

My dearest watercolourists,

I hope you're well.

This week as I promised we are going to look at how to create perspective. We have often heard or spoken about the *vanishing point* and *perspective*. However, we have not properly looked at how to create an environment governed by this. This is what our session today is going to be about. I have attached a couple of old masters' paintings for reference.



Church. Interior of a Gothic Church. Copper, c1615, by Hendrik van Steenwyck II and Jan Brueghel I.



Johann Ludwig Ernst Morgenstern, A Church Interior

This is the extent to which one can take this technique!

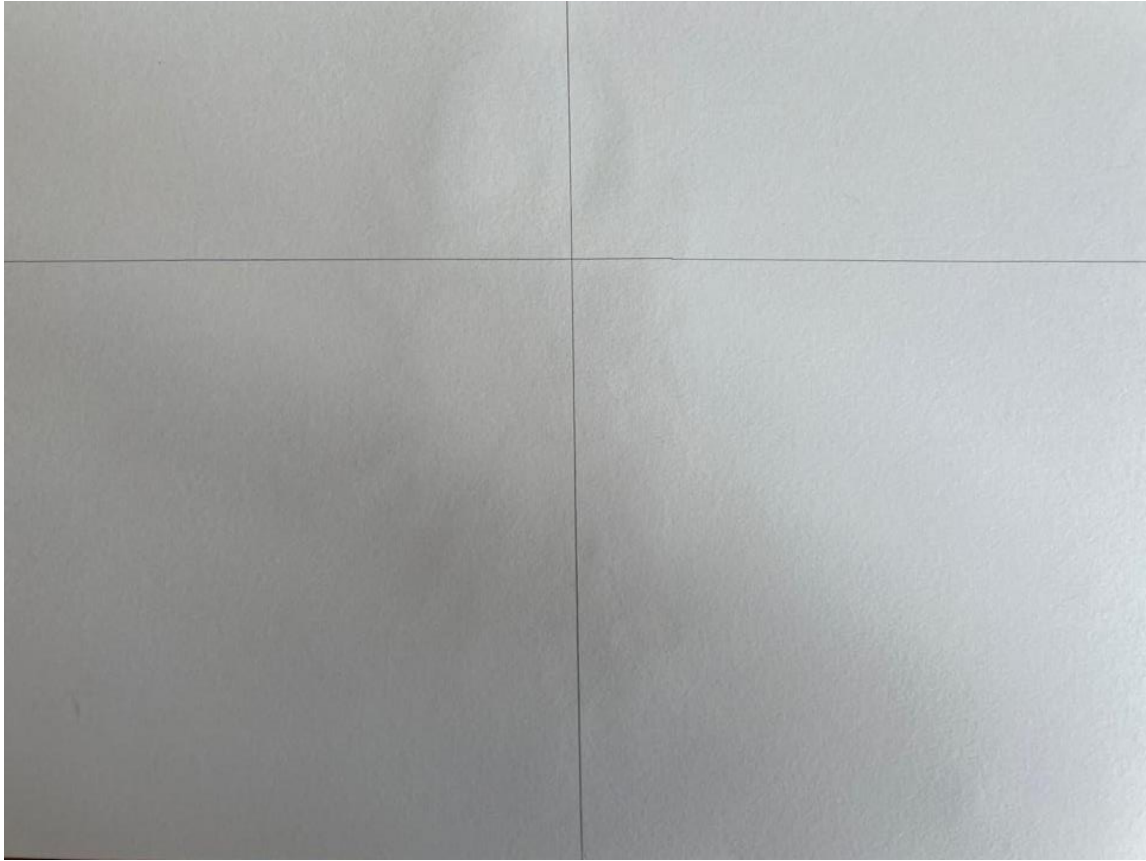
What we are going to do is apply the same principles, but we are going to start small.

First things first we're going to use a landscape-oriented paper.

