillfully found artistic solution of composition.



102-Illustration. «Kupkari»(Buzkashi). linocut, N. Kalonov

As well as artist E. Oxunov's triptych compositions «Flowers» made with tempera on paper expressing through the colors marvelous scales of forms, the bottom plane, and defining every main detail does not leave anyone indifferent.

Also for the students of the upper stages working at the triptych composition where several human figures involved is suggested.



103-Illustration. «Polo», linocut, Q. Basharov

Because, it could be very useful before the final project work. Creating serial still life compositions in linocut technique is indeed very interesting. Sharp differences between still life items, the features of materials, describing dark and light tinted fabrics using different ways of hatching in linocut make it possible to exaggerate the beauty of still life composition. In fact, the students can receive evidence of how simple black and white hatches of linocut could create so beautiful images. And the works of the skilled artist by using such a «game» with black and white hues fascinates the people around.

And only the person who truly loves and feels the graphics with his heart can give us such aesthetic pleasure by creating a really great and colorful work of art.

Control questions:

1. Why is it not recommended to correct the defects in lithography?
2. How many and what kind of main colors and tones are there in composition?
3. Why still life compositions are recommended for students?

Independent practical tasks:

1. Paint the different views of one flower in pen and ink.
2. Try to create small triptych compositions.
3. Copy from the still life works of master graphic artists in small scale.



104-Illustration. «the last song of Omar Khayyam». Lithography. L. Davatz



105-Illustration. «Reaping the crop of pomegranate». Akril. M. Kagorov



106-Illustration. «Imitation of old photo», acrylic paint. Akril. M. Kagarov



107-Illustration. lyricism. Watercolor, G. Umarova

GLOSSARY

Explanatory Dictionary of the words used in the Graphic Arts

Abstraction – Абстракция – freedom from representational qualities in art. A work of art consisting of abstract shapes and lines.

Avant-garde – Авангард – new and unusual or experimental ideas in the arts.

Autolithography – Автолитография – a lithographic technique by which the artist draws or traces with a brush and pen directly on a stone or plate.

Aquatint – Акватинта – a print resembling a watercolor, produced from a copper plate etched with nitric acid the technique or process of making pictures in such a way.

Accent – Акцент – a feature that gives a distinctive visual emphasis to something.

Architectonics – Архитектоника – structural arrangement or makeup of an structural part or system. The book elements placement device.

Asphalt – Асфальту – a mixture of dark bituminous pitch with sand or gravel.

Acid – Кислота

Blocking-out – Выкрывание – to close with a special lacquer metal tablet from reaching acid.

Board – Доска – Board (plate) printing boards (metal, linoleum, wood, etc.)

Binding, book binding – a strong covering holding the pages of a book together as well as the action of fastening, holding together book elements.

Hardcover – Переплет – жила

Board – (main printing tablet.) – Рисующая доска

Complex – **Комплекс** – consisting of many different and connected parts.

Composition – **Композиция** – the action or art of producing such a work.

Contrast – **Контраст** – the degree of difference between tones in a picture, photograph, or other image.

Corrector (proofreader) – **Корректор** – a person or thing that corrects something, esp. a computer program or electronic device with a specified function.

Crease – **Биговка** – a line or ridge produced on paper or cloth by folding, pressing, or crushing it.

Color gamut (color range) – **Гамма** – the entire range of available colors.

Calico – **Коленкор** – a type of cotton cloth, typically plain white or unbleached.

Catch letters – **Колонтиул** – the first word of a page given at the foot of the previous one.

Coloring, color range – **Колорит** – color shades in paintings.

Color harmony – **Гармония** – is the theory of combining colors that is harmonious to the eye.

Character; Temper – (disposition a person's inherent qualities of mind and character) – характер

Chisel – **Штихель** a long-bladed hand tool with a beveled cutting edge and a plain handle that is struck with a hammer or mallet, used to cut or shape wood, stone, metal, or other hard materials

Drop cap (Initial) – **Буквица** – a large initial letter that drops below the first line of a paragraph, usually used at the beginning of a section or chapter of a book.

Detail – **Деталь** – a minor decorative feature of a building or work of art.

Drypoint (is a printmaking technique of the intaglio family, in which an image is incised into a plate (or «matrix») with a hard-pointed «needle» of sharp metal or diamond point.) – сухая игла

Dust jacket, book jacket (dust cover) – **Супермукова**

Draft, Rough draft, Rough, Sketch – **Форэскиз**

Decorative – **Декоративный** – serving to make something look more attractive;

Double page spread – Разворот

Engraving – Гравюра – is the practice of incising a design onto a hard, usually flat surface, by cutting grooves into it.

