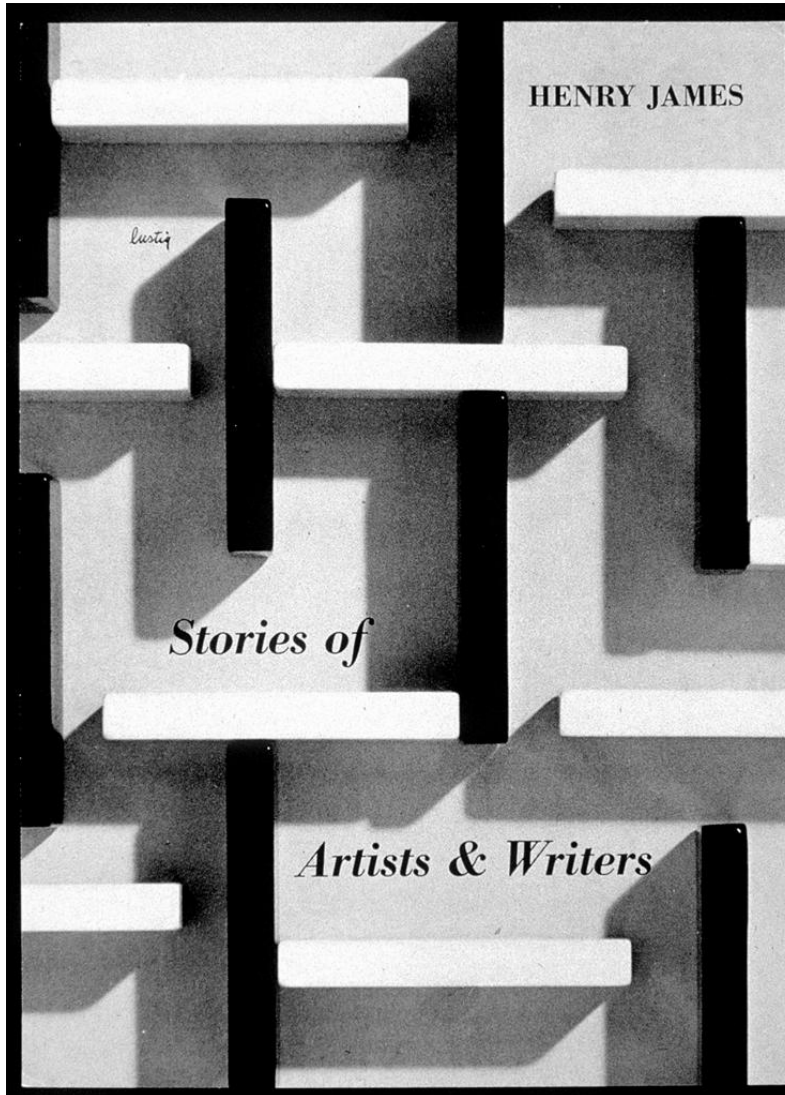


Principles of 2d composition

general principles

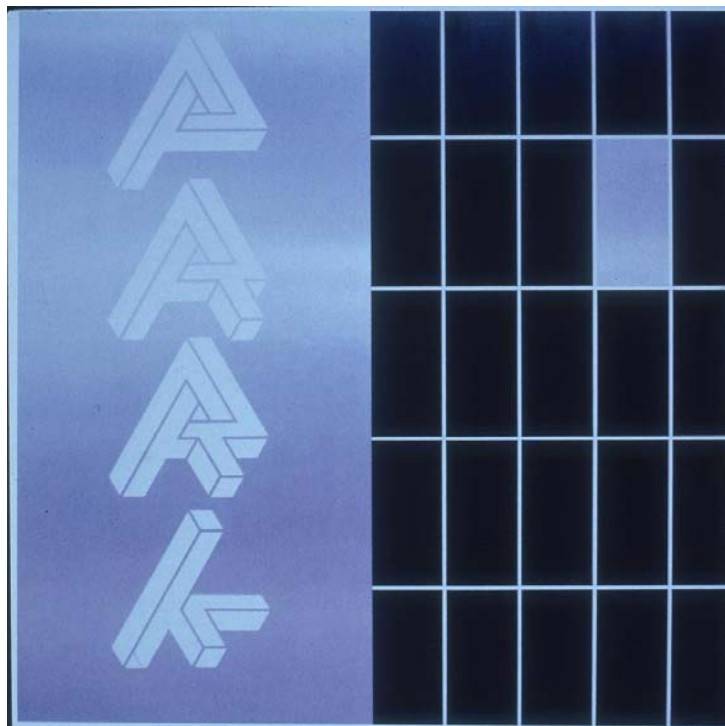
One graphic rule of thumb (definitely not written in stone), is that a piece should have 1/3 white, 1/3 gray tone and 1/3 black tonal values.



