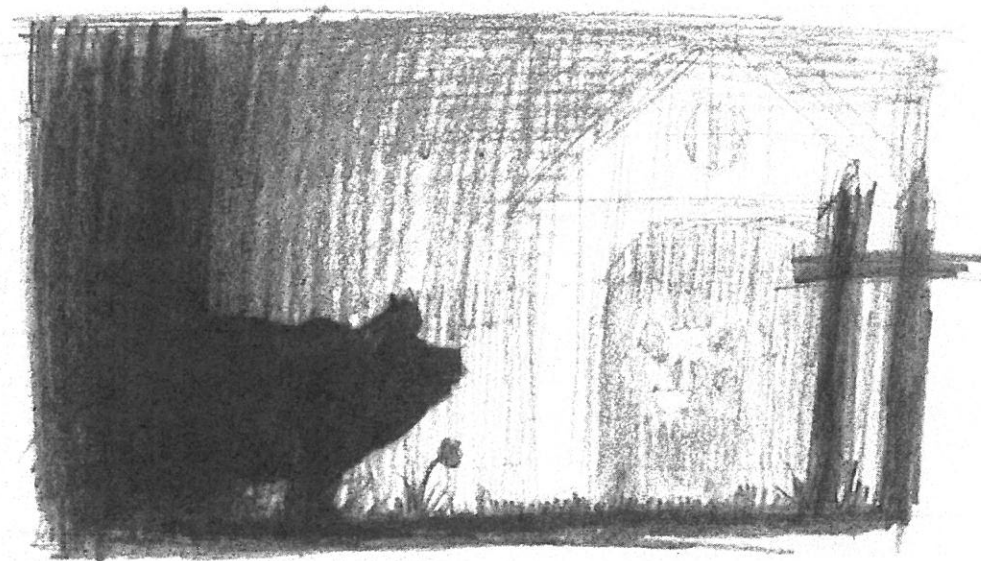


# Chapter 3: Atmospheric Perspective



*The world in shades of gray...*

## Atmospheric Perspective

Atmospheric perspective is the principle that objects farther away appear to be diffused by the atmosphere, compared to objects that are closer and appear sharper because there is less diffusion from the atmosphere.

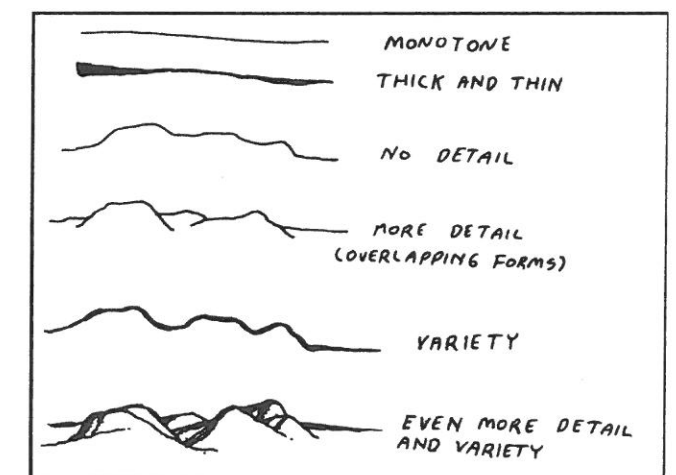
In atmospheric perspective the solutions are not always as precise as they are in linear perspective, but there are good guidelines to help you achieve depth in your drawing through the use of value, edges and line. This theory of atmospheric perspective relies on relationships compared to one another create the illusion of depth.

Relationships can seem more subjective when analyzed and can change depending on the context of the drawing. For example a sharper edge in relation to a softer edge will appear to be closer. Although you can choose to blur things in the foreground and sharpen details in the middleground to create a focal point.

### Atmospheric Theory - Relationships

<u>Closer</u>	<u>Farther</u>
Sharper Edges	Softer Edges
Darker Shadows	Lighter Shadows
More Contrast	Less Contrast
More Detail	Less Detail
Larger Shapes	Smaller Shapes
More Value Variation	Less Value Variation
More Form	Less Form
Thicker Line	Thinner Line
More Line Variation	Less Line Variation
More Line Detail	Less Line Detail

### Line Quality diagram



## Chapter 3

### Examples of Value and Form

Objects in the foreground appear to have sharper edges, while elements in the distance have softer edges. Shadows are darker in the foreground and lighter the further away from the viewer.

The foreground has more detail, and shapes tend to be larger (like the cracks in the mud on the illustration to the left).

Foreground elements have more value variation: light, middle value and dark, and have more form. While objects in the distance tend to be more monotone, and have less form, appearing more as simple shapes.



