Linear Perspective is a system of drawing in which the artist attempts to create the illusion of spatial depth on a two-dimensional surface.

If lengthened these lines will meet at a point along an imaginary horizontal line representing the eye level.

Each such imaginary line is called an orthogonal. The point at which such lines meet is called a vanishing point.

One, Two & Three Point Perspective Examples

The horizon line runs across the canvas at the eye level of the viewer. It is the line where the sky appears to meet the ground. Note that the horizon line is always at eye level.

The vanishing point is usually located near the center of the horizon line. The vanishing point is where all parallel lines (orthogonals) that run towards the horizon line appear to come together like train tracks in the distance. Orthogonal lines are lines that converge at the vanishing point.

Angus MacLane’s Cube Dudes

STEP ONE: RESEARCH and CHOOSE 3 figures (historical persons, characters etc) you wish to create as three point perspective Cube Dudes.

STEP TWO: DRAW 3 conceptual sketches of possible designs for your 3 figures) CONSIDER: One, two and three point perspective as well as shape, value and detail.

STEP THREE: GET APPROVAL from the teacher on one of your designs and then CREATE your 3 figures as Cube Dudes on 18 x 24 paper.

STEP FOUR: REFLECT: Answer the following questions:
1. What part of your finished project did you find most successful and why?
2. What part of your finished project did you find least successful and why?
3. If you had to do this project, what part would you change or improve on and why?
PERSPECTIVE DRAWING – TERMS AND CONCEPTS

Linear perspective – a graphic system that showed artists how to create the illusion of depth and volume on a flat surface.

Three dimensional – having length, width, height, actual or implied (illusory)

Eye level – the viewpoint changes in relation to the position of the viewer; at eye level objects appear to overlap the horizon, or occur in the context of a room interior.

Bird’s Eye View – where objects are seen from above.

Ant’s Eye View – where objects loom large over the head of the viewer.

Horizon Line – always at eye level; placement on the page relates to the viewpoint.

Vanishing Point – always on the horizon; all receding lines move toward the vanishing point.

Parallel Perspective – lines that are a constant distance apart, and do not converge or coincide.

Picture Plane – an imaginary sheet of glass between the viewer and the image. The frame, the paper surface, the viewer finder. Albrecht Durer actual used a pane of glass to achieve foreshortening, where the model reclined at an extreme angel.

Projection Line – Slanting lines on buildings and other objects appear to extend back into space. If these lines are lengthened, they will eventually meet at a point along an imaginary lines representing eye level. The point at which these lines meet is called a vanishing point.

Vertical – perpendicular, at right angles to the horizon.

Receding – the real or apparent progression of lines, shapes, values and colours towards the extreme distance.

Overlap – objects nearer to the viewer appear larger and in front of objects near to the horizon.

Greyscale – a progressive set of grey tones that become darker as they move down a scale.

Aerial or Atmospheric perspective – uses hue, value, and intensity to show distance in a painting/drawing.

---

\(^{1}\) Mittler, Art in Focus, pages 356-357.
Connect the corners of each stair to the vanishing point IN LIGHTWEIGHT PROJECTION LINES. Draw a vertical line for the bottom step, and a horizontal for the flat surface. Finish and line-in.

NOTE: EACH STAIR IS THE SAME LENGTH AND HEIGHT AS ALL OF THE OTHERS!
48. Draw a square without using a ruler, making sure the verticals and horizontals are absolutely perpendicular.

49. Then draw the horizon line and decide on the position of the vanishing point. This must be very near the centre of vision, or we won't be working with parallel perspective.

50. Draw a straight line from each of the four corners of the square to the vanishing point.

51. Draw in line A parallel to line B, thus forming two sides of the base of the cube.

52. From points C and D on the base of the cube, draw two vertical lines to points E and F.

53. Finally, complete the top square by joining points E and F with a new horizontal line, as shown.

54. Without using a ruler or set-square, draw a vertical line to form the nearest edge of the cube. The length of the line should be equal to the height of the cube.

55. Then draw, by eye, the square forming the most visible plane. Remember that the edges A and B of this plane must extend to one of the vanishing points on the horizon, so the lines must be angled accordingly.

56. Extend edges A and B to the point where they meet. This fixes the vanishing point and the horizon.

57. Now draw the square forming the plane which stands at a right angle to the first plane. Since less of this plane is visible, it is more foreshortened. In order to be the same size as the first plane, it needs to look higher than it is wide.

