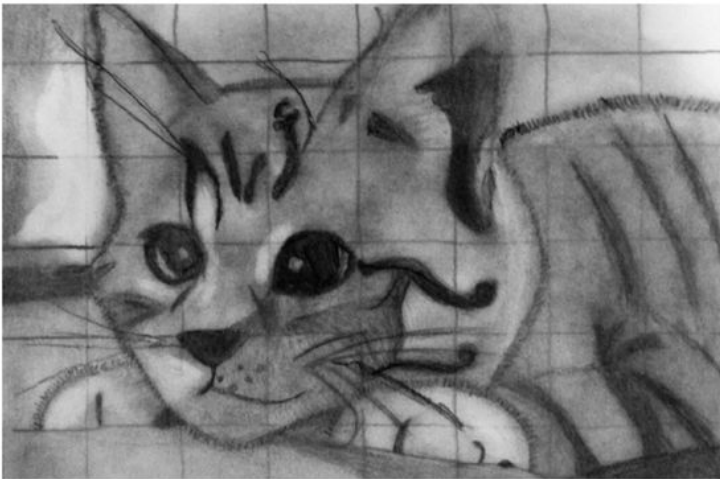
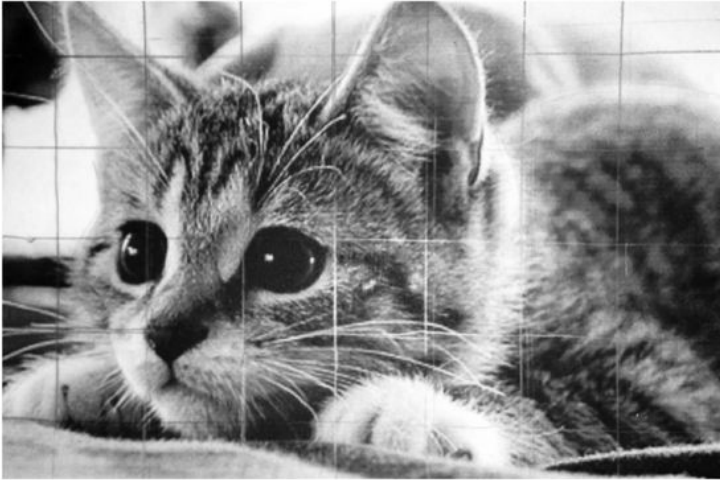


# Drawing and simple Perspective for Artists

Artists need a really good grasp of perspective so as to avoid issues in their own work. What they don't need is the knowledge of an architect or technical draughtsman.

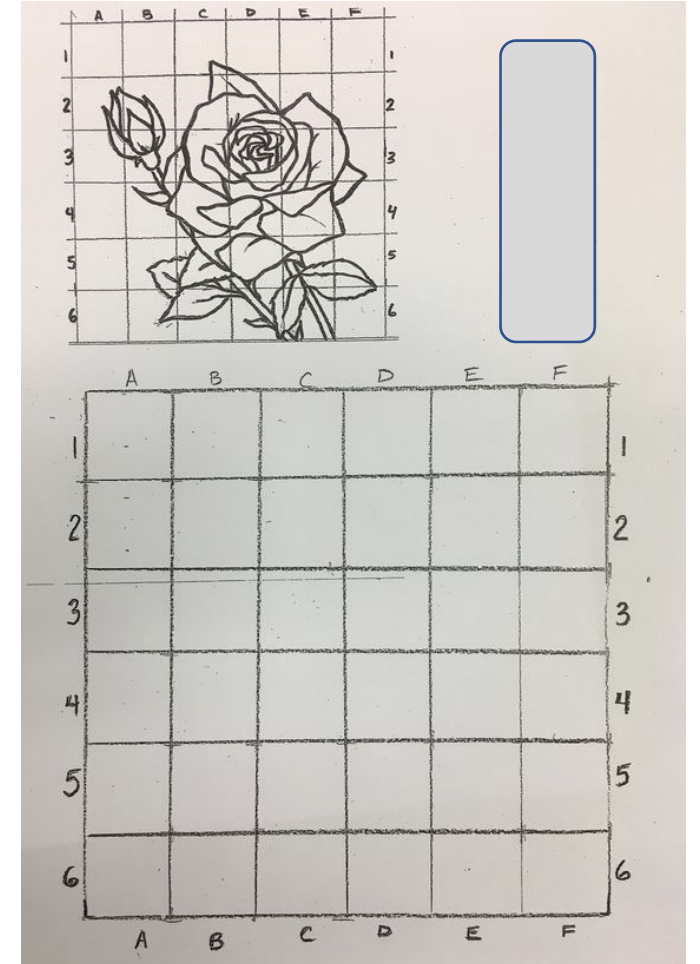
1. **Gridding.** A simple way to transfer an image to a pastel surface, (or any canvas, paper or traditionally to a wall.
2. **Elliptical perspective:** Drawing simple round objects; wine glasses, vases, tumblers.
3. **Linear Perspective:** Drawing simple square shapes and buildings.
4. **People in Perspective.** – adding people into a landscape/townscape in perspective.