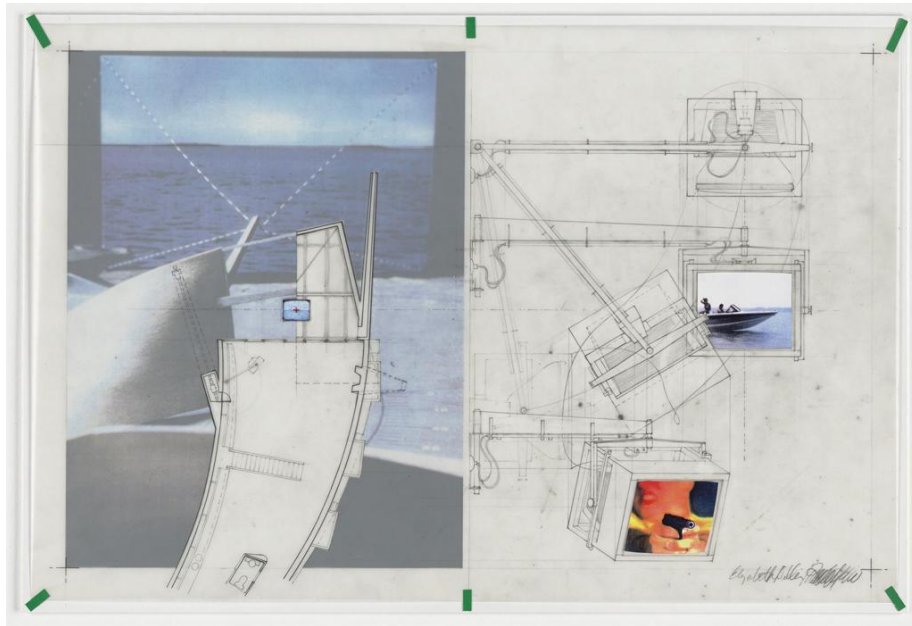
Another similar rule of thumb is that a good composition is one in which the overall affect of the piece would be diminished if any element were taken away or added to the composition.



A visual piece should be able to be interpreted without any additional interpretation from the Artist.

