

# Drawing Up And Describing Postcards In Painting Lessons On The Basis Of Composition Rules

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**ABSTRACT:** This article is aimed at drawing up and describing the postcards of students studying in the fields of Fine Arts and painting on the basis of the laws and regulations of composition, which are laid out in practical classes on painting, and talks about the methods and technologies of composition work of students in the work of these postcards, its stages.

**KEYWORDS:** occupation, color, natura, art, work, creative, paint, artist.

## INTRODUCTION.

The introduction of more qualitative new educational technologies into education is a factor in the maturation of our youth. In this regard, the development of Fine Art is also given great importance, the fact that in this regard our country President in one of his speeches noted; "our national spirituality cannot be imagined without examples of fine art" is proof of our word. Indeed, the fact that we are being delivered from generation to generation, preserving our nationality, past history, Customs and traditions, has a positive effect on the upbringing of our youth. It requires teachers of Fine Arts to make good use of the capabilities of modern pedagogical technologies, to be widely used in the process of training. In order for a modern teacher, along with providing education to students, to form as a harmonious person, it is necessary to educate his qualities in them, such as thinking, imagination. In the future, the social rise of society, the development of creativity, creativity abilities in the younger generation, which will be necessary for any activity of production, is one of the requirements of the present time.

**METHODS** It is the role of Fine Arts classes that is very important in the education of

individuals who honor creative abilities and spiritual national values. Working in the Still Life genre in these activities also plays an important role in cultivating the artistic creativity of students of general secondary education schools. In addition to being an effective means of artistic education, painting also has great practical importance, which also shapes the aesthetic taste of students. Because he teaches to see and feel colors, to go to the difference in subtle evils in them. This produces skills such as aesthetic taste for any future work he begins, putting his whole being, his skills to work. The teacher of Fine Arts, who carries out this process, must himself be able to know the history of the works of painting and the methods of their creation well and be able to convey this knowledge to students. Therefore, the curriculum of general secondary schools requires students to carefully master the scientific bases of the science of colorology, to know the properties of painting materials and ways to use them. Painting teaches to see and feel colors, to go to the difference in subtle evils in them. This is necessary in every person's daily life. The teacher of Fine Arts who does this must himself be able to know the history of the works of painting and the methods of their creation

well and be able to convey this knowledge to students. Therefore, the curriculum of professional colleges requires students to master the scientific bases of the science of colorology, to know the properties of painting materials and ways to use them. Therefore, in addition to practical training, the program provides for theoretical knowledge, and during the creative exam, in addition to the examination of practical tasks, an oral survey. The purpose of studying the theory and techniques of painting art is to perfectly complete the tasks. In addition to auditorium classes, students must independently perform a number of tasks at home. Students should learn to work with paints, independently placing still lifes at home, similar to what they describe during training. And for this, they need to know how to independently put a still life.

**RESULTS** Deep knowledge of the art of painting and practical qualification in this area provides an opportunity for the teacher to teach his students the basics of Fine Art, analyze the works of famous artists and teach them to emotional perception. For the purpose of studying the artistic means of the arts to fine art, it is possible to analyze the images that skillful artists have worked on in detail, to imitate their style. But as an example, of course, it is necessary to choose real works of art, which are considered masterpieces of World Art. In the photo in which the experienced artist worked, his fantasies, life concepts will be embodied. Therefore, it is better not to try in vain to copy it to the fullest, but to describe it by putting a still life, taking into account everyone's own capabilities and abilities. And when observing a skillfully executed work, the owl was able to achieve such charm, expression, how a single group was able to make objects, for what purpose he put objects in exactly this way, how he used light, in what way he achieved the harmony of tone and color, what a

person did to attract his attention to the center of composition of the picture, how, thanks to what tools did an experienced artist achieve the charming output of Still Life?- it is necessary to search for answers to questions. The requirements for the execution of a still life pencil consist in describing the shape of the volume of objects in space. In the case of paints, the material from which it is made is expressed through volumetric, light-weight, tussock, and color Media. That is, when depicting with paints, the color of things and objects is expressed, which is noticeable not by its exact color, but in connection with various other surrounding colors. A real painting work fully reflects in itself all the features of things-shape and color, restraint, firmness or softness, originality of the surface (dull, shiny, heady-behold, etc.). Sometimes the image is so vivid that even looking at it, one seems to taste the fruits depicted, and the flowers smell. The ability of the artist who created such a work to feel colors will be very sharp. The complexity of painting is that it reflects the color of things, the variety of tints, under the influence of the environment. Especially in nature, color changes under the influence of the environment are clearly noticeable. As we move away from our eyes, the color of things (remote forest, mountains, etc.) air becomes colored, they appear dim and dim.

**DISCUSSION** Depending on the lengthening of the items, changes in colorfulness and clarity of appearance represent a Hawaiian perspective. And inside the room, the effect of the environment is self-centered, that is, as you move away from the window, the color of things becomes dim, the clarity is somehow lost. When working still life, it is necessary to take into account the direction of light and its strength. The volumetric nature of things is visible on their surface due to the distribution of light shades and colors. As the drawing of the linear picture of the objects depicts

not its original shape, but the shape that appears to change on the perspective, it is not its exact color that is expressed when working on the paint, but its prominent color when contacting other colors around it. Therefore, it is important to reveal both the light-shade proportions and the color proportions of what is put in the work of Still Life Painting. Color ratio refers to the degree of lightness of things in painting, when it is said that they describe the hue and brightness of their color in proportion to their nature. The complex of embodied colors in any figurative work is called Colorite. The photo is not coloristic, although it is well thought out, structured, done, it has little effect. In the still life image, the artist never comes up with the Colorite of the work in his own way, he compares nature itself and represents the combination and ratio of colors without errors.

**CONCLUSION:** In conclusion, when learning to deduce the unit of tone in it to distinguish between the degrees of lightness of things in color painting postcards, it is useful to perform Still Life in one color. The main purpose of these works is to find the interrelationships of the object and the background. Usually, dark paints are chosen for the grisaille, such as dark blue, black, brown. After learning how to describe several still lifes with the grizail style, it will be possible to switch to working still life painting with a whole complex of colors. The creation of a multicolored image of Still Life is a much more complex work, requiring a detailed study of the theory of colorology, a good knowledge of the properties of watercolors, gouache, watermelons and an excellent mastery of ways to use them.

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