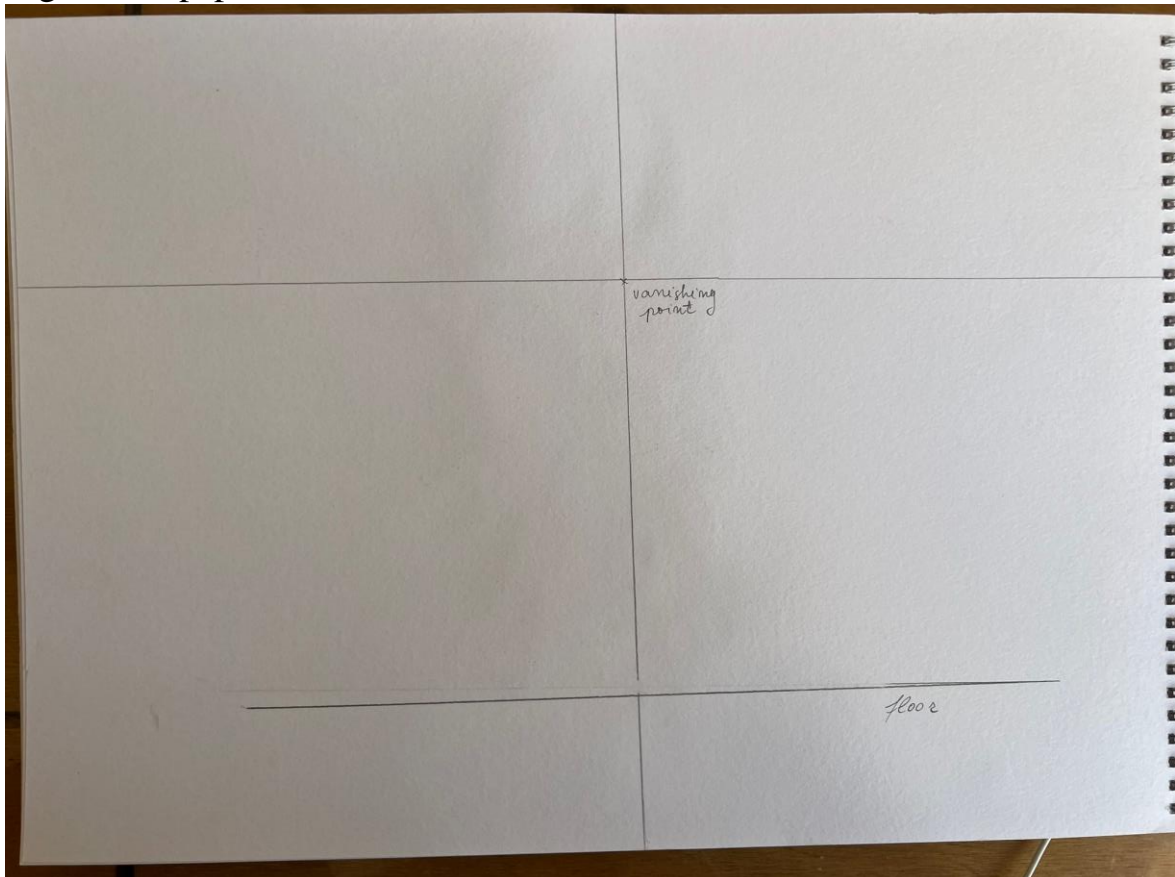
We are going to trace the vertical symmetry line exactly down the middle. I do suggest you use a ruler.

Then we are going to trace the line of the horizon – the line at which our eyes can see straight ahead.

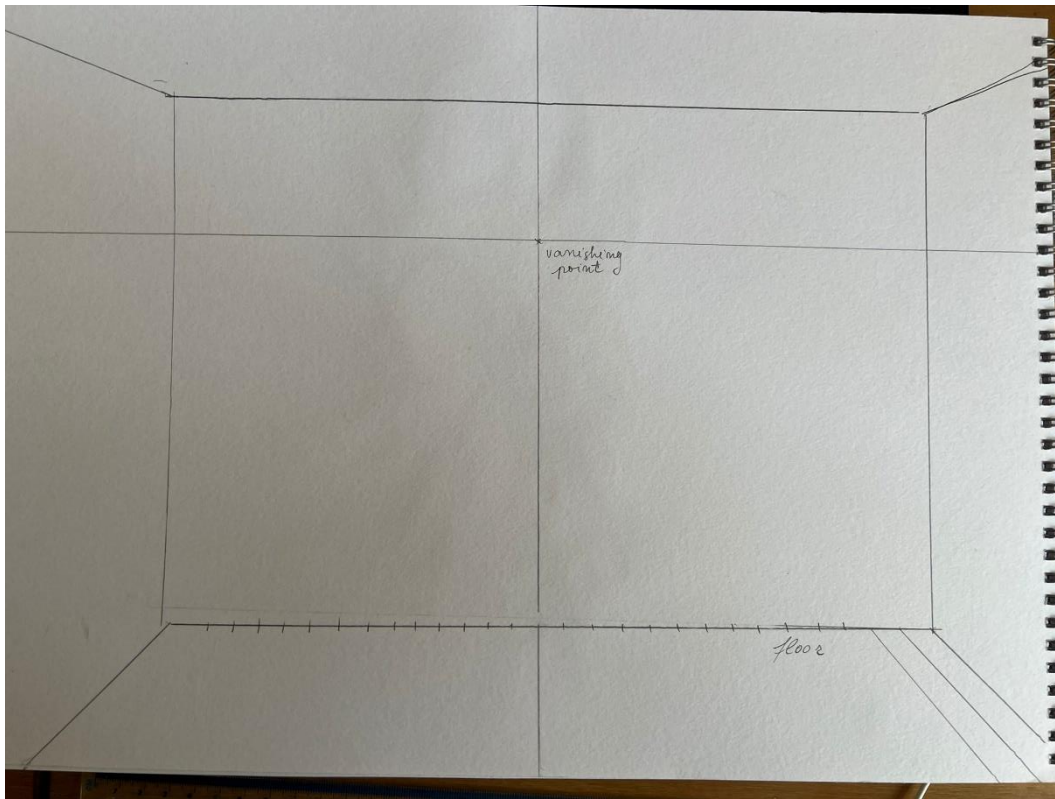
We are creating an interior of a room, so this line is going to be approximately the height of a person in relation to the room. The eye-line can be about  $\frac{1}{3}$  or  $\frac{1}{4}$  to the top of the paper.



