



## Methodology Of Teaching Students To Describe Still Life Composition

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**Abstract:** This article is intended for all pedagogical artists working in the field of visual arts. The article briefly discusses the rules of still life composition.

**Key words:** Composition, Still life, fine art, artist, color, tone.

It is known that today the purpose of higher education institutions; provides students with in-depth knowledge of their specialty, their intellectual development, finding new ideas and putting them into practice. This shows the importance of the formation of mature, perfect human beings in the higher education system of our country, highly qualified, creative and initiative-oriented personnel, capable of quickly adapting to new techniques and technologies, for modern educational theory and practice. . As in every field, training of excellent and creative personnel is important in the field of fine arts education. Future pedagogues-artists studying in this field of education should have in-depth knowledge of the secrets, history, types and genres of fine art, and should be familiar with each graphic material and the techniques of working with them.

Before starting to create a creative work in the painting composition, it is necessary to determine the point of view in the composition that will attract the attention of the viewer. What part of the composition is important? Where is Tomashabin's gaze first directed? Is there a composition center that Tomashabin is interested in? First of all, try asking yourself these questions. This will help you find a compositional point of view. The focal point of the composition is the part of the picture that attracts the viewer's attention the most.

After finding the center of the composition in the image, the task is to direct the viewer's gaze (looking across the picture) to the three-dimensional spatial depth on the two-dimensional paper surface. The entry point is usually used more at the bottom of the painting as an element that leads to the diagonally opposite corner using some colors or lines. For this, the still life can have fabric folds, shadows, and a number of fruits showing the main image. If you notice, more fabric folds, patterns or table edges will do this job. Using a diagonal orientation helps keep the bottom of the paper steady.

### **Stages of still life painting.**

When placing a still life composed of various objects in a format, we should pay attention to voluminous objects. Analyzing the composition and working with warm and cold colors. Determining the proportion of different containers to each other. Combining color tones. Differentiate the proportions of the figure.



**Stage I:** we place the still-life composition and draw its general appearance in pencil.

Usually, artists made such devices (framemaker) themselves or ordered them to be made by masters of this work. In this case, thin wire or threads are drawn evenly to the frame of the square nets and the device is conveniently placed so that the scene of the incident is visible. In this case, it is much easier to place the view on paper, but at the same time, it requires extreme patience from the artist in order not to lose the view points and the image on the paper in the same position during work. also requires



**Stage II** - Correct placement of all items and the composition of individual items on the surface of paper, working on the general appearance in pencil. In our training above, you have acquired the skills to start a still life. The artist should make it a permanent habit to follow these rules.

**Stage III** – Determining the main shape and the main colors of the background. Fruits, dishes and background in still life are processed on large surfaces by defining the main colors. The colors in them gradually darken. If the color of the other parts of the picture is prepared with the help of the background color, a harmonious, warm color composition is formed.

**Stage IV:** composite construction of the picture. Give rich color of fruits and objects in wide color strokes. Do not forget to leave a space on the white paper for the areas that fall out. The appearance of contrasting colors, bright colors and white spots quickly prompts you to perform additional processing, softening shadow edges and washing.



At the last stage, the composition is summarized and completed by processing the light and shadows of all parts of the object. Treat the white spots with a wash. Round out the colors by manipulating the color of the fruits and objects. Knead the edges of individual pieces to separate them from the objects next to them, soften and clarify the necessary place. Put it out of sight before you finish. After a while, when you look at it, you will start to see the flaws and it will be possible to fix it.

Students gradually master the skills of drawing a picture based on a strict logic based on the stages of execution. When performing a still life made of household items, the task is to show the voluminous construction of colors and shapes, their spatial and scale interdependence. The student will be given concepts about linear perspective, spatial perspective, light-shadow, color-color, mutual harmony, opposition laws in the composition. In this painting, a linear constructive construction of the image, clarification of the shape with the correct execution of light-shadow relations is required. Avoid extreme color saturation, extreme lightness of color, and extreme darkening of the image, soiling of the paper, splashes, and rough spots of color. also needed. It is necessary to achieve high-quality technical execution of the painting step by step along the entire surface of the paper, by working on large surfaces, not small pieces of the image. The essence of working with light and shadow and reflexes is not to paint the image in a cascade, but to successfully complete the volumetric construction of the shape of the body.



### Summary:

In the above exercise, we saw with you that light sources, along with other objects around the still life composition, have a significant effect on the color of the object. We have seen in practice that they create color reflexes in the object, helping to perceive the volume.

We learned about the importance of taking into account the local (original) color of the object and the conditional color in order to express the volume in three dimensions and create the integrity of the image being depicted. You have acquired the skills to express in colors the effect of the spatial environment and the texture of the surrounding objects reflected on the object and the light rays on objects in nature.

You have received information about how sunlight and artificial light affect nature at different times of the day. This knowledge will be useful in the future when you create an independent creative work.

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