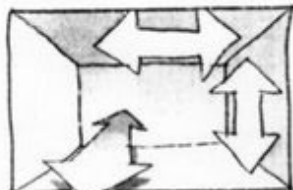


1 ILLUSION OF SPACE

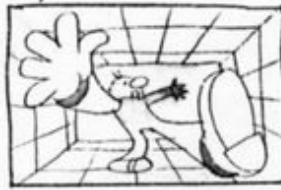
IN PAINTING



IN ORDER TO MOVE, AN OBJECT MUST HAVE **SPACE**



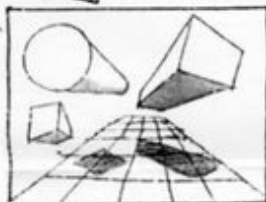
ALTHOUGH THEY ARE REALLY FLAT, TO HELP THE ILLUSION OF MOVING...



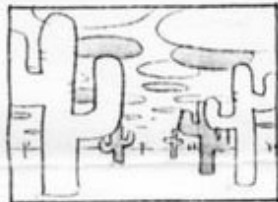
ANIMATED CHARACTERS NEED BACKGROUNDS THAT CREATE THE **ILLUSION OF SPACE**

...

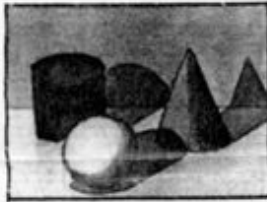
THE ILLUSION OF SPACE IS CREATED BY A FEW PRINCIPLES ONLY:



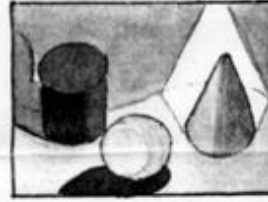
• **FORESHORTENING & PERSPECTIVE**



• **DIMINISHING SIZE & OVERLAPPING SHAPES**

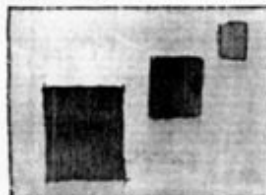


• **TRUE LIGHTING. CONSISTENT TONAL VALUE & COLOR.**

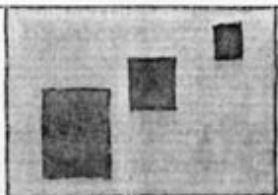


INCONSISTENT LIGHT AND COLOR KILL ILLUSION AS MUCH AS BAD PERSPECTIVE.

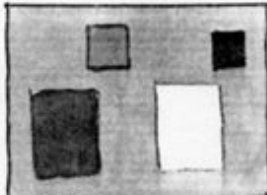
• **AERIAL PERSPECTIVE:** LOOKING THROUGH AIR AFFECTS VISION.



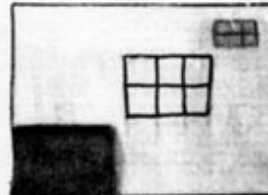
MUTED CONTRAST: THE FARTHER AWAY THE SOFTER THE CONTRAST.



MUTED COLORS: THE FARTHER AWAY THE DULLER THE COLOR.



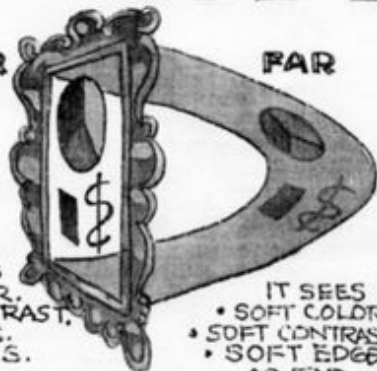
• **WARMS ADVANCE, COOLS RECEDE.**
• **LIGHTS ADVANCE, DARKS RECEDE.**



• **FOCUS. SOFT EDGES OUT OF THE FOCUS.**

THE EYE

NEAR FAR



THE EYE SEES
• INTENSE COLOR.
• STRONG CONTRAST.
• HARD EDGES.
• BLACK LINES.
AS NEAR.

IT SEES
• SOFT COLOR
• SOFT CONTRAST
• SOFT EDGES
AS FAR.



COLOR FOCUS

WARM

COOL

THE EYE SEES WARM AND COOL COLORS AT DIFFERENT FOCAL LENGTHS. THAT IS WHY WARM COLORS SEEM TO ADVANCE AND COOL COLORS SEEM TO RECEDE.

OVERLAPPING WARM AND COOL GLAZES FORCE THE EYE TO VACILLATE IN FOCUS, CREATING THE FEELING OF SPACE. THIS IS MUCH USED IN PAINTING SKIES.