Next we are going to add the floor which is going to be one line parallel to the edge of the paper.



And we're also going to add another line that's going to be the edge between the ceiling and the wall that we see in front of our eyes. The back wall is parallel to us. So its corner will always have 90-degree angles.

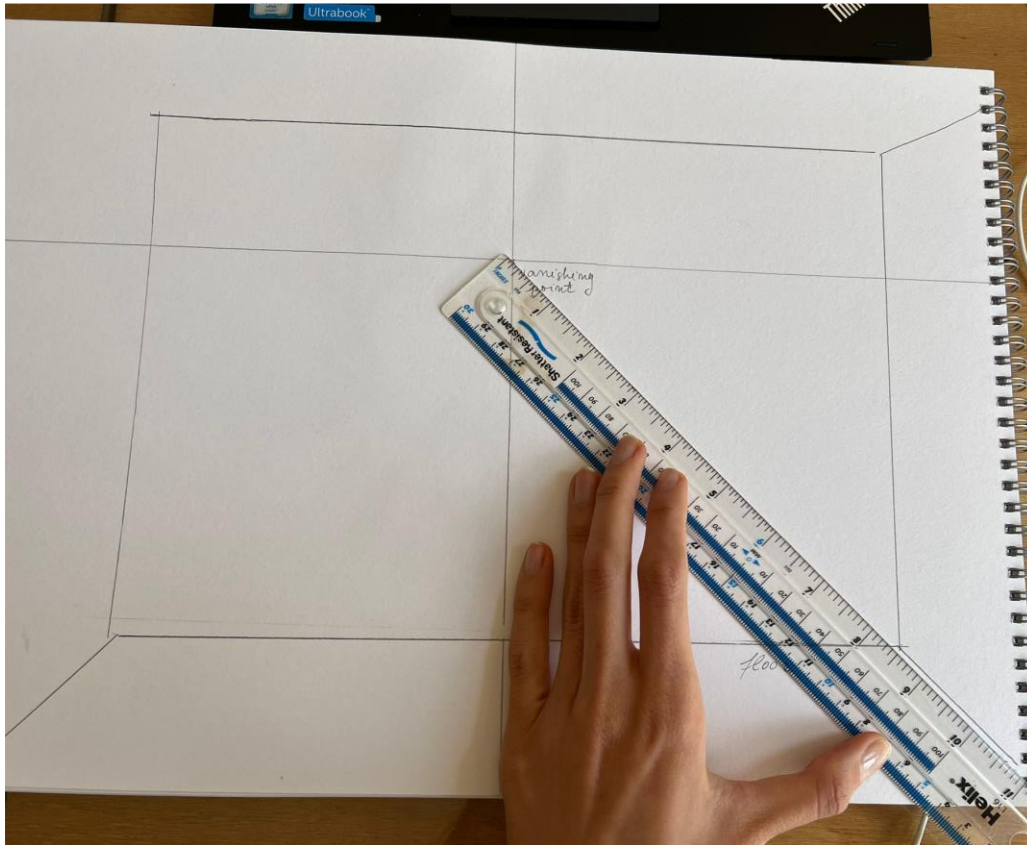


We are next going to add the left and the right walls.

