



The Image of the Figure in a Standing Position in the Picture

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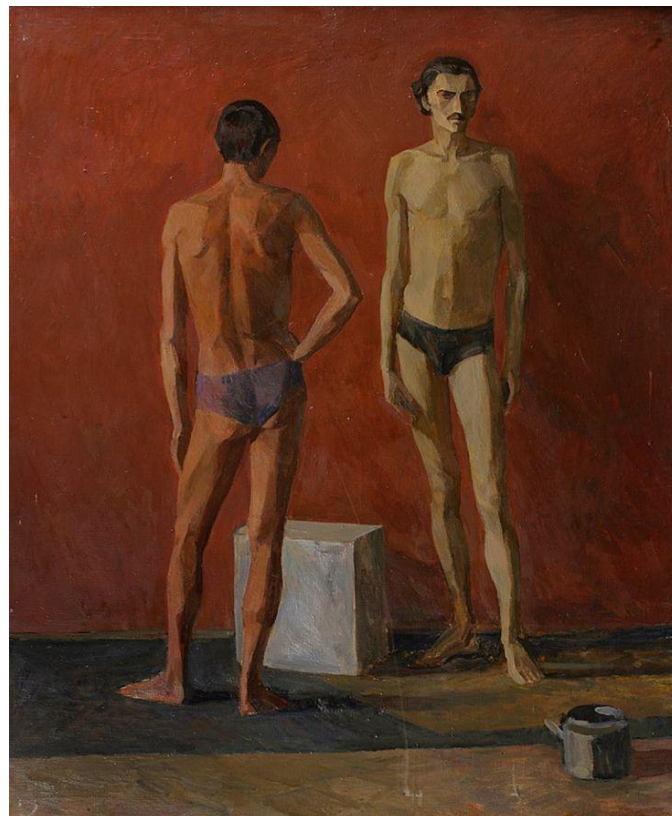
Annotation

This article highlights the process of working on a nude figure and the opinions of artists about the technique of drawing the body.

Keywords: performance, separate pieces, distance, details, necessary, psychology.

Professor O.E. Braz said: *“You learn to look at the body as a whole, without this you cannot paint a picture. Always compare the pieces as a whole, look at the neck and knees, stomach and legs, find the strength of the colors as a whole”*. It may happen that the student breaks the nature into separate pieces, as a result of which the quality of the work deteriorates.

In the performance of two, the body works together, it is not allowed to work separately. First, find the fulcrum of the closest body to you, and then, taking into account the distance, describe the second.



One body should be compared with another and recorded together in a group (as a whole). It is necessary to determine in advance which body is dominant (by size and distance).

The color of objects around the body has a great influence on the color scheme of the work. Therefore, when describing the body, it is necessary to compare it with the color of the



surrounding objects. Of course, these minor additional details are not considered as the human body being the main subject.

Gavda should be enriched with additional delicate colors. But do not exaggerate their volume. Beginning artists usually use a simple composition of warm and cool colors. Complex warm colors are obtained with some reddish tint, and cold ones with green, inky or blue. Such colors cannot express the surface of the body. It is almost always necessary to use at least 2-3 color combinations on the body.

Paints such as ocher, ocher, burnt bone color perfectly convey the cold and warm colors of the body. By mixing them with white, you can get different warm and cold colors. There should not be too many types of paint in the palette. Try to find many colors and patterns with a limited number of colors.

The final part of the work is rounding, that is, the subordination of small details to a single whole. In this case, you need to pay attention to the color scheme of the main parts. If various chips interfere with integrity, they should be processed. It is necessary to put in its place every piece that prevents you from seeing nature as a whole. If this is not done, additional details will distract from the main object, attract attention and break the integrity. If the artist has learned to see holistically, he will make the image wise. At this stage, more attention should be paid to the silhouette of the body.

It is necessary to maintain a very subtle color difference in the image. It is necessary to strengthen some areas of the silhouette and add some areas with a background. You need to decide what to spin (draw) in the composition and what to connect in a color close to the font. It can be distinguished from nature in general.

After that, you can have the correct structural arrangement of the body. Finally, one can try to reveal the inner psychology of the person whose portrait is being worked on. This can be achieved by rounding the details and rotating the main areas of the characters.

Therefore, the person whose image is drawn is best depicted in a characteristic setting for him or at work. It is very important that the facial expression, the character of the hands and body, the color characterize this person. These studies and observations can form the basis of the compositional, plastic and color solution of the portrait.

At the last stage of work, it is necessary to look at nature as a whole. In nature, what part is clearly visible to the eye, and what part blends into the background, is considered again and again. Finally, you need to enhance some areas of the image, generalize some areas and give the shadow a shape in the shadow, and the light shape in the light, to determine the most light and hairy areas.

Working with clothes more freely, with more attention to the hands, the main attention is subordinated to the main image, which is considered the center of the composition.

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