ILLUSION OF SPACE IN PAINTING

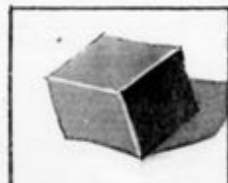
TRUE LIGHTING VERSUS FALSE COLOR

TOUR TO YOU AND YOU GIVE TO ME
TRUE LIGHT
TRUE LIGHT

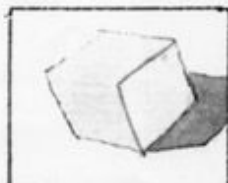
READ!
SHE'S FLYING
FALSE
COLORS!

PA.

FALSE COLOR



THIS IS NEITHER A RED NOR A PINK BOX. IT IS PINK ON ONE SIDE AND RED ON THE OTHER.



THIS IS NEITHER A YELLOW NOR A BLUE BOX.

DEFINITIONS



LOCAL COLOR THE SURFACE COLOR OF AN OBJECT: RED APPLE, BLUE SKY, GREEN GRASS.

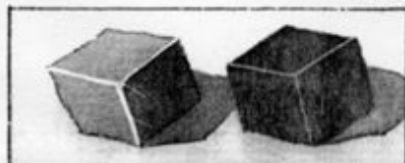


LIGHT SOURCE COLOR LIGHT SOURCES ARE RARELY WHITE. SUNSHINE IS LIGHT YELLOW.



INCIDENT LIGHT COLOR REFLECTED LIGHT OR SKYLIGHT, OUTDOORS, IT IS SKY-COLORED.

TRUE LIGHTING

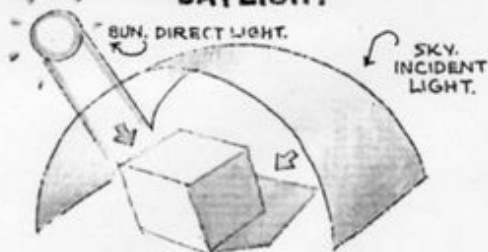


THIS IS A PINK AND A RED BOX. THE SHADOW SIDE DARKENS BUT DOESN'T BRIGHTEN.



THIS IS A WHITE, A YELLOW AND A BLUE BOX IN YELLOWISH SUNLIGHT AND BLuish SKYLIGHT. THE YELLOW BOX IS TRUEST IN THE YELLOWLIGHT. THE BLUE BOX IS TRUEST IN THE BLUE SHADOW.

DAYLIGHT



THE LIGHT SIDE IS LIT BY THE YELLOWISH SUNLIGHT.
THE SHADOW SIDE IS LIT BY THE BLuish SKYLIGHT.



NIGHTLIGHT

COLD BLUE LIGHT. NO YELLOWS. PERMANENT BLUE, ALIZARIN, PAYNE'S GREY IS A GOOD PLAN.



ARTIFICIAL LIGHT

THE OBJECT IS TINGED BY THE COLOR OF THE LIGHT-SOURCE BOTH IN THE LIGHT AND IN THE SHADOW.
THE SHADOW SIDE IS LIT BY REFLECTED LIGHT FROM THE LIGHT SOURCE.



FALSE COLOR



OBJECT SUPPOSED TO BE IN SHADOW BUT IS BRIGHTLY-COLORED. IT IS NOT GREEN GRASS. IT IS BRIGHT BLUE.



NO LOCAL COLOR. THIS TREE IS NOT GREEN. IT IS YELLOW ON ONE SIDE AND BLUE ON THE OTHER.



NOT YELLOW FLOWERS IN THE SHADE. THE SHADOW SIDE IS AS LIGHT IN TONE AS THE LIT SIDE.



NOT SNOW IN A BLUE LIGHT. THE POST WOULD BE BLUE ALSO, IF THE LIGHT WERE THAT BLUE.



THE SHADOW IS NOT THE COLOR OF THE REFLECTED LIGHT OF THE LIGHT SOURCE.

3

ILLUSION OF SPACE IN PAINTING COLOR HARMONY

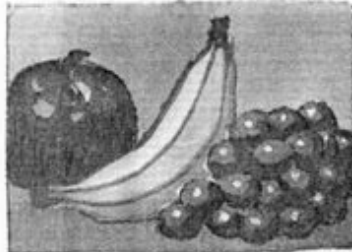
JUST AS IN COMPOSITION FOR LAYOUT, HARMONY IN COLOR DEMANDS
DOMINANCE!



TWO COLORS "CLASH" WHEN THEY ARE UNRELATED AND NEITHER DOMINATES.



ONE MUST DOMINATE, ONE ACCENT.

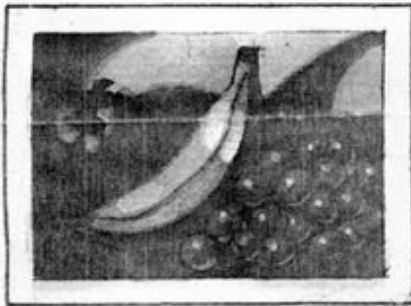


THIS HAS NO DOMINANT COLOR. IT HAS ONLY LOCAL COLORS.