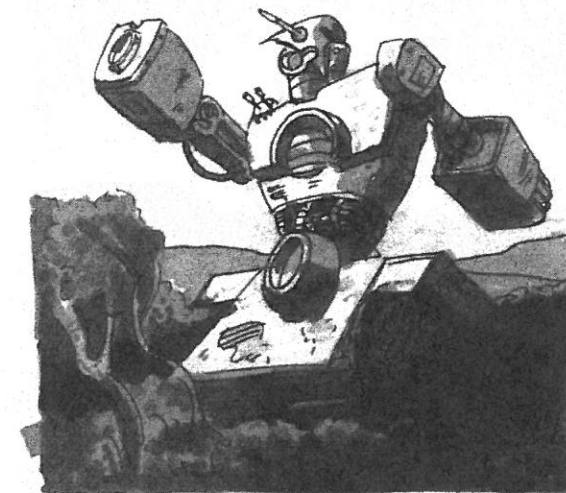
## Atmospheric Perspective



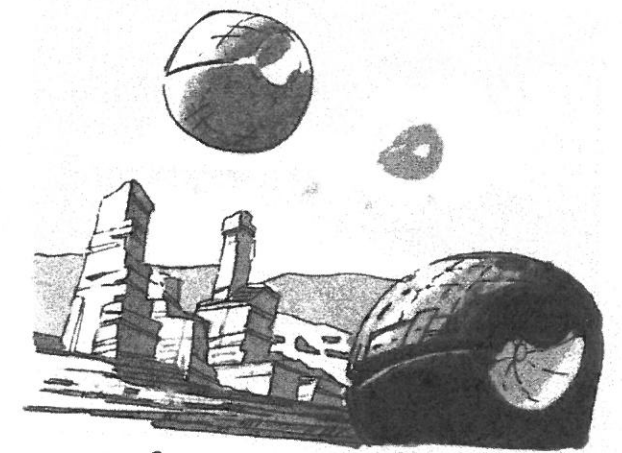
A SINGLE FOCAL POINT WILL ALWAYS MAKE YOUR DRAWING STRONGER. SELECTIVE DETAIL THAT IS SUBORDINATE TO THE FOCAL POINT WORKS BETTER.



WHEN EVERYTHING IS EQUALLY RENDERED THE EYE HAS NO PLACE TO SETTLE. EVERYTHING COMPETES. YET THIS IS THE MOST COMMON MISTAKE. WE OFTEN THINK ADDING MORE DETAIL, OR RENDERING MORE WILL MAKE IT BETTER, BUT IT ACTUALLY RUINS THE COMPOSITION.



MECHANICAL V. ORGANIC

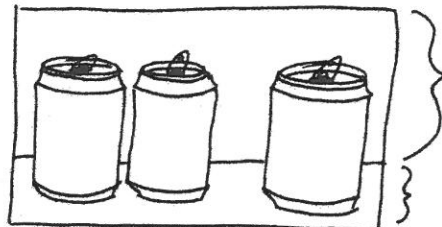
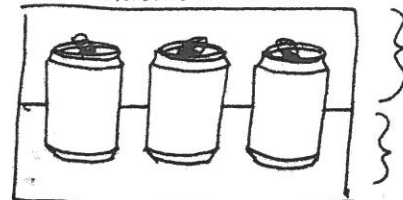


ROUND V. SQUARE

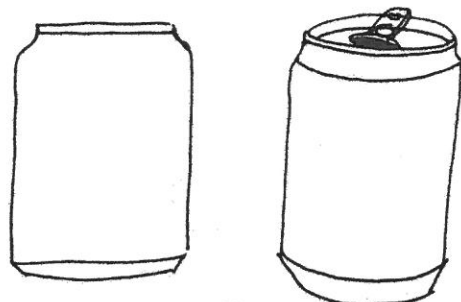


IF YOU KEEP YOUR DRAWING TO 4 OR LESS VALUES IT WILL BE STRONGER.

SAME SPACING = BORING

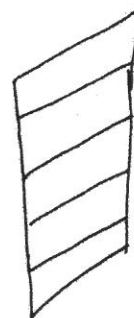
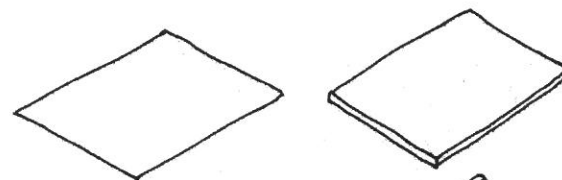


