

Scientific Theoretical Basis of Using the Harmony of Colors and Forms in Teaching Youngsters to Create an Aesthetic Illustration by Way of the Gorgeous Arts

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Abstract: The article focal point on a number of issues, such as composition, color and form harmony, which are the laws of visual art in the artistic education of younger generations, their importance in creating an artistic work, analysis of works of art in the development of spatial creative power of the rising generation.

Key words: configuration, color harmony, artistic description, outstanding art, volume, graceful creativity.

There exists many resources of expression that serve to describe the artistic image in the types and genres of fine art. In drawing, these methods can be used effectively, especially visual tools such as linear perspective. Light and shade, lines allow a person to perceive the natural scenery around us in pictorial means, show the shape of objects, therefore, the study of light-shadow relations is the real foundation of fine art.

The aspiration for laconicism in creating an artistic image is of great importance for the painting genre. This is evident in his main principle - going from the general to the particular and turning back to the general. The laconism of the painting is expressed in not losing the integrity of the image while working on the details.

The accurate form of an object is measured by light, which is considered an important factor in its perception, and it is considered a necessary aspect of both thinking about the form and depicting it in the picture. The light spreads through the shape in a certain order, and depending on the features of the terrain, it can take on different shades, that is, from light to extremely dark. This is how light-shadow relationships are formed. The principles of light and shadow require a specific light source and assume that the subject being illuminated will have a uniform hue consisting of mostly light colors. Since the light level of the surfaces depends on the shape of the object, it is possible to think about the shape of the object based on the light-shadow properties. This interrelation makes it possible to use light-shadow relations as one of the means of depicting objects and their terrain.

The illumination reveals the shape of the object. Each shape has its own characteristics, consisting of straight or curved surfaces or a combination of both. If the shape is angular, even a small difference in the light intensity of the surfaces clearly and clearly shows their boundaries. If the shape is round or spherical, the light and shadow alternate successively, and the deep shadow is not caused by the reflexive shadow, but by a slightly shifted, illuminated part.

Light and shadow are seen as a means of expression that help create an artistic image in a painting. It is not limited to the shape, construction, and size of the depicted object, but helps to fully convey the spirit of the work and enrich it with emotions.

The light-shadow features that represent the shape of the object serve the reliable output of the picture and are the most important means of expression that help in the perception of nature. Reasonable and correctly given light gives new edges to the artistic image model, makes it more perfect.

In the creation of an artistic image, color painting (gizail) is the stage of transition to painting etude, which teaches the eye to perceive nature from the point of view of painting art, to analyze light-shadow relationships. In addition, it teaches how to coordinate the color of the depicted objects with respect to the background.

Natura color changes the definition of the light-shadow concept. Color relationships are not stable, they change due to the influence of the environment and depending on how far the depicted object or creator

is located.

The concepts of light-shadow and color can be combined and it is conventionally called light power. Luminosity is the amount of light reflected from surfaces that make up the volume of an object. In such situations, the distance between the light source and the illuminated surface, the angle of the light falling on it, how far the surface is from the person painting, and the color of the surface are of great importance.

Our eyes perceive the shape of objects differently under the influence of light strength, environment and space characteristics. The displacement of the light source reveals certain forms, and moves others to the judgment of the shadow. Sharp and soft light, and the change in distance between the subject and the person painting, give a single figure a colorful appearance. The environment also plays a role in visual perception of the object.

An understanding of color relationships brings painting into the painting technique. When creating a composition, color serves as the most important means of expression of the painting and plays the role of a powerful factor in depicting the main theme of the work. Effective use of the possibilities of working with light brings the center of the composition to the fore and subordinates all secondary elements to it.

Using primed papers of different colors, drawing on them with black and white ink, using sanguina, combining several methods creates polychromy, creates certain problems in the relationship of color and tone, and creates a special coloristic solution. All this significantly expands the limits of painting possibilities and allows him to create artistic images unique to this direction.

The Color is not seen as a decisive factor in the process of representation in painting. In this respect, it differs from the painting. Color acts as an additional, auxiliary factor in the composition of the picture. Bella Solovyova, in her research on the art of painting, pointed out the two purposes of using color in painting: “for illustration and for expressiveness”¹.

The colors of the materials used in painting are different. At the same time, it is possible to create different colors with the help of a single material, to combine them with each other, to complicate and enrich the work by using papers with a colored background. The colors of the paintings created only with these materials, without the use of watercolor, pastel, gouache, are distinguished by their diversity. In such pictures, the colors have their own proportions. Of course, the scope of this set of colors is narrow, moreover, it relies more on convention in representing the true color of objects. But by skillfully using them, it is possible to achieve subtle and unique harmony of colors, unexpected decorative solutions, active relationships of color, shade, and lines.