58. Extend sides C and D of this plane to fix the other vanishing point on the horizon.

59. Draw straight lines from points E and F to both vanishing points, thus forming the top square of the cube.

60. Finally, as though the cube were made of crystal, draw edges G, H and I. To do this, draw a line from J to the vanishing point at the right and from K to the vanishing point at the left, then join points L and M to complete.
Three Point Perspective: Box Example
<table>
<thead>
<tr>
<th>Achievement Criteria</th>
<th>Level 0</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Thinking/Inquiry</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Concept &amp; Meaning:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>One, Two &amp; Three Point Perspective Cube Dudes</td>
<td>Work does not meet assignments expectations for this category. Incomplete.</td>
<td>0</td>
<td>0.5</td>
<td>0.5 - 1.0</td>
<td>1.0 - 1.75</td>
</tr>
<tr>
<td>Name:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accuracy: One, Two &amp; Three Point Perspective Cube Dudes</td>
<td>The completed work is largely unoriginal and not creative in execution. Many examples of similar work exist.</td>
<td>0</td>
<td>0.5</td>
<td>0.5 - 1.0</td>
<td>1.0 - 1.75</td>
</tr>
<tr>
<td>Ability to solve a</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cube Dudes</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Concept &amp; Meaning:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>One, Two &amp; Three Point Perspective Cube Dudes</td>
<td>Preliminary sketches are somewhat complete. Planning is somewhat superior in demonstrating the process of following procedures and skill development.</td>
<td>0</td>
<td>0.5</td>
<td>0.5 - 1.0</td>
<td>1.0 - 1.75</td>
</tr>
<tr>
<td>Process: Demonstration of Skill Development &amp; Following Procedures including Clean Up</td>
<td>Work demonstrates some effectiveness in demonstrating the process of following procedures and skill development.</td>
<td>0</td>
<td>0.5</td>
<td>0.5 - 1.0</td>
<td>1.0 - 1.75</td>
</tr>
<tr>
<td>Completion/Neatness</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Detail</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Preliminary sketches are mostly complete. Concepts are approximately complete. Planning is approximate &amp; shows considerable flexibility in thinking.</td>
<td>0</td>
<td>0.5</td>
<td>0.5 - 1.0</td>
<td>1.0 - 1.75</td>
<td>2</td>
</tr>
<tr>
<td>Work demonstrates some detail.</td>
<td>0</td>
<td>0.5</td>
<td>0.5 - 1.0</td>
<td>1.0 - 1.75</td>
<td>2</td>
</tr>
<tr>
<td>Work demonstrates some detail.</td>
<td>0</td>
<td>0.5</td>
<td>0.5 - 1.0</td>
<td>1.0 - 1.75</td>
<td>2</td>
</tr>
<tr>
<td>Work demonstrates some detail.</td>
<td>0</td>
<td>0.5</td>
<td>0.5 - 1.0</td>
<td>1.0 - 1.75</td>
<td>2</td>
</tr>
<tr>
<td>Work demonstrates exemplary detail.</td>
<td>0</td>
<td>0.5</td>
<td>0.5 - 1.0</td>
<td>1.0 - 1.75</td>
<td>2</td>
</tr>
<tr>
<td>Communication Accuracy: One, Two &amp; Three Point Perspective Cube Dudes</td>
<td>Work demonstrates high degree of clarity.</td>
<td>0</td>
<td>0.5</td>
<td>0.5 - 1.0</td>
<td>1.0 - 1.75</td>
</tr>
<tr>
<td>Reflection Questions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

A1. The Creative Process: apply the creative process to create a variety of art works, individually and/or collaboratively:

A1.1 use a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of art works (e.g. use research, synectic charts, and/or a class brainstorming session to generate a variety of creative ideas; reflect on the suitability of the ideas and choose one to serve as the basis for their plan; use notes and/or thumbnail sketches to develop their plans; revise their plans on the basis of peer- and self-assessment)
A1.2 use exploration/experimentation, reflection, and revision when producing a variety of art works in each of the following areas: drawing, sculpture, painting, and printmaking (e.g., explore a variety of materials and/or techniques; reflect on the input of their peers; refine their art work on the basis of useful feedback)

A1.3 document their use of the creative process in a portfolio (e.g., include thumbnail sketches of ideas and/or plans, notes on or examples of the results of experiments with different media or techniques, and copies of their preliminary and final work to show evidence of revision and artistic growth), and refer to this portfolio to reflect on how effectively they have used the creative process.

A2. The Elements and Principles of Design: apply elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;

A2.1 explore elements and principles of design, and apply them to create art works that express personal feelings and/or communicate emotions to an audience (e.g., explore the use of colour, texture, and/or space to express specific emotions)

A2.2 apply elements and principles of design to create art works that communicate ideas and information.

A3. Production and Presentation: produce art works, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

A3.1 explore and experiment with a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and apply them to produce art works.

B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;

B1.3 interpret a variety of historical and/or contemporary art works.

B1.4 use a variety of strategies (e.g., peer- and self-assessment, formal and informal critiques, small-group and class discussions) to identify and reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works.

B2. Art, Society, and Values: demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect personal values;

B2.1 identify the functions of various types of art works in past and present societies.

B3. Connections Beyond the Classroom: demonstrate an understanding of the types of knowledge and skills developed in visual arts, and identify various opportunities related to visual arts.

B3.1 identify types of knowledge and skills acquired in visual arts (e.g., knowledge related to visual literacy; creative problem-solving skills, visual communication skills), and describe how they could be applied in a variety of areas of personal and professional life.

C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

C1.1 use appropriate terminology when identifying and describing the use of elements and principles of design in their own art works and the works of others.

C1.2 use appropriate vocabulary to describe techniques, materials, and tools when creating and presenting visual art works (e.g., brayers, conté, frottage, markers, painting techniques, pencil techniques, relief, stencil).

C1.3 identify the stages of the creative process and the critical analysis process using appropriate terminology.

C2. Conventions and Techniques: demonstrate an understanding of conventions and techniques used in the creation of visual art works;

C2.1 demonstrate an understanding of some techniques that artists use to achieve specific effects (e.g., the use of cross-hatching to create a feeling of depth and dimension; the use, in watercolour painting, of a transparent wash of colour to create the effect of light coming through the composition).

C2.2 demonstrate an understanding of some of the conventions used in visual art works (e.g., the use of metaphor, similes, symbols, synectics to create a specific effect or to communicate an idea; the use of conventions associated with narrative art).

C3. Responsible Practices: demonstrate an understanding of responsible practices in visual arts.

C3.2 demonstrate safe and conscientious practices associated with the use of materials, tools, and technologies in visual arts (e.g., identify hazardous materials and adopt appropriate precautions and/or protective measures when using them; demonstrate respect for property, including classroom facilities, tools, equipment, and technological devices).