

# TYPES AND TECHNIQUES OF GRUNT FOR PAINTING WORKS

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## Abstract

this article describes the concept of painting, the types and techniques of grunt for painting works

**Keywords:** painting, grunt, glue grunt, cozein, zinc, emulsion grunt.

The pure – pure preservation of the painting is determined by grunt.

**Van Deyk**

## Introduction

Science, culture and enlightenment elevate any country, ensure its progress. In order to further develop the culture and art sphere, on June 25, 2018, the resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 474 "on approval of the regulation on the Council of artistic experts under the Ministry of culture of the Republic of Uzbekistan" was signed. This is a sign of the greatness of the attention to art in our country. The development of modern art depends on the creative search of artists, their research on the creation of new meaningful creative works, enriching their worldview and satisfying spiritual and educational requirements of people.

An important pictorial and expressive means of painting is color. The preservation of colors as they are original over the years is certainly due to the grunt on the fabric. The long shelf life of works-the teaching of drawing techniques and technology in schools-remains one of the least resolved issues.

The degree of preservation of works of art is determined by three factors:

- the quality of all the starting materials that make up the drawing;
- technologically regular use of them in the process of the artist's work;
- the system of storage and care of the work.

Each of these factors causes a wide range of problems-all of which, if not done together, can lead to premature aging of works or the destruction of works.

It is important that the work is maintained for a long time, resistant to the whims of the external environment and various changes, and prevent these cases from being detected. In the creation of painting works, dyes that have long been used include substances, that is, pigments, adhesives, oils, loks, mustaches, tag bases, grunts given to their surface. In the ownership of the industry, all new modern materials, which are being improved and updated to date, their application, among other materials: papers, pencils, watercolor, gouache, tempera, sangina,



pastel and others, necessitate the acquisition of knowledge of the technical and technological process.

Grunts. Whether a grunt is needed for painting depends on what base it works on. For example, work a painting on a stone-sa, in which the grunt is absolutely not necessary. Work on a flat stone-the work of Iangan artists will be an example of this. It is necessary to grout on fabric or wood, cardboard and other similar materials. Grunt the fabric. After thoroughly pulling the fabric into the tagrom, the thread knots on the fabric are smoothed and scraped off by sandpaper - pumice or - qali, and then a solution of pure gelatin or fish glue is prepared. After it cools and jellesimons, the glue is applied to the ma - to via a melting knife, a wide spatula, and a sheet flace. Glue: solution preparation process: 1. Glue; gelatin or fish glue 5 grams. 2. Water 95 grams. 3. Antiseptics (phenol, catamine or hydrochloric acid) 0.02 gr. In a glass jar, according to the above recipe, fish glue or clean gelatin and water are ivitized (1 hour for gelatin, fish glue is ivitized more). In another casserole, four folds of towels are placed and the glue in the jar is poured over this towel, then water is slowly poured into the casserole until it reaches the limit of the solution inside the jar, then the casserole is placed on an open fire or on an electric plate and heated until the water in the casserole boils. As soon as it boils, the electric plate is turned off (if it boils a lot, the solution loses its viscosity property). An antiseptic phenol is then added to the solution. For emulsion and glue grunts, a solution is prepared, as shown above, and fillers are added chalk, pigment, zinc.

#### Glue grunt

Layers	Fish	Water	Zinc	Chalk	Antiseptics (phenol)
Gluing Layer 2	1	17	-	-	0,01
Gluing Layer 3	1	17	2.5-4	2.5-4	0,01

#### Emulsiyali grunt

Layers	Fish	Water	Sunflower dark oil	Zinc bleach	Chalk	Antiseptics (phenol)
Gluing Layer 2	1	17				0,01
Gluing Layer 3	1	17	1,2-1,5	2-3	2-3	0,01

Note: If fish glue is not found, it is also possible to use pure gelatin.

Antiseptics: catamine, phenol, booric acid (dry). When preparing a Grunt, it is advisable to follow the instructions in the recipe and one after another.

Preparation of glue grout

Having prepared a solution of fish glue or gelatin , an antiseptic is added and zinc (zinc) powder, then chalk is added and mixed well. We rub the finished grunt over the surface of the rna to, where a pre-glue solution is applied through the shetina flute, after drying we will grunt 2 more times.

1. The purpose of gluing the fabric is to close the hole intervals in it. 2. While grounding ba - jaradi bed function for painting.

### Emulsion grunt

As shown above, after the finished preparation of fish glue or gelatinii erit - rna, a condensed oil of sunflower is added to the solution and mixed with the addition of an antiseptic, and then mixed with a sequence of zinc (zinc), chalk, for a long time thoroughly using an emulsifier. Once it has cooled to me ' - yo Ri, the emulsion grunt is ready.

Layers	Casein glue	water	Nashatir 25%	Zinc bleach	Chalk	Phenol	Glycerin
Gluing Layer 2	1	10	0,4			0.01	0,2
Gluing Layer 3	1	10	0,4	2,5	2,5	0.01	-

Prepare the above-mentioned casein grunt in a recipe.

For gluing, about 30-35 g of casein glue per 1 kv meter goes, taking into account that the amount is calculated.

You put casein glue in a glass jar, pour water and na - Shatyr, mix it with glass or wooden tin (there should only be no iron). As noted above, in a casserole, a towel is placed in four folds, and the mixture in the prepared jar is placed on a towel. Water is poured into the saucepan until the limit of the mixture in the jar is reached, and it is heated on an electric plate, stirring until it reaches the norm.

The finished solution is sifted through a sieve, if the glue passes through the sieve completely, it means that in the solution norm, if there is a lot of casein left in the sieve, it is heated again until it reaches the norm again. The finished solution is applied to the fabric. After drying, as noted above, a solution is prepared for grunt and, adding zinc (zinc), boor to it, is long mixed through an emulsifier. After it is ready, the grunt is applied to the surface of the fabric with shetina fleece. After the grout dries, 2 more layers of grout are applied.

Rule in grounding: the Grunt layer should not be thick, so only if the hole is closed.

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