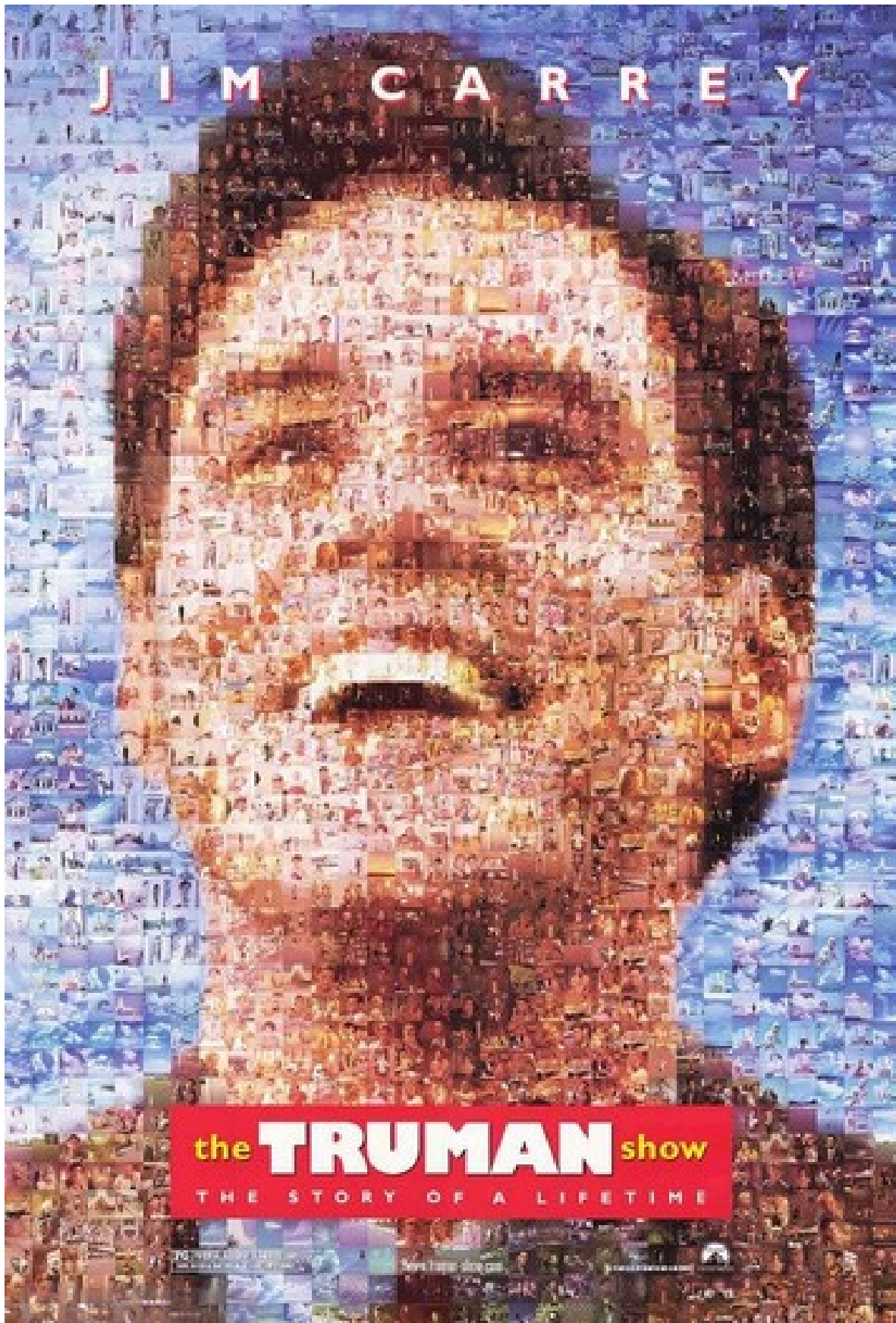


Use color very sparingly. It can be very effective to accent an element, or to create a relationship between elements. Otherwise, it can be very distracting. A very important concept with color theory is that a perception of a color is dramatically impacted by adjacent colors. An awareness of color complements and supplements is important when using more than one color.

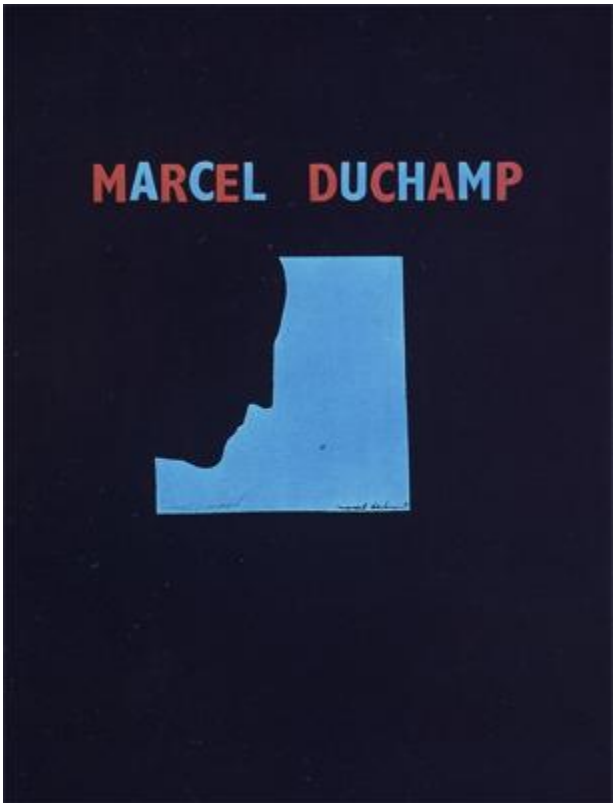




Articulation – if a piece reads from a distance of 1', 5' or 15' – it creates more visual interest.