# Gridding – a simple technique to transfer an image accurately

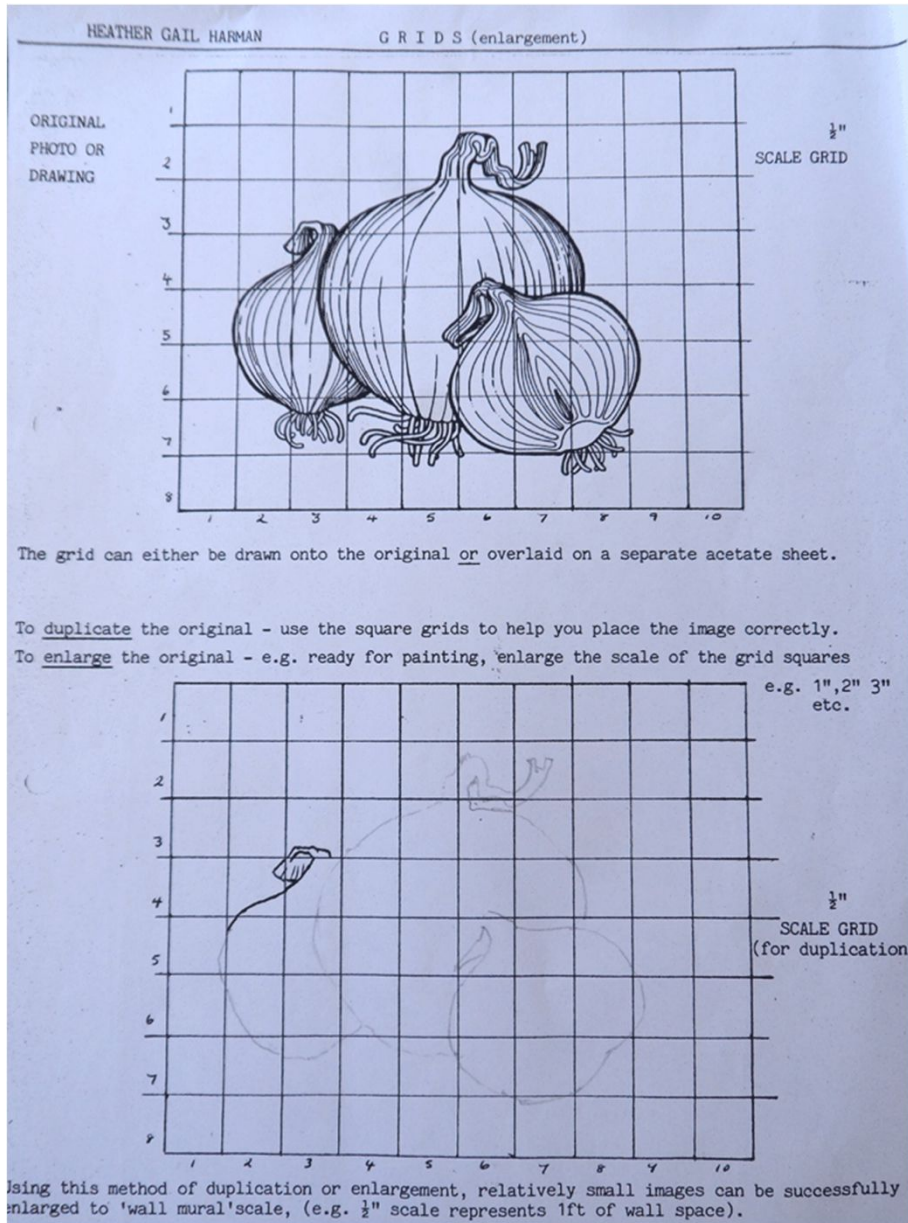


8 x 6 inch grid

Used for centuries – usually to transfer a small drawing to a wall for Fresco painting, it is also used by many artists to transfer an image of similar size. Basically it is down to you how many squares you need to transfer an image accurately. This method has advantages over using tracing methods in that it doesn't remove the artist from the drawing process entirely as a projector would. You are still engaged in the drawing process as you follow the shapes in the grid.



$\frac{1}{2}$  inch squares top grid  
and 1 inch squares at the  
bottom

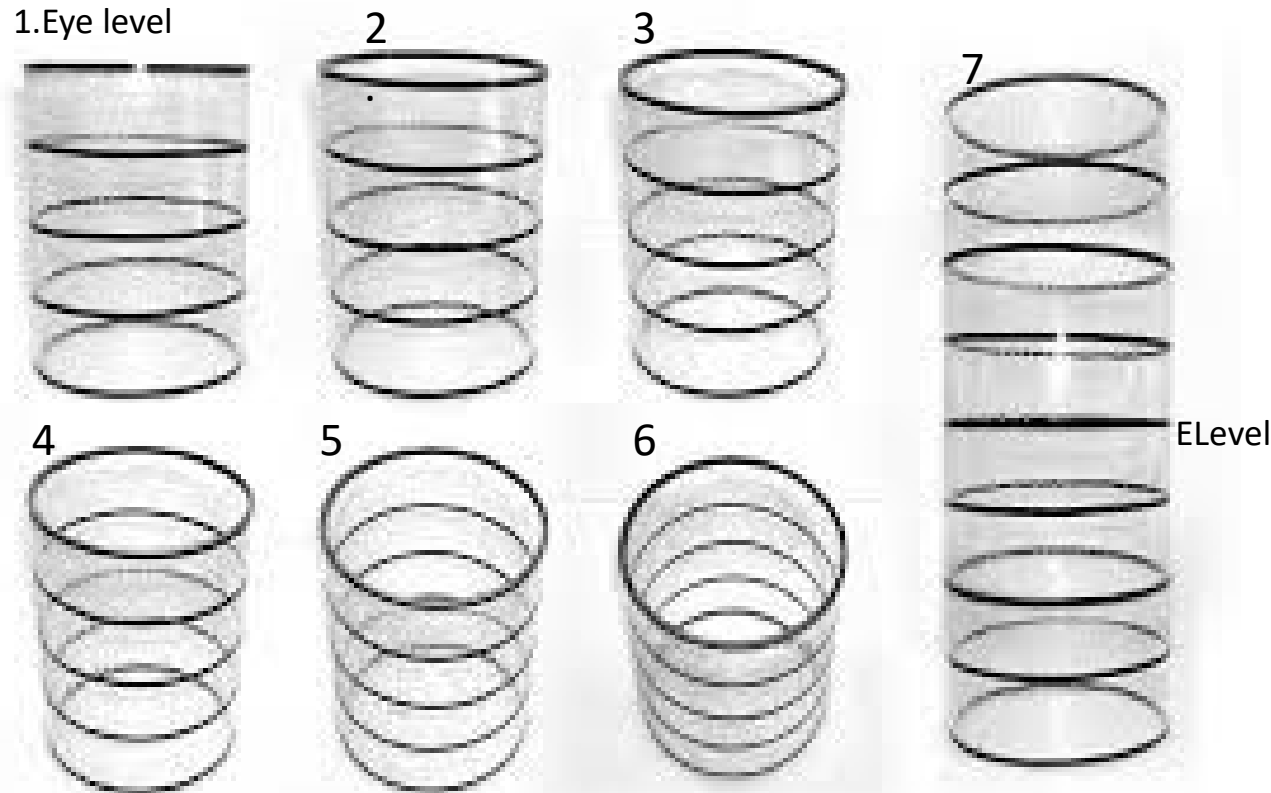


## Gridding

Grids can have as many or as few squares as needed. Typically you might have the small top grid set at half an inch (or a centimetre) and the larger version gridded at One inch (two centimetres).

The onions on the left are on an A4 sheet and are set at half inch squares. You can then scale the onions up to as much as 1 ft or 2ft or more if you wanted a giant onion image on your wall.

