

Analyzing a Work of Art



By

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Fitzsimmons Learning About Art
Series

Creating Illusions of Space and Form



**Optical perspectives
&
Linear perspectives**

Optical Perspectives



- Flat projection
- Multiple view flat projection
 - Overlapping
 - Diminishing size
- Figure/ground shading

Optical Perspectives

Flat Projection

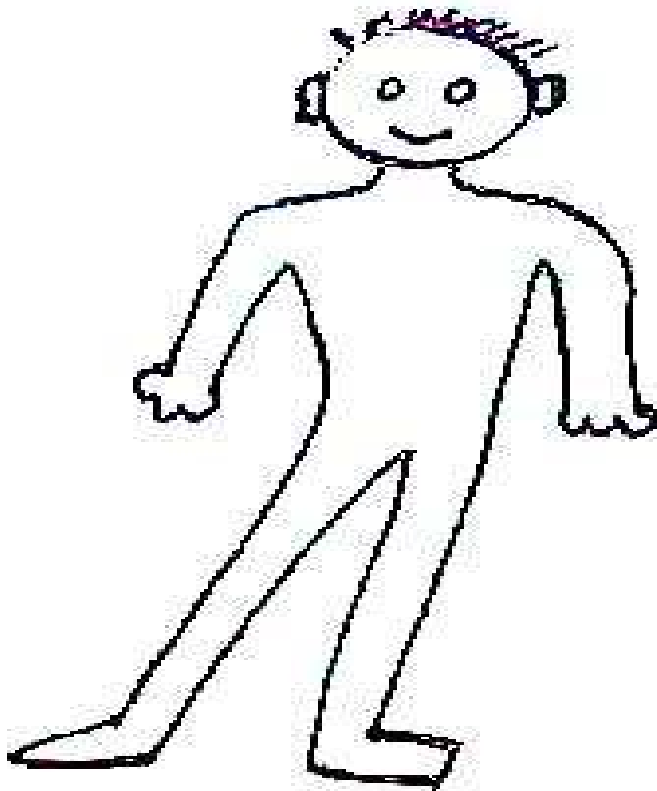
The Cave Paintings in Lausaux France Are Some of the Earliest Human Efforts to Create Illusions of Space and



Optical Perspectives

FLAT PROJECTION

Is (





Optical Perspectives

FLAT PROJECTION

Was Used in Many Early Cultures,
Including
and









Optical Perspectives

MULTIPLE VIEW

FLAT PROJECTION

**Was Also Used in Early Cultures. The
Egyptians Would Show Two Views
of a Person or God**

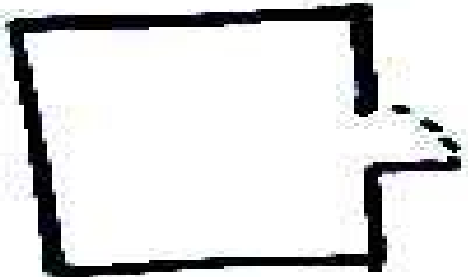
Optical Perspectives

MULTIPLE VIEW

FLAT PROJECTION

Architects and Mechanical Draftsmen Use Multiple View Flat Projection to Create Scaled Drawings . This Type of Drawing Can Accurately Convey Proportionate

Rel:





Optical Perspectives

MULTIPLE VIEW

FLAT PROJECTION

**The Modern
Multiple V
Way. This
an Object
Plane. T
Aspects o**

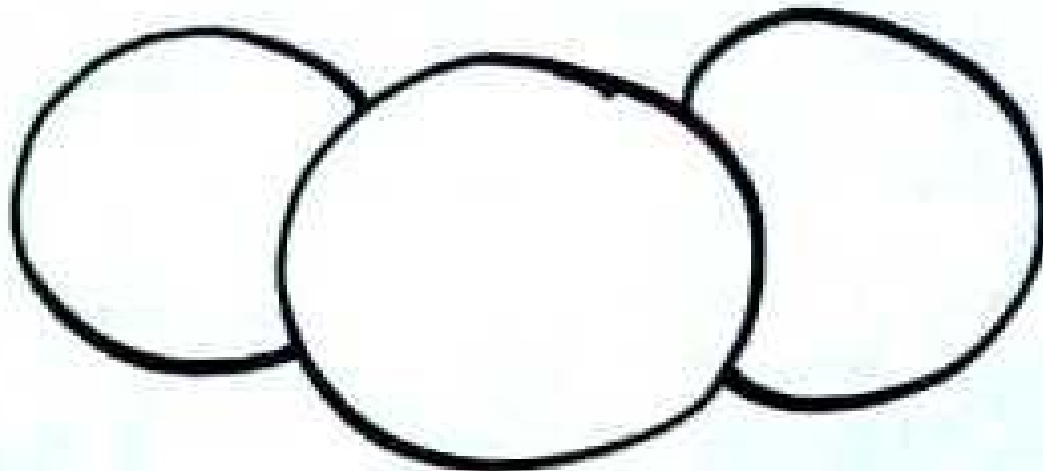


**que Used
Original
Views of
Picture
e Many
neously.**

Optical Perspectives

OVERLAPPING

ALSO CALLED **OCCLUSION OCCURS WHEN ONE OBJECT OBSTRUCTS ANOTHER GIVING THE APPEARANCE THAT ONE OBJECT IS CLOSER.**



Optical Perspectives

OVERLAPPING

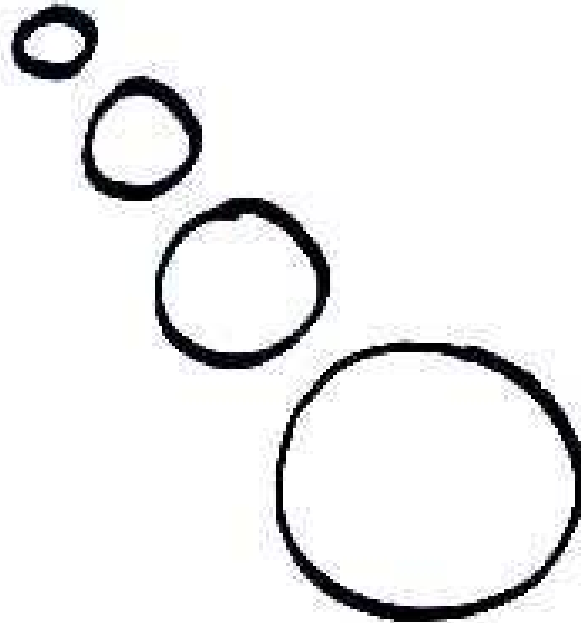
In This Greek Vase Drawing Notice the Illusion of Depth Created by **OVERLAPPING**



Optical Perspectives

Diminishing Size

Because Objects Seem to Get Smaller the Further Away They Become, by Drawing Objects Smaller, the Illusion of Depth in Space Is Created. This Illusion Is Most Effective When Objects Are Placed Progressively Higher on the Picture Plane.