UNEQUAL SPACING = MORE INTERESTING

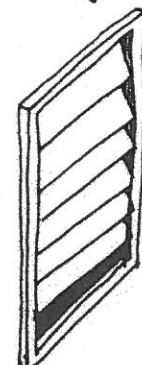


BORING - FLAT

THICKNESS MAKES OBJECTS MORE INTERESTING

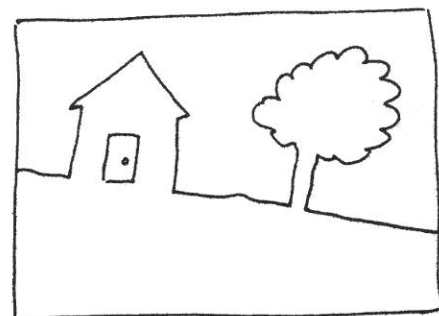


FLAT

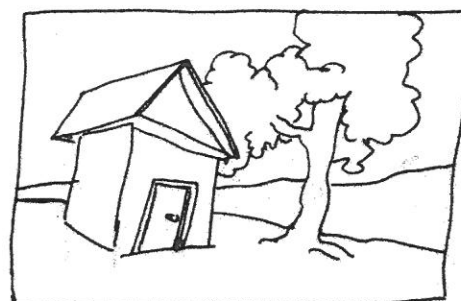


DIMENSION = MORE INTERESTING

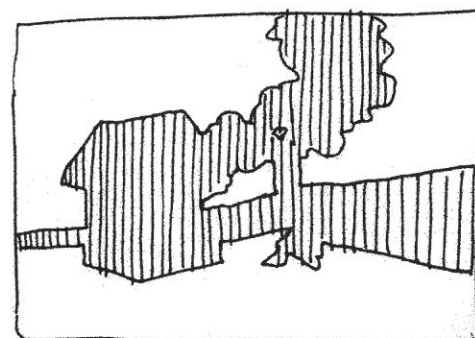
1 MISSING BREAKS REPETITION



FLAT, NO OVERLAPPING, SAME SPACING MAKES THIS BORING.

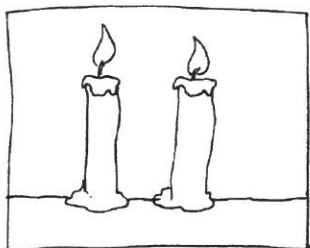
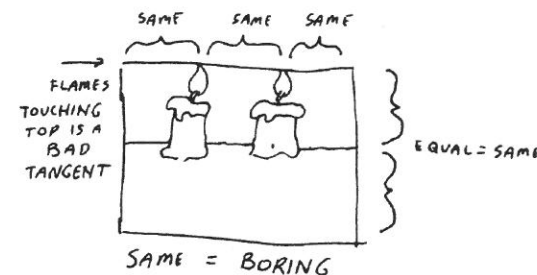


OVERLAPPING ELEMENTS, THICKNESS AND VARIETY OF SHAPES MAKES THIS MORE INTERESTING.

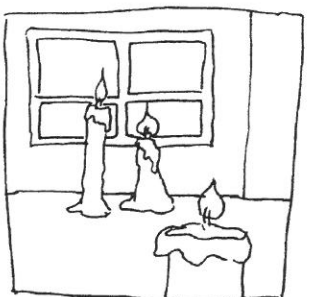


THINK OF COMPOSITION IN TERMS OF NEGATIVE SHAPE. IF IT HAS A VARIETY OF SHAPES: SMALL, MEDIUM AND LARGE IT WILL BE MORE INTERESTING