# What is Perspective? 1/ Eliptical Perspective Explained



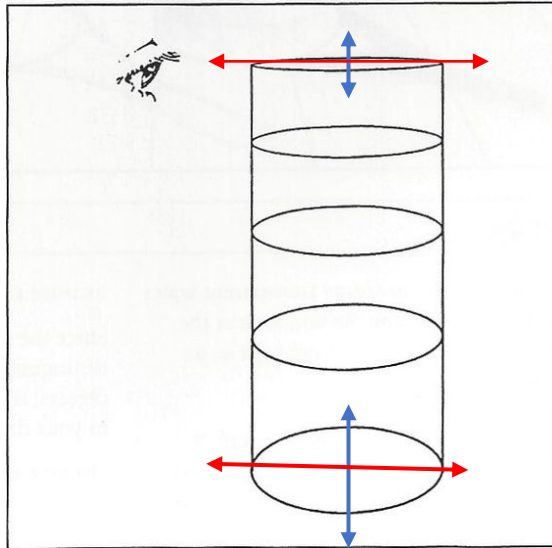
Simply put – it is defined by your eye level. Look at the oval shapes on the left – these are ellipses and we are looking at Eliptical Perspective.

These circles change in shape depending on where you view it from:

1. Is at your eye level. It just looks like a flat disk. Also known as the horizon line.
2. The tumbler is a little lower
3. The tumbler has an obvious ellipse and probably sitting on a table in front of you.
4. The tumbler has a deeper ellipse, possibly below table height as is 5. and No 6 could be on the floor.

7. Eye level flat line in the centre – the ellipses above show you are looking up to the top.

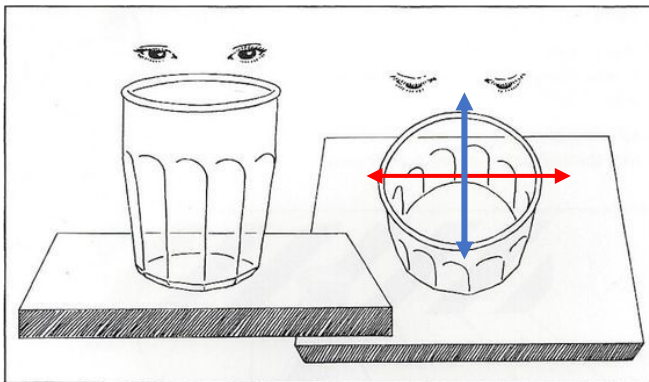
## Eliptical Perspective Explained



Imagine a tall glass straight sided vase on the table in front of you. This is probably what you would see – hardly any ellipse at the top and the base would be a lot deeper and be rounder in shape.

The blue arrows indicate the elliptical depth. The red arrows indicate the elliptical width. The difference in the dept of the two is basically the difference dictated by your eye level.

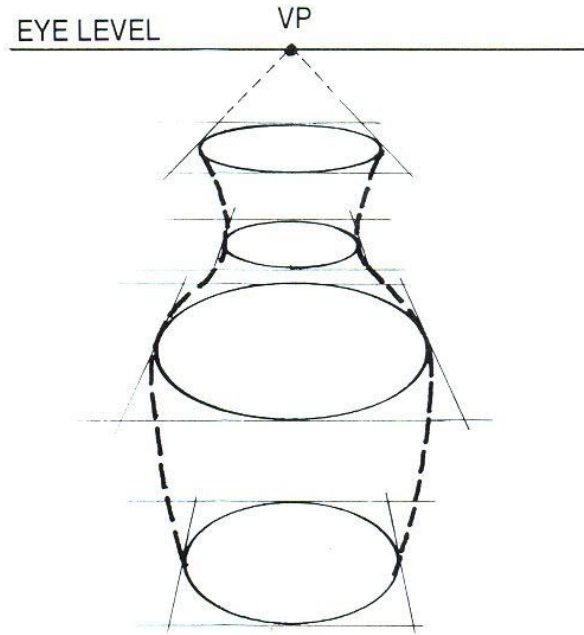
In the diagram below it is the same idea – the top of the tumbler is near your eye level whereas the one on the right is way below our eye level and you are able to see clearly into the tumbler as if it was sitting on the floor.



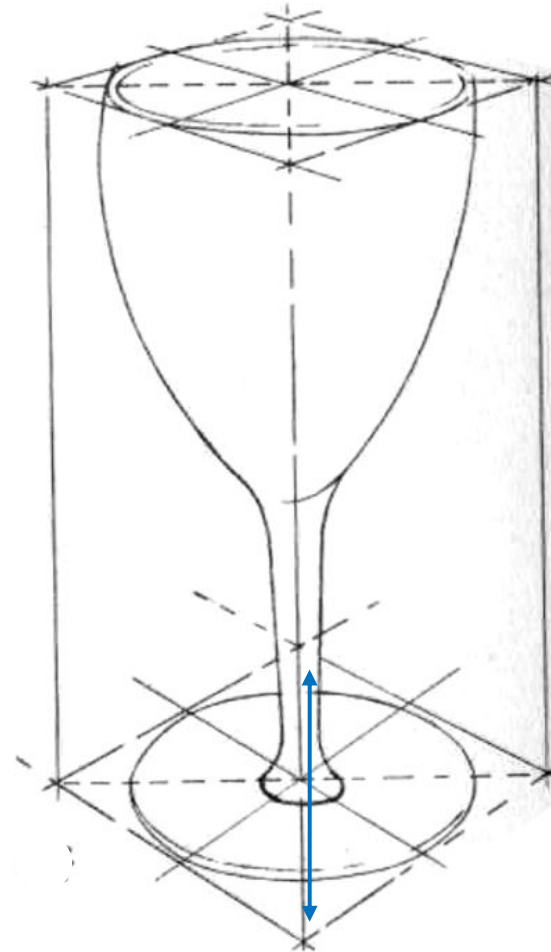
Now you go and find a glass and hold it straight in front of you – now lower it and see what happens – the ellipse gets bigger the lower it goes. Now raise it above head height – You should be able to see the rim of the glass making a rounder ellipse as you raise it higher.



