

Basic 101: Some Additional Notes on Perspective from Class 2

Following, are some additional notes on perspective from class discussions:

The problem with perspective in my opinion is that it is a combination of drafting and eyeballing--an odd couple to be sure. The horizon line IS your eye level but, like the vanishing point, you are deciding how it will be placed. The horizon line in art is the eye level that the artist wants the viewer to experience.

Regarding the vp--YOU SET THE VP--so lets say you have done your sketch of a box. Take a ruler and let the lines run to the horizon line and where they converge will be your vanishing point.

How deep do you go--that is up to you--remember to draw the box first, then correct it using perspective. That should give you an idea as to how deep you can go--basically your sketch will determine depth.

There is no fast rule as to how deep an object will be as it is more a perceptual issue...to get our attention let's imagine a shadow...How long(deep) a shadow has to be it depends on the position/distance of the lighting source and the surface, where it will (cast) fall upon....same goes here, but this time your eyes are the equivalent of the light source....

One way to know for sure is, to compare it with other objects sitting next to it....and a better way to understand this is by taking pictures at different angles and compare the relationship between an acute angle and an obtuse one..you'll notice that at one point there will be the need for fore shortening your objects, and all their depths look -not quite, but- about the same.

This will be more easy to understand if we take a look at buildings and how architects figure this out, i had the opportunity to attend 2 semesters of Architecture and this is about the only thing that i am familiar with...

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This photograph is the whole enchilada as to what One-Point Perspective is all about...

You can see lines of different color here:

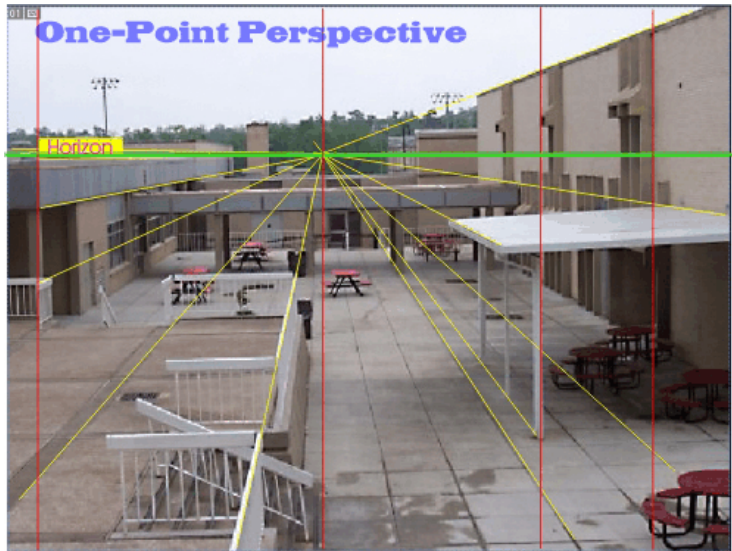
Horizon (green)

Convergence Lines (yellow)

Vertical (red)...

You'll find the horizon as the flat line that crosses the vanishing point(s), and it tells us where the photographer was standing too.

This clever photographer was standing at a 2nd level, and he was aiming straight ahead, slightly tilted CCW -not being generally noticed, but in short range objects-



Going back to the kleenex box, one way to 'tell' the depth of objects is to place 'clues', as the 'squares' on the floor of this photograph, it let us know, the length of adjacent objects (buildings) by looking at these squares ...

I hope i made sense here ...If not please let me know !

This picture is so rich in information that is our most valuable tool for this topic.. Good Job JayD...

Jet has illustrated something that I have been trying to get across. That second picture is of a schoolyard. Notice that he has drawn lines converging into a vanishing point. Now, Pretend that the picture is a rough sketch--your rough sketch. Do what Jet did to the photo to your rough sketches and I guarantee that you will lock this perspective thing up. Thanks Jet!!

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QUESTION FOR THE CLASS--JET, YOU KEEP QUIET--CAUSE I KNOW YOU KNOW--HOW DO YOU DO A SPHERE IN PERSPECTIVE?

Would you not draw lines from each corner of a square, for example...the point where the four lines cross is the centre and you draw your sphere using the point as your reference and guide...if anyone can understand a word about which I'm trying to say, that is! Lee

Lee, regarding the sphere--you are EXTREMELY close. I see Jet in the back of the class jumping up and down, waving his hand frantically saying "Me! Me!"

