

SODIUM BREAD OF FRUITS ON WHITE BACKGROUND

Ahmadjonova Nigora

Andijan State Pedagogical Institute

Social Humanities and Arts

Faculty of Fine Arts and Engineering Graphics

Student

ANNOTATION

In the article, the author approached from the point of view of the latest achievements in the science of "Rangtasvir" for the 2nd-level undergraduate students of the "Fine Arts and Engineering Graphics" field of study. Teaching the science of painting, explaining it step by step to students is the most difficult process. Therefore, the scientific-theoretical and practical-methodical foundations of this science are enriching their features year by year. In the article, serious attention is paid to the theoretical and methodological foundations of the science of "Rangtasvir", its content, function, components, their tasks, secrets, techniques, representation of the picture, stages of drawing, and the history of the creation of rare works. At the same time, special attention is paid to the methodology of teaching color and image science. Most of the drawings presented in the article are developed by the author and are fully covered technically. In the article, students of the 2nd level of fine arts and engineering graphics will learn the science of painting and how to express pictures and compositions, proportions, proportion, color harmony, horizon.

Keywords

Color image, methodology, theory, proportion, color harmony, horizon, paper level, flatness, hue, still life, shade, light, contrast, whole.

Abstract

In the state, the author came up with the latest vision in the field of "Cvetnoe izobrazhenie" for students of the 2nd stage of bachelor's degree in the field of visual arts and engineering graphics. Prepodavanie nauki o tsvetnom izobrazhenii i poetapnoe ob'yasnenie ee uchashchimsya yavlyaetsya naibolee slojnym protsessom, potomu nauchno-teoreticheskie i prakticheski-metodicheskie osnovy etoy nauki god ot goda obogashchayut svoi vozmojnosti. V state serezhnoe vnimanie udeleno my theoretical-methodological basis of science o tsvetnoy vyopisi, ee soderjaniyu, function, strukturnym chastyam, ix zadacham, sekretam, priemam, zivopisnomu obrazezheniyu, etapam risovaniya, storii sozdaniya redkix rabotaet. Pri etom osoboe vnimanie udelyaetsya metodike prepodavaniya tsvetovedeniya, a bolshinstvo risunkov, predstavlenykh v state, razrabotany avtorom i polnostyu tekhnicheski ob'yasneny.

Key words

Tsvetnoe isobrazhenie, methodology, theory, proportion, horizon, uroven paper, plane, tsvet, still life, skin, svet, contrast, tseloe.

Still life composition of fruits on a white background.

Correct placement of the still life on the paper surface, careful pencil drawing of objects, determining the proportions, finding the character and coloring. Making a painting taking into account the nature of color and color relationships and lighting characteristics. Follow a methodical sequence.

Beautiful placement of a still life image on the photo plane requires solving a number of issues. At the same time, beautiful placement is also a sought-after opportunity to solve a number of problems. Choosing a format means making small sketches from several different places. By choosing the best of the completed sketches, it serves as the basis for the main work, which is larger. It can lose its appeal by being too big or too small for the format. Such a situation loses the ideological content of the image. That's why it's important not to lose sight of the proportions at the time of controlling the items. It is necessary to carry out the main work after identifying the most necessary objects on easy known-unknown lines and making sure that they are correct. Each item has its own shape and color, big and small, and they have their own place. Such a situation serves a spatial view and a realistic view of a three-dimensional image. To depict the still life truthfully, it is possible to show how they are standing. If it becomes important, it is also important to know carefully the perspectival laws and the light-shadow rules and to do some work on their application. In particular, it is necessary not to avoid control that the sides of sharp bodies are solved at the level of the problem of light and dark colors based on the light-shadow law. Because the direction of the lines is different, vertical, obliquely, they are focused and depicted according to the direction of the objects. They are the places where the sides collide and create opposite color relationships

Work in color and color

Color is an integral part of the painting. Young beginning artists often forget to think about color when working on their first painting. By doing this, they forget about the light in the painting and spoil the color harmony of the image being depicted. Young artists should be able to see the colors in advance while painting, and follow the color image sufficiently. Regardless of the direction of this painting, it will have achieved major successes in color. Pre-made color drawing exercises bring great success to most young, beginning artists.

Concept of light - shadow and warm - cold colors

Speaking of color harmony, first of all we should dwell on the concepts of warm-cold, light-shadow colors in the painting. First of all, we need to be able to see and feel the light and shade, hot and cold colors in the painting. The basis of this rule is that if the bright areas in the picture are depicted by cold colors, then the shadows in it should be treated with warm colors, or the shadows in the lights, which are depicted with warm colors, should be depicted with cold colors.



For example; in the process of creating a natural landscape, the light falling on objects in nature is warm, and the color of the falling shadows is cold. In the evening, as a result of the reflection of the moonlight, the extremely low reflection of light is reflected in our working painting. If we perceive the reflection of the light falling from the sky, in such cases, the falling light is cold, and its shadow is in warm colors. When we observe the way the light falls in the process of painting and start the work with careful thought, the painting we work on in such cases will show itself to be a perfect work with rich colors and harmony of colors. light and shadow, with the help of warm and cold colors, we describe not only the size of the objects in the image or the shape of the objects, but also the reflection of the objects falling on each other (reflex), which is one of the most difficult processes in the painting. With this, we will have a general understanding of light-shadow and warm-cold colors, which are one of the main processes of painting.