# Elipctical Perpsective Explained



A glass Vase – note how the ellipses are deeper near the bottom. If sitting on a table in front of you – you would see the base as having a deeper ellipse than the top. (Unless the vase was placed on a plinth which raised its height)



Elipse near eye level

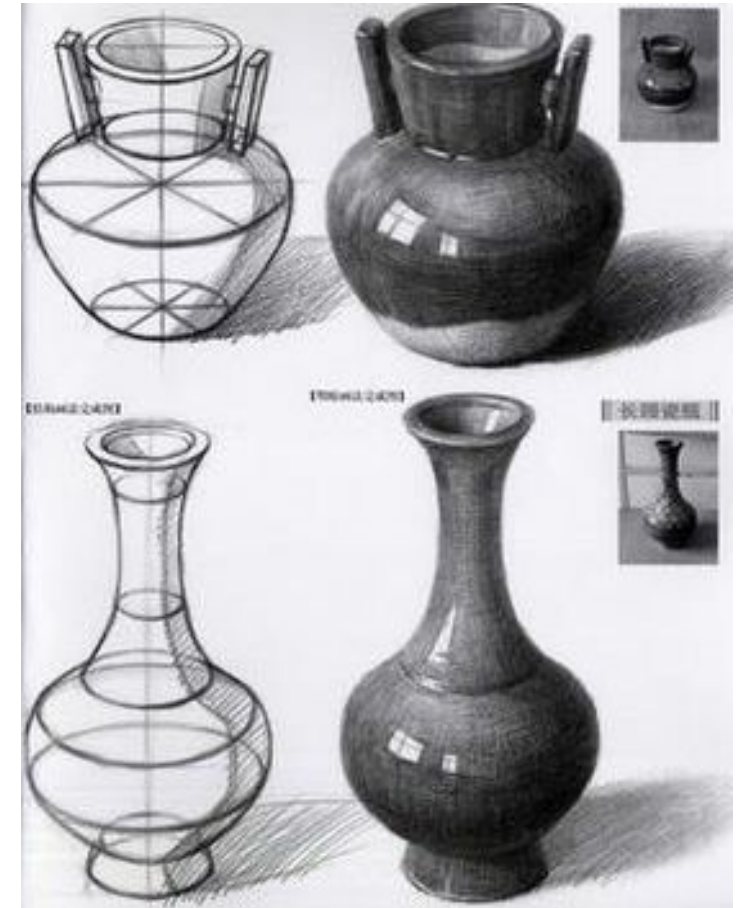
Deeper elipse being lower than eye level.

# Eliptical Perspective Explained



Beneath each and every object that we might want to draw we have to imagine the glass version. When you have a glass bottle or a glass vase in front of you – you won't see all of the elliptical lines – but you can draw them in nevertheless as a good exercise.

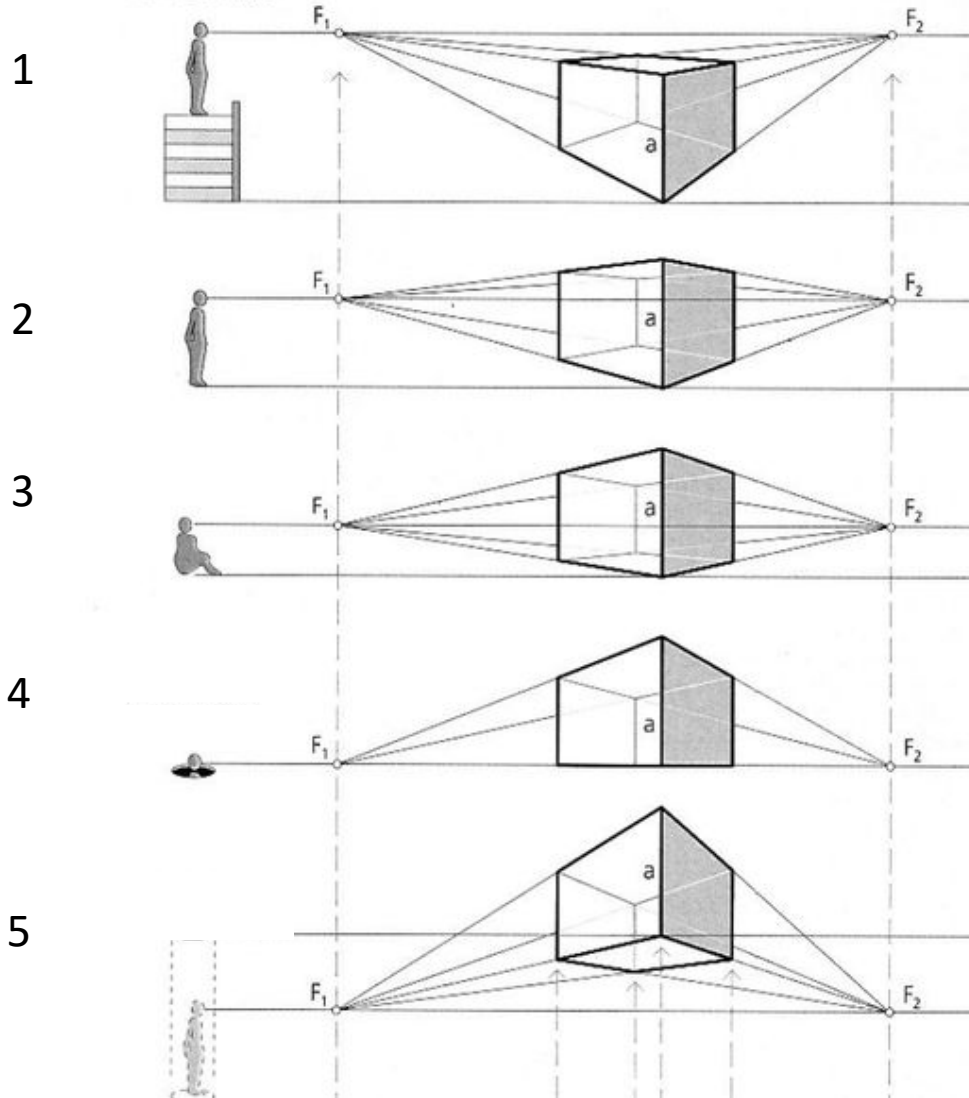
For this reason it is ideal to learn to draw accurately from still life objects such as these (great if they are glass) which are easy to find and handle and can be put on a table in front of you and then a system of measurement can be used so that you can draw each object from the top down.





