

CREATIVE TECHNOLOGIES OF COLOR WORK WITH TALENTED STUDENTS

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Abstract: In the article, main practical recommends on drawing etudes are given. The peculiarities of individual methods using in this direction are explained.

Key concepts: Etude, arrangement, specify ratios, composition, the lows of perspective, relations of color and tint, constructive building, plastics, plein air.

Rezume: Maqolada ranglavhalar ishlash bo'yicha asosiy amaliy tavsiyalar berilgan, mazkur yo'nalishda qo'llaniladigan individual metodlarning xususiyatlari tushuntirilgan.

Tayanch tushunchalar: ranglavha, komponovka, nisbatlarni aniqlash, kompozitsiya, perspektiva qonunlari, rang va tus munosabatlari, konstruktiv qurilish, plastika, plener.

Резюме: В статье даны основные практические рекомендации по выполнению краткосрочных этюдов, описаны особенности индивидуальных методов, применяемых в этом направлении .

Основные понятия: этюд, компоновка, выявление отношений, композиция, законы перспективы, отношения света и оттенка, конструктивное строение, пластика, пленэр.

One of the urgent pedagogical problems of today is to organize the teaching of visual arts to students of higher education in a new way, to improve its content and methodology.

The work of short-term color palettes in visual arts is of particular importance here. Therefore, providing art education to students of higher education through visual arts is one of the urgent tasks. In the training of qualified pedagogues from visual arts, exercises for students to correctly depict bodies according to nature are important, and the future artist-pedagogue's skills in the field of visual arts are formed through exercises of realistic depiction of nature in the audience and independently. In drawing classes from nature, the student will first of all be able to see the specific aspects of various forms. It is known that people imagine objects and their images differently. First of all, it depends on the structure of each person's eyes and especially on the ability to see in visual arts. The main task in teaching drawing is to form the artist's ability to see and describe the shape of an object from a distance. Viewing and describing the shape of a body from a distance (in width) means seeing the body in "fiber size", three-dimensional form (height, width and thickness). Accurate drawing is achieved by measuring by eye, measuring distances and sizes of objects, and accurately understanding nature. In such cases, it is important to develop the ability to use the eye to determine the size and distance of an object. The ability to think makes a child pedagogue to be careful and responsible for his little work, develops the ability to carefully analyze the objects and shapes around him, and at the same time develops the ability to remember what he saw. It is good to constantly determine the ratio by eye during the work process to form the ability to draw. Remembering by sight is the most valuable and important attribute of the artist, through which he keeps in memory a clear and general idea of the shape, proportions and structure of the body. This allows to draw the form from

memory, based on imagination and understanding, and will somewhat ease the artist's work on creating independent compositions and sketches in the future. As a result of constant practice of drawing from nature, the ability to remember by sight develops. Such exercises, especially among students admitted to the first year, will give good results. This helps the students to retain the ideas about the shape, structural construction, proportions and plasticity of objects in their memory for a longer time. At the initial stage of learning, students usually try to copy what they are drawing superficially. They carefully look at the objects in front of them, then paint each little one and their color individually. As a result, the image is fragmented and does not look like a whole. Such shortcomings arise from the inability of the artist to show the large color relationships between objects in the etude (color table). Even in depicting the human head correctly, one cannot start from the small details of the face, but only from the generality and wholeness of the proportions in the movement, and in the painting, one should be able to determine the color relationship between different objects of nature (still life, landscape) or the main generalized spots of things. The ability to see a natural object as a whole and to identify a large spot of primary colors is an important professional skill, which should be formed in the initial painting training. Only after that, he can go to the long-term (time) works to elaborate the volumetric forms of landscape objects or still-life objects.

It is important to clearly find the main color relationships when working with different colors in small-scale etudes (paintings) in the open air. To do this, it is necessary to compare the contrasting (toned and colored) spots in the foreground of nature with the distant ones. In small-scale etudes, small details are ignored, mostly written in large color relationships. When performing landscape sketches, less complicated plots are chosen (for example, a piece of a house and a yard).

Then, complicating the task, he begins to describe the landscape in the open expanse. In such etudes, the main attention should be paid to the phenomena in aerial perspective, for example, the lightness and saturation of colors in the landscape. And this is achieved through a holistic perception by comparing all the views of the landscape. For example, the river bank in the front view is compared with the second and distant view, as well as with the sky and its reflection in the water (the working time of the etude can be up to 15-30-60 minutes).

"...Ranglavha should be described in such a way that it is necessary to grasp its essence by understanding the color relations of earth and water in relation to the sky," said the famous artist Malik aka Nabiev to his students. He was always a skilled master of finding the main color relationships in etudes [1.-30].

The purpose of performing short-term sketches can be different: sometimes the sketch is done before a long-term work, and in it the relationships of colors in nature are analyzed and the first impressions characteristic of its color are determined, and in other cases, its small pieces (a sketch of a human hand, some pieces of a landscape) are determined for the purpose of additional and more thorough study of forms. In order to thoroughly study the laws of painting, sketches are made in field practice: the general lighting condition of the landscape, color integrity, etc. When depicting a sketch of a landscape, the light always changes frequently. Even if the sun is behind the clouds, it has a direct effect on the scene, so that the light conditions in the scene are always different at the beginning and end of the session.

In order to clearly observe the general tone and color of the still life in the interior of the room, several short-term etudes are made with simple nature settings and the light source is placed at different distances, i.e. near the window, in the back of the room, and away from the window (inside the room).

The original still life is placed closer to the window, as a result of which it is more strongly

illuminated than others. The lighting of the next settings will be a little slower. Through these training materials, it is shown how the overall tone and color state of the etude looks depending on the reduction or enhancement of shadow-light, color and illumination in the etudes [2.-28].

It is important to make short-term etudes suitable for the color, that is, the unity and harmony of the color line. In such purpose settings, a certain color should prevail. For example, a still life can be illuminated with artificial warm light. In such etudes, there is a need to develop small children in detail. The important thing is to describe the color gamut with an understanding of its unity and appropriateness. It is advisable to describe the compositions in short-term etudes by alternating warm and cold colors. As a result of continuous exercises of a young artist, it creates the ground for distinguishing subtle changes in colors, developing observational skills, feeling the variety of colors, and skillfully mastering visual tools. When we observe the etudes of experienced artists, we look with envy at their extremely elegant and attractive depictions. The ability to skillfully depict the colorful state of nature is achieved only as a result of continuous practical work [3.-29].

Thus, keeping the general and large color relationship between the main objects of nature in a certain tone and color scheme is the basis of the painting. On the basis of these, the delicate process of working on the objects in the next colors is carried out, which is the result of careful observation of nature, feeling it vividly.

Moreover, a color image is not created by superficially copying individual objects of a still life or landscape objects, it is created by the color relationships of objects and their interaction with spatial extent.

depending on it, it is built as a result of the perception of the artist on the basis of a whole image [4.-22].

It is necessary to accept any natural composition as a whole image. That the still life is composed of different things, such as sand, apples, bowls; and in the landscape, one should not forget the separate sky, the Ormon and the distant Kokimtir mountains for a certain time. By looking at nature in this way, one can only see the personal color of objects, but not the colors that should be depicted. All things or objects of nature are only a part of this color picture, the resonance of colors is shown during the description of its integrity, which sounds like a whole symphony piece played by different musical instruments.

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