

Practical and theoretical recommendations on drawing landscape compositions

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Abstract: This article talks about the landscape genre and its specific aspects. The laws of landscape work, the sequence of work stages are analyzed. Analysis of color relationships in landscape works by artists, and based on this, scientific and practical recommendations for new painting compositions are given.

Keywords: light, background, contrast, size, spot, reflex, plan, color, light and shadow, nature, motif, plastic, detail, horizontal, vertical, square, colour, tonal, cold colors, color shades, landscape, etude, composition, colorit, character

The composition of the landscape gives pleasure to visitors by glorifying the beauty of nature. Landscape works not only reflect existence in a small way, but at the same time they express the ideas of the artist and enrich the mind of the viewer. It is possible to understand how talented the artist is through the paintings he worked on. Any artist learns the legacy and experiences of past masters of painting, as well as the method of painting and composition, which deeply affects the viewer. In practice, there are necessary elements of composition. The law of unity, the law of simile, the law of contrast, the content and subjection to the idea are the main laws of composition. The signs of this law are detailed and deeply analyzed in the book of E. Kibrik. Since the law of the sign of integrity is observed in the composition, the work of art appears as an indivisible whole. Compositional elements are represented by shape, size, "spot", intermediate character, copy, gesture in composition integrity. As an example, I. Repin's painting "Krestniy Khod v Kurskoy Guberni" appears at first glance in the form of a single "spot". Landscape composition work is often considered to be a simple popular work, they mistakenly believe that it is a work that does not require strong skills from the artist. However, in fact, it is not easy to create a deep image in a landscape painting, and it gives the artist a feeling of deep creative satisfaction.

Work on landscape composition begins with choosing the most interesting motif. In this sense, first of all, it is important to determine the main tasks when performing sketches or working on landscape material. when moving to painting in the open air (plein), small etudes are drawn and first of all color relationships are found in it. In small etudes, the dispersion of parts is lost, because the artist does not

copy nature exactly. At first, simple views are taken for etudes, and then they become more and more complicated.

Different goals can be intended in doing short-term etudes. In the first case, the etude is performed before the long-term work, and the color relationships of the nature are studied, the initial idea of the color is formed. It is also important to draw an etude to determine the harmony of the color structure. For these purposes, some color should prevail. Materials for etudes are given in warm and cold colors. Constant practice eventually leads to observation, color vision, skillful use of image tools. Each object of nature is a part of this whole painting, its color gloss is created in its general perception and image.¹

Any image begins with a whole, not small parts. First, a large general shape is found, and then small pieces are worked out. In this regard, there is a rule of the description process: from general to small parts and back to generalization. Working on a landscape sketch begins with the construction of basic relationships with the color differences between the main objects of the landscape (sky, earth, water, foreground, middle and distant views). Recognizing the main relationships in the objects of the landscape will facilitate the subsequent color construction and the work of depicting small children. If the basic color relationships are found incorrectly, subtle differences in reflections and colors, no matter how carefully (diligently) small parts are performed, a meaningful image will not be formed.²

Writing a sketch is definitely easier than working on a landscape painting. However, it is necessary to have a more serious attitude towards the etude, and to look at it as a means of expanding one's perception of the surrounding environment and improving one's professional skills.

The works of famous landscape artists attract us with their new motives. In it, the viewer perceives the personality of the master, his individual (handwriting) line, it is clearly shown that he has adapted himself to the aesthetic upheavals, nature and beauty.

It is not appropriate to master all aspects of famous landscape artists, to be completely attached to them, to imitate them, to rely on foreign compositions.

The ability to see the beauty in nature, the perception of novelty, finding the characteristic character of our time can be seen in the works of many artists.

Some young artists do not fully appreciate the place of the linear solution in the composition, they believe that the main thing in the painting is the color. This is wrong. In the painting of the landscape, a linear solution, color and composition are necessary.

¹ Rustam Hudoyberganov Tasviriy san'atda rang 57-bet Toshkent

² S.Abdirasilov, N.Tolipov,
N.Oripova Rangtasvir 89 bet Toshkent 2006

Composition research begins only after finding the most interesting motif in nature. Etude size format is determined.

Usually, experienced artists are tasked with working in a prepared format. In this case, it is necessary to place the motif of nature around the artist.

Other artists conduct intellectual and ideological research, while observing nature, they change their point of view. In this case, a frame monitor is used.. It helps to find the required format (horizontal, vertical or near square). Accordingly, the base material (hollow, paper or cardboard) is usually prepared before drawing on this sketch. It can also be said that you can select the necessary part of the landscape with the blink of an eye even without the help of tools. When it is intended to create a landscape picture, the observations and impressions of the painter are reflected by drawing from nature.

At the stage of finishing the work on the picture, the artist may be interested in performing special tasks, that is, in giving individual details color and tonal relationships, which causes the mood to change, the composition becomes rough and dry.

It should not be forgotten that the importance of light in reflecting the general colors and hues of nature during the drawing of the landscape is also important. The role of light in reflecting the general colors and shades of nature is also very important. If the brightness in the image, the objects in it are not generalized, it will not have a true appearance.

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