Optical Perspectives

Diminishing Size

**Measure Either of the Girls in the “Front”.
Now Measure the Girl in the “Back”.
Compare the Two Sizes.**



Optical Perspectives

DIMINISHING SIZE



Optical Perspectives

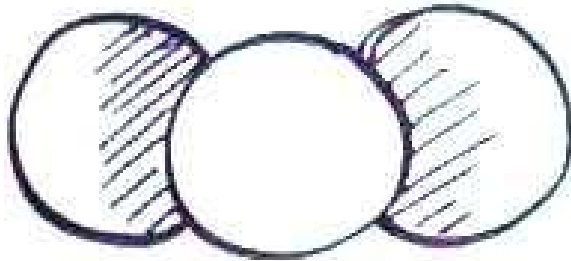
DIMINISHING SIZE



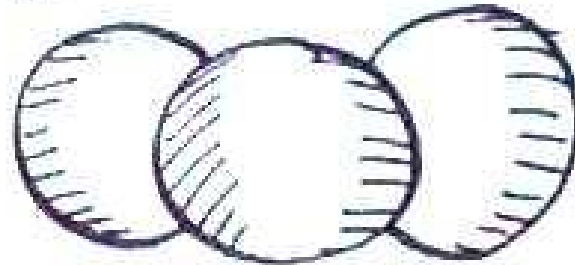
Optical Perspectives

Figure/ground Shading

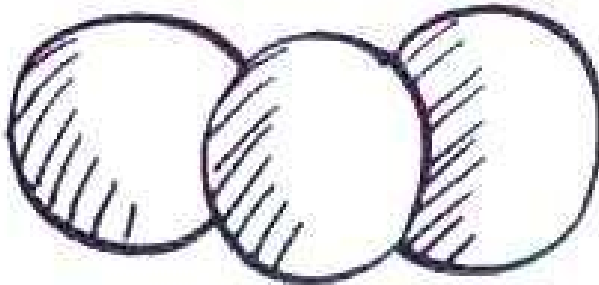
1.



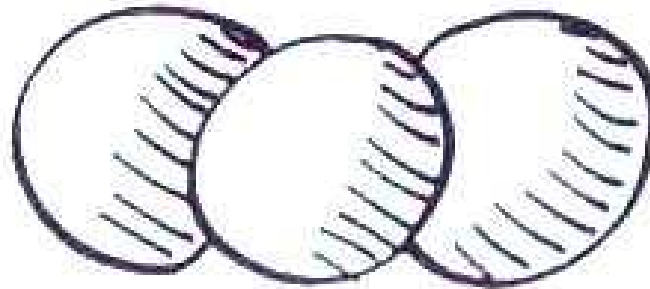
2.



3.



4.



Optical Perspectives

Figure/ground Shading

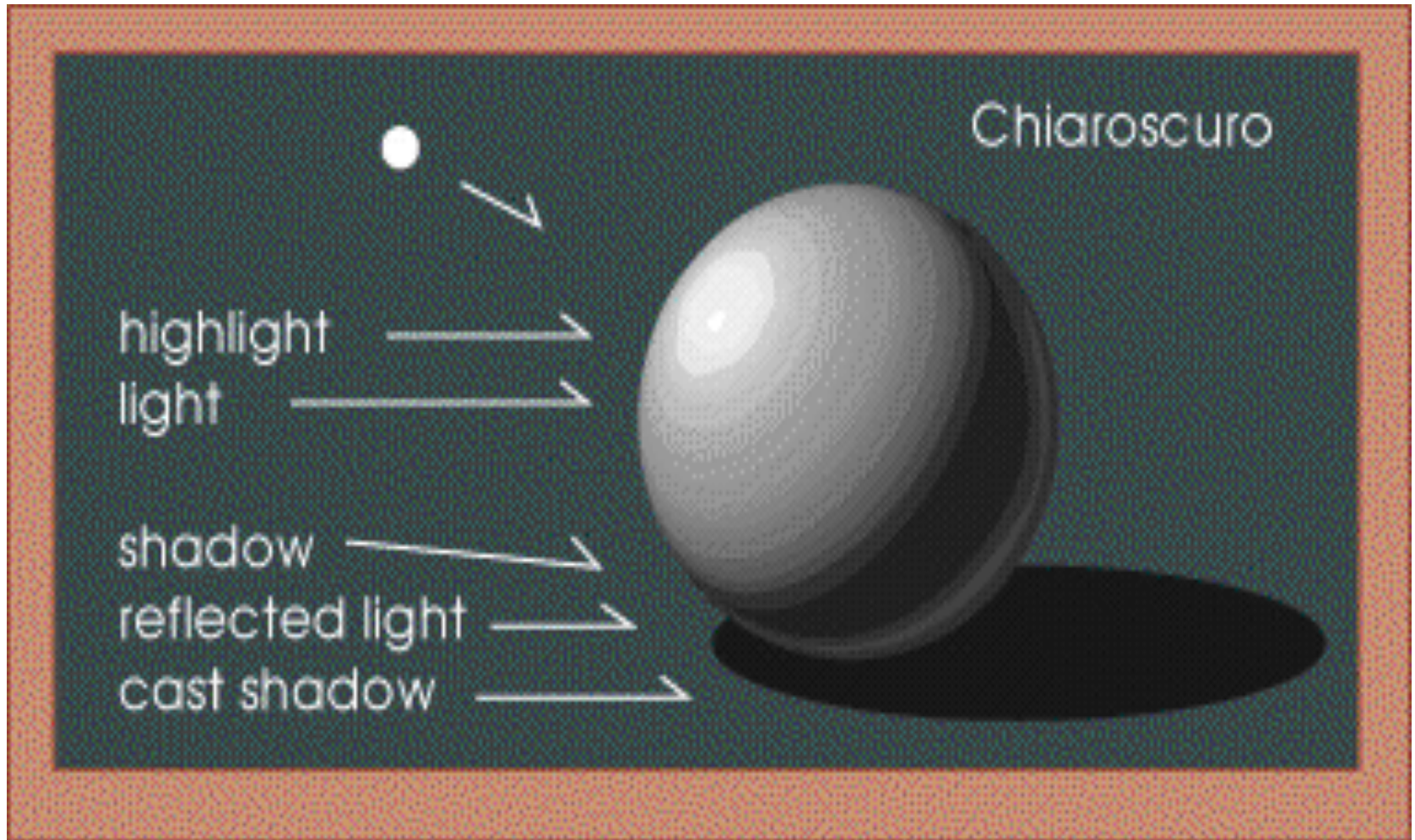


Here there is a more sudden transition to darker values because no light is hitting that side. Some indirect light is available because the dark side does not turn solid black. This is the result of reflected and refracted light that naturally occurs. As you look at the extreme edge of the form, you will notice that it is markedly lighter than the shadowed area of the object. Light in the environment is illuminating the back edge.

The cast shadows are usually divided up into separate values as well. The area closest to the object is usually the darkest area that is being portrayed. Then, as light becomes more available, the same cast shadow lightens in increments until it reaches the shadow's edge.

Optical Perspectives

Figure/ground Shading



Chiaroscuro

Chiaroscuro is a method for applying value to a two-dimensional piece of artwork to create the illusion of a three-dimensional solid form. This way of working was devised during the Italian Renaissance and was used by artists such as Leonardo da Vinci and Raphael. In this system, if light is coming in from one predetermined direction, then light and shadow will conform to a set of rules.

A highlight will mark the point where the light is being reflected most directly. This is most often bright white, although in my illustration it is 10% Black. As one's eye moves away from this highlight, light hits the object less directly and therefore registers a darker value of gray. In my illustration there is a regular transition until you reach the point where the shadowed area of the form meets the lighted side.

