

ART ASSIGNMENT #9B

Informal Perspective

Remedios Varo, *Exploring the Springs of the Orinoco River*, 1959.

FORMAL VS. INFORMAL PERSPECTIVES

- **In the previous two classes, we've covered the One and Two Point Perspective techniques, which are both types of *Linear Perspective*.**

- *As a recap: Linear perspectiv*e encompasses techniques that use converging lines and one or multiple vanishing points placed on a horizon line. These straight lines help us create drawings/ paintings that mimic the way we see things in real life. Objects appear smaller the farther away from the viewer they go.

- I brought in examples of famous paintings that have an easily identifiable horizon line and vanishing point(s) *inside* of the piece, and also walked you step-by-step through using the One and Two Point Perspective grids to first draw simple 3D forms, and then we used them to create fuller drawings.

- **All of these are examples of *Formal Perspective,* as we're making deliberate use of grids, have an established vanishing point and horizon line before starting, etc.**



Wayne Thiebaud, *Candy Sticks*, 1965.



John Singer Sargent, *On the Verandah*, c.1922.

FORMAL VS. INFORMAL PERSPECTIVE

- ***Informal Perspective*, on the other hand, is when the artist manages to create a believable sense of perspective and depth, but *does not* make an intentional/obvious use of a vanishing point, converging lines etc.**

- **Shapes and angles are laid down more intuitively, having in mind the "rules" of realism pertaining to 3D form, how things get smaller as they recede away from us, as well as shading, but a grid *isn't* laid down beforehand and it's not necessary to precisely establish the location of vanishing point(s) because it simply wouldn't be practical.**

- **A few examples of when it wouldn't be practical to "force" a grid/Formal Perspective: when the Vanishing Point(s) go way off the page (to locate them you would need yardsticks), when you're drawing a single object, a still life arrangement, or any type of close up.**

***Important note:* Laying down lines, even when you're not drawing a full grid, is still super helpful when using Informal Perspective.**



Remedios Varo, Freak, 1962.



Dorothea Tanning, *Eine Kleine Nachtmusik,* 1943.



Edward Hopper, *Portrait of Orleans,* 1950.



John Singer Sargent, *An Out-of-Doors Study,* 1889.



Paul Cezanne, *Mont Saint-Victorie,* 1895.



Vincent Van Gogh, *Still Life with Drawing Board and Onions,* 1889.

