



## LANDSCAPE IN THE WORK OF ARTISTS AND THE RELATIONSHIP OF TONE AND COLOR IN IT

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### **Anotation:**

In this article, the landscape genre of painting uses colors to brighten up the colors of the images of nature, earth, sky and water.

**Keywords:** Color Image, tus, nature, shade, bright, utyud, neutral, dastgox

Tus relations. The light, color, and associated material of bodies are accepted rightly in our minds when the differences in the tus of bodies are equally proportional to the insertion in the image plane (white bodies appear to be white and gray and Black appears to be black). We give examples of this. During the day, the light changes dramatically, but even under any conditions, the perception of light by the surface is practically unchanged. We see a sheet of paper in an almost white color, both during the day and in the evening and on an open day, when the air is cloudy, even when it is close to the window or at a long distance. If we set three different disc — white, gray, and black-colors in a neutral environment and direct strong or weak light to them, we will witness these achromatic color differences to appear in a fixed state. Ana now we only illuminate the gray disc with super intense light, and it is much more difficult to distinguish it from white. The reason for this phenomenon is that the colors of an object do not depend on the lighting changing with its own light, if the increase or decrease in the intensity of light is uniform and uniform for all objects. In other words (based on a certain threshold of course), the light intensity of surfaces can be enhanced or attenuated, with no change in appearance if a tus relationship is maintained equally together.

Thus, our visual impression is determined by the relationship of accuracy. If the relationship of clarity is maintained in the pen and color palette, the created work looks unique and truthful. Both the materiality of the objects and the spatial displacement are reflected.

This law of vision is very important when performing a toned or colored image. The veracity of the tonal and coloured properties of the objects is also preserved in the pictorial plane if their tonal differences are described in proportion to the insertion. It should be described in such a way that in the process of working on the gryzail





technique of a cast pencil or a painting, the transition of the objects being described from light to gradual weaving in the plane, the darkest place in the cast should be the same in the image as the darkest part, and the lightest part — the Intermediate light. "If you want to master the drawing — Leonardo da Vinci wrote—then you can slowly describe it and correctly evaluate the muno - lessons between color and light, thus distinguishing the most dark and lighter areas of the shadow"...

About describing Tus relativiz - Ri K.A. Korovin advised: "when preparing a color (paint), you need to pay attention to what is darker, what is paler. In order to resemble the color in the work, one color is then described by comparing how dark or hungry it is with respect to another color".

Artist F.S. Bogorodsky approached this issue as follows: If we memorize the Basic Laws of realistic painting, that is, the location of the object belonging to the image, the state of the power of light (what is dark or lighter), we cannot show spaciousness and sequence on the surface of the fabric. The Realist artist does not paint, he seeks and creates a tus relationship, while maintaining a holistic whole in the work. For example, the air in the picture will carefully observe the color Vase at first, but from painting it in the air color it will first go to practical work, having determined how dark or light it is, comparing it with the pink color that serves as the background".

From these it can be concluded that the tonal image (tonal pencil or painting in the "grisaille" technique) is based on the proportions of the construction of the relationship of lights.

Color attitude. In order to competently express the color image, it is necessary to achieve this in the process of imaging, as it is perceived at the time of observing the color differences of the items, and not only with a tinge in the laying of the miniature. The state of color relations reflects the interdependence of the objects with the atrophyte, so the unity of the tonal and color relations of the objects being depicted, which has reached its climax, makes it possible to come to a coloritic solution. To correctly describe the color relationship of The Shape of each item in natural laying, first of all its color tone (air color, yellow, green, etc.k.), secondly, it is necessary to determine the differences in the light relationships of colors (from the tus gihat) that is, how much are lighter or darker in relation to each other, and, thirdly, the brightness and saturation of colors in each item with respect to others.

In the process of work, it should always be borne in mind that each color is important in light, shade, semi-shade not only by itself, but also by its dependence on other colors. The important thing is that it stands out from the rest, participating in a series of common colors. It is necessary that the artist is interested only in color differences and relationships. Therefore, the painting process is the process of constant





comparison, comparison, that is, working with relationships of objects in natural laying. However, in that case, it is necessary and important to maintain the color difference observed in the color palette not only in terms of light (under), but also in terms of light strength, i.e. saturation. The colorfulness of painting is not the result of the accuracy of subtle differences in colors, but of the correct description of the relationship of light and color. The relationship of incorrectly obtained colors (i.e. light and saturation) in terms of tone and strength has a negative effect on image confusion in spatial view and, in particular, on the quality of the materials of the objects being depicted and the expression of light States.

"In the color of the wide material-said N.P. Krimov, - color and tone are indispensable. An incorrectly obtained color by tone is not a color, it is a simple paint, and through it one cannot describe the material of hajm in width". Thus it is impossible to limit the color from the hue, the contactness of the image is determined by the relationship of light with the color unit.