Chiaroscuro



Optical Perspectives

Figure/ground Shading



Optical Perspectives

Figure/ground Shading



Optical Perspectives

Atmospheric Perspective



Optical Perspectives

Atmospheric Perspective



Aerial Perspective

Aerial perspective (Top) "Banks of the Seine in Autumn," Impressionist painting in oil by...

also called **ATMOSPHERIC PERSPECTIVE**, method of creating the illusion of depth, or recession, in a painting or drawing by modulating colour to simulate changes effected by the atmosphere on the colours of things seen at a distance. Although the use of aerial **perspective** has been known since antiquity, Leonardo da Vinci first used the term aerial **perspective** in his *Treatise on Painting*, in which he wrote: "Colours become weaker in proportion to their distance from the person who is looking at them." It was later discovered that the presence in the atmosphere of moisture and of tiny particles of dust and similar material causes a scattering of light as it passes through them, the degree of scattering being dependent on the wavelength, which corresponds to the colour, of the light. Because light of short wavelength--blue light--is scattered most, the colours of all distant dark objects tend toward blue; for example, distant mountains have a bluish cast. Light of long wavelength--red light--is scattered least; thus, distant bright objects appear redder because some of the blue is scattered and lost from the light by which they are seen.

Optical Perspectives

Atmospheric Perspective



Optical Perspectives

Atmospheric Perspective



Hint: As objects recede away from the viewer in atmospheric perspective, bright whites and rich blacks tend toward medium gray and eventually disappear into a blue/gray background. Even colors have greater intensity closer to a viewer than they do further away.

Sometimes an artist describes aerial perspective by allowing the white, or color of the paper to dominate as the depth increases. A good example of this occurs in Claude Lorraine's *Landscape with Ruins, Pastoral Figures, and Trees* from between 1643-1655.

