

Exploring Light and Shadow Assignments and Coloring Techniques in Painting

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Annotation: To inform students about the correct placement and drawing (on a grill) of a still life made of household items on a warm background in a warm color and teach them to put it into practice.

Keywords: Palette, spatiality, integrity, shadow-light contrast, suliet, spatial perspective, reflex.

If a student can clearly see the colors and shades of household items on display, it does not mean that he or she can do the painting correctly and skillfully. It can easily superficially copy the light and shadows of individual objects, but it does not perfectly reflect the most important qualities in reflection, such as materiality, space and lighting conditions. The alaba must first be able to find the right way of looking at the still life composition and construct the still life composition correctly before creating the colors.

Once the center of the composition has been identified, the viewer is tasked with directing his or her gaze to a three-dimensional space on a two-dimensional canvas surface. (the way of looking at the picture to focus on the center of the composition) When we look at paintings, we often see that a simple branch, diagonally depicted in the lower corners of the canvas, is used as a way of looking at the shadows. If you notice, the picture also often uses a road, trail, plaster, wall or barrier (fence) to accomplish this task. The use of diagonal orientation helps to move the edges of the composition. For example, a pile of bushes or a puddle of water in the foreground gives the impression of a "barrier" that must be crossed involuntarily.



Figure 1: Still life stage

Step 1-2. Draw the constructive structure of the objects and mark the light shadows. Find the exact proportions of the items. Based on a linear perspective in drawing the construction of objects. Choosing the right horizon line and points of view.



Figure 2: Still life stage

Step 3-4. Working with common shades. Exploring and processing large chunks of nature. Great shade and great light. Find the color ratios of objects, correctly determine the color relationships.

In order to master the secrets of true painting, it is necessary to understand the purpose and meaning of the two main features of art education from the very beginning. Only then can a young artist get on the path of education, and each new exercise he creates will be perfected in terms of painting qualities.

The first feature is that it is based on the method of literally depicting a painting from nature, showing its dimensional, spatial and material qualities, in proportion to the limited colors in the palette by seeing and understanding the color relationships in nature. The content of the color relationship in the painting stems from the essence of the relationship adopted by the artist's gaze. However, the construction of color relationships in color is carried out taking into account the overall hue and color state of the illumination (depending on the intensity and spectral composition of the illumination - depends on the color of illumination). The method of working with relationships is the basic law of painting literacy.



Figure 3: Still life in watercolour

An artist is a person who is able not only to have a strong sense of proportions, but also to perceive color relationships. The second feature is that the perception of the color relationships of objects in nature is determined by a holistic comparison. It is important to work with the relationship method

from the very beginning of learning. It is not possible to copy each color "as is" and separate it from the others. It is associated with the expression of shlik, in which the view of the landscape is described by the method of "allaprima" in an early attempt. Typically, such paints are finished on a white primer in 1-3 hours.

When I do quick painting, I apply the paint in a thick coat and use the "wet work" method. The main goal is to try to round out the small pieces of the landscape to express the color relationships in the view. Proper use of the brush is required when mixing colors to prevent the formation of faded paints or sticky paint layers. Quick and attractive color paints provide clarity and vibrancy to the painting.



Figure 4: Still life in watercolor

2. Before you start painting a still life made of household items, it is necessary to carefully study the general color scheme of natura. Observe the basic color combinations in nature, although spend 5-10 minutes. It is important to understand: where the darkest and lightest color spots are located, including observing differences in the strength of color shades. For example, compared to the yellow fabric next to your yellow apple. Their relative openness to the side. It is necessary to imagine that the jaundice is stronger. Therefore, the basic color details of the objects of the natural complex are manifested in the three properties of colors.

Searching for commonalities from individual objects saves the artist from parts of a number of secondary signs of natura, and from it only to the vases required in terms of color relationships. deriving leading color, color, and hue combinations. general color combinations require attention to color cases. Thus to possess the laws of the placement of colors in nature. the ground for processing the later parts of the etude is wound.