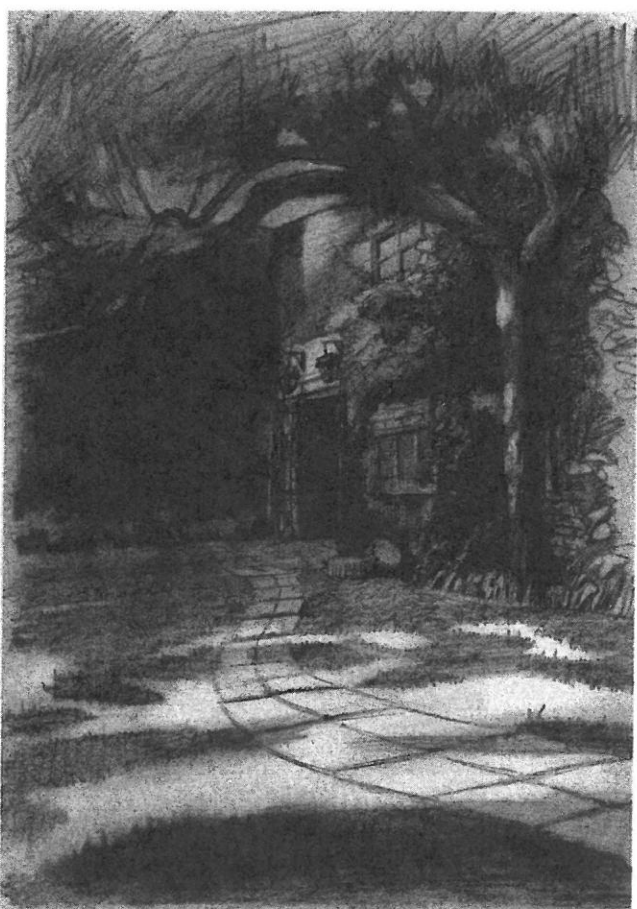
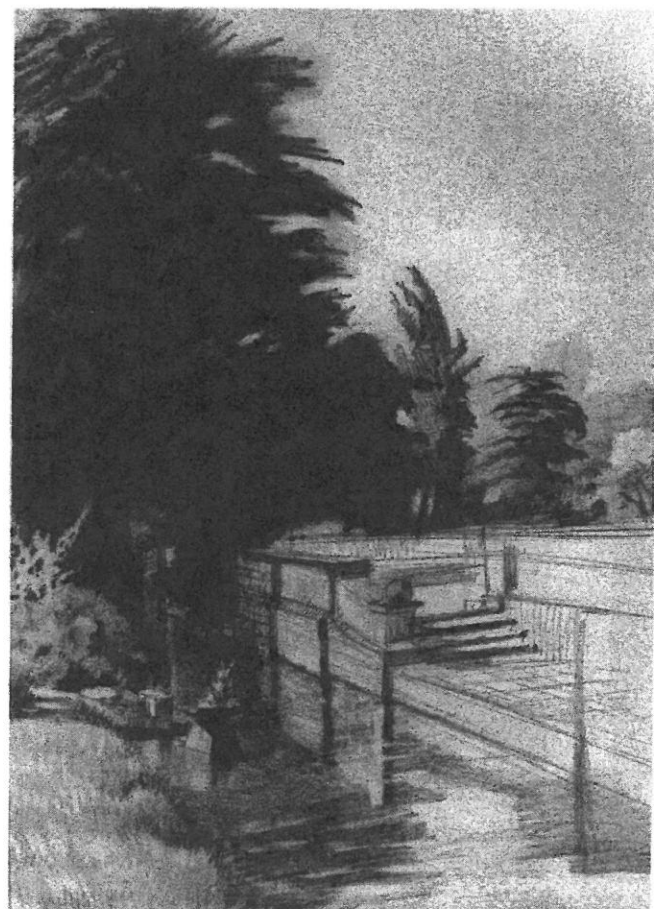
STAGING

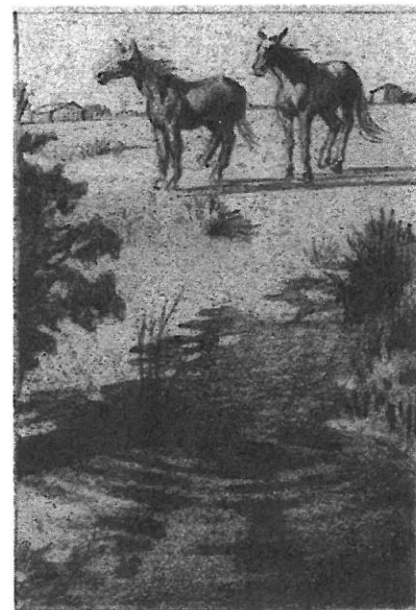
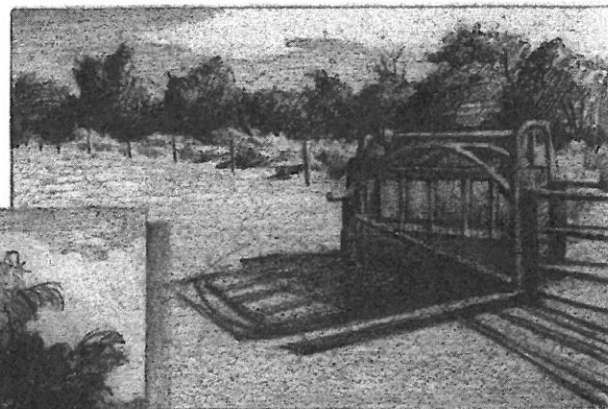
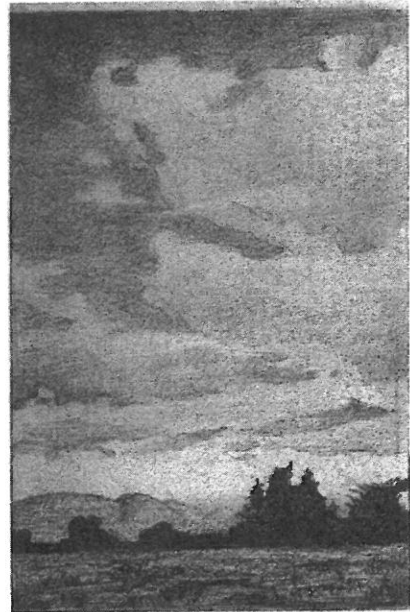


LITTLE MORE INTERESTING BUT IMAGE IS STILL BORING.



DIVIDE SPACE INTO LARGE SHAPES AND SMALLER SHAPE





Using line to create atmospheric depth.