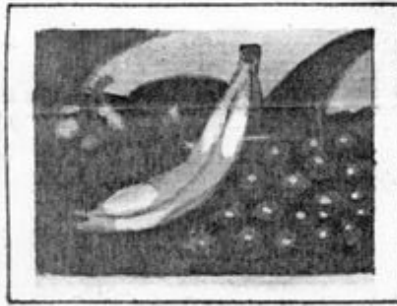


IN ILLUSION PAINTING THE SHADOW SIDE USUALLY DOMINATES AND TIES ALL THE LOCAL COLORS TOGETHER.

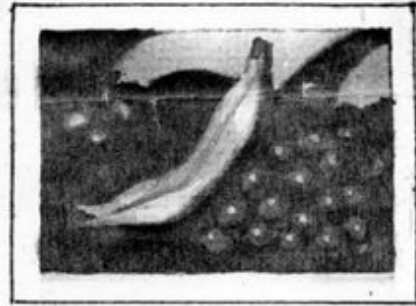
SHADOW-DOMINANT SCHEMES



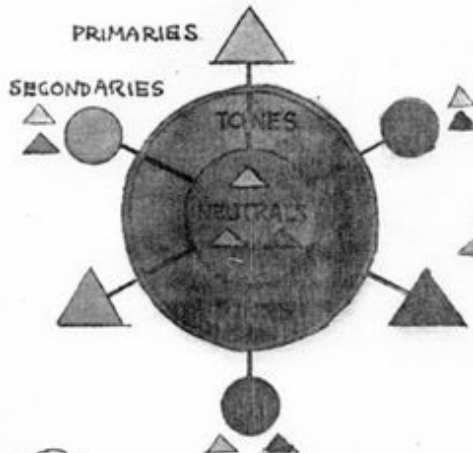
COOL DOMINANT (BLUE)



WARM DOMINANT (YELLOW)



WARM DOMINANT (RED)

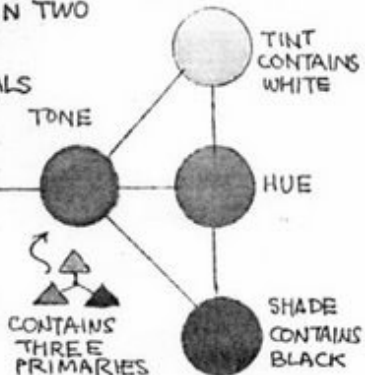


SECONDARIES CONTAIN TWO PRIMARIES ▲▲

TONES AND NEUTRALS CONTAIN THREE PRIMARIES. ▲▲▲

TOWARD NEUTRAL ←

ALL DAYLIGHT SHADOWS CONSIST OF TONES AND NEUTRALS AND CONTAIN ALL THREE PRIMARIES. ▲▲▲



SINCE THE SHADOW SIDE DOMINATES SO OFTEN, IT MEANS THAT MOST OF THE PICTURE WILL BE PAINTED IN NEUTRALIZED TONES. HOWEVER, NEUTRAL TONES ARE NEVER AS BRIGHT

AS PRIMARIES AND SECONDARIES, WHICH BRINGS UP THE PROBLEM OF CREATING

COLOR RICHNESS
IN SHADOWS.

4

ILLUSION OF SPACE IN PAINTING

COLOR RICHNESS

THROUGH BROKEN COLOR



THE PROBLEM:



TRUE LIGHTING DEMANDS NEUTRAL COLORS IN THE SHADOWS.



BUT SINCE SHADOWS DOMINATE, MOST OF THE SURFACE WILL BE COVERED IN DULL COLORS.

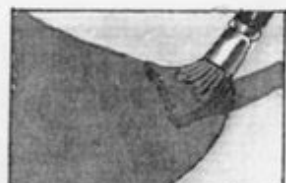


BUT IF BRIGHT FALSE COLORS ARE USED, THE ILLUSION OF SPACE WILL SUFFER.

THE SOLUTION:



THE IMPRESSIONISTS USED THE PRINCIPLE OF VISUAL MIXING ON THE PAINTING SURFACE.



INSTEAD OF MIXING A NEUTRAL ON THE PALETTE AND SPREADING IT ON...



THEY PUT MANY RELATED COLORS NEXT TO EACH OTHER AND LET THE EYE MIX THEM... AT A DISTANCE.

THIS IS KNOWN AS

BROKEN COLOR

THIS PRINCIPLE CAN BE USED EFFECTIVELY AND SUBTLY BY APPLYING COLOR IN SEVERAL DIFFERENT WAYS + COMBINATIONS.



HATCHING



SPATTERING & SPONGING



SCUMBLING & MOTTLING



GLAZING