



## Methods of Working Still Life in Painting And Its Peculiarities

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**Annotation:** the article covers still life theory and the description of various forms, their constructive structure, tus relations, perspective rules, and the sequence of describing still life.

**Keywords:** still life, perspective, this relationship, constructive structure, form, image.



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### INTRODUCTION

After setting up the still-life post order according to the purpose, it will be described in a methodical consistency.

Composition, perspective, light-shadow and color science, which are means of expression of fine art, to describe the main idea of the still life on the picture plane, that is, to achieve a complete similarity between nature and the image. it is required to know the theories thoroughly and be able to apply them in practice. Knowledge and skills are formed during the description of individual things. But still life tasks are more complicated. Now the task will be to describe not one thing, but several things in the interconnection of the parts, which are compatible with each other. Therefore, it is advisable to carry out practical work in successive stages.

First of all, the placed still life is carefully observed and analyzed. The creative issues of the composition are mainly solved during the composition of the postanovka (still life composition), that is, there is an organic connection between the parts of the still life, and everything is clearly visible as a whole. i must But we notice that the overall appearance, the sizes and proportions of the parts have changed and it looks different from different points. So, in order for the still life image to be impressive and to fully achieve its intended purpose, it is necessary to find the most comfortable and interesting point of view for the still life. For this, it is necessary to sit or stand in various places, look closer or further away from nature. At the same time, the horizon line and the center of vision change along with the height of the observer's eyes. Finding the best vantage point for a still life and setting the horizon line accordingly is an important task, and the overall composition of the image largely depends on it. Correct placement of a still life image on the photo plane requires solving a number of issues. Therefore, before starting work, it is advisable to make several rough sketches.

At the time of placing the objects in the photo axis, it is necessary to completely draw their bases. This process helps to accurately represent the position of each object and the remaining distance between individual objects. Doing so prevents some things from becoming "hangover" or from one thing seeming to be carved into another. In general, when drawing a picture of voluminous objects, it is appropriate to assume that they are transparent made of glass, and to draw the aspects that are not clearly visible to the eye. Another way to define the boundaries of the volumes with the help of lines and to achieve more clarity of their forms is to outline private and falling shadows with large strokes. This event leads to a greater emphasis on the proportions of objects and a more accurate description of their forms.

In order to realistically depict the spatial position and size of objects in a still life, it is necessary to accurately draw the position in which they stand, as well as to thoroughly understand the laws of perspective and light and shadow and to carry out certain works related to their practical application. After finding the boundaries of individual objects and drop shadows, the light shade, sparse shade of each object is developed using individual colors. In order to accurately describe the volume of everything and the material, it is necessary to try to achieve the relative adequacy of shadows, half-shadows and reflections in the image with nature. For this, it is necessary to determine the darkest shade in the still life and start with this darkest shade. At this time, it is extremely important to correctly determine the general paleness of the color of the still life. To do this, if you put something dark next to the still life, even the darkest shade

will appear lighter in comparison. If this is the composition of a still life, it is necessary to start blacking out there and use the black pencil as much as possible. Considering that nothing in still life can match the blackness of velvet, we should give the shadows a little weaker tones. In this way, it is possible to determine the degree of saturation of the lightest place in the still life. Now if you put a clear object, a piece of white paper or a piece of chalk next to the still life, you can compare even the brightest spot in the still life. When comparing the light and shadow areas of individual objects, it is necessary to determine how they look against the background. Usually, the background on the shadow side of the object appears lighter, and the background on the light side, on the contrary, appears darker. This is the light contrast, which must be taken into account when drawing. Making the light side of the subject darker and the shadow side lighter will help to clearly show the contrast of light and shadow in the still life. It is necessary to try to find the direction of the lines and the shape of the object with a series of unique colors corresponding to the degree of lightness and saturation of each shadow, half-shadow, and reflection of the objects. For example: when expressing the volume of a cylindrical vessel, if shadows and half-shadows are sketched, its smooth rounded surface cannot be clearly shown.

Each piece of the round surface gradually darkens in color as it transitions from light to shadow. But the darkest shadow will not be at the edge of the object, but will be pushed a little towards the center, because the light reflected from the object next to it or from the plane, and the area illuminated by the rays reflected in the axis, will be reflex. A spot appears in the middle of the bright part of the object. This is a blink. The surfaces are smooth glass, metal objects are shiny. After careful treatment of the voluminous form of everything, the still life goes to the final stage of work. The process of depicting a still life in color includes the following stages.

Thorough analysis of the placed still life;

1. Placing the image on the photo plane;
2. Determining the size of each object based on perspective rules.
3. Expressing the volume of things through the perspective of light and shadow. Find the color ratio of the light shadow reflexes in the image and express their relationship with nature;
4. Summarize the picture, check the tonal proportions by eliminating excess areas, exaggerate the center of the composition with the help of colors.

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