



FORM AND IMAGES IN THE THEATER

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Abstract

Production of theatrical props is a broad area of theater technology, including paper, cardboard, metal, synthetic material, fabrics, lacquers, paints, etc. Propaganda products that require special knowledge in casting, cardboard, decoration, locksmithing, embroidery, metal smoking, jewelry and other fields are displayed in various ways. Among all available preparation methods and methods, the most important technological processes built on the basis of this production can be singled out. They can include papier-mâché, metal, plastic, synthetic and compressible materials. It will be possible to make each item independently or all at once. The choice of technology depends on the imagination of the craftsman.

Keywords: theatr, plastic, synthetic, PVA, oil paint, material, wood.

Introduction

The shaping of the decorations takes the leading place in decorating the scene. The artistic quality of the decorations depends on the correct selection of the shape preparation and the preparation technology. Creating the appearance of some material or object in an artificial way is called a theater form. In some cases, real forms are made from wood, metal, and plastic. But real forms are not always used in theaters, not all forms can be taken out directly on the stage.

Wrapping with fabric is a simple method of shaping. Any fabric does not change the shape of the object, but also covers its flaws. The most important thing is that the product is durable. The fabric is glued in separate pieces. The seam of the sewn fabric is visible on a flat surface. Wood glue or PVA emulsion is used for glue. Glue is applied to one side of the surface and fabric. After that, it is wiped with a cloth, starting from the middle of the spread fabric. The remaining edges are bent to the back and nailed. Depending on the nature of the decoration, cotton, hemp and silk fabrics are glued. Foam plastic and wood shavings are sprinkled on the glued surface to create a rough surface.

Brick and stone patterns are created by applying mastic, gluing papier-mâché and pulling a net. The method of chipping is very simple. The prepared form is wrapped on the surface on which glue has been applied, and before the glue dries, the grooves





that describe the seams between the bricks are opened. After complete drying, excess flakes are knocked off.

A precise shape is obtained by applying plaster of paris mastic to the fabric. Gypsum is dissolved in water mixed with 5% glue and pieces of paper are placed in the mixture (15 parts gypsum mixture and 5 parts scrap paper). Mastic is applied to the glued surface in the form of stone or brick. Places of spilled plaster are also covered with mastic. This describes the thickness of the plaster without weighing down the decoration. Adhesive paint is applied to some places of the plasters.

Brick and stone images are made of papier-mâché according to a model cut out of plywood squarely and pressed into sheets like bricks. Flat bricks are glued in the form of bricks cut from cardboard and glued with fabric. Another method is made by pulling threads on a white cloth stretched surface. In addition to the above methods, plastered and concrete walls are formed from gauze and solid fabrics. Folds are placed in the middle of the pattern spots, and the edges of the fabric are glued to the canvas. Rougher shapes are created from pieces of papier-mâché pressed from clay models. Dry pieces are glued to the wall frame. The seams are closed with a paper mixture and glued with pieces of fabric.

The marble image is printed on paper and fabric. The marble image is made using watercolors and kerosene. Oil paint dissolved in kerosene is sprinkled with cold water in a bathtub or a deep bowl. Because kerosene is light, the paint sometimes spreads on the surface of the water in the form of marbles. A piece of paper is placed on top of the floating paint and immediately removed. The watercolor leaves a wonderful image on the surface of the paper. If the marble image does not turn out well, the work will be returned.

Such a marble image can also be printed on fabric. For this, you can use a finely woven chit or chiffon fabric. To get a clear image, the fabric is lowered under the floating paint. Nitrolac is applied to the finished product to polish the marble surface. Glazing technology is created by pressing on the material coated with a mixture of PVA emulsion. After the material dries, a glossy film is formed on its inner surface. It's like a photo paper shimmer.

The mixture is made from: two parts PVA emulsion, one part mixed gelatin and one part water. Two parts of sulfur and three parts of glycerin are added to the mixture to maintain elasticity. All parts are mixed over low heat until a uniform mixture is formed. Organic glass, linoleum and thick vinylplast are placed under it. For pushing, the base is cleaned and covered with thin paraffin.

The mixture is applied to the front side of the dry surface and this side is placed on the base. Then the material is covered with a mixture once more. Then foam does not form





between the material and the base, and the emulsion lies in a flat layer. The mixture is painted with a color that matches the image. After drying five or six times, the material is ready for use. The marble is glued with paper or fabric glue. It is better not to use PVA emulsion, it can dissolve the printed film.

This method makes the marble look natural. The painting process will be free. Therefore, when taking a large image, the base can be decorated with aniline emulsion mixture. Before starting decoration works, the base is coated with an emulsion dissolved in water. The desired image is dry

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