# Linear Perspective – What is it?

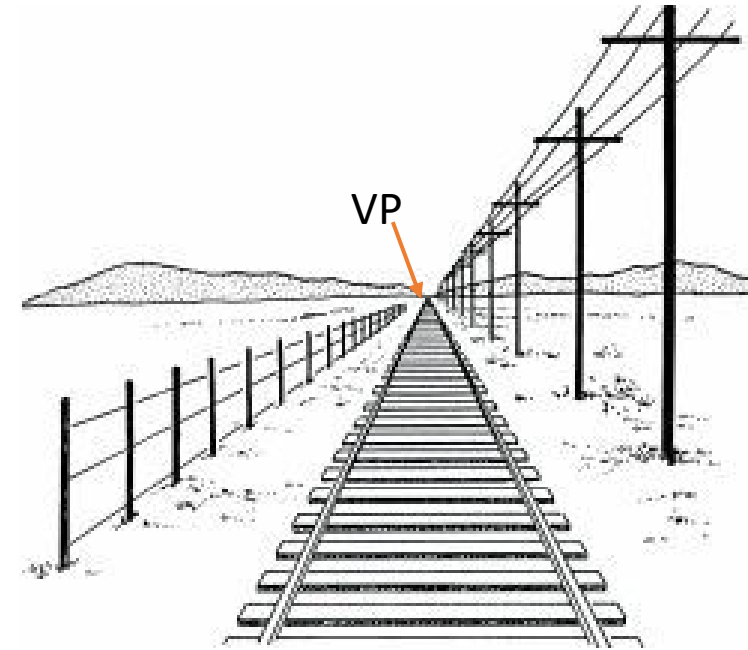
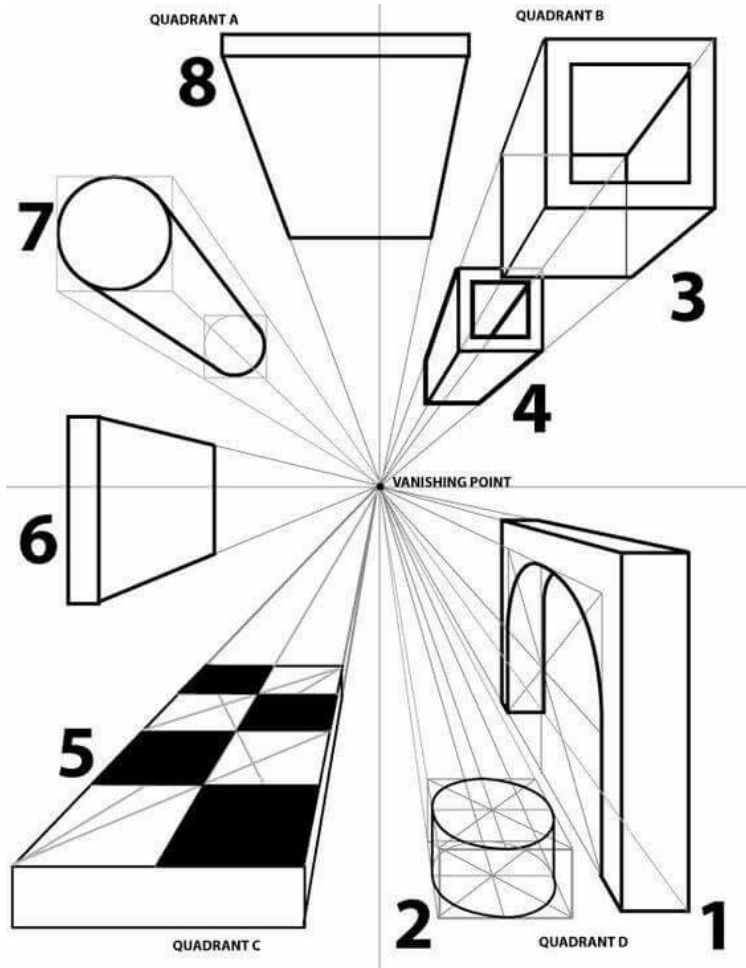
The lines from the figure's eyes = eye level



Imagine the box is a building;

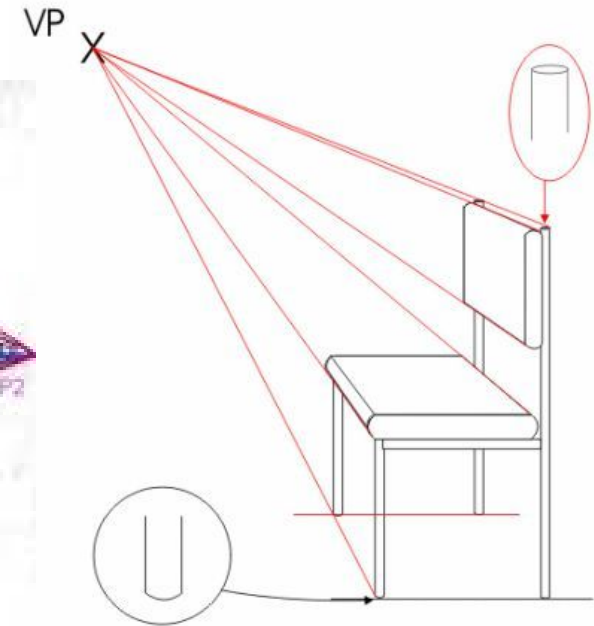
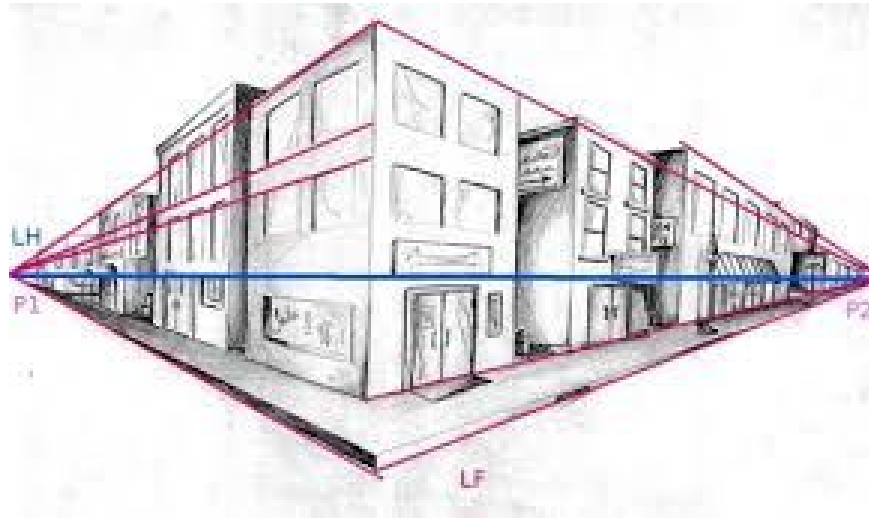
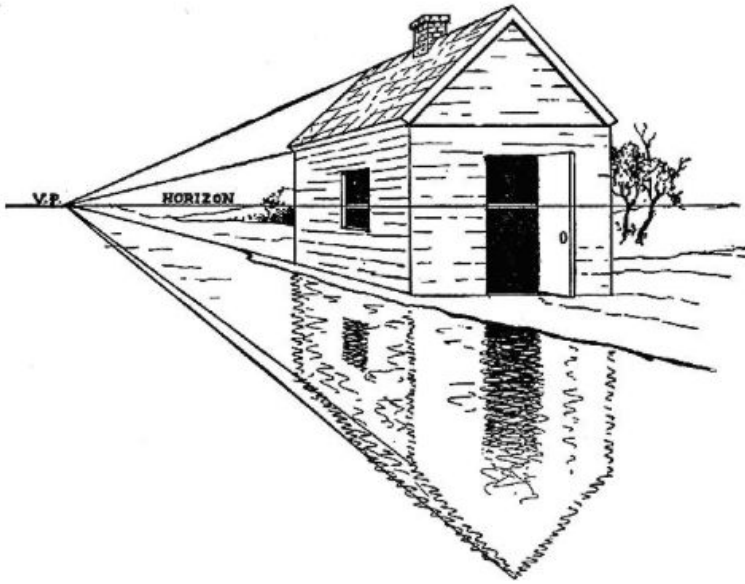
1. Standing above the cube – looking down on it.
2. Standing on the same level as in the cube (or house).
3. Sitting on the same path as number 2 – eye level lower down.
4. The eye level is as if lying on the floor.
5. As if the cube is now floating some feet above the path.

