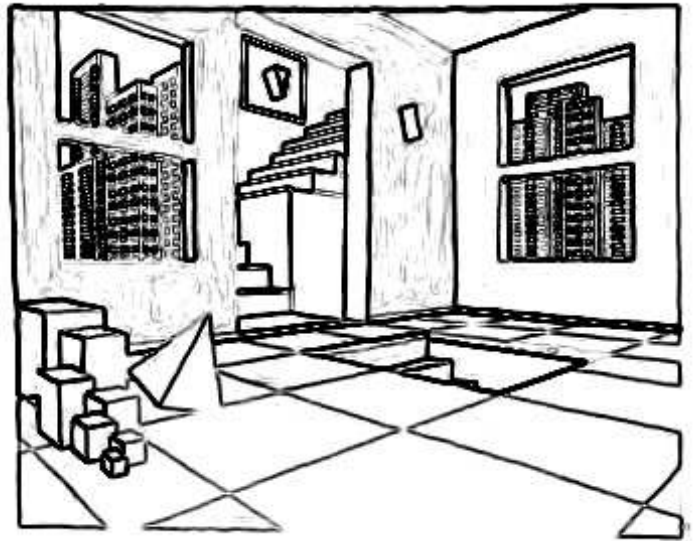


**Linear Perspective** is a system of drawing in which the artist attempts to create the illusion of spatial depth on a two-dimensional surface.

It works by following consistent geometric rules for rendering objects as they appear to the human eye. For instance, we see parallel **lines** as converging in the distance, although in reality they do not.

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**.



Two Point Perspective: Interior.

### Complimentary Colour Theory

Complementary Color Scheme (offers stronger contrast)

The **complementary color** scheme is made of two colors that are opposite each other on the color wheel.

Red - Green  
 Yellow - Blue  
 Blue - Orange  
 Yellow - Purple

**Pros:** The **complementary color scheme** offers stronger contrast and draws maximum attention.

**Cons:** This scheme is harder to balance than **monochromatic** and **analogous** schemes.



Two Point Perspective Interior: Complimentary Colour Scheme (Yellow & Blue)

**STEP ONE: DRAW** a series of **3** different conceptual sketches of your room in Two Point Perspective (bedroom, kitchen etc..) with at least 3 pieces of furniture and a possible Complimentary colour scheme.

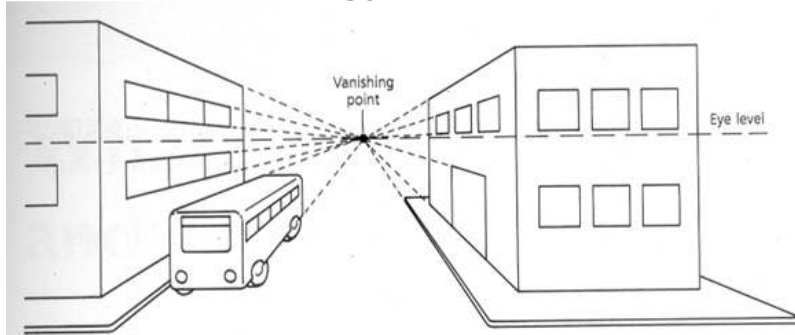
**STEP TWO: GET APPROVAL** from the teacher on one of your three conceptual sketches and then **DRAW** on the paper your outline first for your two point perspective Interior design room. Work in light pencil initially, in order to ensure that you can erase any mistakes. **REMEMBER:** Your finished work must include at least 3 pieces of furniture and include a light source and some shadows (i.e. value and contrast -use different shades and tints)

**STEP THREE: PAINT** your finished outline drawing with the planned out Complimentary Colour scheme.

**STEP FOUR: REFLECT** Answer the following questions using the elements and principles of design and hand them in with your completed work for evaluation.

