

Features of Colors and Techniques of Painting in the Genre of Fine Art

Nilufar Yuldasheva

Lecturer at the Tashkent State Pedagogical University
Tashkent, Uzbekistan



Abstract - The text-book is intended for students on specialty "Graphic arts and engineering graphics". In this text-work it is elucidated main aspects of graphic arts, as drawing and painting. It is given valuable scientific- methodical recommendations for organizing lessons on graphic arts and acquisition of skill on drawing, painting and compositions.

Keywords - Watercolor, Achromatic, Mastichin, Palette, Portrait, Genre, Harmonica, Stained-Glass, Baguette, Self-Portrait, Still Life, Saturation Paint, Reflex, Light, Rhythm, Shade, Style, Form, Light, Line.

The first practical task is to introduce three features of color, that is, color differentiation from one thing to another: color saturation and saturation. It is possible to distinguish the colors of the objects only by a single character, from the color saturation or saturation, or by both and three. "Color is a perfect expression of the whole thing by observing the relationships between all the parts in the picture, their light intensity, and the strength of the dyes and subtle differences as a result of comparing each piece," said JF Jon. It is more difficult to discern the differences in the color intensity or lightness of the color. Young artists at first do not understand the differences in color saturation (they are well aware of the subtlety of colors and its shade). For this reason, they have some difficulty in describing trees such as green trees and grasses. They very vividly illustrate the greenery of the trees on their edges. The colors are not clearly saturated in relation to saturation; To correctly determine the color relationship, it is necessary to compare the items in three color symbols at the same time. With this, the key role in re-perceiving differences in saturation and saturation depends on the solution of color tasks. In landscapes, for example, in the depiction of the sky and

water, the attainment of relationships is mainly achieved by the color saturation and saturation. The exact relationship of color and color in other activities in different areas (in the portrait landscape) determines the construction of true color relationships. In order to know the basic color properties, they should be tested in different products (different colored fruits and vegetables. or as a lubricant (in oil paint palette or on paper surface), their saturation gradually decreases from light to almost grayish neutral color.

Saturation is the degree of subtle differentiation of color from gray or its approximation to pure spectral colors.

The subtle differences in color can be created by the practical addition of basic dyes to neutral gray. The more the gray paint is added, for example green paint, the more neutral it is. In the following exercises, it is necessary to copy the distance from the item itself, showing the difference in distance between the three color characteristics. They should be illuminated from the front (from the window) and should look flat without any shade or light gradation. The pencil drawings are marked only in silhouette and can be limited only by showing color

differences in the appearance of spots without paying attention to their subtle differences in shape. In addition to these exercises, it is also necessary to complete a natural light gray background (a 3-part landscape) with a neutral light gray background. The light from the front through the window remains in the foreground. The main task of this exercise is to show the relationship between things through three color features, almost as a spot (silhouette of things). The problem of how colors are created and distributed in nature has long attracted the attention of scientists and artists.

Well-known scientists Newton, Lomonosov, Helmholtz investigated the nature of colors on a scientific basis. MV Lomonosov was the first to discover basic colors in science. Isaac Newton conducted a series of experiments that proved that white light is multicolored. Generated spectral colors on the screen. To do this, Newton passed the sunlight through a small hole in the black curtain and placed a triangular prism in its path, resulting in a wide array of different colors on the screen. Spectrum colors appear on the screen: Red, Yellow, Orange, Green, Blue, Air, and Purple.

Newton studied colors from the point of view of physics, while German poet and art historian IV Goethe was more interested in the effect of colors on the human body. In his work, *The Color Teaching*, he combined colors with warm and cool colors. He wrote that warm (yellow, red) colors give a person a feeling of high mood, while cold (blue and green) colors give a feeling of sadness.

In the 19th century, German naturalist G. Gelmgolts made an important breakthrough in the theory of painting. Based on many years of experience, it has been shown that it is necessary to categorize the three main symptoms of chromatic colors - color, lightness and saturation. In the course of research and practice a number of rules have been developed that the student must follow in their learning and creative work. In nature, colors are divided into two types: the chromatic (colorless) and the chromatic.

Achromatic colors include white, gray and black. Other colors are chromatic. When mixed together, they produce a number of shades. When we add a light gray to a chromatic color, its attractiveness diminishes. This indicates low color saturation, that is, the loss of color. This means that the degree of purity and purity of the color should be understood as being saturated or unsaturated. The color circle is divided into two equal parts, the first half is red, orange, yellow, yellow, and in the other half are blue, blue, blue, and purple. The first half of the circle is warm and the other half is cold. The reason for this is red, yellow, orange,

which is like fire, heated iron, charcoal, and blue, green, and green. When two spectrum colors are overlapped, the colors combine to form a complex color. When combined with red, air, and purple, they produce beautiful pink, dark red, orange colors. Spectral colors that give white when added are called complementary or complementary colors. This is because they complement each other until white is formed. These colors include yellow, blue, red, green, green and purple.

There is a difference between the addition of paints and the addition of spectral colors. White is formed by the addition of three main spectral colors: red, green and air. When combined with the main red, yellow and air dyes, black is produced. The yellow and air colors of the spectrum are white. However, when you mix yellow and air dyes, you get green.