Our ability to see allows us to perceive any object “at once”, as a whole, to understand its plastic and light qualities. Therefore, the completeness of visual perception and the potential of its delivery through a picture play a decisive role.

As the Russian artist and pedagogue Pavel Chistyakov said, “When working with nature, it is impossible to attach one part of it to another, because in nature everything exists at the same time and everything must be depicted in harmony”.

In order not to lose integrity, painting, as in sculpture, begins with the formation of a set of general but specific features of the image. The large forms are then clarified, and then the details are addressed, which are compared with each other and with respect to the work as a whole. At the end of the work, that is, when even the smallest details are found, it is returned to generalization, with the help of which the main core of the picture is determined and all secondary aspects are subordinated to it.

Form is the most important means of expression in creating an artistic image. “The form is, as it were, the bone of the work, its skeletal system. It is the form that separates the subject from the environment and shows it as an independent object”². The expressiveness of the form is the foundation on which the work of art rests. The study of form in drawing, sculpture and plastic anatomy serves as a basis for their integration. Yuriy Novosyolov admits, “The shape of an object is a mass that is limited in a certain space and surrounded to one degree or another (from the Latin language - piece, fragment, section). We get a certain idea about a volumetric body by feeling its closedness. We determine the shape of the object by comparing its similar and

¹ Соловьёва Б.А. Искусство рисунка. - Л., 1989, с. 84.

² Ломов Б.Ф. Формирование графических знаний и навыков учащихся. М., 2009, с. 114.

different aspects with other things³. The various forms of objects surrounding a person are perceived by comparing them to perfect shapes such as cubes, spheres, toroids, cylinders, and cones. Concepts such as “right form” or “wrong form” and “formless” arise from the essence of comparison. It is known that any curve and its turns, in a simplified state, can be considered as straight segments of a broken line. In particular, this rule is used to determine areas bounded by curves. The basic shape of any model gives the impression of a volume chopped with an ax. The expressiveness of the form depends on the found silhouette. There must be contrast to perceive the shape. It can be described in terms of color, texture, or light.

Shape proportions are of great importance in giving expressiveness to an artistic image. It is worth noting that the shape and proportions alone are not enough to reveal the essence of an artistic image. The components of the proportion, their proportional relationship with the whole, also create wide opportunities for interpretation.

Proportions of shapes, contrast, small details (nuances), scale - these are the tools used to create a shape according to the laws of harmony. In turn, it is the form that realizes the artistic image of the author's imagination. Because not understanding the essence of the subject, its form, purpose, and structure causes great difficulties in the process of creating an artistic image. It is also easy to hold in the imagination a form that is easily perceived. A point, a line, a spot are the elements that make up the image on the plane. A line and a spot affect the viewer based on their structural properties. This process takes place at the level of associative, intuitive and memory. When drawing, it is necessary to rely on the three-dimensional form, to feel it, as well as to subordinate to it all the methods and ways that serve to create a picture. In both cases, perspective, primarily outer boundary lines (abris), is the primary representational tool. “The ability to estimate the proportionality of the lines of the projected image of the object on the plane and the relief depths and bubbles in the visible parts of the form is the most important basis of fine art”⁴. In order to achieve success in representing the relief of the image, it is necessary to know how to divide the apparent depth between objects into components and combine them in groups according to the plan. In a single and enclosed volume, the paths of transition from one shape to another are varied and complex, so it is necessary to preserve the integrity of the image in the process of dividing the shape.

The creators of Moziy used the method of lighting the model from the side to clarify the relief of the figure. In such cases, some of the surface parts of the relief of the shape located in the border area between light and reflection were perceived as darker spots than others. Artists who realized this law of light used it as one of the most important visual and expressive tools of the art of painting. The boundary between light and shadow is recognized as the quality of the most prominent part of the relief. There are two different types of approach to the interpretation of form in visual arts: volumetric and decorative. In a volumetric interpretation, the form is distinguished by a clear outline and model, and in a landscape, the contours and form merge into the surrounding space.

Last but not least, it should be noted that the study of plastic forms in painting gives the work more vitality and expressiveness. The silhouette of the depicted objects, found in nature and conveyed through painting, significantly enriches the artistic image of the work. It is also possible to talk about the essence and psychological aspects of the concept of space in the works. In sculptural works that express movement, a sense of psychological space shines through and evokes the desire to make room for their next steps.

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³ Новосёлов Ю.В. *Наброски и зарисовки: учеб. пособие для вузов*. - М., 2009, с. 3.

⁴ Новосёлов Ю.В. *Наброски и зарисовки: учеб. пособие для вузов*. - М., 2009, с. 36.

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