

Methodology of Performance Painting in Cold Colors in Watermelon

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Abstract:

This article describes the method of doing a still life painting in watercolor, which consists of cool colors.

Keywords: Art, creative activity, aqua, painting, methodology, still life.

Understand and apply warm and cool colors. Achieve still life expression with a subtle set of warm colors. Accurately reflect the environment, light source. to complete the work in a holistic manner

The process of depicting a still life in watercolors in cool colors has its own rules. It is important to know what to do at the beginning of the work, what problems to solve in the middle, and how to finish it when the work is over. :

- be able to find common color and color conditions and color and color relationships in the proximity of natural dyes;
- Large color - the "elongation" of colors within the boundaries of color relationships, detailed color processing of volumetric shapes of individual objects.
- Ability to show the generality, integrity and compositional center of the whole image.



The full color structure of the image is determined by the clear and accurate representation of the color and color relationships between the main parts of nature. In still life, they are the background, the table surface in nature, and the objects. In the landscape, the surface of the earth and the water in the river between the sky, the front, middle and back. If these basic color relationships (differences) are misrepresented in the "study", the colors, reflexes and body parts in the form of objects or objects in the landscape, no matter how much attention is paid to them, can achieve a high level of perfect painting. 'Lmaydi. An analytical task is also performed in the processing of pencil: first, the "constructive" - the internal structure, proportions, and the overall shape of the product is found. In this case, the artist does not shy away from this issue; he sees nature as a whole and holistic.

N.N.Ge did not warn artists in vain: "To mark the main parts of nature, to check the proportions, we immediately study the general shadows and light in general, and always, always, generalize the

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image from beginning to end, and proceed slowly into small pieces. Here is the secret to drawing for you,"he said. Also, before you start painting, you should carefully study the general color relationships in nature. Therefore, it is necessary to spend 5-10 minutes on this issue and understand the general color relationship of nature: where is the lightest and darkest (dense) spot, what are the main differences (saturation) in color and color strength? . For example, the yellow apples in a still life are darker than the yellow fabric in the background, and the yellow color is brighter (saturated) than the yellow fabric. There are three main characteristics of color in natural objects.

Finding common ground in an object tries to distract the artist from paying attention to the secondary characters in nature, its small parts, with the exception of the color issue, the general state of color and color, the emergence of primary color and color relationships. Thus, even in the laws of color of nature, the basic is achieved; the foundation is laid for the next fine-tuning of the study.

Color relationships should start with the search for the lightest and most intense colors, then find the darkest, and then identify the rest. Subsequent shades include those that are a little sharper and a little more intense, and so on. Intricate shades of gray are given at the end. The first and last shades are not always the lightest and darkest and most saturated. The lightest part of the show is not always white, and the darkest part is not always black. Strong saturated bright colors are also rare. Still life red tomatoes are usually 50% dull in color, rather than bright red in brightness. Even spring grass should be very careful when describing the grass.

Its brightness can be described in such a way that it turns out differently from its natural appearance.

Therefore, before starting work, it is necessary to determine the strength of the overall hue and color: to determine the range of colors to perform the relationship - light or dark, the brightness (saturation). In short, it is necessary to know the general tone and color state of nature. In order to maintain this state, it is necessary to depict the relationship of colors in limited colors. When you start with the lightest, darkest and brightest colors, you don't have to use all the colors in the polytra, including the brightest and sharpest colors. In determining the relationship between light and shade, it is necessary to look at the general and specific.



First of all, it is important to find color differences between the main objects: in still life, for example, between the table surface and the background, the jug, the teapot and the light falling on the jug, and so on. In describing a landscape, the individual objects of the sky and the earth must

first be identified by the color relationship between them and their integrity. The image or portrait of a human figure is done in the same way.

In the practical experience of artists, there are such phrases as "big light", "big shadow", "big shape", "big color relationship". The purpose is to see the object of nature as a whole and to describe it in a stable way.

When nature is perceived as a whole, what is exposed to light is a single part, and the intensity of the spots in it cannot be equal to that of the shadow. The same can be said for individual and falling shadows: they come out well with the shadow in the shade, and the shadow does not match the intensity of the light in the image. The shadow reflex cannot be hungry from the shadow, but it obeys the general tone of the individual shadow. Proper storage of the color of this large shape or group of objects in the object contributes to the integrity and accuracy of the image.

The relationship of the overall colors and the continuation of the next work should take into account the natural color. Inexperienced artists, who have worked less than nature, are not always able to successfully combine the integrity and unity of colors in a still life painting, landscape or portrait. In the process of working with nature, they need to be able to understand the color in each specific case, to show the nature of color and color. It's all about seeing and understanding the common color, the state of color, and the unity of color in natural dyes.

The sum of the parts in an image is not equal to the whole, because integrity is the unit of the sum of the parts, the subordination and aggregation of these parts. Academician Ye.A. Kibrik wrote about the integrity of imagery: "It is impossible to depict nature in pen or color without obeying the law of integrity. Neither form nor color exists by itself, but only as a part of the whole. "

2. Let us briefly consider the essence of the concept related to the "structure" of the composition of a pencil or painting. To do this, let's take a look at the numerical relationships of the composition:



the ratio of the absolute size of the object to its original, the ratio of the dimensions of the object, the scale of the objects, the distances between them, how the objects are rotated, the horizon. level, position of the light source, shadow-light distribution, color, relative balance of shadow and light, as well as the balance of primary color spots, the relative position of the parts of the objects being depicted, relative to the image and background The difference of "contrasts" (color, shade, size), the organization of the spatial appearance of the elements of the composition (meter, rhythm), etc.

All of the above are numerical symbols of objects. They can be measured and listed. It is possible to determine how much is involved in the composition. Thus we can call the characters that can be perceived by sight as the means of composition. On this basis, the artist will be able to express their ideas with their direct help. Just as the composer who created the music used the notes, the artist, using the tools listed above, reveals the idea of his work, showing it in the images. The content of the situation, which combines the features that ensure the quality of the composition in the number, serves to fully express the idea, is called the principles of composition. They are: integrity, proportionality, dimensional compatibility, balance, unity and coherence. through which the artist ensures the quality of the work. As a result, the composition of the work acquires a deep meaning, not a superficial one, is understood as a result of thinking.

The artist skillfully applies the principles of composition, achieves all-round success, the composition becomes fluffy. It is known that the principles of composition are manifested in three different forms. They are: frontal, volume-spatial, and depth-spatial. The sign of the first of these means that the composition develops through two coordinates (vertical and horizontal).

In it, the third coordinate participates in a position where the depth is subordinate to the other two. Such a composition is widely used in practical-decorative compositions, and in volume-spatial compositions shapes are created in three-dimensional cases. They are designed to stand on all sides and rotate, and are used in sculpture. Depth-space composition is used to depict objects in the text of the picture and is used in bench painting.

It is known from history that the great artists of the past took the issues of composition very seriously and followed the principles that have become common in the creation of their works. Using the "vertical", "horizontal", "circular", "square", "angular" and other forms of composition, they achieved high results, beautiful expressiveness. It is also known that the effective use of the composition method "Golden Cut" is useful in all areas.

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