

SPECIFIC ASPECTS OF COLOURING IN FINE ARTS CLASSES

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Abstract: *This scientific article presents effective methods for using colouring pages to master the art of painting, which will be useful for future art teachers. It also explores the initial stages of overcoming common challenges when learning to paint in colour.*

Keywords: *Simple pencil, brush, paper, paints, still life, landscape, colouring pages, sketches, composition, art of painting, skills, methods of depiction.*

Today, art teachers have a challenging yet honourable task: to educate young people in accordance with the requirements of the times. It is crucial to educate children, the bright future of our homeland, as well-rounded individuals. The role of fine arts in achieving this is invaluable. Attention is paid to the artistic education of young people from a very early age, i.e. from kindergarten age. Children interpret the reality around them in their own way. Becoming familiar with fine arts helps them to understand the world correctly.

Since our country gained independence, more attention has been given to science, art, culture, literature, spirituality and enlightenment. Today, especially, our state is creating ample opportunities for young people to develop through art. The five important initiatives proposed by the President of the Republic of Uzbekistan, Shavkat Mirziyoyev, on 19 March 2019, to improve the spirituality of young people and organise their free time meaningfully, as well as Resolution No. PQ-4688 of 1 April 2020, 'On measures to further increase the efficiency of the fine and applied arts', are a vivid example of this. Consequently, the talented youth of our Motherland are striving to master the secrets of art with even greater strength and enthusiasm. There are many young people among the youth of the different regions of our Motherland who are highly interested in fine arts, who love fine arts with all their hearts and who have great ambitions. Taking this into account, the era itself demands that the secrets of fine arts be taught to young people in accordance with global standards.

When teaching painting in fine arts classes, the use of colour plates is particularly important. These are small plates that artists use to create paintings based on real-life events or directly from nature. It would be beneficial if colour plates were more widely used for studying painting. N. Oydinov expresses this idea in his textbook, 'Paintings from the History of Fine Arts of Uzbekistan'. "Painting is a type of art that is mainly applied to fabric and walls, as well as planes and surfaces, using paints. If the content, character and

other properties of images are expressed through paints, this is known as painting.” Painting is one of the types of fine art that reflects real life, affecting the thoughts and feelings of the viewer. Colours play an important role in conveying the meaning of paintings. Creating a painting that uses the right colours in the right places is not easy.

Firstly, it is advisable to begin learning the secrets of drawing from a young age. It is also important to learn how to use drawing tools correctly. To achieve this, attention should be paid to the following: The paper should be white and of sufficient quality. When working on sketches, ordinary thin or thick coloured or colourless paper can also be used. However, for long-term pencil drawings, you need to choose much more durable paper that does not crumble or get dirty when you erase lines.

When working with watercolours, it is better if the paper has a rough surface. Use a pencil. When drawing from a picture, ordinary pencils of different hardnesses are often used. When colouring in pictures, it is best to hold the pencil lightly. It is better to use soft erasers when drawing. These erase pencil marks from the surface of the paper without damaging it. When erasing unnecessary lines, you should get used to not pressing the eraser too hard and using it as little as possible. A brush is needed for images intended for painting with a regular pencil. When working with watercolours, soft-bristled brushes are used. These brushes are made from the fur of animals such as sable and rabbit. Special brushes are also used for gouache, tempera and oil paints.

Watercolour paint differs from other paints in that it is elegant and transparent, bright and harmonious in appearance. Once the initial layer has dried, a second layer can be applied. The painting process continues with the following stages. In order to colour the image on the paper surface, there must be enough water in the brush along with the paint. Otherwise, rubbing the brush will damage the paper's surface and disrupt the watercolour technique. Watercolour is also called water paint. Reflecting on the method of working with watercolours, Orif Muinov writes in the textbook *Rangtasvir*: 'Another way to work with watercolour is the "wet" method. In this method, the colours are mixed together, creating unexpected and wonderful colours. To work with this method, the paper is wetted first, and wet cardboard is placed underneath so that it does not dry out quickly.' One of the features of watercolour is that when another colour is applied over an existing colour, the previous colour remains visible to some extent and a new, unique colour is created as a result of the addition. Watercolour offers great potential for working with colour plates and various mediums can be used extensively. When working with colour plates using gouache, tempera and oil paints, it is also necessary to thoroughly study the properties of the paints and brushes used.

One of the most important aspects of learning to draw is understanding the basic laws and rules of the craft. These include the following: The law of perspective; the plane of the picture and the plane of the object; the field and angle of view; the horizon line; spatial perspective; linear constructive structure; the ratio and size of objects; and so on.

These rules are widely covered in books on fine art and teachers emphasise them in each practical lesson.

In practice, mastering the knowledge and skills required for pencil drawing helps you to achieve good results in painting. This is because all artists, no matter what type or genre of fine art they create, start by drawing with a simple pencil. Regularly sketching in pencil is also of great importance in learning to draw. When learning to draw, if a student first works on a few sketch drawings, their hand will become accustomed to drawing clear and correct lines and dashes. They should then do exercises such as correctly constructing circles, ellipses and angles, and dividing them into equal parts. Once they have learned to draw with a simple pencil, they can progress to drawing still lifes consisting of simple objects.

Still life is one of the genres of fine art. The term is French, meaning 'inanimate nature'. In his monograph *Problems of Training Artists-Teachers*, N. Oydinov shares his thoughts on the still life genre: 'It is well known that every artist begins their study of fine art with still life work. Mastering the shape, form and character of objects serves as the first lesson in studying other types of art'. In painting, it is now much more difficult for beginners to achieve success quickly. Before learning to paint, it is best to use the grisaille technique. This helps with drawing compositions in pencil and working with paints. When learning to paint, it is best to start by drawing in grisaille, i.e. using one colour. Blue, brown, green, red and black, for example, can be used. Working with only one of these colours will prepare you for painting with many colours.