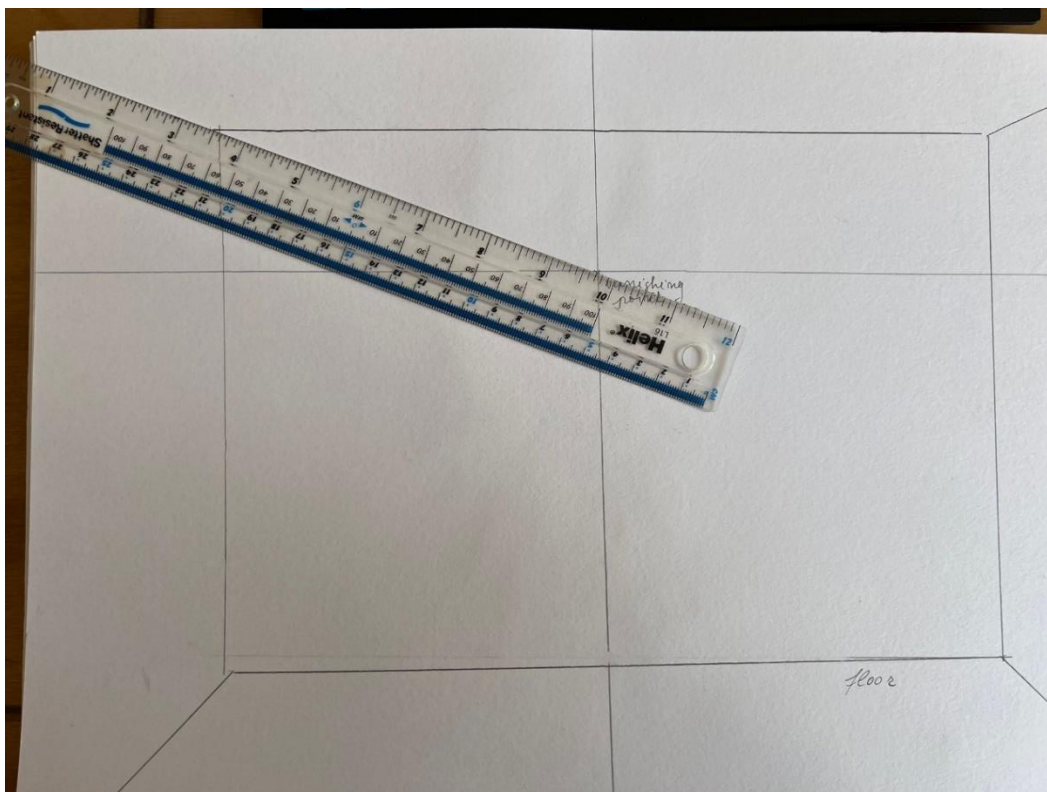
As I mentioned, the back wall is in a plane that is parallel to us (the viewpoint). So, to define the wall, we need to add two vertical lines to connect the top and bottom horizontal lines. These lines, of course, are parallel to the left and the right edge of the paper. The back wall is a simple rectangle.

Now, the more difficult part, or at least, it's a little bit more difficult to wrap your head around in the beginning, is how to create the diagonal lines at the intersection of the left or the right wall and the floor or the ceiling.

This is where the vanishing point becomes essential. We're going to place one end of our ruler to the vanishing point and connect the corner of the inner rectangle. we will elongate the line to the outside of the paper and repeat it on the other side.



Because the vanishing point is not exactly in the very middle of the page, the ceiling lines and their angles are going to look different from the ones from the floor.