Thicker lines give an element in your drawing the appearance of being closer to the viewer's eye. As things go farther back in space you can use thinner and thinner lines to give the illusion that they are farther away. This generally applies to the outline of the object. Thin lines within an object can create the sense of more detail and it will appear closer. The simpler and less defined elements are, the farther away the object will appear.

Line variation, (usually referred to as line quality) is a variety of thick and thin lines. Line quality usually makes an object closer and more visually stimulating. The more monotone or simple the line variation in an object is, the farther away it will appear.

More line detail, which is form overlapping form, particularly on the edges creates the appearance of an object, which is closer or more in focus. The less detail you have in your line, or the less overlapping forms the farther away an object will appear.

## Atmospheric Perspective

The illustration below gives the illusion of a figure in the foreground that is much closer with the use of line and atmospheric perspective. There is no linear perspective to create the illusion of depth.

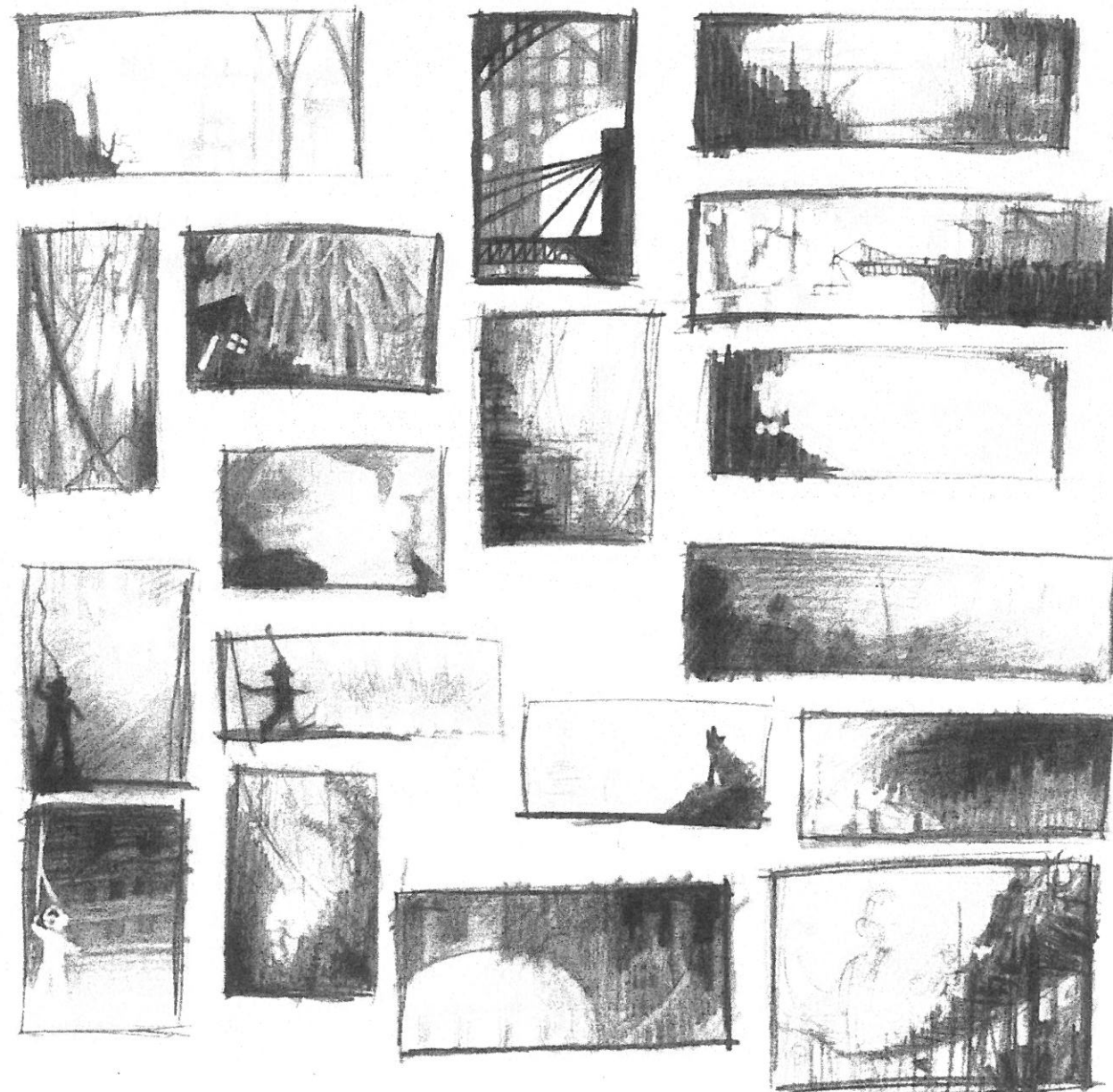
The figure has strong contrast of lights and darks, variety of line (thick and thin), form overlapping form, and more detail compared to the elements in the background.