The figure ground (positive negative) relationship and the relationship of the piece to the space around it are crucial elements in a composition.

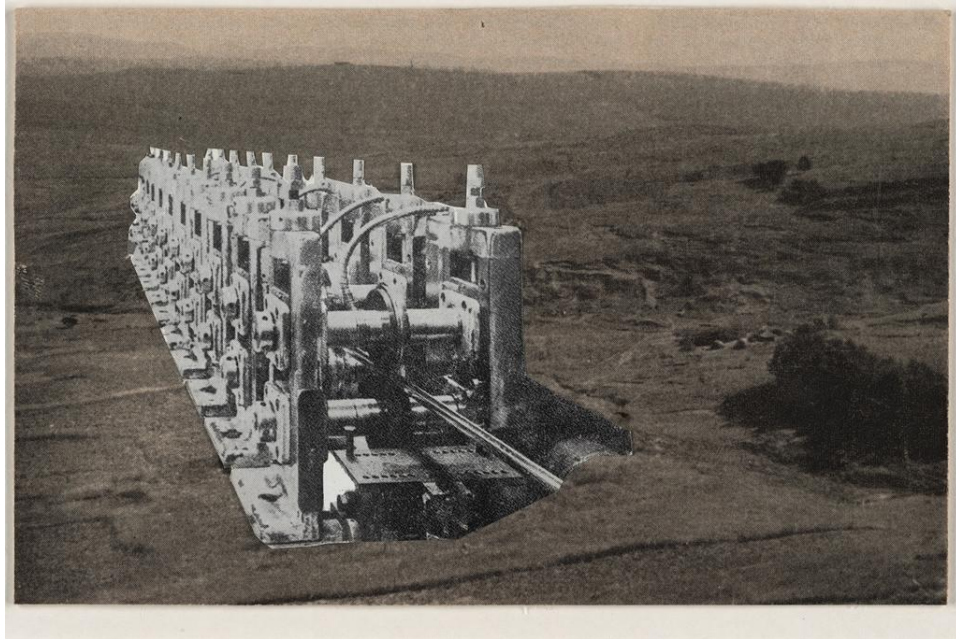


perception of distance

Objects appear shorter as they recede away from the viewer.

Objects that are behind other objects are farther away from the viewer.

Colors become less saturated as they recede away from the viewer.



perspective

The vanishing point(s) generally occur on the horizon line.

If the viewer's gaze is rotated up or down from the horizon line, then the vanishing point may not occur on the horizon line. Examples – Tall buildings, or deep wells.

One point perspective, one vanishing point. – example railroad tracks.

Two point perspective, two vanishing points – True heights are generated on an edge of a building. – example, looking at a building that is rectangular in plan with a corner nearer to the viewer than the other 3 corners.

CREATING THE ILLUSION OF SPACE

Linear Perspective

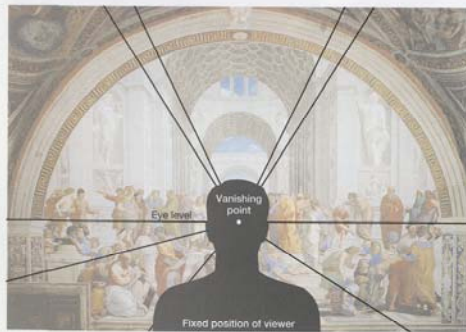
Linear perspective is a mathematical system for projecting the apparent dimensions of a three-dimensional object onto a flat surface. This surface, called the **picture plane**, is comparable to a window overlooking a city street. By tracing the outlines of the buildings on the pane of glass, you can make a simple perspective drawing.