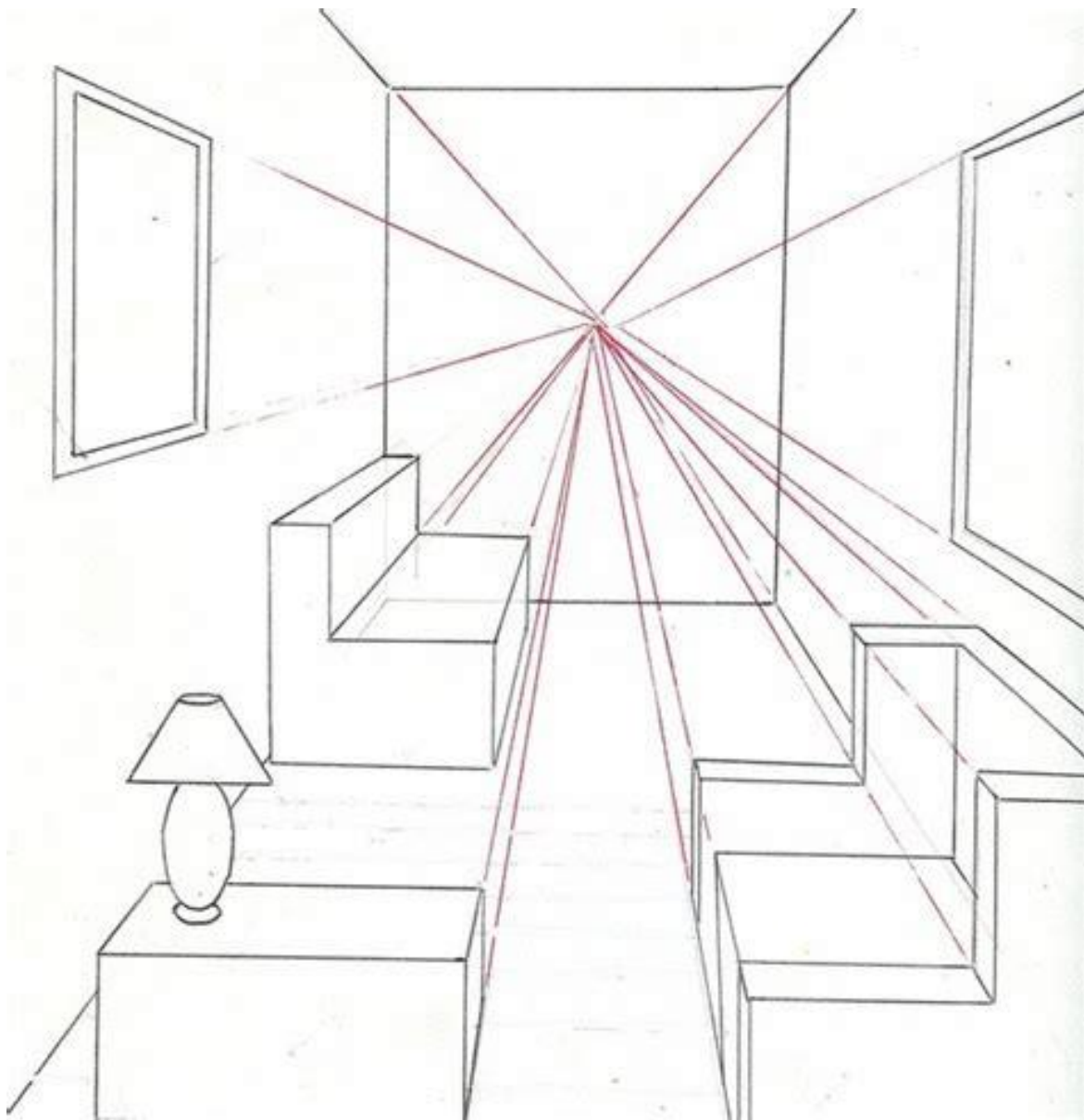


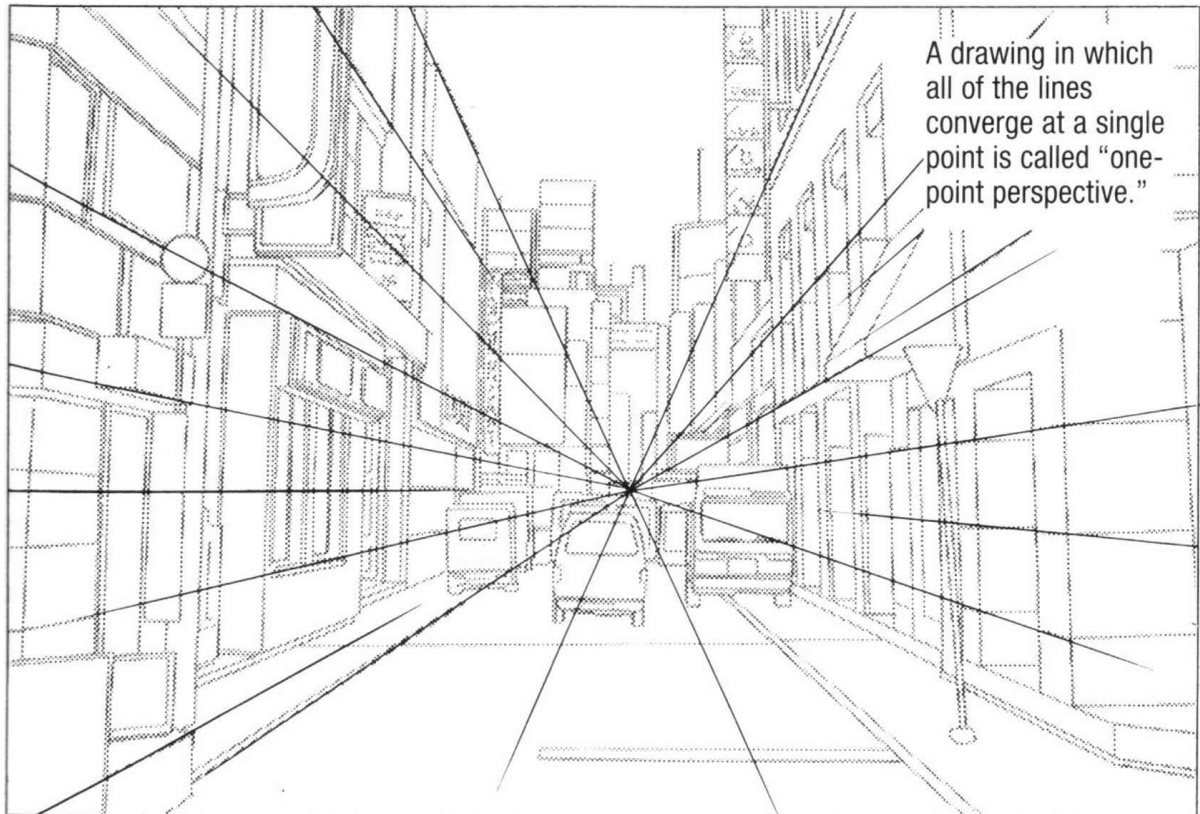
We use exactly the same principle with a ruler connecting the top corner of the wall to the vanishing point.

