

Work on a still-life composition with a cold undertone

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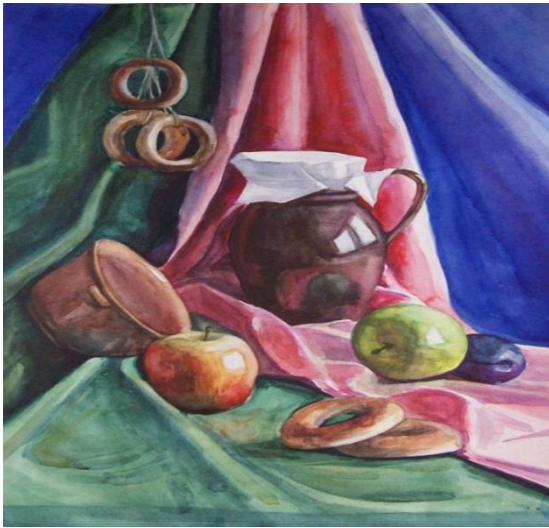
Annotation: Still life (French: nature morte - lifeless nature) is a genre of fine art. Real household objects surrounding a person and forming a whole group in terms of composition are depicted. There are two types of colors: chromatic and achromatic colors. Chromatic colors are warm colors, and achromatic colors are cold colors. Cold colors include blue, green, violet, and other colors. This article is about working with still lifes made of cold colors, color harmony, and working techniques.

Key words: detailing, blik, postonovka, lessirovka, reflex, light-shadow, warm-cold colors, watercolor etude, harmony of colors, achromatic, chromatic.

Аннотация: Натюрморт (франц. Nature morte — безжизненная природа) — жанр изобразительного искусства. Изображены реальные бытовые предметы, окружающие человека и составляющие по композиции целую группу. Существует два типа цветов: хроматические и ахроматические цвета. Хроматические цвета — теплые цвета, а ахроматические — холодные. К холодным цветам относятся синий, зеленый, фиолетовый и другие цвета. В этой статье пойдет речь о работе с натюрмортами из холодных цветов, цветовой гармонии и приемах работы.

Ключевые слова: детализация, блик, постановка, лессировка, рефлекс, свет-тень, теплые-холодные цвета, акварельный этюд, цветовая гармония, ахроматика, хроматика.

Correctly placing the still life on the paper surface, making a careful pencil drawing of the objects, determining the proportions, finding the character and coloring. Making a painting taking into account the nature of color and tone relationships and lighting characteristics. Follow a methodical sequence. It is better to make several short-term sketches before working on a long-term watercolor painting. Through this, the young artist sets a number of goals for himself. First of all, they acquire the rules of color relationship, color harmony, size of objects and processes of division into parts (detailing). In such cases, only some integral things are processed, for example; it will be appropriate to work separately by hand, a part of nature, a piece of several objects. It is better to do the color mixing step by step during the first etude exercises. Etudes start with light colors and gradually move to dark colors.



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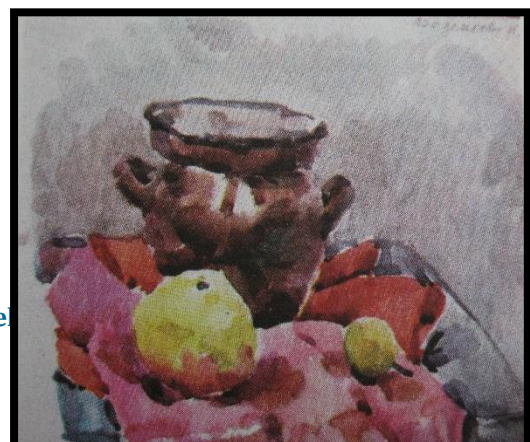
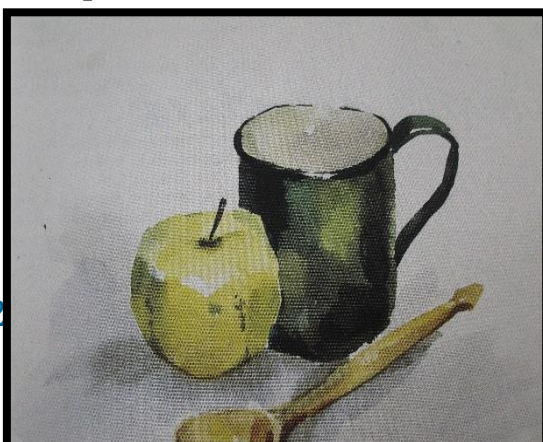


process of working with watercolors, it is necessary to pay attention to the size of the depicted object, the light and shadow sides and the brightest part, as well as the interdependence of colors. When we are painting a landscape, we interact with living nature. Through this, we feel and observe the changes in nature - the events, the rapidly changing colors. And now, as always, we will continue to study painting from still life, and through it, warm and cold colors in still life, the lightest and darkest colors in objects, the brightest spot (blink), shadow, half shadow, falling shadow colors. In order to create such a still life, we always start with short-term etudes of a small view of a still life. First of all, the number of objects placed in the still life should be from 2 to 5. We should place the still life as close as possible to the bright part of the room, that is, to the window. Now let's move on to the main work, i.e. short-term etudes. In this case, the most important task begins with placing the items on the paper. Then we continue the etude by wetting the surface of the paper, determining the lightest and darkest colors in the still life.

After that, when we put colors on the surface of the paper, we leave the lightest place (bleak) on the surface of the still-life objects unpainted. Because there are no white colors among the watercolor colors, the color of the paper replaces the white color in the watercolor painting. After we set the general colors and colors of the objects and fabrics in the still life, we continue to set the color of light, shadow, semi-shadow and falling shadows in the composition (postonovka) using bright, clear paints. As soon as our colors dry a little, we start working on the foreground and background.

At this time, along with the separation (detailing) of the objects in the foreground, we move them away from the objects in the foreground by polishing (lensing) the objects in the second and third planes. This concludes our short study.

Examples of short-term watercolor sketches



Color is an integral part of the image. Young beginning painters 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 many young artists who are beginning to paint.

Concept of light - shadow and warm - cold colors

While talking about the harmony of colors, first of all, we should dwell on the concept of warm-cold, light-shade colors in the painting. First of all, we need to be able to see and feel the light and shade, warm and cold colors in the painting. The basis of this law is that if the bright areas in the painting are depicted by cold colors, then the shadows in it should be treated with warm colors, or the shadows in the lights depicted with warm colors should be depicted with cold colors. For example; in the process of working on 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 color image. If we perceive the reflection of the light falling from the sky, in such cases, the light falling on the object is cold, and its shadow is in warm colors. If we observe how the light falls in the process of painting and if we start the work with careful thought, our painting in such cases will show itself to be a perfect work with rich colors and harmony of colors. With the help of light and shade, hot 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 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 performing such large practice exercises, we learn to easily and skillfully describe the colors in the composition and the level of color harmony in it. We will have to consider any kind of bet as one of the main and only integrated images.

In a certain period, the still life is composed 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 things, not the colors that we should describe in nature.

This means that when working in watercolors, 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.

Conclusion: This article talks about achromatic and chromatic colors, which indicate the types of color diversity. In it, the subject of still-life composition composed of achromatic, i.e. cold colors, is covered. Short-term watercolor etude work methods are covered.

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