# Linear Perspective – What is it?



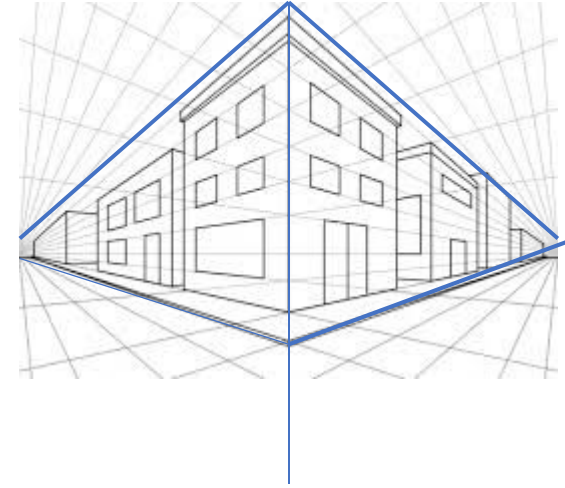
Note – all the elements in the landscape all follow the same vanishing point at eye level. The height of the posts all diminish as they recede into the background – as the track does.

# Linear Perspective



What have these two images got in common? One a simple chair and the other a building with its own reflection. Both are examples of linear perspective. To find the Vanishing point you would run straight lines from the roof and floor line on the house (chair) and where they converge is the Vanishing point.

# Linear Perspective

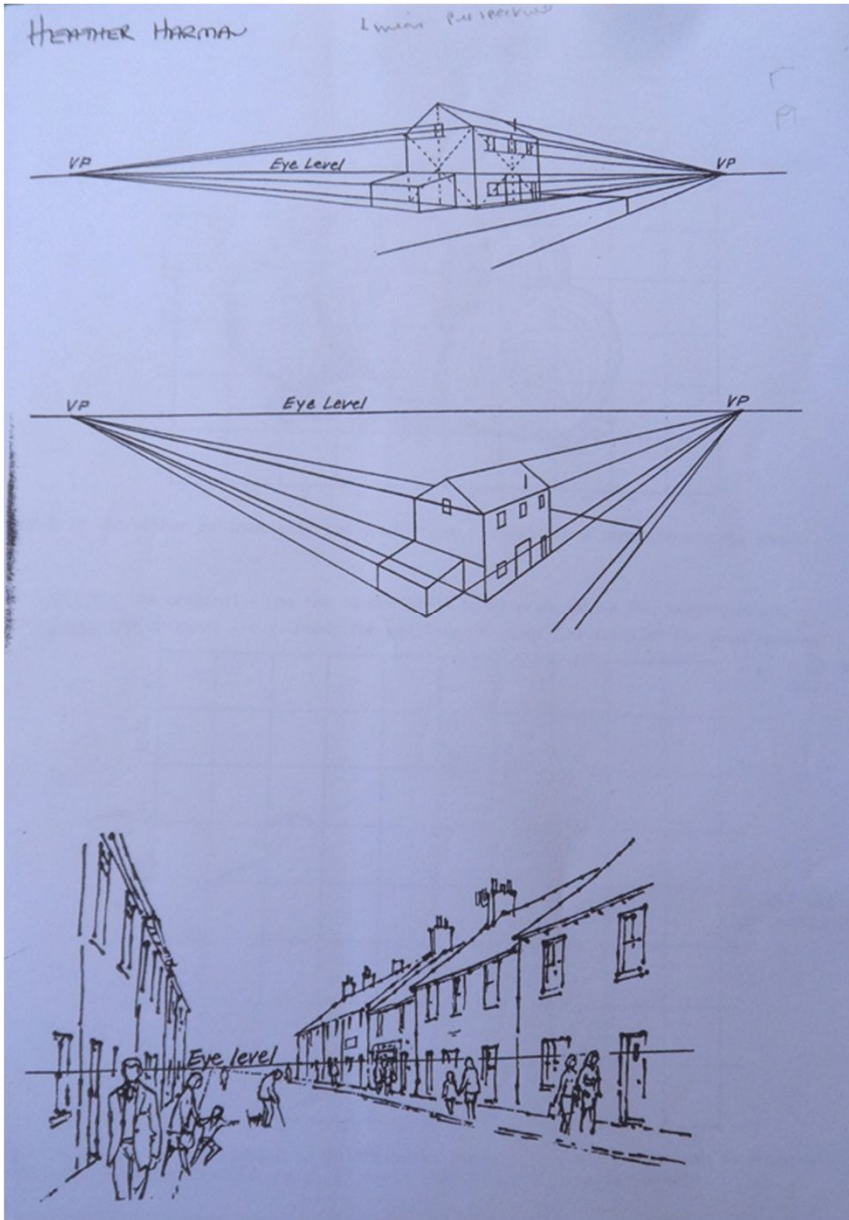


The windows and balconies also follow the same rules as the roof and building base as do all the round bollards on the pavement. By following the roof line and the base line of the building and top and bottom of windows - you reach the vanishing point (VP)

This corner view shows how perspective works with two vanishing points. The front leading edge of the center building is the highest point.