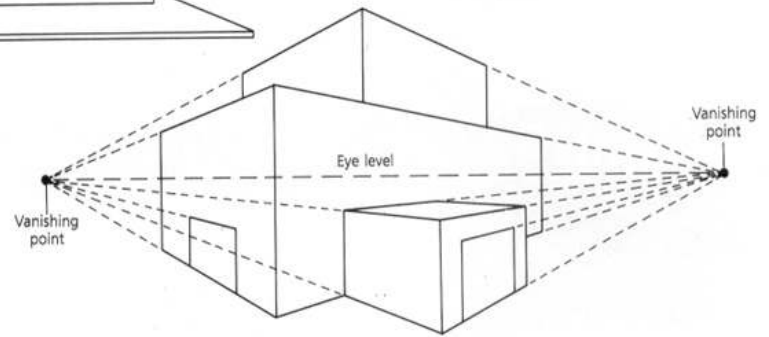
1. What part of your finished project did you find most successful and why?
2. What part of your finished project did you find least successful and why?
3. If you had to do this project, what part would you change or improve on and why?

# Basic Terminology



▲ **FIGURE 5.25** In this drawing the lines gradually come together and meet at one point in the distance. This is one-point linear perspective.

► **FIGURE 5.26** In this drawing the lines come together and meet at two points. This is two-point linear perspective.



## ONE AND TWO-POINT LINEAR PERSPECTIVE

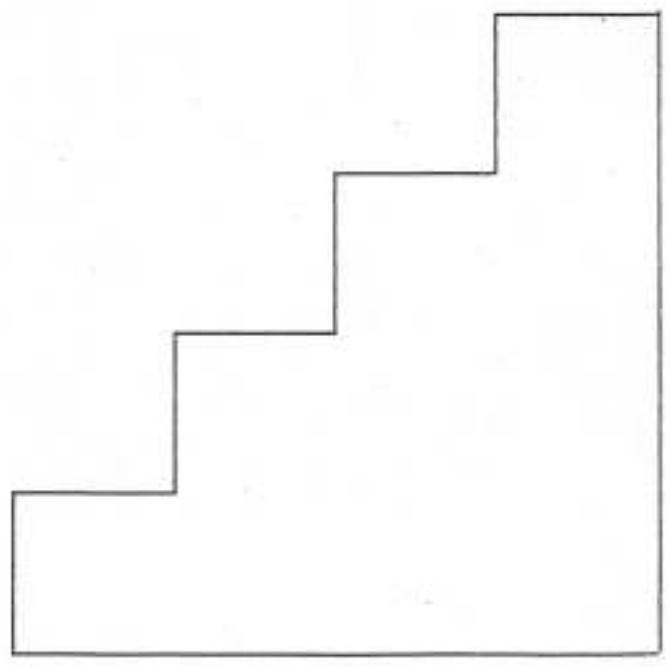
The **horizon line** runs across the canvas at the eye level of the viewer. It is the **line** where the sky appears to meet the ground. Note that the **horizon line** is always at eye level (note that even if you are looking down, your eye level remains at the height of your eyes, not down where you are looking).

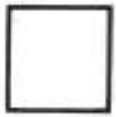
The **vanishing point** is usually located near the center of the horizon **line**. The **vanishing point** is where all parallel **lines (orthogonals)** that run towards the horizon **line** appear to come together like train tracks in the distance.

**Orthogonal lines** are **lines** that converge at the **vanishing point**. These are any **lines** that are moving away from the viewer at an angle parallel to the direction that the viewer is looking.

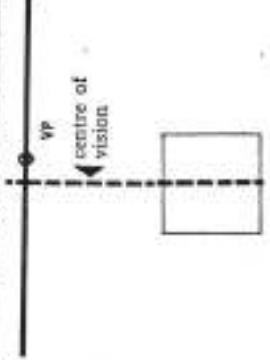
**one point perspective stairs**

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!

