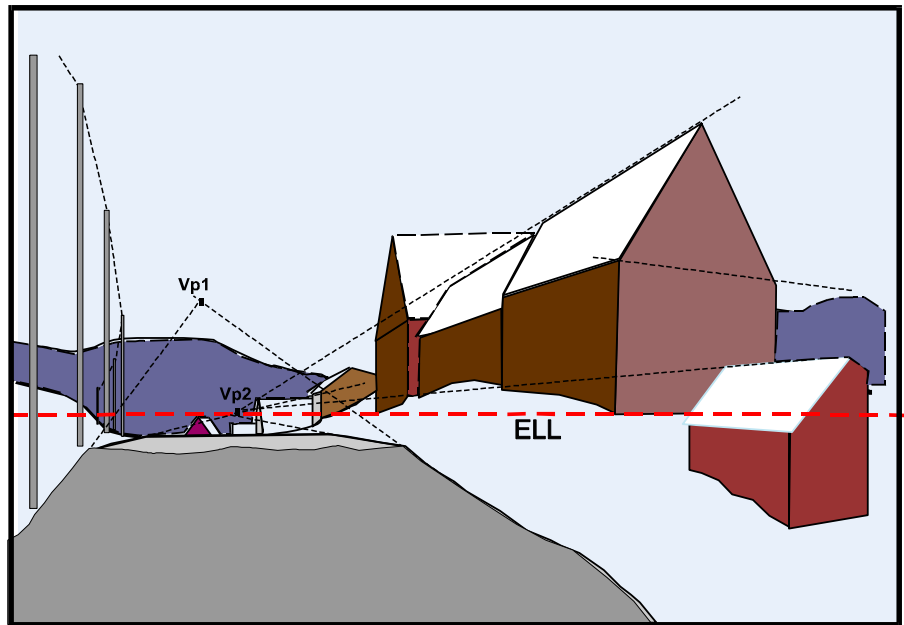


**HOW CHANGING THE EYE LEVEL LINE (Higher Vanishing points) EFFECTS THE WHOLE SCENE**

Quickly compare these three versions of buildings along a road. Notice how the buildings change as you draw them to increasingly higher vanishing points.

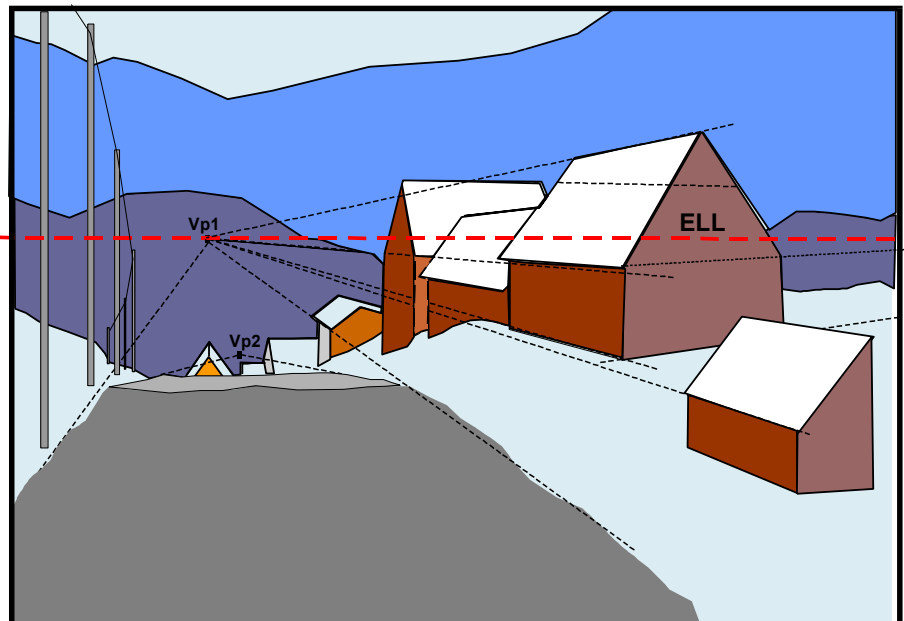
Essentially, the higher the VP the higher the viewer is above the scene because their eye level keeps rising.

Remember, the Eye Level Line runs through the vanishing point that the buildings are drawn to.



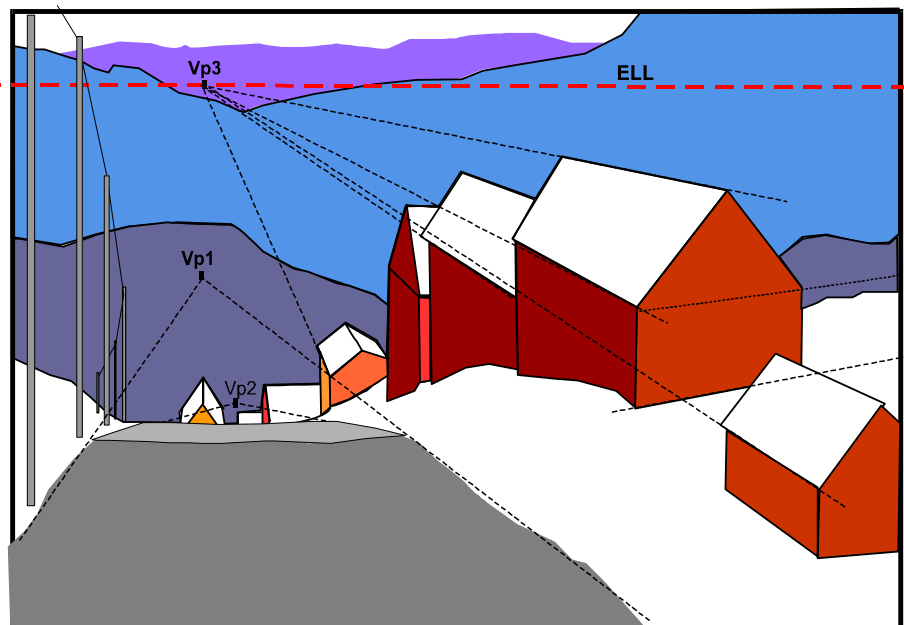
**CRESTING THE HILL** Here the vanishing point (vp2) which is used for the top segment of road, is also used for the buildings and therefore seen as level.

You are telling the viewer that they are just approaching the top of the hill but below the major buildings.



**OVER THE TOP** Whatever VP is used for structures determines the ELL for the picture. The portion of road that shares the VP (ELL) with the buildings is perceived as the "level" ground creating the illusion that the hill drops away in front of us.

We now see our buildings from a higher level.



**WAY OVER THE TOP** You can put VP's just about anywhere. In this case a much higher third VP is used for only the buildings. The viewer's eyes are now at this elevation. The illusion is a panoramic view with a steeper decent into a valley because now even the closer portion of road, being drawn to a lower Vp, appears sloped downward.

Notice how the poles follow road's contour and are unaffected by ELL. They can imply that the road turns even when it is out of sight.