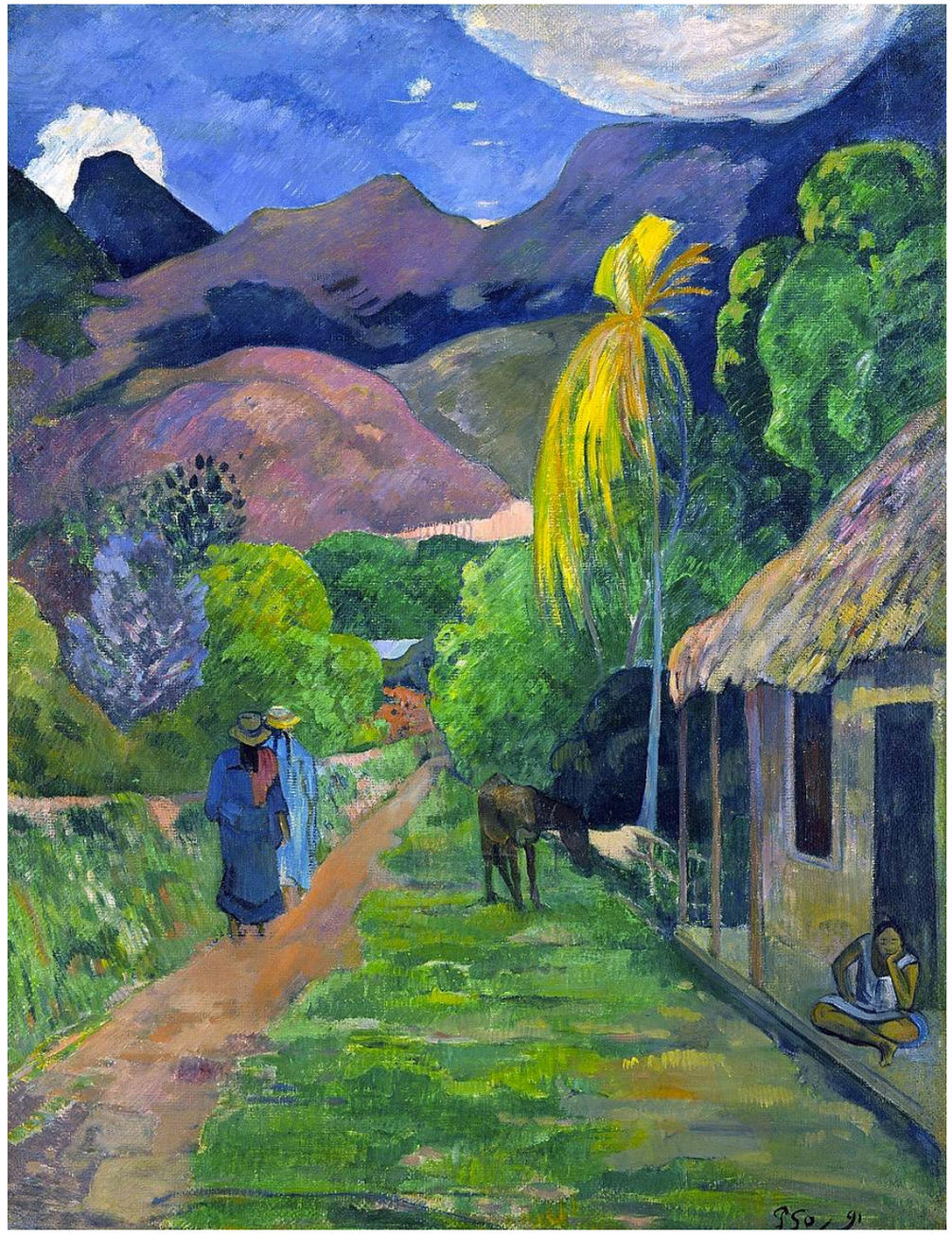
IT'S IMPORTANT TO START WITH LINEAR/FORMAL PERSPECTIVE

- **By starting with Formal/Linear Perspective, we're able to learn about essential aspects of perspective such as: Vantage Point, Horizon Line, Vanishing Point, Converging Lines, Transversal Lines, etc. in a more concrete way.**

- **We're also able to learn how to draw three-dimensional geometric forms effectively. **Remember everything you may choose to draw can be distilled down to one simple 3D form or a combo if simple 3D forms, so it's essential to learn how to draw them.***

- Once we understand this information and know how to draw simple forms from different angles and perspectives, we'll be able to tackle pieces that require Informal Perspective *a lot* easier. Not to mention, you'll be able to tell errors in perspective more easily in order to correct them.

- **Informal Perspective requires working more intuitively. You rely on your sighting and visual measuring skills, you're discernment between angles/shapes, etc. and you make them happen freehand, without necessarily thinking of the location of the Vanishing Point and Converging Lines, etc.**

