

## THE PLACE OF PERSPECTIVE IN COLOR PICTURES

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### ANNOTATION

Perspektiva (Latin perspicio - I see clearly) is a system of depicting the spatial position of an existing being on a flat surface (paper, board, wall, etc.) as perceived by man, and their distance from the point of observation. It is the basis of realistic fine arts.

Linear Perspective is the ability to create an accurate representation of the structure of different positions and appearances of real objects in space, as well as the characteristics of their size. bersa, havo (color) Perspective. It serves to create an accurate and reliable image of the change in color and boundaries of objects as they move away from the point of observation. Observation Perspective is used in art.

**Keywords:** observation perspective, Compass, Real body, Fine arts, landscape genre, Didactic, Perspective, types and genres, painting, perception, Optics, light trace, Architecture, composition, color, air (color), color, color, gamma, linear, air (color) perspective, Perspective center,

### Dear friends!

One hundred years ago, the great Uzbek poet Abdulhamid Suleiman oglu Cholpon wrote: "If literature lives, the nation lives!" These profound words, which have passed the test of life and history, have not lost their significance and value today. Indeed, when literature, art and culture live, the nation and the people, the whole of humanity, live in peace.

Shavkat Mirziyoyev,  
President of the Republic of Uzbekistan

Bacon, Vitelo, and Pecam, 13th-century European scientists, were directly involved in optics. Roger Bacon (1214-1292) developed the theory of spectacles. The Polish architect Vitelo (1225-1280) called his ten books on optics "Perspective". Some encyclopedic scholars who lived a few years before our era have served with their ideas to shape the perspective. Examples include Exsila (525-456 BC), Anaxagoras (500 BC), Democritus (460-370 BC), Eliodor Larnesky (400 BC) and others. . Eliodor Larnesky provided the first data on the observational perspective.

Euclid, on the other hand, developed the laws of observational perspective, the theory of reflected light from mirrors consisting of different surfaces, and wrote a book called Optics, summarizing them. Italian scholar, painter, and sculptor Leon Battista Alberti (1404-1472) wrote books such as On Painting and On Architecture that were highly regarded as the first major works of perspective. Another Italian artist, Pero della Francesco (1416-1496), wrote a book, Perspectives on Painting. Leonardo da Vinci (1452-1519), a brilliant thinker of the Renaissance, developed it with his own unique, very new ideas, absorbing all the information formed about the perspective. He showed the first laws of linear and aerial perspectives, and

found that the distance of the edges of the object relative to the observer made them appear blurred.

This great figure wrote in one of his works, "Perspective is the role of fine arts." Another Italian scholar, Guido Ubaldo del Monte (1545-1607), wrote *Six Books from Perspective* in 1600. In his works, Guido Ubaldo showed the rules of drawing on the surfaces of cylinders, cones and spheres. He also solved problems such as constructing the perspective of flat shapes and determining the true sizes of the shapes according to this perspective image. Another Italian architect and painter, the decorator Andrea del Patsso (1642-1709), continued Ubaldo's work and enriched it with various scientific ideas.

He painted a picture on the ceiling with a cylindrical surface, which can be painted by an observer from a specially marked point. From this point of view, the landscape inside is very attractive. When observed from other points, the power of pleasure derived from the work decreases. His work, *The Perspective of Fine Artists and Architecture*, was published in Rome in 1693, summarizing all types of perspective. The great German scientist, mathematician, sculptor and painter Albrecht Dürer (1471 - 1528) in his pamphlet "Instructions for learning with compasses and rules", published in 1523, described the use of orthogonal projection of an object to create perspective images in a plane. developed Dürer developed the radial method and was the first to prove that the point of view in a perspective apparatus is fixed.

Perspective (Latin *perspicio* - I see clearly) is a system of depicting the spatial position of an existing being on a flat surface (paper, board, wall, etc.) and its distance from the point of observation, as perceived by man. It is the basis of realistic fine arts. Linear Perspective is the ability to create an accurate representation of the structure of different positions and appearances of real objects in space, as well as the characteristics of their size. bersa, have (color) Perspective. It serves to create an accurate and reliable image of the change in color and boundaries of objects as they move away from the point of observation. Observation Perspective is used in art.

It is based on drawing reality by hand, as the fall course without tools. There is also the term "reverse perspective", which means to misrepresent a real being, that is, to magnify distant objects (to work without regard to the laws of perspective). This can be seen in the art of iconography. Greece (Euclid's treatise, 3rd century BC) and Qad. In Rome (1st century BC architects and theorists), valuable figures of perspective were written.

It was only during the Renaissance that perspective began to be studied on a scientific basis. Paolo Uchchello, Leonardo da Vinci, and A. Dürer contributed greatly to the development of Perspective; a way of depicting things in a plane according to one's perception.