Hence, the result of optical mixing of the two colors is that they are complementary. For example, dark red and green, blue and orange, red, yellow, air, orange green and purple are complementary. In our daily lives, the specific colors of certain objects and objects are absorbed in our minds (cotton-white, grass-green, sky-blue, sea-blue, etc.). These colors are the personal color of things and objects. However, the individual color of objects and objects is mutually variable under different light effects. Due to the contrasting colors, the color of the item may vary. The gray matter in the red environment is greenish-green, in the green environment is pink, and in the yellow is green.

If you cut a circle out of red paper and put it on gray paper, the gray paper will appear light green. If you put the green in place of the red circle, it will turn red on the gray paper. In each case, the colors of the opposite colors are complementary. That is why there are no neutral colors in nature. Even the shades in the piece are saturated with delicate light colors. Complementary colors add brightness (complementary and contrasting colors are red and green - blue, orange and blue, yellow and blue, yellow-green and purple, green and purple). The color of the items changes as they move away from the observer (weather perspective).

As a result of the above-mentioned effects, the color of the item may change at the same time by color, light, saturation, or by all three properties. This changed color is no longer a personal color of a product, but a condition. Amateur artists usually do not notice the above, conditional changes. They also see the color of the item in different situations. White paper with artificial light is referred to as white in their natural state, but in the case of artificial light it is yellow or orange. Different trees in the front and back

view of the park seem to be the same green, but the color of the trees in the backyard varies in color, light and saturation. Here is another example. When an inexperienced artist looks at a yellow apple, he or she will see a darker area, just like the light, but the color of the apple in the shade of light and color will change. It is also worth noting that an amateur artist is not only aware of colors but also of perspective changes in the shape of the piece. When we look at the drawings of young children, they do not notice perspective changes, they make the houses rectangular, and they do not know how to zoom in on distant objects. The habit of seeing and perceiving the objects in the natural and natural way is perceived by the psychologists as a common sight. When looking at and receiving things, people not only see different sizes and colors, but they also perceive the true structure and color of things. As a result of the usual visualization, amateur artists make a number of "color" errors. They do not see any color other than white in the picture of snow on the air during cloudy days. Green leaves or grass are green in their captions at different times of day and weather, as if they had no effect on the color of the sky and the altered force of natural light. A skilled painter must be able to see and skillfully describe the conventional color of any object or object. Only then will the viewer be able to see the actual appearance of the work. It is precisely the conventional color that is the primary method of painting. Experienced artists also skillfully paint the subtle changes that occur in nature under the influence of light. If we look at a number of works depicted in the moonlight, we can see the sum total of blue - green; yellow and orange color may be seen in artificial lighting during sunset or evening. V. Serov, I.Repin, M. Nabiev, U. Tansikboev, R. Akhmedov, A. Muminov, I. Haydarov, P. In many of his works, such as Benkov's, we see a highly skilled use of artificial light, sunset, moonlight, or cloudy weather in colorful objects and objects. The caption color of the outline depends on the time of day and what light source.

The excellent Russian artist-pedagogue PP Chistyakov says in this regard: "To see the colors clearly, we need to know the regularities of nature. It will help you to know ". It is advisable to perform regular exercises in watercolor painting and gradually complicate them. Prior to any long-term task, it is important to complete your first short essays. In this way, the captions help to accurately identify the composition of the image on a large volume of fabric or paper, and provide an example of how to accurately convey the original impressions of the character and to characterize its color relationships. We get a natural layout of fruits and household items that are a bit more complicated to showcase

the colorful process of painting with watercolor paint. On the glittering surfaces of the landscape there is a reflected light (light). Everything is on paper, with a light gray wallpaper on the back and cloth on the back. The fruits are clearly visible in individual, falling and hemispheres. The ceramic container has warm and cold reflexes. The pencil drawings of such a landscape are not without difficulty, but color is a bit more difficult to describe because it is necessary to adhere strictly to the color relationships to represent the exact color of the fruit. From putting the first layer of paint on, the balance of color should be maintained. Watercolor paint dries a bit, so it can be colored lightly. In the process of painting with watercolor paint, it is important not to paint anything that is light on the object or the light. As the skill grows, it is possible to quickly create the required shades, and the more a layer of paint is applied on paper, the faint the color. Since the colors are taken and applied at the right place, it is easier to find the colors next to it. Suddenly chosen colors directly convey the first impressions from the natural. The illustrator should carefully monitor the dimensional shape of everything related to changes in shade light. The brown container has a wide range of colors in the shade and light. The background reflexes are brown, not brown. In addition, there are reflexes in the fruit shade, which are mutually exclusive and differ in color.

REFERENCE

- [1] Boymetov B., Tolipov N. Fine Arts Club. - Tashkent: 1995.
- [2] Beda G.V. The original isobrazitelnoy gramoty (risunok, jivopis, composition). Учебное пособие для студентов pedinstitutov. - Moscow, 1981.
- [3] Beda G.V. Jivopis. Polls. - Moscow, 1986.
- [4] Bulatov S. Uzbek folk applied art. - Tashkent: Labor, 1994.
- [5] Kuzin V.S., Psychology. - Moscow: High School, 1982.
- [6] Kuzin V.S. Basic use isobrazitel'nogo iskusstvo v shcole. - Moscow: Prosveshchenie, 1977.
- [7] Mahmudov T. Independence and spirituality. - Tashkent, 1993.
- [8] Nabiev M. Painting. - Tashkent: Instructor, 1984.
- [9] Oripova B. Explanatory Dictionary of Fine Arts. N. 2003.
- [10] Oydinov N. Artist - Problems of Teacher Training. - Tashkent: Instructor, 1997.