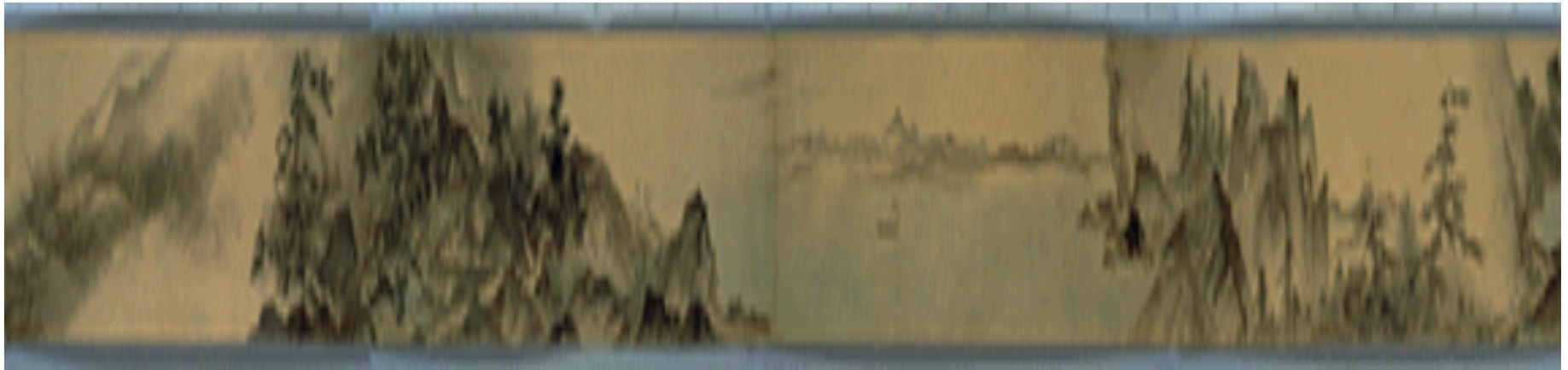
Optical Perspectives

Atmospheric Perspective



Optical Perspectives

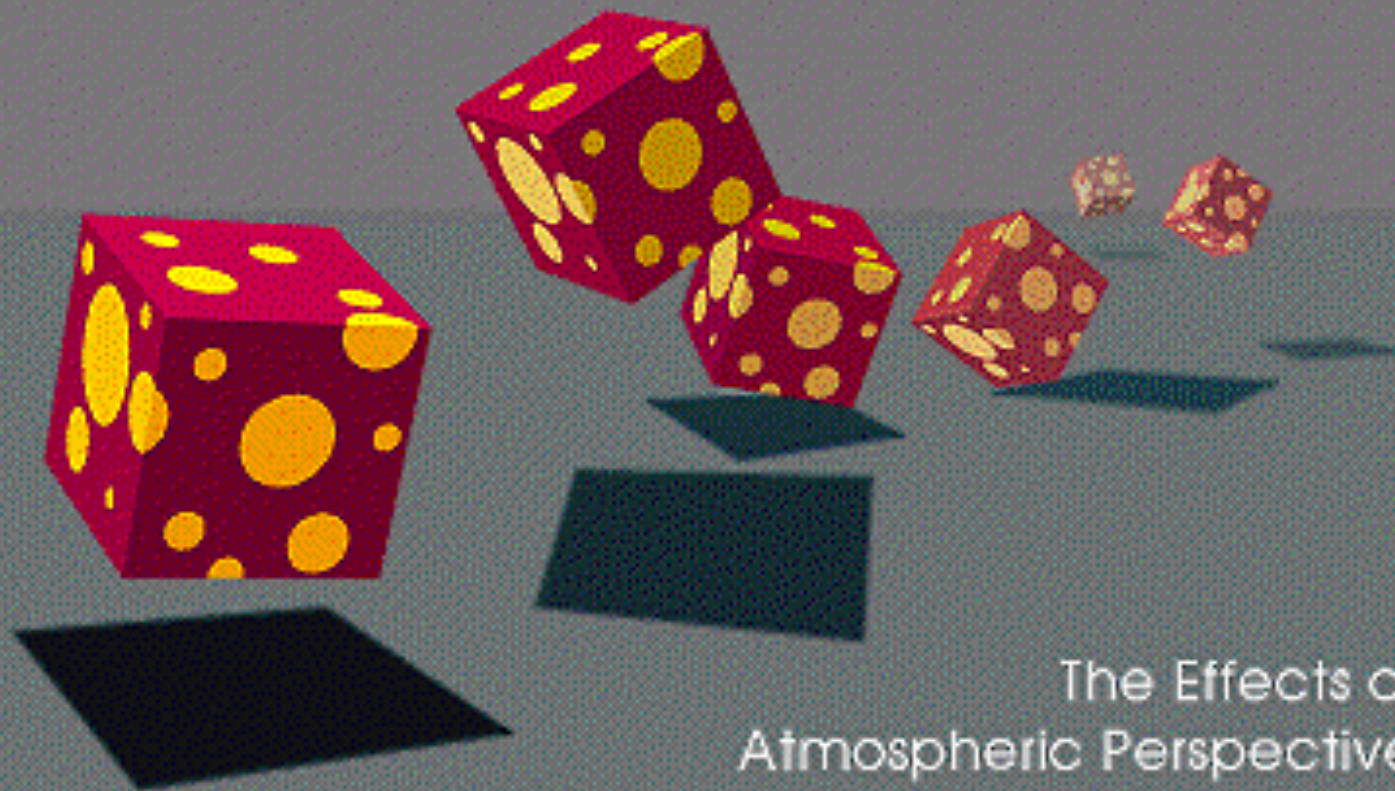
Atmospheric Perspective



Optical Perspectives

Atmospheric Perspective





The Effects of
Atmospheric Perspective

Linear Perspectives

Receding Lines