# Linear Perspective

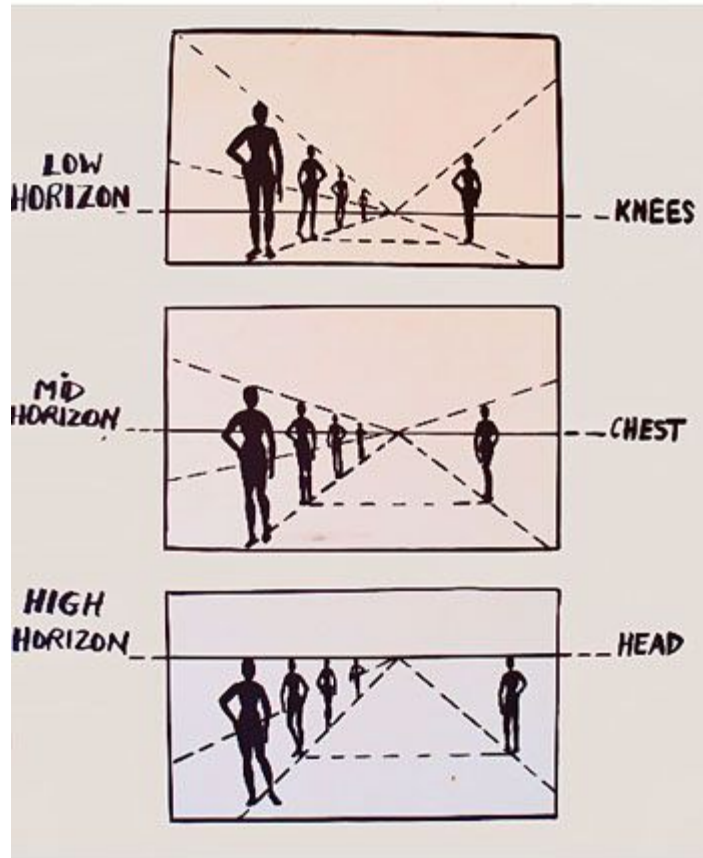


The top and middle images show the difference between eye levels. The middle one shows you how perspective works when you are on a raised hill above a building – and that perspective still applies.

The bottom one is a type of scene we all know well. A street with people. It shows that all the people in the street follow the rules of perspective and disappear into the horizon in the distance on the horizon line (eye level).

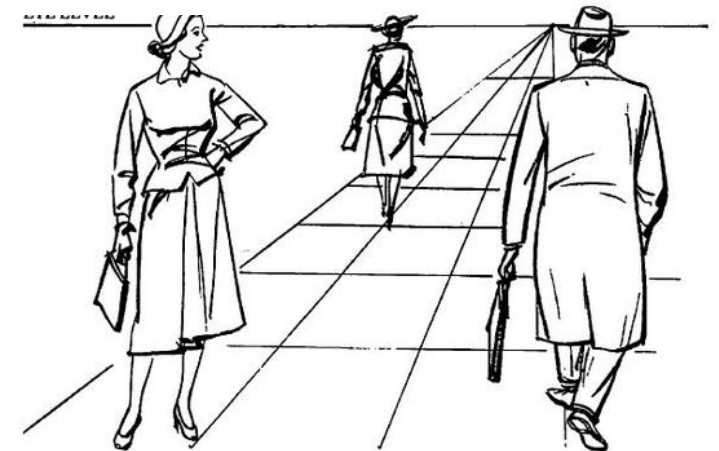
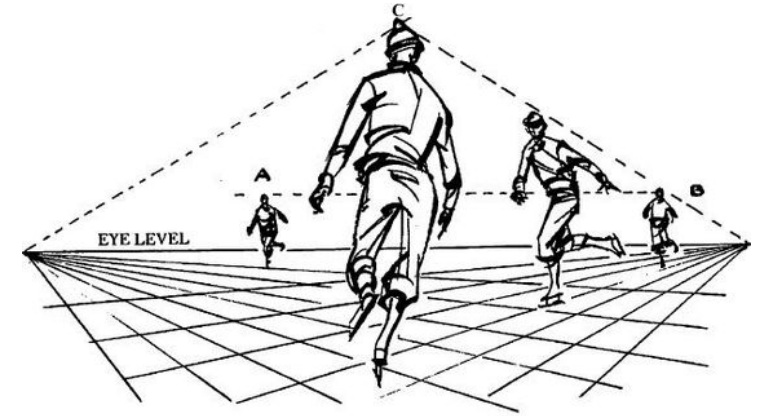


# People in Perspective



This exercise shows how people of the same height in perspective can be managed in perspective. The horizon line (which is where the ground would be if level) runs through the same part of each figure whilst converging perspective lines can be used to establish sizes also.