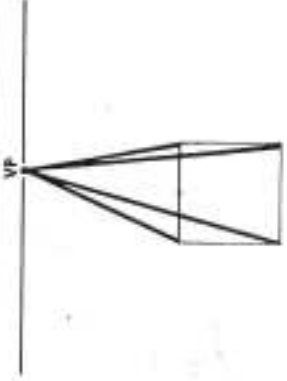




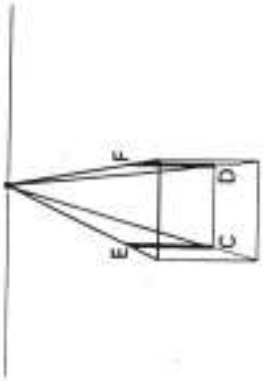
48. Draw a square without using a ruler, making sure the verticals and horizontals are absolutely perpendicular.



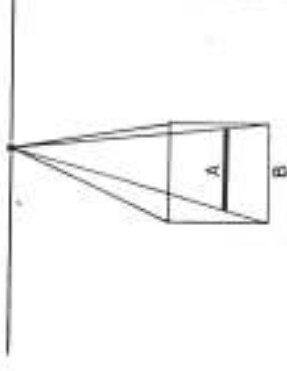
49. Then draw the horizon line and decide on the position of the vanishing point. This must be very near the centre of vision, or we won't be working with parallel perspective.



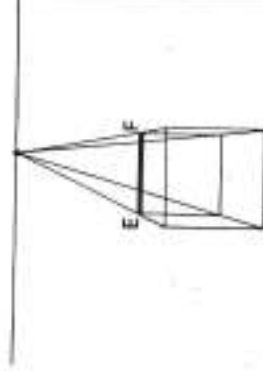
50. Draw a straight line from each of the four corners of the square to the vanishing point.



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



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



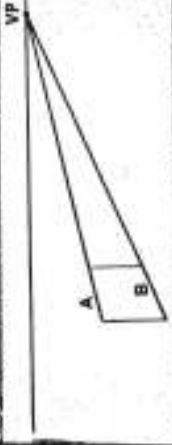
53. Finally, complete the top square by joining points E and F with a new horizontal line, as shown.



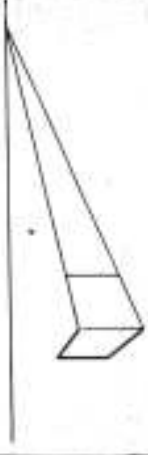
55. Without using a ruler or set-square, draw a vertical line to form the nearest edge of the cube. The length of the line should be equal to the height of the cube.



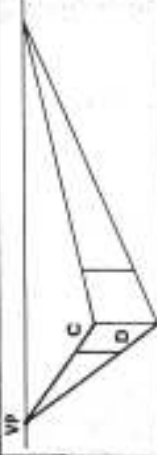
56. Then draw, by eye, the square forming the most visible plane. Remember that the edges A and B of this plane must extend to one of the vanishing points on the horizon, so the lines must be angled accordingly.



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



58. 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.



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



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



61. 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.