Lee was practically right--

1. Draw a cube--remember the evil cube?--draw it in perspective.
- 2..Draw your sphere INSIDE the cube.

OR

1. Draw your sketch of the sphere
2. Encase the sphere in the cube
3. Align the cube in perspective
4. correct the sphere using the cube as a guide.

Let's remember that perspective is another device to help our eyes get a 3D illusion from a flat 2D painting/drawing....

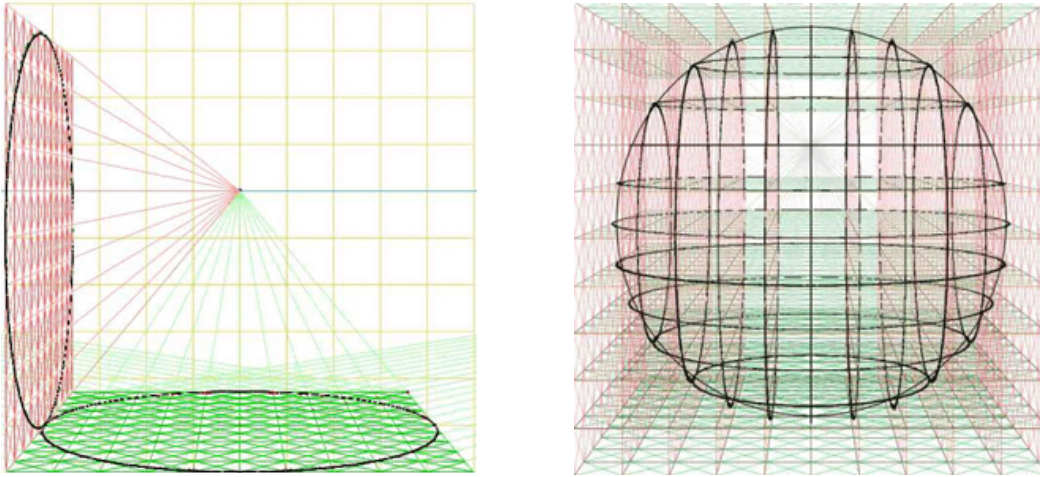
Here is some words from a wise man:

Quote: *The problem with perspective is not using it, but using it so that drawn pictures of things look right - drawing things "in perspective".*

Here are some graphic definitions of a circle and a sphere drawn in 1-point

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perspective...



How do I deal with vanishing points that are off the page as many of these are? It seems hard to pinpoint that one point off the page.

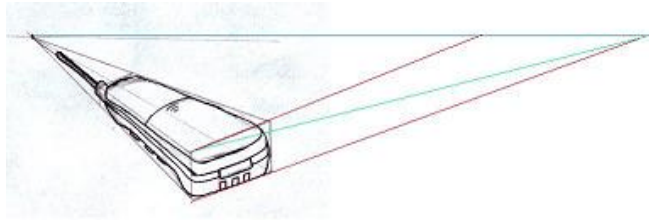
For the answer we will turn to a trick the Japanese use--if you see that your vanishing point will be BEYOND the paper--simply slip another piece of paper under your work and slide it out as far as you need (like a telescope) until you get to where you can mark the vanishing point. You are on the right track foil, keep up the good work.!

I don't mean to be critical but since we're all here to learn I hope you don't mind... I noticed something with the phone picture that I thought I would point out. The red lines

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in my picture are the extensions of the sides of your box. Note that they do not converge to a point on the horizon line. I think the green line would be the way to go. If I'm wrong, please let me know.

The telephone is drawn in one point perspective. The way that you are outlining would



place it in two point perspective in which case the lines would converge at both vanishing points as you have skilfully pointed out. Good observation!

For 1 point perspective, "All planes must be perpendicular or parallel to you in order for this system to work correctly. If

you are looking at the corner of an object that is not at a 90 degree angle to you this will create distortions!" (from <http://www2.evansville.edu/studioch...d/lp-intro.html>) In the case of the phone picture, it is not perpendicular or parallel to the viewer, we are looking at the corner of the phone therefore 2 or 3 point perspective should be used.