It is much easier to start with a still life. To do this, follow these steps. After selecting the necessary objects and coloured fabrics for your painting, it is important to arrange them correctly. Regarding the creation of still lifes from ordinary objects, A.S. Uralov writes in the textbook *The Art of Creating a Miracle*: 'You can choose any of the still lifes for painting. However, for beginners, it is recommended to start with the simplest and rarest objects (still life).' When placing a still life in a room, choose a spot where it will receive good lighting. Ideally, the light should fall on the still life from one side. This will make the light and shadows clearly visible. This will make the objects appear more voluminous and give the colours a good distribution. The drawing process will be easy, simple and interesting. The further away the still life is from the light source, the more the colours and objects in it will fade.

Still lifes can be created using various household items, educational and carpentry tools, flowers, vegetables and fruit, sports equipment, and toys. Once a single still life has been coloured in from one side, it can be depicted from different angles. For example, the artist can work from several angles, moving slightly to the right, left and right of the still life.

Understanding the techniques involved in working with coloured paints can help students in their work with paintings in all genres of fine art. In the textbook 'Color Painting', S. Abdirasilov and N. Tolipov state the following points: 'Once you have gained

some experience working with watercolours, you can progress to more complex still lifes. This exercise will develop your colour perception and enable you to accurately depict differences in colour tones.' When working with watercolours, first make the colours as light as possible, then gradually darken the necessary areas. Start by working on objects that are dark in colour. When working on brighter and whiter areas, use a more liquid colour solution.

In fine art, depicting nature is known as the landscape genre. Landscape artists encourage people to love, respect and enjoy the beauty of nature through their work. Through their art, they demonstrate the beauty of nature and express various ideas and thoughts.

When working with colour plates in landscape painting, students should understand the basic principles of fine art and be able to select features of nature for their compositions. Students who are just learning to paint often struggle to depict large expanses of nature. Therefore, it is recommended that they select and depict small, interesting fragments of nature. For example, we could start by depicting a young tree, 3–4 metres high, in the open air, surrounded by nature. We can correctly position the lowest part of the tree — where it grows from the ground — and its highest branches, as well as its overall appearance, on the paper. Next, we can draw and place the surrounding nature in harmony with the tree. For example, the tree we are depicting may be located in mountainous regions. Under the tree, there may be various large and small stones, soil, sand, branches and plants. In the background, we can depict mountains, hills, houses, animals and people. In the process of depicting one small young tree, we must consider how many other elements of nature we need to include. Similarly, if we try to depict two 3–4 metre-high trees standing side by side from a distance of about 7–14 metres, we will notice that the number of elements of nature has increased again. This requires more time, effort, knowledge and skills from the artist. The more elements of nature that are selected and depicted, the more challenging it becomes for an inexperienced artist. Therefore, it is better for a young artist to start by depicting small parts of nature. As experience in depicting natural phenomena increases, it is advisable to gradually depict larger expanses of nature. When working with colouring pages in other genres of fine art, it is best to start by drawing the simplest and most convenient aspects of the depiction. As experience increases, one moves on to depicting more complex compositions.

To teach students how to paint well, it is important to organise the work on colouring pages correctly. Of course, to achieve a certain level of success, it is necessary to master the theoretical and practical knowledge of painting and to manage time effectively. In fine art classes, students are also assigned coloring pages and sketches to help them master painting. Students are often set coloring pages as homework in painting classes. However, some students think that working on sketches and colouring pages is not important for mastering painting. They also believe that long-term colouring pages worked on in practical classes are sufficient for mastering painting. This way of thinking is certainly

wrong. Let's compare this to physical education classes. We all know that, at the start of practical classes, teachers lead their students in various light physical exercises. For example, students run slowly around the sports field. After that, they perform light movements with their arms, legs and other parts of their body. Breathing and exhalation exercises are also performed in this process. This prepares the students' bodies for the next stage of training. It is also worth emphasising one point here. Many young amateur athletes aspire to become world-famous in the future. Clearly, classroom training in an educational institution is insufficient for these athletes. To achieve this, future amateur athletes must run early in the morning every day and participate in physical education. When working with colouring pages in other genres of fine art, it is best to start by drawing the simplest and most convenient aspects of the depiction. As experience increases, one moves on to depicting more complex compositions.

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By regularly performing colour palettes, the future artist develops the ability to see, distinguish, choose and use colours appropriately, as well as work with colour relationships. Knowing how to work with colour relationships is necessary when creating works in the fine arts. As experience of working with palettes increases, so does the ability to work with colour relationships. Students in fine arts classes gradually develop their creative abilities and master the technology of working with paints through the timely acquisition of theoretical and practical knowledge, skills and qualifications.

If a future artist keeps his best palettes where he can see them, they will inspire and strengthen him. When an artist sees his palettes, he enjoys them. This gradually encourages further creativity as enjoyment and inspiration are experienced. The finished painting is pleasing to the artist first and foremost. Paintings that delight and inspire the

artist also attract the viewer's attention. Such research leads to the creation of paintings. Over time, the value of highly skilled works of fine art increases as cultural heritage. They become tools that transform the past into history and introduce people to it. At the same time, it is valued even more highly as an educational tool. One thing that makes works of fine art easier to understand is that, having analysed and summarised their thoughts and opinions, artists refer the facts to the viewer's judgement.

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