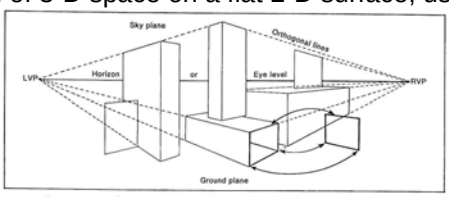
LINEAR PERSPECTIVE

LINEAR PERSPECTIVE The illusion of 3-D space on a flat 2-D surface, using straight lines.



ATMOSPHERIC PERSPECTIVE The use of hazy blue colors on objects in the distance to suggest layers of atmosphere between the viewer (point of view) and those shapes.

HORIZON The horizontal line across a picture. It separates the sky and the ground. It's considered to be eye level.

VANISHING POINT The spot on the horizon where lines or shapes disappear. In one point, it's the point of view; in two point, the point of view is in the middle, between the vanishing points.

BACKGROUND The area near the horizon, above and below.

MIDDLE GROUND The area between the background and foreground. It's overlapped by objects in the foreground.

FOREGROUND The area closest to the viewer in a picture. It is usually at the bottom of a picture and can overlap objects in the middle ground and the background.

VERTICAL A line that goes straight up and down, not diagonal.

HORIZONTAL A line that is level, straight across.

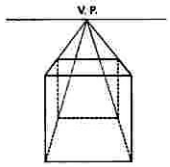
DIAGONAL A line that is slanted, at an angle.

PARALLEL Two or more lines that are equal distant apart. (side by side)

PERPENDICULAR When lines meet or intersect at right angles.

POINT OF VIEW The angle or direction an object is shown in a work of art.

BIRD'S-EYE VIEW Seeing from a point of view from an altitude or form a distance; a comprehensive view in a downward direction. The horizon for a BIRD'S-EYE VIEW is usually placed very high in the picture.



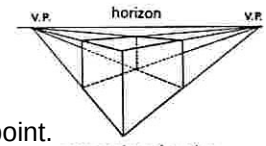
perspective referred to one vanishing point (V.P.)

SHAPE An enclosed two-dimensional (2-D) area.

FORM A three-dimensional (3-D) object that takes up space.

TWO-DIMENSIONAL (2-D) That which has width and length.

THREE-DIMENSIONAL (3-D) That which has width, length and thickness.



perspective referred to two vanishing points (V.P.)

SPACE Area that is 2-D or 3-D, can also be positive or negative.

CONVERGE To come together; such as lines meet or come together as they go toward a vanishing point.

TECHNIQUES TO CREATE THE ILLUSION OF DEPTH

1. OVERLAPPING
2. DISTANT SHAPES SMALLER AND CLOSER SHAPES LARGER
3. PLACING DISTANT SHAPES HIGHER AND CLOSER SHAPES LOWER IN THE PICTURE
4. LESS DETAIL ON DISTANT SHAPES AND GREATER DETAIL ON CLOSER SHAPES
5. DULLER, LESS INTENSE COLORS IN THE DISTANCE
6. MAKE DISTANT SHAPES APPEAR MORE BLUE
7. SLANTING LINES INWARD AS THEY GO BACK