It is used in architecture, construction, drawing projects, creating axonometry of objects, and naturally depicting a building, structure, or product. Perspective is formed by means of a line (rays) connecting at some point; 3) Linear Perspective - a method of depicting spatial shapes in the plane using a central projection. In this case, the point R in space (see figure) is projected on the plane R to the point R, which is the point of intersection of the straight line with the plane (point O - the center of perspective); 4) air Perspective refers to the discoloration and distortion of the appearance of an object when observed from a certain distance; 5) a plan for the future

Perspective ensures that all objects, structures, and shapes are accurately represented in space. Compared to other types of activities (genres), the landscape clearly shows two perspectives - linear and color perspective.

For example, this rule, which applies to the genres of still life or portrait, may not always be correctly followed by students. Because this is not the case in these genres. At the heart of the illusionist interpretation, which represents the conditional three-dimensional nature of the work of the genre of landscape, the presence of the object in the image, determines the location of details in it.

Thus, the instruction of a teacher of fine arts on the formation of skills in this area in the pedagogical activity of students is one of the leading factors in improving the visual literacy of students. Therefore, in the formation and development of students' skills in landscape work in fine arts classes, priority should be given to the formation of their theoretical knowledge and practical-creative skills in perspective.

This is because in this genre of fine arts, as a result of non-compliance with this law, the details become shorter (linear perspective), and colors become blurred and become a common color (air (color) perspective). Therefore, the explanation of the laws of perspective in the formation of landscape skills in students is recognized as one of the most important issues in the education of fine arts. An important factor in improving the quality and effectiveness of education in all areas (activities) of fine arts education is to analyze the observed errors and provide them with appropriate methodological direction and assistance. overcome existing shortcomings allows you to choose the right method of forgiveness.

One of the elementary errors observed in students' work is that they do not follow the laws of aerial perspective in their landscape, that is, not only does the size of the detail move away from the point of view of linear perspective, but the colors become more general and accurate. capture allows for a holistic depiction of details in the middle and background. It is impossible to create an accurate landscape without considering these requirements. The creative task of directing the fine arts teacher to the correct definition of the status of the depicted landscape in the methodology used by the teacher in the process of developing students' landscape skills; It is recommended to select the content accordingly.

Only then will the landscape in a definite position (scene), for example, in a lyrical mood (early morning, bright day, quiet evening, sunset, etc.) be used, with special details compared to other landscape compositions. It is recommended that the teacher explain these factors of landscape work through the reproduction of works of fine art in the genre of landscape - illustrative materials and analysis of the artistic means used by the artist through questions and answers with students. It is possible to develop students' practical and visual competencies in landscape work by developing the skills to apply them in a practical way on a theoretical basis. It is not recommended to create a detailed landscape, depending on the age of students, the level of formation and development of fine and creative skills.

Because the abundance of details limits their ability to ensure the integrity of the composition, the overall condition of the image (composition, color and other parameters). An interesting feature of this type of landscapes is that they do not choose large plans as the main object, but simply depict the power, depicting a part of the house in connection with a particular vocabulary. They describe the poetic spirit of simple vocabulary as the main motive.



The third element that artists pay special attention to when working in the landscape genre is landscape details (trees, mountains, rocks, trails, streams, living creatures, etc.).

For example, clouds are an important component in determining the mood of a natural landscape. The absence of clouds in the depicted landscape is also an approach, a creative finding, in fact. However, too many of these elements in the landscape can also be difficult for general secondary school students. After all, it is necessary to work on each detail, while maintaining their compliance with the general condition of the image (composition, color and other parameters). In the methodology of teaching fine arts by students of fine arts, special attention is paid to the compatibility of the selected object with the content of the image. For example, if a landscape painting called the generosity of the motherland is created, it is recommended to choose places where people can earn a living (for example, gardens, wheat fields, melons, etc.). It is also not advisable to encourage students to work on a large scale when choosing an object.

Therefore, the methodological approaches used in the pedagogical activity of the teacher should include methods of convincingly explaining to students the issue of subject-content-object balance.

An important role in the system of methods of teaching students to work with landscapes is to provide opportunities to use the laws of fine arts. In particular, in order to ensure that the object of the landscape is a convenient place to express the laws of perspective, to describe features such as the size of the details in the object decreases with distance (linear perspective) and blurring colors to the general state (air perspective). the object of the plan is clearly visible. Working with gifted students in teaching landscape art is also an important part of art education.

After all, in the visual arts, when working with students who have a special interest in a particular genre (portrait, still life, landscape, etc.), appropriate methods are used, similar to the additional materials.

The educational and pedagogical effect of this factor is that gifted students, through their creative activity and aspiration, have a positive impact on other students. As a result, the overall artistic interest of the class increases.

