

## Important Properties and Principles of Using Color in Monumental Paintings



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**ABSTRACT:** This article discusses the important features and principles of the use of color in monumental paintings. There is also talk about the importance of colors, the level of vitality, the creation of colors. In order to properly guide the work of young artists, the future teacher must master the basics of painting and know the theory of color. At the same time, as a result of mastering the knowledge of the theoretical foundations of real painting and practical exercises, it is possible to teach literate ways of painting. To achieve this, it is necessary to study the science of color in depth and to address these issues repeatedly in the process of practical work.

**KEYWORDS:** frescoes, mosaics, stained glass, panels, sun, flowers, birds, trees, Newton, Lomonosov, Helmholtz, red, yellow, orange, green, blue, blue, and purple, achromatic, chromatic, monumental painting, creation of colors, young artists, level of vitality.

### INTRODUCTION

Despite the social events taking place in our country in recent years and the period of the coronavirus pandemic, the formation of new spiritual and ideological trends, in turn, effectively affects all types of contemporary art. At the same time expand the range of creative research, accelerate the development of artistic thought.

Human thinking and worldview are growing in such majestic paintings as these types of art. We know that a person who enjoys a fountain of inspiration once in his life and is able to draw from his heart is a happy person. Each of us, from childhood, tried to paint a picture of the sun, flowers, birds, trees with a brush in hand.

The same thing is a vivid expression of the happy and proud feelings a person receives directly from life.

The mature artist, based on his accumulated experience, draws inspiration from nature, creates a variety of shapes from flowers and leaves, gives them vibrant colors, decorates them with various patterns and lines.

### THE MAIN FINDINGS AND RESULTS

Folk culture and life are reflected in the works of Uzbek masters of monumental painting. This type of art has been perfected over the centuries and is becoming more and more perfect today.

Of course, the colors chosen also play an important role in the creation of monumental works of art by the artist. We know that works of this type are often painted with tempera paints on the interior and exterior walls of buildings.

There are also types of monumental paintings such as frescoes, mosaics, stained glass, panels.

While the production of monumental paintings requires knowledge, skills and high skill from the artist, in the delivery of these tested experiences to young artists, educators are also required to be thoroughly trained on the basis of excellence.

In order to properly guide the work of young artists, the future teacher must master the basics of painting and know the theory of color. At the same time, as a result of mastering the knowledge of the theoretical foundations of real painting and practical exercises, it is possible to teach literate ways of painting.

The problem of how colors are formed and distributed in nature, which are widely used today, has long attracted the attention of scientists and artists.

In this regard, the famous scientists Newton, Lomonosov, Helmholtz studied the essence of color on a scientific basis. M. V. Lomonosov was the first in science to discover basic colors.

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Isaac Newton, on the other hand, conducted a series of experiments and proved that white light is multicolored. The spectrum on the screen created colors. To do this, Newton passed sunlight through a small slit in the black curtain and placed a triangular prism in its path, resulting in a wide sum of light of different colors on the screen.

The colors of the spectrum appear on the screen as follows: red, yellow, orange, green, blue, blue, and purple.

While Newton studied colors from the point of view of physics, the German poet and art critic I.V. Goethe was more interested in the effect of colors on the human body.

In his book "Information on Colors", he divided colors into warm and cold. He wrote that warm (yellow, red) colors evoke a feeling of well-being, and cold (blue, green) colors evoke a feeling of sadness.

In the 19th century, the German naturalist G.L. Helmholtz made an important breakthrough in the theory of color science.

Years of experience have shown that chromatic colors should be categorized based on three main characteristics - color tone, color saturation, and saturation. In the process of scientific research and practice, a number of laws and regulations have been developed, which the young artist must follow directly in the educational process and in his creative work. Colors in nature are divided into two types according to their characteristics: achromatic (colorless) and chromatic (colored).

Achromatic colors include white, gray, and black. When they are interchanged, it is possible to create several more shades of color.

If we add a darker gray to a chromatic color, its attractiveness decreases and it becomes dimmer. This indicates a low saturation of the color, i.e a decrease in the composition of the dye. So, when we say whether a color is saturated or not, we have to understand its degree of color, its purity, compared to gray.

If the color range is divided into two equal parts, in the first half there are red, orange, yellow, and in the second half there are blue, purple. Accordingly, we can see that there are warm colors in the first half of the circle and cool colors in the second half.

The reason it is called warm and cold is that red, yellow colors are reminiscent of fire, hot iron coals, while sky-blue, blue, and green are reminiscent of ice, the color of water. If two spectral colors are dropped on top of each other, the colors combine to form a complex color.

For example, when red, purple, and air colors are combined, we can create beautiful shades of pink, dark red, and yellow.

The spectrum of colors that give off white creates complementary or complementary colors. Because they complement each other until a white color is formed. Such colors include yellow, red, blue, green, and purple.

There is also a difference between the addition of dyes and the addition of spectral colors. When three basic spectral colors are added: red, green, and blue, the light image produces a color close to white.

The addition of primary red, yellow, and blue dyes results in a color close to black.

Such practical experiences are formed in young artists through the gradual exercise of the ability to see and perceive colors.

We know that there are no ready-made dyes that define the exact color of things in nature. But a mature artist can understand the interaction of colors and the state of appearance, and can produce the color of anything, taking into account their properties.

To achieve such a charm in the image, to achieve the reality of life, the artist knows the ratio of colors, the ability to use between different colors, taking into account the different shades of one color.

For example, the color fire is blue, green, and blue are used to describe the shadows of the surrounding objects.

What is being drawn with the image must be similar in their color ratios in order for there to be a complete resemblance between the situations. To achieve this, it is necessary to study the science of color in depth and to address these issues repeatedly in the process of practical work.

The desired result can be achieved by conducting the above-mentioned experiments with different dyes, getting to know their properties better, doing more exercises to master the methods of using them.

When a skilled artist creates a work, he/she chooses paint and special methods, plot, composition, color, lighting, that is, generalizes and typifies the event by his/her own means, not only understands but also feels the event in life through the images he/she depicts.

The effect of an idea expressed in such an emotional form on people is powerful. Thus, he perceives the image by seeing life in the play.

Hence, the main form in art of knowing and generalizing life is the artistic image. When an artist reflects a reality, he expresses his attitude to it, evaluates it, thinks about it and makes his own judgment.

Accordingly, in the creation of a monumental painting, first of all, the composition, color, texture of the surface of the object is important for the artist. Things have their own natural properties and you need to be able to use its potential properly. The level of naturalness can also create an artistic opportunity.

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### **CONCLUSION**

In short, the President of our rapidly developing independent state Sh. M. Mirziyoev aims to fulfill the most responsible tasks in today's world for the youth.

This includes the art of monumental painting. When painting a reality with the help of paints, it is necessary to take into account the interaction of colors and to describe them on the basis of color harmony. It is important that the right combination of colors in the image, in addition to understanding the story, also creates the basis for the development of knowledge of the beauty of the elegant work.

In the art of monumental painting, color can express the shapes of all things present in nature, the beauty of the environment, different moods and emotions through its unique elegant charms.

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