To determine the harmony of colors, first of all, the brightest and most intense colors are found in natura, it is better to determine all the other actions by comparing them. The lack of subsequent colors. depending on the brightness and satiety. At the end is given gray, which is a complex color, and its shades. Primary colors are not always the lightest and most elegant.

Even the darkest colors are not always available. For example, for a red tomato placed in a still life, it would probably be necessary to reduce its brightness to starvation without taking red cadmium. You're also lasviring the green world of spring lashes. care should be taken not to increase the brightness. Otherwise the etude may become streaked. So before you get started, get a general look. Their strong. what color gamut it belongs to. it is determined by how hungry or stunted it is. In other words. the state of the general colors of nature is determined. Maybe to keep it that way. It is

advisable to use softer colors. Unless you start with a slightly lighter or darker color, it is not advisable to mobilize all the power of the palette with the darkest, brightest and sharpest colors with white. «Large light» in art practice. «kata soya», «katta sayt». There are no professional terms for "large color combinations".

Content. it means to see the objects of nature in detail and to make a complete picture. In the perception of the whole, there are shades of color that are not present in the whole part of the whole. there will be no groove that lengthens relative to the part of the whole shadow. This concept also applies to «our shadow sov (private shadow) and ushfalling shadows»: the strongest shadow is doubtful / stronger than the half shadow. the half-shadow is not equal in strength to the highlighted part of the image. The reflex within the shadow cannot be sharper than the half-shadow, and it is subject to the power of the general colors of the particular shadow. The surfaces of the objects give a cohesive color, light. To determine the harmony of colors, first of all, the brightest and most intense colors are found in nature, it is better to determine all the other actions by comparing them. The lack of subsequent colors. depending on the brightness and satiety. At the end is given gray, which is a complex color, and its shades. For watercolor palette can be used as a palette of porcelain or plastic or hard white paper. This allows you to preview the color of the composition. Some watercolor paints also contain white paint. But when painting in watercolors, it is better to use white paper rather than white paint.

The watercolor spectrum below is a product of Talents and comes in 35 different colors. It should be noted that watercolor paint loses 10-20% of its brightness after drying.



Figure 5: Still life in watercolor

Realistic depiction of nature involves the ability to accurately depict the shapes and colors of events or objects around us. Realistic depiction of nature is the construction of objects on the basis of the laws of construction and perspective, their spatial location, materiality, volume and proportions, the integration of the pen or sketch into a whole, to determine the characteristics and elegant beauty of the objects and objects depicted.

Learn to identify the color relationships between the main generalized spots of different natural objects (still life... landscape) or objects.

¹ Botirov, Muhammadjon Abdikodirovich, and Maftuna Muhammadjon Kizi Botirova. "Theoretical fundamentals of study pen and general principles of drawing." *Science and Education* 2.5 (2021): 567-574

Seeing a natural object as a whole and being able to identify large primary color spots is an important professional skill that must be formed in early painting education. Only then it is possible to move on to long-term (time) work... careful processing of three-dimensional shapes of landscape objects or still lifes. using the lightest and darkest shades of the surface and color, the artist can express not only the shape but also the size, light-shade, spatial location of the object being depicted, and the specific characteristics of each material. The main planes in perspective are also defined by the plane in which the objects are located.

Without grinding, the characteristics of each item, its location, the proportions of all items are processed at this stage in the color scheme. The darkest and lightest parts of a still life are identified. It is important to pay attention to how the still life is lit. General light and shadow areas on a large surface are found, and shadow areas are processed first. The size of the items can be adjusted by working with light and shadow. When working with colors, try to give the color a whole. Continue to work in large color ratios. The breadth of a still life can enhance the contrast of colors in the foreground to express a spatial perspective, depict objects more accurately, lighten the background, and brighten up some areas. In this way, the spatial space in the composition is represented. Pay attention not only to the color of the item, but also to its size, shape and its material.

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