We're going to repeat on the right.

The vanishing point will remain the reference point. All the lines and objects we introduce will be in relation to this point. The idea is that if we were to elongate any lines (from any object in the room), they would all meet and connect at this vanishing point.

Here are some examples





An easy application of this vanishing point and use of perspective to create depth is making a wooden floor. All we have to do is connect the vanishing point to the edge of the floor, elongate those lines and then move the ruler 1 cm to the left (or right, I started from the right to the left but there is no correct way). This way we obtain lines that follow the perspective until one line in the middle is perfectly vertical. The angles change, and we perceive this as depth.

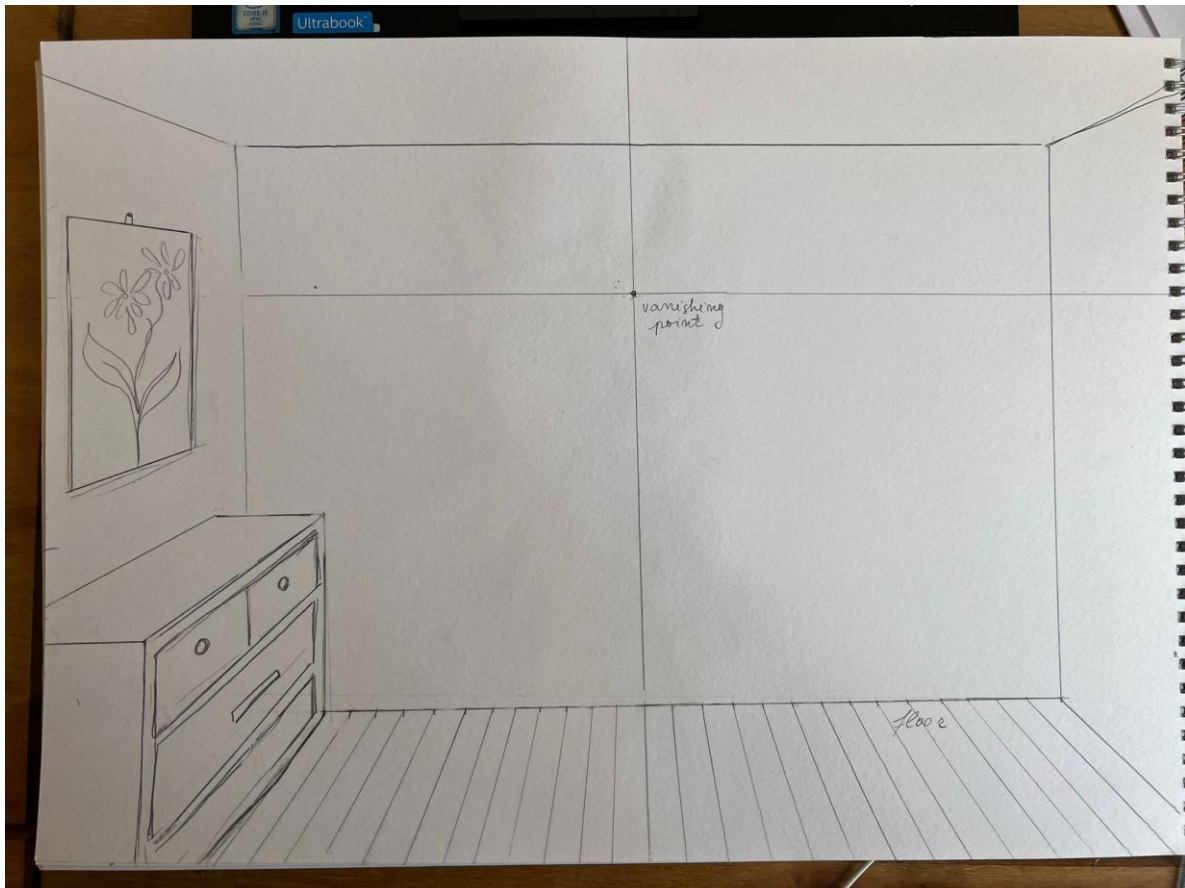
Now that we have the floor ready, we can continue to introduce some other elements into our composition. For example, we can start adding some furniture!

