

WAYS OF ARTICULATING PICTURE SPACE:
A BOOKLET FOR THE JUNIOR HIGH STUDENT

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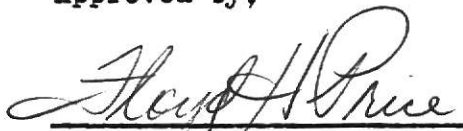
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ACKNOWLEDGEMENTS

It would have been impossible to embark on this booklet without the illustrations of some of my extremely receptive students. Their enthusiasm and innovative creations provide inspiration for future young artists. The illustrations clarify the text. After a thousand words of instructions they decided their pictures "say it all."

I am indebted to Dr. Edward Sturr for his special assistance, guidance and his sacrifice of personal time during this study. A special thanks goes to Gloria Bettis, a fellow art teacher, for her advice and encouragement during the construction of this booklet.

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WAYS OF ARTICULATING PICTURE SPACE:
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The art of representing three-dimensional objects and achieving a sense of space and depth on a two-dimensional surface is called perspective. Articulation of space on a flat surface is required of anyone rendering illustrations in architecture, interior design, advertising or the fine arts.

The purpose of this booklet is to fulfill a basic need for the junior high school students. They are taking early steps into adult art through the deliberate study of proportions and the space they occupy. To my knowledge, there is not a junior high booklet that covers this area adequately. A sound understanding involving the depiction of space on a two-dimensional surface will equip the student with a feeling for form and a more acute sense of observation.

This booklet will furnish junior high school students, who have had limited exposure to drawing, with a working knowledge of perspective.

AERIAL PERSPECTIVE

Leonardo da Vinci first described it in saying that the color of a landscape, which stretches off toward the horizon, seems to become more filmy and bluer with the increasing distance. Aerial perspective depends on the amount of haze in the atmosphere that leaves us with the impression of distance.

Basic principle: aerial perspective refers to the atmospheric causes of change. There is an increase in the haziness and blueness seen in the distance in the viewing field.

COLOR

Colors which are close to the red end of the color wheel are considered warm colors and they seem to advance. Cool colors, those adjacent to the blue side of the wheel, seem to recede. The warm colors appear to be closer to the viewer and enhance the foreground shapes. Cool colors recede and are used in the background.

Intensity of color is another important factor to consider. The hill observed nearer to you will seem to be a more brilliant green than those in back of it.

Basic principle: warm colors advance and cool colors recede. The more intense the color, the closer it will seem to the viewer.