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Annotation: This article elucidates the role and significance of atmospheric perspective in visual art, used by artists to evoke a sense of depth and distance in their creations, and explains how aerial perspective can be achieved.

Keywords: Perspective, aerial perspective, color properties, atmospheric effect, illusion, realistic painting.

Aerial perspective, also called atmospheric perspective, method of creating the illusion of depth, or recession, in a painting or drawing by modulating colour to simulate changes effected by the atmosphere on the colours of things seen at a distance.



Figure-1: Aerial (atmospheric) perspectiva.

Atmospheric perspective was used in Pompeian Second Style frescos, one of the Pompeian Styles, dating as early as 30 BCE. Notable examples include the Garden Room Fresco from the Villa of Livia in Prima Porta.

With varying degrees of accuracy, explanations of the effects of atmospheric perspective were written by polymaths such as Leon Battista Alberti and Leonardo da Vinci. The latter used aerial perspective in many of his paintings such as *The Annunciation*, *the Mona Lisa*, and *The Last Supper*, introducing a technique to paint the effect accurately that was adopted by his followers. Art historians note that it is lacking in works by some artists of the same period, such as Raphael, although he adopted the use of *sfumato* that was introduced by Leonardo at the same time. Aerial perspective was used in paintings from the Netherlands in the fifteenth century.

In art, especially painting, *aerial perspective* or *atmospheric perspective* refers to the technique of creating an illusion of depth by depicting distant objects as paler, less detailed, and usually bluer than near objects. This technique was introduced in painting by Leonardo da Vinci to portray what was observed in nature and evident in his interest in optics.

Although the use of aerial perspective has been known since antiquity, Leonardo da Vinci first used the term *aerial perspective* in his *Treatise on Painting*, in which he wrote: "Colours become weaker in proportion to their distance from the person who is looking at them." It was later discovered that the presence in the atmosphere of moisture and of tiny particles of dust and similar material causes a scattering of light as it passes through them, the degree of

scattering being dependent on the wavelength, which corresponds to the colour, of the light. Because light of short wavelength—blue light—is scattered most, the colours of all distant dark objects tend toward blue; for example, distant mountains have a bluish cast. Light of long wavelength—red light—is scattered least; thus, distant bright objects appear redder because some of the blue is scattered and lost from the light by which they are seen.

The technique allows a painter to capture the effect that atmosphere has on the appearance of an object as viewed from a distance. As the distance between an object and a viewer increases, the contrast between the object and its background decreases, and the contrast of any markings or details within the object also decreases. The colour of the object also become less saturated and shift toward the colour of the atmosphere, which is bluish when sunlit, but will shift to other colour under certain conditions (for instance, reddish around sunrise and sunset or saturated during fog).

When observing the natural world, we confront two sources of light: the warm sun—the basis of all light, and the cool canopy of atmosphere that surrounds the earth. Think of the sun as a light bulb and the atmosphere as the lampshade. The sun strikes objects much the way a light bulb would in an indoor situation with the atmosphere as a lampshade diffusing the sunlight and casting a flat even light over a broad expanse. If we relate this analogy to the landscape, we understand that as things recede in the distance, they receive more and more atmospheric light, making them lighter and cooler. Artists have manipulated this tendency for a heightened effect of distance in their landscapes for centuries.

To perfect the visual impact of aerial perspective in art as well as to create the illusion of depth and distance.

4 major elements considered are:

- When the object is further away from the observer, then the size of the object becomes smaller.
- When the object is moved away from the observer, the details of the object decrease.
- When the object is moved away from the observer. The tones of the object become weaker.
- When the object moves farther away from the observer, the colors of the object fade away gradually.

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