Linear Perspectives

Receding Lines



Linear Perspectives

Parallel Perspective



Linear Perspectives

Parallel Perspective



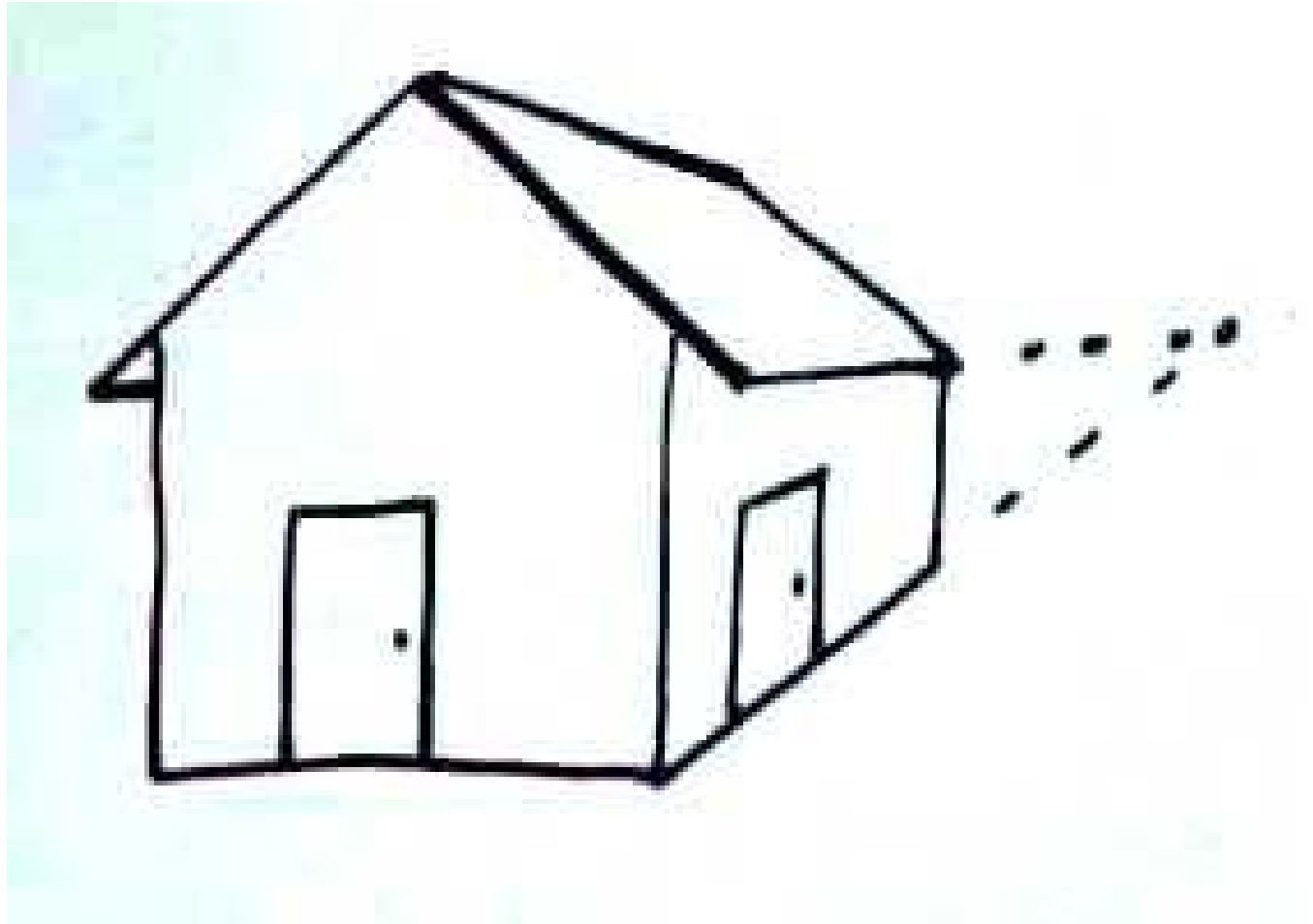
Linear Perspectives

Parallel Perspective



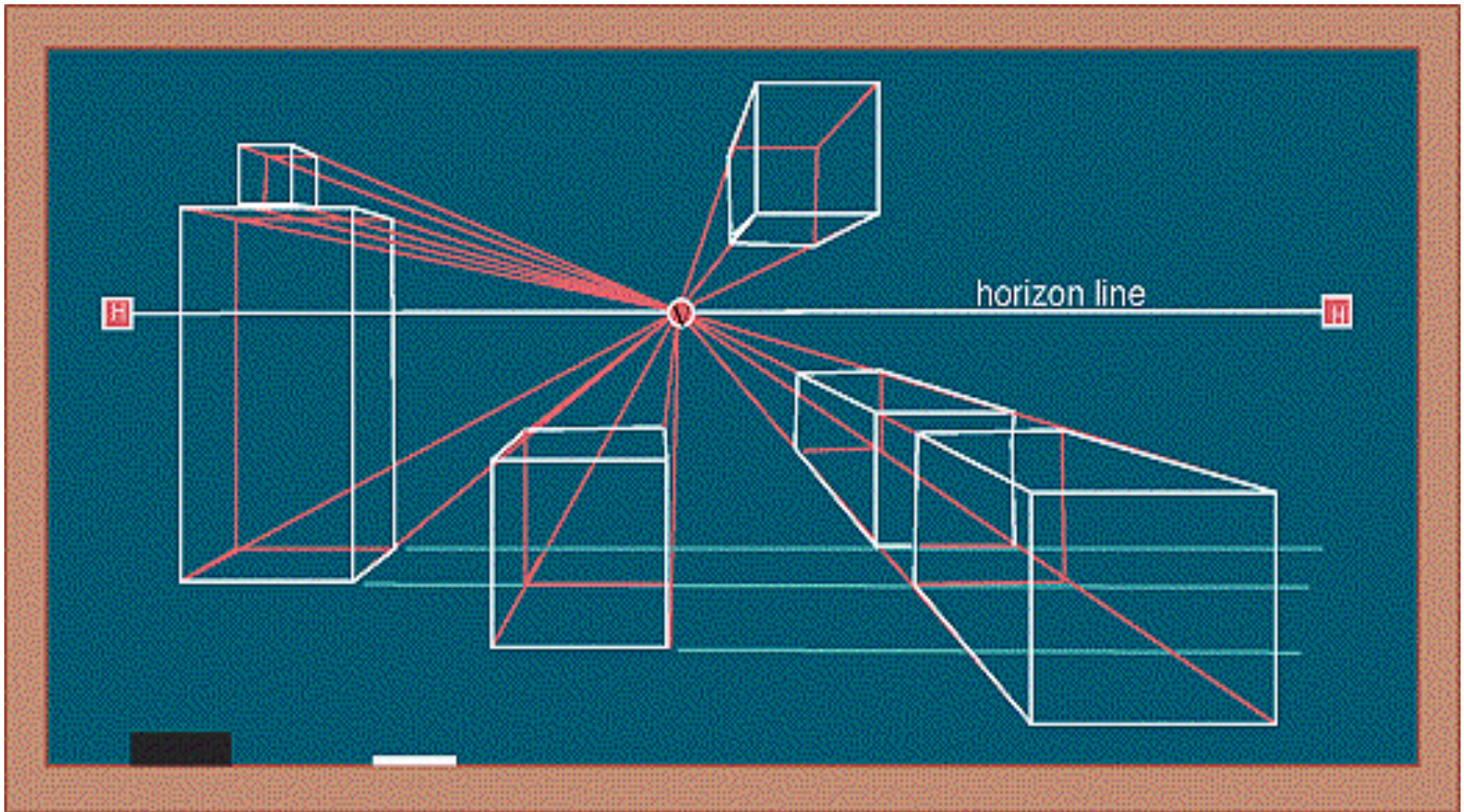
Linear Perspectives

One Point Perspective



