



Possibilities of Using Computer Technologies in Color Drawing and Pencil Drawing

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Abstract: The purpose of studying the science of painting in this article is to help the future fine art teacher to master the theory and practical skills of the science of painting in depth, to form their creative abilities, based on the knowledge and skills they have acquired in the science of painting, their observations, In his research before creating an artistic image, especially sketches, information is given about the incomparable role of easel painting in creating large-scale works of art based on them.

Keywords: Gamma, sketch, motif, watercolor, tempera, gouache, watercolor, thinner, cloth, primer, constructive, shade, plastic, grisaille, monumental, composition, portrait, still life, achromatic, chromatic, spectrum, perspective, brush, color.

INTRODUCTION

The role of the pencil drawing is incomparable in the attractive output of the painting. However, a skilled artist can paint the work without using a pencil. In the process of research, the artist feels that the painting is directly related to the pencil drawing. That is, the spatial location of objects, the accuracy of proportions, the correct placement of colors, and the completion of the work as a whole depend on the artist in many ways. It is possible to achieve the intended goal in the painting only when the artist has mastered the pencil drawing carefully, otherwise, if we analyze the poorly resolved pencil drawing work, no matter how attractive the colors are, this work cannot be considered high-quality. Therefore, the historical experiences of various art schools testify that perfect mastery of pencil drawing in the early stages of education creates a foundation for further processes. When the young artist Odoardo Fioletti came to study in Venice, Tintoretto answered the question of what to do to master a painting perfectly: "Painting!". When asked by Fioletti what additional advice he would give to becoming an artist, Tintoretto replied: "Paint and paint again!" - believed that painting gives elegance and perfection to painting. The great sculptor Michelangelo "saw the root and foundation of any science" in drawing (painting, sculpture, architecture). "The pencil drawing is a pole and a compass that always guides us, a factor of salvation for those drowning in the ocean of different feet," said Charles Lebrun, who wrote the following words on the doors of his workshop - "This I will teach pencil drawing to students who come here, and when they leave, they will become masters of painting." "Whoever masters the art of pencil drawing perfectly, he can master both painting and sculpting," said Caracci. "It is not wonderful and elegant colors that make any form, but clearly drawn pencil drawing," said Titian. Even in his old age, There was never a day when he did not depict something with charcoal or chalk. "A painting that is not based on a pencil drawing is not art, but an irregular collection of colored spots," said V.Ye Makovsky. P.P. Chistyakov taught. I.Ye. Repin was engaged in pencil drawing for 2-3 hours and considered it the basis of painting. A.M. Vasnesov, recalling P.P. Chistyakov's teaching system, "his favorite his training was "pencil drawing", he recalls. At Ashbe's artist-



pedagogical school in Munich, even those who graduated from the Academy of Arts receive education, teaching only in pencil drawing (constructive structure of form, color-shadow, light 'image showing relationships, grisaille'), was spent a long time, and as a result, the constructive construction of the form and careful mastering of the color relationships, and then moved to the depiction with colors. The works of mature artists are remarkable for the skillful composition of the work, the topicality of the subject, and the harmony of warm and cold colors. Most of the famous painters are, first of all, accomplished pencil artists. Among these are K.P. Bryullov, I.I. Shishkin, V.Ye. Makovsky, V.D. Polenov, I.Ye. Repin, M.A. Vrubel, V.A. Serov, K.A. Korovin, A. Abdullaev, O'. Tansikboev, Z. Inoghomov, M. Nabiev, R. Ahmedov, B. Jalolov, A. Mirzaev, A. Ikromjonov, I. Khaidarov, etc. The presence of fine plastic form, proportionality, volume, and spatial qualities play an important role in the painting.

It is only appropriate if the painter can fully reflect these aspects of nature. If these aspects are not present, the image is evaluated as a low-quality work made with extreme carelessness. In the painting, the colors should be inextricably linked with the pencil drawing. That is, in order to start the work in color, it is necessary to mark the necessary places of nature with a pencil, forget the conditional lines of the form, and depict the size of the form with the help of colors.

DISCUSSION AND RESULTS

D.N. According to Kardovsky, if we say that a painting is a continuation of a pencil drawing in color, then the interpretation of the form in color begins with a pencil drawing, and in the process of creation it is corrected several times, polished with colors. Mastering the skills of pencil drawing is the key to creating unique paintings. P.P. Konchalov-sky saw the essence of pencil drawing in painting and wrote: "The true method of painting is a smear of paint, given by absolutely accurate delivery of the form." The main artistic image in Haqqani art is the pen drawing. It reproduces the shape of the body, provides information about events and people. Imagination and compositional ideas are embodied in a pencil drawing. The composition first appears in a pencil drawing (a plastic idea) and is recorded. Even the initial ideas of sculptors and architects begin with a pencil sketch. And for artists, thoughts about plasticity, general thoughts about composition always appear in a pencil drawing. To be a real master of the art of pencil drawing and to understand it correctly is very important for artists of various directions: graphic artist, architect, stage decorator, monumental artist, and others. If a film or theater artist has not mastered the secrets of pencil drawing, he cannot be called a true artist. In fact, the visual and cultural level of the artists trained in the school of real pen drawing is valued depending on the value of the creative product created by each type of visual art. If an artist with specialties such as a decorative artist-pedagogue or a monumentalist begins to create a work without thoroughly studying the basics of pencil drawing, he will cause the creation of an unfinished work of easel art, the appearance of a false landscape in the image, and the fact that it does not fully reflect the real human figure. and cannot fully reveal the true nature of the described events and incidents. In order to skillfully create in painting, a young artist-pedagogue should thoroughly master theoretical knowledge and practical skills of pencil drawing.