Feel the contrast of colors in the painting

Regular visual and manual exercises will eventually lead to the level of color contrast, color discrimination, color vision, and skillful use of color objects. When we observe the works of skilled painters, we see that such works are depicted lightly and skillfully. As a result, we enjoy them immensely and try to learn from them. As a result of such extensive practice exercises, we will learn to easily and skillfully describe the colors in the composition and the degree of color harmony in it. We will have to consider any kind of bet, as the main and only integral image.

In a certain period that the still life is made up of separate items, for example; pitcher, apple, cup; and in the landscape - the foreground objects are the sky, forest, grass - meadows, stones; we should not forget that it is formed from the blue mountains in the last plan. With such a view, we see only the color of objects, not the colors that we should describe in nature.

This means that, while working in watercolor, the harmony of colors in a natural object can become a part of a painting, and the resonance of colors can be fully accepted, as if a whole symphony is being played with the help of musical instruments. Below is an example of a still

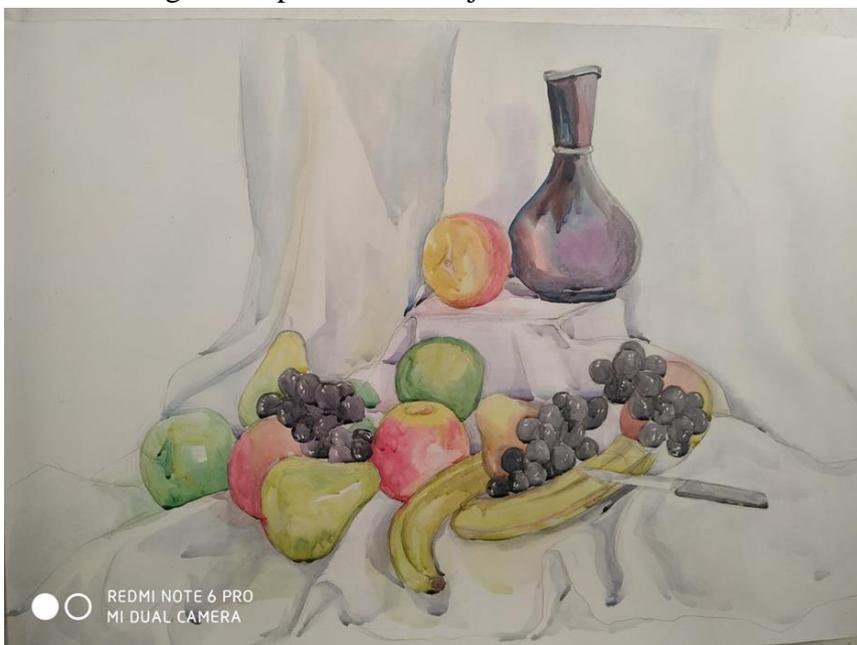
life with copper bowls and fruits, located below the horizon line and illuminated from the upper front, executed in 5 methodical steps.

Stage 1. Based on the outermost sides of the figure, we can place it on the surface of the paper, imagining its visible and invisible edges, and determine the initial places of the perspective view, depending on the aspect ratio, height, and state of movement, and describe it with light lines.

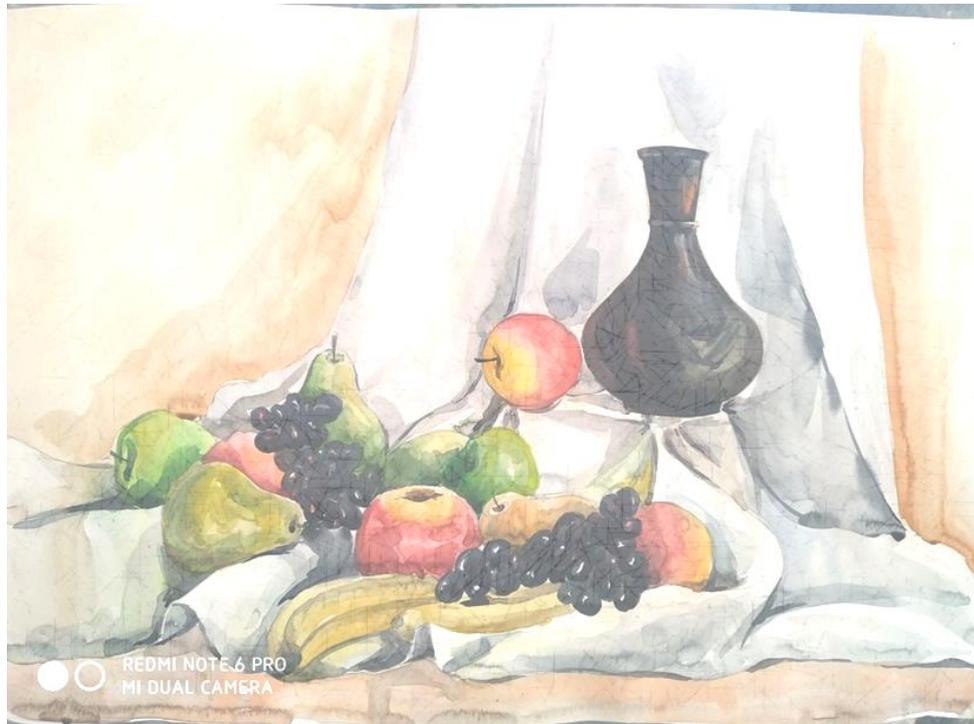
Stage 2. After describing the structural structure of the figure with light lines, determining the perspective reduction of the sides through the connecting point, and determining the light shadows, we will paint the colors of each detail according to their original color.