We add a chest of drawers, first, and we choose where we want it to be and how tall we want it. As the back wall and the horizon are in relation to human height, roughly estimate how tall you want this chest of drawers to be. Add a dot on the wall to suggest the height. Then use the vanishing point and a ruler, connect the vanishing point and this dot and draw a line on the wall- this will be the back edge of the chest of drawers. Next, use a horizontal line coming out of the back end of the line drawn on the wall- this will be the depth of the top of the chest. Use the vanishing point again and add a line parallel to the back edge of the chest of drawers and connect this line to the end of the horizontal line.

That will be the top of your chest of drawers. Use the right back corner and an odd vertical line going down to the floor. And then use the left corner of the

vertical line going all the way into the floor. Keep in mind that the object may be a little bit bigger so you may not be able to see it whole, just as in the example here, where, for me, the bottom left corner of the object is outside the view.

You can also add something like a painting on the wall. This is easy. The vertical lines are simple. Trace two vertical lines and connect these together with two lines using the vanishing point.

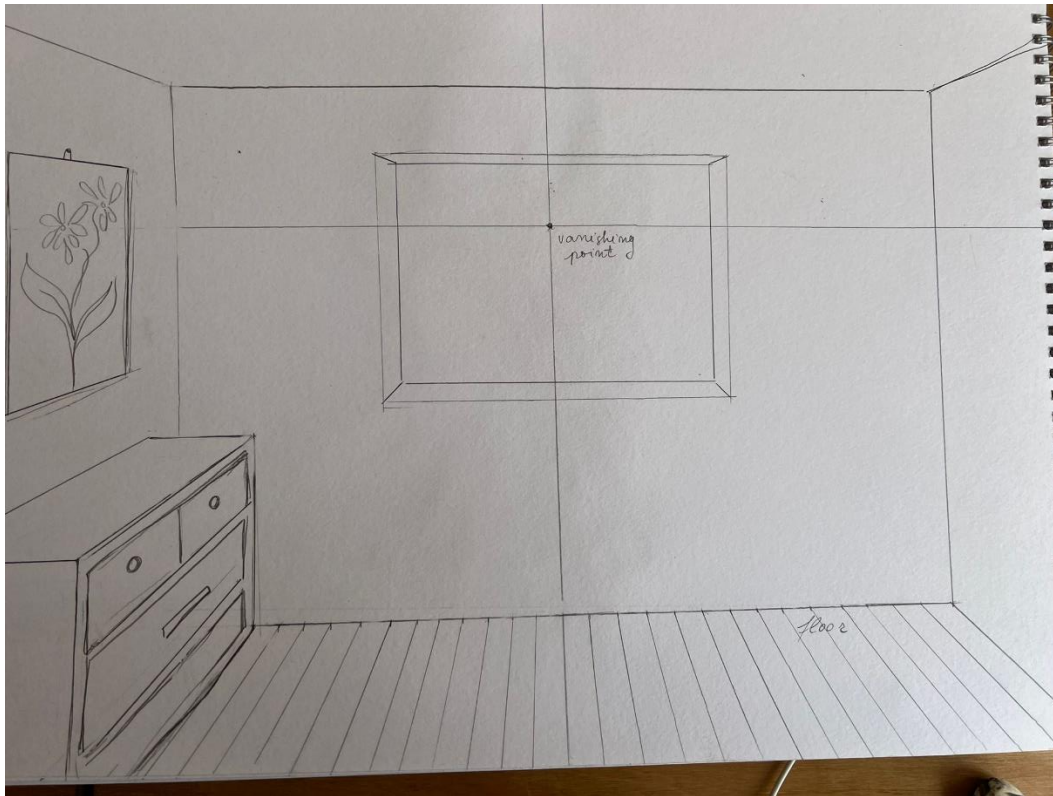


I also added a window. As the back wall is in a plane parallel to us, the corners are 90 degrees.