Developed during the Renaissance, perspective offered a methodical approach to depicting the rational reality perceived by artists in the fifteenth century. It soon gained wide acceptance as a means of systematically diminishing the size of objects as they recede in space. Raphael's *School of Athens* (figure 4.3) is one example. A broad arch in the foreground frames the compositional stage. Three additional arches diminish in size, pulling us into the painting. The diagonal lines in the buildings and floor converge at a point in the center. The viewer is invited to enter into an illusory world.

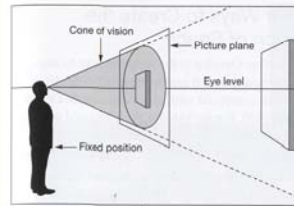
Even though many recent philosophical and aesthetic theories challenge this conception of reality, perspective remains the most pervasive Western

system for suggesting three-dimensionality on the two-dimensional surface. Linear perspective is based on five basic concepts, shown in figures 4.4 and 4.5:

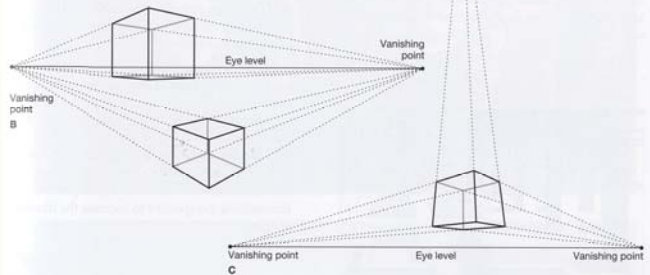
1. Objects appear to diminish in size as they recede into the distance. Perspective is possible because the rate at which objects appear to diminish is regular and consistent.
2. The point at which objects disappear entirely is called a **vanishing point**. Sets of parallel lines (such as train tracks) converge at a vanishing point as they go into the distance, creating deep space.
3. In basic one- and two-point perspective, all vanishing points are positioned on the **eye level**, or **horizon line**, which is level with the artist's eyes.
4. Because all proportional relationships shift with each change in position, a fixed viewing position is an essential characteristic of linear perspective.
5. Only a limited area is clearly visible from a fixed position. To accommodate a larger viewing area, you must move farther away from the object to be drawn. This expands the **cone of vision** and increases the area being viewed.



4.3 Perspective used in Raphael's *School of Athens*.



4.4 Fundamentals of linear perspective.



4.5A-C Examples of one-, two-, and three-point perspective.

One-point perspective occurs when the lines receding into space appear to converge at a single point on the eye level. This occurs when the viewer is confronted with the flat front of the cube, and results in a drawing in which vertical lines and horizontal lines run parallel to the edges of your sheet of paper (4.5A). One-point perspective is relatively simple and can be very dramatic. However, as we move to the far right or left of the cube being drawn, many of the horizontal lines appear to shift, becoming more diagonal. They are no longer parallel to the top and bottom edges of your rectangular sheet. At this point, a second vanishing point is needed.

Two-point perspective is used when the lines receding into space appear to converge at two

vanishing points on the eye level. This occurs when the viewer is confronted with the vertical edge of the cube, rather than the flat front (4.5B). Now, only the vertical lines remain parallel to each other and the edge of the paper. All other lines recede back to the two vanishing points on the eye level.

Three-point perspective is used when the lines receding into space appear to converge at two vanishing points on the eye level, plus a third point placed above or below the eye level. This occurs when the artist is positioned far above or below the cube, creating a "bird's eye" or "worm's eye" view (4.5C). Now, all the lines converge at the various vanishing points: none of the sets of lines parallel the edge of the paper.

collage principles

A beginning point of creating a collage is to begin with a line drawing of the key elements in the composition. If you feel your composition is ever falling apart , return back to the line drawing.



Negative design – begin with an image and subtract elements from it , or cut it apart to express a point of view.



Additive Design – begin with many small elements and compose them in such way that creates a greater gestalt reading from a distance.



Scale – changing the scale of an element can emphasize its importance, or unify it with other elements of a different scale.



The silhouette of a shape is important in the long distance viewers' gestalt of a piece.



Careful assembly of images can create a feeling of movement and create interest in a composition.

