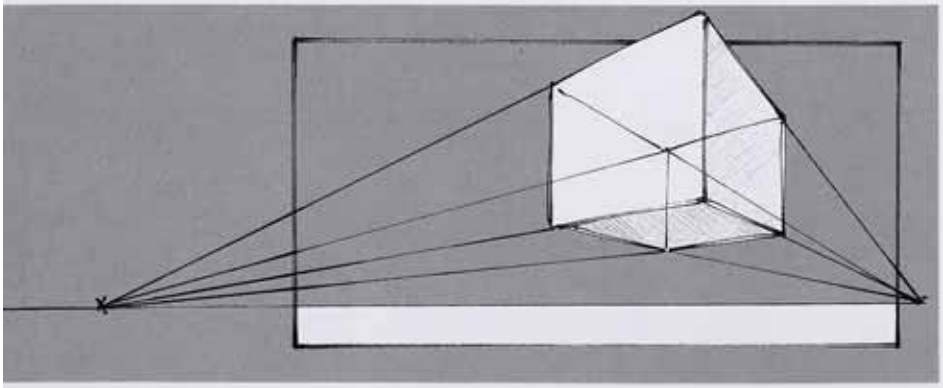
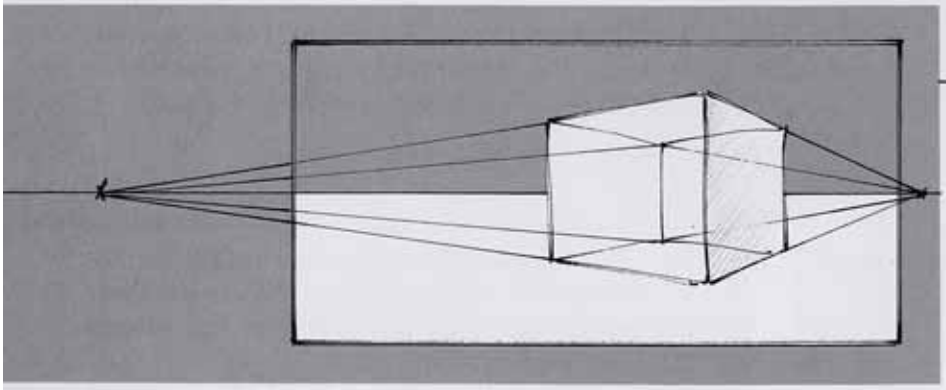
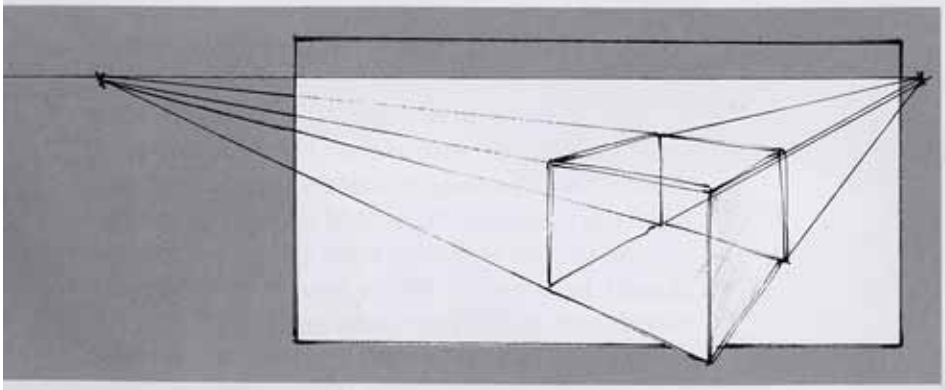
Another essential factor is the position of the horizon line in the picture. The horizon line is the artist's eye level when the spectator's line of sight is parallel to the ground. The intended effect of the picture can be dramatically enhanced or weakened by the choice of horizon line.