If you picture yourself standing in the middle of a road with buildings along each side of it, the two sides of the road are parallel to you and each other therefore they appear to converge at the vanishing point in the distance. Same with the buildings. However if one of the buildings was built at an angle to the road or the other buildings, it would need to be drawn using 2 point perspective because you're looking at the corner of it. Whew! not sure if that makes sense but it will give you something to chew on.

Just remember that this is not a BETTER way to draw--perspective is a system of gauging and then correcting what you have turned out free hand. I have a very loose style of drawing and I intend to keep it that way--no compromises but I do know that if the perspective is off in an image it is sort of like looking at a picture hanging slightly crooked on a wall--it is a distraction to the viewer.

Same with straight lines--I like my lines zooming every which way--its called loose flowy style BUT sometimes you or I are going to run into a problem when trying to create a drawing and hopefully what you pick up here will not be your standard operating procedure but rather something handily ready to use in your artist's bag of tricks--that is how I look at it.

Don't ever become a fan of perspective--use it respectfully--but if you start to love it like no other then I have destroyed an artist and transformed her into an architect.

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Perspective is a TOOL, a "device" that had never been used until about 500 years ago... then it became obsessive to all artists, and several machines were invented for getting it 'right' up to the point of exaggerating it to (today seeming) ridiculous heights, but it was the new toy of the masters, and they were joyful applying it to every little thing, creating masterpieces of detail and the mixed and reverse perspective only made by a small number of painters...it was like a manipulation of reality, a daring technique in those days ...

It rings the bells of Dejá vú,a little, as to the digital medium nowadays...lol...

Perspective is a necessary tool, something to learn at least the basics, and it will become second nature as you keep drawing/painting/sketching; Many are applying it, although not completely aware of it.

There's no need to go too deep on the subject, you go at your own pace....don't mind JayD and I , and some other members that like to go deeper on this type of topics...

A QUICK SHOUT: IF ANY OF YOU START TO FEEL INTIMIDATED BY THIS SUBJECT--WALK AWAY FROM IT FOR A HALF HOUR OR SO AND DO SOMETHING THAT IS LOOSE AND FREE AND EXPRESSES YOURSELF--FEEL FREE TO POST IT TO RELIEVE SOME OF THE PRESSURE AND THEN GO BACK AND TAKE ANOTHER FRESH LOOK. REMEMBER THAT THIS IS ONLY A TOOL--ALSO IN ABOUT THREE DAYS WE WILL HEAD OVER THE HILL AND LOOK AT SOMETHING NEW. YOU FOLKS ARE DOING GREAT!

I will give you a NON ART tip about people and just go anywhere and you will see this--actors talk about centers of character--and a person's personality will determine their center--this is an actual center of gravity and actors will use it to create a character. In your picture the center is the abdomen but in the photo the center is the man's chest--he strikes me as a bit gregarious but in a jolly sort of way. Note that his head is cocked in a sort of a laugh and I would scooch the shoulder of the sweater on the side where his hand is on his hip. He also has a slight tilt. But seriously--look around at the people that you encounter and you will see what I mean.

It is hard to explain but it is part of developing a character's physical presence--so you decide the persons center of gravity by his type of character--a really good example is

Yul Brenner as the King of Siam--watch his swaggering walk--it centers from his pelvis.

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Jean Luc Picard--from his chest

George Bush--dead center of his abdomen

John Kerry--his pelvis (this is probably debatable)

John Wayne--a kind of siam like swagger but squarely from the chest.

and so on and so on

The best way to locate a person's center of gravity is simply to eyeball your subject and make a decision based on observation--if you know something about their personality you can use that as a deciding factor. Some people will favor one leg over the other or may be caught into some sort of habitual pose--that can be a deciding factor as well.

3-pt perspective would be used when doing a bird's view or worm's eye view say of very tall buildings, tall trees like in Spiderman comics. Viewing the Washington Monument directly below at street level looking up is a good example of using both 2- and 3-point perspective when viewed from a corner.

2-pt. perspective would be used when you view anything that is catty cornered from you, where you can view two sides at least, usually there is three sides you can see unless you are perfectly eye level with the object. Corner buildings are a good example of seeing two sides only when viewing them at normal street eye level from the opposite corner.

1-pt. perspective is used when say telephone poles or buildings are running parallel to you and your view and those buildings all disappear at the same point on the horizon.