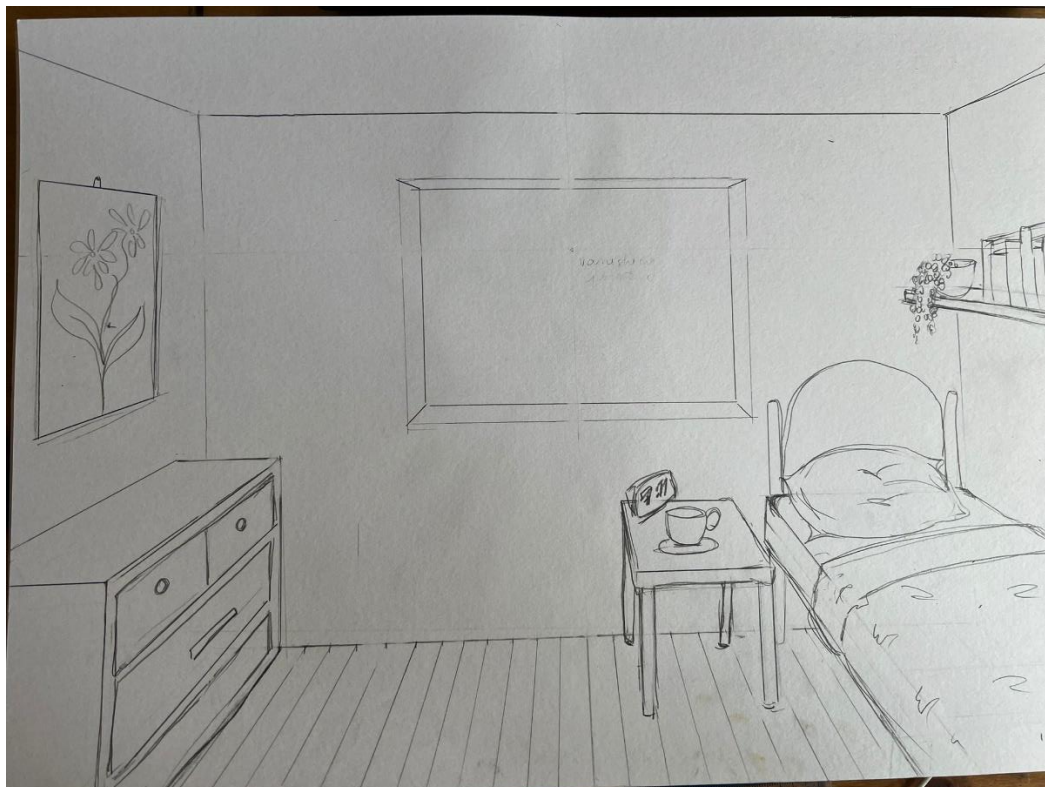
We continued to apply the exact technique to introduce other objects. What we did here were a bed, a bookshelf, and a bedside table.

The way we introduced the bed is quite similar to the chest of drawers. We started with the dot on the right wall near the corner of the room- suggesting the appropriate height. Then we elongated the dot to the edge of the paper using the vanishing point. This is the right edge of the bed. Then we add a horizontal line on the back wall- the back edge of the bed- the depth. We then elongate the left end of this line using the vanishing point to add the left edge of the bed. The legs are vertical lines.





From there, we freestyled the rest of the elements such as the headrest, all the legs as well as the bedding. We use the same principle to add a little table. Make sure that, as you're adding the bedside table, you draw the front legs bigger and longer than the back ones- the closer features appear wider and taller in perspective drawing.



We also added a bookshelf, again using the vanishing point in the line on the right sidewall. We decorated a bookshelf with some books, of course, and we also added a little plant!

Because our composition has been governed by straight lines and most of them have harsh corners, we decided to soften it up a little with a couple of curved lines. we added a lamp, a painting that was oval-shaped, a landscape through the window, and we also added some beds and curtains. Finally, it was time to paint!

I will let you be creative with your painting application, but I will leave my final painting here for reference!



I hope you enjoyed this! Please let me know your thoughts

Kindest regards,

Ioana