The process of painting in the color relationship method can be compared to the echoes of music, that is, individual sounds do not reflect anything on their own, but give the necessary impression when embodied with other oxangs. A musical piece can be played in a slightly lower or even higher oxang, but even in one case or another, it retains its necessary musical oxang impression. But if the interdependence of sounds is broken, the presence of oxang disappears. The same can be compared to painting. The relationship of hue and color can be built on the sum of intense or weak light and saturated colors, but at the same time it is important to maintain the dependence of the tone and color strength of the bodies on each other in accordance with the figurative vision of nature. Ethyud can be done in an extremely simple way and with a very light tone. It is not necessary to describe the relationship of colors in nature as if by its strength in a natural state. However, it is very important to maintain the proportionality in the process of going from the most hungry part to the most blunt in terms of the marked tus. Otherwise, the painting will not make a holistic whole harmonic impression.

Choosing a color that does not correspond to a relationship in nature in terms of light and saturation in etiud is like a false note in a bamisoli musical.

"Every artist who graduated from a realistic School," wrote B.V. loganson is thoroughly aware of the fact that the method of representation from Natura is based on a comparison of the subtle relationships of closely related TUEs in light".

V.I. P, who thoroughly studied Surikov's ideas about color relations.P. Konchalovsky notes that " it is impossible to get a clear color from nature, because in a minute the





color changes depending on the illumination. Therefore, the color is created not exactly by displacement, but only by nature."

Having set himself the goal of working on the method of relationships, V.A. Serov was able to skillfully portray the beauty of the unique universe, the charm of light and various colors in his works "The Girl and the Peaches", "the girl illuminated by The Sun". The masterful representation of color relationships in nature, the expressiveness of the image technique, revealed the artist's new possibilities for building relationship-based Colorite. Color dependence relationships went on to develop a way of working, and artists successfully achieved high results using Colorite kucbi with a certain goal orientation. These included M. Nabiyeu, F. Abdurakhmanov, B. Jalalov, J. Umarbekov, A. Mirzayev, A. Ikromzhanov, I. Khaydarov, Ya Salpinkidi, O. Kazakov, N. Oripova, B.V. Ioganson, P.P. Konchalovsky, A.A. Plastov and head-to-head artists can be included.

Total tonal and colored holales of illumination. As noted above, color vision is based on their relationship, which does not depend on changes in the luminance force. However, we feel a strong change in the hue and color that depends on it in lighting, which is low or high in the total paint sum of nature: the landscape illuminated by the sun is brighter than in the evening or at dawn; during the air cloud, the light and shadow differences will not be sharp. Under the influence of the force of illumination, not only the light of objects changes, but also its color. When the luminosity is sluggish, the saturation of the body color decreases and appears duller. As the body in the room moves away from the window, its color becomes dull and weaved. The force of daylight is formed by hot shadows of illuminated bodies. For example, as soon as the air becomes cloudy, the light and colors in Nature change dramatically, and the landscape becomes cold silvery. Try a recall of the weather situation before the cry of Jala!. The clouds approached the well, and the surroundings instantly darkened, but somewhere part of the field is covered with sunlight. Hence, the variety of colors in nature is subject to the state of the colors of the illumination.

In realistic painting, it is very important to be able to accurately describe the state of illumination of nature. In painting, the general tone and color coverings of Natura are intended in accordance with a certain time of day (Dawn, noon, evening) or a certain season of the year and weather conditions. The landscapes depicted at different times of the day, in any weather or in the season of the year should differ from each other in such a way that they differ from nature in the same way as the work done on a morning and evening, Sunny and cloudy day.

If one looks at a number of painting works, the paints are brighter and the attractive shade and light areas are distinctly different at different times of the day, when a





natural landscape is depicted on a sunny day, and the opposite is true in cloudy weather. All this is the result of the artist's ability to maintain a general state of hue and color, which is determined by the power of illumination.

"Seek commonality," I said. I. Levitan, - painting is not a decision, it represents nature in painting. In the work, look for a common tone, without being distracted by small, twinkling".

It is very important to keep the overall hue and Color Condition in landscape painting. When describing the etyud of the landscape, first of all, the most important thing is to correctly choose the relationship of hue and color, for example: earth, sky and water. If the general state of plumage and colors is not taken into account, the dyes in the image may intensify in terms of plumage strength and color. In cloudy weather, pure white color and light saturated paints are used when working ethyl. For example, in the winter season, the snow before the candle is not so white, but in the eyes of an inexperienced artist, it can be depicted in a white color, and in any weather in the summer of lush foliage or grass. As a result of such a mistake made, the most basic thing in the landscape etyud will not be the presence of a muxit state. After all, it is with this that the effect of the landscape on mood and emotion is determined.

The great "colorists" have always dealt with the attitude of paints, taking into account the general state of nature and colors. Levitan, Karavin, O'. Tansigbayev, R. Ahmedov, A. With the help of a single common paint grease, the Mirzayev skillfully depicted the grasslands, clouds and trees in etyud, whose material originality, colorfulness, attractiveness amaze many. This is due to the fact that the criteria for the general state of color illumination in their Etudes were created taking into account correctly.

Unfortunately, the non-existence of the sum of the total tus in some of the student-students' exercise work gives the pand, the total illumination of the objects of Nature, painted with the "local" colors characteristic of the bodies, is not taken into account.

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