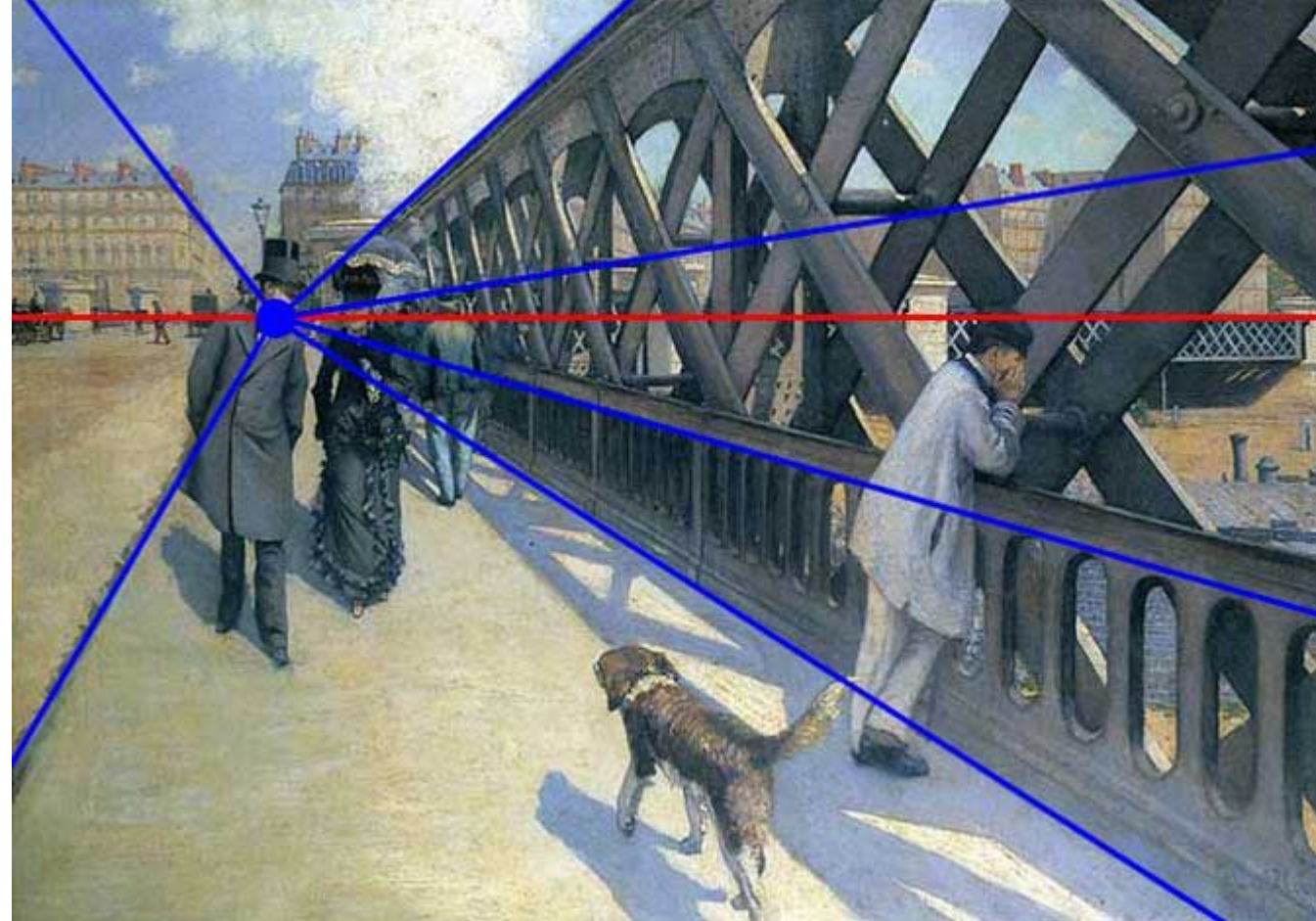
It is important when adding figures into the landscape that they are in perspective and normally this is by showing how they diminish in size as they recede into the distance.



## People in Perspective



The lines on this painting converge at the vanishing point – marked by the round blue spot. (The VP isn't the man - it is in the distance behind him). The red line is the horizon line.





# People in Perspective

Vanishing Point

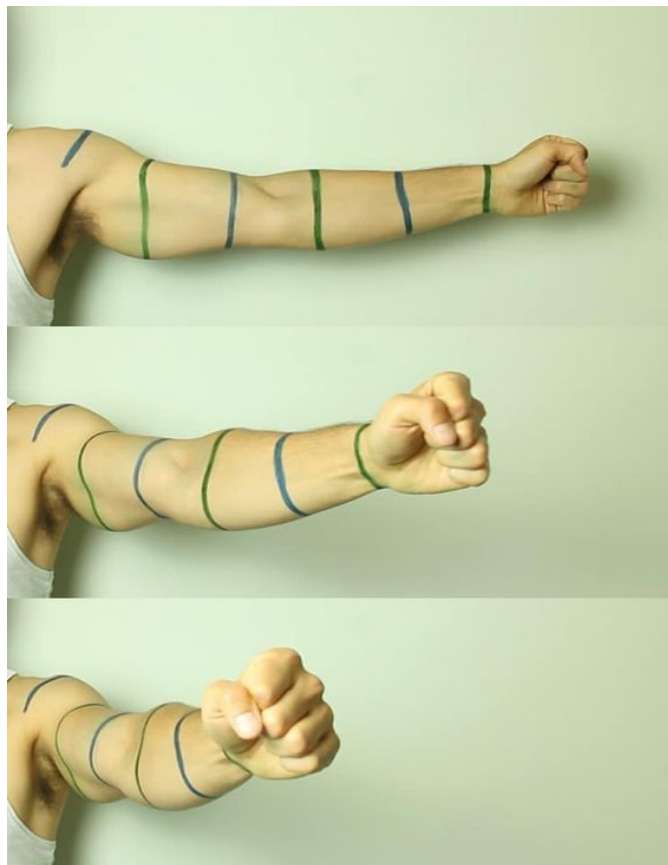


This image shows both the buildings where all lines converge on the Vanishing point.

It is useful to see the grid on the road and pavement too – it shows the perspective should the road be covered in large tiles.

It also shows the people in perspective and diminishing in size as they recede into the distance.

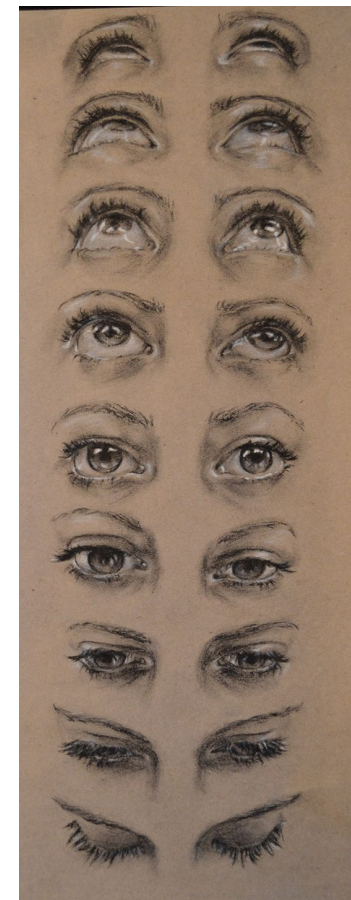
## Perspective in the human form.



When drawing the human figure – we need to understand perspective.

The image on the left shows graphically how the drawn circles on the arm change as the arm moves from side to front. The bottom arm is showing a foreshortened angle and the circles show closely together.

The image of the eyes looking up and moving to looking down show how portraits artists also need to understand perspective in head angles.



## Perspective - Conclusions

- All artists need to understand at least simple perspective.
- Eliptical perspective is basically down to practice – drawing round objects-essential for all artists who like still life.
- If buildings and townscapes are your interest then linear perspective is a lesson not to be ignored.
- If you work involves figures or portraiture then perspective is essential.
- Above all else – the key is to take from perspective what you need – and don't let it worry you. A lot of linear perspective comes with practice and you soon develop an 'eye' for both linear and elliptical perspective.