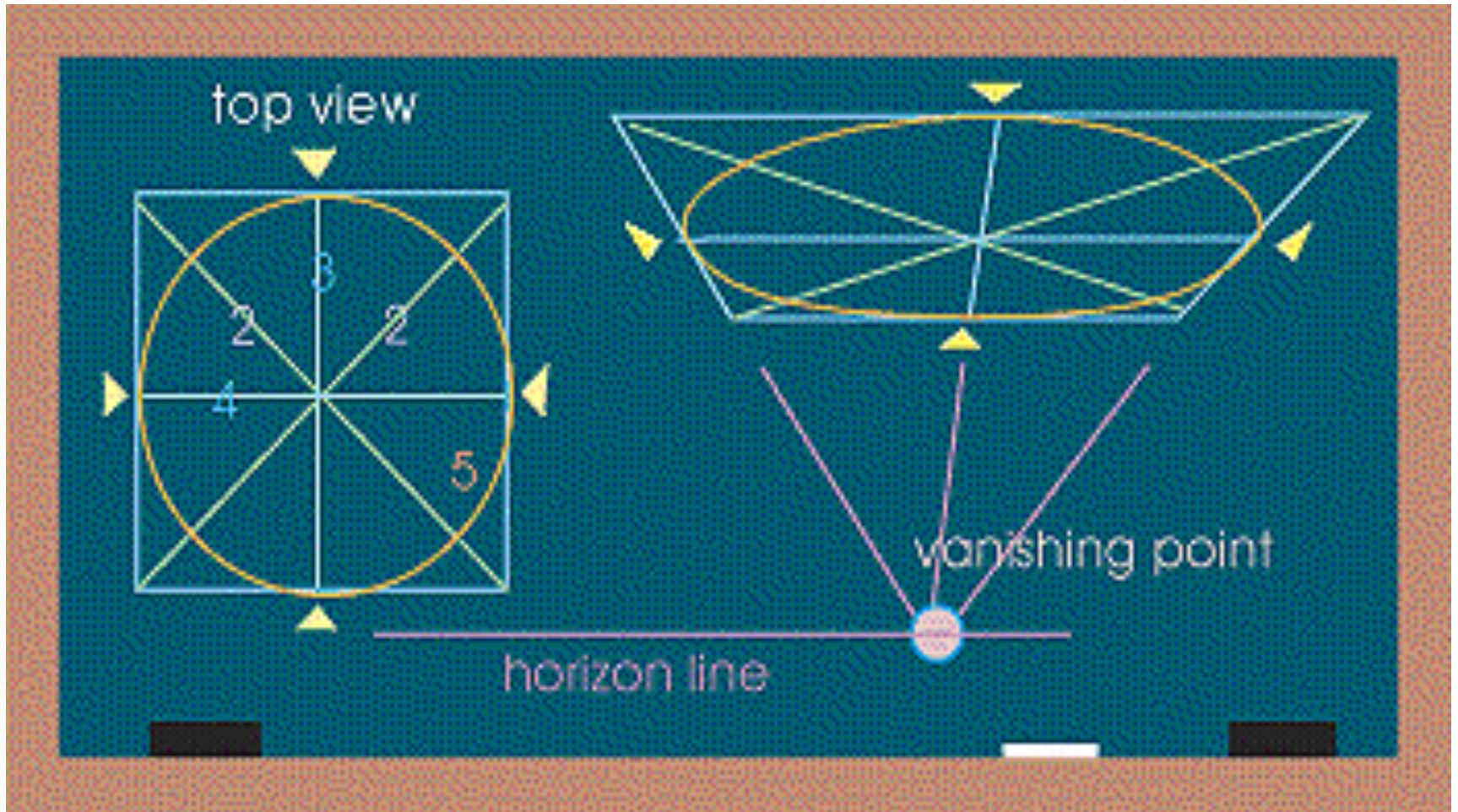
Linear Perspectives

One Point Perspective



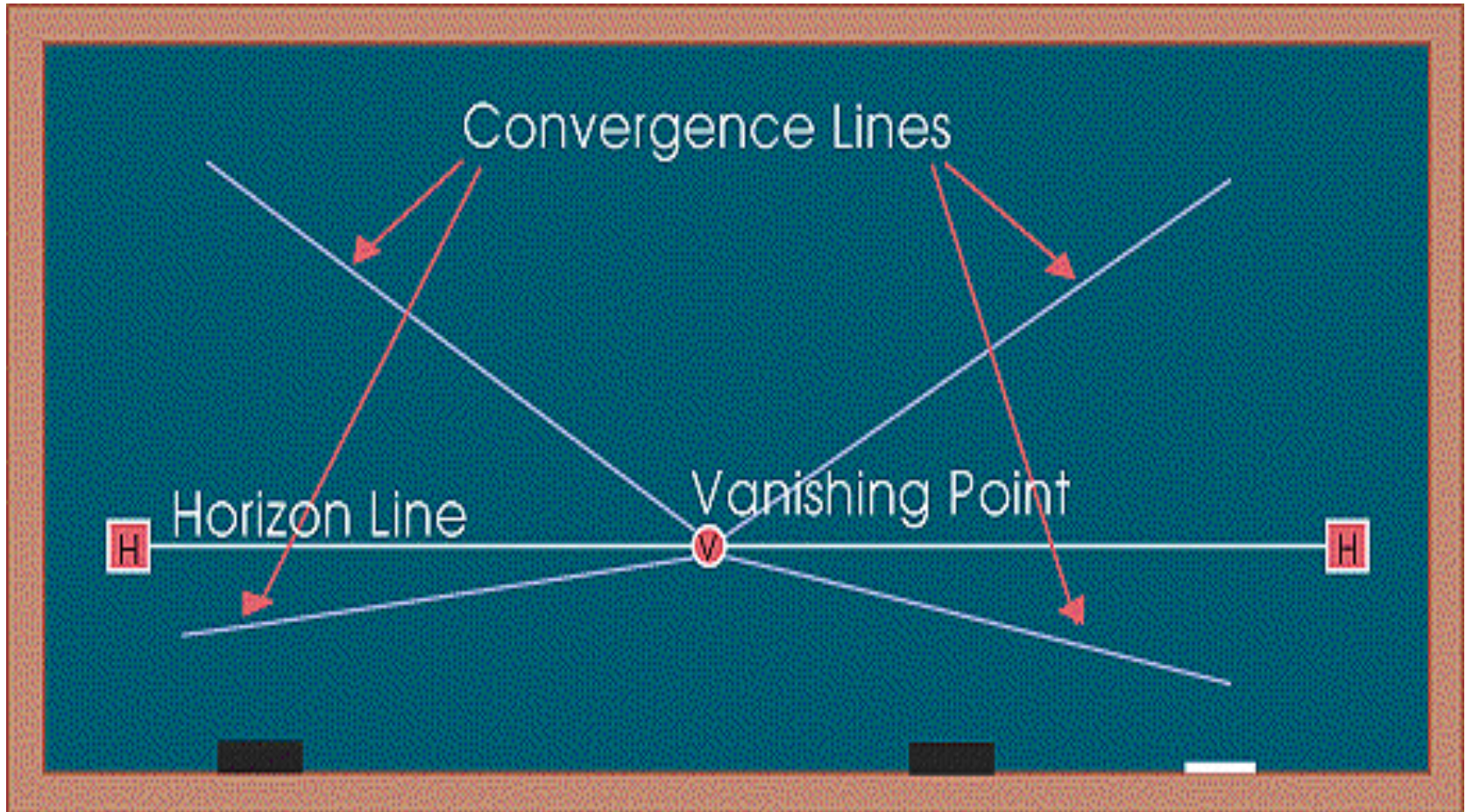
Linear Perspectives

One Point Perspective



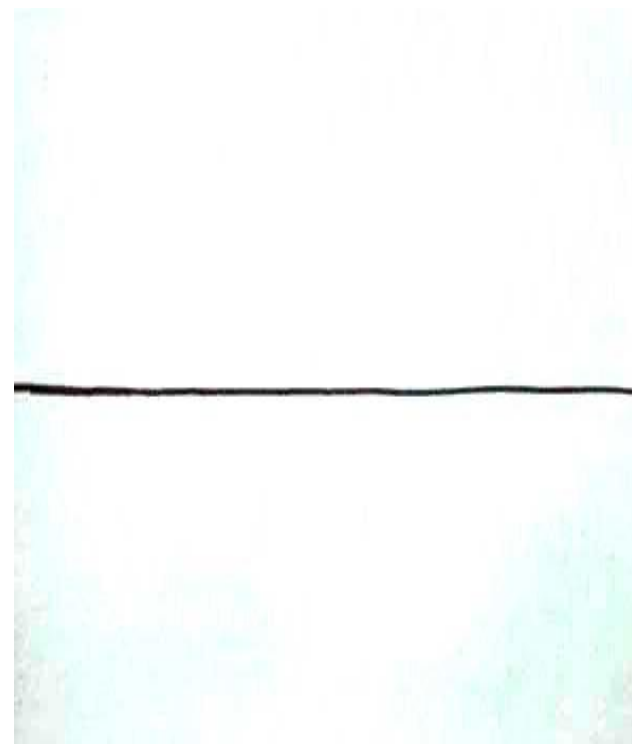
Linear Perspectives

One Point Perspective



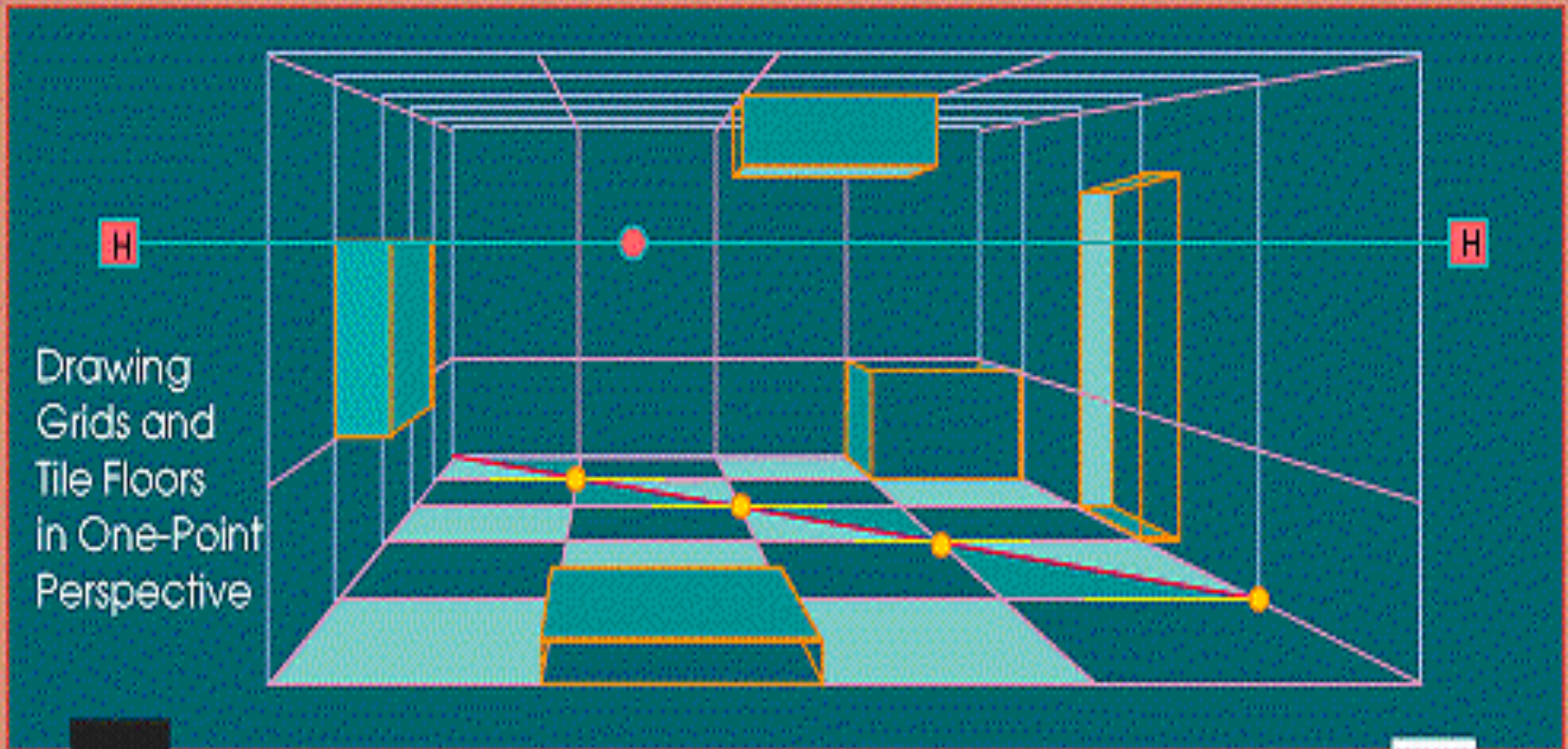
Linear Perspectives