**Interior Design: Two Point Perspective Complimentary Painting**

Name: \_\_\_\_\_

| Achievement Criteria  | Level 0  | Level 1  | Level 2  | Level 3   | Level 4  |   |
|---|--|--|--|---|--|---|
| <b>Thinking/<br/>Inquiry</b><br>Concept & Meaning:<br>Two Point<br>Perspective<br>Complimentary<br>Painting   | Work does not meet assignments expectations for this category. Incomplete.<br><br>0  | Concept is unclear and/or weak. Meaning or ideas conveyed are not on par with student grade level.<br><br>0.5  | Concept is slightly unclear and/or weak. Meaning or ideas conveyed are below expectations for student's grade level. Applies some of the elements & principles of design while composing work.<br><br>0.5 - 1.0  | Concept is clear and valid. Meaning or ideas conveyed are on par with student's grade level. Applies considerable elements & principles of design while composing work.<br><br>1.0 - 1.75   | Concept is clear and strong. Meaning or ideas conveyed are above expectations for student's grade level. Applies substantial elements & principles of design while composing work.<br><br>2  | <b>/2</b>   |
| <b>Knowledge/<br/>Understanding</b><br>Creativity & Originality<br><br>Colour Theory:<br>Complimentary &<br>Composition: Proper use<br>of Two Point Perspective   | Work does not meet assignments expectations for this category. Incomplete.<br><br>0<br>Work does not meet assignments expectations for this category. Incomplete.<br><br>0 | The completed work is largely unoriginal and not creative in execution. Many exemplars of similar work exist.<br><br>0.5<br><br>Student demonstrates limited knowledge of colour theory & spatial relationships.<br><br>0.5  | The completed work is largely unoriginal and not creative in execution. Many exemplars of similar work exist.<br><br>0.5 - 1.0<br><br>Student demonstrates good knowledge colour theory & spatial relationships.<br><br>0.5 - 1.0  | The completed work is largely unoriginal and not creative in execution. Many exemplars of similar work exist.<br><br>1.0 - 1.75<br><br>Student demonstrates substantial knowledge colour theory & spatial relationships.<br><br>1.0 - 1.75  | The completed work is largely unoriginal and not creative in execution. Many exemplars of similar work exist.<br><br>2<br><br>Student demonstrates impressive knowledge colour theory & spatial relationships.<br><br>2  | <b>/2</b><br><br><b>/2</b>                                    |
| <b>Application/<br/>Creation</b><br>Value<br>(Shade & Tone)<br><br>Process:<br>Demonstration of<br>Skill Development<br>& Following<br>Procedures<br>including<br>Clean Up<br><br>Completion/<br>Neatness<br><br>Detail | Incomplete.<br><br>0<br><br>Work does not meet assignments expectations for this category. Incomplete.<br><br>0<br><br>Incomplete.<br><br>0<br><br>Incomplete.<br><br>0    | Work demonstrates no areas of extreme black or white. The composition does not contain sufficient value to reflect three dimensionality.<br><br>1<br><br>Student demonstrates limited effectiveness in demonstrating the process of following procedures and skill development.<br><br>5 | Work demonstrates few areas of extreme black or white. The composition is grey overall or contains minimal value to reflect three dimensionality.<br><br>2<br><br>Student demonstrates some effectiveness in demonstrating the process of following procedures and skill development.<br><br>6 - 6.5 | Work demonstrates some areas of extreme black or white. The composition contains sufficient value to reflect three dimensionality.<br><br>3 - 4<br><br>Student demonstrates considerable effectiveness in demonstrating the process of following procedures and skill development.<br><br>7 - 7.5 | Work demonstrates exact and balanced amounts of extreme blacks, whites & greys. The composition contains balanced value to reflect three dimensionality.<br><br>5<br><br>Student demonstrates superior effectiveness in demonstrating the process of following procedures and skill development.<br><br>8 - 10 | <b>/5</b><br><br><b>/10</b><br><br><b>/5</b><br><br><b>/5</b> |
| <b>Communication</b><br>Accuracy:<br>Colour Theory:<br>Complimentary & Two<br>Point Perspective<br><br>Reflection Questions   | Incomplete.<br><br>0   | Work demonstrates limited degree of clarity in Colour Theory and Perspective.<br><br>0.5<br><br>Answers are vague/incomplete.<br><br>0.5   | Work demonstrates some degree of clarity in Colour Theory and Perspective.<br><br>0.5 - 1.0<br><br>Answers are somewhat clear and complete.<br><br>0.5 - 1.0   | Work demonstrates considerable degree of clarity in Colour Theory and Perspective.<br><br>1.0 - 1.75<br><br>Answers are clear and complete.<br><br>1.0 - 1.75   | Work demonstrates high degree of clarity in Colour Theory and Perspective.<br><br>2<br><br>Answers are clear & exemplary.<br><br>2   | <b>/2</b><br><br><b>/2</b>                                    |
|   |  |  |  |   |  | <b>/35</b>  |

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)