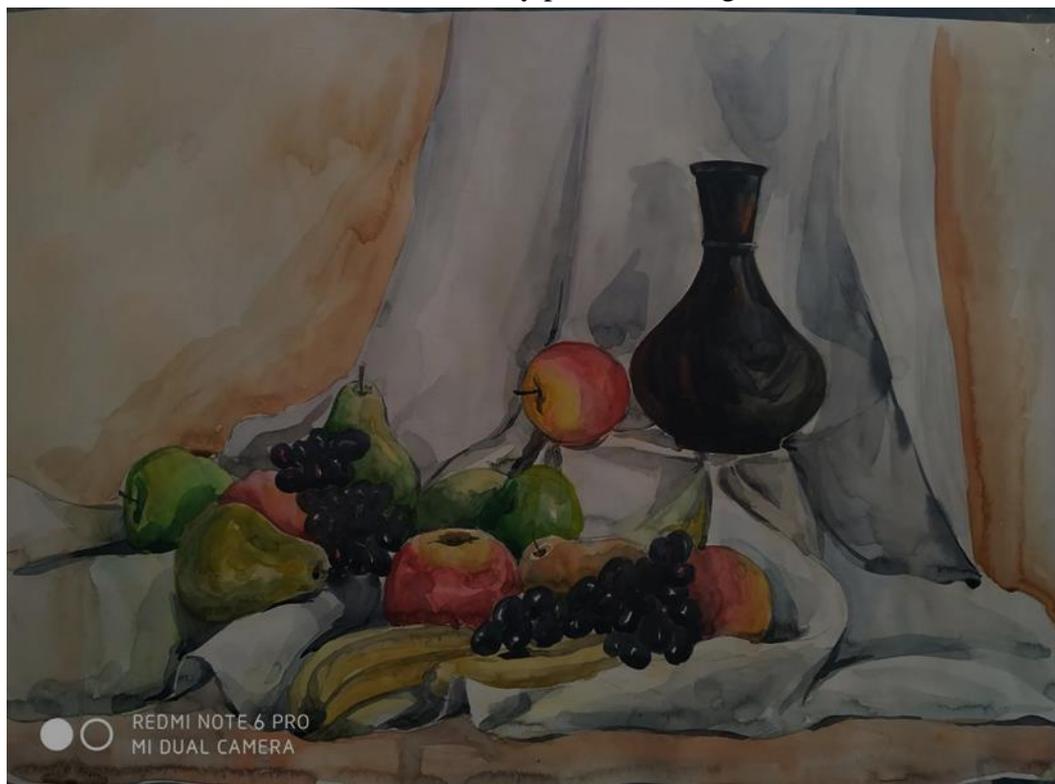
Stage 3. After giving light colors to the nature, we separate the lightness of each detail, the color ratios and the shadow falling on the plane of the object with darker colors.



Stage 4. We find the generality of colors by marking the position of integrated shadows in the figure (personal, falling shadows) by coloring the textures of the colored fabric placed for nature.



Stage 5. Determining all the light-shadow relations of the figure... it is necessary to determine the color ratios of the sides, find the reflective, shiny parts and bring the task to a whole.





The description of the following forms is carried out on the basis of the stages of description of the form in nature. It helps to describe their interactions we can see the method of working by passing lines, based on the laws of perspective. When describing nature shapes, you should start with simple ones...then gradually move on to more complex ones.

References

1. Abdurakhmanov GM Composition. - Tashkent, 2003.
2. Abdirasilov S., Tolipov N., Oripova N. *Color image*. T.: Uzbekistan, 2006.
3. Abdirasilov SF Terminology of visual arts. G., 2003.
4. Beda G.V. Answer. M., Art, 1971.
5. Boymetov B., Abdirasilov S. *CHishatasvir LG'*. Gulom publishing house - creative house of printing, 2004.
6. Kuzin VS *Nabroski i Zarisovki*. - M.: 1970.
7. Maslov N. Ya. *Plein air*. M.: Prosvesheniye, 1984.
8. Abdirasilov S, Tolipov N. *Workbench in the picture* Tashkent - 2008