

## Observing and Organizing the Scene While Painting

*Sanjar Samadovich Azimov*  
*Bukhara State University*

**Abstract:** *When a young artist draws from nature for the first time, it seems as if he has to copy exactly what he sees. But when he observes the environment carefully and realizes that there are so many colorful events in front of him, he realizes that it is impossible to draw them all from thread to needle. A young artist can draw any scene that comes to his mind, but that doesn't mean he can immediately find the subject he wants from nature. Sometimes he spends a lot of time looking for a topic and a place. It turns out that the trees to be drawn can be located too close or too far away from the artist's eye, not connected to other surrounding objects.*

**Keywords:** *artist, landscape, nature, tree, pencil, drawing, color, sky, cloud, forest, sun, painting, composition.*

Careful observation and study of nature, all the rules of drawing in pencil, mastering the subtleties, the ability to describe any form of nature is a factor in the formation of skills. The student's impressions of nature should be recorded in a notebook, with a brief note or a snapshot. These may include human figures and facial features, landscapes, animals, birds, individual trees and their fragments, and many other things. Sheets drawn with such speed are useful. They develop memory, attention, and the ability to immediately grasp what is being seen. Helps to enrich life knowledge.

In this way, the young artist learns to draw on the object itself, and with it learns nature by cultivating observation. There is a wide range of activities for those who want to focus their skills and knowledge on landscape work. They have the opportunity to depict the vast expanses of our independent country, fertile fields, forests, hills, majestic mountains, rivers, streams and lakes, huge reservoirs, the beauty of nature, mastered by our hardworking people. Anyone who is serious about drawing should have nature as their starting point. Everyone tries to describe what they see first as they draw from nature. He then tries to create compositions based on the important evidence he remembers from his impressions. It is known that in nature there are no similar places at all. Each look is unique and irreversible. The variety of locations of different objects and things gives you so much material that it is impossible to study it for a lifetime. Sometimes the difference between the two is obvious at a glance. In some cases, the differences are so subtle and insignificant that it is necessary to describe each of them separately for a long period of time in order to identify and distinguish their distinguishing features. This should be especially well known to a young artist who is just beginning to work on a landscape. Because he is still inexperienced in observing nature, he pays less attention to what he draws.

For example, it may seem to him that not all the trees in the forest are the same. As a result, a number of trees of the same appearance appear in his landscapes. He draws the clouds in the sky in the same way, and finally the work turns out dull, unresponsive.

When a young artist draws from nature for the first time, it seems as if he has to copy exactly what he sees. But when he observes the environment carefully and realizes that there are so many colorful events in front of him, he realizes that it is impossible to draw them all from thread to needle.

For example, when we draw a tree, it is not how many leaves it has, but how the base of its body is shaped, how many branches it has, how it looks on the slope around its main branches, and finally not every bend of the bark, but its trunk. We pay attention to the signs, the shape.

We will draw only the most striking of the dozens of branches, and summarize the others. We use shadows and light to make it look voluminous and convex. When we look at a drawn tree, it must be able to evoke a sense of what it looks like in nature. It is very important to find elements with distinct properties in things in the environment. A characteristic feature of a tree is its twisted branch, a broken branch. Leaves, broken tree branches, and algae, which often float in the water, are characteristic, and the artist depicts them in a different way, which is typical of the theme of this place. The number of elements depicted in a picture can vary depending on the purpose of the person drawing it. When drawing a short-term picture, some parts of everything are not described one by one. If you are creating a continuous pencil that will work for a long time, this topic will detail all the characters and pieces that are unique to the feature.

Sometimes, for some reason, the picture you started painting is incomplete. This raises the question of whether it is possible to finish the picture regardless of the original.

It is possible to continue the scene for a while, filling in some parts, while keeping the observed scene in the imagination.

But at such times it is better to leave the picture unfinished. Because even if the image is drawn for a short time, it will reflect a certain amount of natural reality.

When drawn in its original form, however, it is possible to eliminate the vital landscape. A young artist can draw any scene that comes to his mind, but that doesn't mean he can immediately find the subject he wants from nature. Sometimes he spends a lot of time looking for a topic and a place. It turns out that the trees to be drawn can be located too close or too far away from the artist's eye, not connected to other surrounding objects. If a student could see and describe in the same way, the same meaningless images would appear on his or her paper.

When we look at nature, we see that its objects are always different. One is exposed to the sun's rays, while the other is overshadowed by wide objects. In each of them we can see the thin melted part of the shadows, the half-shadows " reflex " and so on. The painter can observe the landscape from different sides of the sun's rays melted.

It can be about the sun from the back or side. In the first case, when the sun's rays come from opposite directions, the grains around the objects appear to be very strong, and the shadows appear very dark. This kind of lighting changes quickly, which can be very difficult for a student with little experience. If the sun is in the background, the falling light and shadows will not be interesting enough. One side of nature needs to be well-lit in order for the size of things in nature to be visible to the naked eye. In the above case, only the bright sides of the object are visible. For those who do not have sufficient experience in depicting nature, it is very difficult to accurately describe the size and spatiality of an object in such conditions. The size of everything that appears is bulging. Exactly the light falling from the side is especially suitable for the artist to depict. When drawing a landscape on its own, it is important that quality light falls not only on the objects being depicted, but also on the paper. But the paper should not be exposed to direct sunlight, as it has the ability to reflect light, which quickly tires the eye. That is why it is necessary to use the shade of a wooden wall and other natural things. Every amateur artist learns

how important it is to keep the light constant while working on a work by drawing several images of the landscape. Of course, we are talking about the relative invariance of light, because its state of absolute stability does not occur at all in nature. Over a long period of time, the part of the object being illuminated is left in the shadows, and the part of the shadow is exposed to light.

In the summer, during two or three hours on a sunny day, the direction of the sun's rays changes significantly. As a result, nature looks completely different and the work has to stop. On a cloudy summer day, the lighting lasts for four hours. The timing of the workflow can be changed accordingly. But it should be borne in mind that it is more difficult to work in such light.

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