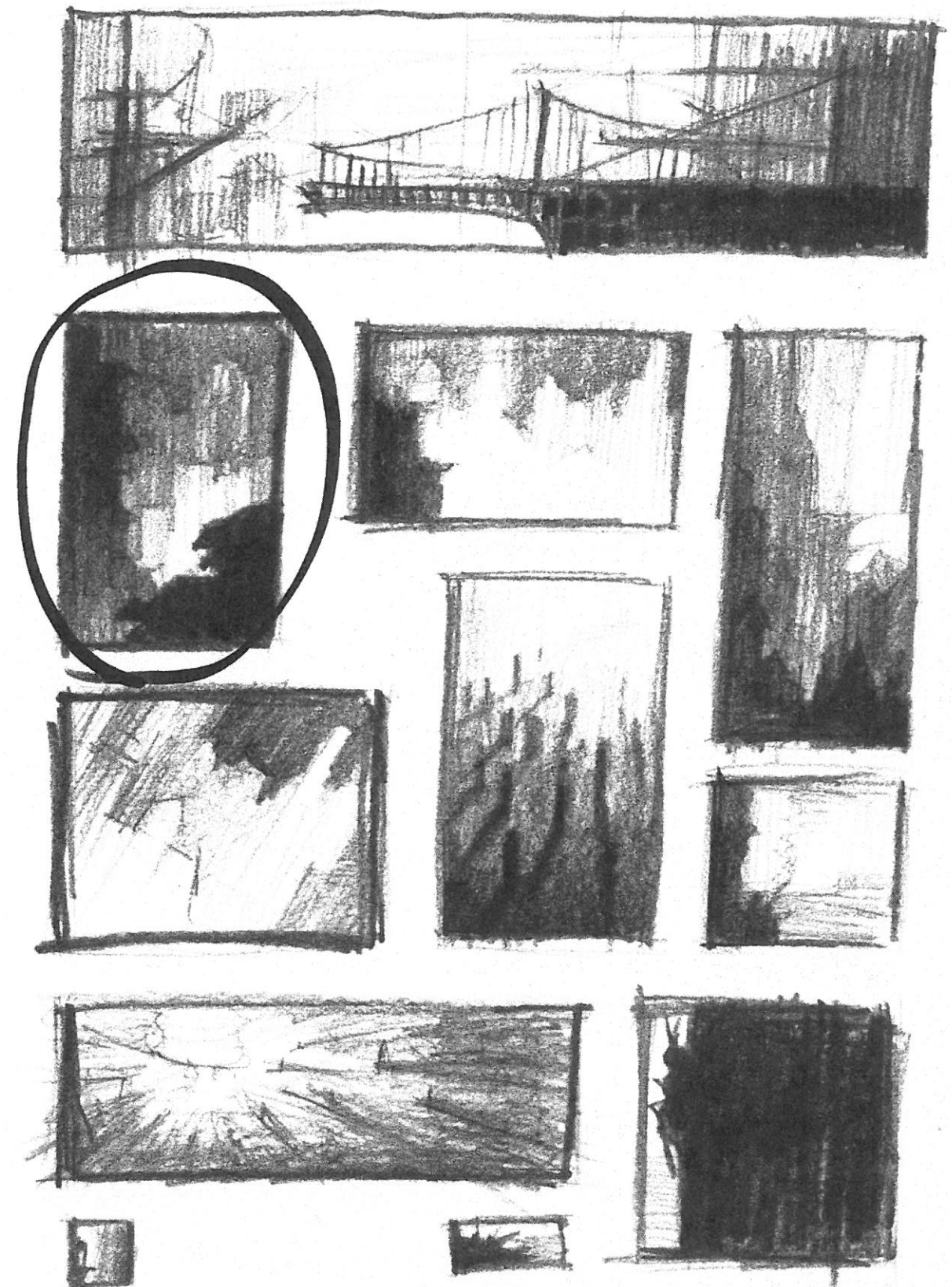
## Chapter 3

The more thumbnail sketches you do before you start your finished drawing, the better your composition will be. When you do a page of thumbnails, rarely is the first one the best one. Yet if you didn't do any thumbnails the first one would be your drawing! It may seem tedious at first, but you'll find once you start sketching out little thumbnails, using simple values and shapes it becomes very addictive. When drawing thumbnails keep these guidelines in mind:

1. Simple values: light, middle value and dark.
2. Simple shapes: small, medium and large.
3. Sameness is boring: create contrast and variety of shapes: ie. round vs. square, or repeating triangles of various sizes and angles.



## Atmospheric Perspective



## Chapter 3

Atmospheric perspective - step by step example.