One Point Perspective



Linear Perspectives

One Point Perspective



Linear Perspectives

One Point Perspective



Linear Perspectives

One Point



Linear Perspectives

One Point Perspective



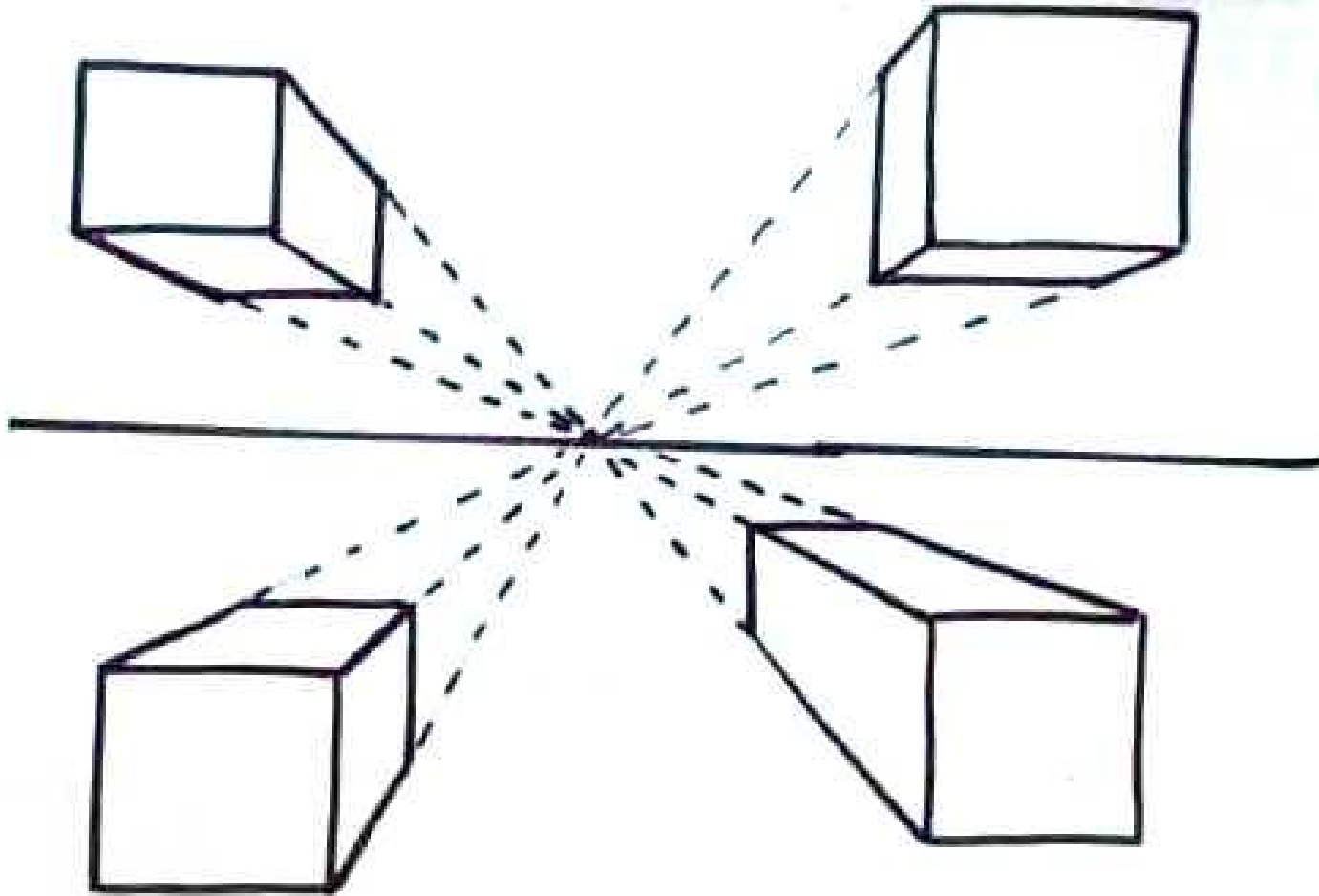
Linear Perspectives

One Point Perspective



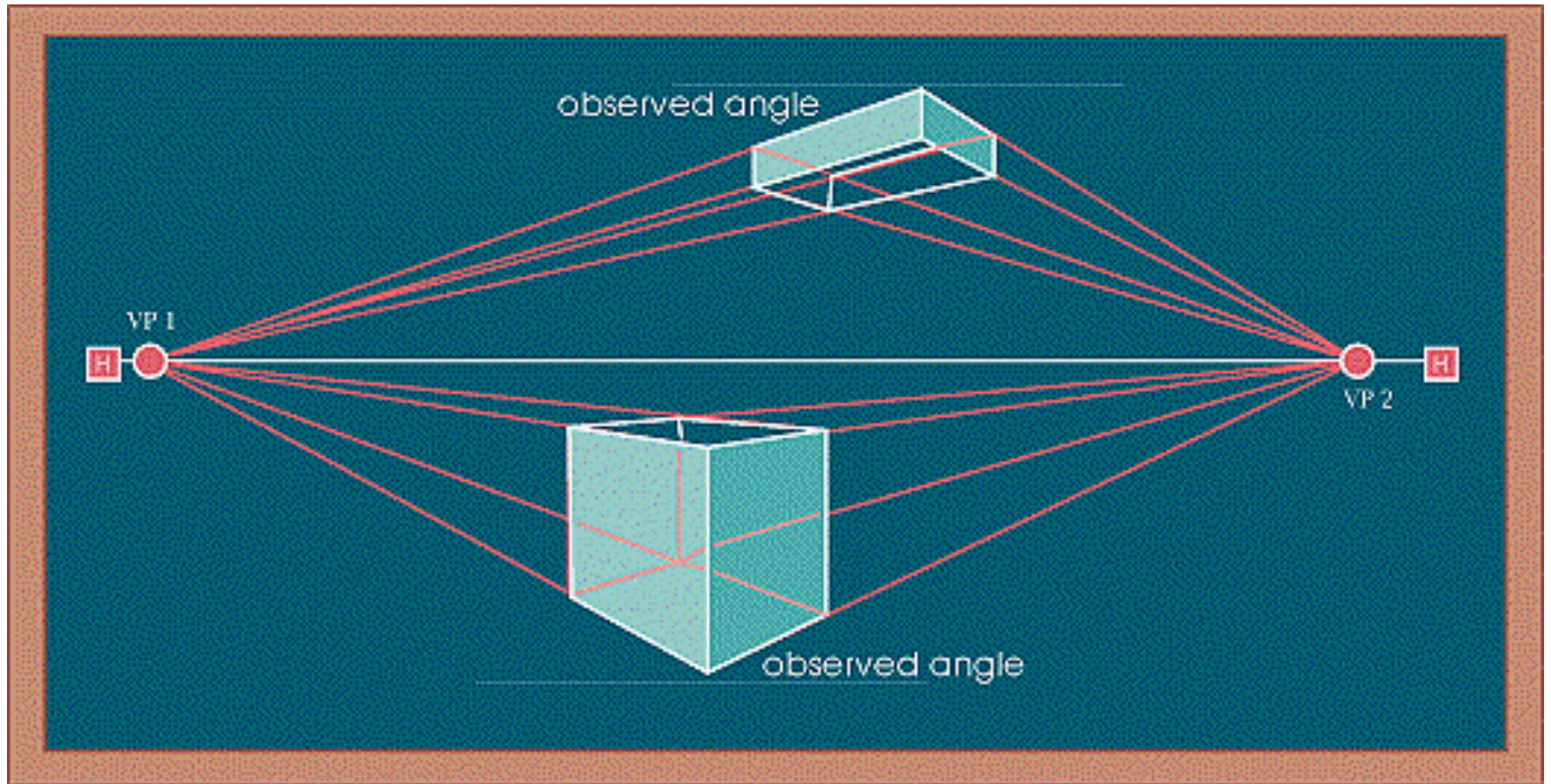