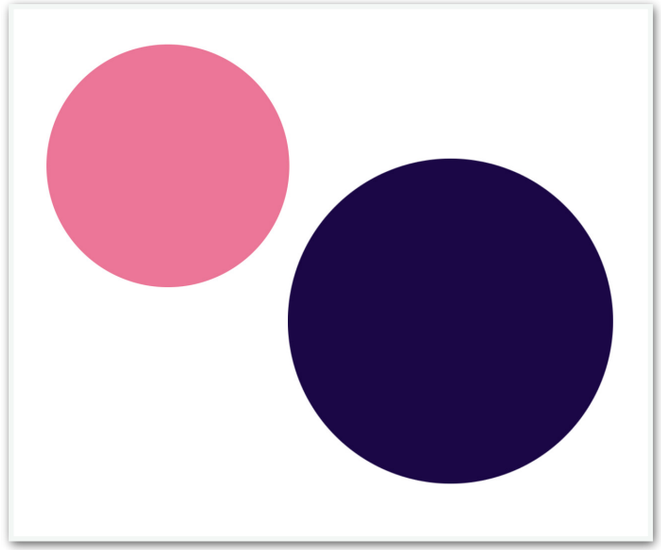


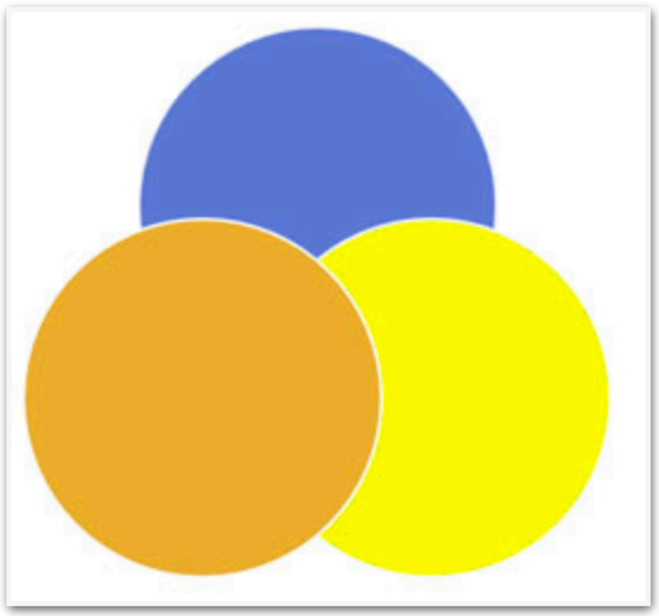
Paul Gauguin, *Street of Tahiti,* 1891.

OTHER METHODS WE CAN USE TO CREATE DEPTH

All of these can be used *in combination* with formal and informal perspective methods, or on their own to create a sensation of depth in drawings and paintings.

1. Size/Scale: Larger elements are going to look like they are closer to the viewer while smaller elements will look like they are further away.





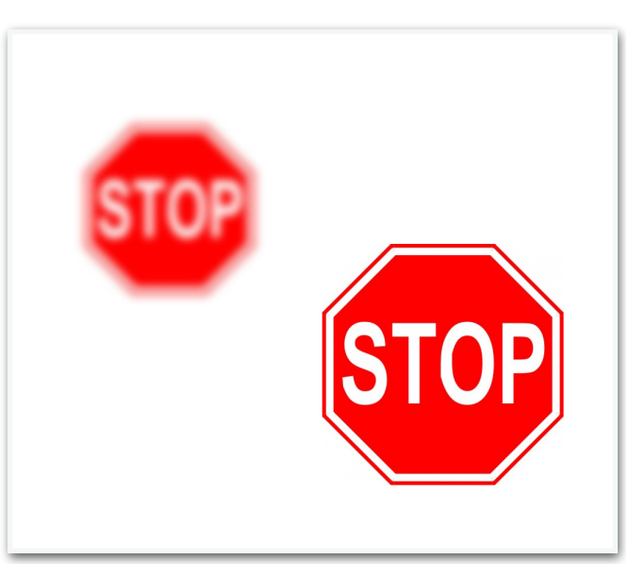
2. Overlapping: Elements in front are going to look like they are closer, and partially covered elements will look like they are farther away.

OTHER METHODS WE CAN USE TO CREATE DEPTH

3. Color/Value/Detail: *Aerial Perspective* tell us that elements farther away should be less detailed, cooler in color temperature, and lighter in value. Elements in the foreground should be clear, bright and darker.