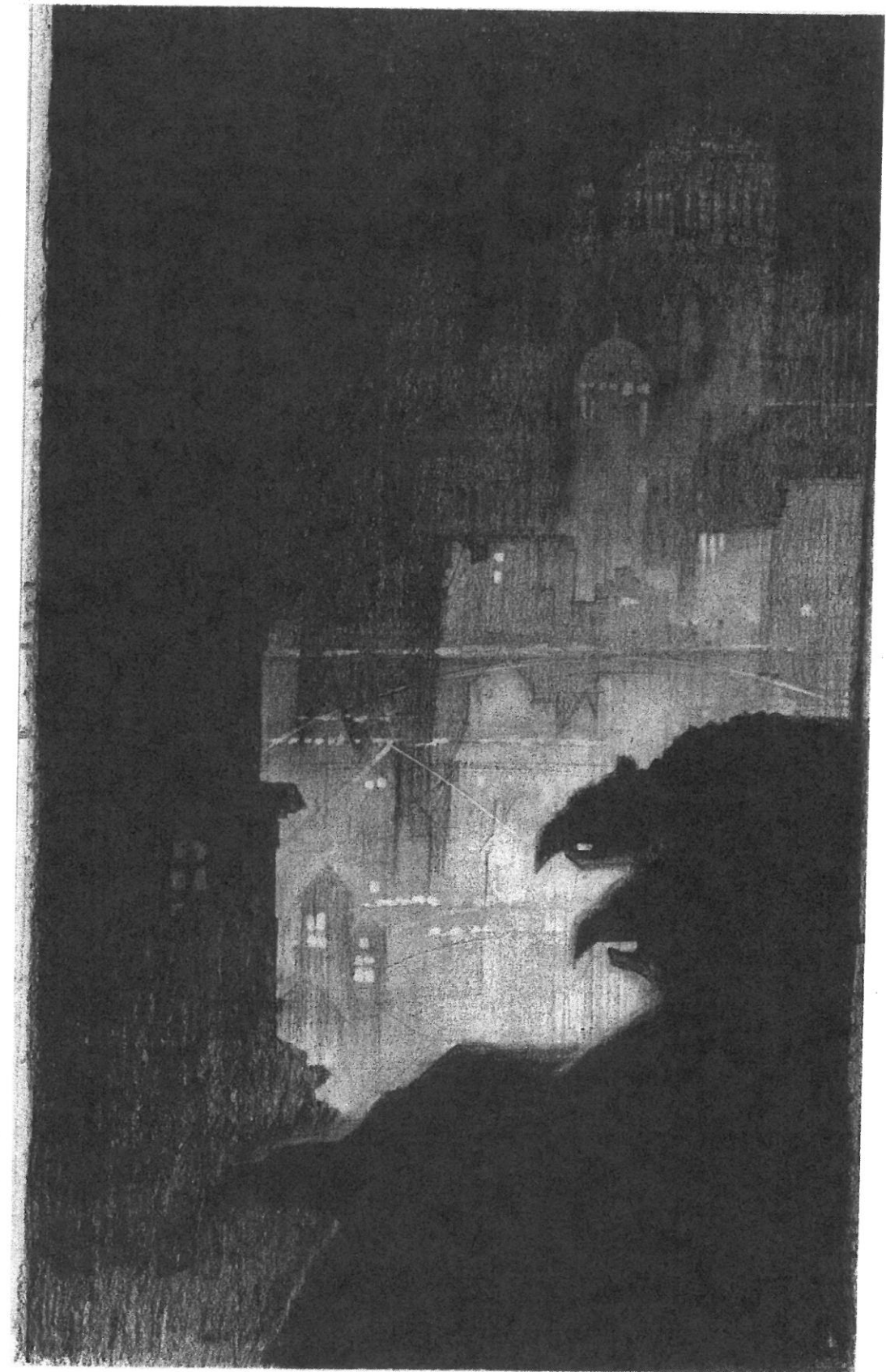
1. Block in the large shapes, working from light values in the distance to darker values in the foreground. At this stage create a simple division of foreground and background.