Linear Perspectives

One Point Perspective



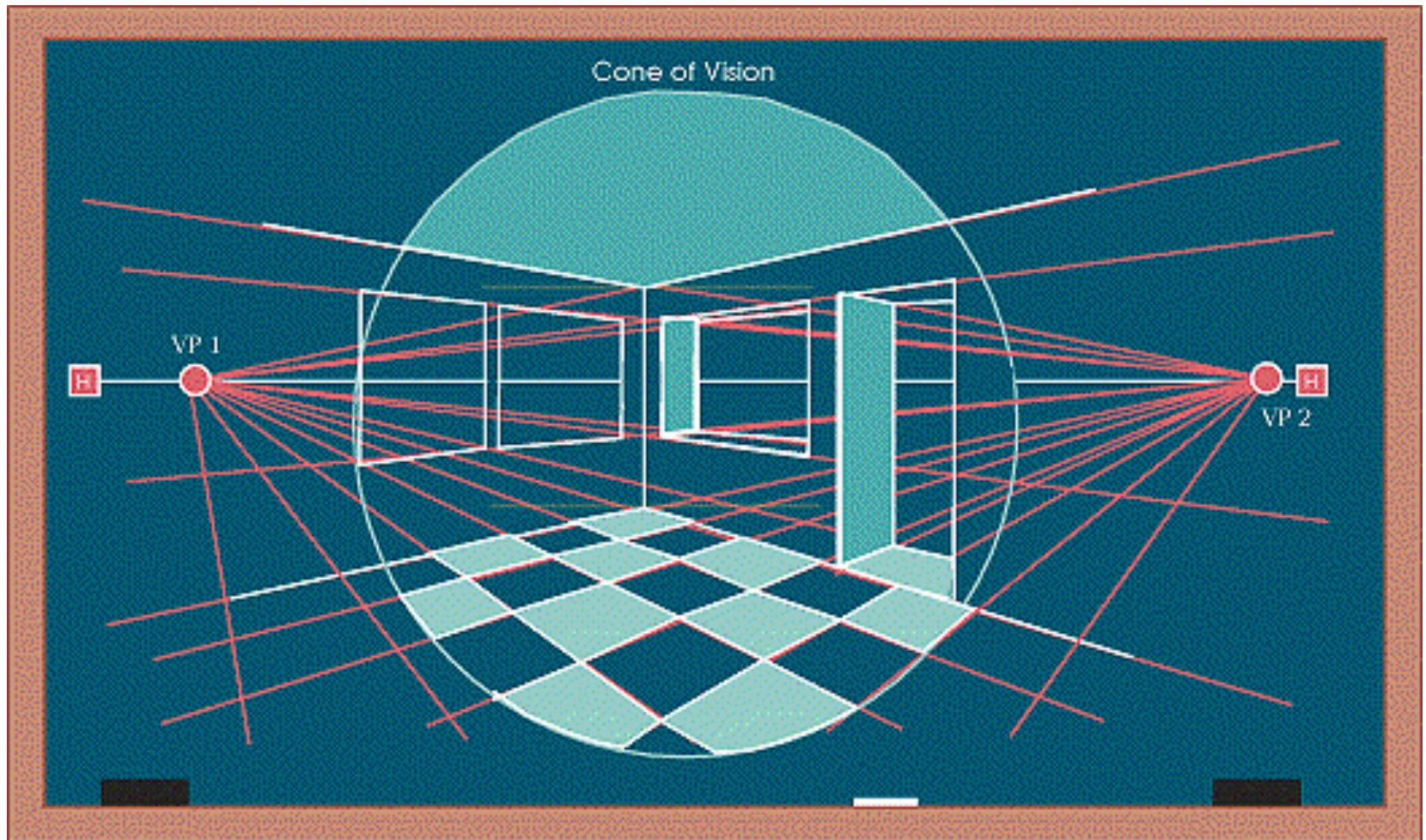
Linear Perspectives

Two Point Perspective



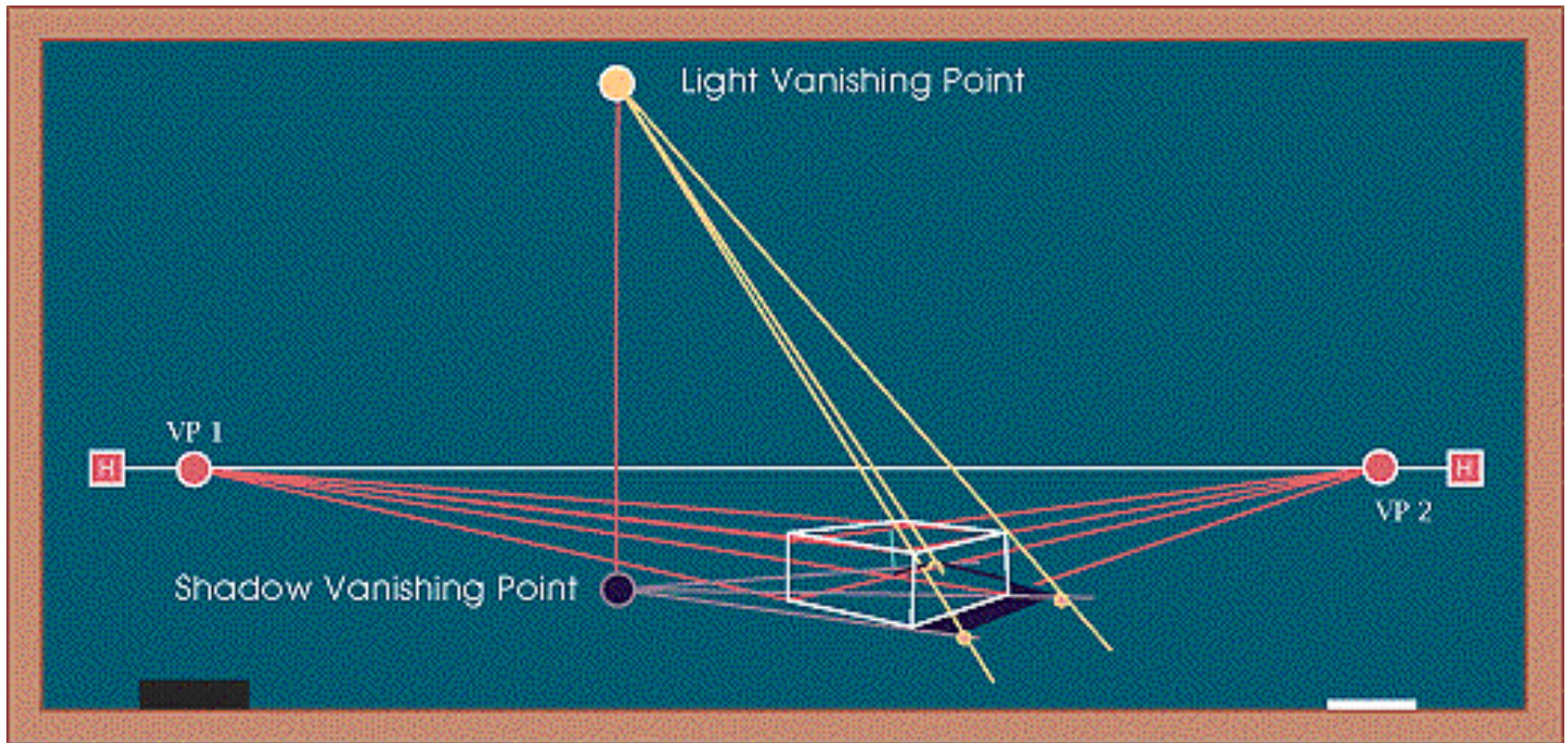
Linear Perspectives

Two Point Perspective



Linear Perspectives

Two Point Perspective



Linear Perspectives

Three Point Perspective

