



THE IMPORTANCE OF WATERCOLOR TECHNOLOGY IN THEMATIC STILL LIFE WORK

Nabiyev Bobur Abdug'ani o'g'li

Namangan State University

Teacher of the Department of Fine Arts and Engineering Graphics

Soataliyeva Dilnoza Oybek qizi

Namangan State University

Student of fine arts and engineering graphics

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ABSTRACT

This article will talk about the peculiarity of watercolor technology and the use of performance technologies in the work of thematic still lifes in painting lessons.

Keywords: still life, color, light shade, item, detail, size, watercolor, stage

Still-life work in watercolor in painting classes is very interesting and has its own complex aspects. Working in watercolor is more complicated than working in watercolor. The place of pencil drawing is incomparable for painting in watercolor. Pencil drawing is the basis of all visual arts. Regardless of the type of visual art an artist creates, it is based on a pencil drawing. He first expresses his observations and researches on the composition of large works with initial lines in pencil. When creating works of art, these completed lines serve as an auxiliary source for the artist. The artist begins to create one or another picture with a pencil. Only after that, this work of art gives the viewer an aesthetic pleasure through the gloss of colors. In other words, no artist can perfect his work without a pencil.¹

The word watercolor comes from Italian (aquarelle), French (aquarelle), English (painting in water colors), that is, it gives the meaning of water-based painting. The history of watercolor painting goes back a long way. This is especially emphasized in ancient Egyptian and Chinese manuscript sources. The Egyptian and Chinese schools of miniatures were studied by art historians in the Middle Ages, and some of their examples have survived to the present day.²

The depiction is determined by the construction of a full-color painting, the clear and correct display of hue and color relationships between the main parts of nature. In still life, they are the background, the surface of the table and objects in the nature setting. At first glance, still life seems like a simple and easy genre of fine art. During the painting lessons, the teacher recommends students to create a ready-made still life composition and work on it. In addition, students sit and work wherever they find in the auditorium. Most students do not even think about the subject of the still life, the location of the details and the compositional solution.³ Usually, in the process of working in watercolor, colors are given from light to dark.

¹ B. Boymetov Pencil drawing

For vocational colleges in the field of pedagogy
study guide, Tashkent - <<ILM ZIYO>> - 2007 (9-10 p)

² TECHNIQUE AND TECHNOLOGY OF WORKING WITH WATERCOLOR IN COLOR PAINTING by OZOD YUSUPOV Methodical guide TASHKENT "CHASHMA PRINT" 2011 (5-p)

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Paper plays a big role in watercolor work, and you can work on gozdnak and tarshon papers. It is not recommended to work on thinner papers. Due to the fact that watercolor paint can be processed with water, it is appropriate to use it on harder paper surfaces. When working on a themed still life, based on its theme, the teacher puts objects and fabrics suitable for the theme.

We can divide still life work in watercolor into the following stages:

1. First of all, carefully observe the nature, choose a suitable point for work,
2. Finding the general dimensions of nature and composition (correct placement on the surface of the paper,
3. Finding the constructive structure (using graphite pencils to find the constructive structure of each detail in nature)

If these stages are carried out without mistakes, you can move on to working in watercolor based on stages. Now, working in color also has its own stages. As we mentioned before, taking into account the complexity of working in watercolor, the colors are worked from light to dark, from general to specific.

4. At this stage, the colors are given in general. That is, the light and shade of the item is not taken into account. The reflex and local colors of the object are set in a bright state. If there is a shine (glitter) on an item, it is left using the white of the paper.

5. Attention is paid to the light and shade of the objects, work is carried out on the details. Particular attention should be paid to the materiality of the items. Ceramic, gypsum, glass, wood, etc. At this stage, background fabrics should be treated with attention. Most of the students pay close attention to the folds of the fabric and forget about the items. For this reason, it is observed that the fabrics are more prominent than the items. Fabrics usually act as a background to display items.

6. This is considered the final stage, at this stage all the details are summarized and rounded up. Attention was paid to the plans. Objects in the foreground are exaggerated. It is important to find the right color harmony in the still life composition.

One of the unique aspects of watercolor technology is the right choice of colors, the right mixing of colors is also important. Chromatic colors, in turn, are conditionally divided into two, warm and cold colors. Warm colors include fire, sun, red, yellow, and golden colors that remind us of the color of hot things. Blue, blue, violet colors, reminiscent of the color of ice, air, and water, belong to cold colors.⁴ For this reason, it is advisable to include a still life composed of colors appropriate to the subject in the composition itself, and the colors in it should be related to each other. At the stage of generalization, it is necessary to look at nature as a whole, to see everything at once, that is, to stare. The whole group of objects seems to be scattered, but at this time it is possible to understand the color relationships and the integrity of nature faster. It is necessary to take a holistic look at the nature in turn, so that it is possible to understand where and what mistakes were made. The ability to see as a whole, as a whole, moves from the general to the specific and from there to the generalization. Holistic vision in the work process is the basis of painting skills. Only an artist with this qualification can effectively express nature in its pictorial form, find its main and every part in it, the final level of the work and subordinate it to the compositional center. At the end of the work, one or

⁴ Kh. Rizayev. Theoretical basis of teaching students to paint in watercolor "Science and Education" Scientific Journal / ISSN 2181-0842 November 2021 / Volume 2 Issue 11, 1127-1137-p

other areas of the still life may not have the necessary brightness, or, on the contrary, it may appear too strong and different from the general color tone. The highlighted areas are very sharp in color and may come off the surface of the paper or fabric. Sometimes the shadow areas have noticeable fine detail and look grainy. From all these cases, the problem of generalization is solved: the sharp boundaries of small parts are softened, the color of objects is enhanced or blurred, sharp colors are lightened or darkened.⁵ Sitting at work for a long time can also cause some errors and shortcomings.

In conclusion, it can be said that the importance of watercolor technology in thematic still life work is very great. It differs from other paints by the brightness of colors and the interesting technology of operation. Every aspiring artist or student of fine art should start the process of illustration by drawing something according to himself, he should use it more and this method will bring effective results in developing his imagination. If the work is carried out on the basis of the steps mentioned above, the intended goal can be achieved. All completed work should be checked side by side by the teacher, stating the achievements and shortcomings, and giving assignments for independent work on the subject.

⁵ Boltaboyev.A.X.(2021) —in painting natyurmort in's working meth ods and pectuliaritiesl.*The american journal of applied sciences*,03 (01). 123-127

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