Here, the horizon lies relatively low in the picture. The object is seen from a low visual angle; therefore, this view is called the *worm's eye view.*



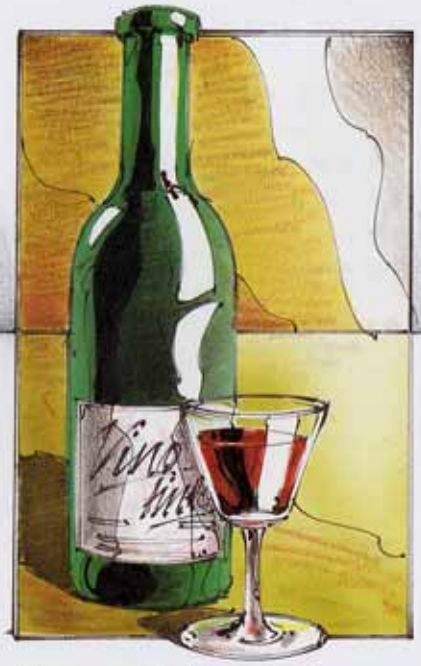
In this picture, the horizon is in the middle of the picture and divides it horizontally into two halves. We call this view *normal perspective.* It corresponds to our usual eye level.



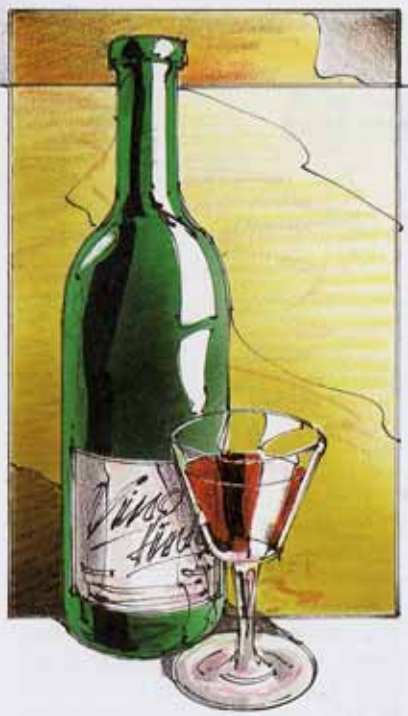
The third possibility is shown here. The horizon is relatively high up in the picture, which results in the visual angle of the viewer being raised. This view is called the *bird's-eye view.*

The three sketches on this page are based on the models on the left-hand page. This picture is laid out in the worm's-eye view. The bottle and the glass seem to be elevated, detached, almost arrogant.

The eye level of the artist is always at the level of the horizon line. Thus, the two objects look down on us here.



The same bottle and glass are drawn in normal perspective. A neutral view of the objects is shown. This has the effect of being restrained, undetermined, and passive.



The objects are drawn from the bird's-eye view. In this case, the viewer stands above the objects. The bottle and glass gain the psychological effect of appearing humble and inviting.

The third aspect to which one has to pay attention is the distance between the individual vanishing points.

All parallel lines come together at one vanishing point. For an object to be drawn in perspective, at least one vanishing point is necessary (see One-Point Perspective). In two- and three-point perspective, there are more vanishing points.

When the distance between the vanishing points is changed, the dimensions of the objects depicted and the impressions they give also change.

The relations between vanishing points can be distorted or manipulated to achieve theatrical effects; for example, a cigarette package can seem as large as the Empire State Building. In order to illustrate these effects, I invited a guest from the world of comic strips to help me.

The 28-mm Effect. Right! This picture corresponds to a wide-angle shot with a reflex camera. The vanishing points are close together, and the distortion of the object is very great. Large things like doghouses for several dog families can be visualized thus.

The 50-mm Effect. In our case, this is the right solution. (The dog is visibly happy.)

Objects of medium size, for example, the doghouse, can be depicted realistically this way.

If we took a photograph like this, the normal lens would have a 50-mm focal length.

The 200-mm Effect. The vanishing points VP1 and VP2 are far apart. The object in red does not seem to be very large. The depiction corresponds to a snapshot taken with a telephoto lens.

Smaller objects, such as a food bowl, can be constructed in this way so that they look realistic.