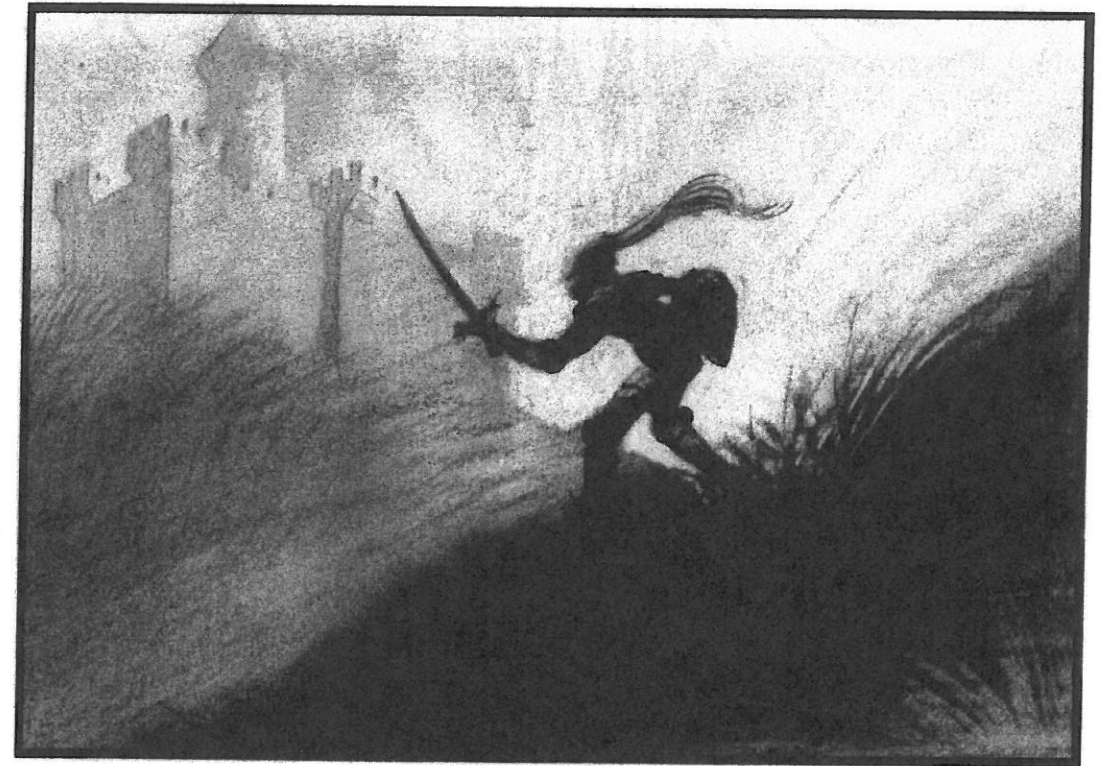
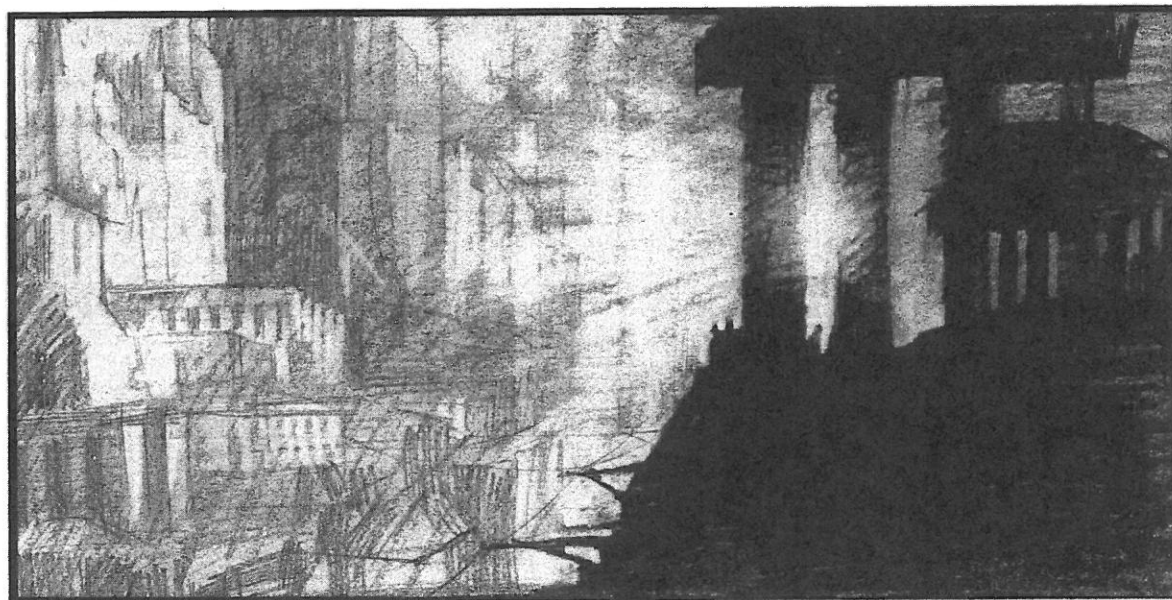
2. Add more contrast, sharpening edges in the foreground, leaving elements in the background more diffused and less detailed. Further separate the elements in your composition into foreground, middleground and background in order to create as much depth as possible, but be careful not to break up the shapes too much and ending up with a "spotty" composition.



3. Finish your composition with details. Enjoy drawing the details without losing the overall impact of your drawing. It's very easy to get lost in the small stuff, but if you maintain the integrity of your shapes, your composition will be stronger and read better.



## Atmospheric Perspective





When you do thumbnails, try to vary your light sources and the position of focal points. Be creative!!!!