Making a composition in different colors is also a responsible task, because in a painting, color and color relationships are based on a single whole. Misunderstanding the position of color when describing the size of a figure leads to various confusions. Therefore, the most important thing is to complete the work in pencil drawing by achieving a complete unity in terms of color. This, in turn, creates a convenient opportunity to switch to painting. "Painting is the relationship between all parts of the picture being depicted, their light strength, and as a result of mutual comparison of each part, it is possible to fully express the existence by observing for a long time the power of colors and subtle differences" - he said. was K.F. Yoon. In landscape studies, for example, when depicting the sky and water, it is mainly achieved through the lightness and saturation of colors to



show relationships. In various other activities (portrait, still life), the exact relationship of color and color intensity determines the construction of true color relationships. The problem of how colors are formed and distributed in nature has long attracted the attention of scientists and artists. Famous scientists I. Newton, M. Lomonosov, Helmholtz investigated the nature of colors on a scientific basis. M.V. Lomonosov was the first to discover primary colors in science. Isaac Newton conducted a series of experiments and proved that white light is multi-colored. Formed spectrum colors on the screen. For this, Newton passed the sunlight through a small slit in the black screen and placed a three-sided prism in its path, as a result of which a wide collection of light of various colors was formed on the screen. The colors of the spectrum appear on the screen, and they are as follows: red, yellow, gold, green, blue, sky and violet. Newton studied colors from the point of view of physics, while the German poet and art critic I.V. Goethe was more interested in the effect of colors on the human body. He divided colors into warm and cold shades in his work entitled "The Doctrine of Colors". He wrote that warm (yellow, red) colors evoke a feeling of excitement in a person, and cold (yellow, green) colors evoke a feeling of sadness. In the 19th century, the German naturalist G.L. Helmholtz made an important innovation in the theory of color science. Based on many years of experience, it has been shown that it is necessary to classify chromatic colors on the basis of three main characteristics - hue, lightness and saturation of color. In the process of scientific research and practice, a number of laws and regulations have been developed, and the student must follow them in his educational process and creative work. According to their characteristics, colors in nature are divided into two types: achromatic (colorless) and chromatic (colored). Achromatic colors include white, gray and black. Other colors make up chromatic colors. When they are mixed together, they create several more colors. If we add a lighter gray to a chromatic color, its attractiveness decreases and it becomes dull. This situation indicates that the color is not saturated, that is, the paint in its composition is reduced.

So, the saturation or undersaturation of a color should be understood as the degree of chroma and purity compared to gray. If the color circle is divided into two equal parts, red, golden, yellow, yellow colors are placed in the first half, and air color, blue, blue, violet colors are placed in the second half. Those in the first half of the circle are warm colors, and those in the second half are cool colors. The reason for this name is that red, yellow, and golden colors remind of fire, hot iron, coal, air color, and blue and green colors remind of ice and water color. When two spectral colors are superimposed, the colors combine to form a complex color. When combined with red, air and purple colors, it creates beautiful shades of pink, crimson, and purple. Spectral colors that, when added, produce white are called complementary or complementary colors. Because they complement each other until the white color is formed. These colors include yellow, sky blue, red, blue, green and purple. There is a difference between the addition of dyes and the addition of spectral colors. The three primary spectral colors: red, green, and air are added to form white. The basic red, yellow, and air colors are added to create black color. The combination of yellow and air colors of the spectrum results in white. However, if we mix yellow and air colors, we get green color. Therefore, the colors that result from the optical mixing of two colors and produce a white or close to semi-gray color are complementary (complementary). For example, dark red and green, blue and gold, red, yellow, sky blue, yellow green and purple are complementary colors. In our daily life, on the basis of life experience, the specific colors of certain objects and things are embedded in our minds (cotton-white, grass - green, sky - air color, sea - blue, etc.).

CONCLUSION:

A qualified painter must be able to see the conditional color of any object and thing and be able to skillfully depict it. Only then will the viewer be able to watch the work in its true form. It is conditional color that is considered the main image method of true color painting. Experienced artists skillfully depict subtle changes in nature under the influence of light colors using paints. If



we look at a series of works depicted in the moonlight at night, we will see a collection of bluish-green tones in all of them; at sunset or in the evening, you can see yellow-flame or reddish color in works illuminated by artificial electricity. In many works of V. Serov, I. Repin, M. Nabiev, O'. We can witness the high-quality description of conditional colors on objects and things in sunset, moonlit night or cloudy weather.

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