Etching – Офорт is traditionally the process of using strong acid or mordant to cut into the unprotected parts of a metal surface to create a design in the metal.

Editor – (a person who is in charge of and determines the final content of a text, particularly a newspaper or magazine.) – Редактор

Element, Component – Элемент

Emotional – Эмоциональный

Embossment, Impression – Тиснение

Endpaper (flyleaf) – Форзац

Folding – Фальцовка

Figure – Фигура

Form – Форма

Fragment – Фрагмент

Frontispiece – (an illustration facing the title page of a book. A frontispiece in books generally refers to a decorative or informative illustration facing a book's title page, being the verso opposite the recto title page.) – Фронтиспис

Foretitle – Авантитул - the title of a book, printed on the right-hand page before the title page.

Folio – Колонцифра – the page number in a printed book.

Gesture – Жест – мимика – a movement of part of the body, esp. a hand or the head, to express an idea or meaning.

Genre – Жанр – a category of artistic composition, characterized by similarities in form, style, or subject matter.

Grisaille – Гризайль – a method of painting in gray monochrome, typically to imitate sculpture.

Granulation – Зернение – working by mechanical method in mettsatinto style

Highlight – Блик – a bright or reflective area in a painting, picture, or design.

Headpiece – Заставка – an illustration or ornamental motif printed at the head of a chapter in a book.

Heading - (a title at the head of a page or section of a book a division or section of a subject; a class or category.) – **Рубрика**

Half-Title - **Шмуцтитул**

Intaglio printing - **Глубокая печать** – чуқур босма - in that the printing is done from ink that is below the surface of the plate. The design is cut, scratched, or etched into the printing surface or plate, which can be copper, zinc, aluminum, magnesium, plastics, or even coated paper.

Issue, Print, Run - **Тираж**

rough, opaque paper, used in the autograph Primer (priming) – **Грунтовка** – a substance used as a preparatory coat on previously unpainted wood, metal, or canvas.

Illustration - **Иллюстрация** – drawn pictures and images for books, and decorations.

Individual - **Индивидуальный** – characteristic of a particular person or thing.

Image – a representation of the external form of a person or thing in sculpture, painting, etc. – **Образ**

Корнпапир - **Автографский** – paper for transfer of drawings on lithographic stone

Lavis – **Лавис** – a kind of aquatint. Drawing a needle etching technique is applied.

Imitation – leather – **Ледерин** – суный чарм

Linocut – **Линогравюра** – linoleum engraving.

Lithography – **Литография** – the copy of drawing images printing on a flat stone obtained with pressed method.

Layout – sample copy of the original book. – **Макет**

Line spacing – **Интерлиньяж** – is the space between each line in a paragraph.

Material – **Материал**

Matrix print reproductions processed by silkscreen method – **Матрица**.

Mezzotint- is a printmaking process of the intaglio family, technically a drypoint method. It was the first tonal method to be used, enabling half-tones to be produced without using line- or dot-based techniques like hatching, cross-hatching or stipple.

Method; Technique – Метод

Monotyping – a single copy to be printed. Monotyping is a type of printmaking made by drawing or painting on a smooth, non-absorbent surface. – **Монотипия**

Model – Натюра –

Morocco (fine flexible leather made from goatskin tanned with sumac, used esp. for book covers and shoes) – **Сахтиён**(сафьян)

Note, comment – Примечание – илова

Outline – Абрис – a general plan giving the essential features but not the detail.

Offset printing (is a commonly used technique in which the inked image is transferred (or «offset») from a plate to a rubber blanket, then to the printing surface.) – **Офсет**

Picture (painting) – an artistical important work of art – **Картина**

Pattern, ornament – Орнамент

Palette – (a thin board or slab on which an artist lays and mixes colors.) – **Палитра**

Panel – a decorated area within a larger design containing a separate subject set into the surface of a door, wall. – **Панно**

Perspective – (the art of drawing solid objects on a two-dimensional surface so as to give the right impression of their height, width, depth, and position in relation to each other when viewed from a particular point.) – **Перспектива**

Painting (the process or art of using paint, in a picture, as a protective coating, or as decoration) – **Рангасвир**

Print, printing, stamp – Печать – босма

Plastic image, form, appearance. – Пластический образ

Plate – metal that is used to printing. A sheet of metal, or some other material bearing an image of type or illustrations from which multiple copies are printed. **Пластика**

Planographic printing – (printing from a flat surface, as opposed to a raised surface or incised surface. Print elements located in the same plane.) –

