



E-ISSN: 2706-9117
 P-ISSN: 2706-9109
 IJH 2020; 2(2): 05-07
 Received: 24-05-2020
 Accepted: 25-06-2020

Ahmadali Bo'tayev Ashurovich
 Teachers of the Faculty of Arts
 of Kokand State Pedagogical
 Institute

**Abdullayev Alimardon
 Xaydarovich**
 Teachers of the Faculty of Arts
 of Kokand State Pedagogical
 Institute, Uzbekistan

Corresponding Author:
Ahmadali Bo'tayev Ashurovich
 Teachers of the Faculty of Arts
 of Kokand State Pedagogical
 Institute, Uzbekistan

The basis of perspective and fine!

Ahmadali Bo'tayev Ashurovich and Abdullayev Alimardon Xaydarovich

Introduction

It is known that fine arts are one of the types of art that quickly affect the human mind, evoke good feelings in it and enrich the spiritual world. At the same time, the fine arts are also educators who help the formation and development of the human personality. In this regard, in general secondary schools and vocational colleges, the fine arts are also important in educating the younger generation as well-rounded people has a role.

To complete a task in the field of fine and applied arts, a student must do a lot of geometric constructions. For example, to make a simple oval box, or to create a composition of geometric grooves, you need to know how to divide sections and corners and circles into equal colors, and how to make regular polygons. It is also necessary to learn the rules of joining, the formation of curves and their geometric construction in the creation of Islamic pattern compositions. In addition, to create a work of applied art, it is necessary to draw a picture of it, make corrections to the project, in short, to have the knowledge and graphic literacy about drawing and reading it. Many of these and similar geometric constructions are studied in the field of geometric drawing in the science of drawing. These simple geometric constructions are described in Chapter I. The fact that things around us look different to the naked eye, and that the study of the causes of this condition leads to the formation of the science of perspective. For example, the circular parts of different jars and buckets generally look like ellipses or straight lines, while the parallel painted rails seem to meet at a point as they move away from us. The farther away the poles are, the smaller they are. Such

The science of "Perspective" sheds light on the fact that events are based on a law. The science of perspective studies the ways in which things in nature are depicted on a plane or on a surface.

When we look at the historical development of the science of drawing, we see that it is inextricably linked with the fine and applied arts, architecture, physics, mathematics, medicine and other fields. The science of how to draw technical drawings correctly, as well as how to properly organize all areas of the drawing industry, is called drawing. Drawing is a technical science that teaches people to do things on time, that is, to be precise, demanding and clean. Any drawing requires very precise drawing. Drawing according to standard requirements is a unique art and can evoke aesthetic pleasure in people. Drawings, whether simple or complex, need to be mastered in order to draw or read simple geometric shapes. While mathematics is the gymnastics of the mind, drawing is a science that develops human thinking and spatial imagination. Therefore, the science of drawing can be called a tool for sharpening human thinking.

Perspective is a French word, la perspective, which means to look away, and in Greek, perspicitor, which means seeing through a mirror. If the central projection is adapted to the requirements of human vision, the resulting image will be clear and reliable. These requirements are related to the relative position of the projected objects and the distances between them. Hence, an image performed by the central projection method, taking into account the visual characteristics of a person, is called perspective. Perspective is figurative is the grammar of art, because any work of realistic painting created is or must be done on the basis of the laws of perspective. Only then will the work be properly constructed or kept alive. If a work of art is created without following these rules, scientific observers will say that "there is no perspective in this picture," and ordinary observers will say that "things in this picture do not look like themselves." The science of perspective serves as a scientific resource for creating a realistic picture and helps to describe things as we see them. Types of perspective. As mentioned earlier, perspective is a centrally projected image that takes into

account the characteristics of human vision. Perspective in the practice of artists to correctly perform the structure of the picture, to check and correct the composition of the building under construction at the design stage, to determine the size of the object through aerial photography, to restore the movement of previously colliding mechanisms in forensics, as well as used in optics and other fields. Perspective is divided into the following types, depending on the place of application and the surface on which it is performed:

1. Observation perspective. The rules of drawing are studied in the same way as the object looks.
2. Air perspective. In this case, the image of the object is depicted in color, depending on its luminosity. The depth and width of the space are represented by color.
3. Analytical perspective. In this case, the image of the object is made graphically-analytically, that is, by calculating the sum of points.
4. Geometric perspective. Geometric perspective is the basis of perspective imaging, which can be divided into the following types depending on the type of surface on which the image is created:
 - Linear perspective. In this case, the image of the object is made in planes that are vertical and sometimes inclined relative to the horizontal plane.
 - Panoramic perspective. In this case, the image of the object is made on the inside of the cylinder surface, and the point of view is taken on the surface axis.
 - Dioramali perspective. If a panoramic perspective is combined with an object of the same size in the oil (edge) of the prism, a diorama perspective is formed.
 - Dome perspective. In this case, the image of the object is made on the inside of the surface of the sphere or ellipsoid.
 - Relief perspective. In this case, the image of the object is made in a part of space, which is used to create embossed spatial images in the plane and to increase the depth space in shallow scenes. The laws of relief perspective are mainly used by sculptors.
 - Theatrical perspective. In this case, the image is made on several surfaces and used in theatrical decoration. This perspective is based on the principles of relief perspective, in which three-dimensional images are replaced by several planes. This perspective is the theoretical basis for decorating. In this case, the perspective image is made in several parallel planes placed in series. So the scene is very spacious and has a lot of scenery. The backstage is placed at a certain distance parallel or at an angle to each other and blends in with the back decoration.
 - Stereoscopic perspective. In this case, two views of the object, the perspective images for the left and right eyes, are made in different colors from two points, and they are placed on top of each other at a certain angle. The image, in particular, is drawn with red lines for the left eye and blue lines for the right eye, and are called anaglyphic (embossed) images. When the anaglyphs are observed through specially designed red and blue stereo glasses, things appear bulky to our eyes.
 - Plafonli perspective. In this case, the image of the object is made in a horizontal plane, mainly on the ceilings of the building.
5. Cinema perspective: It is a separate discipline that teaches graphical information about the speed and acceleration of a moving object in photographic film and motion pictures.

6. Ayeroperspektiva: This perspective can be used to take pictures of ground objects from an airplane or to take aerial photographs. These types of perspectives have evolved over a long period of time and will continue to do so.

A painting is not only a work of fine art created by artists, but also a perspective image made in a certain format. It is known that any image made in the picture has elements of perspective making, horizon line, different meeting points, starting point P, distance points D, and D2, general meeting points Ft F2, F3,... point of view S's role is performed in the presence of TB. These elements are deleted from the picture. Sometimes artists create works without these elements. However, artists have become accustomed to following the rules of perspective or vice versa in order to evoke strong emotions, excitement or pleasure in their paintings.

During the perspective analysis of the painting, the process of reconstructing its elements and originality was studied in the context of the reconstruction of the painting. Therefore, the analysis of the elements of the picture described in general terms.

Every artist strives to create his work perfectly, to be "strong" in terms of composition, to create a different effect on the human psyche by placing the horizon line and the point of view in it at different angles, low and high. For example, to "sing" nature, he draws a horizon line in the middle of the picture. To draw a "portrait" of the earth, the horizon line is drawn higher or the horizon line is drawn lower to show more of the events in the sky. All directions are taken into account in determining the center of events in the picture. "Direction is defined as the structure and location of various objects in a painting and their collection, walls, roads, trees, etc., which directly or indirectly lead to the center of the work." The great thinker and painter Leonardo da Vinci, in his painting *The Mysterious Evening*, focused on the actions, attitudes, and attitudes of the participant in the eyes of Jesus Christ. The starting point P is placed in the same place. The horizon is also slightly higher than the center of the picture. This "Mysterious Evening" is very perfect in terms of compositional structure, and all the perspective rules allow us to determine the starting point P, and in this respect it fully fulfills its function. It is described in general terms.

Every artist strives to create his work perfectly, to be "strong" in terms of composition, to create a different effect on the human psyche by placing the horizon line and the point of view in it at different angles, low and high. For example, to "sing" nature, he draws a horizon line in the middle of the picture. To draw a "portrait" of the earth, the horizon line is drawn higher or the horizon line is drawn lower to show more of the events in the sky. All directions are taken into account in determining the center of events in the picture. "Direction is defined as the structure and location of various objects in a painting and their collection, walls, roads, trees, etc., which directly or indirectly lead to the center of the work." The great thinker and painter Leonardo da Vinci, in his painting *The Mysterious Evening*, focused on the actions, attitudes, and attitudes of the participant in the eyes of Jesus Christ. The starting point P is placed in the same place. The horizon is also slightly higher than the center of the picture. This "Mysterious Evening" is very perfect in terms of compositional structure, and all the

perspective rules allow us to determine the starting point P, and in this respect it fully fulfills its function.

References

1. Rahmonov I. Perspective T. "Teacher", 1993.
2. Murodov Sh K. *et al.* Drawing geometry course T, "Teacher", 1988.
3. Odilov PO. Perspective T, TDPU, 2000.
4. Valiyev AN Perspective - T, TDPU, 2006.
5. Valiyev AN. Solving positional and metric problems in central projection T, TDPU, 2006.
6. Baryshnikova AP, Perspective M. Art, 1955, 7. Makarova MN. Perspective M. Prosveshchenie, 1989.
7. Klimuxin AG. Nachertatelnaya geometry - M, Stroyizdat, 1973.
8. Dobryakov AI. Course nachertatelnoy geometry - ML, Gostroyizdat, 1952.
9. Solovev NA, Bulanje GV, Shul AK. Church, perspective M. Vysshaya shkola, 1967.
10. Timrot ES. Nachertatelnaya geometry M. Stroyizdat, 1962.
11. Rahmonov I, Perspective T. O 'Andy, 1993.
12. Valiyev AN, Perspective T. "Heir-Publisher", 2009.
13. Murodov ShK. others. Drawing geometry course. T, O 'Andy, 1988.
14. Murodov Sh K, others. Drawing geometry T, "Economy and Finance", 2008.