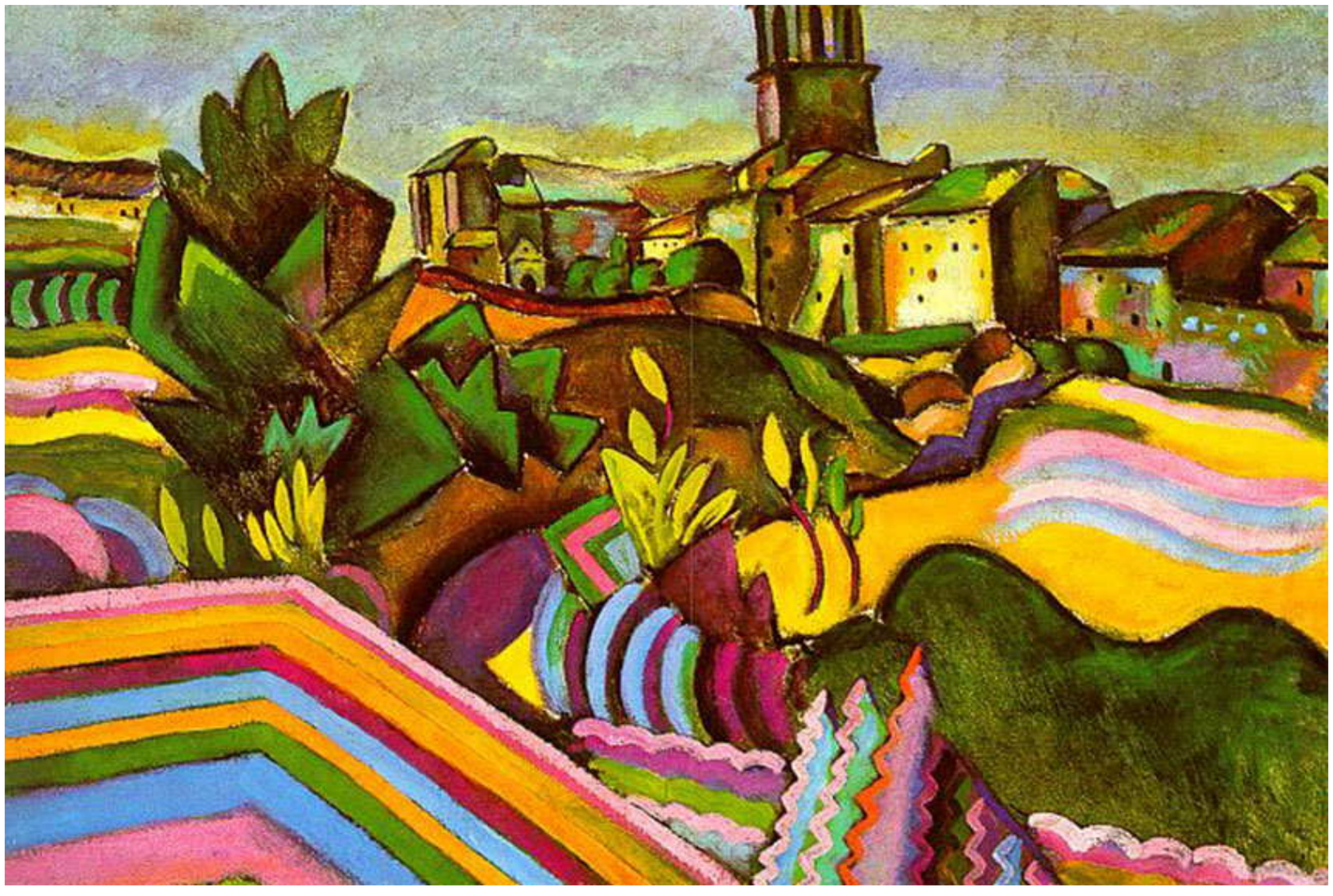


Richard Parkes Bonington, *Rouen,* 1825.



OTHER METHODS WE CAN USE TO CREATE DEPTH

4. Placement in space: Elements near the bottom appear closer than elements at the top.



Joan Miró, *Prades the Village,* 1917.

OTHER METHODS WE CAN USE TO CREATE DEPTH



Camille Pissarro, *Hyde Park-London,* 1890.

5. Gradation: Elements gradually change in size, color and/or shape, as they recede into the distance.

ART ASSIGNMENT #9B:

- **Depending on your current level and interests, choose whether to draw an exterior scene, the inside of a room, an arrangement of objects, or a single object, using Informal Perspective.**
- **Start by noticing visible straight lines, then do your best to recreate largest shapes. Once largest shapes are in, make your way towards medium shapes, and finally add smaller shapes and details.**
- **Use straight lines to help you with alignments, placement of elements in space, angles, etc., whenever you need to.**

- **For reference photos, visit:**
- **unsplash.com**
- **pexels.com**
- **pixabay.com**