Плоская печать

Printing industry, printing art – Полиграфия

Printing Office – Типография

Page – Полоса – ҳошия

Portrait – a painting, drawing, photograph, or engraving of a person, esp. one depicting only the face or head and shoulders. – Портрет

Press – the process of printing. – Печать

Plate, print – Эстамп

Painter's case – Этюдник

Plot, Story – Фабула

Range – Диапазон

Realistic – Реалистический

Relief – Рельеф

Reproduction – (a copy of a work of art, esp. a print or photograph of a painting.) – Репродукция

Relief printing - Высокая печать - юқори босма – is a process where protruding surface faces of the printing plate or block are inked; recessed areas are ink free.

Retouch – Ретушь

Resin, (colophony) – Канифоль – solid amber residue obtained after the distillation of crude turpentine oleoresin, or of naphtha extract from pine stumps.

Recto – a right-hand page of an open book

Space – Интервал – оралиқ – a blank between printed, typed, or written words, characters, numbers, etc.

Scrape off – Выскребывание – қиртишлаш – To rub over the surface of anything with something to remove (dirt or unwanted matter) from something.

Sleeker – Гладилка (Текислагич) – sleeker (smoothing board), remove the unnecessary lines from the board.

Spine – Корешок – the part of a book where the pages are held together by a binding.

Soft varnish (etching technologies pen style and alkaline method) – Мягкий лак

Set – Набор

Still life – the image of the inanimate materials. – Натюрморт

Scale, dimension - Масштаб

Title (Page) – the first page of the book – Титул

Text – Текст

Technology – Технология

Tablet – Printing tablet in graphics – Подкладка

Type page – Полоса набора – матн ўрни

Type-Шрифт

Typeface, type family – Гарнитура - a complete set of type suitable for printing text.

Tailpiece – Концовка – a small decorative design at the foot of a page or the end of a chapter or book.

Type size (body-size) – Кегль

Symbolic – Символик

Standard – Стандарт

Subject, story – Сюжет

Silhouette – (the dark shape and outline of someone or something visible against a lighter background, esp. in dim light) – Силуэт

Shape – Форма Fresh page – Спускочная полоса – матн бошлангунга қадар бўлган оралик

Subject(-matter), topic, theme – Тема

Space – Пространство

Satiric(al) – Сатирический

Size, format – Формат

Scraper, Scraping Tool – Шабер

Stroke, Line – Штрих

Silk – Шёлк

Silkscreen process, (serigraphy) (the procedure of making prints through the silk-screen process. a stenciling technique in which the image is applied with oil paints or watercolors on a mesh made of silk or other strong material stretched over a frame.) – Шелкография

Study – Эскиз

Study, Sketch – Этюд

Verso – a left-hand page of an open book

Xylography – Ксилография – the art of making woodcuts or wood engravings, esp. by a relatively primitive technique.

Zinc printing block – Клише цинковое – руҳли клише

Zincography - (the process of producing a printing surface on a zinc plate, esp. of producing one in relief by etching away unprotected parts). – Цинкография).

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Content

Introduction	5
Chapter I.	
The general conception of graphics	7
The composition of book graphics	10
Chapter II.	
Subject 1. Designing the works of uzbek classic literature and folklore	21
2.1. Conversation about the chosen subject and its requirements	21
2.2 Preparing small sized sketches. The first impression about the work	37
2.3 Preparing small working layout. Teaching to see a book completely	46
2.4 Working on finding the images of literary work heroes.	
Interpretation of characters	53
2.5 Working on studies of cover	59
2.6 Working on cover and binding	64
2.7 Working on endpaper, title-page and headpiece.	
Studying the parts of the book	70
2.8 Working on Illustrations and tailpiece	84
2.9 Text	89

2.10 Preparing in color the original copies of composition.	
The arrangement of internal elements of the book	101
2.11 Working on the images of characters	104
2.12 Working on architecture, setting, household and military details of a particular historical era	106
2.13 Working on the details. Generalization of elements	108
Chapter III.	
The easel graphics compositions.	
Subject: «My city, my neighborhood», «National holidays, sports and weddings».....	119
3.1 About the easel graphics composition	119
3.2 Subject selection for easel graphics composition	124
3.3 Working on small sized drafts	127
3.4 Working on draft copies	136
3.5 Interpretation the images of the heroes	141
3.6 Performing the composition drafts in color using various art mediums	144
3.7 Working on architecture, setting, household and military details of a particular historical era	149
3.8 Performing the original copy of composition	155
Glossary of fine art terms	165
References	172
Contents	174

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