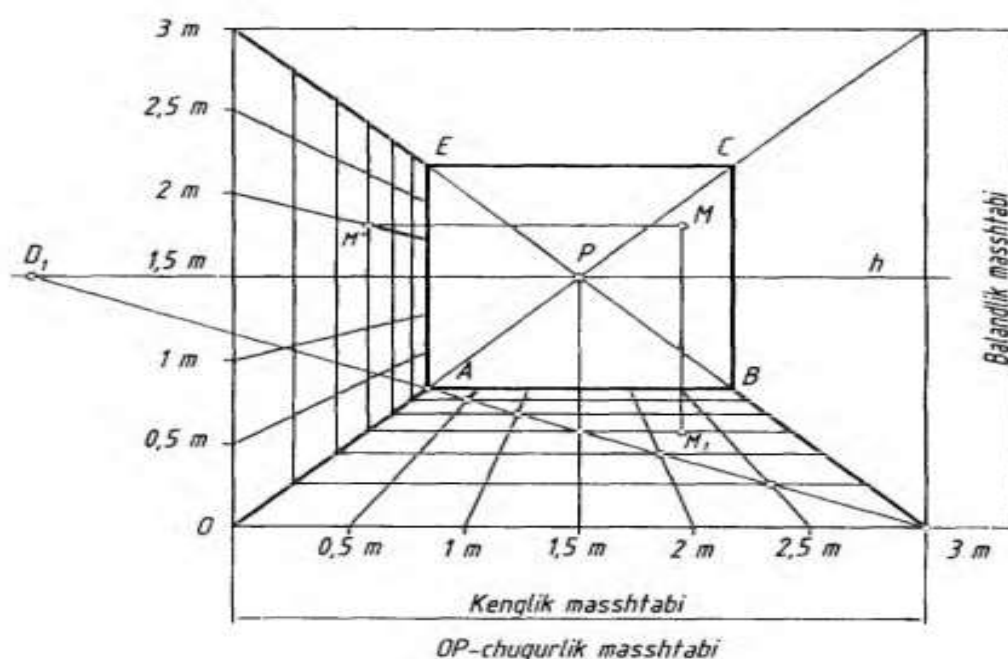
Teaching students to draw in the context of fine arts education in general secondary schools is one of the most difficult topics. This complexity can be explained by the following factors. First of all, students have limited opportunities to organize practical lessons on landscape painting. Second, painting in the open air, directly from the object, from nature, differs sharply from the situation, order, order and its possibilities in the classroom. If in the classroom, students draw a picture of the exact nature of the static situation, then quickly and correctly solve color problems of the object due to the variability of light and shadow conditions in nature, especially as a result of the movement of the day. there are difficulties in imaging. In addition, the interaction of colors in nature is different.

V In the formation of theoretical knowledge and practical skills of students in the genre of landscape, attention is paid to the following components: - Stages of formation and development of the genre of landscape as an independent genre of fine arts, its historical roots; - The work of famous landscape artists (on the example of a comparative analysis of national and world fine arts); - Theoretical and practical bases of the laws in the genre of landscape (color, color, gamma,

linear and air (color) perspective, the role and importance of composition, nature and other elements in landscape work) - The order of use of aids in landscape work , short-term color schemes and combinations of combining them into a single composition, etc.); - To teach students to understand the landscape (industrial landscape, rural landscape, mountain landscape, urban landscape, etc.); - The content and motives of the landscape composition (glorious romantic, lyrical, socio-philosophical, etc.), the characteristics of the interpreted reality.

In order to teach students to work in the genre of landscape, to acquaint them with information about the formation and development of this genre as a separate genre of fine arts, as well as the features of paintings in the genre of landscape, including their content. Determining the status of the motives, the formation of skills to follow it in independent creative activity is one of the most important educational tasks. This factor plays an important role in the formation and development of students' artistic and aesthetic perception of the works of landscape artists, the formation of knowledge about the uniqueness of their work and the application of ideas to personal visual and creative activities.

The actual size scale of the picture is calculated relative to the original (in nature) unit of the unit in the picture. In the painting, the horizon line is crossed through a level that passes through the eyes of a person standing upright. Its height is taken to be around  $SSf = 1500$  mm. The base (width) of the picture is called the latitude scale, the vertical side is called the height scale, and the OP distance drawn from the corner (point O) of the picture to the starting point P is called the depth (or inward) scale. It is useful to study the perspective scale in the picture by coordinates. The perspective of the room is plotted by setting the latitude X, the altitude Z and the depth scale Udeb (Figure 3.1). This means that a perspective model of a right-angled coordinate system, called perspective scales, is used to facilitate and accelerate the construction of coordinates in the future.



If the width of the room is 3 m, the height is 3 m, and the interior is 3 m, then the horizon is considered to be 1.5 m high. Perspective scales are created by making 0.5 m cuts at the base and height of the picture. Each point is connected to P, and from the points of intersection with the line OP, 0.5 mP, 1 mP lamings 3 mD [draw straight lines parallel to the base of the picture, and in the future square nets are formed in the plane of the floor. Vertical lines are drawn from the points where the nets intersect with the OP line at the base of the side wall, and square nets are drawn on the side wall. This net is also called a net.

From point A the interior wall of the room is ABCE. If the MMX cross-sectional analysis 84 taken at any location inside the room, at the desired height, is performed, it is 1.5 m inside, at a distance of 2.25 m from the left wall of the room, with a height of 2 m. In this way, all the equipment in the room is detected using nets. Square grids can also be used to create perspective images of home furnishings. In perspective, before creating an image of an object, the unit of measurement for the picture, i.e. the scale, is selected, and if so, it is determined. It is known that any dimension is defined by three dimensions: latitude, height, and depth (interior), and their perspective images are created.

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