

colour light modelling

- uses chiaroscuro
- uses it through an angle that casts shadows on the ground along with concealing some of the figures and highlighting others.
- the figures in Massacio have more sharp, individualised, sculptural figures (more sense of depth and robustness) that have shadows on them from the use of chiaroscuro whereas fabriano's uses naturalistic modelling by having his figures stamped with the gold leaf patterns.

perspective pictorial space

- aerial perspective in Massacio's painting where the mountains and Peter by the river are painted darker than other objects which invents the illusion of depth. Also, it has an aerial perspective by Massacio using lighter colour palettes to give the sense of distance. His lines of perspective which are orthogonal shows Massacio painting and developing the technique of one point perspective.
- three dimensions; space and the flow of light with correct handling of perspective, foreshortening of forms and differenced in scale.
- Massacio's painting has one light source of frame from the right on the wall. This is how he achieved his chiaroscuro.

materials techniques processes

- Massacio's painting where the foliage and the faces of the Apostles are painted with quick, soft brush strokes.
- had to paint quickly.
- Massacio had to paint onto the process of arriccio and intonaco before it dried.
- quite wise to have to paint such famous paintings of theirs in such time.

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